AL GREEN
Love & Happiness

THE AMERICAN LATIN MARKET
New Column & Chart
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Cover photo of Al Green by Howard Rosenberg

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As more and more moguls are discovering, Latin music is the sound of cash registers ringing—an all-American beat with an international accent. The time is now, and Cash Box, as usual, blazes the trail. The debut of our weekly column, chart, picks—the whole enchilada.
Mike Missile
BAKER'S WORKING CAPITOL

THE BIZ: During an ominously quiet week, Cary Baker assumed his new post as commander of the Capitol publicity department; the actual job title is national director, media & artist relations. Baker's mandate would seem to include the development of a label identity commensurate with Capitol's roster, which includes such potential monsters as Crowded House, M.C. Hammer, Great White, Bonnie Raitt and a revitalized Paul McCartney. As we pointed out a few weeks ago, major publicity directors make keen acolytes at labels that fail to break their share of new artists. With press and TV exposure of nonstandard acts assuming ever-greater significance in overall marketing plans, we can expect other major announcements to emanate from the publicity sector in the coming weeks. It's not too early to sign up for the New Music Seminar (in fact it's cheaper to do it now), set to take over New York's Marriott Marquis Hotel, July 15-19. Call (800) 888-5826 for all the details you need to know... Fuji Tape and Enigma Records are participating in a joint promotion this summer—the first time, according to Fuji and master tape manufacturer and major label have gone mano-a-mano like this (that's what they say). Fuji tapes II have Enigma CD samplers on them. Fuji's sponsor Enigma artists on tour. Enigma will try to put their cassettes on Fuji tape, stuff like that... The always busy Profile office, headed by Paul Oakenfeld. They're at 10 Tech West, Warple Way, London, W.1 (01-749-8777)... And I.R.S. is now open for business in Beantown. The label's brand-new Boston branch is headed by Karen Lee.

BAKER'S WORKING CAPITOL

GNR—NO LIES! In response to the appearance of the Guns N' Roses bootleg album No Refrain, the law firm of Manatt, Phelps, Rothenberg & Phillips has warned roughly 600 radio stations that “the possession and broadcast of the bootleg record is illegal." Additionally, Geffen Records is working with the R.I.A.A. and the FBI to locate those responsible for the bootleg, which contains work tapes recorded during the proprietorship phase of the Appetite for Destruction project. That LP, GNR's first, has sold approximately 8 million units in the U.S., while the interim album GN'R Lies is nearing triple platinum. In the same announcement, Geffen insisted that GNR "had absolutely nothing to do with it..." The English group's lead singer, a rap/metal single "Rainbow Bar & Girls," by the duo Black & White (Tickertape, April 1), and, further, that the band has "absolutely no intention of opening" for the Rolling Stones on their upcoming tour. Absolutely...

MACKANEWS: There's a bigger-than-usual buzz surrounding Paul McCartney's Flowers in the Dirt, the follow-up album to the very successful 1982 studio album. Taylor Hackford's New Visions Pictures is slated to produce Queens Logic, the story of seven working-class friends from Queens who meet and become the children of the '70s still searching for their adulthood. With an entire decade of music to choose from (and the right stuff), this film could end up being the one killer soundtrack. If you ask us, Hack's this job for Donald Fagen.

WALL HANGINGS: And speaking of... Rolling Cannibals, The Rose & The Cowbell was by no means a new release last month, rocketing to simultaneous gold and platinum album certification in its first month of eligibility. FYC's LP is the only '89 release to hit the platinum mark in April, according to the RIAA. The only multi-platinum album last month was Don Henley's Building the Perfect Beast. And the only other album to hit gold and platinum at once last month was Buffalo Springfield's Retrospective, a '69 collection. The gold-plated winners were R.E.O. Speedwagon's Rodin' the Storm Oat (that from '73, mind you), the Bangles Everything, and Jefferson Starship's Road to Paradise. Revival, Living Colour's Visions, and Kryan White. Gold plaques were being prepared for George Strait's The Cowboy Rides Away, the Special LP, and Various Artists' Bar Mitzvah: The Party of the Century (from ABC). Meanwhile, Spinners' I've Got Love T'Rain and the Boys' Greatest Hits Volume III, with these songs (and the Killers), are also gold. And Metallica's '95 Super Hits, Volume 1 is now platinum for a measly 150,000 copies.

ART & ARTISTS: Along with Phranc, whom we told you about last week, Island Records has signed John Hiatt, Mike Krieger, and Lita Ford. They were also behind the recent release of Bob Seger's励志 Building the Perfect Beast. And the only other album to hit gold and platinum at once last month was Buffalo Springfield's Retrospective, a '69 collection. The gold-plated winners were R.E.O. Speedwagon's Rodin' the Storm Oat (that from '73, mind you), the Bangles Everything, and Jefferson Starship's Road to Paradise. Revival, Living Colour's Visions, and Kryan White. Gold plaques were being prepared for George Strait's The Cowboy Rides Away, the Special LP, and Various Artists' Bar Mitzvah: The Party of the Century (from ABC). Meanwhile, Spinners' I've Got Love T'Rain and the Boys' Greatest Hits Volume III, with these songs (and the Killers), are also gold. And Metallica's '95 Super Hits, Volume 1 is now platinum for a measly 150,000 copies.

LAKERS' NO. 4

GLOBAL MESS: Sting (from Savoy), Terence Trent D'Arby (from Turbo), Midnight Oil (from Sydney), Ryudo Gun (from Tokyo) and Alexander Gradsky (from Moscow) are the first headliners to be announced for the planned June 3 spectacular, Our Common Future, a five-hour worldwide telecast and live event to raise world environmental awareness. More information will be forthcoming, but New York's Avery Fisher Hall will be the main concert site and the event is "not a fundraising event. Its purpose it to inform as well as encourage participation in activities that are helping to solve local problems." GELT: Applications are now being accepted for the 1989 NARAS Grants (and you thought they only gave out Grammy Awards). That's up to $5,000 bucks per to "provide research opportunities in the creative and technical fields of recording." Write to NARAS Grant/Research Opportunity, 303 N. Glebe Blvd., Suite 140, Burbank, CA 91502 for an application.
THE BUZZ

LA
IT'S BEEN QUITE A FEW WEEKS since I've written the L.A. Buzz column, and, quite frankly, I'm a little nervous about it. Everyone keeps telling me those "it's just like riding a bike" tales, but I don't know. I mean, what if no one likes the bands I do? What if I go to the wrong parties? What if I don't go to any parties? What if nobody cares what I'm writing about? What if...? It boggles the mind. Serious pressure to perform here, folks.

Anyway, I'll start off by affirming the fact that my life hasn't quite been the same since last week's Nick Lowe-Ellis Costello acoustic performance on the Warner Brothers lot. Hey, it was a big moment for me. I mean, I'm as big an Elvis fan as anyone, but I've been a Jesus of Cool follower for eons—and seeing Nick the Knife weave his magic, if only for a few songs, is always somewhat of a religious experience.

For those of you who didn't know, Lowe, like Costello before him, left CBS and signed to Warners. Reportedly, a completed Dave Edmunds-produced album is being put on hold while Lowe records an LP with backing band John Hiatt, Jim Keltner and Ry Cooder (the Bring the Family foursome). Stay tuned.

WHERE ARE THE DEFRANCO FAMILY WHEN YOU NEED THEM? A&M hosted a party for Scott Grimes last week at the new Hollywood Diner, a '50s cafe located on the corner on Sunset and La Brea. Grimes is evidently an aspiring teen-heartthrob whom Richard Carpenter discovered. Carpenter produced the kid's debut album which, well, should appeal to Scott Bario fans everywhere. (Hey, that's a pretty big demographic, ain't it?) The pre-requisite cover tune here is Carole King's "You've Got a Friend..." and it scared me.

HIGH BIAS: In one of the first official industry recognitions of L.A.'s burgeoning acoustic movement, Geffen hosted a showcase for three of the more prominent figures on the local club circuit at the Coconut Teaszer's new 8211 club. Organized by Geffen A&R listener Maria Niles and attended by the label's A&R exec Gary Gersh, the show featured performances by locals Milo Binder, Kyle Johnson and Jason Luckett.

All gave great performances: Luckett, a former A&R dude at Slash, opened the show with an enjoyable blend of numbers, Johnson gave an amazing, heartfelt performance, presenting his original tunes with an inevitable edge and passion that commanded the crowds attention; and Binder immediately won over the audience with his material and off-stage persona.

Kudos (God, I love that word) go to the Teaszer's Len Fagen for creating a great atmosphere for this classy showcase. (Hell, the guy even sent out for pizza!)

HIGH BIAS II: Following the aforementioned Geffen showcase, singer Terri Garrison took the stage for a few songs at the urging of Len Fagen. The few that remained were treated to an amazing performance by this untapped talent. As of yet, I know nothing of Garrison except for the fact that her all-too-short set had me completely captivated. Fagen tells me that Garrison will be performing at the Teaszer on a semi-regular basis in the future, and I strongly advise that you check it out for yourself.

HIGH BIAS III: Be aware of new singles by 10,000 Maniacs ("Trouble Me"), Guadalajara Diary ("Pretty In-A, Pretty Does"), Rosanne Cash ("Black & White"), and Dr. John & Rickie Lee Jones ("Makein' Whoopee").

Tom De Savia

FINN & FRIENDS AT L.A.'s CHINA CLUB: Helping Tim Finn celebrate the release of his Capitol debut LP are, from left (back row), Capitol pop promotion VP John Fogel, brother Neil Finn of Crowded House, Capitol Video VP Mick Kelber, Paul Hester of Crowded House, Finn's manager Gary Stamler, Capitol prez David Berman, Capitol A&R VP Tom Whalley, and the one and only Richard Thompson; (front row), product & artist development VP Bill Burks, Tim Finn, and product & artist development director John Warner.

NY
ABOUT TWO YEARS AGO, I was sitting on a window sill at Washington D.C.'s infamous 9-30 Club, waiting for Billy Bragg. Either I was early, or he was late, I don't recall, but a group of University of Maryland students collectively known as Braver Noise were hanging out after soundcheck, and we struck up a conversation. Since there was nothing better to do, I tagged along on the vocalist's fruitless search for cold medicine, then came back early enough to catch their opening spot. And promptly had my doors blown off.

Braver Noise was not the average three-chord college band I'd expected, but a surprisingly tight rock band with an edge left over from it's earlier inception, minus Hunter, as one of the first D.C. hardcore bands. The songs varied from complete crash-and-burn rave ups like "Head," to socio-political grooves like "Prayer Book Revision," to a brilliant cover of The Undertones "Male Model," skewed slightly into "Male Madonna" with a segue into an interesting interpretation of "Holiday."

Braver Noise at that time had released its first DIY album, called Sand Surreal, and subsequently released a second called Leonora that picked up where the first left off, with more of a folk attitude reaching the place of punk. Both sold well locally and got considerable praise from Washington and Baltimore critics, myself included.

Following Leonora in 1987, the band got on with life for awhile, graduating, getting jobs, the sort of things that people do in their early 20s. But the dust has finally settled, and from what I've heard of the new material, the time has been well-spent. This is not a college band anymore; they've grown up and so has the music. The original line-up is three-quarters intact; vocalist Matt Hunter, bassist Dave Clark and guitarist William Dagher, but drummer Dean Dalfozno has replaced Pete Dagher, who finished medical school and has taken up doctoring rather than drumming.

The change in musical direction is both subtle and not so subtle. The basic elements that made the band good back then make it even better now, but the song structures are more minimal than they used to be, with slower tempos and fewer notes. But they are still built up from massive bass lines, sometimes funky, sometimes serious rock & roll, and Dagher's guitarist, always a strong point, benefits from the emphasis on style rather than speed. It's expanded his range, allowing him to handle the gentlest of acoustic textures or feedback jams with equal agility. And Hunter, who was once called "the best pure singer on the local scene," has now narrowed his scope down to a sound that can make a few notes go a long way.

"Our sound has changed," Dagher agrees. "The songwriting has gotten better, there are more hooks, and Matt is writing more songs. We want to move forward, get a record deal, make a lot of money."

"What we are going to invest in the stock market," Clark says. I thought he was joking, but they all assured me he was serious. So much for decadent rock and roll myths.

The first two Braver Noise records had intrinsic lyrical themes; Sand Surreal was a collection of songs about personal and political injustices, and Leonora was a depressing outpouring of early 20s angst. The direction the music is taking now, according to Dalfozno, is "a searching one"—"I'm Not Real," for example, or "Going Nowhere."

"I'm Not Real" is sort of a theme for the '80s, Dagher said. "It's about having no identity."

Dalfozno agrees: "Sort of like what people are like in the '80s as opposed to what they are going to be like in the '90s. Lack of identity, the whole yuppy thing, and how all that is changing. A lot of the songs are like that, sort of introspective."

But there is, as usual, an element of serious humour in all of this: I have on tape a kazoo version of "Me and Bobby Magee," and they have a track getting a good amount of local airplay called "The Smiths Have Gone to Heaven."

Dalfozno, the newest member, has gotten stuck with being the "serious one," but Clark is rarely serious that even when he is, he isn't. Hunter is the color commentator, and Dagher is famous for "asking more questions than he answers." Trying to do an interview with these guys, as I learned a long time ago, immediately disintegrates into something else. Something fun, but something else. This particular attempt ended up as a discussion about abortion, underwear selling by selling over-the-counter stocks, and what the '90s are going to be like. The consensus is that it's going to be the '70s all over again. The Village People are coming back," Clark says. "What can I say?"

In which case, we are going to need something to balance that out. It could be music, and it could be Braver Noise. They'll be playing New York sometime in May; check it out for yourself.

SPEAKING OF CHECKING OUT: Throwing Muses are coming back to New York for a Bottom Line show May 25, a must-see, and the "inimitable" (I really want to say "goody") but I really want to live, too Das Psycho Rangers have two Manhattan dates coming up, at the Lone Star Roadhouse May 9, and Downtown May 25. Where's my fifty cents?

Karen Woods
UK
THREE-FOUR TIME: We've all been anxiously awaiting Malcolm McLaren's Waltz album. After combining opera and rap, and township jive and hip-hop, he's been spoiling proudly about his latest: Strauss meets House.
"It's definitely the most personal thing I've ever done. Waltz reminds me of my childhood, my musical days. My grandmother taught me to waltz, and after we came home from the music hall we'd do a repeat performance ourselves."
This fiery grandmother apparently looked like a miniature Malcolm. He hasn't spoken to her in years and is currently putting detectives on the case of actually finding the father he has never met. We have a lot to thank, or alternately chastise, the fiery grandmother for.
"She taught me always to go against the grain. Never to believe in authority — it was very to be feared, especially in trying to suggest my own ideas to you."
On my first day; she didn't believe in school. Instead she taught me to read, starting with Jane Eyre and all those Dickens classics. Even my house was very Victorian, no light allowed though the dark chintz curtains and dusty aspidistras.
Malcolm, has always found it hard to adjust to the sunlight. His decision to move to L.A. greatly disturbed him at first. He has never taken his clothes off to go to the beach; he, like his grandmother, believes it's unhealthy. But where, we want to know, is this great Waltz album?
Feathers and a B.S. seem slightly rugged. After all, it was originally due for release last summer. Then in the autumn it was May, and now no one knows.
Malcolm's jealousy guarding his tapes, changing, remixing, doing everything that is typically Malcolm. He chose Tony Kaye, hero of this year's D & AD Awards — the darling of the television commercials industry — to direct his videos. Malcolm were facted "Waltz Darling" and "Jumping In My Shirt" were filmed back-to-back for a budget of 80,000 pounds. But the pairing of the eccentric Malcolm and the equally eccentric Kaye proved highly tempestuous. Kaye claims that he was totally and utterly abused.
"I was as good as gold," he says. "I shot the record company's ideas, Malcolm's ideas, even Malcolm's assistant's ideas."
However, Kaye's own cut of "Waltz" including no shots at all of Malcolm. CBS subsequently requested, and got, a re-cut. But it seems Malcolm was unhappy with both video and the bizarre new as well changes the direction on the single. A bemused spokesman for CBS says, "Malcolm wasn't happy with the video. We are uncertain as to their future. Perhaps they are too imperfect to use."
"Waltz" includes footage of the New York dance fashion "vogue," which Malcolm is trying to inject into the mainstream. It's basically about striking poses as if you were being photographed for Vogue. You do it in gangs, with a set expression — gristy, hard-eyed or something more jovial. No one here really believes it's a big thing in New York. We think it's just Malcolm trying too hard, or trying to impress the Autumn. He's basically about striking poses as if you were being photographed for Vogue. You do it in gangs, with a set expression — gristy, hard-eyed or something more jovial. No one here really believes it's a big thing in New York. We think it's just Malcolm trying too hard, or trying to impress the Autumn. He's basically about striking poses as if you were being photographed for Vogue. You do it in gangs, with a set expression — gristy, hard-eyed or something more jovial. No one here really believes it's a big thing in New York. We think it's just Malcolm trying too hard, or trying to impress the Autumn. He's basically about striking poses as if you were being photographed for Vogue. You do it in gangs, with a set expression — gristy, hard-eyed or something more jovial. No one here really believes it's a big thing in New York. We think it's just Malcolm trying too hard, or trying to impress the Autumn. He's basically about striking poses as if you were being photographed for Vogue. You do it in gangs, with a set expression — gristy, hard-eyed or something more jovial. No one here really believes it's a big thing in New York. We think it's just Malcolm trying too hard, or trying to impress the Autumn. He's basically about striking poses as if you were being photographed for Vogue. You do it in gangs, with a set expression — gristy, hard-eyed or something more jovial. No one here really believes it's a big thing in New York. We think it's just Malcolm trying too hard, or trying to impress the Autumn. He's basically about striking poses as if you were being photographed for Vogue. You do it in gangs, with a set expression — gristy, hard-eyed or something more jovial. No one here really believes it's a big thing in New York. We think it's just Malcolm trying too hard, or trying to impress the Autumn. He's basically about striking poses as if you were being photographed for Vogue. You do it in gangs, with a set expression — gristy, hard-eyed or something more jovial. No one here really believes it's a big thing in New York. We think it's just Malcolm trying too hard, or trying to impress the Autumn. He's basically about striking poses as if you were being photographed for Vogue. You do it in gangs, with a set expression — gristy, hard-eyed or something more jovial. No one here really believes it's a big thing in New York. We think it's just Malcolm trying too hard, or trying to impress the Autumn. He's basically about striking poses as if you were being photographed for Vogue. You do it in gangs, with a set expression — gristy, hard-eyed or something more jovial. No one here really believes it's a big thing in New York. We think it's just Malcolm trying too hard, or trying to impress the Autumn. He's basically about striking poses as if you were being photographed for Vogue. You do it in gangs, with a set expression — gristy, hard-eyed or something more jovial. No one here really believes it's a big thing in New York. We think it's just Malcolm trying too hard, or trying to impress the Autumn. He's basically about striking poses as if you were being photographed for Vogue. You do it in gangs, with a set expression — gristy, hard-eyed or something more jovial. No one here really believes it's a big thing in New York. We think it's just Malcolm trying too hard, or trying to impress the Autumn. He's basically about striking poses as if you were being photographed for Vogue. You do it in gangs, with a set expression — gristy, hard-eyed or something more jovial. No one here really believes it's a big thing in New York. We think it's just Malcolm trying too hard, or trying to impress the Autumn. He's basically about striking poses as if you were being photographed for Vogue. You do it in gangs, with a set expression — gristy, hard-eyed or something more jovial. No one here really believes it's a big thing in New York. We think it's just Malcolm trying too hard, or trying to impress the Autumn. He's basically about striking poses as if you were being photographed for Vogue. You do it in gangs, with a set expression — gristy, hard-eyed or something more jovial. No one here really believe...
HE'S THE REVEREND AL GREEN NOW of course, has been for 12 years. "The Prince of Love," one of the finest soul singers to ever wrap his voice around a love song, has been preaching from the pulpit of Memphis' Full Gospel Tabernacle, which he owns, for more than a decade. In that time he's done full-time to gospel music. Or so it seems.

Listen to Green's classic early albums—those Willie Mitchell productions on Hi that yielded hit after glorious hit ("Love and Happiness," "Let's Stay Together," "Call Me," "Tired of Being Alone," "Here I Am," etc.)—and one hears elements of a man wrestling with his faith; listen to his gospel albums and one hears unalloyed Memphis soul, although Memphis soul with a Christian message. His new album, I Get Joy (A&M) reaches forward and backwards: Some of it is uncharacteristically traditional, some of it is uncharacteristically funky, most of it has that smooth, sweet Al Green sound. The songs' Christian messages have kept him off the pop charts, but Green returned to the Top Five earlier this year with "Put a Little Love in Your Heart," the duet with Annie Lennox off the Scrooged soundtrack.

One gets the sense that Al Green is still searching for answers, still puzzling over some private conundrums. He is a man who has known great adulation and a man who has known great tragedy (the well-publicized 1974 incident when his girlfriend doused him with boiling water and shot herself to death), but a man whose message, throughout, has seemed to be: I Get Joy.

What is your relationship to music right now?

My relationship to music right now is excellent, me and music is getting along real good. I have a new single coming out in a couple of weeks, "As Long As We're Together," and Al B. Sure! is mixing it for me now; he's doing the rhythm mix on it, whatever else they want to call it—some call it a dance mix, some call it a rhythm mix, some call it a hip-hop mix. It's going to be good. My relationship to music is pretty good.

Duke Ellington called his autobiography My Music Is My Mistress; he thought of music as a thing of beauty, and I think that at times he felt very close to, at times he felt estranged from. Have your feelings about singing always been consistent, or have there been times when you felt that it wasn't expressing all you wanted to express?

Ahhhhh. I think that disillusionment comes in anything. But, then again, when you hit that stage and those lights hit you, you feel the warmth of those lights in your face, and that cloud, you know, you feel the excitement that at times he felt very close to, at times he felt estranged from. Have your feelings about singing always been consistent, or have there been times when you felt that it wasn't expressing all you wanted to express?

I don't think that it's about singing those songs... Right. I had not yet come to the knowledge of how the music was going to be. I'm talking about where we're going to be open to love. I thought you should shut off everything—cut off the stove, turn the car off, pull the garage down, make sure no one gets in, make sure no one gets out. Well, after a while you come to realize that if you don't want to let anybody in, won't nobody come in. If you don't want to let anybody go out, won't nobody go out.

Do you think that people might take this the wrong way and think Al Green is trying to be a minister now? That doesn't worry me. If they say that, it doesn't bother me. Because I know where Al Green is going now for once in my life.

Where is Al Green going? Is this your first album on the label? That's it. Owwwwww! Hahaha. We're going up the ladder to the roof, boy, and, you know, I feel so good, and I feel like things are at a turning point. I hear some people saying that if anybody else who calls himself a minister did "Put a Little Love in Your Heart," it would be unacceptable. But if Al Green does it, it's fine. Well, I'll say this— I'm thankful for that attitude that people have, to give me that freedom to express myself, to trust me that far. To say, 'This guy is going to do the right thing.' And we pretty well know, after being in the ministry for 12 years, that now we've come to the realization where we can sing 'L-O-V-E.'

Do you have any worries about your congregation not accepting that? They're saying, "Sing it." I'm saying, "Are you sure?" They are saying, "If you mean it from the bottom of your heart and you mean to love your neighbor. Do you really mean to love people and show some concern, and to really be other-centered?" I say, "Yes." They say, "Well, sing." Now that's powerful stuff there. When a guy can give a congregation to say, "If you really mean it, from the bottom of your heart, sing." And you feel they know you well enough to know when you mean it?

They trust me enough, and they know me, after listening to me minister 12 years—from babyhood until now, where we think we're going to get, where we can start to take on the meat and not drink milk all the time as a baby, we have the full course meal—they trust me enough. Like the song's coming out now, that Al B. Sure! is mixing, "As Long As We're Together." Well, "As Long As We're Together" states certain facts, and if it's funky now, they say, "Fine, as long as you know where you're going and what you're doing." People may talk, people may say, but people have always talked, people have always said.

But do you feel that you still haven't met Annie Lennox?

I'm going to meet Annie in May. We're going to do "Put a Little Love in Your Heart" at the Apollo Theatre in May, and Annie and Lennox on stage together. It's a benefit concert for something, I don't know exactly what it is, but Al Green and Annie Lennox are going to sing live on stage, with a band, in concert, "Put A Little Love in Your Heart."

Getting back to something you were just saying, about having felt like a baby as a minister. Do you feel comfortable as a minister now?

I feel pretty comfortable now. Because I heard all the good stuff, I heard all the bad stuff, I've been all the way through it. I'm going to yodel it all the way home. Hahaha. No, really, that's true.

I went through a lot of pain, and you went through it fairly well. A lot of pain, but you kept going, and I guess you—people like Jackie Wilson, Sam Cooke, Marvin Gaye, Otis Redding, now James Brown—went through a lot of tragedy in life. If that something that has to take place?

you've got a congregation to minister to, too.

Right. And that's been going on 12 years now, but they know that I'm a human being, and they accept that.

They don't expect perfection on the pulpit.

They're not looking for perfection, they're looking for you to tell them the truth. That's what they're looking for. I know what perfection is, and we know that we all can be that—do you see what I'm saying? We can be that, but, you see, if you just tell me the truth about the situation, I can make the changes. Wonderful.

There are some songs on the new album—"I Get Joy" and "Praise Him"—which are really in a traditional form, almost like jubilee singing....

Yeah, that is the ticket. My mom says, "That is the ticket." She loves it, man. See, that is the roots, that's the roots of gospel, that's the roots of Christian music. You can play it—somebody like my, who's 70, and she says, "Now that's all right there." That's the roots of the gospel. Then you come back and play something like "Blessed," or some of the hip stuff, they go and say, "Mimam-romun, that's fine."

It covers the spectrum.

On one record. And I'm doing an album now of the songs that are not on that record, which I'd like to call something about the block, among the family, the outcasts, the material that we ran over and didn't use. We got songs left over that, I'm telling you—excuse me—are kicking behind.

What kind of stuff is it?

All kinds of crazy stuff where Al—and I speak of him as separate from myself—where Al comes in the studio in different moods, in different swings. He'd come in the studio, sit down and pick up a guitar and start playing something, and all of a sudden the drummer starts playing it, the bass player starts playing it and he'd point to the guy inside the control room and tell him, "Knock the machine on." This is the stuff—I'm talking about raw stuff, right off the floor, where there ain't nobody planned this. And it's all off the guys walked in off the street, picked up a guitar, everybody started playing and that's how it turned out.

Going back to an older way of recording?

Taking out some of the impersonal factors?

Right. It's taking out the flow plan. The album is going to work like this: You walk into the studio and right out of your clear bluejeans, pick up a guitar and start playing a tune that you wrote at home. And however it turns out, it turns out. That's the way some of these songs that I've come to love, after this album leaves the ground, that's the way some of these songs are coming out, and, I tell you, they've got some stuff on there, boy, that's hair-raising.

Are you doing some work with Willie Mitchell again?

He's doing some songs on the first side of I Get Joy: "You're Everything To Me," "The End Is Near," "All My Praises" and "I Get Joy." We did those at Willie's studio, the rest were done at my studio.

Can you describe your relationship with Willie?

Yeah. In one word: excellent. I mean, Willie's like a dad to me, he's like a big brother or something.

On your great records with him, there's a very special magic there. Do you still feel it when you get into the studio with him?

Right. You can feel that because Willie is... he's not an uppity, uppity type guy. He's got on his sneakers, his jeans, a pullover sweater... just cool, and that's the way you feel when you go in there. My studio is the same, but the atmosphere is not even quite as tense as Willie's and I designed it to be that way. Where you got a coffee machine in the corner. The atmosphere is very, very light.

It must be important to you, to be able to control the situation like that and not have to record in New York, Los Angeles or Nashville. You've sort of got your own whole little world in Memphis.

Yeah, it makes me feel real good. You know what, the big man up there, the Creator, has blessed us to have our own little sound, or own little studio down here, and, you know, Wil- lie... hey, if you need a machine, call him up and say, "Hey, Willie, I need to borrow that machine," and it'll be right over. Or whatever you need his opinion on, and it's wonderful.

The fact that it's Christian music doesn't change things with Willie?

It doesn't bother him, Willie does the same thing: Willie has been Willie for at least 40 years. So—you understand me?—Willie is going to be Willie. Now you can sing what you want to sing, you can do what you want to do, and Willie's still going to be Willie. And he may go in the back and have a nip of something, but he's still Willie. And so you can't change that, the man has been himself. "I have been this way since before you started singing Christian music." So when I went over to cut this time, Willie's still Willie, he don't change none. "I'm your friend, I'm your brother, and I've been that way before you started, and I'm that way now."

But don't ministers think they can change anybody?

Well, you see, you try, but some things don't work on everybody. Hahahaha.
NOT LONG AGO, before Julio, Miami Sound Machine, Los Lobos and Linda Ronstadt, America knew relatively little about the Latin music industry in general and the music in Spanish-language radio formats in border towns in the Southwest and in Miami. Well, as Bob Dylan once said, “The times they are a-changing.”

Today the presence and influence of Latinos is being felt at every level of the U.S. record and radio industries. The Latin population has spread from coast to coast, and within the next few years American Hispanics will number over 30 million, surpassing blacks as America’s largest minority. The United States is the fifth biggest “Latin” market in the world, trailing only Mexico (80 million), Spain (40 million), Argentina (31 million), and Colombia (31 million). Latin artists are now performing their music worldwide, and not just to Latin audiences. From Southern California to London and San Francisco, acceptance of these stars is skyrocketing.

What most Americans might find even more amazing is that some of these “Latin” stars were born in the U.S.A. We have begun to export the American sound, in Spanish, to the world. And the world is listening. Most of English or Spanish is the universal language. Good tracks are appreciated in any country, regardless of language or international border. The most common misconception of artists with Latin blood is that their record “Latin” music. If you were to label an artist’s music by their heritage, that U2 should be playing Irish jigs, and the Scorpions should be recording German beer-drinking songs. Latin artists are writing and performing music familiar to all Americans—not to mention listeners from other countries—be it pop, rock, dance, jazz, country, classical, metal, or rap. They are singing in Spanish, English, Italian and Portuguese. Remember, this is the record business; it doesn’t matter what the language is or where the artist is from—but what matters is sales.

At retail, simply to stock all Latin releases in one giant section is unfair to Latin artists and their fans. At the very least, these records should be subdivided into “contemporary” and “traditional” categories. This approach would highlight the awareness of new artists and their differences in musical styles, reflecting pop, country, jazz, rock, ranchera, cumbia, merengue and others.

Artists such as the Gipsy Kings and Little Joe represent yet another challenge in the retail marketing of Latin music. France’s Gipsy Kings are currently playing to large audiences in three different types of radio formats—new age, Latin and pop. A new-age listener, after hearing this record on a new-age station, would naturally look for this album in the new-age section of the record store. Similarly, a Latin listener would go to the Latin section and the pop buyer to the pop section. That’s logical. Latin and English are Little Joe’s records in both English and Spanish. His latest album is bilingual and presents a unique blend of country and Tex/Mex. His song, “You Belong To My Heart,” is a bilingual duet with Willie Nelson. In order to accommodate both his Latin and country audiences, this album should appear in both sections at the retail store.

Exposure is vital to the growth of the Latin recording industry. CASH BOX is committed to this burgeoning phenomenon. Every week we’ll be offering a column, chart and reviews of new releases, and you’ll also find feature coverage on a regular basis. Let’s grow together to meet the challenges and responsibilities of our business together. Our voices will be heard in America’s mainstream record industry.

NOTICIAS: One release that dramatically spasms the old and the new of American Latin music is Diamonds & Rust in the Ballroom, the latest LP by that venerable Latino folk singer Joan Baez. The concert album, which came out a few weeks ago on Gold Castle, was recorded in a ballroom in Bilbao, Spain, and the entire second side is sung in Spanish. Key cuts include “Song,” “They Dance Alone” (“Ellos Dan Solamente”) and “Gracias a la Vida,” the latter a duet with Spanish singer Mercedes Sosa... American Top 40, the most listened-to radio show in the world, is now being broadcast in a special edition made exclusively for Mexico. The four-hour weekly countdown is produced by Jorge Garcia Negrete and hosted by Gerardo Salas... Jesus Godoy has been appointed West Coast promotion manager for the Capitol/EMI Latin division. Godoy previously held a similar position at CBS Discos... And MTV Internacional is the name of a new Spanish-language version of MTV. The weekly hourlong show will be carried in the U.S., Mexico, and Cuba, and may be aired in such Latin American countries as Venezuela, Peru, Costa Rica, Ecuador and Uruguay. We’ve arranged with the producers of MTV International to publish the program’s playlist every week in this space.

**MISSILE**

**RECORDS TO WATCH**

**MARISELA:** “Marisela” (Ariola 9577)

Marisela brings a spirited pop sound with a Latin twist to her first album since she moved to L.A. This 22-year-old native of Southern California, working with American producer Enrique Elizondo, combined their talents to present the best effort by Marisela to date. She is destined to be the biggest female Spanish language singer in the U.S., if not the world. (LP, CASS, CD/ALL SPANISH)

**UNION:** “Vivir Al Este del Eden” (WEA Latina 44676)

With a style of their own, La Union has become one of the premiere Latin rock bands in the world, and their latest release is also one of their best. The songs, all written by the group, present the smooth rock sound that’s appreciated by everyone into music, regardless if you understand the Spanish language. (LP, CASS, CD/ALL SPANISH)

**CAIFANES:** “Caifanes” (BMG 8548)

This is one of the best groups to come out of Mexico this year. Their music is truly international rock with the flavor of the Police. If Latin radio stations in the U.S.A. played more of this style of rock by Latinos, than maybe the Latin youth would turn their dials back to Spanish language stations rather than the English dance and rock stations that they are now listening to. (LP, CASS, CD/ALL SPANISH)
BEATS & HYPE

BACK IN THE NEW YORK GROOVE: You can go home again! Especially when someone else drops the mean green. At the moment you read this I will be chillin’ at the Music Factory (1746 Broadway, in the heart of Times Square), buying the beats that never make it west of the Missis- sippi, and many beats that never made it out of New York. This store should be the first stop for any hip-hop fan who visits New York. Its selection of beats run deeper than any other store I’ve ever been in, and puts the stores in L.A. to shame. Proprietor Stanley Platzer’s knowledge will humble anybody who thinks they know what’s up, and the store proves that no matter how deep you go into music, there is always another layer that you have yet to unpeel.

■ NEW BEATS
■ SINGLES

q YOUNG MC: “Bust a Move” (Delicious Vinyl/Island)

Young MC is the lyricist behind fellow Delicious stable-mate Tone Loc’s latest mega-hits, and the talented USC student will surely “bust a move” on the national charts with this, his third single release. An exciting preiew to his upcoming album, the cut is ready for multi-format radio airplay with super-funky dance beats and a deft bite of Dennis Coffey’s early 70’s soul groove “Scorpio.”

Duff Marlowe

q THE TWO LIVE CREW & TROUBLE FUNK: “The Bomb Has Dropped” (Luke Skywalker 125)

q PRINCESS MC: “Pump Up the Funk” (Vision 1220)

D.C. meets Miami on these two releases that threaten to sell mass in the Southeast, if not nationwide. The Two Live/Trouble pairing sounds just like you thought it would, with go-go beats and bombs meeting Two Live’s unusually clean rap. Its Two Live D.J. Mr. Mix who steals the show, however, with some ferocious go-go style cutting. The Princess M.C. record also enlists the help of Trouble, but they spared the expense of flying the group to Miami and sampled them instead. Much cheaper that way, but not as much fun. Contact Luke Skywalker at 305-573-0599, Vision at 305-893-9119.

q NO FACE: “Hump Music” (Mess 001)

q THE GET FUNKY CREW: “Shake Those Titties” (Vision 1223)

Good old-fashioned dirty rap records, long on humor and nastiness, and short on originality (as if that mattered). The No Face record is a XXX version of the Jungle Brother’s “T.B. House You”, while “Shake Those Titties” is an extremely wordy and somewhat mind-numbingly complex explanation of nuclear fusion and its use in Third World countries. Einstein would be proud.

q MOST WANTED: “Calm Down” (Fever/Sutra 830)

Funky blackspatialization guitars, AWB samples, and the loosest 808 kick I’ve ever heard combine to make this a booming, funk-with-your-speakers experience. The rap is worthy of the track, which sports NY beats despite the use of the base-up-your-ass kick. Contact 212-779-1844.

q BLACK RADICAL MK II: “Monsoon” (2 The Bone UK)

A Cockpit produced, “Megablast”-type track frames the black power poli of Black Radical MK II, perhaps the best English hard rap crew ever. You get the feeling these boys mean every word of vitriol they throw at you, and like P.E. the rapping and the music is good enough to suck you in despite what you think of their politics.

Jazzy V.

■ ALBUMS

q JAZ: Word To the Jazz (EMI)

Here’s a fresh rymer out of New York with a hard attitude. Jaz writes his own rhymes, vaetilating between boasting and hitting on the ladies, and does it over some mighty hard beats. “Hawaiian Sophie” has a wacky pedal steel guitar base and a Jazzy Jeff & Fresh Prince approach, and uses a go-go style percussion backing. Perhaps the hottest selection is the smoking hip-house rap “Let’s Play House,” which incorporates powerful uptempo beats and solid J.B. samples. “Boost Up the Family” underscores the Islamic rapper’s grasp of reality, with a hard dis of ignorance and excellent multi-layered percussion tracks. Side two is packed with strong material that uses plenty of rare grooves to round out an excellent debut LP.

Duff Marlowe

q KAOS: Court’s in Session (Bad Boy/Jump St. Bad 002)

Todd Terry, Russell D. Cole, and Kenneth Gonzalez produced these hard NY rhymers, who come out of nowhere to drop an impressive debut. The beats are pumpin’, from the typical Todd-backed “Court’s in Session” to the Madness and Herman Kelly cuttin’ “Let the People Dance”, and the rap are always on point. An added bonus is the electric piano rare groove player “Play it in the Day”, which is perfect as a transition record or base for cutting. Call jump St. at 212-973-1248 and reserve your copy now.

Jazzy V.

CASH BOX MAGAZINE 9 MAY 13, 1989
SHOCK OF THE NEW

RADIO, RADIO: If you're like me, you don't want to be tuning your radio as you fly down the freeway with a bottle of Cuervo in one hand and a famous fish in the other. So I keep my dial fixed on one station, KEDG-FM. This is no plug—it's more like a plea. The Edge has the makings of a fine radio station—they play a healthy dose of commercially viable "alternative" music, they deserve our thanks for the recent House of Payne conversion to the Santa Monica pier and they've got a likeable liberal blowhard deejay in Jim Ladd. But this "full spectrum rock & roll" business is a crock. By mixing so many styles, the station is guaranteed to alienate a portion of its audience with every song. Who on earth has both the Connells and Graham Nobby in the same record collection? What Elvis Costello fan wouldn't turn the dial in a panic after the first few, horrible slices of "Fire Woman?" A successful radio station has to define its audience and not apologize for it. If the Edge can't decide who its audience should be, they're just going to call me.

A POSIES WEEKEND: I've spent so much time humping a Seattle band named the Posies in the last two months that I started to question my own intent. I certainly think that their record is fine, and others confirm (as evidenced by the astonishing 13 radio stations that captured the record in the Northwest Area Music Awards, jealous headbangers notwithstanding); but lately I've been feeling that my pet project had taken on a life of its own, that it was more designed to hype my own influence than to promote a good, young band. Then I got a chance to see them play live, and my belief in the saying "grace of music was reordered.

The band's Failure album (on Poploma) was the work of just two guys, precocious teens Jonathan Auer and Ken Stringfellow, but now they're a foursome, and the addition of bassist Rick Roberts and drummer Mike Musser has made it a real four-piece combo without sacrificing the hooks. On Friday, April 28, the band made its L.A. debut for an unsuspecting Dead Milkmen crowd at the Palace in Hollywood, and all concerned were left panting including David Thomas of Pere Ubu, who naturally vowed to bring the art-rock thing for a brazen bouquet of Beatlesque whimsy. The next night I motored up to Santa Barbara for the M.C. Hammer show at the Universal Amphitheatre, just in time to catch the Posies playing for a convention of California college-radio programmers at a pizza parlor called Javon's. On Sunday the band had an audience of notoriously hard-to-please industry-types tapping their feet at the Coconut Teaser, after which the band was attacked by a raving pack of A&R people. (The moment of truth was probably the extraordinary cowbell solo in "I May Hate You, Sometimes," a moment of sheer rock and delirium.) It's hard to believe that they could improve on their fine performance, but they did. In front of a crowd, the Posies are more playful, spiritual and infectious than any of their local counterparts, and it looks like they're going to do well, too.

BUD SAID IT, I BELIEVE IT: U2's "Dancing Barefoot" is the best thing that this smarmy, self-important band has done in years. And it's a cover, damn it. That Patti Smith was really good, wasn't she?

ALTERNATIVES

THE CURE: Disintegration (Elektra 60855-1)
From the lushly churning synthesizers fade-in of the first cut, "Plainsong," we know we are in for a different kind of Cure album, a wash of richly textured melancholy. It's not exactly a depressing album in the manner of Pornography—it's too pretty for that—but the leisurely tempos and Robert Smith's droning vocals to the point where they could cause a permanent disappoistment to the dance-happy kids at the mall. (This album has already shipped platinum.) For those of us who don't kid ourselves, it's a small piece of work, impeccably composed, capturing a species of after-midnight romantic dread and holding it up for the light of all of us to see. The American single is "Fascination Station," a picture postcard from the dark underbelly of Big Hairsville. Recommended.

BOB MOULD: Workbook (Virgin 91240)
The first solo album from the former guitarist of Husker Du is a surprisingly gentle affair, more acoustic introspection than fiery burst. But Mould is no weepy troubadour; his subtle guitar is supported here by bassist Tony Minnema of Pere Ubu, drummer Anton Fig and the Golden Palominos, cellist Jane Scarpantoni of Tiny Lights and by Mould's trademark lyric intelligence. The dominant theme is a qualified hopelessness, as in Husker Du, many of the songs come across as advice to a friend (particularly the excellent new single "See a Little Light."). For diehards there's a healthy dose of noise in the album closer, "Whichever Way the Wind Blows," a maelstrom of feedback that Mould maintains is the harshest thing he's ever done.

BAD LEE WHITE: What Goes Around (A Street Records, ACD8110)
The debut effort of this central Penn favesome is a mix of alternative and mainstream elements that reminds me of Atlantic's Fire Town. There's a hint of rootty twang in their material (particularly on the mandolin-secooned "So Long," the strongest cut on the EP), more than a little "straight-ahead rock & roll," some plaintive sensitivity (the piano piece, "You're Tryin"), and even some powerf binsque (the pretty musical "Boomerang"), Jeff Feltenberger has a strong voice and more hits than misses as a songwriter. Includes four tunes and three good remixes.

THE SELVES: Cocktails... and Plenty of 'Em! (Suustones, IMLP 522)
This Jersey band combines an intelligent hard-pop sensibility with a slippier funk texture in a single disc that rivals the nearer surprised of the year. They can trash it up without seeming neanderthal, they can do the funk without seeming suburban and they can uncork the pop without sounding like wounded teenagers. Evident influences stretch from Iggy to the Kinks to Royal Crown Mob to the Minneapolis bands (both black and white). Their faves include the driven "Scientists," the lowdown, funny "Funky Place," the wah-wah of "Natural Trip," and the self-explanatory "This Bar (Is Always Open)." Recommended. I hear the band has gravitated toward a rapper/groover sound since the album was recorded. Suustones Records, Box 6425, Minneapolis, MN 55406.

Joe Williams
THE HEAVY METALS
FOR THE LOVE OF ALCOHOL?: Dogs D’Amour took L.A. by storm last week. This booze-injected quartet packed both Club With No Name (formerly Screamer) and the aptly-named Whisky. And no wonder—the group’s Hard Rock and Stiff Little Fingers-influenced sound typify all that Hollywood wants to be. The worst mistake anyone could make at either of these shows was to view them with a critical eye. The Dogs were very visibly intoxicated, extremely sloppy…and incredibly cool. One of rock & roll’s ironies is that it does not need to be technically perfect to be performed well. Within Tylla’s red-eyed weaving, there was that spark, that indefinable something that some people call inspiration and I call instinct. (Hell, the guy was so small that my face was close enough to使我 can rely on. Maybe that’s one of the reasons he drinks so much—but I’m digressing here). A few people complained to me that they didn’t think the band was terribly original and they don’t understand what all the brouhaha is about. So here’s the bottom line: The Dogs answer this charge by being honest and audacious, and when people gravitate to conformity for a nod of approval (while ignoring their own desires), that’s something very special indeed.

A couple of days after the Dogs’ shows, I went to a press conference for the Moscow Muscle and Peace Summit, a huge rock festival that will be held in Lenin Stadium and will feature American rockers Bon Jovi, Motley Crue and Skid Row, German metallers Scorpions, the Soviet Union’s premier rock band and many others. This festival, which will be held August 12th and 13th, and a compilation album containing the same artists, will benefit the Make A Difference Foundation, which the the press release, “was established in 1988 to develop and communicate a pro-responsibility message to American youth on substance abuse.” The foundation is planning to make inroads into the U.S.S.R., where alcoholism is a major problem. The rock & roll dudes speaking about the festival included Jon Bon Jovi, Richie Sambora, Tommy Lee, Nikki Sixx (who is fighting his own drug abuses last year), and a couple of members of Gorky Park, who are currently finishing up their PolyGram Records American debut. The bunch of ’em explained that the compilation LP to be released with the concerts will contain covers of songs originally performed by artists who succumbed to their addictions, such as Janis Joplin, Tommy Bolan, Thin Lizzy, etc. In addition, the show is being sponsored by MTV and Showtime Event Television will air the festival as a four-hour play-per-view special on August 13th, with a simulcast on Westwood One.

This festival is a wonderfully well-meaning idea being presented on a grand scale, but I want to point out some more personal concerns for fear that they might be ignored. Humans—and especially creative ones like rock & rollers—are extremely complex. The things that drive people to drug and alcohol addiction go very deep. There’s a fine line between drive and destruction that sometimes that line is so muddied and vague that the issues get confounded. The only line that can be defined is by searching within yourself. The problem with most people (or both addicts and not is that they avoid their inner depths. That’s why it’s so devastating when rock stars, movies stars, sports stars, or public figures of any kind—ruin their lives and self-destruct. We put them on a pedestal that’s painted black and white, with maybe a splash of red or blue. We refuse to explore the grey’s and pastels, which are the parts we all unconsciously gravitate to in the first place. And as long as we deny we are many-faceted individuals, we will have problems like drug and alcohol abuse.

Don’t try to tell me that this is too complicated a concept for “kids” to understand. At the moment, I’m merely voicing ideas that first occurred to me in the age of twelve—about the first discovering rock & roll. Yeah, I was bright for my age, but many of my friends who lacked what I had in the I.Q. department got it too. And none of us were allowed to express, or even to believe we have with the first time I discovered rock & roll. Make a Difference Foundation to the fullest extent, we also have to reach out to those in our immediate vicinity and be there for them, with an open mind, without judgement. And even more important, we have to face ourseleves in exactly the same way. Isn’t that what understanding is all about?

METAL PICKS

Weekly Ear-Ringer

24-7 SPY: Harder Than You (In Effect 88561-3006-4)

Funky, gre, head-banging, jazz, cool, reggae, moaning, hissing, grooving. This utterly fascinating LP could have been covered in any of Cash Box’s columns and gotten a glowing review. The only reason I got a crack at it is because In Effect supposedly specializes in hardcore and metal. Luck me.

Other Metal Releases

LITTLE KINGS: Head First (Epitaph E-86403-1)

Your hemp-based bunch of raunch & Rollers are successful when they inspire you to pull out the ol’ bottle of Southern Comfort (provided you’re not addicted to the stuff). This L.A. based quartet (partially transplanted from the East Coast) is fueled by tortured states and raw rhythms. “Choke On It” makes mincemeat of that big Texas heat and “Dirty Pool” melodically digs into your torso like a dagger. Most of Head First just plain rocks. Yah.

DEATHROW: Deception Ignored (Noise 44453)

Germany must have cornered the market on thrash bands, because here’s another LP that’s very much influenced by the band and well. Deatthrow combines complex rhythms and arrangements, high and passionate European-style vocals and an endless assortment of riffs. Deception Ignored illustrates the famous “Garza brick wall effect.” If your head feels like it’s hit a brick wall, 100 mph after listening to a thrash album, then it works. Somebody get me some aspirin!

THE GRAY CROSS: State of Control (Enigma 7 73347)

This bally Christian group commands you to listen to its music with pounding rhythms and forceful vocals. The sound is old fashioned, as far as metal goes, but performed metal well.

Janiss Garza

FINISH WHAT YA STARTED: And that’s what we’re about to do with all these David Lee Roth/Sammy Hagar/Van Halen rumors. Apparently Diamond Dave has decided to take a break from singing chores—just signed with the William Morris Agency as an actor. As for Sammy’s press you can see from the photo, he and guitarist Eddie Van Halen are still good buds. Sam (on left) is shooting off his Red Rocker bike that he designed his very own self, and Eddie’s about to propose a toast to their continued good relationship. Jam on!
JAZZ REP: Look, I can't make up my mind about something. Are jazz repertory ensembles and concerts a good thing? Does the American Jazz Orchestra, the Gary Giddins-conceived, John Lewis-led outfit dedicated to re-creating the charts and sounds of the great jazz orchestras, really serve a useful, viable, living function? Does anybody need to buy their new album, Ellington Masterpieces, when they can find the original El-lington masterpieces in print and for sale?

On the face of it, jazz repertory of this variety sounds like a great idea. Nobody else is going to dig out old Ellington, Lancaster, Basie and Mil-inder charts and give them authentic airings. Nowhere else can you go and hear this music the way it was meant to be heard: living and breathing. And no CD sounds as good as sitting (or, for that matter, dancing) in front of a big band.

But...

Something, clearly, is missing. No group of musicians in 1989 can capture what the Ellington band of 1941 sounded like, because the Ellington band was made up of individual stylists, hand-picked by Ellington, who wrote specifically for them. Ben Webster and Cootie Williams weren't trying to sound like anybody but themselves; in order to get the right sound, contemporary players have to try to mimic these great stylists. Right away, a certain Rich Little ness settles in. And at most attempts at repertory—and the AJO is no exception—include re-created solos, at least to some extent. Now Lester Young: to take one example, recorded many, many classic solos. But chances are that he soloed on those tunes dozens of times, and chances are that he topped at least some, if not all, of his recorded solos on live gigs. They're classic, because they were caught forever; an improvised moment with a permanent rent. And those, of course, are the solos that are re-created. But great jazz musicians are not about re-creation, they're about creation. (To be fair, the recorded solos sometimes became so popular that musicians were stuck with re-creating them themselves, to please the fans.) If you just toss the solos aside, and forget about trying to mimic the sound of an ensemble, then when a repertory group is playing "Take the 'A' Train" it's better from anybody else playing "Take the 'A' Train" any night of the week.

The justification for live jazz repertory is that, well, people haven't heard this stuff live, they haven't heard Ben Webster live. But they have heard him on record. Is hearing somebody re-creating Webster's music live better than hearing, Webster creating his own music on record, even if the record was recorded in the prehistoric days of 78s? I never heard the John Coltrane Quartet live, but I can't imagine being interested in sitting through four guys re-creating that band. It strikes me as a slightly differ-ent, less食堂式, Heathcliff experience. Jazz repertory supporters, like Giddins, feel it's important to have an ensemble that does for the jazz repertory what symphony orchestras do for the classical repertory. But the classical repertory was written to be performed by symphony orchestras, the jazz repertory was frequently written to be performed by very specific musicians, musicians who would improve on much of it anyway. And a lot of it was written to be danced to, something you can't do at most of these stuff repertory concerts. A re-creation of the Charlie Parker Quintet anybody? The Ornette Coleman Quartet? It just doesn't sound appeal- ing. I have never heard a jazz repertory ensemble perform an old classic that was as thrilling as the original record. I like hearing a band get the sound of the Quintet of the Hot Club of France or Louis Armstrong's Hot Five, but in very limited doses. I love the idea of jazz repertory, but rarely the concerts themselves. All of this is by way of mentioning the upcoming Carnegie Hall Jazz Heritage Concerts. With two other New York bastions of classical music—the 92nd St. Y and Lincoln Center—doing summer series devoted to classical jazz, Carnegie Hall decided to jump in with three more re-creations (there's that word again) of historic Carnegie Hall events, all researched and conducted by Maurice Peress. The first, on July 10th, will re-create the January, 1943 Duke Ellington concert that introduced "Black, Brown and Beige," with the AJO, Frank Wess, Jimmy Hamilton and Milt Hinton. The second, on July 12th, will re-create the July 10, 1927 concert of George Antheil's jazz-classical blend (one of which was performed at the time by a black or- chestra led by W.C. Handy; another was the celebrated "Ballet Mecanique," for nine pianos, airplane propellers and all sort of things) will be fea-tured in a program of "First Gate the Music."

The famous May, 1912 concert by James Reese Europe and His Clef Club Orchestra will be re-created. The last two are not strictly jazz con-
HIGH BIAS: To celebrate the release of Will the Circle Be Unbroken, Volume Two, the Nitty Gritty Dirt Band's second celebration of American country music, the newly formed Universal Records (MCA's Nashville division) has released a promotional box set featuring both vinyl and compact disc configurations of the project. The stellar album, which was officially released May 1, has already begun receiving tremendous critical praise everywhere. The original, now-historic Will the Circle Be Unbroken was released in 1972 and helped to create a sense of awareness for country music's vast heritage, and the quality of Vol. 2 should stand as equally important a tribute.

Guiding the project were such luminaries as Johnny Cash, Rosanne Cash, Roy Acuff, John Hiatt, Ricky Skaggs, Emmylou Harris, Levon Helm, Highway 101's Paulette Carlson, Roger McGuinn, Chris Hillman, New Grass Revival, Bruce Hornsby and the Carter Family. Buy this album! NOT FOR COLLECTORS ONLY: Rhino Records has just released The Classic Roy Orbison: 1965-68, a collection of rare tracks from the MGM vaults. Although none of the songs from Orbison's MGM era ever match his Monument Records successes, these tracks showcase the same magic that has etched the performer in our hearts and minds forever. Featured tracks include "Ride Away," "Cry Softly Lonely One," "Crawling Back," "Communication Breakdown," "Walk On" and "Claudette."

FAN FAIR: The second annual Los Angeles Country Fest has been scheduled for May 20 & 21 at the Santa Fe Dam Recreational Area in Irwindale. Country Fest '89 organizers estimate that approximately 150,000 fans will attend the event this year, which will feature over 70 acts on five stages.

Performers at Country Fest '89 will include (to name a few) Tammy Wynette, Carlene Carter, Michelle Shocked, Ray Price, Rodney Crowell, T. Graham Brown, the Desert Rose Band, the Lonesome Strangers, Jim Lauderdale, Guy Clark, Buffalo Springfield Revisited, George Highfill, Eddie Dunbar, Candy Kane and James Intveld. Tix are $7.50 in advance or $10.00 at the door.

ROOTS PICK O' THE WEEK

MARIA Ball: Gatorhythms (Rounder Records 3101)

Marcia Ball, one of the reigning talents on today's Texas music scene, solidifies her growing national reputation with Gatorhythms, her third LP. The "Queen of the Keyboards" shines on this excellent album, continuing with her trademark blend of cajun, r&B, blues and country. Beginning with the album's rollicking opening track, "How You Carry On," Ball guides the listener through a perfect representation of her fiery and passionate performances. One listen and you'll be hooked.

Tom DeSavia

MORE ROOTS PICKS

C.J. CHENER: Let Me In Your Heart (Arhoolie 1098)

Clifton's son C.J. carrying on the zydeco tradition form. He swaggers, boogies and stomps his way through a selection of originals and a couple of covers, fronting his dad's Red Hot Louisiana Band. An excellent debut by the heir apparent.

VARIOUS ARTISTS: ZYDECO LIVE! Bo Diddley Chavis and The Magic Sounds/Nathan and The Zydeco Cha-Chas (Rounder 2069)

Recorded live at Richard's Club in Lawtell, Louisiana; this is the next best thing to being there. Veteran Chavis and newcomer Nathan Williams entertain a raucous crowd of dancers at this exclusive gig to venue.

VARIOUS ARTISTS: ZYDECO LIVE! John Delafose and The Eunice Playboys/Willis Prudhomme and Zydeco Express (Rounder 2070)

A different cast serves up more cajun drenched boogie with atmosphere in tow. Local faves Delphose and Prudhomme are steeped in tradition and deserve to be in your zydeco library.

Ken Micallef
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**WESTERN REGION**

**POP**
1. Drove (Atlantic) Donna Summer
2. Back In The Fire (Warner Bros.) Gene Watson
3. Call On Me (Capitol) Tanya Tucker
4. Beyond Those Years (MCA) The Oak Ridge Boys
5. I Drive All Night (Capitol) Melba Montgomery

**R&B**
1. Got To Get The Money (Atlantic) Levert
2. I Second That Emotion (Capitol) Freddie Jackson
3. I'm Real (Arista) James Ingram
4. Shower Me With Your Love (Capitol) Surface
5. It's Real (Arista) James Ingram

**COUNTRY**
1. You Ain't Seen Nothing Yet (Sire) Figures on a Beach
2. I Won't Back Down (MCA) Tom Petty
3. Cuddly Toy (EMI) Roachford
4. This Time I Know (Atlantic) Donna Summer
5. Coming Home (PolyGram) Cinderella

**SOUTH CENTRAL REGION**

**POP**
1. You Ain't Seen Nothing Yet (Sire) Figures on a Beach
2. I Won't Back Down (MCA) Tom Petty
3. Cuddly Toy (EMI) Roachford
4. This Time I Know (Atlantic) Donna Summer
5. Coming Home (PolyGram) Cinderella

**R&B**
1. Got To Get The Money (Atlantic) Levert
2. I Second That Emotion (Capitol) Freddie Jackson
3. I'm Real (Arista) James Ingram
4. Shower Me With Your Love (Capitol) Surface
5. It's Real (Arista) James Ingram

**COUNTRY**
1. You Ain't Seen Nothing Yet (Sire) Figures on a Beach
2. I Won't Back Down (MCA) Tom Petty
3. Cuddly Toy (EMI) Roachford
4. This Time I Know (Atlantic) Donna Summer
5. Coming Home (PolyGram) Cinderella

**MIDWESTERN REGION**

**POP**
1. Be With You (Atlantic) Bangle
2. Good Thing (I.R.S.) Fine Young Cannibals
3. Baby Don't Forget My Number (Arista) Milli Vanilli
4. Satisfied (EMI) Richard Marx
5. I Drove All Night (Cyndi Lauper)

**R&B**
1. Crazy For Me (Capitol) Freddie Jackson
2. Baby Don't Forget My Number (Arista) Milli Vanilli
3. Don't Turn Away (Atlantic) Chuckie Booker
4. It's Real (Arista) James Ingram
5. Shower Me With Your Love (Atlantic) Surface

**COUNTRY**
1. You Ain't Seen Nothing Yet (Sire) Figures on a Beach
2. I Won't Back Down (MCA) Tom Petty
3. Cuddly Toy (EMI) Roachford
4. This Time I Know (Atlantic) Donna Summer
5. Coming Home (PolyGram) Cinderella

**GREAT LAKES REGION**

**POP**
1. Drove (Atlantic) Donna Summer
2. Back In The Fire (Warner Bros.) Gene Watson
3. Call On Me (Capitol) Tanya Tucker
4. Beyond Those Years (MCA) The Oak Ridge Boys
5. I Drive All Night (Capitol) Melba Montgomery

**R&B**
1. Got To Get The Money (Atlantic) Levert
2. I Second That Emotion (Capitol) Freddie Jackson
3. I'm Real (Arista) James Ingram
4. Shower Me With Your Love (Capitol) Surface
5. It's Real (Arista) James Ingram
**COUNTRY**

**High Movers***
1. Beyond Those Years (MCA) The Oak Ridge Boys
2. Call on Me (Capitol) Tanya Tucker
3. She Don't Love Nobody (MCA/Curb) Desert Rose Band
4. Wine Me Up (Mercury) Larry Boone
5. Sowin' Love (RCA) Paul Overstreet

**Most Added**
1. Never Say Never (Capitol) T. Graham Brown
2. Ya Ba Da Ba Do (Epic) George Jones
3. Houston Solution (RCA) Ronnie Milsap
4. Houston Solution (RCA) Ronnie Milsap
5. What's Going On In Your World (MCA) George Strait

**SOUTHEASTERN REGION**

**POP**

**High Movers***
1. Real Love (MCA) Jody Watley
2. Patience (Geffen) Guns N' Roses
3. Soldier Of Love (Capitol) Donny Osmond
4. Forever Your Girl (Virgin) Paula Abdul
5. Satisfied (Capitol) Richard Marx

**Most Added**
1. This Time I Know It's Real (Atlantic) Donna Summer
2. Rock In A Hard Place (Virgin) Cutting Crew
3. Rooms On Fire (Atlantic) Stevie Nicks
4. I Want It All (Capitol) Queen
5. Be With You (Columbia) BANGLES

**R&B**

**High Movers***
1. Crazy For Me (Capitol) Freddie Jackson
2. Workin' Overtime (Motown) Diana Ross
3. Show And Tell (Capitol) Peabo Bryson
4. Baby Don't Forget My Number (Arista) Milli Vanilli
5. Darlin' I (PolyGram) Vanessa Williams

**Most Added**
1. Got To Get The Money (Atlantic) Levert
2. I Second That Emotion (Crush) 10dB
3. Crazy For Me (Capitol) Freddie Jackson
4. It's Real (Warner Bros.) James Ingram
5. Turned Away (Atlantic) Chuckie Booker

**GUARANTEED NATIONAL HITS**

**POP***
1. Satisfaction (Richard Marx - Capitol)

**R&B***
1. Got To Get The Money (Levert - Atlantic)

**COUNTRY***
1. Houston Solution (RCA) Ronnie Milsap

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*Added***

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*Added**

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*High Movers***
1. I Second That Emotion (Crush) 10dB
2. Got To Get The Money (Atlantic) Levert
SINGLES GOING STEADY

STAGE DOLLS ATTACK AMERICA: While playing Trivial Pursuit last weekend I learned that Norway was the northernmost Scandinavian country. It also produces a few good rock & roll bands, including the power-pop trio Stage Dolls. The band is Chrysalis' new rage, and excited they should be: this sound like late '70s multi-platinum stuff. But is it late '80s platinum? Judging by the recent resurgence of bands like Aerosmith, it might fit the bill. Lead singer and guitarist Tornstein (pronounced tor-steen) called me in L.A. during a break filming their video for the first single "Love Cries." He admitted the influence of bands like Aerosmith and Tom Petty. "We've always written in English," says Tor. "Even if we're Norwegian we were brought up on American music. It's not easy, but we're getting used to it." Don't expect a lot of witty wordplay from the Stage Dolls, but their melodic rock sound is powerfully rendered. Steinner on drums and Terry on bass compliment Tornstein's fine playing.

THE SAN FRANCISCO TREAT: We get a lot of phone calls here from publicists trying to push this or that indie record. Many of these records are disappointing. Well, I kept getting messages from a Heidi Groshelle in San Francisco about a group called SFO on Associated Records. Finally she coaxed me into listening to the three-song CD and, by golly, I liked it. Persistence pays, if the product is good. Heidi accurately described them as "three mystic popsters," a sound roughly akin to Enya's. Standout cut: A new-age remake of Buddy Holly's "Words of Love." SFO is Peter Buffet (who is signed to MCA's Narada Mystique label), Mary Buffet and Tom Nelson.

BON JOVI RULES: I checked out one of the Bon Jovi shows at the Ingledale Forum last week, and my scribbled notes were as follows: 1) Thank goodness for hit songs! They carried the evening. 2) John is a helluva nice guy, it seems—modest, down-to-earth. 3) Unfortunately, Johnny possessed neither vocal chops or a powerful vocal presence that night, even with the help of a giant U-shaped catwalk lowered from the rafters which allowed him to run out to the rear of the arena. 4) I should have attended on Wednesday night when he was joined on stage for an encore by a veritable menagerie of party animals for a version of "Wild Thing." Seen on stage were Skid Row, Moon & Dicezzl Zappa, Sam Kinison, David Coversdale, Bruce Willis, Duff, Billy Idol, Steve Vai and Tommy Lee. The excitement must have been unbearable.

TOP OF THE POPS

Singles

TIM FINN: "How'm I Gonna Sleep" (Capitol P-B-44339)

The Finn brothers' adroit and sensitive writing under the names Split Enz and later Crowded House created a tradition that brother Tim continues here. This song has a gentle way of luring you into its intelligently scripted, yet pop sensibility. There are surprises, including a musical departure in the bridge. Finn's voice is pure radio, understandable and touching. Produced by veteran Mitchell Froom, it should prosper on pop.

THE DOOBY BROTHERS: "The Doctor" (Capitol B-44376)

The Doobie's comeback try is a long-shot, but this barnburner might turn the trick. The tune sounds like a melodic Fab F. Birds—pop-country.

IVAN LINS: "You Moved Me to This" (Reprise 7-27515)

Lins uses his Brazilian modalities to extremely good effect here. The chords are jazzy, but the feel is pop. The result is fresh and engaging. Add!

R.E.M.: "Pop Song 89" (Warner Bros. PRO-CD 3357)

Promo CD single featuring R.E.M.'s cynical parody of pop. It turns out they've created a pop hit despite themselves. Clover follows, these.

WINGER: "Headed for a Heartbreak" (Atlantic PR 2655-2)

Follow-up to "She's Only Seventeen" features Winger's acute sense of pop-metal, with continued possibilities for chart action.

BENNY MARDONES: "Into the Night" (Polydor 889 368-7)

Apparently a groundswell of support has resurrected this 1980 record in some parts of the country. The power of radio is astonishing.

PAUL PESCO: "The Politics of Love" (Sire Pro CD-3535)

Pesco makes a sophisticated and tuneful kind of funk that reminds one of the halcyon days of pop, when Steely Dan and Al Jarreau ruled the waves.

SHEENA EASTON: "101" (MCA 53629)

This Prince-produced track is filled with sultry atmospheres and some terrific emoting by S.E.

LORI YATES: "Promises, Promises" (CBS CSK 1588)

Yates displays a fine sensitivity on a spare, medium-tempo pop ballad with a Midwestern tinge. Nice piano and guitar breaks highlight the record.

Albums

SIMPLE MINDS: Street Fighting Years (A&M CD 3927)

This is a gallant attempt by Jim Kerr and company to elevate their aesthetic sights. The beacon blinking in the distance is Peter Gabriel's "Biko," which they cover, as if to say, "See, this is what we're trying to do." The pastoral, musical landscape behind these songs about political injustice and renewal swells with bagpipes and strings, sounding more like a lush movie soundtrack than a rock record. Credit producers Stephen Lipson & Trevor Horn for the delicately balanced mix. Kerr's voice is an acquired taste, especially when it's stripped naked. But in the context of tunes as sincere as "This Is Your Land" (the first single, featuring vocals by Lou Reed) and "Belfast Child," Kerr brilliantly conveys his passionate feelings about these subjects. You can't ask anything more from a singer.

J.R.
CASH BOX
CHARTS

TOP 100
SINGLES

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

May 13, 1989

#1 Single: Bon Jovi

#1 Debut: Dino #75

To Watch: Richard Marx #37

1 I'LL BE THERE FOR YOU (Mercury/Polygram 872 564-7) Bon Jovi 2 10
2 REAL LOVE (MCA 53484) Jody Watley 5 9
3 LIKE A PRAYER (Warner Bros. 2-477-25539 ) Madonna 1 9
4 FOREVER YOUR GIRL (Virgin 7-99293) Paula Abdul 6 10
5 FUNKY COLD MEDINA (Delicious Vinyl 104) Tone Loc 3 11
6 HEAVEN HELP ME (A&M Polydor 671 538-7) Deon Estus 4 12
7 SECOND CHANCE (A&M 1273) Living Colour 10 10
8 CULT OF PERSONALITY (Epic 34-58511) Special 7 15
9 AFTER ALL (Geffen 7-25920) Cher & Peter Cetera 14 10
10 SHE DRIVES ME CRAZY (IRS 53483) Fine Young Cannibals 8 16
11 THINKING OF YOU (Cubana 672502-7) Sa-fire 13 14
12 ROCK ON (Clydesdale A&M) Michael Damian 18 8
13 ELECTRIC YOUTH (Atlantic 7-89919) Debbie Gibson 16 7
14 THE LOOK (EMI 50190) Roxette 9 13
15 SOLDIER OF LOVE (Capitol 44365) Donny Osmond 19 8
16 PATIENCE (Capitol 7-22919) Guns N' Roses 20 6
17 WIND BENEATH MY WINGS (Atlantic 7-89972) Bette Midler 25 10
18 ROCKET (Mercury/PolyGram 872 614-7) Def Leppard 11 11
19 IKO IKO (Capitol 44349) Belle Stars 21 10
20 EVERY LITTLE STEP (MCA 53618) Bobby Brown 27 7
21 EVERLASTING LOVE (Elektra 7-69306) Howard Jones 23 9
22 I'LL BE LOVING YOU (Forever) (Columbia 38-68671) New Kids on the Block 24 7
23 ROOM TO MOVE (PolyGram 871 4187) Animation 12 12
24 THROUGH THE STORM (Arista 89-8009) Aretha Franklin & Elton John 29 5
25 GIRL YOU KNOW ITS TRUE (Arista 5-3396) Milli Vanilli 15 17
26 CLOSE MY EYES (RCA 8899-7-R) Lita Ford & Ozzy Osbourne 35 11
27 WHERE ARE YOU NOW? (WGT 31-66265) Johnny Harnen 32 10
28 SINCERELY YOURS (Atco/Atlantic 7-99246) Sensation 17 14
29 CRY (PolyGram/PolyGram 871 110-7) Waterfront 41 6
30 THE VOICES OF BABYLON (Columbia 38-58681) The Outfield 34 8
31 A SHOULDER TO CRY ON (Warner Bros./Sire 7-27645) Tommy Page 31 13
32 SUPERWOMAN (Warner Bros. 7-27773) Karyn White 22 15
33 BUFFALO STANCE (Virgin 7-23911) Neneh Cherry 36 18
34 POP SINGER (Mercury/PolyGram 836 2251) John Cougar Mellencamp 42 3
35 CIRCLE (Geffen 7-27580) Edie Brickell & New Bohemians 37 6
36 GIVING UP ON LOVE (RCA 8872) Rick Astley 39 4
37 SATISFIED (EMI/Ascap) Richard Marx 50 2
38 I ONLY WANNA BE WITH YOU (Jive/RCA 1192) Samantha Fox 40 8
39 LITTLE JACKIE WANTS TO BE A STAR (Columbia 38-68674) Lisa Lisa and Cult Jam 46 5
40 YOUR MAMA DON'T DANCE (Cappo 844293) Poison 28 14
41 DOWNTOWN (A&M 1272) One 2 Many 45 7
42 THIS TIME I KNOW IT'S FOR REAL (Atlantic 7-88096) Donna Summer 49 3
43 MISS YOU LIKE CRAZY (EMI 50415) Natalie Cole 47 5
44 SEVENTEEN (Atlantic 871 4187) Winger 30 12
45 COMING HOME (Mercury/PolyGram 872 983-7) Cinderella 48 6
46 ETHERAL FLAME (Atlantic 7-88092) The Bangles 26 15
47 CUDDEY TOY (FEEL FOR ME) (Epic 34-68545) Roachford 51 4
48 STAND (Warner Bros. 7-27688) R.E.M. 33 17
49 BABY DON'T FORGET MY NUMBER (Arista 87-9932) Milli Vanilli 52 3
50 VERONICA (Warner Bros. 7-22961) Elvis Costello 54 5

51 I DROVE ALL NIGHT (Epic 34-68759) Cyndi Lauper 55 2
52 MY HEART CAN'T TELL YOU NO (Warner Bros. 7-27725) Rod Stewart 36 22
53 SEEING IS BELIEVING (Atlantic 7-88921) Mike and the Mechanics 57 4
54 I WON'T BACK DOWN (MCA 53369) Tom Petty 60 3
55 THE LIVING YEARS (Atlantic 7-88964) Mike & The Mechanics 43 18
56 BIRTHDAY SUIT (Columbia 38-6856) Johnny Kemp 44 13
57 BE WITH YOU (Columbia 38 68744) The Bangles 65 2
58 I'LL BE YOU (Sire/Reprise 7-27628) The Replacements 66 5
59 THE DIFFERENT STORY (WORLD OF LUST AND CRIME) (A&M 1273) 89 33
60 ROUND & ROUND (Geffen/Warner Bros. 7-27624) New Order 63 6
61 YOU GOT IT (Warner Bros. 7-27624) Roy Orbison 56 17
62 GOOD THING (H.R.S. 33638) Fine Young Cannibals 70 2
63 ORINACO FLOW (SAIL AWAY) (Geffen 7-27633) Erya 58 16
64 CLOSER THAN FRIENDS (Columbia 38-68537) Surface 74 5
65 ROOMS ON FIRE (Atlantic 7-99216) Stevie Nix 75 2
66 LET ME IN (EMI 50168) Eddie Money 71 5
67 WALK THE DINOSAUR (Chrysalis ZS 4331) Was(Not Was) 59 15
68 YOU AIN'T SEEN NOTHING YET (Sire/Warner Bros. 7-27624) Figures On A Beach 69 5
69 I WANNA BE THE ONE (LMR 74003) Stevie B 61 11
70 STOP (A&M 1234) Sam Brown 72 4
71 WHO DO YOU GIVE YOUR LOVE TO (Capitol 7-27570) Michael Morales 77 2
72 LOST IN YOUR EYES (Atlantic 7-88972) Debbie Gibson 64 16
73 NOW YOU'RE IN HEAVEN (Atlantic 7-88925) Julian Lennon 73 3
74 THE MAYOR OF SIMPLETON (Geffen 7-27655) XTC 78 26

75 SUMMERGIRLS (Island) DINO DEBUT

76 IF YOU DON'T KNOW ME BY NOW (Elektra 7-69297) Simply Red 90 2
77 DREAMIN' (Wing 701 07-7/Polygram) Vanessa Williams 92 16
78 I WANT IT ALL (Capitol B-44372) QUEEN DEBUT
79 WE CAN LAST FOREVER (Reprise 7-22985) Chicago 82 2
80 ANYTHING CAN HAPPEN (Chrysalis VS4-43365) Was(Not Was) 83 3
81 DOWN BOYS (Columbia 38-68606) Warrant 85 3
82 SEND ME AN ANGEL (Cubana 10591) REAL LIFE DEBUT
83 YOU'RE NOT ALONE (Warner Bros. 7-27757) Chicago 67 20
84 CRAZY ABOUT HER (Warner Bros. 7-27657) Rod Stewart 87 2
85 INTO THE NIGHT (PolyGram 89 386) BENNY MAR DONES DEBUT
86 REPETITION (Tommy Boy/Peppercorn 7-27659) Information Society 68 6
87 SWEET JANE (RCA 8872) Cowboy Junkies 88 4
88 ROCK AND HARD PLACE (Warner Bros. 7-92165) CUTTING CREW DEBUT
89 ALL THIS I SHOULD HAVE KNOWN (A&M 34101) Breeze 76 4
90 PARADISE CITY (Geffen 7-27570) Guns N' Roses 79 17
91 DON'T TELL ME LIES (A&M 1276) Breeze 81 16
92 CRYIN' (EMI 50411) Vixen 84 16
93 SOMEBODY LIKE YOU (Capitol 50716) Robbie Nevil 86 9
94 HEARTS ON FIRE (Virgin 7-99234) Steve Winwood 89 9
95 MORE THAN YOU KNOW (Columbia 38 80103) Martika 90 21
96 YOU GOT IT (THE RIGHT STUFF) (Columbia 38-08092) New Kids On The Block 91 25
97 WORKING ON IT (Geffen 7-27657) Chris Rea 95 8
98 JUST BECAUSE (Elektra 7-60327) Anita Baker 94 21
99 RONI (MCA 53463) Bobby Brown 92 18
RHYTHM & BLUES

JAM, JAM, JAM, JAM: It had to happen. Yes, the obligatory Guy piece has arrived. Now I know you all wish you had a dollar for every time Teddy Riley's name has appeared in this column (that's approximately how many times he's named my salary, but there is still more to the band than Riley's ears and prowess behind the knobs. Talking to them you get the impression that this is definitely moving up to a new level, but three individuals with strong ideas of how their music should take shape, and how their careers should unfold. These three men have the drive and determination to pull the success of their omnipresent platinum debut LP (still #1 on the R&B chart as of this writing) into something much, much bigger.

In case you have been under a rock, Guy and his members have taken over the contemporary R&B market in the span of a year, making the New Jack Swing sound to the forefront and spawning a legion of imitators. True to the old adage, the group responds to the hundreds of clones by stating that they're "flattered, because now we're perceived as leaders, and they're followers." It's flattering that three young black brothers can get together, pop inside the R&B world, and pop out as leaders." It has literally been that simple for the group, especially Riley, who, with production partner and Guy manager Gene Griffin, has amassed more than 10 records than Dan Quayle has brain cells.

Not content to rest on their laurels, the group are currently wrapping up their successful tour with Today, M.C. Hammer and others. The road trek seems to have revitalized the group, giving them a fresh batch of ideas called from the experience of interacting with various audiences. They're due to hit the studio in June, and plan to bomb a new LP out by early summer. They promise some surprises, and it's easy to see that the next album will be much more of a group effort. Vocalist Aaron Hall explains that "Teddy has his sound, which is our sound, but Guy is all about input from all three of us. [Aaron's brother] Damion is the third member of the group.] It's not the same sound. Our sound has more emphasis on the voice, and there is a different vibe in our music. We see our sound as a combination of gospel, jazz and hip-hop."

The band honed their chops in the church, an influence that Hall says will be more prevalent on the new LP. They felt that the incorporation of gospel in their music "to another level," and now that they have virtual carte blanche with radio, they feel they can expand their sound to incorporate their influences in innovative ways. But don't get the impression that the band will be completely abandonning the sound that got them where they are. Riley promises the album will be "full of summer jams, because that's the sound that we all love."

Guy is expanding in other ways as well. Together and separately, the Guy guys will be producing artists for the band, and they jointly manage a number of groups, including Motown act Today. Not surprisingly, they'll be putting together demos for at least half a dozen other groups in their management stable. They've also set up a network of contacts cultivated their working sound and get the sense that they're genuinely thrilled by the chance to help a young talent. The scope of influence for the band should widen considerably as a result of these projects, making them the force to be reckoned with in the contemporary R&B of the '90s.

R&B PIPS

THE JACKSONS: "Nothing (That Compares 2 U)" (Epic 69068)

This record sounds like:
(A) New Jack Swing
(B) Typical L.A. & Babyface fare
(C) BAD

Answer: B & lower-case C

Mavis Staples: "20th Century Express/All the Discomasts of Home" (Paisley Park/WB)

The A-side is a flat drab rewrite of the hits of the late '80s, but the B-side is a wondrous blues weeper that allows Mavis to express herself, wrenching emotion out of every syllable. It employs a subtly powerful backaching track that's simple but very effective, a lesson for all those overproduce out there to follow.

Poppa Ron Love: "I'm a Girl Watcher" (Def-Jam/CBS 68617)

This cover of the O'Kaysions classic retains the charm of the original, updating it by using a fetching toast over a pop-hip-hop bed laid down by Jam Master Jay. This is the type of record you will have to reach up to turn up the volume and sing along uncontrollably.

The System: "Midnight Special" (Atlantic 7-88901)

The System returns after laying low for a while with a lighthearted single that should see some pop as well as R&B play. Mic Mouses style is in fine form, and this track should give their Rhythm and Romance LP a quick jump-start.

Neil Harris

R&B LPs

CASH BOX MAGAZINE 20 MAY 13, 1989

May 13, 1989, The gray shading represents a bullet, indicating strong upward chart movement.

Noteworthy

Beyoncé Knowles (Atlantic 8457)

Marvin Gaye (Motown 75053)

Elastics (Elektra 60835)

The Real Life (Atlantic 8483)

Shad (Motown 2073)

Searchin' (Motown 75045)

Tony! (Motown 75042)

247 (4th & B Way 4011)

Kool G. Rap & DJ Polo 48 5

Al Jarreau 31 22

El DeBarge 38 8

Gucci Crew II 44 16

Chubb Rock 47 22

Blue Magic 56 3

Special Ed 69 9

Z-Looke 45 17

Antiquette 44 20

Madonna 54 1

The Pasadena 55 8

Ten City 50 9

Donna Aliora 52 15

Deon Estus 63 3

Sweat Obsession (Epic 44419) 54 25

New Kids On The Block 59 26

Tony! T' Toni! 62 53

Al B. Sure! 57 52

Miam Boys 58 6

Cash Money & Marvellous 60 16

Dino 66 2

Keatn 68 5

Grady Harrell DEBUT 60 5

Oaktown's 3:37 DEBUT 54 6

Betti Love 51 9

Bar-Kays 64 13

2 Live Crew 72 12

Marcus Lewis 75 7

Various Artists 68 13

Various Artists 68 13

Cherelle 73 25
1 REAL LOVE (MCA 53444) Jody Watley 1 10
2 START OF A ROMANCE (Atlantic 89532) Sky 4 11
3 I LIKE (MCA 53488) Guy 7 10
4 LOVE SAW IT (Warner Bros. 7-27783) Karyn White 3 12
5 DON'T TAKE MY MIND ON A TRIP (Virgin 7-92072) Boy George 5 12
6 SLEEP TALK (Def Jam/Columbia 38-68555) Alyson Williams 2 13
7 IF I'M NOT YOUR LOVER (Warner Bros. 7-27556) Al B. Sure 18 10
8 TRIBUTE RIGHT ON! (Columbia 38-68575) The Passerendas 12 10
9 FUNKY COLD MEDINA (Delicious Vinyl 104) Tone Loc 9 8
10 BUCK WILD (Virgin 7-96323) E.U. 13 9
11 CRUCIAL (MCA 53550) New Edition 6 11
12 STICKS AND STONES (RCA 8870) Grady Harrell 17 11
13 BABY ME (Warner Bros. 47-27541) Chaka Khan 15 11
14 LOVE SICK (Virgin 7-96416) Z'looke 14 12
15 HEAVEN HELP ME (MeccaPolyGram 871 538-7) Deon Estus 19 9
16 EVERY LITTLE STEP (MCA 53550) Bobby Brown 8 12
17 MISS YOU LIKE CRAZY (EMI 50165) Natalie Cole 24 7
18 ROLLIN' WITH KID N PLAY (Shady 20001) Kid N' Play 10 11
19 MY FIRST LOVE (Warner Bros. 47-27529) Atlantic Starr 25 7
20 ME, MYSELF AND I (Tommy Boy 9283) De La Soul 30 7
21 MR. D.J. (Motown 1961) Joyce Irby 31 7
22 LIKE A PRAYER (Epic/Warner Bros. 24-7 27539) Madonna 22 9
23 TURN THIS MUTHA OUT (Capitol 44290) MC Hammer 26 9
24 IF SHE KNEW (Atlantic 2960) Anne G. 27 8
25 CHILDREN'S STORY (Columbia/Def Jam 38-68626) Slick Rick 26 6
26 JOY AND PAIN (Profile Pro 76247) Rob Base & DL E-Z Rock 47 5
27 EVERY LITTLE TIME (Anita F1-9800) Kiara 38 6
28 I'LL BE THERE FOR YOU (Capitol 79460) Ashford & Simpson 16 15
29 LITTLE JACKIE WANTS TO BE STAR (Columbia 38-6867Lisa Lula & Cult Jam 36 5
30 WORKIN' OVERTIME (Motown MOT-6724) Diana Ross 49 2
31 MADE TO BE TOGETHER (Virgin 7-92026) Deja 34 7
32 UH-UH-OOH-OOH LOOK OUT (HERE IT COMES) (Atlantic 7-89941) Roberta Flack 32 8
33 I'LL BE LOVING YOU (Columbia 38-86871) New Kids On The Block 39 6
34 LEAD ME INTO LOVE (Epic 7-69999) Anita Baker 40 4
35 THE GOOD, THE BAD & THE UGLY (Epic 38-68590) Charlie Singleton 35 8
36 DON'T TEASE ME (MCA 53615) Robert Brooks 37 7
37 SHOW AND TELL (Capitol B-44347) Peabo Bryson 51 3
38 FOR YOU TO LOVE (Epic 34-68747) Luther Vandross 41 4
39 LOST WITHOUT YOU (EMI 50165) The Winans 47 7
40 MY ONE TEMPTATION (Island 98064) Mica Paris 43 6
41 FOR THE LOVE OF YOU (PolyGram 871 934-7) Tony! Toni! Tone! 44 6
42 AFFAIR (Tatoo Z54 65858) Cherelle 11 15
43 HAVE YOU HAD YOUR LOVE (EMI 50169) The O'Jays 46 5
44 4 U (A&M 12293) Vesta 20 15
45 THROUGH THE STORM (Arista AS1-98001) Aretha Franklin & Elton John 50 5
46 REAL LOVE (Motown 44261) El DeBarge 21 14
47 GOALIE (Island 7-99208) Miles Jaye 53 5
48 GIRL I GOT MY EYES ON YOU (Motown 1154) Today 23 16
49 A LITTLE ROMANCE (Motown MOT 1905) The Boys 58 3
50 SEARCHING FOR A GOOD TIME (Epic Z54-68699) Marcus Lewis 57 6

51 I WANT YOUR LOVE (RCA 88911) La Rue 54 5
52 FOREVER YOUR GIRL (Virgin 7-99230) Paula Abdul 55 5
53 GOT TO GET THE MONEY (Atlantic 7-89910) Levert 83 2
54 SHE'S SO COLD (Epic 49-68520) Alston Stewart 60 5
55 ANIMAL (Mercury 872 954) Barry-White 61 5
56 CRAZY (FOR ME) (Capitol B-44354) Freddie Jackson 88 2
57 DARLIN' I (PolyGram 871 936) Vanessa Williams 67 3
58 IT'S REAL (Warner Bros. 22375) James Ingram 70 2
59 I CAN'T STOP (THAT FEELING) (Magnolia Sound/MCA 53620) Eugene Wilde 63 3
60 TURNED AWAY (Atlantic 7-89917) Chuckie Booker 80 2
61 ON A MISSION (Mercury 872292) Leotis 65 5
62 BABY DON'T FORGET MY NUMBER (Arista 9832) Mill Vanilli 75 2
63 NEVER SAY GOODBYE TO LOVE (PolyGram 871 618.7) Rene Moore 29 11
64 SHOWER ME WITH YOUR LOVE (Columbia 38-68746) Roachford 68 3
65 CUDDEY TOY (FEEL FOR ME)(Epic 34-68549) Roachford 68 3
66 BIRTHDAY SUIT (Atlantic 7-89927) Johnny Kemp 33 12
67 SHE DRIVES ME CRAZY (E.R.S. 53983) Fine Young Cannibals 71 4
68 ALL I WANT IS FOREVER (Epic 34-68940) James 'T & Regina Belle 42 15
69 LUCKY CHARM (Motown 1952) The Boys 48 17

70 SECOND EMOTION (Clash K01-4) 10-96 DEBUT
71 ONE MAN (Polydor 7241) Chantele 76 3
72 CLOSER THAN FRIENDS (Atlantic 38-68537) The System DEBUT
73 MIDNIGHT SPECIAL (Atlantic 7-89801) Simply Red 56 8
74 IT'S ONLY LOVE (Epic 7-69317) Vesta DEBUT
75 CONGRATULATIONS (A&M 1407) Lisa DEBUT
76 YOU AND I GOT A THANG (Capitol B-44283) Freddie Jackson 59 17
77 CONSTANTLY (Virgin 7-98209) Lia DEBUT
78 ARE YOU MY BABY (Columbia 38-68557) Wendy & Lisa 62 12
79 MORE THAN FRIENDS (Elektra 11-714) Jonathan Butler 64 15
80 THE MAN WE ALL LOVE (Atlantic 7-89837) Kwame DEBUT
81 STRUCK BY YOU (Mercury PolyGram 872 102-7) Bar-Kays 66 16
82 I WANT IT (Cypress 872-750) Aleece Simmons 69 9
83 MAGIC MOMENT (Repipes/Warner Bros. 27763) Rick James DEBUT
84 TEMPORARY LOVER (Capitol 44320) The Controllers 72 6
85 YOU LAID YOUR LOVE ON ME (Motown 1957) Gerald Alston 73 12
86 I WILL ALWAYS BE THERE (E.R.S. 53986) Anquette 74 5
87 JOY AND PAIN (Ocean 7-9204) Donna Allen 77 17
88 A WOMAN'S TOUCH (Mega Jam B-44347) Christopher McDaniels 78 3
89 STAY (Polydor PolyGram 871 5487) Jackie Jackson 79 9
90 I FOUND LOVE (Orpheus EMI V-72975) B-Fat DEBUT
91 SISTER ROSA (A&M 1410) The Neville Brothers 81 4
92 EAZY-ER SAID THAN DONE (Ruthless/Phoryd 57108) Easy-E 82 4
93 JUST BECAUSE (Elektra 7-69237) Anita Baker 84 21
94 CAN WE TALK ((Ozone 7-99294) Donna Allen DEBUT
95 LEAN ON ME (Warner Bros. 47-27533) Thelma Houston & The Winans 86 6
96 GIRL YOU KNOW IT'S TRUE (Arista S-3906) Mill Vanilli 87 17
97 LET ME PUSH IT TO YA (Island 92949) Atension 89 9
98 BLACK STEEL IN THE HOUR OF CHAOS (Def Jam/Columbia 38-68613) Public Enemy 90 3
99 LOVERS INTUITION (Epic 34-68589) Amy Keys 91 5
100 247 (4th & Broadway 741) Dino 92 12
SHOPTALK

AL BELL COMES IN LOUD & CLEAR

INDUSTRY LEGEND AL BELL will be the keynote speaker at the 1989 National Association of Independent Record Distributors and Manufacturers (NAIRD) Convention.

In the '60s, Bell was heralded as a boy wonder as he rose to the executive level at Stax Records, making it into one of the industry's largest and most successful independent labels. He was responsible for developing the careers of Otis Redding and Isaac Hayes, while establishing a standard of quality for both his product and his profession that became synonymous with the "Stax Sound."

Bell, currently employed at The Gordy Company, is truly one of this industry's greatest assets. He is a gentleman and a visionary who often sounds more like a philosopher than the top-notch businessman that he is. Shoptalk had a chance to talk to Bell recently about the general state of the independent sector, along with the role the Independent Action Committee played during a record-breaking 1988.

"INDIE DISTRIBUTION has shrunk with respect to the number of viable independent wholesalers there are in America. At the same time the advent of the retail chains has changed the structure of independent distribution to the extent that an independent wholesaler, if he wants to be formidable in a given territory, needs more territory now so as to be able to service chain operations. Computerized inventory methods have added more sophistication to the independent side of the business.

"I think it's safe to say that this is the strongest the independents have ever been. In the mid-to-late '80s, our industry as a whole was generating around $300 million annually. Last year the independents (those that reported, that is) grossed over $500 million in revenues. That's the largest year in the history of the business.

"The industry itself, like the independent side, has had its ups and downs. But fortunately the ups and downs keep moving higher and higher. I think it will continue that way as long as we have creative people and entrepreneurs in America, and a population that has diverse tastes in music. What we're experiencing right now is evolution.

"The reason we had such enormous sales last year was rap music and its success. The new trends that came up off the streets into the grassroots level in America start on the independent side of the business. And realizing that, you will always have continual growth on that side of the business.

"I know that there are a lot of doomsday preachers out here that are saying it's over as far as the independents are concerned. Well, if it's over then it means that being an entrepreneur in America has come to an end. I don't think that is the case, just yet. It means that creativity is dead in America. I don't think that is the case, just yet. It means that Americans have become robots in terms of their music appreciation and they can be dictated in terms of their music appreciation. I don't think that is the case, just yet. So the independents are not over, for the independent side of the business is really a manifestation of grass-roots Middle America in terms of its attitudes and desires.

"The strides that the independent side of the business has made as a direct result of the establishment of the Independent Action Committee (IAC), was seen in the gross revenues of last year. Independents took steps to dispel the thinking or the attitude or the perception that, one, the independents don't pay their bills, and two, the independents are not still in the business of aiding entrepreneurs or producers in getting established in the business by providing funding from them. Since the IAC was formed, numerous companies have been underwritten in part or in total, by independent distributors that are participants in the IAC.

At the 1988 NARM Convention, the IAC made a public pronouncement regarding the financing of producers that wanted to establish independent companies; it has done that. Also, they announced that they were willing to aid in the financing of independent companies that were seeking to attract established artists away from the larger so-called major companies, and they still stand ready to do that. So tremendous strides have been made since the IAC was formed, and I'm sure that it has been a catalyst for that."

WE'LL BE BACK next week with the 1988 NAIRD Awards winners, along with more words of wisdom from this eloquent executive.

Kevin Coogan
CASH BOX CHARTS

COUNTRY SINGLES

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

May 13, 1989

#1 Single: Alabama

IF I NEVER SEE MIDNIGHT AGAIN (Columbia 38-6904/CBS)
Sweethearts of the Rodeo 57 2

#1 Debut: George Jones #54

YA DA DA DA DO (Sp. Are You) (Epic 34-6851/CBS)
Russell Smith 53 4

To Watch: Merle Haggard #48

""
NASHVILLE NEWS

RECORD CO. TIDBITS: Capitol Records is in the midst of expanding both its offices and its staff. Headlining new appointments at Capitol is the naming of Jerry Crutchfield as Executive Vice President, General Manager/Nashville Division. The long-time music veteran moves from a 27-year association with MCA Music to his new position, which will concentrate in the area of A&R and Artist Development. Other appointments include former MCA Music staffer Marty Griffin as Senior Staff Assistant at Capitol and Tammi Jackson as publicity assistant. Gerry McDowell has also been promoted from National Country Promotion Manager to Director, National Country Promotions; Mark Carter is now Manager, Media & Artist Relations; and Bobby Rymer's new title is Staff Assistant, A&R. To accommodate this blossoming growth, additional space has been acquired and when the expansion is complete, the building at 1111 10th Avenue South will be renamed the Capitol Records Building.

Don Keisser has been named Regional Country Marketing Manager, West Coast, CBS Records/Nashville. Joe Casey, CBS vice president promotion, CBS Records/Nashville welcomes Kamerer, who comes to CBS with a highly-respected list of credentials in the areas of promotion, marketing and sales, to the Nashville team.

Sheila Shipley, vice president of promotion, MCA/Nashville, has announced the appointment of Pat Surigee to the position of Director of Promotion/Northeast for the label, based in Cleveland. Surigee was most recently Sales Representative for MCA Distributing, based in Los Angeles.

True Records' affiliated publishing company, Web Music, is continuing its streak of cuts by major stars. It was one of the co-publishers of the #1 Shenandoah hit "Church on the Cumberland Road." Under the guidance of president Bobby Reed and publishing director Helen Harp, the company has secured cuts by such artists as Earl Thomas Conley, T.G. Sheppard and Johnny Rodriguez.

Airborne Records has signed a distribution agreement with Allegiance Records. President says Airborne artists will now be released through the existing distribution agreement between Allegiance and C.E.M.A. (Capitol/E.M.I. Music and Associated labels), one of the six major distributors in the United States.

ALL-AMERICAN ASCAP MEMBER Johnny Cash was congratulated backstage at the BMI Birth Anti-Defamation League Award ceremony in the Doubletree Hotel in Nashville, Tenn., recently. Cash received the Americanism Award for his humanitarian endeavors. Cash is now preparing to head off for foreign shores for a six-country tour in Europe. Cash has performances scheduled in Ireland, France, Denmark, Switzerland, Scotland and England. On June 28, he will be the recipient of the Aggie award from the Songwriters Guild of America honoring him for his talents as a songwriter.

SONGFEST '89, BILLED AS "the world's only songwriter's pro-am," is scheduled for July 16-18 in St. Simon's Island, Georgia. The event is structured much like a golfer's pro-am, offering novices songwriter opportunities to write side-by-side with some of country music's most established tunesmiths. As with last year's event, the winning entries from Songfest '89 will be included on a compilation album to be released later this year.

ASCAP'S Merlin Littlefield, Poly- Gram Record's Sandy Neese, Johnny Cash, and ASCAP's Pat Rolfe and Connie Bradley.

Newly signed RCA Recording artist, Paul Overstreet is all smiles at an outing with Joe Galante, Senior Vice President/General Manager RCA Nashville and Manager Bobby Roberts. RCA has just released Overstreet's first single, "Sowin' Love" from his upcoming L.P. SHOWCASE NEWS: While making the showcase and songwriter's night rounds last week, I caught one of the most entertaining showcases that has hit Music City in months. Roger Alan Wade captured the attention of a SRO crowd at Douglas Corner with his own unique style of Southern rock. He had the crowd rocking with his "Everybody Wants to Be From Dixie," and you could have heard a pin drop when he belted out his straight-from-the-heart ballads. A very talented and accomplished songwriter, he penned "Country State of Mind," a #1 hit for Hank Williams, Jr., expect to see things happening for Wade—he's got what it takes!

APOLIGIES: While Ricky Van Shelton did collect three awards at the recent TNN Viewers Choice Awards, Randy Travis, not Shelton, as stated in our May 6 issue, won the coveted Entertainer of the Year Award. Travis also won the Favorite Album Award. Shelton won Favorite Male Artist, Favorite Video and Favorite Song. Sorry Randy!

Kay Knight

COUNTRY HOT CUTS

1. K.T. OSLIN: "True Blue," This Woman (MCA)
2. WAYLON JENNINGS: "You Put the Soul in the Song," Full Circle (MCA)
3. FOSTER & LLOYD: "In the Fat Lady Sings," Foster and Loyal (RCA)
4. GEORGE STRAIT: "Ace in the Hole," Beyond the Blue Neon (MCA)
5. RICKY VAN SHELTON: "Living Proof," Loving Proof (Capitol)
6. ALABAMA: "High Cotton," Southern Star (MCA)
7. THE JUDDS: "Water of Love," River of Time (GRT)
8. ROSANNE CASH: "Back to Memphis," High 1979-1989 (Columbia)
9. STEVE WINER: "I Got Dreams," I Got Dreams (Capitol)
10. RESTLESS HEART: "Jenny Come Back," Big Dreams in a Small Town (RCA)
13. ALABAMA: "Southern Star," Southern Star (MCA)
BAND: "such is believing..."

BILLY JOE ROYAL: "Love Has No Right" (Atlantic/America 799217)

ROYAL holds true to form with the '60s sound in this ballad about the uncertainty and unfairness of love. The emotion in Royal's voice makes you feel the pain of love gone wrong. It's sure to be a hit.

COUNTRY MUSIC FANS would recognize this fellow more readily if he went by his full name of George Hege Hamilton V, because of his father's (country veteran George Hamilton IV's) success before him. But Hege V (pronounced Heg-ee Vee) is well known among college students across the nation who are into the alternative country sound. "I call myself Hege V because I don't like the idea a lot of people get of, okay, here's somebody's son. I'm very proud of my father and I enjoy doing the Grand Ole Opry with him and touring with him, but the Hege V was sort of a chance to stand on my own."

Hege V released what he calls a college rock LP on MTM records in 1987 and his unusual style of music took off. "I call it rock/country or rock country album when MTM. It's also been called everything from alternative country to rock 'n twang." Hege says some of his favorite singers were Ernest Tubbs, Little Jimmy Dickens, Tex Ritter and Marty Robbins. "I grew up backstage with these fantastic country greats, so my music has very much a country influence."

Hege V's "House of 27" consists of a unique blend of country, rock and folk. It was recorded in Winston-Salem, North Carolina, in the garage studio of producer Mitch Easter, who is well known for his work with artists like R.E.M. and Marshall Crenshaw. Hege describes the songs from the LP as keying on the "survivalist-broken-hearted-country-
tristic-cynicism of busted hearts and broken dreams. To me country music is '60s Cadillacs, broken-heartedness and beat up souls. My music is about all those things, but more in a Buddy Holly style."

"People I'm really interested in right now are the O'Kanes, k.d. lang, Nancy Griffith, Lyle Lovett and Foster and Lloyd. We're all into the same vein of country music." Hege V was working on an alternative country album when MTM closed its doors earlier this year. He just participated in the Merle Watson Memorial Festival in North Carolina. "It was like a bluegrass folk festival," he says. "You know it's interesting. Before country music was called country music, it was called folk music. Ernest Tubbs' original record shop said 'largest selection of folk music.' So it's neat that bluegrass and folk music can combine still."

Hege V says he is finding that some mainstream country music fans and artists are accepting his kind of music more and more. Backstage at the Merle Watson Memorial Festival, famed dobro player Jerry Douglas and bass player Mark Skatski asked Hege V if he would mind if they played with him on stage. "I got out there and played some stuff that up until now I've considered college rock. People were clapping and tapping their feet while I performed, and after I came down off the stage, some older folks were coming up to me and saying, 'Son, keep up the good bluegrass, there ain't no doubt you're going to be big'," he says. "I was thinking, this is amazing, you know."

"I think I would have a real problem trying to sell myself as strictly country or mainsteam country. I believe my music has some of the county influence and the rock attitude, but there's a bluegrass sound there too."

Hege V is currently writing for High Harmony, Inc. with fellow Nashville singer/songwriters like John Hiatt, Townes Van Zandt, Steve Earle and Bruce Hornsby. Tammy West, the head of High Harmony, Inc., is also negotiating some projects now that may be in the works for Hege V. He is also scheduled to tour in England this summer with Holly Dunn and Becky Hobbs, and to go on the road with his dad to do some fair dates. "Hey, I'm back and I'm ready," Hege V smiles. "I believe if you're determined enough to do something, you just have to keep marching. And I believe it's just a matter of time before good things really start to happen."

"If I can continue to get 65-year-old bluegrass fans and 18-year-old college students to both relate to my music—I know it's real."

Kay Knight

CASH BOX MAGAZINE 25 MAY 13, 1989
JO-EL SONNIER: His Music Is a Labor of Love

JO-EL SONNIER is truly coming into his own in the country music industry. Earlier this year he received an award from Performance Magazine as Country Music’s Top Newcomer. Sonnier was nominated in the Favorite Newcomer category at the recent TNN Viewers’ Choice Awards, and was also a presenter during the event.

Sonnier, a passionate singer and expert accordionist, is well-versed in the legacy of his homeland. But his talent goes far beyond the somewhat limited confines of the traditional Cajun repertoire. Sonnier’s debut album on the RCA label, Come on Joe, showcases a true musical eclectic who has been playing for over 35 years. “God gave me the gift to share this music of love and happiness and joy, and everything else that Cajun music is about,” Sonnier says.

This talented artist from the bayous was given an opportunity, learned to play it and began singing when he was about five years old. Shortly after that, Sonnier began his professional career in music with an early morning radio show in his native Louisiana. But from there, Sonnier’s path to national success as an entertainer became one filled with trials and tribulations.

Sonnier had gained regional success in Louisiana and felt it was time to try his luck in California. He tried to make the move a permanent one, but work was slow and he ended up a side-man, working clubs throughout the Southwest. Feeling that that scene was taking him nowhere, Sonnier made the move to Nashville. He stayed in Music City for six years, establishing himself as both a skilled songwriter and session musician, but success as a frontman was still just out of reach. "People like Johnny Cash, Merle Haggard, Eddie Raven and Hank Williams, Jr. called me and asked me to play my accordion on their records," Sonnier remembers. "These heroes of mine restored my faith and gave me another meaning of living and if I couldn't do anything with my own records."

Discouraged, Sonnier left Nashville in 1978 and returned to Louisiana. "I quit recording for nine years," Sonnier reflects. "I didn't just stop—I quit. But it just wasn't the right time for my music to be accepted commercially." Sonnier says he shared that time spent in Louisiana with his mom and dad. "That's where I needed to be at that time, but going home was a hard thing for me to do," Sonnier says. "They just wanted to have me back, but I felt like I had failed at what I set out to do."

Nine years was a long time of waiting, away from his music, but Sonnier says those years of hardship were for a reason. "It was all to make me grow and to build up my character so I could develop my talent to this point. Now I'm really spiritually and I'm prepared to bring some of the best music to the world that I can," Sonnier says. "You have to be committed to the people and to the love of your heritage. I had to have all that together before I could step up there and be a true entertainer."

All this time, Jo-El Sonnier has been looking for acceptance. In 1987, Joe Galante believed in him enough to take him in at RCA and work with him. "Before Joe Galante, everybody else had turned me down. They didn't know what to do with me. But Joe just let me be myself and let me do my music my way," Sonnier explains. "Bill Carter, my manager, also strongly believed in me and helped me put it all together."

In 1987 Sonnier was performing at a festival in Louisiana and Joe Galante and the RCA staff were there to hear him. So were his parents and his whole family. The charismatic entertainer says that was the first time his family had been tried to do all those years—to entertain people with my style of music and to share part of my heritage with them.

"My mama looked at me after I sang, smiled and said, 'Jo-El, you didn't play long enough!' She died two months after that, but I knew she understood what I was trying to accomplish through my music. My music has always been a labor of love."

Sonnier's accordion and one of his stage outfits have been donated to the Country Music Hall of Fame, and when he is gone they will be a part of country music history forever. But Jo-El Sonnier is very much a part of country music today. Come on Joe, co-produced by Bill Halverson and Richard Bennett, has been a very successful project for him. Single cuts “No More One More Time,” “Tear Stained Letter” and “Raining in My Heart,” were all Top 10 songs on the Cash Box Top 100 Country Singles Chart and a new single, “Blue, Blue, Blue (Blue, Blue)” is sure to also hit the top ranks of the charts.

"When we recorded that album, the music was what I heard—it was what was in my heart," Sonnier recalls. "Me and my accordion, that's the way I wanted my music to be performed. The eclectic sounds on this album are my colors and the accordion is my paintbrush."

Kay Knight

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COUNTRY INDIES

INDIE SPOTLIGHT

EDDIE LEE CARR: "Big Bad Mama" (Evergreen 1092)
This lighthearted collaboration by Dan Mitchell and Murry Kellum is a catchy tune about the ultimate biker "mama" astride a Harley hog. She even comes to her man's rescue when a rival biker gang tries to give him a hard time, proving there's no love truer than "Big Bad Mama's."

INDIE FEATURE PICKS

KELLY SCHOPPA: "Sorry" (KS 3889)
This one has more soul than the country, both musically and vocally, of the '40s big band style than country. This guy definitely gets the point across that his love will be sorry she left him.

BEN SANDERS: "A Short Walk Through My Mind" (Soundwaves 4821)
This self-penned traditional song (Eddie Arnold-style) has Sanders reminiscing about an old love affair and the sweet memories it brings back. Pure country and good stuff.

GINDI CAIN: "I Think That I'll Be Needing You This Time" (Golden Eagle 154)
A lady, confused about life's paths and where they might be leading her, seeks guidance from above to help her make the right choices.

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COIN MACHINE
AROUND THE ROUTE

I MUST CONFESS that, since viewing the unique Songbird jukebox in the NSM/Loewen America exhibit at last year’s AMOA, I haven’t done much in the way of follow-up to find out what’s been happening with this piece. As you will recall, this is the 45 rpm magnnum stereo jukebox that is encased in a modified 37 Thunderbird taillight section, employs the NSM/Lions sound system, is produced by Carson City Parlor (Shakopee, MN) and is marketed through Loewen America’s distributor network. Well, during a conversation with Steve Henderson of Operators Distg. in High Point, NC, this past week, the Songbird was brought up, with Steve mentioning that he’s been doing some business with it, particularly in “speciality spots,” such as locations that are focusing on a specific era (50s/60s) or theme. Steve’s enthusiasm prompted us to give Paul Harmon a call at Carson City Parlour. He told us, “You ain’t seen nothin’—yet!” The company’s aim is to put “a bit of theatrics and showmanship” into their product line. So, down the road, look for a ’48 Chevy pickup truck and a boat cabinet, where you can put your money in and listen to your favorite records in a very unusual, eye-catching setting—and we understand this application to compact disc programming is also a very strong possibility, according to Paul:

CONGRATULATIONS! Arachnid, Inc. of Rockford, IL (producer of English Mark Darts) was singled out, among hundreds of nominees, to receive the 1988 Illinois Exporter of the Year award from the U.S. Dept of Commerce/ITA in Rockford. The award presentation took place on April 27th during the National Tabletop Operators Convention in Northern Illinois dinner; featured speaker of the evening was Bernie Powers, Arachnid’s director of marketing and sales whose remarks focused on “The Role of the American Entrepreneur in International Trade.” This award exemplified Arachnid’s growth in export sales.... Speaking of Arachnid, we heard that founder and president, Paul Beall sold his interest in the company to his partner, Steve Tillery.

JUST MOVED: Exidy, Inc. recently relocated its manufacturing, service and parts (along with prexy Pete Kaufman!) into new facilities in Redding, CA—better known as the “Lake Shasta recreation area,” which houses such “country” notables as Merle Haggard. The quality, by the way, are from marketing chief Virginia Kaufman, who advised that Exidy’s sales, marketing and software development (along with herself) will remain in Silicon Valley. Factory has been doing tremendous with Showdown and Yukon, and made mention of the top rate dog Doug Wilson of Hilltop Distg. has been doing with the Exidy product line.

STATE ASSOCIATION NEWS: Thanks to the vigorous campaign conducted by NYSCMA, the New York State Coin Machine Assn., the governor’s proposed tax on amusement games and recreational activities has been defeated, but the association will continue to keep watch in the event it resurfaces. Right now, the group is very much concerned about the strong position held by numerous officials to increase the governor’s proposed 13 cents-per-pack cigarette tax, effective May 1, 1989. Definitely not good news for cigarette vending ops.

ALL SETTLED IN: American Vending Sales completed their big move into the new building at 750 Morse Ave. in Elk Grove Village, Illinois and are now prepping for their open house gala, which is scheduled for May 19. When we spoke with VP Frank Gunma Jr. this past week, he advised that “Business is good,” and Rowe music equipment is stronger than ever, with emphasis on the CD 100 LaserStar. He told us that the video games business at AVS is “soft.” His recommendation: “We need innovation on the part of the manufacturers—and let’s get away from the violent, fighting type games!”

Camille Composio

PLAYFAIR HOSTS ‘HOOSIER CLASSIC’

CHICAGO — The first annual Hoosier Classic Shuffleboard Tournament was held April 27-30 at the Ramada Inn in Fort Wayne, Indiana, under sponsorship of Playfair Shuffleboard Company, Inc., the Shuffleboard Federation, Inc., Beef and Margie Camp and the Voorheis family. The event, which is one of 12 pro-class tournaments sanctioned by the Shuffleboard Federation, featured everything to the top ranking “shuffling” in the country.

“We’re pleased to have the support of a sporting event here in Fort Wayne,” stated Brian Crow, president of Playfair Shuffleboard. “Tabletop shuffleboard is surging in popularity everywhere. This tournament provided the perfect opportunity for spectators and amateurs to see the best in professional shuffleboard action.

Pre-tournament qualifying rounds took place in Fairmont, Indiana (Palace Bar) and in Watertown, Indiana (Beef’s Shamrock Bar). The Hoosier Classic hogs hounds out throughout the Midwest, competing on six playfair Classic Shuffleboard. With over 25,000 shuffleboards in use across America and amateur players near the 10-million mark, this is a sport to watch,” observed John C. McDermott, vice president of the Shuffleboard Federation. “Shuffleboard’s combination of finesse, strategy and accessibility makes it a game that books players for life—both men and women. Age is no factor,” he added. “And shuffleboard is a game with few barriers to any physical limitation. It’s truly a player’s sport.”

Organized in 1987, the Shuffleboard Federation’s mission is to promote and strengthen shuffleboard throughout the U.S. Tabletop shuffleboard is a profession and amateur basis. Working actively to increase awareness, educate the public, recruit players and spon-sors, and enhance professional standards and image, the Federation hosts major tournaments and serves as an advocate for shuffleboard development everywhere. It is based in Northville, Michigan, and is currently active in 30 states.

As Brian Crow stated, “The intense and enthusiastic interest in shuffleboard in the Midwest and around the Unit-ed States focuses attention on the Hoosier Classic as a prime stop on the pro-circuit. As a local builder and distributor of shuffle-boards we’re especially proud to be a part of this hometown Classic.”

Playfair Shuffleboard Company, Inc., is one of the leading manufacturers of tabletop shuffleboards in America. The company is based in Fort Wayne, Indiana, and builds private club-quality tables for both the personal and coin-operated markets worldwide.

INDUSTRY CALENDAR 1989

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 19-21: Music & Amusement Assn., Inc. (AMOA); annual state convention & trade show; Stevensville Country Club; Swan Lake, NY.
May 19-20: California Coin Machine Assn.; annual state convention; La Valencia Hotel; La Jolla, CA.
June 9-10: Amusement & Music Operators of Virginia; annual state convention & trade show; Fort Magruder Inn; Williamsburg, VA.
June 9-11: Illinois Coin Machine Operators Assn.; annual state convention & trade show; Clock Tower Resort; Rockford, IL.
June 9-11: Amusement & Music Owners of Idaho; Tri-State meeting (Boise, Idaho; Montana; Cœur D’Alene Resort; Cœur D’Alene, ID.
July 21-22: Pennsylvania Amusement & Music Operators Assn.; annual state convention & trade show; Seven Springs Resort; Champion, PA.
August 10-12: Wyoming County, Tobacco & Coin Vendors Assn.; annual state convention & trade show; The Squirrel Inn Teton Village-Jackson Hole, WY.
August 18-20: Amusement & Music Operators of Tennessee; annual state convention & trade show; Vanderbilt Plaza Hotel; Nashville, TN.
September 11-13: AMOA Expo ’89; international trade show; Las Vegas Hilton; Las Vegas, NV.
September 12-14: Michigan Coin Machine Operators Assn.; annual state convention & trade show; Clarion Hotel & Conference Center; Lansing, MI.
October 12-15: NAMA Convention; national convention/exhibit; McCormick Place; Chicago, IL.
October 18-20: No. Carolina Coin Operators Assn.; annual state convention & trade show; Charlotte Marriott Hotel Executive Park; Charlotte, NC.

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with buy-in and continuation features that will keep players coming back for more.

Each player controls an eight-way joystick and two buttons, and can choose a two-player button. Tanks, choose a team from such cities as Chicago, Los Angeles, Atlanta, New York, Boston and Houston. Just as in actual baseball, the controls offer a wide variety of options. When pitching, you can adjust your aim to the catch and select which type of pitch you want to throw, such as fast ball, screw ball, curve ball, sinker, split finger fast ball, off speed, slider or change up. When batting, you can adjust your position in the batter’s box and the angle of your swing—or you can bunt! When you are fielding, you can select where you want to make the play; as a special option, the fielder can run to a base to make a play, or run down a base runner.

The baseball action is enhanced by the realistic plays and special effects. In the two-player mode, the split screen allows each player to see what is happening from the batter’s and pitcher’s standpoints. The split screen shows different perspectives on each play, even occasionally panning to the dugout where players can see the coach’s reaction to different plays.

Bottom of the Ninth contains many operator-adjustable play modes, including difficulty levels, playing time and bonus time. In addition, the operator may adjust the game for automatic (CPU-controlled) or manual (player-controlled) fielding.

Further information may be obtained through factory distributors or by contacting Konami, Inc., 815 Midtech Drive, Wood Dale, IL 60191.

**Taito America's 'Nastar Warrior'**

_Taito's NASTAR WARRIOR_ is the new one- or two-player interactive, horizontal monitor video game kit from Taito America Corp. The theme focuses on the people of Nastaria and the fear that the sacred shrine they've worshiped for years is falling into the hands of a band of evil and evil tribes. It is believed that whoever gains control of the shrine will receive all of its power and will rule the earth. The object, of course, is to prevent this from happening.

During the course of the confrontation each player uses an 8-way joystick, an "Attack" button and a "Jump" button to maneuver and do battle. There are five rounds, each consisting of three areas; a timer display indicates the time limit given to complete each round. However, the timer can be extended by picking up certain objects. Each round ends in a bloody battle with the head tribesman, the players fight for passage into the next one; in the final round (of a two-player game), the players battle each other.

There are a variety of weapons the player can collect along the way, each yielding different results, and numerous confrontations with all kinds of enemy combinations.

_Nastar Warrior_ employs the buy-in feature, so that players can join the game at any time. A sword-shaped meter is displayed to indicate the remaining life of the player. The game ends when the sword meter reaches zero or the player successfully completes all five rounds, players can get right back in with Taito's Continue Play Option.

Further information may be obtained through factory distributors or by contacting Taito America Corp., 660 S. Wheeling Road, Wheeling, IL 60090.
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