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John! Paul! George! Ringo! Franny! Zooey!

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- SE ME OLVIDO OTRA VEZ Y...
- MEXICO LINDO
- AY JALISCO NO TE RAJES
- LA BAMBA

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- MAS QUE NADA
- MANHA DE CARNAVAL
- AQUARELA DO BRASIL
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8 SHOCK OF THE NEW: A GUIDED TOUR

A dozen years of cultural evolution, as seen through the eyes of one very hypothetical integer. Any resemblance to actual persons, living or dead, would be a big mistake.

Joe Williams

9 SHOCK OF THE NEW: FEATURES

WIRE • ROBYN HITCHCOCK • THE THE • THE GODFATHERS • THE POSIES • OLD SKULL • DRAMARAMA • THE HANGMEN • GREGG ALEXANDER • OVIS • FETCHIN BONES • TOAD THE WET SPROCKET • SHADOWLAND

We don’t know how this phenomenon happened any better than you do, but after 12 years, the public has finally wised up. Alternative music is here to stay, from the veteran Brits to the Yankee youngbloods displayed so proudly on our cover. A soupcon of post-modern consciousness for your dining and dancing pleasure.

Karen Woods, Joe Williams, Bud Scoppa, Byron Rockowitz and Tom DeSavia

COLUMNS

4 The Buzz / Oscar Wednesday and Stephanie Brainerd in Tinseltown; Karen Woods in Gotham; Chissy Iley on the other side of the pond.
8 Shock of the New / Joe Williams explains what this “alternative” thing is all about. Sort of.
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17 On Jazz / Lee Jeske blows his horn.
20 Pure Pop for Now People / Oscar Wednesday has catholic tastes.
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CHARTS

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4 Movers & Shakers
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Cover photo credits: Posies by Karen Moskowitz; Old Skull, Toad the Wet Sprocket and Shadowland by Lisa Johnson
This signing brings the Mechanic/MCA roster to four: Bang! Dream and Dream Theater are the others... Split Enz founder Tim Finn — who probably never thought he’d find himself on the AC charts (but we don’t have an AC chart) — has started his own label, Definitive Records, in his native New Zealand. Finn plans to release product only by homegrown talent.

ISTHAT TELECASTER IN YOUR POCKET OR ARE YOU JUST GLAD TO SEE ME?: Playgirl magazine just released its list of the 10 Sexiest Rockers of 1989. They are Bobby Brown, Roland Gift, Tom Petersson, Axl Rose, Charlie Sexton, Rodney Stewart, Sting, Michael Stipe, Al B. Sure! and Steve Winwood. Van Morrison, we heard, was 11th.

RADIO, RADIO: According to the spring Arbitron book, Los Angeles remains a bastion of dance pop (#1 KPWR, #4 KIIS-FM), easy listening (#2 KOST, #5 KBBG) and talk (#3 KABC). Discouraging, huh? The one change in the ratings is the rapid emergence of WXWOD and Scott Shannon’s rock-singles-oriented KQLZ “Radio Paradise,” which tied KBBG at #5 and KPWR at #1 first ratings period. The emergence of Radio Paradise may account for the drop by AOR doaur KLOS (#8 at five to #9 at four) and, by some margin, the 7 decline of Anglo-techno/alternative KROQ (#15 at 2.3). More encouraging is the substantiation of speculation (first reported in Tickettape several weeks ago that classical-music station KFAC (92.3 FM) may soon make the change to a rock format. On July 11, the station broadcast the Stones press conference — hardly a crucial event from the viewpoint of the classical community. Our hunch is that KFAC will become the new home of J.J. Jackson’s “Full-Spectrum Rock & Roll” alternative/mainstream hybrid, dumped by Golden West two months ago in favor of easy listening format K-Lite. As we’ve been saying all this year, L.A. desperately needs an intelligently programmed and marketed outlet for nonstandard tempo rock & roll. With a few modifications, Jackson’s concept could fill the bill. Here’s hoping.

POLICE OPERATIONS: Stewart Copeland’s “major new opera” Holy Smoke! and Crescent Moon will open the Cleveland Opera’s 1989 season, October 12th, about the same time that Sting is starring on Broadway in The Threepenny Opera. Andy Summers has no operatic plans in the works, but he is considering watching Tommy on pay-per-view. By the way, word is that a couple of weeks after Tommy is performed live on pay-per-view (20 bucks a pop), the same performance will be shown on the Fox Network (for no bucks a pop).

STEWART & OPERA GUYS

MOVIES & SHAKERS

- **SBK Records**, Michael Mena has been named national director of promotion at A&M, where he worked with artists like the Feelies, Robyn Hitchcock, Soul Asylum and Iggy Pop.
- Paul Stewart has been named director of national promotion at Delicious Vinyl. Previously Stewart served as Southeast regional marketing representative for Arista Records.
- Shirley Cooper has been named vice president of creative direction and advertising & video, a position that she held under the previous name, Cooper directs the activities of several of the label's creative areas, including the advertising, graphics, merchandising, packaging and video departments. She joined Atlantic Records in January 1985 as creative director.
- Enigma Records has appointed Jayne Simon to vice president, sales. Simon will direct and supervise all aspects of the Enigma sales department. She comes to Enigma via A&M Records, where she worked for 12 years, most recently as national director of single sales.
- Ken Komisar has been appointed senior director of A&R for Epic’s West Coast office. Komisar comes to Epic from Atlantic, where he worked for 15 years as director of the music for two years.
- Laura Swanson has been appointed to the position of West Coast publicity director for A&M. Swanson will continue to handle local press and television, as well as being responsible for hard rock, punk and later pop. Swanson joined A&M in 1985 after a stint at Capitol Records.
- Clark Duval has been named director, product and artist development at Capitol Records. Duval comes from an 11-year stint with CBS Records, most recently as director of product marketing at Columbia Records, as well as regional 7" and 12" sales for CBS.
- Bob Bernstein has been promoted to director, public relations/corporate communications for Capitol-EMI Music. Prior to this, Bernstein oversaw the EMI-Capitol Records Promotions dept. Bernstein served as account executive/staff writer for international entertainment public relations firm Dennis Davidson Associates.
- Dave Ross has been named as the new West Coast director of promotion. Ross has named Lee Fehr national director of video promotion. Fehr joins Arista from Capitol Records (West Coast), where he was manager of national video promotion. Also at Arista, Doe Phillips has been named assistant director of national video promotion.
- Warner/Chappell Music—West Coast has promoted Jeff Wilson to the position of creative manager. Wilson has been with the firm for three years as a staff assistant in the creative department. RCA New York has promoted Tracey Weiss to manager, editorial services, where she will be responsible for writing and editing publicity materials and running the reviewer services operations. Weiss has been with RCA for two years as publicity staff writer.
- The Lipps Group, Inc., the international public relations agency, has formed a music division, to be headed by music industry veteran Ronnie Lippin. The creation of the music division was motivated by a desire to further expand the agency's overall entertainment activities. The department will be a full-service music publicity operation with executives on staff in both the company's Los Angeles and New York offices. Avatar Publishing Group, in a move to bolster its music publishing operation, has announced the hiring of former music publisher Rodney Gordy as its president. For the past eight years Gordy has been an executive at Jobete Music Co.

- **NASHVILLE SKYLINE**: Dick Whitehouse, president of Curb Records, has named a new man to the job. The new man is Borchetta, who has been a regional manager for Curb Records for the past two years. The new man is Borchetta, who has been a regional manager for Curb Records for the past two years.
SCOPPA (BY GARZA)

BY BUD SCOPPA

AM I KIDDING MYSELF, or have the past six months been unusually
enough, a song of the "nonstandard pop"? Indeed, we felt so
strongly about Lou Reed, Tone-Loc, Roy Orbison, Lyle Lovett, Fine
Young Cannibals, The Neville Brothers, Concrete Blonde, Ronnie
Raitt, Tom Petty, the Cure, Neneh Cherry and Soul II Soul
that we put every one of them on the cover of our last issue
being released. Needless to say, we
don't regret any of those decisions.

The commercial successes of these acts,
along with the breakthroughs of Eyris
Costello, Living Colour, XTC, The
Replacements and the Cowboy
Junkies, would seem to be the harbinger
of a songwriting renaissance for electric
pop. On this page, I've compiled noteworthy
titles from some of the people I talked to this year, most of them pulled
from the Art & Commerce column,
others rescued from the cutting-room
floor. Allow me to lead off with a paragraph I feel personally proud of
in retrospect.

FEARLESS FORECAST: "The Fine
Young Cannibals' imminent The Raw &
the Cooked positively buries most
of its sleeve. There's no need on either
the sleeve or in the booklet to
mention Jerry" (i.e., Art) "and
Green Eegemins into a contempo-
rary category," I wrote in January.
"This hit-laden album is as accessible
as it is artful; [it will] establish singer
Roland Gift as a superstar..." Mean-
while, Tom Petty's upcoming Full
Moon Fever wears the artist's adoration of
the Beatles and Byrds on (rather than up)
its sleeve. There's no need on either
these platters, y'all. I never dreamed
that six months later FYC and Petty
would have a lock on the top of the
chart.

Tom petty on truth: The reason the Wilburys record doesn't sound
like a 'supergroup record'—which is
kind of an ugly term when you hear it—
partly because there's no need for either
Friends, as hard as that is to com-
prehend," Petty told me in March. "It
only dawned on us at the last minute
that people might not really get it, that
it might look something like a
rock band. It was a very friendly record—pals, y'know, havin' a good time.... I
just don't see how we could possibly continue, with the way the thing is going,
when you have friends like that, you
know we could. But there's just no
hurry really right now to get it
together."

During the same conversation, Petty
said about his single, "I Won't Back
Down": 'That's really just like me, that
kinds song. That one was so much like
me that it almost put me off for a minute. But you can't do to the song why
just pop out of you, either. And I
liked it, you know? I heard it back and
it made me feel like, I won't back down—
that's a good song. You can't try to
not be yourself'.

Bonnie Raitt on the changing
climate: "There's an interest-
ening point of view that's occurring
why the climate for someone like me wasn't
really good before and why it's better now,"
said the veteran artist as Capitol
prepared to release her surprise hit,
Nick of Time, in late March. "If I had
made this album five years ago, there
wouldn't have been anywhere to play it. And there's certain production styles
that become okay again because of
bigger stars doing well with them. Stevie
Vance—well, Bruce Hornsby—those records were mile-
stones in changing people's heads. And
then Tracy Chapman and Suzanne
Wesley on [her] things finally started to open up from
that new-wave pop stuff. That was
the reason we were doing drugs in the first
place—so we wouldn't have to listen to
the music of a song like 'Jump in the
dust' after this other stuff; I wanna make a
more roots-oriented record."

AIMEE MANN ON CORPORATE
PAYING ENOUGH ATTENTION TO IT. If
Epic's gonna give us on, she said the
leader of 'til Tuesday in February. "A
lot of people at the label seem to be
dedicated to us and like us, but the
company as a whole I don't think they really
love us. They're gonna have to develop
new acts and be very nurturing to them
if they want to have success. People at
the label seem to really believe in us.
What I don't know if they believe in
their own company's ability to sell such
a thing.

David sigerson on semantics
and technology: "The term 'postmodern'
means in art and architecture that
everything in the culture has been debased
and become familiar enough that it all be-
comes a kind of a condiment that you
can throw in, the producer of the Bangles and David & David theorized
late last year. "In music, the terms and
sounds that seem so definitive and
starting to people—like 'technopop
records' or 'synth records'—have ceased to
be that definitive. Because all
records, to a greater or lesser degree,
are a hybrid of those techniques."

Peter moore on pure
recording: "When CDs first came
Vega and her Courtjenty Junkies' producer in January, "I brought my first
CD player and a bunch of compact
discs, Dire Straits and all that stuff,
and one was a Billie Holiday album
that shit in 10's—the I hear I was born.
It's a simple, one-mike, mono recording
I listened to all of the CDs and then
threw on the Billie Holiday without
even listening back. All I heard me
heard it, I'm not, God, what are we
doing wrong? Why did we get away
from that?... The fact that samplers have
come to the ultimate limit means that
there is no value to good drum
sounds, because there's no talent re-
cording. 'Cause you can't value a
good keyboard sound anymore. Then
there's just no one value anymore, because
you can do everything electronically. What
becomes a value is somebody being able to
naked and in front of a microphone
and perform—that's value. And people
want value. It's very simple. Tracy
Chapman was sort of a hit because she
offered value. I think you're gonna
sick and tired of what music has become.
It's been cheepened.

Jheryl Busby on learning
written for, little controlled
Mr. Art and metal are the greatest examples of
Teachings we should be doing as a
business. Motown's CEO stated last
month. 'They developed a product line, they knew who their consumer was,
they toured, developed an image, and
they let word of mouth spread it. It's
a refreshing reminder that radio is a
very important tool, but it's not the
only tool."

BOB BUZIAK SADDLES UP: "I'm
riding the bus to Connecticut on a
Friday, and I have to lay off the
hand by the Cowboy Junkies, the RCA
president recalled in January. 'I'm
reading the trades, and I pop it on the
Walkman expecting to hear something
that has a lot of oomph. But then after
the cappella intro and the first song, I
end up listening to the whole record, and I
like what I'm hearing. The next day I
tell the S. Christian to buy this. It's
pop on; we're in the house, it's
morning, the album plays and she says,
'Play that again?' So I played it again.
We were outside in the garden and she
was walking out of the house and she
says, 'That's great—let's listen to it
again.' By the end of the weekend, we
had listened to this album 10 times. I
told the guy in Marketing to buy this
record. I called their attorney and said, 'I want this. I love it. Let's do it.
I don't know what it can do (commer-
cially), but there's a moment when you
know this moment."

Lenny Waronker on the new
vitality: "There are pockets of
new music all over the place," the
Simon & Schuster VP of A&R said in April. "It started when the kids that
were interested in making music got
tired of what they were hearing and
wanted to break down some walls
again. That's when you really have
interesting stuff... Technology changed
music, some of it good, some of it bad.
I think we're going through a reaction to
that now. You'll gonna hear records
where it's gonna be a real—if not an ex-
aggerated—live sound; it'll be an
over-reaction to controlled sound.
We're gonna find something that works
with some of our bands now, and
of course they're encouraged be-
cause it's Warner Bros., 'cause that's
part of our image, to be that 'cool.' But
in a way, it's a smart thing to do. If a
band is getting too much of an artist
poster, and tell 'em not to be afraid of
taking chances, then you're doing
your job. Because if we stay in one
place, we're gonna be in trouble. If we
take chances, we'll all end up okay.

Roland Gift wraps it up: As
the FVC singer correctly predicted in
early February, 'It's gonna be an inter-
esting year.'"
THE BUZZ

GREEN JELLO

LA: I'M A CHANGED MAN. Last night a moron saved my life. A moronic degenerate, to be specific. Moronic Degenerate (from here on in we'll call him M.D.), lead singer and visual director of local rock gods Green Jello, has to be the man of the hour. A fellow staffer thinks his bod is hot, and she's a connoisseur of that stuff. Seeing as how I wouldn't know about that kind of thing, I just say that he and his band rock, man.

Hailing from the bowels of Kenmore, N.Y. (a lovely retirement community outside of Buffalo), M.D. quickly grew tired of the convoluted-home circuit, packed up his bags and moved to Hollywood. After a few phone calls to twin drummers and childhood friends Mick Stadium and Garbage Eyes, M.D. was convinced he could recreate the gelatinous magic in Tinseltown. Walking down Alvarado Street one day, the trio spotted fellow Kenmore native and six-string wizard Pippi Rockstacking bargaining for a $10 discount off a vulva contemplation session, and their dreams of fame and stardom grew even stronger.

After a few jam sessions in the back of M.D.'s trailer home, the boys realized a fuller sound would be needed if they were going to have a realistic chance for the megabucks to roll in. As luck would have it, another childhood friend, Curly Fingers, had found a high-paying job as a masseur at the Tropicana Mud Wrestling Emporium, which the boys frequented. While Garbage Eyes tried to chat up the featured wrestler bracelet, he was suddenly approached by Curly, and a tearful reunion ensued. Convincing the bass wizard to join the project was easy, but M.D. still thought they needed more if they were going to have a really big impact.

These boys are no dummies, and they realized that even though they could get chicks by the boatload to come and check out their hambong stage personas, they needed a giggle factor to make everyone happy. Percussion wizards Maxxie Paddz and Tin Titty were eager volunteers, and M.D. quickly agreed to incorporate these lovely ladies into the show. The fact that Maxxie was really good with a whip didn't hurt either. Rounding up the lineup are musical director Bernard Vicious, bassist Moe O'Less, guitarists Sven and Hound Dog, and local sax maniac Ovie Wovie.

With the lineup complete, Jello World Domination was just a matter of time. Quick to exploit the creativity of others, the Jello troupe rearranged the Guns N' Roses classic "Welcome to the Jungle," changing it into an adoring paean to the Giant, a local food emporium. What followed next could only happen in a storybook. Using $100 that Maxxie had earned in discreet schoolyard show-and-tell sessions, they decided to go into the studio and record the song. It just so happened that saxman Ovie had just finished working on the Tiffany album and was a studio whiz, and his Midsia pop touch turned the song into a local favorite. It was the most requested song at local alternative powerhouse KXLU, instantly catapulting Jello into stardom. Though offers from the major labels poured in after that, M.D. remains cautious: "They thought we were a novelty act. Imagine that! 'Welcome to the Giant' is just the tip of our iceberg. Our repertoire runs deep. They just saw the funny side of Green Jello; we're really sensitive guys."

It is this sensitivity that makes them special. For proof of that, look no further than "Whip Me Teenage Baby," a five-minute discourse on the importance of discipline in our society. Live, such local luminaries as KXLU DJ Stella have joined in praising M.D. with the tip of her whip and the crunch of her stiletto heels, and women are lining up everywhere for a chance to get a piece of his famous flesh. There is a political side to Jello too. "Three Little Pigs" is a spot-on analysis of the perils of superpower imperialism, astutely acted out on stage by an elaborate puppet show. "Satan's Ham" which comments on the perils of overseas religious fanatics, predicted the downfall of Jimmy Swaggert five months before it happened. Do Jello know something we don't, or are they just superior to us? That question will plague mankind for a long time to come.

Words can only convey a teeny little part of the fascinating phenomenon that is Green Jello. To get the whole story, you must see them live. Unfortunately for you New Music Seminar attendees, Jello was not able to work out a suitable venue to show you their tricks. Jello Minister of Disinformation Professor Whiff explains: "The only stage large enough for our multi-media show was at the Meadowlands. And those anti-Jello organizers had already promised it to New Order. But you will not hear the last of this. A Snit赶快 has organized a boycott of all music besides ours, which we think will be quite effective." With friends like that in their corner, how can they lose?

Oscar Wednesday

LA TOO SINGING

FOR HIS SUPPER: Not too long ago, Khalid Teener was doing just that. A young pup on the streets of Chicago, Khalid sang and danced his little heart out in order not just to impress himself but his family. When his talent caught the attention of entertainment manager Lewis Pitzele, things began to look up for Khalid. He cut a demo that began to receive some major label interest, but for family reasons, Khalid was forced to pick up and scoot right out of Chicago, preventing him from pursuing his budding career. Now, at the age of 17, Khalid is back on the scene and he's more than ready to prove just how hot he really is. Next month Khalid and his family are taking "the big step"— moving down here to Los Angeles from their present home in Sacramento.

In Smith, Khalid's manager, isn't holding anything back in his spiel. "We're not looking for a Tiffany or the Boys type of deal," Smith proclaims. "We're looking for a Michael Jackson/Whitney Houston kind of thing." I know what you're thinking, but believe me, this guy has every right to have such expectations. I've seen the kid dance. I've heard the kid sing and frankly, I think he performs the parts off of Michael Jackson — and Khalid does not wear seamed clothing. So keep your eyes peeled for Khalid (he prefers to go by his first name only) because I can guarantee that when finally given the chance, this rising star is going to shine.

SUNDAY NIGHT FEVER: Yes, that funky, bell-bottomed disco trash you shook your Dittos to is alive and well at 1970, a positively groovy club brought to you by the folks that gave us the fabulous Hot Lava and Ground Zero. The Bee Gees, the Village People and even the beloved Partridge Family blast through the cavernous Stardust Emporium (9412 Sunset Blvd.) every Sunday night, inspiring the highly interesting clientele to get down and boogie. There is a small cover charge but what is five lousy bucks compared to a night of polyester, platforms and shaking your groove thang? The club opens at 8 p.m. and closes at 4 a.m. — and hey, you don't have to be an old person to get in! (It's 18 with I.D.) So pull out that sequin tube top and highball it down to 1970. In the profound words of Jan Brady, it's "far out!"

Stephanie Brainderd

NY

THERE ARE, HERE AND THERE, pockets of what used to be the New York/New Jersey scene left in the Big Apple, populated by bands whose members were among the originators of that scene and that sound. Bands, for example, like Beat Rodeo, Tiny Lights and Strange Cave. Another is House of Usher — singer-songwriter George Usher (former Bongos and Beat Rodeo, mentor to area musicians and permanent once-a-month Monday fixture at a completely charming place called the Ludlow Cafe), drummer Lewis King (formerly of the Rockettes and Beat Rodeo), guitarist Doug Laracey and bassist-producer Mark Sidwick, who has another project called Eastern Bloc.

Quite the lineup. But the strength of House of Usher is in the songs, which combine intelligent, thoughtful lyrics with just the right amount of jangle and rough-around-the-edges rock & roll. Usher also has a rather unusual, world-weary voice, which makes it seem all that more distinctive. The band recently released a tape called Neptune which showcases new material; it's made of House of Usher a permanent fixture on my "someone sign these guys, please" list as well as my list of recommendations for not-to-miss New Music Seminar gigs. If you can get a copy of the tape, check out tracks like "River to River," which Usher cowrote with former Bongos frontman Richard Barone (who is also reportedly planning on doing a version of it), "Nine Hills" and the title track.

CASH BOX MAGAZINE  6  JULY 22, 1989
WHAT UP, POI DOG?: In celebration of their recent signing to Columbia, Poi Dog Pondering (a truly awesome band, by the way) played an "impromptu" 15-minute set in the hallway of the label's New York home offices. The band should have its major label debut LP out in the fall.

House of Usher, like many a band in this genre and in this city, evolved out of other bands. "We sort of started doing House of Usher shows while I was still playing in the Bongos and in Beat Rodeo at the same time," Usher explains. "It was kind of like Jim's band (Jim Mastro, ex-Bongos guitarist, Strange Cave frontman), different people; it just wasn't the same people. But it got frustrating teaching people the same songs every night.

He says he set out looking for people to "solidify House of Usher into the tight little unit that it is now." He laughs. Through much trial and error, those people turned out to be King, Larcey, and Neptune producer Sidgwick, who Usher explains is an assistant member because "he has his own thing."

King says that when he first heard about this project, his reaction was, "no way. I had no stomach for starting a new band, because it's a three-to-five-year commitment. So I went the other way for a while, I played with other people I had a lot of respect for, but just wasn't there. George kept doing this, and we wanted to work together, and finally I had to decide whether I wanted to make music I could survive on, or music that I wanted to make. So I said to hell with money, I'll be a starving artist. And I'm happier for it."

"God bless you," Usher says. "Our thing is putting together the music and the songs. That's the whole point. That's it."

PLEASE DON'T CALL ME SUZY, but I have to throw this is in because I know it and you don't. King Swamp co-founder and bassist Dave Allen (remember Gang of Four and Shriekback! You should) is getting married very soon "to an American girl" (when I hear works for King Swamp's label) and is moving to the City of Angels. Congrats, Mr. Dave, and avoid that Springsteen stuff, right? The rest of you, keep your eyes peeled (what a revolting idea) for a mega-feature on this mega-band in the next couple of weeks, in which vocalist Walter Wray wearisomely explains that "All you really need is a good haircut." What should we call that, tongue in chic?

Rock and roll, dudes.

Karen Woods

UK LONE JUSTICE: The very wonderful Maria McKee is back with an eponymous solo album, and while not all the songs are classics, the way they are sung could well take them into that realm. An early Dolly Parton, a middle-period Joni Mitchell, a more vulnerable Janis Joplin, she's all of those things and more. McKee is not ashamed of pain, she backs in it. She loves to be frightened, making her the more vulnerable, making her sing better.

At a one-off gig at Mother Redcap's in Dublin, she sang to a scrumbling crowd that unerved her for the first three numbers. There were R.E.M., U2 and the hot, hot Hothouse Flowers in the audience, but these are all her friends; she's even thinking of moving to Dublin. When she sang "Breath," it was so emotive I was reduced to tears, she was reduced to tears, and I will never forget these words: "I will breathe for you." She sang them like a quaking angel.

Afterward she talked of how "To Miss Someone" had not been written about a person, but about leaving Lone Justice; how it was something she worked for and loved for years and how she saw her dreams collapse around her.

"It was pretty much an all-time low. I loved that band. I went to New York having left my boyfriend and my band and, it's true, pain does make you write better songs, but I wouldn't want to go through it for the sake of the song. This Property is Condemned is another favorite of mine. It's taken from a Tennessee Williams character, Willy, and it's the name of a short play. Willy is a piece of jailbird, a sad, potent character. It's Adam's favorite." Adam being Adam Clayton of U2, who performed it with her.

The next day, Liam, from the Hothouse Flowers, acted as guide to Dublin; he kept bringing Maria stones. He was wearing hippie sandals and a red poncho, and Maria carried a purse around her neck made by an American Indian into which was stuffed a small quartz crystal, a piece of sacred sage and a woman's herb.

COMING ATTRACTIONS: On the edge of a hit record is Ian Broudie's new band, The Lightning Seeds. Their song is "Pure," which is characteristically — I'm not euphemistic! — sweet, simple and pure. It's about rainbows: "Shooting stars around your heart crying in your sleep I wish you'd never learnt to weep."

Broudie is probably best known as producer of Echo and the Bunnymen. He became a big pop influence in the late '80s when he got rid of loud, distorted guitars in the studio, replacing them with sweet acoustic 12-strings. He started off a band called Big in Japan in 1977; its other members were Ian McCulloch, Holly Johnson and Bill Drummond. Broudie has brought his writing talents to the independent Ghetto label, also home to Liverpool band Shack.

Also look out for Bliss, newly signed to Parlophone. Singer Rachel McGregor is an almost religious experience. "I Hear You Call" seems like a desperate love

song, but it actually owes more to gospel. It is dramatic, with an undulating Hammond organ coursing throughout.

Says Rachel, "I wrote it for my mum, who died three years ago on Valentine's Day. At first, when somebody close to you dies, you are utterly bereft, simply because there is no way to contact them, to talk to them. I felt utterly empty. But after a few months it was as if she had come back, as if part of her had become me. The single is about that restoration of communication."

The song is sad, but uplifting. Joyous, rather than morose. Although most Bliss songs do sound vaguely alike, the Rachel Morrison voice stands out. It swoops and whimpers, continually searching for pain and ecstasy.

RAP HIM UP AND SHIP HIM OUT: Eight sellout nights at Wembley Arena is no mean feat, but Bobby Brown managed to do it without too much trouble. His performance was slick, and the superstardom that seems to have come out of nowhere is sitting well on his head — or is it his grin? The show was so outrageously gaudy it was like watching a pantomime. He wasn't lighthearted like Prince, who writes here and there with ample-bosomed co-stars and whose choreography at least looks free-form. Here it was a structured thrusting event; Bobby wasn't interacting with anybody but himself. Sure, the crowds whoop and roars as he threatens to take his trousers off, but surely there has got to be more to superstardom than this.

The dancing was boundless and endless. At his best, he is the rapper Mr. Macho with the vulnerability of a soul star. By all accounts Bobby Brown is a nice chap. But his on-stage acrobatics and pelvic thrusts are not so much rude and exciting as stillted, predictable and cliche. Also slapstick.

Bobby has not quite worked out his attitude toward women. He tried to explain it when introducing the song "Roni," saying a Roni is "the kind of girl who makes sure she goes out without a hair out of place. She doesn't wear nail polish, she doesn't wear that lipstick stuff." Pretty insulting, and hugely disconcerting to see those insulted by the man cheering and lapping it up.

Chrsissy Iley

HOW CAN WE MISS YOU IF YOU WONT GO AWAY? Here's a scene from the bitchy American send-off party for our beloved Tom DeSavia, now at ABC. Down in front are Targeters vocalist Allison MacLeod with son Elton Etzioni, a sunbathed Bud Scoppa, friend Randy Alsenz (who brought Tom a copy of the Rob Lowe tape), Joe Williams (in fedora), and metal mama Janissa Garza. Way up top are L.A. Herald Examiner music critic Greg Sandow and Box staffers Gene Ferriter, Jimbo Gonzales, Keith Albert and Duff Marlow. Standing, from left, approximately, are artist/producer Marvin Etzioni, artist Mio Binder, Hits Post Modern columnist John Sutton-Smith, artist Nick Pyzow, RCA publicist Sheryl Inger, Zomba's blonde Lisa Johnson, our pal Tom, Gene Ferriter, A&M publicists Laura Swanson and Mariel Pastor, Cash Boxers Stephanie Brainer and Marisa Lackey. (Photo: Oscar Wednesday)
SHOCK OF THE NEW

A SENTIMENTAL EDUCATION: A Midwestern teenager is watching The Tonight Show in 1977. Special guest Barbie Benton recounts a recent recording session in Emeryville, where the band in the adjoining studio, the "Sex Pistols," wore safety pins through their cheeks and called the Queen of England a fascist. Curiosity is piqued...Months later, on the first anniversary of Elvis Presley's death, Good Morning America juxtaposes a story about the late rocker with images of the punk leather dress. The Convert wants to know more about this new wave thing...And who's this guy with Buddy Holly's glasses and Elvis Presley's moniker? Is he new-wave...?1978: For an entire summer, Cheap Trick is the hottest thing ever. The Cars play in St. Louis, every seat in the auditorium is covered with a local fanzine called Noise. The fans says there is a local new wave scene, that bands in St. Louis are playing gigs at VFW halls and warehouse parties. Who are they? Do they wear safety pins through their cheeks? The Peachs store starts a "punk rock" section in their record shop. The Convert glances at the cover of the new album by the Jam, likes their suits, then buys, on a whim, "Get a Grip on Yourself" by the Stranglers, "Starry Eyes" by the Records and "Girl of My Dreams" by Bram Tchaikovsky...1979: The Convert goes to college in Los Angeles. He sees his first mohawk. He sees X perform at a Chinese restaurant the week that Los Angeles is released. Exene dives into the audience to fight a heckler. The Go-Gos, The Blasters, Gun Club, Fear and The Los Lobos all rotate through the same venue(s the Starwood, the Whiskey, Club 88...). The Cars are still on the road. The Convert buys his first Jam album and a porkpie hat. He learns to dance alone at the local mod club, sees Quadrophonix four times, loses his virginity to a girl whose favorite bands are Poco and Ambrosia...The Convert piers his left ear, is arrested...The Cars first album: Are we really like this?...The Convert saves his pennies for a "New Wave Woodstock" in Toronto, featuring the Clash, The Ramones, Devo and the B-52's. But his friends chicken out...1981: What is this thing they call "synth-pop?" And why do so many people like it?...The Convert loses most of his hair and his next-door red-hill соседи and calls himself D.C. Snoop. He sees but doesn't notice his future lover outside a Killing Joke show at the Whiskey, and will be reminded of it seven years later...Pete Townshend waves to him after a Who concert, just like Jesus...1982: The Convert sees the show of a lifetime, Black Flag, Minutemen, Descendents, D.O.A. at the Ukrainian Cultural Center. He returns to his Hollywood hq, finds the Poco fan in bed with an actor, leaves for St. Louis the next day with stories to tell...He finds R.E.M.'s Chronic Town E.P. in the cut-out bin at Vintage Vinyl...1983: The Convert works at a television station, writing endless variations of "We'll Be Right Back After These Announcements." He convinces his old-school friends to give new-wave a try. The Plasmoids play at a converted bank building downtown. The old-school friends say it's too loud...Throughout St. Louis, the new-wave scene grows and changes...The Convert regularly to Billy Goat Hill (an old C&W dive) and Heartbreak Hotel (an old steak house, a future fern bar...). The Convert sees his first Midwestern mohawk, at a Go-Gos show, the same day he buys Wild Gift at a chain store in the Arch. He sees the Butthole Surfers, and the Convert sells his bodily fluids for money to return home...1985: The Convert is editor of Jet Log, a struggling St. Louis fanzine that is run by a good-natured, well-mannered man. The Convert gets free records and limited local status. He starts his first band "RIP...The Convert puts together a band and plays a few shows. He calls it "The Plastic Incident"...1988: The Convert moves back to Hollywood, to work for People magazine. His first and last assignment is a sleazy, obnoxious, unfortuna- tate Andy Gibb...The Convert scores a gig with a prestigious music trade magazine, gets free records and a seriously dated attitude. He attends glamorous Hollywood parties, meets several objects of his adolescent sexual fantasies. He marries his best friend's girlfriend on LSD in Las Vegas, loses all his money and his wife and his friends shortly thereafter...The Convert finally meets his saviour from the Killing Joke show of 1982...R.E.M. goes multi- platinum...1989: The Convert interviews James Brown, smokes a joint with boyhood hero Todd Rundgren and finally goes to his first New Music Seminar, where he expects to meet many people who went through essentially the same thing...Joe Williams

THE CONVERT SPREADS THE WORD

CASH BOX MICRO CHART

July 22, 1988. The grey shading represents a bullet, indicating strong upward movement.
IMAGINE A BIOGRAPHICAL ENTRY for 'Hitchcock, Robyn,' to be included in some future dictionary index, somewhere between 'Hitchcock, Alfred,' and 'Hitler, Adolf.' It would have to say something along the line of surrealist British singer/songwriter, former Soft Boy, "Post Modern Artist," progenitor of such classics as "Uncorrected Personality Traits," "My Wife and My Dead Wife," "Balloon Man," and "Veins of the Queen."

It would also most likely include an adjective such as wacky or offbeat, although that seems to be an image Hitchcock is trying to get away from. Somewhat. "Yes, I am tired of my wacky, aquatic image," he says didactically, reaching into a duffel bag at his feet. "I think I'd like to be taken more seriously. Then with a wicked grin, he pulls out a lifesize plastic lobster. "I bought this at the Boston airport this morning."

Listening to Queen Elvis, however, one is struck by the fact that lyrically, Hitchcock seems to be inside looking in this time, rather than inside looking out, particularly on songs such as "Swirling," "Autumn Sea" and "Freeze." "You're part of the history," explains Mr. Hitchcock, like the Purres, from Greek mythology: they're pursuing this gay, as a form of retribution. But they're really just mundane people from the suburbs. Hitchcock's reasoning is that we all, in a sense, mythologize our experiences, 'in your dreams, or by the records you make or the books you write, if you're an artist of some sort. Other people rewrite their memories, I used to do that when I was a boy, so that I got the better of each encounter.' All of which is done because it's no fun telling a story that makes you look silly, and it's even worse to tell one that's boring."

Which if you think about it, is not wacky at all.

Karen Woods
THE GODFATHERS

There are a relative handful of bands on the market at any given moment who truly understand the concept of rock & roll, understand it intuitively enough to actually make a rock and roll record. And if you don't understand the concept, I can't explain it to you.

But I can give examples, and the Godfathers are one of the strongest in this year's race. Last year's Birth, School, Work, Death, a gritty, diamond-in-the-rough exercise in guitar aggression, set the standard, burning up the college/alternative audience in the process. And this year's More Songs About Love and Hate is almost guaranteed to put this British quintet in the pole position.

Vocalist Peter Coke has a simple explanation of the Godfathers' approach. "We play the sort of music that you don't really have to change to get radio play. It's very pure, very honest, really. Some bands are like perfume, they find the market, they design the packaging and then they come up with the music afterwards. The Godfathers just produce their music."

He says there are minor differences this time around: "I think the sound's better on this album as a whole. The last album was produced by Vic Maile and remixed by three other people, and that gave it an uneven sound quality over all, even though the songs were really good otherwise. But this one, Vic Maile produced again, and we mixed everything with Andy Wallace, an American bloke who's worked with the Beastie Boys and the Stones and Run-DMC. He's like an American Vic Maile to us, in the sense that as soon as we met him and started talking to him, he was coming exactly from the same direction, he knew we wanted to keep it basically as a live performance after all the backing tracks were done. He enhanced it."

The title track to the last record became sort of an anthem, a rallying cry at live shows in particular. This record, Coke says, contains no anthems, just a series of songs about life, love and hate. "We're trying not to be predictable. We don't want to get caught in this 'spokesmen for a generation' thing. It's a bit unnerving, really."

"That's Billy Bragg's job, isn't it?" adds guitarist Mike Gibson. "All we try to do is make great rock and roll music," Coke says simply. "We'll always try to do that. The more you put into it, the more people get out of it. They see that you are trying to do something."

That "something" doesn't really have a name. You could call it passion, you could call it aggression, you could call it a vociferous love for music. Regardless, it's the kind of energy that leads one to adjectives such as blistering or driving or relentless or visceral. Physical descriptions for something that really only exists in the air.

That's rock & roll.

Karen Woods

MORE IMPORTANT THAN YOU THINK:

The Knack (first new-wave hit single)
Joe Jackson (second new-wave hit single)
The Go-Gos (genuine new-wave superstars)
Devo (mind-blowing on SNL, 1978)
The Shoes (do-it-yourself pioneers)
Nick Lowe (no Nick, no Elvis)
Graham Parker (no Graham, no Elvis or The Sex Pistols)
Mithc Easter (no Mitch, no R.E.M.)
Ira Robbins/Trouser Press Television (the band and the medium)

NEW-WAVE/PUNK NEXT OF KIN:

Beasties
Byrds
Badfinger
Buffalo Springfield
Big Star
Almost every other band whose name started with a "B" between 1965 and 1972
Todd Rundgren
Raspberries
Kinks
Matt the Hoople
MC5
Iggy Pop
Alice Cooper
Frank Zappa/Captain Beefheart
Can
Lou Reed/Velvet Underground
The Shaggs
Jonathan Richman
Bob Dylan (pre-religion)
The Seeds
The Strawberry Alarm Clock
Tom Waits
The Who
Bowie pre-Let's Dance
Orson Bean

CASH BOX MAGAZINE 10 JULY 22, 1989
THE POSIES are still seedlings in the music industry, but there's no doubt among the influential staff of Cash Box that this young Seattle band is the future of pop as we know it—and the past, too. These cagey teens have captured the bygone, fizzy glory of pop music, bottled it, and spilled it into our water supply like so much LSD. Their Failure LP, on the totally hip Popllama label is arguably the freshest slice of Beattiscue pop since, um, the Beatles. The Posies sprang to life from the fertile imagination and sprawling record collection of Jonathan Auer and Ken Stringfellow, two 18-year-olds from suburban Bellingham, Wash., with a Jones for XTC and middle-period Beach Boys. They recorded and produced the immaculate Failure on an eight-track recorder in a living room, yet true to the do-it-yourself tradition of such albums as the Shoes' Black Vinyl, it can compete with any major-label release in both sonic clarity and compositional smarts. Failure was released on cassette-only in 1988 before being picked up by Popllama visionary Conrad Uno, the man who has catalyzed the Seattle pop renaissance in the 1980s (and currently the owner of the actual Stax Records mixing board). Since recording the album, the Posies have added bassist Rick Roberts and drummer Mike Musburger. Live, they're a fireball of wit and exuberance, loose-limbed and jocular, yet tight as a bong. Auer and Stringfellow trade vocals in the time-honored Paul and John tradition. And those damn hooks just keep on coming. Currently the Posies are the subject of a bidding war. Upstart label SBK is the frontrunner, with a solid offer on the table that includes a remixed and re-released Failure. Columbia, A&M and Arista have shown a recent interest as well. In the full, the lads expect to begin work on their next opus, 23 (based on the mystical number, the mere mention of which sends Posie hearts a-beating.) In May the band took a whopping 13 statues at the Northwest Area Music Awards. (They didn't actually take them—they own them.) But the Posies are just the tip of the Seattle pop iceberg, a mountain of music that includes the venerable Young Fresh Fellows (last year's NAMA champions), the lovely folk-pop band the Walkabouts, such noisemakers as Soundgarden and Mother Love Bone, and a whole bevy of oddballs, folkies, rappers and do-it-yourselves. There must be reason for all this, but we don't know what it is.

Joe Williams

17 GOOD ALBUMS OF EARLY '88:

The Ophelias. The Big O
The Pixies, Doolittle
The Wyllys, Hillycots in the Willowover
The Smeteches, Sometimes That's All We Have
The Posies, Failure
The Cure, Disintegration
Pere Ubu, Cloudland
The Siels, How Do You Like It Here Now?
Maureen Tucker, Life in Exile After Abjection
My Bloody Valentine, Isn't Anything
The Clean, Complication
House of Freaks, Tabulla
The Lemonheads, Lick
Flight of Waves, Flight of Waves
Darling Buds, Pop Sad
Happy Flowers, Of
Adrian Belew, Mr. Music Head

J.P. TOULON COMBINES WORK WITH PLAY. (Photo: Lisa Johnson)

OLD SKULL

TWO NINE-YEAR OLDS and an eight-year-old from Wisconsin who play in a punk-rock band makes for an obvious story, and there have been no shortage of them since the release of Old Skull's debut album, Get Quota School on Restless Records. They've been profiled in everything from Parenting to Mother Jones, usually in terms that are somewhere between paternal and patronizing. When the band swung through Los Angeles recently on their first national tour, a local television station concluded its coverage of the story with a U.C.L.A. psychologist who said that youngsters playing this kind of music wasn't necessarily a bad thing; in Chicago, a local station concluded with a different psychologist who said it was potentially harmful to the kids.

For the most part, the "controversy" surrounding the band has left its three members unaffected. They're regular kids, with short hair and skateboards and barely a trace of anti-social attitude. Although their crudely-executed music addresses issues from AIDS to homelessness with a child's lack of pretension, they'll tell you that they're in this business for fun, and they get bored when too many reporters ask too many questions. Guitarist J.P. Toulon, percussionist/keyboards and drummer Jesse Collins-Davies started the band in Madison two years ago, inspired by the New York noise bands Sonic Youth and Live Skull (from whom they took their name). Each of the boys has a father in a band (Vern Toulon of the Meek and Robin Davies of the Tur Babies), but the families insist that Old Skull is a purely kid-motivated project. As a live band, they're more entertaining than most performers three times their age. Part of their appeal, of course, is their utter lack of chops and the sight of them posed in front of three-foot microphone stands. But even given their lack of technical skill, they make a joyfully atonal noise (not unlike their heroes from the East Village), they love to crank up the hardcore riffs, and they spice their show with props and antics that simulate aggression with the punch of a Roadrunner cartoon. During "Hot Dog Hell," Jamie assaults the crowd with shredded weenies. When his Casio keyboard fails to work, he smashes it with a tire iron, in perfect rhythm with the music, then skates across its splattered guts. Jaded clubgoers love this stuff, and Old Skull autographs are a prized commodity.

Here's hoping they never grow up.

Joe Williams
THE HANGMEN

THE HANGMEN are not an arty, pretentious alternative band. They don't have interesting time changes and complex, polyrhythmic song structures. And, apart from lead singer Brian Small, they're not going to turn any heads walking through the shopping mall. What they do well, perhaps better than any other band in L.A., is play hook-laden, extremely energetic rock & roll.

I first saw the Hangmen in a little dive in Hollywood. Nothing but a shabby P.A. and a bar stocked with a garbage pail full of beer. In five minutes I was hooked. They had the kind of energy and spark that you only see in a band once in a very great while, and it was obvious that it was just a matter of time before they were snapped up by some shrewd record label.

These guys show a sincere enthusiasm for what they are doing. The guitars are way up, with Brian and lead guitarist Billy Catterson chucking out salvos of loud crunchy power chords and concise, hard-hitting solos over the four-on-the-floor rhythm section of bassist Johnny D. Hilladay and drummer Lenny Montoya. Their hooks are addictive as hell— you swear they've heard them before but you can't place them. And they stick in your head for days. Rick Rubin has stated that rock & roll is like magic—there are seven basic tricks, and the rest are just new and interesting ways of presenting them. This sums up the band's approach and appeal perfectly.

Transferring the spirit of a raucous live show to vinyl is no mean feat, but the Hangmen's eponymously titled Capitol debut captures their energy perfectly. Vic Maile, who previously helped craft sonic assaults for the Godfathers and Motorhead, sat behind the board and has given the record a crisp and hard-hitting sound without sacrificing any of the band's swagger. There are potential singles galore on this platter, starting with the leadoff "Desperation Town," an honest inner-city anthem that could hit much in the way that Guns N' Roses' "Welcome to the Jungle" did, touching a nerve with the audience and setting it ablaze. And then there's "Rotten Sunday," which sports one of the most seductive hooks I've heard in years, and "Kiss From You," identical in length and infectiousness to the aforementioned track.

Whether Capitol can come out of their rock & roll slump and do justice to this wonderful music promotion-wise remains to be seen. The word-of-mouth on these guys should spread like wildfire, and there are no sellout tracks on the LP to compromise their integrity, so with minimal effort they should be able to establish a large fan base. But don't expect anything fancy—The Hangmen is simply a great rock & roll album and nothing more.

Steve Rennie, "I just took us three years to get there."

Bud Scoppa

SOME SWELL BAND NAMES OF THE NEW-WAVE/PUNK ERA:

- Dead Kennedys
- Flux of Pink Indians
- Crispy Ambulance
- Exploding Plots
- Bardsong of the Mesozoic
- Elvis Costello & The Attractions
- Rash of Stabbings
- Talking Heads
- Echo & The Bunnymen
- Jean Paul Sartre Experience
- Lethalhanded Tomorrow
- Young Fresh Fellows
- Pineapple 69
- Fender Busters
- Love Tracker
- Violent Femmes
- Butthole Surfers
- 18 O'Pussins
- Happy Chemicals
- Microdisney
- Jay Division
- Jodie Foster's Army
- We've Got a fuzzbox and We're Gonna Use It

BYRON ROCKOWITZ

WHEN DRAMARAMA MOVED to Los Angeles from Wayne, N.J., in 1986, it looked like they couldn't miss. Fuelled by heavy airplay on alternative station KROQ, Cinema Verite, the band's self-produced, self-released album, was selling so well in L.A. that stores couldn't keep it in stock. Meanwhile, Village Voice critic Robert Christgau and Melody Maker editor Chris Roberts were writing raves about the band in their influential publications.

Three weeks after pulling into town, Dramarama was opening for The Psychedelic Furs at Irvine Meadows Amphitheater. A few months later they were headlining the Hollywood Palladium.

Up to that point everything had come so quickly and easily that the band was demoralized when all the momentum seemed to be leading nowhere. "We got the shit scared out of us," says writer/singer/co-producer John Easdale. "We all went, 'Well, maybe we're not gonna be rock stars.'" The band's growing disillusionment is apparent on Box Office Bomb, released in late '87 on their own label. Eventually, Dramarama's inability to secure a big-time record deal, a depressing lack of income and crowded communal living conditions ("We were like The Brady Bunch—we moved together") began to take their toll.

"John's pretty romantic but more than twisted," Carter prophetically told Melody Maker two years ago. "Sometimes we like it more when he's upset for a few weeks—we get better lyrics then." Carter and his bandmates got more than they bargained for last June, when a prevailing sense of alienation caused Easdale to get sufficiently upset to quit the band. In a weeklong run of frenzied creativity, Easdale wrote as if his life depended on it (perhaps it did), the songs pouring out of him like acts of self-exorcism. These intensely personal songs would bring the band back together and form the framework of the upcoming Stuck in Wonderlanalnd.

Produced by Carter and Easdale with veteran recordist Val Garay, Stuck in Wonderlanalnd (tentatively set for a Sept. 15 release on Chameleon) is a darkly powerful guitar album, combining the eerie psychological undertones of Alex Chilton and Syd Barrett with the aggressive intelligence of Ziggy Stardust-era Bowie, Mott the Hoople, the N.Y. Dolls and Neil Young & Crazy Horse. "Last Cigarette," a primal scream from the end of the line, has the earmarks of a KROQ anthem along the lines of Dramarama's underground hit, "Anything, Anything (I'll Give You)." "Lullabye" and an inspired cover of Mott's "I Wish I Was Your Mother" recall Tom Petty & the Heartbreakers in their chiming authority. The evocative title song, which begins and ends the album, is a maelstrom of understated intensity.

And the surging "No Regrets" celebrates the band's hard-won victory over itself. As Easdale sings in the song's key line, it wasn't easy.

"When you have a fight you can go two ways—you either never speak to each other again or you end up closer."
IF YOU'RE ON THE LOOKOUT for the next big thing in American rock & roll (and of course you are), we suggest you glance in the direction of Gregg Alexander and a fellow named Ovis. They're two pals and friendly competitors who represent a healthy new phenomenon in the white-boy world—the melding of rock, power-pop, metal, rap and soul into a seamless, danceable, thought-provoking whole. An obvious role model is Prince (bless his little heart); but these young smarties are also influenced by everyone from Phil Spector to Elvis Costello to Aerosmith to N.W.A. to Cheap Trick.

Of the two, Alexander is the first to release a new album, and the story behind his Michigan Rain debut on A&M is a press agent's dream come true. At 16, the Detroit-area wonderkind packed his bags and headed for California, fully believing that rock & roll was his destiny. Upon arriving in Hollywood (and crashing on the couch of his new acquaintance, Ovis), he turned badgering into an artform. He would barge into offices without even knowing what the offices were, then follow the executives out to their cars at the end of the workday. He called every record company executive he had ever heard of, and he finally got a bite when he left a bago message with young producer Rick Nowels. When Nowels returned his call, Alexander confessed he was not a wheeler-dealer trying to package a film soundtrack but rather a teenage musician looking for a record contract; but Nowels stayed on the phone long enough to hear Alexander puke out a tune, and within minutes he was in his car and on his way to meet the young performer. A finished album and a deal with A&M followed tout de suite.

Alexander's album is brimming with stuff—it's a madhouse of spontaneous invention. It may take the casual listener a couple spins to dig out all the raw info from its grooves, but it's definitely a performer. A Finished album and a deal with A&M followed tout de suite.

Alexander's album is brimming with stuff—it's a madhouse of spontaneous invention. It may take the casual listener a couple spins to dig out all the raw info from its grooves, but it's definitely a performer. A finished album and a deal with A&M followed tout de suite.

The new Capitol album, Monster, is a rock & roll record with polish. Or else it's a pop record covered in grunge. Either way, it's the best thing they've done yet.

It took awhile between records (the last was Galaxie 500 in 1987) because we waited till we had the right songs," explains vocalist Hope Nichols. "We wanted to do the killer, kick-ass record. We really wanted Ed Stasium, the producer, because he seemed to be able to deal with a rock band, and we were getting more and more that way. We wanted to get something that sounded big. We loved what the Soul Asylum record sounded like, we loved the way the Living Colour records sounded, and that's what everyone says we sound like now. It's not just that we fancy we should sound

big—when we play live, we sound giant. That's why we called it Monster.

This time we decided we'd focus for one record on just rock & roll," adds guitarist Errol Stewart. "Later down the line, maybe we'll do dance record, or something like that. Our interests are so broad, really. In the past we've done a whole bunch of different styles, and this time we decided we'd focus for one record on the Fetchin Bones genre of rock & roll.

The ironic thing is that even though this is Fetchin Bones' "rock & roll record," approached with more emphasis on that than ever before, Monster is also a record that has a good deal of mainstream potential. There are big hooks here, songs that could—and should—catch the ears of non-alternative radio programmers. Stewart agrees. "It appeals to a much broader audience, and the funny thing is that a lot of alternative bands will take this step to become more accessible because they're not the only ones willing to take it."

Karen Woods

GREGG ALEXANDER

& OVIS

FETCHIN

BONES

TOAD THE WET SPROCKET

GREGG ALEXANDER

OVIS

religious fervor, leaping from a whisper to a scream, and often seeming to speak in tongues. (He won't even tell his closest friends what his instant gibberish is all about.) He's got a remarkably cutting lyrical sense (as in the pleasure-and-pain anthem "Cruel With Me"), but also a fundamental innocence and tenderness befitting a performer who's only just

matter of time and is planning accordingly. While he's certain that superstar status is only a heartbeat away, Ovis has reminded his inner circle to slap him around if he ever gets too big for his codpiece.

THE THING THAT SETS Toad the Wet Sprocket apart from hundreds of other young bands who are plying their trade in clubs across the nation is the sense that a major-label contract is nothing more than, well, "nice" to the boys in the band.

The reason that their signing to Columbia Records hasn't been surrounded by the industry's usual hoopla

is simply that the band prefers it that way. Comprised of songwriter/vocalist Glenn Phillips, guitarist Todd Nichols, drummer Randy Cass and bassist Dean Dinning, this quartet has already achieved cult status in their hometown of Santa Barbara, Calif., and completed recording of two full-length LPs. Co-managers Chris Blake and Brad Nuck also did their best to keep the hype
SHADOWLAND

WHEN GEFFEN’S TOM ZUTAUT, the reigning king of metal A&R men, decides he’s signed his last metal band, the implication is clear: Zautaut is sniffing out the next rock & roll permutation. He may have found just that in Shadowland, a long-haired, L.A.-based four-piece that looks metalloid but plays ’60s Dylan covers, venerated Elvis Costello and Tom Petty, and describes itself as a “post-punk Southern blues folk-rock” band. Shadowland is the brainchild of writer/singer/guitarist Darren (no last names, please), who came to L.A. from Tampa, Florida, two years ago to check out the scene. His brother Brent and a now-departed guitarist joined him a few months later. After locating drummer Kevin through the classified section of Music Connection, the prototype for Shadowland was in place.

“What we started out to do,” Darren explains, “was to combine elements of all the different kinds of music we liked into one, but without saying, ‘Here’s our token heavy metal song, here’s our token folk song,’ like some bands do. We liked to go see heavy metal bands like Metallica because of all the energy, but that was the only thing we liked about them. And then we liked to go see bands like Echo & the Bunnymen and R.E.M., but their stage presence was so boring. So we wanted to combine the two, to try to give everything the same kind of energy. And then we decided we’d have long hair, just to confuse people more.”

With this concept in mind, Shadowland started playing the circuit, and it wasn’t long before they attracted the attention of Geffen street-level A&R consultant Vicky Hamilton, discoverer of Guns N’ Roses, Poison and others. Hamilton hipped Zautaut, and before long Shadowland was in the Geffen system as a developmental project. A set of demos for the label brought the realization that Shadowland needed a new lead guitarist, and former partner Eddie was summoned from Florida. The original plan was to record and release a Geller-financed EP through an indie label (a la GNR’s Live Like a Suicide), but with the band improving rapidly, with Darren cranking out quality songs, and with a number of majors employing the quasi-indie gambit, the idea was junked in favor of a full album. Zautaut tapped Pat Moran (Eddie Brickell & New Bohemians) to handle the production chores, and Shadowland began the project at venerable Rockfield Studios in Wales. Togtew the album added dimension, Moran brought in Waterboys Colin Blackey and Anthony Thistlewaite, Kate St. John of the Dream Academy and noted harmonica player Robert Plant. In all, 19 tracks were cut, ranging from all-out hard-rockers to a song with only acoustic guitar and flute.

At press time, Moran and the band were overdubbing vocals back in L.A., and Geffen was considering an introductory EP of outtakes and alternate takes for September release, with the LP following a few months later. In any case, by early 1990 we’ll know whether America is ready to embrace post-punk Southern blues folk-rock.

**Bud Scoppan**

**THEY’RE NOT INVITED:**
Keith Haring
Tama Janowitz
Bret Easton Ellis
Bruce Springsteen
Rick Springfield
(A skinny-tie criminal)
Boy George
Bono (but the Edge can stay)
Anyone who’s ever been part of a “Brat Pack”
The children of famous counter-culture actors
Malcolm Forbes
Anyone who owns a Harley-Davidson but can’t actually ride it.
Anyone with a tattoo that advertises a product, especially Harley-Davidson
Guns N’ Roses
The Rolling Stones, unless they surprise us.

machine from overshadowing the band’s music (which tends toward ethereal, chimey pop without lapsing into the obvious).

Toad’s first record, Bread & Circus, was self-produced with “coaching” from co-manager Nack; the second, Pale, was helmed by performer/songwriter Marvin Etzioni. And even though Bread & Circus was previously released by the band on cassette only (on Toad’s own Abe’s Records label), Columbia will issue it as the band’s major-label debut later this month. In addition, all of the band’s product will be released on Abe’s/Columbia Records.

Bread & Circus, which has already sold out of its two independent pressings, was recorded and mixed in 48 hours for a mere $650. “I think it’s kind of neat that Columbia is putting out and distributing a record that cost $650,” enthuses Nack.

“Plus they didn’t change anything,” adds Nichols. “It’s the same version, with Brad’s cover art intact.”

Although the band members are quite young (i.e. high school age), they all demonstrate knowledge and a sense of business savvy that’s way beyond their years. They do not seem overwhelmed by the prospect of a major record deal, but the underlying assumption is that Toad the Wet Sprocket are genuinely happy with the prospect of getting their music heard.

“Columbia is showing their commitment by moving on it and doing it in the way we want,” says Phillips. “They’re not saying ‘Okay, this is how we can make you sell a lot of copies,’ but rather saying ‘We’re not afraid of you selling 40,000 copies—or afraid of you selling less than 40,000—we want you to put it out as you like it and be true to your art.’”

“And that came right from a new Columbia prez [Don Lenner],” adds Dinning. “He really wanted to see the growth happen. He didn’t really care what we sold on the first couple of records; he’s interested in the long term, like we are. They don’t just see us as a way of immediately bolstering their checking account.”

**Tom De Savia**
### BEATS AND HYPE

**THE HIATUS IS OVER.** The bomb has dropped! Paul's Boutique is going to rule the late summer. Hype! Hype! Hype! The Beastie Boys have come back in grand style, leaps and bounds over the majority of their opponents. They have staggered down the challenge of the D.A.S.Y. age and slammed-dunked it, adding a new chapter in the process.

Paul’s Boutique matches Three Feet High and Rising bug for bug, groove for groove, joke for joke. Both are extremely personal albums, made to express each group’s personality and celebrate their cerebral misfiring, funk up your brain till it makes perfect sense. They pour into you like Coke over ice, exploding and expanding noisily until they reach a sparkling equilibrium in your consciousness.

"Shake Your Rump," the album’s leadoff track, was the reason producers Matt Dice and the Dust brothers hooked up with King Ad Rock, MCA, and Mike D. The production boys heard the rough instrumental last summer and were hooked. At the time, Delicious Vinyl was not as established as they are now (Yo, Tone, you know better than to come within ten feet of the redneck po-lice, much less mess with them. I guess that’s why they call you Loc); the boys just new a good groove when they heard it. This record gallops in, takes residence in your speakers, and throws out aural missiles and monster bass bombs into your living space. It’s harder than anything from Licensed to Ill, and worth the price of admission alone.

After you’ve been bombarded and your defenses are down, the psychotic six go to work producing some of the most dusty stuff you’ve ever heard. "Egg Man," with its Hitchcock soundtrack background, distorts just as much as the P.E. sirens, and the disjointed "Sounds of Science" and "Three Minute Rule" could only be created after the cheetahcaptor had been hovering over the studio for hours. They pull things back together for a moment on "Hey Ladies," the first single, and probably the only track the record company knew what to do with. It’s smooth, funky, and funny, and its going to sell by the boatload.

Side two kicks off with "Looking Down the Barrel of a Gun," which sports a Mountain drum track and a guitar riff faster than Leslie West. Calling all rock fans—this jam’s for you. The rest of the album is spent trying to figure out how to get to the end—false starts and abrupt endings are the norm. "B-Boy Bouillabaisse" is just that, everything into the mix as long as it’s funky.

The boys have proved they’re nobody’s puppets. If Rubin can come up with something as dope as this, he’ll earn all the accolades he’s received. Until then, sit back and smile, and take a few trips with Paul’s Boutique. This is the real Beasties—smart, charming, and always in the groove. Join the nation of millions and buy it now.

### NEW BEATS

#### Singles

- **SLICK RICK:** "Hey Young World" (Def Jam/CBS 1698)

Following in the footsteps of the wonderful "Children's Story," this slow groover sees Rick throwing down a socially responsible diatribe against hatred, in his usual charming style. Radio should pick it up, and can then go straight to B.P.'s LP for further instruction.

- **ROMEO & RHyme:** "Comin' Up Short/Nothin' But a Fan" (Mainframe 006)

Now L.A. duo pumps in a very old-school style on the A-side, dropping "I'll Be There" over some Flash-style handclap/snare beats. The B-Side is a hilarious dis of NWA, using bits of their records and adding insults directly after. Can’t wait for the answer record.

- **TRU FUNK POSSE:** "Break The Beat" (Three Stripe 115)

The Old Skull of rap, these 9- & 10-year-olds could correct over some of the toughest beats we’ve heard in quite some time. Recommended.

- **REDEED KINGPIN & THE FBB:** "Do The Right Thing" (Virgin 96552)

Produced by Teddy Riley and Remixed by Joe "The Butcher," this track is heavily New Jack-influenced, and is remixed by any street, but nevertheless is quite catchy.

### Albums

- **BOOGIE DOWN PRODUCTIONS: Ghett-O Music: The Blueprint of Hip-Hop** (Jive/RCA 41187)

KRS-One is acknowledged as the wise man of hip-hop, and rightly so. His rhymes are clever, to the point, and socially responsible. So far, radio has stayed far away, which is a shame, because Krs drops some serious science here. The lovely backing vocals and traditional song construction on "World Peace" could change that, and it is a good track to try radio’s hand. There is also plenty of stuff for the B-Boys here, including the more traditional human-beatbox-backed "Breath Control," the hip-hop history lesson of "Hip-Hop Rules," and the dope beats of "Gimme Dat." KRS runs down two potent black history lessons, the first being the single "Why That," which tackles the subject of the black man's role in the Bible, and "You Must Learn," which focuses on the contributions black people have made to American society. Both throw out harsh condemnation of the American education system's failure to teach black culture properly, and Krs backs up his chants with perfect logic. The standard track "Protest Us From You," a scathing attack on racism in the criminal justice system. Do yourself and your audience a favor and check out this important record.

**Jazzy V.**
THE HEAVY METALS

THE TOXIC WALTZ. That's what everybody was doing when Exodus hit L.A. last week. The San Francisco quintet's Hollywood show was loaded with extremely enthusiastic slackers and stagelovers. The security force had its hands full—when these keepers of the peace attempted to grab those fans who made their way to the stage, they were likely to be pulled down into the pit themselves. There was good cause for the livid mood—Exodus has finally signed a deal with Capitol. The label's been interested in the band for a year now, but it had to wait until the boys completed their obligations with Combat. Fabulous Disaster finished up the contract; now the group seems ready to give the top thrashers a run for their money (meaning record sales).

Exodus has been around since thrash's beginnings, but it hasn't gotten the recognition of Metallica or a Megadeth, basically because it wasn't good enough until this year. For a long time, the group rarely wrote songs that rose above standard thrash fare and its performances were energetic, but undistinguished. Its show last week was a quantum leap forward—these five guys have become consummate showmen, taking command of the stage, running, spinning, jumping over each other and just generally going nuts. Add gripping numbers like "Toxic Waltz" and "Cajun Hell" and Exodus becomes a force to be reckoned with.

Opening for Exodus were its former co-labelmates Forbidden, who seem to be in that same position as Exodus was a couple years back—this band has potential which is has yet to come to fruition. It sports an impressive singer and some punchy tunes, but it still has room to grow. Another group of up-and-coming thrashers, Death Angel, are currently in the studio recording their third LP, and Geffen debut, Act III. A couple of years ago, this quintet looked like it was headed for big things, but after separating from its old management and label, there were rumours that the band had lost its focus. We'll see on this new album.

When last was madman, Glenn Danzig going to sit down and record another album? His band is still touring behind its self-titled '88 debut. Danzig came to L.A. a couple of days after Exodus and put on a killer show (not literally, but the quartet does have a deadly power). They played a good portion of the record, several classic Misfits tunes, and even a new song or two.

At the last minute, Hollywood locals Funhouse were set to open. It was questionable whether this group's blue-ly hard rock would go over with Dangan's fans. Meanwhile, Ken's old band, Fifth Angel is gearing up to release its second LP, The Great Race.

Drummer-for-hire Ken Mary is touring with Accept for a couple of weeks. The group is currently looking for a replacement for its old drummer, Stefan Kaufman, who sustained some injuries a while back that are coming back to haunt him. Meanwhile, Ken's old band, Fifth Angel is gearing up to release its second LP, Time Will Tell in August. The Seattle-based band doesn't have a new drummer lined up yet, and they're hoping that perhaps Ken will be available to tour with them later this year.

Everybody's talking about Audie Desbrow's drum kit. During Great White's show at the Irvine Meadows Amphitheatre, its stick man looked like he was about to be engulfed in a wave of cymbals. The kit, and Tesla's stage, which looks like something out of the movie Metropolis, are the only real show biz trappings of the group's co-headlining tour. Both bands depend more on their music than glitz for their entertainment value. The strategy must be working—though the tour started just recently, it already looks like its gonna be a hot summer ticket. The Irvine show sold out and the crowd response was overwhelming. Kix is opening on the bill. Although this group has been around forever, their current LP, Tx's Stage, is still fresh, singer Steve Whiteman's antics are amusing, and its tunes are good. So when this group gonna make it big? It certainly deserves as much as any of the dozens of hands it's opened for.

The Lynch Mob, guitarist George Lynch's new project has just gotten signed to Elektra. The band features Oni Logan, who sang with Ferrari until recently. There's also a lot of interest in Broken Silence, axeman Jeff Young's new band. I hear Jeff's already gotten a bid or two, but so far, he's keeping his options open. Racer X is working up some new material with its new singer, who used to be a member of Roxanne. The band has gone from strictly metal to more of a hard rock direction. A lot of us are waiting anxiously to hear the results.

METAL PICKS

Weekly Ear-Ringer

KING'S X: Gretchen Goes to Nebraska (Megafone/Atlantic 81997)

This unpredictable trio takes a left turn on its second album. The 60's guitar stylings and multifaceted rhythms float just beyond your grasp, yet keep your attention riveted. Sometimes, as in "Summerland," King's X will patiently wait for you to catch up, only to slap you awake with a fearsome, powerful tune like the funk-laced "Everybody Knows." Gretchen takes you to a hippie commune with the acoustic guitar and trippey vibe of "The Difference," coasts blissfully over a rhythmic crunch in "Pleasures," and probes into psychedelic mind tingings in "The Ballad of the Misanthrope." It's a mishmash of hard rock, pop and emotional brilliance that appeals to the senses. Its all-encompassing aura makes it one of the records of the year.

CASH BOX MICRO CHART

THE GREAT WHITE METAL

1 TWICE SHY (Capitol 9046)
2 SONIC TEMPLE (Enorese 9 25871-1)
3 SKID ROW (Atlantic 81336)
4 G N' R LIES (Coffin GHS 24196)
5 BIG GAME (Atlantic 81895)
6 DIRTY ROTTEN FILTHY STICKING RICH (Columbia 44033)
7 VIVID (Epic BFE 44099)
8 APPETITE FOR DESTRUCTION (Coffin GHS 24148)
9 MR. PSYCHOHEADLESS (Atlantic 81576)
10 ...AND JUSTICE FOR ALL (Ektara 6812)
11 BLUE MURDER (Geffen 24212)
12 HYSTERIA (Mercury/PolyGram 637 345 1)
13 LONG COLD WINTER (Mercury/PolyGram 637 316 1)
14 SARA (Polydor/PolyGram 637 734)
15 WINTERing (Polydor/PolyGram 63916 2)
16 MR. BIG (Atlantic 81997)
17 MY BEST FRIEND'S WIFE (Geffen 24234)
18 EXTREME (A&M SP 5238)
19 EAT THE HEAT (Epic 44345)
20 OPEN UP AND SAY...AHH (Epic/Capitol C4 44963)
21 DANGEROUS TOYS (Columbia FC 45031)
22 THE HEADLESS CHILDREN (Capitol 84984)
23 NEAR & NOW (Geffen 45874)
24 OPERATION: MINDCRIME (Capitol 48482)
25 BULLETBOYS (Warner Bros. 25786)
26 PSYCHO CAFE (MCA 6009)
27 HEADLESS CROSS (RCA 82002)
28 JUNKYARD (Geffen GHS 4 42827)
29 CREATOR (Tangis 253)
30 FABULOUS DISASTER (Columbia/Rednecky 2001)
31 GRETCHEN GOES TO NEBRASKA (Megaforce)
32 SUPERME SURFACE ATTACK (MCA 45935)
33 HARDER THAN YOU (PolyGram 48772)
34 BULLETBOYS (Geffen 45838)
35 EARTH OF HAPINESS (Mercury/PolyGram 61234)
36 MEAN MACHINE (MCA 57116)
37 SEA HAGS (Coffin GHS 1665)
38 ALICE IN HELL (Roadrunner 4988)

Other Metal Releases

J HANGMEN: The Hangmen (Capitol C4 90795)

Two six packs of attitude—what it what it boils down to with the twelve songs on this debut album. The Hangmen's substance is reflected in a broken bottle of Bud, lying in the gutter. What sets this L.A.-based quartet from the current crop of hard rockers is that they don't attack the attitudes of the street like Guns N' Roses, or aggressively bust out of it like Junkyard, or even revel in their gritty lifestyle, like Sea Hags. These guys exist, pure and simple. Transformation and revelation are not part of their repertoire.

The Hangmen is kinda punky, pretty darr snotty and has loads of energy. The bottom line is this band just rocks, and they do it well. That's all and that's everything.

ALEX MAS: Attack of the Neon Shark (Metal Blade 7 73430)

Except for one track which features Jeff Scott's solo this is all-instrumental ALP. Alex Masoff's now the best as well as other guitar virtuosos, but he comes through with some neat noodlings that capture his different twisted moods. Attack of the Neon Shark goes from jazzy interludes to rock & roll crunch with almost no filler.

Janiss Garza
ITEM EYES: A recent item here pointed out some eagerly-hoped-for jazz reissues that, to date, hadn’t been reissued yet. Well, Impulse’s Ricky Schultz writes to say, that of the five Impulse titles on the list, four are scheduled for reissue next year (Archie Shepp’s Magic of Juda is the exception). And we should expect some long-awaited reissues from Decca this fall (Louis Armstrong, Duke Ellington, Count Basie, Art Tatum...).

And Blue Note’s Matt Pierson points out that, hey, Sheila Jordan’s Portrait of Sheila was being shipped as the territories were being printed, Okay, okay. Also freshly minted from Blue Note are The Fabulous Fats Navarro Volume 2, Joe Henderson’s Inner Urge, Kenny Burrell’s Blue Lights, Volume One and CD issues of Donald Byrd’s Brass With Voices and Big John Patton’s Blue John. Blue Note has killed off vinyl in the reissue department, it’s CDs only from here on. To further whet the appetite, Pierson sends along a long list of upcoming reissues from the Blue Note, World Pacific and Capitol archives, including Miles Davis Birth of the Cool, Art Tatum’s Capitol recordings, the two classic Thelonious Monk Blue Note, and stuffy Milt Jackson, Dick Twardzik, Coleman Hawkins and sundry others. Good.

The Sheila Jordan album is one of those really rare Blue Note albums that collectors pay big bucks for. It’s one of the very few vocal albums that Alfred Lion recorded, and Jordan once told me a funny story about its release. She was married to pianist Duke Jordan (who is black). The cover of the album is a little ambiguous as to the race of the singer — she could be black, she could be white. On the basis of the release, a rather adventurous piece of vocalizing for its day, Jordan was booked on a tour of Europe, only to be met with disappointment when she showed up and realized that she was white. Crow Jim’s what they call that.

While we’re going through reissues, I’d like to belatedly nod to The Complete Fantasy Recordings of Bill Evans, that hefty nine-CD set of Evans’ recordings between 73 and 77. It was a good personal period for Evans (his drug dependence was in control, he married and had a son) and he became more cheerier and communicative in performance; he also opened up and recorded outside of his trio duets with Eddie Gomez and Tony Bennett, a date with Lee Konitz and Warne Marsh, and one with Kenny Burrell, Harold Land, Ray Brown and Philly Joe Jones. There’s nothing revelatory here (there is an unreleased trio concert and Marian McPartland’s Evans interview, with music, for her Piano Jazz show); but this is wonderfully warm, beautiful music from a period in the pianist’s career that tends to get short shrift now to his Riverside and Verve recordings. And Gene Lees’ essay is terrific.

And while we’re on the subject of Fantasy, those guys never stop thinking of new ways to reissue things. For two twisters, their Original Jazz Classics, then Original Jazz Classics CDs, and now tweeter CDs. Yep, they’ve gone back to those ’70s tweeter reissues (and such double albums as Sonny Rollins’ Don’t Stop the Carnival, McCoy Tyner’s Superstition and The Milestone Jazzstars, which includes Rollins, Tyner, Ron Carter and Al Foster) and begun shoe-horning them onto single CDs. Out now are twisters from Memphis Slim, Lightnin’ Hopkins, John Lee Hooker, Sonny Terry & Brownie McGhee, Jimmy Witherspoon (those classic HiFi Jazz albums with Coleman Hawkins, Roy Eldridge, Earl Hines, Gerry Mulligan and a stunning Ben Webster). Elmo Hope, Fats Navarro, Mongo Santamaria (Mongo’s superb debut albums), Cal Tjader, John Coltrane and Hank Mobley. Only thing is, a number of these CDs have a single track or alternate take extricated from the double albums. A questionable practice to collectors, certainly, many of whom are either going to avoid getting the CDs on these or are going to start a series of “excessed tracks” home tapes.

BOPPING AROUND: Columbia hosted a nice little lunch recently for Joe Zawinul, and you know what? That dour-faced Zawinul is really a very nice guy — dour, filled with good stories and a real joke that with... Speaking of Columbia, altosists Paquito D’Rivera and Donald Harrison are among those who’ve been dropped from the label; Paquito’s resurfacing on Chesky Records, Harrison’s negotiating with a major... The Arts & Entertainment Network did a one half hour air of a Dave Brubeck concert, taped in Moscow, over a cable system near you on August 20. And I’d like to point out that Steve McCall, the fine modern drummer best known as one-third of the trio Air (with Henry Threadgill and Fred Hopkins), died in May, apparently of a stroke. McCall was a wonderful drummer, and for some reason, his death went almost unnoticed.

Lee Jeske
## CASH BOX CHARTS

### TOP 200 ALBUMS

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

**(G)** = GOLD (RIAA Certified)

**(P)** = PLATINUM (RIAA Certified)

**July 22, 1989**

<table>
<thead>
<tr>
<th>Position</th>
<th>Album Title</th>
<th>Artist(s)</th>
<th>Label</th>
<th>First Week</th>
<th>Peak Week</th>
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<td>1</td>
<td>BATMAN SOUNDTRACK</td>
<td>(Warner Bros. 25038)</td>
<td>8.98</td>
<td>PRINCE</td>
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<td>2</td>
<td>THE RAW &amp; THE COOKED (P)</td>
<td>(J R S 6273)</td>
<td>MCA 8.98</td>
<td>FINE YOUNG CANNIBALS</td>
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<td>(MCA 6253)</td>
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<td>TOM PETTY</td>
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<td>4</td>
<td>WALKING WITH A PANTHER (Def Jam/Columbia 45172)CBS</td>
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<td>5</td>
<td>DON'T BE CRUEL (P)</td>
<td>(MCA 42185)</td>
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<td>LIKE A PRAYER</td>
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<td>HANGIN TOUCH (P)</td>
<td>(Columbia FC 40965)</td>
<td>CBS</td>
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<td>A NEW FLAME</td>
<td>(Elektra 60628)</td>
<td>WEA 8.98</td>
<td>SIMPLY RED</td>
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<td>24</td>
<td>ANDERSON, BRUFORD, WAKEHAM, HOWE</td>
<td>(Arista AL 8593260)</td>
<td>RCA 9.84</td>
<td>ANDERSON, BRUFORD, WAKEHAM</td>
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<td>25</td>
<td>GHOSTBUSTERS</td>
<td>(MCA 63060)</td>
<td>MCA 6.98</td>
<td>Original Motion Picture Soundtrack</td>
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<td>26</td>
<td>BIG TIME</td>
<td>(MCA 4300246)</td>
<td>WEA 8.94</td>
<td>HEAVY D &amp; THE BOYZ</td>
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<td>27</td>
<td>NICK OF TIME</td>
<td>(Capitol 91268)</td>
<td>CAP 9.86</td>
<td>BONNIE RAIT</td>
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<td>28</td>
<td>3 FEET HIGH AND RISING</td>
<td>(Tommy Boy 10191)</td>
<td>IND 8.88</td>
<td>DE LA SOUL</td>
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<td>29</td>
<td>PASSION</td>
<td>(Geffen 24270)</td>
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<td>30</td>
<td>IN STEP</td>
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<td>CBS</td>
<td>STEVIE RAY VAUGHAN &amp; DOUBLE TROUBLE</td>
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<td>LET'S GET IT STARTED</td>
<td>(Capitol C1 90024)</td>
<td>CAP 8.98</td>
<td>M.C. HAMMER</td>
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<td>32</td>
<td>BIG GAME</td>
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<td>33</td>
<td>MIRACLE</td>
<td>(MCA 92357)</td>
<td>CAP 9.88</td>
<td>QUEEN</td>
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<td>G N &amp; R LIES (P)</td>
<td>(Cutler GHS 24198)</td>
<td>WEA 8.98</td>
<td>GUNS N' ROSES</td>
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<td>LIFE IS... (C)</td>
<td>(MCA 1145-1)</td>
<td>RCA 9.88</td>
<td>TOO SHORT</td>
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<td>LOC-ED AFTER DARK</td>
<td>(Delicious Vinyl/Island CV3000)</td>
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<td>DIRTY ROTTEN FLINTY STINKY RICH</td>
<td>(Columbia 44343)</td>
<td>CBS</td>
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<td>WORLD IN MOTION</td>
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<td>WHAT YOU DON'T KNOW</td>
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<td>41</td>
<td>RAW LIKE SUGAR</td>
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<td>NENEH CHERI</td>
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<td>THREE STRAIGHT COMPTON (G)</td>
<td>(Priority-Runbrellas 57122)</td>
<td>IND 8.98</td>
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<td>TIN MACHINE</td>
<td>(EMI 91930)</td>
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<td>44</td>
<td>IT TAKES TWO (G)</td>
<td>(Profile PRO-12027)</td>
<td>IND 9.98</td>
<td>ROB BASE &amp; D.J. E.Z. ROCK</td>
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<td>45</td>
<td>NEW JERSEY</td>
<td>(Virgin 836 345)</td>
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<td>BON JOVI</td>
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<td>46</td>
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<td>47</td>
<td>EAZY-DOAT (G)</td>
<td>(Phonogram-Runbrellas 57100)</td>
<td>IND 8.98</td>
<td>EAZY-E</td>
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<td>48</td>
<td>KEEP ON MovIN</td>
<td>(Isling 01937)</td>
<td>WEA 9.89</td>
<td>SOUL II SOUL</td>
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<td>49</td>
<td>MARTIKA</td>
<td>(Columbia SL 45260)</td>
<td>CBS</td>
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<td>2009 JACKSON ST.</td>
<td>(Epco 40911)</td>
<td>CBS</td>
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| **52** | LARGER THAN LIFE                     | (MCA 6276)                 | MCA 8.98                   | JOXY WATLEY | 52        |
| **53** | THE GREAT ADVENTURES OF (G)          | (Def Jam/Columbia 38-08105) | CBS                         | Slick Rick | 54        |
| **54** | WINGER (G)                           | (Atlantic 81876)           | WEA 8.98                   | WINGER     | 55        |
| **55** | A NIGHT TO REMEMBER                 | (Epic CE 44318)            | CBS                         | CYNDI LAUPER | 41        |
| **56** | VIVID (P)                            | (Epic BEE 44099)           | CBS                         | LIVING COLOUR | 39        |
| **57** | APPETITE FOR DESTRUCTION (P/7)       | (Geffen GHS 24133)         | WE 8.96                     | GUNS N' ROSES | 50        |
| **58** | LITA (RCA 6307-1)                    | (RCA 8.98)                 | WEA 8.98                   | LITA FORD | 56        |
| **59** | KARYN WHITE (P)                      | (Warner Bros. 25037)       | WEA 8.98                   | KARYN WHITE | 63        |
| **60** | BADLANDS (Atlantic 81956)            | WEA 8.98                   | WEA 8.98                   | BADLANDS 61 | 8         |

### GHETTO MUSIC: THE BLUEPRINT OF HIP-HOP

**Boogie Down Productions**

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<th><strong>DEBUT</strong></th>
<th><strong>1983</strong></th>
<th><strong>4,553</strong></th>
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### BOOGIE DOWN PRODUCTIONS

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<th><strong>DEBUT</strong></th>
<th><strong>1983</strong></th>
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**Total Weeks**

**Last Week**

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GOT MY FIRST FAN LETTER the other day, and I’ll tell ya, validation is the second best sensation: there’s “Dear Oscar,” the letter-writer begins, with unmistakable affection. “NO! Please don’t stop your humorous, enjoyable way of reviewing records! It’s great fun to read, and more important, rather than traditional, literary-style criticism, you are writing EXACTLY WHAT MANY OF US ARE THINKING (and saying to our friends when listening to a particularly offensive disc)! Please continue to call ‘em as you see ’em, busting pretension and other phony bullshit to pieces (with) which the public is often assaulted. It’s a dirty job, but somebody’s...etc.”

So far, terrific, huh? But here’s the part that bothers me. P.S. PLEASE DO NOT PRINT THIS! I would have to hate to have the industry know how nasty I can be, sometimes.

Now, this guy is a showbiz BIGGIE, and his endorsement would mean a great deal to me as a journalistic career. But N-O-O-O-O. This letter is the ultimate in subtle. It’s obvious that this guy doesn’t have the courage to stand up to his beliefs. I’m so mad at Engelbert I could wring his silly little neck! Oh, well, on with the critical capsules. This week I intend to explore and review some of that strange “new wave” stuff we’ve been hearing so much about lately.

**Singles**

**The Godfathers:** “She Gives Me Love” (Epistle 34-68930)

The institution of rock & roll has accumulated multiple layers of pretension over the years, and it’s actually quite nice when a band strips a song down so we can hear the bones and teeth of it again. And here it is, presented to us in its charming, profane, intellectually staved simplicity. So it’s a little redundant and without a little bit of irony — what’s wrong with that? I mean, who wants to grow up anyway? All grown-ups do is waste their time worrying about cholesterol, tax shelters, their children’s drug habits, and whether their wife is carrying on with that delivery boy I’ve seen you eyeing so intently. Oh, don’t get me started.

**Eddie Murphy:** “Put Your Mouth On Me” (Columbia 38-68897)

All right, first this guy tells me to “Put the Boogie in My Butt” and now he’s demanding that I “Put My Mouth on Him”?! REALLY...I’m appalled. What’s even more appalling is that he’s finally proven that anyone with cajones enough to grab his own can reach those high-noted heights that Michael Jackson does. More appalling still is the discovery that Prince no longer has a patent on the o.k. kneekjerk-seat/sexual-stammering combo. Eddie is beating his brothers at their own game.

**Throwing Muses:** “Dizzy” (Sire 3618)

A rare moment for the bemused Bostonians—the gullible listening audience out there might be misled into believing their whole repertoire is this accessible, this consistently catchy. A clever ploy, but we caught ya.

**Stock Aitken Waterman** (featuring Jason Donovon): “Too Many Broken Hearts” (Atlantic 88855)

**Stock Aitken Waterman** (featuring Rick Astley): “ Ain’t Too Proud To Beg” (RCA 59630)

**Stock Aitken Waterman** (featuring the guy from the Calvin Klein ads): “Break My Heart But Never Say Goodbye” (Obsession 001)

What a bunch of talented young kids! My little sis loves ’em all, buys their posters, and lines her ceiling with them. Astley is an expressionist par excellence. His golden tones glide over this heart-tugging track like velcro over sandpaper. Donovan is a talented actor as well as a mature song stylist (I’ve heard he’s got a featured cameo on Alf next year), and promises to bring us surprises galore throughout what will undoubtedly be a long and illustrious career. And what can I say about the guy in the Calvin Klein ad that hasn’t been said before. I’m not a sissy or anything, but if I was I’d be pounding down his door like a dog looking for his favorite bone. Mesmerizing!

**Dr. John (featuring Rickie Lee Jones): “Making Whoopee” (Warner Bros.)

This is classy stuff. Dr. John and Rickie Lee are an inspired pair, and this record is going to get mondeo play at my house. But what is this whoopee stuff they’re talking about making? Does it involve the use of whipped cream? Inquiring minds demand to know! ThouNgly perplexing.

**Warrant**: “Heaven” (CBS CSK 1806)

Stand up and hold your lighters high, people. The power potency of this power ballad is sure to make the bleached blondes in the tight jeans cry their hearts out. And scream, and faint, and fantasize about putting their own warrant out for the arrest of any one of these luscious lads, fair game. Get used to the idea — it’s gonna be humongous.

**The Allisons:** The Iron Man (Atlantic 81996-2)

This is a fantastic chime presents a real problem for us critic types — describing the Allisons without mentioning the Byrds and R.E.M.? Of course not. But even harder is to describe their meticulous jangle without mentioning that sound like feckless imitators. This Houston band is quite wonderful in its way, defiantly moldering that Rickenbacker sound with something a little closer to mid-period Jam, and if they lack a big element of surprise or invention, they make up for it with their solid hook-sense, their literate lyrics and their pleasant band name.

**Albums**

**Nick Cave, Mick Harvey & Blux Bargeld:** Ghosts of the Civil Dead (Mute/Restless Records soundtrack, 771433-1)

The movie tells the story of how a federal prison was “locked down” (all inmates confined to their cells) after a prolonged wave of violence that ended with the murdering of two guards in a single day. Nearly every track on this album is centered around the vocals of a narrator involved in the real incident (such as prison guard David Hale, or inmate Glover), while the surrounding music embellishes, exaggerates and demystifies the words. The effect is equally frightening and fascinating — like watching a big spider or thinking about needles.

**Stan Ridgway:** Mosquitos (Geffen MSG 24236)

Listening to Ridgway’s new album is like reading 10 short stories without straining your eyes. And he’s a captivating storyteller, a brilliant observer of peculiar details. He’s marvelous at setting the scene lyrically and musically. The title track, “Heat Takes a Walk” and the pappy single, “Goin’ Southbound,” the musical backdrop stays pretty much the same from vignette to vignette. Ridgway’s vocal twang is relentless, and the irritation that it eventually causes often distracts you from the narrative, and then you’re lost for good and all. But he sure does make some great observations on the thankless job of the journalist in “Newspapers.” Thanks for the empathy, Stan.

**Paul Kelly & the Messengers:** So Much Water So Close To Home (A&M 3266)

Is this man the Australian Bob Dylan? Nahhh. The Australian Ben Vaughn? Maybe. He’s just Paul Kelly, and, as usual, he’s served up a great collection of politically correct ear candy for the undeserving masses. Maybe this time out Kelly’s sarcastic, hooky lyrics will find an audience. Unfortunately, aside from the track singing the “Why Don’t These Radio Guys Listen To My Music” blues.

**Pete Townshend:** The Iron Man (Atlantic 81996-2)

This man is our Gershwin, our Oscar, our Hammerstein! He writes musicals, he edits books, he plays guitar in a combo called the Who and he writes children’s stories. Well, he doesn’t actually write children’s stories — he here’s taken a story by poet Ted Hughes and made a musical out of it, but that takes talent too, you know. I tell you, this man is a titan! On this tale of a boy (voice of Townshend) whobefriends a tin-man/terminator (voice of John Lee Hooker), Townshend repeats some of the themes and musical motifs he employed in Tommy and Quadrophenia. Unfortunately, the theme of youth (along with his severe hearing loss) has brought out the wise grown-up in him like never before. Also featured on the record are some of the great new voices of British R&B, and Townshend’s own combo, the Who, on two songs. (A very scary version of Arthur Brown’s “Fire,” indeed!) Why have we suffered through two decades of Andrew Lloyd Webber when we’ve had a musical mind like Townshend here all along?

**The Sex Pistols:** Never Mind the Bollocks (Virgin)

A crudely designed cover, nonexistant musicianship, offensive lyrics — how this utterly amateurish product fell into my hands, I’ll never know. This “band” — whose members sport such names as “Sid Vicious” and “Rotten Johnny” — hasn’t a decent bone in its collective body, at one point going so far as to call the Queen of England a fascist, and, in another, “bollocks” is some sort of British swear word.” I’m all for fun, but this is just a bit far. Let’s hope we’re not seeing the start of a “trend” here.

Oscar Wednesday
#1 Single: Madonna

1. EXPRESS YOURSELF (Virgin/Warner Bros. 7-22946) Madonna 3 • 8
2. IF YOU DON'T KNOW ME BY NOW (Epic T-68927) Simply Red 4 • 12
3. GOOD THING (Island Records 53659) Fine Young Cannibals 1 • 12
4. BATDANCE (FROM "BATMAN") (Polygram/RCA 7-68794) Prince 14 • 8
5. TOY SOLDIERS (Atlantic 36-89874) Martika 9 • 10
6. BABY DON'T FORGET MY NUMBER (Arista AS-39782) Milli Vanilli 2 • 13
7. I DROVE ALL NIGHT (Epic 34-68759) Cyndi Lauper 5 • 12
8. WHAT YOU DON'T KNOW (Arista AS-39856)Expose 10 • 10
9. SATISFIED (EMI 50918) Richard Marx 6 • 12
10. LAY YOUR HANDS ON ME (Mercury/PolyGram 674-452-7) Bon Jovi 12 • 8
11. ON YOUR OWN (FROM "GHOSTBUSTERS") (MCA 53662) Bobby Brown 19 • 7
12. SO ALIVE (RCA 8989-17-R) Love And Rockets 17 • 10
13. THE DOCTOR (Capitol B-44376) The Doobie Brothers 13 • 10
14. WHO DO YOU GIVE YOUR LOVE TO? (Wng/PolyGram 887 743) Michael Morales 15 • 12
15. CRAZY ABOUT HER (Warnar Bros. 27657) Rod Stewart 20 • 12
16. ROOMS ON FIRE (Atlantic 7-99216) Stevie Nicks 16 • 12
17. I LIKE IT (Island T-7480) Dino 21 • 11
18. THIS TIME I KNOW IT'S FOR REAL (Atlantic 7-88899) Donna Summer 7 • 13
19. MISS YOU LIKE CRAZY (EMI 50185) Natalie Cole 8 • 15
20. SEND ME AN ANGEL (Curb/MCA 10531) Real Life 25 • 11
21. DRESSED FOR SUCCESS (EMI 5004) Roxette 24 • 10
22. RIGHT HERE WAITING (EMI 50219) Richard Marx 40 • 3
23. ONCE BITTEN TWICE SHY (Capitol B-44386) Great White 27 • 10
24. I WON'T BACK DOWN (MCA 53699) Tom Petty 13 • 11
25. SACRED EMOTION (Capitol 44329) Donny Osmond 29 • 6
26. SECRET RENDEZVOUS (Warner Bros. 47-27683) Karen White 33 • 9
27. HEY BABY (Epic 254-68691) Henry Lee Summer 30 • 10
28. THE END OF THE INNOCENCE (Columbia 7-72200) Don Henley 31 • 5
29. MY BRAVE FACE (Columbia 7-43457) Paul McCartney 22 • 9
30. NO MORE RHYME (Atlantic 7-88685) Debbie Gibson 37 • 6
31. COOLDAYED (Virgin 7-9918) Paula Abdul 38 • 5
32. EVERY LITTLE STEP (MCA 53618) Bobby Brown 23 • 17
33. BUFFALO STANCE (Virgin 7-92021) Neneh Cherry 18 • 16
34. HEADED FOR A HEARTBREAK (Atlantic 88922) Winger 35 • 8
35. FRIENDS (MCA 53660) Jody Watley with Eric B. and Rakim 41 • 5

#1 Debut: New Kids #70

1. I CAN'T STOP LOVING YOU (MCA 53660) New Kids On The Block 36 • 8
2. I CAN'T BE LONELY ALL THE TIME (Virgin 7-99216) Sam & Dave 12 • 14
3. ONLY LOVER (Virgin 7-68912) Average White Band 21 • 10
4. TAKE IT TO THE LIMIT (Virgin 7-68901) Survivor 17 • 8
5. STICK IT TO THE MAN (Virgin 7-68903) Oingo Boingo 14 • 3
6. TWIST AND SHOUT (Virgin 7-68904) The Beatles 10 • 6
7. HOW COME (Virgin 7-68905) Steve Miller Band 6 • 2
8. GIVE IT A TRY (Virgin 7-68907) Gang Of Four 14 • 7
9. BUMP YOURSELF TO THE TOP (Virgin 7-68908) Blue Rock 17 • 4
10. 500MILES (Virgin 7-68910) Peter Gabriel 17 • 6

To Watch: Soul II Soul #48

1. I'LL BE LOVIN’ YOU ALL NIGHT (Virgin 7-99186) Soul II Soul 48 • 1
2. I’M GONNA MAKE LOVE AND DANCE (Virgin 7-68912) Prince 13 • 1
3. I’M GONNA MAKE YOU SWEET (Virgin 7-68913) The Isley Brothers 34 • 8
4. I’M GONNA MAKE YOU SWEET (Virgin 7-68914) The Isley Brothers 17 • 6
5. I’M GONNA MAKE YOU SWEET (Virgin 7-68915) The Isley Brothers 10 • 9

CASH BOX

CHARTS

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

July 22, 1989

1. EXPRESS YOURSELF (Virgin/Warner Bros. 7-22946)
2. IF YOU DON'T KNOW ME BY NOW (Epic T-68927)
3. GOOD THING (Island Records 53659)
4. BATDANCE (FROM "BATMAN") (Polygram/RCA 7-68794)
5. TOY SOLDIERS (Atlantic 36-89874)
6. BABY DON'T FORGET MY NUMBER (Arista AS-39782)
7. I DROVE ALL NIGHT (Epic 34-68759)
8. WHAT YOU DON'T KNOW (Arista AS-39856)
9. SATISFIED (EMI 50918)
10. LAY YOUR HANDS ON ME (Mercury/PolyGram 674-452-7)

51. ANGEL EYES (Atlantic T-68980)
52. WIND BENEATH MY WINGS (Atlantic T-68972)
53. BE WITH YOU (Columbia 38-68744)
54. CALLING IT LOVE (Polygram 899 054-7)
55. POP SINGER (Mercury-Polygram 838 2201)
56. FIRE WOMAN (Sire 2-4-7-2754)
57. TROUBLE ME (Bakula 6-89286)
58. COMING HOME (Mercury-Polygram 872 982-7)
59. ROCK ON (Cypress 1420 A&M)
60. THE PRISONER (Elektra 7-68200)

51. expressing yourself (Virgin 7-99216)
52. the power of love (Virgin 7-68920)
53. i'm a man (Atlantic 7-88900)
54. let's dance (Virgin 7-99200)
55. i don't want to miss a thing (Atlantic 7-88910)

51. the power of love (Virgin 7-99216)
52. i'm a man (Atlantic 7-88900)
53. i don't want to miss a thing (Atlantic 7-88910)
54. let's dance (Virgin 7-99200)
DIVIDED WE FALL: This past Sunday, Anthony Bee, security manager for New Edition, was fatally shot, allegedly by Ronald Byrd, production manager for Guy, preceding a Budweiser Superfest concert in Pittsburgh, PA. The concert was postponed, and Byrd was arrested Monday. The alleged cause of the shooting was a dispute over stage time.

I don't like to dwell on the negative, but this incident points to a very serious problem in our industry. First of all, the carrying of a gun by a production manager is completely unnecessary—he is there to make sure that the sound and lights are right, and the groups go on in time. A gun could possibly be needed by a security man, but the carrying of firearms leads to a whole gangster image being attached to the music, something that many of us work hard to avoid.

The fact that the shooting was over stage time trivializes the worth of a human life, and is indicative of the unprofessionalism rampant in black touring groups. A band is contracted to play a certain amount of time, and they should stick to that time limit. Screw your ego, you signed a contract. It doesn't matter if the crowd is in the palm of your hand, get off when you're supposed to. If you play longer, it throws off the schedule and makes everyone else late, often costing the promoter a considerable amount in hall and labor overtime. These guys are the ones paying you, and these guys are the ones who decide whether they want to have you back.

Not only do you hurt yourself, you hurt other acts not even related to the show. Unfortunately, situations like this send a ripple throughout the touring industry, often causing a promoter to think twice about booking a black act, regardless of reputation. Sometimes their reasoning is unfounded—certainly racism plays a part in some decisions, and that's a damn shame. But sometimes its very legitimate—a promoter's security and insurance costs are going to rise dramatically because of something like this, especially since it has happened on him, and this has been in the audience in the form of higher ticket prices, which already are beyond reach for many people.

It's unfortunate that this incident will further stigmatize the already tarnished reputation of black tours, but that is the reality of the situation. RUSH goes out with well-organized, professionally run shows that run with the same level of management of the time, as do many other acts. It can be done. If you're going to tour, do things right, do them on time, or don't do them at all, because you are going to blow it for everybody otherwise.

NELSON GEORGE, PERHAPS THE BEST KNOWN RHYTHM & BLUES WRITER in the country, has left his long-held post as writer of "The Rhythm & Blues" in Billboard Magazine. He will be replaced by Janine McAdams by the time you read this. George, who added a sorely needed air of criticism to the trade magazine, will be missed. Writing critically in a publication like ours is a very tricky prospect, as often you have to walk the line between what you feel and the needs of the industry, which is your primary means of support. George had this art down to a tee, running tons of press releases while at the same saying what he felt in the main body of his columns. For someone like George, who like myself is very skeptical about many of the directions contemporary R&B is taking, the question of how to compose his columns must have caused considerable internal conflict.

While I had many differences of opinion with George (I even wrote a few letters at times when he really got my ire up), I respect the fact that a writer can invoke that sort of emotion. It proves that what he is doing works, much in the same way what Spike Lee and Public Enemy are effective. They open dialogue, which can only lead to the advancement of our cultural experience. Like what they say or not, the world would be a poorer place without them. Let's hope Ms. McAdams can continue that spirit in her work.
CONTEMPORARY CHRISTIAN

KIM BOYCE: An Expression of Success

SURE, WE CAN LOOK at a lot of people and see prosperity, but it is those willing to share with others, their secret to achievement, who are most successful. It is certainly no secret that Myrrh

recording artist, Kim Boyce, chooses to hide.

“I’ve finally admitted to myself that I can’t do it alone,” says Boyce. “I’m the kind of person who’d just like to be able to handle everything, to do it and go on. But I finally said to myself, ‘I have to let the Lord take care of it,’ and that’s what happened.” That’s what did happen and now look at the results — a dynamic, young lady with a gifted charm and beauty, who is destined to be the Contemporary Christian Music Queen of the ‘90s. She might not admit to that, but it proves to be true after hearing or seeing her perform. A sweet blend of professional musical skills and a diversified, yet unique image, creates what the industry terms as a true artist — a true artist such as Boyce!

It was at the age of eight, when Boyce first began singing with Mom and sisters, Tina and Tanya, as the Melody Three Singers. The three and Dad spent numerous weekends traveling to various churches and civic organizations to sing. It was during those years, while residing in Florida, that Boyce developed her musical talent which contributed to her success in pageant competitions and to her recording career. “When it was actually time for me to begin doing my own music, I moved to Nashville, Tennessee,” says Boyce. “I didn’t want to continue doing southern gospel or real MOR stuff because I didn’t feel like I reach anyone with it.”

There is no question at all about Boyce reaching the audience at the present time. She is currently discovered a tremendous response from her third album, entitled Love Is You to Me, which features the #21 single, “For Every Lonely Heart,” on this week’s Contemporary Christian chart. “The music is a little more mature and it says a little more than the first two albums were able to say,” she says. “It gives me more to be able to share in concerts and that’s what I’m after.

Boyce’s first album showed a first attempt to do a completely “dance/pop” style in Contemporary Christian music. That still fresh and dazzling style remains in her music but has progressed dramatically. “It was a really big deal to do that style of music, so the record company prepared me to expect some flack,” says Boyce. “At least to my face, I didn’t get the flack I expected. There’s generally a little bit of resistance in any type of Contemporary Christian music from a certain element of the church, because some people just don’t like that style, so some won’t like what you do regardless.”

The hard-earned success in music that Boyce has now, was not such an easy road to travel. Sudden financial troubles and broken trust a while back left Boyce with only one alternative. “We’re all going to encounter struggles. The Lord never promised that our walk was going to be easy — he did promise that he’d be with us and give us the strength to come through those problems and be victorious,” Boyce says.

“I wonder what kind of world we’re living in, where the children are having the kind of problems they’re having today at ages 14 and 15? They feel like nobody cares or loves them,” says Boyce. “I want my music to be joyful and inspiring enough to let them know, through the lyrics, that even though it’s tough sometimes, we don’t have to have all the answers, but we can have the answer in Jesus.”

Touring is definitely in Boyce’s schedule, as she will soon be taking her songs to the Carribbean on a Christian cruise in August. Immediately afterward, she’ll be making her third trip to Mexico, which offers her the opportunity to share her music with many people who are completely uninformed about Christ.

“I just hope that our music will get more widespread attention and Christian artists’ music would be heard on secular stations without having to compromise a message,” says Boyce. “If that happens and it can, because nothing is impossible, I feel that I could be a part of that.”

Kimmy Wix

CHAPMAN

STEVEN CURTIS CHAPMAN: Real Life Conversations (Sparrow SPC 1160)

We’d be way off to say this is a new album release, but on target to say it is the latest release from Sparrow recording artist, Steven Curtis Chapman. Produced by Phil Naish, Real Life Con-

versations, gives us just that — something real and something definitely to bring up in conversation. We often ask ourselves this question, “Is it his voice or the stylish approach Chapman uses in his music, to capture immediate at-

tention? Cuts such as “For Who He Really Is,” “His Eyes,” “My Turn Now” and his latest release, “His Strength Is Perfect” only shows us the strong Christian can deliver through his music.

Premier Records’ newly formed Gaither Division recently released its debut single on Contemporary Christian group, Standifier. “Back in My Life” is the first cut from Standifier’s LP, Reverence His Holy Name. Standing (left to right): Maria Speight, Melody Standifier, Greg Stan-

difier and independent radio promoter, Tana Lonon. Seated is Jim Rogers, president of Premier Records. (Photo: Taunia Rice)
MIGHTY CLOUDS OF JOY: Spreading the Gospel From Coast to Coast

The Mighty Clouds of Joy have challenged the status quo. They’ve always had an appeal to the young and old, a music that was both contemporary and timeless. Their music has been characterized by a powerful message of faith and a driving rhythm that is both energetic and uplifting. They have been described as a group that transcends generations and crosses racial lines. Their music has been a source of inspiration for many, and it is not surprising that they have received numerous awards and accolades throughout their career. The Mighty Clouds of Joy are a testament to the power of music to bring people together and lift the spirit.
SOUTHERN GOSPEL
RONNY HINSON:
Fulfilling a Need

WHAT IS THIS A SURPRISE? Not really, I think the majority of gospel music lovers have expected a Hinson comeback sooner or later. It's true, the comeback is now, but only as a solo project. Long time Calvary recording artist and writer, Ronny Hinson, will be hitting the radio airwaves again and according to him, there will be a slight change for the listeners, compared to the everpopular Hinson style from the past. "I feel like they don't need to hear me try to imitate something the Hinsons have done," he says. "So I needed to take an almost opposite approach with a more ministry oriented type song. I still want to appeal to the very heavy church oriented, which always made up the most of the Hinsons' listeners. I don't want to totally isolate myself from that, but I do want to immediately go for a stronger individual idea," he continues. "So if that approach does survive, there's no need to hang on to what was there before."

Having been recognized as one of the leading Southern Gospel quartets in the industry, the Hinsons made their first debut performance in 1967 when they sang a Joel Hemphill song called "The Eyes of Jesus." They soon began opening for various major groups throughout the East coast where Ronny's songwriting skills were highly recognized. As a result, the Hinsons became the headliners in the area and it wasn't long until their name became widespread throughout the world of Southern Gospel music. The most recent Hinson group consisted of Ronny, Kenny (Ronny's brother), Yvonne (Ronny's sister) and Bo (Ronny's only son). The Hinson family as a whole, made an overwhelming impact before breaking up just last year but it is Ronny who deserves the credit for writing consecutive number one songs for the family and also for other gospel recording artists. Well remembered tunes such as "The Lighthouse," which captured a Dove Award, "He Pilots My Ship," "Two Willing Hands," "God's Gonna Do The Same," "When He Was on the Cross, I Was on His Mind" and "Mercy Built A Bridge," are just a minute handful of the Ronny's songs written over the years. He currently has two self-written songs released by Rex Nelson and Gold City, which are, as usual, climbing to the top of gospel charts.

Hinson considers himself first as a writer, and a singer secondly but definitely wants to build his singing as an individual on his own. "I really think the best is yet to come for me," explains Hinson. "Singing and music is not a job or a want for me, we can always put the wants aside, but I guess it's just a need that I have to fulfill. I contemplated for a long time about singing again, knowing that before, I had the support from everyone in the group. Doing this on my own makes it even more difficult. But knowing I still have that support from the fans in the best feeling ever. They, in a way, have pulled me back out here," admits Hinson. "The biggest reward for me would be coming closer to their hearts and I don't want to let it again and be totally accepted."

The title of his soon-to-be-released single, "Flying Higher Than I've Ever Before," co-written by Hinson and Judy Peakhouse, couldn't be any more appropriate to express his return back to the recording industry. "This song is geared to appeal to the Hinson's supporters, but it should also appeal to those who like inspirational music," says Hinson. "I think it will capture that market and I think it's a great opportunity for me." Hinson says the single is basically to generate an interest for a possible album. "The material is already there waiting for an album, if that's the indication from this single," he says. "I differ from the philosophy of "one day at a time" — I think that's why some people jump off tall buildings, they don't say, I want this, believe it's going to work and here's my alternative if it doesn't," he says. It's quite obvious that Hinson does believe it's going to work — maybe it's because of the burning desire he has always held and continues to hold in his heart. "I have a sincere and deep drive to help people," Hinson says. "Gospel music is long lasting and you don't realize how important it is until someone comes up and says, 'Your song gave me hope.' I like that — turning a frown into a smile."

KIMMY WIX

HEIRLOOM: Heirloom (Benson CO-2521)

A breath of fresh air best describes Heirloom. What else can be said except it's total excellence! With vocals ringing out like chimes and an unforgettable harmony, Heirloom is destined to be right to the top with each cut on the album. "Crying in the Garden," "Pass Me Not," "Prayer Warrior" and "There's Still Power in the Blood," which owns the #5 slot on this week's Southern Gospel chart, are just three of 10 outstanding tunes. A tremendous Thank You goes out to Tanya, Candy and Sheri, for giving us something to treasure.
KATHY MATTEA: Keeping It Fresh

BY KAY KNIGHT

KATHY MATTEA HAS COME a long way since she first hit Music City. She’s informed thousands of tourists about the history of country music while acting as a tour guide in the Country Music Hall of Fame Museum. She’s waited on hundreds of hungry tourists and residents alike while waiting at one of the college district’s popular restaurants, TOF Friday’s. Then she spent some time as a much sought after session singer on demo tapes, which ultimately led to her signing with Mercury/PolyGram in 1983. But most important — through it all, Mattea has managed to keep everything fresh.

The things she stresses most about being able to keep it fresh are her sincere love of music and just being able to be herself. Her latest LP, Willow in the Wind, is a perfect example of both. The music on this album is so versatile there is no way she can be labeled as doing the same type song over and over, which is something that is important to Mattea.

This ever-expanding artist says her producer, Allen Reynolds, has given her the best advice about her music and which direction she should go with it. “First of all Allen is more than just my producer,” Mattea laughs. “He is also my friend, mentor, teacher and my guide. I just call him my musical guru.”

“He always tells me, ‘you do yourself the biggest favor by giving people a constant surprise.’ Because then, instead of expecting the next record to sound like all the ones before it, they’re anticipating the next record and wondering what’s going to be different about it. I think that part keeps your audience excited and it keeps you excited too.”

Mattea says the constant surprise also keeps her from getting bored in as an artist and keeps her from getting bored with her own music. She says too, that when looking for material to record she picks a song, not for commercial reasons, but for musical reasons.

“I think you can talk about all different kinds of things that we go through in our lives and I try to find songs that I want to sing for a long time,” she says, thoughtfully. “If you record a song that you really don’t like because you have a gut feeling it will be a hit, if it becomes a hit and you still don’t like it — you have to sing that song for the rest of your life.”

One song that Mattea chose because she liked it so well, and one that also turned out to be a turning point for her music, commercially is “18 Wheels and a Dozen Roses,” which in 1988 not only went to number one on the country charts, but won Kathy a Country Music Association award for Single of the Year. The LP from which that song came, Untested Honey, also produced two other #1 hits for this young artist, “Go ‘N Gone” and “Life as We Knew It.”

Mattea has followed those hits with the recent #1 “Come From The Heart,” off Willow in the Wind.

All this success, career-wise is keeping Mattea very busy on the road touring, both promoting her album and with the Marlboro Country Music Tour. “Marlboro called me last year and asked me to take part in their tour,” Mattea says, proudly. “I have gotten a lot of exposure in different areas because of it. It’s also been the easiest working conditions I’ve ever been involved with and the whole affiliation has been a joy the whole time.

“Touring is just a great part of this business,” Mattea adds. “When you go out there and the people know the words to your songs, it’s just really fun! But I do try to keep most of my work happening in the summer. That way, even though I’m gone a lot, it’s only for a certain period out of the year, and the rest of the time I know I’m going to be home.”

And home is a place Mattea holds very dear, especially since getting married to Nashville songwriter, Jon Vezner, on Valentine’s Day 1988. Home is where Mattea also likes to keep a low profile.

“It’s just too much of a hassle to have to be a star all the time. I mean, I just am not, cannot... I’ll just quit if I have to put on my make-up in the mailbox!” Mattea exclaims. “It’s just ridiculous. I refuse! I have to roll my eyes at it.”

She says that if an artist believes they have to be that person that they are on stage 24 hours a day, then they are doing that to themselves. “The thing is, if you live that way, then you wake up at 50, or 60, or 40 or whatever age it is and your records aren’t hits anymore and you’re not on the forefront of the music scene, but you don’t know how not to be a ‘star.’ So I really want to keep a separate sense of who I am all the way through that, so when I get to the other side of it, I know who I am.”

This feisty singer says she doesn’t really think that the public expects an artist to be a “star” all the time, but even if they did it wouldn’t make a difference to her.

“Ultimately it’s my life I have to lead and I have to create the kind of life I want. So if the public expects me to be a star all the time, and I’m not — there’s just going to have to get over it.”

So what is next for this multi-talented artist who is determined to do things her way? Mattea plans to tour extensively throughout the summer and then she and husband Jon intend to take a vacation to Scotland to visit some Scottish musicians she met and has been very inspired by.

“I want to see what I can learn from them and I want to visit some place away from here that I’ve never been and relax,” Mattea sighs. “Then I’ll come back and start on my next album.”

That attitude of always being ready to learn more and always giving every thing she does her best shot, both personally and professionally, is sure to be a big part of what will continue to keep Kathy Mattea not only fresh, but also one of the top country music artists for a long time to come.
STONEWALL JACKSON: An American Original

“RIGHT FROM A SHARE CROP FARM I went onto the stage of the Grand Ole Opry.” A strong, but true, statement from Stonewall Jackson. Stonewall Jackson stories don’t start or stop with his first week in Nashville. At 15, Jackson joined the Army, was quietly discharged after his true age was discovered, and then joined the Navy as he turned 17 to board the USS Kittyhawk, he was given the opportunity to entertain. The commanding officer loved music and had brought with him a fine guitar and a little amp,” Jackson remembers. “Nothing like anything I’d had. The one I learned on was a trade for a five-dollar bike that didn’t even have a frame. Anyway, the officer liked for me to play and sing. He even let me keep that guitar under my bunk. That gave me the opportunity to write, practice and perfect my guitar style.

Jackson says he would write Navy songs and then perform them before the movies aboard ship or after dinner. After his Navy days were over, his move back to Georgia and share-cropping was short-lived. Jackson packed up his pickup truck and headed to Nashville. He thought I would just go and work at a job like packing company and pitch my songs to well-known artists and hopefully get them cut.

As old friend, Wes Rose, now says — the fairy tale began the very November Wednesday in 1956 that Stonewall Jackson drove into Nashville. With a glance out of his motel room window, Jackson espied a publishing company and there he went to pitch his first songs. At Acuff-Rose Productions, he left a recording of three of his songs, one of which was “Don’t Be Angry.” Heard later that day by Wes Rose.

Rose sent Jackson to the Grand Ole Opry to audition for the program. “The next day, facing the corner, I sang to “Judge” George D. Hay,” Jackson remembers, laughing. “I was so green and so nervous I couldn’t have done it facing him. I did the same three songs, again facing the corner, for W.D. Kilpatrick and that very day I was handed a five year contract. I’ve never signed another contract for the Grand Ole Opry and I’d give anything to get my hands on that original, if it could only be located. But that’s how I became a regular on the Grand Ole Opry.”

Jackson’s debut performance on that Opry stage is also a story to remember. “I had practiced with Ernest Tubb and his band the day of the show and I did my first Monday Night Opry. I didn’t have a decent pair of pants to wear, just some old khakis I’d brought with me,” Jackson explains.

He and the band thought Jackson was hired as a comedian and they began to joke about him and giggle when he came on stage — until he started to sing. “I knew they were laughing at me and just kept singing “Dont Be Angry” I put all my heart into it, just as much as I possibly could, and the guys on stage and the audience all got so quiet. Before it was one that night, I had been called back four times.”

That night, Stonewall Jackson made history and many friends. Ernest Tubb took him under his wing, and he was loaned clothes by Ernest and Justin Tubb, and Marty Robbins loaned him money. He just fell into the heart of country.

Jackson began traveling with Tubb, opening his shows. “Life to Go” hit #1 and Stonewall Jackson was the headlining act, not the opening one. That was the real beginning of Stonewall Jackson’s successful career. Signed with Columbia Records, Jackson kept recording tremendous songs for 18 years, one being his megahit “Waterloo.”

“That was one of those songs that really took me by surprise,” Jackson says. “I usually judge a song by the hooks on the back of my neck — if they stand up it gives me a chill and I know it’s a good song! I just really didn’t have that feeling about that song.”

Columbia has kept Jackson’s songs prominent in the record stores and has now placed a collection of his hits in their newest series American Originals. He is being featured with other greats like Ray Price, Charlie Rich, David Houston and Jimmy Dean, just to name a few.

Although Jackson finds it hard to call himself an American original, he is just that. His story is only his and so is his music. Today, just as he did in years past, Stonewall Jackson is giving audiences everything he’s got. “I don’t work as much now, but I still keep three or four dates a month, my long-time manager sees to that. I like my family life and spend more time now with them,” Jackson explains. “I’m still married to Juanita, who I married a year after coming to Nashville. We have a terrific son, who plays drums in my band. I do the Grand Ole Opry regularly and anything they or Opryland need me to do. I owe a lot to those people and to my fans who have been here for a long time.”

They’ve given a lot to Stonewall Jackson, but it is nothing he doesn’t richly deserve. His songs and the man are definitely American Originals.

T.L. Carr & Kay Knight
### CASH BOX CHARTS
#### COUNTRY SINGLES
The grey shading represents a bullet, indicating strong upward movement.

**July 22, 1989**

<table>
<thead>
<tr>
<th>#1 Single</th>
<th>#1 Debut: Skip Ewing</th>
<th>To Watch: The Judds #51</th>
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<tbody>
<tr>
<td>Reba McEntire</td>
<td>Skip Ewing</td>
<td>The Judds</td>
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#### Top 10

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<tr>
<th>#1</th>
<th>CATHY'S CLOWN (MCA-53630)</th>
<th>Reba McEntire</th>
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<td>#2</td>
<td>HOUSTON SOLUTION (RCA 9669-7)</td>
<td>Ronnie Milsap</td>
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<td>#3</td>
<td>WHAT'S GOING ON IN YOUR WORLD (MCA 53648)</td>
<td>George Strait</td>
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<td>#4</td>
<td>WHY YOU COME IN HERE LOOKIN' LIKE THAT</td>
<td>Dolly Parton</td>
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<td>#5</td>
<td>SHE'S GONNA HAVE A SINGLE IN MIND (MCA 53633)</td>
<td>Conway Twitty</td>
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<td>#6</td>
<td>LOVE HAS NO RIGHT (Atlantic America-7-92017)</td>
<td>Billy Joe Royal</td>
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<td>#7</td>
<td>LOVIN' ONLY ME (Epic 34-69593/CBS)</td>
<td>Ricky Skaggs</td>
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<td>SUNDAY IN THE SOUTH (Columbia 38-66092)</td>
<td>Shenna Ando</td>
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<td>#9</td>
<td>IN A LETTER TO YOU (Universal 60003/MCA)</td>
<td>Eddy Raven</td>
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<tr>
<td>#10</td>
<td>HOiE IN MY POCKET (Columbia 38-38694/CBS)</td>
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#### New Artists

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<tr>
<td>Reba McEntire</td>
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#### Keepers

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<tr>
<th>#1</th>
<th>DEATH AND TAXES (AND ME LOVIN' YOU)</th>
<th>Patsy Cline</th>
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<td>SOMEBODY PAINTS THE WALL</td>
<td>Josh Logan</td>
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<td>#3</td>
<td>THE COAST OF COLORADO (MCA-53603) -</td>
<td>Skip Ewing</td>
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<td>#4</td>
<td>WHO'LL TURN OUT THE LIGHT</td>
<td>Ronnie McDowell</td>
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<td>PROMISES</td>
<td>Randy Travis</td>
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<td>#6</td>
<td>FACE OF LOVE (Sundai SR-115)</td>
<td>Allen Karl</td>
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<td>#7</td>
<td>PAST THE POINT OF NO RETURN (AM 1955)</td>
<td>Rich Cheney</td>
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<td>#8</td>
<td>I GOT DREAMS (MCA-52665)</td>
<td>Steve Wariner</td>
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<td>#9</td>
<td>A MOUNTAIN AGO (Capitol B-43691)</td>
<td>Mason Dixon</td>
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<td>#10</td>
<td>HELLO TROUBLE (Capitol/50707)</td>
<td>Desert Rose Band</td>
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#### Rising Artists

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<tr>
<th>#1</th>
<th>I THINK I HAD A HEART OF STONE (RCA-9464-7)</th>
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<td>MAYBE THERE (True TJ-97A)</td>
<td>Lisa Childress</td>
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<td>WOULD YOU IF I DO (Gallery G-031-A)</td>
<td>Susan Rose</td>
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<td>DROWNED IN THE FLOOD (Sundai SR-156)</td>
<td>Dawn Dorminy</td>
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<td>#5</td>
<td>BETWEEN HELLO AND GOODBYE (Twila TW-501A)</td>
<td>Tommy Osco</td>
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<td>#6</td>
<td>WHO'LL GIVE THIS HEART A HOME (Warner Bros. 7-22991)</td>
<td>Jerry Landford</td>
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<td>OF THE FOOLISH THINGS TO DO (Wolf WD-1217A)</td>
<td>Ross Lewis</td>
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<td>ACT NATURALLY (Capitol 64-4909)</td>
<td>Buck Owens &amp; Ringo Starr</td>
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<td>#9</td>
<td>FIRE ON THE MOUNTAIN (Sound Waves SW-4622)</td>
<td>Larry Landry</td>
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<td>I GOT YOU (Reprise 7-22757/Warner Bros.)</td>
<td>Dwight Yoakam</td>
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<td>TO A SAN ANTONIO ROSE (Doran Posts. 88-156A)</td>
<td>Steve Douglas</td>
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<td>#12</td>
<td>A LITTLE GROUND IN TEXAS (Evergreen EV-1014)</td>
<td>Clay Cooper</td>
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<td>#13</td>
<td>AFTER ALL THIS TIME (Columbia 38-66585/CBS)</td>
<td>Rodney Crowell</td>
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<td>#14</td>
<td>A SONG, A DAY (KEEPS THE BLUES AWAY) (Stap Hunger Records SHR-M-1102)</td>
<td>Mickey Jones</td>
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<td>SINGIN' THE BLUES (MCA-104A)</td>
<td>Jeff Golden</td>
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<td>Dave Bush</td>
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<td>WHEN IS THE RIGHT TIME (Golden Eagle GE-155-AA)</td>
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<td>ANCIENT HISTORY (PepsiOne PS6169)</td>
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<td>NEVER SAY NEVER (Capitol B44346)</td>
<td>T.Graham Brown</td>
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<td>BIG BAD MAMA (Evergreen EV-1092)</td>
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#### Debut Artists

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<tr>
<td>#2</td>
<td>KEEP IT ON THE COUNTRY SIDE (Gallery II G053A)</td>
<td>Sherry Groen Gunslien</td>
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<td>YES MA'AM (County 2012)</td>
<td>The Dalton Brothers</td>
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#### New Releases

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**ALBUM RELEASES**

- **EDDIE RAVEN:** *Temporary Sanity* (Universal 76003)

  Raven's debut album for Universal has something for everyone. Its eclectic feel includes the sax-laden tune that was his first single release, "In A Letter To You," and the next scheduled release, the very Cajun-influenced "Cajun Boy." It is also filled with some down-home country and some beautiful ballads like "Holding On To You," "Island," and "A Woman's Place." Raven's unique voice and Barry Beckett's expert production are sure to make this LP a hit for both Raven and Universal!

- **JANIE FRICKIE:** *Labor of Love* (Columbia 45087)

  Love songs galore! Songs about good love, bad love and forbidden love. And Janie's sensual voice brings the best to each cut. This one, produced by Chris Waters, includes tunes by some of the best. Among them are Janie's current single, "Love Is One Of Those Words," written by Waters, Tom Shapiro and Holly Dunn. Other excellent songs featured on this project include Bill and Sharon Rice's "What Are You Doing Here With Me" and Steve Earle's "My Old Friend the Blues." Good stuff!

**SINGLE RELEASES**

### OUT OF THE BOX

- **GEORGE JONES:** "Writing on the Wall" (Epic 54 68991)

  Talk about reaching out and grabbing the heart strings — this one does! This tune is about a man who is ready to leave home and his family behind. But after seeing where his child has scribbled "We Love You Daddy" (in purple crayon) on the wall, there was no way to walk out on that. This one, written by Bobby Fischer and Freddy Weller and produced by Billy Sherrill, is bound to be another #1 for Jones!

### COUNTRY FEATURE PICKS

- **SUZY BOGGUS:** "Cross My Broken Heart" (Capitol P-B-44399)

  Suzy's clear, heartfelt vocals bring justice to this beautiful ballad about a love that has gone in body, but not in thought. Even though it's over, she will always love him in her "broken heart." Beautiful song and excellent production by Wendy Waldman. Good stuff, Suzy!

- **CLINT BLACK:** "Killin' Time" (RCA 8945-7-RAA)

  Black wails through this downer about a guy who just can't get over his love who passed away, nor can he drink her out of his mind. Great vocals and expert production by James Stroud and Mark Wright, and sure to get lots of airplay. But I think he'd be a "better man" if he stuck to his positive tunes.

- **J.C. CROWLEY:** "Beneath the Texas Moon" (RCA 9012-7-RAA)

  Crowley has one of those laid-back dreamy voices that takes us right into the picture he paints in this tune about falling in love under that Texas moon. This beautiful love song, co-written by Crowley and Jack Wesley Kirk, and its top-notch production by Josh Leo and Larry Michael Lee, should really send Crowley on his way up the charts!

- **JOHN COUGAR MELLENCAMP:** "Jackie Brown" (Mercury 874644-7)

  Mellencamp crosses over into country with a heart-wrenching story about a man and his family who hasn't seen a very fair shake in life. Mellencamp, who sounds a lot like Dylan in this one, seems to fit in any musical category. True talent!

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**CALENDAR OF EVENTS**

**COMING UP:**

THE NASHVILLE SONGWRITER ASSOCIATION INTERNATIONAL (NSAI) will present a one-day minicourse-on successful songwriting, conducted by lyricist/composer/teacher Shelia Davis on Saturday July 23, at Belmont College in Nashville. Registration for the workshop is $55 for NSAI members and $125 non-members. For registration or information, write or call NSAI, 801 18th Avenue South, Nashville, TN 37203, (615) 321-5004.

**BACK IN TIME:**

- **JULY 22—Restless Heart—"Bluest Eyes in Texas" tops the charts (1988)**
- **JULY 23—Oak Ridge Boys—Fancy Free LP is certified Gold (1981)**
- **JULY 24—Urban Cowboy soundtrack becomes million-selling LP (1980)**
- **JULY 25—Sweethearts of the Rodeo's "Since I Found You" debuts (1966)**
- **JULY 26—Steve Wariner's "Some Fools Never Learn" enters charts (1985)**
- **JULY 27—Emmylou Harris' "Elite Hotel LP goes gold (1978)**
- **JULY 28—Earl Thomas Conley's "Angle in Disguise" hits the top of the country charts—the fourth #1 from his Don't Make It Easy for Me LP (1984)**

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**THE ACADEMY OF COUNTRY MUSIC's top new female vocalist, Suzy Bogguss, knows the true meaning of Fan Fair. While signing autographs in the Capitol Records booth, Suzy was surprised by her idol, Patsy Montana. The encounter provided one of Fan Fair's most touching moments as Suzy and the country music legend warmly embraced each other. Montana wrote "I Want to Be a Cowboy's Sweetheart," which is on Suzy's debut album.**

**SCENE THREE DIRECTOR John Lloyd Miller describes the next series of shots to Daniele Alexander during the filming of her new music video "She's There" on Poly-Gram Records.**

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**THANK YOU TO ALL MY GREAT FRIENDS IN RADIO LAND FOR AWARDING ME AS THE**

**"CASH BOX PROMOTER OF THE YEAR"**

**CHUCK DIXON**

(615) 754-7492

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**CASH BOX MAGAZINE 30 JULY 22, 1989**
**COUNTRY MUSIC**

DURING A RECENT promotional tour in the Northeast, Epic newcomer Shelby Lynne presented Musicland executives with her current single, "The Hurtin' Side." Pictured left to right are: Dick Odette, VP, Musicland; Lynne; Ray Schneppe, singles buyer, Musicland; Kathy Dosdall, Musicland buyer; Nancy Helland, CBS Records; Clay Hagen, advertising mgr., Musicland.

**THE SONGWRITERS GUILD OF AMERICA (SGA)** honored Johnny Cash with their "Appie Award" at a special tribute show recently at the Vanderbilt Plaza Hotel in Nashville. The show included performances of some Classic classics, and personal tributes were paid to Cash by several country music representatives. Pictured from left is former SGA president Gordon Southern regional dir. of SGA Kathy Hyland; Cash; SGA VP John D. Loudemilk and SGA exec. dir. Lew Bachman.

**COUNTRY TIDBIT #1:** Janie Fricke's 120-plus-year-old ranch in Lancaster, Texas is adding a new dimension to its already rich Texas history. Once the home of Pat Garrett, the famed killer of Billy the Kid, it is the ironic setting of Janie's public service announcements to benefit the West Texas Rehabilitation Center in Ablene.

Janie has added two new residents to the bevy of pets residing on her ranch abode. Two matched pair of peacocks now roam among the two donkeys, five horses, dogs, cats, ducks and chickens that parade around the farm. Oh, and let's not forget the doves, parrot and cockatil on the front porch...Janie has named her new pet parrot "George Strait" because, she says, "He's very pretty and kind of shy, but he sings beautifully!"

**COUNTRY TIDBIT #2:** As the T.G. Sheppard tour bus was making its way to Texas from Tennessee recently, it came upon an emergency situation. T.G.'s driver, Howard Hatt, caught a glimpse of a man on the side of the road laying beneath a jack-rounded truck, trying to change a flat tire. As the bus passed, out of the corner of his eye Howard saw the jack slip and the truck fall on the man, pinning him. He immediately pulled over, got out and literally picked up the truck so the jack could be replaced to free the trapped man. The injured party suffered only minor cuts, and when asked if he was all right, he replied, "I'll be okay, but do you think I could meet T.G. and get him to sign a picture for me?"

**MERCUY SONGSTRESS DONNA MEADE** beams as she poses with the commemorative plaque she received as part of her induction into the Virginia Country Music Hall of Fame. Nearly 3000 people attended the ceremony, which took place in Crewe, VA last month. Seen in background is Mayor Charles Duckworth of Chasse City, VA.

**RISING STARS LIONEL CARTWRIGHT: Puts It All Together**

"I'M NOT JUST A SINGER, although I do want to be a good singer. I think that my writing and my instrumental side are all kind of wrapped in together with one thing: When people ask me, 'What's the main thing?' I can't really answer that because it's all thrown together and intertwined. I think that's a big part of what makes my music different than a lot of other people. It's not better or worse — it's just what it's!

And Lionel Cartwright is certainly being appreciated across the country. "Of Chance," from his debut MCA LP Lionel Cartwright is rapidly climbing the country charts. "Like Father, Like Son," his previous single, continues to ride the charts and appear major airplay nationwide. The public definitely likes the sound of Lionel Cartwright.

Cartwright's music has a strong acoustic sound. It's natural and it's real. "I've had a hard time trying to describe my music," Cartwright reflects. "I can't just say it's any particular kind of music, so one grows up in a vacuum, hearing only one kind of music. I think I've been influenced by it all and that shows in my music. Just write things I like, and I hope other people will like it too.

Cartwright's music is drawing a lot of younger fans into the world of country music, fans who aren't afraid to admit they like all kinds of music. "We had guys come to a concert we did in Detroit that had Guns N' Roses bandanas on, saying, 'Man, I really like your album,'" Cartwright laughs. "I couldn't believe it! I can't really figure that one out, but it's wonderful."

"I think there's a big audience out there that's kind of lost because they're not really into hard rock or the other extreme," Cartwright says. "For some reason, I've always had good luck at winning people over that didn't think they liked country music.

While Cartwright's style may not be one we can readily put into a category, this talented young artist has always known he loved country music and that he wanted to be a part of it. Although considered a newcomer in the industry, 29-year-old Cartwright is a veteran entertainer.

"I started singing and playing when I was about 10 years old, and started performing in public for civic and community events when I was 11 or 12," Cartwright remembers. By the time he was 15 years old, Cartwright did a radio show in Ohio and later, one in Charleston, West Virginia. He slowly worked his way back to the area where he grew up and was performing on the Wheeling West Virginia Jamboree at age 17.

"I worked at the Jamboree through my college years, then moved to Nashville years ago. And not long after that, I went to work for The Nashville Network. They moved me to Knoxville, where I worked for two or three years before moving back here (Nashville) where I went to work again on my recording career."

Cartwright says he also has that job in Knoxville to thank for a lot of the inspiration for his music, because that's where he met his wife, Cindy. "She is definitely the inspiration for a lot of my songs," Cartwright says, smiling proudly. In fact, that's where "Give Me His Last Chance" came from.

"I didn't actually write it until after we had been married a couple of years, but when we first met, Cindy was seeing someone else. During her breakup with him, we became closer," Cartwright says. "She kept going back to this other guy too and finally there came a point where I said, 'Okay, something's gotta give.' So that's where the song came from."

Another song off the LP, "In My Eyes," which Cartwright says will probably be his next single release, was also inspired by Cindy. "That was written about being apart a lot, which in this business, you are," he explains. "I'm just a big true love kind of guy and I wrote what I felt about this very special lady.

"Cartwright says Cindy worked at MTV Records for a while and that it helps to have someone that has been in the business and understands that sometimes it gets a little crazy. "I have to keep that balance of family though, because if anything is real anymore, what do you write about? I need it to keep it real to stay inspired.

"Someone said to me recently, 'You've got to have the want to.' If that's ever gone, it would be hard. Music may be just like any other job, to an extent, except there's got to be that magic in there — that's what people identify with and hear. It needs to have that little touch of magic in there. You can't just crank 'em out, you know."

"With everything that is happening now for Lionel Cartwright, it's not likely he will lose that magic. The ripple from his records and widespread recognition is resulting in more frequent show dates, especially this fall. He is also set to go back into Soundstage Studio in Nashville this fall with producers Tony Brown and Stewart Smith to begin recording for his second album, which like his first, will contain mostly self-penned tunes.

He says on this next album, which will be released next year, the songs will have the same approach — basic kinds of sounds, but stretching the perimeters a little bit. Lionel Cartwright continues to put it all together, blending the best elements of traditional country with all the excitement of new country music!"

Kay Knight
COUNTRY INDIES

INDIE SPOTLIGHT

TIM HOOKER: “She’s Haunting Me” (SR 157)
Hooker co-wrote this tune about a memory he just can’t shake — is it real or just a dream? The clear, strong vocals and this strong song should get this talented young artist some major airplay and major attention from industry execs.

INDIE FEATURE PICKS

TOMMY CISCO: “Between Hello and Goodbye” (TW-501)
A bitter love story about how two people have let their little girl down by letting their love die. Cisco’s country twang brings out the “true” traditional sound in this one.

TERRY ROBERTSON & THE HIGH HORSE BAND: “I.O. Blues” (BR-2007)
This song has the Dave Dudley truck driving feel. A great tune about how hard it is to get ahead when you’ve got a case of those “I.O. Blues.” Roberson sings it like he’s been there in a down-home country mood.

HARRELL & SCOTT: “Weak Men Break” (U-25003)

TOMMY SMITH: “Old Glory” (U-25229)

INDIE FEATURE ARTIST

BRIAN O’NEILL:
One Step at a Time

SUCCESSFUL: Accompanied by or attaining to success; having the desired effect; prosperous; fortunate.

This is what every artist desires — to be successful. The desired effect being the love of the audience, the applause and knowing that their music is appreciated, enjoyed and wanted.

There are many ways to attempt to achieve that goal, to be successful. Brian O’Neill, on Sing Me Records, has a solid and down-to-earth approach. “I don’t want to be an overnight success,” he says, thoughtfully. “I see this challenge as a staircase, one step at a time. I’ll take it slow and pay my dues. Each step has a purpose and to jump one of those might cause a missed opportunity.”

O’Neill is a proclaimed perfectionist. “I want to do everything right when I’m onstage. I want the audience to have my best, on stage as well as in the studio.” O’Neill’s first trip to the studio was in August of last year when he went into Audio Media in Nashville. “I would take the rough tracks home each night and make notes and better myself from day to day.”

Jean Zimmerman produced that initial session, which she arranged after having met O’Neill only two months before. Those months were consumed with finding the right material for this multi-talented artist. This planning and hard work brought forth five songs, one of which is now a Cash Box chart-climber — “The Softest Rock (I Ever Leaned On).”

Prior to meeting Zimmerman, O’Neill was only familiar with the gospel side of the music industry. He once sang in a gospel group called Heartstruck, and says he has learned much and been guided by his father and manager, O’Neill Terry, who also spent many years involved with gospel groups.

Terry is helping build each step for his son, each step having the objective to better O’Neill. “I’m ready and willing to hit the grindstone, work and always keep getting my name out so people will begin to recognize my work with my name.”

The step now is to start working dates and head back into the studio to finish his debut album. The Billy Deaton Booking Agency has signed to the team to book O’Neill; promoter Chuck Dixon works to make this young singer’s name and his current single a common radio name.

“ar to become a success, it takes hard work and dedication from all,” says O’Neill. “Everyone has to pay some dues. I realize it may take a very long time to gain that success, but that’s fine because I’ll be learning every step of the way!”

T.L. Carr

CASH BOX

WE WORK FOR YOU!
Atari, Inc., Los Gatos-based manufacturer of computer games, signed a lease for a game center in the Bay Fair Regional Shopping Center (San Leandro, CA). The firm already operates game centers in San Jose and Orange County, and is currently negotiating leases for additional locations in the Bay Area. Irwin Margold of Rowe International and Joe Ash of Active Amusement have spearheaded the establishment of a Gottlieb Memorial Fund in honor of the late David Gottlieb, who passed away earlier this year. Ramtek Corp., a distributor in the expansion of the company's Electronics Division and the appointment of coin-inetet Bob Jones (formerly of the National Amusement Operators), is expanding its product line. Such Bally games as Space Flight, Target Zero and Stunt Flyer, along with Midway's Flying Saucers are now on permanent display in the National Air and Space Museum of the Smithsonian Institution (Washington, D.C.), which is probably the world's most prestigious enterprise for the preservation of scientific, social and historic artifacts. Jack Gordon, formerly general manager of Atlantic New York Corp. (Seeburg's New York City distributor), has been appointed vice president of marketing and sales for the Seeburg Phonograph Division and is stationed in the Seeburg factory in Chicago. As a new games people know, Gordon was president of Seeburg for many years prior to his departure to become president of Scopitone, following which he formed Cameron Musical Industries, which was involved in phonograph importing and operating. A recent Cash Box editorial states that: "Straight quarter play on such stape games as flippers and shuffle alleys is catching on around the country...only a small percentage of such machines are on quarter play per player at this point...the significant thing is that operators have encountered little or no resistance from locations on the subject...Wurlitzer Company board chairman R.C. Roling, the executive whose announcement that the company would cease manufacturing jukeboxes rocked the industry, will be stepping down as Wurlitzer's chief executive officer. Seeburg was elected president of the corporation in lieu of former president Sam Stern's decision to leave that spot and concentrate strictly on the Williams Electronics Division of which he is president. Effective July 1, Wurlitzer maven A.D. Palmer of Williams' executive vice president and chief executive officer of Seeburg, was elected president of the corporation in lieu of former president Sam Stern's decision to leave that spot and concentrate strictly on the Williams Electronics Division of which he is president. Effective July 1, Wurlitzer maven A.D. Palmer was elected president. The Best and the Worst" poll reveals that those manufacturers who were voted the "Best in the Business." Star TECH/SHOW conducted a "Mannequins 1989: The Best and the Worst" poll via their electronic Bulletin Board (BBS). Williams Electronics captured the #1 spot for Best Industry Customer Service, with 34 percent of the votes. Bally Midway received an Honorable Mention for Customer Service. Special recognition is in order for Williams/Bally/Midway's Tom Cahill, manager of field service, and Linda Schooley, manager of customer service/parts sales. "Hard work and attention to detail do not go unnoticed by our customers," commented Ken Fedesna, vice president and general manager. "Congratulations and thanks to every individual whose contributions helped us achieve these distinguished awards." He also expressed gratitude to all of the operators who took the time to participate in the poll.

News Briefs

- Bally Manufacturing Corp. announced plans to build a ten-acre lot located at the Hughes Airport Center in Las Vegas, where the company will build a 150,000 sq. ft. high-tech manufacturing plant for the production of gaming machines and lottery terminals. The plant will provide initial employment for up to 300 people and is scheduled for completion by mid-1989. NAMA will hold its first National Education Conference, August 10-12 at the Hotel Sofitel (near Chicago's O'Hare Airport), featuring 46 hours of presentations and discussions targeted at vending company owners, managers and supervisors. Deadline for registration is July 19. For further information contact NAMA headquarters at 20 N. Wacker Drive, Chicago, IL 60606...
- Leaside Investments U.S.A., Inc., a Delaware corporation headquartered in Phoenix, Arizona, jointly announced an agreement for Leisure to acquire five-million Intermarket shares for $2.25 million. This will increase the ownership interest of Leisure Investments in Intermark to over 54 percent of the common stock...
- Until the official documentation of the new guidelines for operating cranes in the state of Florida, operators have been advised that crane games will not be confiscated unless they are being used clearly as gambling devices (i.e., games in which the prize is not a lottery ticket, wristwatches, currency or something of greater value than the prize attached... Tina Pruitt has been promoted to manager of exhibits for the Consumer Electronics Show (CES), meaning she will be in charge of space assignments, assisting in product categorization, floor layouts and sales and marketing plans...
Valley Receives Patent on T-60/30 Dart Target


Corresponding foreign patent applications have been filed in several other countries including Canada, Australia, Great Britain, Japan, West Germany, Austria, France and Italy.

The T-60/30 Thin Ribbed Spider Target is one of the many standard features on Valley’s popular Cougar electronic dart machines, T-6030 target replacement kits are also available for Arachnid and Merit electronic dart machines through Valley’s distributor network.

Further information may be obtained by contacting Valley Recreation Products, Inc., 333 Morton St., P.O. Box 656, Bay City, MI 48707.

Valley Names New Engineering Head

CHICAGO — Dick Shelton, vice president of manufacturing at Valley Recreation Products, Inc., of Bay City, Michigan, announced the appointment of Edward K. Miguel as director of engineering for Valley’s Electronics Division, which produces the Cougar and Royal Darts games in the firm’s Sycamore, Illinois plant.

Miguel holds a BS and MS degree in electronic engineering, and has had extensive experience in the industry. Prior to joining the Valley organization he was with such companies as CTS Corporation and Wurlitzer; he is a member of the Institute of Electrical and Electronic Engineers.

Miguel and his wife, Christine, have three children, Nola, Jacob and Nicholas.

“Edward has made major contributions to our division since he joined the company,” said Shelton. “I am more than pleased to have him on our team.”

LOVE OUR JUKEBOXES! Mingling with jukebox collectors from all over the world is an interesting experience. You come in contact with people in various walks of life who collect, either as a hobby or as their livelihood, the common denominator being a sense of deep pride in their possessions. Cash Box recently attended a convention of collectors, held at Pheasant Run in suburban Chicago (St. Charles, Illinois), which featured jukeboxes galore (some impeccably restored), predominantly from the late ’30s, ’40s and ’50s, along with a few really antique machines dating back to the turn of the century. As we toured the floor we had difficulty distinguishing the various models and, were it not for the kind assistance of Mike and Sally Route of Always Jukin’, we would have been totally lost. Always Jukin’ is the monthly publication (the bible, if you will) that represents and caters to the requirements of the collectors’ community. Their booth at this convention displayed various items, but focused largely on the Always Jukin’ T-shirts were brought in especially for this occasion. Mike and Sally modeled them for us (photo 1). In photo 2, Sally is pictured with some Rock-Ola jukeboxes, including models from the ’40s and ’50s.

MEET THE CHAMPS! The recently held Arachnid BullShooter IV Championship dart tournament finals produced the largest turnout to date, attracting entries from all over the world. Dart lovers from West Germany, Canada, England, Japan, Cook Island, Australia, the United States and other countries gathered at the Rosemont/O’Hare Exposition Center in Chicago to test their skills. There were a total of 3,742 entries in the eight-event final competition — for the $35,000 in prize money, trophies and world titles. Pictured are (photo 1, l-r) Arachnid, Inc., owners Mike Tillery and John Martin with Carol Wilke, World Women’s Champion, and (photo 2) Pam Bolander and Jim Ratliff, who took first place Mixed Doubles honors, with Arachnid’s VP of marketing Sam Zumwuto. Arachnid, Inc., is already looking ahead to the 1990 Bull-Shooter V World Challenge of Champions. For further information contact Arachnid, Inc., 6421 Material Ave., P.O. Box 2901, Rockford, IL 61132-2901.
LOVE AND ROCKETS

FEATURING

THE SMASH SINGLE

"SO ALIVE"