CONCRETE BLONDE
A PLACE IN THE SUN

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Cover photo by Margot Reyes

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

THE LOWE-DOWN: We've learned that Warner Bros. has decided to hold off on the release of Nick Lowe's label debut so that Geffen can put out an exclusively owned LP by the band featured on John Hiatt's Bring the Family—Hiatt, Lowe, Ry Cooder and Jim Keltner. The LP, Hiatus, is due in early July. Other provocative works coming out of the WB family in the near future include the third effort by the BoDeans (June 6 on Republic/Slash) and the debut, Columbus, Ohio's Royal Crescent Mob (Sire May 9). The latter act, which has been opening for the Replacements, is said to be a metal version of James Brown. Chris Isaac's third is due in May on Reprise, while Maria McKee's self-titled first solo album—produced by the estimable Mitchell Froom and featuring those people—is coming on Geffen June 6. In a final stab at the publicity box, Bob Dylan, the only reader to acknowledge the several apopcalypic Tickertape items in our April Fool's issue.

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

MEAN STREETS: The ever-shifting, and very delicate, New York concert scene shifts delicately once again. Madison Square Garden Enterprises will become the exclusive booking and marketing consultant to the landmark Beacon Theatre, giving the Garden "primary involvement in the scheduling, marketing and promotion of events" at the theatre. So what did the Garden come up with for its first presentation under the deal? The answer: "$1 per seat," or $3,000, of Elvis: A Rockin' Remembrance, a tribute to a person, Presley, who, it's rumored, is planning to be there opening night.

TUBING: Alive From Off Center, that eclectic PBS summer series, will debut its 90th season July 5 with David Byrne's I'm Alive (The House of Life), a documentary about Brazil's candomble religion. He directed and scored the one-hour show.

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

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

NO MORE WOMEN INVITED: The annual Chicago Blues Festival, a big, free blues extravaganza, will fill the Windy City's windy parks with blues, blues, blues, June 10 and 11. We're talking Buddy Guy, Junior Wells, Pinetop Perkins, Irma Thomas, Allen Toussaint, Jimmy Rogers, James Cotton, Son Seals, Junior Parker, Taj Mahal, Solomon Burke, Bo Diddley, Sam Cooke, in mean, we're talking blues. The kind you get from rooting for the Cubs, those kinds of blues. Real serious blues. Old Style Beer is sucking up much of the funding.

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

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

STIFFS & TAXES: Records and tapes that are not selling can, according to something called the National Association for the Interface of the Industrial Resources (NAEIR), be turned over to them; they then distribute the material to schools and charities. Sound good? Still finagling with your taxes? Their number is (309) 543-0704.

MOVERS & SHAKERS

Paul Smith has been named president of CBS Records Distribution (CRD). In this newly created position, Smith will direct the distribution organization through its nine branches in the U.S., meeting the needs of the seven CBS-owned and 11 associated labels. CBS Records Division president Tommy Motolla commented: "Paul has played a major role in the development, success and international growth of CBS Records. Under his aegis our distribution system has been acclaimed as a model for the industry and respected as the best." Smith joined CBS in '85, moving up to New York branch manager in '70; he was most recently senior VP/GM of marketing. 

Hugh Surratt is joining Marko Babineau on the national AOR promotion team at Geffen Records. Surratt comes to Geffen from RCA, where he had been national director of album promotion since '87. Surratt first gained national attention during '80-83 as music director for L.A.'s legendary rock & roll station KMET.

Greg Peck (no relation to Gregory) has been named VP of A&R, urban music, at PolyGram Records. Peck was most recently VP of black music promotion at A&R at Island Records, where he was involved with the launch of Tone-Loc, M.A.R.R.S., and Eric B. & Rakim.

Chrysalis Records has expanded its East Coast A&R department with the appointment of Danny Keaton to director of East Coast A&R, and the promotion of Paul Burton to the same position. Keaton was most recently director of talent acquisitions and development at SRO Music/Reprise, and had joined Chrysalis in '87 as East Coast A&R manager.

Mark Jackson has been appointed VP of finance and control for EMI Music Worldwide in New York. EMI Records has named two appointments in promotion: Mary Scott-Berry to senior coordinator, and Hugh Cole to regional promotion manager. EMTV has announced the following appointments: Barry Price to prime-time executive producer; Linda Corridina to VP of news and specials; Abby Terkuhle to creative VP; John Mulvey to VP of human resources; Karen Flischel to VP of research; and Karen Zollman to director of advertising sales, Eastern region.

Denny Schone has been appointed AEA Chicago branch manager; Schone joins AEA as VP of A&R in 73, and was named '78 AEA Cleveland Branch Sales Rep of the Year and WEAD District Sales Manager of the Year in '82.

Sharon Swab has been appointed manager of recording and administration for Capitol studio operations, based in Capitol-EMI Music's L.A. studios. Swab served as staff assistant for Tim Devine in Capitol's A&R department.

Matt Pollack to director of album promotion, and Jim Coffman to director of marketing. Coffman comes from Relativity, where he held a similar position since '86. Coffman joins the label from Contemporary Communication Corp., a music business consulting firm.

BWE International has appointed Peter Price managing director of BWE Ireland, where he will be responsible for the company's activities in both the North and South territories. Price reports to BWE Records U.K. chairman Bob Dickens.

Arista Records has promoted Ashleigh Sanford to the post of publicity coordinator. Sanford has been with the label four years, most recently as administrative assistant to the VP of sales. In related Arista appointments, Jonathan Grevity has been appointed vice president of national promotion and marketing, while Kevin Raimond has been appointed local marketing manager for the New England market.

Barry Korkin has joined James Lewis Marketing as head of the company's newly formed adult contemporary division. Korkin is a veteran of A&M.
THE BUZZ

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

And if that wasn't enough excitement for one evening (well, not if it's only 11 p.m.), we headed down to Fellini's, the Thursday night home of the fabulous Havalinas. I'd just missed Billy Idol (who was later turned away from Enter the Dragon, because he didn't have any i.d.) and Julian Lennon was out on the curb as I was leaving—get the picture? It's cool. But even in my wildest expectations of coolness, I could never have envisioned what was to happen next!

When the Havalinas formed an encore, they were joined by none other than Brian Setzer and Slim Jim Phantom of the Stray Cats! They played four songs (just thinking about it gets me all warm inside), and when Brian looked into my eyes and sang "Bee Bop A-Lu La" I knew what it was to be a woman just like Aunt Margaret in Bye, Bye Birdie. The funny thing is that Smitty Smith and Tim Scott were once Rockats before becoming Havalinas, and 10 or so years ago, the Stray Cats and the Rockats were fierce rockabilly rivals.

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

Speaking of birthday parties, I had one recently, thanks to Ken Fusion and the KROQ local music show at the Palomino. My special birthday guests were Toad the Wet Sprocket, Fifteen Minutes and Zombie Sluts From Hell, plus MC Poorman (my fave new rap act).

It was tres festive, and beaucoup d'A&R persons were in attendance to catch the hottest little act since the invention of the fork (OK, so maybe that's a little over-enthusiastic...but I really like them!). Toad the Wet Sprocket is one of those bands that makes you stop dead in your tracks—as some A&R folk did (the same folk who, I understand, inundated the band with calls the next day). After Toad's set, many party-celebrators left, which is too bad, cause they missed out on Fifteen Minutes, who played their brand of "rockadelia." I only wish lead singer David had danced a little more (he's such a good dancer) and worn fewer clothes.

I'd like to thank all my special friends for coming down, including Shadowland's Darren & Kevin, Jason Cardwell (who is off to Japan for work), Landmark Films, Snake, Fifteen Minutes' manager Lance McCloud, Cynthia, Brad, and no one from the office—save for Janiss Garza (who doesn't really count 'cause she's the best). JAMMIN' IN THE AIR: Last week Axl Rose (of Guns N' Roses) joined the Love Razors on a spur-of-the-moment (He can do things like that) for a rendition of "Hanky Torn Woman." And, as predicted, Tim Finn was joined by Crowded House brother Neil Finn and guitar virtuoso Richard Thompson at stage on his record release party at the Vomitors, non-sticky, non-smelly China Club. Also joining Finn was producer Mitchell Froom on keyboards and Paul Hester of Crowded House for a bit on bongos.

LAST BUT NOT LEAST: Gregory Sandoval of the Herald Examiner called them "three girls who could be anyone—anyone, that is, who could sing (I think he means lip-sync), who were relatively unknown, who seemed to be random moments, and who execute dance routines that came partly from a Broadway chorus line but mostly from your last aerobics class." The girls in question? Bananarama, making their L.A. concert debut. But I forgot to mention the male dancers. I'm not to sure Bananarama are setting a good image for aspiring Nana-bees, who will now experiment with rubbing their bodies up and down some sweaty young bums. I know that was my first instinct at the end of the show. So immediately I headed to the "party" backstage, where some DJ named Eugene spunned hot tracks for young bucks like Rodney Bingenheimer, Breathe's Spike & David Clasper (who would not stop singing the opening lines of "Buffalo Stance"), Belinda Carlise, and Barry Harris of Kon Kan. I settled with a nearby pole a la Motley Crue's "Girls, Girls, Girls" video.

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

Lisa Johnson

BYRD IN THE HOUSE OF LOVE: Crowded House surprised a pair of sellout crowds at Hollywood's Pantages Theatre last week by hatch- ing former Byrds leader Roger McGuinn as the opener, then becom- ing the Byrds on exquisite renditions of four classic Byrdsongs.

"Roger was really excited, actually," Neil Finn told us. "He hadn't played with a touring band in a long time." McGuinn should've been humoured; he's dead funny to hang on his every word, keep which, I think, most people in the audience did, you could fill in the rest of it,
covered in depth in this mag not long ago, so to avoid redundancy, suffice to say the show was quintessential R.E.M. M. Stipe started out in a rather staid grey suit, ended up in bike shorts and a t-shirt, which was more suited to his energetic stage presence. This is the same guy who, a few years back, used to sort of stand there and stare into space. At least I think it is. It's funny, R.E.M. songs are like anthems to a whole generation, and the shows for that reason have always felt more like bonding experiences than concerts. It's good to know that even though R.E.M. is playing venues the size of the Garden rather than the dumpy little club I first saw them in years ago, the feeling is still there. "You Are The Everything," the song says, and so does the projection screen just before the last encore. R.E.M. still manages to make the audience believe that.

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

Karen Woods

UK

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

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

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

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

Says Robin: "Now that we have learned that life is so fragile, we don't abuse it. We do not let our egos bicker over anything so petty as who is to take the lead vocals." No mean feat in a business that thrives on viciously competing egos.

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

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

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

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

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

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

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

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

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

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

Having gone through a period of excess in the '70s, all three Bee Gees are clean-living, health-conscious chappies. Robin is even macrobiotic. "We don't want to grow feeble and old, we want to live forever if we can. It's not that we like the money, we like the fame. Fame's always coming and going for us. We had our mega-materialistic phase in first fame, that was between the ages of 19 and 25." (Barry is 42, twins Maurice and Robin are 39). "We are now in third fame. We were chalaked off in 1974 and no one ever thought we had a chance. Then we came back with *Saturday Night Fever*. A couple of years ago most people would have thought that that was the end of the Bee Gees, but here we are now.

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

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

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

Chrissy Hey

BEE GEES CIRCA SGT. PEPPER

ELECTRIC YOUTH WILD ABOUT ESCAPE CLUB: Teen songstress Debbie Gibson joined labelmates the Escape Club backstage after their sold-out show at the Beacon Theatre in New York. Contemplating walking through walls are, from left, Atlantic senior VP/GM Mark Schulman, Debbie, the Escape Club's Johnnie Christo & Trevor Steel (with the empty Corona), band manager Paddy Spinks, and Escapees John Holliday & Milan Zekavica.
THERE ARE 8 MILLION STORIES in the music biz, but few are as strange (pun half-intended) as the one told by Prince Stanislas Klossowski De Rola. Klossowski’s blood is royal blue—his father is the painter Raithus, and he splits his time between a picturesque spread on Lake Geneva and the family castle north of Rome. While others of his lineage were following the Grand Prix circuit and pulling samples from Daddy’s wine cellar, Klossowski was getting hooked on rock & roll in swinging mid-60s London, playing percussion in Vinnie Taylor’s band and becoming the first friend of Rolling Stones Brian Jones and Keith Richards, not to mention the Beatles, the Who and Jими Hendrix. His new pals called him Stash. He cut a couple of singles; “One was with the Beatles,” he states, “matter-of-factly. When the Stones concepted their masterwork, Exile on Main Street, in Ville Nellcote, Stash was there throughout. Nume a famous pop-punk personalization—Dylan, Paul Simon—Stash hung out with him, hatch. He can give you the sordid details on hundreds of wild parties through the years.

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

Now, this is where it gets interesting—this is just the background. The story has to do with Klossowski’s recent initiation into The Way Things Work, music-biz-style, after our renaissance man became involved in the career of a little-known English band called the Dirty Strangers. When a mutual friend introduced the prince to the Strangers a while back, the Stones-inspired quartet had been hanging away for eight years without ever scoring a record deal, which Klossowski found incomprehensible.

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

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

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

You also need a producer, and Klossowski was well-acquainted with one of the best.

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

Once he found himself at the console, Stash immediately had a producer-style revelation: Why not bring in some real Stones to give added authenticity to this Stonesy project? It wasn’t hard to convince Richards and Ron Wood to do their thing with the Strangers—they were already jamming with the band. Keith and/or Woody wound up playing on nine of the album’s 12 tracks, and those signature licks are right up front in the mix. It was naturally assumed that the presence of the legendary guitarists would render the Strangers album irresistible to A&R execs, and hence, to a Stones-starved world. They had no way of knowing that Richards’ own solo album would barely go gold. Hey, this music biz is tricky!

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

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

“I ran into Ahmet Ertegun one night in Geneva. He was very much the worse for wear, but nevertheless, he listened to the record and thought it was a great rock & roll record. He ranted and raved about how he would release it if given the right circumstances, etc. Nothing ever came of it. But I didn’t want a favor because of social circumstances from Ahmet and then no follow-through from Atlantic. Having them say, Oh, my God, look what he brought home... That at point, Klossowski lowered his sights. He’d accept any deal that would get the Strangers into the American marketplace. ‘Ian Ralfini, who now heads Shelter, got us the Dunhill deal after he couldn’t get anything else. (Shelter is distributed by Dunhill, which now calls itself DCC.) At least DCC president Marshall Blonstein liked the record. ‘But I’ve put the record on a non-reissue project for DCC, through Thrill/Shelter, but thus far the indie label has been unable to gain a foothold with the LP. Album-rock airplay has been virtually nonexistent; that disappointment meant all the band’s hopes rested on the video for “Thrill of the Thrill,” conceived by Klossowski, directed by Wally Badarou, using the name of the home of Wood, who appears in it, as does Stash.

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

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

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

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

“Ignorance is a quality that seems to be quite plentiful in the heads of these mediocre recording executives,” he states. “I don’t think people are very talented or adventurous anymore. They’re doing desk jobs, and after all, their companies mostly belong to conglomerates, and they have to show profits. They don’t want to be the first company of record companies and great A&R men. I just find it very unfortunate.”

Stash’s story has everything but a happy ending. We’ll let you know if there’s a sequel.
WHEN DREAM 6 SOLD THEIR COMPLETED self-recorded debut album to I.R.S. in 1986, and, at the urging of I.R.S. Records chairman Miles Copeland, changed their name to Concrete Blonde, the future seemed pretty bright. The self-titled album went on to become one of the most acclaimed releases of the year, and, subsequently, the band was basically dubbed the "next big thing." As it turned out, though, things weren't running as smoothly as many may have perceived. The band found themselves penniless, seeing little or no money from the record or their seemingly never-ending tour, especially since they had no rights to their merchandising—one of the few ways a band can profit on the road. As things got worse, Concrete Blonde declared bankruptcy and tried to get out of their contract with I.R.S. Soon the Concrete Blonde/I.R.S. battle became one of the most talked-about—and written-about—music industry "scandals" in recent memory.

Feeling that their music was unjustly bound by the legal tangles, the band took it upon themselves to head back into the studio to record their second album. Rumors began to fly that Geffen Records had financed the project, and that I.R.S. was once again prepared to do battle. By the time the band got to London to mix the record, Concrete Blonde was making headlines again. Concrete Blonde was the rope in a big business tug of war. And in the end, after both I.R.S. and Geffen had reportedly been pulling with all their might, the "rope" won. Concrete Blonde won the battle not by out-witting the big businesses, but by disregarding the politics of the music industry and retaining the passion for their music. And in December of 1988, I.R.S. Records legally claimed the rights to the LP.

The band's new album, the aptly titled Free, will be released by I.R.S. this week—and it's a stunner. This time around the band has restructured its contract with the label to include merchandising, and enlisted a new manager, Frank Volpe, whom they met during a tour of Australia. In addition, Concrete Blonde has added a fourth member to the band—bass player Alan Bloch, who joins drummer Harvey Rusakof, guitarist Jim Mankey and vocalist Johnette Napolitano. The following interview is a composite of two meetings with Johnette Napolitano conducted during December of 1988 and March of this year. During the interviews, Napolitano demonstrated all the qualities that record companies don't usually look for in an artist: intelligence, a sense of humor and business sense.

Scene of a Perfect Crime

- "Before we gave our last album to I.R.S.—we recorded it ourselves, we had day jobs—we were going to put it out on our own label. Then Miles heard it and liked it and just put it out, sold 8,000 copies in France alone. Then we find out that we have no coverage, and that pissed me off—here we are almost a year on the road driving through the snow and we have no damn medical insurance. I'm 31 years old, I'm not 18, I don't just smoke pot and strip off my shoes and rock in a van...[Laughter]"
- "All this time you're getting some college guy telling you you're a sellout because you're on MTV, and here I am not able to fucking afford to fix my radiator."

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

Little Conversations

- "Different aspects of the music business really piss me off. For instance, there should be a new musicians union. The musicians union doesn't give a damn about me, and they don't give a damn about bands that have to pay to play in clubs in this town. When I go see a band and give 10 bucks, I hope at least some of it goes to the band. This sounds corny, but it is not easy to drive 10 hours in the snow and playing a show, and having to look cool and then driving immediately after the show and getting pneumonia. Bands die—they get day jobs and lose self-esteem. You want to kill a good band? Record companies will do it."
- "Not all of us are so star-struck that all we're in it for ego. You're human beings and you deserved to be treated as such. Other countries subsidize their artists... We're in it for the music. I don't think any band could have gone through what we went through and come out.
- "I know what's going on out there. I don't need some mega-talent agency getting on the speaker phone to me telling me no one wants to see us out there. Bullshit! Get my own fan mail, I read that stuff. In my deepest, darkest pits of depression I've gone to that mailbox and found a letter from somebody in a hospital...and it's really meant something to me."

Roses Grow

- "I do appreciate that Miles heard that first album and liked it the way it was when everybody else passed on it—I'll never forget that."
- "I.R.S. has given us everything back that we wanted, and I feel really happy about that. This album is a timely representation of where we are right now, and I didn't want it held up legally for years."
WENDY & LISA: Fresh and Fruity

BY DUFF MARLOWE

COLUMBIA RECORDING ARTISTS

Wendy Mclovin and Lisa Coleman started their musical careers by playing guitar and keyboards, respectively, in Prince's Revolution. They were called the Bananas and eventually became the second act to leave Prince's band. The pair soon started a duo called Fruit at the Bottom, their second album together since leaving Prince's band.

The record is exceptionally funky. Last year's album seemed less dance oriented. Did you feel at that time that you had to prove yourselves as artists rather than just someone from Prince's band?

Lisa: Actually, not really. But it kind of ended up that way. We weren't even thinking in terms of doing a record when we worked with Prince. We broke up with the band and two weeks later we were in the studio and we were just cutting this stuff. That's one of the songs that I said, 'Well, we've got something here.' Then the word went back to all the reviews that we were proving ourselves musically and I guess that's what it did for us. We weren't selling millions, but we weren't even thinking about that.

Lisa: We were experimenting. We were involved with this band thing for a really long time—I was there for seven years when it finally broke up, it was kind of surprising to us to begin with, and then we just decided to go in the studio immediately. We tried to keep the flow of inspiration going away and reflecting or thinking about our lives. CB: Did you have a concept in mind for your second album?

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

CB: Plus we didn't have the budget...

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

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

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

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

CB: Did the music start?

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

CB: So how did the Prince thing come together?

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

Wendy: He had met me a few years before that, but I didn't remind him that I played guitar and wear my top hat and cane all the time. Our families went to New York during a tour of the revolution, and I was practicing guitar and Prince overheard and knocked on the door and said, "I didn't know you played guitar, why didn't you tell me?" He asked me to play him something and I did, and it was shortly thereafter that he asked me to join the band.

CB: And the split?

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

CB: Was it tough adjusting to being non-professional?

Wendy: It was very natural, no problem.

Lisa: It had elements of kids in a candy store, and it also had elements of the world of price, but I think that when you're working, everything else leaves but what you're working on. You have to just concentrate on your work.

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

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

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

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

CB: Modest, aren't you?

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

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

CASH BOX MAGAZINE 8 APRIL 22, 1989

Wendy & Lisa: Fresh and Fruity

Lisa Coleman: "It's nice to have a partner to bounce ideas off. We're a lot more adventurous together."

Wendy: "I'm just happy to have a partner to bounce ideas off. We're a lot more adventurous together."

Lisa: "Wendy is a natural leader. She's always been one."
ON THE DANCEFLOOR

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

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

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

DANCE PICKS

† DENISE LOPEZ: “Too Much, Too Late” (Vendetta/A&M 7018)

My favorite mix to come down the pipe in quite a while comes from the Brooklyn Funk Essentials, who turn this already strong 12-inch into a real 12-inch, folks. A forceful, loud and fun bit is the synth windup from Freeze’s “T.O.U.,” and the rest will have you searching your crates to identify them. This record will put a smile on your face and your audience’s, and has the power to whip even the most complacent crowd into a frenzy.

† EDELWEISS: “Bring Me Edelweiss” (Atlantic DMD 1321)

† THE MACK: “I Want You Badly” (Quark QK 015)

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

† GALLIFIRE featuring MONDEE OLIVER: “Don’t Walk Out on Love” (Gherkin)

† CHANDRA: “Just Started” (Motown MR005)

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

† DEPECHE MODE: “Everything Counts” (Sire/WB 21183)

† TOM-TOM CLUB: “Subocenas” (Sire/WB)

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

Tim Simenon and Mark Saunders radically overhaul the Depeche Mode track, keeping only the keyboard hook and a little vocal “I love you” (complete with “Voodoo Ray”—it’s very close in spirit), while Marshall Jefferson and Juan Atkins take on the Tom Tom track—Jefferson adding a backdoo similar to The Truth’s “Open Your Eyes,” and Atkins slowing and stripping it down to a semi-bop jam with snippets of “Trans-Atlantic Express” thrown in.

† VARIOUS ARTISTS: Techno 1 (KMS 018)

Though I have been playing various cuts from this for a while, I haven’t taken the time to listen to it fully until now. This is a fine introduction to the Detroit Techno sound for those who want to dig deeper than Inner City, and essential for all Techno addicts. The relentless attack of assault beats and creative musical backgrounds makes this one a winner on the floor. Recommended tracks include R-Tyme’s “Illusion,” Rhythm Is Rhythm’s “Beyond the Dance,” and KOS’s pop-house “Definition of Love.”

Neil Harris
SHOCK OF THE NEW

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

NEWS FOR MODERNs = The new Cure album, _Disintegration_, is unleashed by Elektra on April 28. It’s supposed to be real depressin’. A local group called Hollywood Underground are generating the profits from their first single, “Little Runaway,” to runway-related services sponsored by the YMCA. That’s a nice idea, considering the kind of little orphans that show up in this town and beg you for change in front of the 7-11. But I imagine an indie single generated with enough money to make a difference. Good luck, though. By the way, Hollywood Underground features an honest-to-goodness multi-collage surgeon who goes by the name of “Doc.”... _Soul Asylum’s Clam Dine and Other Delights_ EP is now available Stateside, on Twin Tone. Buy it, if only for the cover... The Cavedpals, one of our few unsigned bands in the world, were recently nominated for three Boston Music Awards, including best local band. (The rest of the nominations have record contracts and big attitutes)... the Posies, another of our three favorite unsigned bands in the world (you’ll have to guess the third, or you’ll be in deep water), will be at the Coconut Teaszer in L.A. on Apr. 30 and the Noise Chamber in Santa Barbara on Apr. 29. I get a Nickle every time I mention this.

ALTERNATIVES

**CONCRETE BLONDE: Free** (L.R.S. 82001)

A lot of people have big hopes for this one, and it certainly has the sheen of an important album—intelligent concerns, passionate delivery, clean but streetwise production. Most of the material is in a torchy hard druid/metal vein, with enough detours into world-weary folk and power pop to draw the curious out of their closets. Johnette Napolitano’s voice is the key here, smoky and powerful and strangly pretty. She sings from the gut, using her ragged edges as a weapon, conjuring tales of the urban underbelly. Our favorite is “Happy Birthday,” a down-and-outers’ lament cloaked in surfy garb. Similar in immediacy is the punkish “Help Me,” but the single is a God’s a great, a lush, slow-building number whose serious angst-rage might go lost in the tough, metallic arrangement. (Take the time to listen to the words.) This fine, mix-n-match platter is an appropriate document of the conflicting values and musical styles that constitute L.A.’89.

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

This schizophrenic Georgia combo can jangle straight to your heart, with the sensibilities of a crude punk and a rock like arena titans. Fortunately, they adapt at every style they attempt (including, if not especially, the hard rock/metal) and they’re able to give all of the songs a uniquely n’c’in identity, a savory wavy and intelligence. Kevin Kinney’s voice is affecting namesake, a mule and dexterity, with bits that’s he’s working with great songs, augmented by nimble guitars and the occasional banjo/dobro/fiddle flourish. They may have trouble establishing a marketable identity, but drivin’ n’ cryin’ is a terrific band on all counts.

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

This solo album from the former leader of Split Enz is a deeply felt effort, with slippery structures that are a bit like brother Neil’s work in... Crowded House but less grandly orchestrated. “Been There Done That” is a suitable reflection on the fickleness of success. The pain of others is a recurrent theme here, and some of the material gets florid in its melancholy, but Finn earns bonus points for a big heart and a clever tune sense.

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

Maybe it’s wrong to hold the legacy of the Plimsouls wanting Peter Case, but I’ll do it anyway. The Plimsouls were great, and it’s hard to believe that the same guy who re-invented the power chord is now twanging on a lonely acoustic and singing about a rural universe that barely even exists anymore. (Doesn’t he live in Hollywood any more of us?) As a backwater folk album, it’s mighty fine, and his lyrics are a noble attempt to see the plight of society’s outcasts in sympathetic, metaphorical terms. But jeez, it’s so: slow. Our favorite is the most up-tempo tune, “Travellin’ Light,” which sounds like Lee Lobos covering a Plimsoul standard. The only other stab at syncopation is “This Town’s A Root,” which talks about celebration but hardly conveys it.

Joe Williams
Anthrax—They’re the men!

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

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

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

Another show of note that I attended was GWAR at Fender’s Ballroom, also in Long Beach—which is, by the way, nearly an hour’s drive from Hollywood. But this club gig was worth the drive as much as the Anthrax show. By the end of GWAR’s hideous and hilarious set, I, along with the whole audience, were drenched head to toe with theatrical blood, which mingled with our sweat. This group, consisting of four musicians and nine actors, prop technicians and weirdos roadies, is an in-your-face satire of the goriest sci-fi fright-flick you could possibly imagine. Stomachs were sliced open and innards were laid bare, heads were cut off and necks spurted endless streams of blood. Monsters were mutilated and devilish slaves crawled around on 40s. Man, it was a scary scene. I loved it and laughed through every crazy moment. Apparently, a lot of labels are interested in GWAR and if anyone else wants to check them out, I have a tip—the blood comes out in the wash, so don’t be afraid to get right up front.

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

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

METAL PICKS

Weekly Ear-Ringer

SEA HAGS: Sea Hags (Chrysalis 41665)

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

Other Metal Releases

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

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

GREAT WHITE: Twice Shy (Capitol 4-90640)

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

Janiss Garza
CHET BAKER

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

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

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

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

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

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

BOPPING AROUND: ASCAP is going to give its second annual Duke Award (named for Duke Ellington) to Ornette Coleman, during the gala Ellington 90th birthday celebration in Washington, D.C. April 29...

Willis Conover, Voice of America jazz deejay extraordinary, called with a suggestion. Willis, being a deejay, would like American record companies to include the pronunciations of their artists' names on the album covers. In these days of Petruccianni, Ponomarev, Bugnon, Vollenweider, Weckl and the like, it's not such a bad idea. Van Morrison, who sounded so good here in New York a couple of weeks ago, will replace Etta James at a concert at the upcoming New Orleans Jazz & Heritage Festival; the Fabulous Thunderbirds and Allen Toussaint are also part of that interesting bill... Gary Larson, The Fonz, Bob & Carol & Ted and Time, etc., are taking over Van Morrison, who sounded so good here in New York a couple of weeks ago, will replace Etta James at a concert at the upcoming New Orleans Jazz & Heritage Festival; the Fabulous Thunderbirds and Allen Toussaint are also part of that interesting bill...
GLOBALIST GROOVE

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

As one of the aspects of South African cultural life I discussed with South African journalist Arthur Goldstock during his recent visit to L.A. From comparing barbecue styles and customs to the effect of government-imposed censorship on a cautious but sometimes courageous press, we talk- ed at length of issues such as:

Arthur is editor of a relatively new satirical monthly, Laughing Stock. Al- though it pokes fun at people of all ideological persuasions, the magazine has already managed to tick off the South African business community and right-wing politicians as well as a few freelancers and interested and contributors to a variety of publications. In fact, plans are in the works for him to contribute to Cash Box soon as a Johannesburg correspondent.

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

No analysis/discussion of the South African music scene is complete without the mention of the two markets—black and white. Apartheid affects the music industry profoundly. There is little crossover between the two parts, according to Arthur. And the biggest sellers are the stars of the black community. Once they are noticed in the world market, they are very difficult to top.

The most surprising star of the African community is Lucky Dube, South Africa's "king of reggae." His Slave album, released in the end of 1987, has sold about 300,000 copies in South Africa, almost entirely among the black population. It is said that more than 10,000 of the songs are being sold in the history of the South African recording industry, although its success didn't even show up on some local charts!

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

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

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

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

Two recorded versions of the production are available in the States. RCA's Broadway cast recording captures the show in its entirety and is cleanly produced with vivacious liner notes. The recording was made at RCA's famed Studio 24, which has been almost a year after the beginning of the troupe's run at the Cort Theater on the Great White Way. Hugh Masekela, who helped write some of the music, adds his distinctive horn work on some tracks, but the real stars are the voices of the youthful performers who Ngema recruited from all over South Africa.

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

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

Tom Cheyney

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

#### POP

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

- **Most Added**
  1. Through the Storm (Arista) Aretha Franklin & Elton John
  2. Cry (PolyGram) Waterfront
  3. Let Me In (EMI) Eddie Money
  4. Giving Up on Love (RCA) Rick Astley
  5. Little Jackie Wants To Be a Star (Columbia) Lisa Lisa & The Cult Jam

#### R&B

- **High Movers**
  1. Real Love (MCA) Jody Watley
  2. Sleep Talk (Columbia) Alyson Williams
  3. 247 (Island) Dino
  4. Star of a Romance (Atlantic) Sky
  5. Funky Cold Medina (Delicious Vinyl) Tone Loc

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

### SOUTH CENTRAL REGION

#### POP

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

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

#### R&B

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

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

### COUNTRY

- **High Movers**
  1. They Rage On (Capitol) Dan Seals

### MIDWESTERN REGION

#### POP

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

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

#### R&B

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

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

### SOUTH REGION

#### POP

#### R&B
**DIO REPORT**

**ON OF HOT SINGLES WEEKLY RADIO RESEARCH**

**Number of Station Ads Nationally**

| NORTHEAST | SOUTHEAST | CENTRAL |

**COUNTRY**

**High Movers**
1. I Don’t Want To Spoil the Party (Columbia) Rosanne Cash
2. They Rage On (Capitol) Dan Seals
3. Love Out Loud (RCA) Earl Thomas Conley
5. Wine Me Up (Mercury) Larry Boone

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

**NORTHEASTERN REGION POP**

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

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

**R&B**

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

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

**SOUTHEASTERN REGION POP**

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

**Most Added**
1. Giving Up on Love (RCA) Rick Astley
2. Cuddly Toy (Capitol) Roachford
4. All This I Should Have Known (A&M) Breathe
5. Every Little Step (MCA) Bobby Brown

**Guaranteed National Hits**

<table>
<thead>
<tr>
<th>POP***</th>
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<tbody>
<tr>
<td>Through the Storm</td>
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<tr>
<td>Aretha Franklin &amp; Elton John</td>
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<tr>
<th>R&amp;B***</th>
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<tbody>
<tr>
<td>For You to Love</td>
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<tr>
<td>Luther Vandross</td>
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<td>(Epic)</td>
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<table>
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<th>COUNTRY***</th>
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<tbody>
<tr>
<td>You’ve Still Got a Way With My Heart</td>
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<tr>
<td>Mickey Gilley</td>
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<tr>
<td>(Airborne)</td>
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**SINGLES GOING STEADY**

**LOVE IS ANIMATION:** Lead singer Paul Engemann said it, not me. More accurately, success is the first single "Room to Move" is proving. This song is from their self-titled Polygram LP and has risen steadily up the charts into the top 20, propelled by its featured role in the movie soundtrack of My Mother Is an Alien and heavy pop radio rotation. Animation is a reborn band, with new faces. Original members Greg Smith on keys and Don Kirkpatrick on guitar are joined by new additions Cynthia Rhodes and Paul Engemann, who share lead vocal duties. Gone is Astrid Plane, who has her own group Plane English. Animation is best known for their big single "Obsession." The new sound is less "art-dance," and more pop.

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

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

Adds Kirkpatrick: "Each producer kept tabs on the other. We wanted the record to sound like an album, consistent all the way through." Despite the conformity of sound, Animation has a variety of musical shadings, from pop to R&B and rock, reminiscent of the potpourri of feels on Paula Abdul's recent smash LP. It used to be A&R folks shunned this sort of variety; today it's a great way to get separate singles on urban and pop charts.

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

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

**Julius Robinson**

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

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**TOP OF THE POPS**

**Singles**

**ANITA BAKER:** "Lead Me Into Love" (Elektra 7-69299)

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

**Albums**

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

Grimes is a 17-year-old actor and singer with a marvelous set of pipes, comparable to Jon Anderson or a high-pitched Richard Page. However, his first effort suffers from uneven mix of material. The LP is produced by Richard Carpenter, with Herb Alpert lending a hand. The most effective tune overall is "You're the Voice," which allows Grimes to display a dazzling grasp of subtle melodic interpretation on a progressive pop-rock tune. He's got a cover of Carole King's "You've Got a Friend" which suffers from a well-intentioned but forced-sounding drum program. Better are the clever first single "I Don't Even Mind" and the harder-edged "Pressure Down." Grimes nails the soaring ballad "Chance in a Million." He seems to excel on the harder, rock-tinged tunes; his natural sweetness needs the contrast. Give this kid more challenging material—he can handle it.

J.R.
#1 Single: Madonna

<table>
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<tr>
<th>Rank</th>
<th>Song Title</th>
<th>Artist</th>
<th>Label</th>
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<tbody>
<tr>
<td>1</td>
<td>LIKE A PRAYER</td>
<td>Madonna</td>
<td>(Warner Bros. 2447-27/359)</td>
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<tr>
<td>2</td>
<td>SHE DRIVES ME MAD</td>
<td>Fine Young Cannibals</td>
<td>(Polygram 50148)</td>
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<td>3</td>
<td>I'LL BE THERE FOR YOU</td>
<td>Bon Jovi</td>
<td>(Atlantic 749964-7)</td>
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<td>4</td>
<td>THE LOOK</td>
<td>Roxette</td>
<td>(EMI 50193)</td>
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<tr>
<td>5</td>
<td>FUNKY COLD MEDINA</td>
<td>Tone Loc</td>
<td>(Def Jam 81-104)</td>
</tr>
<tr>
<td>6</td>
<td>GIRL YOU KNOW IT'S TRUE</td>
<td>Milli Vanilli</td>
<td>(Arista S-3395)</td>
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<td>7</td>
<td>HEAVEN HELP ME</td>
<td>Deon</td>
<td>(Virgin 78238-7)</td>
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<td>8</td>
<td>SUPERWOMAN</td>
<td>Karyn White</td>
<td>(Warner Bros. 7-27773)</td>
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<td>9</td>
<td>ETERNAL FLAME</td>
<td>The Bangles</td>
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#1 Debut: Rick Astley #68

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<tr>
<td>61</td>
<td>TRIBUTE (RIGHT ON)</td>
<td>Peter Schilling</td>
<td>(Columbia 36-65575)</td>
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<td>62</td>
<td>COMING HOME</td>
<td>Cinderella</td>
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<td>63</td>
<td>DO YOU BELIEVE IN SHAME?</td>
<td>Duran Duran</td>
<td>(A&amp;M 871-7)</td>
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<td>64</td>
<td>JUST BECAUSE</td>
<td>Anika Baker</td>
<td>(Elektra 7-69327)</td>
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<td>65</td>
<td>WORKING ON IT</td>
<td>Chris Rea</td>
<td>(Epic 7-27535)</td>
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<td>66</td>
<td>REPETITION</td>
<td>Tommy Boy</td>
<td>(PolyGram 7-27569)</td>
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<td>67</td>
<td>THE LOVER IN ME</td>
<td>Sheena Easton</td>
<td>(MCA 53416)</td>
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To Watch: Edie Brickell & New Bohemians #56

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<tr>
<td>32</td>
<td>100 YEARS</td>
<td>The Everly Brothers</td>
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<tr>
<td>33</td>
<td>NEVER THE SAME</td>
<td>The Spinners</td>
<td>(Capitol 36-69569)</td>
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<tr>
<td>34</td>
<td>SOMEDAY YOU'LL BE MINE</td>
<td>The Osmonds</td>
<td>(Capitol 36-69587)</td>
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<td>35</td>
<td>SWEET SENSATION</td>
<td>The Osmonds</td>
<td>(Capitol 36-69587)</td>
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<tr>
<td>36</td>
<td>BONNIE BADDIE</td>
<td>The Osmonds</td>
<td>(Capitol 36-69587)</td>
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<tr>
<td>37</td>
<td>BEST MAN</td>
<td>The Osmonds</td>
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CASH BOX CHARTS

TOP 100 SINGLES

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

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

The men spearheading this movement so far are producers. Marshall Jefferson, based out of Chicago, is responsible for overseeing the wonderful sounds of Ten City, as well as producing Kym Mazelle (a powerhouse effect). Another hot name of the moment is by American artists and are worthy of release or better distribution in this column.

TEN GREAT SOUL RECORDS YOU WOHN HEAR ON THE RADIO (BUT YOU SHOULD):

Adiera "Respect" (Chrysalis); Ten City Foundation (Atlantic); Paris Brightmore "I'm Gonna Love You Back" (Sycopath UK); Paul Simpson/Adeva "Meditation (Remix)"(Cootempo UK); Channell "One Man" (Profile); Ricky Dillard "Always" (J.J. International); Brian Kiet "Touch Me" (New Images/Sutra 212-779-1844); Marshall Jefferson presents the Truth "Open Your Eyes"(Big Beat 212-691-8805); Various Artists The Garage Sound Deep (New York UK)

Neil Harris

R&B RELEASES

PRINCE GIDEON: "It's Alright With Me" (Hangar 18 Records)

In a better world, this breezy, mid-tempo groove would be pouring out of every radio in America along with the latest hit from the Colemans or Stevie Wonder dance tracks. The trouble is, it's a celebration of God-love, which is a no-no on commercial radio. That hasn't stopped this infectious, utterly professional tune from being added on adventurous black stations throughout the South, and it might be worth your while to track it down. Believe in love, and check out this tune. While the words don't move me very much, this is my new favorite record label, sporting a picture of flying saucers decorated in ancient Hebrew script. The label is a reference to a incident where the government captures some crash-landed aliens and keeps 'em sequestered in a secret laboratory under the earth! I don't know why these aliens are emigrants of the Old Testament God? Revelation-1-I dare you. Hangar 18, 2370 S.W. 56th Ave., Hollywood FL 33623

MC Lazy Boy

R&B LPs

1 GUY (MCA 42176)
2 LET'S GET IT STARTED (Capitol 90824)
3 DON'T BE CRUEL (MCA 42185)
4 THE GREAT ADVENTURES OF SICK RICK (Def Jam 40513)
5 LOC'D AFTER DARK (DeLuna 2000)
6 KARYN WHITE (Warner Bros 25637)
7 JUST COOLIN' (Atlantic 81926)
8 2ND WAVE (Columbia 42484)
9 STRAIGHT OUTTA COMPAYT (Runway 57102)
10 2 HYPE (Select 26108)
11 FOREVER YOUR GIRL (Virgin 09043)
12 MESSAGE FROM THE BOYS (Motown 26260)
13 3 FEET HIGH AND RISING (Tommy Boy 1019)
14 LIFE IS... TOO SHORT (Zomba/RCA 1149)
15 HEART BREAK (MCA 42207)
16 EZAY DITZ IT (Phony 57100)
17 MTV THE BEST THAT I GOT (Elektra 60827)
18 MORE THAN FRIENDS (Live 1136)
19 TODAY (Motown 2621)
20 GIRL YOU KNOW IT'S TRUE (Arista 8552)
21 ANY LOVE (Epic 44308)
22 THE RIGHT STUFF (Wing/Pop/Gran 835 694-1)
23 IT TAKES TWO (Profile 1267)
24 THE DE REPONE (Fresh/Spawning 82010)
25 HEAVEN (Capital 90569)
26 SILHOUETTE (Atlantic 8457)
27 HEART'S ORIGIN (Reprise 25778)
28 K-9 POSSE (Arista 8569)
29 TO CHANGE OR MAKE A DIFFERENCE (Arista 8553)
30 GERALD ALSTON/Motown 6260
31 DON'T LET ME LOVE SUCKAWAY (Capitol 49687)
32 HEAVEN ON EARTH (Ocean 9128)
33 LOVE OR PHYSICAL (Capitol 49840)
34 LARGER THAN LIFE (MCA 5275)
35 ME AND JOE (Egyptian Empire 0777)
36 GEMINI (Motown 6264)
37 WHAT IS TIME (Gnu 33059)
38 J.J. INTERNATIONAL (Atlantic 88562)
39 WHERE'S THE PARTY AT (Slop 42016)
40 TAKE U BACK TO MY PLACE (Ophra 75650)
41 COMIN' THROUGH LIKE WARRIORS (Laptop Skywalker XR 106)
42 LIVIN' LARGE (Virgin 91021)
43 C.K. (Warner Bros. 25670)
44 ANIMAL (Ryco/Pop 823 877)
45 ORIGINAL STYLE (Ascend 86723)
46 IN EFFECT MODE (P) (Warner Bros. 25662-1)
47 RESPECT (Laptop Skywalker 103)
48 MAKE IT LAST FOREVER (P) (Elektra 60703)
49 MIDNIGHT MIRAR (Cool/Cap 7564)
50 SWEET OBSESSION (Epic 44419)
51 MAMA BASS WARS (Pandic 8802)
52 VESTA (A&M 5228)
53 FOUNDATION (Atlantic 81939)
54 START OF A ROMANCE (Atlantic 81853)
55 LIVING (Cleopatra 75662)
56 RAW (Cold Jam FC 45010)
57 TOUCH OF BLUES (Ridvan 1032)
58 4 U 2 NJOY (Vision 3008)
59 AFFAIR (Tuba 41168)
60 WHO? (Wing/Pop/Gran 422 835 549-1)
61 THE LOVE IN ME (MCA 42249)
62 TAKE 6 (Spin 25076)
63 GETTING OFF (On Top 5001)
64 TO WHOM IT MAY CONCERN (MCA 42260)
65 I'M A MAN (A&M 5252)
66 ROAD TO THE RICHES (Cold Chillin/Warner Bros. 25620)
67 BLUES (Sleeper 451)
68 LIKE A PRAYER (Rex/Warner Bros. 25644)
69 HANGIN' OUT (Columbia 49085)
70 MOVE SOMETHIN' (Laptop Skywalker 101)
71 THE BOY GENIUS (Featuring A NEW BEGINNING) (Atlantic 81141)
72 ACT A FOOL (Capitol 89563)
73 POWER (Columbia 25763)
74 IT'S THE TIME (Profile 12656)
75 MANHATTAN SUITE (Sedona 75202)
<table>
<thead>
<tr>
<th>#1 Single: Bobby Brown</th>
<th>#1 Debut: Luther Vandross #54</th>
<th>To Watch: Lisa Lisa &amp; Cult Jam #68</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>1.</strong> EVERY LITTLE STEP (MCA 3900)</td>
<td><strong>1.</strong> BOBBY BROWN</td>
<td><strong>1.</strong> My One Temptation (Island 96584)</td>
</tr>
<tr>
<td>2. LOVE SAW IT (Warner Bros. 17277)</td>
<td>Karyn White</td>
<td>Mica Paris 64 3</td>
</tr>
<tr>
<td>3. AFFAIR (Tabu Z54-6858)</td>
<td>Cherrelle</td>
<td>Rob Base &amp; DJ E-Z Rock 70 4</td>
</tr>
<tr>
<td>4. I'LL BE THERE FOR YOU (Capitol 75496)</td>
<td>Ashford &amp; Simpson</td>
<td>The Controllers 66 3</td>
</tr>
<tr>
<td>5. REAL LOVE (MCA-63048)</td>
<td>Jody Watley</td>
<td><strong>5.</strong> Little Jackie Wants To Be Star (Columbia 36-66877)</td>
</tr>
<tr>
<td>6. SLEEP TALK (Def Jam/Columbia 38-68555)</td>
<td>Alyson Williams</td>
<td>Lisa Lisa &amp; Cult Jam 68 2</td>
</tr>
<tr>
<td>7. 4 U (A&amp;M 12229)</td>
<td>Vesta</td>
<td><strong>5.</strong> GIRL YOU KNOW IT'S TRUE (Amst 9-3366)</td>
</tr>
<tr>
<td>8. REAL LOVE (Motown 44261)</td>
<td>El DeBarge</td>
<td>Miki Vanilli 29 14</td>
</tr>
<tr>
<td>9. CRUCIAL (MCA 59300)</td>
<td>New Edition</td>
<td><strong>5.</strong> Lost Without You (EMI 50165)</td>
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<tr>
<td>10. GIRL I GOT MY EYES ON YOU (Motown 1954)</td>
<td>Today</td>
<td>The Winans 67 4</td>
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<tr>
<td>11. START OF A ROMANCE (Atlantic 8902)</td>
<td>Sky</td>
<td><strong>5.</strong> For The Love Of You (Wing/PolyGram 871-934-7)</td>
</tr>
<tr>
<td>12. DON'T TAKE MY MIND ON A TRIP (Virgin 7-92727)</td>
<td>Boy George</td>
<td>Tony! Toni! Toné! 69 3</td>
</tr>
<tr>
<td>13. I LIKE (MCA-59490)</td>
<td>Guy</td>
<td><strong>5.</strong> Just Coolin' (Atlantic 7-86555)</td>
</tr>
<tr>
<td>14. ROLLIN' WITH KID N PLAY (Select 2000)</td>
<td>Kid N' Play</td>
<td>Levert 25 13</td>
</tr>
<tr>
<td>15. MORE THAN FRIENDS (1954)</td>
<td>Jonathan Butler</td>
<td><strong>5.</strong> ME, MYSELF AND I (Tommy Boy TB 905)</td>
</tr>
<tr>
<td>16. FUNKY OLD MEDINA (Delicious Vind 104)</td>
<td>Tone Loc</td>
<td>De La Soul 72 4</td>
</tr>
<tr>
<td>17. ALL I WANT IS FOREVER (Isle 34-8584)</td>
<td>James 'JT' Taylor &amp; Regina Belle</td>
<td><strong>5.</strong> 24/7 (4th &amp; Broadway 7411)</td>
</tr>
<tr>
<td>18. NEVER SAY GOODBYE TO LOVE (PolyGram 871-018-7)</td>
<td>Rene Moore</td>
<td>Dino 34 9</td>
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<tr>
<td>19. LOVE SICK (Elektra 72851)</td>
<td>Z'looke</td>
<td><strong>5.</strong> Objective (Island 7-99228)</td>
</tr>
<tr>
<td>20. TRIBUTE/RIGHT ON (Columbia 36-68575)</td>
<td>The Pasadenas</td>
<td>Miles Jaye 87 2</td>
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<tr>
<td>21. LUCKY CHARM (Motown 1952)</td>
<td>The Boys</td>
<td><strong>5.</strong> HAVE YOU HAD YOUR LOVE (EMI 50180)</td>
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<tr>
<td>22. IF IM NOT YOUR LOVER (Warner Bros. 7-92756)</td>
<td>Al B. Sure</td>
<td>The O'Jays 73 2</td>
</tr>
<tr>
<td>23. BIRTHDAY SUIT (Columbia 38-6859)</td>
<td>Johnny Kemp</td>
<td><strong>5.</strong> Just Because (Elektra 7-69324)</td>
</tr>
<tr>
<td>24. BUCK WILD (Virgin 7-92932)</td>
<td>E.U.</td>
<td><strong>5.</strong> She's So Cool (Cold 4-68230)</td>
</tr>
<tr>
<td>25. STICKS AND STONES (RCA 8870)</td>
<td>Grady Harrell</td>
<td><strong>5.</strong> Searching For A Good Time (Epic 68549)</td>
</tr>
<tr>
<td>26. HEAVEN HELP ME (Mca/PolyGram 871-538-7)</td>
<td>Deon Estus</td>
<td>Marcus Lewis 79 3</td>
</tr>
<tr>
<td>27. BABY ME (Warner Bros. 67-25341)</td>
<td>Chaka Khan</td>
<td><strong>5.</strong> More Than Physical (EMI 44261)</td>
</tr>
<tr>
<td>28. CLOSER THAN FRIENDS (Columbia 36-68537)</td>
<td>Surface</td>
<td><strong>5.</strong> Lovers Intuition (Epic 68559)</td>
</tr>
<tr>
<td>29. YOU AND I GOT A THANG (Capitol 4-B4283)</td>
<td>Freddie Jackson</td>
<td><strong>5.</strong> Romeo And Juliet (Def Jam/Columbia 38-68546)</td>
</tr>
<tr>
<td>30. LIKE A PRAYER (One/Warner Bros. 2/47-27339)</td>
<td>Madonna</td>
<td><strong>5.</strong> On A Mission (Mercury 872-922)</td>
</tr>
<tr>
<td>31. ARE YOU MY BABY (Columbia 38-6855)</td>
<td>Wendy &amp; Lisa</td>
<td>Leolis 84 2</td>
</tr>
<tr>
<td>32. MISS YOU LIKE CRAZY (EMI 50145)</td>
<td>Natalie Cole</td>
<td><strong>5.</strong> Animal (Mercury 872-964)</td>
</tr>
<tr>
<td>33. IT'S ONLY LOVE (Elektra 7-69317)</td>
<td>Simply Red</td>
<td>Bar-Kays 91 2</td>
</tr>
<tr>
<td>34. MY FIRST LOVE (Virgin 7-92758)</td>
<td>Atlantic Starr</td>
<td><strong>5.</strong> Being In Love Ain't Easy (Epic 34-89251)</td>
</tr>
<tr>
<td>35. IF SHE KNEW (Atlantic 2560)</td>
<td>Anne G.</td>
<td>Sweet Obsession 33 19</td>
</tr>
<tr>
<td>36. STRUCK BY YOU (Mercury/PolyGram 872 102-7)</td>
<td>Bar-Kays</td>
<td><strong>5.</strong> I Will Always Be There (Eine Bahn/2512)</td>
</tr>
<tr>
<td>37. YOU LAID YOUR LOVE ON ME (Motown 1957)</td>
<td>Gerald Alston</td>
<td>Anquette 89 2</td>
</tr>
<tr>
<td>38. JOY AND PAIN (Ocean 7-96244)</td>
<td>Donna Allen</td>
<td><strong>5.</strong> We've Saved The Best For Last (Atlantic 95197)</td>
</tr>
<tr>
<td>39. TURN THIS MUTHA OUT (Capitol 4-B4299)</td>
<td>MC Hammer</td>
<td><strong>5.</strong> Kenny G Featuring Smokey Robinson 46 12</td>
</tr>
<tr>
<td>40. MR. D.J. (Motown 1961)</td>
<td>Joyce Ivy</td>
<td><strong>5.</strong> I Want Your Love (RCA 9022)</td>
</tr>
<tr>
<td>41. STAY (PolyGram 871 548-7)</td>
<td>Jackie Jackson</td>
<td>La Rue 93 2</td>
</tr>
<tr>
<td>42. UH-UH-OOH-OOH LOOK OUT (HERE IT COMES) (Atlantic 7-89414)</td>
<td>Roberta Flack</td>
<td><strong>5.</strong> Heartbreaker (Houston Int'l 88-501) (Motown)</td>
</tr>
<tr>
<td>43. DON'T TEASE ME (MCA 59361)</td>
<td>Robert Brooks</td>
<td>Future 81 3</td>
</tr>
<tr>
<td>44. CHILDREN'S STORY (Columbia/Del Jam 38-68525)</td>
<td>Slick Rick</td>
<td><strong>5.</strong> Too Short (Jive/RCA 1164)</td>
</tr>
<tr>
<td>45. THE GOOD, THE BAD &amp; THE UGLY (Epic 35-46950)</td>
<td>Charlie Singleton</td>
<td><strong>5.</strong> Drives Me Crazy (R&amp;B) (EMI 53483)</td>
</tr>
<tr>
<td>46. MADE TO BE TOGETHER (Virgin 7-99228)</td>
<td>Deja</td>
<td>Fine Young Cannibals</td>
</tr>
<tr>
<td>47. LET ME PUSH IT TO YA (Island 99249)</td>
<td>Atension</td>
<td><strong>5.</strong> All Or Nothing (Reprise/Warner Bros. 27550)</td>
</tr>
<tr>
<td>48. I'LL BE LOVING YOU (Columbia 38-68667)</td>
<td>New Kids On The Block</td>
<td>Al Jarreau 51 6</td>
</tr>
<tr>
<td>49. I WANT IT (O'jays B-72699)</td>
<td>Alleece Simmons</td>
<td><strong>5.</strong> Imagine (Capitol 44268)</td>
</tr>
<tr>
<td>50. EVERY LITTLE TIME (Arista AF1-9400)</td>
<td>Kiara</td>
<td>Trace Spencer 55 11</td>
</tr>
</tbody>
</table>

**Top 20**

51. **MY ONE TEMPTATION** (Island 96584) | **5.** SISTER ROSA (EMI 1410) | The Neville Brothers | **DEBUT** |
52. **JOY AND PAIN (Profe Pro 7247)** | **5.** FLEA BLONDE (Island 7-8966) | Ten City 59 12 |
53. **TRUE OBSESSIONS** (Virgin 9909) | **5.** FLOAT ON (Tommy Boy 924) | Stetsasonic (Featuring Force M.D.'s) 63 6 |
54. **SKIN I'M IN** (Atlantic Artists 873214-7) | **5.** ARE YOU LOCALLY TONIGHT (Columbia 38-68546) | Constina 65 5 |
55. **EASYER SAID THAN DONE** (Ruthless-Priority 57108) | **5.** GANGSTA GANGSTA (Priority Records 50185) | Eazy-E | **DEBUT** |
56. **MOVE ON** (Aware 3333) | **5.** MOVE ON (Arista 25030) | Loose Ends 76 10 |
57. **LIFE** (MCA 25920) | **5.** SOMETHING'S GOT A HOLD ON ME (Columbia 38-68545) | Radiant 80 12 |
58. **TRUE OBSESSIONS** (Virgin 9909) | **5.** STRAIGHT UP (Virgin 7-99256) | Paula Abdul 90 14 |
59. **(WHAT CAN I SAY) TO MAKE YOU LOVE ME** (Tabu 65362) | **5.** (WHAT CAN I SAY) TO MAKE YOU LOVE ME (Tabu 65362) | Alexander O'Neal 92 6 |
60. **ANOTHER WEEKEND** (MCA 8537) | **5.** ANOTHER WEEKEND (MCA 8537) | Five Star 94 12 |
61. **DREAMIN'** (PolyGram 871-078) | **5.** DREAMIN' (PolyGram 871-078) | Vanessa Williams 95 22 |
SHOW IND./ MUSIC PLUS
Los Angeles, Calif.
Lory Shaw
1. Madonna (Sire)
2. Fine Young Cannibals (I.R.S.)
3. Beaches Soundtrack (Atlantic)
4. N.W.A. (Priority)
5. Tone Loc (Delicious Vinyl)
6. Roy Orbison (Virgin)
7. Too Short (Jive)
8. Bobby Brown (MCA)
9. The Bangles (Columbia)
10. Guns N' Roses: Lies (Geffen)

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

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

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

SHOPTALK
NARM, NAIRD & NAMM
THE NATIONAL ASSOCIATION OF RECORD MERCHANDISERS (NARM) has announced a new spring/summer merchandising campaign called, “Take a Song Along.” The campaign was developed by NARM’s Merchandising Committee at its September 1988 meeting. With summer approaching and music consumers becoming more active, the campaign will encourage listeners to take their music with them wherever they go. The focus will be on the portability and convenience of music available on the cassette single, CD and CD3 configurations.

A display contest will take place with one prize each awarded for first, second, and third place to both the rack jobbers and retailers, with five rack runners-up and ten retail runners-up. The deadline is now set for the end of June, but could go on into the summer. Prizes will include various portable hardware supplied by Sony. For more info, contact Ray Gianchetti, director of special projects at NARM, had this to say about the response: “After the NARM convention, a lot of the retailers sounded like they wanted to remove the CD3. As of today, we’ve gotten response from 35 companies. The orders for the banner without the CD3 mention has outpaced the orders of the banner with by around a thousand.”

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

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

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

Kevin Coogan

CONTEMPLATING DOMESTIC ANIMALS: Island recording artists, The Buck Pets, recently stopped by Big State Distributors in their hometown of Dallas, Texas to promote their recently released, self-titled debut album. Pictured from left to right are Buck Pet Chris Savage (who’s staring at the blimp Kim Bucie sent over for the occasion); Dave Oden, Sales Director for Big State, Buck Pets Andy Thompson & Tony Alba; Big State Singles Buyer Ed Swienicki; and Buck Pet 44 Ian Beach.
COUNTRY SINGLES

The gray shading represents a bullet, indicating strong upward movement

#1 Single: Billy Joe Royal

1. TELL IT LIKE IT IS (Atlantic America 7-99240/Atlantic) 11
   2. THE CHURCH ON CUMBERLAND ROAD (Columbia 38-68550/CBS) 12
   3. DON'T TOSS US AWAY (MCA 53477) 16
   4. HEY BOBBY (RCA/RCA 6882) 17
   5. THERE'S A TEAR IN MY BEER (Warner Bros./Curb 7-27584/Warner Bros.) 1
   6. I'M NO STRANGER TO THE RAIN (RCA 87517) 9
   7. YOUNG LOVE (Curb/RCA 6882/RCA) 8
   8. DOWN THAT ROAD TONIGHT (Warner Bros. 7-27611) 7
   9. SETTING ME UP (Warner Bros. 7-27651) 6
   10. BABY'S GOTTEN GOOD AT GOODBYE (MCA 53486) 5
   11. IF I HAD YOU (RCA 81117) 4
   12. SHE DESERVES YOU (RCA 87596) 3
   13. WHO YOU GONNA BLAME IT ON THIS TIME (Columbia 38-68550/MCA) 2
   14. HEARTBREAK HILL (Reprise 7-27635/Warner Bros.) 1
   15. BIG DREAMS IN A SMALL TOWN (RCA 81117) 10
   16. AFTER ALL THIS TIME (Columbia 38-68550/CBS) 9
   17. IS IT STILL OVER? (Warner Bros. 7-27651) 9
   18. OLD COTTON TOWN (RCA 81117) 9
   19. FROM THE WORD GO (Warner Bros. 7-27668) 8
   20. FAIR SHAKE (RCA 87596) 8
   21. LOVE WILL (Warner Bros. 7-27575) 7
   22. I GOT YOU (RCA 87596/Warner Bros.) 7
   23. THE HEART (Universal 53487/MCA) 6
   24. NEW FOOL AT AN OLD GAME (MCA 53473) 6
   25. MY TRAIN OF THOUGHT (Capitol 44276) 6
   26. WHERE DID I GO WRONG (MCA 53490) 6
   27. MOON PRETTY MOON (Mercury 872 604 7) 6
   28. YOU GOT IT (Virgin 9-79925) 6
   29. MANY MANSIONS (Curb) 6
   30. SOME AS YOU WERE (Capitol 44276) 6
   31. THE GOSPEL ACCORDING TO LUKE (MCA 53481) 6
   32. SHE DON'T LOVE NOBODY (MCA/Curb 53816/MCA) 6
   33. I DON'T WANT TO SPOIL THE PARTY (Columbia 88499) 6
   34. BIG LOVE (MCA/Curb 53817/MCA) 6
   35. BETTER MAN (RCA 87596) 6
   36. FROM A JACK TO A KING (Columbia 38-68550/CBS) 6
   37. KEEP THE FAITH (Tra-Star TS-123) 6
   38. IF I EVER GO CRAZY (Episc 34-68577/CBS) 6

#1 Debut: Mickey Gilley #54

39. LOVE OR PRIDE LOUD (RCA 824-7) 5
   40. I'LL BE LOVIN' YOU (MCA 53475) 5
   41. HONEY I DARE YOU (Warner Bros. 7-27691) 5
   42. THEY RAGE ON (Capitol 44345) 5
   43. WINE ME UP (Mercury 68727-8) 5
   44. I DON'T MISS YOU LIKE I USED TO (Acme 10015) 5
   45. SHE'S A DEVIL IN A DEVIL (A.M. 1154) 5
   46. BACK IN THE FIRE (Warner Bros. 7-27502) 5
   47. I KNOW WHAT I'VE GOT (RCA/RCA 6820) 5
   48. DON'T YOU EVER GET TIRED OF HURTING ME? (RCA 8746-7) 5
   49. CALL ON ME (Capitol 44344) 5
   50. BEYOND THOSE YEARS (MCA 53503) 5
   51. WAITING FOR YOU (MCA 53503) 5
   52. YOU SURE GOT THIS OL' RED NECK FEELIN' BLUE (Evergreen 10801) 5

To Watch: Earl Thomas Conley

53. LOVE WILL NEVER BE THE SAME (Capitol 506-23) 5
   54. YOU'VE JUST GOTTA WAVE WITH MY HEART (Atlantic America 7-99240/Atlantic) 5
   55. BALLAD OF A TEENAGE QUEEN (Mercury 872 795) 5
   56. HANK AND LEFTY (Bear BR 2601) 5
   57. DAYDREAM (Soundesign SIF-4815/NSO) 5
   58. SMALL TOWN DREAMS (Maxima MRC-1333) 5
   59. HOW MANY HEARTACHES (OL OR-129) 5
   60. ONE HEARTACHE AT A TIME (Capitol 44273) 5
   61. SOWIN' LOVE (RCA 8197) 5
   62. I'M A ONE WOMAN MAN (Episc 34-68505/CBS) 5
   63. DON'T QUITE ME NOW (MCA 53810) 5
   64. SEA OF HEARTBREAK (Curb 10525) 5
   65. MEM'RIES (RCA 8197) 5
   66. I WONDER WHAT SHE'S DOING TONIGHT (Episc 34-68515/CBS) 5

Russell Smith

67. 501 BLUES (Episc 34-68559/CBS) 5
   68. DANGEROUS GROUND (Bootstrap O 0416) 5
   69. SHE'S TOO GOOD TO CHEATED THIS WAY (Atlantic 61956) 5

Hunter Cain

70. I NEED A WIFE (Universal 53492/MCA) 5
   71. OLD FLAME, NEW FIRE (MCA 53503) 5
   72. LOVIN' ONLY ME (Episc 34-68505/CBS) 5
   73. GRANDFATHER'S STORY (RCA 8197) 5
   74. WHAT A WONDERFUL WORLD (Columbia 53503) 5
   75. TELL ME THE TEAR Kesz K-001) 5
   76. MUCH TOO YOUNG TO FEEL THIS DAMN OLD (Capitol 44344) 5

Charlie Brooks

77. FELLOWS TRAVELLER (Atlantic America 7-99240/Atlantic) 5
   78. WHITE HOUSES (Atlantic America 7-99240/Atlantic) 5
   79. THE CHANCE YOU TAKE (Columbia 88499) 5
   80. SOMEWHERE BETWEEN (Capitol 44270) 5
   81. SHE DREAMS (Evergreen 10801) 5
   82. THOSE PRETTY EYES (Merle Haggard) 5
   83. LUCKY ME (First Colony CA 6920) 5
   84. BLUES STAY AWAY FROM ME (Warner Bros. 7-27531) 5
   85. FOREVER WASN'T MEANT FOR US (Happy Man HM 820) 5
   86. THE DOOR IS ALWAYS OPEN (Music City USA MCA-003) 5
   87. I NEVER HAD A CHANCE WITH YOU (Tra-Star TS-1256) 5
   88. BOOGIE QUEEN (RCA 87596) 5
   89. ONE NIGHT A WEEK (New Act NA-104) 5
   90. HELL TO HOLD (RCA 8197) 5

Frank Burgese

91. WHAT IT BOILS DOWN TO (RCA 87596) 5
   92. LAY ME DOWN CAROLINA (Patoma 5) 5
   93. I'VE HAD ENOUGH OF YOU (Door Knob DK99-318) 5
   94. TELL TAPE SIGNS (Royal Master HM 890) 5
   95. OPEN FOR SUGGESTIONS (Door Knob DK-88-303) 5
   96. IF THE JUKEBOX TOOK TEARDROPS (Evergreen 10801) 5
   97. WHO BUT YOU (Capitol 44344) 5
   98. CHATTANOOGA CHOO CHOO (Episc 34-68602/CBS) 5
   99. IT'S THE NATURAL THING (MCA 53503) 5
   100. WHERE YOU GONNA HANG YOUR HAT (Playback P-1324) 5

Sylvie & Her Silver Dollar Band 5
THE ACADEMY OF COUNTRY MUSIC awards show held few surprises this year, but highlights included such as K.T. Oslin, Hank Williams, Jr. and Kathy Mattea, who were both recipients of awards. The event was hosted by Patrick Duffy of Dallas fame, Oslin and George Strait. The Dick Clark productions telecast on NBC April 10 did offer new artists, such as J.C. Crowley. Skip Ewing, Cee Cee Chapman, and Vicki Bird, who received nationwide exposure during several taped performances. The show, heavily attended by country music’s brightest stars of the time, presented a chance to see personal visitors and musicians joined forces to present the evening’s awards.

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

Mattea, who won big with both the Single Record and Song of the Year awards, stated that she was really “touched” by the wins. Prior to the presentation of Mattea’s Single Record award, Moe Bandy took a moment to introduce the year’s award for his duet, “There’s a Tear in My Beer,” who expressed his appreciation for those who make “America’s music.” Ronnie Milsap announced Mattea’s second win by reading the card (which was typed in braille).

The night’s third artist to win two awards, Hank Williams, Jr., seemed genuinely pleased about winning the Video of the Year award for his duet “I’m the Walrus” with his father. Hank Williams. Sr. Hank, also performed the tune live, with the foot of the video with the video itself. Williams also won the coveted Entertainer of the Year award.

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

Buck Owens received the prestigious Pioneer Award from presenters Roger Miller (last year’s recipient of that award), and fellow Bakersfield buddy Dwight Yoakam. “You’ve just got to feel good about where country music is going. I know it. Now let’s get the hell off here and go on with the show,” said Owens.

A complete list of the night’s winners follows:

**ARTISTS OF THE DECADE:**
- Alabama

**PIONEER AWARD:** Buck Owens

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

**TOP MALE VOCALIST:** George Strait

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

**TOP VOCAL GROUP:** Highway 101

**TOP VOCAL Duet:** The Judds

**TOP NEW MALE VOCALIST:** Rodney Crowell

**TOP NEW FEMALE VOCALIST:** Suzy Bogguss

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

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

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

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

Winners in the instrumentalist categories were as follows:

- **BASS:** Curtin Stone
- **DRUMS:** Steve Duncan
- **FIDDLE:** Mark O’Connor
- **GUITAR:** Al Bruno
- **KEYBOARD:** John Hobbs
- **SPECIALTY INSTRUMENT:** Charlie McCoy (Harmonica)

**STEEL GUITAR:** Jay Dee Maness

**NON-TOURING BAND:** Nashville: Cass County

**TOURING BAND:** Desert Rose Band

**Cecilia Walker**  
**K.T. Oslin**  
**Hank Williams, Jr.**  
**George Strait**  
**Emmylou Harris**  
**Lyle Lovett**  
**Ricky Van Shelton**  
**K.T. Oslin**  
**Ronnie Milsap**  
**Billy Joe Royal**  
**Reba McEntire**  
**Rodney Atkins**  
**Darrell Brown**  
**Emmylou Harris**  
**Lyle Lovett**  
**Ricky Van Shelton**  
**K.T. Oslin**  
**Ronnie Milsap**  
**Billy Joe Royal**  
**Reba McEntire**  
**Rodney Atkins**  
**Darrell Brown**  
**Emmylou Harris**  
**Lyle Lovett**  
**Ricky Van Shelton**  
**K.T. Oslin**  
**Ronnie Milsap**  
**Billy Joe Royal” — I Got Dreams (Epic)
the top 10 in Cash Box) and "Wine Me Up" (climbing the charts now) are included, as well as "Beyond the Blue Neon" and "Old Coyote Town," both co-written by Boone and recorded by George Strait and Don Williams respectively. This is a rare album where all of the cuts are hot cuts! Look for its debut in the album chart at #47 (bullet) this week.

SINGLE RELEASES

DON WILLIAMS: "One Good Well" (RCA 8867)
With his debut record for RCA, Williams continues his graceful, paced style of country music. Strings, steel guitar and piano all combine with Williams' famed voice for a classy song about love's never-ending attributes.

GEORGE STRAIT: "What's Going On in Your World" (MCA 53648)
The Academy of Country Music's Top Male Vocalist of 1989, George Strait, does MCA proud here with his smooth rendition of this ballad. Asking his old flame if she misses him as much as he misses her, Strait swallows his pride and tries to resuscitate the dying romance.

T. GRAHAM BROWN: "Never Say Never" (Capitol 44349)
Brown gets down with the funkiness and charisma usually associated with his music. Not a tune for the traditionalists, this one's bound to make those backsiders boogie at the honky tonks.

EMMYLOU HARRIS: "Heaven Only Knows" (Reprise 7-22999)
Emmylou's appeal grows with each release from her Bluebird album. This cut, written by her husband Paul Kennerley, shows that the duo is a solid team. A retrospective sound with a contemporary twist, Harris nails it with graceful aplomb.

CHRIS HILLMAN & ROGER MCGUINN: "You Ain't Going Nowhere" (Universal 6606)
The first release from the Will the Circle be Unbroken, Vol. II LP gives us former Byrds members Hillman and McGuinn reprising the Bob Dylan-penned tune that they first recorded in 1968. Backed by the Dirt band, the combination of talented and versatile instrumentalists provides a perfect stage for this duo's classic harmonies.

KATHY MATTEA: "Come From the Heart" (Mercury 872 766-7)
Mattea's win at the ACM awards (in the Single and Song of the Year categories) should set the stage for another winning tune in this release. It's an advice-giving song urging listeners to perform their daily routines with a lot of heart and love.

THE BURCH SISTERS: "Old Flame, New Fire" (Mercury 872 730-7)
With harmonies that melt together like hot wax, the Burch Sisters revive an ailing relationship with a renewed outlook on love. Traditional to the core, and well delivered.

RICH CHANEY
With a record label that reactivated itself to get involved with his career, Rich Chaney obviously has the talent to make his dreams of being in the country music industry come true. A former seaman in the United States Air Force, Chaney has never lost sight of his goals to become a recording artist. Born in Seattle, he now resides in Hendersonville, TN (just north of Nashville) and is working hard to live up to the faith that A.M.I. Records has shown in him. Touring with his band, Road Company, across the country, Chaney has had a chance to perform for audiences who have supported his recent hits such as "My Heart Played Out" and "She's a Devil in the Dark," the latter of which reached #45 on the top 100 country chart.
Chaney began playing the accordion at the age of eight and joined an accordion band shortly thereafter. "From there, I got into the church choir and got into writing my own songs," said the slim, bearded performer.
Right out of high school, Chaney joined the Air Force and was shipped overseas during the Vietnam War. Even there, he performed often for his fellow GIs. Chaney spent the next 12 years in the service, always honing and perfecting his musical craft on the side.
Several years later, after a stint with the Canadian-based label Destiny, Chaney met with Michael Radford, president of A.M.I., who had been concentrating on the video business. Radford, who's also Chaney's producer, decided to reactivate his label, giving Chaney a new label home.
With his second single release, Chaney is joining forces with Ely Western Wear for a special promotion offered to Cash Box reporting stations. The final winner of daily contests will enjoy a visit from Chaney and a night on the town wearing new Ely Western shirts.
Chaney has definite thoughts on today's country music. "If I were an artist who needs more than just a good record to get airplay, I think all over the country, big radio stations have a closed door policy, and I think that hurts the public. There's a lot of good talent out that many people don't get to hear. There's not room for all of us on major labels. I understand from meeting all the radio people that they have a tough job. There is a lot of trash that gets mailed out and that hurts the indie artists who are serious about it."
And Chaney is serious about his singing career. It shows in his live and recorded efforts. He has worked hard at his career and this guy's here to stay.

Cecilia Walker
COUNTRY MUSIC

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

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

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

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

NASHVILLE NOTE-ABLES

JEFF STEVENS & THE BULLETS

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

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

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

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

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

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

Stevens knows that being on a major label is not the easy route that everyone thinks it is. "If you really want to make it in the music business, you have to be persistent and you have to have talent and luck. You must keep trying to improve because the chances come around for you to get record deals. If you're ready it clicks; if you're not ready, the chance will come back around.

You have to always listen and read to absorb all of the information you can. To be successful and remain successful you have to take on some of the business aspect of it.

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

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

Cecilia Walker
CASH BOX INDIE SINGLES

1 YOU SURE GOT THIS OL' RED NECK FEELIN' BLUE (Evergreen) Joe Stampley 3 5
2 KEEP THE FAITH (Tri-Star) Heartland 1 8
3 LOVE WILL NEVER BE THE SAME (Step One) Reno Brothers 4 5
4 SHE'S A DEVIL IN THE DARK (A&M) Rich Carey 2 9
5 HANK AND LEFTY (Bair) Justin Wright 6 5
6 DAYDREAM (Soundwaves) Cerillo 7 4
7 SMALL TOWN DREAMS (Maxima) Don Malena 8 4
8 ONE HEARTACHE AT A TIME (Gibbs) Vernon Sandusky 9 5
9 HOW MANY HEARTACHES (CL) Marcy Carr 5 7
10 GRANDFATHER'S STORY (Breaker) Johnny Holm 11 4
11 TELL ME (Kapp) Kenny Carr 13 3
12 DANGEROUS GROUND (Sheffield) Lance Strode 10 8
13 SHE'S TOO GOOD TO BE CHEATED THIS WAY (Discovery) Hunter Cain 12 6
14 THE CHANCE YOU TAKE (Wall Dog) Ross Lewis 24 2
15 SHE DREAMS (Evergreen) Alan Rhody 29 2
16 THOSE PRETTY EYES (Nashville American) Charlie Rogers 31 2
17 LAY ME DOWN CAROLINA (Paloma) Mark Tribble 14 6
18 TELL TALE SIGNS (Royal Master) Craig Southern 15 7
19 OPEN FOR SUGGESTIONS (Door Knob) Perry LaPointe 16 9
20 IF THE JUKEBOX TOOK TEARDROPS (Evergreen) Michael Dee 17 5
21 LUCKY ME (First Colony) Charlie Albertson DEBUT
22 FOREVER WASN'T MEANT FOR US (Happy Man) Holly Ronick 32 3
23 WHERE YOU GONNA HANG YOUR HAT (Playback) Sylvia and her Silva Dollar Band 18 3
24 BOY, YOU'RE DRIVING ME CRAZY (MEGAcities) Nancy Lawron-Hannah 19 4
25 SWEET SWEET DARLING (K.A.R.K) Jack Hutchinson 20 6

COUNTRY INDIES

INDIE SPOTLIGHT

LYNNE TYNDALL: "I Promise" (Evergreen 1091)
In a sugar-sweet voice with lyrics to match, Tyndall vows to totally commit herself to one special person. This is apparent when she croons "I cross my heart and hope to love you, all of my life."

INDIE FEATURE PICKS

ROGER RONE: "Hell to Hold" (LDR 103)
This fun-loving and hard-driving tune with Bobby D. Reed as producer and co-writer debuts on the Cash Box Top 100 country charts at #90 (bullet) this week. It should continue to ride the airwaves.

BRUCE GOSSE: "Nighttime Memory" (WOW 1090)
A good ol' traditional song with a big ol' sound. On the heels of his last charted single, Gosse troubles over the dilemma of whether his sweetheart's new love is a nighttime fantasy or a reality.

BOBBI LACE: "Son of a Preacher Man" (615 88-S-1017)
Bobbi Lace puts her heart and soul into this classic tune. To augment Lace's gutsy vocal performance is an A1 arrangement, along with Harold Bradley's skill as producer in attaining a full sound.

BILLY JOE BURNETTE: "Why" (Bear 199)
In his unique, emotion-packed vocal style, Burnette asks "Why" to a fading romance. He is accompanied by powerful backup vocals and equally matched musicians.

RISING STARS

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

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

"I was exposed to the cultural music of whatever country we were in at the time," said the 23-year-old artist, "and I've been singing since I was four. After studying at Juilliard I decided it wasn't really what I wanted. It was very difficult there—but very good, technically, for me to learn all of the things that I did. After I gave that up, I became very attached to country, because for one thing, it's in English! But also it's from the heart and I feel it a lot deeper.

By taking the training from the classical aspect and changing the phrasing and the vibrato just a touch, I can apply it to country."

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

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

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

Cecilia Walker
As Camille cases go A.H.'s Group. EIA/CEG us this personal urbs, of concentrating the releasing ing another of the album. “The only machine I can receive in the quantity I need is ‘Super Off Road,” said Ira. He also told us that the NSM line of jukeboxes, including the outstanding new dedicated Galaxy CD, is being very well received at C.A. Robinson & Co.!

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

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

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

**Camille Compasio**

**‘PREVENT CHILD ABUSE’ POSTERS FROM AMOA**

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

The four-color poster measures 17” x 22” and represents the latest in a continuing effort by AMOA and AAMA to enhance the image of the coin-op industry to the American public. It is being made available to thousands of community centers, youth organizations, schools and businesses throughout the country, and is being offered to operators at no charge for display in locations.

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

**AMOA/AAMA CHILD ABUSE POSTER ORDER FORM**

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

Please print or type:

Name:

Company:

Street (no box #):

City/State/Zip:

Daytime Phone Number: ( )

Return this form to:

Amusement & Music Operators Association
111 E. Wacker Drive, Suite 600
Chicago, IL 60601
Attn: Veronica Rojas

Note: Please allow 2-3 weeks for delivery.

**INDUSTRY CALENDAR 1989**

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

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

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

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

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

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

**ROWE HONORED WITH 'BEST JUKEBOX' AWARD**


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

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

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

**NEW PRODUCTS**

**TAITO AMERICA'S 'U.S. CLASSIC'**

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

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

The new model is being marketed in kit, dedicated upright and cocktail models. Further information may be obtained through factory distributors or by contacting Taito America Corp., 660 S. Wheeling Rd., Wheeling, IL 60090 for referral.

**SEGUA'S 'TURBO OUT RUN'**

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

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

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

Former Taito's U.S. Classic

For a test ride, contact your authorized Sega distributor!

**SEGUA'S 'WRESTLE WAR'**

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

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

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

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

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

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

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

In addition to a lineup of prominent keynote speakers, other highlights of the show will include: Innovations '89, an awards event for unique and innovative software and hardware products; the International Visitors' Center, which will offer special services for foreign attendees; the EIA/CEG CEBus exhibit showcasing the first home automation standard; and the Electronic Product Locator, which is a quick computerized reference source for easy exhibit location and info.
HENRY ADAMS AMUSEMENT CO., 1317 South 1st Street, Temple, TX, 76501. I want to buy Merit Pit Boss and Merit Triv Whiz (sex) counter (bartop) games.

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

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

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

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

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

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

FOR SALE: Old Bingo Pinballs, Great Collectors Item $300.00 up. Call (509) 782-3097 for more info. Also old jukes.

SERVICES

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