RAW POWER

NEELEH CHERRY
YOU ASKED for an alternative music trade magazine...
We delivered.
THE CHANGES in direction, content, look and tone represent Phase I in the revitalization of Cash Box. Every week since the new book made its debut six months ago, more and more people in the record biz, retail and radio have gotten into the Cash Box habit. We know because you've told us — you say you find the new Cash Box relevant, readable and information-packed. You like the detailed emphasis on new and emerging artists and styles. You find the magazine's honesty and insight refreshing and stimulating. You look forward to getting it each week. So far, so good.

NOW that the book is being read — and talked about— throughout the biz, the time is right to implement Phase II. We're kicking off our special issue for Black Music Month — dated July 1 — in a big way. For this issue, we'll overprint and ship enough copies to reach every key retailer and buyer, thus ensuring that your advertising message is seen by those individuals who can facilitate sales activity for your product.

OBVIOUSLY, we need your support in order to achieve our goal. Now you can use Cash Box to help achieve YOUR goal.

Join us for our Black Music Month Special.
Issue Date: July 1, 1989 · Ad Deadline: June 20, 1989
Contact:
Keith Albert or Bob Long (213) 464-8241
Mark Carman (615) 244-2998

CASH BOX
BETTER...FASTER...DEEPER
8 CHERRY ON TOP
Neneh Cherry assumes the Buffalo stance, and the herds come running.
Neil Harris

10 VIRGIN SERVES SUSHI TO MASSES
Is there something fishy about Neneh Cherry's success?
Bud Scoppa, in Art & Commerce

11 TERRI LYNE CARRINGTON'S REAL LIFE STORY
She used to be a cute pre-teen female drummer. Now she's a cute 23-year-old female drummer. What's the deal?
Lee Jeske

12 XYMOX: MAKING ATMOSPHERE CONCRETE
Holland's gift to funny band names speaks out.
Karen Woods

COLUMNS
5 Report From South Africa / Debut column from correspondent Arthur Goldstuck.
6 The Buzz / Flaming hype from Los Angeles, New York, Nashville and the UK.
13 On the Dancefloor / Neil Harris is born to dance.
14 Shock of the New / Joe Williams takes a left turn.
15 The Heavy Metals / Janice Garza metals with the industry.
16 Un Nuevo Horizonte / Mike Missle shakes and sambas.
22 Pure Pop for Now People / Who does Oscar Wednesday think he is?
24 Rhythm & Blues / Neil Harris is funkier than he looks.
26 Rock & Roots / Tom De Savia takes a look ahead.
27 On Jazz / Lee Jeske blows his horn.

CHARTS
13 Top 40 Dance Singles
14 Top 40 Alternative LPs
15 Top 40 Heavy Metal LPS
16 Top 25 American/Latin LPS
18 Radio Report
20 Top 200 LPS
23 Top 100 Singles
24 Top 75 Rhythm & Blues LPS
25 Top 100 Rhythm & Blues Singles
26 Top 40 Rock & Roots LPs
27 Top 40 Traditional Jazz LPs
30 Top 50 Country LPS
31 Top 100 Country Singles
34 Top 40 Country Indie Singles

DEPARTMENTS
4 Tickettape: The facts, the rumors, the lies, the deception...
5 Movers & Shakers
28 Coin Machine
35 Classifieds
 TICKERTAPE

TIPP: TOO HIP

TIPP TAPPED (DOUGH): In another move designed to upgrade its hipness quotient (and in 1989 that has significant bottom-line implications), Columbia has lured away star player Steve Tipp from that perennial bastion of hipness (and Columbia's archrival, Warner Bros. Records. As Columbia's vice president, alternative music—a slot created especially for him—Tipp will be responsible for the development, promotion and marketing of alternative music on the label. It's a smart move on the part of president Don Ienner, who, despite his reputation as a hard taskmaster, seems determined to loosen up Columbia's traditionally rigid power structure.

Says Bob Sherwood, the label's senior marketing VP: "When we looked for someone to help expand our involvement in the area of alternative music, one name kept coming up—Steve Tipp. He's the best, and his desire to take his love of music and bring it, along with his promotion expertise, to a greater level of involvement in the business happily collided with our need for a special talent in alternative music.... everybody wins—particularly our artists."

While at Warner Bros., where his official title was national dance club promotion manager, Tipp won acclaim for his ability to make quantum commercial jumps with underground acts like Depeche Mode, New Order and Erasure while sidestepping the usually inevitable backlash from their original constituencies. How does he do that, you may be wondering? That's for him to know and everybody else to ponder. And that's why he's pullin' in the big green. What's that word again? Rhymes with Tipp.

REALLY BIG GREEN! At preestate, Paramount threw a wrench into the soon-to-be-signed, sealed and delivered Warner Comm./Time Inc. merger with a hostile $10.7 billion takeover bid for Time, Inc. MEDIA NOTES: While we're on the subject of filthy lucre in large bills, you may be wondering what Messrs. Swid, Bandier and Koppelmann are planning to do with the $200 million they've just made on the completion of the Thorn EMI-SBK deal. We've learned that Stephen Swid has invested roughly $4.5 mil of his share in long-struggling Spin magazine. And with his own label debut, Kamen is scheduled to collaborate with fellow Warnettes David Sanborn (on a "saxophone concerto") and Eric Clapton (on a "guitar concerto"). Clapton and Kamen have worked together on a number of spiffy scores, including the two Lethal Weapon flicks.... Oliver Stone, he of Platoon and Wall Street has optioned the film rights to Danny Sugerman's Wonderland Avenue, the "fiction novel" about how a Beverly Hills lad ends up opening big rock'n'roll doors for himself... B.B. King, John Lee Hooker, Albert Collins, Fetta James, the Fabulous Thunderbirds and other three-chord masters will participate in the Benson & Hedges Blues Festival in Dallas, June 18-25, the first of such extravaganza scheduled this year. (The others are aimed at New York and Atlanta... The Nitty Gritty Dirt Band have gathered a number of their Will The Circle Be Unbroken Volume Two guests—including John Hiatt, Levon Helm, Chris Hillman, John Denver, Vassar Clements, Bruce Hornsby and Mark O'Connor—and they'll all be bluegrassing up a storm, June 22 at Denver's Red Rocks Amphitheatre... Goodness knows where the Beach Boys and James Watt will be—Kokomo? Surf City? A hair transplant clinic?), but James Galway. Pearl Bailey, Henry Mancini and Peter Nero will be part of the big July 4th festivities live, free and on TV from the Capitol Lawn.

PLACES TO BE: Central Park's really cool (well, really hot) Summer Stage free concert series kicks off with Tito Puente, Koko Taylor and Paul Shaffer June 21, and continues with free—free!—concerts throughout the summer by the likes of Rockin' Doppie, Mitch Ryder, Sonny Okosun, Lucinda Williams, Toots & the Maytals, Yomo Toro, Bo Diddley, David Rudder, Walter "Wolfman" Washington, E.U. and Flaco Jimenez—Call Me Ethel, a new full-length show about Ethel Merman opened June 3 at New York's American Jewish Theatre, and we say it's high time... Women in Music is sponsoring The Ingredients of a Successful Demo," a workshop, on June 14 at 6:30 at New York's Doral Inn; call (212) 677-1240 for details... The second NARM/NSDA Operations Conference will gather June 28 & 29 at Deerfield, Illinois' Hyatt Hotel, focusing primarily on videos issues this time out... A call to Joanna Baker at (609) 596-8500 gets registration information.... The third ASCAP East Coast Black Music Songwriter Workshop will commence July 25 at ASCAP's N.Y. office and continue the Tuesday night thereafter, for six weeks. Writers interested in participating should send a cassette tape containing two original songs, along with lyric sheets, to ASCAP Black Music Workshop, One Lincoln Plaza, New York, NY 10023.

OUT THERE: The 1989 Sundance Film Festival opens in Park City, Utah. The film, "Wheels of Life," directed by Adrian Lyne, is a documentary on the life of a young paraplegic who has become a professional wheelchair racer. Lyne, a New Zealand native who has made several films, including "Red Dust," will be attending the festival to promote his latest work. The festival runs from January 29 to February 5 and features over 200 films from around the world, including many independent productions and experimental works. The festival also includes a variety of special events, such as panels and workshops, designed to educate and inspire filmmakers and audiences alike.

CASH BOX MAGAZINE 4 JUNE 17, 1989
JOHANNESBURG — Writing my first column for this magazine should have been an easy task. There is no end to the inspiring stories that emerge from the vibrant, boiling broth of South African musical culture. It is a culture undergoing a stunning renaissance, growing music journalists with an embarrassment of riches.

But now, I must write about a death.

Last month saw a memorial pop concert for murdered activist and anthropologist Dr. David Webster, whose funeral a week earlier brought Johannesburg to a standstill. On the morning of May 1, Webster was gunned down in the street outside his home by a passing vehicle. Few doubted that the assassination was the latest in a series of unsolved murders of anti-apartheid activists by right-wing death squads — part of a trend not unlike that seen in Central and South American dictatorships.

Dr. Webster was an integral figure in an astonishing range of academic, cultural, and community organizations, he seldom drew or sought the kind of publicity that gives better known political figures their raison d’etre.

But he was a driving force behind the Detainees’ Parents Support Coalition, and was a key player in the United Nations Commission on Human Rights to present evidence of human rights violations in South Africa. The DPSC was banned by the State in February, 1988.

Dr. Webster was a founding member of the Johannesburg Democratic Action Committee (Jedac), which gave many whites their first opportunity to participate in mass-based democratic organizations like the United Democratic Front, with which Jedac is affiliated. In a statement on Webster’s death, Jedac said, “David led a life of total dedication to the cause of building non-racialism. With seemingly endless reserves of optimism and energy, he applied himself to bringing about a post-apartheid South Africa.”

In his post as a senior lecturer in anthropology at the University of the Witwatersrand, he went beyond mere teaching. As long ago as 1981, he told a student conference, “If you want the university to serve the needs of the poor, the illiterate and the powerless.”

He used his academic resources to research the relationship between disease and institutionalized migrant labor in Southern Africa. Much of the research was carried out with his long-time friend, Tony Clegg, a fellow social anthropologist better known for his work with the Savukas.

Webster’s anthropological work in a remote region of Natal Province also persuaded him to join the fight to save a small Zulu community in the area threatened by the government’s forced removals policy.

And, most significantly, he wrote that Dr. Webster was a cultural activist. He had a deep love for jazz and traditional music, and was a regular at township gigs, where he was regarded as part of the township cultural scene.

He saw the need for an organization that would unite South African musicians and provide a forum for progressive and non-racial music. In 1979, he began working with Johnny Clegg, he helped establish the South African Musicians’ Alliance (Sama).

After Dr. Webster’s funeral, the biggest seen in Johannesburg since the death in detention of fellow white activist Dr. Neil Aggett in 1981, Sama decided to organize a special concert which would raise funds for a community project in Webster’s name.

The bands and artists appearing in the tribute included the veteran township band African Jazz Pioneers, activist poet Mzwakhe, singer Jennifer Ferguson, musician/poet Baxette and Sakhiile, and crossover pop groups Bright Blue and Mango Groove.

“It’s a fitting way to honor a soft-spoken and gentle person, who loved culture and strove for a non-violent, non-racial and democratic South Africa,” said the Sama spokesperson.

Most of those who were privileged to have dealings with Dr. Webster, including this writer, invariably came away feeling they had made a friend. His sense of commitment, combined with an air of genuine humility, meant that his time was always available to anyone who wanted to see him. This openness, so much at odds with the State’s portrayal of activists as subversive “Reds under the beds” agitators, also made him an easy target for assassination.

Reaction to the tragically ironic killing was summed up by Ilana Edelstein, chairperson of the Five Freedoms Forum affiliate OOASA (the Organization for Appropriate Social Services in South Africa): “It is beyond comprehension that so gentle and peace-loving a person should be taken away from us so unexpectedly and so violently.”

A more ominous tribute came from the South African Council of Churches (SACC): “The murder of music has exposed the vulnerability of anti-apartheid activists in South Africa, given the fact that those who oppose political activists are never brought to book.”

The SACC added: “The killer must know that, though he can kill many more of us, he will not kill those who are non-racial South Africans.”

Implicit in the statement is the fact that the combination of black activists is a regular occurrence, seldom creating the kind of uproar — in both black and white communities — that meets the killing of a white activist.

The reason for this reaction lies partly in the enormously positive — even joyful — response the black communities have toward whites who have the courage to cross the political dividing lines between entrenched minority privilege and the “second-class” world of the voiceless majority.

It is a reaction that once again gives the lie to right-wing propaganda that there would be no place for whites in South Africa.

If David Webster’s death served one purpose, it rammed this message home to thousands more whites. As the memorial concert attested, both his life and his death were a symbol of a growing non-racial and democratic culture.

Arthur Goldstuck

SBK continues to flesh out its staff, former Chrysalis director of national singles promotion Ken Lane joining the fledgling label in the same capacity. Lane has also worked in promotion at Lorimar Pictures and at New York's Z100-FM.

EMI has a newly restructured public relations staff, naming Cathy Watson as director. West Coast publicity is now under the direction of Diana Haley as manager urban publicity. Prior to joining EMI, Watson held the position of manager, publicity in the music and film division at the firm of Mabown/Wasserman. Haley comes to the label from Cold Chillin' Records, where she was director, artist development.

White, a veteran music manager, alternative promotion and marketing. White joins EMI from Aim Alternative/Paul Yeskel Promotion, where she held the position of national director, alternative promotion.

Laura Labidia is now national promotion coordinator for Arista Records. She previously served as assistant to the vice president for pop promotion.

Atlantic Records has promoted Mary Conroy to the position of manager of promotions.

WYSP-FM. PolyGram has promoted Charles Stern to manager of promotion for North American operations. Stern will be responsible for determining PolyGram Records' rights and royalty obligations for domestic repertoire, oversee the business end of short and long-form video production and the use of videos by broadcast television, pools and video retailers. He has been with PolyGram for four years. BBS has appointed Nancy Holland to director of sales, national accounts, CBS Records Distribution. Holland has been a CBS sales representative in the Denver market since 1977. On the West Coast, Marjorie F. Gayle is the new CBS Records personnel manager, responsible for recruitment, employee relations, and administration of company policy. Gayle came to CBS from KJH-TV in Los Angeles, where she was personnel supervisor. And at WTG, Anthony Miner is the new national promotion manager for contemporary dance music. He comes to WTG from Warner Bros., where he was West Coast promotion manager. BBS has been appointed European manager of marketing & artist development for Atlantic Records, based at the company's London office. Hooton has been with WEA U.K. since 1975. Bob Freece has been named sales manager of CEMA's Cleveland branch. Prior to his appointment, Freece has spent 11 years as marketing director of A&M Records' Cleveland branch. Bob Moehring has been appointed national director of creative services at WEA. Moehring, a 29-year veteran of the record industry, will be focusing on the production of audio and video presentations. WEA has also announced the appointment of Cory Connery as national director of merchandising. Connery, in his new position, will supervise all of the firm's branch and district merchandising managers and account merchandising reps.

STATION TO STATION: Los Angeles' KIIS-FM has appointed Brian Bridgegman to the position of music director at WAVA-FM in Washington, D.C. Bill Richards has been named program director at San Francisco's X-100 (KXXX-FM). Prior to the appointment, Richards had served as Vice President/General Manager for Raleigh, N.C.-based Coleman Research. Cheryl Collins has been promoted to regional manager at Chicago-based national radio representative firm HNW. Before joining HNW, Collins spent three years as national sales manager of St. Louis' WRTH/KEKZ. Charlene Dates has been named business manager for Washington, D.C. stations WMAL and WRCX. Prior to his appointment, Dates was assistant manager at D.C.'s WKYS for five years. Jack Sheehan has been appointed to the newly created position of chief supervisor of the AP Broadcast News Center. Sheehan joined AP in 1987, from WRCM-AM, Washington, D.C., where he worked as morning co-anchor and writer.

www.cashboxmagazine.com
LA

HEY, I GOTTA QUIT SMOKIN': You think this is easy? I'm darn near out of breath from all this club-hopping. But that's my job, I'm Oscar Wednesday, professional scenemaker, and I'm doing it all for you, the Cash Box reader. I don't think I'll be your eyes, your ears, your hands, wherever there's no scene being made. Wherever there's a new attitude taking its first few baby steps, I'll be there. Wherever there's a candle burning, I'll be there. Wherever there's a guy being beaten over the head by a cop, I'll be there. You can quote me.

DULL LA SOUL: Last Tuesday night I saw the long-awaited Los Angeles debut of De La Soul. Everybody who was anybody in the local hip-hop scene was there, along with Russell Simmons and L.L. Cool J., who was in town to do the Arsenio Hall Show. But like the Lakers performance in Game 1, there wasn't much for the locals to cheer about. On vinyl the group moves from song to song with a no-nonsense, no-fuss approach, bombarding the listener with so much raw data that it's impossible to digest in one setting. But in performance they are the opposite. They spent so much time being cute between songs that this listener's attention often strayed from the stage, toward the gaggle of mini-skirted body-Nazis on display near the bar. And the "wave your hands in the air" and "somebody say ho" shit is definitely not what made their LP go gold cold. Why so rely on it to prop up your live show, boys? Your audience is much more intelligent than that.

PA Mace was the only bright spot—he was genuinely funny and has a great Jam Master Jay-like hard style of cutting.

Local openers 7A3 sadly didn't fare much better. They need to get on a summer tour to hone their live show, which was monotonous. One local hip-hop impresario summed up the show quite neatly by exclaiming, "Throw a tent over that circus!"

SEX, LIES & AUDIOTAPE: Word on the street is that local dude Cliff Martinez's score for the suddenly hip, low-budget film Sex, Lies & Videotape is currently being sought by a handful of major American record labels. Originally, there were no plans to release any sort of soundtrack LP for the film—but interest began to swell when the release of "Golden Palm Award" during the recent Cannes film festival. Martinez, who is presently a member of the Dickies, previously performed in Captain Beefheart's Magic Band (c/n Ice Cream for Crows) and was an original member of the Red Hot Chili Peppers. Sex, Lies & Videotape is set for stateside release by Miramax in mid-August.

Oscar Wednesday

LA TOO

OUCH! OH LET ME GO! Groping hands, flailing fists, flying cups of beer, and even an occasional flying person were the milder shenanigans that went on at the Ramones show at the Palladium. I arrived a little early and happened to catch opening act Murphy's Law. I'd heard about these hardcore New York boys, but I'd never really taken any interest in them. But it was instant love for me as these guys mixed my three musical preferences (thrash, punk and rap) into one outrageous, beer-drenched, slam-dancin' punk-fest. I am now breathlessly awaiting the arrival of their newest album, Back With a Bong (Profile). Thrashers, get your hands on this one.

As for the Ramones, well, I don't know WHAT to say... To start, I was very nearly murdered when the lights dimmed and the previously calm crowd suddenly turned into a seething mass of crazed, drunken lunatics. I had no choice but to kick and claw my way out of the chaos, actually crawling over many writhing, sweating bodies. I have one nightmare memory of this six-foot-seven, 300-pound, heavily intoxicated monster of a man who was literally rolling through the crowd, laughing merrily as he crushed all who dared cross his path. I was OUTTA there!

From the safety of the sidelines, I found the set badly mixed, and just too damned loud! I love the Ramones on vinyl, but I got the feeling that these guys were throwing out a "We're rock stars, we don't have to try" attitude. They weren't awful—it just wasn't what I had expected from my long-time punk-rock faves.

Oh well, maybe it just was a bad night for them. Rumor has it that Joey Ramone hurt himself and that the band is taking a week off here in Southern California. Beware, Angelenos!

Stephanie Brainerd

NY

SCENE AND SEEN THIS WEEK: The Proclaimers made what could be a called a triumphant return to New York last weekend, playing the Ritz this time, rather than the more intimate Bottom Line. The place was packed, the crowd went nuts, and the band was better than ever. You still can't understand a word they're saying between songs, but who cares? What a great show. Boy wonder folk-psycho Ed Haynes opened, delighting fans and making new ones at the same time. There's something wonderfully twisted about seeing an anglic-looking guy standing up there singing "I Want to Kill Everybody," or telling a story about a bum booting Mickey's Malt Liquor all over his bedroll. ("Splish.") And if you're among the uninitiated, check out Ed Haynes Sings Ed Haynes, on Aparche.

Private Music and Susan Blond Inc. threw a party for Dan Hartman to celebrate his new "this is not New Age" record, cool green/CLEAR BLUE at HarBar, this strangely cool (sort of green) place across the street from the Hudson River. Also strange: Several of us alternative types showed up. Free food and open bar. That explains it.

PolyGram showcased John Moore and the Expressway twice, once at the China Club, with My Bloody Vampire (who sort of have an EP coming out on Creation/Relativity, but from what I understand, it's not a general release) and at the Lonestar Roadhouse. I caught the latter of the two, and it was a disappointment. Not the band's fault; they played their hearts out to a crowd that couldn't have cared less. It must be depressing to go onstage and face a sketchy audience of jaded marketing, publishing and promotion people who rather than listening to what you're doing, are computing the bottom line. "Two pairs of leather trousers, the last Reid brother with a harmonica and a maniac drummer equals ..." There were no kids there, and only a few of us who truly love this kind of music. C'mon, guys, you could at least fake some enthusiasm. Or just leave.

For those who are interested, the Expressway live comes across as an amalgamation of Generation X, the Sex Pistols, Jesus and the Mary Chain and the Doors. I also have to add this record to my "please play something else" list, along with King Swamp and Sidewinders. Expect a feature in the near future.

I MISSED what reportedly was a great Gulf Coast dinner party for Wire, easily one of the coolest bands ever. Damn. I could have had my picture taken with the very handsome (I promised I would say that) Colin Newman and Graham Lewis, and then run it in my column, like everyone else here has. But that would be truly frightening, so it's just as well. The festivities were in honor of Wire's new release, It's Beginning to and Back Again, which is half new, half studio experimentation on existing songs, all interesting—a is Wire. Interviews with the band tend to venture into uncharted areas such as midget wrestling, which a friend of mine says is a new bar sport in Florida. I think he's lying, too.

HALLELUJAH MEN: Britain's Love and Money recently played the Palladium in New York, in support of their Mercury/PolyGam LP Strange Kind of Love (produced by Gary Katz of Steady Dan fame). Gathered in somebody's office are, from left, product manager Dane Venable, L&M's Bobby Patterson, Paul McGecheon and James Grant, senior VP of marketing Jim Uri, senior VP of sales & distribution Jim Caparro, and in front, MCT Management's Alan Wolmark and senior VP of international repertoire Bas Hartong.
I promised I would say one more thing, so I will. In the immortal words of Mr. Lewis: “Wire are very tall in Japan.”

Karen Woods

NA

NASHVILLE’S MOST POPULAR celebration of art, entertainment and hospitality, Summer Lights, has again come and gone in downtown Music City. And the eighty-seventh annual event proved to be another success. Summer Lights is Nashville’s most popular celebration of art, entertainment and true Southern hospitality. The music ranged from blues, new age, beach, and jazz, to gospel, pop rock and country, and in addition to music, the festival offered a variety of other art forms. This year’s festival held nothing back, musically, and things got started on night one with a dazzling performance by country new-comers, Baillie & the Boys. RCA recording artist Don Williams concluded the night’s entertainment, literally charming a crowd of thousands with his oldies-but-goodies and some cuts from his latest album, One Good Well. The beautiful and most versatile Emmilyou Harris joined the Nashville Symphony for the grand finale of the four day event. Harris, who moved to Nashville from Los Angeles five years ago, has been performing with symphony orchestras across the country for the past two years. Although she continues to tour with her famed Hot Band, she has found a new and appreciative audience in the nation’s symphony halls.

Other headliners included New Grass Revival, Foster & Lloyd, T.Graham Brown, Janis Ian, Hank Levine, John Hartford, Mary Chapin-Carpenter, Lee Roy Parnell, Townes Van Zandt, the A Strings, The Establishment, Ashish, Edgar Meyer, the Snakes, Jonelle Mosser and Enough Rope, Walk the West and on and on and on.

In addition to the music, the crowds (and the streets of downtown Nashville were crowded!), were treated to performances by dancers, actors, clowns and puppeteers. Multiple arts exhibits showcased the work of many of the region’s most talented artists. And in the Summer Lights marketplace, a variety of restaurants and vendors offered everything from hard core to sushi. And just so the ultimate shoppers wouldn’t feel left out—there were arts, crafts and all kinds of other merchandise to keep them happy. Boy! It was truly a place where almost anything one would want to see, was happening.

The Summer Lights Festival has blossomed from a small arts festival with an attendance of 10,000 eight years ago, to a Nashville tradition which attracted an estimated 750,000 people in 1988. In addition to offering people a unique opportunity to sample various forms of music, arts and hospitality, the festival has brought a new focus on the arts by the business community.

The Summer Lights Festival is truly an open house hosted by all Nashvillians and it continues to help turn corners here for the arts. Credit must also go where credit is due. Summer Lights ‘89 was produced by the Metro Nashville Arts Commission in cooperation with the Summer Lights Foundation and city departments, corporations and professionals in the visual and performing arts and the entertainment industry, and corporate and civic leaders. Among the sponsors this year were Kruger Company, Coors Light, American Airlines, Marlboro, Bud Light and Viscom Cablevision of Nashville.

Good work guys (and gals). The festival was a smash.

Kay Knight & Kimmy Wix

UK

KISSED WITH A SEAL: We are gripped by Jason Donovan fever. His record, a cover version of none other than “Sealed With A Kiss,” has gone straight onto the chart at #1, and it isn’t even a charity record. Usually that honor is reserved for sickly Merseyshide ballads for Football Aid, Fire Disaster Aid, Ferry Aid and Ferry Across the Mersey Aid. The whole world has been temporarily distracted from their fixation with the marriage of 52-year-old Bill Wyman and 19-year-old Mandy Smith for that ultimate boy band story, Jason Donovan.

Is he going out with Transvision Vamp’s Wendy James? Or is that on-again, off-again just-good-friends publicity hype relationship with former co-star Kylie still where his heart lies? I am beginning to conclude that over versions should be banned from the British charts, along with songs from Australian soap operas.

Linda Hamiton’s “On the Inside,” the theme from Prisoner from Cell Block H, reached the #3 spot last week. Apparently record producers had to trail the Outback looking for her, as she made the record in the ‘70s.

The delights of the Neighbours cardboard sets, which shake every time a door slams, and the iron monologue of U2’s arm are what served to make Jason a shining star. His absolute ordinariness has conquered the hearts of screaming millions. Headlines splash: “Thousands Crushed in Jason Fever.” The real scare is in turning on the radio, where every other song is “Sealed With A Kiss.”

DEE O’CONNOR’s more worthy export is the homegrown talent of Soul II Soul. Funky, dreadlocked Jazzy B has gone from cult star to mainstream chart success, picking up the title of Admire Role Model for Black Youth somewhere along the way. He is coming from entrepreneurial warehouse parties, and then runs a shop in Camden Town selling what are considered extremely hip clothes. The album, Club Classic Volume One, may not quite be a classic, but it ventures where no British soul merchants have gone before. The third single, “Back to

JAZZIE B OF SOUL II SOUL (Photo: Jeffrey Scales)

Life (However Do You Want Me),” launched into the charts at #12, an outstanding feat in itself for someone who is not, and never will be, a soap star.

GIRLS JUST WANNA HAVE BABIES: Cyndi Lauper’s tradition used to be her flame and fuscia eruption of hair, and her anthem was “Girls Just Wanna Have Fun,” which she squealed in an alarming four-octave range. A different Cyndi made a promotional visit to London for her album A Night To Remember.

Now the hair is a tamed coif, muted to monotone black and white, and the voice still squeaks, but it seems a little more exhausted. She talks of really wanting to have kids, slightly odd for someone who has just split up with her lover of five years, although he, Dave Wolf, remains her manager.

“There is nothing wrong with bringing up your children single-handed. Plenty of kids with two parents get told to play in the yard. It’s important to give quality time, and I have plenty of time to devote to bringing up my babies. I want three, one after the other. I’ll take them everywhere with me and teach them everything I know. They’ll come with me to museums, and I’ll take a special course on teaching from the home.”

The current album explores all kinds of relationships, a sad irony now that Cyndi is alone. “But there’s nothing like love. The heat of love, love won, and love lost.”

“Headin’ West” is the most emotive track on the album, and although Cyndi says it was inspired by a novel, she admits it is the closest to her heart. “Headin’ West” is exactly what she did—she went to California to calm herself as the love side of her relationship was falling apart.

“I’ve learned from the experience. Sometimes people react badly to pain. It makes them into bad people. I’m not the kind of person who says I need to have my heart broken to write good songs. It’s been tough, but I’ve learned to let go and move on.”

Still trying hard to sparkle, she says, “If ever I felt my songs were losing their meaning or I wasn’t growing I wouldn’t hesitate in giving it all up.”

Chrissy Hely
Cherry

ON TOP

BY NEIL HARRIS

Panic soon thereafter. The band was on the leading edge of the agitfunk scene in Britain in the early '80s, combining the energy of punk with a serious need to invoke furious body movement.

Neneh's attitude toward making music was shaped greatly by these experiences. "I think working with the Slits and Rip, Rig & Panic was the best learning process I could have gone through. We were all really inspired by good music, so musically it was pretty exciting. It also had a serious raw edge and a lot of spontaneity, which made it a good thing to be involved with because it gave us a chance to discover ourselves. We learned in a really free-form way.

I was all about pushing—pushing it as far as it could go. I think it was good as long as it worked. You can only improve without knowing what you are actually dealing with technically for a certain period. After that it becomes boring, because you run out of resources and it gets very exhausting. We split up because we felt a bit unsatisfied. We needed to understand what goes into making something special."

Neneh's experiences in these bands have given her a new perspective on how to put together her own music. "You have to have some structure in order to be free," she says. "You have to have something propping you up that you can bounce back on. However, I really tried to keep the same raw edge and spirit of spontaneity that I learned from working with a group like Rip, Rig & Panic. It brings the music honesty. I think this honesty is what's going to help this project communicate. There is honesty in the lyrics and the music—it plays a really important part in my music and the way I am. It is something I can stand by—it's me."

'I have a certain amount of control over what I do, so I don't get dragged into things I don't want to do.
You have to compromise, but there's a limit to what you can do before you get sick of yourself."

Raw Like Sushi, Cherry's debut album, is primarily a showcase for her personality. It is full of her opinions, attitudes and philosophy. And they are all up front. She can be vulnerable, playful and in-your-face tough, often in the course of the same song. And after talking to her and listening to the album, you get the feeling that she has genuine compassion for people.

School has played an important part in Cherry's life and music, as evidenced in the bantering on "Heart," one of the album's standout tracks. "You learn so much about people from being in school. I find that a lot of my songs incorporate school experiences. They make sense even today, because when I look at so-called grownups, they are using a lot of the same tactics that you had to deal with at school. I learned a lot about preserving myself and surviving from being in school."

She's also concerned about the scary conditions that could be created due to the large numbers of people now trying to find success. "It's a really honest thing that I've been very much part of having grown up in New York. When I left New York, I kept in touch with it. It is something I feel proud of, and I identified it as being something real. People are using it as a means of communication. De La Soul and KRS-One are great, because they are communicating some serious stuff with it. It's very natural for it to be in the music, but I don't really see myself as a rapper. Even though the rap comes naturally, I'm also a singer, and if I just rapped it the way I would, it wouldn't be honest. It wouldn't be me. There is a fair balance in the music between singing and rapping."

This balance is a unique one, and frankly many of the songs on Raw Like Sushi take a little getting used to. The sound is usually trenched for a funk record, but more often than not you can get by the production style if you realize that not all the tracks were meant to slam you on the dancefloor—a notion many gained from their powerful reaction to "Buffalo Stance." The majority of the album hits hard, but does so subtly.

'I've managed to keep the raw spirit that we set out to inject into the stuff since we started," Cherry says. "You can easily take things too far and water them down too much by getting too worried, over-protective and hyped about what you're doing. There's a time when you have to detach yourself from it and say, "Okay, what can I do with this?" But it's not a box. The album is as good as it could ever be. I don't think that's perfect, but I feel happy with it."

It remains to be seen whether the pop market in the U.S. will accept this challenging album, but its honesty could be the one factor that could put Raw Like Sushi over the top. It is this honesty that has influenced the success of Guns N' Roses, Fine Young Cannibals (who Cherry is rumored to be touring with) and many others. It could even be Cherry's trump card as well. But Neneh will definitely be doing it her own way.

'I'm me, and unless I'm myself, I ain't going to be my own experience to anybody," Cherry reiterates. In the end, that is the only criterion by which her success will be measured."

RAW LIKE SUSHI, Cherry's debut album, is primarily a showcase for her personality. It is full of her opinions, attitudes and philosophy. And they are all up front. She can be vulnerable, playful and in-your-face tough, often in the course of the same song. And after talking to her and listening to the album, you get the feeling that she has genuine compassion for people.
Virgin is getting hotter and darker, as the three-year-old label continues to score with black and crossover artists like Inner City, Soul II Soul, Paula Abdul, E.U. and Ziggy Marley & the Melody Makers. According to label co-chairman Jeff Ayeroff, Virgin's broadest-based black artist yet may be Neneh Cherry, whose debut single, "Buffalo Stance," is in top 10 and threatening to go all the way. Although Cherry is based in London, Ayeroff considers the singer an "Anglo-American" signing.

"I met Neneh three years ago," Ayeroff recalls. "When we first started the company, we went to England — that's when we made the deal for Circa Records (Cherry's U.K. label), which is run by Ray Cooper and Ashley Newton, who used to run 4th & Broadway in England. Ashley, [designer/video director] Jean-Baptiste Mondino and I were out one night at a club, and Neneh's an old friend of theirs, so they introduced me to her.

"We were talking one night, and I said to her, 'When you're ready to make a record, let's do it together.' When Ashley did the signing, I went over to England to help with it. They wanted to be with us here, I think, because they understood our ability to market them correctly.

"Cameron Meyy, Neneh's boyfriend/manager/partner, has a very good fix on the world, having been both a musician and a photographer. And she was connected in all the right worlds, whether it was the art world or the music world or the modeling world or the acting world. With Jean-Baptiste, it's a creative team I know very well; the album cover was done by Mondino. The world that we traveled in, they traveled in, too, so it was not an unlikely marriage.

"The way Ayeroff rhymesizes about Cherry, it's a marriage made in heaven. "She has it," he says. "This kid's got it: her brains, an international view of the world. She's a mother, she's sexy. She's black, she's white. She's English, she's American, she's Swedish. She sings, she raps, she dances. She creates a lot of carnal dreams. It's all there, and it's all very intelligent, and very charismatic. The videos are no fluke, I mean, those aren't manufactured images. That's who she is. She's that pretty, she's that smart.

"And one of the great things about Neneh as you watch her, as you talk to her, as you deal with the photography that comes in, as you see her on Top of the Pops, nine-months pregnant, bouncing around looking great on TV — and no one could get away with that but her — you just realize that she's got a lot going on. She's as sexy as Jody Watley and as intelligent as Natalie Merchant from 10,000 Maniacs. She's got all of the stuff that the '80s are gonna be about.

"Ayeroff sounds more like the head of Cherry's fan club than the head of her label. But his enthusiasm has a function — it's sort of in-house marketing tool. "The thing I'm the best at is being a cheerleader," he says. "I think it's my real talent. So I got out there with the pom-poms, and I ranted and raved. And I was ranting and raving about something that wasn't worth raving and raving about, so it kinda worked.

"With its style-spanning swagger, Rau Like Sushi is a daring album. In the marketplace, of course, innovation can be a twofaced sword. Despite the presence of the smash "Buffalo Stance," the LP presents Virgin with a significant marketing challenge. With that in mind, the label plans on following "Buffalo Stance" not with the top five U.K. hit "Manchild" but with the poppier "Kisses on the Wind."
“She’s A Girl! She’s So Cute!! And She Plays The Drums!!!”:

TERRI LYNE CARRINGTON’S REAL LIFE STORY

BY LEE JESKE

A FEW DAYS AGO, Terri Lyne Carrington was feeling kind of blue. “I was feeling almost disgusted with my career,” says the drummer, whose Verve Forecast album, _Real Life Story_, zoomed straight to #1 on our Contemporary Jazz chart. “Like, ‘I’ve been doing this for 16 years and there’s so much I haven’t done yet.’ You know what I mean?”

Some look at Terri Lyne Carrington and say, “M’gosh, at the age of 25, she’s already released a successful solo album, toured with Clark Terry, Wayne Shorter and others, been featured on CBS Sunday Morning, and has a high-profile gig as the drummer on the Arsenio Hall Show (a spot she just vacated). Not to mention the fact that she’s a woman, and woman jazz musicians are locked up about as kindly as woman baseball umpires — and have about as much possibility for full-time employment. And she plays the drums!

Terri Lyne Carrington looks at Terri Lyne Carrington and says, “I feel a little older than 25 because I feel like I’ve had a somewhat lengthy career already. That’s mainly because I’ve been doing it for more than half of my life. More than three-quarters of my life. People always say to me, ‘Well, you’re so young.’ I don’t want to hear that, that does nothing for me. There are no guarantees—who knows how long I’ll be around? I just believe in doing the best you can, as much as you can, the most you can, when you can. Within reason—you’ve got to enjoy life and everything, but that kind of drive is important. As soon as you get too complacent or comfortable there are going to be a lot of other people on your tail, people who really do have that drive, and that can be the difference between you getting what you want or them getting it.”

This is the time in the Terri Lyne Carrington story when the writer impresses the reader with a sentence that begins, “The first time I saw Terri Lyne Carrington, she was...” Fill in the blank with a very young age. It’s obvious.

The first time I saw Terri Lyne Carrington, she was 10 years old. It was at Sandy’s Jazz Revival in Beverly, Mass., and she was sitting in with Illinois Jacquet and Milt Buckner (taking, I believe, Sonny Payne’s drum seat for a number or two). That same week she was on the local TV wake-up program, _The Good Day Show_. My reaction, the reaction of the entire city, was: “She’s a girl! She’s so cute! And she plays the drums!!!” It was amazing. But what was the most amazing thing about it was that she played the drums good. Real good. She was as cute as a button and she swung like Chick Webb. Yikes!

“I was normally embarrassed to a degree when people came up to me and said, Oh, you’re so cute and you play and I can’t believe it.” “But anybody who really knew music and didn’t have a problem with what I was doing, as far as this being a kid or whatever; they took me seriously. Because, for the most part, I was serious about it and I was playing.”

Sonny Carrington, Terri Lyne’s father, is a musician, as was his father. So when Terri Lyne started feeling around with the drums, her dad didn’t exactly discourage her interest.

“When I started practicing to records, my father would first put on blues records—organ trios and stuff like that—and I would play with those. Then he would put on funk records, like Tower of Power, James Brown, whatever was popular at the time. But he was always listening to jazz and that just became the serious music to me, that’s why I was playing that. He had friends like Nat Adderley, Clark Terry and people like that, so that’s the background I have. Most people grew up playing funk and then they migrated to jazz; I did just the opposite.”

She says she was 14 when she realized that this was for real, that she was a drummer. That’s the year she led her first gig at Sandy’s, motorizing a band of veterans that included Kenny Barron, Buster Willis, Grover Washington, Patrice Rushen and Gerald Albright. Terri Lyne does some of her own singing on the album and, she says, “don’t be surprised if you hear her singing more in the future.”

“Some of the people I really like a lot are Joan Armatrading and Joni Mitchell. I think they have really special styles, the way they sing and they write their own music; they pull off their own music with their voices, whereas nobody else can really do it the way they do.”

When the Arsenio Hall gig came up, Terri Lyne was ready for a move to the West Coast. She auditioned and got the job. Bingo. Now she’s taking an “indefinite leave of absence” to pursue her career, which is taking off like the proverbial hot box out of hell. She follows her instincts. So far, so good.

“I don’t analyze things and I don’t use strategies,” she says. “I kind of just let whatever’s supposed to happen happen, but when I know that something is correct for me try at this time, that’s what I go with. Don’t get me wrong, I don’t want to come across sounding like this stuff just happened. I must admit, I’m very fortunate—I don’t believe in luck, but I’m very fortunate and somehow I’ve created this fortune for myself. I just feel at this time people can really go after what they want with some kind of perseverance and support: even if it’s one person, you’ll find somebody who’s interested enough to help. You have to have the desire, the will and the independence to do it yourself. I’ve always kind of had those things. That kind of drive is what helped me get this far and accomplish the things I have. I just feel like I haven’t done enough.”

‘Most people grew up playing funk and then they migrated to jazz. I did just the opposite.’

months, headlines a New York concert of her own music (age 20), moves to New York.

“I’ve always been a person who’s had a purpose and, for the most part, everything I’ve envisioned and wanted to happen has happened. I just looked at my career with the healthiest attitude. It’s steps and I just know when it’s time to move on to the next step. When I was at Berklee, I knew and I felt beyond a shadow of a doubt that it was time for me to move to New York and try playing with the musicians that were making it happen on the New York scene. And I did that, I moved and for the first year I played with Clark Terry, Woody Shaw, a couple of people. Then, after about a year or two, I started working with a lot of different people.”

She moved to Brooklyn and became part of M-Base, a collective of increasingly successful young musicians with an even-handed approach to jazz, funk and everything in-between. She tried to cram in as many experiences as she could—rock, soul, funk, okay, bebop, fine. Everything was not perfect: She auditioned for Steps Ahead and didn’t get the gig; auditioned for Sting and didn’t get that gig either. She also auditioned for Wayne Shorter. That gig she got. Playing with Wayne Shorter is not easy; it was in his band that Terri Lyne Carrington really began opening some eyes.

Wayne Shorter plays on _Real Life Story_, an album that leans toward the funk and pop sides of jazz-funk and jazz-pop. So do Carlos Santana, Grover Washington, Dianne Reeves, Patrice Rushen and Gerald Albright. Terri Lyne does some of her own singing on the album and, she says, “don’t be surprised if you hear her singing more in the future.”

“Some of the people I really like a lot are Joan Armatrading and Joni Mitchell. I think they have really special styles, the way they sing and they write their own music; they pull off their own music with their voices, whereas nobody else can really do it the way they do.”

When the Arsenio Hall gig came up, Terri Lyne was ready for a move to the West Coast. She auditioned and got the job. Bingo. Now she’s taking an “indefinite leave of absence” to pursue her career, which is taking off like the proverbial hot box out of hell. She follows her instincts. So far, so good.

“I don’t analyze things and I don’t use strategies,” she says. “I kind of just let whatever’s supposed to happen happen, but when I know that something is correct for me try at this time, that’s what I go with. Don’t get me wrong, I don’t want to come across sounding like this stuff just happened. I must admit, I’m very fortunate—I don’t believe in luck, but I’m very fortunate and somehow I’ve created this fortune for myself. I just feel at this time people can really go after what they want with some kind of perseverance and support: even if it’s one person, you’ll find somebody who’s interested enough to help. You have to have the desire, the will and the independence to do it yourself. I’ve always kind of had those things. That kind of drive is what helped me get this far and accomplish the things I have. I just feel like I haven’t done enough.”

CASH BOX MAGAZINE 11 JUNE 17, 1989
FOLLOWING THE CAREER of Xymox is like reading a how-to manual on becoming a successful band. This Amsterdam-based group started out several years ago as a duo and put out an EP on their own, an EP that frontman Ronny Moerings is now embarrassed to acknowledge. The band—then known as Clan of Xymox —was then picked up by English indie 4AD and released two albums and a couple of EPs. After their first U.S. tour last year, they were courted by several major labels here and eventually chose PolyGram. The result is Twist of Shadows, which is currently sitting in the top 20 on the alternative album chart.

Xymox started out as Moerings and Anke Wolbert in Nymegen, Netherlands, he on guitar and keyboards, she on bass and keyboards. They recruited third keyboard player Pieter Nooten, and formed the songwriting triumvirate that has been intact ever since. On tour and in the studio, the sound is rounded out by Will Anvers on drums and Burt Bartan on—yes—keyboards.

They released a 12-inch single last year called “Blind Hearts,” and the B-side, “A Million Things,” as well as another earlier song called “A Day” are both included on Twist of Shadows.

“We wanted to do those songs again,” Moerings explains. “We thought they could be better. It’s hard to decide if a given producer is right for your music. The best way to find out is to record a song you’ve done before, and if it sounds better, this was much better.”

Peter Walsh, known most recently for his work with Simple Minds and Gene Loves Jezebel, produced Twist of Shadows. The band’s has always been lush and dramatic, more atmosphere and tension than tangible elements, but this record manages to present the same sort of material in a more polished, accessible context —concrete and steel rather than ephemeral wisps and suggestions set to a rhythm track. People who would have never listened to a Xymox record previously are quite likely going to enjoy this.

Both Moerings and Wolbert give credit where credit is due: “We don’t listen to the songs, we listen to how [a producer] handles the sounds,” Moerings explains. “The producer can’t help the way you make a song, but he can help the way it sounds. Like there are all sorts of ways to record a guitar. Some people like a clean guitar, some people like a distorted guitar. That’s the reason you choose a producer, because you think he will treat a guitar and keyboards the way it will fit into your sound. That’s why we chose Pete.

“The other two albums we didn’t really have a producer, we just had a lot of people in the studio while we were recording, and they were listening to us, making suggestions. But we didn’t know how to produce. Like if you mix down a bass too far, it starts to rumble in your speakers. We’re just learning how not to make mistakes like that.”

As far as the new label goes, both are pleased with that as well. “They’ve given us total freedom in whatever we do, which is rather nice,” Moerings says. “We always had one-off deals with 4AD,” Wolbert adds, “so we had always planned to sign to a major.”

The split with the British label was perfectly amicable. “We never signed a long-term deal with 4AD. That’s the way they operate,” says Moerings. “They sign a band for a one-off deal, they make the record, and if they want to go, they go to another label. It’s happened a lot in the past, with Bauhaus, the Pixies, Throwing Muses. I think that’s the way Ivo [Watts-Russell, founder of 4AD] likes to run his business: He likes to discover new bands, then pass them on. If a band’s doing well, he advises them to go.”

Even at it’s most obscure, Xymox has been besieged with questions about what exactly does Xymox (pronounced Zee-mox) mean, and now with the added exposure of major label status, the question is likely to come up again. For the record, Moerings says it means “absolutely nothing. When you start a band, you have to come up with a good name. Then you find out there are 10 other bands with the same name. With a name like Xymox, your chances are much less that another band comes up with the same name.”

---

**CASH BOX CONFIDENTIAL**

✅ OVER 3,000,000 READERS EACH WEEK

✅ APPEARS IN NEWSPAPERS ACROSS THE UNITED STATES

✅ CONTAINS MATERIAL SPECIALLY SELECTED FROM THE PAGES OF CASH BOX THE MUSIC TRADE MAGAZINE

SYNDICATED BY KING FEATURES
BIG FUN: Everybody gather round, it's the Inner City sound. Their debut LP, Paradise (Virgin), has just dropped. Skeptics have called it “Nine Big Fun's and a ballad,” but there is a lot more going on here. It opens with “Inner City Theme,” a stark landscape that sums up the Detroit experience in a few chords. Similar to works by the Truth and Trybe, it is in sharp contrast to the whimsical work you are accustomed to from the group. The other curveball is “Power of Passion,” a ballad with a feel similar to “Love to Love You Baby” that sounds great pumped late night. The rest of the LP is comprised of uptempo pop/dance crossover material (the group has been criminally neglected on the pop charts) including the pop masterpieces “Big Fun” and “Good Life,” and the current single “Ain't Nobody Better.” Continuing in this direction is “Paradise,” which many feel will be the next single, but in our mind “Do You Love What You Feel” would be a much better choice if it receives a hard remix. The hooks are definitely there, and if the beats are beefed it could go the distance. For a final comment on this album, I will point out that noted dance music critic Olga Talinsky had the advance cassette permanently secured in her Walkman for over a month, so it must be kickin’.

GOTTA HAVE HOUSE: The New York “underground” sound is anything but. Clivilles & Cole, who busted it open with the help of David Morales on their hit “Do it Properly” (credited to Two Puerto Ricans, A Black Man, and a Dominican), a minimal house-inspired jam that lit up the dance floor. Since that record everyone, including Clivilles & Cole themselves, have milked the sound for all it’s worth, and then some. In a mix it sounds great for a minute or two, but over the course of an hour or two of listening it grows quite tiresome. The past two weeks have seen a deluge of tracks employing naggyn synth sounds and treble-heavy drum machines. The new Two Puerto Ricans record kicks, as does “Inch by Inch” off the 28th St. Crew album (Vendetta), but if you’ve got a few records in this genre you don’t need them. Ditto the new Kraze record on Big Beat (212-691-8805), which is by no means essential if you own “The Party.”

These records aren’t for listening at home, or for radio play in their original form. They sound good in a mix, and that’s the point. The barebones rhythm tracks of Milo’s “90,000 B.C.” (RAW, 201-871-6900) are great for pumping up rhythmically weak pop and R&B records, as is the sample-laden “Women Beat Their Men,” by Voodoo Doll (Broken Bones, 212-840-0233). These two are clever enough to induce real excitement on the floor, as is Prince Paul’s remix of Fine Young Cannibals’ “Good Thing,” which, like the Voodoo Doll record, gets over by injecting a playful sense of humor into the mix.

INDEPENDENT LABELS: You have a receptive outlet here. Publicity for the price of a stamp! Please send all 12”s, LPS, CDs, advance cassettes, and other promotional materials to me c/o Cash Box, 6464 Sunset Blvd., Suite 605, Hollywood, CA 90028. If you got the goods, I’ve got the space.

### DANCE PICKS

- **THE GODFATHERS**: “She Gives Me Love” (EPIC 688818)
  - This track is the highlight of their latest LP, and is recommended to those who have a taste for fine danceable rock & roll. The Keith Le Blanc remix adds some nice percussion and a beefed up rhythm track but it in no way dilutes the power of the original track.
SHOCK OF THE NEW

IN DEVOTING LAST WEEK'S COLUMN to the fundamental principles of the pop hook, we neglected to include more than a short list of noteworthy performers for your extra-curiosity. So before we dive into the pile of new releases that need to be reviewed, here are some power-pop nuggets for your summertime consumption, served with a minimum of editorial seasoning: Todd Rundgren, Something/Anything!; Wire, Pink Flag; Big Star, "Thirteen"; The Beatles, everything up to and including Revolver; Husker Du, Flip Your Wig; Badfinger, Straight Up; the Darling Buds, Pop Sadist (hot off the presses); The Best of the Raspberries; The Last, I.A. Explosion; Bobby Sutcliffe, Only Ghosts Remain (ex-member of the Wundertakers, his debut album); Flying Color, Flying Color (San Francisco's answer to Bobby Sutcliffe); the Buzzcocks, Singles Going Steady; R.E.M., Murmur; Let's Active, Afoot (Mitch Easter's fingerprints are all over this list); Blondie, Plastic Letters; Shoes, Present Tense; the Slugs, Non-Stop Holiday; (new contenders from the reliable Prada label); the Replacements, Tim, the Posies, Failure (buy your collector's copy today—the band will be major-label any minute now); Big Dipper, Mountains; Plastic Bertrand, Ca Plane Pour Moi; Game Theory, Do La Soul; Nick Lowe, Wilde Eyes of Lust. You get the idea. Of course, if you listen to this sort of thing exclusively, your brain would turn to mush. (Think how quickly England's "blonde" phenomenon—the Primitives, Transvision Vamp, Voice of the Beehive grew tedious, despite the sparkling hooks.) But the next time you're tempted to reach for the helmlock, I suggest you put on a Raspberries album instead.

SAY IT WITH FLOWERS: In my new capacity as raconteur, I attended a De La Soul performance at the Palace in L.A. The album sure is right, but the stage was crowded with miniskirts and would-be gangsters, the kind of tri-racial crowd you'd see at the big, overpriced discos if you were the type of person who actually went there overpriced as it was and we were for a love-fest, I have to say that the posse blew it. Fame has hit these guys hard and fast, and they spent most of the show engaged in giddy horseplay and private jokes that, even if we could hear what they were saying, wouldn't have made much sense to us. They did dispense the daisies, but not nearly enough music.

**ALTERNATIVES**

MAUREEN TUCKER: Life in Exile After Abandonment (50 Skaddilon Watts MOE 7-1) Tucker, the original drummer of the Velvet Underground, seems to have survived the '80s with her spirit and charm intact. She's been working as a clerk in a Georgia Wal-Mart for years, and some of the most cutting material here—"Spam," "Work"—addresses the petty compromises and frustrations of workaday life. Her tone in places is reminiscent of Jonathan Richman's, as in the artfully primitive shopping-and-friendship ditty, "Hey Mars!" But Tucker's refreshing simplicity of expression is only part of the appeal. The wide-eyed frailty she let us glimpse in the V.U.'s "After Hours," is fully on display here, deftly counterpointed by the feedback-heavy syncopation. Yes, it sounds like a Velvet album, and a good one at that, a sound that's reinforced by the presence of one Mr. L. Reed on a couple tracks, a reversion to the Pamela of the great "The Black Angel" and "Wild in the Garden;" a heavy-hitting singer and keyboardist, he's done well on his new label.) This is a celebration of garage rock, but the noise-savvy youths keep it from being a nostalgic trip. A fine surprise, one of the most pleasing albums of the year on any number of levels. (50 Skaddilon Watts, 5721 Laguna Ave., Stuart, FL 34997. This is also clearance house for info on the Velvet Underground Appreciation Society.)

24-7 SPYZ: Harder Than You (In-Effect 88561-3006-1)

At least until the album went gold, Living Color had to deal with all that "Black Rock Band" backlash. No one thought black rock bands like 24-7 Spyz have to deal with all that "Living Color" bonanza. There's no getting around the similarities between the two bands, and there's no getting around the similarities between 24-7 Spyz and any number of funk and metal combos; but the band's black rock band image has been well-established, and the dominant mode here is swirling, repetitive riffs over a thrash foundation, with search-and-destroy basslines and the guitars lurking in the lower registers; but the variety is shaped by excursions into psycho-funk ("Rock & the Game," the very well-written "Majestic Reggae") and political ska ("Tango Skin Polkas," a jumpy lil' slap at the skinhead phenomenon.) Lyricaly they are acute, with stinging observations on the urban struggle, personal temptation and the global charade that mostly sidestep the cliches of outrage. It's a hard-hitting, muscular record that will probably appeal more to a metal crowd than a funk one.

SWANS: The Burning World (UNI 001)

Once the most abrasive and innovative band in the East Village noise community, Swans have taken a radical turn towards the accessible in the last year. The same band that once did an album called Raping a Slave is now a major-label post-folk ensemble. But there's no danger of Swans going soft on us; now they're using stillness for its subversive possibilities where once they used industrial clatter. There remains a machine-age angst in the haunted, skeletal arrangements, a bellowness that stands for apocalypse and its aftermath. The end of the world is a lingering theme here, with images of burning skulls and several explicit, ironic references to salvation. Michael Gira sings a bit like Lou Reed but doing Nick Cave (a compliment), while Jarboe contributes vocals to an eerie cover of Traffic's "Can't Find My Home Away."

VARIOUS ARTISTS: Everyday is a Holiday (Emego EM91465)

Originally put together by the roots-happy New Rose label in France, this tribute to Buddy Holly has been repackaged for American consumption by Emego. It features 33 covers of various Holly albums of the '50s and '60s, with a few more in the '70s. All are performed by bands of the moderately well-known, alternative ilk, including Shoes (a lush and lovely "Words of Love"), Tav Falco's Panther Burns (a raucous "Peggy Sue" featuring Alex Chilton), Chris Bailey of the Saints (a side project called "Who's That Man?"), The Mekons (a haunting "That's Alright Mama"), and some swingin' oldsters called the Country Rockers ("Rockin' Around With Ollie Vee."). Almost everything has that ragged authenticity that the American think is so American. Of course, these are the same people who worship Whiting Lewis as a deity.) A highlight is the one original on the album, "Hey Buddy," a garage rocker by Imitation Life.

Joe Williams
**THE HEAVY METALS**

**CASH BOX MICRO CHART**

June 17, 1989

The gray shading represents a bull, indicating strong upward chart movement.

**HEAVY METAL**

1. **SONIC TEMPLE** (Fleet/Record 9 29671-1)  
   THE Cult 1 8 1
2. **G N' R LIES** (Geffen GH3 24188)  
   GUNS N' ROSES 2 10 2
3. **VIVID** (Eric B & E 44099)  
   Living Colour 3 10 3
4. **TWICE SHY** (Capital 90640)  
   Great White 4 7
5. **APPETITE FOR DESTRUCTION** (Geffen GH3 24148)  
   GUNS N' ROSES 5 10 5
6. **SKID ROW** (Atlantic 81506)  
   Skid Row 6 10 6
7. **AND JUSTICE FOR ALL** (Atlantic 60182)  
   Metallica 7 10 7
8. **WINGER** (Atlantic 81667)  
   Winger 8 10 8
9. **LITA** (RCG 63097-1)  
   Lita Ford 10 8 10
10. **DIRTY ROTTEN FLYING RICH** (Columbia 44303)  
    Warrant 11 7 11
11. **HYSTERIA** (Mercury/PolyGram 836 345-1)  
    Def Leppard 8 22 7
12. **KINGDOM COME IN YOUR FACE** (PolyGram 839192-1)  
    Kingdom Come 12 7 12
13. **THE HEADLESS CHILDREN** (Capital 48942)  
    W.A.S.P. 13 10 13
14. **BLUE MURDER** (Geffen 24212)  
    Blue Murder 17 5 14
15. **THE GREAT RADIO CONTROVERSY** (Geffen GH3 24224)  
    Tesla 17 14 15
16. **OPEN UP AND SAY...AHH!** (Epic/Claypole C1 48493)  
    Poison 15 22 16
17. **LONG COLD WINTER** (Mercury/PolyGram 834 651-2)  
    Cinderella 16 22 17
18. **BADLADS** (Atlantic 81965)  
    Badlads 23 22 18
19. **BULLETBOYS** (Warner Bros. 25792)  
    Bulletboys 18 22 19
20. **OPERATION: MINDCRIME** (EMI 48460)  
    Queensryche 21 11 20
21. **EXTREME** (A&M SP 5236)  
    Extreme 19 12 21
22. **SARAYA** (PolyGram 837 774)  
    Saraya 27 22 22
23. **BESSING IN DISGUISE** (Evixa 60347)  
    Metal Church 21 15 23
24. **HEADLESS CROSS** (J RS 85002)  
    Black Sabbath 22 7 24
25. **STATE OF EUPHORIA** (Elefanta/Atlantic 91004)  
    Anthrax 26 10 25
26. **FABULOUS DISASTER** (Combat/Relativity 2001)  
    Exodus 26 13 26
27. **I WANT OUT** (RCG 9701-1 R)  
    Helloween 24 8 27
28. **STREET READY** (Atlantic 91072)  
    Leatherwolf 30 9 28
29. **BLOW MY MUSE** (Atlantic 7 81787-1)  
    Kiss 26 22 29
30. **DANGEROUS TOYS** (Columbia FC 45031)  
    Dangerous Toys 33 4 30
31. **FOR THE SKY** (Atlantic 91292-1)  
    Ratt 29 22 31
32. **SMASHES, THRASHERS & HTS** (Mercury/PolyGram 836 647-1)  
    Anthill 39 2 32
33. **ALICE IN HEEl** (Roadrunner 9488)  
    Amphilizer 34 5 33
34. **SEA HAGS** (Relativity 1665)  
    Sea Hags DEBUT 35 6 34
35. **BEST WISHES** (Protox PRO-1274)  
    Cro-Mags 31 6 35
36. **JUNKYARD** (Geffen GH3 4 24227)  
    Junkyard 47 22 36
37. **PRIDE** (Atlantic 81768)  
    White Lion 35 22 37
38. **GROSS MISCONDUCT** (Megadeth/Caroline 1360)  
    M.O.D. 36 15 38
39. **DREAMING #11** (Relativity 8856-1)  
    Joe Satriani 37 22 39
40. **OU12** (Waring Bros. 2032)  
    Van Halen 38 22 40

**Metal Picked**

1. **SONIC TEMPLE**
2. **G N' R LIES**
3. **VIVID**
4. **TWICE SHY**
5. **APPETITE FOR DESTRUCTION**
6. **SKID ROW**
7. **AND JUSTICE FOR ALL**
8. **WINGER**
9. **LITA**

**Metal Picks**

1. **SONIC TEMPLE**
2. **G N' R LIES**
3. **VIVID**
4. **TWICE SHY**
5. **APPETITE FOR DESTRUCTION**
6. **SKID ROW**
7. **AND JUSTICE FOR ALL**
8. **WINGER**
9. **LITA**

**Weekly Ear-Ringer**

**TORA TORA:** Surprise Attack (A&M CS 5961)

I'm buried underneath a million blues-based hard rock cassettes and it's making me crazy because I have to dig deep to find the ones that should be sitting at the top of the heap. Tora Tora shouldn't get lost in the shuffle because Surprise Attack is uptempo, lip-shaking rock which contains a gritty, danceable vibe that's a perfect exit from the world's blues-based hard rock scene. I'm not saying that it's the best hard rock release in the world, but it's certainly the best of what I've heard so far this year. This band is from Memphis and they have a blues sound that is completely unlike anything I've heard before.

**Other Metal Releases**

**PUSSY GALORE:** Dial M (Caroline Carol 1362)

Okay, I'll admit that this blend of obscure alternative noise and occasional Stones-to-the-90s feel can be a bit hard to swallow at first, but it quickly grows on you. The band's name is appropriately suggestive, and the music is more than just a novelty act. They're a real talent, and it's refreshing to hear something new that isn't just a copycat of other bands.

-Janiss Garza

Vain's Ashley Mitchell and Davy Vain with friends Elvis and Brutus. (Photo: J. Garza)
TIME AND TIME AGAIN I have heard from various Latin industry execs that rock and pop, Anglo style, will not sell to the American Latin youth. Why? Because Latin youth wants their pop and rock in English. I strongly disagree with this statement and I’m going to give you my reasons.

First of all, most of the people who have said this to me are from an older generation. And I seriously doubt that they are really in touch with the desires of the younger generation. I remember when I was growing up, I used to listen to rock because it was music for my generation. My parents could not relate to it and therefore usually condemned it. They condemned it that is, until it became fashionable. This cycle is familiar to every generation.

Innovative music has always been considered controversial, from Sinatra, Elvis, Jerry Lee Lewis, Little Richard, the Beatles, the Stones to the Stones to the Stones to the Stones — from punk to new wave, and most recently, rap. All these artists and/or styles of music were looked down on, and some even banned. Something very similar is happening to Latin pop and rock but instead of banning the records, the powers that be are simply ignoring it.

Latin rock and pop has a huge following in every Latin country except the U.S.A. Why? The so-called “experts” will tell you that American Latinos prefer English vocals. Are Latinos outside of the U.S. cut off from the rest of the world and forced to listen to Spanish language rock? I don’t think so. There are English language stations in most Latin countries. These kids listen to Michael Jackson and Guns N’ Roses and they still buy Spanish language rock. Then what is it? Why are American Latinos so different? Do they lack the music appreciation enjoyed by rest of the world? I doubt it. Latin radio and television advertising executives tell everyone that Latinos are loyal to their own race and that Spanish is spoken in 75% of the households. If they are so loyal, then why wouldn’t they support Latin rock acts? The answer is two fold: These young adults have no say in the matter. A different generation is deciding that they won’t like rock or true people songs. The English language generation has not even been asked about it. Their opinion is ignored. There isn’t enough quality rock or pop for a radio stations to program. This is sad, but true. We need more good product. I think the bottom line to this argument is that the real reason American Latinos have not shown an interest in Latin rock is the music — not the language. And most of the material I have listened to, is not on the level with the rest of the world. We need to develop more quality acts. There are 14 million American Latinos under 35 to choose from. I am sure we can find at least 50 bands to get started with. As an industry, we must realize that we cannot expect to develop a new market with only 20 or so rock bands currently in release. Look at the rap market. It started with just a few pioneers and now there are hundreds of artists and the results — a major market in just a short time. We need to do the same, but actions speak louder than lip service. We need to do it. No more talk. This is the year for rock and pop. It hasn’t worked in the past but, it could work now. Let’s develop the market, not ignore it. Imagine if mainstream record companies ignored rock, r&b, disco or rap. They could have turned their noses up to it because of the risks, but they didn’t. This is recording industry. It is a business for creative minds, the timid need not apply. We need to broaden the American Latin market, not limit it. If you tried before and failed — try again, the market is worth it.

Missile

uke

**RECORDS TO WATCH**

**THE REBELS: Banana**

The Rebel are a world-class band. They inject a fun-loving summer feeling to their music, especially the title cut, “Banana.” This song should receive heavy “club” exposure in the English and Spanish dance markets. The rest of the songs range from commercial blends of calypso to reggae. They also produced some interesting versions of the standards “My Way” and “La Bamba.” (Spanish/English — LP/cass/CD)

**ROcio JURADO: Punto de Partida** (Capitol/EMI 42011)

A very elegant woman, with an enchanting voice, Rocio Jurado touches your senses with the delivery of her songs. From her first single, “Amor de Noche,” to the title cut, “Punto de Partida” this release is filled with emotions. (All Spanish — LP/cass/CD)

**JOSé LOuS RODRIGUEZ: Tengo Derecho a Ser Feliz** (PolyGram 838 351)

Take the spider webs off your feet because El Puma is dancing! Baile Mi Rumba moved! Jose Luis should be able to reach the young Latin dance market with this single. For those fans who prefer his ballads, Jose doesn’t disappoint them. “Madre,” and “America, Mi America” are two songs reflective of his soft, romantic style. (Spanish/1 English — LP/cass/CD)
The Hottest
Latin Pop-Rock
Sound

From the Leading
Pop-Rock Labels

RCA  ariola  BMG

JOAQUIN SABINA - VIRUS
TROYA - RAUL PORCHETO - NEON

RADIO FUTURA - ALQUIMIA
**WESTERN REGION**

**POP**

- **High Movers**
  1. Lay Your Hands On Me (Mercury/Polygram) Bon Jovi
  2. So Alive (RCA) Love & Rockets
  3. Dressed For Success (EMI) Roxette
  4. In Your Eyes (WTG) Peter Gabriel
  5. Fire Woman (Sire) The Cult

- **Most Added**
  1. Batdance (Warner Bros.) Prince
  2. Calling It Love (Capitol) Donny Osmond
  3. On Our Own (MCA) Bobby Brown
  4. Lay Your Hands On Me (PolyGram) Bon Jovi
  5. Fiends (MCA) Jody Watley

**R&B**

- **High Movers**
  1. Show And Tell (Capitol) Peabo Bryson
  2. For You To Love (Epic) Luther Vandross
  3. For The Love Of You (PolyGram) Tony, Toni, Tone
  4. Friends (MCA) Jody Watley
  5. Baby Don't Forget My Number (Arista) Milli Vanilli

- **Most Added**
  1. Batdance (Warner Bros.) Prince
  2. On Our Own (MCA) Bobby Brown
  3. You Found Another (Virgin) Boy George
  4. Two Wrongs Don't Make It Right (Geffen) David Peaston
  5. My Love Is So Raw (Columbia) Alyson Williams

-COUNTRY-

**CENTRAL REGION**

**POP**

- **High Movers**
  1. So Alive (RCA) Love & Rockets
  2. Hey Baby (Epic) Henry Lee Summer
  3. Fascination Street (Electra) Cure
  4. Once Bitten Twice Shy (Capitol) Great White
  5. Headed For Heartbreak (Atlantic) Winger

- **Most Added**
  1. Batdance (Warner Bros.) Prince
  2. No More Rhyme (Atlantic) Debbie Gibson
  3. I'm That Type Of Guy (Def Jam/Columbia) LL Cool J
  4. Friends (MCA) Jody Watley
  5. Me Myself & I (Tommy Boy) De La Soul

**R&B**

- **High Movers**
  1. Show And Tell (Capitol) Peabo Bryson
  2. As Long As We're Together (A&M) Al Green
  3. A Woman's Touch (Columbia) Christopher Mc丹ials
  4. Baby Don't Forget My Number (Arista) Milli Vanilli
  5. Buffalo Stance (Virgin) Neneh Cherry

- **Most Added**
  1. Batdance (Warner Bros.) Prince
  2. Two Wrongs Don't Make A Right (Geffen) David Peaston
  3. Against Doctor's Orders (Arista) Kenny G
  4. You Found Another (Virgin) Boy George
  5. Sarah, Sarah (RCA) Jonathan Butler

-COUNTRY-

- **High Movers**
  1. Why'd You Come In Here Lookin' Like That (Col.) Dolly Parton
  2. Houston Solution (RCA) Ronnie Milsap
  3. Love Has No Right (Atlantic America) Billy Joe Royal
  4. Heaven Only Knows (Reprise) Emmylou Harris
  5. Timber I'm Fallin In Love (MCA) Patty Loveless

**SOUTHERN REGION**

**POP**

- **High Movers**
  1. Lay Your Hands On Me (Mercury/Polygram) Bon Jovi
  2. So Alive (RCA) Love & Rockets
  3. In Your Eyes (WTG) Peter Gabriel
  4. Fire Woman (Sire) The Cult
  5. Lay Your Hands On Me (PolyGram) Bon Jovi

- **Most Added**
  1. Batdance (Warner Bros.) Prince
  2. Calling It Love (Capitol) Donny Osmond
  3. On Our Own (MCA) Bobby Brown
  4. Lay Your Hands On Me (PolyGram) Bon Jovi
  5. Fiends (MCA) Jody Watley

-COUNTRY-

- **High Movers**
  1. Why'd You Come In Here Lookin' Like That (Col.) Dolly Parton
  2. Houston Solution (RCA) Ronnie Milsap
  3. Love Has No Right (Atlantic America) Billy Joe Royal
  4. Heaven Only Knows (Reprise) Emmylou Harris
  5. Timber I'm Fallin In Love (MCA) Patty Loveless

-COUNTRY-

**MIDWESTERN REGION**

**POP**

- **High Movers**
  1. Lay Your Hands On Me (Mercury/Polygram) Bon Jovi
  2. So Alive (RCA) Love & Rockets
  3. In Your Eyes (WTG) Peter Gabriel
  4. Fire Woman (Sire) The Cult
  5. Lay Your Hands On Me (PolyGram) Bon Jovi

- **Most Added**
  1. Batdance (Warner Bros.) Prince
  2. Calling It Love (Capitol) Donny Osmond
  3. On Our Own (MCA) Bobby Brown
  4. Lay Your Hands On Me (PolyGram) Bon Jovi
  5. Fiends (MCA) Jody Watley

-COUNTRY-

- **High Movers**
  1. Why'd You Come In Here Lookin' Like That (Col.) Dolly Parton
  2. Houston Solution (RCA) Ronnie Milsap
  3. Love Has No Right (Atlantic America) Billy Joe Royal
  4. Heaven Only Knows (Reprise) Emmylou Harris
  5. Timber I'm Fallin In Love (MCA) Patty Loveless

- **Most Added**
  1. Batdance (Warner Bros.) Prince
  2. Calling It Love (Capitol) Donny Osmond
  3. On Our Own (MCA) Bobby Brown
  4. Lay Your Hands On Me (PolyGram) Bon Jovi
  5. Fiends (MCA) Jody Watley

-COUNTRY-

**SOUTHERN REGION**

- **High Movers**
  1. Why'd You Come In Here Lookin' Like That (Col.) Dolly Parton
  2. Houston Solution (RCA) Ronnie Milsap
  3. Love Has No Right (Atlantic America) Billy Joe Royal
  4. Heaven Only Knows (Reprise) Emmylou Harris
  5. Timber I'm Fallin In Love (MCA) Patty Loveless

- **Most Added**
  1. Batdance (Warner Bros.) Prince
  2. Calling It Love (Capitol) Donny Osmond
  3. On Our Own (MCA) Bobby Brown
  4. Lay Your Hands On Me (PolyGram) Bon Jovi
  5. Fiends (MCA) Jody Watley

-COUNTRY-

- **High Movers**
  1. Why'd You Come In Here Lookin' Like That (Col.) Dolly Parton
  2. Houston Solution (RCA) Ronnie Milsap
  3. Love Has No Right (Atlantic America) Billy Joe Royal
  4. Heaven Only Knows (Reprise) Emmylou Harris
  5. Timber I'm Fallin In Love (MCA) Patty Loveless

- **Most Added**
  1. Batdance (Warner Bros.) Prince
  2. Calling It Love (Capitol) Donny Osmond
  3. On Our Own (MCA) Bobby Brown
  4. Lay Your Hands On Me (PolyGram) Bon Jovi
  5. Fiends (MCA) Jody Watley

-COUNTRY-
**NORTEAST**

- **Most Added**
  1. Bat Dance (Warner Bros.) Prince
  2. You Found Another (Virgin) Boy George
  3. Something In The Way (MCA) Stephanie Mills
  4. I Burn For You (EMI) Christopher Max
  5. Sarah, Sarah (RCA) Jonathan Butler

- **High Movers**
  1. Love Has No Right (Atlantic) Billy Joe Royal
  2. Heaven Only Knows (Capitol) Winans
  3. Timber I'm Falling In Love (MCA) Patty Loveless
  4. Turn Of The Century (Universal) The Nitty Gritty Dirt Band
  5. Sunday In The South (Columbia) Shenandoah

- **Most Added**
  1. I Might Be What You're Lookin' For (Univ.) L. Gatlins/Gatlin Bros.
  2. Never Givin' Up On Love (WB) Michael Martin Murphy
  3. Are You Ever Gonna Love Me (Warner Brothers) Holly Dunn
  4. When The Heartache Rolls In (RCA) Foster & Lloyd
  5. And So It Goes (Universal) John Denver/Nitty Gritty Dirt Band

**SOUTHEASTERN REGION**

- **High Movers**
  1. Express Yourself (Sire/Warner Bros.) Madonna
  2. Love Has No Right (Atlantic) Billy Joe Royal
  3. Turn Of The Century (Universal) The Nitty Gritty Dirt Band
  4. I Burn For You (EMI) Christopher Max
  5. Sarah, Sarah (RCA) Jonathan Butler

- **Most Added**
  1. Bat Dance (Warner Bros.) Prince
  2. Never Givin' Up On Love (WB) Michael Martin Murphy
  3. Turn Of The Century (Universal) The Nitty Gritty Dirt Band
  4. When The Heartache Rolls In (RCA) Foster & Lloyd
  5. And So It Goes (Universal) John Denver/Nitty Gritty Dirt Band

**COUNTRY**

- **High Movers**
  1. Timber I'm Falling In Love (MCA) Patty Loveless
  2. Sunday In The South (Columbia) Shenandoah
  3. Turn Of The Century (Universal) The Nitty Gritty Dirt Band
  4. When The Heartache Rolls In (RCA) Foster & Lloyd

- **Most Added**
  1. Are You Ever Gonna Love Me (Warner Brothers) Holly Dunn
  2. And So It Goes (Universal) John Denver/Nitty Gritty Dirt Band
  3. Love Is One Of Those Words (Columbia) Janie Frickie
  4. Never Givin' Up On Love (WB) Michael Martin Murphy
  5. When The Heartache Rolls In (RCA) Foster & Lloyd

**GUARANTEED NATIONAL HITS**

- **POP***
  1. Bat Dance (Warner Bros.) Prince

- **R&B***
  1. Bat Dance (Warner Bros.) Prince

- **COUNTRY***
  1. Turn Of The Century
  2. The Nitty Gritty Dirt Band
  3. Universal

**NORTHEASTERN REGION**

- **POP**
  1. Express Yourself (Sire/Warner Bros.) Madonna
  2. If You Don't Know Me By Now (Elektra) Simply Red
  3. Satisfied (EMI) Richard Marx
  4. Miss You Like Crazy (EMI) Natalie Cole
  5. Good Thing (MCA) Fine Young Cannibals

- **Most Added**
  1. Express Yourself (Sire/Warner Bros.) Madonna
  2. Bat Dance (Warner Bros.) Prince
  3. Hooked On You (Atlantic) Sweet Sensation
  4. No More Rhyme (Atlantic) Debbie Gibson
  5. Falling In Love (PolyGram) Animotion

- **Most Added**
  1. I Might Be What You're Lookin' For (Univ.) L. Gatlins/Gatlin Bros.
  2. Never Givin' Up On Love (WB) Michael Martin Murphy
  3. Turn Of The Century (Universal) The Nitty Gritty Dirt Band
  4. When The Heartache Rolls In (RCA) Foster & Lloyd

**R&B**

- **High Movers**
  1. Have You Had Your Love (EMI) O'Jays
  2. Me Myself And I (Tommy Boy) de la Soul
  3. Every Little Time (Arista) Kiara
  4. Keep On Moving (Virgin) Soul II Soul
  5. For You To Love (Epic) Luther Vandross

- **Most Added**
  1. Have You Had Your Love (EMI) O'Jays
  2. Me Myself And I (Tommy Boy) de la Soul
  3. Every Little Time (Arista) Kiara
  4. Keep On Moving (Virgin) Soul II Soul
  5. For You To Love (Epic) Luther Vandross
<table>
<thead>
<tr>
<th>#</th>
<th>Album Title</th>
<th>Artist</th>
<th>Label</th>
<th>Peak Position</th>
<th>Weeks</th>
<th>Total Weeks</th>
<th>Last Week</th>
<th>Peak Position</th>
<th>Peak Position</th>
<th>Peak Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>The Raw &amp; The Cooked</td>
<td>P), (J.R.S. 8273)/MCA</td>
<td>Fine Young Cannibals</td>
<td>89.98</td>
<td>1</td>
<td>15</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>Like A Prayer</td>
<td>Beyoncé</td>
<td>Epic</td>
<td>9.98</td>
<td>2</td>
<td>11</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>Beaches</td>
<td>(Atlantic)</td>
<td>9933/EVE</td>
<td>9.98</td>
<td>3</td>
<td>22</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>Temple</td>
<td>(Beggars Banquet/Sire/Reprise)</td>
<td>5287/EVE</td>
<td>9.98</td>
<td>4</td>
<td>8</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>Full Moon Fever</td>
<td>(MCA 625)/MCA</td>
<td>9.98</td>
<td>5</td>
<td>6</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>Big Daddy</td>
<td>(Mercury)</td>
<td>8382201/POL</td>
<td>9.98</td>
<td>6</td>
<td>4</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>Disintegration</td>
<td>(Island)</td>
<td>6085/WEA</td>
<td>9.98</td>
<td>7</td>
<td>5</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>Forever Your Girl</td>
<td>(Virgin)</td>
<td>9936/EVE</td>
<td>9.98</td>
<td>8</td>
<td>29</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>Don't Be Cruel</td>
<td>(EMI 29435)/MCA</td>
<td>9.98</td>
<td>9</td>
<td>49</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>G N' R Lies</td>
<td>(Geffen)</td>
<td>21948/EVE</td>
<td>9.98</td>
<td>10</td>
<td>27</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>11</td>
<td>Loc-E-Ded After Dark</td>
<td>(Delicious Vinyl/Island)</td>
<td>39300</td>
<td>IND</td>
<td>9.98</td>
<td>18</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>12</td>
<td>Hangin' Tough</td>
<td>(Columbia FC 49985)/CBS</td>
<td>New Kids On The Block</td>
<td>16</td>
<td>42</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>13</td>
<td>Girl You Know It's True</td>
<td>(Arts A 5550)/RCA</td>
<td>9.98</td>
<td>13</td>
<td>13</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>14</td>
<td>3 Feet High And Rising</td>
<td>(Ronny Boy 1019)/IND</td>
<td>9.98</td>
<td>14</td>
<td>15</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>15</td>
<td>Twice Shy</td>
<td>(Capitol)</td>
<td>8049/CAP</td>
<td>9.98</td>
<td>15</td>
<td>7</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>16</td>
<td>Vivid</td>
<td>(Epic)</td>
<td>44999 /CBS</td>
<td>9.81</td>
<td>16</td>
<td>12</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>17</td>
<td>Nick Of Time</td>
<td>(Capitol)</td>
<td>9026/CAP</td>
<td>9.89</td>
<td>17</td>
<td>20</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>18</td>
<td>Repeat Offender</td>
<td>(EMI 93903)/Capitol</td>
<td>9.98</td>
<td>18</td>
<td>39</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>19</td>
<td>Blind Man's Zoo</td>
<td>(Elektra)</td>
<td>60195/EVE</td>
<td>9.98</td>
<td>19</td>
<td>43</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>20</td>
<td>Electric Youth</td>
<td>(Atlantic)</td>
<td>94371/EVE</td>
<td>9.98</td>
<td>20</td>
<td>17</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>21</td>
<td>Volume One</td>
<td>(Motown/WMG)</td>
<td>25796/EVE</td>
<td>9.98</td>
<td>21</td>
<td>18</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>22</td>
<td>Larger Than Life</td>
<td>(MCA 267)</td>
<td>MCA</td>
<td>9.88</td>
<td>22</td>
<td>10</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>23</td>
<td>Appetite For Destruction</td>
<td>(Capitol)</td>
<td>21448/EVE</td>
<td>9.88</td>
<td>23</td>
<td>24</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>24</td>
<td>Guy</td>
<td>(EMI 24176)/MCA</td>
<td>9.88</td>
<td>24</td>
<td>22</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>25</td>
<td>New Jersey</td>
<td>(Mercury)</td>
<td>6363451/POL</td>
<td>9.88</td>
<td>25</td>
<td>47</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>26</td>
<td>Skid Row</td>
<td>(Atlantic)</td>
<td>81906/EVE</td>
<td>9.88</td>
<td>26</td>
<td>59</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>27</td>
<td>Life Is...</td>
<td>(Columbia)</td>
<td>11491-JECA</td>
<td>9.88</td>
<td>27</td>
<td>38</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>28</td>
<td>Straight Outta Compton</td>
<td>(G)</td>
<td>Priority- Ruthless</td>
<td>57102/IND</td>
<td>9.88</td>
<td>28</td>
<td>26</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>29</td>
<td>The Great Adventures Of...</td>
<td>(Def Jam/Columbia)</td>
<td>390810/CBS</td>
<td>9.88</td>
<td>29</td>
<td>26</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>30</td>
<td>The Other Side Of The Mirror</td>
<td>(Modern/Warner Bros. 91245)/WEA</td>
<td>8.98</td>
<td>30</td>
<td>24</td>
<td>36</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Top Debut: The Jacksons #80**

**Total Weeks**

<table>
<thead>
<tr>
<th>#</th>
<th>Album Title</th>
<th>Artist</th>
<th>Label</th>
<th>Peak Position</th>
<th>Weeks</th>
<th>Total Weeks</th>
<th>Last Week</th>
<th>Peak Position</th>
<th>Peak Position</th>
<th>Peak Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>50</td>
<td>Another Place And Time</td>
<td>(Atlantic)</td>
<td>81987/WEA</td>
<td>9.98</td>
<td>50</td>
<td>50</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>51</td>
<td>Through The Storm</td>
<td>(Arts A 6572)/RCA</td>
<td>9.98</td>
<td>51</td>
<td>3</td>
<td>38</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>52</td>
<td>Green</td>
<td>( WARNER BROS 25795)/WEA</td>
<td>9.98</td>
<td>52</td>
<td>25</td>
<td>95</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>53</td>
<td>Hysteria</td>
<td>(Mercury)</td>
<td>8306751-POL</td>
<td>9.98</td>
<td>53</td>
<td>33</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>54</td>
<td>Everything</td>
<td>(Columbia)</td>
<td>OC 4405/CBS</td>
<td>9.98</td>
<td>54</td>
<td>28</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>55</td>
<td>Karyn White</td>
<td>(Beyonce)</td>
<td>25376/EVE</td>
<td>9.98</td>
<td>55</td>
<td>38</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>56</td>
<td>Blue Murder</td>
<td>(Geffen)</td>
<td>24212/EVE</td>
<td>9.98</td>
<td>56</td>
<td>26</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>57</td>
<td>Kaleidoscope World</td>
<td>(MDE 9939)</td>
<td>POL</td>
<td>9.98</td>
<td>57</td>
<td>64</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>58</td>
<td>Look Sharp</td>
<td>(EMI 91966)/CAP</td>
<td>9.98</td>
<td>58</td>
<td>51</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>59</td>
<td>In Your Face</td>
<td>(PolyGram 839190)/POL</td>
<td></td>
<td></td>
<td>59</td>
<td>64</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>60</td>
<td>Street Fighting Years</td>
<td>(A&amp;M 3927)/RCA</td>
<td>9.98</td>
<td>60</td>
<td>58</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Incorporating strong upward movement**

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

**June 17, 1989**

**Test Week ▼**

**Last Week ▼**

**Total Weeks ▼**

**Last Week ▼**

**Test Week ▼**
MY BALONEY HAS A FIRST NAME: Hi, friends. Oscar Wednesday here. I'm a pop guy. Ask anybody. If it's good, I like it, and I won't take any youn' from these chowderheads who say that AOR and AC can't be C&B, R&B or C&W. OK? When it comes to pop, I've been there. I've got a song in my heart, a harmony in my head and a beat in my bones. I don't care if it's hiphop or hippo rock—I know a bit when I hear one. When you're talking Oscar Wednesday, you're talking a guy with wax in his ears. Richard Marx? Love the guy. Stacey Q? Give me more, DooBie Brothers? Better than ever. Wayne Newton? The most underrated song stylist of our time. From now on, this column is open to all comers. Here's proof:

**Singles**

**BELITA: "Jealous"/"Love Me 2 Night"** (Moonstone Records)

The "psychic rock singer" of Las Vegas unveils her obvious talents on this fine, two-sided dance disc. Why don't more 45s have a B-side? The heavy-breathing "Jealous" is like a cross between "Ring My Bell" and the soft part of Blondie's "Rapture." The grandiose "Love Me 2 Night" ("2 Night = Tonight, get it?) is an eerie, textual ballad in the manner of Enya, Bojío! (Moonstone Records, 3546 Comanche Ave., Las Vegas, NV 89121.)

**PRINCE: "Batdance"** (Warner Brothers 22924)

Lots of ideas here. Unfortunately they don't add up to a song. Give me Neal Hefti anyday.

**PUBLIC ENEMY: "Fight the Power"** (Motown 4647)

Featured track from Spike Lee's forthcoming film Do The Right Thing could finally put the band on the singles charts, just as E.U.'s "Da Butt" did in 1987. The record has more energy than any record in the mag this week, and if it hits it'll be a hot summer indeed!

**PETE TOWNSHEND: "A Friend is a Friend"** (Atlantic 7-88875)

If this pleasant ditty is any indication, this Townshend fellow has a big future in our industry. All single from forthcoming Iron Man rock opera. (Based on a children's poem by Ted Hughes) Pete is in an uplifting vein, with falsetto vocals and strummed guitar.

**DEBBIE GIBSON: "No More Rhyme"** (Atlantic)

This tender ballad makes me want to lean over into Debbie's ear and whisper, "How can I say doo-doo? Let me count the ways."

**LISA LISA & CULT JAM: "Just Git It Together"** (Columbia)

Lisa Lisa treks heaviy into club territory with "Just Git It Together." At least that's what Full Force must have thought while they were making it.

**COWBOY JUNKIES: "Misguided Angel"** (RCA promo CD 8077-2-RDJ)

Just in time this lovely dirge between "Respect Yerself" and "Batdance" is enough to make me wanna move to Canada. That'll never happen, of course—not during morning drive time, anyway. Tad Jones may be the only act to make the transition from KEDG to K-LITE.

**PRINCE GIDEON: "Son of Man"** (Hangar B Records)

The follow-up to the silky smooth "He's Alright With Me." It's every bit as wiggled-out and wonderful, and every bit as concerned with your spiritual well-being. This explosion of funk and faith is like an all-night rap session between James Brown and Al Green. Yeah, it's that good. And not missing a trick, the Prince includes a club version and an instrumental. (By the way, the Prince used to be in the Cornelius Brothers & Sister Rose. If you don't know them, just give them a call: 2970 S.W. 56th Ave., Hollywood, FL 33021.)

**JACKSON BROWNE: "World in Motion"** (Elektra ED 5382)

Hackneyed late-'80s production by Scott Thurston and the artist and a way too literal political lyric ("Son gon' down on the USA," it starts out make this AOR emphasis track a struggle to sit through, despite the warming presence of Bonnie Raitt. Jackson's politics are right-on, but I liked him a lot better when he came up with lines like, "The papers lie there helpless / In a pile outside the door."

**Albums**

**SANDRA BERNHARD: "Without You, I'm Nothing"** (Enigma 73369-1)

She's all attitude, this chick. She thinks that she deserves to be famous because she can talk like Wink Martin- dale. She's right: this is the inherent phoniness of the media is a substitute for jokes. She thinks that calling other people phonies keeps her from being a phony. I'd like to kick her whitey-ass back to Scottsdale where it belongs and out of my consciousness. You're not invited, honey! Get out of my world! I don't care if she sings (and she sings quite well, thank you, although the song selection—"Me and Mrs. Jones," "I've Been Slept on Last Night," "Don't Rain on My Parade"—is typically perversive), I don't care if she's sleeping with Madonna (What—you don't read the Enquirer?), I'm sick of the self-obsessed, mean-spirited emptiness that passes for talent in this industry. Tell me a joke, dammit!

**PAUL McCARTNEY: Flowers in the Dirt** (Capitol 1C1-91639)

We'd heard an awful lot of talk about this talented young man, the one-time bassist for the Liverpool, England, mer- seymouth combo the Beatles, but we never thought he could live up to the hype. We were wrong. This lush and lovely collection has a little something for everyone, from the oldsters to the hard-to-please young person. "My Brave Face," co-written with McCartney's new collaborator, Elvis [sic] Costello, revolves the '60s sound that's so popular these days. Other highlights include the witty interior monologue "You Want Her Too," the lilting, taste-of-Rotter "Distractions" and the bookalicious "This One." No fluff here, by golly. And what a voice the lad has!

**Oscar Wednesday**
1 WIND BENEATH MY WINGS (Atlantic 7-8972) Bette Midler 1 15
2 EVERY LITTLE STEP (MCA 53018) Bobby Brown 6 12
3 SATISIFIED (EMI 50199) Richard Marx 5 7
4 BUFFALO STANCE (Virgin 7-92531) Neneh Cherry 10 11
5 I'LL BE LOVING YOU (FOREVER) (Columbia 38-68671) New Kids on the Block 7 12
6 GOOD THING (J.R.S. 53029) Fine Young Cannibals 9 7
7 ROCK ON (Cypress 1420/A&M) Michael Damian 3 13
8 SOLDIER OF LOVE (Capitol 44309) Donny Osmond 2 13
9 PATIENCE (Geffen 7-22996) Guns N' Roses 4 11
10 BABY DON'T FORGET MY NUMBER (Atlantic 7-89632) Milli Vanilli 16 8
11 POP SING (PolyGram/Atlantic 871 110-7) John Cougar Mellencamp 11 8
12 CFY (PolyGram/Atlantic 871 110-7) Waterfront 14 11
13 THIS TIME I KNOW IT'S FOR REAL (Atlantic 7-88689) Donna Summer 19 8
14 REAL LOVE (MCA 53444) Jody Watley 8 14
15 EXPRESS YOURSELF (Sire/Warner Bros.) Madonna 31 3
16 WHERE ARE YOU NOW? (WTG 31-66625) Jimmy Harnen 17 15
17 MISS YOU LIKE CRAZY (EMI 50165) Natalie Cole 20 10
18 IF YOU DON'T KNOW ME BY NOW (Elektra 7-62927) Simply Red 27 7
19 I DROVE ALL NIGHT (Epic 34-68759) Cyndi Lauper 22 7
20 BE WITH YOU (Columbia 38-68744) The Bangles 23 7
21 FOREVER YOUR GIRL (Virgin 7-99330) Paula Abdul 12 15
22 COMING HOME (PolyGram/Atlantic 872 982-7) Cinderella 25 11
23 CLOSE MY EYES (Capitol 889 99-7) Lita Ford & Ozzy Osbourne 13 16
24 VERONICA (Warner Bros. 7-22061) Elvis Costello 26 10
25 I WOULDN'T BACK DOWN (MCA 52388) Tom Petty 29 8
26 ROOMS ON FIRE (Atlantic 7-92916) Stevie Nicks 30 7
27 THE DOCTOR (Capitol 944437) The Doobie Brothers 33 5
28 THROUGH THE STORM (Arista AS1-9009) Aretha Franklin & Elton John 15 10
29 WHAT YOU DON'T KNOW (Arista AS1-90386)Expose 37 5
30 CUDDLY TOY (FEEL FOR ME) (Epic 34-68649) Roachford 32 9
31 WHO DO YOU GIVE YOUR LOVE TO? (PolyGram/Atlantic 878 743) Michael Morales 35 7
32 I'LL BE THERE FOR YOU (PolyGram/Atlantic 872 564-7) Bon Jovi 18 15
33 TOY SOLDIERS (Columbia 38-68747) Marlika 40 5
34 AFTER ALL (Geffen 7-92752) Cher & Peter Cetera 21 15
35 INTO THE NIGHT (PolyGram 899 366) Bonny Mardones 47 6
36 SEND ME AN ANGEL (Cure/MCA 10531) Real Life 42 6
37 MY BRAVE FACE (Cure/MCA 10531) Paul McCartney 43 4
38 EVERLASTING LOVE (Elektra 7-69038) Howard Jones 24 14
39 LAY YOUR HANDS ON ME (PolyGram 874 452-7) Bon Jovi 50 3
40 I LIKE IT (Island 67483) Dino 45 6
41 CRAZY ABOUT HER (Warner Bros. 72085) Rod Stewart 48 7
42 DOWN BOYS (Columbia 38-68666) Warrant 49 8
43 CULT OF PERSONALITY (Capitol 34-68661) Living Colour 34 15
44 ELECTRIC YOUTH (Atlantic 7-89991) Debbie Gibson 28 12
45 SO ALIVE (RCA 8956-7-7) Love & Rockets 58 5
46 DRESSED FOR SUCCESS (EMI 50204) Roxette 53 4
47 ONCE BITTEN TWICE SHY (Capitol B-44306) Great White 59 5
48 I WANT IT ALL (Capitol B-44372) Queen 52 6
49 LIKE A PRAYER (Sire/Warner Bros. B-247-72539) Madonna 36 14
50 IN MY EYES (WTG 68956) Peter Gabriel 56 3
51 ON OUR OWN (MCA 53062) Bobby Brown 70 2

52 THINKING OF YOU (Cutting Mercury 872502-7) Sa-Fire 38 19
53 WE CAN LAST FOREVER (Reprise 7-22085) Chicago 55 7
54 THE VOICES OF BABYLON (Columbia 38-68601) The Outfield 39 13
55 SECRET RENDEZVOUS (Warner Bros. 47-27883) Karen White 64 4
56 FUNKY COLD MEDINA (Delicious Vinyl 104) Tone Loc 11 16
57 LITTLE JACKIE WANTS TO BE A STAR (Columbia 38-68674) Lisa Lisa and Cult Jam 44 10
58 HEY BABY (Capitol 74-62891) Henry Lee Summer 60 5
59 FIREWOMAN (Sire 4-7-2754) The Cult 62 5

60 BATDANCE (PolyGram 8723924) Prince 61 2
61 HEADED FOR A HEARTBREAK (Atlantic 89532) Winger 69 3
62 HEAVEN HELP ME (MCA/Polish 87-138-7) Deon Estus 46 17
63 IKO IKO (Capitol 44433) Belle Stars 51 15
64 PRAYING TO A NEW GOD (Geffen 7-22920) Wang Chung 72 4
65 SECOND CHANCE (A&M 1273) 38 Special 54 20
66 CIRCLE (Geffen 7-27560) Edie Brickell & New Bohemians 57 11
67 SHE DRIVES ME CRAZY (IRS 53483) Fine Young Cannibals 61 21
68 NO MORE RHYMES (Atlantic 7-88649) Debbie Gibson DEBUT
69 THE LOOK (EMI 50190) Roxette 63 18
70 ME, MYSELF AND I (Tommy Boy 92962) De La Soul 76 2
71 DOWNTOWN (A&M 1272) One 2 Many 65 12
72 NOTHIN' THAT COMPARES TO YOU (Epic 34-68668) The Jacksons 77 3
73 ROCKET (PolyGram/Atlantic 872 614-7) Def Leppard 66 16
74 Hooked ON (Arista 7-99210) Sweet Sensation 80 2
75 SACRED EMOTION (Capitol 4-4370) Donny Osmond DEBUT
76 EVERYWHERE COUNTS (Capitol 47-22999) Depeche Mode 79 4
77 ROOM TO MOVE (PolyGram 871 4187) Animation 67 17
78 SINCERELY YOURS (Arista-Atlantic 7-92492) Sweet Sensation 68 19
79 GIVING UP ON LOVE (RCA 8872) Rick Astley 71 9
80 CALLING IT LOVE (PolyGram 899 064-7) Animation DEBUT
81 A SHOULDER TO CRY ON (Warner Bros./Sire 7-27645) Tommy Page 73 18
82 DARLIN' I (WIng/Polish 871 936-7) Vanessa Williams 85 2
83 FASCINATION STREET (Elektra 68085) The Cure 74 4
84 JEFF HEALY BAND (Mercury 874 452-7) Jeff Healy Band 87 3
85 ROCK AND HARD PLACE (Virgin 7-99215) Cutting Crew 75 6
86 POP SONG 89 (Warner Bros. 7-27640) R.E.M. DEBUT
87 RIGHT NEXT TO ME (Select 8055) Whistle 90 2
88 I ONLY WANNA BE WITH YOU (Jive/RCA 1192) Samantha Fox 78 13
89 GIRL YOU KNOW IT'S TRUE (Arista 5-3395) Milli Vanilli 81 22
90 ROUND & ROUND (Cwest/Warner Bros. 7-27524) New Order 82 11
91 SEVENTEEN (Atlantic 871 4187) Winger 83 17
92 SEEING IS BELIEVING (Atlantic 8-8921) Mike and the Mechanics 86 9
93 CLOSED THAN FRIENDS (Columbia 38-68587) Surface 84 10
94 ANYTHING CAN HAPPEN (Chrysalis VS-43365) Was (Not Was) 91 8
95 YOUR MAMA DON'T DANCE (Capitol B-44429) Poison 89 19
96 THE MAYOR OF SIMPLETON (Geffen 7-27522) XTC 88 8
97 NOW YOU'RE IN HEAVEN (Atlantic 7-89825) Julian Lennon 96 8
98 THE DIFFERENT STORY (WORLD OF LUST AND CRIME) (Elektra 7-69307) Peter Schilling 98 12
99 I'LL BE YOU (Sire/Reprise 7-27628) The Replacements 94 10
100 ETERNAL FLAME (Columbia 38-68533) The Bangles 92 20
A HAPPY FACE, A THUMPIN BASS, FOR A LOVIN RACE: Soul II Soul is here! The LP, titled "Keep On Movin'" in this country, has just been unleashed. Soul II Soul principal Jazzy B. and Nellie Hooper have crafted the funkiest collection of R&B in quite some time to come down the pike in a long time. This is an essential purchase for anyone who likes R&B, Hip-Hop, soul, reggae, and especially anyone who likes a good combination of all of the above.

This record is an archtype. Since the 12" "Keep On Movin'" has been released, it has been on the lips of everybody who is anybody. When we talked to Fab 5 Freddy, whose hybrids come at you hard and strong, Soul II Soul principal to seduce you subtly but keep the beats pumpin' all the way. Ridley did a remix on "Keep On Movin'" that just didn't work, mainly because he works in a man's man's world, and Soul II Soul are most effective when they have a female front. If Ridley has one weakness, it's his ability to work with a smooth female vocalist — his heavy hand doesn't work in this area.

The album works best when superb vocalist Caron Wheeler is behind the mic. If she's not signed exclusively in the Soul II Soul contract, it's because she's basically Jazzy B.'s group, she should be picked up immediately. Her vocals are the perfect complement for Jazzy's grooves and warm, sparse arrangements. On "Back to Life," which is the next single in the UK and has been given a new back-up track (the LP track is merely an a capella that slowly turns into the kickin' Soul II Soul theme "Jazzy's groove" — great to listen to at home, but unless you have an extremely sophisticated dancefloor it ain't gonna work) and is every bit as appealing as "Keep On Movin." The other featured female vocalist, Rose Windross, shines on "Fair Play," which is basically beats and a vocal. The power derived from such simplicity should be a lesson to those producers that are contemplating a third trip to the junkyard to get that last sink that will make the mix "just right."

Whether this record breaks or not, it will be viewed as a classic in the years to come. The record was going for up to $30 in New York stores when the import distributors' supply ran dry, and you can go out and get one for a measly eight bucks. Yeah, this is a rave, but I can get more passionate about something in your life every once in a while you'll probably dry up.

PS. I have been fessin' when it comes to reviewing indie R&B product lately. I will try to make it up to you in the Black Music Month special in two weeks. Please send all applicable music to me in the next week, and I'll mention it at the very least. Include a phone number and I'll print it so people can get in touch.

R&B PICKS

TEDDY RILEY (FEATURING GUY): "A Fantasy" (Motown)

From Spike's Do the Right Thing soundtrack comes yet another Gay single for you kiddies to buy. Lyrics are dumber than usual, but who cares? The groove pumps as usual, and this should sail into the Top 10.

SKIPWORTH & TURNER: "Make It Last" (4th & Broadway)

A nice R&B radio record that would sound great with the top down. Dave Morales' 12" mix is recommended for clubs.

MELVIN COUCH: "I Learned my Lesson Well" (Meltone 1508)

A Country/Gospel hybrid a la Brother Ray that should do well at all receptive outlets. Give it a try if you apply.

ALBUMS

MAVIS STAPLES: Time Waits for No One (Paisley Park/WB 25798)

Mavis returns with the help of Al Bell, Homer Banks, Lester Saint and Prince. The set moves from traditional R&B to all out Minneapolis Jams, though the producers seem to have taken reverential care when it comes to presenting Mavis' voice in most cases. As well they should. This woman can draw a breath and hold you over. Recommended cuts include the funk burner "Train" and the old style "Come Home."

R&B LPS

June 17, 1989 The preying marten assassin market, including strong upward movement.

First News

Last News

CASH BOX MAGAZINE 24 JUNE 17, 1989
HIGH BIAS: For your consideration, a few notable upcoming releases:

**The BoDeans** with *Home (Slash/Reprise)*, a warm home return after 1987's disappointing *Outside Looking In*. The album features some great cuts that should run the gamut from AOR, alternative and maybe, just maybe, pop radio... Marsh

Crenshaw's Good Evening (Warner Bros.), a groovy slice of hook-filled pop honky-tonk, was co-produced by David Kershbaum and Paul McKenna. The LP is Crenshaw's most confident outing in years—great songs, great performance, great production... Chris Isaak's last album (1986's flawless *Chris Isaak*) solidified the Northern California-based singer/songwriter with the critics, and now the haunting *Heart Shaped World*, his new Reprise LP, should create quite a bit of commercial exposure for this deserving artist. Now if only radio would play him...

Don Henley's long-awaited The End of the Innocence (Geffen) is finally finished. The LP features guest shots from the diverse likes of Patty Smyth, March Hare, Take 6, Ivan Neville, Edie Brickell, Bruce Hornsby, Axl Rose and a couple of Tom Petty's Heartbreakers.... Andrew Cash's second LP, *Boontoon Island*, was produced by the able Mr. Don Dixon and should create quite a buzz on the college/alternative level...

Syd Straw, the angel-voiced vocalist for Anton Fier's Golden Palominos, releases her incredible solo album, *Surprise* (Virgin), which could easily become this summer's sleeper hit. The first single will be "Future 40's (String of Pearls)," a duet with Michael Stipe of R.E.M. The album was co-produced by Straw, Anthony Moore, Daniel Lanois and the legendary Van Dyke Parks... Texas barrom heroes Stevie Ray Vaughan & Double Trouble return with *In Step* (Epic)... Polydor is gearing up to release the soundtrack for the Jerry Lee Lewis bio-pic *Great Balls of Fire*—which features a generous helping of original Killer classics! Country kingpin Ricky Scaggs will surface with *Kentucky Thunder* on Epic... The Wagoners keep the flame burning with their second LP, *Good Fortune* (A&M)—an album which should please both die-hard country audiences and followers of the "new traditionalist" movement. With Good Fortune, the band (fronted by the 22-year-old Monte Warden) once again proves that the spirit of real country music is alive and well. And finally, there's a bonus track on the CD version of Maria McKee's self-titled Geffen album entitled "Drinkin' In My Sunday Dress" that harks back to the singer's early days with the original Lone Justice. Definitely worth a listen.

HIGH BIAS II: ...While yer at it, don't forget about current albums by k.d. lang, Phranc, Marcia Ball, Peter Case and Drivin' n' Cryin'." Nuff said.

**Tom De Savia**

**CHRISS ISAAC**

**SYD STRAW**

**WAGONERS**

---

**ROOTS PICKS**

**DANNY BARKER:** *Save The Bones* (Orleans OR-10188)

The freshest, most original, honest jazz/blues LP in years. Barker has been around for decades but has rarely been heard to such advantage. Rich in history and soul, his singing, playing and storytellng is beyond measure. "Save The Bones" and "You Getta Get Yourself A Job, Girl" are but two of the instant standouts among this eminently listenable set. Pure Joy. Hear it!

**GUITAR SLIM, JR.:** *The Story of my Life* (Orleans 4188)

Son of the legendary Eddie "Guitar Slim" Jones, Rodney Armstrong's lead guitar work burns like an acetylene torch, smoldering as it cuts away at blues like "Reap What You Sow" and "Bad Luck Blues." Soulish pop, ala Robert Cray, also gets its due with "Can I Change My Mind" and "Too Weak To Fight" which will attract the wider audience. Fine stuff.

**LARRY DAVIS:** *I Ain't Beggin' Nobody* (Pulsar PUL 1001)

Bad business breaks and a depth of soul perhaps too subtle for most listeners has kept him in the shadows of fame, but on *I Ain't Beggin' Nobody* Larry Davis is singing better than ever—and his guitar's not too shabby either. The title tune, "Little Rock" (nice shuffle), "Smackin' Around" (powerful ballad), and "I'm a Rollin' Stone" speak well for the man. Check 'em out.

Ken Micallef
ON JAZZ

BISHOP SCHOOL: Bebop pianist Walter Bishop Jr. (center) is flanked by ASCAP songwriter Stanley Adams (left) and Ervin Drake at a recent ceremony renaming Jamaica, Queens’ P.S. 160 after his late dad, songwriter Walter Bishop.

MARSALLI: Those wild and wacky Marsalli boys, Wynton and Branford are each releasing albums this week and, interestingly, each one has dug up a true-blue jazz veteran to record with. Wynton has recruited 80-year-old New Orleans banjoist and guitarist Danny Barker, while Branford has enlisted 78-year-old bassist Milt Hinton. Branford’s album, Trio Jeeto, is a loose, delightful trio session (Jeff Watts rounds out the group) while Wynton, on his The Majesty of the Blues, for the first time investigates traditional jazz, with a suite entitled “New Orleans Function,” written for a New Orleans jazz band (the remaining members of the fantastic Mr. Turner’s death of jazz written by Stanley Crouch. The sermon is insulting, wrong-headed and boring; it makes one thankful for programmable CD players. Branford’s album — which has a nice homemade feel to it — reads in Sonny Rollins. And the monumental day, took Branford to school in their recent Carnegie Hall meeting (if Branford has ever sounded less at ease I’ve never heard it). And Wynton recently devoted a week of his busy life to performing in “Epitaph,” the at-times-spectacular 140-minute Charles Mingus suite that debuted in New York and at Wolf Trap last weekend. Both Marsalli have given the Jazz New York Jazz Festival, which starts next weekend. And Branford is the featured soloist on Bill Lee’s fine score for son Spike Lee’s excellent Do The Right Thing, in a band that includes Terence Blanchard, Marlon Jordan, Donald Harrison (the credits call him “D. Harrison”) (Blue). Williams, Robert Hurst and Jeff Watts. And one more thing about Trio Jeeto: It has an extra track, “Stardust,” on the LP only! (see, it’s a double-LP, but a single-CD — dumb, dumb, dumb!)

REISSUE NOTES AND TONES: I said I’d do this eventually: here’s a quick spin through some spring reissues:

Blue Note has kept up a steady reissue pace, but some of it needs explaining.
For example, Kenny Burrell’s Blue Lights (which has a famous Andy Warhol cover), has been reengaged, but while Volume 2 has just come out, Volume 1 has been delayed. In Morgans’ Conquistador and Art Blakey & The Jazz Messengers’ Night in Tunisia (has been reissued on CD for the second time, but this time with alternate takes (does that make the original CD reissues valuable as collectors items)?
Also out recently with extra stuff on it are classic Blue Note sessions by Jackie McLean, Freddie Hubbard, Joe Henderson, Horace Silver, J.J. Johnson, Dexter Gordon, Lee Morgan, Donald Byrd, Lou Donaldson, Grant Green and Jimmy Smith. The vinyl counterparts of these, where available, are the albums as originally issued.

Atlantic put out a big batch of CD reissues this spring. Most notable is The Modern Jazz Quintet’s The Complete Last Concert. For the first time, the MJQ’s famous Avery Fisher Hall concert of 1974 is complete — previously it was out as The Last Concert (a double album) and More From The Last Concert, but this reissues the concert sets in order and includes two unissued tracks. The MJQ has since regrouped, but this is certainly their finest album. Big Joe Turner’s Greatest Hits appears to have six extra tracks, but they are the six tracks that were excised from the CD issue of The Roots and Blues Years (which was a double-LP but a single CD), so CD fans can now have all three LPs worth of the cream of the fantastic Mr. Turner’s Atlantic output. Also, Herbie Mann’s Push Push, which has just been reissued, is of particular interest in the wake of all the Allman Bros. hoopla; Duane Allman solos his Southern behind off on this ’71 Embassy album. And the monumental, and very, very rare, Chris Connor Sings the George Gershwin Almanac of Song has been reissued as a double-CD. Atlantic also put out John Coltrane’s Ole with a restored extra track and Milt Jackson’s Plenty Pint Soul and Charles Mingus Three Or Four Shades of Blue as they were. And let’s not forget those five new previously unissued Duke Ellington Sassy CD’s, from Duke’s private stock. They’re filled with gems, but are slightly inferior to the first five CDs culled from the same sources.

Epic’s Portrait reissue series continued with albums by Horace Silver’s “50 Shades of Grey” and Earl “Fatha” Hines and Red Norvo. Finally the Portrait reissues include dates and personnel, although there seems to be something of a scattered approach to these reissues (especially when dealing with 78 Era material).

And RCA Bluebird restored some rare Oliver Nelson, Paul Desmond/Gerry Mulligan and Erskine Hawkins (the original big band recordings, not to be confused with the many later versions of “Fusedo Junction”), to print, and issued compilations of blues vocals and early big band sides.

Lee Jeske

JAZZ PICKS

DON CHERRY: Art Deco (A&M SP 5258)
It’s a new Old and New Dreams, as the pukish trumpeter teams with his Ornette cohorts Billy Higgins and Charlie Haden and legendary West Coast saxist James Chl for tart standards, originals and, yes, three by Ornette.

THE ZAUNILIND SYNDICATE: Black Water (Columbia FC 44316)
Funky pan-global emphasis Brazil fusion from the stem-faced keyboardist/composer and his tight Weather Reportish band. Includes odd Monk medley.

ALVIN BATISTE: Bayou Magic (India Navigation 1069)
Jazz indie releases with a splendid, lean quartet date from this rich, warm clarinetist; a veteran modernist with his New Orleans roots front and center.

RUBY BRAFF: Me, Myself, and I (Concord Jazz 538)

James Spaulding: Brilliant Corners (Muse MR 5369)
On his first album in 13 years, underrated reed veteran (a Blue Note alum) tears it up on a set of mostly Monk. Well-marbled, well-supported bebop.
Valley Names National Service Manager

CHICAGO — The appointment of Robert Corrigan to the position of national service manager for Valley Recreation Products was announced by Alan Schafer, vice president of marketing for the company. "This appointment represents our commitment to the industry and our dedication to the belief that service will always be of prime importance to both our distributors and operators," stated Schafer.

Corrigan, a graduate of Lewis University and Northern Illinois University, will be based at the Valley plant in Sycamore, Illinois. In his new position, he will be responsible for all national service for Valley's electronic dart games and will act on service calls made on the 800 numbers as well as those requiring field trips. In addition, he will attend all major industry exhibits and shows. He'll be reporting directly to Alan Schafer in Valley's Bay City, Michigan facilities.

According to Schafer, "Valley Recreation has begun an intensive campaign designed to run through late 1989 involving major promotions and assist programs. Robert will play a major role in the service areas of these promotions."

# Cash Box Talks Directly with Radio & Retail each and every week.

INDUSTRY CALENDAR 1989

July 21-22: Pennsylvania Amusement & Music Operators Assn.; annual state convention & trade show; Seven Springs Resort; Champion, PA.
August 10-12: Wyoming Candy, Tobacco & Coin Vendors Assn.; annual state convention & trade show; The Sojourner Inn Teton Village; Jackson Hole, WY.
August 18-20: Amusement & Music Operators of Tennessee; annual state convention & trade show; Vanderbilt Plaza Hotel; Nashville, TN.
September 11-13: AMOA Expo ’89; international trade show; Las Vegas Hilton; Las Vegas, NV.
September 21-23: Michigan Coin Machine Operators Assn.; annual state convention & trade show; Clarion Hotel & Conference Center; Lansing, MI.
October 12-15: NAMA Convention; national convention/exhibit; McCormick Place; Chicago, IL.
October 18-22: No. Carolina Coin Operators Assn.; annual state convention & trade show; Charlotte Marriott Hotel Executive Park; Charlotte, NC.
November 2-4: West Virginia Music & Vending Assn.; annual state convention; Ramada Inn; Charleston, WV.
When the Spring Becomes the Summer—Overview

BY DOC ENGLISH

AS WE MOSEY out of spring and into summer, it causes a pang to report that the overall video market remains rubber-legged. The same cries of repetitious game themes, lynch home video, and give us new ideas have been droning for nearly a year. Bright spots, however, do appear; but whether they are salve or sorrow, who knows?

Atari Hard Drivin’ sit-down still tops the arcade reports, possibly every arcade report, if that information were available. Konami’s Bottom of the Ninth kit is racking up a bushel of runs during baseball season, especially in arcades; and Sega’s Golden Axe kit, although a hack-and-slasher, has soared early. Sega’s Crack Down (agents in a maze, shooting and bombing) may earn the Sleeper of the Season award. And Williams’Vewlix/Midway way (is this a law firm?) should Arch Rivet — “basketball” they call it — a court comedy, in dedicated and kit. Three other videos deserve a watchful eye: Romstar’s fictravaganza Final Blow, Konami’s melange of Double Dragon, Ninja Gaiden and Narc called Crime Fighters, and American Techno’s World Wrestling Federation All Stars, wherein the Hulkster and the Macho Man take to the tube. Tarefully, you will not recognize any unfamiliar themes among these videos, and while they may be winning at first blush, long-term success is subject to conjecture. Let’s pray for legs like a marathon runner!

As a testament to the resiliency of the industry, when one genre of equipment stumbles, another seems to rise. Since video has palled, a street operator’s fancy has turned to thoughts of jukeboxes, darts and pool tables. To a degree, these machines have picked up the slack, and even pinball may be experiencing a mild reawakening; but the reawakening may be illusory if prices are any higher! Some attribute the movement in pins solely to the fall in video. On the street, the gap in collections between the two has narrowed considerably and pins are steadier, do not have to be rotated as often. Speaking of steady, the performance of jukeboxes, darts and pool has revived the back-to-the-basics chant: Just place ‘em and leave ‘em. In addition, if you’ve checked your checkbook lately, you may have discovered that you can buy a dart game or a pool table for about the same price as certain conversion kits, and in six months or a year, what do you think will be earning more? It’s another case of those three little letters that by now should be emblazoned on our brains — R.O.I. Be governed by long-term thinking, not short-sighted greed.

In the year of the centennial, the jukebox, as in all articles, merits, as an act of obeisance, at least a paragraph unto itself, uncluttered by any references, direct or oblique, to any other machines. Popenelled by the compact disc, the phonograph plunges boldly onward in ’89. Every street operator is conscious of music, thanks to the power of publicity, the unrelenting media blitz, and marketing efforts; and many are taking the opportunity, since video has lost some of its attractiveness, to revamp their jukebox routes. The investments again are long-term, but collections appear to be up, and music boxes do retain their value. Proof? Call any distributor and you will probably find it difficult, nigh impossible, to locate used music. It’s never been more scarce because the operators are refurbishing and recycling boxes, putting them out to earn more money. As a sidebar, one wonders if next year the industry should declare the year of the video, or the pinball, or the dart, or maybe the pool table, then sound the trumpet for one of these games in the press to spur interest. This industry has never taken full advantage of the power of promotion.

The general dampening of enthusiasm for and the climbing prices of new videos have helped to invigorate interest in used videos. The traffic in used videos is primarily the province of street operators. Arcade operators are still committed to buy new and buy early. In street operator math, those $8500 videos that go oh-so-well in the arcades require $7000 in collections, because of the 50-50 split to reach break-even. For a mom-and-pop location, you’d need a telephone to make $7000 in a year. So what’s an operator to do? Buy used. The arcade stars of yesterday are today’s street hits — After

Burner, Out Run, Operation Wolf, Road Blaster, Street Fighter, Super Contra — all at palatable prices, if you can find them. And so the reasoning goes: If these once and future hits can collect nearly as well as the new games on the block, why buy new? Distributors are profiting from the proliferation of used. They can now take a trade-in from an operator against a sale of a new game, easing his cash flow concerns, and then re-sell the used one, making two customers plus themselves a little happier than when the day began. Some operators are even circumventing the distributor network by swapping games with each other. You take my Time Soldier and I’ll take your Twin Eagle. Good for operators, not good for distributors or manufacturers. However, if manufacturers could produce kits and games priced right, the street operators would be encouraged to buy new. Where have we heard that lament ten thousand times before? Until then, expect lively activity in the used market.

The plight of new videos has also sparked interest in redemption machines. Whereas collections may not be as hefty as they once were, the customer base is broadening. Operators at one time reluctant to try redemption are looking for new ways to make money. The games are popping up in the street, too. The future seems quite promising.

So the forecast for the summer — street minimized cloudy, arcades stable temperatures, but no foreseeable heat wave. Nevertheless, let’s not be too gloomy. This business thrives on the unexpected, along with hard work. Let’s hope for some sunshine.

Arachnid’s ‘PAR-ticipation’

The game continues until everyone has reached the putting surface; however, along the way there are sand traps and roughs, water holes and penalties to keep it interesting. Each easy shot the player makes must be recorded on his or her scorecard.

Every hole presents a new challenge. For example, to sink your putt using the putter and ball included, you shoot from the pre-ar ranged color-coded putting squares. The shot that puts you on the green will tell you which of the six squares you putt from. The game ends when everyone finishes nine holes of golf. The winner of the match, of course, will be the person with the least number of shots for nine holes.

Further info may be obtained by contacting Arachnid, Inc., at 6421 Material Ave., P.O. Box 2901, Rockford, IL 61132-2901.

PAR-ticipation is an easy-to-learn golf game designed for players of all skill levels from novice to expert, containing all you need to know to enjoy the challenge of the sport including etiquette, rules, putting skills and strategy.

The object of the game is to be the person with the lowest total score after nine holes of play. Each player selects a marker; this marker moves around the layout of each of the nine topographically distinct holes as you hit your shots. A spin of the spinner determines your tee shot. Each player takes a turn. After the tee shot, the person whose marker is farthest from the green will hit first.

CASH BOX MAGAZINE 29 JUNE 17, 1989
LIVING LEGEND
JACK GREENE:
From the Top and Still Climbing

AFTER BEING ON TOP, it's hard to imagine reaching any higher. But if the high comes from just keeping the faith and repeatedly giving it a best shot, another upward step doesn't seem so difficult. Difficult it's not for Grand Ole Opry star Jack Greene, who plans to keep up the good work he has done for the past 41 years.

The world of entertainment still refers to 1967 as the year of Jack Greene—a time that credits him as the first artist to ever receive four Country Music Association awards. This accomplishment has only been matched by three other entertainers: Johnny Cash, Merle Haggard and Randy Travis. In 1967, Greene carried off practically every award on an artist dreams of winning. Those awards included Male Vocalist of the Year, Album of the Year, Single of the Year and Song of the Year; "There Goes My Everything." This veteran entertainer began playing the music of the mountains, like many performers, at an early age. After his first performance in junior high school, Greene was led to his first radio show on WGAP in Maryville, Tennessee, in 1947. The well-known Tennessee Barn Dance in Knoxville, Tennessee, also managed to hold him for a short while before he moved on to Atlanta, Georgia. There Greene spent ten years working radio shows, TV and nightclubs until he landed the job that actually gave his career the biggest boost. Ernest Tubb was the man responsible for Greene's recognition as a drummer, initially, with the Texas Troudbadours, and soon after as a talented singer. After joining the band that gave him wings to fly, he finally made his way to the Opry in 1962 and became a member in 1967. Of course Greene was greatly influenced by Ernest Tubb, but his other musical influences were somewhat unique. 'I was influenced by the Eastern Appalachian songs, my Irish and English ancestry,' he recalls. His influences also came from his early childhood. "My mother is still alive today," says Greene. 'I guess her teaching and her molding really gave me a lot of support."

Greene's wife June is also an important influence in his career. 'She has always been very supportive of my music and now takes care of all my booking dates and everything. She is my manager in every way. It would be very hard to stay where I am now with my music, without her."

So what does the future hold for a man who has practically taken on every musical challenge possible? 'Everything starts with a song," says Greene. 'There's a lot involved in recording, especially with today's modern technology, but the song is most important."

There is still a demand for the songs that made Greene the legend he is today. Songs such as "The Last Letter," "Don't You Ever Get Tired of Loving Me" and "Sing for the Good Times" will never be forgotten. 'The fans still want to hear some of that old material," he says. "In 1984 we went back into the studio and recut six of my #1 records using the new recording technology." His blockbuster, "There Goes My Everything," was rerecorded 111 times, in 14 different languages.

Greene also wants to strengthen ties with the Grand Ole Opry family. It certainly will not be a surprise if he is soon placed in the same category as Acuff, Tubb and Monroe. Another tie already made with the Opry is perhaps Greene's most recent project—The Opry Legends Collection, which consists of separate albums featuring various artists of the Opry. The collection will soon be marketed through television.

"I will be afraid of anything," says Greene. He credits most of that attitude toward his return to religion. "Church is really important to me now," he says. "After being away from church for over 40 years, I now realize what I've missed." From the top and still climbing, Jack Greene is determined to take big steps.

Kimmy Wix

COUNTRY HOT CUTS

1. NITTY GRITTY DIRT BAND: "Will the Circle Be Unbroken?" Will the Circle Be Unbroken? (Vol. 1 & 2)
2. WAYLON JENNINGS: "You Put the Soul in the Song" Full Circle (MCA)
3. GEORGE STRAIT: "Hollywood Squares" Beyond the Blue Neon (MCA)
4. ALABAMA: "Borderline" Southern Star (RCA)
5. SHENANDOAH: "Two Dozen Roses" The Road Not Taken (Columbia)

TOP 10 SINGLES—20 YEARS AGO

1. HANK WILLIAMS JR: "Cajun Baby" (MGM)
2. FREDDY WELLS: "Gamey People Play" (Columbia)
3. TAMMY WYNETTE: "Singing My Song" (Epic)
4. SONNY JAMES: "Running Bear" (Columbia)
5. GEORGE JONES: "I'll Share My World With You" (Columbia)
6. JERRY LEE LEWIS: "One Has My Name (The Other Has My Heart)" (Sunset)
7. JIM REEVES: "When Two Worlds Collide" (RCA Victor)
8. JOHNNY BUSH: "You Gave Me a Mountain" (Step)
9. MEL TEILLIS: "Old Faithful" (Step)
10. GLEN CAMPBELL: "Galveston" (Step)
<table>
<thead>
<tr>
<th>#1 Single: Rosanne Cash</th>
<th>#1 Debut: Holly Dunn #54</th>
<th>To Watch: Emmylou Harris #40</th>
</tr>
</thead>
</table>
| I DON'T WANT TO SPOIL THE PARTY (Columbia 38-6858) | Rosanne Cash | Total Weeks: 3
| Last Week: | 12 | | |
| SHE DON'T LOVE NOBODY (MCA/Curb 53616/MCA) | Desert Rose Band | Total Weeks: 1
| | 1 | | |
| WHERE DO I GO WRONG (MCA 5304) | Steve Wariner | Total Weeks: 2
| | 1 | | |
| CALL ON ME (Capitol 44348) | Tanya Tucker | Total Weeks: 11
| | 12 | | |
| BETTER MAN (RCA 678-7) | Clint Black | Total Weeks: 6
| | 16 | | |
| BEYOND THESE YEARS (MCA 53625) | The Oak Ridge Boys | Total Weeks: 13
| | 11 | | |
| LOVE OUT LOUD (RCA 8824-7) | Earl Thomas Conley | Total Weeks: 7
| | 13 | | |
| THEY RAGE ON (Capitol 44345) | Dan Seals | Total Weeks: 8
| | 13 | | |
| SOWIN' LOVE (RCA 8919-7) | Paul Overstreet | Total Weeks: 14
| | 10 | | |
| LOVIN' ONLY ME (Epic 34-68693/CBS) | Ricky Skaggs | Total Weeks: 15
| | 9 | | |
| THE GOSPEL ACCORDING TO LUKE (MCA 53481) | Skip Ewing | Total Weeks: 4
| | 15 | | |
| 5:01 BLUES (Epic 34-68598/CBS) | Merle Haggard | Total Weeks: 9
| | 19 | | |
| I GOT YOU (Reprise 7-27567/Warner Bros.) | Dwight Yoakam | Total Weeks: 5
| | 15 | | |
| AFTER ALL THIS TIME (Columbia 38-68585/CBS) | Rodney Crowell | Total Weeks: 9
| | 17 | | |
| SHE'S GOT A SINGLE THING IN MIND (MCA 53633) | Conway Twitty | Total Weeks: 22
| | 7 | | |
| HOLE IN MY POCKET (Columbia 38-38694/CBS) | Ricky Van Shelton | Total Weeks: 6
| | 26 | | |
| IF I HAD YOU (RCA 8817-7) | Alabama | Total Weeks: 10
| | 14 | | |
| WHAT'S GOING ON IN YOUR WORLD (MCA 53646) | George Strait | Total Weeks: 27
| | 8 | | |
| THE KING IS GONE (Are You) (Epic 34-68743) | George Jones | Total Weeks: 29
| | 9 | | |
| COME FROM THE HEART (Mercury 872 766-7) | Kathy Mattea | Total Weeks: 30
| | 18 | | |
| IS IT STILL OVER? (Warner Bros. 7-27551) | Randy Travis | Total Weeks: 12
| | 14 | | |
| CATHY'S CLOWN (MCA 53638) | Reba McEntire | Total Weeks: 31
| | 5 | | |
| YOU AIN'T GOING NOWHERE (Universal 66006) | Chris Hillman & Roger McGuinn | Total Weeks: 33
| | 5 | | |
| 24 YOUNG LOVE (Strong Love) (Curb/RCA 8620-8/RCA) | The Judds | Total Weeks: 16
| | 17 | | |
| HOUSTON SOLUTION (RCA 8865-7) | Ronnie Milsap | Total Weeks: 34
| | 7 | | |
| WHY'D YOU COME IN HERE LOOKIN' LIKE THAT? (Columbia 38-5767) | Dolly Parton | Total Weeks: 35
| | 5 | | |
| IN A LETTER TO YOU (Universal 66005/MCA) | Eddy Raven | Total Weeks: 36
| | 8 | | |
| 28 BUT YOU WILL (SOA 006) | Razz Bailey | Total Weeks: 8
| | 18 | | |
| DON'T TOSS US AWAY (MCA 53477) | Patsy Loveless | Total Weeks: 19
| | 20 | | |
| ONE GOOD WELL (RCA 8897-7) | Don Williams | Total Weeks: 38
| | 3 | | |
| LOVE HAS NO RIGHT (Atlantic America 7-99217) | Billy Joe Royal | Total Weeks: 41
| | 15 | | |
| TELL IT LIKE IT IS (Atlantic America 7-99242/Atlantic | Billy Joe Royal | Total Weeks: 20
| | 19 | | |
| NEVER SAY NEVER (Capitol P 84339) | T. Graham Brown | Total Weeks: 39
| | 9 | | |
| 34 UP & GONE (Warner Bros. 7-22991) | The McCarters | Total Weeks: 40
| | 5 | | |
| 35 WHEN LOVE COMES AROUND THE RING (RCA 8615-7) | Juice Newton | Total Weeks: 43
| | 3 | | |
| 36 DON'T QUIT ME NOW (MCA 53510) | James House | Total Weeks: 21
| | 9 | | |
| THE CHURCH ON CUMBERLAND ROAD (Columbia 38-68550/CBS/ Shenandoah | 23 | 20
| | 23 | | |
| 38 SUNDAY IN THE SOUTH (Columbia 38-68682) | Shenandoah | Total Weeks: 46
| | 3 | | |
| 40 HEY BOBBY (RCA 8697-7) | K.T. Oslin | Total Weeks: 24
| | 19 | | |
| 40 HEAVEN ONLY KNOWS (Reprise 722999A) | Emmylou Harris | Total Weeks: 49
| | 3 | | |
| 41 RIGHT TRACK,WROM TRAIN (16th Avenue P.B.70426) | Canyon | Total Weeks: 44
| | 6 | | |
| 42 WINE ME UP (Mercury 872178-7) | Larry Gatlin | Total Weeks: 25
| | 13 | | |
| 43 BIG DREAMS IN A SMALL TOWN (RCA 8816-7) | Restless Heart | Total Weeks: 27
| | 17 | | |
| 44 TIMBER I'M FALLING IN LOVE (MCA 53641) | Patty Loveless | Total Weeks: 55
| | 2 | | |
| 45 I MIGHT BE WHAT YOU'RE LOOKING FOR (Universal 66005) | Larry Gatlin & The Gatlin Brothers | Total Weeks: 57
| | 2 | | |
| 46 MORE THAN A NAME ON A WALL (Mercury/PolyGram 471-196-7) | The Statler Brothers | Total Weeks: 47
| | 3 | | |
| 47 SEA OF HEARTBREAK (Curb 10525) | Ronnie McDowell | Total Weeks: 32
| | 10 | | |
| 48 LOVE WILL (Warner Bros. 7-27575) | The Forester Sisters | Total Weeks: 37
| | 18 | | |
| 49 I'M A SURVIVOR (Universal UVL 66607) | Lacy J. Dalton | Total Weeks: 52
| | 4 | | |
| 50 TURN OF THE CENTURY (Universal UVL-55009) | Nitty Gritty Dirt Band | Total Weeks: 54
| | 7 | | |
| 51 MIDNIGHT TRAIN (Epic 348738) | Charlie Daniels Band | Total Weeks: 54
| | 4 | | |

| 52 I PROMISE (Even/Eagle EV1091) | Lynne Tyndall | Total Weeks: 60
| | 6 | | |
| 53 WHO NEEDS YOU (Auburn B-75714/Capitol) | The Sanders | Total Weeks: 61
| | 3 | | |
| 54 ARE YOU EVER GONNA LOVE ME? (Warner Bros. 7-23297-7) | Holly Dunn | Total Weeks: 54
| | 54 | | |
| 55 IN THE FIRE (Warner Bros. 7-23293) | Gene Watson | Total Weeks: 42
| | 13 | | |
| 56 BRAND NEW WEEK (Master MR-011) | Michelle Lynn | Total Weeks: 62
| | 6 | | |
| 57 THERE'S A TEAR IN MY BEER (Warner Bros. Curb 7-23584/ Warner Bros.) | Hank Williams Jr. (Duet With Hank Williams Sr.) | Total Weeks: 45
| | 20 | | |
| 58 NEVER GIVIN' UP ON LOVE (Warner Bros. 7-23297-3/A) | Michael Martin Murphy | Total Weeks: 68
| | 2 | | |
| 59 THIS BUS WON'T BE STOPPIN' ON MEMORY LANE (CounTR-369) | | Total Weeks: |
| | | | |
| 60 DON'T ABUSE YOUR BABY (Stop Hunger SHR-91129) | Northern Gold | Total Weeks: 66
| | 5 | | |
| 61 SOUTHERN LADY (Round Robin U-24206) | Amen Benesi | Total Weeks: 67
| | 4 | | |
| 62 SHE HAD EVERY RIGHT TO DO YOU WRONG (Step/One 406-Lerry Lansdowne | Total Weeks: 48
| | 7 | | |
| 63 AND SO IT GOES (Universal 66062) | John Denver w/Grity Dirt Band DEBUT | Total Weeks: |
| | | | |
| 64 SOMEBODY PAINTS THE WALL (Curb 10288) | Josh Logan | Total Weeks: 69
| | 3 | | |
| 65 CARRY ON CHILDREN (Morning Star 21389) | Fox Brothers | Total Weeks: 50
| | 7 | | |
| 66 SON OF A PREACHER MAN (615 S-1017) | Bobbi Lake | Total Weeks: 72
| | 5 | | |
| 67 FIDDLER MAN (Round Robin RR 1880) | Harlan Halsegson | Total Weeks: 73
| | 4 | | |

CASH BOX
CHARTS

COUNTRY
SINGLES

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

June 17, 1989

[Additional content related to chart entries and statistics for various music artists and their debuts or singles.]
COUNTRY MUSIC

ALBUM RELEASES

DOLLY PARTON: White Limoeen (Columbia 44384)

What else can we expect from a superstar? Thank you, Ms. Parton, for delivering a super album! Once again, Parton blows in like a storm and gives us White Limoeen, her latest album release from Columbia Records. Words just aren’t enough to describe the musical excellence. Produced by both Parton and Ricky Skaggs, White Limoeen is just loaded with spectacular tunes, one after another. “Why’d You Come In Here Lookin’ Like That” is the cut that’s currently climbing the charts, along with the title track, which should also be more climbers to come. Parton’s re-cut of “Time for Me to Fly,” an original REO Speedwagon tune, kicks off the album with a sizzle. Another hot one is “Wait Til I Get You Home,” a duet with Mac Davis. And of course, it wouldn’t be true Dolly if the album did not include a couple of those tender heart-warmers. You won’t be disappointed. “The Moon, the Stars and Me” is just one that couldn’t be any more tender or any warmer. You forced us to wait a while, Dolly, but the comeback couldn’t be any better. Thanks for White Limoeen, an album with CLASS!

RAY STEVENS: Beside Myself (MCA 42303)

We sometimes laugh and we sometimes say, “Hey, this guy is just blessed with natural talent.” Beside Myself is the latest album produced by MCA recording artist Ray Stevens, said to be the country music comic. Stevens certainly knows how to grasp our attention with this collection of tunes that is sure to stick in our minds for quite a while. “I Saw Elvis in a UFO” already holds a place among radio playlists but there’s more where that comes from. Just check out some of these cut titles — “Your Bozo’s in Town,” “Another Fine Mess.” With titles like these, how can we be disappointed? Ray Stevens has done it again, but that’s beside the point. Beside Myself receives a four-star rating.

SINGLE RELEASES

OUT OF THE BOX

SKIP EWING: “The Coast of Colorado” (MCA 53663)

A grand salute goes out to MCA recording artist Skip Ewing, for revealing to us what country music is all about. Lend an ear to Ewing’s latest release, “The Coast of Colorado,” a song recalling love where it’s most remembered. It will not be hard to remember this song, however. Produced by both Ewing and Jimmy Bowen, “The Coast of Colorado” is perhaps Ewing’s ultimate thus far — the lyrics, vocals, and production are superb.

COUNTRY FEATURE PICKS

NEW GRASS REVIVAL: “Callin’ Baton Rouge” (Capitol PB-44357)

This tune is something else! Pure get-down country with all the trimmings, could describe this song best. It’s definitely worth calling “all the way to Baton Rouge, to contact a true love. New Grass Revival tells this story in a song that’s sure to keep radio busy.

DIANNE DAVIS: “Baby Don’t Go” (16th Avenue PB-70430)

WHAT A SHOCKER! Could this be what we’ve been waiting for? I think so. A female artist with a new sound, style and delivery that’s sure to conquer us all. Davis pours her soul into this tune with lyrics demanding that her baby don’t go. Don’t you go Davis, We want to hear more from you!

NASHVILLE NOTE-ABLES

VERN GOSDIN: “The Voice” Grows Stronger

(Photos: T.L. Carr)

“Just About It,” “Alone,” “I’m Only Gonna Cry Once” — all cut titles suggest a dying love. That aptly describes the stories behind these songs, all written by the king of ballads himself — Vern Gosdin.

Most of those songs were written about a little divorce I was going through,” Gosdin says of the above-mentioned tunes from his upcoming CBS album Alone. “I believe everybody writes about what they’re involved with at that particular time.”

The first single, “I’m Still Crazy,” tells the woeeful story of a man whose woman has left him, as do the other eight songs Gosdin co-wrote. Gosdin says that even though he went through some emotionally trying times, he enjoyed writing the songs, and says that writing from experience is the only way he ever has done it.

“Honesty in my music is very important to me,” says Gosdin. “I have a problem making up a song. Something has to happen to me, or to someone close to me, to start me thinking about a situation before I can start writing.

That is exactly how “Do Me a Favor (Don’t Do Me No Favours)” came about. “I got that from my ex-wife,” Gosdin remembers. “She made the remark one time that I’d be better off if she’d just leave me and not be in my way. In other words, she was saying she’d be doing me a favor if she left. So I said, do me a favor and don’t do me no favors.”

Though Alone comes from a somber place, Gosdin’s most recent compositions are a bit more upbeat. And being a man who admittedly writes from personal experience, it appears “the voice” is growing stronger, in more ways than one.

“I just finished a song that’s sort of a positive thing,” Gosdin smiles. “It’s called ‘This Must Be Right. Cause Heaven Can’t Be Wrong.’ It’s about two people who have it made. I mean they like being with each other. One of the lines says: ‘The two of us reach heights no one has ever known. And another line that indicates they were meant for each other is: Our nights have just begun to last all day long.’

Does this mean we are going to be hearing some love songs instead of love-wrong songs from Vern Gosdin? “I don’t know,” Gosdin grins. “It just depends on who I’m with and where I am when I’m writing them.”

It may just be the beginning of a new thing for Gosdin — both in his writing and in his personal life. “It is the beginning of a new thing,” Gosdin says. “In fact, the lady the song is about helped me write it. She had never written a song in her life, but we worked this one together. So that’s the beginning of....

(Gosdin pauses, then quickly writes down the line that has come up with in mid-sentence!) This is the beginning of something that will never end. Yeah!”

You don’t mind if I take just a minute to jot this down, do you?” Gosdin asks. That is the way he does it! He just writes down what thought he has, or something that someone else has said.

It has been working that way for 20 years, and last year Gosdin teamed with CBS vice president of A&R Bob Montgomery to form what Gosdin calls the best record deal of his long career. “This was the best move I’ve ever made. I’ve been on every independents, I’ve guessed, that’s known. And it seems they were all going out of business!” he laughs.

Gosdin says CBS has given him the opportunity to do his music his way. He says he wants people to continue liking his music, and that he wants to keep loving it the way he does now — because that is what it’s all about, and that is the way it started put.

“If you travel, playing music and singing, for 15 or 20 years, and not make enough to really do it, but you continue to do it anyway — you must love it. And I’ve done that,” Gosdin says.

So the bad times weren’t so bad, huh? Hum... the bad times were pretty good, but I wouldn’t do ‘em again. I wore out the back seat of a Plymouth when I was touring with Merle Haggard. But a Haggard recalls, “Me and Merle bought him a bus, but me and my brother toured in a Plymouth. It was lots of fun, I guess, and it wasn’t too bad, but I don’t think I’d want to go through all that again.”

Today, Gosdin tours on his own bus and appears with the likes of George Jones and Willie Nelson and Merle Haggard. Talks are underway at CBS for a Vern Gosdin Greatest Hits LP, and his latest single from Alone, “That Just About Does It, Don’t It?” is set for release shortly after the LP hits the record stores this month.

“Gosdin’s voice is much stronger than ever.” What do you think about the line “your thinking out loud has me talking to myself?” I’ve got that in a song I just wrote.

Kay Knight
There have been several changes in this group since its conception many years ago. In the beginning, the Byrds hit single, "Every Breath You Take," Mason Dixon has nationally charted every single record and is going "gangbusters" straight ahead.

Being on the road 230 days out of the year doesn't leave a lot of spare time, but these guys make the most of every minute. "We take the first three months of the year off, usually," says member Jerry Dengler. "But in addition to spending time with our families during that period, we are busy writing and recording, and we also try to work with our publishing company and own label.

That's right. In the process of building Mason Dixon, these fellows went about things a little differently and it has paid off. "We evolved, as a group in a way most artists don't have to go," says Dengler. "We didn't have any kind of an investor that started us off. We basically did everything ourselves. Our cash flow came from selling T-shirts and borrowing money from banks, paying it back around the first hit, happening again." Dengler says in doing this, they ended up with ownership of their own albums through the transitions, and somehow out of this they ended up with their own independent record label called Premier One.

While the group has always been pretty successful, musically, things have really started to happen for them since signing with Capitol Records. Mason Dixon is set to begin work on its second album this month, and has just released a new single called "A Mountain Ago," from its current LP Exemption to the Rule. This single is dear to the heart of not only Dengler, but to Frank Galligan and Terry Cashburn, the remaining members of Mason Dixon.

"There are songs that are put out and played on the radio that we call 'no-brainers,'" says Dengler. "You can snap your fingers and sing along to these songs, there's nothing wrong with them, but they're 'no-brainers.' With 'A Mountain Ago,' you have to follow along and really listen to the words before you feel the impact of the song."

Terry Cashburn agrees. "Mason Dixon always tries to portray a positive image. And this song is about persevering in love and in life and that's the way we feel about things. So it pretty well sums it up for us."

"We all love that song, and once you get to know a song you can put so much more emotion in it," says the third member of the trio, Frank Gilligan. "That's what had happened by the time we recorded it. The emotion was definitely there."

Gilligan says the overall attitude of Mason Dixon has always been a very positive one. "When we got our first big national hit with 'When Karen Comes Around,' we got such a strong reaction to that song, that it was just unbelievable." Galligan says that reaction gave the group the idea that they were on the right track with their music.

And on the right track they are. In addition to the chart success Mason Dixon is seeing right now with their material, they are also seeing some major endorsement from nationally known companies. "Justin Boots has bent over backwards for us and we've had a very good association with them," says Gilligan. "We also have about 50 shows this year that will be co-sponsored by Rebel Yell Bourbon. So our corporate sponsors are taking good care of us."

Mason Dixon is scheduled to be on the road the biggest part of 1989, traveling in Texas, Kansas, California and throughout the Midwest this summer, and then on to the East Coast by fall. Mason Dixon wants people to see America when they look at them — clean-cut young men taking advantage of the American opportunity. This group is definitely going "gangbusters" straight ahead, and we're pretty sure they will continue to portray a positive image in doing so. 

Kay Knight

Special Thanks To:

Cash Box for Indie Spotlight on my current and immediate past singles, "Hard Times" and "Seventeen."

P&Ds, MDs, DIs for liking and airing them.

GARTH BROOKS for "mentioning my name."

CHUCK DIXON for Cash Box promo and TIM FITZPATRICK for indies.
IDIE SPOTLIGHT

**RODNEY YOUNG:** "Let's Be Old Fashioned" (Comstock 1933)

Young says it best in this slow-tempo tune that gives a warm feeling inside. Being old-fashioned, according to Young (with a true country voice), means loving and staying together. What a clever idea. Produced by Patty Parker and co-written by Gloria Nissenson and Elaine Lifton, "Let's Be Old Fashioned" is one of those songs we'd all like to sing.

**KATHY ANN:** "Go Ahead" (Sundial SR-154)

Ann tells it like it is—no more lying, cheating or beating around the bush. Just "Go Ahead" and break her heart once more, but make it final this time. Ann sings this tune like she really means it, using high-pitch harmony that's just too sweet.

**ERNIE BIVINS 3rd:** "Walking in My Dreams" (GBS 792 A)

**STEVE HAGGARD:** "Mississippi Miss" (Wild Oats 701)

STICK UP THE LOVE of rodeo and family, add the obsession of the American West and you'll find the heart of Chris Ledoux's music.

Though writing and performing his distinctive style of music is now "first and foremost," that hasn't always been the case. Chris Ledoux first made a name for himself on the rodeo circuit with his college rodeo team, and carried it through to his professional rodeo days. He chalked up awards such as the 1976 World Title for Bareback Broncs before finally hanging up his spurs in 1984 to concentrate on his music into the forefront.

Since his college days, Ledoux had kept up with his writing, and had performed his songs for audiences at various rodeos. He then recorded a few albums in Nashville to sell as he traveled the rodeo circuit. So when he retired from the rodeo, he was secure that his music could become the career he wanted.

Working Ledoux's musical career—long before it became his musical career—were his parents. A strategic move to Nashville while their son was still in college helped set the stage for Chris' earlier recordings. Still managing his career today, his parents do it all, from booking to planning his next album projects. "Dad calls me up and tells me it's time to get started on a new album, and you have to mind your parents, you know," Ledoux jokes. "But seriously, if it wasn't for my mom and dad, I wouldn't be where I am today musically, Chris' dad, Al, picked "Hard Times" off Chris' 24th album, Powder River, to be his newest single. "I don't usually write such sad songs, but this song is true.

"Contrary to belief, it's not easy writing songs. You keep digging deeper to come up with new angles to old ideas," Ledoux ponders. He says he has to take a hiatus from everything else to do his creating. He disappears into his basement for about four months out of the year to "bang" on the piano. Understanding the pressure that puts on his family, Ledoux says he does come upstairs when his very supportive wife calls for him to come up for a visit!

Ledoux says when he chooses another artist's music to record, he is very particular. "If I can find a song that feels good and real, and one that fits what I'm doing, I'll record it." Otherwise, he chooses from his own library of songs.

Taken from both his rodeo days and from research of the American West, Ledoux's music portrays his deep pride of his part of the country. His music sweeps you into a peaceful realm. "You can get lost in the rat race. Sometimes you just have to get away from it and get your head together," Ledoux reflects on how he hopes his music will help people find that little bit of tranquility, and will give us a closer look at America — the West.

**T.L. CARR**

(Phot o: T.L. Carr)

THANKS RADIO for playing my new single on EVERGREEN RECORDS

"YOU MADE IT EASY"

National Promotion by:
JOHNNY M ORRIS
(615) 327-3213
CHUCK DIXON
(615) 754-7492

HANK SASAKI

Thanks to all my radio friends for your support on my most recent single. Now watch for:

"Choosing You"

AM RECORDS

(615) 668-7024 & (615) 889-0999

CASH BOX MAGAZINE 34 JUNE 17, 1989
REAL ESTATE


OPERATOR / DISTRIBUTOR

THE Finest Route Management Sofware Package In The Country. It will make the day to day decisions of rotation, over/short, what games and locations are profitable. Contact: SILENT PARTNER, 3411 South Park, Springfield, IL 62704. Tel: (217) 780-3550.

FOR SALE: Old Bingo Pinballs. Great Collectors Item $300.00 up. Call (503) 782-3807 for more info. Also old jakes.

SERVICES

DON'T PITCH IN THIS DARK 'FRADEY'S 1989 COUNTRY MUSIC DIRECTORY Contact and stylistic info on hundreds of Artists, Producers, A&R, Managers. 149 pages! $25.00 plus $2.50 s/h. Includes updates. Box 764, Hermitage, TX 77065. The only directory you'll ever need.

MUSICIANS/BANDS/SONGWRITERS! Let us handle your record pressing! 500-45 RPM records only $69.00, 1000 - $799.00. Great for demos, promos and sales. Call AMETHYST PRESS now. 1-803-791-4137.

MUSICIAN/ARTIST OPPORTUNITIES

MUSICIANS! BANDS! Looking for the right group or players? Call PMR 1-800-328-8660.

Want your record played worldwide? Others promise, we deliver! For free brochure explaining how you can join this international label send a $500 to Colonel Buster Doss, STARDUST RECORDS, Drawer 40, East Spring, TX 75339 or call (615) 649-2577.

$8 RECORD CONTRACTS $$$ Australian Company currently accepting demo material for WORLDWIDE representation. All styles. Send for free information B & M Music, 41 Elizabeth St., Gympie 4570, Australia.

RECORD PROMOTION

Country and Gospel Record Promotion. For more information contact: LaDonna Ray, 34265 Sunnyvale Blvd., Suite 204, Moreno Valley, CA 92838. Tel: (714) 653-1556.

MISCELLANEOUS

CLUB DIRECTORY! Over 1600 clubs listed from Coast to Coast. Most comprehensive list available today, with names, addresses, and phone numbers. $35.95 plus $2.75 shipping and handling. Jolene Entertainment Group, P. O. Box 126, Oakhurst, TX 77359.

Classified Ads Close

TUESDAY

COIN MACHINES

FOR SALE: TOOBIN $1595, VIN- DIATOR TWO PL $1195, BLASTEROID $995. LOCK-ON SIT DOWN $1095, VIGILANTE $895, FORGOTTEN WORLD $1095, ROUGH RANGER $895. THE MAIN EVENT $1095, STRIKE ZONE TWO PL $995, VIPER GUN SIT DOWN $1195, QUARTE REX $1395, JR. PACMAN $225, THUNDERBLADE $1595, GUERRILLA WAR $995, THUNDERCAGE $895, RALLY REX $1295, DOUBLE DRAGON $1295, SECRET SERVICE $995, EXCALIBER $1495, ROBO WAR $1295, BAD GIRLS $1795, CYCLOPS $1095, SWORD OF FURY $1795, AMDEC MUSICAL FERRIS WHEEL $1595, KITS: V-BALL $895, ALIGNED BEAST $895, SILKWORM $890, ALSO MANY MORE KITS. CALL OR WRITE FOR MANY MORE KITS IN STOCK. CALL OR WRITE CELIE OR MARIA AT NEW ORLEANS NOVELTY CO., 3030 NO. ARKNOT ROAD, METAIRE, LA 70002. Tel: (504) 888-3500.

THANK YOU RADIO for my success charting my new single:

"CRIPPLE COWBOY"

"This song is dedicated to you, Cripple Cowboy, I will never forget what you and your buds did for America and that beloved Texas could remain FREE. God bless you, Cripple Cowboy, wherever you are. — Tracker"

National Promotion: CHUCK DIXON (615) 754-7492

CLASSIFIED AD RATE 35 CENTS PER WORD

Count every word including all words in firm name. Numbers in address count as one word. Minimum as accepted $10.00 CASH or CHECK MUST ACCOMPANY ALL ORDERS FOR CLASSIFIED ADVERTISING. If cash or check is NOT enclosed with your order your classified ad will be held for following issue pending receipt of your check or cash. NOTICE: ECHO Classified Advertises Outside USA add $40 to your present subscription price. You are entitled to a classified ad of 40 words on each week's issue for a period of one full year, 52 consecutive weeks. You are allowed to change your Classified each week if you desire. All words over 40 will be billed at a rate of $3.50 per word. Please count words carefully. Be sure your Classified Ad is sent to reach the Los Angeles publication office, 6604 Sunset Blvd., Los Angeles, CA 90028 by Tuesday, 12 noon, of preceding week to appear in the following week's issue.

Robert Fuller
You've seen him in the TV series:

• LARAMIE as Jess Harper
• WAGON TRAIN as Cooper Smith
• EMERGENCY as Dr. Kelly Brackett

How he gives us a FATHER'S DAY TRIBUTE to all Fathers around the world!

"I REMEMBER ASKING GRANDPA"

By Robert Fuller
on ACE-HI RECORDS

National Promotion by Mike Kelly & Robert Gentry

Radio — You've Done It Again — Thank You for charting my new single:

"RED NECK BLUE MONDAY"

National Promotion by:

CHUCK DIXON
(615) 754-7492

Danny Crosby
sings

"ELVIS IS GONE" but the real King lives on... KILLER RECORDS

Thank you CASH BOX reporters For information

TNT PROMOTION & PRODUCTION 1-800-776-7677