




**CASH  
BOX**

March 11, 1989

Newspaper # 100

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# CASH BOX

THE MUSIC TRADE MAGAZINE

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# THE BIZ

## TICKETAPE

LOS ANGELES—Billy Meshel's new All Nations Music has announced that it will administer Mike Chapman's publishing in North America. Meshel and Chapman began their association in 1977.... For the second straight year, **KIIS-FM** of L.A. has been named the "most admired radio station" in the U.S., according to a poll of station managers conducted by *Duncan's Radio Market Guide*.... **P.R. vets Linda Dozoretz** and **Sarah McMullen** have joined forces in the new firm of **Dozoretz/McMullen Associates**. Clients include Elton John, Burt Bacharach & Carole Bayer Sager, Chris Hillman's Desert Rose Band and Virgin Music.... Twenty-five air guitarists will be able to live out their stage and studio fantasies in San Francisco this August at **Rock'n Roll Fantasy Camp**. The weeklong event is the brainchild of **Gilbert Klein**, who intends to franchise camps in other major markets. But who owns the movie rights? In separate deals, **Jag Communications** has sold two radio stations—**WLIF-FM** in Baltimore and **WFOG-FM** in Norfolk, Va.—for a total of \$40 million cash.

NEW YORK—On March 1, the U.S. finally signed its adherence to the **Berne Convention for the Protection of Literary and Artistic Works**.... **Shanachie Records** has launched **Shanachie Video**; its first project will be *Beats of the Heart*, the 14-part British world music series that aired on many PBS stations last year.... The **Apollo Theatre** will be the site for the fourth annual **Urban Teen Music Awards**, March 4th. **Doug E Fresh**, **New Edition** and others are expected to perform.... "Music Mania: Rap, Rock & Pop" is the name of a symposium set for April 5 at the C.W. Post Center of Long Island University; call (718) 896-8619 for details.... **TA Communications Partners** has agreed to acquire the stock of Bethesda, Maryland's **United Broadcasting Co.**, whose holdings include Washington's **WDJY**, New York's **WKDM** and Los Angeles' **KALI**.... Canada's **Americ Disc North America** has opened a New York Sales office—at 122 E. 42nd St.—to provide optical disc replication services to U.S. customers. **Lisa Schraml**, formerly of PDO, will head the office as director of marketing and sales.... **The Lippin Group** has relocated and expanded its New York facility: they're now at 230 Park Ave., Suite 550, New York, NY 10169 (212-986-7080).... **MTV Europe** and **Swatch** have reached a three-year advertising agreement which, the parties claim, is "one of the largest sponsorship agreements in the history of European cable and satellite broadcasting".

## MAIL CALL Likes...

Wanted to drop you a note to let you know how good the new format of *Cash Box* looks. I like the artist profiles, plus all of the columns "The Biz," "Movers & Shakers," "The Buzz."

You guys are doing a great job. Keep it up!

Heidi Ellen Robinson

Senior Vice President

Jensen Communications, Inc.

Burbank, CA

## ...and Dislikes

Let me first compliment you on the new and improved *Cash Box*. The lengthier articles and lively graphics make for enjoyable reading. I've always relied on your publication for the latest news in the ever-changing music scene, which brings me to my other reason for writing.

As a publisher, I am interested in songwriter and producer credits on new singles. Until the issue of February 11th this information was available in the "Picks" and ~"Out of the Box" sections, as well as elsewhere. Songwriters rarely receive the credit they deserve, and the trades perform a valuable service in spreading the word on new and talented writers.

All the other changes you've made have succeeded in making *Cash Box* a better magazine; but I, for one, would like to see you reinstate your previous format of listing songwriter and producer credits with the new singles that you report.

David Leone

Professional Manager

Fradale Songs

Hermitage, TN

## MOVERS & SHAKERS

■**The Pollack Media Group** has announced an executive restructuring: Effective immediately, company founder **Jeff Pollack** will assume the position of chairman/CEO, while assigning **Tommy Hedges** as president of the firm, which is based in Los Angeles. Hedges was formerly senior programming advisor.

■**Arista** has named **Eliza Brownjohn** VP of International. Eliza has been with the label over four years, and is based in New York.

■**Marshall Cohen** has been promoted to executive VP of corporate affairs and communications for **MTV Networks**.

■**Margot Core** has been named manager of A&R for **PolyGram Records**. Core held a similar position at Epic, where she signed Living Colour.

■**Arista Records** has promoted **Mark Rizzo** to national director of A/C promotion from manager. Rizzo has been with the label for two years. Also at Arista,

**Brooke Wentz** has been named manager of A&R administration in the New York offices.

■**Lisa Frank** has been promoted to director of national CHR promotion at **Elektra Records** after six years with the label. Meanwhile, four-year veteran **Sandra Cor-**

**doba** has been promoted to production coordinator, where her increased responsibilities include single production from the graphic arts stage to final product.

■**EMI Records** have made the following promotions: **Milhan Gorkey** to director of East Coast urban publicity, and **Tommy Manzi** to manager of marketing.

■**Paul Bishow** has been promoted to director of product development at **Capitol Records**, where his area of emphasis will include Intuition and Blue Note releases. Bishow has been with Capitol for 11 years, most recently as special accounts manager.

■**Barry LeVine** has left his position as director of creative marketing at Arista and joined **BMG Distribution** as director of field marketing, overlooking BMG's alternative marketing. Prior to his position at Arista, LeVine was with CBS Records for 10 years, and was instrumental in setting up CBS' college rep program.

■**EMI** has named **Norm Osborne** national director of AOR promotion. Osborne is a 20-year music industry vet, most recently serving six years as EMI's San Francisco regional promo manager.

■**Francis Pennington** has been promoted from national director to VP of publicity at **Chrysalis** in New York. She has been with the label just over a year.

■**Virgin Records** has been promoted three staffers: **Ellen Wakayama** to manager of advertising and merchandising; **Debra Kara** to production director; and **Adam Kaplan** to national alternative marketing coordinator.

■**Angela Thomas** has been appointed associate director of product marketing, black music, at **Columbia Records** in New York. Thomas comes to the label from MCA, where she was Northeastern regional promotion manager since 1986.

■**ETD**, formerly East Texas Distributing Inc., announces the formation of a new prerecorded music distribution division under the supervision of **Arnie Orleans**, who is simultaneously named music division VP. EDP is a major home video, book and magazine distributor in 12 markets, with headquarters in Houston. Prior to his new role, Orleans has been VP at RCA, Rhino, ABC and 20th Century Fox Records, as well as national sales manager at A&M. Orleans will be based in Los Angeles.

■**Greg Brodsky** has been named director of product development at **Atlantic Records** in New York.

■**Cathy Watson** has been named publicity manager of the music department at **Mahoney/Wasserman & Associates**. Watson has been with the firm for the past 18 months.



Brownjohn



Core



Rizzo



Frank



Bishow



Pennington



LeVine



Osborne

## FAX TO WILBURYS: PUT McGUINN IN LEFTY'S SLOT

"IT'S THE NEW 'A' TEAM." That's **Roger McGuinn's** semi-facetious description of the rock & roll mafia that has come into being in the last year or two. The prime movers are player/producers **Jeff Lynne** and **T Bone Burnett**, who between them have convened an awesome lineup of money players while producing albums by the **Traveling Wilburys**, the late **Roy Orbison**, **Elvis Costello** and **Tom Petty**.

Central figures in the new "A" Team are Wilburys **Bob Dylan** and **George Harrison**, Heartbreakers **Mike Campbell**, **Benmont Tench** and **Howie Epstein** and keyboardist/producer **Mitchell Froom**, along with Lynne, Burnette, Petty, Costello and behind-the-scenes buddy **Dave Stewart**.

The practice of virtuosic vets trading licks on each other's records has been an essential part of jazz for a half century, but until recently it was practically unheard of in rock & roll. Now that the precedent has been set, it's inevitable that the rock mafia will continue to expand—particularly at a time when the permanent band concept has lost much of its attraction (no pun intended) for certain ambitious artists.

Costello's *Spike* album features not only a couple of the above-named mafiosi but also **Paul McCartney** and McGuinn, a pair of reclusive legends who seem to have undergone a much-needed loosening up through the experience. With "Veronica," a Costello-McCartney collaboration, Elvis may have his first bona fide hit, while Costello's influence on McCartney is said to be dramatically and positively evident on Paul's upcoming album.

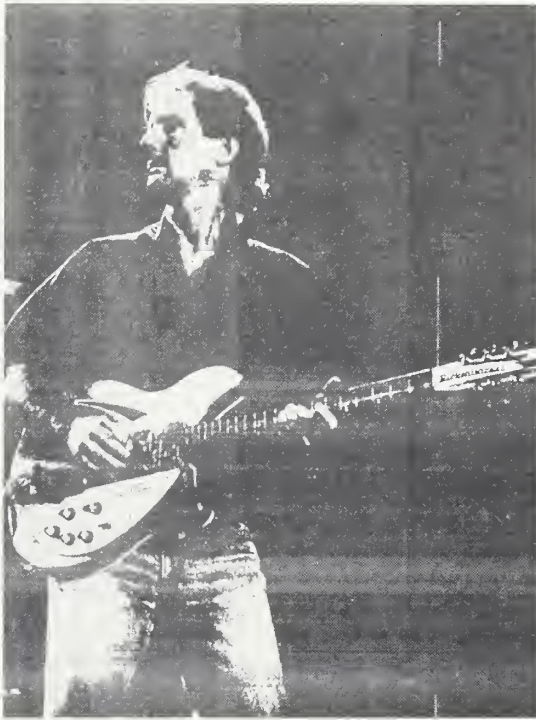
By contrast, McGuinn—whose trademark 12-string Rickenbacker is thrillingly present on *Spike's* "...This Town..."—has just begun his reentry into the rock arena. When I last spoke to him in mid-'87, the onetime **Byrds** leader seemed resigned to a career of playing the old hits with an acoustic guitar on the folk-club circuit. After all, his new material had gotten the brush-off from every major label A&R department, and his archetypal folk-rock approach was considered passe. Since then, of course, the Wilburys, R.E.M., Tracy Chapman and others have brought that sound back to the top of the pop charts, and the Byrds have become a primary reference point in the alternative sector. Now, it seems, **everybody** wants a Byrds-style band on its roster. The time is right for the youthful-looking 45-year-old to reclaim his turf. Happily, he seems up to the task.

A recent call to Roger at his home in Florida revealed a much livelier and more positive McGuinn than the one I'd last encountered. "It's a natural thing," he said of his newfound enthusiasm. "I work on sort of an inner thing—I do what I feel like doing. And lately I've been feeling more aggressive."

McGuinn has been revitalized not only by the more positive climate for his music but also by the recent dates he played with former Byrdmates **Chris Hillman** and **David Crosby**. Originally staged as a legal maneuver to prevent others—particularly original Byrds drummer **Michael Clarke**—from touring as "the Byrds," the mini-tour turned out to be unnecessary from a legal standpoint.

"Our counsel tells us that, by nature of the fact that we operate under the name 'the Byrds' for record sales, we have never abandoned the trademark," McGuinn explained. "So there's

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absolutely no need to go out and do dates to keep the name. The only reason we would do it would be for fun, which is what it was when we did it the last time—a great deal of fun. In fact, we do plan to do it some more, maybe this summer or in the fall."

But the Byrds reunion is merely the tip of the iceberg for McGuinn, who suddenly seems to have an open field of opportunity ahead of him. He's well into the writing of his autobiography, which Dutton plans to publish later in the year. He's written and recorded a bunch of new songs for a tentative film project. He and Hillman have reprised their *Sweetheart of the Rodeo* rendition of Dylan's "You Ain't Goin' Nowhere" for the **Nitty Gritty Dirt Band's** *Will the Circle Be Unbroken, Vol. 2*. Petty has cut the Byrds' '65 classic "I'll Feel a Whole Lot Better" for his *Full Moon Fever* LP. And Rickenbacker has already sold half of the 1,000 Roger Mc-

Guinn signature models, with special circuitry, that the company has made available.

Finally, and most enticingly, among the fans who attended the Byrds' Ventura Theatre show were three members of the "A" team—Lynne, Dylan and Petty (a.k.a. Otis, Lucky and Charlie T. Jnr. Wilbury, respectively). After the show, an ebullient Hillman told Lynne that McGuinn had some hot new tunes, and that Lynne ought to take Roger into the studio. Since that time, Roger has been in regular contact with these and other rock mafiosi. Could this be the start of something big? While no one has said anything as yet, if the Wilburys should decide to do a *Vol. 2*, McGuinn would seem to be the ideal replacement for Orbison (a.k.a. Lefty Wilbury). As a singer he's no Orbison—who is?—but Roger's voice is the connecting thread between Dylan and Petty, and it was Harrison's prototypical Ric workout on "A Hard Day's Night" that inspired him to take up the instrument. McGuinn's unique guitar sound would give the group a whole new dimension. Just imagine, McGuinn and Harrison playing dueling Rickenbackers! My mind reels at the possibility of such an event.

On the question of that opening in the Wilburys, McGuinn admits the thought has occurred to him as well. "But it's not something that I can call them up and say, 'Let me fill Lefty's spot,' because it would be bad manners, I think. I did get a fax from George, though. He was over at Tom's house and he faxed me from there and said hi. I faxed him back, which is neat... I love those things," adds the longtime disciple of high technology about his newest toy.

One of these days, some Byrds-inspired young band will get Roger's fax number and convince McGuinn to produce them. One L.A. band has managed to get a tape to him. "A group called **Rumor** sent me a demo—sounded really good. They wanted me to produce that. I haven't gotten back to them yet; I haven't got time right now. But I would like to do that."

The way things are going, I'd be very surprised if McGuinn wasn't making a record of some kind before the end of the '80s. Will the Wilburys take the hint? Come on, fellas—history must be served. Your brother needs you, but no more than you need him. Roger McGuinn IS Jim Wilbury!

**SHORT STUFF:** Following in the footsteps of MCA Music, Hollywood-based **Island Music** is planning to build a recording studio in L.A. this year... **Enigma Records** has signed guerrilla comedienne/singer/talk show guest **Sandra Bernhard** and will release her LP *Without You I'm Nothing* in April. Bernhard also narrates the label's video presentation for **NARM**. "We've always wanted to book one of our acts on the David Letterman show and we never pulled it off," Enigma publicity director **Rick Orienza** explains. "So we figured, 'Let's get somebody who's already on Letterman.'... **KEDG**, "The Edge," is the new name of L.A.'s upwardly mobile **KMPC-FM**... Finally, those "Herb & Jerry to Sell A&M" rumors that seem to pop up every three or four years are going around again. This time, the reputed buyer is **Paramount Pictures**. Say it ain't so, guys!

**Bud Scoppa**

### THE TOTALLY HIP TOP 10

1. The Byrds: *Mr. Tambourine Man* (Edsel U.K. CD)
2. "Elvis Costello: The *Spike Sessions*," *Timothy White's Rock Stars* (Westwood One)
3. Fine Young Cannibals: "Don't Look Back" (I.R.S. LP cut)
4. Tom Petty: "Depending on You" (cut from forthcoming solo LP, MCA)
5. Roger McGuinn, on Elvis Costello's "...This Town..." (Warner Bros. LP cut)
6. Cassius Clay, in "February 25, 1964: The Championship" (NBC-TV *SportsWorld*)
7. Dramarama: "I Wish I Was Your Mother" (demo)
8. The La's: "There She Goes" (Go Records U.K. 12")
9. Maxi Priest/Cat Stevens/Salman Rushdie: "Wild World" (Virgin/A&M/Viking)
10. Eddie Murphy, producer: *What's Alan Watching?* (CBS-TV pilot, Feb. 27)

# THE BUZZ

**LA** IT'S HOW YOU PLAY THE GAME: Last Sunday (Feb. 26), A&M Records hosted its first annual "Road Rally"—a contest in which 15 teams took part in a scavenger hunt-style competition.

The idea of the Road Rally was to follow clues that would lead to various locations around Hollywood that represented various A&M releases (i.e. a Chinese restaurant for **the Royal Court of China**). Once at the location, each team had 10 minutes to conceptualize a pose and have an A&M staffer snap a Polaroid. The judges would determine the best entry at a party held at the end of the day and present the winning team with 500 clams.

Our team—made up of myself, Kevin Coogan, Gene Ferriter, Julius Robinson and Joe Williams—was a shoe-in. We brought our own props: a velvet Elvis, an Elvis mask, a giant lightbulb. Joe even wore a fez. We couldn't lose.



**SHAMELESS EXPLOITATION:** An exclusive look at one of the prize *Cash Box* photographs salvaged from A&M's Road Rally. Pictured (from left) are: Kevin Coogan, Gene Ferriter, Joe Williams, Tom De Savia and Julius "The Sheik" Robinson.

To say that the *Cash Box* team was overconfident would be an understatement. We had begun planning how to spend our share of the prize money days before the contest. We entered the A&M lot at noon to receive our instructions, blaring the O'Jay's "For the Love of Money" as our theme song. We were gonna win no matter what it took.

At our first stop, a frozen yogurt shop promoting the upcoming release from **Cool'r**, Julius suggested we stay with the "cold" theme and take off our clothes, wrap ourselves in the velvet Elvis and simulate freezing (which wasn't hard to do after a couple of minutes of standing nude in the air-conditioned shop). Sure it was shameless, but we wanted to win.

Throughout the day, we continued to humiliate ourselves in the name of good sportsmanship: we put nylons on our heads, we climbed on top of telephone booths, and Julius even dropped his trousers for everyone driving down the Sunset Strip to see. First place was ours.

Our final destination was the Malibu Inn, where plenty o' eats and drinks were supplied *and* the place the judges would determine the winners of the contest. "What a nice place for our victory party," we smugly assumed.

We captioned our photos, laid them on the board, and sat back waiting to hear our name called as first place recipients.

"Third place," said the judge, "goes to BMG!"

"What a relief. Who would want a measly \$150 bucks," we mumbled to one another.

When the *L.A. Weekly* copped the second place trophy, we let out another sigh of relief. We had the winning entry—there was no doubt.

"And the first prize goes to..."

It had to be us. It had to be us. It had to be us...

"Wherehouse #603!"

Needless to say, our machismo was destroyed. Sure, we had fun... but we needed the money.

**HIGH BIAS:** Following **Living Colour's** sold-out performance at the Palace last week, **Epic Records** held a mini-bash to celebrate the RIAA's gold certification of *Vivid*, the band's debut LP. Judging from the way people were pushing and shoving to get into the party, one assumed there was more waiting back there than free drinks and roast beef sandwiches. After about five minutes of having my face smashed against someone's back, I was shoved through the door and into the festivities.

Since I could only cope with the crowded party environment for a couple of minutes, I decided to head over to the Gaslight to catch a mid-night performance by a great band called **the Cavedogs**.

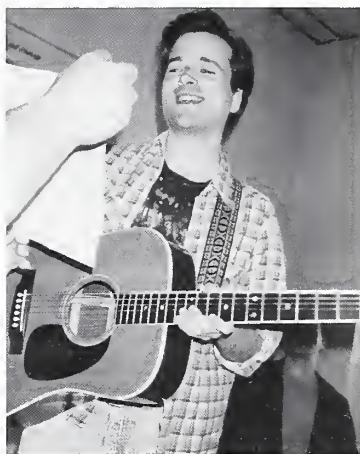
The Boston-based **Cavedogs** were brought to my attention via **Virgin's** groovy **Melanie Penny** a couple of weeks back. She suggested I check out their demo tape and see them perform during their brief trek to L.A.

The band's coupling of sophisticated pop melodies with a tough early Replacements-style backbeat had me hooked immediately. **Paul Iorio's** recent *East Coast Rocker* piece on the band summed it up best: "Paul McCartney Meets Husker Du."

The band's five-song demo tape was produced by **Ed Stasium**, who also helmed most of **Living Colour's** *Vivid*, as well as albums by **the Ramones**, **Soul Asylum** and others.

Currently, the **Cavedogs** are without a label, but they have inked a publishing deal with **CBS Music**. Keep your ears open...

**Tom De Savia**



"Why can't I just/Remember the words/Why can't I just..." **Violent Femmes' Gordan Gano.** (Photo: Lisa Johnson)



**Geffen's Mark Kates** was everybody's best friend at the **Slash/KUSF** brunch with **XTC** CDs. (Photo: Lisa Johnson)

## LA TOO

**LAST WEEK I PROMISED** you details on the most neat burrito bash held by **Slash Records** and **KUSF** at the *Gavin Report's* "seminar for media professionals." The first thing about this festive Sunday brunch that made it so cool was—not only was it a "Sunday brunch"—but the fact that it was held in French bistro where guests sipped mimosas and munched on salmon. The **Violent Femmes'** acoustic set took it over the top as *the coolest* event of the weekend. This intimate performance by one of the nation's premiere rock & roll bands was attended only by a select 50 or so invited guests, who knew *all* the words to *all* the songs—which is more than I can say for lead singer **Gordan Gano**, who forgot the words to "Add It Up!" Gano became a little flustered with himself since he'd "been practicing" the song. To continue, he pulled out a sheet of paper with scibblings that resembled lyrics. The crowd kept up the chorus and verses during the pause (*they didn't forget*).

I CRY MYSELF TO SLEEP thinking about this missed photo opportunity: legendary concert promoter **Bill Graham** with **New Music Seminar's** executive director **Mark Josephson**. The newsworthiness of this missed photo is that Graham's San Francisco venue, the **Fillmore**, had nearly been engulfed in flames the night before; and to announce dates for the New Music Seminar, which will take place July 15-19 at the Marriott Marquis Hotel in New York. I am particularly excited about this year's seminar because I caught wind that a slew of French pop/alternative acts might be doing a night at the Palladium on Bastille Day, July 14. And the whole thing coincides with the bicentennial of the French Revolution! *Ooh, la la.*

**Lisa Johnson**



**The Pursuit Of Happiness' Johnny Sinclair & Moe Berg** with **Alice Cooper** at the **Gavin** cocktail party. (Photo: Lisa Johnson)

# THE BUZZ



"No more transcribing, please, no more tapes, no-no-no..."

**NY** I'M TAKING A VACATION this week from writing about bands. We'll get back to the Great Unknowns next week, with a profile on Scarsdale's **Too Much Joy**, followed by **Strange Cave**, ex-Bongos guitarist **James Mastro's** band, the week after. To be perfectly honest, if I have to transcribe one more tape this week, I'll need to be fitted for a straight jacket. So for now we'll talk *about* people, rather than to people.

**READ ANY GOOD BOOKS LATELY?** I have: **Danny Sugerman's** new tome, *Wonderland Avenue*. Sugerman, who co-wrote *No One Gets Out of Here Alive* and wrote *The Doors: An Illustrated History*, has written an autobiography that is alternately amusing and chilling, ultimately fascinating. It's the story of an upper middle-class kid who, like so many of us, got into rock and roll at a tender age, but took it a step further. He was working for the Doors answering fan mail in his early teens, and went on to manage **Ray Manzerek** and **Iggy Pop** before he was 20. But *Wonderland Avenue* is mostly a brutal portrait of a kid with a huge addiction to things other than rock & roll. At age 21, he found himself literally on the verge of death, with two types of hepatitis, a barely functioning liver, and a very expensive smack habit. Subtitled *Tales of Glamour and Excess*, it focuses more on the excess, and makes glamour a dirty word. It's a good read, and leaves you heaving a huge sigh of relief that (a) there is a happy ending of sorts, and (b) it was him and not you.

If you need a soundtrack for an evening in with that book, a good bet is the **Indigo Girls'** self-titled Epic Records debut. Indigo Girls are a Georgia-based folk duo, and this record is destined to make them the next big thing on that front. The combination of the two voices, one deep and gravelly, the other sweet and pure, hits you where you live, and the raw, emotionally intense lyrics leave you contemplating things like "Kid Fears," the absolutely stellar track on the album. It also features guest vocals by **R.E.M.'s Michael Stipe**. Ireland's **Hothouse Flowers** make an appearance on a couple of tracks as well.

**LIVE AND LET LIVE:** The live music scene around town has finally picked up after the holiday slump. Some of the more outstanding shows I've caught recently include the psycho-funky **That Petrol Emotion** at the World, a newly clean and better-than-ever **Nick Cave** at the Ritz, and Scotland's barely intelligible but immensely entertaining **the Proclaimers** at the Bottom Line. And a band called **Ugly Vernon's Stepchild**, a.k.a. **Ultra Vivid Scene**, at King Tut's Wah Wah Hut. Known now as Void, what is this? UVS in this incarnation did a lot of good/bad country covers, but also did a couple of tracks from UVS *enfant terrible* **Kurt Ralske's 4AD/Rough Trade** eponymous debut. Also caught "**Billy Blake & the Eternals**" at CBGBs, which was actually **Capitol's Lloyd Cole** and **A&M's Matthew Sweet** doing Dylan, Beatles and Stones covers. Cole is in the studio as we speak, working on a late-spring release, and Sweet has a just-released disc called *Earth*.

Had every intention of catching **They Might Be Giants'** last New York show for months and months at the Puck Building, but more than an hour and a half after they were supposed to go on, we decided **They**

**Might Be Gone**, and took ourselves off for dinner. It was undoubtedly a good show, but we settled for singing "Anna Ng" off-key on the way to margaritaville instead.

"Make a hole with a gun, perpendicular..."

**Karen Woods**

**UK** **BIG DECISION:** The biggest beneficiaries of our current copyright laws, like the **Beatles** and the **Rolling Stones**, would have found themselves millions of pounds worse off if EMI had not won a recent case in the European Court.

The action was against Danish record company Patricia, who were reproducing **Cliff Richard** records whose copyrights had expired in Denmark and exporting them to West Germany, where they would have been subject to national copyright restrictions. If EMI had lost its case, it would have cast doubt on the current U.K. 50-year copyright period, possibly reducing it to 20 years.

This would, of course, have drastically reduced the earning power of our oldest and most successful artists, like **David Bowie**, **Elton John** and **Rod Stewart**.

The Patricia label argued in court that European Community rules on the free movement of goods took precedence over national laws. They believed that where a recording was out of copyright in one country and was being marketed legally in any country within the EEC it ought to be possible for it to be freely sold throughout the Community.

The Patricia case has highlighted the wide discrepancy on copyright throughout the 12 countries within the EEC. Copyright in the U.K. has been the subject of a Government Green Paper. Clearly, any relaxing of the 50-year rule could cause great harm not only to the British music industry, but related industries, where we would see job losses and reduced investment.

**REYNOLDS RAP:** Such worries need not concern the **Reynolds Girls**. They are **Stock Aitken Waterman's** latest proteges and they make a very pleasant little dig at all the old fogeys of the music industry—not just those on vinyl but also the over-40 deejays who dominate British radio. They leave **Peter Waterman**, aged 42, out of their criticisms because they reckon, probably rightly, that he is more in touch.

The song—penned, produced, etc. by SAW—is "I'd Rather Jack," which refers to the jack dance craze. It goes, "I'd rather jack than **Fleetwood Mac**." The words come from the lips of Liverpoolian sisters **Linda** and **Aisling Reynolds**, aged 18 and 16. The sisters are not exactly street savvy homegirls; their favorite rock star is **Michael Jackson**.

The Reynolds Girls were discovered by Pete Waterman after they gave him a tape at a Liverpool radio station where he does a regular show.

Says Aisling: "We do love the House stuff and **Yazz** and **Bros** and **Bananarama**. They're all great to sing along to and that's good, 'cause that's what kids want—they don't want to hear about the problems of the world; they want to go out and have a good time, listen to really good, fun records. And that's what ours is, it's fun."

Which it is. It's also chart-bound.

**SPIKE SPEAK:** Someone who does like to sing about the problems of the world is **Elvis Costello**, who includes a vicious attack on **Margaret Thatcher** on *Spike*. The track, "Tramp the Dirt Down," has all the inspired venom that we have come to expect from Elvis. The album's softer moments are a result of Costello's collaborations with **Paul McCartney**, who helped on the album's first single, "Veronica," a tribute to Costello's grandmother. And a pleasant love song it is. Costello has perhaps surprisingly paid tribute to the Beatles as one of his premiere influences.

McCartney has been quoted as saying that working with Costello was similar to working with **John Lennon**. "That was a high compliment," was Elvis' response. "I think it was because of the friction we sometimes had; their collaboration had a lot of friction. That's why it created sparks. Hopefully there is something similar in the way we worked."

"But I'm not confusing myself with Lennon. I'm not trying to replace John Lennon in Paul McCartney's life; he's a different person now compared to when he wrote the songs with Lennon and I'm a different person now to when I started in 1976."

"When you get two people together, they shouldn't just agree with each other—there should be some tension and a little bit of disagreement, and out of that good ideas come."

*Spike*, even at this early date, is likely to be one of the albums of the year. But who is Spike?

"It's not a person. It's the picture on the cover of the record. It's The Beloved Entertainer, who was like a clown. He was found in the forest, shot, and hung in the country club."

"Spike comes from the verb 'to spike.' Obviously, it's a metaphor. It's show business and show business is the artist hung on the wall of the record company like a trophy."

**Chrissy Hey**

# FYC

## good thing

BY BUD SCOPPA

PHOTOS BY MELANIE NISSEN

Every so often—three or four times a decade, perhaps—an artist makes contact with a sweet spot in time and creates a work that is immediately and permanently absorbed into the collective consciousness. *The Raw & the Cooked*, the astonishing second album by England's Fine Young Cannibals, could very well be one of those milestone works. It's revolutionary, and you can dance to it.

There was a time when these things just seemed to happen of their own accord. In the late '80s, however, the appearance of such a record instantly throws the corporate machinery into overdrive, as the record company, management and a small army of hired hands strive to maximize its commercial potential. That means a broad-based marketing strategy that depends on a well-timed synchrony of press, promotion, advertising, video exposure, multiformat airplay and other media manipulation. With the right album, the proper image and a well-orchestrated sequence of events, a promising act rockets to superstardom as the people dance and the bucks roll in.

The Cannibals' situation is more complicated than most. After being signed for the U.K. by Phonogram's London label, the band hooked up with MCA-distributed I.R.S. Records for America. Two management teams were already in place, one for Europe and another for the States. These separate entities got to know each other while working FYC's self-titled debut album, which established the band's identity while suggesting bigger things to come. FYC's memorable appearance in Barry Levinson's film *Tin Men* maintained their momentum and brought singer Roland Gift a role in Stephen Frears' *Sammy and Rosie Get Laid*. Gift's name and image began showing up in non-music publications, while a low-level buzz on the band continued, and the first album continued to sell as a catalog item (going from a total of 125,000 units in '86 to 325,000 at present).

When completed tracks from *The Raw & the Cooked* were played for London Records managing director Roger Ames last fall, he knew that this was no ordinary album. Ames persuaded his counterparts at I.R.S. and MCA to make the Cannibals a joint project between the two American labels. MCA was happy to oblige; according to the terms of the Cannibals' American contract, their next album will be on MCA proper. (It's hardly necessary to state that the band's imminent departure has created some underlying ambivalence among the staff of I.R.S. Further, on March 31, I.R.S.' deal with MCA will be up, and the indie will be rumored to be going with another major. As I said before, FYC's situation is more complicated than most.)

MCA's promotion department roared into action with "She Drives Me Crazy," released five weeks in front of the album. By the time *The Raw & the Cooked* shipped in late February, the single was already top 30 and destined to go top 10, if not higher. With "Good Thing," an even stronger cut than "Crazy," slated as the



## fine young

second single, and more where that came from, the Fine Young Cannibals would seem to have a multiformat monster on their hands.

At the core of this phenomenon, of course, is the music itself. In Gift, FYC has a charismatic frontman with a unique singing style, while the veteran team of guitarist/drum programmer Andy Cox and bassist/keyboardist David Steele (who formed their partnership in the English Beat) exhibits a commensurate mastery of melody and groove. The trio's instincts lead them in three directions at once—toward the emotional purity of vintage American soul music, the high-torque pulse of contempo dance music and the steely clang of rock & roll. The resulting sound is an unlikely but compelling amalgam of Al Green, the Pet

Shop Boys and Tom Petty & the Heartbreakers.

At less than 34 minutes, *The Raw & the Cooked* may be quite short by current standards, but every note on its 10 tracks is there for a reason. The self-produced album includes the high-tech rocker "Ever Fallen in Love?" (co-produced with Talking Head Jerry Harrison) from Jonathan Demme's *Something Wild* and three songs from *Tin Men*. Prince protege David Z co-produced the two others, including "She Drives Me Crazy." Another high point is the jangling rocker "Don't Look Back," which Cox describes as "our gift [or is that Gift] to America." In all, the album is a remarkable symbiosis of brains and heart, modern technology and primal soulfulness.



What we have here, then, is a truly sophisticated example of the artistic/commercial interface, one that may well set a standard for the next decade. In the following interview, we seized the opportunity to look inside the workings of an emerging superstar band and its complex support system at the very moment of liftoff. We spoke to Gift and Cox at their American headquarters in Universal City during the first week in February, just as they were coming to terms with the fact that Something Big was about to happen to them.

## THE CORE CANNIBALS

**CASH BOX:** *Your new album is remarkably focused and coherent. It sounds like the result of a great deal of forethought.*

**ROLAND GIFT:** It's been put together over a long period of time, really. The last song we wrote on the first album was "Johnny Come Home," which was going in a more electronic direction. The next piece we did was [the even more high-tech] "Ever Fallen in Love?" for Jonathan Demme's film, *Something Wild*. Then Barry Levinson asked us to do the score for *Tin Men*. He wanted very '60s-sounding songs, so we took a different direction from the one we'd been heading in. Then we wanted to do something that was more dancey as well. But we never actually set out to do things in a certain way; it's just that we react to different situations—we're reactors.

**ANDY COX:** The songs just seem to come out, and then they go off in a direction, and we have to run along behind them like little dogs and try and give them whatever treatment they require. And if there's a song where the chords and the melody sound like we should give it a Drifters kind of a thing, that's what we'll do. If something's gotta be this outrageous acid house record, we don't want to be afraid to do that, either, because we don't want to limit ourselves to one kind of music. To listen to stuff as well; it's good to be open, to hear everything. But why it turns out like that, we don't really plan it to—we can't help it.

**CB:** *Who does what in your songwriting process?*

**GIFT:** I write most of the lyrics, and Andy and David do the tunes...Lennon & McCartney-style.

**CB:** *Except that there are two McCartneys.*

**GIFT:** Two stars—Ringos [laughs].

**CB:** *So this is not the kind of band where the members sit around and conceptualize. From what you're saying—and not saying—it sounds more like, "If it feels good, do it." Do the songs come out of jamming?*

**COX:** Not really jamming. We'll have like maybe a chord sequence or a little riff or something. And Roland will sort of hum and mutter, and maybe that will turn into a melody and some words. Then we throw away half of it and get some more chords, and the same thing happens to that. And we try and join them together. So it's kind of tinkering rather than jamming.

**CB:** *Do you work direct to 24-track when you're demoing material, or do you make little demos of songs while you're working them out?*

**COX:** It depends. Some things we know from just working in the basement what we're gonna do, so we just go straight and do them right away. With this album, perhaps more than the first one, we started to actually use the studio as an instrument as well. So you've got to actually go to a studio, check to make sure the things you want to do actually work before you're paying the top rate. The place we use is a fairly small 24-track.

**CB:** *I like the way those classic elements—Spinners-style backing vocals, James Brown rhythm guitar, a chunky Hammond B-3—rub up against streamlined electronic grooves.*

**COX:** Roland's voice determines the way the songs are gonna be. In a way, singing went out of style for a few years; as soon as big guitar amplifiers started coming in, singing wasn't so important. And Roland sings in a way that's... not ripped off from then, but it's proper singing, with feeling. Certain kinds of chords are gonna suit that kind of voice, so we have to have those in. And then the arrangements...

**GIFT:** When we made the first album, it was obvious it wasn't really commercial because it wasn't overproduced, like a lot of records were at the time. We wanted to make a record that

we liked, and please us first. And then, if other people like it, well, that's an even bigger bonus. And what we've done with the second album is, we've made songs that we really can stand by. I'm really pleased when people say to me that they still play the first album—it hasn't dated on them. I think that means that the songs have a true emotional content. They're not popular because it's fashionable, because emotions don't go in and out of fashion; they're with you.

You see, you can experience a performance with emotion and no technique at all, and it will still move you. But if you experience a performance with pure technique and no emotion, you won't feel anything. A lot of music they call "soul." I don't know how they dare, really.

**CB:** *It's obvious that a lot of what you do happens intuitively.*

**GIFT:** Yeah. You know all the theories behind stuff, but you just have to forget that when it comes down to performance or creation. You just have to let it occur; you can't think about it. 'Cause there's loads and loads of theories about music and about acting, about all kinds of art forms. But in the end it's an expression that occurs—you can't be thinking about the nuts and bolts. If you're an athlete and you're gonna run your hurdles, you got to the stage where you're not counting your steps—you know what you're doing, and you just do it.

When we're playing live, for instance, you can do different things, there's room for that. But basically you know you're working within a structure. There's no point in me singing "Johnny Come Home" while they're playing "I'm Not Satisfied"—

**COX:** Don't think we haven't tried it!

# cannibals





**GIFT:** That just doesn't make sense. But yeah, there's room for anything to happen.

**CB:** You guys don't play by the rules. Whatever seems to fit into any given framework, you'll throw it in there, right?

**COX:** That's right—and hope for the best!

#### THE SUPPORT TEAM

**CB:** You must've realized during recording that you had something special here. Did you get direction along the way?

**COX:** The only thing we really got was from London Records, our company in England. We deal with them the most, 'cause we're there. We were thinking, "We'd better hurry up, otherwise everybody will forget." Sometimes you can panic, even if you wanna do your best work. They told us, "Don't worry, just take your time and make a good record. Record the few extra tracks and choose from what you've got." So you've gotta give them credit for that. They were very cool about it. Our dealings with the other companies tend to be through them. It's more of a small company; you can go into the managing director's office and talk to him, without making an appointment, usually. So it's easier for us to deal with it like that. And then they have people who can deal with the business.

**CB:** Why do you need an English manager [John Mostyn] and an American manager [Tony Meilandt]?

**COX:** Because most English managers go balmy when they come to America—that's been my experience, anyway. And also, it's a very different place. America has a certain way of doing things, and you've really got to understand it if you want to get along in it. In Britain there's a completely different system. So sometimes we have to make them fight with the burning candles, but not very often.

**GIFT:** We should do that, for subtle decisions [laughs].

**COX:** It would be great, wouldn't it?

**CB:** Doesn't it confuse MCA and I.R.S. to be dealing with two managers and a third label?

**COX:** It probably does—particularly when you consider that the international departments of Phonogram are also involved. Because London's just in England, so there's the whole international department there; they obviously want us to do things as well. So there's quite a few different people involved.

#### THE ALBUM

**CB:** From a stylistic viewpoint, *The Raw & the Cooked* is a daring piece of work, and it's loaded with terrific songs and performances. The only quibble I have is that there are only 10 tracks, and several of those were recorded some time ago. The Costello album, by contrast, is more than an hour long.

**COX:** Is it all good, though?—this is the question. We've got a plenty of tracks that we could've pulled out, but they weren't good enough.

**GIFT:** You see, just enough is as good as a feast. You know what I mean? In a way, I look at the album as a work in itself. If you put some different tracks on and took some other tracks away, it wouldn't be the same album. It sort of

holds together as a work itself. So it would take away something if there was more. I think it's very easy to do that with records—just throw more things on.

**CB:** I heard that at one point you were going to sequence the album into a "raw" side and a "cooked" side?

**COX:** There was a time when we had a different track listing and it was gonna be a raw and a cooked side, but that went by the boards. It didn't really work. We had the title, and then we tried to make the record fit the title, and we didn't really need to.

**CB:** You produced most of the album yourselves but brought in David Z to produce "She Drives Me Crazy" and "I'm Not Satisfied," as well as mixing "It's OK, It's Alright." What was the reasoning behind that?

**GIFT:** What we needed at that time, was somebody to bring some new ideas and new ears, to hear it differently. To hear it objectively, in a way that we couldn't because we were so close to it.

**COX:** We had abandoned "She Drives Me Crazy." When we demo'd that song, it was just in the file; we weren't gonna really record it. It wasn't a main contender. And then [David Z] heard it on a tape and said, "Oh, this is great." That really encouraged us. We got on with him really well, which is kind of rare, because we've had a lot of trouble with producers. We have so many ideas of what we wanna do ourselves, it's not always easy to collaborate with people.

**CB:** Is there anything on the album that you're not satisfied with?

**COX:** I don't think we're ready to make those kind of judgments on it yet. We can tell you about the first album, 'cause it's a long way back and we've done somethin' else. But at the moment, this one's a little too close. I'm sure in a year's time there's gonna be things that you think, "Why on earth did we do it like that?" But like I was saying, we don't really have that much control over it that we can know ahead of time what's gonna work and what isn't. In the long run, if people can still play one track off this LP in ten years' time, I think that'll be good.

**CB:** I'll bet there will be more than one. "I'm Not the Man I Used to Be" strikes me as being altogether adventurous in terms of the choices you've made—the odd chord changes, the shadowy atmosphere, the Al Green horn accents. Where did that come from?

**GIFT:** Who knows?

**COX:** I wish we could say. Apart from the bass, and maybe some of the percussion, I think everything's real on it. Those are real horns; they're treated but they're real. That song happened quite quickly, actually. But why it turned out like that...beats me. It just sounded good at the time.

#### PLAYING THE MARKET

**CB:** Do you have any need or desire to get involved with the marketing decisions that need to be made? Suggesting the single choices? Suggesting the tone of the ad campaign?

**GIFT:** Yeah, but they're sort artistic decisions. We were very involved in the packaging, because, although that comes under marketing, it is also how we're presenting ourselves to the public—and that matters a lot. All these little funny things going on here, they matter to us. And it matters to us which singles come out next because—

**COX:** —we have to be on the TV shows and talk about them.

**CB:** Was "She Drives Me Crazy" your choice?

**COX:** We had four or five that we were happy with. I mean, to an extent you've got to say to the company, "Well, what do you want?" It's not good forcing something they really hate on

them, because they're not gonna really promote it.

**GIFT:** [The choosing of] "She Drives Me Crazy" happened by common consensus as well.

**COX:** That was more or less understood once it was recorded.

#### THE DRUM MACHINE

**CB:** When you're developing songs, is it just the three of you and a drum machine?

**GIFT:** Yeah. All the drummer is there for, really, is to keep time. So it's much better with just the three of us.

**CB:** Purists would say the drummer is the most important single component of a band. How do you answer that contention?

**GIFT:** We just have the drum machine.

**COX:** The rhythm is vital, but it doesn't have to be [actual drumming]. I mean, it's still a person that makes the pattern. You make the beat; it's just you don't have the boredom of the guy just sittin' there all afternoon playing the same beat over and over again. And also, you don't drive the neighbors insane, because you can get the good sound and turn it down. You have to hit those things to make them sound good. With a drum machine, we can chill it back a bit and we can talk to each other while we're doing it.

**GIFT:** And also, you can go against the rhythm if you want. If you want to take a departure, then you can. You're not locked into it. So if I'm singing a melody, I can change it. It's not a hindrance, it's an asset.

#### LESS IS MORE

**CB:** How does the process of this band differ from that of *The Beat*?

**COX:** There was a lot more people. And also, it's not like we've got, say, a saxophone player who actually is in the group, so if you don't use them on every track, they think something funny's going on. It's a lot more flexible.

**CB:** So less is more, then.

**COX:** Oh, definitely. We realized early on that it would be best if we kept it to a small nucleus. There's people we enjoy working with who work with us pretty regularly, but they don't really get to make the calls.

#### THE SHOW

**CB:** Is this a touring band?

**COX:** It's going to be.

**CB:** What do you have to do to it to make it one?

**COX:** We have to get three or four other musicians. Hopefully we'll use the trumpet player, Graeme [Hamilton], if he comes back from India—he's on tour with a band in India. As long as he hasn't got dysentery, or whatever you get there, he'll be in. And Martin [Parry], the drummer, I imagine will be in as well. We'll probably need a couple of keyboard players, but that depends on what songs we're gonna do. But it's not something we're gonna rush into. Just because the record's out, we're not gonna come straight on tour, because there's a lot of other things we could be doing that might be a bit more productive.

#### THE RESPONSE

**CB:** When I first heard the pre-release tape of the album and loved it, I had no idea the whole world was gonna respond the same way, and wanna talk to you guys right away.

**GIFT:** Me neither. I had to recover after the first few days; I had to recover from shock.

**COX:** It is a surprise, 'cause if we went around the world to all the places that want us, we could do this for the rest of the year—just talking to people. Never mind TV shows. It's wild. I mean, I'm very pleased. But heaven knows why it should happen.

**CB:** Obviously the media has identified this as a hit act and a hit album. It's rather unusual



for the media to go out on a limb like this before an album is even released.

**COX:** I hope they're right. Otherwise we're all gonna look very silly!

#### **THE DEMANDS**

**CB:** *Do you have your year mapped out now? I suppose you've got other film commitments, Roland.*

**GIFT:** Yeah, I might be doing something in June. But it is pretty much mapped out. We have to support the album. That means touring, but also doing TV shows all over the world. There's lots of places in Europe that want to see us. Like, from Los Angeles, we're gonna be flying straight to Zurich—

**COX:** —then to Denmark, then home for one day, then we're going straight to Italy for a week. Then we get home after that for three days, then, I think, Spain, or perhaps France. Then we come back home for a few weeks. And then...

**CB:** *It sounds pretty demanding.*

**COX:** It is. And it's not even touring. If we were touring, I couldn't even imagine what we'd be doing. We'd be going crazy, in fact, because...

**GIFT:** See, if we were touring, we wouldn't be able to do the interviews as well. We did it once, the first tour. I remember that day we had in New York. We had interviews all day, and then we did the show in the evening; it was a mistake.

**CB:** *You're drained?*

**GIFT:** Yeah, 'cause you're giving so much during the day in this situation. Believe it or not, it is sort of [energizing]. All my energy is coming out to you, because of the nature of it. And then you can't go on stage with all that involves.

**COX:** It's a different frame of mind as well. It's two different frames of mind—and then you have to be in another one to record as well.

**GIFT:** So we'll actually cover more people by doing interviews than playing live. Even though playing live is preferable to talking about it.

**COX:** We want to make it so, when we do a live show, it's gonna be something people really remember, and they're really gonna enjoy it.

**CB:** *Show as show, or show as musical performance?*

**COX:** Both. If you're gonna go on stage, you want a little showmanship. I mean, I like to see it.

**CB:** *This whole thing that you're experiencing—the record and the demands—this is the '90s. At this rate it could be five years before you have the chance to make your next record. And as you get bigger, you're going to want to reassert your control over how things are done, which means the demands will increase even further. This is a crucial time—new record, new demands...*

**GIFT:** It is an exciting time, actually. It's very exciting.

**CB:** *You say that, and yet you sound so kicked back about it.*

**GIFT:** Because I don't know exactly what to expect. You see, we've never been in this position before where we've had the album all ready and we release the first single. I mean, we finished the album around November, so we've never been in that position before. When we had the first album, "Johnny" came out, and then there was a massive gap, complete. Didn't make any sense at all in marketing terms. We just couldn't find a producer we could get on with. We released "Johnny" before the album was finished—before it was started, even. So we haven't been in this position before. So, yeah, it's gonna be an interesting year. I don't know what to expect. It's started very well, though. ○

## BLUEPRINT FOR A BLOCKBUSTER:

*THE FYC PROJECT is a team effort involving several organizations. In the following statements, edited from recent interviews, three central players describe their own efforts, and those of their respective companies, in setting the stage for The Raw & the Cooked.*

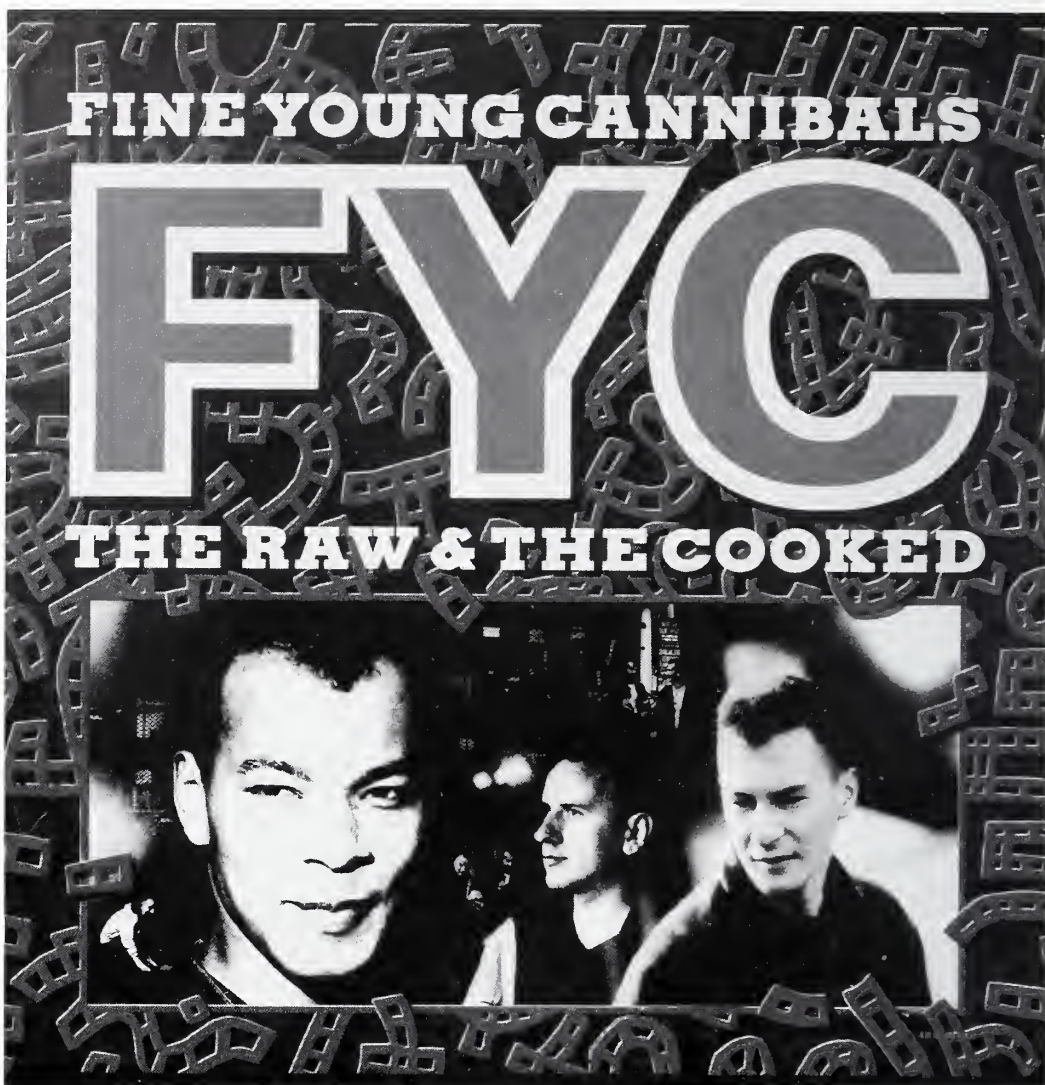
### I.R.S.

**BARBARA BOLAN, VP OF SALES & MARKETING:** There was unmitigated excitement from the moment last fall when Roger Ames and London Records released to us a tape of "She Drives Me Crazy." We were looking at what London was putting together for the band overseas, particularly as we knew they were gonna be doing a fairly long lead on the 12-inch of "She Drives Me Crazy" for club purposes. We knew they'd be releasing a 12-inch in the middle of December, so we made haste to be in the position to be as close to simultaneous as possible on the 12-inch and seven-inch; our street date was January 16. We put together a promotional CD single as well, so we could get started at the club level, college radio level, etc. We haven't had a great-selling 12-inch in a long time, but in less than six weeks, this one is already about 45,000 units.

We have also had a tremendous opportunity with MTV. They have really worked with us. They gave us a Hip Clip feature for a couple of weeks running, they took it out of the Hip Clip category for two weeks and gave it power rotation, and put it back again for the couple of weeks preceding the album's release.

The interesting enigma about this band is that it had been three years since the last record. For another band to have been out of the limelight for that long would've been a lot more difficult to overcome. Obviously, the band wasn't really fully gone out of the limelight; there were a number of things that happened in between. Like the *Something Wild* soundtrack, which gave the band further airplay visibility. And then, of course, the one that everybody talks about is their performance in *Tin Men*, the performance of those songs that are on our album. I definitely feel that those 200,000 catalog records that have gone out over the course of the last three years has *everything* to do with the presence the band had in *Tin Men*. When the home video came out last November, we had noticeable sales surges once again. I felt it was important to remind people that "Good Thing" was the song that

**'We had set up an initial solicitation figure of 150,00, based on what happened with the last record. We're gonna end up with pre-release figures double that. I couldn't be more pleased as I head out to NARM.'**



they heard in *Tin Men*, so we went ahead—and MCA agreed as well—to sticker the album in all configurations.

I.R.S. was very strongly involved in the planning stages of this record, along with MCA. It was a full-on, putting-our-heads-together kind of approach. Jay Boberg and I would represent I.R.S. in MCA's various marketing and artist development meetings that took place featuring the Fine Young Cannibals project. A formulation of the plan was in note form last October. It's hard to imagine that the album just shipped last week—we've been working on the thing forever. It was prearranged and agreed upon, based on conversations and negotiations with the band, band management and London Records, that the North American plan would look like this.

I worked with the MCA national account directors to come up with a national account advertising plan that puts us in the position to be fully featured in a lot of the big new-and-developing artist programs. All those got put to bed a while ago, and we'll be seeing evidence of them through Trans World, National Record Mart, Camelot, Tower Records, Central South, Western Merchandisers, Wherehouse—all in various campaigns that will give us a lot of strong retail visibility throughout the month of March. As we had game-planned, we felt that with the strength of the record that we had, that we could very well be in a top 25 charted position as we headed into that time frame. And it is in fact going to happen. We had set up an initial solicitation figure of 150,00, based on what happened with the last record. We're

gonna end up with pre-release figures double that.

I couldn't be more pleased as I head out to the NARM convention. Back in 1982, which happened to be my first NARM convention, was also a real exciting time for I.R.S., because we were riding the crest of a huge Go-Go's record at the time. And I remember how great it was to be riding very high with a record that was on the tip of everybody's tongue. This new Fine Young Cannibals record is gonna be it for us this year.

Everybody here felt that this was going to be an opportunity to have a crossing of formats, and the pop side at MCA knew that it was probably gonna have some strong urban interest. It only took about two weeks after the MCA pop promotion force began working the single that we got a commitment out of the R&B division that they would schedule a priority push for the single. This is a major breakthrough, because, not only is this record going to crack CHR wide open, it's also going to open brand-new doors at the urban level as well.

I wouldn't say that working together between I.R.S. and MCA is precedent-setting; from the first, our arrangement has always had an involvement on MCA's part in working with us on our records. Generally, it has been focused in the promotion side, so I suppose that the added benefit I.R.S. is enjoying in this particular situation is the considerable talent and clout that MCA brings to the project in marketing.

## MCA

**JEFF BYWATER, VP OF SALES AND MARKETING:** MCA wanted the artist in a big way, and I think the artist wanted to be with MCA in a big way. It was the type of thing that we just decided to put our resources together and make happen. It hasn't been very difficult to get *anyone* into this record. The support has been amazing, but it really came down to the music. It's an exciting record.

With this first single, we've got a top five alternative track on our hands, and we certainly feel we have a top 10 single CHR. Dance-club it's gonna be top five if not #1. The key, though, is going to black radio. We're having a remix done by [MCA A&R VP] Louil Silas, who's a very talented guy, and with that remix we can go to black radio and *really* make this thing happen. If you get all of those formats together, look out. Give this record another eight to 10 weeks and it's gonna be rocketing up *every* chart.

**'With this first single, we've got a top five alternative track on our hands, and we certainly feel we have a top 10 single CHR. Dance-club it's gonna be top five if not #1. The key, though, is going to black radio.'**

We're looking at AOR as a challenge. If AOR programmers give this record a chance, and also realize that it's gonna be a bigger-than-life kind of record, I think we'll see some AOR activity on it. The adventurous AOR stations are on it now, a couple of cuts deep. If we were to pick a track to go to AOR with, "Don't Look Back" would be the one. We don't believe in the shotgun approach around here: "Let's get five or six tracks out and if somebody gravitates toward one, fabulous." We go for the bullet straight in the heart. If the bullet means going through CHR, R&B, clubs to get to the consumer, that's what we'll do. If and when we can find the right opportunity to go to AOR, we will. The other thing is, if you go too early and you don't get it, it's really hard to come back. We haven't written AOR off; it's just a question of when would be the right time to drop it.

Now, on MCA's agenda this year, we're the top black label, we're the top country label, and our real goal is to break a couple of rock & roll artists. That's the one obvious omission that here has been here. Certainly one of the reasons that I was brought on board was to try to bring into focus some of the rock & roll as well as continue with the black product. Fine Young Cannibals made it so much easier, because it's a record where everyone has the same response—they love it—and it's a pleasure to work. When you have a record that's fun and you love it, you'll get the enthusiasm for everybody here at MCA. Just as you would at radio, 'cause it's pulling great phones, it's getting great requests, it was getting tremendous in-store play on day one of release, it's selling already at retail. And let's face it, it's the kind of record that's hip to like. So we have nothing but the total feeling that this record is multiplatinum.

I don't really see myself as just the marketing spokesperson for the label. Marketing to me is when you take every function of the record company and pull it together, and figure out how to then take all of those ideas and put them into action. *That's* what marketing is. We try to get as much input as possible when it comes to drawing our plans together. That's why I love to have an I.R.S. involved, and Tony Meilandt involved, and the artist involved, and London Records involved. The more opinions you get, the better they work.

We see I.R.S., and always have, as part of the MCA family. So when we sat down in our efforts with this record, we made sure that they were completely included in everything—the marketing plan, the promotional trip, whatever. And I think we put together a plan that exemplifies the enthusiasm that you're feeling from everyone here.

I don't completely give up the idea of them touring this year. I'm gonna do everything I can to persuade them to tour. When Terence Trent D'Arby got here, it was the most talked-about show in that city on the day that he was there; that's the way it should be with the Fine Young Cannibals. It should be an event. They should only come under those conditions.

It's one of those projects where you don't take anything for granted; you go through and take every precaution. In every project I like to have a plan "A" and a plan "B." Plan "A" is what you'd love to have happen; plan "B" is "Oops! If something doesn't happen, let's adjust." But when you know you've got a hit, no matter what you do and how creative you try to get, you're gonna look like a brain surgeon when it's over. The fact is, the music is what got everyone juiced up here. There aren't too many negatives. As long as you sit and think every day when you come into your office, "What can I do to make this project more successful?" that's the way you have to think every day about a record like this. Because I think it's gonna break the rules. It's the type of record that couldn't be denied.

## AGM

**TONY MEILANDT, MERICAN MANAGER:** [MCA] has done wonders with the single—we're top 40 after five weeks. It's fantastic. We have to break the record AOR, and it's starting to happen in terms of the urban play, too. This is an I.R.S./MCA record—that should be made clear. I think I.R.S. are doing a terrific job, but it's good having MCA's muscle and clout. Richard Palmese and the entire marketing staff, Liz Heller, Jeff Jones on the East Coast—it's a really well-run company. And they don't have any other bands like this, so they're really getting it this time.

The situation with MCA arose from Roger Ames, the managing director of London Records. He's an amazingly intelligent man and he's done very well for the band. He felt that it might be better to have MCA working this record as well, so we made a deal with MCA. I.R.S. is there because obviously the band came from I.R.S., but we're going to gradually move into being simply an MCA act. I think something's gonna be worked out down the line where I.R.S. may still be involved on some level. Which I think is fine, because Barry Lyons, who's doing the promotion over there, Barbara Bolan, they're good people. The company's been around for a while and they have a real method.

I think they're gonna make the next record much more quickly this time, because they're really enjoying the success of this record, and they've got so much more experience as artists.

Roland's got several film situations arising; he met with the people from Amblin Entertainment, and all the amazing casting agents in town are seeing him, and there's a couple of scripts in consideration that might be good for him to do. So he's got his career. And after the success of the Wee Papa Girl Rappers, which is really wonderful stuff, I think David and Andy will see a lot more work on the production side—the Jam & Lewis of Birmingham! David is an incredibly talented musician. He's a fantastic bass player, and the English Beat had one of the greatest bass sounds in the world. Andy Cox started the Beat and really is the heart and soul of the situation. Together, those two guys are formidable.

So with the three of them, it's very much a winning combination. These are intelligent, hard-working, diligent people who don't get fucked up and go crazy; they just make records and they're very serious about what they do. David Steele's a bit of a cynic, but then, who isn't? There's no reason anything's gonna stand

**'The personalities [of the bandmembers] mesh, you have a business entity, London Records and Roger Ames, and their English and European manager, John Mostyn—we have a terrific bunch of people working together.'**

in their way. Roland is on a very strong course, and the other guys support him brilliantly. What else is there?

The personalities [of the bandmembers] mesh, you have a business entity, London Records and Roger Ames, and their English and European manager, John Mostyn—we have a terrific bunch of people working together.

They're not gonna tour this year. They want to get back in the studio and work some more, they want to do other things, they want to develop the next project. And it would be so wonderful, with this record looking to be the size that it's going to be, to have them come back in and do the killer follow-up—because their next record may be their greatest record. And next year, after they do another record, they want to do a big tour.

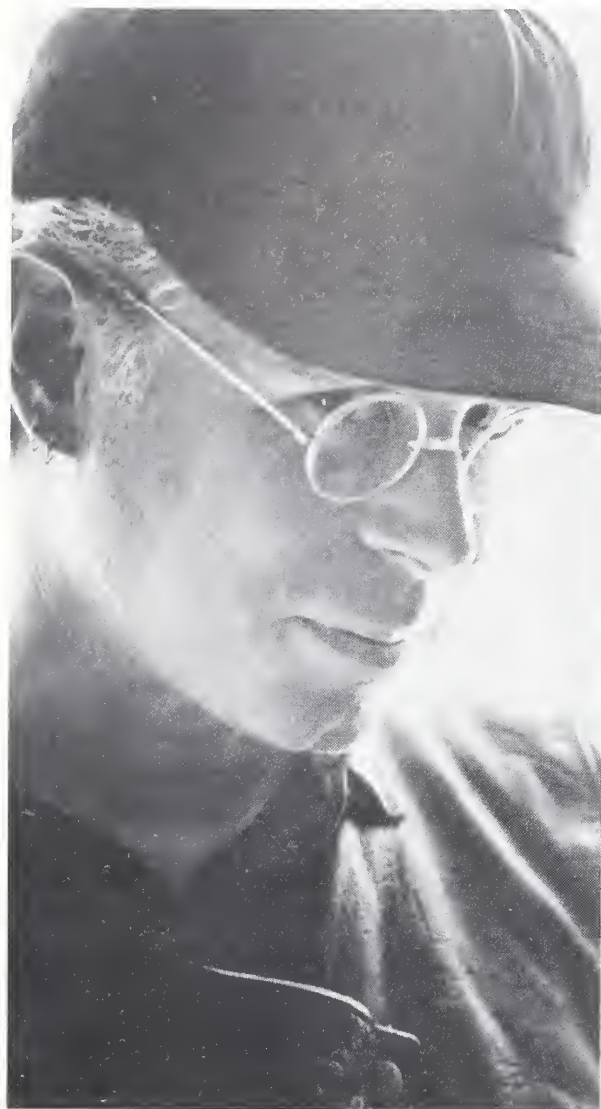
A lot of people think they've gone too far on the dance side. Of course I don't think that. I like this record much better [than the first one], for a variety of reasons. The overall song structure is just great, and Roland sounds wonderful.

When I was walking around the first Cannibals demo tape, some people just hated it. They said, "That's terrible, it's never gonna happen." You go back and they say, "I always liked 'em." You just think about when you knew before anybody else. They've always had that sound. As soon as I heard Roland's voice, I said, "Oh, man, finally." 'Cause the guy's got his own style, you know it's him. I think this is a great band.

(Meilandt also manages Herbie Hancock, Bill Laswell and Latin Quarter.)

# BRUCE COCKBURN: Our Canadian Conscience

BY JOE WILLIAMS



THERE'S A TIMELESSNESS about Bruce Cockburn, a calm in both his demeanor and his music that transcends fashion or commercial considerations. Cockburn has released 18 albums in his career, garnered the Canadian equivalent of a Grammy award on ten different occasions and travelled more miles in both an entertainment and social-activist capacity than most multinational CEO's could cover in a lifetime. Yet as tireless as he appears to be, Cockburn is hardly a slave to success. He has had only two "hit singles" in the United States, the mysterious "Wondering Where the Lions Are" in the mid '70s and an incendiary broadside called "If I Had a Rocket Launcher" in 1984. His new album on Gold Castle, *Big Circumstance*, is his first studio effort in three years.

As much as selling records, Bruce Cockburn is out to save lives. Period. Here in the waning days of the decade, there may not be a more ardently political singer in North America, or at least among those singers whose records are available at the better malls. (It's hard to imagine the Boss releasing a single about the destruction of the Rain Forest, like Cockburn's "If a Tree Falls.") Despite the lovely production textures, the hummable melodies, the weaving of folk, Third World and mainstream rock elements, *Big Circumstance* is a powderkeg of dissent, a hotfoot under the global money struc-

ture. On the new album Cockburn tackles subjects that range from Chernobyl ("Radium Rain") to the perceived nobility of suffering ("Gospel of Bondage") without ever lapsing into clichés or lefty rhetoric.

"It's my fate to be put in a position where I've seen a lot of things that not everybody in the developed world gets to see," says the well-travelled Cockburn. "Because I have some degree of a public voice, I feel I should be telling people about these things. If nothing changes, it won't be because I didn't say anything."

**Cockburn harbors no illusions** about his ability to right the wrongs of a world where the gap between rich and poor has grown enormous, where the war machinery is overheated and where technical progress comes at the cost of a livable planet. "I don't think any one person doing anything can affect meaningful social change by themselves," he admits, "unless they happen to be president. But what music can do is bring people together who are of like mind. It can be a source of encouragement. It can be a rallying point for popular sentiment. If my voice gets added to a sufficient number of others, maybe something will happen.

"One of the things that scares people off from any kind of political involvement is the thought that once you're involved you have to be a target for some flake with a high-powered rifle, or you have to suffer the embarrassment of saying what you think in front of large numbers of people. Really, if you just put your beliefs into practice in your own life, a lot more positive things would be happening than are."

There was a time when Cockburn was a fatalist, and he acknowledges that about many things he still is. But after travelling from Nepal to Mozambique to Central America, largely in behalf of a Canadian development agency, Cockburn came to realize that complacency is a luxury of the well-fed. "In an age of specialization, people think if you let someone else take care of your conscience, if you just buy their record, you don't have to actually do anything. But people who are more directly faced with some of the unpleasant things that are going on in the world, people in Central America, people wherever there's terrible poverty, whether it's an urban poverty in the U.S. or rural poverty in Nepal, people who are up against it, tend not to be that way. Especially in the war situations I've been in, people realize they can't just sit back, or else they'll get smacked in the face. They might as well get smacked while they're doing something about their situation."

**In an age where power is a fetish** and where wealth is the new religion, Bruce Cockburn is motivated by something distinctly unfashionable: Christian love. "I get tired of having to apologize for the fact that I'm a Christian and I don't happen to be like Jimmy Swaggart," he says. "Christianity involves surrender, not control. One of the mistakes that

the right has made, that a lot of conservative Christians have made, is in confusing faith with control. I think it's important for us who see the difference not to make that mistake, and perhaps to remind them of the error of their ways. What we have in much of the developed world is a sort of Christianity that's like the Judaism of the Scribes and Pharisees. I believe that it's exactly that kind of institution that Jesus preached against in his day and would presumably preach against again if he were here. That doesn't mean we should go around beating people up, but I think it's important not to succumb to that, not to accept that as Christianity."

Cockburn the Christian is also a realist. "In Guatemala, anyone who raises a dissident voice gets killed or scared into exile. Sometimes even those who don't raise their voices, who just look like they *might* raise their voices, get killed also. I don't think you can ever expect anything that calls for as much surrender as Christianity does to ever be a viable mainstream religion in its honest form. Humanity is not really like that. Bishop Herrera of Brazil said, 'When I feed the poor they call me a saint. When I ask why the poor are

**'I get tired of having to apologize for the fact that I'm a Christian and I don't happen to be like Jimmy Swaggart.'**

hungry they call me a communist.' That's what a lot of people trying to help the poor are up against."

Having witnessed the frustrations of Christian charity, having seen up close how liberation struggles are snuffed out by "institutionalized violence" (a violence made plain in "Where the Death Squad Lives" from the new album), Cockburn understands the impulse to match force with force. He says the song "Rocket Launcher" was widely misinterpreted as a call to arms when it was intended more as an expression of pure outrage and horror. A subtle difference there, but an important one. "You have to use whatever legal means are available to you to affect change," he says. "If the forces that represent the status quo were willing to listen to reason, willing to speak to the dispossessed, there would be no need for violence. But in situations where you're not even allowed to speak, violence is the unfortunate last resort. In times of war, the peacemakers are the first to go."

Each side of the new album ends with an appropriately ambiguous declaration of uncertainty—the lovely, Tibetan shrug of "Understanding Nothing," and the black-comical but ultimately hopeful "Anything Can Happen." One senses that Cockburn the seeker has entered into a willing embrace with the absurdity of his own struggle. "I accept my inability to understand things," he says "You have to make moves regardless, otherwise you might as well be a vegetable." He laughs with a nervous, second-hand Zen modesty. "But you have to remember that you might be wrong and be prepared to discover it." ○

# WARRANT: Mixing Business With Pleasure

BY JANISS GARZA



IT HAS BEEN SAID many times—cliches become cliches because they're true. Take the assumptions about rock & roll dudes. Legend has it that they're not exactly intellectual giants and have a habit of laying around all day, occasionally plucking at their guitars. Or they're wild and crazy guys who "rock & roll all night and party every day," as Kiss asserted so many years back. But there's always the exception that doesn't necessarily prove the rule. Case in point: L.A.'s latest group of pretty boys, Warrant. Yeah, these "rock & roll dudes" came up through the ranks with a party-down attitude that can be heard in songs like "Down Boys" (the single off their Columbia Records debut, *Dirty Rotten Filthy Stinking Rich*) or "So Damn Pretty." But they also have a sharp sense of humor, as evidenced in the LP's title track, and in "32 Pennies." And they even have a touching side—this quintet will turn around and perform a song like "Heaven," which can make even the most jaded, street-wise woman feel like a gushy teenybopper. Obviously, Warrant digs a bit deeper than your average Hollywood "dude." But there's even more to the band than that—the members of Warrant may be musicians first, but their business acumen plays a close second.

Let's go way back, to a time when a record deal was only gleam in the band's eyes—say 1986. The current lineup of guitarists Erik Turner and Joey Allen, bassist Jerry Dixon, drummer Steven Sweet and singer/songwriter Jani Lane had just gotten together. The former grouping of Warrant (sans Lane and Sweet) had already laid down some groundwork and its *El Lay* draw was on the upswing. How did they stand out from the pack? Partially through their stage show, which is flashy and fun, and partly through heavy-duty promotion. Erik Turner learned about hype from a band that had recently risen from the ranks of the Sunset Strip—Poison. "I used to trip out watching Bret promote," he recalls. "He was like—'Hi! How ya doin'?' He was so happy to meet you and he'd be sure to ask your name. I used to watch how people would react." Turner borrowed from Poison's tactics, which included blitzkrieg flouting to advertise shows. "Every night of the week, if there was something happening, at least two of us would be there to pass out fliers," explains Joey Allen.

But Warrant added its own special twist—namely the sexual innuendoes that won them both fans and foes. The fliers and ads would often display the five bandmates posing with girls in highly compromising positions. They make no apologies for their crassness—Warrant soon became the most talked-about band in a town that's inundated with aspiring young musicians. And the guys knew that when the curious came down, they would see what the band was *really* about, that these supposed sex maniacs actually had a sensitive side, along with the wildness and whimsy. The doubters returned, over and over. Warrant began selling out venues, including the Country Club in Reseda—which has a nearly 1,000-person capacity. In fact, they would take

over the club for two nights in a row, selling out both nights.

As their popularity grew, so did promotion costs. "At the height of our L.A. scene," Allen remembers, "we were up to forty thousand fliers, fifteen radio ads, three hundred colby boards—those boards that go up on telephone poles—and three double page ads in all the local magazines. We were close to spending four grand on promotion."

That's quite a hefty sum. How did Warrant manage to pay for all of this? Believe it or not, through the shows. "We started making a lot of money, once we started figuring exactly how much came through the door," Jerry Dixon grins. "We always sold out every show, so we started puttin' it together." When they realized they were generating some big bucks, the band put its foot down and demanded its fair share. The clubs, recognizing that Warrant was a hot ticket, knuckled under.

The group had the club owners and promoters at their feet—so where were the record labels? They were sniffing around, but no one seemed particularly anxious to make a move. "Not one label ever said to us, 'You guys have sold out a lot of shows and that's enough for us,'" emphasizes Dixon. "We never heard that *one time*." "We definitely had to develop," Allen adds. "We looked at old videos, shows where we thought we should have been signed—and *definitely* understood why we weren't. It was cut and dried because the songs weren't there and we weren't ready." So the band went back, wrote some more songs, eased the bugs out of its show and worked even harder. It paid off—Columbia finally sprung for a deal. West Coast A&R veep Ron Oberman remembers the gig that put Warrant over the top. "The thing that struck us was the way they connected with the audience," he recalls, "particularly with the song 'Heaven.' And the songwriting was very strong." Allen remembers it as being "one of our most lax shows, live-wise. Jani had chicken pox. He was deathly ill and we were all just like, 'Let's go out there and get it over with.'"

Warrant took its time in the studio with producer Beau Hill very seriously. Since the methodical Hill is a day person, the band made sure to accommodate him. "We got the people who could wake up in the morning to be there, which were me and Steven," says Joey, "and then everybody else came after noon to do their stuff." After all, states the guitarist, "When you're in there, you're spending money every minute." This may not be news to anyone in the record biz, but coming from a newly-signed musician, it almost sounds like a sage revelation.

The original release date for *Dirty Rotten Filthy Stinking Rich* was mid-fall, but got pushed back to the end of January. It turned out to be a fortuitous delay, because it gave the band a chance to get to know the people at

Columbia. If the label had put the LP out as scheduled, reasons Dixon, "they would have had to work for a band they didn't really know and we'd have gotten pissed at them and it would have been half-assed. Now everybody knows us and it's happening...and everybody hates us!"

Of course, not everyone at Columbia feels that way. Ron Oberman describes Warrant as "tremendous guys, great to work with," and publicist Diane Bluck has practically adopted the guys. Since they also have a sparkling debut LP, the enthusiasm was easy to come by.

Many bands might have spent those extra months goofing off, but Warrant didn't want to do that. Says Turner, "A lot of bands wait two or three months *after* the record comes out to go out on the road. They sit around, pretending, living in dreamland, thinking everyone's gonna go out, buy their record and they're gonna hop on a national tour and it's a piece of cake. We see so many bands that just wait and then they never get that tour and they end up doin' the club scene for three months and they don't make the next record. We wanted to go out and get a buzz going." So Warrant hit the road, doing a winter tour with D'Molls, and then with Britny Fox.

A pre-release tour may sound risky, but Warrant saw it as a wise promotion move. The band had already managed to grab some national press in *Metal Edge* and *Hit Parader*, so they weren't complete strangers to the rest of the U.S. And Allen figures, "We went out for six and a half weeks and were in front of between 12-18,000 people, and that's 12 or 18,000 people that have never seen us, or some have seen us in magazines, but have never heard us. So you can say, 'Okay, those people are gonna go back and tell at least a friend about it, if they liked the show.' And that helps out in sales." The band also took the time to scope out the record stores. "When you're out," explains Joey, "you've got to meet as many retailers, as many branch managers, sales managers—people that control sales and control getting your record out to the right places. Now all that's done and we have a huge football team—and it's gonna get bigger."

This strategy has been working in a major way for Warrant. *DRFSR* debuted on the *Cash Box* album chart a week after its release—a rarity for a band's first LP—and has been moving steadily upwards ever since. And the guys are continuing to work hard. They're currently on the East Coast, opening for Paul Stanley's solo dates and yes, a big time national tour is in the works. Warrant's ability to take street-level promotion to a grander scale may end up paying off very well for them. This is one band that realizes that if you want to rock & roll all night, you gotta take care of business every day—"Without that," Allen bluntly states, "No one's gonna hear your shit." ☺

# MATTHEW SWEET: The Next Time 'Round

BY JOE WILLIAMS

"MY STUFF IS IN A HARD PLACE," says singer/songwriter/guitarist Matthew Sweet when asked to assess his position in the musical market. "It teeters between the commercial and the alternative, and not entirely by accident. I always felt somewhat shackled by the alternative scene."

Yet Sweet emerged in the mid '80s from what has been the hotbed of the alternative sound in America—Athens, Ga. After high school in Lincoln, Neb., he fled to that musical mecca, encouraged by his ongoing correspondence with R.E.M. singer Michael Stipe and their manager Jefferson Holt, whom Sweet had met at a Lincoln nightspot a few years earlier. Stipe and Holt were but two of the luminaries turning Athens into a new-wave factory town, along with bands like the B-52s, Pylon, Love Tractor and Oh-OK (whom Sweet eventually joined.). "It's only recently that I've felt comfortable talking about the whole Athens thing," says Sweet, "because people tend to get the wrong idea about me. I don't want to jump on that bandwagon."

Sweet's ambivalent relationship to the underground was nonetheless enough to get him signed to a major label. Columbia A&R representatives Steve Ralbovsky and Rick Chertoff heard the indie *Buzz of Delight* album and some demos that Sweet had done with fellow Athenian Don Dixon. Together they convinced CBS to fork over the money for a six-song demo and convinced Sweet to record as a solo artist under his real name (despite Sweet's assertion that people would think he made it up.).

*Inside*, Sweet's debut LP for Columbia, was a masterpiece of corporate overkill, featuring no less than five producers (David Kahne, Alan Tarney, Stephen Hague, Dave Allen and Scott Litt), three co-writers, a couple of Bangles and such high-powered session men as Anton Fier and Bernie Worrell. Although Sweet takes responsibility for the result (which was critically lauded but a commercial disaster), he admits in retrospect that he could've been handled better.

"I was 20 years old and had only been writing and singing for about two years," he says. "I wasn't fully developed. CBS is a good label for people who are similar to what they've had before, but I don't think they knew what to do with me, whether I was a college radio act or a top 40 act. In that company, I think Epic would've been a better label for me."

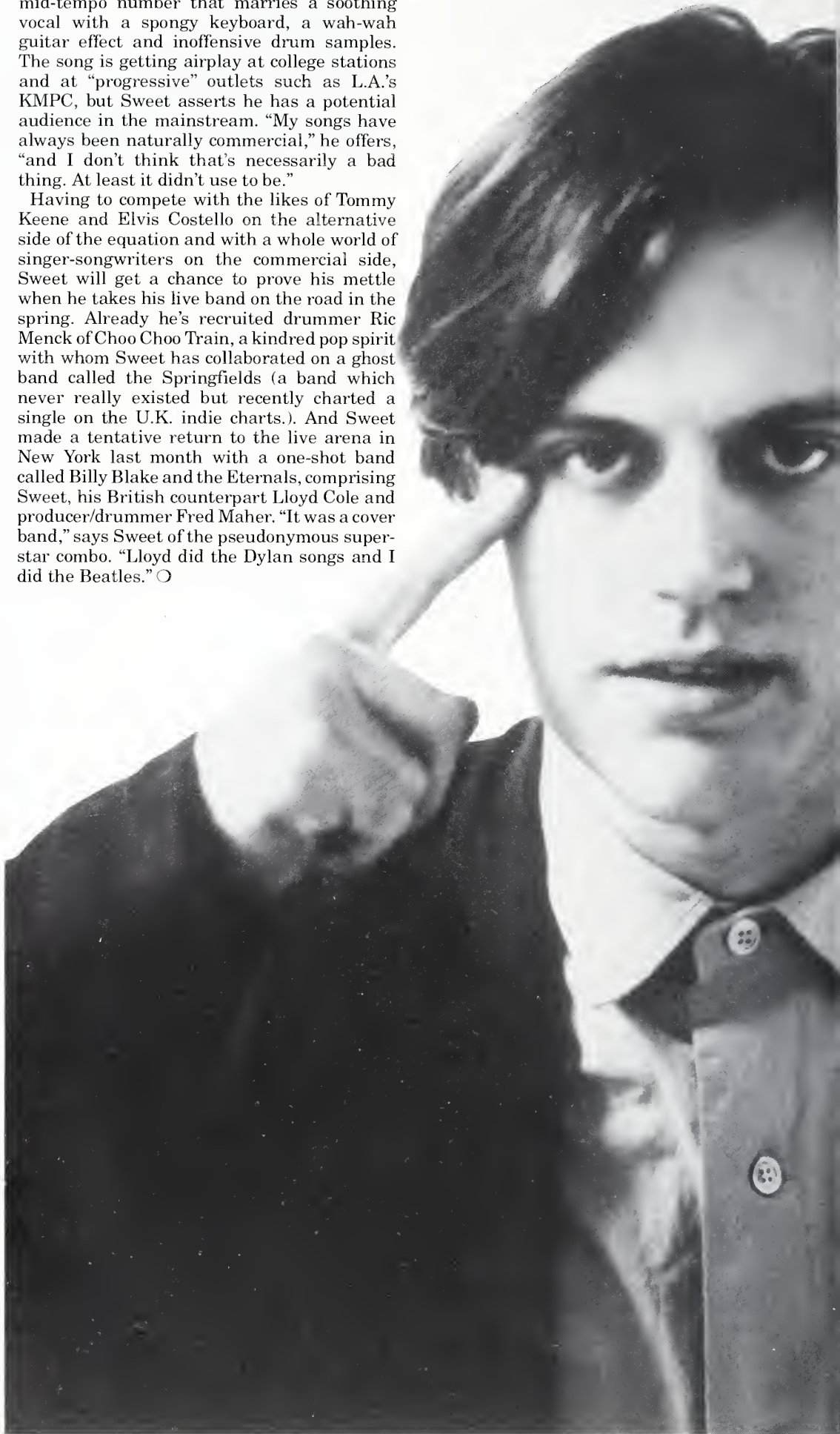
After the sweetly textured *Inside* sank without a trace, the singer spent two years writing and recording solo material and playing guitar with the Golden Palominos. His commercial resurrection came when Ralbovsky moved to A&M and invited Sweet to join the team. Sweet accepted and started work on *Earth*, with himself, Dave Allen and Fred Maher as producers.

The new album attests to Sweet's artistic maturity and a more reasoned approach to production. The project maintains a consistently intelligent, airy tone from first to last, a combination of '60s pop, '80s technology and the razored, circa-'77 guitar figures of ex-Television axeman Richard Lloyd. Comparisons to the dBs or an R.E.M. bolstered by computer technology are not entirely inappropriate. Background vocals are provided by three-fourths of a new A&M signing called Trip Shakespeare, a clever group of Minneapolis folk-rockers who share Sweet's affinity for such harmonic giants as Buffalo Springfield and the

Mama & the Papas. (It's no accident that the female voice on the album belongs to Leah Kunkle, sister of Mama Cass Elliot.)

The first single on the album is "Vertigo," a mid-tempo number that marries a soothing vocal with a spongy keyboard, a wah-wah guitar effect and inoffensive drum samples. The song is getting airplay at college stations and at "progressive" outlets such as L.A.'s KMPC, but Sweet asserts he has a potential audience in the mainstream. "My songs have always been naturally commercial," he offers, "and I don't think that's necessarily a bad thing. At least it didn't use to be."

Having to compete with the likes of Tommy Keene and Elvis Costello on the alternative side of the equation and with a whole world of singer-songwriters on the commercial side, Sweet will get a chance to prove his mettle when he takes his live band on the road in the spring. Already he's recruited drummer Ric Menck of Choo Choo Train, a kindred pop spirit with whom Sweet has collaborated on a ghost band called the Springfields (a band which never really existed but recently charted a single on the U.K. indie charts.). And Sweet made a tentative return to the live arena in New York last month with a one-shot band called Billy Blake and the Eternals, comprising Sweet, his British counterpart Lloyd Cole and producer/drummer Fred Maher. "It was a cover band," says Sweet of the pseudonymous superstar combo. "Lloyd did the Dylan songs and I did the Beatles." ○





# PIERCE TURNER: Irish Spring on Avenue B

BY KAREN WOODS

The posters on Manhattan streets scream, "This man has got to be heard," a line taken from a *Melody Maker* review of Pierce Turner's new record, *The Sky and the Ground*. I couldn't agree more.

*The Sky and the Ground* is Irish expatriate Turner's second RCA/Beggars Banquet release, and the follow-up to last year's critically acclaimed *It's Only a Long Way Across*. This record is basically the fulfillment of the promise made by the first release and by Turner's earlier work with the Major Thinkers, a Lower East Side band he formed with Larry Kirwan shortly after their arrival in New York from Wexford, Ireland.

"I came over about 12 years ago," Turner said, "because I had to go somewhere. I come from a very small town in the southeast of Ireland, and if you look at the big picture of the world, you would see that people from economically depressed countries or politically unimportant countries...very rarely is there a successful rock star from one of those countries. And the reason has to do with the relevance of that country in the world's political and financial arena. You really do need a certain amount of money to become a rock star—you really need a certain amount of money even to be a musician.

"I found, growing up in Ireland, that it was very difficult to find the money to even buy a keyboard. So I had to go somewhere. First thing I had to do was go to Dublin, make myself known there, make enough money to actually be able to afford instruments. It was ridiculous—when I was in Dublin I bought an organ, it broke two years later, and I was still paying for it five years after that. It's a very difficult country to get ahead in. From Dublin I could either go to London or to America, so I went to America, because London represented a lot of pain to me. Irish people are a minority in London, and I didn't want to be a minority." [*He laughs.*] "I had enough trouble with my self-confidence as it was."

Getting to New York did not mean instant stardom; it's been a long way across, and Turner in many ways reflects both the good and the bad. "The reason why it's taken me so long to succeed is because when you live in a small town in Ireland, you don't live in the real world," he explained. "You live in an important world, but it's not one where you are consuming things on an international level. The things I would write about living in the town of Wexford are not things you could relate to living in America. And it was hard, when I came to New York and started singing in bars and coffee houses—nobody understood what I was on about. Nor did they understand my accent, so the whole thing went right down the drain.

"So I had to really study America, find out what it was all about, until I had consumed enough information that I eventually became a mixture of both Irish and American."

The mixture is evident in both the lyrics (a combination of Irish spiritualism and Lower East Side pragmatism) and the music (sort of rock/folk set to Celtic rhythms), and in Turner's turn of a phrase and lilting voice. The first record set the standard, the single "Wicklow



Hills" in particular, but "The Sky and the Ground" makes it definitive.

"I think (*The Sky and the Ground*) is definitely more a sound of today," Turner agreed. "*It's Only a Long Way Across* was actually a collection of songs I had written over a much longer period; some of them were as much as five or six years old. And it was also kind of a cleansing record—I got all of this stuff out of my system having to do with my career with the Major Thinkers.

"Being in the Major Thinkers was this pressure thing about being in a New Wave band. There was a lot of confusion around that, having to be cool and hip and all. So me being a sentimental, romantic kind of character, a lot of songs that were actually about the way I felt were put to the side, because they didn't fit. But I really liked singing those songs, and I wasn't being truthful singing all this rickety-rackety staccato stuff. So the first thing I did was to take all those songs that people kept telling me were beautiful songs, and put them on a record.

"Then once all that stuff was gone, I was ready to start again based on my newest feelings. I still wasn't afraid of being sentimental or romantic or anything, but I was also really comfortable with where I was at, so they could have been anything. It was really a fresh start. All these songs were written in the past two years, so I think it's more contemporary-sounding.

"Plus, I co-produced it," he added. "So it's more of what I want it to be. These things can be very subtle. If I write a romantic song, I don't want it to be syrupy, and I don't want it to wear out in five minutes. I always had these very strong ideas about the way songs were supposed to be produced. If it's sweet, it's got to have an edge; if it's got an edge, it has to be sweet. I really like those two qualities together."

*It's Only a Long Way Across* was produced by Philip Glass—Turner met him in the hallway of his apartment building. Glass already knew who Turner was, due to his son's constant playing of the Major Thinkers' single "Avenue B." On *The Sky and the Ground*, Glass contributed string horn arrangements for "The Answer," but the bulk of the album was produced by Turner and Simon Boswell.

Turner's songs are narratives, sometimes about other people but most often about himself. "Introspective" is a ridiculous term to use

in this context; this guy has a tendency to wear his soul on his sleeve. In most other artists, this could be a bit much, but the combination of lyrics, music and Turner's quirky, emotive voice saves even the most sentimental songs (such as "You Can Never Know") from being trite. Turner also spends a lot of time on this record talking about simplicity and how surprisingly difficult it is to find, particularly in New York.

"New York is like Sodom and Gommora in a sense, the decadence," he explained. "Everyone in New York can have as much ice cream as they want, they can get as many drugs as they want, they can stay up drinking all night if they want to stay up drinking all night—anything you want in New York, you can have. It's just that feeling. A small thing for one person can be decadence, and a big thing for someone else can be decadence.

"I mean, decadence for me is perhaps not as great as for some people. I was raised an Irish Catholic. I always feel like I've gone too far at a point where other people don't think they've gone far enough. Drinking four cups of coffee to me is decadent, because my nervous system gets all messed up. I've gone through phases where I've rented four movies a day, and I'm eating ice cream a lot, and all of a sudden I say 'Wait a second, let me fast for a while and clear out my system, and let me be really humble for a while, and see what that's like.' It's a fascinating feeling, the beauty of simplicity. All of a sudden you feel less guilty, less egotistical, less self-centered.

"It's like a coming and a going, it's like the sky and the ground. One day I'm like that, and the next day I'm like, what the hell, I'll spoil myself today. I can never run an even keel. I think it would be unhealthy to always be pure, you'd become self-righteous. I mean if I became some complete meditative yogi, and straightened out my life, and drank nothing but water and ate rice, and had nothing to do with the real world, then my songs would reflect that and no one would be able to relate to it. It wouldn't mean anything."

So he continues to vacillate, and to observe. "I'm very interested in human pain, I think it's fascinating," he said. "I think it's hilarious, it's just an exaggerated form of living. You take a small thing and exaggerate it to the furthest extent, and it's hilarious. Not always funny, but hilarious."

**'I had to really study America, find out what it was all about, until I had consumed enough information that I eventually became a mixture of both Irish and American.'**

# MILO BINDER, STEVE BARTON, BRAD NACK

## THE SOUNDS OF A NEW GENERATION

BY TOM DE SAVIA

MORE AND MORE, LOS ANGELES is gaining a reputation as a complacent town—sort of a sanctuary for the *thirtysomething* generation. Aside from the occasional earthquake, excitement in L.A. is when the local convenience store runs out of Evian water. And any semblance of a musical “scene,” outside of the metal community, is nearly nonexistent.

In the early 1980s—when Top 40 was more barren than it is now—this town was responsible for producing some of the most influential and important new music around. Such bands as X, the Germs and Black Flag were creating a wave of excitement within the industry through their distinctive club appearances.

As we approach the 1990s, the fabled club scene is an empty shell of its former self. Yet, rumbling under all of L.A.’s musical debris are a handful of singer/songwriters who are slowly but steadily generating their own kind of excitement.

Three of the more noteworthy (albeit unknown) musicians among the thousands plying their trade in L.A. are Milo Binder, Steve Barton and Brad Nack. They are three distinctly different performers, united by their belief in song and helping to create a sense that new talent and a new sound are waiting to emerge from the city of angels.

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*MILO BINDER HAS BEEN GARNERING ATTENTION on the Los Angeles club scene with his original and eclectic acoustic performances for several years now. In addition to his own successful club dates, he has opened shows for the likes of the Cowboy Junkies, Steve Forbert, the Balancing Act, Maria McKee and Michelle Shocked. The critics’ community is also beginning to take notice, as his praises have been extolled in the pages of Bam magazine and the Los Angeles Times, among others.*

Although Milo Binder had a strong love of music from an early age, he never really planned on being a performer. After a brief stint in acting, frustration led him to answer an ad and join a short-lived band called the Blue Blue Morning.

After the band broke up, fellow member John Schillaci offered to manage Binder as a solo artist. “I was always intrigued as to what a solo show would be like,” Binder explains, “and originally we planned only for a one-shot sort of thing. We did the show and it went great, and before I knew it John just sort of kept them coming. Somewhere in there we started to take it seriously.

“Every attempt I had at putting a band together—which is what I originally wanted to



do—just never worked out. I found out that playing solo worked for me, and I really couldn’t imagine what being in a band—a democratic band, anyway—would be like. It all just happened very naturally.”

Constant performing won him a core audience and local name recognition. “Where a normal band might do nine shows a year, I was doing nine shows in two months,” he recalls.

About a year ago, Binder decided to do some recording. He was put in contact with producer

Vic Abascal, who lined up such musicians as Marvin Etzioni, Victoria Williams and the Balancing Act to perform on the tracks. “Somehow people had this perception of me as being really connected, which was funny, because at the time I really wasn’t.” (Binder and Schillaci are currently tossing around the idea of releasing the tapes independently, rather than soliciting them to labels.)

All at once the press started to champion Binder. In addition to his shows receiving tremendous critical praise, he was the focus of a prominently placed feature on new music in the *Los Angeles Times’* Sunday Calendar section.

Eventually Binder found himself playing clubs that, a couple of years ago, would have frowned on an acoustic act. In recent months, he has graced the stages of such venues as the Roxy, the Palace, the Music Machine, Club Lingerie and the Gaslight, among others.

The only problem Binder has encountered is having his music labeled or associated with one specific genre. “I look at it with bemused resignation,” laughs Binder. “I don’t know why it’s hard for people to believe that an artist can have any less than three dimensions. My game with it is to consistently have them change what they say about me. If one person is calling me folk, and another is saying alternative, and yet another is calling me sensitive and funny or whatever... somewhere in between the truth will lie.

“If they insist on labeling me, I give them one or two things they can really hang their hat on—that way I can keep the music pure. I think that is a good concession for me. Any label that’s put on you sort of puts a contingency on the type of music you do and I don’t really work that way. I certainly don’t try to write within any kind of tradition.”



Binder shrugs his shoulders, "I just write songs," he says.

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**STEVE BARTON ORIGINALLY CAME TO RECORD INDUSTRY PROMINENCE** as frontman and chief songwriter for *Translator*, a band who put out a handful of records on the San Francisco-based 415/Columbia label in the early to mid-'80s. Following the breakup of the band, Barton disappeared from performing and spent time developing his solo material. Recently, Barton recorded a brilliant six-song demo which introduces a singer/songwriter of considerable talent.



*Translator*, a sophisticated rock/pop outfit, was one of those bands that everyone was certain would hit big. They gained some mainstream exposure via a minor hit titled "Everywhere That I'm Not" that was released during the early '80s in the midst of the MTV age. As is often the story, difficulties arose and resulted in an amicable split for the band. "It was a real learning experience in terms of dealing with record companies," Steve Barton emphasizes. "I know a lot now that I wish I had known then.

"All in all it was great—I loved making records. I've been away from it for two years, and that's long enough. I sort of purposely took a little time off to clear my head out. I went to

England for a little while, and I moved back to L.A. from San Francisco."

Barton's newly recorded, self-produced demo features five incredible original compositions and a cover of Brian Eno's "King's Lead Hat" (an anagram for "Talking Heads"). "I recorded the songs really quickly. Including mixing, the entire process took only three days.

"I was definitely going for something different than *Translator*, and I also wanted to get across where I was at. The reason I put six songs on the tape was because I wanted to have a real diverse set of music. It was also hard because I had over two years of songs to choose from, but I'm real happy with the way it turned out."

Barton is ready for his music to speak for itself and is content with writing, playing and developing his new material. "I learned through *Translator* to be careful when I'm ready to make moves," he explains. "Thankfully, I feel prepared for anything this time around."

Recently, Barton put together a five-piece backing band and is planning to hit the clubs in the very near future. He intends to keep his music "pure," and is in no way interested in altering his sound for instant commercial success. "I'm just going to do my own thing," Barton concluded, "without trying to cater it to Debbie Gibson's audience or Def Leppard's audience... I'm going to do whatever feels right for me."

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**BRAD NACK KNOWS ABOUT MUSIC INDUSTRY BUREAUCRACY.** A few years back, *Nack* was a key member of the *Tan*, a local band who suffered more than their share of A&R mishaps. After the fiasco of the *Tan*, he abandoned the L.A. scene and traveled to England, where he found success in the local clubs performing under the moniker *Brad Is Sex*. He later released an EP overseas on the *Bam Caruso* label. One of his songs, "I Walk the Earth," was covered by fellow L.A. defectors *Voice of the Beehive* and became a UK hit.

Some years ago, inspired by the fact that so many of his friends had joined bands, Brad *Nack* traveled to Mexico for four months and learned how to play guitar. When he returned to the States, he and some friends formed a band called the *Tan*. At the time, *Nack* had no way of knowing what lay ahead for the band.

After only five gigs, *Robbie Krieger*, formerly of the *Doors*, saw the *Tan* and expressed interest in working with them. "We wound up doing a single with him," *Nack* recalls, "and then we were supposed to record for *Elektra*, but that fell through."

While the *Tan* were together they recorded a total of three al-

bums—none of which were ever released. "We were on *Geffen* for a while, and we were on *EMI* for a while, and we even worked with *Robbie Robertson* on one of the albums.

"We were going to release an independent album at the time we were working with *Geffen*, but they kept saying 'Don't put out that album because it will only compete with the one we put out.' So they just sort of held us up for about nine months until the deal fell apart. You know, typical band stuff." (An interesting sidelight is that one of the *Tan*'s songs, "Bad Party," was released in Peru by *CBS/Epic* and went to #1 on the charts.)

Discouraged, the band journeyed to England to check out the music scene. Eventually, though, more difficulties caused the band to break-up. Remaining in England, *Nack* began playing clubs as *Brad Is Sex*—a one man show utilizing backing tapes. In time, *Nack* found himself with an impressive following and later released an EP, *Gentlemen, Start Your Sheep*, on *Bam Caruso Records*. As time passed, *Brad Is Sex* became a four-piece outfit and generated yet more attention overseas. In addition, *Nack*'s prolific songwriting garnered him a publishing deal with *Warner/Chappell*.

Recently, *Nack* returned to California. While here, he has been doing some recording and playing a select amount of live shows. He plans on returning to Europe soon to continue with *Brad Is Sex*.

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Time will tell if the individual contributions of *Binder*, *Barton* and *Nack* will aid the ailing state of the L.A. music scene. But in the meantime, it's refreshing to know that the do-it-yourself spirit of music is alive, even if it is still striving for recognition. ○



# 89 for '90

COMPILED BY LISA JOHNSON

WITH A QUARTER OF 1989 behind us, we *Cash Box*-ers have come up with what we think are 89 bands for the '90s. This *highly* subjective list is not based on "chart action" or sales reports, but rather on that special sixth sense all us "rock journalists" seem to have. So, based solely on intuition, here are *the* 89 bands to watch for '90. Take little heed to the order of appearance! The bands and artists are listed relatively arbitrarily. Our only criterion is the belief that *all* these bands or artists—signed, unsigned, major, alternative, independent, established, unknown—will make a mark in their respective fields this year. Some of the names are familiar—perhaps we'll see a major move by a long-respected cult artist (Lou Reed, Elvis Costello) or a comeback by an act we'd forgotten about (Tom Jones). Other names are new (Eddie Brickell, Bros), but they may well be household words by this time next year. Whether we like 'em or not, these are the picks to click for 1989, 1990, and even 1999!



**The Pursuit of Happiness**  
(Chrysalis)

- XTC (Geffen)
- Fishbone (Columbia)
- Voice of the Beehive (London/PolyGram)
- The Replacements (Sire)
- Toad the Wet Sprocket (Abe's Records LTD)
- The Posies (Popllama)
- Fine Young Cannibals (I.R.S.)
- Kill For Thrills (MCA)
- Tone Loc (Delicious Vinyl)
- Shadowland (Geffen)
- Concrete Blonde (I.R.S.)
- The Waterboys (Chrysalis)
- The House of Love (Creation/PolyGram)
- Choo Choo Train (Subway)
- Poi Dog Ponder (Texas Hotel)

**Thrashing Doves**  
(A&M)

- N.W.A. (Priority)
- Eddie Brickell & New Bohemians (Geffen)
- Cowboy Junkies (RCA)
- Indigo Girls (Epic)
- Gail Ann Dorsey (Sire)
- Michelle Shocked (Mercury)
- Yazz (Big Life/Elektra) #1 for weeks on U.K. charts.
- Bomb the Bass (Acid House U.K. indie import)
- Debbie Gibson (Atlantic)
- Jane's Addiction (Warner Bros)
- Lenny Kravitz (Virgin) Lisa Bonet's husband.
- Boogie Down Productions (Jive)
- Vanessa Paradis (Polydor)
- World Party (Chrysalis)
- Pop Will Eat Itself (RCA)
- Sea Hags (Chrysalis)

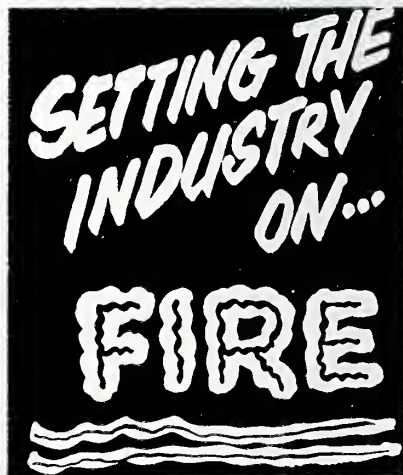
- Marc Almond (Capitol)
- Human Drama (RCA)
- Electric Angels (unsigned)
- Soul Asylum (A&M)
- Bros (Epic) #1 everywhere *except* the U.S. So the label has decided to repackage this teen sensation to ensure they make it big!
- The Connells (TVT)
- National People's Gang (Dr Dream)
- Too Much Joy (Alias)
- Big Dipper (Homestead)
- The Popes (Upon This Rock)
- Old Skull (Restless) Wisc. punk band with two 9-year-olds and a 7-year-old.
- The Pixies (Rough Trade)
- Violent Femmes (Slash)
- Lou Reed (Sire)
- Social Distortion (Restless)
- Huxton Creepers (PolyGram)



**Elvis Costello**  
(Warner Bros)



**Les Rita Mitsouko**  
(Virgin)





**The Darling Buds**  
(Epic)

- Happy Mondays (Factory, U.K. import)
- Stetsasonic (Tommy Boy)
- The Proclaimers (Chrysalis)
- Mary's Danish (Chameleon)
- My Bloody Valentine (Creation)  
Straight in at #1 on U.K. indie charts.
- Def Jeff (Delicious Vinyl)
- Show of Hands (I.R.S.)
- Nick Lowe (Warner Bros.)
- Syd Straw (Virgin)
- De La Soul (Tommy Boy)
- Darden Smith (Epic)
- Brad Nack (Warner/Chappell)
- Don Dixon (Enigma)
- Sam Brown (A&M)
- Marvin Etzioni (Peer-Southern Publishing)



**That Petrol Emotion**  
(Virgin)

- Milo Binder (unsigned)
- Sid Griffin (unsigned) former lead



## THE WONDER STUFF

The Wonder Stuff

(Polydor/PolyGram)



**They Might Be Giants**  
(Bar None)

- The Tearjerkers (unsigned)  
singer of the Long Ryders.
- Steve Barton (unsigned) former lead singer of Translator.
- Something Happens (Virgin)
- Shot B/W (Conflict)
- Take 6 (Reprise)
- Paul McCartney (Capitol)
- Bourgeois Tagg (Island)
- Young Fresh Fellows (Frontier)
- The Walkabouts (Popluma)
- Malapoets (Virgin)
- the feelies (A&M)
- Jesus Jones (Food Ltd.)
- Gaye Bikers On Acid (Caroline)
- Ultra Vivid Scene (Rough Trade)
- Robin Hitchcock (A&M)



**Tom Jones**  
(Jive)  
We see a big comeback for Tom this year!



**The Cavedogs**  
(CBS Music Publishing)

# L.A. Forecast: Hot & Rockin'

By Lisa Johnson



➔ **SHADOWLAND** (Geffen) Snatched up by this label early in '88, Shadowland have become one of the hottest bands around that's not pure sweat and leather. Versatility is the name of the game here, where a set can include a 12-string acoustic number followed by a screachin' guitar solo a la Eddie Van Halen. Shadowland are headed to Wales in April to record their debut album with Pat Moran (Eddie Brickell & New Bohemians). Destined for commercial and critical success.

**TOAD THE WET SPROCKET** (Abe's Records LTD) This quartet featuring Glen Philips, a sensitive 17-year-old hunk-a-hunk-a-burnin'-love lead singer, have made a splash in their seaside hometown, where their debut album, *Bread and Circus* (released only on cassette), has already sold out its first pressing, while outselling all major acts in every record store in downtown Santa Barbara—there's only one. A picture paints a thousand words...and Brad Nack painted the picture on their album cover. They are currently recording their follow-up album with Marvin Etzioni.

**MARY'S DANISH** (Chameleon) Heralded by the *L.A. Times'* Steve Hochman as "the best live club act" of '88. Their very Voice of the Beehive-ish approach (two harmonic frontwomen—Julie Ritter and Gretchen Seager) has landed them a track on the *L.A. One* compilation album, as well as impressive airplay across the U.S. They will soon release a four-song EP on Chameleon, and their lineup includes Louis Gutierrez (of Louis & Clark), and James Bradley, Jr. (who has worked with Jeffery Osbourne and Anita Baker).



**HUMAN DRAMA** (RCA) Originally formed in New Orleans as the Models during the early '80s, Human Drama spent February at Rockfield in Wales recording an EP with Bill Buchanan (Fields of the Neophilim, Leather Nun). They plan to tour before recording their debut album in April, for a September release.

**LITTLE CEASAR** (Geffen) This is one group of grungy-looking street dudes that's bound to appeal to the over-25 crowd. The music is drawn from '60s R&B roots instead of your typical Hanoi Rocks/Guns N'Roses sound. Add Ron Young, one of L.A.'s hottest vocalists, and it's no wonder that Geffen snatched these guys up. At the moment, the quintet is choosing a producer and a late-'89 release looks likely. (J.G.)



**KILL FOR THRILLS** (MCA) A sure bet. This project is Al Teller's baby: he personally signed them, and Kill For Thrills have the unique distinction of being Teller's first (and so far, only) signing since taking over at MCA. They just mixed their debut album with Chris Lord-Alge (the Replacements *Don't Tell a Soul*, U2) which was produced by Ric Browder (Poison, Joan Jett). Another unique distinction this band has is that it features Jason Nesmith, son of former Monkee Michael Nesmith, on lead guitar (and he's damn good, too!). Kill For Thrills are managed by Arnold Stiefel and Randy Phillips of the Stiefel Co., who also handle Rod Stewart and the Bangles.

**ELECTRIC ANGELS** Unsigned, but not for long. It's only a matter of time before this group of energetic, fun-loving lads are on MTV heavy rotation. Last year, RCA put them in the studio with Bruce Kulick of Kiss to record some demos. One of the tracks recorded was an original tune called "You Put the X in Sex." Apparently Bruce played the tape for Kiss' Paul Stanley, who loved it. A few months later Kiss released a single called "Let's Put the X in Sex," and Paul says he's never heard of Electric Angels. Live and learn. Gearing for a change of scenery, Electric Angels are packing their bags and moved to the Big Apple in February.



**THE HAVALINAS** Presently in negotiations for a publishing deal, one of L.A.'s best-kept secrets remains unscathed, or unsigned, by a major for the time being. The master plan: a grass roots approach, building a strong foundation of followers through extensive gigging in the Southern California area, which includes a regular Tuesday night stint at Molly Malone's on Fairfax, where frequent clientele include Mickey Rourke, Clem Burke, and members of Crowded House, Fishbone and the Bangles. The trio features Tim Scott on vocals and Smutty Smith on stand-up bass—both from the early '80s rockabilly outfit the Rockats—and Charlie Quintana (who recently left the Cruzados) on drums. Their live show is not to be missed, as Scott has dynamic stage personality and brilliant "stage patter." The Havalinas are ones to watch.

# ROCK & ROOTS

**STOP THE PRESSES:** Allow me to step up on my pedestal for a moment... Julius Robinson just played me the new single from **Duran Duran** and, ooh, I'm burning mad! Why? Because the song, aptly titled "Do You Believe In Shame," is a blatant rip-off of "Suzie Q."

The Duran tune credits the band's **John Taylor, Nick Rhodes** and **Simon LeBon** as songwriters, yet the song's melody is lifted directly from **Dale Hawkins'** blues/rock classic (immortalized in the late '60s by **Creedence Clearwater Revival**). If that wasn't enough, the boys apparently also attempted to cop **Chris Isaak's** trademark guitar sound and vocal style. Come on, guys, enough is enough!



**LINDA RONSTADT**

**GROOVY GRAMMY MOMENTS:** I cringed at the outset of last week's Grammy telecast when **Whitney Houston's** "Stepford Wife" rendition of her Olympic ode "One Moment In Time" threatened to set the precedent for the evening's live performances. But this year, thankfully, the folks at NARAS had the good sense to schedule performances by the likes of **Linda Ronstadt, Lyle Lovett, the Winans Family, Dwight Yoakam & Buck Owens, Tracy Chapman, Take 6, Melissa Etheridge, Toni Childs, Sarah Vaughan** and **Dizzy Gillespie**. The standout performances of the aforementioned artists made this year's gala one of the most bearable in recent memory.

In addition, the Grammys had their share of silent victories this year. They included **Ruben Blades** copping the Best Tropical Latin Performance trophy for *Antecedente*; Best Traditional Blues Recording going to **Willie Dixon** for *Hidden Charms*; "Crying," by **Roy Orbison** and **k.d. lang**, garnering the award for Best Country Vocal Collaboration; and **Linda Ronstadt's** *Canciones de mi Padre* getting the nod as Best Mexican/American Performance.

**MOJO WORKING:** Forget **Madonna!** The inimitable **Mr. Mojo Nixon** is currently holding the title of "media blitz darling." Here is a sampling of what's been keeping him busy:

- On February 11, 1989, at a go-kart track in San Diego, California, Mojo got hitched to a lass named **Adaïre**. The ceremony was performed by mail-order minister **Country Dick Montana of the Beat Farmers** (yes, it was legal).

Following the blessed event there was a 21-water-balloon salute, fireworks, and serenading by **John Doe, the Dead Milkmen** and **Camper Van Beethoven**.

- The Pleasure Barons** (a 13-piece combo featuring Mojo, Country Dick and **Dave Alvin**) will wrap up their "Vegas 1999" tour in Las Vegas on March 6.

- Nixon is currently wrapping up acting duties for the upcoming **Jerry Lee Lewis** bio-pic *Great Balls of Fire*, which stars **Dennis Quaid** in the title role and co-stars **John Doe** and **the Fabulous Thunderbirds' Jimmy Vaughan**.

- Later this year, filming will begin for *Citizen Mojo*, an epic adventure starring **Mr. Nixon**.

- The "Is Elvis Alive?" hotline is still open. If you have any information leading to the whereabouts of **Presley**, give Mojo a ring at (619) 239-KING.

- And finally, *Root Hog or Die*, Mojo's latest album, will be released by **Enigma** on March 22.

Until next time.

**Tom De Savia**

## CASH BOX MICRO CHART



### ROOTS MUSIC

		Total Weeks ▼
		Last Week ▼
1	<b>VOLUME ONE</b> (Wilbury/Warner Bros. 25796)	<b>TRAVELING WILBURYS</b> 1 7
2	<b>MYSTERY GIRL</b> (Virgin 91058)	<b>ROY ORBISON</b> 4 3
3	<b>TRACY CHAPMAN</b> (Elektra 60774)	<b>TRACY CHAPMAN</b> 2 7
4	<b>AMERICAN DREAM</b> (Atlantic 7 81888)	<b>CROSBY, STILLS, NASH &amp; YOUNG</b> 3 7
5	<b>THE TRINITY SESSION</b> (RCA 8568-1-R)	<b>COWBOY JUNKIES</b> 6 7
6	<b>COPPERHEAD ROAD</b> (Uni Uni-7)	<b>STEVE EARLE</b> 5 7
7	<b>FISHERMAN'S BLUES</b> (Chrysalis 41589)	<b>THE WATERBOYS</b> 7 7
8	<b>MELISSA ETHRIDGE</b> (Island 90875)	<b>MELISSA ETHRIDGE</b> 8 7
9	<b>LYLE LOVETT AND HIS LARGE BAND</b> (MCA/Curb 42263)	<b>LYLE LOVETT</b> 10 3
10	<b>IN DREAMS</b> (VIRGIN 90604)	<b>ROY ORBISON</b> 9 5
11	<b>SHORT SHARP SHOCKED</b> (Mercury 834 924 1)	<b>MICHELE SHOCKED</b> 11 7
12	<b>BLUEBIRD</b> (Reprise 25776)	<b>EMMYLOU HARRIS</b> 14 5
13	<b>SEVEN YEAR ITCH</b> (Island 91018)	<b>ETTA JAMES</b> 12 7
14	<b>WILLIE DIXON BOX</b> (Chess/MCA)	<b>WILLIE DIXON</b> 13 7
15	<b>SOUL SEARCHING</b> (BLACK TOP 1042)	<b>RONNIE EARL AND THE BROADCASTERS</b> 21 7
16	<b>FOR THE LONELY: AN ANTHOLOGY, 1956-1965</b> (Rhino 71493)	<b>ROY ORBISON</b> 16 7
17	<b>YOU GOT ME</b> (Rounder 3100)	<b>DUKE ROBILLARD</b> 25 7
18	<b>HIDDEN CHARMS</b> (Bug Capitol 90595)	<b>WILLIE DIXON</b> 19 7
19	<b>THE SWAMP BOOGIE QUEEN</b> (Alligator 4766)	<b>KATIE WEBSTER</b> 15 7
20	<b>THE CHUCK BERRY BOX</b> (MCA/Chess 680001)	<b>CHUCK BERRY</b> DEBUT
21	<b>TOPS</b> (Blind Pig)	<b>OTIS RUSH</b> 26 5
22	<b>DON'T BE AFRAID OF THE DARK</b> (Hightone/Polygram 832923)	<b>ROBERT CRAY</b> 22 7
23	<b>THE SWEETEST PEACHES</b> (Chess/MCA 6028)	<b>ETTA JAMES</b> 17 7
24	<b>SEE THE LIGHT</b> (Arista AL 8553)	<b>THE JEFF HEALY BAND</b> 18 7
25	<b>AFTER HOURS</b> (Blind Pig 3088)	<b>PINETOP PERKINS</b> 28 3
26	<b>WINTER OF 88</b> (Voyager/MCA42241)	<b>JOHNNY WINTER</b> 24 7
27	<b>FOLKWAYS TRIBUTE TO WOODY GUTHRIE AND LEADBELLY</b> (Columbia)	<b>VARIOUS ARTISTS</b> 20 7
28	<b>GENUINE HOUSEROCKIN MUSIC VOL.3</b> (Alligator 103)	<b>VARIOUS ARTISTS</b> 30 7
29	<b>LIVE AT CARNEGIE HALL</b> (FLYING FISH 106)	<b>SWEET HONEY IN THE ROCK</b> 31 5
30	<b>ROOM WITH A VIEW TO THE BLUES</b> (Rounder 2072)	<b>JOHNNY ADAMS</b> 23 7
31	<b>BACK TO BACK</b> (Malaco 7448)	<b>LITTLE MILTON</b> 34 3
32	<b>BRASS AND BLUES</b> (MCA/Chess 9286)	<b>MUDDY WATERS</b> DEBUT
33	<b>BUENAS NOCHES FROM A LONELY ROOM</b> (Reprise 25749)	<b>DWIGHT YOAKAM</b> 20 7
34	<b>KING OF THE BLUES 1989</b> (MCA 42183)	<b>B.B. KING</b> 35 7
36	<b>HARP 'N SOUL</b> (Alligator 4768)	<b>LAZY LESTER</b> DEBUT
37	<b>LUCINDA WILLIAMS</b> (Rough Trade US47)	<b>LUCINDA WILLIAMS</b> 39 3
38	<b>LIVE AND LET LIVE</b> (Rounder 2089)	<b>BOBBY KING AND TERRY EVANS</b> 38 7
39	<b>HIS GREATEST SIDES</b> (Chess/MCA 9107)	<b>HOWLIN' WOLF</b> 37 7
40	<b>CHICAGO LINE</b> (Island 791005)	<b>JOHN MAYALL AND THE BLUESBREAKERS</b> 36 7

## ROOTS PICKS

### FLACO JIMENEZ: *Flaco's Amigos* (Arhoolie, 3027)

Along with his friends **Ry Cooder** and **Van Dyke Parks**, accordionist **Jimenez** delivers a charming, lovely recording of mexican folk or "conjunto" music. Conjure up your fondest memory of a warm summer evening to capture the spirit of this release.

### VARIOUS ARTISTS: *Soul Shots Volum 7: Urban Blues* (Rhino, RI 70043)

Great tracks from major bluesmen of the sixties. **B.B. King's** "The Thrill Is Gone," **Albert King's** "Born Under A Bad Sign" and **Bobby Bland's** "Stormy Monday Blues" just for starters. Swell remastering job too.

### JAMES HARMON BAND: *Extra Napkins* (Rivera, RR 505)

A real killer-diller that literally comes with extra napkins. Raw, urgent, pulsating blues untainted by the slickness so prevalent in much of today's modern blues recordings. These guys take no prisoners.

### HENRY TOWNSEND: *Mule* (Nighthawk, 201)

St. Louis country blues legend in a prolific session accompanying himself on guitar and piano. Not content to cover the usual standards, **Townsend** improvises live in the studio, producing new standards off the top of his head.

### ROBERT COVINGTON: *The Golden Voice of Robert Covington* (Red Beans, 012)

How's about the golden band and drumming of **R.C.**? Having played for everyone from **Junior Wells** to **Sunnyland Slim**, this Chicagoan's soulful vocals are show-cased on this robust debut. Nice arrangements.

**Ken Micallef**

# SHOCK OF THE NEW

HELLO? SPIKE? ARE YOU THERE? It's me, Joe, calling from the big NARM convention in New Orleans. It's the convention where all the music-industry bigwigs get together to determine the future of the artform. It sure is exciting here. You should see all these guys from the record companies—they're dressed for shit, and they're all smiling and slammin' down those Dixie beers and slapping each other on the back in that industry way that we always found so amusing back when we were punks and didn't care if they paid any attention to our records or not.

That's all changed, of course—we're not punks anymore; this is *alternative* music, which means the industry is welcome to buy us out and we're willing to take our medicine in order to get our CDs into the shopping malls. We'll drop that song about overthrowing the government; we'll change the cover art from that really cool picture of the dead puppy on the highway to a soulful black & white of the band looking off toward the future; we'll accept whatever big-name producer they think will smooth out the rough edges. ("Rough edges"—I still get a kick out of that.) And ya know what, Spike?—it's not so bad. These industry guys are really getting the job done. **The Replacements, Soul Asylum, Husker Du, Ministry, Cowboy Junkies, Throwing Muses**—they all went major label and put out pretty good albums. Albums that sold! Did you hear that **Pere Ubu** just signed to PolyGram? Even **Sonic Youth** gets distributed by Capitol. That cracks me up. Look over there—it's **R.E.M.** And they're smiling! Remember when we sat in the dorm listening to R.E.M. and thinking how cool they were and how it was a measure of our cultural bankruptcy that "Gardening at Night" would never get played on the radio in a million years? Now they're top 10, right behind those guys from **U2** who used to have such a great guitar sound.

I think we can play this game, Spike. I was doing Bourbon Street the other night with an A&R guy from one of the labels (well, actually he's sort of a sales rep who they just hired away from Tower Records, but he says he's got an A&R gig pretty much in the bag) and when we stopped into one of those jambalaya joints, I played him our demo tape. He said it reminded him of an edgier version of **the Hooters** (whoever that is). But he also said it was missing something that he couldn't quite put his finger on, and as we sat there guzzling gumbo it hit him like a Johnny Thunders power chord: The band needs a Cajun sound! He said we should get a brass band, or an accordian, or whatever it is they play in those Cajun songs, and then he'd be willing to pass the tape to his boss. He's right—this whole cajun thing is going to be really huge this year and it might be just the ticket for us. And another thing—we gotta get rid of Dave. I know he's our friend, but he can't play a solo to save his own life. Solos are back in, man. Heavy-metal guitar solos and maybe a kind of rap/dance thing with a Cajun feel. But rootsier. This is our big chance, Spike—we can't afford to blow it by pretending we're still kids playing in a garage for the sheer love of the music. We're not getting any younger, you know.

## ALTERNATIVES

### □ XTC: Oranges & Lemons (Geffen)

XTC seems to have found an especially pleasing groove with 1986's *Skylarking* and the two **Dukes of Stratosphere** records—a combination of Beatles production techniques, Beach Boys harmonies and the edgy art-punk pop that they first explored in the late '70s. No matter how much the band bad-mouths **Todd Rundgren**, the double LP *Oranges and Lemons* is of a piece with the Rundgren-produced *Skylarking*, opening with the morning-in-Eden imagery of "Garden of Earthly Delights." (In it, the wise new father **Andy Partridge** tells his son—or whomever—to a calypso/raga backbeat: "This is your life/And you do what you want to do./Just don't hurt

nobody.") This is followed by "The Mayor of Simpleton," the first single and the finest piece of jangle-pop that the band has ever done. The mostly gentle textures of this wildly varied album (which includes a menagerie of strings and brass and shimmering sitars, as well as three songs by the underrated **Colin Moulding**) are best appreciated with headphones and your inward-directed vice of choice. Besides the aforementioned songs we recommended **Moulding's** cool-jazzy "King for a Day," the *Something/Anything* meets *Sgt. Pepper* sheen of "One of the Millions" and the "God Only Knows" harmonic sweetness of the closer, "Chalkhills and Children." Someday soon this will be your favorite album. (And dig that cover!)

### □ JINDIGO GIRLS: Indigo Girls (Epic)

These two women from Atlanta cite **Joni Mitchell** as an influence, and you'll also hear echoes of **Dylan**, **Violent Femmes** and **R.E.M.** in their folk-acoustic strum and seamless harmonies. And no, they're not as good as any of those people, still a bit prone to emotional overstatement and lacking real musical invention, but this is a fine debut, highlighting a pair of rough-hewn, coffee-house Celtic voices that seem to be born for each other. And when the lyrics avoid need-your-love generalisms and get to real, observed reality, they excel. **R.E.M.** lends a hand in a couple spots, and the album was produced by Athens cohort **Scott Litt**.



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## ALTERNATIVE MUSIC

Total Weeks ▼  
Last Week ▼

1	SHOOTING RUBBER BANDS AT THE STARS (Geffen GHS 24192)	Edie Brickell & New Bohemians	1	8
2	GREEN (Warner Bros. 25795)	R.E.M.	2	8
3	NEW YORK (Sire 25829)	Lou Reed	3	7
4	TECHNIQUE (Qwest/Warner Bros. 9 25845-1)	New Order	6	5
5	DON'T TELL A SOUL (Sire/Reprise 9 25831-1)	Replacements	8	4
6	THE TRINITY SESSION (RCA 8568-1-R)	Cowboy Junkies	4	8
7	SPIKE (Warner Bros. 25848)	Elvis Costello	13	3
8	FISHERMAN'S BLUES (Chrysalis 41589)	The Waterboys	5	8
9	3 (Slash/Warner Bros. 25819)	Violent Femmes	7	7
10	RATTLE AND HUM (Island 9 1003)	U2	11	8
11	LINCOLN (Bar None/Restless 72600)	They Might Be Giants	9	8
12	LOVE JUNK (Chrysalis 41675)	The Pursuit of Happiness	10	8
13	EVERYTHING (Columbia OC 44056)	The Bangles	12	8
14	NOTHING'S SHOCKING (Warner Bros. 25727)	Jane's Addiction	14	8
15	THE BEST OF OINGO BOINGO: SKELETONS IN THE CLOSET (A&M SP5217)		18	6
16	SHORT SHARP SHOCKED (Mercury/PolyGram 834 924-1)	Michelle Shocked	15	8
17	ANSWERS TO NOTHING (Chrysalis FV41649)	Midge Ure	20	5
18	EPONYMOUS (I.R.S. 6262)	R.E.M.	17	8
19	DAYDREAM NATION (Enigma/Blast First 75403)	Sonic Youth	19	8
20	BELIEF (Geffen GHS 24213)	Nitzer Ebb	16	6
21	THE WHITEY ALBUM (Enigma/Blast First 7 75402-1)	Ciccone Youth	24	4
22	IN MY TRIBE (Elektra 60738)	10,000 Maniacs	22	8
23	THE STARS WE ARE (Capitol C1-91042)	Marc Almond	21	6
24	THE RAW & THE COOKED (I.R.S. 6273)	Fine Young Cannibals	DEBUT	
25	HUNKPAPA (Sire 9 25855-1)	Throwing Muses	28	4
26	FRONT BY FRONT (Wax Trax WAX054)	Front 242	23	8
27	ULTRAPHROPHETS OF THEE PSYKICK REVOLUTION (I.R.S. 42273)	Christmas	29	3
28	THE EIGHT LEGGGED GROOVE MACHINE (Polydor/PolyGram 837 802-1)	Wonderstuff	31	2
29	THE JOSHUA TREE (Island/Atlantic 90581)	U2	27	8
30	END OF THE DAY (Capitol/DB 90119)	Reivers	33	2
31	BLUE BELL KNOLL (Capitol C1-90892)	Cocteau Twins	25	8
32	ONLY LIFE (A&M 5214)	Feelies	RE-ENTRY	
33	STAY AWAKE (A&M SP 3918)	Various Artists	26	8
34	PEEPSHOW (Geffen GHS 24205)	Siouxie & the Banshees	30	8
35	BEELZEBUBBA (Enigma/Fever 73351)	Dead Milkmen	36	8
36	LIFE'S TOO GOOD (Elektra 6080 1)	The Sugarcubes	32	8
37	LIVE (SST 160)	Bad Brains	35	8
38	BUG (SST 216)	Dinosaur Jr.	37	8
39	FUGAZI (Dischord 30)	Fugazi	38	8
40	SUPERFUZZ BIGMUFF (Sub Pop SP21)	Mudhoney	39	8

### □ THE SHAMEN: What's Going Down? (Communion Records/Fundamental, Comm4)

You've been hearing about this whole acid-house thing and wondering: Is it any good? And is it safe? Basically acid house is just slow disco for people who live in countries where the drug Ecstasy is still legal. However, the Shamen have a completely different approach to "acid house": They take a lot of acid, turn on the drum machines, and start playing distended, aggressive guitar figures over a pointed vocal drone. They're high-minded, too—in interviews they go on at length about liberating consciousness from the tyranny of the everyday, and they get extra points for openly advocating the ceremonial administration of hallucinogens. For those of us who aren't tripping, there's still an eerie effectiveness to the record, a combination of hard-charging industrial rhythms and the joyous-noise factor of the Jesus and Mary Chain. Cool.

YOUR FRIENDS AT CASHBOX also recommend: **The Posies**, *Failure* (Poplana), one of the great pure-pop albums of all time, from two Seattle kids who aren't even old enough to drink; **Elvis Costello**, *Spike* (Warner Bros.), run-of-the-mill brilliance from the greatest songwriter of our era; **The Replacements**, *Don't Tell a Soul* (Sire), a grown-up effort from the second or third greatest songwriter of our era; **The Clean**, *Compilation* (hometown), fine New Zealand pop; **The Blue Law**, *Bou Noura* (Fifth Estate), an intelligent local EP of nicely varied art-pop; **Throwing Muses**, *Hunkpapa* (Sire), a weirdly inventive swirl of sound that's beyond the understanding of most of us, yet danceable as all get-out; **Matthew Sweet**, *Earth* (A&M); **Christmas**, *Ultraprophets of Thee Psykick Revolution* (I.R.S.), a metal-folk hoedown to tug the heartstrings; and the fine family of products on the **Get Hip, Alias** and **Heyday** labels. Have fun, willya?

Joe Williams



# THE HEAVY METALS

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## HEAVY METAL

**WHAT'S YOUR FAVORITE COLOUR, BABY?** If you'd asked Living Colour's Corey Glover that question on the night the band played the Palace in Hollywood, the singer's answer would probably have been, "lime green." That was the color of the romper he wore during the band's incredible show (lousy sound system aside). The man *glowed*—in fact, the whole group did, as they tore through catchy tunes such as "Cult of Personality" and "Glamour Boys." Tickets were tight for this gig—since it was Grammy week, everyone and his fourth cousin was in town—but since I'm probably the last rock writer in La La land to experience these guys live, I begged to get in. Epic's Ivan Bodley graciously accommodated my last-minute request and I wound up having the time of my life. Glover made a run through the audience, insisting that the crowd get off its duff and *dance*; but even without his urgings, it would have been hard to sit still. Living Colour's music *moves*. I noticed quite a few Sunset Strip lounge chairs edging over to guitarist Vernon Reid's side of the stage. Maybe they were hoping for a lesson in axe-craftsmanship, or wanted to absorb his talent by osmosis. I've got news for those guys—you can't learn inspira-

tion. And isn't inspiration what music is all about? It's certainly not about classification. Living Colour is both a critic's dream and a critic's nightmare—the band is great, but *what do you call them?* They're funky, but they're not R&B. (If they were, they wouldn't be on this page) Reid's licks are often metallic in nature, but they're black, so they can't possibly be a metal band, right? And what type of group would even *think* of turning Tracy Chapman's "Talkin' About A Revolution" into the rock anthem of all time? Sometimes we get too tied up in semantics and forget why we're in the biz: for that breathtaking feeling that happens when a truly great band sweeps you off your feet. Any sort of music, done well, crosses all boundaries. You can't slip it into some easy category.

Which brings me to the **Grammys** (I bet you were wondering when I was going to get to *that*). You *know* that when I walked into the *Cash Box* offices Thursday morning, the four-letter words that came out of my mouth would have made Tom Araya of Slayer blush! I hate awards shows anyway, for the reasons I just listed in the above paragraph. But for a flute-toting band to win in the hard-rock/metal category was completely and utterly bogus. Now, it would be all-too-easy for me to sit around and rag on this annual event for its inaccuracy in judging excellent talent, but NARAS president Mike Greene made a very good point by saying that there weren't enough metallers voting to make a true assessment of the hard-rock/metal category. He's right. There are many people working in the heavy side of music who qualify as NARAS members and haven't bothered to join the organization. The Grammy honchos have opened up a category just for us, so they're not the ones at fault. It's *our* fault that Metallica, Jane's Addiction and AC/DC lost out because we let a bunch of old farts who know nothing about either hard rock or metal decide for us. I know joining organizations goes against the natural inclinations of rebellious souls like headbangers, but there are times when it's in our better interest to do so. If we keep up our isolationist attitudes, metal is never going to get the recognition it deserves.

I'M NOT THE ONLY ONE with something to gripe about this week—there's also Chainsaw Caine of Slave Raider. The band was in New York recently, shooting the video for "Youngblood" (from its new LP *What Do You Know About Rock & Roll?*) and fell victim to a typical N.Y.C. snafu—the company jeep containing the quintet's props and personal effects was stolen. When the vehicle was recovered, Chainsaw's costumes and—horror of horrors!—his chainsaws were missing. Let's hope the culprit is apprehended and given a nice, long rest in the "Iron Bar Motel."

## Janiss Garza

### ■ METAL PICKS

### ■ Weekly Ear-Ringer



#### □ WHITE ZOMBIE: *Make Them Die Slowly* (Caroline Carol 1362)

Before we get into the good stuff, I want to say that I hate the garage-quality production on this album. What was Bill Laswell thinking when he was sitting behind the board? Well, no matter—*nothing* can stomp out White Zombie's massive power. This vicious, stomping giant of a band brings thrash down to half speed, making each of these seven epic songs an adventure into the murky depths. Don't expect this album to smoothly seduce you. White Zombie forces the subject, but satisfies you just the same.

### ■ Other Metal Releases

#### □ VICTORY: *Culture Killed the Native* (Rhino/Rampage R1 70844)

Nice eleven-song hard rock LP from a West German quintet. It breaks no new ground, but there are good driving rhythms, melodic solos, and raspy vocals. A pleasant way to pass the afternoon.

		Total Weeks ▼	Last Week ▼
1	APPETITE FOR DESTRUCTION (Geffen GHS 24148)	Guns N' Roses	1 8
2	G N'R LIES (Geffen GHS 24198)	Guns N' Roses	2 8
3	HYSTERIA (Mercury/PolyGram 836345-1)	Def Leppard	3 8
4	VIVID (Epic BFE 44099)	Living Colour	4 8
5	OPEN UP AND SAY...AHH! (Enigma/Capitol C1-48493)	Poison	6 8
6	A SHOW OF HANDS (Mercury/PolyGram 836 346-1)	Rush	5 8
7	WINGER (Atlantic 81867)	Winger	7 8
8	THE GREAT RADIO CONTROVERSY (Geffen GHS 24224)	Tesla	10 3
9	PRIDE (Atlantic 81768)	White Lion	8 8
10	REACH FOR THE SKY (Atlantic 81929-1)	Ratt	11 8
11	BULLETTYOYS (Warner Bros. 25782)	Bulletboys	9 8
12	...AND JUSTICE FOR ALL (Elektra 60812)	Metallica	12 8
13	SKID ROW (Atlantic 81936)	Skid Row	16 4
14	OU812 (Warner Bros. 25732)	Van Halen	13 8
15	SMASHES, THRASHES & HITS (Mercury/PolyGram 836-427-1)	Kiss	14 8
16	LONG COLD WINTER (Mercury/PolyGram 834 612-1)	Cinderella	15 8
17	DREAMING #11 (Relativity 8856-1)	Joe Satriani	17 8
18	BLOW MY FUSE (Atlantic 7 81877-1)	Kix	19 8
19	DIRTY ROTTEN FILTHY STICKING RICH (Columbia 44383)	Warrant	21 3
20	HOUSE OF LORDS (RCA 8530-1-R)	House of Lords	20 4
21	NO REST FOR THE WICKED (CBS OZ 44245)	Ozzy Osbourne	18 8
22	BRITNY FOX (Columbia BFC 44140)	Britny Fox	23 8
23	SURFING WITH THE ALIEN (Relativity/Important 8193)	Joe Satriani	24 8
24	FABULOUS DISASTER (Combat/Reality 2001)	Exodus	26 2
25	RADIO ONE (Rykodisc RCD 20078)	Jimi Hendrix	27 8
26	PYROMANIA (Mercury/PolyGram)	Def Leppard	25 6
27	BEAST FROM THE EAST (Elektra 60823)	Dokken	22 8
28	SURF NICARAGUA (Metal Blade/Enigma 73359)	Sacred Reich	28 8
29	KILL TO SURVIVE (Epic FE 4447)	Meliah Rage	29 5
30	BLESSING IN DISGUISE (Elektra 60817)	Metal Church	DEBUT
31	GROSS MISCONDUCT (Megaforce/Caroline 1360)	M.O.D.	DEBUT
32	THE MADNESS BEGINS...(Reprise)	Powermad	30 6
33	FIT OF ANGER (Medussa/Restless 72291)	Wrath	32 5
34	ANCIENT DREAMS (Metal Blade/Enigma 73340)	Candlemass	33 7
35	GEMS (Columbia FC 44487)	Aerosmith	31 8
36	KINGS OF METAL (Atlantic 81930)	Manowar	35 7
37	NO SLEEP AT ALL (GWR/Enigma 75405)	Motorhead	37 8
38	WHY PLAY AROUND? (Profile PRO 1254)	Wargasm	38 8
39	STATE OF EUPHORIA (Megaforce/Island 91004)	Anthrax	34 8
40	NOW AND ZEN (Atlantic EsParanza/Atlantic 7 90863-1)	Robert Plant	36 8

#### □ GARY MOORE: *After the War* (Virgin 91066-1)

The guitar god who briefly added his wizardry to Thin Lizzy struts his stuff on this solo LP, but doesn't go overboard. Thankfully, he keeps his licks within the songs, so its appeal will go beyond axe aficionados. Moore tempers his hard rock melodicism with a bit of grown-up raunch and a flash of humor—check out "Led Clones," a send-up of certain copycat bands. Ozzy Osbourne lends his lead vocals to that one, along with singing backup on "Speak For Yourself." *After the War* is fun, a bit old-fashioned, but very cozy.



JASON AND JANISS MEET AT LAST...



### RAP MUSIC

Total Weeks ▼  
Last Week ▼

1	LOC-ED AFTER DARK (Delicious Vinyl/Island DV3000)	Tone Loc	DEBUT
2	EAZY DUZ IT (Priority 57100)	Eazy-E	1 7
3	LET'S GET IT STARTED (Capitol 90924)	M.C. Hammer	3 7
4	TENNAGE LOVE (Def Jam/Columbia 38-08105)	Slick Rick	4 7
5	IT TAKES TWO (Profile 1267)	Rob Base & D.J. E-Z Rock	2 7
6	2 HYPE (Select 21628)	Kid N' Play	5 7
7	SWASS (Nasty Mix 70123)	Sir Mix-a-Lot	6 7
8	TOO SHORT (Jive/RCA 1149-1-J)	Too Short	13 5
9	POWER (Sire 25765)	Ice-T	7 7
10	STRIGHT OUTTA COMPTON (Priority/Ruthless 57102)	N.W.A.	DEBUT
11	IT TAKES A NATION OF MILLIONS TO HOLD US BACK (Def Jam/CBS FC 44303)	Public Enemy	10 7
12	ACT A FOOL (Capitol C1-90544)	King Tee	8 7
13	WHAT TIME IS IT (Gucci/Hot Productions 3309)	Gucci Crew II	11 7
14	MOVE SOMETHIN' (Luke Skywalker 101)	2 Live Crew	9 7
15	A SALT WITH A DEADLY PEPA (Next Plateau PL 1011)	Salt-N-Pepa	12 7
16	K9-POSSE (Arista AL-8569)	K9-Posse	17 3
17	ME & JOE (Egyptian Empire DMSR-00777)	Rodney-O & Joe Cooley	14 7
18	HE'S THE D.J., I'M THE RAPPER (Jive/RCA 1091)	D.J. Jazzy Jeff & The Fresh Prince	15 7
19	GRAB IT! (Atlantic 81925)	L'Trimm	16 7
20	IT'S TEE TIME (Profile 1269)	Sweet Tee	20 7
21	SUPERSONIC-THE ALBUM (Ruthless/Atlantic 90959)	J.J.Fad	18 7
22	STRICTLY BUSINESS (Fresh/Sleeping Bag LPRE 80062)	E.P.M.D.	19 7
23	RESPECT (Luke Skywalker 103)	Anquette	23 7
24	COOLIN' IN CALI (Geffen/Warner Bros. 24209)	The 7A3	22 7
25	WHERE'S THE PARTY AT (Sleeping Bag 42106)	Cash Money & Marvelous	DEBUT
26	ROCK THE HOUSE (Jive/RCA 1026-1)	D.J. Jazzy Jeff & The Fresh Prince	21 7
27	UNITY (Elektra 60802)	Shinehead	27 7
28	SO DEF SO FRESH SO STUPID (Gucci/Hot Productions)	Gucci Crew II	26 7
29	LONG LIVE THE KANE (Cold Chillin'/Warner Bros 25731)	Big Daddy Kane	24 7
30	THE REAL ROXANNE (Select 21627)	The Real Roxanne	30 7
31	COMIN' THROUGH (Sire 257741)	Rhyme Syndicate	31 7
32	FOLLOW THE LEADER (Uni/MCA 3)	Eric B. & Rakim	25 7
33	N.W.A. (Macoia 1057)	N.W.A. And The Posse	28 7
34	COMIN' CORRECT IN '88 (Luke Skywalker 1005)	M.C. Shy D	29 7
35	IN FULL GEAR (Tommy Boy 1017)	Stetsasonic	32 7
36	CRITICAL BEAT DOWN (Next Plateau 1013)	Ultramagnetic MC'S	33 7
37	TOUGHER THAN LEATHER (Profile 1265)	Run D.M.C.	37 7
38	THE WORLD'S GREATEST ENTERTAINER (Reality/Danya/Fantasy 9658)	Doug E. Fresh & The Get Fresh Crew	34 7
39	IN CONTROL, VOLUME 1 (Cold Chillin'/Warner Bros. 25783)	Marley Marl	35 7
40	HOW YA LIKE ME NOW (Jive/RCA 1079-1-J)	Kool Moe Dee	36 7

THE RAP WORLD DID NOT TAKE KINDLY to the exclusion of the Best Rap performance category of this year's Grammy Awards from the televised portion of the show. Following the lead of Rush Artists Management, most of the rappers stayed away from the ceremonies and instead held their own party at a Hollywood pub and restaurant. Category winners **D.J. Jazzy Jeff & The Fresh Prince** didn't show and were replaced by a brief performance by **Kool Moe Dee**. In light of rap's massive appeal and popularity, this type of action by the Grammys can only cast further doubt on an awards ceremony that has come under increasing criticism for being alienated from the realities of today's popular music forms.

OAKLAND-BASED RHYMER **Too \$hort** has worked long and hard to reach his position as one of the most promising new entries into the major label rap arena. Hip-Hop News talked with **Too \$hort** at RCA Records Hollywood offices.

**TS:** I heard rumors that **M.C. Hammer** [also from Oakland] did an interview with you, and said something about me. He said he was the only real rapper that comes from Oakland.

**CB:** Yeah. He mentioned that there was one other rapper, an X-rated rapper.

**TS:** Well, **Too \$hort** says **M.C. Hammer** can't come close to me when it comes to rapping. Good music he's got. Good dance steps he's got. But he's not a good rapper. I'm not starting any wars or anything, but if you talk about me, I'm gonna talk about you. I didn't appreciate that at all. I'm a rapper and I'm a writer and if you listen to my album and get into it you'll see that I'm serious about my lyrics and I'm not out to be the number one anything. I just want to be an established artist in the recording industry and I'm on my way to being there.

**CB:** How have things changed since you've been with the major label?

**TS:** I have to be aware that if I do one or two things I could be labeled as a dirty rapper, or I could move ahead and do something like I'm doing now with the song "Life Is Too Short." The company didn't pressure us to do it, but that's what they wanted us to do, so that's what we did.

**CB:** Have you been out to New York?

**TS:** Well, I've been there, but I'm not hot in New York. They will not accept this West Coast rapper. But, you step outside the East Coast and start talking about the rest of the country and you'll see that we're doing pretty well.

**CB:** So how did the RCA deal come about?

**TS:** My manager and I, Randy Austin, started our own company. I went through a long process of working through independent labels that wouldn't pay me, and when I broke loose, I had learned a lot in the process. I learned how to work in the studio. I learned how to master my records. The manufacturing and pressing. We has a graphic designer doing the covers. So we took the knowledge and made our own company and put out the single "Freaky Tales." And with the money we made off that, we did the album *Born to Mack*. We pressed up fifteen thousand cassettes, that was our first order. So we sold those in seven days and we ordered another ten thousand cassettes and five thousand LPs and during the process of selling all that stuff, two months later we got a call from Jive records.

**CB:** So you found that you were able to make money as an independent label?

**TS:** Much more than I'm making now. But, I now have an opportunity to make much more by having a successful album nationwide. But in actual record sales, we made a lot of money as an independent, and we get every dollar!

**CB:** How did you build your reputation in the indie days?

**TS:** Well, that's the **Too \$hort** story! I started rapping in 1980, and for a while there I just had one rap, and people liked it and they wanted to hear it so I wrote another one about six months later. And I started thinking "I

like doing this," so I kept it up and by '82 people in Oakland knew me and they accepted me and I did parties and was a disc jockey and I started selling tapes. When I used to sell tapes I had a real good hustle. It would be a thirty-minute cassette and I would rap through the whole tape. I had a partner then called Freddy B. We may get together again and do some stuff. I sold a lot of tapes—if I counted it would be over a thousand. I've always had the people on my side. My first big show in Oakland was with UTFO and Roxanne and I got up there and rapped my ass off. The next day is when the indie label approached me. Someone approached me from Phoenix and I jumped at the opportunity. Recording studios and everything, the man got me good. Fresh leather suits and money in my pocket and I was just blinded. But I got a lot of knowledge out of it and I have no hard feelings. It lasted about two years.

**CB:** What are your plans for the future?

**TS:** I will be promoting this new album across the country. We'll do some shows. We work with GTI and Carol Lewis. And as for the future, I just want respect. I want people to say, 'Yeah, **Too \$hort**'s got a nice album.' That's all I want.

### HIP-HOP PICKS

#### ► SPOONIE GEE: "You Ain't Just A Fool" (Tuff City)

Godfather of rap Spoonie delivers two jams from his album *The Godfather of Rap*. "Yum Yum" is a hot reggae-flavored B-side.

#### ► NU GIRLS: "Can We Talk About It?" (Atlantic)

Smart production from Davis, Stone and Klein (L'Trimm, Gucci Crew) gives these singing and rapping females a shot at the pop charts. Lyrics by Daddy O.

### Duff Marlowe

# ON THE DANCEFLOOR

**THE HARD LEFT:** Perhaps the best-kept secret in the dance community is **Adrian Sherwood**. Though he has been making music for over a decade now, he is virtually unknown beyond his fan base, who search out and buy anything bearing his name with loyal and unquestioning devotion. He has forayed into the mainstream of pop music on a number of occasions, most notably through his highly sought after remixes of **Depeche Mode's** "People are People" and "Master and Servant", which were radical reinterpretations of the band's darker side, and **Simply Red's** "Picture Book in Dub," a funk-dub fusion co-produced with Lee "Scratch" Perry. These excursions were done before remixers were elevated to the deified status they enjoy today, and so Sherwood has remained for the most part underground. He has not gone the route of many other producer/remixers, stretching a patented but interesting style so thin that the public and the industry turn quickly and run far away. 1988 saw the producer/remixer as pop star, grabbing the biggest pile of cash possible in the shortest amount of time, all the time worrying that the candle would blow out soon, and it usually did.

No need to worry with Sherwood though. He carefully chooses his projects, always keeping in mind his reputation among his fans, not wishing to put them off by doing something for the quick buck and giving them a chance to question his abilities. Sherwood is back in 1989 with *Pay it All Back, Vol. II* (**Nettwerk Canada** (604) 687-8649), a nine-song sampler (16 on the cassette and CD, making it an essential purchase) that, along with **Tackhead's Tackhead Sound System** (**Capitol**), is a perfect representation of the Sherwood sound at this point. The main focuses are on reggae dub and hard funk, though that just tells you where he is coming from, and does not begin to tell you how he gets to the end product. Sherwood uses these styles as a base, adding borrowed speeches, chants, and multilayered instrumental treatments, for a sound that nobody has achieved before or since. Perhaps the closest in spirit to the Sherwood sound at the moment is **Hank Shocklee's** noise terrorism, as evidenced by his work with **Public Enemy** and **Ziggy Marley** (his remix of "Tumblin' Down" was the one that broke Marley in the black community). They both share a love for agitation and creativity in music, though neither would overuse their eccentricities at the expense of the groove, which makes them so effective on the dancefloor.

On *Pay it All Back* Sherwood teams up again with Keith Leblanc, drummer extraordinaire, to produce "Circular Motion," a ballistic beat that would make any hip-hopper green with envy; pairs up with cerebral terrorist Mark Stewart to produce three numbing mind and body workouts; collaborates with Lee Perry again on the hypnotic "Train to Doomsville"; and produces a slew of wonderful dub tracks with **African Head Charge**, **Prince Far I**, and the **Dub Syndicate**. All of them are instantly recognizable as Sherwood productions, but you will have no idea of what I am talking about unless you do yourself a favor and check this disc out. As an added incentive it's even budget priced, so there is no excuse for you cheapies out there. Following is a list of necessary Sherwood purchases with label info. The imports should be readily available at any good record store.

**Various artists:** *Pay It All Back Vol. I* (On-U Sound U.K., \$3.99 List)

**Keith Leblanc:** *Major Malfunction* (World U.K.)

**Depeche Mode:** "People Are People" (Sire 12")

**KMFDM:** *Don't Blow Your Top* (Wax Trax)

**Fats Comet:** "Stormy Weather" (Logarhythm 12")

**Dub Syndicate:** *Tunes From the Missing Channel* (On-U Sound U.K.)

**Skinny Puppy:** "Addiction" (Nettwerk Canada)

## ■ DANCE PICKS

### □ THAT PETROL EMOTION: "Groove Check" (Virgin)

The Irish political funksters return with their hardest and most danceable groove yet, set up by the kind of hard-picking bassline that only English white boys weaned on Parliament seem to play anymore (and that's a shame), and rounded out by stabbing guitars and a basketful of tricks learned from their self-professed love for hip-hop. Finally the band can be appreciated as much for their

grooves as their spot-on political views. Watch them!

### □ CHANELLE: "One Man" (Profile)

Simply one of the most soulful and seductive tracks to come down the pipe in quite a while, this Latin percussion-flavored house-

CASH BOX  
MICRO  
CHART

## DANCE SINGLES



Total Weeks ▼  
Last Week ▼

1	I BEG YOUR PARDON (Atlantic 0-86467)	Kon Kan	1	6
2	FINE TIME (Qwest/Warner Bros. 0-21107)	New Order	2	8
3	FADING AWAY (Epic 49 08183)	Will To Power	3	4
4	GIRL YOU KNOW IT'S TRUE (Arista ADI-9780)	Milli Vanilli	5	6
5	STRAIGHT UP (Virgin 0-96594)	Paula Abdul	4	6
6	SINCERELY YOURS (Atco/Antonic 0-96586)	Sweet Sensation With Romeo J.D.	6	6
7	GOOD LIFE (Virgin 0-96591)	Inner City	7	8
8	WILD THING (Delicious/Island DV 1002)	Tone Loc	8	12
9	THAT'S THE WAY LOVE IS (Atlantic 0-86464)	Ten City	10	4
10	TEDDY'S JAM (Uptown/MCA 23922)	Guy	9	8
11	A LITTLE RESPECT (Sire/Warner Bros. 0-21059)	Erasure	11	8
12	SELF DESTRUCTION (Jive/RCA 1178-1-JD)	The Stop The Violence Movement	14	2
13	JUST COOLIN' (Atlantic 0-86459)	Leverit	15	2
14	SEDUCTION (Vendetta VE-7014)	Seduction	13	6
15	SHE DRIVES ME CRAZY (I.R.S. 23926)	Fine Young Cannibals	21	2
16	RUSSIAN RADIO (Synthecide 71310-0)	Red Flag	16	8
17	YOU GOT IT (THE RIGHT STUFF) (Columbia 44 08132)	New Kids On The Block	20	4
18	JACK OF SPADES (Jive/RCA 1169-1-JD)	Boogie Down Productions	19	6
19	I WANNA BE THE ONE (LMR 4003)	Stevie B	22	2
20	THIS IS ACID (Vendetta VE-7016)	Maurice	23	2
21	RONI (MCA 23921)	Bobby Brown	12	8
22	LEFT TO MY OWN DEVICES (EMI V-56121)	Pet Shop Boys	27	2
23	YO NO SE (23 West 0-86478)	Pajama Party	26	2
24	TWIST AND SHOUT (Next Plateau NP50083)	Salt-N-Pepa	24	4
25	DON'T TURN YOUR BACK ON LOVE (Vendetta VE-7011)	Kristin Baio	28	2
26	ALL SHE WANTS IS (Capitol V-15434)	DuranDuran	17	6
27	CAN YOU STAND THE RAIN (MCA 23919)	New Edition	18	8
28	NOTICE ME (Fever 829)	Sandee	25	8
29	GIRL I GOT MY EYES ON YOU (Motown MOT-4627)	Today	32	2
30	HEAVEN KNOWS (Virgin 0-96589)	When In Rome	DEBUT	
31	MORE THAN YOU KNOW (Columbia 44 08135)	Martika	33	4
32	SAFE IN THE ARMS OF LOVE (Vendetta VE-7010)	Shooting Party	34	2
33	GET ON THE DANCE FLOOR (Profile PRO-7239)	Rob Base & D.J.E-Z Rock	29	8
34	FIND AN UGLY WOMAN/MIGHTY HARD ROCKER (Sleeping Bag SLX-40143)	Cash Money & Marvelous	30	4
35	WALK THE DINOSAUR (Chrysalis 4V9 43332)	Was (Not Was)	DEBUT	
36	LOVE IS ON HER MIND (Cutting/PolyGram 872 069-1)	Sa-Fire	31	8
37	DIAL MY HEART (Motown MOT-4621)	The Boys	35	14
38	CROSS MY HEART (WTG 41 07894)	Eighth Wonder	36	9
39	SHE WANTS TO DANCE WITH ME (RCA 8839-1-RD)	Rick Astley	37	8
40	WALKING AWAY (Tommy Boy TB-919)	Information Society	38	12

burner is a sure bet to fill your floor, and furthers the trend of Philly-influenced grooves that seem to be proliferating lately. Frankie Knuckles provides a booming mix that compliments Chanelle's diva-esque delivery well, making the record a perfect peak-time contender.

### □ FINE YOUNG CANNIBALS: "She Drives Me Crazy (The Monie Love Remix)" (ffrr U.K.)

Mixed internally (a rarity) by the group's own David Steele and Andy Cox, this remix should extend the already stellar track's life for quite a while. The boys were extremely smart to bring in Monie Love, the hottest female rapper in the U.K. right now, to do a hilarious Shante-influenced putdown of Roland Gift, showing that the group has the rare ability to make fun of itself. The track has been toughened up as well, with hip-hop beats and eerie sound effects added to counteract the whimsical feel of the original mix.

### □ KID 'N PLAY: "Rollin With Kid 'n Play" (Select)

Now this is more like it! Recently I dissed the band's latest British remix as crap, but this track makes up for it. This go-go-influenced burner has long been a favorite of the people who drive the cars-that-go-boom here in L.A. as an album cut, and its 12" release sees it being pumped up even hotter. Driven by infectious horns and Chuck Brown samples, Gail King's remix should see plenty of action as the weather gets warmer and the mobile musical culture comes out of hibernation.

Neil Harris



**THREE CAN DREAM A DREAM TOGETHER:** Antonio Carlos Jobim (left) strums a bossa nova, warming up for his March 15th Carnegie Hall date, as producer Pat Philips (center) and Absolut Vodka's Michel Roux laugh it up.

**BIG JAZZ:** Roy Eldridge, one of the greatest trumpeters to ever touch lip to horn, died on February 26 at the age of 78. His nickname, due to his diminutive size, was "Little Jazz," but he was one of this music's giants.

Eldridge's name most often comes up as if he were the second baseman in a six-four-three double play: Louis Armstrong to Eldridge to Dizzy Gillespie. It's a gross oversimplification, of course, and the great Gillespie is responsible for it. From the minute anybody paid him any attention, he was quick to point out his stylistic allegiance to Eldridge. "I have this deep feeling for Roy," he wrote in his autobiography, *To Be Or Not To Bop*. "Roy was my idol."

Roy Eldridge was a trumpet dynamo, a blaring, rip-snorting player who could blow the lacquer off his horn. He was intensity personified and he was the most competitive player jazz ever knew. Eldridge's goal on the bandstand was simple: blow everybody else away. And if there was another trumpeter on the stage—be it Gillespie or some young sprout looking to go bell-to-bell with the master—forget it: Eldridge was out for blood. Until he laid down his horn in 1980—doctor's orders—he drew blood almost every time out.

Born in Pittsburgh, Roy Eldridge played with a number of bands in the '30s—McKinney's Cotton Pickers, the orchestras of Teddy Hill and Fletcher Henderson—exerting a wide influence, but becoming frustrated at his inability to get his own band off the ground. What got Eldridge off the ground with the public, what made him a bonafide star, was his role as the trumpet soloist with the Gene Krupa Band of the early '40s. Thus Eldridge became one of the first blacks to play in a white big band, a role he repeated in the middle '40s with Artie Shaw. Some of the solos he recorded during those years—most notably on "After You've Gone" and "Rockin' Chair"—are peaks of the Swing Era. At the same time, he began to get some deserved recognition as a vocalist after the enormous hit he and Anita O'Day had on "Let Me Off Uptown," with the Krupa band.

During the '50s and '60s, Eldridge toured frequently with *Jazz at the Philharmonic* and other Norman Granz packages, recorded for Verve (including some dates with Gillespie), and worked at New York's Metropole, playing swingified versions of dixieland tunes. In 1969, he took up a residency at New York's Jimmy Ryan's that lasted until his retirement from playing in 1980. At Ryan's, again, Eldridge fronted a dixieland band, but he played fire-filled swing solos, especially late in the evening, when the visiting businessmen and tourists had gone to bed and Roy had his audience—jazz buffs, musicians, young trumpeters. Roy Eldridge would blow the roof off the joint. I remember going in there late one night when Count Basie and Joe Williams shared a ringside table and the great Ellington drummer Sonny Greer was at the bar. Eldridge was ferocious.

Two observations about the passing of Roy Eldridge. Obituaries of 78-year-old jazz musicians are starting to proliferate, and that is a wonderful thing to note considering that in decades past jazz obituaries were too frequently being minted for players in their 40s and 50s, if not 20s and 30s. The self-destruction that caused so many great players to never live to become white-haired elder statesmen has abated. But the passing of Roy Eldridge takes another chunk away from living jazz history. Only a handful of musicians are left who were playing in the '20s and '30s and even the surviving first-generation beboppers—who were the most self-destructive crowd of all—are in their 60s and 70s. The architects of jazz are departing, the ones who helped create the music—who fought the fights and dug the trenches and, in a racist society during two World Wars and a devastating depression, created a blissful and stubborn art form that, in a way, is a celebration of the human spirit—are bidding us *adieu*. It is a sad but inevitable thing to note and it puts an awesome responsibility on the keepers of the flame, on the young jazz musicians who can now only look on Roy Eldridge as a historical figure.

But let them all know that if Roy had been able to live forever, if he had been able to share the bandstand with every young, highly-touted hornman for eternity, he would have treated every one of them the same. He would have tried to blow their little asses clear off the stage.

**BOPPING AROUND:** *Let's Get Lost*, the Bruce Weber-directed, Oscar-nominated documentary about Chet Baker, will be shown at this month's "New Directors/New Films" series at N.Y.'s Museum of Modern Art before an April opening at the Film Forum. There'll be an RCA/Bluebird soundtrack in April (more on all that later)... The new Phil Woods album, *Here's To My Lady*, has an interesting credit: "Phil Woods' embouchure courtesy of Dr. Phil Terman, D.D.S."... Hey, NARAS actually gave a Grammy to a deserving jazz album: Betty Carter's *Look What I Got*... The new U2 video, "Angel of Harlem," nods to, and borrows scenes from, Gjon Mili's classic jazz short, *Jammin' The Blues*, which also inspired the Police's "Every Breath You Take" video.

Lee Jeske



Total Weeks ▼  
Last Week ▼

## TRADITIONAL JAZZ

1	TALKIN' BOUT YOU (GRP 9567)	Diane Schuur	1	5
2	MICHEL CAMILO (Portrait/CBS 44482)	Michel Camilo	5	5
3	BIRD - THE ORIGINAL CHARLIE PARKER (Verve/PolyGram 837 832)			
4	BLUE SKIES (JMT/Poly Gram 834 419)	Cassandra Wilson	4	5
5	THE MEN IN MY LIFE (Three Cherries 44411)	Lena Horne	11	5
6	THE COLUMBIA YEARS 1955-1985 (Columbia 45000)	Miles Davis	7	5
7	20 (Columbia FC 44369)	Harry Connick Jr.	14	5
8	BIRD (Columbia FC 44299)	Original Motion Picture Soundtrack	2	5
9	THEN AND NOW (Columbia OC 44256)	Grover Washington Jr.	6	5
10	LOOK WHAT I GOT (Verve/PolyGram 835 661)	Betty Carter	8	5
11	CROSS CURRENTS (Blue Note 48785)	Eliane Elias	9	5
12	FULL FAITH & CREDIT BAND (TBA 237)	FF&C III	10	5
13	THE TRUTH IS SPOKEN HERE (Novus 3051)	Marcus Roberts	DEBUT	
14	BLUES TO THE BONE (Milestone 9163)	Jimmy McGriff	20	3
15	BLUES FOR FRED (Pablo 2310-931)	Joe Pass	18	5
16	FRONT BURNER (Milestone 9165)	Charles Earland	23	3
17	DARK INTERVALS (ECM 1379)	Keith Jarrett	12	5
18	I'LL BE SEEING YOU (Muse 5351)	Etta Jones	DEBUT	
19	DIFFERENT PERSPECTIVES (JMT/PolyGram 834 424)	Robin Eubanks	25	3
20	ANGEL STREET (Blue Note 48494)	Tony Williams	13	5
21	RAY CHARLES AND (Dunhill 039)	Betty Carter	15	5
22	SALSA MEETS JAZZ (Concord Picante CJP-354)	Tito Puente And His Latin Ensemble	16	5
23	TIMES LIKE THESE (GRP 9569)	Gary Burton	28	5
24	AUDIO VISUALSCAPES (MCA Impulse! 8029)	Jack DeJohnette'S Special Edition	17	5
25	STATE OF THE ART (USA Music Group 589)	Bob Florence	19	5
26	BLUES FOR COLTRANE (MCA Impulse! 42122)	A Tribute To John Coltrane	21	5
27	THAT A PLENTY (Projazz/Intersound 659)	Al Hirt	22	5
28	VIRGIN BEAUTY (Portrait/CBS 44301)	Ornette Coleman And Prime Time	24	5
29	REUNION (Concord CJ 360)	Mel Torme And The Marty Pach Dek-Tette	26	5
30	DUETS (ECM 837 345)	Carla Bley & Steve Swallow	30	5
31	GENIUS + SOUL = JAZZ (Dunhill 038)	Ray Charles	27	5
32	MONK IN MOTIAN (JMT/PolyGram 834 421)	Paul Motian Trio	32	5
33	A REAL SWINGER (Concord CJ-358)	Flip Phillips	29	5
34	YOU'RE GONNA HEAR FROM ME (Milestone 9164)	Bill Evans Trio	31	5
35	THE CARMEN MCRAE (Great American Music Hall/Fantasy GAMH 2706)	Betty Carter Duets	33	5
36	ONLY TRUST YOUR HEART (Concord CJ-355)	Toots Thielemans	34	5
37	HOLIDAY FOR SWING (Contemporary C-14047)	Buddy DeFranco/Terry Gibbs	35	5
38	SOCA ME NICE (Concord Picante CJP-362)	Mongo Santamaria	36	5
39	BASIE AND FRIENDS (Pablo 25218-0925)	Count Basie	37	5
40	7TH AVENUE (Projazz 675)	Jonathan Butler	39	5

## JAZZ PICKS

### ■ RALPH PETERSON: V (Blue Note 7 91730)

Tough young OTB drummer is also a hard-nosed hard bop composer. Sleek, hungry quintet includes trumpeter Terence Blanchard and pianist Geri Allen.

### ■ McCOY TYNER: Revelations (Blue Note 7 91651)

Grandiose modal piano pioneer in his first solo effort in ages: originals and standards all played with typically muscular flair.

### ■ JACK WALRATH: Neohippus (Blue Note 7 91101)

Witty, well-played set from engaging hard bop writer and tasty trumpeter.

### ■ DIRTY DOZEN BRASS BAND: Voodoo (Columbia FC 45042)

The world's highest-stepping brass band in a romping slab of Crescent City good times. Dizzy Gillespie, Dr. John and Branford Marsalis guest.

### ■ BOB BERG: Cycles (Denon CY-72745)

Coltraneite tenor melds post-bop and fusion for a tough, forward-motion date.

### ■ JOHNNY FRIGO WITH BUCKY & JOHN PIZZARELLI Live From Studio A (Chesky JDI)

Chesky Records bows with three squeaky-clean mainstream CDs, all done "live" in the studio, all digitally "over-sampled," and all tightly swinging. This one sets the unheralded 71-year-old swing fiddler with a complementary cast, including two guitaring Pizzarellis. Also out: Clark Terry's *Portraits* (nods to other trumpet greats) and Phil Woods' *Here's To My Lady*, a rare all-star quartet date.

### ■ MAYNARD FERGUSON: High Voltage 2 (Intima 7 73360)

Dive-bombing trumpeter does his over-the-top thing on this mostly-fusion septet date, which also displays a romantic, flugelhorning side.

112	NOTHING TO LOSE (Columbia OC 44302)CBS	EDDIE MONEY	104	21
113	LOVE JUNK (Chrysalis 41675)CBS	THE PURSUIT OF HAPPINESS	109	11
114	ACT A FOOL (Capitol C1-90544)CAP 8.98	KING TEE	111	14
115	HAVE YOU SEEN ME LATELY? (Warner Bros. 25748)WEA 9.98	SAM KINISON	114	16
116	SHERIFF (Capitol C1-91216)CAP 6.98	SHERIFF	116	8
117	WILD, WILD WEST (G) (Atlantic 81871)WEA 8.98	THE ESCAPE CLUB	117	26
118	BRITNY FOX (G) (Columbia BFC 44140)CBS 8.98	BRITNY FOX	110	31
119	WHAT TIME IS IT (Gucci 3309)IND 8.98	GUCCI CREW II	119	7
120	DIRTY DANCING (P/10) (RCA 6408)RCA 9.98	Original Motion Picture Soundtrack	120	76
121	NOTHING'S SHOCKING (Warner Bros. 25727)WEA 8.98	JANE'S ADDICTION	123	27
122	ANCIENT HEART (Reprise 25839)WEA 8.98	TANITA TIKARAM	153	153
123	EPONYMOUS (I.R.S. 6262)MCA 8.98	R.E.M.	122	21
124	BLESSING IN DISGUISE (Elektra 60817)WEA 8.98	METAL CHURCH	DEBUT	
125	GERALD ALSTON (Motown 6265)MCA 8.98		125	6
126	RAIN MAN (Capitol 91866)CAP 8.98	Original Motion Picture Soundtrack	DEBUT	
127	HOUSE OF LORDS (RCA 8530-1-R)RCA 8.98	HOUSE OF LORDS	127	5
128	2ND WAVE (Columbia FC 44284)CBS	SURFACE	131	19
129	THE BEST OF OINGO BOINGO: SKELETONS IN THE CLOSET (A&M SP5217) RCA 8.98	OINGO BOINGO	130	22
130	WORKING GIRL (Arista 8593)RCA 8.98	Original Motion Picture Soundtrack	DEBUT	
131	ALL MIXED UP (Tabu OZ 44492)CBS	ALEXANDER O'NEAL	139	3
132	ANSWERS TO NOTHING (Chrysalis FV41649)CBS	MIDGE URE	138	5
133	FABULOUS DISASTER (Combat 2001)IND 8.98	EXODUS	152	115
134	IN MY EYES (LMR 5531)IND 8.98	STEVIE B	145	2
135	K9-POSSE (Arista AL-8569)RCA 8.98	K9-POSSE	144	4
136	PICTURES FROM THE FRONT (Capitol C1-90238)CAP 8.98	JON BUTCHER	140	6
137	MARTIKA (Columbia FC 44290)CBS	MARTIKA	141	6
138	SIMPLE PLEASURES (P) (EMI-Manhattan E1-49059)CAP 9.98	BOBBY McFERRIN	156	48
139	UNION (A&M SP 5175)RCA 8.98	TONI CHILDS	142	35
140	SURFING WITH THE ALIEN (G)(Relativity/Important 8193)IND 8.98	JOE SATRIANI	126	56
141	JULIA FORDHAM (Virgin 90955)WEA 8.98	JULIA FORDHAM	129	8
142	OLD 8X10 (P) (Warner Bros 25738)WEA 8.98	RANDY TRAVIS	137	33
143	GREATEST HITS (G) (Curb/RCA 8318-1-R)RCA 9.98	THE JUDDS	135	29
144	BRAZIL CLASSICS 1: BELEZA TROPICAL (Sire/Fly 25805)WEA 8.98	VARIOUS ARTISTS	149	2
145	HEAVEN (Capitol C1-90959)CAP 8.98	BEBE & CECE WINANS	146	5
146	SHADAY (Sire 25826)WEA 8.98	OFRA HAZA	143	8
147	THIS WOMAN (G) (RCA 8369-1)RCA 8.98	K.T. OSLIN	147	24
148	TEQUILA SUNRISE (Capitol C1-91185)CAP 9.98	Original Motion Picture Soundtrack	151	6
149	TAKE 6 (Reprise 25670)WEA 9.98	TAKE 6	DEBUT	
150	A SALT WITH A DEADLY PEPA (G) (Next Plateau PL 1011)IND 8.98	SALT-N-PEPA	124	31
151	MOVE SOMETHIN' (G) (Luke Skywalker XR 101)IND 8.98	2 LIVE CREW	121	43
152	KYLIE (Geffen GHS 24195)WEA 8.98	KYLIE MINOGUE	113	32
153	BLUEBIRD (Reprise 25776)WEA 9.98	EMMYLOU HARRIS	112	6
154	IN MY TRIBE (G) (Elektra 60738)WEA 8.98	10,000 MANIACS	133	58
155	FOR THE LONELY: AN ANTHOLOGY, 1956-65 (Rhino 71493)CAP 14.98	ROY ORBISON	136	8
156	DANGEROUS AGE (Atlantic 81884)WEA 8.98	BAD COMPANY	127	27
157	LAP OF LUXURY (P) (Epic OE 40922)CBS	CHEAP TRICK	134	45
158	THE STARS WE ARE (Capitol C1-91042)CAP 8.98	MARC ALMOND	148	6
159	GROSS MISCONDUCT (Megaforce/Caroline 1360)IND	M.O.D.	DEBUT	
160	WHERE'S THE PARTY AT? (Sleeping Bag 42016)IND 8.98	CASH MONEY & MARVELOUS	162	3
161	RADIO ONE (Rykodisc RCD 20078)IND 13.98	THE JIMI HENDRIX EXPERIENCE	161	16
162	ANIMAL (Mercury 836 774-1)POL	BAR-KAYS	150	5
163	3 FEET HIGH AND RISING (Tommy Boy 1019)IND 8.98	DE LA SOUL	DEBUT	
164	PYROMANIA (Mercury 810 308-1)POL	DEF LEPPARD	163	5
165	HEAVY NOVA (P) (EMI-Manhattan E1-48057)CAP 9.98	ROBERT PALMER	132	35
166	TALK IS CHEAP (Virgin 90973)WEA 8.98	KEITH RICHARDS	157	21
167	HE'S THE DJ, I'M THE RAPPER (P/2)(Jive 1091-1-J)RCA 8.98	DJ JAZZY JEFF & THE FRESH PRINCE	158	48
168	ME & JOE (Egyptian Empire DMSR-00777)IND 8.98	RODNEY-O JOE COOLEY	155	15

169	LABOUR OF LOVE (P) (A&M 4980)RCA 8.98	UB40	160	27
170	MAXI PRIEST (Virgin 90957)WEA 8.98	MAXI PRIEST	154	8
171	INTROSPECTIVE (G) (EMI-Manhattan E1-90868)CAP 8.98	PET SHOP BOYS	167	19
172	LOVING PROOF (G) (Columbia FC 44221)CBS	RICKY VAN SHELTON	169	22
173	BEAST FROM THE EAST (G) (Elektra 60823)WEA 13.98	DOKKEN	166	15
174	MACHISMO (G) (Atlanta Artists/PolyGram 836 002-1)POL	CAMEO	168	19
175	OUT OF THE BLUE (P/3) (Atlantic 81780)WEA 8.98	DEBBIE GIBSON	165	80
176	RAPTURE (P/4) (Elektra 9-60444)WEA 8.98	ANITA BAKER	172	153
177	THE JOSHUA TREE (P/5) (Island/Atlantic 90581)WEA 9.98	U2	171	102
178	INTUITION (Mercury/PolyGram 836777)POL	TNT	DEBUT	
179	MYSTERY OF BULGARIAN VOICES (Nonesuch/Explorer 79165)WEA 9.98	THE BULGARIAN FEMALE RADIO & T.V. CHOIR	173	12
180	GRAB IT! (Atlantic 81925)WEA 8.98	L'TRIMM	175	20
181	BUSTER (G)(Atlantic 81905)WEA 9.98	Original Motion Picture Soundtrack	176	23
182	CK (Warner Bros. 25707)WEA 9.98	CHAKA KHAN	179	14
183	WHENEVER YOU NEED SOMEBODY (P) (RCA 6822-1-R)RCA 8.98	RICK ASTLEY	180	59
184	ROCK & ROLL STRATEGY (A&M SP 5218)RCA 8.98	THIRTY-EIGHT SPECIAL	181	20
185	WHEN IN ROME (Virgin 90994)WEA 8.98		178	24
186	OLIVER & COMPANY (Walt Disney 64101)IND 8.98	Original Motion Picture Soundtrack	159	6
187	THE FIRST OF A MILLION KISSES (RCA 8596-1-R)RCA 8.98	FAIRGROUND ATTRACTION	170	4
188	BOYS CLUB (MCA 42242)MCA 8.98	BOYS CLUB	174	7
189	IT'S TEE TIME (Profile 1269)IND 8.98	SWEET TEE	188	13
190	MIDNIGHT STAR (Solar 72564)CAP 8.98		184	21
191	BLUE BELL KNOLL (Capitol C1-90892)CAP 9.98	COCTEAU TWINS	186	22
192	IF MY ANCESTORS COULD SEE ME NOW (Polydor/PolyGram 834 896-1)POL	IVAN NEVILLE	192	12
193	LET IT LOOSE (P/2) (Epic OE 40769)CBS	GLORIA ESTEFAN & MIAMI SOUND MACHINE	191	91
194	SUPERSONIC-THE ALBUM (G) (Alco/Atlantic 90959)WEA 8.98	J. J. FADD	189	33
195	LET IT ROLL (G)(Warner Bros. 25750)WEA 9.98	LITTLE FEAT	195	30
196	RUMBLE (Columbia FC 44186)CBS	TOMMY CONWELL AND THE YOUNG RUMBLERS	177	28
197	AFFAIR (Tabu/CBS OZ 44148)CBS	CHERRELLE	185	17
198	SEE THE LIGHT (Arista AL 8553)RCA 8.98	THE JEFF HEALEY BAND	187	19
199	PHANTOM OF THE OPERA (G) (Polydor 831273-1)POL	ORIGINAL LONDON CAST	182	56
200	STRICTLY BUSINESS (G) (Fresh/Sleeping Bag LPRE 82006)IND 8.98	E.P.M.D.	197	38

ALPHABETIZED TOP 200 ALBUMS (BY ARTIST)

2 Live Crew / 151	Duran Duran / 74	King Tee / 114	Reed, Lou / 34	Vixen / 92
10,000 Maniacs / 154	Dylan & The Dead / 35	Kinison, Sam / 115	Replacements / 48	Warrant / 97
38 Special / 184	E.P.M.D. / 200	K9-Posse / 135	Richards, Keith / 166	Was (Not Was) / 91
Abdul, Paula / 6	Earle, Steve / 70	Kiss / 67	Rodney-O / 168	Waterboys / 66
Alabama / 72	Easton, Sheena / 51	Kix / 79	Rush / 22	When In Rome / 185
Almond, Marc / 158	Eazy-E / 37	L'Trimm / 180	Sade / 103	White, Karyn / 14
Alston, Gerald / 125	Enya / 33	Lever / 49	Salt-N-Pepa / 150	White Lion / 26
Astley, Rick / 25,183	Erasure / 68	Little Feat / 195	Satriani, Joe / 78,140	Williams, Hank Jr. / 90,188
Bad Company / 156	Escape Club / 117	Living Colour / 13	Sheriff / 116	Williams, Vanessa / 84
Baker, Anita / 9,176	Etheridge, Melissa / 55	Lovett, Lyle / 80	Shocked, Michele / 110	Winans / 145
Bangles / 50	Exodus / 133	M.C. Hammer / 59	Simply Red / 108	Winger / 19
Bar-Kays / 162	Fairground Attraction / 187	Manitka / 137	Sir Mix A Lot / 86	Winwood, Steve / 87
Base, Rob / 57	Fine Young Cannibals / 56	McFerrin, Bobby / 138	Skid Row / 52	Soundtracks:
Basia / 63	Fixx / 101	Metallica / 124	Slick Rick / 58	Beaches / 30
Bon Jovi / 15	Fleetwood Mac / 24	Miami Sound Machine / 193	Stewart, Rod / 29	Buster / 181
Boy Meets Girl / 106	Fordham, Julia / 141	Michael, George / 40	Strait, George / 100	Cocktail / 45
Boys, The / 42	Fox, Samantha / 54	Midnight Star / 190	Streisand, Barbra / 77	Dirty Dancing / 120
Boys Club / 188	Gibson, Debbie / 1,175	Mike & The Mechanics / 36	Sure!, Al B. / 96	Phantom of the Opera / 199
Brazil Classics / 144	Gipsy Kings / 65	Minogue, Kylie / 152	Surface / 128	Rainman / 126
Breathe / 93	Guns N' Roses / 3,8	M.O.D. / 159	Sweat, Keith / 99	Tequila Sunrise / 148
Brickell, Eddie / 5	Guy / 41	Money, Eddie / 112	Sweet Tee / 189	Working Girl / 130
Britny Fox / 118	Harris, Emmylou / 153	Neville, Ivan / 192	Take 6 / 149	
Brown, Bobby / 4	Haza, Ofra / 146	New Edition / 31	Taylor Dayne / 53	
Bulgarian Voices / 179	Healey, Jeff / 198	New Kids / 20	Tesla / 17	
Butcher, Jon / 136	Hendrix, Jimi / 161	New Order / 27	They Might Be Giants / 88	
Cameo / 174	House of Lords / 127	N.W.A. / 47	Tiffany / 44	
Camouflage / 102	Ice-T / 105	Oingo Boingo / 129	Tikaram, Tanita / 122	
Cash Money / 160	Info Society / 83	O'Neal, Alexander / 131	TNT / 178	
Chapman Tracy / 28	INXS / 81	Orbison, Roy / 7,109,155	Today / 71	
Cheap Trick / 157	Jackson, Michael / 89	7,109,155	Tone Loc / 12	
Cherelle / 197	Jane's Addiction / 121	Osbourne, Ozzy / 104	Tony/Toni/Tone! / 111	
Chicago / 94	Jarreau, Al / 75	Oslin, K.T. / 147	Too Short / 69	
Chids, Toni / 139	Jett, Joan / 85	Palmer, Robert / 165	Traveling Wilburys / 2	
Cinderella / 73	J.J. Fadd / 194	Pet Shop Boys / 171	Travis, Randy / 142	
Cocteau Twins / 191	Journey / 21	Pink Floyd / 62	Ure, Midge / 132	
Conwell, Tommy / 196	The Juds / 143	Poison / 16	U2 / 23,177	
Costello, Elvis / 43	Kenny G / 18	Priest, Maxi / 170	Van Halen / 64	
Cowboy Junkies / 32	Khan, Chaka / 182	Public Enemy / 107	Van Shelton, Ricky	
Crosby, David / 98	Kid 'N Play / 82	Pursuit of Happiness / 113		
Crosby, S.N.&Y / 60		Ratt / 46		
Def Leppard / 11,164		R.E.M. / 10,123		
De La Soul / 163				
Diamond, Neil / 95				
DJ Jazzy Jeff / 167				
Dokken / 173				

## POP

### High Movers\*

1. Funky Cold Medina (Delicious Vinyl) Tone-Loc
2. A Shoulder to Cry On (Warner Bros./Sire) Tommy Page
3. Radio Romance (MCA) Tiffany
4. Can You Stand the Rain (MCA) New Edition
5. Heaven Help Me (Mica/Polydor) Deon Estus

### Most Added\*\*

1. I'll Be There for You (Mercury/PolyGram) Bon Jovi
2. Forever Your Girl (Virgin) Paula Abdul
3. Heaven Help Me (Mica/Polydor) Deon Estus
4. Rocket (Mercury/PolyGram) Def Leppard
5. Cult of Personality (Epic) Living Colour

## R&B

### High Movers\*

1. Every Little Step (MCA) Bobby Brown
2. Start of a Romance (Atlantic) Sky
3. Girl I Got My Eyes on You (Motown) Today
4. Real Love (Motown) El DeBarge
5. 24/7 (24th & B'Way/Island) Dino

### Most Added\*\*

1. Real Love (MCA) Jody Watley
2. Tribute (Right On) (Columbia) Pasadenas
3. I Like (MCA) Guy
4. Romeo & Juliet (Columbia) Blue Magic
5. Start of a Romance (Atlantic) Sky

## COUNTRY

### High Movers\*

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

### Most Added\*\*

1. Big Dreams in a Small Town (RCA) Restless Heart
2. Boogie Queen (BGM) Doug Kershaw
3. If I Had You (RCA) Alabama
4. Where Did I Go Wrong (MCA) Steve Wariner
5. Ballad of a Teenage Queen (Mercury) Johnny Cash

# SOUTH CENTRAL REGION

## POP

### High Movers\*

1. Close My Eyes (RCA) Lita Ford & Ozzy Osborne
2. Funky Cold Medina (Delicious Vinyl) Tone-Loc
3. Rocket (Mercury/PolyGram) Def Leppard
4. Heaven Help Me (Mica/Polydor) Deon Estus
5. Birthday Suit (Columbia) Johnny Kemp

### Most Added\*\*

1. I'll Be There for You (Mercury/PolyGram) Bon Jovi
2. After All (Geffen) Cher & Peter Cetera
3. Forever Your Girl (Virgin) Paula Abdul
4. Cult of Personality (Epic) Living Colour
5. Funky Cold Medina (Delicious Vinyl) Tone-Loc

## R&B

### High Movers\*

1. Closer Than Friends (Columbia) Surface
2. Girl I Got My Eyes on You (Motown) Today
3. More Than Friends (RCA) Jonathan Butler
4. All I Want Is Forever (Epic) J.T. Taylor & Regina Belle
5. Sleep Talk (Def Jam/Columbia) Alyson Williams

### Most Added\*\*

1. Real Love (MCA) Jody Watley
2. Buck Wild (Atlantic) E.U.
3. Baby Me (Warner Bros.) Chaka Khan
4. Tribute (Right On) (Columbia) Pasadenas
5. I Like (MCA) Guy

## COUNTRY

### High Movers\*

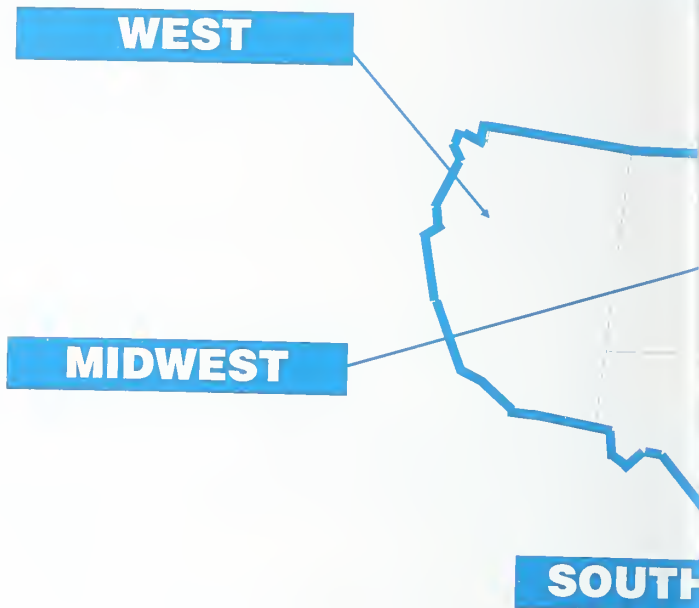
1. There's a Tear in My Beer (Warner Bros./Curb)

# CASH BOX

REGIONAL COMPARE  
BASED ON CASH BOX

\* Average Chart Movement

\*\*\*Months



- Hank Williams, Jr. (Duet with Hank Williams, Sr.)
2. The Church on Cumberland Road (Columbia) Shenandoah
  3. Tell It Like It Is (Atlantic America) Billy Joe Royal
  4. Don't Toss Us Away (MCA) Patty Loveless
  5. Big Dreams in a Small Town (RCA) Restless Heart

### Most Added\*\*

1. Big Dreams in a Small Town (RCA) Restless Heart
2. Young Love (Curb/RCA) The Judds
3. After All This Time (Columbia) Rodney Crowell
4. White Houses (16th Avenue) Charley Pride
5. Where Did I Go Wrong (MCA) Steve Wariner

# MIDWESTERN REGION

## POP

### High Movers\*

1. Rocket (Mercury/PolyGram) Def Leppard
2. Second Chance (A&M) 38 Special
3. Room to Move (PolyGram) Animotion
4. 24/7 (24th & B'Way/Island) Dino
5. Birthday Suit (Columbia) Johnny Kemp

### Most Added\*\*

1. I'll Be There for You (Mercury/PolyGram) Bon Jovi
2. After All (Geffen) Cher & Peter Cetera
3. Rocket (Mercury/PolyGram) Def Leppard
4. Heaven Help Me (Mica/Polydor) Deon Estus
5. Funky Cold Medina (Delicious Vinyl) Tone-Loc

## R&B

### High Movers\*

1. Girl I Got My Eyes on You (Motown) Today
2. Closer Than Friends (Columbia) Surface
3. Lucky Charm (Motown) The Boys
4. You and I Got a Thang (Capitol) Freddie Jackson
5. 4U (A&M) Vesta

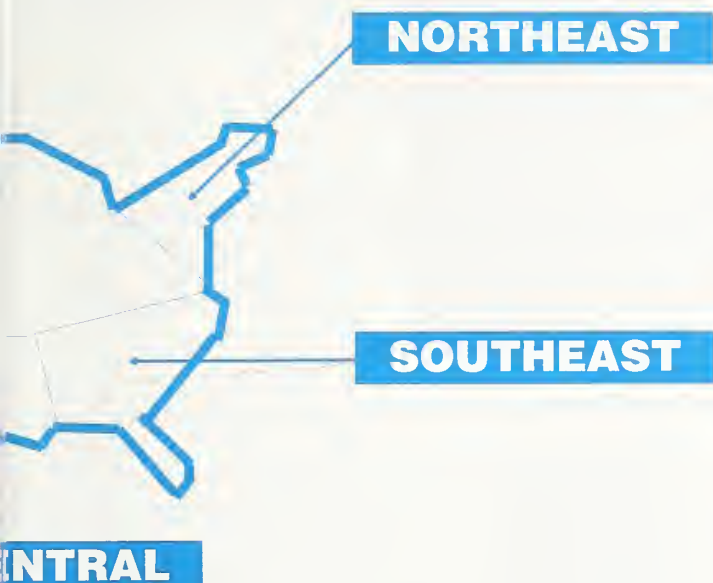
### Most Added\*\*

1. Real Love (MCA) Jody Watley
2. Tribute (Right On) (Columbia) Pasadenas
3. I Like (MCA) Guy
4. Romeo & Juliet (Columbia) Blue Magic
5. 24/7 (24th & B'Way/Island) Dino

# DIO REPORT

## NUMBER OF HOT SINGLES WEEKLY RADIO RESEARCH

\*\* Number of Station Ads  
Nationally



### COUNTRY

#### ■ High Movers\*

1. There's a Tear in My Beer (Warner Bros./Curb) Hank Williams, Jr. (Duet with Hank Williams, Sr.)
2. The Church on Cumberland Road (Columbia) Shenandoah
3. She Deserves You (RCA) Baillie & the Boys
4. You Got It (Virgin) Roy Orbison
5. Don't Toss Us Away (MCA) Patty Loveless

#### ■ Most Added\*\*

1. After All This Time (Columbia) Rodney Crowell
2. Old Pair of Shoes (Capitol) Sawyer Brown
3. Keep the Faith (Tra-Star) Heartland
4. White Houses (16th Avenue) Charley Pride
5. When She Holds Me (Universal) Gatlin Brothers

### NORTHEASTERN REGION

#### POP

#### ■ High Movers\*

1. The Look (Capitol) Roxette
2. My Heart Can't Tell You No (Warner Bros.) Rod Stewart
3. You're Not Alone (Warner Bros.) Chicago
4. Dreamin' (PolyGram) Vanessa Williams
5. Just Because (Elektra) Anita Baker

#### ■ Most Added\*\*

1. I'll Be There for You (PolyGram) Bon Jovi
2. After All (Geffen) Cher & Peter Cetera
3. Iko Iko (Capitol) Belle Stars
4. I Beg Your Pardon (Atlantic) Kon Kan
5. Forever Your Girl (Virgin) Paula Abdul

#### R&B

#### ■ High Movers\*

1. Girl I Got My Eyes on You (Motown) Today
2. Every Little Step (MCA) Bobby Bown
3. Lucky Charm (Motown) The Boys
4. All I Want Is Forever (Epic) J.T. Taylor & Regina Belle
5. Closer Than Friends (Columbia) Surface

#### ■ Most Added\*\*

1. Real Love (MCA) Jody Watley
2. Romeo & Juliet (Columbia) Blue Magic

3. I Like (MCA) Guy
4. If I'm Not Your Lover (Warner Bros.) Al B. Sure!
5. Start of a Romance (Atlantic) Skyy

### COUNTRY

#### ■ High Movers\*

1. There's a Tear in My Beer (Warner Bros./Curb) Hank Williams, Jr. (Duet with Hank Williams, Sr.)
2. Setting Me Up (Warner Bros.) Highway 101
3. The Church on Cumberland Road (Columbia) Shenandoah
4. Tell It Like It Is (Atlantic America) Billy Joe Royal
5. Fair Shake (RCA) Foster & Lloyd

#### ■ Most Added\*\*

1. Big Dreams in a Small Town (RCA) Restless Heart
2. Ballad of a Teenage Queen (Mercury) Johnny Cash
3. Many Mansions (Curb) Moe Bandy
4. Is It Still Over? (Warner Bros.) Randy Travis
5. Keep the Faith (Tra-Star) Heartland

### SOUTHEASTERN REGION

#### POP

#### ■ High Movers\*

1. The Look (Capitol) Roxette
2. Eternal Flame (Columbia) Bangles
3. You're Not Alone (Warner Bros.) Chicago
4. My Heart Can't Tell You No (Warner Bros.) Rod Stewart
5. Don't Tell Me Lies (A&M) Breathe

#### ■ Most Added\*\*

1. I'll Be There for You (PolyGram) Bon Jovi
2. After All (Geffen) Cher & Peter Cetera
3. Cult of Personality (Epic) Living Colour
4. Forever Your Girl (Virgin) Paula Abdul
5. Where Are You Now (EPA) Synch

#### R&B

#### ■ High Movers\*

1. All I Want Is Forever (Epic) J.T. Taylor & Regina Belle
2. Girl I Got My Eyes on You (Motown) Today
3. 4U (A&M) Vesta
4. More Than Friends (RCA) Jonathan Butler
5. Closer Than Friends (Columbia) Surface

#### ■ Most Added\*\*

1. Real Love (MCA) Jody Watley
2. Tribute (Right On) (Columbia) Pasadenas
3. Baby Me (Warner Bros.) Chaka Khan
4. Start of a Romance (Atlantic) Skyy
5. Romeo & Juliet (Columbia) Blue Magic

### COUNTRY

#### ■ High Movers\*

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

#### ■ Most Added

1. If I Had You (RCA) Alabama
2. Is It Still Over? (Warner Bros.) Randy Travis
3. I Got You (Reprise/Warner Bros.) Dwight Yoakam
4. Keep the Faith (Tra-Star) Heartland
5. Where Did I Go Wrong (MCA) Steve Wariner

### GUARANTEED NATIONAL HITS

#### POP\*\*\*

**I'll Be There for You**  
Bon Jovi  
(PolyGram)

#### R&B\*\*\*

**Real Love**  
Jody Watley  
(MCA)

#### COUNTRY\*\*\*

**Where Did I Go Wrong**  
Steve Wariner  
(MCA)

# ■ SINGLES GOING STEADY

**WHO NEEDS A BAND?:** It was no coincidence that this year's Grammys honored several of the world's most accomplished *a cappella* acts: **Bobby McFerrin**, **Manhattan Transfer** and **Take 6**. **Tracy Chapman** could also be included in this category. (She has an *a cappella* track on her LP.) The public's acceptance of vocal-only music ebbs and flows with the times, like the popularity of any genre. There was a time in the seventies when the legendary **Persuasions** were the hottest ticket in town. Are we experiencing a renaissance in the popularity of *a cappella*? Perhaps, but how do you translate this into a record-selling act?

I spoke to **Reprise-Nashville's Chris Palmer**, alternative marketing product manager, about the difficulties in promoting a group like **Take 6**, which has gotten practically no airplay despite several Grammy nominations.

"Programmers will play **Take 6** in their car, but they won't put it on their radio station yet," says Palmer. "Sales have been word of mouth, plus they've gotten a lot of national media attention. They were on *the Pat Sajak Show* the day after the Grammys. They've done *VH1*, *Late Night*, *the Today Show*, etc. They're working their buns off, playing as many dates as they can, which has helped sell us around 200,000 albums so far, which is respectable. If we had a hit single it would be scary how many records we could sell.

"We've sold well in urban areas—Newark, Detroit—black markets in the Northeast. Reunion Records, which distributes for us in the Christian marketplace, has sold around 60,000 records through Christian bookstores, and that's a white audience. **Take 6** considers themselves a Christian act."

Palmer adds: "After the Grammy's, a lot of people at radio want to take a second look. We are re-servicing the single 'Spread Love' to urban and jazz. Initially urban radio had a problem with the song due to the intro starting so abruptly that it was hard to segue. So promotion asked them to change it and they added on a four-bar intro."

Canada's **Nylons** are another *a cappella* group to watch out for in the future. They have a new **Windham Hill** CD and cassette single out, the Leiber and Stoller tune "Poison Ivy," with their fourth LP *Rockapella* on the way. Their marketing approach is similar to **Take 6**, with the extra advantage of having had a couple of hits and previous gold and platinum records serving as a base.

"We like to think we were on the forefront of the recent trend into *a cappella* music," says their manager **Wayne Thompson**. "Our audience is a true cross-section of music fans—we appeal to a pop audience as well as the doo-wop crowd. We play especially well on the college circuit. The key to success is heavy touring and media exposure. Live really sells us, even in large venues."

Expect to see more *a cappella* groups jumping out of the woodwork over the next few months. Whether or not we have a full blown trend on our hands, only time will tell.



THE NYLONS

## JULIUS ROBINSON

# ■ TOP OF THE POPS

## □ Singles



### □ DURAN DURAN: "Do You Believe in Shame" (Capitol P-B-44337)

The question should be: Do Taylor, Rhodes and LeBon believe in shame? Obviously not. This song is a *shameless* ripoff of "Suzie Q." Same feel, same melody. And not surprisingly, it's the best thing we've heard out of D.D.

### □ STEVE WINWOOD: "Hearts on Fire" (Virgin ST VR-56669-SP)

Tom Lord-Alge was up for a Grammy, and for good reason—his production skill on a relatively uninteresting song like this makes it happen. A fantastic groove elevates this effort and should propel it into the spotlight.



### □ JON BUTCHER: "Send Me Somebody" (Capitol P-B-44334)

Butcher is a great guitarist and an emotive enough singer. This song has hit possibilities, lyrically and structurally. Butcher could take some more chances in his writing and production values. Should do well on AOR.

### □ CHER and PETER CETERA: "After All" (Geffen 7-27529)

The song's a tad sappy, but if Peter Cetera had sung solo, he and producer Peter Asher may have come up with at least a listenable record. However, Cher's got a vibrato wide enough to jump an elk through, and she doesn't gel with Cetera's clean style. From the film *Chances Are*.

### □ HOWARD JONES: "Everlasting Love" (Elektra 7-69308)

A lighthearted reggae-tinged romp features Jones' fine sense of three-dimensional arrangement. His chorus vocal seems too heavy on electronic effects to really sell the lyrical idea. Should fare well across the board.

### □ ANGELA BOFILL: "I Just Wanna Stop" (Capitol B-44298)

Bofill benefits here from a classic Ross Vanelli tune made famous by brother Gino. She has a very liquid style, very light, and it works here to perfection under the subtle touch of producer Norman Connors. Urban, CHR possibilities.

### □ DENISE LOPEZ: "Too Much Too Late" (A&M VV-7215)

This pop edit accentuates Lopez's wonderfully resonant and crystalline vocal. A light yet driving track plays steady. This is one of those tunes that could appeal pop, latin, urban.

### □ BEBE & CECE WINANS: "Lost Without You" (Capitol B-44300)

Breathtaking vocals highlight this hit R&B tune. Produced and arranged by Keith Thomas, watch for angelic effects on chorus that really work. Should crossover from urban to CHR.

## J.R.



**CASH BOX CHARTS**

**TOP 100 SINGLES**

The grey shading represents a bullet, indicating strong upward movement



#1 Single: Debbie Gibson



High Debut: Bon Jovi #52



To Watch: Tone Loc #50

			Total Weeks ▼
		Last Week ▼	
<b>1</b>	<b>LOST IN YOUR EYES</b> (Atlantic 7-27570)	<b>Debbie Gibson</b>	<b>1 8</b>
2	THE LIVING YEARS (Atlantic 7-88964)	Mike & The Mechanics	7 9
3	RONI (MCA MCA-53463)	Bobby Brown	10 13
4	YOU GOT IT (Columbia 38-08092)	New Kids On The Block	4 16
5	PARADISE CITY (Geffen 7-27570)	Guns N' Roses	9 8
6	THE LOVER IN ME (MCA 53416)	Sheena Easton	2 19
7	ETERNAL FLAME (Columbia 38-68533)	The Bangles	13 6
8	STRAIGHT UP (Virgin 99256)	Paula Abdul	3 14
9	MY HEART CAN'T TELL YOU NO (Warner Bros. 7-27729)	Rod Stewart	15 14
10	GIRL YOU KNOW IT'S TRUE (Arista S-3396)	Milli Vanilli	14 7
11	SURRENDER TO ME (Capitol B-44288)	Ann Wilson & Robin Zander	11 12
12	WALK THE DINOSAUR (Chrysalis ZS4 4331)	Was (Not Was)	21 7
13	YOU'RE NOT ALONE (Warner Bros. 27757)	Chicago	18 8
14	DON'T TELL ME LIES (A&M 1267)	Breathe	20 8
15	THE LOVE IN YOUR EYES (Columbia 38-08532)	Eddie Money	19 8
16	DREAMIN' (Wing 871 078-7/PolyGram)	Vanessa Williams	22 7
17	THE LOOK (EMI-50190)	Roxette	24 5
18	WHAT I AM (Geffen 7-27696)	Edie Brickell & New Bohemians	6 14
19	JUST BECAUSE (Elektra 7-69327)	Anita Baker	23 8
20	STAND (Warner Bros. 27688)	R.E.M.	28 8
21	BORN TO BE MY BABY (Mercury/PolyGram 872 156-7)	Bon Jovi	5 15
22	SHE DRIVES ME CRAZY (IRS 53483)	Fine Young Cannibals	31 7
23	I BEG YOUR PARDON (Atlantic 7-88969)	Kon Kan	25 11
24	MORE THAN YOU KNOW (Columbia 38-08103)	Martika	26 12
25	SHE WANTS TO DANCE WITH ME (RCA 8838-7-R)	Rick Astley	8 12
26	SUPERWOMAN (Warner Bros. 7-27773)	Karyn White	32 6
27	YOU GOT IT (Virgin 99245)	Roy Orbison	29 8
28	WILD THING (Delicious Vinyl DV 102)	Tone-Loc	12 14
29	A LITTLE RESPECT (Sire/Reprise 7-27738)	Erasure	16 13
30	YOUR MAMA DON'T DANCE (Capitol-B44293)	Polson	42 5
31	CRYIN' (EMI 50141)	Vixen	37 7
32	WALKING AWAY (Tommy Boy/Reprise 7-27736)	Information Society	17 15
33	WHEN I'M WITH YOU (Capitol B-44302)	Sheriff	27 16
34	WHEN THE CHILDREN CRY (Atlantic 7-89015)	White Lion	30 16
35	FEEL SO GOOD (Warner Bros. 7-27565)	Van Halen	38 6
36	THE LAST MILE (Mercury/PolyGram 8721487)	Cinderella	36 8
37	SHE WON'T TALK TO ME (Epic 34-0851)	Luther Vandross	40 6
38	SECOND CHANCE (A&M)	38 Special	49 6
39	ROOM TO MOVE (PolyGram 871 4187)	Anmotton	51 3
40	WE'VE SAVED THE BEST FOR LAST (Arista AS1 9785)	Kenny G Featuring Smokey Robinson	44 6
41	ALL THIS TIME (MCA MCA-53371)	Tiffany	33 18
42	THNKING OF YOU (Cutting Mercury 872502-7)	Sa-fire	46 5
43	ORINAOCO FLOW (SAIL AWAY) (Geffen 7-27633)	Enya	48 7
44	DIAL MY HEART (Motown Mot-53301)	The Boys	34 13
45	24/7 (4th & B'Way 7471/Island)	Dino	50 4
46	HEAVEN HELP ME (Mica/Polydor 871 538-7)	Deon Estus/George Michael	57 3
47	SINCERELY YOURS (Atco/Atlantic 7-99246)	Sweet Sensation	52 5
48	ROCKET (Mercury/PolyGram 872 614-7)	Def Leppard	62 2
49	THE WAY YOU LOVE ME (Warner Bros. 7-27773)	Karyn White	39 20
<b>50</b>	<b>FUNKY COLD MEDINA</b> (Delicious Vinyl 104)	<b>Tone-Loc</b>	<b>68 2</b>

			Total Weeks ▼
		Last Week ▼	
51	ANGEL OF HARLEM (Island 7-99254)		U2 35 12
<b>52</b>	<b>I'LL BE THERE FOR YOU</b> (Mercury/Polygram 872 564-7)	<b>Bon Jovi</b>	<b>DEBUT</b>
53	IT'S ONLY LOVE (Elektra 7-69317)	Simply Red	59 4
54	TRIBUTE (RIGHT ON) (Columbia 38-68575)	The Pasadenas	60 3
55	INTO YOU (A&M 1256)	Giant Steps	55 6
56	RADIO ROMANCE (MCA 53623)	Tiffany	64 3
57	AFTER ALL (Geffen 7-27529)	Cher & Peter Cetera	DEBUT
58	DRIVEN OUT (RCA 8837-7-R)	Fixx	69 4
59	BRING DOWN THE MOON (RCA 8807)	Boy Meets Girl	63 6
60	NEVER HAD A LOT TO LOSE (Epic 34-68563)	Cheap Trick	54 4
61	A SHOULDER TO CRY ON (Warner Bros./Sire 7-27645)	Tommy Page	65 4
62	I WANNA BE THE ONE (LMR 74003)	Stevie B	76 2
63	CULT OF PERSONALITY (Epic 34-68611)	Living Colour	DEBUT
64	CAN YOU STAND THE RAIN (MCA 53464)	New Edition	67 4
65	GOOD LIFE (Virgin 7-99236)	Inner City	75 2
66	ARMAGEDDON IT (Mercury/PolyGram 870 692-7)	Def Leppard	41 18
67	BIRTHDAY SUIT (Columbia 38-68569)	Johnny Kemp	73 4
68	GOT IT MADE (Atlantic 7-88966)	Crosby, Stills, Nash & Young	58 6
69	SEVENTEEN (Atlantic 871 4187)	Winger	71 3
70	FOREVER YOUR GIRL (Virgin 7-99230)	Paula Abdul	DEBUT
71	ONE (Elektra 7-69329)	Metallica	79 3
72	CLOSE MY EYES (RCA 8899-7-R)	Lita Ford & Ozzy Osborne	80 2
73	DON'T RUSH ME (Arista AS1-9722)	Taylor Dayne	43 18
74	HOLDING ON (Virgin 7-99261)	Steve Winwood	45 15
75	WHERE ARE YOU NOW? (WTG 31-68625)	Synch	DEBUT
76	HALLELUJAH MAN (Mercury/PolyGram 870 596-7)	Love & Money	81 3
77	ALL SHE WANTS IS (Capitol PB44287)	DuranDuran	47 12
78	I KO I KO (Capitol 44343)	Belle Stars	DEBUT
79	I CAN'T FACE THE FACT (Capitol 44233)	Gina Go-Go	83 2
80	THIS TIME (Arista 1-9772)	Kiara	85 2
81	END OF THE LINE (Warner Bros. 7-27565)	Traveling Wilburys	53 6
82	GIVE ME THE KEYS (Chrysalis VS4 43335)	Huey Lewis & The News	56 8
83	FALLING OUT OF LOVE (Polygram 871 484-7)	Ivan Neville	87 2
84	LET THE RIVER RUN (Arista 1-9793)	Carly Simon	DEBUT
85	I WANNA HAVE SOME SOME FUN (Jive/RCA 1154-7-J)	Samantha Fox	61 18
86	WIND BENEATH MY WINGS (Atlantic 7-88972)	Bette Midler	DEBUT
87	FADING AWAY (Epic 34-68543)	Will To Power	66 5
88	HEAVEN KNOWS (Virgin 7-99253)	When In Rome	70 7
89	I CRY MYSELF TO SLEEP AT NIGHT (RCA 1176-7-J)	Romeo's Daughter	72 3
90	IT'S NO SECRET (Geffen 7-27651)	Kylie Minogue	74 14
91	PUT A LITTLE LOVE IN YOUR HEART (A&M AM-1255)	Annie Lennox/Al Green	77 18
92	TWO HEARTS (Atlantic 7-88980)	Phil Collins	78 16
93	IMAGINE (Capitol 44268)	Tracie Spencer	82 4
94	I REMEMBER HOLDING YOU (MCA MCA-53430)	Boys Club	84 20
95	EVERY ROSE HAS ITS THORN (Enigma/Capitol B-44203)	Poison	86 19
96	SMOOTH CRIMINAL (Epic 34-08044)	Michael Jackson	88 17
97	WAITING FOR A STAR TO FALL (RCA 8691-7)	Boy Meets Girl	89 27
98	ACROSS THE MILES (Scotti Bros. ZS4 68526)	Survivor	90 8
99	SHAKE FOR THE SHEIK (Atlantic 7-88983)	The Escape Club	91 14
100	I WANNA BE LOVED (RCA 8805)	House Of Lords	92 4

**CASH BOX CHARTS**

**TOP R&B SINGLES**

The grey shading represents a bullet, indicating strong upward movement



#1 Single: Paula Abdul



#1 Debut: Jody Watley #60



To Watch: SKYY #56

Total Weeks  
Last Week

			Total Weeks	Last Week
<b>1</b>	<b>STRAIGHT UP</b> (Virgin 7-99256)	<b>Paula Abdul</b>	<b>2</b>	<b>8</b>
2	JUST BECAUSE (Elektra 7-69327)	Anita Baker	1	12
3	GIRL YOU KNOW IT'S TRUE (Arista S-3396)	Milli Vanilli	5	8
4	JUST COOLIN' (Atlantic 7-89959)	Levert	6	7
5	SKIN I'M IN (Atlanta Artists 872314-7)	Cameo	4	13
6	CLOSER THAN FRIENDS (Columbia 38-08537)	Surface	13	8
7	DREAMIN' (PolyGram 871-078)	Vanessa Williams	3	16
8	LUCKY CHARM (Motown 1952)	The Boys	17	8
9	BEING IN LOVE AIN'T EASY (Epic 34-08521)	Sweet Obsession	11	13
10	JOY AND PAIN (Oceana 7-99244)	Donna Allen	14	8
11	SO GOOD (Reprise 7-276664)	Al Jarreau	7	8
12	YOU AND I GOT A THANG (Capitol B-44283)	Freddie Jackson	15	8
13	WILD THING (Delicious Vinyl 102)	Tone Loc	8	13
14	ALL I WANT IS FOREVER (Epic 34-68540)	James 'JT' Taylor & Regina Bell	2032	
15	TEDDY'S JAM (MCA 53462)	Guy	9	13
16	SNAKE IN THE GRASS (Solar D1-72564)	Midnight Star	10	13
17	MORE THAN FRIENDS (Jive 1174)	Jonathan Butler	22	8
18	TEENAGE LOVE (Def Jam/Columbia 38-08105)	Slick Rick	18	12
19	ME MYSELF AND I (Columbia 38-08508)	Cheryl Pepsii Riley	19	35
20	I'LL BE THERE FOR YOU (Capitol 79496)	Ashford & Simpson	24	6
21	GIRL I GOT MY EYES ON YOU (Motown 1954)	Today	36	7
22	STRUCK BY YOU (Mercury/PolyGram 872 102-7)	Bar-Kays	25	7
23	HEAVEN (Capitol 44261)	Bebe & Cece Winans	12	16
24	AFFAIR (Tabu ZS4-68568)	Cherelle	28	6
25	FOR U (A&M 12293)	Vesta	30	6
26	GENTLY (MCA 53469)	Ready For The World	26	8
27	ANOTHER WEEKEND (RCA 8853-7)	Five Star	29	6
28	I'M GONNA GET YOU SUCKA (Arista AS1-9788)	Gap Band	16	13
29	REAL LOVE (Motown 44261)	El DeBarge	32	5
30	LOVE SAW IT (Warner Bros. 7-27783)	Karyn White	43	3
31	WE'VE SAVED THE BEST FOR LAST (Arista AS1-9785)	Kenny G Featuring Smokey Robinson	33	6
32	STILL IN LOVE (Atlantic 7-88974)	Troop	21	12
33	TWICE THE LOVE (Warner Bros. 7-27658)	Geroge Benson	23	15
34	WITH EACH BEAT OF MY HEART (Motown 1953)	Stevie Wonder	34	8
35	EVERY LITTLE STEP (MCA 23933)	Bobby Brown	56	3
36	THAT'S THE WAY LOVE IS (Atlantic 7-88963)	Ten City	44	6
37	SOMETHING'S GOT A HOLD ON ME (Columbia 38-68545)	Radiant	40	6
38	SHE WON'T TALK TO ME (Epic 34-0851)	Luther Vandross	27	14
39	THIS TIME (Arista AS1-9772)	Kiara	31	17
40	CRUCIAL (MCA 53500)	New Edition	58	2
41	FIND AN UGLY WOMAN (Sleeping Bag 40143)	Cash Money & Marvelous	41	4
42	SLEEP TALK (Def Jam/Columbia 38-68555)	Alyson Williams	47	4
43	MORE THAN PHYSICAL (EMI 44261)	Christopher Max	46	5
44	LIFE (MCA 23930)	Loose Ends	48	4
45	TWIST AND SHOUT (Next Plateau 321)	Salt-N-Pepa	45	4
46	SELF DESTRUCTION (Jive/RCA 1178)	The Stop The Violence Movement	51	3
47	IMAGINE (Capitol 44268)	Tracey Spencer	49	5
48	NEVER TOO LATE (Polydor/PolyGram 871 417)	Will Clayton	50	6
49	LOVE SICK (Orpheus/EMI)	Z'looke	61	3

Total Weeks  
Last Week

50	YOU AND ME (Epic 34-68539)	Jamm	59	5
51	24/7 (4th & Broadway 7471)	Dino	64	3
52	CAN YOU READ MY LIPS (Orpheus/EMI PB-72654)	Z'Looke	37	19
53	DON'T TAKE MY MIND ON A TRIP (Virgin 7-97272)	Boy George	63	3
54	ARE YOU MY BABY (Columbia 38-68557)	Wendy & Lisa	65	3
55	TRUE OBSESSIONS (Virgin 90929)	Lia	55	4
<b>56</b>	<b>START OF A ROMANCE</b> (Atlantic 88932)	<b>Skyy</b>	<b>67</b>	<b>2</b>
57	MOVE ON YOU (Rawson 3333)	Lateasha	62	4
58	WALKING AWAY (Tommy Boy 7-27736)	Information Society	60	5
59	BIRTHDAY SUIT (Columbia 38-68569)	Johnny Kemp	68	3
<b>60</b>	<b>REAL LOVE</b> (MCA-53484)	<b>Jody Watley</b>	<b>DEBUT</b>	
61	NEVER SAY6 GOODBYE TO LOVE (PolyGram 871 618-7)	Rene Moore	70	2
62	BABY DOLL (PolyGram 871 108-7)	Tony!Tony!Tone!	39	17
63	BABY ME (Warner Bros. 4/7-27541)	Chaka Khan	85	2
64	YOU LAID YOUR LOVE ON ME (Motown 1957)	Gerald Alston	75	3
65	CAN YOU STAND THE RAIN (MCA 53464)	New Edition	35	14
66	I LIKE (MCA-53490)	Guy	DEBUT	
67	ROLLIN' WITH KID N' PLAY (Select 20001)	Kid N' Play	77	2
68	RONI (MCA 53463)	Bobby Brown	42	16
69	STICKS AND STONES (RCA 8870)	Grady Harrell	80	2
70	DAYS LIKE THIS (MCA-53499)	Sheena Easton	DEBUT	
71	SUPERWOMAN (Warner Bros. 7-27773)	Karyn White	52	16
72	I WANT TO BE YOUR LOVER (Orpheus B-72656)	Aleese Simmons	53	17
73	NOTICE ME (Fever Sutra 1919)	Sandee	54	5
74	I'LL TAKE YOU THERE (Cold Chillin'/Warner Bros. 7-27708)	Big Daddy Kane	71	4
75	ROMEO AND JULIET (Def Jam / Columbia)	Blue Magic	DEBUT	
76	FROM PAIN TO JOY (Vison MSB 4504)	Betty Wright	57	7
77	TURN MY BACK ON YOU (Epic 34-08503)	Sade	38	16
78	TOUGH ACT TO FOLLOW (Elektra 7-69319)	Starpoint	91	2
79	KISSES DON'T LIE (EMI B-50164)	Evelyn King	66	16
80	IF IM NOT YOU'RE LOVER (Warner Bros. 7-27556)	Al B. Sure	DEBUT	
81	THE CLUB (Aegis Records ZS 408517)	Marcus Lewis	69	12
82	HIGH ROLLERS (Sire/Warner Bros 27574)	Ice-T	83	2
83	KILLING ME SOFTLY (Warner Bros. 7-27772)	Al B. Sure!	72	14
84	THE R (Uni/MCA 50014)	Eric B & Rakim	73	4
85	TRIBUTE (RIGHT ON) (Columbia 38-68575)	The Pasedenas	DEBUT	
86	CUTIE PIE (Atlantic 7-88973)	L'Trimm	74	7
87	TAKE ME WHERE YOU WANT TO (Motown MOT-1951)	Gerald Alston	76	19
88	WE WANT EAZY (Priority 57108)	Eazy-E	78	6
89	YOU GOT IT (THE RIGHT STUFF) (Columbia 38-08092)	New Kids On The Block	79	14
90	NAJEE'S NASTY GROOVE (EMI 50181)	Najee	DEBUT	
91	DON'T STOP YOUR LOVE (Elektra 7-69359)	Keith Sweat	81	19
92	THOUGHT OF YOU JUST A LITTLE TOO MUCH (Veteran 7101)	The Dells	82	8
93	I WANT MORE OF YOU (ACA 3290)	Candy	84	8
94	I WANNA HAVE SOME FUN (Jive 1154/RCA)	Samantha Fox	86	15
95	IT'S MY PARTY (Warner Bros. 7-27678)	Chaka Khan	87	18
96	THE LOVER IN ME (MCA MCA-53416)	Sheena Easton	88	20
97	PULL OVER (Atlantic 7-88987)	Levert	89	18
98	SWEET, SWEET LOVE (A&M 1247)	Vesta	90	24
99	HIM OR ME (Motown MOT-1944)	Today	92	22
100	DIAL MY HEART (Motown Mot-53301)	The Boys	93	25

# Too Much!

SUPER SINGLES FROM SOME  
MORE SUPER WOMEN

NEW  
FROM THE  
ORIGINAL  
SUPERWOMAN!



**Karyn White**

"LOVE SAW IT" (4/7-23538)

From The Album Karyn White (2/4/1-25637)



**Apollonia**

"MISMATCH" (4/7-27589)

From The Album Apollonia (2/4/1-25594)



**Siedah Garrett**

"INNOCENT SIDE" (7-27544)

From The Album Kiss Of Life (2/4/1-25689)



**Chaka Khan**

"BABY ME" (4/7-27541)

From The Album C.K. (2/4/1-25907)



# R&B PICKS

## Singles



**THE RIGHT CHOICE: "Secret Wish" (Motown 1958)**  
 Catchy, well-produced single from the veteran Southern group. Near-perfect production by Ron "Have Mercy" Jersey highlights strong vocals from Archie Love and Eric Shotwell.

**SHEENA EASTON: "Days Like This" (MCA 53499)**  
 L.A. & Babyface production features the red-hot vocalist in a serious mood about the trials and tribulations of modern-day relationships. Easton's voice is multitracked for the background vocals, and the song should be a hit if only for the cover, a real, eye-grabber.

**JOHNNY KEMP: "Birthday Suit" (CBS 38-68569)**  
 So many different things are happening in the mix of Kemp's latest that it takes away from the song. Not a bad cut, but more likely to be popular in the clubs than on the radio.

**LOOSE ENDS: "Life" (MCA 53503)**  
 Already heading up the R&B charts, "Life" should make this adventurous English group a household word in the U.S. Risky choice for a single, but with repeated plays, it's likely to get your attention.

**GEORGE DUKE: "Guilty" (Elektra 7-69315)**  
 Sixties-style song with lots of energy and plenty of opportunity for his buddies to blow off some steam with their instruments. Another record that's perfect for the late-night club scene, but with very little hit potential.

**PAUL LAURENCE: "Make My Baby Happy" (Capitol P-B-44299)**  
 This track, taken from the singer's underexposed LP, is just too ponderous and dull for words. It's unlikely to make anybody happy.

## Albums

**ROSE ROYCE: Perfect Lover (Atlantic 81944-1)**  
 Veteran group hopes to become as big in the States as they are in Europe with this eight-song LP. Eight different producers contributed to this album, and all of them spotlight lead singer Lisa Taylor. She's best displayed on the title track and the pretty ballad, "Wish I Could Love You Back," while the tight and funky "Green Light" exemplifies the group's versatility. It's great to see Rose Royce come back so strong.

**MARCUS LEWIS: Sing Me A Song (Aegis AL 45055)**  
 Value for money from Lewis with a new LP that has already provided a minor urban hit, "The Club." The singer displays enough versatility with the material here to satisfy even the most cynical of listeners ranging from the moody and emotional "I've Got to Get Away" to the poignant tearjerker "Say."

**EL De BARGE: Gemini (Motown 6264)**  
 With "Real Love" looking like a big hit, much is expected from this LP. No expense has been spared to make this happen, such as the production on "Somebody Loves You," recorded at no less than three different studios. The mellow "Broken Dreams" suits the singing and lyrics of DeBarge. A slick and polished LP, sure to delight his many fans, and geared to attract a lot of new ones.

## Michael Hepworth



**DEJA VIRGIN:** Virgin artist Deja just finished her new album, *Made to Be Together*, and single by the same name with producers Gene Griffin & Teddy Riley. Five tracks on the album were penned by Curtis Jones. Pictured at the control board are Riley and Griffin, as Jones and Deja view.

# R&B LPs

Total Weeks ▼  
 Last Week ▼

1	KARYN WHITE (Warner Bros 25637)	Karyn White	1	24
2	GUY (MCA 42176)	Guy	3	34
3	MESSAGE FROM THE BOYS (Motown 6260)	The Boys	2	19
4	DON'T BE CRUEL (P) (MCA 42185)	Bobby Brown	4	34
5	LET'S GET IT STARTED (Capitol 90924)	M.C. Hammer	5	18
6	GIVING YOU THE BEST THAT I GOT (Elektra 60827)	Anita Baker	6	19
7	THE GREAT ADVENTURES OF SLICK RICK (Def Jam 40513)	Slick Rick	10	7
8	JUST COOLIN' (Atlantic 81926)	Leverit	8	16
9	ANY LOVE (Epic 44308)	Luther Vandross	7	21
10	HEART'S HORIZON (Reprise 25778)	Al Jarreau	9	13
11	HEART BREAK (P) (MCA 42207)	New Edition	11	34
12	LOC'ED AFTER DARK (Delicious 3000)	Tone Loc	20	3
13	EAZY DUZ IT (Priority 57100)	Eazy-E	13	16
14	FOREVER YOUR GIRL (Virgin 90943)	Paula Abdul	14	8
15	TODAY (Motown 6261)	Today	12	14
16	2 HYPE (Select 21628)	Kid N' Play	16	16
17	IT TAKES TWO (Profile 1267)	Rob Base & DJ Easy Rock	15	23
18	SILHOUTTE (Arista 8457)	Kenny G	17	20
19	GERALD ALSTON (Motown 6265)	Gerald Alston	19	7
20	2ND WAVE (Columbia 44284)	Surface	24	18
21	WHERE'S THE PARTY AT? (Sleeping Bag 42016)	Cash Money & Marvolous	18	7
22	THE RIGHT STUFF (Wing/PolyGram 835 694-1)	Vanessa Williams	26	37
23	TO CHANGE AND/OR MAKE A DIFFERENCE (Arista 8533)	Kiara	27	24
24	HEAVEN (Capitol 90959)	BeBe & CeCe Winans	25	7
25	DON'T LET LOVE SLIP AWAY (Capitol 48987) (G)	Freddie Jackson	21	31
26	MACHISMO (Atlanta Artist 886 002)	Cameo	22	19
27	MIDNIGHT STAR (Solar/Capitol 72564)	Midnight Star	23	20
28	ME, MYSELF AND I (Columbia FC 44409)	Cheryl Pepsii Riley	28	22
29	LIFE IS...TOO SHORT (Zomba/RCA 1149)	Too Short	44	3
30	CK (Warner Bros. 25707)	Chaka Khan	30	13
31	MAKE IT LAST (P) (Elektra 60763)	Keith Sweat	29	59
32	IN EFFECT MODE (P) (Warner Bros. 25662-1)	Al B. Sure!	33	43
33	MORE THAN FRIENDS (Jive 1136)	Jonathan Butler	40	19
34	STRAIGHT OUTTA COMPTON (Ruthless 57102)	N.W.A.	DEBUT	
35	WHO? (Wing/PolyGram 422 835 549-1)	Tony! Toni! Tone!	31	44
36	ACT A FOOL (Capitol 90544)	King Tee	32	8
37	A SALT WITH A DEADLY PEPA (Next Plateau PL 1011)	Salt-N-Pepa	35	30
38	TAKE U BACK TO MY PLACE (Orpheus 75600)	Z-Looke	38	8
39	WHAT TIME IS IT (Gucci 3309)	Gucci Crew II	42	7
40	ANIMAL (Mercury/PolyGram 422-836-77)	Bar-Kays	43	4
41	AFFAIR (Tabu 44148)	Cherrelle	48	16
42	VESTA 4 U (A&M 5223)	Vesta	34	17
43	LET IT BE ME (MCA 42250)	Robert Brookins	37	8
44	ME AND JOE (Egyptian Empire 00777)	Rodney O & Joe Cooley	36	15
45	IT'S TEE TIME (Profile 1269)	Sweet Tee	41	13
46	THE LOVER IN ME (MCA 42249)	Sheena Easton	50	15
47	RESPECT (Luke Skywalker 103)	Anquette	45	15
48	POWER (Sire 25765)	Ice - T	39	23
49	HANGIN TOUGH (Columbia 40985)	New Kids On The Block	51	17
50	HEAVEN ON EARTH (Oceana 91028)	Donna Allen	53	6
51	SWEET OBSESSION (Epic 44419)	Sweet Obsession	66	17
52	ALL MIXED UP (Tabu/CBS 44492)	Alexander O'Neal	55	2
53	I WANT IT (Orpheus 75601)	Aleese Simmons	61	7
54	THE REAL ROXANNE (Select 21627)	The Real Roxanne	54	13
55	SWASS (Nasty Mix 70123)	Sir Mix-A-Lot	46	27
56	IT TAKES A NATION (Def Jam BFW 44303)	Public Enemy	57	34
57	MIAMI BASS WARS (Pandisc 8802)	Various Artists	62	4
58	TOUCH OF BLUES (Ichiban 1032)	Clarence Carter	63	5
59	I'M GONNA GIT YOU SUCKA (Arista 8574)	Soundtrack	52	6
60	MOVE SOMETHIN' (Luke Skywalker 101)	2 Live Crew	60	3
61	3 FEET HIGH AND RISING (Tommy Boy 1019)	DeLa Soul	DEBUT	
62	I WANNA HAVE FUN (Jive/RCA 1150)	Samantha Fox	47	12
63	TROOP (Atlantic 81851)	Troop	58	35
64	STRONGER THAN PRIDE (P) (Epic OE 44210)	Sade	56	41
65	OASIS (Atlantic 81916)	Roberta Flack	49	16
66	GOTTA HAVE HOUSE - BEST OF (Profile 1273)	Various Artists	75	5
67	FLASHIN' BACK (Future 1003)	Tyrone Davis	71	2
68	BERMUDA NIGHTS (Atlantic 81919)	Gerald Albright	67	14
69	TWICE THE LOVE (Warner Bros. 25705)	George Benson	59	24
70	AFTER SHOCK (Track Records 68830)	Average White Band	65	4
71	THE WORLD'S GREATEST ENTERTAINER (Reality/Danya 9658)	Doug E. Fresh & The Get Fresh Crew	74	6
72	GEORGIO (Motown 6263)	Georgio	68	8
73	FLIRT (EMI 46968)	Evelyn Champagne King	64	3
74	LONG LIVE THE KANE (Cold Chillin'/Warner Bros. 25731)	Big Daddy Kane	69	34
75	INTUITION (Capitol 48335)	Angela Bofill	70	16

# HOT IS THE WORD!

Check out the Island/4th & Broadway/Delicious Vinyl Cavalcade of Stars.



## FUNKY COLD MEDINA

The follow-up to the double platinum

### WILD THING—

just shipped



## 24/7

### IS A MULTI-FORMAT SMASH AT RADIO

BB 36 ★ Black singles,

BB 48 ★ Pop singles



## LET ME PUSH IT TO YA

Destined to be the hottest new funk band in the land. Early airplay: WPLZ, WBLS, WHUR, WFXE, KSOL, WEDR, WGCI, KRNB, KKDA, WGPR, KMJJ, KFOX, WCKX, KDKO, WQMG, WGOK, WNHC, KJLH, XHRM, KDIA



## MICA PARIS' DEBUT SINGLE

### “My One Temptation”

Europe's latest sensation, soon to be an American phenomenon—just shipped!

From your friends on Island/4th & Broadway.



**WAKE UP EVERYBODY!** We African-Americans are losing our identity. Throughout history our unique identity has set us apart from others, rendered our talents priceless, and provided us as an ethnic group with the opportunity to have a continual and profound influence on music and entertainment. We are losing this. The homogenization of black culture is limiting the progress of Afro-American executives in radio and the record industry. It should be frightening if for no other reason than job security.

Afro-American programmers are continually being told by non-ethnic owners, general managers and consultants to make their stations sound like the CHRs, while more CHRs (such as L.A.'s KIIIS-AM) are jumping on the rap music bandwagon and winning listeners.

To illustrate the huge success of rap music, I visited several record stores in the L.A. area. When asked to direct me to the rap section, the clerks quickly pointed to the shelves directly behind the cash register. When I asked why they keep the rap music in that location, clerks and managers alike responded that rap was the hottest seller in the store, and rap items among those most frequently stolen.

In trying to appeal to a crossover audience, Afro-American artists have largely lost their identities, leaving a void in the R&B community only partially filled by the success of **George Michael's Faith**. The homogenized approach is rapidly causing the demise of real Afro-American music—gospel, blues, jazz and R&B. Thankfully, rap music has brought back the spirit of R&B. Record consumers have clearly made their point to record labels. If **Tone Loc's** debut single could reach platinum-plus status without radio support (most mainstream records hit the top of the almighty charts and barely sell 50,000 copies), upper level management should get the message—the same message suggested by the success of **M.C. Hammer, Skyywalker Records, Def Jam Records** and many others (including "too old" artists who have enjoyed gold and platinum success over the past few years without the benefit of major airplay and distribution). Of course, major distribution does not ensure sales; a million records can be shipped and get lost in the huge system for a year, multiply, and return as two million. I must applaud labels who are promoting the slogan "When you play it, say it"—that should certainly help records to sell. But it must also be understood that radio stations are not in the business of selling records. Surely there's a way to work out this chicken-and-egg conundrum.

The record must be in the pocket, and programmers should not be afraid to listen to product and play what is best for their market. It is frightening when I talk to programmers who say they only play what is on certain charts, because individuals in that mind-set either don't understand or don't care that radio should dictate to the charts, rather than the charts dictating to radio. It is very apparent that many of your CHR counterparts are listening to a lot of R&B music and are beating you at debuting the best of what is supposed to be your musical artform.

Remember this business operates in cycles—and we are right on the threshold of a cycle where the *real* roots music will make a strong resurgence (precipitated by young rappers who understand and respect what the real "singers" of yesterday did with a song). Consumers are ready to listen, enjoy and buy the *real* music, as indicated by their purchase of product by the old pros. If you don't believe me, check the real sales figures with your local mom and pop stores—if they buy 25 copies of a record, they *know* it will sell.

**SPEAKING OF OLD PROS, Tyrone Davis** of Future Records has put together a clever concept video around his album *Flashin Back*. The video includes hits "Can I Change My Mind," "Turn Back the Hands of Time" and the title track. The video was shot during live perfor-

mances at various clubs around Chicago, and includes an interview with the legendary man of soul. Reports have it that several major labels are taking a long hard look at the sales success of his LP, and may be close to consummating a deal. The video is reportedly being aired on BET. Leo Graham and Gus Redmond, longtime associates of Tyrone's, are really heating things up in Chicago with Future Records.

Another veteran entertainer who has enjoyed success of late is **Betty Wright**, with a gold-plus-selling LP on her own Ms. B Records. ("Veteran" here is a relative term. Wright was just a teenager when she scored big in the early '70s with "The Clean Up Woman.") Wright reportedly shopped her product to virtually every label and was turned down. Instead of getting angry, she formed her own label with husband/writer/producer Noel Williams and commenced selling records.

Other vets making inroads without massive airplay and distribution include **the Dells**, who have created a major musical stir with their debut LP on Veteran Records. **Blue Magic** is back with a projected hit on **Russell Simmons'** (a young man who really knows our musical art form) **Original Black Records**. Word is that **Billy Davis, Jr. (ex-Fifth Dimension)**, **O. C. Smith** ("Little Green Apples"), **Chuck Jackson** ("Any Day Now") and **Bobby Womack** ("Fly Me To The Moon") all are close to deals with major labels. And **The Main Ingredient** ("Everybody Plays The Fool") have joined the **PolyGram Records** family.

**LOOK OUT WORLD!** The old pros are in the midst of the cycle I talked about, and are ready to take their respective places at the top again by singing and selling records. The consumer has spoken; and when the consumer speaks...GUESS WHAT HAPPENS??

## Bob Long

**HEY, GET SOME MODELS IN HERE:** A cry for help was unleashed at 7 p.m. last night. My editor needed another R&B column, and he needed it fast. I guess I just don't know when to screen my calls anymore. The problem is there is not a whole lot of stuff going on in the R&B sector lately, and as a result, I was groping for inspiration. Then it came. I was sitting at home about to check out **Iron Mike Tyson** (please tell **Don King** to shut up, Mike—I'm sure the public would rather hear you speak) and **Marsha Warfield** (the funniest woman on this planet, and probably the sexiest 250 pound woman you've ever seen—she'll tear your shit up!) on *The Arsenio Hall Show*, when out come **New Kids On The Block**—and they've got it down: New Jack dance moves, L.A.-and-Babyface backing track (they didn't actually write it, but should get royalties anyway), black leather Gilligan's Island hats, high tops. And the girlies are devouring it. Their mikes were cutting out, and the audience didn't care. They whipped 'em into a frenzy. The only thing missing was originality, personality, and, for those who care, soul. It proves that anybody who puts their minds and wallets to it can recreate that patented urban contemporary sound and look. Though New Kids made me think more of the Village People than the Jacksons, they're housin' most of you other New Jack wannabees up the charts, and not just the pop charts. Would somebody get off their ass and do something new!

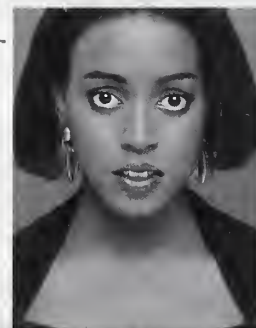
**A STEP IN THE RIGHT DIRECTION:** The Debut LP from Britian's **Pasadenas**, *To Whom it May Concern* (Columbia), has just been released on these shores, and while it's not going to change the world, it is a nice blend of soul, funk, and gospel influences. They have a great horn section, and at their best evoke a cross between **Earth, Wind, and Fire** and **New Edition**. Fortunately, they avoid cliched synthesizer lines and achieve a very tight, well assembled groove. Unfortunately, they never really open up full throttle, letting everything

fly. Even on the excellent gospel rave-up "Something Else", you get the feeling that they have more to give. This does not diminish my enjoyment of "Funny Feeling", which is a great summer record, "Living in the Footsteps of Another Man" an irresistible uptempo ballad, or the smooth, inventive *a cappella* singing on "New Love"; but I keep wishing that these guys would stretch their obviously considerable talents more.

Unfortunately, the same problems are blocking me from falling in love with *So Good*, the debut LP from the much touted British newcomer **Mica Paris** (Island). The woman was blessed with an amazing voice, and can really twist a lyric around and squeeze out every little bit of emotion from a word, but I would give anything to hear her sing *a cappella* in a nightclub instead of most of the material on this LP. Again, the listener feels cheated by not getting all the artist has to give. There are some winners here however. "My One Temptation" is a wonderfully catchy song that suits Mica well, and evokes the best memories I have of hearing my parents' **Dionne Warwick** records. "Breathe Life into Me," which leads off the second side, should be a hit single, and "Words Into Action," her duet with **Paul Johnson**, can stand up to anything else of its type currently filling the airwaves. "So Good" is a classic, end-of-the-night ballad, long on emotion and mood.

These records show a lot of promise in the future of these artists' careers, but I think for either one to have the longevity they deserve they need to show a bit more innovation and confidence in their own ideas. Both could do a lot worse than look to **the Belle Stars'** version of "Iko Iko" (Capitol) which has been rereleased as part of the *Rain Man* soundtrack. It is a lesson in simplicity, sporting an innovative arrangement that showcases the classic girl-group harmonies and polyrhythms which propel the record and give it its charm. This is the one should've-been-a-hit that I wouldn't mind hearing over and over again.

## Neil Harris



\*  
**MICA  
PARIS**  
\*

\* MY ONE TEMPTATION \*

# At Last, After 14 Years

There is hope  
where none  
existed.

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

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

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

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

President of the  
Warner/Elektra/Atlantic Corporation,

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



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

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

**CASH BOX CHARTS**

**COUNTRY SINGLES**

The grey shading represents a bullet, indicating strong upward movement



#1 Single: Ronnie Milsap



#1 Debut: Dwight Yoakam #68



To Watch: Rodney Crowell #47

Total Weeks ▼  
Last Week ▼

Total Weeks ▼  
Last Week ▼

1	<b>DON'T YOU EVER GET TIRED (OF HURTING ME)</b> (RCA 8746-7)	<b>Ronnie Milsap</b>	5	12
2	<b>HONEY I DARE YOU</b> (Warner Bros. 7-27691)	Southern Pacific	4	14
3	<b>FROM A JACK TO A KING</b> (Columbia 38-08529)	Ricky Van Shelton	7	8
4	<b>'TIL YOU CRY</b> (RCA 8798-7)	Eddy Raven	1	14
5	<b>NEW FOOL AT AN OLD GAME</b> (MCA 53473)	Reba McEntire	10	12
6	<b>BABY'S GOTTEN GOOD AT GOODBYE</b> (MCA 53486)	George Strait	11	8
7	<b>BRIDGES AND WALLS</b> (MCA 53460)	Oak Ridge Boys	8	15
8	<b>I WISH I WAS STILL IN YOUR DREAMS</b> (MCA 53456)	Conway Twitty	9	16
9	<b>I STILL BELIEVE IN YOU</b> (Curb/MCA 53454)	Desert Rose Band	3	15
10	<b>COME AS YOU WERE</b> (Capitol B-44273)	T. Graham Brown	12	14
11	<b>HEARTBREAK HILL</b> (Reprise 7-27635)	Emmylou Harris	14	12
12	<b>DOWN THAT ROAD TONIGHT</b> (Warner Bros. 7-27679)	Nitty Gritty Dirt Band	15	11
13	<b>FROM THE WORD GO</b> (Warner Bros. 7-27668)	Michael Martin Murphey	18	12
14	<b>I'M NO STRANGER TO THE RAIN</b> (RCA 8797-7)	Keith Whitley	19	8
15	<b>I'M A ONE WOMAN MAN</b> (Epic 34-08509)	George Jones	16	14
16	<b>HIGHWAY ROBBERY</b> (Capitol B-44271)	Tanya Tucker	2	16
17	<b>WHO YOU GONNA BLAME IT ON THIS TIME</b> (Columbia 38-08528)	Vern Gosdin	21	8
18	<b>BIG LOVE</b> (Curb/MCA 53478)	Bellamy Brothers	20	11
19	<b>THERE'S A TEAR IN MY BEER</b> (Warner Bros./Curb 7-27584)	Hank Williams Jr. (Duet With Hank Williams Sr.)	23	6
20	<b>I SANG DIXIE</b> (Warner Bros./Reprise 7-27715)	Dwight Yoakam	6	18
21	<b>OLD COYOTE TOWN</b> (Capitol B-44274)	Don Williams	25	8
22	<b>THE CHURCH ON CUMBERLAND ROAD</b> (Columbia 38-68550)	Shenandoah	26	6
23	<b>WHICH WAY DO I GO (NOW THAT I'M GONE)</b> (MCA 53476)	Waylon Jennings	24	11
24	<b>FAIR SHAKE</b> (RCA 8795-7)	Foster & Lloyd	29	7
25	<b>TELL IT LIKE IT IS</b> (Atlantic America 7-99242)	Billy Joe Royal	30	5
26	<b>THE HEART</b> (Universal UVL53487)	Lacy J. Dalton	31	7
27	<b>TRAINWRECK OF EMOTION</b> (RCA 8638-7)	Lorrie Morgan	27	12
28	<b>HIT THE GROUND RUNNIN'</b> (16th Avenue B-70424)	John Conlee	28	8
29	<b>DON'T TOSS US AWAY</b> (MCA 53477)	Patty Loveless	33	6
30	<b>I'LL BE LOVIN' YOU</b> (MCA 53475)	Lee Greenwood	32	7
31	<b>SHE DESERVES YOU</b> (RCA 8796-7)	Baillie & The Boys	35	6
32	<b>HEY BOBBY</b> (RCA 8865-7)	K.T. Oslin	37	5
33	<b>LIFE AS WE KNEW IT</b> (Mercury 872 082-7)	Kathy Mattea	13	18
34	<b>SETTING ME UP</b> (Warner Bros. 7-27581)	Highway 101	41	5
35	<b>YOU GOT IT</b> (Virgin 7-99245)	Roy Orbison	46	4
36	<b>GRANDMA'S OLD WOOD STOVE</b> (Airborne ABS 10013)	The Sanders	39	7
37	<b>MY TRAIN OF THOUGHT</b> (Capitol B-44276)	Barbara Mandrell	45	5
38	<b>YOUNG LOVE</b> (Curb/RCA 8820-7)	The Judds	50	3
39	<b>I JUST CALLED TO SAY GOODBYE AGAIN</b> (Mercury 872 046-7)	Larry Boone	17	16
40	<b>COWBOY HAT IN DALLAS</b> (Epic 34-68542)	Charlie Daniels Band	42	7
41	<b>ONLY THE STRONG SURVIVE</b> (Anoka AR-225)	Darrell Holt	44	6
42	<b>DON'T WASTE IT ON THE BLUES</b> (Warner Bros. 7-27692)	Gene Watson	22	17
43	<b>MOON PRETTY MOON</b> (Mercury 872 604-7)	The Staller Brothers	51	4
44	<b>BIG DREAMS IN A SMALL TOWN</b> (RCA 8816-7)	Restless Heart	54	3
45	<b>WALK THAT WAY</b> (Capitol B-44303)	Mel McDaniel	48	5
46	<b>LOVE WILL</b> (Warner Bros. 7-27575)	The Forester Sisters	53	4
47	<b>AFTER ALL THIS TIME</b> (Columbia 38-68585)	Rodney Crowell	59	3
48	<b>THIS OLD HOUSE</b> (Atlantic 7-88966)	Crosby, Stills, Nash & Young	57	3
49	<b>BIG WHEELS IN THE MOONLIGHT</b> (Capitol B-44267)	Dan Seals	34	17
50	<b>I FEEL FINE</b> (Columbia 38-08504)	Sweethearts of the Rodeo	36	15
51	<b>(HERE COMES) THAT OLD FAMILIAR FEELING</b> (True TU-95)	Lisa Childress	38	9

52	<b>NO CHANCE TO DANCE</b> (Capitol B-44325)	Johnny Rodriguez	52	4
53	<b>OLD PAIR OF SHOES</b> (Capitol B-44332)	Sawyer Brown	58	3
54	<b>CAN WE TALK</b> (Happy Man HM819)	Chris and Lenny	61	7
55	<b>MORE THAN ENOUGH</b> (MCA 53493)	Glen Campbell	40	7
56	<b>WHAT A WONDERFUL WORLD</b> (Hallmark HR7-0001)	Roy Clark	70	3
57	<b>LOVE IN MOTION</b> (Wolf Dog WDI 21-5)	Ross Lewis	63	6
58	<b>TWILIGHT TIME</b> (Columbia 38-08541)	Willie Nelson	43	7
59	<b>TAKE TIME</b> (Master MR 010)	Dawn Schutt	65	5
60	<b>WHEN SHE HOLDS ME</b> (Universal UVL53501)	Larry Gatlin & the Gatlin Brothers	67	3
61	<b>BOOGIE QUEEN</b> (BGM 012989)	Doug Kershaw	72	2
62	<b>HERE'S TO YOU</b> (Step One SOR397)	Faron Young	47	7
63	<b>GET OUT OF MY WAY</b> (Prairie Dust PD-88112)	Burbank Station	69	5
64	<b>STAY NOVEMBER</b> (Warner Bros. 7-17647)	Kevin Welch	66	3
65	<b>MANY MANSIONS</b> (Curb CRB-10524)	Moe Bandy	74	2
66	<b>WHITE HOUSES</b> (16th Avenue B-70425)	Charley Pride	75	2
67	<b>TELL ME ANOTHER ONE</b> (Evergreen EV 1082)	Teresa Layne Moody	71	4
68	<b>I GOT YOU</b> (Reprise 7-27567)	Dwight Yoakam	DEBUT	
69	<b>KEEP THE FAITH</b> (Tra-Star TS-1223)	Heartland	81	2
70	<b>WHERE DID I GO WRONG</b> (MCA-53504)	Steve Wariner	DEBUT	
71	<b>BALLAD OF A TEENAGE QUEEN</b> (Mercury 872 420-7)	Johnny Cash (with Rosanne Cash & The Everly Brothers)	DEBUT	
72	<b>SHE'S A DEVIL IN THE DARK</b> (A.M.I. A.M.I.1954AA)	Rich Chaney	77	3
73	<b>EXCEPTION TO THE RULE</b> (Capitol B-44331)	Mason Dixon	82	2
74	<b>THE GOSPEL ACCORDING TO LUKE</b> (MCA 53481)	Skip Ewing	DEBUT	
75	<b>HOW MANY HEARTACHES</b> (OL OLR-129)	Marcy Carr	DEBUT	
76	<b>SEEMS LIKE ONLY YESTERDAY</b> (Stop Hunger SHR-1101)	Patty Glenn	78	5
77	<b>ONE OF THESE DAYS</b> (Cannery CA 00900)	Bill Nunley	79	4
78	<b>DANGEROUS GROUND</b> (Bootstrap O-0416)	Lance Strobe	88	2
79	<b>MAKE SOMETIME FOR US</b> (Killer K-1016)	Judy Morgan	86	3
80	<b>MY ROSE IS BLUE</b> (K-ARK K-1046)	Don LaMaster	84	4
81	<b>LEARN HOW TO SAY GOODBYE</b> (Venture NR 17763-1)	The Prisoner	85	3
82	<b>GOODBYE LONESOME, HELLO BABY DOLL</b> (Highline 508)	The Lonesome Strangers	89	2
83	<b>I DON'T MISS YOU LIKE I USED TO</b> (Airborne ABS-10015)	Stella Parton	DEBUT	
84	<b>BETTER MAN</b> (RCA 8781-7)	Clint Black	90	2
85	<b>ALWAYS AND FOREVER</b> (Earth Tones UR 17809)	Billy Joe Reeves	87	3
86	<b>MOMMA DIDN'T RAISE NO FOOL</b> (Sundial SR-147)	Dawn Dorminy	DEBUT	
87	<b>ANOTHER HEART TO BREAK (Fountain Hills FR-130)</b>	Carrle Davis	DEBUT	
88	<b>TREAT ME LIKE YOUR WOMAN</b> (Gold Rose GR-108)	Gaylene Ward	92	2
89	<b>EVERYTIME I SEE YOU</b> (Lamon LR-1018)	Stephan Almond	93	2
90	<b>NEXT TO YOU</b> (Epic 34-68570)	Tammy Wynette	DEBUT	
91	<b>RUN</b> (Stop Hunger SHR NG-1101)	Northern Gold	DEBUT	
92	<b>HEARTACHES HERE TO STAY</b> (K-Ark K-1051)	Rod Hooper	DEBUT	
93	<b>DON'T BE SURPRISED IF YOU GET IT</b> (Door Knob DK 89-318)	Debbie Rich	95	2
94	<b>SOUTHERN BELLE</b> (Playback P-1328)	Bobby Helms	DEBUT	
95	<b>WHAT I'D SAY</b> (RCA 8717-7)	Earl Thomas Conley	49	18
96	<b>SONG OF THE SOUTH</b> (RCA 8744-7)	Alabama	55	16
97	<b>A-11</b> (Capitol B-44295)	Buck Owens	56	6
98	<b>(IT'S ALWAYS GONNA BE) SOMEDAY</b> (MTM B-72116)	Holly Dunn	60	19
99	<b>BURNIN' A HOLE IN MY HEART</b> (MCA 53435)	Skip Ewing	62	19
100	<b>LOWER ON THE HOG</b> (MCA 53485)	John Anderson	64	4



Thanks to all **Cash Box** radio stations for playing our nationally charted single!

**ARTIST: NORTHERN GOLD**

**TITLE: RUN** (And Tell Them)  
(Songwriter: Doug Newnum BMI)

**PROMOTION:** Chuck Dixon, Tony D'Antonio

**PRODUCER: ROBERT METZGAR** for  
Capitol Management

**PUBLICITY: BILLY DEATON** Talent  
Agency

**RECORDED:** Music Mill & Nashville  
Teleproductions

**LABEL:** Stop Hunger Records

**BOOKINGS: KAY PATTERSON**  
Capitol Advertisement & Management  
1300 Division St.  
Nashville, TN 37203  
615-242-4722



# NORTHERN GOLD

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ABS-10015

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## NASHVILLE NEWS

**STARS SUPPORTING NEW-COMERS:** Several of country music's successful recording artists recently turned up at the Bluebird to hear up and coming talents peddle their musical wares. Grammy winner **K.T. Oslin**, looking absolutely luminous after her win, sat front row center along with Curb's **Cee Cee Chapman** and MCA's newest artist **Jonathan Edwards** to listen to the sounds of **Michael Woody** and **Mark Barnette**. Woody, best known for penning the Desert Rose Band's recent hit "He's Back and I'm Blue", proved to be a solid performer and showcased other fine tunes such as "Only Heaven Knows", "Out of My Lovin' Mind" as well as his newest cut "My Train of Thought," on the charts now as recorded by Barbara Mandrell. Back by a strong five-piece band, (with special mention for stellar steel guitarist Bucky Baxter), Woody set the usually mellow Bluebird audience on its ear.

Barnette, a fantastic talent waiting to be signed, pulled out all the stops with his set, starting with the energetic tune "Drive Time Queen". He kept up the spirited pace with other songs such as the comical "Opening Night" and the soulful "Can't Blame Nobody". Somebody sign this boy, PLEASE!

**A NEW LEADER AT WARNER BROS.** has been named. **Jim Ed Norman** who formerly served as the label's executive VP, is now president of the Warner Bros. Nashville division. Norman said of his new post "the last five years with Warner/Reprise have been the most exhilarating and inspirational of my career in music. I'm proud of the accomplishments and contributions of the Nashville Division and grateful for the support from everyone in Burbank who helped make our success possible."

**ORGANIZATION FORMED:** A new organization, **Major Independent Record Labels**, (MiRL) has been set up for viable independent labels who wish to distance themselves from custom, vanity and ego record releases. Spearheaded by **James Scott**, publisher of the *Independent Record*, MiRL is a voluntary

program offered at no cost to all independent labels willing to adhere to the adopted standards. Those criteria include mailing a minimum of 1000 records to radio stations, hiring at least one promoter for each chart that is mailed, sending records for review and press kits to all trade media and disclosing specific information of these actions in contracts signed with artists. In return, the label's products will carry the MiRL seal, signifying to radio station personnel that the company is operating on a high level of professional standards and ethics. "If a record company uses this seal and does not do these things, they will be subject to criminal prosecution under federal law...it is fraud," stated Scott.

**WHEN IT RAINS IT POURS:** During the recent torrential rains in Tennessee, **Kathie Baillie** and **Michael Bonagura**, of the RCA group Baillie & The Boys, found themselves, working fast to save their recently acquired touring bus. Parked near an overflowing creek, the Silver Eagle was founded teetering precariously in four feet of water. With the help of tour manager Dave Wilkerson, the three were finally able to save the water-logged bus from destruction. The group, which has replaced departing Boy Alan LeBoeuf with former Orleans member **Lance Hoppen**, is currently touring with George Strait and have come to appreciate the phrase "high and dry" even more!

**BUCK AND RINGO:** Yes, it's true, legendary honky tonk man **Buck Owens** and ex-Beatle **Ringo Starr** are teaming up for a re-make of Owens' 1963 number one hit "Act Naturally". The song was also a hit for Starr when he released his version in the mid-60s. Recording will reportedly take place in March at Abby Road Studios in London, with the two singers set to occupy Studio #2, the facilities which were a favorite with the Beatles.

Be sure and catch next week's review of the Country Radio Seminar activities and concerts!

**Cecilia Walker**

## COUNTRY ALBUMS

### CASH BOX MICRO CHART

Total Weeks ▼  
Last Week ▼

1	LOVING PROOF (Columbia FC 44221) (G)	Ricky Van Shelton	2	23
2	OLD 8 x 10 (Warner Bros. 25738-1) (P)	Randy Travis	3	32
3	THIS WOMAN (RCA 8369-1) (G)	K.T. Oslin	1	25
4	BUENAS NOCHES FROM A LONELY ROOM (Warner Bros./Reprise 25749-1) (G)	Dwight Yoakam	4	29
		Steve Earle	5	15
5	COPPERHEAD ROAD (UNI-7)	Reba McEntire	7	43
6	REBA (MCA 42134) (G)	The Judds	6	28
7	GREATEST HITS (RCA/Curb 8318-1) (G)	Alabama	23	2
8	SOUTHERN STAR (RCA 8587-1)	Tanya Tucker	9	28
9	STRONG ENOUGH TO BEND (Capitol C1-48865)	Hank Williams, Jr.	24	2
10	GREATEST HITS III (Warner Bros./Curb 1-25834) (P/2)	Rodney Crowell	11	45
11	DIAMONDS AND DIRT (Columbia FC 44076)	Willie Nelson	8	22
12	WHAT A WONDERFUL WORLD (Columbia FC 44331)	Dan Seals	13	32
13	RAGE ON (Capitol 46976-1)	Highway 101	14	28
14	101 2 (Warner Bros. 25742-1)	Emmylou Harris	17	6
15	BLUEBIRD (Reprise 25776-1)	Restless Heart	10	28
16	BIG DREAMS IN A SMALL TOWN (RCA 8317-1)	George Strait	34	2
17	BEYOND THE BLUE NEON (MCA 42266) (P)	Vern Gosdin	20	57
18	CHISELED IN STONE (Columbia FC 40982)	Lyle Lovett	25	4
19	LYLE LOVETT AND HIS LARGE BAND (MCA/Curb 42263)	Hank Williams, Jr.	16	35
20	WILD STREAK (Warner Bros./Curb 25725-1) (G)	George Strait	12	52
21	IF YOU AIN'T LOVIN' (YOU AIN'T LIVIN') (MCA 42114) (G)	The Charlie Daniels Band	15	21
22	HOMESICK HEROES (Epic FE 44324)	The Oak Ridge Boys	18	25
23	MONONGAHELA (MCA 42205)	Keith Whitley	21	37
24	DON'T CLOSE YOUR EYES (RCA 6494-1)	Kathy Mattea	26	70
25	UNTASTED HONEY (Mercury 832 793-1)	Rosanne Cash	19	85
26	KING'S RECORD SHOP (Columbia FC 40777)	Randy Travis	22	94
27	ALWAYS AND FOREVER (Warner Bros. 25568-1)(P/3)	Patty Loveless	30	20
28	HONKY TONK ANGEL (MCA 42223)	Skip Ewing	29	26
29	THE COAST OF COLORADO (MCA 42128)	Ricky Van Shelton	27	102
30	WILD EYED DREAM (Columbia FC 40602) (G)	Nitty Gritty Dirt Band	32	5
31	MORE GREAT DIRT: THE BEST OF THE NITTY GRITTY DIRT BAND, VOL. II (Warner Bros. 925830-1)	The Statler Brothers	28	18
32	THE STATLERS GREATEST HITS (Mercury 834 626-1)	Sweethearts of the Rodeo	31	42
33	ONE TIME, ONE NIGHT (Columbia FC 40614)	Gene Watson	40	3
34	BACK IN THE FIRE (Warner Bros. 25832-1)	Anne Murray	33	19
35	AS I AM (Capitol C1-48764)	Billy Joe Royal	DEBUT	
36	TELL LIKE IT IS (Atlantic America 91064-1)	K.D. Lang	38	42
37	SHADOWLAND (Sire 1-25724)	K.T. Oslin	36	86
38	80'S LADIES (RCA 5924-1) (G)	Alabama	35	37
39	ALABAMA LIVE (RCA 6825-1) (G)	Earl Thomas Conley	42	19
40	THE HEART OF IT ALL (RCA 6824-1)	Southern Pacific	41	35
41	ZUMA (Warner Bros. 35609-1)	Sawyer Brown	49	16
42	WIDE OPEN (Capitol/Curb C1-90417)	Lacy J. Dalton	50	2
43	SURVIVOR (Universal UVL-42264)	Barbara Mandrell	39	15
44	I'LL BE YOUR JUKEBOX TONIGHT (Capitol C1-90416)	Nanci Griffith	43	14
45	ONE FAIR SUMMER EVENING (MCA 42255)	Lee Greenwood	37	20
46	GREATEST HITS, VOL. TWO (MCA 42219)	The Desert Rose Band	47	24
47	RUNNING (MCA/Curb 42169)	Buck Owens	48	5
48	HOT DOG (Capitol C1-91132)	Mickey Gilley	44	13
49	CHASING RAINBOWS (Arbore AB 0103)	T. Graham Brown	46	24
50	COME AS YOU WERE (Capitol CI-48621)			



**HEADED FOR THE TOP—Poker Productions raises the stakes on Cee Cee Chapman's career as they celebrated finishing the last recording at Treasure Isle Studio recently. From left (back row) are Poker Productions crew members Bobby Fischer, Austin Roberts and Charlie Black. At right (in front of Cee Cee) is master engineer/mixer, Ed Seay. The Curb album is scheduled for a summer release.**



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# COUNTRY MUSIC

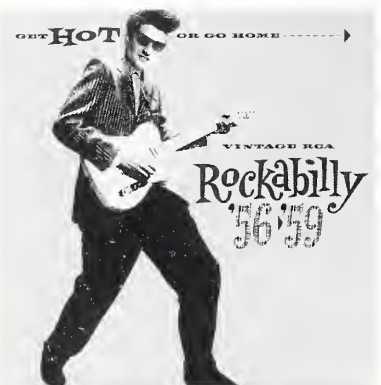
## ALBUM RELEASES



□ **BILLY JOE ROYAL • "Tell It Like It Is" (Atlantic America)**

Billy Joe Royal is back with a thoroughly enjoyable collection of '50s-influenced country love songs. His version of the classic "Tell It Like It Is" has already raced into the Top 25 and looks to be a likely number one candidate. Royal's unique vocals sparkle throughout the album with best results on the tender ballads "Love Has No Right" and "The Truth Is I Lied". He can also kick it into high gear with style, most

notably on "What's The Matter Baby" and "Til I Can't Take It Anymore". This package should broaden Royal's growing country fan base.



□ **Get Hot or Go Home • Vintage RCA Rockabilly, 1956-59 (Country Music Foundation)**

A historical look at the roots of rockabilly, presented chronologically from 1956 to 1959, this two record collection offers a look back at the way it all began. Starting with Joe Clay's recording of "Duck Tail" in April of '56, listeners traverse through time with tunes such as "Ooh-eee" by Ric Cartey, "Two Tone Shoes", Homer & Jethro's spoof on the Carl Perkins-penned classic, and "Now Stop" and "Two Long Years" by early

female rockabilly artists Martha Carson and Janis Martin respectively. Listeners are also treated to Roy Orbison's "Almost Eighteen", revealing the early talents of this lasting artist. The extensive liner notes by Jay Orr detail the stories leading up to these 17 innovators of rockabilly who recorded with RCA Victor. Copies of this digitally re-mastered package can be obtained by mail order only from **Country Music Foundation Records, 4 Music Square E., Nashville, TN 37203. (Phone: 1-800-255-2357). A tremendous find for collectors as well as new-found rockabilly fans.**

## SINGLE RELEASES

### ■ OUT OF THE BOX



□ **ALABAMA • "If I Had You" (RCA)**

With Randy Owens at the helm of this ballad, Alabama reasserts their claim to producing the decade's favorite country love songs. Listing the joys that life would hold if only this girl's love could be had, Owens emerges with a matured outlook on romanticism. Co-producing with Barry Beckett, the boys of Alabama should find their niche high on the country charts.

## ■ COUNTRY FEATURE PICKS

□ **DESERT ROSE BAND • "She Don't Love Nobody" (Curb/MCA)**

Although songwriter John Hiatt's grammar on this release won't please many English teachers, it's one winner of a tune. An instantly likable song, it characterizes a girl who keeps herself out of reach from love's letdowns. Desert Rose's harmonies allow for chiming in all around, resulting in a marketable product for a wide range of audiences.

□ **GENE WATSON • "Back in the Fire" (Warner Bros.)**

With possibly the best traditional country voice being recorded today, Watson simmers slowly over a red-hot gal as love beckons unto him again. Producers Paul Worley, Ed Seay and Gregg Brown all contribute good pacing and illuminate Watson's voice to perfection.

□ **JAMES HOUSE • "Don't Quit Me Now" (MCA)**

A closet country fan working as a pop writer in L.A., House was luckily discovered by MCA's Tony Brown, resulting in a strong country debut for this young man. Co-writing with Wendy Waldman, House expresses the feelings of a young father whose wife has left him.

□ **LORIE YATES • "Promises, Promises" (Columbia)**

Yates details the feelings of a naive girl who's in a relationship with a dishonest man on this release, which she co-wrote with Matraca Berg. Although the song's premise is one of innocence, its message is conveyed in an experienced way.

## ■ PROGRAMMERS PICK

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

Travis-mania abounds as programmers support Warner Bros.' Grammy-winning artist on his latest release. Some of the stations helping Travis on the way to the number one slot include: WWRK, WMOP, KVOX, WLSA, KBOE, WCTY, KPQX and WELE.

## ■ RAPPIN' WITH THE WRITERS:

### STAN PAUL DAVIS

Stan Paul Davis came to Nashville like so many others, with a burning goal in mind — to get a publishing deal as a staff songwriter. Now after almost a year and a half of knocking on doors and sending out tapes, Davis has learned a lot about what it's going to take to be a successful songwriter.

Davis grew up in Shreveport, La. His father worked in the upholstery business at a shop that was located near the famed Louisiana Hayride, where Elvis and Hank Williams, Sr. both performed early in their careers. Davis was intrigued by the happenings in that now-defunct showplace and knew that from there, an artist's next step was Nashville.

He formed a band, Stan Paul Davis and the Common American Band, and toured in the south opening up for acts such as Mel McDaniel. He then came to Nashville briefly and cut two of his own songs "Common American Man" and "Love Can Be Magic."

Davis moved here for good in 1987 with a lot of determination, yet he was not naive about the music industry. "I've had a lot of doors slammed in my face, but I got that in Louisiana! I take a lot of pride in my music and like the challenge that the music industry offers."

So far, Davis has co-written one cut with Capitol recording artist Kix Brooks. The song, "Backporch Boogie Band" will be on Brooks' next album. In search of that ever-elusive hit song, he continues to shop his songs to publishers on Music Row and write with other Nashville tunesmiths.

**Cecilia Walker**

**"She's Too Good To Be Cheated This Way..."\***

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**AND THE WINNER WAS...**—The song "Chiseled in Stone", written by Max D. Barnes and Vern Gosdin, was recently named Song of the Year for 1988 by the Nashville Songwriter Association International. Pictured at the awards presentation (from left) are: Barnes, NSAI President Bob DiPiero and NSAI Executive Director Maggie Cavender.



**IT'S A DONE DEAL...**—Artist Holly Dunn has been signed to the Warner Bros. Records Nashville roster. The winner of the Country Music Association's prestigious Horizon Award is perhaps best known for the hit "Daddy's Hands", Dunn is currently in the studio with producer Chris Waters. Pictured here are Dunn and Warner Bros. Exec. VP Jim Ed Norman.



**SONGWRITERS UNITE**—Larry Gatlin is joined by officials of Affiliated Publishers Inc. after announcing that he has become a principal partner in the organization. Pictured are API's Tony Harley and Johnny Slate, Gatlin, API's Danny Morrison, NSAI Exec. Dir. Maggie Cavendar and ASCAP's Tom Long.

### ■ COUNTRY HOT CUTS

- 1 RICKY VAN SHELTON • "Hole in my Pocket" • *Loving Proof* (Columbia)
- 2 ALABAMA • "Southern Star" • *Southern Star* (RCA)
- 3 THE BELLAMY BROTHERS • "Andy Griffith Show" • *Rebels Without a Clue* (MCA/Curb)
- 4 RESTLESS HEART • "Jenny Come Back" • *Big Dreams in a Small Town* (RCA)
- 5 K.T. OSLIN • "This Woman" • *This Woman* (RCA)
- 6 RANDY TRAVIS • "Written in Stone" • *Old 8 x 10* (Warner Bros.)
- 7 NITTY GRITTY DIRT BAND • "Johnny O" • *Workin' Band* (Warner Bros.)
- 8 SHENANDOAH • "Hard Country" • *The Road Not Taken* (Columbia)
- 9 BUCK OWENS (Duet with DWIGHT YOAKAM) • "Under Your Spell Again" • *Hot Dog* (Capitol)
- 10 GEORGE STRAIT • "Ace in the Hole" • *Beyond the Blue Neon* (MCA)

## STOP HUNGER STARTS THE MUSIC

Founded two years ago, the Stop Hunger record label began an innovative effort to help feed children at the Lillian Thrasher orphanage in Cairo, Egypt. Robert Metzgar, booking agent and producer with the label, annually tries to help as many missionary efforts as possible with money earned by promoting both gospel and country acts.

The label retains 15% of each artists' interests, some of that, of course, helping to pay for the label's overhead with the rest helping to feed orphaned children. "We are only involved in feeding children. We are not involved in any religion. The only thing we are interested in is the feeding program. We have some involvement in Mark Buntain's missionary efforts in Calcutta and the Lillian Thrasher orphanage has been active for over 40 years," said Metzgar.

Since the label's inception, Metzgar has been very pleased with the results his artists have had through *Cash Box*. "When we first started the label, I met with a lot of people in the industry and we had a lot discussions on where to break our artists. It was our feeling that the place to break those acts was in *Cash Box* and that's what we have attempted to do. I think *Cash Box* gives an artist a 'fair shake'. In many of the trade magazines unless you buy advertising you'll never get anybody charted.

"One of the nice things about *Cash Box* is that if you're just getting started in the music industry, and you send your records to the *Cash Box* reporters and it's a good record, this magazine is going to put it in the charts, whether you buy an ad or not. That's my feeling as a producer, and it's nice."

Metzgar has received many calls from radio reporters who take the time to let him know how much they enjoy Stop Hunger's product. He has even had some who have gone as far as to promote the record to other radio stations, not only in the U.S. but in Europe and Canada as well.

"When you have a DJ get on the phone, and spend his nickel, to call me up and talk to me about an independent artist, that means you have really impressed them a lot. You can't imagine what that does for me. When I see that kind of loyalty developing towards my label that's very impressive to me. It makes me want to spend my money shipping records to those radio stations because they are involved. They're doing their job.

"We didn't have plans to distribute internationally. But what's happened is we can't keep from distributing it (in Europe and Canada) because of the requests. One of the biggest stations in Sweden called my partner and said 'You ship us 100 Mickey Jones records and we'll do the rest.' You can't ask for a better deal than that!"

The roster of Stop Hunger includes the likes of Patty Glenn, who's just released her first country tune "Seems Like Only Yesterday" currently at #76 on the Top 100. Northern Gold, whose newest single "Run" debuts this week at #91 with a bullet, is also on the label's roster along with Tommy Overstreet, Billy Walker, Mickey Jones, the Jeff Dayton Band and Top Guns among others.

Metzgar has strong opinions on the type of material his artists choose to record. "We have a rule of thumb, and that is that each song we release must be totally positive, clean, and written from a standpoint of lifting people up, not putting people down. I would refuse to cut a 'cheatin', drinkin'' type of song. Those days in country music are over."

And so, within two years, Stop Hunger has not only successfully launched several artists' careers, the label is also helping to feed starving children internationally. But then again, fighting this problem with an innovative solution is what Stop Hunger is all about!

**Cecilia Walker**

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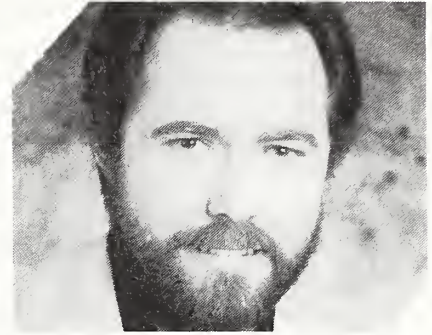


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**UPCOMING  
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ALBUM  
RELEASES:**

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(RCA)

The Judds  
(RCA)

Kathy Mattea  
(Mercury/PolyGram)

Shooters  
(Epic)

Robin Lee  
(Atlantic America)

Charley Pride  
(16th Avenue)

Garth Brooks  
(Capitol)

James House  
(MCA)

Holly Dunn  
(Warner Bros.)



*Lisa Childress*

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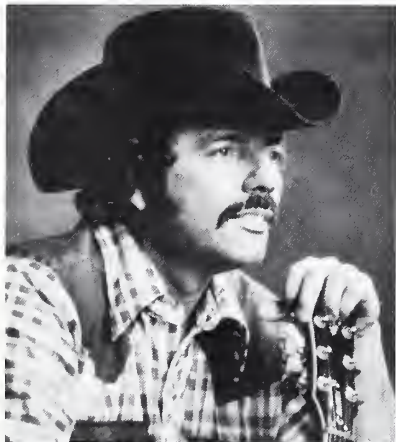
# CASH BOX COUNTRY INDIE SINGLES

1	ONLY THE STRONG SURVIVE (Anoka)	Darrell Holt	1	6
2	CAN WE TALK (Happy Man)	Chris and Lenny	3	7
3	WHAT A WONDERFUL WORLD (Hallmark)	Roy Clark	9	110
4	TAKE TIME (Master)	Dawn Schutt	4	5
5	LOVE IN MOTION (Wolf Dog)	Ross Lewis	5	7
6	BOOGIE QUEEN (BGM)	Doug Kershaw Clark	9	2
7	GET OUT OF MY WAY (Prairie Dust)	Burbank Station	7	5
8	TELL ME ANOTHER ONE (Evergreen)	Teresa Layne Moody	8	4
9	KEEP THE FAITH (Tra-Star)	Heartland	15	2
10	SHE'S A DEVIL IN THE DARK (A.M.L.)	Rich Chaney	11	112
11	HOW MANY HEARTACHES (OL)	Marcy Carr	DEBUT	
12	SEEMS LIKE ONLY YESTERDAY (Stop Hunger)	Patty Glenn Chaney	11	5
13	ONE OF THESE DAYS (Cannery)	Bill Nunley	13	4
14	DANGEROUS GROUND (Bootstrap)	Lance Strode	21	2
15	MAKE SOMETIME FOR US (Killer)	Judy Morgan	19	3
16	MY ROSE IS BLUE (K-ARK)	Don LaMaster	17	3
17	LEARN HOW TO SAY GOODBYE (Venture)	The Prisoner	18	3
18	GOODBYE LONESOME, HELLO BABY DOLL (Highlone)	The Lonesome Strangers	22	5
19	ALWAYS AND FOREVER (Earth Tones)	Billy Joe Reeves	20	3
20	MOMMA DIDN'T RAISE NO FOOL (Sundiat)	Dawn Dorminy	DEBUT	
21	ANOTHER HEART TO BREAK (Fountain Hills)	Carrie Davis	DEBUT	
22	TREAT ME LIKE YOUR WOMAN (Gold Rose)	Gaylene Ward	24	5
23	EVERYTIME I SEE YOU (Lamon)	Stephan Almond	25	2
24	THAT OLD FAMILIAR FEELING (True)	Lisa Childress	2	11

25	RUN (Stop Hunger)	Northern Gold	DEBUT	
26	HEARTACHES HERE TO STAY (K-Ark)	Rod Hooper	DEBUT	
27	DON'T BE SURPRISED IF YOU GET IT (Door Knob)	Debbie Rich	27	4
28	SOUTHERN BELLE (Playback)	Bobby Helms	38	2
29	HERE'S TO YOU (Step One)	Faron Young	6	8
30	MARIA (Top's)	Dale Tuttle	30	5
31	LEFT OVER LOVING (Music City, USA)	Patty Richards	31	4
32	HILLBILLY HEART (W.O.W.)	Bruce Gosse	36	2
33	BLUE MOON (BGM)	Easy Money	14	6
34	LAST CALL FOR LOVE (Li'l Bill)	Pat Minter	16	6
35	ANOTHER BRIDGE TO BURN (GBS)	Melba Montgomery	DEBUT	
36	FAIRY TALES (Master)	Don McKinnon	23	3
37	MY OLD GIRL'S THE BEST GIRL (Timestar)	John Patrick	DEBUT	
38	OPEN FOR SUGGESTIONS (Door Knob)	Perry LaPointe	41	3
39	THOSE PRECIOUS MEMORIES (GBS)	Karen Donovan	39	5
40	I REMEMBER (Door Knob)	Rick Anthony	40	5
41	GOOD MEMORIES (Big Wheel/NSD)	Todd Dunford	45	2
42	LET YOUR LOVE TAKE HOLD OF ME (Door Knob)	Marilyn Ortlieb	37	3
43	WATCH MY SMOKE (Player)	John Paul Murray	48	2
44	I NEED SOMEBODY BAD (Evergreen)	Narvel Felts	26	12
45	YOU KNOW THE WAY TO GET TO ME (Gallery II)	Juanita Rose	42	4
46	MAKING MY DREAM COME TRUE (Ace-Hi)	Hank Sasaki	DEBUT	
47	I'M GOING BACK DOWN TO DALLAS AGAIN (Door Knob)	Richie Balin	28	6
48	TELL TALE SIGNS (Royal Master)	Craig Southern	DEBUT	
49	DIFFERENT SITUATIONS (CMI)	Mack Abernathy	29	6
50	YOU'VE MADE UP FOR EVERYTHING (Hummingbird of Clover)	Morgan Ruppe	32	5

## COUNTRY INDIES

### INDIE SPOTLIGHT



#### ■ DON MALENA • "Small Town Dreams" (Maxima)

Malena's voice has a distinct expressive quality to it. With simple but tight production behind him, the message he sends is short-sighted but deals with a common problem — the lack of understanding between people with different aspirations.

### INDIE FEATURE PICKS

#### ■ MICHAEL DEE • "If the Jukebox Took Teardrops" (Evergreen)

With clever lyrics, good production and Dee's gutsy vocal performance, this song with a bluesy feel should provide a few moments of *deja vu* for older audiences.

#### ■ GLENDA SUE FOSTER • "I'll Step Aside" (Taste of Texas)

Here is a paradox between Foster's strong country vocals and the defeatist attitude of the lyrics. Surrounded by talented steel guitar, keyboard and guitar players, she sings of a woman who won't even fight for the man she claims she'll die for!

#### ■ SHANE LEONARD-PETERS • "She Thinks I Still Care" (GBS)

This is an interesting rendition of a George Jones classic. With a variation in melody and an upbeat tempo, this native Australian's interpretation works well.

#### ■ JOE STAMPLEY • "You Sure Got This Ol' Red Neck Feelin' Blue" (Evergreen)

This 'cryin' in your beer' ballad tells of a "poor old boy's hillbilly heart" that's breaking in two. It ends with a hymn-like finesse which seems inconsistent with the theme, but the lyrical content is one many can relate to. It's sure to be a barroom success.

### ■ RISING STARS

#### ARNE BENONI

Arne Benoni heard his first sounds of country music at the age of 10. Jim Reeves was the artist who caught Arne's ear with his "down to earth" voice, and even though Arne is a Norwegian native and couldn't understand a word that was being sung at the time, he felt a connection that didn't need to be expressed by words.

Most of us realize now, what an impact country music has made overseas. We are also beginning to see that in the amount of international artists who make the overseas trek to Nashville to be closer to the birthplace of country music. Benoni's no exception.

Now signed to Round Robin records under the guidance of Jim Pierce, Benoni comes to the States with an impressive track record. In 1988 he was voted as one of the top ten entertainers in Norway, and not only that, he was the only *country* act to make that coveted list. And only seven years ago, Benoni was happily sailing the seas as a ship's captain who also owned several freighters himself.

"When I had some time off, I would perform with a friend of mine. I met a man who worked for a recording studio. He liked my singing and offered me a contract." When the shipping industry began to falter, Benoni decided to give his recording career his full attention. He recorded an album, *Made in Nashville: Tribute to Jim Reeves* and that was the project that led him to Pierce's attention.

Benoni is now scheduled to play at Fan Fair's International Show this summer, as well as the Wembley Country Music Festival, which he has performed at for the last two years. His first single release for Round Robin is due out in April, and will be accompanied by a drawing for a vacation to sail up the coast of Norway on the *Ofotens og Vesterdaals Dampskibsselskab* cruise line. His debut album will be produced by none other than Leo Jackson, who was Jim Reeves' guitarist. A fitting choice for this Norwegian artist.

Benoni seems genuinely excited about the prospects of making it here in Nashville. With his deep, resounding voice this 6'3" former ship's captain from Norway should make quite an impact in Music City.

#### Cecilia Walker



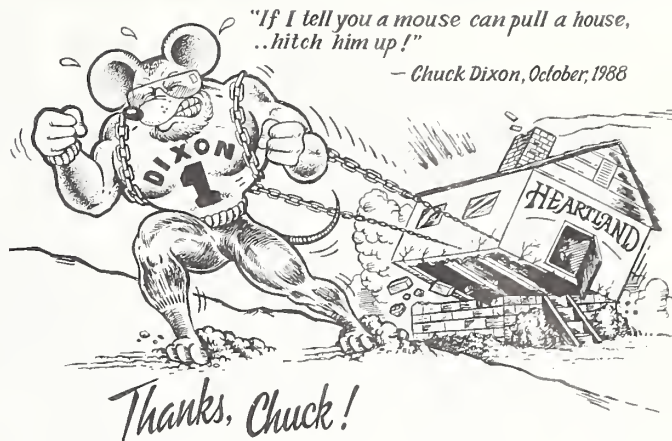


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# GRAMMY SHOTS!



Buck Owens & Dwight Yoakam during a pre-Grammy reception hosted by L.A. Mayor Tom Bradley at the Gene Autry Museum. (Photo: Alan Berliner)

BARBARA ORBISON WITH SONS ALEX & ROY KELTON, JR. (Photo: Lisa Johnson)



Lyle Lovett performed "She's Hot to Go." (Photo: Lisa Johnson)

RCA VP/GM Rick Dobbis, RCA Nashville VP Randy Goodman, RCA president Bob Buziak, K.T. Oslin, RCA Nashville VPs Joe Galante & Jack Weston.

Linda Ronstadt won best Mexican/American performance for *Canciones de Mi Padre*. (Photo: Lisa Johnson)



"Randy, mine says Jethro Tull." "Well, K.T., I'm wonderin' who this French Prince is..." (Photo: Lisa Johnson)

K.T. Oslin took home two Grammys: Best Country Song and Best Female Country Vocal for "Hold Me." Randy Travis scored Best Male Country Vocal performance for *Old 8x10*. (Photo: Lisa Johnson)



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# GRAMMY SHOTS!



**PARTY IN LIVING COLOUR AT RESTAURANT REX:** CBS Records held a post-Grammy bash at Rex's in L.A.; according to the record company, it was star-studded as usual (*uh, that's star-studded*). Epic artists Living Colour were there—who else do you need? Pictured here are, from left, E/P/A VP/GM Dave Glew, Living Colour's Muzz Skillings, CBS Records president & CEO Walter Yentikoff, bandmembers Corey Glover & Vernon Reid, E/P/A VP Hank Caldwell and CBS Records Division president Tommy Mottola.



**MOTTOLA, COLUMBIA ARTIST PRINCESS STEPHANIE & YETNIKOFF.**



**Basia & CBS President Tommy Mottola at post-Grammy Basia.** Uh, bash.



**TRIBECA: CAPITOL FUN!** Capitol-EMI Music hosted its post-Grammy party at the Beverly Hills restaurant Tribeca. Among the guests were Grammy winners Bobby McFerrin (EMI), Shadowfax (Capitol) and Willie Dixon (Bug/Capitol). The latter is pictured here with Capitol-EMI Music president and CEO Joe Smith. Other attendees included Bonnie Raitt, Huey Lewis, Henry Mancini, Billy Vera, Thomas Dolby, George Duke and members of the Red Hot Chili Peppers. Dixon took home the award for best traditional blues recording with his *Hidden Charms*. (Photo: Alan Berliner)



**David Lewis & Charlie Bisharat of Shadowfax with Capitol prez David Berman.**



**Columbia artist Maurice White, Tommy Mottola and Columbia artist Martika, with Walter Yentikoff sandwiched between L.A. & Babyface.**



**EMI Music Worldwide prez Jim Fifield, Natalie Cole & classical violinist Itzhak Perlman.**

# GRAMMY SHOTS!



**WEA WORLD AT CHASEN'S:** Word around town had it the WEA party would be one big shindig. Well, it certainly was. Perhaps the Beastie Boys experienced the most shindigging when they were handcuffed and "escorted" away from the party by county sheriffs. Never a dull moment. (Photo: Michele Matz)



**WEA WILBURY WONDERLAND:** With Nelson Wilbury, Warner Bros.' Mo Ostin & Evelyn Ostin, Otis Wilbury, Charlie T. Wilbury & Warner Bros. Pictures' Mark Canton.



**VIRGIN SONGSTRESS PAULA ABDUL AT CHASEN'S.** (Photo: Michele Matz)



**YO! MONEY TALKS, FORBES RAPS:** MTV threw a post-Grammy party at the Cat & Fiddle Pub honoring the Grammy rap nominees. And who should drop by but the man whose name is synonymous with rap music and the ever-changing world of contemporary urban music? Why, Malcolm Forbes, of course! It's doubtful that Ice-T is his pusher, but they sure look like buds. The party was also attended by Fishbone, Led Zepplin offspring Jason Bonham (whose new band, Bonham, are in L.A. recording for CBS), mega-stud heartthrob Matt Dillon, Little Richard, the Boys, Def Jeff, J.J. Fad, and Michelle Shocked. And just when you thought the party was over, in pop Salt-N-Pepa, D.J. Jazzy Jeff & the Fresh Prince and Kid n' Play, who formed an impromptu conga line. Pictured during a fantastic photo opportunity are, from left, Ice-T, Forbes, Slick Rick and Fab Five Freddy. Freddy hosts *Yo! MTV Raps*. (Photo: Lisa Johnson)



**KOOL MOE DEE & FAB FIVE FREDDY** (Photo: Drew Carolan)



**ICE-T'S GOT MORE THAN THE POWER, HE'S GOT WIFE DARLENE!** (Photo: Lisa Johnson)



**MALCOLM FORBES, DENNIS HOPPER & HIS LADY AT THE MTV RAP PARTY** (Photo: Lisa Johnson)



**ARISTA GRAMMY GALA AT THE BEVERLY HILLS HOTEL:** Label president Clive Davis hosted "an evening of dining, dancing and live performances by several of Arista's Grammy-nominated artists." Nominated, yes. But poor Kenny G., Taylor Dayne, Whitney and Jeff Healey left empty-handed. But hey, winning isn't everything. It's how you party that matters, and Clive threw a humdinger! Here he is pictured with Taylor Dayne.



**BMGee-bees at L'ERMITAGE:** RCA surely had cause for celebration: D.J. Jazzy Jeff & the Fresh Prince won the rap Grammy for "Parents Just Don't Understand." (Photo: Alan Berliner)



**STANLEY JORDAN, SUGAR RAY LEONARD & KENNY G. AT ARISTA BASH.**



**Chris Holmes of WASP, RCA prez Bob Buziak, Lita Ford & RCA VP/GM Rick Dobbis at the label fete.**



**IT AIN'T A PARTY, BUT THEY'RE PARTY PEOPLE!:** *Open Up and Say Ahh!*, it's Poison, that lovable Enigma/Capitol act after selling out New Jersey's Meadowlands. We'll dance to that! Bet your mama won't. Pictured, from left, are Poison's C.C. DeVille & Bret Michaels, MTV's John Cannelli, Poison's Rikki Rocket, MTV's Abbey Knowitch, Capitol prez David Berman and Poison's Bobby Doll.



**HARD ROCKIN' PARTY:** Hothouse Flowers donated this very mandolin to the Los Angeles Hard Rock Cafe's spectacular memorabilia collection. Peter O'Toole (center) is taking it for one last spin, while lead singer Liam O'Maonlai (are they Irish or something?) acts the Pied Piper. Fiachna O'Braonain looks amused. (Photo: Sunny Bak)

# COIN MACHINE

## AROUND THE ROUTE

On the subject of gripes (which are often expressed in the process of our weekly calls), did you hear the one about the distributor who viewed a new piece of equipment in dedicated form and then learned that it would be released as a kit! A frustrating situation, to say the least. And then there's the matter of the home market, which is worrisome to more than a few operators who feel their livelihood is being threatened and ask, "why should players go out to an arcade or street location to play a game when they can do it at home on one of the various systems available?" These are a couple of the most recent beefs that were conveyed to us... Of course, her's something to think about. Even with the competition of television, cable, VCRs, etc., movie box offices brought in a record \$4.45 billion last year, with theater admissions totaling more than one billion for the twelfth consecutive year. These statistics appeared in the February 22 edition of the Chicago Sun Times and provide food for thought. Granted, it might be more comfortable on a cold and snowy winter night to just stay at home, but a steady diet of this is not appealing at all for most people. It's like boiling a hot dog on the kitchen stove but knowing that it won't taste as good as the one you buy at the neighborhood stand!

Change of address. The **AMOA National Dart Assn.** administrative office has relocated to 141 W. Vine St., Milwaukee, Wisconsin 53212. The phone number remains the same (414) 263-2444. Continue to direct all inquiries to **Joseph W. Conway**, who is executive director of AMOA-NDA.

A distrib comment. "There's a lot of confusion in the marketplace," according to World Wide Dist. prexy **Fred Skor** and much of it is attributable to the parallel boards issue. He feels that operators are being "miss-led" when it comes to the availability of parallel boards and their comparison in price to copyright boards, and questions whether ops really benefit from buying parallels. Something to think about!

Hot off the press. **Merit Industries** of Bensalem, PA just circulated the first edition of its new bi-monthly newsletter called **MERIT ROUNDUP**, which will be going out to ops and distribbers around the country.

Dateline Alabama, home of Birmingham Vending, where kits are doing big business while dedicated games are "a little slow", according to sales manager **Gary Gouse**. Business in general, though, is very good, he stressed. Among the movers and shakers out there are *Ninja Gaiden* (consistently in demand); and *Superman* (still being re-ordered). Atari's *Tetris* was among the newly arrived when we spoke with Gary but he said it's already doing well. He expressed hope that the new pieces revealed at ACME '89 would relieve the dedicated game slowdown. Pool tables are still way up there on the sales chart at Birmingham, along with Rowe jukeboxes, particularly the *LaserStar* CD. "We're doing terrific business with the Rowe line!", he added.

State association news. Our congratulations to the **Missouri Amusement Machine Operators Assn.**, which celebrates its sixth anniversary this year. The state association was incorporated in 1983, has been steadily building up its active members roster, and also boasts five distributor members and twenty-two supplier/manufacturer members at the present time. As noted by association prexy **Jerry Nissenbaum**, "We believe that the fiscal health of any industry depends on its capability to collectively act as a strong single voice. The MoAMOA has maintained an active legislative presence through our full time lobbyist and has established statewide lines of communication that never before existed." If you'd like to become a supporting member you can contact the association at 5467 Highland Park Drive, St. Louis, MO 63110... The **Ohio Coin Machine Assn.** will be hosting its annual state convention and trade show during the period of May 4-5-6 at the Rhodes Center Ohio State Exposition Center in Columbus. This year's theme is "The Winning Combination" and the agenda will include two days of exhibits, an outstanding seminar program, guest speakers, entertainment and a May 4 golf outing for early arrivals. If you need any further specifics, you can contact the association at 40 S. third St., Suite 450, Columbus, OH 43215.

Growing pains. **Atlas Dist.** in Chicago is scouting around for mores spacious facilities. They're hoping to find something within the perimeter of their present location since it is most convenient for op customers.

As *Cash Box* went to press ACME '89 had just concluded at Bally's Reno. Hope to have some feedback for you by next issue, so keep tuned.

**Camille Compasio**

## ROWE ANNOUNCES COUNTRY CD GIVE-AWAY PROMO

CHICAGO—Rowe International, Inc. announced the continuation of its highly successful CD promotion which was launched in conjunction with the introduction of its *LaserStar* CD-100 jukebox. Rowe has put together its second Promotion Pack of free compact discs for operators who buy a new Rowe *LaserStar* jukebox (serial #2411 and above) and place it in a country music location.

This Country Promotion Pack contains free CDs and printed title strips for top country artists such as **Hank Williams, Jr., Johnny Cash, Emmylou Harris, George Strait, Larry Boone, The Charlie Daniels Band** and many more. It is available in limited quantity, while supply lasts.

Rowe expressed its appreciation to the Nashville divisions of CBS, Warner Bros., Capitol, MCA and Polygram Records for their support in putting together this very special promotion.

"After the tremendous response to the original Promo Pack last fall with the release of the *LaserStar*, we received many requests for something similar, but specifically for the country market,"

state Joel Friedman, vice president of Rowe's Music Division. "So we sent Michael Reinert (Rowe's director of business affairs for music) down to Nashville, where he received a very warm and enthusiastic welcome from the country record community, and the result is this fantastic Country Promotion pack giveaway."

Among the key features of the *LaserStar* is its all-new album display, surrounded by theatrical step-framed halo lighting, showing 12 full-size CD jackets, or the smaller 3-inch jackets, at one time in an open book style. To attract additional attention, the pages of the display are turned with motor-controlled pushbuttons or can be set to flip automatically, revealing a total of up to 100 discs. As a further enhancement, there brightly-lit CDs rotate and reflect rainbow patterns in the "attract mode."

Further information about the promotion may be obtained through factory distributors or by contacting Rowe International, Inc., 75 Troy Hills Road, Whippany, NJ 07981.

## INDUSTRY CALENDAR 1989

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

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

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

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

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

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

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

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

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

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

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

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

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

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



## BULLSHOOTER IV TOUR ARRIVES IN SOUTHERN CALIFORNIA

CHICAGO—The \$125,000 English Mark Dart BullShooter IV World Challenge of Champions stopped off at the Whittier Hilton in Whittier, California, January 28 and 29 for the Southern California Regional competition, which featured 465 entries representing players from throughout the area.

C.A. Robinson & Co., along with Arachnid, Inc., co-sponsored the qualifying tournament. There were a total of eight events including Women's Doubles, Open Doubles, Cricket Singles, Mixed Doubles, Open singles, Pro Singles, Women's Singles and Mixed Doubles Cricket, with a warm-up Cricket event on Friday, January 27.

The top three places in each event were awarded cash prizes, trophies and qualifying certificates to enter the BullShooter finals which will be held at the Rosemont/O'Hare Exposition

Center in Chicago on Memorial Day weekend (May 26-29).

Among the winners were **Emily Vandebos** and **Marti Aslin** in Women's Doubles; **Willie Collins** and **Debbie Harsher** in Open Doubles; **Don Hosier** who took first place in Cricket Singles; **Dave Miller**, who was the big winner in three events—Pro Singles, Mixed Cricket and Mixed Doubles; **Diane Rosten**, who won the Women's Singles event; and **Kim Swift**, who took first place in Mixed Cricket.

In March, the BullShooter IV Tour will be playing in Batavia, New York and Lincoln, Nebraska; and in April will be heading for Houston, Texas and San Jose, California.

Further information may be obtained by contacting Arachnid, Inc. at 6421 Material Ave., P.O. box 2901, Rockford, IL 61132-2901.



**BULLSHOOTER IV WINNERS.** Pictured are (photo 1, l-r) Dave Miller and Kim Swift accepting their trophy from Arachnid's Dave Schultz for first place Mixed Cricket; (photo 2, r) Second place Pro singles winner Eric Stevenson receiving his award from Dave Schultz; and (photo 3, l-r) Arachnid's Sam Zammuto presenting the first place Women's Singles trophy to Diane Rosten. The awards ceremony took place during the January 28-29 BullShooter IV Southern California Regional at the Whittier Hilton in Whittier, California.

## BALLY ANNOUNCES TWELVE MONTH & FOURTH QUARTER RESULTS FOR 1988

CHICAGO—Bally Manufacturing Corporation, in announcing results of operations for the year and for the quarter ended December 31, 1988, reported that income from continuing operations for the year was \$38,001,000 compared to a loss of \$6,359,000 in 1987. Revenues were \$1,940,765,000 compared to \$1,730,128,000 reported a year ago. Earnings per share from continuing operations were \$1.12 compared to a loss of \$0.60 in 1987.

For the traditionally slow fourth quarter ended December 31, 1988 income from continuing operations improved to a reported loss of \$7,148,00 from a loss of \$10,143,00 a year ago. Revenues were \$476,651,000 compared to \$435,255,000 for the prior year. Earnings per share recorded a loss of \$0.34 compared to a loss of \$0.44 in 1987.

The company also announced that it was revising its proposed restructuring by withdrawing the planned spin-off of its casino busi-

ness. The refinancing portion of the restructuring is at present still contemplated.

Robert E. Mullane, chairman of the board and CEO of Bally said, "We have been advised by the New Jersey Division of Gaming Enforcement that they intend to oppose the casino spin-off. Accordingly, the board has determined to pursue several other alternative corporate transactions with a view to increasing shareholder value as well as the refinancing."

He further stated that, "I expect 1989 to exceed 1988 in both revenues and earnings. The repositioning that Bally has accomplished over the past five years is about to be reflected in our financial results. As a further indication of our confidence in the future of Bally, the board of directors has approved an increase in the quarterly dividend to 7 1/2 cents per share from 6 cents per share, effective in the second quarter of this year."

## ATARI/TENGEN EXPAND LAWSUIT AGAINST NINTENDO

CHICAGO—Hideyuki Nakajima, president of Atari Games Corp. and Tengen Inc., its wholly-owned subsidiary, announced that the companies have amended and expanded Atari Games' anti-trust lawsuit against Nintendo of America and its Japanese parent, Nintendo Co. Ltd., to include additional anti-trust claims and claims for patent infringement, tortious interference with business relations, and trade libel.

The new legal complaints, filed in U.S. District Court in San Francisco, call for an immediate injunction against all future sales of Nintendo products, as well as an injunction against Nintendo's "wrongful interference" in the business operations of Atari Games and Tengen. The complaint also seeks \$100 million in treble anti-trust damage, as well as un-

specified and substantial patent and punitive damages.

The Atari Games/Tengen lawsuit alleges that Nintendo utilized patented technology in the development of its Nintendo Entertainment System (NES).

In December of 1988 Atari Games filed an anti-trust lawsuit against Nintendo and announced it would market the first independently produced NES-compatible game cartridges through Tengen. The initial complaint charged that Nintendo had illegally monopolized the home video game market by controlling 100 percent of the manufacture of NES-compatible cartridges through the use of a "lock-out" system, and thereby dictated the volume, pricing and mix of software available for play on the NES.

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O. Wilbury, N. Wilbury (G. Harrison, J. Lynne, B. Dylan, T. Petty, R. Orbrson) (Zeno/Ganga-BMI/SBK April/Special Rider/Gone/Gator-ASCAP)  
Eternal Flame / 2  
D. Sigerson (S. Hoffs, B. Stenberg, T. Kelly) (SBK Blackwood/Cal Curtis/Too Tall-BMI)  
Every Rose Has / 95  
B. Dall, C. DeVella, B. Michaels, R. Rockett (Sweet Cyndie adm. by Willesdon-BMI)  
Fading Away / 87  
B. Rosenberg (B. Rosenberg) (SBK Blackwood/Bop Rosenberg-BMI)  
Falling Out Of Love / 83  
P. Knicker (M. Neville) (PolyGram-ASCAP/Mow Rat/Sunset Beach-BMI)  
Feel So Good / 35  
Van Halen, D. Landee (Eddie, Alex, Sammy, Mike) (SBK April/Unclie Ronnie-ASCAP/SBK Blackwood/Huemar-BMI)  
Forever Your Girl / 70  
O. Leiber (O. Leiber) (Virgin/O. Leiber-ASCAP)  
Girl You Know It's True / 10  
F. Farian (Pettaway, Spencer, Lyles, Hollaman, Aboemo) (MCA-ASCAP/The Two P) (Jeters-Buma)  
Give Me The Keys / 82  
Huey Lewis (The News) (Gibson, H. Lewis, Lewis) (Hulex-ASCAP)  
Good Life / 65  
K. Sanderson (K. Sanderson, P. Grey, R. Holman) (Virgin/Songs/Drive On-BMI)  
Got It Made / 68  
N. Bolas, CSN&Y (S. Stills, N. Young) (Gold Hill-ASCAP)  
Hallelujah Man / 76  
G. Katz (J. Grant) (SBK/SBK Blackwood-BMI)  
Heaven Help Me / 46  
G. Michael (D. Estus, G. Michael) (Estus/Rok-MI-BMI, SBK Blackwood/Morson)  
Leahy/Chappell-ASCAP  
Heaven Knows / 88  
R. Burgess (C. Farrington, M. Fiorele, A. Mann) (Virgin-BMI)  
Holding On / 74  
S. Winwood/T.L. Alge (S. Winwood/W. Jennings) (F.S. Music-Adm. Warner-Tamerlane/Wilin/David/Blue Sky Rider-BMI)  
I'll Be There For You / 52  
B. Fairbairn (J. Bon Jovi, R. Sanborna) (Bon Jovi/New Jersey Underground/PolyGram-ASCAP)  
I Beg Your Pardon / 23  
B. Harris (B. Harris) (Beun/Lowry-BMI)  
I Can't Face The Beat / 79  
N. Mundy (Gomez, N. Mundy, Foster) (GG Loves Music/MCA-BMI)  
I Cry Myself to Sleep at Night / 89  
I Remember Holding / 94  
D. Cole, J. Pasquale (J. Pasquale) (Joe Pasquale-ASCAP)  
I Wanna Be Loved / 100  
A. Johns, G. Giulina (M. Meyer, S. Johnston) (Greg Giulina-ASCAP/Air Flig-BMI)  
I Wanna Be The One / 62  
Steve B. (Steve B.) (Sala/Mya-T-BMI)  
I Wanna Have Some Fun / 85  
Full Force (Full Force) (Forcelul/Willesdon-BMI)  
Imagine / 93

O.E. Brown (J. Lennon) (Blackwood/Lenno-BMI)  
Into You / 55  
G. Cole (Campsie, G. McFarlane, G. Cote) (Almo/Warner Tamerlane/Sizzling Blue-BMI)  
It's Not Secret / 90  
Stock, Atkin, Waterman (Stock, Atkin, Waterman) (All Boys U.S.A.-BMI)  
It's Only Love / 53  
S. Levine (J. Cameron, V. Cameron) (Mayplace)  
Just Because / 19  
M. J. Powell (M. O'hara, S. McKinney, A. Brown) (O'hara/Texascity/L1)  
Mama/Music Corp./BMI/Av1-ASCAP)  
The Last Mile / 36  
A. Johns, T. Keifer, E. Brittingham (T. Keifer) (Eave Songs/Chappell-ASCAP)  
Let The River Run / 84  
C. Simon (C. Simon)  
(TFC/Fest-ASCAP)  
A Little Respect / 29  
S. Hague (Clark, Bell) (Sonet/P.R.S. adm. Emile Music-ASCAP)  
The Living Years / 2  
C. Neil, M. Rutherford (M. Rutherford, B.A. Robertson) (Mike Rutherford/R & B/Hit & Run/adm. Hit & Pun)  
The Look / 17  
C. O'werman (Gessle) (Jimmy Fun)  
Lost In Your Eyes / 17  
D. Gibson (D. Gibson) (Creative Bloc/Deborah Ann's-ASCAP)  
The Love In Your Eyes / 15  
R. Zito, E. Money (D.P. Bryant, A. Gerwitz, S. Dubin) (Ardayan/AG-ASCAP/Dubin-BMI)  
The Lover In Me / 6  
L.A. Babyface (Babyface, L.A. Reid, D. Simmons) (Hip Trip, Kear, Green Shirt-BMI)  
More Than You Know / 24  
M. Jay (Martika, M. Jay, M. Morrow) (Famous/TKa/Tunes/ Marvin Marrow-ASCAP)  
My Heart Can't Tell You No / 9  
R. Stewart, A. Taylor, B. Edwards (S. Climie, D. Morgan) (Rare Blue-BMI)  
ASCAP/Little Shop of Morgan-BMI)  
Never Had A Lot To Lose / 60  
R. Zito (R. Zander, T. Peterson) (Consenting Adult-BMI)  
One / 71  
Metallica, F. Rasmussen (Hettfield, Ulrich) (Creeping Death-ASCAP)  
Orinoco Flow / 43  
N. Ryan (Enya, R. Ryan) (SBK/SBK Blackwood-BMI)  
Paradise City / 5  
M. Clirk (Guns N' Roses) (Guns N' Roses-ASCAP)  
Being In Love Ain't Easy / 9  
King & Chad (B. Green, V.L. Green) (Bush Burnin/L.A. Love-ASCAP)  
Birthday Suit / 59  
D. Pitchford, C. Zadan (R. Lawrence, D. Pitchford) (TSP-ASCAP, Triple Star-BMI)  
Can U / 52  
L. Zamora, M. Carpenter, E. Strickland (L. Zamora, M. Carpenter, E. Strickland) (Lookylook/Bright Light-BMI)  
Can You Stand The Rain / 65  
J. Jam, T. Lewis (J. Harris III, T. Lewis) (Flyte Tyne-ASCAP)  
Closer Than Friends / 6  
D. P. Conley, D. Townsend, B. Jackson (B. Jackson, D. Townsend) (Colgems-EMI-ASCAP)  
The Club / 81  
Crucial / 40  
Jellybean (G. Johnson, L. Kiehl) (Flyte Tyne-ASCAP)  
D. Seralini (M. Lewis, G. Thomas) (Allan Lewis/Sign Of The Twins-ASCAP)  
Cute Pie / 86  
D. Stone, Klien (R. Beroumont, E. Cager, L. Julian, J. Stone, P. Klien) (Musicworks/Henstone-BMI)  
Days Like This / 70  
L.A. Reid, Babyface (L.A. Reid, Babyface) (Kear/Hip Trip-BMI)  
Dial My Heart / 100  
L.A. & Babyface (L.A. & Babyface, D. Simmons) (Kear/Hip Trip-BMI)  
Don't Stop Your / 91  
K. Sweat (K. Sweat) (WB Music Corp/E.A. Keith Sweat/Vintertainment-ASCAP)  
Don't Take My Mind Off / 53  
G. Griffin (G. Griffin) (Cal-Genes/Virgin-BMI)  
Dreamin' / 7  
D. Robinson (L. Montgomery, G. Paschal) (Jobete/Depom-ASCAP)  
The Little Step / 35  
Find An Ugly / 1  
D.J. Cash Money (J. Hewlett, M. Berryman) (Beach House/Fresh Jazz-ASCAP)  
From Pain To Joy / 76  
B. Wright (B. Wright) (Miami Spice-ASCAP)  
Gently / 26  
Ready For The World (M. Riley) (MCA, Unity, Barron, Ready Ready-ASCAP/Trixie Loud-BMI)  
Girl I Got My Eyes / 21  
G. Griffin (G. Griffin, W. Wesley, L. Singletary, L. McLain) (Cal Genes/Virgin Songs-BMI)  
Girl You Know It's True / 3  
F. Farian (Pettaway, Spencer, Lyles, Hollaman, Aboemo) (MCA-ASCAP/The Two P) (Jeters-BUMA)  
Gonna Get Over You / 95  
Bush Burnin/La Love Lane-Ascapp)  
Heaven / 23  
K. Thomas, K. Thomas, B. Winans (Yellow Elephant/Edward Grant/Benny's-ASCAP-BMI)  
Hey Tony / 87  
C. Richardson, C. Paul (C. Richardson, C. Alexander) (STM/Mix It West/Pure Delite/Main Street/Ridge-BMI)  
High Rollers / 82  
Ice-T, A. Islam (Ice-T, A. Islam) (Colegem) (EMI/Rhyme Syndicate-ASCAP)  
Him Or Me / 99  
T. Reily, G. Griffin (G. Griffin, W. Adams, L. Singletary, L. Drakeford, L. McLain) (SBK April/Law Man-ASCAP/SBK Blackwood/Rude Tymz/Been Stung-BMI)  
I Like / 65  
I Want More Of You / 93  
A. Laundry (G. Von Buron) (Lana Bana/Sunshine)

What I Am / 8  
P. Moran (E. Brnckell, K. Winthrow) (Gelfen/Strange Mind/Enlightened Kirtly/Winthrow/E. Brnckell-ASCAP)  
When I'm With You / 33  
S. Hayden (A. Lamm) (Vic tunes-BMI)  
Who The Children Cry / 34  
M. Wagener (V. Bratta, M. Trump) (Vavoom-ASCAP)  
Where Are You Now / 75  
B. Kelly, J. G. Hludzik (J. Harren, R. Congdon) (Harnen/Congdon-BMI/Empre/Jakota-ASCAP)  
Wild Thing / 28  
M. Ross, M. Dike (M. Young, T. Smith, M. Dike, M. Ross) (Delicious Vinyl/Vary White-ASCAP)  
Wind Beneath My Wings / 86  
A. Martin (L. Henley, J. Star) (WB Gold-ASCAP)  
You're Moma Don't Dance / 30  
T. Wermer (K. Loggins, J. Messina) (Jasperella, MCA-ASCAP)  
You're Not Alone / 13  
R. Neivson (J. Scott) (Virgin/Trinitof-ASCAP)  
You Got It / 27  
J. Lynne (J. Lynne, R. Orbrson, T. Petty) (SBK April/Dongator-ASCAP/Obrsions-BMI)  
You Got It (The Right Stuff) / 4  
M. Starr, M. Jonzon (M. Starr) (M. Starr-ASCAP)

## R&B SINGLES

247 / 51  
Dino (Dino) (Onid-BMI)  
4U / 25  
A. Gyles (A. Gyles) (Captain Z/Black Lion-ASCAP)  
Affair / 24  
J. Jam, T. Lewis (J. Harris III, T. Lewis) (Flyte Tyne/Avante Garde-ASCAP/Tunes-BMI)  
All I Want Is Forever / 14  
N. Aradai (D. Warren) (Realsongs-ASCAP)  
Another Weekend / 27  
L. Sylvers (L. Sylvers) (JCS Music)  
Are You My Baby / 54  
L. Silvers III (L. Silvers III) (JCS Music)  
Baby Doli / 62  
D. Foster, T. McElroy (D. Foster, T. McElroy, Tony/Toni/Tone) (Two Tuff-Enuff/PolyGram-BMI/Deios 2000/PolyGram-ASCAP)  
Baby Me / 63  
R. Titeilman (H. Knight, B. Steinberg) (B. Steinberg/Makkii/Knighty Knight/Anistars-ASCAP)  
Being In Love Ain't Easy / 9  
King & Chad (B. Green, V.L. Green) (Bush Burnin/L.A. Love-ASCAP)  
Birthday Suit / 59  
D. Pitchford, C. Zadan (R. Lawrence, D. Pitchford) (TSP-ASCAP, Triple Star-BMI)  
Can U / 52  
L. Zamora, M. Carpenter, E. Strickland (L. Zamora, M. Carpenter, E. Strickland) (Lookylook/Bright Light-BMI)  
Can You Stand The Rain / 65  
J. Jam, T. Lewis (J. Harris III, T. Lewis) (Flyte Tyne-ASCAP)  
Closer Than Friends / 6  
D. P. Conley, D. Townsend, B. Jackson (B. Jackson, D. Townsend) (Colgems-EMI-ASCAP)  
The Club / 81  
Crucial / 40  
Jellybean (G. Johnson, L. Kiehl) (Flyte Tyne-ASCAP)  
D. Seralini (M. Lewis, G. Thomas) (Allan Lewis/Sign Of The Twins-ASCAP)  
Cute Pie / 86  
D. Stone, Klien (R. Beroumont, E. Cager, L. Julian, J. Stone, P. Klien) (Musicworks/Henstone-BMI)  
Days Like This / 70  
L.A. Reid, Babyface (L.A. Reid, Babyface) (Kear/Hip Trip-BMI)  
Dial My Heart / 100  
L.A. & Babyface (L.A. & Babyface, D. Simmons) (Kear/Hip Trip-BMI)  
Don't Stop Your / 91  
K. Sweat (K. Sweat) (WB Music Corp/E.A. Keith Sweat/Vintertainment-ASCAP)  
Don't Take My Mind Off / 53  
G. Griffin (G. Griffin) (Cal-Genes/Virgin-BMI)  
Dreamin' / 7  
D. Robinson (L. Montgomery, G. Paschal) (Jobete/Depom-ASCAP)  
The Little Step / 35  
Find An Ugly / 1  
D.J. Cash Money (J. Hewlett, M. Berryman) (Beach House/Fresh Jazz-ASCAP)  
From Pain To Joy / 76  
B. Wright (B. Wright) (Miami Spice-ASCAP)  
Gently / 26  
Ready For The World (M. Riley) (MCA, Unity, Barron, Ready Ready-ASCAP/Trixie Loud-BMI)  
Girl I Got My Eyes / 21  
G. Griffin (G. Griffin, W. Wesley, L. Singletary, L. McLain) (Cal Genes/Virgin Songs-BMI)  
Girl You Know It's True / 3  
F. Farian (Pettaway, Spencer, Lyles, Hollaman, Aboemo) (MCA-ASCAP/The Two P) (Jeters-BUMA)  
Gonna Get Over You / 95  
Bush Burnin/La Love Lane-Ascapp)  
Heaven / 23  
K. Thomas, K. Thomas, B. Winans (Yellow Elephant/Edward Grant/Benny's-ASCAP-BMI)  
Hey Tony / 87  
C. Richardson, C. Paul (C. Richardson, C. Alexander) (STM/Mix It West/Pure Delite/Main Street/Ridge-BMI)  
High Rollers / 82  
Ice-T, A. Islam (Ice-T, A. Islam) (Colegem) (EMI/Rhyme Syndicate-ASCAP)  
Him Or Me / 99  
T. Reily, G. Griffin (G. Griffin, W. Adams, L. Singletary, L. Drakeford, L. McLain) (SBK April/Law Man-ASCAP/SBK Blackwood/Rude Tymz/Been Stung-BMI)  
I Like / 65  
I Want More Of You / 93  
A. Laundry (G. Von Buron) (Lana Bana/Sunshine)

I'll Be There For You / 20  
N. Ashford, V. Simpson (N. Ashford, V. Simpson) (Nick-O-Val-BMI)  
I'll Take You There / 74  
M. Mari (A. Hardy, A. Isbell) (Cold Chillin-ASCAP/Irving-BMI)  
I'm Gonna Get You Sucka / 28  
C.K. Wilson, R.J. Wilson (N. Whitfield, W.Bryant II) (United Lion-BMI)  
Imagine / 47  
O.E. Brown (J. Lennon) (SBK Blackwood/Lenno-BMI)  
It's My Party / 95  
R. Titeilman (C. Womack, L. Womack) (Next Fight-BMI)  
I Wanna Have Some Fun / 94  
Full Force (Full Force) (Forcelul/Willesdon-BMI)  
I Want More Of You / 93  
A. L. Le Sueur (A. L. Le Sueur, G. Van Buren) (Lanabana-BMI/Fun Shine-ASCAP)  
I Want To Be Your Lover / 72  
Joy And Pain / 10  
L. Pace (F. Beverly) (Amazement/BMI)  
D. D. Bowden (A. Simmons) (Bush Burnin/Donesia-ASCAP)  
Just Because / 2  
M. Powell (M. O'Hara, S. McKinney, A. Brown) (O'Hara/Texas City/L1)  
MCA-BMI/Adm. One-ASCAP)  
Just Coolin' / 4  
G. Levert, M. Gordon (G. Levert, M. Gordon) (Tricpey/Fernell/Willesdon-BMI)  
Killing Me Softly / 83  
N. Gamble, C. Fox (K. West) (Fox-gimbel-BMI)  
Kisses Don't Lie / 79  
R. Kersey, A. Brown (R. Kersey, A. Brown) (Music Corp. OI America/ Meca Kersey/Lil Mama-BMI)  
Life / 44  
S. Nickel, C. McIntosh (S. Nickel, C. McIntosh, Eugene) (Virgin/MCA/Brampton-ASCAP)  
Love Sew It / 30  
L.A. Babyface (L.A. Reid, Babyface, D. Simmons) (Kear/Hip Trip/Green Skirt-BMI)  
The Lover In / 96  
L.A. Reid & Babyface (Babyface, L.A. Reid, D. Simmons) (Hip Trip/Kear/Green Skirt-BMI)  
Lovesick / 49  
Lucky Charm / 8  
L.A. Babyface for LaFace, Inc. (Babyface, G. Soelisa, D. Simmons) (Hip Trip)  
Kear/Little House-BMI/ASCAP)  
Me, Myself And I / 19  
Full Force (Full Force) (Forcelul/Willesdon-BMI)  
More Than Friends / 17  
T. Allen, B. Eastmond (J. Butler, J. Skinner) (Zomba-ASCAP)  
More Than Physical / 43  
N. Rodgers, C. Max (C. Max) (Mike Chapman-ASCAP)  
Move On You / 57  
D. Lavance (D. Lavance) (Raw-some/Cayman-ASCAP/Beat Seekers Music)  
Najee's Nasty Groove / 90  
R. Sney (S. Song, Najee) (Bush Burnin/Kahn/Naje-ASCAP)  
Never Say Goodbye To Love / 61  
R. Moore (R. Moore) (R. Moore-ASCAP)  
Never Too Late / 48  
L. Job (J. Benditch, T. Baldursinn) (Harrndur/Tortoise Feather/Thorsong-BMI)  
Notice Me / 73  
R. Clivelles, D. Cole (Clivelles) (Tipper-ASCAP/Robe-Rob)  
Pull Over / 97  
M. Gordon, J. Levert (M. Gordon, J. Levert) (Tricpey-BMI)  
Real Love / 29  
E. DeBarge (E. DeBarge, B. DeBarge) (Jobete-ASCAP)  
Real Love / 60  
The R / 84  
Erik B. And Rakim (E. Barrier, W. Griffin) (SBK Blackwood-BMI/Erik B And Rakim-ASCAP)  
Rolling With Kid N' Play / 67  
H. Luvbug, The Invinibles (C. Reid, E. Johnson, B. Doss, The Invinibles) (Hit-Jack/Turnout Brothers-ASCAP)  
Romeo and Juliet / 75  
Ron / 68  
L.A./Babyface (L. Montgomery, G. Paschal) (Jobete/Depom-ASCAP)  
Sell Destruction / 46  
D. Nice, KRS-One (Stop The Violence Movement) (Zomba-ASCAP/Willesdon-BMI)  
She Won't Talk To Me / 38  
L. Vandross, H. Eaves III (L. Vandross, M. Miller) (SBK April/Unclie Ronnie-ASCAP/SBK Blackwood/Huemar-BMI)  
Skin I'm In / 5  
L. Blackman (L. Blackman) (All Seeing Eye/Polygram-ASCAP)  
Sleep Talk / 42  
A. Moody, V. Bell (A. Moody, V. Bell, R. Simmons) (Det Jam/Rush Groove-ASCAP/Sam Coe-BMI)  
Something's Got A Hold / 37  
M. Murphy, D. Frank (Radiant, M. Murphy, D. Frank) (Three Words Catch The Glow/SBK April/Science Lab-ASCAP)  
Snake In The Grass / 16  
Midnight Star (B. Lovelace, 'Belinda', Melvin Gentry, B. O. Watson, B. Simmons, J. Cooper, K. Gant) (Hip Trip/Jig-A-Watt/Jams-BMI)  
So Good / 11  
G. Duke (P. Vaie, M. Waters, S. Schifrin) (Robert Cray/R. Cray)  
Sticks And Stones / 69  
D. Ross (A. Cleveland, D. Ross) (Judy Laws-ASCAP/Rossway/Tough Cookie-BMI)  
Still In Love / 32  
A. Gies (S. Russel, L. McNeil, T. Haynes, A. Gies) (Disguise/Black Lion/Platinum Gold/Haynestorm/Les Etolles-ASCAP)  
I Like / 65  
I Want More Of You / 93  
A. Laundry (G. Von Buron) (Lana Bana/Sunshine)

Struck By You / 22  
T. Gale, K. Harston (T. Gale, K. Harston, A. Moody) (Beronde Jay/Gale Warnings/Siam City-BMI)  
Superwoman / 71  
L.A. Babyface (L.A. Reid, Babyface, D. Simmons) (Kear/Hip Trip/Green Skirt-BMI)  
Sweet, Sweet Love / 98  
A. Z. Gies (A. Z. Gies, Vesta, B. Osborne) (Captain Z/Black Lion/Vesta Seven/Almo-ASCAP)  
Take Me Where / 87  
S. Sheppard, J. Varner (S. Sheppard, J. Varner, A. Stokes) (Stanton's Gold/Irving/April Joy-BMI)  
Teddy's Jam / 15  
T. Reiley, G. Griffin (T. Reiley, G. Griffin) (Cal-Gene/Virgin/Songs/Willesdon-BMI)  
Teenage Love / 18  
H. Shocklee, E. Sadler, R. Walters (H. Shocklee, E. Sadler, R. Walters) (Del American-BMI)  
That's The Way Love Is / 36  
M. Jefferson, Ten City (Lawson, Burke, Stingily) (SBK April/Law Man-ASCAP/SBK Blackwood/Rude Tymz/Been Stung-BMI)  
This Time / 39  
N. Martelli (C. Singleton) (Almo, Wun Tun-ASCAP)  
Thought Of You Just / 92  
C. Ward, A. Miller (C. Ward, A. Miller, H. Cunningham, O. Leavil) (Garrison/Daville/Sun Flo-BMI)  
Tough Act To Follow / 78  
B. Edwards (E. Phillips, R. Diggs) (Starpoint/Warner Tamerlane-BMI)  
Tribute (Right On) / 85  
P. Winfield (The Pasadenas, P. Winfield) (CRGI-BMI)  
True Obsessions / 55  
D. Foster, T. McKelroy (D. Foster, T. McKelroy) (Two Tuff-Enuff-BMI/Cash-ASCAP)  
Turn My Back On You / 77  
Sade, Peia, Rogan (Adu, Hail, Matthew Mann) (Silver Angel/Selling Famous-ASCAP)  
Twice The Love / 33  
P. Glass (P. Glass, A. Glass, C.A. Nolan) (Glasthouse/Irving-BMI/Jobete-ASCAP)  
Twist And Shout / 45  
H. Luv Bug, The Invinibles (B. Russel, P. Medley) (Screen Gems EMI/Mellin-BMI)  
Walking Away / 58  
F. Maher (P. Robb) (Tommy Boy/INSCOC-ASCAP)  
We've Saved The Best / 31  
P. Burnett, R. Chudacoff (L. Pardini, D. Malkosky, P. Gordon) (Pardini/Gelfen/Malkosky/Chappell/French Stuff-ASCAP)  
We Want / 88  
Cotton Dred, J. Yella (D.O.C., Bootsy, G. Clinton, M. Parker) (Mash-A-Mug/Island-BMI)  
Wild Thing / 3  
M. Ross, M. Dike (M. Young, T. Smith, M. Ross, M. Dike) (Delicious Vinyl/Vary White-ASCAP)  
With Each Beat Of My Heart / 34  
S. Wonder (S. Wonder) (Jobete/Black Bull-ASCAP)  
You And I Got A Thang / 12  
A. Bayyan (A. Bayyan, Day, Willis) (Orpheus)  
You And Me / 50  
Keecho, Freddie Boy (K. Rawls, E. Howard, F. Sawyers) (Eye OI Madly/Caroline White/keecho/Virgin/G-ASCAP/Darwall/Little Buzzi-BMI)  
You Got It / 89  
M. Star (M. Jonzon, M. Star) (Maurrice Star/SBK April-ASCAP)  
You Laid Your Love / 64  
S. Sheppard, J. Varner (S. Sheppard, J. Varner, G. Alston) (SMB/Island/Stanton's Gold/April Joy-BMI)

## COUNTRY SINGLES

A-11 (Tree-BMI) / 97  
After All This Time (Granite/Coolwell-ASCAP) / 47  
Always and Forever (Musicarroll-ASCAP) / 85  
Another Heart To Break The Fall (S. Montrom-BMI/N2D-ASCAP) / 87  
Baby's Golden God At Goodbye (Co-Heart/Musicarroll-ASCAP) / 64  
Ballad Of A Teenage Queen (Bob Webster-BMI) / 71  
Better Man (Howlin' Hits-ASCAP) / 84  
Big Dreams In A Small Town (WB/Unclie Beave-ASCAP/Warner-Tamerlane/Bunch of Guys-BMI) / 44  
Big Love (Bellamy Brothers-ASCAP) / 8  
Big Wheels In The Moonlight (Jack And Bill/Ranger Bob/Pink Pig-ASCAP-BMI) / 49  
Boogie Queen (Jenebke/Bill Green-BMI) / 61  
Bridges And Walls (Tom Collins/Song Party/Van Warner-BMI/ASCAP) / 7  
Bury A Hole In My Heart (Acuff-Rose/Miene BMI/ASCAP) / 99  
Can We Talk (Rockier-BMI) / 54  
Church On Cumberland Road, The (Little Big Town/American Made-BMI/Wee B-ASCAP) / 22  
Come As You Were (Dropkick-BMI) / 10  
Cowboy Hat In Dallas (Miss Hazel-BMI) / 40  
Dangerous Ground (L.L. Bull) / 78  
Don't Be Surprised If You Get It (Door Knob-BMI) / 93  
Don't I Toss Us Away (Lonrich-BMI) / 29  
Don't Waste It On The Blues (Wrensong/My Daughter/Love This Town-ASCAP) / 42  
Don't You Ever Get Tired (OI Hurting BMI) (Tree-BMI) / 1  
Down That Road Tonight (Jelthwo-ASCAP/Mopage/Warner-Electra-Asylum/Moon and Stars/Screen Gems-EMI) / 12  
Everytime I See You (Laymond-BMI) / 89  
Exception To The Rule (Cross Keys/Teerace-ASCAP) / 73  
Fair Shake (SBK April/Unclie Arlie-ASCAP/Lawyer's Daughter-BMI) / 24  
From A Jack To A King (Dandelon-BMI) / 3

From The Word Go (Tree-BMI) / 13  
Get Out Of My Way (Wild Country-ASCAP/Irving/Cofor Bay-BMI) / 63  
Goodbye Lonesome, Hello Baby Doll (Oryland-BMI) / 82  
Gospel According To Luke, The (Acuff-Rose/Golden Resa-BMI/ASCAP) / 74  
Grandma's Old Wood Stove (Mach II-ASCAP) / 36  
Heart, The (SBK/Resaca-BMI) / 26  
Heartaches Here To Stay (Dragon Tree-BMI) / 92  
Heartbreak Hill (Sorghum-ASCAP/Irving-BMI) / 11  
(Here Comes) That Old Familiar Feeling (Bent Cent-BMI) / 51  
Here's To You (Lyn Pen-BMI) / 62  
Hey Bobby (Wooden Wonder-SESAC) / 32  
Highway Robbery (Cross Keys/Tree Group/Jack And Bill/McBec/Terrace-ASCAP) / 16  
Hit The Ground Runnin' (Bobby Fischer Music/EEG-ASCAP) / 28  
Honey I Dare You (Midget's Fist/BoB-A-Low-ASCAP: Maypop/Long Tooth-BMI) / 2  
How Many Heartaches (Boggy-BMI) / 75  
I Don't Miss You Like I Used To (Lormar Bee/Baby Duck-BMI) / 83  
I Feel Fine (Blackwood-BMI) / 60  
I Got You (Coal Dust West-BMI) / 58  
I Just Called To Say Goodbye Again (SBK April/Burter's Bands-ASCAP/SBK Blackwood/Larry Butler-BMI) / 39  
I Sang Dixie (Coal Dust West-BMI) / 20  
I Still Believe In You (Bar None-BMI) / 9  
I Wish I Was Still In Your Dreams (Tree/Cross Keys-BMI/ASCAP) / 8  
I'll Be Lovin' You (MCA/Don Schiltz/Screen Gems-EMI/Scarlet Moon-BMI/ASCAP) / 30  
I'm A One Woman Man (Cedarwood-BMI) / 15  
I'm No Stranger To The Rain (Tree-BMI) / 14  
(It's Always Gonna Be) Someday (LAWYER'S Daughter/Teerace/Cross Keys/Tree-BMI/ASCAP) / 98  
Keep The Faith (April/Keith Stegall-ASCAP: Hall Clement/Weik Music Group-BMI) / 69  
Learn How To Say Goodbye (BMI) / 81  
Life As We Knew It (Silverline/Lucrative-BMI) / 33  
Love In Motion (Morgan Active/You And I/Deamus-ASCAP) / 57  
Love Will (Jack And Bill/GID-ASCAP) / 46  
Lower On The Hog (Jack And Bill/Foggy Jonz/Amanda Lion-ASCAP) / 100  
Make Something For Us (Little Bill-BMI) / 79  
Many Mansions (Mid-Summers/AMR/EEG/Whiteheat-ASCAP) / 65  
Mamma Didn't Raise No Fool (DC Radio/Active-ASCAP/Allisons-BMI) / 86  
Moon Pretty Moon (Stalter Brothers-BMI) / 43  
More Than Enough (White Oak Songs-ASCAP) / 55  
My Rose Is Blue (Dragon Tree-BMI) / 80  
My Train Of Thought (Ensign/Termite-EMI-ASCAP) / 37  
New Foot At An Old Game (Chappell/DeJamus-ASCAP-BMI) / 5  
Next To You (Guy-BMI/Unclie Frit-ASCAP) / 90  
No Chance To Dance (American Made/Little Big Town/Old Wolf/Wee B-BMI/ASCAP) / 37  
Old Coyote Town (Warner-Tamerlane/Believe Or Not/WB/Make Believe/Screen Gems-EMI-BMI/ASCAP) / 21  
Old Pair of Shoes (Zoo Crew-ASCAP) / 53  
One Of These Days (Al Gallico-BMI) / 77  
Only The Strong Survive (Ensign/Down-Stars-BMI) / 41  
Run (Newrum-BMI) / 91  
Seems Like Only Yesterday (Pabu-BMI) / 76  
Setting Me Up (Almo-ASCAP) / 34  
She Deserves You (Colgems-EMI/Don Schiltz-ASCAP) / 31  
She's A Devil In The Dark (Silver Heart-BMI) / 72  
Song Of The South (Jack and Bill-ASCAP) / 96  
Southern Belle (Lovey-BMI) / 94  
Slay My Name (SBK-Comme/Sweet Heart/Musicarroll-ASCAP) / 64  
Take Time (Southern Grand Alliance-ASCAP/Songs Of Grand Coalition-BMI) / 59  
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Trunkrack Of Emotion (Wrensong-ASCAP/Headless Horseman-BMI) / 27  
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Twilight Time (Trio-Devon-BMI) / 58  
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What A Wonderful World (Valando-ASCAP) / 56  
When She Holds Me (Kristoshua-BMI) / 60  
Where Did I Go Wrong (Sieve Wariner-BMI) / 70  
Which Way Do I Go (Now That I'm Gone) (Intersong/Hide-A-Bone-ASCAP) / 23  
White House (Rocksmith/Lockhill-Selma-ASCAP) / 66  
Who You Gonna Blame It On This Time (Tree-BMI/Hookem-ASCAP) / 17  
You Got It (SBK April/Gone Gator-ASCAP/Obrsions-BMI) / 35  
Young Love (Irving Colter Bay-BMI) / 38

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# Backstage at the Grammy Awards

There was McFerrin, there was O'Connor. There was Price—there was even Alice and Lita. But for the anxious hordes of reporters backstage, enough was not nearly enough. Bellowing photographers implored the gods for Tracy Chapman's presence, and when she declined a backstage appearance, they mockingly shot three Grammy awards atop a TV monitor during "Fast Car." Also sorely missed was Metallica, who's members were spotted on a walkway high above the press area, obviously necking with unnamed (*untamed*) females. It's only rock & roll, but we liked it.

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Photos by Lisa Johnson



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So when Virgin Records arrived on these shores two years ago, we were certain we'd come to the right place.

Boy, did we ever. Starting with Cutting Crew, we've had hits with

artists like Steve Winwood, Paula Abdul, Keith Richards, Ziggy Marley & The Melody Makers, Roy Orbison, Danny Wilson, Camper Van Beethoven, Julia Fordham, Déjà, T'Pau and Johnny Hates Jazz.

It's our belief that a record company should be eclectic, lean and responsive; small enough to change quickly, but big enough to be heard.

For example, although one is a small number, having four No. 1 records on the charts (as we did last month) is a big deal. And although 12 is not a large number, breaking 12 new acts in 1988 is an enormous achievement.



Great ideas always start out small. Fortunately, they don't stay that way.

*Virgin*

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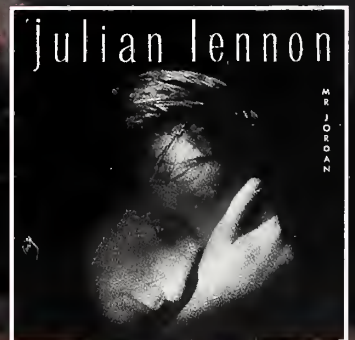
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