

JULY 15, 1989

NEWSPAPER 9.50

THE MUSIC TRADE MAGAZINE

CASH BOX



STAN RIDGWAY

The Post-Punk Kerouac

ROSANNE CASH

Queen of a New Country

**LOVE
AND
ROCKETS**

Up From the Deep

TICKERTAPE

MOVIN' & GROOVIN': Peter Levinson Comm., the New York public relations firm, is now also the L.A. public relations firm, having set up an office (run by the relocated Levinson himself) at 8730 Wilshire Blvd., Suite 216, Beverly Hills, Calif. 90211 (213-659-3057)... And newly bicoastal **Profile Records** now has an address: 8730 Sunset Blvd., Suite 270, City of Angels, CA 90069 (213-659-7999). **Dave Moss**, West Coast A&R manager, will be handling things; the expansion was made because, says Profile president **Cory Robbins**, "The West Coast rap scene has become too significant to ignore, though this office will not be limited to signing only rap."

PLAQUE BUILD-UP: Quick, name something that **Keith Richards** doesn't have (his own teeth? a CD of *Pet Sounds*? satisfaction?). Well, sure, but he also didn't, until last week, have his very own gold album. Thanks to the RIAA, he's got one now. Yep, *Talk is Cheap* went gold in June, right alongside **Elvis Costello's Spike**, **Van Cliburn's My Favorite Chopin**, **Roxette's Look Sharp!**, **The Judds' Rivers of Time**, **Surface's Second Wave**, **Great White's Twice Shy**, the **Cult's Sonic Temple**, **Bad Company's Dangerous Age**, **Tom Petty's Full Moon Fever**, the **Cure's Disintegration**, **Simply Red's A New Flame** and **Melissa Manchester's Greatest Hits**. What Keith still doesn't have (low health insurance premiums? a good recipe for noodle pudding? tickets for the **Who**?) is a platinum album. Well, this month he's going to have to live without it, since the platinum list reads like this: *Messages From the Boys*, **Easy-E's Easy-Duz-It**, **Milli Vanilli's Girl, You Know It's True**, **Lita Ford's Lita**, **Winger**, **Rob Base & D.J. E-Z Rock's It Takes Two** and **Tammy Wynette's Greatest Hits**. As for the multi-platinum list, well the once and future **Rolling Stone** will have to wait. No longer waiting are **New Kids on the Block's Hangin' Tough** (2 million), **Journey's Greatest Hits** (2 million), **James Taylor's Greatest Hits** (3 million) and **The Association's Greatest Hits** (2 million). Platinum video awards went to full-lengthers by the **Doors**, **Rush** and **Neil Diamond** (all went gold, too) with **Gloria Estefan & Miami Sound Machine** notching video gold, but not platinum. Got that? Gold singles you ask? Yep: for **Cher & Peter Cetera**, **New Kids on the Block**, **Guns N' Roses** (a pair), **Keith Sweat**, **Bobby Brown**, **Neneh Cherry**, **Milli Vanilli** and **De La Soul**.



MARTY, ANDY & CHARLIE

THE BIZ: Columbia artist **Andreas Vollenweider**, whose first album in three years, *Dancing with the Lion*, has held the #1 spot on the new age charts for several weeks (but we don't have a new age chart...), has just signed a publishing deal with EMI/SBK Music



BLOWING IT: Island's **Howie Muiira** and Island recording artist **Phranc** (in pajamas) take time out to spruce up their hairdos at **Phranc's record release party at Taboo Hair Salon in L.A.**

Publishing. In the nearby photo, the hep harpist is surrounded by hi-vis execs **Martin Bandier** and **Charles Koppelman**. You'd think Vollenweider woulda worn a tie for the occasion... The newest stars in the label publicity firmament would seem to be **Bill Bentley** of **WB** and **Arista's Larry Jenkins**. There are a number of majors who'd give anything—within reason, of course—for one of these guys... **Personics** is holding a New York press conference this week to announce its entry into the land of the **Mets**, **Yankees** and **Zabar's**... **Caroline Records** has inked a deal to market and distribute **EG Records** and **Editions EG** in North America and Canada. Look for **Bill Bruford's Dig?**, out July 28, to kick off the pact, followed by tons of **King Crimson** reissues and other EG stuff, much of it previously available hereabouts, some of it not... Composer/lyricist **Glen Roven** has signed a music publishing deal between his **DuHirst Co.** and the **Williamson Music Co.**

RETRO FEVER: In a smart move, **Capitol** enlisted **Robbie Robertson** to select the 31 tracks for its retrospective package on the **Band**. The set, *To Kingdom Come, the Definitive Collection*, contains three unreleased tracks: covers of the **Four Tops' "Lovin' You Is Sweeter Than Ever"** and **Chuck Berry's "Back to Memphis"** and an original called "Endless Highway." The bad news is it won't be available till Sept. 13... Remember **Shelter Records**? Sure you do: **Leon Russell** and **Denny Cordell's** maverick '70s label. Well, Russell's debut album, along with Shelter recordings by **Freddie King** and **Dwight Twilley** are due for July release from California's **DCC Compact Classics**, digitally spruced-up on CD, with extra tracks... *Folk Classics: Roots of American Folk Music*, a 19-song compilation that strums its way from **Malvina Reynolds**, **Pete Seeger**, **Burl Ives** and the **Christy Minstrels** to **Flatt & Scruggs**, the **Brothers Four** and **Leon Bibb**, is due from **Columbia** on July 11. "John Henry," "Little Boxes," "Muleskinner" and many other hootenanny favorites are on board.

TOOD-O-RAMA: Not only does **Todd Rundgren** hit the road this week in support of his *Nearly Human* disc (with a couple **Utopians**, a **Bourgeois Tagg** or two and **Tubes** keyboardist **Vince Welnick** in tow), but he's just penned the score for *Up Against It*, the theatrical adaptation of the screenplay **Joe Orton** wrote for a never-produced **Beatles** film, which opens at **N.Y.'s Public Theatre** in September.

MOVERS & SHAKERS

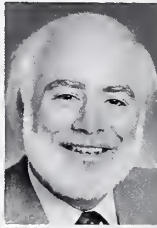
■ **Charlie Springer** has been named vice president of national sales for **Warner Bros. Records**. Springer was named Warner Bros. Records regional marketing manager in 1978, a post he held for seven years before becoming national sales manager in 1984. ■ **Columbia Records** has appointed **Dave Jurman** to the newly created position of senior director of the dance music department, responsible for promotion, marketing and A&R. Jurman comes to Columbia after spending 10 years with Arista, most recently as national director, dance music, with responsibilities in both A&R and promotion. ■ **Virgin Records** announced the appointment of **Roger M. Holdredge** to the position of general manager of Virgin Classics in America. Holdredge is based in Virgin's New York office, and is responsible for all aspects of the marketing, promotion and sales for the burgeoning Virgin Classics line. Holdredge joins Virgin Classics with an extensive background in classical marketing and sales. He was most recently vice president of marketing for CBS Masterworks. ■ **A&M** promoted **Nick Stearn** to national singles director. Stearn has been with the label for 13 years and has worked in A&M's Detroit and Dallas offices. Stearn most recently held the position of West Coast regional sales/marketing director. ■ **Capitol** announced the appointment of **Eli Cesar** as sales and promotion manager, East Coast and Puerto Rico, for **Capitol/EMI Latin**. Based in Miami, Cesar is responsible for sales activities of Capitol/EMI Latin product in New York, Boston, Washington, D.C., Maryland, Florida, and Puerto Rico. Before joining Capitol/EMI Latin, Cesar served as western regional sales and promotion manager for Latin product at **BMG Music**. ■ **Enigma Records** announced the appointment of **Laura Hein** and **Bart Devaney** to the newly created project director positions in the company's marketing department. As project directors, Hein and Devaney will act as liaisons between artists, artist management and the record company, and they will also coordinate all aspects of artists marketing campaigns. Hein has been with Enigma for four years, most recently in position of manager, sales. Devaney has been with Enigma for three and a half years, most recently in the capacity of director, video. Enigma also promoted **Maryann Earl** to national director, single sales. Earl has been with Enigma for the past three and a half years in the capacity of national director of alternative marketing. ■ **Titanium Records** has announced the appointment of **Elisa Casas** as director A&R/artist development. She comes to Titanium from EMI, where she senior coordinator, sales. Titanium is a new New York-based label manufactured and distributed by Atlantic. ■ **ASCAP** promoted **Arnold A. Gurwitch** to director of international relations. Gurwitch will continue to oversee the work of the foreign department, which handles the negotiations and implementation of ASCAP's agreements with affiliated societies. Gurwitch first joined the ASCAP foreign department staff in 1964 as international representative. He was named head of the foreign department in 1974, and in 1978 was promoted to foreign manager. ■ **CEMA Distribution** has appointed **Stephen J. Finfer** manager, CEMA special markets. Prior to joining CEMA, Finfer was a litigation attorney with the law firm of Shea & Gould in Los Angeles. In his new position, Finfer will be responsible for the negotiation of all contracts for the licensing by outside sources (television, motion pictures, compilation packages, etc.) of Capitol-EMI Music-owned repertoire. ■ **NASHVILLE SKYLINE:** **Warner Bros.** president **Jim Ed Norman** announced the promotion of **Randy Talmadge** to VP, publishing, Warner/Elektra/Asylum Music-Refuge Productions, Nashville. Talmadge began his career in the music business as a song plugger, and from there spent six years as professional manager for Chappell Music in Los Angeles. In 1980 Talmadge moved to Nashville to head up **Jensing Music Company**, and in 1983 joined **Warner Bros. Records**, Nashville, as director of creative services for Elektra/Asylum Music. ■ **Tracy Gershon** has joined **Tree International Publishing** as professional manager in charge of the pop division in Nashville. Gershon has been in the music industry for 13 years and has worked with well-known artists such as **Tom Petty & the Heartbreakers**, **Men Without Hats** and **Keith Sykes**. Prior to this position, Gershon was manager and director of talent and acquisition at EMI Music. ■ **Richard K. Davidson** has joined the staff at **Limeliter International Inc.**, Nashville. Previously the sales manager at American Concert, Davidson is the responsible agent for the Midwest and West and will be booking newly signed acts, including **Kool & the Gang**, **Menudo** and the **Commodores**.



Springer



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Holdredge



Stearn



Hein



Devaney



Talmadge



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C O N T E N T S**6 LOVE AND ROCKETS COME ALIVE**

It's a long haul from Bauhaus to the top of the charts, but this ultracool band has done it without breaking a sweat.

Karen Woods

9 STAN RIDGWAY SWATS ONE

Wherein rock's mumbling madman says, in effect, Damn the *Mosquitos*, full speed ahead! A road movie.

Karen Woods

19 THE SEASONS OF ROSANNE CASH

Calling her "a country singer" is like calling *Batman* "a movie."

Kay Knight

COLUMNS

- 4 The Buzz / Tom De Savia bids adieu; Stephanie Brainerd eats free *hors d'oeuvres*; Karen Woods shares some "beauty" secrets; Kimmy Wix discovers Austin; Chrissy Iley invades Germany.
- 8 Shock of the New / Joe Williams gives a history lesson.
- 9 The Heavy Metals / Janiss Garza metals with the industry.
- 10 Globalist Groove / Tom Cheyney uses lots of italicized words.
- 11 On Dance / Neil Harris raves, craves and obeys that dance beat.
- 12 Rhythm & Blues / Neil Harris does the right thing.
- 14 Pure Pop for Now People / Oscar Wednesday has a tin ear.
- 18 On Jazz / Lee Jeske blows his horn.

CHARTS

- 8 Top 40 Alternative LPs
- 9 Top 40 Heavy Metal LPs
- 10 Top 40 World Music LPs
- 11 Top 40 Dance Singles
- 12 Top 75 Rhythm & Blues LPs
- 13 Top 100 Rhythm & Blues Singles
- 15 Top 100 Singles
- 16 Top 200 LPs
- 18 Top 40 Traditional Jazz LPs
- 20 Top 50 Country LPs
- 21 Top 100 Country Singles
- 25 Top 25 Country Indie Singles
- 26 Top 40 Contemporary Christian LPs
- 27 Top 40 Black Gospel LPs
- 28 Top 40 Southern Gospel LPs

**DEPARTMENTS**

- 2 TickerTape: The facts, the rumors, the lies, the deception...
- 2 Movers & Shakers
- 20 Country
- 26 Gospel
- 29 Coin Machine
- 31 Classifieds



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

THE BUZZ

LA

WELL, THIS IS IT. Yup, my final column for *Cash Box*. After three years of hyping y'all on my favorite records and artists, I'm finally putting down my pen (or turning off my computer, whichever). Anyway, I'm leaving to go lose my mind in another field...

Leaving wasn't an easy decision. I mean, I'm really gonna miss all these bozos. I'm gonna try not to get too sappy here—but it is a little more difficult leaving than I had expected. I kinda wonder if good guy Joe Williams will miss the way I would put on a Rosanne Cash album at top volume and then leave the room. Probably not. Anyway Joe, all this is yours now—do with it what you must.

I don't know what I'll miss most about Janiss Garza (the chick with the BIG heart and great legs): the metaphysical conversations we shared, the physical abuse she inflicted on me, or the way she used to pick at my lunch when she forgot to order her own. And I'll always wonder if she really did have the hots for Lyle Lovett. Hmm... I'll miss Neil Harris playing the newest, hippest hip-hop records at top volume in my office—and, of course, racing with him and Joe to the front desk to get our daily "product flow"... I'll miss calling New York to chat with the groovy Karen Woods, the effervescent Lee Jeske and the bubbly Tom Chang.... And how could I ever forget our "coin machine" goddess Camille Compasio, the sweetest lady in Chicago.... And there's Jim Gonzalez and Elaine Farris, our wizard production staff: Jim was always there to crack my back when it went out, and Elaine always had a spare Kool for me to smoke. (I owe her about 79 packs, I think)... Stephanie Brainerd, our able receptionist, who uttered the words, "Tom can't come to the phone right now," more times than Island publicity dude Tom Cording's receptionist ever did. Well, maybe not more, but damn close.... And Marisa Lackey, our new assistant editor, who opened all my mail and threw out the junk. (I owe her a few packs of smokes too....) Then there's Nina Tregub and Cynthia Banta, our bookkeeping staff, who always seemed to be smiling no matter how bad the day was going.... I'll miss arguing with Keith Albert, the guy with the appetite of a small country.... George Albert, the father of the music industry, for giving me a shot in this wondrous, wicked, wasted, wild, worried, wised-up, warm-bodied business.... I'll miss the way that guru Bud Scoppa gave me the freedom to write about things I wanted to, and always was very encouraging and supportive—even when I bugged the hell out of him.... I won't miss Oscar Wednesday at all, he's such a putz.... And finally, Gene Ferriter and Bob Long, the soul survivors—I couldn't have survived without either of these guys. Gene and I, sort of unconsciously, adopted each other as step-brothers. And Bob, it now can be publicly known, is our natural father.

And, of course, all the babes and dudes at the various labels and publicity companies who were so patient when I would ask questions like, "Can I get that on CD?" or "Can I get a couple more tickets?" No, seriously, I've made a lot of friendships out there that I truly cherish. Thanks to Kathy Acquaviva, Kim Akhtar, Shelly Andranigian, Cary Baker, Jenny Bingaman, Diane Bluck, Ivan Bodley, Hanna Bolte, Joy Broom, Belissa Cohen, Kevin Coogan (!!!), Tom Cording, Leslie Crockett, Susan Deneau, Len Fagen, Dan Fredman, Wayne L. Green, Wendy Harte, Byron Hontas, Lisa Horn, Sheryl Ingber, Angee Jenkins, Lisa Johnson, Chris Kamatani, Kevin Kennedy, Roger Klein, Maria Kleinman, Joe Levy, Susan Levy, Jolyn Matsumuro, Mara Mikialian, David Millman, Lisa Millman, Pam Newman, Mariel Pastor, Melanie Penny, Nick Pyzow, Marcee Rondan, Steve Rosen, Sue Sawyer, Mitchell Schneider, Marla Shatz, Lisa Shively, Leila Sidawi, Joni Soloman, Laura Swanson, Sandy Tenaka, John Vlautin, Jeff Wagner, Bill Warner, Kathy Watson, Rob Yardumian, Amy Zaret, Meryl Zukowski, and all the others I may have neglected to mention.

Thanks to Nick Lowe, Marvin Etzioni, Don Dixon, Marti Jones, Rosanne Cash, Rodney Crowell, k.d. lang, Milo Binder, Darden Smith & the Big Guns, the Tearjerkers, Bonnie Raitt, Toad the Wet Sprocket, Sam Phillips, Syd Straw, Kyle Johnson, the Posies, the Cavedogs, Concrete Blonde, Kelly Willis, the Balancing Act, Brad Is Sex, Steve Barton, T Bone Burnett, the Neville Brothers, Chris Isaak, the Wagoneers, the Orphan Train, Victoria Williams, the Williams Brothers, Emmylou Harris, Linda Ronstadt, Lyle Lovett, Lou Ann Barton, the Riflebirds, Ovis, the Aborigines, Sam Brown, the Brady Bunch and Nancy Sinatra for keeping me musically healthy.

Anyway, if you need to reach me, you can give me a call at ASCAP's L.A. office—where I'll be residing from now on.

Oh yeah, I'd also like to thank my producer, my family, and the Academy... Peace.

Tom De Savia... signing off

LA TOO

"WE'RE COOL DUDES AND WE JAM..." **Jamie Rose** spews some pretty profound words when asked to describe **Rockdolls**. These raven-haired, tattooed street rockers have been tearin' it up here in Hollywood since their first gig back in July of '88. Bassist **Rockey Fox** describes their music as "hard rock with an edge" and says that their songs (all original) are about "livin' on the streets and havin' no money." With the addition of guitarist **Tory Pchang** in April, Rockdolls are now recording another demo but this one will not be thrown at you! (With their last demo they paid for 1,000 copies all by them little selves and then joyfully hurled them into the crowd at their shows.) The new tape is a very *special* one, one that the boys would love to see find its way into the grasping hands of all you A&R dudes. With songs like "Backseat Blues," "Hangin' Around," and "Dog Town," this is guaranteed to be another fun-filled Rockdoll adventure. Rockdolls are managed by **Vikki Mac-**

Kenzie of Landshark Management. She can be reached at (213) 652-6575. **Rockmasters** celebrated the opening of their U.S. offices with an office warming party that got downright hot! Champagne and beer flowed freely along with a selection of "delicately light" *hors d'oeuvres* that we shamelessly devoured with gusto. Though the gathering was only meant to be from 4-8 p.m., rumor has it that rockers could still be seen staggering out the door after 11 p.m.! I guess those wonderful Pimms cocktails became addictive, huh? **Geffen A&R lady Vicky Hamilton** (who shares the lovely Rockmasters office) and her assistant **Lorraine Walters** played the perfect hostesses!

While metal mistress **Laurel "No Animal Products" Fishman** and I were discovering our twin passion for those delicately light cheese puffs, I took notice of many ragin' partymeisters, including heavy metal mama **Janiss Garza**, Geffen A&R boy-wonder **Jeff Fenster**, rock & roll lawyer **David Codikow**, and Epic publicity babe **Hanna Bolte**. Members of Geffen's **Shadowland** and **I Napoleon**, **Atlantic's Lostboys**, and even *Cash Box* pet band **Toad the Wet Sprocket** stopped by to check out this happenin' event.

Stephanie Brainerd

NY ANYONE WHO WRITES A COLUMN like this one gets a lot of tapes. A lot of bad tapes. Once in awhile you get something good. Occasionally you get something, well, beautiful.

As in **the Beautiful**, one of the most melodic, dare I say accessible, downright enjoyable outfits to roll out of Texas via Manhattan in quite a spell.

Explanation: vocalist/guitarist **Jonathan Hale Lacey** and bassist **Perry Bottke** hail (oh, bad pun) from the big state. Drummer **Frank Ferrer** hooked up with them, Lacey first, right here in River City.

And in that realm known as rock & roll, where everyone claims to be unique, the Beautiful actually is. The elements are the same. The bottom line historical references are the same. But instead of being derivative, this band manages to make its own use of rock's collective consciousness. As Bottke explains it, the Beautiful can't really claim any true influences. "Between the three of us, we hate everything and we like everything. What I hate, he" — points at Lacey — "likes, and what he likes, he" — points at Ferrer — "hates. And what makes us unique," he adds, "is the fact that none of us has any real talent, but we can get up on stage and people think we're good." Bzzt.

"We're not listening to anyone else. We want to play, we want to work, we want to do everything we can, but we formed the *band* first," Lacey says. "This isn't a vehicle to our stardom, this is what we want to play, what we want to be. We're using the *band* to make the band bigger. It's not like a personal vehicle for anyone."

"I'd never been in band before where I had to play music with my drums, as opposed to just playing beats," Ferrer adds. "This is the first band where I've ever had to play a musical instrument, rather than just keep the beat together, because the way Jon writes his music, drums are a big part of it."

The Beautiful happened by what Lacey calls an evolutionary process. "I don't think we were looking for this. I think it just kind of happened. That's the amazing thing about it, and I'm not just rattling off bullshit, either," he says. "The band Frank and I were in kind of just lost pieces along the way, and then we picked up Perry, and it just...worked. It was like every time a piece would fall off, something would change about the inside of it, too. So it's more like it became this, rather than us deciding this is the kind of band we wanted to form. You know," he switches into his "advert from hell" voice "lead vocalist seeks guitar player, long hair, image and attitude a must, chops galore, you fool." It just didn't happen that way."

The Beautiful is not a band that was formed out of a scene. If anything, its the antithesis of that, a band formed in spite of a scene, or perhaps to spite a scene. New York is an exceptionally difficult city to hang a musical label on, because there is no real unifying force. There are noise bands, metal bands, noisy metal bands, jangle bands, jangle bands with strings, art bands, rock bands, art rock bands, rock bands that have incorporated rap, rap bands that have incorporated rock and just about everything in between. I'm confused.

But the Beautiful are not. They are the rare ones who know exactly what they are doing, have no intention of changing or even bending to anyone's whims, and damn it if they aren't going to make it.

"All most people seem to be after is the *deal*," Lacey says, with a derogatory shrug. "No one seems to be content to be in a band anymore. No one seems to write songs anymore, no one is really any fun to go see. A lot of people just seem to be killing time 'til they get to be rock stars." He leans in, speaks directly to the tape recorder. "Save your money."

But before you get the impression that the Beautiful are merely an intense, passionate and hardworking band, three guys whose favorite topics of discussion are music, themselves, music, the scene, and music, they'll also tell you



ROCK DOLLS



THE BEAUTIFUL

about restaurants. Like the one where you can get cucumber pancakes, peppermint pizza, vichyssoise jello or three-bean sherbet.
Skip that place. Don't miss the Beautiful.

Karen Woods

NA FIRST TASTE OF TEXAS: The plane lands, which proves to be of EXTREME significance to me! I step off, cherishing every ounce of the fact that once again the earth and myself are in contact. I realize that I am approximately 800 miles away from Music City, it's my first taste of Texas, (Austin, Texas, that is) and I'm totally shocked to discover that I'm still in Music City! Where has this place called Austin been all my life? From minute one, I was slapped in the face with music—all kinds of music and it was coming at me from every direction! What was I to do? I couldn't panic, therefore, I said to myself, "Self, just have a blast and then write about it all!" So that's what "self" did, and what a musical blast Austin proved to be.

Perhaps it was more than luck, that I was fortunate enough to bump into some Austin City guys, who know their music. PolyGram rep Shawn Fowler, CBS' Paul Jarosik and MCA's Ray Vaughn are right on target when it comes to pointing out exactly where the most happening music is.

Maggie Mae's is not too bad for the first stop, with its very "hip" atmosphere. I'm let down a little bit when a local band called the Shaft begins their very "cover-tunish" performance, but that doesn't stop these very "hip" people from dancing themselves into a feverish sweat. So I say to myself, "Self, get out of here and move on to something else!"

From this point on, it is one happenin' music hot-spot after another. This town is so packed with so many clubs and musical extravaganzas that it's almost unreal. Clubs such as The World and Backstreet definitely have their merits, but The Cannibal Club and The Ritz, located on "juke-box" Sixth Street, prove to be the ultimates thus far.

The Cannibal Club featured a "killer" rockabilly band called Killbilly. These guys tore up the stage and had the packed house in a craze. Then there was Andy Van Dyke—he and his band did The Ritz right! With an alternative/folk/rock delivery, they held nothing back and proved to be one top-notch band with a class "A" performance. Expect to see more of the name, Andy Van Dyke, in the future.

Even more often than before, people are coming to Austin for music breakthroughs. The major label reps are there and the music is definitely there. Not only do records continue to break from this market, but the artists are also breaking out.

And why these people down in Austin have this bizarre urge to eat Mexican food every meal I just don't understand—maybe it's something in the music!

Kimmy Wix

UK BUZZING IN BERLIN: Herbert Gronemeyer is West Germany's Bruce Springsteen. He might say he is more of a Simple Minds all rolled into one person. It's stadium rock, all right. Recently 20,000 of us gathered in a wooded amphitheater outside Berlin and it was small fry for Herbert, who performed a two-hour show: rich, cultured melodies, bouncy rock, occasionally passionate but always in control.

It did not help that all the Germans were singing at the top of their voices and we did not have a clue what the songs were about. They were so impassioned about their singing we thought it must be world issues, but it turns out that most of Herbert's songs are about relationships, neatly observed, packed with witty one-liners that we will never know about.

However, after three top-selling albums for EMI Germany—the last one, *Music and Media*, was #1 for 12 weeks—he decided to record in English. The result it *What's All This?* Although he is fluent in English—well, just about—he decided to acquire the assistance of Peter Hammill (ex-Van Der Graaf Generator), who is fluent in German, to help Herbert with lyric translations. His first choice was actually Peter Gabriel, but he was too busy with *The Passion*, and, as it turns out, Herbert couldn't be happier with the Hammill partnership and hopes to record another album with Pete.

Hammill, obviously impressed with Gronemeyer, has included one of his tracks, "Smile," on his new album. "Smile" is about the leader of the German Christian Democrat Party, because that is all he ever does. I can't help feeling that this reference will be lost on the rest of the world. Gronemeyer himself feels that some of his songs are simply too German to translate.

A strangely intelligent, original thinker is Gronemeyer. Both proud and ashamed; apparently most Germans feel this way about their heritage. He is constantly self-deprecating and ironic about the Germans. He laughs, "A radio station won't play your record unless they can understand your every word. You have to over-pronounce everything. They just have to understand everything."

Herbert is looking tremendously chipper, spruce and clean after his two-hour stadium stint.

"I have mixed feelings about playing in that amphitheater. It was one of Hitler's. I began to feel weird on stage, especially with all the singing in German. You know, that why American and British bands do so well in Germany. Germans feel embarrassed and ashamed at singing aloud in public. I am the first person they sing with; it's too much of a relic from and reminder of Hitler Youth.

"I am German and middle-class. Therefore, my music is intellectual rather than hard. I come from the very unattractive industrial region of the Ruhr, but this does not mean I am a working-class hero. That's another thing you must understand, rebel music just doesn't happen in Germany.

"The Germans are funny," he laughs. "Even rock music has to have a careful progression of chords. They have to understand them and follow them, otherwise



WORLD PARTY: Elektra artists the Gipsy Kings recently rolled into L.A., where they celebrated with Shep Gordon, Alive Enterprises staff and various celebs. The enclave pictured includes three Kings and three Tom Tom Clubbers (you can figure out which is which): Andre Reyes, Victoria Clamp, Tina Weymouth, Paco Baliardo, Nicolas Reyes and Chris Frantz.

they simply wouldn't like it. You know, it's no joke that 'angst' is a German word, you've got to keep that in your songs."

Herbert's lyrics are not as heavy-handed and angst-ridden as you might think. They also contain evidence of his ironic sense of humor. There is one about children, about how children have no power and no playgrounds and how Germany has the highest incidence of child-abuse in the entire world. His big classic was called "Men."

"It starts off saying how wonderful they are, and all the men are lulled into it. Then it says how they lie on the telephone, etc., etc."

Herbert is a fine person, suspicious of his breed, his nationality and his sex. The only thing that is traditional about him are the large iron gates at the bottom of his mansion; he has to move every year because there are too many fans screaming to get in.

Chrissy Hey

STATEMENT OF OWNERSHIP, MANAGEMENT AND CIRCULATION (Act of October 23, 1962, Section 4369, Title 39, United States Code)

Date of Filing: June 7, 1988; Title of Publication: Cash Box; Frequency of Issue: Weekly.
Location of Known Office of Publication: 330 W. 58th Street, #5D, New York, NY 10019.
Location of Headquarters or General Business Offices of the Publishers: 330 W. 58th Street, #5D, New York, NY 10019.

Names and Addresses of Publisher, Editor and Managing Editor:
Publisher: George Albert, 330 W. 58th Street, #5D, New York, NY 10019.
Editor: Mark Albert, 330 W. 58th Street, #5D, New York, NY 10019.

Owner (if owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding 1 percent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a partnership or other unincorporated firm, its name and address, as well as that of each individual must be given):

The Cash Box Publishing Co., Inc., 330 W. 58th Street, #5D, New York, NY 10019.
George Albert, 330 W. 58th Street, #5D, New York, NY 10019.

Known Bondholders, Mortgagees and other Security Holders owning or holding 1 percent or more total amounts of Bonds, Mortgages or Other Securities (if there are none so state): None.

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Average No. Copies of Each Issue During Extent and Nature of Circulation	Actual No. Copies of Single Issue Nearest to Preceding 12 Months	Filing Date
A. Total No. Copies Printed (Net Press Run)	18,234	18,273
B. Paid Circulation		
1. Sales Through Dealers and Carriers, Street Vendors and Counter Sales	13,536	13,552
2. Mail Subscriptions	3,567	3,571
C. Total Paid Circulation	17,103	17,123
D. Free Distribution by Mail, Carrier or Other Means, Samples, Complimentary, and Other Free Copies	332	339
E. Total Distribution (Sum of C and D)	17,435	17,462
F. Copies Not Distributed		
1. Office Use, Left Over, Unaccounted, Spoiled After Printing	563	568
2. Return From News Agents	236	243
G. Total No. of Copies Distributed	18,234	18,273

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Love and Rockets Come Alive

BY KAREN WOODS

A PHENOMENON STARTED with a single called "Bela Lugosi's Dead," released on 4AD a decade ago. The band was called Bauhaus, a grim English quartet obsessed with the darker side of life and one of the forerunners of the whole "gothic" movement. Bauhaus consisted of vocalist Peter Murphy, guitarist Daniel Ash, bassist David J., and drummer Kevin Haskins.

In 1983, the monstrously popular Bauhaus split up. Murphy went solo, and the remaining members went through various other projects, including Tones on Tail, the Jazz Butcher, and the Jaywalkers.

In 1985, Ash, Haskins and J. reformed as Love and Rockets, a name adopted from an American underground comic book. Soon after, they released a cover version of the Temptations "Ball of Confusion," a single that did well both in the U.K. and in the U.S. on college radio and in clubs. Their first album, *Seventh Dream of Teenage Heaven* came soon after, followed by *Express* in 1986, and *Earth.Sun.Moon* in 1987.

In 1989, one of the original "alternative" bands has both an album—*Love and Rockets!*—and a single—"So Alive"—in the top 30 on the pop charts. They have a top-five slot on the alternative album chart and the number one alternative single in the country. The video for "So Alive" is also in active rotation on MTV.

Yet with their newfound mainstream success, Love and Rockets really hasn't changed. Each of the previous albums has had a distinguishing characteristic—the wash of feedback on *Seventh Dream*, the underlying spiritual themes of *Express*, the gentler acoustic textures of *Earth.Sun.Moon*—but all of them are essentially Love and Rockets, characterized by the offbeat vocals of Ash and J. There are no harmonies *per se*; it's usually a blend of two voices singing the same thing in respective octaves. Love and Rockets has always made an interesting use of monotones, a deliberate lack

of variation in pitch. Their melodies tend to stay in a narrow range of notes. It's an unusual sound, rarely copied and definitely distinctive.

Ash says one of the reasons Love and Rockets has always maintained this sound is that the band produces themselves. "We don't really use producers; essentially it's just working with the engineer," he explained. "We've always done it that way. Like with John Fryer, he's listed on the album as co-producer, and it was very much a case of us working together with him. So we never really have anyone from outside telling us what to do."

It has always worked for this particular band, and now it's working in the mainstream. Go figure. The question is, has Love and Rockets changed in some indefinable way, has the mainstream itself changed, or has the hit factor been there all along, waiting for Joe Average Record Buyer to catch on?

Ash prefers the latter explanation. "We've been working at it for a long time now, don't you think? We worked very hard on the record—we always do, to be honest with you—so to cross over to the more commercial side of things is not necessarily a bad thing. It depends on how you do it.

"We've kept to our original ideas, so it's not as if we're doing something different, something that's been crafted for a particular market. Basically we record what we want to record, and if it works on a more commercial level, that's fine. If it doesn't, then it doesn't really matter."

Ash adds that the new record is doing better in the United States than it is in the home country. "I think in America they're more open-minded than they are in England, yeah. Definitely, in certain respects." He thinks for a minute, explains. "They listen to a record on face value, rather than looking into the image of the band. In England they're very fashion

conscious. Whereas in America, they either like what they like or they don't like it. It's as simple as that, which I think is a healthy way of looking at it, rather than paying more attention to a haircut."

The fact that the *Love and Rockets!* album is doing so well has added a bit more anticipation to the current U.S. tour, as well. "It's very exciting for us, obviously. We're really looking forward to the tour, because there's something happening for us over there. So we can't wait."

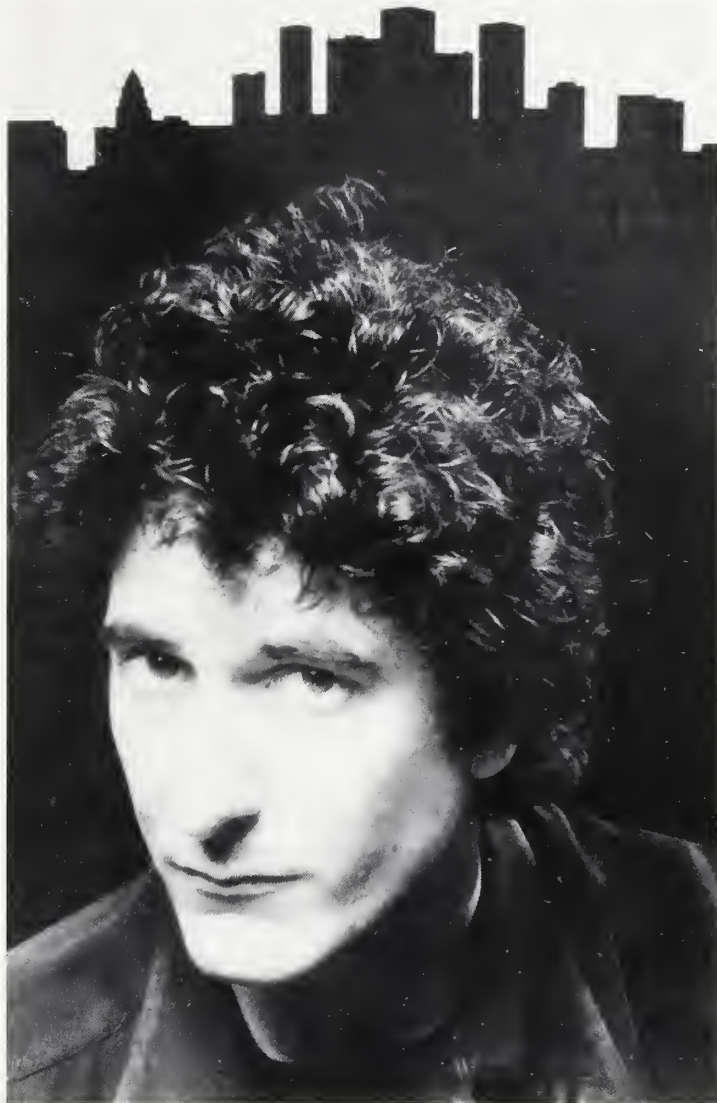
Coincidentally, Beggars Banquet is releasing a 10th anniversary Bauhaus retrospective called *Swing the Heartache*, a two-record set that Ash says is "a compilation of all the BBC sessions with John Peel. We had two or three or four of those sessions and now they've all been put together on an album. None of that material has been released before." Everyone involved was all for the project, he said, although "I think it was the record company's idea. They said we've got all these sessions, why don't we do something with them. So they did. And it's nice, because they hadn't been released. It's fresh. And we weren't adverse to it because of that. If it was old material, it would be ridiculous. It is to a degree dwelling on the past, but in a way it's not, not really."

The songs included on *Swing the Heartache* are old material, ranging from "St. Vitus Dance," to covers of "Telegram Sam" and "Ziggy Stardust" to "She's in Parties," but these particular versions have never been released.

With the first real commercial success of Love and Rockets and a retrospective of the early days, Ash remains philosophical. "All we can do at the end of the day is make the music we like making and hope that some people on the planet like it," he says. "I don't really care where they come from, you know what I mean? If they like us in the North Pole, then that's great."○

STAN RIDGWAY SWATS ONE

BY KAREN WOODS



"I ALWAYS SAY that to try anything once is experimentation, twice is perversion." So speaks Stan Ridgway, songwriter/storyteller and the mastermind behind *Mosquito*, a collection of short stories set to music and one of the most entertaining records to be released recently.

Ridgway, even if he doesn't see himself as such, is a master of the three-minute *mise en scene*. His current Geffen release picks up where his 1986 album, *The Big Heat*, left off. If *The Big Heat* was *film noir* — the common description — then *Mosquito* is *cinema verite*. Song by song, this record is a series of little vignettes on the shadier side of life. The first single, "Goin' Southbound," for example, is about employment outside the law. Other good examples are the twisted sexuality of "Peg and Pete and Me," or the beer goggle sensibilities of "A Mission in Life."

"In some ways I really don't know how they happen," Ridgway muses. "I could be an obedient interviewee and try to come up with something witty about what happens, but it's all still pretty much a mystery to me. That's probably why I keep writing. I never say I'm going to write a story; that's just the way they turn out."

Mystery aside, Ridgway agrees that most of the subject matter can be reduced to two things: experience and observation. "I'm not one really to sit around and write notes on napkins, but I am a snoop," he admits. "Like if I'm in a restaurant, and I overhear some sort of dramatic confrontation or conversation going on next to me, I'll definitely listen in. There's a sense of that that I'm a little ashamed of, because it does make me feel like a bit of a voyeur. But people's conversation, words and the way people use them, I've always been interested in that."

He chews on that thought for a while, then says, "There are really only so many stories, only about four or five of them. Everything else is embroidered. I don't mean to sound like 'that's it'; there are millions of different stories, but in essence, most of these things tend to travel along an interior landscape, one that I think everyone can communicate with. Everyone wants to be loved, and everyone wants to love. Those are two points on the compass; some of the others are murderousness, lust, sinfulness, greed..."

"Sometimes I get the question, 'Stan, what do your songs mean?' and I'd say 'Oh, it means this or it means that.' But really there is no message to any of this. It's really like what Sam Goldwyn said, if you want a message, go to Western Union. I'm really more interested in the emotional end of things..."

As far as experience goes, Ridgway brings up the experimentation/perversion equation, then says, "It does help to kind of buffer your life with experiences." Listening through *Mosquito* again, following that train of thought could get

a little personal, so we move on to the songwriting process.

"It's basically any which way you can," he explains. "When I start out writing a song, it probably sounds more like a mumbling madman. My neighbors at times have not been helpful in this regard. But I'm more attracted to an emotional base. A line may come out on a page, or spoken, that attracts me in some way, has a resonance, and I'll follow it up to see where it leads."

"Then you get to a point where you're writing or singing to find out what you're writing about. Kind of pulling in a lot of different things, and there is a point where it starts to do it itself."

Ridgway's trek to this point on his career started in his pre-teens when he lobbied his parents for a banjo, then spent his time learning television themes. "Then I heard the James Bond theme, and decided a guitar was it," he says. He spent the next few years playing jazz, folk, blues, whatever caught his fancy at the time. Then in 1977, Wall of Voodoo happened almost accidentally; the group was formed to do soundtracks for low-budget horror flicks. That venture went down the drain, but the band it created did not.

And that's when he became a songwriter: "I didn't really start writing until I was about 22. I sang, and I went through various musics, like everyone does. But then there was a point in my life that I really felt like I was sidestepping my own identity, so I decided it was time to start doing something of my own. In a lot of ways it was something I always wanted to do, I knew I would always be making music, but I didn't exactly know how. I didn't know if I was going to be one of the top five guitar players in the world or be a writer of musical pieces; being a singer was really furthest from my mind."

"And it wasn't until Wall of Voodoo came together that I started to sing, because I couldn't find anyone else to sing the songs I was writing. They all thought they were too stupid. I really wanted to be the Lawrence Welk of the band, pulling the strings from behind the keyboards like the grand puppeteer. But as it went along, I started doing by default."

Wall of Voodoo in that incarnation lasted until 1983. But the turning point, if there was such a thing, came a year earlier, with a song called "Mexican Radio," from the second Wall of Voodoo album. The song not only became a college/alternative hit, but caught the attention of a healthy percentage of the mainstream as well. It was kind of the first of those offbeat story songs, with Ridgway's trademark words and vocal style. As a bit of trivia, the name of a Washington D.C., nightclub, Barbecued Iguana, pays homage to that song. Ridgway left soon after.

"I feel a little uncomfortable talking about that," he says. "What's left from Wall of Voodoo is the music we made, our contribution to whatever popular music is about, or can be. That's what I feel we did. And in a roundabout way, that's what I think I'm still doing."

The "former Wall of Voodoo" tag stuck with him through *The Big Heat*, but doesn't seem to be chasing him around as much anymore. He acknowledges that briefly, then says, "One of the things I wanted to do on this record was to get a better balance between the music and the words. I felt that on the last record, there was probably more of an emphasis on the words. That wasn't anything I'd planned, it's just the way it happened."

"Every album takes off from where the last one ended, and I was pretty conscious of moving around on this record, so I would take drives, and stay out at a friend's house in New Mexico, for some of it. It's funny, for *The Big Heat*, I wrote it all in a little closet in Hollywood, and all the songs are from different geographical spaces. And on this one, when I moved around, the songs are all coming from this same little peculiar place. I don't know what that means, maybe on the next one I should join the Merchant Marines and see what happens." ○

SHOCK OF THE NEW

YOU LITTLE INGRATES. You think it was always this easy? You think that just a few years ago you could walk into your favorite record-and-video store and ask for the new **Butthole Surfers** album without getting chuckered out the back door like a child molester? You think you could turn on the radio and hear a song that didn't contain the words "baby" "mama" or "boogie"? Ha! We older guys busted our tails for you. When nobody cared, we were publishing fanzines and distributing leaflets and arm-twisting our friends to come down to the new-wave bar for just one drink, *please*. If it wasn't for us, you'd still be wearing satin baseball jackets and prowling for playmates to the tune of "Hot Blooded."

Ten years ago you couldn't call yourself a punk rocker without getting your ass kicked by some fraternity guy. Now the fraternity guys are blocking your view at the **Sonic Youth** show and asking your date where she got that radical tattoo. We've won the war, and now the enemy wants to hang out with us. Disco calls itself dance music and shows up at our parties with lipstick and drum machines. Heavy metal calls itself hard rock and confides to us that the **Sex Pistols** were almost as big an influence as **Led Zeppelin**. Fine, fine; there's something under this umbrella for everyone. **R.E.M.** and **U2** couldn't go multi-platinum without a few yahoos and blushing schoolgirls standing in line for the latest CD, and if exclusivity is what we must sacrifice to guarantee a continuing stream of cool new records, so be it.

The music that we fought for, the music that we hid under our pillows throughout the late '70s and defended in late-night drinking sessions with belligerent rednecks, is here to stay. This weekend, 5,000 insatiable free-loaders will converge on New York City for the 10th annual New Music Seminar. Among them will be major-label representatives, booking agents, keyboard manufacturers and probably some people who are selling satin baseball jackets. There will be a rap music contingent, a heavy metal contingent, foreigners by the boatload and some industry guys wearing cheesy suits who wouldn't know **the Cure** from **Doctor & the Medics**. Deals will be made; lives will be changed. But none of this would've been possible without the scrawny misfits who haunted the import bins and college radio stations during the lean years.

Those kids who endured the years of scorn were onto something real and good, something that everyone else now wants a piece of. You've heard all this before, but it bears repeating: Punk rock/new wave happened because the radio sucked, because rock & roll had been taken over by marketing executives and drunken cowboys and English art-rockers and coked-out neo-folkies from Southern California. The rock stars of the '70s weren't singing about the human experience—they were singing about their bloated, drug-addled fantasies or crooning about back-alley sex and calling it "love." The renegades that gravitated to the new music were sick of the division between performer and audience, sick of the aesthetic that valued recording technique over songcraft, sick of the raging stupidity that had turned a generation of teenagers into shopping-mall robots. So the new-wavers shared information, traded records and opened divey little clubs in bad neighborhoods across urban America. They dressed funny, long before there was MTV to say it's *okay* to dress funny. They played their weird little imports and 12-inches on college radio stations. Many of them graduated and went to work for indie labels, then on up the chain, until today they find themselves in positions of authority at the major labels, able to shape the record industry in their own image. The majors, bless their hearts, are putting out good records, and it's going to be that way for awhile.

If you're one of those people who thinks that **R.E.M.** and **U2** are wankers, you've got a legitimate beef with the new order. There's no doubt that the mainstreaming of "alternative music" has meant a diluting of the gene pool, and many of the early fans who embraced punk rock for its revolutionary spirit have abandoned it for hip-hop or metal.

Still, many of the doomsayers are aging hepcats with gigantic record collections, the kind who've already seen and heard it all. But for most consumers, these are boon times. Nobody had the right to expect that the new-wave "revolution" would send the Stevie Nicks of the world scurrying under a rock forever. There's still more crud out there than ever. But now the crud has to compete with things like **the Pixies**. We've got a *choice*. And, well, isn't that what this great nation of ours is all about?

NEXT WEEK: Our civics lesson continues, just in time for the Seminar. The July 22 issue of *Cash Box* is a special "all-star salute to alternative music," featuring **Wire**, **Robyn Hitchcock**, **The The**, **the Godfathers**, **the Posies**, **Toad the Wet Sprocket**, **Mary My Hope**, **Shadowland**, **Dramarama**, **Old Skull**, **Bob Hope**, **Joey Heatherton** and **the June Taylor Dancers**. If I can wangle the airfare, I'll be there in New York personally, shoving magazines in the faces of people who are already so loaded down with free junk that they're liable to hit me. But I can stand the abuse. *I live* for this music, man.

ALTERNATIVES

▶ **FLIGHT OF MAVIS:** *Flight of Mavis* (Record Cellar Productions RCP-054)

This, friends, is the living embodiment of the Amerindie spirit. Flight of Mavis is a Philadelphia trio who works within the timeworn strictures of three-chord folk rock & roll, but they do it beautifully. Frank Brown is a superb songwriter, with the swoon-inducing hookiness of, say, Marshall Crenshaw or that band from Athens with the three-letter name. (If you

CASH BOX MICRO CHART

ALTERNATIVE MUSIC



July 15, 1989 The grey shading represents a bullet, indicating strong upward chart movement.

Total Weeks ▼
Last Week ▼

1	BLIND MAN'S ZOO (Elektra 60815)	10,000 Maniacs	2	7
2	DISINTEGRATION (Elektra 60855)	The Cure	1	9
3	LOVE & ROCKETS (Beggars' Banquet/RCA 9715-1-R)	Love & Rockets	4	9
4	WORKBOOK (Virgin 91240)	Bob Mould	3	9
5	DOOLITTLE (Elektra 60856-1)	Pixies	5	11
6	TIN MACHINE (EMI E1-91990)	Tin Machine	6	6
7	INDIGO GIRLS (Epic FE 45044)	Indigo Girls	7	14
8	9 (Virgin 91062)	Public Image Limited	8	7
9	SONIC TEMPLE (Sire/Reprise 1-25871)	The Cult	9	12
10	THE RAW & THE COOKED (I.R.S. 6273)	Fine Young Cannibals	10	19
11	BRAIN DRAIN (Sire 25905)	The Ramones	11	6
12	ORANGES & LEMONS (Geffen GHS 24218)	XTC	13	18
13	YELLOW MOON (A&M 5240)	Neville Brothers	14	11
14	TWIST OF SHADOWS (PolyGram 839233)	Xymox	16	11
15	3 FEET HIGH AND RISING (Tommy Boy 1019)	De La Soul	12	13
16	PASSION (Geffen 24206)	Peter Gabriel	22	3
17	ABSOLUTE TORCH & TWANG (Sire 25877)	k.d. lang	19	5
18	DOUBLE LIVE (Latino Bugervall LBV 002)	The Butthole Surfers	23	5
19	SPIKE (Warner Bros. 25848)	Elvis Costello	15	21
20	BLAZE OF GLORY (A&M 5239)	Joe Jackson	18	10
21	DON'T TELL A SOUL (Sire/Reprise 9 25831-1)	Replacements	17	22
22	NEARLY HUMAN (Warner Bros. 25881)	Todd Rundgren	24	5
23	CLOUDLAND (PolyGram 83237)	Pere Ubu	25	3
24	MORE SONGS ABOUT LOVE & HATE (Epic 45023)	The Godfathers	21	6
25	NEW YORK (Sire 25829)	Lou Reed	20	25
26	CLAM DIP AND OTHER DELIGHTS (Twintone TTR 88144)	Soul Asylum	26	8
27	IT'S BEGINNING TO AND BACK AGAIN (Enigma 73516)	Wire	27	4
28	FUN & GAMES (TVT 2550)	Connells	28	15
29	THE BURNING WORLD (Uni 601)	The Swans	30	7
30	HARDER THAN YOU (In-Effect/Relativity 88561-3006)	24-7 Spyz	31	4
31	MR. MUSIC HEAD (Atlantic 81959)	Adrian Belew	34	2
32	TECHNIQUE (Qwest/Warner Bros. 9 25845-1)	New Order	29	24
33	QUEEN ELVIS (A&M SP 5241)	Robyn Hitchcock	33	18
34	COSMIC THING (Reprise 25854)	B52'S DEBUT		
35	DIAL M FOR MOTHERF**ER (Caroline 1369)	Pussy Galore	37	2
36	STREET FIGHTING YEARS (A&M 3927)	Simple Minds	32	8
37	MYSTERY ROAD (Island 91226)	drivin' n' cryin'	35	13
38	BOOM BOOM CHI BOOM BOOM (Sire/Reprise 25888)	Tom Tom Club	36	13
39	101 (Sire 25853)	Depeche Mode	38	16
40	HUNKPAPA (Sire 9 25855-1)	Throwing Muses	39	22

liked "Don't Go Back to Rockville," you'll love this.) Brown can be funny, too, in a low-key, observational way. ("You wore the t-shirt of my favorite band, the Cows/It made me wonder how you got it.") Behind his slightly twangified janglin' is a peppy, straight-ahead rhythm section, and a particularly proficient drummer in Ken Buono. Today, Flight of Mavis is my favorite band. (Record Cellar Productions, 6832 Bustleton Ave., Philadelphia, Pa. 19149.)

flight of mavis



▶ SUICIDE: A Way of Life (Wax Trax 7072)

The much-storied Suicide returns from a long hiatus with a new album on the electro-industrial Wax Trax label. Suicide is vocalist Alan Vega and instrumentalist Martin Rev. Between them they churn out electro-industrial noise of great beauty and rhythmic appeal. Their toy beats are just right, disconcerting yet infectious, layered over with scritch guitars and Vega's post-Elvis vocalizing. They've also got a very dry sense of humor—they'd better with a name like that—most evident on the kitschy "Surrender." Another fave is "Jukebox Baby 96," which sounds like Presley calling out to us from a German-expressionist vision of Hell. A fine platter, and a good introduction to the rockin' beatbox hybrid sound that's all the rage these days.

Joe Williams

YOU DON'T HAVE PUBLIC ENEMY TO KICK AROUND ANYMORE: Public Enemy is no more. **Chuck D.**, Flavor Flav, **Terminator X**, **Professor Griff**, and the **SIW's** have gone their separate ways. Whether they will eventually regroup is uncertain, but for the time being the official line is that the group has disbanded.

For the few that haven't already been exposed to the media hoopla surrounding the band in the last few weeks, we'll run down the basics. Griff, whose role in P.E. was "Minister of Information," made some strong anti-racist remarks to the *Washington Times*, a right-wing newspaper run by **Reverend Moon**. These remarks were rerun in a New York paper, and brought to the fore by *Village Voice* columnist **R.J. Smith**. Though Griff had spouted worse epithets to the British music weeklies, the fact that he did it here at home seemed to make a much larger impact. Griff, a follower of Minister Louis Farrakhan, had long been fighting racism in public—a central theme to the P.E. manifesto—but at times his own views were liberally peppered with racial slurs. This pot calling the kettle black problem was a huge barrier for people to get over, and I think many of their most ardent fans, myself included, hesitated when it came down to throwing their total support behind the band for that very reason.

As a result of a windstorm of pressure from a number of internal and external sources, Chuck came out in a press conference and stated that Griff had been stripped of his duties. This announcement caused further division, and Chuck came out and stated in a press conference a few days later that the group had disbanded. The whole thing didn't seem to have an air of permanence to it, however, and Chuck called local rap powerhouse **KDAY** to say the band was "laying low." What all this means is unclear, but many have theorized that the band needed to get its internal workings in order.

The band is currently burning up the charts with "Fight The Power," from the new Spike Lee film, "Do the Right Thing." The track is also pushing the album's sales, and is omnipresent in the movie, blasting out of a boombox carried by **Radio Raheem**, a local street kid who brandishes a pair of huge knuckle rings, one labeled "Love," and the other "Hate." Lee has captured P.E.'s essence perfectly with this character. Like P.E., Radio Raheem turns the volume way up to get noticed, not caring who he offends in the process. Youthful rebellion at its best, and one of Public Enemy's strong points. Radio Raheem goes down fighting, unable to deal with the odds against him and turn down the throttle to get his way out of a situation. P.E. have gone out similarly, but one gets the sense they will take the time off to get unified again.

Currently Chuck D., along with producer **Hank Shocklee** and former **Def Jam** exec **Bill Stephney**, are negotiating what is rumored to be a huge dollar boutique label deal with MCA. This is rumored to be a divisive subject within the band, as they feel Chuck's loyalties and energies have been divided. Some have said that the deal was put in jeopardy by Griff's remarks, and that led to the split. We may never know the truth, but one thing for sure is that we haven't heard the last from Public Enemy, or its members. There is a new LP scheduled for release in October, which at press time has not been scrapped. Something to look forward to.

■ SOUL ON WAX

■ Singles

□ EUGENE WILDE: "Ain't Nobody's Business" (MCA 17927)

Produced by Levert, this is a definite stab at commercial acceptance. It'll probably work, but there's a wealth of tunes on his album that showcase him better than this one.

□ JO ANN JONES: "Share My Joy" (Select 62341)

This is a classic soulful dance record—nothing fancy, just a good song, a great voice, and a propelling rhythm track. Recommended. Contact (212) 691-1200.

□ RUN D.M.C.: "Ghostbusters" (MCA)

The Kings from Queens are getting dangerously close to another more rotund trio from the Big Apple with this release. Please say you did it for the money, guys.

□ CHRISTOPHER WILLIAMS: "Talk To Myself" (Geffen)

"Everybody's talkin' all that stuff about me, why don't they just let me live..."

■ Albums

□ KOOL & THE GANG: *Sweat* (Mercury 836-233)

The guys are really hurting from a lack of strong vocal presence. Some of the songs are very good, especially the **Chuckii Booker**-written and produced "Raindrops" and "In Your Company," but the guys just can't pull it off with any sense of conviction.

Neil Harris



1	3 FEET HIGH AND RISING (Tommy Boy 1019)	De La Soul	1	19
2	THE GREAT ADVENTURES OF SLICK RICK (G)(Def Jam 40513)	Slick Rick	2	25
3	GUY (P)(MCA 42176)	Guy	3	52
4	WALKING WITH A PANTHER (Def Jam/Columbia OC 45172)	L.L. Cool J	7	2
5	LET'S GET IT STARTED (G)(Capitol 90924)	M.C. Hammer	4	36
6	SERIOUS (EMI 90921)	The O'Jays	6	8
7	LARGER THAN LIFE (MCA 6276)	Jody Watley	5	13
8	KNOWLEDGE IS KING (Jive 1182)	Kool Moe Dee	9	5
9	DON'T BE CRUEL (P)(MCA 42185)	Bobby Brown	8	52
10	GIRL YOU KNOW ITS TRUE (Arista 8592)	Milli Vanilli	11	17
11	2ND WAVE (Columbia 44284)	Surface	10	36
12	YOUNGEST IN CHARGE (Profile 1280)	Special Ed	13	12
13	KARYN WHITE (P)(Warner Bros.25637)	Karyn White	12	42
14	LIFE IS...TOO SHORT (Zomba/RCA 1149)	Too Short	15	21
15	HEAVEN (Capitol 90959)	BeBe & CeCe Winans	16	25
16	THE BOY GENIUS (FEATURING A NEW BEGINNING) (Atlantic 81941)	Kwamé	17	13
17	JUST COOLIN' (G) (Atlantic 81926)	Levert	18	34
18	MAXIMUM THRUST (Motown 6267)	Joyce "Fenderella" Irby	19	9
19	2300 JACKSON STREET (Epic 40911)	The Jacksons	22	5
20	GOOD TO BE BACK (EMI 48902)	Natalie Cole	20	8
21	STRAIGHT OUTTA COMPTON (G) (Ruthless 57102)	N.W.A.	14	19
22	BIG TYME (MCA 42302)	Heavy D. & The Boyz	28	2
23	IRRESISTIBLE (Island 91235)	Miles Jaye	26	7
24	WE'RE MOVIN'UP (Warner Bros. 25849)	Atlantic Starr	24	8
25	THROUGH THE STORM (Arista 8572)	Aretha Franklin	25	8
26	ORIGINAL STYLIN' (Arista 8571)	Three Times Dope	27	14
27	STRAIGHT TO THE SKY (Columbia OC 44378)	Lisa Lisa & Cult Jam	23	9
28	SO GOOD (Island 90970)	Mica Paris	29	7
29	BATMAN SOUNDTRACK (Warner Bros. 25936)	Prince	DEBUT	
30	WILD & LOOSE (Capitol 90926)	Oaktown's 3.5.7.	30	10
31	WORKIN' OVERTIME (Motown 6274)	Diana Ross	33	4
32	LOC'ED AFTER DARK (Delicious 3000)	Tone Loc	21	21
33	START OF A ROMANCE (Atlantic 81853)	Skyy	31	15
34	2 HYPE (G) (Select 21628)	Kid N' Play	32	34
35	ALL MY LOVE (Capitol 90641)	Peabo Bryson	41	5
36	DOIN' IT (Select 21629)	UTFO	35	7
37	THE RIGHT STUFF (Wing/PolyGram 835 694-1)	Vanessa Williams	34	55
38	GIVING YOU THE BEST THAT I GOT (P) (Elektra 60827)	Anita Baker	36	37
39	CHUKII (Atlantic 81947)	Chuckii Booker	44	4
40	KEEP ON MOVIN' (Virgin 91267)	Soul II Soul	45	2
41	FOREVER YOUR GIRL (P) (Virgin 90943)	Paula Abdul	39	26
42	LIVIN' LARGE (Virgin 91021)	E.U.	40	15
43	IT'S REAL (Warner Bros. 25924)	James Ingram	47	4
44	RAW LIKE SUSHI (Virgin 91252)	Neneh Cherry	55	4
45	EAZY DUZ IT (G) (Priority 57100)	Eazy-E	37	34
46	GHOSTBUSTERS II (MCA 6306)	Original Motion Picture Soundtrack	54	2
47	MESSAGE FROM THE BOYS (G) (Motown 6260)	The Boys	38	37
48	SERIOUS BUSINESS (Mercury/PolyGram 836 952)	Third World	53	3
49	CRAZY NOISE (Fresh 82011)	Stezo	59	2
50	WHO'S THE BOSS (Next Plateau 1015)	Antoinette	61	3
51	COME PLAY WITH ME (RCA 8341)	Grady Harrell	42	10
52	LOVE SEASONS (Orpheus 75602)	Alex Bugnon	48	17
53	ANY LOVE (P) (Epic 44308)	Luther Vandross	43	39
54	TODAY (Motown 6261)	Today	46	32
55	ROAD TO THE RICHES (Cold Chillin'/Warner Bros. 25820)	Kool G. Rap & D.J. Polo	50	14
56	WHO? (Wing/PolyGram 422 835 549-1)	Tony! Toni! Tone!	49	62
57	IT TAKES TWO (G) (Profile 1267)	Rob Base & DJ Easy Rock	51	41
58	THE DESOLATE ONE (Fresh/Sleeping Bag 82010)	Just-Ice	52	16
59	HIGH HAT (Virgin 91022)	Boy George	56	15
60	ME AND JOE (Egyptian Empire 00777)	Rodney O & Joe Cooley	57	33
61	MIAMI BASS WAVES VOL. II (Luke Skywalker 5001)	Various Artists	63	10
62	FROM OUT OF THE BLUE (Columbia FC 45092)	Blue Magic	64	12
63	RAW (Def Jam FC 45015)	Alyson Williams	58	14
64	GETTING OFF (On Top 9001)	Miami Boyz	60	15
65	A NEW FLAME (Elektra 60828)	Simply Red	67	9
66	HANGIN' TOUGH (P) (Columbia 40985)	New Kids On The Block	62	35
67	STEPPIN' OUT (Crush 224)	10DB	DEBUT	
68	TO CHANGE AND/OR MAKE A DIFFERENCE (Arista 8533)	Kiara	65	42
69	DO THE RIGHT THING (Motown 6272)	Soundtrack	DEBUT	
70	I GET JOY (A&M 5228)	Al Green	68	3
71	WAKE UP (Ichiban 1040)	Roy Ayers	66	7
72	SPELL (Mika 835 713-1)	Deon Estus	69	12
73	24/7 (4th & B'Way 4011)	Dino	73	11
74	TAKE 6 (Reprise 25670)	Take 6	70	18
75	SPELLBOUND (Warner Bros. 25781)	Joe Sample	71	8

CASH BOX CHARTS

TOP R&B SINGLES

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

July 15, 1989



#1 Single: Soul II Soul



#1 Debut: Public Enemy #75



To Watch: Lisa Lisa #59

		Total Weeks Last Week		Total Weeks Last Week
1	KEEP ON MOVING (Virgin 7-96556)		Soul II Soul	1 9
2	NOTHING (THAT COMPARES 2 U) (Epic 34-68688)		The Jacksons	4 9
3	SHOW AND TELL (Capitol B-44347)		Peabo Bryson	2 12
4	TURNED AWAY (Atlantic 7-88917)		Chucki Booker	6 11
5	FOR YOU TO LOVE (Epic 34-68742)		Luther Vandross	3 13
6	GOT TO GET THE MONEY (Atlantic 7-88910)		Levert	11 11
7	SHOWER ME WITH YOUR LOVE (Columbia 38-68746)		Surface	12 11
8	OBJECTIVE (Island 7-99228)		Miles Jaye	8 14
9	LEAD ME INTO LOVE (Elektra 7-69299)		Anita Baker	5 13
10	FRIENDS (MCA 53660)		Jody Watley with Eric B. & Rakim	14 8
11	SECRET RENDEVOUS (Warner Bros. 4/7-27863)		Karyn White	15 8
12	HAVE YOU HAD YOUR LOVE (EMI 50180)		The O'Jays	7 14
13	IT'S REAL (Warner Bros. 22975)		James Ingram	17 11
14	WORKIN' OVERTIME (Motown MOT-6274)		Diana Ross	9 11
15	MIDNIGHT SPECIAL (Atlantic 7-88901)		The System	18 10
16	ON OUR OWN (MCA 53662)		Bobby Brown	23 6
17	THEY WANT MONEY (Jive/RCA)		Kool Moe Dee	19 9
18	BABY DON'T FORGET MY NUMBER (Arista 9832)		Milli Vanilli	10 11
19	BAT DANCE (Paisley Park/Warner Bros. 22924)		Prince	24 5
20	I SECOND THAT EMOTION (Crush 601-6)		10 dB	20 10
21	DARLIN' I (Wing/PolyGram 871 936)		Vanessa Williams	13 12
22	WE GOT OUR OWN THANG (Uptown/MCA 53626)		Heavy D. And The Boyz	32 6
23	SOMETHING IN THE WAY (MCA 23941)		Stephanie Mills	26 7
24	I'M THAT TYPE OF GUY (Def Jam/Columbia 38 68902)		LL Cool J	35 7
25	BUFFALO STANCE (Virgin 7-99231)		Nenah Cherry	25 8
26	CRAZY (FOR ME) (Capitol B-44354)		Freddie Jackson	16 11
27	CONGRATULATIONS (A&M 1407)		Vesta	40 10
28	LITTLE JACKIE WANTS TO BE STAR (Columbia 38-68674)		Lisa Lisa & Cult Jam	21 14
29	SARAH, SARAH (Jive/RCA 1216-7)		Jonathan Butler	39 6
30	MR. D.J. (Motown 1961)		Joyce Irby	22 16
31	TWO WRONGS (DON'T MAKE IT RIGHT) (Geffen 7-27518)		David Peaston	48 6
32	FOR THE LOVE OF YOU (Wing/PolyGram 871 934-7)		Tony! Toni! Tone!	27 15
33	AS LONG AS WERE TOGETHER (A&M 1427)		Al Green	35 7
34	LOST WITHOUT YOU (EMI 50185)		Bebe & Cece Winans	28 16
35	ME, MYSELF AND I (Tommy Boy TB 926)		De La Soul	29 16
36	MY FIRST LOVE (Warner Bros. 4/7-27525)		Atlantic Starr	30 16
37	MISS YOU LIKE CRAZY (EMI 50185)		Natalie Cole	31 16
38	MY FANTASY (Motown 1968)		Teddy Riley Featuring Guy	50 4
39	EVERY LITTLE TIME (Arista AF1-9800)		Kiara	33 15
40	THE WAY IT IS (RCA 8925-7-R)		Troy Johnson	44 7
41	A WOMANS TOUCH (Mega Jam 2002)		Christopher McDaniels	34 12
42	IF YOU ASKED ME TO (MCA 53356)		Patti LaBelle	46 4
43	STICKS AND STONES (RCA 8870)		Grady Harrell	37 20
44	YOU FOUND ANOTHER GUY (Virgin 99200)		Boy George	47 5
45	IT ISN'T, IT WASN'T, IT AIN'T NEVER GONNA BE (Arista AS1-9850)		Aretha Franklin & Whitney Houston	59 3
46	REMEMBER THE FIRST TIME (Orpheus/EMI B-72633)		Eric Gable	52 5
47	WHAT MORE CAN I DO FOR YOU (Tabu ZS4 68904)		Cherelle	38 8
48	SOMETHING REAL (EMI 50192)		Miki Bleu	57 6
49	IF YOU DON'T KNOW ME BY NOW (Elektra 7-69297)		Simply Red	68 4

50	IT'S NO CRIME (Solar/CBS ZS4-68966)		Babyface	53 3
51	GOT TO BE A BETTER WAY (Atlantic 7-88879)		Foster & McElroy	56 3
52	I CAN'T TELL YOU WHY (Motown 1969)		Gerald Alston	54 5
53	GITHCI U (Orpheus 72678)		Z'looke	60 4
54	AGAINST DOCTOR'S ORDERS (Arista AS1-9830)		Kenny G	62 5
55	SOMEBODY LOVES YOU (Motown 1966)		El DeBarge	41 8
56	TASTE OF YOUR LOVE (Virgin 7-99201)		E.U.	67 3
57	I DO (EMI V-72675)		Natalie Cole	63 2
58	HEAVEN HELP ME (Mika/PolyGram 871 538-7)		Deon Estus	42 18
59	JUST GIT IT TOGETHER (Columbia 38-68938)		Lisa Lisa And Cult Jam	70 2
60	RIDING ON A TRAIN (Columbia 38-68931)		The Pasadenas	64 5
61	I LIKE IT (Island 4th & B Way 7483)		Dino	43 7
62	LET GO (Wing/PolyGram 871 722-7)		Sharron Bryant	75 3
63	LOVE SONG (Solar/E.P.A. 68961)		Midnight Star	66 5
64	TAKE IT OFF (Motown 1967)		Today	45 9
65	SPEND THE NIGHT (CE SOIR) (Warner Bros. 7-22909)		The Isley Brothers	72 3
66	MY LOVE IS SO RAW (Def Jam/Columbia 38 68903)		Alyson Williams	49 7
67	LISCENSE TO KILL (MCA 53657)		Gladys Knight	71 4
68	MY ONE TEMPTATION (Island 96584)		Mica Paris	51 15
69	SPELL (Mika/PolyGram 886 328-7)		Deon Estus	73 5
70	CHILDREN'S STORY (Columbia/Def Jam 38-68626)		Slick Rick	55 15
71	RAIN DROPS (Mercury/PolyGram 874 402-7)		Kool & The Gang	79 3
72	CRUZIN' (Polydor/PolyGram 889 034-7)		Jackie Jackson	58 6
73	WHERE DO WE GO (Atlantic)		Ten City	82 2
74	SPEND THE NIGHT (Uptown/MCA 53666)		Guy	87 2
75	FIGHT THE POWER (Motown 1972)		Public Enemy	DEBUT
76	THE MAN WE ALL KNOW AND LOVE (Atlantic 7-88937)		Kwame	61 10
77	IF IM NOT YOU'RE LOVER (Warner Bros. 7-27556)		Al B. Sure	65 19
78	LOOKING FOR A LOVE (Sleeping Bag 40142)		Joyce Sims	DEBUT
79	START OF A ROMANCE (Atlantic 88932)		Skyy	69 20
80	N.E. HEARTBREAK (MCA)		New Edition	90 2
81	IF SHE KNEW (Atlantic 2560)		Anne G.	74 17
82	CAN WE TALK (Oceana/Atlantic 99213)		Donna Allen	76 8
83	MY SUGAR (Warner Bros. 7-22896)		Atlantic Starr	DEBUT
84	MADE TO BE TOGETHER (Virgin 7-99226)		Deja	77 16
85	TOBY (Luke Skywalker 205)		Angee Griffen	78 7
86	I AIN'T WIT IT (Orpheus 72678)		Paul Lawrence	80 4
87	THROUGH THE STORM (Arista AS1-98091)		Aretha Franklin & Elton John	81 14
88	I'LL BE LOVING YOU (Columbia 38-68671)		New Kids On The Block	83 15
89	BUCK WILD (Virgin 7-99232)		E.U.	84 18
90	ALL OF MY LOVE (Warner Bros./Reprise 7-22929)		Al Jarreau	DEBUT
91	FORBIDDEN LOVE (Mercury/PolyGram 874 054-7)		Third World	85 7
92	I FOUND LOVE (Orpheus/EMI V-72675)		B-Fat	88 10
93	CONSTANTLY (Virgin 7-99209)		Lia	89 10
94	SHE'S SO COLD (Epic 49-68230)		Alston Stewart	91 14
95	NO PLACE TO GO (Zebra/MCA 17802)		Perri	92 8
96	I LIKE (MCA-53490)		Guy	93 19
97	ON A MISSION (Mercury 872 922)		Leotis	94 14
98	A LITTLE ROMANCE (Motown MOT 1965)		The Boys	95 12
99	REAL LOVE (MCA 53484)		Jody Watley	96 19
100	TURN THIS MUTHA OUT (Capitol 44290)		MC Hammer	97 18

PURE POP FOR NOW PEOPLE

■ Singles

▣ **THE BEASTIE BOYS:** "Hey Ladies" (Capitol)

This is extremely funky, and way catchy. Their album is cool, and will probably go triple platinum. But I don't know about this concept of white guys rapping. What'll they think of next, black guys doing hard rock?

▣ **LIVING COLOUR:** "Open Letter (To a Landlord)" (Epic 68934)

Good to see that these guys are using their clout to release a message song. Vernon Reid's monster riffs will sure stir things up on the streets this summer. I can't wait for the video.

▣ **CUTTING CREW:** "Everything But My Pride" (Virgin 99184)

▣ **ROBERT HART:** "White Lies and Promises" (Atlantic 88867)

Tastes great. Less filling. In blind taste tests, 99 out of 100 people couldn't tell the difference between these records, and a perfect 100 out of 100 couldn't care less.



▣ **1927:** "That's When I Think of You" (Atlantic 88878)

If I'm right, and I'm always right, this has all the necessary ingredients of a top 10 record. Classic harmonies, a great song, and smooth production make this a winner. Hey, my track record is impeccable—who else predicted the success of Tiffany six months before her debut record was released? I knew, because I had sources inside that very studio where her classic album was made. I'm a pop god, I really am. I'm the best. You'll be thanking me in six months, and clawing at me just to get a lock of my long blonde locks. You'll see.

▣ **THE LEMONHEADS:** "Luka" (Taang)

Boston-based guitar band turns up the volume and the emotion on this cover of Suzanne Vega's breakthrough track. In my humble opinion they convey the song's dark side much better than Vega ever could. Her voice is just too nice—the original always sounded like a love song to me. The Lemonheads take the power of her words and submerge them in your consciousness forever. Contact (617) 965-5673.

▣ **DAVID POSTLETHWAITE:** "Truly, Truly False" (SOL 802)

▣ **WARMJETS:** "Gentile Niggers of White Noise" (SOL NR 17723)

▣ **ANGEL DEAN:** "Walkin' Talkin'" (SOL903)

SOL, ex-Husker Bob Mould's newly formed Singles Only Label, is aiming to save that jukebox hero, the 7-inch single, from extinction. A noble idea. Another goal of SOL is to give young unknowns (who can't afford to get a first break) a chance to be heard. Another noble idea. Unfortunately, the efforts represented by SOL's first three releases are only, well, semi-noble.

Postlethwaite's single is a weepy but decently crafted acoustic ballad, recorded live at the same club in Minneapolis where Husker Du cut their debut album 8 years ago. Oh nostalgia...(sigh)...

Regarding the Warmjets' effort, the tests are back from the lab, folks. Apparently this is what prolonged exposure to a toxic combination of Bauhaus and Black Flag can do to you. Pretty ugly, but there is hope. Even Peter Murphy was rehabilitated from this nebulous noise disease.

Angel Dean's single with Pere Ubu bassist Tony Maimone is probably the most promising of the three. Angel's is a case of Stevie Nicks meets Patsy Cline. I'm speaking aurally, of course, not visually. Could you just imagine? The lyrics are down-home funny, too.

THE NICK PYZOW BAND



VICTIM'S BLUES

▣ **THE NICK PYZOW BAND:** "Victim's Blues" (AsFab Records AM1650)

This driving blues/rock number from L.A. favorite Pyzow should gain the artist decent exposure at radio, especially at the college and alternative levels. Single effectively captures Pyzow's energy and boasts a well-produced, distinctively live feel. B-side is the equally pleasing "Shadow of Another Man." Club owners, take a tip and put this one on your jukebox. For more information, contact (213) 660-7607.

▣ **BEAT FARMERS:** "Girl I Almost Married" (MCA/Curb 9080)

Even though the Farmers continue to opt for a more accessible (i.e. power rock) direction, they still hold on to some shreds of genuineness. This record, for example, may not overtake alternative radio, but could very well prosper on both AOR and progressive country radio outlets. From the forthcoming (aptly titled) *Poor and Famous* LP.

■ Albums

▣ **CHER:** *Heart of Stone* (Geffen 24239)



I've loved this gal ever since I saw her on the boob tube when I was blossoming into adolescence. And I do mean boob tube. The way she shook her thang and said "Coochie, Coochie" in that squeaky little voice just made me melt. I always watched *The Hollywood Squares* when she was on. I fantasized that she was my own little Spanish sweetheart, and boy was I heartbroken when she married Xavier Cugat (and even more perplexed when they made him mayor of Palm Springs!). I'm glad she's come out of hiding after all these years, though I'm quite puzzled that she doesn't utter her trademark "Coochie Coochie" even once on this record. Instead her voice has an uncanny resemblance to that chick on "I Got You Babe." Starship-style power ballads, sappy wimp ballads, and midtempo flaccid rawk are the rule here. Why didn't she let Xavier produce it?

▣ **THE THE:** *Mind Bomb* (Epic FE 45241)

Funny name for a band, The The. Even funnier, it's really just one fellow, a Mr. Matt Johnson, with a handful of assistants like Johnny Marr from "the Smiths." Apparently Johnson hasn't heard about all the good things that are happening around this planet, because this record is one big *political* downer. True, it's an ambitious, disturbing, jazzy, distended and highly *musical* effort. And if I were the sort who couldn't look on the sunny side, I'd probably think it was one of the best records of the year. But I know better than to swallow all this pessimism. I watch TV.



▣ **THE MEN THEY COULDN'T HANG:** *Silvertown* (Silvertone/RCA 1208-I-J)

Funny name for a band, The Men They Couldn't Hang. This outfit is from somewhere in the U.K., but rather than mousse in their hair they've got dirt under their fingernails. They've got a big ol' rock & reel sound, the kind

of kick-up-er-heels twang that can only be acquired through years of shoveling cow dung and guzzling Watney's Red Barrel. Fiddle, bauzouki, penny whistle, accordion and the usual stringed things make for a musical mulligan stew that kicks the butt of all those other Anglo-roots wanna-be's. And they sing about real, important stuff, too.

▣ **HOLLY NEAR:** *Sky Dances* (Redwood Records)

The new album from this good-hearted feminist folkie includes material written by Bruce Cockburn, Ruben Blades, Malvina Reynolds and more. Besides being a gently affective song stylist in the manner of Joni Mitchell, Near is the president of her own not-for-profit record company, Redwood, which has been humming along for 15 years now. (She also appeared in episodes of *Room 222* and *The Partridge Family* as a youngster, but that's another story.) This richly textured album is flavored with global rhythms (particularly Latin), clear voices and the kind of political commitment that seems quaint and unthreatening when it comes from attractive women but is actually a *matter of life and death, dammit*.

▣ **"WEIRD AL" YANKOVIC:** *UHF: Original Motion Picture Soundtrack* (Rock 'N' Roll/CBS 45265)

Soundtrack to Yankovic's upcoming major motion picture offers up usual helping of parodies and "rib-tickling" originals. Best bets include "Isle Thing" (*Gilligan's Island* + Tone Loc's "Wild Thing"), a Rolling Stones polka medley, and Yankovic's rendition of the "Beverly Hillbillies" theme set to the tune of Dire Strait's "Money for Nothing." Also check out the spoken-word movie ad parody "Ghandi II" ("No more Mr. Passive-Resistance. This time he's out to kick some butt!") But does he realize that "She Drives Like Crazy" is remarkably similar to the Fine Young Cannibals "She Drives Me Crazy"?

Oscar Wednesday

TOTALLY HIP TOP 10

1. Tom De Savia, bearded boy wonder goes Hollywood (ASCAP)
2. Jeremy Irons in *Dead Ringers* (prime video rental)
3. Beastie Boys: *Paul's Boutique* (upcoming Capitol LP)
4. Bo Jackson, batman, K.C. Royals
5. Bruce Weber, obsessive video director: Chris Isaak's "Don't Make Me Dream About You" (Calvin Klein step back!)
6. Chris Isaak doing between-song stand-up comedy at the Roxy, June 26
7. Graham Baker, director: *Alien Nation* (Fox video)
8. *L.A. Weekly's* new music section—Arion Berger brings the bite back!
9. 24-7-Spyz at the Roxy, June 27
10. Rosie Perez in Spike Lee's *Do the Right Thing* (Universal)

CASH BOX CHARTS

TOP 100 SINGLES

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

July 15, 1989



#1 Single: Fine Young Cannibals



#1 Debut: Cher #74



To Watch: Richard Marx #40

		Total Weeks ▼			Last Week ▼
1	GOOD THING (I.R.S. 53639)		Fine Young Cannibals	1	11
2	BABY DON'T FORGET MY NUMBER (Arista AS1-9832)		Milli Vanilli	2	12
3	EXPRESS YOURSELF (Sire/Warner Bros. 7-22948)		Madonna	4	7
4	IF YOU DON'T KNOW ME BY NOW (Elektra 7-69287)		Simply Red	7	11
5	I DROVE ALL NIGHT (Epic 34-68759)		Cyndi Lauper	5	11
6	SATISFIED (EMI 50189)		Richard Marx	3	11
7	THIS TIME I KNOW IT'S FOR REAL (Atlantic 7-88899)		Donna Summer	6	12
8	MISS YOU LIKE CRAZY (EMI 50185)		Natalie Cole	8	14
9	TOY SOLDIERS (Columbia 38-68747)		Martika	12	9
10	WHAT YOU DON'T KNOW (Arista AS1-9836)		Expose	13	9
11	I WON'T BACK DOWN (MCA 53669)		Tom Petty	11	12
12	LAY YOUR HANDS ON ME (Mercury/PolyGram 874 452-7)		Bon Jovi	15	7
13	THE DOCTOR (Capitol B-44376)		The Doobie Brothers	19	9
14	BATDANCE (FROM "BATMAN") (Paisley Park/Warner Bros. 22924)		Prince	21	5
15	WHO DO YOU GIVE YOUR LOVE TO? (Wing/PolyGram 887 743)		Michael Morales	18	11
16	ROOMS ON FIRE (Atlantic 7-99216)		Stevie Nicks	16	11
17	SO ALIVE (RCA 8956-7-R)		Love And Rockets	22	9
18	BUFFALO STANCE (Virgin 7-99231)		Neneh Cherry	9	15
19	ON OUR OWN (MCA 53662)		Bobby Brown	24	6
20	CRAZY ABOUT HER (Warner Bros. 27657)		Rod Stewart	25	11
21	I LIKE IT (Island 7483)		Dino	26	10
22	MY BRAVE FACE (Capitol B-44367)		Paul McCartney	23	8
23	EVERY LITTLE STEP (MCA 53618)		Bobby Brown	10	16
24	DRESSED FOR SUCCESS (EMI 50204)		Roxette	27	8
25	SEND ME AN ANGEL (Curb/MCA 10531)		Real Life	28	10
26	I'LL BE LOVING YOU (FOREVER) (Columbia 38-68671)		New Kids on the Block	14	16
27	ONCE BITTEN TWICE SHY (Capitol B-44356)		Great White	29	9
28	CRY (Polydor/PolyGram 871 110-7)		Waterfront	17	15
29	SACRED EMOTION (Capitol 44379)		Donny Osmond	31	5
30	HEY BABY (Epic ZS4-68891)		Henry Lee Summer	35	9
31	THE END OF THE INNOCENCE (Geffen 7-22925)		Don Henley	38	4
32	DOWN BOYS (Columbia 38-68606)		Warrant	33	12
33	SECRET RENDEVOUS (Warner Bros. 4/7-27863)		Karen White	37	8
34	VERONICA (Warner Bros. 7-22981)		Elvis Costello	20	14
35	HEADED FOR A HEARTBREAK (Atlantic 88922)		Winger	40	7
36	INTO THE NIGHT (Polydor 889 368)		Benny Mardones	30	10
37	NO MORE RHYME (Atlantic 7-88885)		Debbie Gibson	42	5
38	COLDHEARTED (Virgin 7-99196)		Paula Abdul	44	4
39	IN YOUR EYES (WTG 68936)		Peter Gabriel	39	7
40	RIGHT HERE WAITING (EMI 50219)		Richard Marx	53	2
41	FRIENDS (MCA 53660)		Jody Watley	46	4
42	SOLDIER OF LOVE (Capitol 44369)		Donny Osmond	34	17
43	WIND BENEATH MY WINGS (Atlantic 7-88972)		Bette Midler	36	19
44	HOOKED ON YOU (A&M 7-99210)		Sweet Sensation	50	6
45	BE WITH YOU (Columbia 38-68744)		The Bangles	41	11
46	COVER OF LOVE (Cypress 1430)		Michael Damian	57	4
47	POP SINGER (Mercury/PolyGram 838 2201)		John Cougar Mellencamp	43	12
48	SOUL PROVIDER (Columbia)		Michael Bolton	51	3
49	IT ISN'T, IT WAS NT, IT AIN'T NEVER GONNA BE (Arista AS1-9850)		Aretha Franklin and Whitney Houston	65	3
50	COMIN' DOWN TONIGHT (A&M 1424)		Thirty Eight Special	54	3

		Total Weeks ▼			Last Week ▼
51	ROCK ON (Cypress 1420/A&M)		Michael Damian	32	17
52	DON'T WANNA LOSE YOU (Epic 34-68959)		Gloria Estafan	63	2
53	I'M THAT TYPE OF GUY (Def Jam 38-68902)		LL Cool J	66	4
54	COMING HOME (Mercury/PolyGram 872 982-7)		Cinderella	45	15
55	REAL LOVE (MCA 53484)		Jody Watley	47	18
56	FIRE WOMAN (Sire 2-4-7-2754)		The Cult	48	9
57	CALLING IT LOVE (Polygram 889 054-7)		Animation	61	5
58	WHERE ARE YOU NOW? (WTG 31-68625)		Jimmy Harnen	49	19
59	ANGEL EYES (Arista 1-9808)		Jeff Healy Band	68	7
60	FOREVER YOUR GIRL (Virgin 7-99230)		Paula Abdul	52	19
61	PATIENCE (Geffen 7-22996)		Guns N' Roses	55	15
62	CLOSE MY EYES (RCA 8899-7-R)		Lita Ford & Ozzy Osbourne	56	20
63	KEEP ON MOVN' (Virgin 7-99205)		Soul II Soul	79	2
64	THROUGH THE STORM (Arista AS1-9809)		Aretha Franklin & Elton John	58	14
65	THE PRISONER (Elektra 7-69288)		Howard Jones	77	2
66	CUDDLY TOY (FEEL FOR ME) (Epic 34-68549)		Roachford	59	13
67	TALK IT OVER (RCA 8802)		Grayson Hugh	80	3
68	ALL I WANT IS YOU (Island 7-99199)		U2	82	2
69	I'LL BE THERE FOR YOU (Mercury/Polygram 872 564-7)		Bon Jovi	60	19
70	LOVE TRAIN (UNIMCA 50023)		Holly Johnson	72	4
71	AFTER ALL (Geffen 7-27529)		Cher & Peter Cetera	62	19
72	OPEN LETTER TO A LANDLORD (Epic 34-68934)		Living Colour	75	3
73	PRAYING TO A NEW GOD (Geffen 7-22969)		Wang Chung	64	8
74	IF I COULD TURN BACK TIME (Geffen 7-22886)		Cher	DEBUT	
75	SHOWER ME WITH YOUR LOVE (Columbia 38-68746)		Surface	90	2
76	ME, MYSELF AND I (Tommy Boy 7926)		De La Soul	67	6
77	I WANT IT ALL (Capitol B-44372)		Queen	69	10
78	COME HOME WITH ME BABY (Epic 34-68885)		Dead Or Alive	95	2
79	EVERLASTING LOVE (Elektra 7-69308)		Howard Jones	70	18
80	LITTLE FIGHTER (Atlantic 7-88874)		White Lion	88	3
81	CULT OF PERSONALITY (Epic 34-68611)		Living Colour	71	19
82	GONNA MAKE IT (Cutting/Polygram 874 278-7)		Sa-fire	85	3
83	ELECTRIC YOUTH (Atlantic 7-88919)		Debbie Gibson	73	16
84	THINKING OF YOU (Cutting Mercury 872502-7)		Sa-fire	74	23
85	WE CAN LAST FOREVER (Reprise 7-22985)		Chicago	76	11
86	THE VOICES OF BABYLON (Columbia 38-68601)		The Outfield	78	17
87	LITTLE JACKIE WANTS TO BE A STAR (Columbia 38-68674)		Lisa Lisa and Cult Jam	81	14
88	TROUBLE ME (Elektra 7-69298)		10,000 Maniacs	83	4
89	LIKE A PRAYER (Sire/Warner Bros. 2/4/7-27539)		Madonna	84	18
90	18 AND LIFE (Atlantic 7-88883)		Skid Row	DEBUT	
91	HEAVEN HELP ME (Mika/Polydor 871 538-7)		Deon Estus	86	21
92	IKO IKO (Capitol 44343)		Belle Stars	87	19
93	POP SONG 89 (Warner Bros. 7-27640)		R.E.M.	89	6
94	TURNED AWAY (Atlantic 7-88917)		Chuckii Booker	DEBUT	
95	FUNKY COLD MEDINA (Delicious Vinyl 104)		Tone Loc	91	20
96	RIGHT NEXT TO ME (Select 2005)		Whistle	92	6
97	NOTHIN' (THAT COMPARES TO YOU) (Epic 34-68688)		The Jacksons	93	7
98	CIRCLE (Geffen 7-27580)		Edie Brickell & New Bohemians	94	15
99	EVERYTHING COUNTS (Sire 4/7-22993)		Depeche Mode	96	8
100	THE LOOK (EMI 50190)		Roxette	97	22

CASH BOX CHARTS

TOP 200 ALBUMS

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

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

July 15, 1989



Top Debut: Don Henley #57

		Total Weeks ▼	Last Week ▼
1	THE RAW & THE COOKED (P) (I.R.S. 6273)MCA 8.98	FINE YOUNG CANNIBALS	1 19
2	FULL MOON FEVER (MCA 6253)MCA 9.98	TOM PETTY	2 10
3	BATMAN SOUNDTRACK (Warner Bros. 25936) 8.98	PRINCE	37 2
4	DON'T BE CRUEL (P/3) (MCA 42185)MCA 8.98	BOBBY BROWN	4 53
5	LIKE A PRAYER (Sire 25844)WEA 9.98	MADONNA	3 15
6	WALKING WITH A PANTHER (Def Jam/Columbia 45172)CBS	L.L.COOL J	20 3
7	GIRL YOU KNOW IT'S TRUE (Arista AL-8592)RCA 8.98	MILLI VANILLI	8 17
8	FOREVER YOUR GIRL (P) (Virgin 90943)WEA 9.98	PAULA ABDUL	5 33
9	BLIND MAN'S ZOO (Elektra 60815)WEA 9.98	10,000 MANIACS	10 7
10	BEACHES (G) (Atlantic 81933)WEA 9.98	Original Motion Picture Soundtrack	7 26
11	HANGIN' TOUGH (P) (Columbia FC 40985)CBS	NEW KIDS ON THE BLOCK	9 46
12	SONIC TEMPLE (Beggars Banquet/Sire/Reprise 25871)WEA 9.98	THE CULT	6 12
13	TWICE SHY (Capitol 90640)CAP 9.98	GREAT WHITE	15 11
14	THE OTHER SIDE OF THE MIRROR (Modern/Atlantic 91245)WEA 8.98	STEVIE NICKS	12 6
15	DISINTEGRATION (Elektra 60855-1)WEA 9.98	THE CURE	11 9
16	CYCLES (Capitol 90371)CAP 8.98	THE DOOBIE BROTHERS	16 6
17	FLOWERS IN THE DIRT (Capitol 91653)CAP 8.98	PAUL McCARTNEY	19 4
18	TIN MACHINE (EMI 91990)CAP 8.98	TIN MACHINE	18 6
19	SKID ROW (Atlantic 81936)WEA 8.98	SKID ROW	21 23
20	KNOWLEDGE IS KING (Jive 1182)RCA 8.98	KOOL MOE DEE	22 5
21	BIG DADDY (Mercury 838 220-1)POL	JOHN COUGAR MELLENCAMP	14 8
22	MIRACLE (Capitol 92357)CAP 8.98	QUEEN	26 4
23	LOVE AND ROCKETS (Beggars Banquet 9715)RCA	LOVE AND ROCKETS	28 9
24	REPEAT OFFENDER (EMI 90380)CAP 9.98	RICHARD MARX	24 9
25	A NEW FLAME (Elektra 60828)WEA 8.98	SIMPLY RED	25 19
26	G N' R LIES (P/2) (Geffen GHS 24198)WEA 8.98	GUNS N' ROSES	23 31
27	LET'S GET IT STARTED (G) (Capitol C1-90924)CAP 8.98	M.C. HAMMER	27 38
28	NICK OF TIME (Capitol 91268)CAP 8.98	BONNIE RAITT	17 15
29	3 FEET HIGH AND RISING (Tommy Boy 1019)IND 8.98	DE LA SOUL	13 19
30	ANDERSON, BRUFORD, WAKEMAN, HOWE (Arista AL-85-90126)RCA 8.98	ANDERSON, BRUFORD, WAKEMAN, HOWE	36 3
31	PASSION (Geffen 24206)WEA 8.98	PETER GABRIEL	33 4
32	GHOSTBUSTERS II (MCA 6306)MCA 8.98	Original Motion Picture Soundtrack	49 3
33	LIFE IS... (RCA 1149-1-J)RCA 8.98	TOO SHORT	29 22
34	LOC-ED AFTER DARK (Delicious Vinyl/Island DV3000)IND 8.98	TONE LOC	30 22
35	IN STEP (Epic 45024)CBS	STEVIE RAY VAUGHAN & DOUBLE TROUBLE	57 3
36	NEW JERSEY (P/4) (Mercury 836 345-1)POL	BON JOVI	35 41
37	GUY (P) (MCA 42176)MCA 8.98	GUY	32 49
38	BIG GAME (Atlantic 81969)WEA 8.98	WHITE LION	56 2
39	WORLD IN MOTION (Elektra 60830)WEA 8.98	JACKSON BROWNE	42 4
40	DIRTY ROTTEN FILTHY STINKING RICH (Columbia 44383)CBS	WARRANT	53 22
41	A NIGHT TO REMEMBER (Epic OE 44318)CBS	CYNDI LAUPER	43 8
42	INDIGO GIRLS (Epic 45044)CBS	INDIGO GIRLS	47 15
43	BIG TYME (MCA 42302)MCA 8.98	HEAVY D. & THE BOYZ	70 3
44	RAW LIKE SUSHI (Virgin 91252)WEA 8.98	NENEH CHERRY	46 5
45	WHAT YOU DON'T KNOW (Arista)RCA 8.98	EXPOSE	76 3
46	EAZY-DUZ-IT (G) (Priority/Ruthless 57100)IND 8.98	EAZY-E	41 35
47	IT TAKES TWO (G) (Profile PRO-1267)IND 8.98	ROB BASE & D.J. E-Z ROCK	40 42
48	STRAIGHT OUTTA COMPTON (G) (Priority/Ruthless 57102)IND 8.98	N.W.A.	44 20
49	VIVID (P) (Epic BFE 44099)CBS	LIVING COLOUR	31 35
50	APPETITE FOR DESTRUCTION (P/7) (Geffen GHS 24148)WEA 8.98	GUNS N' ROSES	38 98

Total Weeks ▼
Last Week ▼

51	MARTIKA (Columbia SL 44290)CBS	MARTIKA	84 3
52	LARGER THAN LIFE (MCA 6276)MCA 8.98	JODY WATLEY	39 14
53	2300 JACKSON ST. (Epic 40911)CBS	THE JACKSONS	48 5
54	THE GREAT ADVENTURES OF (G) (Def Jam/Columbia 38-08105)CBS	SLICK RICK	34 30
55	WINGER (G) (Atlantic 81867)WEA 8.98	WINGER	51 41
56	LITA (RCA 6397-1-R)RCA 8.98	LITA FORD	45 12
57	THE END OF INNOCENCE (Geffen 24217)WEA 8.98	DON HENLEY	DEBUT
58	ELECTRIC YOUTH (P/2) (Atlantic 81932)WEA 9.98	DEBBIE GIBSON	50 23
59	ABSOLUTE TORCH & TWANG (Sire 25877)WEA 8.98	K.D. LANG	55 6
60	OUT OF ORDER (P) (Warner Bros. 25684)WEA 9.98	ROD STEWART	54 59
61	BADLANDS (Atlantic 81966)WEA 8.98	BADLANDS	52 7
62	VOLUME ONE (P/2)(Wilbury/Warner Bros. 25796)WEA 9.98	TRAVELING WILBURYS	58 36
63	YELLOW MOON (A&M 5240)RCA 8.98	NEVILLE BROTHERS	59 16
64	...AND JUSTICE FOR ALL (P) (Elektra 60812)WEA 9.98	METALLICA	60 43
65	KARYN WHITE (P) (Warner Bros. 25637)WEA 8.98	KARYN WHITE	62 42
66	ANOTHER PLACE AND TIME (Atlantic 81987)WEA 9.98	DONNA SUMMER	63 9
67	ROADHOUSE (Arista AL 8576)RCA 8.98	Original Motion Picture Soundtrack	61 6
68	SPIKE (G) (Warner Bros. 25848)WEA 9.98	ELVIS COSTELLO	64 21
69	MELISSA ETHERIDGE (G) (Island 90875)WEA 8.98	MELISSA ETHERIDGE	67 43
70	BLUE MURDER (Geffen 24212)WEA 9.98	BLUE MURDER	65 10
71	WATERMARK (G) (Geffen GHS 24233)WEA 8.98	ENYA	66 25
72	LONG COLD WINTER (P/2) (Mercury 834 612-1)POL	CINDERELLA	69 52
73	SHOOTING RUBBERBANDS AT THE STARS (P) (Geffen GHS 24192)WEA 8.98	EDIE BRICKELL & NEW BOHEMIANS	72 41
74	HYSTERIA (P/9) (Mercury 830 675-1)POL 9.98	DEF LEPPARD	73 99
75	OFF TO SEE THE LIZARD (MCA 6314)MCA 8.98	JIMMY BUFFET	DEBUT
76	THE TRINITY SESSION (RCA 8568-1-R)RCA 8.98	COWBOY JUNKIES	74 26
77	LOOK SHARP! (EMI 91098)CAP 9.98	ROXETTE	79 13
78	2ND WAVE (Columbia FC 44284)CBS	SURFACE	75 37
79	GOOD TO BE BACK (EMI 48902)CAP 8.98	NATALIE COLE	80 8
80	GREEN (P) (Warner Bros. 25795)WEA 9.98	R.E.M.	81 34
81	IN MY EYES (LMR 5531)IND 8.98	STEVIE B	78 20
82	KEEP ON MOVIN' (Virgin 91267)WEA 9.98	SOUL II SOUL	114 2
83	YOUNGEST IN CHARGE (Profile 1280)IND	SPECIAL ED	83 10
84	THROUGH THE STORM (Arista AL 8572)RCA 9.98	ARETHA FRANKLIN	71 9
85	MR. BIG (Atlantic 81990)WEA 8.98	MR. BIG	DEBUT
86	KALEIDOSCOPE WORLD (Mercury 838 293-1)POL	SWING OUT SISTER	68 8
87	MYSTERY GIRL (P) (Virgin 91058)WEA 9.98	ROY ORBISON	82 22
88	HEAR & NOW (Capitol CI 48748)CAP 8.98	BILLY SQUIER	96 2
89	SAY ANYTHING (WTG SP 45140)CBS	Original Motion Picture Soundtrack	87 10
90	GIVING YOU THE BEST THAT I GOT (P/3) (Elektra 60827)WEA 8.98	ANITA BAKER	88 37
91	SERIOUS (EMI 90921)CAP 8.98	THE O'JAYS	85 8
92	EVERYTHING (P) (Columbia OC 44056)CBS	THE BANGLES	94 37
93	SWEET 16 (MCA 6294)MCA 8.98	REBA McENTIRE	93 7
94	SILHOUETTE (P/2) (Arista AL-8457)RCA 9.98	KENNY G	86 39
95	BARRY MANILOW (Arista 8570)RCA 9.98	BARRY MANILOW	92 9
96	9 (Virgin 91062)WEA 9.98	PUBLIC IMAGE LTD.	97 7
97	SOMETHING REAL (Elektra 60852)WEA 9.98	PHOEBE SNOW	103 15
98	TOURIST IN PARADISE (GRP 9588)MCA	RIPPINGTONS	105 7
99	SARAYA (Polydor 837 734-1)POL	SARAYA	98 9
100	THE BOY GENIUS (FEAT. A NEW BEGINNING) (Atlantic 81941)WEA	KWAME	91 11
101	I'VE GOT EVERYTHING (CBS OZ 45124)CBS	HENRY LEE SUMMER	108 8
102	WILL THE CIRCLE BE UNBROKEN VOL. II (Universal 17847)MCA	NITTY GRITTY DIRT BAND	102 9
103	TECHNIQUE (Owest/WB 25845)WEA 9.98	NEW ORDER	104 23
104	DONNY OSMOND (Capitol 92354)CAP 8.98	DONNY OSMOND	100 10
105	AVALON SUNSET (Mercury 839262)POL	VAN MORRISON	106 4
106	NEARLY HUMAN (Warner Bros. 25881)WEA 8.98	TODD RUNDGREN	110 6
107	BRAIN DRAIN (Sire 25905)WEA 8.98	RAMONES	109 6
108	WORKBOOK (Virgin 91240)WEA 9.98	BOB MOULD	107 9
109	SWASS (G) (Nasty Mix 70123)IND	SIR MIX-A-LOT	111 42
110	WHERE DO WE GO FROM HERE (Cypress/A&M 0130)RCA 8.98	MICHAEL DAMIAN	116 5
111	IN A SENTIMENTAL MOOD (Warner Bros. 25889)WEA 9.98	DR. JOHN	133 7

112	AMANDALA (Warner Bros. 25873)WEA 8.98	MILES DAVIS	120	6
113	DOIN' IT! (Select 21629)IND 8.98	U T F O	77	8
114	ORANGES & LEMONS (Geffen GHS 24218)WEA 9.98	XTC	101	18
115	DOOLITTLE (4AD/Elektra 60856)WEA	THE PIXIES	115	11
116	IN YOUR FACE (PolyGram 839 192)POL	KINGDOM COME	95	11
117	BIG FUN (Virgin 91242)WEA 8.98	INNER CITY	119	4
118	STREET FIGHTING YEARS (A&M 3927)RCA 9.98	SIMPLE MINDS	99	9
119	THE IRON MAN (Atlantic 81996-1)WEA 8.98	PETE TOWNSEND	DEBUT	
120	CROSS THAT LINE (Elektra 60794)WEA 9.98	HOWARD JONES	121	15
121	THE GREAT RADIO CONTROVERSY (G) (Geffen GHS 24224)WEA 8.98	TESLA	89	22
122	WORKING OVERTIME (Motown MOT 6274)MCA 8.98	DIANA ROSS	122	5
123	DREAMS (Box Set) (Polydor 839 417)POL	THE ALLMAN BROTHERS	137	2
124	SEE THE LIGHT (Arista AL 8553) 8.98	THE JEFF HEALEY BAND	141	2
125	IRRESISTIBLE (Island 91235)WEA 8.98	MILES JAYE	128	7
126	VOICES OF BABYLON (Columbia 44449)CBS	THE OUTFIELD	125	14
127	DANCING WITH THE LION (Columbia OC 45154)CBS	ANDREAS VOLLENWEIDER	117	14
128	WILD AND LOOSE (Capitol 90926)CAP 8.98	OAKTOWN'S 3-5-7	90	10
129	SO GOOD (Island 90970)WEA	MICA PARIS	136	8
130	KILLIN' TIME (RCA 9668)RCA 8.98	CLINT BLACK	131	7
131	BLAZE OF GLORY (A&M 5249)RCA	JOE JACKSON	124	11
132	DON'T CLOSE YOUR EYES (RCA 6494)RCA 8.98	KEITH WHITLEY	134	7
133	HEAVEN (Capitol C1-90959)CAP 8.98	BEBE & CECE WINANS	130	23
134	EXTREME (A&M 5238)RCA	EXTREME	132	15
135	ON SOLID GROUND (MCA 6237)MCA 8.98	LARRY CARLTON	143	5
136	24/7(4TH & B'Way/Island 4011)WEA 8.98	DINO	150	3
137	LOVE WARRIORS (Windham Hill 0116)RCA 8.98	TUCK & PATTI	153	5
138	SERIOUS BUSINESS (Mercury 836 952)POL	THIRD WORLD	155	4
139	TAKE 6 (Reprise 25670)WEA 9.98	TAKE 6	138	19
140	ROACHFORD (Epic FE 45097)CBS	ROACHFORD	157	7
141	TIME AND TIDE (G) (Epic BFE 40767) CBS	BASIA	112	57
142	RAINBOW WARRIORS/GREENPEACE (Geffen 24236)WEA	VARIOUS ARTISTS	166	2
143	LIVING YEARS (G) (Atlantic 81923)WEA 9.98	MIKE & THE MECHANICS	126	35
144	OPEN UP AND SAY...AHH! (P/4) (Enigma C1-48493)CAP 8.98	POISON	129	61
145	RIVER OF TIME (G) (Curb/RCA 95951-1-R)RCA 8.98	THE JUDDS	118	13
146	THE WARMER SIDE OF COOL (Geffen GHS 24222)WEA 8.98	WANG CHUNG	142	5
147	WE'RE MOVIN' UP (Warner Bros. 25849)WEA 9.98	ATLANTIC STARR	145	9
148	MARIA MCKEE (Geffen GHS 24229)WEA 8.98	MARIA MCKEE	DEBUT	
149	RHYTHM & ROMANCE (Atlantic 81896)WEA 8.98	SYSTEM	113	3
150	EAT THE HEAT (Epic 44368)CBS	ACCEPT	156	4
151	GIPSY KINGS (Elektra Musician 60845)WEA 9.98	GIPSY KINGS	127	31
152	2 HYPE (G)(Select SEL 21628)IND 8.98	KID 'N PLAY	139	34
153	START OF A ROMANCE (Atlantic 81853)WEA 9.98	SKYY	123	12
154	COSMIC THING (Reprise)WEA 8.98	B52'S	DEBUT	
155	KING SWAMP (Virgin 91068)WEA 9.98	KING SWAMP	164	7
156	HEADLESS CHILDREN (Capitol 48942)CAP 8.98	W.A.S.P.	135	14
157	101 (Sire 25853)WEA 15.98	DEPECHE MODE	144	16
158	ROCK & ROLL STRATEGY (A&M SP 5218)RCA 8.98	THIRTY-EIGHT SPECIAL	146	38
159	ANCIENT HEART (Reprise 25839)WEA 8.98	TANITA TIKARAM	149	21
160	GREATEST HITS III (G)(Warner Bros/Curb 25834)WEA 9.98	HANK WILLIAMS JR.	147	21
161	OPERATION: MINDCRIME (G) (EMI 48640)CAP 9.98	QUEENSRYCHE	148	14
162	BAD ENGLISH (Epic OE 45083)CBS	BAD ENGLISH	DEBUT	
163	STRAIGHT TO THE SKY (Columbia OC 44378)CBS	LISA LISA & CULT JAM	151	10
164	IT TAKES A NATION OF MILLIONS TO HOLD US BACK (Def Jam FC 44303)CBS	PUBLIC ENEMY	179	52
165	EAST (Epic OE 45022)CBS	HIROSHIMA	160	16
166	GREATEST HITS (P)(Columbia OC 44493)CBS	JOURNEY	140	33
167	BULLETBOYS (G) (Warner Bros. 25782)WEA 8.98	BULLETBOYS	169	36
168	URBAN DAYDREAMS (GRP GR-9587)MCA	DAVID BENOIT	170	10
169	YO FRANKIE (Arista AL 8549)RCA 9.98	DION	171	8
170	BE YOURSELF (MCA 6292)MCA 8.98	PATTI LABELLE	DEBUT	
171	CITY STREETS (Capitol 90885)CAP 9.98	CAROLE KING	154	13
172	TAKE IT WHILE IT'S HOT (Atco 90917)WEA 8.98	SWEET SENSATION	174	16
173	MESSAGES FROM THE BOYS (G) (Motown MOT-6260) MCA 8.98	THE BOYS	175	38

174	CRACKERS INTERNATIONAL (Sire 25904)WEA 6.98	ERASURE	159	10
175	HEART SHAPED WORLD (Reprise 25827)WEA 8.98	CHRIS ISAAK	183	2
176	THE RIGHT STUFF (G) (Wing/PolyGram 835 964-1)POL	VANESSA WILLIAMS	161	23
177	THIS WOMAN (G) (RCA 8369-1)RCA 8.98	K.T. OSLIN	162	42
178	WATERFRONT (Polydor 937 970)POL	WATERTFRONT	168	6
179	LYLE LOVETT AND HIS LARGE BAND (MCA/Curb 42263)MCA 9.98	LYLE LOVETT	163	23
180	LETTER FROM HOME (Geffen GHS 24225)WEA 8.98	PAT METHENY GROUP	DEBUT	
181	NEW YORK (Sire 25829)WEA 9.98	LOU REED	158	25
182	TANTILLA (Rhino 70846)CAP 8.98	HOUSE OF FREAKS	165	6
183	BEYOND THE BLUE NEON (G) (MCA 42266)MCA 8.98	GEORGE STRAIT	188	20
184	RATTLE AND HUM (P/3) (Island 91003)WEA 14.98	U2	167	38
185	SOUTHERN STAR (G) (RCA 8587-1-R)RCA 8.98	ALABAMA	178	22
186	SOMETHING INSIDE SO STRONG(Reprise 25792)WEA 9.98	KENNY ROGERS	184	7
187	COCKTAIL (P/4) (Elektra 60806)WEA 9.98	Original Motion Picture Soundtrack	187	47
188	DICE (Def American/Geffen 24214)WEA 9.98	ANDREW DICE CLAY	189	11
189	FAITH (P/7) (Columbia OC 40867)CBS	GEORGE MICHAEL	194	86
190	SPELL (Mika/Polydor 835 713-1)POL	DEON ESTUS	190	12
191	FREE (I.R.S. 82001)MCA 9.98	CONCRETE BLONDE	191	8
192	SPELLBOUND (Warner Bros. 25781)WEA 9.98	JOE SAMPLE	197	12
193	I GET JOY (A&M 5228)RCA 8.98	AL GREEN	152	7
194	JUST COOLIN' (G) (Atlantic 81926)WEA 9.98	LEVERT	172	35
195	ORIGINAL STYLIN' (Arista 8571)RCA 8.98	3 TIMES DOPE	185	16
196	BUCK WILD (Virgin 91021)WEA 9.98	E.U.	173	15
197	PHANTOM OF THE OPERA HIGHLIGHTS (Polydor 831 563)POL	Original Cast Soundtrack	176	4
198	HEART BREAK (P)(MCA 42207)MCA 8.98	NEW EDITION	177	43
199	HEADLESS CROSS (I.R.S. 82002)MCA 9.98	BLACK SABBATH	182	11
200	RAIN MAN (Capitol 91866)CAP 8.98	Original Motion Picture Soundtrack	181	19

ALPHABETIZED TOP 200 ALBUMS (BY ARTIST)

10,000 Maniacs / 9	Depeche Mode / 157	King Swamp / 155	Outfield / 126	Taylor Dayne / 185
3 Times Dope / 195	Dino / 136	Kingdom Come / 116	Paris, Mica / 129	Tesla / 121
Abdul, Paula / 8	Dion / 169	Kool Moe Dee / 20	Petty, Tom / 2	Third World / 138
Accept / 150	Doobie Brothers / 16	Kwame / 100	Phantom O.A. High-	Thirty-Eight Special /
Alabama / 185	Dr. John / 111	Labelle, Patti / 170	lights / 197	158
Allman Bros. / 123	Eazy-E / 46	Lang K.D. / 59	Pixies / 115	Tikaram, Tanita / 159
Ander-	Enya / 71	Lauper, Cyndi / 41	Poison / 134	Tin Machine / 18
son,Bruford,Wakeman,	Erasure / 174	L.L. Cool J / 6	Public Enemy / 164	Tone Loc / 34
Howe / 30	Estus, Deon / 190	Levert / 194	Public Image Ltd. / 96	Too Short / 33
Allanric Starr / 147	Ethendge, Melissa /	Lisa Lisa / 163	Queen / 22	Townsend, Pete / 119
8 52's / 154	69	Living Colour / 49	Queensryche / 161	Tuck & Patty / 137
Bad English / 162	E.U. / 196	Love And Rockets / 23	Raitt, Bonnie / 28	Traveling Wilburys /
Badlands / 61	Expose? / 45	Lovett, Lyle / 179	Ramones / 107	62
Baker, Anita / 90	Extreme / 134	M.C. Hammer / 27	R.E.M. / 80	U2 / 184
Bangles / 92	Fine Young Cannibals	Madonna / 5	Reed, Lou / 181	U.T.F.O. / 113
Base, Rob / 47	/ 1	Manilow, Barry / 95	Ripplingtons / 98	Vaughn, Steve Ray /
Basia / 141	Ford, Lita / 56	Manika / 51	Roachford / 140	35
Benot David / 168	Franklin, Aretha / 84	Marx, Richard / 24	Rogers, Kenny / 186	Andreas Vollenweider
Black, Clint / 130	Gabriel, Peter / 31	McCartney, Paul / 17	Ross, Diana / 122	/ 127
Black Sabbath / 199	Ghostbusters 2 / 32	McEntire, Reba / 93	Roxette / 77	Warrant / 40
Blue Magic / 170	Gibson, Debbie / 58	McKee, Maria / 148	Rundgren, Todd / 106	W.A.S.P. / 156
Blue Murder / 70	Gipsy Kings / 151	Mellencamp, John	Sample, Joe / 192	Waterfront / 178
Bon Jovi / 36	Great White / 13	Cougar / 21	Saraya / 99	Watley, Jody / 52
Boys, The / 173	Green, Al / 193	Metallica / 64	Simple Minds / 118	White, Karyn / 65
Brnckell, Edie / 73	Greenpeace / 142	Metheny, Pat / 180	Simply Red / 25	White Lion / 38
Browne, Jackson / 39	Guns N' Roses / 26.50	Michael, George / 189	Sir Mix A Lot / 109	Whitley, Keith / 132
Brown, Bobby / 4	Guy / 37	Midnight Star / 199	Skid Row / 19	Williams, Hank Jr. /
Buffet, Jimmy / 75	Healey, Jeff / 124	Mike & The	Skyy / 153	160
Bulletboys / 167	Heavy D & The Boyz	Mechanics / 143	Slick Rick / 54	Williams, Vanessa /
Carlton, Larry / 135	/ 43	Milli Vanilli / 7	Smithereens / 119	176
Cherry, Nina / 44	Henley, Don / 57	Mould, Bob / 108	Snow, Phoebe / 97	8eBe & CeCe
Chung, Wang / 146	Hiroshima / 165	Morrison, Van / 105	Soul 2 Soul / 82	Winans / 133
Cinderella / 72	House Of Freaks / 182	Mr. Big / 85	Special Ed / 83	Winger / 55
Clay, Andrew Dice /	Indigo Girls / 42	Neville Brothers / 63	Squire, Billy / 88	XTC / 114
188	Inner City / 117	New Edition / 198	Stevie N / 81	Soundtracks:
Cole, Natalie / 79	Issak, Cris / 175	New Kids / 11	Stewart, Rod / 60	Batman / 3
Concrete Blonde / 191	The Jacksons / 53	New Order / 103	Strat, George / 183	Beaches / 10
Costello, Elvis / 68	Jackson, Joe / 131	Nicks, Stevie / 14	Summer, Henry Lee /	Cocktail / 187
Cowboy Junkies / 76	Jaye, Miles / 125	Nitty Gritty / 102	101	Rain Man / 200
Cult / 12	Jones, Howard / 120	N.W.A. / 48	Summer, Donna / 66	Roadhouse / 67
Cure / 15	Journey / 166	Oaktown 357 / 128	Surface / 78	Say Anything / 89
Damian, Michale / 110	Judds / 145	The O'Jays / 91	Sweet Sensation / 172	
Davis, Miles / 112	Kenny G / 94	Orbison, Roy / 87	Swing Out Sister / 86	
Def Leppard / 74	Kid N Play / 152	Oslin, K.T. / 177	System / 149	
De La Soul / 29	King, Carole / 171	Osmond, Donny / 104	Take 6 / 139	



DRUM DOCTOR: Max Roach recently added an honorary doctorate from the University of Maryland to his growing list of awards. That's Daphne D. Harrison, associate professor of African American Studies, doing the presenting and Chancellor John S. Toll looking on.

STOLEN MOMENTS: This year's JVC/New York Jazz Festival, which just rumbled through town for nine days, was a significant one, because it marked the 18th festival in New York, meaning that the former Newport Jazz Festival has been gone from Newport as long as it was in Newport. Amazing.

But what's really significant about that is how unexciting the festival was, how lacking in *moments*. The Newport Festivals, by all accounts, were filled with moments, as were many of the early Festivals in New York (which were gloriously overambitious). But this year, there were no moments, at least none that I encountered. Not one.

Oh, you know what I mean by moments: a single transcendent solo or performance or appearance — one that establishes a career, or reconfirms somebody's stature, or just lifts your spirits clear up in the air. One that immediately has the cognescenti buzzing: "Did you hear that?" A moment to take the breath away. Normally, any jazz festival — especially one of nine days duration — has a couple of moments. This one, for me, had none (now the nature of the Festival is such that I wasn't able to catch at least as many concerts as I did catch, so maybe there was brilliance where I wasn't).

In other words, at the shows I attended, what you read on paper was what you got — you could look at the schedule and say, "Oh, this is exactly what this concert should sound like," and, for the most part, you'd be right. "Ella" probably be good this year." She was. "Rosemary Clooney" probably steal the 'Jazz & The American Song' program." She did. "Miles" probably play a version of the set (funk, a slow blues, "Human Nature," "Time After Time") he's played at every Festival for the past five years." He did. Do you have any opinion about how a solo piano recital by Dr. John or Art Hodes or Dave Frishberg or Don Pullen might sound? Well, that's exactly how they sounded. The Festival, in its stultifying familiarity — familiar artists, familiar repertoire, familiar halls — left little to the imagination. Some shows were especially limp ("Jazz & The American Song"), some were especially strong ("Clark Terry & Friends"), but none were especially memorable.

A new wrinkle this year were the five "Knitting Factory Goes Uptown" shows, attempts to bring the popular Lower East Side haven for experimental music of all stripes to Alice Tully Hall. A good idea, poorly executed. The Knitting Factory seats 100, Alice Tully ten times that, so why would bills that regularly have the club SRO fill the larger hall, *especially* when the club was doing its own festival of double bills over the very same nights? Right, they didn't, Alice Tully was empty. Of the two "Knitting Factory Goes Uptown" shows I caught, the trio of Geri Allen, Paul Motian and Charlie Haden took the prize, they were superb. Curlew was okay, in a good-natured, unmemorable way; the Microscopic Septet had their tongues rammed too far into their cheeks; and Cassandra Wilson gave an indifferent, short set that was supposed to solidify her reputation as the "next big jazz singer" but did nothing of the sort (although it did confirm that she has all the tools, but she needs some advice about set-pacing, song selection, arranging and several other key points).

Other things worth mentioning: If Wynton Marsalis doesn't loosen up, he may explode from over-seriousness (but good for him for bringing New Orleans traditional clarinetist Michael White up for the gig). Whatever they did to the sound at Carnegie Hall this year was something of a miracle, you could actually hear everything. Clark Terry is really a joy to behear in any context and his Big Bad Band deserves to be heard more often. Lionel Hampton is still a brilliant musician, but still something of a Bozo on stage. Dave Frishberg, no matter how often I hear him, makes me laugh. Dave Brubeck still can't swing. Oliver Jones is a hell of a mainstream pianist. Loren Schoenberg leads a nifty swing big band. Only a millionaire can afford to attend much of this Festival (individual tickets run up to 40 bucks a seat). Ella Fitzgerald will probably sing, and swing really, really hard, forever.

But in all the hours, there's nothing that's really going to live with me, nothing that's going to make me, in my dotage, say, "Remember the night at Carnegie Hall when...." It was a Festival that was as unfestive as any in memory, and, irony of ironies, it sold (with the exception of the Knitting Factory shows) an unprecedented number of tickets. People are getting hip to jazz but, I'm afraid, thinking that this annual mainstream trudge through the expensive halls of midtown Manhattan is what a jazz festival is really like is going to turn these people off. But it's a Catch-22 that producer George Wein is the first to admit to. What to do? I don't know.

Lee Jeske

TRADITIONAL JAZZ



July 15, 1989 The grey shading represents a bullet, indicating strong upward chart movement.

Total Weeks ▼
Last Week ▼

1	CHICK COREA AKOUSTIC BAND (GRP GR 9582)	Chick Corea	1	15
2	"LET'S GET LOST" (RCA Novus 3054)	Chet Baker	3	9
3	THE TRUTH IS SPOKEN HERE (Novus 3051)	Marcus Roberts	2	19
4	IN A SENTIMENTAL MOOD (Warner Bros. 25889)	Dr. John	7	7
5	VODOO (Columbia FC 45042)	Dirty Dozen Brass Band	5	15
6	CLOSE ENOUGH FOR LOVE (Verve/PolyGram 837 933)	Shirley Horn	10	11
7	REVELATIONS (Blue Note 91651)	McCoy Tyner	4	17
8	MICHEL CAMILO (Portrait/CBS 44482)	Michel Camilo	6	23
9	BLUE SKIES (JMT/Poly Gram 834 419)	Cassandra Wilson	8	23
10	FIRE! (Atlantic Jazz 81965)	David Newman	13	3
11	MING'S DYNASTY (Portrait/E.P.A RK-44432)	David Murray	9	13
12	SUPER BLUE (Blue Note 91731)	Super Blue	11	13
13	ASCENSEUR POUR L'ECHEFAUD (Fontana/PolyGram 836 305)	Miles Davis	12	11
14	TRIO JEEPY (Columbia FC 45231)	Branford Marsalis	23	3
15	LIVE UNDER THE SKY (Columbia FC 45136)	Tribute To John Coltrane	16	7
16	THE MAJESTY OF THE BLUES (Columbia OC 45091)	Wynton Marsalis	DEBUT	
17	PERSONAL MOUNTAINS (ECM 837 361)	Keith Jarrett	20	5
18	COTTON CANDY (Pro Jazz 670)	Al Hirt	17	11
19	NIGHT BEAT (Milestone M-9168)	Hank Crawford	22	5
20	BIRD - THE ORIGINAL CHARLIE PARKER (Verve/PolyGram 837 832)	Charlie Parker	18	23
21	IN A JAZZ TRADITION (Emarcy/PolyGram 836 369)	Eric Gale	15	7
22	20 (Columbia FC 44369)	Harry Connick Jr.	14	23
23	IN GOOD COMPANY (Verve/PolyGram 837 932)	Joe Williams	DEBUT	
24	BLUES TO THE BONE (Milestone 9163)	Jimmy McGriff	19	21
25	ART DECO (A&M 5258)	Don Cherry	34	3
26	THE COLUMBIA YEARS 1955-1985 (Columbia 45000)	Miles Davis	21	23
27	RHYTHMN AND BLUES (Elektra Nonesuch 60864)	World Saxophone Quartet	32	3
28	TORCH SONG TRILOGY (Polydor/PolyGram 837 785)	Various Artists	24	17
29	THE MEN IN MY LIFE (Three Chermes 44411)	Lena Horne	26	23
30	RAG, BUSH and ALL (RCA Novus 3052)	Henry Threadgill Sextet	27	9
31	TALKIN' BOUT YOU (GRP 9567)	Diane Schuur	28	23
32	LOOK WHAT I GOT (Verve/PolyGram 835 661)	Betty Carter	29	23
33	NO MORE BLUES (Concorde CJ 370)	Susannah McCorkle	30	13
34	IMAGES (Landmark LLLP 1520)	Ralph Moore	DEBUT	
35	20TH CONCORD FESTIVAL ALL-STARS (Concord CJ 366)	Various Artists	31	13
36	BIRD (Columbia FC 44299)	Original Motion Picture Soundtrack	33	23
37	THEN AND NOW (Columbia OC 44256)	Grover Washington Jr.	35	23
38	V (Blue Note 91730)	Ralph Peterson	36	13
39	CROSS CURRENTS (Blue Note 48785)	Eliane Elias	37	23
40	DIFFERENT PERSPECTIVES (JMT/PolyGram 834 424)	Robin Eubanks	38	21

■ JAZZ PICKS

■ **MARVIN "SMITTY" SMITH:** *The Road Less Traveled* (Concord Jazz 4379)

This album is like a bulging hard bop bicep: steely, fat-free, tough. The titanic young drummer is turning into a strong writer and the members of this octet (Steve Coleman, Ralph Moore, Wallace Roney, Robin Eubanks, James Williams, Bob Hurst, Kenyatte Abdur-Rahman) just grow and grow.

■ **MEL TORME/MARTY PAICH DEK-TETTE:** *In Concert in Tokyo* (Concord Jazz 4382)

Those who were saddened to see Torme reunite with arranger Paich and his very '50s "cool jazz" tentet (ur, Dek-Tette) for a previous Concord album will gorge on this live set. Predictably lush and tuneful, and that ain't bad.

■ **SPYRO GYRA:** *Point of View* (MCA 6309)

Much of this is typical, cruising-for-airplay Spyro — nobody does it better — some takes a gentler stance. It's all steeped in tropical rhythms.

■ **TOM COSTER:** *Did Jah Miss Me?* (Headfirst A 604)

Fine fusion keyboardist/composer and a strong electric cast (Frank Gambale, Ernie Watts, Dennis Chambers...) in a cheery, at times funk-ed-up, stack of melodic originals.

■ **LEE KONITZ:** *In Rio* (M.A. A 737)

The lyrical altoist, and a Brazilian rhythm section, on bossa novas by Danish trumpeter Alan Botschinsky. Easy-listening coals to Newcastle.

■ **LASZLO GARDONY:** *The Legend of Tsumi* (Antilles 7 91250)

Bill Evans is the spirit behind this gentle, frilly piano trio date, Gardonyi's second (Dave Holland and Bob Moses are on hand this trip).

The Seasons of Rosanne Cash

BY KAY KNIGHT

SEASONS COME AND SEASONS GO—not only physically on this earth, but in our lives. Singer Rosanne Cash has seen many seasons, both personally and professionally. Right now, Rosanne is reaping a bountiful harvest in *both* areas.

Her current Columbia LP, *Rosanne Cash: Hits 1979-1989*, is rocketing toward the top of the album charts. Her first single from the album, the Lennon McCartney chestnut "I Don't Want to Spoil the Party," recently reached the #1 position on the *Cash Box* Top 100 Country Singles chart. Another *new* recording from that hits package, Preston Smith's "Black and White," will be released shortly.

Rosanne made country music history with her previous LP, 1987's *King's Record Shop*, when she became the first female country artist with four consecutive #1 singles from one album: "The Way We Make a Broken Heart," "If You Change Your Mind," "Runaway Train," and a cover of father Johnny's "Tennessee Flat Top Box."

"I'm really proud of that record, and that statistic is nice too," Rosanne says with a smile. "That album was so clear. It was the *right* person in the studio at the right time. I was making the record I *should* make at that time in my life."

King's Record Shop was also nominated for a Grammy for Best Country Vocal Performance, Female, and its distinctive cover copped a Grammy for Best Album Package (to art director Bill Johnson).

Since Rosanne's first number one hit, 1981's "Blue Moon With a Heartache," this multi-talented artist has risen to superstar status. Yet, she remains a very down-to-earth individual. As she sits in the floor playing with her youngest daughter, six-month old Carrie, it is evident she is very content in this "season" of her life.

This has not been the case, however, with other seasons. Being the oldest daughter of country music legend Johnny Cash, Rosanne grew up in a fishbowl. And while the Cash name may have made it easy to get her foot in the door of the music industry, it could only make it harder for her to establish her own artistic identity. That problem was compounded by the long shadow of her husband, Rodney Crowell, who was rapidly becoming one of country music's most notable new songwriters and had already recorded a critically acclaimed album. (Crowell has since reached superstar status with his current Columbia LP, *Diamonds and Dirt*.)

Even through the struggles, Rosanne has made her own way and her music continues to make a statement. That statement is the power of womanhood.

"I don't believe that to be feminine means to be helpless or to be a victim. I've uncovered that in my *own* life, and it's got to come through in my work," Rosanne says, thoughtfully. "I think women have so much creative and emotional power. I just think it's so sad when we cover it up for the sake of men, you know, because we think they're going to be intimidated or put off by it. Really it's such a beautiful, deep, spiritual power and I just want to try to connect with my



1981



1989

own and try to get it into my work."

That power is unmistakable in Rosanne's work. Her music is mixed with real feeling, tasteful originality and plenty of emotional dimension. "All of my songs start from a real emotional place. *Some* have started from actual personal experience, but there's a lot of poetic license taken too," she says, smiling.

The 1986 album *Rhythm and Romance*, which she has described as a personal catharsis, contained several self-penned tunes. It was released after a three-year silence from recording. Before that, Rosanne had done *Somewhere in the Stars*, an album she says she felt a bit pressured into making.

"I made it before I was ready and ended up compromising in a lot of ways because of it. It wasn't the album it could have been had I waited until I was ready," Rosanne reflects. "After that, I made a conscious decision that I wasn't going to make another album until I *was* ready and until I had written most of it. Also, I went through a lot of personal things in those three years and wasn't focused on making an album."

By the time Rosanne made *Rhythm and Romance*, she had written *most* of it and she was definitely ready. Off that LP came the single hits, "I Don't Know Why You Don't Want Me" (co-written with Crowell), which won Rosanne a Grammy, and the self-penned numbers "Never Be You," and "Hold On."

"I'm really back to writing a lot," Rosanne says. "That's where I'm most focused right now, career-wise." Rosanne has about half the material needed for her next album and she will be ready to start recording it by winter. She says now is the perfect time to do it, since she is at home with Carrie. "I can do it on my own time schedule. I'm real excited about the songs and writing about the different issues."

"We're not really different from each other. I learn more and more each year how our issues are the same and how much alike we are as human beings," Rosanne contemplates. "As artists, if we really get to the core of it and put it in our work, a *million* people out there are going to experience the *same* thing. So I learn by watching other people, and we all learn from watching each other."

It makes sense, and that *is* probably the best way to pass through the "seasons." And where will this "season" take Rosanne Cash?

"Well, other than continuing to write my next album," she says, eyes twinkling. "'89 will be spent nursing Carrie!"

"I'm not touring until next year. I mean, I've really grown to have respect for the concept of having seasons in your life. And this season around having a baby is very precious and short and meaningful to me. I wouldn't take that away from her or from myself for anything in the world," Rosanne states, proudly. "It's only a year that I'm going to be nursing her and we'll never have that again. It's just not worth it to me to push her to the side so I can go do some shows, you know?"

"So this is really a 'season' in my life. And next year will be another one. Then, it will be time to do some shows, and I'll have fun doing it. I'll be ready!" ○

COUNTRY MUSIC

LIVING LEGEND

CARL BUTLER: Still Singing From the Heart

"I STILL HAVE the splinters on my back from the first door I knocked down to get into this business," Carl Butler states as he reflects upon the differences between his first entry into music to today as he begins, again, to "charge" into the country charts.

On Columbia records for 23 years, together with his wife Pearl, they made the world take notice, eyes swell and hearts jump. "I have to sing with heart, there's no other way," Butler says. "Early in my career the fans who know me would always ask why I made such awful faces. I never realized I did. I go on stage and am totally involved with the song, the feelings and the audience."

The Butlers presented the world with numerous hit records including "If Teardrops Were Pennies" (a Butler original), "Kisses Don't Lie" (penned by Pearl Butler), "We Destroy Each Other," "I'm Hanging Up the Phone" and their classic, "Don't Let Me Cross Over."

With the sad passing of Pearl over a year ago, Carl has made changes in his life. Butler says missing the "heart and soul" which used to be country music, he wanted to put it (country music) back on track. "There are so many mirror singers out there who have no feeling," Butler says. "They practice the moves, then perform them—without the emotion."

So after a talk (let's say a pep talk) with Billy Deaton, Carl set back to writing songs and making music. He signed with Stop Hunger Records, with Robert Metzgar producing, and Deaton acting as his manager and booking agent. Carl still shows all the energy and feeling which he shared with Pearl on stage for so many years, but still wanting that "extra" Pearl gave to the show, Carl knew where to turn.

In 1978, broke down while on the road in Indiana, Carl and Pearl happened upon Nancy Ann. Told she could really sing, they decided to try her out



CARL BUTLER & NANCY ANN

and help her "get in the business." The try was successful and Nancy Ann became a regular drop-in on their shows as they traveled the states. When the question of a new partner came up, there was no question. Nancy Ann made her first appearance along side Carl April 7 on the Grand Old Opry.

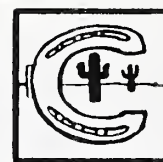
Old and new friends of Butler's are accepting Nancy on board, as was apparent at this year's Fan Fair where Nancy and Carl both received writers cramp from autograph signings. "We could've done it constantly for the three days. These people are our fans. That's the reason we are here and they deserve our attention," Butler states.

Carl has released a new single, "Big Old Heartache," on Stop Hunger Records. The song was recorded at Country Q Productions in Nashville, Tennessee. The single again shows off Carl's writing abilities and Nancy Ann's energetic harmonies. "No matter if I sing in front of crowds of people or right here for just you, I'm going to give you my best," says Butler, smiling. "I picked Nancy because she has that in her too!"

Even with all the new recording instruments, you still can't manufacture 'heart and feelings'. It's got to come from inside!"

T.L. Carr

COUNTRY ALBUMS



July 15, 1989 The grey shading represents a bullet, indicating strong upward chart movement.

Total Weeks ▼
Last Week ▼

1	SWEET SIXTEEN (MCA-6294) (G)	Reba McEntire	1	9
2	BEYOND THE BLUE NEON (MCA 42266)	George Strait	2	20
3	RIVER OF TIME (Curb/RCA 9595-1/RCA)	The Judds	5	12
4	DON'T CLOSE YOUR EYES (RCA 6494-1)	Keith Whitley	4	55
5	GREATEST HITS III (Warner/Curb 1-25834/Warner Bros.)	Hank Williams, Jr.	3	20
6	SOUTHERN STAR (RCA 8587-1)	Alabama	6	20
7	THIS WOMAN (RCA 8369) (G)	K.T. Oslin	7	43
8	WILL THE CIRCLE BE UNBROKEN (Warner Bros. 285301)	Nitty Gritty Dirt Band	9	7
9	KILLIN' TIME (RCA 8781-7)	Clint Black	8	9
10	DIAMONDS AND DIRT (Columbia 44076/CBS)	Rodney Crowell	10	63
11	HONKY TONK ANGEL (MCA 42223)	Patty Loveless	11	38
12	HITS 1979-1989 (Columbia 45054/CBS)	Rosanne Cash	12	17
13	THE ROAD NOT TAKEN (Columbia 44468/CBS)	Shenandoah	13	18
14	OLD 8 x 10 (Warner Bros. 25738) (P)	Randy Travis	14	50
15	LOVING PROOF (Columbia 44221/CBS) (G)	Ricky Van Shelton	15	41
16	STRONG ENOUGH TO BEND (Capitol 48865)	Tanya Tucker	18	46
17	SOMETHING INSIDE SO STRONG (Reprise 25792)	Kenny Rogers	16	8
18	ONE WOMAN MAN (Epic 44078/CBS)	George Jones	17	17
19	LYLE LOVETT AND HIS LARGE BAND (MCA/Curb 42263/MCA)	Lyle Lovett	19	22
20	WILLOW IN THE WIND (Mercury 422 836 950)	Kathy Mattea	20	10
21	TELL IT LIKE IT IS (Atlantic America 91064/Atlantic)	Billy Joe Royal	21	19
22	GREATEST HITS VOLUME THREE (MCA 42294)	The Oak Ridge Boys	24	5
23	GREATEST HITS (Curb/RCA 8318-1/RCA) (G)	The Judds	23	46
24	THE COAST OF COLORADO (MCA 42128)	Skip Ewing	25	44
25	MYSTERY GIRL (Virgin 90158) (P)	Roy Orbison	22	18
26	BLUEBIRD (Warner Bros. 25776)	Emmylou Harris	26	24
27	ABSOLUTE TORCH AND TWANG (Warner Bros. 25877)	k.d. lang	29	5
28	REBA (MCA 42134) (G)	Reba McEntire	27	61
29	BUENAS NOCHES FROM A LONELY ROOM (Reprise 25749-1/Warner Bros.) (G)	Dwight Yoakam	28	47
30	WHITE LIMOZEEN (Columbia 44384)	Dolly Parton	32	4
31	RAGE ON (Capitol 46976)	Dan Seals	30	50
32	STRANGER THINGS HAVE HAPPENED (RCA 9587)	Ronnie Milsap	31	16
33	101 2 (Warner Bros. 25742)	Highway 101	33	46
34	NEW CLASSIC WAYLON (MCA 42287)	Waylon Jennings	34	5
35	THE HEART OF IT ALL (RCA 6824-1-R)	Earl Thomas Conley	35	3
36	ALWAYS AND FOREVER (Warner Bros. 25568)(P/3)	Randy Travis	36	112
37	SWINGIN' DOORS, SAWDUST FLOORS (Mercury 836 710-1)	Larry Boone	42	13
38	80'S LADIES (RCA 5924-1) (G)	K.T. Oslin	37	104
39	COMIN' HOME TO STAY (Epic 40623/CBS)	Ricky Skaggs	43	3
40	PURE 'N SIMPLE (Universal UVL-42277)	Larry Gatlin and the Gatlin Brothers	38	4
41	I GOT DREAMS (MCA 42272)	Steve Wariner	39	12
42	GREATEST HITS (RCA 6825-1) (G)	Alabama	40	4
43	STONES (Universal 76005)	Gary Morris	41	3
44	CHISELED IN STONE (Columbia 40982/CBS)	Vern Gosdin	44	75
45	SOLID AS A ROCK (Epic 44326)	The Shooters	45	4
46	WILD EYED DREAM (Columbia 40602/CBS) (G)	Ricky Van Shelton	46	120
47	GREATEST HITS (MCA-12)	Patsy Cline	47	3
48	TURN THE TIDE (RCA 8454)	Baillie & The Boys	50	2
49	PINK CADILLAC (Warner Bros. 1-25922)	Original Motion Picture Soundtrack	48	3
50	THE STATLERS' GREATEST HITS (Mercury/PolyGram 8454)	The Statler Brothers	49	3

■ COUNTRY HOT CUTS

1. CLINT BLACK: "Straight From the Factory" *Killin' Time GM(RCA)*
2. REBA McENTIRE: "Say the Word" *Sweet Sixteen (MCA)*
3. WAYLON JENNINGS: "You Put the Soul in the Song" *Full Circle (MCA)*
4. ALABAMA: "High Cotton" *Southern Star (RCA)*
5. GEORGE STRAIT: "Ace in the Hole" *Beyond the Blue Neon GM(MCA)*

■ TOP 10 SINGLES—20 YEARS AGO

1. JERRY LEE LEWIS: "One Has My Name (the Other Has My Heart)" (Smash)
2. CHARLEY PRIDE: "All I Have to Offer You (Is Me)" (RCA)
3. SONNY JAMES: "Running Bear" (Capitol)
4. BUCK OWENS: "Johnny Be Good" (Capitol)
5. CONWAY TWITTY: "I Love You More Today" (Decca)
6. JACK GREENE: "Statue of a Fool" (Decca)
7. HANK WILLIAMS JR. "Cajun Baby" (MGM)
8. MEL TILLIS: "Old Faithful" (Kapp)
9. DEL REEVES: "Be Glad" (United Artists)
10. CLAUDE KING: "All for the Love of a Girl" (Columbia)



SUSAN ROSE

Thanks to the *Cash Box* reporters for giving me my 1st chart record

"Would You If I Do"

on Gallery II Records

P.O. Box 630755, Miami, FL 33163
(305) 935-4880

Produced by Jack Gale & Jim Pierce
National Promotion by Chuck Dixon Promotion Team
(615) 754-7492

I Love Ya All—Susan Rose

CASH BOX CHARTS

COUNTRY SINGLES

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

July 15, 1989



#1 Single: Conway Twitty



#1 Debut: The Judds #62



To Watch: Willie Nelson #43

		Total Weeks Last Week
1	SHE'S GOT A SINGLE THING IN MIND (MCA 53633)	Conway Twitty 3 11
2	LOVIN' ONLY ME (Epic 34-68693/CBS)	Ricky Skaggs 1 13
3	WHAT'S GOING ON IN YOUR WORLD (MCA 53648)	George Strait 6 11
4	HOLE IN MY POCKET (Columbia 38-38694/CBS)	Ricky Van Shelton 4 12
5	CATHY'S CLOWN (MCA-53638)	Reba McEntire 8 9
6	HOUSTON SOLUTION (RCA 8868-7)	Ronnie Milsap 10 11
7	WHY'D YOU COME IN HERE LOOKIN' LIKE THAT (Columbia 3868760)	Dolly Parton 11 9
8	BEYOND THOSE YEARS (MCA 53625)	The Oak Ridge Boys 2 15
9	IN A LETTER TO YOU (Universal 66003/MCA)	Eddy Raven 13 12
10	LOVE HAS NO RIGHT (Atlantic America 7-99217)	Billy Joe Royal 14 19
11	CALL ON ME (Capitol 44348)	Tanya Tucker 5 16
12	SUNDAY IN THE SOUTH (Columbia 38-68892)	Shenandoah 17 7
13	ONE GOOD WELL (RCA 8867-7)	Don Williams 19 7
14	SOWIN' LOVE (RCA 8919-7)	Paul Overstreet 7 14
15	TIMBER I'M FALLING IN LOVE (MCA 53641)	Patty Loveless 20 6
16	COME FROM THE HEART (Mercury 872-766-7)	Kathy Mattea 9 12
17	I DON'T WANT TO SPOIL THE PARTY (Columbia 38-68599)	Rosanne Cash 12 16
18	TURN OF THE CENTURY (Universal UVL-66009)	Nitty Gritty Dirt Band 23 4
19	ARE YOU EVER GONNA LOVE ME (Warner Bros. 7-22957-A)	Holly Dunn 24 5
20	UP & GONE (Warner Bros. 7-22991)	The McCarters 21 9
21	NEVER GIVIN' UP ON LOVE (Warner Bros. 7-22970-A)	Michael Martin Murphy 26 6
22	SHE DON'T LOVE NOBODY (MCA/Curb 53616/MCA)	Desert Rose Band 15 17
23	THIS WOMAN (RCA 8943-7)	K.T. Oslin 29 4
24	WHERE DID I GO WRONG (MCA 53504)	Steve Wariner 16 19
25	I'M STILL CRAZY (Columbia 3868888)	Vern Gosdin 27 6
26	BETTER MAN (RCA 8781-7)	Clint Black 18 20
27	MAYBE I WON'T LOVE YOU ANY MORE (Curb/MCA CR617A41A)	Johnny Lee 32 4
28	CALLIN' BATON ROUGE (Capitol PB44357)	New Grass Revival 33 4
29	LOVE OUT LOUD (RCA 8824-7)	Earl Thomas Conley 22 17
30	THE GOSPEL ACCORDING TO LUKE (MCA 53481)	Skip Ewing 25 18
31	ANY WAY THE WIND BLOWS (Warner Bros. 7-23965)	Southern Pacific 39 3
32	THE KING IS GONE (So Are You) (Epic 34-68743)	George Jones 28 10
33	HONKY TONK HEART (Warner Bros. 722955)	Highway 101 46 3
34	I LOVE THE WAY HE LEFT YOU (MCA 53656)	Lee Greenwood 35 4
35	PLANET TEXAS (Reprise 7-27690)	Kenny Rogers 48 4
36	BROTHERLY LOVE (Curb/MCA CRB 10537)	Mo Bandy 38 4
37	YOU AIN'T GOING NOWHERE (Universal 66003)	Chris Hillman & Roger McGuinn 30 9
38	AND SO IT GOES (Universal-66008)	John Denver w/Nitty Gritty Dirt Band 31 5
39	I WONDER DO YOU THINK OF ME (RCA 8940-7-RA)	Keith Whitley 54 2
40	HEAVEN ONLY KNOWS (Reprise 722999A)	Emmylou Harris 34 7
41	NEVER HAD A LOVE SONG (Universal UVL 66011)	Gary Morris 42 3
42	SOMEBODY PAINTS THE WALL (Curb 10528)	Josh Logan 36 7
43	NOTHING I CAN DO ABOUT IT NOW (Columbia 38-68923)	Willie Nelson 57 2
44	5:01 BLUES (Epic 34-68598/CBS)	Merle Haggard 37 7
45	THEY RAGE ON (Capitol 44345)	Dan Seals Pacific 39 140 17
46	WHEN DADDY DID THE DRIVING (Happy Man 821AA)	Chris & Lenny 50 6
47	I GOT YOU (Reprise 7-27567/Warner Bros.)	Dwight Yoakam 41 19
48	COTTON PICKIN' TIME (Warner Bros. 7-22956-A)	The Marcy Brothers 61 2
49	THE PRECIOUS JEWEL (Hal Kat Kountry 63058)	Charlie Louvin/Roy Acuff 53 7
50	AFTER ALL THIS TIME (Columbia 38-68585/CBS)	Rodney Crowell 44 21
51	NEVER SAY NEVER (Capitol P B44349)	T. Graham Brown 51 10
52	RED NECK BLUE MONDAY (Bear BR 2004)	Justin Wright 58 4

		Total Weeks Last Week
53	HARD TIMES (American Cowboy Songs 24001)	Chris Ladoux 60 5
54	DON'T YOU (Warner Bros. 7-22943-A)	The Forester Sisters 67
55	BIG BAD MAMA (Evergreen EV-1092)	Eddie Lee Carr 55 6
56	GIVE ME HIS LAST CHANCE (MCA 53651-A)	Lionel Cartwright 68 2
57	CROSS MY BROKEN HEART (Capitol PB-44399)	Suzy Bogguss 70 2
58	YOU MADE IT EASY (Evergreen 1093-A)	Sammy Sadler 62 5
59	DEATH AND TAXES (AND ME LOVIN' YOU) (Tra-Star TS-1226)	Patsy Cole 64 4
60	I MIGHT BE WHAT YOU'RE LOOKING FOR (Universal 66005)	Larry Gatlin & the Gatlin Brothers 43 6
61	FACE OF LOVE (Sundial SR153)	Allen Karl 65 4
62	LET ME TELL YOU ABOUT LOVE (Curb/RCA 89-47-TRAA)	The Judds DEBUT
63	WHO'LL TURN OUT THE LIGHT (Curb/MCA CRB105)	Ronnie McDowell 76 2
64	IF I HAD YOU (RCA 8817-7)	Alabama 45 18
65	PROMISES (Warner Bros. 7-22917)	Randy Travis DEBUT
66	PAST THE POINT OF NO RETURN (AMI 1955)	Rich Chaney 71 3
67	WHO NEEDS YOU (Airborne B-75741/Capitol)	The Sanders 47 7
68	A MOUNTAIN AGO (Capitol PB 44381)	Mason Dixon DEBUT
69	HELLO TROUBLE (Curb/MCA 53671)	Desert Rose Band DEBUT
70	IS IT STILL OVER? (Warner Bros. 7-27551)	Randy Travis 49 18
71	YOU AIN'T DOWN HOME (Curb/MCA 10530)	Jann Browne DEBUT
72	ABOVE AND BEYOND (Columbia 386948)	Rodney Crowell DEBUT
73	I KEEP FORGETTING (Royal Knight RK-1001)	Misty Young 73 4
74	LOOK AT ME BOY (Tentex TTR-003)	Coates Twins 79 4
75	FALLING FOR YOU (Ridgewood R-3002-A)	Donnie Bowser 75 3
76	WOULD YOU IF I DO (Gallery II G-031-A)	Susan Rose 81 3
77	YOU'RE THE SOFTEST ROCK (I'VE EVER LEANED ON) (Singer Music)	Brian Cline 82 2
78	MAYBE THERE (True TU-97AA)	Lisa Childress 83 3
79	DROWN IN THE FLOOD (Sundial SR-156)	Dawn Dorminy 85 2
80	BETWEEN HELLO AND GOODBYE (Twila TW-501A)	Tommy Clisco 86 2
81	THIS BUS WON'T BE STOPPIN' ON MEMORY LANE (SOR-399)	Dawnett Fawcett 52 9
82	WHO'LL GIVE THIS HEART A HOME (Step One SOR 404A)	Jerry Landsdowne DEBUT
83	OF ALL THE FOOLISH THINGS TO DO (Wolf Dog WD 1217A)+	Ross Lewis DEBUT
84	FIRE ON THE MOUNTAIN (Sound Waves SW-4822)	Larry Dalton Band 92 2
85	BLUE OF A KIND (Step One 403)	Ray Pennington 88 2
86	WHEN IS THE RIGHT TIME (Golden Eagle GE-155-AA)	George Carone 94 2
87	TO A SAN ANTONIO ROSE (Dorman Prods. 98915A)	Steve Douglas DEBUT
88	A LITTLE GROUND IN TEXAS (Evergreen EV 1094)	Clay Cooper DEBUT
89	DID I LEAVE MY HEART AT YOUR HOUSE (Overton Lee 45-130)	A Touch Of Country 56 7
90	YOUNG LOVE (Strong Love) (Curb/RCA 8820-8/RCA)	The Judds 59 21
91	SINGIN' THE BLUES (MGA 104)	Jeff Golden DEBUT
92	YES MA'AM (Country Pride CP0023)	The Dalton Brothers DEBUT
93	CRIPPLE COWBOY (Interstate 20 777-A)	Tracker 63 6
94	DON'T ABUSE YOUR BABY (Stop Hunger SHR-NG-1102)	Northern Gold 66 9
95	WALK SOFTLY ON THE BRIDGES (Bald 3894)	Billy D. Hunter DEBUT
96	BEFORE THE HEARTACHE ROLLS IN (RCA 8942-7)	Foster & Lloyd 69 5
97	SOUTHERN LADY (Round Robin U-24260)	Arne Benoni 72 8
98	LYLE LOVETT'S HAIR (Funny Bone U-24698)	Joe Henderson 74 5
99	DRIVE TIME BLUES (Valley Road U-24381)	Faye Dudley 77 5
100	EASY LOVIN' NIGHTS WITH YOU (Cannery CA 01100)	Kenny Layne 78 4

COUNTRY MUSIC

ALBUM RELEASES



▼ **VERN GOSDIN:** *Alone* (Columbia 45104)

Written during a period when Gosdin was going through a divorce, the master of balladry pours out his feelings in great tunes like "That Just About Does It, Don't It," "Do Me a Favor," "Right in the Wrong Direction" and his current hit single "I'm Still Crazy," which is rapidly climbing the charts. This LP, filled with 10 top-notch tunes, is expertly produced by Bob Montgomery and is sure to produce several #1 hits for "The Voice."



▼ **JOHNNY LEE:** *New Directions* (Curb 10617)

Many of the tunes on this album offer us straightlaced advice, warnings and promises about love and life. Lee's sensual voice soulfully takes us through some extra-fine cuts like "I Can Be a Heartbreaker Too," "Maybe I Won't Love You Anymore," "I'm Not Over You," and "The Anniversary Song." Look for Lee's career to go in *upward* directions with this latest LP project.

SINGLE RELEASES

■ OUT OF THE BOX



▼ **LACY J. DALTON:** "Hard Luck Ace" (UVL-66015)

Lacy J. says it all in this tribute to the great songwriters and singers who have *made* it, despite the blows dealt them by fate. Between Lacy J. and husband/manager Aaron Anderson — who co-wrote this storytelling tune — and the excellent production by Lacy J., Jimmy Bowen and James Stroud, "Hard Luck Ace" is *sure* to bring some "chart luck" to this multi-talented artist!

■ COUNTRY FEATURE PICKS

▼ **TANYA TUCKER:** "Daddy and Home" (P-B-44401)

Tanya takes us all back to childhood memories and to thoughts of how our Daddy is always there to make us feel safe. Tanya's raspy voice, filled with strong feeling, along with Jerry Crutchfield's masterful touch, make this one another hit!

▼ **RUSSELL SMITH:** "Anger and Tears" (34-68964)

Former Amazing Rhythm Aces lead singer Smith takes us soulfully through the ups and downs of a longtime relationship and his attempt to save it. Co-written by Smith and Carol Chase, Smith is "on his way" with this one.

▼ **MERLE HAGGARD:** "Better Love Next Time" (34-68979)

Classic Haggard. He's just been dumped by his love and sets out to find that "better love" that's out there for him somewhere. We all feel the pain and the hope as only Haggard can express it. Good stuff!

▼ **JILL HOLLIER:** "If It Wasn't for the Heartache" (7-22966-A)

Hollier has the "sound of the '80s" in this song from the motion picture soundtrack *Pink Cadillac* about love lost. Her clear, emotional vocals make it crystal clear that this lady's voice is one we're sure to hear more of!

CALENDAR OF EVENTS

COMING UP:

The New Music Seminar-10 will be held July 15-19 in New York City. A country music showcase will be held at this year's event, featuring Kathy Mattea, the Desert Rose Band, Southern Pacific and Foster & Lloyd. This major country program is the first of its kind in the ten-year history of the seminar, which draws music executives from around the world.

BACK IN TIME:

JULY 15—Happy Birthday to **Linda Ronstadt** (1946)

JULY 16—**Dollywood** opens in Pigeon Forge, Tennessee (1986)

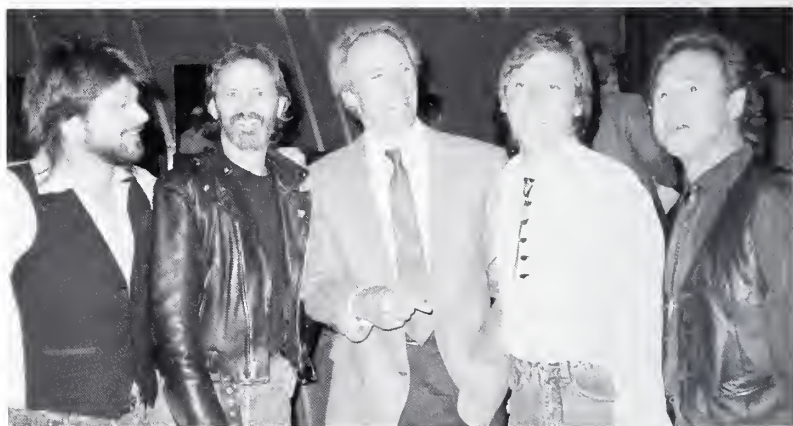
JULY 17—**Barbara Mandrell's** "Till You're Gone" tops the charts (1982)

JULY 18—Happy Birthday to **Ricky Skaggs** (1954)

JULY 19—**Merle Haggard's** classic LP *Same Train, Different Time* went to the #1 spot on the *Cash Box* Top Country album chart.

JULY 20—Happy Birthday to **Radney Foster** of Foster & Lloyd (1959)

JULY 21—**Kenny Rogers'** "Love or Something Like It" hits the top of the country charts (1978)



THE MAYOR AND HIS CABINET: Former Carmel, CA, mayor and sometime actor Clint Eastwood shares a laugh with Warner Bros. artists Southern Pacific at the recent world premier of Eastwood's latest film, *Pink Cadillac*. Southern Pacific's current single, "Any Way the Wind Blows," is featured in the film. Pictured (l-r): Kurt Howell, Keith Knudsen, Clint Eastwood, John McFee and Stu Cook. (Photo: Ronna Rubin)



RIDERS IN THE SKY take a break in the corn field with George "Goober" Lindsey after a recent taping of *Hee Haw*. Shown on the set (l-r): George Lindsey; Ranger Doug (the idol of American youth); Woody Paul (the king of the cowboy fiddlers); and Too Slim (the man with a dozen friends). (Photo: Don Putnam)

COUNTRY MUSIC

RIISING STARS

DANIELE ALEXANDER: It's 'Just Daniele'!!!



CASH BOX NASHVILLE DIRECTOR of Operations Mark Carman, recently presented a congratulatory plaque to two of country's greatest living legends, Opry stars Roy Acuff and Charlie Louvin, to commemorate their great country single, "Precious Jewel," which charted nationally in *Cash Box* magazine. Shown above (l-r): Mark Carman and Charlie Louvin. Shown below (l-r): Frank Scherman, Nashville personnel director; Roy Acuff; and Carman.



CAPITOL RECORDING ARTIST Tanya Tucker recently accepted a congratulatory plaque from *Cash Box* Nashville chart director Steve Hess, commemorating her #1 single, "Call On Me." Proudly displaying the plaque (l-r): Steve Hess, Tanya Tucker and Tanya's special pet, Bonnie Blue.



POSITIVE ENERGY BOUNCES off the walls of my office as Daniele Alexander enters the room, smiling broadly. She fidgets excitedly as she talks about where her career is headed right now. Her sincere enthusiasm for this business is truly a breath of fresh air!

"It's something I've always wanted to happen," Daniele beams. "I *knew* it would someday; and yet, I didn't know."

And happening it is! Daniele has just released her first single on PolyGram Records, "She's There," and has a video to that tune now airing on Country Music Television, as well as on video programs across the nation. Her debut album is set for release August 14 and, only the day before we spoke, did she get a copy of the cassette in her hands.

There is really no way to describe Daniele's music, as far as labels go. As the long-legged, auburn-haired singer explains, "It's just Daniele! I think of Phoebe Snow or Tracy Chapman...a place opened up for them. And that's what I like about Harold [Shedd]. I said, 'Which way are we going to go?' He said, 'Let's not label it, and just make good music.'"

"Harold is letting me be me. A lot of people wanted to work with me, but they were saying, do it a little more *this* way or a little more *that* way, or maybe you shouldn't say it quite that way," Daniele praises. "I've always wanted to find somebody...there's country, there's pop, there's rock and roll, there's everything in my music...who could just see the whole picture together instead of making it something it's not. Harold did that. He had the foresight to see that it *could* work."

If you're into pop, it sounds pop. If you're into country, it sounds country. It also sounds soulful. It's a little bit of everything, so like the lady says, there is really no way to label it—except as "Daniele."

Finding out just who and where Daniele was took a while. "I didn't know *what* I wanted to do in life," Daniele recalls. "I got out of high school and said, well...now what? My mom had taught me typing and shorthand and it was okay, but it just wasn't me."

"I never really knew why I was here," she says. "I would go through depressions in high school. Everybody else seemed to know what they wanted to be when they grew up. I got out of school and I was saying, 'I don't know. I have absolutely no idea!'"

But as fate would have it, shortly after finishing high school, Daniele went to live with her father, whom she had only known through scattered visits to her grandparents' home in Ft. Worth, Texas, where she grew up with her mother and brother. Her parents had divorced when she was only a year old, but it was her father who encouraged her to become a singer.

"When I went to live with my dad, he had a small aviation company and was trying to help the small-time

pilots like himself," Daniele remembers. "He was also an expert pianist. Anyway, during the gas crunch in 1973, he sunk all his money in that business, but he didn't survive it. So he went back to his music and played piano in clubs. One day he asked me, 'Can you sing?'"

Daniele says up until then, she had only played piano for a friend of hers who sang, but one night they were working on some music and Daniele decided *she* wanted to sing. She and her friend recorded that impromptu session and she later played it for her dad and his bass player.

"I hid around the corner while they were listening to the tape so I could hear what they *really* thought about it," Daniele laughs. "Dad said, 'I think she's a natural singer.' It was like a light went *click*, and I said, 'That's what I am...a singer!'"

Daniele sang with her dad for about two months — just long enough, she says, for her to realize how much she loved it — when he took a job flying for someone. "I was too intimidated to play in front of anyone so I went back to Texas. My mom told me that I had to do it *myself*, so after about a year, I learned seven songs and got a job at a beer joint."

Things have certainly evolved from there. From that first job, she has entertained her way from Texas to Vegas to California and back again, finally arriving in Nashville two years ago. Mercury/PolyGram's Harold Shedd saw Daniele perform at the Bluebird Cafe, and by Christmas of last year she was signed to his label (she actually signed the contract this Valentine's Day).

Daniele is set to make her television debut late this fall on *The Nashville Network's On Stage* program, and a booking agent is now being lined up for her. The team at PolyGram Records is "together" and strongly behind this multi-talented singer/songwriter and they are ready to take her *to* the people.

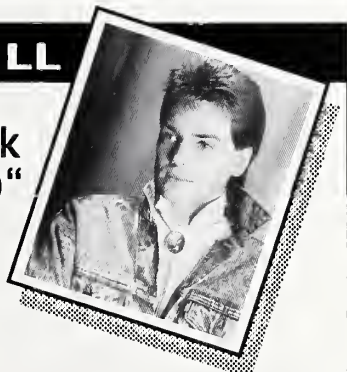
After hearing an advance copy of her upcoming album, it's certain the people are ready to hear this gutsy, husky-edged, blues-style artist sing about memories, desire, trust, independence, disappointed love, feeling like a fool, persevering — she's right, there's no way to explain it! It covers too much! Just be ready for "Just Daniele!"

Kay Knight

BRIAN O'NEILL

"You're the Softest Rock
(I've Ever Leaned On)"

on
Sing Me Records



THANKS RADIO FOR YOUR SUPPORT

Management: O'Neill Terry 615/832-8490
National Promotion: Chuck Dixon 615/754-7492

COUNTRY INDIE SINGLES

1	WHEN DADDY DID THE DRIVING (Happy Man)	Chris & Lenny	1	6
2	THE PRECIOUS JEWEL (Hal Kat Kount)	Charlie Louvin/Roy Acuff	2	7
3	RED NECK BLUE MONDAY (Bear)	Justin Wright	4	2
4	HARD TIMES (American Cowboy Songs)	Chris LaDoux	5	5
5	YOU MADE IT EASY (Evergreen)	Sammy Sadler	6	5
6	DEATH AND TAXES (AND ME LOVIN' YOU) (Tra-Star TS-1226)	Patsy Cole	7	4
7	FACE OF LOVE (Sundial)	Allen Karl	8	4
8	PAST THE POINT OF NO RETURN (A.M.I.)	Rich Chaney	9	3
9	LOOK AT ME BOY (TenTex)	Coates Twinst	12	2
10	YOUR'E THE SOFTEST ROCK (I've Ever Leaned On) (Sing Me)	Brian O'Neill	14	2
11	WOULD YOU IF I DO (Gallery II)	Susan Rose	13	3
12	MAYBE THERE (True)	Lisa Childress	15	3
13	DROWN IN THE FLOOD (Sundial)	Dawn Dorminy	16	2
14	BETWEEN HELLO AND GOODBYE (Twila)	Tommy Cisco	17	2
15	OF ALL THE FOOLISH THINGS TO DO (Wolf Dog)	Ross Lewis	DEBUT	
16	FIRE ON THE MOUNTAIN (Soundwaves)	Larry Dalton Band	18	2
17	WHEN IS THE RIGHT TIME (Golden Eagle)	George Carone	19	2
18	TO A SAN ANTONIO ROSE (Dorman)	Steve Douglas	DEBUT	
19	A LITTLE GROUND IN TEXAS (Evergreen)	Clay Cooper	DEBUT	
20	SINGIN' THE BLUES (MGA)	Jeff Golden	DEBUT	

INDIE FEATURE ARTIST

MICKEY JONES: Country Is the Word



(Photo: T.L. Carr)

COUNTRY MUSIC HAS MANY variations in today's market. You can turn on a station and have to take a minute to see if you are on a country station, easy listening, or Top 40. There are many labels as well — young country, new country, middle of the road, contemporary...even *more* names pop up every time a new artist comes along with a new twist.

Once in a while through all this confusion you find that the old (done up with spit and polish), is just what you were looking for. Mickey Jones, a new and fresh face on the country scene, gives the right sparkle to the more traditional country music. "I've always liked music that was popular 10 years ago," states Jones. "While I was trying to catch up, people started coming back, back to true traditional, which is just what I am."

Jones is right at home with traditional country. Hailing from a small town in Louisiana, his family enjoyed singing gospel for church functions, and at home listened to country music. "I've always been into country music, my closest rebellion from country was

to the *Eagles* and *John Denver*. I'm country. I've worn a cowboy hat since I was 10 years old. My daddy did and so did I." Jones has never had to come back to country, he has always been there and you can feel that in his music.

While still in Louisiana, Jones had ended a stint with a country band and made the decision to move on to Nashville. "I knew I wanted to be in music, to write and perform. Nashville was the next logical move."

His decision to move got a big, positive shove when Robert Metzgar, after hearing one of Jones' demo tapes, gave Jones a call and asked to see him as soon as he hit town. Not long after that call, Mickey Jones was signed to Metzgar's company, Stop Hunger Records. The biggest move was on — up the charts!

Robert produced Jones' first single, "Gal from San Antone," written by Jones and recorded at Nashville Teleproductions. Seeing only positive action from this release, the next single, "A Song a Day (Keeps the Blues Away)," followed suit.

"This latest single, written by Jim Hurt, is a western swing sort of song and is a little different for me," Jones explains. "It's real up-beat, a great radio song and is one of those you want to sing along with."

Just out of the studio with brand new tunes, we will be enjoying more of Mickey Jones in the near, near future. After a few more singles, we can expect a full-blown album by the end of '89. "I don't have one of those big egos. I play music because I love to play music," Jones explains. "I'd like to have music become my only career and I think we're seeing that become a reality with all the great people I have behind me."

"I'm not saying I'm ever going to be the best. I just want to fall in and be a part of it all."

T.L. Carr



CHARLIE LOUVIN & ROY ACUFF

RADIO — M.D.'s & P.D.'s GET READY FOR THE PHONE CALL Coming August 1st

If Charlie Louvin calls you August 1st and you are playing his new single "Precious Jewel" by Charlie Louvin & Roy Acuff and you are reporting the single to *Cash Box*, you will win:

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- Backstage passes for two to the Grand Ole Opry
- Dinner for two with Charlie at the famous Mario's restaurant
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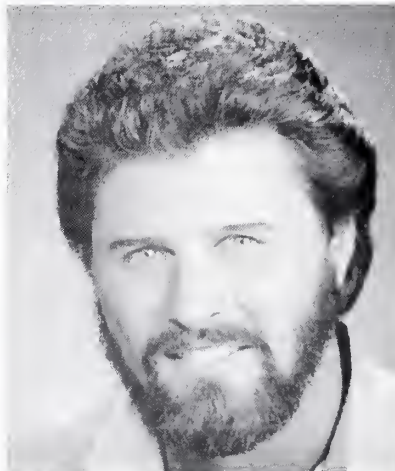
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COUNTRY INDIES

INDIE SPOTLIGHT



BRUCE VAN DYKE:
"Hard-Headed Heart" (AR 51689-2)

Great toe-tappin' tune about a guy trying to warn his hard-headed heart that it might be in for a letdown, and that if it falls in love — it's on its own. Excellent production by Jim Allison and Dan Chauvin and Van Dyke's soft, smooth vocals bring out the true feelings in this easy-listening single, which was also written by the co-producers. Good stuff!

INDIE FEATURE PICKS

BRUCE GOSSE: "Country Boy Like Me" (W-1091-A)

This tune takes us to the seedy side of town where this country boy's true love is spending her time. Gosse's strong, traditional country sound should get this fellow some attention!

GEORGE CARONE: "When Is the Right Time" (GE-155-A)

This guy is having a hard time figuring out how and when to tell his woman (who he feels cherishes him) he's been untrue. It's a good and so-often-true tune, well-produced by Don Grashey.

HOLLY LIPTON: "At This Moment" (EV 1096AA)

DENISE COLE: "Heroes" (AR-357-A)

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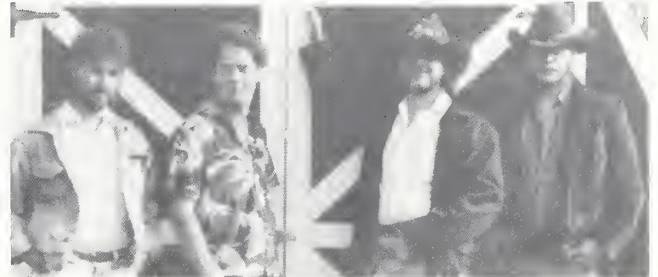
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STEVE DOUGLAS

"TO A SAN JOSE ROSE"

(J.D. LAWRENCE)

Produced by D.J. Fontana, J.D. Lawrence, Ronnie Fitz

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RICK CUA: Rockin' to Make a Difference



IF PERSONALITY WAS AN AWARD, this guy would win by a landslide! He is frequently termed as a man gifted with reassurance. I can assure you that after hearing his music or just listening to the sincerity his voice, you'll be astounded by Reunion recording artist Rick Cua. You might consider him a rock & roller, but what's most momentous is that he's rockin' for the Lord.

Currently, Cua holds the #11 slot on *Cash Box's* Contemporary Christian chart with "I'll Be Satisfied" from his sixth LP release, *Midnight Sun*, which expresses how anything is possible with God. "I just want to always be available

to be used by God through music," says Cua.

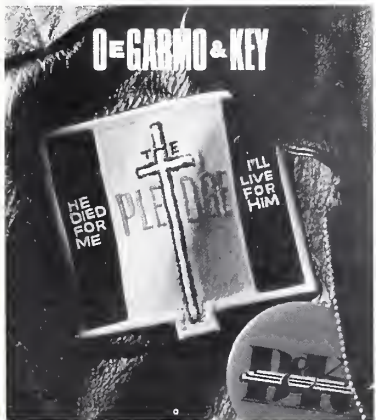
Since 1983, Cua has contributed his musical talents to the Christian music zone, but perhaps you also remember Cua as one of the famed Outlaws from back in 1980. Cua had everything a secular rock & roller dreamed of— fame, fortune, consecutive touring, gold records and all the additional glamour that went along with being a so-called "rock star." However, that fame and fortune just wasn't the kind of satisfaction he was looking for in life. After becoming a Christian in 1977, by the support of his wife, Diana, he discovered a new direction for his music to follow. That new direction led to his Christian debut album *KOO-AH*, which featured an immediate #1 hit, "You Can Still Rock 'n Roll."

"You Can Still Rock 'n Roll" is possibly the foundation of what Cua strives to get across to the world, young and old, through his music. Leaving secular music was no slow-down for Cua. His solo efforts have consistently blessed him with just as much success, if not more, but has also given him an increasing desire to continue his ministry for God.

I asked Cua this question, "If someone argued that the type of music you deliver has nothing to do with serving the Lord, but is instead just a reflection from the world, how would you respond?" First of all, it came as no surprise that Cua had an immediate reply. "First, I would pray that I'd have the chance to sit down and just talk with the person. It's essential to have the chance to first get to know the heart of someone — hearing what he or she has to say," explains Cua. "Then I'd let them know how I really feel about my music — the fact that we see the effects it has on kids everywhere. We see kids turn from drugs, suicide, sexual promiscuity and we see runaways go back home! We see that God is really working through our music. When we sing and play, we don't go out there to say, 'Hey, look at us, we're these incredible spiritual people.' Instead we say, 'We are people just like you — we are people that want to do God's will, serve the Lord and offer a better way of life,'" Cua says. He goes on to say if that person still thought he was crazy, he'd ask them to do him one favor: "You might disagree with what I'm doing, but just pray that God's will be done in my life and I'll pray that same prayer."

It's obvious that God's will is being done through Cua's music ministry. This story is just one example of the difference it has made: "A friend of mine who is a DJ was getting ready to go on the air when he heard a knock on the studio door. After opening the door, he found a note from a young kid who planned to commit suicide. The kid had requested a particular song to go out with — the DJ panicked! Instead of playing the requested song, the DJ threw on a song of mine called 'Don't Say Suicide,'" says Cua. "When the song was over, the kid called in, he and the DJ prayed together over the phone. That kid's life was saved because of that one song!" Cua said he saw that kid just last year in Chicago and he was doing great. Letters like that one flow into Cua's office every day — letters that credit his songs as true ministry from the Lord. "Those are the kind of songs that I want to keep writing. The kind of songs that after I leave this world, can make a difference in someone's life."

▶ **DEGARMO & KEY: *The Pledge* (Benson PWCO 1096)**



As usual, DeGarmo & Key are right on key! Creating a sound and style of their own kind, these two top-notch Christian artists deliver a complete package of selections that will appeal to both the Christian and secular audience. It's their raspy, yet powerful and harmonious vocal combination that captures the ear and heart to the maximum! Cuts such as "Life in the New Age," "Let's Get Upset," "Who Will," "Right on Track," "If God Is for Us," "Hand in Hand," "I'm Accepted" and "The Pledge" are new results of what makes DeGarmo & Key a Christian music success.

Kimmy Wix

CONTEMPORARY CHRISTIAN TOP 40 SINGLES

July 15, 1989 The grey shading represents a bullet, indicating strong upward chart movement

Total Weeks ▼
Last Week ▼

1	I CAN BEGIN AGAIN (Benson C-2056)	Larnelle Harris	1	2
2	JESUS IT'S YOU (Star Song SSC-8120)	Mylon LeFevre & Broken Heart	2	2
3	STRONG MEDICINE (Modern Art 701460256A)	Bryan Duncan	4	2
4	THE LIGHT IS COME (Sparrow SPD-1190)	Tramaine Hawkins	3	2
5	LONG ARM OF THE LORD (Dayspring 7014175572)	Wayne Watson	7	2
6	YAHWEH IS FOR US (Maranatha 7100246822-849-679)	Randy Stonehill & The Maranatha Singers	5	2
7	SEARCH ME (Reunion CASS-7010043523-728)	Recess	6	2
8	HEALING (Sparrow SPD-1174)	Denise Williams	11	2
9	I WISH (Reunion 7010042527/721)	Billy Sprague	8	2
10	FATHER, FATHER (Front Line 9051)	Jon Gibson	9	2
11	I'LL BE SATISFIED (Reunion CASS-70110042527/721)	Rick Cua	10	2
12	TEARIN' DOWN THE WALLS (Sparrow SPD-1191)	Geoff Moore & The Distance	13	2
13	PERFECT (Front Line 9050)	Benny Hester	14	2
14	HIS STRENGTH IS PERFECT (Sparrow SPD-1160)	Steven Curtis Chapmen	15	2
15	THE THRONE (Reunion 7010037523-728)	Michael W. Smith	12	2
16	SONG FOR YOU (New Canaan 7019971539)	Bruce & Carroll	17	2
17	THE RIVER WILL FLOW (Sparrow SPD-1194)	White Heart	18	2
18	IT'S ALRIGHT (Dayspring 7014177575)	Paul Smith	19	2
19	SHEPPARD BOY (Diadem 7901130296/326)	Ray Boltz	20	2
20	YOUR STEADFAST LOVE (Alleluia AMR-01CD)	Kelly Willard & Kenny LeBlanc	16	2
21	FOREVER FRIENDS (Word 7019-059503)	Sandi Patti	22	2
22	THINGS (World 7019082505)	Scott Wesley Brown	24	2
23	FOR EVERY LONELY HEART (Myrrh 7-01-688638-7/661-1)	Kim Boyce	31	2
24	YOU ARE HIS MIRACLE (Star Song SSC-8119)	Tony Melendez	21	2
25	NEVER ENDING LOVE (Star Song SSC-8102)	Twila Paris	23	2
26	AS IN HEAVEN, SO ON EARTH (Sparrow SPD-1182)	Steve Fry	35	2
27	OPEN BOOK (Star Song SSC-8106)	Petra	25	2
28	STAND IN AWE (Benson C-02478)	Truth	26	2
29	IN THE VALLEY (Front Line 9053)	Debbie McClendon	27	2
30	BRIDGE OVER TROUBLED WATER (Sparrow SPD-1169)	BeBe & CeCe Winans	28	2
31	YOU ALONE (Live Oak 7010010218)	Mathew Ward	38	2
32	KYRIE (Benson C02507)	Glad	32	2
33	IF GOD IS FOR US (Benson PWCO1096)	DeGarmo & Key	33	2
34	PRAYER WARRIOR (Benson CO-2521)	Heirloom	36	2
35	TELL ME HOW YOU FEEL (Myrrh 7016876381)	Phil Keaggy	29	2
36	COME QUICKLY LORD (Sparrow SPR-1161)	Margret Becker	DEBUT	
37	REST IN YOUR ARMS (Myrrh 7016878384)	The Imperials	37	2
38	IT'S REAL (Frontline 9041)	Crystal Lewis	DEBUT	
39	SPEECHLESS (frontline 9039)	Crumbacher	39	2
40	JERICO (Benson CO-2463)	Carman	34	2



Debby Boone recently finished work on her new Lamb & Lion/Benson release entitled, *Hymns*. *Hymns* features a 50-piece orchestra and the Hollywood Presbyterian Choir. Pictured taking a break between long hours of recording are (L to R) Gabriel Ferrer, manager/executive producer; Dan Posthuma; Debby Boone; and Ronn Huff.

MELVIN COUCH: The Backbone of Meltone



AT THIS TIME, we would like to formally introduce to you Meltone Records and its president, Melvin Couch. Although not new to the Gospel Music Industry, this man and this company have been destined for success. The endeavors, sometimes distant and sometimes difficult have been taken "One Step at a Time." The results — an up-&-rapidly-growing gospel company dedicated to recording and distributing the best in Gospel, Spiritual and Inspirational Music.

Melvin Couch has for three years contained in his heart a desire to sing. Today that desire has become a reality with his newly released solo album and single entitled "Learned My Lesson Well." Other cuts from Couch's debut album include "Look Where He Brought Me From," "I Thank You Lord," "I Came a Long Way," "Yes Lord," "Something About the Name Jesus" and "You Can Make It." The album and song titles are expressions of the true stories in Couch's life. Couch says he's most appreciative to all those who contributed to *Learned My Lesson Well*, but above all else, he credits God, who made it all possible.

Couch and Meltone will include in their new releases the Original Soul Stirrers, featuring a live performance with J.J. Farley entitled *New Direction*.

In addition to being an established gospel label for seven years, Meltone has extended its catalogue to include the very best Blues artists and recordings. The first Blues album is *Deep Sea Diver*, performed by the legendary Nappy Brown.

The results of thriving in the industry are reflected in the all-new R&B label, *Chamel*, and will present Magnum Force from Chicago, Illinois, with the already projected hit single, "Hang Out." The Project Boys will astound you with their rap debut; and Archie Bell, formerly of the Drells, is in the process of creating what's said to be *spectacular!* music.

The company, located in Atlanta, Georgia, is supported by a dedicated staff, consisting of Haran Griffin, sound engineer, producer and arranger at the all-new Golden Sound 24-track digital recording studio there. Sales, marketing and promotions are efficiently handled by Faye Holmes, Gloria Hunter, Winton Cobb and Edwin Mitchell. All related administrative duties are the responsibility of Rose Marie Swanson. Meltone also welcomes the expertise and ingenuity of Gus Redmond, formerly of Future Records in Chicago, Illinois, as vice president/CEO to Couch. Fred Mendelsohn is Meltone's special consultant and business adviser.

The once long-term dream in the mind of Couch is now reality. Therefore, we can also expect him to make a long-term impact on the Gospel Music Industry — Melvin Couch, the backbone of Meltone!

❑ **TRAMAIN HAWKINS:** *The Joy That Floods My Soul* (Sparrow SPC 1173)



It's almost like an award-winning recipe! Mix a dash of soul, a dash of excellent lyrics, an overwhelming set of vocal pipes and a lady who can *wail* for the Lord—the results will be Tramaine Hawkins' *The Joy That Floods My Soul* LP! Produced by Lee Magid and Hawkins, this incredible music collection features tunes that are sure to go straight to the heart.

Kimmy Wix

BLACK GOSPEL TOP 40 SINGLES

July 15, 1989 The grey shading represents a bullet, indicating strong upward chart movement.

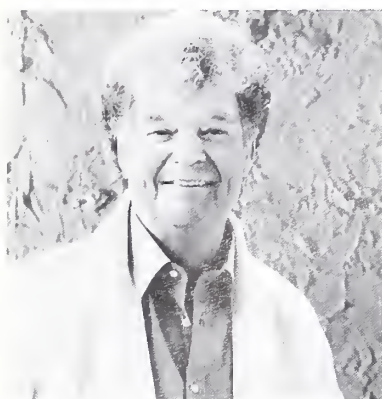
Total Weeks ▼
Last Week ▼

1	I'VE GOT MY MIND MADE UP (Rejoice WR-8427)	Mighty Clouds Of Joy	1	2
2	WHAT SHALL I DO (Sparrow SPR- 1173)	Tramaine Hawkins	2	2
3	HEAVEN (SPARROW-SPR-1169)	BeBe & CeCe Winans	3	2
4	AVAILABLE TO YOU (Rejoice WR-8418)	Rev. Milton Bronson & The Thompson Community Choir	4	2
5	SO GOOD TO KNOW YOU (Light 7115730189/40184)	The Commissioned	5	2
6	I CAN'T MAKE IT WITHOUT YOU (Air AIR-10135)	Luther Barnes & The Red Budd Gospel Choir	6	2
7	HOLD MY MULE (Rejoice WR-8395)	Shirley Ceaser	8	2
8	GIVE HIM THE GLORY (Lexicon-Light 7115730172-40178)	L.A. Mass Choir	9	2
9	SPREAD LOVE (Reprise 25670)	Take 6	7	2
10	CONQUERER (Rejoice WR-8346)	The Clark Sisters	10	2
11	WE'RE GOING TO MAKE IT (Savoy 14794)	Myrna Summers	11	2
12	LET THE HOLY GHOST LEAD YOU (Maxako 6002)	The Florida Mass Choir	13	2
13	NO GREATER LOVE (Savoy 14788)	Keith Pringle	17	2
14	VISIONS (A&M WR-8406)	Richard Smallwood Singers	12	2
15	IF I CAN'T SAY A WORD (Savoy 7096)	Gospel Music Workshop Of America	15	2
16	DANCING IN THE SPIRIT (Selah RW-63056)	Ron Winans	16	2
17	RESTORATION (Qwest 25510)	The Winans	14	2
18	JESUS IS YOUR FRIEND (Malaco 6002)	Florida Mass Choir	25	2
19	MAKE ME WHOLE (Light 7115730210-40216)	Beau Williams	20	2
20	A REAL MAN (Command COM-1013)	Nicholas	21	2
21	DEATH AND THE BEAUTIFUL LADY (Melendo MEL-2259)	Slim & The Supreme Angels	18	2
22	LORD I THANK YOU (Malico 4430)	The Gospel Keynotes	19	2
23	BETTER TO HAVE AND NOT NEED (Sounds Of Gospel)	Rev. James Cleveland	22	2
24	PRAISE HIM (A&M LP-5228)	Al Green	28	2
25	BATTLEFIELD (I AM WR-8420)	Dorothy Norwood	23	2
26	THIS LITTLE LIGHT OF MIND (Word WR-8416)	Wintley Phipps	24	2
27	WATCH THEM DOGS (Melendo MEL-2257)	The Williams Brothers	30	2
28	IT'S HARD TO STUMBLE (Malaco 4432)	Jackson Southern Aires	31	2
29	ONE OF A KIND (Rejoice WR-8421)	Daniel Winans	32	2
30	THAT'S WHAT HE'S DONE FOR ME (Light 7115730180-40186)	Darel Coley	38	2
31	VICTORY (Light 7115730202-40208)	Vicky Winans	26	2
32	THE BEST IS YET TO COME (Savoy 14789)	Albertina Walker	27	2
33	I'VE BEEN IN THE STORM TOO LONG (Arista)	Aretha Franklin	29	2
34	OLD MAN TROUBLE (Malaco 4432)	Ruby Terry	33	2
35	THROUGH FAITH (Malaco 4434)	The Truthettes	34	2
36	WE'VE COME THIS FAR BY FAITH (Light 711573164-40127)	Voices Of Light	35	2
37	SHINE ON ME (Malaco)	James Moore	DEBUT	
38	CALL HIM UP (Malaco 6003)	The Mississippi Mass Choir	DEBUT	
39	BACK TO THE CROSS (Light 7115730148-40138)	Melvin Williams	36	2
40	WHO'S ON THE LORD'S SIDE (Savoy 14795)	Timothy Wright	37	2



Chart-topping Christian artists, BeBe and CeCe Winans, grew up listening to traditional gospel music. Now at the peak of their success, they had a chance to meet a mainstay in southern gospel music, George Younce of The Cathedrals. Pictured here in Nashville, are from left: CeCe Winans, George Younce, and BeBe Winans.

RUSTY GOODMAN: Still Not Rusty



IF WE WERE TO SAY he is one of the dominant "heartbeats" of Southern Gospel Music, it would not, in the least, be out of line. He is a man who deserves credit for helping launch Southern Gospel to the success it is today. He is a man who takes pride in bringing forth only top-quality music with a top-quality message. He is a man who offers everyone he encounters a sense of comfort and true friendship. He is Rusty Goodman — a living legend in the world of gospel music.

Goodman is one of those people who "goes way back." In fact, he goes back to the year 1949, when he first began his singing career with his brothers

and sisters, singing tenor in the Happy Goodman Family. "Like everyone else back then, I loved listening to the Grand Ole Opry on the radio," Goodman recalls. "I remember when I was 13 or 14, being given an old guitar, and sitting under a shade tree in Alabama playing and trying to sing like Eddie Arnold."

One might think that is a little out of the ordinary for a gospel pro like Goodman to favor artists such as Eddie Arnold, Frank Sinatra and Red Foley. But a long time ago he had a burning desire to make it in the country music industry.

"I was torn between gospel and country music," says Goodman. "Country was what I always wanted to do." Goodman never quit liking country music, but he finally settled comfortably in gospel music by playing and singing with his family. "I learned that I really loved what I was doing."

As a result of the love Goodman developed for singing the Gospel, today he continues to oblige to what the Lord called him to do years ago. Currently, he holds a spot on *Cash Box's* Southern Gospel Top 40 chart at #21 with a bullet, with the single "To the Homeland" from his latest LP, produced by Dan Cleary and Otis Forrest, on Homeland Records in Nashville, Tennessee.

Nashville's Ryman Auditorium, the original home of the Grand Ole Opry, offered Goodman the honor of performing on its grand stage in the early '50s on Wally Fowler's *All Night Singing*. This gave the Happy Goodman Family the exposure it needed to become one of the most commanded and respected gospel groups of all time.

The Happy Goodman Family didn't stay in Nashville for long. They immediately began their journey to wherever they felt a location was in need of the message they had to deliver.

Rusty and the Happy Goodman Family moved to Mayfield, Kentucky, to Missouri, to Texas and from there to Georgia. "The goal was to move to different areas, just really work them out and move on again," says Goodman.

Unfortunately, the family's lengthy mission in Georgia came to a halt, at least for Rusty anyway. In 1954, Goodman was called to serve his country and was forced to disband the group. "I hated that," he explains. "I hated it because at that point, I was totally in love with gospel music."

After serving approximately 18 months, Goodman returned to the United States and wasted no time

THE DIXIE MELODY BOYS



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SOUTHERN GOSPEL TOP 40 SINGLES

July 15, 1989 The grey shading represents a bullet, indicating strong upward chart movement.

Total Weeks ▼
Last Week ▼

1	"SIN WILL TAKE YOU FARTHER" (Homeland HL-1006)	The Cathedrals	1	2
2	ONCE UPON A HILL (Riversong R-55909)	The Gold City Quartet	2	2
3	SAVED TO THE UTTERMOST (Homeland HL-1003)	The Speers	3	2
4	GONNA RIDE THAT GLORY CLOUD (Morning Star MST-45-4099-AA)	The Dixie Melody Boys	4	2
5	HELP ME STAND LORD (Riversong R-55916)	Jeff & Sheri Easter	5	2
6	THERE'S STILL POWER IN THE BLOOD (Riversong RS-5916)	Heirloom	7	2
7	WHEN I KNELT, THE BLOOD FELL (American Christian Artists)	The Greenes	9	2
8	BRING MY CHILDREN HOME (New Canaan 693215-08)	The Nelons	10	2
9	HE CAN (Homeland HL-1008)	The Singing Americans	11	2
10	THE PARTY'S OVER (Homeland HL-1014)	The Hemphills	8	2
11	GOD SHALL WIPE AWAY ALL TEARS (Masters MSC-8814)	J.D. Sumner & The Stamps	13	2
12	THIS IS WAR (Riversong R-55909)	The Paynes	6	2
13	GROUND BREAKING (Morning Star MST-45-12788)	The McKameys	14	2
14	CAN THE WORLD SEE JESUS IN YOU (Riversong RS-5900)	Heavenbound	15	2
15	THE MOUNTAIN (Morning Star MST-45-112888)	The Perry's	19	2
16	COMING SOON (Peace Full Stream 28491-1600-1)	The Spensers	18	2
17	GOD'S GONNA SEND A REVIVAL (New Canaan 673620-DJ)	The Talley's	20	2
18	THERE'LL BE A PAYDAY (Morning Star MST-45-4095)	The Perry Sisters	22	2
19	BLOW YE THE TRUMPET (Morning Star HAR-45-1152)	The Anchormen	21	2
20	I'VE BEEN TO THE POTTER'S HOUSE (Better Way WR-7007)	Quinton Mills	16	2
21	TO THE HOMELAND (Homeland HL-1005)	Rusty Goodman	25	2
22	STRONG FAMILY RESEMBLENCE (Morning Star MST-45-4095)	The Fox Brothers	23	2
23	YOU'LL BE THERE (Son Light SON-115)	The Hoppers	24	2
24	BATTLE HYMN OF THE REPUBLIC (Homeland HL-1018)	Priority	26	2
25	BY THE BLOOD OF THE LAMB (New Canaan G92967)	The Inspirations	27	2
26	FOREVER IN HEAVEN (Harvest HAR-45-1163)	The Isacs	12	2
27	I WANT TO MAKE A DIFFERENCE (Morning Star HAR-45-11288)	The Mid South Boys	39	2
28	BEEN THROUGH ENOUGH (New Canaan 692716)	Janet Paschal	40	2
29	BLOODBOUGHT (Son Light SON-116)	The McGruders	32	2
30	THE CROSS IN THE MIDDLE (New Haven NHS-005)	The Florida Boys	33	2
31	SING IT BROTHERS (Harvest HAR-45-11288)	The Wilburns	35	2
32	PEACE WITHIN (River Song RS-5917)	The Foresters	38	2
33	MORNING LIGHT (Passage 7-90057-080-2)	Squire Parsons	17	2
34	CROSS YOUR HEART (New Canaan 7019971539)	Bruce Carroll	DEBUT	
35	BOUGHT AND PAID FOR (New Canaan)	Kelly Nelson Thompson	DEBUT	
36	I'M GONNA SEE HEAVEN (Associated artists)	The Chuck Wagon Gang	28	2
37	ON HOLY GROUND (Morning Star MST-45-4098)	The Singing Echoes	29	2
38	DOING IT BY THE BOOK (New Canaan NHS-005)	The Whites	30	2
39	HE'S THE REASON I SURVIVE (Journey)	The Dixie Echoes	31	2
40	I'M A KINGDOM HEIR (Son Light SON-112)	The Kingdom Heirs	34	2

about also returning to what he loved most — singing the gospel!

Goodman joined the Plainsmen Quartet in 1957 and remained with them for almost six years. At this time, Goodman met his wife, then moved to Louisiana where he began to focus on his writing. "Touched by the Hand of the Lord" was Goodman's first self-penned tune and was recorded on Decca Records. Songs such as "I Wouldn't Take Nothing for My Journey Now," "Had It Not Been," and "Headin' Home" followed and became instant hits.

In 1964, the Happy Goodman Family was back in action and eventually ended up back in Nashville, where WSM's Grant Turner took great interest in their impact. That impact resulted in being cited for selling over two million pieces of music by 1974.

After 17 years, the Happy Goodman Family went their separate ways in 1980 and Rusty continued to carry out the job as a soloist. "I think the time is right for a reunion," says Goodman. And the time is right! A reunion tour and a new album featuring the Happy Goodman Family is scheduled for possible release this fall.

Goodman still has the desire to write, but more importantly, he still has that same desire to serve the Lord. Rusty Goodman — too good to ever become "rusty."

♪ SINGING AMERICANS: *Angels on Board* (Homeland HC 8902)

Superior Harmony with a capital "H" best describes the Singing Americans' *Angels on Board* LP. I mean, what can you expect? These guys have been puttin' out only the best for a long time. Songs like "Shadow of the Steeple," "The Change In Me" and "He Can," which is currently #9 on *Cash Box's* Southern Gospel chart, are examples of the many years of hard work and dedication the Singing Americans have put into their ministry.

Kimmy Wix

AROUND THE ROUTE

BY CAMILLE COMPASIO

THE CURRENT half-million-dollar factory renovation program that's been going on at Williams' Chicago plant is designed to further perfect and expedite production at the factory level. It's been in the planning stages for months, as we learned from marketing and sales VP **Marty Glazman**. The factory has been completely gutted to make way for automated assembly lines, which are now being installed. The project, when finished, will serve to enhance Williams' already enviable reputation for "efficiency, quality, reliability," Marty added. Target date for completion is July 31, when the factory resumes production after its annual summer vacation shut-down. Can't wait to see the new digs! And by the way, Marty was quick to point out that *Black Knight 2000*, their exciting new pin, is indeed in production and will be available through the summer!

CONGRATS to Chicago op **Kem Thom** (Western Automatic Music), who welcomed a new grandson — **Christopher Nicholas!**

WATCH THE MAIL! Received a postcard the other day which read in part: "Bally Games proudly launches *Transporter the Rescue*, an odyssey of intense excitement, with new generation, fully compatible, technical excellence..." Pictured on the flipside, in blazing color and decor, is the machine, surrounded by three of the beautiful people on the Bally Games team — **Steve Blattspieler**, **Ron Bolger** and **Laura Rezek**, appropriately costumed and looking like they just stepped out of the backglass! Wow! Laura's postscript summed it up quite well: "Who says you can't work *and* have fun!"

A REALLY BIG SHOW! **AMOA** is currently lining up acts for the September 12 annual banquet and stage show, to take place at the Las Vegas Hilton during Expo, and is also negotiating with several networks for possible television coverage. Thus far they've confirmed emcee **Buster Poindexter** — noted for his RCA hit "Hot Hot Hot" and upcoming album *Buster Goes Berserk*, plus numerous commercials — and RCA recording artist **Grayson Hugh**. When we are at liberty to reveal the "big name" stars that are this close to being signed, you will agree that this year's banquet is not to be missed! Keep tuned.

ACME '89—'Hotter Than the Chicago Fire!'

CHICAGO — Show committee chairman Bill Cravens announced plans for the 1990 American Coin Machine Exposition, to be held from Friday, March 9 through Sunday, March 11, 1990 at the Hyatt Regency Chicago, under the theme "Hotter Than the Chicago Fire."

The '88 show, at Bally's Hotel in Reno, featured 153 exhibits occupying 509 booths, and attracted nearly 4600 manufacturers, distributors and operators. In addition, more than 1200 arcade and route owner/operators attended the various ACME Educational Sessions.

AAMA executive vice president Bob Fay advised that there were several factors in considering Chicago as a site for ACME. "Chicago has always supported a strong distributor and operator base due to its central location and accessibility from both coasts," he noted. "Combined with the fact that it would be nearly two years since an industry show was held in Chicago, 1990 seemed the perfect time for ACME to return." The original Friday-Sunday show pattern will also afford ACME attendees the advantage of special air travel discounts with a Saturday night stay-over. "We would have been doing a great disservice to the industry by not filling the void in a market as strong as Chicago," he added.

According to Gil Pollock, newly elected AAMA president (co-sponsors of ACME), "A new show has been developed so that exhibits and seminars will not conflict with each other, allowing everyone the opportunity to maximize their time at ACME." Ex-

hibit hours will be from 10 a.m. to 4 p.m. on Friday and Saturday, and from 9 a.m. to 3 p.m. on Sunday. More than 20 seminars have been scheduled before and after exhibit hours on Friday and Saturday.

Bill Cravens announced a special Distributor Preview Night on Thursday, March 8, which eliminates the need for "distributor only" hours during show days. ACME Educational Sessions will kick off on Thursday afternoon, for operators who wish to get an early start at ACME.

Social highlights on the agenda include the AAMA Charitable Foundation Banquet on Friday evening, the All Show Cocktail Party and presentation of the Play Meter Awards for Excellence on Saturday evening, and a motivational speaker on Sunday morning, according to Play Meter's Carol Lally (ACME co-sponsor). A guest program for spouses/friends of show attendees will feature "The Untouchables" tour of Chicago, an Art Institute tour and a Frank Lloyd Wright Home tour.

"ACME's growing success as a major trade show for the industry is based on our willingness to listen and respond to each unique segment of the industry," stated Gil Pollock. "ACME's modified schedule reinforces our position as a leading forum for bringing coin-op products to market, as well as our commitment to service and education."

Further information about the convention may be obtained by contacting ACME's show management firm, William T. Glasgow, Inc., 16066 South Park Avenue, South Holland, IL 60473.

■ Judge Fern Smith of the U.S. District Court in San Francisco denied a motion by Nintendo to temporarily restrain Tengen, Inc., a wholly-owned subsidiary of Atari Games Corp., from distributing its independently manufactured, Nintendo-compatible version of the video game *Tetris*. The ruling states, in part, that "...Nintendo has failed to show that it will be irreparably injured by allowing Tengen to meet its existing commitments." The court will hear subsequent motions by both companies.... ■ The recently held Summer CES (Consumer Electronics Show) in Chicago's McCormick Place drew a total attendance of 57,446, which included attendees from over 70 countries. One exhibitor commented that approximately 35 percent of his booth traffic represented foreign

buyers from such countries as Australia, England, Germany, Sweden, Spain, Japan, Taiwan, Venezuela, Argentina, Chile and Canada, who were obviously interested in American-made products.... ■ With regard to the crane games situation in Florida, the Department of Business Regulation issued a proposed set of preliminary guidelines (not final as yet) which ops are accepting, with reservations. First off, ops are having difficulty with the stipulation that prizes cannot be worth more than 75 cents, and they are questioning some of the "vague wording." A meeting of the FAVA (Florida Amusement Vending Assn.) attorney and legislative committee with the Department of Business Regulation has been scheduled for the purpose of further discussion.

New AMOA Executive VP

CHICAGO — John M. Schumacher has been named the new full-time executive vice president of the Amusement & Music Operators Association. He replaces William W. Carpenter, who has served as executive vice president since 1985, when the association secured the management services of Smith, Bucklin & Associates in Chicago.

Schumacher, who turns 40 in July, had been Central Division sales manager for Chicago-headquartered William Wrigley Jr. Co. He had been with the company for 15 years, the last 11 in top management positions. He will be based at AMOA's Chicago headquarters.

"I look forward to working with a dynamic organization and an outstanding group of individuals in

developing AMOA's many diverse programs and services," said Schumacher.

Carpenter, who went into semi-retirement on July 1, added, "AMOA has accomplished much in the last four years, particularly in the area of government relations. John's background makes him well qualified to carry on AMOA's many-faceted programs."

As Wrigley's Central Division sales manager, Schumacher was responsible for a sales/sales support staff of more than 150.

He was selected for his new post after extensive interviews with numerous candidates, conducted by an AMOA search committee headed by AMOA immediate past president Walter Bohrer, Jr., of Hastings Distributing in Milwaukee.

Schumacher and his wife, Barbara, reside in Oak Lawn, Illinois, and have two children.

SNK Expands Sales Staff

CHICAGO — Rachel Davies, formerly of Arcadia Systems, has joined SNK Corporation of America in the position of eastern sales manager, according to an announcement by John Barone, SNK's vice president of sales.

Ms. Davies came to America two years ago from England to help set up

Arcadia Systems' sales, distribution and marketing.

"We are confident that Rachel's relationships and experience with distribution and with operators will enhance our sales and marketing efforts," stated Barone.

He also advised that SNK's Tracy Tate will concentrate on the western half of the United States as western sales manager.

INDUSTRY CALENDAR 1989

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

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

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

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

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

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

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

Bally Midway's 'Arch Rivals' —A Hit for All Seasons!

CHICAGO — This past May, Bally Midway debuted *Arch Rivals* at a series of regional distributor meetings in Philadelphia, Chicago and San Francisco; it was greeted with open arms by an audience that was clamoring for something new in a video game that would captivate players and breathe some life into the ailing marketplace. Indeed, this experience in "basketbrawl," which provides interesting twists to the popular sport, delivered exactly what the doctor ordered. Operators wanted it...and players were anxious to play it!

From arcades to street locations, *Arch Rivals* quickly developed into a runaway hit. So, Bally marketing launched a "Hometown Heroes" promotional tie-in which, by way of a reply card, invited operators to comment on the game.

Here are some of their responses: "This game draws a lot of attention — the fact that 'anything goes' during the game makes it more fun to play..." "Interesting and innovative..." "Good graphics and really FUN to play..." "This is the #1 game in our arcade, by comparison to such other games as *Hard Drivin'*, *Off Road, Narc*, *Team Quarterback*, etc. Lots of positive response..." "It's about time someone did marketing support like this. Keep up the good work, Bally!"

The factory was overwhelmed by the response to the "Hometown Heroes" promotion. "Operators from every

corner of the country — and Canada — have chosen to participate in the program," stated Laura Rezek, Bally's marketing manager. "We've been sending press releases and photos on *Arch Rivals* locations to newspapers everywhere, and we've been receiving such enthusiastic response!"

Likewise, the factory is ecstatic over the unbelievable demand for *Arch Rivals*, and is doing its best to satisfy this demand.



Here you see a production line at the factory's Gurnee, Illinois plant, where *Arch Rivals* are being readied for delivery...



...And here you see players at an Aladdin's Castle in Chicago, waiting in line to play *Arch Rivals*!

Williams' 'Black Knight 2000'

STEVE RITCHIE MASTERPIECE *Black Knight 2000* is the latest pinball machine from Williams Electronics Games, Inc., and it delivers an innovative featured-packed playfield to challenge and entertain pinball players. The multi-level excitement is exemplified by two-ball Double Knight's Challenge Multi-Ball and three-ball Multi-Ball capabilities, which are always available during play.

The main playfield Lightning Wheel controls 16 different scoring opportunities and bonus rewards, while the heavy-gauge stainless steel Skyway Ramp takes the ball up, down and around the multi-level playfield, awarding Extra Ball, Hurry Up and Skyway Bonus when lit. Consecutive U-Turns increase in value to 250,000 points, and spelling W-A-R during two-ball earns players one million points!

An exciting game-to-game innovation unique to *Black Knight 2000* is the amazing King's Ransom. By spelling out the word R-A-N-S-O-M, which appears on the backglass, players have the opportunity to "light everything on the playfield" for 20 seconds of play, which is noted to be a first in the history of pinball. During this time, the player can play *Black Knight 2000* with all major scoring features activated. This includes all multipliers lit, W-A-R lanes lit for one million points, Extra Ball lit, upper playfield Drawbridge target bank down, Jackpot lit and Skyway Ramp lit for one million points. In addition, the player cannot lose his ball during this Random sequence. If a ball is drained, another one will instantly appear in the plunger lane. So what you have here is pinball play at its best!

Black Knight 2000 also introduces a new feature called "Loop Champ," which means when a player beats the number of consecutive loops on the up-

per playfield, an Extra Ball is awarded and the player can enter his or her initials in the game displays in the same manner as high scorers get to do.

To complete the package, you've got powerful graphics, state-of-the-art effects, a patented, all-digital, totally orchestrated and choreographed sound package with synchronized speech, Choir of Angels vocal accompaniment and dynamic original music.

To provide service-made-easy for operators, *Black Knight 2000's* upper playfield features its own stay-arm and hinges upward for eye-level adjustments, lamp changes and cleaning. The lower playfield has also been designed with simplicity of maintenance in mind. All major solenoid assemblies are removable with plug-in ease. Another proven component, Williams' newly designed, patented Magna-Save coil, has a stronger magnetic field and is protected by a thermal breaker for more exacting player control; and for a corrosion-free long life, all metal components are either stainless steel, chrome or zinc-plated, while the Drawbridge Ramp is made of ultra-strong transparent PETG plastic for slick, rigid playability.

In this new pinball machine, Williams has incorporated everything a player could ask for and everything an operator requires. Further information may be obtained through factory distributors or by contacting Williams Electronics Games, Inc., 3401 N. California Ave., Chicago, IL 60618.



ICMOA '89

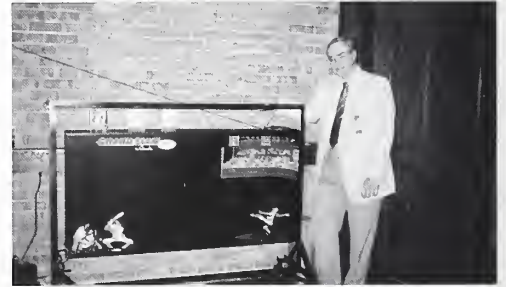
TOURING THE EXHIBITS: As previously reported in *Cash Box*, this year's Illinois Coin Machine Operators Assn. annual state convention and trade show, which took place June 9-11 at the Clock Tower Resort in Rockford, Illinois, saw a full turnout of area operators and distributors, with the latter not only hosting exhibits but sponsoring social functions and, along with manufacturers (who were also well represented), providing prizes for the ICMOA-PAC auction. It was quite an outstanding event! (Photos by Pam Caposieno)



The new Bally *Transporter* pin was a big attraction in the American Vending Sales exhibit; pictured (l-r) Don Hesch (A.H. Ent.), John Neville of AVS and Bally's Ron Bolger.



Enjoying a pause during breaktime are (l-r) ICMOA prexy Ed Velasquez, Ray Schroyer (Metro Canale), Dave Swearingen (Blackhawk Music) and veteran op Rudy Kitt.



The World Wide Dist. exhibit housed a full lineup of equipment, but what you see here is an adjacent setting, where Gremlin's *Grand Slam* wall game is pictured in the company of the distrib's Chuck Sacco.



Atari's Frank Cosentino demonstrated the new *Escape From the Planet of the Robot Monsters* video in the Atlas Dist. exhibit for this crowd of showgoers, which included (l-r) ops Bobby Fischer and Bill Prather.



This is the Playfair Shuffleboard Co. exhibit, which was manned by (l-r) Sandy Manor and Cheryl Tracey; the gent in the middle is popular op Ted Furkin.



Surrounding Rom-star's *Final Blow*, and Rene Lopez (center), are Chris McSwain and Chris Hesch of A.H. Ent., who were making a stop in the Atlas Dist. exhibit when we took this.

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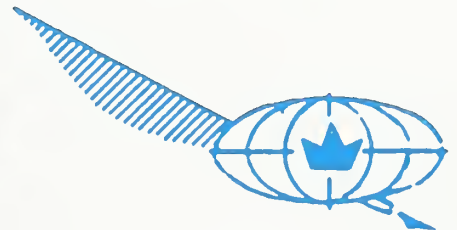
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**Special issue: Shock of the New—
Alternative Music in Focus.
Cash Box, July 22.**