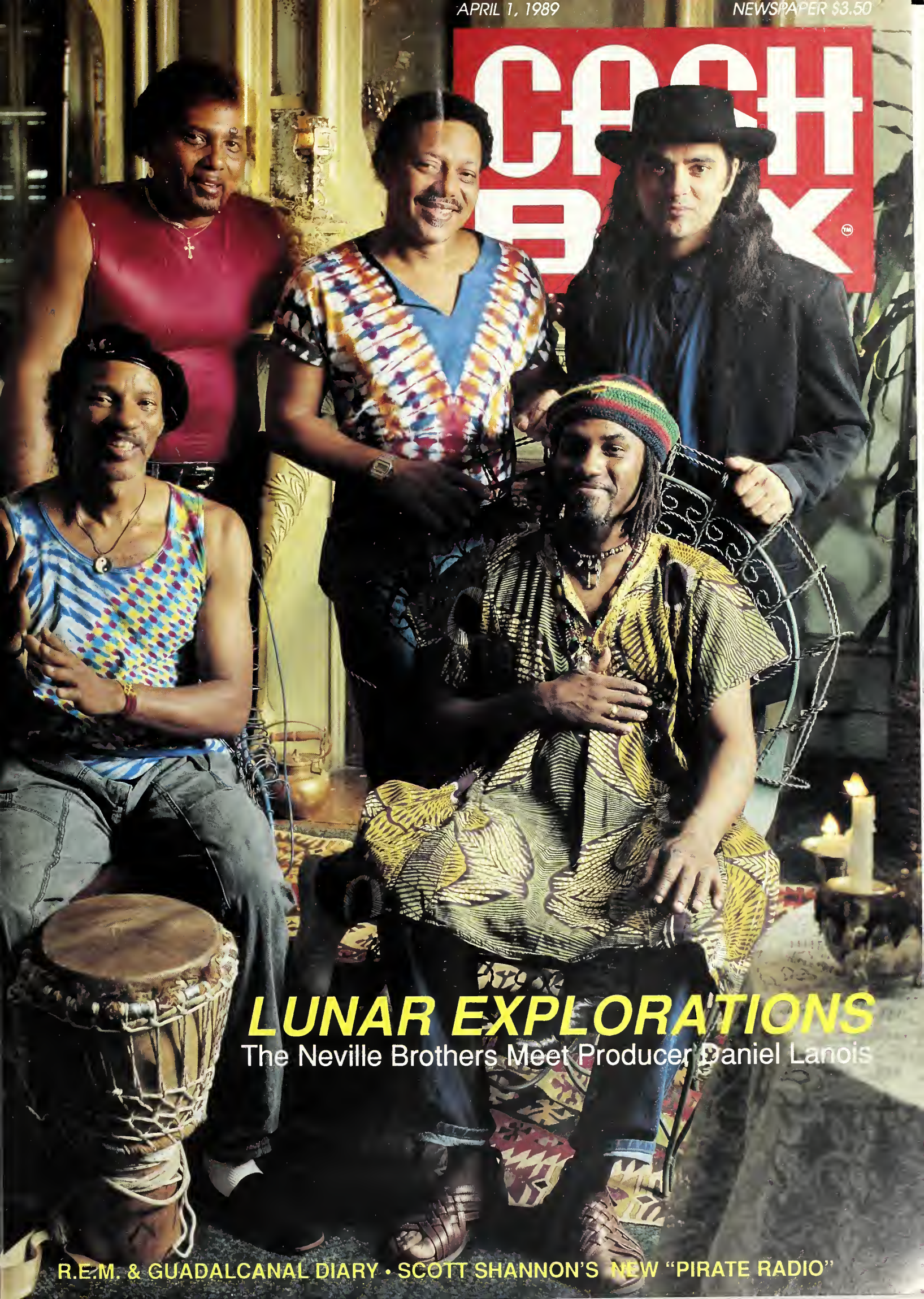


CRASH EX



LUNAR EXPLORATIONS

The Neville Brothers Meet Producer Daniel Lanois

R.E.M. & GUADALCANAL DIARY • SCOTT SHANNON'S NEW "PIRATE RADIO"

At Last, After 14 Years

There is hope
where none
existed.

Fourteen years ago, we had the will and determination, but little hope and hardly any resources. Today, fourteen years later, 6 out of 10 children with leukemia can look forward to leading full and normal lives.

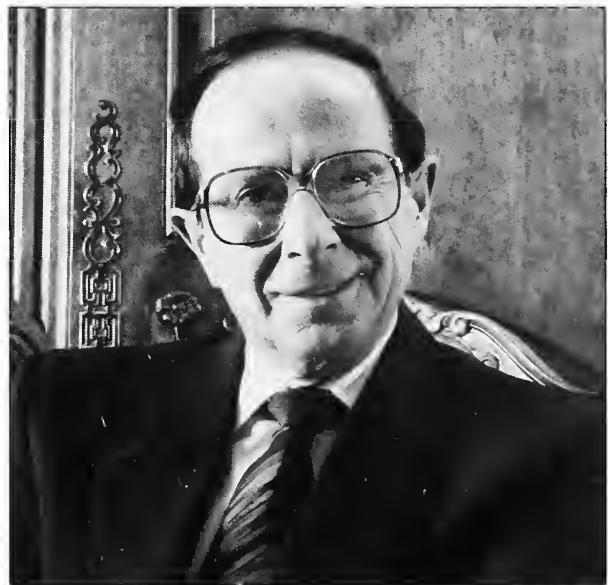
In the past fourteen years, The T.J. Martell Foundation pioneered the discovery and development of quantum-leap, scientific breakthroughs in treating leukemia. Now, this pioneering research is being applied vigorously to important new studies and treatments of cancer and AIDS. After fourteen years, we are dramatically shifting the odds in the battle against these dreaded catastrophic diseases.

We have won many battles in the past. Now, with your help, we are getting close to winning the war.

This year, you are invited to
participate in the 1989
Humanitarian
Award Dinner
in honor of
Henry Droz,

President of the
Warner/Elektra/Atlantic Corporation,

on Saturday,
April 15, at the
New York Hilton.



You can help in the fight against leukemia, cancer and AIDS. Please join Henry Droz in supporting the T.J. Martell Foundation. The progress being made at the Foundation's research centers depends entirely on the support of the entertainment industry. A contribution of \$25,000 makes you a **Foundation Benefactor** and allows lifesaving research to continue and expand. A contribution of \$10,000 makes you a **Foundation Patron**. And a contribution of \$5,000 makes you a **Henry Droz Research Fellowship Sponsor**. Since less than 3% of all monies raised is a direct fund-raising expense, any contribution you make brings closer the day of an effective cure for leukemia, cancer and AIDS.

.....
For further details contact
Muriel Max, Director of Development
T.J. Martell Foundation
6 West 57th Street, New York, NY 10019
212/245-1818

CASH BOX

THE MUSIC TRADE MAGAZINE

STAFF

GEORGE ALBERT

President and Publisher

HARRY LOSK

Executive Vice President

KEITH ALBERT

Vice President/General Manager

ROBERT LONG

Vice President

BUD SCOPPA

Editor

CAMILLE COMPASIO

Director, Coin Machine
Operations

TOM DE SAVIA

Los Angeles Editor

LEE JESKE

New York Editor

CECILIA WALKER

Nashville Editor

Editorial

JOE WILLIAMS, Copy Editor

JULIUS ROBINSON, Assoc. Ed.

KAREN WOODS, Assoc. Ed. (N.Y.)

LISA JOHNSON, Assoc. Ed.

NEIL HARRIS, Assoc. Ed.

Chart Research

GENE FERRITER

Coordinator (L.A.)

KEVIN COOGAN

Pop Albums (L.A.)

STEVE HESS

Country (Nash.)

TOM CHANG

Pop Singles (N.Y.)

BRAD BUCHSBAUM (L.A.)

SUE THACKREY (Nash.)

SCOTT SALISBURY (L.A.)

DOUG PROBST (L.A.)

KEN MICALLEF (N.Y.)

STEPHANIE BRAINERD (L.A.)

Production

JIM GONZALEZ

Production Manager

ELAINE FARRIS

Production Assistant

Publication Offices

NEW YORK

157 W. 57th Street (Suite 1402)

New York, NY 10019

Phone: (212) 586-2640

Fax: (212) 582-2571

Circulation

NINA TREGUB, Manager

HOLLYWOOD

6464 Sunset Blvd. (Suite 605)

Hollywood, CA 90028

Phone: (213) 464-8241

Fax: (213) 464-3235

CYNTHIA BANTA, Circulation

NASHVILLE

1300 Division St. Ste. 202,

Nashville TN 37203

Phone: (615) 244-2898

CHICAGO

1442 S. 61st Ave., Cicero IL 60650

Phone: (312) 863-7440

BRAZIL

CHRISTOPHER PICKARD

Av. N.S. de Copacabana

605/1210

Rio de Janeiro, Brazil

Phone: (021) 255-6884

ITALY

MARIO DE LUIGI

"Music e Dischi" Via De Amicis 47

201233 Milan, Italy

Phone: (902) 839-18-37/832-79-37

JAPAN

Adv. Mgr., SACHIO SAITO

Editorial Mgr. KOZO OTSUKA

2-chome, 11-1, Shinbashi,

Minato-ku

Tokyo Japan, 105

Phone: 504-1651

UNITED KINGDOM

CHRISSEY ILEY

Flat 3, 51 Cleveland Street

London W1P 5PQ England

Phone: 01-631-1626

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GUADALCANAL DIARY

Cover photo by Christine Alicino

Tickertape

The worldwide **Greenpeace** benefit project *Rainbow Warriors*—a bountiful compilation which includes hits by 27 big acts (31 on the double-CD version)—will be released in the U.S. and Canada on May 27 by **Geffen Records**. A&R man **Gary Gersh**, a Greenpeace member for 17 years, helped bring the project to the label. The compilation has already been released in the Soviet Union by **Melodiya**, which expects to sell 4 million units.... **Al Jarreau** has donated \$5 million to the Armenian earthquake relief fund. Proceeds from the singer's recent concert at Rome's Palaeur Stadium accounted for over 90% of the donation.... **WEA International** has purchased Italy's CGD label from the **Sugar Group of Companies**. **WEA Int'l** also announced a **U.S. distribution agreement with Sound Wave Records**, an L.A.-based label specializing in Brazilian music.... **Capitol-EMI** has established a Latin division to handle U.S.-based Latin artists. **Jose Behar** has been appointed VP/GM.... **The Jacksons** will release their first LP in five years in late May. The **Epic LP, 2300 Jackson Street**, will be set up by the late-April single "Nothin' (That Compares to You)." Co-producers (with the Jacksons) include **Teddy Riley & Gene Griffin** and **L.A. & Babyface**. (These four practically have a monopoly on R&B at the moment.)... Also coming in May: **Van Morrison's Avalon Sunset** (nice title), on **Polydor**.... On March 20, **MTV** began doling out daily 30-minute portions of both metal and rap.... **Ampex** has entered the R-DAT software market with its introduction of the 467 Digital Audio Tape line.... **Jive's** "cutting edge" **Silvertone** label debuts April 18 with an album by England's **Stone Roses**. And the wholly independent new dance label, **R.S.P. Recordings**, has been formed by former Cyrkle member **Stephen Metz**.... According to *L.A. Times* NBA reporter **Sam McManis**, **Denver Nuggets** coach **Doug Moe** was so exasperated by his team's dismal road record that he now refers to them as the **Traveling Willbeburieds**.... **MCA Home Video** will release a long-form video compilation on **Tom Petty & the Heartbreakers** at around the same time its cousin company releases T.P.'s solo LP. And **A&M** is coming with **Toni Childs—The Videos** on April 4.... Ready for post-Beasties rap-metal? It's here, with "Rainbow Bar & Girls" by ri-racial rap duo **Black & White**, which features audible contributions by **GNR's Axl Rose** and **Slash**, along with **Motley Crue** drummer **Tommy Lee**. In a clever move, Atlantic has made the single available in both rock and rap mixes.

On the rumor front: **Prince** is said to be writing, producing and arranging the debut album from **Soleil Moonfrye**, television's Punky Brewster.... We're told that **Jheryl Busby** of **Motown** is disenchanting with the sales performance of digital technology and has recommended his company to vinyl, particularly the 45 rpm single. **Tower Records** and **Music Plus** are said to be boxing their surplus of CDs for eventual removal from the stores. Cassettes may follow.... **Pee Wee Herman** set to star in the **Jim Morrison** biopic.... Mr. Insider tells us that **Michael Jackson** is negotiating the purchase of the newly formed **Time Warner** entertainment conglomerate. Next up for the Gloved One? **Beatrice**.

NEW YORK—Archie Bleyer, the arranger, composer, bandleader and former president of Cadence Records, died March 20 in Sheboygan, Wisc. In his long career as a producer and record executive, Bleyer worked with such artists as the Everly Brothers and Andy Williams. Cadence under Bleyer scored a phenomenal chart success in the early '60s with the *First Family* comedy album, which at one time was the biggest selling record album ever. Bleyer was also the bandleader on the Arthur Godfrey show. He was 79.... **Mobile Fidelity Sound Labs** has joined with three large Soviet agencies—**Electronica** (the official electronics hardware company), the **Union of Composers of the USSR** and **Soyuzconcert**, a booking agency—to create a new international cultural corporation, **Art and Electronics**, to produce recordings of Soviet jazz and classical artists. Mobile Fidelity will build recording studios in the Soviet Union and train personnel as part of the plan. Albums will be released under Mobile Fidelity here, under Art and Electronics in the USSR.... **BMI** is bustling with activity. They will hold a seminar at N.Y.'s Lone Star Roadhouse, March 28 at 6 p.m., part of their *Making American Music* seminar series. **Doc Pomus**, **LeMel Humes**, **Ken Webb**, **Don Grierson**, **Carl Guthrie** and **Jody Gerson** will participate. Then they will begin their annual **Benjamin N. Cardozo-BMI Entertainment and Communications Law Moot Court Competition**, March 30-April 2, which will ponder the question of a libel suit involving a well-known entertainment magazine and that of allegations of violations of "moral rights" by "mutilation" of an author's work by a "callous producer." Also, BMI has just updated its standard license agreement addressing the use of recorded BMI musical works during intermissions in movie theaters, establishing a "simplified" blanket license fee covering a 12-month period....

MOVERS & SHAKERS

Billy Bass has been named executive VP/GM of **Tabu and Flyte Tyme Records, Inc.**, after eight years with Chrysalis, most recently as VP of marketing. Tabu is owned by Clarence Avant, while Avant, CBS, Jimmy Jam & Terry Lewis are partners in Flyte Tyme. **Jonathan Stone** has been appointed general manager at **Windswept Pacific**. Before teaming with Windswept Pacific principals Chuck Kaye and Joel Sill, Stone spent three years as VP of Quincy Jones' Qwest Music Group. Prior to that he was director of creative services at MCA Music. **Scott Folks** was appointed VP of A&R at **Capitol**. Most recently director of A&R at EMI in New York, Folks' projects have included Anita Baker, Keith Sweat and Starpoint. **News from CBS Records: Thomas McGuinness** and **Danny Yarbrough** have been upped at **CBS Records**: McGuinness to senior VP of marketing, Yarbrough to senior VP of sales and distribution; **Jerry Lembo** has been appointed director of national singles promotion for **Columbia Records**; **Janice Lythcott** "will be responsible for assessing and initiating potential goodwill opportunities" for **CBS Records, Inc.** as director of project development and corporate affairs; and **Robin Cecola** was appointed Mid-Atlantic promotion marketing manager for **WTG Records**. **MCA Music Publishing** has appointed **Noel Fox** to VP of creative services in Nashville. Fox most recently served as GM for Silverline-Goldline Music. MCA Nashville also announced the appointments of **Steve Day** to GM; **Al Cooley** to director of creative services; and **Kathy Lee** as executive assistant to Fox. **Capitol Records** has named **Jerry Crutchfield** executive VP, GM/Nashville division, concentrating in the area of A&R and artist development. **Michael D. Mitchell** has joined **Motown Records** as national director of publicity. Mitchell comes fresh from handling the worldwide press corps for Michael Jackson's *Bad* tour as a rep for Solters Roskin & Friedman. **Chris Cavarozzi** has been named VP of radio production for **SI Communications**. A nine-year veteran of the broadcasting industry, Cavarozzi was most recently executive in charge of radio operations for Dick Clark Productions. For seven years he was the producer for "Dick Clark's Rock, Roll & Remember," as well as production supervisor for *American Bandstand*. **Geffen Music**, the publishing arm of the Geffen Company, has promoted **Lisa Wells** from professional manager to director of creative services. Wells has been with Geffen Music since its 1987 inception, and was with EMI Music for two years prior. **Geffen** has named **Yvonne Olson** associate director of AC/new age/jazz promotion. Olsen comes to Geffen from *Billboard*. **Atlantic Records** has named **John Weston** associate director of national singles promotion in New York. Weston has been Northeast promo director since 1987. **Grudge Records** has announced three major appointments: **Arthur Field** as East Coast promo director; **Marty Mooney** as Midwest promo director; and **Thomas Kijek** as in-house publicity manager and college radio promo rep. The BMG-distributed label is headed by Chuck Gregory, Stan Snyder and Gordon Anderson. **STATION TO STATION: Jim Shean** was named promotions director at **XTRA-AM News-Talk Radio** in San Diego.... **Tim Fox** has joined **WLTQ-FM** in Milwaukee as program director. He spent over three years as PD at Milwaukee's **WTKI-FM**.... **David Gariano** was named PD at **WMMS** in Cleveland. He comes from **KZLR** in Little Rock, where he was VP of operations.... **Steve Rivers** was promoted to VP/PD for **102.7 KIIS-FM** in Los Angeles. Rivers has been PD since December of 1986. KIIS-FM holds the #1 position in the 25-54 demo., the most important advertising demographic.... **TALKRADIO 1130 WISN/Milwaukee** announces the addition of **Mark Belling** on the air beginning March 9. Belling comes from **WTDY-Madison** where he was program manager and news director.... **Q107**, "Washington's most music station," has promoted its programming and promotion coordinator, **Laura Shostak**, to music director.... **Rick Lambert** joins Seattle's **KXRX-FM** as program director. Lambert comes from **KLOL-FM** in Houston, where he was also PD.... **Pyramid Broadcasting** recently announced management changes and promotions at **WSNI/WPGR**, Philadelphia and **WPXY-AM/FM**, Rochester. **Bill Cusack** moves to **WSNI/WPGR** as VP/GM from the same position in Rochester. **Bill Schoening**, former general sales manager at **WHTT**, will replace Cusack. Also promoted at **WPXY** was **Tom Mitchell**, who moves up from PD to head of operations..



Bass



Stone



Folks



Lythcott



Crutchfield



Mitchell



Cavarozzi



Wells

EMI-Chrysalis Deal Clarified

LOS ANGELES—In a March 22 announcement, an increasingly bullish EMI Music Worldwide (a division of British-owned Thorn EMI) officially announced its purchase of a 50% interest in the Chrysalis Record Companies, part of the Chrysalis Group. The ultimate purchase price could rise as high as \$105 million, depending on profit and volume growth over the next four years.

Under the agreement in principal between the two companies, EMI Music Worldwide will begin manufacturing and distributing Chrysalis product "as and when their existing licensing agreements terminate." Additionally, EMI will have the option of purchasing the 50% interest owned by the Chrysalis Group after March 1999, though other factors could bring about an earlier transaction.

The deal has the approval of Chrysalis chairman/CEO Chris Wright (himself a 43% shareholder in the Chrysalis Group), who will continue in his present position with the company.

Glew Named E/P/A Prez

NEW YORK—David Glew has been named to the newly created post of president, Epic/Por-trait/CBS Associated labels. Glew has been responsible for the day-to-day operations of the labels since joining CBS last May.

"This move provides an appropriate structure for the growth and innovation that will characterize the new era at E/P/A," said Tommy Mottola, CBS Records Division president, on making the announcement. "At the same time it recognizes Dave's successful track record and our complete confidence in his ability to propel the labels to even greater prosperity."

Before coming to CBS, Glew spent 19 years with Atlantic Records, beginning as national sales manager in 1969 and ending



as executive VP/general manager when he left last year. Glew began his career in the record industry in 1961 when he joined Dot Records in Cleveland as a salesman.



EMI EUROPEAN DISTRIBUTION FOR I.R.S.: At the tenth anniversary of International Records Syndicate, the independent label has made two agreements with EMI Music Worldwide effective March 2: EMI Music has become exclusive licensee of I.R.S. product in all European territories, excluding the U.K. At the same time, EMI Records (UK) has agreed to a long-term pressing, distribution and sales contract with I.R.S. for the U.K. and Ireland. Chairman and founder of I.R.S. Records, Miles Copeland, is "proud to join forces with one of the longest-established and strongest world music companies." Pictured, from left, are EMI Music Worldwide president Jim Fifield, Copeland and I.R.S. president Jay Boberg.

MAIL CALL Choosing Sides

The campus radio station took *Billboard* for a long time. It was canceled due to lack of interest and lack of funds. After changing to a Top 40 format a year and a half ago we found the need for a chart. After much soul searching and a sample from your magazine, we decided that *Cash Box* was exactly what we needed. Your charts are comprehensive and quite complete. We are continually satisfied with the conciseness of your magazine. It is compact, but it still contains the vital information we need to stay up in the market.

Brandt Heisner, GM
Keith W. Harris, PD
KSAU AM 57
Southern Arkansas University
Magnolia, Arkansas

De La Scoop

Who is this guy Bud Scoppa anyway? Is he writing the best column on rock & roll in the business or maybe on the whole planet? You know it. I mean, the guy even scoops me on my own clients. What gives?

Mitchell Schneider
Levine/Schneider Public Relations
Los Angeles, CA

Jazzing It Up

The "new and improved" *Cash Box* looks GREAT! It's about time someone devoted space to roots and world music. All of your micro-charts are a welcome addition. Now the related charts don't get all clogged up with records that don't belong.

As for your two jazz charts—they are a more realistic reflection of sales than *any* other retail-oriented chart. They really are an accurate representation of what is happening in the marketplace.

I am referring retailers and record companies to your jazz charts and including your chart positions in all my reports.

Thanks for all your support and keep up the great work.

Neil Gorov
All That Jazz
Los Angeles, CA

Kareem's Kareer Plans?

Re: Your March 18 item [Art & Commerce], the Cranberry/MCA label deal expired last year.

Larry Solters
MCA Records
Universal City, CA

Music Critic Bob Claypool Dies

HOUSTON—Bob Claypool, music critic for the *Houston Chronicle*, died Saturday, February 25, following emergency surgery the previous Sunday for an aortic aneurysm.

Claypool, 43, started his journalism career in August 1972 at the *Houston Post* and joined the *Chronicle* features staff in November 1988. Claypool also contributed to such publications as *Rolling Stone*, *Downbeat* and *Country Music*, and is the author of *Saturday Night at Gilly's*, a book about the legendary Houston-area music club.

The Country Music Association recognized Claypool as one of the four best journalists in the nation, and *Esquire* magazine designated him one of the 100 most influential individuals in country & western music.

Claypool is survived by his wife, Joyce; two daughters, Kennetha Lucas and Marna Kangas; and two grandchildren.

THE BUZZ

LA I NEVER THOUGHT ONE LITTLE STOP at Capitol to pick up tickets for Duranduran (last Friday at Irvine Meadows) would lead to such excitement, but no sooner had I walked in the door than I ran into A&R man Tim Devine who had some new Flesh for Lulu stuff I just had to hear. After we compared tans, I headed up to the 7th floor where I literally bumped into photographer Henry Diltz, who had taken plenty of photographs of me with various celebrities at Capitol's recent party for the Go-Betweens. Feeling unexpectedly socially fulfilled, I eyed a shirtless tattooed love boy. My heart skipped a beat when he said hello. I looked up to see it was only Harry. Well, not only Harry, but no lonesome stranger. "Harry is the most marvelous guy," Janiss (whose ears prick up at the word "illicit") said later of the shirtless stud who pounds the skins for Concrete Blonde. "Every girl is in love with him. Especially me and Vicky." (Vicky could only be A&R maverick Vicky Hamilton—my birthday twin.) Concrete Blonde's newest album, *Free*, hits the streets April 17 on I.R.S., after a long court battle when the band tried to defect to Geffen. All us girls hope we'll be seeing lots O' Harry before Concrete Blonde go on the road, 'cause they plan to "tour extensively."

MADONNA WHO? SEAN PENN PROPOSES TO COWBOY JUNKIES' MARGO! The only April Fool here is Sean, who managed to fling his way onto the Junkies' tour bus from San Francisco to San Diego so he could prod bandmembers on the mysterious Margo. "Marry me!" he begged incessantly (or so I was told). Sean was disgusted when he learned Margo was already married to—*WHAT!*—a lawyer! Bah. Margo wouldn't give poor Sean the time of day, and it looks doubtful that her husband/lawyer (the *BIGGEST* rock & roll lawyer in Canada) will be drawing up any divorce papers in the near distant future (unless he's representing lady Madonna).

IT'S OFFICIAL: Pam Turbov has left the Bangles after three years as their personal manager and joined Delicious Vinyl as creative director. The Bangles recently left Miles Copeland and joined Arnold Stiefel & Co. for management. And now that spring is in the air (and it's not so damn cold), Pam will re-open her club Enter the Dragon—featuring a festive outdoor patio—which she started last year with longtime friend and Delicious founder Matt Dike. You know I do hate to name-drop, but the usual clientele included Bono, Billy (Idol), Lennon (Julian), Banana(rama), Beasties & Bangles...ah, the list goes on. But this lengthy list of superstar celebrities should not be the sole purpose of your visit to this the Thursday night *MUST* at 3626 Sunset (in Silver Lake), the venue features has a pinball machine in the back (with five balls), music to sweat by, and Dike at the turntable (most nights).

BABY PATROL: Phil Collins and his wife Jill are the proud parents of a 6 lb. 13 oz. baby girl, Lily, born Saturday, March 18 in England; Dynaton's bassist Randy McDonald's "fashion model wife Chris" gave birth to Samantha Faye (8 lbs. 6 oz.) on March 12 in San Francisco; Claire Elizabeth was born to Geffen A&R exec Tom Zutaut and wife Bronwyn on March 4 in L.A. (Zutaut is currently riding high on his own successful signings of Guns N'Roses and Edie Brickell & New Bohemians—both reached #1); a baby girl was also born to Warner Bros. senior VP of A&R Michael Ostin and his wife Joyce, on Feb. 21 in L.A.—Anika Irene weighed in at 5 lbs. 4 oz., and carries the distinction of being the couple's first child and the granddaughter of Warner Bros. board chairman Mo Ostin. Perhaps one day the Baby Patrol will be reporting on Virgin singer Sam Phillips and producer/artist T Bone Burnett. It's rumored the pair plan to marry.

BEAVER PATROL at the tastefully trendy Chaya restaurant, where writer/actor Sam Shepard was spotted holding up the bar while making googly eyes with a "top fashion model" at a nearby table. He sent over a bottle of Evian. How romantic. And what an evening it was: A few feet away another table held a large entourage headed by Bruce & Patty—that's the soon-to-be Mr. & Mrs. Springsteen, we hear.

ENOUGH SMUT, ALREADY! L.A.'s own Lock-Up! have been officially signed by Geffen. This is A&R rep Anna Statman's first signing since joining Geffen from Slash, where she worked with Los Lobos and Faith No More. Lock-Up! are a bit hard to describe: a little funk, a little metal, and a whole lotta fun. Kinda INXS-y and very danceable. Lead singer Brian Grillo, who was asked to dance on tour with Madonna (*cool*), is described as "the bastard son of Elvis and Godzilla." The local press has been highly supportive of the band, who plan to begin recording mid-April for a fall release. They haven't settled on a producer as yet, but it looks like it could be Matt Wallace (the Replacements, Faith No More). If you want to catch Lock-Up! before the rest of the world, they'll be at Al's Bar on March 31, and the Coconut Teaser on April 6. This is for trivia buffs: Lock-Up! are managed by Wildwest Manage



GEFFEN'S LATEST SIGNING: LOCK-UP!

ment, which is run by Nick Turner, who was a world-renowned cult hero when he played drums with the Barricudas and later Lords of the New Church.

LATE-BREAKING HOT NEWS FLASH: PIL, New Order and the Sugarcubes will be taking part in this year's New Music Seminar with a special concert at Meadowlands on July 19. Here's the deal: all NMS registrants will be bused from the Marriott Hotel to Meadowlands in New Jersey (*that should be fun!*) to watch all three terrific bands. Plus, there will be "special NMS/non-concert" functions "under a tent" at the venue. The 11th NMS is being held July 15-19 at New York's Marriott Hotel (and at various clubs and venues throughout New York).

Lisa Johnson

NY is made up of five boroughs: Brooklyn, the Bronx, Manhattan, Queens and Staten Island. Of the five, Manhattan is what most people think of when they think New York City—this strange little island that means so much and so little to so many.

It's a city of contrasts. Take a walk up Fifth Avenue on any Sunday, wander past FAO Schwartz and Trump Tower. Head up Madison, stop by the Ralph Lauren supermarket. Then maybe stroll down Park Avenue, past all the luxe apartment buildings with arrogant doormen who probably make less than the yearly maintenance fee on most of the dwellings they so faithfully guard. Hang a left and stop by Bloomies, give the old plastic a workout. Go for the burn.

Then get on the No. 6 and take a tour of the Lower East Side, which is probably closer to reality than the Upper version. Get off at Astor Place, go through St. Marks to Tompkins Square Park. (Remember the riot last summer?) Venture into Alphabet City, go beyond the increasingly yuppified Avenue A. The joke around here is that there are specific streets where one gets what one wants. Crack streets, coke streets, smack streets, and God help you if you get them mixed up. From here on down, it doesn't look like the same city. It looks more like a war zone, with gentrified blocks and condos under construction next to burnt-out buildings inhabited by squatters and junkies, who glance furtively over their shoulders before slipping through a broken door or ground-floor window into the only housing they can afford. Or check out the guy whose dozing in the doorway, furiously scratching his arms even in his sleep.

There's a singer/poet/guitarist who has put out the definitive record on the city he knows better than most people ever will. (Better than Ed Koch, surely.) The man is Lou Reed, the album is *New York*, and the concert sold out six nights at the St. James Theater on the Great White Way.

Although the show was on Broadway, the stage was pure downtown—chainlink fence, graffiti'd wall, neon signs saying "rooms," "beer on draught," "shoes shined and repaired" and "diner." Reed and his New York band—Mike Rathke on guitar, Rob Wasserman on stand-up bass, and Bob Medici on drums—played *New York* from start to finish, the way Reed says it should be heard. At the beginning of the show, he says, "There's New York, and then there is everywhere else." All that has to be added here is, "There is Lou Reed, and then there is everyone else."

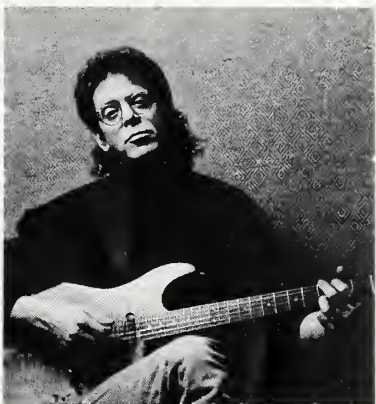
After the *New York* portion of the show, the stage was stripped. The second half was a fairly short collection of older stuff, and the encore consisted, of course, of "Sweet Jane" and "Walk on the Wild Side," and two standing ovations.

We were lucky enough to catch the opening night show, for which I have to thank public relations uberhuman Joanne Brown from Kathryn Schenker Associates, Amy Baker from KSA and Warner Bros. publicity. *Merci beaucoup.*

On a lighter note, we did go to the after-show party at the Hard Rock Cafe, which was populated by a few celebrities, a lot of industry types, writers galore, multitudinous paparazzi (the first person I saw was

THE BUZZ

London Features' **Nick Elgar**, standing right inside the door, ready to catch the first famous face that came through it. He rolled his eyes when we walked in, a couple of television crews, Mr. Reed and wife Sylvia, the band, and a few **Feelies**, who were the opening act—the rather impressive opening act, I should say. Their cover of **Patti Smith's** "Dancing Barefoot" was inspired. So was the Hard Rock's guacamole; it was the first time I've had decent green stuff since I left the West Coast.



LOU REED SOLD OUT? YEAH, SIX NIGHTS IN NYC.

ON THE AGENDA for next week: the updated definition of pop music according to **Janet** and **Gene** (that's **Mr. Holder** to you) of the **Wygals**. In the meantime, pick up their first Rough Trade LP, *Honyocks in the Whithersoever*, and see if you can second-guess them.

Karen Woods

UK DISORIENTED: Cui Jian could not understand where all the fans had gone. After all, when he left Peking International Airport the screams were ringing around his ears, as befits China's number one rock & roll legend, in fact China's *only* rock & roll legend.

He had arrived to perform at the first **Asian Popular Music Awards**, being staged at the Royal Albert Hall. And I was the only screaming fan to greet him. But who could resist a man whose songs include "Let Me Get a Little Wild on This Snow Earth" and whose first album is called *Rock & Roll on the New Long March*?

He was dressed entirely like a rock legend, in black drill. It looked like the sort of outfit **Katherine Hamnett** tried to create. Surely just what Springsteen would have worn had he started out as a trumpet player in the **Peking Symphony Orchestra**.

His demeanor? He is sweet-natured, shy and ethereal. And he's tall for a Chinese, at least five-foot-six.

First he was slightly disappointed by the limousine.

"We have shorter versions of these in China," he said.

Then he told me how he loved the airplane food.

Driving into London, he is incredulous that the buildings are so modern, not like the ones he has seen in books, all red brick and sash window. He wants to look at everything in the landscape, but what he wants most is not to spend his hard-earned cash in a shopping mall, he doesn't even want to cruise the Virgin Megastore for rare CDs or pick something up from the new **Jean-Paul Gaultier** shop. No, he asks, "Please will you tell me where is the street that the hippies go. I would very much like to find them." After all, Cui thinks of himself as a free spirit. He can identify with the hippies.

"My music has created a storm. Chinese pop music was bland like water. I could feel a spirit of change, and the best way to reach people is with music. It was a very long time before I got established." (Cui regularly plays to 3,000 a night. He would play to more if the authorities would let him; he has filled the Workers Stadium with 18,000 people on several occasions.)

"My songs are called things like 'I've Got Nothing to My Name' and 'Like a Knife.' I write about the sickness of living without feelings. So many people spend a lot of their lives numb."

According to **Simon Napier-Bell**, the rock entrepreneur who discovered **T. Rex** and **Wham!** and who is responsible for the Albert Hall show, Cui's lyrics are not subversive, but they are filled with social comment. "He's not the wimpy Europop you get in Chinese restaurants. He sounds like early '60s **Stones** or **Dylan**. He's China's **Bruce Springsteen**."

What does this rock & roll legend do in his spare time?

"I play ping-pong and sit alone in my room."

Where does he live?

"With my family in an ordinary family house. We are four people living in three rooms. I am lucky to have my own room where I keep my instruments and write."

And what does he drive?

"I'd like to have a car one day. But I must buy better amplifiers first, and have a space to put them."

What music does he like?

"**The Clash**, the **Police** and **Supertramp**." He has not heard **Elvis Presley** or the **Beatles**. "I didn't hear any Western music before 1986. The first songs were by **Bing Crosby** and **Andy Williams**. Although I didn't understand the words, I was moved by the spirit and I learned music is the way to reach people."

Is he rich?

"I'm not, but I could be. I spend my money on inviting friends out to dinner. I don't have many possessions, I'm not interested."

The album he has just recorded has not yet been released, despite his demi-god status and three years touring. He doesn't seem to be too interested in who will be making money from this recording.

What is his favorite item of clothing?

"My Chairman Mao jacket. They used to be very popular, everyone used to wear them, but not now. No, it's not any kind of statement, I just feel comfortable in it because I've had it so long." Rather like Western pop stars might feel towards a pair of aged Levis.

What food does he eat?

"My mother cooks rice and vegetables every day. In the north they eat noodles. What is a McDonald's? What is a hamburger? We do have Kentucky Fried Chicken, but I've never eaten it. I don't eat meat."

Favorite pet?

"Don't be silly. It's not a Chinese cultural habit to keep animals in the house. These are funny questions. Not like Chinese journalists. They ask me about my music only, and give me advice on how to improve my lyrics."

Oh, what about a hero or heroine?

"I am too spiritual to have one. Once I have stated it, it becomes less than itself." Rather esoteric reply.

"Isn't that Hyde Park out there?" He gestures as the limo speeds by. "It's in Chinese history books because **Lenin** went there to learn English on the corner where they speak. He didn't understand a word and went back to the British Library to read more **Marx**."

Cui can't cope with the fact that no one has asked him for an autograph. In China they don't just come out and say, 'I can really get down to 'Snow Earth,' please sign this.' Rather they say, 'I can really get down to 'Snow Earth, please sing it,' usually in the middle of Peking High Street. And of course he will.

"Chinese fans think it's silly to collect pieces of paper. They are very serious. My fans are mostly men, mostly students. They write to me with encouragement and send me song lyrics. Nobody in China could conceive of liking someone so much you would want to wear their face on your body. That would be silly," says the earnest rock star who thinks the most important event in recent Chinese history was the Wham! concert.

"They gave us a free cassette with the ticket. For many it was the first time they had been to a concert. We all liked Wham! a lot, and it showed us that ways in China are changing fast."

Cui is a spokesman for a generation of young Chinese. He stresses that his music is not rebellious.

"We do not know the meaning of the word. We do not rebel, we fight for our own personal liberation."

The awards themselves, sponsored by Salem, were a lively little affair. Judging by the screams and applause each act was a true megastar in its own territory. Cui Jian's performance was a Springsteen/**Marc Bolan** hybrid. He was accompanied by another musician on an ethnic-sounding oboe/trumpet cross. The words seemed heartfelt and impassioned, even though I did not have a clue what they were. It was remarkably mature rock & roll for someone who confessed such little exposure to the art form. The music had an original edge that the others, of more obvious Western pop derivation, lacked. But the award for Best Performance went to Malaysia's **Surdiman**, who sang his own composition, "A Thousand Million Smiles."

Besides being Malaysia's number one star, **Surdiman**, a former entertainment lawyer, likes to try his hand at the odd journalistic experience. He told me, "I write on all different subjects, from literature to politics. I write 48 articles a month. That's 11 a week."

That's quite a lot more than me, **Surdiman**.

Chrissy Hey



RILLI THRILLI MILLI VANILLI: No, it's not a new Baskin Robbins flavor, it's a "sizzling hot" new Arista act with a rilli silli name. Pictured at New York's tragically hip Palladium are, from left, **Milli Vanilli: Fab Norvan** and **Rob Pilatus**, with band members **Bruce Ingram**, **Teddy Agnehus** and **DuPont**. Meanwhile, "Girl You Know It's True" is creaming its way up the charts.

L.A. RADIO: IN SEARCH OF THE LOST FORMAT

IT HADDA BE THE LUCK O' THE IRISH. Months of financial negotiations and talks with the FCC got ironed just in time to allow radio superstar **Scott Shannon** to debut his '90s hit radio" format on St. Patty's Day. The surprise premiere of **KQLZ "Pirate Radio"** took place mere hours after Westwood One's purchase of **KIQQ** (better-known as "K-Lite") became finalized, and the competition has been glued to 100.3 ever since in an attempt to analyze what Shannon has up his sleeve. From the cards he's shown thus far, no one knows quite what to think.

During its first few days of existence, **KQLZ** was largely prefab, with very little live DJ patter (many of the newly hired jocks weren't even in town yet), no back-announcing and no commercials (the station's sales staff is still being organized). All we got were current and recent rock singles and power ballads by the likes of **Guns N' Roses**, **Van Halen**, **White Lion** and **Def Leppard**, intercut every so often with **Madonna's** "Like a Prayer," **Aerosmith's** "Dream On," **Erasure's** "A Little Respect" and **Fine Young Cannibals'** "She Drives Me Crazy." Between each cut was an equally aggressive taped announcement proclaiming the birth of Pirate Radio. Aside from the occasional forays into non-rock CHR territory, the music was virtually identical to what you might hear on a tightly playlisted AOR station. Shannon was throwing nothing but fastballs.

But with each day during the first week of broadcasting, new wrinkles were introduced. Underground hits like **Elvis Costello's** "Veronica," **XTC's** "The Mayor of Simpleton" and **the Replacements'** "I'll Be You" began spicing up the mix, along with **Melissa Etheridge**, **Tone-Loc's** pair of hits and the second, still-unreleased FYC single, "Good Thing." At the same time, we began hearing provocative between-song announcements like, "No funk, no punk, no elevator junk." Shannon was assembling the puzzle one piece at a time.

So what are these guys up to, anyway? According to Westwood One chairman/CEO **Norm Pattiz**, only Shannon knows for sure, and the PD (who will also assume regular duties on the morning drive-time shift) is playing it very cool.

A&C: *Everybody in town's intensely curious about what's going on over there...*

PATTIZ: Me, too! [Laughs.] I think Scott has done an incredibly good job of keeping what he was gonna do pretty much under wraps, and I don't think that anybody really expected him to come on the way he came on. But when you think about it, the way everybody was sittin' there layin' for him, I think it made perfect sense to do it this way. We knew we were going on the air as soon as we got it closed. We got it closed on Thursday and we went on the air Friday morning.

A&C: *In terms of the purchase of a station, are you buying a dial position, a building and hardware, or what?*

PATTIZ: In this case, we went in and bought a radio station that had \$3.5 million in cash-flow, and threw it away. So we paid \$56 million for a stick—that's what we did. And we're not unhappy about that price. I don't think there's ever been a situation where somebody has taken a radio station that was doing as well as K-Lite was doing and closed it up and started



Shannon: No funk, no punk, no elevator junk.

all over again. But we didn't wanna come in here and own a #13, 14 or 15 radio station in Los Angeles. This is where we live, and if we're gonna play in this game, we wanna go out there and try and be an important player.

A&C: *What we've been hearing so far sounds very close to what you might hear on an AOR station.*

PATTIZ: Let me tell you something: We didn't go spend \$56 million to knock KLOS off the air. OK? [Laughs.] Scott's building a radio station that's gonna affect the market. I don't know the specifics of where he's going. I didn't make him the quarterback to call his plays for him. He's certainly one of the best morning men in the country; by the same token I think he is the best programmer in the country. I have tremendous confidence in his ability to crank up this radio station and move it the direction that makes the most sense. It's absolutely his ballgame.

A&C: *Which came first, your acquisition of Shannon or your decision to go with a new format?*

PATTIZ: It was the fact that we could attract Scott that made us want to rock & roll in this market. It was as simple as that. If we got Scott, we'd go try and put a number one radio station on the air; if we didn't, then we were gonna try and become a more effective AC player. They're both good, strong markets. You don't blow off \$3.5 million dollars worth of cash-flow unless you feel like you've got the right players on the team. With Scott, [operations director] **Randy Kabrich** and **Shadow Stevens** [who's now calling himself Shadow Steele, for obvious reasons], we've got three great program directors that are charting the course of this radio station. I'm more amazed by it every day I see them work together.

THE TOTALLY HIP TOP 10 KILLER KUTS FOR KQLZ

1. Tom Petty: "I Won't Back Down" (upcoming MCA single)
2. Neneh Cherry: "Buffalo Stance" (upcoming Virgin single)
3. Sidewinders: "Witchdoctor" (RCA LP cut)
4. Toni Childs: "Don't Walk Away" (failed A&M single, '88)
5. XTC: "King of the World" (Geffen LP cut)
6. Bonnie Raitt: "Love Letter" (Capitol LP cut)
7. Neville Brothers: "Fire and Brimstone" (A&M LP cut)
8. Great White: "Once Bitten, Twice Shy" (Capitol single)
9. BusBoys: "Money Don't Make No Man" (Voss LP cut, '88)
10. Concrete Blonde: "God Is a Bullet" (upcoming I.R.S. emphasis track)

A&C: *KQLZ's initial programming approach would seem to be aimed at younger males, which is not a cash-heavy demographic. Is that a sector of the market you can base an advertising stance on?*

PATTIZ: I don't look at this as an AOR radio station that's just gonna attract men 18-24. I think what you're gonna see is a radio station that will be very broadly based. Whenever Shannon's put a radio station on the air, it's always had good, strong female appeal as well as male appeal, and I don't think anything's gonna be any different. He's doing something that's never been done before. He walked in here and put something brand-new out there that nobody expected, and now people are going, "Wow!" Tough job, to walk up to the plate when everybody's layin' for you, and when they're expecting the ultimate battle of morning show giants, to come out and build a radio station before he builds a morning show. Smart cookie.

A&C: *It's gonna be real interesting.*

PATTIZ: It'll be at least that. If it's just "interesting," I'll be pissed! [Laughs.]

MEMO TO SHANNON: If your approach is to provide a Top 40 alternative to the increasingly robotic programming of **KIIS-FM**—a worthy mission, indeed—it's obvious that you'll have to go deeper than the back page of *R&R* for the currents on your playlist. But you know that as well as anyone, and you seem prepared to take the plunge.

In order to truly revitalize hit radio, you and other ambitious programmers must start making *qualitative* decisions about the records you choose to air. That means going with adventurous singles over formulaic ones, taking early shots with outstanding new records rather than following the pack, and in some cases forcing the labels to turn quality LP cuts into singles.

In an age when big-budget radio has all but abdicated its responsibility to give the audience the best possible new music, listeners are finding other means to discover that music for themselves. Any programmer with a genuine commitment to create "free-form rock & roll hit radio for the '90s" is required to rekindle that spark between the broadcaster and the listener—a shared excitement at discovering and championing records and artists worth caring about. Until that reconnection is made, vibrant Top 40 radio will remain no more than a fond memory.

For obvious reasons, more than a few people around here would be utterly delighted to see you swing for the fences. Go get 'em, tiger.

SHORT STUFF: With the Bangles' "Eternal Flame" at the top of the charts, **Davitt Sigerson** becomes the third onetime rockcrit to produce or co-produce a #1 record. The first two were **Jon Landau** (Bruce Springsteen) and **Pet Shop Boy Neil Tennant**. Cheez, I sound like **Paul Grein!**... At first listen, **the Cult's** upcoming *Sonic Temple* seems to have the same sort of fierce authority as **GNR's** *Appetite for Destruction*. It's the sort of record that could unite the alternative and metal camps—and "Fire Woman" sounds like a natural for **KQLZ**. The same could be said for "Is This Love?," the debut single by **King Swamp**, Virgin's high-concept Britrock band..

Bud Scoppa

UNDER THE NEVILLE MOON: Talking With the Big Chiefs of New Orleans Music

BY LEE JESKE



An American Institution: Art, Aaron, Cyril and Charles

CHARLES, CYRIL & ART NEVILLE (Aaron's still *en route* from New Orleans) settle down in a New York hotel room to talk about *Yellow Moon*, an album that **A&M** is releasing with the hoopla of a Mardi Gras parade. The Nevilles are in New York for one day, to perform their new single, "Sister Rosa," on Letterman, and they're going to squeeze in a little bit of promotion during the morning and early afternoon.

The Neville Brothers have been there before: big records, big hoopla, big disappointments. The history of the band is well-known: various local and national recordings, singly and in different combinations, spanning virtually the entire history of rock & roll—from Art's band **the Hawketts'** "Mardi Gras Mambo" in 1955 to Aaron's national success with the stunning "Tell It Like It Is" in 1966 to the little-remembered family band **the Neville Sound** to Art's highly influential '70s funk unit, **the Meters** (Art, **Leo Nocentelli**, **George Porter** and **Ziggy Modeliste**), to the album that finally brought them all together in 1976 in support of their uncle George Landry (**Big Chief Jolley**) and his Mardi Gras Indian troupe, **the Wild Tchoupitoulas**.

They've been together ever since, building a devoted live audience, establishing themselves firmly as the first musical family of New Orleans; four brothers with deep roots in the many traditional New Orleans musics and diverse interests—from Aaron's devotion to doo-wop and ballads to Art's interest in funk to Cyril's ties to reggae and other third world rhythms to Charles' jazz-rock leanings. The only thing that has eluded them is record suc-

cess: An early Capitol record, *The Neville Brothers*, sank without a trace; *Fiyo on the Bayou*, recorded during their first go-round with A&M in 1981, was hailed as a classic and ignored at the racks; *Neville-ization (Black Top)*, an '82 live recording, caught some of their performance zest but floundered without major label support; *Live at Tipitina's Volume II (Spindletop)*, from the same sessions, was released without the Brothers' participation, souped up with crummy overdubs; and *Uptown*, an '87 **EMI** album, suffered from its attempt at commercializing the band's sound—aimed at radio's heart, it missed its target and was roundly hissed by the Nevilles fans. (**Rhino's** double compilation *Treacherous* has the cream of the Nevilles, together and separately, with the exception of the *Meters*).

So here they are again, with a new/old label, **A&M**, a new/new producer, **Daniel Lanois**, and a new grasp at the brass ring that—despite the fact they sell out medium-sized venues around the country at the drop of a hat—has been slippery to their grasp. In May, when the album hits it stride, an extra bit of muscle will be pumped in by a *Cinemax Sessions* featuring the Neville Brothers and a slew of their friends, family and admirers (including **Herbie Hancock**, **John Hiatt**, **Jimmy Buffett**, **Buckwheat Zydeco**, **the Dirty Dozen Brass Band**, **Bonnie Raitt** and **Ivan Neville**). De boys are once again ready to meet on de battlefield of the marketplace. They're ready to stomp some rump, but they're not filled with delusions.

"I LOOK AT IT each day as it comes," says Charles. "I don't feel like, 'Oh, OK, this is going to be it,' because I'm more of a realist. I feel like, 'Well, I'll see what happens when it happens.' And if it doesn't happen, it's not like it's alright, but it's not like it's really a devastating disappointment."

"Yeah," agrees Cyril. "As you can see, we're still playing the same kind of music as we were playing when we started. If it had been really that disappointing to us, we would have gone in a different direction, any number of scenarios could have been followed. But we're still together, we're still playing the same music we've always been playing. So I don't think nothing is too frustrating, because what we're doing is real, it's about something real and spiritual."

"The fact that we're related helps make the music strong," says Charles. "Our musical ability and inspiration stems from something we all share in common, so that makes it easier for the band. And the ability to link spiritually while we perform is easy. You know, you can feel about things and be affected by things inside yourself and have it affect just you. But with the music, somehow this feeling not only becomes our own personal private feeling, but we share it with each other and it becomes our collective feeling, and that gets shared with the audience. And the thing that we mostly express in the music is love. 'Cause we're brothers, and not only as members of the same family, but as people who have shared all kinds of common experiences. And the same way that we are

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Continued on page 24

From the Control Room: DANIEL LANOIS ON YELLOW MOON

Daniel Lanois might, at first blush, seem an odd choice to be the Neville Brothers' producer. A man who has worked with U2 and Peter Gabriel, two acts not particularly known for their rootsiness and funkiness, Lanois is a producer who produces—a man with a sound and a style and a concept. Cash Box reached him at the New Orleans studio where *Yellow Moon* was recorded. (He set up his "studio in road cases" in a vacant New Orleans apartment building.) Lanois' next projects include his own debut solo album, due from Warner Bros. in the summer (visitors to this year's New Orleans Jazz & Heritage Festival will be able to hear a preview, when he does his first performance as a "featured artist"), and production of the next Bob Dylan album. Here Lanois tells Lee Jeske how the co-producer of *The Joshua Tree* found himself under the *Yellow Moon* of the first musical family of New Orleans.

CASH BOX: Tell me how you came to produce the Neville Brothers.

DANIEL LANOIS: I heard them in New York. I was just there as a listener, but as things went I stumbled into the dressing room and got talking to them and it occurred to me that there was something there that I could learn. There was an education there available to me. And as one who craves knowledge, I thought, 'Yeah, I think I might jump into this one.'

CB: How long ago was that?

LANOIS: I guess it's a year and three months ago.

CB: Before they signed to A&M?

LANOIS: I think they were in the process of being signed.

CB: How did you approach the project?

LANOIS: I was determined to find out everything. To find out about their past—as you can imagine, there's a very rich heritage there of music; they're a musical family and there was music before them, through their relatives. I was determined to find out as much as I could about all of it—what they had done in the past, what they had done in the more recent past, and what they were hoping to do.

The Wild Tchoupitoulas record on Island is a great record, and I thought, if we could do just as well as that in another form, in '89, we're going to have good music. So for a while I was chasing, perhaps, the wrong thing, looking for a traditional force when, in fact, they've done that, and they're not really looking to repeat that chapter of their lives. So I just went with what excited them as a group the most. Cyril has quite a political side to him, and that's what you're hearing on those tracks—that's a force that is there with Cyril and it was just a matter of tapping into it and bringing it to fruit.

CB: How do you deal with four brothers who not only have such distinctive musical personalities, but seem pretty different personally as well?

LANOIS: I think it's like the position of referee, someone who understands, and is interested in, balance, having made a few records along the way. Someone who could say to them: "You don't want this and you don't want that, but you do want this." We just tried to avoid middle ground by just exercising bolder strokes wherever we could. But, you know, the opinions did not vary that much—it wasn't as if one brother wanted to make a doo-wop record while another wanted to make a protest record. I think when it comes to quality, the choice is pretty much unanimous with the brothers. The opinions may have swung 20% here or there, but it was pretty much unanimous as a focus and a core.

CB: Was it a matter of sorting through available material? Is any of the album stuff that you brought to the sessions?

LANOIS: This record is about half original material, half cover songs. Some discoveries were made along the way. It was Aaron Neville's suggestion to do "The Ballad of Hollis Brown." He actually didn't suggest that we do it, he just said, 'I've always loved that song and have always wanted to do it.' And, in the studio one night, I just said, 'Let's lay down a version.' And it's very strong. That came from Aaron, as a man who understands the power of a strong lyric. And then the same with "With God on Our Side." Again, Aaron said that was always one of his favorite songs of Bob Dylan's.

CB: People are going to notice that not only are these two Dylan covers, but they are both from one album—*The Times They Are A-Changin'*—indeed, they follow each other on that album, songs two and three.

LANOIS: It doesn't bother me. If it means good quality, I don't have a problem with it.

CB: There's an extra verse to "With God on Our Side," about the Vietnam War. I heard Dylan sing that verse with the song last year, but apparently Aaron wrote the verse.

LANOIS: He did, yeah. When Dylan was performing in town here he stopped by and we played him what we had done: Aaron's version with the addition of this new verse. He said that he liked the verse and was thrilled by the version, he thought it was one of the best renditions of

his work ever. He liked the verse and then did it himself a few times following.

CB: What about the production techniques here and the use of the synthesizer washes in place, at times, of the Neville Brothers band. The band is not particularly prominent here.

LANOIS: We were really just looking for textural support from synthesizers rather than a blatant presence. So on the softer numbers they're really just providing atmosphere; we just found some sounds that we thought went real well and we went with them. But on "A Change Is Gonna Come," in fact, a lot of that is organ. It sort of sounds like synthesizer, but it's a Hammond B-3 with a bit of treatment on it. Brian Eno did some playing; he was passing through town and he sat in for five days and played on about five cuts. It was a great inspiration for Art, 'cause Art has been a fan of Brian's for a long time.

CB: The one criticism that crops up about the album is that it's not as funky as some Neville Brothers fans might have expected, certainly next to *The Wild Tchoupitoulas* and *Fiyo* on the Bayou. And Willie Green, the Neville's great drummer, seems to have a downplayed role here.

LANOIS: I think that's a fair assessment. You see, the funk thing comes in two packages. At its best, it's wonderful, it's danceable, it's inspirational, and it makes you move. At its worst, it's a cliché. Now, I've lived with the Neville Brothers for a year, and I've heard them do the beat, the funk, at its best, and I've also heard mistakes. I've also heard mistakes on a few of their past records, and I was

determined to avoid the mistakes, even at the expense of rhythmic pulse. Some of the versions of these songs, earlier forms of them, were not acceptable. But they were funky. They were very funky. So funky that you would want to flush them down the toilet.

Now, as a person who is responsible for quality and convincing music, I will quite happily include or exclude whatever is necessary to make something touch me, reach me, and reach listeners. If it means saying, "Fuck the funk," I will fuck it. And if it means opening my arms to funk, I will also do it. But it's my license and I did exercise it on this record.

CB: With the Brothers, no doubt, in accord with this.

LANOIS: Yes, and they've learned a lot from this. They've learned about truth and quality and convincing music. And how to avoid hurdles of clichés. Now perhaps on the next record, having learned this and having had this education, they will be able to make a more rhythmic record and still have something to say with it. So I hope that tells you something about funk.

CB: You must have thought about the fact that the old-line Nevilles fans were going to be missing that.

LANOIS: I did think about it, but to be honest with you, listen to *Fiyo on the Bayou*. Listen to it out of the context of a throbbing nightclub. Put it on and you tell me that is a classic piece of work, and I will tell you that it's half a classic piece of work and it is filled with clichéd riffs that I wouldn't include on a record in a thousand years. But what's great about *Fiyo on the Bayou* is when you are at Tipitina's, half-drunk and oblivious to mistakes. But listen to it with a critical ear, and there are problems with it. Now you have to understand that this band has had some direction problems in the past, and this is like an opportunity for them to understand a couple of things about quality.

I mean, the Willie Green thing, I would have to agree with you. I am one of Willie's biggest fans, but if you line these people up in a room and the track is not working, you've got to make a change. And half of that record was recorded right in the control room—"the Swamp" as we called it—where Willie wasn't even on a kit, he was beating hand drums. And, at the time, that reached me, that touched me, better than enthusiasm on a drum kit, which works when it works and when it doesn't, let's find something else.

I wish we could have done another Wild Tchoupitoulas album, but the Nevilles are no longer still in that world. So my only comeback to this is, we did the very best that we could.



From the Board Room: WHY THE NEVILLES ARE BACK WITH A&M

*The Neville Brothers, in their spotty recording history, have landed at A&M twice. The first time, in 1981, they left their best studio album to date, *Fiyo on the Bayou*. Now they shine in with *Yellow Moon*. Patrick Clifford, the guy who signed them, and Al Cafaro, the guy who's going to promote them, told Lee Jeske the hows, whys and wherefores. These are edited versions of their comments:*

PATRICK CLIFFORD, DIRECTOR OF A&R: Prior to being at A&M, I had worked at Epic Records. I tried to sign the Nevilles there, but due to a bureaucratic logjam it never got done, I tried to sign them as well as Ivan. When I first came to A&M I signed a band called the Innocence Mission, and I took Daniel Lanois to see them in Philadelphia. And on the way back I started talking about the Nevilles—I'm just a fanatic Neville fan from years gone by. I told Daniel about them and Daniel consequently got very interested in them.

Last year I went down to New Orleans for Mardi Gras and they were close to signing a deal with Chris Blackwell and Island Records, from what I understand. I saw them play and I looked at myself in the mirror at the bar and said, "I have to do this. I have to sign the Neville Brothers, for church and for state. This is an American institution and the word needs to be spread." So at that point I called up the guy I work for, Steve Ralbovsky, the senior vice president of A&R here, and said, "Hey, man, I want to sign the Nevilles." And he said, "Well, you know they've been here before, they made a great record for us, *Fiyo on the Bayou*, but there's four different lead singers, they don't get played at black radio, no one plays them at AOR radio...." And I said, "I don't care, I've got to make a record with these guys."

We sort of traded phone calls for a couple of days and he realized that my commitment was completely unparalleled and said, "Buddy, I've got to turn you loose—go make a Neville Brothers record." We incorporated Daniel Lanois into the recording in the process.

When I spent some time with them in New Orleans during that Mardi Gras I felt like the four brothers' relationship had really jelled to the point where they really knew what they wanted to accomplish on the next recording, which I don't think was the case when they did *Uptown* for EMI. They learned something from that experience. Someone once told me, "You don't transplant a palm tree." You don't take the Neville Brothers and try to turn them into some fluffed-up, cotton candy R&B-type act. The message of this was to realize the different references and the different influences that they take in making their own sound, which, at times, is Mardi Gras music or voodoo music, and capitalize on those strengths. I thought we would be able to do that, being that the Nevilles wanted to do that and needed to do that, and being that we had Daniel Lanois as the translator of that particular crusade. Playing off of their strength with the right interpreter.

When people heard Lanois was going to produce the record, it was like either, "Hmmm, that's an interesting idea," or, "Yeah, that's a great idea." And it turned out to be a magnificently good idea. Daniel has, for the most part, moved to New Orleans—we recorded this record in a studio that he literally built in an apartment building on St. Charles Avenue, with the streetcars rolling up and down outside and, literally, in walking distance from Valence St., where all the Neville Brothers live. Within a month's time he took a barren apartment building and turned it into a recording studio out of the bayou—there was gris-gris and Irish moss and woodcarvings and stuffed bobcats and gator heads and tie-dye all over the place. They built a dining area where they would all dine together every evening. It was very spiritual. You can consider Daniel Lanois a Neville Brother. There is an incredible kinship.

Here you have a band that almost everybody would put on their top 10 favorite bands list. So I just feel like the time has just come. There's one thing you can never underestimate in the music business, and that's timing. I feel like the Neville Brothers timing has come. If my career ended today, and I never made another record, I have this one, and I can take a DAT copy and, when I die, I would try to get into heaven using this as a bartering tool.

But I'm not through: I would like to make an Aaron Neville solo album—the guy could sing the phone book for all I care—and I would also like somewhere down the line to make a gospel album with Aaron Neville as well.

AL CAFARO, VICE PRESIDENT OF PROMOTION: The Neville Brothers are back at A&M really because Patrick Clifford really believed very, very passionately that the definitive Nevilles record had not been made, that he wanted to make it, and that A&M was the place to make it.

Unlike some bands that have been, at some point in their career, the next big thing, or the thing that should have happened, the Neville Brothers have really never had the pressure along the way of great expectations in terms of hit records. So you don't have any built up residual disappointment on the behalf of radio people, that they expended a lot of energy in a band that somehow didn't come home.

Sure, we looked long and hard about picking up a band that we had made a record with in the past, *Fiyo on the Bayou*, but when you do resign a band, I think that there's an implied commitment that you're making. Plus the fact that the band has been able to continually wow people in a live context—there are many more people in 1989 who have had the opportunity to see and hear the band than there were the last time out, in '81. So I think things have come full circle.

We're going to try to not miss any opportunity here. The live aspect is very key, because it's really the band's strength and it's in that context that you see how deep they are in terms of their ability to play, their ability to communicate, their musical roots, their passion. So that's going to be a very big part of it—getting them out there and taking advantage of their shows. Morty Wiggins, of Bill Graham Management, is putting together, hopefully, a package that will facilitate that. So we're going to really utilize their live base.

We're also going to go back to where we feel they have a natural constituency: at colleges. Not that they've been a big college act, but they've done a lot of playing and touring and they have a reasonably strong cult appeal at the college level. We're going to really try and take advantage of those people who are in the know at college and get them to hopefully do some of the work for us, in terms of word-of-mouth and peer pressure.

We're going to go to the upper demo—people in their mid-30s who have had some experience with the band over the last 10 years—we're going to try to find them at album radio. We're also going to try to find them at NAC with a possible release at that format. So we're trying to cover every possible base you can say the band has. And in addition to that,

we're going to try to create new bases at urban radio, where they've never had any success. We're going to black radio with this—we did a remix of "Sister Rosa" with the guys who work with Public Enemy, and it's a real hot, immediate mix that we think is going to have some success; there's also a Jonathan Demme-directed video of "Sister Rosa." And we're going to try to take it to the CHR marketplace and try to have it compete at the stations that can play this kind of sound. More the major market hot stations than the secondary and tertiary markets. And we're just going to see if something clicks.

We're taking the approach that there's a Neville Nation, that there's something meaningful here that goes beyond just a good groove. You can look at the songs—"Sister Rosa," "My Blood," the Dylan covers, the Sam Cooke cover—I think the whole album speaks to an involvement that we can really utilize. Even the package that Jeff Gold, our head of creative services, managed to put together—I think it all speaks to sort of a higher calling. We're going to try to utilize that higher calling; the fact that this is immediate, listenable music but with something that can hopefully move people.

Everybody got really excited here after they saw what the band was able to do for us at the Gavin Convention, where they played for programmers, and at NARM, where they played for retailers. They really drilled it. They did their thing. When a band can do that, and do it in the context of two major conventions where you're speaking to people who are going to have to be instrumental in the success of the album, I think you just have to feel excited about it.



"I saw them play and said, 'I have to do this. I have to sign the Neville Brothers, for church and for state.

This is an American institution and the word needs to be spread."

—Patrick Clifford

FEW OF US who've followed R.E.M. since the *Chronic Town* E.P. will relish the thought of the band performing in hockey arenas. The very premise of this band's "success" has been their exclusion from the mainstream, their willingness to form a coalition with dispossessed kids in college towns and alternative venues from coast to coast. The special sense of community that R.E.M. creates has a foundation in secrecy and privacy, a matter-of-fact moral superiority that manifests itself behind the closed doors of the dorm room and the dive. Yet the band has been so effective in forging that sense of community—and in making such lovely music along the way—that mercantile realities were bound to intrude. Warner Bros. threw \$10 million at the band to get them to jump from their quasi-independent label to the biggest entertainment conglomerate in the world; now they've got a top 10 album, a string of hit singles and a legion of new fans who think Athens is somewhere in Greece.

To the band's immense credit, the *Green* tour confronts the dilemma of arena-rock success with good humor and no small amount of irony. Before the band came onstage at the Forum in Los Angeles last week, they defused a lot of criticism by flashing a series of are-you-ready-to-rock stoopidities on the video screen behind the stage, a string of clichés made transparently ridiculous by the utter lack of sound and the fill-in-the-blank format of the exhortations. When the band finally appeared, it was on an elegantly uncluttered stage that simultaneously suggested intimacy and served as an effective proscenium for Michael Stipe's newfound theatricality.

Stipe is evidently more comfortable with his role as front-man, and those mannerisms that once seemed precious and eccentric now have a resonance that reaches all the way to the back row. It's quite a trick to communicate a sense of your

TO R.E.M., WITH LOVE

BY JOE WILLIAMS



subjectivity, your inwardness, to such a large audience in such a public place. Stipe does it with a kabuki flair, his eyes focused on infinity, his skinny athleticism on display as he climbs a chair to sing a *cappella* or crouches on the monitors or hugs the mike stand to his chest like a dying dance partner. He's aware of his attractiveness and still indulges in the strip-tease preening that marred the last tour (where it was obvious that the layered-clothing bit was borrowed from his pal Mimi Goese of Hugo Largo); but the artfulness of his presentation is undeniable. And of course, he's still got one of the prettiest voices in the history of rock & roll.

In relation to Stipe, the other members of the band (including an imported Peter Holsapple of the dBs on guitar and keyboard) are almost invisible. No rock star posturing for Peter Buck, just an endless array of those chimy riffs that have changed pop music in the '80s more than the work of any other musician. The sheer musicality of the show is enhanced by an impeccable sound system, while the thematic concerns of the material are reinforced by the imaginative lighting and those dreamy, underrated

8-millimeter films that Stipe has been making for several years now.

More than anything else, it is the song selection that gives this tour such power. True to the name and spirit of the new album, the *Green* tour is a generous helping of the most political songs that the band can offer. Taken as a whole, these tunes are an unmistakable call to arms: "Stand," "Get Up," "I Believe," "The Finest Worksong," "World Leader Pretend," a delirious rendition of "It's The End of the World As We Know It." Although couched in a fuzzy, metaphorical parlance, these songs are all about movement, position, deliberation, taking responsibility for creating the world in your own image. Stipe makes it clear for us by announcing several times, "This is a song of great inspiration and personal motivation, written especially for you." Political action is seen as a spiritual discipline, the conjunction of hard work and hard thought. (It's no accident that Stipe uses so many images of American industry in his films, towering mills and dams and railroads, suggestive of Soviet socialist realism, the mobilization of labor.)

While part of me hungers for a clear statement of purpose, a lyric that's not in code, a naming of names and a pointing of fingers, there's an absolute integrity to R.E.M.'s approach. By restricting the message to these dreamy, open-ended songs, they resist the temptation to preach, to establish themselves as surrogates for our own struggle. They are, in fact, refusing the power that the arena offers them, giving it back to the audience. Songs like "You Are Everything" and "World Leader Pretend" make this emphasis on individual empowerment as clear as possible, and it's a message that is reiterated silently on the video screen when the band leaves after the third encore: "Change begins with the individual." No, it's not the revolutionary fervor of punk; it's the evolutionary progress of the punk generation as it moves into a position of influence. It's intelligence at work.

Like a lot of ancient new-wavers, I resent when the bands I love move into the mainstream, when people whose politics and clothes I despise start claiming a piece of the thing that once kept us safely separated. R.E.M. is huge now, and they're going to stay that way. But unlike a lot of bands, they've sacrificed very little of what made them so important in the first place. I cannot penalize the band for succeeding so well on their own terms. They remain the best and most important band in America. A few years ago I threatened to print some silly photos of the teenage Michael Stipe in my Midwestern fanzine unless he granted us an interview. Now I owe him an apology. I no longer want to tear him down for being successful, for having such a beautiful voice, for eliciting sighs from half the girls and boys I know. Now I want to thank him, for reminding me what's possible.

GUADALCANAL DIARY: AURAL EXCITEMENT

BY TOM DE SAVIA

WITH THE RELEASE of Guadalcanal Diary's fourth LP, *Flip-Flop*, the band has solidified its rep as one of the most respected mainstays in the ever-changing world of alternative pop music. In talking to the band's Murray Attaway and John Poe, it becomes obvious that they are aware—and in control—of every aspect of their career. Guadalcanal Diary are one of those rare bands whose music has become acceptable at a commercial level not because they have compromised their sound to reach an audience, but because an audience has come to them.

"People get tired of being force-fed aural chewing gum," states Poe, referring to the state of contemporary top 40 radio and emphasizing his belief in the intelligence of the average consumer. "The American car companies built these awful cars for so long that people just stopped buying them, and I think the same holds true for pop music."

Attaway concurs. "There are too many people in the entertainment business that have been living by the old saying, 'No one ever went broke underestimating the intelligence of the American public.' Fortunately, that's being proven wrong."

The band recognizes that when something left of center eventually edges its way into mainstream America, it usually creates a major shake-up. Take for example the success stories of both Suzanne Vega and Tracy Chapman—two artists who benefited by simply being given the opportunity to expose their music to an unknowing audience. Even Paul Simon, who many had classified as strictly an MOR performer, enjoyed great success with his experiments in African music.



"There's no real 'marketing strategy' you can use on a band like us," Attaway explains. "People just have to be able to hear the songs and decide if they like our music or not. Good music can go a real long way on its own—people just have to hear it."

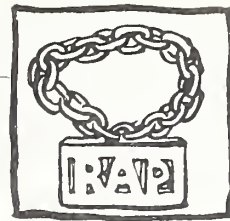
Guadalcanal Diary was formed in the musical hotbed of Athens, Ga., in 1981. *Watusi Rodeo*, the band's debut EP, was issued on the indie E.O.D. Records label in 1983. In 1984, the band's first full-length, *Walking in the Shadow of the Big Man*, was picked up by Elektra from DB records; subsequently, the band was signed to a long-term recording contract with the label. *Walking...* was followed in 1986 by *Jamboree*, then 1987's *2 x 4*. Over the years, Guadalcanal Diary's now-trademark fusion of sophisticated pop, garage band energy and intelligent, spiritual lyrics has continued to endear them to critics and fans alike.

Flip-Flop was produced by Don Dixon, as was *Walking...* and *2 x 4*. Their relationship is a strong one. "His goal is to make the best record possible, not just to manufacture hit singles," Attaway enthuses. "Everybody should make a record with Don Dixon."

Along with Dixon, the band credits their label, Elektra, for being supportive of the music and imposing little pressure for unnatural change. "As much conflict as we're famous for stirring up sometimes, we really have to admit that Elektra have been real, real good to us. They've let us do just about anything we wanted to do. It didn't always sell records, but at least we weren't ashamed of it." ○

BEATS AND HYPE

CASH BOX
MICRO
CHART



RAP
LPs

Total Weeks ▼
Last Week ▼

| | | | | |
|----|--|------------------------------------|-------|---|
| 1 | LOC-ED AFTER DARK (Delicious Vinyl/Island DV3000) | Tone Loc | 1 | 3 |
| 2 | STRAIGHT OUTTA COMPTON (Priority/Ruthless 57102) | N.W.A. | 4 | 3 |
| 3 | EAZY DUZ IT (Priority 57100) | Eazy-E | 2 | 9 |
| 4 | TEENAGE LOVE (Def Jam/Columbia 38-08105) | Slick Rick | 3 | 9 |
| 5 | TOO SHORT (Jive/RCA 1149-1-J) | Too Short | 6 | 7 |
| 6 | IT TAKES TWO (Profile 1267) | Rob Base & D.J. E-Z Rock | 5 | 9 |
| 7 | LET'S GET IT STARTED (Capitol 90924) | M.C. Hammer | 7 | 9 |
| 8 | 2 HYPE (Select 21628) | Kid N' Play | 8 | 9 |
| 9 | SWASS (Nasty Mix 70123) | Sir Mix-a-Lot | 9 | 9 |
| 10 | IT TAKES A NATION OF MILLIONS TO HOLD US BACK (Def Jam/CBS FC 44303) | Public Enemy | 11 | 9 |
| 11 | WHAT TIME IS IT (Gucci/Hot Productions 3309) | Gucci Crew II | 13 | 9 |
| 12 | K9-POSSE (Arista AL-8569) | K9-Posse | 14 | 5 |
| 13 | POWER (Sire 25765) | Ice-T | 10 | 9 |
| 14 | ACT A FOOL (Capitol C1-90544) | King Tee | 12 | 9 |
| 15 | 3 FEET HIGH AND RISING (Tommy Boy 1019) | De La Soul | 23 | 2 |
| 16 | MOVE SOMETHIN' (Luke Skywalker 101) | 2 Live Crew | 16 | 9 |
| 17 | A SALT WITH A DEADLY PEPA (Next Plateau PL 1011) | Salt-N-Pepa | 15 | 9 |
| 18 | ME & JOE (Egptian Empire DMSR-00777) | Rodney-O & Joe Cooley | 17 | 9 |
| 19 | WHERE'S THE PARTY AT (Sleeping Bag 42106) | Cash Money & Marvelous | 21 | 3 |
| 20 | HE'S THE D.J., I'M THE RAPPER (Jive/RCA 1091) | D.J. Jazzy Jeff & The Fresh Prince | 18 | 9 |
| 21 | IT'S TEE TIME (Profile 1269) | Sweet Tee | 20 | 9 |
| 22 | GRAB IT! (Atlantic 81925) | L'Trimm | 19 | 9 |
| 23 | SUPERSONIC-THE ALBUM (Ruthless/Atlantic 90959) | J.J.Fad | 22 | 9 |
| 24 | RESPECT (Luke Skywalker 103) | Anquette | 25 | 9 |
| 25 | STRICTLY BUSINESS (Fresh/Sleeping Bag LPRE 80062) | E.P.M.D. | 24 | 9 |
| 26 | COOLIN' IN CALI (Geffen/Warner Bros. 24209) | The 7A3 | 26 | 9 |
| 27 | UNITY (Elektra 60802) | Shinehead | 27 | 9 |
| 28 | ROCK THE HOUSE (Jive/RCA 1026-1) | D.J. Jazzy Jeff & The Fresh Prince | 28 | 9 |
| 29 | SO DEF SO FRESH SO STUPID (Gucci/Hot Productions) | Gucci Crew II | 29 | 9 |
| 30 | THE REAL ROXANNE (Select 21627) | The Real Roxanne | 30 | 9 |
| 31 | COMIN' THROUGH (Sire 257741) | Rhyme Syndicate | 31 | 9 |
| 32 | COMIN' THRU LIKE WARRIORS (Luke Skywalker XR 106) | MC Twist | DEBUT | |
| 33 | LONG LIVE THE KANE (Cold Chillin'/Warner Bros 25731) | Big Daddy Kane | 32 | 9 |
| 34 | FOLLOW THE LEADER (Uni/MCA 3) | Eric B. & Rakim | 33 | 9 |
| 35 | "BOY GENIUS FEATURING A NEW BEGINNING" (Atlantic) | Kwamé | DEBUT | |
| 36 | N.W.A. (Macoia 1057) | N.W.A. And The Posse | 34 | 9 |
| 37 | COMIN' CORRECT IN '88 (Luke Skywalker 1005) | M.C. Shy D | 35 | 9 |
| 38 | IN FULL GEAR (Tommy Boy 1017) | Stetsasonic | 36 | 9 |
| 39 | TOUGHER THAN LEATHER (Profile 1265) | Run D.M.C. | 37 | 9 |
| 40 | THE WORLD'S GREATEST ENTERTAINER (Reality/Danya/Fantasy 9658) | Doug E. Fresh & The Get Fresh Crew | 38 | 9 |

STARTING WITH THIS ISSUE, it will be my pleasure to bring to you my thoughts and opinions on the world of hip-hop. Duff Marlowe will continue to be an integral part of this page, as his knowledge is indispensable. He will be dropping science in the form of reviews and features in the future, sharing responsibility for spreading the word on the cutting edge of this music.

Hip-hop has unquestionably been the most exciting form of music of the '80s. Its relative newness means that there are no firm rules, and whenever it is in danger of becoming boring, a record will come from left field to challenge all that has come before it. While rock & roll hasn't seen an upheaval since the Clash and Pistols emerged 12 years ago, hip-hop has gone through many phases and realignments since **Kool Herc** and **Grandmaster Flash** were stirring up New York as **Strummer** and **Lydon** tore up London. I am extremely lucky to have grown up with punk rock and hip-hop—two of the most energy-driven genres in the history of music—though it is hip-hop that consumes my passion now. This is largely because punk rock painted itself into a corner while hip-hop has continued to reinvent itself, retaining its vitality and excitement.

Another thing that makes hip-hop so special is that it is such a colorblind form of popular music, at least when it comes to wax. Much has been made of the fact that **Living Colour** are black men playing rock & roll, supposedly the domain of white bands (**Chuck Berry** and **Little Richard** don't count!), but absolutely nobody flinched when bottle-glassed nerd **Trevor Horn** took over with **Art of Noise's** epic "Beatbox," or cared that the man who invented the massive Def Jam beats was a Jew from Long Island. As long as you come up with the goods, you are straight with the hip-hop community.

Though hip-hop has been around for over a decade, it has just been accepted by the music industry at large in the past year. I'm sure there are a number of reasons for this, but I'm sure the strongest of these is the almighty dollar. The industry saw the success of the **Sugarhill Gang's** "Rapper's Delight" and **Afrika Bambaataa's** "Planet Rock" as flukes, and indeed neither group followed them up with strong-selling LP's. But when **Run-DMC** and the **Beastie Boys** started clockin' multi-platinum numbers on the LP charts, everybody wanted in. For a while, any kid with a mike was getting a wad waved in front of them, an action that could cause a strong anti-hip-hop backlash when those signings of lesser talent put out stiff and the bandwagon jumpers get their just financial rewards.

As we speak, however, hip-hop is consolidating its power in the industry. The whole country is now responding to it, and the strong geographical boundaries that used to mark its strongholds are rapidly disintegrating. In addition, what once was a 12"-driven market is rapidly becoming an album market, increasing profits and giving it respectability among the money-men who run this game. Last week **M.C. Hammer** was sitting pretty atop the R&B charts, while **Tone-Loc** ruled the pop charts and **De La Soul** stared at you from the cover of this staid magazine. And some suckers still think it's a fad.

Jazzy V.



PUBLIC ENEMY

HIP-HOP PICKS

VARIOUS ARTISTS: *Def Jam Classics Vol. 1* (Def Jam/CBS 45035)

The coolest label of the '80s takes time out to reflect on its monumental achievements of the last five years and prepare for the future. This compilation spans from their pre-CBS days (label co-founder **Russell Simmons'** hilarious run-for-the-cash epic "Cold Chillin' on the Spot") to the future (**Pappa Ron Love's** charming cover of the **O'Kaysions's** "I'm a Girl Watcher"), with many of the reasons this label is so special sandwiched in between. The **Beasties**, **L.L.**, and **Public Enemy**—the cornerstones of the label—each check in with two cuts (the non-LP versions of "Son of Public Enemy" and "Rock the Bells" are included for those who missed them the first time—don't make the same mistake twice!), with **Davy D.**, **Slick Rick**, the **Original Concept**, and the **Black Flames** rounding out the batting order. With a new LP due from L.L. soon, the perpetual dominance of P.E. showing no signs of abating and **Alyson Williams'** debut LP showing so much promise, volume 2 should not take another five years to surface.

J.V.

SLICK RICK: "Children's Story" (Def Jam/Columbia)

After the innocuous debut single release "Teenage Love," Rick drops the bomb with this chilling tale of an inner-city kid on the path to self-destruction. Simmering at a slow boil, the downtempo shuffle beat and minor-key piano riffs provide an erie backdrop for Rick's smooth rhyming.

PUBLIC ENEMY: "Black Steel In The Hour Of Chaos" (Def Jam/Columbia)

PE kicks out the sixth cut from their *It Takes A Nation of Millions..* album. The story line takes an allegorical slant as Chuck D finds himself behind prison walls in contemporary American society. Slow and low, the song is more a social statement than a dance cut.

A.O.K.: "Shack It Up" (Profile)

Here's the beginning of a fresh new wave of artists from the Profile label. A.O.K. mixes a soul-style bass line with go-go flavored cowbells and percussion while rhyming with a subdued finesse.

CASH MONEY & MARVELOUS: "Where's the Party At?" (Sleeping Bag)

This crew from Philly is sometimes compared with Jazzy Jeff & The Fresh Prince, fronting a similarly humorous approach on cuts like "Find an Ugly Woman," some advice for the foxy lady blues, and "Is It Real?," which deals with the hairy subject of extensions. On the serious tip, try "A Real Mutha For You" and "The Mighty Hard Rocker." Co-produced and mixed by Schoolly D's main man, Joe "The Butcher" Nicolò.

Duff Marlowe

SHOCK OF THE NEW

THE MANY USES OF QUIET: Last week we discussed the strategic importance of noise and irritation in the world of alternative music. Much of what the general public thinks about this kind of music derives from the loud and snarling heritage of punk, but an equally subversive component of the alternative sound is silence. Silence, withdrawal and miniaturism are the flipside of revolutionary aggression, but not necessarily unrelated to it. As **Exene Cervenka** of **X** once said, "When everyone in a room is screaming, the best way to get their attention is to whisper." (It's certainly worked for the **Cowboy Junkies**, who whisper so softly it must mean something.)

The marriage of punk and acoustic sensibilities is a fairly recent thing, but today there is a thriving wing of the counterculture that delivers its message in various shades of quietude. The unadorned guitar-and-voice thing may never play well on the radio, but it's a potent response to the overkill that is epidemic in everything from dance pop to heavy metal. Since metal has usurped the energy of punk without maintaining the intelligence, many of those with a political or psychological message have started to distance themselves from the sexism and stupidity that often rides on the shoulders of loudness. Some, like the **Cocteau Twins**, have opted for a pseudo-New Age placidity, all dreamy textures and liquid production; but for a certain type of restless individual with a craving for sincerity, it's the acoustic guitar sound that cuts through the bullshit to get at what really counts—the lyrics.

Tracy Chapman is such an obvious example that we won't even deal with her here. But consider **Michelle Shocked**, as openly left-wing as any artist you'll find in your neighborhood record store, who's spreading her message of class struggle in a backwater blues style that the unsuspecting might find very pleasant. **Bob Mould**, the man who made **Husker Du** the most ferocious, uncompromising guitar band of its time, has a new solo album that's about three-quarters acoustic. **Roger Manning** and **Kirk Kelly** are subway troubadours from New York City who actively sought an affiliation with SST rather than a mainstream or folk label that would paint them as the heirs to Dylan; now they get sent to radio stations in the same promo pack as **Bad Brains** and **Firehose**.

Duos are back, too: From the spirit of **Timbuk 3**, with its guitar and beat-box, has sprung the incredible guitar-and-drum sounds of **House of Freaks**, the guitar-accordion-beatbox-and-wisecracks of **They Might Be Giants**, and the twin-guitar of **Big Bam Boo** (who use a backing band on their debut album, but who wowed us in the *Cash Box* offices recently with nothing but a couple of six-strings, a cassette deck and their swell harmonies.). **The Indigo Girls** are a duo with the R.E.M. stamp of approval (an honor previously bestowed on the guitar-less **Hugo Largo**). **Green on Red** is a duo now, bluesier, drunker and better than ever. **Graham Parker** has a live album done *solo*. And what about this **Billy Bragg** guy?

An acoustic-electric guitar mix is now almost mandatory on any high-minded college radio album. Cellos are bursting out all over. Tambourines are back. Bongos. Girls with madrigal voices. (If you haven't heard the **Walkabouts** yet, their second album, *Cataract*, will have you planting turnips and fighting for social justice when it's released next week on Sub-Pop.)

Whether it's whispered subversion, misplaced nostalgia or fear of participating too loudly in a world we can't hope to understand anymore, the lure of quietness is greater than ever. It's peer-to-peer communication, the same thing that the punks were fighting for, and the flower children before them, and the beatniks before them. It's an assertion of naked, individual worth. It's a prayer.

ALTERNATIVES



HOUSE OF FREAKS: *Tanitilla* (Rhino, R1-70846)

The technical marvel of this band, the novelty of two guys making so much joyful noise without the aid of computers, often supercedes any mention of the music itself. Still, it is remarkable—guitarist Bryan Harvey and drummer Johnny Hott have a big "rock" sound with tempos and textures and second-hand twang to spare. The real secret is the songwriting; these are simply great tunes, full of driven hooks and soaring harmonics and fueled by keenly intelligent, allusive lyrics. Harvey and Hott are from Richmond, Va.,

and there's a kind of rural, God-conscious aesthetic at work here, a bit of Flannery O'Connor by way of Woody Guthrie. With song titles like "White Folk's Blood," "King of Kings," "Kill the Mockingbird" and "Family Tree," you don't figure it's a dance band; yet they are an exuberant and strangely moving band. (The raging "I Want Answers" could be the angriest song that R.E.M. has never done.) This record is fuller and more musical than their debut and should propel House of Freaks into the first rank of American bands. Yeah, it's that good.

GREEN ON RED: *Here Come the Snakes* (Restless, 72351-1)

Green on Red is now Dan Stuart and Chuck Prophet. The band, through its shaky history, has always been Stuart's vehicle, even back when Chris Cacavas was laying down those incredible keyboard riffs on the *Gravity*

CASH BOX MICRO CHART



ALTERNATIVE MUSIC

| | | Total Weeks ▼ | Last Week ▼ |
|----|--|-------------------------------|-------------|
| 1 | THE RAW & THE COOKED (I.R.S. 6273) | Fine Young Cannibals | 3 4 |
| 2 | SPIKE (Warner Bros. 25848) | Elvis Costello | 1 6 |
| 3 | DON'T TELL A SOUL (Sire/Reprise 9 25831-1) | Replacements | 2 7 |
| 4 | THE TRINITY SESSION (RCA 8568-1-R) | Cowboy Junkies | 4 11 |
| 5 | ORANGES & LEMONS (Geffen GHS 24218) | XTC | 9 3 |
| 6 | NEW YORK (Sire 25829) | Lou Reed | 5 10 |
| 7 | GREEN (Warner Bros. 25795) | R.E.M. | 7 11 |
| 8 | TECHNIQUE (Qwest/Warner Bros. 9 25845-1) | New Order | 6 8 |
| 9 | SHOOTING RUBBER BANDS AT THE STARS (Geffen GHS 24192) | Edie Brickell & New Bohemians | 8 11 |
| 10 | QUEEN ELVIS (A&M SP 5241) | Robyn Hitchcock | 17 3 |
| 11 | 3 (Slash/Warner Bros. 25819) | Violent Femmes | 10 10 |
| 12 | EVERYTHING (Columbia OC 44056) | The Bangles | 12 11 |
| 13 | FISHERMAN'S BLUES (Chrysalis 41589) | The Waterboys | 11 11 |
| 14 | ANSWERS TO NOTHING (Chrysalis FV41649) | Midge Ure | 14 8 |
| 15 | LINCOLN (Bar None/Restless 72600) | They Might Be Giants | 15 11 |
| 16 | RATTLE AND HUM (Island 9 1003) | U2 | 13 11 |
| 17 | NOTHING'S SHOCKING (Warner Bros. 25727) | Jane's Addiction | 16 11 |
| 18 | THE WHITEY ALBUM (Enigma/Blast First 7 75402-1) | Ciccone Youth | 18 7 |
| 19 | HUNKPAPA (Sire 9 25855-1) | Throwing Muses | 20 7 |
| 20 | TROMBONO (SST 235) | FIREHOSE | 30 2 |
| 21 | DAYDREAM NATION (Enigma/Blast First 75403) | Sonic Youth | 19 11 |
| 22 | THE EIGHT LEGGGED GROOVE MACHINE (Polydor/PolyGram 837 802-1) | Wonderstuff | 24 5 |
| 23 | SHORT SHARP SHOCKED (Mercury/PolyGram 834 924-1) | Michelle Shocked | 22 11 |
| 24 | LOVE JUNK (Chrysalis 41675) | The Pursuit of Happiness | 21 11 |
| 25 | ULTRAPROPHETS OF THEE PSYKICK REVOLUTION (I.R.S. 42273) | Christmas | 25 6 |
| 26 | EPONYMOUS (I.R.S. 6262) | R.E.M. | 23 11 |
| 27 | THE BEST OF OINGO BOINGO: SKELETONS IN THE CLOSET (A&M SP5217) | | 26 9 |
| 28 | IN MY TRIBE (Elektra 60738) | 10,000 Maniacs | 27 11 |
| 29 | THE STARS WE ARE (Capitol C1-91042) | Marc Almond | 28 9 |
| 30 | FLAG (Mercury/PolyGram 836426) | Yello | DEBUT |
| 31 | FLIP FLOP (Elektra 9 60848) | Guadalcanal Diary | 34 2 |
| 32 | BEELZEBUBBA (Enigma/Fever 73351) | Dead Milkmen | 35 11 |
| 33 | STEWED TO THE GILLS (Caroline CAROL 1379) | Gaye Bykers On Acid | DEBUT |
| 34 | END OF THE DAY (Capitol/DB 90119) | Reivers | 33 5 |
| 35 | FRONT BY FRONT (Wax Trax WAX054) | Front 242 | 31 11 |
| 36 | BELIEF (Geffen GHS 24213) | Nitzer Ebb | 29 9 |
| 37 | LIVE (SST 160) | Bad Brains | 40 11 |
| 38 | BLUE BELL KNOLL (Capitol C1-90892) | Cocteau Twins | 36 11 |
| 39 | SUPERFUZZ BIGMUFF (Sub Pop SP21) | Mudhoney | 37 11 |
| 40 | BUG (SST 216) | Dinosaur Jr. | 38 11 |

Talks LP. Deprived of his band, Stuart turns here to the Memphis mafia of session guys (Jim Dickinson, Rene Coman from Alex Chilton's band), most of whom seem in sympathy with his rambling, ragged, rock & blues stylings. Despite the many guests, the album has a spare, melancholy quality—Stuart sings like a man who has been through a lot and who deliberately pokes at his pain for whatever laughs or lyrics they might yield. He's a slyly intelligent writer, one of those morose characters you want to keep listening to for the occasional zinger. And hey, the music is swell, too: roots, boogie, urban blues, hungover hymnals. A terrific record, if you're ready for it.

BARBARA MANNING: *Lately I Keep Scissors* (Heyday, 002)

Barbara Manning was the female voice in 28th Day, a Northern Cal trio whose debut EP a few years ago was just plain stunning—jangly, driven and enigmatic, alternately folksy, punky and new-South poppy. On this solo effort Manning mixes meditative textures with artfully manic ones. Both modes have a haunting, disturbed quality, a psychological resonance that brushes up against the lovely voice and pleasing electric-acoustic guitar mix. The more driven material is naturally reminiscent of 28th Day, but with more invention. Our faves include "Every Pretty Girl" an appropriately feverish examination of jealousy, and its companion piece, the fractured, cheeky "Mark E. Smith and Brix," a tip o'the hat to the happy couple behind the Fall. Recommended. (The first pressing of this shimmering platter is just about exhausted. Write to Pat Thomas at Heyday and tell him to keep up the good work: Box 411332, San Francisco, CA 94141. While your at it, ask him about the lovely, mind-expanding Viva Saturn record, and his own plaintive and folksy solo disc.)

Joe Williams

THE HEAVY METALS

HEAVY METAL ANNIHILATES MONTEREY! Pure Rock Network, now known as **America's Rock Network**, has claimed a NoCal victim: KDON-AM, which will henceforth be known as **KZXR**, the heaviest rockin' station in all of Monterey Bay. According to **Tim Roesler**, GM of ARN's newest affiliate, "People that listen to current rock and heavy metal would listen to this music on the police scanner if that's where they had to go." Well, starting March 23rd, at 6a.m., all those headbangers could turn off their CBs and turn up **KZXR** instead. **Harvey Sheldon**, ARN's founder, claims he will have 12 more stations making the switch by April 30.

Of course, some of us aren't satisfied by merely making our ears bleed. We want to make our eyes burn, too (from being surrounded by massive amounts of cigarette smoke), so we head for the clubs. On my latest jaunt to the Coconut Teaszer in West Hollywood, I got a preview of **King of Kings'** bizarre, intriguing hard rock. This **Geffen** act, out here from New York, is like nothing we Angelenos have seen in a long time. Its music isn't your normal, three-chord, three-minute, in-and-out variety. It's winding, wandering, get-under-your-skin '70s-style jam rock. This isn't something you can listen to idly; it definitely takes some mental participation—just ask **Salty Dog's Jimmi Bleacher**, whose headbanging during the power trio's set must have caused some brain damage. I thought that King of Kings might puzzle the Hollywood scenester crowd, but to my surprise, the audience ate it up. How refreshing!

Those who have driven down the Sunset Strip any time in the past several months couldn't possibly miss the name **XYZ**, which was painted in huge letters on the side of the Whisky. "Who are these guys, why do they exist and are they ever gonna get signed?" many have wondered. Well never fear, **Enigma** has picked up this hard rock group, who hopefully will be able to pay its undoubtedly hefty advertising bill soon. **Don Dokken** is producing the band's record, while he tries to figure out what to do with the rest of his post-**Dokken** days.

Nineteen eighty nine is the Chinese Year of the Snake. But does that mean it's the year of **Whitesnake** (as if they haven't been successful enough in the past couple of years)? The group is currently in the recording studio with producers **Mike Clink** and **Keith Olsen**, and we'll be seeing a new release by the tail end of the year.

Capitol Records threw **W.A.S.P.'s** record release party at the Troubadour, where it all started for the veteran L.A. group. In spite of the open bar, the mood wasn't exactly "Party down dudes!" **Blackie Lawless** took the opportunity to make a sincere speech about how most rock performers underestimate their audience's intelligence and urged for a sense of moral responsibility. Blackie is obviously a changed man. My question is, why does he have to spend so much time explaining himself? Does he feel that his past history of wild, raunchy stage shows and butt-less pants have caused people to doubt his integrity—not to mention his IQ? Well...he might have a point there, but all you have to do is listen to the guy talk and you know he's not all flash and frivolousness.

And speaking of flash, frivolousness and moral responsibility, **Guns N' Roses** was asked not too long ago to headline a benefit concert to fight AIDS, that was being held at the Radio City Music Hall in New York. However, the **Gay Men's Health Crisis**, who is responsible for the event, decided to pull the group off the bill. A spokesperson claims that the reason is "because of the organization's negative reaction to the lyrical content of one of the band's songs." This is surely in reference to "One in a Million," from Guns N' Roses latest LP, **GNR Lies**, which contains a very small-town, bigoted attitude that rails defensively against gays, minorities, foreigners and cops (gee, I guess this means they won't headline the Policeman's Ball, either). I can see why the song would upset the Gay Men's Health Crisis, but I have another idea for a benefit concert for the group—the next **Amnesty International** tour. And not only do I think GNR should perform "One in a Million," it should be the highlight of their set. Don't think I'm kidding, either—I'm perfectly serious. The biggest problem with all these benefit concerts, as well meaning as they are, is that people think that once they buy their tax-deductible tickets, they've done their job and can go back to their normal lives, their car payments and personal mini-crises. If you take a band with as much inflammatory potential as Guns N' Roses and you throw it in the faces of these sensitive—but rather passive—altruists, maybe they'll get so goddamn pissed off that they'll take action to really change the world. Sure, money is sorely needed by organizations like the Gay Men's Health Crisis and Amnesty International, but money isn't everything—you need power to back it up. And no one can illustrate that more forcefully than us headbangers.

■ METAL PICKS

■ Weekly Ear-Ringers

□ **ARTCH: Another Return to Church Hill** (Metal Blade 7 73405-4)

This Norwegian band with its Icelandic singer is a classic example of Euro-metal—and **A.R.T.C.H.** is only its debut. It's powerful, heavy-as-hell and a bit pretentious (but who can blame them?). This is really a dude's, as opposed to a dude-ess' album—check out "Power to the Man"—but its

CASH BOX
MICRO
CHART



Total Weeks ▼
Last Week ▼

| | | | | |
|----|---|----------------|-------|----|
| 1 | APPETITE FOR DESTRUCTION (Geffen GHS 24148) | Guns N' Roses | 1 | 11 |
| 2 | VIVID (Epic BFE 44099) | Living Colour | 2 | 11 |
| 3 | G N'R LIES (Geffen GHS 24198) | Guns N' Roses | 3 | 11 |
| 4 | THE GREAT RADIO CONTROVERSY (Geffen GHS 24224) | Tesla | 4 | 6 |
| 5 | HYSTERIA (Mercury/PolyGram 836 345-1) | Def Leppard | 5 | 11 |
| 6 | WINGER (Atlantic 81867) | Winger | 7 | 11 |
| 7 | OPEN UP AND SAY...AHH! (Enigma/Capitol C1-48493) | Poison | 6 | 11 |
| 8 | ...AND JUSTICE FOR ALL (Elektra 60812) | Metallica | 8 | 11 |
| 9 | SKID ROW (Atlantic 81936) | Skid Row | 10 | 7 |
| 10 | PRIDE (Atlantic 81768) | White Lion | 9 | 11 |
| 11 | BULLETBOYS (Warner Bros. 25782) | Bulletboys | 12 | 11 |
| 12 | A SHOW OF HANDS (Mercury/PolyGram 836 346-1) | Rush | 11 | 11 |
| 13 | REACH FOR THE SKY (Atlantic 81929-1) | Ratt | 13 | 11 |
| 14 | OU812 (Warner Bros. 25732) | Van Halen | 14 | 11 |
| 15 | DIRTY ROTTEN FILTHY STICKING RICH (Columbia 44383) | Warrant | 16 | 6 |
| 16 | SMASHES, THRASHES & HITS (Mercury/PolyGram 836-427-1) | Kiss | 15 | 11 |
| 17 | LONG COLD WINTER (Mercury/PolyGram 834 612-1) | Cinderella | 17 | 11 |
| 18 | BLOW MY FUSE (Atlantic 7 81877-1) | Kix | 18 | 11 |
| 19 | BLESSING IN DISGUISE (Elektra 60817) | Metal Church | 20 | 4 |
| 20 | DREAMING #11 (Relativity 8856-1) | Joe Satriani | 19 | 11 |
| 21 | NO REST FOR THE WICKED (CBS OZ 44245) | Ozzy Osbourne | 21 | 11 |
| 22 | FABULOUS DISASTER (Combat/Reality 2001) | Exodus | 22 | 5 |
| 23 | INTUITION (Mercury/PolyGram 836777) | TNT | 28 | 3 |
| 24 | GROSS MISCONDUCT (Megaforce/Caroline 1360) | M.O.D. | 25 | 4 |
| 25 | SURFING WITH THE ALIEN (Relativity/Important 8193) | Joe Satriani | 26 | 11 |
| 26 | BRITNY FOX (Columbia BFC 44140) | Britny Fox | 23 | 11 |
| 27 | HOUSE OF LORDS (RCA 8530-1-R) | House of Lords | 24 | 7 |
| 28 | RADIO ONE (Rykodisc RCD 20078) | Jimi Hendrix | 27 | 11 |
| 29 | PYROMANIA (Mercury/PolyGram) | Def Leppard | 31 | 9 |
| 30 | SURF NICARAGUA (Metal Blade/Enigma 73359) | Sacred Reich | 29 | 11 |
| 31 | BLACK DAZE (Medusa/Restless 72278) | Wasted Youth | 33 | 3 |
| 32 | IN THE DYNAMITE JET SALOON (China/PolyDor 837-368-1) | Dogs D'Amour | 35 | 2 |
| 33 | AFTER THE WAR (Virgin 91066-1) | Gary Moore | DEBUT | |
| 34 | KILL TO SURVIVE (Epic FE 4447) | Meliah Rage | 30 | 8 |
| 35 | EXTREME (A&M SP 5238) | Extreme | DEBUT | |
| 36 | BEAST FROM THE EAST (Elektra 60823) | Dokken | 32 | 11 |
| 37 | THE MADNESS BEGINS...(Reprise) | Powermad | 34 | 9 |
| 38 | KINGS OF METAL (Atlantic 81930) | Manowar | 36 | 10 |
| 39 | FIT OF ANGER (Medusa/Restless 72291) | Wrath | 37 | 8 |
| 40 | ANCIENT DREAMS (Metal Blade/Enigma 73340) | Candlemass | 38 | 10 |



pummelling energy and the intense imagery of its lyrics are honest and gripping.

□ LEATHERWOLF: *Street Ready* (Island 91072)

This highly underrated SoCal quintet has come up with an impressive second LP. The group features a triple-axe attack—and yes, you can hear three distinctive guitar personalities here. But they all blend together into one forceful slab o' vinyl. Though Leatherwolf is infused with an over-the-edge, dangerous vibe, there is also an inviting warmth to its approach.

■ Other Metal Releases

□ MOTHER LOVE BONE: *Shine* (Stardog Records 839-011-4)

This is rock & roll with a psychotic twist. The seductive riffs and danceable rhythms make for a *bad* bunch of Mothers. This five-song EP has many different moods, from dark despair to struttin' self-assurance.

□ LAZ ROCKIT: *Annihilation Principle* (Enigma 7 73338-4)

Bloodcurdling, hair-raising thrash metal. Oddly, the LP's two best songs lie at the end of side two. "Mirror to Madness," with its epic intro, is a great track, chock-full of speed and murderous riffs. Then "The Omen" slows down to a darkly haunting dream. The rest of the record doesn't stand out nearly as much as these tunes.

□ DAVID T. CHASTAIN: *Within the Heat* (RC 9484)

Okay, so the guy doesn't have that intoxicating quality of a Satriani, but he's still a pretty good guitarist. Chastain spends too much time showing off on this all-instrumental LP, but if he corraled his talent a bit, perhaps he could come up with something *really* special.

Janiss Garza

CASH BOX CHARTS

TOP 200 ALBUMS

The grey shading represents a bullet, indicating strong upward movement

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



#1 Debut: Depeche Mode #91

| | | Total Weeks ▼ | Last Week ▼ |
|----|--|------------------------------------|-------------|
| 1 | LOC-ED AFTER DARK (Delicious Vinyl/Island DV3000)IND 8.98 | TONE LOC | 1 7 |
| 2 | ELECTRIC YOUTH (Atlantic 81932)WEA 9.98 | DEBBIE GIBSON | 2 8 |
| 3 | MYSTERY GIRL (Virgin 91058)WEA 9.98 | ROY ORBISON | 3 7 |
| 4 | VOLUME ONE (P)(Wilbury/Warner Bros. 25796)WEA 9.98 | TRAVELING WILBURYS | 4 21 |
| 5 | DON'T BE CRUEL (P/3) (MCA 42185)MCA 8.98 | BOBBY BROWN | 5 38 |
| 6 | FOREVER YOUR GIRL (G) (Virgin 90943)WEA 8.98 | PAULA ABDUL | 6 18 |
| 7 | THE RAW & THE COOKED (I.R.S. 6273)MCA 8.98 | FINE YOUNG CANNIBALS | 13 4 |
| 8 | APPETITE FOR DESTRUCTION (P/7) (Geffen GHS 24148)WEA 8.98 | GUNS N' ROSES | 7 83 |
| 9 | VIVID (G) (Epic BFE 44099)CBS | LIVING COLOUR | 9 20 |
| 10 | HANGIN' TOUGH (G) (Columbia FC 40985)CBS | NEW KIDS ON THE BLOCK | 15 31 |
| 11 | G N' R LIES (Geffen GHS 24198)WEA 8.98 | GUNS N' ROSES | 10 16 |
| 12 | SHOOTING RUBBERBANDS AT THE STARS (P) (Geffen GHS 24192)WEA 8.98 | EDIE BRICKELL & NEW BOHEMIANS | 8 26 |
| 13 | GREEN (P) (Warner Bros. 25795)WEA 9.98 | R.E.M. | 12 19 |
| 14 | KARYN WHITE (G) (Warner Bros. 25637)WEA 8.98 | KARYN WHITE | 14 27 |
| 15 | BEACHES (Atlantic 81933)WEA 9.98 | Original Motion Picture Soundtrack | 17 11 |
| 16 | GIVING YOU THE BEST THAT I GOT (P/2) (Elektra 60827)WEA 8.98 | ANITA BAKER | 11 22 |
| 17 | LIVING YEARS (Atlantic 81923)WEA 9.98 | MIKE & THE MECHANICS | 26 20 |
| 18 | THE GREAT RADIO CONTROVERSY (Geffen GHS 24224)WEA 8.98 | TESLA | 16 7 |
| 19 | HYSTERIA (P/9) (Mercury 830 675-1)POL 9.98 | DEF LEPPARD | 18 84 |
| 20 | WATERMARK (Geffen GHS 24233)WEA 8.98 | ENYA | 25 10 |
| 21 | NEW JERSEY (P/4) (Mercury 836 345-1)POL | BON JOVI | 20 26 |
| 22 | OUT OF ORDER (P) (Warner Bros. 25684)WEA 9.98 | ROD STEWART | 23 44 |
| 23 | WINGER (G) (Atlantic 81867)WEA 8.98 | WINGER | 21 26 |
| 24 | THE TRINITY SESSION (RCA 8568-1-R)RCA 8.98 | COWBOY JUNKIES | 28 11 |
| 25 | SILHOUETTE (P/2) (Arista AL-8457)RCA 9.98 | KENNY G | 19 24 |
| 26 | TRACY CHAPMAN (P/2) (Elektra 60774)WEA 8.98 | TRACY CHAPMAN | 22 50 |
| 27 | SKID ROW (Atlantic 81936)WEA 8.98 | SKID ROW | 31 8 |
| 28 | SPIKE (Warner Bros. 25848)WEA 9.98 | ELVIS COSTELLO | 30 6 |
| 29 | ...AND JUSTICE FOR ALL (P) (Elektra 60812)WEA 9.98 | METALLICA | 33 28 |
| 30 | OPEN UP AND SAY...AHH! (P/4) (Enigma C1-48493)CAP 8.98 | POISON | 24 46 |
| 31 | NEW YORK (Sire 25829)WEA 9.98 | LOU REED | 32 10 |
| 32 | EVERYTHING (G) (Columbia OC 44056)CBS | THE BANGLES | 35 22 |
| 33 | STRAIGHT OUTTA COMPTON (Priority/Ruthless 57102)IND 8.98 | N.W.A. | 37 5 |
| 34 | TECHNIQUE (Owest/WB 25845)WEA 9.98 | NEW ORDER | 34 8 |
| 35 | RATTLE AND HUM (P/3) (Island 91003)WEA 14.98 | U2 | 27 23 |
| 36 | HEART BREAK (P)(MCA 42207)MCA 8.98 | NEW EDITION | 36 28 |
| 37 | GREATEST HITS (P) (Columbia OC 44493)CBS | JOURNEY | 29 18 |
| 38 | MELISSA ETHERIDGE (Island 90875)WEA 8.98 | MELISSA ETHERIDGE | 45 28 |
| 39 | GUY (G) (MCA 42176)MCA 8.98 | GUY | 43 34 |
| 40 | EAZY-DUZ-IT (G) (Priority/Ruthless 57100)IND 8.98 | EAZY-E | 40 20 |
| 41 | HOLD ME IN YOUR ARMS (RCA 8589-1-R)RCA 8.98 | RICK ASTLEY | 41 10 |
| 42 | ORANGES & LEMONS (Geffen GHS 24218)WEA 9.98 | XTC | 54 3 |
| 43 | LIFE IS... (RCA 1149-1-J)RCA 8.98 | TOO SHORT | 49 7 |
| 44 | FAITH (P/7) (Columbia OC 40867)CBS | GEORGE MICHAEL | 44 71 |
| 45 | DYLAN & THE DEAD (Columbia OC 45056)CBS | BOB DYLAN & THE GREATFUL DEAD | 38 7 |
| 46 | PRIDE (P) (Atlantic 81768)WEA 8.98 | WHITE LION | 42 73 |
| 47 | DON'T TELL A SOUL (Sire/Reprise 25831)WEA 8.98 | THE REPLACEMENTS | 46 7 |
| 48 | TEENAGE LOVE (Def Jam/Columbia 38-08105)CBS | SLICK RICK | 51 15 |
| 49 | BULLETBOYS (Warner Bros. 25782)WEA 8.98 | BULLETBOYS | 48 21 |
| 50 | MESSAGES FROM THE BOYS (Motown MOT-6260) MCA 8.98 | THE BOYS | 47 23 |

| | | | |
|-----|--|------------------------------------|--------|
| 51 | JUST COOLIN' (Atlantic 81926)WEA 9.98 | LEVERT | 50 20 |
| 52 | LET'S GET IT STARTED (Capitol C1-90924)CAP 8.98 | M.C. HAMMER | 55 23 |
| 53 | A NEW FLAME (Elektra 60828)WEA 8.98 | SIMPLY RED | 57 4 |
| 54 | ANY LOVE (Epic OE 44308)CBS | LUTHER VANDROSS | 59 24 |
| 55 | THE RIGHT STUFF (Wing/PolyGram 835 964-1)POL | VANESSA WILLIAMS | 58 8 |
| 56 | IT TAKES TWO (G) (Profile PRO-1267)IND 8.98 | ROB BASE & D.J. E-Z ROCK | 56 27 |
| 57 | HOLD AN OLD FRIEND'S HAND (P)(MCA 42249)MCA 8.98 | TIFFANY | 53 17 |
| 58 | THE LOVER IN ME (MCA 42249)MCA 8.98 | SHEENA EASTON | 52 19 |
| 59 | GIPSY KINGS (Elektra Musician 60845)WEA 9.98 | GIPSY KINGS | 61 16 |
| 60 | WHAT UP, DOG? (Chrysalis 41664)CBS | WAS(NOT WAS) | 73 21 |
| 61 | GREATEST HITS (P) (Warner Bros. 25801)WEA 9.98 | FLEETWOOD MAC | 39 17 |
| 62 | DIRTY ROTTEN FILTHY STINKING RICH (Columbia 44383)CBS | WARRANT | 79 7 |
| 63 | A SHOW OF HANDS (Mercury 836 346-1)POL | RUSH | 60 11 |
| 64 | SOUTHERN STAR (RCA 8587-1-R)RCA 8.98 | ALABAMA | 64 7 |
| 65 | TIME AND TIDE (G) (Epic BFE 40767) CBS | BASIA | 65 42 |
| 66 | GIRL YOU KNOW IT'S TRUE (Arista AL-8592)RCA 8.98 | MILLI VANILLI | 116 2 |
| 67 | COCKTAIL (P/4) (Elektra 60806)WEA 9.98 | Original Motion Picture Soundtrack | 63 32 |
| 68 | TODAY (Motown MOT-6261)MCA 8.98 | TODAY | 68 17 |
| 69 | I WANNA HAVE SOME FUN (G) (RCA 1150-1-J)RCA 9.98 | SAMANTHA FOX | 62 20 |
| 70 | COPPERHEAD ROAD (Uni Uni-7)MCA 8.98 | STEVE EARLE | 70 22 |
| 71 | VIXEN (G) (EMI 46991)CAP 9.98 | VIXEN | 82 25 |
| 72 | LYLE LOVETT AND HIS LARGE BAND (MCA/Curb 42263)MCA 9.98 | LYLE LOVETT | 74 8 |
| 73 | 2 HYPE (Select SEL 21628)IND 8.98 | KID 'N PLAY | 78 19 |
| 74 | GREATEST HITS III (Warner Bros. 25834)WEA 9.98 | HANK WILLIAMS, JR. | 76 6 |
| 75 | LONG COLD WINTER (P/2) (Mercury 834 612-1)POL | CINDERELLA | 75 37 |
| 76 | ANCIENT HEART (Reprise 25839)WEA 8.98 | TANITA TIKARAM | 93 156 |
| 77 | TELL IT TO MY HEART (P) (Arista AL 8529)RCA 8.98 | TAYLOR DAYNE | 71 63 |
| 78 | RAIN MAN (Capitol 91866)CAP 8.98 | Original Motion Picture Soundtrack | 88 4 |
| 79 | REACH FOR THE SKY (G)(Atlantic 81929)WEA 9.98 | RATT | 66 20 |
| 80 | WORKING GIRL (Arista 8593)RCA 8.98 | Original Motion Picture Soundtrack | 90 4 |
| 81 | FISHERMAN'S BLUES (Chrysalis 41589)CBS | THE WATERBOYS | 67 18 |
| 82 | BLOW MY FUSE (Atlantic 81877)WEA 8.98 | KIX | 80 26 |
| 83 | LIVE DELICATE SOUND OF THUNDER (P) (Columbia PC2 44484)CBS | PINK FLOYD | 83 17 |
| 84 | OU812 (P/3) (Warner Bros.25732)WEA 9.98 | VAN HALEN | 72 42 |
| 85 | BEYOND THE BLUE NEON (MCA 42266)MCA 8.98 | GEORGE STRAIT | 85 5 |
| 86 | BLESSING IN DISGUISE (Elektra 60817)WEA 8.98 | METAL CHURCH | 91 4 |
| 87 | SWASS (G) (Nasty Mix 70123)IND | SIR MIX-A-LOT | 87 27 |
| 88 | TAKE 6 (Reprise 25670)WEA 9.98 | TAKE 6 | 104 4 |
| 89 | SMASHES, THRASHES & HITS (P) (Mercury 836 427-1)POL | KISS | 77 18 |
| 90 | AMERICAN DREAM (P) (Atlantic 81888)WEA 9.98 | CROSBY, STILLS, NASH & YOUNG | 69 18 |
| 91 | 101 (Sire 25853)WEA 15.98 | DEPECHE MODE | DEBUT |
| 92 | IN MY EYES (LMR 5531)IND 8.98 | STEVIE B | 96 5 |
| 93 | THE INNOCENTS (G) (Sire/Warner Bros. 25730)WEA 8.98 | ERASURE | 84 42 |
| 94 | SIMPLE PLEASURES (P) (EMI-Manhattan E1-49059)CAP 9.98 | BOBBY McFERRIN | 94 51 |
| 95 | CALM ANIMALS (RCA 8561-R)RCA 8.98 | THE FIXX | 95 9 |
| 96 | DREAMING #11 (Relativity 88561-8265)IND 6.98 | JOE SATRIANI | 89 19 |
| 97 | BIG THING (G) (Capitol C1-90958)CAP 8.98 | DURANDURAN | 86 22 |
| 98 | INFORMATION SOCIETY (G) (Tommy Boy TBLP 25691)WEA 8.98 | INFORMATION SOCIETY | 92 35 |
| 99 | 3 FEET HIGH AND RISING (Tommy Boy 1019)IND 8.98 | DE LA SOUL | 106 4 |
| 100 | MAKE IT LAST FOREVER (P/2) (Elektra 60763)WEA 8.98 | KEITH SWEAT | 100 68 |
| 101 | 3 (Slash/Warner Bros. 25819)WEA 9.98 | VIOLENT FEMMES | 81 10 |
| 102 | LINCOLN (Bar None/Restless 72600)CAP 8.98 | THEY MIGHT BE GIANTS | 97 11 |
| 103 | OH YES I CAN (A&M SP 5232)RCA 8.98 | DAVID CROSBY | 98 7 |
| 104 | BAD (P/6) (Epic OE 40600)CBS | MICHAEL JACKSON | 102 80 |
| 105 | ALL THAT JAZZ (G) (Virgin/A&M SP 5163) RCA 8.98 | BREATHE | 103 43 |
| 106 | TILL I LOVED YOU (P) (Columbia OC 40880)CBS | BARBRA STREISAND | 101 21 |
| 107 | SHORT SHARP SHOCKED (Mercury 834 924-1)POL | MICHELLE SHOCKED | 109 27 |
| 108 | K9-POSSE (Arista AL-8569)RCA 8.98 | K9-POSSE | 111 7 |
| 109 | ROLL WITH IT (P/2) (Virgin 90946)WEA 9.98 | STEVE WINWOOD | 105 39 |
| 110 | STRONGER THAN PRIDE (P) (Epic OE 44210)CBS | SADE | 107 44 |
| 111 | REEL LIFE (RCA 8414-1-R)RCA 8.98 | BOY MEETS GIRL | 108 21 |

| | | | | |
|-----|---|--------------------------|------------|-----------|
| 112 | HEART'S HORIZON (Reprise 25778)WEA 9.98 | AL JARREAU | 99 | 18 |
| 113 | IN DREAMS (Virgin 90604)WEA 12.98 | ROY ORBISON | 110 | 10 |
| 114 | QUEEN ELVIS (A&M SP 5241)RCA 8.98 | | | |
| | ROBYN HITCHCOCK & THE EGYPTIANS | | 118 | 3 |
| 115 | KICK (P/3) (Atlantic 81796)WEA 9.98 | INXS | 113 | 73 |
| 116 | UP YOUR ALLEY (P) (Blackheart FZ 44146) CBS | JOAN JETT | 114 | 45 |
| 117 | IN EFFECT MODE (P) (Uptown/Warner Bros. 25662)WEA 8.98 | AL B. SURE! | 112 | 47 |
| 118 | FABULOUS DISASTER (Combat 2001)IND 8.98 | EXODUS | 119 | 118 |
| 119 | ANSWERS TO NOTHING (Chrysalis FV41649)CBS | MIDGE URE | 122 | 8 |
| 120 | 2ND WAVE (Columbia FC 44284)CBS | SURFACE | 127 | 22 |
| 121 | INTUITION (Mercury/PolyGram 836777)POL | TNT | 125 | 4 |
| 122 | UNION (A&M SP 5175)RCA 8.98 | TONI CHILDS | 124 | 38 |
| 123 | IT TAKES A NATION OF MILLIONS TO HOLD US BACK (G) (Del Jam FC 44303) CBS | PUBLIC ENEMY | 115 | 37 |
| 124 | TO WHOM IT MAY CONCERN (Columbia FC 45065)CBS | THE PASADENAS | 140 | 2 |
| 125 | NOTHING'S SHOCKING (Warner Bros. 25727)WEA 8.98 | JANE'S ADDICTION | 123 | 30 |
| 126 | NO REST FOR THE WICKED (G) (CBS OZ 44245)CBS | OZZY OSBOURNE | 117 | 24 |
| 127 | 19 (P) (Reprise 25714)WEA 9.98 | CHICAGO | 120 | 38 |
| 128 | GROSS MISCONDUCT (Megaforce/Caroline 1360)IND | M.O.D. | 133 | 4 |
| 129 | BRAZIL CLASSICS 1: BELEZA TROPICAL (Sire/Fly 25805)WEA 8.98 | | | |
| | VARIOUS ARTISTS | | 132 | 5 |
| 130 | POWER (G) (Sire 25765) WEA 8.98 | ICE-T | 128 | 27 |
| 131 | FRUIT ON THE BOTTOM (Columbia FC 45035)CBS | WENDY & LISA | DEBUT | |
| 132 | EPONYMOUS (I.R.S. 6262)MCA 8.98 | R.E.M. | 131 | 24 |
| 133 | WHAT TIME IS IT (Gucci 3309)IND 8.98 | GUCCI CREW II | 121 | 10 |
| 134 | MARTIKA (Columbia FC 44290)CBS | MARTIKA | 129 | 9 |
| 135 | THIS WOMAN (G) (RCA 8369-1)RCA 8.98 | K.T. OSLIN | 135 | 27 |
| 136 | HEAVEN (Capitol C1-90959)CAP 8.98 | BEBE & CECE WINANS | 143 | 8 |
| 137 | WHO? (Wing/PolyGram 835 439-1)POL | TONY! TONI! TONE! | 126 | 10 |
| 138 | JULIA FORDHAM (Virgin 90955)WEA 8.98 | JULIA FORDHAM | 144 | 11 |
| 139 | ACT A FOOL (Capitol C1-90544)CAP 8.98 | KING TEE | 139 | 17 |
| 140 | NOTHING TO LOSE (Columbia OC 44302)CBS | EDDIE MONEY | 134 | 24 |
| 141 | GERALD ALSTON (Motown 6265)MCA 8.98 | | 141 | 9 |
| 142 | GREATEST HITS (G) (Curb/RCA 8318-1-R)RCA 9.98 | THE JUDDS | 142 | 32 |
| 143 | SHERIFF (Capitol C1-91216)CAP 6.98 | SHERIFF | 137 | 11 |
| 144 | VOICES & IMAGES (Atlantic 81886)WEA 8.98 | CAMOUFLAGE | 138 | 11 |
| 145 | ALL MIXED UP (Tabu OZ 44492)CBS | ALEXANDER O'NEAL | 130 | 6 |
| 146 | PICTURES FROM THE FRONT (Capitol C1-90238)CAP 8.98 | JON BUTCHER | 146 | 9 |
| 147 | LOVE JUNK (Chrysalis 41675)CBS | THE PURSUIT OF HAPPINESS | 145 | 14 |
| 148 | WILD, WILD WEST (G) (Atlantic 81871)WEA 8.98 | THE ESCAPE CLUB | 148 | 29 |
| 149 | FLAG (Mercury 836426)POL | YELLOW | 175 | 3 |
| 150 | ROCK & ROLL STRATEGY (A&M SP 5218)RCA 8.98 | | | |
| | THIRTY-EIGHT SPECIAL | | 174 | 23 |
| 151 | NEW LIGHT THROUGH OLD WINDOWS (Geffen GHS 24232)WEA 9.98 | | | |
| | CHRIS REA | | 181 | 2 |
| 152 | MR. JORDAN (Atlantic 81928)WEA 9.98 | JULIAN LENNON | DEBUT | |
| 153 | SHADAY (Sire 25826)WEA 8.98 | OFRA HAZA | 150 | 11 |
| 154 | THE BEST YEARS OF OUR LIVES (G)(Columbia OC 45025)CBS | | | |
| | NEIL DIAMOND | | 136 | 14 |
| 155 | 24/7 (4th & B'Way 4011)WEA 8.98 | DINO | 177 | 3 |
| 156 | MOVE SOMETHIN' (G) (Luke Skywalker XR 101)IND 8.98 | 2 LIVE CREW | 152 | 46 |
| 157 | THE BEST OF OINGO BOINGO: SKELETONS IN THE CLOSET (A&M SP5217)RCA 8.98 | OINGO BOINGO | 154 | 25 |
| 158 | EAST (Epic OE 45022)CBS | HIROSHIMA | DEBUT | |
| 159 | BRITNY FOX (G) (Columbia BFC 44140)CBS 8.98 | BRITNY FOX | 156 | 34 |
| 160 | HIGH HAT (Virgin 91022)WEA 8.98 | BOY GEORGE | 176 | 2 |
| 161 | YELLOW MOON (A&M 5240)RCA 8.98 | NEVILLE BROTHERS | DEBUT | |
| 162 | BIG CIRCUMSTANCE (Gold Castle 71320)CAP | BRUCE COCKBURN | 163 | 2 |
| 163 | LOVE OR PHYSICAL (Capitol C1-46946)CAP 8.98 | ASHFORD & SIMPSON | 167 | 3 |
| 164 | DANGEROUS AGE (Atlantic 81884)WEA 8.98 | BAD COMPANY | 153 | 30 |
| 165 | FOR THE LONELY: AN ANTHOLOGY, 1956-65 (Rhino 71493)CAP 14.98 | | | |
| | ROY ORBISON | | 159 | 11 |
| 166 | TAKE IT WHILE IT'S HOT (Atco 90917)WEA 8.98 | SWEET SENSATION | DEBUT | |
| 167 | WHERE'S THE PARTY AT? (Sleeping Bag 42016)IND 8.98 | | | |
| | CASH MONEY & MARVELOUS | | 160 | 6 |
| 168 | ANIMAL (Mercury 836 774-1)POL | BAR-KAYS | 162 | 8 |

| | | | | |
|-----|--|---------------------|------------|-----------|
| 169 | OLD 8X10 (P) (Warner Bros 25738)WEA 8.98 | RANDY TRAVIS | 147 | 36 |
| 170 | IN MY TRIBE (G) (Elektra 60738)WEA 8.98 | 10,000 MANIACS | 164 | 61 |
| 171 | HOUSE OF LORDS (RCA 8530-1-R)RCA 8.98 | HOUSE OF LORDS | 158 | 8 |
| 172 | SURFING WITH THE ALIEN (G)(Relativity/Important 8193)IND 8.98 | | | |
| | JOE SATRIANI | | 149 | 59 |
| 173 | DIRTY DANCING (P/10) (RCA 6408)RCA 9.98 | | | |
| | Original Motion Picture Soundtrack | | 151 | 79 |
| 174 | A SALT WITH A DEADLY PEPA (G) (Next Plateau PL 1011)IND 8.98 | | | |
| | SALT-N-PEPA | | 155 | 34 |
| 175 | RADIO ONE (Rykodisc RCD 20078)IND 13.98 | | | |
| | THE JIMI HENDRIX EXPERIENCE | | 165 | 19 |
| 176 | BEELZEBUBBA (Enigma/Fever 73351)CAP 8.98 | DEAD MILKMEN | 183 | 2 |
| 177 | THE STARS WE ARE (Capitol C1-91042)CAP 8.98 | MARC ALMOND | 169 | 9 |
| 178 | INTROSPECTIVE (G) (EMI-Manhattan E1-90868)CAP 8.98 | PET SHOP BOYS | 178 | 22 |
| 179 | ME & JOE (Egyptian Empire DMSR-00777)IND 8.98 | RODNEY-O JOE COOLEY | 168 | 18 |
| 180 | LOVING PROOF (G) (Columbia FC 44221)CBS | RICKY VAN SHELTON | 172 | 25 |
| 181 | TALK IS CHEAP (Virgin 90973)WEA 9.98 | KEITH RICHARDS | 170 | 24 |
| 182 | KYLIE (Geffen GHS 24195)WEA 8.98 | KYLIE MINOGUE | 166 | 35 |
| 183 | TEQUILA SUNRISE (Capitol C1-91185)CAP 9.98 | | | |
| | Original Motion Picture Soundtrack | | 157 | 9 |
| 184 | HAVE YOU SEEN ME LATELY? (Warner Bros. 25748)WEA 9.98 | SAM KINISON | 161 | 19 |
| 185 | HE'S THE DJ, I'M THE RAPPER (P/2)(Jive 1091-1-J)RCA 8.98 | | | |
| | DJ JAZZY JEFF & THE FRESH PRINCE | | 171 | 51 |
| 186 | ORIGINAL-STYLIN' (Arista 8571)RCA 8.98 | 3 TIMES DOPE | DEBUT | |
| 187 | RAPTURE (P/4) (Elektra 9-60444)WEA 8.98 | ANITA BAKER | 180 | 156 |
| 188 | THE JOSHUA TREE (P/5) (Island/Atlantic 90581)WEA 9.98 | U2 | 179 | 105 |
| 189 | LAP OF LUXURY (P) (Epic OE 40922)CBS | CHEAP TRICK | 182 | 48 |
| 190 | LET IT ROLL (G)(Warner Bros. 25750)WEA 9.98 | LITTLE FEAT | 189 | 33 |
| 191 | OUT OF THE BLUE (P/3) (Atlantic 81780)WEA 8.98 | DEBBIE GIBSON | 184 | 83 |
| 192 | PYROMANIA (Mercury 810 308-1)POL | DEF LEPPARD | 185 | 8 |
| 193 | LABOUR OF LOVE (P) (A&M 4980)RCA 8.98 | UB40 | 187 | 30 |
| 194 | IT'S TEE TIME (Profile 1269)IND 8.98 | SWEET TEE | 186 | 16 |
| 195 | IF MY ANCESTORS COULD SEE ME NOW (Polydor/PolyGram 834 896-1)POL | | | |
| | IVAN NEVILLE | | 193 | 15 |
| 196 | BOYS CLUB (MCA 42242)MCA 8.98 | BOYS CLUB | 191 | 10 |
| 197 | BLUEBIRD (Reprise 25776)WEA 9.98 | EMMYLOU HARRIS | 173 | 9 |
| 198 | CK (Warner Bros. 25707)WEA 9.98 | CHAKA KHAN | 188 | 17 |
| 199 | MIDNIGHT STAR (Solar 72564)CAP 8.98 | | 190 | 24 |
| 200 | MAXI PRIEST (Virgin 90957)WEA 8.98 | MAXI PRIEST | 192 | 11 |

ALPHABETIZED TOP 200 ALBUMS (BY ARTIST)

| | | | | |
|-------------------------|--------------------------|----------------------------|----------------------------|-----------------------------|
| 2 Live Crew / 156 | DJ Jazzy Jeff / 185 | Kinison, Sam / 184 | Reed, Lou / 31 | Van Shelton, Ricky / 180 |
| 3 Times Dope / 186 | Duran Duran / 97 | K9-Posse / 108 | Replacements / 47 | Vandross, Luther / 54 |
| 10,000 Maniacs / 170 | Dylan & The Dead / 45 | Kiss / 89 | Richards, Keith / 181 | Violent Femmes / 101 |
| Abdul, Paula / 6 | Earle, Steve / 70 | Kix / 82 | Rodney-O / 179 | Vixen / 71 |
| Alabama / 64 | Easton, Sheena / 58 | Lennon, Julian / 152 | Rush / 63 | Warrant / 62 |
| Almond, Marc / 177 | Eazy-E / 40 | Levert / 51 | Sade / 107 | Was (Not Was) / 60 |
| Alston, Gerald / 141 | Enya / 20 | Living Colour / 9 | Salt-N-Pepa / 174 | Waterboys / 81 |
| Ashford & Simpson / 163 | Erasure / 93 | Lovett, Lyle / 72 | Satnam, Joe / 96,172 | Wendy & Lisa / 131 |
| Astley, Rick / 41 | Escape Club / 148 | M.C. Hammer / 52 | Shenit / 143 | White, Karyn / 14 |
| Bad Company / 164 | Etheridge, Melissa / 38 | Martika / 134 | Shocked, Michele / 107 | White Lion / 46 |
| Baker, Anita / 16,187 | Exodus / 118 | McFerrin, Bobby / 94 | Simply Red / 53 | Williams, Hank Jr. / 74,188 |
| Bangles / 32 | Fine Young Cannibals / 7 | Metal Church / 86 | Sir Mix A Lot / 87 | Williams, Vanessa / 55 |
| Bar-Kays / 168 | Gibson, Debbie / 2,191 | Metallica / 29 | Skid Row / 27 | Williams, CeCe / 136 |
| Base, Rob / 58 | Gipsy Kings / 59 | Michael, George / 44 | Slick Rick / 48 | Winans / 136 |
| Basia / 65 | Guns N' Roses / 8,11 | Midnight Star / 199 | Smithereens / 119 | Winger / 23 |
| 8on Jovi / 21 | Guy / 39 | Mike & The Mechanics / 17 | Stevie N' 92 | Wimwood, Steve / 109 |
| 80y George / 160 | Harris, Emmylou / 197 | Milli Vanilli / 66 | Stewart, Rod / 22 | XTC / 42 |
| 80y Meets Girl / 111 | Haza, Ofra / 153 | Minogue, Kylie / 182 | Strait, George / 85 | Yellow / 149 |
| 80ys, The / 50 | Hendrix, Jimi / 175 | M.O.D. / 128 | Streisand, Barbra / 106 | Soundtracks |
| Boys Club / 196 | Hiroshima / 158 | Motown, Eddie / 140 | Sure!, Al B. / 117 | Beaches / 15 |
| Brazil Classics / 129 | Hitchcock, Robyn / 114 | Neville, Ivan / 195 | Surface / 120 | Cocktail / 67 |
| Breathe / 105 | House of Lords / 171 | New Edition / 36 | Sweet, Keith / 100 | Dirty Dancing / 173 |
| Brickell, Edie / 12 | Ice-T / 130 | New Kids / 10 | Sweet Sensation / 166 | Rainman / 78 |
| Brintny Fox / 159 | Info Society / 98 | N.W.A. / 33 | Sweet Tee / 194 | Tequila Sunrise / 183 |
| Brown, Bobby / 5 | INXS / 115 | Oingo Boingo / 157 | Take 6 / 88 | Working Girl / 80 |
| Bulletboys / 49 | Jackson, Michael / 104 | O'Neal, Alexander / 145 | Taylor Dayne / 77 | |
| Butcher, Jon / 146 | Jane's Addiction / 125 | Orbison, Roy / 3,113,165 | Tesla / 18 | |
| Camouflage / 144 | Jarreau, Al / 112 | Osbourne, Ozzy / 126 | They Might Be Giants / 102 | |
| Cash Money / 167 | Jett, Joan / 116 | Oslin, K.T. / 135 | Thirty-Eight Special / 150 | |
| Chapman, Tracy / 26 | Journey / 37 | Pasadenas / 124 | Tiffany / 57 | |
| Cheap Trick / 189 | The Judds / 142 | Pet Shop Boys / 178 | Tikaram, Tanita / 76 | |
| Chicago / 127 | Kenny G / 25 | Pink Floyd / 83 | TNT / 121 | |
| Childs, Toni / 122 | Khan, Chaka / 198 | Poison / 30 | Today / 68 | |
| Cinderella / 75 | Kid 'N Play / 73 | PresT, Maxi / 200 | Tone Loc / 1 | |
| Cockburn, Bruce / 162 | King Tee / 139 | Public Enemy / 123 | Tony/Toni/Tone! / 137 | |
| Costello, Elvis / 28 | | Pursuit of Happiness / 147 | Too Short / 43 | |
| Cowboy Junkies / 24 | | Ratt / 79 | Traveling Wilburys / 4 | |
| Crosby, David / 103 | | Rea, Chns / 151 | Travis, Randy / 169 | |
| Crosby, S'N&Y / 90 | | R.E.M. / 13,132 | UB40 / 193 | |
| Dead Milkmen / 176 | | | Ure, Midge / 119 | |
| De La Soul / 99 | | | U2 / 35,188 | |
| Depeche Mode / 91 | | | Van Halen / 84 | |
| Diamond, Neil / 154 | | | | |
| Dino / 155 | | | | |

WESTERN REGION

POP

■ High Movers*

1. Forever Your Girl (Virgin) Paula Abdul
2. Rock On (Cypress/A&M) Michael Damian
3. Real Love (MCA) Jody Watley
4. Soldier of Love (Capitol) Donny Osmond
5. Everlasting Love (Elektra) Howard Jones

■ Most Added**

1. I'll Be Loving You (Forever) (Columbia) New Kids On The Block
2. Electric Youth (Atlantic) Debbie Gibson
3. Every Little Step (MCA) Bobby Brown
4. Rock On (Cypress/A&M) Michael Damian
5. I Only Wanna Be With You (Jive/RCA) Samantha Fox

R&B

■ High Movers*

1. Every Little Step (MCA) Bobby Brown
2. Love Saw It (Warner Bros.) Karyn White
3. Real Love (Motown) El DeBarge
4. Affair (Tabu/CBS) Cherrelle
5. All I Want Is Forever (Epic) James 'J.T.' Taylor & Regina Belle

■ Most Added**

1. Miss You Like Crazy (EMI) Natalie Cole
2. Mr. D.J. (Motown) Joyce Irby
3. Made To Be Together (Virgin) DeJa
4. First Love (Warner Bros.) Atlantic Starr
5. I'll Be Loving You (Forever) (Columbia) New Kids On The Block

COUNTRY

■ High Movers*

1. I Got You (Warner Bros./Reprise) Dwight Yoakam
2. After All This Time (Columbia) Rodney Crowell
3. Hey Bobby (RCA) K.T. Oslin
4. Don't Toss Us Away (MCA) Patty Loveless
5. Big Dreams In A Small Town (RCA) Restless Heart

■ Most Added**

1. Ballad of a Teenage Queen (Mercury) Johnny Cash
2. I Don't Want to Spoil the Party (Columbia) Rosanne Cash
3. The Gospel According to Luke (MCA) Skip Ewing
4. Wine Me Up (Mercury) Larry Boone
5. Keep the Faith (Tra-Star) Heartland

SOUTH CENTRAL REGION

POP

■ High Movers*

1. Real Love (MCA) Jody Watley
2. Rock On (Cypress/A&M) Michael Damian
3. Soldier of Love (Capitol) Donny Osmond
4. Everlasting Love (Elektra) Howard Jones
5. Forever Your Girl (Virgin) Paula Abdul

■ Most Added**

1. Rock On (Cypress/A&M) Michael Damian
2. Soldier of Love (Capitol) Donny Osmond
3. Electric Youth (Atlantic) Debbie Gibson
4. I'll Be Loving You (Forever) (Columbia) New Kids On The Block
5. Hearts on Fire (Virgin) Steve Winwood

R&B

■ High Movers*

1. All I Want Is Forever (Epic) James 'J.T.' Taylor & Regina Belle
2. Girl I Got My Eyes on You (Motown) Today
3. Lucky Charm (Motown) The Boys
4. I'll Be There for You (Capitol) Ashford & Simpson
5. Affair (Tabu/CBS) Cherrelle

■ Most Added**

1. Miss You Like Crazy (EMI) Natalie Cole
2. Are You Lonely Tonight (Columbia) Constina
3. Made To Be Together (Virgin) DeJa
4. Don't Tease Me (MCA) Robert Brookins
5. My First Love (Warner Bros.) Atlantic Starr

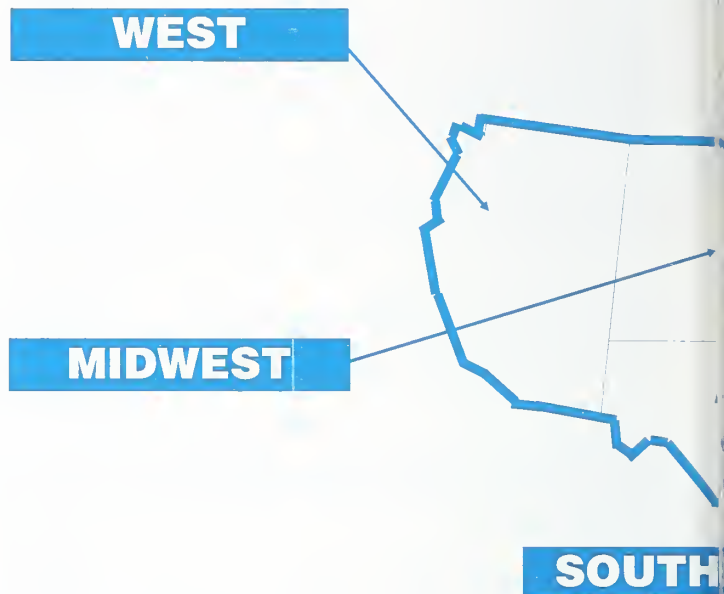
COUNTRY

■ High Movers*

1. Love Will (Warner Bros.) Forester Sisters

CASH BOX R

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



2. If I Had You (RCA) Alabama
3. Moon Pretty Moon (Mercury) Statler Brothers
4. Big Dreams in a Small Town (RCA) Restless Heart
5. My Train of Thought (Capitol) Barbara Mandrell

■ Most Added**

1. If I Ever Go Crazy (Epic) The Shooters
2. Wine Me Up (Mercury) Larry Boone
3. I Don't Want to Spoil the Party (Columbia) Rosanne Cash
4. Back in the Fire (Warner Bros.) Gene Watson
5. Keep the Faith (Tra-Star) Heartland

MIDWESTERN REGION

POP

■ High Movers*

1. Real Love (MCA) Jody Watley
2. Everlasting Love (Elektra) Howard Jones
3. Rock On (Cypress/A&M) Michael Damian
4. Forever Your Girl (Virgin) Paula Abdul
5. Soldier of Love (Capitol) Donny Osmond

■ Most Added**

1. Real Love (MCA) Jody Watley
2. Hearts on Fire (Virgin) Steve Winwood
3. Rock On (Cypress/A&M) Michael Damian
4. Soldier of Love (Capitol) Donny Osmond
5. The Voices of Babylon (Columbia) The Outfield

R&B

■ High Movers*

1. Real Love (Motown) El DeBarge
2. Move on You (Rawsome) Lateasha
3. Days Like This (MCA) Sheena Easton
4. Baby Me (Warner Bros.) Chaka Khan
5. All Because of You (A&M) Jeffrey Osborne

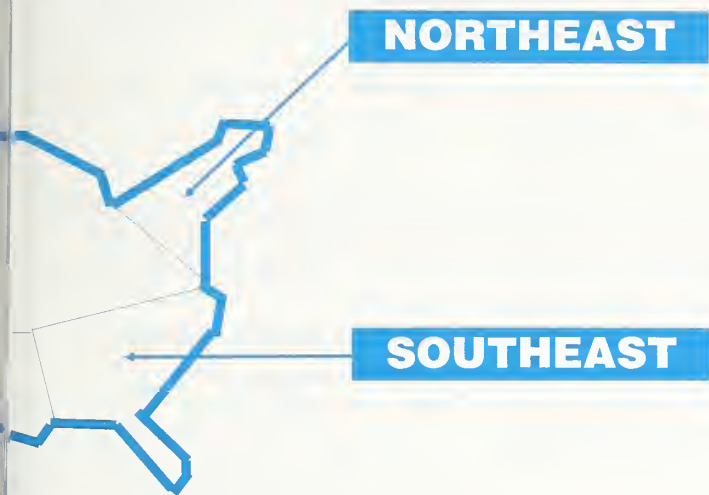
■ Most Added**

1. Miss You Like Crazy (EMI) Natalie Cole
2. Mr. D.J. (Motown) Joyce Irby
3. My First Love (Warner Bros.) Atlantic Starr
4. Don't Tease Me (MCA) Robert Brookins
5. I'll Be Loving You (Forever) (Columbia) New Kids On The Block

RADIO REPORT

OF HOT SINGLES WEEKLY RADIO RESEARCH

* Number of Station Ads
Nationally



CENTRAL

COUNTRY

High Movers*

1. Young Love (RCA/Curb) The Judds
2. I Got You (Reprise/Warner Bros.) Dwight Yoakam
3. If I Had You (RCA) Alabama
4. Moon Pretty Moon (Mercury) Statler Brothers
5. Is It Still Over? (Warner Bros.) Randy Travis

Most Added**

1. Wine Me Up (Mercury) Larry Boone
2. I Don't Want to Spoil the Party (Columbia) Rosanne Cash
3. If I Ever Go Crazy (Epic) The Shooters
4. Back in the Fire (Warner Bros.) Gene Watson
5. They Rage On (Capitol) Dan Seals

NORTHEASTERN REGION

POP

High Movers*

1. Love Saw It (Warner Bros.) Karyn White
2. Like a Prayer (Warner Bros.) Madonna
3. I'll Be There for You (Mercury/PolyGram) Bon Jovi
4. She Drives Me Crazy (I.R.S.) Fine Young Cannibals
5. Funky Cold Medina (Delicious Vinyl) Tone Loc

Most Added**

1. Electric Youth (Atlantic) Debbie Gibson
2. I'll Be Loving You (Forever) (Columbia) New Kids On The Block
3. Downtown (A&M) One 2 Many
4. Come Out Fighting (Columbia) Easterhouse
5. The Different Story (Elektra) Peter Schilling

R&B

High Movers*

1. Girl I Got My Eyes on You (Motown) Today
2. I'll Be There for You (Capitol) Ashford & Simpson
3. Lucky Charm (Motown) The Boys
4. Every Little Step (MCA) Bobby Brown
5. You and I Got a Thang (Capitol) Freddie Jackson

Most Added**

1. Miss You Like Crazy (EMI) Natalie Cole

2. Mr. D.J. (Motown) Joyce Irby
3. Like a Prayer (Sire/Warner Bros) Madonna
4. The Good, Bad & Ugly (Epic) Charlie Singleton
5. Are You Lonely Tonight (Columbia) Constina

Most Added**

1. Like Father Like Son (MCA) Lionel Cartwright
2. I Don't Want to Spoil the Party (Columbia) Rosanne Cash
3. Ballad of a Teenage Queen (Mercury) Johnny Cash
4. Keep the Faith (Tra-Star) Heartland
5. If I Had You (RCA) Alabama

SOUTHEASTERN REGION

POP

High Movers*

1. Like Prayer (Sire/Warner Bros.) Madonna
2. She Drives Me Crazy (I.R.S.) Fine Young Cannibals
3. Room to Move (PolyGram) Animotion
4. The Look (EMI) Roxette
5. I'll Be There for You (Mercury/PolyGram) Bon Jovi

Most Added**

1. Electric Youth (Atlantic) Debbie Gibson
2. I'll Be Loving You (Forever) (Columbia) New Kids On The Block
3. Walking Through the Walls (Atlantic) Escape Club
4. Every Little Step (MCA) Bobby Brown
5. Come Out Fighting (Columbia) Easterhouse

R&B

High Movers*

1. You and I Got a Thang (Capitol) Freddie Jackson
2. I'll Be There For You (Capitol) Ashford & Simpson
3. Sleep Talk (Columbia) Alyson Williams
4. Every Little Step (MCA) Bobby Brown
5. Closer Than Friends (Columbia) Surface

Most Added**

1. Miss You Like Crazy (EMI) Natalie Cole
2. My First Love (Warner Bros.) Atlantic Starr
3. I'll Be Loving You (Forever) (Columbia) New Kids On The Block
4. Don't Tease Me (MCA) Robert Brookins
5. Joy and Pain (Profile) Rob Base & D.J. E-Z Rock

COUNTRY

High Movers*

1. I Got You (Reprise/Warner Bros.) Dwight Yoakam
2. Is It Still Over? (Warner Bros.) Randy Travis
3. If I Had You (RCA) Alabama
4. Love Will (Warner Bros.) Forester Sisters
5. My Train of Thought (Capitol) Barbara Mandrell

Most Added

1. If I Ever Go Crazy (Epic) The Shooters
2. Wine Me Up (Mercury) Larry Boon
3. I Don't Want to Spoil the Party (Columbia) Rosanne Cash
4. Back in the Fire (Warner Bros.) Gene Watson
5. Keep the Faith (Tra-Star) Heartland

GUARANTEED NATIONAL HITS

POP***

Electric Youth
Debbie Gibson
Atlantic

R&B***

Miss You Like Crazy
Natalie Cole
(EMI)

COUNTRY***

I Don't Want to Spoil the Party
Rosanne Cash
(Columbia)

■ SINGLES GOING STEADY



MICHAEL DAMIAN

'ROCK ON' RISES AGAIN:When Michael Damian's remake of the David Essex tune "Rock On" garnered top pop debut honors last week, we decided to look into the dynamics of how and why the record was made, and how it's being promoted. Turns out the song was one of Damian's longtime favorites, and he cut it in his home 24-track studio. The song ended up on the dummy track for the Marc Rocco film *Dream a Little Dream*, and finally landed a featured spot in the movie. Rocco went on to direct the video for the

song. Finally "Rock On" was released as the first single from the Cypress Records soundtrack, and will also appear on Damian's upcoming solo LP.

"'Rock On' had the coolest vibe in '73 and made a big impression on me," says Damian. "I had the original sunk in my head, including the eerie delays Essex used on the voice, which was unusual for the early '70s. I tried to stay close to the original feel. However I cut the song with kick and snare. The original only had conga fills and a strong base line. The driving beat makes it sound like today's radio. I wrote an instrumental bridge. While I was doing it some younger friends who had never heard the song really liked it."

Damian, an eight-year veteran of the daytime soap *The Young and the Restless* is careful to point out that he was into music long before getting his acting gig; he and his two brothers and six sisters were known as **the Weirz** and toured extensively during the new wave craze. With his brothers Tom and Larry Weir, Michael recorded a pair of very successful albums for CBS International in Canada—*Love is a Mystery* and *Michael Damian*. He's also had records released in Australia and Europe.

Tami Shawn, director of promotion at Cypress, explained her strategy to propel the single up the charts. "We have to make sure the cassette single and soundtrack is in the stores. We have to keep Michael Damian on the road doing public appearances. He happens to be one of the most in-demand personalities today, mostly due to his eight-year stint on *The Young and the Restless*." He does a lot of morning shows. He's also been hanging out with radio. There are jocks out there that are soap-opera fanatics, because of their odd hours. They are very aware of Michael."

Julius Robinson



MICHAEL JAY RENEWS WITH FAMOUS: Songwriter and producer Michael Jay has entered into a new exclusive long-term worldwide publishing agreement with The Famous Music Publishing Corporation, a unit of Gulf+Western Paramount Pictures. Pictured (l-r) Alan Melina, vice president Famous Music; Michael Jay; and James Vellutato, creative director, Famous Music.

■ TOP OF THE POPS

□ Singles

□ **DEBBIE GIBSON:** "Electric Youth" (Atlantic 7-88919)

This is an energetic romp that should fare well on pop and dance formats. Features hard-driving instrumental section. Not her best effort on the LP, but a natural choice for uptempo follow-up to "In Your Eyes."



□ **MIKE + THE MECHANICS:** "Seeing is Believing" (Atlantic 7-88291)

A hard-driving rocker spiced with tough guitars supports this sly statement about faith and belief. Should find a home on AOR with definite crossover possibilities.

□ **U2 WITH B.B. KING:** "When Love Comes to Town" (Island 7-99225)

The inimitable King lends his voice and licks to a solid blues rumble written by Bono and U2 with B.B. in mind.

Should captivate on AOR, but prospects for crossover are limited.

□ **JIM CAPALDI:** "Some Come Running" (Island 7-99220)

A pop number that should find a home on CHR and AOR formats. Capaldi has a voice that's clear and accessible, his future as a solo artist looks bright.

□ **BARBARA STREISAND:** "What Were We Thinking Of" (Columbia 38-68691)

Streisand is a belter, and she overwhelms this song with a performance that's almost *too* strong. She needs better material than most, and while this tune might work for an average singer, it's not up to her standards. AC.

□ **NOISEWORKS:** "Touch" (Columbia 38-68581)

Powerful rocker with an engaging chorus hook, reminiscent of U2. Should prosper on AOR.

□ **ANNE WILSON:** "All for Love" (WTG 31-68678)

Anne Wilson has become the queen of corporate power-pop. This offering is more from this limited, if predictably satisfying menu. Written by Marty Page and John Bettis, for the motion picture soundtrack *Say Anything*.

□ Albums

□ **MADONNA:** *Like a Prayer* (Sire 1-25844)

This album is 90% very good, and for one reason—honesty. Madonna bares her soul in some rather startling ways, including a couple of frank depictions of familial abuse. There are reflections on her stormy marriage, "Till Death Do Us Part" ("The bruises they will fade away/You hit so hard with the things you say"), and a song about child abuse, "Oh Father" ("I lay down next to your boots and I prayed/for your anger to end/ Oh Father I have sinned"). Co-written and produced by Patrick Leonard and Stephen Bray, there are other outstanding cuts including the fanciful "Dear Jessie" and the moving "Promise to Try." Leonard provides most of the musical freshness, including the haunting "Spanish Eyes." Bray's more conventional dance cut "Express Yourself" is the least interesting song, but may end up being a sizeable hit. Most startling is "Love Song," a remarkable Prince-Madonna tune that ranks with Prince's best work. Madonna walks the fence between commerciality and art with surprising confidence.



J.R.

CASH BOX CHARTS

TOP 100 SINGLES

The grey shading represents a bullet, indicating strong upward movement



#1 Single: The Bangles



#1 Debut: Debbie Gibson #60



To Watch: Jody Watley #54

| | | Total Weeks Last Week ▼ | | Total Weeks Last Week ▼ |
|----|--|----------------------------|-------------------------------|----------------------------|
| 1 | ETERNAL FLAME (Columbia 38-68533) | | The Bangles | 2 9 |
| 2 | GIRL YOU KNOW ITS TRUE (Ansta S-3396) | | Mili Vanilli | 3 11 |
| 3 | THE LOOK (EMI 50190) | | Roxette | 7 7 |
| 4 | MY HEART CAN'T TELL YOU NO (Warner Bros. 7-27729) | | Rod Stewart | 5 16 |
| 5 | SHE DRIVES ME CRAZY (IRS 53483) | | Fine Young Cannibals | 10 10 |
| 6 | THE LIVING YEARS (Atlantic 7-88964) | | Mike & The Mechanics | 1 12 |
| 7 | WALK THE DINOSAUR (Chrysalis ZS4 4331) | | Was(Not Was) | 8 9 |
| 8 | PARADISE CITY (Geffen 7-27570) | | Guns N' Roses | 4 11 |
| 9 | YOU'RE NOT ALONE (Warner Bros. 27757) | | Chicago | 9 14 |
| 10 | DREAMIN (Wing 871 078-7/Polygram) | | Vanessa Williams | 11 10 |
| 11 | LIKE A PRAYER (Sire/Warner Bros. 2/4/7-27539) | | Madonna | 14 3 |
| 12 | STAND (Warner Bros. 27688) | | R.E.M. | 15 11 |
| 13 | LOST IN YOUR EYES (Atlantic 7-27570) | | Debbie Gibson | 6 10 |
| 14 | HEAVEN HELP ME (Mca/Polydor 871 538-7) | | Deon Estus/George Michael | 28 6 |
| 15 | YOUR MAMA DON'T DANCE (Capitol-B44293) | | Poison | 22 8 |
| 16 | SUPERWOMAN (Warner Bros. 7-27773) | | Karyn White | 19 9 |
| 17 | MORE THAN YOU KNOW (Columbia 38-08103) | | Martika | 18 15 |
| 18 | YOU GOT IT (Virgin 99245) | | Roy Orbison | 20 11 |
| 19 | DON'T TELL ME LIES (A&M 1267) | | Breathe | 12 10 |
| 20 | ROOM TO MOVE (PolyGram 871 4187) | | Animotion | 23 6 |
| 21 | I'LL BE THERE FOR YOU (Mercury/Polygram 872 564-7) | | Bon Jovi | 27 4 |
| 22 | ROCKET (Mercury/PolyGram 872 614-7) | | Def Leppard | 24 5 |
| 23 | SECOND CHANCE (A&M 1273) | | 38 Special | 29 9 |
| 24 | FUNKY COLD MEDINA (Delicious Vinyl 104) | | Tone-LoC | 30 5 |
| 25 | CRYIN' (EMI 50141) | | Vixen | 25 10 |
| 26 | RONI (MCA MCA-53463) | | Bobby Brown | 13 12 |
| 27 | YOU GOT IT (Columbia 38-08092) | | New Kids On The Block | 16 19 |
| 28 | THINKING OF YOU (Cutting Mercury 872502-7) | | Sa-fire | 32 8 |
| 29 | JUST BECAUSE (Elektra 7-69327) | | Anita Baker | 17 15 |
| 30 | FOREVER YOUR GIRL (Virgin 7-99230) | | Paula Abdul | 46 4 |
| 31 | ORINAOCO FLOW (SAIL AWAY) (Geffen 7-27633) | | Enya | 35 10 |
| 32 | THE LOVER IN ME (MCA 53416) | | Sheena Easton | 21 21 |
| 33 | SINCERELY YOURS (Atco/Atlantic 7-99246) | | Sweet Sensation | 39 8 |
| 34 | THE LOVE IN YOUR EYES (Columbia 38-08532) | | Eddie Money | 26 11 |
| 35 | AFTER ALL (Geffen 7-27529) | | Cher & Peter Cetera | 40 4 |
| 36 | I BEG YOUR PARDON (Atlantic 7-88969) | | Kon Kan | 31 14 |
| 37 | CULT OF PERSONALITY (Epic 34-68611) | | Living Colour | 42 4 |
| 38 | STRAIGHT UP (Virgin 99256) | | Paula Abdul | 33 17 |
| 39 | SHE WON'T TALK TO ME (Epic 34-0851) | | Luther Vandross | 34 9 |
| 40 | SURRENDER TO ME (Capitol B-44288) | | Ann Wilson & Robin Zander | 36 15 |
| 41 | FEEL SO GOOD (Warner Bros. 7-27565) | | Van Halen | 37 9 |
| 42 | BIRTHDAY SUIT (Columbia 38-68569) | | Johnny Kemp | 45 7 |
| 43 | WHAT I AM (Geffen 7-27696) | | Edie Brickell & New Bohemians | 38 17 |
| 44 | TRIBUTE (RIGHT ON) (Columbia 38-68575) | | The Pasadenas | 47 6 |
| 45 | RADIO ROMANCE (MCA 53623) | | Tiffany | 48 6 |
| 46 | IKO IKO (Capitol 44343) | | Belle Stars | 53 4 |
| 47 | DRIVEN OUT (RCA 8837-7-R) | | Fixx | 50 7 |
| 48 | A SHOULDER TO CRY ON (Warner Bros./Sire 7-27645) | | Tommy Page | 51 7 |
| 49 | SEVENTEEN (Atlantic 871 4187) | | Winger | 57 6 |
| 50 | I WANNA BE THE ONE (LMR 74003) | | Stevie B | 54 5 |
| 51 | LET THE RIVER RUN (Arista 1-9793) | | Carly Simon | 56 4 |

| | | Total Weeks Last Week ▼ | | Total Weeks Last Week ▼ |
|-----|---|----------------------------|-----------------------------------|----------------------------|
| 52 | ROCK ON (Cypress 1420/A&M) | | Michael Damian | 80 2 |
| 53 | WILD THING (Delicious Vinyl DV 102) | | Tone-LoC | 43 17 |
| 54 | REAL LOVE (MCA 53484) | | Jody Watley | -76 3 |
| 55 | WHERE ARE YOU NOW? (WTG 31-68625) | | Synch | 61 4 |
| 56 | BORN TO BE MY BABY (Mercury/PolyGram 872 156-7) | | Bon Jovi | 41 18 |
| 57 | CLOSE MY EYES (RCA 8899-7-R) | | Lita Ford & Ozzy Osborne | 60 5 |
| 58 | EVERLASTING LOVE (Elektra 7-69306) | | Howard Jones | 64 3 |
| 59 | SHE WANTS TO DANCE WITH ME (RCA 8838-7-R) | | Rick Astley | 44 15 |
| 60 | ELECTRIC YOUTH (Atlantic 7-88919) | | Debbie Gibson | DEBUT |
| 61 | ONE (Elektra 7-69329) | | Metallica | 66 6 |
| 62 | SOLDIER OF LOVE (Capitol 44369) | | Donny Osmond | 87 2 |
| 63 | SOMEBODY LIKE YOU (Capitol 50176) | | Robbie Nevil | 69 3 |
| 64 | WALKING AWAY (Tommy Boy/Reprise 7-27736) | | Information Society | 52 18 |
| 65 | I'LL BE LOVING YOU (Columbia 38-68671) | | New Kids | DEBUT |
| 66 | IT'S ONLY LOVE (Elektra 7-69317) | | Simply Red | 49 7 |
| 67 | WIND BENEATH MY WINGS (Atlantic 7-88972) | | Bette Midler | 73 4 |
| 68 | 24/7 (4th & B'Way 7471/Island) | | Dino | 55 7 |
| 69 | HEARTS ON FIRE (Virgin 7-99234) | | Steve Winwood | 75 3 |
| 70 | I ONLY WANNA BE WITH YOU (Jive/RCA 1192) | | Samantha Fox | 85 2 |
| 71 | A LITTLE RESPECT (Sire/Reprise 7-27738) | | Erasure | 58 16 |
| 72 | THE VOICES OF BABYLON (Columbia 38-68601) | | The Outfield | 89 2 |
| 73 | THE LAST MILE (Mercury/PolyGram 8721487) | | Cinderella | 59 11 |
| 74 | DOWNTOWN (A&M 1272) | | One 2 Many | DEBUT |
| 75 | DO YOU BELIEVE IN SHAME? (Capitol 44337) | | Duran Duran | 83 2 |
| 76 | WE'VE SAVED THE BEST FOR LAST (Arista AS1 9785) | | Kenny G Featuring Smokey Robinson | 62 9 |
| 77 | WHEN I'M WITH YOU (Capitol B-44302) | | Sheriff | 63 19 |
| 78 | BRING DOWN THE MOON (RCA 8807) | | Boy Meets Girl | 65 9 |
| 79 | WORKING ON IT (Geffen 7-27535) | | Chris Rea | 92 2 |
| 80 | WALKING THROUGH WALLS (Atlantic 7-88951) | | The Escape Club | DEBUT |
| 81 | RUN TO PARADISE (WTG 31-68564) | | Choirboys | 81 3 |
| 82 | THE DIFFERENT STORY (WORLD OF LUST AND CRIME) (Elektra 7-69307) | | Peter Schilling | DEBUT |
| 83 | RUSSIAN RADIO (Enigma 75519) | | Red Flag | 84 3 |
| 84 | CAN YOU STAND THE RAIN (MCA 53464) | | New Edition | 67 7 |
| 85 | COME OUT FIGHT (Columbia 38-68552) | | Easterhouse | DEBUT |
| 86 | GOOD LIFE (Virgin 7-99236) | | Inner City | 68 5 |
| 87 | WHEN LOVE COMES TO TOWN (Island 7-99225) | | U2 | DEBUT |
| 88 | ALL THIS TIME (MCA MCA-53371) | | Tiffany | 70 21 |
| 89 | EVERY LITTLE STEP (MCA 53618) | | Bobby Brown | DEBUT |
| 90 | WHEN THE CHILDREN CRY (Atlantic 7-89015) | | White Lion | 71 19 |
| 91 | DIAL MY HEART (Motown Mot-53301) | | The Boys | 72 16 |
| 92 | HALLELUIAH MAN (Mercury/PolyGram 870 596-7) | | Love & Money | 74 6 |
| 93 | I CAN'T FACE THE FACT (Capitol 44233) | | Gina Go-Go | 77 5 |
| 94 | INTO YOU (A&M 1256) | | Giant Steps | 78 9 |
| 95 | NEVER HAD A LOT TO LOSE (Epic 34-68563) | | Cheap Trick | 79 7 |
| 96 | ANGEL OF HARLEM (Island 7-99254) | | U2 | 82 15 |
| 97 | THE WAY YOU LOVE ME (Warner Bros. 7-27773) | | Karyn White | 86 23 |
| 98 | ARMAGEDDON IT (Mercury/PolyGram 870 692-7) | | Def Leppard | 88 21 |
| 99 | DEAR GOD (Chrysalis 43319) | | Midge Ure | 90 3 |
| 100 | GOT IT MADE (Atlantic 7-88966) | | Crosby, Stills, Nash & Young | 91 9 |

RHYTHM & BLUES

R&B LPs

Total Weeks ▼
Last Week ▼

YES, ITS SOMEONE NEW! Again! Bob Long is now devoting his full-time efforts to running things, and my brilliant superiors have anointed me R&B editor of this fine periodical. To be honest, I approached this job with much hesitation and a little bit of fear—this is a terrible time to be writing a straight R&B column, as the music for the most part seems caught in a creative rut. We've got a terrible case of the "same ol' same ol's" going on here, and it will take some serious effort to correct the situation.

Let's start with folks at the record labels. I really think that many of y'all are perpetuating the problem simply because you refuse to stand up to black radio (the biggest demon—I'll save next week's column for that) and put out records that you know in your gut are good. I've worked at record labels and seen heated arguments about what radio will and will not play, yet rarely did the integrity of the artist's work come into play. Why can't the **Winans** and **Lavine Hudson** stand up on their own wonderful talents? Why must you pigeonhole them and then go running scared just because you think black radio will not play them if they sing about their true passion instead of wanting to bag the nearest piece of ass that walks down the street? After all, isn't passion where the music came from? None of you would be in your jobs if you didn't love music, but the way you are acting makes me think you're trying to squelch the music instead of letting it breathe on its own merits.

And what about rap? How come it took you so long to get behind it? What were you scared of—taking a chance on some raw emotion instead of a tenth-generation Prince clone produced by the flavor-of-the-month? Now that rap is selling by the bucketloads, you can justify it financially, but that was obvious from the beginning to the people who believed in the power of the music. Why did it take you so long? I realize that your superiors are often short-sighted when it comes to new music, especially a style this powerful, but if you don't take a stand, who will? Thank goodness most of you had the sense to make distribution deals with people who really know what was going on, but I wonder if those deals were also made so you could point a finger elsewhere if things went wrong. I realize your reluctance to stand up and be counted, especially when y'all got mouths to feed, but somebody's got to do it or we'll all suffer.

Ranting? You bet your ass I'm ranting. I'm sick and tired of seeing formula bullshit coming out of your factories. The reason **George Michael** won the American Music Award for Best Soul Album was not racism (though ignorance may have played a part)—it was simply the fact that nobody (**Terry Riley** excepted) put out and promoted a better mainstream soul record last year. Michael himself has said it's a shame that mainstream black music has become so easy to make that even *he* can do it well (and do it well he can.). Anybody can follow a formula, while true talent *defines* a formula. You should be looking for and supporting this talent instead of taking the easy way out.

That said, nothing would give me greater pleasure than you proving me wrong. Send me something I can sink my teeth into and get excited about. You have my guarantee that I'll spread the word. And if you think I'm full of shit, call or write me and tell me so.

R&B PICKS

EU: *Livin' Large* (Virgin)

The go-go kings' first LP for Virgin is a smoker! Those who worried about a possible dilution of the band's power need not fret—these boys are kickin' it. "Buck Wild," the first single, sets the pace for this energetic set with its pounding percussion, fat bottom, and steamy lyrics. The real gem, however, is "Shake It Like a White Girl," a pumpin' funk workout whose title alone could conjure up a million promotional possibilities. Elsewhere, "Express" thickens up the Kraftwerk classic with an irresistible groove, "Shaka Zulu" takes us on a pulsating

trip to the jungle, and "Don't Turn Around" reads beautifully in the early '70s ballad style that is emerging as one of this year's true trends. If you can sit still through this LP, pass the Geritol and don't forget to watch that "227" rerun for the tenth time.

CONSTINA: *Constina* (Columbia 45007)

When I was in college and working at the mighty Apollo records in Buffalo, NY, one of our favorite jokes revolved around what was one of our distributor's favorite way of describing records: He called them "nice R&B dance tunes." At the time we thought that his lack of specificity was really amusing. Now that I have time to reflect on it, it really was a very telling description. This record embodies it perfectly. It is chock full of hummable, inoffensive songs that will sound great on the radio, but will leave your head as quickly as they entered it. "Are You Lonely Tonight" and "Heart to Heart" are sure chart contenders, well executed and danceable, but I doubt if they'll receive a lot of turntable time at my house.

DEJA: "Made To Be Together" (Virgin 96564)

Silky groove and flawless execution make this one a winner. Unlike the Constina record, our man **Teddy Riley** lets the vocalists stretch out and express their personalities, especially on the chorus, making this one to remember. Should slide effortlessly into the top 10.



| 1 | LET'S GET IT STARTED (Capitol 90924) | M.C. Hammer | 1 21 |
|----|--|----------------------------|-------|
| 2 | DON'T BE CRUEL (P) (MCA 42185) | Bobby Brown | 2 37 |
| 3 | KARYN WHITE (Warner Bros. 25637) | Karyn White | 3 27 |
| 4 | GUY (MCA 42176) | Guy | 4 37 |
| 5 | THE GREAT ADVENTURES OF SLICK RICK (Def Jam 40513) | Slick Rick | 6 10 |
| 6 | MESSAGE FROM THE BOYS (Motown 6260) | The Boys | 5 22 |
| 7 | JUST COOLIN' (Atlantic 81926) | Levert | 7 19 |
| 8 | LOC'ED AFTER DARK (Delicious 3090) | Tone Loc | 8 6 |
| 9 | FOREVER YOUR GIRL (Virgin 96843) | Paula Abdul | 10 11 |
| 10 | GIVING YOU THE BEST THAT I GOT (Elektra 60827) | Anita Baker | 9 22 |
| 11 | HEART BREAK (P) (MCA 42207) | New Edition | 11 37 |
| 12 | 2 HYPE (Select 21628) | Kid N' Play | 12 19 |
| 13 | 2ND WAVE (Columbia 44284) | Surface | 14 21 |
| 14 | EAZY DUZ IT (Priority 57100) | Fazy-E | 13 19 |
| 15 | STRAIGHT OUTTA COMPTON (Ruthless 57102) | N.W.A. | 20 4 |
| 16 | TODAY (Motown 6261) | Today | 15 17 |
| 17 | LIFE IS... TOO SHORT (Zomba/RCA 1149) | Too Short | 18 6 |
| 18 | ANY LOVE (Epic 44308) | Luther Vandross | 16 24 |
| 19 | HEART'S HORIZON (Reprise 25778) | Al Jarreau | 17 16 |
| 20 | MORE THAN FRIENDS (Jive 1136) | Jonathan Butler | 23 22 |
| 21 | IT TAKES TWO (Profile 1267) | Rob Base & DJ Easy Rock | 19 26 |
| 22 | SILHOUTTE (Arista 8457) | Kenny G | 21 23 |
| 23 | THE RIGHT STUFF (Wing/PolyGram 835 694-1) | Vanessa Williams | 22 40 |
| 24 | 3 FEET HIGH AND RISING (Tommy Boy 1019) | DeLa Soul | 29 4 |
| 25 | TO CHANGE AND/OR MAKE A DIFFERENCE (Arista 8533) | Kiara | 24 27 |
| 26 | GERALD ALSTON (Motown 6265) | Gerald Alston | 25 10 |
| 27 | WHERE'S THE PARTY AT? (Sleeping Bag 42016) | Cash Money & Marvulous | 26 10 |
| 28 | HEAVEN (Capitol 90959) | BeBe & CeCe Winans | 27 10 |
| 29 | DON'T LET LOVE SLIP AWAY (Capitol 48987) (G) | Freddie Jackson | 28 34 |
| 30 | K-9 POSSE (Arista 8569) | K-9 Posse | 31 3 |
| 31 | MACHISMO (Atlanta Artist 886 002) | Cameo | 30 22 |
| 32 | HEAVEN ON EARTH (Oceanica 91028) | Donna Allen | 38 9 |
| 33 | ME AND JOE (Egyptian Empire 00777) | Rodney O & Joe Cooley | 33 18 |
| 34 | GIRL YOU KNOW ITS TRUE (Arista 8592) | Milli Vanilli | 63 2 |
| 35 | MIDNIGHT STAR (Solar/Capitol 72564) | Midnight Star | 32 23 |
| 36 | WHAT TIME IS IT (Gucci 3309) | Gucci Crew II | 35 10 |
| 37 | ANIMAL (Mercury/PolyGram 422-836-77) | Bar-Kays | 36 7 |
| 38 | MAKE IT LAST FOREVER (P) (Elektra 60763) | Keith Sweat | 34 62 |
| 39 | IN EFFECT MODE (P) (Warner Bros. 25662-1) | Al B. Sure! | 37 46 |
| 40 | CK (Warner Bros. 25707) | Chaka Khan | 39 16 |
| 41 | TAKE U BACK TO MY PLACE (Orpheus 75600) | Z-Looke | 45 11 |
| 42 | ACT A FOOL (Capitol 90544) | King Tee | 41 11 |
| 43 | WHO? (Wing/PolyGram 422 835 549-1) | Tony! Toni! Tone! | 42 47 |
| 44 | RESPECT (Luke Skywalker 103) | Anquette | 43 18 |
| 45 | GEMINI (Motown 6264) | El DeBarge | 54 2 |
| 46 | SWEET OBSESSION (Epic 44419) | Sweet Obsession | 46 20 |
| 47 | ALL MIXED UP (Tabu/CBS 44492) | Alexander O'Neal | 47 5 |
| 48 | MIAMI BASS WARS (Pandisc 8802) | Various Artists | 49 7 |
| 49 | LOVE OR PHYSICAL (Capitol 46946) | Ashford & Simpson | 61 3 |
| 50 | AFFAIR (Tabu 44148) | Cherelle | 50 19 |
| 51 | A SALT WITH A DEADLY PEPA (Next Plateau PL 1011) | Salt-N-Pepa | 44 33 |
| 52 | THE LOVER IN ME (MCA 42249) | Sheena Easton | 48 18 |
| 53 | THE DESOLATE ONE (Fresh/Sleeping Bag 82010) | Just-Ice | DEBUT |
| 54 | VESTA 4 U (A&M 5223) | Vesta | 51 20 |
| 55 | 4 U 2 NJOY (Vision 3308) | Betty Wright | 58 3 |
| 56 | TOUCH OF BLUES (Ichiban 1032) | Clarence Carter | 56 8 |
| 57 | MANHATTAN SUITE (Sedona 7502) | Rick Kellis | 59 2 |
| 58 | COMIN' THROUGH LIKE WARRIORS (Luke Skywalker XR 106) | M.C. Twist & the Def Squad | DEBUT |
| 59 | ME, MYSELF AND I (Columbia FC 44409) | Cheryl Pepsii Riley | 40 25 |
| 60 | POWER (Sire 25765) | Ice - T | 55 26 |
| 61 | IT'S TEE TIME (Profile 1269) | Sweet Tee | 52 16 |
| 62 | TAKE 6 (Reprise 25670) | Take 6 | 70 3 |
| 63 | HANGIN TOUGH (Columbia 40985) | New Kids On The Block | 53 20 |
| 64 | MOVE SOMETHIN' (Luke Skywalker 101) | 2 Live Crew | 57 6 |
| 65 | FOUNDATION (Atlantic 81939) | Ten City | 62 3 |
| 66 | SWASS (Nasty Mix 70123) | Sir Mix-A-Lot | 64 30 |
| 67 | TO WHOM IT MAY CONCERN (Columbia FC 45065) | The Pasadenas | 67 2 |
| 68 | LOVE SEASONS (Orpheus 75602) | Alex Bugnon | 68 2 |
| 69 | THE REAL ROXANNE (Select 21627) | The Real Roxanne | 60 16 |
| 70 | SING ME A SONG (A&M FZ 45055) | Marcus Lewis | DEBUT |
| 71 | IT TAKES A NATION OF MILLIONS (Def Jam BFW 44303) | Public Enemy | 66 37 |
| 72 | LET IT BE ME (MCA 42250) | Robert Brookins | 65 11 |
| 73 | GEORGIO (Motown 6263) | Georgio | 69 11 |
| 74 | I WANT IT (Orpheus 75601) | Aleese Simmons | 71 10 |
| 75 | OASIS (Atlantic 81916) | Roberta Flack | 72 19 |

Neil Harris

CASH BOX CHARTS

TOP R&B SINGLES

The grey shading represents a bullet, indicating strong upward movement



#1 Single: The Boys



#1 Debut: Natalie Cole #70



To Watch: Simply Red #54

| | | Total Weeks ▼ | Last Week ▼ | | | Total Weeks ▼ | Last Week ▼ |
|----|---|-----------------------------------|-------------|-----------|-----------|--|---|
| 1 | LUCKY CHARM (Motown 1952) | The Boys | 3 | 11 | 51 | HEAVEN HELP ME (Mika/PolyGram 871 538-7) | Deon Estus 57 3 |
| 2 | ALL I WANT IS FOREVER (Epic 34-68540) | James 'JT' Taylor & Regina Bell | 8 | 9 | 52 | STAY (PolyDor/PolyGram 871 548-7) | Jackie Jackson 58 3 |
| 3 | CLOSER THAN FRIENDS (Columbia 38-08537) | Surface | 1 | 11 | 53 | LIKE A PRAYER (Sire/Warner Bros. 2/4/7-27539) | Madonna 59 3 |
| 4 | JOY AND PAIN (Oceana 7-99244) | Donna Allen | 4 | 11 | 54 | IT'S ONLY LOVE (Elektra 7-69317) | Simply Red 70 2 |
| 5 | YOU AND I GOT A THANG (Capitol B-44283) | Freddie Jackson | 5 | 11 | 55 | ME MYSELF AND I (Columbia 38-08508) | Cheryl Pepsii Riley 41 12 |
| 6 | MORE THAN FRIENDS (Jive 1174) | Jonathan Butler | 11 | 9 | 56 | SO GOOD (Reprise 7-276664) | Al Jarreau 32 11 |
| 7 | GIRL I GOT MY EYES ON YOU (Motown 1954) | Today | 10 | 10 | 57 | E.U. (Virgin 7-99232) | Buck Wild 65 3 |
| 8 | I'LL BE THERE FOR YOU (Capitol 79496) | Ashford & Simpson | 11 | 9 | 58 | (WHAT CAN I SAY) TO MAKE YOU LOVE ME (Tabu 685682) | Alexander O'Neal 69 3 |
| 9 | GIRL YOU KNOW IT'S TRUE (Arista S-3396) | Milli Vanilli | 2 | 11 | 59 | SELF DESTRUCTION (Jive/RCA 1178) | The Stop The Violence Movement 37 6 |
| 10 | AFFAIR (Tabu ZS4-68568) | Cherelle | 16 | 9 | 60 | ALL OR NOTHING (Reprise/Warner Bros. 27550) | Al Jarreau 72 3 |
| 11 | 4 U (A&M 12293) | Vesta | 15 | 9 | 61 | LIFE IS TOO SHORT (Jive/RCA 1164) | Too Short 75 2 |
| 12 | STRUCK BY YOU (Mercury/PolyGram 872 102-7) | Bar-Kays | 12 | 10 | 62 | FUNKY COLD MEDINA (Delicious Vinyl 104) | Tone Loc 77 2 |
| 13 | REAL LOVE (Motown 44261) | El DeBarge | 17 | 8 | 63 | TURN THIS MUTHA OUT (Capitol 44290) | MC Hammer 67 3 |
| 14 | LOVE SAW IT (Warner Bros. 7-27783) | Karyn White | 18 | 6 | 64 | I WANT IT (Orpheus B-72699) | Aleese Simmons 73 3 |
| 15 | EVERY LITTLE STEP (MCA 23933) | Bobby Brown | 19 | 6 | 65 | WILD THING (Delicious Vinyl 102) | Tone Loc 46 16 |
| 16 | JUST COOLIN' (Atlantic 7-88959) | Levert | 6 | 10 | 66 | SNAKE IN THE GRASS (Solar D1-72564) | Midnight Star 47 16 |
| 17 | BEING IN LOVE AIN'T EASY (Epic 34-08521) | Sweet Obsession | 7 | 16 | 67 | LET ME PUSH IT TO YA (Island 99249) | Attension 79 3 |
| 18 | SLEEP TALK (Def Jam/Columbia 38-68555) | Alyson Williams | 22 | 7 | 68 | UH-UH-OOH-OOH LOOK OUT (HERE IT COMES) (Atlantic 7-88941) | |
| 19 | REAL LOVE (MCA-53484) | Jody Watley | 38 | 4 | | | Roberta Flack 84 2 |
| 20 | CRUCIAL (MCA 53500) | New Edition | 28 | 5 | 69 | THE GOOD, THE BAD & THE UGLY (Epic 38-68590) | Charlie Singleton 82 2 |
| 21 | WE'VE SAVED THE BEST FOR LAST (Arista AS1-9785) | Kenny G Featuring Smokey Robinson | 21 | 9 | 70 | MISS YOU LIKE CRAZY (EMI 50185) | Natalie Cole DEBUT |
| 22 | ROLLIN' WITH KID N' PLAY (Select 20001) | Kid N' Play | 25 | 5 | 71 | ARE YOU LONELY TONIGHT (Columbia 38-68546) | Constina 90 2 |
| 23 | THAT'S THE WAY LOVE IS (Atlantic 7-88963) | Ten City | 23 | 9 | 72 | MAKE MY BABY HAPPY (Capitol 44299) | Paul Laurence 80 2 |
| 24 | DON'T TAKE MY MIND ON A TRIP (Virgin 7-97272) | Boy George | 34 | 6 | 73 | FLOAT ON (Tommy Boy 924) | Stetsasonic (Featuring Force M.D.'s) 85 3 |
| 25 | MORE THAN PHYSICAL (EMI 44261) | Christopher Max | 30 | 8 | 74 | IF SHE KNEW (Atlantic 2560) | Anne G. 87 2 |
| 26 | LIFE (MCA 23930) | Loose Ends | 26 | 7 | 75 | Mr. D.J. (Motown 1961) | Joyce Irby DEBUT |
| 27 | 24/7 (4th & Broadway 7471) | Dino | 31 | 6 | 76 | IN THE MOOD (Atlantic 7-88945) | Gerald Albright 76 3 |
| 28 | START OF A ROMANCE (Atlantic 88932) | Skyy | 35 | 5 | 77 | Made To Be Together (Virgin 7-99226) | Deja DEBUT |
| 29 | IMAGINE (Capitol 44268) | Tracey Spencer | 29 | 8 | 78 | I'M GONNA GET YOU SUCKA (Arista AS1-9788) | Gap Band 68 16 |
| 30 | STRAIGHT UP (Virgin 7-99256) | Paula Abdul | 13 | 11 | 79 | TEENAGE LOVE (Def Jam/Columbia 38-08105) | Slick Rick 56 15 |
| 31 | LOVE SICK (Orpheus/EMI) | Z'looke | 39 | 6 | 80 | Gangsta Gangsta (Priority Records 50185) | N.W.A. DEBUT |
| 32 | BIRTHDAY SUIT (Columbia 38-68569) | Johnny Kemp | 36 | 6 | 81 | WITH EACH BEAT OF MY HEART (Motown 1953) | Stevie Wonder 52 11 |
| 33 | SOMETHING'S GOT A HOLD ON ME (Columbia 38-68545) | Radiant | 33 | 9 | 82 | YOU AND ME (Epic 34-68539) | Jamm 62 8 |
| 34 | JUST BECAUSE (Elektra 7-69327) | Anita Baker | 14 | 15 | 83 | My First Love (Warner Bros. 4/7-27525) | Atlantic Starr DEBUT |
| 35 | NEVER SAY GOODBYE TO LOVE (PolyGram 871 618-7) | Rene Moore | 40 | 5 | 84 | SHE WON'T TALK TO ME (Epic 34-0851) | Luther Vandross 63 17 |
| 36 | BABY ME (Warner Bros. 4/7-27541) | Chaka Khan | 44 | 5 | 85 | Lost Without You (EMI 50185) | The Winans DEBUT |
| 37 | ARE YOU MY BABY (Columbia 38-68557) | Wendy & Lisa | 43 | 6 | 86 | GENTLY (MCA 53469) | Ready For The World 64 11 |
| 38 | MOVE ON YOU (Rawson 3333) | Lateasha | 42 | 7 | 87 | HEAVEN (Capitol 44261) | Bebe & Cece Winans 66 19 |
| 39 | I LIKE (MCA-53490) | Guy | 49 | 4 | 88 | TOUGH ACT TO FOLLOW (Elektra 7-69319) | Starpoint 71 5 |
| 40 | YOU LAID YOUR LOVE ON ME (Motown 1957) | Gerald Alston | 45 | 6 | 89 | TWIST AND SHOUT (Next Plateau 321) | Salt-N-Pepa 74 7 |
| 41 | SKIN I'M IN (Atlanta Artists 872314-7) | Cameo | 20 | 16 | 90 | Me, Myself And I (Tommy Boy TB 926) | Dela Soul DEBUT |
| 42 | DAYS LIKE THIS (MCA-53499) | Sheena Easton | 50 | 4 | 91 | Don't Tease Me (MCA 53615) | Robert Brookins DEBUT |
| 43 | ANOTHER WEEKEND (RCA 8853-7) | Five Star | 24 | 9 | 92 | TEDDY'S JAM (MCA 53462) | Guy 61 16 |
| 44 | DREAMIN' (PolyGram 871-078) | Vanessa Williams | 27 | 19 | 93 | Joy And Pain (Profile Pro 7247) | Rob Base & DJ E-Z Rock DEBUT |
| 45 | STICKS AND STONES (RCA 8870) | Grady Harrell | 51 | 5 | 94 | HIGH ROLLERS (Sire/Warner Bros 27574) | Ice-T 83 5 |
| 46 | IF IM NOT YOU'RE LOVER (Warner Bros. 7-27556) | Al B. Sure | 60 | 4 | 95 | CAN WE TALK ABOUT IT (Atlantic 7-88968) | Nu Girls 86 3 |
| 47 | TRIBUTE (RIGHT ON) (Columbia 38-68575) | The Pasedenas | 55 | 4 | 96 | TWICE THE LOVE (Warner Bros. 7-27658) | George Benson 88 18 |
| 48 | ALL BECAUSE OF YOU (A&M 1266) | Jeffrey Osborne | 48 | 3 | 97 | STILL IN LOVE (Atlantic 7-88974) | Troop 78 15 |
| 49 | ROMEO AND JULIET (Def Jam/Columbia 38-68566) | Blue Magic | 54 | 4 | 98 | WALKING AWAY (Tommy Boy 7-27736) | Information Society 91 8 |
| 50 | TRUE OBSESSIONS (Virgin 90929) | Lia | 53 | 7 | 99 | FIND AN UGLY WOMAN (Sleeping Bag 40143) | Cash Money & Marvelous 92 7 |
| | | | | | 100 | BABY DOLL (PolyGram 871 108-7) | Tony!Toni!Tone! 93 20 |

NEVILLE BROTHERS

Continued from page 9

brothers with each other—closely—extends to all other people, because we are all here sharing the same sorrows and dangers and happiness.”

“I’m proud to have been doing what we’ve been doing for as long as we’ve been doing it,” says Cyril. “And through all of these forces that have been coming at us all this time, we’ve never changed, we’re still doing what we’re doing. I think if we were just four guys doing this together, and not four brothers, we wouldn’t still be doing it.”

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ENTER DANIEL LANOIS, the latest man assigned to harness this great mountain of talent to a soundboard. To balance the funk and the New Orleans R&B and Aaron’s spellbinding ballads and the reggae and the jazz and the stuff that makes you want to dance and the stuff that, when the night is good, the band (the brothers and **Willie Green** on drums, **Brian Stoltz** on guitar and, now, **Tony Hall** on bass) is hot, and the beer is cold, makes you want to leap out of your skin with happiness.

“I think Daniel Lanois is the type of person that sees beyond anything that anybody could possibly tell him about music and the people that’s playing it,” says Cyril Neville. “Because he never separated the two. Before, most producers would come in with their little briefcases with songs that they’d have. And even if you had songs, they would pick the ones that they felt fit the record best. But his first words were, ‘Hey, man, what do you all want to do?’”

“It was like a spiritual experience,” says Charles Neville about the recording process. “All of these emotions that are touched in this record is what we do live. And what we do live is, rather than have gigs, have spiritual gatherings.”

“He caught the feeling of a Neville Brothers gig,” says Cyril.

So there’s a bit of funk, plenty of references to New Orleans, spine-tingling Aaron Neville covers of Bob Dylan’s “The Ballad of Hollis Brown” and “With God on Our Side” and Sam Cooke’s “A Change Is Gonna Come” (“I don’t care what it is he’s singing,” says Cyril, “if Aaron Neville’s singing it, people love it”), a jazz-funk instrumental, plenty of head-spinning rhythm, and a general focus on spiritual, political and personal awakening and change.

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“ALL OUR PRODUCERS were good,” says Aaron Neville later, by phone from New Orleans, “but Daniel Lanois was more instrumental in bringing out the real Neville Brothers; he was trying to capture what he sees on stage without making it just a live thing, making it more of a record with a live feeling. He set a studio up in this house on St. Charles, in our neighborhood, and it had a real nice spiritual feeling to it. Everybody would just go there and go to work and let everything come out. With everybody in the same room, there wasn’t all that much overdubbing and electronics.”

Aaron, who is now recording an album of duets with **Linda Ronstadt**, is asked whether he feels that the career of the Neville Brothers—individually and collectively—has been a struggle.

“I don’t see it as a struggle. It was life. We were all living, we were making a living. We weren’t wealthy, but we were rich in a sense, because we always had our family together. Wealth is another thing, you know. He is not poor who has little, only he who desires much. And true security does not lie in the things one has, but in the things one can do without. We



NEVILLE REVELRY: Pals and fellow performers gather around the bros during the taping of *Cinemax Sessions: The Neville Brothers Tell It Like It Is*. Let’s go clockwise from the top, starting with someone we don’t know, followed by Ed Bradley of *60 Minutes*, Buckwheat Zydeco, Aaron, Art, Charles, Dennis “The Killer” Quaid, Jimmy Buffett, nephew Ivan Neville, Bonnie Raitt, Herbie Hancock, Cyril and John Hiatt. (photo: James Schnepf/HBO)

just take it in stride, you know. Because after ‘Tell It Like It Is’ dwindled down, I was doing all kinds of other jobs to take care of my family. I was a longshoreman, a house painter, a truck driver, a ditch digger, you name it. When we started the Neville Brothers, things got better and it kept growing every year, every year it got better.

“But just us being together, it’s always been a blessing to keep us strong. We’re still here, we’ve got our health and strength and family, we’re still going. New Orleans is a family oriented city. Family’s important.”

The father of Ivan Neville, and of budding artists Jason and Aaron Jr., sounds, as his brothers do, like a man at peace. Two things that come across talking to all of the Neville Brothers: their great sense of family and tradition, and their great sense of place—New Orleans, Louisiana.

“One of the things about New Orleans,” says Charles, “is that a lot of the people who create the music there don’t do it with the intention of becoming stars, they do it because that’s what they love to do and they’re expressing themselves. And that’s basically what we do. When we started doing this years ago, there was no money in being able to share the experience of doing it. I think that’s one of the things that keeps a New Orleans sound happening, ‘cause there are a lot of people down there who are taxi drivers, dishwashers and longshoremen who play music on the weekends. And there are some of them who are not going to ever give up their jobs and leave to go pursue a career in music.”

“And one of the other threads that’s in there,” adds Cyril, “is that most of the music from New Orleans has got what they say is a New Orleans beat, but it’s just the African rhythms, polyrhythms, one rhythm being played against the other to create another rhythm. New Orleans was one of the largest slave ports and a lot of the Africans that came through New Orleans

kept a lot of the Africanisms, and that has been passed down. I’m not just talking about the music: the food, the way people dress, everything.”

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ART NEVILLE has joined the conversation a bit late, and he seems a bit grumpy. He’s the oldest, he’s been pounding the pavement the longest, and his meat-and-potatoes—death-defying funk—is the one element that has been downplayed on *Yellow Moon*. They’re in their zillionth hotel room, talking about New Orleans for the zillionth time, selling themselves to one more journalist, and they know—you know, they know, everybody knows—that the Neville Brothers live and die out there in stick-it-to-you live gigs. If you’ve been under the spell of the Brothers Neville on one of those good nights, no matter of talking is necessary. Under the *Yellow Moon*, on one of those New York days when winter and spring seem to be battling each other for supremacy, oldest brother Art and youngest brother Cyril have the following exchange on the band’s present and future:

“I see in the immediate future a lot of people becoming aware of the Neville Brothers who weren’t aware of us before,” says Cyril, “and maybe the Neville Brothers record going into the mainstream.”

“When you say mainstream, you mean Top 40,” says Art, “but that’s not necessarily mainstream. Mainstream, to me, would be, like, people who buy the Grateful Dead, John Hiatt...”

“The Grateful Dead’s last record was Top 40.”

“As far as I’m concerned, they had the same thing. They were the highest-grossing band, performance-wise, in the country, but it don’t have nothing to do with being Top 40. You don’t have to be Top 40 to be successful.”

“What’s behind me saying mainstream,” says Cyril, “is the *main stream*, as everybody knows, goes directly to the bank. [Laughter all around.] That’s what I meant when I said ‘going into the mainstream.’ I wasn’t putting us in no category with nobody else or nothing, that’s what the deal was. Everybody knows what the main stream is—going to the bank.”

“I don’t think we’ll sell records to people that buy Madonna or other groups in that category of music,” says Art. “I don’t think they’d even be interested in listening to what we have to say. But there are people who listen to good music, that’s hungry for good music, that haven’t been exposed to us that will buy this music. Some of them may buy Madonna, but that’s a whole other market. But there’s a vast number of people out there that will buy our records once they know the records are available, if they’re marketed properly. I think we’ve finally got something that they’ll be taking a look at. It’s like going with something the way it is, rather than trying to change it. It’s powerful enough, it’s strong enough now that it can happen if we take care of our side of the business.”

Later on, Art and Cyril begin talking about the lessons inherent in their music, lessons about New Orleans culture and tradition.

“I think the whole thing is a history lesson,” says Art. “Cause it will make people stop and say, ‘Hey, they got things we don’t know about, let’s try to find out what’s happening.’”

“Our music,” says Cyril, “is not like ‘Don’t Worry, Be Happy.’ It’s like, be happy, but be informed. Or be informed so you can be happy.”

“No,” says Art Neville. “Be cautious, be prepared. Be happy, but don’t just think everything’s cool, because they ain’t cool, everything hasn’t been cool, and it’s still not all the way cool, but it’s the best that you’re going to find for right now.”



GROOVY? DEF!: Elliot Horne (left), veteran jazz publicist and bon vivant, has written "Jazz Music," a rap about jazz, for Gang Starr's new album *No More Mr. Nice Guy* (*Wild Pitch*). That's Keithy E, "The Guru," Gang Starr's head rapper, hanging with Horne.

the '70s—are back in print, as are plenty of previously unreleased recordings (notably the five LMR CDs, now out through Atlantic); with more coming out almost every day. Not only that, but Ellington tribute albums abound—by the **World Sax Quartet**, the **Modern Jazz Quartet**, **James Newton** and others. Ellington has already graced a postage stamp and plans are continuing apace to erect a life-size statue of the man in Central Park. It seems that, in America, Duke Ellington's day has finally come.

April 29th would have been Ellington's 90th birthday, and next month there will be a number of events to help mark that occasion. On April 4th, the Smithsonian Institution's National Museum of American History will unveil a month-long series of events under the heading "Duke Ellington, American Musician." These will include an enormous exhibition of Ellington memorabilia, drawn from the museum's Duke Ellington Collection. There will also be almost daily concerts, spanning the entire length of Ellington's career and incorporating such fine D.C.-based players as **Buck Hill**, **Shirley Horn**, **Mike Crotty** and **Keter Betts**, as well as lectures, films and thematic programs integrating dance, films, panel discussions and whatnot. Admission to all of this is free and a call to (202) 357-2700 can get the full lowdown.

The **American Jazz Orchestra**, the New York ensemble that has been making a strong case for jazz repertory over the past four years, will perform a special three-concert career-spanning Ellington series at its home base of Cooper Union (around the same time Atlantic releases the AJO's *Ellington Masterpieces*). On April 20th, the Orchestra's regular conductor, **John Lewis**, will be at the podium, the next night **Maurice Peress** will take his place, and, on April 23rd **Gunther Schuller**, in a rare appearance of this kind, will wield the baton. It will be Ellington fairly close to the sound of the Ellington Orchestra, which is what the AJO is all about.

And along with its AJO release, Atlantic will distribute another five CDs in LMR's *The Private Collection* series, drawn from recordings that Ellington produced himself but never released. These will cover mostly studio sessions from the years '57-'71, years in which Ellington was no less prolific or brilliant than in the years '27-'41, or any other years in between.

The Great Man, no doubt, would have been pleased at all this attention, but he wouldn't have been humbled by it; he probably would have looked at it all with a bit of wry detachment. And then he would have gone back to his work.

BOPPING AROUND: Blue Note brought some of its roster to New York last week for several live tapings for SDR Films, which will turn them into home laser discs, videos and the like. **Stanley Jordan**, **Dianne Reeves**, **OTB**, **Rick Margitza** and **Eliane Elias** took part....**Da Capo Press**, bless their little jazz-book-reproducing hearts, has just come out with four new-to-paperback titles: *Forces in Motion, The Music and Thoughts of Anthony Braxton*, by **Graham Lock** (\$13.95); *The Great Jazz Pianists*, by **Len Lyons** (\$12.95); *The Big Band Almanac*, by **Leo Walker** (\$15.95); and *Screening the Blues, Aspects of the Blues Tradition*, by **Paul Oliver** (\$11.95)....Also new in bookstores (better look around for this one) is *Masters of Contemporary Brazilian Song, MPB 1965-1985* by **Charles Perrone** (University of Texas Press, \$24.95). With all the new attention being given to Brazilian music (MPB, by the way, stands for *musica popular brasileira*, and refers, mainly, to the Tropicalistas and their contemporaries), you'd think there'd be a few books out there about it—at least a book or two about bossa nova. Nope, nothing. Until now. This book is rather limited in focus, concentrating primarily on the writing of **Milton Nascimento**, **Chico Buarque**, **Caetano Veloso**, **Gilberto Gil** and **Joao Bosco/Aldir Blanc**, but it is something. Hopefully other publishers will get hip enough to give us other volumes about this wonderful musical country (maybe we'll have to wait for **David Byrne** to do it). Speaking of which, **PolyGram** has just added another three titles to its Brazilian *Per-*

BEGINNING TO SEE THE LIGHT: When **Duke Ellington** died 15 years ago, his enormous body of work was in shambles in America. While Japan and Europe had crate-sized boxes of Ellington to consider, American labels had let their holdings of, arguably, America's greatest composer go to shreds. A few years ago I did a poll of critics, asking the question, "What albums would you most like to see restored to print," and almost everybody mentioned some Ellington: early RCA, late RCA, early CBS, late CBS, Atlantic, etc.. At the time, a mere five years ago, good American Ellington albums were rarities indeed.

The latest *Schwann* CD catalog—the CD catalog alone!—lists more than 30 Ellington titles available, and many of those are multiple-disc sets. I won't get into the various controversies about sound reproduction here, but big hunks of Ellington—spanning his great sides of the '20s to his great sides of

CONTEMPORARY JAZZ



Total Weeks ▼
Last Week ▼

| | | | | |
|----|--|------------------|-------|----|
| 1 | HEART'S HORIZON (Reprise 25778) | AL JARREAU | 1 | 13 |
| 2 | SIMPLE PLEASURES (EMI-Manhattan E1-48059) | BOBBY MCFERRIN | 3 | 48 |
| 3 | DAVE GRUSIN COLLECTION (GRP 9579) | DAVE GRUSIN | 7 | 5 |
| 4 | FESTIVAL (GRP 9570) | LEE RITENOUR | 2 | 21 |
| 5 | SILHOUETTE (Arista AL-8457) | KENNY G | 4 | 21 |
| 6 | FLASHPOINT (GRP 9571) | TOM SCOTT | 6 | 19 |
| 7 | CLOSE-UP (Reprise 9 25715) | DAVID SANBORN | 5 | 35 |
| 8 | PENCIL SKETCHES #1 (Optimism 3210) | KIM PENNYL | 14 | 5 |
| 9 | TIME AND TIDE (Epic BFE 40767/E.P.A.) | BASIA | 9 | 50 |
| 10 | STREET DREAMS (Geffen GHS 24204) | LYLE MAYS | 10 | 23 |
| 11 | REAL LIFE STORY (Verve Forecast/PolyGram 837 697) | | | |
| 12 | GIPSY KINGS (Elektra 60845) | GIPSY KINGS | 22 | 7 |
| 13 | WAY DOWN WEST (Soundwings 2109) | WISHFUL THINKING | 13 | 8 |
| 14 | GARY HERBIG (Head First 723-1/K-Tel) | GARY HERBIG | 17 | 5 |
| 15 | FLYING HOME (EMI-Manhattan 48682) | STANLEY JORDAN | 12 | 23 |
| 16 | DON'T TRY THIS AT HOME (MCA Impulse! 42229) | MICHAEL BRECKER | 8 | 25 |
| 17 | EAST (Hiroshima Epic 45022) | HIROSHIMA | 20 | 3 |
| 18 | MORE THAN FRIENDS (Jive/RCA 1136-1) | JONATHAN BUTLER | 23 | 18 |
| 19 | ELIS (Elektra 60816) | SADAO WATANABE | 11 | 7 |
| 20 | N.Y.C. (Intuition/Capitol 91354) | STEPS AHEAD | DEBUT | |
| 21 | THE TRAVELLER (Nova 8811) | BRANDON FIELDS | 15 | 7 |
| 22 | LOVE SEASON (Orpheus/Capitol 75602) | ALEX BUGNON | DEBUT | |
| 23 | CONFIDENTIAL (GRP GR-9584) | SPECIAL EFX | DEBUT | |
| 24 | BERMUDA NIGHTS (Atlantic 81919) | GERALD ALBRIGHT | 19 | 8 |
| 25 | FOREIGN AFFAIRS (Blue Note 90967/Capitol) | BIRELI LAGRENE | DEBUT | |
| 26 | MANGO TANGO (Gaija 13-9013) | TOM GRANT | 18 | 14 |
| 27 | IVORY DREAM (Atlantic 81938) | BOBBY LYLE | DEBUT | |
| 28 | LIVING IN PARADISE (Intima 7 73334) | FATBURGER | 21 | 20 |
| 29 | WORKS (ECM 823 270) | PAT METHENY | 25 | 8 |
| 30 | THE SEARCHER (GRP GR-9580) | KEVIN EUBANKS | DEBUT | |
| 31 | IF THIS BASS COULD ONLY TALK (Portrait/CBS 40923) | STANLEY CLARKE | 26 | 36 |
| 32 | TEARS OF JOY (Windham Hill WH0111) | TUCK & PATTI | 27 | 38 |
| 33 | TWICE THE LOVE (Warner Bros. 25705) | GEORGE BENSON | 24 | 21 |
| 34 | CYLCLES (Denon CY 72745) | BOB BERG | DEBUT | |
| 35 | DAY BY DAY (EMI-Manhattan E1-90096) | NAJEE | 29 | 34 |
| 36 | NORTHERN LIGHTS (MCA 6724) | KEIKO MATSUI | DEBUT | |
| 37 | IVORY COAST (Warner Bros. 25757) | BOB JAMES | 30 | 29 |
| 38 | INSIDE OF YOU (Novus 3038) | RODNEY FRANKLIN | 28 | 8 |
| 39 | A GRP CHRISTMAS COLLECTION (GRP GR 9574) | VARIOUS ARTISTS | 32 | 14 |
| 40 | LOVE IS IN FLIGHT (Verve/Polydor/PolyGram 837 312) | MARLENA SHAW | 33 | 13 |

sonalidades series, by **Nara Leao**, **Alecone** and **Elba Ramalho**, three excellent, and different, female vocalists.

JAZZ PICKS

■ NANA VASCONCELOS & THE BUSHDANCERS: *Rain Dance* (Antilles New Directions 91070)

A riveting, pulsating blend of jazz fusion and Brazilian sambas; the most musical and best integrated album yet from the busy percussionist.

■ DINO SALUZZI: *Andina* (ECM 1375)

Not for everyone, this rich and romantic solo bandoneon album, but a beautiful slice of non-tango tango nonetheless. New agers should give a listen.

■ EBERHARD WEBER: *Orchestra* (ECM 1374)

Quiet, somber, somewhat precious music from the virtuosic bassist and, some of the way, two quiet, somber, somewhat precious backing bands.

■ JOHN PATITUCCI: *On The Corner* (GRP 9583)

The slickest bassist on the block in a pu-pu platter of radio-ready sounds, with big guests (Chick Corea, Michael Brecker...) along for the smooth ride.

■ JOE SAMPLE: *Spellbound* (Warner Bros. 25781)

Keyboardist's Warners bow, after ages (solo and with the Crusaders) on MCA, is one of those something-for-everyone contemporary packages. Pretty Lite Fusion, guest vocals from Al Jarreau, Take Six and Michael Franks.

■ SATHIMA BEA BENJAMIN: *Love Light* (Ekapa 008)

One of our very best, and least-known, jazz singers in a warm and tender date with great backing (Larry Willis, Ricky Ford, Buster Williams, Billy Higgins).

■ RICK ZUNIGAR: *New Frontier* (Headfirst A 675)

Tasty and melodic fusion guitarist guides an impressive West Coast cast (like Alex Acuna, Abe Laboriel, Kei Akagi and, on two tunes, Freddie Hubbard).

Lee Jeske

ROCK & ROOTS



Rosie Flores, wowing 'em at the ASCAP showcase.

AUSTIN CITY LIMITS: Next week I'll be filing a full report on all the activities at last week's South by Southwest (SXSW) music and media conference—but until then I thought I would provide a more intimate and biased look at some of the weekends more interesting goings on.

After a grueling red-eye flight, I arrived in Austin and nabbed a shuttle bus to the Marriott at the Capitol, the site of the convention and where the majority of the registrants stayed. Upon arriving, I met up with **Tom Cording**, Island's new East Coast publicity honcho and my roommate for the weekend (it was a tearful reunion that lasted about 45 seconds).

After registering at the convention, we hailed a cab and immediately headed over to Antone's Record Shop (where a "welcoming party" for SXSW types was being held). I was a little disappointed to find the legendary record store located in a mini-mall (next to a take-out pizza place and a convenience store), but later overjoyed at the incredible selection of music they had available. In addition, in-store performances by **L.E. McCullough & friends** and **Zydeco Ranch** were provided.

Opening night was highlighted by *the Austin Chronicle's 1988-1989 Austin Music Awards, held at the Austin Opera House. In addition to awards presentations, lengthy performances were featured by Butch Hancock & the Sunspots with Jimmie Dale Gilmore, Two Nice Girls with Lucinda Williams, Lou Ann Barton, Marcia Ball, Angela Strehli and Omar & the Howlers.*

The next night—following hours of panels, discussions and workshops—we started to hit the clubs. It must be said that it was extremely difficult to narrow down what to see, since there were 250 bands performing in 20 clubs over three nights. (It was the first time that I ever felt bad for A&R reps). Our first stop was at Antone's (the club, *not* the store), where we caught incredible sets from both Marcia Ball and Lou Ann Barton, two of Austin's leading ladies of song. Even though our exhaustion was starting to get the better of us, we made a stop at the Continental Club to catch **Killbilly**, an amazing thrash-bluegrass band who **Mojo Nixon** had been talking about all day.

Saturday evening found us down on 6th Street (Austin's Sunset Strip) to catch **Rosie Flores'** ASCAP showcase at the Steamboat. Flores, who recently relocated to Texas after years in L.A., never sounded better or looked more confident on stage. I think I'll lose all faith in this industry if someone doesn't sign this overwhelming talent soon.

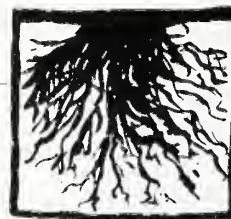
Following Flores' performance, we headed down the street to the Club Cairo to catch an amazing performance by **Darden Smith & the Big Guns**. Smith, whose self-titled major label debut last year stood as one of the year's best albums, performed an energetic set of his passionate country/blues/rock styles. (Note: As soon as **Pete Anderson** finishes up **Michelle Shocked's** upcoming album, he will begin work on Smith's next project. Recently, Smith's label affiliation moved from Epic's Nashville division to Columbia's pop headquarters—let's hope that the label will succeed in introducing this amazing artist to mainstream America).

Later that evening, I headed to the Crest Ballroom to see one of my favorite unsigned acts, **Kelly Willis & Radio Ranch**. Willis, a 20-year-



Kelly Willis & Radio Ranch at the Crest Ballroom.

CASH BOX MICRO CHART



ROOTS MUSIC

Total Weeks ▼
Last Week ▼

| | | | | |
|----|--|----------------------------------|-------|----|
| 1 | MYSTERY GIRL (Virgin 91058) | ROY ORBISON | 2 | 6 |
| 2 | VOLUME ONE (Wibury/Warner Bros. 25796) | TRAVELING WILBURYS | 1 | 10 |
| 3 | TRACY CHAPMAN (Elektra 60774) | TRACY CHAPMAN | 3 | 10 |
| 4 | THE TRINITY SESSION (RCA 8568-1-R) | COWBOY JUNKIES | 4 | 10 |
| 5 | MELISSA ETHRIDGE (Island 90875) | MELISSA ETHRIDGE | 5 | 10 |
| 6 | FISHERMAN'S BLUES (Chrysalis 41589) | THE WATERBOYS | 7 | 10 |
| 7 | AMERICAN DREAM (Atlantic 7 81888) | CROSBY, STILLS, NASH & YOUNG | 6 | 10 |
| 8 | COPPERHEAD ROAD (Uni Uni-7) | STEVE EARLE | 8 | 10 |
| 9 | LYLE LOVETT AND HIS LARGE BAND (MCA/Curb 42263) | LYLE LOVETT | 9 | 6 |
| 10 | SHORT SHARP SHOCKED (Mercury 834 924 1) | MICHELE SHOCKED | 11 | 10 |
| 11 | IN DREAMS (VIRGIN 90604) | ROY ORBISON | 10 | 8 |
| 12 | SEVEN YEAR ITCH (Island 91018) | ETTA JAMES | 13 | 10 |
| 13 | WILLIE DIXON BOX (Chess/MCA) | WILLIE DIXON | 16 | 10 |
| 14 | HIDDEN CHARMS (Bug Capitol 90595) | WILLIE DIXON | 14 | 10 |
| 15 | SOUL SEARCHING (Black Top 1042) | RONNIE EARL AND THE BROADCASTERS | 15 | 10 |
| 16 | FOR THE LONELY: AN ANTHOLOGY, 1956-1965 (Rhino 71493) | ROY ORBISON | 17 | 10 |
| 17 | THE CHUCK BERRY BOX (MCA/Chess 680001) | CHUCK BERRY | 18 | 4 |
| 18 | BLUEBIRD (Reprise 25776) | EMMYLOU HARRIS | 12 | 8 |
| 19 | YOU GOT ME (Flounder 3100) | DUKE ROBILLARD | 19 | 10 |
| 20 | DON'T BE AFRAID OF THE DARK (Hightone/Polygram 832923) | ROBERT CRAY | 22 | 10 |
| 21 | TOPS (Blind Pig) | OTIS RUSH | 21 | 8 |
| 22 | THE SWAMP BOOGIE QUEEN (Alligator 4766) | KATIE WEBSTER | 20 | 10 |
| 23 | WINTER OF 88 (Voyager/MCA42241) | JOHNNY WINTER | 25 | 10 |
| 24 | BACK TO BACK (Malaco 7448) | LITTLE MILTON | 28 | 6 |
| 25 | THE SWEETEST PEACHES (Chess/MCA 6028) | ETTA JAMES | 23 | 10 |
| 26 | ONE MORE FOR THE ROAD (Alligator 4771) | CHARLES BROWN | DEBUT | |
| 27 | SECOND TIME AROUND (Chess/MCA 9287) | ETTA JAMES | 27 | 3 |
| 28 | BRASS AND BLUES (MCA/Chess 9286) | MUDDY WATERS | 29 | 4 |
| 29 | HARP 'N SOUL (Alligator 4768) | LAZY LESTER | 34 | 4 |
| 30 | AFTER HOURS (Blind Pig 3088) | PINETOP PERKINS | 24 | 6 |
| 31 | KING OF THE BLUES 1969 (MCA 42183) | B.B. KING | 33 | 10 |
| 32 | LUCKY STRIKES (Alligator 4770) | LUCKY PETERSON | DEBUT | |
| 33 | LUCINDA WILLIAMS (Rough Trade US47) | LUCINDA WILLIAMS | 35 | 6 |
| 34 | THE BLUES VOLUME FOUR (Chess/MCA 9290) | VARIOUS ARTISTS | 36 | 3 |
| 35 | ONE FAIR SUMMER EVENING (MCA 42255) | NANCY GRIFFITH | 37 | 3 |
| 36 | GENUINE HOUSEROCKIN MUSIC VOL.3 (Alligator 103) | VARIOUS ARTISTS | 30 | 11 |
| 37 | SEE THE LIGHT (Arista AL 8553) | THE JEFF HEALY BAND | 26 | 10 |
| 38 | FOLKWAYS TRIBUTE TO WOODY GUTHRIE AND LEADBELLY (Columbia OC44034) | VARIOUS ARTISTS | 31 | 8 |
| 39 | ACOUSTIC MUSIC TO SUIT MOST OCCASIONS (Phib 720) | DAYTON FAMILY | DEBUT | |
| 40 | LIVE AT CARNEGIE HALL (Flying Fish 106) | SWEET HONEY IN THE ROCK | 32 | 8 |



Killbilly at the Continental Club.

old frontwoman with one of the most passionate country voices I've ever heard, is a superstar-in-waiting if ever there was one.

Following Willis' set were local heroes **the Wagoneers** (whose second album *Good Fortune*, will be released next month by A&M). The band, fronted by **Monte Warden**, kept the place jumping until the wee hours of the morning.

By this time I was completely exhausted and chose to spend Sunday relaxing and walking the streets of Austin in tourist mode. Like I said, I'll report extensively next week on all aspects of this groovy conference. Until then, I want all you A&R types to remember the names Kelly Willis, Rosie Flores and Killbilly—don't let me down!

Until next week.

Tom De Savia

CASH BOX CHARTS

COUNTRY SINGLES

The grey shading represents a bullet, indicating strong upward movement



#1: Nitty Gritty Dirt Band



#1 Debut: Rosanne Cash #58



To Watch: The Shooters #53

| | | Total Weeks Last Week | |
|----|---|---|-------|
| 1 | DOWN THAT ROAD TONIGHT (Warner Bros. 7-27679) | Nitty Gritty Dirt Band | 3 14 |
| 2 | BABY'S GOTTEN GOOD AT GOODBYE (MCA 53486) | George Strait | 1 11 |
| 3 | I'M NO STRANGER TO THE RAIN (RCA 8797-7) | Keith Whitley | 5 11 |
| 4 | HEARTBREAK HILL (Reprise 7-27635) | Emmylou Harris | 4 15 |
| 5 | THERE'S A TEAR IN MY BEER (Warner Bros./Curb 7-27584) | Hank Williams Jr.(Duet With Hank Williams Sr.) | 10 9 |
| 6 | WHO YOU GONNA BLAME IT ON THIS TIME (Columbia 38-08528) | Vern Gosdin | 9 11 |
| 7 | FROM THE WORD GO (Warner Bros. 7-27668) | Michael Martin Murphey | 8 15 |
| 8 | THE CHURCH ON CUMBERLAND ROAD (Columbia 38-68550) | Shenandoah | 12 9 |
| 9 | NEW FOOL AT AN OLD GAME (MCA 53473) | Reba McEntire | 2 15 |
| 10 | COME AS YOU WERE (Capitol B-44273) | T. Graham Brown | 7 17 |
| 11 | TELL IT LIKE IT IS (Atlantic America 7-99242) | Billy Joe Royal | 15 8 |
| 12 | DON'T TOSS US AWAY (MCA 53477) | Patty Loveless | 18 9 |
| 13 | BIG LOVE (MCA/Curb 53478) | Bellamy Brothers | 14 14 |
| 14 | OLD COYOTE TOWN (Capitol 8-44274) | Don Williams | 16 11 |
| 15 | FAIR SHAKE (RCA 8795-7) | Foster & Lloyd | 17 10 |
| 16 | HEY BOBBY (RCA 8865-7) | K.T. Oslin | 20 8 |
| 17 | THE HEART (Universal UVL53487) | Lacy J. Dalton | 19 10 |
| 18 | SETTING ME UP (Warner Bros. 7-27581) | Highway 101 | 21 8 |
| 19 | SHE DESERVES YOU (RCA 8796-7) | Baillie & the Boys | 22 9 |
| 20 | YOUNG LOVE (MCA/Curb 8820-7) | The Judds | 24 6 |
| 21 | FROM A JACK TO A KING (Columbia 38-08529) | Ricky Van Shelton | 6 11 |
| 22 | MY TRAIN OF THOUGHT (Capitol B-44276) | Barbara Mandrell | 26 8 |
| 23 | BIG DREAMS IN A SMALL TOWN (RCA 8816-7) | Restless Heart | 27 6 |
| 24 | I'LL BE LOVIN' YOU (MCA 53475) | Lee Greenwood | 25 10 |
| 25 | YOU GOT IT (Virgin 7-99245) | Roy Orbison | 28 7 |
| 26 | IF I HAD YOU (RCA 8817-7) | Alabama | 34 3 |
| 27 | MOON PRETTY MOON (Mercury 872 604-7) | The Statler Brothers | 30 7 |
| 28 | AFTER ALL THIS TIME (Columbia 38-68585) | Rodney Crowell | 31 6 |
| 29 | HONEY I DARE YOU (Warner Bros. 7-27691) | Southern Pacific | 11 17 |
| 30 | LOVE WILL (Warner Bros. 7-27575) | The Forester Sisters | 33 7 |
| 31 | IS IT STILL OVER? (Warner Bros. 7-27551) | Randy Travis | 36 3 |
| 32 | DON'T YOU EVER GET TIRED(OF HURTING ME) (RCA 8746-7) | Ronnie Milsap | 13 15 |
| 33 | I GOT YOU (Reprise 7-27567) | Dwight Yoakam | 38 4 |
| 34 | I'M A ONE WOMAN MAN (Epic 34-08509) | George Jones | 23 17 |
| 35 | WHERE DID I GO WRONG (MCA-53504) | Steve Wariner | 40 4 |
| 36 | 'TIL YOU CRY (RCA 8798-7) | Eddy Raven | 29 17 |
| 37 | OLD PAIR OF SHOES (Capitol B-44332) | Sawyer Brown | 39 6 |
| 38 | GRANDMA'S OLD WOOD STOVE (Airborne ABS10013) | The Sanders | 32 10 |
| 39 | MANY MANSIONS (Curb CRB-10524) | Moe Bandy | 44 5 |
| 40 | WHITE HOUSES (16th Avenue B-70425) | Charley Pride | 45 5 |
| 41 | WHAT A WONDERFUL WORLD (Hallmark HR7-0001) | Roy Clark | 43 6 |
| 42 | BOOGIE QUEEN (BGM 012989) | Doug Kershaw | 46 5 |
| 43 | THE GOSPEL ACCORDING TO LUKE (MCA 53481) | Skip Ewing | 49 4 |
| 44 | BRIDGES AND WALLS (MCA 53460) | Oak Ridge Boys | 35 18 |
| 45 | BETTER MAN (RCA 8781-7) | Clint Black | 51 5 |
| 46 | CAN WE TALK (Happy Man HM819) | Chris and Lenny | 47 10 |
| 47 | KEEP THE FAITH (Tra-Star TS-1223) | Heartland | 52 5 |
| 48 | THIS OLD HOUSE (Atlantic 7-88966) | Crosby, Stills, Nash & Young | 41 6 |
| 49 | BALLAD OF A TEENAGE QUEEN (Mercury 872 420-7) | Johnny Cash (with Rosanne Cash & The Everly Brothers) | 54 4 |
| 50 | EXCEPTION TO THE RULE (Capitol B-44331) | Mason Dixon | 55 5 |
| 51 | HOW MANY HEARTACHES (OL.OLR-129) | Marcy Carr | 58 4 |
| 52 | I WISH I WAS STILL IN YOUR DREAMS (MCA 53456) | Conway Twitty | 37 19 |

| | | Total Weeks Last Week | |
|-----|---|------------------------------------|-------|
| 53 | IF I EVER GO CRAZY (Epic 34-68587) | The Shooters | 63 3 |
| 54 | I DON'T MISS YOU LIKE I USED TO (Airborne ABS-10015) | Stella Parton | 61 4 |
| 55 | WHEN SHE HOLDS ME (Universal UVL53501) | Larry Gatlin & the Gatlin Brothers | 56 6 |
| 56 | SHE'S A DEVIL IN THE DARK (A.M.I. 1954AA) | Rich Chaney | 62 6 |
| 57 | DANGEROUS GROUND (Bootstrap O-0416) | Lance Strobe | 65 5 |
| 58 | I DON'T WANT TO SPOIL THE PARTY (Columbia 38 68599) | Rosanne Cash | DEBUT |
| 59 | SHE DON'T LOVE NOBODY (MCA/Curb 53616) | Desert Rose Band | 66 2 |
| 60 | LOVE OUT LOUD (RCA 8824-7) | Earl Thomas Conley | 57 2 |
| 61 | THEY RAGE ON (Capitol B-44345) | Dan Seals | 69 2 |
| 62 | WINE ME UP (Mercury 872 728-7) | Larry Boone | 73 2 |
| 63 | BACK IN FIRE (Warner Bros. 7-27532) | Gene Watson | 72 2 |
| 64 | LOVE IN MOTION (Wolf Dog WDI 21-5) | Ross Lewis | 50 9 |
| 65 | WAITING FOR YOU (MCA 53505) | Gail Davies | DEBUT |
| 66 | LIKE FATHER LIKE SON (MCA 53498) | Lionel Cartwright | 70 3 |
| 67 | YOU SURE GOT THIS OL' RED NECK FEELIN' BLUE (Evergreen EV 1081) | Joe Stampley | DEBUT |
| 68 | MOMMA DIDN'T RAISE NO FOOL (Sundial SR-147) | Dawn Dorminy | 75 4 |
| 69 | SHE'S TOO GOOD TO BE CHEATED THIS WAY (Discovery dad 4587) | Hunter Cain | 77 3 |
| 70 | LOVE WILL NEVER BE THE SAME (Step One SOR-398) | Reno Brothers | 79 2 |
| 71 | CALL ON ME (Capitol B-44348) | Tanya Tucker | DEBUT |
| 72 | HANK AND LEFTY (Bear BR 2001) | Justin Wright | 81 2 |
| 73 | HOOKED ON YOU (Sing Me SM-40) | Odessa | 80 3 |
| 74 | HILLBILLY HEARTS (W.O.W. W-1089) | Bruce Gosse | 78 3 |
| 75 | SMALL TOWN DREAMS (Maxima MRC-1333) | Don Malena | DEBUT |
| 76 | ONE HEARTACHE AT A TIME (GBS 783) | Vernon Sandusky | 84 2 |
| 77 | DAYDREAM (Soundwaves SW-4818-NSD) | Cerrito | DEBUT |
| 78 | RUN (Stop Hunger SHR NG-1101) | Northern Gold | 83 4 |
| 79 | LAY ME DOWN CAROLINA (Paloma-5) | Mark Tribble | 85 3 |
| 80 | A LITTLE OLD FASHIONED LOVE (Mosnie M547-891) | Mark Moseley and Marie Lester | 82 3 |
| 81 | IF THE JUKEBOX TOOK TEARDROPS (Evergreen EV-109) | Michael Dee | 87 2 |
| 82 | OPEN FOR SUGGESTIONS (Door Knob DK-88-303) | Perry LaPointe | DEBUT |
| 83 | TELL TALE SIGNS (Royal Master RM 890) | Craig Southern | 91 2 |
| 84 | MY OLD GIRL'S THE BEST GIRL (Timestar TS-2443) | John Patrick | 92 2 |
| 85 | SOUTHERN BELLE (Playback P-1328) | Bobby Helms | 90 4 |
| 86 | NO TIME AT ALL (K-ARK K-1050) | Debbie Sanders | 89 3 |
| 87 | YOU ARE MY SPECIAL ANGEL (Meteor M45891-1) | Blane Gauss | DEBUT |
| 88 | DON'T CLOSE THE DOOR ON ME (K-ARK K-1033) | Jack Hutchinson | DEBUT |
| 89 | ANOTHER BRIDGE TO BURN (GBS 785) | Melba Montgomery | DEBUT |
| 90 | I'M LOOKING FOR A LONELY GIRL (Woodbridge W8 275) | Ted Harrison | 94 2 |
| 91 | I STILL BELIEVE IN YOU (MCA/Curb 53454) | Desert Rose Band | 48 18 |
| 92 | HIGHWAY ROBBERY (Capitol B-44271) | Tanya Tucker | 53 19 |
| 93 | BOY, YOU'RE DRIVING ME CRAZY (MEGAcles 1758-1) | Nancy Lawson-Hannah | DEBUT |
| 94 | WALK THAT WAY (Capitol B-44303) | Mel McDaniel | 42 8 |
| 95 | TRAINWRECK OF EMOTION (RCA 8638-7) | Lorrie Morgan | 68 15 |
| 96 | GOODBYE LONESOME, HELLO BABY DOLL (Hightone 508) | The Lonesome Strangers | 76 5 |
| 97 | COWBOY HAT IN DALLAS (Epic 34-68542) | Charlie Daniels Band | 59 10 |
| 98 | ONLY THE STRONG SURVIVE (Anoka AR-225) | Darrell Holt | 64 9 |
| 99 | I SANG DIXIE (Warner Bros./Reprise 7-27715) | Dwight Yoakam | 60 21 |
| 100 | HIT THE GROUND RUNNIN' (16th Avenue B-70424) | John Conlee | 71 11 |

COUNTRY MUSIC

NASHVILLE NEWS

MAKIN' THE ROUNDS: Springtime weather is finally in sight here in Music City, which offers even greater incentive to get out and about. This week's showcases around town included some familiar faces as well as a few unexpected surprises. For instance, while at the Douglas Corner to hear Screen Gems songwriter **Bernie Nelson**, his pal **Russell Smith**, of CBS' roster, showed up to sing the twosome's collaboration "This Little Town," the title cut from Smith's new LP.

While at the Bluebird Sunday night, the standard writer's night showcase in town, **Jimmy Stewart** of the **Peer Talbot Music Group**, moved the audience with three tunes, "I Love You Betsy", "Brotherly Love" and "It Does My Heart Good". All of which were professionally performed and expertly delivered.

Monday night's activities included a preview showcase at the Exit/In for **Tim Malchak**, a strong newcomer to **Universal Records**. Malchak has already accrued a wide following on Alpine Records with songs such as "Colorado Moon", "It Goes Without Saying" and "Not A Night Goes By". Malchak has a whole new host of material ready for his debut LP, the title cut of which is a powerful one, "Not Like This". Malchak was backed by **Robert Jetton and the Ranchers**.

VIPs ON THE MOVE: Music veteran **Jerry Crutchfield**, has been named Exec. VP, General Manager of **Capitol Records**. He will be concentrating in the area of A&R and Artist Development at the Nashville offices. Crutchfield comes to the post from MCA where he was Sr. VP. Capitol has also added former MCA Music staffer **Marty Griffin** who has been named as Sr. Staff Assistant.

Tree International, has added **Don "Dirt" Lanier** to their creative department. In addition to working with artists on selection of songs, veteran song man Lanier will also be responsible for signing writers to Tree. Lanier has been working with artists on the newly formed **Universal Records**, including **Joe Barnhill**, **Joni Harms** and **Lacy J. Dalton**.

Country Music Television the 24-hour country music network, has announced the appointment of **R.E. "Teddy" Turner IV** as their new VP of Sales and Marketing. Among his responsibilities with CMT will be coordination of sales and marketing efforts with the major MSOs, research of international markets and coordination of major advertising sponsorships for programming. Turner comes to CMT from Turner Broadcasting System's TBS Production, Inc. where he served as Special Projects Manager.

Fresh from this year's **Country Radio Seminar**, (which drew 1,112 registrants this year, up from 891 last year), the Country Radio Broadcasters, Inc. board of directors has elected officers for the coming year. Re-elected president (for a second term) will be **Charlie Douglas**, vice president will be **Jack Lameier**, re-elected secretary will be **Mac Allen** and re-elected treasurer will be **Jeff Walker**. Selected as the 1990 CRS agenda chairman was **Paul Wilensky**. Newly elected to the CRB board of directors are: **Kurt Brown**, **Bill Catino**, **Bobby Kraig**, **Bob Moody**, **Rich Schwan** and **Susan Storms**.

TIT FOR TAT: Those still rolling from the **Nitty Gritty Dirt Band's** *Will the Circle Be Unbroken* LP, can plan on continuing the groove as the band is currently finishing work on a sequel due out this summer. An array of guest pickers and singers, some of them reprising their roles from the original '72 sessions, have joined in including **Emmylou Harris**, **Ricky Skaggs**, **Gary Scroggs** and Highway 101's **Paulette Carlson**...New signings at **Atlantic America** include the **Girls Next Door** and **Billy "Crash" Craddock**, bringing the label's total artist roster to six...And a country video has attained a Five Star Rotation on **VH-1**. "There's a Tear in My Beer" by country music legends **Hank Williams** and **Hank William Jr.** was cited for particularly heavy rotation due to its "stimulating visual appeal." Isn't it nice to finally see that country really is cool again?

Cecilia Walker

COUNTRY ALBUMS

Total Weeks ▼
Last Week ▼

| | | | | |
|----|--|--------------------------|-------|-----|
| 1 | GREATEST HITS III (Warner Bros./Curb 1-25834) (P/2) | Hank Williams, Jr. | 1 | 5 |
| 2 | LOVING PROOF (Columbia FC 44221) (G) | Ricky Van Shelton | 3 | 26 |
| 3 | OLD 8 x 10 (Warner Bros. 25738-1) (P) | Randy Travis | 4 | 35 |
| 4 | SOUTHERN STAR (RCA 8587-1) | Alabama | 2 | 5 |
| 5 | BEYOND THE BLUE NEON (MCA 42266) (P) | George Strait | 6 | 5 |
| 6 | THIS WOMAN (RCA 8369-1) (G) | K.T. Oslin | 5 | 28 |
| 7 | REBA (MCA 42134) (G) | Reba McEntire | 9 | 46 |
| 8 | COPPERHEAD ROAD (UNI-7) | Steve Earle | 8 | 18 |
| 9 | BUENAS NOCHES FROM A LONELY ROOM (Warner Bros./Reprise 25749-1) (G) | Dwight Yoakam | 7 | 32 |
| 10 | GREATEST HITS (RCA/Curb 8318-1) (G) | The Judds | 10 | 31 |
| 11 | BLUEBIRD (Reprise 25776-1) | Emmylou Harris | 12 | 9 |
| 12 | LYLE LOVETT AND HIS LARGE BAND (MCA/Curb 42263) | Lyle Lovett | 16 | 7 |
| 13 | STRONG ENOUGH TO BEND (Capitol C1-48865) | Tanya Tucker | 13 | 31 |
| 14 | 101 2 (Warner Bros. 25742-1) | Highway 101 | 11 | 31 |
| 15 | RAGE ON (Capitol 46976-1) | Dan Seals | 14 | 35 |
| 16 | DIAMONDS AND DIRT (Columbia FC 44076) | Rodney Crowell | 18 | 48 |
| 17 | BIG DREAMS IN A SMALL TOWN (RCA 8317-1) | Restless Heart | 17 | 31 |
| 18 | WHAT A WONDERFUL WORLD (Columbia FC 44331) | Willie Nelson | 15 | 25 |
| 19 | CHISELED IN STONE (Columbia FC 40982) | Vern Gosdin | 19 | 60 |
| 20 | MONONGAHELA (MCA 42205) | The Oak Ridge Boys | 20 | 28 |
| 21 | TELL LIKE IT IS (Atlantic America 91084-1) | Billy Joe Royal | 25 | 4 |
| 22 | UNTASTED HONEY (Mercury 832 793-1) | Kathy Mattea | 21 | 73 |
| 23 | HONKY TONK ANGEL (MCA 42223) | Patty Loveless | 24 | 23 |
| 24 | ALWAYS AND FOREVER (Warner Bros. 25568-1)(P/3) | Randy Travis | 23 | 97 |
| 25 | THE COAST OF COLORADO (MCA 42128) | Skip Ewing | 26 | 29 |
| 26 | DON'T CLOSE YOUR EYES (RCA 6494-1) | Keith Whitley | 27 | 40 |
| 27 | SURVIVOR (Universal UWL-42264) | Lacy J. Dalton | 32 | 5 |
| 28 | KING'S RECORD SHOP (Columbia FC 40777) | Rosanne Cash | 22 | 88 |
| 29 | HOMESICK HEROES (Epic FE 44324) | The Charlie Daniels Band | 29 | 24 |
| 30 | WILD EYED DREAM (Columbia FC 40602) (G) | Ricky Van Shelton | 30 | 105 |
| 31 | BACK IN THE FIRE (Warner Bros. 25832-1) | Gene Watson | 31 | 6 |
| 32 | THE ROAD NOT TAKEN (Columbia FC 44468) | Shenandoah | 39 | 3 |
| 33 | IF YOU AIN'T LOVIN' (YOU AIN'T LIVIN') (MCA 42114) (G) | George Strait | 33 | 55 |
| 34 | WILD STREAK (Warner Bros./Curb 25725-1) (G) | Hank Williams, Jr. | 28 | 38 |
| 35 | THE STATLERS GREATEST HITS (Mercury 834 626-1) | The Statler Brothers | 36 | 21 |
| 36 | MORE GREAT DIRT: THE BEST OF THE NITTY GRITTY DIRT BAND, VOL. II (Warner Bros. 925830-1) | Nitty Gritty Dirt Band | 34 | 8 |
| 37 | HITS 1979-1989 (Columbia 45054) | Rosanne Cash | 41 | 2 |
| 38 | 80'S LADIES (RCA 5924-1) (G) | K.T. Oslin | 38 | 89 |
| 39 | STRANGER THINGS HAVE HAPPENED (RCA 9588-1-R) | Ronnie Milsap | DEBUT | |
| 40 | AS I AM (Capitol C1-48764) | Anne Murray | 35 | 22 |
| 41 | ONE TIME, ONE NIGHT (Columbia FC 40614) | Sweethearts of the Rodeo | 37 | 45 |
| 42 | TURN THE TIDE (RCA 8454-1) | Baillie & the Boys | 46 | 2 |
| 43 | RUNNING (MCA/Curb 42169) | The Desert Rose Band | 42 | 27 |
| 44 | ONE WOMAN MAN (Epic 44078) | George Jones | 48 | 2 |
| 45 | THE HEART OF IT ALL (RCA 6824-1) | Earl Thomas Conley | 40 | 22 |
| 46 | SHADOWLAND (Sire 1-25724) | k.d.Lang | 45 | 45 |
| 47 | MYSTERY GIRL (Virgin 91058-1) | Roy Orbison | 47 | 3 |
| 48 | WIDE OPEN (Capitol/Curb C1-90417) | Sawyer Brown | 43 | 19 |
| 49 | ALABAMA LIVE (RCA 6825-1) (G) | Alabama | 49 | 40 |
| 50 | CHASING RAINBOWS (Aurbome AB 0103) | Mickey Gilley | 50 | 16 |

COUNTRY HOT CUTS

- 1 ALABAMA - "High Cotton" - *Southern Star* (RCA)
- 2 RICKY VAN SHELTON - "Hole in my Pocket" - *Loving Proof* (Columbia)
- 3 RONNIE MILSAP - "A Woman In Love" - *Stranger Things Have Happened* (RCA)
- 4 RESTLESS HEART - "Jenny Come Back" - *Big Dreams in a Small Town* (RCA)
- 5 GEORGE JONES - "Ya Ba Da Ba Do (So Are You)" - *One Woman Man* (Epic)
- 6 GENE WATSON - "The Jukebox Played Along" - *Back In The Fire* (Warner Bros.)
- 7 HANK WILLIAMS, JR. - "Finders Are Keepers" - *Greatest Hits III* (Warner Bros./Curb)
- 8 PATTY LOVELESS - "Timber I'm Falling in Love" - *Honky Tonk Angel* (MCA)
- 9 K.T. OSLIN - "Truly Blue" - *This Woman* (RCA)
- 10 SWEETHEARTS OF THE RODEO - "Don't Look Down" - *One Time, One Night* (Columbia)



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COUNTRY MUSIC

ALBUM RELEASES

□ **FOSTER and LLOYD • *Faster and Louder* (RCA 9587-1-R)**

Foster and Lloyd's appeal was apparent from the start — the Everly Brothers-influenced harmonies, the catchy hooks and rockabilly melodies all interfaced to form a complete, inextricable duo whose music helped to widen country's listening audiences. Now with their sophomore effort, the twosome takes another step forward (and backward, in terms of using past musical styles), to produce what



Foster • Lloyd

Foster • Lloyd

could be the LP to buy in '89. The first single, "Fair Shake" has reached Top 20 status and was co-written with Guy Clark. Other hot cuts • "She Knows What She Wants", "Fat Lady Sings", "I'll Always Be Here Loving You" and "Lie to Yourself".

□ **LARRY GATLIN & THE GATLIN BROTHERS • *Pure 'n Simple* (Universal UVL-42277)**

This LP, the Gatlin Brothers' first for Universal, showcases all of the elements which continue to make the brothers a vital force in country music. Larry Gatlin's talent in songwriting and the precise but imaginative vocal arrangements of Steve and Rudy dominate throughout. There are no disappointments on this album, from the driving beat of "I Might Be What You're Looking For" (a hopeful quest for



Larry Gatlin and the Gatlin Brothers

romance), to the last cut to be added and the first single to released "When She Holds Me". Larry sings solo on this moving ballad about the beauty of being touched by a loved one. Other hot cuts include "Rain", "Healin' Stream" and "Needless to Say".

SINGLE RELEASES

■ OUT OF THE BOX

□ **TIM MENSEY • "Hometown Advantage" (Columbia 38 68676)**

For being the "new kid on the block", this record has what it takes! The lyrics are fun and Mensey, in a strong country voice that is packed with talent, reminds us of the advantage of having small town roots. Most of the instrumentation provides the rhythm, making the adept playing of the guitarist and fiddler stand out. With quality like this, we should be hearing a lot more from Mensey in the future.



■ COUNTRY FEATURE PICKS

□ **JOHN CONLEE • "Fellow Travelers" (16th Avenue B-70427)**

Pay close attention to the lyrics as they carry a strong message. Held up by strong background harmonies, Conlee sings "...the key to our survival is to learn to share the road."

□ **MICKEY GILLEY • "You've Still Got a Way With My Heart" (Airborne)**

This is a pleasant, airy tune tinged with a tropical twang. Larry Butler as producer has created a great setting for Gilley's vocals to intertwine with ethereal background vocals.

□ **BUCK OWENS • "Put a Quarter in the Jukebox" (Capitol)**

A song with a swing, this self-penned tune is highlighted by a hot fiddle and prominent walking bass. This should prove to be especially popular in dance halls.

□ **MERLE HAGGARD • "5 • 01 Blues" (Epic)**

Co-produced by Haggard, this honky tonk-styled shuffle is backed by talented musicians including guitarist, horn players and keyboardist. The hook is catchy as well as the melody.

■ RAPPIN' WITH THE WRITERS

TEDDY GENTRY



Most people are familiar with Teddy Gentry as one of the members of RCA's supergroup, Alabama. What some may not know is that Gentry is an established songwriter with Maypop Music as well.

"I always wanted to be a writer, before I wanted to be anything else," noted the softspoken Gentry. "I started playing the guitar when I was five or six, and from there I kind of evolved into writing songs and putting lyrics to them. I wrote my first song when I was about 10. It was a little song called 'Two Roads'."

When he and fellow band member Randy Owens moved to Myrtle Beach in 1973, Gentry began dedicating himself to the craft of songwriting. "I May Never Be Your Lover, But I'll Always Be Your Friend" (recorded by Bobby G. Rice), was the first cut that Gentry received. He knew then that songwriting was his career of choice.

"I think songwriting is something I'd have always done whether Alabama had been successful or not. It's recreation for me to sit down with my friends and write a song."

Gentry says his style has been influenced by a wide variety of songwriters. "As far as country, Willie Nelson and Haggard. As far as other types, the Beatles, because of their originality. Also, people like Don McClean and some of Mac Davis' earlier stuff. I've been influenced by a lot of different styles and a lot of different people."

Being on the road so many days a year makes finding time to write a challenge at times for Gentry. "If I have an idea I'll just grab something and start writing," says Gentry. "Most ideas come when you're out somewhere doing something and you just have to grab a napkin or something in a hotel room." He said many thoughts will also come during the night while he's sleeping.

"In between being awake and asleep is also a neat time. Two and a half years after we started the song "Pony Express", I woke up at 4 o'clock in the morning and said 'I got it!'. I don't think there's a drug or any physical feeling could compare with finishing that song."

Gentry says, contrary to popular belief, his status as a member of Alabama has not been an easy inroad to songwriting success.

"I think (being in Alabama) works very much as a detriment to me as a songwriter. First of all, people look at the songs and say 'Well, he doesn't need a cut. He's very successful as an artist.' Also, most people probably won't consider me a serious songwriter. But over the past two or three years, I think that the quality of my songs has gotten to the point so that now, in the future, I think I'll be getting some more cuts."

Make no mistake, however, Gentry is not ungrateful for his role in Alabama's rise to stardom. He *does* however have a few songs for you to hear!

Cecilia Walker

CREDITS

"My Home's In Alabama"...Alabama

"Fallin' Again"...Alabama

"Why Lady Why"...Alabama

"As Long As I'm Dreamin'"...Tanya Tucker

"I Taught Her Everything She Knows About Love"...the Shooters

COUNTRY MUSIC

NASHVILLE NOTE-ABLES

CEE CEE CHAPMAN'S SURE SHOT AT SUCCESS

With her first single, "Gone But Not Forgotten," Curb recording artist Cee Cee Chapman introduced herself to the country music world with a gutsy vocal performance and a tightly-knit band, Santa Fe. Now with her second release, "Frontier Justice," spinning off the presses and a solid following forming, Chapman is working hard to insure that this shot at a successful career will be the only one she needs.

I spoke to her by phone recently, as the Virginia native had just returned from a tour of radio stations, meeting the men and women who have put her product before the listening audiences. She told me how her interest in music was first peaked.

"When I was about seven years old, my father heard me singing. He played guitar in several bands and was an avid country fan. He coached me and shaped my early learning of the craft. My father was the first one to recognize my talent and he never had any doubts that I would be a singer.

"I remember my sisters and I (she has five sisters and a brother) putting on miniature talent shows for the neighborhood kids, and my talent was always singing." It wasn't long before her father was bringing her along on his gigs, exposing her to wider (and more discerning) audiences.

So how did this singer get from playing local gigs to having a major recording contract? "I had been playing a lot of clubs dates and had met **Bobby Fischer**, (noted producer/songwriter) while in Nashville one time," she began. "I sent him two demos after I got home and it just so happened that he was looking for someone to produce. He liked what he heard and sent the demos to **Dick Whitehouse**,



(manager of Curb's country division). Dick met with us in June of '88 and signed me. I'm so happy that I got the deal. I just turned 30, and I knew I had to keep trying, but there was the matter of economics!"

Hopefully, Chapman's financial situation will be vastly improved now. Her first Curb LP *Twist of Fate*, is scheduled for an April release, an earlier date than was originally planned because of the great demand for her product.

All of the cuts on the new LP were written and produced by **Charlie Black**, **Fischer** and **Austin Roberts**. The new single, "Frontier Justice" is a contemporary western tune about love's revengeful powers. Chapman has nothing but high praises for Curb's role in breaking her career.

"Dick really wants to know what I think. He trusts his artists and really cares about them. Although so many people are involved (in her career), they're all working towards the music and how good can they make the music sound. We're all working towards the same goal. I'm so thankful that Dick took the time to listen to my tape."

Chapman plans to head out on tour with her band Santa Fe, soon after the album's release. When asked what concert attendees should expect from a live Cee Cee Chapman performance, she says, "They can expect a woman full of energy, singing her heart out. They will have come to see someone who loves what she's doing."

Indeed, it's thoroughly apparent by Chapman's recordings that she's a singer with a big heart and a voice to match.

Cecilia Walker



Patsy Cole

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**KEVIN KASEY
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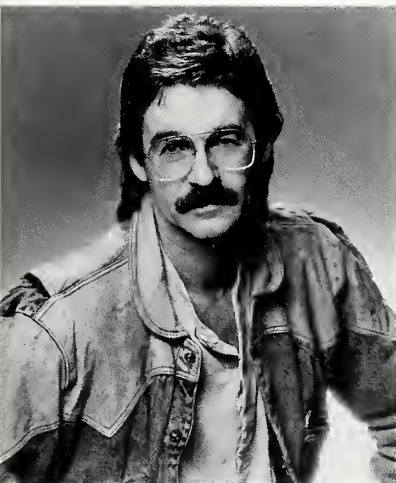
CASH BOX INDIE SINGLES

| | | | | |
|----|---|-------------------------------|-------|----|
| 1 | BOOGIE QUEEN (BGM) | Doug Kershaw | 1 | 5 |
| 2 | KEEP THE FAITH (Tra-Star) | Heartland | 4 | 5 |
| 3 | HOW MANY HEARTACHES (OL) | Marcy Carr | 5 | 4 |
| 4 | SHE'S A DEVIL IN THE DARK (A.M.I.) | Rich Chaney | 6 | 12 |
| 5 | DANGEROUS GROUND (Bootstrap) | Lance Strode | 8 | 5 |
| 6 | YOU SURE GOT THIS OL' RED NECK FEELIN' BLUE (Evergreen) | Joe Stampley | 31 | 2 |
| 7 | MOMMA DIDN'T RAISE NO FOOL (Sundial) | Dawn Dorminy | 9 | 4 |
| 8 | SHE'S TOO GOOD TO BE CHEATED THIS WAY (Discovery) | Hunter Cain | 11 | 3 |
| 9 | LOVE WILL NEVER BE THE SAME (Step One) | Reno Brothers | 13 | 2 |
| 10 | HANK AND LEFTY (Bear) | Justin Wright | 15 | 2 |
| 11 | HOOKED ON YOU (Sing Me) | Odessa | 14 | 3 |
| 12 | HILLBILLY HEART (W.O.W.) | Bruce Gosse | 12 | 5 |
| 13 | ONE HEARTACHE AT A TIME (GBS) | Vernon Sandusky | 18 | 2 |
| 14 | DAYDREAM (Soundwaves) | Cerrito | DEBUT | |
| 15 | A LITTLE OLD FASHIONED LOVE (Mosrite) | Mark Moseley and Marie Lester | 16 | 3 |
| 16 | RUN (Stop Hunger) | Northern Gold | 17 | 4 |
| 17 | LAY ME DOWN CAROLINA (Paloma) | Mark Tribble | 19 | 3 |
| 18 | IF THE JUKEBOX TOOK TEARDROPS (Evergreen) | Michael Dee | 21 | 2 |
| 19 | OPEN FOR SUGGESTIONS (Door Knob) | Perry LaPointe | 32 | 6 |
| 20 | TELL TALE SIGNS (Royal Master) | Craig Southern | 24 | 4 |
| 21 | MY OLD GIRL'S THE BEST GIRL (Timestar) | John Patrick | 25 | 4 |
| 22 | NO TIME AT ALL (K-ARK) | Debbie Sanders | 22 | 3 |
| 23 | SOUTHERN BELLE (Playback) | Bobby Helms | 23 | 5 |
| 24 | YOU ARE MY SPECIAL ANGEL (Meteor) | Blane Gauss | 35 | 2 |

| | | | | |
|----|--|------------------------|-------|----|
| 25 | SWEET SWEET DARLING (K-ARK) | Jack Hutchinson | 34 | 3 |
| 26 | I'M LOOKING FOR A LONELY GIRL (Woodbridge) | Ted Harrison | 26 | 2 |
| 27 | BOY, YOU'RE DRIVING ME CRAZY (MEGAcle) | Nancy Lawson-Hannah | DEBUT | |
| 28 | CAN WE TALK (Happy Man) | Chris and Lenny | 2 | 10 |
| 29 | LOVE IN MOTION (Wolf Dog) | Ross Lewis | 3 | 10 |
| 30 | ANOTHER BRIDGE TO BURN (GBS) | Melba Montgomery | 33 | 4 |
| 31 | GOODBYE LONESOME, HELLO BABY DOLL (Hightone) | The Lonesome Strangers | 10 | 8 |
| 32 | YOU WEAR THAT RING WITH STYLE (First Love) | Ronnie Gilbert | 38 | 2 |
| 33 | MAKING MY DREAM COME TRUE (Ace-Hi) | Hank Sasaki | 37 | 4 |
| 34 | DON'T OUR LOVE LOOK NATURAL (Chinook) | Doug Jones | 40 | 2 |
| 35 | OUTLAW AT THE CROSS (Damascus to the Cross) | Johnny Paycheck | 43 | 2 |
| 36 | LOUISIANA DOWNS (Americana) | Anita Buffington | 36 | 3 |
| 37 | CAROLINA BLUE (Go) | Johnny Ray Anthony | 45 | 3 |
| 38 | GRANDFATHER'S STORY (Breaker) | Johnny Holm | DEBUT | |
| 39 | SMALL TOWN DREAMS (Maxima) | Don Malena | DEBUT | |
| 40 | TAKE TIME (Master) | Dawn Schutt | 27 | 8 |
| 41 | I'LL STEP ASIDE (Taste of Texas) | Glenda Sue Foster | DEBUT | |
| 42 | GET OUT OF MY WAY (Prairie Dust) | Burbank Station | 28 | 8 |
| 43 | TELL ME ANOTHER ONE (Evergreen) | Teresa Layne Moody | 29 | 7 |
| 44 | MAKE SOMETIME FOR US (Killer) | Judy Morgan | 30 | 6 |
| 45 | HEARTACHES HERE TO STAY (K-Ark) | Rod Hooper | 20 | 4 |
| 46 | TURN IT AROUND (Gallery II) | Bill & Roy | DEBUT | |
| 47 | GOOD MEMORIES (Big Wheel/NSD) | Todd Dunford | 44 | 5 |
| 48 | WATCH MY SMOKE (Player) | John Paul Murray | 42 | 5 |
| 49 | MARIA (Top's) | Dale Tuttle | 41 | 8 |
| 50 | ONLY THE STRONG SURVIVE (Anoka) | Darrell Holt | 7 | 9 |

COUNTRY INDIES

INDIE SPOTLIGHT



JERRY LANSDOWNE • "She Had Every Right To Do You Wrong" (Step One SOR-400A)

With cuts by Johnny Cash and A.J. Masters to his credit, Lansdowne has proven his worth as a songwriter. Here, he adds to that distinction with a strong vocal performance as well. Explaining to a slighted boyfriend that his girl was justified in jilting him, Lansdowne buoys the sobering message with an upbeat, well-orchestrated melody. An engaging debut for this Step One Records artist.

INDIE FEATURE PICKS

ROSS LEWIS • "The Chance You Take" (Wolf Dog WDI 21-6A)

With his third release for Wolf Dog Records, Lewis sings of risks and the possible benefits one can reap from taking them. Although his aim is primarily for those debating love's rewards and pitfalls, the message can be applied to many areas in one's life. Backed by an airy, light melody and even-handed production.

BERTIE HIGGINS with ROY ORBISON • "Leah" (Southern Tracks ST-2010)

Written by the late Roy Orbison, this gem of a tune is about a dream in which a man searches the oceans for the perfect pearl befitting his girl. Higgins and Orbison collaborated beautifully with haunting melodies and ethereal harmonies. An adventurous pick for country radio.

LONNY PERKINS • "Wayfaring Stranger" (Soundwaves SW-4817-NSD)

With quiet guitar delicately interlaced with Perkins' earnest vocal, this Burl Ives-penned standard should find a new audience. Perkins also produced the tune, making it a doubly impressive effort for Soundwaves.

RISING STARS

EDDIE CARR



Eddie Carr is one artist who has the distinction of being signed to seven (yes, seven) major labels! From 1962-72, Carr released songs on labels such as RCA/Victor, Monument, Liberty and A&M. Now signed with Evergreen Records, Carr is ready to take another stab at his recording career.

Raised in Philadelphia, and now residing in Big Bear City, Calif., Carr is probably best known to date for his release on A&M Records, "Evil Knievel." His first taste of the recording industry came in 1962 when he left Philadelphia with a one-way ticket for the sunny skies of the West Coast.

Once there, he walked into the offices of Liberty Records, demos in hand. Impressed with his talent and determination, Snuff Garrett signed Carr immediately. But his first single, "Look No More" yielded little success for Carr. He returned to the East Coast where he did vocal backup work and released several other tunes on 20th Century Fox and Chancellor Records. It was shortly thereafter that Carr found fame with his "Evil Knievel" release.

At the urging of a close friend, Chuck Dixon (a fellow Philly native), Carr decided to try his luck in Nashville. Walking into RCA/Victor's offices, he got the ear of label head Chet Atkins. Atkins was impressed with Carr, but told him that he "had no room in his stable" at that time. Carr, misunderstanding Atkins' statement, informed the legend that he was not in Nashville to work with horses, but to record! Atkins quickly set the indignant Yankee straight, and sent him to Fred Foster of Monument Records.

At Monument, Carr found himself in a most illustrious "stable" indeed, with legends such as Roy Orbison and Bruce Randolph housed there as well. Carr stayed in Nashville several years, before moving back West for a stint with People Records.

Now with a rejuvenated spirit for the music industry, Carr is ready to tackle a recording career again. His first single, "Big Bad Mama on a Harley Hog" is being shipped now, and Carr hopes that this is the record to "re-break" his talents to the American public. As Carr recalls Chet Atkins as saying, "There's nothing in this world that you can give me, except a good feeling inside," and Eddie Carr has more than enough "good feelings" to share with country audiences.

Cecilia Walker

AROUND THE ROUTE

We checked with veepee **Yony Yula** at Mondial in Springfield, New Jersey regarding the recent addition of Rock-Ola to their product roster and he reminded us that the distrib is representing not only the Rock-Ola music line, but their *vending* equipment as well. He said Mondial is anxiously awaiting the release of Rock-Ola's dedicated CD jukebox, which is expected sometime in June. As for their hot-selling games, sales chief **Irv Spinak** singled out Atari's **Hard Drivin'**, which is being well accepted and making lots of noise; Leland's **Super Off Road**, which he considers "one of today's best buys"; and Premier's **Hot Shot**, which he says is "Premier's best pin in quite a while~!" Irv is now looking forward to delivery of Williams' new **Earthshaker** pin.

Winding up. The English Mark Dart World Challenge of Champions tour will be coming to an end in April. The two final stops are Houston, Texas (4/15-16) at the Hyatt Regency Houston, under co-sponsorship of **H.A. Franz**; and San Jose, California (4/22-23) at the Red Lion Inn, with **C.A. Robinson & Co.** as co-sponsors with Arachnid. However, there will also be a State of Illinois dart championship in Springfield, Illinois on April 7, 8 and 9 at the Prairie Capital Convention Center, which is sanctioned by **ICMOA**, the Illinois state ops association. This \$15,000 event is being co-sponsored by Coors Extra Gold.

New appointment. **John Mistretta** has been named chairman of the Hanson Recreation and Leisure Group, whose roster contains a number of companies (including Valley) that were acquired by Hanson Industries in 1987 as part of its acquisition of Kidde, Inc. The parent firm, Hanson PLC, is a British-American industrial management corporation.

Dateline Redmond, Wash., home of Nintendo and the new **Play Choice Counter Top** system, which is designed to provide ops with countless opportunities for venturing into new locations. With either the five-game or ten-game option, there are such hot titles to choose from as **Double Dragon**, **Super Mario Bros. 2**, **Contra**, *et al*; and with more than 25 games in the Play Choice Library, the units can be customized to fit specific location requirements. Check with your local Nintendo distrib for additional info.

Goin' for it! Considering the tremendous impact of **Narc**, it stands to reason that Williams would go all out with promotional backup. Thus, as revealed at ACME '89, ops and location owners (who have Narc games) can purchase special Narc short-sleeved shirts (at \$7 each); long-sleeved jerseys (at \$15 each); and jackets (at \$45 each) through their local Williams distributors. As marketing chief **Roger Sharpe** pointed out, "What we're doing with this promotion is helping operators to make a good thing even better!" He said the response has been terrific and he indicated that Williams would be accelerating their promotional efforts on future games.

Headin' for Naples. Naples, Florida, that is, where **Atari Games** will be hosting its 1989 distributor meeting at the Ritz Carlton Hotel, from April 9 through 12.

And here they are! The much-awaited dedicated compact disc jukeboxes from NSM made their official debut at ACME '89, in the Loewen America exhibit, where prexy **Rus Strahan** proudly demonstrated the **Galaxy CD** along with the **Fire CD**, which is the wall-mounted unit. The Fire is a complete dedicated juke, with 100-disc capability. It doesn't take up any floor space and all it requires are speakers. As Rus told us, "We, as jukebox manufacturers, feel it is our responsibility to try to open up new locations for the operator, and this machine definitely accomplishes that purpose." Regarding the CD machines, ops are reminded to check with their local one-stops (or Sterling Title Strip) regarding the titles that are being provided at no charge. Incidentally, the **Caravelle**, which is the standard wallbox, is also part of the current NSM line.

There have been so many changes in the distributor community of late, with companies buying out other companies, etc. Rumors are still flying, the most recent concerning a distrib that's mighty close to our home base out here!

Camille Compasio

ARACHNID INTRO'S SUPER 6 PLUS II AND NEW CONVERSION KITS

CHICAGO—The new English Mark Darts model 6300, Super 6 Plus II, being introduced by Arachnid, Inc., combines the features of the Super 6 Plus along with three new two to four Cricket games, a switchable double bullseye and the convenient League Slot.

The Switchable Double Bull serves to enhance the challenge of play, allowing operators the option of using the 25/50 point bull or keeping the same 50 point bull target. When activated, it is used for two credit or more difficult games only, such as 301 Double In/Double Out, 501, 701, and Cricket.

The League Slot, which is conveniently located on the front of the cabinet, allows team captains to insert league sheets inside the game after the evening's matches are over.

There are three new options offered when playing Cricket: Regular Cricket, where two to four people compete and the winner would be the player with all numbers closed and the highest score; Cut Throat Cricket, where two to four players compete, the object being to close the numbers and give points to the opponents; and Team Cricket, where four players participate.

Arachnid is also offering new conversion kits for transforming English Mark Dart models (since the 4500) into the new model 6300 Super 6 Plus II. The 4500 and 5000 factory-authorized Super 6 Plus II kit includes a component tray with video monitor, CPU and power supply, along with the complete lighting shroud to illuminate the target, Arachnid Web, new decals and wiring and construction hardware. The Super 6 conversion to a Plus II kit includes the credit board, a new switch matrix, a double bullseye segment and the new game program. The kit conversion of a model 6200 Super 6 Plus includes a new switch matrix, a new ROM, decals and a double bullseye segment.

INDUSTRY CALENDAR 1989

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

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

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

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

April 21-22: Washington Amusement & Music Operators Assn.; annual state convention & trade show; Red Lion Hotel-Jantzen Beach; Portland, OR.

May 4-6: Ohio Coin Machine Assn.; annual state convention & trade show; Rhodes Center-Ohio State Exposition Center; Columbus, OH.

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

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

May 18-21: Music & Amusement Assn., Inc. (AMOA-NY); annual state convention & trade show; Stevensville Country Club; Swan Lake, NY.

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

May 19-21: New York State Coin Machine Assn.; Northeast Regional Amusement Machine Convention & Trade Show; Stevensville Country Club; Swan Lake, NY.

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

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

AAMA COMBATS DRUG & ALCOHOL ABUSE

CHICAGO — The American Amusement Machine Association continued its efforts to combat drug and alcohol abuse by participating with Mothers Against Drunk Driving and the National Association of Broadcasters in their jointly sponsored National Youth Conference held in Washington, D.C.

The conference, which took place March 3-5, served as the national kick-off for Operation Prom/Graduation and focused on bringing national attention to the seriousness of teen impaired driving. Some 300 youngsters and adults attended the conference and its related events.

A "Prom Theme" dinner and dance on Saturday night (3/4) was among the highlights. AAMA, with the cooperation of Time-Out Amusements of Fairfax, Virginia, contributed three video games for the dance, which were set on free play for the enjoyment of the young people. Sega Enterprises, an AAMA member, donated T-shirts to be given away as door prizes.

AAMA's work with MADD is part of a larger program by the association to help curb the growing

problem of alcohol and drug abuse by America's youth. Member companies recently assisted the FBI with the launching of its Drug Demand Reduction Program, which was initiated by FBI director William S. Sessions to expand the Bureau's traditional drug enforcement efforts. Video and pinball game displays are now carrying the FBI seal and warning "Winners Don't Use Drugs."

"The largest percentage of the people who play coin-op equipment are between the ages of 14 and 25," commented AAMA president Frank Balluz. "If our equipment is associated with groups like Mothers Against Drunk Driving or programs like the FBI's Drug Demand Reduction Campaign, every time a child or young adult comes in contact with a piece of our equipment there is a subtle, but very strong reminder that drug and alcohol abuse are not only wrong, but life-threatening," he continued. "Halting drug and alcohol abuse is a responsibility every American should accept and our industry plans to do all it can to help."

TAITO APPOINTS SECURITY DIRECTOR



CHICAGO—Joe Dillon, president of Taito America Corporation, announced the appointment of Peter O'Neill as director of intellectual security.

O'Neill's first official duty with the company was to attend the ACME show in Reno, where he was introduced to Taito personnel, to the American Amusement Machine Association and to the coin-op industry.

In this new position he will develop and administer to Taito America a comprehensive in-house program to identify, investigate and deal with infringement of Taito's copyrights and trademarks.

When he assumed his new responsibilities, O'Neill retired as a special agent with the Federal Bureau of Investigation, after 27 years of service.

AMOA IS GEARING UP FOR EXPO '89 IN VEGAS

CHICAGO—Exhibitor information will be mailed in early April to prospective exhibitors who will be participating in AMOA Expo '89, which will be held September 11-13 (Monday-Wednesday) at the Las Vegas Hilton in Las Vegas, Nevada.

The AMOA, sponsor of the convention, anticipates that more than 525 booths will be sold for this year's show, which will feature the latest in pinball games, video games, CD jukeboxes, electronic darts, cranes, cigarette vending and other coin-operated equipment and technologies from the world's leading manufacturers and suppliers. The jukebox, celebrating its 100th anniversary in 1989, will be feted at several Expo '89 functions.

Along with the exhibition will be a program of educational seminars addressing current technical and management issues.

Last year's Expo in Chicago featured 513 booths purchased by some 180 companies, and attracted an attendance of over 7,000 owners/operators, distributors and manufacturers of coin-operated amusement, music and vending equipment.

Jack Kerner (Melo-Tone Vending, Somerville, Mass.) is Expo '89 chairman. Chairpersons of the Expo '89 subcommittees are: Russell Love of Royal Vending Services in Santa Fe Springs, Calif. (educational seminars); Tami Norberg Paulsen of C&N Sales in Mankato, Minn. (awards); Jerry Derrick of Derrick Music Co. in Charleston, W.Va. (exhibits); Cheryl McCown of Charlie's Recreation in Eugene, Ore. (registration); and Stan Seymour of Seymour Music in Sarasota, Fla. and Bob Porter of Hope Novelty in Hope, Ariz. (banquet seating co-chairs).

ENM'S MINI ELECTRIC COUNTER

The Series E5E electric counter from ENM Company is a five-digit miniature adding counter with manual push-button reset, and is suitable for battery operation as well as electronic circuits.

The units are applicable to vending machines and general counting systems, are compact in size and are available in AC and DC voltages.



Further information may be obtained by contacting ENM Company, 5617 Northwest Highway, Chicago, IL 60646-6135.



DARTIN' IN PEORIA: The fourth annual River City Shoot Out was held recently at the Continental Regency Hotel in Peoria, Illinois, under sponsorship of Owl Darts, Inc. It attracted over 400 dart players who competed on 45 Valley Cougar Dart games. Additionally, a full turnout of spectators were on hand to cheer the new players as well as the seasoned shooters who have been following this event over the past three years. Pictured is Frank "The Tank" Melson, who participated on behalf of the St. Jude's Children's Fund, with a tournament spectator. Frank is 6'3" tall, weighs 350 pounds, wrestles at the WCW Gym in Chicago... and will never fit into that T-shirt!

CLASSIFIEDS

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Count every word including all words in firm name. Numbers in address count as one word. Minimum as accepted \$10.00 CASH or CHECK MUST ACCOMPANY ALL ORDERS FOR CLASSIFIED ADVERTISING. If cash or check is NOT enclosed with your order your classified ad will be held for following issue pending receipt of your check or cash. NOTICE - \$230 Classified Advertiser (Outside USA add \$80 to your present subscription price). You are entitled to a classified ad of 40 words in each week's issue for a period of one full year, 52 consecutive weeks. You are allowed to change your Classified each week if you so desire. All words over 40 will be billed at a rate of \$.35 per word. Please count words carefully. Be sure your Classified Ad is sent to reach the Los Angeles publication office, 6464 Sunset Blvd., Los Angeles, CA 90028 by Tuesday, 12 noon, of preceding week to appear in the following week's issue.

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COIN MACHINES

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

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

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

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

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

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

REAL ESTATE

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