

CASH BOX

PAULA ABDUL Third Time's the Charm

MARCH 4, 1989

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THE GRAMMYS

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CASH BOX

THE MUSIC TRADE MAGAZINE

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& CRAZY
GRAMMY,
AWARDS!

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LOS ANGELES—The Capitol-distributed **Chameleon Music Group** has been sold by **Richard Foos** (who is also president of Rhino Records) and **Bob Marin** to a group headed by CMG president **Stephen Powers**. Producer **Chuck Plotkin** and entrepreneur **Dan Pritzker** are Powers' partners in the deal for the Hawthorne, Calif.-based label. This marks the second recent acquisition for Chicago's Pritzker family, which owns the Hyatt Hotel chain; the Pritzkers are also bankrolling the new All-Nations Music, headed by former Arista Music chief Billy Meshel.... **Apple Records** has filed suit against **Apple Computers** for an alleged infringement of an earlier copyright agreement. Apparently, the principals of the Beatles' label feel that the computer company has become a *music* computer company.... Original Supremes member **Mary Wilson** is once again the legal owner of the 1970 Mercedes 600 stretch limo she bought from **George Harrison** in 1975. The Benz, which had previously been owned by **John Lennon**, was stolen from Wilson in 1980, only to turn up five years later in a Sotheby's auction. A protracted legal battle ensued, during which time Wilson racked up nearly \$200,000 in legal costs. She'll make it back in spades, however, when she puts the car up for auction. The pink slip alone may be worth a fortune, considering that it has the signatures of two Beatles and a Supreme.... In still more Beatles news, **Ringo Starr** will team with **Buck Owens** for a duet of Owens' '63 hit "Act Naturally," subsequently covered by the Beatles for their *Help!* album. Recording will take place at Abbey Road Studios.... **Edward A. Wolpin**, longtime executive at **Famous Music**, died of cancer at his home in Palm Springs Feb. 15; he was 81. And **Charlotte Seger**, mother of Bob Seger, has passed away at the age of 76.

NEW YORK—The **RIAA** released its year-end figures on anti-piracy activities. California was still the worst culprit, responsible for 50% of all illicit product seized, but its legislature was on the stick—enacting stricter anti-piracy legislation. All in all, 910,301 counterfeit cassettes were seized, as were 7.6 million counterfeit labels; 154 people were arrested or indicted and 967 criminal cases were opened. Take that!... **ASCAP's** ninth annual **Rudolf Nissim Award** for concert works by ASCAP composers that require a conductor and have not been performed professionally went to **Michael Ruszczyński** for his "Twelve Secrets"; he will receive \$5,000.

MOVERS & SHAKERS

■ **Tunc Erim** has been named senior VP of **Atlantic Records**. Erim joined the label in 1966 as assistant studio manager, and most recently served as VP/executive assistant to the president. ■ **John Hey** has been appointed VP of album promotion at **MCA Records**. Hey is an 11-year veteran of EMI Records, and will be based at MCA World Headquarters in Universal City, Calif. ■ **Neil Portnow** (as announced in last week's Tickertape) has been named VP of West Coast operations for the **Zomba** group, which includes **Jive Records** and **Zomba Music**. ■ **Jeff Adamoff** has been named VP of creative services at **MCA Records** after five years with the label. ■ **EMI Music Worldwide** has appointed **Peter J. Schementi** as vice president of information technology/telecommunication. Schementi comes to the company from CBS, Inc., where he served since 1965, most recently as VP of MIS/Telecommunications. ■ **Rodney Huff** joins **Sparrow Records** as senior VP of operations. Huff spent 14 years at Capitol. And after ten years with Sparrow, **Rick Horne** has been promoted to senior VP of finance. ■ **Raina Bundy** has been named general manager of **Lecton Records** in New York. Bundy will oversee operations of the reborn gospel label, as well as A&R functions. Initial Lecton releases from Edwin Hawkins and Paradise will be in the stores April 3. **PolyGram Records** has announced the following moves: **Cliff O'Sullivan** has been named VP of product development, West Coast; **Steve Klienberg** replaces him as director of product development in New York. Also, **Eric Hodge** comes to **Mercury/PolyGram** as New York local promotion manager from Atco, where he was associate director of AOR promotion. ■ **Leslie Marquez** has been named national secondaries promotion manager for **Capitol Records**.



ERIM



PORTNOW



HUFF



MARQUEZ

Indie Promotion: Still a Hot Topic Three Years Later

By Chuck Phillips

LOS ANGELES—February 24 is one date independent promoters are not likely to forget. Three years ago, on February 24, NBC aired a report during a national news broadcast alleging collusion between key CHR indie promoters and organized crime. Following the broadcast, 12 major record companies severed ties with independent promotion firms. Although California-based independent promoter **Joe Isgro** and his former associate **Ralph Tashjian** were the only indies singled out by government authorities as immediate targets in a grand jury investigation, media allegations of illegal and unethical conduct (alleged payola involving cash payments, prostitution and drugs) tainted the reputation of the entire profession.

With rumors of federal indictments circulating throughout the industry, the independent promotion business came to a screeching halt. As a result of the grand jury investigation, major labels took precautions to distance their operation from indie promoters by beefing up their own field and national promotion staffs. Record labels and radio stations began refusing phone calls from indie promoters whose services they had utilized for years. Individual estimates vary, but for approximately three months, indie promoters were forced out of the market, paving the way for a succession of small indie promotion business failures.

"It was mostly the little guys who got hurt," independent AOR promoter "**Heavy**" **Lenny Bronstein** said. "Let me give you an analogy: If one trucker was accused of smuggling or stealing goods off his truck, does that mean the entire trucking industry should be shut down? Does that mean that every single guy who drives a truck for a living is a crook and should be locked up and barred from doing business? Of course not, but that's what happened to a lot of honest indie promoters."

According to a cross section of independents promoters contacted by *Cash Box*, indie promotion got its second wind in the spring of the 1986. But instead of doing business directly with major labels, indies began receiving their paychecks from the bands and managers themselves. Industry sources allege that between April 1986 and the fall of 1988, major labels expanded tour support budgets to help bands and managers underwrite the cost of indie promotion.

But recent accounts by industry officials reveal that major labels have quietly returned to hiring indies directly again. Although most labels still publicly deny any connection with indie promoters, sources allege that all but a few are employing indies on a regular basis. The reason for this, according to indies, is that the large quantity of records being released in 1989 demands more active promotion than

most in-house staffs can provide. "You can't really replace a skilled legitimate independent promotion person," one indie said. "The level of their expertise in record promotion and the relationships they have developed over the years with programmers are indispensable to the industry."

After Isgro won a series of out-of-court settlements from the major labels he sued regarding alleged antitrust violations two-and-a-half years ago, many indies felt the reputation of their profession had been vindicated. But in Feb. 1988, after a two-year investigation by the Internal Revenue Service under the direction of the Organized Crime Strike Force, Isgro's former associate Tashjian and Tashjian's wife were indicted along with radio station manager **George Wilson Crowell**. Crowell was convicted on income tax charges, receiving three years probation. Last week, in a Los Angeles courtroom, the government entered into plea agreement with Tashjian. In a written statement, Tashjian (who is charged with payola, obstruction of justice and tax evasion) pled guilty to three felony counts (instead of the original eight counts) and "agreed to cooperate in the government's ongoing investigation in the hope of mitigating the time of incarceration." The trial is to be continued this week.

ADULT ALTERNATIVISM—TRUTH OR FICTION?

IN A SURPRISING BIT OF ON-MIKE mischief, **KMPC-FM** air personalities **J.J. Jackson** and **Jim Ladd** did a number on **Westwood One** mogul **Norm Pattis** on the evening of Feb. 17. Joking about Pattis' car phone and dominating personality ("Humility is not one of Norm Pattis' strong points," Jackson opined), the two DJs capped their impulsive dialogue with the quip, "His attache case opens up into a Lamborghini!" Pretty daring, if rather inside. But then, L.A. is a showbiz town.

In any case, these guys had good reason to be feeling their oats—they'd just discovered that the ratings for their long-struggling album-rock/alternative station had jumped almost 400%—from a .7 to a 2.6—between Dec. and Jan. (this according to the Arbitrends for that period). As I've written before, **KMPC-FM** continues to be L.A.'s most adventurous commercial station, and it gets more so with each ratings jump. The stars are Ladd, Jackson and **Raechel Donahue**, but laid-back **Randy Thomas** is competing heat to head with the perennial powers in her midday time slot, and utility girl **Anita Fajita** impresses whenever she gets the call. During her Feb. 21 on-air conversation with **Elvis Costello**, Fajita showed smarts, charm and impeccable timing.

If "AOR is DOA," as one major-label promo exec is fond of saying, **KMPC-FM** may be evolving into whatever succeeds that flaccid format. My own belief is that the station doesn't go far enough in the direction of alternativism, apart from its tasty Sunday night potpourri. *A Cut Above*, now presided over by **Cynthia Fox**. There's a basic operative principal at work here: That sector of radio that courts upper-demo numbers has no choice but to mature along with the audience it seeks to capture. It really shouldn't be such a shock when the ratings reveal that there are plenty of adults who crave "alternative" music as sell as Bruce and Sting. What's shocking is that more floundering AORs haven't taken the plunge.

LABEL SWEEPSTAKES: With Tracy Chapman and Metallica coming out of nowhere to reshape the mainstream, Elektra is getting most of the industry kudos for big-time audacity, beating out Geffen (Guns N' Roses, Edie Brickell) by a nose. Nevertheless, the most-improved major of '88 was—surprise!—formerly moribund **RCA**, which came back to life with daringly idiosyncratic LPs by **Graham Parker**, the **Cowboy Junkies**, **Treat Her Right** and **Fairground Attraction**. Of course, you can't sign cool stuff—you've gotta sell it, too. And while the jury's still out as to whether label prez **Bob Zuziak** is RCA's lococca, the likelihood increases with every chart leap taken by the Junkies' *The Trinity Session*. If RCA gets this low-budget landmark into the top 10, I'll forgive them for losing Parker's superlative *The Mona Lisa's Sister*.

RUMOR MILL UPDATE: As to that hot piece of gossip about **Chrysalis** honcho **Mike Bone** returning to **Arista**, don't hold your breath. Bone claims he hasn't spoken to **Clive Davis** in a couple of years, and why would he fib about such a thing? More importantly, as *L.A. Times* pop columnist **Patrick Goldstein** has pointed out, **Chrysalis** seems to be in the midst of a turnaround. Hip acts like **Was (Not Was)**, the **Waterboys** and **The Pursuit of Happiness**



PAINTING BY JAMIE COHEN

are racking up solid sales and extremely good press (some of it from this publication), and there's an album on the way from the eminently breakable **World Party**. If Bone sits tight, he could be seen a year from now as the new **Buziak**. At the same time, there's little doubt that *something* will change at the label's ownership level in the coming weeks.

SOMETHING/EVERYTHING: Toddophiles will have much to rejoice about in the springtime, when not one but *three* **Todd Rundgren** albums become available. *Nearly Human*, Rundgren's first LP of all-new material ships in May on **Warner Bros**. The fact that this effort bears the WB logo is significant. According to the terms of Todd's innovative deal, **Warners** will release his new product only when the label deems said product "commercial"; otherwise, he's free to shop it elsewhere (though presumably not with another major). Soon afterward, **Rhino** (which has reissued Todd's entire catalog, all the way back to his Nazz days) will come with a pair of terrific compilations, one—Hello, It's Me Again—culled from Rundgren's solo LPs, the other from his **Utopia** efforts. The two albums were ready to go last summer, but licensing problems with **Bearsville** caused the lengthy delay. Impeccable song choices and incisive liner notes (if I do say so myself) make these two packages well worth the wait.

SHORT STUFF: Word is that the next **Fine Young Cannibals** LP will be on **MCA**—period. With **Richard Palmese's** promotion staff bringing home "She Drives Me Crazy" in a mere five weeks, can follow-up hits be far behind? Not with an album as strong as *The Raw*

& *the Cooked*. It's painful to lose a multiplatinum act, as this one will be by year's end. Two weeks ago I wrote that the **Cannibals** would make **I.R.S.** forget about **R.E.M.**; but who's gonna make them forget about **FYC?** (**Concrete Blonde**, perhaps?) After the **Belinda Carlisle** fiasco and this heart-breaker, the little label has gotta be thinking twice about re-upping with the big label.... **Lou Brazy** didn't last very long at **Atlantic**, did he? But **Brazy's** successor, **John Axelrod** (who comes from Harvard by way of **Berklee**), is a real find, according to the guy who hired him, **West Coast A&R VP Carter**. "Five years from now we'll all be taking orders from him," says **Carter**, who claims he reads **Axelrod's** memos with a dictionary in hand.... **Jamie Cohen** isn't **A&R**ing at the moment, but that doesn't mean he isn't being creative. Since leaving **Columbia** late last year, **Cohen** has been painting up a storm, and he had his first post-A&R gallery opening last week at **Ricardo's Casa de Art** in downtown L.A. The show, entitled "The New Casuals," deals largely with musical subject matter... Speaking of creativity, **Enigma's** corporate basketball team, the **Pine Brothers**, had the brainstorm of seeking sponsorship by no less than **Reebok**, and waddaya know, the shoe company went for it. **Enigma** got the hightops, and the boys are now hitting nothing but net. With the all-ringer front line of **Clifford Ray**, **Hawthorne Wingo** and **Henry Finkel**, rebounding is no problem, either. To book a game with the **Pine Brothers**, call **Rocky Petraglia** at (213) 390-9969, ext. 239. Or just corral **Wesley "Cap" Hein** at the next cocktail party.... On the media front, once-promising *Spin* magazine is once again on the verge of going under.... Finally, **Norm Winter's** "word on the street" rumor campaign regarding the imminent merger of managers **Brian Avent** and **Stephen Machat** continues. This week, publicist **Craig Melone** speculates that, if the two managers team up, their first signing might be erstwhile **Men at Work** frontman **Colin Hay**. Cute, guys.

FAMILIARITY BREEDS CONTEMPT DEPT.: While '88 may have been an astounding year for new female artists, more than a few veterans either took their lumps or took a vacation—**Annie Lennox**, **Chrissie Hynde**, **Aimee Mann**, **Christina Amphlett**, **Marti Jones**...even the **Bangles** had trouble getting out of the blocks. Then there was **Joan Armatrading**, whose influence was everywhere; her own album, ironically, went nowhere. The fact is, newer isn't necessarily better....

BANGLES BUNGLES: It's been months since I made this gaffe, so a correction is long overdue. In my cover story on the **Bangles** (Nov.), I praised producer/feminist **Davitt Sigerson** for his decision to work with female engineer **Beverly Jones**. I found out when **Ms. Jones** called me, soon after the piece came out, that **Bev** is in fact a boy. The name is **John Beverly Jones**, and the craftsmanship speaks for itself. Sorry, fella. In a related matter, I gave **Peter Philbin**, then a **Columbia A&R** man, sole credit for signing the **Bangles**. In truth, **Columbia West Coast A&R VP Ron Oberman** should be acknowledged as sharing in that credit.

Bud Scoppa

THE TOTALLY HIP TOP 10

1. **Melanie Griffith** in *Working Girl* (20th Century Fox)
2. **Todd Rundgren: Something/Anything** (Rhino CD)
3. **Van Morrison: Mercury Music** (Mercury/PolyGram 6-CD promo box)
4. **World Party: "Ship of Fools,"** live (from *The Secret Policemen's Third Ball*, import; getting play on **KMPC-FM**)
5. **Sade: Stronger Than Pride** (Epic)
6. **Fine Young Cannibals: "Good Thing"** (upcoming **I.R.S./MCA** single)
7. **Various artists: Stormy Monday** (Virgin Movie Music)
8. **Concrete Blonde: "Up Through the Cracks"** (cut from upcoming **I.R.S.** LP)
9. **Michael Cooper**, interim point guard, **L.A. Lakers** (NBA)
10. **Jonathan Richman: "Road Runner,"** played and discussed on *Almost Grown*, Feb. 20 (CBS-TV)

THE BUZZ

LA LIFE IN THE FAST LANE isn't always what's it's cracked up to be. Take a day like the one I had last week: *Cash Box* is on deadline, but I can't turn down lunch with **A&M's Laura Swanson** and her hot new metal act **Extreme** at **Hampton's!** So off I trot with Garza for a festive outing (on three hours sleep, because the previous night I had spent carousing on the Sunset Strip doing my imitation of the mad housewife in *Jane Eyre*), so anyway... Extreme are a bit like early **Van Halen**, and they are being primed as *IT!*. But when you're at these social press things you never discuss business, so *RIP's Stella* and I talked about how cool **Barbie** is, and I told Extreme's drummer **Paul Geary** all about my major motion picture debut in *License to Drive*. (And speaking of *License to Drive*, I recently saw a screening for the latestest from my co-star, **Corey Feldman**, *The 'burbs*, with Tom Hanks. It's sorta funny sometimes.) Excuse me, I digress, at this lunch thing with Laura Swanson (like the T.V dinner, not the ice cream), Extreme guitarist **Nuno Bettencourt** shared a rather funny little mishap. It seems someone (who shall remain nameless in this column) made a wee bit of a mistake on the band's master tapes, and put Nuno's guitar solo on *backwards!* Tee hee. Fortunately (for the band) the "mistake" only appeared on the advance cassette (just before "Mutha") and was corrected before the album was printed into vinyl. Hope they break big—this'll be a rare collectors item.

So then—'cause the day wasn't over with lunch (check out Janiss Garza's Heavy Metals for more on the event)—I shot off to San Francisco for the **Gavin Convention** (just like Mr. De Savia—only our experiences were extremely different). It may be old news by now, but when the art gallery next door to the Fillmore burnt down the major concert event with, like, *six bands*, had to be cancelled that day! Fortunately, **The Pursuit of Happiness** were on the ball and fixed up a last second gig at the *I-Beam* with label mates **the Proclaimers**. The show was great, but real excitement occurred at the "celebrity" cocktail party earlier when **Alice Cooper** recognized **TPOH's Moe Berg** and crew and stopped them to tell them how cool they were. Cool, yes. But next week I'll tell you all about the coolest event of the Gavin—the **Slash/KUSF** brunch—with pictures! I also ran into **Pam Turbov** and **the Bangles** at the suite parties. Here's the big news: The Bangles have signed with **Arnold Stiefel** and **Randy Philips** of the Stiefel Co. for management, after leaving **Miles Copeland** last month. The girls should be in good company (heavyweight company, anyway), Stiefel also manages **Rod Stewart**, **Gene Loves Jezebel** and MCA's newest act, **Kill for Thrills**. And did you know that **David Was of Was (Not Was)** used to be a jazz writer for the *Herald Examiner*? Not hard to believe. What was hard to believe were reports that he *is* the golf editor for the paper. One thing's for sure: Was had a golf date with Alice Cooper the next morning. I'm not sure who won. And speaking of sure things (*let's not bring Janiss into this...*): **Chrysalis** president **Mike Bone** dispelled any rumors of leaving the label by stating flat-out to me (and a room of important Chrysalis people) that he wasn't. It had been reported in various trade publications that Bone was planning a move to Artista.

Speaking of moving, it's time for me to get moving along to some of those fab post-Grammy parties—my limo's waiting!

Lisa Johnson

SF THE SAN FRANCISCO TREAT: Industry radio bible *the Gavin Report* hosted its fourth annual "seminar for media professionals" last weekend in San Francisco. The event, developed by *Gavin*, has quickly become one of the most significant annual events for both radio and label promotion staffs.

Several seminars were held throughout the weekend, including a keynote speech by management whiz **Tom Peters** and various workshops covering nearly all aspects of radio and promotion. There were a few of the usual blowouts between radio and the labels during the meetings, but no casualties were reported.

The highlight of the weekend was easily **Sire** kingpin **Howie Klein's** annual seminar. Dubbed "The Power of Song—An Artist's Perspective" and co-hosted by *Gavin's* **Kent Zimmerman**, the panel featured commentary by **Warner Bros.** prez **Lenny Waronker**, **Melissa Etheridge**, **Ice-T**, **Andy Partridge** of **XTC** and **Jackson Browne**.

Waronker talked about his years as producer, the changing face of the industry and the artists who are shaping it; Etheridge discussed the success of her debut LP and her grooming to the ways of the record industry; and Partridge put on his British Rock Star hat for a skittish Q&A. Ice-T and Browne explained similar views (political and musical) and how



BROWNE, PARTRIDGE, ICE-T, ETHERIDGE & WARONKER

each targeted them through their music towards vastly different audiences.

Ice-T proved the highlight of the seminar, extolling his views on everything from gang violence ("Gangs aren't like *West Side Story*—they don't sing and dance") to music industry censorship ("Don't just read the front or back cover of a book—read the *goddamn* book!") and everything in between.

Musical interludes were provided by Etheridge, who performed "Chrome Plated Heart," the latest single off her breakthrough debut **Island LP**, and Browne, who debuted "Justice," a track off his upcoming **Elektra** album (due late April).

Throughout the weekend, in-house entertainment was provided by **Michel Camilo**, **Indigo Girls**, **the Neville Bros.**, **Hothouse Flowers**, **Love & Money** and a Chameleon Records showcase featuring **Ecoteur** and **New Marines**.

Outside the hotel, the clubs were hosting shows featuring the likes of **Melissa Etheridge**, **the Pursuit of Happiness**, **Pierce Turner**, **Legal Reins**, **the Proclaimers**, **Living Colour**, **Peter Case**, **the Connells**, **Slammin' Watusis** and others.

"*Gavin* Celebrity Bloopers" included **Andy Partridge** calling Ice-T "Mr. T" and **Geffen A&R** whiz **Tom Zutaut** spilling an entire pitcher of water on a couple of panelists feet during the beginning of the **Guns N' Roses** conclave.

Spotted wandering around the convention were **Tiffany**, **Was Not Was**, **Balaam & the Angel**, **Jet Boy**, **Duff** of **Guns N' Roses**, **Violent Femmes**, **FIREHOSE**, **Chris Isaak**, **Tommy Keene**, **Hiroshima**, **Lita Ford**, **XTC**, **Ivan Neville** and a couple of **Bangles**.

All in all a pretty groovy weekend... but no one took my suggestion from last year to distribute fezzes to all convention-goers. After all, a convention without fezzes is like a day without sunshine.

Tom De Savia

NY WHAT IS ROCK & ROLL? Does it still exist, or has it just become a bunch of corporate, mass-produced bullshit? Sometimes I wonder whether this musical medium we all know and love has devolved into a haircut, a strut and a half-profile pout. Seems like every time I turn on MTV, that's what I see, regardless of the "genre."

So when an unusual number of people recently kept urging me to get out to see this band of relocated Brits called **Das Psycho Rangers**, my reaction was that a cup of tea and an Anne Rice novel sounded better. One night, however, we were in the neighborhood, so we caught a CBGBs gig. Instant reaffirmation that there is still such a thing as sexy, sweaty, kick-ass rock & roll. The word from the Don't-Believe-the-Hype Desk (mine) is that this band is bloody brilliant.

What we have here is: an improbably blond vocalist called **Be Dekard**, who has a *way* cool voice, and, um...moves; a killer guitarist named **Troy Tempest**, the "creative virus" of **Das Psycho Rangers**, responsible for everything from songs to packaging; loquacious bassist **Julian Von Vleet**, who likes to describe the band as "impatient, impetuous young men"; drummer **Booster Bolan**, who has trouble finding drum kits that can withstand his enthusiasm, and a keyboard player called **Honest Steve** who keeps a "thoroughbred racing turtle" named **Lester Elvis Hop** in his bathtub.

THE BUZZ

Last week, Dekard and Von Vleet took time out to explain the five W's of Das Psycho Rangers, among other things. According to Von Vleet, "This band has been together for about three years, except for the drummer. He joined about a year ago. We used to change drummers like other people change socks. But this guy is great, he beats things into oblivion. Every time he comes off stage, he's like"—switches into a serious Welsh burr—"Oh, look, it's falling apart! They can't make drum kits for me to hit properly.' He plays a real small kit, he's really gone back to that minimalist drumming. Which is great, we're not into all that heavy metal stuff, 128 tomtoms, 40 cymbals, double bass drums and all that. He's got a four-piece kit, a Ringo Starr kit, basically. With these heavy metal drummers, all those drums are just for show. I mean how many drums can you hit at one time, anyway?"

Tempest started Das Psycho Rangers with Dekard, who refers to him



DAS PSYCHO RANGERS

as "the man of enigma and mystery." Tempest is "the creative virus of the band," according to Von Vleet. "We call him the virus. He's just like this spreading bacteria. He likes to encompass all angles of the business. He's very megalomaniacal in his own way. When he writes a song, it's not just the song, it's everything."

"We call it the visionary approach," Dekard said. "He sits down, and when he's writing the first two bars of a song, he's not thinking, 'That's quite a nice line there,'—he's thinking 'This will gell with the whole part I've written for that, and the video will have this here.' He's got four tracks running at the same time. It's amazing."

"He can't sing," Von Vleet added, "but he'll be writing a song, and he'll explain it to Be, and Be will know exactly what he means."

Dekard grins. "It's another language. Like when we're working with back-up singers he'll turn to me and say this is what I'm trying to do, and I have to translate it. It's dead funny."

What it translated into was a pre-New York single called "Love Terminator," which did well in the U.K., sparking more response than expected, and a rather respectable demo tape (of which I have an 18th generation dub, but still manage to play loud enough). But more importantly, it's also translated into the quintessential live band, with a song line-up that encompasses everything from the infectious "Viva Le Dudes" to the bluesy "The World Will Turn."

"This is a *live* band," Von Vleet agrees. "I can see, easily, over the next two or three years being out on the road nine or ten months out of the year. And that's one thing we've learned, from being in America, that America is much more dependent on bands playing live. That's why we're here. We love playing live, and there's such a huge market here. We're here to explore it."

Five second pause. Then, in unison: "Explore it and exploit it."

Karen Woods

UK SOUND MACHINE: Gloria Estefan works very hard. It's a radio show here, a telephone interview there, a string of journos hanging around her suite, one television performance after another, off to Amsterdam to get an award, and back to London for a TV show before she is finally allowed to go back home.

Gloria, who is fast becoming established as the thinking girl's **Kylie Minogue** in the U.K., gives off none of the superstar attitude.

"I'm willing to do anything and everything. I've been around a long time, I know what this fame thing is all about. It's fleeting—it comes, it goes. You can be superfamous in one place and they don't know you in another. I wouldn't want it to change me." And it doesn't.

Gloria talks very fast. She made sure after an hour's interview that I was properly equipped to write her biography. She told me how she was born in Cuba and her father spent three years in a Cuban jail while she and her mother were in Miami. How he got sent off to Vietnam as soon as he hit America, then came back with MS. How while her mother was learning to be a teacher Gloria nursed him and cared for him.

"I looked very different then. Very fat, very hairy, with one large eyebrow, very shy. I was going to be a psychologist. My mother was against me doing music, even though her mother had been a bit of a stage mother and wanted her to double for **Shirley Temple** in the Cuban versions of her films. She won a contest, but my grandfather wouldn't let her go to Hollywood.

"My father and his family were very musical, salsa flautists and violinists. After he died, when I was 17, I joined the **Miami Sound Machine**."

Of course, the rest is history. We all know that Gloria and **Emilio** are one of the great star-crossed couples of all time, after **Anthony and Cleopatra**, **Taylor and Burton**, **Ron and Nancy**. She will admit that his volatile Latin temperament has not made things as smooth as they are often painted.

"I got very upset in the beginning, when he suggested that I lose weight. I would say, 'Well, why are you going out with me?' Actually, I didn't know why he was going out with me. He was five years older and had a bit of a reputation for being a womanizer. His previous girlfriend was 36. But gradually I changed from a serious introverted overweight teenager to feeling very happy about the way I look.

"I can't say my weight isn't important to me, it is. It's very important to have the right sort of image. If I'm going to be looked at by a bunch of people I don't want to have to worry about what they are going to say. You have to feel good about yourself, that is the bottom line.

"If you're not a performer and you feel secure and happy and confident, no matter how fat you are you will still look good. But performers can't take that risk.

"Exercise is not a tedious thing to me, it's a regimen I keep at. And I do an extra half hour of cycling so I can eat that chocolate cake."

The impetus for Gloria's arrival was her appearance on the ill-fated Brits Awards show, which was supposed to be prestigious. She has just released "Can't Stay Away From You" and her album has been constantly in the UK Top 40 since its re-launch last autumn. She knows only too well that Europe is the second wave of her fame. First time around we did not take her to our hearts so easily. Since then salsa has enjoyed a club revival and the earlier Miami Sound Machine records became sought-after. The end of last year also saw the rise of the non-bimbo, a category in which Miss Estefan neatly fits. She is one of the most honest, articulate and unaffected of personalities—a real star.

SCHOOL DAYS: One wonders whether Gloria would have reaped the benefits of the British record industry's new *Fame* school. The **London School for the Performing Arts and Technology** is to be set up with money from the BPI companies to educate teenagers who "have a talent for the creation or administration of music." Chairman **Peter Jamieson** says, "Potential artists will go there and be allowed to develop their skills. The curricula will ensure that people who fail to make the grade creatively, or do not want to perform, will have been schooled in an entertainment environment."

The school will be run by the BPI and the Department of Education in partnership. After the initial injection of 1.1 million pounds from the BPI, running costs will be met by the government.

The idea of the school has met with a good deal of opposition. When art colleges are being closed down by the dozen, while there is a high degree of illiteracy and innuery in 16-year-olds, while there are not enough teachers in inner cities, while classes sometimes exceed 60 children, perhaps it's true that we do not really need this school.

Besides, can you imagine **Elvis Costello** learning songwriting? Can you imagine **Terence Trent D'Arby** being taught to sing? About as easily as you can imagine **Pete Waterman** being taught how to produce records. One look at today's charts will show the huge influence of the DJ, the street sound, the rap artist. People who are streetwise and savvy with a fierce determination to succeed surely are helped on their way by hunger. Not a short course on how to be a record executive.

Chrissy Iley

THE "STRAIGHT UP" STORY

Paula Abdul Hits the Top

BY JULIUS ROBINSON



BEING IN THE SPOTLIGHT has never bothered Paula Abdul. Even back when she was choreographer and dancer for the L.A. Lakers, a couple of catcalls from rowdy fans seldom bothered the stunning Abdul. After all, it was at the Forum that the singing Jackson family noticed her work during basketball games, subsequently giving her a big break as choreographer for their *Torture* video and later with Janet's *Control* videos. Her career as a choreographer took off at that point, and she worked with a wide variety of artists, including George Michael, Duran Duran, Kool & The Gang, and ZZ Top.

Real fame—the face-in-every-living-room kind of fame—came to Paula Abdul after she made the transition to singing. It's funny how a #1 hit and a seductive video called "Straight Up" (from her Virgin LP *Forever Your Girl*) started folks *inquiring* about her personal life. Being plain folks ourselves, let's get the gossip out of the way before explaining how her record went #1. We'd like to know about a certain talk show host who makes a cameo appearance in the "Straight Up" video...

Paula, are you secretly married to Arsenio Hall?

"Arsenio is the biggest practical joker," chuckles Abdul during our lunch interview for *Cash Box* at Le Dome on the Sunset Strip. "I'll go to different cities and I'll be on stage, introducing my song 'Opposites Attract.' Hecklers will yell 'Arsenio Hall!' We've been friends since I was a Laker girl. Once he went on Power 106 and said he'd married me. It got all over the United States! I just laugh, but people are afraid to ask me on a date."

And the second biggest question that inquiring minds want to know about Paula Abdul: What's her nationality? Her father, she explains, is Syrian-Brazilian, and her mother is French-Canadian.

"People look at my skin color and don't know what I am," says Abdul. "Latins think I'm Latin. Blacks think I'm black. Middle-Easterners, Iranians... they all think I'm one of them. People will swear I am what they are, until I give up and say, 'OK, you're right, I am just like you.' *I'm a melting pot.*"

ABDUL'S METAPHOR IS RIGHT ON—she has managed to gather a huge cross section of the radio demographic with her "melting pot" of R&B, dance and pop. When Virgin co-chairman **Jeff Ayeroff**

urged Paula Abdul to cut a few demos, he was hoping for just such a chemistry in the music, and when it was there, Virgin signed her. Abdul's story is more than a story of personal achievement—it's a classic tale of a label and radio talking to one another, finding a big hit together, and sharing the wealth.

As a case study on how to break a record big, Virgin's *Forever Your Girl* campaign combines elements of savvy promotional skill, timing and just plain good luck. It was one year ago at the Gavin convention in San Francisco that Abdul's first single "Knocked Out" was rushed from its final mix (by producers L.A. & Babyface) onto a compilation CD for the yearly radio/record pow-wow. R&B radio programmers immediately picked up on the tune, and even before the rest of the album was cut, Virgin saw the record start to get black radio adds.

Because "Knocked Out" happened early, Abdul was initially perceived as a "black" artist. She established her base on black radio, and Virgin couldn't ignore it. Even though they thought pop-oriented "Straight Up" was a hit, it was held back.

"Knocked Out" became a top five R&B record, just missing the top 40 for all singles. It picked up a lot of urban-crossover stations and created a base in the major markets. At this juncture about 100,000 albums were sold.

The second single, "The Way That You Love Me," also went top five R&B. Virgin wanted to get a crossover. But pop radio came back and said they were playing another song, "Straight Up."

Phil Quartararo, Virgin's VP of promotion and marketing, commented on the process: "Straight Up" was a culmination of several factors. Paula Abdul had two big R&B records and videos. Both songs were also hit dance records. You had several formats, R&B, dance and video setting her up. We also kept her out a lot, doing track dates, appearances—we kept her working."

"A couple of radio stations, KMEL in San Francisco and Hot 97.7 in San Jose, as well as all the stations in Sacramento, found the record," continued Quartararo. "We were halfway into promoting pop radio on 'The Way That You Love Me,' but 'Straight Up' was getting such quick reactions, we figured we'd take a shot at switching singles. Nine times out of ten when you switch singles you'll end up blowing the project. It was a month before Christmas, we were taking a big chance, but we scrambled and pulled it off. We sold a quarter million records last week alone."

Virgin's gambled and went after the song. Forty of the top CHR stations added it. It became the most requested song in the country.

"Straight-Up" broke when there weren't a lot of those records out,"

**"Nine times out of ten when you switch singles you'll end up blowing the project. It was a month before Christmas, we were taking a big chance, but we scrambled and pulled it off."
—Phil Quartararo, Virgin Records**

adds Quartararo. "This kind of song has a lot of competition, with Pebbles, Tiffany, Debbie Gibson etc. There was a pocket just before Christmas when a lot of those records had peaked or weren't out yet. There was a distinctive hole for that kind of record."

Steve Zap at adult contemporary radio promotion for Virgin is seeing movement into AC for Abdul. "R&B radio felt 'Straight-Up' was too pop, so the other two songs got the airplay," says Zap. "After 'Straight Up' hit big on pop, it's screaming up the R&B charts. It went back the other way. When you have more than one format playing a record, you get monstrous sales. Paula is now even making inroads on AC."

As of this week, the album is approaching platinum with no signs of slowing. Why so many records sold? "Knocked Out" and "The Way That You Love Me" were already big in major markets. Sales come from a base. The promo guys say it takes 3 1/2 singles to break a record. A lot of dance and pop records don't get the luxury of an R&B base. This record did. These factors helped propel "Straight Up" and its album *Forever Your Girl* into the stratosphere.

The moral of the story: Combinations of formats on one record can sell. Radio can sometimes pick a single, so listen to their suggestions. Most importantly, every radio promoter needs a rabbit's foot or whatever brings him luck.

GOOD FORTUNE HAS ALWAYS BEEN PAULA ABDUL'S TRADEMARK. But it's more than luck that turned a booming choreography career into a booming singing career. In high-school she directed and performed in a multitude of musicals, and later

studied with renowned vocal coach Seth Riggs to perfect her voice.

Despite years of theatrical training, her first career ambition was to be—you guessed it—a basketball announcer. Paula Abdul loves sports.

"The job with the Lakers was the perfect part-time job," she explains. "I was an avid sports fan, and what I really wanted out of it was to take my family to the games and sit on the floor. I had no intentions of doing the choreography. In school I'd become a radio-TV film major. I wanted to be a sports commentator really. I thought maybe I could dance, and maybe get an internship with Laker announcer Chick Hearn."

Luckily, Chick didn't ask her to do any motor oil commercials, and soon she found herself assigned the job of Laker Girl choreographer. Abdul geared her routines toward dance, training essentially non-dancing cheerleaders to become a tight dance ensemble. A style of her own began to emerge featuring a lot of athletic moves combined with isolated movements.

One family of Laker fans, the Jacksons, wanted to meet the Laker Girl choreographer. They asked her to choreograph the Victory tour and the *Torture* video. Soon she was approached by A&M's John McClain who felt her style would be great for Janet Jackson.

"My style of choreography worked well with her music because it had a tough edge. Neither of us realized the impact the videos would have. This was the first time the public would see the new Janet Jackson. Her career boomed, and all of a sudden I was a choreographer."

Jeff Ayeroff, then at Warner Bros., contacted her about directing videos. Jeff put her together

with ZZ Top and Duran Duran as a choreographer. Later, when Ayeroff and Jordan Harris formed Virgin USA, they asked her to start working a little faster on her song demos—a record deal was in the works.

"Jeff and Jordan both pushed me to make the transition a little earlier than I expected. I worked very hard to become a professional choreographer, and it was time to reap the benefits. They were very supportive of my choreography and allowed me to work around it."

The shift from choreographer to singer took some mental adjustments. Paula explains: "As choreographer, I have total creative control, I'm calling the shots. But you know it's nice sometimes to take direction from someone else. My attitude was 'Produce me, I trust you.'"

She was choreographing *Coming to America* with Eddie Murphy (yes, and with Arsenio). During that time Virgin put together a compilation CD of artists coming out for Gavin. They included her one finished song, L.A. & Babyface's "Knocked Out." The rest, as they say, was history. She had to cancel everything else after the movie and to work on the album.

It was a stressful period for Abdul. "Certain producers would only work at night. Others would only work during the day. Getting the schedule together was tough. I was still involved with the Tracy Ullman show. It was a trying time for me. I want to be more prepared mentally and physically for the next album. I want to be involved more with the writing and producing. I was frantic working under pressure. But then again, I may not have achieved what I got without pushing like that."

At age 25, Abdul remains equally committed to her dual careers, yet there is something about choreography that still deeply excites her, a mix of creativity and teaching that suits her well.

"Any artist that is into learning, that's an E ticket for a choreographer," explains Paula, with a glint in her eye. "I worked with Dan Ackroyd and Tom Hanks on *Dragnet*. A thousand laughs."

"My first priority now is my music, but to be able to design and choreograph a Broadway show would be the ultimate."

In fact, Abdul is on hold to do choreography for Oliver Stone's *Evita*, and would work with Meryl Streep, if timing and other negotiations work out.

Concludes Abdul: "I'm blessed to have another career. I don't think I could be as strong as some of these artists who only have their music. If it doesn't happen, it's heartbreaking."

Watching Paula Abdul take care of herself, you have the feeling that her system is fail-safe. Now if she could only hush up Arsenio... (D)

"As a choreographer, I have total creative control, I'm calling the shots. But it's nice sometimes to take direction from someone else. My attitude was 'Produce me, I trust you.'"—Paula Abdul

GOSPEL '89: SAY HALLELUJAH, SOMEBODY

BY CHUCK PHILIPS



THE CLARK SISTERS

NOBODY EVER GOT RICH singing gospel music. Despite the fact that many of this country's greatest vocalists grew up singing spirituals in the black church, gospel music as an art form gets little respect in the secular press. Decades of hits by church-bred artists like Al Green, Aretha Franklin, and Tina Turner have done little to bolster gospel's reputation in the annals of pop. Although spiritual songs like "People Get Ready" and "Oh Happy Day" have, upon occasion, attracted significant airplay, for the most part, gospel is still one of the music industry's best-kept secrets.

Nevertheless, the contemporary black gospel music scene continues to thrive. Not only has black spiritual music survived the fiscal instability of the marketplace over the past decade, recent recordings by gospel artists have proven to be an increasing source of profits for both new and established record companies. With recent staff cuts and trimmed artist rosters intact, major and independent gospel label executives predict a prosperous year ahead.

"In the last 15 months there has been a tremendous upsurge at Word and in the gospel music industry as a whole," **Word Records** executive **James Bullard** said. "Record sales are up, indicating a continued increase in the acceptance of gospel music. I believe more artists will be doing gospel in 1989, even secular artists. The reason being that more secular artists are becoming Christians. This is bound to open up the marketplace for artists who have been in gospel for a long time."

Case in point: **Al Green**. Considered by many critics to be the last great soul singer in the history of pop, Green dominated the charts for nearly a decade with gold hits like "Tired of

Being Alone" and "Love and Happiness." But in 1980, he quit making pop records and began singing gospel.

"You see, singing about true love for a woman, well, that kind of love fades with time," Green told *Cash Box* by telephone from his Memphis office. "But true love for God is eternal. So naturally, I have to go with the longevity. We upon this earth, if we live 70, 80, 90 years, that kind of time is considered as nothing. A tree lives longer than that! We're not here too long, see? So you have to go with the longevity in reference to reality. Besides, gospel music has something no other music in the world has. It has Jesus. The words in gospel music give it life. A lot of other kinds of music are going to have to move to try to get to where gospel music is."

As a child, Green grew up on the records of gospel heroes like Sam Cooke and Claude Jeter. He got his first taste of singing sacred music as a teenager in a family gospel group called the Green Brothers. According to Green, a religious conversion in 1973 caused him to reconsider his roots. "Look at me. My life is a living testimony to the good that God can do. I write the kind of music that I do now because of being happy, because of being full of life and love. This leaves me no room for expressing hatred, malice, deceit or evil communications."

In the past decade, Green has released six studio gospel albums, the last two for **A&M**. His work continues to top the spiritual charts and has earned him a number of Grammy nominations and awards. A new **A&M** album is scheduled for release in April. He is presently an ordained minister who preaches regularly to his won congregation at the Full House Tabernacle Church in Memphis. Since returning to the fold, Green has never looked back.

"I write gospel music because this is what I am," Green explained. "This is what I was before you knew me. You didn't know me before I sang 'Love and Happiness', 'Tired of Being Alone,' and stuff like that. Now you got to know the whole Al Green. He writes like that because he was raised like that. That's the premise, the foundation of what he does. Not only what he does, but of what he is."

Approximately 23 million black Americans attend church every Sunday. They sing in choirs, attend gospel festivals, and keep tabs on the contemporary gospel music charts. Without a doubt, this country possesses a substantial market for gospel music. Yet even the most revered gospel artists, artists such as **Joe Ligon**, lead singer of the **Mighty Clouds of Joy**, still take home only a fraction of what their secular counterparts earn.

"We've been singing gospel music professionally for about 27 years now," Ligon said. "We perform upwards of 200 concerts a year and have released some 26 albums. If money was the sole criteria used to judge the success of a career, I would have to say that my life has been wasted. I sing the music I do because I want to reach people, to move them. The Mighty Clouds are not just about entertainment—we consider our work a ministry. We're out to spread the word of God."

The Mighty Clouds is a Grammy-award-winning quartet which has not only performed at the White House but has held its own against secular acts like the Rolling Stones and Earth, Wind & Fire in pop arenas at home and abroad. Over the course of their career, major record companies have attempted to court the Clouds away from gospel with lucrative R&B contracts, but the quartet has held fast in their devotion to singing spiritual music.

Fortunately for gospel music fans, economic payoff is not the prime motivation for many great artists active in gospel music. "We've been offered to sing R&B for years," **Clark Sisters** leader **Ebernita "Twinkie" Clark** said. "We know that there is more money in R&B, but because of our religious beliefs, we choose not to sing it. We're dedicated to the Lord. We love what we do and our convictions won't allow us."

Born and raised in Detroit, the Dove- and Ebony-award-winning **Clark Sisters** (daughters of the great **Mattie Moss Clark**) have emerged as the foremost female gospel group in the country. The group's innovative sound is the creation of composer/arranger **Twinkie Clark**. Wedding insightful Biblical references with uncanny musical elements, Clark composes some of the most creative contemporary music available anywhere. Skintight harmonic precision and irresistibly funky arrangements push Clark's mystic imagery into fresh, uncharted territory.

"I look to my music as a ministry," Clark stated. "When gospel artists get too much into the entertainment aspect of it, then we start looking at the fame and glory and the money, trying to come up with something that is more appealing to the worldly audience. And that's when we begin to lose our foundation."

According to Clark, record companies often put pressure on gospel artists to mainstream their music. "A lot of times the record company wants you to sugarcoat your message to give it more crossover appeal. But I don't think that's something you have to try to do. Because if the anointing is there, the world is hungry for it."

Clark ought to know whereof she speaks. Her 1983 hit "You Brought the Sunshine" was one of the biggest gospel crossover dance hits of the decade. But pressuring gospel artists to compromise is not all that upsets Clark about the Christian music industry these days. She expressed concern over the rivalry and competitive environment currently in vogue.

"I think it's terrible. We're all supposed to be in this thing together, not competing as ar-



THE WILLIAMS BROTHERS

tists," Clark said. "It's sad to say, but there seems to be quite a bit of racism in the industry also. I don't think the black artists get treated with the same recognition and respect that some of the white artists get. Record companies should be willing to put more promotion behind black gospel artists, but sometimes they just kind of leave that up to us."

Melvin Williams, lead singer and guitarist for the **Williams Brothers**, believes there are other problems that need attention. "As far as racism in the industry goes," said Williams, "it's just one of those things that you have to pray about and ask God to guide you and let him take it from there. But I wouldn't say the problem is as much prejudice as it is politics. There are many artists out there who deserve so much more than they have received from the industry over the years. Many gospel artists should have won Grammy awards who have never even been nominated in their entire careers. This is a political thing and it's something the gospel industry itself needs to work on. That's the only way the problem is going to be solved."

The Williams Brothers hail from Jackson, Missouri. Every album they have released in the last decade and a half has cracked the top ten on the national spiritual music charts. Masters at the art of storytelling, these guys know exactly how to use simple tales to examine moral and spiritual principles without sounding preachy. They sing and play with a passion unparalleled in any market. **Melvin Williams'** first solo effort, **Back to the Cross**, has recently been nominated for a Grammy.

"If we don't stand up for ourselves and what we believe in about what's right," said Williams, "I don't think the other side of the industry can be expected to, because they don't actually have an understanding of the real roots of black gospel music. The Grammys need to be opened up to accommodate black gospel music. There is a need for more categories, like in pop."

In the last four years, interest in gospel music seems to be on the upswing. Warner-dis-

tributed **Qwest Records** has had success with the Grammy-winning **Winans**. **A&M Records**, the only major label which has been recording and distributing gospel artists since 1985, is preparing for a series of new releases. "If there is one thing that I've learned in working with gospel artists over the last four years, it's that gospel music cannot be made into some manufactured marketing plan," **A&M** marketing and sales representative **Dick Bozzi** said. "Gospel music is what it is. At **A&M**, we not only work to maintain the integrity of the music, we attempt to nurture it and cultivate an audience for it."

Based on 1988 figures, industry officials express confidence in the future of gospel music. **Take 6's** 1988 Grammy-winning debut LP on **Reprise/Reunion** continues to generate critical raves throughout the secular press. **Malaco Records** forges ahead with recordings by traditionalists like the **Jackson Southernaires**, the **Williams Brothers** and the **Pilgrim Jubilees**. **Muscle Shoals Sound** and **Savoy** (both owned and operated by **Malaco**) scored big last year with popular releases by **Vanessa Bell Armstrong** and the **Georgia Mass Choir**, while **Beracah Records** came back strong with another smash from **Candi Staton**. Coming off a streak of hits with recordings by **Shirley Caesar** and the **Clark Sister**, **Word** looks forward to new releases in 1989 from gospel favorites like **Philip Bailey**, the **Barret Sisters**, and the **Mighty Clouds of Joy**. **Light Records** was hoping to chalk up a Grammy with **Melvin Williams'** debut solo album. **The Sparrow**, **Atlanta International**, **Sound of Gospel/Westbound**, **Command** and **I Am labels** continue to play an active role in gospel's expanding market.

"Gospel music is certain to become more accessible in the years ahead," **Bozzi** said. "It's just a matter of time. Eventually even the cynics in this business are bound to realize that good music, be it secular or sacred, is good music." ○



AL GREEN

The Sound and the Fury of SLAMMIN' WATUSIS

BY KAREN WOODS

THE HISTORY OF SLAMMIN' WATUSIS is not so much how the band got together, or how a loud, fast, grungy (but surprisingly tight) rock & roll/thrash band got a major label deal (although those aspects *are* interesting) but more what happens to a person once he becomes a Watusi. Never a dull moment.

We're talking exuberance here, from their near-legendary live performances to *Kings of Noise*, their second LP for Epic. It's a philosophy that life is supposed to be fun, that "there are no bad clubs, only bad club owners," that two band members in the audience are worth ten on stage, and that good things happen to those who laugh when people tell them they suck.

Take the how-we-got-signed story. Slammin' Watusis—guitarist/vocalist Lee Pope,

"So we did the Slammin' Watusi handshake," Pope continues (there really is such a thing), "and said, 'If this guy's gonna love us, let's make him love us. If he's gonna hate us, let's make him hate us. Let's just do what we do, balls to the wall, right off the bat.' So we did, we went totally nuts. And I see Bob Feingold (Epic A&R) over at the table. He's holding onto the table and he's going [*serious headbanging demonstration goes here*], and I'm standing up there, and I'm going, 'What the...? I can't believe this!' So after the set, I walked over, Frank is standing there, being all nonchalant, and Bob goes, 'So, you wanna do a record?'"

"We were like, 'Yeah, right—he's here with Jay and he's had some beers. Call us tomorrow.' So we played the second set, and I went over to the table afterward, and he says 'Let's do a

for-one" sort of thing one does before hitting the basketball court. "We always do the Watusi handshake before a show, to sort of remind ourselves who we are. We never thought it would be such a big thing, it was just sort of a spoof, and it makes other band think you're nuts, and it psyches us up to *be* nuts.

"And we always start the set with 'Won't Sell Out,' because that reminds us, too," Pope adds. "And we try to start the first song like it was the encore."

One thing I wondered about after listening to the record several times and catching a recent CBGBs set was how five people with the same "maniacal" ideas about music and how to make it found each other in the first place. It turns out that they don't have the same ideas, or even the same sort of musical backgrounds.

"That's the joke of it, that we all have totally different ideas, and the only thing we agree on is that we should be really wild on stage," Raven says.

Pope disagrees: "Actually, there are two things we agree on. One is that whoever drives the band picks the tape, and if we never break up, we'll be there. If we don't break up, and don't let all of this"—waves around the Epic office—"get to us, then we'll be happening."

"Otherwise, we're like the stereotypical cartoon band," Raven adds, "where you have five guys, and its like this guy is the beatnik, this guy is the heavy metal guy, this guy is the foreigner, I like jazz and blues, Lee listens to Run DMC, et cetera. But it's good, because we tend to get away from our stereotypes. Benny probably would never have heard of John Coltrane if he didn't hang around with me, and I never would have heard Whitesnake. In a way we're sort of like a fusion band, not in the musical sense, but more a fusion of musical styles. We're like a team, but we're all specialists in our fields."

Kings of Noise is quite exceptional in that it does actually capture Slammin' Watusis the way they sound live. Pope says part of that is the attitude they take into the studio. "We pretend like we're playing to a packed room," he said. "Imaginary people. We just play like we would to a big crowd."

"Plus it's just a progression," he added. "We're learning. On the first record (last year's self-titled Epic debut) we basically recorded it live. It took three days, and we did it like they used to record albums in the '50s, the whole band in the same room. I didn't even use headphones when I was singing. With this one, we took more time, and we were more careful about what we were doing. We're learning how to make records, and we're starting to like it."

The most frustrating thing about making records for the Watusis is the fact that you can only do ten or so songs each time.

"I have six or seven new songs already that I haven't even played to the band yet," Pope says, "and this record is just out."

"That's one of the strengths of our band," Raven adds. "We're more like a conglomeration of writers, and a lot of times that *does* get sticky; but we're a team, a collaboration. I could make my own album, but I could never make a Slammin' Watusis record by myself."

For better or worse, I think, neither could anyone else.



"If we don't break up, and don't let all of this get to us, then we'll be happening."

vocalist/sax player Frank Raven, guitarist Mark Durante, bassist Lee Watusi, and drummer Benny Sapphire—had been kicking around Chicago for a couple of years, playing maniacal shows to loyal fans and basically having a good time. Then the Epic Thing happened.

"This is great—you're gonna love this one," Pope says. "This is the Schwab's story."

"We were totally innocent," Raven adds. "We were not a band that was in it to make money. We had done 90 shows in Chicago at the end of 1986. We had no demo, we weren't looking for a deal—I was in *another* band that was looking for a deal. I was really disturbed, because I was thinking if that band got signed, I'd have to leave the Watusis. The whole Watusi thing was that we were a band to freak other bands out. It was totally exaggerated. If other bands were going to jump around a little, we were going to jump around a *lot*. We were playing a regular night, at this shot-and-a-beer place. Our friend Jay O'Rourke, from *The Insiders*, brought a guy from CBS in, and we said, 'That's great. He won't be here long.'"

couple records. I'm going back to New York with Don Grierson, and I'll get you a deal before we land.' That's what he said. He called us a couple weeks *later*, but it was in the works immediately."

Both say a lot of the locals were a little surprised, to say the least, at the news that Slammin' Watusis got a major label deal. At that same time, there was a battle of the bands sort of thing going on called Choice Picks, where locals were rated by record company people, and the Watusis got ones and twos on a ten-point scale. "People were telling us we should retire," Raven says.

"Bob really took a chance on us," he continues. "He saw something that I knew we had, but other people didn't always recognize: that we were presenting a really thrashed-out show, but we were doing it in an artful way. Not that it was an art thing, but we were so well rehearsed, we were choreographed to the max. Plus we had the songs, we had songs that were real."

Maybe it's the Watusi handshake that gets the band working so well as a unit. It's that "all-

THE '89 GRAMMYS:

One Step Forward, One Step Back



BOBBY McFERRIN

LOS ANGELES—"I don't think that Grammys are really gauges of artistic talent whatsoever." The statement seemed to come out of **Bobby McFerrin's** mouth before the quadruple-Grammy winner realized just what he had said. When confronted by one reporter as to what he felt the award signified, McFerrin took the fifth—probably realizing he had backed himself into a corner.

McFerrin's statement was a telling one. In retrospect, this year's much-ballyhooed attempt by the National Academy of Recording Arts & Sciences (NARAS) to keep in step with the times seemed half-hearted, if not wrongheaded.

The awards themselves offered a few surprises, with **Tracy Chapman** scoring "only" three Grammys, and the voting NARAS members exhibiting a faulty understanding of the term "heavy metal." Thank goodness for host **Billy Crystal**, who provided comic relief and perspective throughout, and for outstanding performances by **Take 6**, **Linda Ronstadt** and Lifetime Award Winner **Sarah Vaughan**.

The show's most dramatic moment was Tracy Chapman's rendition of "Fast Car," sensitively and powerfully delivered. Her quiet performance elicited the final standing ovation of the evening, but it also underscored the disappointment of the partisan audience. McFerrin's "Don't Worry, Be Happy" beat out popular favorite Chapman for Song of the Year and Record of the Year. Chapman's favored position in the Album of the Year category was also unceremoniously usurped by unexpected winner **George Michael**.

An audible gasp came when the winner in the Best Hard Rock/Metal Performance category was neither of the seemingly hip choices—**Metallica** or **Jane's Addiction**—but **Jethro Tull**. (!) When NARAS president **Mike Greene** was asked backstage how this sort of folk could occur, his explanation was that after a new category is instated, it takes time for the voting membership of the same ilk to catch up in numbers sufficient to make intelligent choices.

This selection was not nearly as embarrassing as NARAS' unfortunate decision not to televise the rap winners, and the subsequent boycott by **D.J. Jazzy Jeff & the Fresh Prince**, **L.L.Cool J.**, **Salt-N-Pepper** and the un-nominated but critically hailed **Public Enemy**, among others. **Kool Moe Dee** came out to present for Best R&B Vocal, Male, and rapped an intro for **Karyn White**, but the lack of representation of rap performances throughout the show seemed to take a lot of the currency out of the evening. Oh well, there's always next year...

Sinéad O'Connor performed "Mandinka" and was genuinely scary-looking—chemotherapy meets rock. The second most frightening look belonged to **INXS's Michael Hutchence**, who sported horn-rimmed glasses, short hair, stubble and some extra pounds. A close third was **Thomas Dolby**, whose newly shaven head glistened under TV lights. But Dolby had every reason to shine; earlier in the week, no less a personage than **Henry Mancini** had sought out Dolby to say, "I love your music."

Ronstadt did a credible job of re-creating her Mexican square routine, complete with flowery backdrop and lasso handler. But the highlight of the evening came when Crystal and McFerrin teamed to deliver their version of the history of music, complete with hilarious sound effects, from chortling lizards to crooning opera singers. The best line of the night went to Crystal—"And then there was Man... little did he know that one day Michael Jackson would own all his publishing." His most timely quip had to do with sending absent winners their awards by fax.

A rather perfunctory country medley highlighted by a racy **Lyle Lovett** rendition of "She's Hot to Go" was followed by a spirited vocal workout by Take 6. They ended up taking the Best Soul Gospel Performance by a Duo or Group. **Toni Childs** followed with a tough-minded rendition of "Don't Walk Away" before **Tina Turner** unexpectedly captured Best Rock Vocal Performance, Female, bringing yet another gasp of disbelief.

Three excellent performances followed from this year's winners of the Lifetime Achievement awards: **Leontyne Price**, **Dizzy Gillespie** and **Sarah Vaughan**. The magnitude of their life work seemed to dwarf the stars of '89, if only for a few minutes.

Robinson, De Savia, Scoppa



MANHATTAN TRANSFER



ITZHAK PERLMAN



BEBE & CECE WINANS



BARBARA ORBISON & k.d. lang



VIDEO PRODUCERS MICHAEL HAMLIN & BEN DOSSETT (U2)

ALL PHOTOS BY LISA JOHNSON



Total Weeks ▼
Last Week ▼

ALTERNATIVE MUSIC

FROM THE START, the nicest thing about alternative music and the culture that surrounds it has been the proximity of the performers and their audience, both on a personal and a musical level. The best alternative bands play a music that starts from a do-it-yourself premise, with simple song structures and basic instrumentation. The idea that these are peers instead of rock stars was embodied in the Talking Heads' first club appearances, when they hopped on stage in their street clothes and short hair at a time when to be a rocker usually meant affectation and Marshall amps. That just-plain-folks legacy has continued to this day, and in small clubs around the country, alternative bands maintain a connection with their audience that is rare in other areas of rock & roll.

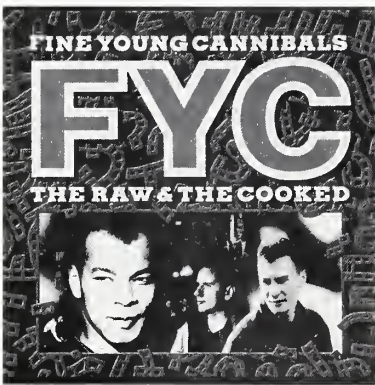
Over the years, almost every alternative band has partied, slept and ate with their audiences, cultivating a personal relationship that dovetails with the touring and publicity process in ways that are anything but cynical. Me, I have been the editor of a Midwestern fanzine for several years (even now, via the mail), and in my little way I have always tried to provide out-of-town bands with a place to play, a place to eat or a place to throw their sleeping bags. The first time I met **They Might Be Giants** was two years ago, when they were a struggling, unconventional band on a maverick indie label. I was living in a college town in Missouri and got a phone call from my girlfriend in St. Louis telling me about this nice band that was sleeping on her floor and who would be needing a place to crash when they arrived in my little town the next day. We ended up spending an Easter together, playing whiffle ball and eating microwave sandwiches from 7-Eleven. Now they are on the verge of stardom (with a major label deal in the works) and when I see them in Los Angeles I have to push my way through a cordon of well-wishers and bespectacled groupies if I want to say hello. (I hope you'll pardon the personal nature of these anecdotes, but that's the whole point.)

This same girlfriend once played host to **the Minutemen** after guitarist D. Boon, whom we had known all of three minutes, asked if we knew of any spare couches in the metro area. After they played their show (a great one, of course), we talked and smoked pot and watched horror movies with the band until dawn. The next day my friend took them up in the Gateway Arch, and as they parted, everyone exchanged addresses. A month later, Boon was dead in a car crash. When I saw bassist Mike Watt a year later in another city, he greeted me as someone who at least partially understood his grief.

People I know have countless such stories with other bands, from going to the World Series with **the Young Fresh Fellows** to tossing a television out a hotel window with **the Ramones**. Some of these bands never made it past regional acclaim (like **the Kilkenny Kats**, who spent an entire night cavorting on a stuffed donkey in my living room before passing out at the feet of my future wife), while others got popular and snooty. **The Del Fuegos** came to my friend's party after their first appearance in St. Louis, and hung out with us after two subsequent visits. But then they signed a contract with Miller Beer, had a brief commercial ascendancy and played bigger venues where we couldn't talk to them. Of course, shortly thereafter they fell victim to the dreaded "Miller curse" and haven't been heard from since. Let that be a lesson to all you young bands out there.

ALTERNATIVES

FINE YOUNG CANNIBALS: *The Raw & the Cooked* (I.R.S.)



I didn't want to like this record. I swear. To me, Roland Gift's much-vaunted vibrato is a simple case of Mathis-envy, and the musical daring on their previous vinyl made the English Beat seem like Stravinsky. And I wasn't too crazy about the new single I heard off this new album, either; "She Drives Me Crazy" sets a cliched lyric to a space-age techno-funk-metal beat that seems the very definition of blockheaded effectiveness. And yet...And yet the rest of the record is an inspired synthesis of nostalgia and progressive dance elements that ranks with the finest soul/r&b albums of the decade. There's something cagey about the way the

Fine Young Cannibal's parade their influences, with songs that are outright homages to the Supremes (the sublime "Good Thing"), Al Green ("I'm Not the Man I Used to Be") and Sam Cooke ("Tell Me What," which a casual listener might initially mistake for "Chain Gang."). The more techno pieces (which try to graft James Brown with New Order and comprise about a third of the album) lack a warm voice and an affecting tone; but the most radical departure from the album's formula is also our favorite: "Don't Look Back," a wonderfully hooky bit of rock-pop that could have come from the English Beat's Dave Wakeling on a good day. A terrific record.

LOVE TRACTOR: *Themes From Venus* (DB Records, DB92)

Love Tractor has developed steadily from their early all-instrumental album to their current status as one of the finest guitar bands we have. And a guitar band is exactly what Love Tractor is, despite the beatfulness that has given them whatever commercial viability they have. All four of these Georgia boys play guitar at various times, producing an artfully layered chime, a shimmering texture that nonetheless retains its con-

1	SHOOTING RUBBER BANDS AT THE STARS (Geffen GHS 24192)	Edie Brickell & New Bohemians	1	7
2	GREEN (Warner Bros. 25795)	R.E.M.	2	7
3	NEW YORK (Sire 25829)	Lou Reed	4	6
4	THE TRINITY SESSION (RCA 8568-1-R)	Cowboy Junkies	6	7
5	FISHERMAN'S BLUES (Chrysalis 41589)	The Waterboys	5	7
6	TECHNIQUE (Qwest/Warner Bros. 9 25845-1)	New Order	11	4
7	3 (Slash/Warner Bros. 25819)	Violent Femmes	7	6
8	DON'T TELL A SOUL (Sire/Reprise 9 25831-1)	Replacements	19	3
9	LINCOLN (Bar None/Restless 72600)	They Might Be Giants	10	7
10	LOVE JUNK (Chrysalis 41675)	The Pursuit of Happiness	9	7
11	RATTLE AND HUM (Island 9 1003)	U2	3	7
12	EVERYTHING (Columbia OC 44056)	The Bangles	8	7
13	SPIKE (Warner Bros. 25848)	Elvis Costello	24	2
14	NOTHING'S SHOCKING (Warner Bros. 25727)	Jane's Addiction	14	7
15	SHORT SHARP SHOCKED (Mercury/PolyGram 834 924-1)	Michelle Shocked	12	7
16	BELIEF (Geffen GHS 24213)	Nitzer Ebb	16	5
17	EPONYMOUS (I.R.S. 6262)	R.E.M.	13	7
18	THE BEST OF OINGO BOINGO: SKELETONS IN THE CLOSET (A&M SP5217)		20	5
19	DAYDREAM NATION (Enigma/Blast First 75403)	Sonic Youth	23	7
20	ANSWERS TO NOTHING (Chrysalis FV41649)	Midge Ure	22	4
21	THE STARS WE ARE (Capitol C1-91042)	Marc Almond	21	5
22	IN MY TRIBE (Elektra 60738)	10,000 Maniacs	15	7
23	FRONT BY FRONT (Wax Trax WAX054)	Front 242	17	7
24	THE WHITEY ALBUM (Enigma/Blast First 7 75402-1)	Ciccone Youth	27	3
25	BLUE BELL KNOLL (Capitol C1-90892)	Cocteau Twins	25	7
26	STAY AWAKE (A&M SP 3918)	Various Artists	18	7
27	THE JOSHUA TREE (Island/Atlantic 90581)	U2	26	7
28	HUNKPAPA (Sire 9 25855-1)	Throwing Muses	31	3
29	ULTRAPROPHETS OF THEE PSYKICK REVOLUTION (I.R.S. 42273)	Christmas	32	2
30	PEEPSHOW (Geffen GHS 24205)	Siouxsie & the Banshees	33	7
31	THE EIGHT LEGGGED GROOVE MACHINE (Polydor/PolyGram 837 802-1)	Wonderstuff	DEBUT	
32	LIFE'S TOO GOOD (Elektra 6080 1)	The Sugarcubes	29	7
33	END OF THE DAY (Capitol/DB 90119)	Reivers	DEBUT	
34	16 LOVERS LANE (Capitol C1-91230)	The Go-Betweens	30	7
35	LIVE (SST 160)	Bad Brains	36	7
36	BEELZEBUBBA (Enigma/Fever 73351)	Dead Milkmen	35	7
37	BUG (SST 216)	Dinosaur Jr.	37	7
38	FUGAZI (Dischord 30)	Fugazi	38	7
39	SUPERFUZZ BIGMUFF (Sub Pop SP21)	Mudhoney	39	7
40	THE LAND OF RAPE AND HONEY (Sire/Warner Bros. 25799)	The Ministry	34	7

stituent parts. This is a big advance forward and a big surprise, the most tuneful and well-rounded thing they've done. With its dreamily playful spirit, infectious rhythms and faultless production, *Themes From Venus* should finally give Love Tractor the national attention they deserve.

BRUCE COCKBURN: *Big Circumstance* (Gold Castle, D4-71320)

Canadian Bruce Cockburn has released 18 albums in his career, scoring American hits with the cryptic "Wondering Where the Lions Are" in the mid '70s and again with a political gut-puncher called "If I Had a Rocket Launcher" in the mid '80s. He's both a crusader and a Christian (in the, ahem, good sense of the term), and his new album contains some of his harshest social criticism to date. But Cockburn is also a craftsman of the first order, and here he synthesizes mainstream rock, folk and ethnic elements in an elegant tapestry that is equal parts form and feeling. The single, a lament for the vanishing rain forest, is "If a Tree Falls," which the McDonalds' corporation should take to heart before it's too late. Springsteen and Jackson Browne have nothing on the wise and humane Mr. Cockburn.

GEORGE MICHAEL JACKSON: *King of Gonzo Folk* (Popluma, PL8939)

George Michael Jackson, who is no relation to those other guys, tells us all we need to know in the title of this fine and funny folk-frenzy of an album. It's mostly solo acoustic with the occasional girl back-up singers, knowingly demented and tongue-in-cheek. (With song titles like "Fat Surfer," "Cigarette Smoking Factory" and "Little Black Hooker," you know we're not talking U2 here. Thank God.) Our fave is the new dance craze, "The Think," which invites us to get on the dance floor and "make like Socrates."

Joe Williams

THE HEAVY METALS

SOMEBODY SEND ME TO EUROPE! There are some great tours going on over there and I'm stagnating here under perpetual sun and fluorescent office lights. **House of Lords** is out special guesting with **Scorpions** for a few weeks. When Lisa Johnson (that lucky girl) got back from MIDEM, she brought me back a recent *Metal Hammer* from England and its readers poll for that issue voted HOL's debut as their number one favorite record. So maybe the Lords will get full rockstar treatment when they hit Britain. **Joan Jett** is touring Germany with **S.A.D.O.**, supporting S.A.D.O.'s label, **Noise Records**, has regretfully announced that the sleaze-rock group has dropped the scantily clad ladies that have strutted alongside the band for ten years. S.A.D.O. has decided that the music should come first—what a novel concept! Meanwhile **Gary Moore** is gearing up for a month-and-a-half-long European tour starting March 5. When is this man coming to the U.S.? According to **Carol Radel** at **Public I**, not for a while—May, at least.

The tentative title for **Fifth Angel's** next record is *Broken Dreams* and it's being produced by **Terry Brown**. Even though drummer **Ken Mary** left to join House of Lords, he plans to lay some tracks down for the LP—after he gets off tour, I assume.

Bay Area metallers **Mordred** have been holding open house during the recording of their new LP, *Fool's Game*. Among those who popped in for a chat (and perhaps lay down some backing vocals) were **Mike Coombs** of **Laaz Rockit**, **Ken Elkinton** of **Defiance**, members of **Attitude** and **Chuck Billy** of **Testament**, who is also recording a new record. It's the band's third and it will be called *Practice What You Preach*.

Longtime Arizona favorites **Icon** have been signed to **Megaforce Records**. The band sports a new vocalist, **Jerry Harrison**, and will add another guitarist to its lineup, but not until after recording the new album.

Independent Label Alliance has created a new metal and hardcore label. It's called **Crunch** and it's managed by **Bill Plotkin**. (He also manages another new label called **Safehouse**, which deals in top 40—but us metalheads consider that “wimp stuff,” of course.) Bill is gearing up to announce the fledgling roster, but since the papers aren't signed yet, he won't tell me who the bands are. Not even a hint. He knows how to drive a writer nuts.

Another thing that's driving me nuts is the legal bull that **Atlantic's Wrathchild** is going through with a British band of the same name. **Wrathchild U.K.** (a poseur/glam group, so I hear) waited until the absolute last minute to slap **Wrathchild U.S.A.** with a lawsuit, charging that *they* (the Brits) should have possession of the name. This is keeping Atlantic from releasing their act's ear-ringing debut LP. This is incredibly frustrating, since the American **Wrathchild** is a great bunch of non-posing thrashers and their careers are being held up unnecessarily.

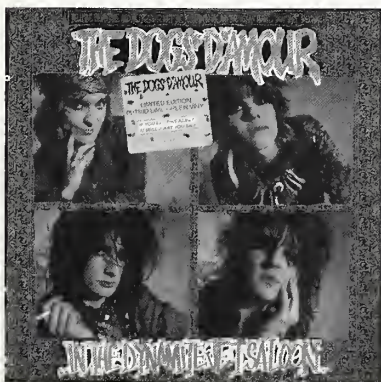
Elsewhere in *Cash Box*, Lisa Johnson is talking about our lunch at Hampton's with **Extreme**, but I bet she didn't tell you that several of us spent time comparing tattoos ('cause *she* doesn't have any), or that one of the guys taught me how to flip wadded-up straw wrappers across the table with a spoon. And I bet that she didn't mention that while we were goofing off, who should walk in but **Heidi Richman**, costumer to the rock stars and wardrobe wonderwoman on **Extreme's** video shoot. With her was **Jeff Young**, ex-**Megadeth** guitarist. I immediately dropped my straw wrapper and went over to find out about Jeff's new project. It's not going to be thrash, but more of a heavy rock vibe. He hasn't found a singer yet, but he's checking out several of them—one is San Francisco-based.

All does have a new lead singer. His name is **Scott Reynolds** and he previously fronted **Three Car Pile-Up** and **Boxer Rebellion**. The group is currently assaulting L.A. with its melodic punk sound.

Meanwhile, I've been assaulting the machines at Holiday Health Spa in Hollywood. And guess who I ran into there? The singer and relatively new guitarist of a certain scruffy L.A. street-rock quintet. Believe me, these two simple men would look far more comfortable sitting at home in front of the tube with a case of Bud at their feet. However, their new manager insisted that they get into shape before they shoot the video that's going to accompany their April debut release. “Don't tell anyone we're here,” they whispered. Well, I won't name names, but take a shot in the dark and I'm sure you'll figure it out.

■ METAL PICKS

■ Weekly Ear-Ringer



□ DOGS D'AMOUR: *In the Dynamite Jet Saloon* (China/Polydor PP837-368-1)

“Do we really need another group of gypsy glam rocker dudes?” you ask. With this London-based quartet's ragged vocals and backalley blues, I have to say “Hell, yeah!” Along with the Stonesy guitar stylings, the Dogs have added some honky-tonk piano, cool sax and wicked harp. The Dogs make no bones about capturing that trashy-bar feel. So gimme another shot a whiskey and throw “Heartbreak” or “Debauchery” on the jukebox.

CASH BOX MICRO CHART

HEAVY METAL



Total Weeks ▼
Last Week ▼

1	APPETITE FOR DESTRUCTION (Geffen GHS 24148)	Guns N' Roses	1	7
2	G N'R LIES (Geffen GHS 24198)	Guns N' Roses	2	7
3	HYSTERIA (Mercury/PolyGram 836345-1)	Def Leppard	3	7
4	VIVID (Epic BFE 44099)	Living Color	6	7
5	A SHOW OF HANDS (Mercury/PolyGram 836 346-1)	Rush	5	7
6	OPEN UP AND SAY...AHH! (Enigma/Capitol C1-48493)	Poison	4	7
7	WINGER (Atlantic 81867)	Winger	7	7
8	PRIDE (Atlantic 81768)	White Lion	8	7
9	BULLETTYOYS (Warner Bros. 25782)	Bulletboys	9	7
10	THE GREAT RADIO CONTROVERSY (Geffen GHS 24224)	Tesla	14	2
11	REACH FOR THE SKY (Atlantic 81929-1)	Ratt	10	7
12	...AND JUSTICE FOR ALL (Elektra 60812)	Metallica	12	7
13	OU812 (Warner Bros. 25732)	Van Halen	13	7
14	SMASHES, THRASHES & HITS (Mercury/PolyGram 836-427-1)	Kiss	11	7
15	LONG COLD WINTER (Mercury/PolyGram 834 612-1)	Cinderella	15	7
16	SKID ROW (Atlantic 81936)	Skid Row	19	3
17	DREAMING #11 (Relativity 8856-1)	Joe Satriani	16	7
18	NO REST FOR THE WICKED (CBS OZ 44245)	Ozzy Osbourne	17	7
19	BLOW MY FUSE (Atlantic 7 81877-1)	Kix	18	7
20	HOUSE OF LORDS (RCA 8530-1-R)	House of Lords	20	3
21	DIRTY ROTTEN FILTHY STICKING RICH (Columbia 44383)	Warrant	24	2
22	BEAST FROM THE EAST (Elektra 60823)	Dokken	22	7
23	BRITNY FOX (Columbia BFC 44140)	Britny Fox	21	7
24	SURFING WITH THE ALIEN (Relativity/Important 8193)	Joe Satriani	23	7
25	PYROMANIA (Mercury/PolyGram)	Def Leppard	25	5
26	FABULOUS DISASTER (Combat/Reactivity 2001)	Exodus	DEBUT	
27	RADIO ONE (Rykodisc RCD 20078)	Jimi Hendrix	26	7
28	SURF NICARAGUA (Metal Blade/Enigma 73359)	Sacred Reich	28	7
29	KILL TO SURVIVE (Epic FE 4447)	Meliah Rage	30	4
30	THE MADNESS BEGINS... (Reprise)	Powermad	29	5
31	GEMS (Columbia FC 44487)	Aerosmith	27	7
32	FIT OF ANGER (Medussa/Restless 72291)	Wrath	31	4
33	ANCIENT DREAMS (Metal Blade/Enigma 73340)	Candlemass	33	6
34	STATE OF EUPHORIA (Megaforce/Island 91004)	Anthrax	32	7
35	KINGS OF METAL (Atlantic 81930)	Manowar	35	6
36	NOW AND ZEN (Atlantic EsParanza/Atlantic 7 90863-1)	Robert Plant	34	7
37	NO SLEEP AT ALL (GWR/Enigma 75405)	Motorhead	36	7
38	WHY PLAY AROUND? (Profile PRO 1254)	Wargasm	38	7
39	FEEL THE SHAKE (MCA 42235)	Jetboy	37	7
40	QUIET RIOT (Pasha/Epic OZ 40981)	Quiet Riot	39	7

■ Other Metal Releases

□ M.O.D.: *Gross Misconduct* (Megaforce/Caroline 1360)

A silly, savvy slam-fest from big Billy Milano and his bruising band. These guys have something for everybody, including a Gilbert & Sullivan-inspired theme song. And on the lyric sheet, they have obligingly summed up each song in a one line description. This way, squeamish parents and the P.M.R.C. can tell exactly what their kids are getting into. Isn't M.O.D. thoughtful and considerate?



□ VARIOUS ARTISTS: *Bill & Ted's Excellent Adventure* (A&M SP 3915)

This pleasant-enough soundtrack LP has a couple of standout tracks: “Play With Me” by A&M artists **Extreme** and “Father Time” by Epic's **Shark Island**. You'll be hearing more from these two bands, since they both have records coming out in the not-too-distant future.

□ FASTWAY: *On Target* (GWR/Enigma 7 75411-1)

Help! I'm locked in the Marina Del Rey Red Onion and someone's forced me to wear a polyester mini dress and gold-tone earrings from Thrifty's. Now some accountant with a mustache is trying to buy me a drink! AAAHHHHHHH! “Wake up, Garza! Ya gotta stop sleeping on the job!” Whew! It was only a bad dream, but I bet those Red Onion people would sure like Fastway's mild-mannered keyboard pop rock.

Janiss Garza

112	BLUEBIRD (Reprise 25776)WEA 9.98	EMMYLOU HARRIS	108	5	169	LOVING PROOF (G) (Columbia FC 44221)CBS	RICKY VAN SHELTON	166	2
113	KYLIE (Geffen GHS 24195)WEA 8.98	KYLIE MINOGUE	101	31	170	THE FIRST OF A MILLION KISSES (RCA 8596-1-R)RCA 8.98	FAIRGROUND ATTRACTION	170	3
114	HAVE YOU SEEN ME LATELY? (Warner Bros. 25748)WEA 9.98	SAM KINISON	107	15	171	THE JOSHUA TREE (P/5) (Island/Atlantic 90581)WEA 9.98	U2	171	101
115	DIRTY ROTTEN FILTHY STINKING RICH (Columbia 44383)CBS	WARRANT	123	3	172	RAPTURE (P/4) (Elektra 9-60444)WEA 8.98	ANITA BAKER	173	152
116	SHERIFF (Capitol C1-91216)CAP 6.98	SHERIFF	97	7	173	MYSTERY OF BULGARIAN VOICES (Nonesuch/Explorer 79165)WEA 9.98	THE BULGARIAN FEMALE RADIO & T.V. CHOIR	169	11
117	WILD, WILD WEST (G) (Atlantic 81871)WEA 8.98	THE ESCAPE CLUB	95	25	174	BOYS CLUB (MCA 42242)MCA 8.98		167	6
118	BEYOND THE BLUE NEON (MCA 42266)MCA 8.98	GEORGE STRAIT	DEBUT		175	GRAB IT! (Atlantic 81925)WEA 8.98	L'TRIMM	164	19
119	WHAT TIME IS IT (Gucci 3309)IND 8.98	GUCCI CREW II	117	1205	176	BUSTER (G)(Atlantic 81905)WEA 9.98	Original Motion Picture Soundtrack	165	22
120	DIRTY DANCING (P/10) (RCA 6408-1-R)RCA 9.98	Original Motion Picture Soundtrack	120	75	177	RUMBLE (Columbia FC 44186)CBS	TOMMY CONWELL AND THE YOUNG RUMBLERS	175	27
121	MOVE SOMETHIN' (G) (Luke Skywalker XR 101)IND 8.98	2 LIVE CREW	115	42	178	WHEN IN ROME (Virgin 90994)WEA 8.98		163	23
122	EPONYMOUS (I.R.S. 6262)MCA 8.98	R.E.M.	112	20	179	CK (Warner Bros. 25707)WEA 9.98	CHAKA KHAN	159	13
123	NOTHING'S SHOCKING (Warner Bros. 25727)WEA 8.98	JANE'S ADDICTION	119	26	180	WHENEVER YOU NEED SOMEBODY (P) (RCA 6822-1-R)RCA 8.98	RICK ASTLEY	182	58
124	A SALT WITH A DEADLY PEPA (G)(Next Plateau PL 1011)IND 8.98	SALT-N-PEPA	121	30	181	ROCK & ROLL STRATEGY (A&M SP 5218)RCA 8.98	THIRTY-EIGHT SPECIAL	179	19
125	GERALD ALSTON (Motown 6265)MCA 8.98		129	5	182	PHANTOM OF THE OPERA (G) (Polydor 831273-1)POL	ORIGINAL LONDON CAST	180	55
126	SURFING WITH THE ALIEN (Relativity/Important 8193)IND 8.98	JOE SATRIANI	122	55	183	NEGOTIATIONS AND LOVE SONGS 1971-1986 (Warner Bros. 25789)WEA 8.98	PAUL SIMON	183	18
127	COMPANY 25				184	MIDNIGHT STAR (Solar 72564)CAP 8.98		185	20
128	HOUSE OF LORDS (RCA 8530-1-R)RCA 8.98		132	4	185	AFFAIR (Tabu/CBS OZ 44148)CBS	CHERRELLE	184	16
129	JULIA FORDHAM (Virgin 90955)WEA 8.98	JULIA FORDHAM	130	7	186	BLUE BELL KNOLL (Capitol C1-90892)CAP 9.98	COCTEAU TWINS	186	21
130	THE BEST OF OINGO BOINGO: SKELETONS IN THE CLOSET (A&M SP5217)RCA 8.98	OINGO BOINGO	138	21	187	SEE THE LIGHT (Arista AL 8553)RCA 8.98	THE JEFF HEALEY BAND	177	18
131	2ND WAVE (Columbia FC 44284)CBS	SURFACE	131	18	188	IT'S TEE TIME (Profile 1269)IND 8.98	SWEET TEE	188	12
132	HEAVY NOVA (P) (EMI-Manhattan E1-48057)CAP 9.98	ROBERT PALMER	124	34	189	SUPERSONIC-THE ALBUM (G) (Atco/Atlantic 90959)WEA 8.98	J. J. FADD	189	32
133	IN MY TRIBE (G) (Elektra 60738)WEA 8.98	10,000 MANIACS	128	57	190	SUBSTANCE (Qwest/Warner Bros. 25621)WEA 12.98	NEW ORDER	172	3
134	LAP OF LUXURY (P) (Epic OE 40922)CBS	CHEAP TRICK	134	44	191	LET IT LOOSE (P/2) (Epic OE 40769)CBS	GLORIA ESTEFAN & MIAMI SOUND MACHINE	192	90
135	GREATEST HITS (G) (Curb/RCA 8318-1-R)RCA 9.98	THE JUDDS	137	28	192	IF MY ANCESTORS COULD SEE ME NOW (Polydor/PolyGram 834 896-1)POL	IVAN NEVILLE	194	11
136	FOR THE LONELY: AN ANTHOLOGY, 1956-65 (Rhino 71493)CAP 14.98	ROY ORBISON	139	7	193	IMAGINE: JOHN LENNON (G)(Capitol C1-90803)CAP 14.98	Original Motion Picture Soundtrack	176	20
137	OLD 8X10 (P) (Warner Bros 25738)WEA 8.98	RANDY TRAVIS	140	32	194	CONSCIOUS PARTY (P) (Virgin 90878-1)WEA 8.98	ZIGGY MARLEY & THE MELODY MAKERS	190	46
138	ANSWERS TO NOTHING (Chrysalis FV41649)CBS	MIDGE URE	143	4	195	LET IT ROLL (Warner Bros. 25750)WEA 9.98	LITTLE FEAT	197	29
139	ALL MIXED UP (Tabu OZ 44492)CBS	ALEXANDER O'NEAL	152	2	196	STAY AWAKE (A&M SP 3918)RCA 8.98	VARIOUS ARTISTS	187	18
140	PICTURES FROM THE FRONT (Capitol C1-90238)CAP 8.98	JON BUTCHER	144	5	197	STRICTLY BUSINESS (G) (Fresh/Sleeping Bag LPRE 82006)IND 8.98	E.P.M.D.	193	37
141	MARTIKA (Columbia FC 44290)CBS	MARTIKA	148	5	198	LIFE'S TOO GOOD (Elektra 60801)WEA 8.98	THE SUGARCUBES	198	38
142	UNION (A&M SP 5175)RCA 8.98	TONI CHILDS	141	34	199	MONEY FOR NOTHING (Warner Bros. 25794)WEA 9.98	DIRE STRAITS	181	17
143	SHADAY (Sire 25826)WEA 8.98	OFRA HAZA	142	7	200	THE BEST OF THE ART OF NOISE (Polydor/PolyGram 837 367-1)POL		191	13
144	K9-POSSE (Arista AL-8569)RCA 8.98	K9-POSSE	153	3					
145	IN MY EYES (LMR 5531)IND 8.98	STEVIE B	DEBUT						
146	HEAVEN (Capitol C1-90959)CAP 8.98	BEBE & CECE WINANS	146	4					
147	THIS WOMAN (G) (RCA 8369-1)RCA 8.98	K.T. OSLIN	147	23					
148	THE STARS WE ARE (Capitol C1-91042)CAP 8.98	MARC ALMOND	145	5					
149	BRAZIL CLASSICS 1: BELEZA TROPICAL (Sire/Fly 25805)WEA 8.98	VARIOUS ARTISTS	DEBUT						
150	ANIMAL (Mercury 836 774-1)POL	BAR-KAYS	150	4					
151	TEQUILA SUNRISE (Capitol C1-91185)CAP 9.98	Original Motion Picture Soundtrack	157	5					
152	FABULOUS DISASTER (Combat 2001)IND 8.98	EXODUS	160						
153	ANCIENT HEART (Reprise 25839)WEA 8.98	TANITA TIKARAM	174						
154	MAXI PRIEST (Virgin 90957)WEA 8.98	MAXI PRIEST	151	7					
155	ME & JOE (Egyptian Empire DMSR-00777)IND 8.98	RODNEY-O JOE COOLEY	155	14					
156	SIMPLE PLEASURES (P) (EMI-Manhattan E1-49059)CAP 9.98	BOBBY MCFERRIN	125	47					
157	TALK IS CHEAP (Virgin 90973)WEA 9.98	KEITH RICHARDS	127	20					
158	HE'S THE DJ, I'M THE RAPPER (P/2)(Jive 1091-1-J)RCA 8.98	DJ JAZZY JEFF & THE FRESH PRINCE	158	47					
159	OLIVER & COMPANY (Walt Disney 64101)IND 8.98	Original Motion Picture Soundtrack	154	5					
160	LABOUR OF LOVE (P) (A&M 4980)RCA 8.98	UB40	135	26					
161	RADIO ONE (Rykodisc RCD 20078)IND 13.98	THE JIMI HENDRIX EXPERIENCE	162	15					
162	WHERE'S THE PARTY AT? (Sleeping Bag 42016)IND 8.98	CASH MONEY & MARVELOUS	178	2					
163	PYROMANIA (Mercury 810 308-1)POL	DEF LEPPARD	161	4					
164	BELIEF (Geffen GHS 24213)WEA 8.98	NITZER EBB	156	5					
165	OUT OF THE BLUE (P/3) (Atlantic 81780)WEA 8.98	DEBBIE GIBSON	166	79					
166	BEAST FROM THE EAST (G)(Elektra 60823)WEA 13.98	DOKKEN	126	14					
167	INTROSPECTIVE (G) (EMI-Manhattan E1-90868)CAP 8.98	PET SHOP BOYS	136	18					
168	MACHISMO (G) (Atlanta Artists/PolyGram 836 002-1)POL	CAMEO	133	18					

ALPHABETIZED TOP 200 ALBUMS (BY ARTIST):

2 Live Crew / 121	Diamond, Neil / 84	The Judds / 135	Poison / 13	Traveling Wilburys / 4
10,000 Maniacs / 133	Dire Straits / 199	Kenny G / 17	Priest, Maxi / 154	Travis, Randy / 137
38 Special / 181	DJ Jazzy Jeff / 158	Khan, Chaka / 179	Public Enemy / 106	UB40 / 160
Abdul, Paula / 6	Dokken / 166	Kid N Play / 82	Pursuit of Happiness /	Ure, Midge / 138
Alabama / 78	Duran Duran / 68	King Tee / 111	109	U2 / 23, 171
Almond, Marc / 148	Dylan & The Dead /	Kniss, Sam / 114	Ratt / 27	Van Halen / 54
Ayton, Gerald / 125	96	K9-Posse / 144	R.E.M. / 10, 122	Van Snelton, Ricky /
Art of Noise / 200	E.P.M.D. / 197	Kiss / 56	Reed, Lou / 35	169
Astley, Rick / 26, 180	Earle, Steve / 60	Kix / 79	Replacements / 50	Vandross, Luther / 62
Bad Company / 127	Easton, Sheena / 52	L'Trimm / 175	Richards, Keith / 157	Violent Femmes / 67
Baker, Anita / 8, 172	Eazy-E / 37	Levert / 49	Rodney-O / 155	Vixen / 90
Bangles / 51	Enya / 42	Little Feat / 195	Rush / 19	Warrant / 115
Bar-Kays / 150	Erasure / 57	L'ing Colour / 14	Sade / 100	Was (Not Was) / 96
Base, Rob / 58	Escape Club / 117	Lovett, Lyle / 85	Salt-N-Pepa / 124	Waterboys / 66
Basia / 48	Ethendge, Melissa /	M.C. Hammer / 59	Satnam, Joe / 76, 126	When In Rome / 178
Bon Jovi / 12	69	Marley, Ziggy / 194	Sheriff / 116	White, Karyn / 15
Boy Meets Girl / 103	Exodus / 152	Martika / 141	Shocked, Michele /	White Lion / 25
Boys, The / 36	Fairground Attraction	Metallica / 45	108	Williams, Hank Jr /
Boys Club / 174	170	McFerrin, Bobby / 156	107, 188	107, 188
Brazil Classics / 149	Fixx / 102	Miami Sound	Simon, Paul / 183	Williams, Vanessa / 95
Breathe / 89	Fleetwood Mac / 21	Machine / 191	Sir Mix A Lot / 83	Winners / 146
Brickell, Edie / 5	Fordham, Julia / 129	Michael, George / 46	Skid Row / 64	Winger / 20
Brony Fox / 110	Fox, Samantha / 43	Midnight Star / 184	Skid Rick / 61	Winwood, Steve / 81
Brown, Bobby / 2	Gibson, Debbie /	Mike & The	Smithereens / 119	Soundtracks /
Bulgarian Voices / 173	3, 165	Mechanics / 39	Stay Awake / 196	Soundtracks /
Bulletboys / 30	Gipsy Kings / 65	Mnogue, Kylie / 113	Stevie B / 145	Beaches / 40
Butcher, Jon / 140	Gucci Crew II / 119	Money, Eddie / 104	Stewart, Rod / 33	Buster / 176
Cameo / 168	Guns N' Roses / 1, 7	Neville, Ivan / 192	Strait, George / 118	Cocktail / 41
Camouflage / 94	Guy / 34	New Edition / 31	Straisand, Barbara / 72	Dirty Dancing / 120
Cash Money / 162	Harris, Emmylou / 112	New Kids / 24	Sugarcubes / 198	Imagine / 193
Chapman, Tracy / 32	Haza, Ofra / 143	New Order / 28, 190	Sure!, Al / 8, / 93	Oliver & Co. / 159
Cheap Trick / 134	Healey, Jeff / 187	Nitzer Ebb / 164	Surface / 131	Phantom of the Opera
Cherelle / 185	Hendrix, Jimi / 161	N.W.A. / 80	Sweet, Keith / 97	/ 182
Chicago / 86	House of Lords / 128	Oingo Boingo / 130	Sweet Tee / 188	Tequila Sunrise / 151
Childs, Toni / 142	Ice-T / 101	O'Neal, Alexander /	Taylor Dayne / 55	
Cinderella / 70	Info Society / 77	139	Tesla / 22	
Cocteau Twins / 186	INXS / 73	Orbison, Roy /	They Might Be Giants	
Conwell, Tommy / 177	Jackson, Michael / 91	11, 98, 136	/ 88	
Costello, Elvis / 63	Jane's Addiction / 123	Osbourne, Ozzy / 92	Tikaram, Tanita / 153	
Cowboy Junkies / 53	Jarreau, Al / 75	Oslin, K.T. / 147	Today / 71	
Crosby, David / 105	Jett, Joan / 74	Palmer, Robert / 132	Tone Loc / 16	
Crosby, S.N. & / 47	J.J. Fadd / 189	Pet Shop Boys / 167	Tony!Tony!Tone! / 99	
Def Leppard / 9, 163	Journey / 18	Pink Floyd / 44	Too Short / 87	

WESTERN REGION

POP

■ High Movers*

1. She Drives Me Crazy (I.R.S.) Fine Young Cannibals
2. Eternal Flame (Columbia) Bangles
3. The Look (EMI) Roxette
4. 24/7 (24th & B'Way/Island) Dino
5. More Than You Know (Columbia) Martika

■ Most Added**

1. Room to Move (Polydor) Animation
2. Just Because (Elektra) Anita Baker
3. Cryin' (EMI) Vixen
4. Tribute (Right On) (Columbia) Pasadenas
5. Into You (A&M) Giant Steps

R&B

■ High Movers*

1. Girl You Know It's True (Arista) Milli Vanilli
2. Being In Love Ain't Easy (Epic) Sweet Obsession
3. Closer Than Friends (Columbia) Surface
4. You And I Got A Thang (Capitol) Freddie Jackson
5. Just Coolin' (Atlantic) Levert

■ Most Added**

1. Crucial (MCA) Bobby Brown
2. Start of a Romance (Atlantic) Skyy
3. 24/7 (Island) Dino
4. Don't Take My Mind On A Trip (Virgin) Boy George
5. You're My Baby (Columbia) Wendy & Lisa

COUNTRY

■ High Movers*

1. There's a Tear in My Beer (Warner Bros./Curb) Hank Williams, Jr. (Duet with Hank Williams, Sr.)
2. The Church on Cumberland Road (Columbia) Shenandoah
3. Fair Shake (RCA) Foster & Lloyd
4. Hey Bobby (RCA) K.T. Oslin
5. Don't Toss Us Away (MCA) Patty Loveless

■ Most Added**

1. Young Love (Curb/RCA) The Judds
2. Moon Pretty Moon (Mercury) The Statler Brothers
3. Big Dreams in a Small Town (RCA) Restless Heart
4. No Chance to Dance (Capitol) Johnny Rodriguez
5. Old Pair of Shoes (Capitol) Sawyer Brown

SOUTH CENTRAL REGION

POP

■ High Movers*

1. The Look (EMI) Roxette
2. Don't Tell Me Lies (A&M) Breathe
3. Walk the Dinosaur (Chrysalis) Was (Not Was)
4. Your Mama Don't Dance (Capitol) Poison
5. You Got It (Virgin) Roy Orbison

■ Most Added**

1. Birthday Suit (Columbia) Johnny Kemp
2. Into You (A&M) Giant Steps
3. Tribute (Right On) (Columbia) Pasadenas
4. Bring Down the Moon (RCA) Boy Meets Girl
5. Second Chance (RCA) 38 Special

R&B

■ High Movers*

1. Closer Than Friends (Columbia) Surface
2. Skin I'm In (PolyGram) Cameo
3. Just Coolin' (Atlantic) Levert
4. Joy And Pain (Atlantic) Donna Allen
5. Girl You Know It's True (Arista) Milli Vanilli

■ Most Added**

1. Crucial (MCA) New Edition
2. Are You My Baby (Columbia) Wendy & Lisa
3. Every Little Step (MCA) Bobby Brown
4. 24/7 (24th & B'Way/Island) Dino
5. Don't Take My Mind On A Trip (Virgin) Boy George

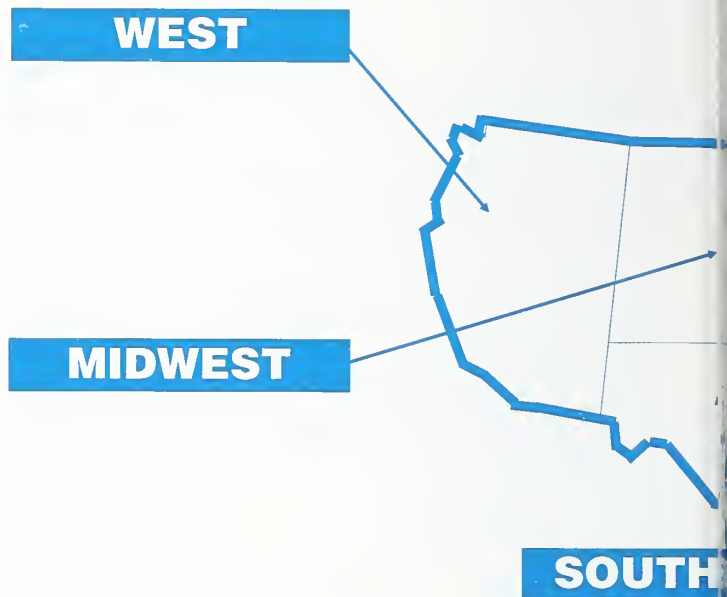
COUNTRY

■ High Movers*

1. There's a Tear in My Beer (Warner Bros./Curb) Hank Williams, Jr.

CASH BOX R

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



2. Tell It Like It Is (Atlantic America) Billy Joe Royal
3. I'm No Stranger to the Rain (RCA) Keith Whitley
4. The Church on Cumberland Road (Columbia) Shenandoah
5. She Deserves You (RCA) Baillie & The Boys

■ Most Added**

1. Young Love (Curb/RCA) The Judds
2. Moon Pretty Moon (Mercury) Statler Brothers
3. Love Will (Warner Bros.) The Forester Sisters
4. Big Dreams in a Small Town (RCA) Restless Heart
5. This Old House (Atlantic) Crosby, Stills, Nash & Young

MIDWESTERN REGION

POP

■ High Movers*

1. Eternal Flame (Columbia) Bangles
2. Second Chance (A&M) 38 Special
3. Stand (Warner Bros.) R.E.M.
4. Walk the Dinosaur (Chrysalis) Was (Not Was)
5. Just Because (Elektra) Anita Baker

■ Most Added**

1. You Got It (Virgin) Roy Orbison
2. Second Chance (A&M) 38 Special
3. Stand (Warner Bros.) R.E.M.
4. Superwoman (Warner Bros.) Karyn White
5. She Drives Me Crazy (I.R.S.) Fine Young Cannibals

R&B

■ High Movers*

1. Girl You Know It's True (Arista) Milli Vanilli
2. Joy And Pain (Atlantic) Donna Allen
3. Just Coolin' (Atlantic) Levert
4. Being in Love Ain't Easy (Epic) Sweet Obsession
5. Closer Than Friends (Columbia) Surface

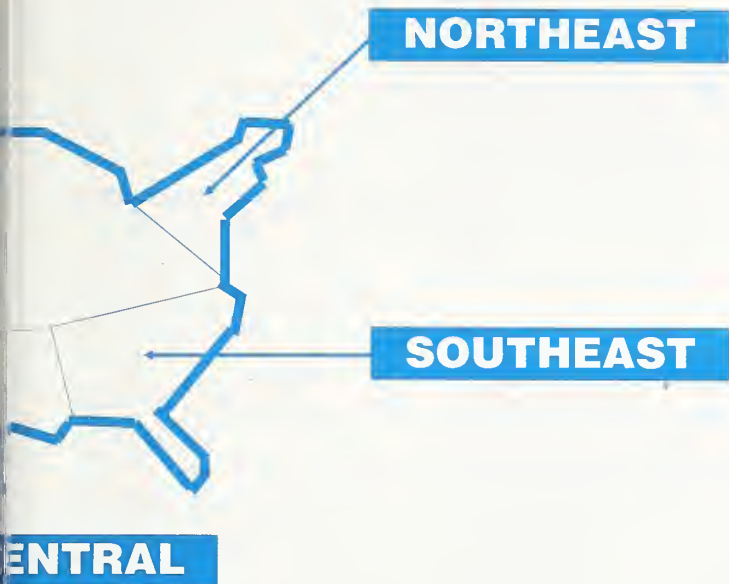
■ Most Added**

1. Life Sick (Orpheus/EMI) Z'Looke
2. Don't Take My Mind on a Trip (Virgin) Boy George
3. Start of a Romance (Atlantic) Skyy
4. Baby Me (Warner Bros.) Chaka Khan
5. Days Like This (MCA) Sheena Easton

DIO REPORT

TOP 100 OF HOT SINGLES WEEKLY RADIO RESEARCH

** Number of Station Ads
Nationally



COUNTRY

High Movers*

1. The Church on Cumberland Road (Columbia) Shenandoah
2. Tell It Like It Is (Atlantic America) Billy Joe Royal
3. Fair Shake (RCA) Foster & Lloyd
4. There's a Tear in My Beer (Warner Bros./Curb) Hank Williams, Jr. (Duet with Hank Williams, Sr.)
5. Hey Bobby (RCA) K.T. Oslin

Most Added**

1. Young Love (Curb/RCA) The Judds
2. Big Dreams in a Small Town (RCA) Restless Heart
3. After All This Time (Columbia) Rodney Crowell
4. Love Will (Warner Bros.) Forester Sisters
5. Moon Pretty Moon (Mercury) Statler Brothers

NORTHEASTERN REGION

POP

High Movers*

1. Eternal Flame (Columbia) Bangles
2. My Heart Can't Tell You No (Warner Bros.) Rod Stewart
3. Girl You Know It's True (Arista) Milli Vanilli
4. Roni (MCA) Bobby Brwon
5. The Look (Capitol) Roxette

Most Added**

1. Rocket (Mercury/PolyGram) Def Leppard
2. Funky Cool Medina (Delicious Vinyl) Tone Loc
3. I Wanna Be the One (LMR) Stevie B
4. Good Life (Atlantic) Inner City
5. Straight Up (Atlantic) Paula Abdul

R&B

High Movers*

1. Just Coolin' (Atlantic) Levert
2. I Missed (Columbia) Surface
3. Me, Myself and I (Columbia) Cheryl Pepsii Reily
4. You and I Got a Thang (Capitol) Freddie Jackson
5. Being in Love Ain't Easy (Epic) Sweet Obsession

Most Added**

1. Crucial (MCA) New Edition

2. Start of a Romance (Atlantic) Skyy
3. Love Sick (EMI) Z'Looke
4. 24/7 (4th & B'Way/Island) Dino
5. Teddy's Jam (MCA) Guy

COUNTRY

High Movers*

1. The Church on Cumberland Road (Columbia) Shenandoah
2. There's a Tear in My Beer (Warner Bros./Curb) Hank Williams, Jr. (Duet with Hank Williams, Sr.)
3. Fair Shake (RCA) Foster & Lloyd
4. I'm No Stranger to the Rain (RCA) Keith Whitley
5. Setting Me Up (Warner Bros.) Highway 101

Most Added**

1. Big Dreams in a Small Town (RCA) Restless Heart
2. When She Holds Me (Universal) Gatlin Brothers
3. Old Pair of Shoes (Capitol) Sawyer Brown
4. Setting Me Up (Warner Bros.) Highway 101
5. My Train of Thought (Capitol) Barbara Mandrell

SOUTHEASTERN REGION

POP

High Movers*

1. Eternal Flame (Columbia) The Bangles
2. My Heart Can't Tell You No (Warner Bros.) Rod Stewart
3. The Look (Capitol) Roxette
4. The Living Years (Atlantic) Mike & The Mechanics
5. Superwoman (Warner Bros.) Karyn White

Most Added**

1. Rocket (Mercury/PolyGram) Def Leppard
2. Funky Cool Medina (Delicious Vinyl) Tone Loc
3. I Wanna Be the One (LMR) Stevie B
4. Good Life (Atlantic) Inner City
5. Close My Eyes (RCA) Lita Ford/Ozzy Osborne

R&B

High Movers*

1. Girl You Know It's True (Arista) Milli Vanilli
2. Straight Up (Virgin) Paula Abdul
3. Just Coolin' (Atlantic) Levert
4. Closer Than Friends (Columbia) Surface
5. You and I Got a Thang (Capitol) Freddie Jackson

Most Added**

1. Crucial (MCA) New Edition
2. Every Little Step (MCA) Bobby Brown
3. Lovesick (EMI) Z'Looke
4. 24/7 (24th & B'Way/Island) Dino
5. Don't Take My Mind on a Trip (Virgin) Boy George

COUNTRY

High Movers*

1. There's a Tear in My Beer (Warner Bros./Curb) Hank Williams, Jr. (Duet with Hank Williams, Sr.)
2. The Church on Cumberland Road (Columbia) Shenandoah
3. Tell It Like It Is (Atlantic America) Billy Joe Royal
4. Hey Bobby (RCA) K.T. Oslin
5. She Deserves You (RCA) Baillie & The Boys

Most Added

1. Big Dreams in a Small Town (RCA) Restless Heart
2. Many Mansions (Curb) Moe Bandy
3. Young Love (Curb/RCA) The Judds
4. No Chance To Dance (Capitol) Johnny Rodriguez
5. Moon Pretty Moon (Mercury) Statler Brothers

GUARANTEED NATIONAL HITS

CHR***

Rocket
Def Leppard
(Mercury/PolyGram)

BLACK CONTEMPORARY***

Crucial
New Edition
(MCA)

COUNTRY***

Big Dreams in a Small Town
Restless Heart
(RCA)



HITMAKERS: Michael Masser, the man who wrote some of Whitney Houston's biggest hits, is in Ocean Way Studios with R&B favorite Natalie Cole. They're working on her first single release, "Miss You Like Crazy," from Cole's upcoming album, to be released on EMI-Manhattan. This is Masser's second project with Cole, following her hit "Someone I Used to Love," which he wrote and produced.



ASCAP DIAMOND JUBILEE: ASCAP celebrated its 75th anniversary with a concert of several generations of America's leading composers and lyricists performing their own works. The concert took place at the Shubert Theater in Los Angeles, Monday, February 13. Pictured (from left): Ray Evans, Siedah Garrett, Glen Ballard, Gerald Marks, Billy Steinberg, Diane Warren, Tom Kelly, (bottom) Jerry Leiber, Albert Hammond, Henry Mancini and Mike Stoller.

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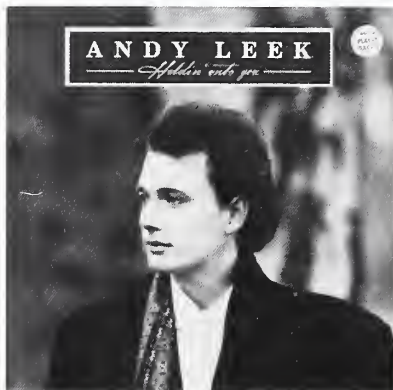
TOP OF THE POPS

SINGLES



DEF LEPPARD: "Rocket (Lunar Mix)" (Mercury 972 614-7-DJ)

Def Leppard remains at the high-end of the metal spectrum both in slickness and sophistication. Some may find it all too calculated, but they produce hook-laden tunes that fare exceptionally well on AOR. The song structure in "Rocket" relies on stacked vocal harmonies that build to an almost facetiously simple chorus. And you can depend on producer John "Mutt" Lange to deliver meat to the hungry wolves—a tough-edged guitar really rips.



ANDY LEEK: "Holdin' onto You" (Atlantic 7-88997)

Leek has a wide open, fluid vocal style that compliments his elegantly crafted tunes. Produced by George Martin, features nice horn arrangement and spacious sound. Leek is the sleeper of the year. Should appeal to CHR, AC.

VOICE OF THE BEEHIVE: "Don't Call Me Baby" (London 886 500-7 DJ)

Pop never sounded so *pop*. This little gem is delivered with all-girl-band light-heartedness and an appropriately thin sound. V.O.T.B. carry on where the Bangles have already tread, but their enthusiasm is infectious. CHR hit.

AL JARREAU: "All or Nothing at All" (Reprise 7-27550-A)

A good feeling R&B tune wiggles its way into your subconscious with a very catchy chorus. Jarreau stays light and contemporary in his delivery. George Duke produces with a sense of spaciousness punctuated by horns.

PAULA ABDUL: "Forever Your Girl" (Virgin 7-99230)

A sassy dance number you can count on to perform on dance and R&B formats. Abdul's album of the same name is soon to surpass platinum and shows no signs of slowing yet. This single should ride the wave across the board.

THE ESCAPE CLUB: "Walking Through Walls" (Atlantic 7-88951)

The boys dial it back a notch and deliver a medium tempo rocker. Not a lot of surprises here, but an appealing enough tune with a hooky chorus. Should fare well where the Club has gone before.

GRAYSON HUGH: "Talk it Over" (RCA 8802-7-R)

Sam Cooke is the operative influence here, but with a personal edge. Hugh has a flair for understatement in his delivery, and you end up with a very satisfying record with potential for a broad appeal.

AMY KEYS: "Lover's Intuition" (Epic 34-68589)

A stone hit, and a marvelous performance from Ms. Keys. An easy moving ballad that is a sure-fire winner on AC and light Urban formats.

Julius Robinson

CASH BOX CHARTS

TOP 100 SINGLES

The grey shading represents a bullet, indicating strong upward movement



#1 Single: Debbie Gibson



High Debut: Def Leppard #62



To Watch: Sweet Sensation #52

		Total Weeks ▼	Last Week ▼
1	LOST IN YOUR EYES (Atlantic 7-27570)	Debbie Gibson	1 7
2	THE LOVER IN ME (MCA 53416)	Sheena Easton	3 18
3	STRAIGHT UP (Virgin 99256)	Paula Abdul	2 13
4	YOU GOT IT (Columbia 38-08092)	New Kids On The Block	5 15
5	BORN TO BE MY BABY (Mercury/PolyGram 872 156-7)	Bon Jovi	4 14
6	WHAT I AM (Geffen 7-27696)	Eddie Brickell & New Bohemians	7 13
7	THE LIVING YEARS (Atlantic 7-88964)	Mike & The Mechanics	11 8
8	SHE WANTS TO DANCE WITH ME (RCA 8838-7-R)	Rick Astley	6 11
9	PARADISE CITY (Geffen 7-27570)	Guns N' Roses	12 7
10	RONI (MCA MCA-53463)	Bobby Brown	14 12
11	SURRENDER TO ME (Capitol B-44288)	Ann Wilson & Robin Zander	13 11
12	WILD THING (Delicious Vinyl DV 102)	Tone Loc	8 13
13	ETERNAL FLAME (Columbia 38-68533)	The Bangles	15 5
14	GIRL YOU KNOW IT'S TRUE (Arista S-3396)	Milli Vanilli	25 6
15	MY HEART CAN'T TELL YOU NO (Warner Bros. 7-27729)	Rod Stewart	18 13
16	A LITTLE RESPECT (Sire/Reprise 7-27738)	Erasure	17 12
17	WALKING AWAY (Tommy Boy/Reprise 7-27736)	Information Society	10 14
18	YOU'RE NOT ALONE (Warner Bros. 27757)	Chicago	20 7
19	THE LOVE IN YOUR EYES (Columbia 38-08532)	Eddie Money	21 7
20	DON'T TELL ME LIES (A&M 1267)	Breathe	22 7
21	WALK THE DINOSAUR (Chrysalis ZS4 4331)	Was (Not Was)	23 6
22	DREAMIN' (Wing 871 078-7/PolyGram)	Vanessa Williams	27 6
23	JUST BECAUSE (Elektra 7-69327)	Anita Baker	26 7
24	THE LOOK (EMI-50190)	Roxette	32 4
25	I BEG YOUR PARDON (Atlantic 7-88969)	Kon Kan	28 10
26	MORE THAN YOU KNOW (Columbia 38-08103)	Martika	30 11
27	WHEN I'M WITH YOU (Capitol B-44302)	Sheriff	9 15
28	STAND (Warner Bros. 27688)	R.E.M.	33 7
29	YOU GOT IT (Virgin 99245)	Roy Orbison	36 7
30	WHEN THE CHILDREN CRY (Atlantic 7-89015)	White Lion	19 15
31	SHE DRIVES ME CRAZY (IRS 53483)	Fine Young Cannibals	38 6
32	SUPERWOMAN (Warner Bros. 7-27773)	Karyn White	39 5
33	ALL THIS TIME (MCA MCA-53371)	Tiffany	24 17
34	DIAL MY HEART (Motown Mot-53301)	The Boys	16 12
35	ANGEL OF HARLEM (Island 7-99254)	U2	29 11
36	THE LAST MILE (Mercury/PolyGram 8721487)	Cinderella	40 7
37	CRYIN' (EMI 50141)	Vixen	44 6
38	FEEL SO GOOD (Warner Bros. 7-27565)	Van Halen	42 5
39	THE WAY YOU LOVE ME (Warner Bros. 7-27773)	Karyn White	31 19
40	SHE WON'T TALK TO ME (Epic 34-0851)	Luther Vandross	45 5
41	ARMAGEDDON IT (Mercury/PolyGram 870 692-7)	Def Leppard	34 17
42	YOUR MAMA DON'T DANCE (Capitol-B44293)	Poison	55 4
43	DON'T RUSH ME (Arista AS1-9722)	Taylor Dayne	35 17
44	WE'VE SAVED THE BEST FOR LAST (Arista AS1 9785)	Kenny G Featuring Smokey Robinson	52 5
45	HOLDING ON (Virgin 7-99261)	Steve Winwood	37 14
46	THINKING OF YOU (Cutting Mercury 872502-7)	Sa-fire	49 4
47	ALL SHE WANTS IS (Capitol PB44287)	DuranDuran	41 11
48	ORINAOCO FLOW (SAIL AWAY) (Geffen 7-27633)	Enya	50 6
49	SECOND CHANCE (A&M)	38 Special	58 5
50	24/7 (4th & B'Way 7471/Island)	Dino	57 3

		Total Weeks ▼	Last Week ▼
51	ROOM TO MOVE (PolyGram 871 4187)	Animation	65 2
52	SINCERELY YOURS (Atco/Atlantic 7-99246)	Sweet Sensation	70 4
53	END OF THE LINE (Warner Bros. 7-27565)	Traveling Wilburys	56 5
54	NEVER HAD A LOT TO LOSE (Epic 34-68563)	Cheap Trick	63 3
55	INTO YOU (A&M 1256)	Giant Steps	60 5
56	GIVE ME THE KEYS (Chrysalis VS4 43335)	Huey Lewis & The News	47 7
57	HEAVEN HELP ME (Mica/Polydor 871 538-7)	Deon Estus/George Michael	82 2
58	GOT IT MADE (Atlantic 7-88966)	Crosby, Stills, Nash & Young	62 5
59	IT'S ONLY LOVE (Elektra 7-69317)	Simply Red	74 3
60	TRIBUTE (RIGHT ON) (Columbia 38-68575)	The Pasadenas	72 2
61	I WANNA HAVE SOME SOME FUN (Jive/RCA 1154-7-J)	Samantha Fox	48 17
62	ROCKETT (Mercury/PolyGram 872 614-7)	Def Leppard	DEBUT
63	BRING DOWN THE MOON (RCA 8807)	Boy Meets Girl	86 5
64	RADIO ROMANCE (MCA 53623)	Tiffany	80 2
65	A SHOULDER TO CRY ON (Warner Bros./Sire 7-27645)	Tommy Page	78 3
66	FADING AWAY (Epic 34-68543)	Will To Power	69 4
67	Can You Stand The Rain (MCA 53464)	New Edition	71 3
68	FUNKY COLD MEDINA (Delicious Vinyl 104)	Tone-Loc	DEBUT
69	DRIVEN OUT (RCA 8837-7-R)	Fixx	83 3
70	HEAVEN KNOWS (Virgin 7-99253)	When In Rome	66 6
71	SEVENTEEN (Atlantic 871 4187)	Winger	85 2
72	I CRY MYSELF TO SLEEP AT NIGHT (RCA 1176-7-J)	Romeo's Daughter	75 2
73	BIRTHDAY SUIT (Columbia 38-68569)	Johnny Kemp	77 3
74	IT'S NO SECRET (Geffen 7-27651)	Kylie Minogue	43 13
75	GOOD LIFE (Virgin 7-99236)	Inner City	DEBUT
76	I WANNA BE THE ONE (LMR 74003)	Stevie B	DEBUT
77	PUT A LITTLE LOVE IN YOUR HEART (A&M AM-1255)	Annie Lennox/Al Green	51 17
78	TWO HEARTS (Atlantic 7-88980)	Phil Collins	53 15
79	ONE (Elektra 7-69329)	Metallica	89 2
80	CLOSE MY EYES (RCA 8899-7-R)	Lita Ford & Ozzy Osborne	DEBUT
81	HALLELUJAH MAN (Mercury/PolyGram 870 596-7)	Love & Money	87 2
82	IMAGINE (Capitol 44268)	Tracie Spencer	84 3
83	I CAN'T FACE THE FACT (Capitol 44233)	Gina Go-Go	DEBUT
84	I REMEMBER HOLDING YOU (MCA MCA-53430)	Boys Club	54 19
85	THIS TIME (Arista 1-9772)	Klara	DEBUT
86	EVERY ROSE HAS ITS THORN (Enigma/Capitol B-44203)	Poison	59 18
87	FALLING OUT OF LOVE (Polygram 871 484-7)	Ivan Neville	DEBUT
88	SMOOTH CRIMINAL (Epic 34-08044)	Michael Jackson	61 16
89	WAITING FOR A STAR TO FALL (RCA 8691-7)	Boy Meets Girl	64 26
90	ACROSS THE MILES (Scotti Bros. ZS4 68526)	Survivor	67 7
91	SHAKE FOR THE SHEIK (Atlantic 7-88983)	The Escape Club	46 13
92	I WANNA BE LOVED (RCA 8805)	House Of Lords	68 3
93	SING (Columbia 38-68558)	Mickey Thomas	73 5
94	TEARS RUN RINGS (Capitol B-44240)	Marc Almond	92 10
95	IN YOUR ROOM (Columbia 38-08090)	Bangles	79 20
96	GIVING YOU THE BEST THAT I GOT (Elektra 7-69371)	Anita Baker	81 22
97	WILD WORLD (Virgin 7-99269)	Maxi Priest	90 18
98	LOOK AWAY (Reprise 7-27766)	Chicago	88 23
99	MY PREROGATIVE (MCA 53383)	Bobby Brown	76 17
100	LITTLE LIAR (Blackheart/CBS ZS4-08095)	Joan Jett and the Blackhearts	93 18

■ R&B PICKS

■ Singles

□ **THE RIGHT CHOICE: "Secret Wish" (Motown 1958)**

Catchy, well-produced single from the veteran Southern group. Near-perfect production by Ron "Have Mercy" Jersey highlights strong vocals from Archie Love and Eric Shotwell.



□ **SHEENA EASTON: "Days Like This" (MCA 53499)**

L.A. & Babyfave production features the red-hot vocalist in a serious mood about the trials and tribulations of modern-day relationships. Easton's voice is multitracked for the background vocals, and the song should be a hit if only for the cover, a real, eye-grabber.

□ **JOHNNY KEMP: "Birthday Suit" (CBS 38-68569)**

So many different things are happening in the mix of Kemp's latest that it takes away from the song. Not a bad cut, but more likely to be popular in the clubs than on the radio.

□ **LOOSE ENDS: "Life" (MCA 53503)**

Already heading up the R&B charts, "Life" should make this adventurous English group a household word in the U.S. Risky choice for a single, but with repeated plays, it's likely to get your attention.

□ **GEORGE DUKE: "Guilty" (Elektra 7-69315)**

Sixties-style song with lots of energy and plenty of opportunity for his buddies to blow off some steam with their instruments. Another record that's perfect for the late-night club scene, but with very little hit potential.

□ **PAUL LAURENCE: "Make My Baby Happy" (Capitol P-B-44299)**

This track, taken from the singer's underexposed LP, is just too ponderous and dull for words. It's unlikely to make *anybody* happy.

■ Albums

□ **ROSE ROYCE: Perfect Lover (Atlantic 81944-1)**

Veteran group hopes to become as big in the States as they are in Europe with this eight-song LP. Eight different producers contributed to this album, and all of them spotlight lead singer Lisa Taylor. She's best displayed on the title track and the pretty ballad, "Wish I Could Love You Back," while the tight and funky "Green Light" exemplifies the group's versatility. It's great to see Rose Royce come back so strong.

□ **MARCUS LEWIS: Sing Me A Song (Aegis AL 45055)**

Value for money from Lewis with a new LP that has already provided a minor urban hit, "The Club." The singer displays enough versatility with the material here to satisfy even the most cynical of listeners ranging from the moody and emotional "I've Got to Get Away" to the poignant tearjerker "Say."



□ **EL De BARGE: Gemini (Motown 6264)**

With "Real Love" looking like a big hit, much is expected from this LP. No expense has been spared to make this happen, such as the production on "Somebody Loves You," recorded at no less than three different studios. The mellow "Broken Dreams" suits the singing and lyrics of DeBarge. A slick and polished LP, sure to delight his many fans, and geared to attract a lot of new ones.

Michael Hepworth

ANTOINETTE

KIRBY COLEMAN

ULTRAMAGNETIC MC'S

SALT-N-PEPA

ANTHONY THOMAS

C-BANK

DJ RED ALERT

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& STRANGER D**

SYBIL

CASH BOX CHARTS

TOP R&B SINGLES

The grey shading represents a bullet, indicating strong upward movement



#1 Single: Anita Baker



#1 Debut: New Edition #58



To Watch: Karyn White #43

Total Weeks ▼
Last Week ▼

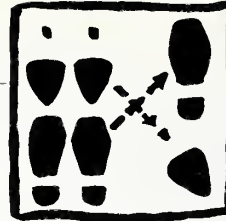
		Total Weeks ▼	Last Week ▼
1	JUST BECAUSE (Elektra 7-69327)	Anita Baker	4 11
2	STRAIGHT UP (Virgin 7-99256)	Paula Abdul	5 7
3	DREAMIN' (PolyGram 871-078)	Vanessa Williams	1 15
4	SKIN I'M IN (Atlanta Artists 872314-7)	Cameo	8 12
5	GIRL YOU KNOW IT'S TRUE (Arista S-3396)	Milli Vanilli	22 7
6	JUST COOLIN' (Atlantic 7-88959)	Levert	16 6
7	SO GOOD (Reprise 7-276664)	Al Jarreau	2 7
8	WILD THING (Delicious Vinyl 102)	Tone Loc	3 12
9	TEDDY'S JAM (MCA 53462)	Guy	6 12
10	SNAKE IN THE GRASS (Solar D1-72564)	Midnight Star	10 12
11	BEING IN LOVE AIN'T EASY (Epic 34-08521)	Sweet Obsession	15 12
12	HEAVEN (Capitol 44261)	Bebe & Cece Winans	12 15
13	CLOSER THAN FRIENDS (Columbia 38-08537)	Surface	17 7
14	JOY AND PAIN (Oceana 7-99244)	Donna Allen	20 7
15	YOU AND I GOT A THANG (Capitol B-44283)	Freddie Jackson	21 7
16	I'M GONNA GET YOU SUCKA (Arista AS1-9788)	Gap Band	13 12
17	LUCKY CHARM (Motown 1952)	The Boys	25 7
18	TEENAGE LOVE (Def Jam/Columbia 38-08105)	Slick Rick	24 11
19	ME MYSELF AND I (Columbia 38-08508)	Cheryl Pepsii Riley	26 34
20	ALL I WANT IS FOREVER (Epic 34-68540)	James 'JT' Taylor & Regina Bell	32
21	STILL IN LOVE (Atlantic 7-88974)	Troop	18 11
22	MORE THAN FRIENDS (Jive 1174)	Jonathan Butler	30 7
23	TWICE THE LOVE (Warner Bros. 7-27658)	Geroge Benson	19 14
24	I'LL BE THERE FOR YOU (Capitol 79496)	Ashford & Simpson	28 5
25	STRUCK BY YOU (Mercury/PolyGram 872 102-7)	Bar-Kays	34 6
26	GENTLY (MCA 53469)	Ready For The World	35 7
27	SHE WON'T TALK TO ME (Epic 34-0851)	Luther Vandross	7 13
28	AFFAIR (Tabu ZS4-68568)	Cherrelle	29 5
29	ANOTHER WEEKEND (RCA 8853-7)	Five Star	31 5
30	FOR U (A&M 12293)	Vesta	36 5
31	THIS TIME (Arista AS1-9772)	Kiara	9 16
32	REAL LOVE (Motown 44261)	El DeBarge	38 4
33	WE'VE SAVED THE BEST FOR LAST (Arista AS1-9785)		
****	Kenny G Featuring Smokey Robinson		41 5
34	WITH EACH BEAT OF MY HEART (Motown 1953)	Stevie Wonder	40 7
35	CAN YOU STAND THE RAIN (MCA 53464)	New Edition	11 13
36	GIRL I GOT MY EYES ON YOU (Motown 1954)	Today	48 6
37	CAN YOU READ MY LIPS (Orpheus/EMI PB-72654)	Z'Looke	14 18
38	TURN MY BACK ON YOU (Epic 34-08503)	Sade	23 15
39	BABY DOLL (PolyGram 871 108-7)	Tony!Toni!Tone!	27 16
40	SOMETHING'S GOT A HOLD ON ME (Columbia 38-68545)	Radiant	47 5
41	FIND AN UGLY WOMAN (Sleeping Bag 40143)	Cash Money & Marvelous	53 3
42	RONI (MCA 53463)	Bobby Brown	32 15
43	LOVE SAW IT (Warner Bros. 7-27783)	Karyn White	71 2
44	THAT'S THE WAY LOVE IS (Atlantic 7-88963)	Ten City	51 5
45	TWIST AND SHOUT (Next Plateau 321)	Salt-N-Pepa	60 3
46	MORE THAN PHYSICAL (EMI 44261)	Christopher Max	57 4
47	SLEEP TALK (Def Jam/Columbia 38-68555)	Alyson Williams	66 3
48	LIFE (MCA 23930)	Loose Ends	55 3
49	IMAGINE (Capitol 44268)	Tracey Spencer	59 4

Total Weeks ▼
Last Week ▼

50	NEVER TOO LATE (Polydor/PolyGram 871 417)	Will Clayton	50 5
51	SELF DESTRUCTION (Jive/RCA 1178)	The Stop The Violence Movement	56 2
52	SUPERWOMAN (Warner Bros. 7-27773)	Karyn White	33 15
53	I WANT TO BE YOUR LOVER (Orpheus B-72656)	Aleese Simmons	37 16
54	NOTICE ME (Fever Sutra 1919)	Sandee	58 4
55	TRUE OBSESSIONS (Virgin 90929)	Lia	70 3
56	EVERY LITTLE STEP (MCA 23933)	Bobby Brown	68 2
57	FROM PAIN TO JOY (Vison MSB 4504)	Betty Wright	39 6
58	CRUCIAL (MCA 53500)	New Edition	DEBUT
59	YOU AND ME (Epic 34-68539)	Jamm	64 4
60	WALKING AWAY (Tommy Boy 7-27736)	Information Society	72 4
61	LIFE SICK (Orpheus/EMI)	Z'Looke	81 2
62	MOVE ON YOU (Rawsone 3333)	Lateasha	67 3
63	DON'T TAKE MY MIND ON A TRIP (Virgin 7-97272)	Boy George	76 2
64	24/7 (4th & Broadway 7471)	Dino	86 2
65	ARE YOU MY BABY (Columbia 38-68557)	Wendy & Lisa	80 2
66	KISSES DON'T LIE (EMI B-50164)	Evelyn King	42 15
67	START OF A ROMANCE (Atlantic 88932)	Sky	DEBUT
68	BIRTHDAY SUIT (Columbia 38-68569)	Johnny Kemp	82 2
69	THE CLUB (Aegis Records ZS 408517)	Marcus Lewis	69 11
70	NEVER SAY GOODBYE TO LOVE (PolyGram 871 618-7)	Rene Moore	DEBUT
71	I'LL TAKE YOU THERE (Cold Chillin'/Warner Bros. 7-27708)	Big Daddy Kane	74 3
72	KILLING ME SOFTLY (Warner Bros. 7-27772)	Al B. Sure!	43 13
73	THE R (Uni/MCA 50014)	Eric B & Rakim	73 3
74	CUTIE PIE (Atlantic 7-88973)	L'Trimm	44 6
75	YOU LAID YOUR LOVE ON ME (Motown 1957)	Gerald Alston	85 2
76	TAKE ME WHERE YOU WANT TO (Motown MOT-1951)	Gerald Alston	46 18
77	ROLLIN' WITH KID N' PLAY (Select 20001)	Kid N' Play	DEBUT
78	WE WANT EAZY (Priority 57108)	Easy-E	49 5
79	YOU GOT IT (THE RIGHT STUFF) (Columbia 38-08092)	New Kids On The Block	45 13
80	STICKS AND STONES (RCA 8870)	Grady Harrell	DEBUT
81	DON'T STOP YOUR LOVE (Elektra 7-69359)	Keith Sweat	54 18
82	THOUGHT OF YOU JUST A LITTLE TOO MUCH (Veteran 7101)	The Dells	61 7
83	HIGH ROLLERS (Sire/Warner Bros 27574)	Ice-T	DEBUT
84	I WANT MORE OF YOU (ACA 3290)	Candy	62 7
85	BABY ME (Warner Bros. 47-27541)	Chaka Khan	DEBUT
86	I WANNA HAVE SOME FUN (Jive 1154/RCA)	Samantha Fox	63 14
87	IT'S MY PARTY (Warner Bros. 7-27678)	Chaka Khan	65 17
88	THE LOVER IN ME (MCA MCA-53416)	Sheena Easton	52 19
89	PULL OVER (Atlantic 7-88987)	Levert	75 17
90	SWEET, SWEET LOVE (A&M 1247)	Vesta	77 23
91	TOUGH ACT TO FOLLOW (Elektra 7-63319)	Starpoint	DEBUT
92	HIM OR ME (Motown MOT-1944)	Today	78 21
93	DIAL MY HEART (Motown Mot-53301)	The Boys	79 24
94	I DON'T WANT TO BE ALONE (Motown 1949)	Georgio	83 14
95	THE SPIRIT OF LOVE (Track 58831-7)	Average White Band	84 11
96	HEY TON'I (Next Plateau 50086)	Kirby Coleman	89 6
97	THIS IS AS GOOD AS IT GETS (Columbia 38-08507)	Deniece Williams	87 13
99	I JUST WANNA STOP (Capitol P-B-44169)	Angela Bofill	88 21
100	FLASHIN' BACK (Future 204)	Tyrone Davis	90 7

ON THE DANCEFLOOR

CASH BOX
MICRO
CHART



DANCE SINGLES

AT PRESENT, I'M TRYING to catch up on the ever-increasing flow of records I have been sent. I plow through a lot of crap to get to the good stuff, and at times it can be intimidating. The next few columns will be review-based as a result, to give you, the consumer, the lowdown on the cream of the crop.

ATTENTION BOBBY O FANS: Bobby Orlando, the premier hi-energy producer responsible for hits by Divine, the Flirts, and countless others, is about to re-emerge with a splash. Hot Productions (305-666-0445) has licensed the O catalogue, and is planning a major offensive, with a slew of old and new O productions. There is a new Divine 12" called "Shout it Out" due soon, as well as a new Flirts 12" (produced with Full Force), as well as a 13 volume double A-side *Past Masters* series (the first will be the Flirts "Passion/Danger"), as well as two volumes of O's *Greatest Hits* (to be released on CD as well!). These two, coupled with the recent Sylvester and Patrick Cowley retrospectives on Megatone (415-621-7475) form a good basis for the hi-energy newcomer and aficionado alike, and are essential purchases for anyone wanting to investigate this music.

HIP-HOPPIN, BODY-ROCKIN, DOING THE DO: My favorite hip-hop 12" in a long time has just popped up from the depths of Dallas, TX. To describe this record doesn't do it justice, but here we go. First of all, the artist's name is **MC 900 Foot Jesus with DJ Zero** (if the name alone doesn't want to make you fork over the four bucks immediately, go read the Adult Contemporary chart in Billboard), and the songs are entitled "Too Bad (You're Gonna Die), and "Born with Monkey Asses." (Loosened your wallet yet?) The music can best be described as Clinton meets Skinny Puppy (or at least what Skinny Puppy *think* they sound like), with Public Enemy and Eric B. and Rakim dragged along for the ride. This shit is funny, funky and scary, and its creator obviously was a punk in his former life. Go buy this and the De La Soul album immediately (if you can't find the 900 Ft. Jesus record, contact Gongga Records at 214-823-2611)...In almost any other week, "Drums of Steel" by **7A3** (Geffen) would have been my pick of the week. It's a pounding floor-filler based on War's "Cisco Kid," with ferocious percussion and a strong rapping adding to its charm. Try the radio mix and bonus beats. (Get two copies and have fun)...**The Cookie Crew** check in with a Prince Paul remix of their fab "Born this Way (Lets Dance)" (ffrr U.K.), adding hilarious Cookie Monster samples to an already strong track. Polygram will be putting this out on the B-side of the original version in a shortly arriving domestic version, so save your bucks if you (and your crowd) can wait...New from Wild Pitch is **Chill Rob G's** "The Court is Now In Session/Let the Words Flow," yet two more strong D.J. Mark produced raps from what is arguably the strongest pure indie rap label around (contact 212-687-1817).

DREAM TEAM: The new release by **Dusty Springfield**, "Nothing Has Been Proved" (Parlophone UK) is a *killer*. Written and produced by the **Pet Shop Boys** (These guys have more hooks than they can use, and produce the most wonderful "digitized pap"—in the words of the immortal **Joe Williams**—on the planet) Mixed to perfection by **Julian Mendelsohn**, and given a inventive remix by **Marshall Jefferson**, this record is an example of what can go happen when the right teaming of people work on a record together. The song was done for the British movie *Scandal*, and has a wonderful James-Bond-goes-to-a-cocktail-bar feel and puts Dusty back into a smookey cabaret, which suits her voice perfectly. Marshall's remix takes Dusty and the Boys out of the cabaret and onto the street to meet our man John Shaft, bringing in **Herb Larson** (of **Ten City**) to lay down an extremely tight '70s-funk guitar line and adding some wonderful conga fills and a raw fat-bottomed snare in the process. This record is late-night material, probably the best dance floor make-out record to come down the pipe in ages. Oh, it will sound pretty great on the radio too. A smash!

WE SCREWED UP: In last week's dance picks, the title of the **Deniz** record was inadvertently omitted. It is called "You Were The One." Get on it and contact Metropolitan Records at (201) 483-8080.

DANCE PICKS

□ **DE LA SOUL:** Three Feet High and Rising (Tommy Boy LP)

Some things going on here! Without doubt the best album of 1989 so far has been delivered on our doorstep — full of inventiveness, humor, pride, and excitement. They have been touted by everyone from Teddy Riley to Chuck D. as being the next big thing, and this time you can believe the hype. De La Soul don't play by the rules, and we are all better off for it. If they did, we would not see J.B., Otis Redding, Elvis, Liberace, Steely Dan, and just about every other popular artist of the 20th century thrown into the same pot and mixed to such perfection. Don't miss "Ghetto Thing," "Say No Go" and the next single "Me, Myself, and I," all sure-fire funk burners. Perhaps the highest compliment I can pay to it is that nobody, no matter their musical preference, has failed to ask me

		Total Weeks ▼	Last Week ▼
1	I BEG YOUR PARDON (Atlantic 0-86467)	Kon Kan	6 5
2	FINE TIME (Qwest/Warner Bros. 0-21107)	New Order	4 7
3	FADING AWAY (Epic 49 08183)	Will To Power	16 3
4	STRAIGHT UP (Virgin 0-96594)	Paula Abdul	3 5
5	GIRL YOU KNOW IT'S TRUE (Arista ADI-9780)	Milli Vanilli	12 5
6	SINCERELY YOURS (Atco/Atlantic 0-96586)	Sweet Sensation With Romeo J.D.	11 5
7	GOOD LIFE (Virgin 0-96591)	Inner City	2 7
8	WILD THING (Delicious/Island DV 1002)	Tone Loc	1 11
9	TEDDY'S JAM (Uptown/MCA 23922)	Guy	9 7
10	THAT'S THE WAY LOVE IS (Atlantic 0-86464)	Ten City	22 3
11	A LITTLE RESPECT (Sire/Warner Bros. 0-21059)	Erasme	7 7
12	RONI (MCA 23921)	Bobby Brown	5 7
13	SEDUCTION (Vendetta VE-7014)	Seduction	14 5
14	SELF DESTRUCTION (Jive/RCA 1178-1-JD)	The Stop The Violence Movement	DEBUT
15	JUST COOLIN' (Atlantic 0-86459)	Leverit	DEBUT
16	RUSSIAN RADIO (Synthecide 71310-0)	Red Flag	23 7
17	ALL SHE WANTS IS (Capitol V-15434)	DuranDuran	15 5
18	CAN YOU STAND THE RAIN (MCA 23919)	New Edition	10 7
19	JACK OF SPADES (Jive/RCA 1169-1-JD)	Boogie Down Productions	25 5
20	YOU GOT IT (THE RIGHT STUFF) (Columbia 44 08132)	New Kids On The Block	30 3
21	SHE DRIVES ME CRAZY (I.R.S. 23926)	Fine Young Cannibals	DEBUT
22	I WANNA BE THE ONE (LMR 4003)	Stevie B	DEBUT
23	THIS IS ACID (Vendetta VE-7016)	Maurice	DEBUT
24	TWIST AND SHOUT (Next Plateau NP50083)	Salt-N-Pepa	28 3
25	NOTICE ME (Fever 829)	Sandee	21 7
26	YO NO SE (23 West 0-86478)	Pajama Party	DEBUT
27	LEFT TO MY OWN DEVICES (EMI V-56121)	Pet Shop Boys	DEBUT
28	DON'T TURN YOUR BACK ON LOVE (Vendetta VE-7011)	Kristin Baio	DEBUT
29	GET ON THE DANCE FLOOR (Profile PRO-7239)	Rob Base & D.J.E-Z Rock	20 7
30	FIND AN UGLY WOMAN/MIGHTY HARD ROCKER (Sleeping Bag SLX-40143)	Cash Money & Marvelous	26 3
31	LOVE IS ON HER MIND (Cutting/PolyGram 872 069-1)	Sa-Fire	32 7
32	GIRL I GOT MY EYES ON YOU (Motown MOT-4627)	Today	DEBUT
33	MORE THAN YOU KNOW (Columbia 44 08135)	Martika	36 3
34	SAFE IN THE ARMS OF LOVE (Vendetta VE-7010)	Shooting Party	DEBUT
35	DIAL MY HEART (Motown MOT-4621)	The Boys	8 13
36	CROSS MY HEART (WTG 41 07894)	Eighth Wonder	13 8
37	SHE WANTS TO DANCE WITH ME (RCA 8839-1-RD)	Rick Astley	24 7
38	WALKING AWAY (Tommy Boy TB-919)	Information Society	13 11
39	HIM OR ME (Motown MOT-4619)	Today	17 12
40	IF YOU FEEL IT (Vendetta VE-7013)	Denise Lopez	18 14

where they can buy a copy when I have played it for them. Open up your ears, throw this on, and everything will be strictly Dan Stuckie.

□ FINAL CUT WITH TRUE FAITH:

"Take Me Away" Move the Crowd

Further proof that something substantial is brewing in Detroit. With yet another perfect slab of hard pop/dance crossover from the Motor City, Final Cut and True Faith look set to race up the club chart behind the Techno boys. Word has it major label interest is brewing, which should get these talented newcomers the attention they deserve. Contact (313) 792-8027.

□ **RICHEL RICH:** "Rockin on the Go-Go Scene" (Gee St. UK)

□ **THE JUNGLE BROTHERS:** "Black is Black" (Ultimatum Remix) (Gee St. UK)

□ **CHOICE MC'S:** "Let's Make Some Noise/This Is the B-Side" (Gee St. UK)

If this bunch of releases is any indication, we can expect an immediate impact when this eclectic British label formally sets up shop on these shores this spring. The Richie Rich cut conveys a party atmosphere that the most sample records try to attain but miserably fail at. The Malcolm X-based, piano tinkled J.B.'s remix is an essential purchase for fans and newcomers alike, and the Choice MC's come correct with two super-funky raps over inventive grooves laid down by Todd Terry, Tony D., Peter Marroitt, and Chubb Rock. Contact (212) 979-1881.

Neil Harris

GLOBALIST GROOVE

CASH BOX
MICRO
CHART



WORLD MUSIC

Total Weeks ▼
Last Week ▼

COMPILATIONS OPEN EARS to new styles or virulent strains within a style, present retrospective proof of glorious days gone by, showcase a particular label's current product or simply offer a shake-yo-thang party mix. Film soundtracks are a form of sampler that sometimes goes beyond "the songs in the movie" to achieve a legitimacy on its own. The indies seem to be front-runners when it comes to hip compiling skills, but the majors and their subsidiaries are doing better than before. Here's a smattering of recent collections, which range from revelatory to modest roundups of what's happening in one corner of the pop universe.

RAI REVELATION: Pronounced like the bread, *rai* originated in the Algerian port city of Oran in the late '70s. Unlike its angry punk counterpart sound, *rai* is studio music, with the producer(s) doubling as session men, courtesy of multi-tracking. **Rachid and Fethi Baba Ahmed** are the leading producers of *rai*, and it's their work, along with some of the leading vocalists, that is featured on *Rai Rebels* (Virgin/Earthworks).

Affairs of the heart (or should I say groin?) are the major lyrical force in *rai*. Such open display of rebellion against the prevailing morality (Islamic socialist states are not fond of whiskey-drinking womanizers who like to drive fast cars)



make *rai* immensely appealing to the disaffected youth of the region. This rebel music turns lust and longing into statements of protest.

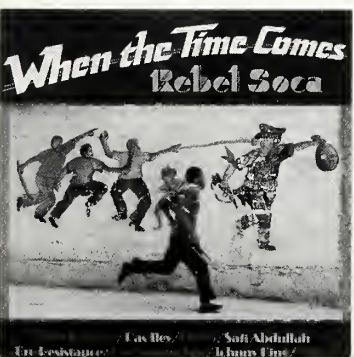
The entire compilation reveals a rockin' hypnogyroove undulating like the shimmer of distant heat rising off the desert. The multilayered musical backdrop to the wailing wonders of *rai* is heavy on electronics, with liberal sprinklings of percussion (acoustic and digital), sharp guitar and dubwise production touches. Brief thoughts of early Pink Floyd entered my head when listening to some of the keyboard groupings. But this is dance music, capable of rippling bellies and hardening muscles.

The infamous **Cheb Khaled**, the bad boy of *rai*, is the best known of the singers. Khaled is represented by "Sidi Boumedienne," which is about a holy man/politician/warrior/scientist from the Middle Ages (and is the only track not about romantic urges). Leading female singer **Chaba Fadela** sings the first cut, "N'Sel Fik" ("You Are Mine"), with her husband **Cheb Sahraoui**, who also contributes "Deblet Gualbi" ("My Heart Wilts Without Her") without the assistance of his wife. Fadela will have an album of her own out on **Mango** later in the year. Four other singers appear on the collection, all of whom cast a puissant vocal spell.

PUNJABI DISCO: *Bhangra Fever* (Arishma U.K.) features seven dance remixes of the Punjabi disco-pop style's biggest groups. Some of this *bhangra* just sounds like lame disco sung in dialect, but the three cuts performed by **Heera** hint at a wicked combination of northern Indian roots rhythms and instruments and techno-pop dance flash. Heera's "Munda Patleya," with its syncopated vocal hook, would track nicely with some of the *rai* cuts. This is one of those albums where, after hearing about this style, I took a chance and bought it without any idea of what kind of grooves were lurking inside the dust cover.

MULTILINGUAL REGGAE: With the possible exception of rock, reggae has found more adherents around the world, on a grass-roots level, than other styles. A new sampler on the **RAS** label, *MUP: Reggae Around the World*, is documentation of this truth. Thirteen bands sing in their native tongues, from Maori and Japanese, to English and Russian. The results are mixed and some purists might call certain selections rock-reggae or not reggae at all, but there are several gems as well. Poland's **Gedeon Jerubbaal** gets some help from avant-dub producer **Adrian Sherwood** on "Jedna Milosc, Jedna Nei Nawisc," and the combination is urgent and wicked. Italy's **Different Stylee** bring a big band plan to "Serenata," as lead vocalist **Antonella Di Domenici** spars with energetic Latin horn charts while the rhythm pushes forward. I question, though, the choice of musical ambassador **Joanna Stingray's** "Tsoi Song." It might be noteworthy as a collaboration between Soviet and American musicians but there are dozens of Yankee reggae bands who would have been stronger contributors to the collection.

REBEL SOCA: **Shanachie** continues its recent streak of releasing some of the world's best music with the imaginative *Rebel Soca*. Drawing on the last 15 years or so of this modern-day version of calypso, eight songs of political dissent and social rebellion offer thinking person's party music. From the obscure reggae-soca fusion of **Safi Abdullah** to the Carnival favorite **Baron** and his stinging "What About," each tune points the finger at the system or people that oppress. Calypso and soca have a history of great political power in many Caribbean isles. At this year's Carnival in Trinidad and Tobago, calypsonian **Chalkdust** won the monarchy crown prize for his metaphorical "Chauffeur Wanted," a not-so-thinly veiled rebuke to the ruling National Alliance for Reconstruction government and its prime minister, A.N. Robinson.



1	GIPSY KINGS (Elektra Musician 60845)		1	7
2	SHADAY (Sire 25816)	Ofra Haza	3	7
3	BRAZIL CLASSICS 1: BELEZA TROPICAL (Sire/Fly 25805)	Various Artists	8	5
4	MYSTERY OF BULGARIAN VOICES (Nonesuch 79165)		9	7
5	TOOTS IN MEMPHIS (Mango MLPS 9818)	Toots	5	7
6	LABOUR OF LOVE (A&M SP 4980)	UB40	2	7
7	RED ROSE FOR GREGORY (RAS 3040)	Gregory Isaacs	9	7
8	MAXI PRIEST (Virgin 90957)		6	7
9	MYSTERY OF THE BULGARIAN VOICES VOL. II (Nonesuch 79201)			
10	CONSCIOUS PARTY (Virgin 90878-1)	Ziggy Marley & The Melody Makers	7	7
11	LEGEND (Island 90169)	Bob Marley & The Wailers	12	7
12	LIBERATION (Shanachie 43059)	Bunny Wailer	15	5
13	COCODY ROCK (Shanachie 64011)	Alpha Blondy	18	7
14	STRENGTH OF MY LIFE (RAS 3037)	Israel Vibration	14	7
15	ONE STEP MORE (Mango MLPS 9820)	Junior Delgado	16	7
16	MUP: REGGAE FROM AROUND THE WORLD (RAS 3050)	Various Artists	19	7
17	SHADOW MAN (Capitol C1-90411)	Johnny Clegg & Savuka	20	5
18	UNITY (Elektra 60802)	Shinehead	13	7
19	RAI REBELS (Virgin/Earthworks 91000)	Various Artists	25	5
20	REGGAE DANCE HALL II (Sleeping Bag CLX-42013)	Various Artists	23	3
21	UB40 (A&M SP 5213)	UB40	11	7
22	THE TOUGHEST (Capitol C1-90201)	Peter Tosh	21	7
23	AKWABA BEACH (Polydor/Barclay 833199-1)	Mory Kante	24	7
24	REBEL SOCA...WHEN THE TIME COMES (Shanachie 64010)	Various Artists	26	7
25	DISTANT THUNDER (Mango MLPS 9810)	Aswad	17	7
26	THE TIME HAS COME (EMI E1-90952)	Ziggy Marley & The Melody Makers	22	7
27	JOURNEY OF DREAMS (Warner Bros. 25753)	Ladysmith Black Mambazo	29	5
28	CREATION (Moving Target/Celluloid MT 018)	Boom Shaka	30	5
29	WORLD POWER (Mango MLPS 9820)	Donovan	27	7
30	BOB MARLEY (Urban-Tek/SLAM UT3002)			DEBUT
31	TIME TO UNITE (Mango MLPS 9811)	Mbongeni Ngema	31	7
32	BRAZIL IS BACK (Braziloid BR 4011)	Various Artists	35	5
33	SARAFINA (Shanachie 43052)	Original Cast Recording	37	3
34	MISTRESS MUSIC (Slash 25734)	Burning Spear	28	7
35	INSIDE THE KREMLIN (Private Music 2044-1-P)	Ravi Shankar		DEBUT
36	SARAFINA! THE MUSIC OF LIBERATION (RCA Victor 9307-1-RC)	Broadway Cast Recording		DEBUT
37	SHAKA ZULU (Warner Bros. 25582)	Ladysmith Black Mambazo		DEBUT
38	CAMINOS (ROM 26003)	Huayacaltia	40	7
39	SHOPPING (Shanachie 64006)	3 Mustaphas 3	39	3
40	FIFTY GATES OF WISDOM (Shanachie 64002)	Ofra Haza	38	7

ECLECTIC INTERNATIONALISM: Taking advantage of the boom in world music is **Capitol/Intuition's** generically named *The World Music Album*. My favorite sequence from this uneven but worthy globe-trotting collection is the final four songs: from Mali, **Salif Keita's** amazing tenor graces the electro-orchestral griot magic of "Souareba"; experimental composer **Jon Hassell**, no stranger to tropical music, collaborates with Burkina Faso roots band **Farafina** on the otherworldly "Flash of the Spirit"; rai king **Cheb Khaled** delivers the seductive goods on "Chebba"; and **Rudi Zapf** of **Never Been There** plays an "electroacoustic modified chromatic pedal-hammered dulcimer" (!) on "Galapagos."

FILM MUSIC: Since I haven't seen *The Mighty Quinn* yet, I can't evaluate its soundtrack on A&M in the proper context. But on its own, the 10-song collection is a sort of Afro-Caribbean *Dirty Dancing*, without the over-nostalgic schlock elements. Several strains of reggae jump out (including dance hall, a first to my knowledge on a soundtrack), two soca tracks, a taste of electro-Cuban mayhem courtesy of **Yello's** "La Habanera," and "Yellow Moon," a second-line-meets-reggae cut from the **Neville Brothers'** new album. The killer first single, "(I'm) Hurting Inside" features actress **Sheryl Lee Ralph** singing convincing lead with the harmonies of Ziggy Marley's sisters, **Cedella** and **Sharon**. This is only fitting since the tune was written by the kids' dad, Bob.

COMPILATIONS IN BRIEF: **David Byrne's** collection of Brazilian music on **Sire**, *beleza tropical*, is wonderful, aided by his superb sequencing and song choice.... **Rounder's** two-volume set, *Conjunto! Texas-Mexican Border Music*, offers a handsome serving of the spicy border music styles that still thrive along the Rio Grande.... *Legends of Reggae Music* on **Rohit**, a label emerging as a leader in the reggae arena, collects some hit tunes from before drum machines. Compare **Ken Boothe's** hungover, alcoholic melancholy on "Red, Red Wine" to UB40's celebrative, social-drinker take.

Tom Cheyney

THAT'S A-PLENTY: I've said it before and, no doubt, I'll say it again: Nothing on this green Earth beats a weekend at the **New Orleans Jazz & Heritage Festival**. Don't take my word for it, just ask anybody else who's ever been there. Once you go, you go again. And again. And again. And each time you do, you take a friend or two who's never been there and next year they go and do the same. Which is why last year some 300,000 gumbo-sated zanies stumbled around the grounds of the Fair Grounds Racetrack on the last weekend in April and the first weekend in May with silly grins on their faces. Trust me, there's no better celebration of music and food that I've encountered and, goodness knows, I've looked. This is the 20th anniversary, so the hoopla will probably even be stepped up an extra notch or two.



TRIO: Carla Bley (right) and Steve Swallow showcased their ECM album *Duets at New York's Knitting Factory* recently, where the label held a party for them. Kathryn King, ECM's director of U.S. operations, rounds out this threesome.

Now the term "Jazz" is wrong here, this festival celebrates all the music that has in any way touched, or been touched by, the music of Louisiana. That means jazz, of course, blues, gospel, country, rock & roll, Cajun & zydeco, all the musics of the Caribbean, R & B...you name it. But the line-up speaks for itself. Here are some—some—of the people who will be performing during the daytime concerts: **FRIDAY, APRIL 28:** Ricky Skaggs, John Hiatt, Katie Webster, Robert "Barefootin'" Parker, the Humble Travelers and Bobby Marchan. **SATURDAY APRIL 29:** Ernie "Mother-in-Law" K-Doe, Santana, Ben E. King, Rita Coolidge, Buddy Guy & Jr. Wells, C.J. Chenier, Louis Nelson, Wallace Davenport, Henry Butler, Zachary Richard, Dewey Balfa, Art Hodes, Henry Butler and Eddie Bo. **SUNDAY, APRIL 30:** Wynton Marsalis, Jimmy Buffett, Bonnie Raitt, Allen Toussaint, Irma Thomas, the Staple Singers, Bobby "Blue" Bland, Art Blakey, Boozoo Chavis and Queen Ida. **FRIDAY, MAY 5:** Ivan Neville, Robert Cray, Tommy Ridgely, Terrance Simien & the Mallet Playboys, D.L. Menard and Wendell Brunious. **SATURDAY, MAY 6:** Buckwheat Zydeco, George Benson, Frankie "Sea Cruise" Ford, John Lee Hooker, Youssou N'Dour, the Dixie Cups, Mason Ruffner, Jessie "Ooh-Poo-Pa-Do" Hill, the Dave Bartholomew Big Band, the Dirty Dozen Brass Band, Earl Turbinton, Alvin Batiste and Wayne Tups. **SUNDAY, MAY 7:** Fats Domino, the Neville Brothers, Dr. John, Sun Ra, Champion Jack Dupree, Max Roach, Jean "Mr. Love Stuff" Knight, Rockin' Dopsis, Beausoleil, Snooks Eaglin, Dorothy Love Coates, Johnny Adams and Earl King. I've hardly scratched the surface.

The evening concerts will be Santana/Neville Brothers (Apr. 28), Jimmy Buffett/Dr. John (Apr. 29), Art Blakey/"The New Orleans Expatriates" (Apr. 29), Ellis Marsalis, Tony Dagradi, Earl Turbinton, et al (Apr. 30), Al Green/BeBe & CeCe Winans/the Staple Singers/the Gospel Soul Children/The Zion Harmonizers (May 1), Miles Davis/Wynton Marsalis (May 2), El Gran Combo/Andy Montanez/Ritmo Caribeno (May 3), Robert Cray/Youssou N'Dour, Ivan Neville (May 4), George Benson/Spyro Gyra (May 5), The Fabulous Thunderbirds/Etta James (May 6), and Max Roach/Harry Connick Jr./Kent Jordan (May 6).

A complete schedule is available by writing to P.O. Box 53407, New Orleans, LA 70153 or calling (504) 568-0251. What are you waiting for?

MILES: Two weeks ago, the *Star* published an article that began, "Jazz great Miles Davis has AIDS," and went on to chronicle the following scene: "Inside his suite at St. John's Hospital in Santa Monica, Calif., Davis lies with tubes in his arms. A nurse is always at his side. His frame—always slight—has shrunk to near-nothing. His room is clearly marked with AIDS warning precautions. Signs tacked to the door warn visitors to suit up and to wear protective clothing. Outside, carts fill up with used bedding and needles that are specially marked for AIDS cases." The article eventually described Davis in the past tense, concluding with a suggested epitaph. It attributed the disease to "intravenous heroin injections."

Peter Shukat, Miles's attorney, calls the story, "Totally unfounded, totally untrue. Miles was recently in the hospital battling a mild case of pneumonia and to have benign polyps removed from his vocal cords. He was not in the hospital being treated for the AIDS virus, as was reported. He is now at his Los Angeles home, resting and recovering. He is in good general health for a 62-year-old man. We expect him to begin his 1989 worldwide tour"—which includes New Orleans—"in April."

Early last year, a reliable source told me that Miles Davis was dying of bone cancer; that, in fact, he checked himself out of a hospital rather than submit to the removal of a leg. Late last year, a reliable source told me that Miles Davis was dying of lung cancer and would never perform again. (I have since seen him perform, and quite strongly at that).

Miles Davis is not the world's healthiest man: He has diabetes, he has plastic hips, he has had numerous ailments over his life. AIDS? Bone cancer? Lung cancer? I don't know. I know his tour of Europe (a make-up of a tour abruptly canceled in the fall due to illness) has been scrubbed. I know his next album, *Amandla* is due from Warner Bros. in May. I know his autobiography (written with Quincy Troupe) is due from Simon & Schuster in September. I know he's always good copy. I know the credibility of the *Star*. Stay tuned.

CASH BOX MICRO CHART

CONTEMPORARY JAZZ



Total Weeks ▼
Last Week ▼

1	HEART'S HORIZON (Reprise 25778)	AL JARREAU	4	9
2	FESTIVAL (GRP 9570)	LEE RITENOUR	2	17
3	SILHOUETTE (Arista AL-8457)	KENNY G	1	17
4	SIMPLE PLEASURES (EMI-Manhattan E1-48059)	BOBBY MCFERRIN	3	44
5	CLOSE-UP (Reprise 9 25715)	DAVID SANBORN	6	31
6	TIME AND TIDE (Epic BFE 40767/E.P.A.)	BASIA	5	46
7	DON'T TRY THIS AT HOME (MCA Impulse! 42229)	MICHAEL BRECKER	7	21
8	FLASHPOINT (GRP 9571)	TOM SCOTT	14	15
9	STREET DREAMS (Geffen GHS 24204)	LYLE MAYS	11	19
10	ELIS (Elektra 60816)	SADAO WATANABE	13	3
11	FLYING HOME (EMI-Manhattan 48682)	STANLEY JORDAN	8	19
12	DAVE GRUSIN COLLECTION (GRP 9579)	DAVE GRUSIN	DEBUT	
13	MANGO TANGO (Gaia 13-9013)	TOM GRANT	15	10
14	BERMUDA NIGHTS (Atlantic 81919)	GERALD ALBRIGHT	17	4
15	LIVING IN PARADISE (Intima 7 73334)	FATBURGER	9	16
16	GIPSY KINGS (Elektra 60845)	GIPSY KINGS	18	3
17	THE TRAVELLER (Nova 8811)	THE TRAVELLER	20	3
18	WAY DOWN WEST (Soundwings 2109)	WISHFUL THINKING	25	4
19	PENCIL SKETCHES #1 (Optimism 3210)	KIM PENSYL	DEBUT	
20	GARY HERBIG (Head First 723-1/K-Tel)	GARY HERBIG	DEBUT	
21	TWICE THE LOVE (Warner Bros. 25705)	GEORGE BENSON	10	17
22	WORKS (ECM 823 270)	PAT METHENY	24	4
23	IF THIS BASS COULD ONLY TALK (Portrait/CBS 40923)	STANLEY CLARKE	12	32
24	TEARS OF JOY (Windham Hill WH0111)	TUCK & PATTI	16	34
25	INSIDE OF YOU (Novus 3038)	RODNEY FRANKLIN	27	4
26	MORE THAN FRIENDS (Jiva/RCA 1136-1)	JONATHAN BUTLER	29	14
27	DAY BY DAY (EMI-Manhattan E1-90096)	NAJEE	19	30
28	IVORY COAST (Warner Bros. 25757)	BOB JAMES	21	25
29	A GRP CHRISTMAS COLLECTION (GRP GR 9574)	VARIOUS ARTISTS	22	10
30	LOVE IS IN FLIGHT (Verve/Polydor/PolyGram 837 312)	MARLENA SHAW	23	9
31	PICK HITS LIVE (Gramavision 18 8805-1)	THE JOHN SCOFIELD BAND	26	14
32	A TOUCH OF LIGHT (GRP GR 9572)	MARK EGAN	31	16
33	PASSION FLOWER (TBA 238)	ALVIN HAYES	28	15
34	THE FURTHER ADVENTURES OF FLIM & THE BB'S (DMP 462)	FLIM & THE BB'S	30	12
35	THE REAL ME (Qwest/Warner Bros. 25696)	PATTI AUSTIN	32	26
36	THE BEAUTY OF IT ALL (TBA 240)	CARLOS REYES	33	17
37	BILLY'S BEST HITS (GRP GR 9575)	BILLY COBHAM	34	12
38	FACETS (Amherst AMH 3319)	DOC SEVERINSEN	36	24
39	NEON NIGHTS (Warner Bros. 25728)	JIM HORN	37	13
40	KILIMANJARO (Passport Jazz PJ 88042)	THE RIPPINGTONS	38	35

■ JAZZ PICKS

□ STEVE LACY: *The Door* (RCA Novus 3049)

The soprano sax giant—one of jazz's great (and most prolific) minds—in a deliciously musical set, half-originals/half-standards, with his remarkable sextet (and guest drummer Sam Woodyard) in various configurations.

□ TERRI LYNE CARRINGTON: *Real Life Story* (Verve Forecast 837 697)

Drum dynamo's debut is state of the fusion art: a wide-ranging contemporary swepot with an impressive array of guests (John Scofield, Wayne Shorter, Greg Osby, Carlos Santana, Patrice Rushen, Dianne Reeves, Gerald Albright, etc.).

□ THE DUKE ELLINGTON ORCHESTRA CONDUCTED BY MERCER ELLINGTON: *Music Is My Mistress* (Musicmasters 60185)

Hard-swinging mix of Ellingtonia, new Mercer originals and non-Ellington.

□ LOREN SCHOENBERG & HIS JAZZ ORCHESTRA: *Solid Ground* (Musicmasters 60186)

Big-toned tenorist's big band swings the old-fashioned way: solid rhythm, good soloists, sections and chick singer (Barbara Lea), strong charts and tunes.

□ VARIOUS: *Fuse One: The Complete Recordings* (Musicmasters 60150)

CD combines two all-star CTI projects ('80 & '81), tight fusion jams with John McLaughlin, Joe Farrell, Stanley Clarke, Larry Coryell and other big-wigs.

□ DAVID LIEBMAN: *Trio + One* (Owl 380051)

Tough-as-nails, skin-tight post-bop date from Liebman on soprano, Dave Holland and Jack DeJohnette. The "+ One" is oboist Caris Visentin, here part time.

Lee Jeske

CASH BOX CHARTS

COUNTRY SINGLES

The grey shading represents a bullet, indicating strong upward movement



#1 Single: Eddy Raven



#1 Debut: Doug Kershaw #72



To Watch: Sawyer Brown #58

		Total Weeks	Last Week
1	'TIL YOU CRY (RCA 8798-7)	Eddy Raven	5 13
2	HIGHWAY ROBBERY (Capitol B-44271)	Tanya Tucker	1 15
3	I STILL BELIEVE IN YOU (MCA/Curb 53454)	Desert Rose Band	4 14
4	HONEY I DARE YOU (Warner Bros. 7-27691)	Southern Pacific	6 13
5	DON'T YOU EVER GET TIRED (OF HURTING ME) (RCA 8746-7)	Ronnie Milsap	8 11
6	I SANG DIXIE (Warner Bros./Reprise 7-27715)	Dwight Yoakam	2 17
7	FROM A JACK TO A KING (Columbia 38-08529)	Ricky Van Shelton	13 7
8	BRIDGES AND WALLS (MCA 53460)	Oak Ridge Boys	11 14
9	I WISH I WAS STILL IN YOUR DREAMS (MCA 53456)	Conway Twitty	12 15
10	NEW FOOL AT AN OLD GAME (MCA 53473)	Reba McEntire	14 11
11	BABY'S GOTTEN GOOD AT GOODBYE (MCA 53486)	George Strait	19 7
12	COME AS YOU WERE (Capitol B-44273)	T. Graham Brown	15 13
13	LIFE AS WE KNEW IT (Mercury 872 082-7)	Kathy Mattea	3 17
14	HEARTBREAK HILL (Reprise 7-27635)	Emmylou Harris	17 11
15	DOWN THAT ROAD TONIGHT (Warner Bros. 7-27679)	Nitty Gritty Dirt Band	20 10
16	I'M A ONE WOMAN MAN (Epic 34-08509)	George Jones	18 13
17	I JUST CALLED TO SAY GOODBYE AGAIN (Mercury 872 046-7)	Larry Boone	7 15
18	FROM THE WORD GO (Warner Bros. 7-27668)	Michael Martin Murphey	21 11
19	I'M NO STRANGER TO THE RAIN (RCA 8797-7)	Keith Whitley	22 7
20	BIG LOVE (MCA/Curb 53478)	Bellamy Brothers	24 10
21	WHO YOU GONNA BLAME IT ON THIS TIME (Columbia 38-08528)	Vern Gosdin	26 7
22	DON'T WASTE IT ON THE BLUES (Warner Bros. 7-27692)	Gene Watson	9 16
23	THERE'S A TEAR IN MY BEER (Warner Bros./Curb 7-27584)	Hank Williams Jr. (Duet With Hank Williams Sr.)	30 5
24	WHICH WAY DO I GO (NOW THAT I'M GONE) (MCA 53476)	Waylon Jennings	27 10
25	OLD COYOTE TOWN (Capitol B-44274)	Don Williams	29 7
26	THE CHURCH ON CUMBERLAND ROAD (Columbia 38-68550)	Shenandoah	33 5
27	TRAINWRECK OF EMOTION (RCA 8638-7)	Lorrie Morgan	28 11
28	HIT THE GROUND RUNNIN' (16th Avenue B-70424)	John Conlee	31 7
29	FAIR SHAKE (RCA 8795-7)	Foster & Lloyd	32 6
30	TELL IT LIKE IT IS (Atlantic America 7-99242)	Billy Joe Royal	34 4
31	THE HEART (Universal UVL53487)	Lacy J. Dalton	35 6
32	I'LL BE LOVIN' YOU (MCA 53475)	Lee Greenwood	36 6
33	DON'T TOSS US AWAY (MCA 53477)	Patty Loveless	38 5
34	BIG WHEELS IN THE MOONLIGHT (Capitol B-44267)	Dan Seals	10 16
35	SHE DESERVES YOU (RCA 8796-7)	Ballie & The Boys	41 5
36	I FEEL FINE (Columbia 38-08504)	Sweethearts of the Rodeo	16 14
37	HEY BOBBY (RCA 8865-7)	K.T. Oslin	43 4
38	(HERE COMES) THAT OLD FAMILIAR FEELING (True TU-95)	Lisa Childress	39 8
39	GRANDMA'S OLD WOOD STOVE (Airborne ABS10013)	The Sanders	42 6
40	MORE THAN ENOUGH (MCA 53493)	Glen Campbell	40 6
41	SETTING ME UP (Warner Bros. 7-27581)	Highway 101	44 4
42	COWBOY HAT IN DALLAS (Epic 34-68542)	Charlie Daniels Band	46 6
43	TWILIGHT TIME (Columbia 38-08541)	Willie Nelson	45 6
44	ONLY THE STRONG SURVIVE (Anoka AR-225)	Darrell Holt	47 5
45	MY TRAIN OF THOUGHT (Capitol B-44276)	Barbara Mandrell	48 4
46	YOU GOT IT (Virgin 7-99245)	Roy Orbison	52 3
47	HERE'S TO YOU (Step One SOR397)	Faron Young	49 6
48	WALK THAT WAY (Capitol B-44303)	Mel McDaniel	53 4
49	WHAT I'D SAY (RCA 8717-7)	Earl Thomas Conley	23 17
50	YOUNG LOVE (Curb/RCA 8820-7)	The Judds	58 2
51	MOON PRETTY MOON (Mercury 872 604-7)	The Statler Brothers	59 3

		Total Weeks	Last Week
52	NO CHANCE TO DANCE (Capitol B-44325)	Johnny Rodriguez	60 3
53	LOVE WILL (Warner Bros. 7-27575)	The Forester Sisters	61 3
54	BIG DREAMS IN A SMALL TOWN (RCA 8816-7)	Restless Heart	62 2
55	SONG OF THE SOUTH (RCA 8744-7)	Alabama	25 15
56	A-11 (Capitol B-44295)	Buck Owens	56 5
57	THIS OLD HOUSE (Atlantic 7-88956)	Crosby, Stills, Nash & Young	67 2
58	OLD PAIR OF SHOES (Capitol B-44332)	Sawyer Brown	68 2
59	AFTER ALL THIS TIME (Columbia 38-68585)	Rodney Crowell	65 2
60	(IT'S ALWAYS GONNA BE) SOMEDAY (MTM B-72116)	Holly Dunn	37 18
61	CAN WE TALK (Happy Man HM819)	Chris and Lenny	69 6
62	BURNIN' A HOLE IN MY HEART (MCA 53435)	Skip Ewing	50 18
63	LOVE IN MOTION (Wolf Dog WD121-5)	Ross Lewis	74 5
64	LOWER ON THE HOG (MCA 53485)	John Anderson	66 3
65	TAKE TIME (Master MR 010)	Dawn Schutt	71 4
66	STAY NOVEMBER (Warner Bros. 7-17647)	Kevin Welch	73 2
67	WHEN SHE HOLDS ME (Universal UVL53501)	Larry Gatlin & the Gatlin Brothers	72 2
68	YOU STILL DO (Columbia 38-08119)	T.G. Sheppard	51 14
69	GET OUT OF MY WAY (Prairie Dust PD-88112)	Burbank Station	77 4
70	WHAT A WONDERFUL WORLD (Hallmark HR7-0001)	Roy Clark	80 2
71	TELL ME ANOTHER ONE (Evergreen EV 1082)	Teresa Layne Moody	76 3
72	BOOGIE QUEEN (BGM 012989)	Doug Kershaw	DEBUT
73	SHE REMINDED ME OF YOU (Airborne ABS 10008)	Mickey Gilley	54 19
74	MANY MANSIONS (Curb CRB-10524)	Moe Bandy	DEBUT
75	WHITE HOUSES (16th Avenue B-70425)	Charley Pride	DEBUT
76	TENNESSEE NIGHTS (Warner Bros. 7-27682)	Crystal Gayle	55 7
77	SHE'S A DEVIL IN THE DARK (A.M.I. A.M.I.1954AA)	Rich Chaney	85 2
78	SEEMS LIKE ONLY YESTERDAY (Stop Hunger SHR-1101)	Patty Glenn	81 4
79	ONE OF THESE DAYS (Cannery CA 00900)	Bill Nunley	83 3
80	BLUE MOON (BGM 103088)	Easy Money	82 4
81	KEEP THE FAITH (Tra-Star TS-1223)	Heartland	DEBUT
82	EXCEPTION TO THE RULE (Capitol B-44331)	Mason Dixon	DEBUT
83	LAST CALL FOR LOVE (Li'l Bill LB-113)	Pat Minter	84 4
84	MY ROSE IS BLUE (K-ARK K-1046)	Don LaMaster	88 3
85	LEARN HOW TO SAY GOODBYE (Venture NR 17769-1)	The Prisoner	89 2
86	MAKE SOMETIME FOR US (Killer K-1018)	Judy Morgan	91 2
87	ALWAYS AND FOREVER (Earth Tones UR 17809)	Billy Joe Reeves	92 2
88	DANGEROUS GROUND (Bootstrap O-0416)	Lance Strobe	DEBUT
89	GOODBYE LONESOME, HELLO BABY DOLL (Hightone 508)	The Lonesome Strangers	DEBUT
90	BETTER MAN (RCA 8781-7)	Clint Black	DEBUT
91	FAIRY TALES (Master MR-09)	Don McKinnon	93 2
92	TREAT ME LIKE YOUR WOMAN (Gold Rose GR-108)	Gaylene Ward	DEBUT
93	EVERYTIME I SEE YOU (Lamon LR-1018)	Stephan Almond	DEBUT
94	I NEED SOMEBODY BAD (Evergreen EV 1083)	Narvel Felts	57 11
95	DON'T BE SURPRISED IF YOU GET IT (Door Knob DK 89-318)	Debbie Rich	DEBUT
96	NEVER TOO OLD TO ROCK 'N' ROLL (Curb 10521)	Ronnie McDowell (with Jerry Lee Lewis)	63 10
97	YOU BABE (Epic 34-08111)	Merle Haggard	64 16
98	DEEPER THAN THE HOLLER (Warner Bros. 7-27689)	Randy Travis	70 16
99	I'M GOING BACK DOWN TO DALLAS AGAIN (Door Knob DK 88-317)	Richie Balin	75 5
100	DIFFERENT SITUATIONS (CMI 1988-B-A)	Mack Abernathy	78 5

COUNTRY MUSIC

NASHVILLE NEWS



TAMMY WYNETTE & BUDDY KILLEN

IT WAS ALL FOR A GOOD CAUSE, but bidding was outrageously high during the 9th annual benefit show and auction for the Easter Seal Society. Held at **Buddy Killen's** Stockyard Restaurant, the evening's gross take was \$80,000, and the items for auction were possessions of the stars. A shirt worn by **Elvis** (along with a much-coveted TCB necklace) went for \$2,500. But that's nothing compared to the sale of a jacket belonging to movie star **Burt Reynolds**, which sold for \$3,250!

Killen invited a host of country superstars to help the Easter Seals cause, including **Tammy Wynette, Ronnie McDowell, Bobby Randall, Dottie West, Jo-El Sonnier, the Kendalls, Jeannie Seely, Williams & Ree, Donna Meade** and **Vernon Williams** with his band, Gain Control. Stars often found themselves literally auctioning the cloths off of their backs in hopes of raising a few extra bucks. Wynette's dress and earrings were sold with the night's highest bid of \$8,000; McDowell's red suede jacket went for \$4,000 and Williams agreed to have his trademark long locks sheared *on stage* raising \$1,300 in the process.

WAYLON'S BACK and nobody's blue, that's for sure. **Waylon Jennings** was the closing act for NSAI's Songwriter Showcase held Feb. 17. He chose to perform tunes he had not written, including his all-time favorite song "Someday I'll Get Over You". He did sing a little ditty that he'd written during his illness about the perils of traveling from coast to coast, being "too dumb for New York and too ugly for L.A." This, of course, sent the crowd rolling. Jennings also invited his wife of 19 years, Jessi, onstage to sing a few tunes with him.

Of his recent heart surgery, Jennings humorously noted that for

once in his life he was found to be allergic to a drug — morphine, making his hospital visit a little less pleasant than say, **Johnny Cash's**, who was reportedly *not* allergic to the drug. Jennings seemed to be well on the road to recovery however, saying he had quit smoking for good.

Other writers who performed that evening included **Mary Ann Kennedy** and **Pam Rose, Skip Ewing, Beth Nielsen Chapman, Steve Wariner, Randy VanWarmer** and **Tim Malchak**. Highlights included Kennedy and Rose singing "Faithful to a Restless Heart", Ewing's rendition of his new single "The Gospel According to Luke" and VanWarmer's re-issue of his most famous hit "Just When I Needed You Most". Roger Murrah, who will now take the reins as president of NSAI, gave a soulful performance of his biggest tune "We're in This Love Together". Malchak, who's just been signed to Universal Records, did a fabulous job on a new tune, "If You Had a Heart," which was co-written by Nashville tunesmith **Bernie Nelson**.

IN RADIO REPORTER NEWS: **Craig Snyder** at **WTRE** is the proud father of a 6 lb. boy, **Kyle Andrew Snyder** born on Feb. 11. Mother **Renee** and baby are said to be doing fine.

On a sorrowful note, **George Shannon**, of **WTRI**, recently lost his wife, **Diane**, after a lengthy illness. Because of the enormous medical bills accrued during her sickness a memorial fund has been set up to help Shannon pay the cost of his wife's hospitalization. Contributions may be sent to **Diane Shannon Memorial Fund, 207 North Maple Ave., Brunswick, MD 21716**, and checks should be made payable to the **Diane Shannon Memorial Fund**. We express our sorrow for George during this time.

Cash Box/Nashville welcomes all the broadcasting folks attending this year's Country Radio Seminar, being held March 1-4 at the Opryland Hotel. Now we'll finally match some faces with the familiar voices of our radio panel that reports so faithfully every week! Be looking for our report on the convention in the March 18th issue.

Cecilia Walker

COUNTRY ALBUMS

CASH BOX MICRO CHART

Total Weeks ▼
Last Week ▼

1	THIS WOMAN (RCA 8369-1) (G)	K.T. Oslin	2	24
2	LOVING PROOF (Columbia FC 44221) (G)	Ricky Van Shelton	4	22
3	OLD 8 x 10 (Warner Bros. 25738-1) (P)	Randy Travis	1	31
4	BUENAS NOCHES FROM A LONELY ROOM (Warner Bros./Reprise 25749-1) (G)	Dwight Yoakam	3	28
5	COPPERHEAD ROAD (UNI-7)	Steve Earle	7	14
6	GREATEST HITS (RCA/Curb 8318-1) (G)	The Judds	5	27
7	REBA (MCA 42134) (G)	Reba McEntire	6	42
8	WHAT A WONDERFUL WORLD (Columbia FC 44331)	Willie Nelson	8	21
9	STRONG ENOUGH TO BEND (Capitol C1-48865)	Tanya Tucker	12	27
10	BIG DREAMS IN A SMALL TOWN (RCA 8317-1)	Restless Heart	11	27
11	DIAMONDS AND DIRT (Columbia FC 44076)	Rodney Crowell	15	44
12	IF YOU AIN'T LOVIN' (YOU AIN'T LIVIN') (MCA 42114) (G)	George Strait	9	51
13	RAGE ON (Capitol 46976-1)	Dan Seals	17	31
14	101 2 (Warner Bros. 25742-1)	Highway 101	10	27
15	HOMESICK HEROES (Epic FE 44324)	The Charlie Daniels Band	16	20
16	WILD STREAK (Warner Bros./Curb 25725-1) (G)	Hank Williams, Jr.	13	34
17	BLUEBIRD (Reprise 25776-1)	Emmylou Harris	23	5
18	MONONGAHELA (MCA 42205)	The Oak Ridge Boys	14	24
19	KING'S RECORD SHOP (Columbia FC 40777)	Rosanne Cash	20	84
20	CHISELED IN STONE (Columbia FC 40982)	Vern Gosdin	18	56
21	DON'T CLOSE YOUR EYES (RCA 6494-1)	Keith Whitley	21	36
22	ALWAYS AND FOREVER (Warner Bros. 25568-1) (P/3)	Randy Travis	19	93
23	SOUTHERN STAR (RCA 8587-1)	Alabama	DEBUT	
24	GREATEST HITS III (Warner Bros./Curb 1-25834) (P/2)	Hank Williams, Jr.	DEBUT	
25	LYLE LOVETT AND HIS LARGE BAND (MCA/Curb 42263)	Lyle Lovett	28	3
26	UNTASTED HONEY (Mercury 832 793-1)	Kathy Mattea	24	69
27	WILD EYED DREAM (Columbia FC 40602) (G)	Ricky Van Shelton	25	101
28	THE STATLERS GREATEST HITS (Mercury 834 626-1)	The Statler Brothers	22	17
29	THE COAST OF COLORADO (MCA 42128)	Skip Ewing	26	25
30	HONKY TONK ANGEL (MCA 42223)	Patty Loveless	27	19
31	ONE TIME, ONE NIGHT (Columbia FC 40614)	Sweethearts of the Rodeo	30	41
32	MORE GREAT DIRT: THE BEST OF THE NITTY GRITTY DIRT BAND, VOL. II (Warner Bros. 925830-1)	Nitty Gritty Dirt Band	35	4
33	AS I AM (Capitol C1 48764)	Anne Murray	29	18
34	BEYOND THE BLUE NEON (MCA 42266) (P)	George Strait	DEBUT	
35	ALABAMA LIVE (RCA 6825-1) (G)	Alabama	31	36
36	80'S LADIES (RCA 5924-1) (G)	K.T. Oslin	34	85
37	GREATEST HITS, VOL. TWO (MCA 42219)	Lee Greenwood	33	19
38	SHADOWLAND (Sire 1-25724)	K.D. Lang	36	41
39	I'LL BE YOUR JUKEBOX TONIGHT (Capitol C1-90416)	Barbara Mandrell	32	14
40	BACK IN THE FIRE (Warner Bros. 25832-1)	Gene Watson	49	2
41	ZUMA (Warner Bros. 35609-1)	Southern Pacific	45	34
42	THE HEART OF IT ALL (RCA 6824-1)	Earl Thomas Conley	42	18
43	ONE FAIR SUMMER EVENING (MCA 42255)	Nanci Griffith	41	13
44	CHASING RAINBOWS (Airtone AB 0103)	Mickey Gilley	38	12
45	SINCERELY (Warner Bros. 25746-1)	The Forester Sisters	39	30
46	COME AS YOU WERE (Capitol C1-48621)	T. Graham Brown	44	23
47	RUNNING (MCA/Curb 42169)	The Desert Rose Band	43	23
48	HOT DOG (Capitol C1-91132)	Buck Owens	47	4
49	WIDE OPEN (Capitol/Curb C1-90417)	Sawyer Brown	37	15
50	SURVIVOR (Universal UVL-42264)	Lacy J. Dalton	DEBUT	



DOUBLE WHAM*!Y—RCA artist **Earl Thomas Conley** and Capitol artist **T. Graham Brown** recently held a concert in Colton, Calif. at the Mule Lip Saloon sponsored by *Cash Box* radio reporters **KWDJ-FM**. Pictured (from left) are Conley, KWDJ's midday air personality **Lou Lunden**, KWDJ's program director **Bill Georgi** and **Brown**.

COUNTRY MUSIC

ALBUM RELEASES



□ LYLE LOVETT • *Lyle Lovett and his Large Band* (MCA/Curb)

Lyle Lovett's been called one of the best things to come out of the country music scene in recent years and his newest album reinforces that assessment. This album's range extends all the way from the Big Band-ish style of the opening instrumental "The Blues Walk" to the distinctive country sound of Tammy Wynette's "Stand by Your Man". The bi-stylish approach of the album blends the slightly different musical genres of jazz and country nicely and

should have a wide appeal to listeners of either style. The album's first side is filled by the more bluesy Large Band songs, while the second side includes mostly folk/country stylings. Throughout the album Lovett's lyrics, (which dwell mostly on relationships), emerge as open, insightful, adventurous and even sometimes comical. *Lyle Lovett and his Large Band* is a fresh and pleasant offering so give a listen to Lyle, you'll love it.

□ SHENANDOAH • *The Road Not Taken* (Columbia)

Shenandoah will dissappoint no one with this expertly-produced follow-up to their promising debut effort. This is contemporary country at its best. The current single, "The Church on Cumberland Road" is racing to the top of the charts and there is no shortage of candidates to follow in its wake. The title track and "See if I Care" are touching ballads that carry on the tradition of "She Doesn't Cry Anymore" (which has been reincluded on this set). Also watch for the easy going "Sunday in the South" and the frolicking "Hard Country" to make some noise at radio. Shenandoah has arrived.



SINGLE RELEASES

■ OUT OF THE BOX

□ DWIGHT YOAKAM • "I Got You" (Reprise/Warner Bros.)

Life's traumas withstanding, Yoakam asserts that the love of his girl helps him make it through tough times. This self-penned, up-tempo ditty should catch listeners ears with its hillbilly humour and swangin', rangy sound. Producer Pete Anderson holds true to Yoakam's traditional style in fine manner with this third release off of the *Buenas Noches from a Lonely Room* album.



■ COUNTRY FEATURE PICKS

□ RANDY TRAVIS • "Is It Still Over?" (Warner Bros.)

Travis adds a little spark to his latest release, spurring his usually staid manner to induce an actual toe-tappin', foot pattin', knee slappin' tune. Posing a question of remorse, Travis asks for a second chance with this gal, and should manage to ensnare listeners' support with his sincere delivery.

□ JONATHAN EDWARDS • "It's the Natural Thing" (MCA)

While not being overtly 'pop', this James Taylor-influenced tune could cross over to AC formats. Edwards' style is immediately likable and with co-producer Wendy Waldman, he transmits a clear, common sense message about love.

□ THE SHOOTERS • "If I Ever Go Crazy" (Epic)

Debating on what's been missed by settling down with a wife and Little League kids, the Shooters proceed to examine the 'seven-year itch'. Adequately orchestrated and harmoniously sound, it also seems to be an undercover attempt to sanction marital infidelity with 'temporary insanity' being the defense.

□ STELLA PARTON • "I Don't Miss You Like I Used To" (Airtone)

Stella asserts her own vocal style strongly on this release about the pain of a romantic break up. It's a traditional tune that was co-written by Highway 101's Curtis Stone and country songstress Jan Buckingham.

□ GAIL DAVIES • "Waiting Here for You" (MCA)

Davies opens with a fiery *a cappella* line, showing that she's no lady-come-lately to the country scene. Co-producing with Jimmy Bowen, Davies shows vocal and writing abilities as well. This gal's out for fame folks, and don't think for a minute that she doesn't deserve it!

□ STEVE WARINER • "Where Did I Go Wrong" (MCA)

Without knowing that competition was lurking around his girl, Wariner loses the battle totally unaware that a war was being waged. Good feel on the guitar rhythms and Wariner's lush vocals combine to make this tune a potential chart topper

□ SKIP EWING • "The Gospel According to Luke" (MCA)

An inspiring musical portrait of a street bum with a big heart, this tune weaves its story with impressive imagery. Co-written by Ewing and noted tunesmith Don Sampson, this is a true country gut-wrencher, destined to build Ewing's popularity base even firmer.

□ RODNEY CROWELL • "After All This Time" (Columbia)

Crowell first started writing this ballad back in 1977 while still living in California. He rediscovered the tune after his move to Nashville and put the finishing touches on it then. A touching song dealing with an undying love for a woman who's left him.

■ PROGRAMMERS PICK

□ DWIGHT YOAKAM • "I Got You" (Reprise/Warner Bros.)

Yoakam's got the goods to top the charts with this upbeat single. Stations paying homage to Reprise's hillbilly deluxe include: WQTE, WDLW, WELE, KROW, WHAW, KITO, WLSA and WSCP.

■ RAPPIN' WITH THE WRITERS:

JANET McLAUGHLIN

Just signed to Little Big Town Music, Janet McLaughlin is taking great strides towards making her name known in the music industry. A Guntersville, Ala. native, she earned a Music Education degree and toured the college circuit for awhile (she was nominated for Entertainer of the Year by the National Association of Campus Activities). More recently, McLaughlin decided it was time to buckle down and focus on her songwriting skills. With one cut under her belt, "Walk on Water" recorded by Loretta Lynn, McLaughlin is now ready to "take care of business" here in Nashville.

"When I first came to town there were certain people I really felt great about co-writing with. It really helped my commercial approach to songwriting. I've been learning my craft and I feel like I'm seeing a growth in my writing even when I sit down and write by myself." The commercial aspect of songwriting is an interesting position that McLaughlin feels strongly about.

"Obviously we're in this to make a living, but I really do feel like a writer has a responsibility to say what they feel. As simple as that sounds, it's very hard to write what you *really* feel. I try to say something with my writing, I don't always get it through, but that is what I want to do. I feel like right now, especially in Nashville, the commercial aspect of really trying to say something is coming around. Songwriters need to know what's going on in the world, and there's a consciousness that's real important to a songwriter." She cites female songwriters such as Rosanne Cash and K.T. Oslin as women who are making a concentrated effort to write more socially conscious songs.

In a field that is dominated by mostly men, McLaughlin says she's been lucky in meeting men who feel that a person's sex shouldn't precede whatever abilities they might have. "It is harder as a woman in this town, but I think it's coming around," she said, while also voicing her concern about the roles that women play in country songs.

"Women don't *have* to be victims in songs. One of my big difficulties with country music per se, is that it's about cheating and drinking. We need to get away from that, or at least have a choice about it."

Cecilia Walker

LYNNE TYNDALL

and the Staff of
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NASHVILLE NOTE-ABLES

NSAI HONORS COUNTRY SONGWRTITERS

The Nashville Songwriter Association International held its 11th Annual Songwriting Symposium Feb.17-19, awarding their highest honors, Song of the Year and Songwriter of the Year, as voted by the songwriting membership during the 22nd Annual Songwriter Achievement Awards ceremony.

Voters were asked to chose 20 songs they would like to have written during the past year. The song receiving the highest honor, "Chiseled in Stone", proved to be the voters' choice for Song of the Year. The tune was written by Max D. Barnes and Vern Gosdin. Bob McDill was awarded as the Songwriter of the Year. Two of his songs, "Don't We All Have the Right" and "We Believe in Happy Endings" were also top 20 finalists.

Terry Choate received a Commendation of Excellence for his work on the association's fund raiser, an Anne Murray concert. The presidency was also passed into new hands that evening as former president Bob DiPiero handed the traditional gavel to new president Roger Murrah. Executive Director Maggie Cavendar presided over the dinner/awards ceremony which were held at Nashville's Vanderbilt Hotel.

The awards dinner was the final event during the three-day seminar, which included a Songwriter Showcase (see Nashville News) as well as critique sessions and songwriter panels.

The list of songs and writers which made up the top 20 favorites follows in alphabetical order:

- "Chiseled in Stone" — Max D. Barnes/Vern Gosdin
- "Do You Believe Me Now" — Max D. Barnes/Vern Gosdin
- "Don't Close Your Eyes" — Roger Miller
- "Don't We All Have the Right" — Bob McDill
- "Eighteen Wheels and a Dozen Roses" — Gene Nelson/Paul Nelson
- "I Couldn't Leave You if I Tried" — Rodney Crowell
- "I Don't Have Far to Fall" — Skip Ewing/Don Sampson
- "I Sang Dixie" — Dwight Yoakam
- "I Told You So" — Randy Travis
- "If My Heart had Windows" — Dallas Frazier
- "I'll Leave This World Loving You" — Wayne Kemp
- "Life Turned Her That Way" — Harlan Howard
- "Mama Knows" — Tony Haselden/Tim Menzies
- "Old Folks" — Mike Reid
- "Set'em Up Joe" — Buddy Cannon/Hank Cochran/Dean Dillon/Vern Gosdin
- "She's Crazy for Leaving" — Guy Clark/Rodney Crowell
- "Streets of Bakersfield" — Homer J. Joy
- "Strong Enough to Bend" — Beth Nielsen Chapman/Don Schlitz
- "We Believe in Happy Endings" — Bob McDill
- "When You Say Nothing at All" — Paul Overstreet/Don Schlitz

Cecilia Walker

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COUNTRY HOT CUTS

- 1 RICKY VAN SHELTON • "Hole in my Pocket" • *Loving Proof* (Columbia)
- 2 GEORGE STRAIT • "Beyond the Blue Neon" • *Beyond the Blue Neon* (MCA)
- 3 RESTLESS HEART • "Jenny Come Back" • *Big Dreams in a Small Town* (RCA)
- 4 GEORGE STRAIT • "Ace in the Hole" • *Beyond the Blue Neon* (MCA)
- 5 THE BELLAMY BROTHERS • "Andy Griffith Show" • *Rebels Without a Clue* (MCA/Curb)
- 6 ALABAMA • "Southern Star" • *Southern Star* (RCA)
- 7 BUCK OWENS (Duet with DWIGHT YOAKAM) • "Under Your Spell Again" • *Hot Dog* (Capitol)
- 8 RANDY TRAVIS • "Promises" • *Old 8 x 10* (Warner Bros.)
- 9 REBA McENTIRE • "Respect" • *Reba* (MCA)
- 10 WAYLON JENNINGS • "You Put the Soul in the Song" • *Full Circle* (MCA)

CASH BOX COUNTRY INDIE SINGLES

1	ONLY THE STRONG SURVIVE (Anoka)	Darrell Holt	2	5
2	THAT OLD FAMILIAR FEELING (True)	Lisa Childress	1	10
3	CAN WE TALK (Happy Man)	Chris and Lenny	5	6
4	TAKE TIME (Master)	Dawn Schutt	6	4
5	LOVE IN MOTION (Wolf Dog)	Ross Lewis	7	6
6	HERE'S TO YOU (Step One)	Faron Young	3	7
7	GET OUT OF MY WAY (Prairie Dust)	Burbank Station	10	4
8	TELL ME ANOTHER ONE (Evergreen)	Teresa Layne Moody	9	3
9	WHAT A WONDERFUL WORLD (Hallmark)	Roy Clark	13	
10	BOOGIE QUEEN (BGM)	Doug Kershaw	DEBUT	
11	SHE'S A DEVIL IN THE DARK (A.M.I.)	Rich Chaney	18	
12	SEEMS LIKE ONLY YESTERDAY (Stop Hunger)	Patty Glenn	14	4
13	ONE OF THESE DAYS (Cannery)	Bill Nunley	16	3
14	BLUE MOON (BGM)	Easy Money	15	5
15	KEEP THE FAITH (Tra-Star)	Heartland	DEBUT	
16	LAST CALL FOR LOVE (Li'l Bill)	Pat Minter	17	5
17	MY ROSE IS BLUE (K-ARK)	Don LaMaster	21	2
18	LEARN HOW TO SAY GOODBYE (Venture)	The Prisoner	22	2
19	MAKE SOMETIME FOR US (Killer)	Judy Morgan	23	2
20	ALWAYS AND FOREVER (Earth Tones)	Billy Joe Reeves	24	2
21	DANGEROUS GROUND (Bootstrap)	Lance Strobe	DEBUT	
22	GOODBYE LONESOME, HELLO BABY DOLL (Hightower)	The Lonesome Strangers	31	4
23	FAIRY TALES (Master)	Don McKinnon	25	2
24	TREAT ME LIKE YOUR WOMAN (Gold Rose)	Gaylene Ward	32	4

25	EVERYTIME I SEE YOU (Lamon)	Stephan Almond	DEBUT	
26	I NEED SOMEBODY BAD (Evergreen)	Narvel Felts	4	11
27	DON'T BE SURPRISED IF YOU GET IT (Door Knob)	Debbie Rich	35	3
28	I'M GOING BACK DOWN TO DALLAS AGAIN (Door Knob)	Richie Balin	8	5
29	DIFFERENT SITUATIONS (CMI)	Mack Abernathy	12	5
30	MARIA (Top's)	Dale Tuttle	33	4
31	LEFT OVER LOVING (Music City, USA)	Patty Richards	36	3
32	YOU'VE MADE UP FOR EVERYTHING (Hummingbird of Clover)	Morgan Ruppe	11	4
33	MORE THAN A MEMORY (G.M.)	Rick Thompson	19	6
34	TEN TINY FINGERS, TEN TINY TOES (Echo)	Keli Dawn	20	5
35	THE SAME OLD ME (Polaris)	Jack Scalese	34	3
36	HILLBILLY HEART (W.O.W.)	Bruce Gosse	DEBUT	
37	LET YOUR LOVE TAKE HOLD OF ME (Door Knob)	Marilyn Ortlieb	40	2
38	SOUTHERN BELLE (Playback)	Bobby Helms	DEBUT	
39	THOSE PRECIOUS MEMORIES (GBS)	Karen Donovan	39	4
40	I REMEMBER (Door Knob)	Rick Anthony	41	4
41	OPEN FOR SUGGESTIONS (Door Knob)	Perry LaPointe	45	2
42	YOU KNOW THE WAY TO GET TO ME (Gallery II)	Juanita Rose	42	3
43	DEAR DADDY (PBC)	Kim Klein	43	3
44	A ROSE IN A BIBLE (ALH)	Tony Pritchett and Debbie Anderson	37	3
45	GOOD MEMORIES (Big Wheel/NSD)	Todd Dunford	DEBUT	
46	TELL IT LIKE IT IS (Evergreen)	Sammy Sadler	26	11
47	YOU ONLY LOVE ME WHEN I'M LEAVIN' (Golden Trumpet)	Ellen Lee Miller	27	10
48	WATCH MY SMOKE (Player)	John Paul Murray	DEBUT	
49	PHOTOGRAPHIC MEMORY (BGM)	Billy Mata	28	10
50	JUST ANOTHER NOTCH IN YOUR GUN (Valley Road)	Faye Dudley	29	6

COUNTRY INDIES

INDIE SPOTLIGHT



THE RENO BROTHERS • "Love Will Never be the Same" (Step One)

Under the guidance of Ray Pennington and his masterful production this ballad is a good study in how to create a song tastefully. The addition of an assortment of strings compliments the flowing melody, harmonious vocals and well-chosen lyrics.

INDIE FEATURE PICKS

TED HARRISON • "I'm Looking for a Lonely Girl" (Woodbridge)

This song with a catchy beat is marked by good production and smooth vocals. The theme is universal — looking for love — but written from a different approach that works well.

HUNTER CAIN • "She's Too Good to be Cheated This Way" (Discovery Audio Discs)

This fine traditional country tune was co-written by T. Graham Brown. Cain's rich vocals tell the story of a good woman whose love and prayers keep him from going astray.

EDDIE PRESTON • "When Did You Stop" (Platinum International Music)

With a style reminiscent of the '50s-'60s era, this self-penned tune brings back a bit of nostalgia. Starting with a punchy chorus, the verses tend to drag but the dramatic flair at the end adds the crowning touch.

RIISING STARS

HUNTER CAIN

Living on a farm in south Georgia, with a wife and two kids, Hunter Cain seemed an unlikely candidate for stardom. But all that has changed in the past year, as Cain has cracked the country charts with his first two releases on the Discovery Audio Disc label, "Hollywood



Heroes" and his most recent song "She's Too Good to be Cheated This Way". So how does a person accomplish such a thing, *without* a "deliberate plan" to do so?

"Most people have to sit down and have a deliberate plan to become an entertainer, especially today as competitive as it is. But I kind of came through the side door. I came to town to help a young lady pursue her career and just took a right turn and I ended up doing it myself. I've been a performer since I was very young. Being from the country,

we all got together and played and sang as family units, we called ourselves 'kitchen pickers', but it was just one of those unique situations where we grew up with music." Even then, Cain never perceived himself as a vocalist.

"I always played flat top and one night the lead singer of the group I was playing with didn't show up and nobody else knew the lyrics, so I ended up singing. From there one thing led to the next, as soon as one door was closed, another would open and we just kept progressing with it until I got to town."

On his newest release, Cain interprets the song in a different way. "She's Too Good to be Cheated This Way" says a lot about Joy (his wife). She's done a lot, she's done without a lot and she's put up with a lot over the years so that I could be where I am — in music. She and those two kids are the motivation behind everything I do."

With a new album out, *Life Goes On*, Cain is now busy touring and bringing his music to folks across the country. "I've been extremely lucky. I'm just a down-home country man, I've got the same dirt on these boots that I left the farm with! Whenever I need to 'get normal' I go back to the farm to maintain balance. People identify with real performers. This is not something I've paid someone to create. This is me!"

Cain says he's had a lot of learning and growing to do, while trying to deal with his newfound success. "I've had a lot of good things happen to me, and it's happening fast. You have a lot of growing pains with it and you need good, strong roots so that you don't lose sight of what it was you were working for." Yes, his sights are set on a bright horizon, but we have no doubt that Cain will ever forget the roots that made him what he is today!

Cecilia Walker

AROUND THE ROUTE

Chicago operators received a double sock in the wallet at the start of 1989 when the city fathers decided not only to raise their operators' license fee but to also increase, by 35%, the tax on equipment. Operators are now paying \$101.00 each for a "tax stamp" that must be affixed to every piece of coin-operated equipment that's out on location. When you multiply this figure by 200 or 400 or 600, depending upon how many pieces you have on the route, the total adds up to a lot of bucks! That ole culprit apathy comes to mind when something like this occurs because, while there are a handful of operators who will take the initiative and try to fight adverse ordinances, taxes, et al; their numbers are small by comparison to those who prefer to sit back and let the other guy do the job. This is a sad commentary. This reporter was in attendance at the Atlas party last December when ICMOA prexy **Ed Velasquez** got up on the stage and made a dramatic appeal to Chicago operators regarding the increased tax on equipment. Let us hope that some lessons have been learned and that operators who have been feeling the crunch on their financial resources will begin to realize the importance of unity and active participation. Remember, numbers count, and what's more effective than a show of force!

We visited the Williams? Bally factory a few days ago and picked up a few tidbits of information. Even got a quick look at the new Bally pin, *Atlantis*, which will make its debut at ACME '89. Looks good, by the way! Also learned about the fantastic **Bonus Bucks** promotion Williams will be launching at the show. And wait'll you see the next scheduled piece from Williams. Suffice to say, it's gonna shake up the market!

The **Play Your Heart Out** package for jukebox ops, which was arranged by AMOA's Jukebox Promotion Committee (Cash Box, 1/28/89) to kick off the 100th anniversary of the jukebox celebration and generate increased revenue for ops during the month of February has been doing well. One op we queried told us it's been so successful on his route that he's considering expanding the promotion into March, and possibly thereafter. Another op praised the promotion as a "good idea" with merit but noted that it has had limited appeal on his route. "This is working out well in urban locations but it hasn't attracted too much interest outside of the big cities or among the general pop audience," said another op. One of the one-stops we queried also had high praise for the promotion. "It's a great idea," he said, "but the next time around I would suggest that one-stops be serviced in advance so that we can be better prepared." Another op we spoke with said the promotion did extremely well in downtown area locations and he found the program to contain a good selection tunes... It is our intention to investigate further and provide additional feedback in future editions of Cash Box.

Camille Compasio

INDUSTRY CALENDAR 1989

March 3-5: So. Carolina Coin Operators Assn; annual state convention & trade show; Sheraton Columbia Northwest; Columbia, SC.

March 30-April 1: Amusement & Music Operators of Texas; annual state convention & trade show; Radisson Hotel; Austin, TX.

March 31-April 2: Minnesota Operators of Music & Amusements; annual state convention & trade show; Sheraton Park Place Hotel; Minneapolis.

April 7-9: NAMA Western Convention, annual Western convention/exhibit. Brooks Hall, San Francisco, California.

April 7-9: ICMOA Pool & Dart Tournament; Prairie Capital Convention Center; Springfield, IL

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

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

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

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

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

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

WILLIAMS LAUNCHES 'BONUS BUCKS' PROMOTION

CHICAGO—Due to the tremendous response "Narc" has already received, Williams Electronics Games, Inc. has announced a promotional program that represents the company's way of saying "thank you for helping to make Williams return to the video game market place so successful."

For every "Narc" video game operators purchase from their local authorized Williams distributor before May 30, 1989, they will find a special \$100 BONUS BUCK affixed to the game screen. This BONUS BUCK can be "cashed in" at any time before June 30, 1989 with the purchase of any new Williams Electronics pinball machine(s), shuffle alley(s) or video game(s) from a local authorized Williams distributor.

"We've created BONUS BUCKS with maximum flexibility in mind for each and every operator," explained Mary Glazman, vice president of marketing and sales. "They can use the BONUS BUCKS they receive on the purchase of a new Narc video game, one at a time, or accumulate their certificates for even greater future savings on any new Williams equipment."

This special offer is retroactive to the Narc games already sold. It can translate into considerable savings for operators whether they purchase one Narc, which gives them a \$100 BONUS BUCK, or ten Narcs, which gives them a total of \$1000 in BONUS BUCKS and so on.

As noted by sales manager Lesley Ross, "With BONUS BUCKS the savings are easy! Operators only need to fill out the information on the back of their BONUS BUCKS certificates when they want to apply them to a new Williams game purchase, and then mail the BONUS BUCKS certificate(s), along with a copy of their new equipment purchase(s), back to Williams. From there, it's a simple matter of Williams issuing the local authorized distributor a full credit in the amount of the redeemed BONUS BUCKS. The savings are then passed on directly to the operator's account."

Further information regarding this program may be obtained through Williams' distributor network or by contacting Williams Electronics Games, Inc., at 3401 N. California Ave., Chicago, IL 60618.

NAMA WESTERN CONVENTION WILL FEATURE NEW EDUCATION PROGRAM

CHICAGO—A new management education format, packed with practical hands-on program sessions, will be among the highlights of the upcoming NAMA Western Convention. James A. Rost, president of the National Automatic Merchandising Association anticipates that this year's event will be the largest Western vending exhibit ever presented by the association.

The 1989 NAMA Western Convention-Exhibit of Vending and Foodservice Management is scheduled for April 7-9 at Brooks Hall in San Francisco.

"By late January we already had some 160 requests for space in hand and we're trying to expand the initial exhibit area at Brooks Hall to meet the demand," reported Jack Rielley, NAMA director of sales.

A record in space and exhibitors was set last year when 164 exhibitors participated in this show, which was held in Anaheim, he said. The last time it was held in the Bay City was in 1982.

Emphasis on management education seminars will be a new approach in the convention meetings, which have been under the direction of Rich Geerdes since 1988. The theme is "Education In Action."

"We are scheduling concurrent education meetings on Friday and Saturday..." Geerdes explained, noting that the meetings will take place in the mornings at Polk Hall, next to the exhibit facility.

Program sessions on Friday morning will cover "Hot To Apply The Wage-Hour Law Provisions", "Planning The Succession For The Family-Owned Business" and "How To Build The Value Of Your Business With The Option To Exit." These sessions will be conducted by NAMA Labor Relations Consultant P. Kevin Connelly, business owner and adviser Mike Henning and James R. Hermann of The Geneva Corporation, respectively.

In addition to a repeat of the Friday seminars, the Saturday morning program will also feature concurrent

COIN MACHINE

sessions on "Customer Relations for the Vending Route Person" (by Don Naught of Canteen Corp.); "Effective Sanitation techniques for the Vending Operation" (by Larry Eils, NAMA public health & safety counsel); and "Do's And Don'ts When Dealing With Your News Media" (by Walter Reed, NAMA director of public relations).

The NAMA exhibits will be open from noon to 5:30 pm on April 7 and 8, and from 10 am to 2 pm on the closing day. More than 3,000 industry representatives are expected to register.

Social activities will include a reception hosted by exhibitors on Saturday evening at the Westin-St. Francis Hotel. Special programs for the ladies are set for Friday and Saturday with a trip to the Sonoma Valley wine country and a tour of Fisherman's Wharf and Alcatraz on the agenda.

NAMA will operate a housing reservation service from its Chicago office with the Westin-St. Francis and Ramada Renaissance hotels available for booking. Geerdes said that early reservations, before the March 3 deadline, are advisable because of other conventions that are scheduled in San Francisco during the same time period.

Convention registration is free to NAMA members and to nonmembers who apply to join NAMA before the convention. Nonmember operators, brokers and distributors are required to pay \$35 per person for the 3-day admission, the non-member fee for manufacturers is \$75.

Further information may be obtained by contacting NAMA headquarters at 20 N. Wacker Drive, Chicago, IL 60606.

IMA ATTRACTS BIG EXHIBITOR TURNOUT

FRANKFURT—The tenth annual International Amusement and Vending Machines Trade Fair (IMA) which took place January 25-28 at the Frankfurt Exhibition Center in Frankfurt, Germany drew an impressive 241 exhibitors. Attendance, however, was slightly down at 13,000 compared to 14,678 who participated in last year's show and this is attributed to political policies affecting amusement machines. Restrictive measures in the past and unclear political policies for the future have caused many potential customers to be exceedingly cautious. There has been a significant increase in tax on amusement machines in various states; and, according to the German Association of Vending Machines (VDAI), the financial burden has reached its limit for many firms.

The downward trend in the jackpot amusement machine business, which was in evidence at the show, was offset by the positive trend in games and amusement machines without a jackpot, where vendors experienced a significant increase in orders at IMA.

Exhibitors of vending machines which provide goods and services enjoyed a good response to their products because sales of vending machines are on the upswing.

This tenth annual IMA convention helped c.d.'s to make a breakthrough, since they can now be enjoyed in specially designed jukeboxes. Video clips are also becoming increasingly popular as a new entertainment experience in many pubs and restaurants.



AT IMA '89. Pictured in the spacious IMA exhibit area at the Frankfurt Exhibition Center in Frankfurt are (photo 1, l-r) Tom Cahill of Williams, with Heinz Pezenik and Williams' marketing and sales veepee Marty Glazman; and (photo 2, l-r) Ed Valentine of Nova with Williams' Tom Cahill. This year marked IMA's tenth annual trade convention and, as Marty Glazman observed, this show has consistently improved in terms of substance and importance and been steadily gaining in popularity among American as well as European tradesters.

CCMA STATE CONV. SET FOR MAY 19-20

CHICAGO—The sixth annual California Coin Machine Association state convention will be held May 19 and 20 at the La Valencia Hotel in La Jolla, California.

The 1989 program will include breakfast meetings and business sessions on both mornings (with quest speakers to announced later); the annual CCMA Invitational Golf Tournament (20); a full round of cocktail parties, dinners and social activities; along with the now famous equipment auction which offers not only amusement equipment but various other items that are donated for this popular function. The proceeds are used to fund the association's activities

throughout the year. In addition there will be allotted time periods on Friday and Saturday for individual meetings between manufacturers, distributors and operators.

On Saturday evening showgoers will board the Monterey, which has been chartered by CCMA for a cruise around San Diego's scenic harbor.

The registration fee is \$275.00 (for members and spouses) and \$395.00 (for non-members and spouses).

Further information may be obtained by contacting the California Coin Machine Association at 925 L Street, Suite 780, Sacramento, CA 95814.

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Classified Ads Close TUESDAY

COIN MACHINES

FOR SALE: BLASTEROIDS \$995, VINDICATORS \$1450, TOOBIN \$1895, GONDOMANIA \$695, VIGILANTE \$1195, DEAD ANGLE \$1195, THE MAIN EVENT \$1595, STRIKE ZONE \$995, VIPER SIT DOWN \$1195, VS DUAL CABINET \$895, SEGA HOT ROD 3 PL \$1295, THUNDERBLADE \$1895, GUERRILLA WAR \$1395, DOUBLE DRAGON \$1595, GRIDIRON FIGHT CT \$695, LOST WORLD \$895, ARENA \$845, FIRE \$1395, VICTORY \$895, ROBO WAR \$1395, F-14 TOM CAT \$850, SPIN OUT ROTARY \$1195, SPIN OUT PUSHER \$1095, SEX TESTER \$1195. CALL OR WRITE: CELIE, ROSE, OR HAROLD AT: NEW ORLEANS NOVELTY CO., 3030 NO. ARNOULT RD, METAIRE, LA, 70002. TEL: (504) 888-3500.

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

HENRY ADAMS AMUSEMENT CO., 1317 South 1st Street, Temple, TX, 76501. I want to buy Merit Pit Boss and Merit Triv Whiz (sex) counter (bartop) games.

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

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

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

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“Downtown”

(AM 1272)

the first single from

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the debut album by

O N E

2

M A N Y



(SP 5237)

Many #1's for One 2 Many

“Downtown” is #1 all over Scandinavia and breaking across Europe. Now “Downtown” arrives in America from Camilla, Dag and Jan, the Norwegian trio **One 2 Many**, whose principal songwriter Dag Kolsrud performed and arranged for the group A-Ha at the height of their chart success.

Produced by John Hudson and Dag Kolsrud
Representation: Catrina Barnes Management Ltd.
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