De La Soul - Rising to the Top

TOM PETTY • THROWING MUSES • JON BUTCHER
WE MOURN THE PASSING OF A COLLEAGUE AND FRIEND

It is with heavy hearts that we share news about the death of our friend and co-worker, Kevin Hughes. Kevin was fatally wounded on the night of March 9 by a masked gunman who has not yet been apprehended. His friend and companion at the time of the shooting, Sammy Sadler, was also critically wounded, but is expected to fully recover.

No motive for the shootings, which occurred on 16th Avenue South in Nashville, has been established as yet.

Funeral services for Kevin were held March 13 in his hometown of Camm, Ill. He is survived by his parents, Larry B. and Barbara, and his 18-year-old brother, Kyle. The Nashville community paid their respects to Kevin with a memorial service held on March 17.

We at Cash Box, and the entire Nashville music community, are terribly grieved by Kevin’s untimely death. He was only 23. He moved here six years ago, after graduating from high school, to study music business at Belmont College. After interning at Cash Box for over a year, he decided to try full-time and finish his college education at a later date. He was soon promoted to director of charts/Nashville.

Kevin did his job because he loved music. Among the tapes in his collection, one would find everything from Barry Manilow to Metallica. He was a dedicated employee who spent endless overtime hours perfecting the country charts each week.

But more than that, Kevin was an All-American young man who dreamed of marrying a nice girl, a few kids—white picket fences and all. He was not an advocate of Vice—he championed the good things in life. He emanated an inner strength that is rarely found, and, in his own special way, imparted it to others.

It is with tremendous sorrow that we say goodbye to Kevin. However, we know that he has moved on to a greater existence and that it is we who are left to carry on in this imperfect world, having benefited from his generous spirit. We will miss him greatly.

Cash Box Staff, Nashville

You won’t see the teardrops that stained the original copy of this tribute to Kevin Hughes, but I’ll guarantee you they were there.

Kevin Hughes was one of the finest young men I have ever had the pleasure of knowing. He was raised in a fine Christian family, and he proudly adhered to the proper upbringing he had received from his parents. Kevin was that type of youth who would say, “damn” instead of “damn.”

After coming to Nashville to pursue his education at Belmont College, Kevin became very interested in the music business as a career. He interned for Cash Box in the beginning. But, because of his drive and dedication, he was soon appointed chart director. In fact, Kevin had been working late, so that he could meet his chart commitment, on the night he lost his life.

Up until three weeks ago, Kevin Hughes worked under my direction at Cash Box. That, my friends, is only a business phrase. Kevin was his own “boss” because he was competent and aware of his responsibilities. He was always there when the job had to be done. He seldom complained about anything except...not having enough time!

To think that this warm, friendly young man was gunned down in the street by some cold, calculating fiend is truly incomprehensible to me! My pain and sadness is beyond relation to anyone. At times like these, words seem so weak when feelings are so strong. My grandmother once told me that, unless you’ve been through it, you don’t know the pain of losing one of your children. Today, I know that pain, because Kevin was truly like one of my own sons.

He called me approximately 90 minutes before he was murdered. The last words I ever spoke to him were, “You have a good one.” God knows, how I wish I had one more chance to end that last conversation! How I hurt at the memory of “have a good one.” I should have said, “I love you,” because I did love Kevin, as one of my own sons.

When I left Cash Box, that wonderful staff of young people gave me a going-away present and greeting card. The present was a photo of all of us together. Kevin was right up front, wearing his usual wide smile. Upon the card, he wrote, “Thanks for being a friend and an inspiration for the past two years. Good luck, and I’m sure I will find Joe Henderson compositions all over my chart real soon. Love, Kevin.”

But, never mind Joe Henderson’s compositions. Let me end this with a line from Max D. Barnes and Vern Gosdin: “You don’t know about lonely ’til it’s chiseled in stone.”

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LOS ANGELES—Charles Koppelman and Martin Bandier have won the power struggle for control of the new EMI/SBK publishing conglomerate. Effective immediately, the two SBK principals take over as chairman/CEO and vice chairman, respectively, of the combined operation, while EMI Music chief Irwin Robinson is named president/chief operating officer. Robinson will report to Koppelman and Bandier, who will also run CEMA distributed SBK Records. In a prepared statement, EMI Music Worldwide president Jim Fifield explained: "I felt that the expertise and success in music publishing achieved by Koppelman and Bandier was not going to be fully utilized in their roles as the heads of SBK Records." Meanwhile, publishing-biz insiders continue to speculate about Robinson's willingness to stay on as third banana. The former Chappell head must be experiencing a sense of deja vu, having lost a similar battle when that company merged with Warner Bros. Music.

Another new publishing company, All Nations Music, has made a move into the country sector, signing administration pacts with Randy Travis and Eddie Rabbit, and setting up a co-publishing deal with Billy Joe Walker. Jim Malloy, who heads All Nations' Nashville operations, made the deals....

Rounder Records and the Smithsonian Institution have reached an agreement whereby the label will license and distribute Folkways Records in the U.S. The Smithsonian acquired Folkways two years ago.... Bay Area-based Redwood Records has become a nonprofit organization!... Tracy Chapman has begun recording her second album, once again at David Kershbaum's Powertrax in Hollywood; she'll co-produce with Kershbaum.... Edwin Gould, better known as Jed the Fish, returns to his afternoon slot on L.A. alternative station KROQ on Monday, March 20. Station execs, in Hawaii for meetings when Gould was arrested on suspicion of heroin possession last week, have apparently chosen to stand behind the DJ.

NEW YORK—Parliament Lights, the cigarette, is going to be giving away a free CD on specially designed three-pack units through the month of April in the Northeast. Eddie Money, Cheap Trick, the Hooters, Gregg Allman, Gregory Abbott and Tina Turner are the artists on the freebie.... The National Academy of Popular Music is about to begin offering songwriting courses, showcases and panels. Call (212) 319-1444 for information.... Sammy Hagar has just designed a mountain bike—yes, a mountain bike—which is being marketed under the name Red Rocker—yes, Red Rocker.... The Music & Sports Institute of America has just signed a five-year pact with CBS/Sony of Japan to distribute, in Japan and Hong Kong, the Eugene, Oregon-based company's "health maintenance compliance music software."...

New World Video and GNP Crescendo Records have teamed up on an interesting promotion: The home video copy of New World's Hellbound: Hellraiser II, due April 4, will open with a 30-second promo spot for the GNP Crescendo soundtrack album, ASCAP held its second Black Music Celebration, honoring the writers and publishers of the 83 ASCAP songs that reached the top 10 in 1988, last week at N.Y.'s Puck Building.... VSDA is planning three one-day seminars for members on "Financial Planning and Inventory Management," March 30 in Miami, May 18 in Nashville and June 15 in Milwaukee. Call them at (609) 596-8500 to sign up.... Roy Clark has been named the first National Ambassador for the U.S. Committee for UNICEF.

Movers & Shakers

Ralph King has been appointed senior vice president/GM of Enigma Records. King served as VP of marketing at the Wherehouse, Inc., where he was instrumental in planning and executing the most successful full season in Wherehouse history. "His appointment implements a successful independent record label to a bona fide major label," said Enigma president Wesley Hein. Linda Moran has been promoted to senior VP at Atlantic Records. She will also remain executive assistant to vice chairman Sheldon Vogel. Moran joined the label in 1970 as executive secretary to Vogel, who was promoted executive VP in 1979. She has served as VP since '84. Before joining Atlantic, Moran was in the A&R department at RCA for five years. She began her career in the music business as a teenager in Connecticut, where she organized fan clubs and hops for pop artists, as well as reporting for 16 and other teen magazines. Jack Rosner has been named VP of special projects of Warner/Chappell Music. Rosner joins the firm following 22 years with EMI Music, where he was VP of business affairs & administration. Robin Palmer has been promoted to director of professional activities for EMI Music Publishing in Nashville. Palmer was formerly a professional manager for the company, and previously held the same position for the Writers Group, acquired by EMI Music in 1987. Jim Nagel has joined Frank Zappa's Intercontinental Absurdities (ICA) as director of communications in Los Angeles. Nagel will oversee all PR for ICA and its affiliates, including Barking Pumpkin Records, Honker Home Video, Barfto-Swift merchandising, the touring entity World's Finest Optional Entertainment Company, as well as for Moon & Millersons and Lala Zappa. BCBS Records/Nashville has hired a college marketing department, the first of its kind to be organized by a Nashville label. It will be overseen by Allen Brown, associate director of media in Nashville. Reporting to Brown will be Midwest rep Vickie Gilmer, a student at the University of Minnesota in Minneapolis; Southeast rep Tony Mor- reale at Middletown, N.Y.; Assists in Europe; Northwestern rep Richard Mulligan in Boston at Northeastern; Southwest rep Adrienne Palmer in Atlanta at TCU; and West Coast rep Diane Snyder in Los Angeles at Cal State Long Beach. BMG Music Publishing Canada has signed the Einstein Entertainment Group to a worldwide publishing agreement. PolyGram Records has appointed Christopher Roberts product manager of international promotion. Roberts was previously VP of international artists and activities for the A.L. Entertainment Group in New York. He is fluent in German and also speaks some Russian. Annette Cirillo has been named director of video production for PolyGram Records. Cirillo was most recently director of production for Lightyear Entertainment. Prior to that, she spent five years with the RCA Corporation. Tom Cording has finally revealed his official title at Island Records in New York: Cording is national director of publicity. From the looks of his new publicity photo, we think the hectic fast-paced nightlife in the Big Apple has taken its toll on poor Tom. Ralph Hanes has been promoted to manager of product coordination of CBS Masterworks. He has been product coordinator since 1987. Arista Records has named Michael Cohen VP of East Coast A&R. Since he has been at Arista, Cohen has signed the Church, Jeff Healey, Dreams So Real and K-9 Posse. Also at Arista, 10-year label vet Jon Klein has been appointed West Coast regional promotion director. Melvin Smith has been appointed sales coordinator for RCA Records in New York. Smith spent over two years as a product manager for Sam Goody, and has been a professional DJ for seven years. Geffen has named Christina Anthony national A&R/new age/jazz promotion director.
WILBURY REDUX: CHARLIE T. BREAKS THE SILENCE

FATE HAS CONSPIRED to keep the Traveling Wilburys within a shroud of mystery. The group was conceived—by Jeff Lynne, George Harrison, Roy Orbison, Bob Dylan and Tom Petty—as a lark, and they recorded their album casually, well outside the corporate pressure and scrutiny that has traditionally accompanied “supergroup” projects. Little did they know that their genial little record would go double-platinum, with remaining the second-highest-selling album in the Warner Bros. family of labels (next to Koryo World). The LP isn’t due until April 17, Petty (a.k.a. Charlie T. Wilbur, Jnr.) won’t be around to handle the media demand; he’s on his way to England to shoot the video for his first single, “I Won’t Back Down.” A major feature will appear in these pages next month, but in the meantime, here are Charlie T.’s answers to the questions he’s been asked about the Wilburys, along with some revelations about the status of T.P.’s other band, the Heartbreakers.

Let’s start by considering the root of this artistic/commercial phenomenon. What is it about the Wilburys’ album that makes it sound so much more *Havana* than any other previous attempt at making a supergroup record? The reason the Wilburys record doesn’t sound like a ‘supergroup record’—which is kind of an ugly term when you hear it—is because everyone really was friends, as hard as that is to comprehend,” Petty replies. “It only dawned on us at our first meeting that people might not deliberately get it, that it might look like something else. It was a very friendly record—pals, y’know, havin’ a good time.”

There has been a great deal of speculation of late about the naming of a replacement for Orbison; others have brought up Lefty’s contemporaries, Del Shannon, while I’ve humbly submitted (in this space, just two weeks ago) the name of Roger McGuinn.

“Roger’s great,” Petty agrees. “There are so many people that are honorary Wilburys, anyway. I’m sure we all look at Roger as a Wilbury. But as to who’s gonna fill in for Roy, I hear all these rumors and read ‘em in the paper just like you. I don’t know, and neither do any of the Wilburys. I don’t think there’s ever been a conversation about that but once—I remember the four of us in a room talkin’ about it, and so many names came up that we left the meeting just undecided.

What about the idea of not deciding on a replacement but instead having each honorary Wilbury sit in on a track or two? “Or change the name of the group and just do a whole different thing,” Petty brainstorms.

But all this speculation remains hypothetical at this point. According to Petty, a much more fundamental question remains for the Wilburys: Will there even be a Volume Two? “We just don’t know.” Petty admits. “I think we have a lot to decide there. Right now it’s on the back burner. When Roy died, it kinda took the wind out of our sails, you know. That’s an understatement, but it really did. We’d made plans to do many things, and then that..." He was such an important part of the group, too. I know Jeff doesn’t see how we could possibly continue, with Roy gone. And some of us think maybe we could. But there’s just no hurry really right now to get it together.”

T.P. is amused by McGuinn’s description of the highly interactive Wilburys/Heartbreakers/T Bone Burnett crowd. “The new ‘A Team’—that’s what Roger called it? That’s great. It’s kinda fun, really. Jeff and I have been makin’ so many records. We’ve hit it off so good and gotten to be such good friends. We go over to [Heartbreakers guitarist Mike] Campbell’s house; we work in a garage there. Just pull the cars out and the control room’s in the bedroom. We did some of Roy’s there, we did ‘Fallin’ in Love’ with Randy Newman there, then we did one with Del Shannon there a few weeks ago.”

“Del called up Jeff—this is when Roy was havin’ such a big hit around the world with ‘You Got It.’ He said, ‘Man, you know, Gene Pitney’s #1 and Roy’s #2, where’s Del, man?’ And we said, ‘We’ll help you out.’ So he came over to Mike’s, and he had a song, and we sat down and wrote on it a little bit, me and Jeff and ‘em. Then we got it right. It’s a really sharp single [At present, Shannon remains unsigned in the U.S.]. Now we’re doin’ an instrumental with Jim Horn, the saxophone player on the Wilburys album. Jeff wrote it, and we did a lot of harmonies in it.”

Petty has also found the time to begin work on a solo album which will be neither a Heartbreaker nor the quintet is contemplating a summer tour. Would the Heartbreakers be willing to include some songs from Petty’s solo album on their set list? “If I’m real nice, they might do one or two,” he answers with a laugh.

Petty isn’t the only bandmember who’s been working over the past year. Bob Dylan and Roy Orbison have both been talking about a new album for Carlene Carter (‘Howie’s completely country now,” Petty says.) The multifaceted Mike Campbell, Petty’s longtime songwriting partner and a major contributor to the Orbison LP, has become the third pole of the Lynne/Petty axis. Apart from working with the other Heartbreakers, it’s likely that Petty and Campbell will be involved in Heartbreaker, and the cutet is recording another project during 1989.

“The next Wilbury to appear will be Jeff,” Petty reveals. “He’s gonna do a solo album.” Lynne has written a batch of songs for his as yet unscheduled Warner Bros. project, and it’s expected that he’ll invite various “A” Teamers for a “stuff-a-neck” session. Then the question will be: Will WB is delighted to have Lynne on the roster; nevertheless, what the label would like more than anything is Traveling Wilburys Volume Two. My hunch is that they’ll get their wish, in due time—but only if they handle it with care.

OOPS! DEPT: My NARM column last week contained a glaring oversight. In my listing of the red-hot WEA family of labels, I somehow omitted Atlantic Records. Thanks to executive VP/GM Mark Schuman for pointing out the faux pas. Boy, is my face red...and green.

RUMORS: Our deep threat tells us that EMI has made a big boo-hoo, neglecting to pick up the contract of Bobby McFerrin. Epic is said to be the new home of the quadruple Grammy winner, who joins fellow vocalists the Manhattan Transfer on the label. (The Transfer was reportedly dropped by Atlantic prior to winning a Grammy of their own for *Brazil... We’ve also heard that erstwhile A&M star Jeff Osborne is a prospect for Interest’s Epic.) The die-hard fans won’t be surprised if the Dave Edmunds-produced Nick Lowe album (his first for Warner Bros.) turns into a Rockpile reunion. Personally, I’d prefer a reunion of Lowe’s seminal early ’70s band, Brinsley Schwarz.

Bud Scoppa

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THE TOTALLY HIP TOP 10
1. Tom Petty: *Full Moon Fever* (MCA)
2. Brinsley Schwarz: *Fifteen Thoughts* (UA import, out of print—where’s the CD?)
3. Dr. Buzzard’s Original Savannah Band: *RCA midline CD*
4. Jamie Lee Curtis discovers the perils of word-processing, *Anything but Love*, March 14 (ABC-TV)
6. Andrew Vachss: *Blue Belle* (Knopf)
7. Neville Brothers: *Yellow Moon* (A&M LP cut)
8. Great White: *On the Bitten, Twice Shy* (Capitol single)
9. A.C. Green, rebounder, L.A. Lakers (NBA)
10. The Posies: *Failure* (Poplanna)
THE BUZZ

LA THE REBIRTH OF WESTERN CIVILIZATION... SORT OF:
It started during Voice of the Beehive’s KROQ-sponsored free noontime concert at the Palace last week when, out of nowhere, a batch of 16-year-old kids with fake I.D.s started to slam-dance to the band’s infectious power-pop ditty “There’s a Barbarian in the Back of My Car.” Why these wily little teens decided to ventilate their pent-up aggression to the music of the Beehive puzzled me at first—until I realized it wasn’t pent-up aggression at all, it was simply a group of kids who had seen The Decline of Western Civilization or The Great Rock & Roll Swindle or some such film of the early punk era and decided they were missing out on all the fun. If these little twerps didn’t sport such forced “fucked you” attitudes it wouldn’t bother me as much, but I couldn’t help thinking that they were missing the point.

In no way am I trying to proclaim myself an authority on the punk scene, but I am quite sure that anyone who was actively aware of it during its heyday would agree with the simple fact that punk has grown up. After all, Johnny Rotten obviously no longer feels compelled to urinate on his audience, and such bands as Social Distortion, Suicidal Tendencies, Husker Du and others have reaped the benefits (or drawbacks) of major label support and are, for the most part, tolerated by the mainstream.

Remember the stir the B-52’s generated at Top 40 radio when “Rock Lobster” became a pop hit nearly 11 years ago. And futurist pop acts like Gary Numan, M and Blondie were taking over Top 40 and creating the biggest wave of controversy since the Beatles debuted their mop-tops in America a couple of decades ago.

And now? Lee Ving has created a niche for himself in the acting world, Elvis Costello co-writes songs with Paul McCartney. Mick Jones makes dance music, Dee Dee King (a.k.a. Dee Dee Ramone) has released a rap record—even the beloved Exene has moved out of L.A. and onto a farm in Idaho or Ohio or somewhere...etc., etc., etc.

It is a natural progression for what was once left of center to slowly join the mainstream. And it ain’t always a bad thing: Many of the bands that arrived at the outset of the movement have progressed into some of the most respected and influential artists of our generation. In addition, time has transformed early albums by Costello, the Clash and the like into classic representations of the moment.

It isn’t always pretty: Belinda Carlisle’s preferred attire went from garbage bags to Bob Mackie, and her music soon took a similar turn; and former Pistols Steve Jones made a horrendous pop album that many of us are still trying to forget.

At Social Distortion’s gig last weekend, opening act Thelonious Monster, despite all their alternative popularity, were booted and ridiculed by the audience—especially after they announced that they had a single currently on the KMPQ playlist.

“The thing about us,” quipped Thelonious vocalist Bob Forrest, “is that we can play punk shows and art-fart shows.” He’s right. And the question remains: Is there really a punk movement anymore? For argument’s sake I’m gonna say there isn’t.

Maybe it’s just because, in my early 20s, I’m starting to feel old. Maybe I seen it all before, but it package that turns my stomach a little because, in an odd way, the early ‘80s were my ’60s. I don’t think I’m witnessing a fond remembrance of a time passed, but rather a serious misrepresentation of a misunderstood era in our cultural history.

Tom De Savia

LA TOO THIS IS THE WEEK FOR FAUX PASSING as it recently came to my attention that I made a wee one in the L.A. Forecast: Hot & Rockin’ (3/11). Ian Broudie produced Human Drama—not Bill Buchanian, as I had mistakenly reported. The band had been missing singer Elvis for a while, but before setting us spinning, Broudie for the RCA EP, Hopes Prayers Dreams Heart Soul Mind Love Life Death, which is set for release May 1. In the meantime, before they go into production for the LP in mid-April (possibly with Broudie), Human Drama will be playing in L.A. at Club Lingerie March 30.

As long as we’re on about the forecast, here’s a mini-update on some of those hot & rockin’ bands: Shadowland leave the States April 29th for eight weeks with producer Pat Moran at Rockfield in Wales. They will play a farewell show at the Club With No Name (formerly Scream), at the Park View Hotel, Saturday March 25; Mary’s Danish’s release on Chameleon/Capitol is set for May 15, and the band have been asked to play with the Replacements at UCSB on May 7; Toad the Wet Sprocket had the majors creamin’ at a recent gig with the Thieves at the Whisky. They’ve just completed their second album and will be playing a KROQ local music show at the Palomino on April 5 with Five Minutes (another unsigned L.A. band who have a publishing deal with Chrysalis Music); and the Havilans will be touring the West Coast with ex-X-man John Doe later this month, but not before they open for the Proclaimers March 25 at the Roxy.

The Proclaimers, by the way, will bring some of their Celtic charm to Late Night With David Letterman on March 21. Now even though these guys are twins, they’re nothing like Bros! Brothers Charlie and Craig are to Blunny, among other producers, before settling down.

Ian Broudie & Mary Chain Reid’s, but you never know—they, too, hail from Scotland—and they are still all friends. But this ex-Pandora felt “limited creatively,” and wants to head in more of an alternative vein with her music. Meanwhile, Rita is going to keep her day job as EMI’s West Coast A&R rep.

Gee, does The Pursuit of Happiness begin with a “P” too? Well, “She’s So Young” is inching it’s way up the Canadian top 10, this week it’s #8 with a bullet. And it won’t be long before we’re humming this ultimate pop song in the shower, as Chrysalis plan a domestic release in April.

Lisa Johnson

L.A. aftershow party thrill for party girls Tracey & Melissa Beehive was meeting idol Clem Burke, former Blondie drummer. Blondie was a big inspiration for Voice of the Beehive, as Tracey said to Clem, she had told producer Pete Collins (Bush, Ozzy Osbourne) to make Let It Bee “sound just like Blondie’s first album.” Clem seemed flattered. Pictured holding Jesus Jones’ new single are, from left, Marvin Etzioni, Tracey, Melissa, Rodney Bingenheimer & Clem. Etzioni was a founding member of Lane Justice, and produced “Oh Love” on Let It Bee. Clem can be seen pounding the skins in the new Etta James/Dave Stewart video for “Avenue D,” And Rodney is just famous! (Photo: Lisa Johnson)
Strange Cave is a rock & roll band with a twist. Two twists, really. Twist number one is the fact that two of the main instruments, violin and cello, are atypical to rock and roll. But we just try to interweave it is definitely not. It's amazing how much, with the proper effects and method, a violin can sound like a guitar. And this is not background instrumentation—it's right up there in the mix, every bit as important as guitar, bass and drums. Twist number two is that half the band is female.

Not long after that gig, Mastro shopped in Jersey, miserable cold and all, to buy a tux and talk about the band. And to give me a tape which I have not stopped playing since.

The most obvious question is how he got from point A, the Bongos, was an exceptionally well-loved roots-rock sort of band, to point B, starting over again with his own project (a project, I might add, that has roots rock elements to it, but hangs a sharp left and strikes out in its own direction.). "A lot of people make the connection (to the Bongos)," Mastro said, "but we don't really sound anything like the Bongos. Which is pretty much why I left—I just had all this material that I wanted to do, and it didn't fit in with that band."

"I actually started doing this while I was still in the Bongos as just kind of a fun thing," he added. "But it was so much fun, and people seemed to love it, so after a few months, I just decided that was what I wanted to do. Deep down, I think I always knew that, but the Bongos was like a family, like my brothers, so it was really a hard thing to decide that I was going to run away from home."

He said one thing that bothered him a bit about the Bongos was the fact that both he and frontman Richard Barone were songwriters, "but Richard really started the band, and I felt I wasn't my place to argue with him." An interesting sidenote is that after he left, Mastro did some acoustic performances with New York cellist and Tiny Lights member Jane Scarpantoni, and Barone performed with them a few times, as a sort of borderline benefit/tribute show to the now-defunct Blue Halo Projekt (the acoustic record embelished by Scarpantoni's cello and a violinist. "He did thank me on the back of the record," Mastro says with a laugh. "'It's there somewhere.'"

As a songwriter, Mastro says the strings add a whole new dimension to the music, but he tries to avoid writing "string parts."

"What I try to do is give the cello a guitar part, and the guitar a cello part. It's a little more constrained, but we just try to interweave it. There is no reason why a violin should have to sound like a violin. And I think it throws people off, because they probably expect a nice, quiet chamber-like thing, and what they get is a Hendrix solo coming out of a 200-year-old instrument." It does throw people off a bit, but in a pleasant way. Again, it's all that excitement of discovery stuff; I didn't know you could get a Hendrix solo out of a violin. For the record, the way violinist Helen Hooke does it, you can.

The other members of Strange Cave include ex-Bongos drummer Frank Giannini, guitarist Eve Moon, cellist Gerri Sutyak, whom Mastro describes as "straight out of Juilliard"-style-wise, and bassist Jared Nickerson. It's a line-up that Mastro is very happy with, and one that should take Strange Cave where it has to go.

"The time is right," he said. "The line-up is great, everyone works really well together—it's been really nice. Patience is a really hard thing to learn, but I think it's finally paid off.

I agree. I've said this before, and I'll say it again, with much enthusiasm: Someone sign these guys, please.

Karen Woods
THROWING MUSES: Speaking in Tongues

BY JOE WILLIAMS

AS MUCH AS THEY MIGHT shrug off the label and whatever responsibilities go with it, Throwing Muses are probably the most musically accomplished predominantly female rock band in America. While women are equal partners in country music, folk, mainstream pop and R&B, few can match the significant contribution to the musical vocabulary of rock. And while three decades of singer-songwriters have mapped out the feminine experience in terms of "relationships," depressingly few have transcended gender restrictions to offer us fresh insights. But Throwing Muses are a blessed exception. On their second Sire album, Hunkpapa, guitarist Kristin Hersh and Tanya Donelly, bassist Leslie Langston and drummer David Nancio have created a sound that combines mesmerizing song structure, weirdly appealing dissonance, skittish little bursts of punk energy and stream-of-consciousness vocalizations that distort the experience of womanhood into something elemental and terrifying.

Hersh, the principle Muse, takes only partial credit for the sound and fury that she unleashes. "It's almost as if I'm receiving it from somewhere," she says, fully aware that to speak of music in metaphysical terms is to be branded pretentious. "I don't want to use cosmic words, but it's an energy, and it's our job to turn it into a sound. That's our medium." Ironically, it was the rigors of formal training that taught the band to tap into the subconscious. After picking up guitars as Boston-area schoolmates, Hersh and Donelly took years of music lessons before finding themselves straightjacketed by convention. "After all that jazz guitar and folk guitar and rock guitar and notation," says Hersh, "it became very limiting. I was tired of writing in keys and writing in bar chords and writing in 3/4 or 4/4. I thought, what was I doing when I first picked up the guitar and I wanted to make noise with it? What was the original fascination?"

While playing on the Boston club scene, the foursome was the first American signing for 4AD, the British indie known for such ethereal art bands as Cocteau Twins and Dead Can Dance. Offered the freedom of the recording studio, the band unveiled a self-titled debut album that was like nothing else on earth—jittery guitar pop, distended vocals and primal percussion, all in the service of surreal, impressionistic lyrics that hinted at the fear and yearning of Everywoman.

"I couldn't figure out what the words were or where they were coming from," admits Hersh with a raspy, good-natured laugh. "Yes, I thought, I can be very crazy—this is a part of my personality that I have to deal with; or else it's this God thing, or 'Art' with a capital 'A.' Wherever it was coming from, I didn't want to put my hand in it. Producers would say, what's this here for? And we'd say, don't touch it! It was sent to us!"

Hersh says that Hunkpapa represents a tightening of the Muses' sound, a determined attempt to give it more focus. "Eventually we learned that if the music was sent to us, we could mess around with it. We're not getting the job done if we're alienating people, if they think we're trying to be cryptic or quirky.

The modus operandi on the new album, says Hersh, was to cut all the songs in half, and then cut them in half again. The result is some of their most poppy and accessible music to date. "It even has a song that required some research," she laughs, amused at her newfound capacity for the deliberate. The song is "Dizzy," the first single, which Hersh says is about "a Comanche girl who gets picked up in the back seat of a truck." Like the album title and cover art, it expresses the band's continuing interest in non-Western traditions, an interest that is evident in Narciso's rumbling, tribal percussion.

With a vigorous, danceable and challenging new album, Throwing Muses could finally be on the verge of a commercial breakthrough. Already Hunkpapa is a hit in England (where the band is still on 4AD), and Hersh has a faith in Sire that belies her origins in the punk underground. "I used to really distrust the majors," she says. "It's so hard to get people on the phone, and their job titles are beyond belief. I don't how they ever get anything done. But they do know how to market things, how to fit them into a slot. They have to bend and twist everything, but there are a lot of people who

MIRACLE LEGION: Surprises for the Better

BY KAREN WOODS

SOMETIMES A RADICAL CHANGE is the best thing that can happen to a band, pulling them out of a rut and opening up unexpected new horizons. Such is the case with Connecticut's Miracle Legion.

The band started out about five years ago when vocalist Mark Mulcahy and guitarist Ray Neal got tired of playing in other people's bands, and started their own. They recruited bassist Steven West and drummer Jeff Wiederschall, then put out an independent EP called The Backyard, which earned them both critical acclaim and a loyal legion of fans. Rough Trade president Geoff Travis caught the band at a CBGBs gig, signed them on the spot. Over the next two years they released a longplayer called Surprise Surprise Surprise and an EP called Glad. Nothing terribly unusual about that.

Then last May, West and Wiederschall decided to hang up the rock & roll lifestyle, leaving Mulcahy and Neal with no band—two weeks prior to a major tour in support of Iceland's Sugarcubes. As Neal explains it, it was sink or swim time, and what was left of Miracle Legion decided to take the plunge and see what happened. "It was like, 'We have shows, we have the Sugarcubes tour, and we have to start tomorrow. We have to get it together.'"

They got it together in time for the tour; and now they have a new release called Me and Mr. Ray, a sweetly acoustic, minimal collection of songs so named because it was done entirely by Neal and Mulcahy. One voice, one guitar, a few background instruments here and there, a bit of subtle percussion—it's a beautiful, contemplative, folksy-sounding record, and quite a surprise to those who still regard Miracle Legion as a roots-rock guitar band. Neal says the experience was a good one for He and Mr. Mark.

"I think we'd gotten into a real rut, or we were about to get into a real rut," he says. "We had to rethink how we did everything. You look at the songs in a whole new way; you look at your approach, and you look at the definition of a rock band in a whole new way. When you're so caught up in being in a band, and something like [losing two members] happens, it makes you reevaluate everthing."

There is no animosity evident over the split, perhaps because the result has been so positive. "I don't really know the specifics, but I think they just got tired of it. It's a difficult life. I think they really wanted to have some real things, like cars, money, a home. You don't really get those being in a band, so if you don't get enough out of playing every night, if the gig doesn't make the rest of the day disappear, then you're not going to make it. My guess is that's what happened to them."

"For me, and I guess for Mark as well, it doesn't matter how bad a day it was, or if we had to drive 14 hours to get to wherever we were playing after the gig—it's kind of like, "OK, right, on to the next town!" That's how it's been keeping me going for five years now. That and writing songs, making a few records. But for a lot of people, that's not enough."

Neal is also very pleased with Me and Mr. Ray: "I'm really proud of all of our records, but as a way of
are working hard on our behalf. At first I think they didn’t have an idea of how to market what we did—they didn’t think we could be anything but alternative, which is understandable. But the majors are doing a better job with this kind of music now. They know they can’t just shovel schlack forever. Eventually they realize that the only people worthy of respect are in the underground, so they have to get their hands in it.”

Hersh admits that at this point in their career, it’s important for the band to sell records—but not for the usual mercenary reasons. “The songs are there for a reason,” she says. “This is the most honest, the most selfless thing I can do. Making music is like having a kid. When you have a kid you want it and you nurture it, and you let it hurt you and you love it for as long as you possibly can; and when it’s time to go it’s got to go, or else it’s wrong, it’s sticky and sickening. A song is something that happens between the performer and the listener. If there’s nobody there to answer it, to grab it, what’s it for?”

working, I found working as a two-piece more satisfying. The band started as Mark and me, it’s always been our vision, and finally we have a record that sounds like Mark and me. Part of it may be that we’re getting better at making records, so if we have four or five musicians it doesn’t matter.”

Neil is quick to add that Miracle Legion has not necessarily chosen the folk music path for good. “Actually, we’re putting a band together right now. I’m not going to turn my back on a band. I love to—” he grins, shrugs, looks for some other word, can’t find it—“like, rock. I’m dying to do it. So the next tour we’ll have a band. And the next record, who knows what that’ll sound like.”

The Sugarcubes tour, prior chaos notwithstanding, turned out well, and members of the two groups ended up recording an EP together for Rough Trade UK. It will only be available as an import here, but should be well worth hunting down. The A-side is “You’re the One Lee,” from Me and Mr. Ray, backed with a different mix of the same song, another song from the record called “The Ladies from Town,” and an instrumental Miracle Legion track with “vocals” by an Icelandic poet named Johnny Triumph, a friend of the Sugarcubes who happened to be on hand. “We just said ‘Go in, man, make something up,’ and he did. It’s like half-talking, half-singing, and a lot of it is in Icelandic, so I don’t know what the hell he’s saying. But it’s interesting.”

As for what happens next, Neil isn’t exactly sure. “We’re still in the process of getting a band together, but it looks like there is supposed to be a short East Coast tour in late April or May, then a European tour with Pere Ubu, then we’ll come back here and play.”

He shakes his head, “I am ready to play. We haven’t played in about six months. I’m dying. I think I’ve been home since November—that’s the longest I’ve been home in about five years. But no, it doesn’t get old. I think it would if you were in a band that played the same set at every gig; but for us, every night is a new night. It doesn’t matter what town or club we’re in, every night is different. We have a whole bunch of songs, we vary them, there’s really no planning involved, so it’s like whatever happens, happens. Sometimes it’s very serious, sometimes it’s hilarious, like I fall over or something. I don’t know, weird things just seem to happen.”

JON BUTCHER OPENLY DEFIES categorization. The Bostonian’s new Capitol LP called Pictures from the Front offers a scintillating brew of Hendrix-inspired guitar work, impassioned rock vocals and penetrating lyrics. But Butcher sees this work as his declaration of independence, his statement of fact. “It’s become important for me to refine my picture,” says Butcher, “so people can become aware of me in a three-dimensional sense. I’m not just the black guy who plays rock & roll guitar. There’s a deeper picture here. This album goes a long way into rock music. I have a lot to say that applies to everyone, black and white.”

With hard-hitting rockers like “Division Street,” about Boston’s embattled Combat Zone neighborhood, and “Beat- ing Drum,” a song inspired by two South African blacks, Butcher is not afraid to attack the issues ailing the world today, with the subtle ability to frame his statements in the universal.

“The best rock & roll has always had a political sense,” explains Butcher. “I think of the Stones’ Street Fighting Man, Dylan’s The Times They Are A-Changin’. People don’t necessarily embrace empty, mindless music. The things I thought were real in folk music still apply. You just have to stick with it.”

But Butcher’s influences go back even further than the ’60s, when he was a child absorbing elements of the blues and country. “I think the later infused into his writing. But why use a rock guitar for his musical underpinning? Was it Chuck Berry, Elvis or Hendrix who inspired him?”

“No, I started playing guitar because Hopalong Cassidy and Gene Autry did,” Butcher explains in all seriousness. “I was six years old, watching TV—here’s a guy with black cowboy boots, two six guns, a great-looking horse, a guitar and he gets all the girls. I said that’s for me.”

Jon Butcher first got the “girls” in 1982, when he was playing in Boston as the Jon Butcher Axis. The band was discovered on a television broadcast by Peter Wolf of J.J. Geils. Butcher ended up opening for the J. Geils Band on a national tour, which led to a deal on Polydor in 1983. Teaming with producer Spencer Proffer, he dropped the “Axis” and moved to Capitol, gathering momentum with his second LP, Wishes, which yielded a top-ten AOR hit with “Goodbye Saving Grace.” On Pictures... he works with producers Glen Ballard and Proffer to produce a finely tuned rock-pop LP.

Butcher feels he has grown in leaps and bounds as an artist able to communicate clearly: “My skills as a commentator, the ability to tell a story has improved. I look at myself as a collector of life stories, which turn out to be my own too. That is what Pictures from the Front means.”

The first single is “Send Me Somebody,” a deceptively simple song that sounds innocent enough on the surface, but which is in-
THE PAST, PRESENT & FUTURE OF DE LA SOUL
BY NEIL HARRIS

YESTERDAY...

Pos and Dove grew up together in Amityville, N.Y., smack dab in the middle of New York City’s bedroom, also known as Long Island. Like most of the area’s more curious teenagers, they hopped on the train to New York whenever possible to absorb the culture and excitement of the city, returning to the quiet of their homes to contemplate their experiences and hone their craft. They then met up with Mace (who was then, and still is, attending high school in Amityville—surely a reason why he gets all the buddy) and began making home tapes that laid the groundwork for their first single, “Plug Tunin.” They gave the tapes to fellow Amityville resident Prince Paul (of hip-hop band Stetsasonic), who liked what he heard and agreed to help out the band, eventually becoming their producer.

With the weight of Stetsasonic behind them (fellow member Daddy-O helped in shopping “Plug Tunin”), they set out looking for a record deal, eventually choosing N.Y. indie Tommy Boy. There was stiff competition from a number of majors for the act, but in the words of Tommy Boy President Monica Lynch: “We weren’t prepared to take no for an answer.” The label’s enthusiasm, coupled with the fact that Tommy Boy did not have a strong hip-hop roster and could give the band a lot of individual attention, won the band over, and both parties set their sights on releasing “Plug Tunin.”

The single received immediate entusiastic response from the hip-hop and R&B community, with everyone from whiz-kid producer Teddy Riley to Public Enemy’s Chuck D. singing its praises. It sold quite well for a debut 12”, and more importantly created a huge buzz. By the time their second double A-sided 12”, “Jenifa/Potholes on My Lawn,” was released, it was clear that De La Soul was going to put out consistently unique music, and people in the know began talking of a “De La Soul sound,” eagerly anticipating the release of their LP.

THREE THINGS YOU SHOULD KNOW

ONE: De La Soul’s recently released debut LP, 3 Feet High and Rising, is the most interesting and creative album that anybody has released this year.

TWO: De La Soul’s music defies categorization. Though they sprang from the hip-hop scene, they infuse so many different elements and influences into their music that lumping them in with the genre is not only unfair; it is grossly inaccurate.

THREE: The LP has sold 120,000 copies in its first three weeks of release and shows no signs of slowing down. These are impressive numbers for any band, particularly when you consider that they’ve received virtually no airplay outside alternative and hip-hop outlets.

The word-of-mouth buzz on De La Soul is incredible. It seems like everybody who has their finger on the pulse of music is gushing about them, and I’m no exception. Retail has been extremely supportive so far, and it seems that whenever I go into a record store in Los Angeles the album is on, leaving me with the lasting impression of clerks and customers alike shuffling their feet and hopping around in De La Heaven. This record is being worked from the ground up, building a strong and loyal base, shielding them from singles-oriented hype.

DE LA WHO?

De La Soul consists of Posdnonous (Plug 1) and Trugoy the Dove (Plug 2) and P.A. System Pace Master Mace (Plug 3), and some explanation on their monikers is probably in order.

Posdnonous explains: “We don’t consider ourselves MCs [the traditional title rappers use]; we think of ourselves as public speakers, and public speakers can’t be heard without a P.A.”

Pos’ explanation illustrates the camaraderie that is so evident on 3 Feet High and Rising. An enviably strong sense of friendship and loyalty shines through when you talk to them, and this carries through to their records and videos, making listeners feel like they were invited to De La Soul’s own special party.

...TODAY & TOMORROW

But enough of the past. The present and future belong to 3 Feet High and Rising. Lynch refers to it as their “Madonna album,” and it is quite possible that it could break through just as explosively. Many people who don’t like rap (or at least what they have heard of it) are enchanted with the record, which is the stuff that crossover is made of. The LP’s 24 tracks perfectly illustrate where De La Soul is coming from, and quite possibly where hip-hop is going. It alternates between more traditional songs and minute-long vignettes, and would not be the unique work that it is without either element. De La Soul has been described as “psychedelic hip-hop,” which is valid in the respect that they make heavy use of symbolism in their music.

“You have to listen and think and decode what we’re saying.” Pos explains. “It’s not easily spelled out for you. A lot of hardcore B-boys like it. They come up to us after the shows and and ask what certain things mean.”

This statement confirms what many of us have known for a long time—namely that the hip-hop audience is sophisticated, and that pandering to the lowest common denominator could lead to the stagnation and even eventual destruction of the genre. The group members share the feeling that there is already enough conformity in the hip-hop scene. This includes music makers who use the same old tired samples, along with (as illustrated by the track “Take It Off”) those rap fans who walk around in bomber jackets and designer track suits like clones of their idols, taking more pride in the amount of dubstep raps they are sporting than they do in what’s inside their minds.

De La Soul, however, do not share psychedelia’s penchant for musical excess. They tightly weave a wide variety of music into the structures of their songs, illustrating the power of hip-hop to take the old and breathe new life into it. 3 Feet High and Rising contains everything from James Brown to Liberace, with Steely Dan, Otis Redding, P-Funk, Hall & Oates, Elvis Presley, French instruction records and a cast of thousands thrown into the musical pot. This cross-pollination of musical sources makes the LP like nothing you’ve ever heard before.

Continued on page 22
ON THE DANCEFLOOR

THOUGH IT HAS ONLY BEEN two weeks since my previous dance column, it seems like a hell of a lot longer. Breaking out the 12-inchers yesterday, for the first time in over a week, was a joy. I pleased through my stack of new releases (and the ones I had been neglecting, usually because of poor packaging—young, women will usually open an imaginative package first—or a lack of excitement generated by the artist's or label's track record) with wild abandon. There were a few surprises; I realized, much to my dismay, that I will have to startlisting some records in clumps, with little or no explanation as to what they sound like, due to space limitations. These lists will include good records that for some reason (release timing is a good example) did not warrant a lengthier mention. Now, on with the show.

BEATS AND NOISE: There have been quite a few good heavy DOR releases in the past few weeks. For those of you who don't know, DOR is short for Dance Oriented Rock, a catch-all term for anything with an earnestness to new wave roots, or sounds like it should. The linking factor is usually the fact that you can dance to it, though that is not always the case. I've seen ethereal, utterly non-danceable acts such as the Cocteau Twins and Bel Canto written about in DOR articles, though I think that their inclusion is justified. The search for the ultimate dance-club-killer goes on, and the definition of his or her stature should be decided by the record label in question, not me.

The second LP from Keith Le Blanc, Stranger Than Fiction, has just been released stateside by Enigma. For those unfamiliar with his work, it has just been described as soothing, melodic noise-terrorism (with enormous beats). Le Blanc has impeccable credentials for creating a house drummer for rap powerhouse Sugarhill Records and beats and noise pioneers Tackhead. The LP ranges from fun-sarcasm ("But Whitey, the album's opener, is a tongue-in-cheek jab at the inability of white people to get down to scari-ness ("Men in Capsules") to a tale of space travel gone wrong, which was also the LP's theme. The album is surprisingly pretty, evoking comparisons to Ryuichi Sakamoto at times. Overriding it all, however, are the inventive and powerful beats that propel this record, and make Le Blanc's record an essential purchase.

The kings of Heavy DOR in the country have to be Wax Trax Records (312-528-8755). Based in Chicago, they have been putting out noteworthy releases from both American and foreign artists, and are mandatory listening for anyone with a taste for the inventive and eclectic. They broke Ministry, and their artists include: 808 State (and Paris 1987), Public Image, and the Vibrators. This month they return with a strong lineup spearheaded by the return of the dance-pioneer Clock DVA. "The Hacker" is a dense, brooding ode to artificial intelligence punctuated by powerful synth stabs and an infectious beat. I, for one, am glad to see them back. Front Line Assembly returns with two powerful motion-inducing cuts, "Digital Tension Dementia" and "Vexation," and Meat Beat Manifesto live up to their name on "God O." Also recommended is "And This Is What the Devil Does" from the Thrill Kill Kult's debut LP.

HOUSE MUSIC ALL NIGHT LONG: There have been quite a few excellent house and house-flavored releases lately. Les Adams' pumping remix of Maurice's "This Is Acid" has been picked up by Friction and Gaye and has been done with the same D-Mob's "We Call It Aced", which is coupled with the new (and exclusively domestic) hip-hop stormer "Trance Dance." Todd Terry fans will snap up his latest mix job, Yolanda Mills' "When the Pieces Fall" (Champion U.K.); Techno addicts will need "Our Love Hurts" and "Go Dance" from P.M. and its own release, 365 (both KMS—contact 313-259-1553). Other noteworthy releases include Jay Atkins' mix of the Bellow's "Your Love Takes Me Higher" (WEA U.K.), the Simple Minds-based "I Walked From the Dark" (Smokin'), and the Klub's ferocious and uplifting "Stand Up" (Smokin'), and Brian Andrus's soulful, whirls-propelled house track "You Don't Love Me" (Select).

DANCE PICKS

ANTHONY THOMAS: "Don't Say Goodbye" (Next Plateau)

This Latin Hip-Hop/Deep House crossover is sure to please on a variety of dance floors and radio formats. Strong lead vocals combined with a catchy hook and chorus should encourage even the stiffest programmer to be on this. Seven distinct mixes are provided, and should encourage experimentation.

VARIOUS ARTISTS: "In House Volume 1" (Jive)

This compilation documents this eclectic label's move into the house arena. They have signed producer extraordinar-Adonis, who also checks in with his own "House Will Never Die" remix. Listen to Culture Clash Dance Party's "Love Fever" and the She Rockers' aggressive hip-house track "Get Up On This." The LP also includes one of the best collaborations between a pop artist and a remixer—Samantha Fox's "I Wanna Have Some Fun" (touehened up irresistibly by techno-whiz-kid Kevin Saun-

CASH BOX MAGAZINE 11 MARCH 25, 1989

SHINEHEAD SAY: NO CRACK: Elektra reggae rap artist Shinehead has been visiting schools around the country as part of an anti-drug program called "Gimme No Crack," developed by the rapper and the label. The campaign features an art competition that Shinehead judges when he visits the schools.

Neil Harris
SHOCK OF THE NEW

THE MANY USES OF IRRITATION: Annoyance, distancing, provocation—call it what you will, but a deliberate irritation factor has been an important strategy in alternative culture since the Velvet Underground turned up the feedback in 1967. The New York Dolls did it with dresses and platform shoes, the Sex Pistols did it with bondage gear and four-letter words; the Jangs and Mary Chain did it with maximum distortion and their backs turned to the audience, and thousands of lesser bands have done it with sheer volume. In sound, in style, in subject matter, the negative force is the secret weapon of those who would confront their culture and forge a new vocabulary for its music. Some of these performers, such as Nick Cave, Lydia Lunch or the Swans, have used graphic imagery and dirgy sounds to replicate the perceived ugliness of the modern world. Others, such as Sonic Youth, My Bloody Valentine, Loop and the Flaming Lips, are aiming for a purified kind of noise, a new way of combining dissonance and melody that ultimately sheds its ugliness when the listeners surrender their preconceptions. Listen to the guitar tunings on a Sonic Youth record and you are entering totally uncharted territory. Listen to how Bilinda Butcher's understated vocals mesh with the furious guitars of My Bloody Valentine. Just a few years ago such striking tasons would have been unthinkable, not to mention unbearable. Now it's the soundtrack of urban decay, a natural extension of our clashing values.

Legitimate questions can be raised about any music that has to drive away its audience to make its point—the target audience already knows that the world is a fallen place, so imitating its brutality only confirms the obvious; and why should we pay for the privilege?—but the best of the irri-tant bands are blazing a trail that the music of the future must follow. With the rapid spread of information, the violence and cultural upheaval we could once ignore is now staring us square in the face; soon, the pollyaniam babble of yesterday's lyrics will not be an option anymore. Northwestern scales, industrial noise and minority recordings will enter the mainstream of rock the same way Stravinsky and Cage have been adopted by the classical establishment. Already the charts are starting to take notice, from the industrial disco of such Wax Trax bands as Front 242 and Nitzer Ebb to the delirious Romero of Sub Pop's Mudhoney. At this rate, it won't be long before the kids at the mall are wowing each other to the sounds of Einsturzende Neubaten and Rapeamen. Some world, eh?

- ALTERNATIVES -

MY BLOODY VALENTINE: Isn't Anything
Relativity/Creation 88561-1006

What the Mary Chain started, the Valentines finish. Buried under these raging slabs of feedback guitar and torrential percussion are some sweet pop melodies, but the casual listener may be put off by the otherworldly clamor of the arrangements. The collision of the violent and the pretty elements is masterful, a collision personified by the traded vocals of Kevin Shields and Bilinda Jayne Butler and their openly sexual lyrics. They're onto something new and challenging here, a perverse mutation of bubblegum, a woozy jazzy of jet-propelled noise that gets more pleasant, even revealing, with repeated listens. This is yet another stroke of genius from Creation Records, the British indie that has turned the notion of pop inside out through such bands as House of Love, Biff Bang Pow and the original Jesus and Mary Chain. Get on board, America.

LOOP: Fade Out
(Rough Trade US 52)

Loop presents a different approach to noise from My Bloody Valentine's, but a kindred one. Their sound is loosely rooted in 70s guitar rock, but with echoes of industrial noise and minimalism dominant. In these dreamy, mid-tempo soundscapes, they weave a cocoon of feedback, fuzz and phasing that's inaccessible and somehow comforting. Like everything else, the vocals are swaddled beneath the sonic, but you don't listen to Loop for the words. This is an aural equivalent to a slow-rolling carnival ride through the subconscious. Yet another revelation from the British indie scene.

THE FLAMING LIPS: Telepathic Surgery
(Restless 725150-1)

The Flaming Lips are Oklahoma City's gift to altered consciousness. In live performance they deliver a larger-than-life send-up of 70s pasturing, with strobes and dry ice and a laser-light dance floor. On record their characteristically fuzzy attack has both an artfulness and a wooliness that takes the band far beyond parody. This latest album extends their fascination with psychic phenomena, UFOs and hallucinogens, themes that are perfect for their tongue-in-cheek tripping and astounding production values. Between doses of supercharged metalloid psychedelica they intersperse conversation, guitar snippets, stray radio, interference and even a classical interlude or two. (Is that "Peter and the Wolf" or "The Sorcerer's Apprentice"?) They create an entire world unto themselves, a world that is both tender and terrifying and surprisingly like our own.

CLINT RUIN & LYDIA LUNCH: Stinkfist
(Widowspeak WSP14)

Lunch is the singer, poet, performer artist and clarion of the coming apocalypse, is joined here by collaborator Clint Ruin on this live EP. Lunch contributes spoken-word obscenity and simulated orgasms, while Ruin presumably contributes the tribal percussion and industrial noise. The dominant theme is the degradation of sexual pleasure by the corporate state, and the record is littered with queasy images of moral decay and physical terror. I guess we oughta be glad that somebody's doing this sort of thing, before it gets outlawed forever.

HEINER GOEBBELS: The Man in the Elevator (ECM)

Goebels, a German avant-garde composer, is joined by avant avant-rockers Arto Lindsay and Fred Frith and avant jazzman Don Cherry for this deconstruction of the German English text by avant improviser Heinier Muller. The intent is to skew our conception of linear narrative, to fraction and layer a spoken text, repeat it, distend it and interrupt it, with variations, while the jazz-rock all-stars lay down a splendid web of jazz-rock-bop-samba atmospheres. The music gets perky and playful in spots, driven and jittery in others, and adds up to an affecting analog of what one might experience if trapped in an elevator—and in time—for an indefinite period. Remarkable.

Joe Williams
The latest rage over at Simmons Records is a hard rock band called The Hunger, who used to be known as Silent Rage a couple of years back. I popped in at the South Bay Quarter's recent photo session and who should walk in but the label head himself, Gene Simmons. It was fun watching Gene eagerly showing the young group how to look good for the camera. He clearly has a great relationship with his latest charges. The Hunger's LP will be out in a month, and if the guys have realized the potential I heard on their '87 Chameleon Records album, big things will be in store for them.

Another place where I "popped in" was the L.A. Rock Review anniversary party at the Coconut Teaser. L.A. Rock Review is the best of the street papers out here, and some of L.A.'s finest new bands got up onstage and performed in honor of the publication. One group that surprised me was Rings of Saturn, a very wild, intense hard rock outfit. It looks like singer Billy Cohane, who's been playing away in Hollywood for several years, has finally put together a happening project.

I wish I'd been able to get that excited at the Metal Blade Street Survivors record release party at the Whisky. This LP is a compilation of potentially up-and-coming Hollywood bands, and several of them played during the evening. Frankly, if I was doing A&R, the only band in the bunch I would have signed was the incredible Little Caesar—and not only are they signed to Geffen already, the buzz on them is so huge that I feel like I'm on a bee farm.

One band I intend to keep my eyes on is No Shame. Yes, it's an all-girl group; but no, these aren't posey wimps. Their rock & roll is downright ballys. I had dinner with them recently, at a coffee shop in North Hollywood near their rehearsal studio. We had a blast—by the time our check arrived, our table was a complete shambles. It may take this quartet a couple of records to break—I feel the production on their CBS debut (out next month) could be better, but the talent is definitely there.

Hanna Bolte at Epic (the record label that has a special talent for photographing Cash Box staffers in compromising positions) just told me that Sanctuary will be heading for the studio in a couple of weeks, with Howard Benson at the helm. She also mentioned that Jason Bonham (you remember that "classic" photo of him and me a couple issues back, don't you?) is busy writing up a storm with his fellow bandmates. And speaking of drummers, watch out for Mandy Moon, daughter of the late Keith Moon. During my chat with No Shame, they mentioned that Mandy had been a contender for their group, but they didn't feel she was quite right yet. However, they assured me that given a bit more time, this young drummer is going to kill.

Caroline Records has just signed a New York hard-core band (N.Y.C. is virtually crawling with hardcore bands) called Underdog. And Geffen's once again made a couple of good scores—the label has acquired the rights to the Saxon and Hanoi Rocks catalogs. We'll be seeing some cool reissues and compilations soon, I'm sure. And speaking of scores—boy, did the "89 for 90" feature in our March 11 issue score low on metal! Considering that roughly a third of our top 20 albums this year have been hard rock or metal, I was affronted. So to rectify the situation, I've made my own in-no-particular-order list of heavy-duty up-and-comers which I'm calling "26 for 90." (I know it's not as catchy a title, but what the hey) I also recognize the fact that I'm low on hardcore, but if it bugs you, why don't you send me a list?

Goo Goo Dolls (Death)
Leeway (Profile)
Defiance (RC Records)
Candlemass (Metal Blade)
Junkyard (Geffen)
Saxon (Epic)
GWAR (unsigned)
Voivod (Mechanic/MCA)
Joe Satriani (Relativity)
Salt Dog (Geffen)
Raging Slab (RCA)
Warrant (Columbia)
House of Lords (Simmons/RCA)
Extreme (A&M)
Exodus (Combat)
I Napoleon (Geffen)
Lostboys (Atlantic)
Intelligence (spoof)
New Improved God (unsigned)
Danzig (Def American)
Masters of Reality (Def American)
Wolfsbane (Def American)

Hangmen (Capitol)
Gherkin Rauous (status unknown)
Annihilator (Roadracer)
Onslaught (London)
Crag Mags (Profile)

**Metal Picks**

**Weekly Ear-Ringer**

**PRONG:** Force Fed (In-Effect 85561-3004)

This very mean and very warped blend of hardcore and thrash has gripping, unexpected rhythms and weird guitar sounds. It's all tied together by its inspiring sense of danger and massive rushes of adrenaline. A lot of bands seem to be "crossing over" these days, but few do it with the artistic sensibilities of PRONG.

**Other Metal Releases**

**W.A.S.P.:** The Headless Children (Capitol C1-14894)

WASP has gained social consciousness in this latest LP; but that attitude is nothing new (except to Blackie Lawless). Marvelous old-fashioned heavy keyboards courtesy of Ken Hensley (Uriah Heep) and a tougher approach overall make this a good, tho' not great, record.

**SHOUT: In Your Face** (Frontline C09048)

There's nothing new or outstanding in this second-rate commercial rock LP. The chintzy keyboards are especially grating. The songs' lyrics have a frustrating sincerity—obviously these guys want to make a difference in an all-too-cruel world, but with this lackluster album, it ain't gonna happen.

Janiss Garza
ON JAZZ

CLARK: Chesky Records, a small classical label, recently unveiled a jazz line, and Clark Terry (center) was one of the unveillers. That's Clark's David (left) and Norman Clark flanking the trumpeter.

REISSUES, ATLANTIC: Not to be outdone by its major-label counterparts, Atlantic has also just chimed in with a set of three CD reissues, an unusual one, they are: Coltrane Plays the Blues, John Coltrane, of course, in a classic '60s quartet date, including a five-minute piece from the same session, "(Untitled)" previously out on The Coltrane Legacy. Hear it!, a small little CD by the Red Mitchell/Harold Land Quintet (Carmell Jones, Frank Strazzeri, Leon Petties), an album that hasn't been released before in any form as far as I know, and one including two extra tracks, New Orleans Piano, Professor Longhair. Now we're talking, "The Bach of Rock," in the words of Allen Toussaint, in some great '50 and '60 sides, with a few extra takes. This is some of the best Longhair available and its CD reissue is overdue (hey, Atlantic, where's a CD of Longhair's great live album, The Last Mardi Gras?)! Recollections of the Big Band Era, a pair of Duke Ellington early-'30s oddities, the Ellington Orchestra playing big band theme songs of other bands (from Basie to Harry James to Guy Lombardo. The album with this title came out on Atlantic, but there was a second album, Will Big Bands Ever Come Back, on Reprise. This CD gathers both albums, existing "Don't Get Around Much Anymore" for space. Not bad, really, for a set of that type, but far from prime Ellington, The Claw, the 1957 Charles Mingus classic in its original form. Uptown Convention, a fine, and little-known Ron Carter album, recorded for Atlantic's Herbie Mann-run subsidiary, Embassy Records, and including nice guests: two guys like Herbie Hancock, Billy Cobham and Hubert Laws (with an extra take), The Comedy, one of The Modern Jazz Quartet's less noteworthy concept albums, T-Bone Blues, a spectacular T-Bone Walker set, drawn from '55-'57 and including such sidemen as Earl Palmer, Barney Kessel, Junior Wells, Bill members and John Johnson. With four extra tracks and a whole bunch of T-Bone standards ("Stormy Monday," "T-Bone Shuffle"), this is a gem among gems. Soul Brothers/Soul Meeting, the two Milt Jackson/Ray Charles dates, circa '57 & '58, in a double-set, including some extra odda and ends, like two tracks that were different on the original mono and stereo albums. Ray doesn't sing here, but he plays piano as soulfully as you'd expect (although he also plays alto saxophone, rather unimpressively); these sides shimmer with good feeling. And Arbys's Jazz, a hodge-podge issue, out on vinyl a couple of years ago, drawn from half of Soul '69 and half of Hey Now Hey, blues and jazz stuff with blues and jazz players (Pepper Adams, Fathead Newman, etc.).

RIGHTS: A couple of weeks ago, an organization called Vox Humana presented an interesting pair of benefit concerts at the Beacon Theatre, The New York Concerts for Human Rights. For an all-star benefit, there was an unusual list of stars and an unusual procedure: The Danish Radio Big Band, one of Europe's most highly-regarded multi-purpose jazz bands, took the stage and stayed there, playing several numbers of its own (and backing its vocalist, Etta Cameron), two by Hermeto Pascoal (who sings, and even threw in a short electric piano solo on one), one backing David Wilmot, and eight behind Van Morrison (who stuck around for four shows with his band later in the week). Abdulah Ibrahim decided to skip the band, and did a lovely solo piano segment mid-set (while the band sat there and watched). Van Morrison's albums have been getting jazzier and jazzier over the past decade, and hearing him sing in front of a jazz orchestra was rewarding; there's a concept there waiting to be conceived. Morrison, in good voice, sounding heartfelt and full of commitment, did "A New Kind of Man," "Celtic Swing," "To Go Back," "Haunts of Ancient Peace," "Here Comes the Night," "I Will Be There," "Listen to the Lion" and "Vanlose Stairway." I enjoyed it, and I enjoyed him four nights later with his band; he did a solid, earnest 90-minute set without a moment of fat in it. Good stuff. And speaking of the Danish Radio Big Band, they're on that Miles Davis/Palle Mikkelborg album that Columbia has had in the can for years (and which George Butler, every time I see him, tells me is coming out in the next quarter of whatever you want to call it, we want to speak)

BOPPING AROUND: "The Jazz Idiom, An Instrumental View" is a UCLA Extension course beginning March 30, with professor Charles Weisenberg focusing on a different instrument each week (with trips to jazz clubs part of the deal). Call (213) 825-1901 for details...仙女的新作WBGOFM' is a foot to celebrate its 10th anniversary with a whole bunch of hoopla, including an April 10th all-day anniversary party at Newark's Gateway Center, an April 21st date at Newark Symphony Hall, a May 4th awards ceremony at N.Y.'s Windows on the World, and a big May 11th Carnegie Hall date to commemorate its association with their 50th anniversary. Call (201) 624-8880 for the new lowdown on all of this.

Lee Jeske
GLOBALIST GROOVE

IRISH TRADITIONAL MUSIC received a jolt of enthusiasm in the ’70s from youth bred on reels and rock & roll. The likes of the Bothy Band and Planxty brought the energy of the newer music to time-honored tunes of the Emerald Isle. One of the current crop of traditionists is Patrick Street, a quartet with a pedigree which includes Van Morrison’s band and De Dannan as well as the aforementioned groups.

The foursome came to Southern California recently for a show at McCabe’s Guitar Shop in Santa Monica, a favored venue for folkies and roots-conscious combos of many stripes. Andy Irvine supplied the vocals (their set was about half-vocal and half-instrumental), adding his skilful touch on mandolin, bouzouki, guitar and harmonica. Even though the group is traditional, all the lyrics are in English, unlike such other Celtic outfits as Relativity and Clanadawn, who often sing in Gaelic.

PATRICK STREET

The show started off with “McKencah’s Jigs,” pushed forward by the accordion of Jackie Daly, joined soon by Irvine’s bouzouki and Arty McGlynn’s subtly nimble guitar, and finally made complete by Kevin Burke’s fine fiddling. The show progressed with an assortment of reels, airs, jigs, polkas and the like. Irvine and Burke spun off-the-cuff yarns explaining many of the songs as they went along, providing much-needed comic relief and audience contact.

Although the music was enjoyable and the playing first-class, I kept waiting for Burke to reveal himself. Unfortunately, as the set progressed, the music and the men poured into their instruments never seemed to surge into the audience. Granted, it may have been the venue—McCabe’s is a great place to see a show, but an Irish pub may have been more suitable for these lads. They never seemed to completely loosen up and fling themselves with abandon into the rolling rhythms. This was not the case when I saw a rousing show by Celtic supergroup Relativity a couple of years ago in the same room.

In light of Patrick Street’s trad bent, one would expect a few Republican songs among their material. Yet not a one came forward the night I saw them. After all, one dark tradition of the Auld Sod is that of repression by the British occupational forces, a crisis that continues to this day in the six counties of the North of Ireland. While Patrick Street may be silent on the cause of Irish freedom, such bands as the Pogues have had songs banned by the Thatch-era government. “Streets of Sorrow/Birmingham Six” has been targeted for its commentary on the British legal system and removed from the airwaves. Other bands address the problems of the British colonial mentality in a personally political way, as is the case with That Petrol Emotion. The Petrols passed through the City of Angels a mere two nights before Patrick Street. Using their album art as a means to educate their fans about the situation in the North, the Petrols have never flinched from fighting the good fight. With their banishment from the conflict-torn countries, the lads sing of the effect that the constant tension of harassment and repressive police-state tactics have on one’s psyche. “Tension” comes as close to naming names and events as the Petrols ever do, and it was one of the rousing highlights of their Palace gig. “We’ve had oppression and mass manipulation / the censorship of souls’s tragedy / More than sleepless nights just for the right civil right / of expressing our own identity.”

The Petrols have to ponder continued use of anti-British/united Ireland information on their albums unless they want to face the prospect of banning in the U.S. Last October, Maggie’s regime banned TV and radio broadcasts of interviews with officials of 11 groups in the North, including the IRA and Sinn Fein, political wing of the IRA. This means that a duly elected member of the British Parliament, Gerry Adams, as well as dozens of elected local councilors, have been denied access to the electronic media. The Brits have also sought to block the release of the recent Playboy that included an interview with Adams and an IRA soldier. Thus, the ban of the Pogues’ tune and these other acts of censorship do not bode well for truth-singers.

One other point to keep in mind is the recent resumption of “free speech” with regards to the Satanic Verses brouhaha. Slapping the Ayatollah around is fine, but allowing the cause of Irish freedom to be discussed in an open fashion is not. Hypocrisy from the mouths of British authorities is nothing new, especially when it comes to “the Irish problem.”

GLOBALIST PICKS

VARIOUS ARTISTS: Flight of the Green Linnet (Rykodisc/Green Linnet CD)

Green Linnet is the leading label for Irish and other Celtic music in the States. This 17-song disc showcases the wide range of traditional, neo-tradi-

tional and fusion forms the music has taken in the ’80s. Patrick Street’s selection is a beautiful ballad, “The Holy Ground,” while the flaming fiddle of Kevin Burke lights up “Three Polkas.” Personal favs Relativity are represented by the bawdy Gaelic tune, “Un Scandinni Deite.” The album by Triona Ni Dhomhnaill and Micheal O Dhomhnaill harmonizes for the ages on this one. Scottish groups Silly Wizard and the Tannahill Weavers are well-represented with upbeat cuts, while Wizard/Relativity fiddler and cut-up John Cunningham finishes things off with “Fair Warning,” further demonstrating why this compilation is better than a pint of fresh Guinness drawn from a Dublin tap.

VARIOUS ARTISTS: Music of Ireland: Airs, Jigs, Reels, Hornpipes and Marches Arranged for Fingerpicking Guitar (Shanachie)

Five non-Irish but sympathetic acoustic guitarists lend their hands to this interesting package from Shanachie’s new Guitar Artistry series. Not only do they get a broad slice of folk standards from “the dark old woman” (as Ireland has been called), but sheet music for nine of the tunes is also provided. Contributing guitarist Stefan Grossman wrote the informative liner notes and is assisted by fellow string-benders Martin Simpson, Davey Graham, Duck Baker and the richly talented John Renbourn. A fine collection of fingerstyle guitar techniques—there’s enough variety of technique and musical styles to keep things from falling into the mellow-folksie quagmire.

And don’t forget the last four cuts from the Waterboys’ Fisherman’s Blues, the Gaelic. The tracks from Emy’s Watermark, and Van Morrison and the Chieftains’ classic Irish Heartbeat for reminders of the Celtic current in the mainstream.

Happy Saint Patrick’s Day, lads and lassies, and here’s a toast to a free and united Ireland!

Tommy O’Cheyne
# Top 200 Albums

The grey shading represents a bullet, indicating strong upward movement

| # 1 | Debut: Milli Vanilli | #16 |

| 1 | LOC-ED AFTER DARK | 4  6 |
| 2 | INTERIOR YOUTH | 4  6 |
| 3 | MYSTERY GIRL | 4  6 |
| 4 | VOLUME ONE | 4  6 |
| 5 | DON'T BE CRUEL | 4  6 |
| 6 | FOREVER YOUR GIRL | 4  6 |
| 7 | APPETITE FOR DESTRUCTION | 4  6 |
| 8 | SHOOTING RUBBERBANDS AT THE STARS | 4  6 |
| 9 | LIVING COLOUR | 4  6 |
| 10 | G N R LIES | 4  6 |
| 11 | GIVING YOU THE BEST I GOT | 4  6 |
| 12 | GREEN | 4  6 |
| 13 | THE RAW & THE COOKED | 4  6 |
| 14 | KARYN WHITE | 4  6 |
| 15 | HANGIN' TOUGH | 4  6 |
| 16 | THE GREAT RADIO CONTROVERSY | 4  6 |
| 17 | BEACHES | 4  6 |
| 18 | HYSTERIA | 4  6 |
| 19 | SILHOUETTE | 4  6 |
| 20 | NEW YORK | 4  6 |
| 21 | WINGER | 4  6 |
| 22 | TRACY CHAPMAN | 4  6 |
| 23 | OUT OF ORDER | 4  6 |
| 24 | OPEN UP AND SAY...AHHA | 4  6 |
| 25 | WATERMARK | 4  6 |
| 26 | LIVING YEARS | 4  6 |
| 27 | RATTLE AND HUM | 4  6 |
| 28 | THE TRINITY SESSION | 4  6 |
| 29 | GREATEST HITS | 4  6 |
| 30 | SPIKE | 4  6 |
| 31 | SKID ROW | 4  6 |
| 32 | NEW YORK | 4  6 |
| 33 | AND JUSTICE FOR ALL | 4  6 |
| 34 | TECHNIQUE | 4  6 |
| 35 | EVERYTHING | 4  6 |
| 36 | HEART BREAK | 4  6 |
| 37 | STRAIGHT OUTTA COMPTON | 4  6 |
| 38 | DYLAN & THE DEAD | 4  6 |
| 39 | GREATEST HITS | 4  6 |
| 40 | EASY-DUZ-IT | 4  6 |
| 41 | HOLD ME IN YOUR ARMS | 4  6 |
| 42 | PRIDE | 4  6 |
| 43 | GUY | 4  6 |
| 44 | FAITH | 4  6 |
| 45 | MELISSA ETHERIDGE | 4  6 |
| 46 | DON'T TELL A SOUL | 4  6 |
| 47 | MESSAGES FROM THE BOYS | 4  6 |
| 48 | BULLETBOYS | 4  6 |
| 49 | LIFE IS... | 4  6 |
| 50 | JUST COOLIN' | 4  6 |

| 51 | TEENAGE LOVE | 4  6 |
| 52 | THE LOVER IN ME | 4  6 |
| 53 | HOLD AN OLD FRIEND'S HAND | 4  6 |
| 54 | ORANGES & LEMONS | 4  6 |
| 55 | LET'S GET IT STARTED | 4  6 |
| 56 | I'M NOT AFRAID | 4  6 |
| 57 | ANY LOVE | 4  6 |
| 58 | A SHOW OF HANDS | 4  6 |
| 59 | GIPSYS | 4  6 |
| 60 | I WANNA HAVE SOME FUN | 4  6 |
| 61 | COCKTAIL | 4  6 |
| 62 | SOUTHERN STAR | 4  6 |
| 63 | TIME AND TIDE | 4  6 |
| 64 | REACH FOR THE SKY | 4  6 |
| 65 | FISHERMAN'S BLUES | 4  6 |
| 66 | TODAY | 4  6 |
| 67 | AMERICAN DREAM | 4  6 |
| 68 | CROSBY, STILLS, NASH & YOUNG | 4  6 |
| 69 | COPPERHEAD ROAD | 4  6 |
| 70 | TELL IT TO MY HEART | 4  6 |
| 71 | QUIT | 4  6 |
| 72 | WHAT UP, DOG? | 4  6 |
| 73 | LYLE LOVETT | 4  6 |
| 74 | LONG WINTER | 4  6 |
| 75 | GREATEST HITS | 4  6 |
| 76 | SMASHES, THRASHES & HITS | 4  6 |
| 77 | 2 HYPE | 4  6 |
| 78 | DIRTY ROTTEN FILTHY STINKING RICH | 4  6 |
| 79 | BLOW MY FUSE | 4  6 |
| 80 | 3/5 | 4  6 |
| 81 | LIVELY SOUNDS OF THUNDER | 4  6 |
| 82 | THE INNOCENTS | 4  6 |
| 83 | BLUE HEAVEN | 4  6 |
| 84 | BIG THING | 4  6 |
| 85 | SWISS | 4  6 |
| 86 | WORKING GIRL | 4  6 |
| 87 | BLESSING IN DISGUISE | 4  6 |
| 88 | INFORMATION SOCIETY | 4  6 |
| 89 | ANCIENT HEART | 4  6 |
| 90 | SIMPLE PLEASEURES | 4  6 |
| 91 | CALM ANIMALS | 4  6 |
| 92 | IN MY EYES | 4  6 |
| 93 | LINCOLN | 4  6 |
| 94 | MAKE IT LAST FOREVER | 4  6 |
| 95 | I LOVED YOU | 4  6 |
| 96 | BAD | 4  6 |
| 97 | ALL THAT JAZZ | 4  6 |
| 98 | TAKE 6 | 4  6 |
| 99 | ROLL WITH IT | 4  6 |
| 100 | 3 FEET HIGH AND RISING | 4  6 |
| 101 | STRONGER THAN PRIDE | 4  6 |
| 102 | REEL LIFE | 4  6 |
| 103 | SHORT SHARP SHOCKED | 4  6 |
| 104 | IN DREAMS | 4  6 |
| 105 | KROS-POSE | 4  6 |
WESTERN REGION

**POP**

- High Movers*
  1. Second Chance (A&M) Thirty-Eight Special
  2. Everlasting Love (Elektra) Howard Jones
  3. Like a Prayer (Sire/Warner Bros.) Madonna
  4. Forever Your Girl (Virgin) Paula Abdul
  5. Real Love (MCA) Jody Watley

- Most Added**
  1. Soldier of Love (Capitol) Donny Osmond
  2. Everlasting Love (Elektra) Howard Jones
  3. Somebody Like You (EMI) Robbie Nevil
  4. Repetition (Tommy Boy) Information Society
  5. Rock On (Cypress/A&M) Michael Damian

**R&B**

- High Movers*
  1. All I Want Is Forever (Epic) James 'J.T.' Taylor & Regina Belle
  2. You and I Got a Thang (Capitol) Freddie Jackson
  3. Sleep Talk (Columbia) Alyson Williams
  4. Start of a Romance (Atlantic) Sky
  5. Real Love (MCA) Jody Watley

- Most Added**
  1. Funky Cold Medina (Delicious Vinyl) Tone Loc
  2. I Want It (Orpheus) Aleece Simmons
  3. All or Nothing (Warner Bros.) Al Jarreau
  4. Like a Prayer (Sire/Warner Bros.) Madonna
  5. The Good, The Bad & The Ugly (Epic) Charlie Singleton

COUNTRY

- High Movers*
  1. After All This Time (Columbia) Rodney Crowell
  2. Young Love (RCA/Curb) The Judds
  3. Love Will (Warner Bros.) Forester Sisters
  4. Hey Bobby (RCA) K.T. Oslin
  5. You Got It (Virgin) Roy Orbison

- Most Added**
  1. She Don't Love Nobody (MCA/Curb) Desert Rose Band
  2. They Rage On (Capitol) Dan Seals
  3. Love Out Loud (RCA) Earl Thomas Conley
  5. Better Man (RCA) Clint Black

SOUTH CENTRAL REGION

**POP**

- High Movers*
  1. Second Chance (A&M) Thirty-Eight Special
  2. Real Love (MCA) Jody Watley
  3. Like a Prayer (Sire/Warner Bros.) Madonna
  4. Close My Eyes (RCA) Lita Ford & Ozzy Osborne

- Most Added**
  1. Real Love (MCA) Jody Watley
  2. Everlasting Love (Elektra) Howard Jones
  3. Rock On (Cypress/A&M) Michael Damian
  4. Voices of Babylon (Columbia) Outfield
  5. Where Are You Now? (WTG) Synch

**R&B**

- High Movers*
  1. Real Love (MCA) Jody Watley
  2. Affair (Tabu) Cherrelle
  3. Every Little Step (MCA) Bobby Brown
  4. 4U (A&M) Vesta
  5. All Because of You (A&M) Jeffrey Osborne

- Most Added**
  1. Funky Cold Medina (Delicious Vinyl) Tone Loc
  2. Buck Wild (Atlantic) E.U.
  3. The Good, The Bad & The Ugly (Epic) Charlie Singleton
  4. All or Nothing (Warner Bros.) Al Jarreau
  5. I Want It (Orpheus) Aleece Simmons

COUNTRY

- High Movers*
  1. You Got It (Virgin) Roy Orbison

MIDWESTERN REGION

**POP**

- High Movers*
  1. Second Chance (A&M) Thirty-Eight Special
  2. Like a Prayer (Sire/Warner Bros.) Madonna
  3. Everlasting Love (Elektra) Howard Jones
  4. Birthday Suit (Columbia) Johnny Kemp
  5. Somebody Like You (EMI) Robbie Nevil

- Most Added**
  1. Everlasting Love (Elektra) Howard Jones
  2. Soldier of Love (Capitol) Donny Osmond
  3. Real Love (MCA) Jody Watley
  4. I Only Wanna Be With You (Reprise/Warner Bros.) Samantha Fox
  5. Do You Believe in Shame? (Capitol) Duran Duran

**R&B**

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

- Most Added**
  2. If She Knew (Atlantic) Anne G.
  3. Are You Lonely (Columbia) Constina
  4. Like a Prayer (Sire/Warner Bros.) Madonna
  5. Funky Cold Medina (Delicious Vinyl) Tone Loc
COUNTRY

**High Movers**
1. Young Love (RCA/Curb) The Judds
2. You Got It (Virgin) Roy Orbison
3. Hey Bobby (RCA) K.T. Oslin
4. Setting Me Up (Warner Bros.) Highway 101
5. My Train of Thought (Capitol) Barbara Mandrell

**Most Added**
1. Love Out Loud (RCA) Earl Thomas Conley
2. Is It Still Over? (Warner Bros.) Randy Travis
3. They Rage On (Capitol) Dan Seals
4. She Don't Love Nobody (MCA/Curb) Desert Rose Band
5. I Don't Want To Spoil the Party (Columbia) Rosanne Cash

SOUTHEASTERN REGION

**High Movers**
1. Like a Prayer (Sire/Warner Bros.) Madonna
2. She Drives Me Crazy (I.R.S.) Fine Young Cannibals
3. Room to Move (PolyGram) Animotion
4. More Than You Know (Columbia) Martika
5. Eternal Flame (Columbia) Bangles

**Most Added**
1. Like a Prayer (Sire/Warner Bros.) Madonna
2. Do You Believe in Shame (Capitol) Duran Duran
3. I Only Wanna Be With You (RCA) Samantha Fox
4. Don't Take My Mind on a Trip (Virgin) Boy George
5. Working on It (Geffen) Chris Rea

COUNTRY

**High Movers**
1. Tell It Like It Is (Atlantic America) Billy Joe Royal
2. You Got It (Virgin) Roy Orbison
3. Hey Bobby (RCA) K.T. Oslin
4. The Heart (Universal) Lacy J. Dalton
5. After All This Time (Columbia) Rodney Crowell

**Most Added**
1. Wine Me Up (Mercury) Larry Boone
2. She Don't Love Nobody (MCA/Curb) Desert Rose Band
3. I Don't Want To Spoil the Party (Columbia) Rosanne Cash
4. If I Had You (RCA) Alabama
5. Chattanooga Choo Choo (Epic) Asleep At The Wheel

POP

**High Movers**
1. I'll Be There for You (Capitol) Ashford & Simpson
2. I Like (MCA) Guy
3. Sleep Talk (Columbia) Alyson Williams
4. Every Little Step (MCA) Bobby Brown
5. Affair (Tabu) Cherrelle

**Most Added**
2. It's Only Love (Elektra) Simply Red
3. Days Like This (MCA) Sheena Easton
4. All or Nothing (Warner Bros.) Al Jarreau
5. Like a Prayer (Sire/Warner Bros.) Madonna

R&B

**High Movers**
1. Rock On (Cypress/A&M) Michael Damian
2. Do You Believe in Shame (Capitol) Duran Duran
3. I Only Wanna Be With You (RCA) Samantha Fox
4. Real Love (MCA) Jody Watley
5. Working on It (Geffen) Chris Rea

**Most Added**
1. Rock On (Cypress/A&M) Michael Damian
2. Love Out Loud (RCA) Earl Thomas Conley
3. My Train of Thought (Capitol) Barbara Mandrell
4. She Don't Love Nobody (MCA/Curb) Desert Rose Band
5. I Don't Want To Spoil the Party (Columbia) Rosanne Cash

GUARANTEED NATIONAL HITS

**POP***
- Rock On
  - Michael Damian
    - (Cypress/A&M)

**R&B***
- Funky Cold Medina
  - Tone Loc
    - (Delicious Vinyl)

**COUNTRY***
- They Rage On
  - Dan Seals
    - (Capitol)
RUMOR OF THE WEEK: Fact or fiction? We heard through the grapevine that the new lead singer for the Chris Squire-led Yes will be... Robbie Nevil! Nevil was not Squire's first choice. Among those considered was Billy Sherwood, lead singer in a new PolyGram act called World Trade. Jon Anderson is apparently reforming the "old" Yes with Rick Wakeman and Steve Howe under another name.

TWO-YEAR UPDATE—GEFFEN MUSIC PUBLISHING: In our continued efforts to keep a pulse to the publishing trade, we checked in on Geffen Music president Ronnie Vance at the two-year anniversary of the company. Vance has attained a reputation for being a giant in the music business. At Geffen he was asked to elevate a small publishing concern into the major leagues. Does the association with a thriving label like Geffen give you a head start?

"Of course there are major benefits," explains Vance. "But in two years I've only signed three Geffen acts—Edie Brickell, Steve Forbert and Shadowland. I walk the fence. If some of the acts on the label are really successful, it can be an awkward position to be in. However, I've never felt any pressure from above, because I've been lucky enough to multiply the publishing interest at least five-fold since when I came on.

"I'm really motivated by what I listen to when it comes to signing," continues Vance. "If I really love the music, I begin to see red...or green, hopefully. Most recently I've been able to acquire the North American rights to a band called The Sundays, which is very important to me. They're signed to Rough Trade in the U.K. only, but as we speak just about every label in the world is after them.

"This is the stuff that excites me the most, not going out there and being competitive with the big shots with big bankrolls, talking about a band that sold 600,000 albums and is looking for a publishing deal. You have to pay them against the units they've already sold, and you have to front-line a giant deal for their second album which could really take right into the pooh-house. I would do a deal like that if I was madly in love with the music; otherwise, I don't want it against my bottom line. It's too early.

"My greatest satisfaction is taking a writer like Dennis Matkosky and helping him happen. He's written for George Benson, Al Jarreau and Kenny G ("Save the Best for Last")." And producing two new artists for Geffen—Christopher Williams and David Peaston. He's working with Philip Bailey and Maurice White, and he's got two songs on the Top soundtrack. He's been with me for two years. Before that his career was quieter. Of course, he co-wrote "Maniac" in '80 and a few others."

Vance and professional manager Lisa Wells have also had success with writers Matthew Wilder, Mary Unobsky, and Sharon Robinson. Eddie Money did Jesse Harn's song "Walk on Water." Brenda Schmitt, a Geffen writer, is working on a new solo record and has new covers with Roberta Flack and Chaka Khan. Randy Cantor has co-written with Marc Jordan's album, and Darrell Brown has worked with artists John Farnham. Socially conscious folk-rock ember Danny Peck is Vance's "special secret weapon." Every publisher needs one.

Julius Robinson

THESE THINGS ARE CLUTTERING UP THE WALLS! Darryl Hall and John Oates stopped by the Arista offices to pick up their plaques for Ooh, Yeah, which was a certified platinum record. Pictured, from left, are Darryl Hall, Champion Entertainment's John Sykes, Arista president Clive Davis and VP Roy Lott, John Oates, Brian Doyle of Champion Entertainment, T-Bone Wolk (Didn't he play the neighbor in The 'Burbs?) and Arista VP/GM Don Jenner.
CASH BOX CHARTS

TOP 100 SINGLES

The grey shading represents a bullet, indicating strong upward movement

#1 Single: Mike+The Mechanics

#1 Debut: Michael Damian #80

To Watch: Madonna #14

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1. THE LIVING YEARS (Atlantic 7-88564)
   Mike+The Mechanics
   Mike+The Mechanics
   Mike+The Mechanics

2. ETERNAL FLAME (Columbia 38-65533)
   The Bangles

3. GIRL YOU KNOW IT’S TRUE (Arista 5-3396)
   Mill Vanilli

4. PARADISE CITY (Geffen 7-27570)
   Guns N Roses

5. MY HEART CAN’T TELL YOU NO (Warner Bros. 7-27728)
   Rod Stewart

6. LOST IN YOUR EYES (Atlantic 7-27570)
   Debbie Gibson

7. THE LOOK (EMI 50190)
   Roxette

8. WALK THE DINOSAUR (Chrysalis Z54 4331)
   Was(Not Was)

9. YOURIE NOT ALONE (Warner Bros. 27757)
   Chicago

10. SHE DRIVES ME CRAZY (IRS 53463)
    Fine Young Cannibals

11. DREAMIN’ (Wing 871 078-7/Polymag)
    Vanessa Williams

12. DON’T TELL ME LIES (A&M 1267)
    Duff

13. RONI (MCA MCA 53463)
    Bobby Brown

14. LIKE A PRAYER (Epic/Warner Bros. 24-7-27538)
   Madonna

15. STAND (Warner Bros. 72666)
    R.E.M.

16. YOU GOT IT (Columbia 38-08059)
    New Kids On The Block

17. JUST BECAUSE (Elektra 7-69327)
    Anita Baker

18. MORE THAN YOU KNOW (Columbia 38-06103)
    Marika

19. SUPERWOMAN (Warner Bros. 7-27773)
    Karyn White

20. YOU GOT IT (Virgin 90245)
    Roy Orbison

21. THE LOVER IN ME (MCA 53146)
    Sheena Easton

22. YOUR MAMA DON’T DANCE (Capitol-944593)
    Poison

23. ROOM TO MOVE (PolyGram 871 4187)
    Animation

24. ROCKET (PolyGram 872 614-7)
    Def Leppard

25. CRYIN’ (EMI 60411)
    Vixen

26. THE LOVE IN YOUR EYES (Columbia 38-08532)
    Eddie Money

27. I’LL BE HERE FOR YOU (Mercury PolyGram 872 564-7)
    Bon Jovi

28. HEAVEN HELP ME (Elektra/Polygram 871 526-7)
    Deon Estus/George Michael

29. SECOND CHANCE (A&M 1279)
    The Commodores

30. FUNKY COLD MEDINA (Casablanca Vinyl 154)
    Tone-Loc

31. I BEGAN YOUR PARSON (Atlantic 7-89969)
    Kon Kan

32. THINKING OF YOU (Casablanca 7-89507)
    Ste-Fire

33. STRAIGHT UP (Virgin 99256)
    Paula Abdul

34. SHE WON’T TALK TO ME (Capitol 8-08851)
    Luther Vandross

35. ORIANDOLOW FLOW (SAIL AWAY) (Geffen 272633)
    Enya

36. SURRENDER TO ME (Capitol B-44288)
    Ann Wilson & Robin Zander

37. FEEL SO GOOD (Warner Bros. 7-27565)
    Van Halen

38. WHAT I AM (Geffen 7-27968)
    Edie Brickell & New Bohemians

39. SINCELYYOURS (Atco/Atlantic 7-99346)
    Simple Sensation

40. AFTER ALL (Geffen 7-27592)
    Cher & Peter Cetera

41. BORN TO BE MY BABY (Mercury/PolyGram 872 156-7)
    Bon Jovi

42. CULT OF PERSONALITY (Epic 34-6661)
    Living Colour

43. WILD THING (Columbia 38-66609)
    Rick Astley

44. BIRTHDAY SUIT (Columbia 38-66609)
    Johnny Kemp

45. FOREVER YOUR GIRL (Virgin 7-92030)
    Paula Abdul

46. TRIBUTE (RIGHT ON) (Columbia 38-66575)
    The Passadenas

47. RADIO ROMANCE (MCA 50823)
    Tiffany

48. IT’S ONLY LOVE (Elektra 7-69317)
    Simply Red

49. DRIVEN OUT (RCA 8387-7-7/R)
    Fixx

50. A SHOULDER TO CRY ON (Warner Bros./Sire 7-27645)
    Tommy Page

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51. WALKING AWAY (Tommy Boy/Rprise 7-27736)
    Information Society

52. IKO IKO (Capitol 44434)
    Belle Stars

53. I’M GONNA BE THE ONE (EMI 74006)
    Steve B

54. 24/7 (eh & B Way 7711/long)
    Dino

55. LET THE RIVER RUN (Arista 1-979)
    Carly Simon

56. SEVENTEEN (Atlantic 871 4187)
    Erasure

57. THE LAST MILE (Mercury/PolyGram 872-1487)
    Cinderella

58. CLOSE MY EYES (RCA 8897-7-R)
    Little Ford & Ozzy Osborne

59. WHERE ARE YOU NOW? (WTC 31-08825)
    Synch

60. WE’VE SAVED THE BEST FOR LAST (Arista ASI 975)
    Kenny G Featuring Smokey Robinson

61. WHEN I’M WITH YOU (Capitol B-44302)
    Howard Jones

62. EVERLASTING LOVE (Elektra 7-69306)
    Boy Meets Girl

63. BRING DOWN THE MOON (RCA 8807)
    Boy Meets Girl

64. ONE (Epic 7-69338)
    Metallica

65. CAN YOU STAND THE RAIN (MCA 53454)
    New Edition

66. GOOD LIFE (Virgin 7-99398)
    Inner City

67. SOMEBODY LIKE YOU (Capitol 60176)
    Robbie Nevil

68. JAPAN ME HEART (MCA-MCA 53371)
    Trifanly

69. WHEN THE CHILDREN CRY (Atlantic 7-69015)
    Lotus

70. DIAL MY HEART (Motown Mot-5330)
    The Boys

71. WIND BENEATH MY WINGS (Atlantic 7-88272)
    Bette Midler

72. HALLELUJAH MAN (Mercury PolyGram 870 596-7)
    Love & Money

73. HEARTS ON FIRE (Virgin 9-89254)
    Steve Winwood

74. REAL LOVE (MCA 53484)
    Jody Watley

75. I CAN’T FACE THE FACT (Capitol 44233)
    Gina Go-Go

76. INTO YOU (A&M 1256)
    Giant Steps

77. NEVER HAD A LOT TO LOSE (Epic 34-68463)
    Cheap Trick

78. ROCK ON (Cypress 1420/A&M)
    Michael Damian

79. RUN TO PARADISE (WTC 31-68564)
    Choirboys

80. ANGEL OF HARLEM (WTC 7-90524)
    U2

81. YOU BELIEVE IN SHAME? (Capitol 44337)
    Duran Duran

82. RUSSIAN RADIO (Enigma 75519)
    Red Flag

83. I ONLY WANNA BE WITH YOU (Jive/RCA 1192)
    Samantha Fox

84. THE WAY YOU LOVE ME (Warner Bros. 7-27773)
    Karyn White

85. SOLDIER OF LOVE (Capitol 44309)
    Donny Osmond

86. ARMAGEDDON IT (Mercury PolyGram 870 612-7)
    Def Leppard

87. THE VOICES OF BABYLON (Columbia 38-66601)
    The Outfield

88. DEAR GOD (Chrysalis 43319)
    Midge Urba

89. I GOT IT MADE (Atlantic 7-89966)
    Crosby, Stills, Nash & Young

90. WORKING ON IT (Geffen 7-27365)
    Chris Rea

91. HOLDING ON (Virgin 7-92061)
    Steve Winwood

92. DON’T Rush ME (Arista ASI 9727)
    Taylor Dayne

93. ALL SHE WANTS IS (Capitol PB44287)
    Duran Duran

94. THIS TIME (Arts 1-9777)
    Kiarra

95. END OF THE LINE (Warner Bros. 7-27655)
    Traveling Wilburys

96. GIVE ME THE KEYS (Chrysalis VS-43305)
    Huey Lewis & The News

97. FALLING OUT OF LOVE (PolyGram 871 486-7)
    Ivan Neville

98. I HAVE SOME FUN SOME TIMES (Jive/RCA 1154-7-J)
    Samantha Fox

99. SEEIN’ LOVE (Elektra 7-69317)

100. THINKING OF YOU (Casablanca 7-89507)

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RETAIL REPORT

WHEREHOUSE ENTERTAINMENT
Torrance, Calif.
Jody Harman
1. Tone Loc (Delicious Vinyl/Island)
2. Bette Middler (Beaches
3. Fine Young Cannibals
4. Bobby Brown (MC
5. N.W.A. (Ruthless/Priority)
6. Young Orbison (Virgin)
7. Debbie Gibson (Atlantic)
8. Traveling Wilburies (Wilbury/WB)
9. Paula Abdul (Virgin)
10. Kenny G (Arista)

GOLDY RECORDS
Providence, R.I.
Scott Lindsay
1. New Order (Quest/WB)
2. Elvis Costello (Warner Brothers)
3. No For An Answer (Hawker/Important)
4. The Proclaimers (Chrysalis)
5. R.E.M. (Warner Brothers)
6. Edie Brickell & New Bohemians (Geffen)
7. Jane's Addiction (Warner Brothers)
8. Public Enemy (Def Jam/CBS)
9. Enya (Geffen)
10. FIREHOSE (SST)

CAMBRIDGE ONE STOP
Cambridge, Mass.
Jeff Cohen
1. Kenny G (Arista)
2. Gipsy Kings (Elektra Musician)
3. Bobby McFerrin (EMI)
4. Bajia (Epic)
5. Al Jarreau (Reprise)
6. Talk 6 (Reprise)
7. David Sanborn (Reprise)
8. Najee (EMI)
9. Manhattan Transfer (Atlantic)
10. Hiroshima (Epic)

STEREO JACKS
Cambridge, Mass.
Matt Starr
1. Pinetop Perkins (Blind Pig)
2. Leroy Carr (Portrait)
3. Willie Dixon (Chess/MCA)
4. Otis Rush (Blind Pig)
5. Willie Dixon (Columbia)
6. Various Artists: Lockdowns (Rooster)
7. Sweet Honey In The Rock (Flying Fish)
8. Robert Johnson (Columbia)
9. Charles Brown (Alligator)
10. Willie Brown (Capitol)

OPEN BOOKS & RECORDS
N. Miami, Fla.
Leslie Wimmer
1. XTC (Geffen)
2. Fine Young Cannibals
3. Morrissey (Sire)
4. Elvis Costello (Warner Brothers)
5. 7 Seconds (Restless)
6. New Order (Quest/WB)
7. Lou Reed (Sire)
8. Gangs Artis (Roadracer)
9. M.O.D. (Megaforce/Caroline)
10. Shamen (Communion)

RECORD BAR, INC.
Durham, N.C.
Mary Barnhill
1. Tone Loc (Delicious Vinyl/Island)
2. Debbie Gibson (Atlantic)
3. Roy Orbison (Virgin)
4. Guns N' Roses: Appetite
5. Living Colour (Epic)
6. Hank Williams, Jr.
7. Traveling Wilburies (Wilbury/WB)
8. Guns N' Roses: Lies (Geffen)
9. Paula Abdul (Virgin)
10. Skid Row (Atlantic)

YO, HOME GIRL: Carly Simon recently paid a visit to her hometown of Boston, where she signed autographs for fans who came by Tower Records to pick up her Greatest Hits Live package. Pictured here are, from left, BMG's Mike Tawa, Arista's Clarence Barnes and Kevin Raimond, BMG's Greg Linn and David Smith, Tower assistant manager Mike Tannen, BMG's Valerie Cartough, Tower manager Greg Wallis, Dana McDonald of BMG, and Arista's Ken Antonelli. Seated are Carly and manager Brian Doyle.

De La Soul

Continued from page 10
while also rendering it accessible to people who did not grow up on hip-hop or old R&B records. Pos admits, however, that accessibility was not their intention: "We hope people hear it throughout our backgrounds. We don't try to think about what could be accepted, we just put the music together and hope that people would like it."

The truth is, despite their motives (or more precisely, lack of motives), De La Soul have come up with a record that would sound great on a wide variety of radio formats (the decaying old behemoth AOR excepted for obvious reasons). It is perfect pop, putting a smile on the listener's face and inducing involuntary body movement in even the most jaded old fart. Their grooves are tight, well-structured and extremely funky (see the new single "Me, Myself, and I") and their lyrics range from social commentary ("Ghetto Thang") to the ridiculous ("A Little Bit of Soap") to the humorous ("La Conehead") to the heart-wrenching ("Poetic Justice"). Everyone from little children to the most serious adult should find this band appealing. This is a band that would fit in as well on Pee-wee's Playhouse (are you listening, Pee- wee—this is perfect for you) as it would in the pages of the New York Times.

It is this diversity that makes De La Soul a record company's dream. They literally market themselves. Tommy Boy realizes this, letting the band write their own bio, supervise their cover art, and write the song intros that are their video's captions. It is ushering in of the D.A.I.S.Y. age (short for DA Inner Self, Y'all), which symbolizes their spirit of reawakening and their insistence that their audience use their minds, look within themselves and express their individuality. This theme is graphically illustrated in the video for "Me, Myself, and I," which is set in "Hip Hop High School" and expounds on the theme of "Individualism vs. Conformity," with liberal doses of humor and De La style thrown in.

De La Soul is an extremely visual band. Their asymmetrical haircuts—devised by razor-ninja Truggy the Dove—give them a truly distinctive look, especially on video. They seem to realize the power of the medium and use it very effectively.

Their first video, for "Potholes on My Lawn," was a low-budget black and white piece that was thrown together rather quickly, yet was extremely effective in presenting De La image and charm—much in the same way as Tone Loc's "Wild Thing" video. Considering MTV's current sympathetic attitude towards rap (Yo MTV Raps is the highest-rated show on the network), and the stubbornness of black radio when it comes to trying anything new, video is fast becoming the paramount form of media exposure for hip-hop. De La Soul should be quick to exploit this, and the sight of all the little homeboys in Middle America running to their barbers demanding peace signs carved into the backs of their razor cuts is a distinct possibility in the near future.

De La Soul has just signed with rap management powerhouse RUSH, which is consistent with their policy of waiting until they could negotiate on their own terms. This should mean inclusion on one of the upcoming rap superstar tours, which will put their exciting and unique live show featuring quirky choreography and two lovely women flashing the De La message on a series of cue cards—an idea they freely admit lifting from Bob Dylan's "Subterranean Homesick Blues" in front of hundreds of thousands of people; and they have recently opened dates for Guy, which is a natural pairing. It would be great to hear these two acts back-to-back, and I only wish black radio would see the spiritual and thematic connections between groups like this more often. Their irresistibly catchy P-Funk-based new single "Me, Myself, and I" (which will be released as a three-sided 12")—remember concentric grooves?—is about to be unleashed, and stands the best chance of anything on the LP to receive across-the-board airplay. We are entering the D.A.I.S.Y. age. Want to come along?

CASH BOX MAGAZINE 22 MARCH 25, 1989
GO-GO GOES UPTOWN: One of Washington, D.C.'s finest go-go bands, go-go was formed with Andre Harrell's Uptown Records (distributed by MCA). Uptown is known for breaking Al B. Sure!, Heavy D. and the Boyz, Guy, and others. Standing, from left, are Michael Neal, Rare Essence; Carol Kirkendall, V.P. CD Enterprises; Donnell Floyd and Quentin Davidson, Rare Essence; Darryl Brooks, president of CD Enterprises; Andre Johnson, Rare Essence. Seated are Harrell and Derrick Piage, Rare Essence.

Michael Hepworth

**Albums**

- **ALYSON WILLIAMS: Raw** (Def Jam/Columbia 40515)

This excellent debut release from Alyson Williams is the kind of stuff Def Jam honcho Russell Simmons has been itching to put out for a long time. Since his amicable split with Rick Rubin last year, he has been preparing for the release of an onslaught of good-old-fashioned soul records, updated with that inimitable Def Jam style. This record is an excellent prototype for the label's move into that direction. It swings from the silky ballads so popular in the pre-disco '70s to the tougher New Jack Swing, made even tougher by the Def Jam beat.

The LP starts off with a string of ballads, the strongest being "Just Call My Name," "I Looked Into Your Eyes" has a cocktail feel; Simmons and co-producer Vincent Bell really let Williams stretch out, refraining from the sugary-sweet that is common in evidence these days. Some silky background vocals are added for feel, but the brasses and synth parts are held back in favor of the power of Williams' voice. Her duets are well chosen; when fellow Def Jam artists (and Alyson's partner) step in, the result is magic. It is evident that all parties involved here are true fans of this music, putting out ballads because they want to and not because the record company says it's mandatory.

Riding on a tidal wave of hits and hooks seems to pose no problem to Williams, either. She has had extensive experience singing background vocals on a number of hip-hop records in the past, and her voice cuts through the production-heavy dance cuts with clarity, power, and style. "SleepTalk," and "My Love is So Raw" are both hits, the latter featuring a strong rap by Nikki D., who sounds like a sexy version of M.C. Lyte. They'll have you humming. In your sleep, that will not ruin us at all (thanks to the bass on the track more frequently). If Alyson Williams and Public Enemy are the future of Def Jam, the doubts that arose after the split will be dead wrong. This company should remain an industry leader well into the '90s.

Neil Harris
WITNESS
THE STRENGTH OF
STREET KNOWLEDGE

N.W.A

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OSMOND AWARDED FOR CHARITY WORK: Capitol artist Marie Osmond was in Nashville recently to accept the Roy Acuff Award for her charity work as national chairperson for the Osmond Foundation. The award is sponsored by the Country Music Foundation and Nashville's daily newspaper The Tennessean. The most notable of her contributions is her work with the Children's Miracle Network Telethon, which has raised over $170 million nationwide during the six years it has aired.

Previous recipients of the Roy Acuff Award include Kenny Rogers, Willie Nelson and Sarah Cannon, better known as Minnie Pearl. Both Acuff and Cannon were present at the ceremonies. Osmond said on accepting the award, "It is such an honor to receive such a wonderful award. I just love working with the Children's Hospital. I'm sure you know that this award belongs to many other people besides myself. There are thousands of volunteers who work behind the scenes."

Osmond, who is expecting a child soon, was moved to tears by the presentation of the award. She said the Children's Miracle Network Telethon, which will be held June 3-4 at Disneyland, hopes to raise $70 million this year.

SHOWCASE NEWS: Columbia recording artist David Allan Coe performed at the newest venue in town Nashville Center Stage recently, disappointing not a few fans by performing covers most of the evening. He opened his set with several Elvis tunes such as "C.C. Rider," "That's Alright," and "C. A. T. from a Trap." That'dve been o.k., but he proceeded to do others, such as James Taylor, "I Only Wish I Could Say You Again," and B.B. King, among others. The show was taped for the "Crook & Chase" show, and I suppose that's the only reason why the folk were clapping. Coe is a talented performer in his own right, and we didn't understand why he passed on his own material to do a show consisting mostly of cover tunes. After paying $10 a ticket (and bribing two guys with $10 for their seats), we considered the evening almost a total loss.

On a brighter note that evening was the opening band, the Lonesome Strangers, a four-song from the West Coast who are making a name for themselves on the airwaves these days. Their first single "Goodbye Lonesome, Hello Baby Doll" is at #78 on the Top 100 this week. They are currently signed with High Tone Records and should do quite well with their Everly Bros./Buddy Holly-influenced sounds.

Other acts I caught last week included Mercury/PolyGram's newest signee, Daniele Alexander. With a decidedly contemporary edge, Alexander proves her strength through her songwriting with tunes like "True Heart," "Silky Me" and "Someday." The showcase was held at the Bluebird Cafe, and seating was limited, so my cohort, Rundi Ream, and I stayed near the restroom area since we didn't have the funds to bribe someone for a seat that night. But in all fairness, it's what we wear, not where we sit, that's important.

Our final night of listening was a spicy one indeed since it was Cajun Cedric Benoit at the mike. Not yet signed, but obviously eager to find a label, Benoit pumped out eight tunes in rapid succession backed by a 10-piece ensemble. The Kaplan, La. native did well on numbers such as "Louisiana Fais Do Do," "Frisco Zydeco," "Golden Lady" and "Louisiana Rain." With RCA's Joel Soumier and Mercury/PolyGram's Wayne Toups making noise within the industry, we should see a lot more of Louisiana's artists making their way up from the South.

Cecilia Walker
**ALBUM RELEASES**

- **GEORGE JONES • One Woman Man (Epic)**
  From a man who is said to be the heart and soul of country music by many, comes the album *One Woman Man*. With his multi-faceted voice which carries that raw, reckless emotion, George Jones traverses a wide range of experiences in his characteristic honky-tonk style. He leads us from the story of a man faithful to one woman in the title cut, to a man who left his family only to reconsider his decision too late in "Writing on the Wall". Two other cuts to listen to for fun are "Ya Ba Da Ba Do (So Are You)" and "Pretty Little Lady from Beaumont Texas".

- **GAIL DAVIES • Pretty Words (MCA)**
  Davies opens her debut LP for MCA with a short *a capella* stint that immediately proves she feels strongly about her music and her writing. One senses a solid, independent woman surging underneath each of the 10 cuts, all of which she wrote or collaborated on. Davies also co-produced the project with Jimmy Bowen. Her newest single, "Waiting Here for You" has been received well by radio. The album's songs move from a woman who's been left, to a hopeful and determined grasp of recaptured love and ends with a soaring hymn, "I Will Rise and Shine Again". Other hot cuts • "I Don't Know Why", "Hearts in the Wind" and "Pretty Words".

**SINGLE RELEASES**

- **J.C. CROWLEY • "I Know What I've Got" (RCA)**
  This song is a pleasing realization from a man who is fully aware of how special the love he has is. Beginning with a simple guitar accompaniment, it fleshes out to a full chorus of instrumentation. A tremendously catchy melody and heartfelt lyrics make for a triumphant return to country for this RCA artist. Mention must be made of Jeff Silbar, who co-wrote the tune with Crowley. Programmers not adding this tune are missing out on talent that should definitely be recognized.

**COUNTRY FEATURE PICKS**

- **ROSANNE CASH • "I Don't Want to Spoil the Party" (Columbia)**
  This John Lennon/Paul McCartney-penned tune makes the transition from pop to country easily through Cash's interpretive skills. Disappointed after not finding her man at a party, Cash leaves in search of not only him, but reassurance that their love is still on solid ground.

- **SOUTHERN PACIFIC • "Dream On" (Warner Bros.)**
  A samba-like beat backs this contemporary love tune about the future fulfillment of a love not yet recognized. Co-written by band member John McFee and tunemaster Andre Pessis, it sports a true California-style feel for country.

- **OAK RIDGE BOYS • "Beyond Those Years" (MCA)**
  The Oaks jazz up their latest release with great sax instrumentation, along with Jimmy Bowen's immaculate production technique. A couple forced into a 'shotgun' marriage after an unexpected pregnancy makes their marriage work against all odds, proving that true love (and hard work) can transcend the pain found "beyond those years".

- **ASLEEP AT THE WHEEL • "Chattanooga Choo Choo" (Epic)**
  Ray Benson leads his fellow country cavalier bandmates through a true-to-form rendition of this 1940's classic. Big Band horns and raspy rhythm work join forces to produce this splendid remake. Should delight all listening audiences.

**RAPPIN' WITH THE WRITERS:**

**RICK BOWLES**

Maypop Music Group's Rick Bowles was born in Charlotte, N.C. and raised in nearby Shelby where his parents encouraged his educational and artistic pursuits.

At the age of 16, Bowles got his first guitar, and, inspired by such artists as James Taylor and Bob Dylan, began composing. He started performing in local clubs shortly thereafter, mixing his own songs with the usual solo acoustic fare.

Bowles went on to the University of North Carolina at Charlotte, where he earned a B.A. in English. Following graduation, he taught high school by day and played music by night.

In 1981, Bowles was signed to PolyGram Records. He released the album *Free for the Evening* in 1982, which yielded the chart single "Too Good to Turn Back Now".

Bowles has concentrated more on his songwriting since then, signing with Maypop in 1986, and moving to Nashville soon after.

He recently reached #1 with Reba McEntire's "I Know How He Feels". In addition, the Bowles-penned tune "I Can't Win For Losing You" was a hit for Earl Thomas Conley. Bowles has had songs recorded by Anne Murray, Charly McClain, Shenandoah, Canyon and Black Hawk.

**CASH BOX MAGAZINE 28 MARCH 25, 1989**
COUNTRY MUSIC


BMI VP Roger Sovine welcomed Tom McEntee with a commendation of excellence for his contributions to country music throughout the years. McEntee, founder of the Country Radio Seminar, received this honor at BMI's annual CRS luncheon during Eddie Rabbitt's feature performance. This year's seminar celebrated its 20th anniversary. Pictured (from left) are McEntee, Rabbitt and Sovine. (Photo: Alan Mayor)

CANYON, DAVIS ENTERTAIN RADIO: ASCAP held its luncheon for the Country Radio Seminar panelists and attendees at the Opryland Hotel in Nashville, TN. 16th Avenue Records artists Canyon and CBS Records artist Linda Davis (not pictured) were the entertainment for the event. Pictured on the back row (from left) are: Canyon's Jay Ellis Brown, Randy Russell Rigney, and Johnny Bostright; ASCAP's Connie Bradley, Canyon's Steve Cooper, WKKO's Pam Quinn, Canyon's Randy Keech Rainwater, WLX's Dan Hollander, WSIX's Jerry House. Front row (from left) are KPLX's Mac Daniels, 16 Avenue's Ed Keely, and CRS Exec. Dir. Frank Mull.

PolyGram's lovely Burch Sisters and Wayne Turner of The Bama Band pose with radio folks during the Country Radio Seminar. Pictured (from left) are Peter Tanz, WDEZ; Cindy Burch; Turner; Laura Morgan, WKEZ; Charlene Burch; Tim Morgan, WKEZ; and Cathy Burch. (Photo: Dan Loftin)

NASHVILLE NOTE-ABLES

HIGH BIAS: The Los Angeles-based Tin Star made their recorded debut a few years back on A Town South of Bakersfield—an Enigma Records compilation LP of unsigned West Coast country talent. Their work on the successful compilation landed the band a recording contract with the ill-fated Wrestler Records label, for whom they recorded their first full-length album, Somebody's Dreams. Although the LP was released to tremendous critical praise, the label's untimely demise caused the album to go virtually unnoticed.

In 1987, L.A.-based independent powerhouse Rhino Records recognized their potential and signed the band. Last week the band's new, self-titled, project was released, and every indication leads to the assumption that this band will hit big.

"If I hadn't known what was going on, I might have thought this was a collaboration by Linda Ronstadt, Jimmy Buffet and John Cougar Mellencamp," with Hank Williams keeping watch from above," wrote the Memphis Star. "The Los Angeles Times agreed, lauding the band for its '...tight instrumental work, electric country and rock influences and first-rate songwriting.'

Tin Star was initially formed in 1984 by vocalist/chief songwriter Kerry Hansen and drummer Geoff Lewis, later recruiting vocalist Laura Lee Kessinger and Bob Gotham on guitar. Together, they prove one of the most versatile, entertaining young bands to emerge from the City of Angels.

Tin Star, produced by Dan Fredman, is an album worthy of your immediate attention.

EVERYTHING OLD IS NEW AGAIN: This week MCA Records re-releases Buddy Holly's self-titled second album. Originally released on the Coral label, Buddy Holly contains some of the most legendary performances by the unforgettable vocalist, including "Peggy Sue," "Everyday," "Rave On," "Ready Teddy" and "Words of Love." A must... RCA's new Elvis Presley package is a little less impressive. Titled Stereo 57 (Essential Elvis Volume 2), the album contains a variety of outtakes from January 1957 sessions (most with the Jordanaires), recorded in an early version of "stereo." For collectors only.

BLURBS, BLURBS, BLURBS: Howie Epstein, bassist in Tom Petty's Heartbreakers, has recently completed production work for an upcoming album by Carlene Carter. Carter's last album was 1982's C'est Chon, on Epic Records. Interestingly enough, new releases from both Lyle Lovett and Steve Earle are currently receiving an impressive slice of alternative rock radio airplay (on such stations as Los Angeles' KEDG-FM). Watch for artists such as Michelle Shocked, John Hiatt and Bonnie Raitt to gain more acceptance at country radio... Be on the lookout for brand-new releases by George Jones, Lyle Lovett and Garth Brooks... Artists currently finishing up new albums include a new Pete Anderson-produced project for Michelle Shocked, the Wagoners, Darden Smith and Maria McKee... Top singles picks include Jill Hollier's great "Many Tears Ago" and Rosanne Cash's cover of Lennon & McCartney's "I Don't Want To Spoil The Party.

Tom DeSavia
CASH BOX INDIE SINGLES

1  BOOGIE QUEEN (GOS)  Doug Kershaw 3 4
2  CAN WE TALK (Happy Man)  Chris and Lenny 1 9
3  LOVE IN MOTION (Welsh Dog)  Ross Lewis 4 9
4  KEEP THE FAITH (Tri-Star)  Heartland 6 4
5  HOW MANY HEARTACHES (G.O.)  Marcy Carr 8 3
6  SHE'S A DEVIL IN THE DARK (A.M.)  Rich Chaney 9 11
7  ONLY THE STRONG SURVIVE (Anoka)  Darrell Holt 2 8
8  DANGEROUS GROUND (Bootstrap)  Lance Stride 10 4
9  MOMMA DROPPED NOFOOL (Sundial)  Dawn Dorminy 15 3
10  GOODBYE LONESOME, HELLO BABY DOLL (Highview)  The Lonesome Strangers 13 7
11  SHE'S TOO GOOD TO BE CHEATED THIS WAY (Discovery)  Hunter Cain 18 2
12  HILLBILLY HEART (W.O. W.)  Bruce Gosse 17 4
13  LOVE WILL NEVER BE THE SAME (Pop One)  Reno Brothers DEBUT
14  HOOKED ON YOU (Sing Me)  Odessa 20 2
15  HANK AND LEFTY (Bear)  Justin Wright DEBUT
16  A LITTLE OLD FASHIONED LOVE (Movie)  Mark Moseley and Marie Lester 24 2
17  RUN (Stop Hunger)  Northern Gold 22 3
18  ONE HEARTACHE AT A TIME (Galt)  Vernon Sandusky DEBUT
19  LAY ME DOWN CAROLINA (Paloma)  Mark Tribble 27 2
20  HEARTACHES HERE TO STAY (K-Ark)  Rod Hooper 23 3
21  IF THE JUKEBOX TOOK TARDERS (Evergreen)  Michael Dee DEBUT
22  NO TIME AT ALL (K-Ark)  Debbie Sanders 28 2
23  SOUTHERN BELLE (Playback)  Bobby Helms 26 4
24  TELL TALE SIGNS (Royal Master)  Craig Southern 34 3
25  MY OLD GIRL'S THE BEST GIRL (Tusenstar)  John Patrick 37 3
26  I'M LOOKING FOR A LONELY GIRL (Woodbridge)  Ted Harrison DEBUT
27  TAKE TIME (Master)  Dawn Schutt 5 7
28  GET OUT OF MY WAY (Prairie Dust)  Burbank Station 7 7
29  TELL ME ANOTHER ONE (Evergreen)  Teresa Layne Moody 11 6
30  MAKE SOMETIME FOR US (Killer)  Judy Morgan 12 5
31  YOU SURE GOT THIS OL' RED NECK FEELIN' BLUE (Evergreen)  Joe Stampley DEBUT
32  OPEN FOR SUGGESTIONS (Door Knob)  Perry LaPointe 38 5
33  ANOTHER BRIDGE TO BURN (GIB)  Melba Montgomery 35 3
34  SWEET SWEET DARLING (K-Ark)  Jack Hutchinson 43 2
35  YOU ARE MY SPECIAL ANGEL (Moeor)  Blane Gaus DEBUT
36  LOUISIANA DOWNS (Amerazora)  Anita Buffington 41 2
37  MAKING MY DREAM COME TRUE (Ara-Hi)  Hank Sasaki 44 3
38  YOU WEAR THAT RING WITH STYLE (First Love)  Ronnie Gilbert DEBUT
39  LEFT OVER LOVING (Music City USA)  Patty Richards 29 6
40  DON'T OUR LOVE LOOK NATURAL (Gordnbee)  Don Jones DEBUT
41  MARIA (Topis)  Dale Tuttle 40 4
42  WATCH MY SMOKE (Player)  John Paul Murray 42 4
43  OUTLAW AT THE CROSS (Damascas to the Cross)  Johnny Paycheck DEBUT
44  GOOD MEMORIES (Big Wheel/NSO)  Todd Dunford 39 4
45  CAROLINA BLUE (Gol)  Johnny Ray Anthony 45 2
46  LEARN HOW TO SAY GOODBYE (Venture)  The Prisoner 14 5
47  MY ROSE IS BLUE (K-Ark)  Don LaMaster 16 5
48  ANOTHER HEART TO BREAK (Fountain Hills)  Carrie Davis 19 3
49  TREAT ME LIKE YOUR WOMAN (Gold Rose)  Gaylene Ward 21 7
50  EVERYTIME I SEE YOU (Lemon)  Stephanie Almond 25 4

COUNTRY INDIES

INDIE SPOTLIGHT

LORIE ANN • “Just Because You’re Leavin’” (Sing Me)
Through a myriad of well-placed pockets of instrumentation and strong vocals standing out strong, Lorie Ann reminds us that even though someone leaves us, their memories are left behind. With her first two singles reaching the national charts, this song should find the same success.

INDIE FEATURE PICKS

STEFFIN SISTERS • “I Still Need You” (Windward)
This song with a gospel feel is highlighted by a pleasing blend of steel guitar and harmonica. The addition of angelic background vocals compliments the sisters well.

BOBBY Mcgee • “Lonely Lady” (Roto Noto)
With a snappy guitar, a little more soap in the percussion and a nice splash of keyboards, we hear a love gone sour. The chorus leaves us on a positive note that there’s a better love waiting.

ALAN RHODY • “She Dreams” (Evergreen)
A refreshing change from “down and out” lyrics, this is an upbeat tribute to Elvis. It tells of how he brought inspiration to a woman as she progressed through life. The instrumentation is simple but effective.

RISING STARS

RICK THOMPSON

“More Than a Memory” is what the audiences take from a Rick Thompson performance. Rick, a polished performer in country music’s new scene, is traveling the country with his band, Cherokee (which reflects his heritage) and leaving audiences spellbound.

His latest record on the GM record label, “More Than a Memory”, is one that everyone is asking him to sing, as well as “Dance With Me” and “Don’t Sit Up the Ashes”, two other potential hits off his latest album, Keep It Country. “More Than a Memory”, written by Mack Barton, peaked at #86 on the Top 100 and at #19 on the Country Indie Chart. The flip side of that record, “God Worked Overtime on You and Texas”, written by Jim Ivy is also receiving a lot of airplay.

Rick is a veteran performer from Shreveport, La. who has paid his dues, opening for many great acts across the country, including his good friend, Hank Thompson (of no relation), Keith Whitley, John Conlee and Mason Dixon.

He is under management of Don Walton of D&R Entertainment of Duncanville, Texas, and is working with many booking agencies that are willing to book a hot act!

Rick and his management are also talking with several major record companies, but none have made a firm offer. Until they do, Rick will continue to record on the GM label in Gladewater, Texas on a record-by-record basis.
AMOA CONGRESSIONAL TOURNAMENT IS SET FOR APRIL 18

CHICAGO—April 18 is the date, and the Longworth House Office Building cafeteria in Washington, D.C. is the place, for the 1989 Amusement & Music Operators Association’s Congressional Pinball & Coin-Op Basketball Tournament.

The tournament will be held in conjunction with AMOA’s Congressional Reception, which will take place during the association’s 1989 Government Affairs Conference (April 16-18) in our nation’s capital.

Last year, over 400 Congressmen, along with members of their immediate families, plus staffers and legislative aides from over 100 Congressional offices, participated in AMOA’s first-ever Congressional Pinball Tournament. This year, the tournament has been expanded to include coin-op basketball.

According to tournament chairman Frank Seninsky (Alpha-Omega Amusements, Edison, NJ), the top winners in this year’s tournament will earn over $12,000 in prize money that will be donated to each participating Congressman’s favorite charity, on behalf of AMOA. In addition, each participant will “win” a stuffed plush jukebox replica, from a crane, in commemoration of the jukebox’s 100th anniversary, which is being celebrated this year.

Tournament invitations are currently being distributed through AMOA’s Washington office; association members are being encouraged to personally deliver an invitation to their Congressmen at the state and local level.

As reported previously in Cash Box, AMOA’s 1989 Government Affairs Conference provides the opportunity for members of the coin-operated community to make their voices heard in the nation’s capital.

Additional information regarding the Conference or the tournament may be obtained by contacting AMOA’s Washington, D.C. office at 1101 Connecticut Ave. NW, Suite 700, Washington, D.C. 20036, or by phoning AMOA’s Chicago headquarters at (312) 565-4602.

HARRIS NAMED MIDWEST REGIONAL SALES MGR. AT ROWE

CHICAGO—Jerry Hoitaminak, senior vice president of sales and marketing at Rowe International, announced the appointment of Ronald W. Harris as Midwest regional sales manager.

In his new position, Harris will be responsible for overseeing the sales activities for Rowe’s Midwest vending and music business. Prior to his promotion, he served as branch manager and sales representative for the company’s Memphis branch. He originally joined Rowe in 1977 as a member of the credit department.

Harris attended Memphis State College. He currently resides in Memphis, TN, with his wife Lilien, and children Jason and Shelly.

INDUSTRY CALENDAR 1989

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

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

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

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

April 21-22: Washington Amusement & Music Operators Assn.; annual state convention & trade show; Red Lion Hotel-Dantzen 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.

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

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

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

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

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

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

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

The 1989 American Coin Machine Exposition, under the theme “Play It Again!” attracted 4,633 tradesters to Bally’s Hotel in Reno, February 23-25. Colorfully decked-out exhibits, showcasing the latest in coin-operated amusement equipment and related products, transformed this facility into a huge arcade for the three-day run; special recognition was given to the respective jukeboxes on display to commemorate the jukebox centennial being celebrated this year. A well-organized event, ACME ’89 offered all of the essentials—including a comprehensive program of educational seminars—for a successful trade convention. Next year’s show has been scheduled for March 3-10, 1990 at Chicago’s Hyatt Regency.

Data East Pinball’s Gary Stern happily greeted showgoers anxious to play the popular Time Machine pin.

Fabtek’s Jeanne Ballouz, with Drew Maniscalco and David Capilouto (Greater Southern). That sign reads: “Why gamble in Reno when Cabal can’t be beat!”

Taking a moment to pose, amidst the lineup of equipment in the Taito exhibit, are (l-r) Taito America prexy Joe Dillon and Lou Singer (Central Dist.).

Here you see Betson’s Bob Boals and John Feltz with Donna Jorgensen at Leland’s Off Road, which was among the hits of the show.

Ikari III, The Rescue and the newly intro’d Mechanized Attack gun game received quite a workout in the SNK Corp. of America exhibit!

Nintendo invited you to “Get your picture taken with Super Mario!”—this was one of the cute attractions at the show.

“Pardon our backs...but we just can’t tear ourselves away from Jokerz!,” one of the big attractions in the Williams exhibit!

If you can take your eyes off of gorgeous booth model Julie Smith, you’ll recognize (l-r) Bally’s Steve Blattspieler and Ron Bolger (with the Atlantis pin in the background).
**ACME ’89: VILLAGE OF THE BLAND**

**DOC ENGLISH**

**BALLY’S ATLANTIS**

Bally Games introduced its latest pinball machine, “Atlantis,” at the recently held ACME ’89 convention in Reno; it’s “taking the world by storm,” according to the factory. This new pin presents an animated submarine adventure, complete with breathtaking design and active technology to give players a total, exciting pinball package.

Automatic self-percentaging is one of the many operator features. Bally introduces an “in-between” table that goes beyond typical self-percentaging. After the first 100 games on location, Atlantis’ state-of-the-art diagnostics package recognizes scoring percentages of features and automatically readjusts difficulty levels every ten games.

As to the game theme, here’s what happens: Players dive into the depths of Atlantis, where they discover “Scout,” Bally’s exclusive animated submarine, which simultaneously surfaces and fires 1-2-3 balls of multi-ball action onto the playfield. The action accelerates as players encounter challenge after challenge, including the “Escape Hatch” saucer shot which shoots balls up, over and back into play; the skill testing “Jackpot Shot,” which is worth up to four million points and more; and other scoring options that will appeal to pinball players of all skill levels. Besides which, there’s outstanding sight, sound and speech to further enhance this new model.

Further information may be obtained through factory distributors or by contacting Bally direct at 3401 N. California Ave., Chicago, IL 60618.

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**ACME HOSTS “A DAY ON THE HILL”**

CHICAGO—A total of 38 members of the Minnesota Operators of Music and Amusements (MOMA) converged on their state capitol in St. Paul for the “MOMA Day On the Hill.” This was the first such event held by the Minnesota association; judging by its success, it will no doubt become an annual event.

The day began with breakfast for the assembled members, followed by a briefing on legislative visits conducted by MOMA’s legislative and legal counsel Robert Latz, who was assisted by his son and colleague Ron Latz. Next on the agenda was an address by the chairperson of the Senate Gaming Sub-Committee. A participant’s handbook, along with legislative briefing manuals, were distributed to attendees for presentation to the respective state legislators they would be visiting. From noon to 5 p.m. the MOMA group met with members of the House and Senate, attended committee hearings and sat in while both houses were in session. Over half of the Minnesota state legislature members were personally contacted by MOMA members.

The main issue of importance to the group was the introduction of a MOMA-sponsored bill which would permit the operation of a coin- or currency-activated Video Pin Tab Game. Since paper pull tabs (for the benefit of charitable organizations) are legal in Minnesota, the newly proposed legislation would supplement current state statutes.

The day ended with a reception for state legislators and their staffs, during which a high score competition in pinball, darts and basketball was held, with first and second place prizes awarded in each category. The prizes, of $100 and $50 respectively, were donated to the winners’ favorite charities.

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**Reno, you can’t get there from here; where the slopes, not the show, seemed to be the center of attraction. We’re speaking, of course, about ACME ’89, which was held at Bally’s Hotel in Reno, February 23-25.**

In the opinion of the operators and distributors, it was neither the best of shows nor the worst of shows. Some popular equipment, but not surprises—much macko video, no dominating themes, unfinished kits, a general feeling of flatness. Keep reading for my personal comments on some of the equipment that was shown.

**DRIVING GAMES:** The concensus...best group of equipment. Three likely winners: Leland Super Off Road 1979a three-player, 26” monitor, pickup trucks through munch and mine, over bumps and hums and down into dumps. Customizing feature to entice the player to drop in more quarters...Alari Hard Drivin’, a sit-down, big ticket simulator. As ‘Yogi might say, the closest thing to driving since driving!...Romstar’s two-player horizontal...With the feedback steering wheel...Sega Turbo Outrun1979, upright, mini, sit-down, an updated version of one of the superstars of the open road. Can success strike twice again?

**GUNS:** Taito and SNK go head to head: Taito with Operation Thunderbolt, SNK with Mechanized Attack. Both have double machine guns, big monitors and plenty of action (which was well received). Both games spawned by Taito’s Operation Wolf.

**PINBALLS:** Pinball and interest in pinball peaked up at the show, but the high cost of pinball created a dampening effect. Time Machine II, Data East’s best effort yet, and Jokerd, another strong offering from Williams, led the pack. After the success of Bad Girls, Gottlieb countered with the carnival theme that is portrayed in Premier’s Hot Shots; Bally Games presented their undersea adventure Atlantis.

**KITS:** Many unfinished business. Many promising kits were not ready for release—embryonic, unfinished, still being programmed, tweaked, teased, and therefore difficult to evaluate. We saw FABER’S Dynamite Duke, Data East’s Hippodrome, Konami’s Bottom of the Ninth, Romstar’s Downtown, Techno’s Knight and Taito’s U.S. Classic Golf. The operator feels frustrated and disappointed over these incomplete kits. He sees something he wants and then is left with a game he can’t have; and with the snail-like production pace of the industry, who knows when he will get it.

**KITS:** Finished business! Atari’s Tetris, two-player horizontal; commonly described as a puzzle in motion and about the only game in which no one getsashed, slashed, trashed, or wasted. High marks for creativity. Atari’s Vendicator II, the dedicated tank game becomes an inexpensive conversion for Gauntlet...Bally’s Truxton, a vertical, two-player space pilot shoot-em-up...Capcom’s Striders, a two-player, horizontal kit, both generic and for the Capcom system. An adventure theme with the required spinning, darting, and flying. Jaleco’s St. George, two-player horizontal reminiscent of Konami’s Lifeforce space shooter. And speaking of Konami, MIA, a two-player horizontal POW and Super Contra melange, as well as the previously released Final Round two-player boxing horizontal, are definite winners...Nintendo’s PlayChoice 5 will shortly be available for the red, metal cocktail and the dual VS. upright...Romstar’s Bloody Wolf, two-player, horizontal bears a striking resemblance to Heavy Barrel...Sega’s Wrestling War, two-player, vertical. Yes, finally a vertical kit. What’s the theme? The name tells it. From the company who gave you Shinobi and Altered Beast.

**DEDICATED UPRIGHT VIDEO:** Non-driving, non-gun, non-fattening! Sounds like an oxymoron, but Picking’s were slim, so slim that the high-powered Williams Nare, introduced four months ago at the AMOA show, will still be available...Sega presented Gaine Ground, a three-player battling warriors theme with a customizing feature, another entry in their disc system...Data East has Apache III with lock-on controls, which is a helicopter gunship in the style of Thunderblade...SNK ex-
CLASSIFIEDS

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Count every word including all words in first name. Numbers in address count as one word. Minimum as accepted $10.00 CASH or CHECK MUST ACCOMPANY ALL ORDERS FOR CLASSIFIED ADVERTISING. If cash or check is not enclosed with your order your classified ad will be held for following issue pending receipt of your check or cash. NOTICE: $2.00 Classified Advertiser (Outside USA add $8.00 to your present subscription price). You are entitled to a classified ad of 40 words in each week's issue for a period of one full year. 32 consecutive weeks. You are allowed to change your Classified each week if you so desire. All words over 40 will be billed at a rate of $0.35 per word. Please count words carefully. Be sure your Classified Ad is sent to reach the Los Angeles publication office, 6944 Sunset Blvd., Los Angeles, CA 90028 by Tuesday, 12 noon, of preceding week to appear in the following week's issue.

Classified Ads Close TUESDAY

COIN MACHINES

FOR SALE: BLASTEROIDS $995, VINDICATORS $1450, TOOBIN $1895, GONDOMANIA $695, VIGILANTE $1195, DEAD ANGLE $1195, THE MAIN EVENT $1595, STRIKE ZONE $995, VIPER SIT DOWN $1195, VS DUAL CABINET $895, SEGA HOT ROD 3 PL $1295, THUNDERBLADE 1895, GUERRILLA WAR $1395, DOUBLE DRAGON $1595, GRIDIRON FIGHT CT $695, LOST WORLD $895, ARENA $845, FIRE $1395, VICTORY $895, ROBO WAR $1395, F-14 TOM CAT $850, SPIN OUT ROTARY $1195, SPIN OUT PUSHER $1095, SEX TESTER $1195. CALL OR WRITE: CELIE, ROSE, OR HAROLD AT: NEW ORLEANS NOVELTY CO., 3030 NO. ARNOULT RD, METAIRE, LA, 70072. TEL: (504) 888-3500.

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

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

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

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

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RECORD PROMOTION

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

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

HIP-HOP

THE STATE OF FRESH

ISSUE DATE: MAY 27
STREET DATE: MAY 20
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