LUNAR EXPLORATIONS
The Neville Brothers Meet Producer Daniel Lanois

R.E.M. & GUADALCANAL DIARY • SCOTT SHANNON'S NEW "PIRATE RADIO"
At Last, After 14 Years

There is hope where none existed.

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

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

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

This year, you are invited to participate in the 1989 Humanitarian Award Dinner in honor of Henry Droz, President of the Warner/ Elektra/ Atlantic Corporation, on Saturday, April 15, at the New York Hilton. You can help in the fight against leukemia, cancer and AIDS. Please join Henry Droz in supporting the T.J. Martell Foundation. The progress being made at the Foundation’s research centers depends entirely on the support of the entertainment industry. A contribution of $25,000 makes you a Foundation Benefactor and allows lifesaving research to continue and expand.

A contribution of $10,000 makes you a Foundation Patron. And a contribution of $5,000 makes you a Henry Droz Research Fellowship Sponsor. Since less than 3% of all monies raised is a direct fund-raising expense, any contribution you make brings closer the day of an effective cure for leukemia, cancer and AIDS.

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COVER PHOTO BY CHRISTINE ALICINO

Vol. LI, No. 38, April 1, 1989

CASH BOX
THE MUSIC TRADE MAGAZINE
The worldwide Greenpeace benefit project Rainbow Warriors—a bountiful compilation which includes hits by 27 big acts (31 on the double-CD version)—will be released in the U.S. and Canada on May 27 by Geffen Records. A&R man Gary Gersh, a Greenpeace member for 17 years, helped bring the project to the label. The compilation has already been released in the Soviet Union by Melodiya, which plans to sell 4 million units. .. Al Jarreau has donated $5.5 million to the Armenian earthquake relief fund. Proceeds from the singer’s recent concert at Rome’s PalaUmero Stadium accounted for over 90% of the donation... WEA International has purchased Italy’s CGD label from the Sugar Group of Companies. WEA Int’l also announced a U.S. distribution agreement with Sound Wave Records, an L.A.-based label specializing in rock reissues, and has established a Latin division to handle U.S.-based Latin artists. Jose Behar has been appointed VP/GM... The Jacksons will release their first LP in five years in late May. The Epic LP, 2300 Jackson Street, will be set up by the late-April single “Nothing (That Compares to You).” Co-producers (with the Jacksons) include Teddy Riley & Gene Griffin and L.A. & Babyface. (These four practically have a monopoly on R&B at the moment, according to Party Talk 45 rpm single sales... Polydor... On March 20, MTV began doing out daily 30-minute portions of both metal and rap.... Ampex has entered the R-DAT software market with its introduction of the 467 Digital Audio Tape line.... Jive’s “cutting edge” Silvertone label debuts April 18 with an album by England’s Stone Roses. And the wholly independent new dance label, RSP, has formed by former Cyrkle member Steven Shintani.... Acclaimed L.A. Times NBA reporter Jerry McManus’ denim jackets coach Doug Moew was so impressed by his team’s dismal road record that he now refers to them as the Traveling Willburburieds. MCA Home Video will release a long-form video compilation on Tom Petty & the Heartbreakers at around the same time its cousin company releases T.P.’s solo LP. And A&M is coming with Toni Childs—The Videos on April 4.... Ready for post-Beasties rap? It’s here, with “Rainbows & Girls” by Black & White, which features multiple collaborations by GNR’s Axl Rose and Slash, along with Motley Crue drummer Tommy Lee. In a clever move, Atlantic has made the single available in both rock and rap mixes. On the rumor front: Prince is said to be writing, producing and arranging the debut album from Soleil Moonfrye, television’s Punky Brewster.... We’re told that Jeryl Busby of Motown is disenchanted with the sales performance of digital technology and has recommitted his label to a 35 mm format. Next: Prescient... RCA Records and Music Plus are said to be boxing their surplus of CDs for eventual removal from the stores. Cassettes may follow.... Pee Wee Herman set to star in the Jim Morrison biopic.... Mr. Insider tells us that Michael Jackson is negotiating the purchase of the newly formed Time Warner entertainment conglomerate. Next up for the Glowed One: Beatrice, New York—Archie Bleyer, the arranger, composer, bandleader and former Beatlemania bandleader/arch 2001 Head of Silvertone, Wisc. In his long career as a producer and record executive, Bleyer worked with such artists as the Everly Brothers and Andy Williams. Cadence under Bleyer scored a phenomenal chart success in the early 60s with the First Family comedy album, which at one time was the biggest selling record album ever. Bleyer was also the bandleader on the Arthur Godfrey show. He was 79.... Mobile Fidelity Sound Labs has joined with three large Soviet agencies—Electronica (the official electronics hardware company), the Union of Composers of the USSR and Suyoyzconcert, a booking agency—to create a new international cultural corporation, Art and Electronics, to produce recordings of Soviet jazz and classical artists. Mobile Fidelity will build recording studios in the Soviet Union and train personnel as part of the plan. Albums will be released under Mobile Fidelity here, under Art and Electronics in the USSR.... BMI is bustling with activity. They will hold a seminar at N.Y.’s Loews Star Theater, March 28 at 6 p.m. Part of their Making American Music seminar series. Doc Pomus, LeMel Humes, Ken Webb, Don Grierson, Carl Guthrie and Jody Gerson will participate. Then they will begin their annual Benjamin N. Carri- dozo-BMI Entertainment and Communications Law Moot Court Competition, March 30-April 2, which will ponder the question of a libel suit by a former editor of a well-known entertainment magazine and that of allegations of violations of rights by a major recording company. BMI will work by a “callous publisher.” Also, BMI has just updated its standard license agreement addressing the use of recorded BMI musical works during intermissions in movie theaters, establishing a “simplified” blanket license fee covering a 12-month period....
EMI-Chrysalis Deal Clarified

LOS ANGELES—In a March 22 announcement, an increasingly bullish EMI Music Worldwide (a division of British-owned Thorn EMI) officially announced its purchase of a 50% interest in the Chrysalis Record Companies, part of the Chrysalis Group. The ultimate purchase price could rise as high as $105 million, depending on profit and volume growth over the next four years.

Under the agreement in principal between the two companies, EMI Music Worldwide will begin manufacturing and distributing Chrysalis product “as and when their existing licensing agreements terminate.” Additionally, EMI will have the option of purchasing the 50% interest owned by the Chrysalis Group after March 1989, though other factors could bring about an earlier transaction.

The deal has the approval of Chrysalis chairman/CEO Chris Wright (himself a 43% shareholder in the Chrysalis Group), who will continue in his present position with the company.

Glew Named E/P/A Prez

NEW YORK—David Glew has been named to the newly created post of president, Epic/Portrait/CBS Associated labels. Glew has been responsible for the day-to-day operations of the labels since joining CBS last May.

“This move provides an appropriate structure for the growth and innovation that will characterize the new era at E/P/A,” said Tommy Mottola, CBS Records Division president, on making the announcement. “At the same time it recognizes Dave’s successful track record and our complete confidence in his ability to propel the labels to even greater prosperity.”

Before coming to CBS, Glew spent 19 years with Atlantic Records, beginning as national sales manager in 1969 and ending as executive VP/general manager when he left last year. Glew began his career in the record industry in 1961 when he joined Dot Records in Cleveland as a salesman.

MAIL CALL

Choosing Sides

The campus radio station took Billboard for a long time. It was canceled due to lack of interest and lack of funds. After changing to a Top 40 format a year and a half ago we found the need for a chart. After much soul searching and a sample from your magazine, we decided that Cash Box was exactly what we needed. Your charts are comprehensive and quite complete. We are continually satisfied with the conciseness of your magazine. It is compact, but it still contains the vital information we need to stay up in the market.

Brandt Heisner, GM
Keith W. Harris, PD
KSNU AM 57
Southern Arkansas University
Magnolia, Arkansas

De La Scoop

Who is this guy Bud Scoppa anyway? Is he writing the best column on rock & roll in the business or maybe on the whole planet? You know it. I mean, the guy even scoops me on my own clients. What gives?

Mitchell Schneider
Levine/Schneider Public Relations
Los Angeles, CA

Jazzing It Up

The “new and improved” Cash Box looks GREAT! It’s about time someone devoted space to roots and world music. All of your micro-charts are a welcome addition. Now the related charts don’t get all clogged up with records that don’t belong.

As for your two jazz charts—they are a more realistic reflection of sales than any other retail-oriented chart. They really are an accurate representation of what is happening in the marketplace.

I am referring retailers and record companies to your jazz charts and including your chart positions in all my reports.

Thanks for all your support and keep up the great work.

Neil Gorov
All That Jazz
Los Angeles, CA

Kareem’s Career Plans?

Re: Your March 18 item [Art & Commerce], the Cranberry/MCA label deal expired last year.

Larry Solters
MCA Records
Universal City, CA

Music Critic Bob Claypool Dies

HOUSTON—Bob Claypool, music critic for the Houston Chronicle, died Saturday, February 25, following emergency surgery the previous Sunday for an aortic aneurysm.

Claypool, 43, started his journalism career in August 1972 at the Houston Post and joined the Chronicle features staff in November 1988. Claypool also contributed to such publications as Rolling Stone, Downbeat and Country Music, and is the author of Saturday Night at Gilly’s, a book about the legendary Houston-area music club.

The Country Music Association recognized Claypool as one of the four best journalists in the nation, and Esquire magazine designated him one of the 100 most influential individuals in country & western music.

Claypool is survived by his wife, Joyce; two daughters, Kennethe Lucas and Marna Kangas; and two grandchildren.
THE BUZZ

LA: I NEVER THOUGHT ONE LITTLE STOP at Capitol to pick up tickets for Duran Duran (last Friday at Irvine Meadows) would lead to such excitement, but no sooner had I walked in the door than I ran into A&R man Tim Devine who had some new Flesh for Lulu stuff. I just had to buy a Gut. The first thing I saw was a young man wearing the 7th floor where I literally bumped into photographer Henry Diltz, who had taken plenty of photographs of me with various celebrities at Capitol's recent party for the Go-Betweens. Feeling unexpectedly socially fulfilled, I eyed a shirtless tattooed love boy. My heart skipped a beat when he said hello. I looked up to see it was only Harry. Well, not only Harry, but no lonesome stranger. "Harry" is the most popular name on this planet. I had already met the shirtless stud who pounds the skins for Concrete Blonde, "Every girl is in love with him. Especially me and Vicky." (Vicky could only be A&R maverick Vicky Hamilton—my birthday twin.) Concrete Blonde's newest album, Free, hits the streets April 17 on L.R.S., after a long court battle when the band tried to defect to Geffen. All us girls hope we'll be seeing lots O' Harry before Concrete Blonde go on the road, "cause they plan to "tour extensively."

MADONNA WHO? SEAN PENN PROPOSES TO COWBOY JUNKIES' MARGO! The only April Fool here is Sean, who managed to fling his way onto the Junkies' tour bus from San Francisco to San Diego so he could proddemembers on the mysterious Margo. "Marry me!" he begged incessantly (or so I was told). Sean was disgusted when he learned Margo was already married to—WHAT—a lawyer! Bah. Madonna tried to make a comeback by demanding that her husband/lawyer (the BIGGEST rock & roll lawyer in Canada) will be drawing up any divorce papers in the near distant future (unless he's representing lady Madonna). It's OFFICIAL: Pam Turbow has left the BANGLES after three years as their personal manager and joined Delicious Vinyl as creative director. The Bangles recently left Miles Copeland and joined Arnold Stang's Stiff Records, who apparently didn't think it's so damn cold. Pam will re-open her club Enter the Dragon—featuring a festive outdoor patio—which she started last year with longtime friend and Delicious founder Matt Duke. You know I do hate to name-drop, but the usual clientele included Bono, Billy (Idol), Lennon (Julian), Bananarama, Beastes & Bangers...ah, the list goes on. But this lengthy list of superstar celebrities should not be the sole purpose of your visit to this Thursday night MUS at 3626 Sunset (in Silver Lake), the venue features a pinball machine in the back (with five balls), music to sweat by, and Die at the turntable (most nights).

BABY PATROL: Phil Collins and his wife Jill are the proud parents of a 6 lb. 13 oz. baby girl, Lily, born Saturday, March 18 in England; Dynamos bassist Randy McDonald's "fashion model wife" Chris gave birth to their daughter on March 12 in San Francisco; Claire Elizabeth Wolk has moved to Geffen & R Erox; Tom Zutaut's wife Bronwyn on March 4 in L.A. (Zutaut is currently riding high on his own successful signings of Guns N' Roses and Edie Brickell & New Bohemians—both reached #1); a baby girl was also born to Warner Bros. senior VP of A&R Michael Ostin and his wife Joyce, on Feb. 21 in L.A._Anika Irene weighed in at 5 lbs. 4 oz., and carries the distinction of being the couple's first child and the granddaughter of Warner Bros. chief Warner Morrison. Perhaps one day the Baby Patrol will be reporting on Virgin singer Sam Phillips and producer/artist T Bone Burnett. It's rumored the pair plan to marry.

BEAVER PATROL at the tastefully trendy Chaya restaurant, where writer/actor Sam Shepard was spotted holding up the bar while making goopy eyes with a "top fashion model" at a nearby table. He sent over a bottle of Evian. How romantic. And what an evening it was. A few days later, Stephen Collins held up with Madonna and Stevie Wonder's wife Yvonne & Patty—that's the soon-to-be Mr. & Mrs. Springsteen, we hear.

ENOUGH SMUT, ALREADY! L.A.'s own Lock-Up! have been officially signed by Geffen. This is A&R rep Anna Statman's first signing since joining Geffen from Slash, where she worked with Los Lobos and Faith No More. Lock-Up! are a bit hard to describe: a little punk, a little metal, and a whole lota fun. Kinda INXS-y and danceable. Lead singer John Lowery was spotted sporting a rainbow-colored bow tie. "Our purpose is to dance in the month of Elvin & Godzilla," is described as "the bastard son of Elvis and Godzilla." The local press has been highly supportive of the band, who plan to begin recording mid-April for a full release. They haven't settled on a producer as yet, but it looks like it could be Matt Wallace (the Replacements, Faith No More). If you want to catch Lock-Up! before the rest of the world, they'll be at AFI's Bar on March 31, and the Coconut Teasor on April 6.

This is for trivia buffs: Lock-Up! are managed by Wildwest Management, which is run by Nick Turner, who was a world-renowned colt hero when he played drums with the Barricudas and later Lords of the New Church.

LATE-BREAKING HOT NEWS FLASH: PIL, New Order and the Sugar Cubes will be taking part in this year's New Music Seminar with a special concert at Meadowlands on July 19. Here's the deal: all NMS registrants will be bused from the Marriott Hotel to Meadowlands in New Jersey (that should be fun!) to watch all three terrific bands. Plus there will be "special NMS/non-concert functions "under a tent" at the venue. The 11th NMS is being held July 15-19 at New York's Marriott Hotel (and at various clubs and venues throughout New York).

Lisa Johnson

NY is made up of five boroughs: Brooklyn, the Bronx, Manhattan, Queens and Staten Island. Of the five, Manhattan is what most people think of when they think New York City—this strange little island that means so much and so little to so many.

It's a city of contrasts. Take a walk up Fifth Avenue on any Sunday, wander past FAO Schwarz and Trump Tower. Head up Madison, step back from the Ralph Lauren supermarket. Then maybe stroll down Park Avenue on tour with a pretty lady and all eyes. Then there will be "special NMS/non-concert functions "under a tent" at the venue. The 11th NMS is being held July 15-19 at New York's Marriott Hotel (and at various clubs and venues throughout New York).

There's a singer/poet/guitarist who has put out the definitive record on the city he knows better than most people ever will. (Better than Ed Koch, surely.) The man is Lou Reed, the album is New York, and the concert sold out six nights at the St. James Theater on the Great White Way.

Although the show was on Broadway, the stage was pure downtown—chainlink fence, graffiti'd wall, neon signs saying "rooms," "beer on draft," "shoes shined and repaired" and "diner." Reed and his New York band—Mike Rathke on guitar, Rob Waterman on stand-up bass, and Bob Medici on drums—played New York from start to finish, the way Reed says it should be heard. At the beginning of the show, he says, "This is New York, and then there is everywhere else." All that has to be added here is, "There is Lou Reed, and then there is everywhere else.

After the New York portion of the show, the stage was stripped. The second half was a fairly short collection of older stuff, and the encore consisted, of course, of "Sweet Jane" and "Walk on the Wild Side," and two standing ovations.

It was enough to catch the opening night show, for which I have to thank public relations überhuman Joanne Brown from Kathryn Schenker Associates, Amy Baker from KSA and Warner Bros. publicity. Merci beaucoup.

On a lighter note, we did go to the after-show party at the Hard Rock Cafe, which was populated by a few celebrities, a lot of industry types, writers galore, multitudinous paparazzi (the first person I saw was...
THE BUZZ

London Features’ Nick Elgar, standing right inside the door, ready to catch the first famous face that came through it. He rolled his eyes when we walked in, a couple of television crews, Mr. Reed and wife Sylvia, the band, and a few Feelies, who were the opening act—the rather impressive opening act, I should say. Their cover of Patti Smith’s "Dancing Barefoot" was inspired. So was the Hard Rock’s guacamole; it was the first time I’ve had decent guacamole since I left the West Coast.

ON THE AGENDA for next week: the most anticipated definition of pop music according to Janet and Gene (that’s Mr. Holder to you) of the Wygals. In the meantime, pick up their first Rough Trade LP, Houseyocks in the Whithersoever, and see if you can second-guess them.

Karen Woods

UK DISORIENTED: Cui Jian could not understand where all the fans had gone. After all, when he left Peking International Airport the screams were ringing around his ears, as befits China’s number one rock & roll legend, in fact China’s only rock & roll legend. He had arrived to perform at the first Asian Popular Music Awards, being staged at the Royal Albert Hall. And I was the only person in the crowd to greet him. But who could resist a man whose songs include “Let Me Get a Little Wild on This Snow Earth” and whose first album is called Rock & Roll on the New Long March?

He was dressed entirely like a rock legend, in black drill. It looked like the sort of outfit Katherine Hamnett tried to create. Surely just what Springsteen would have worn had he started out as a trumpet player in the Peking Symphony Orchestra.

His demeanor? He’s a sweet-natured, shy and ethereal. And he’s tall for a Chinese, at least five-foot-six.

First he was slightly disappointed by the limousine.

“We have shorter versions of these in China,” he said.

Then he told me how he loved the airplane food.

Driving into London, he is incredulous that the buildings are so modern, not like the ones he has seen in books, all red brick and sash window. He wants to look at everything in the landscape, but what he wants most is not to spend his hard-earned cash in a shopping mall, he doesn’t even want to cruise the Virgin Megastore for rare CDs or pick something up from the new Jean-Paul Gaultier shop. No, he asks, "Please will you tell me where is the street that the hippies go. I would very much like to find them." After all, Cui thinks of himself as a free spirit. He can identify with the hippies.

“My music has created a storm. Chinese pop music was bland like water. I could feel a spirit of change, and the best way to reach people is with music. It was a very long time before I got established." (Cui regularly plays to 3,000 a night. He would play to more if the authorities would let him; he has filled the Workers Stadium with 18,000 people on several occasions.)

“My songs are called things like ‘I’ve Got Nothing to My Name’ and ‘Like a Knife’. I write about the sickness of living without feelings. So many people spend a lot of their lives numbing.”

According to Simon Napier-Bell, the rock entrepreneur who discovered T. Rex and Wham! and who is responsible for the Albert Hall show, Cui’s lyrics are not subversive, but they are filled with social comment. “He’s not the wimpy Europop guy you get in Chinese restaurants. He sounds like early 60’s Stones or Dylan. He’s China’s Bruce Springsteen.”

What does this rock & roll legend do in his spare time?

“I play ping-pong and sit alone in my room.”

Where does he live?

“With my family in an ordinary family house. We are four people living in three rooms. I am lucky to have my own room where I keep my instruments and write.”

And what does he drive?

“I’d like to have a car one day. But I must buy better amplifiers first, and have a space to put them.”

What music does he like?

“The Clash, the Police and Supertramp.” He has not heard Elvis Presley or the Beatles. “I didn’t hear any Western music before 1986. The first songs were by Bing Crosby and Andy Williams. Although I didn’t understand the words, I was moved by the spirit and I learned music is the way to reach people.”

Is he rich?

“I’m not, but I could be. I spend my money on inviting friends out to dinner. I don’t have many possessions, I’m not interested.”

The album he has just recorded has not yet been released, despite his demi-god status and three years touring. He doesn’t seem to be too interested in who will be making money from this recording.

What is his favorite item of clothing?

“My Chairman Mao jacket. They used to be very popular, everyone used to wear them, but not now. No, it’s not any kind of statement, I just feel comfortable in it because I’ve had it so long.” Rather like Western pop stars might feel towards a pair of aged Levis.

What food does he eat?

“My mother cooks rice and vegetables every day. In the north they eat noodles. What is a McDonald’s? What is a hamburger? We do have Kentucky Fried Chicken, but I’ve never eaten it. I don’t eat meat.”

Favorite pet?

“Don’t be silly. It’s not a Chinese cultural habit to keep animals in the house. These are funny questions. Not like Chinese journalists. They ask me about my music only, and give me advice on how to improve my lyrics.”

Oh, what about a hero or heroine?

“I am too spiritual to have one. Once I have stated it, it becomes less than itself.” Rather esoteric reply.

“Isn’t that Hyde Park out there?” He gestures as the limo speeds by. “It’s in Chinese history books because Lenin went there to learn English on the corner where they spoke. He didn’t understand a word, and went back to the British Library to read more Marx.”

Cui can’t cope with the fact that no one has asked him for an autograph. In China they don’t just come out and say, “I can really get down to Snow Earth,” please sign this.” Rather they say, “I can really get down to Snow Earth, please sing it,” usually in the middle of Peking High Street. And of course he will.

“Chinese fans think it’s silly to collect pieces of paper. They are very serious. My fans are mostly men, mostly students. They write to me with encouragement and send me song lyrics. Nobody in China could conceive of liking someone so much you would want to wear their face on your body. That would be silly,” says the earnest rock star who thinks the most important event in recent Chinese history was the Wham! concert.

“They gave us a free cassette with the ticket. For many it was the first time they had been to a concert. We all liked Wham! a lot, and it showed us that ways in China are changing fast.”

Cui is a spokesman for a generation of young Chinese. He stresses that his music is not rebellious.

“We do not know the meaning of the word. We do not rebel, we fight for our own personal liberation.”

The awards themselves, sponsored by Salem, were a little airy affair. Judging by the screaming and applause each act was a true megastar in its own territory. Cui-Jian’s performance was a Springsteen/Marc Bolan hybrid, but it was subverted and accompanied by another musician on an ethnic-sounding oboe/trumpet cross. The words seemed heartfelt and impassioned, even though I did not have a clue what they were. It was remarkably mature rock & roll for someone who confessed such little exposure to the art form. The music had an original edge that the others, of more obvious Western pop derivation, lacked. But the award for Best Performance went to Malaysia’s Surdian, who sang his own composition, “A Thousand Million Smiles.”

Besides being Malaysia’s number one star, Surdian, a former entertainment lawyer, likes to try his hand at the odd journalistic experience. He told me, “I write on all different subjects, from literature to politics. I write 48 articles a month. That’s 11 a week.”

That’s quite a lot more than me, Surdian.

Chrissy Iley

RILLI THRILLI MILLI VANILLI: No, it’s not a new Baskin Robbins flavor, it’s a “sizzling hot” new Aristas act with a rilli silli name. Pictured at New York’s tragically hip Palladium are, from left, Milli Vanilli: Fab Morvan and Rob Pilatus, with band members Bruce Ingram, Teddy Agnehus and DuPont. Meanwhile, “Girl You Know It’s True” is creaming its way up the charts.
IT HAD TO BE THE LUCK OF THE IRISH. Months of financial negotiations and talks with the FCC got ironed just in time to allow radio superstar Scott Shannon to debut his "90s hit radio" format on St. Patty's Day. The surprise premiere of KQLZ "Pirate Radio" took place mere hours after Westwood One's purchase of KIQQ (better-known as "K-Lite") became finalized, and the competition has been glued to 100.3 ever since in an attempt to analyze what Shannon has up his sleeve. From the cards he's shown thus far, no one knows quite what to think.

During its first few days of existence, KQLZ was largely prefab, with very little live DJ patter and the newly hired rocks were even in town yet), no back-announcing and no commercials (the station's sales staff is still being organized). All we got were current and recent rock singles and power ballads by the likes of Guns N' Roses, Van Halen, White Lion and Def Leppard, interspersed every so often with Mark about it, the way "everybody was saying the same thing." Between each cut was an equally aggressive taped announcement proclaiming the birth of Pirate Radio. Aside from the occasional forays into non-rock CHR territory, the morning show seemed to be what you might hear on a tightly playlisted AOR station. Shannon was throwing nothing but ballasts.

But with each day during the first week of broadcasting, new wrinkles were introduced. Undergrond hits like Elvis Costello's "Veronica," XTC's "The Mayor of Simpleton" and the Replacements' "What You're Missing" began spicing up the mix, along with Melissa Etheridge, Tone-Loc's pair of hits and the second, still-unreleased FYC single, "Good Thing." At the same time, we began hearing provocative between-song announcements like, "No funk, no punk, no elevator junk." Shannon was assembling the puzzle one piece at a time.

So what are these guys up to, anyway? According to Westwood One chairman/CEO Norm Pattiz, only Shannon knows for sure, and the PD (who will also assume regular duties on the morning drive-time shift) is playing it very cool.

A&G: Everybody in town's intensely curious about what's going on over there...

PATTIZ: Me, too! [Laughs.] I think Scott has done an incredibly good job of keeping what he was gonna do pretty much under wraps, and I don't think that anybody really expected him to come on the way he came on. But when you think about it, the way everybody was saying the same thing, it was 'layin' for him. I think it made perfect sense to do it this way. We knew we were going on the air as soon as we got it closed. We got it closed on Thursday and we went on the air Friday morning.

A&G: In terms of the purchase of a station, are you buying a capital position, a building and hardware, or what?

PATTIZ: In this case, we went in and bought a radio station that had $3.5 million in cashflow, and threw it away. So we paid $56 million for a stick—that's what we did. And we're not unhappy about that price. I don't think there's ever been a situation where somebody has taken a radio station that was doing as well as K-Lite was doing and closed it up and started all over again. But we didn't wanna come in here and own a #13. 14 or 15 radio station in Los Angeles. This is where we live, and if we're gonna play in this game, we wanna go out there and try and be an important player.

A&G: What we've been hearing so far sounds very close to what you might hear on an AOR station.

PATTIZ: Let me tell you something: We didn't go spend $56 million to knock KLOS off the air. OK? [Laughs.] Scott's building a radio station that's gonna affect the market. I don't know the specifics of where he's going. I didn't make him the quarterback to call his plays for him. He's certainly one of the best morning men in the country. By the same token I think he's the best programmer in the country. I have tremendous confidence in his ability to crank up this radio station and move it in the direction that makes the most sense. It's absolutely his ballgame.

A&G: Which came first, your acquisition of Shannon or your decision to go with a new format?

PATTIZ: It was the fact that we could attract Scott that made us want to rock & roll in this market. It was as simple as that. If we got Scott, we'd got try and put a number one radio station on the air; if we didn't, then we were gonna try and become a more effective AC player. They're both good, strong markets. You don't blow off $3.5 million dollars worth of cashflow unless you feel like you've got the right players on the team. With Scott, [operations director] Randy Kabrich and Shadow Stevens [who's now calling himself Shadow Steele, for obvious reasons], we've got three great program directors that are charting the course of this radio station. I'm more amazed by it every day I see them work together.

THE TOTALLY HIP TOP 10
KILLER KUTS FOR KQLZ
1. Tom Petty: "I Won't Back Down" (upcoming MCA single)
2. Neneh Cherry: "Buffalo Stance" (upcoming Virgin single)
3. Sidewinders: "Witchdoctor" (RCA LP cut)
4. Tom Chill: "Don't Walk Away" (failed A&M single, '88)
5. XTC: "King of the World" (Geffen LP cut)
6. Bonnie Raitt: "Love Letter" (Capitol LP cut)
7. Neville Brothers: "Fire and Brimstone" (A&M LP cut)
8. Great White: "One Bite of the Apple" (Capitol single)
9. Bus Boys: "Money Don't Make No Man" (Voss LP cut, '88)
10. Concrete Blonde: "God Is a Bullet" (upcoming I.R.S. emphasis track)

A&G: KQLZ's initial programming approach would seem to be aimed at younger males, which is not a cash-heavy demographic. Is that sector of the market you can base an advertising stance on?

PATTIZ: I don't look at this as an AOR radio station that's just gonna attract men 18-24. I think what you're gonna see is a radio station that will be very broadly based. Whenever Shannon's put a radio station on the air, it's always had good, strong female appeal as well as male appeal, and I don't think anything's gonna be any different. He's doing something that's never been done before. He walked in here and put something brand-new out there that will be very broadly based. Whenever Shannon's put a radio station on the air, it's always had good, strong female appeal as well as male appeal, and I don't think anything's gonna be any different. He's doing something that's never been done before. He walked in here and put something brand-new out there that will be very broadly based.

A&G: It's gonna be real interesting.

PATTIZ: It'll be at least that. If it's just "interesting," I'll be pissed. [Laughs.]

MEMO TO SHANNON: If your approach is to provide a Top 40 alternative to the increasingly robotic programming of KIIS-FM—a worthy mission in itself, of course—then you need to go deeper than the back page of R&R for the currents on your playlist. But you know that as well as anyone, and you seem prepared to take the plunge.

In order to truly revitalize hit radio, you and other ambitious programmers must start making qualitative decisions about the records you choose to air. That means going with adventurous singles over formulaic ones, taking early shots with outstanding new records rather than following the pack, and in some cases forcing the labels to turn quality LP cuts into singles.

In this regard, when big-budget radio has all but abdicated its responsibility to give the audience the best possible new music, listeners are finding other means to discover that music for themselves. Any programmer with a genuine commitment to create "free-form rock & roll hit radio for the '90s" is required to rekindle that spark between the broadcaster and the listener—a shared excitement with discovering and championing records and artists worth caring about. Until that connection is made, vibrant Top 40 radio will remain no more than a fond memory.

For obvious reasons, more than a few people around here would be utterly delighted to see your listening for the first time. Go get 'em, tiger.

SHORT STUFF: With the Bangles' "Eternal Flame" at the top of the charts, Davitt Sigerson becomes the third one-timer rockcrit to produce or co-produce a #1 record. The first two were Jon Landau (Bruce Springsteen) and Pet Shop Boy Neil Tennant. Cheez, I sound like Paul Grein. [laughs]

The Cult's upcoming Sonic Temple seems to have the same sort of fierce authority as GN'R's Appetite for Destruction. It's the sort of record that could unite the alternative and metal camps—and "Fire Woman" sounds like a natural for KQLZ. The same could be said for "Is This Love?", the debut single by King Swamp, Virgin's high-concept Britrock band.

Bud Scoppa
UNDER THE NEVILLE MOON:
Talking With the Big Chiefs of New Orleans Music

BY LEE JESKE

An American Institution: Art, Aaron, Cyril and Charles

CHARLES, CYRIL & ART NEVILLE (Aaron's still on route from New Orleans) settle down in a New York hotel room to talk about Yellow Moon, an album that A&M is releasing with the hoopla of a Mardi Gras parade. The Nevilles are in New York for one day, to perform their new single, "Sister Rosa," on Letterman, and they're going to squeeze in a little bit of promotion during the morning and early afternoon. The Neville Brothers have been there before: big records, big hoopla, big disappointments. The history of the band is well-known: various local and national recordings, singly and in different combinations, spanning nearly the entire history of rock & roll—from Art's band the Hawketts' "Mardi Gras Mambo" in 1955 to Aaron's national success with the stunning "Tell It Like It Is" in 1966 to the little-remembered family band the Neville Sound to Art's highly influential '70s funk unit, the Meters (Art, Leo Nocentelli, George Porter and Ziggy Modeliste), to the album that finally brought them all together in 1976 in support of their uncle George Landry (Big Chief Jolley) and his Mardi Gras Indian troupe, the Wild Tchoupitoulas.

They've been together ever since, building a devoted live audience, establishing themselves firmly as the first musical family of New Orleans; four brothers with deep roots in the many traditional New Orleans music forms, and their own specific and diverse interests—from Aaron's devotion to doo-wop and ballads to Art's interest in funk to Cyril's ties to reggae and other third world rhythms to Charles' jazz-rock leanings. The only thing that has eluded them is record success: An early Capitol record, The Neville Brothers, sank without a trace; Flyo on the Bayou, recorded during their first go-round with A&M in 1981, was hailed as a classic and ignored at the racks; Neville-ization (Black Top), an '82 live recording, caught some of their performance zest but floundered without major label support; Live at Tipitina's Volume II (Spindletop), from the same sessions, was released without the Brothers' participation, souped up with crummy overdubs; and Uptown, an '87 EMI album, suffered from its attempt at commercializing the band's sound—aimed at radio's heart, it missed its target and was roundly hissed by the Nevilles fans. (Rhino's double compilation Treacherous has the cream of the Nevilles, together and separately, with the exception of the Meters.)

So here they are again, with a new/old label, A&M, a new/new producer, Daniel Lanois, and a new grasp at the brass ring that—despite the fact they sell out medium-sized venues around the country at the drop of a hat—has been slippery to their grasp. In May, when the album hits it stride, an extra bit of muscle will be pumped in by a Cinemax Sessions featuring the Neville Brothers and a slew of their friends, family and admirers (including Herbie Hancock, John Hiatt, Jimmy Buffett, Buckwheat Zydeco, the Dirty Dozen Brass Band, Bonnie Raitt and Ivan Neville). De boys are once again ready to meet on de battlefront of the marketplace. They're ready to stomp some rump, but they're not filled with delusions.

“I LOOK AT IT each day as it comes,” says Charles. “I don't feel like, 'Oh, OK, this is going to be it,' because I'm more of a realist. I feel like, 'Well, I'll see what happens when it happens.' And if it doesn't happen, it's not like it's alright, but it's not like it's really a devastating disappointment."

“Yeah,” agrees Cyril. “As you can see, we're still playing the same kind of music as we were playing when we started. If it had been really that disappointing to us, we would have gone in a different direction, any number of scenarios could have been followed. But we're still together, we're still playing the same music we've always been playing. So I don't think nothing is too frustrating, because what we're doing is real, it's about something real and spiritual."

“The fact that we're related helps make the music strong,” says Charles. “Our musical ability and inspiration stems from things we all share in common, so that makes it easier for the band. And the ability to link spiritually while we perform is easy. You know, you can feel about things and be affected by things inside yourself and have it affect you just. But with the music, somehow the feeling not only becomes your own personal private feeling, but we share it with each other and it becomes our collective feeling, and that gets shared with the audience. And the thing that we mostly express in the music is love. Cause we're brothers, and not only as members of the same family, but as people who have shared all kinds of common experiences. And the same way that we are

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From the Control Room: DANIEL LANOIS ON YELLOW MOON

Daniel Lanois might, at first blush, seem an odd choice to be the Neville Brothers’ producer. A man who has worked with U2 and Peter Gabriel, two acts not particularly known for their roostiness and funkiness, Lanois is a producer who produces—a man with a sound and a style and a concept. He’s reached one of those odd positions: a producer who is his record. (He set up a studio where Yellow Moon was recorded. “He’s the guy who runs in road cases” in a vacant New Orleans apartment building.) Lanois’ next projects include his own debut solo album, due from Warner Bros. in the summer (visitors to this year’s New Orleans Jazz & Heritage Festival will be able to hear a preview, when he does his first performance as a “featurable artist”), and production of the next Bob Dylan album. Here Lanois tells Lee Jeske how the co-producer of The Joshua Tree found himself under the Yellow Moon of the first musical family of New Orleans.

CASH BOX: Tell me how you came to produce the Neville Brothers.

DANIEL LANOIS: I heard them in New York. I was just there as a listener, but as things went I stumbled into the dressing room and got talking to them and it occurred to me that there was something there that I could learn. There was an education there available to me. And as one who craves knowledge, I thought, ‘Yeah, I think I might jump into this one.’

CB: How long ago was that?

LANOIS: It was on a Friday about a year and three months ago.

CB: Before they signed to A&M?

LANOIS: I think they were in the process of being signed.

CB: How did you approach the project?

LANOIS: I was determined to find out everything. To find out about their past—as you can imagine, there’s a very rich heritage there of music; they’re a musical family and there was much to them, through their relatives. I was determined to find out as much as I could about all of it—that what they had done in the past, what they had done in the more recent past, and what they were hoping to do.

The Wild Tchoupitoulas record on Island is a great record, and I thought, if we could do just as well and that in another form, in fact, we’re going to have good music. So for a while I was chasing, perhaps, the wrong thing, looking for a traditional force when, in fact, they’ve done that, and they’re not really looking to repeat that chapter of their lives. So I just went with what excited them as a group the most. Cyril has quite a political side to him, and that’s what you’re hearing on those tracks—that’s a force that is unique to Cyril and it was just a matter of tapping into it and bringing it to fruit.

CB: How do you deal with four brothers who not only have such distinctive musical personalities, but seem pretty different personally as well?

LANOIS: I think it’s like the position of referee, someone who understands, and is interested in, balance, having made a few records along the way. Someone who could say to them, ‘You don’t want this and you don’t want that, but you do want this.’ We just tried to avoid middle ground by just exercising bolder strokes wherever we could. But, you know, the opinions did not vary that much—it wasn’t as if one brother wanted to make a doo-wop record while another wanted to make a protest record. I think when it comes to quality, the choice is pretty much unanimous with the brothers. The opinions may have swung 20% here or there, but I guess my measure was to focus and a core.

CB: Was it a matter of sorting through available material? Is any of the album stuff that you brought to the sessions?

LANOIS: This record is about half original material, half cover songs. Some discoveries were made along the way. It was Aaron Neville’s suggestion to do “The Ballad of Hollis Brown.” He actually didn’t suggest that we do it, he just said, ‘I’ve always loved that song and have always wanted to do it.’ And, in the studio one night, I just said, ‘Let’s lay down a vocal.’ And then it just came. That came from Aaron, and it understands the power of a strong lyric. And then the same with “With God on Our Side.” Again, Aaron said that was always one of his favorite songs of Bob Dylan’s.

CB: People are going to notice that not only are these two Dylan covers, but they are both from one album—The Times They Are A-Changin’—instead, they follow each other on that album, songs two and three.

LANOIS: It doesn’t bother me. If it means good quality, I don’t have a problem with it.

CB: There’s an extra verse to “With God on Our Side,” about the Vietnam War. I heard Dylan sing that verse with the song last year, but apparently Aaron wrote the verse.

LANOIS: He did, yeah. When Dylan was performing in town here he stopped by and we played him what we had done; Aaron’s version with the addition of this new verse. He said that he liked the verse and was thrilled by the version, he thought it was one of the best renditions of his work ever. He liked the verse and then did it himself a few times following.

CB: What about the production techniques here and the use of the synthesizer washes in place, at times, of the Neville Brothers band. The band is not particularly prominent here.

LANOIS: We were really just looking for textural support from synthesizers rather than a blatant presence. So on the softer numbers they’re really just providing atmosphere; we just found some sounds that really worked for us. And so sometimes it’s not a part of the band, sometimes it’s not. I think of sounds like synthesizer, but it’s a Hammond B-3 with a bit of treatment on it.

Brian Eno did some playing; he was passing through town and he sat in for five days and played on about five cuts. It was a great inspiration for Art, ’cause Art has been a fan of Brian’s for a long time.

CB: There’s one criticism that crops up about the album is that it’s not as funky as some Neville Brothers fans might have expected, certainly next to The Wild Tchoupitoulas and Fiyo on the Bayou. And Willie Green, the Neville’s great drummer, seems to have a downplayed role here.

LANOIS: I think that’s a fair assessment. You see, the funk thing comes in two packages. At its best, it’s wonderful, it’s danceable, it’s inspirational, and it makes you move. At its worst, it’s a cliche. Now, I’ve lived with the Neville Brothers for a year, and I’ve heard them do the beat, the funk, at its best, and I’ve also heard mistakes. I’ve also heard mistakes on a few of their past records, and I was determined to avoid the mistakes, even at the expense of rhythmic pulse. Some of the songs we did work, and we went with them. But on “A Change Is Gonna Come,” in fact, a lot of that is organ. It sort of sounds like synthesizer, but it’s a Hammond B-3 with a bit of treatment on it.

CB: What is the response to the band, and the band members?

LANOIS: They’re a lot of fun. They’ve learned a lot from this. They’ve learned about truth and quality and convincing music. And how to avoid hurdles of cliches. Now perhaps on the next record, having learned this and having had this education, they will be able to make a more rhythmic record and still have something to say with it. So I hope that you tell you something about funk and soul and we went with them. But on “A Change Is Gonna Come,” in fact, a lot of that is organ. It sort of sounds like synthesizer, but it’s a Hammond B-3 with a bit of treatment on it.

CB: You must have thought about the fact that the old-line Nevilles fans were going to be missing that.

LANOIS: I did think about it, but to be honest with you, listen to Fiyo on the Bayou. Listen to it out of the context of a thrilling nightclub. Put it on and you tell me that is a classic piece of work, and I will tell you that it’s half a classic piece of work and it is filled with cliched riffs that I wouldn’t include on a record in a thousand years. But what’s great about this is that it is a seamless whole and it’s not just 20% oblivious to mistakes. But listen to it with a critical ear, and there are problems with it. Now you have to understand that this band has had some direction problems in the past, and this is like an opportunity for them to understand a couple of things about quality.

I mean, the Willie Green thing, I would have to agree with you. I am one of Willie’s biggest fans, but if you line these people up in a room and the others are not working, you’ve got to make a change. And half of that record was recorded right in the control room—“The Swamp” as we called it—where Willie wasn’t even on a kit, he was beating hand drums. And, at the time, that reached me, that touched me, better than enthusiasm on a drum kit, which works when it works and when it doesn’t, let’s find something else.

I wish we could have done another Wild Tchoupitoulas album, but the Nevilles are no longer old and in that world. So my only comeback to this is, we did the very best that we could.
The Neville Brothers, in their spotty recording history, have landed at A&M twice. The first time, in 1981, they left their best studio album to date, Foyo on the Bayou. Now they shine in with Yellow Moon. Patrick Clifford, the guy who signed them, and Al Cafaro, the guy who's going to promote them, told Lee Jeske the who's, whys and wherefores. These are edited versions of their comments:

PATRICK CLIFFORD, DIRECTOR OF A&R: Prior to being at A&M, I had worked at Epic Records. I tried to sign the Nevilles there, but due to a bureaucratic logjam it never got done, I tried to sign them as well as Ivan. When I first came to A&M I signed a band called the Innocence Mission, and I took Daniel Lanois to see them in Philadelphia. And on the way back I started talking about the Nevilles—I'm just a fanatic Neville fan from years gone by. I told Daniel about them and Daniel consequently got very interested in them.

Last year I went down to New Orleans for Mardi Gras and they were close to signing a deal with Chris Blackwell and Island Records, from what I understand. I saw them play and I looked at myself in the mirror at the bar and said, "I have to do this. I have to sign the Neville Brothers, for church and for state. This is an American institution and the word needs to be spread." So at that point I called up the guy I work for, Steve Ralbyskov, the senior vice president of A&R here, and said, "Hey, man, I want to sign the Nevilles." And he said, 'Well, you know they're been here before, they made a great record for us, Foyo on the Bayou, but there's four different lead singers, they don't get played at these little home plays, they at AOR radio..." And I said, "I don't care, I've got to make a record with these guys.

We sort of traded phone calls for a couple of days and he realized that my committee was completely unparalleled and said, "Buddy, I've got to turn you loose—go make a Neville Brothers record." We incorporated Daniel Lanois into the recording in the process.

When I spent some time with them in New Orleans during that Mardi Gras I felt like the four brothers' relationship had really jelled to the point where they really knew what they wanted to accomplish on the next recording, which I don't think was the case when they did Uptown for EMI. They learned something from that experience. They told me, "You don't transplant a palm tree." You don't take the Neville Brothers and try to turn them into some fluffed-up, cotton candy R&B-type act. The message of this was to realize the different references and the different influences that they take in making their own sound, which, at times, is Mardi Gras music or voodoo music, and capitalize on those influences. I thought we could allow them to do that, being that the Nevilles wanted to do that and needed to do that, and being that we had Daniel Lanois as the translator of that particular crusade. Playing off of their strength with the right interpreter.

When people heard Lanois was going to produce the record, it was like either, "Hmmm, that's an interesting idea," or, "Yeah, that's a great idea." And it turned out to be a magnificently good idea. Daniel has, for the most part, moved to New Orleans—we recorded this record in a studio that he literally built in an apartment building on St. Charles Avenue, with the streetcars rolling up and down outside and, literally, in walking distance from Valence St., where all the Neville Brothers live. Within a month's time he took a barren apartment building and turned it into a recording studio out of the bayou—there was grass and Irish moss and woodcarvings and stuffed bobcats and gator heads and tie-dye all over the place. They built a dining area where they would all dine together every evening. It was very spiritual. You can consider Daniel Lanois a Neville Brother. There's an incredible kinship.

Here you have a band that almost everybody would put on their top 10 favorite bands list. So I just feel like the time has just come. There's one thing you can never underestimate in the music business, and that's timing. And like the Neville Brothers timing has come. If my career ended today, and I never made another record, I have this one, and I can take a DAT copy and, when I die, I would try to get into heaven using this as a bartering tool.

But I'm not through: I would like to make an Aaron Neville solo album—the guy could sing the phone book for all I care—and I would also like somewhere down the line to make a gospel album with Aaron Neville as well.

AL CAFARO, VICE PRESIDENT OF PROMOTION: The Neville Brothers are back at A&M really because Patrick Clifford really believed very, very passionately that the definitive Neville record had not been made, that he wanted to make it, and that A&M was the place to make it.

Unlike some bands that have been, at some point in their career, the next big thing, or the thing that should have happened, the Neville Brothers have really never had the pressure along the way of great expectations in terms of hit records. So you don't have any built up residual disappointment on the behalf of radio people, that they expended a lot of energy in a band that somehow didn't come home. I've long been a fan of a band that we had made a record with in the past, Foyo on the Bayou, but when you do resign a band, I think that there's an implied commitment that you're making. Plus the fact that the band has been able to continually wow people in a live context—there are many more people in 1989 who have had the opportunity to see and hear the band than there were the last time out, in '81. So I think things have come full circle.

I'm going to try to not miss any opportunity here. The live aspect is very key, because it's really the band's strength and it's in that context that you see how deep they are in terms of their ability to play, their ability to communicate, their musical roots, their passion. So that's going to be a very big decision—we're thinking about watching—the band and tapping into a lot of advantage of their shows. Morty Wiggins, Bill Graham Management, is putting together, hopefully, a package that will facilitate that. So we're going to really utilize their live base.

We're also going to go back to where we feel we have a natural constituency: at colleges. Not that they've been a big college act, but they've done a lot of playing and touring and they have a reasonably strong cult appeal at the college level. We're going to really try and take advantage of those people who are in the know at college and get them to hopefully do some of the work for us, in terms of word-of-mouth and peer pressure.

We're going to go to the upper demo—people in their mid-30s who have had some experience with the band over the last 10 years—we're going to try to find them at album radio. We're also going to try to find them at NAC with a possible release at that format. So we're trying to cover every possible base you can say the band has. And in addition to that, we're going to try to create new bases at urban radio, where they've never had any success. We're going to toot the radio with this—we did a remix of "Sister Rosa" with the guys who work with Public Enemy, and it's a real hot, immediate mix that we think is going to have some success; there's also a Jonathan Demme-directed video of "Sister Rosa." And we're going to try to take it to the CHR marketplace and try to have it compete at the stations that can play this kind of sound. More the major market hot stations than the secondary and tertiary markets. And we're just going to see if something else is going to approach that there's a Neville Nation, that there's something meaningful here that goes beyond just a good groove. You can look at the songs—"Sister Rosa," "My Blood," the Dylan covers, the Sam Cooke cover—I think the whole album speaks to an involvement that we can really utilize. Even the package that Jeff Gold, our head of creative services, managed to put together—I think it all speaks to sort of a higher calling. We're going to try to utilize that higher calling; the fact that there's an almost utilitarian, danceable music but with something that can hopefully move people.

Everybody got really excited here after they saw what the band was able to do for us at the Gavin Convention, where they played for programmers, and at NARM, where they played for retailers. They really drilled it. They did their thing. When a band can do that, and do it in the context of two major conventions where you're speaking to people who are going to have to be instrument in the success of the album, I think you just have to feel excited about it.
FEW OF US who've followed R.E.M. since the Chronic Town E.P. will relish the thought of the band coming in hockey arenas. The very premise of this band's "success" has been their exclusion from the mainstream, their willingness to form a coalition with dispossessed kids in college towns and alternative venues from coast to coast. The special sense of community that R.E.M. creates has a foundation in secrecy and privacy, a matter-of-fact moral superiority that manifests itself behind the closed doors of the dorm rooms, an area in which the band has been so effective in forging that sense of community—and in making such lovely music along the way—that mercurial realities were turned into somethingWarner Bros. threw $10 million at the band to get them to jump from their quasi-independent label to the biggest entertainment conglomerate in the world, now they've got a top 10 album, a string of hit singles and a legion of new fans who think Athens is somewhere in Greece.

It is the band's immense credit, the Green tour confronts the dilemma of arena-rock success with good humor and no small amount of irony. Before the band came onstage at the Forum in Los Angeles last week, they defused a lot of criticism by flashing a series of arena-you-were-there photos in the video screen behind the stage, a string of cliches made transparently ridiculous by the utter lack of sound and the fill-in-the-blank format of the exhortations. When the band finally appeared, it was on an elegantly understated stage that simultaneously suggested intimacy and served as an effective proscenium for Michael Stipe's newfound theatricality.

Stipe is evidently more comfortable with his role as front-man, and those mannerisms that once seemed precious and eccentric now have a resonance that echoes all the way to the back row. It's quite a trick to communicate a sense of your subjectivity, your inwardness, to such a large audience in such a public place. Stipe does it with a kabuki flair, his eyes focused on infinity, his skinny athleticism on display as he climbs a chair to sing a cappella or crouches on the monitors or hugs the mike stand to his chest like a dancing dandy partner. He's aware of his attractiveness and still indulges in the strip-tease preening that marred the last tour (where it was obvious that the layered-clothing bit was borrowed from his pal Mimi Goese of Hugo Largo); but the artfulness of his presentation is undeniable. And of course, he's still got one of the prettiest voices in the history of rock & roll.

In relation to Stipe, the other members of the band (including an imported Peter Holsapple of the dBs on guitar and keyboard) are almost invisible. No rock star posturing for Peter Buck, just an endless array of those chubby riffs that have changed pop music in the '80s more than the work of any other musician. The sheer musicality of the show is enhanced by an impeccable sound system, while the thematic concerns of the material are reinforced by the imaginative lighting and those dreamy, underrated 8-millimeter films that Stipe has been making for several years now.

More than anything else, it is the song selection that gives this tour such power. True to the name and spirit of the new album, the Green tour is a generous helping of the most political songs that the band can offer. Taken as a whole, these tunes are an unmistakable call to arms: "Stand," "Get Up," "I Believe," "The Finest Worksong," "World Leader Pretend," a delirious rendition of "It's The End of the World As We Know It." Although couched in a fuzzy, metaphorical parlance, these songs are all about movement, position, deliberation, taking responsibility for creating the world in your own image. Stipe makes it clear for us by announcing several times, "This is a song of great inspiration and personal motivation, written especially for you." Political action is seen as a spiritual discipline, the conjunction of hard work and hard thought. (It's no accident that Stipe uses so many images of American industry in his films, towering mills and dams and railroads, suggestive of Soviet socialist realism, the mobilization of labor.)

While part of me hungers for a clear statement of purpose, a lyric that's not in code, a naming of names and a pointing of fingers, there's an absolute integrity to R.E.M.'s approach. By restricting the message to these dreamy, open-ended songs, they resist the temptation to preach, to establish themselves as surrogates for our own struggle. They are, in fact, refusing the power that the arena offers them, giving it back to the audience. Songs like "You Are Everything" and "World Leader Pretend" make this emphasis on individual empowerment as clear as possible, and it's a message that is reiterated silently on the video screen when the band leaves after the third encore: "Change begins with the individual." No, it's not the revolutionary fervor of punk; it's the evolutionary progress of the punk generation as it moves into a position of influence. It's intelligence at work.

Like a lot of ancient new-wavers, I resent when the bands I love move into the mainstream, when people whose politics and clothes I despise start claiming a piece of the thing that once kept us safely separate. R.E.M. is huge now, and they're going to stay that way. But unlike a lot of bands, they've never for one moment given the impression that they've become that important. They remain the best and most important band in America. A few years ago I threatened to print some silly photos of the teenage Michael Stipe in my Midwestern hometown unless he granted me an interview. Now I owe him an apology. I no longer want to tear him down for being successful, for having such a beautiful voice, for eliciting sighs from half the girls and boys I know. Now I want to thank him, for reminding me what's possible.

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GUADALCANAL DIARY: AURAL EXCITEMENT

WITH THE RELEASE of Guadalcanal Diary's fourth E.P. Flip Flop, the band has solidified its rep as one of the most respected mainstays in the ever-changing world of alternative pop music. In talking to the band's Murray Attaway and John Poe, it becomes obvious that they are aware—and in control—of every aspect of their career. Guadalcanal Diary are one of those rare bands whose music has become acceptable at a commercial level not because they have compromised their sound to reach an audience, but because an audience has come to them.

"People get tired of being force-fed aural chewing gum," states Poe, referring to the state of contemporary top 40 radio and emphasizing his belief in the intelligence of the audience. "The American car companies built these awful cars for so long that people just stopped buying them, and I think the same holds true for pop music."

Attaway concurs. "There are too many people in the entertainment business that have been living by the old saying, 'No one ever went broke underestimating the intelligence of the American public.' Fortunately, that's being proven wrong."

The band recognizes that when something left of center eventually edges its way into mainstream America, it usually creates a major shake-up. Take for example the success stories of both Suzanne Vega and Tracy Chapman—two artists who were being given the opportunity to expose their music to an unknowing audience. Every day, I'm common, who many had classified as strictly an MOR performer, enjoyed great success with his experiments in African music.

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There's no real 'marketing strategy' you can use on a band like us," Attaway explains. "People just have to be able to hear the songs and decide if they like our music or not. Good music can go and make a real long way on its own—people just have to hear it."

Guadalcanal Diary was formed in the musical hotbed of Athens, Ga., in 1981. Watusi Rodeo, the band's debut EP, was issued on the independent O.D. Records label in 1983. In 1984, the band's first full-length, Walking in the Shadow of the Big Man, was picked up by Elektra from DB records; subsequently, the band was signed to a long-term recording contract with the label. Walking... was followed in 1986 by Jamboree, then 1987's 2 x 4. Over the years, Guadalcanal Diary's now-trademark fusion of sophisticated pop, garage band energy and intelligent, spiritual lyrics has continued to endear them to critics and fans alike.

Flip-Flop was produced by Don Dixon, as was Walking... and 2 x 4. Their relationship is a strong one. "His goal is to make the best record possible, not just to manufacture hit singles," Attaway enthuses. "Everybody should make a record with Don Dixon."

Along with Dixon, the band credits their label, Elektra, for being supportive of the music and imposing little pressure for unnatural change. "As much conflict as we're famous for stirring up, sometimes, we really have to admit that people have been real, real good to us. They've let us do just about anything we wanted to do. It didn't always sell records, but at least we weren't ashamed of it."
BEATS AND HYPE

STARTING WITH THIS ISSUE, it will be my pleasure to bring to you my thoughts and opinions on the world of hip-hop. Duff Marlowe will continue to be an integral part of this page, as his knowledge is indispensable. He will be dropping science in the form of reviews and features in the future, sharing responsibility for spreading the word on the cutting edge of this music.

Hip-hop has unquestionably been the most exciting form of music of the 80s. Its driving newness means that there are no firm rules, and whenever it is in danger of becoming a bore, a record will come from left field to challenge all that has come before it. While rock & roll hasn't seen an upheaval since the Clash and Pistols emerged 12 years ago, hip-hop has gone through many phases and realignments since Kool Herc and Grandmaster Flash were stirring up New York as Strummer and Lydon tore up London. I am extremely lucky to have grown up with punk rock and hip-hop—two of the most energy-driven genres in the history of music—though it is hip-hop that consumes my passion now. This is largely because punk rock painted itself into a corner while hip-hop has continued to reinvent itself, retaining its vitality and excitement.

Another thing that makes hip-hop so special is that it is such a colorful form of popular music, at least when it comes to voices. Much has been made of the fact that Living Colour are black men playing rock & roll, supposedly the domain of white bands (Chuck Berry and Little Richard don't count!), but absolutely nobody fancies when bottle-glassed nerd Trevor Horn took over with Art of Noise's epic "Beatbox," or cared that the man who invented the massive Def Jam beats was a Jew from Long Island. As long as you come up with the goods, you are straight with the hip-hop community.

Though hip-hop has been around for over a decade, it has just been accepted by the music industry at large in the past year. I'm sure there are a number of reasons for this, but I'm sure the strongest of these is the almighty dollar. The industry saw the success of the Sugarhill Gang's "Rapper's Delight" and Afrika Bambaataa's "Planet Rock" as flashes, and its relative group followed them up with strong selling LPs. But the Run-D.M.C. and the Beastie Boys started clocking multi-platinum numbers on the LP charts, everybody wanted in. For a while, any kid with a wire was getting a wad waved in front of them, an action that could cause a strong anti-hip-hop backlash when those signings of lesser talent put out stiffs and the bandwagon jumpers get their just financial rewards.

As we speak, however, hip-hop is consolidating its power in the industry. The whole country is now responding to it, and the strong geographical boundaries that used to mark its stronghold are rapidly disappearing. In addition, what once was a 12" driven market is rapidly becoming an album market, increasing profits and giving it responsibility among the money-men who run this game.

Last week M.C. Hammer was sitting pretty atop the R&B charts, while Tone-Loc ruled the pop charts and De La Soul found itself on the cover of this staid magazine. And some suckers still think it's a fad.

Jazzy V.

PUBLIC ENEMY

HIP-HOP PICKS

VARIOUS ARTISTS: Def Jam Classics Vol. 12 (Def Jam/CBS 45035)

The coolest label of the '80s takes time out to reflect on its monumental achievements over the last five years and prepare for the future. This compilation spans from their pre-CBS days (label co-founder Russell Simmons' hilarious run-for-the-cash epic "Cold Chillin' on the Spot") to the future (Pappa Ron Love's charming cover of the O'Kaysions' "I'm a Girl Watcher"), with many of the reasons this label is so special sandwiched in between. The Beasties, L.L., and Public Enemy—obviously some of the highlights to check in with the cuts on the non-L.P. versions of "Son of Public Enemy" and "Rock the Bells" are included for those who missed them the first time—don't make the same mistake twice!, with Darry D, Slick Rick, the Original Concept, and the Black Flames rounding out the batting order. With a new LP due from L.L. soon, the perpetual dominance of P.E. showing no signs of abating and Alyson Williams' debut LP showing so much promise, volume 2 should not take another five years to surface.

J.V.

CASH BOX MICRO CHART

RAPPERS LPs

1 LOG-ED AFTER DARK (Deliious/Very/Handred D/V9000) Tone Loc 1 3
2 STRAIGHT OUTTA COMPTON (Priority/Ruthless 57100) N.W.A. 4 3
3 EAZY EZ IT (Priority 57100) Eazy-E 2 2
4 TEENAGE LOVE (Def Jam/Columbus 38-08105) Slick Rick 3 9
5 TOO SHORT (Jive/RCA 1194-1-1) Too Short 6 7
6 IT TAKES TWO (Profile 1267) Rob Base & D.J. E-Z Rock 5 9
7 LET'S GET IT STARTED (Capitol 90934) M.C. Hammer 7 9
8 2 HYPE (Select 21628) Kid N Play 8 9
9 SWASS (Nasty Mix Mix 72119) Sir Mix-a-Lot 9 9
10 IT TAKES A NATION OF MILLIONS TO HOLD US BACK (Def Jam/CBS FC 43303)

J.Jazzzy Jeff & The Fresh Prince 18 9
11 IT'S TEE TIME (Profile 1269) Sweet Tee 20 9
12 GRAB IT! (Atlantic 81205) L'Trimm 19 9
13 SUPERSONIC THE ALBUM (Ruthless/Atlantic 90369) J.J. Fad 22 9
14 RESPECT (Lake Skyywarer 103) Anquette 25 9
15 I'M A BIG BUSINESS (Fresh/Sleeping Bagg 80626) E.P.M.D. 24 9
16 COOLIN IN CALI (Seffon/Warner Bros. 24209) TMX 26 9
17 UNITY (Elektra 50802) Shinehead 27 9
18 ROCK THE HOUSE (Jive/RCA 12061-1) D.J. Jazzzy Jeff & The Fresh Prince 28 9
19 SO DO SO FRESH SO STUPID (Gucci Hot Productions 21210) Gucci Crew 29 9
20 THE REAL ROMANX (Select 12167) The Real Romanx 30 9
21 COMIN' THROUGH (Sire 25741) Rhyme Syndicate 31 9
22 COMIN' THRU LIKE WARRIORS Luka Skyywarer XR 106) MC Twist DEBUT
23 LONG LIVE THE KANE (Cold Chillin'/Warner Bros. 25731) Big Daddy Kane 32 9
24 FOLLOW THE LEADER (Isle/MACA 9) Eric B & Rakim 33 9
25 "BOY GENIUS FEATURING A NEW BEGINNING" (Atlantic) Kwané DEBUT
26 N.W.A. & Too Short 34 9
27 COMMING CORRECT IN 38 (Lake Skyywarer 1005) M.C. Shy D 35 9
28 IN FULL GEAR (Tommy Boy 1171) Stetsasonic 36 9
29 TOUGHER THAN LEATHER (Profile 1265) Run D.M.C. 37 9
30 THE WORLD'S GREATEST ENTERTAINER (Reality/Danya/Fantasy 5638) Doug E. Fresh & The Get Fresh Crew 38 9

SLICK RICK: "Children's Story" (Def Jam/Columbia)

After the innocuous debut single release "Teenage Love," Rick drops the bomb with this chilling tale of an inner-city kid on the path to self-destruction. Simmering at a slow boil, the downtempo shuffle beat and minor-key piano riffs provide an eerie backdrop for Rick's smooth rhymin'.

PUBLIC ENEMY: "Black Steel In The Hour Of Chaos" (Def Jam/Columbia)

PE kicks out the sixth cut from their It Takes A Nation of Million... album. The story line takes an allegorical slant as Chuck D finds himself behind prison walls in contemporary American society. Slow and low, the song is more a social statement than a dance cut.

A.O.K.: "Shack It Up!" (Profile)

Here's the beginning of a fresh new wave of artists from the Profile label. A.O.K. mixes a soul-style bass line with go-go flavoured cowbells and percussion while rhymin' with a subdued finesse.

CASH MONEY & MARVELOUS: "Where's the Party At?" (Sleeping Bag)

This crew from Philly is sometimes compared with Jazzy Jeff & The Fresh Prince, fronting a similarly humorous approach on cuts like "Find an Ugly Woman," some advice for the foxy ladies, and "Is It Real," which deals with the hairy subject of extensions. On the serious tip, try "A Real Mutha For You" and "The Mighty Hard Rocker." Co-produced and mixed by Schooly D's man, Joe "The Butcher" Nicoles.

Duff Marlowe
THE MANY USES OF QUIET: Last week we discussed the strategic importance of noise and silence in the world of alternative music. Much of what the general public thinks about this kind of music derives from the loud and snarling heritage of punk, but an equally subversive component of the alternative sound is silence. Silence, withdrawal and minimalism are the flipside of revolutionary aggression but not necessarily unrelated to it. As Exene Cervenka of X once said, "When everyone in a room is screaming, the best way to get their attention is to whisper." (It's certainly worked for the Cowboy Junkies, who whisper so soft it must mean something.)

The marriage of punk and acoustic sensibilities is a fairly recent thing, but today there is a thriving wing of the counterculture that delivers its message in various shades of quietude. The unadorned guitar-and-voice thing may never play well on the radio, but it’s a potent response to the overstimulation of everything from dance pop to heavy metal. Since metal has usurped the energy of punk without maintaining the intelligence, many of those with a political or psychological message have started to distance themselves from the sexism and stupidity that often ride on the shoulders of loudness. Some, like the Costal Twins, have opted for a pseudo-New Age placidity, all dreamy images and liquid production; but for a certain type of restless individual with a craving for sincerity, it’s the acoustic guitar sound that cuts through the bullshit to get to what really counts—lyric.

Tracy Chapman is such an obvious example that we won’t even deal with her here. But consider Michelle Shocked, as openly left-wing as any artist you’ll find in your neighborhood record store, who’s spreading her message of class struggle in a way that’s hard to fathom. The unsuspecting might find very pleasant. Bob Mould, the man who made Husker Du the most ferocious, uncompromising guitarist of his time, has a new solo album that’s about three-quarters acoustic. Roger Manning and Kirk Kelly are subway troubadours from New York City who actively sought an affiliation with SST rather than a mainstream or folk label that would paint them as the heirs to Dylan; now they get sent to radio stations in the same promo pack as Bad Brains and Firehouse.

Duos are back, too. From the spirit of Tmbuk 3, with its guitar and beatbox, has sprung the incredible guitar-and-drum sounds of House of Freaks, the guitar-accented-beatbox-and-wisecracks of They Might Be Giants, and the twin-guitar of Big Bamm Boo (who uses a backing band on their debut album, but who vowed us in the Cash Box office recently with nothing but a couple of six-string, a cajon and their own harmonies). The Indigo Girls are a duo with the R.E.M. stamp of approval (an honor previously bestowed on the guitar-less Hugo Largo). Green on Red is a duo now, busier, drunker, and better than ever. Graham Parker and the Rumour are both done solo. And what about this Billy Bragg guy?

An acoustic-electric guitar mix is now almost mandatory on any high-minded college radio album. Cellos are bursting out all over. Tambourines are back. Bongos. Girls with madrigal voices. (If you haven’t heard the Walkabouts yet, their second album, Expecting the Miracle, is great solo.) And what about this Tommy Boggs guy?

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HEAVY METAL ANNIHILATES MONTEREY! Pure Rock Network, now known as America's Rock Network, has claimed a NoCal victim: KDON-AM, which will henceforth be known as KXZK, the heaviest rock station in all of Monterey Bay. According to Tim Roessler, GM of ARN's newest affiliate, "People that listen to current rock and heavy metal would listen to this music on the police scanner if that's where they had to go." Well, starting March 23rd, at 6a.m., all those headbangers could turn off their CBs and turn up KXZK instead. Harvey Sherlock, ARN's founder, claims he will have 12 more stations making the switch by April 30 of this year.

Of course, some of the bands may not be too happy about making their ears bleed. We want to make our eyes burn, too (from being surrounded by massive amounts of cigarette smoke), so we head for the cb's. On my latest jaunt to the Coconut Teaseer in West Hollywood, I got a preview of King of Kings, playing at the Troubadour. Intriguing hard rock. This Geffen act, out here from New York, is like nothing we Angelinos have seen in a long time. Its music isn't your normal, three-chord, three-minute, in-and-out variety. It's winding, wandering, get-under-your-skin '70s-style jam rock. This isn't something you can sit down for. It definitely takes some mental participation—just ask Salty Dog's Jimmi Bleacher, whose headbanging during the power trio's set must have caused some brain damage. I thought that King of Kings might stuff the Hollywood scenester crowd, but, to my surprise, the audience ate it up. How refreshing!

They've haven't driven down the Sunset Strip any time in the past several months couldn't possibly miss the name XYZ, which was painted in huge letters on the side of the Whiskey. "Who are these guys, why do they exist and are they ever going to sign?" many have wondered. Well never fear, Enigma has picked up this hard rock group, who hopefully will be able to pay its undoubtedly hefty advertising bill soon. Don Dokken is producing the band's record, while he tries to figure out what to do with the rest of his post-Dokken days.

Nineteen eighty-nine is the Chinese Year of the Snake. But does that mean it's the year of Whitesnake (as if they haven't been successful enough in the past couple of years)? The group is currently in the recording studio with producers Mike Clink and Keith Olsen, and we'll be seeing a new release by the tail end of the year.

Crew W.A.S.P.'s first major record release party at the Troubadour, where it all started for the veteran L.A. group. In spite of the open bar, the mood wasn't exactly "Party down dudes!" Blackie Lawless took the opportunity to make a sincere speech about how most rock performers underestimate their audience's intelligence and urged for a sense of moral responsibility. Blackie's obviously a changed man. My question is, why does he have to spend so much time explaining himself? Does he feel that his past history of wild, raunchy stage shows and butt-less pants have caused people to doubt his integrity—not to mention his IQ? Well...he might point to all that, but all you have to do is listen to the guy talk and you know he's not all flash and frivolousness.

And speaking of flash, frivolousness and moral responsibility, Guns N' Roses was asked not so long ago to headline a benefit concert to fight AIDS, that was being held at the Radio City Music Hall in New York. However, the Gay Men's Health Crisis, who is responsible for the event, decided to pull the group off the bill. A spokesperson claims that the reason is "because of the organization's negative reaction to the lyrical content of one of the band's songs." This is surely in reference to "One in a Million," from GNR's latest LP. GN'R Lies, which contains a very small-town, bigoted attitude that rails defensively against gayinos, minorities, foreigners and cops (gee, I guess this means they won't headline the Policeman's Ball, either). I can see why the band would want to support the Gay Men's Health Crisis, but I have another idea for a benefit concert for the group—the next Amnesty International tour. And not only do I think GN'R should perform "One in a Million," it should be the highlight of their set. Don't take my kids' word for it—I'm perfectly serious. The biggest problem with all these benefit concerts, as well meaning as they are, is that people think that once they buy their tax-exempt tickets, they've done their job and can go back to their normal lives, their car payments and personal mini-crises. If you take a band with as much inflammatory potential as Guns N' Roses and you throw it in the faces of these sensitive—but rather passive—altruists, maybe they'll get so goddamn pissed off that they'll take action to really change the world. Sure, money is sorely needed by organizations like the Gay Men's Health Crisis and Amnesty International, but money isn't everything—you need power to back it up. And no one can illustrate that more forcefully than our headbangers.

**METAL PICKS**

**Weekly Ear-Ringers**

**ARTCH:** Another Return to Church Hill (Metal Blade 7 73405-4)

This Norwegian band with its Icelandic singer is a classic example of Euro-metal—and A.R.T.C.H. is only its debut. It's powerful, heavy-as-hell and a bit pretentious (but who can blame them?). This is really a dude's, as opposed to a dude-ess' album. Check out "Power to the Man!"—but its pummelling energy and the intense imagery of its lyrics are honest and gripping.

**LEATHERWOLF:** Street Ready (Island 91072)

This highly underrated SoCal quintet has come up with an impressive second LP. The group features a thrash axeman—and yes, you can hear three distinctive guitar personalities here. But they all blend together into one forceful slab o' vinyl. Though Leatherwolf is infused with an over-the-edge, dangerous vibe, there is also an inviting warmth to its approach.

**Other Metal Releases**

**MOTHER LOVE BONE:** Shine (Stardog Records 839-0114)

This is rock & roll with a psychotic twist. The seductive riffs and danceable rhythms make for a bad bunch of Mothers. This five-song EP has many moods, from dark despair to strutting self-assurance.

**LAAZ ROCKIT:** Annihilation Principle (Enigma 7 73338-3)

Bloodcurdling, hair-raising thrash metal. Oddly, the LP's two best songs lie at the other end of the scale. "Mirror to Madness," with its epic intro, is a great track, clock-full of speed and murderous riffs. Then "The Omen" slows down to a darkly haunting dream. The rest of the record doesn't stand out nearly as much as these tunes.

**DAVID T. CHASTAIN:** Within the Heat (RC 9484)

Oh, the guy doesn't have that intoxicating quality of a Satirami, but he's still a pretty good guitarist. Chastain spends too much time showing off on this all-instrumental LP, but if he corralled his talent a bit, perhaps he could come up with something really special.

Janiss Garza
<table>
<thead>
<tr>
<th>#1 Debut: Depeche Mode #91</th>
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### CASH BOX CHARTS

**TOP 200 ALBUMS**

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

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

#### Total Weeks

<table>
<thead>
<tr>
<th>Last Week</th>
</tr>
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<tbody>
<tr>
<td>#1 - COOLIN' (Atlantic 81920)</td>
</tr>
<tr>
<td>#2 - ★GET 'EM STARTED (Capitol C1-8924)</td>
</tr>
<tr>
<td>#3 - ★NEW FLAME (Elektra 60838)</td>
</tr>
<tr>
<td>#4 - ANY LOVE (Capitol 44308)</td>
</tr>
<tr>
<td>#5 - ★THAT'S NO BULLSHIT (Elektra 60838)</td>
</tr>
<tr>
<td>#6 - ★HOLD ON FRIEND'S HAND (Elektra 60838)</td>
</tr>
<tr>
<td>#7 - ★LOVERS IN ME (EMI 60838)</td>
</tr>
<tr>
<td>#8 - ★GIPSY KINGS (Elektra 60838)</td>
</tr>
<tr>
<td>#9 - ★WHAT UP DOG (Elektra 60838)</td>
</tr>
<tr>
<td>#10 - ★DON'T HAVE A FRIENDS RIGHT (Atlantic 81920)</td>
</tr>
</tbody>
</table>

#### Greatest Hits

- **(P)** = (Warner Bros. 25901) | #98 |
- **(P)** = FLEETWOOD MAC | #98 |
- **(P)** = AEROSMITH | #98 |
- **(P)** = QUEENS OF THE STONE AGE | #98 |
- **(P)** = TOOL | #98 |

#### Greatest Hits of the 80s

- **(P)** = (Warner Bros. 25901) | #98 |
- **(P)** = FLEETWOOD MAC | #98 |
- **(P)** = AEROSMITH | #98 |
- **(P)** = QUEENS OF THE STONE AGE | #98 |
- **(P)** = TOOL | #98 |

#### Greatest Hits of the 90s

- **(P)** = (Warner Bros. 25901) | #98 |
- **(P)** = FLEETWOOD MAC | #98 |
- **(P)** = AEROSMITH | #98 |
- **(P)** = QUEENS OF THE STONE AGE | #98 |
- **(P)** = TOOL | #98 |

#### Greatest Hits of the 00s

- **(P)** = (Warner Bros. 25901) | #98 |
- **(P)** = FLEETWOOD MAC | #98 |
- **(P)** = AEROSMITH | #98 |
- **(P)** = QUEENS OF THE STONE AGE | #98 |
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3. Every Little Step (MCA) Bobby Brown
4. Rock On (Cypress/A&M) Michael Damian
5. I Only Want Be With You (RCA) Samantha Fox

**R&B**
1. Every Little Step (MCA) Bobby Brown
2. Love Saw It (Warner Bros.) Karyn White
3. Real Love (Motown) El DeBarge
4. Affair (Tabu/CBS) Cherrelle
5. All I Want Is Forever (Epic) James 'J.T.' Taylor & Regina Belle

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1. Miss You Like Crazy (EMI) Natalie Cole
2. Mr. D.J. (Motown) Joyce Irby
3. Made To Be Together (Virgin) Deja
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2. Soldier of Love (Capitol) Donny Osmond
3. Electric Youth (Atlantic) Debbie Gibson
4. I'll Be Loving You (Forever) (Columbia) New Kids On The Block
5. Hearts on Fire (Virgin) Steve Winwood

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**R&B**
1. All I Want Is Forever (Epic) James 'J.T.' Taylor & Regina Belle
2. I Got My Eyes On You (Motown) Today
3. Lucky Charm (Motown) The Boys
4. I'll Be There for You (Capitol) Ashford & Simpson
5. Affair (Tabu/CBS) Cherrelle

**Most Added** **High Movers***
1. Miss You Like Crazy (EMI) Natalie Cole
2. You Are Lonely Tonight (Capitol) Constina
3. Made To Be Together (Virgin) Deja
4. Don't Tease Me (MCA) Robert Brookins
5. My First Love (Warner Bros.) Atlantic Starr
## RADIO REPORT

### COUNTRY

**High Movers**
1. Young Love (RCA/Curb) The Judds
2. I Got You (Reprise/Warner Bros.) Dwight Yoakam
3. If I Had You (RCA) Alabama
4. Moon Pretty Moon (Mercury) Statler Brothers
5. Is It Still Over? (Warner Bros.) Randy Travis

**Most Added**
1. Wine Me Up (Mercury) Larry Boone
2. I Don't Want to Spoil the Party (Columbia) Rosanne Cash
3. If I Ever Go Crazy (Epic) The Shooters
5. They Rage On (Capitol) Dan Seals

### POP

**High Movers**
1. Love Saw It (Warner Bros.) Karyn White
2. Like a Prayer (Warner Bros.) Madonna
3. I'll Be There for You (Mercury/PolyGram) Bon Jovi
4. She Drives Me Crazy (I.R.S.) Fine Young Cannibals
5. Funky Cold Medina (Delicious Vinyl) Tone Loc

**Most Added**
1. Electric Youth (Atlantic) Debbie Gibson
2. I'll Be Loving You (Forever) (Columbia) New Kids on the Block
3. Downtown (A&M) One 2 Many
4. Come Out Fighting (Columbia) Easterhouse
5. The Different Story (Elektra) Peter Schilling

### R&B

**High Movers**
1. Girl I Got My Eyes on You (Motown) Today
2. I'll Be There for You (Capitol) Ashford & Simpson
3. Lucky Charm (Motown) The Boys
4. Every Little Step (MCA) Bobby Brown
5. You and I Got a Thang (Capitol) Freddie Jackson

**Most Added**
1. Miss You Like Crazy (EMI) Natalie Cole

### GUARANTEED NATIONAL HITS

#### POP

**Electric Youth***
Debbie Gibson
Atlantic

**Miss You Like Crazy***
Natalie Cole
(EMI)

#### COUNTRY

**I Don't Want to Spoil the Party***
Rosanne Cash
(Columbia)
**SINGLES GOING STEADY**

MICHAEL DAMIAN

"ROCK ON" RISES AGAIN When Michael Damian's remake of the David Essex tune "Rock On" garnered top pop debut honors last week, we decided to look into the dynamics of how and why the record was made, and how it's being promoted. Turns out the song was one of Damian's longtime favorites, and he cut it in his home 24-track studio. The song ended up on the dummy track for the Marc Rocco film Dream a Little Dream, and finally landed a featured spot in the movie. Rocco went on to direct the video for the song. Finally "Rock On" was released as the first single from the Cypress Records soundtrack, and will also appear on Damian's upcoming solo LP.

"Rock On" had the coolest vibe in '73 and made a big impression on me," says Damian. "I had the original sunk in my head, including the eerie delays Essex used on the voice, which was unusual for the early '70s. I tried to stay close to the original feel. However I cut the song with kick and snare. The original only had congas fills and a strong base line. The driving beat makes it sound like today's radio. I wrote an instrumental bridge. While I was doing it some younger friends who had never heard the song really liked it."

Damian, an eight-year veteran of the daytime soap The Young and the Restless is careful to point out that he was into music long before getting his acting gig; he and his two brothers and six sisters were known as the Weirz and toured extensively during the new wave craze. With his brothers Tom and Larry Weir, Michael recorded a pair of very successful albums for CBS International in Canada—Love Is a Mystery and Michael Damian. He's also had records released in Australia and Europe.

Tami Shaw, director of promotion at Cypress, explained her strategy to propel the single up the charts. "We have to make sure the cassette single and soundtrack is in the stores. We have to keep Michael Damian on the road doing public appearances. He happens to be one of the most in-demand personalities today, mostly due to his eight-year stint on 'The Young and the Restless.' He does a lot of morning shows. He's also been hanging out with radio. There are jocks out there that are soap-opera fanatics, because of their odd hours. They are very aware of Michael."

Julius Robinson

**TOP OF THE POPS**

**Singles**

**DEBBIE GIBSON:** "Electric Youth" (Atlantic 7-88919) This is an energetic romp that should fare well on pop and dance formats. Features hard-driving instrumental section. Not her best effort on the LP, but a natural choice for uptempo follow-up to "In Your Eyes."

**MIKE + THE MECHANICS:** "Seeing is Believing" (Atlantic 7-88291) A hard-driving rocker spiced with tough guitars supports this sly statement about faith and belief. Should find a home on AOR with definite crossover possibilities.

**U2 WITH B.B. KING:** "When Love Comes to Town" (Island 7-99225) The inimitable King lends his voice and licks to a solid blues rumble written by Bono and U2 with B.B. in mind. Should captivate on AOR, but prospects for crossover are limited.

**JIM CAPALDI:** "Some Come Running" (Island 7-99220) A pop number that should find a home on CHR and AOR formats. Capaldi has a voice that's clear and accessible, his future as a solo artist looks bright.

**BARBARA STREISAND:** "What Were We Thinking Of" (Columbia 38-68691) Streisand is a better, and she overpowers this song with a performance that's almost too strong. She needs better material than most, and while this tune might work for an average singer, it's not up to her standards. AC.

**NOISEWORKS:** "Touch" (Columbia 38-68581) Powerful rocker with an engaging chorus hook, reminiscent of U2. Should prosper on AOR.

**ANNE WILSON:** "All for Love" (WTG 31-68678) Anne Wilson has become the queen of corporate power-pop. This offering is more from this limited, if predictably satisfying menu. Written by Marty Page and John Bettis, for the motion picture soundtrack Say Anything.

**Albums**

**MADONNA: Like a Prayer** (Sire 1-25844) This album is 90% very good, and for one reason—honesty. Madonna bares her soul in some rather startling ways, including a couple of frank depictions of familial abuse. There are reflections on her stormy marriage, "Till Death Do Us Part" ("The bruises they will fade away/You hit so hard with the things you say"), and a song about child abuse, "Oh Father"("I lay down next to your boots and I prayed for your anger to end/Oh Father I have sinned"). Co-written and produced by Patrick Leonard and Stephen Bray, there are other outstanding cuts including the fanciful "Dear Jessie" and the moving "Promise to Try." Leonard provides most of the musical freshness, including the haunting "Spanish Eyes." Bray's more conventional dance cut "Express Yourself" is the least interesting song, but may end up being a sizeable hit. Most startling is "Love Song," a remarkable Prince-Madonna tune that ranks with Prince's best work. Madonna walks the fence between commerciality and art with surprising confidence. J.R.
<table>
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<tr>
<th>#1 Single: The Bangles</th>
<th>#1 Debut: Debbie Gibson #60</th>
<th>To Watch: Jody Watley #54</th>
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</table>

1. **ETERNAL FLAME** (The Bangles) (Columbia 36-688533)
2. **GIRL YOU KNOW IT'S TRUE** (Milli Vanilli) (Arista 8-33996)
3. **THE LOOK** (Roxette) (EMI 50190)
4. **MY HEART CAN'T TELL YOU NO** (Rod Stewart) (Warner Bros. 7-27779)
5. **SHE DRIVES ME CRAZY** (Fine Young Cannibals) (Island 534983)
6. **THE LIVING YEARS** (Atlantic 6-88684)
7. **WALK THE DINOSAUR** (Was[(Not Was)](Chrysalis 254 4331))
8. **PARADISE CITY** (Guns N' Roses) (Atlantic 7-27570)
9. **YOUR NOT ALONE** (Warner Bros. 197577)
10. **DREAMIN'** (Vanessa Williams) (A&M 107-7-Polygram)
11. **LIKE A PRAYER** (Madarona) (Warner Bros. 3-472-27539)
12. **STAND** (Warner Bros. 27686)
13. **LOST IN YOUR EYES** (Debbie Gibson) (Atlantic 7-27575)
14. **HEAVEN HELP ME** (Deon Estus/George Michael) (MCA Polydor 872-837-6)
15. **YOUR MAMA DON'T DANCE** (Poison) (Capitol B-44293)
16. **SUPERWOMAN** (Karyn White) (Warner Bros. 7-27779)
17. **MORE THAN YOU KNOW** (Martika) (Columbia 38-88103)
18. **YOU GOT IT** (Roy Orbison) (Virgin 98245)
19. **DON'T TELL ME LIES** (Bette Midler) (A&M 1267)
20. **ROOM TO MOVE** (Deborah Allen) (Capitol 687-4187)
21. **I'LL BE THERE FOR YOU** (Def Leppard) (Mercury Polydor 872-814-7)
22. **SECOND CHANCE** (Karyn White) (A&M 1273)
23. **FUNKY COLD MEDINA** (Tone-Loc) (Virgin 104)
24. **CRYIN'** (Emi 50141)
25. **RONI** (Bobby Brown) (MCA 53493)
26. **YOU GOT IT** (New Kids On The Block) (Columbia 38-08892)
27. **THINKING OF YOU** (Curtis Mayfield) (Virgin 7-27502-7)
28. **JUST BECAUSE** (Anita Baker) (Elektra 7-63327)
29. **FOREVER YOUR GIRL** (Pamela Andre) (Virgin 7-92928)
30. **ORINOCO FLOW (SAIL AWAY)** (Enya) (Geffen 7-27003)
31. **THE LOVER IN ME** (Sheena Easton) (MCA 54315)
32. **SINCERELY YOURS** (Smokey Robinson) (Atlantic 7-90424)
33. **THE LOVE OF YOUR EYES** (Eddie Money) (Columbia 38-08832)
34. **AFTER ALL** (Ken Kan) (Geffen 7-27292)
35. **I BEGAN YOUR FADING** (Paula Abdul) (Virgin 99256)
36. **CULT OF PERSONALITY** (Living Colour) (Epic 34-68611)
37. **STRAIGHT UP** (Luther Vandross) (Virgin 99256)
38. **SHE WON'T TALK TO ME** (Luther Vandross) (Virgin 99256)
39. **SURRENDER TO ME** (Ann Wilson & Robin Zander) (Columbia 8-42488)
40. **FEEL SO GOOD** (Warner Bros. 7-27565)
41. **BIRTHDAY SUIT** (Johnny Kemp) (Geffen 7-68859)
42. **WHAT I AM** (Edie Brickell) (Atlantic 7-90439)
43. **TRIBUTE (RIGHT ON)** (The Passadenas) (Columbia 8-688575)
44. **RADIO ROMANCE** (Tiffany) (MCA 53623)
45. **IKO IKO** (Belle Stars) (Island 44434)
46. **DRIVEN OUT** (Flx) (RCA 8837-7-R)
47. **A SHOULDER TO CRY ON** (Tommy Page) (Warner Bros. 11467)
48. **SEVENTEEN** (Stevie B) (MCA 53618)
49. **I WANNA BE THE ONE** (Jody Watley) (Virgin 1074003)
50. **LET THE RIVER RUN** (Carly Simon) (Atlantic 1-9790)

**Top 100 Singles**

51. **ROCK ON** (Michael Damian) (A&M 12728)
52. **ALIVE** (Donny Osmond) (Capitol 50176)
53. **SOMEBODY LIKE YOU** (Robby Neill) (Epic 87169)
54. **WALKING AWAY** (Tanya Boy-Reprise) (Atlantic 889-727-27)
55. **I'LL BE LOVING YOU** (New Kids) (Capitol 889-78971)
56. **IT'S ONLY LOVE** (Simply Red) (Atlantic 7-6317)
57. **WIND BENEATH MY WINGS** (Cinderella) (Atlantic 879-78972)
58. **24/7** (The Escape Club) (Atlantic 872-78971)
59. **DOWNTOWN** (B-52's) (Capitol 889-79272)
60. **DO YOU BELIEVE IN SHAME?** (Durian Burns) (Capitol 44337)
61. **WE'VE SAVED THE BEST FOR LAST** (Kenny G featuring Smokey Robinson) (Capitol 97975)
62. **WHEN I'M WITH YOU** (Sherif) (A&M 12402)
63. **BRING DOWN THE MOON** (Boy Meets Girl) (Virgin 7-27350)
64. **WORKING ON IT** (Erica) (Atlantic 872-78971)
65. **WALKING THROUGH WALLS** (Atlantic 871-78971)
66. **RUN TO PARADISE** (ATG 871-78971)
67. **THE DIFFERENT STORY** (Elektra 7-68937)
68. **RUSSIAN RADIO** (Enigma) (Virgin 7-95936)
69. **CAN YOU STAND THE RAIN** (MCA 53644)
70. **COME OUT FIGHT** (Atlantic 7-98152)
71. **GOOD LIFE** (Virgin 7-95936)
72. **WHEN LOVE COMES TO TOWN** (Island 7-98225)
73. **ALL THIS TIME** (MCA 53371)
74. **EVERY LITTLE STEP** (MCA 53618)
75. **WHEN THE CHILDREN CRY** (Atlantic 7-98152)
76. **DIAL MY HEART** (Motown Mot 53301)
77. **Hallelujah Man** (Capitol 870 569-7)
78. **I CAN'T FACE THE FACT** (Capitol 44337)
79. **INTO YOU** (Virgin 7-95936)
80. **NEVER HAD A LOT TO LOSE** (Virgin 870 569-7)
81. **ANGEL OF HARLEM** (To 872 9254)
82. **THE WAY YOU LOVE ME** (Warner Bros. 7-27707)
83. **ARMAGEDDON** (Capitol 870 692-7)
84. **DEAR GOD** (Geffen 7-68859)
85. **GOT IT MADE** (Atlantic 7-98896)

**Cash Box Charts**

The grey shading represents a bullet, indicating strong upward movement.
YES, IT'S SOMEONE NEW! Again! Bob Long is now devoting his full-time efforts to running things, and my brilliant superiors have annointed me the R&B editor of this fine periodical. To be honest, I approached this job with much hesitation and a little bit of fear — this is a terrible time to be writing as a music critic. The music market for the black radio is in a creative rut. We've got a terrible case of the "same ol' same ol's" going on, and it will take some serious effort to correct the situation.

Let's start with the facts on the record labels. I really think that many of y'all are perpetuating the problem simply because you refuse to stand up to black radio (the biggest demon!) — I'll save next week's column for that — and put out records that you know in your gut are good. I've worked at record labels and seen heated arguments about what music will and will not play, yet rarely did the integrity of the music enter into play. Why can't the Winans and Lavine Hudson stand up on their own?

What are you scared of — taking a chance on some raw emotion instead of a tent-generation Prince clone produced by the flavor-of-the-month? Now that rap is selling by the bucketloads, you can justify it financially, but that was obvious from the beginning to the people who believed in the power of the music. Why did it take you so long? I realize that your superiors are often short-sighted when it comes to new music, especially a style this powerful, but if you don't take a stand, who will? Those good-hearted people who had the sense to make distribution with the people really know what was going on, but I wonder if those deals were made so you could point a finger elsewhere if things went wrong. I realize your reluctance to stand up and be counted, especially when y'all mouth to feed, but somebody's got to do it or we'll all suffer.

Ranting? You bet your ass I'm ranting. I'm sick and tired of seeing formula bullshit coming out of your factories. The reason George Michael won the American Music Award for Best Soul Album was not racism (though ignorance may have played a part) — it was simply the fact that nobody (Terry Riley excepted) put out and promoted a better mainstream soul record last year. Michael himself has said it's a shame that mainstream black music has become so easy to make that even he can do it well (and I do well he can). Anybody can follow a formula, while a true talent defines a formula. You should be looking for and supporting this talent instead of taking the easy way out.

That said, nothing would give me greater pleasure than you proving me wrong. Since someone can never sink their teeth into and get excited about. You have my guarantee that I'll spread the word. And if you think I'm full of shit, call or write me and tell me so.

R&B PICKS

**EU: Livin' Large (Virgin)**
The go-go kings' first LP for Virgin is a smoker! Those who worried about a possible dilution of the band's power need fret — these boys are kickin' it. "Buck the World," the first single, sets the pace for this energetic set with its pounding percussion, fat bottom, and steady rhythms. The real gem, however, is "Shaka Zulu" — it pumps up the Kraftwerk classic with an irresistible groove.

**CONSTITA: Constita (Columbia 40007)**
When I was in college and working at the mighty Apollo records in Buffalo, NY, one of our favorite jokes revolved around what was one of our distributor's favorite way of describing records: He called them "nice R&B dance tunes." At the time we thought that his lack of specificity was really amusing. Now that I have time to reflect on it, it really was a very telling description. This record embodies the same. It is chock full of hammer, innofensive songs that will sound great on the radio, but will leave your head as quickly as they entered it. "Are You Lonely Tonight" and "Heart to Heart" are sure chart contenders, well executed and danceable, but I doubt if I'll receive a lot of turnover at my house.

**DEJA: "Made To Be Together" (Virgin 96554)**Silky groove and flawless execution make this one a winner. Unlike the Constita record, our man Teddy Riley lets the vocals stretch out and express their personalities, especially on the chorus, making this one to remember. You should slide effortlessly into the top ten.

Neil Harris
<table>
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<th>#1 Debut: Natalie Cole #70</th>
<th>To Watch: Simply Red #54</th>
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<tbody>
<tr>
<td><strong>1.</strong> LUCKY CHARM (Motown 1950)</td>
<td>The Boys</td>
<td>3 11</td>
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<td><strong>2.</strong> ALL I WANT IS FOREVER (MCA-53469)</td>
<td>James ‘JT’ Taylor &amp; Regina Bell</td>
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<td><strong>3.</strong> CLOSER THAN FRIENDS (Columbia 36-86557)</td>
<td>Surface</td>
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<td><strong>4.</strong> JOY AND PAIN (Ostrea 7-99224)</td>
<td>Donna Allen</td>
<td>4 11</td>
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<td><strong>5.</strong> YOU AND I GOT A THANG (Capitol B-44283)</td>
<td>Freddie Jackson</td>
<td>5 11</td>
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<td><strong>6.</strong> MORE THAN FRIENDS (Het 1174)</td>
<td>Jonathan Butler</td>
<td>11 11</td>
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<td><strong>7.</strong> GIRL I GOT MY EYES ON YOU (Motown 1954)</td>
<td>Tony Hadley</td>
<td>10 10</td>
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<td><strong>8.</strong> I’LL BE THERE FOR YOU (Capitol 79499)</td>
<td>Ashford &amp; Simpson</td>
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<td>Milli Vanilli</td>
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<td>Cherrelle</td>
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<td><strong>11.</strong> 4 IF (A&amp;M 22293)</td>
<td>Vesta</td>
<td>15 9</td>
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<td><strong>12.</strong> STRUCK BY YOU (MCA-53461)</td>
<td>Bar-Kays</td>
<td>12 10</td>
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<td><strong>13.</strong> REAL LOVE (Motown 44261)</td>
<td>El DeBarge</td>
<td>17 8</td>
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<td><strong>14.</strong> LOVE SAW IT (Warner Bros. 7-27656)</td>
<td>Karyn White</td>
<td>18 6</td>
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<td><strong>15.</strong> EVERY LITTLE STEP (MCA-22293)</td>
<td>Bobby Brown</td>
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<td><strong>16.</strong> JUST COOLIN’ (Atlantic 7-46927)</td>
<td>Levert</td>
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<td><strong>17.</strong> BEING IN LOVE AIN’T EASY (Het 34-08521)</td>
<td>Sweet Obsession</td>
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<td><strong>18.</strong> SLEEP TALK (Det/Jam/Columbia 36-86558)</td>
<td>Alyson Williams</td>
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<td><strong>19.</strong> REAL LOVE (MCA-53464)</td>
<td>Jody Watley</td>
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<td><strong>20.</strong> CRUCIAL (MCA-53452)</td>
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<th>To Watch: Simply Red</th>
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<td>Roberta Flack</td>
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| **70.** MISS YOU LIKE CRAZY (EMI 50185) | Natalie Cole |
| **71.** ARE YOU LONELY TONIGHT (Columbia 38-68546) | Constina | 90 2 |
| **72.** MAKE MY BABY HAPPY (Capitol 44299) | Paul Laurence | 80 2 |
| **73.** FLOAT ON (Tommy Boy 924) | Stetsasonic (Featuring Force M.D.) | 85 3 |
| **74.** IF SHE KNEW (Atlantic 2560) | Anne G. | 87 2 |
| **75.** Mr. D.J. (Motown 1961) | Joyce Ikpy | \textit{DEBUT} |
| **76.** IN THE MOOD (Atlantic 7-86945) | Gerald Albright | 76 3 |
| **77.** Made To Be Together (Virgin 7-99226) | Deja DEBUT |
| **78.** I’M GONNA GET YOU SUCKA (Arista AS-97888) | Gap Band | 68 16 |
| **79.** TEENAGE LOVE (Det/Jam/Columbia 36-081105) | Slick Rick | 55 16 |
| **80.** Gangsta Gangsta (Priority Records 50185) | N.W.A. DEBUT |
| **81.** WITH EACH BEAT OF MY HEART (Motown 1953) | Stevie Wonder | 52 11 |
| **82.** YOU AND ME (Capitol 34-685039) | Jamm | 62 8 |
| **83.** My First Love (Warner Bros. 47-27657) | Atlantic Starr DEBUT |
| **84.** SHE WON’T TALK TO ME (Capitol 34-0851) | Luther Vandross | 63 17 |
| **85.** Lost Without You (EMI 50185) | The Winans DEBUT |
| **86.** GENTLY (MCA-53469) | Ready For The World | 64 11 |
| **87.** HEAVEN (Capitol 44261) | Bebe & Cece Winans | 66 19 |
| **88.** TOUGH ACT TO FOLLOW (Elastica 7-69319) | Starpoint | 71 5 |
| **89.** TWIST AND SHOUT (Novel Plateau 321) | Salt-N-Pepa | 74 7 |
| **90.** Me, Myself And I (Tommy Boy T9 906) | Delf Soul DEBUT |
| **91.** Don’t Tease Me (MCA 53015) | Robert Brooks | DEBUT |
| **92.** TEDDY’S JAM (MCA 53462) | Guy | 61 16 |
| **93.** Joy And Pain (Prince Pro 7247) | Rob Base & DJ EZ Rock | DEBUT |
| **94.** HIGH ROLLERS (Geffen/Warner Bros. 2471-27574) | Ice-T | 83 5 |
| **95.** CAN WE TALK ABOUT IT (Atlantic 7-86968) | Nu Girls | 86 3 |
| **96.** TWICE THE LOVE (Warner Bros. 7-27658) | George Benson | 88 18 |
| **97.** STILL IN LOVE (Atlantic 7-86974) | Troop | 78 15 |
| **98.** WALKING AWAY (Tommy Boy 7-27376) | Information Society | 91 8 |
| **99.** FIND AN UGLY WOMAN (Singing Bag 40143) | Cash Money & Marvelous | 92 7 |
| **100.** BABY DOLL (PolyGram 871 108-7) | Tony/Grant/Tone | 93 20 |
NEVILLE BROTHERS
Continued from page 9

brothers with each other—closely—extends to all other people, because we are all here sharing the same sorrows and dangers and happiness."

"I'm proud to have been doing what we've been doing for as long as we've been doing it," says Cyril. "And through all of these forces that have been coming at us all this time, we've never changed, we're still doing what we're doing. I think if we were just four guys doing this together, and not four brothers, we wouldn't still be doing it."

ENTER DANIEL LANOIS, the latest man assigned to harness this great mountain of talent to a soundboard. To balance the funk and the New Orleans sound with rock ballads and the reggae and the jazz and the stuff that makes you want to dance and the stuff that, when the night is good, the band (the brothers and Willie Green on drums, Brian Stoltz on guitar and, now, Tony Hall on bass) is hot, and the beer is cold, makes you want to leave your problems behind.

"I think Daniel Lanois is the type of person that sees beyond anything that anybody could possibly tell him about music and the people that's playing it," says Cyril Neville. "Because he never separated the two. Before, most producers would come in with their little briefcases with their little, you know, have their tricks. If you had songs, they would pick the ones that they felt fit the record best. But his first words were, 'Hey, man, what do you all want to do?'"

"It was like a spiritual experience," says Charles Neville about the recording process. "All of these emotions that are touched in this record is what we do live. And what we album, rather than have gigs, have spiritual gatherings.

"He caught the feeling of a Neville Brothers gig," says Cyril.

So there's a bit of funk, plenty of references to New Orleans, spine-tingling Aaron Neville covers of Bob Dylan's "The Ballad of Hollis Brown" and Al Green's "The Boss," and even a Sam Cooke's "A Change Is Gonna Come" ("I don't care what it is he's singing," says Cyril, "if Aaron Neville's singing it, people love it").

"It was a jazz-funk instrumental, plenty of head-spinning rhythm, and a general focus on spiritual, political and personal awakening and change.

ALL OUR PRODUCERS were good," says Aaron Neville later, by phone from New Orleans, "but Daniel Lanois was more instrumental in bringing out the real Neville Brothers; he was trying to capture what he sees on stage without making it just a live thing, making it more of a record with a live feeling. Everything is spontaneous, and it's a real nice spiritual feeling to it. Everybody would just go there and go to work and let everything come out. With everybody in the same room, there wasn't all that much overdubbing and electronics.

Aaron, who is now recording an album of duets with Linda Ronstadt, is asked whether he feels that the career of the Neville Brothers—individually and collectively—has been a struggle.

"I don't see it as a struggle. It was life. We were all living, we were making a living. We weren't all doing it with a live feeling, because we always had our family together. Wealth is another thing, you know. He is not poor who has little, only he who desires much. And true security does not lie in the things one has, but in the things one can do without. We kept a lot of the Africans, and that has been passed down. I'm not just talking about the music; the food, the way people dress, everything."

ART NEVILLE has joined the conversation a bit late, and he seems a bit grumpy. He's the oldest, he's been pounding the pavement the longest, and his meat-and-potatoes—death-defying funk—is the one element that has been downplayed on Yellow Moon. They're in their zillion hotel room, talking about New Orleans, which he says he spoke to one more journalist, and they know—"you know, they know, everybody knows—that the Neville Brothers live and die out there in stick-it-to-you live gigs. If you've been under the spell of the Brothers Neville on one of those good nights, no matter of talking is necessary. Under their influence, they're back to being together, and when winter and spring seem to be battling each other for supremacy, oldest brother Art and youngest brother Cyril have the following exchange on the band's present and future:

"I see in the immediate future a lot of people becoming aware of the Neville Brothers who weren't aware of us before," says Cyril, "and maybe the Neville Brothers record going into the mainstream."

"When you say mainstream, you mean Top 40," says Art, "but that's not necessarily mainstream. Mainstream, to me, would be, like, people who buy the Grateful Dead, John Hiatt."

"The Grateful Dead's last record was Top 40."

"As far as I'm concerned, they had the same thing. They were the highest-grossing band, performance-wise, in the country, but it don't have nothing to do with being Top 40. You don't have to be Top 40 to be successful.""

"It's kind of my way of saying it, too," says Cyril, "it's the mainstream, as everybody knows, goes directly to the bank. (Laughter all around.) That's what I meant when I said 'going into the mainstream.' I wasn't putting us in no category with nobody else or nothing, that's what the deal was. Everybody knows what the main stream is—going to the bank.

"But there are people who listen to good music, that's hungry for good music, that haven't been exposed to us that will buy this music, you know, but it's a whole new market that that's a whole other market. But there's a vast number of people out there that will buy our records once they know the records are available, if they're marketed properly. I think we've finally got something that they'll be taking a look at. It's like going with something the way we did in the '80s, and everybody thought it was terrible."

"I think they'd be interested in listening to what we have to say. But there are people who listen to good music, that's hungry for good music, that haven't been exposed to us that will buy this music, you know, but it's a whole new market that that's a whole other market. But there's a vast number of people out there that will buy our records once they know the records are available, if they're marketed properly. I think we've finally got something that they'll be taking a look at. It's like going with something the way we did in the '80s, and everybody thought it was terrible."

Later on, Art and Cyril begin talking about the lessons inherent in their music, lessons about New Orleans culture and tradition.

"I think the whole New Orleans is a history lesson," says Cyril. "'Cause we'll take people stop and say, 'Hey, they got things we don't know about. Let's try to find out what's happening.'"

"Our music," says Cyril, "is not like 'Don't Worry, Be Happy.' It's like, be happy, but be informed. Or be informed so you can be happy."

"No," says Art, "it's new. If you're going to say something, be prescient. Be more happy, but don't just think everything's cool, because they ain't cool, everything hasn't been cool, and it's still not all the way cool, but it's the best that you're going to find for right now."

CASH BOX MAGAZINE 24 APRIL 1, 1989
THE JAZZ PICKS

VANASCONCELOS & THE BUSHDANCERS: Rain Dance (Antilles New Directions 91070)

An riveting, pulsating blend of jazz fusion and Brazilian samba; the most musical and best integrated album yet from the busy percussionist.

DINO SALUZZI: Andina (ECM 1375)

Not for everyone, this rich and romantic solo marimba album, but a beautiful slice of non-tango tango nonetheless. New agers should give a listen.

EBERHARD WEBER: Orchestra (ECM 1374)

Quiet, somber, somewhat precious music from the virtuosic bassist and, some of it, way, two or three songs with precious backing bands.

JOHN PATTIUCOCI: On The Corner (GHP 9583)

The slickest bassist on the block in a pu-pu platter of radio-ready sounds, with big guests (Chick Corea, Mike Brecker...) along for the smooth ride.

JOE SAMPLE: Spellbound (Warner Bros. 25781)

Keyboardist's Warners bow, after ages (sole with and the Crusaders) on MCA, is a collection of those something-for-everyone contemporary packages. Pretty Lite Fusion, guest vocals from Al Jarreau, Take Six and Michael Franks.

SATHIMA BEA BENJAMIN: Love Light (Ekapa 008)

One of our very best, and least-known, jazz singers in a warm and tender date with great backing (Larry Willis, Ricky Ford, Buster Williams, Billy Biggs).

RICK ZUNIGAR: New Frontier (Headfirst A 675)

Tasty and melodic fusion guitarist gives an impressive West Coast cast (ike Alex Acuna, Abe Laboriel, Koi Akagi and, on two tunes, Freddie Hubbard).

Lee Jeske
AUSTIN CITY LIMITS: Next week I'll be filing a full report on all the activities at last week's South by Southwest (SXSW) music and media conference—but until then I thought I would provide a more intimate and biased look at some of the weekend's more interesting goings on.

After a grueling red-eye flight, I arrived in Austin and nabbed a shuttle bus to the Marriott at the Capitol, the site of the convention and where most of the registrants stayed. Upon arriving, I met up with Tom Cording, Island's new East Coast publicity horncho and my roommate for the weekend (it was a teary reunion that lasted about 45 seconds).

After registering at the convention, we hauled a cab and immediately headed over to Antoine's Record Shop where a "welcoming party" for SXSW types was being held. I was a little disappointed to find the legendary record store located in a mini-mall (next to a take-out pizza place and a convenience store), but later overjoyed at the incredible selection of music they had available. In addition, in-store performances by L.E. McCullough & friends and Zydeco Ranch were provided.

Opening night was highlighted by the Austin Chronicle's 1989-1990 Austin Music Awards, held at the Austin Opera House. In addition to awards presentations, lengthy performances were featured by Butch Hancock & the Sunspots with Jimmie Dale Gilmore, Two Nice Girls with Lucinda Williams, Lou Ann Barton, Marcia Ball, Angela Strehli and Omar & the Howlers.

The next night—following hours of panels, discussions and workshops—we started to hit the clubs. It must be said that it was extremely difficult to narrow down what to see, since there were 250 bands performing in 20 clubs over three nights. (It was the first time that I ever felt bad for A&R reps). Our first stop was at Antoine's (the club, not the store), where we caught incredible sets from both Marcia Ball and Lou Ann Barton, two of Austin's leading ladies of song. Even though our exhaustion was starting to get the better of us, we made a stop at the Continental Club to catch Killbilly, an amazing trash-blues/rock band who Mojo Nixon had been talking about all day.

Saturday evening found us down on 6th Street (Austin's Sunset Strip) to catch Rosie Flores' ASCAP showcase at the Steamboat. Flores, who recently relocated to Texas after years in L.A., never sounded better or looked more confident on stage. I think I'll lose all faith in this industry if someone doesn't sign this overwhelming talent soon.

Following Flores' performance, we headed down the street to the Club Café to catch an amazing performance by Darden Smith & the Big Guns. Smith, whose self-titled major label debut last year stood as one of the year's best albums, performed an energetic set of his passionate country/blues/rock styles. (Note: As soon as Pete Anderson finishes up Michelle Shocked's upcoming album, he will begin work on Smith's next project. Recently, Smith's label affiliation moved from Epic's Nashville division to Columbia's pop headquarters—let's hope that the label will succeed in introducing this amazing artist to mainstream America).

A week later, I headed to the Crest Ballroom to see one of my favorite unsigned acts, Kelly Willis & Radio Ranch. Willis, a 19-year-old frontwoman with one of the most passionate country voices I've ever heard, is a superstar-in-waiting if ever there was one.

Following Willis' set were local heroes the Wagoners (whose second album Good Fortune, will be released next month by A&M). The band, fronted by Monte Warden, kept the place jumping until the wee hours of the morning.

By this time I was completely exhausted and chose to spend Sunday relaxing and walking the streets of Austin in tourist mode. Like I said, I'll report extensively next week on all aspects of this groovy conference. Until then, I wish all you A&R types to remember the names Kelly Willis, Rosie Flores and Killbilly—don't let me down!

Until next week.

Tom DeSavia
Country Music Television the 24-hour country music network, has announced the appointment of R.E. "Teddy" Turner IV as their new VP of Sales and Marketing. Among his responsibilities with CMT will be the coordination of sales and marketing efforts with the major MSOs, research of international markets and coordination of major advertising sponsorships for programming. Turner comes to CMT from Turner Broadcasting System's TBS Production, Inc. where he served as Special Projects Manager.

Fresh from this year's Country Radio Seminar, (which drew 1,112 registrants this year, up from 891 last year), the Country Radio Broadcasters, Inc. board of directors has elected officers for the coming year. Re-elected president for a second term will be Charlie Douglas, vice president will be Jack Lameier; re-elected secretary will be Mac Allen and re-elected treasurer will be Jeff Walker. Selected to fill the 1993 CRS agenda chairman was Paul Wilensky. Newly elected to the CRB board of directors are: Kurt Brown, Bill Catino, Bobby Kraig, Bob Moody, Rich Schwahn and Susan Storms.

WOR TV: Those still rolling from the Nitty Gritty Dirt Band's Will the Circle Be Unbroken? LP, can plan on continuing the groove as the band is currently finishing work on a sequel due out this summer. An array of guest musicians and singers, some of them reprising their roles from the original '72 sessions, have joined in including Emmylou Harris, Ricky Saggis, Gary Scruggs and Highway 101's Paulette Carlson...New signings at Atlantic America include the Girl, Next Door and Billy "Crash" Craddock, bringing the label's total artist roster to six...And a country video has attained a Five Star Rotation on VH-1: "There's A Tear In My Beer" by country music legends Hank Williams and Hank Williams, Jr. was cited for particularly heavy rotation due to its "stimulating visual appeal." Isn't it nice to finally see that country really is cool again?

Cecilia Walker

THANKS, to all DJ's and MD's for your valuable support of...

"Hank And Lefty"

by
Justin Wright

Debut at #81 (bullet) on

Cash Box Promotion by
Chuck Dixon
and Mike Kelly

CASH BOX MAGAZINE 28 APRIL 1, 1989
This is a pleasant, airy tune tinged with a tropical twang. Larry Butler as producer has created a great setting for Gilley's vocals to intertwine with ethereal background vocals.

**BUCK OWENS** • "Put a Quarter in the Jukebox" (Capitol)
A song with a swing, this self-penned tune is highlighted by a hot fiddle and prominent walking bass. This should prove to be especially popular in dance halls.

**MERLE HAGGARD** • "5 01 Blues" (Epic)
Co-produced by Haggard, this honky tonk-styled shuffle is backed by talented musicians including guitarist, horn players and keyboardist. The hook is catchy as well as the melody.

**RAPPIN' WITH THE WRITERS**

**TEDDY GENTRY**

Most people are familiar with Teddy Gentry as one of the members of RCA's supergroup, Alabama. What some may not know is that Gentry is an established songwriter with Maypop Music as well. "I always wanted to be a writer, before I wanted to be anything else," noted the softspoken Gentry. "I started playing the guitar when I was five or six, and from there I kind of evolved into writing songs and putting lyrics to them. I wrote my first song when I was about 10. It was a little song called 'Two Roads'. When he and fellow band member Randy Owens moved to Myrtle Beach in 1973, Gentry began dedicating himself to the craft of songwriting. "I May Never Be Your Lover, But I'll Always Be Your Friend" (recorded by Bobby G. Rice), was the first cut that Gentry received. He knew then that songwriting was his career of choice.

"I think songwriting is something I'd have always done whether Alabama had been successful or not. It's recreation for me to sit down with my friends and write a song."

Gentry says his style has been influenced by a wide variety of songwriters. "As far as country, Willie Nelson and Haggard. As far as other types, the Beatles, because of their originality. Also, people like Don McLean and some of Mac Davis' earlier stuff. I've been influenced by a lot of different styles and a lot of different people."

Being on the road so many days a year makes finding time to write a challenge at times for Gentry. "If I have an idea I just grab something and start writing," says Gentry. "Most ideas come when you're out somewhere doing something and you just have to grab a napkin or something in a hotel room." He said many thoughts will also come during the night while he's sleeping.

"In between being awake and asleep is also a neat time. Two and a half years after we started the song 'Pony Express', I woke up at 4 o'clock in the morning and said 'I got it!' I don't think there's a drug or any physical feeling could compare with finishing that song."

Gentry says, contrary to popular belief, his status as a member of Alabama has not been an easy inroad to songwriting success. "I think (being in Alabama) works very much as a detriment to me as a songwriter. First of all, people look at the songs and say 'Well, he doesn't need a cut. He's very successful as an artist.' Also, most people probably won't consider me a serious songwriter. But over the past two or three years, I think that the quality of my songs has gotten to the point so that now, in the future, I think I'll be getting some more cuts."

Make no mistake, however, Gentry is not ungrateful for his role in Alabama's rise to stardom. He does however have a few songs for you to hear!

**Cecilia Walker**

### CREDITS

"My Home's in Alabama"...Alabama
"Fallin' Again"...Alabama
"Why Lady Why"...Alabama
"As Long As I'm Dreamin'"...Tanya Tucker
"I Taught Her Everything She Knows About Love"...the Shooters

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**COUNTRY MUSIC**

**ALBUM RELEASES**

- **FOSTER and LLOYD** • *Faster and Louder* (RCA 9587-1-R)
  Foster and Lloyd's appeal was apparent from the start — the Everly Brothers-influenced harmonies, the catchy hooks and rockabilly melodies all interfaced to form a complete, inextricable duo whose music helped to widen country's listening audiences. Now with their sophomore effort, the twosome takes another step forward (and backward, in terms of using past musical styles), to produce what could be the LP to buy in '89. The first single, "Fair Shake" has reached Top 20 status and was co-written with Guy Clark. Other cuts • "She Knows What She Wants", "Fat Lady Sings", "I'll Always Be Here Loving You" and "Lie to Yourself".

- **LARRY GATLIN & THE GATLIN BROTHERS** • Pure 'n Simple (Universal UVL-42277)
  This LP, the Gatlin Brothers' first for Universal, showcases all of the elements which continue to make the brothers a vital force in country music. Larry Gatlin's talent in songwriting and the precise but imaginative vocal arrangements of Steve and Rudy dominate throughout. There are no disappointments on this album, from the driving beat of "I Might Be What You're Looking For" (a hopeful quest for romance), to the last cut to be added and the first single to released "When She Holds Me". Larry sings solo on this moving ballad about the beauty of being touched by a loved one. Other hot cuts include "Rain", "Healin' Stream" and "Needless to Say".

**SINGLE RELEASES**

**OUT OF THE BOX**

- **TIM MENSEY** • "Hometown Advantage" (Columbia 38 68760)
  For being the "new kid on the block", this record has what it takes! The lyrics are fun and Mensey, in a strong country voice that is packed with talent, reminds us of the advantage of having small town roots. Most of the instrumentation provides the rhythm, making the adept playing of the guitarist and fiddler stand out. With quality like this, we should be hearing a lot more from Mensey in the future.

**COUNTRY FEATURE PICKS**

- **JOHN CONLEE** • "Fellow Travelers" (16th Avenue B-70427)
  Pay close attention to the lyrics as they carry a strong message. Held up by strong background harmonies, Conlee sings "...the key to our survival is to learn to share the road."

- **MICKEY GILLEY** • "You've Still Got a Way With My Heart" (Airborne)
With her first single, "Gone But Not Forgotten," Curb recording artist Cee Cee Chapman introduced herself to the country music world with a gutsy vocal performance and a tightly-knit band, Santa Fe. Now with her second release, "Frontier Justice," spinning off the presses and a solid following forming, Chapman is working hard to ensure that this shot at a successful career will be the only one she needs.

I spoke to her by phone recently, as the Virginia native had just returned from a tour of radio stations, meeting the men and women who have put her product before the listening audiences. She told me how her interest in music was first peaked.

"When I was about seven years old, my father heard me singing. He played guitar in several bands and was an avid country fan. He coached me and shaped my early learning of the craft. My father was the first one to recognize my talent and he never had any doubts that I would be a singer."

"I remember my sisters and I (she has five sisters and a brother) putting on miniature talent shows for the neighborhood kids, and my talent was always singing." It wasn’t long before her father was bringing her along on his gigs, exposing her to wider (and more discerning) audiences.

So how did this singer get from playing local gigs to having a major recording contract? "I had been playing a lot of clubs dates and had met Bobby Fischer, (noted producer/songwriter) while in Nashville once time," she began. "I sent him two demos after I got home and it just so happened that he was looking for someone to produce. He liked what he heard and sent the demos to Dick Whitehouse, (manager of Curb)’s country division. Dick met with us in June of ’88 and signed me. I’m so happy that I got the deal. I just turned 30, and I knew I had to keep trying, but there was the matter of economics!"

Hopefully, Chapman’s financial situation will be vastly improved now. Her first Curb LP Twist of Fate, is scheduled for an April release, an earlier date than was originally planned because of the great demand for her product.

All of the cuts on the new LP were written and produced by Charlie Black, Fischer and Austin Roberts. The new single, "Frontier Justice" is a contemporary western tale about love’s revengeful powers. Chapman has nothing but high praises for Curb’s role in breaking her career.

"Dick really wants to know what I think. He trusts his artists and really cares about them. Although so many people are involved (in her career), they’re all working towards the music and how good can they make the music sound. We’re all working towards the same goal. I’m so thankful that Dick took the time to listen to my tape."

Chapman plans to head out on tour with her band Santa Fe, soon after the album’s release. When asked what concert attendees should expect from a live Cee Cee Chapman performance, she says, "They can expect a woman full of energy, singing her heart out. They will have come to see someone who loves what she’s doing."

Indeed, it’s thoroughly apparent by Chapman’s recordings that she’s a singer with a big heart and a voice to match.

Cecilia Walker

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Brand New Introductory Single, "I NEVER HAD A CHANCE WITH YOU" on TRA-STAR RECORDS.

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IN AFFILIATION WITH KEVIN KASEY MANAGEMENT

Wish to thank all the MUSICIANS involved in the making of PATSY'S FIRST ALBUM. And, SPECIAL THANKS to MARK CARMAN (MARK CARMAN MUSIC, LTD.) for the FANTASTIC PRODUCTION and Dirk Johnson for LEADING the SESSION... ...the best team in Nashville!

PUBLICITY BY ARISTO
**COUNTRY INDIES**

**INDIE SPOTLIGHT**

**JERRY LANDSOWNE** • “She Had Every Right To Do You Wrong” (Step One SOR-400A)

With cuts by Johnny Cash and A.J. Masters to his credit, Landsowne has proven his worth as a songwriter. Here, he adds to that distinction with a strong vocal performance as well. Explaining to a slighted boyfriend that his girl was justified in jilting him, Landsowne buoyed the sobering message with an upbeat, well-orchestrated melody. An engaging debut for this Step One Records artist.

**INDIE FEATURE PICKS**

**ROSS LEWIS** • “The Chance You Take” (Wolf Dog WDI 21-6A)

With his third release for Wolf Dog Records, Lewis sings of risks and the possible benefits one can reap from taking them. Although his aim is primarily for those debating love’s rewards and pitfalls, the message can be applied to many areas in one’s life. Backed by an airy, light melody and even-handed production.

**BERTIE HIGGINS with ROY ORBISON** • “Leah” (Southern Tracks ST-2010)

Written by the late Roy Orbison, this gem of a tune is about a dream in which a man searches the oceans for the perfect pearl befitting his girl. Higgins and Orbison collaborated beautifully with haunting melodies and ethereal harmonies. An adventurous pick for country radio.

**LONNY PERKINS** • “Wayfaring Stranger” (Soundwaves SW-4817-NSD)

With quiet guitar delicately interlaced with Perkins’ earnest vocal, this Burl Ives-penned standard should find a new audience. Perkins also produced the tune, making it a doubly impressive effort for Soundwaves.

**RISING STARS**

**EDDIE CARR**

Eddie Carr is one artist who has the distinction of being signed to seven (yes, seven) major labels! From 1962-72, Carr released songs on labels such as RCA/Victor, Monument, Liberty and A&M. Now signed with Evergreen Records, Carr is ready to take another stab at his recording career.

Raised in Philadelphia, and now residing in Big Bear City, Calif., Carr is probably best known to date for his release on A&M Records, “Evil Kneivel.” His first taste of the recording industry came in 1962 when he left Philadelphia with a one-way ticket for the sunny skies of the West Coast.

Once there, he walked into the offices of Liberty Records, demos in hand. Impressed with his talent and determination, Snuff Garrett signed Carr immediately. But his first single, “Look No More” yielded little success for Carr. He returned to the East Coast where he did vocal backup work and released several other tunes on 20th Century Fox and Chancellor Records. It was shortly thereafter that Carr found fame with his “Evil Kneivel” release.

At the urging of a close friend, Chuck Dixon (a fellow Philly native), Carr decided to try his luck in Nashville. Walking into RCA/Victor’s office, he got the ear of label head Chet Atkins. Atkins was impressed with Carr, but told him that he “had no room in his stable” at that time. Carr, misunderstanding Atkins’ statement, informed the legend that he was not in Nashville to work with horses, but to record! Atkins quickly set the indignant Yankee straight, and sent him to Fred Foster of Monument Records.

At Monument, Carr found himself in a most illustrious “stable” indeed, with legends such as Roy Orbison and Bruce Randolph housed there as well. Carr stayed in Nashville several years, before moving back West for a stint with People Records.

Now with a rejuvenated spirit for the music industry, Carr is ready to tackle a recording career again. His first single, “Big Bad Mama on a Harley Hog” is being shipped now, and Carr hopes that this is the record to “re-break” his talents to the American public. As Carr recalls Chet Atkins saying, “There’s nothing in this world that you can give me, except a good feeling inside,” and Eddie Carr has more than enough “good feelings” to share with country audiences.

**Cecilia Walker**
ARACHNID INTRO'S SUPER 6 PLUS II AND NEW CONVERSION KITS

CHICAGO—The new English Mark Darts model 6300, Super 6 Plus II, being introduced by Arachnid, Inc., combines the features of the Super 6 Plus along with three new two to four Cricket games, a switchable double bullseye and the convenient League Slot.

The Switchable Double Bull serves to enhance the challenge of play, allowing operators the option of using the 25/50 point bull or keeping the same 50 point bull target. When activated, it is used for the two credit or more difficult games only, such as 301 Double In/Double Out, 501, 701, and Cricket.

The League Slot, which is conveniently located on the front of the cabinet, allows team captains to insert league sheets inside the game after the evening's matches are over.

There are three new options offered when playing Cricket: Regular Cricket, where two to four people compete and the winner would be the player with all numbers closed and the highest score; Cut Throat Cricket, where two to four players compete, the object being to close the numbers and give points to the opponents; and Team Cricket, where four players participate.

Arachnid is also offering new conversion kits for transforming English Mark Dart models (since the 4500) into the new model 6300 Super 6 Plus II. The 4500 and 5000 factory-authorized Super 6 Plus II kit includes a component tray with video monitor, CPU and power supply, along with the complete lighting shroud to illuminate the targets, Arachnid Web, new decals and wiring and construction hardware.

The Super 6 conversion to a Plus II kit includes the credit board, a new switch matrix, a double bullseye segment and the new game program. The kit conversion of a model 6200 Super 6 Plus includes a new switch matrix, a new ROM, decals and a double bullseye segment.

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 Asbn.: annual state convention & trade show; Red Lion Hotel-Jantzen Beach; Portland, OR.

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

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

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


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


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

June 9-11: Amusement & Music Owners of Idaho; Tri-State meeting (Washington, Idaho, Montana); Coeur D'Alene Resort; Coeur D'Alene, ID.
AAMA COMBATS DRUG & ALCOHOL ABUSE

CHICAGO — The American Amusement Machine Association continued its efforts to combat drug and alcohol abuse by participating with Mothers Against Drunk Driving and the National Association of Broadcasters in their jointly sponsored National Youth Conference held in Washington, D.C.

The conference, which took place March 3-5, served as the national kick-off for Operation Prom/Graduation and focused on bringing national attention to the seriousness of teen impaired driving. Some 300 youngsters and adults attended the conference and its related events.

A "Prom Theme" dinner and dance on Saturday night (3/4) was among the highlights. AAMA, with the cooperation of Time-Out Amusements of Fairfax, Virginia, contributed three video games for the dance, which were set on free play for the enjoyment of the young people. Sega Enterprises, an AAMA member, donated T-shirts to be given away as door prizes.

AAMA's work with MADD is part of a larger program by the association to help curb the growing problem of alcohol and drug abuse by America's youth. Member companies recently assisted the FBI with the launching of its Drug Demand Reduction Program, which was initiated by FBI Director William S. Sessions to expand the Bureau's traditional drug enforcement efforts. Video and pinball game displays are now carrying the FBI seal and warning "Winners Don't Use Drugs."

"The largest percentage of the people who play coin-op equipment are between the ages of 14 and 25," commented AAMA president Frank Balluz. "If four equipment is associated with groups like Mothers Against Drunk Driving or programs like the FBI's Drug Demand Reduction Campaign, every time a child or young adult comes in contact with a piece of our equipment there is a subtle, but very strong reminder that drug and alcohol abuse are not only wrong, but life-threatening," he continued. "Halling drug and alcohol abuse is a responsibility every American should accept and our industry plans to do all it can to help."

DARTIN' IN PEORIA: The fourth annual River City Shoot Out was held recently at the Continental Regency Hotel in Peoria, Illinois, under sponsorship of Owl Darts, Inc. It attracted over 400 dart players who competed on 45 Valley Cougar Dart games. Additionally, a full turnout of spectators were on hand to cheer the new players as well as the seasoned shooters who have been following this event over the past three years. Pictured is Frank "The Tank" Melson, who participated on behalf of the St. Jude's Children's Fund, with a tournament spectator. Frank is 6'3" tall, weighs 500 pounds, wrestles at the WCW Gym in Chicago... and will never fit into that T-shirt!

TAITO APPOINTS SECURITY DIRECTOR

CHICAGO—Joe Dillon, president of Taito America Corporation, announced the appointment of Peter O'Neill as director of intellectual security.

O'Neill's first official duty with the company was to attend the ACME show in Reno, where he was introduced to Taito personnel, to the American Amusement Machine Association and to the coin-op industry.

In this new position he will develop and administer to Taito America a comprehensive in-house program to identify, investigate and deal with infringement of Taito's copyrights and trademarks.

When he assumed his new responsibilities, O'Neill retired as a special agent with the Federal Bureau of Investigation, after 27 years of service.

AMOA IS GEARING UP FOR EXPO '89 IN VEGAS

CHICAGO—Exhibitor information will be mailed in early April to prospective exhibitors who will be participating in AMOA Expo '89, which will be held September 11-13 (Monday-Wednesday) at the Las Vegas Hilton in Las Vegas, Nevada.

The AMOA, sponsor of the convention, anticipates that more than 525 booths will be sold for this year's show, which will feature the latest in pinball games, video games, CD jukeboxes, electronic darts, cranes, cigarette vending and other coin-operated equipment and technologies from the world's leading manufacturers and suppliers. The jukebox, celebrating its 100th anniversary in 1989, will be feted at several Expo '89 functions.

Along with the exhibition will be a program of educational seminars addressing current technical and management issues.

ENM'S MINI ELECTRIC COUNTER

The Series E5E electric counter from ENM Company is a five-digit miniature adding counter with manual push-button reset, and is suitable for battery operation as well as electronic circuitry.

The units are applicable to vending machines and general counting systems, are compact in size and are available in AC and DC voltages.

Further information may be obtained by contacting ENM Company, 5617 Northwest Highway, Chicago, IL 60646-6135.
Can You Tell Me the Score? (ASCAP/BMI)

You're Still in My Dreams (C.G. Cume/ASCAP)

Let's Be Friends (ASCAP/BMI)

The War Room (ASCAP)

Hold On (ASCAP/BMI)

The Things We Do Together (ASCAP/BMI)

Theme From "Scene of the Crime" (ASCAP/BMI)

Ain't No Sunshine (ASCAP/BMI)

I'm Gonna Get You Burnin' (ASCAP/BMI)

Stop The World (ASCAP)

This Can't Be Love (ASCAP/BMI)

I'm Gonna Get You Burnin' (ASCAP/BMI)

Hold On (ASCAP/BMI)

I'll Be Loving You (ASCAP/BMI)

I May Be Young But I'm Not a Fool (ASCAP/BMI)

Bobby McFerrin - "The Voice" (ASCAP/BMI)

Superstition (ASCAP/BMI)

I'll Be Loving You (ASCAP/BMI)

The War Room (ASCAP/BMI)

Let's Be Friends (ASCAP/BMI)

THE WAR ROOM / Theme From "Scene of the Crime" (ASCAP/BMI)

Ain't No Sunshine (ASCAP/BMI)

I'm Gonna Get You Burnin' (ASCAP/BMI)

Hold On (ASCAP/BMI)

The War Room (ASCAP/BMI)

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**SEESEBURG** 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 Pin Ball and Merit Triv Whiz (sex) counter (bartop) games.

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

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

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