

**BO DEANS:
FEEL LIKE GOIN' HOME**

**GEORGE JONES:
THE RACE IS WON**

THE MUSIC TRADE MAGAZINE

CASH BOX

SEPTEMBER 9, 1989

NEWSPAPER \$3.50



DANGER DANGER



D.A.D. (Photo: Deborah Feingold)

HEAVY METAL SPECIAL

**MINING THE DEPTHS
OF METAL '89**



EXODUS (Photo: Kristin Calahan)



GOO GOO DOLLS



GREAT WHITE (Photo: Gene Kirkland)



CRAZY HEAD (Photo: Russell Young)

TICKERTAPE



DOUG MORRIS

MOVING AND SHAKING: Atlantic Records chairman and CEO **Ahmet Ertegun** held a surprise press conference August 30 to (a) dispell rumors that he was going to retire—"I will be here at Atlantic for I hope many more years to come"—and (b) to announce the promotion of **Doug Morris** to president and chief operating officer. Of Morris, Ertegun said "first as president of ATCO Records, and then as president of Atlantic, Doug Morris has been largely responsible for our company's expansion and success in the last decade. There are many things I can say about Doug; we work together every day. He is a great and creative musical person, as well as a very great business person. He is a real, from-the-ground-up record man. He is bullshit-proof, and he understands the realities of our business. And of course, he knows the music. And promotion. And people. And artists. And managers. And lawyers. And Turks."

Of his promotion, Morris said "Somehow I feel we are just beginning. My personal goal for the company is to make it the standard by which all record companies are judged, and to do so with both dignity and humility."

Ertegun also said the press conference was "a celebration of success," and thanked the assembled staff "for bringing us to where we are today," which is number one in the country for pop album sales, according to mid-year reports, with an 11.9 percent market share for the first time in the label's history. Atlantic was also in the top spot for RIAA gold and platinum certification, with 52 in the first six

months of 1989.

IS THAT A BANANA IN YOUR POCKET, OR ARE THOSE MICK JAGGER'S JEANS?: What do you do when you are probably the second most famous rock band in the world, have been at it for 25 years, have a new record that probably shipped gold, and have an upcoming tour that sold out before it even started? Easy. You launch your own line of clothing. Sports stars do it, TV stars do it, and now, ladies and gentlemen, so have the **Rolling Stones**. Yes, now you can not only listen to the Stones, go to the shows, but you can wear them too. After a fashion... The Stones have teamed up with The Brockum Group to launch a complete line of "streetwear" that includes jackets, shorts, sneakers, sweats, t-shirts and "a broad range of accessories" (does that include underwear?), and is set to be launched at the beginning of the *Steel Wheels* tour. You can get this stuff at Macy's, J.C. Penney and other major retailers. The clothing line was designed under the direction of **Mick Jagger** and **Charlie Watts**; Jagger commented that he had always wanted to do a line of clothing (Jaelyn Smith envy?) and that once he got started, "I just got carried away." What's next?

GOT LIVE IF YOU WANT TO PAY FOR IT: The latest entry in the pay-per-view derby (or "pay-pay-view," if you can believe the press release. Hmmmm.), is that original rock dinosaur, **Yes**. **Jon Anderson**, **Bill Bruford**, **Rick Wakeman** and **Steve Howe** are back together after almost 15 years of lineup shuffling for the third installment of King Biscuit Television's cable concert series. "An Evening of Yes Music, Plus" will be broadcast from the Shoreline Amphitheater in Mountainview, CA on September 9. Check those local cable listings for details.

DRINK UP, JUST DON'T SPILL ANY ON THE SHOES: Corporate sponsorship of rock and roll festers on... **Paula Abdul**, choreographer to the stars and former Laker Girl, has signed a promotional deal with **Reebok**, the nation's #2 footwear and apparel company. We assume Reebok is hoping that this will work out better than #3 **L.A. Gear**'s abortive deal with **Belinda Carlisle**... **The Rolling Stones** and **Budweiser** signed on the

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THE BENEFITS OF A BENEFIT: Photo ops. Pictured backstage at a recent New York Partnership for the Homeless benefit at the Beacon Theater are Big Daddy John Cougar Mellancamp and KRS-One from Boogie Down Productions.

MOVERS & SHAKERS

■ **David Baker** has been promoted to the position of vice president, creative services at **Enigma**. He previously held the title of director, creative services. Baker was born in a log cabin in rural Freedomia, but nowadays he's living a little closer to Culver City and Enigma. He oversees corporate design and manufacturing as well as principle archivism and research for the Enigma/Restless Retro series of reissues. We would like to add that Baker is extremely fond of mammals.

■ **CBS Records Distribution** has announced the appointment of **Jon Birge** as vice president, new music/video marketing. Birge will be responsible for directing all of the music-related activities for CBS Records Distribution's alternative marketing field staff, and will continue to direct sales and distribution of all CBS music videos. He has been with CBS since 1973.

■ **MCA Records** has promoted **Andy McKaie** to vice president, catalog development & special markets A&R. McKaie's new duties will include overseeing all catalog releases and reissues for MCA's various labels, compiling packages, and performing A&R functions for MCA's Special Markets and Products department. Mc Kaie joined MCA in 1983.

■ At **Elektra**, **Betsy Caffrey** has been appointed national director of video sale and marketing. Caffrey comes to Elektra from MGM-UA, where she was southwestern regional sales manager.

■ **Celia Hill Froehlig** has been named vice president/general manager southern region for **EMI Music Publishing's** Nashville office. Her responsibilities will include overseeing the Nashville division of the combined EMI/SBK Music Publishing companies. Prior to the EMI/SBK merger, Froehlig was head of the Nashville publishing division of EMI. She came to EMI in 1988 from Warner/Chappell.

■ Over at Worldwide Plaza, the new home of **PolyGram**, **Kerry Wood** has been promoted to vice president of adult contemporary for Mercury/PolyGram and associated labels. Wood joined PolyGram in 1984.

■ **I.R.S. Records** announced the appointment of **Bob Goldstone** to the position of western sales and marketing director. Based in Los Angeles, Goldstone will be responsible for the development and coordination of all sales and marketing plans for the Western United States. Goldstone comes to I.R.S. from Lieberman Enterprises.

■ **SBK**, the new label on the block, has announced three appointments. **Michele Block** has been named regional promotion and marketing manager for the Northeast region. Block comes to SBK from Arista, where she was manager of national album promotion. Prior to that, she was manager of national college marketing at CBS. And **Eliot Selznick Hubbard** has been appointed vice president, publicity for the label. Hubbard comes to SBK from Epic/Portrait/CBS Associated, where he was also vice president for publicity. He had been with E/P/A since 1978, and supervised publicity campaigns for artists such as Michael Jackson, Cyndi Lauper, Sade, Living Colour and Ozzy Osbourne. Also, **Jimmy Gilmer** has been named vice president, SBK record productions, southern regions. Gilmer will be responsible for finding and developing new artists in Nashville and the southern part of the country. Gilmer moves to SBK Records from SBK Entertainment World, where he started in 1986, when the combined catalogs of United Artists Music and CBS Songs, where he was vice president, were purchased by SBK.

■ **Capitol Records** recently named **Julie Borchard**, manager, national video promotion. In her new position, Borchard will oversee promotion at secondary national and local music video outlets. Borchard has been with Capitol for two years.

■ **Clarence "C.B." Bullard** has been appointed director of national jazz promotion by **Atlantic's** senior vice president Sylvia Rhone. Bullard began his tenure with Atlantic in 1967 as a studio set-up man and was most recently local R&B promotion manager. He is based at the company's New York headquarters.

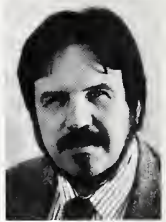
■ **Noise International Records** expressed their pleasure in announcing the appointment of **Dean Brownrout** to the position of label manager in the United States. Brownrout will be responsible for overseeing U.S. operations of the CBS-distributed heavy metal label whose roster includes Helloween, Kreator and Celtic Frost. Before Noise, he founded and served as director for Mercenary Records, as well as acting as talent agent for many hot-heavy metal artists. Noise also extends a warm welcome to **Thomas Derr**, who will be the label's director of marketing. Veteran staff members have advanced to the following positions: **Stu Schneiderman**, national radio promotions, **Melanie M. Gallagher**, director of production/creative service, and **Sal Treppiedi**, director of publicity and artist relations.



Baker



Birge



McKaie



Caffrey



Froehlig



Wood



Goldstone



Block

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**Cover not designed by Cathi Kemp**

CASH BOX (ISSN 0098-7289) is published weekly (except Christmas week) by Cash Box, 157 W. 57th Street, Suite 1402 New York, NY 10019 for \$126 per year second class, \$150 first class. Second class postage paid at New York, NY and additional mailing offices. Copyright 1989 by George Albert. All rights reserved. Copyright under Universal Copyright Convention. POSTMASTER: Send address changes to CASH BOX, 157 W. 57th Street, Suite 1402, New York, NY 10019.

THE BUZZ



WINGER

LA ARE YOU SURE SHE'S SEVENTEEN?: Gee, I felt awfully old at the **Winger** show at the Santa Monica Civic Auditorium this past week. Everywhere I looked, I saw 14- and 15-year-old kids staring back at me like, "YOU'RE not in junior high." Well, excuse me, but even us 20-year-olds need a little rock & roll sometimes. (Thank goodness I left my walker in the car.) Regardless of age, there was a pretty large turnout that filled all of the seats (those must have been the over-18 old-timers who couldn't stand for long periods of time) and about 3/4 of the floor.

Winger came bursting onto the stage with the usual hysteria and lights, shamelessly strutting around in their breath-constricting pants and flashing those Colgate smiles. Lead singer/bassist **Kip Winger** was quite endearing, making teenie-boppers in their spandex skirts scream with delight as he pranced and wiggled his way across the stage. Because the Civic is notorious for ringing ears and intense post-concert headaches, I was highly impressed by Winger's sound, which was far from the usual garbled mess of brain-wrenching screeches. Rarely do you hear a band sound as good live as they do recorded, but Winger pulled it off with ease. Kip's vocals were very clear (well, as clear as they could possibly be in that place) and even I felt myself swooning with the beginnings of groupie fever when he crooned their current single "Headed For A Heartbreak." The guy is born ham, but at times he got a little *too* into the "I'm a rock star, look at me" thing that we are absolutely bludgeoned to death with, especially on MTV. (*Cash Box* chart master **Gene Ferriter** mentioned that "Kip Bon Jovi" crossed his mind more than once.) Lead guitarist **Reb Beach** was nothing less than amazing, giving us a dazzling solo that left me quite breathless. The only part of the concert that I just had to roll my eyes about was the stupid yelling contest. "OK, now let's hear this side," Kip would yell and point to the left. Half of the crowd roars. "OK, now this side." But I guess that's where my age comes into the picture because the kids were screaming with a passion that I haven't felt in oh, about 2 years.

I'm really more into the heavy metal sound than the pop-metal that's so popular these days, so I was pretty surprised at just how *hard* Winger actually was. These guys are definitely on their way to the top and I can easily see them as the next Def Leppard or Bon Jovi, even though their sound is not quite so pop-sy. Winger has a sound that's all their own and we can only hope that we'll be hearing more of that sound in the years to come.

Stephanie Brainerd



COMING TO AMERICA: The Cure way. Seminal British post-punk band the Cure arrives in New York for the first date of the American leg of the *Disintegration* tour via the QEII. No planes for this band. (Photo: Pat Blashill)

NY NEW YORK HAS A NEW VENUE! Hallelujah, and break out the champagne. It's called **Zone dk**, and is going to be devoted to metal Thursdays and Fridays, and to showcases on Tuesdays. The showcase nights will feature four bands for a reasonable \$10 cover. Two former Buzz bands, **the Spelvins** and **the Niagaras** are on the schedule for September. For booking info, call (212) 247-2990; for other stuff, (212) 463-8599.

I WENT ALL THE WAY OUT TO CONEY ISLAND to see this band at **Sideshow by the Seashore**, a weird little place right on the boardwalk. Also took a detour to ride the rather frightening roller coaster, almost lost my dinner, but had to do it because I'm trying to overcome a pathological fear of the stupid things. Anyway, that is way beside the point: New York hipsters **Galaxie 500** have been picked up by **Rough Trade**, and have a new album called *On Fire* coming out toward the end of October. I've heard it; it's way cool. And these guys (and girl) do a cover of "Ceremony" that puts **New Order** to shame. Keep your ears open.

WHAT A WEIRD COMBINATION: Irish folk and Scandinavian metal. That's what we heard Monday night, anyway. **Elektra Entertainment** (it isn't Elektra Records anymore) threw a party at **Delia's**, a trendy little place in the East Village, for **The Black Velvet Band**, who played an acoustic set of material from their upcoming debut *When Justice Came*. The music was good, the food wasn't, and I hope that whoever invented Black Velvet cocktails (champagne and Guinness) was put away someplace where they were no threat to anyone. *Disgusting*. Then it was off to the **Cat Club** to see **Warner Bros.**'s new darlings, **D.A.D.** That stands for a particular place after nightfall, but Uncle Walt's people said it constituted copyright infringement. Generic Amusement Park After Dark doesn't have much of a ring to it, so it became an acronym. There were no big surprises in D.A.D.'s set, but it was well written and well played nothing surprising. Despite the name of the band, this isn't kid metal, this is hard rock for grown ups. Good stuff.

Wednesday night is going to be every bit as weird: **Arista** is having a party at the **Puck Building** to showcase the new **Eurythmics** record *We Too Are One*, which should be really interesting. We're promised an "intimate performance;" does that mean Dave and Annie with acoustic guitars? I'll let you know. Then it's off the **Cat Club** *again* (I've almost gotten used to the purple walls and exorbitant drink prices) to see (drum roll please) **Faith No More**. This is the show of the week, hands down. And I think "Epic," off their new **Slash/Warner Bros.** album *The Real Thing*, is going to be one of the songs of the year. On my list anyway.

VERY INTERESTING: There was a message on my machine last week to the effect that **the Ramones** would be appearing on the upcoming **Jerry Lewis Telethon**. With **Dee Dee** or without Dee Dee, that is the question. And would the Ramones still be the Ramones with a different bass player? I can see the audition announcement. "Wanted: bassist for the band that 'started punk rock, man.' Must have black hair, mirrored shades, and lots of tattoos. Anyone even remotely interested in rap need not apply." Only time will tell.

Karen Woods



"THEY LOST MY LUGGAGE": This expression is most often seen in airports, at the luggage turnstiles. Actually, it's just **Cure** frontman **Robert Smith** doing his impression of a sad person. Several days on a boat will do that to anyone.

NA SHE'S RED HOT COUNTRY BLUES! She's **Toni Jolene**. And she is one of the hottest new female artists to hit Music City in a while. It's a rare occasion these days to go to a showcase and be totally entertained the entire show! Toni Jolene did just that—so there's an excellent mark on her side right off the bat!

Toni Jolene's stage show is one of the most versatile and happenin' in town, and is much better than many a *major* label show I've seen. This lady can turn a ballad every which way but loose and then rock the stage in the very next breath.

She knows how to work that crowd, and this songbird is definitely no stranger to the stage. Toni Jolene performed at Gilley's in Houston for three and a half years, performed on the television show *Gilley's Place*, and appeared on the **Jerry Lewis Telethon** as Johnny Lee's conductor, leading a 36-piece orchestra.

TICKERTAPE

Continued from page 2

dotted (or is that *sotted*?) line to have the King of Beers sponsor the Stones' *Steel Wheels* U.S. tour. As of this writing, there were no plans to bring the Budweiser Clydesdales onstage during "Wild Horses"... Finally, trading in alcohol for Nutri-Sweet, **Ringo Starr** will be drinking only **Diet Pepsi** on his current *Tour For All Generations*. In keeping with Starr's recent, hard-fought sobriety, a total of 18,600 cans of Diet Pepsi have been consumed back stage alone. No dispepsia here, we're sure...

ONE TWO THREE FORE: Teed-off at having to putter around the lawn on Sundays? Hungry for a real slice of life, or just want to iron out a few of life's little divots? Why not cart on up to the Half Moon Bay Golf Links for the 3rd annual **Greg Guffria's Johnnie Walker Rock & Roll Celebrity Golf Classic**? Sunday, September 10, the sleepy little hamlet of Half Moon Bay (about 25 miles south of San Francisco) will witness the invasion of dozens of club-wielding rock, film and television stars, all aiming to aiming to put their balls in the hole. Expected to attend are such noted tour veterans as **Mick Fleetwood** and **John McVie** of **Fleetwood Mac**, **Ed Marinaro** of **Hill Street Blues** and **the New York Jets**, **Rick Nielson** and **Robin Zander** of **Cheap Trick**, and of course, **Greg Guffria** of **House of Lords**. Proceeds will benefit the T.J. Martell Foundation for Leukemia and Cancer Research. It'll be a real par-ty. Just watch out for the bogey-man.

and make sure all vendors are registered for sales tax. *Cripes*, sales tax!

YOU JUST CAN'T AVOID THE DICEMAN: Comedian extraordinaire **Andrew Dice Clay** is geared and primed and ready to get in your face. Riding the wave of success following his HBO special *The Dickeyman Cometh* and his **Def American Records** debut LP *Dice*, Dice has just announced a special five-city concert engagement to begin Sept. 8 in Phoenix, Arizona and end Sept. 16 at the **Nassau Coliseum** in Long Island, New York. The Coliseum seats (get a load of this) 18,000 raving, sweating Dickeyman fans (it sold out in a mere four hours). For all you couch potatoes who are too lazy to venture beyond the family room, you'll be happy to know that Dice will be hitting the prime time in the starring role of a new ABC television sitcom which begins production in November. The series, which is being produced by television veteran **Ed Weinberger**, is scheduled to air sometime in January. And as if all this isn't enough, the guy is going for the silver screen, too. Dice will be starring in Twentieth Century Fox's *Ford Fairlane*, directed by **Renny Harlin** and produced by **Joel Silver** (of *Lethal Weapon* and *Die Hard* fame). Is there no end to this funnyman's amazing talents? "I'm the greatest," states Dice. "I can't help that." Well, if **Eddie** can do it, babe, we *certainly* have faith in you.

WONDER IF THEY'LL FIND GERALDO POKING AROUND IN THERE: Sire has launched a new CD series called "Plundering the Vaults,"



TONI JOLENE

She is not a stranger to the recording studio either. She has worked with some of the best. Muscle Shoals producer **Jimmy Johnson**, noted for his work with greats like Bob Seger, Aretha Franklin, Paul Simon and Dr. Hook, just to name a few, compares Toni Jolene to Aretha Franklin, and **Bob Montgomery** says she is one of the finest female vocalists he's ever worked with—"a rare talent who can twist a song until she owns it." She has also worked with stellar producer **Larry Butler**.

Toni Jolene surely turned some heads of record execs at that showcase (and there were *several* in attendance) and we won't be at all surprised if one of them doesn't grab her up quickly. This lady definitely has the talent and a special charisma about her. Her music has confidence and attitude—it's country with a touch of class.

Another music lover and master of words, **Mickey Newbury**, probably best described the style of Toni Jolene: "She sings like a blind black woman. There's no stopping that kind of talent."

A WEDDING THAT ROCKS: It's hard to believe that *two* showcases of the "new" get my nod of approval in one month, but it has happened. This one, however, is a different type of talent showcase than we usually review. It is the world premiere of the musical *A Rock Wedding*.

Playwright/composer **Jan Scarborough** wrote the script, music and lyrics for this modern-day, old-fashioned love story. The contemporary, two-act play, set in present-day New Mexico, is a light, funny comedy with some serious moments. It has 27 songs—songs that range from rock & roll, pop-oriented love songs and up-tempo tunes to mariachi, reggae, '50s doo-wop music and even a Broadway kind of song. Also adding to the play's originality is about 30 minutes of video or film that help create the mood and tell the story.

The plot concerns a magazine reporter who's assigned to do an interview with a rock star. Rock star Jackie Howard, the main character (played by **Lari White**), takes a break from touring and goes home to attend the wedding of her younger sister, Ally (**Denice Hicks**). With her she takes Brian (**Michael Wyatt**), the drummer in her band, and Marshall Brenner (**David Lakey**), the photographer/journalist assigned to do the magazine article about her. **Brad Kuykendall** plays a dual role of Jackie's love interest Paul and the preacher at Ally's wedding. In addition to sister Ally, waiting at home when Jackie arrives are a father who abandoned his family to pursue a career as a Hollywood producer, a middle-aged poet left over from the '60s, a grandmother with outspoken opinions and the groom with an identity crisis.

Lari White is a graduate in music engineering from the University of Miami in Florida, and has performed and recorded with such artists as Robin Gibb, Julio Iglesias and the Tommy Dorsey Orchestra. In Nashville she is a staff songwriter with Milsap Music and has released a self-penned single on Capitol Records. Her stage credits include Tennessee Repertory Theatre's *Evita* and *Almost A Midsummer Night's Dream* and Nashville Public Theatre's *The Cave Dwellers*.

David Lakey began his acting and music career at the School of Performing Arts in San Diego before moving to Nashville. He has been singing with show groups across the US and in Europe and his stage credits include *Grease*, *Fiddler on the Roof* and *Hamlet*.

The entire cast, too long to list, all gave excellent performances, and while the story is also too long to tell in its entirety, it is definitely worth seeing and should be headed to Broadway. Catch it when you can!

Kay Knight



"I'M CARMINE. FLY ME!"

BEATIN' THE SKINS WITH CARMINE: Warner Communications announced distribution of the **Carmine Appice Power Rock Drum System**. Both beginning and advanced drummers can benefit from this unique step-by-step program which contains five audio cassettes and instructional booklets, allowing aspiring skins-pounders to learn at their own pace. Appice has played with the likes of **Ted Nugent** and **Ozzy Osbourne**, and most recently, **Blue Murder**. So if you've got \$49.95 and a set of traps lyin' around, Carmine is waiting to show you *the way*...

IF YOU CAN PAY TAXES THERE, YOU CAN PAY TAXES ANYWHERE: New York State has had it up to here with guys pocketing zillions of dollars and sliding out of the state with it all. *Fie* on that, they say. So, as a start, promoters of entertainment events that allow vendors to sell stuff (you know, T-shirts and things) will have to register with the Tax Dept., obtain a special "promoter certificate,"

to reissue on CD stuff that hasn't made it to CD yet, and to see what dusty, moldy previously unreleased things can be exploited. Like the new *Groovies Greatest Hits (the Flamin' Groovies to you)* and the soon-to-be-released **Martha Velez** compilation, those kinds of things. Vault-plundered packages from **Fleetwood Mac**, **Renaissance**, **Richard Hell**, **the Dead Boys**, and others are on deck (look, you didn't think Sire was going to find unsuspected **Charlie Parker** down there, did you?)... For their part, **Capitol** has dug up the first cache of their hip **Capitol Collectors Series**, with such happenin' rock and roll pioneers as **Bobby Darin**, **Frank Sinatra**, **Johnny Mercer**, **Ferlin Husky** and **Hank Thompson** finally getting their due respect. Future releases include noted iconoclasts **Wayne Newton**, **the Four Freshmen**, **Stan Freberg** and—good golly Miss Molly!—**Esquerita**, the piano-pounding '50s wild man with bigger hair than **Little Richard**!



GREAT WHITE

WITH THE RELEASE OF THEIR SECOND LP, *Twice Shy*, Capitol's Great White have revealed a different side of themselves. Their previous release, in 1987, titled (what else?) *Once Bitten*, was a hard-hitting, borderline metal album that was well received by pop fans and metal fans alike. However, *Twice Shy* explores some new territory, bringing a seemingly softer sound that has some metal fans wondering. Did Great White consciously change their sound? Did they tone down those hard-rock edges in order to receive more airplay on CHR or to sell more records? Did Great White sell out?

Lead singer Jack Russell believes that it was not a conscious change. "We're just playing music that we feel at the time," Russell says. "We don't say, 'OK, let's make this next album really hard and ballsy.' I don't think the record is any less ballsy than the last record. I just think it's got a little different style of music on it. It's more subtle yet more sophisticated, following the same lines we've been playing for some time now, and that's blues-based rock."

It seems like lyrics these days are becoming a lot more serious, especially in metal. Topics range from nuclear war to world hunger, making one feel as though one should be reading *Newsweek* instead of fanzines to catch up on what their favorite metal

group is trying to say. Russell feels that rock concerts are meant to be an escape from the day-to-day humdrum that we put up with, and that too many concerts nowadays are more like social awareness seminars than just plain old, rock and roll fun.

"That's what I go to concerts to forget about," states Russell. "I don't want to think about my wife nagging me or about how the Russians are going to nuke us tomorrow or Three Mile Island or anything else. I want to forget that for a little while. I don't need to go to a concert and be reminded of it through lyrics."

The lyrical content of *Twice Shy* is not exactly serious, but to some folks (especially moms and dads who are trying to guard the virgin ears of their offspring), some of the lyrics could be conceived as controversial. The majority of the songs deal with real-life stuff like sexy, wanton men and women (admit it, they're everywhere!), love and relationships, livin' on the road, and a few broken dreams as well.

"I like to write about things I know," Russell says. "Writing about knights and dragons and kings is a little bit *out there* for me. I like to write about things that I'm familiar with and that the people who go to see my concerts are familiar with. I want to write a song so kids can go, 'Yeah, that's my story' or 'that song is special to me.'"

Great White's sexy lyrics might seem like a cut on women, but Russell stresses that that is actually very far from the truth. "I want women to know that I love them. I adore women, everything about them: their hair, their eyes, the way they smell, everything about them is beautiful." Well, it's pretty obvious, Jack...

One of the strongest songs on *Twice Shy* (and probably the one that will make parents cringe the most) is the down-and-dirty "Mista Bone." (I'll give you three guesses...) Yes, the boys get pretty darn raunchy here, but Russell has no qualms about it. "There's nothing wrong with a little animal lust. I don't think sex is a crime," he insists. "I'm living in a generation where I believe love is great. It's a little more dangerous now than it used to be but still, with the right person it could be a lot of fun."

Well, "Mista Bone" may not have anything to do with love and finding the right person, but it is one sexy song and the Great White guys have got that groove down just right.

"The Angel Song" is Great White's current single and video, and is really the most beautiful thing on the album. The song is about a girl (but really it could be about anyone) who comes to Hollywood with big dreams and finds out the hard way that Tinsel Town isn't all lights and glamour.



"It's a real song about a real story and it happens to a lot of people," says Russell. "A young lady wrote me a letter the other day commenting on the song, saying that it was her story and she was really happy that somebody wrote a song that would hopefully keep others from letting it happen to them. They come to L.A. wanting to be a model and end up being something a lot less. It's a tough city. It looks really pretty from television and movies but it's a very hard place to make a living, especially in this business." Amen.

Covering the Ian Hunter tune "Once Bitten, Twice Shy" was obviously a very good move on Great White's behalf. Released as the first single from the album, along with a video packed with bouncy, nubile young things, the song shot right up into the top five pop singles. It was definitely a nice way to start things off, and for the band, the song had a lot of meaning. "The lyric of the song was just perfect," explains Russell. "It's very rock and roll and very much what this band is about. This band is about touring and being on the road and all the ups and downs of that [lifestyle]. It was really a great song to lead the album off with."

Well, life in Great White sounds anything but dull, and Russell assures us that the road is where he and the guys belong. They are currently touring with Tesla and Badlands, and there are tentative plans to take December off. After that, they're back on the road. It's a hectic life, where nothing is permanent, change is a constant, and the music is the most important thing. It's tough, but hey, that's rock and roll and that's Great White.

Stephanie Brainerd



EXODUS

RIDING THE WAVE OF SUCCESS following their third album, *Fabulous Disaster*, the boys of Exodus are finally receiving the recognition that they very much deserve. Exodus has been around since the very birth of thrash metal, but it has taken about nine years for this San Francisco-based quintet to produce the album that made the metal industry sit up and take notice. *Fabulous Disaster* proved that Exodus was no longer going to stand for the "they've been around forever" attitude, as if their longevity meant that they were inferior to new thrash bands that were making it big. Any dedicated thrasher would know that Exodus has always had what it takes, it just took until now for them to successfully meld their boundless energy and unsurpassed power into one metal masterpiece.

Heavy metal fans were not the only ones to be impressed by Exodus' musical growth. It appears that Capitol Records also took a fancy to the band and wanted to buy *Fabulous Disaster* from Combat Records, but Combat was too fickle to deal with. Says guitarist Gary Holt, "Combat just kept changing their minds every other day. First it was, 'OK, we'll sell you the album for this much,' and [Capitol] would say okay. Then [Combat] would say, 'No, we want more,' then 'We want to keep it,' and back and forth until finally it just got to the point where it *had* to come out on some label. We couldn't just sit on it forever. So we had to give it to Combat. I really wish Capitol had gotten that album."

Regardless of what label it came out on, the album itself caused quite a stir. A video was made for the mosher's anthem "Toxic Waltz" and received airplay on MTV's *Headbanger's Ball*, but as for more vids off of *Fabulous Disaster*, we can just forget it. "Well, that's it [for videos] because it's Combat's album and they aren't going to put any more money into us. They had this attitude like, 'Well, you're not with us anymore so we're not going to do anything for you. Their commitment is not finished until the album is finished [in the sense of release, promotion and touring] and they just felt like they didn't have to do anything for us anymore [because of Capitol's involvement], so good riddance," states Holt.

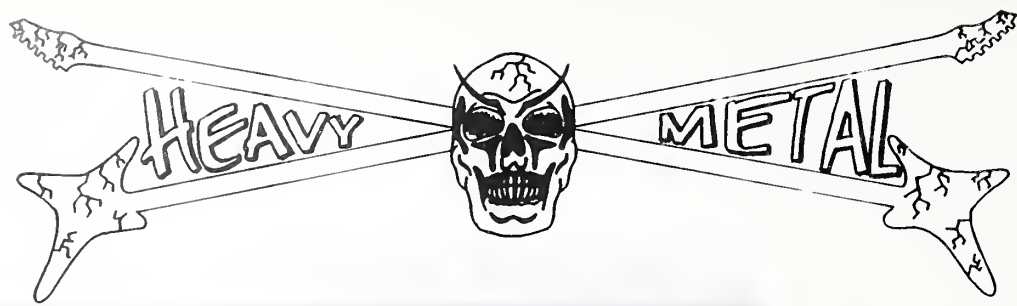
Now, with the Combat deal over and done, Exodus is preparing for their first Capitol album. Can the guys top *Fabulous Disaster*? "The next album I guarantee to be better," asserts Holt. "The songwriting is definitely going smoother and better than ever before, so it's going to be quite a bludgeoning album." Since the end of their extensive tour last month, the guys have been writing and preparing songs for the next LP and will be going into the studio October 5 to begin recording.

Along with all of this excitement, there is also some sadness, because drummer Tom Hunting has bid Exodus goodbye. "Some people just have this hidden inner clock in them which tells them when it's time to pack it up. The stress was just getting to him and he needed time to collect his thoughts. He didn't feel he could fulfill his obligations on the next album 100%, and he knows and we know that that wouldn't be fair to the album or to us," explains Holt. And so, drummer Johnny Tempesta will be beating the skins on the next album.

With all of these changes going on, one can definitely look forward to something a little different from Exodus this next time around. Capitol knew they were on to something big when they took an interest in Exodus, so don't think that they aren't going to push for some major success with this band. Exodus was there in the very beginning, pushing and fighting and never giving up on the goal of making it without having to convert for society's sake. Now Exodus *is* making it, and they are just as hard, just as loud and can still blow your ears right off of your bangin' head. All I have to say is...it's about time.

Stephanie Brainerd





DANGER DANGER

TEN YEARS AGO, bassist Bruno Ravel and drummer Steve West went to a Cheap Trick concert. They wanted to meet the band, but instead they met each other. That was the start of the partnership that eventually evolved into Danger Danger. But before the New York/New Jersey-based quintet formed, the two spent several years playing in an East Coast Top Forty band. "We were doing Billy Squier, REO, Tom Petty, 38 Special," recalls Steve. "It was great, 'cause those are the kind of songs that we love—that good rock radio stuff." The cover circuit is harder than you might expect—the groups are highly competitive. "Bands took it very seriously," Steve says. "We didn't care. We knew this was not what we wanted to be doing ten years from now—playing Long Island in clubs. We wanted to write good songs, which we were doing on the side, and someday get a record deal and play the enormo-domes."

Obviously, their dream has started to come true—Danger Danger wound up on Imagine, a CBS-associated label, but a lot of hard work was involved. Bruno escaped the Top Forty grind and played in Talas, and in an early lineup of White Lion. When he decided to put his own original project together with Steve, he also recruited keyboardist Kasey Smith. Vocalist Ted Poley, meanwhile, was hiding behind a drum kit in the band Prophet. Bruno convinced him to take Danger Danger's front-and-center slot. After a long search for a guitarist, Andy Timmons was found.

The way the group was signed sounds like a musician's dream. Publicity photos had just been shot, but their management had to go to CBS the next day. "The pictures weren't even back yet," Ted remembers. "They took the Polaroids in, they took the tape in, and the very next day, we got signed—overnight, basically." He laughs. "It took fifteen years to get signed overnight!"

As for the band's attitude, Ted insists, "We're just goofy guys." When he explains how the band got its name, you know he's right. "Steve was sitting on a now-legendary commode in Hollywood and he was reading *BAM*. He said, 'All these bands have great names—Guns N' Roses, Lions & Ghosts, this, that, and the other. How about Danger Danger?' Bruno said, 'Ahhh, it stinks!' A couple of weeks later, the bassist changed his mind, and Danger Danger it was.

Poley describes the group's music as "Bon Jovi, Journey, Def Leppard and Cheap Trick all rolled into one." That's pretty heady company, but with any luck, someday there are gonna be Top Forty bands in Long Island adding Danger Danger to their set lists.

Janiss Garza



(Photo: Caroline Greyshock)

CRAZYHEAD

CRAZYHEAD IS A ROCK & ROLL BAND that hails from Leicester, England. Because they're from the same part of the country as Gaye Bykers on Acid and Zodiac Mindwarp, the British press has lumped them into a category called "grebo." "They're guitar bands. That's the only similarity, really," claims Anderson, Crazyhead's vocalist. He's right. Whereas Gaye Bykers walk on the weird side of metal, and Zodiac has a hard time taking itself seriously (as do most of its fans), Crazyhead takes basic, '60s-style rock, kicks in a bit of sarcasm and punk attitude, and whips up memorable tunes. The chorus of "Time Has Taken Its Toll," and the grinding "Down on You" are guaranteed to swirl through the far reaches of your mind after you've heard the group's debut album *Desert Orchid*.

This is not the sort of band that preens in front of a mirror. "As a band, I guess we've got an image," reasons guitarist Kev Reverb, "but it's not like a corporate image. We've all got our own characters within the band, which makes it Crazyhead." With a lead guitarist named The Fast Green Transatlantic Purple Dick, a bassist called the Porkbeast, and Vom on drums, it goes to figure that these guys are pretty wild onstage.

Food, the English label that first signed Voice of the Beehive and Zodiac, found Crazyhead after a long search—but it wasn't the group they were looking for. Anderson explains: "They were interested in a band

from Leicester called the Bomb Party, who had a few records out on the independent scene in Britain. It didn't work out between them, so the Bomb Party said, 'Well, hang on, there's another band from Leicester called Gaye Bykers on Acid. Check them out.' And they went and saw the band and *that* didn't work out, and the Bomb Party went, 'Oh, there's another band called Crazyhead.' And it was, 'All right, we'll check these out as well.' And they did." After the usual wheeling, dealing and showcasing, Food, which is now owned in good part by EMI, signed the quintet.

The label sparked the public's interest in the band by releasing several singles before recording a full album—a common practice in England. Critical response ranged from "Doggie vomit" (*Melody Maker*) to "A stroke of greatness. Five sick men join the angels" (*Sounds*) to "It doesn't sound as though they're trying to be hip, it's just a good record...and the singer looks adorable!" (Jane Wiedlin in *Record Mirror*). Add this to the growing fascination with grebo-dom (the term that the members of Crazyhead have grown to hate), and the group has begun to cause a minor sensation in its home country. When they begin their first U.S. tour later this month, they'll undoubtedly start an American buzz, too.

Janiss Garza



(Photo: Deborah Feingold)

D.A.D.

D.A.D. IS FOUR FUN-LOVING GUYS who play hard rock with a tongue-in-cheek perspective. The group is also Warner Brothers Records' Next Big Hope. Where did the label find them? On the Sunset Strip in Los Angeles? Nope—too many poseurs there. New York? Of course not—the fast pace and gritty lifestyle leave no room for lightheartedness. Okay then, London perhaps? Wrong again—the Brits play it too cool to be as goofy as D.A.D. sometimes is. This quartet comes from Denmark.

Copenhagen is not world-renown for its rock & roll scene, but it *does* exist. "In the old days [meaning the early '80s]," relates singer Jesper Binzer, "very sinister, gothic music came out of England, and everybody was going down the drain. It was so hip to be angry at society." Punk was still going strong, and this was the direction that D.A.D. originally took. "We started off as more of a joke than really a band," Jesper explains. He and bassist Stig Pedersen started the group together, and later on recruited Peter Jensen on drums. "Then we found out we needed someone who could play," the vocalist recalls, "so we asked my kid brother [guitarist Jacob Binzer], 'cause he'd been going to a music teacher." The group dressed in odd clothes—sort of a Danish cowboy look—"just to make it look like a good, clean, family entertainment show," says Jesper, with a hint of a smile. "We tried to make the whole stage look like a circus. No one really thought about, 'Oh, now we're gonna make some money, this is going to be our life.' It evolved very naturally."

The group released a couple of records in Denmark, and then headed out to the States on a self-funded

tour. "No one really cared about us," Jesper says of the trip. "No one wanted to listen to us. We sent demo tapes around and really tried to do some hard work. Nothing happened. We went home and said, 'F*** America,' and went in to record the album." All of a sudden, labels stood up and took notice. "First it was Atco, then a lot of other multi-national companies followed up," explains Jesper. "The hype was going, and Warner Brothers heard about it. They came in last, and took the whole thing for a lot of money. It's an incredible situation to be in." The new album, *No Fuel Left for the Pilgrims*, was number six on the Danish charts last week, and it is expected to reach platinum status there. Not bad for a band whose previous LPs sold around thirty thousand copies apiece. As for the U.S., Jesper proudly points out that the group has been added to sixty-three radio stations—"I never thought sixty-three *radios* were playing our song!"

Oh yes, and what does D.A.D. stand for? One thing it *doesn't* stand for is Disneyland After Dark. That was once the band's name, but a certain Mickey Mouse company objected, and sent several polite letters of protest to both the band and its record label. Warner Brothers' response was that in the future, the band would only use the initials. Disney, relates Jesper, "came back with a letter saying, 'We appreciate that you're D.A.D., but we want to know what D.A.D. stands for now, 'cause it can't be Disneyland After Dark.' And we're like, 'Whoaaa, now we're in real trouble! We can't say it's 'Drunk and Disorderly!'" Maybe they should try Different And Delightful.

Janiss Garza

GOO GOO DOLLS

WHAT HAPPENS WHEN THREE MISFIT KIDS FROM BUFFALO decide to get together and musically hash out their frustrations and cockeyed views of the world? They become the Goo Goo Dolls, and their punk-pop is one of the brightest sparks on the alternative side of the metal spectrum. The trio's Metal Blade album *Jed* is mayhem at its hookiest. The aggressive insanity of "No Way Out," the snottiness of "Up Yours," and the kickabout self-deprecation of the folksy "James Dean" will warm the heart of anyone who is able to laugh at life's petty annoyances, and at themselves.

At first, the three Goos didn't appear to be a likely bunch to pool their resources. Bassist/vocalist Robbie Goo (all the guys use the last name Goo, since their real last names are nearly unpronounceable) was a Motley Crue/Kiss/Led Zeppelin metalhead. Guitarist Johnny Goo, according to Robbie, "was the local hardcore hero—big blonde mowhawk, and the whole works." George Goo, the drummer, "was one of those beatnik, kinda Jam, kinda guys. He wore mod suits." But get together they did, and they promptly proceeded to unleash their craziness on the unsuspecting Buffalo music scene.

Things seemed to be going well, so the next logical step was to spend a week in New York City, hitting up the major labels. "We bought a case of Rolling Rocks, and it was pouring rain, and I had some 8X10s that a friend of mine made in the darkroom in his basement," remembers Robbie. "We basically walked around, dripping wet, completely unsolicited, smashed out of our minds, walking in and out of every single major office—I mean, we literally walked into Elektra Records [uh, Elektra Entertainment—Ed.] and said, 'BLEEAAAAGGGHHH!' We got thrown out of every record company down there."

Obviously, the majors were not ready for the Goo Goo Dolls, so they wound up on an extremely small indie. "When the guy called and offered us \$750 or our first album, we were shocked!" Robbie laughs. "We were like, 'Seven hundred and fifty bucks! That means we can pay our rent for the next two months, put out another record and pay rent next month!' We literally had absolutely no clue."

Needless to say, the band never saw a cent. However, they did acquire a manager, the long-suffering Artie Kwitchoff, who's practically the fourth (and only sane) member of the Goos. Artie got them out of their deal and before long, Metal Blade stood up and took notice. They signed the group in '88.

The band is currently working on its next MB release—that is, when they're not on stage, jamming with Lance Diamond. "He's a local R&B singer," explains Robbie. "He's been playing here for about twenty-five, thirty years." Lance sings lead on the Goo's cover of "Down on the Corner" on *Jed*, and for the new album, he's already laid down vocals for "My Girl." The group has adopted Diamond, and vice-versa. "It's so funny," giggles Robbie. "Three little punk rock maniacs and a fifty-two-year-old black lounge singer, walking down the street together, smoking...well, whatever." But that's par for the course in the world of Goo.

Janiss Garza



(Photo: Ian Redinbaugh)

GOIN' DOWN TO GREEN RIVER WITH KING SWAMP

BY KAREN WOODS



A NAME LIKE KING SWAMP really could only belong to one kind of band. It would have to be something that sounds like it comes from Bayou country—bluesy, a little mystical, visceral, evocative of remote, mysterious places where the light is filtered through curtains of Spanish Moss rather than stereotypical Southern, sun-drenched languor and magnolia-scented breezes.

King Swamp sounds just the way it should. But the band members are not from the South. Instead, they come from the other side of the Atlantic, and from bands that bore very little resemblance to American roots music. Co-founders Dave Allen and Steve Halliwell are both veterans of “rhythm terrorists” Shriekback, as is drummer Martyn Baker. Guitarist Dominic Miller comes from World Party. Vocalist Walter Wray has the closest thing to a background in American music; he lists his early influences as bands like R.E.M., Miracle Legion, Green on Red and Guadalcanal Diary. King Swamp, however, does not jangle, it roars.

Wray says the purpose of this band is two-fold. The first is to pay homage to the true roots of rock and roll, and the second is to bridge the gap between “garage bands and Def Leppard. What we wanted to do with King Swamp was to come into this middle area. You don’t have to play empty-headed trouser music to be a rock band. You can have intelligent words, you can try and make intelligent musical statements. It doesn’t have to be [drivel]. [That] is the decadent end of rock and roll, it’s totally non-creative. It goes around and around, copying itself again and again. All the guitarists sound the same, all the singers sound the same,

all the songs sound the same.

“So what we were trying to do was to put together a band that was like the early-’70s white blues rock bands, like Free, or Bad Company or Led Zepelin,” he explains. “Trying to be true to the traditions of the blues, but at the same time doing it in a modern way that’s hopefully relevant to the moment.”

One of the thoroughly modern aspects of this band is its lyrics. Allen and Halliwell wrote the songs for this record (although Wray is contributing to work in progress for the second album), and have accomplished the difficult feat of producing almost elegant commentary on diverse subjects ranging from relationships to gun control to American culture without being didactic or pretentious. The fact that it’s set to one of the purest forms of rock and roll makes it even more unique.

“My favorite [song] is ‘Widder’s Dump’ [based on a story by Russell Hoban], if I had to pick a favorite,” Wray says, “but ‘The Mirror’ is an interesting one, lyrically, in that it’s about the way American culture is vilified by the rest of the world, especially in England. We play our stuff, and people say” (dropping his voice, sounding disgusted) “‘ah, it sounds so American.’ So what. America invented rock and roll, anything you do has to have those roots to it. And all the best British bands have those roots—the Beatles, whose early stuff sounded like Little Richard and Chuck Berry; the Rolling Stones, who obviously got so much out of the blues guys; Led Zepelin, for heaven’s sake. You’ve got to be true to the roots, understand where it comes from.”

When the subject of the shifting musical direction comes up, Allen

thinks about it for a moment. “I don’t see it as a switch, really,” he muses. “I don’t see any point in treading water, like if I had left the Gang of Four and formed a band that sounded like Gang of Four it would have been disappointing. And the same with Shriekback. Those bands did what they had to do, and for my own well-being and state of mind, and maintaining interest on a daily level, I have to do what I get excited about. This is exciting.”

“It’s another creative phase, Dave,” Wray says. “It’s your blue period.”

Allen left Shriekback after *Big Night Music*, and started writing with Halliwell. The two then lured Baker and Miller into the fold. The search for a vocalist was a trying one; they were looking for something specific, and had a bit of trouble finding it. Then a producer gave them a tape of a 24-year-old singer from Sheffield, and the rest is history.

“I wasn’t doing much of anything,” Wray says. “I was living in Sheffield and playing in a couple of rock bands, writing songs. I didn’t have a job, I was living on the dole, and I did a lot of busking, playing on street corners. I’d always been a big Gang of Four fan, so when Dave phoned me up, I was really overwhelmed, because he’d been a hero of mine. I even used to fancy myself a bass player in those days, and I used to try and play Dave’s bass parts, in my bedroom. Drove my parents crazy.”

“So Dave explained the project, the idea of putting together a blues rock band in this day and age, and that seemed very exciting to me, because I was very disillusioned with the music that was coming out, especially in England.”

The result of all of this was *King Swamp*, the album, which has done

astonishingly well for a debut, launching “Is This Love,” the first single, straight into the thick of the battle for AOR airplay.

“It’s a strong album,” Allen says simply. “I mean, people can always waffle about why you *don’t* have success. I always hear ‘Well, it didn’t happen because of this, this and this,’ but no one actually admits it’s because it’s such crap that radio won’t touch it, because it doesn’t come up to the mark. Whereas with King Swamp, we delivered an album that’s hot properly. They [radio] want it on.”

At the beginning of the current U.S. tour, “Is This Love” was in the Top 20 on the AOR charts, which as Allen explains, “means 82 percent of the stations in the country are playing it. And they’ve now picked up on a couple other album cuts, then MTV picked it as a hip clip and it went into medium rotation. It’s all been a very nice surprise.”

The air play and MTV exposure guaranteed a good response and a good turn-out on the first leg of the tour, and even earned them their own version of a Deadhead crowd. “Swamp heads,” Wray says. “No, Swamp things.”

King Swamp and Virgin Records concentrated on breaking the band in the States first, rather in their home country, bringing them to tour on the heels of the record’s release. “It’s a matter of having to go where there’s action,” Wray explains. “If we were to stay in England, we’d have to spend about a year breaking there, whereas in a matter of three months here we can make much bigger inroads. So it’s a matter of priorities at the moment. Then there’ll be a spin-off from here.” He smiles. “They’ll see what they’re missing in England.” ○

BODEANS: HOME COOKIN'

BY KEITH GORMAN



I DON'T KNOW HOW MANY TIMES I've quizzed a non-writer friend, asking them to describe this or that fave rave band, and been met with the kind of blank, uncomprehending gaze normally given only by cocker spaniels. "I just like it, is all," comes the feeble reply.

Some bands attract rock crits the way sherbert attracts flies. They wear silly clothes (or none at all). They play cement mixers and industrial-size springs instead of guitars and drums. They rhyme "prophylactic" with "gymnastic." The words just flow for these type of bands. But what about a band of regular-looking guys who just play bass, guitar and drums (maybe some keys as well), and who sound, well, *normal*? Like the BoDeans?

Sure, you could zero in on vocalist Sammy Llanas' sandpaper-on-glass vocals (which sound like the unquiet ghost of "The Letter"-era Alex Chilton). You could spotlight the BoDeans' legendary onstage ferocity. You could dive into Llanas' and co-songwriter Kurt Neumann's near-spiritual obsession with pasting together naive love songs from the rubble of broken relationships. You could. But while you're pondering the universal significance of the above, I'll be singing and dancing along to their three Slash/Warner Bros. albums: the T-Bone Burnett-produced *Love & Hope & Sex & Dreams*, the great lost radio album *Outside Looking In* and the current *Home*. I just like 'em, is all.

The BoDeans (who took their name from a character on *The Beverly Hillbillies*) first made a name for themselves in a Milwaukee, Wisconsin scene that, back then, was one of the most exciting in the country. Llanas remembers that the band "pretty much developed on our own. But there was pretty good scene around '84. There

was us, there was the Violent Femmes, and there was a band called the Army Cadets. Two bands have emerged from that one band—Semi-Twang and E*I*E*I*O, who put out a couple of records on Frontier. It was a good, healthy scene—as good as any I've seen around the country.

"The thing that I liked best about growing up in Wisconsin is that it wasn't crazy, the music scene wasn't trendy," Llanas claims. "We just had the freedom to develop our own style and not have to worry about how much hairspray we had."

So, in 1986, sans big hair, the BoDeans hit the big time, signing with Slash/Warner Bros., who teamed them up with the ubiquitous T-Bone Burnett to record their debut, *Love & Hope & Sex & Dreams*. Burnette had been producing records like a man possessed, and the BoDeans got caught up in the roots-happy vibe of the time. The disc came out spare and clean, much of it acoustic. It's a strong LP, but it wasn't quite what the group had in mind. "We didn't really want a rootsy sound for the first one," Llanas explains. "It just sort of came out that way. We never really considered ourselves a rootsy band even though we dig that stuff a lot. We also dig Kate Bush. I think T-Bone had a lot to do with that style."

If at first you don't succeed, try, try again. For their next attempt, the BoDeans brought in Talking Heads guitarist Jerry Harrison to man the knobs. Although the band is not completely happy with this record either, *Outside Looking In* is a stone killer, chockablock full of crying-out-for-radio-play hits. But radio didn't take the bait. Pity. Songs like "Only Love," "Say About Love" and "Runaway Love" would have gone a long way towards

lightening up the summer of '87, which was weighted so seriously by the surprising dominance of U2's *The Joshua Tree*.

Faced with radio's indifference, the BoDeans holed up in a Milwaukee studio to record *Home*. It's a very comfortable record, one that you can imagine was written by friends, for friends. Hence the title. "We called it *Home* for a lot of different reasons," Llanas says. "Home is somewhere where you just feel good—it's your space. Home to me is someplace you can go anytime. We recorded this record in our rehearsal space, and that's sort of like our home. A lot of the songs were written at home. We were looking for a small word that had a large meaning."

On *Home*, the band wanted to finally capture the energy of their stage show—they are real live wires on stage, something that may come as a shock to those familiar only with the first two albums. "We're really a live band," Llanas insists. "To appreciate the BoDeans, you have to see us live, because you can only communicate so much on a record. You have to have that interaction with a crowd, otherwise it's only half-fulfilled. When you have the people there, it becomes something totally different, totally larger than life, a beautiful thing."

One of *Home's* cuts, "You Don't Get Much," has raised some eyebrows for its subtle sonic resemblance to U2. The song's chiming guitar lines and moody, chugging rhythm does sound a bit like "With Or Without You," but Llanas thinks it may be the other way around. "I've been saying to everybody that I think we've influenced U2 as much as they've influenced us," Llanas laughs. "If you listen to *Rattle and Hum*, what they're doing... I think the guitar sound

is what people are keying on, but Kurt has been using delays on his guitar for a long, long time, before we ever played with U2 [on their *Joshua Tree* tour]."

Interestingly, *Home* is dripping with images of rain. Rain, water, drink—the album cries, sweats, and staggers with the bittersweet wobble of people trying to drown their troubles, or wash them clean. "Last summer there was no rain," Llanas says, "and it just sort of overtook everything. Everybody was starting to feel the effects of the drought, the farmers are just the most obvious thing. Water is a real powerful thing, whether it's in rain, or just for cleansing. Even with the song 'No One,' I wanted to use water in a different way than rain, and that's why this lady drinks. It was something that was real inspirational to me and I wanted to keep coming back to that. We almost called the record *Rain Dance*."

Don't cry for the BoDeans, though. Despite the lukewarm response to *Outside Looking In*, the band is primed and ready to overwhelm the airwaves with *Home*. It's something that Llanas wouldn't mind at all, when and if it happens. "We would love to have a hit record, and we think it will come in time," Llanas predicts. "We think it's more important just to do what we do well rather than worrying about having a hit record."

"We're just looking to build a career step by step," Llanas says, "in the manner that R.E.M., John Mellencamp, U2, and Springsteen did—they've made the kind of fans that will stick with them. That's the kind of fans that we're looking to make. We never wanted to be a one-hit-wonder kind of band that made it to the top and then disappeared. We'd rather take our time getting to the top, and when we're there, we're there." ○

SHOCK OF THE NEW



SKUNK

THEY USED TO BE CALLED MIGHTY JOE YOUNG, but now they aren't. They could have called themselves Three Guys Named Matt and a Stephen, but they didn't. They called themselves **Skunk** instead. They had to change the original name because it was already taken. "There was this blues guy in Chicago named Mighty Joe Young, and people would come up to me and say 'I hear your band is playing down at the Mineshaft, or some blues club in Chicago,'" says guitarist Matt Sweeney. "And I'd say, 'oh, really? That's really interesting.' He's on some major label, has been forever. We've actually known of his existence since we first started, because our producer, Andrew Weiss, gave us a tape of Mighty Joe Young as a joke. The album was called *Chicken Heads*."

Skunk was the name of bassist Matt Quigley's imaginary rock band. "He'd had that name since about fifth grade, so we decided to take it. And gee, we're all really happy with it. Between having three guys named Matt [drummer Coleman is the third] and a band named Skunk, we get plenty of jokes. People say 'you should call it the Matts!' oh, yeah, heh heh... Literally every single person we meet says something like that. So we've started carrying around baseball bats."

Skunk has a record out on Twin/Tone, called *The Last American Virgin*, which is a collection of grungey, garagey, cool songs with titles like "(There'll Be Other Girls) Hoss," "Good to Your Earhole," and "(I'm Such a) Chump/(To Be the) Chump." They come from Maplewood, New Jersey, but are currently on the road selling records, t-shirts, playing shows to crowds large and small, looking for frat parties and getting lost. Typical tour stuff. In St. Louis, they were given \$50 not to play. They were too loud. "It's been really fun so far," Sweeney says. "No one has tried to kill each other, which is what our label thought would happen."

Sweeney and the only non-Matt, Stephan Apicella, have been friends since third grade, "which made things a little easier." The two of them and Matt Coleman played together off and on since their freshman year in high school. "We did things that are just downright embarrassing when you look back on it, but we thought we were pretty cool. The other Matt had been this sort of evil, lurking character in Maplewood forever, this really scary guy who obviously knew a lot more about rock than any of us did." They decided to join forces one day on the train to Hoboken.

"We started when I was in high school, then took off for my freshman year, then got back together between my freshman and sophomore year. I finished sophomore year, and now we're going full time. Everyone is taking off from college. [Our parents] are being pretty cool about it. As long as the band is somewhat successful... Whenever my mom finds out we got a record review, she's pretty proud of it." She especially appreciated it when *Last American Virgin* was reviewed on MTV. Everyone knows that if you get on MTV, you're the next Bon Jovi, right?

After talking at length about the origins of Skunk, the effect of Skunk on the world, Rush (the band), the Rush and Skunk connection, and rent prices in various cities, Sweeney asks if we can talk about influences. No one ever wants to talk about influences. No one ever wants to admit they have influences. Go for it. "We've agreed, after hours of discussion, that our influences are definitely bands like Queen and Van Halen, whose music we love up until a point with both bands, because they can get away with absolutely anything. I mean, you don't write a song like "Bohemian Rhapsody" and think people are going to take you seriously." And Cheap Trick, and Kiss, and of course, "bottom line, the Beatles."

Throw all of those influences in a bag, shake well, dump it out on your stereo, and turn it way up, and you'll have Skunk. Honest.

Stay tuned.

Karen Woods

CASH BOX MICRO CHART

ALTERNATIVE MUSIC



September 9, 1989 The grey shading represents a bullet, indicating strong upward chart movement.

Total Weeks ▼
Last Week ▼

			Pikes		1	20
1	DOOLITTLE (Elektra 60856-1)					
2	MAGNUM CUM LOUDER (RCA 9781)					
3	COSMIC THING (Reprise 25854)					
4	BLIND MAN'S ZOO (Elektra 60815)					
5	MIND BOMB (Epic 45241)					
6	PEACE & LOVE (Island 91225)					
7	LOVE & ROCKETS (Beggars' Banquet/RCA 9715-1-R)					
8	INDIGO GIRLS (Epic FE 45044)					
9	9 (Virgin 91062)					
10	DISINTEGRATION (Elektra 60855)					
11	SWING THE HEARTACHE (A&M 9804)					
12	MARGIN WALKER (Dischord #35)					
13	WORKBOOK (Virgin 91240)					
14	MONSTER (Capitol 90661)					
15	HOME (Slash/Reprise 25876)					
16	SURPRISE (Virgin 91266)					
17	THE REAL THING (Slash/Reprise 25878)					
18	PASSION (Geffen 24206)					
19	COUNTERFEIT (Warner Bros. 25980)					
20	THE BRIDGE (A Tribute to Neil Young) (Caroline Carol-1374/KAR002)					
		Various Artists	29	3		
21	THE RAW & THE COOKED (I.R.S. 6273)					
22	SONIC TEMPLE (Sire/Reprise 1-25871)					
23	CLOUDLAND (PolyGram 83237)					
24	THUNDER & FIRE (A&M 5264)					
25	WALTZ DARLING (Epic OE 45247)					
26	TWIST OF SHADOWS (PolyGram 839233)					
27	BRAIN DRAIN (Sire 25905)					
28	MR. MUSIC HEAD (Atlantic 81959)					
29	TIN MACHINE (EMI E1-91990)					
30	MOTHER'S MILK (EMI-92152)					
31	SPIN THE WORLD (Sire 25914)					
32	GOOD EVENING (Warner Bros. 1-25908)					
33	STORM THE STUDIO (Waxtrax WAX066)					
34	LICK (Taang! #32)					
35	3 FEET HIGH AND RISING (Tommy Boy 1019)					
36	NEARLY HUMAN (Warner Bros. 25881)					
37	HARDER THAN YOU (In-Effect/Relativity 88561-3006)					
38	DOUBLE LIVE (Latino Bugerall LBV 002)					
39	ABSOLUTE TORCH & TWANG (Sire 25877)					
40	ORANGES & LEMONS (Geffen GHS 24218)					
		Fine Young Cannibals	21	28		
		The Cult	22	21		
		Pere Ubu	18	12		
		Jason & The Scorchers	25	6		
		Malcolm McLaren	28	4		
		Xymox	23	20		
		The Ramones	24	15		
		Adrian Belew	26	11		
		Tin Machine	27	15		
		Red Hot Chili Peppers	DEBUT			
		Royal Crescent Mob	29	9		
		Marshall Crenshaw	33	5		
		Meatbeat Manifesto	36	3		
		Lemonheads	35	9		
		De La Soul	37	22		
		Todd Rundgren	34	14		
		24-7 Spyz	39	13		
		The Butthole Surfers	38	14		
		k.d.lang	40	14		
		XTC	DEBUT			

■ ALTERNATIVES

□ DIED PRETTY: *Lost* (Beggars Banquet/RCA 9805-1-H)

Sometimes a record comes along and fulfills all your expectations. This is one of those records. There are the ballads ("Springenfall"), the sad, gloomy things ("Ceasar's Cold"), the more hopeful, more upbeat stuff, and the rave-ups ("Out of My Hands"), all inimitable Died Pretty. Their last record, *Free Dirt*, spent a lot of time on my turntable. This one is going to break a few record's records.

□ THE FALL: *Seminal Live* (Beggars Banquet/RCA 9807-1-H)

It's a good week for Beggars Banquet, yessiree. (I wonder if they say that over in England. Yessiree, Bob. Or Martin.) What else is there, really, that can be said about the Fall? That Mark E. Smith is a visionary with a speech defect ("Hit the North-uh"), so even though you can't understand a bloody word he's saying, you know it's probably smart? That this is one of the most prolific bands in the history of alternative music? The discography lists well over 40 albums, singles and compilations; I personally have 15 or 20 of them. Who knows what to say about the Fall anymore. About this new Fall record, I can say that it's half live in the studio, including a phenomenal new single (with a hook!, a real hook!) called "Dead Beat Descendant" and a Pogues-ish thing called "Pinball Machine," half live in Vienna and Edinburgh during the 1988 *Frenz Experiment* tour; and includes Fall favorites like "2x4," "Cruiser's Creek" and the cover of the Kinks' "Victoria." And that it's a great record, if for nothing else but that voice and those speech patterns.

THE HEAVY METALS

PLAIN WRAP COLUMN: If you've read my last two communiques, you've probably noticed that I've spent an awful lot of time concentrating on specific bands and/or issues. It's about time for me to get down to business. After all, there's a lot going on in the metal world—otherwise we wouldn't be dedicating a whole issue to it.

The juiciest bit of news happened at the **Moscow Peace Festival** a couple weeks back. **Motley Crue** and **Bon Jovi** were co-headlining, but the Crue was told "no pyro," along with other restrictions. Bon Jovi played after the sleaze/raunch quartet and they went to town with all sorts of effects. The moment the fireworks went off, the Crue's drummer **Tommy Lee** hit the ceiling and, depending on whom you talk to, either punched or slapped manager **Doc McGhee** (who is also Bon Jovi's manager). Now rumor has it that McGhee's partner **Doug Thayer** is leaving the company, and taking the Crue with him. If this is true, it wouldn't be surprising—the group has been Doug's baby for a long time.

Speaking of Bon Jovi, **Jon B.J.** visited with **Aerosmith** in England and delighted the audience by jumping up on stage during the encore and jamming with **Steven Tyler** on "Walk This Way." Aerosmith, needless to say, is kicking butt all over Europe. Meanwhile, back in the States, the **Cult** had an unusual experience on one of its dates with **Metallica**. After the show in Biloxi, Mississippi, the group got off stage to find their dressing room loaded with fans. However, the kids weren't exactly screaming with enthusiasm—the local police had rounded up a bunch of OD cases and injured youngsters and were using the Cult's dressing room as a holding tank. On a lighter note, **Steve Jones** decided to accompany **Ian Astbury** and Co. for a few gigs, and even came on stage for a few numbers.

Back home, L.A. rockers **Black Sheep**, who headlined the **Black Rock Coalition's** benefit in July, is busy recording a half dozen tracks. **Warren Croyle**, who has worked with everyone from **Belinda Carlisle** to **Megadeth** to **Tuff**, is producing the songs with bandleader **Willie Basse**.

Poison's Bret Michaels has just landed on the cover of yet another magazine. No, it's not the latest issue of *Glam Stars* or *Mega Rock Hunks*. His face is gracing *American Diabetes Forecast*. It's a well-known fact that Bret is a diabetic, and the magazine cites him as a positive example for teens who have the disease. The band, meanwhile, is checking out producers for its next LP, which it plans to start recording in September for a June, 1990 release.

The members of **Ratt** are also gearing up to make a new record—this one tentatively scheduled for a January release—but they aren't doing too well otherwise. Singer **Stephen Pearcy** was tinkering with his motorcycle when the thing fell on him and fractured his left leg. He's on crutches at the moment, and it'll be two to three more weeks before he heals. On top of that, drummer **Bobby Blotzer** had an emergency appendectomy. I think "get well" cards are in order for these two.

Ace Frehley has a new album coming out in October. It's called *Trouble Walkin'* and no, Stephen Pearcy does not make a guest appearance on it. However, there are members of **Skid Row** doing vocals, and **Peter Criss** performed the percussion tracks.

An anonymous religious organization is going out of its way to hassle an East Coast band called **St. James**. The group has received mail postmarked Bridgeport, Connecticut, with no return address. The letters accuse the band members of being devil worshippers, merely because of its name. Representatives of this group have also called the St. James hot line, and threatened to show up at its next show in Trumbull, CT. The outfit also cites other artists, from **Stevie Nicks** to **Huey Lewis**, as Satan's kids, so its credibility obviously leaves much to be desired.

Last, but not least, **Little Caesar** is studio-bound with producer **Bob Rock**, who, in my opinion, is god—and if you don't believe me, take a listen to the new **Motley Crue** and **Aerosmith** albums. My favorite over-30 dude, **Billy Squier**, is writing some songs with the band. Little Caesar is probably the most talked-about new group this year, and a lot of people are undoubtedly wondering if the buzz is deserved. Judging from the LC's live shows, it definitely is.

WEEKLY EAR RINGER



FIFTH ANGEL: Time Will Tell (Epic FE 45021)

One of my favorite all-purpose terms for describing a band's sound or approach is "solid." This is one case where the word really applies. Fifth Angel's musicianship is exceptionally strong, and the songs are both heavy and memorable. *Time Will Tell* sparkles with energy, from the power-laden "We Rule" to the group's psychotic rendition of U.F.O.'s "Lights Out." Vocalist **Ted Pilot's** expressive, moody vocals wrap around ballads like

"So Long," but he's equally capable of taking charge on the harder numbers. *Time Will Tell* is melodic, medium-weight metal from a band that should be heavyweight chart contenders. By the way, if you like to play air drums, you can really go to town on this record, thanks to percussion wiz **Ken Mary**.

CASH BOX MICRO CHART



September 9, 1989 The grey shading represents a bullet, indicating strong upward chart movement.

Total Weeks ▼
Last Week ▼

1	SKID ROW (Atlantic 81936)	Skid Row	1	30
2	DIRTY ROTTEN FILTHY STICKING RICH (Columbia 44383)	Warrant	2	29
3	TWICE SHY (Capitol 90640)	Great White	3	19
4	MR. BIG (Atlantic 81990)	Mr. Big	4	9
5	TRASH (Epic OE 45137)	Alice Cooper	8	5
6	BIG GAME (Atlantic 81969)	White Lion	5	11
7	WINGER (Atlantic 81967)	Winger	7	34
8	DANGEROUS TOYS (Columbia FC 45031)	Dangerous Toys	9	16
9	SONIC TEMPLE (Sire/Reprise 9 25871-1)	The Cult	6	20
10	SURPRISE ATTACK (A&M SP5261)	Tora Tora	12	8
11	BADLANDS (Atlantic 81966)	Badlands	13	15
12	PSYCHO CAFE (MCA 6300)	Bang Tango	15	12
13	PRACTICE WHAT YOU TEACH (Megaforce/Atlantic 82009)	Testament	20	3
14	BAD ENGLISH (Epic 45083)	Bad English	11	8
15	TURN OF THE SCREW (Atlantic 81992)	Dirty Looks	18	4
16	APPETITE FOR DESTRUCTION (Geffen GHS 24148)	Guns N' Roses	16	34
17	...AND JUSTICE FOR ALL (Elektra 60812)	Metallica	17	34
18	HEAR & NOW (Capitol 48748)	Billy Squier	14	8
19	G N'R LIES (Geffen GHS 24198)	Guns N' Roses	10	34
20	VIVID (Epic BFE 44099)	Living Colour	19	34
21	FIRE FIRE (Geffen 24230)	E Z O	22	6
22	GRETCHEN GOES TO NEBRASKA (Megaforce 81997)	Kings X	23	9
23	MASTER OF DISGUISE (Metal Blade/Enigma 73413)	Lizzy Borden	25	4
24	EXTREME (A&M SP 5238)	Extreme	24	24
25	LONG COLD WINTER (Mercury/PolyGram 834 612-1)	Cinderella	21	34
26	LITA (RCA 6397-1-R)	Lita Ford	26	20
27	CREATOR (Taang! #23)	Creator	28	8
28	NO RESPECT (Island 91272)	Vain	31	3
29	THE GREAT RADIO CONTROVERSY (Geffen GHS 24224)	Tesla	30	29
30	ATOMIC PLAYBOYS (Warner Bros. WB 1-25920)	Steve Stevens	35	2
31	JUNKYARD (Geffen GHS 4-24227)	Junkyard	32	13
32	INSULT & INJURY (Roadracer RR9482)	Whiplash	34	2
33	HYSTERIA (Mercury/PolyGram 836 345-1)	Def Leppard	27	34
34	COCKED & LOADED (Vertigo/PolyGram 838 592)	L.A. Guns	DEBUT	
35	CLIMBIN' THE WALLS (Atlantic 81889)	Wrathchild	DEBUT	
36	BLUE MURDER (Geffen 24212)	Blue Murder	29	17
37	FOUR WINDS (Atco/Atlantic 91251)	Tangier	33	5
38	BULLETTYOYS (Warner Bros. 25782)	Bulletboys	36	34
39	OPERATION:MINDCRIME (EMI 48640)	Queensryche	37	23
40	HARDER THAN YOU (In-Effect/Relativity 88561-3006)	24-7 Spyz	38	12

OTHER METAL RELEASES

FM: Tough It Out (Epic FE 45308)

I can live with this, and by now everyone must know how much I hate Top 40-style hard rock. One of my favorite pastimes is to doubt the integrity of any band that does this sort of stuff. However, FM plays it with conviction, and the singer's ballsy delivery even adds a bit of an edge, so that's definitely not an issue here. These guys do what they do just fine...can I go listen to the Goo Goo Dolls now?

ONSLAUGHT: In Search of Sanity (PolyGram 828-142)

I've been sitting here, waiting for at least two minutes for this album to start and all I hear are these spooky effects. I heard this was a thrash group and I'm beginning to feel cheated. Oh, okay, now we have some mid-tempo melodic mayhem. Not bad, but would I really want to slam to this? Nah, but I'd bang a little. The singer's better than most thrash vocalists, and there's some wicked riffing and solos to be had. Ah, here comes "Shellshock" and "Lightning War"—now we're getting down! Uh-oh, I got distracted. Not a good sign. Boy, Metallica really started a trend, didn't they?

DIRTY LOOKS: Turn of the Screw (Atlantic 81992)

Three-quarters of the way into the title track of this group's second LP, I always get an incredible urge to turn off the tape deck and return some half-forgotten phone call. I'm serious—this happened twice. Why do I have such a hard time paying attention to this record? After all, it's loud, cranking, obnoxious, ballsy rock—just what I usually like. Maybe it's the singer, who wants to be *Bon Scott real bad*. Although *Turn of the Screw* is not an awful record by any means, I believe I've heard it all before. 'Nuff said.

Janiss Garza



LAUGH IT UP, RON: That's Ron Carter in the middle of this contingent of Soviet songwriters and BMI-ers. He (Ron) was playing at the Blue Note, they (the Soviets) were part of a BMI-hosted Soviet-American pow-wow. All in all you're looking at (from left) BMI's Jean Banks, Igor Nikolaev, BMI's Burt Korall, Vladimir Matetsky, Carter, Mikk Targo, Vladimir Kuzmin and BMI's Bobby Weinstein.

SWING, SWING, SWING: One of the best big bands to debut in eons is Buck Clayton & his Swing Band, a snazzy, well-oiled Basie-ish ensemble that swings like nobody's business. They've been playing around for about a year and a half; this year they put out their first LP, *A Swingin' Dream* (Stash). What is incredible about all of this is that the leader of the band, the dapper Mr. Clayton, is 77 years old—not exactly the age when you sit around musing, "Hey, I think I'll form a band." Especially since, due to medical problems, the Basie veteran had to give up his trumpet years ago; he conducts the band, which plays only his music—most of it new music.

How did this transpire?

"Well, actually, I had no intentions of forming a band of my own," says Clayton. "At my age, you know, I don't aspire to be a bandleader, really. But I started writing for some young guys, like Howard Alden and Dan Barrett, and I began to be acquainted with a lot of guys. We played the Brooklyn Museum and the guys liked the music so much that they asked me to continue. And I did, and it just got better and better, so that's how that happened."

He's only got one problem—he writes too much. In the last three years, he reckons, he's written, oh, about 60 new songs.

"It keeps me busy. I love to write, but the band book is getting too big, it's too heavy to carry. But I'm not going to stop writing, although I'm trying to slow down a little bit, because every time I write a song it costs me \$200-\$300 to get it copied. So it costs me to keep writing. I really have tried to stop, to ease up a little bit, but I haven't been able to do that yet."

Buck, don't every try.

JUST UP THE COAST: The Knitting Factory, that downtown New York home of the musical young and restless, has slowly been spreading itself around over the past few years: to Holland, for a Knitting Factory Festival; to A&M Records, for Knitting Factory compilation albums; to the JVC Festival, for "Knitting Factory Goes Uptown" shows. Seems like you can't stop it, it's like some post-modern musical ooze. Next stop: Cambridge, MA. Every Wednesday night at the Western Front on Western Ave., beginning September 13, a Knitting Factory regular will be center stage (Cassandra Wilson kicks it off, followed by the Ordinaires, Defunkt, the Jazz Passengers, Marty Ehrlich, etc.).

WHAT DO YOU MEAN "JUST"?: Town Hall, here in little old New York, started a concert series last year called, too cutely, the Not Just Jazz Festival. This year's line-up looks pretty good, so I won't complain about the title. Kicking things off will be an evening of religious music from the Caribbean, starring Milton Cardona and Frisner Augustin's *La Troupe Makandal*, hosted by the ubiquitous David Byrne on September 22. Some of the more intriguing events scheduled are *The Hendrix Project* (Jimi, of course) with Geri Allen, Jean-Paul Bourelly, Craig Harris, Julius Hemphill and others (December 1), a Max Roach/Cecil Taylor duet (December 8, closing out the '80s; their first groundbreaking duet 10 years ago closed out the '70s), a Lester Bowie extravaganza (March 9) and a rare trip north for Egberto Gismonti (April 6).

BOPPING AROUND: I tweaked PolyGram's ear a few months ago, when they put out *Chet Baker In Paris: The Complete Barclay Recordings, Volumes One and Two*; see, this was only half of the complete Barclay recordings, and putting out only two seemed a bit misleading. Well, the next two volumes have just come out... *Da Capo*, which keeps the paperback jazz reprints coming, has just issued four new ones: Albert Murray's seminal *Stomping the Blues*; John Chilton's *Billie's Blues*, the best Billie Holiday biography; Peter J. Silvester's *A Left Hand Like God: A History of Boogie-Woogie Piano* and Stan Britt's *Dexter Gordon*, a musical biography of the bebop tenor giant. The last two have actually never been published here before; they're new books, first published this year in England by Quartet... Terri Lyne Carrington, the drummer whose first Verve album, *Real Life Story*, hit the top of the fusion charts this year, is about to embark on a real life tour: 40 cities, including four nights (September 10-13) at New York's Bottom Line.

Lee Jeske

TRADITIONAL
JAZZ



September 9, 1989 The grey shading represents a bullet, indicating strong upward chart movement.

Total Weeks ▼
Last Week ▼

1	TENDERLY (Warner Bros. 25907)	George Benson	3	5
2	IN A SENTIMENTAL MOOD (Warner Bros. 25889)	Dr. John	1	15
3	TRIO JEEPY (Columbia FC 45231)	Branford Marsalis	4	11
4	THE MAJESTY OF THE BLUES (Columbia OC 45091)	Wynton Marsalis	2	9
5	WHEN HARRY MET SALLY (Columbia SC 45319)	Harry Connick Jr.	19	5
6	"LET'S GET LOST" (RCA Novus 3054)	Chet Baker	5	17
7	IN GOOD COMPANY (Verve/PolyGram 837 932)	Joe Williams	10	9
8	ART DECO (A&M 5258)	Don Cherry	14	11
9	CHICK COREA ACOUSTIC BAND (GRP GR 9582)	Chick Corea	6	23
10	BLUE DELIGHT (A&M 5260)	Sun Ra	12	5
11	THE TRUTH IS SPOKEN HERE (Novus 3051)	Marcus Roberts	7	27
12	CLOSE ENOUGH FOR LOVE (Verve/PolyGram 837 933)	Shirley Horn	8	19
13	CITY OF EYES (ECM 1388)	Ralph Towner	16	5
14	VODOO (Columbia FC 45042)	Dirty Dozen Brass Band	9	23
15	HERE'S TO MY LADY (Chessy JD-3)	Phil Woods	17	5
16	FIRE (Atlantic Jazz 81965)	David Newman	18	11
17	ALL OF ME (Columbia FC 44463)	Joey DeFrancesco	21	3
18	MICHEL CAMILO (Portrait/CBS 44482)	Michel Camilo	13	31
19	JOHN ABERCROMBIE (ECM/PolyGram 1390)	John Abercrombie/Marc Johnson/Peter Erskine	15	7
20	REVELATIONS (Blue Note 91651)	McCoy Tyner	11	25
21	BLUE SKIES (JMT/PolyGram 834 419)	Cassandra Wilson	20	31
22	PERSONAL MOUNTAINS (ECM 837 361)	Keith Jarrett	22	13
23	EPISTROPHY (Landmark LLP 1521)	Charlie Rouse	25	7
24	MING'S DYNASTY (Portrait/E.P.A. RK-44432)	David Murray	23	21
25	SUPER BLUE (Blue Note 91731)	Super Blue	24	21
26	RHYTHM AND BLUES (Elektra Nonesuch 60864)	World Saxophone Quartet	26	11
27	ASCENSEUR POUR L'ECHAFAUD (Fontana/PolyGram 836 305)	Miles Davis	27	19
28	IMAGES (Landmark LLP 1520)	Ralph Moore	28	9
29	NIGHT BEAT (Milestone M-9168)	Hank Crawford	29	13
30	MOTIAN ON BROADWAY (JMT/PolyGram)	Paul Motian	30	5
31	LIVE UNDER THE SKY (Columbia FC 45136)	Tribute To John Coltrane	31	15
32	COTTON CANDY (Pro Jazz 670)	Al Hirt	32	19
33	BIRD - THE ORIGINAL CHARLIE PARKER (Verve/PolyGram 837 832)	Charlie Parker	33	31
34	IN A JAZZ TRADITION (Emarcy/PolyGram 836 369)	Eric Gale	34	15
35	20 (Columbia FC 44369)	Harry Connick Jr.	35	31
36	BLUES TO THE BONE (Milestone 9163)	Jimmy McGriff	36	29
37	THE COLUMBIA YEARS 1955-1985 (Columbia 45000)	Miles Davis	37	31
38	TORCH SONG TRILOGY (Polydor/PolyGram 837 785)	Various Artists	38	25
39	THE MEN IN MY LIFE (Three Cherries 44411)	Lena Horne	39	31
40	RAG, BUSH and ALL (RCA Novus 3052)	Henry Threadgill Sextet	40	17

■ JAZZ PICKS

□ KHAN JAMAL: *Don't Take No!* (Stash CD 20)

Vastly underrated Philadelphia-based vibeman in a date that ambles between spiky hard bop and blurry fusion (with Jamal on the KAT). CD includes three tracks from an earlier Jamal album (*Infinity*).

□ SAL SALVADOR: *Sal Salvador and Crystal Image* (Stash CD 17)

Bebop guitar vet at the helm of an easy-listening pop-bop band featuring his silken guitar lines and the wordless vocals of Barbara Oakes. Teo Macero produced.

□ OSCAR CASTRO-NEVES: *Maracuja* (JVC JD-3317)

Veteran bossa nova composer/arranger/guitarist in a rhythmic fusion date. Sturdy writing is evident from the git-go; the supporting cast of studio bigwigs (Abe Laboriel, Alex Acuna, Don Grusin, Ernie Watts...) eats this Brazilian-tinged fusion stuff for breakfast; and Castro-Neves sure plays a pretty acoustic guitar.

□ TIGER OKOSHI: *Face To Face* (JVC JD-3318)

Fiery ex-Gary Burton trumpeter goes face to face with Lite Jazz radio here, applying his attractive, warm tone to funkified originals and soft-centered standards over a slick electric gloss.

□ VINNY GOLIA: *Out For Blood* (Nine Winds 0127)

Reedman (baritone, mainly) Golia's muscular outside-hard bop approach—well documented on *Nine Winds*—in yet another well-written, nicely-played date. The cast is familiar (Mike Vlatkovich, Wayne Peet, Ken Filiano, Alex Cline).

□ TOM GRUZO: *Say When* (Nine Winds 0123)

Mellow soft bop debut from a breezy pianist (from Poland via L.A.) and such West Coast vets as Bobby Shew, Sam Most and Albert "Tootie" Heath.

ON THE DANCEFLOOR

SAY HELLO, WAVE GOODBYE: This will be the last *On the Dancefloor* this fine magazine will see from me. I'm outta here. Ernest Hardy will be filling my Nike Airs in two weeks, and he most likely will change the name of the column to establish his identity, which is his right. I guess I'm going to take the easy way out this week and reflect on the last six months and try to give you some witty observations on the future while I'm doing it.

I have had an ideal opportunity here at *Cash Box*. I have been able to create and shape the magazine's presence in the dance music community from the ground up. I have been blessed with wonderful assets, the two biggest being the guiding eye of **Bud Scoppa**, who taught me to turn my rambblings into cohesive arguments, and the abundance of interesting records to write about. The past six months have seen the consolidation of the Detroit Techno scene, the emergence of the British sound systems, and the proliferation of the New Jersey Garage sound. These have produced some wonderful records for the floor, and have made this job a pleasure.

On the downside, there have been a lot of absolutely awful soundalike records put out. I'd say that two-thirds of the records I receive are absolute garbage—copycats put out to cash in on the latest trend, or worse yet, last year's papers. This is what gives our industry a bad name, and gives a certain amount of credence to the "all that synth stuff sounds the same" arguments. The technology of our music has made imitation easy, but it should encourage innovation as well.

The second main concern of industry has to be artist development. As a writer, I get a lot of calls about R&B artists, but rarely do I get people plugging dance acts. There is an absence of background material on most artists, and I often get the feeling that companies think in terms of individual records rather than developing careers. This has got to change if we are going to bring up the next generation of superstars.

I'd like to take this opportunity to give a shout out to a few of the people who have made this job a little better. First, let me thank **Tony Srok** a/k/a **Final Cut**, for putting out great records, and always being a sane voice on the other end of the telephone. I'd also like to thank **Derrick May**, who constantly challenges my perception of the boundaries of dance music, and constantly comes up with a new way to explore a groove. Kudos to **Benji Espinosa** of **D.J. International** for sticking me on his rarified promo list (finally!), **Nu Groove** for getting around to pushing some of their wonderful records my way, and **Gherkin** for hooking me up with some of the more obscure Chi-town releases.

A special mention for **Malu Halasa** has got to go in. She has given me, and therefore you, the latest from the UK, often before it breaks there. She's been invaluable as a source of information, as well as being a good friend. If you have an interest in the British scene, check out *Soul Underground*, a monthly bible of the cutting edge. It's a little hard to find, but an essential read. If you have no luck, call Bleeker Bob's Records in NY or LA.

It has been my policy to concentrate on indie and import records in this space, primarily because this is where I think the hits of tomorrow are coming from. I think these sectors need all the help they can get, given their limited promotional budgets. If I have encouraged even one chain to pick up a worthy record on a small label, thereby enabling the label to make another or spend a couple of extra bucks on promotion, the effort put into this column was worth it.

In the first issue of the year, I tipped you to a number of deserving acts who I thought would make big moves this year. **De La Soul** and **Inner City** have gone on to much bigger and better things since then. I told you about the wonderful **Sarah Mc Lachan**, who was a victim of poor promotion at Arista and didn't get the attention she deserved, which is a real shame. **The Cookie Crew** have made inroads into the rap world, but PolyGram have been unable to take them over the top. If they promoted the **Blacksmith** remix of "Come On and Get Some" to R&B radio, that could change radically. **Marshall Jefferson** has remained quiet in the past six months, but was responsible for the barrier-breaking **Ten City** LP, and a wonderful mix of the **Pet Shop Boys/Dusty Springfield** single earlier this year. That record was pure bliss—the folks at Enigma should be shot for not working it. **Keith Le Blanc** was also victim to poor handling, and failure to get clearance on a sample made his album a dead issue. **Big Beat Records** has been pretty silent, but owner **Craig Kallman** has done some fantastic remixes for **Soul II Soul** and **Imagination**. Finally, **Coldcut** and **the Jungle Brothers** have yet to come to bat, but look poised to make moves in the second half.

The end of my tenure here in no way means the end of my writing career. I will be a regular contributor to *Request* magazine, which is a nationally distributed free monthly paper put out by the **Musicians/Sam Goody** chain, where I will be covering all things dance, hip-hop and R&B. In addition, I have a monthly rap and house column in *Inside Music and Video*, a new monthly magazine based in Southern California, and also nationally distributed. Luckily, I have been given the license by these fine publications to keep covering the cutting edge—in fact, this is the main reason they hired me. So if you want your product reviewed, I suggest you call me at (213) 876-8514, or just shove it into a box and send it to 7459 Hollywood Blvd., Apartment 9, Hollywood, CA 90046. Be aware that I have a longer lead-time now that I am working for monthly publications, so test pressings and advance tapes are preferred.

If you enjoyed my writing, please let me know. It really is encouraging. Get in touch with me at the above number, or drop me a card. And if you're sitting on the next big thing, let me know about it. Or just call to say hi. And give Ernest your full support and consideration. While I'll be in the thick of things, I'll always be sympathetic to what's going on at the perimeter.

Neil Harris

CASH BOX MICRO CHART

DANCE SINGLES



September 9, 1989 The grey shading represents a bullet, indicating strong upward chart

Total Weeks ▼
Last Week ▼

1	BATDANCE (Warner Bros. 0-21257)	Prince	7	2
2	BACK TO LIFE (Virgin 0-96537)	Soul II Soul	15	2
3	ON OUR OWN (MCA 23957)	Bobby Brown	3	8
4	YOU'RE MY ONE AND ONLY (TRUE LOVE) (Vendetta VE-7021)	Seduction	4	8
5	FIGHT THE POWER (Motown 4647)	Public Enemy	5	6
6	COLD HEARTED (Virgin 0-96546)	Paula Abdul	6	6
7	MY FANTASY (Motown MOT-4643)	Teddy Riley Featuring Guy	9	4
8	BUST A MOVE (Delicious Vinyl/Island DV1005)	Young M.C.	16	2
9	HEY LADIES/SHAKE YOUR PUMP (Capitol V-15483)	Beastie Boys	12	4
10	LAY ALL YOUR LOVE ON ME (Tommy Boy TB-933)	Information Society	10	6
11	IT'S NO CRIME (Solar/E.P.A. 429 68832)	Babyface	20	2
12	DON'T MAKE ME OVER (Next Plateau NP50107)	Sybil	24	2
13	DEEP IN VOGUE (Epic 49 68801)	Malcolm McLaren	8	4
14	I NEED A RHYTHM (Vendetta/A&M VE-7023)	28th Street Crew	25	2
15	COME HOME WITH ME BABY (Epic 49 68777)	Dead or Alive	1	8
16	FRIENDS (MCA 23956)	Jody Watley	2	8
17	DO IT TO THE CROWD (Profile PRO-7255)	Twin Hype	32	2
18	KISSES ON THE WIND (Virgin 0-96532)	Neneh Cherry	DEBUT	
19	DO YOU LOVE WHAT YOU FEEL (Virgin 0-96539)	Inner City	DEBUT	
20	I LIKE IT (4th & B'Way/Island 483)	Dino	14	6
21	KEEP ON MOVIN' (Virgin 0-96556)	Soul II Soul	18	14
22	FRENCH KISS (Epic 68875)	Lil Louis	DEBUT	
23	ALWAYS THERE (Capitol V-15482)	Charvoni	13	4
24	PUT YOUR MOUTH ON ME (Columbia 44 68788)	Eddie Murphy	DEBUT	
25	WHERE DO WE GO (Atlantic 0-86409)	Ten City	DEBUT	
26	DO THE RIGHT THING (Virgin 0-96552)	Redhead Kingpin & the F.B.I.	DEBUT	
27	EVERLASTING LOVE (Virgin 0-96647)	Sandra	31	2
28	GIVE YOU ALL MY LOVE (Atlantic 0-86410)	Stacey Q	11	8
29	EXPRESS YOURSELF (Sire/Warner Bros. 0-21225)	Madonna	17	10
30	PAYBACK IS A BITCH (Jive/RCA 1239-1-JD)	Liz Torres	30	2
31	WE GOT OUR OWN THANG (Uptown/MCA 23942)	Heavy D & the Boyz	19	12
32	LOVE HOUSE (Jive/RCA 1234-1-JD)	Samantha Fox	21	4
33	SECRET RENDEZVOUS (Remix) (Warner Bros. 0-20962)	Karyn White	22	10
34	THEY WANT MONEY (Jive/RCA 1215)	Kool Moe Dee	23	12
35	(HAMMER HAMMER) THEY PUT ME IN THE MIX (Capitol V-15460)	M.C. Hammer	DEBUT	
36	LET IT ROLL (Atlantic 0-86407)	Doug Lazy	26	6
37	TURNED AWAY (Atlantic 0-86430)	Chuckii Booker	27	6
38	N.E. HEARTBREAK (MCA 23891)	New Edition	28	4
39	PEOPLE HOLD ON (Tommy Boy TB-124)			
40	101 (MCA 23960)	Sheena Easton	33	6



I'M THE KING AD WHAMMY, AND I ALWAYS WEAR MY JIMMY HAT: Adam Horovitz is pictured above taping a PSA for *Music Against Aids*, a charity auction to be held October 15 at the Beverly Wilshire in Los Angeles. All proceeds go to the American Foundation for AIDS Research. For reservations, or to make a donation, call (818) 843-8253.

RHYTHM & BLUES

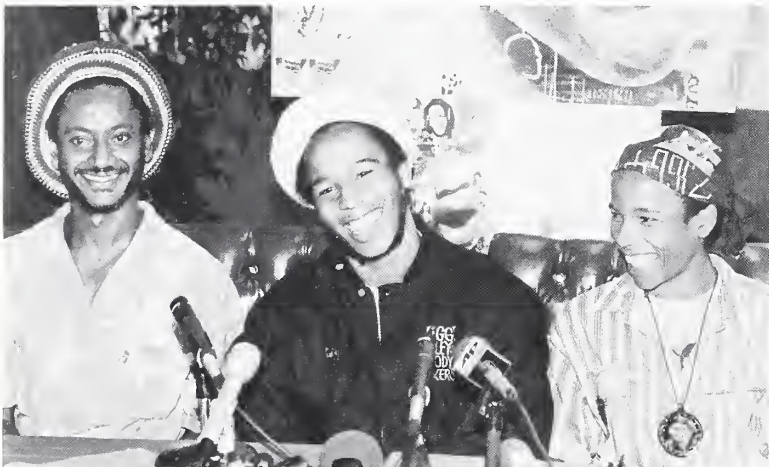
KNOW YOUR RIGHTS! This industry, especially when it comes to black music, has a long and notorious history of artist rip-offs. If I had a dollar for every time an artist got a couple of hundred bucks (if that much!) for a hit record, I'd be a rich man. Books have been written about the exploitation of our national treasures who pioneered the blues and R&B. In no way is this a thing of the past, however. Otherwise sane people have created hit records, only to have someone else reap the rewards. I personally know of one record, which sits high in the Top 40 as we speak, for which one of the main contributors received no songwriting credit, and thus receives no royalties despite its massive sales. He's learned his lesson finally, but I'm sure there will be many more instances of this type of behavior going on.

To curb the abuse, **Jeffrey Cooper** of **Midnight Star** has started **A.A.R.A.** (The African American Recording Artist), a new magazine designed to educate new and established artists alike about the business side of their recording careers. The first issue is entitled "Are You Getting Paid?" It provides an educated overview of the basic necessities to set up the business side of your career, and has a good in-depth discussion of choosing and negotiating with a personal manager. Though the issue could fill up a book, Cooper provides a useful set of guidelines to go by, and if an artist followed his seven points (example: If you're a group, the manager should *not* be a family member of anyone in the group), he/she could save a lot of time and hassle in the future.

In addition, there is a legal section in the magazine, which is inaugurated in this issue with a frank discussion of royalties by music attorney Michael Frisby, who does a good job of presenting an informed overview. The magazine does provide a warning at the end, however, which urges the reader to investigate the issues further, and make sure to secure good legal counsel.

The magazine doesn't pretend to have all the answers, and openly encourages discussion on all the issues presented. It's got an honest, community feel to it, and could become a valuable forum for communication. They are also building a list of African American managers and entertainment lawyers for a future issue, so contact them if you would like to be included. The magazine is published every other month, and a year's subscription can be obtained by sending a check for \$12 to A.A.R.A., P.O. Box 40677, Cincinnati, OH 45240. It's definitely a worthwhile investment. People interested in contributing to the mag can call Cooper at (513) 742-9357. Support this magazine, for your own good and for the good of the community.

Neil Harris



LOOK WHO'S DANCIN': Ziggy Marley & the Melody Makers recently held a press conference in Los Angeles to announce their upcoming U.S. tour, which started two weeks ago, and should be coming to a theater near you soon. Pictured are bassmeister Zeleke Gesesse, Ziggy, and rap sensation Stephen Marley.



THAT'S TINA, NOT CHARLIE: Ford spokesperson Tina Turner recently stopped by Capitol Records' Los Angeles office to discuss *Foreign Affair*, her first LP in three years. Pictured are Bill Burks, VP Artist Development; Lou Mann, VP Marketing; Tina and Ron McCarrell, VP Marketing.

R&B LPs

September 9, 1989 The grey shading represents a bullet, indicating strong upward chart movement.

Total Weeks ▼
Last Week ▼

1	KEEP ON MOVIN' (Virgin 91267)	Soul II Soul	1	10
2	BIG TYME (MCA 42302)	Heavy D. & The Boyz	2	10
3	AS NASTY AS THEY WANNA BE (Luke Stycyalker 107)	2 Live Crew	3	75
4	UNFINISHED BUSINESS (Fresh 92012)	E.P.M.D.	7	4
5	BATMAN SOUNDTRACK (Warner Bros 25936)	Prince	4	9
6	GHETTO MUSIC: THE BLUEPRINT OF HIP-HOP (Jive/RCA 1187)	Boogie Down Productions	6	47
7	NO ONE CAN DO IT BETTER (Ruthless 91275)	The D.O.C.	10	4
8	WALKING WITH A PANTHER (Def Jam/Columbia OC 45172)	L.L. Cool J	5	10
9	HOME (MCA 6312)	Stephanie Mills	9	8
10	INTRODUCING... DAVID PEASTON (Geffen 24228)	David Peaston	8	8
11	TENDER LOVER (Solar/CBS FZ45288)	Babyface	13	6
12	DO THE RIGHT THING (Motown 6272)	Soundtrack	12	9
13	KNOWLEDGE IS KING (Jive 1182)	Kool Moe Dee	11	13
14	BE YOURSELF (MCA 6292)	Patti LaBelle	16	8
15	GUY (P) (MCA 42176)	Guy	15	60
16	SERIOUS (EMI 90921)	The O'Jays	14	16
17	THE GREAT ADVENTURES OF SLICK RICK (G) (Def Jam 40513)	Slick Rick	17	33
18	LET'S GET IT STARTED (P) (Capitol 90924)	M.C. Hammer	20	44
19	2ND WAVE (Columbia 44284)	Surface	19	44
20	ORIGINAL STYLIN' (Arista 8571)	Three Times Dope	21	22
21	YOUNGEST IN CHARGE (Profile 1280)	Special Ed	18	20
22	DON'T BE CRUEL (P) (MCA 42185)	Bobby Brown	22	60
23	CHUKII (Atlantic 81947)	Chukii Booker	23	12
24	2300 JACKSON STREET (Epic 40911)	The Jacksons	24	13
25	VESTA (A&M 5223)	Vesta	29	7
26	GIRL YOU KNOW ITS TRUE (Arista 8592)	Milli Vanilli	26	25
27	PAUL'S BOUTIQUE (Capitol 91743)	Beastie Boys	31	4
28	LARGER THAN LIFE (MCA 6276)	Jody Watley	25	21
29	THROUGH THE STORM (Arista 8572)	Aretha Franklin	30	16
30	SPEND THE NIGHT (Warner Bros. 25940)	The Isley Brothers	44	2
31	ALL MY LOVE (Capitol 90641)	Peabo Bryson	32	13
32	GOOD TO BE BACK (EMI 48902)	Natalie Cole	33	16
33	AND THE WINNER IS... (Select 21631)	Chubb Rock With Howie Tee	37	5
34	SERIOUS BUSINESS (Mercury/PolyGram 836 952)	Third World	34	11
35	ALL NIGHT (Elektra 60858)	Entouch	38	6
36	THE BOY GENIUS (FEATURING A NEW BEGINNING) (Atlantic 81941)	Kwamé	42	21
37	SO HAPPY (Columbia OC40970)	Eddie Murphy	59	2
38	WILD & LOOSE (Capitol 90926)	Oaktown's 3.5.7.	35	18
39	GHOSTBUSTERS II (MCA 6306)	Original Motion Picture Soundtrack	27	10
40	WHO'S THE BOSS (Next Plateau 1015)	Antoinette	36	11
41	HERE I AM (Wing/PolyGram 837 313)	Sharon Bryant	45	5
42	LIFE IS... TOO SHORT (Zomba/RCA 1149)	Too Short	28	29
43	LIVIN' LARGE (Virgin 91021)	E.U.	50	23
44	CRAZY NOISE (Fresh 82011)	Stezo	41	10
45	IRRESISTIBLE (Island 91235)	Miles Jaye	39	15
46	TWIN HYPE (Profile 1281)	Twin Hype	48	6
47	CAUGHT IN THE ACT (Orpheus/EMI 75603)	Eric Gamble	55	3
48	STRAIGHT OUTTA COMPTON (G) (Ruthless 57102)	N.W.A.	43	27
49	HEAVEN (Capitol 90959)	BeBe & CeCe Winans	40	33
50	MIDNIGHT RUN (Malaco 7450)	Bobby "Blue" Bland	54	4
51	SWEAT (Mercury/PolyGram 838 694)	Kool & The Gang	47	5
52	WILD (WTG/CBS FP 45205)	Mamado & She	46	7
53	3 FEET HIGH AND RISING (Tommy Boy 1019)	De La Soul	49	27
54	IT TAKES TWO (G) (Profile 1267)	Rob Base & DJ Easy Rock	56	49
55	KARYN WHITE (P) (Warner Bros 25637)	Karyn White	51	50
56	2 HYPE (G) (Select 21628)	Kid N' Play	52	42
57	FOREVER YOUR GIRL (P) (Virgin 90943)	Paula Abdul	53	34
58	ADVENTURES IN PARADISE (Geffen 24220)	Christopher Williams	68	2
59	WORKIN' OVERTIME (Motown 6274)	Diana Ross	60	12
60	DOIN' IT (Select 21629)	UTFO	61	15
61	MAXIMUM THRUST (Motown 6267)	Joyce "Fenderella" Irby	57	17
62	24/7 (4th & B Way 4011)	Dino	58	19
63	JUST COOLIN' (G) (Atlantic 81926)	Levert	62	42
64	RAW (Def Jam FC 45015)	Alyson Williams	63	22
65	CAT GOT YA TONGUE (Arista 8596)	Bobcat	64	3
66	STRAIGHT TO THE SKY (Columbia OC 44378)	Lisa Lisa & Cult Jam	65	17
67	WE'RE MOVIN' UP (Warner Bros 25849)	Atlantic Starr	66	16
68	IN THA HOOD (On Top 9002)	Success-In-Effect	DEBUT	
69	HANGIN TOUGH (P) (Columbia 40985)	New Kids On The Block	70	43
70	EAZY DUZ IT (G) (Priority 57100)	Eazy-E	67	42
71	UGLY MAN (Ichiban 1042)	Little Johny Taylor	DEBUT	
72	IT'S REAL (Warner Bros 25924)	James Ingram	69	12
73	THE RIGHT STUFF (Wing/PolyGram 835 694-1)	Vanessa Williams	71	63
74	A NEW FLAME (Elektra 60828)	Simply Red	72	17
75	RAW LIKE SUSHI (Virgin 91252)	Neneh Cherry	74	12

CASH BOX CHARTS

TOP R&B SINGLES

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

September 9, 1989



#1 Single: **Teddy Riley & Guy**



#1 Debut: **Jody Watley #62**



To Watch: **Prince #47**

		Total Weeks ▼	Last Week ▼
1	MY FANTASY (Motown 1968) Teddy Riley Featuring Guy	4	12
2	SPEND THE NIGHT (CE SOIR) (Warner Bros. 7-22900)		
	The Isley Brothers (Featuring Ronald Isley)	2	11
3	IT ISN'T, IT WASN'T, IT AIN'T NEVER GONNA BE (Arista AS1-9850)		
	Aretha Franklin & Whitney Houston	3	11
4	LET GO (Wing/PolyGram 871 722-7)	9	11
	Sharron Bryant		
5	REMEMBER (THE FIRST TIME) (Orpheus/EMI B-72633)	8	13
	Eric Gable		
6	SARAH, SARAH (Jive/RCA 1216-7)	6	14
	Jonathan Butler		
7	IT'S NO CRIME (Solar/CBS ZS4-68966)	1	11
	Babyface		
8	TASTE OF YOUR LOVE (Virgin 7-99201)	10	11
	E.U.		
9	I DO (EMI 50213)	12	10
	Natalie Cole		
10	IF YOU ASKED ME TO (MCA 53358)	13	12
	Patti LaBelle		
11	PUT YOUR MOUTH ON ME (Columbia 38-68897)	15	7
	Eddie Murphy		
12	SOMETHING IN THE WAY (MCA 53624)	5	15
	Stephanie Mills		
13	CAN'T GET OVER YOU (Warner Bros. 22895)	20	6
	Maze		
14	HEAT OF THE MOMENT (Virgin 7-99204)	26	7
	After 7		
15	BACK TO LIFE (Virgin 7-99171)	25	5
	Soul II Soul		
16	JUST GIT IT TOGETHER (Columbia 38-68938)	19	10
	Lisa Lisa And Cult Jam		
17	SPEND THE NIGHT (Uptown/MCA 53666)	18	10
	Guy		
18	2300 JACKSON STREET (Epic 38-68897)	24	7
	The Jacksons		
19	DON'T MAKE ME OVER (Next Plateau 50107)	44	4
	Sybil		
20	OUT OF MY MIND (EMI B-50212)	23	7
	O'jays		
21	SWEET TALK (Capitol 44374)	28	8
	D'atra Hicks		
22	MY SUGAR (Warner Bros. 7-22896)	22	9
	Atlantic Starr		
23	TWO WRONGS (DON'T MAKE IT RIGHT) (Geffen 7-27518)	7	14
	David Peaston		
24	II HYPE (Elektra/Vintertainment 7-69294)	47	6
	Entouch		
25	BABIES HAVING BABIES (Trumpet 166)	27	8
	Terry Tate		
26	N.E. HEARTBREAK (MCA 53391)	11	10
	New Edition		
27	JUST WHAT I LIKE (Warner Bros./Reprise 7-22950)	29	6
	Michael Cooper		
28	SMILIN' (Atlantic 7-38959)	31	5
	Levert		
29	BABY COME TO ME (Columbia 38-68969)	32	5
	Regina Belle		
30	MISS YOU MUCH (A&M 1445)	40	2
	Janet Jackson		
31	TALK TO MYSELF (Geffen 7-22936)	34	6
	Christopher Williams		
32	CONGRATULATIONS (A&M 1407)	14	18
	Vesta		
33	I'M IN DANGER (Capitol 444161)	35	4
	Mother's Finest		
34	AIN'T MY TYPE OF HYPE (Columbia 38-68975)	36	4
	Full Force		
35	FIGHT THE POWER (Motown 1972)	21	9
	Public Enemy		
36	THE WAY IT IS (RCA 8925-7-R)	16	15
	Troy Johnson		
37	ALL MY LOVE (Capitol 44429)	45	5
	Peabo Bryson		
38	ALL I WANT FROM YOU (Motown MOT-1974)	38	5
	The Temptations		
39	BUST A MOVE (Delicious Vinyl/Island 105)	41	5
	Young M.C.		
40	ROCK WIT' CHA (MCA 53652)	50	3
	Bobby Brown		
41	BAT DANCE (THEME FROM "BATMAN") (Paisley Park/Warner Bros. 22924)	17	13
	Prince		
42	YOU ARE MY EVERYTHING (Columbia 38-69016)	46	3
	Surface		
43	I GO TO WORK (Jive/RCA 1264-1-JD)	51	3
	Kool Moe Dee		
44	SO WAT CHA SAYIN' (Sleeping Bag/Fresh 80133)	53	4
	EPMD		
45	FUN (RCA 9010-1-RD)	39	7
	Grady Harrell		
46	STATE OF ATTRACTION (Tabu/CBS ZS4 6900)	55	3
	Rhonda Clark		
47	PARTYMAN (Paisley Park Warner Bros. 7-22814)	60	2
	Prince		
48	I WANNA COME BACK (Warner Bros. 22863)	52	4
	James Ingram		
49	BREATHE LIFE INTO ME (Island 7-99178)	64	4
	Mica Paris		

		Total Weeks ▼	Last Week ▼
50	FUNKY DIVIDENDS (Arista 1-9834)	37	7
	Three Times Dope		
51	'BOUT 'DAT TIME (EMI 50208)	67	4
	Pieces Of A Dream		
52	(DON'T U KNOW) I LOVE YOU (Atlantic 7-88831)	80	2
	Chuckii Booker		
53	2 HYPE (Select 62345)	66	3
	Kid N' Play		
54	ON OUR OWN (MCA 53662)	33	14
	Bobby Brown		
55	AIN'T NOBODY'S BUSINESS (MCA/Magnolia 53683)	56	4
	Eugene Wilde		
56	IT'S FUNKY ENOUGH (Atlantic Ruthless 96549)	73	2
	The D.O.C.		
57	DON'T TAKE IT PERSONAL (Arista AS1-9875)	70	2
	Jermaine Jackson		
58	I'LL BE THERE (Island 7-99185)	58	5
	Miles Jaye		
59	THIS HOUSE (Motown 1998)	63	3
	Diana Ross		
60	MIDNIGHT SPECIAL (Atlantic 7-88901)	42	18
	The System		
61	SHE'S NOT MY LOVER (Motown 1991)	61	4
	Joyce "Fenderella" Irby		
62	EVERYTHING (MCA 53714)	Jody Watley	DEBUT
63	SPECIAL LOOK (MCA 53281)	43	7
	Debbie Allen		
64	CELEBRATE NEW LIFE (Capitol 44362)	87	2
	Bebe & Cece Winans		
65	WE GOT OUR OWN THANG (Uptown/MCA 53628)	30	14
	Heavy D. And The Boyz		
66	FRIENDS (MCA 53660)	48	16
	Jody Watley with Eric B. & Rakim		
67	SHOWER ME WITH YOUR LOVE (Columbia 38-68746)	49	19
	Surface		
68	LOVE ALL THE WAY (Next Plateau 88873)	54	5
	Sky		
69	HEART DONOR (Atlantic 7-88857)	57	5
	Anne G.		
70	3 O'CLOCK JUMP (A&M)	Herb Alpert	DEBUT
71	RAIN DROPS (Mercury/PolyGram 874 402-7)	59	11
	Kool & The Gang		
72	MY LOVE IS SO RAW (Def Jam/Columbia 38 68903)	62	15
	Alyson Williams		
73	THEY WANT MONEY (Jive/RCA 1217)	65	17
	Kool Moe Dee		
74	AS LONG AS WERE TOGETHER (A&M 1427)	68	15
	Al Green		
75	I'M STILL MISSING YOU (Tabu Z4-69054)	S.O.S. Band	DEBUT
76	SMOOTH OPERATOR (Warner Bros. Cold Chillin' 7-22867)	85	2
	Big Daddy Kane		
77	SECRET RENDEVOUS (Warner Bros. 4/7-27863)	69	16
	Karyn White		
78	STEPPIN' OUT (Crush A-426)	71	4
	10DB		
79	PAUSE (Profile)	Run D.M.C.	DEBUT
80	BIG OLE BUTT (Def Jam/Columbia 38-69056)	82	3
	LL Cool J		
81	SOMEBODY LOVES YOU (Motown 1966)	72	16
	El DeBarge		
82	GIRL I'M GONNA MISS YOU (Arista 1-9870)	92	2
	Milli Vanilli		
83	EVERYTIME I TRY TO SAY GOODBYE (Virgin 7-99180)	Cheryl Lynn	DEBUT
84	IT'S REAL (Warner Bros. 22975)	74	19
	James Ingram		
85	HAPPY (Motown 1993)	89	2
	The Boys		
86	WHY YOU WANNA (Tabu 68915)	75	8
	Dezi Phillips		
87	NEW JACK SWING (Motown 1979)	Wrecks-N-Effect	DEBUT
88	WHERE DO WE GO (Atlantic 88992)	76	10
	Ten City		
89	YOU FOUND ANOTHER GUY (Virgin 99200)	77	13
	Boy George		
90	ON THE STRENGTH (Epic 34-68918)	Flame (With Tony Terry)	DEBUT
91	NOTHING (THAT COMPARES 2 U) (Epic 34-68688)	78	17
	The Jacksons		
92	KEEP ON MOVIN' (Virgin 99205)	79	17
	Soul II Soul		
93	GOT TO GET THE MONEY (Atlantic 7-88910)	81	19
	Levert		
94	GOING CRAZY (Virgin 7-99197)	83	5
	Deja		
95	A BETTER WAY (Atlantic 7-88879)	84	11
	Foster/McElroy		
96	GITHCI U (Orpheus 72678)	86	12
	Z'looke		
97	TURNED AWAY (Atlantic 7-88917)	88	19
	Chuckii Booker		
98	I GOT IT GOIN' ON (Delicious Vinyl 106)	90	7
	Tone Loc		
99	I'M THAT TYPE OF GUY (Def Jam/Columbia 38 68902)	91	15
	LL Cool J		
100	SHOW AND TELL (Capitol B-44347)	93	20
	Peabo Bryson		

TOP 200 ALBUMS

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

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

September 9, 1989



Top Debut: L.A. Guns #96

		Total Weeks ▼	Last Week ▼
1	BATMAN SOUNDTRACK (Warner Bros. 25936) 8.98	PRINCE	1 10
2	REPEAT OFFENDER (EMI 90380)CAP 9.98	RICHARD MARX	2 17
3	THE END OF INNOCENCE (Geffen 24217)WEA 8.98	DON HENLEY	3 9
4	HANGIN' TOUGH (P) (Columbia FC 40985)CBS	NEW KIDS ON THE BLOCK	5 54
5	FOREVER YOUR GIRL (P) (Virgin 90943)WEA 9.98	PAULA ABDUL	6 41
6	GIRL YOU KNOW IT'S TRUE (Arista AL-8592)RCA 8.98	MILLI VANILLI	8 25
7	FULL MOON FEVER (MCA 6253)MCA 9.98	TOM PETTY	4 18
8	KEEP ON MOVIN' (Virgin 91267)WEA 9.98	SOUL II SOUL	9 10
9	PAUL'S BOUTIQUE (Capitol 92844)CAP 9.98	BEASTIE BOYS	10 5
10	SKID ROW (Atlantic 81936)WEA 8.98	SKID ROW	11 31
11	CUTS BOTH WAYS (Epic 45217)CBS	GLORIA ESTEFAN	12 7
12	THE RAW & THE COOKED (P) (I.R.S. 6273)MCA 8.98	FINE YOUNG CANNIBALS	7 27
13	DON'T BE CRUEL (P/3) (MCA 42185)MCA 8.98	BOBBY BROWN	14 61
14	TWICE SHY (Capitol 90640)CAP 9.98	GREAT WHITE	16 19
15	BLIND MAN'S ZOO (Elektra 60815)WEA 9.98	10,000 MANIACS	15 15
16	BIG TYME (MCA 42302)MCA 8.98	HEAVY D. & THE BOYZ	17 11
17	AS NASTY AS THEY WANNA BE (Luke Skyywalker XR107)IND 8.98	2 LIVE CREW	18 8
18	DIRTY ROTTEN FILTHY STINKING RICH (Columbia 44383)CBS	WARRANT	21 30
19	WALKING WITH A PANTHER (Def Jam/Columbia 45172)CBS	L.L.COOL J	13 11
20	ONE BRIGHT DAY (Virgin 91258)WEA 8.98	ZIGGY MARLEY & THE MELODY MAKERS	24 5
21	LIKE A PRAYER (Sire 25844)WEA 9.98	MADONNA	22 23
22	INDIGO GIRLS (Epic 45044)CBS	INDIGO GIRLS	23 23
23	BATMAN SOUNDTRACK (Warner Bros. 25977)WEA 8.98	DANNY ELFMAN	26 3
24	LOVE AND ROCKETS (Beggars Banquet 9715)RCA	LOVE AND ROCKETS	20 17
25	NO ONE CAN DO IT BETTER (Atlantic 91275)WEA 8.98	THE D.O.C.	37 5
26	MARTIKA (Columbia SL 44290)CBS	MARTIKA	19 11
27	HEART OF STONE (Geffen 24239)WEA 8.98	CHER	39 8
28	DISINTEGRATION (Elektra 60855-1)WEA 9.98	THE CURE	32 17
29	IN STEP (Epic 45024)CBS	STEVIE RAY VAUGHAN & DOUBLE TROUBLE	27 11
30	A NEW FLAME (Elektra 60828)WEA 8.98	SIMPLY RED	25 27
31	BIG GAME (Atlantic 81969)WEA 8.98	WHITE LION	31 10
32	STRAIGHT OUTTA COMPTON (G) (Priority/Ruthless 57102)IND 8.98	N.W.A.	33 28
33	WINGER (G) (Atlantic 81867)WEA 8.98	WINGER	35 49
34	24/7 (4TH & B'Way/Island 4011)WEA 8.98	DINO	36 11
35	UNFINISHED BUSINESS (Fresh LPRE 92012)IND 8.98	E.P.M.D.	42 5
36	SONIC TEMPLE (Beggars Banquet/Sire/Reprise 25871)WEA 9.98	THE CULT	30 20
37	LET'S GET IT STARTED (G) (Capitol C1-90924)CAP 8.98	M.C. HAMMER	34 46
38	TRASH (Epic 45137)CBS	ALICE COOPER	46 5
39	NICK OF TIME (Capitol 91268)CAP 8.98	BONNIE RAITT	40 23
40	RAW LIKE SUSHI (Virgin 91252)WEA 8.98	NENEH CHERRY	41 13
41	COSMIC THING (Reprise 25854)WEA 8.98	B52'S	47 9
42	NEW JERSEY (P/4) (Mercury 836 345-1)POL	BON JOVI	43 49
43	TENDER LOVER (Solar 45288)CBS	BABYFACE	48 7
44	GHETTO MUSIC:THE BLUEPRINT OF HIP-HOP (Jive 1187-J)RCA 8.98	BOOGIE DOWN PRODUCTIONS	28 8
45	GHOSTBUSTERS II (MCA 6306)MCA 8.98	Original Motion Picture Soundtrack	29 11
46	SEE THE LIGHT (Arista AL 8553) 8.98	THE JEFF HEALEY BAND	49 10
47	MR. BIG (Atlantic 81990)WEA 8.98	MR. BIG	38 9
48	BIG DADDY (Mercury 838 220-1)POL	JOHN COUGAR MELLENCAMP	45 16
49	SO HAPPY (Columbia OCT 40970)CBS	EDDIE MURPHY	55 3
50	THE OTHER SIDE OF THE MIRROR (Modern/Atlantic 91245)WEA 8.98	STEVIE NICKS	44 14

51	EAZY-DUZ-IT (G) (Priority/Ruthless 57100)IND 8.98	EAZY-E	54 43
52	WHEN HARRY MET SALLY... (Columbia 45319)CBS	SOUNDTRACK (FEATURING HARRY CONNICK JR.)	70 5
53	GUY (P) (MCA 42176)MCA 8.98	GUY	50 57
54	BAD ENGLISH (Epic OE 45083)CBS	BAD ENGLISH	61 9
55	LIFE IS... TOO SHORT (RCA 1149-1-J)RCA 8.98	TOO SHORT	60 30
56	BEACHES (G) (Atlantic 81933)WEA 9.98	Original Motion Picture Soundtrack	51 34
57	DO THE RIGHT THING (Motown 6272) 8.98	SOUNDTRACK	57 8
58	ANDERSON, BRUFORD, WAKEMAN, HOWE (Arista AL85-90126)RCA 8.98	ANDERSON, BRUFORD, WAKEMAN, HOWE	52 11
59	KNOWLEDGE IS KING (Jive 1182)RCA 8.98	KOOL MOE DEE	53 13
60	CYCLES (Capitol 90371)CAP 8.98	THE DOOBIE BROTHERS	56 14
61	SUPRISE ATTACK (A&M SP 5261)RCA 8.98	TORA TORA	65 7
62	DANGEROUS TOYS (Columbia FC 45931)CBS	DANGEROUS TOYS	67 8
63	IT TAKES TWO (G) (Profile PRO-1267)IND 8.98	ROB BASE & D.J. E-Z ROCK	59 50
64	RAINBOW WARRIORS/GREENPEACE (Geffen 24236)WEA	VARIOUS ARTISTS	64 10
65	SOUL PROVIDER (Columbia 45012)CBS	MICHAEL BOLTON	69 7
66	LETTER FROM HOME (Geffen GHS 24225)WEA 8.98	PAT METHENY GROUP	66 9
67	WHAT YOU DON'T KNOW (Arista)RCA 8.98	EXPOSE	58 11
68	2ND WAVE (Columbia FC 44284)CBS	SURFACE	68 45
69	PRACTICE WHAT YOU PREACH (Megaforce/Atlantic 82009)WEA 8.98	TESTAMENT	80 3
70	FLOWERS IN THE DIRT (Capitol 91653)CAP 8.98	PAUL McCARTNEY	62 12
71	HOME (MCA 6312)MCA 8.98	STEPHANIE MILLS	71 8
72	BADLANDS (Atlantic 81966)WEA 8.98	BADLANDS	73 15
73	SPEND THE NIGHT (Warner Bros. 25940)WEA 8.98	THE ISLEY BROTHERS (Featuring Ronald Isley)	95 3
74	KARYN WHITE (P) (Warner Bros. 25637)WEA 8.98	KARYN WHITE	76 50
75	APPETITE FOR DESTRUCTION (P/7) (Geffen GHS 24148)WEA 8.98	GUNS N' ROSES	78 106
76	THE GREAT ADVENTURES OF (G) (Def Jam/Columbia 38-08105)CBS	SLICK RICK	77 38
77	BLIND TO REASON (RCA 7661)RCA 8.98	GRAYSON HUGH	90 8
78	LARGER THAN LIFE (MCA 6276)MCA 8.98	JODY WATLEY	75 22
79	G N' R LIES (P/2) (Geffen GHS 24198)WEA 8.98	GUNS N' ROSES	63 39
80	OUT OF ORDER (P) (Warner Bros. 25684)WEA 9.98	ROD STEWART	74 67
81	THE IRON MAN (Atlantic 81996-1)WEA 8.98	PETE TOWNSHEND	72 9
82	ELECTRIC YOUTH (P/2) (Atlantic 81932)WEA 9.98	DEBBIE GIBSON	82 31
83	HOME (Slash/Reprise 25876)WEA 8.98	BODEANS	83 8
84	YOUNGEST IN CHARGE (Profile 1280)IND	SPECIAL ED	84 18
85	INTRODUCING...DAVID (Geffen 24228)WEA 8.98	DAVID PEASTON	85 6
86	...AND JUSTICE FOR ALL (P) (Elektra 60812)WEA 9.98	METALLICA	86 51
87	OFF TO SEE THE LIZARD (MCA 6314)MCA 8.98	JIMMY BUFFET	79 9
88	VIVID (P) (Epic BFE 44099)CBS	LIVING COLOUR	91 43
89	ABSOLUTE TORCH & TWANG (Sire 25877)WEA 8.98	K.D. LANG	89 14
90	LOVE AMONG THE CANNIBALS (RCA 9693)RCA 8.98	STARSHIP	93 4
91	STREET LIFE (20 GREAT HITS) (Reprise 25857)WEA 8.98	ROXY MUSIC	134 3
92	HEAR & NOW (Capitol CI 48748)CAP 8.98	BILLY SQUIER	81 10
93	LET THE DAY BEGIN (MCA 6303)MCA 8.98	THE CALL	107 6
94	3 FEET HIGH AND RISING (Tommy Boy 1019)IND 8.98	DE LA SOUL	87 27
95	LOOK SHARP! (EMI 91098)CAP 9.98	ROXETTE	88 21
96	COCKED & LOADED (Vertigo 838 592)POL	L.A. GUNS	DEBUT
97	LOC-ED AFTER DARK (Delicious Vinyl/Island DV3000)IND 8.98	TONE LOC	94 30
98	WORLD IN MOTION (Elektra 60830)WEA 8.98	JACKSON BROWNE	96 12
99	PSYCHO CAFE (Mechanic/MCA 6300)MCA 8.98	BANG TANGO	129 6
100	SINGLES COLLECTION: THE LONDON YEARS (Abkco Records 1218)POL	THE ROLLING STONES	106 2
101	DOOLITTLE (4AD/Elektra 60856)WEA	THE PIXIES	100 19
102	PEACE & LOVE (Island/Atlantic 91225)WEA 8.98	THE POGUES	92 4
103	STEVE STEVENS ATOMIC PLAYBOYS (Warner Bros. 25920)WEA 8.98	STEVE STEVENS ATOMIC PLAYBOYS	116 2
104	ONE (Warner Bros. 25887)WEA 8.98	THE BEE GEES	111 3
105	LONG COLD WINTER (P/2) (Mercury 834 612-1)POL	CINDERELLA	101 60
106	HYSTERIA (P/9) (Mercury 830 675-1)POL 9.98	DEF LEPPARD	102 107
107	BE YOURSELF (MCA 6292)MCA 8.98	PATTI LABELLE	105 9
108	MOTHER'S MILK (EMI 92152)CAP 8.98	RED HOT CHILI PEPPERS	DEBUT

109	SERIOUS BUSINESS (Mercury 836 952)POL	THIRD WORLD	104	12
110	TURN OF THE SCREW (Atlantic 81992) 8.98	DIRTY LOOKS	112	4
111	CHUCKII (Atlantic 81947)WEA 8.98	CHUCKII BOOKER	110	7
112	BELIEVE (MCA 6313)MCA 8.98	THE JETS	120	3
113	CAN'T LOOK AWAY (Elektra 60781)WEA 8.98	TREVOR RABIN	123	2
114	KILLIN' TIME (RCA 9668)RCA 8.98	CLINT BLACK	108	15
115	PASSION (Geffen 24206)WEA 8.98	PETER GABRIEL	98	12
116	MIRACLE (Capitol 92357)CAP 8.98	QUEEN	99	12
117	SWASS (G) (Nasty Mix 70123)IND	SIR MIX-A-LOT	113	50
118	MR. MUSIC HEAD (Atlantic 81959)WEA 8.98	ADRIAN BELEW	121	7
119	AVALON SUNSET (Mercury 839262)POL	VAN MORRISON	119	12
120	CINDERELLA THEORY (Paisley Park/Warner Bros. 25994)WEA 8.98	GEORGE CLINTON	126	3
121	STORMS (MCA 6319)MCA 8.98	NANCI GRIFFITH	132	2
122	IN MY EYES (LMR 5531)IND 8.98	STEVIE B	115	28
123	MAGNUM CUM LOUDER (RCA 9781)RCA 8.98	HOODOO GURUS	125	4
124	SWING THE HEARTACHE (A&M 9804) 8.98	BAUHAUS	128	5
125	I AM BLACK ENOUGH (Jive 1237)RCA 8.98	SCHOOLY D	127	4
126	TENDERLY (Warner Bros. 25907)WEA 8.98	GEORGE BENSON	133	5
127	A NIGHT TO REMEMBER (Epic OE 44318)CBS	CYNDI LAUPER	103	16
128	GREAT BALLS OF FIRE (Polydor 839 516)POL	SOUNDTRACK	97	8
129	DONNY OSMOND (Capitol 92354)CAP 8.98	DONNY OSMOND	122	18
130	SOUTHSIDE (Mercury 838171)POL	TEXAS	140	2
131	TIN MACHINE (EMI 91990)CAP 8.98	TIN MACHINE	109	14
132	WHERE DO WE GO FROM HERE (Cypress/A&M 0130)RCA 8.98	MICHAEL DAMIAN	114	13
133	EDDIE & THE CRUISERS II (Scotti Bros. SZ 45164)CBS	SOUNDTRACK	DEBUT	
134	WATERMARK (G) (Geffen GHS 24233)WEA 8.98	ENYA	139	33
135	JUNKYARD (Geffen GHS 24227)WEA 8.98	JUNKYARD	154	3
136	LITA (RCA 6397-1-R)RCA 8.98	LITA FORD	118	20
137	GOOD TO BE BACK (EMI 48902)CAP 8.98	NATALIE COLE	130	16
138	TWIN HYPE (Profile 1281)IND 8.98	TWIN HYPE	DEBUT	
139	FOUR WINDS (Atco/Antonic 91251)WEA 8.98	TANGIER	147	6
140	DANGER DANGER (Imagine/E.P.A. FZ 44342)CBS	DANGER DANGER	150	2
141	2 HYPE (G)(Select SEL 21828)IND 8.98	KID 'N PLAY	148	42
142	COUNTERFEIT (Warner Bros. 25980)WEA 8.98	MARTIN GORE	117	5
143	MIND BOMB (Epic 45241)CBS	THE THE	124	8
144	SERIOUS (EMI 90921)CAP 8.98	THE O'JAYS	131	16
145	MARIA MCKEE (Geffen GHS 24229)WEA 8.98	MARIA MCKEE	137	9
146	LETHAL WEAPON II (Warner Bros. 25985)WEA 8.98	SOUNDTRACK	DEBUT	
147	TAKE IT WHILE IT'S HOT (Atco 90917)WEA 8.98	SWEET SENSATION	136	24
148	GIPSY KINGS (Elektra Musician 60845)WEA 9.98	GIPSY KINGS	135	39
149	9 (Virgin 91062)WEA 9.98	PUBLIC IMAGE LTD.	138	15
150	MELISSA ETHERIDGE (G) (Island 90875)WEA 8.98	MELISSA ETHERIDGE	142	51
151	UHF (SOUNDTRACK) (Scotti Bros. 45265)CBS	"WEIRD AL" YANKOVICK	153	4
152	STAGE DOLLS (Chrysalis 217167)CAP	STAGE DOLLS	160	2
153	SILHOUETTE (P/2) (Arista AL-8457)RCA 9.98	KENNY G	162	47
154	STILL CRUSIN' (Capitol 92639)CAP 8.98	THE BEACH BOYS	DEBUT	
155	KALEIDOSCOPE WORLD (Mercury 838 293-1)POL	SWING OUT SISTER	146	16
156	I'VE GOT EVERYTHING (CBS OZ 45124)CBS	HENRY LEE SUMMER	145	16
157	VESTA 4 U (A&M 003781)RCA 8.98	VESTA	166	2
158	O.F.R. (Rhino/Rampage 70894)IND 8.98	NITRO	159	4
159	THE BRIDGE (A Tribute to Neil Young)(Caroline 61374)IND 8.98	VARIOUS ARTISTS	172	2
160	GORKY PARK (Mercury 838628)POL	GORKY PARK	DEBUT	
161	SHOOTING RUBBERBANDS AT THE STARS (P) (Geffen GHS 24192)WEA 8.98	EDIE BRICKELL & NEW BOHEMIANS	144	49
162	ANOTHER PLACE AND TIME (Atlantic 81987)WEA 9.98	DONNA SUMMER	149	17
163	BLUE MURDER (Geffen 24212)WEA 9.98	BLUE MURDER	151	18
164	GREATEST HITS (P)(Columbia OC 44493)CBS	JOURNEY	171	41
165	YELLOW MOON (A&M 5240)RCA 8.98	NEVILLE BROTHERS	141	24
166	DREAMS (Box Set) (Polydor 839 417)POL	THE ALLMAN BROTHERS	152	10
167	OPERATION: MINDCRIME (G) (EMI 48640)CAP 9.98	QUEENSRYCHE	173	22
168	SMOOVE (Columbia 45216)CBS	FULL FORCE	DEBUT	
169	SWEET 16 (MCA 6294)MCA 8.98	REBA MCENTIRE	143	15
170	THE BOY GENIUS (Atlantic 81941)WEA	KWAME	175	19
171	SO GOOD (Island 90970)WEA	MICA PARIS	163	16

172	SARAYA (Polydor 837 734-1)POL	SARAYA	158	17
173	VOLUME ONE (P/2)(Wilbury/Warner Bros. 25796)WEA 9.98	TRAVELING WILBURYS	156	44
174	HEART SHAPED WORLD (Reprise 25827)WEA 8.98	CHRIS ISAAK	155	10
175	STAY WITH ME (Columbia 44367)CBS	REGINA BELLE	DEBUT	
176	NUDE (Epic OE 45224)CBS	DEAD OR ALIVE	157	8
177	2300 JACKSON ST. (Epic 40911)CBS	THE JACKSONS	161	13
178	THROUGH THE STORM (Arista AL 8572)RCA 9.98	ARETHA FRANKLIN	165	17
179	EXTREME (A&M 5238)RCA	EXTREME	168	23
180	SURPRISE (Virgin 91266)WEA 8.98	SYD STRAW	169	6
181	MICHAEL MORALES (Wing 835 810 1)POL	MICHAEL MORALES	170	7
182	DICE (Def American/Geffen 24214)WEA 9.98	ANDREW DICE CLAY	184	19
183	YO FRANKIE (Arista AL 8549)RCA 9.98	DION	185	16
184	DON'T CLOSE YOUR EYES (RCA 6494)RCA 8.98	KEITH WHITLEY	187	15
185	BLAZE OF GLORY (A&M 5249)RCA	JOE JACKSON	186	19
186	LOVE WARRIORS (Windham Hill 0116)RCA 8.98	TUCK & PATTI	167	13
187	WILD AND LOOSE (Capitol 90926)CAP 8.98	OAKTOWN'S 3-5-7	164	18
188	BULLETTYOYS (G) (Warner Bros. 25782)WEA 8.98	BULLETTYOYS	183	44
189	WORKBOOK (Virgin 91240)WEA 9.98	BOB MOULD	181	17
190	PHANTOM OF THE OPERA (Polydor 831 273-1)POL	ORIGINAL LONDON CAST	180	6
191	KING SWAMP (Virgin 91069)WEA 9.98	KING SWAMP	174	15
192	CROSS THAT LINE (Elektra 60794)WEA 9.98	HOWARD JONES	177	23
193	COCKTAIL (P/4) (Elektra 60806)WEA 9.98	Original Motion Picture Soundtrack	191	55
194	VOICES OF BABYLON (Columbia 44449)CBS	THE OUTFIELD	190	22
195	BARRY MANILOW (Arista 8570)RCA 9.98	BARRY MANILOW	178	17
196	GREATEST HITS III (G)(Warner Bros/Curb 25834)WEA 9.98	HANK WILLIAMS JR.	199	29
197	NEARLY HUMAN (Warner Bros. 25881)WEA 8.98	TODD RUNDGREN	176	14
198	GREEN (P) (Warner Bros. 25795)WEA 9.98	R.E.M.	179	42
199	FREE (I.R.S. 82001)MCA 9.98	CONCRETE BLONDE	189	16
200	OPEN UP AND SAY...AHH! (P/4) (Enigma C1-48493)CAP 8.98	POISON	188	69

ALPHABETIZED TOP 200 ALBUMS (BY ARTIST)

10,000 Maniacs / 15	Cult / 36	Isley Bros. / 73	The O'Jays / 144	Sweet Sensation / 147
2 Live Crew / 17	Cure / 28	The Jacksons / 177	Osmond, Donny / 129	Swing Out Sister / 155
Abdul, Paula / 5	Damian, Michale / 132	Jackson, Joe / 185	Outfield / 194	Tangier / 139
Allman Bros. / 166	Danger Danger / 140	Jets / 112	Paris, Mica / 171	Taylor Dayne / 185
Anders-son, Bruford, Wakeman, / 166	Dangerous toys / 62	Jones, Howard / 192	Peaston, David / 85	Testament / 69
Howe / 58	Dead or Alive / 176	Journey / 164	Petty, Tom / 7	Texas / 130
852's / 41	Def Leppard / 106	Junkyard / 135	Phantom Of Opra / 190	The The / 143
Babyface / 43	De La Soul / 94	Kenny G / 153	Pixies / 101	Third World / 109
Bad English / 54	Dino / 34	Kid N Play / 141	Pogues / 102	Tin Machine / 131
Badlands / 72	Dion / 183	King Swamp / 191	Poison / 200	Tone Loc / 97
Bang Tango / 199	Dirty Looks / 110	Kool Moe Dee / 59	Public Image Ltd. / 149	Too Short / 55
Base, Rob / 63	D.O.C. / 25	Kwame / 170	Queen / 116	Tora Tora / 61
Bauhaus / 124	Doobie Brothers / 60	L.A. Guns / 96	Queensryche / 167	Townshend, Pete / 81
Beach Boys / 154	Eazy-E / 51	Labelle, Patt / 107	Rabin, Trevor / 113	Twin Hype / 138
Beastie Boys / 9	Enya / 134	Lang K.D. / 89	Raitt, Bonnie / 39	Tuck & Patti / 186
Bee Gee's / 104	E.P.M.D. / 35	Lauper, Cyndi / 127	Red Hot Chilipeppers / 108	Traveling Wilburys / 173
Belew, Adrian / 118	Estefan, Gloria / 11	L.L. Cool J / 19	Rolling Stones (Box) / 100	Vaughn, Stevie Ray / 29
Belle Regina / 175	Etheridge, Melissa / 150	Living Colour / 88	Roxette / 95	Vesta / 157
Benson, George / 126	Expose / 67	Love And Rockets / 24	Royalty Music / 91	Warrant / 18
Black, Clint / 114	Extreme / 179	M.C. Hammer / 37	Rundgren, Todd / 197	Watley, Jody / 74
Blue Magic / 170	Fine Young Cannibals / 12	Madonna / 21	Saraya / 172	White, Karyn / 78
Blue Murder / 163	Ford, Lita / 136	Manilow, Barry / 195	Schooly D / 125	White Lion / 31
BoDeans / 83	Franklin, Aretha / 178	Martina / 26	Simply Red / 30	Whitley, Keith / 184
Bolton, Michael / 65	Full Force / 168	Marx, Richard / 2	Sir Mix A Lot / 117	Williams, Hank Jr. / 196
Booker, Chuckii / 111	Gabriel, Peter / 115	McCartney, Paul / 70	Skid Row / 10	Winger / 33
Boogie Down Productions / 44	Ghostbusters 2 / 45	McEntire, Reba / 169	Slick Rick / 76	Yankovic "Weird Al" / 151
Bon Jovi / 42	Gibson, Debbie / 82	McKee, Maria / 145	Smithereens / 119	Soundtracks: Batman (Prince) / 1
Brickell, Edie / 161	Gipsy Kings / 148	Mellenkamp, John	Soul 2 Soul / 8	Batman (Eiffman) / 23
Bridge / 159	Gore, Martin / 142	Cougar / 48	Special Ed / 84	Beaches / 56
Browne, Jackson / 98	Gorky Park / 160	Metallica / 86	Squire, Billy / 92	Cocktail / 193
Brown, Bobby / 13	Great White / 14	Metheny, Pat / 66	Stage Dolls / 152	Do The Right Thing / 57
Buffet, Jimmy / 87	Greenpeace / 64	Mills, Stephanie / 71	Starship / 90	Eddie & The Cruisers 2 / 133
Bulletboys / 188	Griffith, Nanci / 121	Mili Vanilli / 6	Stevens, Steve / 103	Great Balls / 128
The Call / 93	Guns N' Roses / 79.75	Mould, Bob / 189	Stevie N / 122	Lethal Weapon 2 / 146
Cher / 27	Guy / 53	Morales, Michael / 181	Stewart, Rod / 80	When Harry Met Sally / 52
Cherry, Nina / 40	Healey, Jeff / 46	Murphy, Eddie / 49	Straw, Syd / 180	
Cinderella / 105	Heavy D & The Boyz / 16	Neville Brothers / 165	Summer, Henry Lee / 156	
Clay, Andrew Dice / 182	Henley, Don / 3	New Kids / 4	Summer, Donna / 162	
Clinton, George / 120	Hoodoo Gurus / 123	Nicks, Stevie / 50	Surface / 68	
Cole, Natalie / 137	Hugh, Grayson / 77	Nitro / 158		
Concrete Blonde / 199	Indigo Girls / 22	N.W.A. / 32		
Cooper, Alice / 38	Isaac, Cris / 174	Oaktown 357 / 187		

GLOBALIST GROOVE

WHATEVER HAPPENED TO WORLD BEAT? When the term was first used in the early '80s, it was a description of bands that combined a few Afro-Carib styles with rock, pop and funk. Rather than a truly internationalist mix, the music was usually within a limited range of grooves. As we approach the last decade before the new millennium, there are bands which have achieved a more pan-global or truly eclectic approach, prompting amazed listeners to mutter, "Are we still listening to the same band?!"



3 MUSTAPHAS 3

From the mythical Balkan locale of Szegerey via the British Isles comes **3 Mustaphas 3**. Their latest, *Heart of Uncle* (GlobeStyle-U.K.), is an hour-long disc full of original and reworked traditional music from around the globe. Once seen as a novelty act by many (including this observer) for their zany mystique, self-made cultural bazaar and everything-but-the-kitchen-sink approach, the Mustapha brothers must be recognized as some of the most talented players of world music on the pop scene.

One factor in this reevaluation is the emergence of singer **Lavra Tima Daviz M.** whose exquisite, multilingual voice adds a touch of romance and feminine firepower. Another factor is the maturation of their production techniques—the addition of snippets of disparate styles or instrumentation within the same song. For example, check the heavily reverberated guitar on "Awara Hoon," the Indian film music tribute that kicks off the disc. Or marvel at how the Bulgarian "Sitna Lisa" suddenly takes on the string sounds of Cuban *son* for a while, courtesy of **the Kells Quartet Minus 1**, some of the many guests on the album. These two examples are but a glimpse of the Mustaphas' versatility, as they also explore various Balkan musics, Middle Eastern modalities, *juju*, Kenyan *benga*, *merengue* and more. Shanachie licensed an earlier Mustaphas release, *Shopping*, but it's unclear whether the New Jersey indie will get dibs on this gem.

Thousands of miles away from the European Community is Brazil, home of **Paralamas**. The band's Capitol/Intuition debut, *Bora Bora*, ranges from rockers and dancehall reggae to mutant zouk to balls-to-the-wall rock & roll. Except for a couple tracks, there is little hint of the pretty, sometimes saccharine pop prevalent in much of Brazil. With an ear to the beats of the planet, Paralamas pays homage to their African roots as well as the youth culture of rock.

Bi Ribeiro's energetic bass powers the lead-off track "O Beco," a rousing reggae rocker. The first glimpse of the band's versatility comes next, as they burst into a bit of Brazilian-flavored zouk. Paralamas is a trio, but they are joined regularly by four musicians who allow them to flesh out their globalist vision. The first side continues with their modern *tropicalismo*, including the catchy funk of the title track and the dancehall "Don't Give Me That," featuring guest toaster **Peter Metro** of Jamaica.

The second half of songs is more of a rock/pop set, with occasional meldings with their tropical alter ego. "Quase Um Segundo" is the closest they get to Brazilian crooning, while "Tres" suggests the influence of **Tom Verlaine** to these ears. One odd rock-dub fusion occurs on "Impressao," a tune worthy of accompanying your Neptune and Triton musings. On the Brazilian scene, only the great **Gilberto Gil** has utilized as many worldly sounds in his music as Paralamas.

HYPE TURNS TO TRIPE: Those of us writing about pop music get lots of press releases touting the artist of the moment. Some of them are full of drivel and others offer thoughtful, fact-filled info. Every once in a while a zinger arrives that can't be ignored. Case in point: **Capitol's** cover letter for **Alpha Blondy** and two other acts.

The paragraph about Alpha says in part: "Up to this point no African has performed reggae, considered a cult by many on that continent." Besides the obvious Pan-African roots of the music, there have been many Africans either dallying with or immersing themselves in reggae for years. Nigeria's **Sonny Okosuns** and Senegal's **Toure Kunda** have many reggae hits in their respective repertoires. A compilation from Rounder in the early '80s called *Black Star Liner* had tune after tune done inna reggae style by African bands. South Africa's **Lucky Dube**, although only on the scene for a few years, is one of the most popular artists in the southern part of the continent. Reggae is also played by innumerable bar bands throughout the continent and is popular with millions of African youth.

So to all the nice folks at Capitol (and I do mean that), please check yer facts! Oh yeah, the Alpha Blondy album *The Prophets* is good stuff and will be reviewed in a future column.

BOB ON BOB: In the Sunday, August 20 Calendar section of the *L.A. Times*, pop crit **Robert "Call me Bob" Hilburn** offered his ratings of the 1989 nominees for the Rock and Roll Hall of Fame. Lo and behold, he chose **Bob Marley** as one of "the musts." Hilburn has barely breathed the word "reggae" in the last few years, so it's not surprising that within about a hundred words, he blew some facts and made some maddening comparisons.

As for the facts, he had Bob passing in 1980 at the age of 35. Marley died on May 11, 1981, at the age of 36. I guess it's too much to ask that the chief crit of the biggest daily in the Western U.S. get his dates straight.

And oh those comparisons... Hilburn is a nut for bringing up other people's music when discussing any musician. In this case, he says Marley was called

CASH BOX MICRO CHART



September 9, 1989 The grey shading represents a bullet, indicating strong upward chart movement.

Total Weeks ▼
Last Week ▼

1	ONE BRIGHT DAY (Virgin 91256)	Ziggy Marley & the Melody Makers	1	5
2	SERIOUS BUSINESS (Polygram 836-952-1)	Third World	2	15
3	VISIONS OF THE WORLD (IRS 82003)	Pato Banton	3	8
4	SONGO (Mango ZCM 9825)	Los Van Van	6	13
5	BRAZIL CLASSICS 1: BELEZA TROPICAL (Sire/Fly 25805)	Various Artists	4	29
6	QUAREEB (Shanachie 64009)	Najma	5	21
7	O'LA SOCA (Mango 9835)	Arrow	8	8
8	GIPSY KINGS (Elektra Musician 60845)	Gipsy Kings	7	31
9	PRINCE OF RAI (Shanachie 64013)	Cheb Mami	9	15
10	BALI: GAMELON AND KECAK (Nonesuch Explorer 79204)	Various Artists	10	10
11	VINI POU (Columbia 44420)	Kassav	11	21
12	LIBERATION (Shanachie 43059)	Bunny Wailer	12	29
13	THE LION (Virgin 791253)	Yousou N'Dour	15	3
14	MILTON'S (Columbia FCT 45239)	Milton Nascimento	13	8
15	MYSTERY OF BULGARIAN VOICES VOLUMES I AND II (Nonesuch 79165)	The Bulgarian Radio and T.V. Choir	14	31
16	SHADAY (Sire 25816)	Ofra Haza	16	31
17	KO-YAN (Mango 9836)	Salfi Kieta	18	3
18	SLAVE (Shanachie 43050)	Lucky Dube	17	21
19	LIVE! (Slash Records)	Burning Spear	20	5
20	I WILL NOT BE SAD IN THIS WORLD ANYMORE (WEA/Opal 25885)	Djivan Gasparian	10	
21	COCODY ROCK (Shanachie 64011)	Alpha Blondy	21	31
22	ANY WHICH WAY...FREEDOM (Shanachie 43061)	Mutabaruka	22	15
23	AKWABA BEACH (Polydor/Barclay 833199-1)	Mory Kante	23	31
24	PAN NIGHT AND DAY (Mango ZCM 9822)	Our Boy's Steel Orchestra	24	10
25	THE ORIGINAL 1955 RECORDINGS (Elektra Nonesuch 72011)	The Bulgarian Radio and T.V. Choir	29	3
26	UNH! (Elektra Nonesuch KON-79225-2)	Phillip Tabane & Malambo	25	5
27	ALI FARKA TOURE (Mango ZCM 9826)	Ali Farka Toure	26	13
28	THE PROPHETS (Capitol 91793)	Alpha Blondy	DEBUT	
29	BOB MARLEY (Urban-Tek/SLAM UT3002)	Bob Marley	27	27
30	DJAM AND LEE!! (Mango 9840)	Baaba Maal and Mansour Seck	32	3
31	PASSION (Geffen 24206)	Peter Gabriel	DEBUT	
32	HUAYRASAN (Flying Fish)	Sukay	33	5
33	TOOTS IN MEMPHIS (Mango MLPS 9818)	Toots	28	31
34	RAY LEMA (Mango)	Ray Lema	37	3
35	BANZANI! (Mango 9838)	Donavan	36	3
36	THE GOVERNOR (Atlantic)	Lieutenant Stitichie	DEBUT	
37	SKANDAL SKA (Mango ZCM 9844)	Various Artists	DEBUT	
38	IN MY MIND (ROM 6006)	Ciro Hurtado	35	5
39	SUENO (Capitol 91353)	Eddie Palmieri	29	15
40	YOU ARE MINE (Mango MPLS 9827)	Chaba Fedela	31	19

either the Bob Dylan or Mick Jagger of reggae. Hey Bob, did you know that Marley is bigger than either of those guys in most of the world? He was the *first* superstar of the developing world. The Jagger comparison is especially painful, as it equates Mr. Lips' sexual stage charisma with Marley's transcendent, shamanistic energy.

This is just another example of the *Times'* pop music desk's lazy job of covering reggae and the globalist groove in general.

SPIN IT! A Marcia Griffiths tune I've mentioned twice in recent columns, "Everywhere," has been released as a single by RAS Records. A natural for crossover airplay, it's time for all you programmers and DJs to give Marcia a spin.

SUPER SOUKOUS: One of Africa's most incendiary fret-burners, **Diblo Dibala**, is set to make his first U.S. tour. Along with his band **Loketo**, the Paris-based Zairean hits L.A. at the Music Machine on Saturday, September 9, then winds his way east to three SOB's dates in New York on October 6-8. Shanachie has picked up one of Diblo and Loketo's albums, retitled *Super Soukous* for Stateside consumption. I reviewed the original French version in an earlier column—the platter is a stone killer!

THE KINGSTON-NASHVILLE AXIS: Austin-based **I-Tex**, purveyors of the country-reggae sound, have hooked up with ace Nashville producer **Billy Sherrill**. Working with the Music City knob-twister is **Elton John's** former drummer **Nigel Olson**, who has worked with Sherrill in the past and lives in Nashville, as well as noted Jamaican producer **Bunny Lee**. I-Tex drummer **Michael Pankratz** told me after the group's Santa Monica Pier gig that a month of studio time is already reserved in October at **George "Don't Call Me the Fifth Beatle" Martin's** AIR Studios on the island of Montserrat. There are several majors looking into this category-busting band; with the kind of help they're getting, it shouldn't be long till a deal goes down.

Tom Cheyney

CASH BOX CHARTS

TOP 100 SINGLES

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

September 9, 1989



#1 Single: Paula Abdul



#1 Debut: Alice Cooper #85



To Watch: Tears for Fears #50

		Total Weeks	Last Week
1	COLDHEARTED (Virgin 7-99196)	Paula Abdul	1 12
2	DON'T WANNA LOSE YOU (Epic 34-68959)	Gloria Estefan	2 10
3	HANGIN' TOUGH (Columbia 38-68960)	New Kids On The Block	3 8
4	HEAVEN (Columbia 38-68985)	Warrant	9 7
5	THE END OF THE INNOCENCE (Geffen 7-22925)	Don Henley	5 12
6	ANGEL EYES (Arista 1-9808)	Jeff Healy Band	6 15
7	SECRET RENDEVOUS (Warner Bros. 4/7-27863)	Karen White	7 16
8	FRIENDS (MCA 53660)	Jody Watley with Eric B. and Rakim	8 12
9	SHOWER ME WITH YOUR LOVE (Columbia 38-68746)	Surface	10 10
10	KEEP ON MOVN' (Virgin 7-99206)	Soul II Soul	12 10
11	IF I COULD TURN BACK TIME (Geffen 7-22886)	Cher	13 9
12	18 AND LIFE (Atlantic 7-88883)	Skid Row	14 9
13	GIRL I'M GOONA MISS YOU (Arista AS1-9870)	Milli Vanilli	16 6
14	CHERISH (Sire 4-7-22883)	Madonna	17 4
15	ONE (Warner Bros. 25887)	Bee Gees	19 7
16	KISSES ON THE WIND (Virgin 7-99183)	Neneh Cherry	21 8
17	RIGHT HERE WAITING (EMI 50219)	Richard Marx	4 10
18	DON'T LOOK BACK (I.R.S. 53695)	Fine Young Cannibals	29 5
19	ONCE BITTEN TWICE SHY (Capitol B-44366)	Great White	11 17
20	TALK IT OVER (RCA 8802)	Grayson Hugh	20 11
21	THAT'S THE WAY (SBK-07303)	Katrina and the Waves	24 7
22	THE PRISONER (Elektra 7-69288)	Howard Jones	22 10
23	SOUL PROVIDER (Columbia 38-68909)	Michael Bolton	25 11
24	IT'S NOT ENOUGH (RCA 9032-7-R)	Starship	27 6
25	MIXED EMOTIONS (Columbia 38-69008)	The Rolling Stones	43 2
26	PARTYMAN (Paisley Park/Warner Bros. 7-22814)	Prince	35 3
27	LOVE SONG (Elektra 7-69280)	The Cure	28 6
28	ON OUR OWN (FROM GHOSTBUSTERS) (MCA 53662)	Bobby Brown	15 14
29	SACRED EMOTION (Capitol 44379)	Donny Osmond	18 13
30	MISS YOU MUCH (A&M 1445)	Janet Jackson	60 2
31	LISTEN TO YOUR HEART (EMI 50223)	Roxette	44 3
32	PUT YOUR MOUTH ON ME (Columbia 38-68897)	Eddie Murphy	32 7
33	WHEN I LOOKED AT HIM (Arista AS1-9868)	Expose	37 4
34	RUNNIN' DOWN A DREAM (MCA 53682)	Tom Petty	39 5
35	I LIKE IT (IsiAn9 7483)	Dino	23 18
36	HEADED FOR A HEARTBREAK (Atlantic 88922)	Winger	26 15
37	WHAT I LIKE ABOUT YOU (Wing/Polygram 889 678-7)	Michael Morales	46 4
38	NEED A LITTLE TASTE OF LOVE (Capitol B-44441)	The Doobie Brothers	41 5
39	BATDANCE (FROM "BATMAN") (Paisley Park/Warner Bros. 22924)	Prince	30 13
40	IT'S NO CRIME (Solar 4-68966)	Babyface	48 4
41	LAY YOUR HANDS ON ME (Mercury/PolyGram 874 452-7)	Bon Jovi	31 15
42	SO ALIVE (RCA 8956-7-R)	Love And Rockets	33 17
43	HOOKED ON YOU (Atco 7-99210)	Sweet Sensation	34 14
44	HEY BABY (Epic ZS4-68891)	Henry Lee Summer	36 17
45	FORGET ME NOT (Epic-34-68946)	Bad English	38 7
46	HEY LADIES (Capitol B-44402)	Beastie Boys	40 6
47	NO MORE RYHME (Atlantic 7-88885)	Debbie Gibson	42 13
48	IF YOU DON'T KNOW ME BY NOW (Elektra 7-69297)	Simply Red	45 19
49	COVER OF LOVE (Cypress 1430)	Michael Damien	47 12
50	SOWING THE SEEDS OF LOVE (Polygram 874710-7)	Tears For Fears	65 2
51	CALL IT LOVE (RCA 9039-2-RDJ)	Poco	57 3
52	CRAZY ABOUT HER (Warner Bros. 27657)	Rod Stewart	49 19

		Total Weeks	Last Week
53	HEALING HANDS (MCA 53692)	Elton John	68 3
54	YOU BETTER DANCE (MCA 53673)	The Jets	50 6
55	MY FIRST NIGHT WITHOUT YOU (Epic 34-68945)	Cyndi Lauper	55 6
56	TOY SOLDIERS (Columbia 38-68747)	Martika	51 17
57	LOVE IN A ELEVATOR (Geffen 7-22845)	Aerosmith	72 2
58	(YOU'RE MY ONE AND ONLY)TRUE LOVE (Vendetta 1433)	Seduction	52 5
59	DR. FEELGOOD (Elektra 69271-4)	Motley Crue	78 2
60	ROCK WIT'CHA (MCA 53652)	Bobby Brown	88 3
61	LOVE CRIES (Chrysalis 23366)	Stage Dolls	64 5
62	LOVE SHACK (Reprise 7-22817)	B-52's	66 3
63	I'M THAT TYPE OF GUY (Def Jam 38-68902)	LL Cool J	53 12
64	THE BEST (Capitol B-44442)	Tina Turner	75 2
65	EXPRESS YOURSELF (Sire/Warner Bros. 7-22948)	Madonna	54 15
66	LET GO (Wing/Polygram 871 722-7)	Sharon Bryant	71 4
67	WHAT YOU DON'T KNOW (Arista AS1-9836)	Expose	56 17
68	LAY DOWN YOUR ARMS (A&M 1440)	The Graces	73 3
69	TURNED AWAY (Atlantic 7-88917)	Chuckii Booker	58 9
70	OH DADDY (Atlantic 7-88904)	Adrian Belew	70 5
71	CLOSER TO FINE (Epic 34-68912)	Indigo Girls	59 5
72	GLAMOUR BOYS (Epic 34-68548)	Living Colour	79 3
73	I FEEL THE EARTH MOVE (Columbia 38-68996)	Martika	90 2
74	LAY ALLL YOUR LOVE ON ME (Tommy Boy/Reprise 27534)	Information Society	61 5
75	DON'T SHUT ME OUT (Chrysalis 23389)	Kevin Paige	84 3
76	ON THE LINE (Atco 7-99208)	Tangier	93 2
77	DRESSED FOR SUCCESS (EMI 50204)	Roxette	62 16
78	WHAT ABOUT ME (Geffen 7-22859)	Moving Pictures	DEBUT
79	TROUBLE ME (Elektra 7-69298)	10,000 Maniacs	63 12
80	STAND UP (Warner Bros./Sire 7-22852)	Underworld	87 2
81	JACKIE BROWN (Polygram 874 644-7)	John Cougar Mellancamp	67 8
82	PUSS N' BOOTS/THESE BOOTS(ARE MADE FOR WALKIN) (Atlantic 7-88828)	Kon Kan	DEBUT
83	LOVE HAS TAKEN IT'S TOLL (Polydor 889 292-7)	Saraya	69 6
84	LET THE DAY BEGIN (MCA 53658)	The Call	74 4
85	POISON (Epic 34-68958)	Alice Cooper	DEBUT
86	NATURE OF LOVE (PolyGram 871 414)	Waterfront	76 5
87	WHEN THE RADIO IS ON (Capitol 44413)	Paul Schaffer	77 4
88	BABY DON'T FORGET MY NUMBER (Arista AS1-9832)	Milli Vanilli	80 20
89	IT ISN'T, IT WAS'NT, IT AIN'T NEVER GONNA BE (Arista AS1-9850)	Aretha Franklin and Whitney Houston	81 11
90	TALK TO MYSELF (Geffen 7-22936)	Christopher Williams	DEBUT
91	WHO DO YOU GIVE YOUR LOVE TO? (Wing/PolyGram 887 743)	Michael Morales	82 19
92	PRIDE & PASSION (Scotti Bros. 4-68999)	John Cafferty & The Beaver Brown Band	83 5
93	GOOD THING (I.R.S. 53639)	Fine Young Cannibals	85 19
94	I DROVE ALL NIGHT (Epic 34-68759)	Cyndi Lauper	86 19
95	SEND ME AN ANGEL (Curb/MCA 10531)	Real Life	89 18
96	SATISFIED (EMI 50189)	Richard Marx	91 19
97	THE DOCTOR (Capitol B-44376)	The Doobie Brothers	92 17
98	ROOMS ON FIRE (Atlantic 7-99216)	Stevie Nicks	94 19
99	TELL ME I'M NOT DREAMING (EMI 50206)	Robert Palmer	95 8
100	THIS TIME I KNOW IT'S FOR REAL (Atlantic 7-88899)	Donna Summer	96 20

PURE POP FOR NOW PEOPLE

■ Singles



□ **STEVIE NICKS (WITH BRUCE HORNSBY):** "Two Kinds of Love" (Atlantic 99179)

The first kind is the splendor that my gal Olga and I experience together every day of our life. The other is this sick, perverted dementia covered here. Attention PMRC: this is the stuff you're looking for. Stevie croons while Bruce takes the part of a certain late night talk show host (hint: think mail), who we all know had a torrid, sixth-month jaunt with our heroine. A band leader with poor eyesight has the pictures to prove it, and believe me, they'll melt off your eyeliner in five seconds. It seems Mr. Talk Show Host had the assets of a certain farm animal, and our fine filly used to love to go shopping with him, carrying his prize in her merchandise bag. Of course I could be way off the mark here, and this might have been a dream—it just depends what you want to believe. (BR)



□ **LAIBACH:** "Panorama" (Wax Trax 8079)

This record has pop smash written all over it. A sensitive lyric is framed by the type of lush production Narada Michael Walden does so well. Rumor has it that Whitney Houston supplied the backing vocal on this pretty track, and that the guitarist is none other than Nile Rodgers. And is that Prince who supplied that characteristically purple, blazing solo? The group sure has a lot of friends! A

smash! Long live Glasnost! Contact (312) 252-1000. (BR)

□ **AEROSMITH:** "Love in an Elevator" (Geffen)

When my wife and I were dating, there was nothing we liked better than hopping on the glass elevator in the Peachtree Plaza in Atlanta for a little afternoon delight. We'd start at the Penthouse, making sure to take the express straight to the bottom. Being a man of danger, my favorite situation was engaging in oral euphoria, hot and heavy, and having my wife press the emergency stop between the third and fourth floors. Do not fret dear readers, I am a living, breathing, complete man to this day. Going down? (Byron Rockowitz)



□ **DEBBIE GIBSON:** "We Could Be Together" (Atlantic 88896)

New York's finest returns with another CHR chartbuster that should make **Electric Youth** more than an album. It will be a way of life. A new way of seeing things. A manifesto for the next century. Ah, who am I kidding, rock & roll never cured anything. (BR)



□ **NICK PHILLIPS:** "Is That Love" (Profile 7263)

Profile moves into the pop market with this Justin Strauss-(who else?) mixed technopop ditty that should see heavy play at synth-based modern rock formats and hot formats, and could cross over with the right moves. Catch it before your neighbors do. (BR)

□ **THE ROLLING STONES:** "Mixed Emotions" (Rolling Stones/Atlantic 1765)

These youngsters were obviously heavily influenced by punk rock sensations Old Skull, as the song has the type of appeal that could only be generated by a bunch of kids playing in the studio for the first time. Their naivete shines through, and they hook you with their charm. Definitely a band to watch. (BR)



□ **CHERYL LYNN:** "Every Time I Try To Say Goodbye" (Virgin 99180)



□ **MICA PARIS:** "Breathe Life Into Me" (Island 99178)

Both these records are perfect R&B/pop crossovers. Both are strong songs that showcase their respective vocalists' talents perfectly. And both deserve to be hits. Play 'em. (BR)

□ **TEARS FOR FEARS:** "Sowing the Seeds of Love" (Fontana IDC DJ12)

John, Paul, George and Ringo are at it again, only John's dead and Ringo's on tour, so Paul and George are calling themselves Roland and Curt. "Sowing the Seeds of Love" isn't quite the happy-acid happening of last year's *Oranges and Lemons* (they called themselves Andy, Colin and Dave then), but it is pretty groovy. Nice rhythm track, guys—I always thought "I Am the Walrus" could use some tightening up. And to think some people believed those nasty breakup rumors back in '69. (Keith Gorman)

□ **OTIS DAY & THE NIGHTS:** "Something Dumb" (MCA 53403)

Yup. (BR)

□ **TIM FINN:** "How I'm Gonna Sleep" (Capitol 79757)

Pretty well, if you use this record as a sedative. (BR)

□ **PATTI LA BELLE:** "If You Asked Me To" (53358)

Ah, that Diane Warren. She's everywhere. This has her trademark all over it, so you know it's gotta be, well, um...boring. (BR)

■ Albums



□ **BIG AUDIO DYNAMITE:** *Megatop Phoenix* (Columbia 45212)

Mick Jones' long illness and brush with death has definitely given B.A.D. much more focus and energy. Their last LP, *Just Play Music*, was thin and confused—it seemed the group had extended their original ideas to the limit, and had trouble coming up with new ones.

Megatop Phoenix, on the other hand, glides along with new-found energy and is definitely a product of Jones & Co. going back to their roots and combining them with the dance explosion that has hit the U.K. hard in the last few years (house records regularly hit the top 10 on the pop charts there). Hank Williams and Todd Terry coexist peacefully on this disc, and the whole thing is mixed together to form a cohesive LP. Perhaps the biggest plus is that B.A.D. are taking chances again, and there is no higher a recommendation I could give it than mentioning that fact. (BR)

□ **THE BLACK VELVET BAND:** *When Justice Came* (Elektra 9 60885-1)

The land of Eire is all over this record. There has been a real explosion of great Irish bands in the last few years. Hothouse Flowers, Something Happens, Too Much For The White Man, and many



others (not to mention U2) have emigrated out of the Emerald Isle with the same fury of belief that the best American folk singers carried into the early '60s.

The Black Velvet Band is the latest import, and *When Justice Came* is a quietly intense communique from the depths of Dublin. Kieran Kennedy's vocal chords are probably a genetic twin to Hothouse Flower's Liam O'Maonlai, but that's no cut. The Black Velvets are slower and more bluesy than the Flowers, but their Caledonia soul strains run just as deep—strains you can trace from *The Tain* to Yeats to Seamus Heaney to Van Morrison.

In occupied lands, the bootheel of suppression can translate into a fragmentary grenade or a secret language of opposition. The Black Velvet Band sing with the just-below-the-surface tension of a Tolland Man waiting to be reborn out of the peat. "Ha!" they sing on "We Called It," "You said that we thought we were the only ones." (KG)



□ **NANCI GRIFFITH: *Storms*** (MCA 6319)

Sorry, Tom, I know about your jones for Rosanne Cash, but Nanci Griffith is the *real* sweetheart of the rodeo. Griffith is a pop-country angel, whose voice is a disarming combination of a little girl's fragile innocence and a woman's literate world-weariness—a trick that Victoria Williams reaches for, but doesn't quite pull off. Assisted this time around by Bernie Leadon, (the Eagles), Jerry Donahue (Fairport Convention) and Neil McCall (the Bible), among others, Griffith weaves together love songs about Loretta Lynn, *Wings of Desire* and Belfast, balancing them between

bitter tears and a sweet smile. I miss the utterly charming between-song storytelling on last year's *One Fair Summer Evening*, but Griffith remains one of the most endearing yarnspinnings around. Sweetness tends to get a bum rap in this business; don't let that make you pass *Storms* by. (KG)



□ **THE GRACES: *Perfect View*** (A&M SP 2565)

The Graces, led by ex-Go-Go Charlotte Caffey, are anything but your average she-rockers. Compared to girl popsters such as the Bangles, Bananarama and Exposé, the Graces stand out like an extremely large diamond in an extremely large pile of sand. There is no irritating, snivelling chick whining about how her boyfriend dumped her, they do not sing the entire album in unison, and best of all, there is not one "WOOOOOOO!" on the whole record. It's all just sort of calm and peaceful, with an occasional burst of uptempo, shut-up-and-get-happy music that is a proven balm for bad moods. (Staffers at the office have been wondering about my skipping about and throwing roses as I come in the door each morning.) Choice cuts include "50,000 Candles Burning," "Time Waits For No One," and the current single "Lay Down Your Arms." The Graces bring originality and maturity to the female pop world, something we haven't seen or heard since...uh...

(Stephanie Brainerd)



□ **DEVO: *Now It Can Be Told: At the Palace 12/9/88*** (Enigma 773514-4)

Big mistake: Rearranging "Jocko Homo" as a slow country weeper (with a pseudo-reggae break). Putting the brakes on this song just goes to show how unalterably STOOPID these guys' de-evolution foohforah was, is and always will be. Sure, it was *fun* stupid, but also about as nutritious as a diet of Cap'n Crunch and Ding Dongs. (I've tried it. Don't work.)

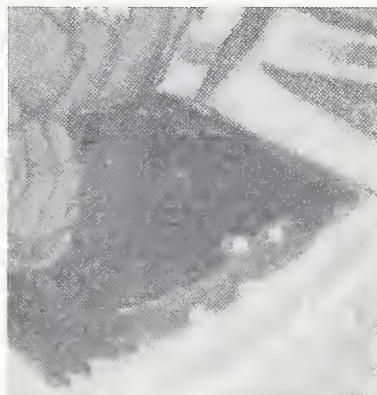
Q: How many times can you sing the pop equivalent of the Oscar Meier Weiner Song?

A: Hey, we are Devo, dude.

The album's cover exclaims that, through cannibalism, "intelligence can be eaten." Just remember, my son, this too shall pass. (KG)



□ **MARK MOTHERSBAUGH: *Muzik for Insomniaks, Volumes 1 & 2*** (Enigma 773365-2, 773366-2)



I used to live upstairs from a weasely looking guy who listened to naught but film soundtracks. Out of his room, wallpapered with *Star Wars* posters and rare movie memorabilia, pumped the syrupy strains of John Williams, rain and shine, night and day. The guy looked like a child molester in training. He never left his room.

No offense to Mark Mothersbaugh, whom I'm sure is one happening dude, but my former neighbor is the only creature on God's green earth that I can imagine ever buying (and listening regularly to) either volume of *Muzik for Insomniaks*. All instrumental, all electronic, chockablock full of riffs that sound like they may one day grow up into songs, this is the bastard child of Brian Eno and the Grateful Dead—interesting, in a solopistic sorta way, but pointless. Accordingly, as it

mentions in the liner notes, Mothersbaugh apparently has at least five more volumes of this stuff ready to go. Narcolepsy, anyone? (KG)



□ **BOOGIE BOX HIGH: *Outrageous*** (SBK 92432)

This guy thinks that just because he's George Michael's cousin he can make a record. Well, he can. Problem is, he can't decide what he wants to do. There's cowboy twang, disco, funk, R&B, and soul. None of it is done with much conviction, but that doesn't matter because he's got a way cool cover of "Jive Talkin'" (yes, that "Jive Talkin'"), on which he sounds just like his famous relation. It will be a big hit and you'll never see or hear from him again. Isn't that nice. (BR)



□ **THE OYSTER BAND: *Ride*** (Cooking Vinyl/Polydor 838 400-1)

The Oyster Band is what the original Fairport Convention might have sounded like if it were a bit less inspired by Richard Thompson's troubling muse and a bit more inspired by the Pogues' drunken revelry. The Oysters set traditional British dance music to a bittersweet rock shuffle beat—like Los Lobos (with appropriate cultural translations), who the Oysters resemble in spirit and attitude. They are, however, quite British. "Tincans" is a Guinness-fired English folk stomp, and their cover of New Order's "Love Vigilantes" (!) is powered by the insistent rhythm-machine-like sawing of Ian Telfer's fiddle. John Jones' accordion also has something to do with it all—he plays like children dancing. (KG)



GEORGE JONES: It's From the Heart

BY KAY KNIGHT

FROM THE HONKY-TONKS OF EAST TEXAS to a Living Legends Concert Tour. That is where more than 35 years in this business called country music has taken George Jones.

He was the Country Music Association's best male vocalist in 1962 and 1963, back when the awards were still voted on by country deejays. Almost 20 years later, he was back at the top, winning awards in both 1980 and 1981 for Male Vocalist of the Year and Single of the Year (for "He Stopped Loving Her Today"). In 1986, he won the CMA's Video of the Year

award with "Who's Gonna Fill Their Shoes." Today, George Jones is touring the states with other legendary artists like Conway Twitty and Loretta Lynn in the Living Legends Concert Tour.

"People still love the 'seasoned' entertainers," Jones says, smiling. "That's what draws the crowds. Those new artists are very talented, but it's going to take them a while to build up a catalogue of songs and records to really be able to be consistent—some will be and some won't be, over the years."

Jones says he thinks there are definitely some

young artists out there now that are capable of carrying on the strong traditions of country music, and of "filling their shoes," in a sense.

"New names, fresh artists seem to be the trend now and it makes us old-timers wonder what's going to happen to us," Jones admits. "But it's very refreshing and it's good to see good young talent coming up in the business to take over for the future. There's some good talent out there."

Jones' tribute to greats like Hank Williams, Roy Acuff and Ernest Tubbs in "Who's Gonna Fill Their Shoes" is one that makes us all wonder who *will* fill those shoes, and many have wondered why Jones sang it, when he should have been included in the tribute. "Several people have asked me about that, but if you'll listen, I kind of sneaked myself in there just a little bit," Jones says, with a little gleam in his eye. "I didn't say my name, but in one line I sneaked a 'me and you' in there when I was talking about filling their shoes. I hope it didn't sound conceited... But seriously, I was truly paying respect to all my colleagues in that song."

Jones has been right up there with a lot of those colleagues for more than 35 years. He started recording in 1953 for a small independent label. His first hit came in 1955 with "Why, Baby, Why" and Jones was named Most Promising Artist in 1956 in the *Cash Box* awards. And since that first big hit in '55, George Jones has had songs on the country charts every year.

"Those awards back then really meant more to me than a lot of them do today," Jones recalls. "It was strictly from the people. If you really sold that many records and you really did that, then it's not a pat on the back or politics—like it is today." Many awards and many hit songs later, George Jones is still doing it his way—from the heart. Through the years, writers have always drawn a parallel between Jones' personal life and his music. Jones himself is quick to admit that many of his songs are songs he has lived, and that is why they come across so full of real emotion—a George Jones classic.

"Well, I try not to make a song a phony," Jones explains. "What I love to do best is sing country music. Just for that almighty dollar, I'm *not* going to cross over or try to jazz up my record sound. I'm just trying to sing country music the way I see it and the way I love it and I figure I've been very fortunate doing it that way. Why would I want to change now and make all my fans mad at me?" Jones asks, grinning.

"I believe my success at this [music] is mainly because it's what I love—it's what's in my heart. And anybody that turns against country music and does all this other stuff, well, I'm just not for it at all. I think you're supposed to love it and put your roots down deep into country music—not for the sale of it, but because that's what it's all about. That's where it all begins," Jones says, then adds, laughing, "I couldn't go pop unless they put a firecracker up me, then lit it!"

"But seriously," Jones continues, "you can hear people sing and you can tell which ones are phonies and which ones aren't by the way they deliver that song."

Jones also admits that many of his songs today also depict his personal life. Both "The Right Left Hand" and "One Woman Man" immediately bring Jones' wife, Nancy, to mind. Nancy, Jones says, was instrumental in getting his life and his career back on track when he had reached a very low point.

"I remember when we first met," Jones says, thoughtfully. "I was down to nothing. The people working with me weren't really *with* me, you know? I think I had twenty dollars in my pocket when Nancy and I first went out together, and I remember one time we shared a hamburger somewhere because I didn't have enough money to buy two. I know a lot of people might have a hard time believing that, but it's true! She's been right there with me and has helped me rebuild my life and my career. And that means a lot."

Jones is definitely back on track these days. He stays busy on the road touring or in the studio recording. "I'm always looking for material and I'm getting songs together now for my next album. I guarantee you my next album will be my best," Jones says, matter-of-factly. "I've just renewed my contract with Epic [with whom he has been since 1971] and I'm looking for five or six really knock-out songs to put on this one. Right now I have two or three of those...I sure would like to get 10 of those on there. Wouldn't that be something—to have all 10 songs on an album go out as singles!" ○

CASH BOX CHARTS

COUNTRY SINGLES

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

September 9, 1989



#1 Single: Keith Whitley



#1 Debut: Dolly Parton #58



To Watch: George Strait #29

Total Weeks ▼
Last Week ▼

Total Weeks ▼
Last Week ▼

1	I WONDER DO YOU THINK OF ME (RCA 8940-7-RA)	Keith Whitley	7	10
2	HONKY TONK HEART (Warner Bros. 722955)	Highway 101	1	11
3	I'M STILL CRAZY (Columbia 386888)	Vern Gosdin	3	14
4	GIVE ME HIS LAST CHANCE (MCA 53651-A)	Lionel Cartwright	5	10
5	LET ME TELL YOU ABOUT LOVE (Curb/RCA 89-47-7RAA)	The Judds	9	9
6	TIMBER I'M FALLING IN LOVE (MCA 53641)	Patty Loveless	2	14
7	NOTHING I CAN DO ABOUT IT NOW (Columbia 38-68923)	Willie Nelson	10	10
8	DON'T YOU (Warner Bros. 7-22943-A)	The Forester Sisters	13	10
9	ARE YOU EVER GONNA LOVE ME (Warner Bros. 7-22957)	Holly Dunn	4	13
10	KILLIN' TIME (RCA 8945-7-RAA)	Clint Black	14	7
11	NEVER GIVIN' UP ON LOVE (Warner Bros. 7-22970-A)	Michael Martin Murphy	6	14
12	I GOT DREAMS (MCA 53665)	Steve Wariner	16	8
13	HELLO TROUBLE (Curb/MCA 53671)	Desert Rose Band	17	9
14	ABOVE AND BEYOND (Columbia 386948)	Rodney Crowell	20	9
15	THE COAST OF COLORADO (MCA 53663)	Skip Ewing	15	8
16	(I WISH I HAD A) HEART OF STONE (RCA 8944-7)	Ballie & The Boys	23	8
17	ANY WAY THE WIND BLOWS (Warner Bros. 7-23965)	Southern Pacific	8	11
18	THIS WOMAN (RCA 8943-7)	K.T. Oslin	11	12
19	FINDERS ARE KEEPERS (Warner Bros./Curb 7-22945-A)	Hank Williams Jr.	24	7
20	LIVING PROOF (Columbia 38-68994)	Ricky Van Shelton	25	7
21	SUNDAY IN THE SOUTH (Columbia 38-68892)	Shenandoah	12	15
22	DADDY AND HOME (Capitol B-48801)	Tanya Tucker	27	6
23	WHY'D YOU COME IN HERE LOOKIN' LIKE THAT (Columbia 3868760)	Dolly Parton	18	17
24	PROMISES (Warner Bros. 7-22917)	Randy Travis	19	9
25	HIGH COTTON (RCA 8948-7-RAA)	Alabama	34	3
26	FULL MOON FULL MOON OF LOVE (Sire 7-22932-A)	k.d. lang and the reclines	29	7
27	YOU'LL NEVER BE SORRY (MCA/Curb 53672)	The Bellamy Brothers	33	6
28	LOVE HAS NO RIGHT (Atlantic America 7-99217)	Billy Joe Royal	21	27
29	ACE IN THE HOLE (MCA 536933)	George Strait	35	3
30	HOUSTON SOLUTION (RCA 8868-7)	Ronnie Milsap	22	19
31	CATHY'S CLOWN (MCA-53638)	Reba McEntire	26	17
32	THE JUKEBOX PLAYED ALONG (Warner Bros. 7-22912-A)	Gene Watson	36	7
33	A BETTER LOVE NEXT TIME (Epic 3468979)	Merle Haggard	37	4
34	WHAT'S GOING ON IN YOUR WORLD (MCA 53648)	George Strait	28	19
35	BURNIN' OLD MEMORIES (Mercury 874-672-05)	Kathy Mattea	48	3
36	SHE'S GOT A SINGLE THING IN MIND (MCA 53633)	Conway Twitty	30	19
37	WRITING ON THE WALL (Epic 34-68991)	George Jones	42	4
38	LOVIN' ONLY ME (Epic 34-68693/CBS)	Ricky Skaggs	31	21
39	TOO MUCH MONTH AT THE END OF THE MONEY (Reprise 7-22942-A)	Billy Hill	45	7
40	A SONG, A DAY (KEEPS THE BLUES AWAY) (Stop Hunger Records SHR-MJ-1102)	Mickey Jones	44	8
41	YOU JUST CAN'T LOSE 'EM ALL (Epic 34-68955)	The Shooters	41	7
42	LET IT BE YOU (Epic 34-68995)	Ricky Skaggs	46	3
43	ONE GOOD WELL (RCA 8867-7)	Don Williams	32	15
44	AN AMERICAN FAMILY (MCA 53710)	Oak Ridge Boys	50	4
45	SAY WHAT'S IN YOUR HEART (RCA 9034-7-RAA)	Restless Heart	53	5
46	IN A LETTER TO YOU (Universal 66003/MCA)	Eddy Raven	38	20
47	HOLE IN MY POCKET (Columbia 38-38694/CBS)	Ricky Van Shelton	39	20
48	LEAN ON ME (OL-)LR-45-132	Marcy Carr	54	5
49	YOU PUT THE SOUL IN THE SONG (MCA 53710)	Waylon Jennings	59	2
50	AT THIS MOMENT (Evergreen EV 1096)	Holly Lipton	51	7
51	TURN OF THE CENTURY (Universal UVL-66009)	Nitty Gritty Dirt Band	40	12

52	HARD LUCK ACE (Universal UVL-66014)	Lacy J. Dalton	57	5
53	CALL ON ME (Capitol 44348)	Tanya Tucker	43	24
54	BENEATH THE TEXAS MOON (RCA 9102-7-RAA)	J.C. Crowley	60	4
55	BAYOU BOYS (Universal UVL-66016)	Eddy Raven	61	2
56	BEYOND THOSE YEARS (MCA 53625)	The Oak Ridge Boys	47	23
57	HOT NIGHTS (16th Avenue 70433)	Canyon	62	3
58	YELLOW ROSES (Columbia 3869040)	Dolly Parton	DEBUT	
59	I WAS BORN WITH A BROKEN HEART (CURB CRB-10553)	Josh Logan	65	3
60	IF YOU DON'T KNOW ME BY NOW (Evergreen EV-1100-A)	Joe Stampley	72	3
61	ANYTHING WORTH KNOWING (Master MR-012AA)	Eagle Creek	67	4
62	UNTIL I CAN LET GO OF THE BOTTLE (Killer K-121-AA)	Johnny Jones	68	4
63	UP ALL NIGHT (Gallery II G-2032-A)	Clint Lewis	63	5
64	HONKY TONK AMNESIA (Universal UVL-66001)	Scott McQuaig	64	2
65	TWIST OF FATE (Curb CRB-10547)	Cee Cee Chapman	71	3
66	ACT NATURALLY (Capitol B-44409)	Buck Owens & Ringo Starr	49	8
67	INVINCIBLE (American Image AIR-1003)	Eddie Bond	74	3
68	DO YOU FEEL THE SAME WAY TOO (RCA 8974)	Becky Hobbs	77	2
69	THE RACE IS ON (Capitol/Curb B-44431)	Sawyer Brown	78	2
70	BAD MOON RISING (Soundwaves 4876)	Cerrito	82	2
71	PLANET TEXAS (Reprise 7-27690)	Kenny Rogers	52	12
72	TENNESSEE PLEA (Premier POR-122A)	Johnny Dye	80	3
73	BLOW YOUR MEMORIES AWAY (Hilltop HTS-510)	Terry Wooley	73	3
74	ACE IN THE HOLE (Tug Boat TG-1004)	Richie Balin	75	3
75	IF I LIVE TO BE A HUNDRED (I'LL DIE YOUNG) (Round Robin RR-1881)	Arne Benoni	81	2
76	CHANCES ARE WE'LL BE CHEATIN' (Master MR-013A)	Kitty Timbs	83	2
77	YOU AND THE HORSE (THAT YOU RODE IN ON) (Tra-Star TS-1227)	Patsy Cole	DEBUT	
78	COME FROM THE HEART (Mercury 872 766-7)	Kathy Mattea	55	20
79	FINDERS KEEPERS (Round Robin RR-1882)	Harlan Helgeson	87	2
80	AN OLD FASHIONED LOVER (Gallery II G-2034-A)	Ginny Peters	DEBUT	
81	OUTSIDE CHANCE (USA 620SI-1)	Larry Dean	88	2
82	NEW MEXICO SUN (Track TR-204)	Summer Cassidy	95	2
83	SOWIN' LOVE (RCA 8919-7)	Paul Overstreet	56	22
84	I LOVED YOU ALL OVER THE WORLD (Lamon LR10205-7)	Gary Ray	DEBUT	
85	I'M GONNA LEAVE WHILE I STILL LOVE YOU (Soundwaves SW-4824-NSD)	Jim Martin	85	3
86	NEVER HAD IT SO GOOD (Columbia 38-69050)	Mary Chapin Carpenter	DEBUT	
87	I'M LISTENIN' TO HANK (Ridgewood R-3005-A)	John E. Hartley	DEBUT	
88	JUST THE TWO OF US (Stop Hunger SHR MT1101)	Bobcat Douglass & Linda Kaye	58	7
89	YOU AIN'T DOWN HOME (Curb/MCA 10530)	Jann Browne	DEBUT	
90	STONE BY STONE (Columbia 3869007)	Tim Mensy	DEBUT	
91	I DON'T WANT TO SPOIL THE PARTY (Columbia 38-68599)	Rosanne Cash	66	24
92	I WANT TO GIVE (Ridgewood R-3001-A)	Linda Borden	69	5
93	UNDER YOUR SPELL AGAIN (Epic 68584)	Shelby Lynne	93	2
94	HONKY TONK HOLIDAY (Killer K-119AA)	Dwayne Crews	DEBUT	
95	WEAK MEN BREAK (Associated Artists AA-503)	Harrell & Scott	70	5
96	BIG OLD HEARTACHE (Stop Hunger SHR-CBNA-1101)	Carl Butler & Nancy Ann	76	4
97	DOWN HOME (Bear BR-2007-B)	Terry Roberson & The High Horse Band	79	4
98	ME & MY HARLEY DAVIDSON (C-Horse CH-589-A)	Mickey Hawks	84	4
99	FOOLS PARADISE (Mercury/PolyGram 874538-7)	Larry Boone	86	5
100	PAST THE POINT OF NO RETURN (AMI 1955)	Rich Chaney	89	11

COUNTRY MUSIC

LIVING LEGEND

HARLAN HOWARD: His Music Says It All



"IT TAKES A CERTAIN AMOUNT of inventiveness, but I write stories about people and embellish them. I make them bigger than life or worse than they really are, but there's not really an emotion I put in a song that I haven't had. I've been lonesome. I've been rejected. I've been bad. I've been drunk. I've done all those things so I'm not writing about something I don't know about. I know the mistakes I've made and the wrongs that have been done to me—and I have a real good memory."

That memory has produced about 4,000 songs from a man who is truly one of the finest songwriters to ever hit the streets called Music Row. But even with the tremendous success he has seen, Harlan Howard is a gentle, quiet man who credits much of his success to luck, good friends and being in the right place at the right time.

"I came to Nashville in June of 1960," Howard recalls. "There was a little group of us that all hit town about the same time, and it was a great time to come in because they had just built a studio or two. It was Roger Miller, Hank Cochran, Willie Nelson, Bill Anderson and myself. We all got here and joined three or four writers that were already doing well."

Howard remembers being a starving songwriter when suddenly Nashville really started to come together as a recording center. The rest is history. Howard started turning out hit songs, and he continues to write them—songs like "Above and Beyond," which was Buck Owens' first #1 hit in 1960 and is now rapidly climbing the charts for Rodney Crowell. Others include "Heartaches By the Number," "I Fall to Pieces," "Tiger by the Tale," "Pick Me Up On Your Way Down" and "Why Not Me," which became a big hit for the Judds in 1985. He has also scored with big hits in the pop and R&B fields. There's "The Choking Kind" and "No Charge," which Howard says is his favorite of all.

"A little lady named Melba Montgomery recorded that in the early '70s. I don't know if you've ever heard it [that's how modest he is]," he begins. "It's about this little boy who comes in with this bill for mowing the lawn and this and that, and Mama turns the paper over and says 'For the nine months I carried you inside, no

charge...' but to this day, that song still moves me. I know where it's going, but I've had some big ole hairy-legged boys tell me they almost wrecked their cars when they heard that song. It was recorded in several languages and it's had a family, emotional impact on a lot of people. I hit a nerve there."

Howard took a break from writing for a year and is just now starting to write again. But one thing he hasn't taken a break from the past six years is an annual gathering on his birthday for what he calls a tribute to Music Row. It's the Harlan Howard Birthday Bash.

"We expect to have about 4,000 down there this year at the BMI parking lot," says Howard. "This thing started six years ago in a night club. I did a benefit for someone who was sick. We all had such a good time, and the next day a couple of gals I know on Music Row suggested that we do it every year. We've been able to help make money for the Nashville Songwriters Association International [NSAI] and the Nashville Entertainment Association [NEA] and it's grown every year."

Howard says this year's bash, hosted by Nanci Griffith and Mike Reid, along with WSIX Radio morning personality Gerry House, is really important to him because a majority of the proceeds will go to something that is dear to his heart.

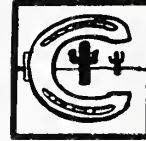
"The money's going into a special fund for the Songwriter's Hall of Fame building fund," he says, fondly. "That's dear to me because people like songwriters and musicians, we're not stars, so most of us never make it to the Country Music Hall of Fame. That is for stars, but we're honorable people so we should have our own little corner of the world for those of us who do this one thing. We need a little building down there somewhere to honor and respect our own people. So that's what we're trying to do."

Even though the Birthday Bash, this year on September 7 (his birthday is September 8), is given in Howard's honor, he says this year he is backing out. "I get nervous for a couple of months before the show because I don't really like to perform. I think maybe it's time to turn it over to some of the younger writers who like to perform. But..." he continues, laughing, "I'll be there in the audience. I wouldn't miss a party like that for nothin'."

"Sometimes I stop and think, 'Gee, I wish I wasn't 60 years old,' but when I really analyze it, I'd have to be my age now in order to have gotten here in 1960 when Nashville was starting to flower. And the birth of Tin Pan Alley, Nashville—I was in on that! So, when I think about it that way, I don't want to be a kid again, I want to have been here when Nashville needed me."

Nashville still needs Harlan Howard, and he needs Nashville. He says he realizes he's had a great life and is glad there is no mandatory

COUNTRY ALBUMS



September 9, 1989 The gray shading represents a bullet, indicating strong upward chart movement.

Total Weeks ▼
Last Week ▼

1	KILLIN' TIME (RCA 8781-7)	Clint Black	2	17
2	SWEET SIXTEEN (MCA 6294) (G)	Reba McEntire	1	17
3	GREATEST HITS III (Warner/Curb 1-25834/Warner Bros.)	Hank Williams, Jr.	6	28
4	OLD 8 x 10 (Warner Bros. 25738) (P)	Randy Travis	7	58
5	RIVER OF TIME (Curb/RCA 9595-1/RCA)	The Judds	3	20
6	WILL THE CIRCLE BE UNBROKEN (Warner Bros. 285301)	Nitty Gritty Dirt Band	10	15
7	BEYOND THE BLUE NEON (MCA 42266)	George Strait	4	28
8	THIS WOMAN (RCA 8369) (G)	K.T. Oslin	11	51
9	HONKY TONK ANGEL (MCA 42223)	Patty Loveless	9	46
10	WHITE LIMOZEEN (Columbia 44384)	Dolly Parton	5	12
11	ABSOLUTE TORCH AND TWANG (Warner Bros. 25877)	k.d. lang	8	13
12	LOVING PROOF (Columbia 44221/CBS) (G)	Ricky Van Shelton	14	49
13	KENTUCKY THUNDER (Epic 45027)	Ricky Skaggs	13	6
14	I WONDER DO YOU THINK OF ME (RCA 9889-1-R)	Keith Whitley	25	2
15	SOMETHING INSIDE SO STRONG (Reprise 25792)	Kenny Rogers	16	16
16	TELL IT LIKE IT IS (Atlantic America 91064/Atlantic)	Billy Joe Royal	15	27
17	SOUTHERN STAR (RCA 8587-1)	Alabama	17	28
18	DON'T CLOSE YOUR EYES (RCA 6494-1)	Keith Whitley	20	63
19	A HORSE CALLED MUSIC (Columbia 45046)	Willie Nelson	22	2
20	DIAMONDS AND DIRT (Columbia 44076/CBS)	Rodney Crowell	12	71
21	THE ROAD NOT TAKEN (Columbia 44468/CBS)	Shenandoah	18	26
22	ALONE (Columbia FC65104)	Vern Gosdin	21	4
23	HITS 1979-1989 (Columbia 45054/CBS)	Rosanne Cash	19	25
24	WILLOW IN THE WIND (Mercury 422 836 950)	Kathy Mattea	23	18
25	ALWAYS AND FOREVER (Warner Bros. 25568)	Randy Travis	28	3
26	5:01 BLUES (Epic E-44283)	Merle Haggard	24	5
27	BLUE ROSE OF TEXAS (Warner Bros. 25939-1)	Holly Dunn	26	4
28	GREATEST HITS (Curb/RCA 8318-1/RCA) (G)	The Judds	32	54
29	GREATEST HITS VOLUME THREE (MCA 42294)	The Oak Ridge Boys	33	13
30	GARTH BROOKS (Capitol C1-1-90897)	Garth Brooks	30	5
31	ONE WOMAN MAN (Epic 44078/CBS)	George Jones	27	25
32	80's LADIES (RCA 5924-1-R)	K.T. Oslin	37	38
33	LEAVE THE LIGHT ON (RCA 9594)	Lorrie Morgan	29	6
34	STRANGER THINGS HAVE HAPPENED (RCA 9587)	Ronnie Milsap	38	24
35	BUENAS NOCHES FROM A LONELY ROOM (Reprise 25749-1/Warner Bros.) (G)	Dwight Yoakam	35	55
36	LYLE LOVETT AND HIS LARGE BAND (MCA/Curb 42263/MCA)	Lyle Lovett	31	30
37	BLUEBIRD (Warner Bros. 25776)	Emmylou Harris	40	37
38	LAND OF ENCHANTMENT (Warner Bros. 9-25894-1)	Michael Martin Murphy	34	3
39	SOMEWHERE BETWEEN (Capitol C1-90237)	Suzy Bogguss	RE-ENTRY	
40	LIONEL CARTWRIGHT (MCA 42276)	Lionel Cartwright	36	3

retirement age here. "My gosh, I have this beautiful life like this," he says, gesticulating around the room of his new condominium. "You know, just in this neat town... I'm a big fan of Nashville, so it's like these hundreds of people I work with on Music Row are a lot of fun. There are a lot of brilliant minds and wit and talent here. And the comings and goings of the people I've known for the last 35 years, plus the ones I'm

meeting now—it's incredible! What a neat career, what a neat craft to be in.

"I don't know how, the way I'm geared, that I'd ever quit," he says, thoughtfully. "I can't imagine writing a song and quitting, or five songs and quitting...even 500. I mean, how can you give up such a beautiful life?"

Kay Knight

■ COUNTRY HOT CUTS

1. LIONEL CARTWRIGHT: "She Never Saw Love" *Lionel Cartwright* (MCA)
2. CONWAY TWITTY: "Child With Child" *House on Old Lonesome Road* (MCA)
3. ALABAMA: "Old Baugh Road" *Southern Star* (RCA)
4. RONNIE MILSAP: "Stranger Things Have Happened" *Stranger Things Have Happened* (RCA)
5. CLINT BLACK: "Straight From the Factory" *Killin' Time* (RCA)

■ TOP 10 SINGLES—20 YEARS AGO

1. JOHNNY CASH: "A Boy Named Sue" (Columbia)
2. DAVID HOUSTON: "I'm Down to My Last I Love You" (Epic)
3. BILL ANDERSON: "But You Know I Love You" (Decca)
4. LORETTA LYNN: "To Make A Man" (Decca)
5. KENNY ROGERS & THE FIRST EDITION: "Ruby, Don't Take Your Love to Town" (Reprise)
6. GEORGE JONES: "If Not for You" (Musicor)
7. MERLE HAGGARD: "Workin' Man Blues" (Capitol)
8. CHARLEY PRIDE: "All I Have to Offer You (Is Me)" (RCA)
9. LYNN ANDERSON: "That's a No No" (Chart)
10. FERLIN HUSKY: "That's Why I Love You So Much" (Capitol)

COUNTRY MUSIC

ALBUM RELEASES



□ **MARIE OSMOND:** *Steppin' Stone* (Capitol C1-91781)

This one is full of heartfelt emotion, as only Marie Osmond can deliver, in love or love-gone-wrong songs galore. This project includes great cuts like "Slowly But Surely," "What's In It For Me" and "What's a Little Love Between Friends." It includes a couple of up-tempo tunes as well, including the title cut and single release "Steppin' Stone." Expertly produced by stellar producer Jerry Crutchfield, this one portrays Osmond's true colors—pure but sophisticated country.



□ **SCOTT McQUAIG:** *Scott McQuaig* (Universal-76000)

TRADITIONAL COUNTRY WITH THAT TRUE honky-tonk twang. This new artist's debut album is filled with strong lyrics that truly depict what country is all about. Cuts like "Honky-Tonk Amnesia," McQuaig's first single from the LP, "Johnny and the Dreamers" and "My Friend the Bottle" take it straight to a good ole boy's heart. Top-notch production by Jimmy Bowen and McQuaig's strong vocals are bound to take this newcomer quickly up the charts and to the airwaves.

SINGLE RELEASES

■ OUT OF THE BOX



□ **GARTH BROOKS:** "If Tomorrow Never Comes" (Capitol B-44430)

Chances are you've already been exposed to this tune and if you haven't, you're missing out. Country newcomer Garth Brooks wastes no time in backing up his debut single "Much Too Young (To Feel This Damn Old)" with an even stronger release. "If Tomorrow Never Comes," produced by Allen Reynolds and cleverly written by K. Blazy and Brooks, displays an example of elite country music perfection. Life could end today, but will there be enough love left behind for those we love? Brooks ponders this possibility, which forces us to ask ourselves the same question. With freshly

polished vocals and a heart that sings even louder, Brooks delivers a treasure and a radio wonder.

■ COUNTRY FEATURE PICKS

□ **MO BANDY:** "This Night Won't Last Forever" (Curb/MCA CRB-10555)

"This Night Won't Last Forever" presents us with a statement based on reality—that a night *can't* last forever, but for the amount of time it does last, precious moments are the result. Bandy broadens his strong vocal ability in this one, produced by Jerry Kennedy. This cut from Bandy's *Many Mansions* LP proves to be a clever pick.

□ **EDDY RAVEN:** "Bayou Boys" (Universal UVL-66016)

"Bayou Boys" kicks off with an upbeat musical charge, immediately charming us into its good-time melody. The Bayou Boys are perhaps on the wild side, but they sure have fun. Raven comes through on this cut, produced by Barry Beckett, with complete control. "Bayou Boys"—a happening piece of work on its way to the top!

□ **LORRIE MORGAN:** "Out Of Your Shoes" (RCA 9016-7-RAA)

Thanks Lorrie—"Dear Me" served its purpose, but dear listeners are ready for something fresh. "Out Of Your Shoes," produced by Barry Beckett, does indeed deliver a crisp and pleasing lyric, which argues with the familiar "I'd hate to be in your shoes" line.

□ **SHENANDOAH:** "Two Dozen Roses" (Columbia 3869061)

This just could be another Shenandoah radio favorite. With superb harmony, mind-clinging lyrics and excellent production, headed by Rick Hall and Robert Byrne, "Two Dozen Roses" deserves an honorable thumbs-up.

CALENDAR OF EVENTS

COMING UP:

SOME OF THE FRESHEST new acts in country music will appear on the showcases at the Country Music Association's 18th annual Talent Buyers Entertainment Marketplace on October 6-8 at the Hyatt Regency Hotel in Nashville.

Confirmed to perform at TBEM are Garth Brooks, the Burch Sisters, Canyon, Lionel Cartwright, J.C. Crowley, Linda Davis, Robin Lee, Shelby Lynne, Scott McQuaig, Lorrie Morgan, Shenandoah, Russell Smith, Marty Stuart and Jason D. Williams.

For TBEM information or registration brochures, contact CMA's Special Projects Department, 7 Music Circle North, P.O. Box 22299, Nashville, TN 37202; (615) 244-2840.

BACK IN TIME:

SEPTEMBER 5—Glen Campbell's "Rhinestone Cowboy" single becomes a million seller (1975)

SEPTEMBER 6—Happy Birthday to Mel McDaniel (1942)

SEPTEMBER 7—Oak Ridge Boys' "Everyday" spends its second week at #1 (1984)

SEPTEMBER 8—Willie Nelson's "Blue Skies" reaches #1 (1978)

SEPTEMBER 9—Happy Birthday to Southern Pacific's John McFee

SEPTEMBER 10—Ricky Skaggs' "Heartbroke" debuts on the charts (1982)

SEPTEMBER 11—Barbara Mandrell is injured in a car accident (1984)



TERRY WOOLEY



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COUNTRY MUSIC



CASH BOX/NASHVILLE Associate Editor Kimmy Wix caught up with RCA recording artists the Judds at a recent concert in Music City to present them with a commemorative plaque for their latest #1 hit "Young Love." Shown left to right are: Naomi Judd, Kimmy Wix and Wynonna Judd. (Photo credit: Douger Bell)



WARNER BROTHERS songbird Holly Dunn recently stopped by the Cash Box office where she was presented a congratulatory plaque for her latest #1 single "Are You Ever Gonna Love Me." Shown presenting the plaque is Cash Box Country Chart Director John Decker. This was a special treat for Decker, who used to be a drummer with Dunn's band.



CASH BOX/NASHVILLE EDITOR Kay Knight presented Dwight Yoakam with a commemorative plaque for his recent #1 hit "I've Got You," following a luncheon given in Yoakam's honor by Warner Brothers. The label presented Yoakam with a platinum record in celebration of over 1,000,000 in sales of his *Guitars Cadillacs Etc.* LP.



CMA EXECUTIVE DIRECTOR Jo Walker Meador welcomes 1988 CMA Entertainer of the Year Hank Williams, Jr. to the podium to announce the 1989 CMA Awards nominees. The press conference was held on August 17 at The Merchants Restaurant. Hank Jr. picked up four nominations including one for Entertainer of the Year. The winners will be announced during the CMA Awards Show October 9 on CBS-TV. (Photo credit: Alan Mayor)

RIISING STARS

CEE CEE CHAPMAN: A Regular Kind of Gal Who Just Happens to Sing

AM I DESERVING of such an honor? The question was short and to the point—"How would you like to do an interview with Cee Cee Chapman?" My answer missed out with no hesitation whatsoever—"Yes, most definitely yes!" After all, I have been hearing quite a bit about this lady around Music City—how she is able to take a song and add to it a smashing element of magic, and how she could possibly be classified in the future as one of country music's top female vocalists. I soon discovered that Chapman is not only launching toward the top *musically*. She also proves to be extremely top-notch just being who she is—a regular kind of gal who just happens to sing.

Chapman was born in Portsmouth, Virginia and raised just across the river in Norfolk. She was exposed to country music by listening to her father's extensive record collection. She recalls, "I loved hearing Merle Haggard and George Jones, especially, and I always enjoyed listening to Dolly sing. Daddy didn't really care much for rock, so I got to hear a lot of country while I was growing up."

Chapman's love for country music grew as she did, but the growing process wasn't always so easy. Perhaps one of the toughest battles she faced was the battle with time—just waiting for her breakthrough to finally happen. "I've done what most everyone else has tried to do. I went to college, I went to beauty school, I was a waitress, I worked for major corporations, still tried to sing as much as I could and I kept trying to do all of that career stuff. I had nothing against all of that, but I just wasn't happy," she admits.

Chapman eventually journeyed to Nashville with high hopes of exposing her voice to the *right* ear. The right ear turned out to be well-known songwriter/producer Bobby Fischer. "It wasn't just the music thing that made us click," Chapman explains. "He liked me personally and I liked him personally. I'm just so lucky—I trust him and he trusts me. He's like a brother to me. Bob Fischer, Charlie Black and Austin Roberts are not only my producers, but they're my real good friends, and Ed Seay too, who's my engineer. We do hard work and we treat each other like *we* want to be treated."

Chapman has been with Curb Records for about a year and has recently released her debut album, *Twist Of Fate*. This project has already delivered two highly recognized singles: "Frontier Justice" and her current release "Twist of Fate," which is racing up the country charts, gaining remarkable airplay and capturing the hearts of all who hear it. "Twist of Fate" also sparks Chapman's video debut, which has become a favorite on *Country Music Television*.

Chapman admits that her parents played a big role in guiding her to where she is today. "My dad, who is my best friend, always told us kids if we ever did anything, not to ever do it sloppy," she says. "I'm pretty critical on myself and that comes from my parents. My mother was really good at



being a homemaker—she was good at everything she went to do." Perhaps the love and desire to always do the best, which she learned from her parents, is the reason for the unique sincerity that shines through Chapman's music as well as her personality.

"Oh God, I feel everything like it sticks me through my heart," she says. "I'm a real sensitive person. I'm just a very emotional person, which doesn't always come out so good, but it helps sometimes. Like a song off the album...my mother passed away July 24 of last year. After she died, I went to record and the words in this one song called 'A Winner's Night' just touched me so much. I was in the studio trying to sing that song and all I could think about was my mother because she was the kind of person that made everyone's life good. It was always 'How is your day gonna go?' In fact, when she was real sick, my sister and I were like her little nurses when she was at home in bed with cancer. I wasn't signed to a record label yet and every day she would ask me if the record company had called. Here's my mother that's dying and wondering how *my* life is going. So anyway, I'm in the studio singing this song and I could barely get through it. The people in the control room knew that something bad was happening out there, so they came out and asked if they could do anything. They turned down the lights and I thought to myself 'Mom wants me to sing this song real good,' so I sang it to *her*. She never got to hear about me being signed, but before she died she said 'Don't you dare give up.' I mean, talk about an inspirational woman—that was her. I love her so much every day and I know she knows that too, so maybe I've got an angel up there."

Chapman will be performing in the Netherlands in October, which will mark her first time being out of the United States. "I'm so excited," she says. "Everytime I talk about it, my heart goes *bump-bump, bump-bump*. They like my music over there and that makes me so happy.

"I'm just a very down-to-earth person. I think people are fooled sometimes about the music industry, because so-and-so sings or because someone is on a poster. I'm no different than anyone else," she says, thoughtfully. "I think I'm just a regular kind of gal, a nice person and I happen to sing."

Kimmy Wix

COUNTRY INDIE SINGLES

1	A SONG A DAY (KEEPS THE BLUES AWAY) (Stop Hunger SHR-MJ1102)	Mickey Jones	1	8
2	LEAN ON ME (Overton Lee LR-45-132)	Marcy Carr	3	5
3	IF YOU DON'T KNOW ME BY NOW (Evergreen EV-1100-A)	Joe Stampley	8	3
4	ANYTHING WORTH KNOWING (Master MR-012AA)	Eagle Creek	6	4
5	UNTIL I CAN LET GO OF THE BOTTLE (Killer K-121)	Johnny Jones	7	4
6	INVINCIBLE (American Image AIR-1003)	Eddie Bond	10	3
7	BAD MOON RISING (Soundwaves SW-4876)	Cerrito	14	2
8	TENNESSEE PLEA (Premier POR-122A)	Johnny Dye	12	3
9	IF I LIVE TO BE A HUNDRED (I'LL DIE YOUNG)(Round Robin RR-1881)	Arne Benoni	13	2
10	CHANCES ARE WE'LL BE CHEATIN' (Master MR-013A)	Kitty Timbs	15	2
11	YOU AND THE HORSE (THAT YOU RODE IN ON) (Tra-Star TS-1227)	Patsy Cole	DEBUT	
12	FINDERS KEEPERS (Round Robin RR-1882)	Harlan Hegelson	17	2
13	AN OLD FASHIONED LOVER (Gallery II G-2034-A)	Ginny Peters	DEBUT	
14	OUTSIDE CHANCE (USA 620SI-1)	Larry Dean	18	2
15	NEW MEXICO SUN (Track TR-204)	Summer Cassidy	19	2
16	I LOVED YOU ALL OVER THE WORLD (Lamon LR-10205-7)	Gary Ray	DEBUT	
17	I'M LISTENIN' TO HANK (Ridgewood R-3005-A)	John E. Hartley	DEBUT	
18	HONKY TONK HOLIDAY (Killer K-119AA)	Dwayne Crews	DEBUT	
19	AT THIS MOMENT (Evergreen EV1096)	Holly Lipton	2	7
20	JUST THE TWO OF US (Stop Hunger SHR-MT1101)	Bobcat Douglass & Linda Kaye	4	7

COUNTRY INDIES

INDIE SPOTLIGHT



■ **CHRIS LEDOUX:** "Songs of the Pioneers" (American Cowboy Songs 24002)

There is a demand for a unique voice to contribute to such a western swingin' celebration of a song as this, and LeDoux meets that demand. "Songs of The Pioneers," produced by LeDoux himself, gives us a change of pace, yet keeps a traditional arrangement for an energy-speaking cowboy tune. The lyrics are a smart/sharp combination that honors the long-gone pioneers of the past, backed up by a toe-tappin' down-home music ensemble full of get up 'n go.

INDIE FEATURE PICKS

■ **ANGELA CHRISTIE:** "It's All Up to You" (Fraternity F-3550-A)

"It's All Up to You," produced by Ted Karas and Christie, crosses over into the extremely pop approach to country music. Christie's vocals flow right along with this contemporary tune that says it takes more than one to make love work.

■ **JUANITA ROSE:** "You Got the Best of Me" (Gallery II G-2026-A)

Adding a little bit of that doo-wop flavor from out of the '50s, plus a host of back-up vocals and all, Rose inspires us to sink right into the tender emotions involved when the heart is overtaken. "You Got the Best of Me" is produced by Jack Gale and Jim Pierce.

■ **DAVID SPEEGLE:** "Tie Me Up (Hold Me Down)" (Bitter Creek BCR-07789)



GRAND OLE OPRY HUMORIST Jerry Clower presents David Lipscomb University baseball coach Ken Dugan with several sacks of fertilizer to be used on the Bisons' new baseball field. The sacks represent "a couple of train car loads" of fertilizer that the entertainer will donate to Lipscomb when needed. Construction of the new field began August 1. New academic facilities will be built on the site of the present field. Clower is a long-time Lipscomb benefactor and is a former Mississippi State University football player.

INDIE FEATURE ARTIST

TERRY WOOLEY: Making the Right Choices



A VERSATILE PERFORMER, Terry Wooley can write 'em, sing 'em, and play 'em. Yet, growing up on a farm in Lebanon, Kentucky, music was just a consuming hobby for Wooley. "As a kid, I never considered making this a career. I just enjoyed my music."

Wooley started showing his talents the first year of school, doing a solo of "Noel" in the school play. "We'd practice during gym class," Wooley recalls, "and I'd sing through the coach's announcing amplifier and mike, and the class would become the audience."

During this time, Wooley was involved in learning the piano until his father made a comment that Wooley says caused him to see the light. "He said that a piano was way too heavy to pack around, so that's when I took up the guitar," he laughs. "I decided I was going to be a major guitar player."

At the age of nine, Wooley was dedicated to his guitar. His parents, confident their son was fast asleep, had no clue that he would sit by his bedroom window and strum his guitar until early morning. That was until, "I took up tobacco chewing and my parents saw me sending the tobacco out the window!"

At the tender age of 12, Wooley and a few classmates formed a country group called the Finishing Touch. "We stayed together for three years, playing one actual show during that time, but boy did we practice! Every Sunday and Wednesday after church we'd go practice. It was the big thing to announce we had to go to band practice!"

Not until long after those school days, however, did Wooley finally decide he would take a stab at turning his hobby into a career. "I began working the club circuit, being out on the road nine to ten months at a time, never getting to be home," Wooley remembers. "I think we played every club from California to Maine to Florida to Texas. But I just didn't imagine the music business would be like that—being gone for months on end, with each place beginning to look like the next. In 1985, I had to come in off the road. I couldn't work like that anymore—or so I thought."

Wooley began working as a car salesman, but within two years, "on the road" fever struck again. "You just can't get that out of your blood. But this time, I did more fairs and concerts, fronting for the major artists. I worked a lot with Nat Stuckey, who taught me a lot of the dos and don'ts of the music industry."

One thing Wooley never had to be taught was how to write. "I love to write, all kinds of country songs, from ballads to dance tunes," Wooley says. "When I have an idea, it's complete. The music comes with the words. I don't have to come up with one or the other later; it's already together."

That certainly makes it easier when Wooley does his spontaneous writing on stage. He will take a line from the audience and immediately turn it into a song.

"I get a great feeling when I come up with a really good song," Wooley claims. "Especially when people tell me how much they enjoyed it."

This may cause a slight problem, as this multi-talented fellow's favorite time to write is in the middle of the night. "When the song is completed, everyone in the house gets up to hear the finished product. My wife and daughter are quick to tell me how great it sounds, as they roll over to go back to sleep," Wooley laughs. "I used to wait until morning to write down my ideas, but I know I've forgotten at least two number one songs of the year by not getting up and finishing it right when I thought of it!"

Wooley shows his superb writing ability in his latest release on Hilltop Records, "Blow Your Memories Away." Morris Tucker, Wooley's manager, also shares in the writing of this tune, which debuted on the *Cash Box* Top 100 Country Singles chart at #80, with a bullet.

Wooley's immediate plans are to enjoy the positive comments from radio and to soon return to the studio to prepare for his first album release early next year. The choice to turn his childhood hobby into his life's career is certainly proving to be a wise one for Terry Wooley.

T.L. Carr

COUNTRY TIDBIT: When Capitol Records recording artist Marie Osmond entered the hospital August 19 to deliver new daughter Rachael Lauren, she didn't have to hang out the "Do Not Disturb" sign. The hospital in Utah automatically listed her under a fictitious name and voluntarily posted a security guard outside her door. When Osmond's longtime secretary Lisa Hatch went to visit the next day, someone at the nurses' station asked who she was looking for. When she said "Marie," the nurse kept nervously repeating that there was no Marie there. Ever persistent, Hatch looked until she saw the telltale guard in the hallway. As she headed down the hall, the nurse literally ran past her and threw herself in front of the room. The nurse turned the shade of a ripe apple when the guard immediately recognized her and said, "Go right in, Mrs. Hatch."

GOSPEL MUSIC



THE FOX BROTHERS: A Not-So-Average Group

BY KIMMY WIX

LIKE FOXES ON THE RUN, so are *these* six talented guys—who have managed to gain overwhelming recognition as one of today's leading southern gospel bands, yet continue to hold the *country* audience captive as well. The Fox Brothers are literally running around the country, singing and leaving behind a message of hope and positive reinforcement.

Although their music, appearance and high-power energy seem totally fresh, the original Fox Brothers have been singing and shining for a number of years. The original group consisted of three blood brothers. Roy began singing at the age of eight, Randy was six and Lynn took to singing when he was eight years old. They first initiated their to-be career by singing at a small country church that they and their parents, Gilbert and Moldred Fox, attended. As the young boys grew in size and talent, they began developing their different vocal parts. As they soon began to sing in other churches in neighboring communities, their popularity increased; later they met a bass singer who joined the group in 1974.

Since then, the Fox Brothers have added to their pack Arnold O'Neal, Jerry Wells and Jeff Pearles, to complete a six-Christian-man combination that

creates a superbly harmonious vocal delivery, backed up by a superior instrumental ensemble.

"The music itself is very important to us," explains Lynn. "We want to have the very best songs available to us and we want to present them in the very best way we know how. I guess we spend a lot more time in the studio than most do. We try to perfect what we do musically and vocally, and we hope that shows up on our records. Being in the music business means a whole lot more than just being good guys—the quality is very important too."

It's quite obvious just how committed the Fox Brothers are to their work. The long hours and the attempt to reach perfection does indeed show up on vinyl. They have just recently been named one of the Top Country Indie Groups for 1989-1990, according to *Cash Box*. The single that gained them that honor is "Carry On Children," which is featured on their second Morning Star Records project, and also holds the number 18 spot on this week's Southern Gospel Top 40 Singles Chart.

They appear on television, they keep radio hoppin', they travel approximately 100,000 miles per year and it comes as no surprise that they seem to cater

not only to the gospel market, but also to the secular market. "Country radio is playing our stuff, gospel radio is playing our stuff, so we want to be very careful as far as marketplaces are concerned," says Roy. "We hate to label ourselves because as soon as you put a label on something, you begin to count out potential listeners. We have teenagers coming to our programs, we have older people there, we have gospel music fans and a whole lot of *country* music fans."

Unusual is perhaps the appropriate word to describe such a group who can be categorized as gospel *and* country, while recording and performing the same material. "We're probably the only gospel group, and I hate to label ourselves that way in a sense, who reaches both audiences like that," says Roy. "All of our songs have messages to them. I guess every song in the world has a message—some are positive and some are negative ones. But as far as we're concerned, all of the messages in our songs are positive. 'Carry On Children' is a song with a hopeful message. In fact, it's written by country artist Jamie O'Hara, of the O'Kanes. What makes a song successful is its ability to be one that people can relate to."

"Many groups in gospel music," Lynn interrupts, "have gotten to the point where they're very serious on stage, and it's almost as if they tell the audience 'Hey, you can be like me.' That has taken out the casual listeners of gospel music. We're not saying that's bad though. We are just giving them an alternative and a different sight."

"We grew up listening to the Statesmen, the Blackwood Brothers, the Goodman Family and the Oak Ridge Boys many years ago in the '50s and '60s," remembers Roy. "Back then, when you went to a gospel music concert you went and had a great time. It was a lot of fun and there was a lot of singing. The vocals were just amazing and the personalities on stage were fun too."

"Our group is just a modern day extension of that," Lynn adds. "Yeah, there are still people out there who want to have fun at a gospel concert and have a good time."

"We're giving people a positive message, even if we are out there competing with country artists like Ronnie Milsap, Hank Williams Jr. or whomever on radio for airplay and dates to play," Roy says. "We're playing to the average 'Joe on the street.' We're not playing to a 'typical' gospel music crowd all of the time. We really get a kick out of singing to people who don't normally get to hear our kind of music and we find that they *really* enjoy it a lot."

Whether it be the "typical" gospel crowd or the average "Joe on the street," the Fox Brothers certainly give 'em what they want to hear. Gospel all-nite sings, fairs, country music shows, political rallies, churches and co-op meetings are just a few of the many stints that feature the Fox Brothers. "We're proud of what we do," proclaims Lynn. "And we're proud of our music. Our personalities really come out on stage. [Roy's crazy-crazy sense of humor comes out through such stunts as eating corn dogs or a turkey leg on stage.] We try to be very open with the people. We try to gear our programs so that we can really get to know the audience as if we were sitting right in their own living room."

"If someone comes to a Fox Brothers concert, they're gonna be entertained, they're gonna get a message, they're gonna have a good time and be able to forget everything else for about an hour and a half," says Roy. "We try to give the audience one hundred percent, because they come out to see us do our thing. We want to make music that the audience and people out there like, but also something they can take home with them and something they will remember that will hopefully make their lives a little easier to deal with."

The Fox Brothers will begin their third Morning Star project in October—one which is sure to deliver the same high quality material as their six previous albums have. Also, the guys have just recently completed a Tennessee Tourism public service announcement, in which they sung and performed. The heavy touring schedule pretty much dominates the lives of these guys right now, but you can bet that no matter how heavy their schedule becomes, they'll remain the same fun-lovin' guys they say they are.

"We are the same offstage as we are onstage," says Jeff, with a bass voice that's simply awesome. "What you see is what you get." And what you get is Roy, Arnold, Jerry, Jeff, Randy and Lynn—a not-so-average group! ○

**CONTEMPORARY
CHRISTIAN
TOP 40 SINGLES**

September 9, 1989 The grey shading represents a bullet, indicating strong upward chart movement.

Total Weeks ▼
Last Week ▼

1	SWEET VICTORY (Star Song SSD-8102)	Twila Paris	2	6
2	HERE'S MY HEART (Giant C02555)	David & The Giants	10	5
3	HEALING (Sparrow SPD-1174)	Deniece Williams	1	10
4	THAT'S THE LOVE OF GOD (Word 701 9059503)	Sandi Patti	7	6
5	LOVE IS (Word 7014176625)	Newsong	3	7
6	IF GOD IS FOR US (Benson PWCO1096)	DeGarmo & Key	4	10
7	LIVING DANGEROUSLY IN THE HANDS OF GOD (Sparrow SDC-1172)	Steve Camp	16	3
8	FOR EVERY LONELY HEART (Myrrh 7-01-688638-7/661-1)	Kim Boyce	9	10
9	TESTIMONY (Reunion 7010049521)	Kim Hill	14	3
10	SHEPHERD BOY (Diadem 7901130296/326)	Ray Boltz	6	10
11	CRYING IN THE CHAPEL (DaySpring 606757)	Allies	11	5
12	IS IT RIGHT (Star Song SSC8129)	Jerome Olds	8	7
13	ON THE OTHER SIDE (Reunion 7010037523)	Michael W. Smith	19	3
14	VOICE OF EXPERIENCE (Reunion 7010046522)	Morgan Cryar	15	4
15	IT'S ALRIGHT (DaySpring 7014177575)	Paul Smith	5	10
16	I AM DETERMINED (Diadem 7-90113-049-0)	Tim Sheppard	23	2
17	REST IN YOUR ARMS (Myrrh 7016878384)	The Imperials	13	10
18	PERFECT (Frontline 9050)	Benny Hester	17	10
19	READY TO FLY (Home Sweet Home 7010046409)	Mike Eldred	28	2
20	STRONG MEDICINE (Modern Art 701460256x)	Bryan Duncan	12	10
21	MORE THAN ENOUGH (Star Song SSD8130)	Bash-N-The-Code	24	2
22	8TH WONDER (Sparrow 176271194)	White Heart	31	2
23	WONDERFUL WORDS OF LIFE (Reunion 7010047529)	Prism	33	2
24	HIS STRENGTH IS PERFECT (Sparrow SPD-1160)	Steven Curtis Chapman	18	10
25	OPEN BOOK (Star Song SSC-8106)	Petra	21	10
26	ETERNITY IN THEIR HEARTS (DaySpring 7014180576)	Farrell & Farrell	20	4
27	NO CONDEMNATION (Alleluia 003001)	Kelly Willard	36	2
28	ONCE IN A LIFETIME (Urgent 0006934501)	Wendi Foy & Phillip Sandifer	32	3
29	JESUS IT'S YOU (Star Song SSC-8120)	Mylon LeFevre & Broken Heart	22	10
30	I CAN BEGIN AGAIN (Benson C-2056)	Larnelle Harris	25	10
31	MOVIN' ON (Star Song SSC-8120)	Mylon LeFevre and Broken Heart	DEBUT	
32	THINGS (Word 7019082505)	Scott Wesley Brown	26	10
33	WE BELONG TO HIM (DaySpring 7014175372)	Wayne Watson	DEBUT	
34	YAHWEH IS FOR US (Maranatha 7100246822/849/679)	Randy Stonehill & The Maranatha Singers	29	10
35	LONG ARM OF THE LORD (DaySpring 7014175572)	Wayne Watson	27	10
36	THE HUNGER STAYS (Sparrow 1762-71202)	Margaret Becker	DEBUT	
37	THE LIGHT IS COME (Sparrow SPD-1190)	Tramaine Hawkins	30	10
38	LOVE SO LOVED THE WORLD (Benson C02507)	Glad	DEBUT	
39	STAND IN AWE (Benson C-02478)	Truth	35	10
40	I'LL BE SATISFIED (Reunion CASS-70110042527/721)	Rick Cua	34	10

**SOUTHERN
GOSPEL
TOP 40 SINGLES**

September 9, 1989 The grey shading represents a bullet, indicating strong upward chart movement.

Total Weeks ▼
Last Week ▼

1	WHEN I KNELT, THE BLOOD FELL (American Christian Artists)	The Greenes	2	10
2	COMING SOON (Peaceful Stream 28491-1600-1)	Spencers	3	10
3	ONCE UPON A HILL (RiverSong R-55909)	Gold City Quartet	1	10
4	I'VE JUST STARTED LIVING (Homeland HL 1006)	Cathedrals	5	7
5	THERE'S STILL POWER IN THE BLOOD (RiverSong RS-5916)	Heirloom	6	10
6	THE PARTY'S OVER (Homeland HL-1014)	Hemphills	4	10
7	LAZARUS, COME FORTH (Morning Star MST-4110)	Bishops	8	10
8	BRING MY CHILDREN HOME (New Canaan 693215-08)	Nelons	9	10
9	WALK AROUND ME JESUS (New Canaan 7019987531)	Wendy Bagwell/Sunliters	15	6
10	SIN WILL TAKE YOU FARTHER (Homeland HL-1006)	Cathedrals	10	10
11	TYPICAL DAY (Canaan 7019978)	Talleys	14	8
12	GROUND BREAKING (Morning Star MST-45-12788)	McKameys	12	10
13	HE CAN (Homeland HL-1008)	Singing Americans	11	10
14	HELP ME STAND LORD (RiverSong R-55916)	Jeff & Sheri Easter	7	10
15	GONNA RIDE THAT GLORY CLOUD (Morning Star MST-45-4099-AA)	Dixie Melody Boys	17	10
16	THE CROSS IN THE MIDDLE (New Haven NHS-005)	Florida Boys	13	10
17	THE MOUNTAIN (Morning Star MST-45-112888)	Perrys	16	10
18	CARRY ON CHILDREN (Morning Star MSC4095)	Fox Brothers	20	5
19	I WANT TO MAKE A DIFFERENCE (Morning Star HAR-45-11288)	Mid South Boys	18	10
20	JESUS IS COMING FOR ME (RiverSong CO-2569)	Kingsmen	21	3
21	WAITING AT THE RIVER FOR YOU (Harvest U23701)	Stewards	24	8
22	I'VE BEEN TO THE POTTER'S HOUSE (Better Way WR-7007)	Quinton Mills	22	10
23	THERE'LL BE A PAYDAY (Morning Star MST-45-4095)	Perry Sisters	19	10
24	YOU'LL REAP WHAT YOU SOW (RiverSong CO-2542)	Jeff & Sheri Easter	27	3
25	GOD BLESS THE FAMILY LIVING IN THE U.S.A. (Stop Hunger SHR-NG1102)	Northern Gold	26	3
26	BLOODBOUGHT (Son Light SON-116)	McGruders	23	10
27	CELEBRATE JESUS' NAME (Canaan 7019873531)	Janet Pascal	29	4
28	GOD SHALL WIPE AWAY ALL TEARS (Masters MSC-8814)	J.D. Sumner/Stamps	25	10
29	THE ALTAR (Harvest HAR-1144)	Cornerstones	31	2
30	NEW MAN (Harvest HAR-1173)	Carroll Roberson	32	3
31	CAN THE WORLD SEE JESUS IN YOU (RiverSong RS-5900)	Heaven Bound	28	10
32	CROSS YOUR HEART (New Canaan 7019971539)	Bruce Carroll	38	9
33	IT'S THE KING (RiverSong C02522)	Heaven Bound	34	2
34	I WANT TO GO THERE (Sonlite FON120)	Cedar Ridge	DEBUT	
35	HOW LONG (Welcome Home 436810)	Johny Minnick Family	36	2
36	SING IT BROTHER (Harvest HAR-45-11288)	Wilburns	35	2
37	WHEN I REACH THAT CITY (Morning Star MSC-4093)	McKeithens	39	2
38	IN HIS TIME (Sonlite SHR-113)	Perkins Family	DEBUT	
39	THIS IS WAR (RiverSong R-55909)	Paynes	36	10
40	THE PRECIOUS JEWEL (Hal Kat HKK63058)	Charlie Louvin & Roy Acuff	33	5



HAPPY BIRTHDAY HOMELAND! Homeland Recording and Publishing recently celebrated the completion of its first year of operation. Homeland debuted August 1 of 1988. Pictured here in front of a plaque commemorating the first year's worth of Homeland product, is the Homeland staff. Left to right: publishing asst. Reese Baker, office mgr. Bethni Hemphill, licensing administrator Kathy Fleming, VP of finance Brian Speer, sales mgr. Diane Bell, pres. Bill Traylor, publicist Tania Rice, VP of publishing Terry Exley and marketing dir. Steve Little. Congratulations from your friends at Cash Box!



RiverSong recording artist the Kingsmen finished work on their new release *The Judgement*. The new project features the stirring story/ballad "The Judgement," which is already receiving tremendous response. This project is the first to introduce the vocals of new member Tim Surratt. Pictured mixing *The Judgement* at Nashville's Oak Valley Studio are (L to R) Norman Holland, RiverSong director of A&R; Gary Dillard, Kingsmen member; Eldridge Fox, Kingsmen manager and producer; and Kevin McManus, engineer.

GOSPEL MUSIC



Diadem Music prez George King has announced the addition of singer/songwriter Karla Worley to the company's artist roster. Worley's unforgettable soprano voice has graced records and concert performances by such Christian music luminaries as Pat Boone, Dino, Evie, Steve Green, Larnelle Harris and Sandi Patti. John Rosasco will produce her yet-untitled debut album, set for February release.

Album Reviews

□ **BASH 'N THE CODE** *More Than Enough* (Star Song SSC-8130)

Bash 'N the Code's Star Song debut project is a *hot* one! The title cut, which is the current single release, conveys the message that in Christ we have more than enough. *Even in your darkest, bleakest night...you're never alone.* This powerful statement of faith is the link throughout this collection, produced by John J. Chisum and John Andrew Schreiner. An additional aspect that can't go without recognition is the band's use of such innovative arrangements. A dominating *pop* flavor blends with a fabulous horn ensemble and a slight choral flair to create a top-notch project. Keep your ears alert for "Time After Time," "Hide 'N Seek," "Silence" and "Cynic Clinic." Expect a smash from Star Song's Bash!



□ **STEVE ARCHER:** *Hits* (Home Sweet Home 7010039402)

Proving itself to indeed be a hit for Archer, *Hits*, produced by Chris Christian, is a 1988 release, but deserves high honors and shouldn't go unrecognized by *Cash Box*. Familiar cuts such as "Safe" and "Through The Eyes Of Love" are sparks of professionalism. However, this entire collection easily captures the musical ear for its high production quality and the average heart for its clever lyrics and overall message. Archer's unique vocals deliver a warm sense of sincerity that charms the listener into the true meaning behind *Hits*. "Evermore," "I'll Do My Best" and "We Are His Hands" also receive a thumbs-up.



□ **THE TALLEYS:** *Typical Day* (Canaan 7019978533)

Should we dare to whisper "country-rock" when describing the title cut? It could possibly give that impression—hot piano licks and a rockin' blend of music says maybe so. Producer Gary McSpadden must have certainly had his hands full with *Typical Day*. Sharp production quality can't go unnoticed and neither can the ever-so-smooth voices of the Talleys. Each cut, including "Unmerited Favor Of God," "Lonely People," "When You Speak The Name Of Jesus" and "Close To The Wall," carries an individual crisp style—some with a bluesy feel and others with a more traditional approach. *Typical Day's* purpose is obvious: Jesus will soon return and the day he does will be a typical one.



Introducing an album from one of the hottest bands in southern gospel music—the Hemphill Band. Currently, the guys are in the studio working on the album, which will feature new arrangements of everyone's favorite hymns. Entitled *Band of Light*, the album is set for release in November. However, the new recording will be made available during the National Quartet Convention in Nashville, exclusively at the Homeland booth. Pictured at the studio are (L to R): Trent Hemphill, Eddie Bell, Dave Creech, engineer John Nicholson and James Freeze.

GOSPEL FIREWORKS: This year's Tennessee State Fair will be exploding with the music of some of gospel's most popular artists as The Benson Company presents *Gospel Fireworks '89* on Monday, September 18 at the Tennessee State Fairgrounds in Nashville. *Gospel Fireworks '89* will feature performances by the Kingsmen, Heirloom, Jeff & Sheri Easter, J.D. Sumner and the Stamps, Gerald Wolfe and Gold City. *Gospel Fireworks '89* is free with general admission to the fair. For advance tickets or further information, contact the Tennessee State Fair at P.O. Box 40208, Nashville TN, 37204, or call (615) 259-1960.



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As he prepares to dare the rapids, Morgan Cryar holds up a sign congratulating the winner in the Morgan Cryar Like A River rafting contest sponsored by Reunion Records. Steve Parolini, assistant editor of Group Books, was the winner of the all-expense paid journey to Nashville and the Ocoe River rafting trip on September 1-3.

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COIN MACHINE

AROUND THE ROUTE

BY CAMILLE COMPASIO

PIONEER LASER ENTERTAINMENT (subsidiary of Pioneer Electronic Corp.) of Carson, CA is all set to show their new compact disc jukebox along with their new Laser Disc jukebox at AMOA Expo '89.

Mark your calendars. **C.A. Robinson & Co.** revised their scheduling a little bit for their annual post-Expo showings. Incidentally, this year marks the 16th edition of this popular event. The dates are: **Wednesday, September 20 in Los Angeles and Friday, September 22 in San Francisco.** Based on previous performances at this traditional trade function (attendance was around 1,200 or so last year), you can bet there'll be SRO crowds at both showings!

DATELINE: ADDISON, IL, home of **Rock-Ola Mfg. Corp.**, where all hands have been concentrating on the upcoming introduction of the factory's first dedicated CD jukebox. You'll see it at Expo and, from what marketing and sales chief **Frank Schulz** tells us, it's a real beauty of futuristic design, and all new in terms of technology as well as cosmetics. It's called the **Laser 2000**, by the way, so be sure to visit the Rock-Ola exhibit and have a look.

As long as we were in the neighbor-

hood, we also made contact with exec VP **Joe Pankus** at the **Seeburg** facilities in Addison, who advised that the **Laser Music System** CD juke will be among the major attractions in the Seeburg exhibit. Factory has done some rearrangements of the software, and has enhanced the menu selection process to make the model even more appealing. Incidentally, Expo attendees should be prepared for the possibility of some celebrity appearances at the Seeburg booth and also at their big bash on Monday night!

Be on the lookout for **Police Force**, the latest pin from **Williams**, which is currently on limited test and bringing in "outstanding results"! "The scoring potential on this machine takes pinball into a new era," according to marketing chief **Roger Sharpe**. As he explained, you can get a first million, a second million, and so forth, meaning the scoring possibilities are unlimited. The creative team behind **Police Force** consists of **Mark Ritchie, Bill Pfitzenreuter, Python Anghelo** and **Barry Oursler**. You'll see it in the Williams exhibit at Expo.

Coming soon from **Konami** is a new kit called **S.P.Y.** (Special Project Y). Tune in next issue for further details.

Taito's Night Striker



INTRODUCING **NIGHT STRIKER**, the latest video entry from Taito America Corp., which takes players into the year 2009. Here's the scenario: The elite division of the United Nations Special Service Agency, **Night Striker**, is attempting to locate kidnapped Dr. Lindbergh Masca, world authority on laser science. With the recent threat of global destruction facing the planet, it is imperative that the good doctor be found because his vast knowledge of laser science can stop the evil forces and save the earth from total annihilation.

As the action begins, the player takes the controls of the AV 2000, a technologically advanced vehicle used for urban combat, becoming one of the Night Strikers as they embark on a journey through futuristic cities. Along the way there are breathtaking landscapes and skylines in view as the search for clues continues. The game's environmental cabinet surrounds the player with sounds, vibrations and spectacular lighting effects. This is not just a game...it's an experience!

Night Striker is a one-player shooting/driving game. Its fully digital

soundtrack includes the new age sound of composer Zuntata. The cabinet is comprised of 3/4" plywood and MDF, a proven strong high-density material, and is further covered with a durable vacu-form shell, giving it that futuristic, attractive, streamlined appearance. Special lighting techniques create the illusion that the cabinet is actually in motion.

During the course of play, there are periodic decision points that allow the player to map his own course and choose each mission. The available courses run through cities, suburbs, factories, ancient temples, canals, the skies and even the open sea, with the player searching out and destroying the leader or "boss" villain in each mission. The player's arsenal includes rapid-fire and guided missiles, using the control grip for direction. With Taito's continue-play feature, the player can go on until the entire mission has been faithfully executed.

Further information may be obtained through factory distributors or by contacting Taito America Corp., 660 S. Wheeling Rd., Wheeling, IL 60090.

INDUSTRY CALENDAR 1989

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

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

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

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

November 2-4: West Virginia Music & Vending Assn.; annual state convention; Ramada Inn; Charleston, WV.

SNK's Street Smart



be prominently displayed in the SNK exhibit.

Street Smart is a two-player, cooperative/interactive game, using eight-way joysticks and three buttons for controlling the action; there's the added incentive of the player buy-in/continuation feature to keep the momentum going.

As the name of the game indicates, the theme involves players fighting different enemies as they travel to eight U.S. cities vying for the championship title. In a two-player game, the players' objective is to defeat the enemy and then compete in a "grudge match" against each other. The winner of this match is awarded extra stamina, and then both players advance to the next city. There's a lot of excitement and a lot of challenge in store as the game proceeds through the various stages.

Street Smart is being produced as a dedicated, 19" monitor model at 3-KOAM in Fremont, CA.

Further information may be obtained through factory distributors or by contacting SNK Corporation of America, 246 Sobrante Way, Sunnyvale, CA 94086.

SNK CORPORATION OF AMERICA has chosen the 1989 AMOA Exposition as the site for the official debut of its new game **Street Smart**. The show will take place September 11-13 at the Las Vegas Hilton, where the new piece will

An Open Letter

[Editor's Note: The following statement, issued as an open letter to the trade by AAMA president Gil Pollock, is being printed in its entirety for the benefit of our readers.]

By this time, we are all aware that the United States Court of Appeals (4th Circuit) has reversed the District Court's decision in the **Red Baron v. Taito America Corporation** case, and has issued a decision which clearly prohibits the public performance by video game operators of grey market/parallel video games.

In a straightforward opinion, the 4th Circuit found that the performance of a video game in a video location constitutes a "public performance" of the game under the 1976 Copyright Act. The right to publicly perform a copyrighted work and to authorize others to publicly perform the work is one of the exclusive rights granted U.S. copyright owners. The Court found that Taito had not granted Red Baron

the right to perform the *Double Dragon* video games, and expressly rejected Red Baron's attempt to infer such a right, as a result of the sale of the game in Japan by Taito. The Court also rejected Red Baron's attempt to rely on the first sale doctrine, set forth in Section 109 (a) of the Act, to excuse its unauthorized public performance of the *Double Dragon* game. The Court emphasized that the first sale doctrine does not limit a copyright owner's ability to preclude the unauthorized performance of his work.

Manufacturers now have the clear right to restrict the unauthorized public performance of any of their copyrighted video games.

If you have any questions, please contact AAMA.

Sincerely,

Gilbert G. Pollock
AAMA President

Beckham Seeks Re-Hearing on Parallels Decision

CHICAGO—A recent court decision, in the case of **Red Baron vs. Taito**, judged that parallel boards used in coin-operated video games without the sanction of the copyright owner constitute a violation of the Copyright Act (*Cash Box*, August 5, 1989) and are thus prohibited by law. Elsewhere in this issue you will read a statement by AAMA president Gil Pollock pertaining to this decision.

Red Baron's Bill Beckham, the major figure in this case and the operator who initiated the campaign and encouraged his colleagues to purchase and operate parallels, considers the decision as more of a setback than a defeat. In view of a favorable 1988 ruling (since overturned), he feels that the "final decision is not in yet," and has already filed a petition for re-hearing.

Under the auspices of the American Operators for Equal Treatment, which he founded expressly for the purpose of gaining operator support in addressing this issue, Beckham issued a mailing and an appeal for funds to "continue this fight." In his letter, he stated in part, "No matter what happens with the petition, the ultimate decision will probably rest with the Supreme Court of the United States. Because of the direct immense financial impact this decision has on our businesses, we would like to take this case to the highest court in the land if necessary."

Operators who would like to contribute to the fund or learn more about the campaign may contact American Operators for Equal Treatment, 6540-A West Central Ave., Toledo, OH 43617 or phone (419) 841-2596.

Big...and Still Growing!

SNK CORPORATION OF OSAKA, JAPAN (parent company of SNK Corporation of America) has once again expanded its facilities and capabilities, as a result of the wide acceptance of its product line internationally. Their staff of engineers now numbers 120. The company's six-story structure that was completed in 1988 will now be utilized exclusively for research and development. What you will see in this photo spread is SNK's new building, just finished, marking the second expansion in just a little more than one year. What better evidence of a company's success!



This is the new SNK three-story building in Osaka, which will house administration and manufacturing.



Here you see the very beautiful Shinto ceremony that was performed while dedicating the new building. The event took place on Saturday, July 29, 1989; seated at the left is SNK Corp. prexy Eikichi Kawasaki.



SNK Corp. of America prexy Paul Jacobs is pictured amidst the ceremonial decor and floral arrangements, addressing the assemblage of 200 people.

AMOA & AAMA Discuss Joint Strategies at Dallas Meeting

CHICAGO—The joint industry committee of the Amusement & Music Operators Association and the American Amusement Machine Association met in Dallas on July 31 to discuss passage of dollar coin legislation, which both groups strongly support.

Also under discussion at this session were public relations programs, including the ongoing donation of amusement and music equipment to the nation's Ronald McDonald Houses and the development of programs to increase consumer interest in coin-op games.

"AMOA and AAMA are taking the leadership role in developing consumer interest and a new generation of players for the coin-operated amusement and music industry," stated Clyde Knupp, AMOA president.

As stressed by AAMA president Gil

Pollock, "By working together, operators, manufacturers and distributors in the industry can effectively compete with other forms of entertainment."

Knupp added that, "Both AMOA and AAMA understand the importance of working together. The industry is more effective working as one."

AAMA, with headquarters in Alexandria, VA, is the trade association that represents manufacturers and distributors. Chicago-based AMOA is the trade association that is comprised of some 1,400 owners/operators, distributors and manufacturers of coin-operated amusement, music and vending equipment.

The committee's next scheduled meeting will take place during AMOA Expo '89, September 11-13, at the Las Vegas Hilton.



SHOWIN' HOW IT'S DONE! On July 20, a championship Air Hockey exhibition was held in conjunction with the opening of the AAMA-sponsored game room for the athletes at the U.S. Olympic Festival in Norman, OK. Demonstrating the sport of Air Hockey were (pictured) Paul Marshall of Dallas, two-time champion Robert Hernandez of Houston and current national champ Tim Weissman. Also participating were two-time winner Mark Robbins of Dynamo Corp. and Connie Rector of Houston.

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MISCELLANEOUS

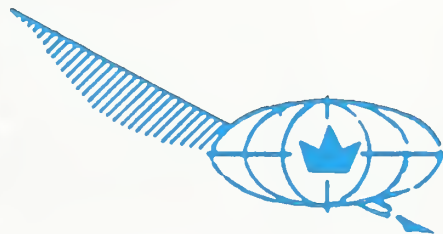
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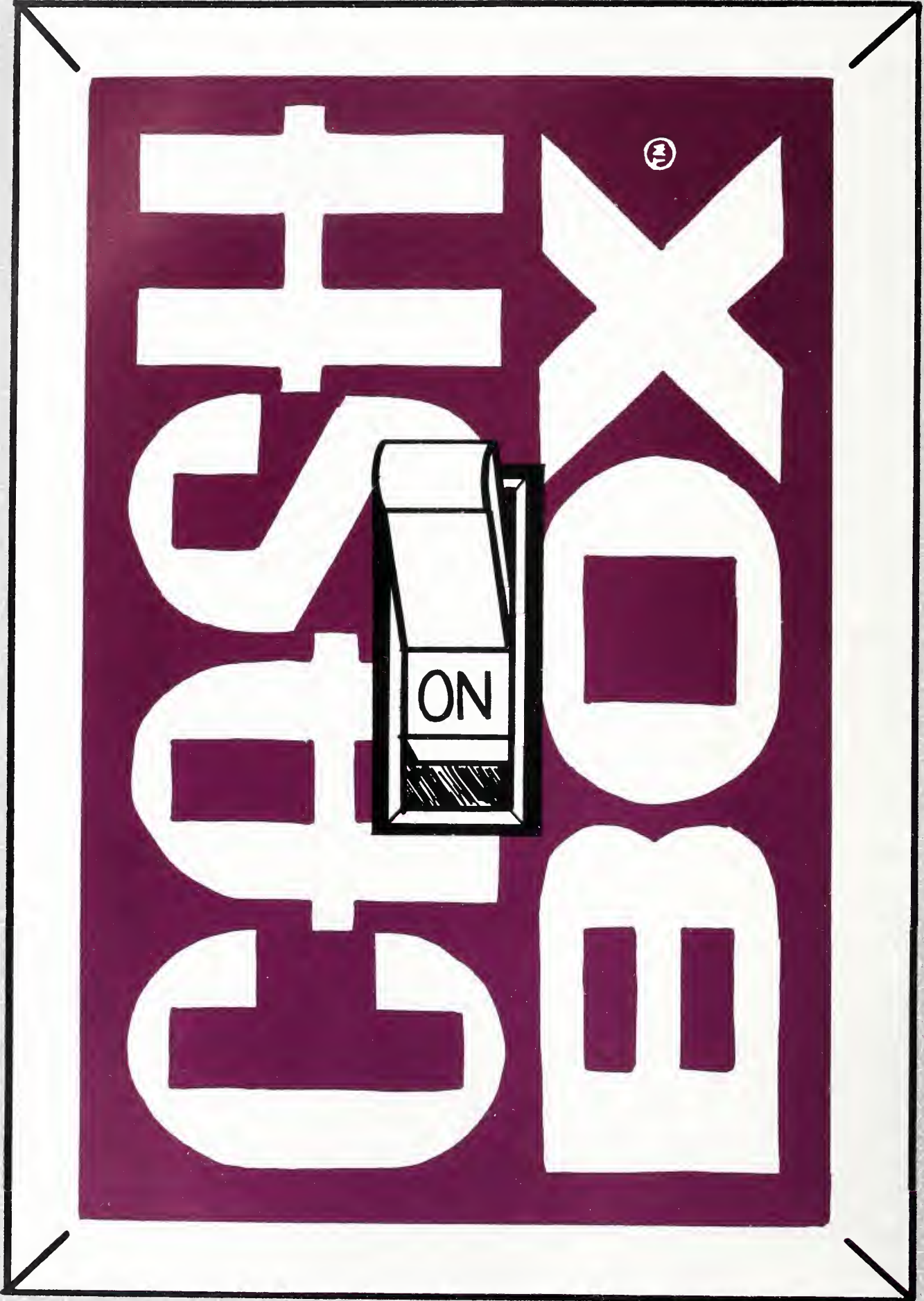
ADDRESS _____ BUSINESS HOME APT. NO. _____

CITY _____ STATE/PROVINCE/COUNTRY _____ ZIP _____

NATURE OF BUSINESS _____ PAYMENT ENCLOSED

SIGNATURE _____ DATE _____

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