JAM & LEWIS
MINNEAPOLIS MONARCHS
JOHN FOGERTY
REBORN ON THE BAYOU
SIDEWINDERS
TUCSON TURBULENCE
ENIGMALUTION: All those hiring and firings in Culver City make sense now. Following nearly six months of negotiations, Capitol-EMI Music, Inc. has acquired half of Enigma Entertainment Corp., another step in the evolution of the seven-year-old company from indie to major status. Apparently, Enigma’s top line will be in no way threatened by the agreement. “You might describe this as an equity deal,” Enigma president Wesley Hein explained. “We’re very lucky in the fact that we did this deal with (Capitol-EMI Music prez/CEO) Joe Smith. Without prompting, Joe said, ‘I’m not gonna do anything that’s gonna keep you guys from running the business, cause that’s what we’re buying.’ So the deal is structured very loosely. If anything, as Bill [Enigma chairman William Hein] has said, we may be gaining a little bit more independence, because we’re not at the whim of cashflow needs.” Not surprisingly, Enigma has been flooded with applications for A&R positions in the wake of its recent officially announced intention to start an A&R department. But don’t get too excited, would-be talent scouts—initially, there will be a four-person A&R department; experienced A&R exec, the other for a new-kid, street-level type. In order to establish itself as a full-service operation, Enigma is also in the process of beefing up its sales and promotion staffs.

A&R GUYS CHERTOFF & NOVIK

CBS BROADENS A&R STAFF: Rick Chertoff and Dave Novik have been named senior vice presidents, A&R, Columbia Records. The move is intended to “strengthen its day-to-day A&R activities as well as providing even better support for its artists’ rosters.” Said Columbia presi- dent Don Ienner, “With their guidance we intend to expand our A&R staff on both coasts and aggressively pursue new talent while at the same time continuing to work with the great hit artists on the Columbia label.” Chertoff had been vice president, execu- tive producer, East Coast A&R, for Columbia since ’85. Novik had been vice president, A&R, West Coast, Epic/Picture since last June. Chertoff said, “Don Ienner’s arrival at Columbia Records signals the beginning of a new era. By choosing a producer to be a leader of his A&R department, the message is clear. Sensitivity to the

music and to the record-making process will play an increasingly important role as Columbia moves into the next decade.” He intends, he says, to continue to produce albums for Columbia “on a limited basis.” Ron Oberman, vice president, West Coast A&R, will continue in his vice presiden- tial, black music A&R, will continue in their roles. “For administrative pur- poses only,” Columbia notes, “they will report to Michael Eichner, senior vice presi- dent, A&R, however, Mr. Ienner will be totally involved, working direct- ly with the new A&R team.” From an ideological standpoint, Columbia’s repositioning of Chertoff would seem to indicate the label’s desire to establish a creative, inner emphasis similar to that found at such A&R-driven compa- nies as Warner Bros., Elektra and Geffen.

BMI GETS RHYTHM: BMI held its annual Pop Awards last Tuesday eve- ning at the Beverly Wilshire Hotel, hosted by BMI CEO Frances W. Pres- ton. The group witnessed the world premiere performances of songs from 1988 with BMI af- filiated writers and publishers. The 600-odd in attendance saw Miami Sound Machine and Grand Macho named Songwriter of the Year. The award is a significant indication of the kind of influence Latin-influenced pop had on radio play last year, because the boundaries between CHR and Latin formats. Estefan’s big hits were, “Another Night for You,” “1-2-3” and “Rhythm Is Gonna Get You.” Steve Winwood and Will Jennings’ “Valerie” was honored as Composer of the Year, a surprise, given the big hit when re-released on Island’s Win- wood compilation, Chronicles. (The song was originally written for the ’82 Winwood LP Talking Back to the Night.) Warner-Chappell Music was given the nod as Publisher of the Year, receiving eight citations: (The BMI score of the hits sweep for Warner-Chappell, which nabbed the ASCAP award the week before.) Vir- gin Songs, Inc. took second place in the publisher category with six cita- tions. Multiple award-winning writers with three citations each were Michael Jackson, Will Jennings and the writer-producer team of Stock, Aitken & Waterman. Receiving two citations each were Ritchie Cordell, Bernard Edwards and Kenneth “Babyface” Edmonds. Kiki Garcia, Christine McVie, Ellen Shipston and Steve Winwood. The Otis Redding-Stevie Cropper classic “Sittin’ On The Dock of the Bay” received its fourth award for Michael Bilotto.

CANADEALS: WEA Canada has been restructured into two parts—the U.S. Repertoire Division and the Domestic International & MCA International Division. The reorganization parallels those of WEA International’s British and Australian companies.... While we’re on the subject, the mostly classical label, has signed a dis-
7 JOHN FOGERTY GETS THE ZOMBIE OFF HIS BACK
The artist and his plaid-shirted alter ego are working as a team once again.
Bud Scoppa, in Art & Commerce

8 JIMMY JAM & TERRY LEWIS: TIME AFTER TIME
Cash Box inaugurates Black Music Month by chatting with the dominant production team in R&B.
Neil Harris

9 SIDEWINDERS: THE NEW SOUND OF THE AMERICAN SOUTHWEST
Their slammin’, sun-baked rock & roll has “Tucson” written all over it.
Karen Woods
THE BUZZ

LA PLAYERS ONLY LOVE YOU WHEN THEY'RE PLAYING, DEEP: Last week, following the opening ceremonies for the T.J. Martel Celebrity Charity Weekend, we trekked to a bash celebrating the release of Stevie Nick's new Modern/Atlantic album, The Other Side of the Mirror. The extravagant festivities were held at a very large, mock-medieval castle in Beverly Hills (which Nick's reportedly rents out on a frequent basis).

Upon arriving at the castle, one was instantly alerted to the party's "Alice in Wonderland" theme. There were people in costume, little tea sets on the tables, and Nick's even dressed as a young "Alice." Festive, festive, festive.

Although many of us haven't yet forgiven her for writing such cryptic words as "wonder only happens when it's raining" (what does that mean?), I must admit that the party was a fine celebration of the album's release.

Now if only the album was any good...

THAT'S ECCLECTIC, NOT ELECTRIC!: Last week, Epic recording artists The Indigo Girls performed their first-ever Los Angeles show at the Roxy. The club was packed with music fans from all over the country, and the band did not disappoint.

Upon arriving at the club, one was immediately struck by the band's "Alice in Wonderland" theme. The stage was decorated with flowers, balloons, and streamers, and the audience was dressed in a variety of costumes, ranging from traditional Victorian attire to more modern, rock-inspired outfits.

ALBUM OF THE WEEK: "Echoes," by The Indigo Girls

NY GOING TO SEE A LIVE SKULL SHOW is an almost religious experience. You never walk out in the same frame of mind as when you went in. You come out altered, calmer, a little hypnotized, maybe. You want to go home and sit in the corner and meditate more than anything. It has something to do with the volume, with the literal wall of distorted guitars that numb your other senses. Tantric noise.

That is, of course, how this band is classified—noise, not tantric—along with fellow New Yorkers Sonic Youth and Band of Susans, and noise maestros Glen Branca and Rhys Chatham. But while they all fit into the same category, Live Skull guitarist Mark C. is quick to point out that there are marked differences in style, and while he doesn't mind comparisons, he'd like people to realize that they are all doing something different.

"A lot of comparisons between us and the other bands aren't accurate," he explains. "We could have a whole book of reviews that start out with the 'detuned guitars' or 'the specially tuned guitars,' which is something we have never done. We have always used totally traditional guitar tunings. And only one; we've never done any alternative tunings at all, unlike Sonic Youth, where almost every song uses a different tuning. So there's one big comparison that is a complete myth."

This being a fairly small clique, it's easy to analyze the other artists, and something he's used to doing, as well. "Band of Susans is, in an abstract way, more like Glen Branca or Rhys Chatham, in that they get 30 guitars to play the same note. There are fuzz bands that are doing that now, too, where you get a whole bunch of vibrato guitars to play the same chord. It's a satisfaction band to do that," he adds, "but we have never all played together, we've always played various different parts that weave together. Live Skull has always had counter melodies and counter rhythms with every member, bass, drums and the two guitars. That makes it very different from the New York sound, you know?"

TIDBITS: A few of our favorite things:

- Emily Harman's guitar, a 13-18-year-old F Hole with an Eastern Maple top and Mahogany neck
- The Don'ts & Impossible's new album, "The Last Days of the Friday Night Funhouse"
- The two-day Positraction event at the Starwood Hotel in Tennessee, which includes a benefit show for the Tennessee Children's Hospital, with the likes of the Positraction, the Cash Box Jug Band, the Country Music Association, and others.

Goodbye, Goodbye, Goodbye, Goodbye. We'll see you at the next show! Tom DeSavia

Karen Woods

WE WELL, THE OLD SAYING "Neither rain, hail, sleet, nor snow can keep it from being delivered" may be true for the mail service, and it was certainly true for the artists on hand who performed, but it certainly was not true for the rainy day crowd who didn't show up at the First Annual Spamb Jam.

This year's lineup is big and varied. From a frisky, upbeat set to a bombastic, raucous one-hour set to a slow, bluesy one-hour set, there is something for everyone. But, we set out to do a step further, and say these two things sound like they could go together.

Postscript is the latest result of this technique. "Thalia wrote all the lyrics for this album, except for one song a friend of hers wrote, and she kind of adapted," Mark adds. "If you read the lyrics, you realize it's basically one idea. It's about a friend of hers who was a fan of a friend of hers."

Co-sponsored by Horns and Hustle AM/FM Radio, the Spamb Jam was a benefit event for the PENCIL Foundation, organizers of the successful Adopt-A-School program and the Middle Tennessee Exchange Club's Center for the Prevention of Child Abuse. In addition to the many performances at the show, the fans who were there were also treated to a Barbecue Cook-off (that's right—50 teams of students came up with creative recipes containing Spamb. The winning team won $1,000 for its school with its tasty dish of Spamb Fajitas.)

The Spamb Jam's tagline: "Keep this hearty, satisfying treat on hand for quick, versatile meals." And music lovers were certainly treated to a meal of versatility. From the traditional, heart-tugging twangs of the down-home Georgia Burch Sisters to the zany and manic performance of Jason D. Williams, if you like music, you could find it at the Spamb Jam.
While the crowds may have stayed away because of a little thunder and lightning, T. Graham Brown delivered his usual electrifying performance to his devoted fans.

Jason D. Williams stole the show early in the day with his Jerry Lee Lewis-style piano playing. He played everything from blues to Dixieland, using everything from his lightening-swift hands to his white-booted feet (including his backside). The set ended with the star of the show, T. Graham Brown playfully tossing Williams over his shoulder and carrying him off-stage.

Also appearing was Capitol Records' contemporary crooner, David Slater, who mesmerized the crowd with material from his just-released LP, Be With Me, and brought applause and screams from many female fans with his rendition of his former Top 10 hit, "I'm Still Your Fool."

Beginning their show with a taped recording of Monty Python's comic routine Spam and Eggs, the New Grass Revival was both humorous and musically amazing, as always, bringing us their latest single, "Callin' Baton Rouge" and some spectacular instrumentals.

Another surprise of the show was the tremendously talented artist, Lee Roy Parnell. In negotiations now for a recording contract with the newly-formed Nashville division of Arista Records, Parnell rocked the crowd with his R&B flavored music.

MCA recording artist Skip Ewing crooned numerous hits, much to the delight of, again, screaming females. Skip also treated the crowd to two songs from his upcoming album, one being the beautiful ballad, "Please Don't Leave Me Now," sure to be another number one hit.

And as with most concerts, the encore (WSIX's morning men, Gerry House and Paul Randall, and the hilarious, off-the-wall madman, C.C. Carpenter) saved the best for last: the "king of spam" himself, T. Graham Brown.

The soul stylist, who once had a band named The Rack of Spam, and who still wears a gold Spam key on a chain around his neck, delighted the crowd with his snazzy R&B and country. The constant gray skies and severe weather warnings (which turned into only a short shower and some strong winds late in the afternoon), didn't put a damper on Brown's fast-moving show, which included his hit — from the early days to his current single, "Never Say Never."

I have to admit, with a name like the Spam Jam, I myself had to wonder what might be in store for me during the 10-hour event (and I have to thank Rick Rayburn of Starwood for being so hospitable to Cash Box). But I'm glad I braved the weather, and the spam cook-off. From now on, I promise to "never say never" to Spam.

Fine Young Cannibals celebrate the success of their album The Raw and the Cooked. Certified platinum less than six weeks after its release, the album has also produced gold sales on the #1 single, "She Drives Me Crazy." Pictured, from left, are MCA Records president Al Teller, FYC members David Steele, Andy Cox, and Roland Gift, producer David Z. and FYC U.S. manager Tony Mellandt.

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**Growth of the Rap Album**

I think this shift just shows that the public's demand for rap has grown, and the acceptance of it overall has grown. It's gone from being segregated to 12-inches only, to showing that rap artists and companies can actually put together an album of material that can follow along a theme and have some relevancy. If you look at the Tone Loc album, which was strong enough to go to number one, it showed to the public that it was more than just a couple of hot singles. The De La Soul album, which is really a breakthrough with so many different people with different backgrounds buying it, is really a cohesive album. In the '90s there were albums that made statements, like the Beatles' Sgt. Pepper. Now you have, in terms of rap, what I think is making a statement, like Public Enemy's "It Takes a Nation of Millions to Hold Us Back." So the albums are really becoming the next thing because instead of just having a first single and then a second single and so on, you now have a whole concept to put to put out and people can relate to it. So it's only going to help rap overall, because now we'll have like the Sgt. Pepper of rap, and the Blonde on Blonde or Highway 61 Revisited of rap. It really excites me that rap will look back in a few years from now and look at an album and say yeah that was a different period. I think rap music is the new rock & roll. It's limitless man. It can only get stronger because the retail people are out there and they are very supportive of everything we do. They're part of the team. If you make an album and it sells well, you have to give respect to the retailers, because rap is more retail than radio right now. Hopefully that will balance out pretty soon. But anytime you can sell over million albums with very little radio play, as is the case with Public Enemy or N.W.A., it shows you that it's working.

**The Expanding Audience**

The audience is changing. Never before have I seen such a mixture of original kids, white kids, Latin kids, black kids, listening to rap music. It's not the colored thing that people try to make it out to be. It's more the music that kids grew up listening to and relating to. Rock 'n' roll at one time was said to be too black. They used the term "nigger music" with Chuck Berry, Bo Diddley, etc., and yet it developed into the great thing that it is today. I think rap is like that - it will go beyond color and will eventually be accepted overall and we'll get the radio play. But for the most part by the time radio gets it, it's already played out in the streets anyway. So as long as you've got retail going along with your relationship with the streets, the pools and the club DJs - you can rock as many records as you want.

**WORD OUT:** Due to limited space we were only able to fit about half of the above interview. Among some of the edited bits were thanks and praises from Wendell to the entire Delicious staff for a job well done. The first time I came in contact with Delicious was a little over a year ago during the production of Cash Box's first rap issue. It's true they have come a long way, but not without a lot of hard work. The same can be said for the staff here at Cash Box. This week marks the end of my tenure here at the magazine, falling just a couple months short of two years. It's been a trip to say the least, experiencing the best and the worst the music industry has to offer. To try and thank everybody who've reaffirmed the feeling that this is the only industry I'd feel right working in would be futile and too space consuming. But to you people, and you know who you are, THANKS! I'm off to do a bit of soul searching but will be back in circulation around the last week of July. If you need to contact me, just leave a message here with my amigos Vin or Gene (the soul survivors) and I'll get back to you. Take care. Peace...

Kevin Coogan
JOHN FOGERTY GETS THE ZOMBIE OFF HIS BACK

JOHN FOGERTY IS TAPPED INTO THE SOURCE. Like other quintessential American artists—John Ford, James Stewart and Elmore Leonard, for example—Fogerty has created a mythic vision of America that feels complete, reveals underlying truths, and speaks plainly to the audience—the common people. During Creedence’s heyday two decades ago, Fogerty’s was the one voice everyone trusted—hippies, GIs, radicals, factory workers, teenagers, truckers—everyone. "Proud Mary," "Green River," "Bad Moon Rising," "Fortunate Son" and the rest provided the soundtrack for a nation desperately trying to relocate its center.

When he returned to the arena with Centerfield in 1985, the country embraced Fogerty like a long-lost hero, and it seemed likely that the artist’s light would continue to shine for as long as he wished. But Fogerty, following a long and engaging, resonant Centerfield with the troubled, off-putting Eye of the Zombie: it was a statement he needed to make, but for the first time in his extraordinary career, his timing was way off.

America’s rejection of Zombie disappointed Fogerty at first, but as the months passed, even as he struggled through a lawsuit filed by his old label, Fantasy Records (over self-plagiarism, no less), he began to understand where he’d gone wrong. Now, his legal troubles apparently behind him, Fogerty is carefully plotting his next move. In the following monologue, culled from a recent conversation, Fogerty gives his assessment of the situation in which he now finds himself vis-à-vis his audience, his record label—Warner Bros.—and his art.

"My last two records," he says, "are a textbook example of the need for a record company’s involvement. With Centerfield, we had several months to get the entire structure of Warner Bros. involved, whereas Zombie did not really tap into that. And the result is so obvious.

"Very much on a practical level, I’ve learned that there’s a reason for being on a label like Warner Bros. You should get them involved. I was very much a recipient of that involvement. They did a lot of stuff that they just had time to work out. It’s creating what they call a ‘buzz,’ I guess.

"And with the Zombie album, they had no time to do any of that. All I did was deliver the record and say, ‘Well, we’ve got a week.’ Fogerty says with a self-deprecating laugh. ‘I never gave them the chance. That was my fault; I had booked a tour, and of course the record had to be there. As a matter of fact, I started the tour before the album was released; I think the single had come out a week. After waiting 15 months, I foolishly had gone ahead and decided, ‘No, I wanna go now—’ rather than saying, ‘OK, I’ll wait another two years, no problem.’ I think my motives are pretty understandable, but...

"So I finished the album and made the ‘deadline,’ but it was not like 1970, where we would turn in an album and three weeks later it’d be in the top 10 and being played on every station that mattered. In this day and age, you give a record company months, usually, for artwork, strategy, that kind of stuff—you just have to get it all coordinated. I didn’t make it easy for Warners, that’s for sure—starting with the cover!"

It isn’t merely a matter of corporate involvement, of course. The artist also has to give the record company a piece of product that his audience can relate to. In that sense, Eye of the Zombie was a serious misstep.

"Oh, sure," Fogerty agrees. "I assume all of that responsibility. It was a difficult commercial project, but the little boy in me had all this stuff he wanted to get off his chest. I did it well, but I probably should’ve done it another time and another way.

"It’s still very playably," Fogerty says of Zombie. "It’s still very comfortably in my total realm of material, songwriting and even record-wise. It’s just that as a whole package it was just so overwhelmingly negative and disturbing; it ignores a whole population of record-buyers. And also, that album’s as close as I wanna get to the pretentiousness that sometimes creeps into rock & roll. Phew!

"I’ve always tried to be commercial. With Creedence, of course, I never felt uncomfortable with that goal. In fact, I used to tell myself, ‘I really don’t wanna make obscure records—that’s not why I’m in this.’ And one of the things I glaringly forgot with Zombie is, if you’re trying to reach an audience, if you’re trying to give them some insight, you have to make it accessible. And if you go off too far, forgetting the very audience you’re trying to reach, then you really can’t blame them for not gettin’ it. It’s a lesson that I thought I knew, but I had to relearn it.

"Having learned—and relearned—some valuable lessons, Fogerty is determined to put his third Warner Bros. album right in the pocket.

"It will certainly be more upbeat," he asserts. "Number one, Creedence was a dance band—I love dance music and made records for dance music. Even though there were some thoughtless messages interspersed, they were spicy, they weren’t the entire meal. That’s something I forgot with Zombie. Number two, just how it’s made: Creedence was a band, and maybe I had forgotten for a while but I sure have relearned, that bands make the best music, as opposed to studio-produced records.

"So that’s certainly the way the next album will be made. I haven’t actually formed the band yet, but I will, and we will live with this stuff for the next two years. There will be no time pressure—that’s another thing I’m not gonna do to myself. I’m trying to get a record out this year, but that’s not a commitment, it’s a goal.

"Before the record can come together, Fogerty not only has to finish writing the songs, he also has to conjure up an overall sound and feel. And waddaya know—he’s had a revelation in that regard as well.

"I hear this quirky talk from like Andy Warhol and these other ‘artists,’ and sometimes they sound like they’re w-a-a-a-a-ay out there—and then other times I realize I think like them sometimes. Because you’re doing things with sound, with chords, with feeling—and somehow the other guy gets it, and yet there’s no word to describe what he got. But you can see by his reaction that it’s getting an unverbalized emotion. I guess that’s one of the wonders of being a human.

"The thing that I’ve always understood—as I testified in court a few months ago—is that John Fogerty...which puts me in the third person, but...John Fogerty’s always looking for a lick like the one in ‘Old Man Down the Road.’ Of all the stuff I do, it’s kinda inherent, it’s instinctive to me, that a good one of those is what I hang my plaid shirt on. When I completed the guitar lick—the question was, ‘dhah-dah-DOUNT-doint-doint, and when I got the answer, doint-do-do DUB, I went, ‘Wow!’ That only happens to me maybe every five or 10 years. ‘Born on the Bayou’ had one of those, wasn’t mine but ‘Susie Q’ was one of those. ‘Green River’ was one, and what I did on the guitar with ‘Grapevine’ was one. I’m always looking for one of those, certainly.

"So there’s a lot of that that I’m trying to get at; let’s call it the ‘bayou feel’ that I used to put across. Even with Centerfield I didn’t have that much confidence in it. I didn’t know that it was all right to do it without embarrassment. Just go ahead and do it, John. Be simple and dumb, it’s OK. I’ve since gone through all this kinda stuff where I realize that guy inside of me with the plaid shirt really did know what I was doing.

"Indeed, the time would seem to be right for John Fogerty once again. With this album, he’s planning on doing at least some of the recording in the actual heart of the mythic America he’s created. New Orleans. When he comes up around the bend in a few months, you can bet that the guy in the plaid shirt will be rolling right down the middle of the river."
WHEN JIMMY JAM AND TERRY LEWIS first went to L.A. in search of production work, they were motivated by the lack of excitement on the radio and a strong feeling that they could do better. Today, they are probably the best-known production team in the business, and have led the transformation of contemporary R&B from an artist's medium to a producer's.

For the few who aren't familiar with their work or their history, Jam & Lewis were part of the influential Minneapolis group The Time, whose roster also included Prince, Morris Day, Alexander O'Neal, Jesse Johnson, Monty Mior, and many other local luminaries. The group individually and together defined the "Minneapolis Sound," a combination of hard funk, superb songwriting, and most of all a sometimes intentionally cooler-and-sxier-than-thou self-assuredness. Jam & Lewis captured this spirit well as producers, producing hits for S.O.S. Band, Cherelle, the Human League, New Edition, and Janet Jackson, among many others. The artists they produced were swept into the forefront of the crossover mania that swept the industry in the middle part of the decade, with Human League opening up the doors on the black charts for George Michael and other white artists on the black charts and Janet opening up the doors for a slew of black artists on the pop charts.

At the present time Jimmy & Terry are finishing the new Janet Jackson record, as well as completing a new studio complex for their production company Flyte Time. Cash Box recently spoke with Jimmy (they are the Penn & Teller of production, Terry being the silent one) about their history together, their method of production, and their views of the industry and their role in it.

**How did you and Terry start your production collaboration?**

In 1981, Terry was rehearsing with the band [Flyte Time, an early version of what was to become the Time], Alexander O'Neal was singing, and Monte Miro had joined. Terry asked me to come in as the second keyboard player, which at the time wasn't that common. That group eventually changed into the Time with the addition of Jesse Johnson and Morris Day, and the departure of Alex O'Neal. He and Prince didn't see eye to eye on things and he chose to go the solo route.

In the midst of the Time, Terry decided he wanted to go to L.A. to try to get songwriting and production work. He asked, "Who wants to go with me?" and everybody declined except me. At the time we really weren't making any money (with the Time) and although we really didn't have a place to stay in L.A., I trusted him instinctively and went with him.

When we went to L.A. in the summer of '82, and we hooked up with Leon Sylvers and Dick Griffey (president of Solar Records), among others. Then we went back to Minneapolis and made another Time record, but we got fired in April '83 by Prince. By this time we had worked with the S.O.S. Band [who had a huge black hit with "Just Be Good To Me." So we weren't big time at this point, but at the same time we weren't rookies.

After the S.O.S. Band we secured Cherelle, Change, and a few other projects to produce. We were working in a little studio in a house called Creation Audio. We did the Cherelle record, and also albums for Patti Austin and Cheryl Lynn in the house.

The records at the time had a heavy synth and drum machine sound. Was this because of the limitations of working in the house?

No, that was just the sound that we chose at the time. The only reason we used a Roland 808 was that it happened to be the drum machine that was in the studio at the time. At that time we weren't even paying attention to that [the technology available]. We just made do with what we had.

**However, at the time that sound became it became a trademark of yours.**

It definitely did with the S.O.S. Band. The only other group we used it extensively on was Change, which we did right after it. [The result included another black hit with the sublime "Change of Heart." One of the things we became very conscious of was that we didn't want the groups we were producing to sound the same, so we began really early on to try to use different drum machines for different acts, as well as different keyboards and different sounds.

Now we're at the point where we have actual sound libraries for each of the artists that we do. Alexander has his own little things and Janet has hers, and New Edition has their own set of sounds. We try to keep everything separate, because the music is going to have a common denominator, and that's the fact that we did it. We play the way we play. If you use a different instrument or different approach, however, each project will have its own little trademark.

**Do you have a stock of songs saved up, or do you discuss with each artist individually what they want to do?**

Some artists come in and say "Whatever you do is fine," but some artists discuss what they want in detail. The one thing that you try to be aware of is that the songs get associated with the artists, so we can't put words in the artist's mouth that they don't believe in. You can't get them to sing "Ooh, I love Taco Bell" if they like Arby's, so you have to be aware of what they like. For instance, when we did "Hearsay," Alex [O'Neal] had just gone through some personal problems, and we wrote songs for him that would bring that out of him. We try to be careful, because the artist has to live with the rest of his life, and when we finish an album we're done with it. So it better damn well be right.

**How did you hook up with Janet Jackson?**

At the time, John Mc Clain [A&M Records' Senior A&R VP] was trying to sign us for a label deal, and he had mentioned that there was some A&M artists that he was interested in us doing. We were just moving into our first studio facility, because we had quit working in the house. Then our engineer walked out on us, leaving us with a bunch of equipment, and me and Terry had to learn by trial and error how to work it. The first record we did in this manner was "Saturday Love" [by Cherelle and Alexander O'Neal], which became a number one

Continued on page 22
IF YOU'VE EVER DRIVEN across the desert Southwest in the heat of the summer, you've probably experienced the strange fascination which that barren part of the country holds. It's part exhilaration, part dread—the thrill of quite possibly being the only human being for miles, the fear of breaking down and being the only human being for miles. The things that stand out in your memory are the colors, endless variations on brown, the way the road shimmers into the distance and disappears, the pervasive silence even when the stereo is up as loud as it goes.

There's a band from Tucson, Ariz., called Sidewinders that somehow manages to capture that feeling, somewhere in the gritty electric and plaintive acoustic guitars, in the rough-around-the-edges vocals and the brooding bass lines. If a region had to have a sound that matched the terrain, then Sidewinders would be the official band of the American Southwest and Witchdoctor the official album.

According to vocalist/guitarist Dave Slutes (who alternately sounds tortured, angry or borderline psychotic on the record, but actually is laid-back and funny), the region that the music industry has been overlooking for the past few years has been quietly developing its own sound—in the desert, with no one around.

"There's a great little scene in Tucson," Slutes offers. "I guarantee that within the next year, you're going to hear a lot of stuff coming from there. There are several bands that just keep getting better and better, like the Host, River Roses, Black Sun Ensemble, Marshmallow Overcoat—there's quite a few."

I make the mistake of mentioning the Meat Puppets, who are actually from Phoenix, and get an "Oh, please" look for my ignorance. "Our scene is a lot better than Phoenix, and Phoenix is three times the size of Tucson," he says patiently. "There are little scenes coming together all over the place, but it's really hard to find original music in bigger cities like Phoenix, because they have such inferiority complexes next to New York and LA."

Sidewinders came on the scene, so to speak, four years ago, though Slutes says "We like to think of the band as being two years old; the first two don't count."

"But it actually started about four years ago. [Guitarist] Rich [Hopkins] had a little combo; I don't even think they had a name at that time. They'd lined up their first gig, and a few days before it, the singer decided to quit. Rich asked me, who he knew a little bit, to sing all the songs for it. And we sort of grew into a songwriting team after that."

Hopkins writes the music and plays electric guitar; Slutes handles lyrics, vocals, and acoustic guitar. The other band members are bassist Mark Perrodin and drummer Diane Padilla, who replaced Andrea Curtis. Curtis left for maternal reasons.

"In the first couple of years, we had about 18 different players coming and going. We'd have a different lead guitar player every week. It was horrible," he laughs. "It was just a horrible band, it really was. But about two years ago we decided no more lead guitarists, and to have Andrea, who'd been singing with me about half the time, play drums. She'd played before, and had this really simple style. We decided to simplify everything. The sound you hear now is kind of the result of all that."

"We have a new drummer now, and we have a new bass player. I think it's finally starting to gel." He says this with tongue firmly in cheek. "But the songwriting end of it has always been intact."

Intact is a good word. This stuff can go from a whisper (a cover of "Solitary Man") to a growl ("Tears Like Flesh"), from Slutes at his most maniacal on "Bad, Crazy Sun" to Curtis' sweet "Love 88." And it's still Sidewinders. Not an easy thing to do—it's diverse in a very cohesive way. "We've kind of developed it now," says Slutes. "Even during the horrible years, we had a couple of good songs. Like 'What She Said,' which is on the record, is from that period. We've recorded it four different times; the first time it was four minutes long, then it was six minutes, then it was eight minutes, now it's nine minutes and 30 seconds long." He thinks about that for a moment. "I'm not sure what that means, but I don't want to record it again, because it'll take up a whole album side."

Witchdoctor is Sidewinders second record. The first, 'C'cacha!' was released on Hopkins' his own label, a side project that has become a full-fledged indie, signing and releasing other bands' records.

RCA came into the picture after the band had already signed with and finished a record for Mammoth, a North Carolina-based label. "We made this record (Witchdoctor) for Mammoth, to be released in November. But as soon as [Mammoth] got it, they met with RCA, and RCA liked us. We had a showcase there, and the rest is history. All of the sudden this thing we recorded for a couple thousand bucks is on a major label," he shakes his head. "Weird."

One of the first things that stands out about Witchdoctor is the rather abstruse cover that closes the first side—Neil Diamond's "Solitary Man."

"I've always liked that song," Slutes explains. "So I said, 'Let's learn it for the hell of it.' We did, and it sounded pretty good. Then when it came time to do the second record, I said, 'Let's try 'Solitary Man' just for the hell of it.' So we did and it sounded pretty good. Now everyone is saying 'Maybe that'll be the next single,' and we're going, 'No, Christ, wait a second, that's a cover.' I have a big fear of that happening. I mean, is that the way to break a band? Can't a band survive on its own stuff?"

"What's the phrase I want? I want to say it's a 'thorny mixed barrel.'" He laughs and switches into his "hick" voice. "Yep, back at home, we say 'It's a thorny mixed barrel...' Let's just say it's one of those things where, for your own integrity, you don't want to become known for a cover song. But on the other hand, you have the argument that if this makes people listen to the rest of our music, then so be it."
ALTERNATIVE MUSIC

1 DISINTEGRATION (Elektra 60855)
The Cure 2 3
2 SONIC TEMPLE (See: Repro: 1-2857)
The Cult 1 6
3 DOOLITTLE (Columbia 460585-1)
Pixies 3 5
4 ORANGES & LEMONS (Beggars GHS 71715-1)
XTC 4 12
5 THE RAW & THE COOKED (R. 6273)
Fine Young Cannibals 5 13
6 SPINNER (Warner Bros. 25846)
Elvis Costello 6 15
7 3 FEET HIGH AND RISING (Danny Boy 1019)
De La Soul 8 7
8 LOVE & ROCKET'S (Beggars Banquet/RCA 71715-1-R)
Love & Rockets 12 3
9 DON'T TELL A SOUL (See: Repro: 9 25638-1)
Replacements 7 16
10 NEW YORK (See 25829)
Lou Reed 9 19
11 FUN & GAMES (TVT 25651)
Connetta 9 12
12 INDIGGO GIRLS (epic PE 4544)
Indigo Girls 16 8
13 101 (See 25653)
Deppeh Mode 10 9
14 YELLOW MOON (A&M 5240)
Neville Brothers 17 5
15 WORKBOOK (Virgin 91240)
Bob Mould 23 3
16 STREET FIGHTING YEARS (A&M 5687)
Black Crow 22 2
17 BLAZE OF GLORY (A&M 5239)
Joe Jackson 21 4
18 TWIST OF SHADOWS (PolyGram 893233)
Xymox 20 5
19 ROOT HOG OR DIE (Enigma 7 3335-1)
Mojo Nixon & Skid Roper 11 8
20 TECHNIQUE (Oxid/Warner Bros. 9 25845-1)
New Order 13 18
21 BOOM BOOM CHI BOOM BOOM (See: Repro: 25888)
Tom Tom Club 15 7
22 QUEEN ELVIS (A&M 5214)
Robyn Hitchcock 18 12
23 THE ENTRAPPERS (RC 2568-1-R)
Crescent 18 20
24 IRONOMOHO (B.E.R 235)
Firehouse 24 11
25 FLOP FLOP (Elektra 9 60489)
Guadalcanal Diary 25 11
26 GREEN (Warner Bros. 25795)
R.E.M. 26 20
27 3 (Slack/Warner Bros. 25819)
Violent Femmes 27 19
28 BLIND MAN'S ZOO (Elektra 66015)
10,000 Maniacs DEBUT
29 MOSQUITO (See: Repro: 25816)
Glasgow guitarist 29 4
30 NOTHING'S SHOCKING (Warner Bros. 25727)
Joni Addicott 29 20
31 9 WMF (See: Repro: 25843)
Public Image Limited DEBUT
32 CLAM DIP AND OTHER DELIGHTS (Turbine TTR 8944)
Soul Asylum 35 2
33 SUNSHINE ON LEITH (Chrysalis 46568)
Proclaimers 30 6
34 SHOOTING RUBBER BANDS AT THE STARS (See: Repro: 25816)
The Swans 31 20
35 THE BURNING WORLD (Un 601)
Edie Brickell & New Bohemians 32 10
36 THE MAN WITH THE BLUE POSTMODERN FRAGMENTED
NEO-TRADITIONALIST GUITAR (See: Repro: 25828)
Peter Case 32 6
37 ANCIENT HEART (Repro: 25809)
Tania Takaram 33 5
38 HUNKYPUPA (Sire 9 25855-1)
Throwing Muses 37 16
39 MYSTERY ROAD (Island 91206)
drin' n' cry' n' 39 7
40 SHORT SHARP SHOCKED (Mercury/PolyGram 834 924-1)
Michelle Shocked 38 20

ALTERNATIVE MUSIC

CASH BOX MICRO CHART

SONGBIRD JUNE 3, 1989

ALTERNATIVES

THE COST OF LIVING: Comic Book Page (Don't Get All Heavy and Uncool Records LP002)

Those of us who swear allegiance to intelligent, driven guitar pop are forced to come to terms with conveying our enthusiasm to outsiders. The convenient shorthand for any band that jangles and roars in a way that they sound like R.E.M. But that gives R.E.M. credit for inventing an sound that we merely refined and implies that the band in question belongs with the pile of copies. The Cost of Living does jangle and soar, but this New York band owes as much to 80s garage pop, Dumpybrick, Dreams So Real, pre-flattlene U2, Husker Du and their own invention as they do to that fine quartet from Athens, Ga. They're neither as cryptic and fuzzy as R.E.M. nor as guitar-guitaristic as Dumpybrick, but they do have the requisite sheen to their playing, straightforward hooks with counter-harmonies, a ferociously efficient rhythm section that sidesteps the usual in your face style of boy-girldom. What more do you want? (Well, some of you want anti-social attitude, funny clothes, Middle-Eastern sonorities and sampled classics of 1970s funk, none of which you'll find here.) The two singer-songwriters are Mike and Romero (from Argentina) and Matthew Caws (from France), who roughly represent the dreamy Southern pop sound and the angular Hoboken pop sound, respectively. (And both of them sing like they're from Minnesota, by the way.) I can see it as a symptom of our neglected pop: you can find the good ones in your local New York connections.)

Joe Williams
THE HEAVY METALS

STAGE-DIVING AS ARTISTRY. That's right, the audience at the M.O.D. show was down with the stage. The floor of the Country Club was a pulsating mass of hyper-slumming humanity and the New York quartet pumped it up until 4:00 a.m. Sweaty bodies would leap from the rippling crowd, glistening in the spotlights, bounding first against the stage in a karmic backflip or an ecstatic somersault. It was a beautiful sight. As if to make it even more heavenly, Scott Ian, Charlie Benante and Frank Bello of Anthrax encored for the (they were in L.A. for the T.J. Martell softail game the next day). Shades of classic S.O.D.? It was a fitting end to what should have been a perfect evening.

So what was the smudge on our surfer jams that night? Security, that's what. M.O.D. vocalist Billy Milano traded some angry off-mikes with the security. I was standing in the other room, hoping they wouldn't pummel each other and the stage. The whole security force marched en masse up to Billy's dressing room. A full-shouting match ensued, with Billy's tensed-wrecked voice raising way above the din in typical NYC pissed-off fashion. I found out later that Billy had already been cancelled as a result of Billy's alling threat.) Apparently, the M.O.D. rider specifically said “no security onstage” and the contract was ignored. I watched the battle go down, frustrated that arguments like this one seem to constantly mars the thrash and hardcore scene.

Promoters need to give some serious consideration as to what constitutes proper security at these shows. Many bands in this genre seem nothing wrong with the guy getting few fans jump or stage for a few brief moments. It’s part of the game. When kids get thrown back in the pit like yesterday’s garbage, or worse yet, actually tossed out of the club, it puts a wrench in everybody’s fun. The security at most shows I’ve been to protects neither the band nor the fans. It’s more like a drag-actor protects the club. As a matter of fact, security might even do more potential injury to the club-goers, considering the force with which the fans are thrown off the stage. I don’t think that if I was on stage that I didn’t think I had an answer to this problem.

Number one: Don’t hire big lumpomites, who don’t care for or understand headbangers, as security. Every time I go to one of these shows, I see tons of large dudes in attendance who have a knowledge and enthusiasm for the scene. Hire them—they know the score and would be thrilled to get paid to be there. Number two: If the band specifically requests that stagedivers be left alone, follow their orders. A couple of security men should be placed strategically at the far ends of the stage, in case anyone tries to damage some equipment or interferes with the show. If that happens, then security has a job to do. If only promoters would try these two suggestions, the slam pit would be a much more peaceful place to be.

There wasn’t a slam pit at the Sea Dogs show, but they ain’t that kind of band. They’re the kind you just want to get drunk to. I don’t know what it is about these street-wise groups that make you want to drown your sorrows. I don’t get why this is all happening, but it’s becoming an ancient ritual in L.A., not to mention San Francisco, the Haga’s hometown.

MCA recording artists Ferris Wheel are currently without a vocalist—apparently not the kind. When I was there, they were trying to get a new singer by George Lynch. So if anyone knows of a singer, please send a photo and tape to Ferris Singer, 18653 Ventura Blvd, Suite 307, Tarzana, CA 91356. Another band that has some member changes going on is Slave Raider. Guitarist Nicci Wikkid and bassist Petty Rae will be leaving the group after their tour ends in July—no announcements yet regarding replacements.

Mettel PICKS

JUNKYARD: Junkyard (Geffen GHS 4-2427)

Some friends I have in common with Junkyard intimated to me that they were less than satisfied with this album. In fact, I got the impression that it was an overproduced, watered-down, commercialized effort that didn’t reflect the teeth-baring fire of the group. So when I finally got the advance cassette, I was apprehensive. The only thing that I do have to say to that is that Junkyard has become an ancient ritual in L.A., not to mention San Francisco, the Haga’s hometown.

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JUNKYARD: They’re men of iron, but the record is another story.
ON THE DANCEFLOOR

FRESH BLOOD: "Just add a little nagging piano, Jim, and pump up the bass a notch or two. Give the people what they want. Then strip the drum track and bring in the 808. That's nice. Hey, this house thing is easier than we thought! OK, bring the vocal back in. Oops, it doesn't quite fit, does it. OK, then just throw in a vocal sample or two from the chorus, nobody will know the difference. Who listens to the words anyway? And on second thought, throw out the track and build it up. I find that Master C & J record. Yeah, that'll fit it nicely. Now throw in a couple string samples. Yeah, use the Todd Terry record. Sound good? Three thousand for a night's work isn't bad, is it? Now let's get out of here. Last calls in fifteen minutes."

Every three hours, someone, somewhere in this great country, is doing a bad house remix. Even in the most prestigious recording studios, the disease is spreading like wildfire. While its consequences are catastrophic, there is a simple cure. Record companies can stop hiring back remakers to do this, thereby saving America's ears from hours of punishment.

Don't let me down. A house remix can do wonders if used in the right situation by the right person. Steve Hurley's remix of Roberta Flack's "Uh-Uh Ooh-Ooh Look Out" made the record. Many of Kevin Saunderson's mixes, including "Wanna Have Some Fun" and "Round and Round," added an extra burst of energy to the records. But these two are money guys. They have their own style, which they understand because they invented and developed it. They can only make so many records, so don't hire sound-alikes to give you a mix that "sounds just like 'Good Life,'" because your record probably doesn't sound as good as "Good Life" to begin with, and will sound even worse with a bad mix.

And whatever you do, don't hire a mixer that doesn't understand the artist he is working with. Very few mixers (Coldcut and Marshall Jefferson, exceptions) have the ability to work with a variety of different artists from different genres and work up mixes that suit them. Often the mixer strips the artist's strengths in order to do a mix that fits within the limits of his or her imagination, which just defeats the point. The last mix is directed at the A&R guys and dance directors out there. Give the young blood a chance! There are guys out there—Craig Kallman, the Brooklyn Funk Essentials, and Norman Cook come immediately to mind—who are horrifyingly underused, while the same dozen or so get the majority of the work. This is making the dance community very homogenous, and could easily result in the second "death of disco." Then we'll all be out of a job and have to result to selling Rob Lowe's next home video.

II DANCE PICKS

MADONNA: "Express Yourself" (Sire/WB)
I'd bet two months' salary that this will become the top 10 dance and pop hit, but I'm sure nobody would take me up on this opportunity to buy their wife a nice dinner. Classic Madonna, and no mix is ever necessary. Even so, Petthione's "Non-Stop Express Mix" provides entrance and exit points in all the right places, making the song accessible for the clubs without diluting its charm.

MALCOLM MCCLAREN: "Deep In Vogue" (EPIC 68801)
Vogue around the world with Malcolm! McClaren may be going for a new dance craze, but this is pretty much just updated '70s disco. And there's nothing wrong with that if it's done well. The singer sounds like Debby Harry at times, and Mark Moore and William Orbit's mix is simple and uncluttered. Perfect wallpaper club music.

DEAD MILKMAN: "Smokin' Banana Peels" (Enigma 55266)
Three mixes by Don & David Was are provided. Forget the largely instructions of "Mr. T" and "Bill Baill" mixes—you never listened to the Milkman for the music, did you? And besides, they are filled with every house cliché in the book—my Mamma could have done them after being locked up in a room full of records for three days. The boys from Detroit redeem themselves with the "It Ain't Over Until the Milkmen Sing" mix, which combines their funk instincts with some of the goofiest samples I've ever heard, bringing the true trasyh spirit of the Boys where it belongs—in your face.

EXPLORE: "What You Don't Know" (Arista 9837)
Though the "Just Might Hurt Beats" are essential for all Todd Terry fans (though he didn't do them), there is not much of a song going on here, and only the "Atomic Mix" generates any excitement. Let's hope the girls have something up their sleeves on the album, because this doesn't have the legs to go all the way.

THE GENETIC TERRORISTS: "Machine Gun" (War Trax 55)

MY LIFE WITH THE THRILL KILL KULT: "The Devil Does Drugs" (War Trax 58)
Just like everything, there is good industrial disco and bad industrial disco. The Genetic Terrorists wouldn't know an original idea if it popped up in the middle of their Rob Lowe videotape, and their record goes on for six minutes and seventeen seconds too long. The Thrill Kill Kult, on the other hand, brings us a fine blend of hard beats and heavy artillery percussion mixed with synth to kill.

Neil Harris

CASH BOX MICRO CHART

DANCE SINGLES

1. BUFFALO STANCE (Virgin 0-96573) Nenah Cherry 3 7
2. ME, MYSELF & I (Tommy Boy TB-929) De La Soul 5 5
3. FUNKY COLD MEDINA (Delicious Island/DV1004) Tone Loc 1 9
4. LIKE A PRAYER (Sire/Warner Bros 0-21170) Madonna 2 9
5. ELECTRIC YOUTH (Remix) (Atlantic 86647) Debbie Gibson 8 3
6. THIS TIME I KNOW IT'S FOR REAL (Atlantic 0-64615) Donna Summer DEBUT
7. KEEP ON MOVIN' (Virgin 0-96596) Soul II Soul DEBUT
8. FOREVER YOUR GIRL (Virgin 0-96565) Paula Abdul 13 5
9. ROUND AND ROUND (Sire/Warner Bros. 0-21062) New Order 14 3
10. UH-UH OOH-OOH LOOK OUT (HERE IT COMES) (Atlantic 86435) Roberta Flack 21 3
11. AIN'T NOBODY BETTER (Virgin 0-96559) Inner City DEBUT
12. MR. D.J. (Motown 46-834) Joyce Fenderella Irby DEBUT
13. REAL LOVE (MCA 29298) Jody Watley 4 9
14. TOO MUCH TOO LATE (Vendetta VE-7015) Denise Lopez 16 3
15. EVERY LITTLE STEP (MCA 23953) Bobby Brown 6 9
16. START OF A ROMANCE (Atlantic 86444) Skyy 18 3
17. I LIKE (Uptown MCA 23997) Guy 7 7
18. THIS IS ACID (Vendetta VE-7016) Maurice 9 14
19. WORKIN' OVERTIME (Motown 46-8390) Diana Ross DEBUT
20. FASCINATION STREET (Electra 965704) The Cure 23 3
21. VODDOO RAY (Warlock War-038) A Guy Named Gerald 15 5
22. I ONLY WANNA BE WITH YOU (Jive RCA 1193 | JD) Samantha Fox 12 7
23. EVERYTHING COUNTS (Sire/Warner Bros. 0-21183) Depeche Mode DEBUT
24. SHE DRIVES ME CRAZY (Warlock 23926) Fine Young Cannibals 10 14
25. JOY AND PAIN (Profile PRO-724) Rob Base & DJ E-Z Rock 18 3
26. JUST GOT BACK FROM HEAVEN (Fine Art/Rhino RNTW 70412) Sparks DEBUT
27. REAL LOVE (Motown 68-161) El DeBarge 11 7
28. THINKING OF FIRE (Cutting-Grey Bun73 503-1) Sa-Fire 24 5
29. ONE MAN (Profile PRO-7241) Chanelle 25 5
30. DON'T TAKE MY MIND ON A TRIP (Virgin 0-96591) Boy George 19 9
31. IK0 IK0 (Capitol V-15475) The Bette Stars DEBUT
32. MUSIC LOVER (Capitol V-15454) S-Express 20 7
33. TURN THIS MUTHA OUT (Capitol V-15437) M.C. Hammer 21 5
34. SELF DESTRUCTION (Jive RCA 11781 | JD) The Stop The Violence Movement 35 14
35. THAT'S THE WAY LOVE IS (Motown 0-96444) Ten City 25 16
36. IF I'M NOT YOUR LOVER (Warner Bros. 0-21158) Al B. Sure DEBUT
37. TRIBUTE (RIGHT ON) ( Columbia 44-63803) The Penas 27 5
38. GIRL YOU KNOW IT'S TRUE (Arista ADJ 9780) Milli Vanilli 28 18
39. THE LOOK (EMI V-65133) Roxette 29 9
40. CRUCIAL (MCA 229394) New Edition 30 7
ROCK & ROOTS

CLOSER TO FINE: I'm beginning to see it: The same people who helped resurrect an interest in contemporary folk music are beginning the backlash against it. Tracy Chapman, Melissa Etheridge and Michelle Shocked put out albums within the same year and all of a sudden someone spots a trend. Helping to legitimize the trend was the fact that these albums were not only critical successes but they were selling as well. But as with any trend, the backlash has started, a backlash that may have begun with Tracy Chapman's near-shutdown in the Grammys. There are good albums and bad albums in every genre, and with a glut of product available the truly great ones often get overlooked. In February of this year, Epic Records had the audacity to "jump on the bandwagon" and release an album by a duo calling themselves the Indigo Girls. Didn't someone send Epic a memo telling them female singer/songwriters are strictly old news—even to rock critics? I guess not.

So Epic releases this album. It sits around the office for a few days before it finally hits the turntable by default. And somehow, even though your psyche is telling you to be cynical, you become instantly entranced. Powerful songwriting, top-notch musicianship, gorgeous harmonies—the things that instantly transform any self-respecting rock critic into Pavlov's dog. Finally, you're overcome. Screc genre, you think to yourself, this is a great album!

It's true—for a while it seemed that the Indigo Girls' album was 1989's "most likely not to succeed" release. Contemporary folk, like casual sex and Oliver North, was on a downswing—you know, filed forever under "cute while it lasted."

But, as evidenced by their current SRO tour and skyrocketing album sales, it appears that Indigos Amy Ray and Emily Saliers have successfully conquered any industry prejudices that stood in their way. And if music must continually be labeled and segregated, then the Indigo Girls' debut will one day stand as the finest of its field.

Real music for real people. Hey, I think I've spotted a new trend.

ROOTS PICK O' THE WEEK

PHRANC: I Enjoy Being a Girl (Island 91226)
They're giving away acoustic guitars on MTV! They got a Dylan lookalike holding up a Gibson for all the world to see! 'Cause now everybody wants to be... a folk singer.

In keeping with the folk backlash theme, we found the above lyrics from the opening cut on Phranc's latest album somewhat appropriate. In "Folk Singer," Phranc herself lashes out at the industry's exploitation of a desired "feminist folk" movement. Although she made her recorded debut on Rhino Records in 1986, Phranc's significant contributions to the now-established genre are rarely cited by those in the industry. She's major label now, and her music hasn't lost any of its humor, poignancy or intensity in the process. She takes the listener on a twisted stroll through both the simplicities and complexities of everyday life with such diverse tunes as "M-A-R-T-I-N-A" (Navratilova, that is). "Bloodbath," and the innocently sexist Rogers & Hammerstein title cut. Got the Kylie Minogue/Belinda Carlisle/Madonna blues? Give Phranc a try!

MORE ROOTS PICKS

SOULED AMERICAN: Flubber (Rough Trade US67)

This is what the Cowboy Junkies would sound like if they could. Honest, but indescribable blend of country and blues that will annoy some but intrigue most. Sort of Willie Nelson on acid. Great album.

STEVIE RAY VAUGHAN: In Step (Epic OET 45024)
Another quality helping of Texas barroom blues from maestro Vaughan. Steady production values and sophisticated instrumentation make this one of Stevie's best to date.

ELVIS PRESLEY: Elvis Gospel 1957-1971: Known Only To Him (RCA 9586)
A stunning compilation of Elvis' finest gospel performances spanning 15 years. Paired with the Jordanaires, Presley glides through a bountiful selection of spiritual gems including "Peace in the Valley," "Take My Hand, Precious Lord" and "Joshua Fit the Battle." Not for collectors only.

STRENGTH IN NUMBERS: The Telluride Sessions (MCA Master Series 6229)
Instrumental band comprised of mega-talents Sam Bush, Jerry Douglas, Bella Fleck, Edgar Meyer and Mark O'Connor fail to completely captivate. Aside from a couple of key cuts, production overall is a little too slick. "Diet bluegrass," if you will. (Note: Bush, Douglas, O'Connor & Meyer appeared as Telluride on Steve Earle's Copperhead Road.)

Tom DeSavia
ARTISTIC PICKS

— THE WORLD SAXOPHONE QUARTET: Rhythm And Blues (Elektra/Musician 60864)
A natural. The WSQ's saxophone duo-wop group on avant-R&B versions of things "Dock of the Bay," "Let's Get It On" and "Meesin' With The Kid."

— KEITH JARRETT: Personal Mountains (ECM 837 361)
Jarrett's late "European quartet" (Garberek, Christensen, Danilien) in a previously-unreleased 78 concert. Tight, romantic, intuitive and emotional.

— TUCK & PATTI: Love Warriors (Windham Hill Jazz 0116)
Popular voice (Patti) & guitar (Tuck) duo back with a warm, well-focused set of originals and standbys (including Stevie Wonder, Hendrix and Beatles tunes).

— THE RIPPINGTONS: Tourist In Paradise (GRP 9588)
Russ Freeman's musical drive through tropical locales with the sun shining and the top down. Clean, lean fusion that should hit Lite Jazz radio running.

— VARIOUS: Live At The Knitting Factory Volume One (A&M 5242)
A representative sampler of the kind of experimental stuff— from avant-jazz to avant-rock and back—heard at the hiptest club on the Lower East Side. No Zorn, but good slices of Curlew, Scanners, the Jazz Passengers, etc.

— JAY MCSHANN: Airlam Special (Sackville 3040)
The great McShann, the very definition of Southwestern swing piano—glazed with the blues—in a trio date at once rumbling and elegant.
UN NUEVO HORIZONTE

A COUPLE OF WEEKS AGO, I read an article in the Los Angeles Times titled—"Ethnic Fight Heats Up at Latino Station." This article was about an internal fight for jobs at the Latin television giant, Univision. The dispute centers around the hiring of American Cubans, rather than an American Mexicans, for management jobs in Los Angeles. Some were arguing that the positions should be filled by individuals with Mexican roots, because the majority of Latinos in L.A. are of Mexican heritage.

This argument galvanized the thinking of some industry people in the Latin record business. They say, Mexican product won't sell in New York because New York is Puerto Rican, Salsa doesn't sell in Los Angeles because it's Mexican, and Texas isn't a market for either salsa or international ballads because it is Texano.

The time has come to bust down these walls of segregation. If these myths are true, tell why Latinos, blacks, and whites, buy Miami Sound Machine, Roberto Carlos, and Julio Iglesias records? Why was La Bamba a boxtop smash, and why did the soundtrack climb to #1 on America's album charts? The answers are simple. These artists are the best in their field and their projects are marketed to the entire country, not just to an ethnic segment of the Latin population. The bottom line is, if it's good, all nationalities of Latinos will buy it.

We must look beyond our nationalistic heritage and focus on the common denominator—we are all selling to an American Latin market. Executives in the Latin Industry must change. Instead of accepting regional product segregation, we must ask what can be done to make our releases appeal to the masses nationally, rather than regionally. Let's not settle for 75,000 to 200,000 units on a release, with 20 million Latinos in America. Blacks, who's rank is slightly higher on the population scale, can sell 500,000 to 1 million units without crossing over to the pop market. The difference is that the black market is united, and the black record executives gear most of their product to the masses.

United we stand, divided we fall. Add 12 million American Mexicans, 2.5 million American Puerto Ricans, 1.1 million American Cubans and the South and Central Americans living in the U.S., and you have the power and the dollar of 20 million American Latinos. Think about it....

Our focus as an industry should be expanding the marketplace. As an industry we should be encouraging and promoting acts that appeal to every Latin nationality in the American market. By doing this, we would be creating our own market, the American Latin market. With this market you could sell 500,000 units and more. American Latinos are more liberal than any other consumer group in the U.S. They listen to traditional and contemporary Latin music plus they listen to all types of English product, even if they don't understand the words, be it pop, dance, rock, country, jazz, or new age.

The Latin market is the strongest, fastest-growing segment in America. It is not Mexican, Cuban, or Puerto Rican, it's American. Produce records for the whole market, the American Latin market.

Missile

MTV INTERNACIONAL PLAYLIST

1. CHAYANNE: "Este Ritmo Se Baila Asi" (CBS)
2. GIPSY KINGS: "Djola, Djipha" (Elektra)
3. PAULA ABDUL: "Forever Your Girl" (Virgin)
4. NENEH CHERRY: "Buffalo Stance" (Virgin)
5. MARTA: "More Than You Know" (Columbia)
6. BOBBY BROWN: "Every Little Step" (MCA)
7. LISA LISA: "Little Jackie Wants to be a Star" (Columbia)
8. MIGUEL MATEOS: "Y, Sin Pensarlo" (BMG)
9. FINE YOUNG CANNIBALS: "Good Thing" (IRS/MCA)
10. GUNS AND ROSES: "Patience" (Geffen)

CASH BOX MAGAZINE

AMERICAN LATIN LPs

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<td>FONOVISA 8898</td>
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REGIONAL BREAKDOWN

EASTERN REGION
1. Roberto Carlos 88 (CBS 80002)
2. Roberto Carlos 88 (CBS 80002)
3. Roberto Carlos 88 (CBS 80002)
4. Roberto Carlos 88 (CBS 80002)
5. Roberto Carlos 88 (CBS 80002)

MIDWESTERN REGION
1. Roberto Carlos 88 (CBS 80002)
2. Roberto Carlos 88 (CBS 80002)
3. Roberto Carlos 88 (CBS 80002)
4. Roberto Carlos 88 (CBS 80002)
5. Roberto Carlos 88 (CBS 80002)

SOUTHERN REGION
1. Roberto Carlos 88 (CBS 80002)
2. Roberto Carlos 88 (CBS 80002)
3. Roberto Carlos 88 (CBS 80002)
4. Roberto Carlos 88 (CBS 80002)
5. Roberto Carlos 88 (CBS 80002)

RECORDS TO WATCH

ALEJANDRA GUZMAN: "Bye Mama" (Melody 174)

Alejandra displays a distinct style of rock & roll which parallels rocker Pat Benatar. The album includes a version of the Little Richard classic in Spanish, "Good Golly, Miss Molly" ("La Plaga") and a song reflecting the changing musical influence around the world, "There Are Punks in Moscow." (LP/CASS/ALL SPANISH)

ROBERTO CARLOS: Roberto Carlos '88 (CBS 80002)

Roberto Carlos is unquestionably the premier singer of romance. Rober-to has emotion, compassion and a vocal delivery that chills women of every age the world over. If you need not understand Spanish to enjoy this record, reason because you can feel the passion of his style. For the second week in a row he tops our chart, easily outdistancing fellow crooners Julio Iglesias and Jose Luis Rodriguez.
### Western Region

#### Pop

- **High Movers***
  1. So Alive (RCA) Love & Rockets
  2. Toy Soldiers (Columbia) Martika
  3. Dressed for Success (EMI) Roxette
  4. What You Don’t Know (Arista)Expose
  5. Crazy About Her (Warner Bros.) Rod Stewart

- **Most Added**
  1. Express Yourself (Sire) Madonna
  2. Lay You Hands on Me (Mercury) Bon Jovi
  3. Praying to a New God (Geffen) Wang Chung
  4. My Brave Face (Capitol) Paul McCartney
  5. So Alive (RCA) Love & Rockets

#### R&B

- **High Movers***
  1. My First Love (Warner Bros.) Atlantic Star
  2. For The Love Of You (Wing/PolyDor) Tony, Toni, Tone
  3. Miss You Like Crazy (EMI) Natalie Cole
  4. Mr. DJ (Motown) Joyce Irby
  5. Have You Had Your Love Today (EMI) O’Jays

- **Most Added**
  1. As Long As We’re Together (A&M) Al Green
  2. Friends (MCA) Jody Watley
  3. Something In The Way (MCA) Stephanie Mills
  4. I’m That Type Of Guy (Columbia) L.L. Cool J
  5. The Way It Is (Jive/RCA) Troy Johnson

#### Country

- **High Movers***
  1. Love Has No Right (Atlantic America) Billy Joe Royal
  2. In A Letter To You (Universal) Eddie Raven
  3. When Love Comes Around The Bend (RCA) Juice Newton
  4. Hillbilly Hell (MCA) The Bellamy Brothers
  5. Why’d You Come In Here Lookin’ Like That (Col.) Dolly Parton

- **Most Added**
  1. Sunday In The South (Columbia) Shenandoah
  2. Heaven Only Knows (Reprise) Emmylou Harris
  3. Midnight Train (Epic) The Charlie Daniels Band
  4. Turn Of The Century (Universal) The Nitty Gritty Dirt Band
  5. More Than A Name On A Wall (Mercury/PolyGram) Statler Brothers

### South Central Region

#### Pop

- **High Movers***
  1. So Alive (RCA) Love & Rockets
  2. Toy Soldiers (Columbia) Martika
  3. Hey Baby (Epic) Henry Lee Summer
  4. Dressed for Success (EMI) Roxette
  5. Crazy About Her (Warner Bros.) Rod Stewart

- **Most Added**
  1. Express Yourself (Sire) Madonna
  2. Dressed for Success (EMI) Roxette
  3. Lay Your Hands on Me (Mercury) Bon Jovi
  4. So Alive (RCA) Love & Rockets
  5. Headed for a Heartbreak (Atlantic) Winger

#### R&B

- **High Movers***
  1. Have You Had Your Love Today (EMI) O’Jays
  2. For The Love Of You (PolyGram) Tony Toni, Tone
  3. A Little Romance (Motown) The Boys
  4. Me, Myself And I (Warner Bros.) De La Soul
  5. For You To Love (Epic) Luther Vandross

- **Most Added**
  1. Express Yourself (Sire) Madonna
  2. Lay Your Hands on Me (Mercury) Bon Jovi
  3. A Little Romance (Motown) The Boys
  4. Me, Myself And I (Warner Bros.) De La Soul
  5. For You To Love (Epic) Luther Vandross

#### Country

- **High Movers***
  1. Hillbilly Hell (MCA) The Bellamy Brothers
  2. Love Has No Right (Atlantic America) Billy Joe Royal
  3. Lovin’ Only Me (Epic) Ricky Skaggs

### Midwest Region

#### Pop

- **High Movers***
  1. Dressed for Success (EMI) Roxette
  2. My Brave Face (Capitol) Paul McCartney
  3. Hey Baby (Epic) Henry Lee Summer
  4. What You Don’t Know (Arista)Exposé
  5. So Alive (RCA) Love & Rockets

- **Most Added**
  1. In A Letter To You (Universal) Eddy Raven
  2. More Than A Name On A Wall (Mercury/PolyGram) Statler Brothers
  3. Midnight Train (Epic) The Charlie Daniels Band
  4. Heaven Only Knows (Reprise) Emmylou Harris
  5. Sunday In The South (Columbia) Shenandoah

#### R&B

- **High Movers***
  1. My First Love (Warner Bros.) Atlantic Star
  2. Have You Had Your Love Today (EMI) O’Jays
  3. For You To Love (Epic) Luther Vandross
  4. Me, Myself And I (Warner Bros.) De La Soul
  5. DJ (Motown) Joyce Irby

- **Most Added**
  1. As Long As We’re Together (A&M) Al Green
  2. I’ve Loved You So Long (RCA) The Clovers
  3. Something In The Way (MCA) Stephanie Mills
  4. Somebody Loves You (Motown) El Debarge
  5. Secret Rondeous (Warner Bros.) Karyn White
COUNTRY

**High Movers**
1. Love Has No Right (Atlantic America) Billy Joe Royal
2. Lovin' Only Me (Epic) Ricky Skaggs
3. Hillbilly Hell (MCA) The Bellamy Brothers
4. When Love Comes Around The Bend (RCA) Juice Newton
5. Sowin' Love (RCA) Paul Overstreet

**Most Added**
1. Heaven Only Knows (Reprise) Emmylou Harris
2. Midnight Train (Epic) The Charlie Daniels Band
3. More Than A Name On A Wall (Mercury/PolyGram) Statler Brothers
4. Sunday In The South (Columbia) Shenandoah
5. Turn Of The Century (Universal) The Nitty Gritty Dirt Band

SOUTHEASTERN REGION

**High Movers**
1. Why'd You Come In Here Lookin' Like That (Col.) Dolly Parton
2. When Love Comes Around The Bend (RCA) Juice Newton
3. Hillbilly Hell (MCA) The Bellamy Brothers
4. In A Letter To You (Universal) Eddie Raven
5. Love Has No Right (Atlantic America) Billy Joe Royal

**Most Added**
1. More Than A Name On A Wall (Mercury/PolyGram) Statler Brothers
2. Sunday In The South (Columbia) Shenandoah
3. Turn Of The Century (Universal) The Nitty Gritty Dirt Band
4. Heaven Only Knows (Reprise) Emmylou Harris
5. Midnight Train (Epic) The Charlie Daniels Band

GUARANTEED NATIONAL HITS

**POP***
Express Yourself
Madonna
(Sire/Warner Bros.)

**R&B***
As Long As We're Together
Al Green
(A&M)

**COUNTRY***
Turn Of The Century
The Nitty Gritty Dirt Band
Universal
CASH BOX

CHARTS

TOP 200 ALBUMS

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

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

June 3, 1989

Top Debut: 10,000 Maniacs No. 1

51. "In Your Face" (PolyGram 833-1921) [POL]
   KING OF THE ROAD 52. "Take Two" (G) (P) "Pro-127"/IND 8.98
   KING OF THE ROAD 53. "Yellow Moon" (A&M 5240) [RC 9.98
   NORTHERN BREWERS 54. "Living Years" (G) "Atlantic 8102"/WEA 9.98
   MIKE & THE MECHANICS 55. "A Night to Remember" (Capitol 4413) [CAP 8.98
   CYNDI LAUPER 56. "Silhouette" (P) (Anita Al 8457)/RC 9.98
   KENNY G 57. "Through the Storm" (Atlantic Al 8572)/RC 9.98
   ARETHA FRANKLIN 58. "New York" (Sire 25289)/WEA 9.98
   LOU REED 59. "Blaze of Glory" (A&M 5249)/[RC]
   JOE JACKSON 60. "Blind Man's Zoot" (Elektra 6061)/WEA 9.98
   10,000 MANIACS DEBUT

61. "Street Fighting Years" (A&M 3627)/[RC] 9.98
   SIMPLE MINDS 62. "Headless Children" (Capitol 49842)/CAP 8.98
   W.A.S.P. 63. "Another Place and Time" (Atlantic 8197)/WEA 9.98
   DONNA SUMMER 64. "The Great Radio Controversy" (G) (Geffen GHS 2422)/WEA 8.98
   TESLA 65. "Open Up and Say...Ahmi" (P) (Arista C1-4839)/CAP 8.98
   POISON 59. "River of Time" (G) (Curb/RCA 95561-1)/RC 8.98
   THE JUDGES 67. "2nd Wave" (Columbia FC 4482)/CBS
   SURFACE 68. "2 Hypes" (G) (Select SEL 2126)/IND 8.98
   KID 'N PLAY 63. "Dancing with the Lion" (Columbia OC 45154)/CBS
   ANDREAS VONNLEINER 62. "Joy" (Columbia 4444)/CBS
   THE OUTFIELD 65. "Greatest Hits III" (G) (Warner Bros/36) 25364/WEA 9.98
   HANK WILLIAMS JR. 66. "Technique" (Qwest/WB 25845)/WEA 9.98
   NEW ORDER 70. "Don't Tell Me a Soul" (Sire/Reprise 25831)/WEA 9.88
   THE REPELMENTS 72. "Heart Break" (MCA 4220)/MCA 9.98
   NEW EDITION 73. "Kaledoscope World" (Mercury 836 293-1)/POL
   SWING OUT SISTERS 108. "Cold Winter" (P) (Mercury 834 612-1)/POL
   CINDERELLA 79. "Gipsy Kings" (Elektra Musician 60845)/WEA 9.98
   GIPSY KINGS 64. "Crackers International" (Sire 25046)/WEA 6.98
   ERASURE 74. "Take 6" (Reprise 25670)/WEA 9.98
   TAKE 6 80. "Straight to the Sky" (Columbia OC 4437)/CBS
   LISA LISA & JULI CAMP 82. "Rock & Roll Strategy" (A&M SP 5218)/RC 9.98

THIRTY-EIGHT SPECIAL
   DONNY OSMOND 87. "Do The Right Thing" (G) (EMI 8615)/CAP 9.98
   T.K. OLSON 86. "Streets" (G) (EMI 8598)/CAP 9.98
   PEACHES 88. "Somebody" (Emi 80908)/EMI 9.98
   THE PFEIFFERS 87. "So Cold" (G) (Atlantic 8192)/WEA 9.98
   LEVIT 81. "Blue Murder" (Capitol 24122)/WEA 9.98
   BLUE MURDER 98.4. "Do All" (ADG/Emi 8096)/WEA
   THE PIXIES 94.5. "Swaas" (G) (Nasty Mix 70213)/POL
   SIR MIX-A-LOT 90.6. "Heaven" (Capitol C1-9559)/CAP 8.98
   BEBE & CECE WINANS 91.7. "Good To Be Back" (EMI 8402)/CAP 9.98
   NATALIE COLE 112.2. "Operation: Mindcrime" (G) (EMI 8460)[CAP 9.98
   QUEENSRYCHE 84.8. "Boom Boom Chi Boom Boom" (Sire/Reprise 25888)/WEA 9.98
   TOM TOM CLUB 93.8. "Time and Tide" (G) (EMI 4076)/CBS
   BASIA 89.5. "In My Eyes" (EMI 5531)/IND 9.88
   STEVIE B 97.14. "Extreme" (EMI 5228)/RC
   EXTREME 103.9. "Bary Manilow" (Arista 8570)/RC 9.98
   BARRY MANILOW 122.3. "Cross That Line" (Emi 6978)/WEA 9.98
   HAYWARD JONES 99.3. "Tracy Chapman" (P) (Emi 6777)/WEA 9.98
   TRACY CHAPMAN 85.59. "Ancient Heart" (Reprise 25850)/WEA 8.98
   TANITA KIKARUM 95.1. "Buck Wild" (Virgin 91021)/WEA 9.98
   E.U. 109. 9. "Rattle and Hum" (P) (Island 91023)/IND 9.98
   CAROLE KING 96.7. "City Streets" (Capitol 9084)/CAP 8.98
   METAL CHURCH 104.13. "Greatest Hits" (P) (Columbia OC 44490)/CBS
   JOURNEY 102.2. "Will The Circle Be Unbroken Vol. II" (Universal 17847)/MCA

55. "Rain Man" (Capitol 91805)/CAP 9.98
   ORIGINAL MOTION PICTURE SOUNDTRACK 101.13. "Don't It (Select 21629)/IND 9.98
   U.T.F.O. 142.2. "The Boy Genius (Feat. A New Beginning)" (Atlantic 91911)/WEA
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<td>SOMETHING INSIDE SO STRONG (Reprise 25792/RCA 9.98)</td>
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<td>KENNY ROGERS</td>
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<tr>
<td>DICE (Def American/Tґhrow 24211/WEA 9.98)</td>
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<td>ANDREW DICE CLAY</td>
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<td>POWERFUL STUFF (CBS OZ 45094/CBS) (THE FABULOUS THUNDERBIRDS</td>
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<td>STREET READY (Island Atlantic 85127)/WEA 9.98</td>
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<td>ROAD TO THE RICHES (Cold Chillin'/Warner Bros. 25626)/WEA 9.98</td>
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<td>KOL Glauf &amp; DJ POLO</td>
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<td>KING SWAMP (Virgin 91169)/WEA 9.98</td>
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<td>SMASHES, THREATS &amp; HITS (M) (Percy Mercury 8437-1/COL)</td>
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<td>AL JARREAU</td>
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<td>REAL LIFE STORY (Verve Forecast 8379-6/1-POL)</td>
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<td>THE FIX</td>
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<td>IN EFFECT MODE (P) (UpTown/Warner Bros. 25626)/WEA 9.98</td>
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<td>AL B. SURE!</td>
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<tr>
<td>NOTHING'S SINKING (Warner Bros. 25277)/WEA 9.98</td>
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<td>JANES ADDICTION</td>
<td>191</td>
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</table>

**ALPHABETIZED TOP 200 ARTISTS (By Album)**

1. _**BETTE MIDLER**_ (Columbia 84505/5/CBS)
2. _**THE BEATLES**_ (Parlophone PRL 106/1-CBS)
3. _**BEN HARPER & THE SUNDAYS**_ (Reprise 25792/RCA 9.98)
4. _**BANGLES**_ (Elektra 60608/5/RCA 9.8)
5. _**BANGLES**_ (Elektra 60608/5/RCA 9.8)
6. _**BANGLES**_ (Elektra 60608/5/RCA 9.8)
7. _**BANGLES**_ (Elektra 60608/5/RCA 9.8)
8. _**BANGLES**_ (Elektra 60608/5/RCA 9.8)
9. _**BANGLES**_ (Elektra 60608/5/RCA 9.8)
10. _**BANGLES**_ (Elektra 60608/5/RCA 9.8)
11. _**BANGLES**_ (Elektra 60608/5/RCA 9.8)
12. _**BANGLES**_ (Elektra 60608/5/RCA 9.8)
13. _**BANGLES**_ (Elektra 60608/5/RCA 9.8)
14. _**BANGLES**_ (Elektra 60608/5/RCA 9.8)
15. _**BANGLES**_ (Elektra 60608/5/RCA 9.8)
16. _**BANGLES**_ (Elektra 60608/5/RCA 9.8)
17. _**BANGLES**_ (Elektra 60608/5/RCA 9.8)
18. _**BANGLES**_ (Elektra 60608/5/RCA 9.8)
19. _**BANGLES**_ (Elektra 60608/5/RCA 9.8)
20. _**BANGLES**_ (Elektra 60608/5/RCA 9.8)
Singles Going Steady

JUNE POINTER—KEEPER OF THE FLAME: June Pointer is very precise about one point—she is definitely not a Pointer Sisters clone. "I am an individual. We're not Siamese twins," she says emphatically.

Her new, self-titled LP on Columbia/CBS is a high-spirited pop offering that combines the talents of some of the industry's most venerable popmeisters. Along with executive producer Carole Bayer Sager, June's record includes songs produced (and/or written) by Burt Bachrach, Phil Ramone, Kashif, Humberto Gatica, David Foster and Narada Michael Walden.

This is her second solo effort outside the supportive cocoon of the Pointer Sisters, yet she still finds herself feeling a little naked without them.

"Not working with my sisters is a confidence adjustment. The producer is talking to you. There are no skirts to hide behind."

Of all the producers, Kashif especially pushed June's performance envelope, resulting in occasional friction.

"I must admit, I got excited. I threw paper cups at the wall! But he made me do things vocally that I didn't know I could do. I really needed the push."

Obviously, June's famous last name will draw Pointer fans. But this album attempts to reach out to a wider audience. The first single, "Fit U In," is a funky dance tune that has a black contemporary sound. "I wanted to satisfy the Pointer Sisters' audience, and a younger crowd," explains June.

A younger crowd, June seems to imply, means more of a black audience. The Pointer Sisters have traditionally appealed to a mainstream pop audience, and have had less success on black radio. The Pointer Sisters' move to Motown from RCA, says June, should also help to bring her to a wider black audience.

Concludes June: "With RCA, we went as far as we could, and we quit as friends. [Motown President] Jheri Busby pursued us. I think the move will help Motown. We bring a strong core audience. We need it too, from the black community side. The Pointer Sisters were always primarily a pop act."

FUNCTION-ITUS: I've been attending a whole lot of listening parties and award presentations lately, and I've made the following observations. 1) Never laugh uproariously, because everybody who is not in on the joke thinks you're laughing about them, and they will become your enemies. 2) A person you've interviewed or helped at a low point in their career may not want to associate with you, mainly because you reminded them of the low point in their career. 3) Never offer to give people your business card, because people who give out business cards at parties are usually shuckers or nobodies or lawyers. 4) Don't smile too much—in fact, look a little bored, no matter how important the party is. People will think you have something a lot better to do.

Julius Robinson

Albums

DIANA ROSS: Workin' Overtime (Motown CD MOTO-6274)

This album has one great irony—if you'd put the voice of Pebbles or Vannessa Williams on these tracks, nobody would complain. In fact, I'm sure it would be a critically acclaimed hit. Nile Rodgers has fashioned some amazing sounding tracks, and Preston Glass contributes a couple of funkified tunes that snap, crackle and pop. Alas, poor Diana—she has to deal with the expectations of her core fans and critics alike, who claim she's not "acting her age" or some such nonsense. This may be a calculated attempt to appeal to the kids, but what record like it isn't?

J.R.
# Cash Box Charts

## Top 100 Singles

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

June 3, 1989

### #1 Single: Michael Damian

<table>
<thead>
<tr>
<th>Song Title</th>
<th>Artist</th>
<th>Peak Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>MY BRAVE FACE</td>
<td>Paul McCartney</td>
<td>50</td>
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<tr>
<td>DOWN BOYS</td>
<td>Warrant</td>
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<td>ROOM TO MOVE</td>
<td>Animation</td>
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<td>INTO THE NIGHT</td>
<td>Benny Mardones</td>
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<td>CRAZY ABOUT HER</td>
<td>Rod Stewart</td>
<td>65</td>
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<tr>
<td>TOY SOLDIERS</td>
<td>Martika</td>
<td>53</td>
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<tr>
<td>SINCERELY YOURS</td>
<td>Sweet Sensation</td>
<td>17</td>
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<tr>
<td>I'LL WANT IT ALL</td>
<td>Queen</td>
<td>63</td>
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<tr>
<td>GIVING UP ON LOVE</td>
<td>Rick Astley</td>
<td>47</td>
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<tr>
<td>WE CAN LAST FOREVER</td>
<td>Chicago</td>
<td>68</td>
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<tr>
<td>SHOULDER TO CRY ON</td>
<td>Tommy Page</td>
<td>48</td>
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<tr>
<td>LAY YOUR HANDS ON ME</td>
<td>Bon Jovi DEBUT</td>
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<tr>
<td>DRESSED FOR SUCCESS</td>
<td>Roxette</td>
<td>92</td>
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<tr>
<td>I ONLY WANNA BE WITH YOU</td>
<td>Samantha Fox</td>
<td>51</td>
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<tr>
<td>FIRE WOMAN</td>
<td>The Cult</td>
<td>73</td>
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<td>GIRL KNOWS ITS TRUE</td>
<td>Milli Vanilli</td>
<td>20</td>
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<tr>
<td>SO ALIVE</td>
<td>Love And Rockets</td>
<td>74</td>
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<td>ONCE BITTERLY SHY</td>
<td>Great White</td>
<td>81</td>
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<tr>
<td>IN YOUR EYES</td>
<td>Peter Gabriel</td>
<td>13</td>
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<td>ROUND &amp; ROUND</td>
<td>New Order</td>
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<td>HEBY BABY</td>
<td>Henry Lee Summer</td>
<td>73</td>
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<td>SEVENTEEN</td>
<td>Winger</td>
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<tr>
<td>FASCINATION STREET</td>
<td>The Cure</td>
<td>78</td>
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<tr>
<td>ROCK AND HARD PLACE</td>
<td>Cutting Crew</td>
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<tr>
<td>CLOSER THAN FRIENDS</td>
<td>Surface</td>
<td>59</td>
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<tr>
<td>PRAYING TO A NEW GOD</td>
<td>Wang Chung</td>
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<td>SECRET REDEMIOUS</td>
<td>Karen White</td>
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<td>SEEING IS BELIEVING</td>
<td>Mike and the Mechanics</td>
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<td>HEADED FOR A HEARTBREAK</td>
<td>Winger DEBUT</td>
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<tr>
<td>THE MAYOR OF SIMPLETEON</td>
<td>XTC</td>
<td>67</td>
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<tr>
<td>YOUR MAMA DON'T DANCE</td>
<td>Poison</td>
<td>17</td>
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<td>ANYTHING CAN HAPPEN</td>
<td>Was(Not Was)</td>
<td>72</td>
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<tr>
<td>ETERNAL FLAME</td>
<td>The Bangles</td>
<td>73</td>
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<tr>
<td>EVERYTHING COUNTS</td>
<td>Depeche Mode</td>
<td>94</td>
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<td>STAND</td>
<td>R.E.M.</td>
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<td>I'LL BE YOU</td>
<td>The Replacements</td>
<td>79</td>
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<td>NOTHING(THAT COMPARES TO YOU)</td>
<td>The Jacksons DEBUT</td>
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<td>LET ME IN</td>
<td>Eddie Money</td>
<td>86</td>
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<td>ANGEL EYES</td>
<td>Jeff Healy Band</td>
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<td>NOW YOU'RE IN HEAVEN</td>
<td>Julian Lennon</td>
<td>86</td>
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<tr>
<td>SUPERWOMAN</td>
<td>Karyn White</td>
<td>76</td>
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<tr>
<td>THE DIFFERENT STORY</td>
<td>Figures On A Beach</td>
<td>91</td>
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### #1 Debut: Madonna #50

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<thead>
<tr>
<th>Song Title</th>
<th>Artist</th>
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<tr>
<td>I DON'T KNOW ME</td>
<td>Madonna</td>
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<tr>
<td>LITTLE JACQUE WANTS TO BE</td>
<td>Madonna DEBUT</td>
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### #50 Express Yourself

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<tr>
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<tr>
<td>WHAT YOU DON'T KNOW</td>
<td>Aretha F.</td>
<td>56</td>
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**Notes:**
- The chart includes full song titles, artists, peak positions, and some additional notes such as debut positions and previous chart positions.
- Various artists and songs are listed, indicating a diverse range of music genres and popularity at the time.
record. It was a good thing we were working with Cherelle at the time, because we could tell her, "Uh, there's a slight problem. We don't have an engineer, but we're going to figure out how to do it," and she would trust us enough to bear with it. We were blowing up speakers and equipment, but she just kept saying "Hey baby, it's okay, we're going to get it done."

Janet was the next project. By this time we had pretty much learned how to work the studio, so we just went in and started cutting the tracks. She came up and we just kind of hung out and relaxed and talked about what we wanted to do. We did the songs as we talked about them; nothing was pre-cut. The songs were cut fast, and meaningful, I think John McVie was probably the only one trying to predict the enormous sales of the album. When he heard the album he said, "Oh, this is at least double platinum," and everybody, including A&M, was saying, "Oh, you're crazy." What we were trying to do with Control was make an album that would be in every black household in America. We wanted to make the funkiest album we could.

Why did you think that album was "The Big One" for you as producers? Do you think it was anything you did or was it circumstances beyond your control?

There are so many little factors that go into an album. Janet's album should have been a fine black album, which was, but what I think happened is that most of pop radio at the time was saturated by ballads from groups such as Foreigner and Journey, and radio was looking for something exciting and upbeat. I think a lot of pop programmers turned to the black charts and said "What's number one?" and it just happened to be Janet. As a producer the thing that I think kind of started a phenomenon wherein pop programmers looked towards the black charts for records. But I think it was a matter of timing—we just happened to be up there at that time when radio was looking to bring in a little fresh air.

I think another big part of it was Janet herself and her videos. Not only did her record sound good, but her image was something that was an obvious reason for its success. I think John McVie was also a very important factor, because he was such a big cheerleader, and had everybody believing so much in the record it just kind of rubbered off on everybody. I don't think anybody at A&M was really into it until they had sold about two million records, but John called it right from the start.

There seemed to be a lot of rumors flying around regarding whether or not you were going to do the new Janet record.

When we did the first album nobody cared, and when we did the second album suddenly everyone wanted to have a part of it. Suddenly everyone was instrumentally involved. I think that was the first one, which was the problem. There never was a problem between us and Janet, but sometimes attorneys' egos got in the way. But Janet always wanted us to do the album. I don't want to go into the sordid details of it, and the bottom line is that it got done, and it's great. It was reported that money had a lot to do with it, but I think it was egos more than money.

Did you approach the new album differently?

First of all, we tried to forget that Control existed, and put things into perspective. All the Control album was nine songs, not a phenomenon. Just nine good songs. So the first thing we needed was nine good songs. We didn't try to approach it as "This song is going to be the 'Nasty, etc.' anybody who has heard it has said "Well, none of these songs sound anything like the last record," but everybody likes it so far.

We didn't know whether we wanted to do a concept on the album or whether we just wanted to do some songs. In the end we came up with a common denominator [which Senor Jam will not give away] which we are interested in and excited about. They bring in the business at the end of July, and the album in August. We are now just choosing what direction to go with the single, and it's more of a marketing thing that is holding things up now.

It seems like you guys have definitely slowed down your output in the last few years. Was this deliberate?

We've decided to slow down our production schedule. Now the business end of it takes a lot of our time. In fact, the business end has taken most of our time in the last six or seven months. It's the music business, and we have been taking care of the music for five or six years now, and we felt it was time to pay more attention to the business end of things, especially since we have begun to take on a number of other artists, and we're responsible for a lot of other people's lives.

We're trying to get our new studio going. We're moving into a new space with four studios and rehearsal space, offices, and the whole deal. Our facility will be strictly for Flyte Time Productions, which Terry and I are 50/50 partners in. We've taken most of our time to try to build it to go to the next stage. Also, in order to keep the quality of our work up, we still need to take the time to get to know the artists, so that slows down the process. The last New Edition took four or five months to make for that reason.

What does the future hold for you and Terry?

The main thing is the completion of our new studio. Also, we plan on definitely being involved with the next New Edition record. In addition we are getting ready to start production on Alexander O'Neal's new record. Hopefully we'll be doing a Cherelle/Alexander O'Neal duet album, if we can coordinate the scheduling. We've been trying to do that for a while, but it finally looks like now we'll be able to get that together. We're also working on a record label, which looks like it's going to come through after four years' work. It'll be a different type of deal than has previously been done.

We just do what we like, and luckily it has been what the general public likes. Sooner or later we won't be in tune with everybody, and we'll be flops. And that's going to happen. Hopefully it won't be long-term, but that happens in everybody's career. We're just having fun, and looking for longevity in our career.
## CASH BOX CHARTS

**TOP R&B SINGLES**

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

**June 3, 1989**

### #1 Single: Atlantic Starr

<table>
<thead>
<tr>
<th>Song Title</th>
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<tbody>
<tr>
<td>MY FIRST LOVE</td>
<td>Warner Bros. 47-27525</td>
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<tr>
<td>MISS YOU LIKE CRAZY</td>
<td>Natalie Cole</td>
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<tr>
<td>STICKS AND STONES</td>
<td>Grady Harrell</td>
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<td>HEAVEN HELP ME</td>
<td>Deon Estus</td>
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<td>ME, MYSELF AND I</td>
<td>De La Soul</td>
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<td>MR. D.J.</td>
<td>Joyce Ivy</td>
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<td>IF I MIGHT NOT YOU LOVER</td>
<td>A. B. Sure</td>
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<td>LITTLE JACQUEY WANTS TO BE STAR</td>
<td>The Winans</td>
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<td>HAVE YOU HAD YOUR LOVE</td>
<td>The O'Jays</td>
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<td>START OF A ROMANCE</td>
<td>Skyy</td>
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<td>LOST WITHOUT YOU</td>
<td>The Winans</td>
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<td>FOR THE LOVE OF YOU</td>
<td>Tony Toni Tone!</td>
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<td>EVERY LITTLE TIME</td>
<td>Klaas</td>
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<td>FOR YOU TO LOVE</td>
<td>Luther Vandross</td>
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<td>CHILDREN'S STORY</td>
<td>Stuck Rick</td>
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<td>I'LL BE LOVING YOU</td>
<td>New Kids On The Block</td>
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<td>LEAD ME INTO LOVE</td>
<td>Anita Baker</td>
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<td>BUCK WILD</td>
<td>E.U.</td>
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<td>TURN THIS MUTHA OUT</td>
<td>MC Hammer</td>
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<td>SHOW AND TELL</td>
<td>Peabo Bryson</td>
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<td>MY ONE TEMPTATION</td>
<td>Peoria Perri</td>
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<td>WORKIN' OVERTIME</td>
<td>Diana Ross</td>
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<td>MADE TO BE TOGETHER</td>
<td>Deja</td>
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<td>I LIKE</td>
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<td>THROUGH THE STORM</td>
<td>Aretha Franklin &amp; Elton John</td>
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<td>DARLIN'</td>
<td>Vanessa Williams</td>
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<td>A LITTLE ROMANCE</td>
<td>The Boys</td>
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<td>CRAZY (FOR ME)</td>
<td>Freddie Jackson</td>
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<td>BABY ME</td>
<td>Chaka Khan</td>
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<td>I CAN'T STOP (THIS FEELING)</td>
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<td>NOTHING (THAT COMPARES 2 U)</td>
<td>The Jacksons</td>
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<td>TRIBUTE (RIGHT ON)</td>
<td>The Pasadenas</td>
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<td>IT'S REAL</td>
<td>James Ingram</td>
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<td>DON'T TAKE MY MIND ON A TRIP</td>
<td>Boy George</td>
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<td>LOVE SAW IT</td>
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<td>THE GOOD, THE BAD &amp; THE UGLY</td>
<td>Charlie Singleton</td>
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<td>I SECOND THAT EMOTION</td>
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<td>The System</td>
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<td>LIKE A PRAYER</td>
<td>Madonna</td>
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<td>SECRET REVENGE</td>
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<td>FRIENDS</td>
<td>Jody Watley</td>
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<td>SHE DRIVES ME CRAZY</td>
<td>Fine Young Cannibals</td>
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### #1 Debut: Al Green #63

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<tr>
<th>Song Title</th>
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<tr>
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<td>Alyson Williams</td>
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<td>JOY AND PAIN</td>
<td>Rob Base &amp; DJ E-Z Rock</td>
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<td>THEY WANT MONEY</td>
<td>Kool &amp; The Gang</td>
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<td>SHE'S SO COLD</td>
<td>Alston Stewart</td>
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<td>BUFFALO STANCE</td>
<td>Nena</td>
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<td>WHAT MORE CAN I DO FOR YOU</td>
<td>Cherylé</td>
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<td>ANIMAL</td>
<td>Barry White</td>
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<td>IT'S LIKE MAGIC</td>
<td>Blue Magic</td>
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<td>AS LONG AS WE ARE TOGETHER</td>
<td>Al Green</td>
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<td>ROLLIN' WITH KID N' PLAY</td>
<td>Kid N Play</td>
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<td>FORBIDDEN LOVE</td>
<td>Third World</td>
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<td>CRUCIAL</td>
<td>New Edition</td>
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<td>SOMEBODY LOVES YOU</td>
<td>El DeBarge</td>
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<td>THE MAN WE ALL KNOW AND LOVE</td>
<td>Kwanne</td>
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<td>A WOMAN'S TOUCH</td>
<td>Christopher McDaniels</td>
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<td>SOMETHING IN THE WAY</td>
<td>Stephanie Mills</td>
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<td>LOVE SICK</td>
<td>Z'Kohe</td>
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<td>THIS MAGIC MOMENT</td>
<td>Rick James</td>
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<td>UH-HO-OOH LOOK OUT (HERE IT COMES)</td>
<td>Vesta</td>
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<td>EVERY LITTLE STEP</td>
<td>Bobby Brown</td>
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<td>I FOUND LOVE</td>
<td>B-Fat</td>
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<td>SEARCHING FOR A GOOD TIME</td>
<td>Marcus Lewis</td>
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<td>TAKE IT OFF</td>
<td>Today</td>
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<td>DON'T TEASE ME</td>
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<td>I'M THAT TYPE OF GUY</td>
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<td>CAN WE TALK</td>
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<td>NO PLACE TO GO</td>
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<td>GONIN (Orpheus/EMI)</td>
<td>Alex Bugnon</td>
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<td>ONE MAN</td>
<td>Chanelle</td>
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<td>TOBY</td>
<td>Angie Griffin</td>
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<td>I'LL BE THERE FOR YOU</td>
<td>Ashford &amp; Simpson</td>
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<td>THE WAY IT IS</td>
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| I LIKE | D. C. 
| AFFAIR | Cherelle |
| MY LOVE IS SO RAW | Alyson Williams |
| CUDUDDY TOY (FEEL FOR ME) | Roachford |
| GIRL I GOT MY EYES ON YOU | Paula Abdul |
| FOREVER YOUR GIRL | Rene Moore |
| NEVER SAY GOODBYE TO LOVE | James JT Taylor & Regina Belle |
| BIRTHDAY SUIT | Johnny Kemp |
| LUCKY CHARM | The Boys |
| CLOSER THAN FRIENDS | Surface |
BALLY SELLS MINORITY INTEREST IN ALADDIN'S CASTLE CHAIN

CHICAGO — Bally Manufacturing Corp. has entered into a definitive agreement to sell a minority interest in its amusement center subsidiary, Bally’s Aladdin’s Castle, Inc., to a newly formed affiliate of Westray Capital Corp.

Westray will also receive an option to purchase a controlling interest in the business beginning in 1990. The value of the transaction to Bally, including the option payment, will be in excess of $80 million. The transaction, which is subject to certain conditions, is expected to close before the end of June.

Bally’s Aladdin’s Castle owns and operates approximately 315 family amusement centers located mainly in enclosed shopping malls throughout the United States. Westray Capital Corp. is a private investment firm headquartered in Morristown, NJ and NYC.

AND THE WINNER IS! Birmingham Vending Co. of Birmingham, AL, recently received the “most improved distributor” award for 1988 from Valley Recreation Products in recognition of “an outstanding performance in bringing Valley products to the marketplace.” In presenting the award, Alan Schafer, Valley’s vice-president of marketing, said that “The performance by Birmingham Vending was most gratifying and they richly deserve the award for the most improved distributor among the fine Valley distributing network.” Surrounding the “Cougar’s Pride” award in this photo are the members of the Birmingham Vending Co. team whose hard work and dedication made it all possible!

MEET THE CHAMPS! Over $7500 in cash and prizes were awarded at the 1989 U.S. Air Hockey Championships hosted April 8 & 9 by Fame City, a large amusement/entertainment complex in Houston, and co-sponsored by Dynamo Corp. and a number of local businesses and Air Hockey locations. Eighteen-year-old Tim Weissman of Houston won top honors, defeating some of the most noted champions in the country and becoming the youngest player ever to win a USAA (U.S. Air-Table-Hockey Assn.) national. Pictured (l-r) are Bob Dubuisson (a four-time champion), Patrice Nale (winner in the expert division), Mike Barry (4th place), Tim Weissman and Jesse Douty (an 11-time champion).

INDUSTRY CALENDAR 1989

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 (Washington, Idaho, Montana); Coeur D’Alene Resort; Coeur D’Alene, ID.
July 21-22: Pennsylvania Amusement & Music Operators Assn.; annual state convention & trade show; Seven Springs Resort; Champion, PA.
AT THE BEGINNING of May a series of three regional invitation-al distributor meetings were held in Philadelphia, San Francisco and Chicago to preview new products presented by Williams and Bally Midway. Each of the events drew big distributor turnouts and enthusiastic response to the two new games that were showcased.

Bally Midway introduced Arch Rival, their hot new "basketdrawl" video game. The factory was represented by Steve Blattspieler, vice president of sales; Ron Bolger, Bally sales manager; marketing manager Laura Rezek; and the game's designers, Brian Colin and Jeff Nauman, who gave everyone attending a complete run-through of the new piece.

Williams premiered their soon-to-be-available Black Knight 2000 pinball machine, and also featured their current seller Earthshaker, to convey the message that Williams is mobilizing its total resources to meet the growing demand for more quality pinball product. The result will be a fundamental marketing approach that supports the simultaneous release of two different models on a much more frequent basis.

"The market now has two incredible pinballs for the spring/summer selling season," stated Marty Glazman, vice president of marketing and sales. "In Earthshaker we have an exceptional machine that is not only reliable, but has already proven itself to be a phenomenal earner with revenues comparable to some of the best video games out there."

"As for the introduction of Black Knight 2000, the situation exists to have history once again repeat itself with another remarkable Steve Ritchie creation that delivers everything and more for the player as well as the operator," he added.

Game designer Jeff Nauman, appropriately attired in the familiar striped shirt, demonstrates the play features of Arch Rivals for a Bally Midway distrib.

And here's Brian Colin, the other half of the Colin-Nauman design team, taking his turn at showin' 'em how to play Arch Rivals.

Bally sales manager Ron Bolger fielded questions from the audience as he conducted his presentation.

Williams' vice president of marketing & sales Marty Glazman (left) and Charles Fite of Sammons-Pennington Dist. (Nashville) are obviously discussing this hot new pingame!

Scott Housefield of Modern Vending (left) and Kentucky Coin's Harvey Weingarten are intensely involved in playing Black Knight 2000, as you can see. In the background are Atlas Dist.'s Ed Pellegrini and Lieberman Music's Glen Charney.

A close-up shot of just three of the SRO crowds of distribs who attended this function (l-r): Pete Entringer of Audio Visual Amusements, Joel Kleiman of Pioneer Sales and Jerry Marcus of Atlas Dist.

Steve Ritchie points out major features of his latest creation, Black Knight 2000, to a captivated audience including (l-r) Scott Housefield of Modern Vending, Glen Charney of Lieberman Music, Terry Moss of Moss Dist. and Laniel Automatic's Jean Coutu.

Paul Janda of New-Way Sales (Canada) puts Black Knight 2000 through its paces as Atlas Dist.'s Alan Zeidman and Kentucky Coin's Harvey Weingarten look on.
COUNTRY MUSIC

JAKE HESS
Proves to Be a Treasure

IMAGINE YOURSELF on a long journey, in search of a missing treasure. Just when you've thrown in the towel, you suddenly discover the treasure, buried in your own back yard.

We find it an honor to compare this valuable treasure to the sweet return of internationally known gospel singer, Jake Hess. The legendary Hess, known to millions as the backbone of gospel music, returns to television once again in a weekly 30-minute show, distributed by PTV, Inc., of Camp Springs, Maryland. Jake Hess is known to be produced by Dennis Huey in Nashville, Tennessee, will offer the most popular acts in gospel music today. "All of the groups on the show will give you a good song, and we'll have first-rate talent," said Hess. "We want people to write and tell us how they feel." With groups such as the Florida Boys, the Saris, the Nolans, the Cathedrals, the Fox Brothers, the Dixie Melody Boys, the Species Family, the Stamps, Square Parsons, the Palmetto State Quartet and a host of others, how could viewers possibly be disappointed? Expect the debut of Jake Hess & Friends to air June 12.

At the early age of five, Hess began singing with his brother, Jake, and his neighbor, Limestone County, Alabama, where he was born. He soon left his brothers and joined the Haleyville Melody Boys. In the early 1940s, Hess offered his vocal talent to gospel groups and quartets such as the John Daniel Quartet, Sunny South Quartet and the original Melody Masters. Hess' national fame was gained when he joined the Statesmen Quartet as its lead singer in the 1950s. With the Statesmen, he performed in hundreds of concerts across the country, and on numerous national television programs including the Arthur Godfrey Show, the Ed Sullivan Show and the Tennessee Ernie Ford Show.

After leaving the Statesmen in 1963, Hess decided it was time to create a new gospel music record. He did just that when he formed his own group, the Imperials. The Imperials developed a brand new sound and style which is still being copied today.

In 1968, Hess became very recognized in the Nashville area as host of a local TV program called The Old Time Singing Convention."That show was a little lonesome for me the first two weeks," said Hess. "I finally made a little speech to the viewers, which finally opened up great communication. After that little speech, the show received an overwhelming response," he added. Hess also hosted ten weekly shows in the Los Angeles area for a Christian network in 1976. For seven years, Hess sang with his most recent quartet, the Masters V, made up of members from the original Statesmen and Blackwood Brothers quartets.

When it comes to honors and awards, the legendary Hess has certainly rocked them up: National Quartet Convention Founding Father, Gospel Music Association of Directors Member and Gospel Music Hall of Fame Member (1987). He's also a four-time Grammy winner and receiver of the Lifetime Achievement Award, presented by SESAC. He was also awarded America's Music Award by the Alabama Music Hall of Fame. Not only has Hess gained admirable respect from the gospel music industry, he's also gained the confidence of other entertainers such as Eddie Arnold, the late Hank Williams, Sr. and Elvis Presley. If these relationships spark an interest, be patient — you'll have the opportunity to read all the details in the book The Story of Jake Hess. The book isn't completed yet, but you can expect Hess to have it wrapped up in no time.

How fortunate we are to have such a man of many talents to hold the title of our first Living Legend. Jake Hess proves he is truly one of America's treasures.

Kimmie Wix

Thanks so much to the MD's, DJ's, our loyal fans and our great professional support team for helping us chart "Southern Men" on Playback Records

Please come see us at the Playback Records Booth during FAIR.

I love you
Cheryl

[Photo: T.L. Carr]

COUNTRY ALBUMS

June 3, 1989

<table>
<thead>
<tr>
<th>Rank</th>
<th>Album Title</th>
<th>Artist</th>
<th>Label</th>
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<tbody>
<tr>
<td>1</td>
<td>GREATEST HITS III</td>
<td>Warren</td>
<td>Reprise</td>
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<tr>
<td>2</td>
<td>BEYOND THE BLUE NEON</td>
<td>George Strait</td>
<td>Reprise</td>
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<td>3</td>
<td>RIVER OF TIME</td>
<td>The Judds</td>
<td>RCA</td>
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<td>4</td>
<td>OLD 8 x 10 (Warner Bros. 25739)</td>
<td>Randy Travis</td>
<td>Warner</td>
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<td>5</td>
<td>THIS WOMAN (MCA 42693)</td>
<td>K.T. Oslin</td>
<td>MCA</td>
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<td>6</td>
<td>LOVING PROOF (Columbia 41071 CB)</td>
<td>Ricky Van Shelton</td>
<td>RCA</td>
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<td>7</td>
<td>HONKY TONK ANGEL (MCA 42220)</td>
<td>Randy Travis</td>
<td>Warner</td>
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<tr>
<td>8</td>
<td>DIAMONDS AND DIRT (Columbia 41076 CB)</td>
<td>Rodney Crowell</td>
<td>Columbia</td>
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<tr>
<td>9</td>
<td>1978-1989 (Columbia 45600)</td>
<td>Rosanne Cash</td>
<td>Columbia</td>
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<td>10</td>
<td>SOUTHERN STAR (MCA 4651-1)</td>
<td>Alabama</td>
<td>MCA</td>
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<td>11</td>
<td>K.T. OSLIN AND HIS MUSIC BAND (MCA 42720 MCA)</td>
<td>Lyle Lovett</td>
<td>MCA</td>
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<td>12</td>
<td>WILLOW IN THE WIND (Mercury 429 598)</td>
<td>K.T. Oslin</td>
<td>Mercury</td>
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<tr>
<td>13</td>
<td>TELL IT LIKE IT IS (Atlantic 31044-7)</td>
<td>Billy Joe Royal</td>
<td>Atlantic</td>
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<tr>
<td>14</td>
<td>ONE WOMAN MAN (Epic 440/707)</td>
<td>George Jones</td>
<td>Epic</td>
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<td>15</td>
<td>THE ROAD NOT TAKEN (Columbia 44666 CB)</td>
<td>Roy Orbinson</td>
<td>Columbia</td>
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<tr>
<td>16</td>
<td>BUCHANAN NOCHES FROM A LONELY ROOM (Reprise 25743-1 Warner Bros.)</td>
<td>K.T. Oslin</td>
<td>Reprise</td>
</tr>
</tbody>
</table>

COUNTRY HOT CUTS

1. ALABAMA: "Border Line" Southern Star (RCA)
2. FOSTER AND LLOYD: "Till the Fat Lady Sings" Faster and Louder (RCA)
3. NITTY GRITTY DIRT BAND: "Will the Circle Be Unbroken" Will the Circle Be Unbroken: Volume I (Warner Bros.)
4. WAYLON JENNINGS: "You Put the Soul in the Song" Full Circle (RCA)
5. GEORGE STRAIT: "Hollywood Squares" Beyond the Blue Neon (MCA)

TOP 10 SINGERS—20 YEARS AGO
1. TAMMY WYNETTE: "Singing My Song" (Epic)
2. GEORGE JONES: "I'll Share My World With You" (MCA)
3. GLEN CAMPBELL: "Galveston" (Capitol)
4. FREDDY WHEELER: "Games People Play" (Columbia)
5. BILL ANDERSON: "My Life" (Liberty)
6. DOTTIE WEST & DON GIBSON: "Rings of Gold" (RCA Victor)
7. JOHNNY BUSH: "You Gave Me a Mountain" (Stag)
8. HANK WILLIAMS JR. "Cajun Baby" (RCA)
9. JIM REEVES: "When Two Worlds Collide" (RCA Victor)
10. ROY PRICE: "Sweetheart of the Year" (Carries)

CASH BOX MAGAZINE 26 JUNE 3, 1989
COUNTRY MUSIC

ALBUM RELEASES

KENNY ROGERS: Something Inside So Strong (Reprise 1-25792)

Something inside an album jacket that includes the name Kenny Rogers, is nothing less than STRONG! What a title for Rogers’ latest album release. As always, he gives us another one of those Yes, I’ve got to have it type albums. Still using his from-the-heart, to-the-heart delivery, Rogers, with producer Jim Ed Norman, displays ten cuts of excellence. Cuts include “Planet Texas,” which could soon feature the video of all videos; “If I Ever Fall in Love Again,” an extremely beautiful duet with Anne Murray; and the tune which brilliantly represented part of the 1988 Summer Olympics, “When You Put Your Heart in It.” Rogers pours his heart into it, and so do other vocal contributors — Ricky Skaggs, Holly Dunn, Gladys Knight and more. You pick a fine time to leave us with such a fine piece of art. Kenny! Just like the gambler, you got to know when to fold ’em and know when to hold ’em. This is definitely one to hold on to.

ROSANNE CASH: Rosanne Cash Hits 1979-1989 (Columbia 45064)

Just rack ’em up and give ’em to us all at once! That seems to be what this lady had in mind when she and co-producer Rodney Crowell put together the Hits album. What could one ask for — a superb collection of total Rosanne, and each cut totally successful. Remember these: “Seven Year Ache,” “Hold On,” “My Baby Thinks He’s a Train,” “I Wonder,” “The Way We Make a Broken Heart” and “Tennessee Flat Top Box?” Of course, with a true-tendered voice and the ability to charm us all, Rosanne brings back these classics, plus a couple of surprises. It’s no surprise, however, to find that she already has another cut from Hits on top again. Written by John Lennon and Paul McCartney, “I Don’t Want to Spoil the Party” is one of those tunes we find ourselves humming throughout the day. We don’t think you’ll spoil the party, Rosanne, but you are spoiling us with this decade of hits. A collector’s plus!

SINGLE RELEASES

OUT OF THE BOX

WILLIE NELSON: “Nothing I Can Do About It Now” (Columbia 38-68923/CBS)

You’ve heard these terms before: finger-snappin’, toe-tappin’ or hand-clappin’ — but hear them again! They most definitely describe Willie’s successful efforts in this tune, as he admits it’s too late to make changes in the past. Produced by Fred Foster and delivered by Nelson, whose artistry is unlimited, this song is sure to be no stranger to the top of the charts.

COUNTRY FEATURE PICKS

MOE BANDY: “Brotherly Love” (Curb 10537)

Close your eyes and really sink into this one. Bandy pours out a vocal sincerity that blends perfectly with lyrics that describe a very special kind of relationship.

SUZY BOGGUS: “Cross My Broken Heart” (Capitol 44399)

How could a promise of love be any more sincere, than when it’s backed up by crossing the heart? Suzy’s touching voice of innocence is sure to steal some hearts with this song.

CHARLEY PRIDE: “The More I Do” (16th Avenue 70429)

With vocals that shine in a crowd, and a name we’re all proud of, Pride sings of sending love, but no return to sender.

GAIL DAVIES: “Hearts in the Wind” (MCA 53412)

Making a successful comeback and in dazzling style, Davies discovers where love develops, in this smooth-flowing tune produced by Jimmy Bowen.

NASHVILLE NOTE-ABLES

PATTY LOVELESS: Get to Know Her

It’s ALWAYS FASCINATING when we get to know someone a little bit better. That’s the case with MCA recording artist Patty Loveless. She’s no longer just a new face in the country music crowd. Loveless says it’s taken a while for people to really find out who she is, but that now when they hear her music, they know it’s coming from Patty Loveless. “It’s such a great feeling to realize that people out there actually know a particular song is me,” she says.

“Now when I perform, most people can recognize my song just by the first guitar lick in the music intro.” Of course, she’s referring to the song that’s perhaps given her the biggest boost so far, “Don’t Pass Us Away,” written by Bryan McLean. The success of “Don’t Pass Us Away,” which is backed up vocally by Rodney Crowell, can most definitely assure Loveless that we’d never toss her away.

According to Loveless, an additional change she’s had to adapt to since finally becoming an established artist is being recognized more by the public. She says adjusting to that change isn’t so bad. “I used to be the type person who ran around in jeans and a sweatshirt quite a bit, but now I realize that it’s important how I present myself to the public all the time.”

Very often, we hear about so many new artists who’ve had to struggle to really succeed in the industry. How much of a struggle was it for Loveless? “Oh sure, there’s been years of ups and downs, but I just hang in there,” she says. “You know, sometimes I think I was really lucky in a way. When the Judds and Randy Travis broke loose, that brought back my interest in country music.” For a while, Loveless tried her hand at pop, rock & roll and even a little disco! “I soon started to like the music coming out of Nashville again,” she said. Loveless thought Nashville was ready for some new faces in country music. “I just feel very lucky to have been one of those faces.”

Today’s country music doesn’t really have just one definition, or at least Loveless doesn’t think so. “Some people used to say that artists like Emmylou Harris, wound too fluffy, but country music does come from the heart,” she says. “I guess it’s a blend of a little folk and a little of the old 50’s rock & roll.” Loveless, considered by many as the heir to the female honky-tonk throne, certainly fits into today’s definition of country music. She proved that when she walked away with the Favorite New Artist award in country music at this year’s American Music Awards, held in Los Angeles. “That award was very special to me because the music listeners voted, and that’s very special,” she said.

Loveless manages to keep very busy with her career, but she also has time to relax and do her own thing every now and then. “I think it’s important to break away from the business at times.” When she does break away, she enjoys fishing, swimming and just listening to music around the house. Sure, she tends to listen to her own music quite a bit, but also loves listening to some of her favorite artists like MCA’s Vince Gill. Gill has provided background vocals on Loveless albums, including Honky Tonk Angel. She’ll be returning the favor on Gill’s first MCA album.

We’ll have to wait a while for a new album from Loveless. “There’s still a few songs on Honky Tonk Angel that deserve a shot.” She will, however, go back in the studio to begin working on her fourth album sometime in June. “I’m Fallin’,” written by Kostas, is Patty’s latest release from Honky Tonk, but give a listen to “I’m on Your Side,” “Chains,” and “If You Think,” also written by Kostas. I’m sure you’ll be impressed — I am!

Kimmy Wix
RAITT IS GREAT! ASCAP recently met backstage with ASCAP member Bonnie Raitt during her concert at The Center Stage in Nashville. During her performance several artists joined her for encores. Pictured (L to R) are ASCAP's Donn Spangler-Mueller, ASCAP member Emmylou Harris, Raitt and Wynonna Judd (of the Judds).

When blues great B.B. King performed at the Grand Ole Opry he made one request: that he meet Don Williams. Don, producer and recording artist, did just that and attended the concert and met up with the showman backstage where B.B. turned the situation into a listening session. He wanted to hear some of Don's new RCA album, One Good Well.

CHEERS FROM THE UK: Reba McEntire took her high-energy concert to London for the first time over when she performed at the Dominion Theatre May 7. McEntire, who was referred to as a "singer's singer" by England's Q Magazine was the toast of an MCA/UK reception following the successful show. McEntire had performed in Zug, Switzerland the night before. Pictured during the MCA/London reception (L to R) are Bruce Hinton, president MCA Records/Nashville; McEntire; Tony Powell, managing director MCA/UK; Maureen Kealy, product manager MCA/UK; and Paul Fenn, Asgard Promotions.

CAROLYN BACON

THANKS TO STRONG encouragement from her family, Carolyn Bacon is finally making things happen in her career. She has sung and performed in area clubs near her native Dallastown, Pennsylvania, for over 15 years. But it took the prodding of her two children to really make her "go for it" as a recording artist.

"I made the trip to Nashville a few months ago, for the first time, to seriously pursue my recording career," says Carolyn. "My kids sent me there and said, "Mom, don't come back home until you get a producer to work with you." Luckily for Carolyn, she found that producer in just two weeks, and that led quickly to the recording and release of her first single, "Who's This Stranger in My Bed," on Player Records.

Producer John Fisher saw Carolyn perform on stage at the well-known country hangout The Soundtrack Lounge on Music Row, and told her to get a demo tape to him. "The session players we used to just weren't working out. So instead of doing a demo that sounded bad musically, I just sang The Lovesick Blues," scappella," Carolyn remembers. Fisher was impressed with Carolyn's talent and immediately agreed to work with her in the studio.

The result is a single that debuted May 20, at #90 with a bullet on the Cash Box Top 100 Country Singles chart, and at #25 with a bullet on the Country Indie Singles chart. Airplay of 'Who's This Stranger in My Bed' on country stations across the nation is bringing offers of work at fairs and clubs in several areas. Now in most cases, where children are concerned, Mother knows best. But sometimes, as Carolyn has found out — especially where a musical career is concerned — children do know best.

ZACA CREEK: Western Rock With Country Roots

BY KAY KNIGHT

THEY DON'T LOOK LIKE your typical country artists. Oh, there’s the faded jeans, boots, and a cowboy hat or two — but there’s just something different about these fellows. Zaca Creek, CBS Records’ newest act, is bringing a unique look and sound to country music.

McEntire, who tendered RCA (of Raitt country), is the youngest member and keyboard player Jeff Foss. "They’re right there with that sound. That’s country as far as I’m concerned. But I love Hank. Sr., too. Every country music lover has to love Hank Williams."

Zaca Creek’s music comes back to a very young age. In fact, it is something he says has been there as long as he can remember, not only for himself but for his three brothers, who just happen to make up the remainder of Zaca Creek. That’s right — it’s a family thing.

Older brothers Gates, James and Scot started singing while just youngsters in Southern California. "Our parents were folk singers and had a group when we were very young," says lead guitarist Scot. "So our dad really got us started musically." Gates, James and Scot formed a group and started performing at fairs, dances, weddings and just about everywhere music was needed in their community. As they grew, physically and musically, so did the recognition of their tremendous talent.

When Jeff finished high school and joined his brothers’ performances, they started the circuits in small clubs and worked their way up to performing in Nevada showrooms and opening for major acts. Once they set their minds to really working toward that recording career, they got a demo tape to noted Nashville producer Eddie Kilroy, and things started to take off from there.

Not only was Kilroy interested in producing this extremely talented group, but he and his wife Mary now have a new home, full of material on Zaca Creek’s upcoming debut release on Columbia Records, which is scheduled to hit the record stores in August. A video has also been shot, featuring what will be the group’s first single release, "Sometimes Love’s Not a Pretty Thing."

Working together so closely can put a strain on any relationship, but Zaca Creek feels the fact that they are brothers has been a plus for them. Bass guitarist James explains: "I think it’s actually been a blessing and it’s made things easier. Because even though opportunities have come up where we could work on individual projects instead of the group effort, we’ve stayed committed to this thing that we started together. If we were just regular guys working together, this might not have been the case. We think our commitment is a little stronger because we’re family."

Zaca Creek says the family commitment has also helped them stick with the style of music they have always wanted to perform. "We feel at home with country music," says James. "Living in Southern California, country music has been as much a part of our lives as a lot of music, but Zaca Creek has always played country songs in our shows, no matter where we performed, or what type music we were supposed to be playing."

Lead singer and oldest brother Gates agrees. "We're a lot more strongly about country music. It's much more lyrical than other types of music and that's one of the things that brought us around to it."

"It's good, it's good and if it's bad, it's bad... and to try to label any sound is hard," James adds. "I like Dwight Yoakam as well as I like Steve Earle, and they're on opposite ends of country music."

And I think people love a Dwight Yoakam as well as they like a John Cougar Mellencamp or a Bruce Springsteen," says Gates. "And on that same shelf they may have a Bon Jovi album and a Randy Travis album."

Zaca Creek may look a little more rock than the average country artist, but they say they are just doing what is right for them, and that if something is not honest and real, the public will see right through it. "Randy Travis told us, 'You've got to do what you really like.' He really likes his style and that's good," says James. "We really like our style; and hopefully, people will respect us for that. We're just trying to do what we enjoy."

Now in the bottom line. We try to choose a selection with lyrical content that people will enjoy hearing as much as we enjoy singing.

"We're not here because someone said, go to country music if you want to make it in the business, and we're not here because we're not of country music, we're proudly. 'This is what we've always done. We're for real and we love exactly what we're doing.'"

Eddie and Mary Kilroy love exactly what Zaca Creek is doing. CBS Records loves exactly what Zaca Creek is doing. And if these cowboys from the West Coast continue to sing as harmoniously as they do now, and continue to entertain their audiences the way they have for years, a lot of new fans who have yet had the pleasure of hearing them will also love exactly what Zaca Creek is doing.
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NORTHERN GOLD'S NEW SINGLE: DON'T ABUSE YOUR BABY

ROGER RONE:
Pure & Simple Country

(HOTO: T.L. Carr)

A RUGGED EXTERIOR and a deep, forceful voice can certainly portray the image of a strong-willed man. Roger Rone definitely projects that image. He is a man who for the last five years has known where he wanted to be with his music, and has constantly pursued it. Working only with his music, which includes writing as well as performing, his full calendar only proves the point of dedication.

Though concentrating on tours throughout Indiana, Illinois, Minnesota, Arkansas, Missouri and Iowa, Rone has set aside two weeks to tour Canada. He will finish that jaunt just in time to arrive back in Nashville for Fan Fair. This showing at Fan Fair will be his first Nashville appearance; he also has a showcase in the works at Spanky's.

From his debut album, Heed to Hold, which was recorded at Air Studios and Bradley's Barn in Nashville, Rone hit the charts with two singles. "I'm Positive I Love You" made a stir on the Cash Box charts, then backed him into the corner for the album's title cut, which topped at #72 on the Country Top 100 Singles chart and peaked at #8 on the Indie Singles chart. Both songs were written by Bobby Reed and Ernest D. Harp.

The interest only builds with each release from Rone, especially from those of us who enjoy his "distinctive, down-home traditional music." Always concerned with keeping his fans happy, Rone is set to release his next single immediately following Fan Fair. "Holdin' On to Nothing," also written by Bobby Reed, will be the first release on Rone's new label, True Records.

Surprisingly, Rone's determined, tough-guy outward appearance is only a cover for the real down-home country gentleman inside. Rone grew up in the small town of Akin, Illinois, going to the local town square dances every Saturday night and to "jam" sessions with the family on Sundays. He speaks proudly of those days and of his family roots, which grow stronger with his own two sons. "I hope to have my oldest sit in on drums for me one day, and I'll proudly watch as my youngest goes on to be a great basketball star."

Rone's band, Country Fury, has become a family in itself. They have been working with Rone for five years, with the exception of Richard Williams, who joined more recently. Williams was there during this interview, and hoping to get some inside info on Roger, I asked him to fill me in on this quiet man. But what do you know — another quiet man! "He treats us — the group — the best, and we have a great time performing together. We all cut up, and Roger's usually the target — he's kind of slow...at revenge!" laughs "Scoppy" Williams.

"When you stop having fun and enjoying yourself, it's time to quit," Rone states emphatically.

Before Rone is through, he hopes to sing on the Grand Ole Opry and possibly show off some of that fancy square dancing he's known to be famous for. Another dream of Rone's is to shake the hand of Webb Pierce. "He's such a fantastic writer, and if dreams do come true, maybe someday I'll get the opportunity to record a duet with this man. That would be great, just great." Rone says. Rone would love to record "There Stands the Glass," "Slowly" or "More and More," all Webb Pierce classics.

Do you think Rone has thought this out? Humm...Owens and Yoakam, Orbison and Lang and now Pierce and Rone... Sounds good, Roger!!

T.L. Carr

(HOTO: T.L. Carr)
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