

CASH BOX

JUNE 24, 1989

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LeVert

THE SOPHOMORE SHUFFLE

HOUSE OF
FREAKS

PETER
CASE



TICKET TAPE

BIDDING WAR, THE FINAL CHAPTER: Chalk one up for Don Jenner's newly hip Columbia Records. The label has won the bidding war for the services of Santa Barbara sensation **Toad the Wet Sprocket**, beating out an estimated eight other majors, including runners-up **Geffen**, **Warner Bros.** and **Elektra**. While the decision surprised many industry insiders, the band and its managers, **Chris Blake** and **Brad Nack**, were well aware of Columbia's determination to establish its credibility in the alternative marketplace, and they figured that desire would add up to an all-out effort on the part of the industry giant to break them big. Instead of opting for a mega-bucks deal, the Toadsters went for prestige elements like generous royalty terms and creative control. In addition, their albums will be released on **Abe's Records/Columbia** (heh-heh), the band's own label. Look for **Bread & Circus**, Toad's first album (originally an independent, cassette-only release) to be issued in four to six weeks. That teaser will be followed a few months thereafter by the just-completed, **Marvin Etzioni**-produced **Pale**, an album reminiscent of R.E.M.'s landmark **Murmur** in atmosphere and subtle intensity. (And in case you'd forgotten, industry types, the initial word on Toad went out on these very pages, i.e., you read it here first!) **BIDDING WAR II:** The latest recipient of intense major label attention is **I Love You**, a grungy guitar band one tastemaker describes as "Husker Du Meets the Doors." **Virgin**, **MCA** and **Geffen** are said to be among those entered in the competition.

THE BIZ: July 1 is the day **CEMA** becomes the exclusive distribution company, in addition to providing manufacturing services, for **Chrysalis** in the U.S. **Chrysalis** and **CBS** agreed to kiss and part 18 months before the expiration of their contract.... **Rolling Stone** reports that **David Geffen** wants to revive the dormant **Asylum** label. Problem is, **Elektra**, not **Asylum** founder **Geffen**, now owns the label. That problem may not be insurmountable, however—**Geffen** and **Elektra** are both under the **WEA** umbrella.... In other acquisition non-news, **Island Records** hasn't been sold, **Sony** hasn't bought **MCA**, and neither **Paramount** nor **GE** has pulled off a hostile takeover of **Time/Warners**, who haven't yet merged.

JAY LASKER, the legendary record exec who helmed **ABC/Dunhill** and **Motown**, died June 11 at his home in Encino, Calif., after a two-year battle with cancer. He was 65. In lieu of flowers, Lasker's family suggests that donations be made to the American Cancer Society.

ART & ARTISTS: Following in the footsteps of **Hall & Oates**, the **Eurythmics** have made the intra-corporate move from **RCA** to cousin **BMG** label **Arista**. The duo's Arista debut, **We Two Are One**, will hit the stores during the football season.... Trad country star **Emmylou Harris** has re-signed with **Reprise**.... Happy 15th (15th?) birthday to the **Ramones**.... **Patti LaBelle**, a woman who takes a song and writhes around on the floor with it, is on the road in her **Summer Breeze** tour, hot on the heels of her new **MCA** album, **Be Yourself**, which was produced by the likes of **Prince**, **Burt Bacharach**,



"WE 3 R 1," SEZ CLIVE.

Narada Michael Walden and **Full Force** (no, not at the same time). The first single, "If You Ask Me To," can be heard in the new **James Bond** flick, **Licensed to Kill**.... **Street Life**, the bountiful **Bryan Ferry/Roxy Music** retrospective that's already a best-selling import CD, gets its domestic release July 11 on **WB**.... The focus of **MCA's** next attempt to establish some alternative credibility will be L.A.-based **Kill for Thrills**, whose debut album went through a couple of production convolutions but is now complete to the label's satisfaction.... Finally, does anybody know the whereabouts of **Tears for Fears** or **World Party**?

ANOTHER PIECE OF KAREEM, CAKE? **Billy Vera & the Beaters**, **Brandon Fields** and **Bruce Escovitz** are among those slated to perform at "Superstar Sports Spectacular," a celebration honoring just-retired hoopster **Kareem Abdul-Jabbar**. The party's set for June 24 at the Sports Club/LA. Wanna go? Order your tux and call (213) 478-0799 for tickets and info.... In other places-to-be news, **Sisterfire!**, an annual arts festival celebrating women artists and culture, will be held at Washington, D.C.'s **Duke Ellington School of the Arts** June 24, with **Sweet Honey in the Rock**, the **Crowsfeet Dance Collective**, the **Toshi Reagon Band** and others taking part.... Further on up the road, **Concrete Foundations Forum '89**, a hard rock/heavy metal powwow, is set for this Sept. 21-23 at L.A.'s **Sheraton Universal Hotel**. They're currently scouting for some unsigned metal bands for a compilation tape. Suite 204, 133 Broadway, New York, NY 10010's the address.

AREA CODE 615: "Ya Ba Da Ba Do" is now a **Ya Ba Da Ba Don't** for **Epic** artist **George Jones**. **CBS Records** has been notified that **Hanna-Barbera Productions** is the owner of all copyrights and trademark rights to the cartoon series **The Flintstones**, as well as to "the essential character and traits" of **Fred Flintstone**. Consequently, the hit single, has been retitled "The King Is Gone (So Are You).".... **Reba McEntire** has married her manager, **Narvel Blackstock**. The June 3 wedding, held in Lake Tahoe, was a quiet ceremony attended only by family members and close friends. The singer will resume her busy 1989 concert tour July 5.... And just in time for **Fan Fair**, **George Strait** has opened **George Strait's Texas Connection**, a store whose only purpose is the selling of Strait souvenirs, records and videos. What's next, a theme park?

BEACHED: We have no reason to get the **Beach Boys** mentioned on this page, which, this being the first week of summer and all, is a shame.

MOVERS & SHAKERS

■ **Don Rubin** is the A&R chief at **SBK**. Rubin is a veteran of **SBK Entertainment World**, where he was VP of **SBK Record Productions** and head of A&R. His business association with **SBK** chairman **Charles Koppleman** goes back to 1965, when the two formed **Koppleman/Rubin Productions**. ■ **Private Music** has appointed **Jamie Cohen** vice president of the label's A&R department. Cohen, who will work out of the L.A. office, comes to **Private** from **Columbia**, where he was director of A&R. He has also headed A&R departments at **Arista** and **EMI**. ■ **Elektra** has added **Annie Roseberry** to the label's U.K. operation as vice president. **Roseberry** has been doing A&R since 1977, working for **United Artists**, **Island** (where she was instrumental in signing **U2**), and most recently **CBS**, where she worked with U.K. artists such as **Sade**, **Dead or Alive** and **The The**. ■ **Capitol Records** has announced changes in its pop and AOR promotion departments. **Ritch Bloom** has been named as senior director, pop; **Frank Palombi** has been named national director, AOR. ■ **Columbia** has announced the appointment of **Craig Applequist** to vice president of sales. He has been sales manager for **CBS** in L.A. since 1985. ■ **WEA** has announced the appointment of **Ronald M. Salpietro**, a 26-year veteran of the record business, as senior national director of operations. **Steven E. Berman**, **WEA's** former marketing services coordinator, has been appointed as the firm's national merchandising coordinator. **WEA** also announced the appointment of **Brian McNelis** as in-house marketing rep at the **WEA's** Philadelphia branch. ■ **Island Records** has reorganized and expanded its sales/marketing department. The changes will affect all of **Island's** labels, including the independently distributed **4th & B'Way**, **Antilles**, **Mango**, **Great Jones** and **WEA-distributed Antilles/New Directions** and **Island Records**. Under the restructuring, **Debbie Howard**, **Island's** former national director of secondary urban promotion, is promoted to the position of sales manager, black music. **Fred Kelly**, who has been working at **Island** as an independent publicist and promotion coordinator for **Antilles/New Directions**, joins **Island** as sales manager special projects. **Linda Engbrengthof** joins **Island** as alternative marketing manager. Based in L.A., **Engbrengthof** will handle the marketing of **Island's** alternative product in the Southwest and West Coast. **Racheal Eraca**, **Island's** former marketing coordinator, becomes director of merchandising and advertising. **Gayle Miller**, alternative marketing director, takes on the national coordination with **WEA's** in-house marketing rep department, in addition to her other functions. ■ **Laura Engel** has been promoted to the position of vice president of the management firm **L.A. Personal Development**. Engel, a three-year veteran of the company, will continue to participate in the managerial duties of **Oingo Boingo**, producer/mixer **Steve Beltran**, **Jimmie Wood** & **the Immortals** and other clients. ■ **Chrysalis** has just announced **Steve Schnur's** appointment as national director, AOR/video promotion, responsible for overseeing all aspects of AOR and alternative radio promotion, as well as video promotion. **Schnur** comes to **Chrysalis** from **Elektra**, where he was national director, video promotion. ■ **RCA** has announced that former director of publicity **Marilyn Lipsius** is now senior director of publicity. **Lipsius** has been with **RCA** for two years. Prior to that, she had her own public relations consulting firm, served as an executive at **Michael Tannen & Associates**, and was assistant director of artist development at **Arista**. ■ **Barbara Shelley** has been appointed director of national publicity for **Chameleon Music Group**, after working for seven years in that same capacity for **Arista Records** and more recently as an independent publicist. ■ **Troy Shelton** has been appointed national director of special projects for R&B at **Arista**. **Shelton** was national promotion director at **Select Records**. Also in the R&B department, **Connie Johnson** has been promoted to national director secondaries R&B. She was district manager. ■ **Virgin Records** has announced the promotion of two R&B promotion managers to co-national directors. **India Graves** assumes the post of East Coast national director, and **Dave Rosas** assumes the post of West Coast national director. ■ **Jon Findley** has been appointed vice president, production and program development, for **VH-1**. **Findley** joins **VH-1** from **New York's WNYW (Fox-TV)**, where he served as program director. ■ **CBS** has announced the appointment of **Wayne Martin** to the position of coordinator, media, **CBS Records/Nashville**. Prior to this appointment, **Martin** held the position of **CBS Records** college marketing representative for three years.



Rubin



Cohen



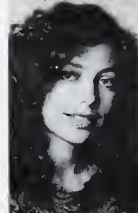
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CASH BOX

THE MUSIC TRADE MAGAZINE

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He also signed—and fired—the Sex Pistols. Who is this guy?

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BUZZ

LA HE LIVES!: Did you know that the date of Elvis Presley's alleged death adds up to "2001," the title of his concert intro song? Did you know that the date of Lisa-Marie's wedding also adds up to 2001? Did you know that Elvis' life-insurance policy was never cashed? Did you know that the middle name on his "gravestone" is misspelled? Those of you who scoff at scientific evidence should secure a copy of *Elvis Lives*, a new video from RJD Productions, for further proof that Elvis Presley is, in fact, alive. Filmed in Las Vegas for *The Billy Goodman Show*, this full-length offering includes exclusive interviews with the woman who claims Elvis is working at a Burger King, the woman who claims Elvis is working for a construction company, the man who claims Elvis has released a new single called "The Spelling on the Stone" and the man who met Elvis in a men's room in the early '60s. Other highlights include comedian Babe Pier, who knew the King in the early days and regales us with celebrity impersonations that have nothing to do with the precedents at hand; a psychic who claims he gets *no vibrations at all* from the Elvis gravesite; and the beaming visage of a *Cash Box* staffer and his bride, in the studio audience on their actual wedding day. And who is that mysterious figure with the unmistakable sideburns at the back of the room? This uncanny video should put the whole Elvis conspiracy to rest. (RJD Productions, Box 12239, Las Vegas, NV 89112. A steal at \$15.95.)



ELVIS HAS NOT LEFT THE BUILDING.

THE WORLD BEAT GOES ON: I was yakking the other day with globalist groovemeister Tom Cheyney about the scene in his own neighborhood, and it sounds like the place to be. On June 10 at the Highland Park Ebell Club, an outfit called Inner City Jazz presented *charanga* hipsters Bongo-Logic and singers Mary Gaillard and Lia Hayes backed by the Logicians. Phew! And the price of admission included all the beer or vino and food you could imbibe. While perusing the photos of past grandmotherly leaders of the Ebell on the wall, the jazzy, Cuban-inspired groove of Bret Gollin's sextet kept the fingers poppin' and the dancefloor swellin'. There's talk of future events, so I guess you could say, here comes the neighborhood. Se-nor Tom also mentioned a feast of African and African-rooted shows coming up in the in the last two weeks of June, starting off with the two-week run of the "critically acclaimed" *Africa Oye!* revue at the Pantages. From the bitchin' Batwa Pygmies to the Parisian cool of rumba rocker Papa Wembe, it should be a polyrhythmatist's delight. South African reggae superstar Lucky Dube comes to the Palace on the 23rd with Jamaican legend Joe Higgs, and Manu "Soul Makossa" Dibango shows upon the same stage on the 28th. Unfortunately, Malathini, the Lion of Soweto, and the soulful ladies of the Mahotella Queens rock the Music Machine on the same night. (Toss a coin, ye hipsters.) And finally, Brazilian globalist Gilberto Gil entertains at the de-rockified John Anson Ford on Friday, the 30th.



ROAD SCHOLARS

ON THE ROAD AGAIN: Fast approaching deadline, I felt like playing hooky and wandering across the street to the luxuriously furnished Club Lingerie, where the beer is cold and the living is easy (and so are the patrons). While Duke Tomatoe and combo were the headliners, most of the crowd had obviously come to see local roots rock upstarts Road Scholars (git it?), who aroused my curiosity a few months ago and warranted an early check-in. They have improved much since then, tight-ening up their sound and arrangements to show off a half-dozen really good songs, the highlights being the coming-of-age epic "Dreams," and "Standing Over Me"—a power ballad that Bon Jovi would kill for. (That's a compliment.) I saw quite a few A&R types in the crowd, and the band definitely is ready to be considered for a publishing deal. I think they probably have the ability to do it on a recording level as well, but it will be a few more months before I can make an honest evaluation.

A GREAT ROCK & ROLL MOMENT: A New York band called Too Much Joy plays a gig at L.A.'s Club Lingerie, then goes to a party hosted by the Mutts, a band notorious for their free-swinging revelry. The New Yorkers walk into the living room, turn on the TV and see...themselves, being interviewed on a show called *Record Guide!* And nobody else cared!

Oscar Wednesday

LA TOO

CREATURE FROM THE BLACK LEATHER JACKET: From the bowels of Hollywood it crawls, clad in Lip Service apparel, a Marlboro Red dangling from "Crimson Pirate" lips. Its long, multi-colored excuse for hair is encrusted with Aqua-Net, and its eyeliner is smudged. Do you recognize it yet? No? Between swilling beers and plucking random notes on its guitar, it might emit a few grunts here and there that can be translated into "dude," "rock & roll" and "f**k you." Now do you know this creature? Yes, folks, it's the "Strip Monster," and the race has been multiplying faster than rabbits here in Hollywood. Strip Monsters usually travel in packs of four or five, calling themselves "original rock & roll bands," and the scariest things about these freaks is *they're getting signed!* What is this world coming to? Have all A&R reps been brainwashed by this evil mon-ster? Has rock & roll become one big Axl Rose Fan Club or what? I'm just sick of it all...



SISTER SHOTGUN

I do my best to avoid these mutant bands, searching out new and TRULY original talent. This past week I was treated to a performance by my favorite unsigned band, Sister Shotgun, at the Roxy. Judging from the size of the turn-out, the spectacular show, and the looks on the faces of many industry types, I don't think that they're going to be unsigned much longer.

Another unsigned band I have been raving about is Kik Tracee, who seemed to have appeared out of nowhere and suddenly are on top of the Hollywood scene. I would recommend this band to anyone else who is as sick of the "Strip Monster" syndrome as me. Kik Tracee is a breath of fresh air into the stale and musty attic-of-a-thousand bands. They will be at the Industry on June 23, and it's definitely a show not to be missed!

Cure fans, keep your eyes and ears open for a band called Mephisto Waltz, a five-piece from Hollywood whose eerie, mystical sound is *very* unique. They will be unleashing their futuristic sounds on the Fourth of July at the Club With No Name. If you're looking for something *really* off the wall, this is your ticket.

Stephanie Brainerd

NY

JANET WYGAL, VOCALIST AND BASSIST for the Wygals, says that the purpose of the band's music is to communicate something. That should *always* be the purpose, but in this case it actually works. The Wygals (Janet, brother Doug, former dB Gene Holder, Mary Phillips and Erik Boyd) recently released an album called *Honyocks on the Withersoever on Rough Trade*, and it does communicate something—several somethings—including a sharp but not cruel wit, astute and sometimes cheeky observations of the human condition, and an interesting way of using different words to say the same thing. ("Slap me like a wave." Nuff said.)

They also have a strong sense of what makes a good song. Holder is quoted in the biography as saying he thinks *Honyocks* is a pop record, but the Wygals



THE WYGALS



GEORGE JONES, T.G. SHEPPARD, LORETTA LYNN & CONWAY TWITTY

are not a pop band. Asking him and Ms. Wygal exactly what that means, however, makes an even stronger case for redefining the word "pop." "People always call bands like us pop bands, and yet you don't hear much of us, or bands that sound like us, on mainstream radio," Wygal says.

"I don't think we want to be known as a pop band, because what pop is today is something like Mr. Mister, or Whitney Houston," Holder says. "Good or bad, that's not my taste at all. I don't sit around listening to it, and I have no desire at all to play it. I guess we are a pop band in the sense that our music is real melodic, and the songs have some hooks, and words, good words that you should listen to, but they don't say 'Don't worry, be happy.' But I don't have a new term that you could use to describe what we do."

"I think that's the whole point, we really don't want to be labeled at all," Wygal adds. "I know every band would like that, but I mean just for ourselves, I don't think we should put a label on what we do. If anyone else wants to, fine, and I know they are going to, but *we* shouldn't. I think once you label yourself, you feel confined to that genre."

So what exactly *is* pop music? "Pop music—to us—has always been the soundtrack to your life. In some ways whether you liked it or not, it came to you from everywhere. But back then, there seemed to be a much wider scope. I mean, I remember hearing 'Like a Rolling Stone' on the radio when I was a kid, and it was such a revelation to me, this crazy-sounding voice, and I loved it, it was so exciting. So to me, pop music is still like that, it has that element of surprise and awe, but I don't think that's the reality today."

After more discussion on how no one really knows what "pop"—or "rock," for that matter—really means, Holder gives up and says, "We're a speed metal band. How's that sound?"

Wygal ignores him. "I do think that we're a pop band in the sense that we're accessible, we're not trying to alienate anyone, either. The idea is to communicate, maybe not directly, but to say something to someone."

Got that? The Wygals sort of evolved from a New York band called the **Individuals**, with a dB thrown in for good measure. They released an EP on Rough Trade U.K. last year, then got busy working on *Honyocks* when the U.S. end of the deal came through. It took about two months to record, and Holder produced it. "I don't really find that producing your own record is difficult," he says in response to a question about the logistics of producing your own band. "The thing for me is playing guitar and being objective about what I'm doing. I really need input on that, because I'm too close. I think everything is rotten, or things that are really rotten are good, or I can't tell the difference. But it isn't hard to be objective about the songs."

"That part is difficult for me," Wygal says. "I have the tendency to hate everything, but that's something I'm trying to get over. You have it under such a microscope. Lyrics that come from you—or me—you just keep your fingers crossed and hope that they get across something of what you're trying to say. But you never really know unless someone says 'oh, yeah, I get it.'"

"She hates everything she does," Holder says, "and I like everything she does." Two second pause. "Musically."

As far as how much the Individuals differ from the Wygals, Holder offers one of his typically brief answers. ~~~ "Lots."

Janet elaborates: "Glenn [Morrow, Individuals frontman] was a real songwriter, but a lot of the songs came up through group jams, so some of them were based a little more around a sound than on one person's ideas," Wygal says. "With the Wygals, generally I'll have written a song, then the group takes it and arranges it. The sound is really intrinsic to the group, but the song was there first. There wasn't a band together when I started writing. In one sense I think that all band members are irreplaceable, but if you have the material, then you feel like you have a foundation that you can call your own. The first ones I wrote were pretty pathetic. They had a very, uh, personal style."

"They weren't that bad," Holder says mildly. "Some of the first ones are on this record."

"I think you probably don't remember some of the really bad ones," Wygal says. "That's true. Some of those did have a personal style."

They still do, but in a more positive sense. The collection presented on *Honyocks in the Whithersoever* are quirky, seriously humorous, left-of-center pop/rock songs by a band that "isn't pop." (It's speed metal, remember?) Listen to it and judge for yourself.

SCENE AND BE SEEN: it's always nice when good things happen to good bands. Yes, we're *still* talking about those goofy **Das Psycho Rangers**, who are apparently creating quite the subterranean tremor on the West Coast. (And you thought those were earthquakes, didn't you?) They've just signed a management deal with **Barry Josephson of Gallin Morey Associates**, and have the following dates coming up this month. On the 19th, Club Lingerie, on 22nd, Club Post Nuclear in Laguna Beach, on the 23rd, Spirit in San Diego, the 26th at FM Station, and the 28th at Coconut Teaszer. Where's my 75 cents?

Karen Woods

NA WHAT BETTER TO CALL a concert that included some of the biggest and most dynamic stars in country music today than a **COUNTRY EXPLOSION**? That is just what **T.G. Sheppard, George Jones, Loretta Lynn** and **Conway Twitty** brought to Nashville's Municipal Auditorium during the kick-off event of the **18th Annual International Country Music Fan Fair**.

The standing-room-only crowd went wild when the king of country music, George Jones, took the stage. Still the heart and soul of country music, Jones dazzled the crowd with favorites like "The Corvette Song," "He Stopped Loving Her Today," and "Who's Gonna Fill Their Shoes?" And to make *everyone* happy, he treated the crowd to his latest single, "The King Is Gone (So Are You)"—known as "Ya Ba Da Ba Do (So Are You)" before Hanna-Barbera intervened. Before leaving the stage Jones also performed his top 20 hit, "I'm a One Woman Man," from his new LP of the same title.

With the task of following the King of Country, T.G. Sheppard took the spotlight with the most dynamic stage show of the evening. His high-energy set featured all-time greats like "One For the Money," and his more recent hit, "Do You Want to Go to Heaven?" along with a medley of his #1 hits, including "Only One You," "It's Party Time" and "Strong Heart." Sheppard also performed the song that he says has made the most money for him—the Folger's "Waking Up" commercial! T.G. Sheppard definitely kept the crowd awake during his time in the spotlight!

Loretta Lynn took the stage next and the crowd was totally delighted as she easily breezed through such mega-hits as "Coal Miner's Daughter," "You Ain't Woman Enough To Take My Man" and one of her more recent releases, "Just a Woman." She was soon joined by her most famous duet partner, Conway Twitty himself, and the pair brought the house down with "Mississippi Woman, Louisiana Man" and "Making Believe."

Conway, of course, could not leave the building without doing his most famous hit of all time (as far as his fans are concerned), "Hello Darlin'." The crowd again exploded when they heard those words. "It's Only Make Believe" followed, as well as "Linda On My Mind" and "You've Never Been This Far Before." He also treated us to some of his more recent hits, like "Saturday Night Special" and his current chart-climber "She's Got a Single Thing in Mind."

The Country Explosion Concert, co-sponsored by Folger's Coffee and Nashville country station **WSIX**, most certainly got the thousands of country music fans, in town for Fan Fair festivities, in the right frame of mind for the high-energy shows and exhibit halls full of country music paraphernalia awaiting them the remainder of the week. It was truly an explosion of entertainment.

Kay Knight

MAIL CALL

Hooked On the Book

Just a *quick* note to let you know how much we look forward to each new issue of *Cash Box*.

Booker Carol Miller and myself have become rather dependent upon your heavy metal and alternative music charts. All we have to do is quickly go over the bottom half of each chart and we find out what artists are the up-and-comers to look out for. We then try and book those acts who are coming to Los Angeles. It's great! And, if we see one of your columnists personally endorsing an act, we usually don't even ask the artist's agent to send us a promo pak; so far, your tips have been right on!

Carol is only 24, and was not familiar with *Cash Box*. A few months ago, I showed her the new format and suggested ways it could be of use to us, placing special emphasis on reading the Art & Commerce column as if it were "handwriting on the wall." Well, she's now hooked on *Cash Box*, too. Carol's got a great future in this business, so now you've got another faithful reader who'll be around for years.

One request: How about more emphasis on roots rock? I'd love to be kept abreast of new releases by such artists as Lou Ann Barton, Rock City Angels, Broken Homes, etc. To me, it's really just classic rock & roll, and unfortunately, not enough of it seems to be denting the top 200 lately.

Meanwhile, keep up the good work.

Len Fagan
A&R Director
Coconut Teaszer
Hollywood, CA

Totally Hip Top Text

Each Art & Commerce column I've read has been better than the last. I particularly like the edge Bud Scoppa brings to his subjects—there's no beating around the bush. I also think the topics have been super. From J.J. Jackson to Tom Petty to Scott Shannon, it's inspired.

David Salidor
dis Company
New York, NY

Hip-Hop Manual

I must comment on your Hip-Hop issue, dated May 27, 1989. I think it was extremely comprehensive in its coverage of a much-misunderstood area of music. In fact, I was so impressed that I want the entire PolyGram organization to have a copy. I am requesting 50 issues to be distributed to PolyGram's upper management, both the Mercury and Polydor promotion staffs, as well as the key members of the branch distribution system. There is a lot of money to be made in this area, but you have to know how to make it.

I sincerely believe that the aforementioned issue of *Cash Box* is a tremendous tool in which to lead us down the right path. Continued success.

Greg Peck
Vice President
A&R/Urban Contemporary Music
PolyGram Records, Inc.

DEREK GREEN FOMENTS CHINA REVOLUTION

BY BUD SCOPPA

DEREK GREEN IS AN UNACKNOWLEDGED VISIONARY. During his dozen years as managing director of **A&M Records U.K.**, Green was an astoundingly astute A&R-based executive, signing and/or developing the **Police**, **Squeeze**, **Joan Armatrading**, **Joe Jackson**, **Supertramp**, **Chris De Burgh** and a host of other acts that kept A&M in the money and on the cutting edge. Despite his upper-crust position, the man-aging director remained a maverick at heart — a guy who happily sold **Nine Below Zero** LPs out of the boot of his Rolls. Green, in fact, is the guy who signed the **Sex Pistols** to a worldwide deal with A&M, only to “fire” them a mere four days later.

While Green won't explain why he dumped the Pistols, he's willing to talk about what enthralled him in the first place. “I'd spent a couple of months in America, I was bored stiff with what they were playing on the radio, I was under-stimulated. When I walked into my office, I got a call from somebody I'd never heard of, who turned out to be McLaren. I'd been away so long I'd missed the whole Sex Pistols story. I rarely took professional appointments — they went to the A&R department — but I used to take street appointments. So this guy walks in, he puts a tape on, and I remember vividly, I just freaked. It was so won-derful, it was so fresh. I just looked at him and said, ‘Hey, whoever these guys are, it's a done deal. I have to have this, 'cause I've got rock & roll back in my life.’”

Green will never forget the day he brought Pistols manager **Malcolm McLaren** onto the A&M lot for negotiations with label brass. “McLaren was wearing an all-black leather outfit, and it was over 100 degrees,” Green recalls with a laugh. “When we walked onto the lot, [former A&M promotion head] **Harold Childs** leaned over the balcony and shouted, ‘Derek, you really fucked up this time!’ After making the first talent judgment, part of the drive I had to make sure we secured 'em was when I saw the A&M reaction *against* it — it was just as strong in England, by the way. It made me take a hard look at this company, which I was supposed to be representing in many of the taste areas. I thought, ‘Well, this is wrong, 'cause we're a young person's business, and my own staff have got kinda middle-aged here.’ That got me quite motivated, and a little bit angry too.

“As it turned out, I had to fire them, for whatever reasons,” he says cryptically. “Which was odd, because obviously I'd made a pretty big personal statement within the company. I felt humiliated, 'cause I didn't have the *nerve* to see it through. It freaked me out so much that I didn't sign anything for a year.” The wounded exec recovered nicely, however. His next signings were Squeeze and the Police.

When he left A&M five years ago, Green was determined to use his adventurous ears in the service of his own boutique label. It was then that he formed **China Records** and its publishing wing, **Empire Music**, with partner and former **Almo/Irving** exec **Bob Grace**, who'd left A&M with Green.

“A&M had become much bigger,” he explains. “I was managing 80-odd people and a whole chunk of the A&M business. Good as it was, it was not very satisfying emotionally. I'd been spoiled in the past by having found and worked with what became, I believe, some of the most important contemporary talent, and I wanted very much to be a player in the A&R field again. Being in a position where I could afford it, I said to myself, ‘I don't think my best A&R work's yet finished, and I believe I've got a role in this.’”

Green's first significant signing was the Art of Noise, the former house band for producer **Trevor Horn's ZTT Records**, an **Island**-distributed English label. When the three bandmembers — **Anne**



CHINA'S GREEN & GRACE

Dudley, J.J. and Gary Langan — had a falling out with Horn, they telephoned Green out of the blue.

“I'm not used to having a known band call me,” Green says. “Even in my A&M days, I can't remember a time I signed an artist that ever even recorded for any other label. I said, ‘Why me?’ And they said, ‘We have to leave ZTT for a bunch of reasons, and we need to replace them. We've chosen you.’ That's how it started.”

The group's first album for China, *No Nonsense*, lacked a crucial element at the time the group initially presented it to Green. “When they brought in the finished album, I said, ‘OK, now let's worry about *selling* the record.’ And almost without touching my brain, I came up with the **Duane Eddy/Peter Gunn** idea for them. They did it in two weeks, we added it to the album and it gave us a worldwide hit.”

After forming the company, Green had immediately made a distribution deal with **Chris Wright of Chrysalis Records** (who had previously tried to

persuade Green to head up Chrysalis in America). “I took a view with my business then, which I take now, which is that I own my artist's contracts, I own my own masters,” says Green. “And for that, you have to sacrifice the level of risk money that people might otherwise be prepared to put up. They always put up more if they can own the artist; but then, what would I be building? When I terminated with Chrysalis, what I'd built for the first couple of years was mine — which justified to me the wisdom of that decision. It's very important that independent people starting businesses like mine really think about that.”

When he left Chrysalis, Green decided to go with **BMG**, and he flew to New York to close the deal. But on the same flight was PolyGram chairman **Dick Asher**. The two execs took an impromptu in-flight meeting, and by the time the plane touched down at JFK, Green had a worldwide distribution deal with PolyGram.

“Dick's way of running his business is to take chances on people,” Green says of Asher. “He was just as clear as could be — he said, ‘Derek, I'll take a chance with you.’ It was just a feeling he was willing to exercise. These days, some of the newer breed want to check you out in ways that are not really measurable. We're not in a business that can be measured precisely. Dick probably looked at me and thought, ‘Has Derek really got the energy to try again or hasn't he?’ He said, ‘Yes, he has,’ and he gave me a shot.”

China now has five acts on its roster, and four of them will have had albums in release by the end of the year. Already out are LPs by Stonesy Brit rockers the **Dogs D'Amour** and African pop singer/writer **Labi Siffre**. Coming in the next few months will be the first domestic China release by American roots band **Green on Red** (produced by the legendary **Glyn Johns**), a Dogs D'Amour compilation combining their U.K. acoustic LP and “official” bootleg (on CD and cassette only), and the next Art of Noise opus, *Below the Waste*. Green describes the album, which features a remake of the James Bond theme as well as some of the African artists who appeared on **Paul Simon's Graceland**, as “high tech world music.” **Charlie Prevost**, China's one-man American operation, is more specific, citing “Cuban and African rhythms with a not so discrete heavy metal guitar.”

Green, who's been on the cutting edge of more than one musical revolution, is an old-schooler when it comes to developing talent. “Doing videos doesn't groom artists, touring does. Amongst the majors, you see far too many glamorous videos being made where you could take the same 50,000 bucks and spend it on decent tour support. I'm putting my money into touring my bands, because I can't do both.” And that's not all. “I make records at a quarter of the price of what other labels might make 'em. With 25 years in the business, I know a few ways to cut costs without damaging the quality of the product.”

Despite the fact that China has yet to score a U.S. hit, Green claims to be delighted with PolyGram. “What most impresses me about the way they've approached this deal, which is now a year old, is that they've given me a profile in America with the artists I've brought them *without* waiting for huge English success. They've listened to the music, measured it on its own merits and I know they're out there giving me an effort. I can't ask for more than that. That's very important to me, because going back to my experience with A&M, most of my acts broke in America *before* they broke in England. It's not something I've particularly tried to achieve; it just seems to be my style. So maybe it'll be a case of history repeating itself.” ☺

TOTALLY HIP TOP 10

1. Joe Dumars, game-breaker, Detroit Pistons
2. Ziggy Marley and the Melody Makers: *One Bright Day* (upcoming Virgin LP)
3. Chris Isaak: *Heart Shaped World* (Reprise CD)
4. Van Morrison: *Avalon Sunset* (Mercury)
5. Michael Chabon: *Mysteries of Pittsburgh* (Morrow trade paperback)
6. Toad the Wet Sprocket: “Jam” (from upcoming Columbia LP *Pale*)
7. Neneh Cherry: “Manchild” (Virgin video, directed by Jean-Baptiste Mondino)
8. Richard Cromelin, ace editor, *Los Angeles Times*
9. Tom Hulce and Ray Liotta, in *Dominic and Eugene* (prime video rental)
10. Roachford: “Cuddly Toy” (live on MTV, June 12)

LEVERT THROWS DOWN—HARD!

BY NEIL HARRIS & BOB LONG



Gerald is confident that 1989 is the year that will solidify LeVert's success musically, but he has been heeding an important lesson from his father, who more than anything taught his sons to keep the faith and believe in themselves. Eddie weathered many ups and downs but kept plugging. Unfortunately, it was through their father's misfortune that they learned another important lesson.

Though the O'Jays had a string of hits for the **Philly International** label, they did not write or produce songs for their albums, instead entrusting others with the job. Consequently, they feel that they may not have gotten their fair shake. As a result, Eddie Levert advised his boys to get their business together. They've formed **Trevel Productions** (figure it out), and are working on building their own studio and rehearsal hall. In addition, at their father's urging, they're looking to set up their own label.

Like **Guy, De La Soul** and **Soul II Soul**, LeVert are part of the growing legion of young black performers who are looking at a career that will stretch beyond and outlast their initial success as recording artists. They are managing and producing fellow Cleveland residents **the**

Rude Boys, who have just signed with Atlantic, and have set up a 900 number that they plan to use not only to entertain their fans, but also to stress to them the importance of education.

"Our father always taught us to not let anyone control what is going to happen in our future," emphasizes Gerald. "He stressed the necessity to control everything that goes on in our lives. A lot of artists have other people controlling them, and they don't know which direction they are going in, what they are missing, or what happened to their careers. Some don't even know who's handling their business, or where their money is going. Your career is something that you work very hard for, and you should stay abreast of the activities that pertain to your career and your life in general."

Gerald feels very strongly about the lack of networking among black music professionals. "If we as black people don't get together like the white record company people, producers and artists, it will hurt us," he asserts. "Black producers don't get together, and we have some of the strongest producers in the industry—people like **Quincy Jones, Narada Michael Walden, Jimmy Jam & Terry Lewis, Gene Griffin & Teddy Riley, L.A. & Babyface, Full Force, Reggie & Vincent Calloway** and us. Why don't we do something together?"

"They don't think like that, unfortunately. They're going, 'Well, I've got my money, and I'm scared,' but just imagine the things we could do together! I think if we all tried to work together, a lot of careers would have more longevity, and we as a people could have a huge company or companies of our own."

Gerald is determined to give as much of himself as possible to make this a reality, and he feels he may be disliked or shut out of certain situations for taking this stance. But he also feels that the need for unity among black people far outweighs the negative consequences that could arise.

"We must stop being afraid, and running to the white man for everything. Our music is the base of the whole thing. We are the ones who are making it happen. They are going to try and maintain control over us, and as long as they are successful, they will be the ones calling the shots." ☺

'We must stop being afraid, and running to the white man for everything. Our music is the base of the whole thing. We are the ones who are making it happen.'

Williams, and, perhaps most importantly to them, the O'Jays.

The chance to work with his father was perhaps the greatest reward for Gerald. He speaks of Eddie with loving respect, and he notes that his father to this day remains the group's harshest critic. Gerald obviously derives a lot of joy from watching his father working, both on stage and in the studio.

"His performances are totally emotion-packed," says Gerald. "The O'Jays are total professionals, and they take direction amazingly well. My dad is from the old school, and he hears things differently than we do. But they compromise well, and in the end it all works out."

Their main goal in working with the O'Jays was to update their sound. Gerald explains that he, Marc, and Sean had "learned so much of what we know as far as vocals are concerned from them. But they are not up on today's technology that much. It's a real thrill to be able to pay them back this way. I think that with the right songs and the right production, the O'Jays can happen again."

Part of the modernization process was to bring in upstart young rapper **the Jaz** to duet with the group on their #1 smash "Have You Had Your Love Today." The combination of rap and traditional R&B melodies has worked well for LeVert, who have scored by utilizing **Heavy D.** on the title track of their latest LP. They have ambitions to produce a rap group as well, because, as Gerald says, "You can't just do mushy ballads all the time."

LEVERT IS NO FLAVOR OF THE WEEK. Firmly established stars in the R&B community, the trio has crossed over to the pop charts once with the infectious "Casanova," and they've got the goods to do it again and again. Their mode of operation involves combining traditional soul vocal harmonies with tough, streetwise beats and strong songwriting. Their records usually land somewhere between the classic songwriting of **Jam & Lewis** and the bravado of **Gene Griffin & Teddy Riley**, but these are no copycats. Like the aforementioned production teams, you know a LeVert record when you hear one.

The fact that LeVert brothers **Gerald** and **Sean** took up careers in music was no afterthought. Their father, **Eddie Levert** (small "v" for dad, big "V" for the kids), was a founding member of the **O'Jays**, and ever since the boys were young they had ambitions of taking it to the stage themselves. Teaming up with childhood friend **Marc Gordon**, they cemented a working relationship that has taken them to the upper echelons of success in the black charts. By no means, however, do they feel they've reached their peak, either creatively or commercially.

The group's vinyl debut, *Bloodlines* (Atlantic, 1986), yielded a #1 R&B single straight off the bat with "(Pop, Pop, Pop) Goes My Mind," an ultra-catchy number that Gerald says was conceived in a rather unorthodox manner: "The song was inspired by watching my mother making popcorn. Marc and I had laid down a track and we were searching for the right lyrics. We combined the two, and it clicked. The song doesn't really make any sense, but the consumers liked it."

As a result of the success of their first LP, LeVert garnered enough respect from Atlantic to be given the bulk of the responsibility for producing their next LP, *The Big Throudown*. The company accepted seven of the cuts that they submitted for inclusion on the LP, but they felt they needed a little outside help. This led to their pairing with **Midnight Star's Reggie Calloway**, a partnership that produced the top five pop smash "Casanova."

"He came to us with several songs," says Gerald. "They were cool, but we didn't hear a smash, and that's what we were looking for. Reggie later called me at home and said 'Man, I've got a song called "Casanova." I thought that was kind of corny. I couldn't really hear anybody saying that. But then he sang the hook and I said, 'Oh yes, that's a smash!'"

Marc and Sean weren't so sure at first either—they just couldn't see it. But then Reggie sent them a demo with him singing, and they too became converts. That song remains their biggest hit, and it gave LeVert the leverage to call the shots when it came to producing their latest LP, *Just Coolin'*, as well as earning them a chance to do a host of outside production work.

Perhaps their best known outside production is "Mamacita" by **Troop**, a midtempo swingbeat charmer that sounds irresistible on the radio. The guys seem to have a knack for the hook, and as was the case with "Mamacita," that knack often translates into substantial chart success. And as we all know, when producers are hot, everybody wants to hire them in the hope that some of their magic will rub off. For LeVert, this has meant a chance to work on projects for **James Ingram, Micki Howard, Eugene Wilde**, new **Geffen** artist **Christopher**

CASE STUDY

BY TOM DE SAVIA

"OH, GOD, THAT'S THE KISS OF DEATH," says Peter Case of the recent comparisons between himself and Bob Dylan. "I think [the critics] are just trying to catch and direct people's attention by saying that, and it's well-intentioned — but I'm not the 'new Dylan.' That's bullshit."

Comparisons to Dylan began after Case parted ways with his long-time band, the L.A. power-pop combo the Plimsouls, and released a stripped-down, mostly acoustic, self-titled solo album on Geffen in 1986. But although many may note similarities to the legendary Mr. Zimmerman, Case's sound is definitely all his own.

Peter Case was by no means a major retail success, but the album, which received tremendous international acclaim, solidified the artist's rep as a serious songwriter. Following the album's release, Case hit the road, undertaking an extensive international touring schedule. He also found time to score a Sam Sheppard play, "A Lie of the Mind," which appeared at Los Angeles' Mark Taper Forum (and which went on to become the biggest box office draw in the history of the theater).

Now, a full three years later, Geffen has issued Case's second solo outing, *The Man With the Blue PostModern Fragmented Neo-Traditionalist Guitar* (or, simply, the *Blue Guitar* album).

"The idea of the album was to really get a focus," Case explains. "It was recorded mostly live, with the acoustic guitar and the vocals being the focus so you could go right to the heart of the record."



"A lot of the songs are about people who are down and out on the street — but it's not just a sentimental view of the wino. For instance, 'Put Down the Gun' is a song to pass on to people who are really lonely and desperate. I've known a lot of people who have hit those kind of walls in their life — it could be a bottle or a gun or an attitude. It could be anything we use to keep the truth away."

"I feel that the songs on this album could be taken on any level. You could sing them in any bar in the United States and they're also open to anybody who wanted to intellectually get into them. It works at both levels."

On the *Blue Guitar* tour, Case opted for a full backing band for the first time since his work with the Plimsouls. "I really enjoy playing with a band," he admits. "I've been playing solo for four or five years and I've played every kind of club you could play solo. I mean, I've pretty much gone around the world playing solo. Now I'm doing some of the show solo acoustic, some of the show acoustic with the band, some of the show electric with a band. It's a range of all the things I've done — bringing a lot of what I've learned together."

The mainstream success of Tracy Chapman, Melissa Etheridge and others of that ilk have given acoustic music a newfound hipness — but Case recalls a time when people would look at him "as if I was from Mars."

"I was out there three years ago when there were virtually no one with just an acoustic guitar," he remembers. "I mean, music is music, man. People can be honest if they have something original to say, and if they mean it and they're trying to do it, then that's what important. I don't feel a part of any movement. I'm a songwriter — I've got folk, blues, country and rock & roll roots. To me a song is the best art form — it doesn't cost anything to make it. You just need a great song."

"It's always hard to do something different. Someone once said that art is *not* the spiritual side of business. Art is art and you gotta do what you want to do. You just gotta get on with your music, man." O

AT PLAY IN THE HOUSE OF FREAKS

BY JOE WILLIAMS

HOUSE OF FREAKS ARE WAITING for a reporter, a reporter from a music trade magazine who's holed up in bed with a bearded lady and a snakecharmer. Or at least that's what they're told as they pace around the office. Between their hometown of Richmond, Va., and the stylish haunts of Hollywood, this two-man band has heard a lot of things that didn't turn out to be true, things like: "You can't have a band without a bassist."

"Says who?" says drummer Johnny Hott to the tardy scribe. House of Freaks has been getting this treatment for years, at least from people who haven't heard their new Rhino release, *Tantilla*, or seen their explosive guitar-and-percussion alchemy in a live setting. No one who's heard their heady brew of folk, punk and roots elements could mistake it for a stripped-down, coffe-house novelty act. Between Hott, with his sleigh bells and tom toms, and guitarist Bryan Harvey, an axeman of remarkable power and economy, the band makes a joyful noise, enough to fill large concert venues while opening for the likes of the Bangles, Midnight Oil and the Smithereens.

"When we first started a couple years ago, we figured we would make as much sound as we could with just the two of us," says Hott.

"It's like the guy who's got the cymbals strapped to his knees," adds Harvey.

"That's something that Indians and tribal cultures have done all along."

"Two people can make a lot of noise," continues Harvey. "Sometimes when we show up at a club they think we're going to be Simon and Garfunkel, so they set up two mikes. But House of Freaks is *not* Simon and Garfunkel."

Another thing they often heard after moving to Los Angeles was that their band name would hold them back.

"Originally we thought it was such a weird name that it had to be pretty good," says Harvey, "in terms of it not matching people's expectations of what the music will sound like. 'House of Freaks' made sense to me, because it came out of our interest in Southern fairs and circus side shows. Some people might hear the name and think, 'freaky guys who play heavy metal,' but that's never been my image of it at all. I don't think the name locks us in to any kind of sound. If we were called 'the Rockabilly Rockets,' that would be different."

The House of Freaks sound is informed by Southern culture, but it's a far cry from country-western twang. There's a haunted quality to the big hooky arrangements, complemented by lyrics that address the Southern experience in terms of fallen empire ("Sun Gone Down") and inherited sin ("White Folk's Blood," "Family Tree."). But Harvey, a student of history, is quick to disavow a purely Southern lineage in his lyrics. "People talk to us a lot about Southern writers, but I was never really crazy about Faulkner. Flannery O'Connor is pretty cool, and Truman Capote I like. But I also like William Kennedy, who wrote *Ironweed*, and Victor Hugo, and a historian named Barbara Tuchman. And of course, the works of Bob Guccione."

Difficulty in pigeonholing the band may have kept them from the embrace of the major labels, but Harvey and Hott like their relationship with Rhino just fine. "Rhino's a cool label," says Harvey. "We never thought about what would sell us the most records; it was just the people we wanted to work with."

"The other labels saw us as a 'development band,'" says Hott. "Their attitude was 'We'll see what we can make you in two years, after you get a bass player.'"

The creative freedom and personal attention given the band by Rhino has proven beneficial to all concerned. The first album, *Monkey on a Chain Gang*, was a surprise hit, and the single "Forty Years" was a staple on MTV's *120 Minutes*. Now the band is in the midst of touring after a year of opening for bigger names. But they want to do it on their own terms.

"Our goal is to do a coliseum tour," says Harvey, "but to set up on the floor instead of a stage, in front of two sun lamps. People would be milling all around us and we'd say, 'Here—pick up a bottle. Play.'" O



BEATS & HYPE

IT'S GOT A FUNKY BEAT, AND I CAN BUG OUT TO IT: Perhaps the greatest lure of hip-hop is the lure of the unexpected. An anticipation that you will be blown away by an idea so clever and off-the-wall at any moment. Whether it be the little guitar grunt on "Wild Thing," **Steely Dan** paying **De La Soul** a visit, or **Ofra Haza** riding on top of **Eric B. & Rakim**, the prospect of hearing the familiar or undiscovered completely rearranged makes listening to each new record a treat.

The bug of the week has to go to **Two Live Crew**. They hit hard straight out of the box on their latest album *As Nasty as They Wanna Be* (**Luke Skywalker** - (305) 573-0599) with what could arguably be the most clever use of rock in rap ever. A gong welcomes the listener to "The F**k Shop," and once we're inside we are promptly lubed by the soothing guitar intro to "Sweet Child of Mine." Just as the smile breaks out on your face, the boys do a flip flop and throw us the guitar hook from **Van Halen's** "Just Talking 'Bout Love" which kicks hard for a few bars until the beats slide in perfectly underneath. The whole process takes about ten seconds, but the high is so intense I wonder why anybody messes with the base pipe in the first place.

Musically, this is the best the Two Live boys have ever been, and I get the impression it will only get better. Their lyrics always bust a gut, and the new album is no exception. The double LP is broken down into four distinct sides, each credited to a different member of the group. For my money, the **Brother Marquis** side kicks hardest, with the aforementioned track being followed by the call-and-response "If You Believe in Having Sex." These two tracks will be kickin' from every bass-loaded box, pickup, and Benz all summer, turning the U.S.A. into one nation under a jimmy hat.

As usual, for the Two Live Crew the point is the sex, the whole sex, and nothing but the sex. The Diceman-inspired "Dirty Nursery Rhymes" is great, as is the Gap Band-based "Me So Horny," which leads off Luke's side. The boys do stray from the subject a few times, most noticeably on "I Ain't Bullshittin'," an attack on the closed New York City rap scene, which has virtually shut out the boys both from its airwaves and its concert halls. The way they figure it, the only way they can get played in New York is by dissin' it so hard that it will get played in protest. Two Live have proven that a rap act can be broken without the help of New York, however. It's a feat that no amount of static can ever match, and one that speaks much louder than words. My advice is to walk softly and carry a big...oh, forget it.

Another factor that makes this album so appealing is the ability to work at different tempos instead of living in 128 BPM territory for 45 minutes. "Coolin'" employs a great old R&B groove that even the most chilly folks will be able to groove to, and "Reggae Joint" bounces its way into your heart via the "Sleng Teng" bassline. The boys can still kick it hyped, though, which is ably proven by the latest **Mr. Mixx** cut-up "Mega Mix III" and the Kraftwerk and porno soundtrack blend of "Dick Almighty." Both tracks firmly establish Mixx as one of the best DJs around, a fact often overlooked by the jimmy-in-your-face humor. Most people think these records are just for kids, but if you've got any kid in you at all you can't help but be charmed.

SHOW AND PROVE: Calling all basement jammers! I am trying to put together a column that will highlight excellent demo tapes. It will run in a month or so, and the only qualification for submission is that the artist is not presently signed to a record label. Following the great interest generated by our recent hip-hop special, this magazine is being taken seriously as an A&R forum for this music, and this is a great chance for music industry exposure. Most of all it won't set you back any mean green! Send all tapes, test pressings, etc. to Jazzy V., c/o *Cash Box*, 6464 Sunset Blvd., Suite 605, Hollywood, CA 90046. Out.

NEW BEATS

SINGLES

□ **LOC:** "I Got It Going On" (Delicious Vinyl 1006)

If the summer is filled with jams like these, a lot of folks are going to think a lot more about hip-grindin' and copulatin', and a lot less about inflicting violence, to beat the heat. Featuring a brand new remix, this is a first class groove from start to finish. It combines Soul II Soul style beats, the "Funkin for Jamaica" bassline, and Loc's patented growl to ignite pure floor excitement. Many of the ladies I know got perky from the sound of Loc's first two singles—I'd hate to see their reaction now that he has a sexy groove to work on top of. (Note to jocks: Two copies are definitely recommended, as the breaks and intro are good enough to go on forever, and there are plenty of drum rolls for backspinning.)

□ **DIGITAL UNDERGROUND:** "Doowutchyalike/Hip-Hop Doll" (Tommy Boy 932)

Since they were described to me as being "weird like De La" by a Tommy Boy employee, I put too much pressure on them to do something really outrageous. Except for a hilarious dig at the tight formatted structures that exist today (in the middle of the record they fade out the music totally for radio programmers to exit, and then bring it back for the people who are playing it in clubs), they don't seem to be doing anything that strange. But they've got the right attitude, and the music is interesting—definitely not your run-of-the-mill hip-hop structures, and I think it definitely has a chance to grow on me. Check it out and decide for yourself.

CASH BOX MICRO CHART

RAP LPs



June 24, 1989 The grey shading represents a bullet, indicating strong upward chart movement.

		Total Weeks ▼	Last Week ▼
1	LOC-ED AFTER DARK (Delicious Vinyl/Island DV3000)	Tone Loc	1 15
2	3 FEET HIGH AND RISING (Tommy Boy t019)	De La Soul	2 15
3	STRAIGHT OUTTA COMPTON (Priority/Ruthless 57102)	N.W.A.	3 15
4	TOO SHORT (Jive/RCA 1149-1-J)	Too Short	5 19
5	TEENAGE LOVE (Def Jam/Columbia 38-08105)	Slick Rick	7 21
6	EAZY DUZ IT (Priority 57100)	Eazy-E	6 21
7	LET'S GET IT STARTED (Capitol 90924)	M.C. Hammer	4 21
8	IT TAKES TWO (Profile 1267)	Rob Base & D.J. E-Z Rock	8 21
9	2 HYPE (Select 21628)	Kid N' Play	9 21
10	DOIN' IT (Select 21629)	UTFO	12 3
11	THE BOY GENIUS (FEATURING A NEW BEGINNING) (Atlantic 81941)	Kwamé	11 13
12	WILD & LOOSE (Capitol 90926)	Oaktowns 3.5.7	13 9
13	SWASS (Nasty Mix 70123)	Sir Mix-a-Lot	10 21
14	YOUNGEST IN CHARGE (Profile 1260)	Special Ed	16 5
15	KNOWLEDGE IS KING (Jive/RCA 1182)	Kool Moe Dee	DEBUT
16	IT TAKES A NATION OF MILLIONS TO HOLD US BACK (Def Jam/CBS FC 44303)	Public Enemy	17 21
17	K9-POSSE (Arista AL-8569)	K9-Posse	15 17
18	ORIGINAL STYLIN' (Arista 8571)	3 Times Dope	14 11
19	MOVE SOMETHIN' (Luke Skywalker 101)	2 Live Crew	20 21
20	WHAT TIME IS IT (Gucci/Hot Productions 3309)	Gucci Crew II	18 21
21	N.W.A. (Macola 1057)	N.W.A. And The Posse	23 21
22	MIAMI BASS WAVES VOL.II (Luke Skywalker 5001)	Various Artists	22 5
23	POWER (Sire 25765)	Ice-T	19 21
24	ROAD TO THE RICHES (Cold Chillin'/Warner Bros. 25820)	Kool G Rap & D.J. Polo	21 11
25	INTO THE FUTURE (Mercury/PolyGram 836 953)	MC Rell & The House Rockers	29 7
26	SO DEF SO FRESH SO STUPID (Gucci/Hot Productions)	Gucci Crew II	26 21
27	ME & JOE (Egptian Empire DMSR-00777)	Rodney-O & Joe Cooley	27 21
28	BORN THIS WAY (Polydor/PolyGram 828 134)	The Cookie Crew	30 7
29	ACT A FOOL (Capitol C1-90544)	King Tee	24 21
30	COMIN' THRU LIKE WARRIORS (Luke Skywalker XR 106)	MC Twist	25 13
31	HE'S THE D.J., I'M THE RAPPER (Jive/RCA 1091)	D.J. Jazzy Jeff & The Fresh Prince	28 21
32	THE DESOLATE ONE (Fresh 82010)	Just-Ice	31 11
33	A SALT WITH A DEADLY PEPA (Next Plateau PL 1011)	Salt-N-Pepa	32 21
34	WHERE'S THE PARTY AT (Sleeping Bag 42106)	Cash Money & Marvelous	33 15
35	JAM ON BASS VOL. II (Hot HTP LP 3310)	Various Artists	DEBUT
36	RESPECT (Luke Skywalker 103)	Anquette	34 21
37	UH OH! (Rap-a-Lot/Rap 101-1)	Royal Flush	35 9
38	IT'S TEE TIME (Profile 1269)	Sweet Tee	36 21
39	GRAB IT! (Atlantic 81925)	L'Trimm	37 21
40	SUPERSONIC-THE ALBUM (Ruthless/Atlantic 90959)	J.J.Fad	37 21

ALBUMS

□ **KING SUN: XL** (Zakia/Profile 1270)

King Sun has a great deep-throated rap style, and the material on this album showcases it perfectly. The ballads on this album, especially "Hey Love" and "Time to Go," are strong and proud, a nice contrast to L.L.'s sappiness. When Sun decides to kick hard, he does it with conviction, and "On the Club Tip" and "It's a Heat Up" are on the strength. The latter has a great blackploitation soundtrack feel to it, and the beats are provided by none other than D.J. Mark. All in all, this is super solid.



□ **STEZO: Crazy Noise** (Sleeping Bag 82011)

Though this LP is by no means groundbreaking, all the material is competent enough to form a background for the multi-talented rapper who can dance just as good as he walks, and then some. Like **M.C. Hammer**, his wax only tells part of the story—his dancing and stage persona could put him over in this **Yo, MTV** age. Recommended cuts include the title cut, "Jimmy's Gettin' Funky," and the catchy "To the Max," which will get the majority of work on my turntables.

Jazzy V.

"Touring is the most fun thing in the world," says Tim [Name obscured] in *Too Much Joy*. "Nice people pay money to hear [Name obscured] and they buy you drinks, they give you drugs, they have sex with [Name obscured] when you leave town before anyone ever finds out what an asshole you really are." The band, a smarty-pants quartet from Scarsdale, New York, were only in town for two days on their recent West Coast swing, so we never did find out what assholes they really are; but we can attest that they've got the stamina of *Foreigner*, the lung capacity of the *Pet Shop Boys* and the wit of *Lynyrd Skynyrd*—which is to say, they're pretty great. Their show at Club Lingerie, opening for *John Moore and the Gigantic Haircuts*, was a revelation. These guys are all college grads (Yale, Berkeley, Stanford, the New York City Police Academy), and they wear their intelligence like rubber noses. Quirk is all wide-eyed charm, utterly amazed to be living out his rock & roll fantasy for paying customers. Guitarist *Jay Blumenfeld* flails away at a giant semi-acoustic while leaping about like a pint-sized Pete Townshend on happy pills. Bassist *Sandy Smallens*, the Yalie and one-time manager of *Bleached Black* wrestles with the four-stringer, while *Tommy Vinton* hammers the skins. (Tommy couldn't make this tour—which included stints with *Mojo Nixon* and the underrated *Love Tractor*, because he was busy breaking heads on his South Bronx police beat, so he was replaced by Tommy-for-hire *Tommy Griffith*.) *Too Much Joy's* new album, on S.F. indie *Alias Records*, is *Son of Sam I Am*, a worthy successor to the godhead *Green Eggs and Crack* album. The video for the very kind-hearted "Making Fun of Bums" has aired on MTV, and now New York's "alternative rock" station, WDRE, is playing "My Past Lives." We see bigness looming for these guys. Trend-setting producer *Matt Dike (Tone-Loc, Beastie Boys)* has expressed an interest in their next record, and even crusty Village Voice rock critic *Robert Christgau* likes 'em. So in a few years they'll be an irritating presence on the cover of your favorite magazine, their wit turned to sarcasm, the *Cash Box* phone number no longer in their wallets. We *Hate* when that happens.

IT'S GREEK TO US: Can somebody tell us why *Parthenon Huxley* was so unceremoniously dropped by *Columbia*? We know all about the company's "restructuring," the new regime, the Japanese mandate. But CBS has been putting out stiff records for a couple years now, and when they get a challenging and tuneful young artist like Huxley, they treat him as a tax write-off. Allegedly the label is going to re-focus on the alternative market, but if their bonheaded handling of Huxley's *Sunny Nights* album is any clue, we shouldn't expect too much. Meantime, Parth is gigging around town at every half-wit venue that'll have him. His band is hot and his Bowie-by-way-of-the-Beach-Boys sound is newly sharpened. He's a wise and witty writer, and deserves better than the relative anonymity of a one-album artist.

THE ONCE AND FUTURE KINGS: In keeping with our "payola is beautiful" policy, we want to acknowledge the nice box of records we just received from *The Chesterfield Kings*, Rochester's gift to psychedelic consciousness. The Kings are arguably America's premiere garage rock/'60s revival band, with four albums on their own *Mirror Records* label, the latest being *Night of the Living Eyes*, a retrospective of their early years. Bandleader *Greg Provost* almost singlehandedly built the psychedelic revival in this country, carrying the torch of fun and fuzz at a time when the only meaningful alternative to arena rock seemed to be punk. Today the paisley sound is either waning or successfully absorbed into the mainstream (take your pick) and the Kings have ditched the Prince Valiant haircuts for a modified metal outlook; but we still owe them a debt of thanks. Write 'em at: *Mirror Records*, 645 Titus Ave., Rochester, NY 14617.

Another outfit making the world a more colorful, enlightened and dance-happy place is tiny *Get Hip Records* of Canonsburg, Pa. Along with affiliated *Skyclad Records* of New Jersey, Get Hip is filling our Minimum Daily Requirement of Farfisa-flavored pop-psychedelic nuggets. Their latest releases are from the *Heretics* (snarling, metalloid grunge), the *Brood* (a snotty, all-female band of the sort that was called "punk" in the mid-'60s) and *Mystic Eyes* (letter-perfect '60s garage beat with hooks and attitude). They've also got an album from Tucson's sublime *Marshmallow Overcoat*, but we can only vouch for the tripalicious single, "Suddenly Sunday" b/w "Tomorrow Never Knows." In general, '60s revival bands have drifted away from the dreamy psychedelia of *Rain Parade* toward a harder and dirtier sound that owes more to the *Stooges* than it does to *Paul Revere & the Raiders*. We get antsy when they start wearing cut-off denim jackets and Harley t-shirts, but we still prefer the revival sound to what's being forced us by corporate radio and the metal monolith. And a lot of these nice labels continue to issue 45s with beautifully amateur artwork. (Get Hip, Box 666, Canonsburg, PA 15317.)

ALTERNATIVES

MARY'S DANISH: *There Goes the Wondertruck* (Chameleon D2-74803)

These longtime club favorites make their recorded debut with an album that is equal parts arty funk, lighthearted fun and streetwise social observation. Their sound is built around spunky rhythms and chunky, triple-time guitar riffs, sort of a straightforward Throwing Muses, with occasional forays into second-hand twang ("It'll Probably Make Me Cry"). The co-lead vocals of Gretchen Seager and Julie Ritter are employed to nice, somewhat atonal effect, and the two provide lyrics that are a slightly skewed perspective on life in an overheated junk culture. "Don't Crash the Car Tonight" is a disturbingly danceable blow-off song, "Mary Had a Bar" dives headlong into voodoo funk, and "Can I Have a Smoke, Dude?" scores points for recogniz-

ALTERNATIVE MUSIC



June 24, 1989 The grey shading represents a bullet, indicating strong upward chart movement.

		Total Weeks ▼	Last Week ▼
1	DISINTEGRATION (Elektra 60855)	The Cure	1 6
2	LOVE & ROCKETS (Beggars Banquet/RCA 9715-1-R)	Love & Rockets	3 6
3	WORKBOOK (Virgin 91240)	Bob Mould	6 6
4	DOOLITTLE (Elektra 60856-1)	Pixies	2 8
5	SONIC TEMPLE (Sire/Reprise 1-25871)	The Cult	5 9
6	BLIND MAN'S ZOO (Elektra 60815)	10,000 Maniacs	8 4
7	THE RAW & THE COOKED (I.R.S. 6273)	Fine Young Cannibals	4 16
8	3 FEET HIGH AND RISING (Tommy Boy 1019)	De La Soul	7 10
9	INDIGO GIRLS (Epic FE 45044)	Indigo Girls	9 11
10	SPIKE (Warner Bros. 25848)	Elvis Costello	10 18
11	TIN MACHINE (EMI E1-91990)	Tin Machine	21 3
12	9 (Virgin 91062)	Public Image Limited	18 4
13	ORANGES & LEMONS (Geffen GHS 24218)	XTC	13 15
14	YELLOW MOON (A&M 5240)	Neville Brothers	14 8
15	DON'T TELL A SOUL (Sire/Reprise 9 25831-1)	Replacements	12 19
16	BLAZE OF GLORY (A&M 5239)	Joe Jackson	16 7
17	BRAIN DRAIN (Sire 25905)	The Ramones	23 3
18	TWIST OF SHADOWS (PolyGram 839233)	Xymox	17 8
19	FUN & GAMES (TVT 2550)	Connells	11 12
20	NEW YORK (Sire 25829)	Lou Reed	19 22
21	STREET FIGHTING YEARS (A&M 3927)	Simple Minds	15 5
22	TECHNIQUE (Qwest/Warner Bros. 9 25845-1)	New Order	24 21
23	MORE SONGS ABOUT LOVE & HATE (Epic 45023)	The Godfathers	27 3
24	CLAM DIP AND OTHER DELIGHTS (Twintone TTR 88144)	Soul Asylum	26 5
25	THE BURNING WORLD (Uni 601)	The Swans	29 4
26	ABSOLUTE TORCH & TWANG (Sire 25877)	k.d.lang	33 2
27	101 (Sire 25853)	Depeche Mode	20 12
28	BOOM BOOM CHI BOOM BOOM (Sire/Reprise 25888)	Tom Tom Club	25 10
29	NEARLY HUMAN (Warner Bros. 25881)	Todd Rundgren	35 2
30	DOUBLE LIVE (Latino Bugerval LBV 002)	The Butthole Surfers	36 2
31	ROOT HOG OR DIE (Enigma 7 73335-1)	Mojo Nixon & Skid Roper	22 11
32	IT'S BEGINNING TO AND BACK AGAIN (Enigma 73516)	Wire	DEBUT
33	QUEEN ELVIS (A&M SP 5241)	Robyn Hitchcock	28 15
34	HARDER THAN YOU (In-Effect/Relativity 88561-3006)	24-7 Spyz	DEBUT
35	THE TRINITY SESSION (RCA 8568-1-R)	Cowboy Junkies	30 23
36	FROM OHIO (SST 235)	fireHOSE	31 14
37	HUNKPAPA (Sire 9 25855-1)	Throwing Muses	39 19
38	MYSTERY ROAD (Island 91226)	drivin' n' cryin'	40 10
39	FLIP FLOP (Elektra 9 60848)	Guadalcanal Diary	32 14
40	GREEN (Warner Bros. 25795)	R.E.M.	34 23



there goes the wondertruck...

HUMAN DRAMA: *Hopes Prayers Dreams Heart Soul Mind Love Life Death* (RCA 9689-1-R)

Does a title like that suggest an overdose of platitudes? Human Drama is all grand gestures and capital letters, a stylized amplification of the human experience that bypasses the recognizable details in favor of operatic flourishes. The debut of this local art-combo is meticulously produced (by Ian Broudie) and an effective showcase for the trilling, passionate vocals of Johnny Indovina. Even in a whisper, Indovina is riveting. Whether or not this has anything to do with life the way most of us experience it is probably beside the point. This four-song EP features a larger-than-life cover of Neil Young's "Old Man," a nice balance of acoustic and synthetic elements and enough crescendos to induce fainting.

Joe Williams

THE HEAVY METALS

I'VE FINALLY FIGURED IT OUT — what makes metalheads different from anyone else in the musical spectrum. Ironically enough, my conclusion came while talking with the one friend I have left from high school, who's a certified, dyed-in-the-wool yuppie type. I'm sure *she* doesn't think of herself that way, but she has the Laura Ashley house in Sherman Oaks, the corporate wardrobe and the Beamer, so you figure it out. We've gone our separate ways but kept in touch, and every now and again when we get together I try to define my crazy lifestyle in terms that she can understand.

Recently I was explaining to her my fixation with **Guns N' Roses**. "What if you have a dream, something you want to do with your life," I asked her, "and no one thinks much of it?" "Yeah, so?" shrugged Sue — after all, we've both had dreams that the closest people in our lives have called bunk. But this is something more, and my next words poured out in an insistent stream: "Then what if you had a dream and everyone said it *sucked*, and on top of that, they said, *you sucked* for even wanting it, and it was something that you had no choice but to do?" She paused for a second, pondering the implications of what I said, and my urgent tone of voice. "Wow," she finally said.

It seems like ever since I immersed myself in hard rock and heavy metal, I've been fighting — fighting to prove that metal has talented, inventive groups, fighting for these groups' long-deserved and open-minded critical attention, fighting to show the meaning and thought behind the music — fighting for some goddamn *respect*. And in spite of the many brilliant records that metal has produced — GNR's *Appetite for Destruction*, **Metallica's** *...And Justice for All*, and **Queensryche's** *Operation: Munderime*, to name a few — not to mention the millions of units sold, people still turn their backs when they hear a blazing riff pouring out of a Marshall amp. When a band finally does break through into the pop mainstream, it's considered an oddity, a diamond that somehow emerged from a ton of coal. Any good band in any genre is going to shine amidst crap. There seems to be an assumption that metal has more junk than R&B, pop or jazz and that really bothers me.

But I also have to turn around and admit that being spit on constantly, and nevertheless persisting, is bound to give you character. I'm not even sure I'd love metal as much as I do if it were a passively accepted medium. The endless battles to prove our worth give us a grit and fire that few other kinds of music have. Metal bristles with life — so many people want to kill it that it has to always be aware, to grow, to change, just to keep from drowning in the sea of disapproval. That's why I hate corporate metal — it's admitting that the prejudices of the other side are unbeatable. And once you concede the fight and lose your dream, you become undistinguished, ordinary. There's no such thing as an ordinary artist.

Some bands fight for years, win a certain amount of fame, and although they don't get all the credit they deserve, keep plugging away. The **Angels** are such a band. These Australians have been around seemingly forever, and have not yet been given a fair chance to break in the States. However, their recent show at the Whisky proved that they still have boundless energy underneath their battle scars. As if to underscore this fact, they were joined onstage by admiring members of Guns N' Roses — **W. Axl Rose**, **Slash** and **Duff McKagen**. That was pretty cool, but we were in for an even *more* special treat: **Angry Anderson** of the highly influential rock group **Rose Tattoo** popped onstage for a couple of numbers. Most everyone in the club may have been wetting their drawers over GNR's unexpected appearance, but those in the know stared in open-mouthed wonderment at Angry's rare appearance and amazing vocals. **Doc Neeson**, the Angel's singer, told me the next day that Angry was in town writing some tunes for an LP. Meanwhile, the Angels are gearing up to do a record for **Chrysalis**.

Extreme has been touring behind its **A&M** debut and finally hit Los Angeles last week. Their Roxy show got some mixed reviews — many people couldn't quite figure them out. **Extreme's** not strictly a metal, or even a hard rock band. **Nuno Bettencourt** is one of this year's best new guitarists, but at the same time, many of the songs have a pop or classical influence that people aren't used to hearing in a metallic context. Singer **Gary Cherone's** flashy, oddly theatrical presence doesn't fit into metal expectations, either. Is **Extreme** at the forefront of blending musical styles into a new form of rock, or is it a mishmash that doesn't quite work? Opinions were very divided at this show. My own feeling was that it works better on record than it does live — in fact, *Extreme* is one of my fave LPs of '89.

■ METAL PICKS

■ Weekly Ear-Ringer



■ UNDERDOG: *The Vanishing Point* (Caroline Carol 1381)

Underdog is yet another 'core band that brings the rebelliousness of heavy music to other forms of rock. There's your normal minute-long, minor-chord guitar crunch-type tune ("Never Too Late"), but they also have some reggae-influenced numbers. "Mass Movement," for example, alternates tension with release, going from an angry punk attitude to a dark reggae relaxation. This LP is an indication that hardcore is growing up without compromising its spirit.

CASH BOX MICRO CHART

HEAVY METAL



June 24, 1989 The grey shading represents a bullet, indicating strong upward chart movement.

Total Weeks ▼
Last Week ▼

1	SONIC TEMPLE (Sire/Reprise 9 25871-1)	The Cult	1	9
2	G N'R LIES (Geffen GHS 24198)	Guns N' Roses	2	23
3	TWICE SHY (Capitol 90640)	Great White	4	8
4	VIVID (Epic BFE 44099)	Living Colour	3	23
5	APPETITE FOR DESTRUCTION (Geffen GHS 24148)	Guns N' Roses	5	23
6	SKID ROW (Atlantic 81936)	Skid Row	6	19
7	WINGER (Atlantic 81867)	Winger	8	23
8	...AND JUSTICE FOR ALL (Elektra 60812)	Metallica	7	23
9	LITA (RCA 6397-1-R)	Lita Ford	9	9
10	DIRTY ROTTEN FILTHY STICKING RICH (Columbia 44383)	Warrant	10	18
11	HYSTERIA (Mercury/PolyGram 836 345-1)	Def Leppard	11	23
12	BLUE MURDER (Geffen 24212)	Blue Murder	14	6
13	KINGDOM COME IN YOUR FACE (PolyGram 839192-1)	Kingdom Come	12	8
14	BADLANDS (Atlantic 81966)	Badlands	18	4
15	OPEN UP AND SAY...AH!! (Enigma/Capitol C1-48493)	Poison	16	23
16	THE HEADLESS CHILDREN (Capitol 48942)	W.A.S.P.	13	11
17	LONG COLD WINTER (Mercury/PolyGram 834 612-1)	Cinderella	17	23
18	THE GREAT RADIO CONTROVERSY (Geffen GHS 24224)	Tesla	15	18
19	SARAYA (Polydor/PolyGram 837 734)	Saraya	22	3
20	OPERATION:MINDCRIME (EMI 48640)	Queensryche	20	12
21	EXTREME (A&M SP 5238)	Extreme	21	13
22	BULLETBOYS (Warner Bros. 25782)	Bulletboys	19	23
23	HEADLESS CROSS (I.R.S. 82002)	Black Sabbath	24	8
24	BLESSING IN DISGUISE (Elektra 60817)	Metal Church	23	16
25	STATE OF EUPHORIA (Megaforce/Atlantic 91004)	Anthrax	25	11
26	FABULOUS DISASTER (Combat/Relativity 2001)	Exodus	26	17
27	DANGEROUS TOYS (Columbia FC 45031)	Dangerous Toys	30	5
28	I WANT OUT (RCA 9709-1-R)	Helloween	27	9
29	STREET READY (Atlantic 91072)	Leatherwolf	28	10
30	SEA HAGS (Chrysalis FV4 1665)	Sea Hags	34	2
31	EAT THE HEAT (Epic 44368)	Accept	DEBUT	
32	ALICE IN HELL (Roadracer 9488)	Annihilator	33	6
33	BEST WISHES (Profile PRO-1274)	Cro-Mags	35	7
34	JUNKYARD (Geffen GHS 4-24227)	Junkyard	36	2
35	PSYCHO CAFE (MCA 6300)	Bang Tango	DEBUT	
36	HARDER THAN YOU (In-Effect/Relativity 88561-3006)	24-7 Spyz	DEBUT	
37	GROSS MISCONDUCT (Megaforce/Caroline 1360)	M.O.D.	38	16
38	BLOW MY FUSE (Atlantic 7 81877-1)	Kix	29	23
39	REACH FOR THE SKY (Atlantic 81929-1)	Ratt	31	23
40	SMASHES, THRASHES & HITS (Mercury/PolyGram 836-427-1)	Kiss	32	23

■ Other Metal Releases

■ ACCEPT: *Eat The Heat* (Epic 44368)

This is a solid metal album from a veteran German band that's sporting a fresh lineup these days. Accept has updated its sound, but pulls it off with conviction. The sound is more melodic, but it's undeniably metallic in nature.

■ BANG TANGO: *Psycho Cafe* (MCA 6300)

These guys are a rather *unusual* bunch of GNR clones. *Psycho Cafe* is a funky, almost alternative view of street-wise passion. Some of these twisted riffs and rhythms may generate from a truly psychotic mind.

■ CIRCUS OF POWER: *Still Alive...* (Metal Blade/Restless/RCA 72417-1)

A live EP that captures the feel of these New York City street dudes — it's pure raunch and fun. Includes a cover of the Johnny Winter/Rick Derringer song, "Still Alive And Well," but most of these tracks can be found, in studio-recorded version, on COP's '88 LP. However, the grit of *Still Alive...* gives them an extra added appeal.

■ LEATHER: *Shock Waves* (RC Records 9463)

Leather is a lady with more guts and downright *balls* than most male metal singers. She grinds through nine songs on this bracing solo debut. Though the medium-metallic sound isn't terribly original, it packs a good punch. There's also some tasty guitar work here and no wonder — the producer is the acclaimed axeman David Chastain, and he gave Leather's six-stringer, Michael Harris, a chance to shine.

Janiss Garza

WORLD GROOVE

...R MEAN GOING UNDER? Not always. In the ...ing over translates into achieving some amount of suc- ... Amer/Euro pop market or at least garnering a sizeable ... Yes, some who cross over end up selling their artistic souls. And often, crossover albums are uneven, with inspiration tracking side by side with misconception. Some recent and soon-to-come releases from international black musicians attain varying levels of success in their attempts to cross over without going under.

No one can deny that **Youssou N'Dour** has become an international star. After touring on his own, with Peter Gabriel and as part of the Amnesty International Human Rights NOW! caravan, the Senegalese singer has established himself as a musical force. His imminent new album, *The Lion* (Virgin), has artistic integrity, featuring several tracks with crossover potential. The trilingual effort (Wolof, French and English) is a studio album in the best sense, as Youssou, his band and various guest stars sparkle with inspired performances, which are then layered, sculpted and manicured by co-producers **George Acogny** and **David Sancious** (two tracks) with ample helpings of electronic sequencing and programming.

The two sides of the album portray two very different moods. The first features the more danceable and upbeat material, while the second is meditative and somewhat impressionistic. The first two tracks combine for one of the best back-to-back openings of the year. "The Lion-Gaiende" builds with Youssou's trademark *mbalax* gallop, then bounces into a strong dance-rock chorus. The high-pitched Senegalese version of the *tama* talking drum played by **Assane Thiam** is mixed prominently, and **Habib Faye's** double-duty axemanship — bass and guitar — dekes and jukes.

The second track is the latest teaming of Youssou and **Peter Gabriel**, "Shakin' the Tree." The two call for a young woman's personal liberation, shaking the tree of male-dominated traditional societies, such as Youssou's own Senegal. The vocals are understated by both stars, although Youssou cuts loose with some sailing tenor wails toward the end. The swirling could easily segue with an earlier collaboration between the two, "In Your Eyes." It's a bit ironic that Gabriel has released an instrumental album on his own, his next "hit" may come with Youssou's help. The first side runs its course with the Latinesque descending keyboard riff of "Kocce Barma," the rootsy power ballad "Bamako" and the thumb-slappin', bass-driven funk of "The Truth."

The four cuts on the second side are darker and more redolent with the pain of the African soul. "Old Tucson" combines Youssou's anguished race memory of his ancestors who suffered during slavery days with his wonderment of seeing Old Tucson — a Wild West re-creation — and fulfilling some of his cowboy fantasies. (Although I'm still unclear on the connection, Youssou does look sharp in a Stetson.) "Macoy" is the spookiest song, with synth washes and repetitive, somewhat distant-sounding drums reminiscent of some of Jon Hassell's Fourth World efforts. Youssou's multitracked Sahelian vox weaves over and through the atmospherics. A turn by the **Martyrs Chorale of Uganda** adds to the incredible vocalese. "My Daughter (Sama Doom)" and "Bes" end the side, both mid-tempo and moody, offering a shifting musical balance that tampers with the temporal as it massages the jugular.

Youssou didn't meet my expectations with *The Lion* — he caused me to reconsider them. There's just too much soul on this jump-to-the-next-decade album to start screaming sellout.

Reggae shouldn't have to try very hard to cross over, since its familiarity among active music listeners is as high as any world music. Yet for most of '89, the airwaves have been devoid of the Jamaican creation and its cousins. I guess narrow-minded programmers (is there any other kind?) are just waiting for the new Ziggy album. Despite this drought, there are plenty of good, accessible reggae releases out this year. Two of said releases should be aired on pop, rock and R&B stations — **Third World's** *Serious Business* (Mercury) and **Pato Banton's** *Visions of the World* (IRS).

I must fess up that I've never been a big Third World fan. Their last few albums, laden with too many failed attempts at R&B, were added quickly to my "sell-back stack." But *Serious Business* has changed my opinion of one of reggae's most hard-working acts. Their blend of reggae, rock, hip-hop and soul jells this time out, especially since they never stray too far from the skankable good thang.

Several friends help with production and add chops and vox, most notably **Daddy O** of Stetsasonic on four tracks. The Stets man adds raps to album kick-starter "Forbidden Love" and the second version of "Theme from the Underdog," while his knob-twisting on the title track cuts one of the album's deepest grooves. The cast members of the Broadway musical *Sarafina!* add power and authenticity to "Take This Song." Although the aid is welcome, it is Third World's consummate musicianship (many consider them reggae's most talented band), hard riddims and crisply potent vocals that make this album work.

My one complaint is the inclusion of *two covers* — "It's the Same Old Song" (yeah, Holland/Dozier/Holland strike again) and "Keep Your Head to the

CASH BOX MICRO CHART

WORLD MUSIC



June 24, 1989 The grey shading represents a bullet, indicating strong upward chart movement.

Total Weeks ▼
Last Week ▼

1	BRAZIL CLASSICS 1: BELEZA TROPICAL (Sire/Fly 25805)	Various Artists	1	20
2	GIPSY KINGS (Elektra Musician 60845)	Gipsy Kings	2	22
3	MYSTERY OF BULGARIAN VOICES VOLUME I (Nonesuch 79165)	The Bulgarian Radio & T.V. Choir	3	22
4	MYSTERY OF THE BULGARIAN VOICES VOLUME II (Nonesuch 79201)	The Bulgarian Radio & T.V. Choir	4	22
5	QUAREEB (Shanachie 64009)	Najma	8	12
6	LIBERATION (Shanachie 43059)	Bunny Wailer	5	20
7	AKWABA BEACH (Polydor/Barclay 833199-1)	Mory Kanté	12	22
8	SHADAY (Sire 25816)	Ofra Haza	10	22
9	SLAVE (Shanachie 43050)	Lucky Dube	13	12
10	TOOTS IN MEMPHIS (Mango MLPS 9818)	Toots	6	22
11	LEGEND (Island 90169)	Bob Marley & The Wailers	11	22
12	COCODY ROCK (Shanachie 64011)	Alpha Blondy	7	22
13	RAI REBELS (Virgin/Earthworks 91000)	Various Artists	9	20
14	BOB MARLEY (Urban-Tek/SLAM UT3002)	Bob Marley	17	18
15	THE IRISH ALBUM (BMG 7892-1-RG)	Various Artists	19	10
16	YOU ARE MINE (Mango MPLS 9827)	Chaba Fedela	21	10
17	MAXI PRIEST (Virgin 90957)	Maxi Priest	14	22
18	VINI POU (Columbia 44420)	Kassav	22	12
19	SUENO (Capitol 91353)	Eddie Palmieri	26	6
20	CONSCIOUS PARTY (Virgin 90878-1)	Ziggy Marley & The Melody Makers	16	22
21	THE WORLD MUSIC ALBUM (Intuition 91310)	Various Artists	20	14
22	ENTRE HUMOY BOTELLAS (Rouder 6022)	Flaco Jimenez	24	10
23	THE REGGAE PHILHARMONIC ORCHESTRA (Mango ZCM 9828)	THE REGGAE PHILHARMONIC ORCHESTRA	27	4
24	ANY WHICH WAY...FREEDOM (Shanachie 43061)	Mutabaruka	29	6
25	PRINCE OF RAI (Shanachie 64013)	Cheb Mami	25	6
26	SERIOUS BUSINESS (Polygram 836-952-1)	Third World	30	6
27	SONGO (Mango ZCM 9825)	Los Van Van	31	4
28	RED ROSE FOR GREGORY (RAS 3040)	Gregory Isaacs	23	22
29	BALI:GAMELON AND KECAK (Nonesuch Explorer 79204)	Various Artists	DEBUT	
30	ALI FARKA TOURE (Mango ZCM 9826)	Ali Farka Toure	35	4
31	SHADOW MAN (Capitol C1-90411)	Johnny Clegg & Savuka	18	20
32	ONE STEP MORE (Mango MLPS 9820)	Junior Delgado	15	22
33	I WILL NOT BE SAD IN THIS WORLD ANYMORE (WEA/Opal 25885)	Djivian Gasparian	DEBUT	
34	BRAZIL IS BACK (Braziloid BR 4011)	Various Artists	27	20
35	INSIDE THE KREMLIN (Private Music 2044-1-P)	Ravi Shankar	32	16
36	PAN NIGHT AND DAY (Mango ZCM 9822)	Our Boy's Steel Orchestra	DEBUT	
37	NAMI (Jamma Zima 2001)	Nami	33	8
38	STRENGTH OF MY LIFE (RAS 3037)	Israel Vibration	34	22
39	LABOUR OF LOVE (A&M SP 4980)	UB40	36	22
40	REBEL SOCA...WHEN THE TIME COMES (Shanachie 64010)	Various Artists	37	22

Sky." It's not that they are poorly rendered takes, it's just that it's time for reggae bands (and their record companies) to shake free (shake the tree?) of the cover-version syndrome, where there is a perception that in order to attain mainstream acceptance, you must have a "familiar" song to sell.

U.K.-based reggae rocker **Pato Banton** should appeal to any open-eared AOR programmer. His second album for the label with the dreaded initials finds him still fusing many musics with the heartbeat riddim. He sings more on *Visions*, although as he told me earlier this year, his preference is still for MCing, or mike chanting. Although the album is a tad uneven, the good tracks outnumber the fair.

My least favorite track is unfortunately the opening one, the pop-rockish "Third World Country." But my disgruntlement doesn't last for long, as the next two tunes are some of my top picks. "Bad Man and Woman" is a catchy plea inna calypso-reggae style to those men and women who come to the late-night dance session with no intention to dig the music, but who only seek to wreak havoc or mindlessly strut their selfish sexual stuff. "Roots Rock Reggae" is a tribute song to Pato's music of choice that has a very danceable groove.

Other happenin' tracks on Pato's slab include "Pressure," his poignant, minimalist duet with fellow Brit MC and pal **Tippa Irie**, in which the two chat back and forth with a list of the pressures felt by the underclass and the rich's ignorance of said pressures; and "Pato's Opinion Pt. 2," the most recent version of the performer's signature song, "My Opinion." Pato is touring this summer, and his shows are always energetic and engaging. But this tour marks the first time he has had *his own band*, the **Studio Two Crew**, with him in the States, so he should kick it up a few notches.

Tom Cheney



SCHVITZING: PolyGrammers were out at a recent N.Y. party for Cold Sweat, Craig Harris' jazz/funk band, whose *Cold Sweat Plays J.B.* is on JMT. Sweating (left to right) are Seth Rothstein, Ben Mundy, manager Martine Urbach, Wendy Kenney, Sheila Barnard, Ricard Seidel, David Weyner, Harris and David Neihardt.

SELF (DESTRUCT) PORTRAIT: Epic is "rethinking" its jazz reissue program on *Portrait*. We hear they're "rethinking" *Portrait* completely, and that **Bob Thiele's** position, in particular, has been rethunk. *Portrait* was supposed to be an alternative grab-bag with a jazz bias when it was last rethought a few years ago, but its whole program has been somewhat half-assed: **Ornette Coleman** and **Thomas Lang** and **Michel Camilo** and **Stanley Clarke** and **Bobby Enriquez** and **David Murray** and Japanese fusion groups, alongside poorly conceived, sloppily executed reissues. They're sitting on important vintage material (and the Ornette album was a gem); one hopes they rethink it right.

OUR BACK PAGES: Three years ago we conducted a survey asking leading jazz critics what albums they'd most like to see reissued. Since then, a remarkable number of those albums — some of which had languished out-of-print for years — have indeed been reissued, many with alternate takes and whatnot. Everybody pined for **Duke Ellington**: Hell, there are enough Ellington reissues out now to choke a horse (of course, there's never enough until it's all reissued, but that's another story). Among the items on those wish lists that have been filled are vintage albums by **Hank Mobley**, **Sonny Clark**, **Jelly Roll Morton**, **Coleman Hawkins**, **Teddy Charles**, **Jimmy Rushing**, **Charles Mingus**, **John Coltrane**, **Sidney Bechet**, **Dizzy Gillespie**, **Charlie Christian**, **Gil Evans**, **Michel Legrand**, **Bill Evans/Jim Hall**, **Lester Young**, **Louis Armstrong**, **Kenny Dorham**, **Sonny Rollins**, **Joe Turner**, **Ray Charles/Betty Carter**, **Charlie Haden**, **Miles Davis** and **Ornette Coleman**. Amazing. But not everything has been reissued, of course, and I thought I'd pull a few coats to some things that are still on that list, by label:

A&M/HORIZON: *Jim Hall Live*, *Paul Desmond Live*, *Roger Kellaway Cello Quartet*.

ATLANTIC: *The Max Roach Trio Featuring the Legendary Hasaan*; *The Legendary Buster Smith*; *A Jazz Date With Chris Connor*; *Gypsy*, **Herb Geller**; *Bright Moments*, **Rahsaan Roland Kirk**.

BLUE NOTE: *New York Is Now*, **Ornette Coleman**; *Two Horns, Two Rhythms*, **Afro-Desia**, **Kenny Dorham**; *The Aladdin Sessions*, **Lester Young**; *Shades of Redd*, **Freddie Redd**; *The Third World*, **Herbie Nichols**; *Symphony for Improvisers*, **Don Cherry**; *Face to Face*, **Baby Face Willette**; *Portrait of Sheila*, **Sheila Jordan**; *Some Other Stuff*, **Grachan Moncur III**; *Destination Out*, **Jackie McLean**; *Soul Shoutin'*, **Stanley Turrentine**.

CAPITOL/UNITED ARTISTS: *The Jazz Soul of Porgy and Bess*, **Bill Potts**; *Road Band*, **Woody Herman**; *Boston Blow-Up*, **Serge Chaloff**; *Crosscurrents*, **Lennie Tristano/Buddy DeFranco**; *Sax a la Carter*, **Benny Carter**; *Easy Beat*, **Bobby Hackett**; *Piano Reflections*, **Duke Ellington**; *Three Blind Mice*, **Art Blakey & the Jazz Messengers**.

COLUMBIA: *A Study in Frustration*, **Fletcher Henderson**; *Dave Digs Disney*, **Brubeck Plays Brubeck**, **Dave Brubeck**; *The Jazz Odyssey of James Rushing, Esq.*; *Skies of America and Science Fiction*, **Ornette Coleman**; *The Bix Beiderbecke Story Vols. 1-3*; *The Lester Young Story Vols. 1-5*; *The Father of Stride Piano*, **James P. Johnson**; *Jam Session at Carnegie Hall*, **Mel Powell**; *The Cool Voice of Rita Reys*, with **Art Blakey & the Jazz Messengers**; *Spirituals to Swing*.

IMPULSE: *Percussion Bittersweet*, **Max Roach**; *Meditations*, **John Coltrane**; *Out of the Afternoon*, **Roy Haynes** with **Rahsaan Roland Kirk**; *The Magic of Juju*, **Archie Shepp**; *Death of a Flower*, **Keith Jarrett**.

RCA: *Mezzin' Around With Mezzrow and Newton*, **Mezz Mezzrow** and **Frankie Newton**; *The Joe Daley Trio at Newport*; recordings by **Harlan Leonard** and **His Rockets**, **Jimmy Yancey** and **McKinney's Cotton Pickers**.

RIVERSIDE, CONTEMPORARY, ET AL: *Cleanhead's Back in Town*, **Eddie "Cleanhead" Vinson**, *Coleman Hawkins: A Documentary and Way Out*, **Johnny Griffin**; *Lennie Niehaus: The Quintet; Out of This World*, **Walter Benton**.

VERVE: *Gillespiana*, **Dizzy Gillespie**; *Cat On a Hot Fiddle*, **Stuff Smith**; *That Warm Feeling*, **Roy Eldridge**; *Schifrin/Sade*, **Lalo Schifrin**; *An Image*, **Lee Konitz**.

Lee Jeske

CONTEMPORARY JAZZ



June 24, 1989 The grey shading represents a bullet, indicating strong upward chart movement.

Total Weeks ▼
Last Week ▼

1	EAST (Hiroshima Epic 45022)	HIROSHIMA	1	14
2	REAL LIFE STORY (Verve Forecast/PolyGram 837 697)			
3	ON SOLID GROUND (MCA 6237)	TERRI LYNE CARRINGTON	2	14
4	SPELLBOUND (Warner Bros. 25781)	LARRY CARLTON	4	9
5	DANCING WITH THE LION (Columbia OC 45154)	JOE SAMPLE	2	11
6	TOURIST IN PARADISE (GRP 9588)	ANDREAS VOLLENWEIDER	5	11
7	IVORY DREAM (Atlantic 81938)	THE RIPPINGTONS	13	3
8	ON THE CORNER (GRP GR 9583)	BOBBY LYLE	9	12
9	URBAN DAYDREAMS (GRP GR 9587)	JOHN PATITUCCI	8	11
10	AMANDLA (Warner Bros. 9/25873)	DAVID BENOIT	10	9
11	HEART'S HORIZON (Reprise 25778)	MILES DAVIS	20	3
12	METROPOLIS (Windham Hill 0114)	AL JARREAU	7	24
13	WHISPERS AND PROMISES (Warner Bros. 25902)	TURTLE ISLAND STRING QUARTET	12	5
14	LOVE MADNESS (Headfirst 729)	EARL KLUGH	25	3
15	THE PROMISE (Columbia FC 45215)	SHERRY WINSTON	16	9
16	BOTTOM'S UP (Atlantic 81978)	KIRK WHALUM	DEBUT	
17	RHYTHM DEEP (GRP GR 9585)	VICTOR BAILEY	21	5
18	ROUND TRIP (GRP GR 9586)	OMAR HAKIM	17	7
19	SKY LIGHT (Verve Forecast/PolyGram 837 696)	ERIC MARIENTHAL	18	7
20	LOVE WARRIORS (Windham Hill Jazz WH 0116)	RICARDO SILVEIRA	23	5
21	PENCIL SKETCHES #1 (Optimism 3210)	TUCK & PATTI	DEBUT	
22	LET'S STAY TOGETHER (Artful Balance 7215)	KIM PENSYL	6	16
23	SILHOUETTE (Arista AL-8457)	ERIC GALE	22	5
24	BEFORE WE WERE BORN (Elektra/Nonesuch 608843)	KENNY G	11	32
25	ALL OF ME (Columbia FC 44463)	BILL FRIESEL	27	9
26	CONFIDENTIAL (GRP GR-9581)	JOEY DeFRANCESCO	DEBUT	
27	LOVE SEASON (Orpheus/Capitol 75602)	SPECIAL EFX	14	12
28	N.Y.C. (Intuition/Capitol 91354)	ALEX BUGNON	15	12
29	DAVE GRUSIN COLLECTION (GRP 9579)	STEPS AHEAD	19	12
30	BLACK WATER (Columbia FC 44316)	DAVE GRUSIN	24	16
31	THE SEARCHER (GRP GR-9580)	THE ZAWINUL SYNDICATE	DEBUT	
32	GIPSY KINGS (Elektra 60845)	KEVIN EUBANKS	26	12
33	SIMPLE PLEASURES (EMI-Manhattan E1-48059)	GIPSY KINGS	28	18
34	FESTIVAL (GRP 9570)	BOBBY MCFERRIN	29	59
35	MORE THAN FRIENDS (Jive/RCA 1136-1)	LEE RITENOUR	30	32
36	TIMES ARE CHANGING (Blue Note 90905)	JONATHAN BUTLER	31	29
37	FLASHPOINT (GRP 9571)	FREDDIE HUBBARD	DEBUT	
38	CLOSE-UP (Reprise 9 25715)	TOM SCOTT	32	30
39	GARY HERBIG (Head First 723-1/K-Tel)	DAVID SANBORN	34	46
40	NORTHERN LIGHTS (MCA 6724)	GARY HERBIG	35	16
		KEIKO MATSUI	37	12

JAZZ PICKS

■ **MILTON NASCIMENTO:** *Miltons* (Columbia FC 45239)

Great Brazilian singer/songwriter at his most gentle, most jazzy and most stunning. Primarily a trio with Herbie Hancock and Nana Vasconcelos. Portuguese singing should be no barrier for this gem.

■ **JOE WILLIAMS:** *In Good Company* (Verve 837 932)

Pure champagne from the ageless, satin-throated bass-baritone. Great songs and tasty guest shots from Marlena Shaw, Shirley Horn and Supersax don't hurt.

■ **CAROL SLOANE:** *Love You Madly* (Contemporary C-14049)

Long a singer's singer, the smooth, swinging Sloane should garner attention with this mix of standards and rarities, backed by vets like Clifford Jordan, Art Farmer and Kenny Burrell, neatly arranged by Richard Rodney Bennett.

■ **McCOY TYNER BIG BAND** *Uptown/Downtown* (Milestone M-9167)

Tyner expands his group approach: He and his soloists (Steve Turre, Ricky Ford, Junior Cook...) solo over Tranelike modes while the ground shakes.

■ **JAMES MORRISON/ADAM MAKOWICZ:** *Swiss Encounter* (East-West 7 91243)

Pop-bred virtuosos — young Australian Morrison on a galaxy of brass, new American Makowicz on piano — wring their instruments dry on this bullish, straight-ahead live date. Buster Williams and Al Foster push them along.

■ **LES McCANN:** *Butterfly* (Stone STN-1906)

A soft, romantic soul-jazz date from the "Compared to What" man. McCann's buttery vocals are featured; Tom Scott contributes sax solos and arrangements.

FUTURE POP FOR NOW PEOPLE

DON'T HATE ME FOR BEING DUTIFUL: Perhaps I was a bit harsh in my debut column. Those of you who took the time to call me seemed to think so, anyway. OK, I'll admit it—I'm a hard-boiled pop guy with a seven-inch chip on my shoulder, and sometimes my criticism isn't constructive. But it's not too late for me to change. From here on out, even my pans will be...*n-n-n-n-nice*. Trust me this one time.

■ Singles



□ **SARAH McCLACHAN:** "Vox" (Arista 19804)

Yeah, I've got a soft spot. And this record hits it—squarely! The woman's voice could melt steel. The prettiest thing I've heard all year. Play it!



□ **SOUL II SOUL:** "Keep On Movin'" (Virgin 99205)

This is the hip noise on the streets these days, or so I'm told. (I'm scared to go out of the house) Anyhow, this is a mighty cool groove, and it's topped by one of the catchiest hooks I've heard in a while. Be the cool one on your block and give it a spin.



□ **BIG BAM BOO:** "Shooting From My Heart" (Uni 50019)

In a perfect world, this melodious rocker, with its furiously strummed acoustic guitars and rousing, harmony-laden choruses, would be all over the radio. It's not that they don't make records like this anymore—it's just that they don't *play* 'em, which is a darn shame. A must for your fantasy Top 40 compilation tapes.

□ **SAM PHILLIPS:** "Flame" (Virgin 7-99189)

□ **THE INDIGO GIRLS:** "Closer To Fine" (Epic 34-68912)

□ **PHOEBE SNOW:** "Something Real" (Elektra 7-69290)

Somehow I've gained this unfair reputation for being jaded and cynical, and I feel it's high time that the world got a glimpse of Oscar's sensitive side. You see, these three records help me forget about all the Hollywood shenanigans I encounter every day, and, well, they take me to a happier place. Phillips' torchy pop masterpiece, with its *Rubber Soul*-era arrangement, reminds me of my greatest heartache; renewed hope is instilled by the Indigos' optimistic quasi-spiritual ode to recovery; and the jazzy small combo feel of Snow's plea for affection brings it all full circle. Great records, all of them.



□ **DON HENLEY:** "The End of the Innocence" (Geffen 7-22925)

This one is either a great Bruce Hornsby record or a mediocre Don Henley record. I know I said I'd be nice, but I *love* Don Henley, and I've been waiting four years for this, only to find out he's taken the valley road. Phooey.



□ **U2:** "All I Want Is You" (Island 7-99199)

Do you remember that scene in *Animal House* where the sensitive folk-singer is singing "I Gave My Love a Cherry" on the stairway and John Belushi smashes the guy's guitar to sawdust? Call me Bluto. Sorry, dude.

□ **DONNY OSMOND:** "Groove" (Capitol 41528)

Arguably the most talented of the vast Osmond clan, Donny gets in step with the whole funk thing that's sweeping the country as he unleashes the cleverly titled "Groove." Like a white Robert Palmer he gets inside the beat and doesn't stop till he gets enough. I'm convinced!

■ Albums



□ **VAN MORRISON:** *Avalon Sunset* (Mercury 422-839-262-1)

Van the Man has enjoyed a quiet renaissance since moving to PolyGram in '85, and his latest is the real deal—an exquisite work that combines the pastoral charms of 1987's *Poetic Champions Compose* with the earthen grooves of such Warner-era classics as *Tupelo Honey* and *St. Dominic's Preview*. And, hey, if George Harrison can have a hit single while invoking his sweet Lord, Van could do it with the totally engaging "Whenever God Shines His Light" (abetted by no less than Cliff Richard). Other instant classics: the sensual "Daring Night," the poetic "Coney Island," the gorgeous, string-laden "Have I Told You Lately That I Love You" and the writer's-block blues, "I'd Love to Write Another Song," featuring Georgie Fame on Hammond.



□ **L.L. COOL J.:** *Walking With a Panther* (Def Jam 45172)

L.L. Cool J. is hard as hell! That is, when he's not doing sappy love ballads, of which there are **three** on this LP, or bragging, which takes up most of the rest. The LP does have its highlights, especially the wonderful single "I'm That Type of Guy," the powerful "Smokin', Dopin'," and the cassette & CD-only track "Clap Your Hands." Double-plat, at least.



□ **CHRIS ISAAK:** *Heart Shaped World* (Reprise 25837)

Why isn't this man a star? He's got looks, talent, humor and tons o' tunes—all the prerequisites. (On top of that, he uses the same shaving cream I do—check out the cover photo for proof.) If Warners can't score with this one, which is full of great blue-eyed rock & soul, then they should bow out gracefully, and Chris should fire the manager, can the agent, lose the producer, kick the cat and become a late-night TV talk-show host. In case you haven't guessed by now, this is a *very* fine album. Oscar's aces: "Wicked Game," "Blue Spanish Sky," "Forever Young" (hackneyed title, cool cut), "Don't Make Me Dream About You" and the CD-only "Diddley Daddy."



□ **EXPOSE:** *What You Don't Know* (Arista 18532)

Most of this stuff sounds like second-rate ABBA, but I'll take Ann and Gioia over Agnetha and Frida anytime. And since the point of this joint is commerce, we'll point out that "Love Don't Hurt (Until You Fall)" could kill the floors with a good remix, and "Still Hung Up on You" could play well to the anaesthetized masses.

□ **ANDERSON BRUFORD WAKEMAN HOWE:** *Anderson Bruford Wakeman Howe* (Arista 85-90186)

These newcomers sound uncannily like an art-rock band of yesteryear called Yes; yet their lushly orchestrated sound is as fresh and relevant as tomorrow's headlines. New-age softness + classical noodling + easy-to-swallow nuggets of mysto-philosophy = boffo sales. (Four compositions over seven minutes long is always a good sign, don't you think?) And at last someone has written a song called "Rock Gives Courage"! Sing it, fellers!

CASH BOX CHARTS

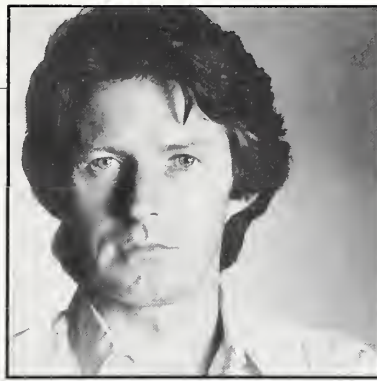
TOP 100 SINGLES

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

June 24, 1989



#1 Single: Richard Marx



#1 Debut: Don Henley #60



To Watch: Bobby Brown #44

		Total Weeks ▼	Last Week ▼
1	SATISFIED (EMI 50189)	Richard Marx	3 8
2	EVERY LITTLE STEP (MCA 53618)	Bobby Brown	2 13
3	BUFFALO STANCE (Virgin 7-99231)	Neneh Cherry	4 12
4	GOOD THING (I.R.S. 53639)	Fine Young Cannibals	6 8
5	I'LL BE LOVING YOU (FOREVER) (Columbia 38-68671)	New Kids on the Block	5 13
6	BABY DON'T FORGET MY NUMBER (Arista AS1-9832)	Milli Vanilli	10 9
7	WIND BENEATH MY WINGS (Atlantic 7-88972)	Bette Midler	1 16
8	THIS TIME I KNOW IT'S FOR REAL (Atlantic 7-88899)	Donna Summer	13 9
9	EXPRESS YOURSELF (Sire/Warner Bros.)	Madonna	15 4
10	CRY (Polydor/PolyGram 871 110-7)	Waterfront	12 12
11	ROCK ON (Cypress 1420/A&M)	Michael Damian	7 14
12	I DROVE ALL NIGHT (Epic 34-68759)	Cyndi Lauper	19 8
13	MISS YOU LIKE CRAZY (EMI 50185)	Natalie Cole	17 11
14	IF YOU DON'T KNOW ME BY NOW (Elektra 7-69297)	Simply Red	18 8
15	SOLDIER OF LOVE (Capitol 44369)	Donny Osmond	8 14
16	I WON'T BACK DOWN (MCA 53369)	Tom Petty	25 9
17	PATIENCE (Geffen 7-22996)	Guns N' Roses	9 12
18	POP SINGER (Mercury/Polygram 838 2201)	John Cougar Mellencamp	11 9
19	BE WITH YOU (Columbia 38-68744)	The Bangles	20 8
20	WHAT YOU DON'T KNOW (Arista AS1-9836)	Expose	29 6
21	TOY SOLDIERS (Columbia 38-68747)	Martika	33 6
22	COMING HOME (Mercury/PolyGram 872 982-7)	Cinderella	22 12
23	VERONICA (Warner Bros. 7-22981)	Elvis Costello	24 11
24	ROOMS ON FIRE (Atlantic 7-99216)	Stevie Nicks	26 8
25	THE DOCTOR (Capitol B-44376)	The Doobie Brothers	27 6
26	REAL LOVE (MCA 53484)	Jody Watley	14 15
27	WHERE ARE YOU NOW? (WTG 31-68625)	Jimmy Harnen	16 16
28	WHO DO YOU GIVE YOUR LOVE TO (Wing/PolyGram 887 743)	Michael Morales	31 8
29	FOREVER YOUR GIRL (Virgin 7-99230)	Paula Abdul	21 16
30	CUDDLY TOY (FEEL FOR ME) (Epic 34-68549)	Roachford	30 10
31	LAY YOUR HANDS ON ME (Mercury/PolyGram 874 452-7)	Bon Jovi	39 4
32	CRAZY ABOUT HER (Warner Bros. 27657)	Rod Stewart	41 8
33	MY BRAVE FACE (Capitol B-44367)	Paul McCartney	37 5
34	SEND ME AN ANGEL (Curb/MCA 10531)	Real Life	36 7
35	INTO THE NIGHT (Polydor 889 368)	Benny Mardones	35 7
36	I LIKE IT (Island 7483)	Dino	40 7
37	CLOSE MY EYES (RCA 8899-7-R)	Lita Ford & Ozzy Osbourne	23 17
38	SO ALIVE (RCA 8956-7-R)	Love And Rockets	45 6
39	THROUGH THE STORM (Arista AS1-9809)	Aretha Franklin & Elton John	28 11
40	DOWN BOYS (Columbia 38-68606)	Warrant	42 9
41	DRESSED FOR SUCCESS (EMI 50204)	Roxette	46 5
42	I'LL BE THERE FOR YOU (Mercury/Polygram 872 564-7)	Bon Jovi	32 16
43	ONCE BITTEN TWICE SHY (Capitol B-44366)	Great White	47 6
44	ON OUR OWN (MCA 53662)	Bobby Brown	51 3
45	AFTER ALL (Geffen 7-27529)	Cher & Peter Cetera	34 16
46	IN YOUR EYES (WTG 68936)	Peter Gabriel	50 4
47	EVERLASTING LOVE (Elektra 7-69308)	Howard Jones	38 15
48	I WANT IT ALL (Capitol B-44372)	Queen	48 7
49	CULT OF PERSONALITY (Epic 34-68611)	Living Colour	43 16
50	SECRET RENDEVOUS (Warner Bros. 4/7-27863)	Karen White	55 5
51	BATDANCE (Paisley Park/Warner Bros. 22924)	Prince	60 2

		Total Weeks ▼	Last Week ▼
52	ELECTRIC YOUTH (Atlantic 7-88919)	Debbie Gibson	44 13
53	HEY BABY (Epic ZS4-68891)	Henry Lee Summer	58 6
54	HEADED FOR A HEARTBREAK (Atlantic 88922)	Winger	61 4
55	THINKING OF YOU (Cutting Mercury 872502-7)	Sa-fire	52 20
56	FIRE WOMAN (Sire 2-4-7-2754)	The Cult	59 6
57	PRAYING TO A NEW GOD (Geffen 7-22969)	Wang Chung	64 5
58	WE CAN LAST FOREVER (Reprise 7-22985)	Chicago	53 8
59	ME, MYSELF AND I (Tommy Boy 7926)	De La Soul	70 3
60	THE END OF THE INNOCENCE (Geffen 7-22925)	Don Henley	DEBUT
61	NO MORE RYHME (Atlantic 7-88885)	Debbie Gibson	68 2
62	THE VOICES OF BABYLON (Columbia 38-68601)	The Outfield	54 14
63	FUNKY COLD MEDINA (Delicious Vinyl 104)	Tone Loc	56 17
64	HOOKED ON YOU (Atco 7-99210)	Sweet Sensation	74 3
65	LITTLE JACKIE WANTS TO BE A STAR (Columbia 38-68674)	Lisa Lisa and Cult Jam	57 11
66	SACRED EMOTION (Capitol 44379)	Donny Osmond	75 2
67	LIKE A PRAYER (Sire/Warner Bros. 2/4/7-27539)	Madonna	49 15
68	HEAVEN HELP ME (Mika/Polydor 871 538-7)	Deon Estus	62 18
69	IKO IKO (Capitol 44343)	Belle Stars	63 16
70	COLDHEARTED (Virgin 7-99196)	Paula Abdul	DEBUT
71	SECOND CHANCE (A&M 1273)	38 Special	65 21
72	NOTHIN' (THAT COMPARES TO YOU) (Epic 34-68688)	The Jacksons	72 4
73	CIRCLE (Geffen 7-27580)	Edie Brickell & New Bohemians	66 12
74	CALLING IT LOVE (Polygram 889 054-7)	Animotion	80 2
75	COVER OF LOVE (Cypress 1430)	Michael Damian	DEBUT
76	EVERYTHING COUNTS (Sire 4/7-22993)	Depeche Mode	76 5
77	FRIENDS (MCA 53660)	Jody Watley	DEBUT
78	SHE DRIVES ME CRAZY (IRS 53483)	Fine Young Cannibals	67 22
79	THE LOOK (EMI 50190)	Roxette	69 19
80	DOWNTOWN (A&M 1272)	One 2 Many	71 13
81	POP SONG 89 (Warner Bros. 7-27640)	R.E.M.	86 3
82	JEFF HEALY BAND (Mercury 874 452-7)	Jeff Healy Band	84 4
83	RIGHT NEXT TO ME (Select 2005)	Whistle	87 3
84	ROOM TO MOVE (PolyGram 871 4187)	Animotion	77 18
85	LOVE TRAIN (UNI/MCA 50023)	Holly Johnson	DEBUT
86	SINCERELY YOURS (Atco/Atlantic 7-99246)	Sweet Sensation	78 20
87	I'M THAT TYPE OF GUY (Def Jam 38-68902)	LL Cool J	DEBUT
88	GIVING UP ON LOVE (RCA 8872)	Rick Astley	79 10
89	A SHOULDER TO CRY ON (Warner Bros./Sire 7-27645)	Tommy Page	81 19
90	TROUBLE ME (Elektra 7-69298)	10,000 Maniacs	DEBUT
91	DARLIN' I (Wing/Polygram 871 936-7)	Vanessa Williams	82 3
92	FASCINATION STREET (Elektra 60855)	The Cure	83 5
93	ROCKET (Mercury/PolyGram 872 614-7)	Def Leppard	73 17
94	I ONLY WANNA BE WITH YOU (Jive/RCA 1192)	Samantha Fox	88 14
95	GIRL YOU KNOW ITS TRUE (Arista S-3396)	Milli Vanilli	89 23
96	ROUND & ROUND (Qwest/Warner Bros. 7-27524)	New Order	90 12
97	SEVENTEEN (Atlantic 871 4187)	Winger	91 18
98	SEEING IS BELIEVING (Atlantic 7-88921)	Mike and the Mechanics	92 10
99	ROCK AND HARD PLACE (Virgin 7-99215)	Cutting Crew	85 7
100	CLOSER THAN FRIENDS (Columbia 38-08537)	Surface	93 11

WESTERN REGION

POP

High Movers*

1. Batdance (Warner Bros.) Prince
2. No More Rhyme (Atlantic) Debbie Gibson
3. Calling It Love (Capitol) Donny Osmond
4. Me Myself & I (Tommy Boy) De La Soul
5. Praying To A New God (Geffen) Wang Chung

Most Added**

1. End Of The Innocence (Geffen) Don Henley
2. Cold Hearted (Virgin) Paula Abdul
3. Come Home With Me Baby (Epic) Dead Or Alive
4. No More Rhyme (Atlantic) Debbie Gibson
5. Cover Of Love (A&M) Micheal Damien

R&B

High Movers*

1. My Fantasy (Motown) Teddy Reily
2. Bat Dance (Paisley Park) Prince
3. You Found Another Guy (Virgin) Boy George
4. Remember (Orpheus) Eric Gale
5. Spend The Night (Warner Bros.) Isley Brothers

Most Added**

1. You Found Another Guy (Virgin) Boy George
2. I'm That Type Of Guy (Columbia) L.L. Cool J
3. Bat Dance (Warner Bros.) Prince
4. Cruzin' (PolyGram) Jackie Jackson
5. We Got Our Own Thang (MCA) Heavy D & The Boyz

COUNTRY

High Movers*

1. Timber I'm Falling In Love (MCA) Patty Loveless
2. Turn Of The Century (Universal) Nitty Gritty Dirt Band
3. Are You Ever Gonna Love Me (Warner Brothers) Holly Dunn
4. Love Has No Right (Atlantic America) Billy Joe Royal
5. Never Givin' Up On Love (WB) Michael Martin Murphy

Most Added**

1. This Woman (RCA) K.T. Oslin
2. Before The Heartache Rolls In (RCA) Foster & Lloyd
3. Callin' Baton Rouge (Capitol) New Grass Revival
4. Maybe I Won't Love You Anymore (Curb) Johnny Lee
5. I Love The Way He Left You (MCA) Lee Greenwood

SOUTH CENTRAL REGION

POP

High Movers*

1. Hey Baby (Epic) Henry Lee Summer
2. Batdance (Warner Bros.) Prince
3. Sincerley Yours (Atlantic) Sweet Sensation
4. No More Rhyme (Atlantic) Debbie Gibson
5. Headed For Heartbreak (Atlantic) Winger

Most Added**

1. Cold Hearted (Virgin) Paula Abdul
2. End Of The Innocence (Geffen) Don Henley
3. Batdance (Warner Bros.) Prince
4. No More Rhyme (Atlantic) Debbie Gibson
5. Cover Of Love (A&M) Micheal Damien

R&B

High Movers*

1. Bat Dance (Paisley Park) Prince
2. Something In The Way (MCA) Stephanie Mills
3. We Got Our Own Thang (MCA) Heavy D & The Boyz
4. I'm That Type Of Guy (Columbia) L.L. Cool J
5. You Found Another guy (Virgin) Boy George

Most Added**

1. Bat Dance (Warner Bros.) Prince
2. Spend The Night (Warner Bros.) Isley Brothers
3. If You Ask Me To (MCA) Patti LaBelle
4. Got To Be A Better Way (Atlantic) Foster McElroy
5. You Found Another Guy (Virgin) Boy George

COUNTRY

High Movers*

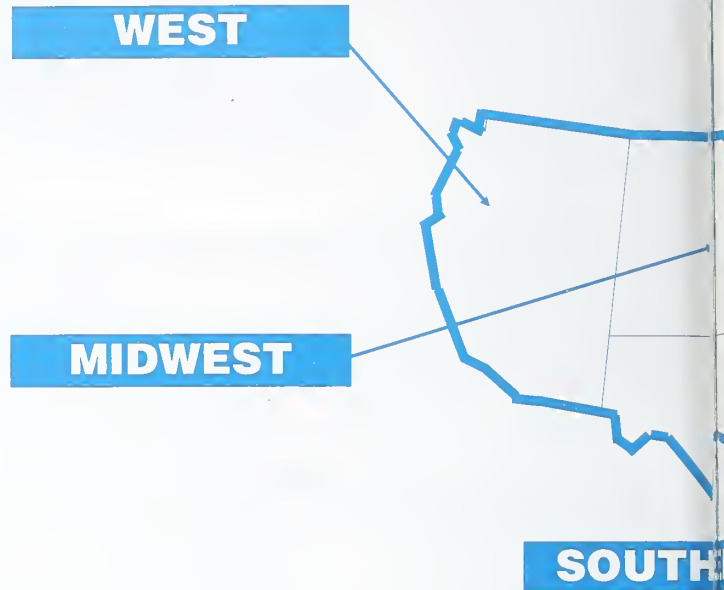
1. Turn Of The Century (MCA) Nitty Gritty Dirt Band
2. Timber I'm falling In Love (MCA) Patty Loveless

CASH BOX R

REGIONAL COMPILATION BASED ON CASH BOX'S

* Average Chart Movement

***Most Added



3. And So It Goes (Universal) John Denver w/Nitty Gritty Dirt Band
4. I'm Still Crazy (Columbia) Vern Gosdin
5. Love Has No Right (Atlantic America) Billy Joe Royal

Most Added**

1. Before The Heartache Rolls In (RCA) Foster & Lloyd
2. This Woman (RCA) K.T. Oslin
3. Maybe I Won't Love You Anymore (Curb) Johnny Lee
4. Turn Of The Century (Universal) Nitty Gritty Dirt Band
5. I Love The Way He Left You (MCA) Lee Greenwood

MIDWESTERN REGION

POP

High Movers*

1. Hey Baby (Epic) Henry Lee Summer
2. Batdance (Warner Bros.) Prince
3. Headed For Heartbreak (Atlantic) Winger
4. Praying To A New God (Geffen) Wang Chung
5. Calling It Love (Capitol) Donny Osmond

Most Added**

1. End Of The Innocence (Geffen) Don Henley
2. Batdance (Warner Bros.) Prince
3. No More Rhyme (Atlantic) Debbie Gibson
4. Cold Hearted (Virgin) Paula Abdul
5. Once Bitten Twice Shy (Capitol) Great White

R&B

High Movers*

1. I'm That Type Of Guy (Columbia) L.L. Cool J
2. Love Song (Solar) Midnight Star
3. Two Wrongs don't Make It Right (Geffen) David Peaston
4. Riding On A Train (Columbia) Pasadenas
5. Remember (Orpheus) Eric Galbe

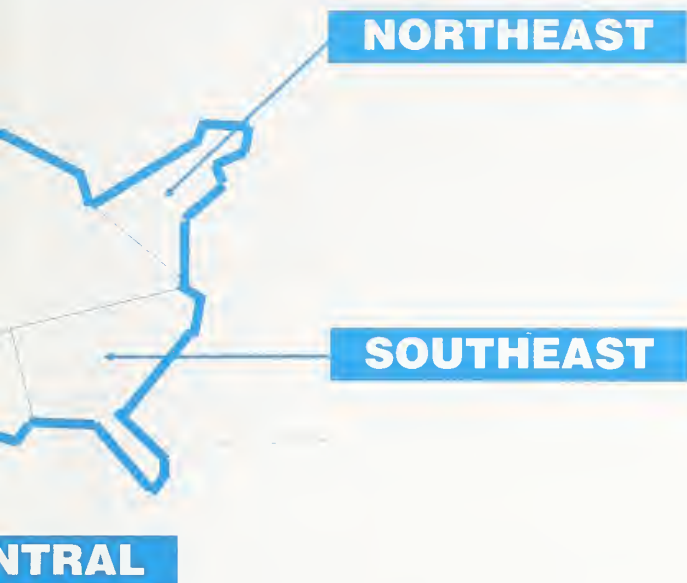
Most Added**

1. My Fantasy (Motown) Teddy Reily
2. Bat Dance (Warner Bros.) Prince
3. Remember (Orpheus) Eric Gable
4. You Found Another Guy (Virgin) Boy George
5. I'm That Type Of Guy (Columbia) L.L. Cool J

DIO REPORT

OF HOT SINGLES WEEKLY RADIO RESEARCH

* Number of Station Ads
Nationally



COUNTRY

High Movers*

1. Timber I'm Falling In Love (MCA) Patty Loveless
2. Are You Ever Gonna Love Me (Warner Brothers) Holly Dunn
3. Turn Of The Century (Universal) Nitty Gritty Dirt Band
4. Never Givin' Up On Love (WB) Michael Martin Murphy
5. Love Has No Right (Atlantic America) Billy Joe Royal

Most Added**

1. This Woman (RCA) K.T. Oslin
2. Turn Of The Century (Universal) The Nitty Gritty Dirt Band
3. When The Heartache Rolls In (RCA) Foster & Lloyd
4. Maybe I Won't Love You Anymore (Curb) Johnny Lee
5. I Love The Way He Left You (MCA) Lee Greenwood

NORTHEASTERN REGION

POP

High Movers*

1. Express Yourself (Sire/Warner Bros.) Madonna
2. Lay Your Hands On Me (Mercury) Bon Jovi
3. Toy Soldier (Columbia) Martika
4. What You Don't Know (Arista) Expose
5. The Doctor (Capitol) Doobie Brothers

Most Added**

1. Bat Dance (Warner Bros.) Prince
2. End Of Innocence (Geffen) Don Henley
3. Cold Hearted (Virgin) Paula Abdul
4. Cover Of Love (A&M) Michael Damian
5. Headed For A Heartbreak (Atlantic) Winger

R&B

High Movers*

1. Bat Dance (Paisley Park) Prince
2. Remember (Orpheus) Eric Gable
3. Im That Type Of Guy (Columbia) L.L. Cool J
4. Two Wrongs Don't Make It Right (Geffen) David Peaston
5. For You To Love (Epic) Luther Vandross

Most Added**

1. Bat Dance (Warner Bros.) Prince
2. You Found Another (Virgin) Boy George
3. My Fantasy (Motown) Teddy Reilly
4. Spend The Night (Warner Bros.) Isley Brothers
5. Remember (Orpheus) Eric Gable

COUNTRY

High Movers*

1. Love Has No Right (Atlantiv America) Billy Joe Royal
2. Timber I'm Falling In Love (MCA) Patty Loveless
3. Turn Of The Century (Universal) Nitty Gritty Dirt Band
4. I'm Still Crazy (Columbia) Vern Gosdin
5. And So It Goes (Universal) John Denver w/Nitty Gritty Dirt Band

Most Added**

1. When The Heartache Rolls In (RCA) Foster & Lloyd
2. This Woman (RCA) K.T. Oslin
3. I Love The Way He Left You (MCA) Lee Greenwood
4. Maybe I Won't Love You Anymore (Curb) Johnny Lee
5. Turn Of The Century (Universal) Nitty Gritty Dirt Band

SOUTHEASTERN REGION

POP

High Movers*

1. Express Yourself (Sire/Warner Bros.) Madonna
2. If You Don't Know Me By Now (Elektra) Simply Red
3. Toy Soldiers (Columbia) Martika
4. Lay Your Hands On Me (Mercury) Bon Jovi
5. I Drove All Night (Epic) Cyndi Lauper

Most Added**

1. The End Of Innocence (Geffen) Don Henley
2. Cold Hearted (Virgin) Paula Abdul
3. Friends (MCA) Jody Watley
4. Cover Of Love (Cypress) Michael Damian
5. Love Train (MCA) Holly Johnson

R&B

High Movers*

1. You Found Another (Virgin) Boy George
2. Somebody Loves You (Motown) ElDebarge
3. Love Song (Solar) Midnight Star
4. I'm That Type Of Guy (Columbia) L.L. Cool J
5. Two Wrongs Don't Make It Right (Geffen) David Peaston

Most Added**

1. My Fantasy (Motown) Teddy Reilly
2. Bat Dance (Warner Bros.) Prince
3. You Found Another (Virgin) Boy George
4. Remember (Orpheus) Eric Gable
5. Love Song (Solar) Midnight Star

COUNTRY

High Movers*

1. Turn Of The Century (Universal) Nitty Gritty Dirt Band
2. Love Has No Right (Atlantic America) Billy Joe Royal
3. Timber I'm Falling In Love (MCA) Patty Loveless
4. Never Givin' Up On Love (WB) Michael Martin Murphy
5. Are You Ever Gonna Love Me (Warner Brothers) Holly Dunn

Most Added

1. This Woman (RCA) K.T. Oslin
2. Turn Of The Century (Universal) The Nitty Gritty Dirt Band
3. Maybe I Won't Love You Anymore (Curb) Johnny Lee
4. I Love The Way He Left You (MCA) Lee Greenwood
5. When The Heartache Rolls In (RCA) Foster & Lloyd

GUARANTEED NATIONAL HITS

POP***

The End Of Innocence
Don Henley
(Geffen)

R&B***

Bat Dance
Prince
(Warner Bros.)

COUNTRY***

This Woman
K.T. Oslin
RCA

TOP 200 ALBUMS

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

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

June 24, 1989



Top Debut: Paul McCartney #32

		Total Weeks ▼	Last Week ▼
1	THE RAW & THE COOKED (P) (I.R.S. 6273)MCA 8.98	FINE YOUNG CANNIBALS	1 16
2	BEACHES (G) (Atlantic 81933)WEA 9.98	Original Motion Picture Soundtrack	3 23
3	LIKE A PRAYER (Sire 25844)WEA 9.98	MADONNA	2 12
4	FULL MOON FEVER (MCA 6253)MCA 9.98	TOM PETTY	5 7
5	SONIC TEMPLE (Beggars Banquet/Sire/Reprise 25871)WEA 9.98	THE CULT	4 9
6	BIG DADDY (Mercury 838 220-1)POL	JOHN COUGAR MELLENCAMP	6 5
7	FOREVER YOUR GIRL (P) (Virgin 90943)WEA 9.98	PAULA ABDUL	8 30
8	DON'T BE CRUEL (P/3) (MCA 42185)MCA 8.98	BOBBY BROWN	9 50
9	DISINTEGRATION (Elektra 60855-1)WEA 9.98	THE CURE	7 6
10	GIRL YOU KNOW IT'S TRUE (Arista AL-8592)RCA 8.98	MILLI VANILLI	13 14
11	G N' R LIES (P/2) (Geffen GHS 24198)WEA 8.98	GUNS N' ROSES	10 28
12	HANGIN' TOUGH (P) (Columbia FC 40985)CBS	NEW KIDS ON THE BLOCK	12 43
13	3 FEET HIGH AND RISING (Tommy Boy 1019)IND 8.98	DE LA SOUL	14 16
14	TWICE SHY (Capitol 90640)CAP 9.98	GREAT WHITE	15 8
15	BLIND MAN'S ZOO (Elektra 60815)WEA 9.98	10,000 MANIACS	19 4
16	LOC-ED AFTER DARK (Delicious Vinyl/Island DV3000)IND 8.98	STONE ISLAND	11 19
17	NICK OF TIME (Capitol 91268)CAP 8.98	BONNIE RAITT	17 12
18	REPEAT OFFENDER (EMI 90380)CAP 9.98	RICHARD MARX	18 6
19	VIVID (P) (Epic BFE 44099)CBS	LIVING COLOUR	16 32
20	THE OTHER SIDE OF THE MIRROR (Modern/Atlantic 91245)WEA 8.98	STEVIE NIX	30 3
21	CYCLES (Capitol 90371)CAP 8.98	THE DOOBIE BROTHERS	84 3
22	TIN MACHINE (EMI 91990)CAP 8.98	TIN MACHINE	39 3
23	NEW JERSEY (P/4) (Mercury 836 345-1)POL	BON JOVI	25 38
24	GUY (P) (MCA 42176)MCA 8.98	GUY	24 46
25	SKID ROW (Atlantic 81936)WEA 8.98	SKID ROW	26 20
26	LIFE IS... (RCA 1149-1-J)RCA 8.98	TOO SHORT	27 19
27	LARGER THAN LIFE (MCA 6276)MCA 8.98	JODY WATLEY	22 11
28	KNOWLEDGE IS KING (Jive 1182)RCA 8.98	KOOL MOE DEE	99 2
29	LOVE AND ROCKETS (Beggars Banquet 9715)RCA	LOVE AND ROCKETS	31 6
30	APPETITE FOR DESTRUCTION (P/7) (Geffen GHS 24148)WEA 8.98	GUNS N' ROSES	23 95
31	THE GREAT ADVENTURES OF (G) (Def Jam/Columbia 38-08105)CBS	SLICK RICK	29 27
32	FLOWERS IN THE DIRT (Capitol 91653)CAP 8.98	PAUL McCARTNEY	DEBUT
33	ELECTRIC YOUTH (P/2) (Atlantic 81932)WEA 9.98	DEBBIE GIBSON	20 20
34	VOLUME ONE (P/2) (Wilbury/Warner Bros. 25796)WEA 9.98	TRAVELING WILBURYS	21 33
35	A NEW FLAME (Elektra 60828)WEA 8.98	SIMPLY RED	33 16
36	A NIGHT TO REMEMBER (Epic OE 44318)CBS	CYNDI LAUPER	36 5
37	LITA (RCA 6397-1-R)RCA 8.98	LITA FORD	37 9
38	EAZY-DUZ-IT (G) (Priority/Ruthless 57100)IND 8.98	EAZY-E	34 32
39	STRAIGHT OUTTA COMPTON (G) (Priority/Ruthless 57102)IND 8.98	N.W.A.	28 17
40	LET'S GET IT STARTED (G) (Capitol C1-90924)CAP 8.98	M.C. HAMMER	32 35
41	MIRACLE (Capitol 92357)CAP 8.98	QUEEN	DEBUT
42	WINGER (G) (Atlantic 81867)WEA 8.98	WINGER	40 38
43	DIRTY ROTTEN FILTHY STINKING RICH (Columbia 44383)CBS	WARRANT	41 19
44	IT TAKES TWO (G) (Profile PRO-1267)IND 8.98	ROB BASE & D.J. E-Z ROCK	46 39
45	INDIGO GIRLS (Epic 45044)CBS	INDIGO GIRLS	47 12
46	OUT OF ORDER (P) (Warner Bros. 25684)WEA 9.98	ROD STEWART	45 56
47	ANOTHER PLACE AND TIME (Atlantic 81987)WEA 9.98	DONNA SUMMER	50 6
48	THROUGH THE STORM (Arista AL 8572)RCA 9.98	ARETHA FRANKLIN	51 6
49	BLUE MURDER (Geffen 24212)WEA 9.98	BLUE MURDER	56 7
50	WATERMARK (G) (Geffen GHS 24233)WEA 8.98	ENYA	35 22

		Total Weeks ▼	Last Week ▼
51	SPIKE (G) (Warner Bros. 25848)WEA 9.98	ELVIS COSTELLO	38 18
52	...AND JUSTICE FOR ALL (P) (Elektra 60812)WEA 9.98	METALLICA	44 40
53	2300 JACKSON ST.(Epic 40911)CBS	THE JACKSONS	80 2
54	BADLANDS (Atlantic 81966)WEA 8.98	BADLANDS	63 4
55	SHOOTING RUBBERBANDS AT THE STARS (P) (Geffen GHS 24192)WEA 8.98	EDIE BRICKELL & NEW BOHEMIANS	42 38
56	MYSTERY GIRL (P) (Virgin 91058)WEA 9.98	ROY ORBISON	43 19
57	MELISSA ETHERIDGE (G) (Island 90875)WEA 8.98	MELISSA ETHERIDGE	48 40
58	HYSTERIA (P/9) (Mercury 830 675-1)POL 9.98	DEF LEPPARD	53 96
59	KARYN WHITE (P) (Warner Bros. 25637)WEA 8.98	KARYN WHITE	55 39
60	KALEIDOSCOPE WORLD (Mercury 838 293-1)POL	SWING OUT SISTER	57 5
61	YELLOW MOON (A&M 5240)RCA 8.98	NEVILLE BROTHERS	49 13
62	GREEN (P) (Warner Bros. 25795)WEA 9.98	R.E.M.	52 31
63	WORLD IN MOTION (Elektra 60830)WEA 8.98	JACKSON BROWNE	DEBUT
64	EVERYTHING (P) (Columbia OC 44056)CBS	THE BANGLES	54 34
65	GOOD TO BE BACK (EMI 48902)CAP 8.98	NATALIE COLE	66 5
66	ABSOLUTE TORCH & TWANG (Sire 25877)WEA 8.98	K.D. LANG	102 3
67	LONG COLD WINTER (P/2) (Mercury 834 612-1)POL	CINDERELLA	76 49
68	RAW LIKE SUSHI (Virgin 91252)WEA 8.98	NENEH CHERRY	124 2
69	LOOK SHARP! (EMI 91098)CAP 9.98	ROXETTE	58 10
70	IN YOUR FACE (PolyGram 839 192)POL	KINGDOM COME	59 8
71	SAY ANYTHING (WTG SP 45140)CBS	Original Motion Picture Soundtrack	77 7
72	DONNY OSMOND (Capitol 92354)CAP 8.98	DONNY OSMOND	74 7
73	PASSION (Geffen 24206)WEA 8.98	PETER GABRIEL	DEBUT
74	THE TRINITY SESSION (RCA 8568-1-R)RCA 8.98	COWBOY JUNKIES	68 23
75	ROADHOUSE (Arista AL 8576)RCA 8.98	Original Motion Picture Soundtrack	134 3
76	BARRY MANILOW (Arista 8570)RCA 9.98	BARRY MANILOW	67 6
77	GIVING YOU THE BEST THAT I GOT (P/3) (Elektra 60827)WEA 8.98	ANITA BAKER	61 34
78	STREET FIGHTING YEARS (A&M 3927)RCA 9.98	SIMPLE MINDS	60 6
79	SILHOUETTE (P/2) (Arista AL-8457)RCA 9.98	KENNY G	64 36
80	LIVING YEARS (G) (Atlantic 81923)WEA 9.98	MIKE & THE MECHANICS	65 32
81	SERIOUS (EMI 90921)CAP 8.98	THE O'JAYS	93 5
82	ORANGES & LEMONS (Geffen GHS 24218)WEA 9.98	XTC	62 15
83	DOIN' IT! (Select 21829)IND 8.98	U T F O	92 5
84	BLAZE OF GLORY (A&M 5249)RCA	JOE JACKSON	69 8
85	THE GREAT RADIO CONTROVERSY (G) (Geffen GHS 24224)WEA 8.98	TESLA	72 19
86	2ND WAVE (Columbia FC 44284)CBS	SURFACE	73 34
87	SOMETHING REAL (Elektra 60852)WEA 9.98	PHOEBE SNOW	86 12
88	TECHNIQUE (Owest/WB 25845)WEA 9.98	NEW ORDER	78 20
89	VOICES OF BABYLON (Columbia 44449)CBS	THE OUTFIELD	87 11
90	WILD AND LOOSE (Capitol 90926)CAP 8.98	OAKTOWN'S 3-5-7	90 7
91	RIVER OF TIME (G) (Curb/RCA 95951-1-R)RCA 8.98	THE JUDDS	70 10
92	SWEET 16 (MCA 6294)MCA 8.98	REBA McENTIRE	103 4
93	IN MY EYES (LMR 5531)IND 8.98	STEVIE B	111 17
94	CROSS THAT LINE (Elektra 60794)WEA 9.98	HOWARD JONES	101 12
95	I'VE GOT EVERYTHING (CBS OZ 45124)CBS	HENRY LEE SUMMER	100 5
96	YOUNGEST IN CHARGE (Profile 1280)IND	SPECIAL ED	110 7
97	SARAYA (Polydor 837 734-1)POL	SARAYA	106 6
98	THE BOY GENIUS (FEAT. A NEW BEGINNING) (Atlantic 81941)WEA	KWAME	104 8
99	START OF A ROMANCE (Atlantic 81853)WEA 9.98	SKYY	107 9
100	WILL THE CIRCLE BE UNBROKEN VOL. II (Universal 17847)MCA	NITTY GRITTY DIRT BAND	97 6
101	OPEN UP AND SAY...AHH! (P/4) (Enigma C1-48493)CAP 8.98	POISON	71 58
102	HEADLESS CHILDREN (Capitol 48942)CAP 8.98	W.A.S.P.	75 11
103	DANCING WITH THE LION (Columbia OC 45154)CBS	ANDREAS VOLLENWEIDER	81 11
104	9 (Virgin 91062)WEA 9.98	PUBLIC IMAGE LTD.	112 4
105	TOURIST IN PARADISE (GRP 9588)MCA	RIPPINGTONS	115 4
106	ROCK & ROLL STRATEGY (A&M SP 5218)RCA 8.98	THIRTY-EIGHT SPECIAL	95 35
107	101 (Sire 25853)WEA 15.98	DEPECHE MODE	96 13
108	GREATEST HITS III (G) (Warner Bros./Curb 25834)WEA 9.98	HANK WILLIAMS JR.	82 18
109	TIME AND TIDE (G) (Epic BFE 40767) CBS	BASIA	131 54
110	DON'T CLOSE YOUR EYES (RCA 6494)RCA 8.98	KEITH WHITLEY	98 4
111	BRAIN DRAIN (Sire 25905)WEA 8.98	RAMONES	133 3

112	GIPSY KINGS (Elektra Musician 60845)WEA 9.98	GIPSY KINGS	108	28
113	2 HYPE (G)(Select SEL 21628)JND 8.98	KID 'N PLAY	79	31
114	DOOLITTLE (4AD/Elektra 60856)WEA	THE PIXIES	118	8
115	TAKE 6 (Reprise 25670)WEA 9.98	TAKE 6	89	16
116	WORKBOOK (Virgin 91240)WEA 9.98	BOB MOULD	136	6
117	NEARLY HUMAN (Warner Bros. 25881)WEA 8.98	TODD RUNDGREN	129	3
118	STRAIGHT TO THE SKY (Columbia OC 44378)CBS	LISA LISA & CULT JAM	85	7
119	HEAVEN (Capitol C1-90959)CAP 8.98	BEBE & CECE WINANS	119	20
120	NEW YORK (Sire 25829)WEA 9.98	LOU REED	83	22
121	CRACKERS INTERNATIONAL (Sire 25904)WEA 6.98	ERASURE	88	7
122	OPERATION: MINDCRIME (G) (EMI 48640)CAP 9.98	QUEENSRYCHE	109	11
123	EXTREME (A&M 5238)RCA	EXTREME	114	12
124	WHERE DO WE GO FROM HERE (Cypress/A&M 0130)RCA 8.98	MICHAEL DAMIAN	137	2
125	ANCIENT HEART (Reprise 25839)WEA 8.98	TANITA TIKARAM	113	18
126	THE WARMER SIDE OF COOL (Geffen GHS 24222)WEA 8.98	WANG CHUNG	126	2
127	CITY STREETS (Capitol 90885)CAP 9.98	CAROLE KING	116	10
128	GREATEST HITS (P) (Columbia OC 44493)CBS	JOURNEY	130	30
129	WORKING OVERTIME (Motown MOT 6274)MCA 8.98	DIANA ROSS	168	2
130	THE RIGHT STUFF (G) (Wing/PolyGram 835 964-1)POL	VANESSA WILLIAMS	127	20
131	BIG FUN (Virgin 91242)WEA 8.98	INNER CITY	DEBUT	
132	THIS WOMAN (G) (RCA 8369-1)RCA 8.98	K.T. OSLIN	91	39
133	DON'T TELL A SOUL (Sire/Reprise 25831)WEA 8.98	THE REPLACEMENTS	94	19
134	SWASS (G) (Nasty Mix 70123)JND	SIR MIX-A-LOT	105	39
135	KILLIN' TIME (RCA 9668)RCA 8.98	CLINT BLACK	123	4
136	RAIN MAN (Capitol 91866)CAP 8.98	Original Motion Picture Soundtrack	125	16
137	HEADLESS CROSS (I.R.S. 82002)MCA 9.98	BLACK SABBATH	128	8
138	AVALON SUNSET (Mercury 839262)POL	VAN MORRISON	DEBUT	
139	IN A SENTIMENTAL MOOD (Warner Bros. 25889)WEA 9.98	DR. JOHN	148	4
140	AMANDALA (Warner Bros. 25873)WEA 8.98	MILES DAVIS	162	3
141	LYLE LOVETT AND HIS LARGE BAND (MCA/Curb 42263)MCA 9.98	LYLE LOVETT	135	20
142	EAST (Epic OE 45022)CBS	HIROSHIMA	144	13
143	ROACHFORD (Epic FE 45097)CBS	ROACHFORD	151	4
144	WE'RE MOVIN' UP (Warner Bros. 25849)WEA 9.98	ATLANTIC STARR	117	6
145	BULLETBOYS (G) (Warner Bros. 25782)WEA 8.98	BULLETBOYS	120	33
146	WATERFRONT (Polydor 937 970)POL	WATERFRONT	152	3
147	IRRESISTIBLE (Island 91235)WEA 8.98	MILES JAYE	154	4
148	SO GOOD (Island 90970)WEA	MICA PARIS	153	5
149	JUST COOLIN' (G) (Atlantic 81926)WEA 9.98	LEVERT	121	32
150	BUCK WILD (Virgin 91021)WEA 9.98	E.U.	122	12
151	SOUTHERN STAR (G) (RCA 8587-1-R)RCA 8.98	ALABAMA	132	19
152	BOOM BOOM CHI BOOM BOOM (Sire/Reprise 25888)WEA 9.98	TOM TOM CLUB	138	11
153	ON SOLID GROUND (MCA 6237)MCA 8.98	LARRY CARLTON	164	2
154	RATTLE AND HUM (P/3) (Island 91003)WEA 14.98	U2	142	35
155	COCKTAIL (P/4) (Elektra 60806)WEA 9.98	Original Motion Picture Soundtrack	145	44
156	URBAN DAYDREAMS (GRP GR-9587)MCA	DAVID BENOIT	150	7
157	I GET JOY (A&M 5228)RCA 8.98	AL GREEN	157	4
158	SOMETHING INSIDE SO STRONG (Reprise 25792)WEA 9.98	KENNY ROGERS	160	4
159	YO FRANKIE (Arista AL 8549)RCA 9.98	DION	161	5
160	TANTILLA (Rhino 70846)CAP 8.98	HOUSE OF FREAKS	167	3
161	THE SCATTERING (Virgin 91239)WEA 9.98	CUTTING CREW	169	4
162	KING SWAMP (Virgin 91069)WEA 9.98	KING SWAMP	176	4
163	BEYOND THE BLUE NEON (G) (MCA 42266)MCA 8.98	GEORGE STRAIT	147	17
164	MESSAGES FROM THE BOYS (G) (Motown MOT-6260)MCA 8.98	THE BOYS	146	35
165	MARTIKA (Columbia SL 44290)CBS	MARTIKA	RE-ENTRY	
166	STATE OF EUPHORIA (Megaforce/Atlantic 91004)WEA	ANTHRAX	155	7
167	LOVE WARRIORS (Windham Hill 0116)RCA 8.98	TUCK & PATTI	187	2
168	MORE SONGS ABOUT LOVE & HATE (Epic 45023)CBS	THE GODFATHERS	163	4
169	TAKE IT WHILE IT'S HOT (Atco 90917)WEA 8.98	SWEET SENSATION	166	13
170	EAT THE HEAT (Epic 44368)CBS	ACCEPT	DEBUT	
171	FREE (I.R.S. 82001)MCA 9.98	CONCRETE BLONDE	158	5
172	TOUCH (Arista AL 8594)RCA 9.98	SARAH McLACHLAN	159	5
173	HEART BREAK (P)(MCA 42207)MCA 8.98	NEW EDITION	149	40
174	FAITH (P/7) (Columbia OC 40867)CBS	GEORGE MICHAEL	143	83
175	SPELLBOUND (Warner Bros. 25781)WEA 9.98	JOE SAMPLE	139	9

176	BLESSING IN DISGUISE (Elektra 60817)WEA 8.98	METAL CHURCH	140	16
177	FUN & GAMES (TVT CN2550)JND	THE CONNELLS	141	9
178	BLAST OFF (EMI 91401)CAP	STRAY CATS	199	9
179	PHANTOM OF THE OPERA HIGHLIGHTS (Polydor 831 563)POL	Original Cast Soundtrack	DEBUT	
180	SPELL (Mika/Polydor 835 713-1)POL	DEON ESTUS	182	9
181	POWERFUL STUFF (CBS OZ 45094)CBS	THE FABULOUS THUNDERBIRDS	185	9
182	I WANNA HAVE SOME FUN (G) (RCA 1150-1-J)RCA 9.98	SAMANTHA FOX	183	32
183	DICE (Def American/Geffen 24214)WEA 9.98	ANDREW DICE CLAY	184	8
184	ORIGINAL STYLIN' (Arista 8571)RCA 8.98	3 TIMES DOPE	174	13
185	SERIOUS BUSINESS (Mercury 836 952)POL	THIRD WORLD	DEBUT	
186	WHAT UP, DOG? (Chrysalis 41664)CBS	WAS(NOT WAS)	180	33
187	VIXEN (G) (EMI 46991)CAP 9.98	VIXEN	177	37
188	TRACY CHAPMAN (P/3) (Elektra 60774)WEA 8.98	TRACY CHAPMAN	170	62
189	WHISPERS AND PROMISES (Warner Bros. 25902)WEA 9.98	EARL KLUGH	156	6
190	MR. JORDAN (Atlantic 81928)WEA 9.98	JULIAN LENNON	190	13
191	HOLD ME IN YOUR ARMS (RCA 8589-1-R)RCA 8.98	RICK ASTLEY	189	22
192	IT TAKES A NATION OF MILLIONS TO HOLD US BACK (G) (Def Jam FC 44303)CBS	PUBLIC ENEMY	165	49
193	K9-POSSE (Arista AL-8569)RCA 8.98	K9-POSSE	171	19
194	WORKING GIRL (Arista 8593)RCA 8.98	Original Motion Picture Soundtrack	172	16
195	HIGH HAT (Virgin 91022)WEA 8.98	BOY GEORGE	173	14
196	DREAM A LITTLE DREAM (Cypress/A&M 0125)RCA 8.98	Original Motion Picture Soundtrack	175	9
197	TWIST OF SHADOWS (Wing/PolyGram 839 233-4)POL	XYMOX	178	7
198	FABULOUS DISASTER (Combat 2001)JND 8.98	EXODUS	179	18
199	MOVE SOMETHIN' (G) (Luke Skywalker XR 101)JND 8.98	2 LIVE CREW	181	58
200	STREET READY (Island/Atlantic 91072)WEA 8.98	LEATHERWOLF	196	8

ALPHABETIZED TOP 200 ALBUMS (BY ARTIST)

10,000 Maniacs / 15	De La Soul / 13	Kool Moe Dee / 28	Petty, Tom / 4	Third World / 185
2 Live Crew / 199	Depeche Mode / 107	Kwame / 98	Phantom O.A. High-	Thirty-Eight Special /
3 Times Dope / 184	Dion / 159	Lang K.D. / 66	lights / 179	106
Abdul, Paula / 7	Doobie Brothers / 21	Lauper, Cyndi / 36	Pixies / 114	Tikaram, Tanita / 125
Accept / 170	Dr. John / 139	Leatherwolf / 200	Poison / 101	Tin Machine / 22
Alabama / 151	Eazy-E / 38	Lennon, Julian / 190	Public Enemy / 192	Tom Tom Club / 152
Anthrax / 166	Enya / 50	Lever / 149	Public Image Ltd. /	Tone Loc / 16
Astley, Rick / 191	Erasure / 121	Lisa Lisa / 118	104	Too Short / 26
Atlantic Starr / 144	Estus, Deon / 180	Living Colour / 19	Queen / 41	Tuck & Patti / 167
Badlands / 54	Etheridge, Melissa /	Love And Rockets / 29	Queensryche / 122	Traveling Wilburys /
Baker, Anita / 77	57	Lovett, Lyle / 141	Raitt, Bonnie / 17	34
Bangles / 64	E.U. / 150	M.C. Hammer / 40	Ramones / 111	U2 / 154
Base, Rob / 44	Exodus / 198	Madonna / 3	R.E.M. / 62	U.T.F.O. / 83
Basia / 109	Extreme / 123	Manilow, Barry / 76	Reed, Lou / 120	Vixen / 187
Benoit David / 156	Fabulous T-Birds / 181	Martika / 165	Replacements / 133	Andreas Vollenweider
Black, Clint /	Fine Young Cannibals	Marx, Richard / 18	Rippingtons / 105	/ 103
135Black Sabbath /	/ 1	McCartney, Paul / 32	Roachford / 143	Warrant / 43
137	Ford, Lita / 37	McEntire, Reba / 92	Rogers, Kenny / 158	W.A.S.P. / 102
Blue Magic / 170	Fox, Samantha / 182	McLachlan, Sarah /	Ross, Diana / 129	Was (Not Was) / 186
Blue Murder / 49	Franklin, Aretha / 48	172	Roxette / 69	Waterfront / 146
Bon Jovi / 23	Gabriel, Peter / 73	Mellencamp, John	Rundgren, Todd / 117	Watley, Jody / 27
Boy George / 195	Gibson, Debbie / 33	Cougar / 6	Sample, Joe / 175	White, Karyn / 59
Boys, The / 164	Gipsy Kings / 112	Metal Church / 176	Saraya / 97	Whitley, Keith / 110
Brickell, Edie / 55	Godfathers / 168	Metallica / 52	Simple Minds / 78	Williams, Hank Jr. /
Brown, Jackson / 63	Great White / 14	Michael, George / 174	Simply Red / 35	108
Brown, Bobby / 88	Green, Al / 157	Midnight Star / 199	Sir Mix A Lot / 134	Williams, Vanessa /
Jetboys / 145	Guns N' Roses / 11,30	Mike & The	Skid Row / 25	130
Carlton, Larry / 153	Guy / 24	Mechanics / 80	Sky / 99	8e8e & CeCe
Chapman, Tracy / 188	Hiroshima / 142	Milli Vanilli / 10	Slick Rick / 31	Winans / 119
Cherry, Nina / 68	House Of Freaks / 160	Mould, Bob / 116	Smithereens / 119	Winger / 42
Chung, Wang / 126	Indigo Girls / 45	Morrison, Van / 138	Snow, Phoebe / 87	XTC / 82
Cinderella / 67	Inner City / 131	Neville Brothers / 61	Special Ed / 96	Xymox / 197
Clay, Andrew Dice /	The Jacksons / 53	New Edition / 173	Stevie N / 93	Soundtracks:
183	Jackson, Joe / 84	New Kids / 12	Stewart, Rod / 46	Beaches / 3
Cole, Natalie / 65	Jaye, Miles / 147	New Order / 88	Strait, George / 163	Cocktail / 155
Concrete Blonde / 171	Jones, Howard / 94	Nicks, Stevie / 20	Stray Cats / 178	Dream A Little Dream
Connells / 177	Journey / 128	Nitty Gritty / 100	Summer, Henry Lee /	/ 196
Costello, Elvis / 51	Judds / 91	N.W.A. / 39	95	Rain Man / 136
Cowboy Junkies / 74	Kenny G / 79	Oakton 357 / 90	Summer, Donna / 47	Roadhouse / 75
Cult / 5	K9-Posse / 193	The O'Jays / 81	Surface / 86	Say Anything / 71
Cure / 9	Kid N Play / 113	Orbison, Roy / 56	Sweet Sensation / 169	Working Girl / 194
Cutting Crew / 161	King, Carole / 127	Oslin, K.T. / 132	Swing Out Sister / 60	
Damian, Michale / 124	King Swamp / 162	Osmond, Donny / 72	Take 6 / 115	
Davis, Miles / 140	Kingdom Come / 70	Outfield / 89	Taylor Dayne / 185	
Def Leppard / 58	Klugh, Earl / 189	Paris, Mica / 148	Tesla / 85	

R&B LPs

Total Weeks ▼
Last Week ▼

SOUL OF SOUL: Serious fans of soul music of all kinds should hunt down the British magazine **Soul Underground**. The magazine covers all arenas of modern soul, from hip-hop to reggae to the most obscure independent soul. Their articles are all well written, and its obvious that the contributors have a real love for what they are doing. Add to this charts that are usually a month or two ahead of the times, and features that range from obscure scene reports to exclusive interviews with established stars. Past covers have included **Ice-T**, **Shinehead**, and **Diana Brown**, and they have had in-depth pieces on **Blaze**, hip-house, **Bernard Fowler**, **Professor Griff**, and **Ten City**. Perhaps the most fun feature in the magazine is a list of source records used in hip-hop records, which probably pisses off the producers, but is informative for the rest of us. If you can't find the mag write to them at 28 St. Johns Lane, Farringdon, London, EC4, England, or call them at 011-0836-694682.

WHAT COMES AROUND: Not content with a stronghold in the rap market, the pioneering indie rap labels are moving slowly into the mainstream R&B market. **Def Jam** has set up **OBR** and seen success with classic vocal group **Blue Magic**, as well as getting over with **Alyson Williams** on the mother label. In addition, **Tommy Boy** has scored with the **Force MDs**. And **Delicious Vinyl** have also started recording some straight-ahead R&B artists, though unlike Def Jam the groups will have more of a hip-hop flavor. It's a natural move for these labels considering the influence of old R&B in hip-hop these days. The guys who run these labels are music fanatics, and will most likely inject a new spirit into the music. And that's going to benefit everyone save those who refuse to change.

The latest hip-hop label to make a move is **Luke Skywalker**, who have just dropped *Gentle*, the debut album from **Angee Griffin**. The material runs the gamut of contemporary R&B, from the sweet balladeering of the title track and the single "Toby," to the New Jack "Who's First." Griffin seems to work best on the type of airy midtempo material **Stephanie Mills** usually kills on, the best example here being the catchy LP opener "The Rain." The label has a great promotion staff, so it will be interesting to see if they can get her over. If they do, it could probably open a few doors for the rest to follow in.

SOME QUICK ONES: For those of you who are not satisfied by aural stimulation alone, **Wing/Polygram** has released **The Right Stuff Collection** by **Vanessa Williams**, which includes the title track and the visually beautiful "Dreamin," as well as two others and exclusive interview footage. Ahh, those eyes...**Neneh Cherry's** "Manchild" has been remixed by **Smith & Mighty**, who add some big hip-hop beats, and **Massive Attack**, who redo the track in funky reggae style, filling out the track nicely...Look out for British soul group **Blacksmith**, a great combination of classic vocal prowess and state of the art beats...**NWA**, **Eazy E.**, **Ice-T**, **2 Live Crew**, and **MC Hammer** will try to show the New York rappers a thing or two at the **New Music Seminar** on July 15...Finally, **Stevie Wonder** has asked **Doug E. Fresh** to write a rap for his new album.

SOUL ON WAX

Singles

□ BABYFACE: "It's No Crime" (Solar/Epic 68966)

L.A. & Babyface production treads familiar swingbeat territory and should go over.

Albums

□ VARIOUS ARTISTS: *Do the Right Thing* (Motown 6272)

Soundtrack to the latest **Spike Lee** joint covers a wide spectrum. **Public Enemy** checks in with the summer jam "Fight the Power," and **Teddy Riley** will surely burn the charts with "My Fantasy," but my fave here has to be "Don't Shoot Me," a gem by **Take 6** that despite its eerie feel is absolutely beautiful. **Public Enemy** is in your face, but this is real subversion.

□ DAVID PEASTON: *Introducing...David Peaston* (Geffen)

Six-time *Showtime at the Apollo* winner **Peaston** represents Geffen's first serious attempt to dent the black charts in quite a while. The first single "Two Wrongs (Don't Make it Right)" is catchy New Jack, propelled by **Peaston's** stellar vocals. On the rest of the LP producer **Michael J. Powell**(**Anita Baker**) tries to squeeze every ounce of emotion out of **Peaston's** voice, with varying results. "Tonight" is way too sappy, but he wails with spine-tingling conviction on "God Bless the Child."



Neil Harris

1	3 FEET HIGH AND RISING (Tommy Boy 1019)	De La Soul	1	16
2	THE GREAT ADVENTURES OF SLICK RICK (G)(Def Jam 40513)	Slick Rick	2	22
3	GUY (P)(MCA 42176)	Guy	3	49
4	LET'S GET IT STARTED (G)(Capitol 90924)	M.C. Hammer	4	33
5	DON'T BE CRUEL (P)(MCA 42185)	Bobby Brown	5	49
6	LARGER THAN LIFE (MCA 6276)	Jody Watley	7	10
7	2ND WAVE (Columbia 44284)	Surface	8	33
8	LOC'ED AFTER DARK (Delicious 3000)	Tone Loc	6	18
9	KARYN WHITE (P)(Warner Bros 25637)	Karyn White	10	39
10	GIRL YOU KNOW ITS TRUE (Arista 8592)	Milli Vanilli	12	14
11	STRAIGHT OUTTA COMPTON (G) (Ruthless 57102)	N.W.A.	11	16
12	SERIOUS (EMI 90921)	The O'Jays	17	5
13	HEAVEN (Capitol 90959)	BeBe & CeCe Winans	13	22
14	LIFE IS...TOO SHORT (Zomba/RCA 1149)	Too Short	9	18
15	THE BOY GENIUS (FEATURING A NEW BEGINNING) (Atlantic 81941)	Kwamé	16	10
16	START OF A ROMANCE (Atlantic 81853)	Sky	15	12
17	YOUNGEST IN CHARGE (Profile 1280)	Special Ed	18	9
18	MAXIMUM THRUST (Motown 6267)	Joyce "Fenderella" Irby	19	6
19	STRAIGHT TO THE SKY (Columbia OC 44378)	Lisa Lisa & Cult Jam	21	6
20	GOOD TO BE BACK (EMI 48902)	Natalie Cole	23	5
21	2 HYPE (G) (Select 21628)	Kid N' Play	14	31
22	ORIGINAL STYLIN' (Arista 8571)	Three Times Dope	20	11
23	JUST COOLIN' (G) (Atlantic 81926)	Levert	22	31
24	MESSAGE FROM THE BOYS (G) (Motown 6260)	The Boys	24	34
25	GIVING YOU THE BEST THAT I GOT (P) (Elektra 60827)	Anita Baker	26	34
26	EAZY DUZ IT (G) (Priority 57100)	Eazy-E	25	31
27	THROUGH THE STORM (Arista 8572)	Aretha Franklin	31	5
28	LIVIN' LARGE (Virgin 91021)	E.U.	27	12
29	WE'RE MOVIN' UP (Warner Bros. 25849)	Atlantic Starr	34	5
30	THE DESOLATE ONE (Fresh/Sleeping Bag 82010)	Just-Ice	28	13
31	KNOWLEDGE IS KING (Jive 1182)	Kool Moe Dee	53	2
32	WILD & LOOSE (Capitol 90926)	Oaktown's 3.5.7.	40	7
33	SO GOOD (Island 90970)	Mica Paris	42	4
34	ROAD TO THE RICHES (Cold Chillin'/Warner Bros. 25820)	Kool G. Rap & D.J. Polo	29	11
35	IRRESISTIBLE (Island 91235)	Miles Jaye	49	4
36	2300 JACKSON STREET (Epic 40911)	The Jacksons	72	2
37	DOIN' IT (Select 21629)	UTFO	36	4
38	TODAY (Motown 6261)	Today	30	29
39	COME PLAY WITH ME (RCA 8341)	Grady Harrell	32	7
40	FOREVER YOUR GIRL (P) (Virgin 90943)	Paula Abdul	33	23
41	IT TAKES TWO (G) (Profile 1267)	Rob Base & DJ Easy Rock	35	38
42	THE RIGHT STUFF (Wing/PolyGram 835 694-1)	Vanessa Williams	37	52
43	HIGH HAT (Virgin 91022)	Boy George	38	12
44	LOVE SEASONS (Orpheus 75602)	Alex Bugnon	43	14
45	TO CHANGE AND/OR MAKE A DIFFERENCE (Arista 8533)	Kiara	41	39
46	ME AND JOE (Egyptian Empire 00777)	Rodney O & Joe Cooley	39	30
47	ANY LOVE (P) (Epic 44308)	Luther Vandross	45	36
48	TAKE 6 (Reprise 25670)	Take 6	46	15
49	MIAMI BASS WAVES VOL. II (Luke Skywalker 5001)	Various Artists	50	7
50	RAW (Def Jam FC 45015)	Alyson Williams	52	11
51	SPELLBOUND (Warner Bros. 25781)	Joe Sample	55	5
52	HANGIN TOUGH (P) (Columbia 40985)	New Kids On The Block	54	32
53	HEART BREAK (P) (MCA 42207)	New Edition	44	49
54	FROM OUT OF THE BLUE (Columbia FC 45092)	Blue Magic	57	9
55	WHO? (Wing/PolyGram 422 835 549-1)	Tony! Toni! Tone!	56	59
56	SPELL (Mika 835 713-1)	Deon Estus	51	9
57	ALL MY LOVE (Capitol 90641)	Peabo Bryson	70	2
58	MORE THAN FRIENDS (Jive 1136)	Jonathan Butler	48	34
59	LOVE OR PHYSICAL (Capitol 46946)	Ashford & Simpson	47	15
60	WAKE UP (Ichiban 1040)	Roy Ayers	60	4
61	GEMINI (Motown 6264)	El DeBarge	64	14
62	COMIN'THROUGH LIKE WARRIORS (Luke Skywalker XR 106)	M.C. Twist & the Def Squad	58	13
63	CHUKII (Atlantic 81947)	Chuckii Booker	DEBUT	
64	GETTING OFF (On Top 9001)	Miami Boyz	61	12
65	ANOTHER PLACE AND TIME (Atlantic 81987)	Donna Summer	67	3
66	A NEW FLAME (Elektra 60828)	Simply Red	63	6
67	IT'S REAL (Warner Bros. 25924)	James Ingram	DEBUT	
68	SILHOUTTE (P) (Arista 8457)	Kenny G	62	35
69	WORKIN' OVERTIME (Motown 6274)	Diana Ross	DEBUT	
70	K-9 POSSE (Arista 8569)	K-9 Posse	59	15
71	RAW LIKE SUSHI (Virgin 91252)	Neneh Cherry	DEBUT	
72	24/7 (4th & B'Way 4011)	Dino	66	8
73	WHAT TIME IS IT (Gucci 3309)	Gucci Crew II	69	22
74	THE INVASION WILL NOT BE (Jamarc 9001)	Maggotron	71	5
75	GERALD ALSTON (Motown 6265)	Gerald Alston	73	22

CASH BOX CHARTS

TOP R&B SINGLES

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

June 24, 1989



#1 Single: The O'Jays



#1 Debut: Z Looke #75



To Watch: LL Cool J #46

		Total Weeks	Last Week
1	HAVE YOU HAD YOUR LOVE (EMI 50180)	The O'Jays	1 11
2	MR. D.J. (Motwon 1961)	Joyce Irby	2 13
3	LITTLE JACKIE WANTS TO BE STAR (Columbia 38-68674)	Lisa Lisa & Cult Jam	4 11
4	FOR YOU TO LOVE (Epic 34-68742)	Luther Vandross	8 10
5	SHOW AND TELL (Capitol B-44347)	Peabo Bryson	11 9
6	FOR THE LOVE OF YOU (Wing/PolyGram 871 934-7)	Tony! Toni! Tone!	6 12
7	LOST WITHOUT YOU (EMI 50185)	Bebe & Cece Winans	7 13
8	ME, MYSELF AND I (Tommy Boy TB 926)	De La Soul	3 13
9	LEAD ME INTO LOVE (Elektra 7-69299)	Anita Baker	13 10
10	KEEP ON MOVING (Virgin 7-96556)	Soul II Soul	16 6
11	NOTHING (THAT COMPARES 2 U) (Epic 34-68688)	The Jacksons	15 6
12	MY FIRST LOVE (Warner Bros. 4/7-27525)	Atlantic Starr	5 13
13	WORKIN' OVERTIME (Motown MOT-6274)	Diana Ross	18 8
14	MISS YOU LIKE CRAZY (EMI 50185)	Natalie Cole	9 13
15	BABY DON'T FORGET MY NUMBER (Arista 9832)	Milli Vanilli	23 8
16	OBJECTIVE (Island 7-99228)	Miles Jaye	19 11
17	DARLIN' I (Wing/PolyGram 871 936)	Vanessa Williams	21 9
18	CRAZY (FOR ME) (Capitol B-44354)	Freddie Jackson	20 8
19	EVERY LITTLE TIME (Arista AF1-9800)	Kiara	10 12
20	TURNED AWAY (Atlantic 7-88917)	Chucki Booker	24 8
21	FRIENDS (MCA 53660)	Jody Watley	25 5
22	GOT TO GET THE MONEY (Atlantic 7-88910)	Lever	28 8
23	IT'S REAL (Warner Bros. 22975)	James Ingram	26 8
24	STICKS AND STONES (RCA 8870)	Grady Harrell	12 17
25	I SECOND THAT EMOTION (Crush 601-6)	10 dB	27 7
26	SECRET RENDEVOUS (Warner Bros. 4/7-27863)	Karyn White	32 5
27	HEAVEN HELP ME (Mika/PolyGram 871 538-7)	Deon Estus	14 15
28	MIDNIGHT SPECIAL (Atlantic 7-88901)	The System	35 7
29	MY ONE TEMPTATION (Island 96584)	Mica Paris	17 12
30	AS LONG AS WERE TOGETHER (A&M 1427)	Al Green	33 4
31	THEY WANT MONEY (Jive/RCA)	Kool Moe Dee	41 6
32	SHOWER ME WITH YOUR LOVE (Columbia 38-68746)	Surface	37 8
33	CHILDREN'S STORY (Columbia/Def Jam 38-68626)	Slick Rick	22 12
34	ON OUR OWN (MCA 53662)	Bobby Brown	39 3
35	IF IM NOT YOU'RE LOVER (Warner Bros. 7-27556)	Al B. Sure	29 16
36	BUFFALO STANCE (Virgin 7-99231)	Nenah Cherry	40 5
37	START OF A ROMANCE (Atlantic 88932)	Sky	30 17
38	A WOMANS TOUCH (Mega Jam 2002)	Christopher McDaniels	44 9
39	IF SHE KNEW (Atlantic 2560)	Anne G.	31 14
40	SOMETHING IN THE WAY (MCA 23941)	Stephanie Mills	47 4
41	MADE TO BE TOGETHER (Virgin 7-99226)	Deja	34 13
42	WHAT MORE CAN I DO FOR YOU (Tabu ZS4 68904)	Cherelle	45 5
43	THROUGH THE STORM (Arista AS1-98091)	Aretha Franklin & Elton John	36 11
44	THE MAN WE ALL KNOW AND LOVE (Atlantic 7-88937)	Kwame	49 7
45	I'LL BE LOVING YOU (Columbia 38-68671)	New Kids On The Block	38 12
46	I'M THAT TYPE OF GUY (Def Jam/Columbia 38 68902)	LL Cool J	57 4
47	BUCK WILD (Virgin 7-99232)	E.U.	42 15
48	BAT DANCE (Paisley Park/Warner Bros. 22924)	Prince	58 2
49	SOMEBODY LOVES YOU (Motown 1966)	El DeBarge	56 5
50	TAKE IT OFF (Motown 1967)	Today	54 6

		Total Weeks	Last Week
51	FORBIDDEN LOVE (Mercury/PolyGram 874 054-7)	Third World	51 4
52	NO PLACE TO GO (Zebra/MCA 17802)	Perri	52 5
53	CAN WE TALK (Oceana/Atlantic 99213)	Donna Allen	59 5
54	I LIKE IT (Island 4th & B'Way 7483)	Dinon	61 4
55	A LITTLE ROMANCE (Motown MOT 1965)	The Boys	43 9
56	TOBY (Luke Skywalker 205)	Angee Griffen	63 4
57	WE GOT OUR OWN THANG (Uptown/MCA 53628)	Heavy D. And The Boyz	72 3
58	SARAH, SARAH (Jive/RCA 1216-7)	Jonathan Butler	66 3
59	MY LOVE IS SO RAW (Def Jam/Columbia 38 68903)	Alyson Williams	64 4
60	TURN THIS MUTHA OUT (Capitol 44290)	MC Hammer	46 15
61	CONSTANTLY (Virgin 7-99209)	Lia	48 7
62	SHE'S SO COLD (Epic 49-68230)	Alston Stewart	50 11
63	YOU FOUND ANOTHER GUY (Virgin 99200)	Boy George	73 2
64	IT'S LIKE MAGIC (OBR/Columbia) 38-68900)	Blue Magic	53 5
65	CRUZIN' (Polydot/PolyGram 889 034-7)	Jackie Jackson	81 3
66	THE WAY IT IS (RCA 8925-7-R)	Troy Johnson	70 4
67	I LIKE (MCA-53490)	Guy	55 16
68	TWO WRONGS (DON'T MAKE IT RIGHT) (Elektra 7-27518)	David Peaston	76 3
69	REAL LOVE (MCA 53484)	Jody Watley	60 16
70	SOMETHING REAL (EMI 50192)	Milki Bleu	75 3
71	ON A MISSION (Mercury 872 922)	Leotis	62 11
72	I CAN'T TELL YOU WHY (Motown 1969)	Gerald Alston	80 2
73	I FOUND LOVE (Orpheus/EMI V-72675)	B-Fat	65 7
74	AGAINST DOCTOR'S ORDERS (Arista AS1-9830)	Kenny G	82 2
75	GITHCI U (Orpheus 72678)	Z'looke	DEBUT
76	BABY ME (Warner Bros. 4/7-27541)	Chaka Khan	67 17
77	IF YOU DON'T KNOW ME BY NOW (Elektra 7-69297)	Simply Red	DEBUT
78	LOVE SONG (Solar)	Midnight Star	84 2
79	GOT TO BE A BETTER WAY (Atlantic)	Foster & McElroy	DEBUT
80	IF YOU ASK ME TO (MCA 53358)	Patti LaBelle	DEBUT
81	CONGRATULATIONS (A&M 1407)	Vesta	69 7
82	DON'T TAKE MY MIND ON A TRIP (Virgin 7-97272)	Boy George	71 18
83	REMEMBER THE FIRST TIME (Orpheus/EMI B-72633)	Eric Gable	88 2
84	MY FANTASY (Motown 1968)	Teddy Reilly Featuring Guy	DEBUT
85	RIDING ON A TRAIN (Columbia 38-68931)	The Pasadenas	90 2
86	THE GOOD, THE BAD & THE UGLY (Epic 38-68590)	Charlie Singleton	77 14
87	LISCENSE TO KILL (MCA 53657)	Gladys Knight	DEBUT
88	SPELL (Mika/PolyGram 889 328-7)	Deon Estus	95 2
89	I CAN'T STOP (THIS FEELING) (Magnolia Sound/MCA 53620)	Eugene Wilde	68 9
90	GITHCI U (Orpheus 72678)	Paul Lawrence	DEBUT
91	LOVE SAW IT (Warner Bros. 7-27783)	Karyn White	74 18
92	THIS MAGIC MOMENT (Reprise/Warner Bros. 27763)	Rick James	83 7
93	SHE DRIVES ME CRAZY (I.R.S. 53483)	Fine Young Cannibals	85 10
94	SLEEP TALK (Def Jam/Columbia 38-68555)	Alyson Williams	86 19
95	SWEET TALK (Valley View 75723)	The Manhattans	78 3
96	LIKE A PRAYER (Sire/Warner Bros. 2/4/7-27539)	Madonna	89 15
97	ANIMAL (Mercury 872 954)	Bar-kays	91 11
98	TRIBUTE (RIGHT ON) (Columbia 38-68575)	The Pasadenas	92 16
99	JOY AND PAIN (Profile Pro 7247)	Rob Base & DJ E-Z Rock	93 13
100	LOVE SICK (Orpheus/EMI 72650)	Z'looke	94 18

AROUND THE ROUTE

BY CAMILLE COMPASIO

AFTER 42 YEARS in their present location, **Active Amusement** will be moving its Philadelphia headquarters into new facilities at 2800 Black Lake Place (which is only about a half-hour away). The new phone number is (215) 464-2500. As co-owner **Paul Russell** told us, the old offices on Broad Street will be closed from June 23-26 in order to expedite the big move. He also gave us full particulars regarding the opening of their first branch office in **Pittsburgh**, which is called, appropriately enough, **Active Distributing of Pittsburgh**. They completed this move in early June. Address is 101 Plum Industrial Court; members of the team include **Don Brenner**, branch manager; **Tom Davis**, service manager and **George Mackey**, parts manager (all familiar coin-op figures). As of this writing, the Pittsburgh branch will be representing Automatic Products and RMI in vending; NSM in music; and a host of major game lines that will be announced later. Good luck with the new branch, fellas!

RUMORS: What's this we hear about *Narc* being made into a movie? Just thought we'd ask.

FATHER OF THE GROOM: When we saw Loewen America prexy **Rus Strahan** at the A.H. Entertainers party he told us that his son **Sean** (who is in the Air Force) and his new daughter-in-law **Fern** were honeymooning following their nuptials in Spain on May 20! *Cash Box* felicitations to the newlyweds! Rus also talked about the recent bus accident involving his parents, **Paul and Wanda Strahan** (Playmor Music), which left Wanda with some painful injuries, not to mention the emotional stress they both endured. Thank God, Paul was not seriously injured and was able to resume normal activities; at last report, Wanda was doing fine, which means Rus is also feeling a little relieved at this time.

CONGRATULATIONS to A.H.'s **John Best**, who recently celebrated his 20th year as a route man!

Congrats also to **FABTEK** prexy **Frank Ballouz** who was named the 1989 recipient of the Joe Robbins award, which is given annually for outstanding participation, contribution and services to the coin-op industry in the U.S. Frank served two terms as president of AAMA, and was largely responsible for the significant strides AAMA has taken in industry promotion and lobbying efforts over the past two years. Among other recipients of this award were Capcom's **Bill Cravens** (who officiated at the presentation), **John Blouin**, **Norman Goldstein**, **Don Osborne** and **Joe Robbins**. ... And while we're at it, we'd like to commend the efforts of AAMA and AMOA in behalf of national charities, a recent beneficiary being the Ronald McDonald Houses across the country that were supplied with used coin-op equipment for the children and families who stay at the respective houses.

A REALLY BIG SHOW: The **Summer CES** (Consumer Electronics Show) which just concluded at Chicago's McCormick Place, featured a total of 95 product categories (ranging from telephones to security systems) and approximately 1,300 booths which stretched over 750,000 sq. ft. of exhibit space! Whew! If you had covered each exhibit at least once, you would have walked about 13 miles!

IN THE MAIL: Received a note from NAMA's PR director **Walter Reed** advising that the association's Chicago headquarters has received numerous inquiries over the past two months from people interested in entering the vending business. NAMA is, therefore, making available the new pamphlet "Tips on Automatic Vending Machines," which was issued by the Council of Better Business Bureaus and published with the assistance of NAMA's **Brian Allen**. Copies may be obtained through the Better Business Bureau. Operators who'd like single copies can contact NAMA at 20 N. Wacker Drive, Chicago, IL 60606.

A RUNAWAY HIT! We're hearing nothing but terrific things about Bally Midway's new *Arch Rivals* "basketbrawl" game. And those collection reports! Wow!

INDUSTRY CALENDAR 1989

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

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

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

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

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

ATTENTION OPERATORS! Keep your eyes peeled for this character — **Taito's Supertech**, who'll be appearing in various trade publications during the next couple of months offering a coupon which, when returned to Taito, will give operators information on how they can become part of a service program that will allow them to receive, free, a U.S. Robotics 1200-baud modem from Taito. When hooked up to a computer, the modem will permit access to Taito's BBS (Bulletin Board Service) System for receiving the latest in service bulletins, service manuals and helpful comments from other operators around the world. This is like owning a piece of Taito's service department, 24 hours a day! Ops who cannot locate the coupon should mail a postcard, with return name and address and the words "Supertech Service Package," to Taito America Corp., P.O. Box 551, Wheeling, IL



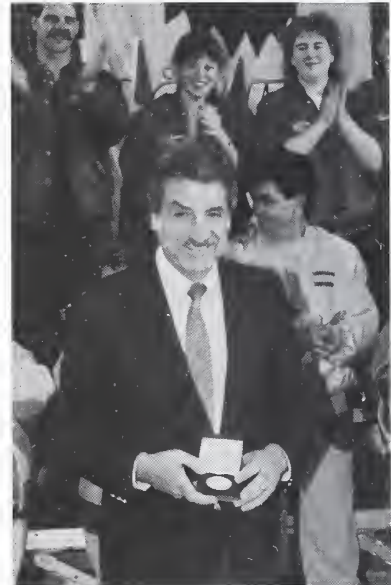
60090. A package explaining the entire program will be sent to them, along with a free starter certificate to get them enrolled in the program.

Germany Captures World Title at Valley Dart Championships

CHICAGO — The third annual World Electronic Dart Championships, sponsored by Valley Recreation Products and the NSM Lowen Company of Bingen, Germany, were held recently in The Stadium (Bingen, West Germany) before a gathering of over 2,500 people. The German team captured the world title, which had been held for two years by Team U.S.A.

The event was hailed as the biggest electronic darts competition ever staged in Europe, and attracted widespread mass media coverage. Officiating at the opening ceremonies were the German Minister for Sports and Recreation, the Lord Mayor, Ulrich Schultz (manager partner of NSM Lowen) and Chuck Milhem (president of Valley Recreation Products). Milhem was later presented with a Gold Medal in recognition of his contribution to the promotion of world electronic darts.

Although Team U.S.A. lost the title, team members performed very well in the various events, including Men's Singles, which saw Wayne Roewer taking first place; Ladies Singles, with Mary M. McGrath coming in second; Men's Doubles, in which Wayne Roewer and Paul Murray took first place; and Ladies Doubles, with Mary M. McGrath and Stacey Rife taking second place honors.



CHUCK MILHEM

The Championships were a huge success, as noted by Valley Recreation president Chuck Milhem, who said, "I am proud to have been on tour with Team U.S.A. They carried the flag with honor and tremendous sportsmanship, and left behind a high level of friendly visibility among the Germans and other competing teams."

AMOA Expo '89

September 11-13, 1989



The Amusement & Music Operators Association International Exhibition & Seminar for the Coin-Operated Amusement, Music & Vending Industry

A.H. Entertainers Celebrates Its 50th!

BY CAMILLE COMPASIO

A.H. ENTERTAINERS, one of the trade's leading operating firms, celebrated 50 years in business with a gala open house party on May 20, attended by hundreds of traders, including location owners, manufacturers, distributors, one-stops and fellow operators. To give you an idea of the size and scope of this very sophisticated operation, the day-long festivities were not confined to just one sector, but spread out through the entire complex, with red arrows pasted on the floors and pavements to provide

directions from one building to another! Along the way, of course, there were a number of bars and buffet tables set up to accommodate guests.

A.H. has been occupying its present facilities at 1151 Rohlwing Road in Rolling Meadows, Illinois, for about 17 years, with numerous expansions and departmental modernization during that period. The commissary, for example, is currently equipped to make an average of around 5400 sandwiches on a daily basis, which tells you something about their

vending business. Music and games, service (they have 12 technicians on the staff), warehouse, showrooms, administrative offices, likewise represent the totally modern, up-to-date capabilities of this operation. And on this special occasion I kind of wondered whether Don Hesch might have invaded a greenhouse or something, because of the abundance of beautiful flowers everywhere you looked!

(Photos by Pam Caposieno)



Our first stop was a visit to the executive office of Isabel Hesch, who's been a driving force at A.H. since its inception and was a most gracious hostess.



A.H.'s Don Hesch, who was ever present making certain everyone enjoyed, is pictured with his good friends Mr. and Mrs. Frank Gumma Sr. of American Vending Sales.



World Wide Dist. prexy Fred Skor accompanied us to Don Hesch's office, which contains many treasured antiques including this beautiful Gabel jukebox from the late '30s or early '40s.



An appropo photo of Brad Hamma, a key member of the A.H. team (and an expert in jukebox programming), with Singer One Stop For Ops' Marty Hirsch, thumbing through some 45s.



Barely visible is the unique Songbird jukebox, surrounded by A.H. staffers (standing, left) John Best, Kevin Kruk, Chris McSwain, (kneeling) Brad Hamma, Wally Jasonowicz, Chris Hesch, (standing, right) Ted Argiris and Butch Gonzalez.



As you can see, A.H. operations manager Wally Jasonowicz has a perfect vantage point for observing activities in the showroom via this strategically placed window set-up in his office.



Pictured in the showroom, alongside the Rowe combo and NSM Galaxy jukeboxes, are (l-r) location owners Dan Horst (Oak Alley Saloon) and Rhonda Goodman (Durdy Nellie's) with World Wide's Fred Skor.



Here are three of the 12 technicians on the A.H. staff, whose department is conveniently located adjacent to the equipment displays. They are (l-r) Mark Sievers, Jim Garrity and Chuck Lewis.

THE COMING: The British Invasion began in 1964. Now, another invasion has begun—the Latin Rock Invasion. Support for rock in Spanish has been pouring in from radio, retail and wholesale promoters. This is a new trend. It's *not* Latin music, but rock & roll and contemporary pop with a difference—sung in Spanish! Companies from all over the world are now targeting the U.S. for distribution of their product. Such record companies as **BMG, Discos CBS, WEA** and **Fonovisa** are leading the way with a new generation of talent. Even **Art LaBoe**, of "oldies but goodies" radio fame, has gotten into the act, signing American-born Latin rock group **Alma** to his **Original Sound** label.

LATIN NOTAS: **Celia Cruz**, widely known as the Queen of Salsa, has just become the *Doctor* of Salsa. Cruz was awarded an honorary Doctor of Music degree by **Yale University** for her unique style, which inspired a new form of Caribbean music and made salsa an international rhythm.... **Michael Melvojn**, former president of **NARAS**, has joined forces with the **International Academy of Latin Recording Artists**. He can be reached at (818) 700-2613.... **Ruben Espinosa** has been appointed to the position of national sales director for **Capitol/EMI Latin**, effective immediately. Espinosa will be responsible for supervising all sales operations in the U.S. and Puerto Rico and will report directly to VP/GM **Jose Behar**.

This week the rest of the column will be devoted to the people of the Latin record industry and their rock picks **en Espanol**. Until next week—keep rockin'!

Missile

ROCK EN ESPANOL PIX

Antilla Record Distributor
661 10th Ave.
New York, NY 10036
212-977-7581

Buyer: Javier Hernandez
Picks: 1. Mecano / 2. Miguel Mateos

Casino Record Distributors
110 W. End Ave.
New York, NY 10023
212-874-7149

Buyer: Gilberto Muentes
Picks: 1. Soda Stereo / 2. El Tri

Distributor Nacional
Calle Cerra 606 Pda 15
Santurce, PR 00907
809-721-4319

Sales: Louisa Rivera
Picks: 1. Hombres G / 2. Mecano

Distributor Aponte
606 Cerra St.
Santurce, PR 00907
809-725-9208

Buyer: Glenn McWherter
Picks: 1. Mecano / 2. Soda Stereo

Do-Re-Mi Distributors
8140 N.W. 103 St.
Hialeah Gardens, FL 33016
305-823-2552

Buyer: Abe Hernandez
Picks: 1. Miguel Bosc / 2. Miguel Mateos

Multi National
2490 S. Blue Island
Chicago, IL 60608
312-376-6111

Contact: Claudia De La Rosa
Picks: 1. Soda Stereo / 2. El Tri

Quiles Sales
3449 W. North Ave.
Chicago, IL 60647
312-384-8107

Buyer: Nefatlie Gonzalez
Pick: 1. Laureano Brizuela / 2. El Tre

Reyes Record Distributors
140 N.W. 22nd Ave.
Miami, FL 33125
305-642-2785
Buyer: Celso Ahumada

Pick: 1. Miguel Mateos / 2. Mecano

Southwest Entertainment
5415 Bandera Rd #512
San Antonio, TX 78238
512-684-6300

Contact: Vida Robles
Picks: 1. Hombres G / 2. Soda Stereo

Denver Distributors
2626 W. 32nd St.
Denver, CO 80211
303-433-6420

Buyer: Socorro Rios
Picks: 1. Laureano Brizuela / 2. Hombres G

Bali Records
1305 S. Vermont
Los Angeles, CA 90036
213-487-2155

Sales: Alphonso Magana
Picks: 1. El Tri / 2. Hombres G

Discotecho Chelo
96-A S. 2nd. St.
San Jose, CA 95113
408-288-9403

Contact: Maria Sanchez
Picks: 1. Enanitos Verdes / 2. Caifanes

Roses Records
214 S. Walbash
Chicago, IL 60604
312-987-9044

Buyer: Carlos Lopez
Picks: 1. Hombres G / 2. Ultimo de la Fila

Guido Record Distributors
2952 W. Pico Blvd.
Los Angeles, CA 90006
213-733-6010

Buyer: Rosie Zuniga
Picks: 1. El Tri / 2. Miguel Mateos

Missile's Picks
1. The Dead Bullfighters
(Los Toreros Muertos)
2. Bla Bla Bla

AMERICAN LATIN LPs



June 24, 1989 The grey shading represents a bullet, indicating strong upward chart movement.

Total Weeks ▼
Last Week ▼

1	ROBERTO CARLOS 88 (CBS 80002)	ROBERTO CARLOS	1	6
2	RAICES (CBS 80123)	JULIO IGLESIAS	2	4
3	TENGO DERECHO A SER FELIZ (MERCURY 838 351)	JOSE LUIS RODRIGUEZ	4	4
4	BUSCA UNA MUJER (WEA 56119)	LUIS MIGUEL	7	4
5	AMAME (RICO/COMBO 2026)	GRAND COMBO	9	2
6	RUMBAMANIA (TH-RODVEN 2621)	RUMBA 3	15	2
7	DESDE ANDALUCIA (RCA 6956)	ISABEL PANTOJA	6	6
8	LOS CORRIDOS PROHIBIDOS (FONOVISA 8815)	LOS TIGRES DEL NORTE	8	6
9	GIPSY KINGS (ELEKTRA 60845)	GIPSY KINGS	17	6
10	INVASION DE LA PRIVACIDAD (TH-RODVEN 2575)	EDDIE SANTIAGO	18	6
11	CHAYANNE (CBS 80051)	CHAYANNE	5	4
12	ESOS HOMBRES (CBS 80057)	VIKKI CARR	3	6
13	AMOR Y ALEGRIA (CBS 10546)	LUIS ENRIQUE	RE-ADD	
14	SALSA EN LA CALLE 8 (TH-RODVEN 2605)	VARIOUS ARTISTS	12	6
15	CON TODOS LOS SENTIDOS (CBS 10546)	BRAULIO	11	4
16	STRAIGHT FROM THE HEART (CBS 80010)	MAZZ	RE-ADD	
17	TOP SECRET (FANIA 655)	WILLIE COLON	13	6
18	PUNTO DE PARTIDA (CAPITOL/EMI 42011)	ROCIO JURADO	DEBUT	
19	SIEMPRE TE AMARE (FONOVISA 8809)	LOS YONICS	20	6
20	AUNQUE PASEN LOS ANOS (CBS 80004)	LITTLE JOE	DEBUT	
21	NI POR MIL PUNADOS (CBS 80105)	XELENCIA	21	2
22	QUE ES EL AMOR (ARIOLA 9666)	JOSE JOSE	10	6
23	COMO TU MUJER (ARIOLA 8574)	ROCIO DURCAL	14	6
24	YO ME QUEDO (RMM 1677)	TONY VEGA	22	3
25	LA RAMA DEL MEZQUITE (FREDDIE 1461)	RAMON AYALA	19	3

REGIONAL BREAKDOWN

EASTERN REGION

- Amame (RICO/COMBO 2026) **Grand Combo**
- Roberto Carlos 88 (CBS 80002) **Roberto Carlos**
- Ok, Alright (TTH 1935) **Jossie Estevan Y La Patrulla 15**
- Chayanne (CBS 80051) **Chayanne**
- Rumbamania (TH-Rodven 2621) **Rumba 3**

SOUTHEASTERN & PUERTO RICO

- Raices (CBS 80123) **Julio Iglesias**
- Tengo Derecho a ser Feliz (Polygram 838 351) **Jose Luis Rodriguez**
- Roberto Carlos 88 (CBS 80002) **Roberto Carlos**

- Amame (RICO/COMBO 2026) **Grand Combo**
- Sin Comparacion (Sonotone 1174) **Willie Gonzalez**

MIDWESTERN REGION

- Amor Y Alegria (CBS 10546) **Luis Miguel**
- Roberto Carlos 88 (CBS 80002) **Roberto Carlos**

- Raices (CBS 80123) **Julio Iglesias**
- Salsa en la Calle 8 (TH-Rodven 2605) **Various Artists**

- Invasion de la Privacidad (TH-Rodven 2575) **Eddie Santiago**

SOUTHCENTRAL REGION

- Los Corridos Prohibidos (Fonovisa 8815) **Los Tigres del Norte**
- Straight from the Heart (CBS 80010) **Grupo Mazz**
- Ni Por Mil Punados De Oro (CBS 80105) **Xelencia**

- Xplosiv (CBS 80072) **La Mafia**
- Roberto Carlos 88 (CBS 80002) **Roberto Carlos**

WESTERN REGION

- Roberto Carlos 88 (CBS 80002) **Roberto Carlos**
- Gipsy Kings (Elektra 60845) **Gipsy Kings**
- Rumbamania (TH-Rodven 2621) **Rumba 3**

- Tengo Derecho a ser Feliz (Polygram 838 351) **Jose Luis Rodriguez**
- Raices (CBS 80123) **Julio Iglesias**

RADIO ROCKERS

KBRG

2905 S. King Rd.
San Jose, CA 94521
415-791-1049

Program: *Rock en tu Idioma*
Host: Nestor Daniel
KXXM "Super X92"
1830 Van Ness
Fresno, CA 93707
209-268-2625
Program: *Rock 2000*
Host: Carlos Rodriguez

KNSE

8729 E. 9th St.
Rancho Cucamonga, CA 91730
714-981-8893

Program: *Viernes en la Noche a la Calle*
Host: Enrique Blank

CASH BOX CHARTS

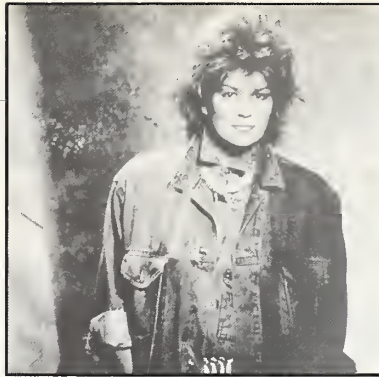
COUNTRY SINGLES

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

June 24, 1989



#1 Single: Tanya Tucker



#1 Debut: K.T. Oslin #55



To Watch: NGDB #38

		Total Weeks	Last Week
1	CALL ON ME (Capitol 44348)	Tanya Tucker	4 13
2	I DON'T WANT TO SPOIL THE PARTY (Columbia 38-68599)	Rosanne Cash	1 13
3	BEYOND THOSE YEARS (MCA 53625)	The Oak Ridge Boys	6 12
4	SHE DON'T LOVE NOBODY (MCA/Curb 53616/MCA)	Desert Rose Band	2 14
5	WHERE DID I GO WRONG (MCA 53504)	Steve Wariner	3 16
6	SOWIN' LOVE (RCA 8919-7)	Paul Overstreet	9 11
7	LOVIN' ONLY ME (Epic 34-68693/CBS)	Ricky Skaggs	10 10
8	BETTER MAN (RCA 8781-7)	Clint Black	5 17
9	SHE'S GOT A SINGLE THING IN MIND (MCA 53633)	Conway Twitty	15 8
10	LOVE OUT LOUD (RCA 8824-7)	Earl Thomas Conley	7 14
11	5:01 BLUES (Epic 34-68598/CBS)	Merle Haggard	Ewing 10
12	HOLE IN MY POCKET (Columbia 38-38694/CBS)	Ricky Van Shelton	16 9
13	WHAT'S GOING ON IN YOUR WORLD (MCA 53648)	George Strait	18 8
14	COME FROM THE HEART (Mercury 872 766-7)	Kathy Mattea	20 9
15	THEY RAGE ON (Capitol 44345)	Dan Seals	8 14
16	THE GOSPEL ACCORDING TO LUKE (MCA 53481)	Skip Ewing	15
17	CATHY'S CLOWN (MCA-53638)	Reba McEntire	22 6
18	THE KING IS GONE (So Are You) (Epic 34-68743)	George Jones	19 7
19	HOUSTON SOLUTION (RCA 8868-7)	Ronnie Milsap	25 8
20	WHY'D YOU COME IN HERE LOOKIN' LIKE THAT (Columbia 3868760)	Dolly Parton	26 6
21	IN A LETTER TO YOU (Universal 66003/MCA)	Eddy Raven	27 9
22	YOU AIN'T GOING NOWHERE (Universal 66006)		
23	LOVE HAS NO RIGHT (Atlantic America 7-99217)	Billy Joe Royal	31 16
24	I GOT YOU (Reprise 7-27567/Warner Bros.)	Dwight Yoakam	13 16
25	AFTER ALL THIS TIME (Columbia 38-68585/CBS)	Rodney Crowell	14 18
26	IF I HAD YOU (RCA 8817-7)	Alabama	17 15
27	SUNDAY IN THE SOUTH (Columbia 38-68892)	Shenandoah	38 4
28	ONE GOOD WELL (RCA 8867-7)	Don Williams	30 4
29	HEAVEN ONLY KNOWS (Reprise 722999A)	Emmylou Harris	40 4
30	IS IT STILL OVER? (Warner Bros. 7-27551)	Randy Travis	21 15
31	TIMBER I'M FALLING IN LOVE (MCA 53641)	Patty Loveless	44 3
32	NEVER SAY NEVER (Capitol P.B44349)	T. Graham Brown	33 7
33	UP & GONE (Warner Bros. 7-22991)	The McCarters	34 6
34	YOUNG LOVE (Strong Love) (Curb/RCA 8820-8/RCA)	The Judds	24 18
35	WHEN LOVE COMES AROUND THE BEND (RCA 8815-7)	Juice Newton	35 4
36	BUT YOU WILL (SOA 006)	Razzy Bailey	28 9
37	I MIGHT BE WHAT YOU'RE LOOKING FOR (Universal 66005)	Larry Gatlin & The Gatlin Brothers	45 3
		Chris Hillman & Roger McGuinn	23 6
38	TURN OF THE CENTURY (Universal UVL-66009)	Nitty Gritty Dirt Band	50 1
39	ARE YOU EVER GONNA LOVE ME (Warner Bros. 7-22957-A)	Holly Dunn	54 2
40	DON'T TOSS US AWAY (MCA 53477)	Patty Loveless	29 21
41	TELL IT LIKE IT IS (Atlantic America 7-99242/Atlantic)	Billy Joe Royal	32 20
42	WHO NEEDS YOU (Airborne B-75741/Capitol)	The Sanders	53 4
43	NEVER GIVIN' UP ON LOVE (Warner Bros. 7-22970-A)	Michael Martin Murphy	58 3
44	DON'T QUIT ME NOW (MCA 53510)	James House	36 10
45	HEY BOBBY (RCA 8865-7)	K.T. Oslin	39 20
46	AND SO IT GOES (Universal-66008)	John Denver w/Nitty Gritty Dirt Band	63 2
47	THIS BUS WON'T BE STOPPIN' ON MEMORY LANE (SOR-399)	Dawnett Faucett	59 6
48	I'M STILL CRAZY (Columbia 3868888)	Vern Gosdin	69 3
49	I PROMISE (Evergreen EV1091)	Lynne Tyndall	52 7
50	BEFORE THE HEARTACHE ROLLS IN (RCA 8942-7)	Foster & Lloyd	72 2
51	DON'T ABUSE YOUR BABY (Stop Hunger SHR-NG-1102)	Northern Gold	60 6
52	SOUTHERN LADY (Round Robin U-24260)	Arne Benoni	61 5

		Total Weeks	Last Week
53	SOMEBODY PAINTS THE WALL (Curb 10528)	Josh Logan	64 4
54	BRAND NEW WEEK (Master MR-011)	Michelle Lynn	56 7
55	THIS WOMAN (RCA 8943-7)	K.T. Oslin	DEBUT
56	THE CHURCH ON CUMBERLAND ROAD (Columbia 38-68550/CBS/Shenandoah)		37 21
57	RIGHT TRACK, WRONG TRAIN (16th Avenue P.B. 70426)	Canyon	41 7
58	MAYBE I WON'T LOVE YOU ANY MORE (Curb/MCA CR617A41A)	Johnny Lee	DEBUT
59	WINE ME UP (Mercury 872 728-7)	Larry Boone	42 14
60	IT'S GOT TO BE LOVE (Stop Hunger Records SHR-MP1102)	Bob Cat Douglass & Linda Kaye	68 5
61	RAMBO JACK (American Image 4001)	Eddie Bond	70 4
62	BIG DREAMS IN A SMALL TOWN (RCA 8816-7)	Restless Heart	43 18
63	CALLIN' BATON ROUGE (Capitol PB44357)	New Grass Revival	DEBUT
64	SON OF A PREACHER MAN (6.1.5. S-1017)	Bobbi Lace	66 6
65	FIDDLE MAN (Round Robin RR 1880)	Harlan Helgeson	67 5
66	MORE THAN A NAME ON A WALL (Mercury/PolyGram 874-196-7)	The Staller Brothers	46 4
67	LOVE IS ONE OF THOSE WORDS (Columbia 38-68758)	Janie Frickie	73 3
68	DID I LEAVE MY HEART AT YOUR HOUSE (Overton Lee 45-130)	A Touch Of Country	75 4
69	WHEN DADDY DID THE DRIVING (Happy Man 821AA)	Chris & Lenny	76 3
70	THE PRECIOUS JEWEL (Hal Kat Kountry 63058)	Charlie Louvin/Roy Acuff	78 4
71	THANK THE COWBOY FOR THE RIDE (Epic 3468894)	Tammy Wynette	74 3
72	BIG BAD MAMA (Evergreen EV-1092)	Eddie Lee Carr	79 3
73	CRIPPLE COWBOY (Interstate 20 777-A)	Tracker	80 3
74	BLUE MONDAY (Bear BR 2004)	Justin Wright	DEBUT
75	I LOVE THE WAY HE LEFT YOU (MCA 53656)	Lee Greenwood	DEBUT
76	BROTHERLY LOVE (Curb/MCA CRB 10537)	Mo Bandy	DEBUT
77	SHOE STRING & A PRAYER (Junquera NH-5)	Nikki Hornsby	83 3
78	HARD TIMES (American Cowboy Songs 24001)	Chris Ladoux	86 2
79	YOU MADE IT EASY (Evergreen 1093-A)	Sammy Sadler	87 2
80	DEATH AND TAXES (AND ME LOVIN' YOU) (Tra-Star TS-1226)	Patsy Cole	DEBUT
81	FACE OF LOVE (Sundial SR153)	Allen Karl	DEBUT
82	SEA OF HEARTBREAK (Curb 10525)	Ronnie McDowell	47 11
83	LYLE LOVETT'S HAIR (Funny Bone U-24698)	Joe Henderson	91 2
84	DRIVE TIME BLUES (Valley Road U-24381)	Faye Dudley	92 2
85	I THINK THAT I'LL BE NEEDING YOU THIS TIME (Golden Eagle 154)	Cindi Cain	94 2
86	LOVE WILL (Warner Bros. 7-27575)	The Forester Sisters	48 19
87	EASY LOVIN' NIGHTS WITH YOU (Cannery CA 01100)	Kenny Layne	DEBUT
88	NOTHIN' BEATS THE HARD TIMES (Carter Country 1203)	Brian James	DEBUT
89	I'M A SURVIVOR (Universal UVL 66007)	Lacy J. Dalton	49 5
90	I KEEP FORGETTING (Royal Knight RK-1001)	Misty Young	DEBUT
91	(SMOKEY MOUNTAIN MAGIC) (White Dove U-22001)	Jonathon Skyhawk	93 2
92	BEST SEAT IN TOWN (Gallery II G-O17)	Stan Steele	95 2
93	LOOK AT ME BOY (Tentex TTR-003)	Coates Twins	DEBUT
94	ELVIS IS GONE (BUT THE REAL KING LIVES ON) (Killer K-117AA)	Danny Crosby	DEBUT
95	I NEVER ONCE STOPPED LOVING YOU (Lit Bill LB-114AA)	Jodi LaVern	DEBUT
96	MIDNIGHT TRAIN (Epic 3468738)	Charlie Daniels Band	51 5
97	BACK IN THE FIRE (Warner Bros. 7-27532)	Gene Watson	55 14
98	THERE'S A TEAR IN MY BEER (Warner Bros./Curb 7-27584/Warner Bros.)	Hank Williams Jr. (Duet With Hank Willimas Sr.)	57 21
99	SHE HAD EVERY RIGHT TO DO YOU WRONG (Step One 40)	Jerry Lansdowne	62 9
100	CARRY ON CHILDREN (Morning Star 21389)	Fox Brothers	65 8

COUNTRY MUSIC

18TH INTERNATIONAL COUNTRY MUSIC FAN FAIR

THE MASSIVE CROWDS HAVE dispersed and the streets around Music Row are getting back to normal following what is being called the *most* successful gathering of "fans" ever. The International Country Music Fan Fair seems to get bigger and better each year, and this 18th Annual gala drew over 23,000 people from across the United States and abroad.

The June 5-11 event included more than 30 hours of concerts by country music's biggest crowd pleasers, autograph signings, admission to the Opryland theme park and over 260 exhibit booths, where all the latest souvenir items from the stars were available.

Dubbed the closest thing on earth to "Hillbilly Heaven," the Fan Fair, co-sponsored by the Grand Ole Opry and the Country Music Association, allows participants to see and hear the music industry's biggest names, take pictures and get autographs of their favorite performers, and just rub elbows with them for a few days.

And lots of stars were on hand to do just that. Supergroup Alabama had previous engagements and were not able to perform this year, so they hired a private plane to fly them in for a couple of hours just to sign autographs for their fans. And the fans were ready. They were lined up at 7 a.m. in the morning for the 2 p.m. appearance of their favorite group.

Snake lines ran from one building into another to await an autograph from country great Randy Travis, but the champion booth had to belong to Reba McEntire, who spent her honeymoon at Fan Fair — she just married her manager, Narvel Blackstock. Her pink "Sweet 16" decor was in the style of a teenage girl's bedroom. Hundreds of fans stopped by Lorrie Morgan's booth, both for autographs and to offer condolences on the recent death of her husband, country star Keith Whitley.

In addition to the many *real* stars spotted mingling with the crowds, there were also many "almost" stars on hand. The look-alike "Almost Willie"

Nelson and John Wayne dead ringer Jerry Thomas caused lots of double takes at the exhibit booths. Waylon Jennings, Merle Haggard, Randy Travis and Hank Williams, Jr. look-alikes were also spotted throughout the week.

Fan Fair '89 offered some of the most spectacular showcases ever from the major record labels. The biggest crowd pleaser this year, despite the rain shower that accompanied it, seemed to be the Capitol Records show, which featured the ever-dynamic Sawyer Brown and the antics and soulful delivery of the one and only T. Graham Brown.

While we can't possibly list all 70-plus acts that performed at this year's super shows (and they were *all* excellent), some of the top acts who appeared include the Oak Ridge Boys, Steve Wariner and Lee Greenwood from the MCA label; CBS artists Ricky Van Shelton, Shenandoah and Ricky Skaggs; RCA's Ronnie Milsap, Jo-El Sonnier, Clint Black and Lorrie Morgan; Lacy J. Dalton and the Nitty Gritty Dirt Band from Universal; Warner Brothers' Holly Dunn and Gene Watson; and Atlantic/America biggie Billy Joe Royal.

Thousands of fans were treated to a Bluegrass & Cajun Show on Monday night of the festivities, followed throughout the week by the International Show, the All-Star Celebrity Auction, a songwriters show and the Independent Label Show, not to mention nightly fireworks displays.

The 18th Annual International Country Music Fan Fair, with its 23,000 fans — who, according to Chamber of Commerce officials, left behind an estimated \$7 million — has come and gone. But it has left behind many special memories and keepsakes for the thousands of fans this whole shindig was created for. *Cash Box* also caught, on camera, some special moments of Fan Fair '89. We hope you enjoy them as much as we did!

Kay Knight

Ronnie McDowell

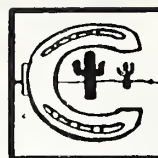


"WHO'LL TURN OUT THE LIGHTS"
CRB-10544

Cashbox Promotion
Angela Borchetta
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COUNTRY ALBUMS



June 24, 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	17
2	BEYOND THE BLUE NEON (MCA 42266)	George Strait	2	17
3	SWEET SIXTEEN (MCA-6294) (G)	Reba McEntire	7	6
4	RIVER OF TIME (Curb/RCA 9595-1/RCA)	The Judds	3	9
5	THIS WOMAN (RCA 8369) (G)	K.T. Oslin	5	40
6	LOVING PROOF (Columbia 44221/CBS) (G)	Ricky Van Shelton	4	38
7	OLD 8 x 10 (Warner Bros. 25738) (P)	Randy Travis	6	47
8	DIAMONDS AND DIRT (Columbia 44076/CBS)	Rodney Crowell	11	60
9	SOUTHERN STAR (RCA 8587-1)	Alabama	8	17
10	DON'T CLOSE YOUR EYES (RCA 6494-1)	Keith Whitley	12	52
11	HONKY TONK ANGEL (MCA 42223)	Patty Loveless	9	35
12	KILLIN' TIME (RCA 8781-7)	Clint Black	18	6
13	HITS 1979-1989 (Columbia 45054/CBS)	Rosanne Cash	10	14
14	WILL THE CIRCLE BE UNBROKEN (Warner Bros. 285301)	Nitty Gritty Dirt Band	17	4
15	WILLOW IN THE WIND (Mercury 422 836 950)	Kathy Mattea	13	7
16	LYLE LOVETT AND HIS LARGE BAND (MCA/Curb 42263/MCA)	Lyle Lovett	15	19
17	SOMETHING INSIDE SO STRONG (Reprise 25792)	Kenny Rogers	24	5
18	THE ROAD NOT TAKEN (Columbia 44468/CBS)	Shenandoah	16	15
19	ONE WOMAN MAN (Epic 44078/CBS)	George Jones	14	14
20	GREATEST HITS (Curb/RCA 8318-1/RCA) (G)	The Judds	25	43
21	BUENAS NOCHES FROM A LONELY ROOM (Reprise 25749-1/Warner Bros.) (G)	Dwight Yoakam	19	44
22	TELL IT LIKE IT IS (Atlantic America 91064/Atlantic)	Billy Joe Royal	22	16
23	STRONG ENOUGH TO BEND (Capitol 48865)	Tanya Tucker	20	43
24	ALWAYS AND FOREVER (Warner Bros. 25568) (P/3)	Randy Travis	28	109
25	MYSTERY GIRL (Virgin 90158) (P)	Roy Orbison	23	15
26	GREATEST HITS VOLUME THREE (MCA 42294)	The Oak Ridge Boys	41	2
27	BLUEBIRD (Warner Bros. 25776)	Emmylou Harris	21	21
28	RAGE ON (Capitol 46976)	Dan Seals	26	47
29	I GOT DREAMS (MCA 42272)	Steve Wariner	29	9
30	THE COAST OF COLORADO (MCA 42128)	Skip Ewing	27	41
31	ABSOLUTE TORCH AND TWANG (Warner Bros. 25877)	K.d. lang	30	2
32	80'S LADIES (RCA 5924-1) (G)	K.T. Oslin	39	101
33	REBA (MCA 42134) (G)	Reba McEntire	35	58
34	STRANGER THINGS HAVE HAPPENED (RCA 9587)	Ronnie Milsap	32	13
35	SURVIVOR (Universal 42264/MCA)	Lacy J. Dalton	33	17
36	BACK IN THE FIRE (Warner Bros. 1-25832)	Gene Watson	37	18
37	CHISELED IN STONE (Columbia 40982/CBS)	Vern Gosdin	31	72
38	COPPERHEAD ROAD (UNI 7/MCA)	Steve Earle	34	30
39	WHITE LIMOZEEN (Columbia 44384)	Dolly Parton	DEBUT	
40	101 2 (Warner Bros. 25742)	Highway 101	38	43
41	GREATEST HITS Alabama (G) RE-ENTRY @1 = 42 NEW CLASSIC WAYLON JENNINGS	Waylon Jennings	42	
43	FASTER AND LOUDER (RCA 9587-1)	Foster & Lloyd	40	7
44	SWINGIN' DOORS, SAWDUST FLOORS (Mercury 836 710-1)	Larry Boone	46	10
45	SOLID AS A ROCK (Epic 44326)	The Shooters	RE-ENTRY	
46	BIG DREAMS IN A SMALL TOWN (RCA 8317-1)	Restless Heart	44	43
47	COME AS YOU WERE (Capitol C1-48621)	T. Graham Brown	DEBUT	
48	WILD EYED DREAM (Columbia 40602/CBS) (G)	Ricky Van Shelton	42	117
49	TURN THE TIDE (RCA 8454)	Baillie & the Boys	36	14
50	PURE 'N SIMPLE (Universal UVL-42277)	Larry Gatlin and the Gatlin Brothers	DEBUT	

■ COUNTRY HOT CUTS

1. THE JUDDS: "Let Me Tell You About Love" *River of Time* (RCA)
2. GEORGE STRAIT: "Ace in the Hole" *Beyond the Blue Neon* (MCA)
3. WAYLON JENNINGS: "You Put the Soul in the Song" *Full Circle* (MCA)
4. ALABAMA: "Southern Star" *Southern Star* (RCA)
5. RONNIE MILSAP: "Stranger Things Have Happened" *Stranger Things Have Happened* (RCA)

■ TOP 10 SINGLES—20 YEARS AGO

1. HANK WILLIAMS JR. "Cajun Baby" (MGM)
2. SONNY JAMES: "Running Bear" (Capitol)
3. FREDDY WELLER: "Games People Play" (Columbia)
4. JERRY LEE LEWIS: "One Has My Name (the Other Has My Heart)" (Smash)
5. TAMMY WYNETTE: "Singing My Song" (Epic)
6. GEORGE JONES: "I'll Share My World With You" (Musicor)
7. MEL TILLIS: "Old Faithful" (Kapp)
8. JIM REEVES: "When Two Worlds Collide" (RCA Victor)
9. BUCK OWENS: "Johnny Be Good" (Capitol)
10. CHARLEY PRIDE: "All I Have to Offer You (Is Me)" (RCA)

FAN FAIR

PHOTOS BY T.L. CARR

THEY'RE OFF AND RUNNING:



Above: Thousands of fans at Fan Fair '89 rush into the exhibit halls to get a glimpse of their favorite stars. Below: These lines and the number of busses in the background indicate the overflowing enthusiasm from across the nation and abroad for the International Country Music Fan Fair.



THE STARS OBLIGE:



Above: "The Voice" of country music, Vern Gosdin, stands on a chair at the CBS booth in order to make it easier for fans to snap a good picture of him while waiting in line for an autograph. Right: The lines went on for miles when fans found out Randy Travis was signing autographs in the Warner Brothers booth. Here Randy smiles for hundreds of fans.



LET THE MUSIC BEGIN:



Left: The soulful T. Graham Brown entertains an enthusiastic crowd, despite stormy skies, at the Capitol Records Show. Below: Grand Ole Opry great, Porter Wagner sings and jokes with the audience during the International Show, following opening ceremonies at this year's festivities.



BACKSTAGE:



Top: The Oaks come through again! Left to right: Duane Allen; Steve Sanders; Bruce Hinton, president MCA/Nashville; Joe Bonsall; Tony Brown, executive VP, MCA/Nashville; and Richard Sterban, after the MCA Records show. Below, left: Capitol Records' Sawyer Brown members Mark Miller, Jim Scholten and Greg Hubbard smile for our camera. Below right: Capitol's Garth Brooks discusses his performance with record label execs and radio personalities.



ALBUM RELEASES



▣ **NEW GRASS REVIVAL: *Friday Night In America*** (Capitol C1-1-90739)

Honestly, any night is a night to *get down* with the sound of Capitol artists New Grass Revival's *Friday Night in America*. We're talking about an old, yet *new* style of country music that's sweeping across the country. It's as simple as this — if you are a true country music lover, you'll be astonished by the New Grass style. A combination of beloved bluegrass, down-home country and a 1990-ish touch of youthful charisma describes the musical power New Grass Revival delivers in this complete LP of "to be" hits. Produced by Wendy Wald-

man, *Friday Night in America* proves to be an album of superiority. Cuts such as "Callin' Baton Rouge," "I'm Down," and the title cut "Friday Night in America" are causing heads to turn, ears to burn and hearts to learn that New Grass Revival is a *new, nothing borrowed* and *nothing blue* band of all bands, for years to come.



▣ **VARIOUS ARTISTS: *Pink Cadillac: Original Motion Picture Soundtrack*** (WB 1-25922)

Sure, we have all heard Aretha Franklin sing it, but not like this by any means. It's always an honor when motion pictures allow the sweet sound of *country* to make a movie flow. And how it flows with Warner Brothers' *Pink Cadillac* soundtrack. There's no need for a lot of flowery details when we can just mention artists such as Michael Martin Murphy, Hank Williams Jr. & Hank Williams Sr., Randy Travis, Southern Pacific, J.C. Crowley, Dion, Jill Hollier, Billy Hill and Robin Ford. All of these

artists deliver a little bit of something that's sure to touch us in one way or another. Having *Pink Cadillac* out of the cover and ready to spin is a *must* for any serious collector. Produced by the top-notch Jim Ed Norman, *Pink Cadillac* is destined to give the motion picture — starring Clint Eastwood, Bernadette Peters and David Valdes — a boost to success.

SINGLE RELEASES



▣ OUT OF THE BOX

▣ **STEVE WARINER: "I Got Dreams"** (MCA 53665)

Once again, Wariner proves to be an expert at his chosen profession. "I Got Dreams," co-produced by Wariner and Jimmy Bowen, is the title cut from Wariner's most recent album, and it's definitely worth listening to more than once. You won't find it too difficult to appreciate the works of Wariner, who never lets us down.

▣ COUNTRY FEATURE PICKS

▣ **BELLAMY BROTHERS: "You'll Never Be Sorry"** (MCA 53665)

You'll never be sorry if you let me love you. You'll never be lonely if you let me care. Now imagine those words flowing from the harmonious throats of MCA artists, the Bellamy Brothers. Enough said!

▣ **RODNEY CROWELL: "Above And Beyond"** (38 68948)

The title says it best — it's "Above and Beyond"! It would be a shock if Crowell's latest release wasn't *above and beyond* his prior hits. Produced by Tony Brown & Crowell, "Above And Beyond" defines love superbly.

▣ **FORESTER SISTERS: "Don't You"** (Warner Bros. 7-22943-A)

Don't you, won't you, believe me, you will — get excited about this one. The Forester Sisters *pour* out the vocals with a question that deserves an answer — "Don't You?"

NASHVILLE NOTE-ABLES

T.G. SHEPPARD: A Man of Change



(Photo: T.L. Carr)

IN THE MIDST OF ABOUT 150 fans, T.G. Sheppard is right at home, visiting with the people who have helped keep him in the spotlight for the past 15 years. They've gathered to talk with him during the fan club picnic he holds each year during the Country Music Fan Fair. Last night, he entertained many of these fans, plus thousands more, during Fan Fair's kick-off Country Explosion Concert.

This is pretty much the pace T.G. Sheppard moves at continuously. He is a very versatile entertainer and an expert businessman. During a short break between festivities with his fans, he explains just what T.G. Sheppard is all about, and the constant changes he goes through to keep things fresh.

"I have never enjoyed following," Sheppard admits. "I've always loved to lead. With our music, from songs like "Party Time," "Last Cheater's Waltz," "Finally" and "Don't You," we've always tried to set trends."

This year Sheppard plans to do another album — one that he says will be really different. "I don't really know *what* it will be yet. I just know that it's time for T.G. Sheppard to make a statement again, as he has in the past so many times. And until we do that, our music is not going to go anywhere. It's time to go back in and just do what we feel the best with. So I'm going to do that!"

Sheppard says it is also important to avoid "burnout," both where the artist and the fans are concerned. "The fans can get tired of hearing you. Radio can get tired of playing you. It's good, on occasion, to go on hiatus and withdraw. Give everyone a little breathing space, let new acts come in and let things settle. Then come out again. Don Williams is famous for that, so is Rosanne Cash and others. So I'm kind of on hiatus right now," Sheppard smiles.

Although Sheppard may have been on "hiatus" from his music recently, he certainly hasn't taken a breather from his business ventures. He has just opened a Mexican restaurant in Gatlinburg, Tennessee, called North of the Border. He also owns a bed and breakfast there (where he also lives), and he owns a nightclub in Kansas City, Missouri, called Guitars and Cadillacs.

"Well, you see, that's the way I keep what I do fresh," Sheppard explains. "I have diversions. And those diversions are nightclubs, restaurants, a bed and

breakfast, Folgers (he does major television endorsements for them), and I've just become the national spokesman for Visa/Mastercard for the Bank of Marin. I just need these diversions to keep me fresh."

Sheppard says while music is the most important facet of an artist's career, one needs to do a lot of different things. "The music business has become so competitive that an artist needs to reach the people in every means possible. Music has to be a big part of that, but you have to have something else to talk about too. Things you can talk about on television [by the way, Sheppard is scheduled to appear on Pat Sajak's show in July], and in other places."

Sheppard was contacted to audition for the recent television mini-series *Lonesome Dove*, and has been approached about another motion picture, but says acting is a full-time job that he really doesn't have time for. He says these days, between business meetings and concert dates, he is just enjoying life. "I have a great lady in my life right now, a great place to live in Gatlinburg, and I'm just enjoying life."

But then, getting back to business, he talks about the possibility of television doing television — a series or a talk show someday, he ponders. "You can reach more people in five minutes on TV than you can during a whole year of concert dates."

Sheppard says an artist has to realize that he can't just go out there and make all that money, and *keep* it. There are taxes, there's overhead, there is payroll. "[Music] is a fleeting business," Sheppard reflects. "Fame and fortune are fleeting. It does *not* last. If you think it does, well, you're in for a rude awakening when you wake up and no one's out there to hear you sing."

"I'm prepared for that. That's why I'm involved in all these other things. And if the day comes that I feel the people don't want to hear or see me, or if I'm not into it — I'll walk away. When it comes time to hang it up, I will."

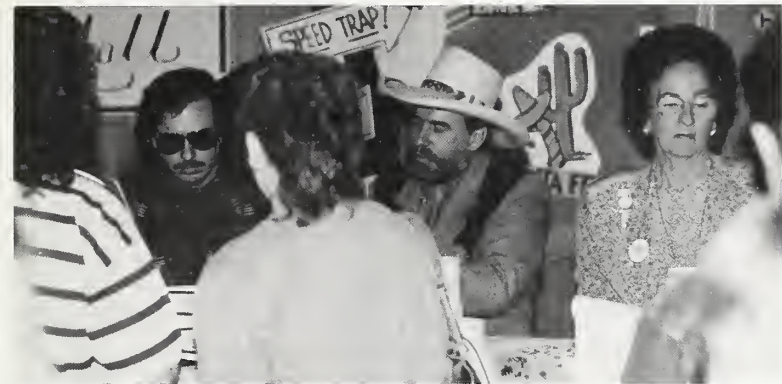
Judging the reaction of Sheppard's fans at both his Fan Fair concert and his picnic, it will be a long time before they allow him to "hang it up." Always the businessman and always the professional entertainer, T.G. Sheppard is truly a man of change.

Kay Knight



(Photo: T.L. Carr)

COUNTRY MUSIC



THE 18TH INTERNATIONAL Country Music Fan Fair brings many artists to Nashville to keep their thousands of loyal fans happy for a whole week. Here, left to right: David, Howard and mother Francis Bellamy greet fans from all over the world in the Bellamy exhibit booth at the Tennessee State Fairgrounds. (Photo by T.L. Carr)



MASON DIXON MEMBERS, left to right: Frank Gilligan, Jerry Dengler and Terry Casburn demonstrate what Fan Fair is all about as they pose for pictures with a fan who waited in the long lines for autographs from her favorite entertainers. (Photo by T.L. Carr)

RIISING STARS

SOUTHERN PACIFIC: On A Serious Roll!

After singing and recording for five years with Warner Brothers, it's been a slow climb, but Southern Pacific is finally getting down to basics, and is *definitely* "on a serious roll."

The group seems to have had a problem establishing themselves as "country" singers because of their affiliation with mega rock groups the Doobie Brothers and Creedence Clearwater Revival. But when you think about it, both the Doobies and Creedence had *strong* country influences when they were at their height of popularity in the early '70s. It only goes to show what getting back to the basics can do.

And Southern Pacific is getting back to basics in more ways than one. Two lead singers have come and gone with the group: Tim Goodman, and former Pablo Cruise lead singer David Jenkins, who replaced the departed Goodman for Southern Pacific's last album project, *Zuma*. Left to carry on are founding members John McFee and Keith Knudsen, formerly of the Doobies; former Creedence bassist Stu Cook; and Kurt Howell, who once played keyboards for Crystal Gayle.

"We wanted to keep the group at just the original four members when Tim Goodman left," Knudsen says. "But the record company was a little shy," adds Howell. "We hadn't had success with me singing 'New Shade of Blue,' we hadn't had success with John singing, but now that we are having that success, it was an obvious move. Everyone finally said, oh, that makes sense."

Both Knudsen and Howell say there is a total positive vibe among all four members of the band now. "We're much more comfortable as a foursome," Knudsen states. "Like Keith has said, it's meant a lot more work for the four of us, individually, to cover the vocals," says Howell, "but we're much happier this way. Our music is much stronger because the commitment the four of us have for what we're doing is so much stronger." Playing as a foursome, their music seems a little stronger and more evolved, and according to Howell, more consistent. "On any given day, our worst show is better than some of our best shows in years past, so dollar-per-note we're better," Howell laughs.

"We may get a little more adventurous with our sound on some things," adds Knudsen. "But basically, the



sound and the groove of the sound that Stu and Kurt and I lay down and the sound of John's guitar playing will remain the same."

Southern Pacific is close to finishing its fourth album, which will be called *County Line* and will feature a duet by John McFee and Carlene Carter, along with a re-make of "Little GTO" with none other than the Beach Boys. It is scheduled for early fall release. "Any Way the Wind Blows," now on the *Pink Cadillac* soundtrack, will be the first single release from that LP.

These guys have co-produced their own work since album one, and credit producer Jim Ed Norman for helping them create the sound of Southern Pacific. "He had enough vision and belief in us to sign us with Warner Brothers in the first place, and our working relationship with him has been really good," Howell reflects.

With a new video, the *Pink Cadillac* soundtrack, an upcoming album and numerous performing stints, Southern Pacific is definitely on a *serious* roll. "Midnight Highway" has definitely turned a corner for us," says Knudsen. "We're actually going to make money this year!"

So after four years of "paying their bills," Southern Pacific is finally getting the recognition they justly deserve. All the energy and work that Knudsen, Howell, McFee and Cook have put into creating this unique network of talent is paying off, because the *real* Southern Pacific sound is now hitting the record stores and the airways. Roll on, Southern Pacific!

Kay Knight



BRIAN JAMES "NOTHING BEATS THE HARD TIMES"

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Watch Her Soar!

COUNTRY INDIE SINGLES

1	DON'T ABUSE YOUR BABY (Stop Hunger)	Northern Gold	4	6
2	SOUTHERN LADY (Round Robin)	Arne Benoni	5	6
3	IT'S GOT TO BE LOVE (Stop Hunger)	Bob Cat Douglass & Linda Kaye	8	5
4	RAMBO JACK (American Image)	Eddie Bond	9	4
5	DID I LEAVE MY HEART AT YOUR HOUSE (Overton Lee)	A Touch of Country	10	4
6	WHEN DADDY DID THE DRIVING (Happy Man)	Chris & Lenny	11	3
7	THE PRECIOUS JEWEL (Hal Kat Kount)	Charlie Louvin/Roy Acuff	12	4
8	BIG BAD MAMA (Evergreen)	Eddie Lee Carr	13	3
9	CRIPPLE COWBOY (Interstate 20)	Tracker	14	3
10	RED NECK BLUE MONDAY (Bear)	Justin Wright	15	2
11	SHOE STRING & A PRAYER (Junquera)	Nikki Hornsby	16	3
12	HARD TIMES (American Cowboy Songs)	Chris LaDoux	17	2
13	YOU MADE IT EASY (Evergreen)	Sammy Sadler	18	2
14	DEATH AND TAXES (AND ME LOVIN' YOU) (Tra-Star TS-1226)	Patsy Cole	DEBUT	
15	FACE OF LOVE (Sundial)	Allen Karl	DEBUT	
16	LYLE LOVETT'S HAIR (Funny Bone)	Joe Henderson	19	2
17	DRIVE TIME BLUES (Valley Road)	Faye Dudley	20	2
18	I THINK THAT I'LL BE NEEDING YOU THIS TIME (Golden Eagle)	Cindi Cain	DEBUT	
19	EASY LOVIN' NIGHT WITH YOU (Cannery)	Kenny Layne	DEBUT	
20	NOTHIN' BEATS THE HARD TIMES (Carter Country)	Brian James	DEBUT	

COUNTRY INDIES



INDIE SPOTLIGHT

□ **STEVE DOUGLAS:** "To a San Antone Rose" (Dorman Productions 98915A)

It's said very simply, "This is one pretty song" — soothing vocals, a tempo to sink into and lyrics that hang on the heart's edge. "To a San Antone Rose," produced by Fontana, Lawrence and Fitz, caters to all romantics.

INDIE FEATURE PICKS

□ **BRIAN O'NEILL:** "You're the Softest Rock (I've Ever Leaned On)" (Sing Me U-23833)

O'Neill sings from the heart, causing this tune to really stir emotions. Written by David Slater and Jack White, "You're the Softest Rock" hits *hard*.

□ **STAN STEELE:** "Best Seat in Town" (Gallery II G-017)

It sounds as if the lady that Steele sings about has it all, not to mention the best seat in town. This tune is a bluesy finger-snapper.

□ **BILL TAYLOR:** "Love Ain't Worth a Dime" (B&N U-24934)

□ **ROBERT FULLER:** "I Remember Asking Grandpa" (Ace-Hi 0158)



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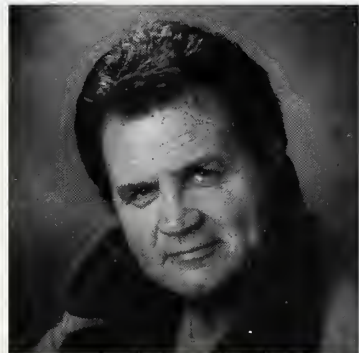
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THE CHANGES in direction, content, look and tone represent Phase I in the revitalization of *Cash Box*. Every week since the new book made its debut six months ago, more and more people in the record biz, retail and radio have gotten into the *Cash Box* habit. We know because you've told us — you say you find the new *Cash Box* relevant, readable and information-packed. You like the detailed emphasis on new and emerging artists and styles. You find the magazine's honesty and insight refreshing and stimulating. You look forward to getting it each week. So far, so good.

NOW that the book is being read — and talked about— throughout the biz, the time is right to implement Phase II. We're kicking off our special issue for Black Music Month — dated July 1 — in a big way. For this issue, we'll overprint and ship enough copies to reach every key retailer and buyer, thus ensuring that your advertising message is seen by those individuals who can facilitate sales activity for your product.

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