

# CONCRETE BLONDE

A PLACE IN THE SUN

# CASH BOX

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# CASH BOX

THE MUSIC TRADE MAGAZINE

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# TICKERTAPE

**THE BIZ:** In an increasingly media-conscious period, the publicity field is becoming as treacherous as A&R. Last week, another top-level PR exec, Capitol national publicity director **Dorene Lauer**, turned in her resignation. Lauer's abrupt departure follows close on the heels of **Susan Clary's** exit from her West Coast directorship at **EMI**. Long considered one of the best number two people in the business, Lauer seemed to be doing a good job running a staff of 10 in her first department-head position, and she was receiving high marks from members of the music press as well. But growing pressure from company heads and personal managers has made even the most highly regarded publicity directors vulnerable. The Capitol gig is expected to go to former **I.R.S.** publicity VP **Cary Baker**, who resigned unexpectedly on March 31. **Epic's Glen Brunman** was reportedly a candidate for the Capitol position, but turned it down. Lauer can be reached at (818) 905-7564.



**NICK LOWE: ON HIATUS!**

Reprise, while **Maria McKee's** self-titled first solo album—produced by the estimable **Mitchell Froom** and featuring *those people*—is coming on Geffen June 6.... In a final wabbit matter, congrats to WB publicity honcho **Bob Merlis**, the only reader to acknowledge the several apocryphal Tickertape items in our April Fools issue.

**WAX ON THE WANE:** HRM, the independent Happaage, N.Y.-based record pressing plant that provided vinyl discs for, among others, **PolyGram**, **RCA**, **Arista** and **Profile** is shutting down its record pressing operations in 60 days. The plant, which churned out 100,000 albums a day in its glory years, was down to under 30,000 LPs a day. **Don Olesen**, HMG executive vice president, pointed the finger firmly at the compact disc. "The industry attitude towards vinyl product appears more and more reminiscent of the eight-track dinosaur," he said definitively. The company also has cassette and video duplication services, **HTM** and **HVM**.

**MEAN STREETS:** The ever-shifting, and very delicate, New York concert scene shifts delicately once again. **Madison Square Garden Enterprises** will become the exclusive booking and marketing consultant to the landmark **Beacon Theatre**, giving the Garden "primary involvement in the scheduling, marketing and promotion of events" at the theatre. So what did the Garden come up with for its first presentation under the deal? That's right: 31 performances, June 6-30, of *Elvis: A Rockin' Remembrance*, a tribute to **Mr. Presley**, who, it's rumored, is planning to be there opening night.

**TUBING:** *Alive From Off Center*, that eclectic PBS summer series, will debut its '89 season on July 5 with **David Byrne's** *Ile Aiyé (The House of Life)*, a documentary about Brazil's *candomblé* religion. He directed and scored the one-hour show.

**EVERYTHING YOU NEED TO KNOW:** An updated edition of *The Encyclopedia of Pop, Rock & Soul*, a hulking, 900-page tome by **Irwin Stambler** that lists lots and lots of stuff, has been published by **St. Martin's Press** (\$35).

**'BYE, BIX:** Songwriter/music publisher **S. Bickley "Bix" Reichner**, who gave us such hits as "Stop Beating 'Round the Mulberry Bush," "Papa Loves Mambo" and "You Better Go Now," died April 8 in Paoli, Pa. at the age of 84.

**NO MONKEY WOMEN INVITED:** The sixth annual **Chicago Blues Festival**, a big, free blues extravaganza, will fill the Windy City's windy parks with blues, blues, blues, June 10 and 11. We're talking **Buddy Guy**, **Junior Wells**, **Pinetop Perkins**, **Irma Thomas**, **Allen Toussaint**, **Jimmy Rogers**, **James Cotton**, **Taj Mahal**, **Solomon Burke**, **Rockin' Dopsie**, **Snooks Eaglin**, **Art Hodes**...I mean, we're talking *blues*. The kind you get from rooting for the Cubs, those kinds of blues. Real serious blues. **Old Style Beer** is sucking up much of the funding.

**PENANCE OF PIRATES:** Virginia has passed a law that dramatically stiffens the penalties for the crimes of piracy, counterfeiting and bootlegging of sound recordings. The bill goes into effect July 1.... A bunch of major record companies have filed a copyright infringement lawsuit against **Krikor Avakian**, **Roberto Fonseca**, **Rosendo Villaseñor Galvan** and **Rosendo Villaseñor Fregoso**, who pled guilty in February to conspiracy to traffic in counterfeit labels, to infringe copyrights of sound recordings and to traffic in counterfeit trademarks.

**SOME DAY HE'LL COME ALONG, THE MAN-I-LOW:** **Barry Manilow**, who will be at Broadway's Gershwin Theatre this very week, will not only have his first **Arista** album in ages released in May but, to have something to back it up with, **Arista** is also packaging up three—THREE!—**Barry Manilow's Greatest Hits** albums. Three.

**STIFFS & TAXES:** Records and tapes that are not selling can, according to something called the **National Association for the Exchange of Industrial Resources (NAEIR)**, be turned into an *above-cost* federal tax donation when given to them; they then distribute the material to schools and charities. Sound good? Still finagling with your taxes? Their number is (309) 343-0704.

# MOVERS & SHAKERS

■ **Paul Smith** has been named president of **CBS Records Distribution (CRD)**. In this newly created position, Smith will direct the distribution organization through its nine branches in the U.S., meeting the needs of the seven CBS-owned and 11 associated labels. CBS Records Division president **Tommy Mottola** commented: "Paul has played a major role in the development, success and achievements of CBS Records. Under his aegis our distribution system has been acclaimed as a model for the industry and respected as the best." Smith joined CBS in '58, moving up to New York branch manager in '70; he was most recently senior VP/GM of marketing. ■ **Hugh Surratt** is joining **Marko Babineau** on the national AOR promotion team at **Geffen Records**. Surratt comes to Geffen from **RCA**, where he had been national director of album promotion since '87. Surratt first gained national attention during '80-'83 as music director for L.A.'s legendary rock & roll station **KMET**. ■ **Greg Peck** (no relation to Gregory) has been named VP of A&R, urban music, at **PolyGram Records**. Peck was most recently VP of black music promotion and A&R at **Island Records**, where he was involved with the development of **Tone-Loc**, **M.A.R.R.S.**, and **Eric B. & Rakim**. ■ **Chrysalis Records** has expanded its East Coast A&R department with the appointment of **Danny Keaton** to director of East Coast A&R, and the promotion of **Paul Burton** to the same position. Keaton was most recently director of talent acquisitions and development at **SBK Songs**. Burton joined **Chrysalis** in '87 as East Coast A&R manager. ■ **Mark Jackson** has been appointed VP of finance and control for **EMI Music Worldwide** in New York. ■ **EMI Records** has named two appointments in promotion: **Mary Scott-Berry** to senior coordinator, and **Hugh Cole** to regional promotion manager. ■ **MTV** has announced the following appointments in New York: **Lee Hunt** to prime-time executive producer; **Linda Corradina** to VP of news and specials; **Abby Terkuhle** to creative VP; **John Mulvey** to VP of human resources; **Karen Flischel** to VP of research; and **Karen Zollman** to director of advertising sales, Eastern region. ■ **Denny Schone** has been appointed **WEA** Chicago branch manager. Schone joined **WEA** as Cincinnati sales rep in '73, and was named '78 **WEA** Cleveland Branch Sales Rep of the Year and **WEA** District Sales Manager of the Year in '82. ■ **Sharon Swab** has been appointed manager of recording and administration for **Capitol** studio operations, based in Capitol-EMI Music's L.A. studios. Swab served as staff assistant for **Tim Devine** in Capitol's A&R department. ■ **Atco** appointments: **Matt Pollack** to director of album promotion, and **Jim Coffman** to director of marketing. Coffman comes from **Relativity**, where he held a similar position since '86. Coffman joins the label from **Contemporary Communication Corp.**, a music business consulting firm. ■ **WEA International** has appointed **Peter Price** managing director of **WEA Ireland**, where he will be responsible for running the Irish company in both the North and South territories. Price reports to **WEA Records U.K.** chairman **Rob Dickins**. ■ **Arista Records** has promoted **Ashleigh Sanford** to the post of publicity coordinator. Sanford has been with the label four years, most recently as administrative assistant to the VP of sales. In related **Arista** appointments, **Jonathan Grevatt** has been promoted to associate director of East Coast publicity, while former **Arista** intern **Kevin Raimond** has been appointed local marketing manager for the New England market. ■ **Barry Korkin** has joined **James Lewis Marketing** as head of the company's newly formed adult contemporary division. Korkin is a veteran of A&M.



**Smith**



**Surratt**



**Peck**



**Keaton**



**Scott-Berry**



**Schone**



**Swab**



**Pollack**

# THE BUZZ

**LA CROWDED HOUSE** WAS SO AMAZING last week! I like their records, and I all too often forget just how good they are live—but 10 seconds into the show I remembered as the adrenaline rushed through my body, causing the temperature to rise considerably. So much so that the steam emitted from my pores fogged up my camera lens and all my pictures came out blurry. What can I say? What a great show!

And if that wasn't enough excitement for one evening (well, not if it's only 11 p.m.), we headed down to **Fellini's**, the Thursday night home of the fabulous **Havalinas**. I'd just missed **Billy Idol** (who was later turned away from **Enter the Dragon** because he didn't have any i.d.) and **Julian Lennon** was out on the curb as I was leaving—get the picture? It's cool. But even in my wildest expectations of coolness, I could never have envisioned what was to happen next! When the **Havalinas** returned for an encore, they were joined by none other than **Brian Setzer** and **Slim Jim Phantom of the Stray Cats**! They played four songs (just thinking about it gets me all warm



**SMUTTY, SLIM JIM & SETZER**  
(Photo: Lisa Johnson)

inside), and when Brian looked into my eyes and sang "Bee Bop A-Lu La" I knew what it meant to be a woman, just like Ann-Margaret in *Bye, Bye Birdie*. The funny thing is that **Smutty Smith** and **Tim Scott** were once **Rockats** before becoming **Havalinas**, and 10 or so years ago, the **Stray Cats** and the **Rockats** were fierce rockabilly rivals.

With so much excitement (the key word of the night), it was time to move on (it was only 1 a.m.!), this time to **Heartbreak**, where **Capitol A&R** dude (if there ever was one) **Tim Devine** was celebrating his 33 1/3 birthday. Tim promised "celebrity guests" like **Duranduran** (in town doing a remix of their next single "Drug") and **Crowded House**, but by the time we got there the only celebrity we saw was photographer **Henry Diltz** (former the lead singer of '60s combo **MFQ**). Even birthday-boy Tim had split. Happy 1/3 birthday anyway.

Speaking of birthday parties, I had one recently, thanks to **Ken Fusion** and the **KROQ** local music show at the **Palomino**. My special birthday guests were **Toad the Wet Sprocket**, **Fifteen Minutes** and **Zombie Sluts From Hell**, plus **MC Poorman** (my fave new rap act). It was *tres* festive, and *beaucoup* d'A&R persons were in attendance to catch the hottest little act since the invention of the fork (OK, so maybe that's a little over-enthusiastic...but I *really* like them!). **Toad the Wet Sprocket** is one of those bands that makes you stop dead in your tracks—as some A&R folk did (the same folk who, I understand, inundated the band with calls the next day). After **Toad's** set, many party *celebrators* left, which is too bad, cause they missed out on **Fifteen Minutes**, who played their brand of "rockadelia." I only wish lead singer David had danced a little more (he's such a good dancer) and worn fewer clothes. I'd like to thank all my special friends for coming down, including **Shadowland's Darren & Kevin**, **Jason Cardwell** (who is off to Japan working for **Landmark Films**), **Snake**, **Fifteen Minutes' manager Lance McCloud**, **Cynthia**, **Brad**, and no one from the office—save for **Janiss Garza** (who doesn't really count 'cause she's cool).

**JAMMIN' IN THE AIR:** Last week **Axl Rose** (of **Guns N'...**) joined the **Love Razors** on a spur-of-the-moment (*He can do things like that*) for a rendition of "Honky Tonk Woman." And, as predicted, **Tim Finn** was joined by **Crowded House** brother **Neil Finn** and guitar virtuoso **Richard Thompson** on stage at his record release party at the vomitless, non-sticky, non-smelly **China Club**. Also joining Finn was producer **Mitchell Froom** on keyboards and **Paul Hester** of **Crowded House** for a bit on bongos.

**LAST BUT NOT LEAST:** **Gregory Sandow** of the *Herald Examiner* called them "three girls who could be anyone—anyone, that is, who could sing (*I think he means lip-synce*), who could scream, 'Woo!' at what seemed to be random moments, and who execute dance routines that came partly from a Broadway chorus line but mostly from your last aerobics class." The girls in question? **Bananarama**, making their L.A. concert debut. But I forgot to mention the male dancers. I'm not to sure **Bananarama** are setting a good image for aspiring 'Nana-bees, who will now experiment with rubbing their bodies up and down some sweaty young buck. I know that was *my* first instinct at the end of the show. So immediately I headed to "the party" backstage, where some D.J. named **Eugene**



**BYRD IN THE HOUSE OF LOVE:** **Crowded House** surprised a pair of sellout crowds at Hollywood's **Pantages Theatre** last week by hatching former **Byrds** leader **Roger McGuinn** as the opener, then becoming the **Byrds** on exquisite renditions of four classic **Byrds** songs. "Roger was really excited, actually," **Neil Finn** told us. "He hadn't played with a touring band in a long time." **McGuinn** should've been excited—this might've been the best-sounding **Byrds** he'd ever fronted. **McGuinn** is now being managed by **Tarquín Gotch**, who also handles **XTC**. (Photo: Lisa Johnson)

spinned hot tracks for young bucks like **Rodney Bingenheimer**, **Breathe's Spike & David Glasper** (who would *not* stop singing the opening lines of "Buffalo Stance"), **Belinda Carlisle**, and **Barry Harris** of **Kon Kan**. I settled with a nearby pole *a la* **Motley Crue's** "Girls, Girls, Girls" video.

What?! No room to talk about the fabulous *Spin* party at the **Hard Rock**, where I was photographed with teen heartthrob **Corey Haim** (who was seen leaving with singing sensation **Martika**). There's always next week...

**Lisa Johnson**

**NY** THIS WEEK'S NEW YORK BUZZ is brought to you by **Warner Bros.** Literally. It happens that way sometimes.

**ON THE COVER** of **Spike**, **Elvis Costello** appears as a clown framed by the **Warner Bros.** logo, with a plaque that reads "The Beloved Entertainer" beneath. I can't really think of anyone who deserves that title more. **Costello** played Tuesday to a sold out crowd at **Long Island University**, and according to an informal exit poll, the two-and-a-half hour show was the best anyone has seen in a long, long, LONG time.

It's hard to put a finger on what specifically it is that he does to create such an intense communion with his audience, but whatever it is, no one does it better. **Tilles Auditorium** is a sit-down sort of venue, the kind that lends itself to standing ovations. I can't count how many times the audience stood up, cheered it's collective brains out, sat down, respectfully silent, stood up, cheered its brains out again, sat down again, repeat as necessary.

But it's that indefinable something that makes us pay rapt attention to the bespectacled **Brit** onstage, makes us laugh at his jokes (the chilling sarcasm he used to level at the audience is defused now with humour; he's dead funny), hang on his every word, keep our fingers crossed that he'll play that one song that always makes us cry or gives us goosebumps. He played them all, from "Red Shoes" to "Pads, Paws and Claws" and everything in between—"Alison" "Watching the Detectives" "King of America," everything, with all the expected song-within-a-song diversions. During the numerous encores, he brought opener/pal **Nick Lowe** back onstage for a duet of "What's So Funny (about Peace, Love and Understanding)" done **Lowe's** way—slow, serene and folksy rather than brash and angry. It's only fair—**Lowe** wrote it. He also did the "heart-thing," dragging audience members up onstage to reveal such deadly sins as lust, awesomeness, **Trump** and architecture, and to pick songs. **Costello** is shrewd; he left the expected picks out of the previous part of the show, knowing full well they would be requested. He also destroyed "Pump it Up" on purpose, beating the hell out of an electric guitar with a click track booming away in the background, but leaving out about half of that oh-so-familiar riff. **Lesson:** **Costello** songs are not to be used on fraternity house party tapes, thank you very much.

**Costello** is travelling bandless on this tour, and three or four songs into the set, it became apparent that he really doesn't need one. His voice, his arrangements, notes and words, are complete enough to stand on their own. And if you know the songs well enough, which I think most people in the audience did, you could fill in the rest of it,



the harmonies and so on, in your head. Which when you think about it is just another indication of the impact of Costello's music.

**THE NIGHT BEFORE** found us sitting behind the Solid Gold dancers and an unfortunate youngster who'd had too much to drink at Madison Square Garden, with an arena full of rabid R.E.M. fans. Two incredible shows in two nights—talk about getting jaded! The R.E.M. show in L.A. was

covered in depth in this mag not long ago, so to avoid redundancy, suffice to say the show was quintessential R.E.M.. M. Stipe started out in a rather staid grey suit, ended up in bike shorts and a t-shirt, which was more suited to his energetic stage presence. This is the same guy who, a few years back, used to sort of stand there and stare into space. At least I think it is. It's funny, R.E.M. songs are like anthems to a whole generation, and the shows for that reason have always felt more like bonding experiences than concerts. It's good to know that even though R.E.M. is playing venues the size of the Garden rather than the dumpy little club I first saw them in years ago, the feeling is still there. "You Are The Everything," the song says, and so does the projection screen just before the last encore. R.E.M. still manages to make the audience believe that.

I also saw **Throwing Muses** at the Palladium last week. This band is getting better and better and better. The new record, *Hunkpapa*, is their most homogenous (I'm desperately seeking words other than "accessible") but it is still essential Throwing Muses, the off-beat rhythms, intertwining guitars and psycho-babble lyrics, the just plain loveable weirdness of it all. I can't help it, I could listen to the same set six or seven times in a row, if they could play that long.

#### Karen Woods



BEE GEES CIRCA SGT. PEPPER

**UK** OH, BROTHERS: Barry Gibb, the most famous of medalion men, now wears a cross around his neck—a symbol of his newfound spirituality. It's hardly the most discreet item: brassy, large, ornate. Teamed with the diamond-studded gold nuggets that litter his fingers, it does not say much for his claim that the Bee Gees have given up materialism. Nevertheless, they have changed.

"Every single detail of our lives, ourselves, our personalities, has metamorphosed because of the death of our brother Andy," says Barry, the Bee Gee with the healthiest head of hair.

**Andy Gibb** was the youngest and most volatile of the brothers. Fame came quickly and disappeared just as fast. When former *Dallas* star **Victoria Principal** left him, he never quite recovered, turning to a \$1,000-a-day cocaine habit for solace.

He was due to make a comeback, but an all-day bender starting on his 30th birthday was too much for a heart weakened by years of abuse. The release of the Bee Gees new album, *One*, marks the first anniversary of his death; the album is dedicated to him.

Says **Robin**: "Now that we have learned that life is so fragile, we don't abuse it. We do not let our egos bicker over anything so petty as who is

to take the lead vocals." No mean feat in a business that thrives on viciously competing egos.

"Of course we used to have terrible rows in the beginning, but we have gone through toleration, understanding, acceptance. This album was supposed to see all four brothers reunited. Andy had already worked with us on several tracks." (Due for release on a special anthology later this year.)

Although he does not have a vocal presence on *One*, the spirit of the album is Andy. Out of nowhere comes the lyric, "Goodbye cruel world." And the record is peppered with the phrase "Wish you were here." The track of the same title sounds like the ghost of "Jive Talking," its carefree breeziness tinged with sadness.

The brothers had asked Andy to join them on their last album, the platinum *ESP*, which spawned the UK #1 hit "You Win Again."

"The offer was always open to him," says Robin. "He desperately wanted to have one more album on his own. He wanted to make his comeback before we all came back together. It never happened.

"He struggled a lot because he never came to terms with his own ego. He never grew up, he was always 15; his ego was always larger than anything, larger than himself. In the end it destroyed him."

When the brothers speak, they speak as one; never vying for attention and keeping the same quiet, nasal tone.

"We are completely telepathic," says Barry. "And we have all become more spiritual."

They have always had a passing interest in the occult, paranormal, magic and mysticism, but now it has become their code for living.

"We know there is another force outside reality," says Barry. "We know there is life after death. We have all felt the presence of Andy. My wife Linda and our mom have had an apparition of Andy, the same thing on the same day. Andy visited them and kissed them on the cheek. Linda was in London and mom was in L.A.."

Spooky stuff.

"We don't believe that things happen by accident any more. Andy died for a reason, and the reason was to re-spiritualize the whole family," says Robin. "We no longer think about material things, except the odd Mercedes."

Having gone through a period of excess in the '70s, all three Bee Gees are clean-living, health-conscious chappies. Robin is even macrobiotic.

"We don't want to grow feeble and old, we want to live forever if we can. It's not that we like the money, we like the fame. Fame's always coming and going for us. We had our mega-materialistic phase in first fame, that was between the ages of 19 and 25." (Barry is 42, twins **Maurice** and **Robin** are 39). "We are now in third fame. We were chalked off in 1974 and no one ever thought we had a chance. Then we came back with *Saturday Night Fever*. A couple of years ago most people would have thought that that was the end of the Bee Gees, but here we are now.

"We never intend to stop, we love our music. Even if we have to start writing for other people. We are soliders and we are not going to lie down because everyone thinks we should."

Just to prove it, they are embarking on a world tour this summer; it will mark their first appearances on Europe in 15 years.

"We love fame, every blessed minute of it. It's all we wanted when we were kids, it's all we want now."

#### Chrissy Hey



**ELECTRIC YOUTH WILD ABOUT ESCAPE CLUB:** Teen songstress **Debbie Gibson** joined labelmates the **Escape Club** backstage after their sold-out show at the Beacon Theatre in New York. Contemplating walking through walls are, from left, Atlantic senior VP/GM **Mark Schulman**, **Debbie**, the **Escape Club's** **Johnnie Christo** & **Trevor Steel** (with the empty **Corona**), band manager **Paddy Spinks**, and **Escapees** **John Holliday** & **Milan Zekavica**.

## THE ROYAL FLUSH: A PRINCE'S ADVENTURE IN THE BIZ

BY BUD SCOPPA

THERE ARE 8 MILLION STORIES in the music biz, but few are as strange (pun half-intended) as the one told by **Prince Stanislas Klossowski De Rola**. Klossowski's blood is royal blue—his father is the painter **Balthus**, and he splits his time between a picturesque spread on Lake Geneva and the family castle north of Rome. While others of his lineage were following the Gran Prix circuit and pulling samples from Daddy's wine cellar, Klossowski was getting hooked on rock & roll in swingin' mid-'60s London, playing percussion in **Vince Taylor's** band and becoming the fast friend of **Rolling Stones** **Brian Jones** and **Keith Richards**, not to mention **the Beatles**, **the Who** and **Jimi Hendrix**. His new pals called him Stash. He cut a couple of singles; "One was with the Beatles," he states, matter-of-factly. When the Stones concocted their masterpiece, *Exile on Main Street*, in Ville Nellcote, ol' Stash was there throughout. Name a famous pop personage—**Dylan**, **Paul Simon**—Stash hung out with him, natch. He can give you the sordid details on hundreds of wild parties through the years.

The guy is a footnote in the rock encyclopaedia, a movie waiting to be made. Maybe Stash'll make it himself. He's acted in several flicks, and he's about to direct his first feature. Klossowski is also an author. Perhaps you've read his latest tome, *The Golden Game* (George Braziller Inc.), a scholarly overview of seventeenth-century alchemical engravings. I'm not making this up. Amazing. The guy sounds like a cross between **Andrew Loog Oldham** and **Baron Munchausen**.

Now, that's not the story—that's just the *background*. The story has to do with Klossowski's recent initiation into The Way Things Work, music-biz-style, after our renaissance man became involved in the career of a little-known English band called **the Dirty Strangers**. When a mutual friend introduced the prince to the Strangers a while back, the Stones-inspired quintet had been banging away for eight years without ever scoring a record deal, which Klossowski found incomprehensible.

"Stash came down to the studio in King's Cross one day with **Keith**; that began it," Strangers drummer **Mark Harrison** recalls. "He asks, 'When's the album coming out?'" I said, "We ain't got a deal." He said, "Yer fuckin' jokin'—I'll bring it out!"

With that, Klossowski vowed to do whatever it took to get the Dirty Strangers on vinyl, cassette and compact disc. The music business was one area of expertise that Stash had somehow failed to dabble in, however, so he had some cramming to do.

"In the '60s," he says, "it wasn't as much an 'industry' as it was later to become. I'd never really been involved on the business side until I stepped into this, ah *deal* type of thing. I intended to give those guys some money so that they could get on with it, and then it turned into a full-time project that swallowed many months." To make an album, the novice mogul realized, you need money—no problem. You also need a producer, and Klossowski was well-acquainted with one of the best.

"I wanted **Steve Lillywhite** to produce the album," he explains, "and Steve said, 'To tell you the truth, I don't see it. But if you see it, I trust your judgment. I'd like you to show me.'" In the process of showing him, I ended up by producing. Having to do it by default, as it were. But I saw Lillywhite not long ago at **Ronnie Wood's** exhibition, and he congratulated me.

Once he found himself at the console, Stash immediately had a producer-style revelation: Why not bring in some *real* Stones to give added



STASH & TWO STONES

authenticity to this Stonesy project? It wasn't hard to convince Richards and **Ron Wood** to do their thing with the Strangers—they were already jamming with the band. Keith and/or Woody wound up playing on nine of the album's 12 tracks, and those signature licks are right up front in the mix. It was naturally assumed that the presence of the legendary guitarists would render the Strangers album irresistible to A&R execs, and thence, to a Stones-starved world. They had no way of knowing that Richards' own solo album would barely go gold. Hey, this music biz is tricky!

Klossowski's next move was to form his own label, **Thrill Records** (named after the anticipated first single/video, "Thrill of the Thrill"). Thrill released the album in France as a limited edition, and the run sold out. So far, so good. He then endeavored to set up licensing agreements in Britain and America, making use of "various emissaries, including **Terence Trent D'Arby's** then-management." But

shopping the raw-boned, non-trendy album proved to be much more difficult than Stash had imagined. His point men reported back to him that not one of the majors in the U.S. and Britain was nibbling, Stones or no Stones. They didn't "hear" it—now what the hell did that mean? By chance, Klossowski himself got a more encouraging response from one of the industry's supreme heavyweights.

"I ran into **Ahmet Ertegun** one night in Geneva. He was very much the worse for wear, but nevertheless he listened to the record and thought it was a great rock & roll record. He ranted and raved about how he would release it if given the right circumstances, etc. Nothing ever came of it. But I didn't want a favor because of social circumstances from Ahmet and then no follow-through from **Atlantic**. Having them say, 'Oh, my God, look what he's brought home!'"

At that point, Klossowski lowered his sights. He'd accept any deal that would get the Strangers into the American marketplace. "**Ian Ralfini**, who now heads **Shelter**, got us the **Dunhill** deal after he couldn't get anything else. [Shelter is distributed by Dunhill, which now calls itself **DCC**.] At least [DCC president] **Marshall Blonstein** liked the record."

*The Dirty Strangers* would become the first non-reissue project for DCC, through Thrill/Shelter, but thus far the indie label has been unable to gain a foothold with the LP. Album-rock airplay has been virtually nonexistent; that disappointment meant all the band's hopes rested on the video for "Thrill of the Thrill," conceived by Klossowski, directed by **Lance Kelleher** and shot in the home of Wood, who appears in it, as does Stash.

"Before the record was out, MTV in Europe wanted to play it," Klossowski says. "Over here, through the politics or whatever, they declared that they *hate* the album, and that they can't stand the video—they won't play it. So I am absolutely staggered, because it's not one of the boring videos that you can see all day long on MTV."

Radio's refusal to play the album, MTV's refusal to air the clip and a paucity of press (other than a 5-K review in *Kerrang!*) would seem to leave the Dirty Strangers dead in the water. But Klossowski still hasn't given up.

"I am confident that somewhere off the beaten track it'll find its market," he says gamely. "The French have a word, *maudit*, which means 'accursed.' This is the kind of curse that some groups have to go through. The Dirty Strangers were always on the edge of having something happening for them, and then things didn't quite happen. With this record, at least it's taken them into a different league where they can do battle. Making records to make money... I've got *other* ways of making money. I'm not trying to do it that way—although it would certainly be nice if you could do both."

Perhaps Klossowski's loyalty is misplaced. But wouldn't it be something if there were more record execs willing to go off the deep end for an act they believe in?

"Ignorance is a quality that seems to be quite plentiful in the heads of these mediocre recording executives," he states. "I don't think people are very talented or adventurous anymore. They're doing desk jobs, and after all, their companies mostly belong to conglomerates, and they have to show profits. There's no more the great adventure of record companies and great A&R men. I just find it very unfortunate."

Stash's story has everything but a happy ending. We'll let you know if there's a sequel.

### THE TOTALLY HIP TOP 10

1. Crowded House, *Pantages Theatre*, Hollywood, April 7
2. Roger McGuinn & Crowded House: "Mr. Tambourine Man," "Turn, Turn, Turn," "Eight Miles High," "So You Want to Be a Rock & Roll Star"; *Pantages*, April 7
3. Tim Finn, with Neil Finn, Mitchell Froom, Richard Thompson & Paul Hester; *China Club*, Hollywood, April 10
4. Tom Petty: *Full Moon Fever* (MCA, Apr. 24)
5. Harry Connick, Jr.: *20* (Columbia)
6. Toni Childs: "Many Rivers to Cross" (from *Lost Angels* soundtrack LP, A&M)
7. Eric Clapton: *Homeboy* (Virgin soundtrack LP, TBS)
8. Concrete Blonde: "Scene of the Perfect Crime" (I.R.S.)
9. Mary Margaret O'Hara: *Miss America* (Virgin Canada)
10. Moe Berg, author: "Moe Berg's initiation" (*Guitar World*, May)

# CONCRETE BLONDE: Up Through the Cracks

BY TOM DE SAVIA

WHEN DREAM 6 SOLD THEIR COMPLETED self-recorded debut album to I.R.S. in 1986, and, at the urging of I.R.S. Records chairman Miles Copeland, changed their name to Concrete Blonde, the future seemed pretty bright. The self-titled album went on to become one of the most acclaimed releases of the year, and, subsequently, the band was basically dubbed the "next big thing."

As it turned out, though, things weren't running as smoothly as many may have perceived. The band found themselves penniless, seeing little or no money from the record or their seemingly never-ending tour, especially since they had no rights to their merchandising—one of the few ways a band can profit on the road. As things got worse, Concrete Blonde declared bankruptcy and tried to get out of their contract with I.R.S. Soon the Concrete Blonde/I.R.S. battle became one of the most talked-about—and written-about—music industry "scandals" in recent memory.

Feeling that their music was unjustly bound by the legal tangles, the band took it upon themselves to head back into the studio to record their second album. Rumors began to fly that Geffen Records had financed the project, and that I.R.S. was once again prepared to do battle. By the time the band got to London to mix the record, Concrete Blonde was making headlines again.

Concrete Blonde was the rope in a big business tug of war. And in the end, after both I.R.S. and Geffen had reportedly been pulling with all their might, the "rope" won. Concrete Blonde won the battle not by out-witting the big businesses, but by disregarding the politics of the music industry and retaining the passion for their music. And in December of 1988, I.R.S. Records legally claimed the rights to the LP.

The band's new album, the aptly titled *Free*, will be released by I.R.S. this week—and it's a stunner. This time around the band has restructured its contract with the label to include merchandising, and enlisted a new manager, Frank Volpe, whom they met during a tour of Australia. In addition, Concrete Blonde has added a fourth member to the band—bass player Alan Bloch, who joins drummer Harry Rushakoff, guitarist Jim Mankey and vocalist Johnette Napolitano.

The following interview is a composite of two meetings with Johnette Napolitano conducted during December of 1988 and March of this year. During the interviews, Napolitano demonstrated all the qualities that record companies *don't* usually look for in an artist: intelligence, a sense of humor and business sense.

## Scene of a Perfect Crime

• "Before we gave our last album to I.R.S.—we recorded it ourselves, we had day jobs—we were going to put it out on our own label. Then Miles heard it and liked it and just put it out,

he didn't remix it or anything. So, basically, it was done when we gave it to them."

• "I like Miles Copeland to this day. I think that he is one of the few guys that goes to the wall when he really feels strongly about something. He's a heart-ruled man."

• "I.R.S. wasn't able to make money for us. We were a three-piece, all sharing a hotel room, driving our own van—I mean, there was really no overhead for this band at all. It was a very ugly situation, really, because we had a lot of people standing around us—accountants and managers and so forth—telling us that we weren't making enough money. That's basically why socialism doesn't work—some people need a big house with five clocks on the wall, some people don't. I only needed my Valiant fixed."

## It's Only Money

• "I traded the original Dream 6 EP [to I.R.S.] for medical coverage for a year for us because they wouldn't give me a \$5,000 advance on it. That record was paid for, we did it ourselves, it

• "I had a manager who went into a company and requested a certain amount of money and got it. The manager was then no longer our manager. I went in a certain time period later and asked for the same amount of money, which I knew I was entitled to. They dicked me around for a week, offered me less and I said no. And I'll tell you, I was at rock bottom and I *still* said no. And you know what? I got it. Why could they give it to this guy just because he has the Volvo and goes to the lunches and whips out the credit card? None of us could get a credit card. Nobody's credit was screwed up for seven years but *ours*—not the accountants, not the lawyers, not the bank; ours was screwed up."

• "What if one of us wanted to have a family or even own a house? The issue here is that the working class right-wing guy can file bankruptcy and start all over again—it seemed that we couldn't do that."

• "Just because I don't need a million bucks doesn't mean I don't know where to put my million bucks when it comes."



## Little Conversations

• "Different aspects of the music business really piss me off. For instance, there should be a new musicians union. The musicians union doesn't give a damn about me, and they don't give a damn about bands that have to pay to play in clubs in this town. When I go see a band and give 10 bucks, I hope at least some of it goes to the band. This sounds corny, but it is *not* easy to drive 10 hours in the snow and playing a show, and having to look cool and then driving immediately after the show and getting pneumonia. Bands die—they get day jobs and lose self-esteem. You want to kill a good band? Record companies will do it."

• "Not all of us are so star-struck that all we're in it for is ego. You're human beings and you deserved to be treated as such. Other countries subsidize their artists... We're in it for the music. I don't think any band could have gone through what we went through and come out."

• "I know what's going on out there. I don't need some mega-talent agency getting on the speaker phone to me telling me no one wants to see us out there. Bullshit! I get my own fan mail, I read that stuff. In my deepest, darkest pits of depression I've gone to that mailbox and found a letter from somebody in a hospital...and it's really meant something to me."

## Roses Grow

• "I do appreciate that Miles heard that first album and liked it the way it was when everybody else passed on it—I'll never forget that."

• "I.R.S. has given us everything back that we wanted, and I feel really happy about that. This album is a timely representation of where we are right now, and I didn't want it held up legally for years."○

**"Just because I don't need a million bucks doesn't mean I don't know where to put my million bucks when it comes."**

sold 8,000 copies in France alone. Then we find out that we have no coverage, and that pissed me off—here we are almost a year on the road driving through the snow and we have no damn medical insurance. I'm 31 years old, I'm not 18, I don't just smoke pot and strip off my shoes and rock in a van..." [Laughs.]

• "All this time you're getting some college guy telling you you're a sellout because you're on MTV, and here I am not able to fucking afford to fix my radiator."

# SARAH McLACHLAN: The Magic Touch

BY KAREN WOODS

"VOX" IS THE LATIN WORD for "voice," and a truly apt title for the first single by Canadian singer/songwriter Sarah McLachlan. This 21-year-old, who has just released an Arista album called *Touch*, is one of those rare people who honestly has a voice, one that is pure, sweet, emotive and almost eerie in its strength.

McLachlan started out as a classical musician, studying classical guitar for 12 years, piano for eight and voice for five. Being a pop artist was never part of the equation, although after she discovered Peter Gabriel in her mid-teens, she at least appreciated pop music.

"It was sort of a slow transition," she explains. "I was continuing to take classical lessons, but I was starting to listen to more contemporary stuff. Because I could play piano, this guy approached me to play piano in his band, the October Game. Then he heard I could sing, and he said why don't you sing instead."

She laughs. "Of course my mother didn't even want me to be in a band, because they'd paid for all these classical lessons for all these years so I could become a classical musician, and it was sort of a bastardization, me going off to sing in a rock group. And of course the minute you say 'rock band,' she instantly conjures up a picture of drugs and alcohol. Anyone who is in a rock band is a drug addict and a child molester as well, right?" She laughs again. "Anyway, that [band] sort of took off. We had a gig, and my mother came to see us, and was really proud of me. We only had three gigs in three years, though." The October Game did spend a bit of time in the studio, and Mrs. McLachlan has become quite proud of her rock & roll daughter since then.

The first of those three October Game gigs was the turning point in McLachlan's life, although she didn't really realize it at the time. "We opened for Moev," she explained, "and Mark, who is now the head of A&R for Nettwerk [Records, McLachlan's Canadian label], was in the band at the time, and he wanted me to sing for them. I was only 17, so of course my parents flipped, because Moev wanted to take me to Vancouver." She switches into a parental voice; "They're going to take you out there, fill you full of coke

and make you sign your life away." It didn't happen.

She stayed in touch with the label over the next couple of years while she finished high school and two years of art college. Then, "I was working at the Club Flamingo in Halifax, and Skinny Puppy [another Nettwerk band] came down to play. Terry McBride, Nettwerk's president, asked to speak to me. He took me outside and offered me a three-record contract."

McLachlan moved to Vancouver and started writing. She had never written songs before, and says it was basically "trial and error. You come up with three or four interesting chords, and play 'em a few times, then say well, there has to be something for the chorus. Then there's structuring, then of course there is pop format, which you just try and ignore until the A&R guy comes in and says 'We gotta get this played on the radio, you know.' It's a learning process, it takes awhile. All of these songs went through so many changes."

Her classical training often interferes with the pop songwriting process, she says. "Even now when I sit down to compose something there is always the need or the desire to have 25 different chords in it. It's really hard to simplify. A couple of songs are kind of like operas. 'Touch,' for example, was basically just an opportunity to wank.



Luckily I was allowed to do what I wanted."

The result of this fusion is a rather unique collection of songs, musically based on acoustic guitar, keyboards and unusual percussion patterns, with McLachlan's voice providing the melody lines. She also has a tendency to break into what are more or less arias, sometimes with lyrics, sometimes wordless. The record has earned her comparisons to Kate Bush, the Cocteau Twins' Liz Fraser and fellow Canadian Jane Siberry. While McLachlan doesn't really mind being put into a category with vocalists of that caliber, she does have a style that is distinctly her own. It is the classical edge that sets her apart, giving her a potential appeal to several different audiences. And there's one other thing: that voice. ○

# WENDY & LISA: Fresh and Fruity

BY DUFF MARLOWE

*COLUMBIA RECORDING ARTISTS* Wendy Melvoin and Lisa Coleman started their musical careers by playing guitar and keyboards, respectively, in Prince's *Revolution* (as good a start as any, we'd say). The Minneapolis-based duo has just released *Fruit at the Bottom*, their second album together since leaving Prince's band.

**Cash Box:** The new record is really funky. Your last album seemed less dance oriented. Did you feel at that time that you had to prove yourselves as artists rather than just someone from Prince's band?

**Wendy:** Not really, but it kind of ended up that way. We weren't even thinking in terms of doing a record when we did it. We broke up with the band and two weeks later we were in the studio and we were just cutting this stuff and it wasn't until about 14 songs later that we said 'Well, we've got something here.' Then the word back from all the reviews was that we were proving ourselves musically. I guess that's what it did for us. We weren't selling millions, but we weren't even thinking about that.

**Lisa:** We were experimenting. We were involved with this band thing for a really long time—I was there for seven years. So when it finally broke up, it was kind of surprising to us to begin with, and then we just decided to go in the studio immediately. We tried to keep the flow instead of going away

and reflecting or thinking about our lives.

**CB:** Did you have a concept in mind for *Fruit at the Bottom*?

**Wendy:** We just wanted for there to be a lot more energy and for it to be a lot rawer sounding, which meant that we were not going to be audiophiles on this record. I didn't want to spend a million dollars and record for a year. We didn't want to do that.

**Lisa:** Plus we didn't have the budget...

**CB:** The record sounds like it's going to have a lot more commercial appeal. Did you plan it that way?

**Lisa:** No, not at all. Just lucky I guess.

**CB:** You two were working together before the Prince gig. When did you meet?

**Lisa:** Wendy couldn't have been more than two years old, 'cause I was about six and I'm four years older. We grew up together.

**CB:** So when did the music start?

**Lisa:** Coherent musical collaboration? I remember when we were little we wrote a song together. I played more with her brother, who's a drummer. We didn't really start playing and writing together until the *Revolution*.

**CB:** So how did the Prince thing come together?

**Lisa:** I came first, with the usual sort of connection. One of my friends worked as a secretary for Prince's managers, and when he was looking for a keyboard player I decided to make a tape and send it to him. And he liked it. Then Wendy came along...

**Wendy:** He had met me a few years before that, but I didn't remind him

that I played guitar and wear my top hat and cane and tails all the time. Our families went to New York during a break in one of the tours. I was practicing guitar and Prince overheard and knocked on the door and said, "I didn't know that you played guitar. Why didn't you tell me?" He asked me to play him something and I did, and it was shortly thereafter that he asked me to join the band.

**CB:** And the split?

**Lisa:** It happened abruptly one night. Prince called us, but I said "Don't answer the phone." No we're making that up. The truth of the matter is that it ended after the *Parade* tour, which was definitely our best tour as Prince & The Revolution. After the tour was over we really didn't know where to go from there, because we were one of those bands that always changed after each album. Prince was feeling more and more that he had to get back to doing it all, to his personal roots, like his first record, and really get inside of himself. So we had a meeting and he said that, "Well, this is really serious, it's like cutting off my right arm, but I want to let the band go. I just want to do it myself again and I don't want to keep you guys on as just side people, because we've come too far together and I think it's best that we go our own ways." He encouraged us to do a record together because he knew how well we wrote together since the three of us were writing together.

**CB:** Was it tough adjusting to being on your own?

**Wendy:** It was very natural, no problem.

**Lisa:** It had elements of kids in a candy store, and it also had elements



of the world of pressure; but I think that when you're working, everything else leaves but what you're working on. You have to just concentrate on your work.

**CB:** *Fruit at the Bottom* seems to have some diverse approaches.

**Wendy:** You know how musicians are—always going out and buying all kinds of weird albums and checking them out; so we got exposed to everything. I think you can hear snippets of all kinds of bizarre influences in our music.

**CB:** You have been able to establish yourselves as female artists without becoming sex symbols. I mean, you're very attractive...

**Lisa:** We've yet to see if our looks are working for us or against us...

**CB:** Modest, aren't you?

**Lisa:** Well, it's just that we'd rather talk about the ozone layer, that's all.

**Wendy:** Yeah, we try to use hair sprays that don't damage the ozone layer. And makeup products that aren't tested on animals. ○



# ON THE DANCEFLOOR

CASH BOX  
MICRO  
CHART



## DANCE SINGLES

			Total Weeks ▼	Last Week ▼
1	LIKE A PRAYER (Sire/Warner Bros. 0-21170)	Madonna	4	3
2	THAT'S THE WAY LOVE IS (Atlantic 0-86464)	Ten City	3	10
3	FUNKY COLD MEDINA (Delicious/Island DV1004)	Tone Loc	37	3
4	THIS IS ACID (Vendetta VE-7016)	Maurice	1	8
5	SHE DRIVES ME CRAZY (I.R.S. 23926)	Fine Young Cannibals	2	8
6	DON'T TAKE MY MIND ON A TRIP (Virgin 0-96591)	Boy George	18	3
7	REAL LOVE (MCA 23928)	Jody Watley	21	3
8	GIRL YOU KNOW IT'S TRUE (Arista ADI-9780)	Milli Vanilli	5	12
9	DON'T TURN YOUR BACK ON LOVE (Vendetta VE-7011)	Kristin Baio	9	8
10	EVERY LITTLE STEP (MCA 23933)	Bobby Brown	35	3
11	GIRL I GOT MY EYES ON YOU (Motown MOT-4627)	Today	14	8
12	OPEN UP YOUR HEART (Sleeping Bag SLX-40140)	Raiana Page	16	5
13	SELF DESTRUCTION (Jive/RCA 1178-1-JD)	The Stop The Violence Movement	8	8
14	I WANNA BE THE ONE (LMR 4003)	Stevie B	13	8
15	SLEEP TALK (Def Jam/Columbia 44 68193)	Alyson Williams	31	3
16	THE LOOK (EMI V-56133)	Roxette	30	3
17	HEAVEN KNOWS (Virgin 0-96589)	When In Rome	12	7
18	LUCKY CHARM (Motown MOT-4625)	The Boys	20	5
19	YOU AIN'T SEEN NOTHING YET (Sire/Warner Bros. 0-21131)	Figures on a Beach	22	3
20	TRIBUTE (RIGHT ON) (Columbia 44 68203)	The Pasadenas	DEBUT	
21	BUFFALO STANCE (Virgin 0-96573)	Neneh Cherry	DEBUT	
22	STAND UP FOR YOUR LOVE RIGHTS (Elektra 0-66711)	Yazz	DEBUT	
23	REAL LOVE (Motown MOT-4618)	El DeBarge	DEBUT	
24	YO NO SE' (23 West 0-86478)	Pajama Party	24	8
25	SAFE IN THE ARMS OF LOVE (Vendetta VE-7010)	Shooting Party	25	8
26	I ONLY WANNA BE WITH YOU (Jive/RCA 1193-1-JD)	Samantha Fox	DEBUT	
27	ROLLIN' WITH KID 'N PLAY (Select 62335)	Kid 'N Play	27	5
28	LULLABYE (Sire/Warner Bros. 0-21101)	Book of Love	23	5
29	CRUCIAL (MCA 23934)	New Edition	DEBUT	
30	JOY AND PAIN (Oceana/Atlantic 0-96575)	Donna Allen	32	3
31	MUSIC LOVER (Capitol V-15454)	S-Express	DEBUT	
32	FADING AWAY (Epic 49 08183)	Will To Power	6	10
33	I BEG YOUR PARDON (Atlantic 0-86467)	Kon Kan	7	12
34	STRAIGHT UP (Virgin 0-96594)	Paula Abdul	11	12
35	GIVE ME BACK MY HEART (Cutting CR-223)	Corina	29	5
36	GOOD LIFE (Virgin 0-96591)	Inner City	28	14
37	JUST COOLIN' (Atlantic 0-86459)	Levert	10	8
38	YOU GOT IT (THE RIGHT STUFF) (Columbia 44 08132)	New Kids On The Block	15	10
39	FINE TIME (Qwest/Warner Bros. 0-21107)	New Order	17	14
40	WILD THING (Delicious/Island DV 1002)	Tone Loc	19	18

OH, CANADA: Despite being the largest city in Canada and its generally acknowledged musical capital, Toronto has been taking a back seat to Vancouver as far as developing homegrown talent for dancefloor consumption. The folks at Nettwerk have consistently brought us innovation and excitement in the form of Skinny Puppy, Sarah McLachan, Manufacture and Moev, while Toronto has been relatively quiet. This is surprising because there is a flurry of activity in the city, heavily influenced by slick European culture and fashion. There are also some excellent dance clubs in the city, the pinnacle being the Twilight Zone, a dancer's paradise that regularly played host to such innovative DJs as Frankie Knuckles and David Morales. Unfortunately, they have just lost their lease and have had to shut their doors, though the demand for the music hasn't waned one bit. But the Zone partners should be opening a new place soon, the void being filled in the meantime by Underground and other cutting-edge clubs.

Toronto is coming around slowly, however; one encouraging sign is the growth of **Bigshot Records**. They have put out about a dozen records aimed squarely at the dancefloor in their nine months of existence, and are maturing more and more with each release. Though their early tracks employed straight-ahead freestyle structures, they had a feel that was evocative of the style of the city—cool and minimalist—that set them apart from the slew of soundalikes that were being cranked out on our eastern seaboard. Highlights include **Dionne's** "Come and Get My Lovin'" (due for a remixed re-release soon), and **Julian Mendez's** plaintive "Get Up."

Typical of many indie dance labels (perfect examples being the Detroit and Chicago labels), Bigshot has had great success in England, where the dance music community searches out new releases with such commitment that records literally become overnight successes, and licensing offers come in faster than Al Sharpton can jump on a new bandwagon. They have licensed records to Virgin, PRT, and ZYX in Europe in a very short time; but major interest in the U.S. outside of Chicago and New York has so far eluded them. Unfortunately, the U.S. music industry machinery is so slow to react to new trends that they can be over before before the first release is out (look at the slew of acid records just released by the majors), and the Dance Music distribution system west of the Mississippi is a joke. Bigshot, however, seems to be just hitting their stride, and you still have the opportunity to jump on the boat before it leaves port. "Nastyness," by **4-Play**, is a great record, combining the best aspects of Front 242, the Latin Rascals, and Detroit Techno on one platter. Also look for promising releases from **Greg Lee** and **Amy Jackson** to tear up your floors. Avoid paying import prices and give them a call at (416) 740-4683.

## DANCE PICKS

### □ DENISE LOPEZ: "Too Much, Too Late" (Vendetta/A&M 7018)

My favorite mix to come down the pipe in quite a while comes from the **Brooklyn Funk Essentials**, who turn this already strong track into an early '80s electro tour de force. The most obvious and fun bite is the synth windup from **Freeze's** "I.O.U.," and the rest will have you joyfully searching through your crates to identify them. This record will put a smile on your face and your audience's, and has the power to whip even the most complacent crowd into a frenzy.

### □ EDELWEISS: "Bring Me Edelweiss" (Atlantic DMD 1321)

### □ THE MACK: "I Want You Badly" (Quark QK 015)

Two left-field releases with one common theme—fun. Both these 12-inchers are light-spirited romps combining killer rhythms with off-beat music to wondrous affect. The Edelweiss record comes rapping, scratching, and yodeling its way into your heart, and even borrows the vocal hook from **Abba's** "S.O.S." to charm your pants off. The Mack at first sounds like a traditional Deep Disco record, but under the surface lies a bizarre musical soundtrack which is brought to the fore on the B-side's *Sex Import Mix*, utilizing an Eastern European choir singing what must only be interpreted as "Dance, sucka" in your face. You will. Contact Quark at 212-489-7260.

### □ GALLIFRE featuring MONDEE OLIVER: "Don't Walk Out on Love" (Gherkin)

### □ LACHANDRA: "Just Started" (Movin MR005)

Two soulful garage-based trax with strong female vocals propelling them. The first is a sparse track produced by **Larry Heard** that lets Mondee Oliver wail, while the second is a smooth **Blaze**-written number that will suck you in slowly and never let you go. Both are highly recommended! Contact Gherkin at 312-880-5580 and Movin at 201-674-7573.

### □ DEPECHE MODE: "Everything Counts" (Sire/WB 21183)

### □ TOM-TOM CLUB: "Suboceana" (Sire/WB)

The cutting edge of the early '80s meets the cutting edge of today.

**Tim Simenon** and **Mark Saunders** radically overhaul the Depeche Mode track, keeping only the keyboard hook and a little vocals (try mixing it with "Voodoo Ray"—it's very close in spirit), while **Marshall Jefferson** and **Juan Atkins** take on the Tom Tom track—Jefferson adding a backdrop similar to **The Truth's** "Open

Your Eyes," and Atkins slowing and stripping it down to a semi-hip-hop jam with snippets of "Trans-Europe Express" thrown in.

### □ VARIOUS ARTISTS: Techno I (KMS 018)

Though I have been playing various cuts from this for a while, I haven't taken the time to listen to it fully until now. This is a fine introduction to the Detroit Techno sound for those who want to dig deeper than Inner City, and essential for all Techno addicts. The relentless attack of assassination beats and creative musical back-

grounds makes this one a winner on the floor. Recommended tracks include **R-Tyme's** "Illusion," **Rhythm Is Rhythm's** "Beyond the Dance," and **KOS's** pop-house "Definition of Love."



## Neil Harris

# SHOCK OF THE NEW

OUR CLUB ACTIVITY in the last week included the **Swamp Zombies** at the Lingerie and **Green Jello** at Raji's. Even though they're polar opposites, both of these bands were noteworthy in the way they deflated normal rock & roll expectations about volume and theatrics. The Swamp Zombies, with a new album on **Dr. Dream Records**, are not the ghoul rockers that their name would imply, but rather a swingin' neo-beatnik combo with frenetic energy and a boffo sense of humor. With acoustic guitars, stand-up bass and bongos, they produce more joyful noise than a Sunset Strip full of hair extensions. There's nothing new about this beatnik/acoustic thing—the latest generation of beats, such as the **Washington Squares** and the **Balancing Act**, have been around for half a decade—but it still provokes a smile, still feels like breaking the rules (which is part of the problem—hard-driving minimalism seems like a novelty instead of what it really is: the root source of rock & roll, the spirit of the campfire and the bunkhouse.). Green Jello takes an opposite tack to make a similar point about the ridiculousness of rock posturing. Their live extravaganza features no less than ten performers, including a trio of drummers, a trio of guitarists, a bloodthirsty taco, Cap'n Crunch, a dominatrix and **Bill Manspeaker**, one of the most recklessly entertaining frontmen in all of sleazedom. Green Jello's schtick (imported from Buffalo) is a hilarious send-up of '70s excess that incorporates appropriate costumes for such bone-rattling metal-punk anthems as "Obey the Cow God," "Satan's Ham" and "Food Fight." Few bands on the local club circuit would dare encore with "Free Bird" or make "Welcome to the Jungle" a tribute to double coupons at the Giant. In an arena setting you'd have to take this sort of thing at face value, and if you had half a brain you'd hate it; but in a club it's sublimely ridiculous. The point that both these bands are making is that the kind of posturing that passes for rock & roll these days is just plain stoopid. This is hardly a novel observation, but with heavy metal so popular, it helps to be reminded.

**NEWS FOR MODERNS** = The new **Cure** album, *Disintegration*, is unleashed by Elektra on April 28. It's supposed to be real depressing...A local group called **Hollywood Underground** is donating the profits from their first single, "Little Runaway," to runaway-related services sponsored by the YMCA. That's a nice idea, considering the kind of little urchins that show up in this town and bug you for change in front of the 7-Eleven, but I can't imagine an indie single generating enough money to make a difference. Good luck, though. (By the way, Hollywood Underground features an honest-to-goodness surgeon who goes by the name of "Doc.")...**Soul Asylum's** *Clam Dip and Other Delights* EP is now available Stateside, on Twin/Tone. Buy it, if only for the cover...**The Cavedogs**, one of our three favorite unsigned bands in the world, were recently nominated for three Boston Music Awards, including best local band. (The rest of the nominess have record contracts and big attitudes.)...**The Posies**, another of our three favorite unsigned bands in the world (you'll have to guess the third, or assume it's your own), will be at the Coconut Teaser in L.A. on Apr. 30 and the Noise Chamber in Santa Barbara on Apr. 29. I get a nickel every time I mention this.

## ALTERNATIVES

### CONCRETE BLONDE: *Free* (I.R.S. 82001)

A lot of people have big hopes for this one, and it certainly has the sheen of an important album—intelligent concerns, passionate delivery, clean but streetwise production. Most of the material is in a torchy hard blues/metal vein, with enough diversions into world-weary folk and power pop to draw the curious out of their closets. Johnette Napolitano's voice is the key here, smoky and powerful and strangely pretty. She sings from the gut, using her ragged edges as a weapon, conjuring tales of the urban underbelly. Our favorite is "Happy Birthday," a down-and-out-er's lament cloaked in surfy garb.

Similar in immediacy is the punkish "Help Me"; but the single is "God is a Bullet," a search-and-destroy number whose serious anti-gun message might get lost in the tough, metallic arrangement. (Take the time to listen to the words.) This fine, mix-n-match platter is an appropriate document of the conflicting values and musical styles that constitute L.A. '89.

### DRIVIN' N' CRYIN': *Mystery Road* (Island 7 91226-1)

This schizophrenic Georgia combo can jangle straight to your heart, wail like lonesome cowpokes or rock like arena titans. Fortunately, they're adept at every style they attempt (including, if not especially, the hard rock/metal) and they're able to give all of the songs a uniquely d'n'c' identity, a savory twang and intelligence. Kevn Kinney's voice is affectingly nasal, with a passionate, precise, delivery. It helps that he's working with great songs, augmented by nimble guitars and the occasional banjo/dobro/fiddle flourish. They may have trouble establishing a marketable identity, but drivin' n' cryin' is a terrific band on all counts.

### TIM FINN: *Tim Finn* (Capitol C1-48735)

This solo album from the former leader of Split Enz is a deeply felt effort, with slippery structures that are a bit like brother Neil's work in



## CASH BOX MICRO CHART



## ALTERNATIVE MUSIC

		Total Weeks ▼	Last Week ▼
1	ORANGES & LEMONS (Geffen GHS 24218)	XTC	2 6
2	THE RAW & THE COOKED (I.R.S. 6273)	Fine Young Cannibals	1 7
3	SPIKE (Warner Bros. 25848)	Elvis Costello	3 9
4	DON'T TELL A SOUL (Sire/Reprise 9 25831-1)	Replacements	4 10
5	QUEEN ELVIS (A&M SP 5241)	Robyn Hitchcock	5 6
6	NEW YORK (Sire 25829)	Lou Reed	6 13
7	FROM OHIO (SST 235)	IREHOSE	10 5
8	THE TRINITY SESSION (RCA 8568-1-R)	Cowboy Junkies	7 14
9	TECHNIQUE (Qwest/Warner Bros. 9 25845-1)	New Order	8 11
10	101 (Sire 25853)	Depeche Mode	17 3
11	GREEN (Warner Bros. 25795)	R.E.M.	9 14
12	FLIP FLOP (Elektra 9 60848)	Guadalcanal Diary	13 5
13	3 (Slash/Warner Bros. 25819)	Violent Femmes	11 13
14	SHOOTING RUBBER BANDS AT THE STARS (Geffen GHS 24192)	Edie Brickell & New Bohemians	12 14
15	EVERYTHING (Columbia OC 44056)	The Bangles	14 14
16	NOTHING'S SHOCKING (Warner Bros. 25727)	Jane's Addiction	15 14
17	FISHERMAN'S BLUES (Chrysalis 41589)	The Waterboys	18 14
18	LINCOLN (Bar None/Restless 72600)	They Might Be Giants	21 14
19	HUNKPAPA (Sire 9 25855-1)	Throwing Muses	19 10
20	ANSWERS TO NOTHING (Chrysalis FV41649)	Midge Ure	16 11
21	THE WHITEY ALBUM (Enigma/Blast First 7 75402-1)	Ciccone Youth	20 10
22	ROOT HOG OR DIE (Enigma 7 73335-1)	Mojo Nixon & Skid Roper	32 2
23	FLAG (Mercury/PolyGram 836426)	Yello	23 4
24	FUN & GAMES (TVT 2550)	Connells	28 3
25	THE EIGHT LEGGGED GROOVE MACHINE (Polydor/PolyGram 837 802-1)	Wonderstuff	22 8
26	BOOM BOOM CHI BOOM BOOM (Sire/Reprise 25888)	Tom Tom Club	DEBUT
27	DAYDREAM NATION (Enigma/Blast First 75403)	Sonic Youth	24 14
28	LOVE JUNK (Chrysalis 41675)	The Pursuit Of Happiness	26 14
29	SHORT SHARP SHOCKED (Mercury/PolyGram 834 924-1)	Michelle Shocked	25 14
30	3 FEET HIGH AND RISING (Tommy Boy 1019)	De La Soul	DEBUT
31	BEEZBUBBA (Enigma/Fever 73351)	Dead Milkmen	27 14
32	INDIGO GIRLS (Epic FE 45044)	Indigo Girls	35 2
33	MYSTERY ROAD (Island 91226)	driv'n n' cryin'	DEBUT
34	ONLY LIFE (A&M 5214)	Feelies	34 3
35	ULTRAPROPHETS OF THEE PSYKICK REVOLUTION (I.R.S. 42273)	Christmas	29 9
36	STEWED TO THE GILLS (Caroline CAROL 1379)	Gaye Bykers On Acid	33 4
37	END OF THE DAY (Capitol/DB 90119)	Reivers	36 8
38	RATTLE AND HUM (Island 9 1003)	U2	30 14
39	FRONT BY FRONT (Wax Trax WAX054)	Front 242	38 14
40	BUG (SST 216)	Dinosaur Jr.	39 14

Crowded House but less grandly orchestrated. "Been There Done That" is a suitable reflection on the fickleness of success. The pain of others is a recurrent theme here, and some of the material gets florid in its melancholy, but Finn earns bonus points for a big heart and a clever tune sense.



PETER CASE: Still in Hollywood?

### PETER CASE: *The Man With the Blue Post-Modern Fragmented Neo-Traditionalist Guitar* (Geffen GHS 24238)

Maybe it's wrong to hold the legacy of the Plimsouls against Peter Case, but I'll do it anyway. The Plimsouls were great, and it's hard to believe that the same guy who re-invented the power chord is now twanging on a lonely acoustic and singing about a rural universe that barely even exists anymore. (Doesn't he live in Hollywood like the rest of us?) As a backwater folk album, it's mighty fine, and his lyrics are a noble attempt to see the plight of society's outcasts in sympathetic, metaphorical terms. But jeez, it's so slow. Our favorite is the most uptem-

po tune, "Travellin' Light," which sounds like Los Lobos covering a Plimsouls standard. The only other stab at syncopation is "This Town's a Riot," which talks about celebration but hardly conveys it.

### Joe Williams



## HEAVY METAL



**Anthrax—They're the men!**

I DIDN'T THINK THE GUYS WOULD BE ABLE to do it, but they did. Who are "the guys" and what is "it"? Why, **Anthrax**, successfully headlining an arena show, of course! Now, many Thrax fans may deride me for my doubts, but I had my reasons. The last time I saw the group was when they opened for **Ozzy Osbourne** at the Long Beach Arena, the same place where they topped the bill just last week. Granted, New York's fave moshers stole the show from Ozzy in December, but that doesn't guarantee solid headlining status. Plus, the only other thrash/speed band to hit the arena circuit is **Metallica**—and in record sales, the Metalli-dudes are way ahead of Anthrax. ...*And Justice For All* has passed Platinum, while *State of Euphoria* is only gold-plus. As cool and upbeat as I think Anthrax is, I felt that the cold, hard facts were working against them.

Perhaps I was being too conservative in my judgements and not going on my instincts—not unlike many A&R execs (excluding my fave A&R friends—and you know who you are). But Anthrax, bless their little souls, packed 'em in. And this wasn't just a crowd of curious onlookers—these were wild, slamming, arms-in-the-air, singing-along fanatics. Yah! And introducing them was one of their most enthusiastic fans. When this raging dude in the Rip tee shirt walked up to the mic, I looked...and then looked again—it was **Lonn Friend**, Rip's executive editor. "Wow!" I exclaimed, grabbing **Stephanie Brainerd**, Cash Box receptionist and fellow metal-head. "I write stuff for that guy!" Now I want to know when CB's raging dude, **Bud Scoppa** is going to introduce one of his fave groups.

Anyhow, the show was great. God knows, Anthrax has enough records out to come up with an exciting 90-minute show, which naturally included the ever-popular wacky rap-thrash number, "I'm the Man." And openers **Exodus** and **Helloween** also did well. These two are no mere club bands. But why didn't Exodus do its *Fabulous-ly Disaster-ous* cover of "Low Rider"? I ran into the guys at the after-show party and I forgot to rag on them about that.

Another show of note that I attended was **GWAR** at Fender's Ballroom, also in Long Beach—which is, by the way, nearly an hour's drive from Hollywood. But this club gig was worth the drive as much as the Anthrax show. By the end of GWAR's hideous and hilarious set, I, along with the whole audience, was drenched head to toe with theatrical blood, which mingled with our sweat. This group, consisting of four musicians and nine actors, prop technicians and weirdo roadies, is an in-your-face satire of the goriest sci-fi fright-flick you could possibly imagine. Stomachs were sliced open and innards were laid bare, heads were cut off and necks spurted endless streams of blood. Monsters were annihilated and devilish slaves crawled around on all fours. Man, it was a scary scene. I loved it and laughed through every crazy moment. Apparently, a lot of labels are interested in GWAR and if anyone else wants to check them out, I have a tip—the blood comes out in the wash, so don't be afraid to get right up front.

After a weekend of fabulous shows, what else can a journalist look forward to? Why, the *Hard 'N' Heavy* party, of course! The brand-new video mag threw a bash at the China Club to celebrate its first release and it was quite the scene. **Mark Ferarri** showed up (no L.A. industry party is complete without Mark), along with many, many more—**Frank Zappa**, **Blackie Lawless**, members of **Kingdom Come**, Megadeth's **Dave Ellefson** and other rockers I was too drunk to recognize. I managed to grab Dave Ellefson long enough to ask him when Megadeth was going back in the studio. "June," he promised me and it's about time. This lean, mean, and sometimes melodic, thrash band has been away far too long. I also saw **Mark Osegueda** of **Death Angel**, Geffen's Big Thrash Hope. They will also be recording an album come June, but they haven't found a producer yet.

Are you ready for a great unsubstantiated rumour? I mean a *really great* unsubstantiated rumour? Here goes: I reported a couple of weeks back that

		Total Weeks ▼	Last Week ▼
1	VIVID (Epic BFE 44099)	Living Colour	1 14
2	G N'R LIES (Geffen GHS 24198)	Guns N' Roses	3 14
3	APPETITE FOR DESTRUCTION (Geffen GHS 24148)	Guns N' Roses	2 14
4	SKID ROW (Atlantic 81936)	Skid Row	5 10
5	...AND JUSTICE FOR ALL (Elektra 60812)	Metallica	7 14
6	WINGER (Atlantic 81867)	Winger	6 14
7	HYSTERIA (Mercury/PolyGram 836 345-1)	Def Leppard	8 14
8	THE GREAT RADIO CONTROVERSY (Geffen GHS 24224)	Tesla	4 9
9	DIRTY ROTTEN FILTHY STICKING RICH (Columbia 44383)	Warrant	10 9
10	OPEN UP AND SAY...AHH! (Enigma/Capitol C1-48493)	Poison	9 14
11	BULLETBOYS (Warner Bros. 25782)	Bulletboys	11 14
12	PRIDE (Atlantic 81768)	White Lion	12 14
13	LONG COLD WINTER (Mercury/PolyGram 834 612-1)	Cinderella	14 14
14	A SHOW OF HANDS (Mercury/PolyGram 836 346-1)	Rush	13 14
15	BLESSING IN DISGUISE (Elektra 60817)	Metal Church	15 7
16	REACH FOR THE SKY (Atlantic 81929-1)	Ratt	16 14
17	OU812 (Warner Bros. 25732)	Van Halen	17 14
18	BLOW MY FUSE (Atlantic 7 81877-1)	Kix	18 14
19	SMASHES, THRASHES & HITS (Mercury/PolyGram 836-427-1)	Kiss	19 14
20	THE HEADLESS CHILDREN (Capitol 48942)	W.A.S.P.	36 2
21	DREAMING #11 (Relativity 8856-1)	Joe Satriani	20 14
22	OPERATION:MINDCRIME (EMI 48640)	Queensryche	33 3
23	GROSS MISCONDUCT (Megaforce/Caroline 1360)	M.O.D.	22 7
24	FABULOUS DISASTER (Combat/Relativity 2001)	Exodus	23 8
25	INTUITION (Mercury/PolyGram 836777)	TNT	21 6
26	EXTREME (A&M SP 5238)	Extreme	27 4
27	NO REST FOR THE WICKED (CBS OZ 44245)	Ozzy Osbourne	24 14
28	IN THE DYNAMITE JET SALOON (China/PolyDor 837-368-1)	Dogs D'Amour	28 5
29	SURFING WITH THE ALIEN (Relativity/Important 8193)	Joe Satriani	26 14
30	HOUSE OF LORDS (RCA 8530-1-R)	House of Lords	25 10
31	RADIO ONE (Rykodisc RCD 20078)	Jimi Hendrix	32 14
32	LEAVE SCARS (Combat/Relativity 8264)	Dark Angel	34 3
33	STREET READY (Atlantic 91072)	Leatherwolf	DEBUT
34	BACK WITH A BONG (Profile PRO-1275)	Murphy's Law	DEBUT
35	STATE OF EUPHORIA (Megaforce/Atlantic 91004)	Anthrax	35 2
36	BLACK DAZE (Medusa/Restless 72278)	Wasted Youth	29 6
37	AFTER THE WAR (Virgin 91066-1)	Gary Moore	31 4
38	BRITNY FOX (Columbia BFC 44140)	Britny Fox	30 14
39	PYROMANIA (Mercury/PolyGram)	Def Leppard	37 12
40	SURF NICARAGUA (Metal Blade/Enigma 73359)	Sacred Reich	38 14

guitar wiz **Steve Vai** has joined **Whitesnake**—now he might be the group's *only* guitarist. But that's not even the biggest news. A lot of curious people have been wondering what **David Lee Roth** was going to do without Vai, who brought so much attention to his group last year with both his licks and his looks. Well, I just heard that **Diamond Dave** may be going back to his old alma mater, **Van Halen**! I heard from a completely different source that **Sammy Hagar** was having a few differences with the other three Van Halen guys, so I was surprised, though not shocked, to hear this tasty tidbit. I wonder if it's true?!

## ■ METAL PICKS

### ■ Weekly Ear-Ringer

#### □ SEA HAGS: *Sea Hags* (Chrysalis 41665)

The first time I heard this record, I thought to myself, "Oh, another group of bluesy scuzzbags with a bad attitude. Better than most, but not as good as others." After the *Hard 'N' Heavy* party, I gave it another spin. And another. The Sea Hags get under your skin and enter your bloodstream. Sure, I had to ingest some mind-altering substances to appreciate this record, but that's exactly the way music like this needs to be heard—when you're blitzed and bummed and raunchy and randy and nothing matters anymore.

### ■ Other Metal Releases

#### □ BLACK SABBATH: *Headless Cross* (I.R.S. 82002)

Heavy moods, heavy power, trudging along like a giant snowplow. Yep, Black Sabbath gets it together again, better than they've been in a long, long time.

#### □ GREAT WHITE: *Twice Shy* (Capitol 4-90640)

On this album, Great White takes a sultry romp through commercial hard rock territory. Contains a very cool cover of "Once Bitten, Twice Shy."

**Janiss Garza**



Total Weeks ▼  
Last Week ▼



CHET BAKER

**LOST:** It's the face that gets you. In 1957, **Chet Baker** looked like **James Dean**. In 1987, he looked like **Edward Everett Horton**. Every crease in his face told a story, and they weren't pretty stories. They were stories about a constant heroin addiction, about having his teeth knocked out by thugs (maybe), about going to jail, about making enemies left and right, about being loved by some, detested by others, and, seemingly, not giving a good goddamn one way or the other. He played a pretty trumpet, did Chet Baker, and he sang in an entrancing dry ache, but he wasn't, by all accounts, a nice man. By all accounts, he was a creep.

*Let's Get Lost* is a two-hour documentary about Chet Baker that opens at New York's Film

Forum this week (it was nominated for an Academy Award this year but lost to *Hotel Terminus*, another documentary about a creep). **Bruce Weber**, the fashion photographer famous for his trendsetting Calvin Klein ads, directed the movie; Baker, before he was found dead on the pavement outside a hotel in Amsterdam last year, was an active participant in its production.

Weber is a man who knows pretty faces, and his camera is fascinated by the face of Chet Baker. We see the wrinkled, drug-addicted Baker and we keep cutting back to the pretty boy of the '50s, captured so nicely by photographer **William Claxton**. Baker is just there in the movie, a sideman in his own life. He sits around, often in a drugged-out stupor, sometimes surrounded by pretty girls. He sings (Weber, for some reason, concentrates on Baker's singing rather than his trumpet-playing), he talks, he parties (at Cannes, on a California beach, in the back of a convertible), he's just *there*. He doesn't do much. You get the feeling he never did much.

You get that feeling from an array of ex-lovers, from Baker's kids, from Baker's mom. He was a louse to all of them, and they seem to know it, but they all seem to still love him. It's a weird movie. For two hours—two whole hours—we stare at this freak show. Lovely to look at, lovely to listen to, is *Let's Get Lost*—very artsy and pretty in grainy, high-fashion black & white, but for jazz fans, missing too much.

Missing, first of all, is any real musical anchor, aside from Chet's old records. Weber dug up the lovers, all right, but he didn't dig up any old musical running mates other than **Jack Sheldon**. What made Baker special in the '50s? Nobody really says. Missing, second of all, is the question: Why? Why did this man become what he was? Was it something in society? Himself? The times? If the movie isn't aiming for the answer to the question, or at least some suggestions as to the answer to the question, why make it? Because this creep had such an interesting face? Weber says he was fascinated by Baker's attitude, the way he just did what he wanted, when he wanted—a modern-day outlaw riding the range of jazz clubs, showing up, not showing up, shooting up, throwing up....

Why didn't Baker—like so many of his fellow jazz musician junkies—ever clean up? Nobody asks him—we just see him lolling around. You don't get a feeling that Baker self-destructed, you get the feeling that he was a creep from the crib, but you're not sure. The movie doesn't present this as an American tragedy; it just shows us the peephole and lets us watch. Ultimately, it's vacuous.

*Let's Get Lost*: two pretty hours with one talented creep.

**BOPPING AROUND: ASCAP** is going to give its second annual **Duke Award** (named for **Duke Ellington**) to **Ornette Coleman**, during the gala Ellington 90th birthday celebration in Washington, D.C., April 29.... **Willis Conover**, **Voice of America** jazz deejay extraordinaire, calls with a suggestion. Willis, being a deejay, would like American record companies to include the pronunciations of their artists' names on the album covers. In these days of **Petrucciani**, **Ponomarev**, **Bugnon**, **Vollenweider**, **Weckl** and the like, it's not such a bad idea.... **Van Morrison**, who sounded so good here in New York a couple of weeks ago, will replace **Etta James** at a concert at the upcoming **New Orleans Jazz & Heritage Festival**; the **Fabulous Thunderbirds** and **Allen Toussaint** are also part of that interesting bill.... **Gary Larson**, *The Far Side* cartoonist, is a **Herb Ellis** fan. The result: Larson's first album cover, for Ellis and **Red Mitchell's Doggin' Around** (Concord). Larson's fee? A guitar lesson with Ellis.... **Chuck Mangione**, after a long ride with Columbia, has started his own label called, appropriately, **Feels So Good**; look for a live album any day.... Struttin' with some piroshkis? **The Leningrad Dixieland Jazz Band** is making its second visit to the U.S., with a tour that'll kick off in Eugene, Oregon on May 15 and end on June 17 in Washington, D.C. One of the early stops will be at the **Shoreline Dixieland Jazz Festival** in Mountain View, California, May 21, which will also feature **Bob Wilber**, **Jay McShann**, **Banu Gibson**, **Mike Lipskin**, Argentina's **Delta Jazz Band** and many other horn tooters and banjo strummers. That's at the Shoreline Amphitheatre (415-967-4040).

Lee Jeske

## TRADITIONAL JAZZ

1	MICHEL CAMILO (Portrait/CBS 44482)	Michel Camilo	1	11
2	BLUE SKIES (JMT/Poly Gram 834 419)	Cassandra Wilson	2	11
3	CHICK COREA AKOUSTIC BAND (GRP GR 9582)	Chick Corea	10	3
4	THE TRUTH IS SPOKEN HERE (Novus 3051)	Marcus Roberts	3	7
5	THE MEN IN MY LIFE (Three Cherries 44411)	Lena Horne	4	11
6	20 (Columbia FC 44369)	Harry Connick Jr.	5	11
7	BIRD - THE ORIGINAL CHARLIE PARKER (Verve/PolyGram 837 832)			
8	TALKIN' BOUT YOU (GRP 9567)	Diane Schuur	6	11
9	THE COLUMBIA YEARS 1955-1985 (Columbia 45000)	Miles Davis	9	11
10	TORCH SONG TRILOGY (Polydor/PolyGram 837 785)	Various Artists	15	5
11	LOOK WHAT I GOT (Verve/PolyGram 835 661)	Betty Carter	8	11
12	BIRD (Columbia FC 44299)	Original Motion Picture Soundtrack	11	11
13	I'LL BE SEEING YOU (Muse 5351)	Etta Jones	13	7
14	THEN AND NOW (Columbia OC 44256)	Grover Washington Jr.	12	11
15	REVELATIONS (Blue Note 91651)	McCoy Tyner	20	5
16	CROSS CURRENTS (Blue Note 48785)	Eliane Elias	14	11
17	BLUES TO THE BONE (Milestone 9163)	Jimmy McGriff	16	9
18	DIFFERENT PERSPECTIVES (JMT/PolyGram 834 424)	Robin Eubanks	17	9
19	BLUES FOR FRED (Pablo 2310-931)	Joe Pass	18	11
20	VODOO (Columbia FC 45042)	Dirty Dozen Brass Band	30	3
21	FRONT BURNER (Milestone 9165)	Charles Earland	19	9
22	FULL FAITH & CREDIT BAND (TBA 237)	FF&C III	21	11
23	ANGEL STREET (Blue Note 48494)	Tony Williams	22	11
24	DARK INTERVALS (ECM 837 342)	Keith Jarrett	23	11
25	SUPER BLUE (Blue Note 91731)	Super Blue	DEBUT	
26	SALSA MEETS JAZZ (Concord Picante CJP-354)	Tito Puente & His Latin Ensemble	24	11
27	MING'S DYNASTY (Portrait/E.P.A RK-44432)	David Murray	DEBUT	
28	AUDIO VISUALSCAPES (MCA Impulse! 8029)	Jack DeJohnette's Special Edition	26	11
29	RAY CHARLES AND (Dunhill 039)	Betty Carter	27	11
30	NO MORE BLUES (Concorde CJ 370)	Susannah McCorkle	DEBUT	
31	TIMES LIKE THESE (GRP 9569)	Gary Burton	25	11
32	V (Blue Note 91730)	Ralph Peterson	DEBUT	
33	BLUES FOR COLTRANE (MCA Impulse! 42122)	A Tribute To John Coltrane	28	11
34	THAT A PLENTY (Projazz/Intersound 659)	Al Hirt	29	11
35	20TH CONCORDE FESTIVE ALL-STARS (Concorde CJ 366)	Various Artists	DEBUT	
36	VIRGIN BEAUTY (Portrait/CBS 44301)	Ornette Coleman And Prime Time	31	11
37	REUNION (Concord CJ 360)	Mel Torme & The Marty Pach Dek-Tette	32	11
38	DUETS (ECM 837 345)	Carla Bley & Steve Swallow	36	11
39	MONK IN MOTIAN (JMT/Polygram 834 421)	Paul Motian	37	11
40	STATE OF THE ART (USA Music Group 589)	Bob Florence	33	11

## JAZZ PICKS

### □ HILTON RUIZ: *Strut* (Novus 3053)

Another steamy hard bop/salsa viselock from the dazzling pianist and a killer band, including Lew Soloff, Sam Rivers, Rodney Jones and Mongo Santamaria.

### □ HENRY THREADGILL SEXTET: *Rag, Bush and All* (Novus 3052)

Saxist/composer with one foot in the gutbucket, the other in the cosmos, takes his well-oiled band through several well-penned, rhythmic, inside-out pieces.

### □ BOBBI HUMPHREY: *City Beat* (Malaco 1502)

Once popular fusion flutist surfaces with a sweet R&B-tinged date. Soft, easy-listening Lite Fusion with a few vocals sprinkled in.

### □ MICHAEL PEDICIN JR.: *Angles* (Optimism 3211)

Pianist Micki Rossi has written solid tunes—some post-boppers—for this soft fusion saxist. Eddie Gomez and Peter Erskine turn up on three.

### □ TORSTEN DE WINKEL: *Mastertouch* (Optimism 3212)

Fusion radio should jump on this aerodynamic German guitarist and such radio-ready guests as Michael Brecker, Ernie Watts and Billy Cobham.

### □ LES HOOPER: *Anything Goes* (ITI 72970)

Full throttle, squeaky clean L.A. contemporary big band in its fourth album of smoothly arranged standards and originals by keyboardist Hooper.

### □ JEFF RICHMAN: *People Like Us* (ITI 72974)

Guitarist pens pretty pop-y tunes with soft jazz radio potential.

# GLOBALIST GROOVE

RACISM IS NO LONGER AN ISSUE within the multiracial artistic community of South Africa. At least, not among the artists themselves. Commitment to the community, both on an artistic and a general level, is a better indicator of social and political awareness. When it comes to the paradoxes, conflicts and continued inequalities of the land of apartheid-induced divisions, there is much to be done that requires a unity of concerned effort.

These are some of the aspects of South African cultural life I discussed with South African journalist **Arthur Goldstuck** during his recent visit to L.A. From comparing barbecue styles and customs to the effect of government-imposed censorship on a cautious but sometimes courageous press, our talks covered a range of topics.

Arthur is editor of a relatively new satirical monthly, *Laughing Stock*. Although it pokes fun at people of all ideological persuasions, the magazine has already managed to tick off the South African business community and right-wing. Arthur is also an active freelance writer and has contributed much music-related copy to a variety of publications. In fact, plans are in the works for him to contribute to *Cash Box* soon as a Johannesburg correspondent.

We chatted a lot about music, especially in regard to southern Africa. He mentioned such white and multiracial groups as **Bright Blue** and **Mango Groove** who play African-oriented music and may have a chance to break internationally, on a limited level, much as **Johnny Clegg & Savuka** have done. Among popular township artists, there seems to be what Arthur called "seasonal flavors," as unknown performers come out of nowhere and capture the public's attentions. **Mercy Phakela** and **Rebecca Mahlope**, the latter a tiny woman who looks like a 10-year-old with gobs of makeup, are two such phenoms, while **Brenda Fossie** (remember Brenda and the Big Dudes?) and **Yvonne Chaka** continue to be stars.

No analysis/discussion of the South African music scene is complete without the mention of the two markets—black and white. Apartheid affects the music industry profoundly. There is little crossover between the two parts, according to Arthur. And the biggest sellers are the stars of the black community, since their numbers mean a bigger market share.

The most surprising star of the African community is **Lucky Dube**, South Africa's "king of reggae." His *Slave* album, released in the end of 1987, has sold about 300,000 copies in South Africa, almost entirely among the black population. Arthur claimed this made it the best-selling record in the history of the South African recording industry, although its success didn't even show up on some local charts!

If one computes the usual rate of pirated tapes to "official sales"—about two or three copies for each legit one—the numbers push toward the million mark, Arthur noted. This scale of sales is comparable, in a South African context, with a *Thriller* or *Born in the U.S.A.* level of sales in the States. (*Slave* has been picked up by **Shanachie** in the States and has been out for a few months. A U.S. tour is planned for later in the year, visas permitting.)

Dube's combination of roots/pop reggae and English social commentary lyrics seemed to be the right sound at the right time, according to Arthur, surpassing such favorites as **Ladysmith Black Mambazo** and the **Soul Brothers**. "Think About the Children" was the biggest hit off the album. The song deals with the growing problem of child neglect, abuse and abandonment among black South Africans. Arthur said the video for the tune is strong in a rough, true and natural way and received substantial airplay on black TV stations.

Another musical source dealing with the plight of black South African youth is the Broadway hit, *Sarafina!* The musical celebrates *mbaqanga*, the soul music of the South African townships, as well as the 1976 student uprising in Soweto and elsewhere in protest against the apartheid regime's attempts to impose Afrikaans—the language of the oppressors—as the language of instruction.

Arthur characterized the production as slick and commercial, geared for American and white South African liberal sensibilities. He felt it overromanticizes the revolution, although he admitted it's easy to be cynical about *Sarafina!* The production points out the constant compromise and ambivalence present in South African artistic expression. Arthur praised playwright/composer **Mbongeni Ngema** and acknowledged the play can enlighten those who would otherwise be ignorant of an important slice of South African (and world) history.

Two recorded versions of the production are available in the States. RCA's Broadway cast recording captures the show in its entirety and is cleanly produced with voluminous liner notes. The recording was made at RCA's famous Studio C in the Apple almost a year after the beginning of the troupe's run at the Cort Theater on the Great White Way. **Hugh Masekela**, who helped write some of the music, adds his distinctive horn work on some tracks, but the real stars are the voices of the youthful performers who Ngema recruited from all over South Africa.

Shanachie's version of the soundtrack is more modest in scope and graphic presentation. The important difference between it and the RCA album is that the indie label's effort was recorded in Johannesburg in the early days of the production. The music and vocals are a bit rougher and hence, less Broadway. On certain tracks, this lends a soulful urgency and rootsiness that is somewhat absent from the glossy RCA takes.

Yet I would recommend both of these recordings to those interested in one of the most important musical awakenings of the '80s—the opening of international ears to South African music. As I was reminded by Arthur Goldstuck, the strength and diversity of the South African people is reflected by their intense musical heritage.

**Tom Cheyney**

CASH BOX  
MICRO  
CHART



WORLD  
MUSIC

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



**VISIT TO BALI:** Public events are accompanied by music and dance on the island of Bali, part of the Indonesian archipelago. The Dancers & Musicians of Bali played the Pasadena Civic Auditorium on April Fool's Day, sponsored by the Ambassador College International Cultural Foundation. It was as exotic a musical experience as I've had. Resounding waves of five-tone metallophone-centered *gamelan* surged from the orchestra to mingle with the delicate, storytelling movements of the dancers. Rhythms this strong in an African context can induce wildly thrashing gyrations. In Balinese terms, the groove may be wide and energetic but the small twitches of a finger, the angle of the wrist, the arch of the toes and the expressions of the eyes are the dance reaction.

**CASH BOX CHARTS**

**TOP 200 ALBUMS**

The grey shading represents a bullet, indicating strong upward movement

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



**Top Debut: Roxette #99**

		Total Weeks ▼	
		Last Week ▼	
1	LIKE A PRAYER (Sire 25844)WEA 9.98	MADONNA	1 3
2	LOC-ED AFTER DARK (Delicious Vinyl/Island DV3000)IND 8.98	TONE LOC	2 10
3	THE RAW & THE COOKED (I.R.S. 6273)MCA 8.98	FINE YOUNG CANNIBALS	3 7
4	ELECTRIC YOUTH (P/2) (Atlantic 81932)WEA 9.98	DEBBIE GIBSON	4 11
5	G N' R LIES (P/2) (Geffen GHS 24198)WEA 8.98	GUNS N' ROSES	12 19
6	MYSTERY GIRL (P) (Virgin 91058)WEA 9.98	ROY ORBISON	6 10
7	FOREVER YOUR GIRL (P) (Virgin 90943)WEA 9.98	PAULA ABDUL	7 21
8	VOLUME ONE (P/2)(Wilbury/Warner Bros. 25796)WEA 9.98	TRAVELING WILBURYS	5 24
9	DON'T BE CRUEL (P/3) (MCA 42185)MCA 8.98	BOBBY BROWN	8 41
10	VIVID (G) (Epic BFE 44099)CBS	LIVING COLOUR	9 23
11	HANGIN' TOUGH (P) (Columbia FC 40985)CBS	NEW KIDS ON THE BLOCK	10 34
12	APPETITE FOR DESTRUCTION (P/7) (Geffen GHS 24148)WEA 8.98	GUNS N' ROSES	11 86
13	BEACHES (G) (Atlantic 81933)WEA 9.98	Original Motion Picture Soundtrack	13 14
14	GIRL YOU KNOW IT'S TRUE (Arista AL-8592)RCA 8.98	MILLI VANILLI	20 5
15	GREEN (P) (Warner Bros. 25795)WEA 9.98	R.E.M.	14 22
16	LIVING YEARS (G) (Atlantic 81923)WEA 9.98	MIKE & THE MECHANICS	15 23
17	WATERMARK (Geffen GHS 24233)WEA 8.98	ENYA	17 13
18	SHOOTING RUBBERBANDS AT THE STARS (P) (Geffen GHS 24192)WEA 8.98	EDIE BRICKELL & NEW BOHEMIANS	16 29
19	KARYN WHITE (G) (Warner Bros. 25637)WEA 8.98	KARYN WHITE	19 30
20	SKID ROW (Atlantic 81936)WEA 8.98	SKID ROW	21 11
21	EVERYTHING (G) (Columbia OC 44056)CBS	THE BANGLES	25 25
22	SPIKE (G) (Warner Bros. 25848)WEA 9.98	ELVIS COSTELLO	23 9
23	GIVING YOU THE BEST THAT I GOT (P/3) (Elektra 60827)WEA 8.98	ANITA BAKER	18 25
24	...AND JUSTICE FOR ALL (P) (Elektra 60812)WEA 9.98	METALLICA	26 31
25	NEW JERSEY (P/4) (Mercury 836 345-1)POL	BON JOVI	24 29
26	OUT OF ORDER (P) (Warner Bros. 25684)WEA 9.98	ROD STEWART	27 47
27	STRAIGHT OUTTA COMPTON (Priority/Ruthless 57102)IND 8.98	N.W.A.	29 8
28	THE TRINITY SESSION (RCA 8568-1-R)RCA 8.98	COWBOY JUNKIES	22 14
29	HYSTERIA (P/9) (Mercury 830 675-1)POL 9.98	DEF LEPPARD	30 87
30	WINGER (G) (Atlantic 81867)WEA 8.98	WINGER	28 29
31	MELISSA ETHERIDGE (G) (Island 90875)WEA 8.98	MELISSA ETHERIDGE	35 31
32	LARGER THAN LIFE (MCA 6276)MCA 8.98	JODY WATLEY	70 2
33	GUY (P) (MCA 42176)MCA 8.98	GUY	36 37
34	THE GREAT RADIO CONTROVERSY (Geffen GHS 24224)WEA 8.98	TESLA	32 10
35	ORANGES & LEMONS (Geffen GHS 24218)WEA 9.98	XTC	37 6
36	NEW YORK (Sire 25829)WEA 9.98	LOU REED	31 13
37	OPEN UP AND SAY...AHH! (P/4) (Enigma C1-48493)CAP 8.98	POISON	33 49
38	EAZY-DUZ-IT (G) (Priority/Ruthless 57100)IND 8.98	EAZY-E	38 23
39	DIRTY ROTTEN FILTHY STINKING RICH (Columbia 44383)CBS	WARRANT	42 10
40	LIFE IS... (RCA 1149-1-J)RCA 8.98	TOO SHORT	41 10
41	SILHOUETTE (P/2) (Arista AL-8457)RCA 9.98	KENNY G	34 27
42	LET'S GET IT STARTED (Capitol C1-90924)CAP 8.98	M.C. HAMMER	47 26
43	101 (Sire 25853)WEA 15.98	DEPECHE MODE	43 4
44	THE RIGHT STUFF (G) (Wing/PolyGram 835 964-1)POL	VANESSA WILLIAMS	44 11
45	TRACY CHAPMAN (P/3) (Elektra 60774)WEA 8.98	TRACY CHAPMAN	39 53
46	TECHNIQUE (Owest/WB 25845)WEA 9.98	NEW ORDER	40 11
47	3 FEET HIGH AND RISING (Tommy Boy 1019)IND 8.98	DE LA SOUL	60 7
48	HEART BREAK (P)(MCA 42207)MCA 8.98	NEW EDITION	45 31
49	TEENAGE LOVE (Def Jam/Columbia 38-08105)CBS	SLICK RICK	49 18
50	RAIN MAN (Capitol 91866)CAP 8.98	Original Motion Picture Soundtrack	61 7
51	A NEW FLAME (Elektra 60828)WEA 8.98	SIMPLY RED	51 7
52	GIPSY KINGS (Elektra Musician 60845)WEA 9.98	GIPSY KINGS	52 19
53	DON'T TELL A SOUL (Sire/Reprise 25831)WEA 8.98	THE REPLACEMENTS	48 10
54	NICK OF TIME (Capitol 91268)CAP 8.98	BONNIE RAITT	87 3
55	ANY LOVE (Epic OE 44308)CBS	LUTHER VANDROSS	53 27
56	GREATEST HITS (P) (Columbia OC 44493)CBS	JOURNEY	55 21
57	BULLETTYOYS (Warner Bros. 25782)WEA 8.98	BULLETTYOYS	56 24
58	HOLD AN OLD FRIEND'S HAND (P)(MCA 6267)MCA 8.98	TIFFANY	57 20
59	JUST COOLIN' (G) (Atlantic 81926)WEA 9.98	LEVERT	58 23
60	WORKING GIRL (Arista 8593)RCA 8.98	Original Motion Picture Soundtrack	67 7
61	LYLE LOVETT AND HIS LARGE BAND (MCA/Curb 42263)MCA 9.98	LYLE LOVETT	63 11
62	IT TAKES TWO (G) (Profile PRO-1267)IND 8.98	ROB BASE & D.J. E-Z ROCK	62 30
63	2 HYPE (Select SEL 21628)IND 8.98	KID 'N PLAY	66 22
64	RATTLE AND HUM (P/3) (Island 91003)WEA 14.98	U2	50 26
65	GREATEST HITS III (Warner Bros. 25834)WEA 9.98	HANK WILLIAMS, JR.	65 9
66	WHAT UP, DOG? (Chrysalis 41664)CBS	WAS(NOT WAS)	54 24
67	HEADLESS CHILDREN (Capitol 48942)CAP 8.98	W.A.S.P.	97 2
68	ANCIENT HEART (Reprise 25839)WEA 8.98	TANITA TIKARAM	71 9
69	MESSAGES FROM THE BOYS (Motown MOT-6260)MCA 8.98	THE BOYS	59 26
70	HOLD ME IN YOUR ARMS (RCA 8589-1-R)RCA 8.98	RICK ASTLEY	46 13
71	THE LOVER IN ME (MCA 42249)MCA 8.98	SHEENA EASTON	69 22
72	TIME AND TIDE (G) (Epic BFE 40767)CBS	BASIA	72 45
73	TAKE 6 (Reprise 25670)WEA 9.98	TAKE 6	79 7
74	I WANNA HAVE SOME FUN (G) (RCA 1150-1-J)RCA 9.98	SAMANTHA FOX	75 23
75	IN MY EYES (LMR 5531)IND 8.98	STEVIE B	76 8
76	FAITH (P/7) (Columbia OC 40867)CBS	GEORGE MICHAEL	64 74
77	VIXEN (G) (EMI 46991)CAP 9.98	VIXEN	68 28
78	LONG COLD WINTER (P/2) (Mercury 834 612-1)POL	CINDERELLA	78 40
79	TODAY (Motown MOT-6261)MCA 8.98	TODAY	77 20
80	SOUTHERN STAR (RCA 8587-1-R)RCA 8.98	ALABAMA	73 10
81	COCKTAIL (P/4) (Elektra 60806)WEA 9.98	Original Motion Picture Soundtrack	80 35
82	GREATEST HITS (P) (Warner Bros. 25801)WEA 9.98	FLEETWOOD MAC	81 20
83	PRIDE (P) (Atlantic 81768)WEA 8.98	WHITE LION	74 76
84	2ND WAVE (Columbia FC 44284)CBS	SURFACE	95 25
85	SWASS (G) (Nasty Mix 70123)IND	SIR MIX-A-LOT	86 30
86	COPPERHEAD ROAD (Uni Uni-7)MCA 8.98	STEVE EARLE	82 25
87	BLESSING IN DISGUISE (Elektra 60817)WEA 8.98	METAL CHURCH	84 7
88	YELLOW MOON (A&M 5240)RCA 8.98	NEVILLE BROTHERS	103 4
89	DANCING WITH THE LION (Columbia OC 45154)CBS	ANDREAS VOLLENWEIDER	114 2
90	A SHOW OF HANDS (G) (Mercury 836 346-1)POL	RUSH	83 14
91	REACH FOR THE SKY (G)(Atlantic 81929)WEA 9.98	RATT	90 23
92	OU812 (P/3) (Warner Bros.25732)WEA 9.98	VAN HALEN	91 45
93	VOICES OF BABYLON (Columbia 44449)CBS	THE OUTFIELD	119 2
94	TO WHOM IT MAY CONCERN (Columbia FC 45065)CBS	THE PASADENAS	99 5
95	BLOW MY FUSE (Atlantic 81877)WEA 8.98	KIX	94 29
96	BEYOND THE BLUE NEON (MCA 42266)MCA 8.98	GEORGE STRAIT	92 8
97	K9-POSSE (Arista AL-8569)RCA 8.98	K9-POSSE	98 10
98	CALM ANIMALS (RCA 8561-R)RCA 8.98	THE FIXX	93 12
99	LOOK SHARP! (EMI 91098)CAP 9.98	ROXETTE	DEBUT
100	FISHERMAN'S BLUES (Chrysalis 41589)CBS	THE WATERBOYS	89 21
101	OPERATION: MINDCRIME (EMI 48640)CAP 9.98	QUEENSRYCHE	123 2
102	DYLAN & THE DEAD (Columbia OC 45056)CBS	BOB DYLAN & THE GREATFUL DEAD	85 10
103	THE INNOCENTS (G) (Sire/Warner Bros. 25730)WEA 8.98	ERASURE	100 45
104	CROSS THAT LINE (Elektra 60794)WEA 9.98	HOWARD JONES	112 3
105	TELL IT TO MY HEART (P) (Arista AL 8529)RCA 8.98	TAYLOR DAYNE	88 66
106	ROCK & ROLL STRATEGY (A&M SP 5218)RCA 8.98	THIRTY-EIGHT SPECIAL	121 26
107	QUEEN ELVIS (A&M SP 5241)RCA 8.98	ROBYN HITCHCOCK & THE EGYPTIANS	106 6
108	SHORT SHARP SHOCKED (Mercury 834 924-1)POL	MICHELLE SHOCKED	105 30
109	BOOM BOOM CHI BOOM BOOM (Sire/Reprise 25888)WEA 9.98	TOM TOM CLUB	122 2
110	INFORMATION SOCIETY (G) (Tommy Boy TBLP 25691)WEA 8.98	INFORMATION SOCIETY	107 38

111	HEAVEN (Capitol C1-90959)CAP 8.98	BEBE & CECE WINANS	118	11
112	BRAZIL CLASSICS 1: BELEZA TROPICAL (Sire/Fly 25805)WEA 8.98	VARIOUS ARTISTS	115	8
113	FRUIT ON THE BOTTOM (Columbia FC 45035)CBS	WENDY & LISA	116	4
114	MR. JORDAN (Atlantic 81928)WEA 9.98	JULIAN LENNON	117	4
115	MAKE IT LAST FOREVER (P/2) (Elektra 60763)WEA 8.98	KEITH SWEAT	109	71
116	SMASHES, THRASHES & HITS (P) (Mercury 836 427-1)POL	KISS	96	21
117	ALL THAT JAZZ (G) (Virgin/A&M SP 5163) RCA 8.98	BREATHE	108	46
118	CITY STREETS (Capitol 90885)CAP 9.98	CAROLE KING	DEBUT	
119	SIMPLE PLEASURES (P) (EMI-Manhattan E1-49059)CAP 9.98	BOBBY McFERRIN	101	54
120	FABULOUS DISASTER (Combat 2001)IND 8.98	EXODUS	125	9
121	LIVE DELICATE SOUND OF THUNDER (P) (Columbia PC2 44484)CBS	PINK FLOYD	110	20
122	DREAMING #11 (Relativity 88561-8265)IND 6.98	JOE SATRIANI	102	22
123	TILL I LOVED YOU (P) (Columbia OC 40880)CBS	BARBRA STREISAND	113	24
124	GROSS MISCONDUCT (Megaforce/Caroline 1360)IND	M.O.D.	124	7
125	AMERICAN DREAM (P) (Atlantic 81888)WEA 9.98	CROSBY, STILLS, NASH & YOUNG	104	21
126	3 (Slash/Warner Bros. 25819)WEA 9.98	VIOLENT FEMMES	120	13
127	BIG THING (G) (Capitol C1-90958)CAP 8.98	DURAN DURAN	111	25
128	RIVER OF TIME (RCA 95951-1-R)RCA 8.98	THE JUDDS	DEBUT	
129	ANSWERS TO NOTHING (Chrysalis FV41649)CBS	MIDGE URE	127	11
130	KICK (P/3) (Atlantic 81796)WEA 9.98	INXS	128	76
131	ROLL WITH IT (P/2) (Virgin 90946)WEA 9.98	STEVE WINWOOD	126	42
132	TAKE IT WHILE IT'S HOT (Atco 90917)WEA 8.98	SWEET SENSATION	139	4
133	HIGH HAT (Virgin 91022)WEA 8.98	BOY GEORGE	148	5
134	LINCOLN (Bar None/Restless 72600)CAP 8.98	THEY MIGHT BE GIANTS	132	14
135	NEW LIGHT THROUGH OLD WINDOWS (Geffen GHS 24232)WEA 9.98	CHRIS REA	136	5
136	BAD (P/6) (Epic OE 40600)CBS	MICHAEL JACKSON	131	83
137	BUCK WILD (Virgin 91021)WEA 9.98	E.U.	143	3
138	ROAD TO THE RICHES (Cold Chillin'/Warner Bros. 25820)WEA 9.98	KOOL G RAP & D.J. POLO	133	3
139	MARTIKA (Columbia FC 44290)CBS	MARTIKA	129	12
140	WHAT TIME IS IT (Gucci 3309)IND 8.98	GUCCI CREW II	142	13
141	EXTREME (A&M 5238)RCA	EXTREME	158	3
142	THIS WOMAN (G) (RCA 8369-1)RCA 8.98	K.T. OSLIN	144	30
143	HEART'S HORIZON (Reprise 25778)WEA 9.98	AL JARREAU	130	21
144	EAST (Epic OE 45022)CBS	HIROSHIMA	149	4
145	IT TAKES A NATION OF MILLIONS TO HOLD US BACK (G) (Def Jam FC 44303) CBS	PUBLIC ENEMY	145	40
146	GREATEST HITS (G) (Curb/RCA 8318-1-R)RCA 9.98	THE JUDDS	146	35
147	I WANT OUT (RCA 9709-1-R)RCA 9.98	HELLOWEEN	DEBUT	
148	POWER (G) (Sire 25765) WEA 8.98	ICE-T	141	30
149	NO REST FOR THE WICKED (G) (CBS OZ 44245)CBS	OZZY OSBOURNE	150	27
150	INDIGO GIRLS (Epic 45044)CBS	INDIGO GIRLS	160	3
151	BEELZEBUBBA (Enigma/Fever 73351)CAP 8.98	DEAD MILKMEN	162	5
152	UP YOUR ALLEY (P) (Blackheart FZ 44146) CBS	JOAN JETT	140	48
153	IN DREAMS (Virgin 90604)WEA 12.98	ROY ORBISON	134	13
154	24/7 (4th & B'Way 4011)WEA 8.98	DINO	147	6
155	IN EFFECT MODE (P) (Uptown/Warner Bros. 25662)WEA 8.98	AL B. SURE!	151	50
156	ORIGINAL STYLIN' (Arista 8571)RCA 8.98	3 TIMES DOPE	167	4
157	ZIGZAGGING THROUGH GHOSTLAND (Epic 44343)CBS	THE RADIATORS	165	3
158	MOVE SOMETHIN' (G) (Luke Skywalker XR 101)IND 8.98	2 LIVE CREW	157	49
159	THE DESOLATE ONE (Fresh 82010)IND 8.98	JUST-ICE	168	3
160	LOVE SEASON (Orpheus 75602)CAP	ALEX BUGNON	163	3
161	EPONYMOUS (I.R.S. 6262)MCA 8.98	R.E.M.	153	27
162	ROOT HOG OR DIE (Enigma 7 73335-1)CAP	MOJO NIXON & SKID ROPER	170	2
163	UNION (A&M SP 5175)RCA 8.98	TONI CHILDS	156	41
164	SOMETHING REAL (Elektra 60852)WEA 9.98	PHOEBE SNOW	169	3
165	DANGEROUS AGE (Atlantic 81884)WEA 8.98	BAD COMPANY	159	33
166	HITS 1979-1989 (Columbia 45054)CBS	ROSANNE CASH	179	2
167	NOTHING'S SHOCKING (Warner Bros. 25727)WEA 8.98	JANE'S ADDICTION	152	33
168	JULIA FORDHAM (Virgin 90955)WEA 8.98	JULIA FORDHAM	135	14
169	19 (P) (Reprise 25714)WEA 9.98	CHICAGO	154	41
170	LOVE OR PHYSICAL (Capitol C1-46946)CAP 8.98	ASHFORD & SIMPSON	155	6

171	OLD 8X10 (P) (Warner Bros 25738)WEA 8.98	RANDY TRAVIS	171	39
172	STRONGER THAN PRIDE (P) (Epic OE 44210)CBS	SADE	161	47
173	GERALD ALSTON (Motown 6265)MCA 8.98	GERALD ALSTON	164	12
174	INTUITION (Mercury/PolyGram 836777)POL	TNT	137	7
175	WHO? (Wing/PolyGram 835 439-1)POL	TONY! TONI! TONE!	172	13
176	FLAG (Mercury 836426)POL	YELLO	174	6
177	ACT A FOOL (Capitol C1-90544)CAP 8.98	KING TEE	175	20
178	OH YES I CAN (A&M SP 5232)RCA 8.98	DAVID CROSBY	138	10
179	VOICES & IMAGES (Atlantic 81886)WEA 8.98	CAMOUFLAGE	166	14
180	DIRTY DANCING (P/10) (RCA 6408)RCA 9.98			

Original Motion Picture Soundtrack 180 82

181	WINDHAM HILL SAMPLER '89 (Windham Hill WH1082)RCA 9.98	VARIOUS ARTISTS	187	2
182	BIG CIRCUMSTANCE (Gold Castle 71320)CAP	BRUCE COCKBURN	173	5
183	LOVE JUNK (Chrysalis 41675)CBS	THE PURSUIT OF HAPPINESS	176	17
184	A SALT WITH A DEADLY PEPA (G) (Next Plateau PL 1011)IND 8.98	SALT-N-PEPA	182	37
185	PICTURES FROM THE FRONT (Capitol C1-90238)CAP 8.98	JON BUTCHER	184	12
186	NOTHING TO LOSE (Columbia OC 44302)CBS	EDDIE MONEY	177	27
187	LOVING PROOF (G) (Columbia FC 44221)CBS	RICKY VAN SHELTON	185	28
188	REEL LIFE (RCA 8414-1-R)RCA 8.98	BOY MEETS GIRL	178	24
189	RADIO ONE (Rykodisc RCD 20078)IND 13.98	THE JIMI HENDRIX EXPERIENCE	186	22
190	HE'S THE DJ, I'M THE RAPPER (P/2) (Jive 1091-1-J)RCA 8.98	DJ JAZZY JEFF & THE FRESH PRINCE	188	54
191	SURFING WITH THE ALIEN (G) (Relativity/Important 8193)IND 8.98	JOE SATRIANI	181	62
192	ME & JOE (Egyptian Empire DMSR-00777)IND 8.98	RODNEY-O JOE COOLEY	189	21
193	THE BEST YEARS OF OUR LIVES (G) (Columbia OC 45025)CBS	NEIL DIAMOND	183	17
194	RAPTURE (P/4) (Elektra 9-60444)WEA 8.98	ANITA BAKER	190	159
195	FOR THE LONELY: AN ANTHOLOGY, 1956-65 (Rhino 71493)CAP 14.98	ROY ORBISON	193	14
196	WILD, WILD WEST (G) (Atlantic 81871)WEA 8.98	THE ESCAPE CLUB	192	32
197	HOUSE OF LORDS (RCA 8530-1-R)RCA 8.98	HOUSE OF LORDS	196	11
198	THE BEST OF OINGO BOINGO: SKELETONS IN THE CLOSET (A&M SP5217)RCA 8.98	OINGO BOINGO	194	28
199	ALL MIXED UP (Tabu OZ 44492)CBS	ALEXANDER O'NEAL	191	9
200	IF MY ANCESTORS COULD SEE ME NOW (Polydor/PolyGram 834 896-1)POL	IVAN NEVILLE	199	18

ALPHABETIZED TOP 200 ALBUMS (BY ARTIST)

2 Live Crew / 158	Easton, Sheena / 71	Kix / 95	Reed, Lou / 36	Van Shelton, Ricky / 187
3 Times Dope / 156	Eazy-E / 38	Kool G Rap / 138	Replacements / 53	Vandross, Luther / 55
Abdul, Paula / 7	Enya / 17	Lennon, Julian / 114	Rodney-O / 192	Violent Femmes / 126
Alabama / 80	Erasure / 103	Levert / 59	Roxette / 99	Vixen / 77
Alston, Gerald / 173	Escape Club / 196	Living Colour / 10	Rush / 90	Vollenweider / 89
Ashford & Simpson / 170	Etheridge, Melissa / 31	Lovett, Lyle / 61	Sade / 172	Warrant / 39
Astley, Rick / 70	E.U. / 137	M.C. Hammer / 42	Salt-N-Pepa / 184	W.A.S.P. / 67
Bad Company / 165	Exodus / 120	Madonna / 139	Satnani, Joe / 122, 191	Was (Not Was) / 66
Baker, Anita / 23, 194	Extreme / 141	Martika / 139	Shocked, Michele / 108	Waterboys / 100
Bangles / 21	Fine Young Cannibals / 3	McFerrin, Bobby / 119	Simply Red / 51	Watley, Jody / 32
Base, Rob / 62	Fixx / 98	Metal Church / 87	Sir Mix A Lot / 85	Wendy & Lisa / 113
Boy George / 133	Fleetwood Mac / 82	Michael, George / 76	Skid Row / 20	White, Karyn / 19
Boy Meets Girl / 188	Fordham, Julia / 168	Midnight Star / 199	Slick Rick / 49	White Lion / 83
Boys, The / 69	Fox, Samantha / 74	Mike & The Mechanics / 16	Smithereens / 119	Williams, Hank Jr. / 65, 188
Brazil Classics / 112	Gibson, Debbie / 4	Milli Vanilli / 14	Snow, Phoebe / 164	Williams, Vanessa / 44
Breathe / 117	Gipsy Kings / 52	M.O.D. / 124	Stevie B / 75	Winans / 111
Brickell, Edie / 18	Gucci Crew II / 140	Money, Eddie / 186	Stewart, Rod / 26	Windham Hill '89 / 181
Brown, Bobby / 9	Guns N' Roses / 5, 12	Neville, Ivan / 200	Strait, George / 96	Winger / 30
Bugnon, Alex / 160	Guy / 33	Neville Brothers / 88	Streisand, Barbra / 123	Winwood, Steve / 131
Bulletboys / 57	Helloween / 147	New Edition / 48	Sure!, Al / 155	XTC / 35
Butcher, Jon / 185	Hendrix, Jimi / 189	New Kids / 11	Sweat, Keith / 115	Yello / 176
Camouflage / 179	Hiroshima / 144	New Order / 46	Sweet Sensation / 132	Soundtracks:
Cash, Rosanne / 166	Hitchcock, Robyn / 107	Nixon, Mojo / 162	Take 6 / 73	Beaches / 13
Chapman, Tracy / 45	House of Lords / 197	N.W.A. / 27	Taylor Dayne / 105	Cocktail / 81
Chicago / 169	Ice-T / 148	O'Neal, Alexander / 199	Tesla / 34	Dirty Dancing / 180
Childs, Toni / 163	Indigo Girls / 150	Orbison, Roy / 6, 153, 195	They Might Be Giants / 134	Ran Man / 50
Cinderella / 78	Info Society / 110	Osbourne, Ozzy / 149	Thirty-Eight Special / 106	Working Girl / 67
Cockburn, Bruce / 182	INXS / 130	Osolin, K.T. / 142	Tiffany / 58	
Costello, Elvis / 22	Jackson, Michael / 136	Outfield / 93	Tikaram, Tanita / 68	
Cowboy Junkies / 28	Jane's Addiction / 167	Pasadenas / 94	TNT / 174	
Crosby, David / 178	Jarreau, Al / 143	Pink Floyd / 121	Today / 79	
Crosby, S.N.&Y / 125	Jeff, Joan / 152	Poison / 37	Tom Tom Club / 109	
Dead Milkmen / 151	Jones, Howard / 104	Public Enemy / 145	Tone Loc / 2	
Def Leppard / 29	Journey / 56	Pursuit of Happiness / 183	Too Short / 40	
De La Soul / 47	Judds / 128, 146	Queensryche / 101	Traveling Wilburys / 8	
Depeche Mode / 43	Just Ice / 159	Radiators / 17	Travis, Randy / 171	
Diamond, Neil / 193	Kenny G / 41	Raitt, Bonnie / 54	Ure, Midge / 129	
Dino / 154	Kid 'N Play / 63	Ratt / 91	U2 / 64	
DJ Jazzy Jeff / 190	King, Carole / 118	Rea, Chris / 135	Van Halen / 92	
Duran Duran / 127	King Tee / 177	R.E.M. / 15, 161		
Dylan & The Dead / 102	K9-Posse / 97			
Earle, Steve / 86	Kiss / 116			

## WESTERN REGION

### POP

#### ■ High Movers\*

1. Through the Storm (Arista) Aretha Franklin & Elton John
2. Cry (PolyGram) Waterfront
3. Downtown (A&M) One 2 Many
4. Patience (Geffen) Guns N' Roses
5. Buffalo Stance (Virgin) Neneh Cherry

#### ■ Most Added\*\*

1. Through the Storm (Arista) Aretha Franklin & Elton John
2. Cry (PolyGram) Waterfront
3. Let Me In (EMI) Eddie Money
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. Real Love (MCA) Jody Watley
2. Sleep Talk (Columbia) Alyson Williams
3. 24/7 (Island) Dino
4. Start of a Romance (Atlantic) Skyy
5. Funky Cold Medina (Delicious Vinyl) Tone Loc

#### ■ Most Added\*\*

1. For You to Love (Epic) Luther Vandross
2. Lead Me Into Your Love (Elektra) Anita Baker
3. Have You Had Your Love (EMI) The O'Jays
4. Little Jackie Wants To Be a Star (Columbia)  
Lisa Lisa & The Cult Jam
5. For the Love of You (Wing/PolyGram) Toni!Tony!Tone!

### COUNTRY

#### ■ High Movers\*

1. Call on Me (Capitol) Tanya Tucker
2. They Rage On (Capitol) Dan Seals
3. I Don't Want to Spoil the Party (Columbia) Rosanne Cash
4. Young Love (Curb/RCA) The Judds
5. If I Had You (RCA) Alabama

#### ■ Most Added\*\*

1. Come From the Heart (Mercury) Kathy Mattea
2. Up and Gone (Warner Bros.) The McCarters
3. 5:01 Blues (Epic) Merle Haggard
4. Lovin' Only Me (Epic) Ricky Skaggs
5. You've Still Got a Way With My Heart (Airborne) Mickey Gilley

## SOUTH CENTRAL REGION

### POP

#### ■ High Movers\*

1. Through the Storm (Arista) Aretha Franklin & Elton John
2. Round & Round (Qwest/Warner Bros.) New Order
3. The Different Story (Elektra) Peter Schilling
4. Cry (PolyGram) Waterfront
5. Every Little Step (MCA) Bobby Brown

#### ■ Most Added\*\*

1. Giving Up on Love (RCA) Rick Astley
2. Cuddly Toy (Feel For Me) (Epic) Roachford
3. Every Little Step (MCA) Bobby Brown
4. I'll Be Loving You (Forever) (Columbia) New Kids On The Block
5. Cry (PolyGram) Waterfront

### R&B

#### ■ High Movers\*

1. Real Love (MCA) Jody Watley
2. Never Say Goodbye to Love (PolyGram) Rene Moore
3. Sticks and Stones (RCA) Grady Harrell
4. Like a Prayer (Sire/Warner Bros.) Madonna
5. My First Love (Warner Bros.) Atlantic Starr

#### ■ Most Added\*\*

1. For You to Love (Epic) Luther Vandross
2. Lead Me to Your Love (Elektra) Anita Baker
3. Searching for a Good Time (Epic) Marcus Lewis
4. Objective (Island) Miles Jaye
5. Every Little Time (Arista) Kiara

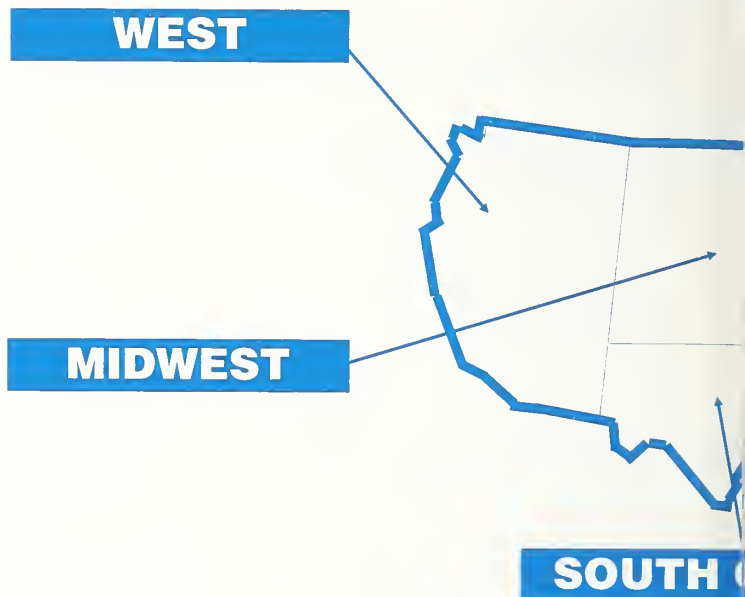
### COUNTRY

#### ■ High Movers\*

1. They Rage On (Capitol) Dan Seals

## CASH BOX R

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



2. Love Out Loud (RCA) Earl Thomas Conley
3. Back in the Fire (Warner Bros.) Gene Watson
4. I Don't Want to Spoil the Party (Columbia) Rosanne Cash
5. I Got You (Reprise) Dwight Yoakam

#### ■ Most Added\*\*

1. Sowin' Love (RCA) Paul Overstreet
2. In a Letter to You (Universal) Eddy Raven
3. You've Still Got a Way With My Heart (Airborne) Mickey Gilley
4. If I Never See Midnight Again (Columbia) Sweethearts of the Rodeo
5. Lovin' Only Me (Epic) Ricky Skaggs

## MIDWESTERN REGION

### POP

#### ■ High Movers\*

1. Patience (Geffen) Guns N' Roses
2. Through the Storm (Arista) Aretha Franklin & Elton John
3. Veronica (Warner Bros.) Elvis Costello
4. Cry (PolyGram) Waterfront
5. Downtown (A&M) One 2 Many

#### ■ Most Added\*\*

1. Seeing Is Believing (Atlantic) Mike + The Mechanics
2. Through the Storm (Arista) Aretha Franklin & Elton John
3. Iko Iko (Capitol) Belle Stars
4. Giving Up on Love (RCA) Rick Astley
5. Patience (Geffen) Guns N' Roses

### R&B

#### ■ High Movers\*

1. My First Love (Warner Bros.) Atlantic Starr
2. Mr. D.J. (Motown) Joyce Irby
3. Don't Tease Me (MCA) Robert Brookins
4. Made To Be Together (Virgin) Deja
5. Searching for a Good Time (Epic) Marcus Lewis

#### ■ Most Added\*\*

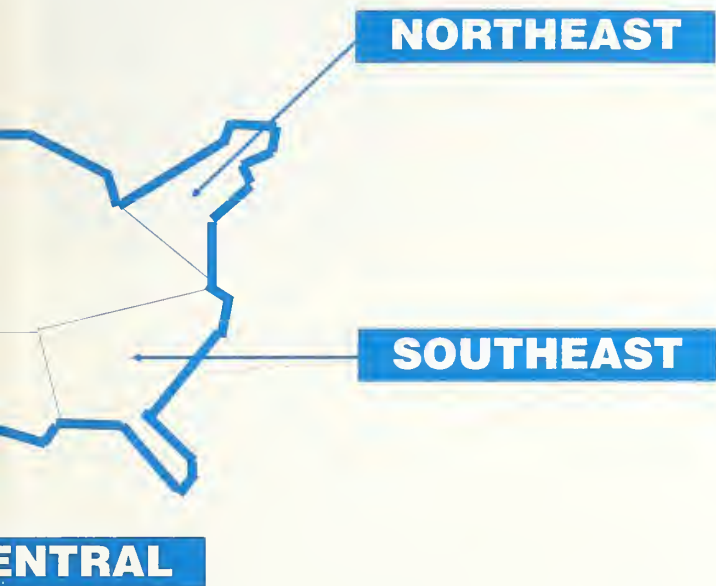
1. Lead Me Into Your Love (Elektra) Anita Baker
2. For You To Love (Epic) Luther Vandross
3. I Want Your Love (RCA) La Rue
4. Objective (Island) Miles Jaye
5. Animal (Mercury) Bar-Kays



# DIO REPORT

ON OF HOT SINGLES  
WEEKLY RADIO RESEARCH

\*\* Number of Station Ads  
Nationally



## COUNTRY

### High Movers\*

1. I Don't Want to Spoil the Party (Columbia) Rosanne Cash
2. They Rage On (Capitol) Dan Seals
3. Love Out Loud (RCA) Earl Thomas Conley
4. Back in the Fire (Warner Bros.) Gene Watson
5. Wine Me Up (Mercury) Larry Boone

### Most Added\*\*

1. In a Letter to You (Universal) Eddy Raven
2. Up and Gone (Warner Bros.) The McCarters
3. You've Still Got a Way With My Heart (Airborne) Mickey Gilley
4. Put a Quarter in the Jukebox (Capitol) Buck Owens
5. Hole in My Pocket (Columbia) Ricky Van Shelton

## NORTHEASTERN REGION

## POP

### High Movers\*

1. Patience (Geffen) Guns N' Roses
2. Electric Youth (Atlantic) Debbie Gibson
3. Every Little Step (MCA) Bobby Brown
4. Ever Lasting Love (Elektra) Howard Jones
5. Real Love (MCA) Jody Watley

### Most Added\*\*

1. Soldier of Love (Capitol) Donny Osmond
2. Giving Up on Love (RCA) Rick Astley
3. Cry (PolyGram) Waterfront
4. Every Little Step (MCA) Bobby Brown
5. Little Jackie Wants To Be a Star (Columbia)  
Lisa Lisa & The Cult Jam

## R&B

### High Movers\*

1. Mr. D.J. (Motown) Joyce Irby
2. Miss You Like Crazy (EMI) Natalie Cole
3. My First Love (Warner Bros.) Atlantic Starr
4. Don't Tease Me (MCA) Robert Brookins
5. Children's Stories (Columbia) Slick Rick

### Most Added\*\*

1. For You to Love (Epic) Luther Vandross
2. Lead Me Into Your Love (Elektra) Anita Baker

3. Little Jackie Wants To Be a Star (Columbia)  
Lisa Lisa & The Cult Jam
4. Objective (Island) Miles Jaye
5. Have You Had Your Love (EMI) The O'Jays

## COUNTRY

### High Movers\*

1. I Don't Want to Spoil the Party (Columbia) Rosanne Cash
2. Call on Me (Capitol) Tanya Tucker
3. Wine Me Up (Mercury) Larry Boone
4. If I Had You (RCA) Alabama
5. If I Ever Go Crazy (Epic) The Shooters

### Most Added\*\*

1. Hole in My Pocket (Columbia) Ricky Van Shelton
2. You've Still Got a Way With My Heart (Airborne) Mickey Gilley
3. Come From the Heart (Mercury) Kathy Mattea
4. In a Letter to You (Universal) Eddy Raven
5. Sowin' Love (RCA) Paul Overstreet

## SOUTHEASTERN REGION

## POP

### High Movers\*

1. Electric Youth (Atlantic) Debbie Gibson
2. Rock On (Cypress/A&M) Michael Damian
3. Patience (Geffen) Guns N' Roses
4. Everlasting Love (Elektra) Howard Jones
5. Real Love (MCA) Jody Watley

### Most Added\*\*

1. Giving Up on Love (RCA) Rick Astley
2. Cuddly Toy (Feel For Me) (Epic) Roachford
3. Seeing Is Believing (Atlantic) Mike + The Mechanics
4. All This I Should Have Known (A&M) Breathe
5. Every Little Step (MCA) Bobby Brown

## 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. For the Love of You (Epic) Luther Vandross
2. Through the Storm (Arista) Aretha Franklin & Elton John
3. Lead Me to Your Love (Elektra) Anita Baker
4. Little Jackie Wants To Be a Star (Columbia)  
Lisa Lisa & The Cult Jam
5. Objective (Island) Miles Jaye

## COUNTRY

### High Movers\*

1. Call on Me (Capitol) Tanya Tucker
2. Back in the Fire (Warner Bros.) Gene Watson
3. If I Ever Go Crazy (Epic) The Shooters
4. I Don't Want to Spoil the Party (Columbia) Rosanne Cash
5. Love Out Loud (RCA) Earl Thomas Conley

### Most Added

1. Hole in My Pocket (Columbia) Ricky Van Shelton
2. You've Still Got a Way With My Heart (Airborne) Mickey Gilley
3. But You Will (SOA) Razy Bailey
4. In a Letter to You (Universal) Eddy Raven
5. Lovin' Only Me (Epic) Ricky Skaggs

## GUARANTEED NATIONAL HITS

### POP\*\*\*

Through the Storm  
Aretha Franklin & Elton John  
(Arista)

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

For You to Love  
Luther Vandross  
(Epic)

### COUNTRY\*\*\*

You've Still Got a Way With My Heart  
Mickey Gilley  
(Airborne)

## ■ SINGLES GOING STEADY



**LOVE IS ANIMOTION:** Lead singer Paul Engemann said it, not me. More accurately, *success* is *Animotion*, as the first single "Room to Move" is proving. The song is from their self-titled PolyGram LP, and has risen steadily up the charts into the top 20, propelled by its featured role in the movie soundtrack of *My Mother Is an Alien* and heavy pop radio rotation. Animotion is a reborn band, with new faces. Original members Greg Smith on keys and Don Kirkpatrick on guitar are joined by new additions Cynthia Rhodes and

**ANIMOTION**

Paul Engemann, who share lead vocal duties. Gone is Astrid Plane, who has her own group *Plane English*. Animotion is best known for their big single "Obsession." The new sound is less "art-dance," and more pop.

"We've stretched the boundaries of what we were," says Kirkpatrick. "We made a conscious effort to sound pop because we wanted to broaden the appeal of the band. We wanted to encompass rock and pop, as well as dance."

Apparently, the band listened to a lot of songs for this project. They report that PolyGram A&R man Bob Skoro had strong ideas about which songs the group should record. Despite some initial resistance to a couple of the tunes, they admit they're ecstatic about how the album turned out. A bevy of talented writers and producers were brought in, including Richard Marx, Simon Climie & Dennis Morgan (who wrote "Room to Move"), Steve Barri & Tony Peluso, Preston Glass, Hammer & Slater and John Van Tongren.

Adds Kirkpatrick: "Each producer kept tabs on the other. We wanted the record to sound like an album, consistent all the way through."

Despite the conformity of sound, *Animotion* has a variety of musical shadings, from pop to R&B and rock, reminiscent of the potpourri of feels on Paula Abdul's recent smash LP. It used to be A&R folks shunned this sort of variety; today it's a great way to get separate singles on urban and pop charts.

Vocalist Paul Engemann was formerly lead singer in Holly Knight's band *Device*, and met the band while cutting demos with producer Jeff Slater. Cynthia Rhodes (who is married to Richard Marx) has had a variety of film roles, including appearances opposite Patrick Swayze in *Dirty Dancing* and John Travolta in *Staying Alive*. She sang and wrote in these films, including a collaboration from *Staying Alive* with Frankie Stallone titled "Never Gonna Give You Up" which went top 20. Husband Richard Marx worked with her on this record. "He produced me on a couple of the tunes. I wanted every note to be perfect. It was tough sometimes, but worth it."

With an upcoming tour and some good media exposure, including a recent appearance on *The Arsenio Hall Show*, it appears Animotion will continue to have "room to move."

### Julius Robinson



**'TONES & OATES:** The Dynatones were joined on stage by famous pop person John Oates for what was described as "a rousing soul session" in Aspen. The gig was a special benefit performance on behalf of the American Diabetes Association. Shown with Oates are Dynatones Tony Perez, Parris Bertolucci, C.C. Miller and Randy McDonald.

## ■ TOP OF THE POPS

### □ Singles

#### □ ANITA BAKER: "Lead Me Into Love" (Elektra 7-69229)

The voice is the star here, a marvelously evocative instrument that you never grow tired of. Baker sounds as if she's always on the brink of tears or laughter, whatever applies to the song at hand. She leans on traditional values—great technique, terrific style, and jazzy sensibility—to sell this mellow single. Should do fine business on pop.



#### □ ROY ORBISON: "She's a Mystery to Me" (Virgin 7-99227)

Orbison covers an oblique U2-penned tune, more rambling than the usual pointed material Roy excelled at. Nonetheless, it's a still a strong offering.

#### □ THE CURE: "Fascination Street" (Elektra 7-69300)

A driving, flanged guitar creates a wall of sound for the Cure's bleating pessimism. AOR is the best bet here, with more limited pop possibilities.

#### □ PRIVATE LIFE: "Last Heartbeat" (Warner Bros. 7-27540)

This act is produced by "Edward" Van Halen who gets a great guitar sound on this single. Unfortunately the song is nothing new and the mix is muddled.

#### □ JULIAN LENNON: "Now You're in Heaven" (Atlantic 7-88925)

A tough-edged rocker goes for the jugular, a departure for Lennon. Definite AOR entry, with pop possibilities.

#### □ ELVIS COSTELLO: "This Town" (Warner Bros. Pro-CD-3511)

This CD single displays Costello's amazing powers of creative song-structure. This song is a "dangerous" hit—challenging, yet hooky.

#### □ SIREN: "All Is Forgiven" (Mercury 872 448-7)

A pulsing guitar riff underlines Siren's silky vocal harmonies to good effect.

#### □ NEIL DIAMOND: "The Best Years of Our Lives" (Columbia 38-68741)

Not a terribly inspired tune, but served up with predictable skill by Mr. D.

#### □ DR. JOHN (FEATURING RICKIE LEE JONES): "Makin' Whoopee!" (Warner Bros. Warner Bros. 7-22976-A)

This is a svelte and sexy interpretation of this classic song by two masters.

### □ Albums

#### □ SCOTT GRIMES: *Scott Grimes* (A&M CD 5244)

Grimes is a 17-year-old actor and singer with a marvelous set of pipes, comparable to Jon Anderson or a high-pitched Richard Page. However, his first effort suffers from uneven mix of material. The LP is produced by Richard Carpenter, with Herb Alpert lending a hand. The most effective tune overall is "You're the Voice," which allows Grimes to display a dazzling grasp of subtle melodic interpretation on a progressive pop-rock tune.

He's got a cover of Carole King's "You've Got a Friend" which suffers from a well-intentioned but forced-sounding drum program. Better are the clever first single "I Don't Even Mind" and the harder-edged "Pressure Down." Grimes nails the soaring ballad "Chance in a Million." He seems to excel on the harder, rock-tinged tunes; his natural sweetness needs the contrast. Give this kid more challenging material—he can handle it.

**J.R.**



**CASH BOX CHARTS**

**TOP 100 SINGLES**

The grey shading represents a bullet, indicating strong upward movement



#1 Single: Madonna



#1 Debut: Rick Astley #68



To Watch: Edie Brickell & New Bohemians #58

		Total Weeks Last Week	
1	LIKE A PRAYER (Sire/Warner Bros. 2/4/7-27539)	3	6
2	SHE DRIVES ME CRAZY (IRS 53483)	1	13
3	I'LL BE THERE FOR YOU (Mercury/Polygram 872 564-7)	7	7
4	THE LOOK (EMI 50190)	2	10
5	FUNKY COLD MEDINA (Delicious Vinyl 104)	12	8
6	GIRL YOU KNOW ITS TRUE (Arista S-3396)	4	14
7	HEAVEN HELP ME (Mica/Polydor 871 538-7)	10	9
8	SUPERWOMAN (Warner Bros. 7-27773)	8	12
9	ETERNAL FLAME (Columbia 38-68533)	5	12
10	SECOND CHANCE (A&M 1273)	15	12
11	YOUR MAMA DON'T DANCE (Capitol B44293)	11	11
12	FOREVER YOUR GIRL (Virgin 7-99230)	14	7
13	ROCKET (Mercury/PolyGram 872 614-7)	18	8
14	STAND (Warner Bros. 27688)	6	14
15	ROOM TO MOVE (PolyGram 871 4187)	17	9
16	REAL LOVE (MCA 53484)	23	6
17	THINKING OF YOU (Cutting Mercury 872502-7)	20	11
18	MY HEART CAN'T TELL YOU NO (Warner Bros. 7-27729)	9	19
19	AFTER ALL (Geffen 7-27529)	21	7
20	CULT OF PERSONALITY (Epic 34-68611)	25	7
21	THE LIVING YEARS (Atlantic 7-88964)	13	15
22	SINCERELY YOURS (Atco/Atlantic 7-99246)	24	11
23	YOU GOT IT (Virgin 99245)	16	14
24	ELECTRIC YOUTH (Atlantic 7-88919)	30	4
25	ORINAOCO FLOW (SAIL AWAY) (Geffen 7-27633)	27	13
26	IKO IKO (Capitol 44343)	32	7
27	WALK THE DINOSAUR (Chrysalis ZS4 4331)	19	12
28	EVERLASTING LOVE (Elektra 7-69308)	36	6
29	DREAMIN (Wing 871 078-7/Polygram)	22	13
30	ROCK ON (Cyprus 1420/A&M)	37	5
31	BIRTHDAY SUIT (Columbia 38-68569)	34	10
32	I'LL BE LOVING YOU (FOREVER) (Columbia 38-68671)	39	4
33	SEVENTEEN (Atlantic 871 4187)	40	9
34	PATIENCE (Geffen 7-22996)	56	3
35	LOST IN YOUR EYES (Atlantic 7-27570)	28	13
36	SOLDIER OF LOVE (Capitol 44369)	44	5
37	WIND BENEATH MY WINGS (Atlantic 7-88972)	49	7
38	A SHOULDER TO CRY ON (Warner Bros./Sire 7-27645)	43	10
39	WHERE ARE YOU NOW? (WTG 31-68625)	46	7
40	YOU'RE NOT ALONE (Warner Bros. 27757)	26	17
41	EVERY LITTLE STEP (MCA 53618)	52	4
42	THE VOICES OF BABYLON (Columbia 38-68601)	51	5
43	MORE THAN YOU KNOW (Columbia 38-08103)	29	18
44	I WANNA BE THE ONE (LMR 74003)	47	8
45	PARADISE CITY (Geffen-27570)	31	14
46	I ONLY WANNA BE WITH YOU (Jiva/RCA 1192)	50	5
47	THROUGH THE STORM (Arista AS1-9809)	68	2
48	DON'T TELL ME LIES (A&M 1267)	33	13
49	BUFFALO STANCE (Virgin 7-99231)	58	3
50	CLOSE MY EYES (RCA 8899-7-R)	73	8
51	DOWNTOWN (A&M 1272)	60	4
52	CRY (Polydor/PolyGram 871 110-7)	61	3

		Total Weeks Last Week	
53	CRYIN' (EMI 50141)	35	13
54	SOMEBODY LIKE YOU (Capitol 50176)	54	6
55	HEARTS ON FIRE (Virgin 7-99234)	55	6
56	LITTLE JACKIE WANTS TO BE A STAR (Columbia 38-68674)	75	2
57	RONI (MCA MCA-53463)	38	15
58	CIRCLE (Geffen 7-27580)	69	3
59	YOU GOT IT (THE RIGHT STUFF) (Columbia 38-08092)	41	22
60	THE DIFFERENT STORY (WORLD OF LUST AND CRIME) (Elektra 7-69307)	66	4
61	TRIBUTE (RIGHT ON) (Columbia 38-68575)	42	9
62	COMING HOME (Mercury/PolyGram 872 982-7)	78	3
63	DO YOU BELIEVE IN SHAME? (Capitol 44337)	63	5
64	JUST BECAUSE (Elektra 7-69327)	45	18
65	WORKING ON IT (Geffen 7-27535)	65	5
66	REPETITION (Tommy Boy/Reprise 7-27659)	72	3
67	THE LOVER IN ME (MCA 53416)	48	24
68	GIVING UP ON LOVE (RCA 8872)	DEBUT	
69	COME OUT FIGHTING (Columbia 38-68552)	70	4
70	SEEING IS BELIEVING (Atlantic 7-88921)	DEBUT	
71	I BEG YOUR PARDON (Atlantic 7-88969)	53	17
72	ROUND & ROUND (Qwest/Warner Bros. 7-27524)	76	3
73	THE LOVE IN YOUR EYES (Columbia 38-08532)	57	14
74	WHEN LOVE COMES TO TOWN (Island 7-99225)	79	4
75	CUDDLY TOY (FEEL FOR ME) (Epic 34-68549)	DEBUT	
76	VERONICA (Warner Bros. 7-22981)	80	2
77	I'LL BE YOU (Sire/Reprise 7-27628)	83	2
78	STRAIGHT UP (Virgin 99256)	59	20
79	YOU AIN'T SEEN NOTHING YET (Sire/Warner Bros. 7-27628)	84	2
80	MISS YOU LIKE CRAZY (EMI 50185)	85	2
81	BABY BABY (WTG 31-6810)	82	3
82	ALL THIS I SHOULD HAVE KNOWN (A&M AM 1401)	DEBUT	
83	CLOSER THAN FRIENDS (Columbia 38-08537)	87	2
84	STOP (A&M 1234)	DEBUT	
85	LET ME IN (EMI 50185)	90	2
86	DON'T TAKE MY MIND ON A TRIP (Virgin 7-99272)	86	3
87	LET THE RIVER RUN (Arista 1-9793)	62	7
88	PROMISES (Epic 34-68608)	DEBUT	
89	RADIO ROMANCE (MCA 53623)	64	9
90	SHE WON'T TALK TO ME (Epic 34-0851)	67	12
91	WALKING THROUGH WALLS (Atlantic 7-88951)	71	4
92	WHAT I AM (Geffen 7-27696)	74	20
93	FEEL SO GOOD (Warner Bros. 7-27565)	77	12
94	ONE (Elektra 7-69329)	81	9
95	SWEET JANE (RCA 8872)	DEBUT	
96	DRIVEN OUT (RCA 8837-7-R)	88	10
97	BORN TO BE MY BABY (Mercury/PolyGram 872 156-7)	89	21
98	SURRENDER TO ME (Capitol B-44288)	91	18
99	SHE WANTS TO DANCE WITH ME (RCA 8838-7-R)	92	18
100	WALKING AWAY (Tommy Boy/Reprise 7-27736)	93	21

**DEEPER, DEEPER:** Don't like house music? Think of it as just regurgitated disco trash? You're not alone! Yes, there are many other closed-minded knuckleheads who think just like you do. Well, open your eyes fool, because there have been a slew of extremely soulful house records released recently. These records have had the term "Deep House" attached to them by the British music press, who take black music much more seriously than our own, and don't tend to ghetto-ize the music the way the mainstream U.S. music press does. While house has been around for over five years, in the last year it has matured greatly, incorporating elements of soul, pop, and hip-hop to the musical mix, and in the process broadening its appeal. I will concentrate on the soul-influenced records, as they seem to have the most relevance to this column.

Where the early house releases from Chicago were raw slabs of dance excitement, today's house tends to be thick and well-produced. While pop music has coopted house's energetic rhythm patterns and pumpin' bass lines, house has also learned its lessons in terms of production and presentation from the pop and mainstream R&B communities. Major factors in this transformation have been the incorporation of the piano into house, and the prominence of **Gamble & Huff**-style Philly Soul, and the success of house in the marketplace—racking up large sales here and achieving major chart success in Europe.

The men spearheading this movement so far are producers. **Marshall Jefferson**, based out of Chicago, is responsible for overseeing the wonderful sounds of **Ten City**, as well as producing **Kym Mazelle** (a powerhouse diva with the best set of lungs you've heard in a long time) and putting out what seem like hundreds of records under various guises as either artist, producer, or remixer. The other major players in the Deep House scene are Kevin Hedge, Josh Milan, and Chris Herbert, collectively known as **Blaze**, who are responsible for such underground classics as "If You Should Need a Friend", as well as producing **Phase II**, **Lachandra**, and many others. Both have an uncanny knack for producing textured, seductive records that both immediately please and have staying power, and each seem to have a great ability to choose and get wonderful performances out of their collaborators.

In my mind, the quintessential record of this genre is **Joe Smooth's** "Promised Land" (D.J. International 312-559-1845), a powerful statement of hope that oozes soul. Smooth is an exceptional vocalist and the song is a classic, evoking the spirit and feel of **Marvin Gaye's** "Whats Goin' On". Also worthy of spotlighting is **Sterling Void's** "Runaway Girl/It's Alright". Like the Joe Smooth track, it is a classic pop-soul song—the "Dancing In the Streets" of the '80's. It is a record that I would love to be able to promote on a large scale, and I'd bet a year's salary (enough to buy a case of Velveta) that it would hit the top 10 if it was given a fair shot.

The records that follow are the pick of the bunch. They were made with the dance floor in mind, not to be filler between Afro-Sheen and McDonalds commercials, but radio would be a better place with them. They would sound great in the car or make the subway ride more tolerable (bring a box and spread the word). Some of these are easy to find, while others will require some digging, but some of the best things in life are worth the extra effort. Another note—many of the imports are by American artists and are worthy of release or better distribution in this country.

## TEN GREAT SOUL RECORDS YOU WON'T HEAR ON THE RADIO (BUT YOU SHOULD):

**Adeva** "Respect" (Chrysalis); **Ten City Foundation** (Atlantic); **Paris Brightledge** "Learn to Love" (D.J. International); **Kym Mazelle** "Got to Get You Back" (Syncope UK); **Paul Simpson/Adeva** "Musical Freedom (Remix)" (Cooltempo UK); **Chanelle** "One Man" (Profile); **Ricky Dillard** "As Always" (D.J. International); **Brian Kieth** "Touch Me" (New Image/Sutra 212-779-1844); **Marshall Jefferson presents the Truth** "Open Your Eyes" (Big Beat 212-691-8805); **Various Artists** *The Garage Sound of Deepest New York* (Republic UK)

## Neil Harris

## R&B RELEASES

### □ PRINCE GIDEON: "He's Alright With Me" (Hangar 18 Records)

In a better world, this breezy, mid-tempo groove would come pouring out of every radio in America along with the latest Billy Ocean and Stevie Wonder dance tracks. The trouble is, it's a celebration of God-love, which is a no-no on commercial radio. That hasn't stopped this infectious, utterly professional tune from being added on adventurous black stations throughout the South, and it might be worth your while to track it down. Believers invented r&b, and they still do it the best. (By the way, this is my new favorite record label, sporting a picture of flying saucers decorated in ancient Hebrew script. The name is a reference to an incident/film where the government captures some crash-landed aliens and keeps 'em secluded in an aircraft hangar. True story! And did you know that these same aliens are emissaries of the Old Testament God? Read Ezekiel—I dare you. Hangar 18, 2370 S.W. 56th Ave., Hollywood FL 33021)

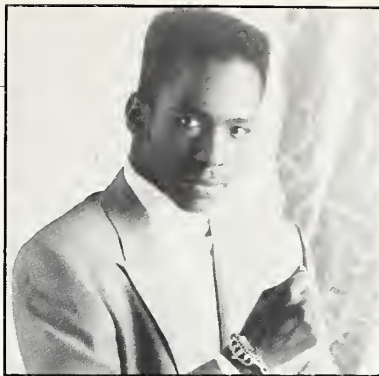
## MC Lazy Boy

1	GUY (MCA 42176)	Guy	2	40
2	LET'S GET IT STARTED (Capitol 90924)	M.C. Hammer	1	24
3	DON'T BE CRUEL (P) (MCA 42185)	Bobby Brown	3	40
4	THE GREAT ADVENTURES OF SLICK RICK (Def Jam 40513)	Slick Rick	4	13
5	LOC'ED AFTER DARK (Delicious 3000)	Tone Loc	5	9
6	KARYN WHITE (Warner Bros. 25637)	Karyn White	6	30
7	JUST COOLIN' (Atlantic 81926)	Leverit	9	22
8	2ND WAVE (Columbia 44284)	Surface	10	24
9	STRAIGHT OUTTA COMPTON (Ruthless 57102)	N.W.A.	13	7
10	2 HYPE (Select 21628)	Kid N' Play	11	22
11	FOREVER YOUR GIRL (Virgin 90943)	Paula Abdul	8	14
12	MESSAGE FROM THE BOYS (Motown 6260)	The Boys	7	25
13	3 FEET HIGH AND RISING (Tommy Boy 1019)	DeLa Soul	17	7
14	LIFE IS... TOO SHORT (Zomba/RCA 1149)	Too Short	15	9
15	HEART BREAK (P) (MCA 42207)	New Edition	12	40
16	EAZY DUZ IT (Priority 57100)	Eazy-E	16	22
17	GIVING YOU THE BEST THAT I GOT (Elektra 60827)	Anita Baker	14	25
18	MORE THAN FRIENDS (Jive 1136)	Jonathan Butler	18	25
19	TODAY (Motown 6261)	Today	19	20
20	GIRL YOU KNOW ITS TRUE (Arista 8592)	Milli Vanilli	21	5
21	ANY LOVE (Epic 44308)	Luther Vandross	20	27
22	THE RIGHT STUFF (Wing/PolyGram 835 694-1)	Vanessa Williams	22	43
23	IT TAKES TWO (Profile 1267)	Rob Base & DJ Easy Rock	24	29
24	THE DESOLATE ONE (Fresh/Sleeping Bag 82010)	Just-Ice	30	4
25	HEAVEN (Capitol 90959)	BeBe & CeCe Winans	31	13
26	SILHOUTTE (Arista 8457)	Kenny G	25	26
27	HEART'S HORIZON (Reprise 25778)	Al Jarreau	23	19
28	K-9 POSSE (Arista 8569)	K-9 Posse	27	6
29	TO CHANGE AND/OR MAKE A DIFFERENCE (Arista 8533)	Kiara	28	30
30	GERALD ALSTON (Motown 6265)	Gerald Alston	26	13
31	DON'T LET LOVE SLIP AWAY (Capitol 48987) (G)	Freddie Jackson	32	37
32	HEAVEN ON EARTH (Oceana 91028)	Donna Allen	29	12
33	LOVE OR PHYSICAL (Capitol 46946)	Ashford & Simpson	37	6
34	LARGER THAN LIFE (MCA 6276)	Jody Watley	DEBUT	
35	ME AND JOE (Egyptian Empire 00777)	Rodney O & Joe Cooley	36	21
36	GEMINI (Motown 6264)	El DeBarge	34	5
37	WHAT TIME IS IT (Gucci 3309)	Gucci Crew II	38	13
38	MACHISMO (Atlanta Artist 886 002)	Cameo	35	25
39	WHERE'S THE PARTY AT? (Sleeping Bag 42016)	Cash Money & Marvulous	33	13
40	TAKE U BACK TO MY PLACE (Orpheus 75600)	Z-Looke	40	14
41	COMIN' THROUGH LIKE WARRIORS (Luke Skywalker XR 106)	M.C. Twist & the Def Squad	39	4
42	LIVIN' LARGE (Virgin 91021)	E.U.	47	3
43	CK (Warner Bros. 25707)	Chaka Khan	43	19
44	ANIMAL (Mercury/PolyGram 422-836-77)	Bar-Kays	41	10
45	ORIGINAL STYLIN' (Arista 8571)	Three Times Dope	64	2
46	IN EFFECT MODE (P) (Warner Bros. 25662-1)	Al B. Sure!	44	49
47	RESPECT (Luke Skywalker 103)	Anquette	45	21
48	MAKE IT LAST FOREVER (P) (Elektra 60763)	Keith Sweat	42	65
49	MIDNIGHT STAR (Solar/Capitol 72564)	Midnight Star	46	26
50	SWEET OBSESSION (Epic 44419)	Sweet Obsession	48	23
51	MIAMI BASS WARS (Pandisc 8802)	Various Artists	49	10
52	VESTA 4 U (A&M 5223)	Vesta	50	23
53	FOUNDATION (Atlantic 81939)	Ten City	58	6
54	START OF A ROMANCE (Atlantic 81853)	Sky	65	3
55	LOVE SEASONS (Orpheus 75602)	Alex Bugnon	59	5
56	RAW (Def Jam FC 45015)	Alyson Williams	73	2
57	TOUCH OF BLUES (Ichiban 1032)	Clarence Carter	51	11
58	4 U 2 NJOY (Vision 3308)	Betty Wright	54	6
59	AFFAIR (Tabu 44148)	Cherrelle	55	22
60	HIGH HAT (Virgin 91022)	Boy George	62	3
61	WHO? (Wing/PolyGram 422 835 549-1)	Tony! Toni! Tone!	57	50
62	THE LOVER IN ME (MCA 42249)	Sheena Easton	52	21
63	TAKE 6 (Reprise 25670)	Take 6	53	6
64	GETTING OFF (On Top 9001)	Miami Boyz	60	3
65	TO WHOM IT MAY CONCERN (Columbia FC 45065)	The Pasadenas	56	5
66	SING ME A SONG (Aegis FZ 45055)	Marcus Lewis	61	4
67	ROAD TO THE RICHES (Cold Chillin'/Warner Bros. 25820)	Kool G. Rap & D.J. Polo	71	2
68	LIKE A PRAYER (Sire/Warner Bros. 25844)	Madonna	DEBUT	
69	HANGIN TOUGH (Columbia 40985)	New Kids On The Block	69	23
70	MOVE SOMETHIN' (Luke Skywalker 101)	2 Live Crew	68	9
71	THE BOY GENIUS (FEATURING A NEW BEGINNING) (Atlantic 81941)	Kwame	DEBUT	
72	ACT A FOOL (Capitol 90544)	King Tee	63	14
73	POWER (Sire 25765)	Ice - T	66	29
74	IT'S TEE TIME (Profile 1269)	Sweet Tee	67	19
75	MANHATTAN SUITE (Sedona 7502)	Rick Kellis	70	5

**CASH BOX CHARTS**

**TOP R&B SINGLES**

The grey shading represents a bullet, indicating strong upward movement



#1 Single: Bobby Brown



#1 Debut: Luther Vandross #54



To Watch: Lisa Lisa & Cult Jam #68

			Total Weeks Last Week ▼
<b>1</b>	<b>EVERY LITTLE STEP</b> (MCA 23933)	<b>Bobby Brown</b>	<b>3 9</b>
2	LOVE SAW IT (Warner Bros. 7-27783)	Karyn White	6 9
3	AFFAIR (Tabu ZS4-68568)	Cherelle	5 12
4	I'LL BE THERE FOR YOU (Capitol 79496)	Ashford & Simpson	1 12
5	REAL LOVE (MCA-53484)	Jody Watley	12 7
6	SLEEP TALK (Def Jam/Columbia 38-68555)	Alyson Williams	11 10
7	4 U (A&M 12293)	Vesta	7 12
8	REAL LOVE (Motown 44261)	El DeBarge	8 11
9	CRUCIAL (MCA 53500)	New Edition	13 8
10	GIRL I GOT MY EYES ON YOU (Motown 1954)	Today	2 13
11	START OF A ROMANCE (Atlantic 88932)	Skyy	18 8
12	DON'T TAKE MY MIND ON A TRIP (Virgin 7-97272)	Boy George	16 9
13	I LIKE (MCA-53490)	Guy	17 7
14	ROLLIN' WITH KID N' PLAY (Select 2000 1)	Kid N' Play	19 8
15	MORE THAN FRIENDS (Jive 1174)	Jonathan Butler	4 12
16	FUNKY COLD MEDINA (Delicious Vinyl 104)	Tone Loc	22 5
17	ALL I WANT IS FOREVER (Epic 34-68540)	James 'JT' Taylor & Regina Belle	9 12
18	NEVER SAY GOODBYE TO LOVE (PolyGram 871 618-7)	Rene Moore	24 8
19	LOVE SICK (Orpheus/EMI 72650)	Z'looke	23 9
20	TRIBUTE(RIGHT ON) (Columbia 38-68575)	The Pasadenas	28 7
21	LUCKY CHARM (Motown 1952)	The Boys	10 14
22	IF IM NOT YOU'RE LOVER (Warner Bros. 7-27556)	Al B. Sure	27 7
23	BIRTHDAY SUIT (Columbia 38-68569)	Johnny Kemp	26 9
24	BUCK WILD (Virgin 7-99232)	E.U.	32 6
25	STICKS AND STONES (RCA 8870)	Grady Harrell	40 8
26	HEAVEN HELP ME (Mika/PolyGram 871 538-7)	Deon Estus	35 6
27	BABY ME (Warner Bros. 4/7-27541)	Chaka Khan	30 8
28	CLOSER THAN FRIENDS (Columbia 38-08537)	Surface	14 13
29	YOU AND I GOT A THANG (Capitol B-44283)	Freddie Jackson	20 14
30	LIKE A PRAYER (Sire/Warner Bros. 2/4/7-27539)	Madonna	42 6
31	ARE YOU MY BABY (Columbia 38-68557)	Wendy & Lisa	31 9
32	MISS YOU LIKE CRAZY (EMI 50185)	Natalie Cole	44 4
33	IT'S ONLY LOVE (Elektra 7-69317)	Simply Red	43 5
34	MY FIRST LOVE (Warner Bros. 4/7-27525)	Atlantic Starr	52 4
35	IF SHE KNEW (Atlantic 2560)	Anne G.	48 5
36	STRUCK BY YOU (Mercury/PolyGram 872 102-7)	Bar-Kays	21 13
37	YOU LAID YOUR LOVE ON ME (Motown 1957)	Gerald Alston	37 9
38	JOY AND PAIN (Oceana 7-99244)	Donna Allen	15 14
39	TURN THIS MUTHA OUT (Capitol 44290)	MC Hammer	45 6
40	MR. D.J. (Motown 1961)	Joyce Irby	53 4
41	STAY (PolyDor/PolyGram 871 548-7)	Jackie Jackson	41 6
42	UH-UH-OOH-OOH LOOK OUT (HERE IT COMES) (Atlantic 7-88941)	Roberta Flack	49 5
43	DON'T TEASE ME (MCA 53615)	Robert Brookins	56 4
44	CHILDREN'S STORY (Columbia/Def Jam 38-68626)	Slick Rick	61 3
45	THE GOOD, THE BAD & THE UGLY (Epic 38-68590)	Charlie Singleton	58 5
46	MADE TO BE TOGETHER (Virgin 7-99226)	Deja	62 4
47	LET ME PUSH IT TO YA (Island 99249)	Atension	47 6
48	I'LL BE LOVING YOU (Columbia 38-68671)	New Kids On The Block	57 3
49	I WANT IT (Orpheus B-72699)	Aleese Simmons	54 6
50	EVERY LITTLE TIME (Arista AF1-9800)	Kiara	60 3

			Total Weeks Last Week ▼
51	MY ONE TEMPTATION (Island 96584)	Mica Paris	64 3
52	JOY AND PAIN (Profile Pro 7247)	Rob Base & DJ E-Z Rock	70 4
53	TEMPORARY LOVER (Capitol 44329)	The Controllers	66 3
<b>54</b>	<b>LITTLE JACKIE WANTS TO BE STAR</b> (Columbia 38-68674)	<b>Lisa Lisa &amp; Cult Jam</b>	<b>68 2</b>
55	GIRL YOU KNOW IT'S TRUE (Arista S-3396)	Milli Vanilli	29 14
56	LOST WITHOUT YOU (EMI 50185)	The Winans	67 4
57	FOR THE LOVE OF YOU (Wing/PolyGram 871 934-7)	Tony! Toni! Tone!	69 3
58	JUST COOLIN' (Atlantic 7-88959)	Levert	25 13
59	ME, MYSELF AND I (Tommy Boy TB 926)	De La Soul	72 4
60	24/7 (4th & Broadway 7471)	Dino	34 9
61	OBJECTIVE (Island 7-99228)	Miles Jaye	87 2
62	HAVE YOU HAD YOUR LOVE (EMI 50180)	The O'Jays	73 2
63	JUST BECAUSE (Elektra 7-69327)	Anita Baker	78 18
<b>64</b>	<b>FOR YOU TO LOVE</b> (Epic 34-68742)	<b>Luther Vandross</b>	<b>DEBUT</b>
65	THROUGH THE STORM (Arista AS1-99091)	Aretha Franklin & Elton John	75 2
66	LEAN ON ME (Warner Bros. 4/7-27533)	Thelma Houston & The Winans	85 3
67	FOREVER YOUR GIRL (Virgin 7-99230)	Paula Abdul	82 2
68	LEAD ME INTO LOVE (Elektra 7-69299)	Anita Baker	DEBUT
69	DAYS LIKE THIS (MCA-53499)	Sheena Easton	36 7
70	SHE'S SO COLD (Epic 49-68230)	Alston Stewart	77 2
71	SEARCHING FOR A GOOD TIME (Epic ZS4-68699)	Marcus Lewis	79 3
72	MORE THAN PHYSICAL (EMI 44261)	Christopher Max	38 11
73	LOVERS INTUITION (Epic 34-68589)	Amy Keys	83 2
74	ROMEO AND JULIET (Def Jam/Columbia 38-68566)	Blue Magic	39 7
75	ON A MISSION (Mercury 872 922)	Leotis	84 2
76	ANIMAL (Mercury 872 954)	Bar-kays	91 2
77	BEING IN LOVE AIN'T EASY (Epic 34-08521)	Sweet Obsession	33 19
78	I WILL ALWAYS BE THERE (Luke Skywalker 124)	Anquette	89 2
79	WE'VE SAVED THE BEST FOR LAST (Arista AS1-9785)	Kenny G Featuring Smokey Robinson	46 12
80	I WANT YOUR LOVE (RCA 8881)	La Rue	93 2
81	HEARTBREAKER (Houston Int'l 88-501/Ichiban)	Future	81 3
82	LIFE IS TOO SHORT (Jive/RCA 1164)	Too Short	50 5
83	SHE DRIVES ME CRAZY (I.R.S. 53483)	Fine Young Cannibals	DEBUT
84	ALL OR NOTHING (Reprise/Warner Bros. 27550)	Al Jarreau	51 6
85	IMAGINE (Capitol 44268)	Tracey Spencer	55 11
86	SISTER ROSA (A&M 1410)	The Neville Brothers	DEBUT
87	THAT'S THE WAY LOVE IS (Atlantic 7-88963)	Ten City	59 12
88	FLOAT ON (Tommy Boy 924)	Stetsasonic (Featuring Force M.D.'s)	63 6
89	ARE YOU LONELY TONIGHT (Columbia 38-68546)	Constina	65 5
90	EAZY-ER SAID THAN DONE (Ruthless/Priority 57108)	Eazy-E	DEBUT
91	GANGSTA GANGSTA (Priority Records 50185)	N.W.A.	71 4
92	MOVE ON YOU (Rawsone 3333)	Lateasha	74 10
93	LIFE (MCA 23930)	Loose Ends	76 10
94	SOMETHING'S GOT A HOLD ON ME (Columbia 38-68545)	Radiant	80 12
95	TRUE OBSESSIONS (Virgin 90929)	Lia	86 10
96	SKIN I'M IN (Atlanta Artists 872314-7)	Cameo	88 19
97	STRAIGHT UP (Virgin 7-99256)	Paula Abdul	90 14
98	(WHAT CAN I SAY) TO MAKE YOU LOVE ME (Tabu 685682)	Alexander O'Neal	92 6
99	ANOTHER WEEKEND (RCA 8853-7)	Five Star	94 12
100	DREAMIN' (PolyGram 871-078)	Vanessa Williams	95 22

# RETAIL REPORT

## SPEC'S MUSIC

Miami, Fla.

Cindy Barr

1. Madonna (Sire)
2. Tone Loc (Delicious Vinyl)
3. Guns N' Roses: *Lies* (Geffen)
4. Milli Vanilli (Arista)
5. Beaches Soundtrack (Atlantic)
6. Guns N' Roses: *Appetite* (Geffen)
7. Bobby Brown (MCA)
8. Debbie Gibson (Atlantic)
9. Fine Young Cannibals (I.R.S.)
10. Guy (MCA)

## ATOMIC RECORDS

Milwaukee, Wis.

Gina Soener

1. Fine Young Cannibals (I.R.S.)
2. XTC (Geffen)
3. De La Soul (Tommy Boy)
4. Depeche Mode (Sire)
5. Bruce Cockburn (Gold Castle)
6. Mojo Nixon & Skid Roper (Enigma)
7. The Dickies (Enigma)
8. The Replacements (Sire)
9. Robyn Hitchcock (A&M)
10. Buck Pets (Island)

## TOWER RECORDS

New York, N.Y.

(Downtown)

Greg Bruno (Blues)

1. Neville Brothers (A&M)
2. Etta James (Island)
3. Bessie Smith (Columbia)
4. Leroy Carr (Portrait)
5. Charles Brown (Alligator)
6. Duke Tumatote & The Power Trio (Warner Bros.)
7. Robert Cray (High Tone/PolyGram)
8. Lil' Ed & The Blues Imperials (Alligator)
9. Willie Dixon (Bug/Capitol)
10. Otis Rush (Blind Pig)

## 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)
7. Terry King & Bobby Evans (Rounder)
8. Duke Robillard (Rounder)
9. Charles Brown (Alligator)
10. Willie Dixon (MCA/Chess)

## SHOW IND./

## MUSIC PLUS

Los Angeles, Calif.

Lory Shaw

1. Madonna (Sire)
2. Fine Young Cannibals (I.R.S.)
3. Beaches Soundtrack (Atlantic)
4. N.W.A. (Priority)
5. Tone Loc (Delicious Vinyl)
6. Roy Orbison (Virgin)
7. Too Short (Jive)
8. Bobby Brown (MCA)
9. The Bangles (Columbia)
10. Guns N' Roses: *Lies* (Geffen)

## SOUTHWEST WHOLESALE

Houston, Texas

Robert Richardson

1. Guy (MCA)
2. Roxette (Capitol)
3. Too Short (Jive)
4. N.W.A. (Priority)
5. Slick Rick (Def Jam/CBS)
6. Eazy-E (Priority)
7. De La Soul (Tommy Boy)
8. M.C. Hammer (Capitol)
9. Tone Loc (Delicious Vinyl)
10. Surface (Columbia)

## VINTAGE VINYL

St. Louis, Mo.

Steve Pick

1. Lou Reed (Sire)
2. De La Soul (Tommy Boy)
3. Neville Brothers (A&M)
4. Lucinda Williams (Rough Trade)
5. Kool G Rap & D.J. Polo (Cold Chillin')
6. N.W.A. (Priority)
7. Fine Young Cannibals (I.R.S.)
8. Etta James (Island)
9. Slick Rick (Def Jam)
10. XTC (Geffen)

## JAZZ RECORD MART

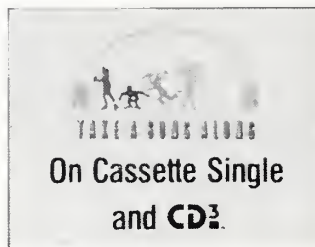
Chicago, Ill.

Ron Birma

1. David Murray (Portrait)
2. Marcus Roberts (Novus)
3. The Dirty Dozen Brass Band (Columbia)
4. Cassandra Wilson (JMT/PolyGram)
5. McCoy Tyner (Blue Note)
6. Ralph Peterson (Blue Note)
7. Freddie Hubbard (Blue Note)
8. Louis Armstrong (Columbia)
9. Billie Holiday (Columbia)
10. Jimmy McGriff (Fantasy)

# SHOPTALK

## NARM, NAIRD & NAMM



THE NATIONAL ASSOCIATION OF RECORD MERCHANDISERS (NARM) has announced a new spring/summer merchandising campaign called, "Take a Song Along." The campaign was developed by NARM's Merchandising Committee at its September 1988 meeting. With summer approaching and music consumers becoming more active, the campaign will encourage listeners to take

their music with them wherever they go. The focus will be on the portability and convenience of music available on the cassette single, CD and CD3 configurations.

Merchandising aids include a reversible tent card that promotes the cassette and CD3 on one side, and just the cassette on the other. Also available is a divider card that hypes the compact disk on one end and the CD3 on the other. Two banners (with similar options as the tent card) can also be obtained. Ray Gianchetti, director of special projects at NARM, had this to say about the response: "After the NARM convention, a lot of the retailers sounded like they wanted to remove the CD3. As of today, we've gotten response from 35 companies. The orders for the banner without the CD3 mention has outpaced the orders of the banner with by around a thousand."

A display contest will take place with one prize each awarded for first, second, and third place to both the rack jobbers and retailers, with five rack runners-up and ten retail runners-up. The deadline is now set for the end of June, but could go on into the summer. Prizes will include various portable hardware supplied by Sony. For more info, contact Ray at (609) 596-2221.

YOU BEST HURRY UP if you want to attend the 17th annual convention of the National Association of Independent Record Distributors and Manufacturers (NAIRD). The event will take place in Philadelphia from May 10th thru the 14th. Highlights of the event will include the 1988 NAIRD Indie Awards (and what a year it was!) along with keynote speaker **Al Bell**. If you're interested call **Mary Neumann** ASAP at (609) 663-8252.

AND IT'S TIME TO START MAKING PLANS if you want to attend the NAMM International Music & Sound Expo. The National Association of Music Merchants will hold the show from June 16th to the 18th in the city of Chicago. Once again the Expo is geared to keep retailers one step ahead of their competition through seminars, product demonstrations and networking. To register, or for just more info, contact a NAMM representative at (619) 438-8001.

*Mail or fax us your goods (news, pictures, opinions and retail reports) in care of ShopTalk, and we'll get it in the magazine and out to you ASAP. See ya next week.*

## Kevin Coogan



**CONTEMPLATING DOMESTIC ANIMALS:** Island recording artists, The Buck Pets, recently stopped by Big State Distributors in their hometown of Dallas, Texas to promote their recently released, self-titled debut album. Pictured from left to right are Buck Pet Chris Savage (who's staring at the blimp Kim Buie sent over for the occasion); Dave Odem, Sales Director for Big State, Buck Pets Andy Thompson & Tony Aliba; Big State Singles Buyer Ed Swiencki; and Buck Pet #4 Ian Beach.

**CASH BOX CHARTS**

**COUNTRY SINGLES**

The grey shading represents a bullet, indicating strong upward movement



#1 Single: Billy Joe Royal



#1 Debut: Mickey Gilley #54



To Watch: Earl Thomas Conley

		Total Weeks Last Week	
1	TELL IT LIKE IT IS (Atlantic America 7-99242/Atlantic)	3	Billy Joe Royal 11
2	THE CHURCH ON CUMBERLAND ROAD (Columbia 38-68550/CBS/Shenandoah)	1	12
3	DON'T TOSS US AWAY (MCA 53477)	6	Patty Loveless 12
4	HEY BOBBY (RCA 8865-7)	7	K.T. Oslin 11
5	THERE'S A TEAR IN MY BEER (Warner Bros./Curb 7-27584/Warner Bros.)		
	Hank Williams Jr.(Duet With Hank Willimas Sr.)	2	12
6	I'M NO STRANGER TO THE RAIN (RCA 8797-7)	4	Keith Whitley 14
7	YOUNG LOVE (Curb/RCA 8820-8/RCA)	11	The Judds 9
8	DOWN THAT ROAD TONIGHT (Warner Bros. 7-27679)	5	The Nitty Gritty Dirt Band 17
9	SETTING ME UP (Warner Bros. 7-27581)	12	Highway 101 11
10	BABY'S GOTTEN GOOD AT GOODBYE (MCA 53486)	8	George Strait 14
11	IF I HAD YOU (RCA 8817-7)	16	Alabama 6
12	SHE DESERVES YOU (RCA 8796-7)	13	Baillie & The Boys 12
13	WHO YOU GONNA BLAME IT ON THIS TIME (Columbia 38-08528/CBS)	9	Alan Gosdin 14
14	HEARTBREAK HILL (Reprise 7-27635/Warner Bros.)	10	Emmylou Harris 18
15	BIG DREAMS IN A SMALL TOWN (RCA 8816-7)	18	Restless Heart 9
16	AFTER ALL THIS TIME (Columbia 38-68585/CBS)	20	Rodney Crowell 9
17	IS IT STILL OVER? (Warner Bros. 7-27551)	22	Randy Travis 6
18	OLD COYOTE TOWN (Capitol 44274)	15	Don Williams 14
19	FROM THE WORD GO (Warner Bros. 7-27668)	14	Michael Martin Murphey 18
20	FAIR SHAKE (RCA 8795-7)	17	Foster & Lloyd 13
21	LOVE WILL (Warner Bros. 7-27575)	25	The Forester Sisters 10
22	I GOT YOU (Reprise 7-27567/Warner Bros.)	26	Dwight Yoakam 7
23	THE HEART (Universal 53487/MCA)	19	Lacy J. Dalton 13
24	NEW FOOL AT AN OLD GAME (MCA 53473)	21	Reba McEntire 18
25	MY TRAIN OF THOUGHT (Capitol 44276)	23	Barbara Mandrell 11
26	WHERE DID I GO WRONG (MCA 53504)	29	Steve Wariner 7
27	MOON PRETTY MOON (Mercury 872 604 7)	24	The Statler Brothers 10
28	YOU GOT IT (Virgin 7-99245)	27	Roy Orbison 10
29	MANY MANSIONS (Curb 10524)	32	Moe Bandy 8
30	COME AS YOU WERE (Capitol 44273)	28	T. Graham Brown 20
31	THE GOSPEL ACCORDING TO LUKE (MCA 53481)	34	Skip Ewing 7
32	SHE DON'T LOVE NOBODY (MCA/Curb 53616/MCA)	35	Desert Rose Band 5
33	I DON'T WANT TO SPOIL THE PARTY (Columbia 38-68599)	36	Rosanne Cash 4
34	BIG LOVE (MCA/Curb 53478/MCA)	30	The Bellamy Brothers 17
35	BETTER MAN (RCA 8781-7)	38	Clint Black 8
36	FROM A JACK TO A KING (Columbia 38-08529/CBS)	31	Ricky Van Shelton 14
37	KEEP THE FAITH (Tra-Star TS-1223)	39	Heartland 8
38	IF I EVER GO CRAZY (Epic 34-68587/CBS)	41	The Shooters 6
39	LOVE OUT LOUD (RCA 8824-7)	46	Earl Thomas Conley 5
40	I'LL BE LOVIN' YOU (MCA 53475)	33	Lee Greenwood 13
41	HONEY I DARE YOU (Warner Bros. 7-27691)	37	Southern Pacific 20
42	THEY RAGE ON (Capitol 44345)	49	Dan Seals 5
43	WINE ME UP (Mercury 872 728-7)	50	Larry Boone 5
44	I DON'T MISS YOU LIKE I USED TO (Airborne 10015)	45	Stella Parton 7
45	SHE'S A DEVIL IN THE DARK (A.M.I. 1954)	47	Rich Chaney 9
46	BACK IN THE FIRE (Warner Bros. 7-27532)	52	Gene Watson 5
47	I KNOW WHAT I'VE GOT (RCA 9822-7)	55	J.C. Crowley 3
48	DON'T YOU EVER GET TIRED (OF HURTING ME) (RCA 8746-7)	40	Ronnie Milsap 18
49	CALL ON ME (Capitol 44348)	53	Tanya Tucker 4
50	BEYOND THOSE YEARS (MCA 53625)	58	The Oak Ridge Boys 3
51	WAITING FOR YOU (MCA 53505)	54	Gail Davies 4
52	YOU SURE GOT THIS OL' RED NECK FEELIN' BLUE (Evergreen EV 1081)		
			Joe Stampley 57 4

		Total Weeks Last Week	
53	LOVE WILL NEVER BE THE SAME (Step One SOR-398)	59	The Reno Brothers 5
54	YOU'VE STILL GOT A WAY WITH MY HEART (Airborne 10016)		Mickey Gilley DEBUT
55	BALLAD OF A TEENAGE QUEEN (Mercury 872 420-7)		
	Johnny Cash (with Rosanne Cash & The Everly Brothers)	42	7
56	HANK AND LEFTY (Bear BR 2001)	61	Justin Wright 5
57	DAYDREAM (Soundwaves SW-4813-NSD)	62	Cerrito 4
58	SMALL TOWN DREAMS (Maxima MRC-1333)	63	Don Malena 4
59	HOW MANY HEARTACHES (OL OLR-129)	43	Marcy Carr 7
60	ONE HEARTACHE AT A TIME (GBS 783)	65	Vernon Sandusky 5
61	SOWIN' LOVE (RCA 8919-7)	67	Paul Overstreet 2
62	I'M A ONE WOMAN MAN (Epic 34-08509/CBS)	44	George Jones 20
63	DON'T QUIT ME NOW (MCA 53510)		James House DEBUT
64	SEA OF HEARTBREAK (Curb 10525)	69	Ronnie McDowell 2
65	MEM'RIES (16th Avenue 70421)	70	Vicki Bird 2
66	I WONDER WHAT SHE'S DOING TONIGHT (Epic 34-68615/CBS)		
			Russell Smith DEBUT
67	5:01 BLUES (Epic 34-68598/CBS)		Merle Haggard DEBUT
68	DANGEROUS GROUND (Bootstrap O-0416)	48	Lance Strobe 8
69	SHE'S TOO GOOD TO BE CHEATED THIS WAY (Discovery dad 4587)		
			Hunter Cain 60 6
70	I NEED A WIFE (Universal 53492/MCA)	78	Joni Harms 2
71	OLD FLAME, NEW FIRE (Mercury 872 730-7)	80	The Burch Sisters 2
72	LOVIN' ONLY ME (Epic 34-68693/CBS)		Ricky Skaggs DEBUT
73	GRANDFATHER'S STORY (Breaker B-3901)	81	Johnny Holm 3
74	WHAT A WONDERFUL WORLD (Hallmark HR7-0001)	56	Roy Clark 9
75	TELL ME (Kottage K45-0091)	82	Kenny Carr 3
76	MUCH TOO YOUNG (TO FEEL THIS DAMN OLD) (Capitol 44342)		
			Garth Brooks 84 2
77	FELLOW TRAVELERS (16th Avenue 70427)		John Conlee DEBUT
78	WHITE HOUSES (16th Avenue 70425)	51	Charley Pride 8
79	THE CHANCE YOU TAKE (Wolf Dog WD1216)	88	Ross Lewis 2
80	SOMEWHERE BETWEEN (Capitol 44270)	87	Suzy Bogguss 2
81	SHE DREAMS (Evergreen EV1089)	89	Alan Rhody 2
82	THOSE PRETTY EYES (Nashville American NA 039)	91	Charlie Rogers 2
83	LUCKY ME (First Colony CA 89105)		Charlie Albertson DEBUT
84	BLUES STAY AWAY FROM ME (Warner Bros. 7-27531)	64	Chris Austin 3
85	FOREVER WASN'T MEANT FOR US (Happy Man HM 820)	92	Holly Ronick 2
86	THE DOOR IS ALWAYS OPEN (Music City USA MC-0013)	93	Lori King 2
87	I NEVER HAD A CHANCE WITH YOU (Tra-Star TS-1225)		Patsy Coie DEBUT
88	BOOGIE QUEEN (BGM 012989)	66	Doug Kershaw 8
89	ONE NIGHT A WEEK (New Act NA-104)		Robin Right DEBUT
90	HELL TO HOLD (LDR 103)		Roger Rone DEBUT
91	WHAT IT BOILS DOWN TO (True TU-96)		Frank Burgess DEBUT
92	LAY ME DOWN CAROLINA (Paloma-5)	68	Mark Tribble 6
93	I'VE HAD ENOUGH OF YOU (Door Knob DK89-318)		Debbie Rich DEBUT
94	TELL TALE SIGNS (Royal Master RM 890)	71	Craig Southern 5
95	OPEN FOR SUGGESTIONS (Door Knob DK-88-303)	72	Perry LaPointe 4
96	IF THE JUKEBOX TOOK TEARDROPS (Evergreen EV-109)	73	Michael Dee 5
97	WHO BUT YOU (Capitol 44341)	74	Anne Murray 3
98	CHATTANOOGA CHOO CHOO (Epic 34-68620/CBS)	75	Asleep At The Wheel 3
99	IT'S THE NATURAL THING (MCA 53613)	76	Jonathan Edwards 3
100	WHERE YOU GONNA HANG YOUR HAT (Playback P-1324)		
			Sylvie & Her Silva Dollar Band 77 3

# COUNTRY MUSIC

## NASHVILLE NEWS



K.T. Oslin



George Strait

THE ACADEMY OF COUNTRY MUSIC awards show held few surprises this year as sure-winners such as **K.T. Oslin**, **Hank Williams, Jr.** and **Kathy Mattea** racked up two awards each. Hosted by **Patrick Duffy** (of *Dallas* fame), Oslin and **George Strait**, the **dick clark productions** telecast on NBC April 10 did offer new artists, such as **J.C. Crowley**, **Skip Ewing**, **Cee Cee Chapman** and **Vicki Bird** a chance to receive nationwide exposure during several taped performances. The show, heavily attended by country music's brightest artists, moved quickly and had the "California touch" as TV personalities and musicians joined forces to present the evening's awards.

Oslin, after winning her first award for Album of the Year, said "I finally found a record label to support me and forced radio to play my records." Upon receiving her second award (Top Female Vocalist), the glib RCA artist thanked her fans, radio and herself for the honor.

Mattea, who won big with both the Single Record and Song of the Year awards, stated that she was really "touched" by the wins. Prior to the presentation of Mattea's Single Record award, **Moe Bandy** took a moment to introduce his friend **President Bush**, who expressed his appreciation for those who make "America's music." **Ronnie Milsap** announced Mattea's second win by reading the card (which was typed in braille).

The night's third artist to win two awards, **Hank Williams, Jr.**, seemed genuinely pleased about winning the Video of the Year award for his duet "There's a Tear in My Beer" with his father **Hank Williams, Sr.** **Hank, Jr.** also performed the tune live with footage of the video with his father shown. Williams also won the coveted Entertainer of the Year award.

Two of the night's special honorees were RCA supergroup **Alabama**, who were bestowed with the Artists of the Decade award. Previous years' winners in that category were **Marty Robbins** and **Loretta Lynn**. **Randy Owens**, who was moved to tears by the event, said "We accept this award for all of the artists that have never won an award and especially for the fans."

**Buck Owens** received the prestigious Pioneer Award from presenters **Roger Miller** (last year's recipient of that award), and fellow Bakersfield

buddy **Dwight Yoakam**. "You've just got to feel good about where country music's going. I know I do. Now let's get the hell off here and go on with the show," said Owens.

A complete list of the night's winners follows:

**ARTISTS OF THE DECADE:** Alabama

**PIONEER AWARD:** Buck Owens

**ENTERTAINER OF THE YEAR:** Hank Williams, Jr.

**TOP MALE VOCALIST:** George Strait

**TOP FEMALE VOCALIST:** K.T. Oslin

**TOP VOCAL GROUP:** Highway 101

**TOP VOCAL DUET:** The Judds

**TOP NEW MALE VOCALIST:** Rodney Crowell

**TOP NEW FEMALE VOCALIST:** Suzy Bogguss

**SINGLE RECORD OF THE YEAR** (presented to artist, producer and record label): "Eighteen Wheels and a Dozen Roses" by **Kathy Mattea**; producer **Alan Reynolds**; Mercury Records

**SONG OF THE YEAR** (presented to artist, composers and publishers): "Eighteen Wheels and a Dozen Roses" by **Kathy Mattea**; composers - **Paul Nelson** and **Gene Nelson**; publishers - **Warner-Tamerlane**, **Believus** or **Not Music**, **Screen Gems-EMI**

**ALBUM OF THE YEAR** (presented to artist, producer, record label): *This Woman*, by **K.T. Oslin**; producer **Harold Shedd**; RCA Records

**VIDEO OF THE YEAR** (presented to artist, producer and director): "Young Country" by **Hank Williams, Jr.**; Producer **Brent Bowman**; Directors **Preacher Ewing** and **Bill Fishman**

Winners in the instrumentalist categories were as follows:

**BASS:** Curtin Stone

**DRUMS:** Steve Duncan

**FIDDLE:** Mark O'Connor

**GUITAR:** Al Bruno

**KEYBOARD:** John Hobbs

**SPECIALTY INSTRUMENT:** Charlie McCoy (Harmonica)

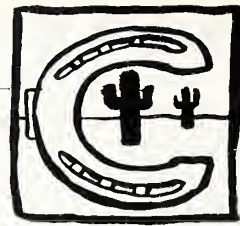
**STEEL GUITAR:** Jay Dee Maness

**NON-TOURING BAND:** Nashville Now

**TOURING BAND:** Desert Rose Band

**Cecilia Walker**

## COUNTRY ALBUMS



Total Weeks ▼  
Last Week ▼

1	GREATEST HITS III (Warner/Curb 1-25834/Warner Bros.)	Hank Williams, Jr.	1	8
2	BEYOND THE BLUE NEON (MCA 42266)	George Strait	2	8
3	OLD 8 x 10 (Warner Bros. 25738) (P)	Randy Travis	4	38
4	SOUTHERN STAR (RCA 8587-1)	Alabama	3	8
5	LOVING PROOF (Columbia 44221/CBS) (G)	Ricky Van Shelton	5	29
6	THIS WOMAN (RCA 8369) (G)	K.T. Oslin	6	31
7	GREATEST HITS (Curb/RCA 8318-1/RCA) (G)	The Judds	8	34
8	REBA (MCA 42134) (G)	Reba McEntire	9	49
9	BUENAS NOCHES FROM A LONELY ROOM (Reprise 25749-1/Warner Bros.) (G)	Dwight Yoakam	7	35
10	BLUEBIRD (Warner Bros. 25776)	Emmylou Harris	11	12
11	LYLE LOVETT AND HIS LARGE BAND (MCA/Curb 42263/MCA)	Lyle Lovett	12	10
12	COPPERHEAD ROAD (Uni 7/MCA)	Steve Earle	10	21
13	DIAMONDS AND DIRT (Columbia 44076/CBS)	Rodney Crowell	15	51
14	TELL LIKE IT IS (Atlantic America 91064/Atlantic)	Billy Joe Royal	17	7
15	RAGE ON (Capitol 46976)	Dan Seals	13	38
16	STRONG ENOUGH TO BEND (Capitol 48855)	Tanya Tucker	14	34
17	CHISELED IN STONE (Columbia 40982/CBS)	Vern Gosdin	18	63
18	HONKY TONK ANGEL (MCA 42223)	Patty Loveless	20	26
19	101 2 (Warner Bros. 25742)	Highway 101	16	34
20	THE ROAD NOT TAKEN (Columbia 44488/CBS)	Shenandoah	24	6
21	UNTASTED HONEY (Mercury 832 793-1)	Kathy Mattea	21	76
22	BIG DREAMS IN A SMALL TOWN (RCA 8317-1)	Restless Heart	19	34
23	HITS 1979-1989 (Columbia 45054/CBS)	Rosanne Cash	28	5
24	MONONGAHELA (MCA 42205)	The Oak Ridge Boys	22	31
25	ALWAYS AND FOREVER (Warner Bros. 25568)(P/3)	Randy Travis	25	100
26	STRANGER THINGS HAVE HAPPENED (RCA 9587)	Ronnie Milsap	30	4
27	WHAT A WONDERFUL WORLD (Columbia 44331/CBS)	Willie Nelson	23	28
28	ONE WOMAN MAN (Epic 44078/CBS)	George Jones	34	5
29	DON'T CLOSE YOUR EYES (RCA 6494-1)	Keith Whitley	26	43
30	SURVIVOR (Universal 42264/MCA)	Lacy J. Dalton	27	8
31	MYSTERY GIRL (Virgin 90158) (P)	Roy Orbison	36	6
32	THE COAST OF COLORADO (MCA 42128)	Skip Ewing	29	32
33	TURN THE TIDE (RCA 8454)	Baillie & the Boys	33	5
34	WILD EYED DREAM (Columbia 40602/CBS) (G)	Ricky Van Shelton	31	108
35	BACK IN THE FIRE (Warner Bros. 1-25832)	Gene Watson	32	9
36	HOMESICK HEROES (Epic 44324/CBS)	The Charlie Daniels Band	35	27
37	MORE GREAT DIRT: THE BEST OF (VOL. II) (Warner Bros. 25830)	Nitty Gritty Dirt Band	38	11
38	THE STATLERS GREATEST HITS (Mercury 834 626)	The Statler Brothers	37	24
39	80'S LADIES (RCA 5924-1) (G)	K.T. Oslin	40	92
40	NEXT TO YOU (Epic 44498/CBS)	Tammy Wynette	DEBUT	
41	MOODY WOMAN (16th Avenue 70554)	Charley Pride	42	2
42	ONE TIME, ONE NIGHT (Columbia 40614/CBS)	Sweethearts of the Rodeo	44	47
43	RUNNING (MCA/Curb 42169/MCA)	The Desert Rose Band	43	29
44	WILD STREAK (Warner/Curb 25725-1/Warner Bros.) (G)	Hank Williams, Jr.	39	41
45	AS I AM (Capitol 48764)	Anne Murray	47	24
46	I'LL BE YOUR JUKEBOX TONIGHT (Capitol 90416)	Barbara Mandrell	46	18
47	SWINGIN' DOORS, SAWDUST FLOORS (Mercury 836 710-1)	Larry Boone	DEBUT	
48	ALABAMA LIVE (RCA 6825-R) (G)	Alabama	48	42
49	THE HEART OF IT ALL (RCA 6824-1)	Earl Thomas Conley	49	24
50	CHASING RAINBOWS (Aristone 0103)	Mickey Gilley	50	19

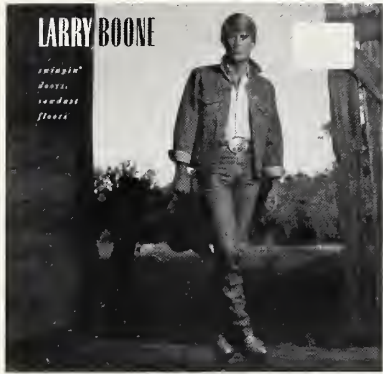
## ■ COUNTRY HOT CUTS

- 1 WAYLON JENNINGS - "You Put the Soul in the Song" - *Full Circle* (MCA)
- 2 RESTLESS HEART - "Jenny Come Back" - *Big Dreams in a Small Town* (RCA)
- 3 NITTY GRITTY DIRT BAND - "Johnny O" - *Workin' Band* (WB)
- 4 K.T. OSLIN - "This Woman" - *This Woman* (RCA)
- 5 LARRY BOONE - "Ten Times Texas" - *Swingin' Doors, Sawdust Floors* (Mercury)
- 6 SUZY BOGGUSS - "Knight Riders Lament" - *Somewhere Between* (Capitol)
- 7 ALABAMA - "High Cotton" - *Southern Star* (RCA)
- 8 GENE WATSON - "The Jukebox Played Along" - *Back in the Fire* (WB)
- 9 THE JUDDS - "Water of Love" - *River of Time* (RCA)
- 10 ALABAMA - "Southern Star" - *Southern Star* (RCA)
- 11 GEORGE STRAIT - "Hollywood Squares" - *Beyond the Blue Neon* (MCA)
- 12 ROSANNE CASH - "Black and White" - *Hits 1979-1989* (Columbia)
- 13 EARL THOMAS CONLEY - "Finally Friday" - *The Heart of It All* (RCA)
- 14 RONNIE MILSAP - "A Woman in Love" - *Stranger Things Have Happened* (RCA)
- 15 STEVE WARINER - "I Got Dreams" - *I Got Dreams* (MCA)



# COUNTRY MUSIC

## ALBUM RELEASES



□ **LARRY BOONE:** *Swingin' Doors, Sawdust Floors* (Mercury 422 836 710)

A strong show of artistry from gifted and talented singer/songwriter Larry Boone. The style is traditional; the production is masterful. Boone's vocals are lucid and rich. The lyrics are witty in the swingin' "Blue Collar Dollar," and visually poetic in the self-penned story of the magic of falling in love, "Under a Lone Star Moon." "I Just Called to Say Goodbye Again" (which recently reached

the top 10 in *Cash Box*) and "Wine Me Up" (climbing the charts now) are included, as well as "Beyond the Blue Neon" and "Old Coyote Town," both co-written by Boone and recorded by George Strait and Don Williams respectively. This is a rare album where all of the cuts are hot cuts! Look for its debut in the album chart at #47 (bullet) this week.

## SINGLE RELEASES

### ■ OUT OF THE BOX



□ **RICKY VAN SHELTON:** *"Hole in My Pocket"* (Columbia 38 68694)

What has been a top album cut pick since his *Lovin' Proof* album was released has now edged into single status, and it's easy to see why. Van Shelton swings into the honky tonk, rockabilly sound with great ease. The song's storyline tells of a young man who's lost his fair money and is destined to have a rough time explaining it to his date. A tremendously catchy tune that shows a lighthearted side of this Columbia artist.

### ■ COUNTRY FEATURE PICKS

□ **CHARLIE DANIELS BAND:** *"Midnight Train"* (Epic 34 68738)

After a lonesome fiddle wail opening, Daniels & Co. chug ferociously on this track with the energy of a hell-bent freight train. A mysterious stranger on board swindles several scoundrels out of their money during a tight-fisted card game, making for yet another of the intriguing tales Charlie is so famous for telling.

□ **CANYON:** *"Right Track, Wrong Train"* (16th Avenue 70426)

Continuing in the locomotive theme, we have 16th Avenue Records' Canyon, whose solid success thus far is further enhanced by this release. Lead singer Steve Cooper belts out a tune comparing love's poor choices to taking the wrong train in the right direction. Full-bodied production and fleshed-out instrumentals add even more appeal.

□ **DON WILLIAMS:** *"One Good Well"* (RCA 8867)

With his debut record for RCA, Williams continues his graceful, paced style of country music. Strings, steel guitar and piano all combine with Williams' famed voice for a classy song about love's never-ending attributes.

□ **GEORGE STRAIT:** *"What's Going On in Your World"* (MCA 53648)

The Academy of Country Music's Top Male Vocalist of 1989, George Strait, does MCA proud here with his smooth rendition of this ballad. Asking his old flame if she misses him as much as he misses her, Strait swallows his pride and tries to resuscitate the dying romance.

□ **T. GRAHAM BROWN:** *"Never Say Never"* (Capitol 44349)

Brown gets *down* with the funkiness and charisma usually associated with his music. Not a tune for the traditionalists, this one's bound to make those backsides boogie at the honky tonks.

□ **EMMYLOU HARRIS:** *"Heaven Only Knows"* (Reprise 7-22999)

Emmylou's appeal grows with each release from her *Bluebird* album. This cut, written by her husband Paul Kennerley, shows that the duo is a solid team. A retrospective sound with a contemporary twist, Harris nails it with graceful aplomb.

□ **CHRIS HILLMAN & ROGER McGUINN:** *"You Ain't Going Nowhere"* (Universal 66006)

The first release from the *Will the Circle be Unbroken, Vol. II* LP gives us former Byrds members Hillman and McGuinn reprising the Bob Dylan-penned tune that they first recorded in 1968. Backed by the Dirt band, the combination of talented and versatile instrumentalists provides a perfect stage for this duo's classic harmonies.

□ **KATHY MATTEA:** *"Come From the Heart"* (Mercury 872 766-7)

Mattea's win at the ACM awards (in the Single and Song of the Year categories) should set the stage for another winning tune in this release. It's an advice-giving song urging listeners to perform their daily routines with a lot of heart and love.

□ **THE BURCH SISTERS:** *"Old Flame, New Fire"* (Mercury 872 730-7)

With harmonies that melt together like hot wax, the Burch Sisters revive an ailing relationship with a renewed outlook on love. Traditional to the core, and well delivered.

## RICH CHANEY



With a record label that reactivated itself to get involved with his career, Rich Chaney obviously has the talent to make his dreams of being in the country music industry come true. A former serviceman in the United States Air Force, Chaney has never lost sight of his goals to become a recording artist. Born in Seattle, he now resides in Hendersonville, TN (just north of Nashville) and is working hard to live up to the faith that **A.M.I. Records** has shown in him.

Touring with his band, Road Company, across the country, Chaney has had a chance to per-

form for audiences who have supported his recent hits such as "My Heart Played Out" and "She's a Devil in the Dark," the latter of which reached #45 on the top 100 country chart.

Chaney began playing the accordion at the age of eight and joined an accordion band shortly thereafter. "From there, I got into the church choir and got into writing my own songs," said the slim, bearded performer.

Right out of high school, Chaney joined the Air Force and was shipped overseas during the Vietnam War. Even there, he performed often for his fellow GIs. Chaney spent the next 12 years in the service, always honing and perfecting his musical craft on the side.

Several years later, after a stint with the Canadian-based label Destiny, Chaney met with **Michael Radford**, president of A.M.I., who had begun concentrating on the video business. Radford, who's also Chaney's producer, decided to reactivate his label, giving Chaney a new label home.

With his second single release, Chaney is joining forces with **Ely Western Wear** for a special promotion offered to *Cash Box* reporting stations. The final winner of daily contests will enjoy a visit from Chaney and a night on the town wearing new Ely Western shirts.

Chaney has definite thoughts on today's country radio, and knows that an artist needs more than just a good record to get airplay. "I think all over the country, big radio stations have a closed door policy, and I think that hurts the public. There's a lot of good talent out there that many people don't get to hear. There's not room for all of us on major labels.

"I understand from meeting all the radio people that they have a tough job. There is a lot of trash that gets mailed out and that hurts the indie artists who *are* serious about it."

And Chaney is serious about his singing career. It shows in his live and recorded efforts. He has worked hard at his career and this guy's here to stay.

**Cecilia Walker**

# COUNTRY MUSIC



(From left) Waylon Jennings, Johnny Russell and Buck Owens gather at the Nashville Network studios following a recent Owens *Nashville Now* show. The surprise appearance was the first for Russell since he underwent heart surgery.



Mercury singer/songwriter Larry Boone listens to instructions from the show director during the taping of *On-Stage* (formerly *New Country*) at the Cannery. Boone performed several tunes from his PolyGram album, *Swingin' Doors, Sawdust Floors*, including his top 10 single, "I Just Called to Say Goodbye Again."



Eddie Rabbitt has been tapped by Pabst Blue Ribbon Beer as the talent on a new national 60-second musical spot to begin airing in late spring. Rehearsing the recording session at L.A.'s Studio Ultimo (from left): Stan Mores, Rabbitt's manager; Fred Schiller, executive producer of Asher/Gould Advertising; Mark Cashman, songwriter/producer; Rabbitt; and Richard Levinson, arranger.



The Rangers—Britt, Bo and T. Gilmore—have signed with Charles Dorris & Associates, Inc., for booking. On hand during the official signing of contracts were the Rangers (seated) and (standing from left) Kevin Neal, Paul Smith and Charles Dorris, all with the booking agency. (Photo by Alan L. Mayor)

## NASHVILLE NOTE-ABLES

### JEFF STEVENS & THE BULLETS

As young fans of country music, Jeff Stevens and his brother Warren would sit at the foot of the television set to watch the Porter Wagoner show. After Santa Claus brought the two brothers guitars one Christmas, the dream of being performers was firmly implanted.

Raised in the small community of Alum Creek, WV, Stevens played every chance he got at local talent shows and other performing outlets. During high school, the brothers hooked up with Terry Dotson, the third Bullet member. Guitarist Jim Mayo rounds out the Bullet crew.

Dotson and Stevens began writing songs early on and wrote two Top 10 singles for the group Atlanta, "Atlanta Burned Again Last Night" and "Sweet Country Music."

Through a friend who was a booking agent, the group began playing dates (over 250 nights a year), finally quitting by the time the band's first album (*Bolt Out of the Blue* on Atlantic America) was released in order to commit their full attention to that project. The man responsible for signing the group, Nelson Larkin, had heard a demo tape and pitched it to his record company, who invited Jeff and the band to join the ranks of Atlantic America.

Now working on his second LP, Stevens has a new single release, "Johnny Lucky and Suzi 66," a country/rock tune with a lot of spunk and Stevens' special style.

"I was thinking about the single one night, trying to go to sleep, and realized that I've worked 20 years and all of it rides on a single. That's crazy. I like it, but it's still a little twisted to think that everything you do revolves around that."



Stevens knows that being on a major label is not the easy route that everyone thinks it is. "If you really want to make it in the music business, you have to be persistent and you have to have talent and luck. You must keep trying to improve because the chances come around for you to get record deals. If you're ready it clicks; if you're not ready, the chance will come back around. You have to always *listen* and read to absorb all of the information you can. To be successful and remain successful you have to take on some of the business aspect of it.

"The public doesn't understand the mad frenzy behind the scenes in this industry. And they really don't care to know. If you sit down and try to explain it to them, they get a blank look on their face. The business is so finicky that it's hard for people to understand if they've never spent any time in it. The average guy thinks it's kind of an overnight thing."

An overnight success he's not, but Stevens is determined to make this shot at success a sure one. With Atlantic America's "beefed up" country promotion staff, he hopes that this single will be the one to make his name more known to radio and to the listening public. "It's quite a bit better this time than it was last time. I think we'll get a fair chance to succeed now."

**Cecilia Walker**

# CASH BOX INDIE SINGLES

1	YOU SURE GOT THIS OL' RED NECK FEELIN' BLUE (Evergreen)	Joe Stampley	3	5	26	THE DOOR IS ALWAYS OPEN (Music City, USA)	Lori King	34	2
2	KEEP THE FAITH (Tra-Star)	Heartland	1	8	27	LOVE KEEPS HER KNOCKING (Stop Hunger)	G.T. Express	21	3
3	LOVE WILL NEVER BE THE SAME (Step One)	Reno Brothers	4	5	28	YOU WEAR THAT RING WITH STYLE (First Love)	Ronnie Gilbert	22	5
4	SHE'S A DEVIL IN THE DARK (A.M.I.)	Rich Chaney	2	9	29	I NEVER HAD A CHANCE WITH YOU (Tra-Star)	Patsy Cole	DEBUT	
5	HANK AND LEFTY (Bear)	Justin Wright	6	5	30	ONE NIGHT A WEEK (New Act)	Robin Right	35	2
6	DAYDREAM (Soundwaves)	Cerrito	7	4	31	HELL TO HOLD (LDR)	Roger Rone	DEBUT	
7	SMALL TOWN DREAMS (Maxima)	Don Malena	8	4	32	JUST BECAUSE YOU'RE LEAVIN' (Sing Me)	Lorie Ann	36	2
8	ONE HEARTACHE AT A TIME (GBS)	Vernon Sandusky	9	5	33	SCHOOLROOM BLUES (Jewel)	Jeff Stuart	38	2
9	HOW MANY HEARTACHES (OL)	Marcy Carr	5	7	34	WHAT IT BOILS DOWN TO (True)	Frank Burgess	44	2
10	GRANDFATHER'S STORY (Breaker)	Johnny Holm	11	4	35	I'VE HAD ENOUGH OF YOU (Door Knob)	Debbie Rich	DEBUT	
11	TELL ME (Kottage)	Kenny Carr	13	3	36	MAKING MY DREAM COME TRUE (Ace-Hi)	Hank Sasaki	23	7
12	DANGEROUS GROUND (Bootstrap)	Lance Strode	10	8	37	I STILL NEED YOU (Winward)	Steffin Sisters	40	2
13	SHE'S TOO GOOD TO BE CHEATED THIS WAY (Discovery)	Hunter Cain	12	6	38	OLD FASHION LOVIN' TIME (Royal Master)	Loren Alan Lindsay	41	2
14	THE CHANCE YOU TAKE (Wolf Dog)	Ross Lewis	24	2	39	I'LL STEP ASIDE (Taste of Texas)	Glenda Sue Foster	25	4
15	SHE DREAMS (Evergreen)	Alan Rhody	29	2	40	WORKING MAN (GBS)	Debbie Dukes	43	2
16	THOSE PRETTY EYES (Nashville American)	Charlie Rogers	31	2	41	SCARS (Damascus to the Cross)	Johnny Paycheck	26	5
17	LAY ME DOWN CAROLINA (Paloma)	Mark Tribble	14	6	42	STILL LOVING YOU (OL)	Pat Murphy	45	2
18	TELL TALE SIGNS (Royal Master)	Craig Southern	15	7	43	DON'T OUR LOVE LOOK NATURAL (Chinook)	Doug Jones	27	5
19	OPEN FOR SUGGESTIONS (Door Knob)	Perry LaPointe	16	9	44	WAYFARING STRANGER (Soundwaves)	Lonnie Perkins	DEBUT	
20	IF THE JUKEBOX TOOK TEARDROPS (Evergreen)	Michael Dee	17	5	45	IT WON'T BE LONG (Uptown)	Bryan Sklar	DEBUT	
21	LUCKY ME (First Colony)	Charlie Albertson	DEBUT		46	HOOLED ON YOU (Sing Me)	Odessa	28	6
22	FOREVER WASN'T MEANT FOR US (Happy Man)	Holly Ronick	32	3	47	WHAT ARE WE DOIN' TO COUNTRY (Gallery II)	Bill & Roy	30	4
23	WHERE YOU GONNA HANG YOUR HAT (Playback)	Sylvie and her Silva Dollar Band	18	3	48	CAROLINA BLUE (Go)	Johnny Ray Anthony	33	6
24	BOY, YOU'RE DRIVING ME CRAZY (MEGAcles)	Nancy Lawson-Hannah	19	4	49	GOODBYE FOREVE AGAIN (Trac)	P.J. Stanley	37	2
25	SWEET SWEET DARLING (K-ARK)	Jack Hutchinson	20	6	50	BOOGIE QUEEN (BGM)	Doug Kershaw	39	8

## COUNTRY INDIES

### INDIE SPOTLIGHT



#### LYNNE TYNDALL: "I Promise" (Evergreen 1091)

In a sugar-sweet voice with lyrics to match, Tyndall vows to totally commit herself to one special person. This is apparent when she croons "I cross my heart and hope to love you, all of my life." Keyboard and steel guitar are used effectively on this tightly produced cut, as are the layered harmonies, which are simple and engaging.

### INDIE FEATURE PICKS

#### ROGER RONE: "Hell to Hold" (LDR 103)

This fun-loving and hard-driving tune with Bobby D. Reed as producer and co-writer debuts on the *Cash Box* Top 100 country charts at #90 (bullet) this week. It should continue to ride the airwaves.

#### BRUCE GOSSE: "Nighttime Memory" (WOW 1090)

A good ol' traditional song with a big ol' sound. On the heels of his last charted single, Gosse troubles over the dilemma of whether his sweetheart's new love is a nighttime fantasy or a reality.

#### BOBBI LACE: "Son of a Preacher Man" (615 88-S-1017)

Bobbi Lace puts her heart and soul into this classic tune. To augment Lace's gutsy vocal performance is an A-1 arrangement, along with Harold Bradley's skill as producer in attaining a full sound.

#### BILLY JOE BURNETTE: "Why" (Bear 199)

In his unique, emotion-packed vocal style, Burnette asks "Why" to a fading romance. He is accompanied by powerful backup vocals and equally matched musicians.

### RISING STARS

#### MARCY CARR

Marcy Carr's been making her name known to country radio since her first release for OL records, "Child of the Immigrant," hit the charts in May, 1988. She's followed that up with three subsequent releases, all of which have charted for the young artist.



With a varied musical background, she has made a firm decision to be a *country* artist. Because of her father's job as an aeronautical engineer, she traveled extensively around the world to places such as Iran and Germany, and even studied classical voice at the famed Julliard School of Music in New York City. But as soon as she discovered country, she knew she had found a musical home.

"I was exposed to the cultural music of whatever country we were in at the time," said the 23-year-old artist, "and I've been singing since I was four. After studying at Julliard

I decided it wasn't really what I wanted. It was very difficult there—but very good, technically, for me to learn all of the things that I did. After I gave that up, I became very attached to country, because for one thing, it's in *English!* But also it's from the heart and I could feel it a lot deeper. By taking the training from the classical aspect and changing the phrasing and the vibrato just a touch I can apply it to country."

With her mind made up, Carr began making the rounds at local country nightclubs in California, where she was then living (she's since relocated to Nashville). "My brother, Mike, helped me and we went to every place in town doing jam nights. I was accepted fairly quickly as I started meeting all the bands. That's how I met Touch of Country, one of three acts that Overton Lee (president of OL Records) manages. I sent Overton a demo tape and he came down from L.A. and signed me on. That was October '88 and I've had four singles out. My next release will be a ballad titled 'Lean on Me.'"

Carr also has the support of people such as Mae Axton (co-writer of Elvis' "Heartbreak Hotel"), who has been receptive to her work. As Carr puts it, "I have Mae Axton on my side, and who can say 'no' to Mae! Anybody who had anything to do with Elvis is definitely respected in my book."

Marcy realizes, however, that the road to the top is a rocky one. "My goal in life here is to prove to the major labels that if they give me the opportunity, there's a lot of money to be made. Now I know that every Joe Shmo in the the whole world is saying that too, so I can't just come onto the scene and say 'Give me an opportunity.' I'm working very hard at getting them to be interested. It's a long process, and it doesn't matter how long it takes—it just matters that I'm always moving up."

**Cecilia Walker**

# COIN MACHINE

## AROUND THE ROUTE

While there's been so much talk these days about the apparent stagnation that seems to be resulting from the lack of new concepts and themes in video games, one distrib we spoke with last week expressed some hope that a reversal could be in sight. C.A. Robinson & Co. prexy **Ira Bettelman** noted that, based on the number of factories (*Atari, Capcom, Data East, Sega*) hosting distributor meetings this month, there's a good possibility the market might see some interesting new pieces that could breathe some new life into it. That certainly sounds reasonable enough. As for the current crop of equipment, the "we need it but can't get it" syndrome continues to prevail for many distrib. "The only machine I can receive in the quantity I need is 'Super Off Road,'" said Ira. He also told us that the **NSM** line of jukeboxes, including the outstanding new dedicated *Galaxy CD*, is being very well received at C.A. Robinson & Co.!

Big happenings in Rolling Meadows! **A.H. Entertainers**, one of the trade's most prominent operating firms, is all set for another big promotion (following last year's successful "listening party"). This time around the focus will be on the upcoming release of the *Greenpeace* album on Warner Bros. Greenpeace is the environmental protection organization effort (currently concentrating on "save the whales") which has attracted the support of some big names in the music business, who are featured on this album. In conjunction with the album's release, A.H. will be spotlighting it at ten of their major locations in Chicago and suburbs, exclusively on **Rowe** and **Seeburg** CD jukes; the format being to program the album for the patrons and then sell raffle tickets (the prize being a cute stuffed whale) with proceeds going to Greenpeace. Members of the group are expected to make personal appearances at some of the locations, along with representatives from Warner Bros. Records. When we spoke with A.H.'s **Brad Hamma**, who is coordinating this project, he told us that it has generated terrific response on the part of locations, the record label, and the artists~!... And by the way, **A.H. Entertainers** in Rolling Meadows, Illinois, will be celebrating its **50th anniversary** this coming May with a big, gala party taking place at the premises on the 20th of the month! Our congratulations to prexy **Don Hesch** and all of the members of the A.H. team!

For your info: The number of televisions and picture tubes exported from the U.S. rose dramatically in 1988, according to the Electronic Industries Association's Consumer Electronics Group. Based on trade figures from the U.S. Dept. of Commerce, EIA/CEG reports that exports of complete color TV sets totaled 1.4 million for 1988, representing an increase of 186.4% over the previous year, and that black & white exports jumped 177.1%. As noted by **Thomas P. Friel**, of EIA's Consumer Electronics Group, "It's not surprising that the majority of U.S. TV exports go to our neighboring countries of Canada and Mexico, but what may surprise many people is that Taiwan and Japan are other major importers of U.S. TVs."

Dateline Fort Wayne, Indiana: **Playfair Shuffleboard Co., Inc.**, is introducing its first promotional/instructional video which captures the spirit and intensity of the game and showcases the entertainment, competitive and profit-making potential of tabletop shuffleboard and Playfair products.

**Camille Compasio**

## 'PREVENT CHILD ABUSE' POSTERS FROM AMOA

CHICAGO—AMOA, in cooperation with the American Amusement Machine Association, has created a poster featuring New York Yankee Don Mattingly for the National Committee for the Prevention of Child Abuse.

The four-color poster measures 17"x22" and represents the latest in a continuing effort by AMOA and AAMA to enhance the image of the coin-op industry to the American public. It is being made available to thousands of community centers, youth organizations, schools and businesses throughout the country, and is being offered to operators at no charge for display in locations.

A sample of the poster is reproduced here in black & white. To order, simply complete the accompanying form and return it to AMOA headquarters as specified.



### AMOA/AAMA CHILD ABUSE POSTER ORDER FORM

Please send me ( ) 17" x 22", four-color child abuse prevention posters for display at my locations. (There is no charge.)

**Please print or type:**

Name: \_\_\_\_\_

Company: \_\_\_\_\_

Street (no box #): \_\_\_\_\_

City/State/Zip: \_\_\_\_\_

Daytime Phone Number: ( ) \_\_\_\_\_

**Return this form to:**

**Amusement & Music Operators Association**

111 E. Wacker Drive, Suite 600

Chicago, IL 60601

Attn: Veronica Rojas

Note: Please allow 2-3 weeks for delivery.

(CB-04/22/89)

## INDUSTRY CALENDAR 1989

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

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

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

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

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

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

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

# COIN MACHINE

## ROWE HONORED WITH 'BEST JUKEBOX' AWARD

CHICAGO — Rowe International, Inc., of Whippany, New Jersey recently received the first annual British Coin Machine Industry's "Best Jukebox of the Year" award for 1988.

The award was accepted in behalf of Rowe by Joel Friedman, vice president of music, and Jerry Gordon, vice president of distributor operations. The presentation took place at a charity benefit dinner held during the Amusement Trades Exhibition international trade show in London's Grand Hall Olympia.

"We are honored to be recognized by the British operators with this inaugural award," commented Friedman. "Over the past 60 years Rowe/AMI has steadily built a reputation as a dependable, world-class manufacturer of innovative products. Even though this award indicates we have reached the top, we pledge never to rest on our laurels. We promise the operators to continue to

develop reliable jukeboxes for the music industry of today and tomorrow."

Later, in an unofficial ceremony, Friedman and Gordon presented the award, in turn, to Peter Hazlerigg, managing director for MAM Amusement Sales Ltd., Rowe's U K distributor.



Jerry Gordon and Joel Friedman of Rowe accept the "Best Jukebox of the Year" award at international exposition.

### NEW PRODUCTS

## TAITO AMERICA'S 'U.S. CLASSIC'

*U.S. Classic*, new from Taito America Corp., employs the full range of realistic features for the total play experience. Or, as their flyer reads: "A video golf game so authentic you'll want to trade in your set of clubs for a roll of quarters!"

One or two players can compete on a challenging nine- or 18-hole course with authentic landscaping. There are realistic wind and terrain effects to keep the mood going, along with state-of-the-art digitized video graphics and captivating sound effects which include the voice of the commentator. The responsive roller-ball action is outstanding, and just as in an actual golf game, players can select from a complete set of clubs. And, yes, with Taito's new continue play option, you can keep right on playing! Neither rain, nor snow, nor tornado warnings can interfere with your golf date so long as it's with a *U.S. Classic* machine.

The new model is being marketed in kit, dedicated upright and cocktail models. Further information may be obtained



Taito's U.S. Classic

through factory distributors or by contacting Taito America Corp., 660 S. Wheeling Rd., Wheeling, IL 60090 for referral.

## SEGA'S 'TURBO OUT RUN'

*Turbo Out Run*, the latest driving game from Sega, presents the ultimate driving experience, putting players in a cross-country race with the starting line in New York and the checkered flag in Los Angeles! To add to the excitement, there are many road conditions and adversaries to overcome in this transcontinental race.

Sixteen different scenes take players through city streets, over icy mountain passes and across sun-baked deserts. Controls consist of hi/low shift with the turbo button on the shifter, brake and gas pedal. The most appropriate times to use the turbo are just after recovering from a crash or on a long straight-away. Each time a player clears a stage, he may choose one of three parts on the Parts Menu. Upgrades consist of an 800 horsepower engine, high grip tires, or a turbo charger of larger capacity. The real challenge is to keep your girl partner with you throughout the race! If you lose any of the first three stages to your rival in the grey convertible car, she will leave you and go with him.

Features of *Turbo Out Run* include selection of an automatic or manual transmission, and of course the turbo button is equipped for accelerated speed. The add-a-coin feature allows the player to continue the game from the beginning of the stage he reached in the previous play. The acoustics on board are incredible. They consist of three speakers, two on the dashboard and one base speaker under the seat. With a 20" monitor that provides enhanced resolution graphics and a padded steering wheel for comfort, as well as a tachometer, speedometer and temperature gauge, one really gets the feeling of what it takes to be number one at the finish line!



Sega's Turbo Out Run

For a test ride, contact your authorized Sega distributor!

## SEGA'S 'WRESTLE WAR'

*Wrestle War*, the latest conversion kit from Sega, presents realistic wrestling action focusing on three-dimensional characters in an arena-type setting. Various techniques and actions are fully displayed both in and outside of the ring. Defeating all eight opponents entitles the winner to wear the Championship Belt.

By utilizing the joystick and two push buttons, this one- or two-player game allows the player(s) to execute such techniques as the "Clothesline," "Drop Kick" or the "Pile Driver." Continuous play allows single players to work their way through the eight matches. Two players can kick, punch and strangle their way through a three-minute single-fall match.

The kit features bold cabinet graphics, circuit board, JAMMA interface harness, twin joystick/button controls, and a separate service panel.

Further info may be obtained through authorized Sega distributors or by contacting Sega Enterprises, Inc. (USA) at 2149 Paragon Drive, P.O. Box 610550, San Jose, CA 95161-0550, for referral.

## SUMMER CES IS SET FOR JUNE 3-6 IN CHICAGO

CHICAGO — The 40th International Summer Consumer Electronics Show will be held June 3-6, 1989 at McCormick Place in Chicago. Nearly 1000 exhibitors have already signed up to participate (with hundreds more expected).

The summer CES, like its winter counterpart in Las Vegas, is sponsored, produced and managed by the Electronic Industries Association's Consumer Electronics Group, which is the Washington, D.C.-based trade association representing most major manufacturers of audio, video and home in-

formation products designed for the consumer.

In addition to a lineup of prominent keynote speakers, other highlights of the show will include: Innovations '89, an awards event for unique and innovative software and hardware products; the International Visitors' Center, which will offer special services for foreign attendees; the EIA/CEG CEBus exhibit showcasing the first home automation standard; and the Electronic Product Locator, which is a quick computerized reference source for easy exhibit location and info.

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L. A. Reid, Babyface (L.A. Reid, Babyface) (Kear/Hip Trip-BMI)  
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G. Griffin (G. Griffin) (Cal-Gene/Virgin-BMI)  
**Don't Tease Me / 43**  
D. Foster, T. McElroy (D. Foster, T. McElroy, K. Hatch) (Two/Tuuf-Enuff-BMI/Tomeden-ASCAP)  
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D. Robinson (L. Montgomery, G. Paschal) (Jobete/Wood-ASCAP)  
**E.U. / 24**  
W. House, K. Wood (W. House, K. Wood) (Ju House/SyCe "M" Up-ASCAP)  
**Eazy-E To Be Hard / 90**  
Doctor Dre, Yella (R. Thomas, e. Floyd, M. Rice, Doctor Dre) (Ruthless Attack-ASCAP/Irving-BMI)  
**Every Little Step / 1**  
Every Little Time / 50  
A. Baker (A. Baker, J. Warren) (Shaken Baker/Lily-BMI)  
**Float On / 88**  
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L. Vandross, M. Miller (SBK April/Uncle Ronnie's/Sunset burgandy, MCA-ASCAP)  
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G. Griffin (G. Griffin, W. Wesley, L. Singletary, L. McClain) (Cal Genes/Virgin Songs-BMI)  
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C. Singleton (C. Singleton) (Wun-ton/Aimo-ASCAP)  
**Heart You Had Your Love / 62**  
Heartbreaker / 81  
Bynum, Williamson Jr., Alexander (Williamson Jr., Bynum, Jefferson) (Houston Gold/Radio/Mark Bynum-BMI)  
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**Straight Up / 97**  
E. Wolff, K. Cohen (E. Wolff) (Virgin, Wolff/ASCAP)  
**Struck By You / 36**  
T. Gale, K. Hairston (T. Gale, K. Hairston, A. Moody) (Beronde Jay/Gale Warnings/Slam City-BMI)  
**Temporary Lover / 53**  
D. Spencer Jr., S. Sims (D. Spencer Jr., S. Sims) (Honey Look/Basamp-ASCAP)  
**That's The Way Love Is / 87**  
M. Jefferson, Ten City (Lawson, Burke, Stingily) (SBK April/Law Man-ASCAP/SBK Blackwood/Rude Tymz/Been Stung-BMI)  
**Through The Storm / 65**  
**Tribute (Right On) / 20**  
p. Wingfield (The Pasadenas, P. Wingfield) (CRGI-BMI)  
**True Obsessions / 95**  
D. Foster, T. McKelroy (D. Foster, T. McKelroy) (Two Tuuf-Enuff-BMI/Cash-ASCAP)  
**Turn This Mutha / 39**  
MC Hammer (MC Hammer) (Bust-It-BMI)  
**We've Saved The Best / 79**  
P. Bunetta, R. Chudacoff (L. Pardini, D. Matkosky, P. Gordon) (Pardini/Gulf-Stream/Matkosky/Chappell/French-Sluff-ASCAP)  
**What Can I Say (Take Me Love You) / 98**  
J. Jam, T. Lewis (J. Harris III, T. Lewis) (Flyte Tyme/Avante Gard-ASCAP)  
**Uh-Oh-Oh / 42**  
J. Hey (N. Ashford, B. Simpson) (Nickoval-ASCAP)  
**You And I Got A Thing / 29**  
A. Bayyan (A. Bayyan, Day, Willis) (Orpheus)  
**You Laid Your Love / 37**  
S. Sheppard, J. Varner (S. Sheppard, J. Vamer, G. Alston) (SMB/Island/Stanton's Gold/April Joy-BMI)

## COUNTRY SINGLES

**After All This Time (Granite/Coolwell-ASCAP) / 16**  
**Baby's Gotten Good At Goodbye (Co-Heart/Muy Bueno-BMI) / 10**  
**Back In The Fire (Jack and Bill Songs De Burgo/Lodge Hall-ASCAP) / 46**  
**Balad Of A Teenage Queen (Bob Webster-BMI) / 55**  
**Better Man (Howlin' Hits-ASCAP) / 35**  
**Beyond These Years (WB/Two Songs/Warner-Tamerlane-ASCAP-BMI) / 50**  
**Big Dreams In A Small Town (WB/Uncle Beave-ASCAP/Warner-Tamerlane/Bunch of Guys-BMI) / 15**  
**Big Love (Bellamy Brothers-ASCAP) / 34**  
**Blues Stay Away From Me (Hall-Clement/Lionel Delmore Vidor Fort Knox Trio-BMI) / 84**  
**Brook Queen (Jenebek/Bill Green-BMI) / 88**  
**Call On Me (Irving-BMI) / 49**  
**Chance You Take, The (Morganac-You and I/Dejamus-ASCAP/Nashion-BMI) / 79**  
**Chattanooga Choo Choo (20th Century-BMI) / 98**  
**Church On Cumberland Road, The (Little Big Town American Made-BMI; Wee B.-ASCAP) / 2**  
**Come As You Were (Dropkick-BMI) / 30**  
**Dangerous Ground (L-L-BMI) / 68**  
**Daydream (Hudson Bay-BMI) / 57**  
**Door Is Always Open, The (Little Bill-BMI) / 86**  
**Don't Quit Me Now (Texascity/Ah Rollins/Screen Gems-EMI/Moon And Stars-BMI) / 63**  
**Don't Toss Us Away (Lionrich-BMI) / 3**  
**Don't You Ever Get Tired (Of Hurting Me) (Tree-BMI) / 48**  
**Down That Road Tonight (Jeffwho-ASCAP/Mopage/Warner-Electra-Asylum/Moon and / / Stars/Screen Gems-EMI-BMI) / 20**  
**Fair Shake (SBK April/Uncle Artie-ASCAP; Lawyer's Daughter-BMI) / 20**  
**Fellow Travelers (Jack & Jill Amanda-Lines-ASCAP) / 77**  
**5:01 Blues (Tree-BMI; Cross Keys-ASCAP) / 67**  
**Forever Wasn't Meant For Us (Tapadero/First Lady-BMI) / 75**  
**From A Jack To A King (Dandelion-BMI) / 36**  
**From The World Go (Tree-BMI) / 30**  
**Gospel According To Luke, The (Acuff-Rose Golden Reel-BMI/ASCAP) / 31**  
**Grandfather's Story (Other Tail-BMI) / 73**  
**Hank and Lefty (Newwriters-BMI) / 56**  
**Heart, The (SBK Resaca-BMI) / 23**  
**Heartbreak Hill (Sorghum-ASCAP; Irving-BMI) / 14**  
**Hell To Hold (Bent Cent-BMI) / 90**  
**Hey Bobby (Wooden Wonder-SESAC) / 4**

**Honey I Dare You (Midget's First Bob-A-Low-ASCAP; Maypop Long Tooth-BMI) / 41**  
**How Many Heartaches (Boggy-BMI) / 59**  
**I Don't Miss You Like I Used To (Lorimar/Be Baby Dub-BMI) / 44**  
**I Don't Want to Mention Any Names (Jack and Bill/Amanda Lin/Alabama Band) / 71**  
**I Don't Want to Spoil the Party (SBK Blackwood-BMI) / 33**  
**I Got You (Coal Dust West-BMI) / 22**  
**I Know What I've Got (Crownman/Warner Elektra/Asylum-BMI; Si-bar Songs/Lorimar-ASCAP) / 49**  
**I Need a Wife (Back Nine Mota-ASCAP) / 70**  
**I Never Had a Chance With You (Screen Gems-EMI/Tom Collins-BMI) / 87**  
**I Wonder What She's Doing Tonight (Cross Keys/Tree Group/Alabama Band-ASCAP) / 66**  
**If I Ever Go Crazy (Rick Hall-ASCAP) / 38**  
**If I Had You (Acuff-Rose/Tioaga Street/Hear No Evil-BMI) / 11**  
**If The Jukebox Took Teardrops (Northern Gold-PRO Canada) / 96**  
**I'll Be Lovin' You (MCA/Don Schlitz/Swing Gems-EMI/Scarlet Moon- / / / / BMI/ASCAP) / 40**  
**I'm A One Woman Man (Cedarwood-BMI) / 62**  
**I'm No Stranger To The Rain (Tree-BMI) / 6**  
**Is It Still Over? (Ensign/Larry Henley-BMI) / 17**  
**It's The Natural Thing (Beginner/Milene-ASCAP) / 99**  
**I've Had Enough of You (Chip N' Dale-ASCAP) / 93**  
**Keep The Faith (April/Keith Stegall-ASCAP; Hall Clement/Weik Music Group-BMI) / 37**  
**Lay Me Down Carolina (Tom Collins-BMI) / 92**  
**Love Out Loud (Screen Gems-EMI/Bethlehem-BMI) / 39**  
**Love Will (Jack And Bill/GD-ASCAP) / 21**  
**Love Will Never Be The Same (Buck-north/Wayne Carson-BMI) / 53**  
**Lovin' Only Me (ESP-BMI) / 72**  
**Lucky Me (Kit/Country Trails-ASCAP) / 83**  
**Many Mansions (Mid-Summers/AMR/EEG/White-Health-ASCAP) / 29**  
**Mem'ries (Careers-BMI) / 65**  
**Moon Prerty Moon (Stafier Brothers-BMI) / 27**  
**Much Too Young To Feel This Damn Old (Major Bob-ASCAP) / 76**  
**My Train Of Thought (Ensign/Termite-BMI/ASCAP) / 25**  
**New Fool At An Old Game (Chappell/DeJamus-ASCAP-BMI) / 24**  
**Old Coyote Town (Warner-Tamerlane/Believus Or Not/WB/Make Believus/Screen / / / Gems-EMI-BMI/ASCAP) / 34**  
**One Heartache At A Time (Cedarwood-BMI; Sabal-ASCAP) / 60**  
**One Night a Week (Lovey-BMI) / 89**  
**Open for Suggestions (Door Knob-BMI) / 95**  
**Sea of Heartbreak (David Casa, Shapiro, Bernstein & Co.-ASCAP) / 64**  
**Setting Me Up (Aimo-ASCAP) / 9**  
**She Deserves You (Colgems-EMI/Don Schlitz-ASCAP) / 12**  
**She Don't Love Nobody (Lillybilly-BMI) / 32**  
**She Dreams (Bluffer/Headless Horseman-BMI; Bait and Beer/Forerunner-ASCAP) / 81**  
**She's A Devil In The Dark (Silver Heart-BMI) / 45**  
**She's Too Good To Be Cheated This Way (Ides of March-ASCAP; Blackwood Land of Music-BMI) / 69**  
**Small Town Dreams (Lyn Pen Kay Day-BMI) / 58**  
**Someone Between (Tree-BMI) / 80**  
**Savin' Love (Screen Gems-EMI/Scarlet Moon-BMI; MCA/Don Schlitz-ASCAP) / 61**  
**Tell It Like It Is (Royal) (Conrad/Olap-BMI) / 1**  
**Tell Me (Cottage Blue-BMI) / 75**  
**Tell Tale Signs (Jack O Diamonds-BMI) / 94**  
**There's A Tear In My Beer (Acuff-Rose-BMI) / 5**  
**They Rage On (Jack and Bill/Ranger Bob Pink Pig-BMI) / 42**  
**Those Pretty Eyes (Bivens-BMI) / 82**  
**Waiting Here for You (Silverline/Sweet Bird-BMI) / 51**  
**What A Wonderful World (Range Road/Quartet-ASCAP) / 74**  
**What It Boils Down To (Bocephus-BMI) / 91**  
**When She Holds Me (Kristoshua-BMI) / 22**  
**Where Did I Go Wrong (Steve Wariner-BMI) / 26**  
**Where You Gonna Hang Your Hat (Lovey-BMI) / 100**  
**White Houses (Rocksmith/Lockhill-Selma-ASCAP) / 78**  
**Who But You (Chappell & Co./Serenity Manor/Tri-Chappell-ASCAP/SESAC) / 97**  
**Who You Gonna Blame It On This Time (Tree-BMI; Hookem-ASCAP) / 13**  
**Wine Me Up (Acuff-Rose-BMI) / 43**  
**You Got It (SBK April/Gone Gator-ASCAP/Orbisons-BMI) / 28**  
**Your Sure Got This Of Redneck Feelin' Blue (SBK Blackwood/Larry Butler-BMI) / 52**  
**Young Love (Irving/Colter Bay-BMI) / 7**  
**You're Still Got A Way With My Heart (Love This Town-ASCAP/Henco-BMI) / 54**

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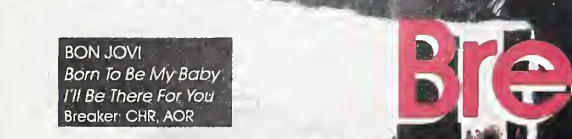
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Breaker: AOR

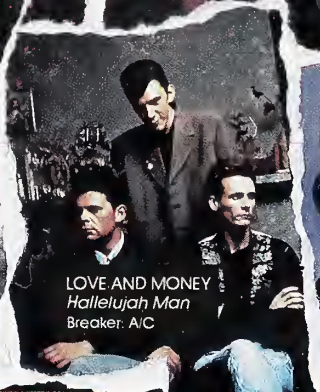


SIREN  
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Breaker: AOR




BON JOVI  
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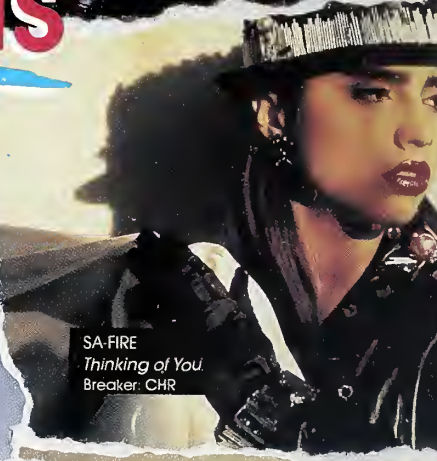
# Breaking Artists




LOVE AND MONEY  
*Hallelujah Man*  
Breaker: A/C



DEF LEPPARD  
*Rocket*  
Breaker: AOR, CHR



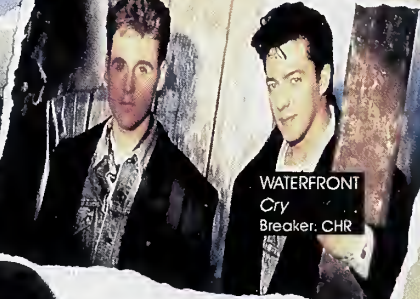
SA-FIRE  
*Thinking of You*  
Breaker: CHR



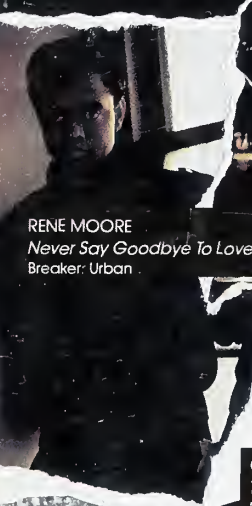
DEON ESTUS  
*Heaven Help Me*  
Breaker: CHR, A/C, Urban




RUSH  
*Marathon*  
Breaker: AOR




WATERFRONT  
*Cry*  
Breaker: CHR




RENE MOORE  
*Never Say Goodbye To Love*  
Breaker: Urban




CINDERELLA  
*The Last Mile*  
Breaker: AOR




HOTOUSE FLOWERS  
*I'm Sorry*  
Breaker: AOR




VANESSA WILLIAMS  
*Dreamin'*  
Breaker: CHR, Urban, A/C




JACKIE JACKSON  
*Slay*  
Breaker: Urban



TONY! TONI! TONÉ!  
*Baby Doll*  
Breaker: Urban



BAR-KAYS  
*Struck By You*  
Breaker: Urban



SARAYA  
*Love Has Taken Its Toll*  
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