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100TH ANNIVERSARY OF THE JUKEBOX



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CASH BOX

THE MUSIC TRADE MAGAZINE

**C O N T E N T S****MUSIC FEATURES****6 THE 1989 JAZZ & HERITAGE FESTIVAL**

He came, he saw, he had a po' boy. For one blessed weekend in New Orleans, American music reigned supreme. And *Cash Box* was there.

Lee Jeske

7 100 YEARS OF JUKEBOX MAGIC

It lifts our spirits, it nurses our wounds, it presses our past onto little plastic platters. *Cash Box*, the bible of the jukebox industry, celebrates the centennial of Mr. Edison's brightest idea.

Camille Compasio

14 STOCKING THE ULTIMATE JUKEBOX

Cash Box staffers wade through dusty cardboard boxes in Mom's basement and emerge with the 100 most happening 45s of all time.

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2. KEDG "The Edge," died May 13, 198; R.I.P.
3. Lenny Waronker & Stephen Baker, tastemakers, Warner Bros. Records
4. Paul McCartney: *Flowers in the Dirt* (Capitol)
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7. Joan Micklin Silver: *Crossing Delancy* (Warner Home Video)
8. Candice Bergen: "Subterranean Homesick Blues" (recitation), *Murphy Brown*, May 8 (CBS-TV)
9. Lou Ann Barton: "You'll Lose a Good Thing" (Antone's LP cut)
10. Lou Beach, guerrilla collagist (see this week's cover)

TICKERTAPE



J.J. JACKSON: NOT DE-LITED

OVER THE EDGE: By the time you read this, KEDG "The Edge" (101.9 FM), L.A.'s most adventurous commercial radio station, will be no more. **Golden West Broadcasting**, which owns the station (formerly known as KMPC-FM), has acquired the service mark **K-Lite** from **Westwood One**, and that's what you'll find at the 101.9 position as of midnight, Friday, May 12. While the "full-spectrum rock & roll" programming approach of PD/MD/DJ **J.J. Jackson** seemed viable in a huge market like Los Angeles (and had the full attention of the record industry as well), the Arbitron ratings were still hovering around the 1.0 mark a year-and-a-half after the approach was instituted. Ironically, it was just two months ago that Westwood One dumped K-Lite and its relatively successful AC format in order to install **Scott Shannon's** rocking **KQLZ "Pirate Radio"** at the 100.3 dial position. In a sense, then, by giving over the rights to K-Lite, KQLZ's ownership has cleanly eliminated the station Pirate Radio most closely resembles. Now, the only immediate hope for rock-loving adults is that Shannon will loosen up his playlist and give more than token play to nonstandard acts like **Elvis Costello**, **XTC** and **the Replacements**. While we continue to push the buttons in search of some quality music, Jackson will be searching for a new home for his staff and concept. Good luck, J.J.—we'll definitely miss you.



ATLANTIC'S CAP'N CARTER

THE BIZ: Despite widespread speculation to the contrary, **Virgin** promotion VP **Phil Quattararo** will not join **Jimmy Ienner's** New York team at **Columbia**. Expect Quattararo's role at Virgin to expand in the near future. And expect Virgin to continue on its hot streak, with high-powered releases on the way from **Neneh Cherry**, **Ziggy Marley & the Melody Makers** and **Lenny Kravitz**, among others. Virgin's lone disappointment this year was the crash-and-burn failure of the film *Slaves of New York*, which left the label high and dry with

a terrific soundtrack LP... A pair of capable execs have just reentered the record industry. **Jamie Cohen**, who was ousted from his Columbia A&R job late last year, has just become VP of A&R at **BMG-distributed Private Music**, which is expanding its previously all-instrumental approach. And in one of six new appointments at the label, veteran publicist **Barbara Shelley** has been named director of national publicity at **Capitol-affiliated Chameleon Records**... **Atlantic Records** has "restructured" its West Coast A&R department, which remains in the experienced hands of **John ("Call me Carter") Carter**. The new kids in town are A&R reps **John Axelrod** (a February arrival) and the cleverly named **Sibel Dilicon** (who fled New Jersey for L.A. in March). They join old-timers **Nick Loft**, **Martha Schultz** and **Janet Smith**... **Cathy Watson** has joined **EMI Records** as West Coast publicity director; she comes from **Mahoney/Wasserman**... Finally, **Bob Raylove** and **Vickie Nelson** have formed **The Future of Music Ltd.**, a new management and merchandising company based in Santa Monica.

MEDIA MANIA: Roy Trakin, features editor at *Hits*, is about to become the first West Coast editor for *Details* magazine, the arty/trendy downtown causing of *Vogue* and *Vanity Fair*. That probably means the hard-working word-processor will finally be able to move up a tax bracket or two, and begin socking it away for his kid's college education, which will begin around 2006... In a related note, the brand-new publication from the folks who bring you **Hit Parader**, has already undergone a name change—before its first issue hits the stands. Was *Edge*, is now *Revolution*. (That may not be an improvement, but it's a damn sight better than *K-Lite*!) Editor **David Sprague** is used to shake-ups—he was previously the editor of *Creem*... *Gig Magazine*, a bi-monthly magazine for the working musician, is now a monthly magazine for the working musician... And there's been some intrigue at the L.A. *Herald Examiner*, where recently hired entertainment editor **Ray Richmond** failed a required drug test. (Drug-testing journalists? What's this world coming to?) When the "illicit" substance turned out to be novocaine, administered during a visit to the dentist, management insisted on another test, which he passed, but stipulated that he'd have to take yet *third* one in six months. At that point, Richmond said, in effect, "Take this job and shove it," and walked out the door.

YOU GOTTA LOVITZ: The best thing about **NBC's Saturday Night Live** this season continues to be the show's choice of musical guests. On May 13, *SNL* presented **Fine Young Cannibals** in what may well have been the innovative trio's only live appearance of 1989. And this Saturday, May 20, **Tom Petty** will be joined by **the Heartbreakers**, who have consented to play along with their frontman on a performance of his solo hit single, "I Won't Back Down," and another, as yet unspecified tune... And while we're tuned in to the tube, have you noticed the blatant ripoff of "She Drives Me Crazy" on that new **McDonald's** commercial? But the makers of the spot are in no danger of litigation—you can't copyright a drum machine sound or tempo... A recitation of **Bob Dylan's** "Subterranean Homesick Blues" figured prominently in a generally hilarious episode of **CBS-TV's Murphy Brown** last week... And Capitol prexy **Joe Smith** has risen to new heights with his courtside leaps on CBS' telecasts of Lakers playoff games. The guy's a natural for a Toyota commercial.

WE TOLDJA SO: Do A&R types read this mag or what? Seattle's **Posies** (not "Popsies," as *Billboard* dubbed them last week) and Santa Barbara's **Toad the Wet Sprocket**, two bands we've been raving about this year, have talent scouts hanging all over them. Look for the Posies to go with the new **SBK** label, and for the Sprockets to go with either **Virgin** or **Elektra**.



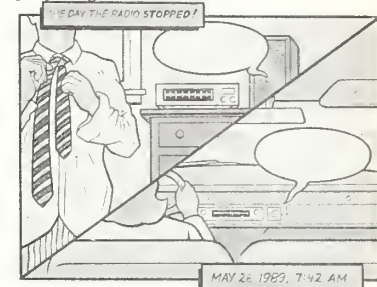
THE SMELL OF SUCCESS

OOOH-OHHH, THAT SMELL! **Julio Iglesias** has finally given us his perfume: *Only by Julio Iglesias*. "Women, all women, are my most profound inspiration," admitted the Iberian crooner/perfumer. "For all that women have given me, I wanted to give them something in return." Count on about 100 bucks for a half ounce of the stuff when it floats into stores in the fall. Some gift...

ART & ARTISTS: Speaking of **Elektra**, the too-hip label has somehow lost two of its most prestigious alternative bands, **the Call** and **Hoodoo Gurus**, to **MCA** and **RCA**, respectively. Both the Call's *Let the Day Begin* and the Hoodoos' *Magna Cum Louder* will be released this month... **Gene Loves Jezebel?** Not any more, folks. **Twin Michael Aston** has left the band to start a solo career, while twin **Jay Aston** will continue with the remainder of the band. The de-twinning GLJ is expected to remain on **Geffen**... Since **Motley Crue** and **Aerosmith** are recording in the same Vancouver studio complex, it should come as no surprise that **Steven Tyler** has laid a backing vocal on a Crue cut. Tyler was part of an all-star chorale that also included local notable **Bryan Adams** and former **Night Ranger Jack Blades**... Stop press: **Tiffany** will be heard as the voice of **Judy Jetson** in the upcoming full-length animated *Jetsons: The Movie!*; she'll also contribute three songs to the soundtrack... **Barry Manilow** is such a smash on Broadway that his run at the **Gershwin Theatre** has been extended through June 3... **Bruce Hornsby** received the University of Miami's Distinguished Alumnus of the Year Award last week; he's a '79 graduate of its School of Music... **Ozzy Osbourne**, **White Lion** and **Vixen** are headed to an arena near you some time between June 15 (when they open in Philadelphia) and August, when they collapse in a heap. But for those who can't get out, or don't want to, Ozzy'll be beamed live from Philadelphia June 15, in a **King Biscuit Television Network** pay-per-view deal... **Lucky Dube**, South Africa's top reggae star (or so they tell us), will be on our shores, touring from May 26 (in Minneapolis) to June 11 (in New Orleans).

HE'S GREEK TO THEM: Among the 20 or so acts dropped by Columbia a

couple weeks back was **Parthenon Huxley**, who missed the front end of a one-and-one, so to speak, when his '88 debut LP, *Sunny Nights*, failed to draw iron. Undaunted, Huxley and his hot combo are powering through an "On the Road & Around the Block Tour" of L.A. niteries, scrupulously scheduled so that Parthenon won't have to miss the fourth quarter of any Lakers playoff games.



THIS IS ONLY A TEST: On May 26 at 7:42 a.m. (local time), 10,000 commercial radio stations and radio networks in virtually every American community will go silent for 30 seconds in order to "draw attention to the role of radio in everyday life." At that time, participating stations will broadcast a 90-second commercial announcement featuring **James Earl Jones**, which includes the 30 seconds of complete silence followed by a musical rendition of the campaign theme, "The Day the Radio Stopped," sung by **Richie Havens**. The campaign was conceived by the **Radio Futures Committee**, a joint project of the **National Association of Broadcasters** and the **Radio Advertising Bureau**. But wouldn't it be more effective if all stations in the country broadcast the Emergency Broadcast System test at the same time? That would get 'em good.

CLIVE COUNTRY: Urban cowboy **Clive Davis** has announced the opening of an **Arista** country music division, located—where else?—in Nashville. The division, which is planned to establish the label in the country marketplace, will be headed up by noted country producer and songwriter **Tim DuBois**. Hey, maybe Clive will eventually do for country what he did for R&B...

METAL WITH A CAPITOL "D": Capitol Records prez **David Berman** has announced that the label has entered into a joint development and distribution agreement with **Metal Blade Records**. Under the agreement, Capitol's A&R department will bring fledging bands to Metal Blade, who in turn will either release the albums independently on their newly created **No Wonder** label or on Metal Blade/Capitol. In addition, after a given act has been brought to a "more commercially viable level," Capitol can then decide to sign the act directly to Capitol Records. The first release on Metal Blade/Capitol Records will be **Heir Apparent's One Small Voice** in June.

WHO PUT THE FUNK? Do you know the name **James Jamerson**? You've certainly heard him: Jamerson, who died in '83, is the bassist on just about any **Motown** hit you can name. To raise money for Jamerson's family, **Hal Leonard Publishing** is offering *Standing In The Shadows of Motown* (\$29.95), a book/cassette package that features a biography of Jamerson, an analysis of his style and transcriptions of his bass lines, and, on tape, such bassists as **Paul McCartney**, **Marcus Miller**, **Jack Bruce**, **Will Lee**, **John Entwistle** and **John Patitucci** paying musical tribute by re-creating Jamerson's tracks.

(Continued on page 29)

THE BUZZ

LA PREFACE: My co-workers are always giving me a hard time because it seems that when I really, really like a performer I tend to gush—you know, write with feisty rock critic words like “staggering” and “smoldering passion.” Well, I’m about to do it again. You’ve been warned. Read on if you must.

OH, WOW! Last weekend, Virgin recording artist **Sam Phillips** performed the final show of her mini-tour at L.A.’s Club Lingerie. It’s been almost a year since *The Indescribable Wow* (her label debut) was released, yet it seems that the public is just starting to become aware of this extraordinary artist through adequate radio play and tremendous critical acclaim.

I remember when, a couple of years back, I received an album by an artist named **Leslie Phillips** entitled *The Turning* from **A&M/Horizon Records**. The record sat in my “to be listened to” pile for a couple of weeks before I decided to give it a spin. Looking at the album jacket, I noticed a hip array of participants involved in the recording, including **Peter Case**, **Tonio K.** and the album’s producer, **T Bone Burnett**. One listen to the record and I was hooked—Phillips’ emotional and often understated spiritual songwriting coupled with *that voice* had me entranced instantly. I played the album repeatedly, each time more captivated by its impact.

Nothing really happened with the LP (aside from a handful of glowing reviews), and few were even aware of its existence. Nonetheless, the album, for me, stood as one of the finest releases of the year. It contained the finest elements of pop music’s history, with a distinctive edge.

Soon I discovered that Phillips had left the A&M fold, inked a deal with Virgin, and was now going by her nickname: “Sam.” When I finally received an advance cassette of *The Indescribable Wow* some time later, I couldn’t have been happier—here was an album that retained the intimacy of Phillips’ voice and storytelling, while having more of a mass appeal, thanks in no small part to the return of producer Burnett.

Visions of hit singles danced in my head for weeks, but in time it seemed that the LP was not to be heard outside the critics’ circle. Recently, though, the label released a single and video for “Holding on to the Earth,” an ode to modern-day materialism over a post-psychedelic backbeat. Slowly the song began to gain acceptance (especially at the now-defunct adventurous Los Angeles station **KEDG-FM**), and Virgin found themselves with a potential hit. And although the song is not a top seller, it is opening the door for Phillips by slowly introducing her sound and style to the public.

Which brings us back to the Lingerie show. When Phillips took the stage before a legion of newfound fans, she stood there, almost motionless, seeming somewhat intimidated by the audience. She performed each song with an inner passion and energy that kept the crowd silently entranced, all the while standing with her arms locked at her side, eyes open wide with astonishment, looking like a young girl giving a recital at school. And although some may criticize her lack of on-stage antics, there was no denying the fact that she conveyed the power of her songs directly to each individual.

Throughout the set she performed selections from both *The Turning* and *The Indescribable Wow*, interspersed with new songs—backed by the small combo of **David Miner** on bass, **Jeff Campbell** on guitar, and percussionist **Michito Sanchez**.

“I’d like to subject you to my favorite song when I was three years old,” she announced as she took the stage for her encore. *What cover tune could she possibly do?* I silently thought to myself. Then that bass line kicked in, and I lost all control. It was **Nancy Sinatra**’s mid-60s gem “These Boots Are Made For Walking.” The irony of the performance of the all-time camp/pop tune following a set of Phillips’ introspective artistry was brilliant. And taking the cue of the song’s final line, “Are you ready boots?... Start walking!,” she broke her trance and proceeded to go-go dance up a storm. The set closed with the beautiful T Bone composition, “River of Love,” (from *The Turning*), and the audience was left in awe.

To say that the show was great is simply not enough. How do you describe the indescribable?

Tom De Savia



TODD IS GOD: A few notable scuzbags crashed a recent Warner Bros. bash celebrating the release of Todd Rundgren’s new LP, *Nearly Human*. Pictured, from left, are **Cash Box L.A.** Editor Tom “I need a haircut” De Savia, a frightened Rundgren, local mod-folkie **Milo Binder**, and **Cash Box**’s terminally hip Joe “I Got the Music in Me” Williams (who’s been buying Todd records since he was *this high*).

NY PROBABLY EVERYONE has heard the story about how Tollhouse cookies were invented. Something old and familiar and comfortable was made new, different (and famous) simply by the addition of a new element.



What an analogy, comparing music to baked goods. Oh, well, if the cookie crumbles, wear it. What I’m talking about is a band called **RU Ready**. It’s rock and roll band with all the familiar stuff; metal-edged funk, big backbeat, big guitars, visceral basslines. But the difference is that this band has just the right combination of elements, looks, personalities and ability to set it apart. And the unknown, the Tollhouse element in this case, is the most disarmingly honest and incredibly positive attitude I have run across in a long, long time. Zen and the Art of Musical Maintenance.

Take the way the band came together. Guitarist **Geoff Grayson** says he got tired of playing in other people’s bands and met a manager who suggested he put one of his own together. “He asked me what I wanted, and I told him I wanted to put four guys together, one being me, of course, that are young, intelligent, nice guys who look good and who can put on a good show. I didn’t think there was anyone out there like that, but I went looking anyway.”

He first saw vocalist **Patrick Briggs** during the latter’s stint as a Limelight dancer. “I thought, ‘Man, if that guy was a singer, he’d be great.’ Then I saw him a year later when I was putting together this band, and he was singing.”

“I was singing back-up,” Briggs qualifies, “and he was probably thinking ‘at least this guy could learn to sing.’”

“So we started working together. We had another drummer at that point, but he didn’t work out. **Drugs**. ‘Oops—see ya.’ Then we got **Ira Elliot**, and he was great,” Grayson explains. “We had another bass player then, and we started building up a following in New York, but eventually he didn’t work out either.”

“Drugs again,” Briggs adds. “We really have a thing about that.”

“We wanted to go in a funkier direction, and that bass player couldn’t do it. I’d been seeing [bassist **Kenji Hino**] around for a couple years, in all these jazz bands, and I went down to see him at this little club, we talked and he said ‘Yeah, I’m in.’”

Since then, the band has been playing New York clubs almost constantly, which has resulted in a lot of label interest, including the head honcho of one major label coming down to see them and initiating negotiations on the spot. Having seen RU Ready play live, it’s easy to understand why. There is a lot of energy, a lot of showmanship, a lot of passion. And the really strange thing is that what you see on stage is what you get when you’re sitting on the floor of a rehearsal room talking to them. Everything you see onstage carries over into real life; these guys really seem to like and respect each other.

And when we get into the “philosophy” of RU Ready, what makes this band tick, it becomes even more apparent. Scary, almost.

“Sometimes it takes someone else to show you what you really are. You refuse to look at it, you refuse to think that you can really pull something off,” Grayson explains. “What you really need is a couple people to be behind you; then you can do just about anything. And when you have someone who can really do that for you, and who believes in himself as well, then you have that extra push, and that’s what we’re trying to create with this band.”

“It’s true, because when I started with this band, I was not a singer. I was a performer, but I was *not* a singer,” Briggs says. “But they kept pushing me, sometimes to the limit, and somewhere along the line, I picked it up and started pushing myself.”

“It was the beatings,” Grayson explains.

“And the Chinese water torture, and the nose ring,” Hino adds. “We had to lead him around by that thing for about six months.”

We get onto the subject of the name. Grayson decided to start a myth, and tells a story about deep sea diving in a Polish town off the coast of Israel (yeah, right) going out drinking, meeting up with a bunch of hookers, being robbed, thrown in jail (“This better have a *great* punchline,” Briggs says), being hungover, and being asked if they were hungry, and, well, this story completely stiffs so we won’t finish it. “The truth is,” Grayson says, “the name doesn’t mean anything. It’s what you make it. We beat ourselves up for months over it—we used to make fun of it, everyone else made fun of it, but we stuck with it.”

“Now people have gotten used to it. *We’ve* gotten used to it,” Briggs says. “And we’ve never been into being cool, wearing sunglasses on stage, stuff like that. We figured since we weren’t like that on stage, we couldn’t be like that off stage. It’s kind of a dumb name, but we don’t care.”

At the end of the interview, Grayson says, “There is one thing that we really want to say.”

“What’s that?”

“We want to thank everyone who has supported us. I’d just like everyone to see that in print one time.” Hino and Briggs second that emotion.

“When we finally sign the deal, we’re going to send out thank you notes to everyone on our mailing list,” Briggs adds. This leads into the story about the time he completely dehydrated himself by putting over 300 gig notices into envelopes and licking them shut. What a disgusting thought. The worst part about it was that they were *postcards*.

“It’s just really important that people know how much we appreciate them,” Grayson says earnestly. “And that we give some of it back. Because we’re just starting out. The record deal? That’s ground zero. Everything before that is below zero. No one knows who you are. You go out, and people say, ‘Are you what? Are you *hungry*?’ So you fight your way up to ground zero, and you finally get to where you can do something. That’s where we are, and it’s really exciting.”

Unfortunately, RU Ready’s debut album won’t be out for another two years, because they will be too busy sending out thank you notes to record it.

“And licking them closed,” Grayson adds.

Karen Woods

UK HER GEOMETRIC BOB, her blue-and-white-striped jersey, her size-ten men's brogues, and her wide, flame-colored mouth elongating the word "breakout" was last year's staple Top of the Pops viewing. **Corinne Drewery** of Swing Out Sister, along with her male counterparts, cultivated the perfect pop image. But as she tells it, the striking haircut was not the result of intensive style consultation.

"It came about when I was 11 and had waist-length hair," she said. "I took my mother's poodle clippers and chopped it all off and sent it to Jimmy Lea of Slade, because he got married. There was no chance for me then; I thought my life wasn't worth living. Actually, I only cut half of it off, and I had one side short and one side long. I remember going to school the next day and having to wear my coat collar up. I went to the lady next door and shamefully asked her to even it out. Thus the hairstyle was born. My mother laughed at me and said I looked like something from an institution."

The hairstyle and the thematic preoccupations of the band's new album, *Kaleidoscope World*, are rooted firmly in the '60s. They make videos that look like potted versions of *The Thomas Crown Affair*, and Corinne favors Faye Dunaway leopard-skin fedoras or straightforward Avengers cloning. The Swing Outs are now a duo, minus **Martin Jackson**. **Andy Connell** remains the writer of the songs. They say, "This time, our main ambition is to be played on Radio 2." I'm sure this is one homage they will achieve; there is certainly a lot of homage to Bacharach going on.

When I arrived to meet them, Corinne was singing an impromptu "Windmills of Your Mind" with Andy on piano. We all agreed it was our favorite song ever. "But we'd never do a cover version; we couldn't do it better." Instead they have injected a smoochy '60s feel into their own jaunty yet voluptuously arranged pop tunes. Whereas most pop stars would have a natural insecurity following up a Number One selling album, Andy is peculiar in his relaxed attitude. "I only get depressed if Corinne won't make me a cup of coffee, or she wants to watch something else on the television. Juvenile trivia sends me into catatonic depressions. But a flop single, no money, I don't care. It's all that philosophy training I did."

"I can remember sitting in my philosophy lecture musing that I could never keep a day job because I was always late and liked to sleep all day. When they taught us that nothing matters, it was an important lesson I remembered."

There are a couple of other things he is grateful for as well. "One is not being able to sight-read on the piano as well as my sister when I was ten. I couldn't bear the competition, so I started making my own tunes. And the other is that the 1986 World Cup theme, 'Aztec Gold,' was so bad I used to turn the sound off and sit with my synthesizer composing better soundtracks to the games. That's when I wrote 'Breakout.'"

Another incident he might be grateful for is when he and former Sister Martin Jackson were playing in an amusement arcade when a dizzy female came by, recording the whoops of Space Invaders on her Walkman. It was, of course, the eccentric Corinne.

Corinne was a fashion student at St. Martin's and went on to a successful designing job at Courtaulds. She never really took the band seriously. "Then I fell off a horse and fractured my skull. I lay in bed for three months looking like a panda with my bandaged head, and I realized I didn't want to go back to my job designing ladies' casual wear. It was a good job, but I started visualizing how brilliant it would be to keep up the songwriting and be a singer."

The new songs are seeped in '60s nostalgia possibly because Corinne's first musical ambitions took root in that era. "Apparently I used to sing 'The Young Ones' on my potty. I used to sing along backstage with my dad's jazz band, but I really got the lust for fame when I did my first public performance at a school talent contest. My best friend and I got the music teacher's daughter with us because we thought that way we'd stand a good way of winning because he was one of the judges. We sang 'Morning Has Broken.' My friend just looked at the boys, and the music teacher's daughter sang very operatic. We didn't win—it was a bad choice of a song. But I have fond memories of the occasion."

"I think everyone who is my age—I'm going to be 30 in September—looks back on the 60s as a time of tremendous optimism, probably because they didn't know any better. We weren't aware of the darker sides of life because we were children. My mother talked about mushroom bombs and I thought it meant people getting pelted with a load of mushrooms."

"The '60s meant going to Rumbelows and staring in the window at the first color telly. And do you remember the edition of *Tomorrow's World* where they transmitted a purple dot on black and white TVs?"

"I know it's all nostalgia looking back, but quite honestly, what is there around now to inspire us?"

Andy remembers the golden football period for Manchester United. "Was football really so glamorous then, or was it just that they all wore sideburns like George Best?" While Andy was going to football matches in Manchester, enjoying an incredibly normal upbringing, Corinne's eccentricities were being developed by her mother, whose main preoccupation in life was her poodles. She has even considered writing a book about the standard poodle Chardon, who was actually one of Mrs. Drewery's bridesmaids.

"She wore a lace collar and had her nails painted pearl. My mother used to push us around in the pram together and I had a name disc the same as the dog's. My mother still clips poodles, and sometimes weaves Swing Out Sister ribbons in their hair. But her main obsession now is hedgehogs. She has a hospital for sick ones. All her record collection and all my dad's old jazz records that he left behind have gradually been replaced with hedgehog paraphernalia and lambs running around the living room in the springtime. So I know how I'm going to end up; I think I'd better stay in London so that there's not a chance of it."

The sick hedgehogs suffer various disabilities, such as a spot of alopecia or the occasional broken leg, mended with a splint, but the more seriously damaged by road accidents go into an intensive care unit. They are all named after various landmarks in Corinne's career. There's one called Top of the Pops, another called Breakout, and there's one called Hugh—for the single "You On My Mind."

"And now," says Corinne with a smile, "I'm sure the next one is going to be called dx."

Chrissy Iley

MOVERS & SHAKERS

■ **Paula Jeffries** has been named president of **Gold Castle Records**. For the past two and a half years Jeffries has served as the executive VP/GM for the label, and her promotion comes on the heels of a new domestic distribution deal for Gold Castle with C.E.M.A. ■ **Arista Records** has promoted **Marty Diamond** to the position of VP artist development. Diamond joined Arista in 1988 as senior director, artist development. **Linda Alter** has been upped to associate national promotion director based in Atlanta. **Asleigh Sanford** moves up to the position of publicity coordinator. **Jonathan Grevatt** rises to associate director, East Coast publicity. Arista also announces that **Gregg Feldman** has become associate national promotion director based in Seattle. ■ **Michael Caplan** has been appointed VP, A&R, **Epic/Portrait Records**. Caplan has been East Coast director, talent acquisition, since 1986. He will now have nationwide power to sign and develop new talent. In addition he will oversee repertoire selection. ■ **Skip Bishop** has been upped to national director, pop promotion at **RCA Records** based in New York. Previously Bishop served for three years with the company, most recently as the local promotion rep for the Dallas/Houston market. ■ **Columbia Records** has appointed **Kevin Woodley** to the position of director, black music A&R, East Coast. He will report to Cecil Holmes. Woodley has been a disc jockey at New York Club, Bentley's. **Michael Corbett** has been appointed director, talent acquisition, East Coast. ■ **Atlantic Records** has named **Jeff Appleton** to the post of Midwest regional promotion director. Appleton previously held a succession of local promotion posts for Atlantic. ■ **Elektra Records** announces that **Jan Teifeld** has been named national director of top 40 promotion, based in L.A. Most recently, she was in promotion with Arista. ■ **PolyGram Records** has appointed **Larry Lash** director, administration, PRI Music Publishing, PolyGram's music publishing division. Lash most recently was manager, rights and clearances, business affairs. **Alan Rosenthal** has been upped to director, policies/procedures for PolyGram. ■ **MCA Music** has promoted **Susan Henderson** to the position of director of creative services, East Coast. **Tita Gray** has been named manager of creative services, East Coast. **Louise Luna** is upped to director of licensing/copyright administration for **Chrsalis Records**. ■ **Geffen Records** has appointed **Lyn Fey** to the newly created position of editorial manager. Her responsibilities include supervising all written elements on Geffen products. **Bill Rusch** has been named promotion manager in Kansas City for Geffen. ■ **Debra Pelton** has been named records promotion manager, contemporary music, for **Warner Bros. Records**. ■ **Capitol-EMI last week named Jean Krauer** manager, office services. **David Ehrlich** has been hired as attorney, business affairs for EMI. ■ **Relativity Records** has named **Stephanie Bucci** to national publicity director. ■ **SBK Records** has appointed **Jeffrey Panzer** to the post of director of creative services, based in the New York headquarters. Previously, Panzer was senior producer of entertainment for Cable News Network's West Coast offices. ■ **BMI** has promoted **Pat Baird-Taylor** to senior director, national publicity. She joined BMI in 1987 as director of national publicity. ■ **WEA** announces the appointment of **Tony Niemczyk** as Chicago regional sales manager.



Jeffries



Diamond



Caplan



Bishop



Woodley



Teifeld



Lash



Baird-Taylor

20th Annual New Orleans Jazz & Heritage Festival: Yeah, You Right!

BY LEE JESKE



I HAD ALREADY BEEN THROUGH food booths one through three—had already consumed some crabmeat artichoke Rita, sweet potato pone, barbecued ribs, boiled crawfish, crawfish bread and cochon de lait (that's a roast pork sandwich slathered in mayo and hot sauce)—and was heading, *steaming*, towards a softshell crab po-boy, when somebody who was tagging along said, "Isn't there music at this thing, too?"

"Music?" I said, bits of shellfish flying everywhere. "Of course there's music. But first one needs breakfast. And, after all, there's not much good music until about noon, so you almost have to eat." It was 11:10 a.m., New Orleans time. After working all the way down to the crawfish Monica, the delectable pasta-and-crawfish dish that is the last thing you can consume, if you come in the main gate, *then* you go hear music. If you can still stand.

Here's the way the New Orleans Jazz & Heritage Festival works. Over a pair of weekends in the spring, on the verdant infield of the historic Fairgrounds Racetrack, ten stages are erected for music, about 100 things to eat are boiled and fried (mostly fried) up for sustenance, other stuff (cooking demonstrations, crafts sales, kiddie diversions...) takes place, and between 35- and 65,000 people a day dance and eat themselves silly. It gets bigger every year: you talk a couple of friends into going, and they go back the next year with a couple of friends. It's a music festival chain letter and it's addictive.

Did I mention the shrimp vermillion? Superb. The bread pudding? (Not the food booth #2 bread pudding, the food booth #6 bread pudding.) Fantastic. The creole stuffed bread? The oyster po-boys? The stuffed mir-liton, creole stuffed crabs, hot sausage po-boys, oyster-artichoke dressing, barbecued shrimp, key lime tarts, turtle sauce piquant, seafood gumbo, red beans and rice, or corn maquechoux? Lip-smacking, each and every one. I skipped the french fry po-boy and the various things done with alligators. (The only reason to eat alligator is to say you've eaten alligator. I've eaten alligator.)

Did somebody say music?

Music?!?

After the festival's last day, I got in a cab with a guy from Oklahoma.

"I bet you missed the best band at the festival," he said.

I couldn't argue with him. I *had* missed his choice for the best of the Fest—Luther Kent and Trickbag (I was listening to Fats Domino at the time)—but I'm sure he and I both missed somebody else's choice. It's impossible to hear it all, to hear more than a little tiny piece of it. The locals, it is said, go hear the big names: in this case, Ricky Skaggs, John Hiatt, Jimmy Buffet, George Benson, Bonnie Raitt, Santana. The out-of-towners go hear the residents: they go hear Ernie K-Doe sing "Mother-in-Law," Jessie Hill sing "Ooh-Pooh-Pa-Doo," Oliver Morgan sing "Who Shot the La-La," a dozen Cajun and zydeco bands do "Jole Blond" and "Big Mamou." Everybody goes to hear the Neville Brothers and Irma Thomas—annual religious experiences that can even make you forego a po-boy for an hour or two.

In chronological order, I managed to hear some, if not all, of Jude Taylor & the Burning Flame Band (serviceable zydeco), Papa Cairo and Chuck Guillory (western swing-meets-Cajun-meets-bluegrass, and excellent at that), Ricky Skaggs (great set), John Hiatt (dour set), Teddy Riley's Jazz Masters (sweet traditional jazz from one of the best trumpeters in New Orleans), Hadley Castille's Louisiana Cajun band (plugged in and swinging), the Guardians of the Flame (Mardi Gras Indians, led by jazz saxophonist Donald Harrison's father and featuring Donald Jr. playing his alto in full Indian regalia), Ernie K-Doe (a deteriorating voice matched with an overstuffed ego), Marcie Lacouture and Inez Catalon (charming Cajun women singing very old Cajun folk songs), Zachary Richard (terrific set of Cajun rock), Louis Nelson (an aging traditional jazz trombonist with a serious traditional band, including the ebullient Danny Barker on banjo and guitar), Nathan & Zydeco Cha-Cha (red-hot

zydeco from a young hot-shot), Dewey Balfa (one of the best Cajun fiddlers), Betty Lewis & the Executives (a so-so take on Koko Taylor), John Jackson (enchanting country blues), Aaron Neville and pianist Amassa Miller (a glorious set that wandered from "The Lover's Question" to "Danny Boy" to "Vincent" to "Ave Maria" to "The Theme From *The Mickey Mouse Club*," the Hackberry Ramblers (great Cajun country from a 55-year-old string band), Geo-Leo (former Meters George Porter on bass and Leo Nocentelli on guitar in a funky, wailing Meters-like quartet), Queen Ida (bubbling zydeco) and, of course, Irma Thomas (with my handkerchief in the air and my backfield in motion).

That was the first weekend.

The second weekend skipped a day because of a little hurricane that blew the Fest down. But on Saturday and Sunday I managed to get in the Wild Magnolias (the best Mardi Gras Indian tribe, thanks to Chief Bo Dollis' soulful singing/chanting), Marva Wright (solid Red Hot Mama blues belting), Mason Ruffner (gritty Texas blues/rock), Buckwheat Zydeco (tight but predictable), Michael White (a young killer of a traditional clarinetist, featured on the upcoming Wynton Marsalis album), Willis Prudhomme (relatively weak zydeco), the Dave Bartholomew Big Band (a disappointing lounge act from the R&B pioneer), Jessie Hill and Oliver Morgan (they sang their million-sellers, but they've both seen better days), Frankie Ford and the Dixie Cups ("Sea Cruise" and "Iko Iko," just like the records, only much, much, much longer), the Mardi Gras Council All-Star Indians (a Mardi Gras Indian Blind Faith), Johnny Allan & the Memories (a fine, twangy veteran swamp pop crooner), Snooks Eaglin (New Orleans blues, the real thing), Earl King (cooking electric blues, but with somewhat less fire than he's capable of), Johnny Adams (the R&B crooner in good voice, but backed by a lousy band), Brother Sherman Washington & the Famous Zion Harmonizers, with Aaron Neville sitting in (as good as it sounds), the Nevilles and Fats. Fats pushed the piano across the stage with his tummy, I got a last oyster po-boy and dragged my weary legs to the hotel pool.

If this ain't heaven, there ain't no heaven. You can't lose: Clarence

"Frogman" Henry, Harry Connick Jr., Sun Ra, Katie Webster, Big Joe Duskin, Youssou N'Dour, Governor Jimmie Davis, Dr. John, Earl Turbinton, Allen Toussaint, Art Blakey & the Jazz Messengers, Kanda Bongo Man, Bobby "Blue" Bland, Richard Thompson, the Humphrey Brothers, Walter "Wolfman" Washington, the Olympia Brass Band, Max Roach, Boozoo Chavis, Art Hodes... While walking from one great band to another great band, you bump into a couple of brass bands and social

and pleasure clubs parading through the grounds, with second-liners a-second-lining. It's an education in one of America's—indeed, one of the world's—richest musical cultures. A lesson in the roots of most American popular music. A lesson in having a good time.

The facts: record crowds (260,000 in five days) and record hotel capacity (in the high 90 percent). It seems that the thing just can't get any bigger, what with the hotels all full up like that. So successful is the Jazz & Heritage Festival, in fact, that Wein has just been commissioned by a new organization called Crescent City Celebration to develop three New Orleans summer festivals. (For those who want a small taste of the Festival, the same people—George Wein's Festival Productions and producer Quint Davis—put on the Jambalaya Jam, a Memorial Day weekend New Orleans bash at Philadelphia's Penn Landing that this year will feature the Dirty Dozen Brass Band, Dr. John, Wayne Toups & Zydecajun, Buckwheat Zydeco, the Preservation Hall Jazz Band, Johnny Rivers, Doug Kershaw, Snooks Eaglin and others.)

Did I mention the Second Mt. Triumph Missionary Baptist Church's fried chicken? Unreal. ☺



The First 100 Years

ON NOVEMBER 23, 1989, the jukebox will celebrate its 100th anniversary. This musical masterpiece has survived and prospered for 10 decades (and still counting), providing income for operators and musical entertainment for patrons.

Even today, you'll find many areas of the country where the jukebox serves as the main instrument of entertainment, taking the place of the concert hall or the posh supper club. It often provides the only means for patrons to enjoy their favorite recording artists.

The jukebox actually started it all for operators, way back when, in the days before you, I and Nolan Bushnell were born.

More than four decades ago, when the national association was formed, it was called Music Operators of America—the key word being *music!* It was renamed the Amusement and Music Operators Association, as we know it today; this revision reflected changing times in the coin-op industry. The music operator became the music, games and vending operator. The jukebox was being overshadowed by the influx of other forms of coin-operated amusement that were producing better earnings for the operator.

And then came the video game. It was something new. The public went

for it in a big way; operators, naturally, were reaping the rewards. And why not?

Jukeboxes, meanwhile, were being placed further back on the shelf. The philosophy seemed to be, "Why buy new models? Keep the old ones on the route for as long as you can." This attitude obviously did not produce healthy results.

Thankfully, though, the jukebox manufacturers kept hanging in there, doing their best to provide product that would stimulate some buying interest on the part of the operator. The results, shall we say, were sporadic at best. But the manufacturers were persistent in their efforts. They developed new technologies, new applications that were geared to get the operator back into the fold.

Enter the video jukebox, the compact disc jukebox, the combination compact disc/45 jukebox, the nostalgia models, among other configurations—and the operators began to take notice.

Add to these accomplishments the back-up efforts of the manufacturers, the support of AMOA and the jukebox centennial celebration promotions, and you'll find that the jukebox is alive and well and intent on prospering over the next 100 years!

Camille Compasio

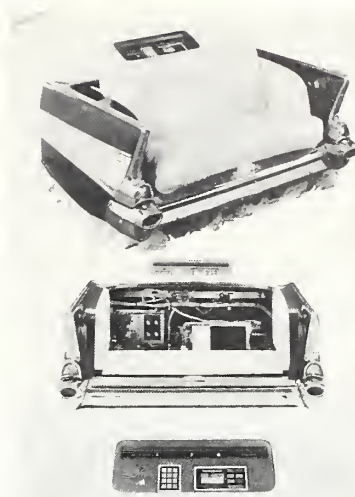
The Jukebox— My, How It's Changed!

BY CAMILLE COMPASIO

IT MUST BE SAID, the jukebox of the '80s represents the utmost in sound, technology and design. The manufacturers—Rock-Ola, Rowe, Seeburg, NSM and Wurlitzer—are to be commended for outfitting the market with a splendid and diverse assortment of machines from the standard to the dedicated CD and everything else in between, including nostalgia units, CD combos and the video jukebox. Indeed,

they have produced something for everyone—a model that will fill the needs of every type of location imaginable.

As I toured Jukebox Row during last year's AMOA convention, marveling at what was on display, and totally enjoying the magnificent sounds coming forth, something unusual caught my eye. It looked like a shiny, beautifully restored car. Assuming it was some sort



C.C. RIDER

of raffle prize, I moved up closer in the NSM/Loewen America booth for closer scrutiny. Well, it seems I was half right; except that this little gem could not be activated with a set of car keys. It was a jukebox, after all—an honest-to-goodness jukebox, contained in a modified '57 Thunderbird tail section! It's called the "Songbird," by the way, and it's quite a compelling piece of equipment.

The "Songbird" is a complete 45 rpm magnum stereo jukebox, with such enhancements as flashing taillights and an attract move that features engine revving sounds. Manufactured by Carson City Manufacturing of Shakopee, Minnesota, it is equipped with the NSM/Lions sound system and is being marketed through the NSM/Loewen America distributor network.

So what do you do for an encore? How about the "C.C. Rider," which is a 160-selection magnum stereo jukebox mounted in the tail section of a real, all-steel '57 Chevrolet convertible. The "C.C. Rider" is fully equipped with functional taillights, flashing brake lights, dual air horns, plus a license plate that serves to accent the machine in locations that have low or subdued lighting. The jukebox controls (located where the convertible top rear window would normally be) are mounted on a solid piece of Honduras mahogany. The



STAR CRUISER

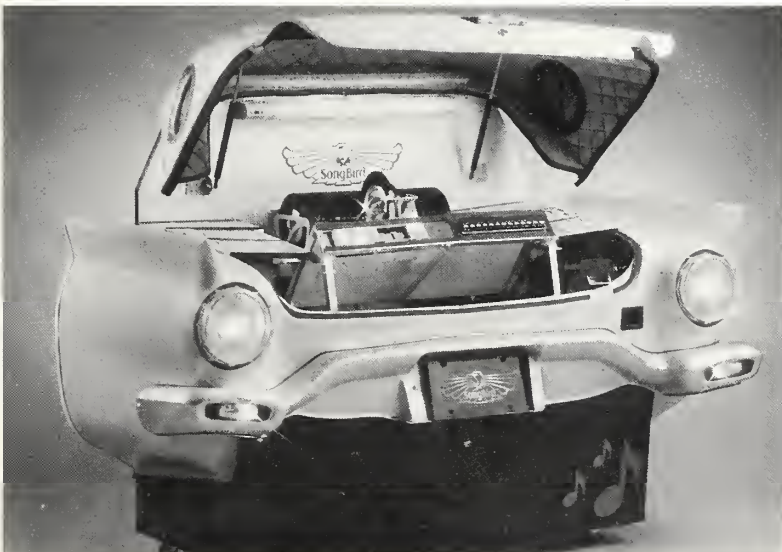
entire mounting area, where the full selection digital display, selection keypad, volume, reject and channel balance controls are also located, is upholstered in authentic nylon convertible top fabric. So you can make your selections and comfortably enjoy the music.

Another member of this unique family of music machines is the "Star Cruiser-Skipper's Lounge" and, yes, it gives you the feel of leisurely cruising along as you listen to your favorite recording artists!

And then there's the "Country Classic," geared to the truck stop and country western bars. It is encased in a '48 Chevrolet pickup truck—heavily modified and sized down, of course, but authentically portrayed. The "Country Classic" is a combo unit that programs both compact discs and 45s.

These models represent a new twist in terms of cosmetics. However, they also exemplify the main function of the jukebox, which is to provide musical entertainment at a cost the public can live with, and that's what it's all about.

Has the jukebox changed over the past 100 years? Yes, in terms of technology, sophistication, advancement, appearance—but it still holds true to its origin.



SONGBIRD



COUNTRY CLASSIC

Look of

BY CAMILLI

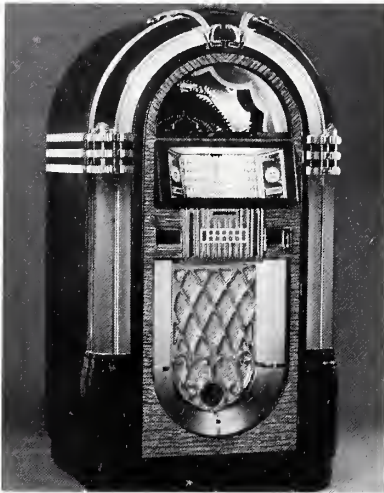
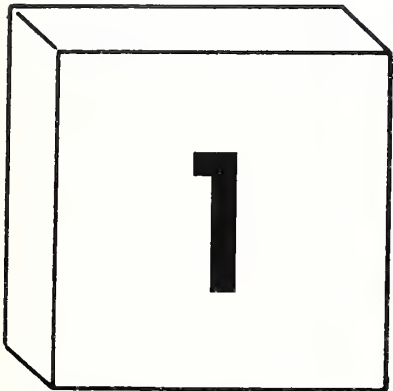
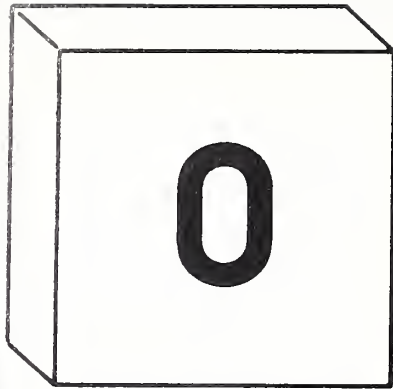
WONDER WHAT THOMAS EDISON would think if he could be here today to see the ultimate manifestation of his creation. The jukebox has come a long way from Edison's original concept, the tinfoil phonograph or "talking machine," which was invented in 1877. Its function then was to record the human voice and play it back within a time span of about a minute and a half, but it served the purpose, which was to "amuse the people," although it really didn't have much commercial value.

Edison, however, was bent on improving it, so he took off a couple of years for more research, during which time he invented the light bulb and the motion picture

100TH ANNIVERSARY



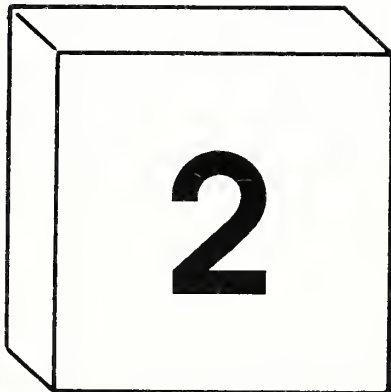
ROWE LASERSTAR DEDICATED CD



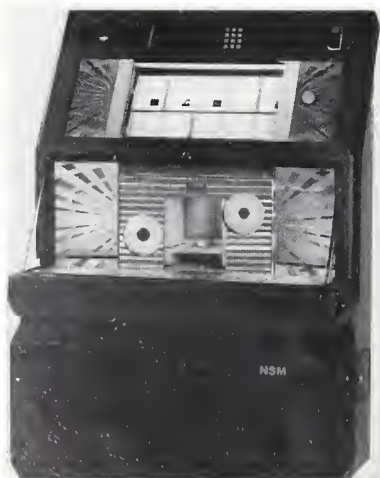
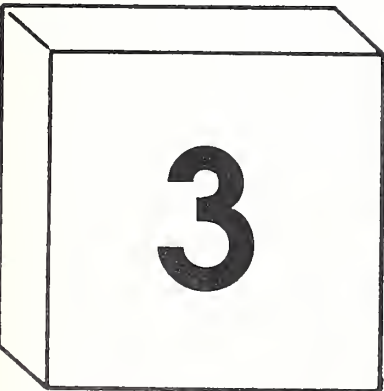
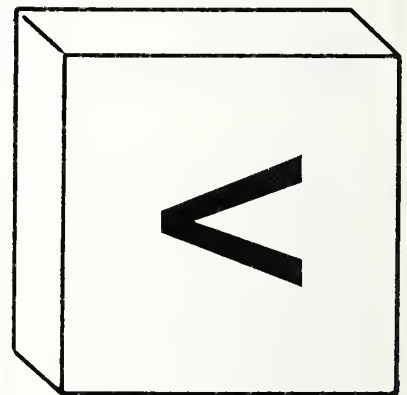
ROWE NOSTALGIA BUBBLER



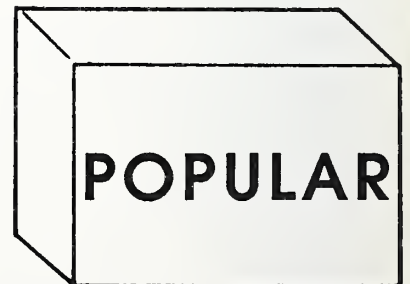
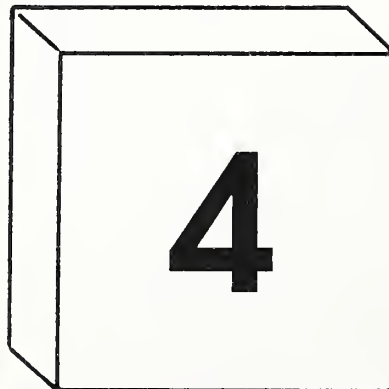
ROWE LASER WALLSTAR



ROWE VIDEO JUKEBOX



NSM GALAXY DEDICATED CD



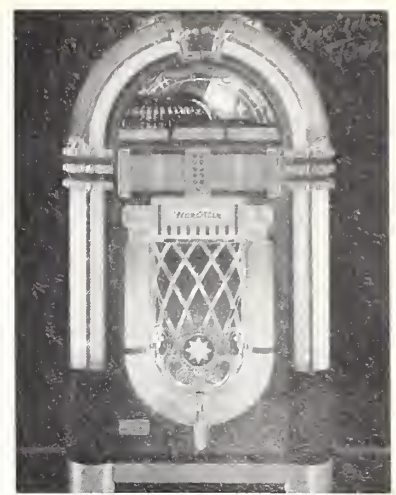
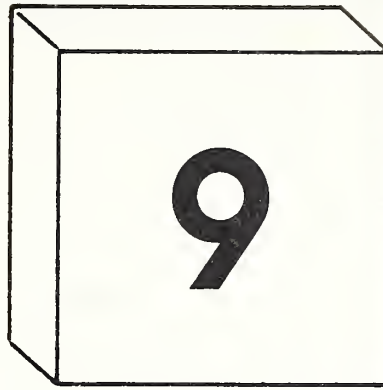
the '80s

COMPASIO

camera, while the phonograph remained on the shelf. In 1888, he took it off the shelf and began molding it into something that could be sold to the public. The result was the phonograph, which started out strictly as a showpiece but ultimately developed into a source of income for the operator and the location. Even then, there existed the problem of an equitable split!

What you will see in the accompanying photos are the "now" models, the "look of the '80s," so to speak, and they represent every possible configuration the operator needs to keep the locations satisfied and to keep the jukebox up front where it belongs!

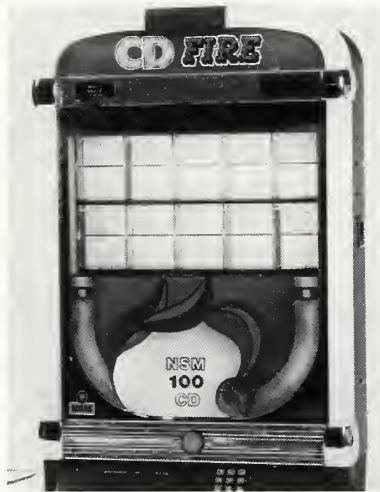
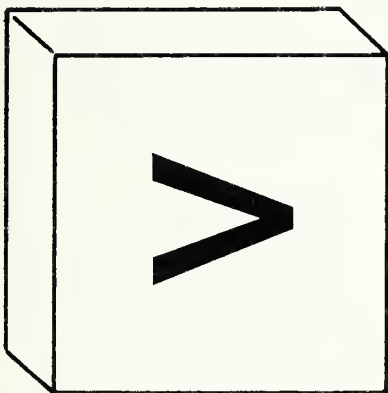
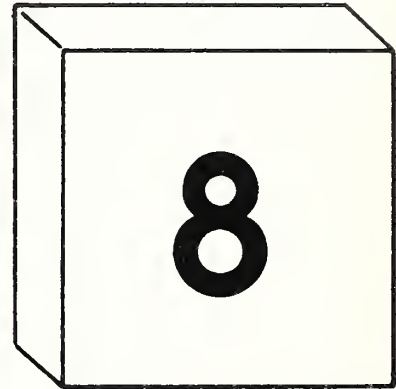
OF THE JUKEBOX



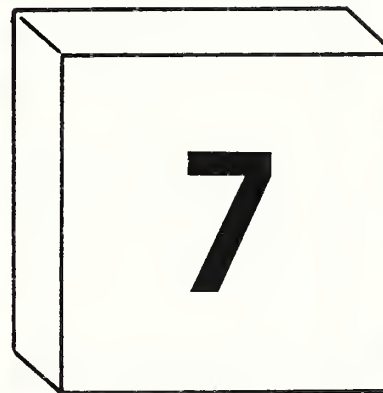
WURLITZER 'ONE MORE TIME'



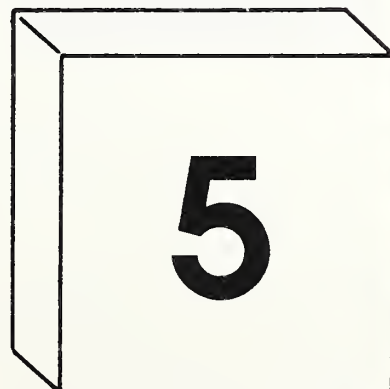
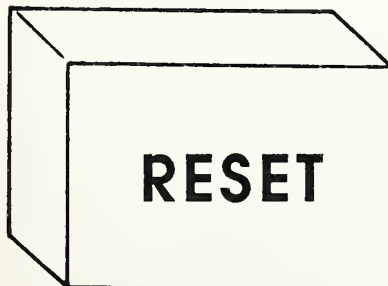
WURLITZER SL-800



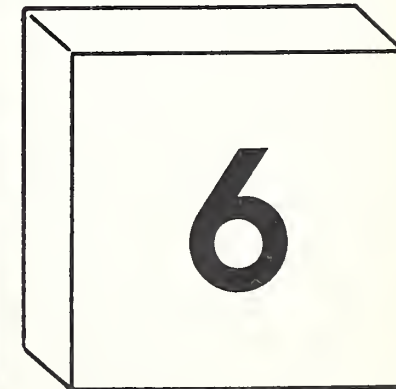
NSM FIRE CD



SEEBURG SCCD-1 CD



SEEBURG LASER MUSIC SCD-1B CD



Everybody's Talkin' About the Jukebox

BY WILLIAM W. CARPENTER
EXECUTIVE VICE PRESIDENT
AMUSEMENT & MUSIC OPERATORS ASSOCIATION



WILLIAM W. CARPENTER

IT ALL STARTED in Minneapolis in 1987. Today you see it in ads. You've read about it in national magazines and hundreds of newspapers. You've seen it on TV and cable. And you've heard it on the radio. From *USA Today* to the *ABC Nightly News*, the jukebox is 100 years old this year, and it's hot!

America's favorite form of entertainment has taken the nation by storm since a diverse coalition of the industry—manufacturers, distributors, operators, one-stops and record company executives—met in Minnesota in July, 1987, to plot a strategy to promote the jukebox.

From there the baton was handed to AMOA's jukebox promotion committee, which has spearheaded nationwide publicity to promote the jukebox in its many stages—from the nostalgia boxes of the '40s and '50s to the new CD, combination CD-45 rpm, and video technologies. Our efforts have been enhanced with the jukebox centennial. But, we are equally aware that this is only setting the groundwork to create a successful marketing strategy for the jukebox industry well after the 1989 "Birthday Bash" is over.

Jukeboxes Won't Play on an Uneven Playing Field!

BY CLYDE KNUPP
PRESIDENT
AMUSEMENT & MUSIC OPERATORS ASSN.

ONE HUNDRED YEARS AGO this year, Thomas Edison had an idea. Edison found that the tinfoil machine would repeat "Mary Had a Little Lamb"; by chance, added the coin slot; and started producing his own music to entertain the public.

Edison had a vision that few people accepted, neither then nor today. He suggested that he should maintain ownership and seek ongoing revenue. He copyrighted the music; the notification "not to be copied" was on all of the early recordings. Some of the same concerns we have today existed in the 1980s, when the first meeting of jukebox operators was held.

A new idea was created. The public was excited about the talking machine. This only lasted for a few years,

Our game plan has—and will continue to take—many facets:

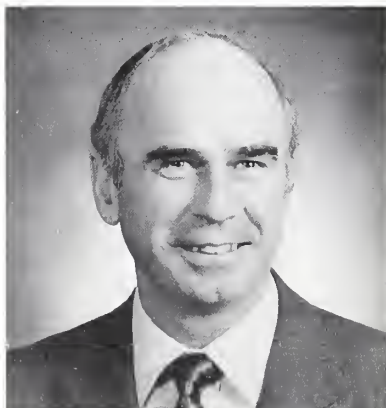
—To create an awareness among American consumers that the jukebox is a viable form of entertainment. That choosing from 200-1,000 songs on a jukebox is a freedom you don't have with a DJ, radio or television in a jukebox location. The jukeboxes makes customers feel good. And when they feel good they're more likely to patronize the establishment longer. All of which leads me to the next point...

—To help the nation's jukebox operators take pride and better market their jukeboxes. Increased use reflects in increased income for both the operator and the business establishment in which the jukebox is located.

—To make the record industry more aware of the jukebox as an outlet for promoting new and existing artists. After all, we estimate that some 75-80 million Americans hear music on a jukebox each week. Now that's *marketing punch!*

I'm happy to report that we've made major strides in consumer awareness through our various publicity efforts (AMOA Jukebox Top 40 Hits of All Time, centennial celebration, November National Jukebox Month). We also have scores of member operators promoting their jukeboxes in a number of innovative ways at the local level, but we still have a long way to go. And we have the ear of the record industry (several joint meetings, this past February's nationwide "Love Month" promotion, our annual Jukebox Awards, etc.).

We've experienced success. Now we have to keep the momentum going through 1989 and beyond. The jukebox is a viable—and marketable—product. Everybody's talkin' about the jukebox. We want to keep them talkin' this year and every year.



CLYDE KNUPP

however, until the mechanical marvels of the coin-operated piano and other

types of machinery took its place. By the late 1920s, recorded music and the big band sound rekindled the sounds of the jukebox.

During the '30s and '40s, the jukebox provided the entertainment for millions of people who could, at their leisure, play one song at a time, dance and enjoy an evening at a very small cost.

The jukebox must be tailored to the individual location needs, whether it is a Country Western location, a Mexican-American location or a local Pizza Hut. Each location has specific needs or requests for music that fits the personalities of the patrons.

Until 1976, the jukebox owners were not paying a fee for the performance music in their locations. The jukebox industry was fairly active, the patrons were enjoying the music, while the copyright societies were setting up the industry to receive their fair share.

I, for one, believe that someone owes for the ongoing use of music, if it is used in a commercial setting. The question is, what is the fair amount, and how will the money be collected?

A copyright tribunal was formed. Although the jukebox operator failed to see why he should pay, a fee was set, initially at a mere \$8 per jukebox per year until it was raised to \$25 and then to \$50. It is now \$63 per year (a 535% increase), payable all at once, on January 31 of each year. All of this transpired within 10 short years.

From the jukebox business side of the issue, the business has gotten smaller, as competition from DJs, big screen TV, sporting events, an influx of FM radio stations and cable TV has reduced the viability of the jukebox and the amount of time left to use the machine in most locations.

Don't Count Out the Single, Count On the Jukebox

BY SAM ATCHLEY
RECORD LABEL LIAISON FOR AMOA



SAM ATCHLEY

IN THIS, the centennial year of the jukebox, it is interesting that the impact of the jukebox is coming full circle for its influence on the entertainment industry in general and on the recording industry in particular.

The very concepts of Top 40 radio and rotation were created by legendary broadcaster Gordon McLendon, who served in the armed forces on an island during World War II. He noticed that the jukebox in the NCO club had—well, whatever the number of records, 40 or 60 or maybe 100—but that a smaller number of those records were

Rural America, where they can least afford live bands or other forms of entertainment, is where the largest concentration of jukeboxes exist. Just look at a map of the United States and you'll see that there are a lot more square miles of Rural America than of the heavily populated cities.

I happen to also be a background music dealer. In the background music business, the parties involved have developed a system that works for the societies and for the BGM dealers.

The jukebox operators and the performing rights societies have not enjoyed what you would call a good business relationship, and it seems to me that the arrangement with the jukebox operator was not well thought out nor well conceived.

This year marks the beginning of new negotiations with the societies, that could either help to improve this relationship or destroy the jukebox business.

As a jukebox operator and as president of the national association (AMOA), my goal is to help the jukebox industry become a more viable source of entertainment for those citizens who cannot afford concerts or who wish to hear a song that they might not hear on a radio station or even on TV.

The jukebox is the mechanism for people to select a that one song or that one artist. Willie Nelson will probably never make a visit to Fort Dodge, Iowa, in person—but the people in Fort Dodge can enjoy him on the jukebox, at any time, for pocket change or maybe a buck.

One hundred years ago Edison had a dream; his vision will continue, with a level field to play on. As I see it, everyone needs to pay, or no one should play.

the most popular and were what the guys wanted to hear. After the war, McLendon got into broadcasting and remembered that observation with the jukebox and incorporated it into his programming philosophy.

There was a point (in the not-so-distant past for many of us in the music industry today) when radio stations called jukebox operators to see what was hot in the market. There was even a jukebox chart in the trades and those numbers figured considerably in the overall momentum of a record. Over the years, we as an industry got caught up in research, surveys, sales, and what somebody else is playing, to the demise of that impact. But the jukebox remains the only true gauge of a record's listenability in that the customer is willing to pay, not to own it, but simply to listen to it.

The reality of the jukebox today, 100 years after its primitive-by-today's-state-of-the-art-standards introduction in San Francisco, is that the 200,000 machines in operation are, in essence, the many mini-radio stations narrowcasting to a specific audience that self-program the music it wants to hear.

An excellent example of the impact that jukeboxes can make involves Jim

Hayes of GEM Music in Dayton, Ohio. And here's the story. Jim liked the Tokens' "Re-Doo-Wop" and bought 150 copies for his boxes—not because there had been heavy promotion or a lot of advertising or even because anyone had asked him to, he simply liked the record and thought it would get play on his machines. Within two weeks it was the number one jukebox record in the market—with no airplay!

This type of vitality in the field has surely had some bearing on the new A&M singles policy—59 cents wholesale, with no returns—and reflects the building role jukeboxes can play and are playing. A related factor

is that jukebox operators pay for the music they use so it can be part of the bottom line and they have never exercised return options: when you sell, you can put the money in your pocket.

Considering the technology that incorporates CDs and videos as well as the conventional LP and 45 rpm single, there is no reason for the record industry to arbitrarily dismiss any format, especially the single; it definitely has a place in jukebox exploitation.

The Amusement & Music Operators Association and the various record labels are taking advantage of the jukebox's hundredth birthday to collaborate on a number of promotions

that are working quite well and hold considerably promise. Seven records were presented in February for "Love Month"; a Country-Six-Pack promotion is coming up in June in conjunction with Fan Fair; a black music promotion is scheduled for August; oldies are coming up in November. All of this is geared to enhance the role of the jukebox in breaking music.

This role is time-honored and time-tested. It is important to remember that, in the beginning of the record industry, records were not made to be played on the radio. In fact, a landmark court case involving the American Federation of Musicians, the

record companies, and the broadcast industry had to pave the way for the relationship between radio and records that we know today. Until that turning point, records were recorded and manufactured for home play and for jukebox play. Jukebox purchases were the foundation of commercial feasibility for many acts, especially in the respective stages of commercial development in country, R&B, and rock & roll; and without the jukebox buffer many of these now-classic acts would never have happened.

It is encouraging to see a resurgence of that relationship.

BLACKHAWK



SAY HELLO to the crew at Blackhawk Music Co., Inc. of Sterling, IL, one of the state's longstanding operating firms. Pictured (l-r) are Will Sheley, Randy Schrader, Dave Swearingen (mgr. route operation), George Wooldridge (consultant), Mike Ottens, Jacquie Neville (president), Jimmy Neville (age 4, future president of Blackhawk!) and George Welker (mgr. arcade operation). They join us all in saluting the jukebox on its 100th anniversary!

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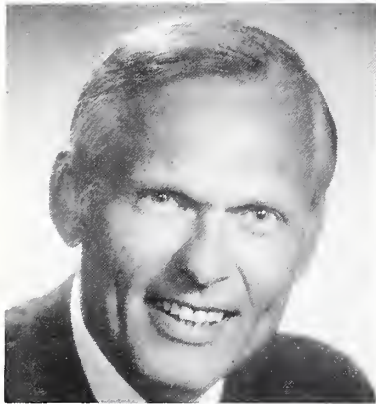
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JUKING TOWARD THE MILLENNIUM

IN CONJUNCTION WITH the commemoration of the upcoming 100th anniversary of the jukebox and our special "Salute..." edition, *Cash Box* queried the various jukebox manufacturers, posing the following question:

The jukebox centennial celebration (which has been in full gear for some time now), together with the outstanding array of machines the jukebox manufacturers have been putting to market, created renewed interest and public awareness of what this venerable source of musical entertainment has to offer. Tell us what your company's contribution has been and what your company intends to do to keep the momentum going.

Following are some of the responses we received:



JOSEPH J. PANKUS

Joseph J. Pankus, executive vice president, Seeburg Corporation:

Seeburg's contribution...to the rejuvenation of ~music? We like to think that we started it all, with CD technology. Seeburg was the first with the system, first to wholesale discs to the ops with free pre-printed titlcards, first to offer digital speakers, first to put current top hits and all-occasion favorites on a single disc. Some believed, and some didn't, when we first said an op could get \$50 plus-front money and price play at 3/\$1 [3 plays for a dollar] and eliminate coins for better profits. Now these are the standard. Seeburg was the first to conduct CD marketing/sales workshops, first to show ops how to combat music alternatives, first to caution ops on the impending obsolescence of 45s, and first to provide CD programming and a lease/purchase program. Seeburg was responsible for the inception of the Jukebox Promotion Committee, and structured the initial promo presentation to the record labels. In fact, Seeburg was the first to create a location-oriented record label promo in conjunction with a new release.

All of these "firsts" are well documented, and Seeburg has just scratched the surface. If you look back only two years and examine what Seeburg was doing and saying, you will notice that we have not changed our position and it all turned out to be fact—and made more music money for the operator than ever before. What will Seeburg do to keep this momentum going? Lots of new programs are coming, revolving around promotions—something the operator can

offer his location instead of reducing the split to get new customers or keep existing ones happy. And we don't mean gimmick giveaways to induce ops to buy more equipment. We're looking long-term, not short-term. Promotions, incorporating partnerships with record labels, broadcast media, beverage suppliers, print media and record retailers are forthcoming and will offer long-term benefits. Seeburg is also developing a unique networking concept that will assist in communication and location entry. Allied Industries sponsorships and product endorsements are also areas Seeburg will be developing. And it will all work for the operator, just like we said 3 plays/\$1 will work. And we said that over two years ago!



JOEL FRIEDMAN

Joel Friedman, vice president-music group, and Michael Reinert, director of business affairs-music group, Rowe International:

The jukebox is truly a ~treasure! During the last five years, Rowe International, Inc., along with our distributor organization and the music operating community, together has worked very hard to assist in the revitalization of the jukebox. Among the many areas that Rowe has contributed to, we would like to address two specifically. Product development, for one. Many new technologies have been introduced into our industry. Each has created new opportunities and potential for the jukebox operator. These technologies have also created new location demand. Response to these demands requires a great deal of planning by all of us. The Rowe Family of Music represents the most complete line of coin-operated music options ever put forth by one manufacturer. Applying our energies, we have accommodated all segments of the market. Rowe has made considerable commitments in answering the needs of operators to satisfy every jukebox situation. Whether it is Vinyl, Video, CD, Combo, Nostalgia, Hideaway or Wallbox, the Rowe team has developed a complete line of quality products that will meet the needs of our industry into the next century. Our constant attention to product development has helped bring about renewed interest in the jukebox. Making it fun for the player, attractive, reliable and easy to use are some of the reasons that the Rowe Family of Music has been so well received.



MICHAEL REINERT



RUS STRAHAN

The second area where Rowe has made a significant contribution in the last five years is in assisting AMOA to renew its relationship with the recording industries. By using Rowe's knowledge and the record industry's contacts—especially Michael Reinert's—we were instrumental in the AMOA Jukebox Promotion Committee's record industry efforts which have been of great benefit, with continuing benefits to follow. Rowe also lent its resources to AMOA for last year's highly successful record industry gathering in Nashville, which was the kick-off of the official activities in honor of the 100th Jukebox Anniversary celebration. (And speaking of kick-offs, Rowe's presence at the Superbowl XXII Halftime Show with a giant Rowe jukebox on the 50-yard line and Chubby Checker singing and dancing on top, was certainly a contributing factor to the public's awareness of the jukebox.) Rowe has also been very active with the record community on its own projects, which created high visibility for the jukebox industry as a whole. Our "Dirty Dancing" Video Jukebox promotion tied into one of the most successful concert tours of 1988 and our CD giveaway programs have distributed over 25,000 free CDs to the operators. Three different record labels have used Rowe jukeboxes in recent promotional activities aimed at the public and more joint promotions are planned for the coming year.

Rowe has taken its responsibility very seriously. We have not rested on our laurels. We continue delivering on our promise to the music operators to engineer and build the "best there is." We are committed to working for the benefit of the entire industry. The jukebox is truly a treasure. It is all of our jobs to bring it back to the forefront!

Rus Strahan, president, Loewen-America, Inc.:

As the jukebox centennial year moves into the second half and we all work in various ways to make coin-operated music more exciting and profitable for the operator, I think it is vitally important that we all stop for a moment and think about what we, as an industry, have done to contribute to the success of the jukebox. All of the manufacturers have come out with exciting-looking, great-sounding machines. We at NSM have had for the past five years such standard features

as attract modes, random play features, infrared remotes with free play buttons to eliminate promotion money, continuous play features to eliminate FM tuners and allow better commissions, 200-watt-per-channel high-fidelity stereo amplifiers to ensure outstanding sound in locations, and very comprehensive bookkeeping systems with printers to provide ease of record keeping. All of the above features have been provided to help you be a better operator and realize increased profit, and also to enable you to provide the very best of coin-operated music and service to your locations. We at NSM have introduced one of the most attractive dedicated CD phonographs in the marketplace: the *NSM CD Galaxy*, a 100-disc machine with all of the above-mentioned features. In addition, later this month, the *NSM CD Fire*, a 100-disc dedicated wall machine, will be introduced. The interesting thing about the NSM CD Fire is that it takes up no floor space, measures 38" high, 23" wide and 14" deep. It is presented in a nostalgic style and there is a matching remote selector wallbox that can be used with it. These are presented to help open up new locations that have never had coin-op music, or haven't had it in many years. We also worked closely with Carson City Parlour in the development of the "theme boxes"; i.e., the very popular *Song Bird*, as well as a couple of very interesting models which will debut at AMOA 1989. We at NSM will also devote a great deal of time and energy here in the U.S., as well as in Europe and the United Kingdom, to service schools and trade shows, obviously to better prepare service personnel from operating companies and distributors for any technical problems they might encounter. We also feel we have a very strong obligation to educate all operator personnel against going overboard on the CD phenomenon. All locations are not going to give you those glowing earnings; there will always be the "B" and "C" locations. They will always need music as well. You, Mr. Operator, have got to be a better, sharper and smarter businessman than ever before. Remember 1983; keep your eye on R.O.I. Negotiate sharp commissions; get minimums; get off of 50/50; use the features all manufacturers give you and this will just be the first of many outstanding growth years for coin-operated music!

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Jukeboxes belong in bars as surely as corn-nuts and funny napkins. Our theoretical bar attracts its share of oddballs, so the jukebox has a little something for everyone, from headbangers to hip-hoppers, from lovers to troublemakers. It may be skewed a bit to the left (*Cash Box*, after all is a very hip publication), but among the 100 platters you'll find a smattering of vocal jazz, the requisite country chestnuts and even a classical tune that made it to the charts in 1971. There are songs for 2 a.m., songs for the victorious softball team and songs for awaiting your lover. Most of the 45s we've chosen for our ultimate jukebox are original issues, with the b-sides that are such a big part of the fun. (See if you can guess which record was chosen solely for its perversely-named flip-side. And it's not Chuck Berry.) In no more than a dozen cases did we opt for back-to-back-hit reissues. We've chosen songs that define a certain place and time, because jukeboxes are as much about nostalgia as they are about hit records. That's why they're in bars.

The Cash Box 100

THE BEATLES I WANT TO HOLD YOUR HAND I SAW HER STANDING THERE



- Hank Williams:** Hey Good Lookin'/Why Don't You Love Me
- The Clash:** Train in Vain/London Calling
- The Jackson Five:** ABC/I Want You Back
- Aerosmith:** Dream On/Somebody
- Roy Orbison:** Blue Bayou/Mean Woman Blues
- The Sweet:** Ballroom Blitz/Fox on the Run
- Tom Tom Club:** Genius of Love/Wordy Rappinghood
- Janis Joplin:** Piece of My Heart/Kozmic Blues
- Sam & Dave:** Soul Man/When Something's Wrong
- Patsy Cline:** Crazy/Your Cheatin' Heart
- T. Rex:** Get It On/Jeepest
- Johnny Rivers:** Secret Agent Man/Memphis

- The Seeds:** Pushin' Too Hard/Try To Understand
- The Strawberry Alarm Clock:** Incense and Peppermints/Birdman of Alkatraz
- Bob Dylan:** Like a Rolling Stone/Rainy Day Woman
- The Who:** My Generation/Out in the Streets
- Alice Cooper:** School's Out/Eighteen
- The Zombies:** Tell Her No/She's Not There

- Them (Featuring Van Morrison):** Gloria/Here Comes the Night
- Aretha Franklin:** Respect/You're All I Need to Get By
- Bobby Darin:** Mack the Knife/Beyond the Sea
- Jerry Lee Lewis:** Great Balls of Fire/High School Confidential
- The Kinks:** You Really Got Me/A Well-Respected Man
- Four Tops:** Reach Out/Standing in the Shadows of Love
- The Yardbirds:** Shapes of Things/I'm a Man
- Sam Cooke:** Chain Gang/Cupid
- Percy Sledge:** When A Man Loves a Woman/Cover Me
- Stealer's Wheel:** Stuck in the Middle With



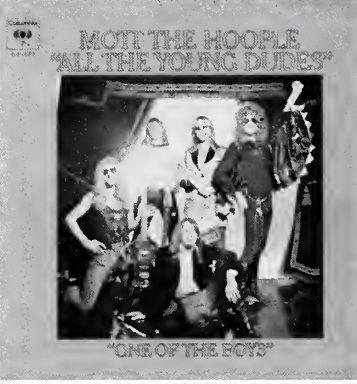
- You/Star**
- Smokey Robinson and the Miracles:** Tears of a Clown/Who's Gonna Take the Blame
- Billie Holiday:** Ain't Nobody's Business/God Bless the Child
- Chuck Berry:** School Days/My Ding-A-Ling
- The Hollies:** Bus Stop/Look Through Any Window

- Grand Funk:** We're An American Band/Creepin'
- Led Zeppelin:** Immigrant Song/Hey Hey What Can I Do
- The Doors:** Light My Fire/Alabama Song
- B-52's:** Rock Lobster/52 Girls
- Curtis Mayfield:** Superfly/Freddie's Dead
- Prince:** Let's Go Crazy/Erotic City
- Thin Lizzy:** The Boys Are Back in Town/Jailbreak
- Bee Gees:** Stayin' Alive/If I Can't Have You
- Hank Williams:** Cold, Cold Heart/I'm So Lonesome I Could Cry
- Run DMC:** It's Like That/Sucker MC's
- Funkadelic:** One Nation Under a Groove (Parts I & II)
- James Brown:** Papa's Got a Brand New Bag (Parts I & II)

- James Brown:** Licking Stick, Licking Stick (Parts I & II)
- Isley Brothers:** Shout (Parts I & II)
- Don McLean:** American Pie (Parts I & II)
- Grandmaster Flash & the Furious Five:** The Message
- Beatles:** Day Tripper/We Can Work It Out
- Prince:** When Doves Cry/17 Days
- Big Star:** When My Baby's Beside Me/In the Street



- Fire/New Feeling**
- The Supremes:** Back in My Arms Again/Whisper You Love Me Boy
- Fine Young Cannibals:** Good Thing/Social Security
- Frank Sinatra:** One for My Baby/I've Got You Under My Skin
- Johnny Cash:** I Walk the Line/Orange Blossom Special
- The Cure:** Let's Go to Bed/Boys Don't Cry
- The Jam:** Going Underground/The Dreams of Children



- The Beach Boys:** Good Vibrations/Let's Go Away For Awhile
- Simon & Garfunkel:** Sounds of Silence/Homeward Bound
- The Beatles:** Strawberry Fields Forever/Penny Lane
- The Beatles:** I Want to Hold Your Hand/I Saw Her Standing There
- The Raspberries:** Go All The Way/I Can Remember
- Todd Rundgren:** I Saw the Light/Hello It's Me
- The Rolling Stones:** Satisfaction/The Under Assistant West Coast Promotion Man
- Elvis Presley:** Hound Dog/Don't Be Cruel
- Mason Williams:** Classical Gas/Baroque-A-Nova
- Duke Ellington:** Take the A Train/Satin Doll
- Cheap Trick:** Surrender/Heaven Tonight
- Bryan Ferry:** Slave to Love/Valentine
- Sex Pistols:** God Save the Queen/Did You No Wrong
- Mott the Hoople:** All the Young Dudes/One of the Boys
- R.E.M.:** Radio Free Europe/There She Goes Again



- Lou Reed:** Walk on the Wild Side/Vicious
- Apollo 100:** Joy/Exercise in A Minor
- X:** White Girl/Your Phone's Off the Hook (But You're Not)
- Nick Lowe & Elvis Costello:** American Squirm/What's So Funny ('Bout Peace Love and Understanding)
- The Jimi Hendrix Experience:** Hey Joe/Foxy Lady
- The Staple Singers:** I'll Take You There/Respect Yourself
- The Rolling Stones:** Paint it Black/Stupid Girl
- Badfinger:** Day After Day/Baby Blue
- The Supremes:** Where Did Our Love Go/He Means the World to Me
- Nat King Cole:** Mona Lisa/Too Young
- The Beach Boys:** I Get Around/Don't Worry Baby
- Bob Marley:** Jamming/Exodus
- The Buzzcocks:** Harmony in My Head/Something's Gone Wrong Again
- Chuck Berry:** Roll Over Beethoven/Back in the U.S.A.
- Terry Jack:** Seasons in the Sun/Put the Bone In
- Donovan:** Sunshine Superman/The Trip
- Jimmy Buffett:** Why Don't We Get Drunk and Screw/Filling Station Holdup

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(615) 254-4900

SHOCK OF THE NEW

COLOR ME IMPRESSED: We're through quibbling with the new Replacements album and the new Replacements attitude. You can't demand that your heroes drink themselves into a grave, and the finely controlled abandon of such tunes as "I'll Be You" gets more affecting with repeated listens. But we suspect that a big test for longtime fans will be the band's performance on their current tour, and judging from the two shows we saw in the SoCal metro area this weekend, they're in no danger of impressing your parents. The shows, at the Hollywood Palladium on Friday and the U.C. Irvine gymnasium on Saturday, weren't exactly rambunctious (at least compared to the first time we saw them, six years ago, when they opened for X wearing dresses), but they weren't exactly stale, corporate exercises either. The band can still rip (in the service of songs that are clever, hooky, thoughtful, etc., etc.), and now they stay in tune and stay on their feet most of the time. Westerberg remembers most of the words. The band doesn't play many covers (one the first night, two the second) or many encores (one the first night, two the second), but it still adds up to a spirited package and nobody goes home unsatisfied.

One of the nicest things about the Irvine show was the opening set by a local band called **Jon Newman and the Lemmings**. (The rest of the shows are being opened by the ferocious punk-funk band **Royal Crescent Mob**.) Newman secured the gig through his friendship with Westerberg, but his inside status took nothing away from the performance. By his own reckoning Newman is somewhere between "alternative" and "mainstream" (he's part of a family tree that includes the **Sneetches**, San Francisco's gift to enlightened Anglo-pop), and on Saturday he showcased a bevy of hard-hitting, hooky songs and a compelling, animated stage presence. (Referents: Hoodoo Gurus, the Kinks, the Mats, hard psychedelia, glam.) It's no easy task to open a show for a band as hot as the Placemats, particularly when you're a band that spends most of its time in the studio, but Newman pulled it off with aplomb. Crowd response was enthusiastic. Now Newman deserves the attention of you bigwigs out there. (Give him a call at 818-705-8768. Tell him the Kingpin sent ya.)

Another highlight of the Irvine show was the unruly presence of the **Mutts**, our favorite local troublemakers and spiritual heirs to the early Replacements worldview. Naturally the grown-up Westerberg wanted nothing to do with the band as they hung by the dressing room door (but we managed to slip them our backstage passes anyway.). These guys have ticked off half the record industry with their drunken antics and refreshing anti-showbiz honesty, but the other half—the half with ears—should scurry to their next gig. The Mutts never fail to impress.

PERSONAL FRIENDS OF THE REPLACEMENTS: We chatted the other day with **Scott McCaughey** of the **Young Fresh Fellows**, the world-class band from Seattle that, incidentally, performed at Paul Westerberg's wedding a couple years ago. (Replacements bassist **Tommy Stinson** was more spontaneous—he snuck into the Minneapolis Metrodome with a minister and his fiancée and got married at home plate.) It seems that Fellows guitarist **Chuck Carroll** has abandoned ship for a life of adult drudgery (actually he just sent us a postcard from England, so it can't be all bad and we hear *his* new wife is a fine human being), so the band has been promoting their *Beans and Tolerance* bootleg with guitarist **Kurt Bloch** of the **Fastbacks**. Meanwhile, McCaughey has an upcoming solo album and a new addition of his own—a humanoid tadpole by the name of **Nadine**.

PERSONAL FRIENDS OF THE YOUNG FRESH FELLOWS: Just when it looked like the **Posies** had conquered the great Northwest with their Beatlesque whimsy and youthful spunk, it seems that another Seattle band has pulled the rug out from under them. The meticulous reporters at *Billboard* inform us that at the recent Northwest Area Music Awards an astounding 12 statuettes were garnered by a new, young combo called the **Popsies**. It was fixed!

I'M SORRY: Maybe I was a little too hard on KEDG-FM in this column last week. As of midnight Friday they revert to the Satanic K-Lite easy-listening format. I take it back—I liked the station just fine the way it was.

JOE RECOMMENDS: the new **Naked Raygun**; the new **Cure**; the new **Pixies**; and the sick new Happy Flowers single, "BB Gun" (backed with "Charlie Got a Haircut" and "I Ate Something out of the Medicine Cabinet.").

ALTERNATIVES

Denim TV



Denim TV: *Denim TV* (Peligro 001)

Thundering out of the garages of Sausalito, Denim TV comes armed with an iffy name and a terrifically catchy, straight-ahead rock sound. In places they are reminiscent of the jittery art-funk-pop of the Embarrassment. (But then again, who isn't?) Elsewhere they dip into the R.E.M. chimebook for some affecting jangle and roots-folk consciousness, while in other places they leap into the noise-rock maelstrom with the ghost of the Velvet Underground. (The clever "Can't Play Guitar" owes more than a little to "I Can't Stand It Anymore.")

CASH BOX MICRO CHART

ALTERNATIVE MUSIC



May 20, 1989 The grey shading represents a bullet, indicating strong upward chart movement.

		Total Weeks ▼	Last Week ▼
1	SONIC TEMPLE (Sire/Reprise 1-25871)	The Cult	1 4
2	ORANGES & LEMONS (Geffen GHS 24218)	XTC	1 10
3	THE RAW & THE COOKED (I.R.S. 6273)	Fine Young Cannibals	3 11
4	SPIKE (Warner Bros. 25848)	Elvis Costello	4 13
5	DON'T TELL A SOUL (Sire/Reprise 9 25831-1)	Replacements	5 14
6	NEW YORK (Sire 25829)	Lou Reed	6 17
7	101 (Sire 25853)	Depeche Mode	7 7
8	TECHNIQUE (Qwest/Warner Bros. 9 25845-1)	New Order	9 16
9	DOOLITTLE (Elektra 60856-1)	Pixies	15 3
10	ROOT HOG OR DIE (Enigma 7 73335-1)	Mojo Nixon & Skid Roper	12 6
11	THE TRINITY SESSION (RCA 8568-1-R)	Cowboy Junkies	8 18
12	3 FEET HIGH AND RISING (Tommy Boy 1019)	De La Soul	17 5
13	FUN & GAMES (TVT 2550)	Connells	14 7
14	BOOM BOOM CHI BOOM BOOM (Sire/Reprise 25888)	Tom Tom Club	16 5
15	QUEEN ELVIS (A&M SP 5241)	Robyn Hitchcock	10 10
16	INDIGO GIRLS (Epic FE 45044)	Indigo Girls	20 6
17	YELLOW MOON (A&M 5240)	Neville Brothers	21 3
18	FROM OHIO (SST 235)	fiREHOSE	11 9
19	FLIP FLOP (Elektra 9 60848)	Guadalcanal Diary	18 9
20	GREEN (Warner Bros. 25795)	R.E.M.	13 18
21	3 (Slash/Warner Bros. 25819)	Violent Femmes	19 17
22	TWIST OF SHADOWS (PolyGram 839233)	Xymox	27 3
23	NOTHING'S SHOCKING (Warner Bros. 25727)	Jane's Addiction	22 18
24	BLAZE OF GLORY (A&M 5239)	Joe Jackson	31 2
25	SUNSHINE ON LEITH (Chrysalis 41668)	Proclaimers	24 4
26	SHOOTING RUBBER BANDS AT THE STARS (Geffen GHS 24192)	Edie Brickell & New Bohemians	23 18
27	THE MAN WITH THE BLUE POSTMODERN FRAGMENTED NEO-TRADITIONALIST GUITAR (Geffen 24238-2)	Peter Case	26 4
28	ANCIENT HEART (Reprise 25839)	Tanita Tikaram	29 3
29	EVERYTHING (Columbia OC 44056)	The Bangles	25 18
30	FLAG (Mercury/PolyGram 836426)	Yello	28 8
31	MOSQUITO (Geffen GHS 24216)	Stan Ridgeway	35 2
32	DISINTEGRATION (Elektra 60855)	The Cure	DEBUT
33	LOVE & ROCKETS (Beggars' Banquet/RCA 9715-1-R)	Love & Rockets	DEBUT
34	WORKBOOK (Virgin 91240)	Bob Mould	DEBUT
35	MYSTERY ROAD (Island 91226)	drivin' n' cryin'	34 5
36	LINCOLN (Bar None/Restless 72600)	They Might Be Giants	33 18
37	BEELZEBUBBA (Enigma/Fever 73351)	Dead Milkmen	36 18
38	SHORT SHARP SHOCKED (Mercury/PolyGram 834 924-1)	Michelle Shocked	37 18
39	HUNKPAPA (Sire 9 25855-1)	Throwing Muses	32 14
40	FISHERMAN'S BLUES (Chrysalis 41589)	The Waterboys	30 18

Denim TV rises above the indie pack by virtue of its musicianship, its wit, its serious (and slightly skewed) lyric perspective and the able production of Matt Wallace (Replacements). Faves: "Mr. Adult," the rampaging "In the Bag," the neatly ironic "What We Spend" and the jagged insights into human sexuality that are scattered throughout. We want more. (Box 1581, Sausalito, CA 94965)

Public Image Ltd.: *9* (Virgin 91062-1)

The howling wail, the tribal percussion, the scabbly art-guitar textures, the accusatory tone—it must be the new Public Image album. This is more of a polished *group* effort than most of their previous vinyl, with guitarist John McGeoch effectively asserting himself in league with the solid rhythm section and shimmering synthesizers. John Lydon/Rotten remains a gripping vocalist and fiery ideologue, here addressing—oh, I don't know—bureaucracy, the war machine and the spiritual malaise of the modern world. And you can dance to it, especially the soaring "Disappointed."

Adrian Belew: *Mr. Music Head* (Atlantic 81959-1)

Adrian Belew is such an effortless musician that we tend to overlook what an equally effortless songwriter he is. He is adept at several styles and a master of a light, funk-inflected art-pop that owes as much to the Beatles and 10CC as it does to his close personal friends Talking Heads and Brian Eno. ("One of These Days" sounds like the Paul section from "A Day in the Life," while the exceedingly clever suite "1967," a guided tour of nostalgic consciousness, is reminiscent of 10CC's "One Night in Paris.") He's also a solidly ironic lyricist; the witty new single is "Oh Daddy," a backhanded wave at success, with guest vocals by one Audie Belew. Recommended.

Joe Williams

THE HEAVY METALS

CASH BOX MICRO CHART



May 20, 1989 The grey shading represents a bullet, indicating strong upward chart movement.

		Total Weeks ▼
		Last Week ▼
1	G N'R LIES (Geffen GHS 24198)	Guns N' Roses 1 18
2	VIVID (Epic BFE 44099)	Living Colour 2 18
3	SONIC TEMPLE (Sire/Reprise 9 25871-1)	The Cult 3 4
4	APPETITE FOR DESTRUCTION (Geffen GHS 24148)	Guns N' Roses 4 18
5	SKID ROW (Atlantic 81936)	Skid Row 5 14
6	...AND JUSTICE FOR ALL (Elektra 60812)	Metallica 6 18
7	HYSTERIA (Mercury/PolyGram 836 345-1)	Def Leppard 9 18
8	WINGER (Atlantic 81867)	Winger 8 18
9	DIRTY ROTTEN FILTHY STICKING RICH (Columbia 44383)	Warrant 7 13
10	THE HEADLESS CHILDREN (Capitol 48942)	W.A.S.P. 10 6
11	THE GREAT RADIO CONTROVERSY (Geffen GHS 24224)	Tesla 11 13
12	TWICE SHY (Capitol 90640)	Great White 23 3
13	OPERATION:MINDCRIME (EMI 48640)	Queensryche 13 7
14	OPEN UP AND SAY...AHH! (Enigma/Capitol C1-48493)	Poison 21 4
15	LITA (RCA 6397-1-R)	Lita Ford 12 18
16	KINGDOM COME IN YOUR FACE (PolyGram 839192-1)	Kingdom Come 25 3
17	I WANT OUT (RCA 9709-1-R)	Helloween 20 4
18	BULLETBOYS (Warner Bros. 25782)	Bulletboys 14 18
19	LONG COLD WINTER (Mercury/PolyGram 834 612-1)	Cinderella 15 18
20	EXTREME (A&M SP 5238)	Extreme 19 8
21	BLESSING IN DISGUISE (Elektra 60817)	Metal Church 16 11
22	REACH FOR THE SKY (Atlantic 81929-1)	Ratt 17 18
23	FABULOUS DISASTER (Combat/Relativity 2001)	Exodus 22 12
24	PRIDE (Atlantic 81768)	White Lion 18 18
25	HEADLESS CROSS (I.R.S. 82002)	Black Sabbath 27 3
26	STREET READY (Atlantic 91072)	Leatherwolf 28 5
27	SMASHES, THRASHES & HITS (Mercury/PolyGram 836-427-1)	Kiss 24 18
28	BLOW MY FUSE (Atlantic 7 81877-1)	Kix 26 18
29	OU812 (Warner Bros. 25732)	Van Halen 29 18
30	BLUE MURDER (Geffen 24212)	Blue Murder DEBUT
31	DREAMING #11 (Relativity 8856-1)	Joe Satriani 30 18
32	GROSS MISCONDUCT (Megaforce/Caroline 1360)	M.O.D. 32 11
33	BEST WISHES (Profile PRO-1274)	Cro-Mags 35 2
34	ON TARGET (GWR/Enigma 75411)	Fastway 36 2
35	STATE OF EUPHORIA (Megaforce/Atlantic 91004)	Anthrax 39 6
36	ALICE IN HELL (Roadracer 9488)	Annihlator DEBUT
37	A SHOW OF HANDS (Mercury/PolyGram 836 346-1)	Rush 31 18
38	NO REST FOR THE WICKED (CBS OZ 44245)	Ozzy Osbourne 34 18
39	INTUITION (Mercury/PolyGram 836777)	TNT 33 10
40	BACK WITH A BONG (Profile PRO-1275)	Murphy's Law 40 5

GIMME A R.O.A.R.! That stands for Rockers Opposed to Animal Research. It's a new non-profit organization, being formed by **Michael Kraemer**, to fight vivisection. There's been a lot of publicity surrounding this issue of late, and deservedly so. There are too many people who believe that vivisection is a necessary evil, done solely for the purpose of drug testing. This couldn't be further from the truth. Animals are tortured to test such life-saving products as beauty creams and subjected to useless experiments that bring back visions of Auschwitz, just to keep grants rolling in. Kraemer intends to raise funds to educate people on animal research abuses and to save animals from being bought by laboratories. He plans to put together a benefit concert in the near future and any interested parties, rockers or otherwise, can contact him at (213) 665-7522.

There's no comfortable way to segue from this to the other matters in this column, so I might as well start off with the item that blitzed the media in the past week or so—**Jon Bon Jovi's** Las Vegas marriage to high school sweetheart, **Dorthea**. This came as a complete surprise to me, since I'd already assumed they were secretly wed at one point another. Rumor has it that Bon Jovi's management company, **McGhee Entertainment**, did its best to keep the marriage out of the press, but to no avail—**MTV** proudly waved a xeroxed copy of the wedding certificate on vid screens across the nation. Millions of teenage girls must be utterly heartbroken, but what the hey, **Axl Rose**, **Nikki Sixx**, **Bret Michaels** and **Mike Tramp** are still single, so all these girls *still have a chance*, right? (By the way, Bon Jovi got married at the same chapel by the same minister as a *Cash Box* staffer who's trying to keep it all a secret.)

Speaking of Bret and Mike, both **Poison** and **White Lion** are slated to play the **World Series of Rock** at the Alpine Valley in Wisconsin May 26 and 27. Also on the bill are **Tesla**, **Winger** and **Bullet Boys**. Wow, there are tons of single dudes to be had here! I suggest all those disappointed Bon Jovi fans hightail it up to this gig pronto!

There's great news coming in from the **Bad Brains** camp. **H.R.** is back on vocals and **Earl Hudson** is behind the kit once again. Yep, this is the original lineup! When **CB's** own **Kevin Coogan** (a transplanted Washington D.C. native and Brains fanatic) heard the news, he fainted dead away, right on top of the Top 200 Albums chart! As a result (of the lineup change, not Kev's temporary blackout), the release of the Brain's new LP, *Way of the World*, has been postponed until June.

Joe Williams' fave band (to bash, that is), the **Cult**, has recruited a new drummer, **Matt Sorum**. Matt is currently on tour with the group in Europe. What happened to **Nick Curry**, who drummed on the group's latest LP, *Sonic Temple*? I don't know—maybe he ran afoul of Joe. And by the way, Meester Williams, loosen up on the boys, willya? It's only rock & roll!

After an impressive seven sold-out nights at L.A.'s John Anson Ford Theater, **Jane's Addiction** is heading back in the studio to record its second LP. We should have another slab of exotic sickness, pain and fun by fall.

Congrats to the wild and wacky guys in **Extreme**—they just won "Best Hard Rock Band" at the **Boston Music Awards** for the third year in a row. The group will be on the road soon (if they haven't already started by the time you read this) and I recommend that you see them when they hit your town. I head that these guys *kill* live.

It's **Silent Rage!** No, it's **the Hunger!** No, it's **Silent Rage!** Well, the group *tried* to be the Hunger, but nefarious legal matters got in the way, so they're sticking with the old name. It doesn't matter what they're called, they're still a hot young band and their new LP, *Don't Touch Me There*, will be out at the end of the month. **Simmons Records** label head, **Gene (Simmons, natch)** produced three of the songs on the album and the other eight tracks were produced by **Paul Sabu**, who produced **Silent Rage's Chameleon** release. Name-calling aside, this band is really pretty lucky—they already have a tour scheduled. They'll be on the road with **ack Sabbath** and **Kingdom Come**.

Metal Church ex-vocalist **David Wayne** has formed a new band called **Reverend**. It includes drummer **Scott Vogel** and three ex-members of **Heretic**—guitarists **Brian Korban** and **Stuart Fuju** and bassist **Dennis O'Hara**. By the way, Heretic's old singer, **Mike Howe**, is Metal Church's current vocalist. Talk about incestuous!

And just to let you know, the release date for my Weekly Ear Ringer from a couple of issues back, **Whiplash's Insult to Injury**, has been delayed for a few weeks. Mid-June is the time it should be hitting the record stores.

■ METAL PICKS

■ Weekly Ear-Ringer

□ EXCEL: *The Joke's On You* (Caroline Carol 1372)

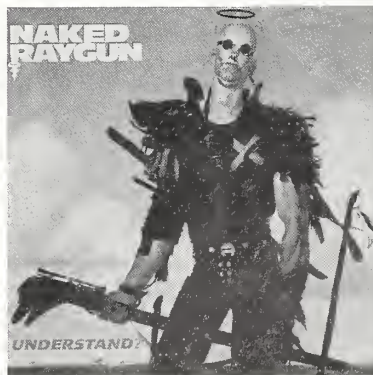
This Venice, Cal. quartet is more than a 'core band. In fact, I haven't seen a powerhouse LP this gripping, moody and intense come out of the L.A. area in a long time. The group flashes its killer instinct in "Drive" and throws in an appropriately snotty version of "Message in a Bottle." Producer Randy Burns gives the record a clean sound while keeping the energy down 'n' dirty—no mean feat! P.S. For those of you out there who think I'm a Dan Clements groupie because I called him a "brutal adonis" a few issues back—I'd love this record, and this band, even if its singer looked like Bozo the Clown. So there!

■ Other Metal Releases

□ SACRILEGE: *Turn Back, Trilobite* (Metal Blade 7 72405)

The singer may sound like Geddy Lee in places, but this sure ain't progressive rock. It's a step back into gothic doom. For a record like this to

work, you need to play up all its different ghostly moods until chills run up your spine. Unfortunately, the typical metal production doesn't capture all the subtleties and nuances that this band has.



□ NAKED RAYGUN: *Understand* (Caroline Carol 1371)

Naked Raygun spits out angry pop through a tidal wave of guitars, sharpened by pointed barbs. Punk should have grown up and taken over the airwaves with stuff like this, instead of leaving the mainstream to panacea prophets like Bobby McFerrin and his "Don't Worry Be Happy" drivel. Yeah, Bobby, go ahead and fiddle while Rome burns, dude! I'm gonna listen to these passionate socio-politicos who tell it like it really is, and also throw in a few hooks for good measure. So tell me, "Which Side You're On"!

□ SWORD: *Sweet Dreams* (Roadracer RR 9476)

This is purely and resolutely heavy metal, with no nods to speed, hardcore, pop, Euro or hard rock. Here are stacks of amps, tons of drums and vocals that rip fearlessly through the wall of noise—everything that got us head-bangers hooked on this wicked and wonderful form of music in the first place. I was beginning to think that real heavy metal was gonna be relegated to the Judas Priest/Iron Maiden archives, but this is only **Sword's** *second* LP, proof that classic heaviness still blazes on.

Janiss Garza

WESTERN REGION

POP

■ High Movers*

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

■ Most Added**

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

R&B

■ High Movers*

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

■ Most Added**

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

COUNTRY

■ High Movers*

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

■ Most Added**

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

SOUTH CENTRAL REGION

POP

■ High Movers*

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

■ Most Added**

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

R&B

■ High Movers*

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

■ Most Added**

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

COUNTRY

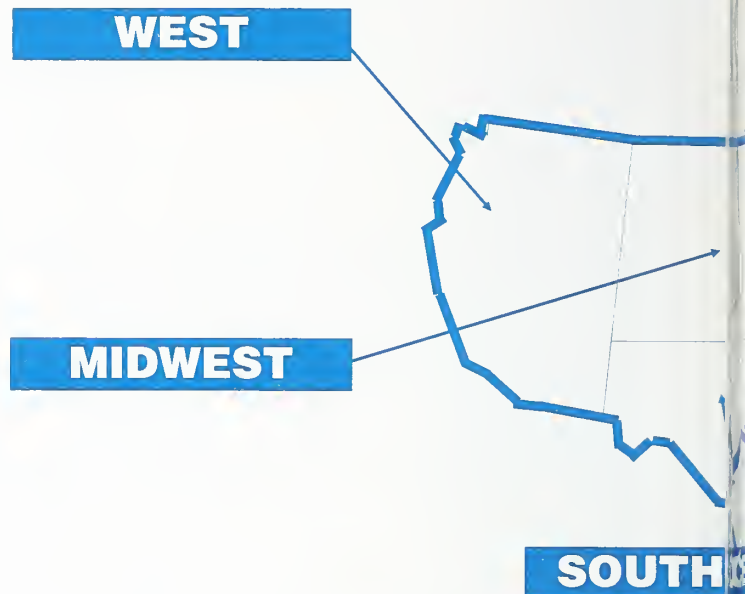
■ High Movers*

1. 5:01 Blues (Epic) Merle Haggard

CASH BOX R

REGIONAL COMPILATION
BASED ON CASH BOX'S

* Average Chart Movement
***Most Added



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

■ Most Added**

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

MIDWESTERN REGION

POP

■ High Movers*

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

■ Most Added**

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

R&B

■ High Movers*

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

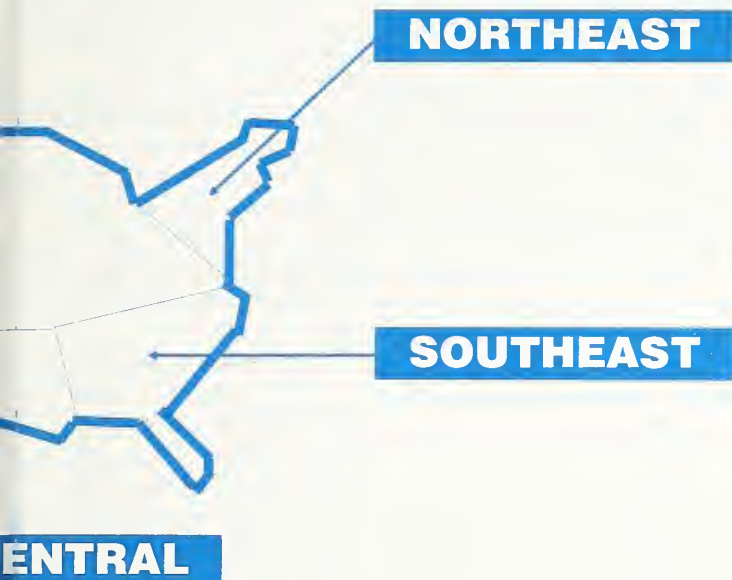
■ Most Added**

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

RADIO REPORT

TOP 100 OF HOT SINGLES WEEKLY RADIO RESEARCH

** Number of Station Ads
as Nationally



COUNTRY

High Movers*

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

Most Added**

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

NORTHEASTERN REGION

POP

High Movers*

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

Most Added**

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

R&B

High Movers*

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

Most Added**

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

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

COUNTRY

High Movers*

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

Most Added**

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

SOUTHEASTERN REGION

POP

High Movers*

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

Most Added**

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

R&B

High Movers*

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

Most Added**

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

COUNTRY

High Movers*

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

Most Added

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

GUARANTEED NATIONAL HITS

POP***

Satisfaction
Richard Marx
(Capitol)

R&B***

Got To Get The Money
Levert
(Atlantic)

COUNTRY***

Houston Solution
Ronnie Milsap
(RCA)

CASH BOX CHARTS

TOP 200 ALBUMS

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

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

May 20, 1989



Top Debut: The Cure #35

		Total Weeks ▼		Last Week ▼	
1	LIKE A PRAYER (Sire 25844)WEA 9.98	MADONNA	1	7	
2	LOC-ED AFTER DARK (Delicious Vinyl/Island DV3000)IND 8.98	tone loc	2	14	
3	THE RAW & THE COOKED (P) (I.R.S. 6273)MCA 8.98	FINE YOUNG CANNIBALS	3	11	
4	G N' R LIES (P/2) (Geffen GHS 24198)WEA 8.98	GUNS N' ROSES	4	23	
5	DON'T BE CRUEL (P/3) (MCA 42185)MCA 8.98	BOBBY BROWN	6	45	
6	VIVID (P) (Epic BFE 44099)CBS	LIVING COLOUR	5	27	
7	BEACHES (G) (Atlantic 81933)WEA 9.98	Original Motion Picture Soundtrack	8	18	
8	SONIC TEMPLE (Beggars Banquet/Sire/Reprise 25871)WEA 9.98	THE CULT	14	4	
9	HANGIN' TOUGH (P) (Columbia FC 40985)CBS	NEW KIDS ON THE BLOCK	10	38	
10	FOREVER YOUR GIRL (P) (Virgin 90943)WEA 9.98	PAULA ABDUL	11	25	
11	ELECTRIC YOUTH (P/2) (Atlantic 81932)WEA 9.98	DEBBIE GIBSON	7	15	
12	VOLUME ONE (P/2)(Wilbury/Warner Bros. 25796)WEA 9.98	TRAVELING WILBURYS	12	28	
13	GIRL YOU KNOW IT'S TRUE (Arista AL-8592)RCA 8.98	MILLI VANILLI	13	9	
14	MYSTERY GIRL (P) (Virgin 91058)WEA 9.98	ROY ORBISON	9	14	
15	FULL MOON FEVER (MCA 6253)MCA 9.98	TOM PETTY	72	2	
16	LARGER THAN LIFE (MCA 6276)MCA 8.98	JODY WATLEY	15	6	
17	APPETITE FOR DESTRUCTION (P/7) (Geffen GHS 24148)WEA 8.98	GUNS N' ROSES	16	90	
18	NEW JERSEY (P/4) (Mercury 836 345-1)POL	BON JOVI	18	33	
19	3 FEET HIGH AND RISING (Tommy Boy 1019)IND 8.98	DE LA SOUL	22	11	
20	SKID ROW (Atlantic 81936)WEA 8.98	SKID ROW	19	15	
21	MELISSA ETHERIDGE (G) (Island 90875)WEA 8.98	MELISSA ETHERIDGE	21	35	
22	TWICE SHY (Capitol 90640)CAP 9.98	GREAT WHITE	29	3	
23	WATERMARK (G) (Geffen GHS 24233)WEA 8.98	ENYA	17	17	
24	GUY (P) (MCA 42176)MCA 8.98	GUY	27	41	
25	STRAIGHT OUTTA COMPTON (G) (Priority/Ruthless 57102)IND 8.98	N.W.A.	26	12	
26	GREEN (P) (Warner Bros. 25795)WEA 9.98	R.E.M.	20	26	
27	NICK OF TIME (Capitol 91268)CAP 8.98	BONNIE RAITT	36	7	
28	...AND JUSTICE FOR ALL (P) (Elektra 60812)WEA 9.98	METALLICA	28	35	
29	EVERYTHING (P) (Columbia OC 44056)CBS	THE BANGLES	23	29	
30	SHOOTING RUBBERBANDS AT THE STARS (P) (Geffen GHS 24192)WEA 8.98	EDIE BRICKELL & NEW BOHEMIANS	30	33	
31	KARYN WHITE (P) (Warner Bros. 25637)WEA 8.98	KARYN WHITE	24	34	
32	SPIKE (G) (Warner Bros. 25848)WEA 9.98	ELVIS COSTELLO	25	13	
33	LET'S GET IT STARTED (G) (Capitol C1-90924)CAP 8.98	M.C. HAMMER	35	30	
34	DIRTY ROTTEN FILTHY STINKING RICH (Columbia 44383)CBS	WARRANT	34	14	
35	DISINTEGRATION (Elektra 60855-1)WEA 9.98	THE CURE	DEBUT		
36	LIFE IS... (RCA 1149-1-J)RCA 8.98	TOO SHORT	37	14	
37	EAZY-DUZ-IT (G) (Priority/Ruthless 57100)IND 8.98	EAZY-E	38	27	
38	WINGER (G) (Atlantic 81867)WEA 8.98	WINGER	33	33	
39	HYSTERIA (P/9) (Mercury 830 675-1)POL 9.98	DEF LEPPARD	32	91	
40	OUT OF ORDER (P) (Warner Bros. 25684)WEA 9.98	ROD STEWART	39	51	
41	LIVING YEARS (G) (Atlantic 81923)WEA 9.98	MIKE & THE MECHANICS	31	27	
42	LOOK SHARP! (EMI 91098)CAP 9.98	ROXETTE	42	5	
43	GIVING YOU THE BEST THAT I GOT (P/3) (Elektra 60827)WEA 8.98	ANITA BAKER	40	29	
44	THE GREAT ADVENTURES OF (G) (Def Jam/Columbia 38-08105)CBS	SLICK RICK	48	22	
45	ORANGES & LEMONS (Geffen GHS 24218)WEA 9.98	XTC	41	10	
46	THE TRINITY SESSION (RCA 8568-1-R)RCA 8.98	COWBOY JUNKIES	43	18	
47	NEW YORK (Sire 25829)WEA 9.98	LOU REED	46	17	
48	A NEW FLAME (Elektra 60828)WEA 8.98	SIMPLY RED	50	11	
49	THE GREAT RADIO CONTROVERSY (G) (Geffen GHS 24224)WEA 8.98	TESLA	47	14	
50	SILHOUETTE (P/2) (Arista AL-8457)RCA 9.98	KENNY G	49	31	
51	OPEN UP AND SAY...AHH! (P/4) (Enigma C1-48493)CAP 8.98	POISON	45	53	
52	HEADLESS CHILDREN (Capitol 48942)CAP 8.98	W.A.S.P.	51	6	
53	IT TAKES TWO (G) (Profile PRO-1267)IND 8.98	ROB BASE & D.J. E-Z ROCK	55	34	
54	LITA (RCA 6397-1-R)RCA 8.98	LITA FORD	65	4	
55	IN YOUR FACE (PolyGram 839 192)POL	KINGDOM COME	68	3	
56	VOICES OF BABYLON (Columbia 44449)CBS	THE OUTFIELD	54	6	
57	DANCING WITH THE LION (Columbia OC 45154)CBS	ANDREAS VOLLENWEIDER	52	6	
58	RAIN MAN (Capitol 91866)CAP 8.98	Original Motion Picture Soundtrack	44	11	
59	REPEAT OFFENDER (EMI 90380)CAP 9.98	RICHARD MARX	DEBUT		
60	YELLOW MOON (A&M 5240)RCA 8.98	NEVILLE BROTHERS	63	8	
61	GIPSY KINGS (Elektra Musician 60845)WEA 9.98	GIPSY KINGS	56	23	
62	GREATEST HITS III (G)(Warner Bros./Curb 25834)WEA 9.98	HANK WILLIAMS JR.	62	13	
63	2 HYPE (G)(Select SEL 21628)IND 8.98	KID 'N PLAY	59	26	
64	LOVE AND ROCKETS (Beggars Banquet 9715)RCA	LOVE AND ROCKETS	DEBUT		
65	TECHNIQUE (Owest/WB 25845)WEA 9.98	NEW ORDER	60	15	
66	DON'T TELL A SOUL (Sire/Reprise 25831)WEA 8.98	THE REPLACEMENTS	57	14	
67	2ND WAVE (Columbia FC 44284)CBS	SURFACE	69	29	
68	RIVER OF TIME (G) (Curb/RCA 95951-1-R)RCA 8.98	THE JUDDS	71	5	
69	BLAZE OF GLORY (A&M 5249)RCA	JOE JACKSON	92	3	
70	HEART BREAK (P)(MCA 42207)MCA 8.98	NEW EDITION	66	35	
71	OPERATION: MINDCRIME (G) (EMI 48640)CAP 9.98	QUEENSRYCHE	73	6	
72	THE RIGHT STUFF (G) (Wing/PolyGram 835 964-1)POL	VANESSA WILLIAMS	53	15	
73	101 (Sire 25853)WEA 15.98	DEPECHE MODE	58	8	
74	ROCK & ROLL STRATEGY (A&M SP 5218)RCA 8.98	THIRTY-EIGHT SPECIAL	76	30	
75	ANCIENT HEART (Reprise 25839)WEA 8.98	TANITA TIKARAM	74	13	
76	BULLETBOYS (G) (Warner Bros. 25782)WEA 8.98	BULLETBOYS	75	28	
77	JUST COOLIN' (G) (Atlantic 81926)WEA 9.98	LEVERT	64	27	
78	TAKE 6 (Reprise 25670)WEA 9.98	TAKE 6	67	11	
79	CRACKERS INTERNATIONAL (Sire 25904)WEA 6.98	ERASURE	152	2	
80	TRACY CHAPMAN (P/3) (Elektra 60774)WEA 8.98	TRACY CHAPMAN	70	57	
81	LONG COLD WINTER (P/2) (Mercury 834 612-1)POL	CINDERELLA	77	44	
82	TIME AND TIDE (G) (Epic BFE 40767) CBS	BASIA	81	49	
83	RATTLE AND HUM (P/3) (Island 91003)WEA 14.98	U2	78	30	
84	INDIGO GIRLS (Epic 45044)CBS	INDIGO GIRLS	99	7	
85	SWASS (G) (Nasty Mix 70123)IND	SIR MIX-A-LOT	85	34	
86	HEAVEN (Capitol C1-90959)CAP 8.98	BEBE & CECE WINANS	89	15	
87	STRAIGHT TO THE SKY (Columbia OC 44378)CBS	LISA LISA & CULT JAM	135	2	
88	BOOM BOOM CHI BOOM BOOM (Sire/Reprise 25888)WEA 9.98	TOM TOM CLUB	88	6	
89	IN MY EYES (LMR 5531)IND 8.98	STEVIE B	79	12	
90	THIS WOMAN (G) (RCA 8369-1)RCA 8.98	K.T. OSLIN	97	34	
91	CROSS THAT LINE (Elektra 60794)WEA 9.98	HOWARD JONES	86	7	
92	SOMETHING REAL (Elektra 60852)WEA 9.98	PHOEBE SNOW	106	7	
93	GREATEST HITS (P) (Columbia OC 44493)CBS	JOURNEY	82	25	
94	MESSAGES FROM THE BOYS (G) (Motown MOT-6260) MCA 8.98	THE BOYS	84	30	
95	SOUTHERN STAR (G) (RCA 8587-1-R)RCA 8.98	ALABAMA	83	14	
96	CITY STREETS (Capitol 90885)CAP 9.98	CAROLE KING	100	5	
97	WORKING GIRL (Arista 8593)RCA 8.98	Original Motion Picture Soundtrack	61	11	
98	STREET FIGHTING YEARS (A&M 3927)RCA 9.98	SIMPLE MINDS	DEBUT		
99	BLESSING IN DISGUISE (Elektra 60817)WEA 8.98	METAL CHURCH	94	11	
100	DOOLITTLE (4AD/Elektra 60856)WEA	THE PIXIES	107	3	
101	WHAT UP, DOG? (Chrysalis 41664)CBS	WAS(NOT WAS)	90	28	
102	BLAST OFF (EMI 91401)CAP	STRAY CATS	104	4	
103	FAITH (P/7) (Columbia OC 40867)CBS	GEORGE MICHAEL	93	78	
104	DONNY OSMOND (Capitol 92354)CAP 8.98	DONNY OSMOND	142	2	
105	LYLE LOVETT AND HIS LARGE BAND (MCA Curb 42263)MCA 9.98	LYLE LOVETT	80	15	
106	THROUGH THE STORM (Arista AL 8572)RCA 9.98	ARETHA FRANKLIN	DEBUT		
107	I WANT OUT (RCA 9709-1-R)RCA 9.98	HELLOWEEN	111	5	
108	EXTREME (A&M 5238)RCA	EXTREME	113	7	
109	BLUE MURDER (Geffen 24212)WEA 9.98	BLUE MURDER	170	2	
110	VIXEN (G) (EMI 46991)CAP 9.98	VIXEN	101	32	
111	TODAY (Motown MOT-6261)MCA 8.98	TODAY	103	24	
112	K9-POSSE (Arista AL-8569)RCA 8.98	K9-POSSE	109	14	

113	BUCK WILD (Virgin 91021)WEA 9.98	E.U.	117	7
114	COCKTAIL (P/4) (Elektra 60806)WEA 9.98	Original Motion Picture Soundtrack	105	39
115	ANY LOVE (Epic OE 44308)CBS	LUTHER VANDROSS	96	31
116	ANOTHER PLACE AND TIME (Atlantic 81987)WEA 9.98	DONNA SUMMER	DEBUT	
117	FABULOUS DISASTER (Combat 2001)IND 8.98	EXODUS	122	13
118	TO WHOM IT MAY CONCERN (Columbia FC 45065)CBS	THE PASADENAS	95	9
119	HIGH HAT (Virgin 91022)WEA 8.98	BOY GEORGE	119	9
120	ORIGINAL STYLIN' (Arista 8571)RCA 8.98	3 TIMES DOPE	124	8
121	EAST (Epic OE 45022)CBS	HIROSHIMA	120	8
122	ZIGZAGGING THROUGH GHOSTLAND (Epic 44343)CBS	THE RADIATORS	123	7
123	SAY ANYTHING (WTG SP 45140)CBS	Original Motion Picture Soundtrack	138	2
124	I WANNA HAVE SOME FUN (G) (RCA 1150-1-J)RCA 9.98	SAMANTHA FOX	87	27
125	MAKE IT LAST FOREVER (P/2) (Elektra 60763)WEA 8.98	KEITH SWEAT	121	75
126	THE BOY GENIUS (FEAT. A NEW BEGINNING) (Atlantic 81941)WEA	KWAME	141	3
127	BEYOND THE BLUE NEON (G) (MCA 42266)MCA 8.98	GEORGE STRAIT	102	12
128	SPELLBOUND (Warner Bros. 25781)WEA 9.98	JOE SAMPLE	134	4
129	BRAZIL CLASSICS 1: BELEZA TROPICAL (Sire/Fly 25805)WEA 8.98	VARIOUS ARTISTS	110	12
130	DREAM A LITTLE DREAM (Cypress/A&M 0125)RCA 8.98	Original Motion Picture Soundtrack	132	4
131	MR. JORDAN (Atlantic 81928)WEA 9.98	JULIAN LENNON	98	8
132	HOLD AN OLD FRIEND'S HAND (P)(MCA 6267)MCA 8.98	TIFFANY	91	24
133	CALM ANIMALS (RCA 8561-R)RCA 8.98	THE FIXX	108	16
134	GREATEST HITS (P) (Warner Bros. 25801)WEA 9.98	FLEETWOOD MAC	115	24
135	FRUIT ON THE BOTTOM (Columbia FC 45035)CBS	WENDY & LISA	114	8
136	HOLD ME IN YOUR ARMS (RCA 8589-1-R)RCA 8.98	RICK ASTLEY	116	17
137	REACH FOR THE SKY (G)(Atlantic 81929)WEA 9.98	RATT	118	27
138	QUEEN ELVIS (A&M SP 5241)RCA 8.98	ROBYN HITCHCOCK & THE EGYPTIANS	127	10
139	WILD AND LOOSE (Capitol 90926)CAP 8.98	OAKTOWN'S 3-5-7	180	2
140	TAKE IT WHILE IT'S HOT (Atco 90917)WEA 8.98	SWEET SENSATION	126	8
141	ROOT HOG OR DIE (Enigma 7 73335-1)CAP	MOJO NIXON & SKID ROPER	143	6
142	WE'RE MOVIN' UP (Warner Bros. 25849)WEA 9.98	ATLANTIC STARR	DEBUT	
143	START OF A ROMANCE (Atlantic 81853)WEA 9.98	SKYY	156	4
144	DANGEROUS AGE (Atlantic 81884)WEA 8.98	BAD COMPANY	146	37
145	HEADLESS CROSS (I.R.S. 82002)MCA 9.98	BLACK SABBATH	149	3
146	PRIDE (P) (Atlantic 81768)WEA 8.98	WHITE LION	129	80
147	URBAN DAYDREAMS (GRP GR-9587)IND	DAVID BENOIT	157	2
148	BLOW MY FUSE (Atlantic 81877)WEA 8.98	KIX	130	33
149	SARAYA (Polydor 837 734-1)POL	SARAYA	DEBUT	
150	TWIST OF SHADOWS (Wing/PolyGram 839 233-4)POL	XYMOX	154	2
151	FUN & GAMES (TVT CN2550)IND	THE CONNELLS	158	4
152	IT TAKES A NATION OF MILLIONS TO HOLD US BACK (G) (Def Jam FC 44303) CBS	PUBLIC ENEMY	150	44
153	SMASHES, THRASHES & HITS (P) (Mercury 836 427-1)POL	KISS	133	25
154	DREAMING #11 (Relativity 88561-8265)IND 6.98	JOE SATRIANI	153	26
155	BARRY MANILOW (Arista 8570)RCA 9.98	BARRY MANILOW	DEBUT	
156	SPELL (Mika/Polydor 835 713-1)POL	DEON ESTUS	144	4
157	WHAT TIME IS IT (Gucci 3309)IND 8.98	GUCCI CREW II	145	17
158	GREATEST HITS (G) (Curb/RCA 8318-1-R)RCA 9.98	THE JUDDS	147	39
159	POWER (G) (Sire 25765)WEA 8.98	ICE-T	151	34
160	IN EFFECT MODE (P) (Uptown/Warner Bros. 25662)WEA 8.98	AL B. SURE!	159	54
161	STATE OF EUPHORIA (Megaforce/Atlantic 91004)WEA	ANTHRAX	166	2
162	HEART'S HORIZON (Reprise 25778)WEA 9.98	AL JARREAU	160	25
163	POWERFUL STUFF (CBS OZ 45094)CBS	THE FABULOUS THUNDERBIRDS	125	4
164	THE LOVER IN ME (G) (MCA 42249)MCA 8.98	SHEENA EASTON	112	26
165	SIMPLE PLEASURES (P) (EMI-Manhattan E1-49059)CAP 9.98	BOBBY McFERRIN	162	58
166	DICE (Def American/Geffen 24214)WEA 9.98	ANDREW DICE CLAY	169	3
167	STREET READY (Island/Atlantic 91072)WEA 8.98	LEATHERWOLF	171	3
168	COPPERHEAD ROAD (Uni Uni-7)MCA 8.98	STEVE EARLE	128	29
169	WILL THE CIRCLE BE UNBROKEN VOL. II (Universal 17847)MCA	NITTY GRITTY DIRT BAND	DEBUT	
170	LINCOLN (Bar None/Restless 72600)CAP 8.98	THEY MIGHT BE GIANTS	167	18
171	REAL LIFE STORY (Verve Forecast 837 697-1)POL	TERRI LYNE CARRINGTON	177	2
172	MOVE SOMETHIN' (G) (Luke Skywalker XR 101)IND 8.98	2 LIVE CREW	174	53

173	YOUNGEST IN CHARGE (Profile 1280)IND	SPECIAL ED	188	2
174	LOVE SEASON (Orpheus 75602)CAP	ALEX BUGNON	173	7
175	INFORMATION SOCIETY (G) (Tommy Boy TBLP 25691)WEA 8.98	INFORMATION SOCIETY	131	42
176	THE PROMISE (Columbia 45215)CBS	KIRK WHALUM	DEBUT	
177	OLD 8X10 (P) (Warner Bros 25738)WEA 8.98	RANDY TRAVIS	176	43
178	BAD (P/6) (Epic OE 40600)CBS	MICHAEL JACKSON	175	87
179	BEELZEBUBBA (Enigma/Fever 73351)CAP 8.98	DEAD MILKMEN	155	9
180	EPONYMOUS (I.R.S. 6262)MCA 8.98	R.E.M.	172	31
181	WHISPERS AND PROMISES (Warner Bros. 25902)WEA 9.98	EARL KLUGH	DEBUT	
182	ACT A FOOL (Capitol C1-90544)CAP 8.98	KING TEE	181	24
183	WORKBOOK (Virgin 91240)WEA 9.98	BOB MOULD	DEBUT	
184	ROAD TO THE RICHES (Cold Chillin'/Warner Bros. 25820)WEA 9.98	KOOL G RAP & D.J. POLO	182	7
185	TELL IT TO MY HEART (P) (Arista AL 8529)RCA 8.98	TAYLOR DAYNE	137	70
186	OUB12 (P/3) (Warner Bros 25732)WEA 9.98	VAN HALEN	140	49
187	FISHERMAN'S BLUES (Chrysalis 41589)CBS	THE WATERBOYS	139	25
188	THE DESOLATE ONE (Fresh 82010)IND 8.98	JUST-ICE	148	7
189	GROSS MISCONDUCT (Megaforce/Caroline 1360)IND	M.O.D.	161	11
190	NOTHING'S SHOCKING (Warner Bros. 25727)WEA 8.98	JANE'S ADDICTION	178	37
191	SHORT SHARP SHOCKED (Mercury 834 924-1)POL	MICHELLE SHOCKED	163	34
192	WINDHAM HILL SAMPLER '89 (Windham Hill WH1082)RCA 9.98	VARIOUS ARTISTS	165	6
193	WHO? (Wing/PolyGram 835 439-1)POL	TONY! TONI! TONE!	191	17
194	A SHOW OF HANDS (G) (Mercury 836 346-1)POL	RUSH	164	18
195	NO REST FOR THE WICKED (P) (CBS OZ 44245)CBS	OZZY OSBOURNE	192	31
196	UNION (A&M SP 5175)RCA 8.98	TONI CHILDS	189	45
197	DYLAN & THE DEAD (Columbia OC 45056)CBS	BOB DYLAN & THE GREATFUL DEAD	187	14
198	KICK (P/3) (Atlantic 81796)WEA 9.98	INXS	168	80
199	24/7 (4th & B'Way 4011)WEA 8.98	DINO	186	10
200	IN DREAMS (Virgin 90604)WEA 12.98	ROY ORBISON	179	17

ALPHABETIZED TOP 200 ALBUMS (BY ARTIST)

2 Live Crew / 172	Earle, Steve / 168	K9-Posse / 112	Outfield / 56	Thirty-Eight Special / 74
3 Times Dope / 120	Easton, Sheena / 164	Kid N Play / 63	Pasadenas / 118	Tiffany / 132
Abdul, Paula / 10	Eazy-E / 37	King, Carole / 96	Petty, Tom / 15	Tikaram, Tanita / 75
Alabama / 95	Enya / 23	Kingdom Come / 55	Pixies / 100	Today / 111
Anthrax / 161	Erasure / 79	King Tee / 182	Poison / 51	Tom Tom Club / 88
Astley, Rick / 136	Estus, Deon / 156	Kiss / 153	Public Enemy / 152	Tone Loc / 2
Atlantic Star / 142	Etheridge, Melissa / 21	Kix / 148	Queensryche / 71	Tony! Toni! Tone! / 193
Bad Company / 144	E.U. / 113	Klugh, Earl / 181	Radiators / 122	Too Short / 36
Baker, Anita / 43	Exodus / 117	Kool G Rap / 184	Ratt, Bonnie / 27	Traveling Wilburys / 12
Bangles / 29	Extreme / 108	Kwame / 126	Ratt / 137	R.E.M. / 26,180
Base, Rob / 53	Fabulous T-Birds / 163	Leatherwolf / 167	Reed, Lou / 47	Replacements / 66
Basia / 82	Fine Young Cannibals / 3	Lennon, Julian / 131	Roxette / 42	Rush / 194
Benoit David / 147	Black Sabbath / 145	Lever / 77	Sample, Joe / 128	Saraya / 149
Blue Magic / 170	Blue Murder / 109	Living Colour / 6	Saraya / 149	Satriani, Joe / 154
Bon Jovi / 18	Bon Jovi / 18	Love And Rockets / 64	Saraya / 149	Shocked, Michele / 191
Boy George / 119	Boy George / 119	Lovett, Lyle / 105	Saraya / 149	Simple Minds / 98
Boys, The / 94	Boys, The / 94	M.C. Hammer / 33	Satriani, Joe / 154	Simply Red / 48
Brazil Classics / 129	Boys, The / 94	Madonna /	Shocked, Michele / 191	Sir Mix A Lot / 85
Brickell, Edie / 30	Brazil Classics / 129	Manlow, Barry / 155	Skid Row / 20	Skyy / 143
Brown, Bobby / 5	Brickell, Edie / 30	Marx, Richard / 59	Slick Rick / 44	Smithereens / 119
Bugnon, Alex / 174	Brown, Bobby / 5	McFerrin, Bobby / 165	Smithereens / 119	Snow, Phoebe / 92
Bulletboys / 76	Bugnon, Alex / 174	Metal Church / 99	Snow, Phoebe / 92	Special Ed / 173
Carrington, Terri Lynn / 171	Bulletboys / 76	Metallica / 28	Special Ed / 173	Stevie B / 89
Chapman, Tracy / 80	Carrington, Terri Lynn / 171	Michael George / 103	Stevie B / 89	Stewart, Rod / 40
Childs, Toni / 196	Chapman, Tracy / 80	Helloween / 107	Stewart, Rod / 40	Strait, George / 127
Cinderella / 81	Childs, Toni / 196	Hiroshima / 121	Strait, George / 127	Stray Cats / 102
Clay, Andrew Dice / 166	Cinderella / 81	Hitchcock, Robyn / 138	Stray Cats / 102	Summer, Donna / 116
Connells / 151	Clay, Andrew Dice / 166	Ice-T / 159	Summer, Donna / 116	Sure!, Al B. / 160
Costello, Elvis / 32	Connells / 151	Indigo Girls / 84	Sure!, Al B. / 160	Surface / 67
Cowboy Junkies / 46	Costello, Elvis / 32	Info Society / 175	Surface / 67	Sweet, Keith / 125
Cult / 8	Cowboy Junkies / 46	INXS / 198	Sweet, Keith / 125	Sweet Sensation / 140
Cure / 35	Cult / 8	Jackson, Michael / 178	Sweet Sensation / 140	Take 6 / 78
Dead Milkmen / 179	Cure / 35	Jackson, Joe / 69	Take 6 / 78	Taylor Dayne / 185
Def Leppard / 39	Dead Milkmen / 179	Jane's Addiction / 190	Taylor Dayne / 185	Testa / 49
De La Soul / 19	Def Leppard / 39	Jarreau, Al / 162	Testa / 49	They Might Be Giants
Depeche Mode / 73	De La Soul / 19	Jones, Howard / 91	They Might Be Giants	Working Girl / 97
Dino / 199	Depeche Mode / 73	Journeys / 93	Working Girl / 97	
Dylan & The Dead / 197	Dino / 199	Judds / 68,158		
	Dylan & The Dead / 197	Just Ice / 188		
		Kenny G / 50		
		Osmond, Donny / 104		

■ SINGLES GOING STEADY



SAY ANYTHING: But get us **Peter Gabriel!** The *Say Anything* soundtrack on WTG Records is a rich source of musical eclecticism, perhaps the best of the year. It ranges from corporate rock (**Nancy Wilson**) to guitar-blitz masters (**Living Colour**), to such alternative genius as the **Red Hot Chili Peppers** and **The Replacements**.

There's a what-the-hell-was-that? song, **Freiheit's** "Keeping the Dream Alive," which sounds like **Paul McCartney** in younger days. But if any song is crucial to this fine film (starring **John Cusack** and directed by **Cameron Crowe**), it is Gabriel's "In Your Eyes." I talked to Elliot Lurie, senior VP of music for 20th Century Fox, who's job it is to obtain rights for songs and oversee the placement of score and song music in the film. Was it a difficult obtaining this classic tune for the film?

Explains Lurie: "When the rough cut of the film was first shown to me by Cameron Crowe, there was very little 'temp' music in it, even in the party scene. [Normally a rough cut contains temporary filler songs before the actual songs are chosen and cleared for use.] The only song in from the beginning was 'In Your Eyes,' which emanated from the boom-box held over John Cusack's head, and during the scene when John and Ione's characters make love in the car. We had always thought that it would be ideal to have a new song there, and we had a number of songs that worked very well, but none as well as that. It brought the chill every time you saw it. It was just familiar enough, but not played out. Lyrically and musically it just had the right feel.

"Cameron spoke to Peter on the phone and we arranged for Peter to see a video of the film. After he saw how the song was used in the film he gave his approval and we got the rights. However Cameron, Fox and Danny Bramson [music supervisor and co-producer of the LP] were intent that if we were to use it in that kind of pivotal way, we wanted the album rights to it. All of us have done too many projects where the feature song is not available on the album, or songs on the album which were not on the film.

"After we saw the rough cut, we talked to Peter's management about using the song in advertisements and trailers with the possibility of replacing it in the final version. Peter Gabriel was very precise on one point—he would not allow use in ads if it was not used as he'd seen it in the film. When we negotiated to put it on the soundtrack album I turned that argument around—if we're going to feature it in the film, let's make sure that we make it available to the public on the album."

Lurie reports that a pretty penny was paid for the rights, but it's inclusion was an important element in the success of a couple of critical scenes.

The moral of the story: When a director falls in love with a song in a specific scene, it's very difficult to get him to change his mind about it, despite the cost. If I were a songwriter interested in film I'd get to know a few music editors, and get my tunes on the temp tracks.

Julius Robinson

■ TOP OF THE POPS

□ Singles



□ **PAUL McCARTNEY:** "My Brave Face" (Capitol P-B-44367)

If you loved McCartney and Elvis Costello's "Veronica," you'll like their latest collaboration quite a bit. In fact, you'd probably love it if you didn't know it was Paul at the helm. Expectations for Paul are always double those for mere mortals. Nonetheless, there's a fine driving feel, a brilliantly scripted and melodic B-section-lift to the chorus—in short, a bunch of neat parts. It doesn't add up as well as some of Paul's greatest songs, but it's certainly a muscular tune, enough to whet our appetites for Paul's upcoming LP "Flowers in the Dirt." Will chart high.

□ **ROCKMELONS:** "New Groove" (Atlantic 7-88908)

I can't rave loudly enough about these phenomenal funksters from the Land Down Under. Their heritage is Sly Stone and a funky Stevie Wonder. Play it!

□ **LOVE AND ROCKETTS:** "So Alive" (RCA 8956-7-R)

If you set your sights low enough, you're sure to hit the mark. A pointless, numbing verse is barely relieved by the boring chorus and dull groove. Next!



□ **TIME GALLERY:** "Taking the Best" (Atlantic 7-88926)

This is one of those songs that sounds like a hit on first listen. The Swedish foursome have musical chops as well. Patrick de Vee is a terrific singer. Add!

□ **EXPOSE:** "What You Don't Know" (Arista AS1-9836)

Expose delivers its predictable dance-pop track with professional precision. This ought to keep club-goers bumping and popsters thumping.

□ **GEORGE DUKE:** "Love Ballad" (Elektra 7-69296)

Pleasant AC instrumental features a flutish keyboard sound by the Duke of loveliness and good taste.

□ **THIRD WORLD:** "Forbidden Love" (Mercury 874 054-7-DJ)

A rather standard reggae song might make for an interesting change of pace on pop radio. Fine vocals highlight the cut.

□ **WANG CHUNG:** "Praying to a New God" (Geffen 7-22969)

A blistering dance-rocker with a different slant. Ripe for a video, this song should put Wang Chung back in business.

□ Albums



□ **CYNDI LAUPER:** *A Night to Remember* (Epic E 44318)

This time around, Lauper has decided to take no chances and has covered or co-written six tunes with hitmakers Steinberg & Kelly, two with Diane Warren, two with Franke Previte. The results are generally good, with songs like S&K's "I Drove All Night" and "Unconditional Love" sounding like classics. However, calculated dance numbers like "Dancing with a Stranger" do nothing for the credibility of this effort. Lauper should get a couple of hits out of this LP.

CASH BOX CHARTS

TOP 100 SINGLES

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

May 20, 1989



#1 Single: Jody Watley



#1 Debut: Doobie Brothers #60



To Watch: The Bangles #46

			Total Weeks Last Week ▼
1	REAL LOVE (MCA 53484)	Jody Watley	2 10
2	FOREVER YOUR GIRL (Virgin 7-99230)	Paula Abdul	4 11
3	I'LL BE THERE FOR YOU (Mercury/Polygram 872 564-7)	Bon Jovi	1 11
4	LIKE A PRAYER (Sire/Warner Bros. 2/4-7-27539)	Madonna	3 10
5	ROCK ON (Cypress 1420/A&M)	Michael Damian	12 9
6	SOLDIER OF LOVE (Capitol 44369)	Donny Osmond	15 9
7	AFTER ALL (Geffen 7-27529)	Cher & Peter Cetera	9 11
8	CULT OF PERSONALITY (Epic 34-68611)	Living Colour	8 11
9	ELECTRIC YOUTH (Atlantic 7-88919)	Debbie Gibson	13 8
10	PATIENCE (Geffen 7-22996)	Guns N' Roses	16 7
11	THINKING OF YOU (Cutting Mercury 872502-7)	Sa-fire	11 15
12	FUNKY COLD MEDINA (Delicious Vinyl 104)	Tone Loc	5 12
13	WIND BENEATH MY WINGS (Atlantic 7-88972)	Bette Midler	17 11
14	HEAVEN HELP ME (Mika/Polydor 871 538-7)	Deon Estus	6 13
15	EVERY LITTLE STEP (MCA 53618)	Bobby Brown	20 8
16	I KO I KO (Capitol 44343)	Belle Stars	19 11
17	EVERLASTING LOVE (Elektra 7-69308)	Howard Jones	21 10
18	SECOND CHANCE (A&M 1273)	38 Special	7 16
19	I'LL BE LOVING YOU (FOREVER) (Columbia 38-68671)	New Kids on the Block	22 8
20	THROUGH THE STORM (Arista AS1-9809)	Aretha Franklin & Elton John	24 6
21	SHE DRIVES ME CRAZY (IRS 53483)	Fine Young Cannibals	10 17
22	SATISFIED (EMI 50189)	Richard Marx	37 3
23	CLOSE MY EYES (RCA 8899-7-R)	Lita Ford & Ozzy Osbourne	26 12
24	THE LOOK (EMI 50190)	Roxette	14 14
25	WHERE ARE YOU NOW? (WTG 31-68625)	Jimmy Harnen	27 11
26	BUFFALO STANCE (Virgin 7-99231)	Neneh Cherry	33 7
27	CRY (Polydor/PolyGram 871 110-7)	Waterfront	29 7
28	THE VOICES OF BABYLON (Columbia 38-68601)	The Outfield	30 9
29	POP SINGER (Mercury/Polygram 838 2201)	John Cougar Mellencamp	34 4
30	ROCKET (Mercury/PolyGram 872 614-7)	Def Leppard	18 12
31	ROOM TO MOVE (PolyGram 871 4187)	Animotion	23 13
32	CIRCLE (Geffen 7-27580)	Eddie Brickell & New Bohemians	35 7
33	SINCERELY YOURS (Atco/Atlantic 7-99246)	Sweet Sensation	28 15
34	GIVING UP ON LOVE (RCA 8872)	Rick Astley	36 5
35	THIS TIME I KNOW IT'S FOR REAL (Atlantic 7-88899)	Donna Summer	42 4
36	LITTLE JACKIE WANTS TO BE A STAR (Columbia 38-68674)	Lisa Lisa and Cult Jam	39 6
37	A SHOULDER TO CRY ON (Warner Bros./Sire 7-27645)	Tommy Page	31 14
38	I ONLY WANNA BE WITH YOU (Jive/RCA 1192)	Samantha Fox	38 9
39	DOWNTOWN (A&M 1272)	One 2 Many	41 8
40	MISS YOU LIKE CRAZY (EMI 50185)	Natalie Cole	43 6
41	BABY DON'T FORGET MY NUMBER (Arista AS1-9832)	Milli Vanilli	49 4
42	COMING HOME (Mercury/PolyGram 872 982-7)	Cinderella	45 7
43	GIRL YOU KNOW ITS TRUE (Arista S-3396)	Milli Vanilli	25 18
44	CUDDLY TOY (FEEL FOR ME) (Epic 34-68549)	Roachford	47 5
45	VERONICA (Warner Bros. 7-22981)	Elvis Costello	50 6
46	BE WITH YOU (Columbia 38-68744)	The Bangles	57 3
47	I DROVE ALL NIGHT (Epic 34-68759)	Cyndi Lauper	51 3
48	I WON'T BACK DOWN (MCA 53369)	Tom Petty	54 4
49	SEVENTEEN (Atlantic 871 4187)	Winger	44 13
50	ROOMS ON FIRE (Atlantic 7-99216)	Stevie Nicks	65 3
51	YOUR MAMA DON'T DANCE (Capitol-B44293)	Poison	40 15

			Total Weeks Last Week ▼
52	GOOD THING (I.R.S. 53639)	Fine Young Cannibals	62 3
53	SEEING IS BELIEVING (Atlantic 7-88921)	Mike and the Mechanics	53 5
54	ETERNAL FLAME (Columbia 38-68533)	The Bangles	46 16
55	SUPERWOMAN (Warner Bros. 7-27773)	Karyn White	32 16
56	STAND (Warner Bros. 27688)	R.E.M.	48 18
57	I'LL BE YOU (Sire/Reprise 7-27628)	The Replacements	58 6
58	ROUND & ROUND (Qwest/Warner Bros. 7-27524)	New Order	60 7
59	CLOSER THAN FRIENDS (Columbia 38-08537)	Surface	64 6
60	THE DOCTOR (Capitol B-44376)	The Doobie Brothers	DEBUT
61	MY HEART CAN'T TELL YOU NO (Warner Bros. 7-27729)	Rod Stewart	52 23
62	I LIKE IT (Island 7483)	Dino	75 2
63	THE LIVING YEARS (Atlantic 7-88964)	Mike & The Mechanics	55 19
64	BIRTHDAY SUIT (Columbia 38-68569)	Johnny Kemp	56 14
65	WHAT YOU DON'T KNOW (Arista AS1-9836)	Expose	DEBUT
66	LET ME IN (EMI 50185)	Eddie Money	66 6
67	WHO DO YOU GIVE YOUR LOVE TO (Wing/PolyGram 887 743)	Michael Morales	71 3
68	THE DIFFERENT STORY (WORLD OF LUST AND CRIME) (Elektra 7-69307)	Peter Schilling	59 8
69	IF YOU DON'T KNOW ME BY NOW (Elektra 7-69297)	Simply Red	76 3
70	I WANT IT ALL (Capitol B-44372)	Queen	78 2
71	THE MAYOR OF SIMPLETON (Geffen 7-27552)	XTC	74 4
72	NOW YOU'RE IN HEAVEN (Atlantic 7-88925)	Julian Lennon	73 4
73	TOY SOLDIERS (Columbia 38-68747)	Martika	DEBUT
74	WE CAN LAST FOREVER (Reprise 7-22985)	Chicago	79 3
75	THE CULT (Capitol B-44376)	The Cult	DEBUT
76	ANYTHING CAN HAPPEN (Chrysalis VS4-43365)	Was(Not Was)	80 4
77	YOU GOT IT (Virgin 99245)	Roy Orbison	61 18
78	DOWN BOYS (Columbia 38-68606)	Warrant	81 4
79	SEND ME AN ANGEL (Curb/MCA 10531)	Real Life	82 2
80	CRAZY ABOUT HER (Warner Bros. 27657)	Rod Stewart	84 3
81	YOU AIN'T SEEN NOTHING YET (Sire/Warner Bros. 7-27628)	Figures On A Beach	68 6
82	INTO THE NIGHT (Polydor 889 368)	Benny Mardones	85 2
83	SO ALIVE (RCA 8956-7-R)	Love And Rockets	DEBUT
84	I WANNA BE THE ONE (LMR 74003)	Stevie B	69 12
85	ROCK AND HARD PLACE (Virgin 7-99215)	Cutting Crew	88 2
86	STOP (A&M 1234)	Sam Brown	70 5
87	ONCE BITTEN TWICE SHY (Capitol B-44366)	Great White	DEBUT
88	LOST IN YOUR EYES (Atlantic 7-27570)	Debbie Gibson	72 17
89	ORINAOCO FLOW (SAIL AWAY) (Geffen 7-27633)	Enya	63 17
90	HEY BABY (Epic ZS4-68891)	Henry Lee Summer	DEBUT
91	WALK THE DINOSAUR (Chrysalis ZS4 4331)	Was(Not Was)	67 16
92	DREAMIN (Wing 871 078-7/Polygram)	Vanessa Williams	77 17
93	YOU'RE NOT ALONE (Warner Bros. 27757)	Chicago	83 21
94	SWEET JANE (RCA 8872)	Cowboy Junkies	87 5
95	REPETITION (Tommy Boy/Reprise 7-27659)	Information Society	86 7
96	ALL THIS I SHOULD HAVE KNOWN (A&M AM 1401)	Breathe	89 5
97	PARADISE CITY (Geffen-27570)	Guns N' Roses	90 18
98	DON'T TELL ME LIES (A&M 1267)	Breathe	91 17
99	CRYIN' (EMI 50141)	Vixen	92 17
100	SOMEBODY LIKE YOU (Capitol 50176)	Robbie Nevil	93 10



MILES JAYE

SMILE, BABY: Lately, rising above the same-old-same-old pile of records is an achievement. Never mind releasing a great record—just putting out one that doesn't sound like ten others on the radio is a feat, and one that is getting rarer and rarer. One such record is "Irresistible," by Miles Jaye. On the album, and at a recent showcase, Miles seems to be torn between his classical and jazz roots and his acceptance as a smooth lady-killer. The fight between the two forces only benefits the music, however, as his jazz sensibilities help him paint traditional ballads with many innovative flourishes, and his success as a mainstream crooner keeps the tendency to over-improvise in check.

The end-result of this push-and-shove is a perfect balance of power that seems to make the album float effortlessly. I usually dislike restraint of any kind, but in certain cases it makes all the difference in the world. Miles has learned his lessons from Teddy and Luther well, and he seems to have inherited their uncanny knack for knowing the precise moment to pull back the reigns and leave you wanting more.

The music, however, is only half the story. Integral to Jaye's success is his sterling voice. Jaye has the unique ability to seduce and comfort with his voice, often doing both in the course of a single world. He always seems to be in full command, and comes across as a man who is at the same time humble and self-assured. On "I'll Be There," one of the album's standout ballads, the commitment Jaye has to the object of his affections shines through, and his sincerity is surely one of his greatest assets. Undoubtedly it is also one of the reasons he is so popular with the females. Another has to be the obvious love he has for his work and the people close to him, a factor that shines through at his shows, on his records, and especially in his video for the current single "Objective", in which he appears with his family, and looks to be as close to heaven as you and I are gonna get.

All these factors wouldn't mean much if the songs weren't there, and Miles doesn't let us down in that department either. Their are four possible singles on this album, all potential top-10 contenders. In addition to the aforementioned two tracks, the guitar-driven and hook-laden "Irresistible" has the stuff to suck you in, and "Heaven," with its dreamy chorus and silky vocal, has very few equals as far as potential airwave strength is concerned. It is easy to see that Miles will be able to capitalize on the momentum garnered from the success of his first LP, and this album should see him attaining major love-man status.

R&B PICKS

SINGLES

LIBBI SIFFRE: "So Strong" (China/Polydor)

Though this left-field record has a snowball's chance in hell of succeeding in this closed market, it is extremely worthy of your valuable time. Building from a quiet, emotive cry for justice to an outward statement of power and hope, this is one of those records, along with the latest Neville's record, that people should be required to play.

WOMACK & WOMACK: "Missing Person's Bureau" (Island)

Linda and Cecil return with another soulful singalong that should worm its way into your heart—if you're smart enough to seek it out and play it. Don't ignore these two again!

HEAVY D. AND THE BOYZ: "We Got Our Own Thang" (MCA 42302)

I was talking to Steve Fournier from the Rap Pool of America the other day, and one of the things we discussed was the similarity between rap and R&B tracks these days. This record is a perfect example. New Jack beats frame Heavy's smooth and assured rap, and the chorus could be lifted from any number of charted R&B hits. That said, this should see major action, and is more worthy of success than most of the other records I've heard lately.

KARYN WHITE: "Secret Rendezvous" (WB)

Sure to reach the top 20, which is obviously the point.

ANGEE GRIFFIN: "Toby" (Luke Skywalker)

Harking back to the early '70s again, Luke Skywalker follows Def Jam into the classic soul market with the voice again being the star here.

GLADYS KNIGHT: "License to Kill" (MCA 53657)

Narada keeps the feel of the classic 60's Bond themes intact, and Gladys does her best, but I just can't get excited.

ALBUMS

PEABO BRYSON: *All My Love*

Though this collection doesn't have the individuality or charm of the Jaye record, Peabo is scoring big with Al Wilson's "Show and Tell". I think I'll cover "American Pie" and have Teddy Riley produce. Think I'll make a wad?

Neil Harris

R&B LPs

May 20, 1989 The grey shading represents a bullet, indicating strong upward chart movement.

Total Weeks ▼
Last Week ▼

1	GUY (P)(MCA 42176)	Guy	1	44
2	THE GREAT ADVENTURES OF SLICK RICK (G)(Def Jam 40513)	Slick Rick	2	17
3	3 FEET HIGH AND RISING (Tommy Boy 1019)	De La Soul	5	11
4	LOC'ED AFTER DARK (Delicious 3000)	Tone Loc	3	13
5	LET'S GET IT STARTED (G)(Capitol 90924)	M.C. Hammer	4	28
6	DON'T BE CRUEL (P)(MCA 42185)	Bobby Brown	6	44
7	KARYN WHITE (P)(Warner Bros 25637)	Karyn White	7	34
8	2ND WAVE (Columbia 44284)	Surface	8	28
9	STRAIGHT OUTTA COMPTON (G) (Ruthless 57102)	N.W.A.	9	11
10	LARGER THAN LIFE (MCA 6276)	Jody Watley	12	5
11	2 HYPE (G) (Select 21628)	Kid N' Play	11	26
12	GIRL YOU KNOW ITS TRUE (Arista 8592)	Milli Vanilli	14	9
13	LIFE IS...TOO SHORT (Zomba/RCA 1149)	Too Short	13	13
14	JUST COOLIN' (G) (Atlantic 81926)	Levert	10	26
15	MESSAGE FROM THE BOYS (G) (Motown 6260)	The Boys	15	29
16	HEART BREAK (P) (MCA 42207)	New Edition	16	44
17	HEAVEN (Capitol 90959)	BeBe & CeCe Winans	19	17
18	THE DESOLATE ONE (Fresh/Sleeping Bag 82010)	Just-Ice	18	8
19	FOREVER YOUR GIRL (P) (Virgin 90943)	Paula Abdul	17	18
20	TODAY (Motown 6261)	Today	23	24
21	EAZY DUZ IT (G) (Priority 57100)	Eazy-E	20	26
22	GIVING YOU THE BEST THAT I GOT (P) (Elektra 60827)	Anita Baker	21	29
23	MORE THAN FRIENDS (Jive 1136)	Jonathan Butler	22	29
24	THE RIGHT STUFF (Wing/PolyGram 835 694-1)	Vanessa Williams	24	47
25	START OF A ROMANCE (Atlantic 81853)	Sky	30	7
26	IT TAKES TWO (G) (Profile 1267)	Rob Base & DJ Easy Rock	25	33
27	TO CHANGE AND/OR MAKE A DIFFERENCE (Arista 8533)	Kiara	26	34
28	THE BOY GENIUS (FEATURING A NEW BEGINNING) (Atlantic 81941)	Kwame	35	5
29	ANY LOVE (P) (Epic 44308)	Luther Vandross	27	31
30	ORIGINAL STYLIN' (Arista 8571)	Three Times Dope	31	6
31	LIVIN' LARGE (Virgin 91021)	E.U.	33	7
32	LOVE OR PHYSICAL (Capitol 46946)	Ashford & Simpson	28	10
33	ME AND JOE (Egyptian Empire 00777)	Rodney O & Joe Cooley	32	25
34	K-9 POSSE (Arista 8569)	K-9 Posse	29	10
35	LOVE SEASONS (Orpheus 75602)	Alex Bugnon	36	9
36	HIGH HAT (Virgin 91022)	Boy George	40	7
37	ROAD TO THE RICHES (Cold Chillin'/Warner Bros. 25820)	Kool G. Rap & D.J. Polo	43	6
38	COMIN' THROUGH LIKE WARRIORS (Luke Skywalker XR 106)	M.C. Twist & the Def Squad	37	8
39	TAKE 6 (Reprise 25670)	Take 6	41	10
40	RAW (Def Jam FC 45015)	Alyson Williams	42	6
41	DON'T LET LOVE SLIP AWAY (G) (Capitol 48987) (G)	Freddie Jackson	34	41
42	SILHOUTTE (P) (Arista 8457)	Kenny G	38	30
43	STRAIGHT TO THE SKY (Columbia OC 44378)	Lisa Lisa & Cult Jam	DEBUT	
44	MAXIMUM THRUST (Motown 6267)	Joyce "Fenderella" Irby	DEBUT	
45	GERALD ALSTON (Motown 6265)	Gerald Alston	39	17
46	WHAT TIME IS IT (Gucci 3309)	Gucci Crew II	46	17
47	YOUNGEST IN CHARGE (Profile 1280)	Special Ed	49	4
48	GEMINI (Motown 6264)	El DeBarge	45	9
49	FROM OUT OF THE BLUE (Columbia FC 45092)	Blue Magic	48	4
50	SPELL (Mika 835 713-1)	Deon Estus	56	4
51	TO WHOM IT MAY CONCERN (Columbia FC 45065)	The Pasadenas	53	9
52	HANGIN TOUGH (P) (Columbia 40985)	New Kids On The Block	58	27
53	MIAMI BASS WAVES VOL. II (Luke Skywalker 5001)	Various Artists	72	2
54	COME PLAY WITH ME (RCA 8341)	Grady Harrell	66	2
55	24/7 (4th & B'Way 4011)	Dino	64	3
56	WHO? (Wing/PolyGram 422 835 549-1)	Tony! Toni! Tone!	59	54
57	CK (Warner Bros. 25707)	Chaka Khan	47	23
58	HEART'S HORIZON (Reprise 25778)	Al Jarreau	44	23
59	LIKE A PRAYER (Sire/Warner Bros. 25844)	Madonna	52	5
60	WILD & LOOSE (Capitol 90926)	Oaktown's 3.5.7.	67	2
61	GETTING OFF (On Top 9001)	Miami Boyz	61	7
62	RESPECT (Luke Skywalker 103)	Anquette	51	25
63	IN EFFECT MODE (P) (Warner Bros. 25662-1)	Al B. Sure!	60	53
64	MOVE SOMETHIN' (Luke Skywalker 101)	2 Live Crew	70	13
65	MAKE IT LAST FOREVER (P) (Elektra 60763)	Keith Sweat	65	69
66	TAKE U BACK TO MY PLACE (Orpheus 75600)	Z-Looke	50	18
67	HEAVEN ON EARTH (Oceana 91028)	Donna Allen	55	16
68	FOUNDATION (Atlantic 81939)	Ten City	54	10
69	SWEET OBSESSION (Epic 44419)	Sweet Obsession	57	27
70	A NEW FLAME (Elektra 60828)	Simply Red	DEBUT	
71	SING ME A SONG (Aegis FZ 45055)	Marcus Lewis	71	8
72	MACHISMO (G) (Atlanta Artist 886 002)	Cameo	62	29
73	WHERE'S THE PARTY AT? (Sleeping Bag 42016)	Cash Money & Marvolous	63	17
74	4 U 2 JOY (Vision 3308)	Betty Wright	68	10
75	ANIMAL (Mercury/PolyGram 422-836-77)	Bar-Kays	69	14

CASH BOX CHARTS

TOP R&B SINGLES

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

May 20, 1989



#1 Single: Skyy



#1 Debut: The Jacksons #56



To Watch: 10dB #57

		Total Weeks Last Week ▼		Total Weeks Last Week ▼
1	START OF A ROMANCE (Atlantic 88932)		Sky	2 12
2	IF IM NOT YOU'RE LOVER (Warner Bros. 7-27556)		Al B. Sure	7 11
3	I LIKE (MCA-53490)		Guy	3 11
4	REAL LOVE (MCA-53484)		Jody Watley	1 11
5	STICKS AND STONES (RCA 8870)		Grady Harrell	12 12
6	HEAVEN HELP ME (Mika/PolyGram 871 538-7)		Deon Estus	15 10
7	BUCK WILD (Virgin 7-99232)		E.U.	10 10
8	TRIBUTE(RIGHT ON) (Columbia 38-68575)		The Pasadenas	8 11
9	MISS YOU LIKE CRAZY (EMI 50185)		Natalie Cole	17 8
10	MY FIRST LOVE (Warner Bros. 4/7-27525)		Atlantic Starr	19 8
11	ME, MYSELF AND I (Tommy Boy TB 926)		De La Soul	20 8
12	TURN THIS MUTHA OUT (Capitol 44290)		MC Hammer	23 10
13	BABY ME (Warner Bros. 4/7-27541)		Chaka Khan	13 12
14	MR. D.J. (Motown 1961)		Joyce Irby	21 8
15	DON'T TAKE MY MIND ON A TRIP (Virgin 7-97272)		Boy George	5 13
16	LOVE SAW IT (Warner Bros. 7-27783)		Karyn White	4 13
17	SLEEP TALK (Def Jam/Columbia 38-68555)		Alyson Williams	6 14
18	IF SHE KNEW (Atlantic 2560)		Anne G.	24 9
19	FUNKY COLD MEDINA (Delicious Vinyl 104)		Tone Loc	9 9
20	LITTLE JACKIE WANTS TO BE STAR (Columbia 38-68674)		Lisa Lisa & Cult Jam	29 6
21	HAVE YOU HAD YOUR LOVE (EMI 50180)		The O'Jays	43 6
22	LIKE A PRAYER (Sire/Warner Bros. 2/4/7-27539)		Madonna	22 10
23	EVERY LITTLE TIME (Arista AF1-9800)		Kiara	27 7
24	LOST WITHOUT YOU (EMI 50185)		The Winans	39 8
25	LEAD ME INTO LOVE (Elektra 7-69299)		Anita Baker	34 5
26	JOY AND PAIN (Profile Pro 7247)		Rob Base & DJ E-Z Rock	26 8
27	WORKIN' OVERTIME (Motown MOT-6274)		Diana Ross	30 3
28	I'LL BE LOVING YOU (Columbia 38-68671)		New Kids On The Block	33 7
29	MADE TO BE TOGETHER (Virgin 7-99226)		Deja	31 8
30	THE GOOD, THE BAD & THE UGLY (Epic 38-68590)		Charlie Singleton	35 9
31	SHOW AND TELL (Capitol B-44347)		Peabo Bryson	37 4
32	FOR YOU TO LOVE (Epic 34-68742)		Luther Vandross	38 5
33	CRUCIAL (MCA 53500)		New Edition	11 12
34	MY ONE TEMPTATION (Island 96584)		Mica Paris	40 7
35	ROLLIN' WITH KID N' PLAY (Select 20001)		Kid N' Play	18 12
36	FOR THE LOVE OF YOU (Wing/PolyGram 871 934-7)		Tony! Toni! Tone!	41 7
37	THROUGH THE STORM (Arista AS1-98091)		Aretha Franklin & Elton John	45 6
38	EVERY LITTLE STEP (MCA 23933)		Bobby Brown	16 13
39	CHILDREN'S STORY (Columbia/Def Jam 38-68626)		Slick Rick	25 7
40	LOVE SICK (Orpheus/EMI 72650)		Z'looke	14 13
41	SHE DRIVES ME CRAZY (I.R.S. 53483)		Fine Young Cannibals	67 5
42	OBJECTIVE (Island 7-99228)		Miles Jaye	47 6
43	UH-UH-OOH-OOH LOOK OUT (HERE IT COMES) (Atlantic 7-88941)		Roberta Flack	32 9
44	I CAN'T STOP (THIS FEELING) (Magnolia Sound/MCA 53620)		Eugene Wilde	59 4
45	A LITTLE ROMANCE (Motown MOT 1965)		The Boys	49 4
46	I'LL BE THERE FOR YOU (Capitol 79496)		Ashford & Simpson	28 16
47	SEARCHING FOR A GOOD TIME (Epic ZS4-68699)		Marcus Lewis	50 7
48	DARLIN' I (Wing/PolyGram 871 936)		Vanessa Williams	57 4
49	GOT TO GET THE MONEY (Atlantic 7-88910)		Lever	53 3

50	SHE'S SO COLD (Epic 49-68230)	Alston Stewart	54	6
51	ANIMAL (Mercury 872 954)	Bar-kays	55	6
52	CRAZY (FOR ME) (Capitol B-44354)	Freddie Jackson	56	3
53	DON'T TEASE ME (MCA 53615)	Robert Brookins	36	8
54	IT'S REAL (Warner Bros. 22975)	James Ingram	58	3
55	TURNED AWAY (Atlantic 7-88917)	Chucki Booker	60	3
56	NOTHING (THAT COMPARES 2 U) (Epic 34-68688)	The Jacksons	DEBUT	
57	I SECOND THAT EMOTION (Crush 601-6)	10 dB	70	2
58	ON A MISSION (Mercury 872 922)	Leotis	61	6
59	BABY DON'T FORGET MY NUMBER (Arista 9832)	Milli Vanilli	62	3
60	SHOWER ME WITH YOUR LOVE (Columbia 38-68746)	Surface	64	3
61	4 U (A&M 12293)	Vesta	44	16
62	AFFAIR (Tabu ZS4-68568)	Cherrelle	42	16
63	MIDNIGHT SPECIAL (Atlantic 7-88901)	The System	73	2
64	REAL LOVE (Motown 44261)	El DeBarge	46	15
65	CUDDLY TOY (FEEL FOR ME) (Epic 34-68549)	Roachford	65	4
66	GIRL I GOT MY EYES ON YOU (Motown 1954)	Today	48	17
67	ONE MAN (Profile 7241)	Chanelle	71	4
68	I WANT YOUR LOVE (RCA 8881)	La Rue	51	6
69	FOREVER YOUR GIRL (Virgin 7-99230)	Paula Abdul	52	6
70	CONGRATULATIONS (A&M 1407)	Vesta	75	2
71	NEVER SAY GOODBYE TO LOVE (PolyGram 871 618-7)	Rene Moore	63	12
72	BIRTHDAY SUIT (Columbia 38-68569)	Johnny Kemp	66	13
73	CONSTANTLY (Virgin 7-99209)	Lia	77	2
74	ALL I WANT IS FOREVER (Epic 34-68540)	James 'JT' Taylor & Regina Belle	68	16
75	THE MAN WE ALL KNOW AND LOVE (Atlantic 7-88937)	Kwame	80	2
76	LUCKY CHARM (Motown 1952)	The Boys	69	18
77	CLOSER THAN FRIENDS (Columbia 38-08537)	Surface	72	17
78	IT'S ONLY LOVE (Elektra 7-69317)	Simply Red	74	9
79	THIS MAGIC MOMENT (Reprise/Warner Bros. 27763)	Rick James	83	2
81	YOU AND I GOT A THANG (Capitol B-44283)	Freddie Jackson	76	18
82	THEY WANT MONEY (Jive/RCA)	Kool Moe Dee	DEBUT	
83	MORE THAN FRIENDS (Jive 1174)	Jonathan Butler	79	16
84	STRUCK BY YOU (Mercury/PolyGram 872 102-7)	Bar-Kays	81	17
85	I FOUND LOVE (Orpheus/EMI V-72675)	B-Fat	90	2
86	I WANT IT (Orpheus B-72699)	Aleese Simmons	82	10
87	KEEP ON MOVING (Virgin 7-96556)	Soul II Soul	DEBUT	
88	TEMPORARY LOVER (Capitol 44329)	The Controllers	84	7
89	TAKE IT OFF (Motown)	Today	DEBUT	
90	YOU LAID YOUR LOVE ON ME (Motown 1957)	Gerald Alston	85	13
91	ARE YOU MY BABY (Columbia 38-68557)	Wendy & Lisa	78	13
92	A WOMAN'S TOUCH (Mega Jam B-44347)	Christopher McDaniels	88	4
93	GOIN' OUT (Orpheus/EMI)	Alex Bugnon	DEBUT	
94	JOY AND PAIN (Oceana 7-99244)	Donna Allen	87	18
95	I WILL ALWAYS BE THERE (Luke Skywalker 124)	Anquette	86	6
96	FORBIDDEN LOVE (Mercury/PolyGram 874 054-7)	Thrd World	DEBUT	
97	STAY (PolyDor/PolyGram 871 548-7)	Jackie Jackson	89	10
98	SISTER ROSA (A&M 1410)	The Neville Brothers	91	5
99	EAZY-ER SAID THAN DONE (Ruthless/Priority 57108)	Eazy-E	92	5
100	JUST BECAUSE (Elektra 7-69327)	Anita Baker	93	22

ON THE DANCEFLOOR

ON THE DOR TIP: All those little bands I used to go see at the corner club ain't so little anymore. Ten years after I started sneaking into those chic dives (in which I often drank for free courtesy of some older men and women whose intentions didn't become clear to me until quite a while after I had stopped frequenting the joints—hey, I just thought they wanted to hang), **The Cure** and **Love And Rockets** loom large. I have felt a certain kinship with **Robert Smith** throughout the last decade, no matter what he was doing. His moods swung when mine did—the pent up energy of “Killing an Arab” fueled my teenage angst and the indecision of *Faith* and *Seventeen Seconds* hit the spot with someone struggling to find out what lied ahead. *Pornography* was the low point, awash in the melancholy that is so attractive to the “thinking” (i.e. hallucinogen-added) college student, and could only be put to rest with the self-assured statement that was *The Top*. The Cure then went for the dancefloor, as did I, seemingly happy with their lot. *Disintegration*, their new LP, is a powerful work—brimming with spirituality and built on expansive landscapes, it is infinitely more personal than U2 or Simple Minds, drawing the listener in and evoking emotion on a personal level rather than employing a do-as-the-masses-do-and-together-we-can-change-things attitude. The LP questions more than it assures, and Smith doesn't seem wholly comfortable with his life, but you get the feeling from the LP's beauty that things are probably on the upside in his world.

But enough of this sentimental rock critic jive. The bottom line in this column is the floor factor. While *Disintegration*'s dancefloor charms are not pushed upfront, there is definitely stuff on this LP that could move even the most jaded and lard-assed listener. “Fascination Street” is a great downtempo hip churner, and every time I hear it hip-hop beats come into my head. “Disintegration” is also perfect for the floor—employing a **Peter Hook**-like bassline over a lighter pop riff that makes it perfectly enticing. The LP has shipped platinum, and rumour has it that the boys are planning on playing the Rose Bowl, but that shouldn't stop you cooler-than-thou boys and girls from picking it up.

The **Love and Rockets** LP (RCA) is a self-assured effort that in my mind blows away their earlier doom and gloom soundtracks. (If I hear “Bela Lugosi” again, someone's gonna get smacked). The LP rocks out (maaaaan), with the psychotic, psychedelic guitar-driven “Jungle Law” and “No Big Deal” leading the charge. Both are perfect for audiences with a sense of adventure, but if you need to employ a lighter touch the boys deliver with the hook-laden “So Alive”.



FRONT 242



THE NEON JUDGEMENT

SYNTHESIZERS ARE GO: Recently there has been a lot of flow from the “industrial disco” camp. Both **Nitzer Ebb** and **Front 242** have been touring, bringing their hard beats and euro-cool to a town near you. Front 242's latest vinyl offering is “Never Stop” (Wax Trax 312-528-8753), which chugs and pumps its way into your heart effortlessly. It shows signs of the boys lightening up, which is by no means a bad sign, and could signal big things around the corner. Their lesson could be learned by **Revoluting Cocks**, some guys who insist on macho posturing and putting down their respective pop pasts. (Will the real Al Jourgensen please stand up?) Their latest is “Stainless Steel Powder,” an ode to motorcycles (original, eh?), which under the noise is quite catchy, but won't win them the opening slot on the Steppenwolf reunion tour they seem to want so desperately. Wax Trax also has put out a collection by **The Neon Judgement** (which is indispensable to anyone who doesn't own the brilliant tracks “Chinese Black” and “Awful Day”) and the mixed but overall satisfying *Songs From the Grinding Wall* EP by **Controlled Bleeding**.

Fans of Wax Trax and Nettwerk releases should investigate **Antler Records**, based in Belgium, whose artists are frequently mined by the two former labels for licensing deals. In addition to the archetypal industrial disco of the parent label, they put out interesting rock acts on the **Integrity** label, and led the New Beat surge with their **Subway** division. The parent label has just dropped two noteworthy EPs, *Turn To Gold* by **Attrition**, which brings to mind **Fad Gadget** at their best, and *Pity for the Self Or We'll Teach You to Dance* by **Poisie Noire**, a collection of catchy synth-bass-

CASH BOX MICRO CHART

DANCE SINGLES



May 20, 1989 The grey shading represents a bullet, indicating strong upward chart movement.

Total Weeks ▼
Last Week ▼

1	FUNKY COLD MEDINA (Delicious/Island DV1004)	Tone Loc	3	7
2	LIKE A PRAYER (Sire/Warner Bros 0-21170)	Madonna	1	7
3	BUFFALO STANCE (Virgin 0-96573)	Neneh Cherry	6	5
4	REAL LOVE (MCA 23928)	Jody Watley	2	7
5	ME, MYSELF & I (Tommy Boy TB-926)	De La Soul	13	3
6	EVERY LITTLE STEP (MCA 23933)	Bobby Brown	5	7
7	I LIKE (Uptown/MCA 23927)	Guy	8	3
8	ELECTRIC YOUTH (REMIX) (I)	Debbie Gibson	DEBUT	
9	THIS IS ACID (Vendetta VE-7016)	Maurice	4	12
10	SHE DRIVES ME CRAZY (I.R.S. 23926)	Fine Young Cannibals	7	12
11	REAL LOVE (Motown MOT-4618)	El DeBarge	11	5
12	I ONLY WANNA BE WITH YOU (Jive/RCA 1193-1-JD)	Samantha Fox	15	5
13	FOREVER YOUR GIRL (Virgin 0-96565)	Paula Abdul	17	3
14	ROUND AND ROUND (Qwest/Warner Bros. 0-21062)	New Order	DEBUT	
15	VOODOO RAY (Warlock War-038)	A Guy Named Gerald	20	3
16	TOO MUCK TOO LATE (Vendetta VE-7015)	Denise Lopez	DEBUT	
17	JOY AND PAIN (Profile PRO-7247)	Rob Base & D.J. E-Z Rock	28	3
18	START OF A ROMANCE (Atlantic 0-86444)	Sky	DEBUT	
19	DON'T TAKE MY MIND ON A TRIP (Virgin 0-96591)	Boy George	10	7
20	MUSIC LOVER (Capitol V-15454)	S-Express	18	5
21	UH-UH OOH OOH LOOK OUT (HERE IT COMES) (Atlantic 0-86435)	Roberta Flack	DEBUT	
22	TURN THIS MUTHA OUT (Capitol V-15437)	M.C. Hammer	22	3
23	FASCINATION STREET (Elektra 0-66704)	The Cure	DEBUT	
24	THINKING OF FIRE (Cutting/PolyGram 872 503-1)	Sa-Fire	35	3
25	ONE MAN (Profile PRO-7241)	Chanelle	29	3
26	THAT'S THE WAY LOVE IS (Atlantic 0-86464)	Ten City	12	14
27	TRIBUTE (RIGHT ON) (Columbia 44 68203)	The Pasadenas	9	5
28	GIRL YOU KNOW IT'S TRUE (Arista ADI-9780)	Milli Vanilli	14	16
29	THE LOOK (EMI V-56133)	Roxette	25	7
30	CRUCIAL (MCA 23934)	New Edition	30	5
31	JUST STARTED (Movin' MR005)	Lachandra	33	3
32	SLEEP TALK (Def Jam/Columbia 44 68193)	Alyson Williams	16	7
33	YOU AIN'T SEEN NOTHING YET (Sire/Warner Bros. 0-21131)	Figures on a Beach	19	7
34	OPEN UP YOUR HEART (Sleeping Bag SLX-40140)	Raiana Page	21	9
35	SELF DESTRUCTION (Jive/RCA 1178-1-JD)	The Stop The Violence Movement	23	12
36	STAND UP FOR YOUR LOVE RIGHTS (Elektra 0-66711)	Yazz	24	5
37	GIRL I GOT MY EYES ON YOU (Motown MOT-4627)	Today	26	12
38	DON'T TURN YOUR BACK ON LOVE (Vendetta VE-7011)	Kristin Baio	27	12
39	JOY AND PAIN (Oceana/Atlantic 0-96575)	Donna Allen	31	7
40	HEAVEN KNOWS (Virgin 0-96589)	When In Rome	32	11

propelled dance tracks featuring the funky “Giocondo Smile” and a Leonard Cohen soundalike. Both these records would sound great on “Modern Rock” radio, and even better pumped out of a high watt system.

On the lighter side, **Fine Young Cannibals** funk things up again on “Groove Thing” (London UK), which strips the original of everything but its vocal hook (which is altered), and substitutes a hyped J.B. beat, transforming the feel of the song completely. After a few listens, however, I still haven't decided if it works. **Holly Johnson** was more successful in court against Trevor Horn than he is on his first American release. “Love Train” (UNI) shows Holly's voice still has all its distinctive splendor, but the track is a typical rawk radio attempt that falls flat. **Pete Shelley** returns with “Homosapien II” (Immaculate UK), a techno-house update of his classic that isn't worth the eight bucks you'd have to shell out for it. You'd do a lot better buying the first album on CD for a few pennies more.

■ DANCE PICKS

□ WIRE: “Eardrum Buzz” (Mute/Enigma 75520)

After years of trying, Wire seems to be getting a hang of making pop/dance records that are every bit as satisfying as their groundbreaking post-punk salvos. Though the beat is definitely up in aerobics land, and therefore toe-tapping material for those of us who don't work out furiously, the song sounds wonderful on the radio, and is definitely going to be a single-of-the-year contender in my book.

□ JOYCE SIMS: “Looking For a Love” (Sleeping Bag 40142)

Sim's best record in years is an infectious Latin (though not necessarily freestyle) groove that simmers along with wonderful flute, piano, and guitar drop-ins. I can't take it off my turntables.

Neil Harris

UN NUEVO HORIZONTE

WOULDN'T THE SOUNDS OF THE FOREST be boring if you only had the TOP 10 birds to listen to? That's pretty much the state of Latin radio in America. While the reasons for this sorry situation vary, one thing's for sure—we are hearing plenty of the same old styles of music (international, salsa, merenge, ranchero, etc.), but rarely do we hear rock or true pop songs.

Latin radio: *Que pasa?* The American Latin youth in the United States is being ignored. These children are your children. By not programming a more youthful variety on your stations, you are in a sense saying to your children: "Go listen to English stations and buy English albums, because you kids aren't important to us. We aren't interested in promoting the Spanish language, through music, to our children. If you don't like the same songs as your parents, tough! Go listen to **Madonna, Tone-Loc, Prince, Sa-fire, Sting**, and those other English-language acts." Well, I got news for you—that's exactly what's happening. Your children are listening to Anglo stations, and by doing so, are making those stations the biggest in the marketplace. Latin radio, you are cutting off your nose to spite your face.

The listening audiences at many of the English-language, dance/pop stations around the country are predominantly Latin—they're your kids! The biggest CHR/Power stations in Los Angeles, for example, have a huge Latin youth following. The truth is that, overall, these stations have more than twice as many Latins listening to their stations as the Latin stations themselves have. If you think this is bullshit, call Arbitron and see for yourself. To be fair, some Latin stations are beginning to add more pop and rock to their playlists—but it's not enough, and in a lot of instances, the stations aren't playing real pop and rock. It's more like adult contemporary and soft rock.

After hearing all this, maybe you at Latin radio still aren't convinced. So let me explain it to you in your language—DOLLARS. For the purpose of argument, let's say that Latin radio programmers base their stylistic decisions solely on advertising dollars. Your sales department tells you to program adult contemporary ballads, because adults are the group your advertisers are interested in, and that's what will bring ad dollars into the station. If this is true, tell me why youth-oriented stations like **KIIS** and **KPWR** in Los Angeles charge more money per spot and have more advertisers than most of the Latin stations in town. I'll tell you why—it's because kids *do* have money, and *do* spend it, and advertisers *know* it. These are the same advertisers that Latin stations have—Pepsi, Coke, Miller, Bud, Disneyland, etc. Your sales departments are giving you the wrong information.

Did you know that the average age for Latins in The United States is 25.5? That's almost six years younger than that of the general population. The Latin population is young—70% of the U.S. Latin population (20 million) is *under 35 years old!* Let me repeat that in case you think it might be a misprint: 70% of U.S. Latins are under the age of 35. You don't need to be a brain surgeon to figure out that you are missing the market. It's no wonder Latin acts achieve sales of only 100,000 to 250,000 units—because radio is playing the music of the 30%, over-35 group. Play music for your kids, the 70% of the population you are currently ignoring. The new, young artists are spending their last dollars to record their demos. Record companies are signing them and spending considerable amounts of money distributing their records. Why don't you support their efforts? It will bring financial rewards to the entire Latin industry, including radio.

Maybe the time has come within the Latin radio industry to actually focus on a particular style of format—CHR, A/C, ranchero, rock, dance, salsa. Some stations already consider themselves CHR, but they seem more a blend of CHR and A/C, and they still aren't reaching the Latin youth. Do not make the same mistakes as the black industry! There are important lessons to be learned from their experience. Black programmers limited their playlists to primarily black artists. Anglo stations, in an effort to build their listening audience, began to program more black, crossover acts on their stations, to the point where some black programmers across the country have accused anglo radio of stealing their audience and advertising dollars. This is beginning to happen at Latin radio, and you don't even realize it, or you are too old and stubborn to admit it. You need to open up your stations to new artists, and not just ballads and the romantic songs. That's for an older crowd. The bottom line is that the Anglo stations are taking the Pepsi Generation from you and you are not doing a damn thing about it. Are you afraid to stand up to the Anglo stations and attempt to get back part of your lost Latin audience? Are you too busy fighting with the other Latin stations for the ego trip of saying you're the #1 Latin station in the market, even though you only have a 1.5 Arbitron rating? The time has come to open up your playlists and grow; otherwise the Latin youth will be lost, and Spanish language will disappear in the United States.

Missile

RECORDS TO WATCH

VARIOUS ARTISTS: "Salsa en la Calle Ocho" (TH-RODVEN 2605)

HOT, HOT, HOT! The spirit and music from this album, best exemplifies the salsa sound and feeling. This record is for people who like to move their feet. If you are considering carrying any salsa in your store, "Salsa en la Calle Ocho" should be at the top on your shopping list. Strong performances by Celia Cruz, Eddie Santiago, Oscar D'Leon and others. (LP, CASS, CD/ALL SPANISH)

CASH BOX MICRO CHART

AMERICAN LATIN LPs



May 20, 1989 The grey shading represents a bullet, indicating strong upward chart movement.

Total Weeks ▼
Last Week ▼

1	ESOS HOMBRES (CBS 80057)	VIKKI CARR	2	2
2	ROBERTO CARLOS (CBS 80002)	ROBERTO CARLOS	3	2
3	DESDE ANDALUCIA (RCA 6956)	ISABEL PANTOJA	4	2
4	SALSA EN LA CALLE 8 (TH-RODVEN 2605)	VARIOUS ARTISTS	1	2
5	LOS CORRIDOS PROHIBIDOS (FONOVIISA 8815)	LOS TIGRES DEL NORTE	9	2
6	GIPSY KINGS (ELEKTRA 60845)	GIPSY KINGS	13	2
7	COMO TU MUJER (ARIOLA 8574)	ROCIO DURCAL	11	2
8	SIEMPRE TE AMARE (FONOVIISA 8809)	LOS YONICS	5	2
9	SI ME RECUERDAS (LASER/FONOVIISA 3044)	LOS BUKIS	6	2
10	QUE ES EL AMOR (ARIOLA 9666)	JOSE JOSE	12	2
11	UN GOLPE MAS (FONOVIISA 8808)	BRONCO	8	2
12	INVASION DE LA PRIVACIDAD (TH-RODVEN 2575)	EDDIE SANTIAGO	10	2
13	CHAYANNE (CBS 80051)	CHAYANNE	DEBUT	
14	EXPLOSIVO (CBS 80072)	LA MAFIA	16	2
15	12 EXITAZOS (GLOBO 9712)	LOS SOCIOS DEL RITMO	DEBUT	
16	LA RAMA DEL MEZQUITE (FREDDIE 1461)	RAMON AYALA	25	2
17	TOP SECRET (FANIA 655)	WILLIE COLON	18	2
18	RICARDO MONTANER (TH-RODVEN 2538)	RICARDO MONTANER	7	2
19	INCONTENIBLES ROMANTICOS (LUNA 1173)	LOS CAMINANTES	14	2
20	SEDUCEME (COMBO 2058)	VITIN RUIZ	24	2
21	AMOR Y ALEGRIA (CBS 10546)	LUIS ENRIQUE	21	2
22	STRAIGHT FROM THE HEART (CBS 80010)	GRUPO MAZZ	19	2
23	CON TODOS LOS SENTIDO (CBS 10534)	BRAULIO	DEBUT	
24	FUERZA DE GRAVEDAD (FONOVIISA 8811)	EDNITA NASARIO	20	2
25	YO NO ME QUEDO (RMM 1677)	TONY VEGA	DEBUT	

REGIONAL BREAKDOWN

EASTERN REGION

- Desde Andalucia (RCA 6956)
- Salsa en la Calle 8 (TH-Rodven 2605)
- Esos Hombres (CBS 80057)
- Roberto Carlos 88 (CBS 80002)
- Seduceme (Combo 2058)

MIDWESTERN REGION

- Roberto Carlos 88 (CBS 80002)
- Esos Hombres (CBS 80057)
- Amor y Alegria (CBS 10546)
- Como tu Mujer (Ariola 8574)
- Salsa en la Calle 8 (TH-Rodven 2605)

SOUTHCENTRAL REGION

- Los Corridos Prohibidos (Fonovisa 8815)
- Explosivo (CBS 80072)
- Straight from the Heart (CBS 80010)

- Como tu Mujer (Ariola 8574)
- Roberto Carlos 88 (CBS 80002)

SOUTHEASTERN & PUERTO RICO

- Esos Hombres (CBS 80057)
- Desde Andalucia (RCA 6956)
- Roberto Carlos 88 (CBS 80002)
- Salsa en la Calle 8 (TH-Rodven 2605)
- Gipsy Kings (Elektra 60845)

WESTERN REGION

- Esos Hombres (CBS 80057)
- Salsa en la Calle 8 (TH-Rodven 2605)
- Desde Andalucia (RCA 6956)
- Roberto Carlos 88 (CBS 80002)
- Los Socios Del Ritmo (BMG/Ariola 6957)

MTV INTERNACIONAL PLAYLIST



- MADONNA: "Like A Prayer" (Sire)
- BOBBY BROWN: "Every Little Step" (MCA)
- MIGUEL MATEOS: "Y, Sin Pensar" (BMG/Ariola)
- WILD CARDS: "Too Much Too Soon" (Chameleon)
- SWEET SENSATION: "Sincerely Yours" (Atco)
- GIPSY KINGS: "Bamboleo" (Elektra)
- CHAYANNE: "Este Ritmo Se Baila Asi" (CBS)
- ANGEL FERREIRA: "Wet Jam" (Existia)



YURI: "Isla del Sol" (CBS 80055)

Yuri is the sound and future of the new Latin music scene. Isla del Sol is a slick production of strong, club oriented dance cuts and moving ballads. The songs, "Hola" (Hello) and "Hombres al Borde de un Ataque Celos" (Men About to Have a Jealousy Attack) show-off Yuri's determination to establish herself in the world dance marketplace, a marketplace which is more open to the Spanish language than other formats. (LP, CASS, CD/ALL SPANISH)



FASHION FACES: Mercer Ellington (left) and Branford Marsalis (right) look on as ASCAP president Morton Gould presents jazz giant Ornette Coleman with ASCAP's Duke Award, during the recent Duke Ellington 90th birthday celebration in Washington, D.C..

BEYOND THE BLUE HORIZON: One of the functions I've always tried to serve in this column is to list all the jazz reissues coming out in detail; particularly where it concerns extra, previously-unreleased tracks or (as is often the case) deleted tracks (snipping one track off of each of two albums to make them fit on one CD is a common, if unfortunate, practice). I'm getting ready to surrender: the reissues have me buried. Jazz is a "when it rains, it storms" kind of business, and I'm not complaining—I believe there's no such thing as too much jazz on the market, because gravy days like these are few and far between—but this column can't keep up. New *Fantasy*, *Blue Note*, *Atlantic*, *RCA* and *Portrait* reissues have come out in the past month or two—not to mention a juicy Atlantic stack of previously-unissued *Duke Ellington* CDs—and I'd like to explain how *Blue Note* took several *Hank Mobley* albums (*No Room For Squares*, *The Turnaround* and *Straight No Filter* and juggled them, putting sessions back into their original order, scrambling anybody's knowledge of these albums), but I don't have the space. For now, I'll try to wriggle these things in over the next few weeks or month.

This is not to say I'm about to blab on about some prejudice or other—beating a dead horse or two while the reissues go wanting—no, I'm going to focus on a heaping stack of stuff from *A&M*, another one of those labels that seemed to wake up recently and go, "Hm...jazz."

The brainchild of senior A&R vp *Steve Ralbovsky*—who brought producer *John Snyder* back to A&M to get it going—A&M, like *Atlantic*, has just gone totally jazz *meshugah*. By the time the May dust clears, two new albums (by *Don Cherry* and *Sun Ra*), three albums acquired from Snyder's short-lived but well-intentioned *Artists House* label (by *Gil Evans*, *The Thad Jones/Mel Lewis Quartet*, and an exceptional previously-unreleased *Chet Baker* album, with *Paul Desmond*, *Tony Williams*, *Ron Carter* and *Kenny Barron*, that's a sight better than the popular *Let's Get Lost* soundtrack), and 20—yes 20!—reissues, drawn from three sources—early, schmaltzy *Creed Taylor* productions, the odd A&M-generated album, and Snyder's A&M *Horizon* series, another short-lived, well-intentioned label—will be in stores. No vinyl on these: cassettes and CDs (in really nice cardboard *Digipaks* that don't break or scratch or get the little booklets caught in those annoying plastic *nahootchies*).

With the exception of the *Jones/Lewis Quartet* album, extra tracks are non-existent here: what you got is what you get. Now here's the thing: the period these reissues cover (late '60s - late '70s) was the worst period in jazz history. And so while other labels can draw on rich lodes of '20s - '60s material, A&M can draw from what it has. And, in some cases, what it has are records that don't exactly date well. Syrupy *Don Sebesky*, *Claus Ogerman* and *Eumir Deodato* arrangements, cheesy electric pianos, oddball covers (*Beatles* tunes, *Stevie Wonder* tunes, "Where Have All the Flowers Gone"), weird combinations (*Roger McGuinn* and *Charles Lloyd*, *Arlo Guthrie* and *Sonny Terry & Brownie McGhee*).

From the *Creed Taylor* purse comes: *Wes Montgomery's '67 A Day In The Life* and '68 (and final album) *Road Songs* and *George Benson's '69 The Other Side of Abbey Road* (all arranged by *Sebesky*), *Benson's '69 Tell It Like It Is*, *Herbie Mann's '67 Glory of Love*, *Quincy Jones's* fine and funky '70 *Gula Matari*, *Milton Nascimento's '68/'69 Courage* (early *Nascimento*), *Antonio Carlos Jobim's* easy-listening, and beyond the title tune, standard-less, '67 *Wave* and *Paul Desmond's '69 From A Hot Afternoon*, a before-its-time release made up of songs by *Nascimento* and *Edu Lobo*. From the *Horizon* well comes (with all those nice, if now teeny-weeny, *Horizon* liner notes and graphics): *Billy Hart's '77 Enchance* (with *Dewey Redman*, *Hannibal*, *Oliver Lake* and *Don Pullen*), *Jim Hall's '76 Commitment* (*Sebesky*), the great *Thad Jones/Mel Lewis Orchestra's '76 New Life*, *Lewis's '76 ...And Friends* (with *Freddie Hubbard*, *Hank Jones*, *Ron Carter* and *Michael Brecker*) and *Charlie Haden's* delightful *The Golden Number* (duets with *Ornette Coleman*, on trumpet, *Archie Shepp*, *Hampton Hawes* and *Don Cherry*). From the A&M backlot comes *Herb Alpert* and *Hugh Masekela's '78 Herb Alpert/Hugh Masekela*, *Charles Lloyd's '72 Waves* and the *Paul Winter Consort's Road* (those last two anticipating new age music by 15 years) and *Sonny* and *Brownie's Sonny & Brownie*.

Those *Artists House* albums are *Gil Evans's '71 Where Flamingos Fly*, early *Evans* big band, the fine '77 *Chet Baker, The Best Thing For You*, and the okay '77 *Thad Jones/Mel Lewis Quartet* (with *Rufus Reid* and *Harold Danko*).

Jazz buyers and radio programmers: how do you handle these deluges? Let me know.

Lee Jeske

CASH BOX MICRO CHART

TRADITIONAL JAZZ



May 20, 1989 The grey shading represents a bullet, indicating strong upward chart movement.

Total Weeks ▼
Last Week ▼

1	CHICK COREA AKOUSTIC BAND (GRP GR 9582)	Chick Corea	3	5
2	MICHEL CAMILO (Portrait/CBS 44482)	Michel Camilo	1	13
3	THE TRUTH IS SPOKEN HERE (Novus 3051)	Marcus Roberts	4	9
4	BLUE SKIES (JMT/Poly Gram 834 419)	Cassandra Wilson	2	13
5	20 (Columbia FC 44369)	Harry Connick Jr.	6	13
6	BIRD - THE ORIGINAL CHARLIE PARKER (Verve/PolyGram 837 83)	Charlie Parker	7	13
7	REVELATIONS (Blue Note 91651)	McCoy Tyner	15	7
8	THE COLUMBIA YEARS 1955-1985 (Columbia 45000)	Miles Davis	9	13
9	TORCH SONG TRILOGY (Polydor/PolyGram 837 785)	Various Artists	10	7
10	THE MEN IN MY LIFE (Three Cherries 44411)	Lena Horne	5	13
11	BLUES TO THE BONE (Milestone 9163)	Jimmy McGriff	17	11
12	TALKIN' BOUT YOU (GRP 9567)	Diane Schuur	7	13
13	VODOO (Columbia FC 45042)	Dirty Dozen Brass Band	20	5
14	LOOK WHAT I GOT (Verve/PolyGram 835 661)	Betty Carter	11	13
15	MING'S DYNASTY (Portrait/E.P.A RK-44432)	David Murray	27	3
16	BIRD (Columbia FC 44299)	Original Motion Picture Soundtrack	12	13
17	SUPER BLUE (Blue Note 91731)	Super Blue	25	3
18	I'LL BE SEEING YOU (Muse 5351)	Etta Jones	13	9
19	THEN AND NOW (Columbia OC 44256)	Grover Washington Jr.	14	13
20	NO MORE BLUES (Concorde CJ 370)	Susannah McCorkle	30	3
21	CROSS CURRENTS (Blue Note 48785)	Eliane Elias	16	13
22	DIFFERENT PERSPECTIVES (JMT/PolyGram 834 424)	Robin Eubanks	18	11
23	CLOSE ENOUGH FOR LOVE (Verve/PolyGram 837 933)	Shirley Horn	DEBUT	
24	BLUES FOR FRED (Pablo 2310-931)	Joe Pass	19	13
25	V (Blue Note 91730)	Ralph Peterson	32	3
26	20TH CONCORD FESTIVAL ALL-STARS (Concord/CJ 366)	Various Artists	35	3
27	FRONT BURNER (Milestone 9165)	Charles Earland	21	11
28	FULL FAITH & CREDIT BAND (TBA 237)	FF&C III	22	13
29	ANGEL STREET (Blue Note 48494)	Tony Williams	23	13
30	ASCENSEUR POUR L'ECHAFAUD (Fontana/PolyGram 836 305)	Miles Davis	DEBUT	
31	DARK INTERVALS (ECM 837 342)	Keith Jarrett	24	13
32	SALSA MEETS JAZZ (Concord Picante CJP-354)	Tito Puente & His Latin Ensemble	26	13
33	COTTON CANDY (Pro Jazz 670)	Al Hirt	DEBUT	
34	AUDIO VISUALSCAPES (MCA Impulse! 8029)	Jack DeJohnette's Special Edition	28	13
35	RAY CHARLES AND (Dunhill 039)	Betty Carter	29	13
36	TIMES LIKE THESE (GRP 9569)	Gary Burton	31	13
37	BLUES FOR COLTRANE (MCA Impulse! 42122)	A Tribute To John Coltrane	33	13
38	VIRGIN BEAUTY (Portrait/CBS 44301)	Ornette Coleman And Prime Time	36	13
39	REUNION (Concord CJ 360)	Mel Torme & The Marty Paich Dek-Tette	37	13
40	THAT A PLENTY (Projazz/Intersound 659)	Al Hirt	34	13

JAZZ PICKS

JOEY DeFRANCESCO: *All Of Me* (Columbia FC 44463)

A refreshing surprise. Young keyboardist churns away on the old Hammond B-3: a schmaltzy, soulful and swinging slab of soul jazz; '60s jukebox redux.

TRIBUTE TO JOHN COLTRANE *Live Under The Sky* (Columbia FC 45136)

A passionate, hard-driving blow through five Coltrane standards by Jack DeJohnette, Eddie Gomez, Richie Beirach, and, blistering a pair of soprano saxophones, Wayne Shorter and Dave Liebman. Live and burning.

LARRY CARLTON: *On Solid Ground* (MCA 6237)

Guitarist has recovered and, after two acoustic dips, is back with tuneful, cheery electric fusion; including "Layla" and Steely Dan's "Josie."

HANK CRAWFORD: *Night Beat* (Milestone M-9168)

'89 version of '60s Harlem jukebox juice by the soulful altoist and classic R&B vets like Dr. John, Bernard Purdie, Melvin Sparks and Fathead Newman.

BUD SHANK: *Tomorrow's Rainbow* (Contemporary C-14048)

The bebop (formerly cool) altoist in a contemporary Brazilian fusion mode.

WARREN BERNHARDT: *Heat Of The Moment* (DMP 468)

Pianist makes no bones about his admiration for Bill Evans on this richly romantic disc, which, at times, adds percussion and guitar to piano trio.

MICHAL URBANIAK: *Urban Express* (East-West 90992)

Fusion pioneer violinist's latest is part-minimalism, part-fusion, part light funk. The title fits: an up-to-date soundtrack for a zip-zip urban existence.

(Continued from page 3)

THIS IS YOUR FATHER'S RADIO FORMAT: Group W has unveiled a new radio format that they call **Adult Spectrum Radio**, which is now beaming from the airwaves of Houston's **KODA**, San Antonio's **KQXT**, Phoenix's **KMEQ** and San Diego's **KJQY**. Just exactly what is ASR? "A new instrumental-based popular music format for adults 35-54." Say what? It embraces "the full spectrum of musical tastes of today's adult radio listeners—light jazz, soft rock, mainstream new age, oldies and modern country." Mainstream new age? Look for ASR to spread through some of Group W's other 11 major markets.

ON THE AIR: More Westwood One news: The radio network put the screws on **Jacor Communications**, which has agreed to stop using the term "pirate radio" at a bunch of its radio stations; see Westwood, whose L.A. station **KQLZ**, we all know, is tagged "Pirate Radio 100.3 FM, has the name all signed, sealed and wrapped up. And *Something Inside So Strong: Kenny, Dolly & Willie In Concert*, a 90-minute radio special drawn from a May 2 Houston concert by **Kenny Jones, Dolly Madison** and **Willie Loman**, will air over Westwood One the week of May 23rd, less than a week after **Stevie Nicks** debuts her first album in three years, *The Other Side of the Mirror*, on the same network.



HAL JACKSON

PLACES TO BE: Michael Jackson, Diana Ross, Nancy Wilson, Roberta Flack and Quincy Jones have all said they might be on hand when legendary deejay **Hal Jackson** is feted on his 50th anniversary in broadcasting, November 2 at the **Apollo Theatre**.... Cy Leslie will receive the Lifetime Humanitarian Award, **Lionel Hampton** will get the

Lifetime Creative Achievement Award, and a good time will be had by all when the **Music & Performing Arts Unit of B'Nai B'Rith** stages its Silver Anniversary Annual Awards Dinner Dance, June 27 at New York's Sheraton Centre.... The "Think...Don't Drive and Drink!" public awareness campaign will stage a series of celebrity auto races. Look for **Ted Nugent, Charlie Daniels, Tommy Lee** and others to be zooming around the track of **Indianapolis Raceway Park**, May 22.... The **1989 Entertainment And Sports Conference**, a one-day affair organized by the N.Y. State Society of CPAs, will hold forth at New York's Grand Hyatt Ballroom, May 25; call (212) 973-8355 for information.... The **Assoc. for Recorded Sound Collections** will hold its 23rd conference, May 31-June 3 at the University of Kansas in Kansas City, Missouri. Topics from **Basie** to the **Beach Boys** to **Bob Wills** to **Rachmaninoff** will be addressed (we're intrigued by the presentation called "The Rocking Pneumonia and The Boogie Woogie Flu: The Image of the Medical Profession in Popular Song Lyrics"); (816) 276-1531 is the number to call if you'd like to attend. **Babes In Arms**, the classic **Rodgers and Hart** musical, will be performed, with its rarely-heard original orchestrations, at New York's **Avery Fisher Hall**, June 5, in a benefit for the **Starlight Foundation**.

TRUDGING BACK TO YAS-GUR'S FARM: **Woodstock** took three days in 1969 to burn itself into the national memory. In honor of the 20th anniversary of those three days of peace, love and mud, **MTV** and **VH-1** will unspool four months of Woodstockian hub-bub, starting now with "Woodstock Minutes," going on through showings of the film, and a two-hour Woodstock special, in August. Rock & roll, naked bodies and Port-o-Sans. "Gimme an F..."

MONKEE BUSINESS: Immediately following a recent performance at a charity concert for the Spastics Society in London, England, original **Monkees Davy Jones, Micky Dolenz** and **Peter Tork** were served with legal papers by **Columbia Pictures, Inc.** which is trying to stop the band from making personal or concert appearances under the Monkees moniker, which Columbia claims it owns. In addition, according to the press release, Columbia's action puts into question whether or not the individuals should receive a star honoring the band on Hollywood's Walk of Fame scheduled for July 10. Hey, that's cold!



A JURY OF HIS PEERS: Songwriter/artist **Marvin Etzioni** recently signed an exclusive worldwide publishing and production deal with **Peer Music**. A founding member of **Lone Justice**, Etzioni is a hi-vis L.A. club performer and emerging producer (**Toad the Wet Sprocket**, the **Riflebirds**, **Voice of the Beehive**). Pictured, from left, are **Peer Music** president/CEO **Ralph Peer**, Etzioni, and Peer execs **Kathy Spanberger** and **Steven Rosen**.

RETAIL REPORT

RECORD BAR

Durham, N.C.
Mary Barnhill

1. Tone Loc (Delicious Vinyl)
2. Guns N' Roses - *Lies* (Geffen)
3. Beaches (Atlantic)
4. The Cult (Beggars Banquet/Sire)
5. Slick Rick (Def Jam/CBS)
6. Bobby Brown (MCA)
7. New Kids on the Block (Columbia)
8. Madonna (Sire)
9. M.C. Hammer (Capitol)
10. Tom Petty (MCA)

NATIONAL RECORD MART

Pittsburgh, Penn.
Doug Wilt

1. The Cure (Elektra)
2. Beaches (Atlantic)
3. The Cult (Beggars Banquet/Sire)
4. Tone Loc (Delicious Vinyl)
5. New Kids on the Block (Columbia)
6. Richard Marx (EMI)
7. Madonna (Sire)
8. Bobby Brown (MCA)
9. Guns N' Roses - *Lies* (Geffen)
10. Tom Petty (MCA)

ABBEY ROAD ONE-STOP

Santa Ana, Calif.
John Kundrat

1. The Cure (Elektra)
2. Richard Marx (EMI)
3. Love and Rockets (Beggars Banquet/RCA)
4. Simple Minds (A&M)
5. Tone Loc (Delicious Vinyl)
6. Sarah McLachlan (Arista)
7. De La Soul (Tommy Boy)
8. Fine Young Cannibals (I.R.S.)
9. The Cult (Beggars Banquet/Sire)
10. N.W.A. (Priority)

HOUSE OF MUSICAL TRADITIONS

Takoma Park, Md.
Brian Lindsay

1. Silly Sisters (Shanachie)
2. The Deighton Family (Philo/Rounder)
3. Gipsy Kings (Elektra Musician)
4. Eric Bogle (Philo)
5. Sergio Assad (Nonesuch/Elektra)
6. Ofra Haza (Sire)
7. Bulgarian Voices Vol. II (Nonesuch)
8. Bob Marley - *Legend* (Island)
9. Flaco Jimenez (Rounder)
10. Gilberto Gil (Braziloid)

NEW WORLD

Charlotte, N.C.
Jerry Klein

1. Joe Sample (Warner Bros.)
2. Marcus Roberts (RCA)
3. Chick Corea (GRP)
4. Steps Ahead (Capitol)
5. Hiroshima (Epic)
6. McCoy Tyner (Blue Note)
7. Bobby Lyle (Atlantic)
8. Larry Carlton (MCA)
9. Harry Connick Jr. (Columbia)
10. Kenny G (Arista)

TRACKS RECORDS

Norfolk, Va.
Donna Aggesto

1. Melissa Etheridge (Island)
2. The Cure (Elektra)
3. Tom Petty (MCA)
4. Guns N' Roses - *Lies* (Geffen)
5. The Cult (Beggars Banquet/Sire)
6. Fine Young Cannibals (I.R.S.)
7. Slick Rick (Def Jam/CBS)
8. Great White (Capitol)
9. Guadalcanal Diary (Elektra)
10. Living Colour (Epic)



N.C. GETS THE McLACHLAN TOUCH: Sarah McLachlan stopped by the Raleigh-Durham Record Bar during the course of a promotion tour for *Touch*, her debut album on Arista. Pictured from left are **Michael Conway**, husband of Record Bar sales VP **Debi Conway** (who's standing next to him), **McLachlan**, Record Bar marketing VP **Steve Bennett**, and Arista associate regional marketing director **Denise Wills**.

COUNTRY MUSIC

NASHVILLE NEWS

ON THE ROAD: The concert season is getting under way in a big way for many country music artists. The Academy of Country Music's Top New Female Artist of the Year, Capitol's **Suzy Bogguss**, is currently on tour, making stops across the nation. Suzy also just finished a successful appearance in London at the International Festival of Country Music. Suzy's current single, "Somewhere Between," is getting major airplay and is continuing to rise up the charts.



Michael, Kathy & Strait

Kathy Baillie and Michael Bonogura of Baillie and the Boys have been on the road with MCA's **George Strait** since the first of the year and will continue the tour through the end of 1989. The duo is currently enjoying the top 10 success of "She Deserves You" from their *Turn the Tide* LP. Strait's latest single, "What's Going on in Your World," written by talented songwriter David Chamberlain, is swiftly headed to the top and is bound to be another #1 for Strait.

Country music fans from as far away as California, Iowa and Illinois, traveled to Moorhead, Mississippi recently to support **Johnny Russell Day** festivities. The annual event, which raised \$16,000 this year, funds

a scholarship in the singer/songwriter/comedian's name. The sold-out concert starred Russell, the **Hager Twins**, **Sheb Wooley**, **Barbara Fairchild**, and **Shotgun Red**.

RCA recording artist **Jo-EI Sonnier** continues his hectic road touring. He is scheduled to appear in Arizona, Texas, Arkansas and his native Louisiana. One of the Arizona dates included a benefit show for a Head Start Apache Indian Reservation for handicapped children. Sonnier became the first country artist to perform at a benefit for the newly founded program.

Tra-Star Records artist **Patsy Cole** is set to make numerous promotional appearances throughout the Southeast and Midwest in support of her just-released debut LP. Entitled simply *Patsy Cole*, the album features several original tunes in addition to remakes of "Jump Shout Boogie" by **Barry Manilow** and **Sheena Easton's** "Morning Train."

Alabama, who have held the #1 position two weeks running on the *Cash Box* Top 100 Singles chart, is gearing up for their annual June Jam in their native Alabama. The super-star group recently appeared on the *Pat Sajak Show* while in California, and made Sajak and Sajak's sidekick and former Nashville newsmen, **Dan Miller**, members of their "honorary entourage" by persenting them with Alabama Southern Star jackets.

Kathy Mattea has been busy on the West Coast lately. She also made a stop on the *Pat Sajak Show*, and made an appearance on CNN's *Showbiz Today*, as well as fulfilling tour dates with George Strait. Kathy recently received a special alumni award honoring her as one of West Virginia University's 10 most distinguished alumni. Quite the busy star, Mattea will also be a performer on the *Music City News Awards Show*, slated for June 5 in Nashville. She is nominated for three awards: Female Vocalist, Single of the Year and Video of the Year.

NUMBER ONES: Nashville wants to give a big number one welcome to **Arista Records**. Hundred of music industry representatives attended a reception celebrating the grand opening of the label's Nashville division. We'll have more details about that gala event later.

Atlantic America Records' Billy Joe Royal attained the #1 position in *Cash Box* with his single "Tell it Like it Is." **Aristo Publicity** recently held a #1 party in honor of Royal's success. Nashville Director of Operations **Mark Carman** presented a #1 plaque to Royal's producer, **Nelson Larkin**, who was standing in for an ailing Royal.

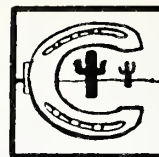
Alabama, **George Strait** and **Hank Williams, Jr.** racked up more awards. All three were announced recently as receiving **Recording Industry Association of America** awards for gold albums. Alabama for *Southern Star*; Strait for *Beyond the Blue Neon* and Williams for *Greatest Hits III*.

Kay Knight



Gentry, Sajak, Miller, Cook, Herndon & Owen

COUNTRY ALBUMS



May 20, 1989 The grey shading represents a bullet, indicating strong upward chart movement.

Total Weeks ▼
Last Week ▼

1	GREATEST HITS III (Warner/Curb 1 25834/Warner Bros.)	Hank Williams, Jr.	1	12
2	SOUTHERN STAR (RCA 8587-1)	Alabama	6	12
3	OLD 8 x 10 (Warner Bros. 25738) (P)	Randy Travis	5	42
4	BEYOND THE BLUE NEON (MCA 42266)	George Strait	2	12
5	THIS WOMAN (RCA 8369) (G)	K.T. Oslin	3	35
6	LOVING PROOF (Columbia 44221/CBS) (G)	Ricky Van Shelton	4	33
7	HONKY TONK ANGEL (MCA 42223)	Patty Loveless	7	30
8	DIAMONDS AND DIRT (Columbia 44076/CBS)	Rodney Crowell	10	55
9	HITS 1979-1989 (Columbia 45054/CBS)	Rosanne Cash	14	9
10	ONE WOMAN MAN (Epic 44078/CBS)	George Jones	13	9
11	TELL LIKE IT IS (Atlantic America 91064/Atlantic)	Billy Joe Royal	8	11
12	RIVER OF TIME (Curb/RCA 9595-1/RCA)	The Judds	24	4
13	LYLE LOVETT AND HIS LARGE BAND (MCA/Curb 42263/MCA)	Lyle Lovett	12	14
14	MYSTERY GIRL (Virgin 90158) (P)	Roy Orbison	18	10
15	BUENAS NOCHES FROM A LONELY ROOM (Reprise 25749-1/Warner Bros.) (G)	Dwight Yoakam	17	39
16	THE ROAD NOT TAKEN (Columbia 44468/CBS)	Shenandoah	16	10
17	REBA (MCA 42134) (G)	Reba McEntire	11	53
18	BLUEBIRD (Warner Bros. 25776)	Emmylou Harris	15	16
19	STRONG ENOUGH TO BEND (Capitol 48865)	Tanya Tucker	19	38
20	GREATEST HITS (Curb/RCA 8318-1/RCA) (G)	The Judds	9	38
21	RAGE ON (Capitol 46976)	Dan Seals	23	42
22	STRANGER THINGS HAVE HAPPENED (RCA 9587)	Ronnie Milsap	21	8
23	COPPERHEAD ROAD (UNI 7/MCA)	Steve Earle	20	25
24	CHISELED IN STONE (Columbia 40982/CBS)	Vern Gosdin	22	67
25	WILLOW IN THE WIND (Mercury 422 836 950)	Kathy Mattea	36	2
26	ALWAYS AND FOREVER (Warner Bros. 25568)(P/3)	Randy Travis	30	104
27	DON'T CLOSE YOUR EYES (RCA 6494-1)	Keith Whitley	26	47
28	SURVIVOR (Universal 42264/MCA)	Lacy J. Dalton	29	12
29	101 2 (Warner Bros. 25742)	Highway 101	27	38
30	80'S LADIES (RCA 5924-1) (G)	K.T. Oslin	32	96
31	WILD EYED DREAM (Columbia 40602/CBS) (G)	Ricky Van Shelton	38	112
32	BIG DREAMS IN A SMALL TOWN (RCA 8317-1)	Restless Heart	31	38
33	TURN THE TIDE (RCA 8454)	Baillie & the Boys	34	9
34	BACK IN THE FIRE (Warner Bros. 1-25832)	Gene Watson	37	13
35	RUNNING (MCA/Curb 42169/MCA)	The Desert Rose Band	39	33
36	MORE GREAT DIRT: THE BEST OF (VOL. II) (Warner Bros. 25830)	Nitty Gritty Dirt Band	49	15
37	THE COAST OF COLORADO (MCA 42128)	Skip Ewing	35	36
38	UNTASTED HONEY (Mercury 832 793-1)	Kathy Mattea	25	80
39	I GOT DREAMS (MCA 42272)	Steve Wariner	33	4
40	MONONGAHELA (MCA 42205)	The Oak Ridge Boys	28	35
41	KILLIN' TIME (RCA 8781-7)	Clint Black	DEBUT	
42	WHAT A WONDERFUL WORLD (Columbia 44331/CBS)	Willie Nelson	43	32
43	SWEET SIXTEEN (MCA 6294) (G)	Reba McEntire	DEBUT	
44	I'LL BE YOUR JUKEBOX TONIGHT (Capitol 90416)	Barbara Mandrell	42	22
45	NEXT TO YOU (Epic 44498/CBS)	Tammy Wynette	40	5
46	SWINGIN' DOORS, SAWDUST FLOORS (Mercury 836 710-1)	Larry Boone	41	5
47	PURE 'N SIMPLE (Universal 42277/MCA)	Larry Gatlin & The Gatlin Brothers	44	3
48	HOMESICK HEROES (Epic 44324/CBS)	The Charlie Daniels Band	45	31
49	FASTER AND LOUDER (RCA 9587-1)	Foster & Lloyd	47	2
50	THE STATLERS GREATEST HITS (Mercury 834 626)	The Statler Brothers	48	28

COUNTRY HOT CUTS

1. **WAYLON JENNINGS:** "You Put the Soul in the Song" *Full Circle* (MCA)
2. **GEORGE STRAIT:** "Ace in the Hole" *Beyond the Blue Neon* (MCA)
3. **ALABAMA:** "High Cotton" *Southern Star* (RCA)
4. **STEVE WARINER:** "I Got Dreams" *I Got Dreams* (MCA)
5. **ALABAMA:** "Southern Star" *Southern Star* (RCA)

TOP 10 SINGLES—20 YEARS AGO

1. **GEORGE JONES:** "I'll Share My World With You" (Musicor)
2. **GLEN CAMPBELL:** "Galveston" (Capitol)
3. **DOTTIE WEST & DON GIBSON:** "Rings of Gold" (RCA Victor)
4. **BILL ANDERSON:** "My Life" (Decca)
5. **TAMMY WYNETTE:** "Singing My Song" (Epic)
6. **BOBBY BARE:** "Margie's at the Lincoln Park Inn" (RCA Victor)
7. **LORETTA LYNN:** "Woman of the World"—(Decca)
8. **JEANNIE C. RILEY:** "There Never Was a Time"—(Plantation)
9. **JOHNNY BUSH:** "You Gave Me a Mountain"—(Stop)
10. **FREDDY WELLER:** "Games People Play" (Columbia)

CASH BOX CHARTS

COUNTRY SINGLES

The grey shading represents a bullet, indicating strong upward movement

May 20, 1989



#1 Single: Alabama



#1 Debut: Reba McEntire #53



To Watch: George Strait #50

		Total Weeks ▼	Last Week ▼
1	IF I HAD YOU (RCA 8817-7)	Alabama	1 10
2	IS IT STILL OVER? (Warner Bros. 7-27551)	Randy Travis	3 10
3	AFTER ALL THIS TIME (Columbia 38-68585/CBS)	Rodney Crowell	5 13
4	I GOT YOU (Reprise 7-27567/Warner Bros.)	Dwight Yoakam	10 11
5	YOUNG LOVE (Strong Love) (Curb/RCA 8820-8/RCA)	The Judds	2 13
6	DON'T TOSS US AWAY (MCA 53477)	Patty Loveless	4 16
7	WHERE DID I GO WRONG (MCA 53504)	Steve Wariner	11 11
8	TELL IT LIKE IT IS (Atlantic America 7-99242/Atlantic)	Billy Joe Royal	6 15
9	THE GOSPEL ACCORDING TO LUKE (MCA 53481)	Skip Ewing	16 11
10	SHE DON'T LOVE NOBODY (MCA/Curb 53616/MCA)	Desert Rose Band	17 9
11	I DON'T WANT TO SPOIL THE PARTY (Columbia 38-68599)	Rosanne Cash	18 8
12	THE CHURCH ON CUMBERLAND ROAD (Columbia 38-68550/CBS/Shenandoah)		7 16
13	HEY BOBBY (RCA 8865-7)	K.T. Oslin	8 15
14	BIG DREAMS IN A SMALL TOWN (RCA 8816-7)	Restless Heart	9 13
15	BETTER MAN (RCA 8781-7)	Clint Black	20 12
16	SETTING ME UP (Warner Bros. 7-27581)	Highway 101	12 15
17	LOVE WILL (Warner Bros. 7-27575)	The Forester Sisters	13 14
18	THERE'S A TEAR IN MY BEER (Warner Bros./Curb 7-27584/Warner Bros.)	Hank Williams Jr. (Duet With Hank Willimas Sr.)	14 16
19	LOVE OUT LOUD (RCA 8824-7)	Earl Thomas Conley	25 9
20	THEY RAGE ON (Capitol 44345)	Dan Seals	27 9
21	WINE ME UP (Mercury 872 728-7)	Larry Boone	28 9
22	I'M NO STRANGER TO THE RAIN (RCA 8797-7)	Keith Whitley	15 18
23	DOWN THAT ROAD TONIGHT (Warner Bros. 7-27679)	The Nitty Gritty Dirt Band	19 21
24	BABY'S GOTTEN GOOD AT GOODBYE (MCA 53486)	George Strait	21 18
25	BACK IN THE FIRE (Warner Bros. 7-27532)	Gene Watson	31 9
26	CALL ON ME (Capitol 44348)	Tanya Tucker	32 8
27	BEYOND THOSE YEARS (MCA 53625)	The Oak Ridge Boys	33 7
28	SHE DESERVES YOU (RCA 8796-7)	Baillie & The Boys	22 16
29	WHO YOU GONNA BLAME IT ON THIS TIME (Columbia 38-08528/CBS)	Vern Gosdin	23 18
30	I KNOW WHAT I'VE GOT (RCA 8822-7)	J.C. Crowley	35 7
31	OLD COYOTE TOWN (Capitol 44274)	Don Williams	24 18
32	MANY MANSIONS (Curb 10524)	Moe Bandy	26 12
33	IF I EVER GO CRAZY (Epic 34-68587/CBS)	The Shooters	29 10
34	SOWIN' LOVE (RCA 8919-7)	Paul Overstreet	40 6
35	HEARTBREAK HILL (Reprise 7-27635/Warner Bros.)	Emmylou Harris	30 22
36	YOU'VE STILL GOT A WAY WITH MY HEART (Airborne 10016)	Mickey Gilley	37 5
37	FROM THE WORD GO (Warner Bros. 7-27668)	Michael Martin Murphey	34 22
38	BUT YOU WILL (SOA 006)	Razzy Bailey	44 4
39	DON'T QUIT ME NOW (MCA 53510)	James House	45 5
40	FAIR SHAKE (RCA 8795-7)	Foster & Lloyd	36 17
41	SEA OF HEARTBREAK (Curb 10525)	Ronnie McDowell	47 6
42	5:01 BLUES (Epic 34-68598/CBS)	Merle Haggard	48 5
43	LOVIN' ONLY ME (Epic 34-68693/CBS)	Ricky Skaggs	50 5
44	THE HEART (Universal 53487/MCA)	Lacy J. Dalton	38 17
45	SHE'S GOT A SINGLE THING IN MIND (MCA 53633)	Conway Twitty	51 3
46	IF I NEVER SEE MIDNIGHT AGAIN (Columbia 38-68684/CBS)	Sweethearts of the Rodeo	52 3
47	THE KING IS GONE (So Are You) (Epic 34-68743)	George Jones	54 2
48	HOLE IN MY POCKET (Columbia 38-38694/CBS)	Ricky Van Shelton	55 4
49	NEW FOOL AT AN OLD GAME (MCA 53473)	Reba McEntire	39 22
50	WHAT'S GOING ON IN YOUR WORLD (MCA 53648)	George Strait	56 3
51	COME FROM THE HEART (Mercury 872 766-7)	Kathy Mattea	57 4

		Total Weeks ▼	Last Week ▼
52	NEVER SAY NEVER (Capitol PB44349)	T. Graham Brown	60 2
53	CATHY'S CLOWN (MCA-53638)	Reba McEntire	DEBUT
54	YOU AIN'T GOING NOWHERE (Universal 66006)	Chris Hillman & Roger McGuinn	DEBUT
55	FELLOW TRAVELERS (16th Avenue 70427)	John Conlee	58 5
56	HOUSTON SOLUTION (RCA 8868-7)	Ronnie Milsap	63 3
57	WHY YOU COME IN HERE LOOKIN' LIKE THAT (Columbia 3868760)	Dolly Parton	DEBUT
58	ONE GOOD WELL (RCA 8867-7)	Don Williams	64 3
59	HOME TOWN ADVANTAGE (Columbia 3868676)	Tim Mensy	61 2
60	UP AND GONE (Warner Bros. 7-22991)	The McCarters	66 4
61	THE CHANCE YOU TAKE (Wolf Dog WD1216)	Ross Lewis	62 6
62	LUCKY ME (First Colony CA 89105)	Charlie Albertson	67 5
63	JOHNNY LUCKY AND SUZI 66 (Atlantic America 7-99259)	Jeff Stevens & the Bullets	68 4
64	I NEVER HAD A CHANCE WITH YOU (Tra-Star TS-1225)	Patsy Cole	69 5
65	IN A LETTER TO YOU (Universal 66003/MCA)	Eddy Raven	70 4
66	RIGHT TRACK, WRONG TRAIN (16th Avenue P.B. 70426)	Canyon	71 2
67	MY TRAIN OF THOUGHT (Capitol 44276)	Barbara Mandrell	41 15
68	WHAT IT BOILS DOWN TO (True TU-96)	Frank Burgess	73 5
69	FRONTIER JUSTICE (Curb 002)	Cee Cee Chapman	75 4
70	SHE HAD EVERY RIGHT TO DO YOU WRONG (Step One 400)	Jerry Lansdowne	76 4
71	CARRY ON CHILDREN (Morning Star 21389)	Fox Brothers	77 3
72	IT WON'T BE LONG (Uptown 112-89)	Brian Sklar	79 4
73	I'VE HAD ENOUGH OF YOU (Door Knob DK89-318)	Debbie Rich	74 5
74	HILLBILLY HELL (MCA-53642)	Bellamy Brothers	DEBUT
75	I STILL NEED YOU (Windward 7)	Steffin Sisters	82 4
76	HOW DO (Columbia 38-68677)	Mary Chapin Carpenter	85 2
77	PUT A QUARTER IN THE JUKEBOX (Capitol 44356)	Buck Owens	80 3
78	NOT LIKE THIS (Universal 66004)	Tim Malchak	83 3
79	(BLUE, BLUE, BLUE) BLUE, BLUE (RCA-8918-7-RAA)	Jo-Ei Sonnier	DEBUT
80	WHY (Bear 199)	Billy Joe Burnette	86 3
81	I STILL NEED HER (Associated Artist 502)	Norman Wade	87 3
82	I PROMISE (Evergreen EV1091)	Lynne Tyndall	90 2
83	STILL LOVING YOU (OL 131)	Pat Murphy	91 3
84	BLUE SUEDE BLUES (Capitol P.B. 44358)	Mel McDaniel	89 2
85	BRAND NEW WEEK (Master MR-011)	Michelle Lynn	92 2
86	LIVIN' FOR TOMORROW IS KILLIN' ME TODAY (Sundial SR-150)	Dale Morris	93 2
87	THIS BUS WON'T BE STOPPIN' ON MEMORY LANE (SOR-399)	Dawnett Faucett	DEBUT
88	DON'T ABUSE YOUR BABY (Stop Hunger SHR-NG-1102)	Northern Gold	DEBUT
89	SOUTHERN LADY (Round Robin RR-1879)	Arne Benoni	DEBUT
90	OLD FASHIONED LOVIN' TIME (Royal Master RM8902-A)	Loren Alan Lindsay	94 2
91	LABOR OF LOVE (Door Knob DK89-323)	Andi & The Brown Sisters	95 2
92	WHO HAVE YOU GOT TO LOSE (Duck Tape 021)	Ernie Welch	96 2
93	LONELY MAN (Soundwaves SW 4820)	Jim Martin	DEBUT
94	SON OF A PREACHER MAN (6.1.5. S-1017)	Bobbi Lace	DEBUT
95	SOUTHERN MEN PLAYBACK P-1330)	Cheryl K. Warner	DEBUT
96	WHO'S THIS STRANGER IN MY BED (Player PI-138)	Carolyn Bacon	DEBUT
97	MOON PRETTY MOON (Mercury 872 604 7)	The Statler Brothers	42 14
98	YOU GOT IT (Virgin 7-99245)	Roy Orbison	43 14
99	COME AS YOU WERE (Capitol 44273)	T. Graham Brown	46 24
100	BIG LOVE (MCA/Curb 53478/MCA)	The Bellamy Brothers	49 21

COUNTRY MUSIC

ALBUM RELEASES



REBA

▣ **REBA MCENTIRE:** *Sweet Sixteen* (MCA 6294)

After an extremely successful streak with her last album, Reba is up and running again. Already released is "Cathy's Clown," which debuts at #53. Powerful other cuts include "Somebody up There Likes Me" and "Say the Word." As in her last couple of album projects, Reba displays her unmatched vocal abilities throughout this venture. This album is masterfully produced by Jimmy Bowen and, of course, Reba, and is sure to be another top seller.

▣ **PAUL OVERSTREET:** *Sowin' Love* (RCA 9717-1-R)

Overstreet's debut album on RCA, *Sowin' Love*, delivers just that. A strong move of artistry from this gifted and very talented songwriter, and very well produced by James Stroud. All 10 album cuts were either written or co-written by Overstreet, and already "Love Helps Those" and "Sowin' Love" have hit the *Cash Box* Top 100 Singles chart. Look for this hot one to climb the album chart in the near future.

PAUL OVERSTREET



SINGLE RELEASES

■ OUT OF THE BOX



▣ **GARY MORRIS:** "Never Had a Love Song" (Universal UVL-66001)

A true love song that will melt any woman's heart. This project is not only well co-written by Morris and James Brantley, but intertwined with the masterful production of Jimmy Bowen. This song will melodically move you through the warm feelings of love. The smooth vocal texture is bound to pick up stereo needles across the country.

■ COUNTRY FEATURE PICKS

▣ **LEE GREENWOOD:** "I Love the Way He Left You" (MCA 53655)

Lee has found another soft and sweet way to express the gain from one's pain. The musical arrangement enhances this tune to float through your airwaves.

▣ **VERN GOSDIN:** "I'm Still Crazy" (Columbia 38 68888)

A strong Nashville sound. Vern delivers another retrospect of his vocal ability, combined with a country swing.

▣ **HOLLY DUNN:** "Are You Ever Gonna Love Me?" (WB 22957)

Holly has it! She brings a nice upbeat tempo to a song about waiting around to be appreciated by her man. Her powerful vocals again reassure us she's here to stay.

▣ **SOUTHERN PACIFIC:** "Any Way the Wind Blows" (WB 22965)

A good summer (beach) rider. The snare drums, in conjunction with some great harmonies, make you want to shag dance in the sand all night long. Good stuff!

DAVID HOUSTON MEETS THE DEMAND



YOU ASKED FOR IT, you got it—a man who intends to bring back traditional country music like never before. And who better to meet that demand, than Grand Ole Opry star, David Houston. "I've found there's a demand for my kind of music again," says Houston.

It's been some time since this uniquely diversified artist has gifted us with the true classic country for which he's known. The time is finally perfect for Houston to make a powerful comeback. "It's been almost five years since I've really went after it, and now I'm ready," he says.

The song "Mountain of Love" gave him his first successful hit, but that mountain just wasn't challenging enough for Houston. He continued to climb until he reached the point of international fame by releasing the all-time country spectacular "Almost Persuaded" in the summer of 1966. That following year, Houston virtually walked away with every possible award a country artist dreams of. He was one of the very first performers to receive two Grammy Awards in Nashville, Tennessee. What did such a prestigious award mean to him? "I didn't even know what a Grammy was back then," Houston laughed. "Almost Persuaded" headed the country charts for 16 consecutive weeks. Afterward, it was one hit after another, including "With One Exception," "You Mean the World to Me," "Have a Little Faith," "Already It's Heaven," "Baby, Baby (I Know You're A Lady)," "A Woman Always Knows"—and the list goes on.

What's given Houston this burst of inspiration to return to his destiny? According to him, it's not what, but who. That's right, he's returning with some inside help. Houston's wife, Kathy Raye, a former "Miss Louisiana," and newborn son David Louis give him a brand new outlook on life. "She made me want to do it again," he says.

The Bossier City, Louisiana man hopes to soon show the world just how he *can* do it again, with release of his new single, "Fools Moon," on Country International Records. The single is expected to hit the airwaves within six weeks. Houston is more than thrilled about his new single. Not just because well-known writer, Sonny Throckmorton and long-time producer, Jimmy Capps, lends their special touch. Perhaps much of the excitement is due to the fact that wife, Kathy, will carry the torch with her husband. Let's face it, duets have worked wonderfully for Houston in the past. "My Exclusive Dreams" with Tammy Wynette, and "After Closing Time" with Barbara Mandrell, show proof. But how can Kathy fit into that belt of many honors? "She's a hell of a singer and I didn't have to train her," replies Houston. "She's already a pro." Kathy's experience, including numerous Las Vegas performances, is sure to lend overwhelming support to "Fools Moon." It's a good song," he explains. "It felt really good, especially with Kathy by my side."

The Houston duo already have their most dedicated fan touring with them. Most certainly, four-month-old, bouncing baby boy David Louis goes on the road right along with Mom and Dad. "I think I can teach him a few good yodel licks," says the proud pop.

Houston, along with manager, Billy Deaton, of Deaton Talent Agency, has lots of ground to cover in the near future. A new album is in the works, a *Greatest Hits* LP featuring his legendary songs from the past. And be looking for Houston in upcoming video action, from the "Fools Moon" single. Don't be surprised if you also hear his voice ringing out from the Grand Ole Opry. Being an Opry member since 1972, he manages to take to the stage quite often.

So what *does* it take to meet the demand for country music? "I've been singing for a long time and don't try to sound like anyone else," replies Houston. "I'm just myself." Question answered.

Kimmy Wix

COUNTRY MUSIC



Nashville Now host Ralph Emery, center, joins four of the show's guests for a feast of Cajun-style food following a recent broadcast. The special edition of the program focused on the current popularity of Cajun-influenced music and starred (l-r) Jimmy C. Newman, Eddy Raven, Doug Kershaw and Jo-EI Sonnier, all Louisiana natives.



Various direction is given during the filming of Clint Black's debut video, "A Better Man." The video was shot on a ranch in central Texas, as well as various locations in Houston. Back at the ranch are (l-r) J. W. Williams, Lone Wolf Productions; Mike McBath, producer; and RCA recording artist Clint Black.



**WE
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NASHVILLE NOTE-ABLES

DAVID SLATER: Just Being Himself

CAPITOL RECORDS recording artist David Slater has come a long way since first arriving in Nashville. His first job here in Music City was as Keith Whitley's piano player. Slater then filled in as lead singer for a gospel quartet called the Cumberland Boys at the Opryland theme park, which led to national attention on Star Search as 1987's Male Vocalist of the Year and, eventually, his contract with Capitol.

While Slater's style is contemporary, his first professional job was as part of a bluegrass band while in college. Slater says that he is a big bluegrass and traditional country music fan, but that it is just wait for what goes around to come around. Trends do change.

"One of the reasons this is a great business to be in is that there's a lot of room within the term 'country music' for varied styles and different personalities," Slater says. "I've thought about it and I've come to this conclusion: I think an artist is at his best when he's being himself. While accepting an award recently, Mr. Roy Acuff said, 'Hey, just let me be myself and I'm happy.' And I think that applies to me."

I think a recent incident aptly describes the effect David Slater's "being himself" has on his fans and his music. One of Slater's fans is a little 10-year-old girl, and he sent her an advanced copy of his new album. "She said, 'You know David, those songs on your new album are so sweet. It's like my Care Bear album,'" he laughs wholeheartedly. "So when I heard that my album was being compared to the Care Bears, well, I figure it's got to be a pretty emotional and well-liked album."



(Photo: T.L. Carr)

Slater's debut album on Capitol, *Exchange of Hearts*, yielded the hit singles "I'm Still Your Fool," "The Other Guy," and "We Were Meant to Be Lovers." Produced by none other than the very talented Randy Skruggs, Slater also had help from such notables as the legendary Earl Skruggs on banjo and the very versatile Vince Gill on background vocals. Slater's latest album, *Be With Me*, just released, also includes some major musical accompaniment. Mike Lauhler, who plays guitar for Steve Winwood, helped out on this project, as well as Little River Band members Graham Gobel and Wayne Nelson.

"When I recorded 'The Other Guy,' which Gobel wrote, Gobel contacted me to tell me he appreciated my cutting his song," Slater remembers. "After four or five phone calls between here and Australia, we just sort of developed a mutual friendship and respect for each other, and when I began work on this album project they offered to come over and sing backup. I'm really thrilled that they were a part of this thing."

Be With Me stays with Slater's vein of the contemporary sound, and like *Exchange of Hearts* is sure to be a hit with every woman in America. The singles "She Will," now climbing the charts, and "We Fell In Love Anyway" are true David Slater style. "It's important to me that people can identify with my music. Emotions play a big part in music and ballads seem to be what I write and perform best," Slater states. "I really don't write that much from personal experiences though. I don't have to be inspired all the time. I just put myself in certain situations and imagine what they would be like. Most of them, we've all experienced at one time or another."



(Photo: T.L. Carr)

Right now, David Slater is concentrating on being a successful singer and songwriter. He hopes to have a string of top 10 hits, a feat we're sure he will be able to accomplish. Down the road, look for this multi-talented artist to be co-producing his own projects and to get involved in some television appearances and acting.

"I'm just a down-to-earth fellow who likes to meet people. One reason this business appeals to me is that you get to travel and meet so many people," Slater says. "Music is a way you can touch a lot of people with a little part of yourself." Basically, Slater says if he can have a good career in music, just being himself, he'll be happy.

Kay Knight

COUNTRY INDIE SINGLES

1 BUT YOU WILL (SOA)	Razzy Bailey	1	31
2 LUCKY ME (First Colony)	Charlie Albertson	6	5
3 I NEVER HAD A CHANCE WITH YOU (Tra-Star)	Patsy Cole	5	5
4 THE CHANCE YOU TAKE (Wolf Dog)	Ross Lewis	2	6
5 WHAT IT BOILS DOWN TO (True)	Frank Burgess	7	6
6 SHE HAD EVERY RIGHT TO DO YOU WRONG (Step One)	Jerry Lansdowne	10	4
7 CARRY ON CHILDREN (Morning Star)	Fox Brothers	11	3
8 IT WON'T BE LONG (Uptown)	Bryan Sklar	12	5
9 I STILL NEED YOU (Winward)	Steffin Sisters	13	6
10 YOU SURE GOT THIS OL' RED NECK FEELIN' BLUE (Evergreen)	Joe Stampley	3	9
11 WHY (Bear)	Billy Joe Burnette	15	3
12 I STILL NEED HER (Associated Artist)	Norman Wade	16	3
13 I PROMISE (Evergreen)	Lynne Tyndall	18	2
14 STILL LOVING YOU (Overton Lee)	Pat Murphy	RE-ENTRY	
15 DAYDREAM (Soundwaves)	Cerrito	4	8
16 BRAND NEW WEEK (Master)	Michelle Lynn	19	2
17 LIVIN' FOR TOMORROW IS KILLIN' ME TODAY (Sundral)	Dale Morris	20	2
18 THIS BUS WON'T BE STOPPIN' ON MEMORY LANE (SOR)	Dawnett Faucett	DEBUT	
19 DON'T ABUSE YOUR BABY (Stop Hunger)	Northern Gold	DEBUT	
20 SOUTHERN LADY (Round Robin)	Arne Benoni	DEBUT	
21 HELL TO HOLD (LDR)	Roger Rone	8	5
22 LONELY MAN (Soundwaves)	Jim Martin	DEBUT	
23 SON OF A PREACHER MAN (6.1.5.)	Bobbi Lace	DEBUT	
24 SOUTHERN MEN (Playback)	Cheryl K. Warner	DEBUT	
25 WHO'S THIS STRANGER IN MY BED (Player)	Carolyn Bacon	DEBUT	

■ DAWN DORMINY: "Drown in the Flood" (SR 156)

Pretty song. The harmonica stands out really well and add tremendously to the feel of the song. Dawn's smooth vocals fill in all the gaps. A good toe-tapper.

■ RISING STARS

LYNNE TYNDALL: A Dream Comes True

WEDDING GIFTS from bride to groom, can be very elaborate or just a small token with special meaning to only the couple. Lynn Tyndall's gift to her husband-to-be, requested by him, was a demo tape of Lynn singing "My Only Love." This little show of affection has come full circle and given back to Lynn her dream come true.

Being in a gospel group with her two brothers and mother, Lynn has always loved performing in front of an audience. Actually, I understand, the family guests were entertained, "like it or not!" So...with the encouragement of now husband/manager Ted, and their friends, she took to the task of making an album.

Song by song, single by single, and a few month's hard work and dedication, Lynn came out of Soundshop Studios with her debut album, *Out of the Blue*. From this album, produced by Pat McMaken, comes many firsts for Lynn Tyndall. Her first charted single, "This Is Me Leaving," written by Karen Staley and John Gerrard, went to the mid-40s on the *Cash Box* charts. Her first video, "Love's Slippin' Up on Me," written by Bob McDill, can also be found on the *Out of the Blue* album. Featuring a sneaky Mel Tillis, the video was shot at Carter's Court in Franklin, Tennessee (just south of Nashville) with a backdrop of country stores draped in handmade quilts and old fashioned decor. The cobblestones and old-timey street lights made this a perfect Hollywood setting. "But it's not, that's the way it really does look," Lynn says excitedly.

This video was only the beginning of Tyndall's TV appearances. She has since been seen on *Nashville Now*, again sharing the stage with Mr. Tillis. Lynn has also appeared on *Video Country* and *the Shotgun Red Show*.

Lynne is making her way quickly, and the support and involvement of her family is a major factor. "My husband and manager, Ted, as well as my daughter, occasionally sing with me, and the other three children join in too from time to time, so the whole family is involved in this career," Lynn smiles. The positive support is carried over to her hometown of Jacksonville, Florida, where she just performed with Southern Pacific, Highway 101, Pinkard and Bowden and Charlie Daniels at the Country Music Festival.

Lynne's present plans include heading back to the studio for her next project. "No contracts have been signed, but the plans are laid and I'm in the process of selecting material now." In her spare time she is busy promoting her new single, "I Promise," written by Ron Hellard and Becky Jones, which is now on the *Cash Box* Top 100 charts at 82 bullet and the Indie chart at 13 bullet.

Lynne has Nashville appearances scheduled at the Stockyard's Bullpen Lounge and at Fan Fare. And in keeping with her gospel roots, she will entertain during a benefit for the Church of the Good Shepherd at the First Bank of Tennessee.

"Music is good therapy for all of us to sing and to hear," says Lynn. "If I can make someone smile and be happy, it's certainly worth it all."

T.L. Carr



(Photo: T.L. Carr)

COUNTRY INDIES



■ INDIE SPOTLIGHT

■ SAMMY JOHNS: "Sam's Songs" (ST 1096)

Turn up the spotlights! A nicely produced, well-arranged tune that this star of the '70s has put together to highlight some of his former #1's. This release includes excerpts from "Chevy Van," "A Common Man" and "America." Thanks, Sammy, for the stroll down memory lane.

■ INDIE FEATURE PICKS

■ JENNY LEE WEST: "Keep You Heart to Yourself" (RN 1068)

A promising new vocalist from British Columbia, produced by Jim Shaw. Truly a pleasant addition to American Airways.

■ MARK LAFORME: "The Road I Walk" (RN 1070)

Good independent product. Strong country sound. Snare drums stand out directly. The vocals swirl in combination with the musical arrangement.



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



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(Written by: R. Metzgar/K. Patterson)

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PUBLISHER: AIM HIGH MUSIC/ASCAP
PRODUCER: ROBERT METZGAR for Capitol Management
PUBLICITY: BILLY DEATON TALENT
RECORDED AT: Chelsea's Studio, Brentwood, Tennessee
BOOKINGS: Capitol Management
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NORTHERN GOLD'S NEW SINGLE: DON'T ABUSE YOUR BABY

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