



**FRESH  
BOOK**

MAY 6, 1989

NEWSPAPER \$3.50

THE  
**CURE**  
DARK FOR  
DARK'S SAKE

**STAFF****GEORGE ALBERT**

President and Publisher

**HARRY LOSK**

Executive Vice President

**KEITH ALBERT**

Vice President/General Manager

**ROBERT LONG**

Vice President

**BUD SCOPPA**

Editor

**MARK CARMAN**

Director, Nashville Operations

**CAMILLE COMPASIO**

Director, Coin Machine Operations

**TOM DE SAVIA**

Los Angeles Editor

**LEE JESKE**

New York Editor

**CECILIA WALKER**

Nashville Editor

**Editorial**

JOE WILLIAMS, Copy Editor

JULIUS ROBINSON, Assoc. Ed.

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

LISA JOHNSON, Assoc. Ed.

NEIL HARRIS, Assoc. Ed.

**Chart Research****GENE FERRITER**

Coordinator (L.A.)

**KEVIN COOGAN**

Pop Albums (L.A.)

**STEVE HESS**

Country (Nash.)

**TOM CHANG**

Pop Singles (N.Y.)

BRAD BUCHSBAUM (L.A.)

FRANK SCHERMAN (Nash.)

SCOTT SALISBURY (L.A.)

DOUG PROBST (L.A.)

KEN MICALLEF (N.Y.)

STEPHANIE BRAINERD (L.A.)

**Production****JIM GONZALEZ**

Production Manager

ELAINE FARRIS

Production Assistant

**Publication Offices****NEW YORK**

157 W. 57th Street (Suite 1402)

New York, NY 10019

Phone: (212) 586-2640

Fax: (212) 582-2571

**Circulation**

NINA TREGUB, Manager

**HOLLYWOOD**

6464 Sunset Blvd. (Suite 605)

Hollywood, CA 90028

Phone: (213) 464-8241

Fax: (213) 464-3235

CYNTHIA BANTA, Circulation

**NASHVILLE**

1300 Division St. Ste. 202,

Nashville TN 37203

Phone: (615) 244-2898

**CHICAGO**

1442 S. 61st Ave., Cicero IL 60650

Phone: (312) 863-7440

**BRAZIL**

CHRISTOPHER PICKARD

Av. N.S. de Copacabana

605/1210

Rio de Janeiro, Brazil

Phone: (021) 255-6884

**ITALY**

MARIO DE LUIGI

"Music e Dischi" Via De Amicis 47

201233 Milan, Italy

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

**JAPAN**

Adv. Mgr., SACHIO SAITO

Editorial Mgr. KOZO OTSUKA

2-chome, 11-1, Shinbashi,

Minato-ku

Tokyo Japan, 105

Phone: 504-1651

**UNITED KINGDOM**

CHRISSEY ILEY

Flat 3, 51 Cleveland Street

London W1P 5PQ England

Phone: 01-631-1626

CASH BOX (ISSN 0008-7289) is published weekly (except Christmas week)

by Cash Box, 157 W. 57th Street, Suite

1402 New York, NY 10019 for \$125 per

year second class, \$150 first class. Second class postage paid at New York, NY and additional mailing offices. Copyright 1989 by the Cash Box Publishing Co., Inc. All rights reserved. Copyright under Universal Copyright Convention. POSTMASTER: Send address changes to Cash Box, 157 W. 57th Street, Suite 1402, New York, NY 10019.

**CASH BOX**

THE MUSIC TRADE MAGAZINE

**C O N T E N T S****MUSIC FEATURES****6 TIM FINN IN THE LAP OF THE GODS**

He doesn't want the fame, he doesn't need the money... Hey, what's *wrong* with this guy?!

**Bud Scoppa, in Art & Commerce**

**7 THE CURE: If You've Got the Fever...**

Robert Smith says this is the end. But he says a lot of things.

**Chrissy Iley**

**8 BOB MOULD: In a Different Light**

He's kinder and gentler than Husker Du—but what isn't?

**Joe Williams**

**8 THE VIOLENT FEMMES: A Rock & Roll Trinity**

Breaking bread with the resurrected threesome of God-fearing, sex-addled folk.

**Karen Woods**

**COLUMNS**

- 4 The Buzz / Lisa Johnson's last Buzz, Karen Woods in N.Y. (Chrissy Iley's with Robert Smith.)
- 6 Art & Commerce / Bud Scoppa fails to meet Greta Scacchi.
- 9 On the Dancelloor / Neil Harris tries not to step in it.
- 10 Shock of the New / Joe Williams takes a left turn.
- 11 The Heavy Metals / Janiss Garza meddles with the industry.
- 12 On Jazz / Lee Jeske alphabetizes his collection.
- 13 Globalist Groove / Tom Cheyney's got the whole world in his hands.
- 18 Singles Going Steady / Julius Robinson's pure pop for now people.
- 20 Rhythm & Blues / Neil Harris is funkier than he looks.
- 24 Nashville News / ...but you can't take the country out of Cecilia Walker.

**CHARTS**

- 9 Top 40 Dance Singles.
- 10 Top 40 Alternative LPs
- 11 Top 40 Metal LPs
- 12 Top 40 Traditional Jazz LPs
- 13 Top 40 World Music LPs
- 14 Top 200 LPs
- 16 Radio Report
- 19 Top 100 Singles
- 20 Top 75 Black LPs
- 21 Top 100 Black Singles
- 23 Top 100 Country Singles
- 24 Top 50 Country LPs
- 27 Top 40 Country Indie Singles

**THE CURE****THE VIOLENT FEMMES****DEPARTMENTS**

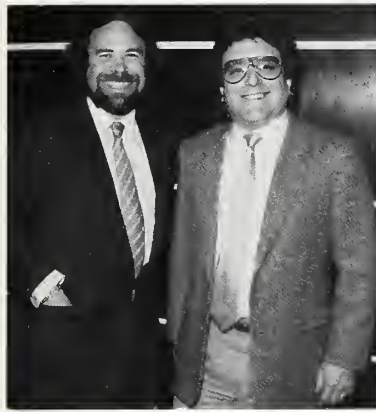
- 3 Tickertape: All the news that's print to fit.
- 5 Movers & Shakers
- 22 Retail Report/Shop Talk
- 28 Coin Machine
- 31 Classifieds

Cover photo of Robert Smith by Paul Cox

# TICKERTAPE



**WHOLE LOTTA POSIN' GOIN' ON:** It's official—the soundtrack album for the much-anticipated Jerry Lee Lewis biopic *Great Balls of Fire* will bear the Polydor label. Said track features the KILLER his extremely bad self performing new renditions of his Sun and Mercury classics, which Dennis Quaid will lip sync on celluloid. Lookin' too cool for words in the photo are foxy actress Lisa Blount, left, Lewis, PolyGram senior VP/GM Jeff Sydney, Quaid, actress Winona Ryder, and *Great Balls of Fire* producer Adam Fields.



**PAIR O' DOCS: TELLER & SCOTT**

**THE BIZ:** MTV Networks has reorganized itself into three "discrete business units," with one president per unit. **John Reardon** becomes president of MTV, Viacom vet **Edward Bennett** takes over **VH-1**, and **Geraldine Laybourne** heads up **Nickelodeon/Nick at Nite**.... Jem/Passport Records has officially closed its national base of operations after converting to Chapter 7 status. The troubled New Jersey-based label has been under the aegis of Chapter 11 since a much-publicized buyout by **Enigma Records** fell through last summer. Several lawsuits remain unresolved from the mishap, and Enigma claims that Jem had misrepresented its assets to them. Jem was one of the world's largest record importers in the early '70s, before shifting its focus

to distribution and label operations. Spawning **Passport Records**, and distributing for some 40-plus independent labels, Jem was profitable for a span of years. But losses approaching \$1 million in 1987 and a cumulative debt of nearly \$2 million were too much for the label to bear, forcing its prolonged demise.... One of the victims, Passport West Coast sales & marketing manager **Patti Whitehouse**, is seeking a transition into radio promotion; she can be reached at (818) 843-1312.... In a cosmic coincidence, **MCA Records** has signed an agreement with **Paradox**, the new rock label formed by Jem founder **Marty Scott**.... And **CEMA Distribution** has reupped with Santa Monica-based **Rhino Records**. The new three-year agreement allows Rhino to prowl the Capitol-EMI vaults in search of worthy reissue projects. Additionally, Capitol will promote several agreed-upon Rhino releases per year.

**FACT & FICTION:** The week's most plausible rumors involve key Capitol exec **Ron McCarrell**, who's said to be pondering an offer from **Arista**, and highly regarded **Virgin** promotion wizard **Phil Quartararo**, who will apparently be joining his friend and peer **Don Ienner** at the "new, improved" **Columbia**.... In a related note, our spies at the **CBS Records** convention in sunny Florida report that approximately 20 acts have been dropped from the Columbia roster.

**THE DIRTY DOZEN:** According to a report from the **International Intellectual Property Alliance**, piracy in the 12 countries identified as the world's leading ignorers of copyright protection is costing the U.S. more than \$1.3 billion a year. The 12 soundrel nations are listed as **China, Saudi Arabia, Korea, India, the Philippines, Taiwan, Indonesia, Brazil, Egypt, Thailand, Nigeria and Malaysia**.

**WHO? WHAT? WHERE? WHEN? WHY?** **The Who**. A seventh-anniversary-of-their-retirement tour. North America (from Toronto to Oakland, with 20 or so stops in-between). June 24-Aug. 30. Money. Other points of interest: two performances of **Tommy** (**Radio City**, June 27; **L.A.**, specifics T.B.A.) to benefit the **Nordoff-Robbins Music Therapy Foundation**; **Pete Townshend** is losing his hearing ("I've disabled myself doing my job," he says), so he's teaching a second guitarist his stuff (he'll strum an acoustic, or something like that); **Simon Phillips** is the new drummer; they'll all be joined by a keyboardist (**John Bundrick**), a horn section, a percussion section and three backup singers (does everybody get to smash their stuff at the end?). And get this, folks—no album is planned. Given Townshend's hearing problems, maybe he should rename his band **the What?**

**TEACH YOUR CHILDREN:** First it was **MCA's** shopping-mall showcases for **Tif** and that cute male duo whose name escapes us. Now, in an effort to get some teen-level visibility for its Wham!-style duo **Waterfront**, **PolyGram's** press department has put together a canned feature on the act, sending it to 700 high school newspapers across the nation.

**RED STORM RISING?** In **L.A.**, this Soviet thing is all the rage, from caviar to the **Moscow Ballet** to designer **Gorbachev** birthmarks. Now a hungry public can get its first taste of Russian rock & roll with the release of **Grupa Kroovy**, by the Soviet band **Kino**, on the **Gold Castle** label. The album (whose title translates as **Blood Group**) is herky-jerky art-rock fare in an early new-wave vein and is perhaps more notable for the cultural breakthrough it represents than for any musical innovation. The project is largely the work of **Joanna Stingray** of **Red Wave Productions**, a would-be ambassador of Soviet-American goodwill who has been traveling to Leningrad and hanging out with the local rock community for years now. She was so taken with Russian rock that she assembled an earlier compilation album, **Red Wave**, and eventually married a member of **Kino**. She now spends half her time in each country. (Whenever she returns to the States, Stingray brings with her a cache of Soviet contemporary art, much of which is now on display at the Sawtelle Gallery in West Los Angeles.)... Meanwhile, **Brian Eno's** Warner affiliated **Opal** label has just released an album by Soviet gloom-doom band **Zvuki Mu**.... And in related glasnost news, **MTV**, **Showtime** and **Westwood One** are expected to announce a "global rock & roll concert," to be broadcast live from Moscow this summer. Details next week.

**NICE FOLKS:** **Alcazar Records** of faraway Vermont has released a live CD recording of last year's Newport Folk Festival, featuring such folk & roots luminaries as **Richard Thompson**, **Doc Watson**, **Taj Mahal**, **Tom Paxton**, **Queen Ida** and **Dr. John**. The CD is called **Ben & Jerry's Newport Folk Festival '88 Live**. So who are Ben & Jerry? They're Northeastern ice cream moguls who have made a long-term financial commitment to the once-struggling festival, which takes place every year in the impossibly posh resort community of Newport, R.I. (That's where Dylan shocked the folk community in 1965 when he first appeared with an electric guitar.) Ben & Jerry are noted philanthropists and are reputed to have a social conscience as rich as their ice cream. (They even main-

tain a "peace fund" with their profits.) If you have to eat ice cream, you might as well buy it from liberal folk-music aficionados, doncha think?

**AWARDS, AWARDS, AWARDS:** The **Eighth Annual International Reggae Awards** will be presented May 6th at Chicago's **Copernicus Center**. **General Trees**, **Eddie Fitzroy** and others will be there. Want to join them? Call (312) 427-0266 for details.... That'll give you plenty of time to head for Philadelphia for the **Best Of Philadelphia Music Awards**, May 10th at the **University of the Arts/Strickland Building**. The Philly's the name of the award, (215) 893-9100 is the phone number.... For you stay-at-home, lotto types, **Circus Magazine** is going to give awards for the winners of its year-long **20th Anniversary Rock & Roll Trivia Contest** for wholesalers. If that's you, contact your distributor for the lowdown.

**ART AND ARTISTS:** **Island Records** has signed **Phranc** ("your average all-American Jewish lesbian folk singer") to a long-term recording contract. Phranc released a critically acclaimed album on Rhino in 1985.... **Exene Cervenka** of **X** has inked a solo deal with Rhino and should have an LP out by summer. The as-yet-untitled album will be Cervenka's first solo project, not counting the spoken-word LP she and poet **Wanda Coleman** released a few years back.... **Syd Straw**, the former voice of **Anton Fier's Golden Palominos**, will release her debut solo LP, titled **Surprise**, on June 19. The album includes a too-cool duet with **R.E.M.** frontman **Michael Stipe**.... Several majors are rumored to be in the bidding for the just-completed debut album by **Animal Logic**, featuring **Stewart Copeland**, **Stanley Clarke** and vocalist/songwriter **Deborah Holland**. The band is managed by **Miles Copeland**.... **John Waite** has banded with **Journey** alumni **Neil Schon** and **Jonathan Cain** to form **Bad English**.... And **Jack Bruce** is recording his **Epic Records** debut, with a little help from friends **Ginger Baker** and **Eric Clapton**.... **Kenny Moore**, keyboardist and backup vocalist for **Tina Turner** and a million others, has inked a deal with **Dave Stewart's Anxious Records**.... Now in the recording studio: **Linda Ronstadt & Aaron Neville** (together), **Stevie Ray Vaughan & Double Trouble**, **Gloria Estefan & Miami Sound Machine**, **Basia**, **Dave Wakeling** and (gasp!) **the Rolling Stones**.... Finally, **Daryl Hall & John Oates Rock Tokyo** is the name of a Showtime special premiering on May 13 and airing endlessly after that. Lick your local chestings.

**ROADWORK:** Britain's hot, hot group **Roachford** has landed. The **Epic** act hits our American ground running in Charlotte, N.C., on May 3 and end up in Philadelphia on May 26.... **Virgin's Sam Phillips** is in the midst of a club tour; she'll hit **L.A.'s Club Lingerie** May 6.... **Public Image Ltd.** will not only be on our shores this summer—on tour with the **Sugarcubes** and **New Order** (opening in Mountain View, Calif. on June 14 ending in N.J.'s **Meadowlands** July 19)—but they'll be here on the heels of 9, due May 16 from **Virgin**.... The legendary **Everly Brothers** have embarked on a massive concert tour of England, Europe and America. The overseas leg of the tour will last until June.



**NEW GUY GETS THE TIE:** The **Bottom Line** was the site of not one but two premieres, as **Columbia** artist **Boris Grebenshikov** gave his first U.S. performance, and **Don Ienner** made his first black-tie public appearance as president of the label. Surrounding Ienner and Boris in this backstage summit photo are **CBS Records** **BIG-wigs** **Robert Sumner**, **Tommy Mottola** and **Walter Yetnikoff**.

**LA TRUTH IS STRANGER THAN FICTION.** Case in point: Axl Rose hanging out with Depeche Mode, which is just what happened after the L.A. screening of *101*—Depeche Mode's great new rockumentary focusing on their '88 tour and the massive grossing Rose Bowl concert last June. Believe it or not, Axl is a big fan of Depeche Mode, and had his driver introduce him to Dave, Martin, Andy and Alan. As I stood aside in amazement, Axl told lead singer Dave Gahan he loved "Strange Love," and even recited the words to one of the band's most touching songs, "Somebody." Axl thought it would "f\*\*\* 'em up" if he walked into the rocker haven **Cat House** with these British techno kings—and he did just that, then disappeared.

With *101* behind them, Depeche Mode are off to Milan for five weeks to record a new album, and are planning to tour again, but not until next year. Can we expect *102*?

**SANTA BARBARA: HOTBED OF MUSICAL CREATIVITY?** Spencer the Gardener is another one of those hot bands out of Santa Barbara, like **Toad the Wet Sprocket** and **Brad Is Sex**—blending surfer salsa new wave with a twist for something that is feel good music (it makes me feel good). Their debut LP, *Boy With the Two Big Heads*, on **Love That Records** has shades of Herb Albert & the Tijuana Brass and the soundtrack of a James Bond film circa 1963. Cassettes can be purchased for \$5 directly from Spencer the Gardener himself at P.O. Box 91157, Santa Barbara, CA 93190-1157.

**ONE OF THE COOLEST THINGS I DID THIS WEEK** was **Simply Red** at the Roxy. Now these guys are big. I mean BIG in the U.K. (#1 album and single at the moment), and here they are, playing four nights at the little old Roxy that only holds about 400 people. Oh so fabulous! (I just love Simply Red.) For their third encore one night, lead singer **Mick Hucknell** played an exquisite rendition of "Holding Back the Years"—solo, on an acoustic guitar. Of course, all the trendy mothers were out, like...well, um, the boyish and *good-looking-ish* **Simon Potts** from the A&R dept. at **Capitol** (he's the man responsible for signing the Reds in the first place—not to Capitol, of course), **Island** A&R-er and avid hockey fan **Steve Pross** was there with one of his signings, **Stevie Salas** (who recently toured with **Rod Stewart**), and fellow hockey fan, **Mark Kates** from **Geffen**. Much later that evening, Mick played guest DJ at the ever so exclusive after-hours den of lust, **Palooka Joe's**.

**ANOTHER COOL THING I DID THIS WEEK** was see **Rhino Records' House of Freaks** on the Santa Monica Pier, 'cause it was very cold. Fortunately, Rhino held a party at an inside location (for us frail little people) at the carousel. I thought that was neat-o, although I didn't get to ride the damn thing because, what with eating and socializing, there just aren't enough hours in the day. The party definitely gets the Lisa seal of approval.

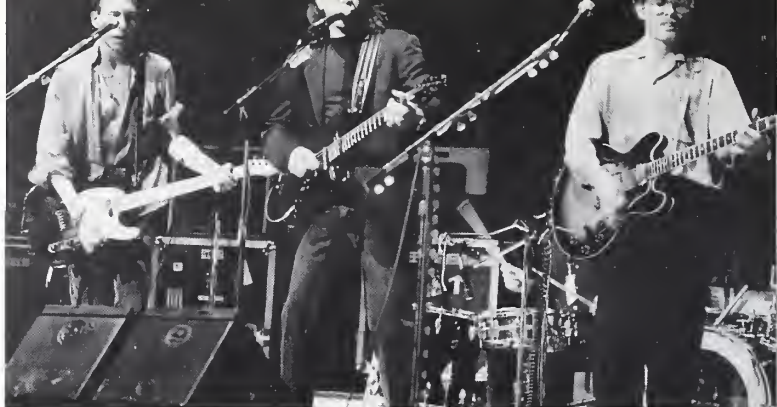
**THE COOLEST THING I DID THIS WEEK** was attend a very special performance from the kings, **Elvis & Nick**, at Warner Bros. Records headquarters celebrating editor **Bud Scoppa's** 45th birthday in beautiful downtown Burbank. The two played solo acoustic selections from their new Warner Bros. albums (Elvis Costello's *Spike*, and Nick Lowe's as-yet-untitled/delayed-but-soon-to-be-released LP). Then the pair took the stage together for a Lowe-penned Costello hit, "(What's So Funny 'Bout) Peace, Love and Understanding?" (The only thing missing was **Glenn Tilbrook**.) Costello treated the intimate crowd (not that the crowd were intimate with *each other*—although this is Hollywood, you *never* know) to an extended version of "God's Comic," complete with monologue and four bars of the **Monkees'** "Last Train to Clarksville." He also gave us a preview of a **McCartney** collaboration called "You Want it Too." Or at least we *think* that's what it's called. Guess we'll know for sure with the release of McCartney's *Flowers in the Dirt* on June 6.



In a slightly related story from 10 years ago, I was shopping with my mother and begged her to buy me **Nick Lowe's *Labour of Lust***, but she didn't like the word *lust*, and she wouldn't buy me ***Pure Pop for Now People*** because she thought he was ugly [*au contraire!*]. This is the same woman who ruined my life in 1969 when she told me Paul was already married to a girl named Linda. I'd had my heart set. We didn't talk for three days, and I was scarred for life. I was only five.)

**LABOUR OF LUST:** Lisa finally meets pure pop hero Nick Lowe! (Photo: Laurel Sylvanus)

**MARY, MY HOPE** is the first release on the new **Silvertone** label. This Atlanta-based crew of roughnecks play raucous guitar swamp rock (*Oh sure, I know just what that means*), and they sound pretty cool. I don't know too much about Mary, My Hope since all I have is an advance cassette, but I do know their debut LP, *Museum*, hits the streets May 2. I also know that Silvertone is headed by legendary A&R man **Andrew Lauder** as managing director, and is geared for an alternative/college-oriented market place. Other signings include the **Men They Couldn't Hang**, the **Stone Roses** and **Loudon Wainwright III**. Silvertone is a subsidiary of **Zomba Enterprises**, and will be distributed through **RCA**, a la Zomba's **Jive** label.



**FEELIE SANDWICH:** Say, isn't that **Lou Reed** wielding his axe between proteges **Glen Mercer** and **Bill Million** of the **Feelies**? The scene was the **Universal Amphitheatre** in L.A., where the **Hoboken strum-and-twang band** opened for the living legend on April 23. The living legend was kind enough to join the li'l sprites for an encore version of his own "What Goes On?" Reed then performed the bulk of his much-ballyhooed **New York** album with his thoroughly competent back-up band; after an intermission he wowed the kids with spirited renditions of all their old favorites, including "Sweet Jane," "Walk on the Wild Side" and "Vicious." At the subsequent backstage party, Reed was nowhere to be found, although celebrity pals **Richard Lewis**, **Robyn Hitchcock** and **Axl Rose** were conspicuous. The **Feelies**, no doubt, went in search of an underground kick; the next day they were spotted at a **Melrose art exhibit** by punk fabulist **Robert Williams**. (Photo: Lisa Johnson)

**GONE BUT NOT FORGOTTEN:** And speaking of Zomba, in the future, that's where you can reach me. Send all LPs, tapes, love and hate mail to their L.A. office, where I'll be taking up residence seeking signings in some sort of A&R capacity for the publishing arm of president **Clive Calder's** empire.

Also gone is Nashville editor **Cecilia Walker**, who has been doing so well with freelancing that she no longer needs the extra lunch money. We wish her the best on the Row with the good old boys. Although I never actually met Cecilia, we spoke nearly every day, and I remember a funny story about a friend of hers, a nearby motel and **Bono's** underwear. She also likes **Voice of the Beehive** and **Depeche Mode**, and had to write reviews for things like "My Mama Was a Rodeo Queen," so she's okay by me.

**Lisa Johnson**

**NY** THERE IS A SOUND that, while maybe not indigenous to Manhattan's Lower East Side, is at least fairly representative of it. The sound is characterized by loud, distorted, fed-back guitars and buried vocals, a sound that takes a little getting used to but quickly becomes addictive.

In the upper regions of this sophisticated noise-band genre is **Band of Susans**, a two-woman, three-man band comprised of bassist **Susan Stenger**, guitarists **Robert Poss**, **Karen Haglof** and **Mark Lonergan**, and drummer **Ron Spitzer**. For anyone who has yet to get a good dose of this particular brand of rock & roll, *Love Agenda*, their second album on **Blast First**, is a good place to start.

I recently met with Poss and Stenger (the only Susan left of the original three) at **Two Boots**, an appropriately East Village hangout. These two are the perfect sort of interview subjects; after a beer or so, I didn't even need to ask questions—they were more than happy to tell me everything I needed to know.

To dispense with the obvious question about the name, Poss says it came about when he decided he wanted to put this project together. "I called up friends and they happened to be women and they happened to be named Susan. The name was just provisional, and I happen to think it's a very stupid one. But it's no more or no less stupid than a bunch of people sitting around thinking up a really evocative East Village name that is going to impress people in Long Beach, or in Holland." He says that since there is only one Susan left, they are going to add an apostrophe: **Band of Susan's**.





**MARC ALMOND LIVE!** Many techno-teens boppers didn't quite understand where Marc was coming from, and the show overall seemed tedious and boring. But Almond is a great performer and has a fantastic voice. Unfortunately (for some) his show came off more like a Robert Goulet Broadway revue than a rock concert. (Photo: Lisa Johnson)

The sound that Band of Susans perfected while touring with Wire last summer is a challenge to listeners and soundmen alike. "We're a tricky band to mix live," says Stenger "so it took a while for the soundman to get the hang of what we wanted. We're a bit idiosyncratic in that we don't want the guitars to just support the vocals, we want them to compete. The vocals are just one more element; they're not meant to be upfront the way most people want them."

"We want the guitars to basically dominate and exterminate the vocals," Poss adds.

"A lot of times it's the sound of the vocals that is important to us, rather than being able to hear all the lyrics," Stenger notes. "There is no lead; a lot of the time, the guitars are equally balanced and the three are working off each other."

There have been several lineup changes in the past couple of years, but the core of the band—Poss, Stenger, and Spitzer—has remained intact. "The band we toured with for the Wire dates has changed," Stenger says. "It's really hard to find guitarists who don't want to play everything they know how to play."

"Like Robert is a fantastic guitarist, but he doesn't feel the need to play all of his licks in the same song. He spent so many years paring down what he does to the very essentials. And none of us is really interested in the whole kind of jamming, pseudo-'70s style that's coming back, simultaneous soloing and all of that. We're more interested in really reducing everything down to a pure level. And it's hard to find other people who are willing to limit themselves that way."

"I've never been interested in the sort of bands with really long hair that do really long solos and shake their hair," Poss adds "There's so much of that masturbatory, bullshit, self-indulgent lead playing, it's like some weird sort of male aesthetic. The male guitar thing. There was some backlash against that in the late '70s, but it's become retro-fashionable again. But having lived through that for years and years, when I hear that some band is supposed to be the new Zepelin, I think, 'Oh, great, I don't have to go out and buy their record.' I didn't like it then, I'm not going to like it now."

Stenger has basically the same opinion: "Ron and Robert and Mark are probably the only men I could ever be in a rock & roll band with. They aren't macho at all, and Karen and I don't feel like the token babes or anything like that. We're all just people in a band. I've always been a fan of male rock & roll musicians who were sort of androgynous, or of questionable sexuality..."

"Rick Springfield, for instance..." Poss suggests.

She ignores that one. "I just find it strange, I sometimes read interviews with women in other bands who see themselves as not so much the token woman, but definitely a woman in a man's world. And it's true that rock & roll is a man's realm in a lot of ways, and so many of the cliches are very male-oriented, but I guess I sort of put blinders on about that in order to appreciate the stuff I always loved. But I refuse to ever play in a band where I felt like the token chick, or that I had to keep the smelly, noisy boys in line."

"As you can tell, we have sort of an Ike & Tina thing going here," Poss says. "She beats on me a lot, and I do what she says. I don't ask questions. But someday I'm going to make it on my own. I'll show her."

As far as what to expect from Band of Susans down the line, Poss says: "We are not interested in diversifying. We don't want to do a rock opera, a musical comedy, or a reggae song. We are monotheistic. We believe in the distortion god. We want to develop our own little corner of the world."

## Karen Woods



**NOISEWORKS TOUCH CASH BOXERS!** A normal exciting day at Cash Box, and who should pop in for a chat but those Australian rockers Noiseworks, on tour supporting their Columbia release *Touch*. During their visit, the friendly Aussie band plastered stickers all over the office (and staff), admired Lisa's wall, and picked up a few rude American insults. Here are the foxes picture with the hard working beavers at the Box (from left): Jon Stevens (lead singer); research department's Scott Salisbury & Kevin Coogan; Kevin Nicol (drummer); editor Bud Scoppa; Justin Stanley (keyboards); departing associate editor/photo editor Lisa Johnson (who wrote this caption, and most of the funny ones you ever read in *Cash Box*—except for the one about the car, Bud wrote that); Stuart Fraser (guitar); GM/VP/grandson Keith Ablert; and Steve Balbi (bass). Not shown is Nashville editor Cecilia Walker. (Photo: Lester Cohen)

## MOVERS & SHAKERS

■**Daniel Glass** has been named senior VP in charge of promotion for brand-new **SBK Records**. Prior to his appointment, Glass was the VP of promotion at Chrysalis. He is the first executive to join the SBK Records team since the recent establishment of the company. ■**Virgin Records** has named **Jim Swindel** to the post of senior VP of sales and marketing. Swindel joined Virgin in early 1987 as VP of sales. Prior to joining Virgin, Swindel was VP of marketing at Island Records, and worked in sales with A&M. **Andrea Howse** has been upped to royalty manager at the label. ©FL. = ■**Tom Gorman** has been appointed vice president of promotion at **Chrysalis Records**. Gorman will oversee all aspects of national radio promotion, including CHR, AOR, Alternative and A/C formats. The 20-year music biz veteran spent the last eight years with Capitol Records, where he was most recently VP of pop promotion. ■**Cherie Fonorow** has been appointed VP, creative affairs, **CBS Music Publishing USA**. Fonorow had been creative director and international manager, Chrysalis Music. ■**Linn Tanzman** was named VP of music and entertainment and head of East Coast music operations for **Rogers & Cowan** in New York. Tanzman is a 10-year veteran of the music industry, beginning her career at Warner Bros. Records, and joining Rogers & Cowan in 1981. ■**Mick Kleber** has been named VP of music video for **Capitol Records**. Kleber joined Capitol in 1980 where he has held a variety of positions. Prior to joining Capitol, he worked as an entertainment journalist. **Ray Gmeiner** has been promoted to the position of VP of album promotion for **Elektra**. Gmeiner has been part of the Elektra family since June, 1980. And **Ed Simpson** has been named to the position of promotion & marketing manager for the label in the New York and Pennsylvania area. ■**Island Music** has appointed **Danny Holloway** to VP of film and television music. Based in L.A., Holloway oversees the use of Island's entire catalog for film and TV uses in addition to acquiring soundtrack albums. ■**Reprise** for the first time will field its own national and regional black music promotion staff. The announcement was made by Ernie Singleton, senior VP black music promotion and marketing. The department will be headed by newly appointed VP of promotion **Michael Johnson** and co-national director of promotion **Hank Spann**. ■**Lisa Gladfelter** has been upped to national director of **Enigma Records** publicity and artist relations department. Gladfelter, who has been officially acting as national director since January of '89, has been with Enigma for two and a half years. ■**Katie Garber** has been upped to director of public relations for **Westwood One**. ■**Geffen Records** appoints **John Dietz** executive head of production. **Bernadette Powers** has been named local promotion manager in Minneapolis for Geffen. ■**David E. Kronemyer** has been appointed VP of business affairs for **CEMA**. He was formerly director, business affairs for CEMA since 1987. Kronemyer joined Capitol-EMI Music in 1984 as an attorney of the legal department. ■**Cynthia Bressler** has been named attorney, legal affairs, **PolyGram Records**. She comes from the N.Y. law firm of **Berger & Steingut**. ■**BMG** has appointed four in their classics U.S. sales & marketing: **Gunter Hensler** has been picked to be President, BMG Classics worldwide. Hensler comes from PolyGram, where he recently served as classics president. **David Wiese** has been named director of sales and **Peter Elliot** has been appointed senior director of A&R/marketing, RCA Victor. Both Wiese and Elliot will be located in New York. **Marilyn Egol** has been upped to director of publicity. ■**Polygram Records** has appointed **Debbie Morgan** VP, marketing & sales, PolyGram Classics. Ms. Morgan was most recently director, marketing for Polygram Classics. **David Weyner** has been named senior VP & general manager, PolyGram Classics. He replaces Guenter Hensler. ■**Susan Schiffer** has been named director, press and publicity for **CBS Masterworks**. Ms. Schiffer has been manager, publicity, ICM Artists since 1983. ■**Rhino** has upped **Michelle Eagle** to manager of legal affairs. Eagle has been with the independent label for a year and a half as legal administrator. She was previously with A&M in business affairs. ■**Profile** announces the appointment of Eric Sinch to the post of retail promotion coordinator/black/urban. Sinch was most recently 12-inch buyer for Tower Records. ■**Ellen Moraskie** has been named director, artists and repertoire for **Columbia House**. ■**Warner Bros.** has appointed **Tonie Carter-Payne** record promotion manager for the Carolina region. ■**Laventhol & Horwath** has named Marilyn Sidransky to manage record and music publishing royalty engagements..



Glass



Swindel



Gorman



Fonorow



Tanzman



Kleber



Gladfelter



Bressler!

## TIM FINN IN THE LAP OF THE GODS

BY BUD SCOPPA

CYNICISM HAS BECOME THE STANDARD ATTITUDE for non-mainstream artists—especially those who don't sell records. You'd expect **Tim Finn** to be more cynical than most. **Split Enz**, the band Finn founded in his native New Zealand more than 20 years ago, sold poorly in America despite achieving superstar status *Down Under*. After leaving Split Enz (in part because his girlfriend, actress **Greta Scacchi**, lives and works in the Northern Hemisphere), Finn recorded a pair of solo albums, with a notable lack of stateside success; his second LP even stiffed in Australia. Concurrently, another Split Enz spinoff, **Crowded House**, founded by younger brother **Neil Finn**, was establishing itself as a world-class act via two strong **Capitol** albums and the '87 hit single "Don't Dream It's Over."

In part because of Crowded House's growing prestige, Capitol decided to give Tim another opportunity to prove himself as a solo artist. Crowded House and Finn are managed by attorney **Gary Stamler**, who also handles House producer **Mitchell Froom**, so it was inevitable that Froom would produce Tim's new self-titled album. Those connections don't mean much in the marketplace, however; the second Crowded House album was itself a relative commercial disappointment.

In an attempt to gain some initial visibility for Finn, Capitol recently brought the artist into several major media markets for a series of press showcases. On the L.A. date, at Hollywood's new **China Club**, Tim played an affecting acoustic set accompanied by an ultra-classy pickup group that included brother Neil, Froom, House drummer **Paul Hester** and fellow Capitol artist **Richard Thompson**. Good press followed, but the coverage failed to increase airplay. The only L.A. station with Finn on its playlist is adventurous **KEDG**, which has the cut "Crescendo" in (very) light rotation. What's more, the single, "How'm I Gonna Sleep," is a classic pop ballad, released at a time when that type of record is totally absent from the charts. Needless to say, the odds against Finn scoring a hit this time out are astronomical.

What distinguishes Finn from other longshot artists is that he doesn't lose any sleep worrying about the issue of success or failure. Indeed, as he sits in the restaurant of the Mondrian Hotel, alternately sipping a cappuccino and a Heinekin on the morning after his L.A. showcase, Finn seems absolutely carefree (if a little hung over). And here I thought I'd be talking with a desperate pop artist who knows he may be running out of chances. But then, he's been in a precarious position throughout his career—virtually every Split Enz album was accompanied by similar pressures.

"Split Enz refused to attach themselves to a trend—we were our own trend always—and in that sense we were in no man's land always," Finn says. "Occasionally we'd move closer to the mainstream, but it certainly wouldn't be premeditated. I like to joke that we stumbled along—we stumbled into success and we stumbled out of it again, with never any contrivance or calculation involved. That's continued to be the case with my career. The first album [*Escapade*, on **A&M**] was a huge success in Australasia, Holland and a few other territories; the second one [*Big Canoe*, on **Virgin**] was an astonishing failure. This one will be, I hope, an



Neil & Tim

extraordinary success—but at the same time, it won't be because of anything *I've* done.

"And that's the way I like to keep it. 'Cause I don't need the money; I can live very cheaply. And I don't need the fame, because ultimately my nature is a shy one and I prefer anonymity. I would like recognition as a songwriter; but whatever happens, my mum likes my songs. And that's really the truth."

Finn's philosophical attitude about his musical career keeps him sane—no matter what happens, he'll never see himself as a victim of the music business. For him, self-worth doesn't depend on success or failure in the marketplace.

"I have a sense of irony about success—you have to," Finn asserts. "There's a song on the album, 'Been There, Done That,' which really sums it up. I've been on both sides of the fence, and I've realized that it's the same headache after all. Life is far bigger, better, wider, deeper than how successful you are. You have to ultimately transcend that particular notion of success and failure—they're very narrow terms. To me, success is dying with a smile on your face. Until that moment, you don't know how your life's gone. I refuse to worship at the altar of so-called 'success'; I think it's a god with clay feet."

Could it be that Finn doesn't *care* whether his album sells or not?

"I'd be lying if I said I didn't care," Finn says. "At least a modicum of success is necessary to oil the wheels. So I'm hoping to get the whole process moving, and I suppose for that I need a lot of airplay and some good sales. Beyond that it's in the lap of the gods. I feel this great support and enthusiasm from Capitol, which I've never had before as a solo artist, and so there's hope that at least this modicum of success will come. In fact I have no doubt that it will. I'm feeling ridiculously, disproportionately confident!"

It's gonna take more than good vibes to get this guy on the charts, of course. Knowing that, he's doing what he can to give Capitol something to work with. This month, Finn will embark on a mini-club tour with a backing band featuring notables **Jerry Marotta**, **Tony Levin** and **David Rhodes**, all of whom played on the album. He's also directed a sensually cinematic clip for "How'm I Gonna Sleep," co-starring the gorgeous Scacchi, that's a natural for **VH-1**. At this point, VH-1 rotation would seem to be the only viable avenue of exposure for this iconoclastic artist. But even if nothing happens, all is not lost. Later this year, the brothers Finn will be recording a joint album that is sure to get the immediate attention of Crowded House fans and Split Enz cultists. Tim promises "acoustic guitars and lots of harmonies," and the boys will be backed by **Schnell Finster**, which includes three former Enz men. Yes, you could call it a Split Enz reunion.

Whether the Finns' LP, due in 1990, will translate to "tonnage" is anybody's guess. It's not inconceivable that Tim could be back on the street if he goes oh-for-two. It's also possible, given such a scenario, that no label would have him.

"There's *always* another label," says Finn, with ridiculous, disproportionate confidence.

**HELLO/GOODBYE:** The powers that be at MCA are very high on the upcoming debut LP of La Jolla-based band **Voices** (now including ex-Lions & Ghosts bassist **Todd Hoffman**), and the latest in an ongoing series of "come-back albums" by **Elton John**. A quick listen to several unmixed tracks supports MCA's contention that the as-yet-untitled July album is another stroll down the Yellow Brick Road for the up-and-down veteran.... PolyGram West Coast A&R man **Michael Goldstone**, who's kept a low profile since moving over from MCA last year, has signed the intriguing L.A. band **Mother Love Bone**.... To RCA's surprise and delight, the unpredictable **Love and Rockets** has come up with a gen-u-ine potential cross-over hit in the insinuating "So Alive," complete with angelic female bgvs.

**SUGGESTION BOX:** Considering that **U2's** best work invariably turns up on the B-sides of the band's singles, how 'bout a compilation of flips? They could call it **U2B45**.... **WB** publicist **Melenie Caldwell** is lobbying for a duet between **k.d. lang** and **Lyle Lovett**. A positively hair-raising concept, Mel.... And **Rhino** simply *has* to get the rights to put out **Badfinger** and the **Plimsouls** on CD. If they don't do it, **Rykodisc** will.

### THE TOTALLY HIP TOP 10

1. Elvis Costello & Nick Lowe on the WB patio, April 26
2. Tom Petty (with Mike Campbell on 12-string Ric): "I'll Feel a Whole Lot Better" (MCA LP cut)
3. U2: "Dancing Barefoot" (Island B-side)
4. Split Enz: *History Never Repeats... The Best of...* (A&M CD)
5. k.d. lang & the reclines: "Trail of Broken Hearts" (from *Absolute Torch and Twang*, Sire, May 9)
6. Todd Rundgren: "Feel It" (from *Nearly Human*, WB, May 23)
7. Roger McGuinn & Chris Hillman: "You Ain't Goin' Nowhere" (Universal single)
8. Dr. John & Rickie Lee Jones: "Makin' Whoopie" (WB single)
9. Tim Finn: "Young Mountain" (Capitol LP cut)
10. '79 Chevy Monza, beige, 58,000 mi., mono; \$900 o.b.o. (General Motors)

# If You've Got The Fever, We've Got...

## THE CURE

By Chrissy Iley

EVERY TIME THE CURE makes a new album, Robert Smith says it will be their last. But now, after 13 years and 12 albums, it's looking increasingly more likely.

"I've come full circle," says Smith. "I'm so ordinary, I don't know what I've got to say anymore."

When Smith ran out of things to say to journalists, he made things up. He said he had lambs that came on tour with him. That his feet grew an inch every year. That he'd never taken any drugs. That he took drugs obsessively. That he wished he were twins because there wasn't enough time, time was passing him by.

This week, as Elektra releases *Disintegration*, Robert Smith turns 30.

"And I've got to face up to it. I'm not telling any more lies. OK, I did tell a Japanese journalist that Lol Tolhurst died in a motorway pile-up. But actually it's true that I have sacked him from the band." Tolhurst was the only remaining member of the original band. "He wasn't taking it seriously enough. That's why he was dismissed."

Although it may appear that everything about the Cure is totally haphazard and off-beat, there is actually a very strict creative regime. The Cure is one of the few bands to have survived the '80s with its credibility firmly intact. They have sold eight million records worldwide and never gone mainstream. They have always, or rather Smith has always, maintained strict artistic control and independence from the record company. "It's expensive doing it that way, but it's the way I had to have it. You spend their money, you get them telling you what to do."

The frail, tragic droning on record is nothing like the self-assured confidence of the Smith you get in person. Smith is, after all, a self-confessed schizophrenic. One part fanatically ordered, the other ridiculously excessive. The songs he writes are always accompanied by a tragic bass line, a melancholic guitar lick. They are about love unrequited, potential unfulfilled, relationships disintegrating, passion consuming. Their mood is sad and nostalgic, but nostalgic for a past that never happened.

"I have lied to myself so convincingly," he says, "I take my daydreams as fact. I write most of my lyrics when I'm drunk. Everyone feels maudlin when they're that way. The rest of the time I'm very normal."

The contradictory Mr. Smith looks very much the same after all these years (although he insists the space between his eyes has grown over an inch.). He has the same smudged red lipstick, black kohl and wild spider-plant hair.

"I'm always telling myself after this last box of lipstick I'm not going to wear makeup anymore. But I feel so featureless without it. And Mary prefers me in it; I take notice of what she says."

Mary is his female counterpart. She looks like Betty Boop, or a female Robert Smith. They recently married in a Benedictine monastery. "It was all very proper. I wanted it that way—full tailcoat and white dress."

A quick look at the wedding snaps shows Mary and Robert in matching lipstick, and Robert in high-top trainers.

"They are the only shoes I wear. I have five pairs sprayed with black car paint. And I've had five identical polka dot shirts made for the tour, my mum knitted me three jumpers for Christmas, and I've recently stocked up on jeans. And that's all the clothes I own. I'm embarrassed to spend money. I'm embarrassed to

have it. I give a lot of it away. The band could have made more if we'd sacrificed our independence. But we make all our own decisions on artwork and videos, and for that independence we pay the bill. There's no question about it, it's worth it."

The legendary Tim Pope always directs Cure videos, and he usually has Robert doing something uncomfortable. Smith uses the videos as excursions into his subconscious to exorcise his worst fears. He is terrified of heights, so he has been strung up on the third story of buildings, on the ceilings of barns, he has even parachuted. There are 74 references to drowning in his songs, but Smith swears it's not water that bothers him, it's suffocating. And it's not coincidence that *Disintegration* is littered with those funereal chords.

"I'm quite interested in my own funeral. I'm not afraid of dying, but I like to confront the idea of it by talking to my parents about what it was like before I was born, so that I can get used to not existing. There are much worse things than dying. Like spiders."



**'I've come full circle. I'm so ordinary, I don't know what I've got to say anymore.'**

Spiders he confronts in "Lullaby," the video for their new U.K. single. ("Fascination Street" is the single in America.) "Lullaby" is a wondrous psychedelic experience; but, like real-life lullabies, it's based on something creepy, eerie, wicked. Robert is both master and victim: eaten alive by a spider, but at the same time his arms turn into furry spindly things and he has become one.

"I was lying on a bed, or rather a board, for 16 hours. And, just so that I would be realistically terrified, I didn't know that there were people underneath, except that I did, because I could hear them giggling. I didn't know what they were going to do. A special man called the Spider Keeper brought in a fist-sized hairy monster chosen especially for its ability to stand on its hind legs. It was disgusting, but there's no way you will ever conquer your phobias if you don't experience them."

He feels he's suffered his fear of flying enough to allow himself to do the world tour by train and boat just because it's more romantic.

"And don't forget I'm telling the band it's the last time. We want to savor everything, look at places we may never see again, enjoy them, feel like it's a treat, rather than being jostled from plane to plane."

It will be a dedicated six-piece band that goes on this world tour. Despite his flippant, sometimes self-mocking attitude, Smith takes his performances seriously, to the point of arrogance.

"I used to be so arrogant that I thought if the whole audience walked out it would be their fault, and it was them who were missing out. Now I worry that we might be doing something wrong."

Of course it's very unlikely that anybody would walk out of a Cure concert. Cure fans are the most dedicated. It's easy to look like Robert Smith if you have the right make-up, and quite a lot of them do. Quite a lot of them are fanatics, maniacs. "The band is a magnet for unstable types," Smith acknowledges.

Smith himself is motivated by a morbid fascination with the fragility of mental health, particularly his own. In 1981, while filming a video for "Charlotte Sometimes" in a former mental asylum, Smith found himself completely engrossed by the drawings of old inmates. After this, the Cure began playing benefits for MENCAP (a society for the mentally handicapped). He would often develop trance-inducing performances, so the audience could lose itself. More often than not it was he that got lost, especially if he was singing in a country where English was not the first language. "I'd end up singing anything that came into my head."

It's hard to imagine how anyone so playful can be so angst-ridden. And there is very little evidence of the wackier side of his nature on *Disintegration*.

"My favorite kind of songs are the ones you cry at for no reason. I have the same fears as everyone else—I just write about them," he proffers as some justification for the complete obsession of a lot of his fans.

Smith does not like to think of himself as Number One in bedsit land. That's a space reserved entirely for Morrissey.

"He's so precious and miserable. He's all the things people think I am. Morrissey sings the same song every time he opens his mouth. At least I've got two songs, 'Love Cats' and 'Faith.'"

Wit is not what you'd expect from a man whose lyrics spring from a near-suicidal tendency.

"A few years ago I always said I would never reach 25. Now I'm going to be 30. I never thought of actually hanging myself or anything, but you could say my body had a complete breakdown. I have a very excessive nature. I would consume a lot of alcohol—I still do. But at that time I was taking a lot of drugs. You can't say drugs start a breakdown—you either take them to enhance your personality or escape it. The one thing does not cause the other, they do tend to go hand in hand."

"I'm much more in control now, perhaps too much in control. And that's why I'm saying that this time, after this tour, the Cure really won't go on. It will have come to its natural conclusion. I still never think of myself as a rock star."

It is difficult to reconcile this dreamy, meandering figure with a rising graph of international success. The Cure have been together for 13 years now, a dozen albums. The mesmerizing qualities of *Kiss Me, Kiss Me*, their first platinum seller, opened up their appeal to a whole new set of fans who set their back catalogue sales soaring. The new product made the old product early '80s classics.

It must be noted that despite Smith's feelings of guilt about money, through his own Fiction label, the Cure is signed to Polydor on a 20% royalty basis—fairly hefty by any standards. *Disintegration*? More like manipulation. This crazy Robert Smith character has got it all worked out. ○

# BOB MOULD: In a Different Light

BY JOE WILLIAMS



IT MAY BE A WHILE before Bob Mould's name isn't automatically associated with his old band, Husker Du, but he's taken a step in that direction with the release of *Workbook*, his first solo album, on Virgin. Longtime fans may be

surprised at the stripped-down, largely acoustic sound of the record, but Mould says it's a sound he's been after all along. "I've kicked away the crutches," he says of his trademark overdriven feedback guitar. "I've always had

acoustic guitars, and I do a lot of my writing on acoustics. I thought it would be nice to show people more of what the true form of the song was."

Such words would have been heresy just two and a half years ago, when Husker Du was the premier American post-punk ensemble. Along with bandmates Greg Norton and Grant Hart, Mould was the embodiment of electrified aggression, a seemingly regular guy from Minnesota with a secret stash of bitterness and enough effects paraphenalia attached to his guitar to short circuit a medium-size American city for a week. Through six years and eight albums, Husker Du gave voice to the inarticulate rage and longing of American youth. Their music was ferocious yet somehow tender, addressing the punk experience in sympathetic, even symbolic terms. (They even had the nerve to do a four-sided concept album, *Zen Arcade*, about a day in the life of a skinhead.) On the strength of their live performances and their healthy sales for the indie SST label, Husker Du was signed to Warner Bros. in

1986, one of the first significant major-label signings of the punk era.

Husker Du released only two albums on Warner Bros. before falling prey to internal dissent. (Yours truly was at the last ever Husker Du performance, an inauspicious gig at the Blue Note club in tiny Columbia, Mo.) In the two years since, there has been considerable finger-pointing, from accusations of drug abuse to bickering over song credits. None of this can diminish the impact or historical importance of the band that Mould refers to as "a runaway train," but it may have prompted him to move in directions that were closed to him with the group. "There's no one to tell me that I can't use a cello or a quieter guitar sound," he says.

Yes, there are cellos on *Workbook* (courtesy of Jane Scarpantoni from the band Tiny Lights), and much more. A clue is provided by a list of his collaborators, who include Pere Ubu bassist Tony Maimone and Golden Palominos drummer Anton Fier. (For his upcoming concert tour, Mould has

*Continued on page 22*

## VIOLENT FEMMES: A Rock & Roll Trinity

BY KAREN WOODS

THE BEACON THEATER, New York City, April 1989. Violent Femmes are back after a three-year hiatus, and this crowd is happy. At mid-set, vocalist Gordon Gano rips into "Faith," and when he gets to the "I said 'F,' I said 'A'" part, the audience reaction is, well, weak. It's been awhile, they're a little hesitant. He stops. "That's the worst I've ever heard that done. Let's try it again." This time it's more like the last quarter of God's own Homecoming game and the score is 21-0. Deafening. He grins, stops again. "And that was the *best* I've ever heard."

It's a rare band that can take an extended vacation then come back and pick up exactly where they left off, but this Milwaukee trio has done just that. In 1986, Violent Femmes released their third album, *The Blind Leading the Naked*, a Jerry Harrison-produced project that was the most orchestrated thing they had ever done, a minimalist's rock opera with a supporting cast of many. Like the self-titled first album and *Hallowed Ground*, it burned up the college and alternative charts, and secured the Femmes' place in the sacred upper echelons of that market.

Then...nothing. With little fanfare, the band members went their separate ways. Gano played guitar for a gospel/rock outfit called The Mercy Seat; bassist Brian Ritchie worked on his own material, putting out two solo albums; and

drummer Victor DeLorenzo plied his skills on the other side of the board, producing folk singer Phranc's upcoming Island debut, a Dali/Chameleon band called Ecoteur, co-produced with Ritchie a record by Tetes Noire, and did a solo album as well, which is set for fall release.

Then just when the Femmes were about to be entered into the musical history books as one of the late, great American bands of the decade, out comes 3, a record that is essentially a rediscovery of what the Femmes are all about—stripped down, self-produced, with the three members playing minimally arranged songs that Gano wrote during the hiatus. And the lyrics are every bit as twisted, funny, spiritual, touching and disturbing as they ever were; Gano is still at heart that angelic looking schoolboy who smiles directly into your eyes while he's slipping a snake into your desk. This record isn't a comeback—it's a reaffirmation of faith.

I caught up with Gano and DeLorenzo just before the New York gig, two very nice guys who took pity on an exhausted writer and carried the conversation themselves. We talked about a lot of things, several of which I can't print, from the legendary boisterousness of Femmes fans to how one of their earlier songs sparked what could be called a First Amendment controversy at my alma mater. We also spent a lot of



time talking about the whys and wherefores of the Violent Femmes hiatus (they got tired, they took a break) and what happened during the interim.

"Actually, I like the 'whats' more than just 'why,'" Gano said. "Why" is probably what more people want to know." He gave a brief rundown on the The Mercy Seat, which featured charismatic vocalist Zena Von Hepinstall and put out one record on Slash, the Femmes homebase. "A second one was recorded, but Slash definitely was not pleased with it. They don't think it's going to sell enough. They didn't like the first one, either, but when we finished this one, they said it would be better if

it sounded more like the first one." He couldn't figure out why we were laughing. "They still might put it out. On the second record, it was a different rhythm section, so it was great for me, coming back to the Violent Femmes, having been able to work in a very concentrated way with two different rhythm sections. And be able to just be the guitar player, not the lead singer.

"But it's kind of a drag," he said, "reading all these articles, like one we saw the other day. The guy said the concert was great, but the first thing he said about why we're back together again is that there are two possibilities. Number one, Gordon Gano's 'solo act' Mercy

*Continued on page 22*



# ON THE DANCEFLOOR

**IN YOUR GROCER'S FREEZER:** Two premier British groups, **Coldcut** and **Soul II Soul** (see R&B section), have just dropped eagerly anticipated debut LPs this week. Both live up to the promise indicated by each group's early singles, and each are good examples of the influence hip-hop has had on the British musical community. And quite possibly, they could point to several directions that hip-hop could be taking right here in the colonies.

Coldcut are **Matt Black** and **Jonathan More**, two London DJ's who rose to prominence in last year's whirlwind DJ-as-popstar sampling phase. They are artists, producers, and remixers, and their biggest gifts seem to be an uncanny knack of choosing collaborators and an unerring sense of what works on the dancefloor. They first forayed from the turntables into the studio in early 1987, producing a series of cut and paste mix plates. "Say Kids, What Time Is It," "Beats and Pieces," "That Greedy Beat," and "Hotplate I" were all raw, hard and funky, more pummeling than

melodic, and were favorites in the B-Boy community, at least among those who could find them.

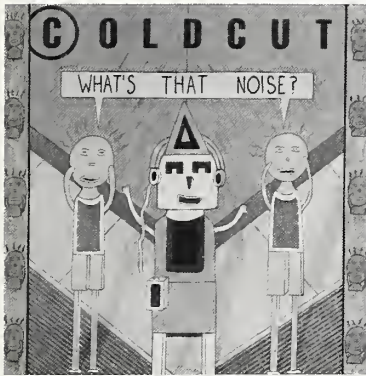
The reputation that More and Black built as a result of these releases made them in demand as remixers, and they produced sublime overhauls of **Dance Society**, **James Brown**, and most impressively **Eric B. and Rakim's** "Paid in Full (Seven Minutes of Madness)." They took an average LP track and turned it into a production *tour de force*, taking Eric's break, which was the strongest part of the song and has since been copped by Milli Vanilli for their last two singles, and pushing it far forward, adding samples of film dialogue, old soul and hip-hop records, and other found sounds into the pot to make a truly delicious mixture. The master stroke in this mix was the integration of **Ofra Haza's** "Im Nin Alu" (Haza was virtually unknown in the West before this mix) to tie the pieces together, placing her in a mock duet with Rakim, a pairing that I for one would like to see repeated.

After the remixes established them as names to watch, More and Black veered straight towards the dance floor. House was hitting London hard at the end of '87, and Coldcut were obviously influenced. Pairing up with fashion model **Yazz**, they released two hugely successful (on the British pop charts and on our dance charts) pop/house tracks—"Doctorin' The House" and "The Only Way is Up," and in late '88 followed them up with a compilation of their productions (*Out to Lunch With Ahead of Our Time*) and a single with golden-throated reggae singer **Junior Reed** titled "Stop This Crazy Thing," which, aside from Reed's voice, was most notable for its cop of **George Jetson's** finest line.

Their new LP, coyly titled *What's That Noise?*, is a consolidation of all aspects of their previous work plus a few new wrinkles. Its beats oscillate between hip-hop and house, usually falling somewhere in between. Those who are looking for hits will find one in "People Hold On" (which has already received a super-soulful **Blaze** remix), and the pop-reggae-rap of "Stop This Crazy Thing," but the rest of the LP is not traditional mainstream fodder by any stretch of the imagination. "Fat (Party and Bullshit)" is a heavy groove paired with a Last Poets sample, and not much more. "(I'm In Deep)" finds **Mark E. Smith of the Fall** ranting over an acid track, which is actually a well-suited environment for his voice—and a natural for DOR clubs. "My Telephone" is a collaboration with sample pioneer Steinski (mild-mannered ad exec by day, noise terrorist when nobody is looking) that would be the perfect answering machine music, and would sound pretty good on the floor as well.

Side two starts off with a late '80s equivalent of the famous J.B.'s intro, with blazing samples trumpeting the entrance of our heroes of the mix. It's made up mostly of instrumentals, the exception being acid-maestro **Bam-Bam's** assault on "Doctorin' the House," in which he strips the original of everything but it's vocal track. The tracks on this side will all work well in the mix, especially the Caribbean hip-hop heavy breather "Smoke," but I keep feeling I would enjoy them more if I still ingested those expensive but overly dry mushrooms that were so popular at my college supermarket.

Some final notes: **Tommy Boy** (212-722-2211) has picked up the album for stateside release, though it isn't due for a few months yet. It's going through Warners, so you should be able to find it pretty easily. If you don't want to wait, you can pick up the import on **Ahead of Our Time/Big Life UK** (011-441-734-3864), and if you move real fast you can grab yourself a limited six-track bonus 12" featuring an **Adrian Sherwood** remix of "Stop that Crazy Thing."



## CASH BOX MICRO CHART

### DANCE SINGLES



05/06/89 The grey shading represents a bullet, indicating strong upward chart movement.

Total Weeks ▼  
Last Week ▼

|    |  |                                |       |    |
|----|--|--------------------------------|-------|----|
| 1  | LIKE A PRAYER (Sire/Warner Bros. 0-21170)              | Madonna                        | 1     | 5  |
| 2  | REAL LOVE (MCA 23928)                                  | Jody Watley                    | 7     | 5  |
| 3  | FUNKY COLD MEDINA (Delicious/Island DV1004)            | Tone Loc                       | 3     | 5  |
| 4  | THIS IS ACID (Vendetta VE-7016)                        | Maurice                        | 4     | 10 |
| 5  | EVERY LITTLE STEP (MCA 23933)                          | Bobby Brown                    | 10    | 5  |
| 6  | BUFFALO STANCE (Virgin 0-96573)                        | Neneh Cherry                   | 21    | 3  |
| 7  | SHE DRIVES ME CRAZY (I.R.S. 23926)                     | Fine Young Cannibals           | 5     | 10 |
| 8  | I LIKE (Uptown/MCA 23927)                              | Guy                            | DEBUT |    |
| 9  | TRIBUTE (RIGHT ON) (Columbia 44 68203)                 | The Pasadenas                  | 20    | 3  |
| 10 | DON'T TAKE MY MIND ON A TRIP (Virgin 0-96591)          | Boy George                     | 6     | 5  |
| 11 | REAL LOVE (Motown MOT-4618)                            | El DeBarge                     | 23    | 3  |
| 12 | THAT'S THE WAY LOVE IS (Atlantic 0-86464)              | Ten City                       | 2     | 12 |
| 13 | ME, MYSELF & I (Tommy Boy TB-926)                      | De La Soul                     | DEBUT |    |
| 14 | GIRL YOU KNOW IT'S TRUE (Arista ADI-9780)              | Milli Vanilli                  | 8     | 14 |
| 15 | I ONLY WANNA BE WITH YOU (Jive/RCA 1193-1-JD)          | Samantha Fox                   | 26    | 3  |
| 16 | SLEEP TALK (Def Jam/Columbia 44 68193)                 | Alyson Williams                | 15    | 5  |
| 17 | FOREVER YOUR GIRL (Virgin 0-96565)                     | Paula Abdul                    | DEBUT |    |
| 18 | MUSIC LOVER (Capitol V-15454)                          | S-Express                      | 31    | 3  |
| 19 | YOU AIN'T SEEN NOTHING YET (Sire/Warner Bros. 0-21131) | Figures on a Beach             | 19    | 5  |
| 20 | VOODOO RAY (Warlock War-038)                           | A Guy Named Gerald             | DEBUT |    |
| 21 | OPEN UP YOUR HEART (Sleeping Bag SLX-40140)            | Raiana Page                    | 12    | 7  |
| 22 | TURN THIS MUTHA OUT (Capitol V-15437)                  | M.C. Hammer                    | DEBUT |    |
| 23 | SELF DESTRUCTION (Jive/RCA 1178-1-JD)                  | The Stop The Violence Movement | 13    | 10 |
| 24 | STAND UP FOR YOUR LOVE RIGHTS (Elektra 0-66711)        | Yazz                           | 22    | 3  |
| 25 | THE LOOK (EMI V-56133)                                 | Roxette                        | 16    | 5  |
| 26 | GIRL I GOT MY EYES ON YOU (Motown MOT-4627)            | Today                          | 11    | 10 |
| 27 | DON'T TURN YOUR BACK ON LOVE (Vendetta VE-7011)        | Kristin Baio                   | 9     | 10 |
| 28 | JOY AND PAIN (Profile PRO-7247)                        | Rob Base & D.J. E-Z Rock       | DEBUT |    |
| 29 | ONE MAN (Profile PRO-7241)                             | Chanelle                       | DEBUT |    |
| 30 | CRUCIAL (MCA 23934)                                    | New Edition                    | 29    | 3  |
| 31 | JOY AND PAIN (Oceana/Atlantic 0-96575)                 | Donna Allen                    | 30    | 5  |
| 32 | HEAVEN KNOWS (Virgin 0-96589)                          | When In Rome                   | 17    | 9  |
| 33 | JUST STARTED (Movin' MR005)                            | Lachandra                      | DEBUT |    |
| 34 | I WANNA BE THE ONE (LMR 4003)                          | Stevie B                       | 14    | 10 |
| 35 | THINKING OF FIRE (Cutting/PolyGram 872 503-1)          | Sa-Fire                        | DEBUT |    |
| 36 | YO NO SE (23 West 0-86478)                             | Pajama Party                   | 24    | 10 |
| 37 | JUST COOLIN' (Atlantic 0-86459)                        | Levert                         | 37    | 10 |
| 38 | SAFE IN THE ARMS OF LOVE (Vendetta VE-7010)            | Shooting Party                 | 25    | 10 |
| 39 | LUCKY CHARM (Motown MOT-4625)                          | The Boys                       | 18    | 7  |
| 40 | ROLLIN' WITH KID 'N PLAY (Select 62335)                | Kid 'N Play                    | 27    | 7  |

## DANCE PICKS

□ **JIMI POLO:** "Free Yourself" (Urban UK 36)

□ **FUNTOPIA (feat. JIMI POLO):** "Freedom" (Gee St. UK)

Two British deep house releases spotlighting the soulful vocals of Polo, a newcomer to the scene that has me wondering where he has been so long. Both releases are moody throbbers that let Polo slink all over them, hypnotizing the listener instead of overpowering him.

□ **NITZER EBB:** "Hearts and Minds" (Geffen 21193)

□ **ERASURE:** *Crackers International EP* (Sire 25904)

These two mixes illustrate the importance of understanding the strengths of an artist when doing a remix. The Nitzer Ebb remixers aren't able to translate the band's energy to the dancefloor, diluting their edge and thus producing a boring and flat end product. Mark Saunders understands Erasure's appeal perfectly, fluffing up their tracks and pushing their irresistible hooks way up front. The bands tongue-in-cheek approach shines through, and his mixes endear instead of overpower.

□ **VARIOUS:** *The House Sound of London* (Polygram 838203)

This compilation is quite different from the British release, adding **Simon Harris's** "Here Comes That Sound," **Richie Rich's** "Salsa House" and "Turn it Up," **D. Mob's** hip-house (but much too busy) "Trance Dance," and cutting out a lot of the filler that marred the British set. A recommended purchase that shows Polygram is moving out of the coffin and on to the floor.

**Neil Harris**

# SHOCK OF THE NEW

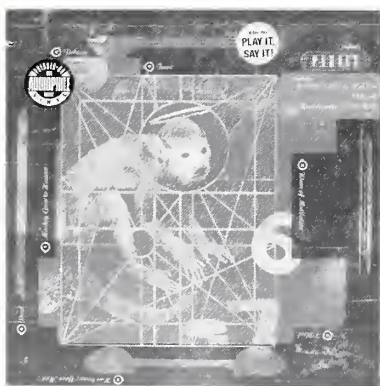
**TAKE MY REVOLUTION, PLEASE:** Elsewhere in this issue, Bob Mould states what should be painfully obvious to most of the people who read this magazine—that in the alternative community, there's very little difference now between the majors and the indies (besides the money, the distribution, the publicity, the payola, etc.). When records as harsh as Ministry's *Land of Rape and Honey* or the Pixies' *Doolittle* come out of a corporate machinery that also sells gasoline, videotapes and gossip magazines, you know we've entered a special kind of hell. This sea-change is at least partly due to the influence of good people who just happen to be working for big companies. But it also indicates that music doesn't scare anyone anymore. The commodification of all things subversive is now complete. One man's revolution is another man's tax write-off.

**THE BIG O:** I have no idea how A&R works (and I should probably keep it that way), but sometimes the bands that get signed and the bands that don't get signed defy even the perverse logic of the record industry. The stampede of soundalike metal signings is forgivable, considering how much money such bands can generate; but in a town full of hair extensions, what makes one glam-rock/scumbag Harley band better than any other? (I'm sure there's an answer to that question, but it involves such ridiculous hair-splitting that it would only depress me further.)

When it comes to "alternative rock," the indie-label/college-radio circuit seems to be the most reliable proving ground. Boston's **Cavedogs** are working that turf right now, armed with an Ed Stasium-produced demo and the kind of intelligent pop sense that comes along only a couple times in a decade; if they don't get signed, this town has its head up its ass. **The Posies**, playing some L.A. dates this weekend, put out a terrific indie album and are building a fan base in Seattle while they wait for a phone call. But there are other ways. **Gregg Alexander**, mentioned in Julius Robinson's pop column a few weeks ago, is an 18-year-old kid from Michigan who literally badgered his way into a recording contract, calling producer Rick Nowells on an imaginary pretext and singing him some songs over the phone. Alexander signed to A&M and emerged with an album that is neither fish nor fowl, running the gamut from bubblegum to arena rock. It might sell, it might not; but it's an interesting story. And then there's **Ovis**. Ovis is a triple-threat whiz-kid from New Orleans who, instead of playing live, has been brewing his funk/pop/metal/rap gumbo in a bedroom studio for a year now. His songwriting was good enough to get a deal with Elektra, a deal that lapsed when the label wanted to team the studio-savvy sensation with a "professional" producer. Now he's signed a co-publishing/artist-development deal with **Famous Music**, which means that Ovis won't starve while waiting for the majors to take the bait. His just-fer-laughs duet with Tiffany notwithstanding, Ovis is a wicked-good songwriter, a master of syncopation and the kind of colorful character we need more of around here.

**OH, BY THE WAY:** I don't wanna hear anymore of this shit about the **Cult** being an "alternative" band. Any group that writes a song as *stupid* as "Fire Woman" isn't invited to my party. If what you crave is "kick-ass rock & roll" (what a loathsome phrase) without Led Zeppelin affectations and cliched baby-baby lyrics, I suggest you dig **the Skels** in a hurry.

## ALTERNATIVES



### PIXIES: *Doolittle* (4AD/Elektra 60856-1)

In an age where nothing is shocking and very little is new, the Pixies manage to inject the familiar elements of rock & pop with the opiates of novelty and stinging psychological insight. Much of this album has a quirky, danceable foundation, justly compared to early Talking Heads and XTC, but lurking within these peppy, poppy grooves is a snarling, sexual monster. The howling vocals of Black Francis grate against the chunky guitars and driven rhythms to unnaturally pleasing effect, even as he's sputtering incantations of in-

cest, brutality and animal amorality. If it's wrong to say this is beautiful, you can lock me up with the other criminals.

### THE FROGS: *It's Only Right and Natural* (Homestead HMS 169-1)

If you never thought the day would come when *Cash Box* would review an album by a gay supremacy folk-duo from Milwaukee, you haven't been reading lately. The Frogs maintain that all humans are born homosexual and only turn "straight" through a fluke of nature. This novel thesis motivates the savage humor and unapologetic spunk of the songwriting, which flaunts the back-alley shenanigans of the the cruiser community in such would-be anthems as "These Are the Finest Queen Boys (I've Ever Seen)" and "Someone's Pinning Me to the Ground." The fey, folky arrangements are pretty at times, but the graphic imagery makes this album not for the squeamish, the insecure or the humorless.

### THE OPHELIAS: *The Big O* (Rough Trade US55)

What a cool brew the Ophelias have uncorked on this mystical, magical, wiggled-out LP. True to their name, there's a baroque quality to a lot of their music, paisley by way of Shakespeare and T. Rex. For every lute and whistle flourish, there's a bit of glam-era boogie, somewhere between

## CASH BOX MICRO CHART



05/06/89 The grey shading represents a bullet, indicating strong upward chart movement.

Total Weeks ▼  
Last Week ▼

## ALTERNATIVE MUSIC

|    |  |                               |       |    |
|----|--|-------------------------------|-------|----|
| 1  | ORANGES & LEMONS (Geffen GHS 24218)  | XTC                           | 1     | 8  |
| 2  | THE RAW & THE COOKED (I.R.S. 6273)   | Fine Young Cannibals          | 2     | 9  |
| 3  | SPIKE (Warner Bros. 25848)   | Elvis Costello                | 3     | 11 |
| 4  | SONIC TEMPLE (Sire/Reprise 1-25871)  | The Cult                      | 22    | 2  |
| 5  | DON'T TELL A SOUL (Sire/Reprise 9 25831-1)   | Replacements                  | 6     | 12 |
| 6  | NEW YORK (Sire 25829)  | Lou Reed                      | 7     | 15 |
| 7  | QUEEN ELVIS (A&M SP 5241)  | Robyn Hitchcock               | 5     | 8  |
| 8  | 101 (Sire 25853)   | Depeche Mode                  | 9     | 5  |
| 9  | THE TRINITY SESSION (RCA 8568-1-R)   | Cowboy Junkies                | 10    | 16 |
| 10 | FROM OHIO (SST 235)  | FIREHOSE                      | 4     | 7  |
| 11 | TECHNIQUE (Qwest/Warner Bros. 9 25845-1)   | New Order                     | 8     | 13 |
| 12 | GREEN (Warner Bros. 25795)   | R.E.M.                        | 11    | 16 |
| 13 | FLIP FLOP (Elektra 9 60848)  | Guadalcanal Diary             | 12    | 7  |
| 14 | ROOT HOG OR DIE (Enigma 7 73335-1)   | Mojo Nixon & Skid Roper       | 16    | 4  |
| 15 | 3 (Slash/Warner Bros. 25819)   | Violent Femmes                | 13    | 15 |
| 16 | FUN & GAMES (TVT 2550)   | Cornells                      | 18    | 5  |
| 17 | NOTHING'S SHOCKING (Warner Bros. 25727)  | Jane's Addiction              | 17    | 16 |
| 18 | SHOOTING RUBBER BANDS AT THE STARS (Geffen GHS 24192)                                  | Edie Brickell & New Bohemians | 14    | 16 |
| 19 | BOOM BOOM CHI BOOM BOOM (Sire/Reprise 25888)   | Tom Tom Club                  | 21    | 3  |
| 20 | EVERYTHING (Columbia OC 44056)   | The Bangles                   | 15    | 16 |
| 21 | DOOLITTLE (Elektra 60856-1)  | Pixies                        | DEBUT |    |
| 22 | 3 FEET HIGH AND RISING (Tommy Boy 1019)  | De La Soul                    | 25    | 3  |
| 23 | FLAG (Mercury/PolyGram 836426)   | Yello                         | 20    | 6  |
| 24 | INDIGO GIRLS (Epic FE 45044)   | Indigo Girls                  | 28    | 4  |
| 25 | YELLOW MOON (A&M 5240)   | Neville Brothers              | DEBUT |    |
| 26 | FISHERMAN'S BLUES (Chrysalis 41589)  | The Waterboys                 | 19    | 16 |
| 27 | SUNSHINE ON LEITH (Chrysalis 41668)  | Proclaimers                   | 29    | 2  |
| 28 | THE MAN WITH THE BLUE POSTMODERN FRAGMENTED NEO-TRADITIONALIST GUITAR (Geffen 24238-2) | Peter Dinklage                | 31    | 2  |
| 29 | HUNKPAPA (Sire 9 25855-1)  | Throwing Muses                | 23    | 12 |
| 30 | MYSTERY ROAD (Island 91226)  | drivin' n' cryin'             | 30    | 3  |
| 31 | LINCOLN (Bar None/Restless 72600)  | They Might Be Giants          | 24    | 16 |
| 32 | ANCIENT HEART (Reprise 25839)  | Tanita Tikaram                | DEBUT |    |
| 33 | TWIST OF SHADOWS (PolyGram 839233)   | Xymox                         | DEBUT |    |
| 34 | THE WHITEY ALBUM (Enigma/Blast First 7 75402-1)  | Ciccone Youth                 | 26    | 12 |
| 35 | DAYDREAM NATION (Enigma/Blast First 75403)   | Sonic Youth                   | 27    | 16 |
| 36 | DEELZEBUBBA (Enigma/Fever 73351)   | Dead Milkmen                  | 32    | 16 |
| 37 | LOVE JUNK (Chrysalis 41675)  | The Pursuit Of Happiness      | 34    | 16 |
| 38 | SHORT SHARP SHOCKED (Mercury/PolyGram 834 924-1)                                       | Michelle Shocked              | 35    | 16 |
| 39 | ANSWERS TO NOTHING (Chrysalis FV41649)   | Midge Ure                     | 36    | 13 |
| 40 | THE EIGHT LEGGGED GROOVE MACHINE (Polydor/PolyGram 837 802-1)                          | Wonderstuff                   | 33    | 10 |

Queen and the ruffle-shirted Kinks. It's a lot of tuneful fun, with allusive, literate, clever lyrics to boot.

### THE WYGALS: *Honeyocks in the Whithersoever* (Rough Trade US60)

Another winner from the reliable Rough trade label, the Wygals are the offspring of the Individuals, one of the original purveyors of that "Hoboken sound" we all love so much. Janet and Doug Wygal are aided here by ex-dB Gene Holder, among others, but it's Janet who really shines, both as a songwriter and vocalist. Her clear, spirited voice is the perfect pop instrument, well-suited to the melodic, toe-tapping material. Easy reference points include Let's Active (with whom they share some familial connection), Blondie and 10,000 Maniacs on a bender. But this is a strong enough album to stand on its own, one of the least pretentious and most instantly appealing records of the year.

### YO LA TENGO: *President Yo La Tengo* (Coyote TTC88142)

At the scuffy end of the Hoboken spectrum, Yo La Tengo plays an artfully aggressive style of mix & match rock & roll that defies the easy classification we lazy rock critics are so fond of. Befitting a fellow lazy rock critic turned musician, Tengo-master Ira Kaplan is clever, articulate and heavily influenced by the Velvet Underground. Lotsa neatly controlled feedback here, particularly in "Barnaby, Hardly Working" and the bloodcurdling, 10-minute "The Evil That Men Do." Elsewhere we get shimmering twang, surf inflections, dry vocals and a Dylan cover. It all adds up to a satisfying package with an unmistakable East Coast bouquet.

## Joe Williams

# THE HEAVY METALS

**METAL BLADE MARRIES A VIRGIN:** Virgin Music, to be exact. The two companies have signed a longterm co-publishing agreement. This seems like a logical coupling; Virgin Music has been very aggressive about signing metal acts—including on its roster are **Jane's Addiction**, **Junkyard**, **Ozzy Osbourne**, **Winger**, **Warrant**, **Gary Moore**, **Shark Island**, **Kill for Thrills** and **Joan Jett**. And **Metal Blade**...well, the name says it all as far as metal is concerned. This label is definitely on the cutting edge of heavy music and hard rock. The deal will include such MB acts as **Fates Warning**, **Heir Apparent** and **Sacred Reich**. Now Metal Blade will be able to sign more bands and Virgin will benefit from MB's street smarts.

**E-Z-O SAYS ADIOS TO FACE PAINT:** Yep, the Japanese rockers are stripping themselves of their kabuki-inspired stage make-up...and costumes. Says bandmember **Taro**, "We are presenting E-Z-O as a naked rock band, playing our music and really enjoying ourselves." I don't think he meant *literally* naked, but we'll all find out when the group goes on tour late this summer in support of its upcoming second LP entitled *Fire Fire*.

**CHRISTIE BRINKLEY FRONTS HARD ROCK BAND:** Oops! Well, you have to admit that **Skid Row**'s charismatic **Sebastian Bach** bears an uncanny resemblance to **Billy Joel**'s significant other. The group headlined the Whisky during one of its nights off from the **Bon Jovi** tour. Also on the bill were **Atlantic** labelmates **Hurricane Alice** and **CBS**' hot hopeful, **Love/Hate**. The place was packed with Sunset Strip hair farmers and rumor has it that the combination of hairspray and spandex has created yet another hole in the ozone layer. As far as the bands, all of them could benefit from extra added development, but they're young, (maybe not so) dumb, and full of...well, you catch my drift. All these rockers have the energy to pull something cool together. We'll see.

**LOS ANGELES GETS RAIDED:** By **Slave Raider**, that is. The group invaded the City of Sin last weekend and though they may be an acquired taste for some, I found their Country Club show wonderfully entertaining and very professionally staged. Sure, the songs are kinda silly, but god knows we have enough badass rockers who really *believe* their mile-wide 'tudes. SL has got hooks, the players are tight, and they understand the meaning of pure and simple *fun*. A nice change from the usual street-wise fare.

**AND NOW THE NEWS:** **Ozzy Osbourne**'s June 4th show at Philadelphia's Tower Theater will net \$30,000 for AIDS research. The Oz man will be donating \$15,000 himself that evening and the sum will be matched by DIR Television, which is presenting the show as a nationally televised pay-per-view event...**Motley Crue**'s **Vince Neil** and comedian **Sam Kinison** will be captains for opposing softball teams on May 20. This will be one of four all-star games that will benefit the **T.J. Martell Foundation** for cancer, leukemia and AIDS research...**Megadeth** has *finally* found a new guitarist—**Lee Altis** from **Heathen**...Word is out that **The Cult** is slated to tour with **Metallica**. A scary bill, if you ask me...Meanwhile, **Cult** singer **Ian Astbury** will be co-producing **Steve Jones**' next solo record, along with **Tom Werman**. Sounds like Steve is going for a harder-edged sound this time (thank god!)...**Enigma** has signed L.A. hard rockers **Julliet**...Classic **Journey** guitarist **Neil Schon** has a solo record coming out on **Columbia**...**Mechanic Records** is raving about **Bang Tango**. The upbeat street rockers from L.A. currently have a "live" EP out (see review below) and their **Mechanic** studio debut will be out in a month...**Steve Tyler**'s wife, **Theresa**, recently gave birth to a daughter, **Chelsea Anna**. Congrats are in order.

And that's it for metal, folks!

## ■ METAL PICKS

### ■ Weekly Ear-Ringer

#### □ WHIPLASH: *Insult to Injury* (Roadracer 9482)

With this third LP, the East Coast thrashers have added a new vocalist and taken another step upwards. The fascinating blend of heavy, heavy melodies and fierce riffing goes beyond your normal crash-and-churn mentality. Featured is a massively orchestrated instrumental and lots o' other burning hot tunes.

### ■ Other Metal Releases

#### □ BANG TANGO: *Live Injection* (World of Hurt Records WCS 1000)

The funkmeisters of L.A.'s hard rock scene have come up with a pleasing little LP. Dark, and at times sarcastic lyrics, a danceable beat and some truly sick guitar work will make this quintet stand out from the pack.

#### □ MIDAS TOUCH: *Presage to Disaster* (Noise FWT 44456)

After a bizarre, purposely puzzling intro, **Midas Touch** dives into some pretty fast 'n' furious territory. These Swedish metalheads have created an album that's not your run-of-the-mill thrash opus. It incorporates moody sound effects and truly bone-crushing time changes for a satisfyingly gripping LP.

#### □ SEPULTURA: *Beneath the Remains* (RC Records 9511)

A thrash band from Brazil?! From its brutal delivery you'd never guess it, but this quartet hails from the land of Latin popsters such as **Emmanuel** and **Ivan Lins**. *Beneath the Remains* is every bit as dark and primal as the quickly-vanishing Amazon rain forests and as aggressive as any of its North American counterparts.

Janiss Garza

## CASH BOX MICRO CHART



05/06/89 The grey shading represents a bullet, indicating strong upward chart movement.

Total Weeks ▼  
Last Week ▼

|    |   |                |       |    |
|----|---|----------------|-------|----|
| 1  | G N'R LIES (Geffen GHS 24198)                         | Guns N' Roses  | 1     | 16 |
| 2  | VIVID (Epic BFE 44099)                                | Living Colour  | 2     | 16 |
| 3  | APPETITE FOR DESTRUCTION (Geffen GHS 24148)           | Guns N' Roses  | 3     | 16 |
| 4  | SKID ROW (Atlantic 81936)                             | Skid Row       | 4     | 12 |
| 5  | ...AND JUSTICE FOR ALL (Elektra 60812)                | Metallica      | 5     | 16 |
| 6  | DIRTY ROTTEN FILTHY STICKING RICH (Columbia 44383)    | Warrant        | 8     | 11 |
| 7  | SONIC TEMPLE (Sire/Reprise 9 25871-1)                 | The Cult       | 21    | 2  |
| 8  | WINGER (Atlantic 81867)                               | Winger         | 6     | 16 |
| 9  | HYSTERIA (Mercury/PolyGram 836 345-1)                 | Def Leppard    | 7     | 16 |
| 10 | THE HEADLESS CHILDREN (Capitol 48942)                 | W.A.S.P.       | 12    | 4  |
| 11 | THE GREAT RADIO CONTROVERSY (Geffen GHS 24224)        | Tesla          | 9     | 11 |
| 12 | OPEN UP AND SAY...AHH! (Enigma/Capitol C1-48493)      | Poison         | 10    | 16 |
| 13 | BULLETBOYS (Warner Bros. 25782)                       | Bulletboys     | 11    | 16 |
| 14 | LONG COLD WINTER (Mercury/PolyGram 834 612-1)         | Cinderella     | 14    | 16 |
| 15 | OPERATION:MINDCRIME (EMI 48640)                       | Queensryche    | 20    | 5  |
| 16 | BLESSING IN DISGUISE (Elektra 60817)                  | Metal Church   | 15    | 9  |
| 17 | PRIDE (Atlantic 81768)                                | White Lion     | 13    | 16 |
| 18 | REACH FOR THE SKY (Atlantic 81929-1)                  | Ratt           | 17    | 16 |
| 19 | OU812 (Warner Bros. 25732)                            | Van Halen      | 18    | 16 |
| 20 | BLOW MY FUSE (Atlantic 7 81877-1)                     | Kix            | 19    | 16 |
| 21 | FABULOUS DISASTER (Combat/Relativity 2001)            | Exodus         | 22    | 10 |
| 22 | EXTREME (A&M SP 5238)                                 | Extreme        | 25    | 6  |
| 23 | I WANT OUT (RCA 9709-1-R)                             | Helloween      | 29    | 2  |
| 24 | SMASHES, THRASHES & HITS (Mercury/PolyGram 836-427-1) | Kiss           | 23    | 16 |
| 25 | DREAMING #11 (Relativity 8856-1)                      | Joe Satriani   | 24    | 16 |
| 26 | A SHOW OF HANDS (Mercury/PolyGram 836 346-1)          | Rush           | 16    | 16 |
| 27 | LITA (RCA 6397-1-R)                                   | Lita Ford      | 35    | 2  |
| 28 | GROSS MISCONDUCT (Megaforce/Caroline 1360)            | M.O.D.         | 26    | 9  |
| 29 | INTUITION (Mercury/PolyGram 836777)                   | TNT            | 28    | 8  |
| 30 | NO REST FOR THE WICKED (CBS OZ 44245)                 | Ozzy Osbourne  | 27    | 16 |
| 31 | STREET READY (Atlantic 91072)                         | Leatherwolf    | 31    | 3  |
| 32 | BACK WITH A BONG (Profile PRO-1275)                   | Murphy's Law   | 32    | 3  |
| 33 | TWICE SHY (Capitol 90640)                             | Great White    | DEBUT |    |
| 34 | HEADLESS CROSS (I.R.S. 82002)                         | Black Sabbath  | DEBUT |    |
| 35 | KINGDOM COME IN YOUR FACE (PolyGram 839192-1)         | Kingdom Come   | DEBUT |    |
| 36 | SURFING WITH THE ALIEN (Relativity/Important 8193)    | Joe Satriani   | 33    | 16 |
| 37 | RADIO ONE (Rykodisc RCD 20078)                        | Jimi Hendrix   | 34    | 16 |
| 38 | STATE OF EUPHORIA (Megaforce/Atlantic 91004)          | Anthrax        | 38    | 4  |
| 39 | IN THE DYNAMITE JET SALOON (China/PolyDor 837-368-1)  | Dogs D'Amour   | 30    | 7  |
| 40 | HOUSE OF LORDS (RCA 8530-1-R)                         | House of Lords | 36    | 12 |



**HEY, I KNOW THESE GUYS!** These are the men responsible for the Virgin Music/Metal Blade co-publishing deal. From left, the ever cool and composed MB prez, **Mike Faley**; Virgin's hip and happening VP of A&R, **Danny Goodwin**; Virgin prez **Richard Griffiths**; everyone's fave lawyer dude, MB's **Bill Berrol** and MB CEO/owner and stagediver extraordinaire, **Brian Slagel**. Nearly all these crazy guys are my buds and fellow club-hoppers.



**THE IN CROWD:** Ramsey Lewis (left) was the featured artist at the historic London meeting between England's new Parliamentary Black Caucus and our Congressional Black Caucus. Here C.B.C. representative Amelia Parker and Congressman Ronald V. Dellums present him with a certificate of appreciation.

**ATLANTIC OCEAN:** Atlantic Records's commitment to jazz has been spotty over the years. Although jazz was an important part of Atlantic's foundation, there have been times (fairly recent times) when jazz has been given the old back-of-the-bus treatment over there. Throughout, however, Atlantic did always maintain a large jazz catalogue: The stuff wasn't actively promoted or that readily available, but Atlantic did always keep a lot of its classic (Coltrane, Mingus, Ornette...) albums in print.

Slowly, over the past few years, Atlantic has been returning to jazz, first with its *Jazzlore* reissue series, then with a selection of new signings and the increased participation of **Nesuhi Ertegun**, who began to see to it that Atlantic started transferring many of its classic albums to CD (something they were far from quick to do) and who was given his own East-West imprint for new signings.

Atlantic must be happy with the way the jazz has been going, because this month Atlantic is going jazz-bananas, with a promotion called "Atlantic Is

Jazz." It's not your everyday "let's-put-out-two-new-albums-and-print-up-a-bunch-of-posters" promotion—this "major advertising, marketing and promotional campaign" comes complete with 14 (14!) new albums (counting some unissued **Duke Ellingtons** on Saja and a new **Jeff Beal** on Atlantic-distributed *Island*) and seven CD reissues.

The new albums are by a diverse group: **Hannibal, Victor Bailey, Danny Gottlieb, Dick Bauerle, James Morrison, David "Fathead" Newman, the American Jazz Orchestra, Michal Urbaniak** and Beal and Ellington. The reissues are albums by Coltrane, Mingus, **Herbie Mann, Milt Jackson, the Modern Jazz Quartet** (the complete "Last Concert," which had been on three LPs, with extra tracks on two CDs), **Chris Connor** and **Big Joe Turner**. Being swept into the promotion as well are recent albums by **Bobby Lyle, Gerald Albright** and **Passport**.

According to **Sylvia Rhone**, Atlantic senior vice president, "We are positioning ourselves as a major force in the jazz field again by drawing on the riches in our past catalogue, and adding to it brand new recordings by some of today's best jazz artists. We are emphasizing our commitment to jazz, always an important factor at Atlantic and one of the major musical styles on which the label was founded."

One of Atlantic's odder ploys here is their positioning of 25-year-old Australian multi-instrumentalist **James Morrison** as a jazz superman (he is an incredible talent, who goes from trumpet to sax like changing t-shirts). His *Postcards From Down Under*, a "contemporary" album on Atlantic, is just out; *Swiss Encounter*, a bebop album (with **Adam Makowicz, Buster Williams** and **Al Foster**) is due out on East-West in June. The move, says Atlantic's senior vp/general manager **Mark Schulman**, "is rather unusual for us, but then, James Morrison is a rather unusual artist."

I tell you, for anybody who has been watching the jazz scene closely over the past 15 years or so, this is fun. I mean, major labels are falling all over themselves to rev up jazz programs (A&M is about to go jazz-bananas themselves)—although admittedly some of the releases use a very catholic definition of "jazz"—as steadfast independents like **Fantasy** continue to cook up new ways of bombarding the marketplace with jazz. Will it last very long? I doubt it, it never does. But while it's happening, it's terrific. It ain't heaven, as **Dizzy Gillespie** would say, but it'll have to do until the real thing comes along.

More on the new Atlantic, A&M and Fantasy stuff as it all comes out; more on some new RCA stuff next week. In the meantime: nice work, everybody.

**BOPPING AROUND:** PBS's *American Masters* series, which focuses on our artistic heritage, will broadcast two jazz documentaries this summer: *Celebrating Bird: The Triumph of Charlie Parker*, **Gary Giddins'** level-headed history of the bebop genius (July 17), and *Satchmo: The Life of Louis Armstrong*, something I don't know much about, but which I suspect is Giddins' current video project (July 31)... Speaking of Bird, San Francisco's **KJAZ**, which calls itself "the nation's oldest jazz radio station" (no arguments here) will celebrate its 30th anniversary with "A Salute to Bird," a May 20th concert at Oakland's Calvin Simmons Theatre to benefit the **Oakland East Bay Symphony**. **James Moody, Frank Morgan, Terence Blanchard, Cedar Walton** and the Symphony itself are among the ornithologists taking part... And while we're by the bay, San Francisco's **Jazz in the City** will be gather a "Jazz Tap Summit," June 9 and 10 at Davies Symphony Hall, with "**Honi**" **Coles, the Nicholas Brothers, Sandman Sims, Steve Condos** and other percussive terpsichoreans... Newark's **WBGO**, a whippersnapper next to **KJAZ**, will celebrate its 10th anniversary at a May 11th Carnegie Hall concert that will also celebrate **Blue Note's** 50th anniversary. **Lou Rawls, Albert Collins** (with jazz backing), and a Blue Note all-star band (**McCoy Tyner, Bobby Hutcherson, Kenny Burrell, Walter Davis Jr., Charnett Moffett** and **Tony Williams**) will take part.

**Lee Jeske**



05/06/89 The grey shading represents a bullet, indicating strong upward chart movement.

Total Weeks ▼  
Last Week ▼

## TRADITIONAL JAZZ

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

## JAZZ PICKS

□ **VARIOUS: New Orleans Jazz And Heritage Festival 1976 (Rhino 7111)**

No jazz, but what a line-up! Professor Longhair, Allen Toussaint, Earl King, Irma Thomas, Ernie K-Doe, Lee Dorsey, Robert Parker and Lightnin' Hopkins. All that's missing is the etouffee. Great timing on this rare reissue.

□ **KIRK WHALUM: The Promise (Columbia 45215)**

Whalum's burly, Texas-bred tenor sound separates him from the Lite Jazz pack on this velvety Bob James production, stuffed with radio hits.

□ **KIMIKO ITOH: Follow Me (Columbia 45214)**

A top Japanese jazz diva in a syrupy Streisand-like production: contemporary tunes slathered in soupy strings.

□ **JAMES MORRISON: Postcards From Down Under (Atlantic 81972)**

A mellow, lilting Lite Jazz album from Australian whiz (on seven instruments, mainly trumpet and trombone). Easy-listening, inspired by painter Ken Done.

□ **DANNY GOTTLIEB: Whirlwind (Atlantic 81958)**

Drummer cools new age leanings for a tougher, Brazilian-oriented fusion sound, aided by John Abercrombie, Nana Vasconcelos and Cafe.

□ **VICTOR BAILEY: Bottom's Up (Atlantic 81978)**

Rhythmic, star-studded (Wayne Shorter, Branford Marsalis, Najee), highly-funky fusion outing from audacious ex-Weather Report electric bassist.

# GLOBALIST GROOVE

NONCOMMERCIAL RADIO IS THE BASTION of worldly, globally grooving airplay, while the commercial airwaves offer little more than token exposure of the planetary rhythms. From the creative ferment of public radio a wonderful syndicated series has emerged called **Afropop**.



Georges Collinet and Sean Barlow

Distributed by National Public Radio (NPR) and funded mostly by the Corporation for Public Broadcasting, *Afropop* has been picked up by more than 130 stations nationwide (including L.A. area powerhouse KCRW), according to series producer **Sean Barlow**. Each hour-long segment of the contemporary African music program features an 80%-music to 20%-talk mix. With Cameroonian **Georges Collinet** as host, the episodes have an authenticity and outlook that are fresh and enlightening.

The series mixes interviews, actualities and live performance recordings with a slew of the finest studio releases from Europe and the Mother Continent. Barlow says there are 26 original episodes already in the can, with 13 new ones to begin production in October. The remaining 13 slots will be rollovers or repeats, with the potential to hook up with Barlow and his **World Music Productions** cohorts' next project, called *Afropop Worldwide*, set for next year.

The highly listenable (and danceable) programs are on-air education courses on the state of the diverse grooves of modern Africa. The informational level goes deeper than the standard "that was such and such, by so and so" level of radio deejaying. A translated talk with a member of Senegal's **Super Diamono** band reveals an impatience with the media for comparing all of that musically rich nation's pop with the *mbalax* of global star **Youssou N'Dour**. As the musician points out, *mbalax* is only one of the many styles being developed and performed in the West African country spotlighted during the "Senegal, the Emerging Giant" segment.

Veteran broadcaster Collinet compares love songs in the Western (or more accurately Northern) pop tradition with those of Africa on the "Afropop Love Songs" segment. Where Northern tunes tend to speak of two souls lost within each other as if the rest of the world has fallen away, he explains that in Africa, there's a lot more to it than two hearts beating as one. The thick plots of many Afropop love songs have more to do with the two families of the lovers, the problems of dowries and social status, sometimes even the dilemmas faced by men with more than one wife. The events connected with love in an African context can be quite complex, a far cry from the shallow "love wins again" message of much Northern pop.

Finally, there is an *Afropop Listener's Guide* available for only a self-addressed stamped envelope (with 50¢ postage). It features an introductory essay by *New York Times* crit Jon Pareles, a glossary of African musical terms, a map of the continent with dozens of groups aligned by country, a healthy discography (although most releases are on European labels) and more. To get a copy of the guide, write to Afropop Listener's Guide, National Public Radio, 2025 M St. N.W., Washington, DC 20036.

**GLIMMERS OF COMMERCIAL HOPE:** From the international-programming wasteland of in-it-for-the-bucks radio, there are glimmers of hope for the future. One L.A. station isn't completely in the dark. KEDG-FM, the Edge, has a Sunday night show hosted by **Cynthia Fox** called "A Cut Above." Fox has the luxury of programming freedom during her prime-time, three-hour slot, and plays a variety of roots rock, blues, alternative rock, reggae and assorted what's-it. On April 9, she invited yours truly to come on the air for an hour and "spin" this column.

We started off by examining the African roots of some recent world pop efforts by American-based artists. By preceding **Ladysmith Black Mambazo** and **Paul Simon's** gorgeous "Diamonds on the Soles of Her Shoes" with a track by South African township band **Dilika**, we heard the *mbaqanga* roots of much of *Graceland*. Next, Zairean *soukous* star **Kanda Bongo Man's** "E'mame" segued into the **Talking Heads'** "Nothing but Flowers," showcasing **David Byrne's** facility with Central African guitar playing styles.

The middle of the show resounded with the deep, basswide sounds of reggae. **Bunny Wailer's** "Liberation" and **Judy Mowatt's** take on UB40's "Song Our Own Song" started things off inna conscious styelee, while young dancehall phenom **Scion Sashay Success'** "The Jury" and **Burning Spear's** "Driver" concluded the heartbeat segment of the show. With only enough time to spin one more track at this point (an hour goes by so fast!), we chose **Arrow's** blistering *soca* energizer "Groovemaster," which appears on *The Mighty Quinn* soundtrack.

Although my excursion into commercial radio was fun and we plan to do it again in the near future, the real question remains why little or none of this music gets put into the regular rotation. Why can't any station with a commitment to "new music" program a reggae tune and another Afro-Caribbean cut every hour? In fact, when is someone going to take the big leap in one of the so-called cosmopolitan centers in this country and program *all world music, all the time*? It has been done successfully in Paris and public radio has a lot of success with it in the States, so how 'bout it?

## CASH BOX MICRO CHART

### WORLD MUSIC



05/06/89 The grey shading represents a bullet, indicating strong upward chart movement.

Total Weeks ▼  
Last Week ▼

|    |  |                                  |       |    |
|----|--|----------------------------------|-------|----|
| 1  | GIPSY KINGS (Elektra Musician 60845)                       |                                  | 1     | 15 |
| 2  | BRAZIL CLASSICS 1: BELEZA TROPICAL (Sire/Fly 25805)        | Various Artists                  | 2     | 13 |
| 3  | MYSTERY OF BULGARIAN VOICES VOLUME I (Nonesuch 79165)      |                                  |       |    |
|    | The Bulgarian Radio & T.V. Choir                           |                                  | 3     | 15 |
| 4  | MYSTERY OF THE BULGARIAN VOICES VOLUME II (Nonesuch 79201) |                                  |       |    |
|    | The Bulgarian Radio & T.V. Choir                           |                                  | 5     | 15 |
| 5  | SHADAY (Sire 25816)  | Ofra Haza                        | 4     | 15 |
| 6  | LIBERATION (Shanachie 43059)                               | Bunny Wailer                     | 8     | 13 |
| 7  | TOOTS IN MEMPHIS (Mango MLPS 9818)                         | Toots                            | 7     | 15 |
| 8  | RED ROSE FOR GREGORY (RAS 3040)                            | Gregory Isaacs                   | 5     | 15 |
| 9  | MAXI PRIEST (Virgin 90957)                                 | Maxi Priest                      | 9     | 15 |
| 10 | COCODY ROCK (Shanachie 64011)                              | Alpha Blondy                     | 11    | 15 |
| 11 | CONSCIOUS PARTY (Virgin 90878-1)                           | Ziggy Marley & The Melody Makers | 10    | 15 |
| 12 | RAI REBELS (Virgin/Earthworks 91000)                       | Various Artists                  | 16    | 13 |
| 13 | ONE STEP MORE (Mango MLPS 9820)                            | Junior Delgado                   | 13    | 15 |
| 14 | LEGEND (Island 90169)                                      | Bob Marley & The Wailers         | 12    | 15 |
| 15 | AKWABA BEACH (Polydor/Barclay 833199-1)                    | Mory Kante                       | 20    | 15 |
| 16 | SHADOW MAN (Capitol C1-90411)                              | Johnny Clegg & Savuka            | 14    | 13 |
| 17 | LABOUR OF LOVE (A&M SP 4980)                               | UB40                             | 15    | 15 |
| 18 | QARREB (Shanachie 64009)                                   | Najma                            | 24    | 5  |
| 19 | STRENGTH OF MY LIFE (RAS 3037)                             | Israel Vibration                 | 17    | 15 |
| 20 | BOB MARLEY (Urban-Tek/SLAM UT3002)                         | Bob Marley                       | 22    | 11 |
| 21 | BRAZIL IS BACK (Braziloid BR 4011)                         | Various Artists                  | 26    | 13 |
| 22 | CELEBRATION (BMG 7858 IRC)                                 | The Chieftains                   | 23    | 7  |
| 23 | VINI POU (Columbia 44420)                                  | Kassav                           | 25    | 5  |
| 24 | THE IRISH ALBUM (BMG 7892-1-RG)                            | The Chieftains                   | 27    | 3  |
| 25 | REBEL SOCA...WHEN THE TIME COMES (Shanachie 64010)         | Various Artists                  | 19    | 15 |
| 26 | REGGAE DANCE HALL II (Sleeping Bag CLX-42013)              | Various Artists                  | 21    | 11 |
| 27 | MUP: REGGAE FROM AROUND THE WORLD (RAS 3050)               | Various Artists                  | 18    | 15 |
| 28 | SLAVE (Shanachie 43050)                                    | Lucky Dube                       | 33    | 5  |
| 29 | YOU ARE MINE (Mango MPLS 9827)                             | Chaba Fedela                     | 36    | 3  |
| 30 | THE WORLD MUSIC ALBUM (Intuition 91310)                    | Various Artists                  | 31    | 7  |
| 31 | UB40 (A&M SP 5213)   | UB40                             | 28    | 15 |
| 32 | ENTRE HUMOY BOTELLAS (Rounder 6022)                        | Flaco Jimenez                    | 37    | 3  |
| 33 | UNITY (Elektra 60802)                                      | Shinehead                        | 29    | 15 |
| 34 | INSIDE THE KREMLIN (Private Music 2044-1-P)                | Ravi Shankar                     | 34    | 9  |
| 35 | THE TOUGHEST (Capitol C1-90201)                            | Peter Tosh                       | 30    | 15 |
| 36 | HUAYUCALITA (ROM 26003-1)                                  | The Carminos                     | 38    | 3  |
| 37 | NAMI (Jamma Zima 2001)                                     | Nami                             | DEBUT |    |
| 38 | SARAFINA (Shanachie 43052)                                 | Original Cast Recording          | 32    | 11 |
| 39 | JOURNEY OF DREAMS (Warner Bros. 25753)                     | Ladysmith Black Mambazo          | 35    | 13 |
| 40 | SHAKA ZULU (Warner Bros. 25582)                            | Ladysmith Black Mambazo          | 40    | 9  |

## GLOBALIST PICKS

Since I've been talking about African music in this column, here are a few domestically released albums of note from the cradle of humankind.

### ALI FARKA TOURE: *Ali Farka Toure* (Mango)

One Malian and his guitar offer convincing proof that the country blues of Robert Johnson and John Lee Hooker has its roots in West Africa. Ali Farka sings in the languages of the peoples of his country, including Tamashek, in which he wails a love song, "Amandrai," that sounds eerily close to Delta picking from the American South.

### CHIEF COMMANDER EBENEZER OBEY AND HIS INTER-REFORMERS BAND: *Get Yer Jujus Out* (Rykodisc CD)

This companion to last year's *Live Live Juju* from King Sunny Ade and crew rocks harder than the more mellow royal highness' Nigerian juju. The guitar twists and talking-drum turns of "What God Has Joined Together" showcase the delectable flexibility of the Chief Commander's combo. Nearly 70 minutes of digitally captured groove.

### J.P. RAMAZANI & KASS KASS: *Danger* (Kilimanjaro International)

The Zairean singer, better known as Jean Papy, is one of the Afro-Parisian studio posse's best-loved vocalists. Along with his fellow *soukous* addicts (including guitarist Rigo-Star on one track), Jean Papy presents a healthy dancefloor slab of tropical fusion, as he dollops ample quantities of *zouk* into the mix as well. "Keteke" is a standout track as it combines folkloric rhythm and chants with an up-to-date electronic throb. Kilimanjaro, a new kid on the record label block, has chosen wisely in licensing this as one of its debut releases.

Tom Cheyney

**CASH BOX CHARTS**

**TOP 200 ALBUMS**

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

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

05/06/89



**Top Debut: Great White #90**

|     |  | Total Weeks ▼                      | Last Week ▼ |    |  |
|-----|--|------------------------------------|-------------|----|--|
| 1   | LIKE A PRAYER (Sire 25844)WEA 9.98                               | MADONNA                            | 1           | 5  |  |
| 2   | LOC-ED AFTER DARK (Delicious Vinyl/Island DV3000)IND 8.98        | TONÉ LOC                           | 2           | 12 |  |
| 3   | THE RAW & THE COOKED (I.R.S. 6273)MCA 8.98                       | FINE YOUNG CANNIBALS               | 3           | 9  |  |
| 4   | G N' R LIES (P/2) (Geffen GHS 24198)WEA 8.98                     | GUNS N' ROSES                      | 4           | 21 |  |
| 5   | VIVID (P) (Epic BFE 44099)CBS                                    | LIVING COLOUR                      | 7           | 25 |  |
| 6   | ELECTRIC YOUTH (P/2) (Atlantic 81932)WEA 9.98                    | DEBBIE GIBSON                      | 5           | 13 |  |
| 7   | DON'T BE CRUEL (P/3) (MCA 42185)MCA 8.98                         | BOBBY BROWN                        | 8           | 43 |  |
| 8   | MYSTERY GIRL (P) (Virgin 91058)WEA 9.98                          | ROY ORBISON                        | 6           | 12 |  |
| 9   | VOLUME ONE (P/2)(Wilbury/Warner Bros. 25796)WEA 9.98             | TRAVELING WILBURYS                 | 9           | 26 |  |
| 10  | HANGIN' TOUGH (P) (Columbia FC 40985)CBS                         | NEW KIDS ON THE BLOCK              | 11          | 36 |  |
| 11  | BEACHES (G) (Atlantic 81933)WEA 9.98                             | Original Motion Picture Soundtrack | 13          | 16 |  |
| 12  | FOREVER YOUR GIRL (P) (Virgin 90943)WEA 9.98                     | PAULA ABDUL                        | 10          | 23 |  |
| 13  | GIRL YOU KNOW IT'S TRUE (Arista AL-8592)RCA 8.98                 | MILLI VANILLI                      | 12          | 7  |  |
| 14  | APPETITE FOR DESTRUCTION (P/7) (Geffen GHS 24148)WEA 8.98        |                                    |             |    |  |
|     |  | GUNS N' ROSES                      | 14          | 88 |  |
| 15  | LARGER THAN LIFE (MCA 6276)MCA 8.98                              | JODY WATLEY                        | 23          | 4  |  |
| 16  | GREEN (P) (Warner Bros. 25795)WEA 9.98                           | R.E.M.                             | 15          | 24 |  |
| 17  | WATERMARK (Geffen GHS 24233)WEA 8.98                             | ENYA                               | 17          | 15 |  |
| 18  | SONIC TEMPLE (Beggars Banquet/Sire/Reprise 25871)WEA 9.98        | THE CULT                           | 41          | 2  |  |
| 19  | NEW JERSEY (P/4) (Mercury 836 345-1)POL                          | BON JOVI                           | 22          | 31 |  |
| 20  | SKID ROW (Atlantic 81936)WEA 8.98                                | SKID ROW                           | 19          | 13 |  |
| 21  | LIVING YEARS (G) (Atlantic 81923)WEA 9.98                        | MIKE & THE MECHANICS               | 16          | 25 |  |
| 22  | KARYN WHITE (P) (Warner Bros. 25637)WEA 8.98                     | KARYN WHITE                        | 18          | 32 |  |
| 23  | EVERYTHING (P) (Columbia OC 44056)CBS                            | THE BANGLES                        | 20          | 27 |  |
| 24  | ...AND JUSTICE FOR ALL (P) (Elektra 60812)WEA 9.98               | METALLICA                          | 25          | 33 |  |
| 25  | SPIKE (G) (Warner Bros. 25848)WEA 9.98                           | ELVIS COSTELLO                     | 21          | 11 |  |
| 26  | STRAIGHT OUTTA COMPTON (Priority/Ruthless 57102)IND 8.98         | N.W.A.                             | 27          | 10 |  |
| 27  | MELISSA ETHERIDGE (G) (Island 90875)WEA 8.98                     | MELISSA ETHERIDGE                  | 30          | 33 |  |
| 28  | GUY (P) (MCA 42176)MCA 8.98                                      | GUY                                | 29          | 39 |  |
| 29  | SHOOTING RUBBERBANDS AT THE STARS (P) (Geffen GHS 24192)WEA 8.98 |                                    |             |    |  |
|     |  | EDIE BRICKELL & NEW BOHEMIANS      | 24          | 31 |  |
| 30  | 3 FEET HIGH AND RISING (Tommy Boy 1019)IND 8.98                  | DE LA SOUL                         | 36          | 9  |  |
| 31  | OUT OF ORDER (P) (Warner Bros. 25684)WEA 9.98                    | ROD STEWART                        | 28          | 49 |  |
| 32  | HYSTERIA (P/9) (Mercury 830 675-1)POL 9.98                       | DEF LEPPARD                        | 31          | 89 |  |
| 33  | WINGER (G) (Atlantic 81867)WEA 8.98                              | WINGER                             | 32          | 31 |  |
| 34  | DIRTY ROTTEN FILTHY STINKING RICH (Columbia 44383)CBS            | WARRANT                            | 35          | 12 |  |
| 35  | GIVING YOU THE BEST THAT I GOT (P/3) (Elektra 60827)WEA 8.98     |                                    |             |    |  |
|     |  | ANITA BAKER                        | 26          | 27 |  |
| 36  | LET'S GET IT STARTED (Capitol C1-90924)CAP 8.98                  | M.C. HAMMER                        | 40          | 28 |  |
| 37  | LIFE IS... (RCA 1149-1-J)RCA 8.98                                | TOO SHORT                          | 39          | 12 |  |
| 38  | EAZY-DUZ-IT (G) (Priority/Ruthless 57100)IND 8.98                | EAZY-E                             | 38          | 25 |  |
| 39  | ORANGES & LEMONS (Geffen GHS 24218)WEA 9.98                      | XTC                                | 34          | 8  |  |
| 40  | NEW YORK (Sire 25829)WEA 9.98                                    | LOU REED                           | 37          | 15 |  |
| 41  | NICK OF TIME (Capitol 91268)CAP 8.98                             | BONNIE RAITT                       | 47          | 5  |  |
| 42  | THE TRINITY SESSION (RCA 8568-1-R)RCA 8.98                       | COWBOY JUNKIES                     | 33          | 16 |  |
| 43  | LOOK SHARP! (EMI 91098)CAP 9.98                                  | ROXETTE                            | 51          | 3  |  |
| 44  | RAIN MAN (Capitol 91866)CAP 8.98                                 | Original Motion Picture Soundtrack | 45          | 9  |  |
| 45  | OPEN UP AND SAY...AHH! (P/4) (Enigma C1-48493)CAP 8.98           | POISON                             | 42          | 51 |  |
| 46  | SILHOUETTE (P/2) (Arista AL-8457)RCA 9.98                        | KENNY G                            | 44          | 29 |  |
| 47  | THE GREAT RADIO CONTROVERSY (Geffen GHS 24224)WEA 8.98           | TESLA                              | 43          | 12 |  |
| 48  | THE GREAT ADVENTURES OF (Def Jam/Columbia 38-08105)CBS           |                                    |             |    |  |
|     |  | SLICK RICK                         | 49          | 20 |  |
| 49  | 101 (Sire 25853)WEA 15.98  | DEPECHE MODE                       | 46          | 6  |  |
| 50  | THE RIGHT STUFF (G) (Wing/PolyGram 835 964-1)POL                 | VANESSA WILLIAMS                   | 48          | 13 |  |
| 51  | DANCING WITH THE LION (Columbia OC 45154)CBS                     |                                    |             |    |  |
|     |  | ANDREAS VOLLENWEIDER               | 57          | 4  |  |
| 52  | HEADLESS CHILDREN (Capitol 48942)CAP 8.98                        | W.A.S.P.                           | 55          | 4  |  |
| 53  | A NEW FLAME (Elektra 60828)WEA 8.98                              | SIMPLY RED                         | 52          | 9  |  |
| 54  | VOICES OF BABYLON (Columbia 44449)CBS                            | THE OUTFIELD                       | 74          | 4  |  |
| 55  | IT TAKES TWO (G) (Profile PRO-1267)IND 8.98                      | ROB BASE & D.J. E-Z ROCK           | 59          | 32 |  |
| 56  | GIPSY KINGS (Elektra Musician 60845)WEA 9.98                     | GIPSY KINGS                        | 56          | 21 |  |
| 57  | DON'T TELL A SOUL (Sire/Reprise 25831)WEA 8.98                   | THE REPLACEMENTS                   | 54          | 12 |  |
| 58  | 2 HYPE (Select SEL 21628)IND 8.98                                | KID 'N PLAY                        | 60          | 24 |  |
| 59  | WORKING GIRL (Arista 8593)RCA 8.98                               | Original Motion Picture Soundtrack | 58          | 9  |  |
| 60  | TECHNIQUE (Owest/WB 25845)WEA 9.98                               | NEW ORDER                          | 50          | 13 |  |
| 61  | HEART BREAK (P)(MCA 42207)MCA 8.98                               | NEW EDITION                        | 53          | 33 |  |
| 62  | GREATEST HITS III (Warner Bros. 25834)WEA 9.98                   | HANK WILLIAMS, JR.                 | 67          | 11 |  |
| 63  | JUST COOLIN' (G) (Atlantic 81926)WEA 9.98                        | LEVERT                             | 61          | 25 |  |
| 64  | BULLETBOYS (Warner Bros. 25782)WEA 8.98                          | BULLETBOYS                         | 62          | 26 |  |
| 65  | ANCIENT HEART (Reprise 25839)WEA 8.98                            | TANITA TIKARAM                     | 66          | 11 |  |
| 66  | TRACY CHAPMAN (P/3) (Elektra 60774)WEA 8.98                      | TRACY CHAPMAN                      | 63          | 55 |  |
| 67  | YELLOW MOON (A&M 5240)RCA 8.98                                   | NEVILLE BROTHERS                   | 80          | 6  |  |
| 68  | TAKE 6 (Reprise 25670)WEA 9.98                                   | TAKE 6                             | 72          | 9  |  |
| 69  | 2ND WAVE (Columbia FC 44284)CBS                                  | SURFACE                            | 73          | 27 |  |
| 70  | GREATEST HITS (P) (Columbia OC 44493)CBS                         | JOURNEY                            | 64          | 23 |  |
| 71  | MESSAGES FROM THE BOYS (Motown MOT-6260) MCA 8.98                | THE BOYS                           | 69          | 28 |  |
| 72  | RATTLE AND HUM (P/3) (Island 91003)WEA 14.98                     | U2                                 | 68          | 28 |  |
| 73  | LYLE LOVETT AND HIS LARGE BAND (MCA/Curb 42263)MCA 9.98          |                                    |             |    |  |
|     |  | LYLE LOVETT                        | 70          | 13 |  |
| 74  | ANY LOVE (Epic OE 44308)CBS                                      | LUTHER VANDROSS                    | 65          | 29 |  |
| 75  | IN MY EYES (LMR 5531)IND 8.98                                    | STEVIE B                           | 75          | 10 |  |
| 76  | TIME AND TIDE (G) (Epic BFE 40767) CBS                           | BASIA                              | 77          | 47 |  |
| 77  | LONG COLD WINTER (P/2) (Mercury 834 612-1)POL                    | CINDERELLA                         | 78          | 42 |  |
| 78  | ROCK & ROLL STRATEGY (A&M SP 5218)RCA 8.98                       |                                    |             |    |  |
|     |  | THIRTY-EIGHT SPECIAL               | 92          | 28 |  |
| 79  | TODAY (Motown MOT-6261)MCA 8.98                                  | TODAY                              | 79          | 22 |  |
| 80  | RIVER OF TIME (RCA 95951-1-R)RCA 8.98                            | THE JUDDS                          | 106         | 3  |  |
| 81  | SOUTHERN STAR (RCA 8587-1-R)RCA 8.98                             | ALABAMA                            | 82          | 12 |  |
| 82  | OPERATION: MINDCRIME (EMI 48640)CAP 9.98                         | QUEENSRYCHE                        | 90          | 4  |  |
| 83  | SWASS (G) (Nasty Mix 70123)IND                                   | SIR MIX-A-LOT                      | 85          | 32 |  |
| 84  | FAITH (P/7) (Columbia OC 40867)CBS                               | GEORGE MICHAEL                     | 81          | 76 |  |
| 85  | CROSS THAT LINE (Elektra 60794)WEA 9.98                          | HOWARD JONES                       | 87          | 5  |  |
| 86  | I WANNA HAVE SOME FUN (G) (RCA 1150-1-J)RCA 9.98                 | SAMANTHA FOX                       | 76          | 25 |  |
| 87  | WHAT UP, DOG? (Chrysalis 41664)CBS                               | WAS(NOT WAS)                       | 88          | 26 |  |
| 88  | HOLD AN OLD FRIEND'S HAND (P)(MCA 6267) MCA 8.98                 | TIFFANY                            | 71          | 22 |  |
| 89  | BLESSING IN DISGUISE (Elektra 60817)WEA 8.98                     | METAL CHURCH                       | 89          | 9  |  |
| 90  | TWICE SHY (Capitol 90640)CAP 9.98                                | GREAT WHITE                        | DEBUT       |    |  |
| 91  | THE LOVER IN ME (MCA 42249)MCA 8.98                              | SHEENA EASTON                      | 84          | 24 |  |
| 92  | TO WHOM IT MAY CONCERN (Columbia FC 45065)CBS                    | THE PASADENAS                      | 93          | 7  |  |
| 93  | HEAVEN (Capitol C1-90959)CAP 8.98                                | BEBE & CECE WINANS                 | 100         | 13 |  |
| 94  | K9-POSSE (Arista AL-8569)RCA 8.98                                | K9-POSSE                           | 95          | 12 |  |
| 95  | BOOM BOOM CHI BOOM BOOM (Sire/Reprise 25888)WEA 9.98             |                                    |             |    |  |
|     |  | TOM TOM CLUB                       | 103         | 4  |  |
| 96  | BEYOND THE BLUE NEON (MCA 42266)MCA 8.98                         | GEORGE STRAIT                      | 97          | 10 |  |
| 97  | VIXEN (G) (EMI 46991)CAP 9.98                                    | VIXEN                              | 86          | 30 |  |
| 98  | REACH FOR THE SKY (G)(Atlantic 81929)WEA 9.98                    | RATT                               | 98          | 25 |  |
| 99  | MR. JORDAN (Atlantic 81928)WEA 9.98                              | JULIAN LENNON                      | 105         | 6  |  |
| 100 | COPPERHEAD ROAD (Uni Uni-7)MCA 8.98                              | STEVE EARLE                        | 99          | 27 |  |
| 101 | COCKTAIL (P/4) (Elektra 60806)WEA 9.98                           | Original Motion Picture Soundtrack | 83          | 37 |  |
| 102 | PRIDE (P) (Atlantic 81768)WEA 8.98                               | WHITE LION                         | 94          | 78 |  |
| 103 | CALM ANIMALS (RCA 8561-R)RCA 8.98                                | THE FIXX                           | 102         | 14 |  |
| 104 | THIS WOMAN (G) (RCA 8369-1)RCA 8.98                              | K.T. OSLIN                         | 120         | 32 |  |
| 105 | CITY STREETS (Capitol 90885)CAP 9.98                             | CAROLE KING                        | 111         | 3  |  |
| 106 | FRUIT ON THE BOTTOM (Columbia FC 45035)CBS                       | WENDY & LISA                       | 107         | 6  |  |
| 107 | BRAZIL CLASSICS 1: BELEZA TROPICAL (Sire/Fly 25805)WEA 8.98      |                                    |             |    |  |
|     |  | VARIOUS ARTISTS                    | 109         | 10 |  |
| 108 | HOLD ME IN YOUR ARMS (RCA 8589-1-R)RCA 8.98                      | RICK ASTLEY                        | 96          | 15 |  |
| 109 | GREATEST HITS (P) (Warner Bros. 25801)WEA 9.98                   | FLEETWOOD MAC                      | 91          | 22 |  |
| 110 | BLAST OFF (EMI 91401)CAP   | STRAY CATS                         | 119         | 2  |  |
| 111 | INDIGO GIRLS (Epic 45044)CBS                                     | INDIGO GIRLS                       | 141         | 5  |  |

|     |  |                                    |       |    |
|-----|--|------------------------------------|-------|----|
| 112 | QUEEN ELVIS (A&M SP 5241)RCA 8.98  | ROBYN HITCHCOCK & THE EGYPTIANS    | 113   | 8  |
| 113 | INFORMATION SOCIETY (G) (Tommy Boy TBLP 25691)WEA 8.98                   | INFORMATION SOCIETY                | 112   | 40 |
| 114 | EAST (Epic OE 45022)CBS  | HIROSHIMA                          | 114   | 6  |
| 115 | LITA (RCA 6397-1-R)RCA 8.98  | LITA FORD                          | 143   | 2  |
| 116 | EXTREME (A&M 5238)RCA  | EXTREME                            | 123   | 5  |
| 117 | MAKE IT LAST FOREVER (P/2) (Elektra 60763)WEA 8.98                       | KEITH SWEAT                        | 115   | 73 |
| 118 | SOMETHING REAL (Elektra 60852)WEA 9.98                                   | PHOEBE SNOW                        | 151   | 5  |
| 119 | FABULOUS DISASTER (Combat 2001)IND 8.98                                  | EXODUS                             | 118   | 11 |
| 120 | HIGH HAT (Virgin 91022)WEA 8.98  | BOY GEORGE                         | 125   | 7  |
| 121 | BLOW MY FUSE (Atlantic 81877)WEA 8.98                                    | KIX                                | 104   | 31 |
| 122 | BUCK WILD (Virgin 91021)WEA 9.98   | E.U.                               | 128   | 5  |
| 123 | BLAZE OF GLORY (A&M 5249)RCA   | JOE JACKSON                        | DEBUT |    |
| 124 | I WANT OUT (RCA 9709-1-R)RCA 9.98  | HELLOWEEN                          | 130   | 3  |
| 125 | TAKE IT WHILE IT'S HOT (Atco 90917)WEA 8.98                              | SWEET SENSATION                    | 127   | 6  |
| 126 | SMASHES, THRASHES & HITS (P) (Mercury 836 427-1)POL                      | KISS                               | 121   | 23 |
| 127 | POWERFUL STUFF (CBS OZ 45094)CBS   | THE FABULOUS THUNDERBIRDS          | 132   | 2  |
| 128 | FISHERMAN'S BLUES (Chrysalis 41589)CBS                                   | THE WATERBOYS                      | 110   | 23 |
| 129 | ZIGZAGGING THROUGH GHOSTLAND (Epic 44343)CBS                             | THE RADIATORS                      | 136   | 5  |
| 130 | TELL IT TO MY HEART (P) (Arista AL 8529)RCA 8.98                         | TAYLOR DAYNE                       | 108   | 68 |
| 131 | IN YOUR FACE (PolyGram 839 192)POL                                       | KINGDOM COME                       | DEBUT |    |
| 132 | OU812 (P/3) (Warner Bros.25732)WEA 9.98                                  | VAN HALEN                          | 101   | 47 |
| 133 | LIVE DELICATE SOUND OF THUNDER (P) (Columbia PC2 44484)CBS               | PINK FLOYD                         | 131   | 22 |
| 134 | ORIGINAL STYLIN' (Arista 8571)RCA 8.98                                   | 3 TIMES DOPE                       | 140   | 6  |
| 135 | DREAMING #11 (Relativity 88561-8265)IND 6.98                             | JOE SATRIANI                       | 126   | 24 |
| 136 | A SHOW OF HANDS (G) (Mercury 836 346-1)POL                               | RUSH                               | 129   | 16 |
| 137 | SHORT SHARP SHOCKED (Mercury 834 924-1)POL                               | MICHELLE SHOCKED                   | 116   | 32 |
| 138 | SIMPLE PLEASURES (P) (EMI-Marhatten E1-49059)CAP 9.98                    | BOBBY McFERRIN                     | 122   | 56 |
| 139 | ALL THAT JAZZ (G) (Virgin/A&M SP 5163) RCA 8.98                          | BREATHE                            | 124   | 48 |
| 140 | NEW LIGHT THROUGH OLD WINDOWS (Geffen GHS 24232)WEA 9.98                 | CHRIS REA                          | 135   | 7  |
| 141 | DREAM A LITTLE DREAM (Cypress/A&M 0125)RCA 8.98                          | Original Motion Picture Soundtrack | 154   | 2  |
| 142 | WHAT TIME IS IT (Gucci 3309)IND 8.98                                     | GUCCI CREW II                      | 138   | 15 |
| 143 | GREATEST HITS (G) (Curb/RCA 8318-1-R)RCA 9.98                            | THE JUDDS                          | 144   | 37 |
| 144 | BEELZEBUBBA (Enigma/Fever 73351)CAP 8.98                                 | DEAD MILKMEN                       | 146   | 7  |
| 145 | TILL I LOVED YOU (P) (Columbia OC 40880)CBS                              | BARBRA STREISAND                   | 134   | 26 |
| 146 | SPELL (Mika/Polydor 835 713-1)POL  | DEON ESTUS                         | 149   | 2  |
| 147 | ROOT HOG OR DIE (Enigma 7 73335-1)CAP                                    | MOJO NIXON & SKID ROPER            | 158   | 4  |
| 148 | SPELLBOUND (Warner Bros. 25781)WEA 9.98                                  | JOE SAMPLE                         | 161   | 2  |
| 149 | THE DESOLATE ONE (Fresh 82010)IND 8.98                                   | JUST-ICE                           | 153   | 5  |
| 150 | POWER (G) (Sire 25765) WEA 8.98  | ICE-T                              | 148   | 32 |
| 151 | IT TAKES A NATION OF MILLIONS TO HOLD US BACK (G) (Def Jam FC 44303) CBS | PUBLIC ENEMY                       | 150   | 42 |
| 152 | ANSWERS TO NOTHING (Chrysalis FV41649)CBS                                | MIDGE URE                          | 147   | 13 |
| 153 | DANGEROUS AGE (Atlantic 81884)WEA 8.98                                   | BAD COMPANY                        | 159   | 35 |
| 154 | THE BOY GENIUS (FEAT. A NEW BEGINNING) (Atlantic 81941)WEA               | KWAME                              | DEBUT |    |
| 155 | DYLAN & THE DEAD (Columbia OC 45056)CBS                                  | BOB DYLAN & THE GREATFUL DEAD      | 139   | 12 |
| 156 | GROSS MISCONDUCT (Megaforce/Caroline 1360)IND                            | M.O.D.                             | 133   | 9  |
| 157 | HEART'S HORIZON (Reprise 25778)WEA 9.98                                  | AL JARREAU                         | 152   | 23 |
| 158 | IN EFFECT MODE (P) (Uptown/Warner Bros. 25662)WEA 8.98                   | AL B. SURE!                        | 157   | 52 |
| 159 | LINCOLN (Bar None/Restless 72600)CAP 8.98                                | THEY MIGHT BE GIANTS               | 156   | 16 |
| 160 | DOOLITTLE (4AD/Elektra 60856)WEA   | THE PIXIES                         | DEBUT |    |
| 161 | KICK (P/3) (Atlantic 81796)WEA 9.98                                      | INXS                               | 142   | 78 |
| 162 | START OF A ROMANCE (Atlantic 81853)WEA 9.98                              | SKYY                               | 177   | 2  |
| 163 | LOVE SEASON (Orpheus 75602)CAP   | ALEX BUGNON                        | 160   | 5  |
| 164 | IN DREAMS (Virgin 90604)WEA 12.98  | ROY ORBISON                        | 155   | 15 |
| 165 | MOVE SOMETHIN' (G) (Luke Skywalker XR 101)IND 8.98                       | 2 LIVE CREW                        | 166   | 51 |
| 166 | HEADLESS CROSS (I.R.S. 82002)MCA 9.98                                    | BLACK SABBATH                      | DEBUT |    |
| 167 | WINDHAM HILL SAMPLER '89 (Windham Hill WH1082)RCA 9.98                   | VARIOUS ARTISTS                    | 173   | 4  |
| 168 | BAD (P/6) (Epic OE 40600)CBS   | MICHAEL JACKSON                    | 164   | 85 |
| 169 | FUN & GAMES (TVT CN2550)IND  | THE CONNELLS                       | 182   | 2  |

|     |   |                                    |       |     |
|-----|---|------------------------------------|-------|-----|
| 170 | DICE (Def American/Geffen 24214)WEA 9.98                      | ANDREW DICE CLAY                   | DEBUT |     |
| 171 | EPONYMOUS (I.R.S. 6262)MCA 8.98                               | R.E.M.                             | 168   | 29  |
| 172 | OLD 8X10 (P) (Warner Bros 25738)WEA 8.98                      | RANDY TRAVIS                       | 170   | 41  |
| 173 | ROAD TO THE RICHES (Cold Chillin'/Warner Bros. 25820)WEA 9.98 | KOOL G RAP & D.J. POLO             | 162   | 5   |
| 174 | NOTHING'S SHOCKING (Warner Bros. 25727)WEA 8.98               | JANE'S ADDICTION                   | 169   | 35  |
| 175 | UNION (A&M SP 5175)RCA 8.98                                   | TONI CHILDS                        | 171   | 43  |
| 176 | WHO? (Wing/PolyGram 835 439-1)POL                             | TONY! TONI! TONE!                  | 175   | 15  |
| 177 | HITS 1979-1989 (Columbia 45054)CBS                            | ROSANNE CASH                       | 165   | 4   |
| 178 | ROLL WITH IT (P/2) (Virgin 90946)WEA 9.98                     | STEVE WINWOOD                      | 144   | 44  |
| 179 | STREET READY (Island/Atlantic 91072)WEA 8.98                  | LEATHERWOLF                        | DEBUT |     |
| 180 | ACT A FOOL (Capitol C1-90544)CAP 8.98                         | KING TEE                           | 176   | 22  |
| 181 | FLAG (Mercury 836426)POL                                      | YELLO                              | 184   | 8   |
| 182 | NO REST FOR THE WICKED (P) (CBS OZ 44245)CBS                  | OZZY OSBOURNE                      | 179   | 29  |
| 183 | LOVE OR PHYSICAL (Capitol C1-46946)CAP 8.98                   | ASHFORD & SIMPSON                  | 172   | 8   |
| 184 | UP YOUR ALLEY (P) (Blackheart FZ 44146) CBS                   | JOAN JETT                          | 183   | 50  |
| 185 | AMERICAN DREAM (P) (Atlantic 81888)WEA 9.98                   | CROSBY, STILLS, NASH & YOUNG       | 137   | 23  |
| 186 | 24/7 (4th & B'Way 4011)WEA 8.98                               | DINO                               | 167   | 8   |
| 187 | THE INNOCENTS (G) (Sire/Warner Bros. 25730)WEA 8.98           | ERASURE                            | 117   | 47  |
| 188 | MARTIKA (Columbia FC 44290)CBS                                | MARTIKA                            | 178   | 14  |
| 189 | LOVING PROOF (G) (Columbia FC 44221)CBS                       | RICKY VAN SHELTON                  | 188   | 30  |
| 190 | INTUITION (Mercury/PolyGram 836777)POL                        | TNT                                | 174   | 9   |
| 191 | HE'S THE DJ, I'M THE RAPPER (P/2)(Jive 1091-1-J)RCA 8.98      | DJ JAZZY JEFF & THE FRESH PRINCE   | 190   | 56  |
| 192 | SURFING WITH THE ALIEN (G)(Relativity/Important 8193)IND 8.98 | JOE SATRIANI                       | 191   | 64  |
| 193 | BIG THING (G) (Capitol C1-90958)CAP 8.98                      | DURAN DURAN                        | 181   | 27  |
| 194 | ME & JOE (Egyptian Empire DMSR-00777)IND 8.98                 | RODNEY-O JOE COOLEY                | 193   | 23  |
| 195 | RAPTURE (P/4) (Elektra 9-60444)WEA 8.98                       | ANITA BAKER                        | 194   | 161 |
| 196 | DIRTY DANCING (P/10) (RCA 6408)RCA 9.98                       | Original Motion Picture Soundtrack | 180   | 84  |
| 197 | JULIA FORDHAM (Virgin 90955)WEA 8.98                          | JULIA FORDHAM                      | 187   | 16  |
| 198 | 19 (P) (Reprise 25714)WEA 9.98                                | CHICAGO                            | 186   | 43  |
| 199 | 3 (Slash/Warner Bros. 25819)WEA 9.98                          | VIOLENT FEMMES                     | 163   | 15  |
| 200 | RADIO ONE (Rykodisc RCD 20078)IND 13.98                       | THE JIMI HENDRIX EXPERIENCE        | 192   | 24  |

ALPHABETIZED TOP 200 ALBUMS (BY ARTIST)

|                         |                          |                       |                            |                             |
|-------------------------|--------------------------|-----------------------|----------------------------|-----------------------------|
| 2 Live Crew / 165       | Earle, Steve / 100       | Just Ice / 149        | Queensryche / 82           | Tom Tom Club / 95           |
| 3 Times Dope / 134      | Easton, Sheena / 91      | Kenny G / 46          | Radiators / 129            | Tone Loc / 2                |
| Abdul, Paula / 12       | Eazy-E / 38              | K9-Posse / 94         | Raitt, Bonnie / 41         | Tony! Toni! Tone! / 176     |
| Alabama / 81            | Erya / 17                | Kid N Play / 58       | Ratt / 98                  | Too Short / 37              |
| Ashford & Simpson / 183 | Erasure / 187            | King, Carole / 105    | Rea, Chris / 140           | Traveling Wilburys / 9      |
| Astley, Rick / 108      | Estus, Deon / 146        | Kingdom Come / 131    | R.E.M. / 16,171            | Travis, Randy / 172         |
| Bad Company / 153       | Etheridge, Melissa / 27  | King Tee / 180        | Reed, Lou / 40             | Ure, Midge / 152            |
| Baker, Anita / 35,195   | E.U. / 122               | Kiss / 126            | Replacements / 57          | U2 / 72                     |
| Basia / 76              | Exodus / 119             | Kix / 121             | Rodney-O / 194             | Van Halen / 132             |
| Black Sabbath / 166     | Extreme / 116            | Kool G Rap / 173      | Roxette / 43               | Van Shelton, Ricky / 189    |
| Bon Jovi / 19           | Fabulous T-Birds / 127   | Kwame / 154           | Rush / 136                 | Vandross, Luther / 74       |
| Boy George / 120        | Fine Young Cannibals / 3 | Leatherwolf / 179     | Sample, Joe / 148          | Violent Femmes / 199        |
| Boys, The / 71          | Fixx / 103               | Lennon, Julian / 99   | Satriani, Joe / 135,192    | Vixen / 97                  |
| Brazil Classics / 107   | Fleetwood Mac / 109      | Lever / 63            | Shocked, Michele / 137     | Vollenweider / 51           |
| Breathe / 139           | Ford, Lita / 115         | Living Colour / 5     | Simply Red / 53            | Warrant / 34                |
| Brickell, Edie / 29     | Fordham, Julia / 197     | Lovett, Lyle / 73     | Sir Mix A Lot / 83         | W.A.S.P. / 52               |
| Brown, Bobby / 7        | Fox, Samantha / 86       | M.C. Hammer / 36      | Skid Row / 20              | Was (Not Was) / 87          |
| Bugnon, Alex / 163      | Gibson, Debbie / 6       | Madonna /             | Sky / 162                  | Waterboys / 128             |
| Bulletboys / 64         | Gipsy Kings / 56         | Martika / 188         | Slick Rick / 48            | Watley, Jody / 15           |
| Cash, Rosanne / 177     | Great White / 90         | McFerrin, Bobby / 138 | Smithereens / 119          | Wendy & Lisa / 106          |
| Chapman, Tracy / 66     | Gucci Crew II / 142      | Metallica / 24        | Snow, Phoebe / 118         | White, Karyn / 22           |
| Chicago / 198           | Guns N' Roses / 4,14     | Michael, George / 84  | Stevie B / 75              | White Lion / 102            |
| Childs, Toni / 175      | Huy / 28                 | Midnight Star / 199   | Stewart, Rod / 31          | Williams, Hank Jr. / 62,188 |
| Cinderella / 77         | Helloween / 124          | Guy / 28              | Straf, George / 96         | Williams, Vanessa / 50      |
| Clay, Andrew Dice / 170 | Hendrix, Jimi / 200      | Mike & The            | Stray Cats / 110           | 8eBe & CeCe                 |
| Connells / 169          | Hiroshima / 114          | Mechanics / 21        | Streisand, Barbra / 145    | Winans / 93                 |
| Costello, Elvis / 25    | Hitchcock, Robyn / 112   | Milli Vanilli / 13    | Sure!, Al B. / 158         | Windham Hill '89 / 167      |
| Cowboy Junkies / 42     | Ice-T / 150              | M.O.D. / 156          | Surface / 69               | Winger / 33                 |
| Crosby, S.N.&Y / 185    | Indigo Girls / 111       | Neville Brothers / 67 | Sweet Sensation / 125      | Winwood, Steve / 178        |
| Cult / 18               | Info Society / 113       | New Edition / 61      | Take 6 / 68                | XTC / 39                    |
| Dead Milkmen / 144      | INXS / 161               | Nixon, Mojo / 147     | Taylor Dayne / 130         | Yello / 184                 |
| Def Leppard / 32        | Jackson, Michael / 168   | N.W.A. / 26           | Tesla / 47                 | Soundtracks:                |
| De La Soul / 30         | Jackson, Joe / 123       | Orbison, Roy / 8,164  | They Might Be Giants / 159 | Beaches / 11                |
| Depeche Mode / 49       | Jane's Addiction / 174   | Osbourne, Ozzy / 182  | Thirty-Eight Special / 78  | Cocktail / 101              |
| Dino / 186              | Jarreau, Al / 157        | Oslin, K.T. / 104     | Tiffany / 88               | Dirty Dancing / 196         |
| DJ Jazzy Jeff / 191     | Jett, Joan / 184         | Outfield / 54         | Tikaram, Tanita / 65       | Dream a Little Dream / 141  |
| Duran Duran / 193       | Jones, Howard / 85       | Pasadenas / 92        | TNT / 190                  | Working Girl / 59t          |
| Dylan & The Dead / 155  | Journey / 70             | Pink Floyd / 133      | Today / 79                 |                             |
|                         | Judds / 80,143           | Pixies / 160          |                            |                             |
|                         |                          | Poison / 45           |                            |                             |
|                         |                          | Public Enemy / 150    |                            |                             |

## WESTERN REGION

### POP

#### ■ High Movers\*

1. Cry (PolyGram) Waterfront
2. Veronica (Warner Bros.) Elvis Costello
3. Giving Up On Love (RCA) Rick Astley
4. The Different Story (Elektra) Peter Schilling
5. Through the Storm (Arista) Aretha Franklin & Elton John

#### ■ Most Added\*\*

1. Baby Don't Lose My Number (Arista) Milli Vanilli
2. Pop Singer (Mercury/PolyGram) John Mellancamp
3. This Time I Know It's Real (Atlantic) Donna Summer
4. Giving Up on Love (RCA) Rick Astley
5. The Voices of Babylon (Columbia) The Outfield

### R&B

#### ■ High Movers\*

1. I Like (MCA) Guy
2. Funky Cold Medina (Delicious Vinyl) Tone Loc
3. Don't Take My Mind On A Trip (Virgin) Boy George
4. For You to Love (Epic) Luther Vandross
5. Lead Me Into Your Love (Elektra) Anita Baker

#### ■ Most Added\*\*

1. Workin' (Motown) Diana Ross
2. It's Real (Warner Bros.) James Ingram
3. Baby Don't Forget My Number (Arista) Milli Vanilli
4. Turned Away (Atlantic) Chucki Booker
5. Shower Me With Your Love (Columbia) Surface

### COUNTRY

#### ■ High Movers\*

1. They Rage on (Capitol) Dan Seals
2. Wine Me Up (Mercury) Larry Boone
3. I Don't Want to Spoil the Party (Columbia) Rosanne Cash
4. Call on Me (Capitol) Tanya Tucker
5. Where Did I Go Wrong (MCA) Steve Wariner

#### ■ Most Added\*\*

1. She's Got a Single Thing in Mind (MCA) Conway Twitty
2. What's Going on in Your World (MCA) George Strait
3. Fellow Travelers (16th Avenue) John Conlee
4. Midnight Train (Epic) Charlie Daniels Band
5. Johnny Lucky and Suzi 66 (Atlantic America) Jeff Stevens & the Bullets

## SOUTH CENTRAL REGION

### POP

#### ■ High Movers\*

1. Cry (PolyGram) Waterfront
2. Downtown (A&M) One 2 Many
3. Giving Up on Love (RCA) Rick Astley
4. Through the Storm (Arista) Aretha Franklin & Elton John
5. Circle (Geffen) Edie Brickell & New Bohemians

#### ■ Most Added\*\*

1. Baby Don't Lose My Number (Arista) Milli Vanilli
2. Pop Singer (Mercury/PolyGram) John Mellancamp
3. This Time I Know It's Real (Atlantic) Donna Summer
4. Giving Up on Love (RCA) Rick Astley
5. Little Jackie Wants To Be a Star (Columbia) Lisa Lisa & The Cult Jam

### R&B

#### ■ High Movers\*

1. For You To Love (Epic) Luther Vandross
2. I Like (MCA) Guy
3. Baby Me (Warner Bros.) Chaka Khan
4. Heaven Help Me (PolyGram) Deon Estus
5. Children's Story (Columbia) Slick Rick

#### ■ Most Added\*\*

1. Workin' (Motown) Diana Ross
2. Got To Get The Money (Atlantic) Levert
3. Congratulations (A&M) Vesta
4. Shower Me With You Love (Columbia) Surface
5. Baby Don't Forget My Number (Arista) Milli Vanilli

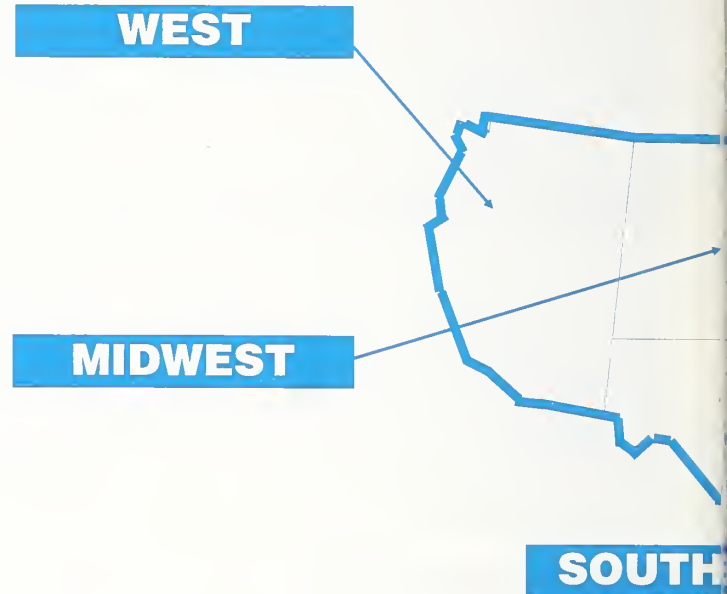
### COUNTRY

#### ■ High Movers\*

1. She Don't Love Nobody (MCA/Curb) Desert Rose Band

## CASH BOX R

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



2. Love Will (Warner Bros.) The Forester Sisters
3. I Got You (Reprise) Dwight Yoakam
4. The Gospel According to Luke (MCA) Skip Ewing
5. I Don't Want to Spoil the Party (Columbia) Rosanne Cash

#### ■ Most Added\*\*

1. She's Got a Single Thing in Mind (MCA) Conway Twitty
2. Come From the Heart (Mercury) Kathy Mattea
3. 5:01 Blues (Epic) Merle Haggard
4. In a Letter to You (Universal) Eddy Raven
5. If I Never See Midnight Again (Columbia) Sweethearts of the Rodeo

## MIDWESTERN REGION

### POP

#### ■ High Movers\*

1. Cry (PolyGram) Waterfront
2. Downtown (A&M) One 2 Many
3. Through the Storm (Arista) Aretha Franklin & Elton John
4. Buffalo Stance (Virgin) Neneh Cherry
5. Every Little Step (MCA) Bobby Brown

#### ■ Most Added\*\*

1. Pop Singer (Mercury/PolyGram) John Mellancamp
2. Baby Don't Lose My Number (Arista) Milli Vanilli
3. This Time I Know It's Real (Atlantic) Donna Summer
4. Every Little Step (MCA) Bobby Brown
5. Let Me In (EMI) Eddie Money

### R&B

#### ■ High Movers\*

1. Sleep Talk (Columbia) Alyson Williams
2. I Like (MCA) Guy
3. Don't Tease Me (MCA) Robert Brookins
4. Baby Me (Warner Bros.) Chaka Khan
5. For Me To Love (Epic) Luther Vandross

#### ■ Most Added\*\*

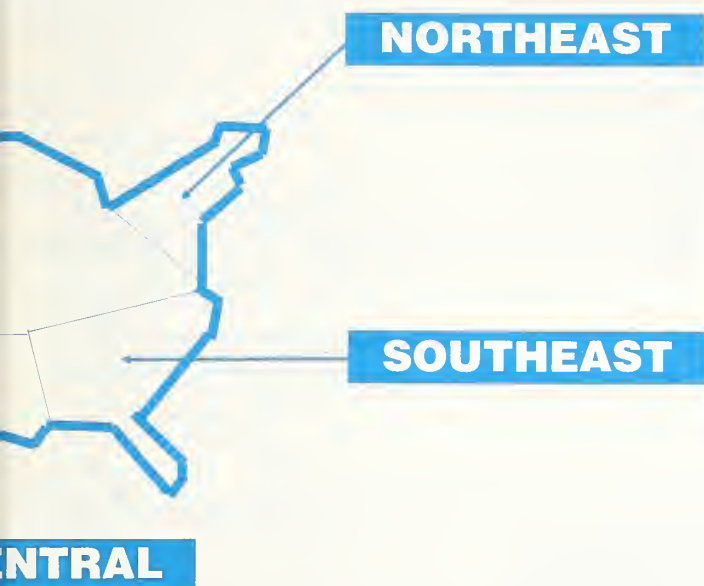
1. Workin' (Motown) Diana Ross
2. It's Real (Warner Bros.) James Ingram
3. Baby Don't Forget My Number (Arista) Milli Vanilli
4. Shower Me With Your Love (Columbia) Surface
5. A Little Romance (Motown) The Boys



# DIO REPORT

## NUMBER OF HOT SINGLES WEEKLY RADIO RESEARCH

\*\* Number of Station Ads  
Nationally



### COUNTRY

#### High Movers\*

1. They Rage on (Capitol) Dan Seals
2. Call on Me (Capitol) Tanya Tucker
3. Wine Me Up (Mercury) Larry Boone
4. Love Out Loud (RCA) Earl Thomas Conley
5. Back in the Fire (Warner Bros.) Gene Watson

#### Most Added\*\*

1. Midnight Train (Epic) Charlie Daniels Band
2. What's Going on in Your World (MCA) George Strait
3. Heaven Only Knows (Reprise) Emmylou Harris
4. In a Letter to You (Universal) Eddy Raven
5. Come From the Heart (Mercury) Kathy Mattea

### NORTHEASTERN REGION

#### POP

#### High Movers\*

1. After All (Geffen) Cher & Peter Cetera
2. Real Love (MCA) Jody Watley
3. Rock On (Cypress) Michael Damian
4. Heaven Help Me (PolyGram) Deon Estus & George Michael
5. I'll Be Loving You (Forever) (Columbia) New Kids On The Block

#### Most Added\*\*

1. Satisfaction (Capitol) Richard Marx
2. I Drove All Night (Epic) Cyndi Lauper
3. Be With You (Columbia) Bangles
4. Rooms On Fire (Atlantic) Stevie Nicks
5. If You Don't Know Me By Now (Elektra) Simply Red

#### R&B

#### High Movers\*

1. For You to Love (Epic) Luther Vandross
2. Children's Stories (Columbia) Slick Rick
3. Little Jackie Wants To Be a Star (Columbia) Lisa Lisa & Cult Jam
4. Heaven Help Me (PolyGram) Deon Estus & George Michael
5. Miss You Like Crazy (EMI) Natalie Cole

#### Most Added\*\*

1. Workin' (Motown) Diana Ross
2. Lead Me Into Your Love (Elektra) Anita Baker

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

### COUNTRY

#### High Movers\*

1. Wine Me Up (Mercury) Larry Boone
2. She Don't Love Nobody (MCA/Curb) Desert Rose Band
3. Back in the Fire (Warner Bros.) Gene Watson
4. Love Out Loud (RCA) Earl Thomas Conley
5. Where Did I Go Wrong (MCA) Steve Wariner

#### Most Added\*\*

1. Fellow Travelers (16th Avenue) John Conlee
2. Johnny Lucky and Suzi 66 (Atlantic America) Jeff Stevens & the Bullets
3. Frontier Justice (Curb) Cee Cee Chapman
4. Midnight Train (Epic) Charlie Daniels Band
5. If I Never See Midnight Again (Columbia) Sweethearts of the Rodeo

### SOUTHEASTERN REGION

#### POP

#### High Movers\*

1. Rock On (Cypress/A&M) Michael Damian
2. Soldier Of Love (Capitol) Donny Osmond
3. Forever Your Girl (Virgin) Paula Abdul
4. Patience (Geffen) Guns N' Roses
5. The Voices of Babylon (Columbia) The Outfield

#### Most Added\*\*

1. Satisfaction (Capitol) Richard Marx
2. I Drove All Night (Epic) Cyndi Lauper
3. Rooms On Fire (Atlantic) Stevie Nicks
4. I Won't Be Back (MCA) Tom Petty
5. Be With You (Columbia) Bangles

#### R&B

#### High Movers\*

1. Funky Cold Medina (Delicious Vinyl) Tone Loc
2. Never Say Goodbye to Love (PolyGram) Rene Moore
3. I'll Be Loving You (Forever) (Columbia) New Kids On The Block
4. Real Love (MCA) Jody Watley
5. Like a Prayer (Sire/Warner Bros.) Madonna

#### Most Added\*\*

1. Workin' (Motown) Diana Ross
2. Show and Tell (Capitol) Peabo Bryson
3. Lead Me Into Your Love (Elektra) Anita Baker
4. It's Real (Warner Bros.) James Ingram
5. Turned Away (Atlantic) Chuckie Booker

### COUNTRY

#### High Movers\*

1. Better Man (RCA) Clint Black
2. Bridges and Walls (MCA) The Oak Ridge Boys
3. I Know What I've Got (RCA) J.C. Crowley
4. Call on Me (Capitol) Tanya Tucker
5. If I Ever Go Crazy (Epic) The Shooters

#### Most Added

1. Lovin' Only Me (Epic) Ricky Skaggs
2. Hole in My Pocket (Columbia) Ricky Van Shelton
3. Fellow Travelers (16th Avenue) John Conlee
4. She's Got a Single Thing in Mind (MCA) Conway Twitty
5. I Wonder What She's Doing Tonight (Epic) Russell Smith

### GUARANTEED NATIONAL HITS

#### POP\*\*\*

Satisfaction  
Richard Marx  
(Capitol)

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

Workin'  
Diana Ross  
(Motown)

#### COUNTRY\*\*\*

She's Got a Single Thing in Mind  
Conway Twitty  
(MCA)

# ■ SINGLES GOING STEADY

**PLEASE DON'T CALL IT MUSIC:** Some of you will say I'm a '60s-generation fart who forgot that his parents called the Beatles "noise." Not true. I admit I'm thirty-something, but reasonably hip. At least that's what my mother says. I like pop. I like hip-hop. I like opera. I like metal. I like 12-tone symphonies on autoharp. I like dance. I like alternative rock. I like regular rock. I like anarchist slam-dance. I like **Lyle Lovett**. I like wind-chimes on Sunday. I even like bebop. I can understand the value of a record that I don't personally listen to. Nonetheless, I believe there's been a conspiracy of silence about the cacophony of non-creative sound being passed off as music. If this is retrograde and un-hip, I'm sorry, but from the calculated nonsense of "Funky Cold Medina" to the calculated nonsense of "She Drives me Crazy," the charts are filled with fodder. Call it a rhythm track. Call it a performance. Call it a statement. Or call it *junk*. Just don't call it music.

Let's look at last week's top records. Take "Like a Prayer," please. This is a record I'd really love to hate, but can't. Whether you think **Madonna** is a wench or a great diva, this is music. There's a dramatic melody that interacts nicely with the tensions of the chord progressions. The lyrics are adequate, maybe a bit thin. There's an impassioned (if somewhat contrived) vocal. It works, and like it or not, it's *music*.

Now **Tone Loc's** "Funky Cold Medina"—this is rap, so we don't expect much musically, except perhaps a couple of bare-boned musical riffs. In rap, the "music" is merely the backdrop to the words. However, Tone Loc says *nada* in this tune. He's discovered a magical aphrodisiac. It's a purile and demeaning rap. This is no **Public Enemy**, whose anger is genuinely frightening. This is no **Ice-T**, whose rap "Colors" was a skillful and chilling reflection of life on the streets. Tone Loc's "Wild Thing" is insultingly sexist, with no higher motive I can discern. I'm not against fun party rap. Tone Loc is no worse than hundreds of other rappers. Just don't call it art.

I enjoyed some of the **Fine Young Cannibals'** album, but the single "She Drives Me Crazy" drives me crazy. This song walks the fence between music and a cool track. It's no worse than **INXS'** or **Escape Club's** recent hits, with perhaps more original production and arrangement values. But these are songs better *felt* than heard.

**Living Colour's** *Cult of Personality*, on the other hand, is *music*. Tremendous guitar riffs. A good melody. A telling and intelligent lyric. Ditto **Def Leppard's** "Rocket." And **R.E.M.'s** "Stand." And **Guns N' Roses'** "Patience."

Don't get me wrong, I don't always need old-fashioned stuff like melody, harmony, song structure, great singing and competent musicianship. Just give me a brilliant lyric. Give me an impassioned performance. **Lou Reed** is no musical giant, but he's an important writer. **Dylan** mostly falls into this area. **Mike Scott** of the **Waterboys**. **The Pixies**. the **Replacements**. **Bruce Springsteen**. I personally prefer folks like **Elvis Costello**, **XTC** or **They Might Be Giants**, artists who are brilliant both musically and lyrically.

And what about all those "commercial" records on the charts? What about the **Debbie Gibsons**, the **Rick Astleys**, the **Roxettes**, the **Sweet Sensations**, the **Paula Abduls**, the **Martikas** and the **Jody Watleys**? Or the **Chicagos**, the **Donny Osmonds** or the **Rod Stewarts**? What about every club dance record ever made? A lot of it is unbelievably calculated, written by commercial songwriter-producers with an ear for pop radio. Is this stuff music?

There are a lot of grey areas obviously, but let me propose a definition for music as opposed to anything else: Music is memorable. It lasts.

I know that show business is smoke and mirrors, not substance. What entertains us and sells records attains a qualitative value merely through its popularity. Let's put trends aside a moment. Let's put it to a vote—what would you rather hear on a desert island, **Tone Loc** or **Stevie Wonder**? Apples and oranges, you say? Reflections of their respective times? If you had to bet your life on which one is going to be listened to in a 100 years, then what?

Yes, Virginia, there's good and bad. Don't fear the hip-mongers. Learn about music. Listen to great songs. Read poetry. Be different, but smart. I'll shut-up now. Your turn.

**Julius Robinson**

# ■ TOP OF THE POPS

## □ Singles



□ **BONNIE RAITT:** "Thing Called Love" (Capitol PB-44365)

Ain't it a shame. This ought to be a big hit on pop radio. But the earthy, down-home nature of the tune might make some programmers hesitate. It shouldn't. Raitt is on a comeback roll with a sound that will appeal to country, rock and pop audiences. The key is her energetic performance on this terrific John Hiatt-penned tune. Everything doesn't have to sound like a dance track, folks! Try it, you'll love it.

□ **MILLI VANILLI:** "Baby Don't Forget My Number" (Arista ASI-9832)

This record has one thing down—an easy-going, accessible feel. Producer Frank Farian highlights the hooks of this song in his creative mix. Should continue M.V.'s success.

Farian highlights the hooks of this song in his creative mix. Should continue M.V.'s success.

□ **FINE YOUNG CANNIBALS:** "Good Thing" (IRS 52639)

This single is a lot more listenable and fun than "She Drives Me Crazy." It's got a sixty-ish Stax sound that fits FYC's style beautifully.

□ **STEVIE NICKS:** "Rooms on Fire" (Modern 7-99216)

This a servicable tune, written by Nicks and producer Rick Nowels. Features some nice acoustic guitar work. Should find a home on pop radio.



□ **PEABO BRYSON:** "Show & Tell" (Capitol B-44347)

Bryson's greatest strength is his timeless, smooth style. This is a pleasant enough R&B remake that should appeal to an AC audience.

□ **CUTTING CREW:** "(Between a) Rock and a Hard Place" (Virgin 7-99215)

This is corporate rock with an undeniable flair. Should find a home on AOR before pop takes a listen.

□ **JUNE POINTER:** "Tight on Time (I'll Fit U In)" (Columbia 38-68748)

If you liked Paula Abdul's "Straight Up," you'll love this offering. June's voice is a dynamic instrument that reaches out and grabs you. Should hit big.

dynamic instrument that reaches out and grabs you. Should hit big.

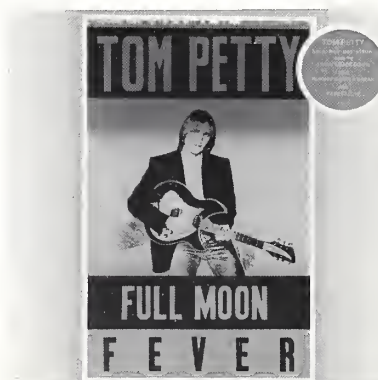
□ **MARTIKA:** "Toy Soldiers" (Columbia 38-68747)

A song about addiction, performed with remarkable savvy by young Martika. This song has a future on pop.

□ **CHICAGO:** "We Can Last Forever" (Reprise 7-22985)

Chicago serves up more of it's predicable menu. This is a better song than a couple of their previous hits, however, and deserves airplay.

## □ Albums



□ **TOM PETTY:** *Full Moon Fever* (MCA 6253)

Petty penned most of his solo album before the release of the *Traveling Wilburys*, and the sonic connection is obvious. Almost all the songs were written by Jeff Lynne and Petty, including the hit "I Won't Back Down." The songs vary in effectiveness. In general the simplicity of the tunes meshes well with Lynne's proclivity for tight, Beatle-esque harmony back-ups. The sound of the LP is present and tight, allowing Petty's rough vocals room to breathe. Nonetheless, songs like "Free-Falling" and "Yer So Bad" are painfully lightweight, too pulled back in both lyrical

and musical aspirations. Much better is "Love is a Long Road" (written with Heartbreaker Mike Campbell) and the inspired "A Mind with a Heart of its Own." Petty's self-penned "The Apartment Song" is joyously unpretentious rock, and with these kind of songs in the bag, Petty shouldn't worry about his future with the Heartbreakers, with or without Lynne.

**J.R.**

**CASH BOX CHARTS**

**TOP 100 SINGLES**

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

05/06/89



#1 Single: Madonna



#1 Debut: Richard Marx #50



To Watch: Donna Summer #49

|    |  | Total Weeks<br>Last Week ▼     |       | Total Weeks<br>Last Week ▼ |
|----|--|--------------------------------|-------|----------------------------|
| 1  | LIKE A PRAYER (Sire/Warner Bros. 2/4/7-27539)        | Madonna                        | 1     | 8                          |
| 2  | I'LL BE THERE FOR YOU (Mercury/Polygram 872 564-7)   | Bon Jovi                       | 2     | 9                          |
| 3  | FUNKY COLD MEDINA (Delicious Vinyl 104)              | Tone Loc                       | 3     | 10                         |
| 4  | HEAVEN HELP ME (Mica/Polydor 871 538-7)              | Deon Estus                     | 5     | 11                         |
| 5  | REAL LOVE (MCA 53484)                                | Jody Watley                    | 10    | 8                          |
| 6  | FOREVER YOUR GIRL (Virgin 7-99230)                   | Paula Abdul                    | 9     | 9                          |
| 7  | SECOND CHANCE (A&M 1273)                             | 38 Special                     | 7     | 14                         |
| 8  | SHE DRIVES ME CRAZY (IRS 53483)                      | Fine Young Cannibals           | 4     | 15                         |
| 9  | THE LOOK (EMI 50190)                                 | Roxette                        | 6     | 12                         |
| 10 | CULT OF PERSONALITY (Epic 34-68611)                  | Living Colour                  | 14    | 9                          |
| 11 | ROCKET (Mercury/PolyGram 872 614-7)                  | Def Leppard                    | 11    | 10                         |
| 12 | ROOM TO MOVE (PolyGram 871 4187)                     | Animotion                      | 12    | 11                         |
| 13 | THINKING OF YOU (Cutting Mercury 872502-7)           | Sa-fire                        | 15    | 13                         |
| 14 | AFTER ALL (Geffen 7-27529)                           | Cher & Peter Cetera            | 16    | 9                          |
| 15 | GIRL YOU KNOW ITS TRUE (Arista S-3396)               | Milli Vanilli                  | 8     | 16                         |
| 16 | ELECTRIC YOUTH (Atlantic 7-88919)                    | Debbie Gibson                  | 19    | 6                          |
| 17 | SINCERELY YOURS (Atco/Atlantic 7-99246)              | Sweet Sensation                | 17    | 13                         |
| 18 | ROCK ON (Cypress 1420/A&M)                           | Michael Damian                 | 21    | 7                          |
| 19 | SOLDIER OF LOVE (Capitol 44369)                      | Donny Osmond                   | 24    | 7                          |
| 20 | PATIENCE (Geffen 7-22936)                            | Guns N' Roses                  | 26    | 5                          |
| 21 | I KO I KO (Capitol 44343)                            | Belle Stars                    | 23    | 9                          |
| 22 | SUPERWOMAN (Warner Bros. 7-27773)                    | Karyn White                    | 13    | 14                         |
| 23 | EVERLASTING LOVE (Elektra 7-69308)                   | Howard Jones                   | 25    | 8                          |
| 24 | I'LL BE LOVING YOU (FOREVER) (Columbia 38-68671)     | New Kids on the Block          | 28    | 6                          |
| 25 | WIND BENEATH MY WINGS (Atlantic 7-88972)             | Bette Midler                   | 29    | 9                          |
| 26 | ETERNAL FLAME (Columbia 38-68533)                    | The Bangles                    | 18    | 14                         |
| 27 | EVERY LITTLE STEP (MCA 53618)                        | Bobby Brown                    | 32    | 6                          |
| 28 | YOUR MAMA DON'T DANCE (Capitol B44293)               | Poison                         | 20    | 13                         |
| 29 | THROUGH THE STORM (Arista AS1-9809)                  | Aretha Franklin & Elton John   | 38    | 4                          |
| 30 | SEVENTEEN (Atlantic 871 4187)                        | Winger                         | 30    | 11                         |
| 31 | A SHOULDER TO CRY ON (Warner Bros./Sire 7-27645)     | Tommy Page                     | 34    | 12                         |
| 32 | WHERE ARE YOU NOW? (WTG 31-68625)                    | Jimmy Harnen                   | 35    | 9                          |
| 33 | STAND (Warner Bros. 27688)                           | R.E.M.                         | 22    | 16                         |
| 34 | THE VOICES OF BABYLON (Columbia 38-68601)            | The Outfield                   | 37    | 7                          |
| 35 | CLOSE MY EYES (RCA 8899-7-R)                         | Lita Ford & Ozzy Osbourne      | 46    | 10                         |
| 36 | MY HEART CAN'T TELL YOU NO (Warner Bros. 7-27729)    | Rod Stewart                    | 27    | 21                         |
| 37 | CIRCLE (Geffen 7-27580)                              | Eddie Brickell & New Bohemians | 40    | 5                          |
| 38 | BUFFALO STANCE (Virgin 7-99231)                      | Neneh Cherry                   | 43    | 5                          |
| 39 | GIVING UP ON LOVE (RCA 8872)                         | Rick Astley                    | 50    | 3                          |
| 40 | I ONLY WANNA BE WITH YOU (Jive/RCA 1192)             | Samantha Fox                   | 42    | 7                          |
| 41 | CRY (Polydor/PolyGram 871 110-7)                     | Waterfront                     | 45    | 5                          |
| 42 | POP SINGER (Mercury/Polygram 838 2201)               | John Cougar Mellencamp         | 60    | 2                          |
| 43 | THE LIVING YEARS (Atlantic 7-88964)                  | Mike & The Mechanics           | 33    | 17                         |
| 44 | BIRTHDAY SUIT (Columbia 38-68569)                    | Johnny Kemp                    | 31    | 12                         |
| 45 | DOWNTOWN (A&M 1272)                                  | One 2 Many                     | 47    | 6                          |
| 46 | LITTLE JACKIE WANTS TO BE A STAR (Columbia 38-68674) | Lisa Lisa and Cult Jam         | 48    | 4                          |
| 47 | MISS YOU LIKE CRAZY (EMI 50185)                      | Natalie Cole                   | 67    | 4                          |
| 48 | COMING HOME (Mercury/PolyGram 872 982-7)             | Cinderella                     | 55    | 5                          |
| 49 | THIS TIME I KNOW IT'S FOR REAL (Atlantic 7-88899)    | Donna Summer                   | 70    | 2                          |
| 50 | SATISFACTION (EMI 50189)                             | Richard Marx                   | DEBUT |                            |
| 51 | CUDDLY TOY (FEEL FOR ME) (Epic 34-68549)             | Roachford                      | 61    | 3                          |

|     |   |                        |       |    |
|-----|---|------------------------|-------|----|
| 52  | BABY DON'T FORGET MY NUMBER (Arista AS1-9832)                   | Milli Vanilli          | 65    | 2  |
| 53  | THE DIFFERENT STORY (WORLD OF LUST AND CRIME) (Elektra 7-69307) | Peter Schilling        | 53    | 6  |
| 54  | VERONICA (Warner Bros. 7-22981)                                 | Elvis Costello         | 64    | 4  |
| 55  | I DROVE ALL NIGHT (Epic 34-68759)                               | Cyndi Lauper           | DEBUT |    |
| 56  | YOU GOT IT (Virgin 99245)                                       | Roy Orbison            | 36    | 16 |
| 57  | SEEING IS BELIEVING (Atlantic 7-88921)                          | Mike and the Mechanics | 63    | 3  |
| 58  | ORINAOCO FLOW (SAIL AWAY) (Geffen 7-27633)                      | Enya                   | 39    | 15 |
| 59  | WALK THE DINOSAUR (Chrysalis ZS4 4331)                          | Was(Not Was)           | 41    | 14 |
| 60  | I WON'T BACK DOWN (MCA 53369)                                   | Tom Petty              | 75    | 2  |
| 61  | I WANNA BE THE ONE (LMR 74003)                                  | Stevie B               | 44    | 10 |
| 62  | DREAMIN (Wing 871 078-7/Polygram)                               | Vanessa Williams       | 49    | 15 |
| 63  | ROUND & ROUND (Qwest/Warner Bros. 7-27524)                      | New Order              | 68    | 5  |
| 64  | LOST IN YOUR EYES (Atlantic 7-27570)                            | Debbie Gibson          | 51    | 15 |
| 65  | BE WITH YOU (Columbia 38-68744)                                 | The Bangles            | DEBUT |    |
| 66  | I'LL BE YOU (Sire/Reprise 7-27628)                              | The Replacements       | 71    | 4  |
| 67  | YOU'RE NOT ALONE (Warner Bros. 27757)                           | Chicago                | 52    | 19 |
| 68  | REPETITION (Tommy Boy/Reprise 7-27659)                          | Information Society    | 66    | 5  |
| 69  | YOU AIN'T SEEN NOTHING YET (Sire/Warner Bros. 7-27628)          | Figures On A Beach     | 72    | 4  |
| 70  | GOOD THING (I.R.S. 53639)                                       | Fine Young Cannibals   | DEBUT |    |
| 71  | LET ME IN (EMI 50185)   | Eddie Money            | 76    | 4  |
| 72  | STOP (A&M 1234)   | Sam Brown              | 81    | 3  |
| 73  | NOW YOU'RE IN HEAVEN (Atlantic 7-88925)                         | Julian Lennon          | 80    | 2  |
| 74  | CLOSER THAN FRIENDS (Columbia 38-08537)                         | Surface                | 79    | 4  |
| 75  | ROOMS ON FIRE (Modern/Atlantic 7-99216)                         | Stevie Nix             | DEBUT |    |
| 76  | ALL THIS I SHOULD HAVE KNOWN (A&M AM 1401)                      | Breathe                | 77    | 3  |
| 77  | WHO DO YOU GIVE YOUR LOVE TO (Wing/PolyGram 887 743)            | Michael Morales        | DEBUT |    |
| 78  | THE MAYOR OF SIMPLETON (Geffen 7-27552)                         | XTC                    | 85    | 2  |
| 79  | PARADISE CITY (Geffen-27570)                                    | Guns N' Roses          | 56    | 16 |
| 80  | IF YOU DON'T KNOW ME BY NOW (Elektra 7-69297)                   | Simply Red             | DEBUT |    |
| 81  | DON'T TELL ME LIES (A&M 1267)                                   | Breathe                | 57    | 15 |
| 82  | WE CAN LAST FOREVER (Reprise 7-22985)                           | Chicago                | DEBUT |    |
| 83  | ANYTHING CAN HAPPEN (Chrysalis VS4-43365)                       | Was(Not Was)           | 88    | 2  |
| 84  | CRYIN' (EMI 50141)  | Vixen                  | 58    | 15 |
| 85  | DOWN BOYS (Columbia 38-68606)                                   | Warrant                | 95    | 2  |
| 86  | SOMEBODY LIKE YOU (Capitol 50176)                               | Robbie Nevil           | 59    | 8  |
| 87  | CRAZY ABOUT HER (Warner Bros. 27657)                            | Rod Stewart            | DEBUT |    |
| 88  | SWEET JANE (RCA 8872)   | Cowboy Junkies         | 90    | 3  |
| 89  | HEARTS ON FIRE (Virgin 7-99234)                                 | Steve Winwood          | 62    | 8  |
| 90  | MORE THAN YOU KNOW (Columbia 38-08103)                          | Martika                | 54    | 20 |
| 91  | YOU GOT IT (THE RIGHT STUFF) (Columbia 38-08092)                | New Kids On The Block  | 69    | 24 |
| 92  | RONI (MCA MCA-53463)  | Bobby Brown            | 73    | 17 |
| 93  | TRIBUTE (RIGHT ON) (Columbia 38-68575)                          | The Pasadenas          | 74    | 11 |
| 94  | JUST BECAUSE (Elektra 7-69327)                                  | Anita Baker            | 78    | 20 |
| 95  | WORKING ON IT (Geffen 7-27535)                                  | Chris Rea              | 82    | 7  |
| 96  | WHEN LOVE COMES TO TOWN (Island 7-99225)                        | U2                     | 83    | 6  |
| 97  | THE LOVER IN ME (MCA 53416)                                     | Sheena Easton          | 84    | 26 |
| 98  | PROMISES (Epic 34-68608)  | Basia                  | 86    | 3  |
| 99  | COME OUT FIGHTING (Columbia 38-68552)                           | Easterhouse            | 87    | 6  |
| 100 | I BEG YOUR PARDON (Atlantic 7-88969)                            | Kon Kan                | 89    | 19 |



**HOLY SHIT, BATMAN:** Restless artists the Untouchables recently dropped by Golden Apple Comics in Hollywood to promote their new LP *Agent OO Soul*. Seen pictured from left to right are Untouchables Jerry MILLER Bill Donato, David Ramsey, Derek Breakfield, Clyde Grimes, Watchmen fan and Living Colour vocalist Corey Glover, and the Untouchables' Tony Brewster.

WHAT IS SOUL? *Soul II Soul* have just dropped their debut LP "Club Classics Vol I." (Ten UK). It is one of the best R&B LPs to come down the pike in years, and although the LP isn't due to be released in the U.S. for a while yet, Virgin have released a tasty appetizer in the form of "Keep On Movin'," a sleek piece of funk that should rule the airwaves. Play it! Play It! Play It! The "12" is an essential purchase on its own, because the U.S. version of the LP has substituted the original warm and slinky club mix with a terribly predictable new-jack swing mix that strips the song of its charm.

Since you all are probably sick of my writing by now, I have asked **Carlena Lewis** of *Urban Airwaves* to come in and do the reviews for us. Hope you enjoy them. She's a real peach!

## Neil Harris

### R&B PICKS

□ **LUTHER VANDROSS:** "For You to Love" (EPIC)

□ **CHERYL PEPSII RILEY & FULL FORCE:** "Every Little Thing About You" (Columbia)

Two sure chart contenders. Luther's is a slow chugger, just a step higher in energy from a ballad—do I really need to explain? You know what it sounds like. He seems to be able to put these out effortlessly. The Pepsii track gives the same impression. Smooth and heartfelt, it should fit into anybody's playlist easily. Wasn't that the intention? Target demos: people who drive 1954 Toyotas and people who stand between cars on the subway.

□ **MILES JAYE:** "Obsession" (Island)

Jaye's latest effort is a mid-tempo R&B smoocher much in the Teddy/Luther mold. His deep, sensuous voice is the star here, and the use of a soprano sax and offbeat percussion gives the song class and sets the track apart from the same-old-same-old crew. Should chart with ease. Target demos: anyone with ears.

□ **JAMES INGRAM:** "It's Real" (WB 25924)

Warner's push of the month. **Gene Griffin** produced, so you know what it sounds like. Don't You? Target Demos: people who can't get enough of that New Jack Swing and mothers of people who can't get enough of that New Jack Swing.

□ **ERSKINE HAWKINS AND HIS ORCHESTRA:** *The original Tuxedo Junction* (Bluebird/RCA 9682-1-RB)

□ **VARIOUS ARTISTS:** *How Blue Can You Get?* (Bluebird/RCA 6758-1-RB)

□ **VARIOUS ARTISTS:** *Early Black Swing* (9583-1-RB)

Very few, if any, of the records I have reviewed in this column since its inception will have the staying power of these records. Some of these tracks are over fifty years old, and have retained the same charm they had the day they were released. All three have been re-mastered with care, with minimal noise to interrupt the pleasure you get from these tracks. The Erskine Hawkins set is compiled from tracks recorded between 1938-42, and is a wonderful example of the power the dance bands from that period could exert. The Blues set is a wonderful sampler of some of the premier bands and vocalists that walked the line between blues and jazz, and features Billy Eckstine, Joe Williams, Leadbelly, Louis Armstrong, early Little Richard, and an unforgettable performance by Lil Green. The swing set documents the emergence of the big band, with the Duke, Fletcher Henderson, Earl Hines, and others all turning in stellar performances. All three are essential for anyone who wants to explore the roots of R&B, and a better value for your dollar would be very hard to find. Target demos: your mom, Aunt Winona, and you, if you have a brain.

## Carlena Lewis

|    |   |                            |       |    |
|----|---|----------------------------|-------|----|
| 1  | GUY (P)(MCA 42176)  | Guy                        | 1     | 42 |
| 2  | LOC'ED AFTER DARK (Delicious 3000)                          | Tone Loc                   | 3     | 11 |
| 3  | LET'S GET IT STARTED (G)(Capitol 90924)                     | M.C. Hammer                | 2     | 26 |
| 4  | THE GREAT ADVENTURES OF SLICK RICK (G)(Def Jam 40513)       | Slick Rick                 | 4     | 15 |
| 5  | DON'T BE CRUEL (P)(MCA 42185)                               | Bobby Brown                | 5     | 42 |
| 6  | KARYN WHITE (P)(Warner Bros. 25637)                         | Karyn White                | 6     | 32 |
| 7  | 2ND WAVE (Columbia 44284)                                   | Surface                    | 8     | 26 |
| 8  | 3 FEET HIGH AND RISING (Tommy Boy 1019)                     | De La Soul                 | 10    | 9  |
| 9  | STRAIGHT OUTTA COMPTON (G) (Ruthless 57102)                 | N.W.A.                     | 9     | 9  |
| 10 | JUST COOLIN' (G) (Atlantic 81926)                           | Levert                     | 7     | 24 |
| 11 | 2 HYPE (G) (Select 21628)                                   | Kid N' Play                | 11    | 24 |
| 12 | LIFE IS...TOO SHORT (Zomba/RCA 1149)                        | Too Short                  | 12    | 11 |
| 13 | FOREVER YOUR GIRL (P) (Virgin 90943)                        | Paula Abdul                | 13    | 16 |
| 14 | GIRL YOU KNOW ITS TRUE (Arista 8592)                        | Milli Vanilli              | 16    | 7  |
| 15 | LARGER THAN LIFE (MCA 6276)                                 | Jody Watley                | 22    | 3  |
| 16 | MESSAGE FROM THE BOYS (G) (Motown 6260)                     | The Boys                   | 14    | 27 |
| 17 | HEART BREAK (P) (MCA 42207)                                 | New Edition                | 15    | 42 |
| 18 | EAZY DUZ IT (G) (Priority 57100)                            | Eazy-E                     | 17    | 24 |
| 19 | GIVING YOU THE BEST THAT I GOT (P) (Elektra 60827)          | Anita Baker                | 18    | 27 |
| 20 | THE DESOLATE ONE (Fresh/Sleeping Bag 82010)                 | Just-Ice                   | 20    | 6  |
| 21 | MORE THAN FRIENDS (Jive 1136)                               | Jonathan Butler            | 19    | 27 |
| 22 | HEAVEN (Capitol 90959)                                      | BeBe & CeCe Winans         | 23    | 15 |
| 23 | TODAY (Motown 6261)   | Today                      | 21    | 22 |
| 24 | THE RIGHT STUFF (Wing/PolyGram 835 694-1)                   | Vanessa Williams           | 24    | 45 |
| 25 | ANY LOVE (P) (Epic 44308)                                   | Luther Vandross            | 25    | 29 |
| 26 | IT TAKES TWO (G) (Profile 1267)                             | Rob Base & DJ Easy Rock    | 26    | 31 |
| 27 | K-9 POSSE (Arista 8569)                                     | K-9 Posse                  | 28    | 8  |
| 28 | TO CHANGE AND/OR MAKE A DIFFERENCE (Arista 8533)            | Kiara                      | 29    | 32 |
| 29 | LOVE OR PHYSICAL (Capitol 46946)                            | Ashford & Simpson          | 30    | 8  |
| 30 | ME AND JOE (Egyptian Empire 00777)                          | Rodney O & Joe Cooley      | 31    | 23 |
| 31 | HEART'S HORIZON (Reprise 25778)                             | Al Jarreau                 | 27    | 21 |
| 32 | ORIGINAL STYLIN' (Arista 8571)                              | Three Times Dope           | 41    | 4  |
| 33 | LIVIN' LARGE (Virgin 91021)                                 | E.U.                       | 36    | 5  |
| 34 | START OF A ROMANCE (Atlantic 81853)                         | Sky                        | 43    | 5  |
| 35 | DON'T LET LOVE SLIP AWAY (G) (Capitol 48987) (G)            | Freddie Jackson            | 34    | 39 |
| 36 | GEMINI (Motown 6264)  | El DeBarge                 | 35    | 7  |
| 37 | COMIN'THROUGH LIKE WARRIORS (Luke Skywalker XR 106)         | M.C. Twist & the Def Squad | 39    | 6  |
| 38 | SILHOUTTE (P) (Arista 8457)                                 | Kenny G                    | 32    | 28 |
| 39 | GERALD ALSTON (Motown 6265)                                 | Gerald Alston              | 33    | 15 |
| 40 | THE BOY GENIUS (FEATURING A NEW BEGINNING) (Atlantic 81941) | Kwamé                      | 48    | 3  |
| 41 | HIGH HAT (Virgin 91022)                                     | Boy George                 | 47    | 5  |
| 42 | RAW (Def Jam FC 45015)                                      | Alyson Williams            | 44    | 4  |
| 43 | LOVE SEASONS (Orpheus 75602)                                | Alex Bugnon                | 45    | 7  |
| 44 | WHAT TIME IS IT (Gucci 3309)                                | Gucci Crew II              | 38    | 15 |
| 45 | TAKE U BACK TO MY PLACE (Orpheus 75600)                     | Z-Looke                    | 40    | 16 |
| 46 | RESPECT (Luke Skywalker 103)                                | Anquette                   | 46    | 23 |
| 47 | CK (Warner Bros. 25707)                                     | Chaka Khan                 | 42    | 21 |
| 48 | ROAD TO THE RICHES (Cold Chillin'/Warner Bros. 25820)       | Kool G. Rap & D.J. Polo    | 50    | 4  |
| 49 | TAKE 6 (Reprise 25670)                                      | Take 6                     | 52    | 8  |
| 50 | FOUNDATION (Atlantic 81939)                                 | Ten City                   | 49    | 8  |
| 51 | LIKE A PRAYER (Sire/Warner Bros. 25844)                     | Madonna                    | 51    | 3  |
| 52 | HEAVEN ON EARTH (Oceana 91028)                              | Donna Allen                | 37    | 14 |
| 53 | SWEET OBSESSION (Epic 44419)                                | Sweet Obsession            | 53    | 25 |
| 54 | MACHISMO (G) (Atlanta Artist 886 002)                       | Cameo                      | 54    | 27 |
| 55 | TO WHOM IT MAY CONCERN (Columbia FC 45065)                  | The Pasadenas              | 60    | 7  |
| 56 | FROM OUT OF THE BLUE (Columbia FC 45092)                    | Blue Magic                 | 69    | 2  |
| 57 | IN EFFECT MODE (P) (Warner Bros. 25662-1)                   | Al B. Sure!                | 56    | 51 |
| 58 | GETTING OFF (On Top 9001)                                   | Miami Boyz                 | 58    | 5  |
| 59 | HANGIN TOUGH (P) (Columbia 40985)                           | New Kids On The Block      | 66    | 25 |
| 60 | WHERE'S THE PARTY AT?(Sleeping Bag 42016)                   | Cash Money & Marvolous     | 55    | 15 |
| 61 | 4 U 2 NJOY (Vision 3308)                                    | Betty Wright               | 57    | 8  |
| 62 | WHO? (Wing/PolyGram 422 835 549-1)                          | Tony! Toni! Tone!          | 65    | 52 |
| 63 | SPELL (Mika 835 713-1)                                      | Deon Estus                 | 70    | 2  |
| 64 | ANIMAL (Mercury/PolyGram 422-836-77)                        | Bar-Kays                   | 59    | 12 |
| 65 | MAKE IT LAST FOREVER (P) (Elektra 60763)                    | Keith Sweat                | 61    | 67 |
| 66 | 24/7 (4th & B'Way 4011)                                     | Dino                       | DEBUT |    |
| 67 | TOUCH OF BLUES (Ichiban 1032)                               | Clarence Carter            | 67    | 13 |
| 68 | MIAMI BASS WARS (Pandisc 8802)                              | Various Artists            | 63    | 12 |
| 69 | YOUNGEST IN CHARGE (Profile 1280)                           | Special Ed                 | 71    | 2  |
| 70 | VESTA 4 U (A&M 5223)  | Vesta                      | 64    | 25 |
| 71 | MIDNIGHT STAR (Solar/Capitol 72564)                         | Midnight Star              | 62    | 28 |
| 72 | MOVE SOMETHIN' (Luke Skywalker 101)                         | 2 Live Crew                | 74    | 11 |
| 73 | AFFAIR (Tabu 44148)   | Cherelle                   | 68    | 24 |
| 74 | THE LOVER IN ME (G) (MCA 42249)                             | Sheena Easton              | 72    | 23 |
| 75 | SING ME A SONG (Aegis FZ 45055)                             | Marcus Lewis               | 73    | 6  |

**CASH BOX CHARTS**

**TOP R&B SINGLES**

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

05/06/89



#1 Single: Jody Watley



#1 Debut: Diana Ross #49



To Watch: Peabo Bryson #51

|    |   | Total Weeks<br>Last Week         |       |
|----|---|----------------------------------|-------|
| 1  | REAL LOVE (MCA-53484)                                     | Jody Watley                      | 2 9   |
| 2  | SLEEP TALK (Def Jam/Columbia 38-68555)                    | Alyson Williams                  | 4 12  |
| 3  | LOVE SAW IT (Warner Bros. 7-27783)                        | Karyn White                      | 1 11  |
| 4  | START OF A ROMANCE (Atlantic 88932)                       | Sky                              | 6 10  |
| 5  | DON'T TAKE MY MIND ON A TRIP (Virgin 7-97272)             | Boy George                       | 7 11  |
| 6  | CRUCIAL (MCA 53500)                                       | New Edition                      | 5 10  |
| 7  | I LIKE (MCA-53490)  | Guy                              | 9 9   |
| 8  | EVERY LITTLE STEP (MCA 23933)                             | Bobby Brown                      | 3 11  |
| 9  | FUNKY COLD MEDINA (Delicious Vinyl 104)                   | Tone Loc                         | 14 7  |
| 10 | ROLLIN' WITH KID N' PLAY (Select 20001)                   | Kid N' Play                      | 10 10 |
| 11 | AFFAIR (Tabu ZS4-68568)                                   | Cherelle                         | 8 14  |
| 12 | TRIBUTE(RIGHT ON) (Columbia 38-68575)                     | The Pasadenas                    | 17 9  |
| 13 | BUCK WILD (Virgin 7-99232)                                | E.U.                             | 20 8  |
| 14 | LOVE SICK (Orpheus/EMI 72650)                             | Z'looke                          | 16 11 |
| 15 | BABY ME (Warner Bros. 4/7-27541)                          | Chaka Khan                       | 22 10 |
| 16 | I'LL BE THERE FOR YOU (Capitol 79496)                     | Ashford & Simpson                | 11 14 |
| 17 | STICKS AND STONES (RCA 8870)                              | Grady Harrell                    | 21 10 |
| 18 | IF IM NOT YOU'RE LOVER (Warner Bros. 7-27556)             | Al B. Sure                       | 19 9  |
| 19 | HEAVEN HELP ME (Mika/PolyGram 871 538-7)                  | Deon Estus                       | 24 8  |
| 20 | 4 U (A&M 12293)   | Vesta                            | 12 14 |
| 21 | REAL LOVE (Motown 44261)                                  | El DeBarge                       | 13 13 |
| 22 | LIKE A PRAYER (Sire/Warner Bros. 2/4/7-27539)             | Madonna                          | 26 8  |
| 23 | GIRL I GOT MY EYES ON YOU (Motown 1954)                   | Today                            | 15 15 |
| 24 | MISS YOU LIKE CRAZY (EMI 50185)                           | Natalie Cole                     | 28 6  |
| 25 | MY FIRST LOVE (Warner Bros. 4/7-27525)                    | Atlantic Starr                   | 30 6  |
| 26 | CHILDREN'S STORY (Columbia/Def Jam 38-68626)              | Slick Rick                       | 39 5  |
| 27 | IF SHE KNEW (Atlantic 2560)                               | Anne G.                          | 32 7  |
| 28 | TURN THIS MUTHA OUT (Capitol 44290)                       | MC Hammer                        | 35 8  |
| 29 | NEVER SAY GOODBYE TO LOVE (PolyGram 871 618-7)            | Rene Moore                       | 18 10 |
| 30 | ME, MYSELF AND I (Tommy Boy TB 926)                       | De La Soul                       | 54 6  |
| 31 | MR. D.J. (Motown 1961)                                    | Joyce Irby                       | 37 6  |
| 32 | UH-UH-OOH-OOH LOOK OUT (HERE IT COMES) (Atlantic 7-88941) | Roberta Flack                    | 38 7  |
| 33 | BIRTHDAY SUIT (Columbia 38-68569)                         | Johnny Kemp                      | 23 11 |
| 34 | MADE TO BE TOGETHER (Virgin 7-99226)                      | Deja                             | 41 6  |
| 35 | THE GOOD, THE BAD & THE UGLY (Epic 38-68590)              | Charlie Singleton                | 42 7  |
| 36 | LITTLE JACKIE WANTS TO BE STAR (Columbia 38-68674)        | Lisa Lisa & Cult Jam             | 44 4  |
| 37 | DON'T TEASE ME (MCA 53615)                                | Robert Brookins                  | 40 6  |
| 38 | EVERY LITTLE TIME (Arista AF1-9800)                       | Kiara                            | 47 5  |
| 39 | I'LL BE LOVING YOU (Columbia 38-68671)                    | New Kids On The Block            | 43 5  |
| 40 | LEAD ME INTO LOVE (Elektra 7-69299)                       | Anita Baker                      | 60 3  |
| 41 | FOR YOU TO LOVE (Epic 34-68742)                           | Luther Vandross                  | 46 3  |
| 42 | ALL I WANT IS FOREVER (Epic 34-68540)                     | James 'JT' Taylor & Regina Belle | 27 14 |
| 43 | MY ONE TEMPTATION (Island 96584)                          | Mica Paris                       | 48 5  |
| 44 | FOR THE LOVE OF YOU (Wing/PolyGram 871 934-7)             | Tony! Toni! Tone!                | 52 5  |
| 45 | JOY AND PAIN (Profile Pro 7247)                           | Rob Base & DJ E-Z Rock           | 50 6  |
| 46 | HAVE YOU HAD YOUR LOVE (EMI 50180)                        | The O'Jays                       | 55 4  |
| 47 | LOST WITHOUT YOU (EMI 50185)                              | The Winans                       | 51 6  |
| 48 | LUCKY CHARM (Motown 1952)                                 | The Boys                         | 29 16 |
| 49 | WORKIN' OVERTIME (Motown MOT-6274)                        | Diana Ross                       | DEBUT |
| 50 | THROUGH THE STORM (Arista AS1-98091)                      | Aretha Franklin & Elton John     | 59 4  |

|     |  | Total Weeks<br>Last Week          |       |
|-----|--|-----------------------------------|-------|
| 51  | SHOW AND TELL (Capitol B-44347)                              | Peabo Bryson                      | 67 2  |
| 52  | CLOSER THAN FRIENDS (Columbia 38-08537)                      | Surface                           | 31 15 |
| 53  | OBJECTIVE (Island 7-99228)                                   | Miles Jaye                        | 57 4  |
| 54  | I WANT YOUR LOVE (RCA 8881)                                  | La Rue                            | 77 4  |
| 55  | FOREVER YOUR GIRL (Virgin 7-99230)                           | Paula Abdul                       | 61 4  |
| 56  | IT'S ONLY LOVE (Elektra 7-69317)                             | Simply Red                        | 33 7  |
| 57  | SEARCHING FOR A GOOD TIME (Epic ZS4-68699)                   | Marcus Lewis                      | 69 5  |
| 58  | A LITTLE ROMANCE (Motown MOT 1965)                           | The Boys                          | 71 2  |
| 59  | YOU AND I GOT A THANG (Capitol B-44283)                      | Freddie Jackson                   | 34 16 |
| 60  | SHE'S SO COLD (Epic 49-68230)                                | Alston Stewart                    | 68 4  |
| 61  | ANIMAL (Mercury 872 954)                                     | Bar-kays                          | 72 4  |
| 62  | ARE YOU MY BABY (Columbia 38-68557)                          | Wendy & Lisa                      | 36 11 |
| 63  | I CAN'T STOP (THIS FEELING) (Magnolia Sound/MCA 53620)       | Eugene Wilde                      | 75 2  |
| 64  | MORE THAN FRIENDS (Jive 1174)                                | Jonathan Butler                   | 25 14 |
| 65  | ON A MISSION (Mercury 872 922)                               | Leotils                           | 70 4  |
| 66  | STRUCK BY YOU (Mercury/PolyGram 872 102-7)                   | Bar-Kays                          | 45 15 |
| 67  | DARLIN' I (Wing/PolyGram 871 936)                            | Vanessa Williams                  | 89 2  |
| 68  | CUDDLY TOY (FEEL FOR ME) (Epic 34-68549)                     | Roachford                         | 80 2  |
| 69  | I WANT IT (Orpheus B-72699)                                  | Aleese Simmons                    | 49 8  |
| 70  | IT'S REAL (Warner Bros. 22975)                               | James Ingram                      | DEBUT |
| 71  | SHE DRIVES ME CRAZY (I.R.S. 53483)                           | Fine Young Cannibals              | 78 3  |
| 72  | TEMPORARY LOVER (Capitol 44329)                              | The Controllers                   | 53 5  |
| 73  | YOU LAID YOUR LOVE ON ME (Motown 1957)                       | Gerald Alston                     | 56 11 |
| 74  | I WILL ALWAYS BE THERE (Luke Skywalker 124)                  | Anquette                          | 74 4  |
| 75  | BABY DON'T FORGET MY NUMBER (Arista 9832)                    | Milli Vanilli                     | DEBUT |
| 76  | ONE MAN (CProfile 7241)                                      | Chanelle                          | 85 2  |
| 77  | JOY AND PAIN (Oceana 7-99244)                                | Donna Allen                       | 58 16 |
| 78  | A WOMAN'S TOUCH (Mega Jam B-44347)                           | Christopher McDaniels             | 83 2  |
| 79  | STAY (PolyDor/PolyGram 871 548-7)                            | Jackie Jackson                    | 62 8  |
| 80  | TURNED AWAY (Atlantic 7-88917)                               | Chucki Booker                     | DEBUT |
| 81  | SISTER ROSA (A&M 1410)                                       | The Neville Brothers              | 81 3  |
| 82  | EAZY-ER SAID THAN DONE (Ruthless/Priority 57108)             | Eazy-E                            | 82 3  |
| 83  | GOT TO GET THE MONEY (Atlantic 7-88910)                      | Lever                             | DEBUT |
| 84  | JUST BECAUSE (Elektra 7-69327)                               | Anita Baker                       | 63 20 |
| 85  | SHOWER ME WITH YOUR LOVE (Columbia 38-68746)                 | Surface                           | DEBUT |
| 86  | LEAN ON ME (Warner Bros. 4/7-27533)                          | Thelma Houston & The Winans       | 64 5  |
| 87  | GIRL YOU KNOW IT'S TRUE (Arista S-3396)                      | Milli Vanilli                     | 65 16 |
| 88  | CRAZY (FOR ME) (Capitol B-44354)                             | Freddie Jackson                   | DEBUT |
| 89  | LET ME PUSH IT TO YA (Island 99249)                          | Atension                          | 66 8  |
| 90  | BLACK STEEL IN THE HOUR OF CHAOS (Def Jam/Columbia 38-68613) | Public Enemy                      | 95 2  |
| 91  | LOVERS INTUITION (Epic 34-68589)                             | Amy Keys                          | 73 4  |
| 92  | 24/7 (4th & Broadway 7471)                                   | Dino                              | 76 11 |
| 93  | DAYS LIKE THIS (MCA-53499)                                   | Sheena Easton                     | 79 9  |
| 94  | MORE THAN PHYSICAL (EMI 44261)                               | Christopher Max                   | 84 13 |
| 95  | ROMEO AND JULIET (Def Jam/Columbia 38-68566)                 | Blue Magic                        | 86 9  |
| 96  | BEING IN LOVE AIN'T EASY (Epic 34-08521)                     | Sweet Obsession                   | 87 21 |
| 97  | WE'VE SAVED THE BEST FOR LAST (Arista AS1-9785)              | Kenny G Featuring Smokey Robinson | 88 14 |
| 98  | JUST COOLIN' (Atlantic 7-88959)                              | Lever                             | 90 15 |
| 99  | LIFE IS TOO SHORT (Jive/RCA 1164)                            | Too Short                         | 91 7  |
| 100 | ALL OR NOTHING (Reprise/Warner Bros. 27550)                  | Al Jarreau                        | 92 8  |

## MOULD

Continued from page 8

also recruited ex-dBs guitarist Chris Stamey.) Great musicians all—and not a punk in the bunch. From the neo-Spanish delicacy of "Sunspots" to the the Du-worthy furor of "Whichever Way the Wind Blows," to the string interlude on the hopeful new single, "See a Little Light," the album is an exercise in dynamics. "Some of the songs leave a lot of room for the listener to get into," he says, "and some deliberately don't leave any room at all. There are a lot of extremes on *Workbook*—not between good and bad, but between light and dark, or light and heavy."

The album also represents an evolution in his lyrical content. "When you're young," he says "it's real easy to write songs about hating the government and hating your parents and hating yourself, because you're not really focused, you don't have that many concrete reasons to continue living. But as you get older you become a little more aware of the environment around you and how you can become a catalyst for change. I feel more comfortable telling stories now, with humor, with more of a personal touch."

Mould says he has been writing songs since he was nine years old; but like a lot of teens, his sense of the world was profoundly disrupted by the punk explosion of late '70s. "All my friends were listening to Aerosmith and Foghat," he says of his youth in upstate New York, "and suddenly I was listening to the Vibrators and the Viletones."

I was destined to leave after that—I was sort of the town weirdo."

Where Mould went after that was college in Minneapolis, where he only lasted two years before teaming up with the future members of Husker Du. The now-legendary Minneapolis scene was just getting started then, with bands like the Suburbs, the Suicide Commandos and the early incarnations of Prince & the Revolution. The Twin Cities bands made their own rules, their own sounds, in an insular Midwestern scene that was far removed from the music-industry mainstream. Yet Mould says his subsequent interaction with the major labels has been a positive experience. "Today there's very little difference between what the majors are doing and what the indies are doing," he says "and I think the signing of Husker Du was part of that."

"When it came time for me to do a solo album, there was something about Virgin I really liked. It's smaller, more personal. I felt like I could get a little more specific attention from them. I didn't have to do a lot of explaining to them—they picked up on what I was trying to do immediately. They didn't tell me I needed a producer or needed to get a lot of other people involved. They just said do what you want to do."

"But Warner's was good too, and I still have friends there. To me, the true measure of a label is not whether they can get you 200 adds on commercial radio—it's whether you'd want to hang out with them after work." ○

## FEMMES

Continued from page 8

Seat failed, or the second was that they just decided to play music together, and worked out their differences. I'm starting to see that pop up fairly frequently, and it's unfortunate because it's inaccurate. Even if it was accurate, it would be unfortunate."

"That's what they alluded to in the Rolling Stone review," DeLorenzo added. "No, they didn't allude to it, they came right out and said it, right in the beginning, something like 'We don't know if it's possible, but if they can recover from their damaging career setbacks....,' which I think I meant the solo stuff."

"And once a few people pick up on that, it becomes the accepted thing," Gano said. "So we're together playing now because 'Gano's solo career flopped.' Which is just so bizarre because they are not my songs, and I was not singing lead. But Gano's solo career was such a bomb, that if he wants to do it right he has to be back with Violent Femmes. I mean Brian has a definite solo career, he's done two records, but I guess that just doesn't have the soap opera sound to it. I don't know why."

"I know why," DeLorenzo told him, "it's because you're the singer/songwriter."

"I guess, yeah," Gano agreed. "So if my career with the Mercy Seat

had taken off, then Violent Femmes never would have played together again. That's just twisted."

Which leads us to 3. "The way I think of it," Gano explained, "is that I knew at some point I would get back to doing my songs, in a Violent Femmes context or in a solo context, whatever. And as we fully documented, that was never the set-up with the Mercy Seat. It's a big part of me, and I never said goodbye to it forever, I just kept writing songs. Then it got to the point where I felt like, 'Okay, I've got to do this again.' And the first people I would think about doing anything with would be Brian and Victor. I think they have wonderful talent and an ability to bring my songs to life, both by interpretation and playing, collectively known as Violent Femmes."

"Even in that case, the first thought is that here are these two people I play with, we have a way that we click, and that's the best way these songs can be done. Not 'Oh, let's do anything we can to be Violent Femmes again.' It really was an artistic motivation."

"Then there is all the other aspects to it," he said. "When we went in all these other directions, things changed, time passed, and all this stuff we can loosely refer to as 'problems' just didn't exist anymore." ○

## SHOPTALK

### WHAT A DIFFERENCE A COUPLE INCHES CAN MAKE

THE CONTINUING SAGA of the battle between single formats in the retail marketplace has been fueled recently with WEA's recent decision to release the first batch of five-inch CD singles to consumers.

Five-inch CD supporters are counting on positive response from the retailer, emphasizing the benefits of the format over the CD3 configuration. With dissatisfaction over the three-inch CD apparently becoming more of an issue with retailers (Shoptalk, 4/15), WEA decided to test the waters with their initial batch of five-inch releases. The first CD's to hit retail will be packaged in a conventional jewel box and hold a suggested list price of \$5.49. In addition, the discs—by **the Cure**, **the Pixies**, **Simply Red** and **Debbie Gibson**—will feature much more material than allowable on a CD3.

But the strongest arguments in favor of the larger format seem to be consistent product display, shoplifting prevention (the CD3, because of its size and packaging, is much more vulnerable to theft), the appeal to the DJ market (more tracks, remixes, etc.), and the argument that "people don't buy technology, they buy convenience."

But even though retail cites the three-inch single as a burden, every major distributing label has already taken the plunge into the CD3 format. Industry insiders claim that retailers have just concern, and are often cynical and unresponsive, when there are so many different configurations released. Nonetheless, it seems that a consistent format is wanted equally by consumer and retailer alike.

And what of the near-extinct seven-inch vinyl single? Retailers say that the future demand for the format will come primarily from the jukebox industry.

**K.C. & T.D.**

## RETAIL REPORT

### TRACKS RECORDS

Norfolk, Va.

**Donna Aggesto**

1. Melissa Etheridge (Island)
2. Madonna (Sire)
3. The Cult (Beggars Banquet/Sire)
4. Paula Abdul (Virgin)
5. Enya (Geffen)
6. Tone Loc (Delicious Vinyl)
7. R.E.M. (Warner Bros.)
8. Living Colour (Epic)
9. Milli Vanilli (Arista)
10. Debbie Gibson (Atlantic)

### RECORD MASTER

Baltimore, Md.

**Jamie Hopkins**

1. Neville Brothers (A&M)
2. Jeff Healey (Arista)
3. Bonnie Raitt (Capitol)
4. Lil' Ed & The Blues Imperials (Alligator)
5. The Radiators (Epic)
6. Ronnie Earl (Black Top/Rounder)
7. Bobby Evans & Terry King (Rounder)
8. Duke Robillard (Rounder)
9. Leroy Carr (Portrait)
10. Albert Collins (Alligator)

### ABBEY ROAD ONE-STOP

Santa Ana, Calif.

**John Kundrat**

1. The Cult (Beggars Banquet/Sire)
2. Great White (Capitol)
3. Kingdom Come (PolyGram)
4. Tone Loc (Delicious Vinyl)
5. Fine Young Cannibals (I.R.S./MCA)
6. De La Soul (Tommy Boy)
7. Joe Jackson (A&M)
8. N.W.A. (Priority)
9. Guns N' Roses: *Lies* (Geffen)
10. Enya (Geffen)

### MALT SHOP

Denver, Col.

**Keith Whittaker**

1. Joe Sample (Warner Bros.)
2. Kenny G (Arista)
3. Jimmy McGriff (Milestone)
4. Marcus Roberts (RCA/Novus)
5. Terri Lynn Carrington (Verve Forecast/P.G.)
6. Michelle Camilo (Portrait)
7. John Patitucci (GRP)
8. Chick Corea (GRP)
9. David Murray (Portrait)
10. Buddy Montgomery (Landmark)

**CASH BOX CHARTS**

**COUNTRY SINGLES**

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

05/06/89



#1 Single: The Judds



#1 Debut: Conway Twitty #56



To Watch: Ricky Skaggs #58

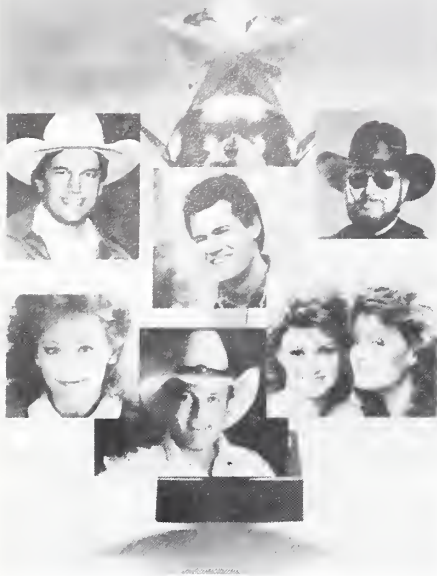
|    |   | Total Weeks<br>Last Week                                   |
|----|---|--|
| 1  | <b>YOUNG LOVE</b> (Curb/RCA 8820-8/RCA)                                   | <b>The Judds 3 11</b>                                      |
| 2  | <b>IF I HAD YOU</b> (RCA 8817-7)  | <b>Alabama 7 8</b>   |
| 3  | <b>DON'T TOSS US AWAY</b> (MCA 53477)                                     | <b>Patty Loveless 1 14</b>                                 |
| 4  | <b>TELL IT LIKE IT IS</b> (Atlantic America 7-99242/Atlantic)             | <b>Billy Joe Royal 2 13</b>                                |
| 5  | <b>IS IT STILL OVER?</b> (Warner Bros. 7-27551)                           | <b>Randy Travis 12 8</b>                                   |
| 6  | <b>THE CHURCH ON CUMBERLAND ROAD</b> (Columbia 38-68550/CBS)              | <b>Shenandoah 5 14</b>                                     |
| 7  | <b>HEY BOBBY</b> (RCA 8865-7)   | <b>K.T. Oslin 4 13</b>                                     |
| 8  | <b>SETTING ME UP</b> (Warner Bros. 7-27581)                               | <b>Highway 101 8 13</b>                                    |
| 9  | <b>BIG DREAMS IN A SMALL TOWN</b> (RCA 8816-7)                            | <b>Restless Heart 14 11</b>                                |
| 10 | <b>AFTER ALL THIS TIME</b> (Columbia 38-68585/CBS)                        | <b>Rodney Crowell 15 11</b>                                |
| 11 | <b>THERE'S A TEAR IN MY BEER</b> (Warner Bros./Curb 7-27584/Warner Bros.) | <b>Hank Williams Jr.(Duet With Hank Williams Sr.) 6 14</b> |
| 12 | <b>I'M NO STRANGER TO THE RAIN</b> (RCA 8797-7)                           | <b>Keith Whitley 9 16</b>                                  |
| 13 | <b>DOWN THAT ROAD TONIGHT</b> (Warner Bros. 7-27679)                      | <b>The Nitty Gritty Dirt Band 10 19</b>                    |
| 14 | <b>LOVE WILL</b> (Warner Bros. 7-27575)                                   | <b>The Forester Sisters 19 12</b>                          |
| 15 | <b>I GOT YOU</b> (Reprise 7-27567/Warner Bros.)                           | <b>Dwight Yoakam 20 9</b>                                  |
| 16 | <b>WHERE DID I GO WRONG</b> (MCA 53504)                                   | <b>Steve Wariner 23 9</b>                                  |
| 17 | <b>BABY'S GOTTEN GOOD AT GOODBYE</b> (MCA 53486)                          | <b>George Strait 11 16</b>                                 |
| 18 | <b>SHE DESERVES YOU</b> (RCA 8796-7)                                      | <b>Baillie &amp; The Boys 13 14</b>                        |
| 19 | <b>WHO YOU GONNA BLAME IT ON THIS TIME</b> (Columbia 38-08528/CBS)        | <b>Vern Gosdin 16 16</b>                                   |
| 20 | <b>OLD COYOTE TOWN</b> (Capitol 44274)                                    | <b>Don Williams 18 16</b>                                  |
| 21 | <b>THE GOSPEL ACCORDING TO LUKE</b> (MCA 53481)                           | <b>Skip Ewing 27 9</b>                                     |
| 22 | <b>SHE DON'T LOVE NOBODY</b> (MCA/Curb 53616/MCA)                         | <b>Desert Rose Band 28 7</b>                               |
| 23 | <b>I DON'T WANT TO SPOIL THE PARTY</b> (Columbia 38-68599)                | <b>Rosanne Cash 29 6</b>                                   |
| 24 | <b>MANY MANSIONS</b> (Curb 10524)   | <b>Moe Bandy 25 10</b>                                     |
| 25 | <b>BETTER MAN</b> (RCA 8781-7)  | <b>Clint Black 31 10</b>                                   |
| 26 | <b>HEARTBREAK HILL</b> (Reprise 7-27635/Warner Bros.)                     | <b>Emmylou Harris 17 20</b>                                |
| 27 | <b>FROM THE WORD GO</b> (Warner Bros. 7-27668)                            | <b>Michael Martin Murphey 21 20</b>                        |
| 28 | <b>FAIR SHAKE</b> (RCA 8795-7)  | <b>Foster &amp; Lloyd 22 15</b>                            |
| 29 | <b>THE HEART</b> (Universal 53487/MCA)                                    | <b>Lacy J. Dalton 24 15</b>                                |
| 30 | <b>IF I EVER GO CRAZY</b> (Epic 34-68587/CBS)                             | <b>The Shooters 34 8</b>                                   |
| 31 | <b>LOVE OUT LOUD</b> (RCA 8824-7)   | <b>Earl Thomas Conley 35 7</b>                             |
| 32 | <b>NEW FOOL AT AN OLD GAME</b> (MCA 53473)                                | <b>Reba McEntire 26 20</b>                                 |
| 33 | <b>THEY RAGE ON</b> (Capitol 44345)                                       | <b>Dan Seals 38 7</b>                                      |
| 34 | <b>WINE ME UP</b> (Mercury 872 728-7)                                     | <b>Larry Boone 39 7</b>                                    |
| 35 | <b>MY TRAIN OF THOUGHT</b> (Capitol 44276)                                | <b>Barbara Mandrell 30 13</b>                              |
| 36 | <b>MOON PRETTY MOON</b> (Mercury 872 604 7)                               | <b>The Statler Brothers 32 12</b>                          |
| 37 | <b>BACK IN THE FIRE</b> (Warner Bros. 7-27532)                            | <b>Gene Watson 42 7</b>                                    |
| 38 | <b>CALL ON ME</b> (Capitol 44348)   | <b>Tanya Tucker 43 6</b>                                   |
| 39 | <b>BEYOND THOSE YEARS</b> (MCA 53625)                                     | <b>The Oak Ridge Boys 44 5</b>                             |
| 40 | <b>YOU GOT IT</b> (Virgin 7-99245)  | <b>Roy Orbison 33 12</b>                                   |
| 41 | <b>I KNOW WHAT I'VE GOT</b> (RCA 8822-7)                                  | <b>J.C. Crowley 46 5</b>                                   |
| 42 | <b>COME AS YOU WERE</b> (Capitol 44273)                                   | <b>T. Graham Brown 36 22</b>                               |
| 43 | <b>YOU'VE STILL GOT A WAY WITH MY HEART</b> (Airborne 10016)              | <b>Mickey Gilley 48 3</b>                                  |
| 44 | <b>BIG LOVE</b> (MCA/Curb 53478/MCA)                                      | <b>The Bellamy Brothers 37 19</b>                          |
| 45 | <b>YOU SURE GOT THIS OL' RED NECK FEELIN' BLUE</b> (Evergreen EV 1081)    | <b>Joe Stampley 47 6</b>                                   |
| 46 | <b>SOWIN' LOVE</b> (RCA 8919-7)   | <b>Paul Overstreet 55 4</b>                                |
| 47 | <b>DAYDREAM</b> (Soundwaves SW-4818-NSD)                                  | <b>Cerrito 49 6</b>  |
| 48 | <b>FROM A JACK TO A KING</b> (Columbia 38-08529/CBS)                      | <b>Ricky Van Shelton 40 16</b>                             |
| 49 | <b>BUT YOU WILL</b> (SOA 006)   | <b>Razzy Bailey 57 2</b>                                   |
| 50 | <b>DON'T QUIT ME NOW</b> (MCA 53510)                                      | <b>James House 58 3</b>                                    |
| 51 | <b>SMALL TOWN DREAMS</b> (Maxima MRC-1333)                                | <b>Don Malena 52 6</b>                                     |

|     |  | Total Weeks<br>Last Week                   |
|-----|--|--|
| 52  | <b>SEA OF HEARTBREAK</b> (Curb 10525)                        | <b>Ronnie McDowell 59 4</b>                |
| 53  | <b>I WONDER WHAT SHE'S DOING TONIGHT</b> (Epic 34-68615/CBS) | <b>Russell Smith 61 3</b>                  |
| 54  | <b>5:01 BLUES</b> (Epic 34-68598/CBS)                        | <b>Merle Haggard 62 3</b>                  |
| 55  | <b>KEEP THE FAITH</b> (Tra-Star TS-1223)                     | <b>Heartland 41 10</b>                     |
| 56  | <b>SHE'S GOT A SINGLE THING IN MIND</b> (MCA 53633)          | <b>Conway Twitty DEBUT</b>                 |
| 57  | <b>IF I NEVER SEE MIDNIGHT AGAIN</b> (Columbia 38-68684/CBS) | <b>Sweethearts of the Rodeo DEBUT</b>      |
| 58  | <b>LOVIN' ONLY ME</b> (Epic 34-68693/CBS)                    | <b>Ricky Skaggs 63 3</b>                   |
| 59  | <b>HOLE IN MY POCKET</b> (Columbia 38-38694/CBS)             | <b>Ricky Van Shelton 65 2</b>              |
| 60  | <b>I'LL BE LOVIN' YOU</b> (MCA 53475)                        | <b>Lee Greenwood 45 15</b>                 |
| 61  | <b>WHAT'S GOING ON IN YOUR WORLD</b> (MCA 53648)             | <b>George Strait DEBUT</b>                 |
| 62  | <b>COME FROM THE HEART</b> (Mercury 872 766-7)               | <b>Kathy Mattea 68 2</b>                   |
| 63  | <b>DEAR ME</b> (RCA 8866-7)                                  | <b>Lorrie Morgan DEBUT</b>                 |
| 64  | <b>FELLOW TRAVELERS</b> (16th Avenue 70427)                  | <b>John Conlee 70 3</b>                    |
| 65  | <b>HONEY I DARE YOU</b> (Warner Bros. 7-27691)               | <b>Southern Pacific 50 22</b>              |
| 66  | <b>THE CHANCE YOU TAKE</b> (Wolf Dog WD1216)                 | <b>Ross Lewis 71 4</b>                     |
| 67  | <b>HOUSTON SOLUTION</b> (RCA 8868-7)                         | <b>Ronnie Milsap DEBUT</b>                 |
| 68  | <b>ONE GOOD WELL</b> (RCA 8867-7)                            | <b>Don Williams DEBUT</b>                  |
| 69  | <b>SOMEWHERE BETWEEN</b> (Capitol 44270)                     | <b>Suzy Bogguss 73 4</b>                   |
| 70  | <b>SHE DREAMS</b> (Evergreen EV 1089)                        | <b>Alan Rhody 74 4</b>                     |
| 71  | <b>UP AND GONE</b> (Warner Bros. 7-22991)                    | <b>The McCarters 78 2</b>                  |
| 72  | <b>LUCKY ME</b> (First Colony CA 89105)                      | <b>Charlie Albertson 76 3</b>              |
| 73  | <b>JOHNNY LUCKY AND SUZI 66</b> (Atlantic America 7-99259)   | <b>Jeff Stevens &amp; the Bullets 81 2</b> |
| 74  | <b>I NEVER HAD A CHANCE WITH YOU</b> (Tra-Star TS-1225)      | <b>Patsy Cole 79 3</b>                     |
| 75  | <b>HELL TO HOLD</b> (LDR 103)                                | <b>Roger Rone 82 3</b>                     |
| 76  | <b>FOREVER WASN'T MEANT FOR US</b> (Happy Man HM 820)        | <b>Holly Ronick 77 4</b>                   |
| 77  | <b>IN A LETTER TO YOU</b> (Universal 66003/MCA)              | <b>Eddy Raven 86 2</b>                     |
| 78  | <b>WHAT IT BOILS DOWN TO</b> (True TU-96)                    | <b>Frank Burgess 83 3</b>                  |
| 79  | <b>I'VE HAD ENOUGH OF YOU</b> (Door Knob DK89-318)           | <b>Debbie Rich 84 3</b>                    |
| 80  | <b>LOVE WILL NEVER BE THE SAME</b> (Step One SOR-398)        | <b>The Reno Brothers 51 7</b>              |
| 81  | <b>FRONTIER JUSTICE</b> (Curb 002)                           | <b>Cee Cee Chapman 87 2</b>                |
| 82  | <b>SHE HAD EVERY RIGHT TO DO YOU WRONG</b> (Step One 400)    | <b>Jerry Lansdowne 91 2</b>                |
| 83  | <b>CARRY ON CHILDREN</b> (Morning Star 21389)                | <b>Fox Brothers DEBUT</b>                  |
| 84  | <b>JUST BECAUSE YOU'RE LEAVIN'</b> (Sing Me 45-41)           | <b>Lorie Ann 90 2</b>                      |
| 85  | <b>I DON'T MISS YOU LIKE I USED TO</b> (Airborne 10015)      | <b>Stella Parton 53 9</b>                  |
| 86  | <b>I WONDER WHERE YOU ARE TONIGHT</b> (Evergreen 1085)       | <b>Bailey Brothers 92 2</b>                |
| 87  | <b>PUT A QUARTER IN THE JUKEBOX</b> (Capitol 44356)          | <b>Buck Owens DEBUT</b>                    |
| 88  | <b>IT WON'T BE LONG</b> (Uptown 112-89)                      | <b>Brian Sklar 94 2</b>                    |
| 89  | <b>HANK AND LEFTY</b> (Bear BR 2001)                         | <b>Justin Wright 54 7</b>                  |
| 90  | <b>I STILL NEED YOU</b> (Windward 7)                         | <b>Steffin Sisters 95 2</b>                |
| 91  | <b>NOT LIKE THIS</b> (Universal 66004)                       | <b>Tim Malchak DEBUT</b>                   |
| 92  | <b>WHY</b> (Bear 199)  | <b>Billy Joe Burnette DEBUT</b>            |
| 93  | <b>I STILL NEED HER</b> (Associated Artist 502)              | <b>Norman Wade DEBUT</b>                   |
| 94  | <b>SCHOOLROOM BLUES</b> (JRC 8901)                           | <b>Jeff Stuart DEBUT</b>                   |
| 95  | <b>WORKING MAN</b> (GBS 787)                                 | <b>Debbie Dukes 96 2</b>                   |
| 96  | <b>STILL LOVING YOU</b> (OL 131)                             | <b>Pat Murphy DEBUT</b>                    |
| 97  | <b>I NEED A WIFE</b> (Universal 53492/MCA)                   | <b>Joni Harms 66 4</b>                     |
| 98  | <b>SHE'S A DEVIL IN THE DARK</b> (A.M.I. 1954)               | <b>Rich Chaney 56 11</b>                   |
| 99  | <b>DON'T YOU EVER GET TIRED (OF HURTING ME)</b> (RCA 8746-7) | <b>Ronnie Milsap 60 20</b>                 |
| 100 | <b>WAITING FOR YOU</b> (MCA 53505)                           | <b>Gail Davies 64 6</b>                    |

# COUNTRY MUSIC

## NASHVILLE NEWS

### TNN VIEWERS' CHOICE AWARDS



**RICKY VAN SHELTON** MADE A CLEAN SWEEP at The Nashville Network's *Viewers' Choice Awards* last Tuesday night, winning Favorite Male Vocalist, Favorite Video, Favorite Song and the coveted Favorite Entertainer award. The awards, which are based on votes called in by TNN viewers, signify Shelton's stronghold in the country music realm. **Reba McEntire**, who scored an upset in the Favorite Female Vocalist category and said that it felt "pretty dad-blamed nice" to topple **K.T. Oslin** from her recent winning streak at the Grammy, ACM and American Music Awards shows.

**Shenandoah**, who just scored a #1 hit with "The Church on Cumberland Road," has one more reason to celebrate after winning the Favorite Newcomer trophy. The five bandmembers brandished

their trophies like they'd won the SEC championship—but they had every reason to be proud of their accomplishments. They announced backstage at the press conference that their next single will be "Sunday in the South," and they plan to go into the studio next October to record their sophomore album project.

The Favorite Group award went to the **Oak Ridge Boys**, who were not present to accept it. The foursome beat out **Alabama**, **Highway 101**, the **Nitty Gritty Dirt Band**, the **Judds** and **Sweethearts of the Rodeo** for that honor.

**Randy Travis** proved that his popularity still lingers, winning the Favorite Album award for his **Warner Bros.** release *Old 8 x 10*. Travis says he's had several movie offers and hopes that he can add acting to his many activities. He's also planning an album, tentatively titled *Heroes and Friends* that would spotlight duets with some of his favorite performers. After winning his award, the performer said that "it was a nice feeling after losing all of them last week at the ACM awards."

The evening's most emotional award went to the King of Country Music, **Roy Acuff**, who won the **Minnie Pearl Award**. Presented by **Sarah Cannon** (who portrays Minnie Pearl) and **Ralph Emery** (host of *Nashville Now*), the award signifies a never-ending dedication to country music. Acuff, who is now 85, accepted the award with great humility and appreciation.

The hosts, **Patty Loveless**, **Buck Owens**, **Ricky Skaggs** and **Dwight Yoakam**, all seemed excited about their roles. Skaggs, however, was a bit on the antsy side as his wife, **Sharon White**, was at home and "very pregnant." A call from home did not come through however and we're still waiting for a new Skaggs "bundle of joy" to appear.

Yoakam and Owens seems a bit perturbed at their lack of awards, complaining that they had been on four awards shows this year without winning a single accolade.

TNN received an estimated 7,800 votes per day during the balloting process, which began in March. That figure is up 44% from last year's award show, making the second annual *Viewers' Choice Awards* the largest publicly selected awards show in the nation.

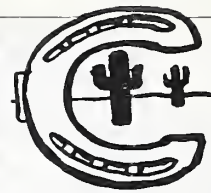
"**THIS COUNTRY'S ROCKIN'**" is the theme of a mega-concert scheduled for May 6 in Detroit. The brainchild of **Jim Fitzgerald** and his wife **Wendy**, the seven-hour extravaganza will take place at the Pontiac Silverdome and will be available through cable television services on a pay-per-view basis. The show will not only feature top country acts, but rock, R&B and blues performers as well, in an effort to spotlight the increasing cross-fertilization of musical idioms. Fitzgerald, who produced the highly rated NBC special *The World's Largest Indoor Country Music Show* 11 years ago, will host the event, along with a disparate group of celebs that includes Motor City Madman **Ted Nugent**.

"There are many new artists inspired by the Beatles and Stones, who are working under the country umbrella," said Fitzgerald. "By placing these acts side by side with their influences, fans will better appreciate the new spirit infusing country music."

Fitzgerald also has plans for a weekly three-hour radio show under the same header emanating from Palm Springs. Also in the planning stages are a magazine, a series of compilation albums, a two-hour video distillation of the best from the Silverdome concert and big-name concert tours, all under the "This Country's Rockin'" banner.

**Cecilia Walker**

## COUNTRY ALBUMS



05/06/89 The grey shading represents a bullet, indicating strong upward chart movement.

Total Weeks ▼  
Last Week ▼

|    |   |                                    |       |     |
|----|---|------------------------------------|-------|-----|
| 1  | GREATEST HITS III (Warner/Curb 1-25834/Warner Bros.)                | Hank Williams, Jr.                 | 1     | 10  |
| 2  | THIS WOMAN (RCA 8369) (G)   | K.T. Oslin                         | 5     | 33  |
| 3  | BEYOND THE BLUE NEON (MCA 42266)                                    | George Strait                      | 2     | 10  |
| 4  | LOVING PROOF (Columbia 44221/CBS) (G)                               | Ricky Van Shelton                  | 4     | 31  |
| 5  | SOUTHERN STAR (RCA 8587-1)  | Alabama                            | 6     | 10  |
| 6  | OLD 8 x 10 (Warner Bros. 25738) (P)                                 | Randy Travis                       | 3     | 40  |
| 7  | GREATEST HITS (Curb/RCA 8318-1/RCA) (G)                             | The Judds                          | 13    | 36  |
| 8  | BUENAS NOCHES FROM A LONELY ROOM (Reprise 25749-1/Warner Bros.) (G) | Dwight Yoakam                      | 14    | 37  |
| 9  | REBA (MCA 42134) (G)  | Reba McEntire                      | 9     | 51  |
| 10 | HONKY TONK ANGEL (MCA 42223)  | Patty Loveless                     | 10    | 28  |
| 11 | TELL LIKE IT IS (Atlantic America 91064/Atlantic)                   | Billy Joe Royal                    | 8     | 9   |
| 12 | BLUEBIRD (Warner Bros. 25776)                                       | Emmylou Harris                     | 11    | 14  |
| 13 | LYLE LOVETT AND HIS LARGE BAND (MCA/Curb 42263/MCA)                 | Lyle Lovett                        | 7     | 12  |
| 14 | DIAMONDS AND DIRT (Columbia 44076/CBS)                              | Rodney Crowell                     | 12    | 53  |
| 15 | HITS 1979-1989 (Columbia 45054/CBS)                                 | Rosanne Cash                       | 16    | 7   |
| 16 | COPPERHEAD ROAD (UNI 7/MCA)   | Steve Earle                        | 15    | 23  |
| 17 | ONE WOMAN MAN (Epic 44078/CBS)                                      | George Jones                       | 19    | 7   |
| 18 | MYSTERY GIRL (Virgin 90158) (P)                                     | Roy Orbison                        | 18    | 8   |
| 19 | STRONG ENOUGH TO BEND (Capitol 48865)                               | Tanya Tucker                       | 21    | 36  |
| 20 | THE ROAD NOT TAKEN (Columbia 44468/CBS)                             | Shenandoah                         | 20    | 8   |
| 21 | UNTASTED HONEY (Mercury 832 793-1)                                  | Kathy Mattea                       | 28    | 78  |
| 22 | STRANGER THINGS HAVE HAPPENED (RCA 9587)                            | Ronnie Milsap                      | 22    | 6   |
| 23 | CHISELED IN STONE (Columbia 40982/CBS)                              | Vern Gosdin                        | 23    | 65  |
| 24 | RAGE ON (Capitol 46976)   | Dan Seals                          | 17    | 40  |
| 25 | BIG DREAMS IN A SMALL TOWN (RCA 8317-1)                             | Restless Heart                     | 24    | 36  |
| 26 | 101 2 (Warner Bros. 25742)  | Highway 101                        | 27    | 36  |
| 27 | ALWAYS AND FOREVER (Warner Bros. 25568)(P/3)                        | Randy Travis                       | 25    | 102 |
| 28 | DON'T CLOSE YOUR EYES (RCA 6494-1)                                  | Keith Whitley                      | 26    | 45  |
| 29 | MONONGAHELA (MCA 42205)   | The Oak Ridge Boys                 | 29    | 33  |
| 30 | TURN THE TIDE (RCA 8454)  | Baillie & the Boys                 | 35    | 7   |
| 31 | SURVIVOR (Universal 42264/MCA)                                      | Lacy J. Dalton                     | 31    | 10  |
| 32 | HOMESICK HEROES (Epic 44324/CBS)                                    | The Charlie Daniels Band           | 39    | 29  |
| 33 | 80'S LADIES (RCA 5924-1) (G)  | K.T. Oslin                         | 32    | 94  |
| 34 | RIVER OF TIME (Curb/RCA 9595-1/RCA)                                 | The Judds                          | 37    | 2   |
| 35 | BACK IN THE FIRE (Warner Bros. 1-25832)                             | Gene Watson                        | 38    | 11  |
| 36 | THE COAST OF COLORADO (MCA 42128)                                   | Skip Ewing                         | 30    | 34  |
| 37 | WILD EYED DREAM (Columbia 40602/CBS) (G)                            | Ricky Van Shelton                  | 33    | 110 |
| 38 | WHAT A WONDERFUL WORLD (Columbia 44331/CBS)                         | Willie Nelson                      | 36    | 30  |
| 39 | MORE GREAT DIRT: THE BEST OF (VOL. II) (Warner Bros. 25830)         | Nitty Gritty Dirt Band             | 43    | 13  |
| 40 | ONE TIME, ONE NIGHT (Columbia 40614/CBS)                            | Sweethearts of the Rodeo           | 48    | 49  |
| 41 | SWINGIN' DOORS, SAWDUST FLOORS (Mercury 836 710-1)                  | Larry Boone                        | 40    | 3   |
| 42 | I GOT DREAMS (MCA 42272)  | Steve Wariner                      | 41    | 2   |
| 43 | CHASING RAINBOWS (Aireborne 0103)                                   | Mickey Gilley                      | 50    | 21  |
| 44 | I'LL BE YOUR JUKEBOX TONIGHT (Capitol 90416)                        | Barbara Mandrell                   | 47    | 20  |
| 45 | PURE 'N SIMPLE (Universal 42277/MCA)                                | Larry Gatlin & The Gatlin Brothers | DEBUT |     |
| 46 | THE STATLERS GREATEST HITS (Mercury 834 626)                        | The Statler Brothers               | 44    | 26  |
| 47 | RUNNING (MCA/Curb 42169/MCA)  | The Desert Rose Band               | 46    | 31  |
| 48 | NEXT TO YOU (Epic 44498/CBS)  | Tammy Wynette                      | 34    | 3   |
| 49 | WILD STREAK (Warner/Curb 25725-1/Warner Bros.) (G)                  | Hank Williams, Jr.                 | 49    | 43  |
| 50 | AS I AM (Capitol 48764)   | Anne Murray                        | 42    | 26  |

## ■ COUNTRY HOT CUTS

1. K.T. OSLIN - "Truly Blue" - *This Woman* (RCA)
2. WAYLON JENNINGS - "You Put the Soul in the Song" - *Full Circle* (MCA)
3. FOSTER & LLOYD - "Til The Fat Lady Sings" - *Faster and Louder* (RCA)
4. GEORGE STRAIT - "Ace in the Hole" - *Beyond the Blue Neon* (MCA)
5. RICKY VAN SHELTON - "Living Proof" - *Loving Proof* (Columbia)
6. ALABAMA - "High Cotton" - *Southern Star* (RCA)
7. DESERT ROSE BAND - "Hello Trouble" - *Running* (MCA/Curb)
8. THE JUDDS - "Water of Love" - *River of Time* (Curb/RCA)
9. ROSANNE CASH - "Black and White" - *Hits 1979-1989* (Columbia)
10. STEVE WARINER - "I Got Dreams" - *I Got Dreams* (MCA)
11. RESTLESS HEART - "Jenny Come Back" - *Big Dreams in a Small Town* (RCA)
12. GENE WATSON - "The Jukebox Played Along" - *Back in the Fire* (Warner Bros.)
13. NITTY GRITTY DIRT BAND - "Johnny O" - *Workin' Band* (Warner Bros.)
14. LARRY BOONE - "Ten Times Texas" - *Swingin' Doors, Sawdust Floors* (Mercury)
15. PATTY LOVELESS - "Timber I'm Fallin' in Love" - *Honky Tonk Angel* (MCA)



# COUNTRY MUSIC

## ALBUM RELEASES



□ **KATHY MATTEA:** *Willow in the Wind* (Mercury 836 950-1) After an extremely successful streak with her last album, Mattea emerges with another that holds great promise. Already released is "Come From the Heart," a tune urging us to put true emotion into everything we do. Mattea travels geographically from Texas ("She Came From Fort Worth"), to Alabama ("Hills of Alabam") to Yankee territory ("True North"), creating appeal for listeners nationwide. With her track record so far, we see even more accolades for this Mercury artist in the future.



□ **GARTH BROOKS:** *Garth Brooks* (Capitol 90897) A real upbeat contemporary country album, with good production by Allen Reynolds. Numerous tunes to make you feel like you're riding on the strings of a fiddle. Great vocal and musical arrangement. Cuts to watch for "If Tomorrow Never Comes" and "Alabama Clay." His latest single, "Much Too Young to Feel This Damn Old," has already charted on the *Cash Box* Top 100.

## SINGLE RELEASES

### ■ OUT OF THE BOX



□ **JANIE FRICKIE:** "Love Is One of Those Words" (Columbia 38-68758) With a defined, strong attitude, Frickie releases one of her best vocally delivered songs to date. Singing about the chameleon characteristics of love, she bolts through the production with an air of revitalization. If this isn't the tune to jump-start her career, we don't know what is.

### ■ COUNTRY FEATURE PICKS

□ **T.G. SHEPPARD:** "She Didn't Break My Heart" (Columbia 38 68685) Sheppard gives us a contemporary country tune written by Tim Menzies and T. Haselden from his *Crossroads* album. It's about his first love breaking his heart *in*, rather than totally destroying it. Adept piano touch adds the perfect "fern bar" feel.

□ **DAVID SLATER:** "She Will" (Capitol 44359) Slater slides into home base here, combining his sure-footed vocal and a country ballad style. Singing about the love of an intensely devoted woman, Slater convincingly plays the role of an appreciative man.

□ **NITTY GRITTY DIRT BAND:** "Turn of the Century" (Universal 66009) Three of the four group members share lead harmonies on this release for the *Will the Circle be Unbroken* album. Famed tunesmith Fred

Knobloch penned the song which, takes a look into the modernized future, but sports a melody reminiscent of early gospel works.

□ **REBA McENTIRE:** "Cathy's Clown" (MCA 53638) No, it's not another "Respect"—Reba actually makes this Everly Brothers hit a country tune, with extreme pronounced backwoods enunciation. Although we respect Reba's itch to do covers, we're ready for something new.

## KAREN STALEY



HAVING BEEN SIGNED to a development deal with MCA Records for the past three years, Karen Staley has now emerged with her debut album *Wildest Dreams*. For a girl from Georgetown, Pa., having a major recording contract was indeed one of her "wildest dreams", but this 28-year-old artist has found a sure way to turn dreams into reality.

Staley began working in Nashville as a songwriter for AMR Publications under the direction of Karen Conrad. It was there that she got her first taste of producing as she recorded demos of her songs.

After having several cuts by artists such as **Patty Loveless**, **Michael Martin Murphey**, **Holly Dunn**, **the Dirt Band**, **the Forester Sisters** and **Reba McEntire**, Staley felt ready to forge ahead and record her own material. With her stellar songwriting track record, Karen had no problem catching the attention of MCA's **Don Lanier**. In order to familiarize herself with life as an artist, Staley took to the road with Reba McEntire, and learned that being a successful recording artist was a lot of hard work.

"The reason I went out with Reba was to see what it was like to be an artist. I had been asked to sign with MCA and I'd been writing a lot. But it's a whole other business to be an artist. You can lay around the pool and make thousands of dollars writing songs, but you have to go out and work your butt off to be an artist! The thing that I definitely learned from her is that she always does her best show, whether she's playing a county fair in Arkansas or at Carnegie Hall in New York. She really cares about her fans and loves to perform.

"The development deal was a chance for me to find a definite, focused style because I play so many different types of music. You kind of just have to find your niche. It was really good because it made me focus, but I was ready long before it was over. I focused in pretty quick!"

With a fast wit and an easy-going manner, Staley finds herself honing her performing skills, an area where she often uses humor to combat those stage nerves.

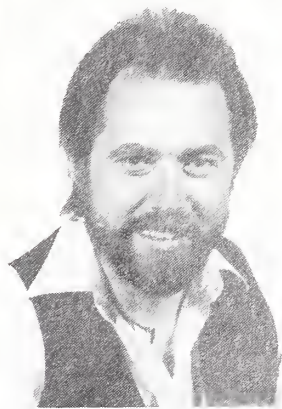
"Until I moved here I would get sick if I had to sing in front of people. But doing it over and over helps. Even now, if I go on vacation and come back to do a session I'll get nervous, but if you can do it every day it's just like brushing your teeth. With humor, I try to relate to the audience a little more than just standing up and singing. They could just put a record on if they wanted to do that. Although I still hope people will listen to my record."

Staley terms her style as one that's on "the edge". She wants to emphasize that all country music is not like that of Little Jimmy Dickens. "I don't want to alienate anybody, my album's fairly eclectic so there's a little bit for everyone. It's not like I want to go out and do AC/DC or Guns N' Roses!"

With definite feelings on where country radio is heading, Staley says she feels that the public is not hearing what is truly happening in country music today.

"I really think they need to make another chart for people that fall between the cracks, like **Lyle Lovett**, **Nanci Griffith** and **K.T. Oslin**. I'm sorry, but there's nothing country about K.T. Oslin. I love her music but there's not one *note* in her music that's country. So when people tell me that I can't play with a little more soul because it's not country, then I ask, 'Well, what is K.T. doing?' Hopefully sooner or later it will turn around with younger DJs at the radio stations. But when somebody like Lovett breaks through then *everyone's* behind them. But something's got to be done because there's too much good music that's not being heard."

**Cecilia Walker**



THANKS FOR THE #45 TO CASH BOX AND THE GREATEST BUNCH OF STATIONS AN ARTIST EVER WORKED WITH!

CONGRATULATIONS TO ALL YOUR LISTENERS WHO WON IN OUR ELY WESTERN WEAR CONTEST.

MY BEST YET IS ON THE WAY TO YOU AN UPTEMPO SUMMERTIME NATURAL TITLED: "PAST THE POINT OF NO RETURN" THANKS IN ADVANCE FOR YOUR AIRPLAY.

**RICH CHANEY ON A.M.I. RECORDS**

## NASHVILLE NOTE-ABLES

# CLINT BLACK

CLINT BLACK, a 27-year-old newcomer to RCA Records, is making quite a splash on the country scene. His first single, "Better Man," is already #25 on the Top 100.

"When I first wrote the song, it was going to be titled 'Bitter Man,'" joked Black. "Seriously though, when I sat down to write the song with Hayden Nicholas, the lead guitar player in my band, I had just split up in a relationship and wanted to say something positive. So instead of concentrating on a broken heart, we decided to say something good."

Black hails from Houston and grew up "on the bayou, hunting snakes." His musical interests began when he



(Photo: Traci Carr)

started playing guitar and harmonica and singing harmony with a band his brother had formed.

"I started playing harmonica when I was 13. My older brother Brian played and I stole one of his and started learning. When I was 15 I got my first guitar. I learned three chords and could play a hundred songs!" When his brother's group split up, Black continued playing as a solo act for almost seven years.

He says those years of being on stage taught him many things. "I learned how to appreciate an audience. Now when I get up in front of a receptive audience, I appreciate it a lot more than if I had just been introduced into this situation of selling records and having attentive audiences."

After perfecting his stage performance, Black was ready to record. He approached ZZ Top manager Bill Ham with a demo he had recorded with Nicholas. Ham was so impressed with the young Texan's style that he invited RCA executive Joe Gallante to Houston for a preview. Gallante was similarly impressed and signed Black shortly thereafter. It was the first recording contract Black had ever signed.

The young artist was fortunate enough to have his Ace Band (comprised of Nicholas, Dick Gay, Jeff Peterson, John Permenter and Jake Willemain) record with him on his debut album, *Killin' Time*. "Once James Stroud, who co-produced the album with Mark Wright and Bill

Ham, saw the band perform in Houston, he was quite pleased. Although a couple of them have played on some major artists' records, they're virtually unknown on this scene so it's a great opportunity for them, too."

Black says he was inspired to play country music by greats such as Merle Haggard, Gene Watson and Hank Williams Jr.'s "country stuff." In true Texan style, he says William's latest single, "There's a Tear in My Beer," is a song that "sticks to you like good beef."

Black claims he's encouraged by the growing number of new artists getting exposure through country radio now. "I think there are so many good things happening in country music today, that you can't help but enjoy it. I like that there are more songwriter/artists, and I like hearing more of the traditional instruments like the dobro, the mandolin and the acoustic guitar coming through. Even though there are a lot of the pop influences in there, we're getting a good mix of traditional and contemporary artists."

But has his newfound success changed him much? "Yeah, I'm much better now," laughs Black. "Really, I'm learning to live with a suitcase as my close companion and I'm learning to understand airlines! But I'm so happy to be on the road. The day after I get



(Photo: Traci Carr)

back, I'm ready to go again. I think I'll be able to deal with living on the road and enjoying it because I don't have a wife and kids back home to long for."

While on the road, Black is a man with a mission. He constantly works to bring country music to wider and more eclectic audiences who may not be familiar with today's country music.

"The people who might give a negative response about country music are usually the younger people whose notion of country music means Roy Acuff or Grandpa Jones. They have a misconception or haven't paid attention to what's happened in country music over the last 20 years. I tell them to just listen and hope that they'll go away with a different outlook and maybe find something that they like."

**Cecilia Walker**

Thanks, CASH BOX Reporters, for

## LORI KING's 3rd

National Chart Record  
"The Door Is Always Open"  
on Music City U.S.A. Records  
Promotion by: Tommy Dee

TNT Promotions  
801 N. 16th St., Nashville, TN  
1-800-776-7677

Thanks, Country Radio,  
for making my

## DAYDREAM

become a reality!



An American Company  
Dist. by Nationwide Sound

*Love ya  
Serrito*



talks  
directly with  
Radio & Retail  
each and  
every week.

# COUNTRY INDIE SINGLES

|    |   |                    |       |    |
|----|---|--------------------|-------|----|
| 1  | BUT YOU WILL (SOA)                                      | Razy Bailey        | 6     | 2  |
| 2  | YOU SURE GOT THIS OL' RED NECK FEELIN' BLUE (Evergreen) | Joe Stampley       | 1     | 7  |
| 3  | DAYDREAM (Soundwaves)                                   | Cerrito            | 3     | 6  |
| 4  | THE CHANCE YOU TAKE (Wolf Dog)                          | Ross Lewis         | 8     | 4  |
| 5  | KEEP THE FAITH (Tra-Star)                               | Heartland          | 2     | 10 |
| 6  | SMALL TOWN DREAMS (Maxima)                              | Don Malena         | 5     | 6  |
| 7  | I NEVER HAD A CHANCE WITH YOU (Tra-Star)                | Patsy Cole         | 13    | 3  |
| 8  | HELL TO HOLD (LDR)                                      | Roger Rone         | 15    | 3  |
| 9  | SHE DREAMS (Evergreen)                                  | Alan Rhody         | 9     | 4  |
| 10 | LUCKY ME (First Colony)                                 | Charlie Albertson  | 10    | 3  |
| 11 | WHAT IT BOILS DOWN TO (True)                            | Frank Burgess      | 16    | 4  |
| 12 | I'VE HAD ENOUGH OF YOU (Door Knob)                      | Debbie Rich        | 18    | 3  |
| 13 | FOREVER WASN'T MEANT FOR US (Happy Man)                 | Holly Ronick       | 12    | 5  |
| 14 | SHE HAD EVERY RIGHT TO DO YOU WRONG (Step One)          | Jerry Lansdowne    | 20    | 2  |
| 15 | CARRY ON CHILDREN (Morning Star)                        | Fox Brothers       | DEBUT |    |
| 16 | JUST BECAUSE YOU'RE LEAVIN' (Sing Me)                   | Lorie Ann          | 19    | 4  |
| 17 | I WONDER WHERE YOU ARE TONIGHT (Evergreen)              | Bailey Brothers    | 21    | 2  |
| 18 | IT WON'T BE LONG (Uptown)                               | Bryan Sklar        | 22    | 3  |
| 19 | LOVE WILL NEVER BE THE SAME (Step One)                  | Reno Brothers      | 4     | 7  |
| 20 | I STILL NEED YOU (Winward)                              | Steffin Sisters    | 23    | 4  |
| 21 | WHY (Bear)  | Billy Joe Burnette | DEBUT |    |
| 22 | I STILL NEED HER (Associated Artist)                    | Norman Wade        | DEBUT |    |
| 23 | WHO HAVE YOU GOT TO LOSE (Duck Tape)                    | Ernie Welch        | 24    | 2  |
| 24 | STILL LOVING YOU (OL)                                   | Pat Murphy         | DEBUT |    |
| 25 | SCHOOLROOM BLUES (Jewel)                                | Jeff Stuart        | 31    | 4  |

## COUNTRY INDIES

### INDIE SPOTLIGHT



#### DAWNETT FAUCETT: "This Bus Won't Be Stoppin'" (Step One 399)

A great toe-tappin' song produced by Ray Pennington. Dawnett sparks a little magic in her own vocal style, along with a good blend of musical arrangement that's unique. A definite "salute" to the musicians as well. A good vehicle to ride the airwaves.

### INDIE FEATURE PICKS

**ANTHONY ARMSTRONG JONES: "Those Eyes" (GBS 791)**  
Anthony delivers a great tune that bursts with harmonies. A song to make you sit and feel the emotion.

**MICHELLE LYNN: "Brand New Week" (Master 011)**  
A nice ballad reflecting one's love during a work week. Michelle's vocals sound smooth as silk.

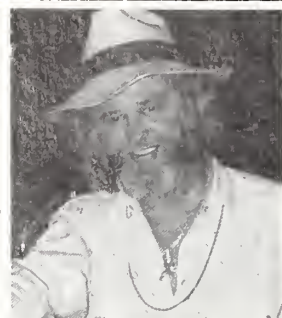
**BILLIE JO SPEARS: "Blue Orleans" (GBS 790)**  
A smooth song with good vocal textures by Billie Jo, accompanied by some fine pickin'. You'll want to ride the rhythm on this one.

**FAYE DUDLEY: "Drive Time Blues" (Valley Road 102)**  
Nice arrangement twists around Dudley's unique vocal style, focusing a pretty song that's real soft and enjoyable.

## RAY PRICE DOES D.C.

"I'VE SEEN ELVIS, I've seen Sinatra, I've seen Pavarotti and now I've seen Ray Price, and I think he's definitely welcome in the category of those people. Awesome." That statement was made by *Cash Box* director of operations Mark Carman upon his return from Washington, D.C., where Step One artist Ray Price performed April 17. The event was the **Fifth Annual Will Rogers Chili Humanitarian Awards Gala**, the proceeds of which go to the James S. Brady Presidential Foundation, established to provide assistance to people injured during assassination

THANKS!..  
from **RAZZY BAILEY**  
and **ASSOCIATES**, and the  
**PEOPLE** at **SOA RECORDS**  
..for the great debut and the  
support on my new single..  
**"BUT YOU WILL"!**



LAST WEEK'S DEBUT  
**#57 (bullet)**

National  
Cash Box  
Promotion by  
**CHUCK DIXON**



attempts on federal officials and presidential candidates. The event was co-sponsored by Philip Morris U.S.A.

Price, a legend in the country music industry, was the entertainer suggested by **President George Bush**, who is known for his love of what he calls "America's Music." The President made a cameo appearance at the gala, during which Secretary of Defense Richard Cheney and Congressman Tony Coelho were honored as

recipients of the Will Rogers Humanitarian award.

**Lee Atwater**, the Republican National Committee Chairman, opened the evening's entertainment with his band, the **Jim Thackery All-Star Blues Band**. Atwater proved to be an adept musician in the blues realm and provided a solid musical foundation for Price's entrance. Several dignitaries and showmen were present for the concert that evening, including **Senator John Warner** (R-VA), **Jody Powell** (former President Carter's press secretary) and professional wrestler **Big John Studd**.

Dinner that evening consisted of chili that was neither "kind nor gentle" and was served in a room decorated in true country style — hay bales and cactus included!

Price, who received a rousing round of cheers after his performance, sang many of his favorite standards such as "For the Good Times," "Crazy Arms," "Heartaches by the Number" and "Release Me" as well as cuts from his soon-to-be-released album *Ray Price by Request*. He was backed by a 21-piece orchestra that included such Nashville musical geniuses as **Buddy Emmons**, **Roger Ball**, **David Smith**, **Bob Mater** and **Steve Mauldin** as arranger/conductor.

"I know why that man's a legend now," said Carman. "He stood on that stage and sang some of the prettiest, clearest notes I have ever heard in my life. I felt terribly honored to hear that man sing candidly."

Carman also had a chance to talk with Price, not only about the artist's musical career, but his personal life as well. "In my talk with him, I found that Ray Price is very much a humanitarian. He donated his time for this worthy cause. He's a farmer, who happens to be able to sing. He loves the earth and is very much the outdoorsman.

"I learned that he has done everything in the industry that there is to do. He's spent over 40 years in this business and is still as popular with the fans as he's always been. He still sells thousands and thousands of records, every one of them has gone gold. He's got so many hits that he can't do them all in one show!"

That evening, the crowd's obvious adulation of Price proved that people from all walks of life still cherish his talents. As Carman noted, "You've just got to see Ray Price perform for yourself. It's hard to capture his appeal fully on tape."

**Cecilia Walker, with Mark Carman**



# COIN MACHINE

## AROUND THE ROUTE

HERE'S A SWITCH! The noted Diversions arcade in Chicago was the scene of a big autographing party on Friday, April 21, the celebrities being a crew of Williams' designers and programmers. The cast included **Pat Lawlor** and **Marc Penacho** (*Earthshaker*) along with **Barry Oursler**, **Python Anghelo** and **Bill Pfitzenreuter** (*Jokerz!*), who gladly obliged the crowd of players and spectators in attendance with autographs and various promotional giveaway items. Way to go, guys!

DATELINE LOS ANGELES, where we spoke with Betson Pacific's marketing chief **John Lotz**, who told us that "business is good" and also commented on the "amount of quality products that are currently on the market." When we queried him about some of the existing problems in the distributor community, such as the high cost of equipment and the "not getting what you want in the quantity you need" situation that's been reported lately, he told us he could relate to this issue, but stressed that Betson Pacific has adopted the attitude that "when the going gets tough, the tough get going!" With regard to specific equipment, John pinpointed Capcom's upcoming *Strider*, which will be available both in kit and upright versions, and advised that Betson Pacific has racked up more pre-sold orders for this piece than they've recorded in a long time! As for music equipment, John said the *Rowe* dedicated CD jukebox is building more and more momentum.

LUKEWARM RESPONSE: **Galgano Records** in Chicago is a prominent one-stop that deals with operators but also is active in the retail community. When we asked prexy **John Galgano** to comment on the A&M Records "under a dollar" price for ops on vinyl singles, he expressed mixed emotions. He, naturally, favors the reduced price tag, but cannot accept the "no return" policy. "While I welcome this move on the part of A&M, I will not buy their records for my operator customers, simply because I cannot accept their 'no return' policy." As you've read in this column over the past several weeks, we've been getting feedback on this issue, both from the operator and the one-stop levels, and the score has been closing up a little, but is still in favor of the A&M move.

GOIN' GREAT! The new *NSM Galaxy CD* dedicated jukebox is really makin' it big in the U.S. market, as we learned from Loewen America prexy **Rus Strahan**. "Everything I've booked in is already sold," he said. "The response to this machine has far exceeded our expectations, and I couldn't be more pleased about it!" Seems like they're not coming in from Germany fast enough. Right, Rus!

STATE ASSOCIATION NEWS: As we mentioned last week, **MOMA**, the Minnesota state ops association, recently celebrated its 20th anniversary. However, we have since learned, via association prexy **Tami Norberg Paulsen's** statement, that "MOMA's 20-year history makes it one of the oldest of all the 40 industry state trade associations"; and that 1989 also designates the 18th consecutive MOMA convention and trade show.... **ICOMA**, the Illinois state ops association, has alerted all members about Governor Thompson's proposed cigarette tax increase, which could take a big toll on their income. If the increase is passed, Illinois ops who have cigarette vending machines on the route will be paying the largest state cigarette tax in the nation (something like 38 cents per pack). The only option the cigarette vendor would have would be to pass the increase on to the consumer.

DEPARTURES: **Bill Peltier**, who formerly served as VP of corporate communications at Bally Mfr. Corp., recently departed his post to join Greyhound Corporation in Phoenix as vice president of advertising and public relations. Corporate communications at Bally are now being handled by **Judy Sullivan**.

### Camille Compasio

## INDUSTRY CALENDAR 1989

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

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

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

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

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

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

June 9-10: **Amusement & Music Operators of Virginia**; annual state convention & trade show; Fort Magruder Inn; Williamsburg, VA.

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

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

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

## APPOINTMENTS & PROMOTIONS

### WILLIAMS ELECTRONIC GAMES, INC.

CHICAGO — Williams Electronic Games, Inc. announced the appointment of **Linda Schooley** to the position of manager customer service-part sales. Although she formerly served as business manager of Bloomingdale's in New York, Ms. Schooley is actually a veteran of the coin-op industry and brings a unique expertise to her new post. During her six-year tenure at Wico Corp. she was in charge of nationwide branch operations, which included six distribution centers, as well as the hiring, training and supervision of all branch managers and personnel.



Linda Schooley

Commenting on Williams' newest staff addition, **Larry Kesselman**, vice president of purchasing, stated that: "Linda has a strong customer service and part sales background. In fact, at Wico she reconstructed a back-order system whereby incomplete orders would be filled in 24 to 48 hours. In addition, she implemented and supervised an on-line order entry system. We look forward to the contributions we're sure she will be making in the coming months and years."



Tom Cahill

Williams also announced that **Tom Cahill** has been named to the post of technical field support manager for both Williams and Bally/Midway. A familiar figure in the industry, Cahill was originally a component engineer and engineering technical support director when he joined Williams in 1978. He subsequently became manager of components and re-liability, before taking on the responsibility of manager customer service. Directing the efforts of field service, part sales and technical publications, Cahill is a member of the AMOA Standardization Committee, the recipient of the Accent on Achievement Award for Support and Operations, and a regular participant in AMOA and state association educational seminars.

Regarding his new position, Cahill stated that: "I intend to devote more of our efforts to the problems of the customer in the field. We'll be increasing our service information and service seminars, while creating what we hope will be the strongest customer/manufacturer relationship in the business."

### TAITO AMERICAN CORPORATION

CHICAGO — Two promotions within the Taito America Corporation sales department were recently announced by **Rick Rochetti**, VP of sales.

**Natalie Kulig**, former sales and marketing assistant at the firm, has been



Natalie Kulig

promoted to marketing manager. Ms. Kulig has been with the company for two years, joining Taito from Quasar Electronics where she worked as sales coordinator in their Television Division for eight years. "Natalie's associates degree in marketing, extensive past experience in sales and marketing, and her computer expertise have given her the tools to perform valuable marketing functions for Taito," commented Rochetti. "She will continue to assist with Taito's sales efforts, but will in addition be



Jim Chapman

preparing marketing analyses and studies of the coin-op business to assist Taito in its development of games that will continue to create a successful market for distributors." **Jim Chapman**, formerly sales representative, now assumes the position of sales manager. He'll be pursuing Taito's sales goals, overseeing the shipping of games, working on Taito's test programs, assisting in market research and new game development, among a myriad of other sales-related duties.

"In Jim's year and a half at Taito, he has displayed an empathic understanding and enthusiastic interaction with our distribution network," said Rochetti. "His energetic interest in all matters concerning our industry brings a new, youthful vision to Taito's business outlook."

### MERIT INDUSTRIES, INC.

CHICAGO — **David Rubinstein** has been named national sales manager at Merit Industries, Inc. of Bensalem, Pennsylvania, as announced by **Mort Ansky**, vice president of sales. Rubinstein has been a salesman for the past six years with the Pennsylvania-based manufacturer.



David Rubinstein

"David's promotion reflects the tremendous contributions he has made to the company," stated Ansky. "We recognize his efforts and expect even greater success. David's new position involves responsibility for sales policy, strategies and programs as new Merit products are developed and marketed."

Joining Merit in early 1983, Rubinstein was instrumental in helping in the development of the firm's national distributor network. Merit noted that along with a significant role in upholding the reputation for ethics and integrity that the company enjoys, he is also widely recognized throughout the country for his efforts within statewide associations.

## MOMA CELEBRATES ITS 20TH AT THIS YEAR'S TRADE SHOW

CHICAGO — The recently held Minnesota Operators of Music and Amusements annual state convention and trade show was especially significant this year in that it commemorated the 20th anniversary of the association's incorporation. The three-day event also observed the 100th year of the jukebox. A dozen jukeboxes from the past were displayed at the various functions, one of which dated back to 1939 and several that were immediate post-World War II models.

The format included a comprehensive program of seminars focusing on pertinent topics applicable to today's operating climate; a cocktail reception hosted by Beach Distributing Co., Hanson Distributing Co., Lieberman Music Co. and Sweet Distributing Co.; a banquet dinner where plaques were presented to the members of the MOMA's President's Club as well as the outgoing board members; and an auction and raffle.

For the fourth consecutive year, the Sheraton Park Place Hotel (Minneapolis) served as the convention site; there were a record number of 36 booths featured on the exhibit floor. Attendance represented not only a full turn-out of Minnesota tradesters but operators from Iowa, Wisconsin, Michigan and the Dakotas. A unique post-luncheon event this year was the presentation of "generational" plaques honoring those MOMA member companies who have second or third generation family members employed in their companies. There were 21 such recipients.

During the convention, the current slate of officers, including Tami Norberg Paulsen (president), Ernest Woytassek (vice president), Jim Hannegan (sec-retary) and Roger Rasmussen (treasurer) were re-elected to another term of office; a number of new board members were elected.

The general management of the trade show and the coordination of the entire event was handled by MOMA's executive director, Hy Sandler. Convention planning was chaired by Linda Winstead, with the assistance of association president Tami Norberg Paulsen.

Pictured are some of the many tradesters who attended the March 31-April 4 MOMA convention and helped celebrate the state association's 20th anniversary.



Mickey Moore of Plateau; John Verderosa of Grayhound Electronics



Pat Dubow of Active Coin Entertainment, MOMA president Tami Norberg Paulsen of C&N Sales and Michelle Beach of Beach Distg. Co.



Tom Shelton and Melody Sutkowi of Valley Recreation Products



Dan Berg of Brainerd Vo Tech Institute, Bob Thomas of Minn. Pas-time, Inc. and Jim Berger of Brainerd Vo Tech Institute



Paul Riffel of Lieberman Music Co., David Rubinstein of Merit Industries, and Doug and Gloria Smart of Northern Amusement Co.



Peter Nikiel of Pop's Arcade, Karen Truedson of Lieberman Music Co. and Mark Robbins of Dynamo Corp.



Chuck Peterson of American Amusement Arcades, Bill Araya of Rock-Ola Mfg. Corp. and Mike Smith of Sandler Vending Co.

# CHART INDEX

## POP SINGLES

After All / 14  
All This I Should Have Known / 76  
Anything Can Happen / 83  
PS O'Duffy (D. Was, D. Was, A. Zgman)  
(Deathless Pros, Lost Was Cosmopolitan, Acker-ASCAP/MCA/Zigman-BMI)  
Baby Don't Forget My Number / 52  
Be With You / 65  
D. Sigerson (D. Peterson, W. Igleheart)  
(SBK Blackwood/Bangophile-BMI/Perfect Circle-ASCAP)  
Birthday Suit / 44  
R. Lawrence (R. Lawrence, D. Pitchford)  
(TSP-ASCAP/TripStar-BMI)  
Buffalo Stance / 38  
T. Simonen, M. Saunders (Cherry, Mcvey, Ramacon, Morgan)(Virgin/SBK Songs)  
Circle / 37  
Close My Eyes Forever / 35  
M. Chapman (L. Ford, O. Osbourne)  
(Lisabella/Virgin-ASCAP)  
Closer Than Friends / 74  
D. Connelly, D. Townsend, B. Jackson (B. Jackson, D. Townsend)  
(Cole-Gems/EMI-ASCAP)  
Come Out Fighting / 99  
S. Power, S. Lovell (A. Perry) (Not Listed)  
Coming Home / 48  
Cry / 41  
G. Skinner (P. Cilia, C. Duffy) (SBK Blackwood-BMI)  
Cryin' / 84  
D. Cole, R. Neigher (G. Tripp, J. Paris)  
(Tripland/PolyGram\_BMI/Libruphone Musik/Verlag-ASCAP)  
Cuddly Toy / 51  
M.H. Brauer, A. Roachford, Fayney (A. Roachford)  
(PolyGram-PRS)  
Cut Off Personality / 10  
E. Stasium (V. Reid, W. Calhoun, C. Glover, M. Skillings) (Dare To Dream/Famous-ASCAP)  
The Different Story / 53  
M. Cretu (P. Schilling, H. Kemmler, S. Muller) (Paradise/GMBH/Manisma-ASCAP)  
Don't Tell Me / 81  
B. Sargent (D. Gasper, M. Lillington) (Virgin-ASCAP)  
Downtown / 45  
D. Koisrud, J. Hudson (J. Oviend, D. Koisrud, D. Black) (Irving-BMI/Dabejam-PRS)  
Dreamin' / 62  
D. Robinson (L. Montgomery, G. Paschall) (Jobete/Depom-ASCAP)  
Electric Youth / 16  
D. Gibson, F. Zarr (D. Gibson) (Creative Bloc/Deborah Anne's Music-ASCAP)  
Eternal Flame / 26  
D. Sigerson (S. Hoffs, B. Steinberg, T. Kelly) (SBK Blackwood/Bangophile\_BMI/Billy Steinberg/Denise Barry-ASCAP)  
Ever Lasting Love / 23  
C. Hughes, R. Cullum, I. Stanley (H. Jones) (Hojo)  
Every Little Step / 27  
L.A. Babyface (L.A. Reid, Babyface) (Kear/Hip Trip-BMI)  
Van Halen, D. Lanoe (Eddie, Alex, Sammie, Mike) (Yessup-ASCAP)  
Forever Your Girl / 6  
O. Leiber (O. Leiber) (Virgin/O. Leiber-ASCAP)  
Funky Cold Medina / 3  
M. Ross, M. Dike (M. Young, M. Ross, M. Dike) (Very White-ASCAP)  
Girl You Know It's True / 15  
F. Farian (Pettaway, Spencer, Lyles, Hollaman, Abemo) (MCA-ASCAP/The Two P]latters-Buma)  
Giving Up On Love / 39  
D. Washburn, R. Astley (R. Astley) (All Boys USA-BMI)  
Hearts On Fire / 19  
S. Winwood, T. L. Aige (S. Winwood, J. Capaldi) (FS/Freedom/Warner Tamerlane-BMI)  
Heaven Help Me / 4  
G. Michael (D. Estus, G. Michael) (Estus/Rok-Mil-BMI, SBK Blackwood/Morrison Leahy/Chappell-ASCAP)  
I'll Be You / 66  
M. Wallace, The Replacements (P. Westerberg) (Nah-ASCAP)  
Iko Iko / 21  
B. Tench (J. Jones, S. Jones, M. Jones, J. Thomas, Hawkins, J. Johnson)  
(Arc/Trio/Melder-BMI)  
I'll Be Loving You / 24  
M. Starr, M. Johnzone (M. Starr) (SBK/April-ASCAP)  
I'll Be There For You / 2  
B. Fairbank (J. Bon Jovi, R. Sanbara) (Bon Jovi/New Jersey Underground/PolyGram-ASCAP)  
I Beg Your Pardon / 100  
B. Harris (B. Harris) (Beun/Lowry-BMI)  
I Drove All Night / 55  
C. Lauper, L. Petzel (B. Steinberg, T. Kelly) (Billy Steinberg/Denise Barry-ASCAP)  
I Only Wanna Be With You / 40  
Stock, Aitken, Waterman (Raymonde, Hawker) (Chappell-ASCAP)  
I Wanna Be The One / 61

Steve B. (Steve B.) (Saja/Mya-T-BMI)  
I Won't Be Back / 60  
If You Don't Know Me By Now / 80  
S. Levine (K. Gamble, L. Huff) (Associated/Mighty Three-BMI)  
Just Because / 94  
M. J. Powell (M. O'Hara, S. McKinney, A. Brown) (O'Hara/Texascity/Lii Mama/Music Corp-BMI/Avid 1-ASCAP)  
Let Me In / 71  
Like A Prayer / 1  
Little Jackie Wants To Be A Star / 46  
Full Force (Full Force) (Forceful/Willesdon-amp by Willesdon/My/My-BMI)  
The Living Years / 43  
C. Neil, M. Rutherford (M. Rutherford, B.A. Robertson) (Mike Rutherford/R & B/Hit & Run/and. Hit & Pun)  
The Look / 9  
C. Owerman (Gessle) (Jimmy Funy)  
Lost In Your Eyes / 64  
D. Gibson (D. Gibson) (Creative Bloc/Deborah Ann's-ASCAP)  
The Lover In Me / 97  
L.A., Babyface (Babyface, L.A. Reid, D. Simmons) (Hip Trip, Kear, Green Shirt-BMI)  
The Mayor Of Simploton / 78  
Miss You Like Crazy / 47  
M. Masser (M. Masser, G. Goffin, P. Glass) (Prince Street/Screen Gems-ASCAP/Loren Wesley/Irving/Gemia-BMI)  
More Than You Know / 90  
M. Jay (Marika, M. Jay, M. Morrow) (Famous/Tika Tunes/ Marvin Marrow-ASCAP)  
My Heart Can't Tell You No / 36  
R. Stewart, A. Taylor, B. Edwards (S. Cimie, D. Morgan) (Rare Blue-ASCAP/Little Shop of Morgan-BMI)  
Now You're In Heaven / 73  
P. Leonard (J. Lennon, J. Mc-Curry) (Charisma-ASCAP, Kat & Mouse-BMI)  
Orinoco Flow / 58  
N. Ryan (Enya, R. Ryan) (SBK/SBK Blackwood-BMI)  
Paradise City / 72  
M. Clink (Guns N' Roses) (Guns N' Roses-ASCAP)  
Patience / 20  
M. Clink (Guns N' Roses) (Guns N' Roses-ASCAP)  
Pop Singer / 42  
Promises / 98  
Baisa, D. White (Basia, D. White, P. Ross) (Virgin, Almo-ASCAP)  
Real Love / 5  
A. Symone (A. Symone, J. Watley) (SBK/April/Ultra Wave/Rightsong-ASCAP)  
Repetition / 68  
F. Maher (P. Robb) (T-Boy/INSOC-ASCAP)  
Rocket / 11  
R. Lange (Clark, Collen, Elliot, R. Lange, Savage) (Bludgeon/Raffola/Zomba-ASCAP)  
Rock On / 18  
L. Weir, M. Damian, T. Weir (D. Essex) (St. Cecilia-BMI)  
Roni / 92  
L.A. Babyface (Babyface) (Kear/Hip Trip-BMI)  
Room to Move / 12  
S. Barr, T. Poulos (S. Cimie, R. Fisher, D. Morgan) (Rare Blue/Almo-ASCAP, Little Shop of Morgansongs-BMI)  
Rooms On Fire / 75  
R. Hine (S. Nicks, R. Nowels) (Welsh Witch/Warner-Tamerlane-BMI/Future Furniture/Colegems-ASCAP)  
Round & Round / 63  
Second Chance / 7  
R. Mills (J. Carlisi, M. Carl) (Rocknocker-ASCAP/SBK Blackwood/Cal Curtis/Too Tall-BMI)  
Seeing Is Believing / 57  
C. Neil, M. Rutherford (M. Rutherford, BA Robertson) (Rutherford, RNBA, Hit And Run, Hit And Pun-BMI)  
Seventeen / 30  
B. Hill (K. Winger, R. Beach, B. Hill) (Varsee/Small Hope/Dinner Mints-BMI)  
She Drives Me Crazy / 8  
David Z, Fine Young Cannibals (D. Steele, R. Gity) (Virgin-ASCAP)  
A Shoulder To Cry On / 31  
A. Mardin, J. Mardin (T. Page) (Page Three/Warner Tamerlane/Doralford-BMI)  
Sincerely Yours / 17  
S. Peck (R. Pagan, J. Malloy) (Shaman Drum-BMI)  
Soldier Of Love / 19  
Somebody Like You / 86  
R. Nevil, C. Porter (R. Nevil, J. Pescotto, R. Feldman) (MCA/Dresden China/Orca-ASCAP/Dal Cour-EMI)  
Stand / 33  
S. Litt, R.E.M. (Berry, Buck, Mills, Stipe) (Night Garden/Uni-Chappell-BMI)  
Stop / 79  
P. Brown, S. Brown (S. Brown, G. Sutton, B. Brody) (Irving, Doolittle-BMI/Let's See-ASCAP)  
Superwoman / 22  
L.A. Reid, Babyface (L.A. Reid, Babyface, B. Simmons) (Kear/Hip Trip/Green Skirt-BMI)  
Sweet Jane / 88  
Thinking Of You / 13  
C. Rodgers, A. Marin (R. Desalvo, W. Cosmo, B. Steele) (Cutting-ASCAP)  
This Time I Know It's For Real / 49  
Through The Storm / 29  
Tribute (Right On) / 93  
P. Wingfield (P. Wingfield) (CRGI-BMI)  
Veronica / 54  
E. Costello, K. Kileen, T. Bone Burnett (P. McCartney, D.P.A., MacManus) (MPL/Plangnet Visions-ASCAP)

## R&B SINGLES

24/7/92  
Dino (Dino) (Onid-BMI)  
4U / 20  
A. Gyles (A. Gyles) (Captain Z/Black Lion-ASCAP)  
Affair / 11  
J. Jam, T. Lewis (J. Harris III, T. Lewis) (Flyte Tyme/Avante Gard-ASCAP/Tunesmith-BMI)  
All I Want Is Forever / 42  
Narada (D. Warren) (Realsongs-ASCAP)  
All Or Nothing / 100  
Animal / 61  
Are You My Baby / 62  
L. Silvers III (L. Silvers III) (SCS Music)  
Baby Me / 15  
R. Tietman (H. Knight, B. Steinberg) (B. Steinberg/ Makkiki/Knighty Knight/Arista-ASCAP)  
Being In Love Ain't Easy / 96  
King & Chad (B. Green, V.L. Green) (Bush Burnin'/La Love-ASCAP)  
Birthday Suit / 33  
D. Pitchford, C. Zadan (R. Lawrence, D. Pitchford) (TSP-ASCAP, Triple Star-BMI)  
Black Steel In The Name Of Chaos / 90  
C. Ridenhour, E. Sadler, H. Shocklee, W. Drayton (H. Shocklee, C. Ryder) (Def American-BMI)  
Children's Story / 26  
R. Walters (R. Walters) (Def American\_BMI)  
Closer Than Friends / 52  
D. P. Conley, D. Townsend, B. Jackson (B. Jackson, D. Townsend) (Colgems-EMI/ASCAP)  
Crucial / 6  
Cuddly Toy (Fee For Me) / 68  
A. Roachford (M.H. Brower, A. Roachford, Feyney) (PolyGram-PRS)  
Days Like This / 93  
L.A. Reid, Babyface (L.A. Reid, Babyface) (Kear/Hip Trip-BMI)  
Don't Take My Mind On / 5  
G. Griffen (G. Griffen) (Cal-Genes/Virgin-BMI)  
Don't Tease Me / 37  
D. Foster, T. McElroy (D. Foster, T. McElroy, K. Hatch) (Two/Tuof-Enuff-BMI/Tomeden-ASCAP)  
E.U. / 13  
W. House, K. Wood (W. House, K. Wood) (Ju House/SyCe "M" Up-ASCAP)  
Eazy-E To Be Hard / 82  
Doctor Dre, Yella (R. Thomas, e. Floyd, M. Rice, Doctor Dre) (Ruthless Attack-ASCAP/Irving-BMI)  
Every Little Step / 8  
Every Little Time / 38  
A. Baker (A. Baker, J. Warren) (Shaken Baker/Lily-BMI)  
For The Love Of You / 44  
D. Foster, T. McElroy (D. Foster, T. McElroy) (Tuff-Enuff/PolyGram-BMI)  
For You To Love / 41  
L. Vandross, M. Miller (SBK April/Uncle Ronnie's/Sunset/burgandy, MCA-ASCAP)  
Forever Your Girl / 55  
O. Leiber (O. Leiber) (Virgin/O. Leiber-ASCAP)  
Funky Cold Medina / 9  
M. Ross, M. Dike (M. Young, M. Ross, M. Dike) (Vary White-ASCAP)  
Girl I Got My Eyes / 23  
G. Griffen (G. Griffen, W. Wesley, L. Singletary, L. McLain) (Cal Genes/Virgin Songs-BMI)  
Girl You Know It's True / 87  
F. Farian (Pettaway, Spencer, Lyles, Hollaman, Adaymo) (MCA-ASCAP/The Two P]latters-Buma)  
The Goods, Bad / 35  
C. Singleton (C. Singleton) (Wun-ton/Almo-ASCAP)  
Have You Had Your Love / 46  
Heaven Help / 19  
G. Michael (D. Estus, G. Michael) (Estus/Rock-Mil-BMI/SBK Blackwood/Morrison Leahy/Chappell-ASCAP)  
I Can't Stop (This Feeling) / 63

She's So Cold / 60  
She Drives Me Crazy / 71  
David Z, Fine Young Cannibals (D. Steele, R. Gity) (Virgin-ASCAP)  
Snow And Tell / 51  
C. Gant, P. Bryson (J. Fuller) (SBK Blackwood/Fullness-BMI)  
Sister Rosa / 81  
D. Lanos (Neville Brothers, C. Moore, D. Johnson) (Neville-BMI/Saiv-ASCAP)  
Sleep Talk / 2  
A. Moody, V. Bell (A. Moody, V. Bell, R. Simmons) (Def Jam/Rush Groove-ASCAP/Siam City-BMI)  
Start Of A Romance / 4  
R. Muller, S. Roberts Jr. (T. McConnell, J. Williams) (Alligator-ASCAP)  
Stay / 79  
R. Brooks, J. Jackson (R. Brooks, J. Jackson, B. Quander) (Sac-Bow/MCA/DaWB-ASCAP/Siggy-BMI)  
Sticks And Stones / 17  
D. Ross (A. Cleveland, D. Ross) (Juby Laws-ASCAP/Rossway/Tough Cookie-BMI)  
Struck By You / 66  
T. Gale, K. Hairston (T. Gale, K. Hairston, A. Moody) (Beronde Jay/Gale Warnings/Siam City-BMI)  
Temporary Love / 72  
D. Spencer Jr., S. Sims (D. Spencer Jr., S. Sims) (Honey Lark/Basamp-ASCAP)  
Through The Storm / 50  
Tribute (Right On) / 12  
P. Wingfield (The Pasadenas, P. Wingfield) (CRGI-BMI)  
Turn This Mutha / 28  
MC Hammer (MC Hammer) (Bust-It\_BMI)  
We've Saved The Best / 97  
P. Bunetta, R. Chudacoff (L. Pardini, D. Matkosky, P. Gordon) (Pardini/Gef-Fen/Matkosky/Chappell/French Stuff-ASCAP)  
A Woman's Touch / 77  
M. Bynum (H. Redmon, Jr., M. Bynum, L. Johnson) (Davyan-BMI)  
Uh-Oh-Ooh / 32  
J. Hey (N. Ashford, B. Simpson) (Nickoval-ASCAP)  
You And I Got A Thing / 59  
A. Bayyan (A. Bayyan, Day, Willis) (Orpheus)  
You Laid Your Love / 73  
S. Sheppard, J. Varner (S. Sheppard, J. Varner, G. Alston) (SMB/Island/Stanton's Gold/April Joy-BMI)

## COUNTRY SINGLES

After All This Time (Granite/Coolwell-ASCAP) / 10  
Baby's Gotten Good At Goodbye (Co-Hear/Muy Bueno-BMI) / 17  
Back In The Fire (Jack & Bill/Songs De Burgo/Lodge Hall-ASCAP) / 37  
Better Man (Howlin' Hits-ASCAP) / 25  
Better Than Yesterday (WB/Two Songs/Warner-Tamerlane-ASCAP/BMI) / 39  
Big Dreams In A Small Town (WB/Uncle Beave-ASCAP; Warner-Tamerlane/Bunch Of Guys-BMI) / 9  
Big Love (Bellamy Brothers-ASCAP) / 44  
But You Will (Razzy Bailey/Malluf-ASCAP) / 49  
Call On Me (Irving-BMI) / 38  
Carry On Children (Cross Keys-ASCAP) / 83  
Chance You Take, The (Morganactive/You And I/Deamus-ASCAP, Nashlon-BMI) / 66  
Church On Cumberland Road, The (Little Big Town/American Made-BMI; Wee B-ASCAP) / 6  
Come As You Were (Dropkick-BMI) / 42  
Come From The Heart (SBK April/GSC/Lion-Hearted-ASCAP) / 62  
Daydream (Hudson Bay-BMI) / 47  
Dear Me (Acuff-Rose/Arin-BMI) / 63  
Don't Quit Me Now (Texascity/A Rol-lins/Screen Gems-EMI/Moon And Stars-BMI) / 50  
Don't Toss Us Away (Lionrich-BMI) / 3  
Don't You Ever Get Tired (Of Hurting Me) (Tree/BMI) / 99  
Down That Road Tonight (Jeffwho-ASCAP; Mopage/Warner-Electra-Asylum/Moon And Stars/Screen Gems-EMI-BMI) / 13  
Fair Shake (SBK April/Uncle Arlie-ASCAP; Lawyer's Daughter-BMI) / 28  
Fellow Travelers (Jack & Jill/Amanda-Lin-ASCAP) / 64  
5:01 Blues (Tree-BMI; Cross Keys-ASCAP) / 54  
Forever Wasn't Meant For Us (Tapadero/First Lady-BMI) / 76  
From A Jack To A King (Dandelion-BMI) / 48  
Frontier Justice (Bobby Fischer/Serenity Manor/Chriswald/Hopi Sound-ASCAP) / 81  
Gospel According To Luke, The (Acuff-Rose/Golden Reed-BMI/ASCAP) / 21  
Hank And Lefty (Newwriters-BMI) / 89  
Heart, The (SBK/Resaca-BMI) / 29  
Heartbreak Hill (Sorghum-ASCAP; Irving-BMI) / 26  
Hell To Hold (Bent Cent-BMI) / 75  
Hey Bobby (Wooden Wonder-SESAC) / 7  
Hole In My Pocket (House Of Bryant-BMI) / 59  
Honey I Dare You (Midget's Fist/Bob A-Low-ASCAP; Maypop/Long Tooth-BMI) / 65

# CLASSIFIEDS

## CLASSIFIED AD RATE 35 CENTS PER WORD

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

Classified Ads Close TUESDAY

### COIN MACHINES

**FOR SALE:** TOOBIN \$1595, VINDICATOR TWO PL \$1195, BLASTEROID \$995, LOCK-ON SIT DOWN \$1095, VIGILANTE \$995, FORGOTTEN WORLD \$1595, ROUGH RANGER \$895, THE MAIN EVENT \$1095, STRIKE ZONE TWO PL \$995, VIPER GUN SIT DOWN \$1195, QUARTERBACK \$1495, JR. PACMAN \$295, THUNDERBLADE \$1595, GUERRILLA WAR \$995, THUNDERCADE \$895, RALLY BIKE \$1295, DOUBLE DRAGON \$1295, SECRET SERVICE \$995, EXCALIBAR \$1495, ROBO WAR \$1295, BAD GIRLS \$1795, CYCLONE \$1695, SWORDS OF FURY \$1795, AMTEC MUSICAL FERRIS WHEEL \$1595. KITS: V-BALL \$695, ALTERED BEAST \$695, SILKWORM \$580, ALSO MANY MORE KITS. CALL OR WRITE FOR MANY MORE KITS IN STOCK. CALL OR WRITE CELIE OR MARIA AT: NEW ORLEANS NOVELTY CO., 3030 NO. ARNOULT ROAD, METAIRE, LA 70002. TEL: (504) 888-3500.

• • •

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

• • •

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

• • •

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

• • •

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

• • •

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

• • •

### REAL ESTATE

**GOVERNMENT HOMES** from \$1 (U repair). Delinquent tax property. Repossessions. Call (805) 687-6000 Ext. GH-4415 for current repo list.

• • •

### RECORDS

**JUKEBOX OPERATORS** - We will buy your used 45's - John Aylesworth & Co., 9701 Central Ave., Garden Grove, CA, 92644. (714) 537-5939.

• • •

### OPERATOR / DISTRIBUTOR

**The Finest Route Management Software Package In The Country.** It will make the day to day decisions of rotation, over/short, what games and locations are profitable. Contact: SILENT PARTNER, 3441 South Park, Springfield, IL, 62704. Tel: (217) 793-3350.

**FOR SALE.** Old Bingo Pinballs. Great Collectors Item \$300.00 up. Call (503) 782-3097 for more info. Also old jukes.

• • •

### SERVICES

**DON'T PITCH IN THE DARK! FRADALE'S 1989 COUNTRY MUSIC DIRECTORY.** Contact and stylistic info on hundreds of Artists, Producers, A&R, Managers. 148 pages! \$25.00 plus \$2.50 s/h. Includes updates. Box 764, Hermitage, TN 37076. *The only directory you'll ever need.*

• • •

### MUSICIAN/ARTIST OPPORTUNITIES

**MUSICIANS! BANDS!** Looking for the right group or players? Call PMR 1-800-328-8660.

• • •

**STARDUST RECORDS** the only under one roof recording, booking, mailing, promotion and career direction label with a half century of experience at it's head! But fresh as today's headlines. For free brochure send SASE to Drawer 40, Estill Springs, TN 37330.

• • •

### RECORD PROMOTION

**Country and Gospel Record Promotion.** For more information contact: LaDonna Kay, 24285 Sunnymead Blvd., Suite 234, Moreno Valley, CA 92388. Tel: (714) 653-1556.

• • •

**Country and Gospel Record Promotion.** For more information contact: Gary Bradshaw, 1310 Cavern Trail, San Antonio, TX 78245. Tel: (512) 675-3862.

• • •

### MISCELLANEOUS

**U.S. GOVERNMENT GRANTS AVAILABLE** for music-related projects to individuals and organizations - \$2,000-\$50,000. For details call (213) 878-5530, 24 hours, 7 days.

## SUBSCRIPTION ORDER:

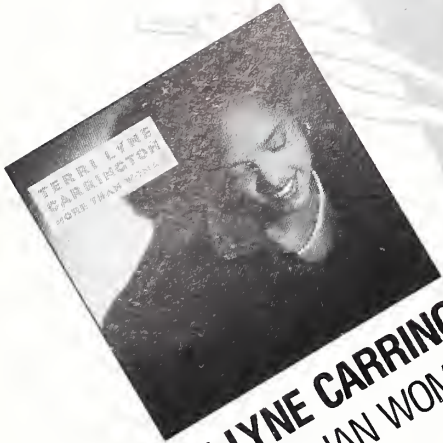
PLEASE ENTER MY CASH BOX SUBSCRIPTION:



|                          |  |   |  |
|--------------------------|--|---|--|
| NAME _____               |  |   |  |
| COMPANY _____            |  | TITLE _____                               |  |
| ADDRESS _____            |  | <input type="checkbox"/> BUSINESS         | <input type="checkbox"/> HOME APT. NO. _____ |
| CITY _____               |  | STATE/PROVINCE/COUNTRY _____ ZIP _____    |  |
| NATURE OF BUSINESS _____ |  | <input type="checkbox"/> PAYMENT ENCLOSED |  |
| SIGNATURE _____          |  | DATE _____                                |  |

**SUBSCRIBE NOW, SPECIAL INTRODUCTORY RATE ON CASH BOX PLUS RADIO REPORT at \$150.00 PER YEAR LIMITED TIME ONLY**

# Mercury Records... On A Mission.



**TERRI LYNE CARRINGTON**  
MORE THAN WOMAN

**CHUCK CHILLOUT & KOOL CHIP**  
RHYTHM IS THE MASTER



**THE ROBERT CRAY BAND**  
ACTING THIS WAY



**LEOTIS**  
ON A MISSION

**ENVISION**  
FAMILY AFFAIR

**CAMEO**  
IN THE NIGHT

**LYNIECE**  
RUB A DUB



**M.C. RELL & THE HOUSE ROCKERS**  
INTO THE FUTURE

When you  
**PLAY IT,**  
**SAY IT!**



**ROBERT IRVING III**  
TIME WON'T TELL

Coming Soon From: With Slamming Sounds

- THIRD WORLD
- KOOL AND THE GANG
- ANGELA WINBUSH
- FLAVOR
- SWING OUT SISTER
- DAN REED NETWORK
- THE FAT BOYS
- OFF LIMIT



**BAR-KAYS**  
ANIMAL

IT'S A SPRING THING!

**ON THE WAY TO A SLAMMING SUMMER**