

CASH BOX

JULY 22, 1989

NEWSPAPER \$3.50

Special Issue:

SHOCK TO THE NEW

Alternative Music in Focus

The The!
 Wire! Robyn Hitchcock!
 Godfathers! Hangmen! Dramarama!
 Gregg Alexander! Ovis! Fetchin Bones!
 John! Paul! George! Ringo! Franny! Zooey!



OLD SKULL



TOAD THE WET SPROCKET



THE POSIES



SHADOWLAND

Presenting Julio Iglesias' Romantic New Album.

Raices
(My Roots)

Music Everyone Can
Call Their Own.

Medleys Of Timeless World Classics:

LATIN:

TRES PALABRAS
PERFIDIA
NOCHE DE RONDA
QUIZAS, QUIZAS, QUIZAS
ADIOS/EL MANISERO

MEXICO:

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

BRAZIL:

DESAFINADO
MAS QUE NADA
MANHA DE CARNAVAL
AQUARELA DO BRASIL
TRISTEZA
MARIA NINGUEM
SAMBA DE ORFEU

ITALY:

TORNA ASURRIENTO
QUANDO M'INNAMORO
'O SOLE MIO!
QUANDO QUANDO QUANDO

FRANCE:

NE ME QUITTE PAS
QUE C'EST TRISTE VENISE
ET MAINTENANT
LA VIE EN ROSE

Featuring the hit single,
**CABALLO VIEJO/
BAMBOLEO.**

Available now on
CBS Discos International
Cassettes, Compact Discs
and Records.

CBS DISCOS
INTERNATIONAL

Call Toll Free
1-800-327-2847
George Zamora
Vice President, Marketing
1-800-327-2847

MIAMI, FL
Tony Ojeda
(305) 592-0045
SAN ANTONIO, TX
Ray Martinez
(512) 342-9536
NEW YORK, NY
Diana Alvarez
(212) 840-3582
STUDIO CITY, CA
Fernando Beltran
(818) 753-9696
SAN JUAN, PR
Rafael Cuevas
(809) 725-6276
HIGHLAND, MD
Harry Fox
1-800-333-2961

CBS Records International.
Wherever You're Listening, Our Music Is There.

STAFF

GEORGE ALBERT
President and Publisher
KEITH ALBERT
Vice President/General Manager
ROBERT LONG
Vice President
BUD SCOPPA
Editor
MARK CARMAN
Director, Nashville Operations
CAMILLE COMPASIO
Director, Coin Machine Operations
TOM DE SAVIA
Los Angeles Editor
LEE JESKE
New York Editor
KAY KNIGHT
Nashville Editor
Editorial

JOE WILLIAMS, Copy Editor
KAREN WOODS, Assoc. Ed. (N.Y.)
KIMMY WIX, Assoc. Ed. (Nash.)
NEIL HARRIS, Assoc. Ed.
MARISA LACKEY, Assistant Editor

Chart Research

GENE FERRITER

Coordinator (L.A.)

STEVE HESS

Chart Director, Country/Gospel
(Nash.)

TOM CHANG

Pop Singles (N.Y.)

FRANK SCHÉRMAN (Nash.)

SCOTT SALISBURY (L.A.)

DOUG PROBST (L.A.)

KEN MICALLES (N.Y.)

STEPHANIE BRAINERD (L.A.)

Production

JIM GONZALEZ

Art Director

ELAINE FARRIS

Production Manager

Circulation

NINA TREGUB, Manager
CYNTHIA BANTA

Publication Offices**NEW YORK**

157 W. 57th Street (Suite 1402)
New York, NY 10019
Phone: (212) 586-2640
Fax: (212) 582-2571

HOLLYWOOD

6464 Sunset Blvd. (Suite 605)
Hollywood, CA 90028
Phone: (213) 464-8241
Fax: (213) 464-3235

NASHVILLE

1300 Division St. Ste. 202,
Nashville TN 37203
Phone: (615) 244-2898
Fax: (615) 259-2913

CHICAGO

1442 S. 61st Ave., Cicero IL 60650
Phone: (312) 863-7440

BRAZIL

CHRISTOPHER PICKARD

Av. Rio Branco, 123/2012

Rio de Janeiro—RJ

20.040—Brazil

Phone: (021) 222-4893/242-3315

Fax: (021) 222-7904

ITALY

MARIO DE LUIGI

"Music e Dischi" Via De Amicis 47

201233 Milan, Italy

Phone: (902) 839-18-37/832-79-37

JAPAN

Adv. Mgr. **SACHIO SAITO**

Editorial Mgr. **KOZO OTSUKA**

2-chome, 11-1, Shinbashi,

Minato-ku

Tokyo Japan, 105

Phone: 504-1651

UNITED KINGDOM

CHRISSEY ILEY

Flat 3, 51 Cleveland Street

London W1P 5PQ England

Phone: 01-631-1626

CASH BOX (ISSN 0008-7289) is published weekly (except Christmas week) by Cash Box, 157 W. 57th Street, Suite 1402 New York, NY 10019 for \$125 per year second class, \$150 first class. Second class postage paid at New York, NY and additional mailing offices. Copyright 1989 by George Albert. All rights reserved. Copyright under Universal Copyright Convention. POSTMASTER: Send address changes to CASH BOX, 157 W. 57th Street, Suite 1402, New York, NY 10019.

CASH BOX

THE MUSIC TRADE MAGAZINE

S T U F F

8 SHOCK OF THE NEW: A GUIDED TOUR

A dozen years of cultural evolution, as seen through the eyes of one very hypothetical innocent. 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 *souçon* of post-modern consciousness for your dining and dancing pleasure.

Karen Woods, Joe Williams, Bud Scoppa, Byron Rockowitz and Tom De Savia

COLUMNS

4 The Buzz / Oscar Wednesday and Stephanie Brainerd in Tinseltown; Karen Woods in Gotham; Chrissy 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.

15 Beats & Hype / Jazzy V. is funkier than Neil Harris.

16 The Heavy Metals / Janiss Garza metals with the industry.

17 On Jazz / Lee Jeske blows his horn.

20 Pure Pop for Now People / Oscar Wednesday has catholic tastes.

22 Rhythm & Blues / Neil Harris comments on the Guy-New Edition incident.

27 Nashville Note-ables / Kay Knight on Kathy Mattea.

CHARTS

8 Top 40 Alternative LPs

15 Top 40 Rap LPs

16 Top 40 Heavy Metal LPs

17 Top 40 Traditional Jazz LPs

18 Top 200 LPs

22 Top 75 Rhythm & Blues LPs

23 Top 100 Rhythm & Blues Singles

24 Top 40 Contemporary Christian Singles

25 Top 40 Black Gospel Singles

26 Top 40 Southern Gospel Singles

28 Top 50 Country LPs

29 Top 100 Country Singles

32 Top 25 Country Indie Singles

DEPARTMENTS

4 Tickertape: The facts, the rumors, the lies, the deception...

4 Movers & Shakers

24 Gospel

30 Country

33 Coin Machine

35 Classifieds

A PAINLESS INTRODUCTION TO WHAT WE'RE TALKING ABOUT

Elvis Costello: the first six albums, the several anthologies

The Clash: *London Calling*

R.E.M.: *Murmur*

Tom Petty & the Heartbreakers: first album

The Ramones: first

The Tubes: *Young & Rich, Remote Control*

The English Beat: *I Just Can't Stop It*

Squeeze: *Argybargy, East Side Story*

Crowded House: both

The BusBoys: *Minimum Wage Rock & Roll*

Prince: *Dirty Mind*

Talking Heads: first three

Bryan Ferry/Roxy Music: *Street Life*

The Jam: *All Mod Cons*

Sex Pistols: *Never Mind the Bollocks*

Husker Du: *Flip Your Wig*

Black Flag: *Damaged*

Minutemen: *Double Nickels*

Rain Parade:

Emergency Third Rail Power Trip

The Pop: *Now*

Joy Division: *Unknown Pleasures*

The N.Y. Dolls: the pair

David Bowie: *Station to Station, Low*

XTC: *The Compact XTC*

The Police: *Outlandos d'Amour*

The Pretenders: first album

Blondie: first three

X: *Wild Gift*

Young Fresh Fellows: *Fabulous Sounds*

of the *Pacific Northwest*

Big Dipper: *Heavens*

Nick Lowe: *Jesus of Cool*

Devo: *Are We Not Men?*

various: *A Bunch of Stiff Records*



Hard-rocking POSIES rock youth of America with special rock friend. See page 11. (Photo: Lisa Johnson)



ALICE COOPER: Mentioned somewhere in this issue. (Photo: not by Lisa Johnson)

Cover photo credits: Posies by Karen Moskowitz; Old Skull, Toad the Wet Sprocket and Shadowland by Lisa Johnson

TICKERTAPE



THE WHO?

ENGLAND'S OLDEST HITMAKERS, THE ROLLING STONES: Looking like something out of *The Picture of Dorian Gray* (Jagger looked like Dorian, Richards looked like the Picture), the Rolling Stones shed their seven-year moss and turned up at a hot New York press conference at New York's Grand Central Station last week to announce that, yes, they're back together: A new album, *Steel Wheels*, is due from Columbia at the end of August, just before the band opens its first tour since 1982. Confirmed dates are as follows: **Rich Stadium, Buffalo** (9/1), **Exhibition Stadium, Toronto** (9/3), **Three River Stadium, Pittsburgh** (9/6), **Alpine Valley, East Troy** (9/9 & 11), **Riverfront Stadium, Cincinnati** (9/14), **Carter-Finley Stadium, Raleigh** (9/16), **Busch Stadium, St. Louis** (9/17), **J.F.K. Stadium, Philadelphia** (9/21), **R.F.K. Stadium, Washington, D.C.** (9/25) and **Municipal Stadium, Cleveland** (9/27). The tour will also hit New York, Los Angeles, Vancouver, Atlanta, Tampa, Foxboro, Detroit, Montreal, Indianapolis, Minneapolis, Jacksonville, Houston, Birmingham, Dallas, Denver, Kansas City, Ames (Iowa), New Orleans and Miami. Some of the facts: **MTV's Beer's** the sponsor in the U.S., **Labatt's Beer's** the sponsor in Canada (quashing rumors that **Fixodent** and **Depends** undergarments were vying for the deal). Canada's **Concert Productions Ltd.**, one of the **BCL Group of Companies** is promoting the tour. **Living Colour** will indeed open at least some of the dates. Keyboardists **Matt Clifford** and **Chuck Leavell** will join the group on stage. **No** material from any Stone's solo album will be included (Mick and Keith figuring that if they did solo material, Charlie'd insist on doing some **Benny Goodman** covers). Tickets'll cost about 28 bucks each. They won't be doing any part of *Tommy*. **Chris Kimsey** joins Jagger and Richards as album producer. Millions and millions and millions and millions of dollars (U.S. dollars, Canadian dollars) are expected to be made by all parties. No interesting questions were asked (or interesting answers provided) at the press conference.

LABELING: A&M is about to debut its new **Americana** label with *Homeland* by **Tish Hinojosa**, a Texas-based Mexican-American folkie. Americana is the brainchild of label A&R chief **Steve Ralbovsky**, who has kept a low profile during his first year on the job. "We want to make records with young progenitors, new artists who are returning to the native forms, but somehow contemporize them with new songs or performing abilities," Ralbovsky said in a July 12 *L.A. Times* story on Americana. Sounds like a way-cool idea to us.... **Mechanic**, MCA's bid for metal credibility via the exclusive-license route, has signed **Trixter**, a teenage quartet from Paramus, N.J.

This signing brings the **Mechanic/MCA** roster to four; **Bang Tango**, **Voivod** 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. **IS THAT A 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**, **Rod 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 **KBIG**) and talk (#3 **KABC**). Discouraging, huh? The one change in the smoggy outlook is the rapid emergence of **Westwood One** and **Scott Shannon's** rock-singles-oriented **KQLZ "Pirate Radio,"** which tied **KBIG** at #5 in its very first ratings period. The emergence of **Pirate Radio** may account for the .8 drop by AOR dinosaur **KLOS** (#8 at 3.8) and, to a lesser extent, the .7 decline of **Anglo-techno/alternative KROQ** (#15 at 2.3). More encouraging is the substantiation of speculation (first reported in *Tickertape* 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 contempo 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 Blood 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 operative 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 (at 20 bucks a pop), the same performance will be shown on the **Fox Network** (for no bucks a pop).



STEWART & OPERA GUYS

MOVERS & SHAKERS

■ ▼ **SBK Records, Michael Mena** has been named national director of new music promotion and marketing. Prior to joining SBK, Mena was national director of alternative 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 the marketing department at **Delicious Vinyl**. Previously, Stewart served as Southwest regional marketing representative for **Arista Records**. ■ **Shirley Cooper** has been named vice president of creative services for **Atlantic Records**. In her new position, 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/advertising & video, a position that she held until this new appointment. ■ **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 was director, dance music for two years. ■ **Laura Swanson** has been upped 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, teen and country press. Swanson joined A&M in 1985 after a stint at **Capitol Records**, and most recently served as West Coast publicist. ■ **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 joining **Capitol-EMI Music** in 1987, 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 for album promotion at **Chrysalis**. Ross comes to **Chrysalis** from **Def American**, where he was director of national promotion. Prior to that, he was Northeast promotion director at **Chrysalis**. ■ **Andre Knecht** has been named national singles sales coordinator for **Warner Bros. Records**. Born in **Lugano, Switzerland**, Knecht had extensive experience in Swiss television before moving to the U.S. in 1983 to work for **Warehouse Enterprises**. He comes to **Warner Bros.** directly from **WEA**, where he had been West Coast singles specialist. ■ **Arista Records** 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 associate director, international publicity & touring. ■ **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 Lippin 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 domestic music publishing operation, has announced the hiring of longtime publishing veteran **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** Country Division, has announced the appointment of **Mike Borchetta** as vice president of national promotion. Borchetta worked as regional promoter for **Capitol**, **RCA** and **Mercury** in the '60s. Before joining **Curb**, Borchetta was an independent promoter for nine years, building a client list that included **Alabama**, **Earl Thomas Conley** and **Marie Osmond**. He'll now be promoting **Curb** country artists **Sawyer Brown**, the **Judds** and **Hank Williams, Jr.**, among others.



Mena



Cooper



Simon



Komisar



Swanson



Duval



Gordy



Borchetta

'89 MIDTERMS: INSIGHTS & OUTTAKES

BY BUD SCOPPA



SCOPPA (BY GARZA)

AM I KIDDING MYSELF, or have the past six months been unusually encouraging for devotees of intelligent, nonstandard pop? Indeed, we felt so strongly about **Lou Reed, Tone-Loc, Roy Orbison, Lyle Lovett, Fine Young Cannibals, De La Soul, the Neville Brothers, Concrete Blonde, Bonnie Raitt, Tom Petty, the Cure, Neneh Cherry** and **Soul II Soul** that we put every one of them on the cover of *Cash Box* as their latest albums were being released. Needless to say, we don't regret any of those decisions. The commercial successes of these acts, along with the breakthroughs of **Elvis Costello, Living Colour, XTC, the Replacements** and **the Cowboy Junkies**, would seem to be the harbinger of a style-spanning, format-blurring renaissance for eclectic smart pop.

On this page, I've compiled noteworthy quotes 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 particularly proud of in retrospect.

FEARLESS FORECAST: "The Fine Young Cannibals' imminent *The Raw & the Cooked* positively buries most earlier attempts to integrate Motownisms and Al Greenisms into a contemporary context," I wrote in January. "This hit-laden album is as accessible as it is artful; [it will] establish singer Roland Gift as a superstar.... Meanwhile, 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 *aux* on either of these platters, y'all." I never dreamed that six months later FYC and Petty would have a lock on the top of the charts.

TOM PETTY ON TRUTH: "The reason the Wilburys record don't sound like a 'supergroup record'—which is kind of an ugly term when you hear it—is because everybody really *was* friends, as hard as that is to comprehend," 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 like something else. It was a very friendly record—pals, y'know, havin' a good time.... I know Jeff doesn't see how we could possibly continue, with Roy gone. And some of us think maybe 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 kinda song. That one was so much like me that it almost put me off for a minute. But you can't fight things that 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*—so I thought it was good. You can't try not to be yourself."

BONNIE RAITT ON THE CHANGING CLIMATE: "There's an interesting story here that has to do with why the climate for someone like me wasn't 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 anyplace to play it. And there's certain production styles that become okay again because of bigger stars doing well with them. Stevie Winwood, Paul Simon, Bruce Hornsby—those records were milestones in changing people's heads. And then Tracy Chapman and Suzanne Vega having such sparse production. So 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 that shit. That's when I said, 'Look, I've done this other stuff; I wanna make a more roots-oriented record.'"

AIMEE MANN ON CORPORATE RELATIONS: "I'm just so afraid that Epic's gonna give up on us," 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 doesn't have that history. 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 is their own company's ability to sell such a thing."

DAVITT SIGERSON ON SEMANTICS & TECHNOLOGY: "What the term 'postmodern' means in art and architecture is that everything in the culture has been debased enough and become familiar enough that it all becomes a kind of a condiment that you can throw in," the producer of the Bangles and David theorized late last year. "In music, the terms and sounds that seem so definitive and startling 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 out," said the Cowboy Junkies' producer in January, "I bought my first CD player and a bunch of compact discs, Dire Straits and all that stuff, and one was a Billie Holiday album recorded in 1956—the year 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 paying much attention to it. When I heard it I went, 'My 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 required. There's no value to a really good keyboard sound anymore. There just isn't any *value* anymore, because you can do everything electronically. What becomes a value is somebody being able to stand naked in front of a microphone and perform—that's value. And people want value. It's very simple. Tracy Chapman was such a hit because she offered value. I think people are sick and tired of what music has become. It's been cheapened."

JHERYL BUSBY ON LEARNING FROM THE LITTLE GUYS: "Rap and metal are the greatest examples of teaching us what 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 tool—an important tool, but it isn't the only tool."

BOB BUZIAK SADDLES UP: "I'm riding the bus to Connecticut on a Friday night, and I have this tape in my 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 was very outside. But after the a 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 my wife Christie, 'You gotta hear this.' I pop it 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 the music is sailing 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 came back on Monday totally in love with 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 [commercially], but there's a moment when you have to step up to your feelings.'"

LENNY WARONKER ON THE NEW VITALITY: "There are pockets of neat music all over the place," the Warner Bros. president acknowledged 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're gonna hear records where it's gonna be a real—if not an exaggerated—live sound; it'll be an over-reaction to controlled sound. We're seeing that with some of our bands now, and of course they're encouraged because 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 record company could speak to their artist roster, 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 FYC singer correctly predicted in early February, "It's gonna be an interesting year." ☉

The following could be considered the prototype for a hybrid adult/alternative playlist, i.e., it blends the tastes of yuppies and future yuppies. The closest existing model, oddly enough, is VH-1, which has had a third of these acts on its playlist in recent weeks. (And to be fair, some of this stuff doesn't exist on video.) Now if VH-1 prez Ed Bennett and programming VP Jeff Rowe would just replace the Gloria Estelans and Doobiesoids with the likes of Marshall Crenshaw and the Pixies (along with getting some way-cooler VJs), the cable channel would actually be the best commercial source of hip programming extant. Who woulda thunk it a year ago?

1. Chris Isaak: "Wicked Game" (Reprise)
2. Prince: "Scandalous" (WB)
3. Fine Young Cannibals: "I'm Not the Man I Used to Be" (I.R.S./MCA)
4. Neneh Cherry: "Manchild" (Virgin)
5. The Pixies: "Here Comes Your Man" (Sire)
6. U2: "Dancing Queen" (Island B-side)
7. Tin Machine: "Baby Can Dance" (EMI)
8. Ziggy Marley & the Melody Makers: "Look Who's Dancing" (Virgin)
9. Soul II Soul: "Keep on Movin'" (Virgin)
10. Lou Ann Barton: "Shake Your Hips" (Antone's)
11. World Party: "Ship of Fools" (from *Greenpeace*, Geffen)
12. XTC: "King for a Day" (Geffen)
13. China Crisis: "Day After Day" (A&M)
14. Traveling Wilburys: "End of the Line" (WB, '88)
15. Tom Petty: "A Face in the Crowd" (MCA)
16. Todd Rundgren: "The Waiting Game" (WB)
17. Graham Parker: "Get Started. Start a Fire" (RCA, '88)
18. Crowded House: "Into Temptation" (Capitol)
19. The Cure: "Love Song" (Elektra)
20. Lenny Kravitz: "Precious Love" (Virgin)
21. Bonnie Raitt: "Love Letter" (Capitol)
22. Van Morrison: "Have I Told You Lately" (Mercury)
23. Marshall Crenshaw: "Some Hearts" (WB)
24. De La Soul: "Eye Know" (Tommy Boy)
25. Keith Richards: "You Don't Move Me" (Virgin '88)
26. Cowboy Junkies: "Misguided Angel" (RCA)
27. Neville Brothers: "Yellow Moon" (A&M)
28. Robbie Robertson: "Somewhere Down the Crazy River" (from *Greenpeace*, Geffen)
29. Elvis Costello: "Baby Plays Around" (WB)
30. Paul McCartney with Elvis Costello: "You Want Her Too" (Capitol)
31. 'Til Tuesday with Elvis Costello: "The Other End (of the Telescope)" (Epic)
32. Chet Baker: "Almost Blue" (RCA)
33. Chris Isaak: "Don't Make Me Dream About You" (Reprise)
34. Bob Mould: "See a Little Light" (Virgin)
35. Byrd House: "Eight Miles High" (Capitol B-side)
36. Terence Trent D'Arby: "(What a Wonderful World)" (Columbia B-side, '88)
37. Basia: "Time and Tide" (Epic, '88)
38. Squeeze: "Pulling Mussels From the Shell" (A&M oldie)
39. Chris Rea: "On the Beach" (Geffen)
40. Roxy Music: "Avalon" (Reprise oldie)

OOOPS: Never assume anything—that's the first rule of journalism. In preparing last week's *Totally Hip Top 10*, I somehow convinced myself that Bruce Weber had directed the stunning video for Chris Isaak's "Don't Make Me Dream About You." The clip is the work of gifted young filmmaker Geoffrey Barish.

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'll just say that he and his band *rock*, man.

Hailing from the bowels of Kenmore, N.Y. (a lovely little retirement community outside of Buffalo), M.D. quickly grew tired of the convalescent-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 Rockstocking** 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 Mick'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 backstage, 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 dum.nies, and they realized that even though they could get chicks by the boatload to come and check out their *humongous* stage personas, they needed a jiggle 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 paen 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 Midas 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 overzealous 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. **Al Sharpton** 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 Teaner** was doing just that. A young pup on the streets of Chicago, Khalid sang and danced his little heart out in order to support not only himself but his family. When his talents 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



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 good ol' Los Angeles from their present home in Sacramento.

Brent 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 pants off of Michael Jackson — and Khalid *does not* wear sequined 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 throughout the cavernous Stardust Ballroom (5612 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 even have to be an **old** person to get in! (It's 18 with I.D.) So pull out that sequin tube top and hightail it down to 1970. In the profound words of Jan Brady, it's "far out!"

Stephanie Brainerd



HOUSE OF USHER

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 Larcey** and bassist/producer **Mark Sidgwick**, 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 the sound all that more distinctive. The band recently released a tape called **Neptune** that showcases new material; it's made 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 co-wrote with former Bongos frontman **Richard Barone** (who is also reportedly planning on doing a version of it), "Nine Hills" and the title track.



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 headquarters. 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 shows there were different 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 almost an auxiliary 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 it 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 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" (who 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 wearily 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 basks 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 scrambling crowd that unnerved 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 "Breathe," 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 jailbait, 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 — or is it metaphorically? — 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 early '80s when he got rid of loud, distorted guitars in the studio, replacing them with sweet acoustic 12-strings. He started off in a band called Big in Japan in 1977; its other members were Ian McCullough, 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 Morrison 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 groin? The show was so outrageously gyratory it was like watching a pantomime. He wasn't libidinous like Prince, who writhes 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 roar 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 stilted, predictable and cliché. 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.

Chrissy Iley



HOW CAN WE MISS YOU IF YOU WON'T GO AWAY? Here's a scene from the bittersweet send-off party for our beloved Tom DeSavia, now at ASCAP. Down in front are Tearjerker vocalist Allison MacLeod with son Elon Etzioni, a suntanned Bud Scoppa, friend Randy Alsenz (who brought Tom a copy of the Rob Lowe tape), Joe Williams (in fedora), and metal mama Janiss 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 Milo Binder, Hits Post Modern columnist John Sutton-Smith, artist Nick Pyzow, RCA publicist Sheryl Ingber, Zomba's blonde Lisa Johnson, our pal Tom, Gene Ferriter, A&M publicists Laura Swanson and Mariel Pastor, Cash Boxers Stephanie Brainerd 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 England 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 throngs lined up outside Graceland with another story about the sparse attendance at the first Memphis appearance of "the Sex Pistols." They make the mistake of showing ten seconds of Pistols footage. A new convert is born...The new convert sees an ad in a Philadelphia weekly for a group called **Blondie**. The singer is a perfect little lollipop in a backless pink 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 in the land. Are they new-wave?...At a **Cars** show in St. Louis, every seat in the auditorium is covered with a local fanzine called *Noise*. The fanzine 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 Peaches store starts a "punk rock" section, filled with colorful 7-inches. 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 **Los Lobos** all rotate through the same venues (the Starwood, the Whiskey, Club 88), all part of the same scene. The Convert is hearing the sound of the '60s all over again, the pop sensibility that flowed from **the Beatles** to **the Who** to **Badfinger** to **Todd Rundgren** to **Big Star** to **the Raspberries** to **Mott the Hoople** to **the New York Dolls**, stripped of its innocence, fired by suburban angst and a serious desire to dress differently than everyone else...1980: The Convert is an extra in *Urgh! A Music War*. Happy-go-lucky teenage boys with flannel shirts tied around their waists leap from the stage and dance in vicious circles...The Convert goes to a punk-rock picnic in Torrance, Calif. **The Minutemen** play one of their first shows, along with **Salvation Army** and some 14 year-olds called **Red Cross**...The Convert buys his first Jam album and a porkpie hat. He learns to dance alone at the local mod club, sees *Quadrophonia* four times, loses his virginity to a girl whose favorite bands are **Poco** and **Ambrosia**...The Convert pierces his left ear, is booted out of his fraternity...**The Pretenders** first album: Are women really like this?...The Convert saves his pennies for a "New Wave Woodstock" in Toronto, featuring **the Clash**, **the Ramones**, **Devo** and **the B-52s**. 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 new-wave credibility, grows a beard to compensate, fools no one. 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 bungalow, 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...The Cardinals win the World Series...1983: The Convert works at a television station, writing endless variations of "We'll Be Right Back After These Announcements." He convinces his old high-school friends to give new-wave a try. **The Plimsouls** play at a converted bank building downtown. The old high-school friends say it's too loud...Throughout St. Louis, the new-wave and punk crowds are one and the same: All 30-or-so adherents go 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 mall...The *Chicago Sun-Times* says the new-wave phenomenon is finished...A late-night college radio station dares to play hardcore...Every band the Convert loves has a name that starts with "the"...1984: The Convert follows a neurotic artist-girl from the television station to Boston, where he lives among boys with big, black hair and girls in house-dresses and clod-hopper boots. When the neurotic artist-girl turns nasty, the Convert sells his bodily fluids for money to return home...1985: The Convert is editor of *Jet Lag*, a struggling St. Louis fanzine that is run by a good-natured mailman. The Convert gets free records and limited local status. He starts his first band, plays two gigs...The Convert interviews **Henry Rollins**, who tells him, "People like you could never understand my world. I'm so far above you it isn't funny." The Convert leaves, trembling. His new girlfriend calls him a spineless weasel...The Minutemen stay at girlfriend's house a month before **D. Boon** is killed in a car crash...1986: The Convert meets his future wife at the only performance-art club in the history of St. Louis...He goes to graduate school in nearby Columbia, Mo. He discovers the joys of small-town life. The Blue Note Club allows him to see the best touring bands in America for a mere three bucks and party with them afterward...The Convert goes to his 10th high school reunion in his post-punk finery. Afterwards, his old girlfriend sleeps with his worst enemy...1987: The Convert starts a psychedelic folk-pop duo with the best undiscovered guitar player in America. The band opens for 400 **Flestones** fans a week after its first rehearsal. They eventually open for **Aztec Camera**, **Fetchin Bones**, **They Might Be Giants** and **Jonathan Richman**...The Convert is a deejay at the college radio station. He uses the station's production studio to record the

CASH BOX MICRO CHART

ALTERNATIVE MUSIC

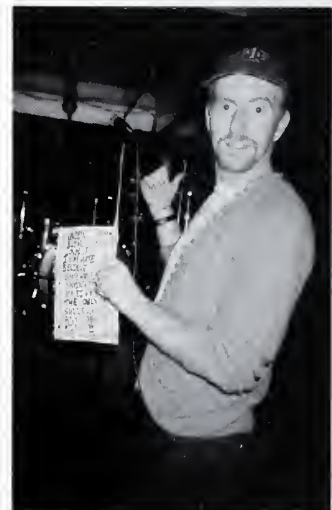


July 22, 1989 The grey shading represents a bullet, indicating strong upward chart movement.

Total Weeks ▼
Last Week ▼

1	BLIND MAN'S ZOO (Elektra 60815)	10,000 Maniacs	1	8
2	LOVE & ROCKETS (Beggars' Banquet/RCA 9715-1-R)	Love & Rockets	3	10
3	DISINTEGRATION (Elektra 60855)	The Cure	2	10
4	WORKBOOK (Virgin 91240)	Bob Mould	4	10
5	DOOLITTLE (Elektra 60856-1)	Pixies	5	12
6	TIN MACHINE (EMI E1-91990)	Tin Machine	6	7
7	INDIGO GIRLS (Epic FE 45044)	Indigo Girls	7	15
8	9 (Virgin 91062)	Public Image Limited	8	8
9	PASSION (Geffen 24206)	Peter Gabriel	16	4
10	SONIC TEMPLE (Sire/Reprise 1-25871)	The Cult	9	13
11	THE RAW & THE COOKED (I.R.S. 6273)	Fine Young Cannibals	10	20
12	BRAIN DRAIN (Sire 25905)	The Ramones	11	7
13	ORANGES & LEMONS (Geffen GHS 24218)	XTC	12	19
14	YELLOW MOON (A&M 5240)	Neville Brothers	13	12
15	TWIST OF SHADOWS (PolyGram 839233)	Xymox	14	12
16	ABSOLUTE TORCH & TWANG (Sire 25877)	k.d.lang	17	6
17	DOUBLE LIVE (Latino Bugervall LBV 002)	The Butthole Surfers	18	6
18	CLOUDLAND (PolyGram 83237)	Pere Ubu	23	4
19	3 FEET HIGH AND RISING (Tommy Boy 1019)	De La Soul	15	14
20	COSMIC THING (Reprise 25854)	B52'S	34	2
21	NEARLY HUMAN (Warner Bros. 25881)	Todd Rundgren	22	6
22	SPIKE (Warner Bros. 25848)	Elvis Costello	19	22
23	MIND BOMB (Epic 45241)	The The	DEBUT	
24	MORE SONGS ABOUT LOVE & HATE (Epic 45023)	The Godfathers	24	7
25	MR. MUSIC HEAD (Atlantic 81959)	Adrian Belew	31	3
26	CLAM DIP AND OTHER DELIGHTS (Twintone TTR 88144)	Soul Asylum	26	9
27	IT'S BEGINNING TO AND BACK AGAIN (Enigma 73516)	Wire	27	5
28	HARDER THAN YOU (In-Effect/Relativity 88561-3006)	24-7 Spyz	30	5
29	THE BURNING WORLD (Uni 601)	The Swans	29	8
30	BLAZE OF GLORY (A&M 5239)	Joe Jackson	20	11
31	TECHNIQUE (Qwest/Warner Bros. 9 25845-1)	New Order	32	25
32	QUEEN ELVIS (A&M SP 5241)	Robyn Hitchcock	33	19
33	DIAL M FOR MOTHERF**ER (Caroline 1369)	Pussy Galore	35	3
34	FUN & GAMES (TVT 2550)	Connells	28	16
35	SPIN THE WORLD (Sire 25914)	Royal Crescent Mob	DEBUT	
36	LICK (Taang! #32)	Lemonheads	DEBUT	
37	DON'T TELL A SOUL (Sire/Reprise 9 25831-1)	Replacements	21	23
38	NEW YORK (Sire 25829)	Lou Reed	25	26
39	MYSTERY ROAD (Island 91226)	drivin' n' cryin'	37	14
40	STREET FIGHTING YEARS (A&M 3927)	Simple Minds	36	9

band's first single. He uses his clout to have the single played six times a day...The Convert is mugged outside a punk bar in South St. Louis. A kindly, long-haired '60s girl takes him to bed to the tune of "Tomorrow Never Knows"...Kindly long-haired '60s girl falls for the best undiscovered guitar player in America...Psychedelic folk-pop duo travels 2,000 miles for anticipated gig with the **Feelies** in L.A. The club-owner apologizes for the misunderstanding...The Convert steals his parents' car to see the last-ever **Husker Du** show, 100 miles away. The car engine blows up on the drive home...1988: The Convert moves back to Hollywood, to work for *People* magazine. His first and last assignment is a sleazy obituary of unfortunate **Andy Gibb**...The Convert scores a gig with a prestigious music trade magazine, gets free records and a seriously jaded 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 friends and his wife 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



WIRE

OFTEN CALLED ONE OF THE most influential bands in the history of alternative music (although they would prefer to be called "handsome"), Wire has always been able to take whatever is happening in music at any given time, and move it a couple of steps to the left of center.

The band was started in 1977, when the rage (literally and figuratively) was cacophonous anti-music by people whose instrumental competence was questionable. Yet Wire—who by their own admission couldn't play at all—managed to create something artful out of it, on such albums as *Pink Flag* and *154*. In the early '80s, when the band was on hiatus, various members experimented in other musical techniques, most notably industrial and techno-art-pop, styles which they brought back into the band for 1987's *Snake Drill* EP and *The Ideal Copy*, their first full-length album in six years.

Then last year, they released *A Bell Is a Cup Until It Is Struck* on Enigma, which was a kinder, gentler Wire. And the follow-up, *It's Beginning To and Back Again*, is yet another directional shift. Some of the songs (most of which were recorded live) are new; some are not, having appeared on the previous album. The songs, as bassist Graham Lewis explains, were "the ones we wanted to investigate."

"It's all part of a rather obscure game plan," vocalist Colin Newman says. "When we started working together (again) we came up with this tactic called the Beat Combo. The idea was very simple—it was put together because of equipment and the fact that we didn't have any money. We just had guitars, bass and drums..."

"And as Uncle Louie says," adds Lewis, "you can't beat two guitars, bass and drums—"

"—a basic unit," Newman continues. "The strategy was very simple, we were just going to play live. We didn't know

what we were going to do, but we didn't want to get involved in a whole big comeback scene, which could have been very embarrassing and very tasteless. So we decided to start a new Wire, and see whether we liked it... Obviously, the Beat Combo still has something to say—that's what this record is all about. The Beat Combo played live quite a bit, it played Europe, it played America, Australia, it played Japan, but if we'd made a live album, it would be very boring, so we thought what would be an analog to playing live. And one thing that Wire always does live is that it's never quite the same, we always change things a little. It changes from set to set. That was the basic idea, to do something that had all the instantness of the live shows, but wasn't a live album. So that's the reason why some of the songs are the same."

The Beat Combo isn't through yet; expect a tour in the fall, and perhaps another chapter or ten in the history of Wire.

Karen Woods

TEN ACTUAL, PUBLISHED NAMES FOR THIS KIND OF MUSIC:

- Punk Rock
- New Wave
- No Wave
- Hardcore
- Modern Rock
- Post Modern
- PoMo
- Alternative
- College Music
- Junk Rock
- Noise

ROBYN HITCHCOCK

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." "More personal," he says, with a considering pause. "I wouldn't say they were literally personal. They might reflect my feelings more. Yeah, they're more emotional. But the details are relocated, the names and the faces have been changed. All this is mythologizing

of emotion; that's why all these characters like Jacob Lurch, Mr. Moose and Dandy crop up (in "Freeze"). Jacob Lurch is kind of a horrible old Dutchman, around the time when the witches were burned, with a three-cornered hat and a decomposing face, with one leg missing and a crutch, and he comes wandering in at the middle of a song with Mr. Moose, who is a cartoon character with a big head, and Dandy, who is a giant rubber cat. And they're the only people who make an effort. Alan Breeze is a real person—he was a crooner in Britain in the '50s and '60s—and David Byrne is of course a real person. And Steve, Ray and Elaine are kind of like the Furies, from Greek mythology; they're pursuing this guy, 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



THE THE

THE THE and singer/songwriter/multi-instrumentalist Matt Johnson have historically been one and the same, from "Controversial Subject," the first 4AD single in 1980, to 1987's epic (and Epic) album, *Infected*.

This year's model, *Mind Bomb*, still has Matt Johnson at the helm, but also has a crew of three others: former Smiths guitarist Johnny Marr, bassist James Eller, and drummer David Palmer. This is not the first time Johnson has worked with other musicians; there were 60-odd that appeared on *Infected*, and as he explains, "There are more musicians on this record than there were on *Infected*. [But] this one is built around a core of a four-piece group, which is something I've wanted to do for awhile. It gets lonely working on your own; something was missing. I thought I should be playing with other people. I love doing that. I wanted to form a group with good friends, good people that I've got empathy with, politically, spiritually, who are on a similar level, similar sense of humor—just good mates.

"And that's what I did. I've worked with a lot of different people over the past few years, but basically I've done everything on my own. I mean you can share with your family or your girlfriend to a certain extent, but they can't ultimately share it. They can be pleased for you, or like what you do, but they can't share it the way a group can, where you're playing together, you're on stage together."

Musically, *Mind Bomb* is another chapter in the ongoing saga of The The. It has all the lushness and intensity of *Infected*, but is simpler in some measure, less dense, more spiritual, which shows up in the lyrics as well. *Infected* perhaps was a bombastic commentary on the state of the world, while *Mind Bomb* is more a unflinching look at the state of the collective soul. Johnson's words and music are not for the faint-hearted or the feeble-minded, but that didn't hamper the appeal of *In-*

*fect*ed—it sold more than a million copies worldwide.

And this year, for the first time in The The's ten-year history, the songs—from *Burning Blue Soul*, *Soul Mining*, *Infected* and *Mind Bomb*—will be performed live, on The The's maiden world tour.

Johnson says he is looking forward to playing live for essentially the first time. "The way I feel at the moment, I could tour for years. But then since I've never done it, I could decide after a week that I hate it, and want to go home." He laughs. "I'm kind of nervous, in the sense that I'm very inexperienced when it comes to doing live shows. I've got to learn about ten years' stagecraft in the space of one month. But I like challenges, I like jumping off the deep end. I wouldn't be doing it otherwise."

His biggest fear about playing live is what to do with his hands. "No, that's a major thing, though! I'm going to have guitar for as many songs as I can, for something to hold even if I'm not playing. Or a tambourine, maybe, that's what people usually do, isn't it?"

Karen Woods

MORE IMPORTANT THAN YOU THINK:

- The Knack (first new-wave hit single)
- Joe Jackson (second new-wave hit single)
- Blondie (first new-wave icon)
- 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 Joe)
- Mitch Easter (no Mitch, no R.E.M.)
- Ira Robbins/Trouser Press
- Television (the band and the medium)

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 airwaves 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 Coyne 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, Coyne 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," Coyne 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

NEW-WAVE/PUNK NEXT OF KIN:

- Beatles
- Byrds
- Badfinger
- Buffalo Springfield
- Big Star
- Almost every other band whose name started with a 'B' between 1965 and 1972
- Todd Rundgren
- Raspberries
- Kinks
- Mott the Hoople
- MCS
- 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



the posies

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 Popplama label is arguably the freshest slice of Beatlesque 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 19-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 Popplama 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 bongo. 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 object 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 fall, 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 statuettes at the Northwest Area Music Awards. (They didn't actually *take* them—they *won* 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 noisemeisters as Soundgarden and Mother Love Bone, and a whole bevy of oddballs, folkies, rappers and do-it-yourselfers. There must be reason for all this, but we don't know what it is.

Joe Williams

17 GOOD ALBUMS OF EARLY '89:

The Ophelias, *The Big O*
 The Pixies, *Doolittle*
 The Wygals, *Hillylocks in the Withersoever*
 The Sneetches, *Sometimes That's All We Have*
 The Posies, *Failure*
 The Cure, *Disintegration*
 Pere Ubu, *Cloudland*
 The Skels, *How Do You Like It Here Now?*
 Maureen Tucker, *Life in Exile After Abdication*
 My Bloody Valentine, *Isn't Anything*
 The Clean, *Compilation*
 House of Freaks, *Tantilla*
 The Lemonheads, *Lick*
 Flight of Mavis, *Flight of Mavis*
 Darling Buds, *Pop Said*
 Happy Flowers, *Oof*
 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 Outta 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 nec-

cessarily 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 pretention, 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/keyboardist Jamie Toulon 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 Tar 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 club-goers love this stuff, and Old Skull autographs are a prized commodity.

Here's hoping they never grow up.

Joe Williams





DRAMARAMA

WHEN DRAMARAMA MOVED to Los Angeles from Wayne, N.J., in 1986, it looked like they couldn't miss. Fueled 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 Amphitheatre. 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 Wonderland*.

Produced by Carter and Easdale with veteran recordist Val Garay, *Stuck in Wonderland* (tentatively set for a Sept. 15 release on Chameleon) is a darkly powerful guitar album, combining the eerie psychological undercurrents 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,"

says Carter. "We were always close, and we ended up being closer. The blow-up helped all the way around."

"For the first time, I feel like this band's as good as I knew they could be when I first saw them," says manager

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

Bud Scoppa

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 shoddy 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 snatched 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. Hilliday and drummer Lenny Montoya. Their hooks are addictive as hell—you swear you'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 Mailli, who previously helped craft sonic assaults for the Godfathers and Motorhead, sat behind the board and has given the record a crisp 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.

Byron Rockowitz

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

- Dead Kennedys
- Flux of Pink Indians
- Crispy Ambulance
- Exploding Pintos
- Birdsongs of the Mesozoic
- Elvis Presley & the Beatles
- Rash of Stabbings
- Talking Heads
- Echo & the Bunnymen
- Jean Paul Sartre Experience
- Left-handed Tomorrow
- Young Fresh Fellows
- Pineapple 69
- Fender Buddies
- Love Tractor
- Violent Femmes
- Butthole Surfers
- 18 O'Possum
- Happy Chemicals
- Microdisney
- Joy Division
- Jodie Foster's Army
- We've Got a Fuzzbox and We're Gonna Use It



GREGG ALEXANDER & OVIS

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 whiteboy 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 an 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 *wunderkind* 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 bogus 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 pluck 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 there. Alexander, raised a Jehovah's Witness, performs with a

turned 19. (Dig "The World We Love So Much" and pretend you never wanted to burn down all the beautiful things you couldn't possess.) A&M has had a hard time figuring out what to do with their resident teenage mystic—if only he was the singing sidekick on a popular sit-com! if only he was the male Debbie Gibson!—and there's been a debate over releasing the title track or the Specter-esque "In the Neighborhood" as a single. So while he waits for the public to catch up with him, Alexander has toured (solo, acoustic) with Melissa Etheridge and opened an L.A. Roxy date for Chris Isaak. Aware of how fickle the music industry can be, he maintains no permanent address, bumming around the country in search of "gypsy adventures" and the raw material that will fuel his art through the next century.

Ovis (just plain Ovis, thank you) is an equally mysterious individual, but being a couple years older than Alexander, he's got a well-developed plan for world domination. The quadruple-threat singer/songwriter/producer/musician migrated to L.A. from the fertile turf of New Orleans a couple years ago, and quickly parlayed a job at a suburban record store into a gig as an assistant engineer for notorious rock & roll animal George Tobin, the man behind the Tiffany legend. While tweaking the knobs at Tobin's hut, Ovis honed the production style on his own demos. On the strength of his multi-instrumental prowess and remarkably gymnastic vocals, he recently scored a publishing and development deal with Famous Music, a company that isn't known for frivolous expenditures.

Like Alexander (whom he calls "the Kid"), Ovis switches gears with the ease of a Maserati on the rock & roll autobahn. A spider-thin hepcat with a mop of quasi dreadlocks under an ever-present knit hat, Ovis changes the tempo of very room he enters. He can rap the contents of a grocery list or croon like Bobby Brown when the spirit moves him. He loves a good pop song with the purity of a disciple, but his own material tends toward clever inversions of form. His latest unveiling is a tune called "Everything," a cautionary tale for our times that sounds suspiciously like a condom ad as performed by the Purple One. The Ovis worldview is still uncommitted to vinyl, but he knows it's just a



FETCHIN BONES

FETCHIN BONES has always had one serious thing going for it, right from the (rather rough) first EP, *Cabin Flounder*: the ability to pair slyly literate, on-target lyrics with offbeat music grounded in rock & roll but influenced by and filtered through just about everything under the musical sun.

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.

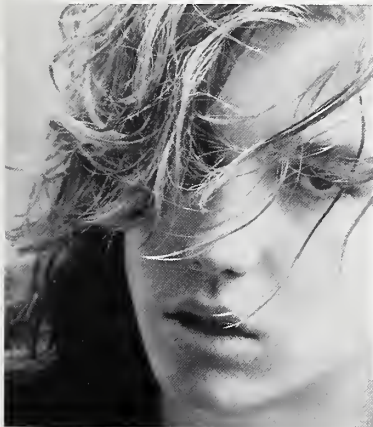
"It took awhile between records [the last was *Galaxie 500* in 1987] because we waited til we had the right songs," explains vocalist Hope Nicholls. "We waited to make the killer, kick-ass record. We really wanted to get Ed Stasium, the producer, because he seemed to be able to deal with a rock band, 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 record sounded, and that's what everyone says we sound like live. 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 our 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) by turning down the guitars and cleaning everything up." He laughs. "And we did the exact opposite. We made it grungier."

Karen Woods



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 lyric 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.

Joe Williams

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 Guss 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 Nack also did their best to keep the hype

TOAD THE WET SPROCKET

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: Zutaut 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, venerates 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 Zutaut, and before long Shadowland was in the Geffen system as a developmental project. A set of demos for the label brought on 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 Geffen-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.

Zutaut tapped Pat Moran (Edie Brickell & New Bohemians) to handle the production chores, and Shadowland began the project at venerable Rockfield Studios in Wales. To give the album added dimension, Moran brought in Waterboys Colin Blakey and Anthony Thistlewaite, Kate St. John of the Dream Academy and noted harmonicist 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 Scoppa

THEY'RE NOT INVITED:

- Keith Haring
- Tama Janowitz
- Bret Easton Ellis
- Bruce Springsteen
- Rick Springfield (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 fix 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/song-writer 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 [new Columbia prez] Don Ienner," 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



(Photo: Lisa Johnson)

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 stared down the challenge of the D.A.I.S.Y. age and slam-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 misfirings, funking 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 Dike** and **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 Loe); 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 dusted stuff you've ever heard. "Egg Man," with its Hitchcock soundtrack background, disturbs just as much as the P.E. sirens, and the disjointed "Sounds of Science" and "Three Minute Rule" could only be created after the cheebicopter 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 fatter 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.D.P.'s LP for further instruction.

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

New 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 1115)

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

REDHEAD KINGPIN & THE FBI: "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 not street by any stretch, but nevertheless is quite catchy.

Albums



BOOGIE DOWN PRODUCTIONS: *Ghetto 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 Kris 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 pry 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." Kris runs down two potent black history lessons, the first being the single "Why Is 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

CASH BOX MICRO CHART

RAP LPs



July 22, 1989 The grey shading represents a bullet, indicating strong upward chart movement.

		Total Weeks ▼	Last Week ▼
1	WALKING WITH A PANTHER (Def Jam/Columbia 45172)	L.L.Cool J	2 3
2	KNOWLEDGE IS KING (Jive/RCA 1182)	Kool Moe Dee	3 5
3	LET'S GET IT STARTED (Capitol 90924)	M.C. Hammer	6 25
4	3 FEET HIGH AND RISING (Tommy Boy 1019)	De La Soul	1 19
5	TOO SHORT (Jive/RCA 1149-1-J)	Too Short	5 23
6	LOC-ED AFTER DARK (Delicious Vinyl/Island DV3000)	Tone Loc	4 19
7	BIG TYME (MCA 42302)	Heavy D. & The Boyz	18 3
8	IT TAKES TWO (Profile 1287)	Rob Base & D.J. E-Z Rock	8 25
9	EAZY DUZ IT (Priority 57100)	Eazy-E	9 25
10	GHETTO MUSIC: THE BLUEPRINT OF HIP-HOP (Jive/RCA 1187-J)		
Boogie Down Productions DEBUT			
11	STRAIGHT OUTTA COMPTON (Priority/Ruthless 57102)	N.W.A.	10 19
12	TEENAGE LOVE (Def Jam/Columbia 38-08105)	Slick Rick	7 25
13	YOUNGEST IN CHARGE (Profile 1280)	Special Ed	13 9
14	THE BOY GENIUS (FEATURING A NEW BEGINNING) (Atlantic 81941)	Kwamé	12 17
15	DOIN' IT (Select 21629)	U T F O	11 7
16	SWASS (Nasty Mix 70123)	Sir Mix-a-Lot	15 25
17	WILD & LOOSE (Capitol 90926)	Oaktowns 3.5.7	14 13
18	2 HYPE (Select 21628)	Kid N' Play	16 25
19	IT TAKES A NATION OF MILLIONS TO HOLD US BACK (Def Jam/CBS FC 44303)		
		Public Enemy	17 25
		3 Times Dope	19 15
20	ORIGINAL STYLIN' (Arista 8571)	2 Live Crew	DEBUT
21	AS NASTY AS THEY WANNA BE (Luke Skywalker XR107)	Gucci Crew II	21 25
22	WHAT TIME IS IT (Gucci/Hot Productions 3309)	2 Live Crew	20 25
23	MOVE SOMETHIN' (Luke Skywalker 101)		
		N.W.A. And The Posse	22 25
24	N.W.A. (Macola 1057)	K9-Posse	23 21
25	K9-POSSE (Arista AL-8569)		
		Various Artists	24 9
26	MIAMI BASS WAVES VOL.II (Luke Skywalker 5001)	The Cookie Crew	27 11
27	BORN THIS WAY (Polydor/PolyGram 828 134)	Awesome Dre	31 3
28	YOU CAN'T HOLD ME BACK (Bentley BL 12001)		
		MC Rell & The House Rockers	25 11
29	INTO THE FUTURE (Mercury/PolyGram 836 953)	Ice-T	28 25
30	POWER (Sire 25765)		
		Various Artists	32 5
31	JAM ON BASS VOL. II (Hot HTLP 3310)	Kool G Rap & D.J. Polo	26 15
32	ROAD TO THE RICHES (Cold Chillin'/Warner Bros. 25820)		
		Bobcat	DEBUT
33	CAT GOT YOUR TONGUE (Arista AL8596)		
		Rodney-0 & Joe Cooley	29 25
34	ME & JOE (Egyptian Empire DMSR-00777)	Gucci Crew II	30 25
35	SO DEF SO FRESH SO STUPID (Gucci/Hot Productions)		
		Breeze	DEBUT
36	THE YOUNG SON OF NO. 1 (Atlantic 81995)		
		King Tee	33 25
37	ACT A FOOL (Capitol C1-90544)		
		Various Artists	37 5
38	MIAMI BASS WAVES VOL.II (Luke Skywalker 5001)		
		MC Twist	34 17
39	COMIN' THRU LIKE WARRIORS (Luke Skywalker XR 106)		
40	HE'S THE D.J., I'M THE RAPPER (Jive/RCA 1091)		
		D.J. Jazzy Jeff & The Fresh Prince	35 25

American society. Both throw out harsh condemnation of the American education system's failure to teach black culture properly, and Kris backs up his taunts with perfect logic. The other standout track is "Who Protects 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.



HELLOOOO BEASTIES: While the Beastie Boys were recently working at New York's Krypton studio they were visited by weather ninja Lloyd Lindsay Young (no, not the guy in MCA's Arms) to discuss plans for a future meteorological hip-hop track. Can't wait for the results.

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 slammers and stagedivers. 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 lively 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 a **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 the 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 is that 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 bluesy hard rock would go over with Danzig's fierce crowd, and I expressed my doubts to its singer, **Chris Hazard**, who told me he had the stomach flu. "Well, if the audience gets too rowdy," I advised, "puke on them." This didn't turn out to be necessary, as Funhouse rose to the challenge, but Chris *did* spit on a couple of front-and-center spectators, much to their delight (they probably have the flu now, too, but no one ever said that rock & roll was a sanitary business).

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 two groups' 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, its impetuous stage presence is still fresh, singer **Steve Whiteman's** antics are amusing, and its tunes are good. So when is this group gonna make it big? It certainly deserves it as much as any of the dozens of bands 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** (Megaforce/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 you wanting more. Sometimes, as in "Summerland," King's X will patiently wait for you to catch up, only to slap you awake with a fearsomely powerful tune like the funk-laced "Everybody Knows." *Gretchen* takes you to a hippie commune with the acoustic guitar and trippy vibe of "The Difference," coasts blissfully over a rhythmic crunch in "Pleiades," and probes into noisome psychosis in "The Mission." This LP is a blend of braininess and emotive brilliance that appeals to the senses. Its all-encompassing aura makes it one of the records of the year.

CASH BOX MICRO CHART



July 22, 1989 The grey shading represents a bullet, indicating strong upward chart movement

Total Weeks ▼
Last Week ▼

1	TWICE SHY (Capitol 90640)	Great White	2	12
2	SONIC TEMPLE (Sire/Reprise 9 25871-1)	The Cult	1	13
3	SKID ROW (Atlantic 81936)	Skid Row	3	23
4	G N'R LIES (Geffen GHS 24198)	Guns N' Roses	4	27
5	BIG GAME (Atlantic 81969)	White Lion	8	4
6	DIRTY ROTTEN FILTHY STICKING RICH (Columbia 44383)	Warrant	11	22
7	VIVID (Epic BFE 44099)	Living Colour	5	27
8	APPETITE FOR DESTRUCTION (Geffen GHS 24148)	Guns N' Roses	6	27
9	WINGER (Atlantic 81867)	Winger	9	27
10	LITA (RCA 6397-1-R)	Lita Ford	7	13
11	BADLANDS (Atlantic 81966)	Badlands	10	8
12	...AND JUSTICE FOR ALL (Elektra 60812)	Metallica	13	27
13	BLUE MURDER (Geffen 24212)	Blue Murder	12	10
14	HYSTERIA (Mercury/PolyGram 836 345-1)	Def Leppard	14	27
15	LONG COLD WINTER (Mercury/PolyGram 834 612-1)	Cinderella	15	27
16	SARAYA (Polydor/PolyGram 837 734)	Saraya	17	7
17	IN YOUR FACE (PolyGram 839192-1)	Kingdom Come	16	12
18	MR. BIG (Atlantic 81990)	Mr. Big	31	2
19	THE GREAT RADIO CONTROVERSY (Geffen GHS 24224)	Tesla	18	22
20	EXTREME (A&M SP 5238)	Extreme	21	17
21	EAT THE HEAT (Epic 44368)	Accept	26	5
22	OPEN UP AND SAY...AHH! (Enigma/Capitol C1-48493)	Poison	19	27
23	DANGEROUS TOYS (Columbia FC 45031)	Dangerous Toys	23	9
24	THE HEADLESS CHILDREN (Capitol 48942)	W.A.S.P.	20	15
25	HEAR & NOW (Capitol 48743)	Billy Squier	DEBUT	
26	OPERATION:MINDCRIME (EMI 48640)	Queensryche	22	16
27	BULLETBOYS (Warner Bros. 25782)	Bulletboys	24	27
28	PSYCHO CAFE (MCA 6300)	Bang Tango	29	5
29	HEADLESS CROSS (I.R.S. 82002)	Black Sabbath	25	12
30	JUNKYARD (Geffen GHS 4-24227)	Junkyard	32	6
31	CREATOR (Taang! #23)	Creator	DEBUT	
32	FABULOUS DISASTER (Combat/Relativity 2001)	Exodus	28	21
33	GRETCHEN GOES TO NEBRASKA (Megaforce)	Kings X	37	2
34	SURPRISE ATTACK (A&M SP5261)	Tora Tora	DEBUT	
35	HARDER THAN YOU (In-Effect/Relativity 88561-3006)	24-7 Spyz	30	5
36	BAD ENGLISH (Epic 45083)	Bad English	DEBUT	
37	STATE OF EUPHORIA (Megaforce/Atlantic 91004)	Anthrax	27	15
38	MEAN MACHINE (RCA 9716)	Udo	35	3
39	SEA HAGS (Chrysalis FV4 1665)	Sea Hags	36	6
40	ALICE IN HELL (Roadracer 9488)	Annihilator	39	10

■ Other Metal Releases



□ **THE HANGMEN: The Hangmen** (Capitol C4-90795)

Two six packs of attitude—that's 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 darn 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 MASI: Attack of the Neon Shark** (Metal Blade 7 73410)

Except for one track which features **Jeff Scott Soto** this is an all-instrumental LP. Alex Masi may not be as well known 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



BIRD: You say that Clint Eastwood didn't give you the whole picture? Check out Gary Giddins' intelligent one-hour *Celebrating Bird: The Triumph of Charlie Parker* on PBS this week (part of *American Masters*), and you'll know why Charlie Parker was a genius.

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 JuJu*** 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 item was 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 stuff by **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 album, 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 they 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 cheerful 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 next 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. First twofers, then Original Jazz Classics, then Original Jazz Classics CDs, and now twofers CDs. Yep, they've gone back to those '70s twofers reissues (and such double albums as **Sonny Rollins's *Don't Stop the Carnival***, **McCoy Tyner's *Supertrios*** and **The Milestone Jazzstars**, which includes Rollins, Tyner, **Ron Carter** and **Al Foster**) and begun shoe-horning them onto single CDs. Out now are twofers 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 excised 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 "excised 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 — funny, filled with good stories, a pleasure to eat with.... Speaking of Columbia, altoists **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** will air 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 unreported.

Lee Jeske

CONTEMPORARY JAZZ



July 22, 1989 The grey shading represents a bullet, indicating strong upward chart movement.

Total Weeks ▼
Last Week ▼

1	TOURIST IN PARADISE (GRP 9588)	THE RIPPINGTONS	1	7
2	AMANDLA (Warner Bros. 9/25873)	MILES DAVIS	2	7
3	ON SOLID GROUND (MCA 6237)	LARRY CARLTON	3	13
4	EAST (Hiroshima Epic 45022)	HIROSHIMA	4	18
5	REAL LIFE STORY (Verve Forecast/PolyGram 837 697)	TERRI LYNE CARRINGTON	5	18
6	SPELLBOUND (Warner Bros. 25781)	JOE SAMPLE	6	15
7	WHISPERS AND PROMISES (Warner Bros. 25902)	EARL KLUGH	7	7
8	THE PROMISE (Columbia FC 45215)	KIRK WHALUM	10	5
9	LOVE WARRIORS (Windham Hill Jazz WH 0116)	TUCK & PATTI	13	5
10	LETTER FROM HOME (Geffen 9-24245)	PAT METHENY GROUP	DEBUT	
11	BOTTOM'S UP (Atlantic 81978)	VICTOR BAILEY	12	9
12	POINT OF VIEW (MCA 6309)	SPYRO GYRA	17	3
13	SKY LIGHT (Verve Forecast/PolyGram 837 696)	RICARDO SILVEIRA	15	9
14	DANCING WITH THE LION (Columbia OC 45154)	ANDREAS VOLLENWEIDER	8	15
15	IVORY DREAM (Atlantic 81938)	BOBBY LYLE	9	16
16	ALL OF ME (Columbia FC 44463)	JOEY DeFRANCESCO	19	5
17	URBAN DAYDREAMS (GRP GR 9587)	DAVID BENOIT	14	13
18	NIGHT AFTER NIGHT (Elektra 60778)	GEORGE DUKE	DEBUT	
19	BEFORE WE WERE BORN (Elektra/Nonesuch 608843)	BILL FRISELL	21	13
20	HEART'S HORIZON (Reprise 25778)	AL JARREAU	16	28
21	BLACK WATER (Columbia FC 44316)	THE ZAWINUL SYNDICATE	23	5
22	TIMES ARE CHANGING (Blue Note 90905)	FREDDIE HUBBARD	30	5
23	SO FAR SO CLOSE (Blue Note/Capitol 90905)	ELIANE ELIAS	DEBUT	
24	METROPOLIS (Windham Hill 0114)	TURTLE ISLAND STRING QUARTET	18	9
25	PERFECT TIME (Windham Hill Jazz 0115)	RAY OBIEDO	27	3
26	LET'S STAY TOGETHER (Artful Balance 7215)	ERIC GALE	26	9
27	ROUND TRIP (GRP GR 9586)	ERIC MARIENTHAL	24	11
28	PENCIL SKETCHES #1 (Optimism 3210)	KIM PENSYL	25	20
29	LOVE MADNESS (Headfirst 729)	SHERRY WINSTON	20	13
30	RHYTHMN DEEP (GRP GR 9585)	OMAR HAKIM	22	11
31	ON THE CORNER (GRP GR 9583)	JOHN PATITUCCI	11	15
32	SILHOUETTE (Arista AL-8457)	KENNY G	28	36
33	CONFIDENTIAL (GRP GR-9581)	SPECIAL EFX	29	16
34	LOVE SEASON (Orpheus/Capitol 75602)	ALEX BUGNON	31	16
35	N.Y.C. (Intuition/Capitol 91354)	STEPS AHEAD	32	16
36	DAVE GRUSIN COLLECTION (GRP 9579)	DAVE GRUSIN	33	20
37	THE SEARCHER (GRP GR-9580)	KEVIN EUBANKS	34	16
38	GIPSY KINGS (Elektra 60845)	GIPSY KINGS	35	22
39	SIMPLE PLEASURES (EMI-Manhattan E1-48059)	BOBBY MCFERRIN	36	63
40	FESTIVAL (GRP 9570)	LEE RITENOUR	37	36

JAZZ PICKS

■ **JOHN ABERCROMBIE/MARC JOHNSON/PETER ERSKINE:** *John Abercrombie/Marc Johnson/Peter Erskine* (ECM 1390)

Resourceful melodists play pretty and rock hard on this live date, standards and originals. At times Abercrombie's tone — especially on guitar synth — is a bit too whiney, but this is strong work from all quarters.

■ **RALPH TOWNER:** *City of Eyes* (ECM 1388)

Towner veers off in contemporary classical directions (aided by Markus Stockhausen's trumpet), but it's a fresh approach well-served by his pristine classical and 12-string guitar, which is also heard solo and in a trio.

■ **ANDY SHEPPARD:** *Introductions in the Dark* (Antilles New Directions 9 91227)

Sure-footed English saxophonist with burly, no-nonsense chops on tenor and soprano in a gutsy, wide-ranging second album; fusion (a blend of contemporary rhythmic and stylistic elements) at its most intelligent.

■ **RALPH MOORE:** *Rejuvenate!* (Criss Cross 1035)

Suddenly, deservedly, tenor saxist Ralph Moore is all over the place, hard-bopping like he was born to it. This muscular two-horns-and-rhythm date includes trombonist Steve Turre and drummer Marvin "Smitty" Smith.

■ **TED BROWN:** *Free Spirit* (Criss Cross 1031)

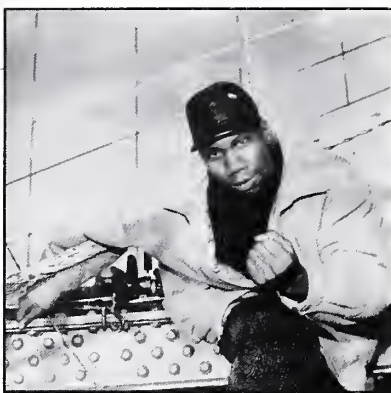
Neglected veteran tenor saxophonist — a Pres man with a bebop edge — in a warm, gentle trio (tenor/piano/drums) date; his second for the label.

■ **DAVID FRIESEN:** *Other Times Other Places* (Global Pacific OZ 45245)

Longtime bassist and, as a member of the Paul Horn Group, something of a new age pioneer, Friesen takes a jazzier approach, alternating between a romantic acoustic sound and a melodic fusion approach (driven by saxist Phil Dwyer).

CASH BOX CHARTS

TOP 200 ALBUMS



Top Debut: KRS-ONE #61

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

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

July 22, 1989

Total Weeks ▼
Last Week ▼

			Total Weeks ▼	Last Week ▼
1	BATMAN SOUNDTRACK (Warner Bros. 25936) 8.98	PRINCE	3	3
2	THE RAW & THE COOKED (P) (I.R.S. 6273)MCA 8.98	FINE YOUNG CANNIBALS	1	20
3	FULL MOON FEVER (MCA 6253)MCA 9.98	TOM PETTY	2	11
4	WALKING WITH A PANTHER (Def Jam/Columbia 45172)CBS	L.L.COOL J	6	4
5	DON'T BE CRUEL (P/3) (MCA 42185)MCA 8.98	BOBBY BROWN	4	54
6	GIRL YOU KNOW IT'S TRUE (Arista AL-8592)RCA 8.98	MILLI VANILLI	7	18
7	BLIND MAN'S ZOO (Elektra 60815)WEA 9.98	10,000 MANIACS	9	8
8	LIKE A PRAYER (Sire 25844)WEA 9.98	MADONNA	5	16
9	FOREVER YOUR GIRL (P) (Virgin 90943)WEA 9.98	PAULA ABDUL	8	34
10	HANGIN' TOUGH (P) (Columbia FC 40985)CBS	NEW KIDS ON THE BLOCK	11	47
11	TWICE SHY (Capitol 90640)CAP 9.98	GREAT WHITE	13	12
12	BEACHES (G) (Atlantic 81933)WEA 9.98	Original Motion Picture Soundtrack	10	27
13	SONIC TEMPLE (Beggars Banquet/Sire/Reprise 25871)WEA 9.98	THE CULT	12	13
14	THE END OF INNOCENCE (Geffen 24217)WEA 8.98	DON HENLEY	57	2
15	THE OTHER SIDE OF THE MIRROR (Modern/Atlantic 91245)WEA 8.98	STEVIE NICKS	14	7
16	DISINTEGRATION (Elektra 60855-1)WEA 9.98	THE CURE	15	10
17	SKID ROW (Atlantic 81936)WEA 8.98	SKID ROW	19	24
18	FLOWERS IN THE DIRT (Capitol 91653)CAP 8.98	PAUL McCARTNEY	17	5
19	CYCLES (Capitol 90371)CAP 8.98	THE DOOBIE BROTHERS	16	7
20	KNOWLEDGE IS KING (Jive 1182)RCA 8.98	KOOL MOE DEE	20	6
21	LOVE AND ROCKETS (Beggars Banquet 9715)RCA	LOVE AND ROCKETS	23	10
22	BIG DADDY (Mercury 838 220-1)POL	JOHN COUGAR MELLENCAMP	21	9
23	REPEAT OFFENDER (EMI 90380)CAP 9.98	RICHARD MARX	24	10
24	A NEW FLAME (Elektra 60828)WEA 8.98	SIMPLY RED	25	20
25	ANDERSON, BRUFORD, WAKEMAN, HOWE (Arista AL85-90126)RCA 8.98	ANDERSON, BRUFORD, WAKEMAN, HOWE	30	4
26	GHOSTBUSTERS II (MCA 6306)MCA 8.98	Original Motion Picture Soundtrack	32	4
27	BIG TYME (MCA 42302)MCA 8.98	HEAVY D. & THE BOYZ	43	4
28	NICK OF TIME (Capitol 91268)CAP 8.98	BONNIE RAITT	28	16
29	3 FEET HIGH AND RISING (Tommy Boy 1019)IND 8.98	DE LA SOUL	29	20
30	PASSION (Geffen 24206)WEA 8.98	PETER GABRIEL	31	5
31	IN STEP (Epic 45024)CBS	STEVIE RAY VAUGHAN & DOUBLE TROUBLE	35	4
32	LET'S GET IT STARTED (G) (Capitol C1-90924)CAP 8.98	M.C. HAMMER	27	39
33	BIG GAME (Atlantic 81969)WEA 8.98	WHITE LION	38	3
34	MIRACLE (Capitol 92357)CAP 8.98	QUEEN	22	5
35	G N' R LIES (P/2) (Geffen GHS 24198)WEA 8.98	GUNS N' ROSES	26	32
36	LIFE IS... (RCA 1149-1-J)RCA 8.98	TOO SHORT	33	23
37	LOC-ED AFTER DARK (Delicious Vinyl/Island DV3000)IND 8.98	TONE LOC	34	23
38	DIRTY ROTTEN FILTHY STINKING RICH (Columbia 44383)CBS	WARRANT	40	23
39	WORLD IN MOTION (Elektra 60830)WEA 8.98	JACKSON BROWNE	39	5
40	INDIGO GIRLS (Epic 45044)CBS	INDIGO GIRLS	42	16
41	WHAT YOU DON'T KNOW (Arista)RCA 8.98	EXPOSE	45	4
42	RAW LIKE SUSHI (Virgin 91252)WEA 8.98	NENEH CHERRY	44	6
43	STRAIGHT OUTTA COMPTON (G) (Priority/Ruthless 57102)IND 8.98	N.W.A.	48	21
44	TIN MACHINE (EMI 91990)CAP 8.98	TIN MACHINE	18	7
45	IT TAKES TWO (G) (Profile PRO-1267)IND 8.98	ROB BASE & D.J. E-Z ROCK	47	43
46	NEW JERSEY (P/4) (Mercury 836 345-1)POL	BON JOVI	36	42
47	GUY (P) (MCA 42176)MCA 8.98	GUY	37	50
48	EAZY-DUZ-IT (G) (Priority/Ruthless 57100)IND 8.98	EAZY-E	46	36
49	KEEP ON MOVIN' (Virgin 91267)WEA 9.98	SOUL II SOUL	82	3
50	MARTIKA (Columbia SL 44290)CBS	MARTIKA	51	4
51	2300 JACKSON ST. (Epic 40911)CBS	THE JACKSONS	53	6

52	LARGER THAN LIFE (MCA 6276)MCA 8.98	JODY WATLEY	52	15
53	THE GREAT ADVENTURES OF (G) (Def Jam/Columbia 38-08105)CBS	SLICK RICK	54	31
54	WINGER (G) (Atlantic 81867)WEA 8.98	WINGER	55	42
55	A NIGHT TO REMEMBER (Epic OE 44318)CBS	CYNDI LAUPER	41	9
56	VIVID (P) (Epic BFE 44099)CBS	LIVING COLOUR	49	36
57	APPETITE FOR DESTRUCTION (P/7) (Geffen GHS 24148)WEA 8.98	GUNS N' ROSES	50	99
58	LITA (RCA 6397-1-R)RCA 8.98	LITA FORD	56	13
59	KARYN WHITE (P) (Warner Bros. 25637)WEA 8.98	KARYN WHITE	65	43
60	BADLANDS (Atlantic 81966)WEA 8.98	BADLANDS	61	8
61	GHETTO MUSIC:THE BLUEPRINT OF HIP-HOP (Jive 1187-J)RCA 8.98	BOOGIE DOWN PRODUCTIONS	DEBUT	
62	ELECTRIC YOUTH (P/2) (Atlantic 81932)WEA 9.98	DEBBIE GIBSON	58	24
63	OFF TO SEE THE LIZARD (MCA 6314)MCA 8.98	JIMMY BUFFET	75	2
64	ABSOLUTE TORCH & TWANG (Sire 25877)WEA 8.98	K.D. LANG	59	7
65	OUT OF ORDER (P) (Warner Bros. 25684)WEA 9.98	ROD STEWART	60	60
66	...AND JUSTICE FOR ALL (P) (Elektra 60812)WEA 9.98	METALLICA	64	44
67	ANOTHER PLACE AND TIME (Atlantic 81987)WEA 9.98	DONNA SUMMER	66	10
68	MR. BIG (Atlantic 81990)WEA 8.98	MR. BIG	85	2
69	THE IRON MAN (Atlantic 81996-1)WEA 8.98	PETE TOWNSEND	119	2
70	VOLUME ONE (P/2) (Wilbury/Warner Bros. 25796)WEA 9.98	TRAVELING WILBURYS	62	37
71	HEAR & NOW (Capitol C148748)CAP 8.98	BILLY SQUIER	88	3
72	YELLOW MOON (A&M 5240)RCA 8.98	NEVILLE BROTHERS	63	17
73	2ND WAVE (Columbia FC 44284)CBS	SURFACE	78	38
74	HYSTERIA (P/9) (Mercury 830 675-1)POL 9.98	DEF LEPPARD	74	100
75	SPIKE (G) (Warner Bros. 25848)WEA 9.98	ELVIS COSTELLO	68	22
76	WATERMARK (G) (Geffen GHS 24233)WEA 8.98	ENYA	71	26
77	LOOK SHARP! (EMI 91098)CAP 9.98	ROXETTE	77	14
78	LONG COLD WINTER (P/2) (Mercury 834 612-1)POL	CINDERELLA	72	53
79	YOUNGEST IN CHARGE (Profile 1280)IND	SPECIAL ED	83	11
80	THE TRINITY SESSION (RCA 8568-1-R)RCA 8.98	COWBOY JUNKIES	76	27
81	IN MY EYES (LMR 5531)IND 8.98	STEVIE B	81	21
82	MELISSA ETHERIDGE (G) (Island 90875)WEA 8.98	MELISSA ETHERIDGE	69	44
83	GOOD TO BE BACK (EMI 48902)CAP 8.98	NATALIE COLE	79	9
84	ROADHOUSE (Arista AL 8576)RCA 8.98	Original Motion Picture Soundtrack	67	7
85	BLUE MURDER (Geffen 24212)WEA 9.98	BLUE MURDER	70	11
86	KALEIDOSCOPE WORLD (Mercury 838 293-1)POL	SWING OUT SISTER	86	9
87	SHOOTING RUBBERBANDS AT THE STARS (P) (Geffen GHS 24192)WEA 8.98	EDIE BRICKELL & NEW BOHEMIANS	73	42
88	BE YOURSELF (MCA 6292)MCA 8.98	PATTI LABELLE	170	2
89	GREEN (P) (Warner Bros. 25795)WEA 9.98	R.E.M.	80	35
90	SERIOUS (EMI 90921)CAP 8.98	THE O'JAYS	91	9
91	THROUGH THE STORM (Arista AL 8572)RCA 9.98	ARETHA FRANKLIN	84	10
92	AVALON SUNSET (Mercury 839262)POL	VAN MORRISON	105	5
93	MYSTERY GIRL (P) (Virgin 91058)WEA 9.98	ROY ORBISON	87	23
94	SAY ANYTHING (WTG SP 45140)CBS	Original Motion Picture Soundtrack	89	11
95	EVERYTHING (P) (Columbia OC 44056)CBS	THE BANGLES	92	38
96	SWEET 16 (MCA 6294)MCA 8.98	REBA McENTIRE	93	8
97	I'VE GOT EVERYTHING (CBS OZ 45124)CBS	HENRY LEE SUMMER	101	9
98	NEARLY HUMAN (Warner Bros. 25891)WEA 8.98	TODD RUNDGREN	106	7
99	SILHOUETTE (P/2) (Arista AL-8457)RCA 9.98	KENNY G	94	40
100	9 (Virgin 91062)WEA 9.98	PUBLIC IMAGE LTD.	96	8
101	TOURIST IN PARADISE (GRP 9588)MCA	RIPPINGTONS	98	8
102	SOMETHING REAL (Elektra 60852)WEA 9.98	PHOEBE SNOW	97	16
103	WHERE DO WE GO FROM HERE (Cypress/A&M 0130)RCA 8.98	MICHAEL DAMIAN	110	6
104	HOME (MCA 6312)MCA 8.98	STEPHANIE MILLS	DEBUT	
105	COSMIC THING (Reprise)WEA 8.98	B52'S	154	2
106	DREAMS (Box Set) (Polydor 839 417)POL	THE ALLMAN BROTHERS	123	3
107	SEE THE LIGHT (Arista AL 8553) 8.98	THE JEFF HEALEY BAND	124	3
108	LETTER FROM HOME (Geffen GHS 24225)WEA 8.98	PAT METHENY GROUP	180	2
109	GIVING YOU THE BEST THAT I GOT (P/3) (Elektra 60827)WEA 8.98	ANITA BAKER	90	38
110	BARRY MANILOW (Arista 8570)RCA 9.98	BARRY MANILOW	95	10
111	IN A SENTIMENTAL MOOD (Warner Bros. 25889)WEA 9.98	DR. JOHN	111	8

112	SARAYA (Polydor 837 734-1)POL	SARAYA	99	10
113	DONNY OSMOND (Capitol 92354)CAP 8.98	DONNY OSMOND	104	11
114	SWASS (G) (Nasty Mix 70123)IND	SIR MIX-A-LOT	109	43
115	THE BOY GENIUS (FEAT. A NEW BEGINNING) (Atlantic 81941)WEA	KWAME	100	12
116	MIND BOMB (Epic 45241)CBS	THE THE	DEBUT	
117	WILL THE CIRCLE BE UNBROKEN VOL. II (Universal 17847)MCA	NITTY GRITTY DIRT BAND	102	10
118	BRAIN DRAIN (Sire 25905)WEA 8.98	RAMONES	107	7
119	RAINBOW WARRIORS/GREENPEACE (Geffen 24236)WEA	VARIOUS ARTISTS	142	3
120	AMANDALA (Warner Bros. 25873)WEA 8.98	MILES DAVIS	112	7
121	DOOLITTLE (4AD/Elektra 60856)WEA	THE PIXIES	115	12
122	CROSS THAT LINE (Elektra 60794)WEA 9.98	HOWARD JONES	120	16
123	AS NASTY AS THEY WANNA BE (Luke Skywalker XR107)IND 8.98	2 LIVE CREW	DEBUT	
124	24/7 (4TH & B Way/Island 4011)WEA 8.98	DINO	136	4
125	ROACHFORD (Epic FE 45097)CBS	ROACHFORD	140	8
126	TECHNIQUE (Qwest/WB 25845)WEA 9.98	NEW ORDER	103	24
127	WORKBOOK (Virgin 91240)WEA 9.98	BOB MOULD	108	10
128	WORKING OVERTIME (Motown MOT 6274)MCA 8.98	DIANA ROSS	122	6
129	GREAT BALLS OF FIRE (Polydor 839 516)POL	SOUNDTRACK	DEBUT	
130	SO GOOD (Island 90970)WEA	MICA PARIS	129	9
131	LOVE WARRIORS (Windham Hill 0116)RCA 8.98	TUCK & PATTI	137	6
132	VOICES OF BABYLON (Columbia 44449)CBS	THE OUTFIELD	126	15
133	HEART OF STONE (Geffen 24239)WEA 8.98	CHER	DEBUT	
134	EXTREME (A&M 5238)RCA	EXTREME	134	16
135	HEAVEN (Capitol C1-90959)CAP 8.98	BEBE & CECE WINANS	133	24
136	DON'T CLOSE YOUR EYES (RCA 6494)RCA 8.98	KEITH WHITLEY	132	8
137	BLIND TO REASON (RCA 7661)RCA 8.98	GRAYSON HUGH	DEBUT	
138	KILLIN' TIME (RCA 9668)RCA 8.98	CLINT BLACK	130	8
139	MARIA MCKEE (Geffen GHS 24229)WEA 8.98	MARIA MCKEE	148	2
140	ON SOLID GROUND (MCA 6237)MCA 8.98	LARRY CARLTON	135	6
141	SERIOUS BUSINESS (Mercury 836 952)POL	THIRD WORLD	138	5
142	POINT OF VIEW (MCA 6309)MCA 8.98	SPYRO GYRA	DEBUT	
143	STREET FIGHTING YEARS (A&M 3927)RCA 9.98	SIMPLE MINDS	118	10
144	ORANGES & LEMONS (Geffen GHS 24218)WEA 9.98	XTC	114	19
145	BAD ENGLISH (Epic OE 45083)CBS	BAD ENGLISH	162	2
146	EAT THE HEAT (Epic 44368)CBS	ACCEPT	150	5
147	IN YOUR FACE (PolyGram 839 192)POL	KINGDOM COME	116	12
148	DOIN' IT! (Select 21629)IND 8.98	U T F O	113	9
149	THE WARMER SIDE OF COOL (Geffen GHS 24222)WEA 8.98	WANG CHUNG	146	6
150	OPEN UP AND SAY...AHH! (P/4) (Enigma C1-48493)CAP 8.98	POISON	144	62
151	DANCING WITH THE LION (Columbia OC 45154)CBS	ANDREAS VOLLENWEIDER	127	15
152	GIPSY KINGS (Elektra Musician 60845)WEA 9.98	GIPSY KINGS	151	32
153	DO THE RIGHT THING (Motown 6272) 8.98	SOUNDTRACK	DEBUT	
154	IRRESISTIBLE (Island 91235)WEA 8.98	MILES JAYE	125	8
155	BIG FUN (Virgin 91242)WEA 8.98	INNER CITY	117	5
156	THE GREAT RADIO CONTROVERSY (G) (Geffen GHS 24224)WEA 8.98	TESLA	121	23
157	HEART SHAPED WORLD (Reprise 25827)WEA 8.98	CHRIS ISAAK	175	3
158	TIME AND TIDE (G) (Epic BFE 40767) CBS	BASIA	141	58
159	WILD AND LOOSE (Capitol 90926)CAP 8.98	OAKTOWN'S 3-5-7	128	11
160	HOME (Slash/Reprise 25876)WEA 8.98	BODEANS	DEBUT	
161	BLAZE OF GLORY (A&M 5249)RCA	JOE JACKSON	131	12
162	LIVING YEARS (G) (Atlantic 81923)WEA 9.98	MIKE & THE MECHANICS	143	36
163	KING SWAMP (Virgin 91069)WEA 9.98	KING SWAMP	155	8
164	GREATEST HITS III (G)(Warner Bros/Curb 25834)WEA 9.98	HANK WILLIAMS JR.	160	22
165	ANCIENT HEART (Reprise 25839)WEA 8.98	TANITA TIKARAM	159	22
166	BULLETBOYS (G) (Warner Bros. 25782)WEA 3.98	BULLETBOYS	167	37
167	TAKE 6 (Reprise 25670)WEA 9.98	TAKE 6	139	20
168	NUDE (Epic OE 45224)CBS	DEAD OR ALIVE	DEBUT	
169	RIVER OF TIME (G) (Curb/RCA 95951-1-R)RCA 8.98	THE JUDDS	145	14
170	STRAIGHT TO THE SKY (Columbia OC 44378)CBS	LISA LISA & CULT JAM	163	11
171	URBAN DAYDREAMS (GRP GR-9587)MCA	DAVID BENOIT	168	11
172	CITY STREETS (Capitol 90885)CAP 9.98	CAROLE KING	171	14
173	TAKE IT WHILE IT'S HOT (Atco 90917)WEA 8.98	SWEET SENSATION	172	17

174	YO FRANKIE (Arista AL 8549)RCA 9.98	DION	169	9
175	RHYTHM & ROMANCE (Atlantic 81896)WEA 8.98	SYSTEM	149	4
176	WE'RE MOVIN' UP (Warner Bros. 25849)WEA 9.98	ATLANTIC STARR	147	10
177	2 HYPE (G)(Select SEL 21628)IND 8.98	KID 'N PLAY	152	35
178	EAST (Epic OE 45022)CBS	HIROSHIMA	165	17
179	GREATEST HITS (P)(Columbia OC 44493)CBS	JOURNEY	166	34
180	START OF A ROMANCE (Atlantic 81853)WEA 9.98	SKYY	153	13
181	HEADLESS CHILDREN (Capitol 48942)CAP 8.98	W.A.S.P.	156	15
182	101 (Sire 25853)WEA 15.98	DEPECHE MODE	157	17
183	ROCK & ROLL STRATEGY (A&M SP 5218)RCA 8.98	THIRTY-EIGHT SPECIAL	158	39
184	OPERATION: MINDCRIME (G) (EMI 48640)CAP 9.98	QUEENSRYCHE	161	15
185	DANGEROUS TOYS (Columbia FC 45931)CBS	DANGEROUS TOYS	DEBUT	
186	BEYOND THE BLUE NEON (G) (MCA 42266)MCA 8.98	GEORGE STRAIT	183	21
187	WATERFRONT (Polydor 937 970)POL	WATERFRONT	178	7
188	IT TAKES A NATION OF MILLIONS TO HOLD US BACK (Def Jam FC 44303)CBS	PUBLIC ENEMY	164	53
189	COCKTAIL (P/4) (Elektra 60806)WEA 9.98	Original Motion Picture Soundtrack	187	48
190	DICE (Def American/Geffen 24214)WEA 9.98	ANDREW DICE CLAY	188	12
191	MESSAGES FROM THE BOYS (G) (Motown MOT-6260) MCA 8.98	THE BOYS	173	39
192	FREE (I.R.S. 82001)MCA 9.98	CONCRETE BLONDE	191	9
193	THIS WOMAN (G) (RCA 8369-1)RCA 8.98	K.T. OSLIN	177	43
194	RATTLE AND HUM (P/3) (Island 91003)WEA 14.98	U2	184	39
195	CRACKERS INTERNATIONAL (Sire 25904)WEA 6.98	ERASURE	174	11
196	THE RIGHT STUFF (G) (Wing/PolyGram 835 964-1)POL	VANESSA WILLIAMS	176	24
197	LYLE LOVETT AND HIS LARGE BAND (MCA/Curb 42263)MCA 9.98	LYLE LOVETT	179	24
198	SOMETHING INSIDE SO STRONG (Reprise 25792)WEA 9.98	KENNY ROGERS	186	8
199	FAITH (P/7) (Columbia OC 40867)CBS	GEORGE MICHAEL	189	87
200	SPELLBOUND (Warner Bros. 25781)WEA 9.98	JOE SAMPLE	192	13

ALPHABETIZED TOP 200 ALBUMS (BY ARTIST)

10,000 Maniacs / 7	Dangerous toys / 185	Kid N Play / 177	Osmond, Donny / 113	Taylor Dayne / 185
3 Times Dope / 195	Davis, Miles / 120	King, Carole / 172	Outfield / 132	Tesla / 156
2 Live Crew / 123	Dead or Alive / 168	King Swamp / 163	Paris, Mica / 130	The The / 116
Abdul, Paula / 9	Def Leppard / 74	Kingdom Come / 147	Petty, Tom / 3	Third World / 141
Accept / 146	De La Soul / 29	Kool Moe Dee / 20	Pixies / 121	Thirty-Eight Special / 183
Aliman Bros. / 106	Depeche Mode / 182	Kwame / 115	Poison / 150	Tikaram, Tanita / 165
Anders-son, Brufo, Wakeman, /	Dino / 124	Labelle, Patti / 88	Public Enemy / 188	Tin Machine / 44
Howe / 25	Doobie Brothers / 19	Lauper, Cyndi / 55	Public Image Ltd. / 100	Tone Loc / 37
Atlantic Starr / 176	Dr. John / 111	L.L. Cool J / 4	Queen / 34	Too Short / 36
852's / 105	Eazy-E / 48	Lisa Lisa / 170	Queensryche / 184	Townsend, Pete / 69
Bad English / 145	Enya / 76	Living Colour / 56	Raitt, Bonnie / 28	Tuck & Patti / 131
Badlands / 60	Erasure / 195	Love And Rockets / 21	Ramones / 118	Traveling Wilburys / 70
Baker, Anita / 109	Etheridge, Melissa / 82	Lovett, Lyle / 197	R.E.M. / 89	U2 / 194
Bangles / 95	82	M.C. Hammer / 32	Rippingtons / 101	U.T.F.O. / 148
Base, Rob / 45	Expose' / 41	Madonna / 8	Roachford / 125	Vaughn, Stevie Ray / 31
Basia / 158	Extreme / 134	Manilow, Barry / 110	Rogers, Kenny / 198	Andreas Vollenweider / 151
Benoit David / 171	Fine Young Cannibals	Marika / 50	Ross, Diana / 128	Warrant / 38
Black, Clint / 138	/ 2	Marx, Richard / 23	Roxette / 77	W.A.S.P. / 181
Blue Magic / 170	Ford, Lita / 58	McCartney, Paul / 18	Rundgren, Todd / 98	Waterfront / 187
Blue Murder / 85	Franklin, Aretha / 91	McEntire, Reba / 96	Sample, Joe / 200	Watley, Jody / 52
BoDeans / 160	Gabriel, Peter / 30	McKee, Mana / 139	Saraya / 112	White, Karyn / 59
Boogie Down Produc-tions / 61	Ghostbusters 2 / 26	Mellencamp, John	Simple Minds / 143	White Lion / 33
Bon Jovi / 46	Gibson, Debbie / 62	Cougar / 22	Simply Red / 24	Whitley, Keith / 136
Boys, The / 191	Gipsy Kings / 152	Metallica / 66	Sir Mix A Lot / 114	Williams, Hank Jr. / 1644
Brickell, Edie / 87	Great White / 11	Metheny, Pat / 108	Skid Row / 17	Williams, Vanessa / 196
Browne, Jackson / 39	Greenpeace / 119	Michael, George / 199	Sky / 180	White & CeCe
Brown, Bobby / 5	Guns N' Roses / 35.57	Midnight Star / 199	Slick Rick / 53	Winans / 135
Buffet, Jimmy / 63	Guy / 47	Mike & The	Smithereens / 119	Winger / 54
Bulletboys / 166	Healey, Jeff / 107	Mechanics / 162	Snow, Phoebe / 102a	XTC / 144
Carlton, Larry / 140	Heavy D & The Boyz / 27	Mills, Stephanie / 104	Soul 2 Soul / 49	Soundtracks:
Cher / 133	Henley, Don / 14	Milii Vanilli / 6	Special Ed / 79	Strait, George / 186
Cherry, Nina / 42	Hiroshima / 178	Mould, Bob / 127	Spyro Gyra / 142	Summer, Henry Lee / 97
Chung, Wang / 149	Hugh, Grayson / 137	Morrison, Van / 92	Squire, Billy / 71	Summer, Donna / 67
Cinderella / 78	Indigo Girls / 40	Mr. Big / 68	Stevie N / 81	Surface / 73
Clay, Andrew Dice / 190	Inner City / 155	Newville Brothers / 72	Stewart, Rod / 65	Sweet Sensation / 173
Cole, Natalie / 83	Issak, Cris / 157	New Order / 126	Strait, George / 186	Swing Out Sister / 86
Concrete Blonde / 192	The Jacksons / 51	Nicks, Stevie / 15	Summer, Henry Lee / 97	System / 175
Costello, Elvis / 75	Jackson, Joe / 161	Nitty Gritty / 117	Summer, Donna / 67	Take 6 / 167
Cowboy Junkies / 80	Jaye, Miles / 154	N.W.A. / 43	Surface / 73	
Cult / 113	Jones, Howard / 122	Oaktown 357 / 159	Sweet Sensation / 173	
Cure / 16	Judds / 169	The O'jays / 90	Swing Out Sister / 86	
Damian, Michale / 103	Kenny G / 99	Orbison, Roy / 93	System / 175	
		Oslin, K.T. / 193	Take 6 / 167	

PURE POP FOR NOW PEOPLE

GOT MY FIRST FAN LETTER the other day, and I'll tell ya, validation is the second best sensation there is. "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 importantly, 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 assorted shuck n jive [with] which the public is often assaulted. It's a dirty job, but somebody's...etc."

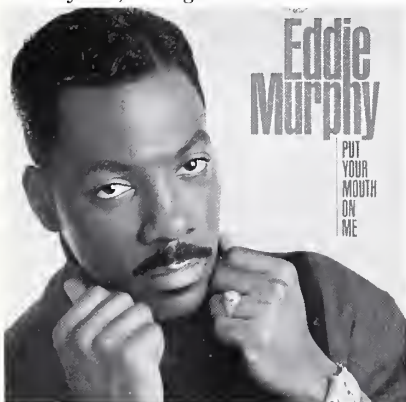
So far, terrific, huh? But here's the part that bothers me. "P.S.: PLEASE DO NOT PRINT THIS! I would hate to have the industry know how nasty I can be, sometimes."

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

■ Singles

□ THE GODFATHERS: "She Gives Me Love" (Epic 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 starved simplicity. So it's a little redundant and more than a little adolescent — 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 any man with *cajones* enough to grab his own can reach those high-noted hoots that Michael Jackson does. More appalling still is the discovery that Prince no longer has a patent on the ol' kneejerk-beat/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 DONOVAN) "Too Many Broken Hearts" (Atlantic 88855)

□ STOCK AITKEN WATERMAN (FEATURING RICK ASTLEY): "Ain't Too Proud To Beg" (RCA 59030)

□ 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 Ricky Lee are an inspired pairing, and this record is going to get mondo 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! Thoroughly perplexing.

□ WARRANT: "Heaven" (CBS CSK 1695)

Stand up and hold your lighters high, people. The pretty 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, long-haired lads. Get used to the idea — it's gonna be humongous.

■ Albums

□ NICK CAVE, MICK HARVEY & BLIXA 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 dramatizes their words. The effect is equally frightening and fascinating — like watching a big spider or thinking about needles.

□ STAN RIDGWAY: *Mosquitos* (Geffen M5G 24216)

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; unfortunately, aside from the orchestral "Heat Takes a Walk" and the peppy 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 5266)

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 gems will find an audience stateside and he won't be stuck singing the "Why Don't These Radio Guys Listen To My Music?" blues.

□ THE ALLISONS: *The Allisons* (Spindletop SPT 128C)

This kind of impeccable chime presents a real problem for us critic types. Can you describe the Allisons without mentioning the Byrds and R.E.M.? Of course not. But even harder is to describe their meticulous jangle without making them sound like feckless imitators. This Houston band is quite wonderful in its way, deftly melding 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.



□ 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 — here he'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) who befriends a tin-man/terminator (voice of John Lee Hooker), Townshend repeats some of the themes and musical motifs he employed in *Tommy* and *Quadrophenia*; but fittingly, 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, nonexistent 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 if I'm not mistaken, "bollocks" is some sort of British swear word.) I'm all for fun, but this is going a bit far. Let's hope we're not seeing the start of a "trend" here.

Oscar Wednesday

CASH BOX CHARTS

TOP 100 SINGLES

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

July 22, 1989



#1 Single: Madonna



#1 Debut: New Kids #70



To Watch: Soul II Soul #48

		Total Weeks	Last Week
1	EXPRESS YOURSELF (Sire/Warner Bros. 7-22948)	Madonna	3 8
2	IF YOU DON'T KNOW ME BY NOW (Elektra 7-69297)	Simply Red	4 12
3	GOOD THING (I.R.S. 53639)	Fine Young Cannibals	1 12
4	BATDANCE (FROM "BATMAN") (Paisley Park/Warner Bros. 22924)	Prince	14 6
5	TOY SOLDIERS (Columbia 38-68747)	Martika	9 10
6	BABY DON'T FORGET MY NUMBER (Arista AS1-9832)	Milli Vanilli	2 13
7	I DROVE ALL NIGHT (Epic 34-68759)	Cyndi Lauper	5 12
8	WHAT YOU DON'T KNOW (Arista AS1-9836)	Expose	10 10
9	SATISFIED (EMI 50189)	Richard Marx	6 12
10	LAY YOUR HANDS ON ME (Mercury/PolyGram 874 452-7)	Bon Jovi	12 8
11	ON OUR OWN (FROM GHOSTBUSTERS) (MCA 53662)	Bobby Brown	19 7
12	SO ALIVE (RCA 8956-7-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? (Wing/PolyGram 887 743)	Michael Morales	15 12
15	CRAZY ABOUT HER (Warner Bros. 27657)	Rod Stewart	20 12
16	ROOMS ON FIRE (Atlantic 7-99216)	Stevie Nicks	16 12
17	I LIKE IT (Island 7483)	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 50204)	Roxette	24 9
22	RIGHT HERE WAITING (EMI 50219)	Richard Marx	40 3
23	ONCE BITTEN TWICE SHY (Capitol B-44366)	Great White	27 10
24	I WON'T BACK DOWN (MCA 53369)	Tom Petty	11 13
25	SACRED EMOTION (Capitol 44379)	Donny Osmond	29 6
26	SECRET RENDEVOUS (Warner Bros. 4/7-27863)	Karen White	33 9
27	HEY BABY (Epic 254-68891)	Henry Lee Summer	30 10
28	THE END OF THE INNOCENCE (Geffen 7-22925)	Don Henley	31 5
29	MY BRAVE FACE (Capitol B-44367)	Paul McCartney	22 9
30	NO MORE RHYME (Atlantic 7-88885)	Debbie Gibson	37 6
31	COLDHEARTED (Virgin 7-99196)	Paula Abdul	38 5
32	EVERY LITTLE STEP (MCA 53618)	Bobby Brown	23 17
33	BUFFALO STANCE (Virgin 7-99231)	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
36	I'LL BE LOVING YOU (FOREVER) (Columbia 38-68671)	New Kids on the Block	26 17
37	CRY (Polydor/PolyGram 871 110-7)	Waterfront	28 16
38	DOWN BOYS (Columbia 38-68606)	Warrant	32 13
39	DON'T WANNA LOSE YOU (Epic 34-68959)	Gloria Estafan	52 3
40	VERONICA (Warner Bros. 7-22981)	Elvis Costello	34 15
41	HOOKED ON YOU (Atco 7-99210)	Sweet Sensation	44 7
42	COVER OF LOVE (Cypress 1430)	Michael Damien	46 5
43	INTO THE NIGHT (Polydor 889 368)	Benny Mardones	36 11
44	SOUL PROVIDER (Columbia 38-68909)	Michael Bolton	48 4
45	IT ISN'T, IT WAS'NT, IT AIN'T NEVER GONNA BE (Arista AS1-9850)	Aretha Franklin and Whitney Houston	49 4
46	IN YOUR EYES THEME FROM "SAY ANYTHING") (WTG 68936)	Peter Gabriel	39 8
47	I'M THAT TYPE OF GUY (Def Jam 38-68902)	LL Cool J	53 5
48	KEEP ON MOVN' (Virgin 7-99205)	Soul II Soul	63 3
49	SOLDIER OF LOVE (Capitol 44369)	Donny Osmond	42 18
50	COMIN' DOWN TONIGHT (A&M 1424)	Thirty Eight Special	50 4

		Total Weeks	Last Week
51	ANGEL EYES (Arista 1-9808)	Jeff Healy Band	59 8
52	WIND BENEATH MY WINGS (Atlantic 7-88972)	Bette Midler	43 20
53	BE WITH YOU (Columbia 38-68744)	The Bangles	45 12
54	CALLING IT LOVE (Polygram 889 054-7)	Animotion	57 6
55	POP SINGER (Mercury/Polygram 838 2201)	John Cougar Mellencamp	47 13
56	FIRE WOMAN (Sire 2-4-7-2754)	The Cult	56 10
57	TROUBLE ME (Elektra 7-69298)	10,000 Maniacs	88 5
58	COMING HOME (Mercury/PolyGram 872 982-7)	Cinderella	54 16
59	ROCK ON (Cypress 1420/A&M)	Michael Damian	51 18
60	THE PRISONER (Elektra 7-69288)	Howard Jones	65 3
61	REAL LOVE (MCA 53484)	Jody Watley	55 19
62	TALK IT OVER (RCA 8802)	Grayson Hugh	67 4
63	WHERE ARE YOU NOW? (WTG 31-68625)	Jimmy Harnen	58 20
64	ALL I WANT IS YOU (Island 7-99199)	U2	68 3
65	FOREVER YOUR GIRL (Virgin 7-99230)	Paula Abdul	60 20
66	PATIENCE (RCA 8899-7-R)	Lita Ford & Ozzy Osbourne	62 21
68	CLOSE MY EYES (RCA 8899-7-R)	Living Colour	72 4
69	OPEN LETTER TO A LANDLORD (Epic 34-68934)		
70	HANGIN' TOUGH (Columbia 38-68960)	New Kids On The Block	DEBUT
71	LITTLE FIGHTER (Atlantic 7-88874)	White Lion	80 4
72	COME HOME WITH ME BABY (Epic 34-68885)	Dead Or Alive	78 3
73	CUDDLY TOY (FEEL FOR ME) (Epic 34-68549)	Roachford	66 14
74	I'LL BE THERE FOR YOU (Mercury/Polygram 872 564-7)	Bon Jovi	69 20
75	LOVE TRAIN (UNI/MCA 50023)	Holly Johnson	70 5
76	AFTER ALL (Geffen 7-27529)	Cher & Peter Cetera	71 20
77	KISSES ON THE WIND (Virgin 7-99183)	NENAH CHERRY	DEBUT
78	PRAYING TO A NEW GOD (Geffen 7-22969)	Wang Chung	73 9
79	SHOWER ME WITH YOUR LOVE (Columbia 38-68746)	Surface	75 3
80	TELL ME I'M NOT DREAMING (EMI 50206)	Robert Palmer	DEBUT
81	ME, MYSELF AND I (Tommy Boy 7926)	De La Soul	76 7
82	I WANT IT ALL (Capitol B-44372)	Queen	77 11
83	TURNED AWAY (Atlantic 7-88917)	Chuckii Booker	94 2
84	SHOWER ME WITH YOUR LOVE (Columbia 38-68746)	Surface	DEBUT
85	18 AND LIFE (Atlantic 7-88883)	Skid Row	90 2
86	EVERLASTING LOVE (Elektra 7-69308)	Howard Jones	79 19
87	JACKIE BROWN (Polygram 874 644-7)	John Cougar Mellencamp	DEBUT
88	THROUGH THE STORM (Arista AS1-9809)	Aretha Franklin & Elton John	64 15
89	CULT OF PERSONALITY (Epic 34-68611)	Living Colour	81 20
90	DON'T SAY YOU LOVE ME (Capitol B44420)	Billy Squier	DEBUT
91	GONNA MAKE IT (Cutting/Polygram 874 278-7)	Sa-fire	82 4
92	ELECTRIC YOUTH (Atlantic 7-88919)	Debbie Gibson	83 17
93	THINKING OF YOU (Cutting Mercury 872502-7)	Sa-fire	84 24
94	WE CAN LAST FOREVER (Reprise 7-22985)	Chicago	85 12
95	THE VOICES OF BABYLON (Columbia 38-68601)	The Outfield	86 18
96	LITTLE JACKIE WANTS TO BE A STAR (Columbia 38-68674)	Lisa Lisa and Cult Jam	87 15
97	LIKE A PRAYER (Sire/Warner Bros. 2/4/7-27539)	Madonna	89 19
98	HEAVEN HELP ME (Mika/Polydor 871 538-7)	Deon Estus	91 22
99	IKO IKO (Capitol 44343)	Belle Stars	92 20
100	POP SONG 89 (Warner Bros. 7-27640)	R.E.M.	93 7

RHYTHM & BLUES

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 Pittsburg, 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 egos, 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 these 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 been heavily publicized. And this has an effect on 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 without incident most 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 & The Blues" in *Billboard Magazine*. He will be replaced by **Janine Mc Adams** 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 column. 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 column 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. Lets hope Ms. McAdams can continue that spirit in her work.



CHUCK D, TERMINATOR X & FLAVOR FLAV OF PUBLIC ENEMY

SOME NICED PEOPLE ASKED ME TO TELL YOU...: On September 16 the **Great Western Forum** will host "Rejoice in Los Angeles," an all-star gospel concert. All proceeds will go to fund an expansion of the First Choice Christian School in South Central Los Angeles. If you'd like to participate in any way, or need additional information, please call Patrice Dawson at (213) 856-7620 or Deborah A. Walker at (213) 664-3974.

Levert, in conjunction with **B.E.T.** and **Carnival Cruise Lines**, have announced the "Just Coolin" Sweepstakes. Fourteen winners will receive a three-day cruise to the Bahamas. This is B.E.T.'s first major contest of this kind, and is a good indication that the people at B.E.T. are finally being recognized for their contribution to the promotion of black music. Tune into the station for more details.

Neil Harris

R&B LPs

July 22, 1989 The grey shading represents a bullet, indicating strong upward chart movement.

Total Weeks ▼
Last Week ▼

1	WALKING WITH A PANTHER (Def Jam/Columbia OC 45172)	L.L. Cool J	4	3
2	THE GREAT ADVENTURES OF SLICK RICK (G)(Def Jam 40513)	Slick Rick	2	26
3	GUY (P)(MCA 42176)	Guy	3	53
4	3 FEET HIGH AND RISING (Tommy Boy 1019)	De La Soul	1	20
5	KNOWLEDGE IS KING (Jive 1182)	Kool Moe Dee	8	6
6	SERIOUS (EMI 90921)	The O'Jays	6	9
7	LET'S GET IT STARTED (G)(Capitol 90924)	M.C. Hammer	5	37
8	LARGER THAN LIFE (MCA 6276)	Jody Watley	7	14
9	DON'T BE CRUEL (P)(MCA 42185)	Bobby Brown	9	53
10	YOUNGEST IN CHARGE (Profile 1280)	Special Ed	12	13
11	BIG TYME (MCA 42302)	Heavy D. & The Boyz	22	3
12	2ND WAVE (Columbia 44284)	Surface	11	37
13	GIRL YOU KNOW ITS TRUE (Arista 8592)	Milli Vanilli	10	18
14	KEEP ON MOVIN' (Virgin 91267)	Soul II Soul	40	3
15	LIFE IS... TOO SHORT (Zomba/RCA 1149)	Too Short	14	22
16	2300 JACKSON STREET (Epic 40911)	The Jacksons	19	6
17	BATMAN SOUNDTRACK (Warner Bros. 25936)	Prince	29	2
18	HEAVEN (Capitol 90959)	BeBe & CeCe Winans	15	26
19	KARYN WHITE (P)(Warner Bros. 25637)	Karyn White	13	43
20	IRRESISTIBLE (Island 91235)	Miles Jaye	23	8
21	GOOD TO BE BACK (EMI 48902)	Natalie Cole	20	9
22	THE BOY GENIUS (FEATURING A NEW BEGINNING) (Atlantic 81941)	Kwamé	16	14
23	JUST COOLIN' (G) (Atlantic 81926)	Levert	17	35
24	WE'RE MOVIN' UP (Warner Bros. 25849)	Atlantic Starr	24	9
25	ORIGINAL STYLIN' (Arista 8571)	Three Times Dope	26	15
26	MAXIMUM THRUST (Motown 6267)	Joyce "Fenderella" Irby	18	10
27	STRAIGHT OUTTA COMPTON (G) (Ruthless 57102)	N.W.A.	21	20
28	THROUGH THE STORM (Arista 8572)	Aretha Franklin	25	9
29	STRAIGHT TO THE SKY (Columbia OC 44378)	Lisa Lisa & Cult Jam	27	10
30	WORKIN' OVERTIME (Motown 6274)	Diana Ross	31	5
31	SO GOOD (Island 90970)	Mica Paris	28	8
32	ALL MY LOVE (Capitol 90641)	Peabo Bryson	35	6
33	WILD & LOOSE (Capitol 90926)	Oaktown's 3.5.7.	30	11
34	CHUKII (Atlantic 81947)	Chuckii Booker	39	5
35	DOIN' IT (Select 21629)	UTFO	36	8
36	LOC'ED AFTER DARK (Delicious 3000)	Tone Loc	32	22
37	2 HYPE (G) (Select 21628)	Kid N' Play	34	35
38	THE RIGHT STUFF (Wing/PolyGram 835 694-1)	Vanessa Williams	37	56
39	GHOSTBUSTERS II (MCA 6306)	Original Motion Picture Soundtrack	46	3
40	RAW LIKE SUSHI (Virgin 91252)	Neneh Cherry	44	5
41	GIVING YOU THE BEST THAT I GOT (P) (Elektra 60827)	Anita Baker	38	38
42	SERIOUS BUSINESS (Mercury/PolyGram 836 952)	Third World	48	4
43	START OF A ROMANCE (Atlantic 81853)	Sky	33	16
44	IT'S REAL (Warner Bros. 25924)	James Ingram	43	5
45	WHO'S THE BOSS (Next Plateau 1015)	Antoinette	50	4
46	CRAZY NOISE (Fresh 82011)	Stezo	49	3
47	DO THE RIGHT THING (Motown 6272)	Soundtrack	69	2
48	HOME (MCA 6312)	Stephanie Mills	DEBUT	
49	IT TAKES TWO (G) (Profile 1267)	Rob Base & DJ Easy Rock	57	42
50	EAZY DUZ IT (G) (Priority 57100)	Eazy-E	45	35
51	BE YOURSELF (MCA 8292)	Patti Labelle	DEBUT	
52	FOREVER YOUR GIRL (P) (Virgin 90943)	Paula Abdul	41	27
53	MESSAGE FROM THE BOYS (G) (Motown 6260)	The Boys	47	38
54	STEPPIN' OUT (Crush 224)	10DB	67	2
55	INTRODUCING... DAVID PEASTON (Geffen 24228)	David Peaston	DEBUT	
56	LIVIN' LARGE (Virgin 91021)	E.U.	42	16
57	COME PLAY WITH ME (RCA 8341)	Grady Harrell	51	11
58	LOVE SEASONS (Orpheus 75602)	Alex Bugnon	52	18
59	ANY LOVE (P) (Epic 44308)	Luther Vandross	53	40
60	THE DESOLATE ONE (Fresh/Sleeping Bag 82010)	Just-Ice	58	17
61	WHO? (Wing/PolyGram 422 835 549-1)	Tony! Toni! Tone!	56	63
62	HIGH HAT (Virgin 91022)	Boy George	59	16
63	RAW (Def Jam FC 45015)	Alyson Williams	63	15
64	ROAD TO THE RICHES (Cold Chillin'/Warner Bros. 25820)	Kool G. Rap & D.J. Polo	55	15
65	A NEW FLAME (Elektra 60828)	Simply Red	65	10
66	HANGIN TOUGH (P) (Columbia 40985)	New Kids On The Block	66	36
67	TODAY (Motown 6261)	Today	54	33
68	FROM OUT OF THE BLUE (Columbia FC 45092)	Blue Magic	62	13
69	ME AND JOE (Egyptian Empire 00777)	Rodney O & Joe Cooley	60	34
70	24/7 (4th & B'Way 4011)	Dino	73	12
71	I GET JOY (A&M 5228)	AI Green	70	4
72	WAKE UP (Ichiban 1040)	Roy Ayers	71	8
73	MIAMI BASS WAVES VOL. II (Luke Skywalker 5001)	Various Artists	61	11
74	GETTING OFF (On Top 9001)	Miami Boyz	64	16
75	TO CHANGE AND/OR MAKE A DIFFERENCE (Arista 8533)	Kiara	68	43

CASH BOX CHARTS

TOP R&B SINGLES

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

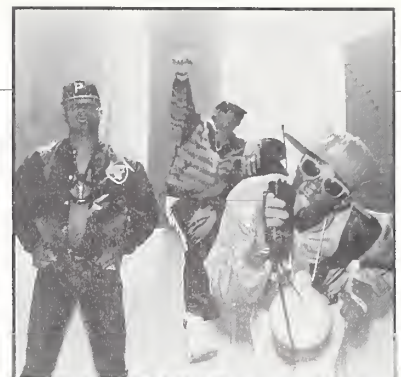
July 22, 1989



#1 Single: Soul II Soul



#1 Debut: Dezi Phillips #83



To Watch: Public Enemy #55

Total Weeks ▼
Last Week ▼

Total Weeks ▼
Last Week ▼

1	KEEP ON MOVING (Virgin 7-96556)	Soul II Soul	1	10
2	NOTHING (THAT COMPARES 2 U) (Epic 34-68668)	The Jacksons	2	10
3	TURNED AWAY (Atlantic 7-88917)	Chucki Booker	4	12
4	SHOWER ME WITH YOUR LOVE (Columbia 38-68746)	Surface	7	12
5	GOT TO GET THE MONEY (Atlantic 7-88910)	Levert	6	12
6	FRIENDS (MCA 53660)	Jody Watley with Eric B. & Rakim	10	9
7	SHOW AND TELL (Capitol B-44347)	Peabo Bryson	3	13
8	SECRET RENDEVOUS (Warner Bros. 4/7-27863)	Karyn White	11	9
9	FOR YOU TO LOVE (Epic 34-68742)	Luther Vandross	5	14
10	MIDNIGHT SPECIAL (Atlantic 7-88901)	The System	15	11
11	IT'S REAL (Warner Bros. 22975)	James Ingram	13	12
12	ON OUR OWN (MCA 53662)	Bobby Brown	16	7
13	OBJECTIVE (Island 7-99228)	Miles Jaye	8	15
14	THEY WANT MONEY (Jive/RCA 1217)	Kool Moe Dee	17	10
15	BAT DANCE (THEME FROM "BATMAN") (Paisley Park/Warner Bros. 22924)	Prince	19	6
16	LEAD ME INTO LOVE (Elektra 7-69299)	Anita Baker	9	14
17	I'M THAT TYPE OF GUY (Def Jam/Columbia 38 68902)	LL Cool J	24	8
18	SOMETHING IN THE WAY (MCA 53624)	Stephanie Mills	23	8
19	CONGRATULATIONS (A&M 1407)	Vesta	27	11
20	WE GOT OUR OWN THANG (Uptown/MCA 53628)	Heavy D. And The Boyz	22	7
21	HAVE YOU HAD YOUR LOVE (EMI 50180)	The O'Jays	12	15
22	WORKIN' OVERTIME (Motown MOT-6274)	Diana Ross	14	12
23	TWO WRONGS (DON'T MAKE IT RIGHT) (Geffen 7-27518)	David Peaston	31	7
24	AS LONG AS WERE TOGETHER (A&M 1427)	Al Green	33	8
25	SARAH, SARAH (Jive/RCA 1216-7)	Jonathan Butler	29	7
26	BABY DON'T FORGET MY NUMBER (Arista 9832)	Milli Vanilli	18	12
27	I SECOND THAT EMOTION (Crush 601-6)	10 dB	20	11
28	SOMEBODY LOVES YOU (Motown 1966)	El DeBarge	55	9
29	BUFFALO STANCE (Virgin 7-99231)	Nenah Cherry	25	9
30	MY FANTASY (Motown 1968)	Teddy Riley Featuring Guy	38	5
31	IT'S NO CRIME (Solar/CBS ZS4-68966)	Babyface	50	4
32	LITTLE JACKIE WANTS TO BE STAR (Columbia 38-68674)	Lisa Lisa & Cult Jam	28	15
33	THE WAY IT IS (RCA 8925-7-R)	Troy Johnson	40	8
34	MR. D.J. (Motown 1961)	Joyce "Fenderella" Irby	30	17
35	IT ISN'T, IT WASN'T, IT AIN'T NEVER GONNA BE (Arista AS1-9850)	Aretha Franklin & Whitney Houston	45	4
36	JUST GIT IT TOGETHER (Columbia 38-68938)	Lisa Lisa And Cult Jam	59	3
37	REMEMBER (THE FIRST TIME) (Orpheus/EMI B-72633)	Eric Gable	46	6
38	IF YOU ASKED ME TO (MCA 53358)	Patti LaBelle	42	5
39	FOR THE LOVE OF YOU (Wing/PolyGram 871 934-7)	Tony! Toni! Tone!	32	16
40	YOU FOUND ANOTHER GUY (Virgin 99200)	Boy George	44	6
41	LOST WITHOUT YOU (EMI 44300)	Bebe & Cece Winans	34	17
42	IF YOU DON'T KNOW ME BY NOW (Elektra 7-69297)	Simply Red	49	5
43	SOMETHING REAL (EMI 50192)	Miki Bleu	48	7
44	ME, MYSELF AND I (Tommy Boy TB 926)	De La Soul	35	17
45	I DO (EMI 50213)	Natalie Cole	57	3
46	DARLIN' I (Wing/PolyGram 871 936)	Vanessa Williams	21	13
47	TASTE OF YOUR LOVE (Virgin 7-99201)	E.U.	56	4
48	SPEND THE NIGHT (CE SOIR) (Warner Bros. 7-22900)	The Isley Brothers	65	4
49	GOTTA BE A BETTER WAY (Atlantic 7-88879)	Foster/McElroy	51	4

50	GITHCI U (Orpheus 72678)	Z'looke	53	5
51	AGAINST DOCTOR'S ORDERS (Arista AS1-9830)	Kenny G	54	6
52	I CAN'T TELL YOU WHY (Motown 1969)	Gerald Alston	52	6
53	LET GO (Wing/PolyGram 871 722-7)	Sharron Bryant	62	4
54	EVERY LITTLE TIME (Arista AF1-9800)	Kiara	39	16
55	FIGHT THE POWER (Motown 1972)	Public Enemy	75	2
56	N.E. HEARTBREAK (MCA 53391)	New Edition	80	3
57	LOVE SONG (Solar/E.P.A. 68961)	Midnight Star	63	6
58	STICKS AND STONES (RCA 8870)	Grady Harrell	43	21
59	RIDING ON A TRAIN (Columbia 38-68931)	The Pasadenas	60	6
60	WHAT MORE CAN I DO FOR YOU (Tabu ZS4 68904)	Cherelle	47	9
61	RAIN DROPS (Mercury/PolyGram 874 402-7)	Kool & The Gang	71	4
62	MY FIRST LOVE (Warner Bros. 4/7-27525)	Atlantic Starr	36	17
63	SPEND THE NIGHT (Uptown/MCA 53666)	Guy	74	3
64	TAKE IT OFF (Motown 1967)	Today	64	10
65	WHERE DO WE GO (Atlantic 88992)	Ten City	73	3
66	CRAZY (FOR ME) (Capitol B-44354)	Freddie Jackson	26	12
67	HEAVEN HELP ME (Mika/PolyGram 871 538-7)	Deon Estus	58	19
68	SPELL (Mika/PolyGram 889 328-7)	Deon Estus	69	6
69	I LIKE IT (Island 4th & B'Way 7483)	Dino	61	8
70	MISS YOU LIKE CRAZY (EMI 50185)	Natalie Cole	37	17
71	MY SUGAR (Warner Bros. 7-22896)	Atlantic Starr	83	2
72	MY LOVE IS SO RAW (Def Jam/Columbia 38 68903)	Alyson Williams	66	8
73	LISCENSE TO KILL (MCA 53657)	Gladys Knight	67	5
74	MY ONE TEMPTATION (Island 7-99252)	Mica Paris	68	16
75	LOOKING FOR A LOVE (Sleeping Bag 40142)	Joyce Sims	78	2
76	A WOMANS TOUCH (Mega Jam 2002)	Christopher McDanniels	41	13
77	CHILDREN'S STORY (Columbia/Def Jam 38-68626)	Slick Rick	70	16
78	ALL OF MY LOVE (Warner Bros./Reprise 7-22929)	Al Jarreau	90	2
79	CRUZIN' (Polydon/PolyGram 889 034-7)	Jackie Jackson	72	7
80	BABIES HAVING BABIES (Trumpet 166)	Terry Tate	DEBUT	
81	THE MAN WE ALL KNOW AND LOVE (Atlantic 7-88937)	Kwame	76	11
82	IF IM NOT YOU'RE LOVER (Warner Bros. 7-27556)	Al B. Sure	77	20
83	WHY YOU WANNA (Tabu 68915)	Dezi Phillips	DEBUT	
84	START OF A ROMANCE (Atlantic 88932)	Skyy	79	21
85	IF SHE KNEW (Atlantic 2560)	Anne G.	81	18
86	MADE TO BE TOGETHER (Virgin 7-99226)	Deja	84	17
87	I AIN'T WIT IT (Capitol 15473)	Paul Laurence	DEBUT	
88	TOBY (Luke Skywalker 205)	Angee Griffen	85	8
89	SWEET TALK (Capitol 44374)	D'atra Hicks	DEBUT	
90	CAN WE TALK (Oceana/Atlantic 99213)	Donna Allen	82	9
91	I AIN'T WIT IT (Orpheus 72678)	Paul Lawrence	86	5
92	THROUGH THE STORM (Arista AS1-98091)	Aretha Franklin & Elton John	87	15
93	I'LL BE LOVING YOU (Columbia 38-68671)	New Kids On The Block	88	16
94	BUCK WILD (Virgin 7-99232)	E.U.	89	19
95	FORBIDDEN LOVE (Mercury/PolyGram 874 054-7)	Third World	91	8
96	I FOUND LOVE (Orpheus/EMI V-72675)	B-Fat	92	11
97	CONSTANTLY (Virgin 7-99209)	Lia	93	11
98	SHE'S SO COLD (Epic 49-68230)	Alston Stewart	94	15
99	NO PLACE TO GO (Zebra/MCA 17802)	Perri	95	9
100	I LIKE (MCA-53490)	Guy	96	20

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'd reach anyone with it."

There is no question at all about Boyce reaching the audience at the present time. She is currently discovering 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 all are 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 Carribean 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 would 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 Conversations*, 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-

CONTEMPORARY CHRISTIAN TOP 40 SINGLES

July 22, 1989 The grey shading represents a bullet, indicating strong upward chart movement.

Total Weeks ▼
Last Week ▼

1	I CAN BEGIN AGAIN (Benson C-2056)	Larnelle Harris	1	3
2	STRONG MEDICINE (Modern Art 701460256x)	Bryan Duncan	3	3
3	JESUS IT'S YOU (Star Song SSC-8120)	Mylon LeFevre & Broken Heart	2	3
4	THE LIGHT IS COME (Sparrow SPD-1190)	Tramaine Hawkins	4	3
5	HEALING (Sparrow SPD-1174)	Deniece Williams	8	3
6	LONG ARM OF THE LORD (Dayspring 7014175572)	Wayne Watson	5	3
7	YAHWEH IS FOR US (Maranatha 7100246822/849/679)	Randy Stonehill & The Maranatha Singers	6	3
8	SEARCH ME (Reunion CASS-7010043523-728)	Recess	7	3
9	I'LL BE SATISFIED (Reunion CASS-70110042527/721)	Rick Cua	11	3
10	PERFECT (Front Line 9050)	Benny Hester	13	3
11	I WISH (Reunion 7010042527/721)	Billy Sprague	9	3
12	FATHER, FATHER (Front Line 9051)	Jon Gibson	10	3
13	HIS STRENGTH IS PERFECT (Sparrow SPD-1160)	Steven Curtis Chapman	14	3
14	SONG FOR YOU (New Canaan 7019971539)	Bruce Carroll	16	3
15	TEARIN' DOWN THE WALLS (Sparrow SPD-1191)	Geoff Moore & The Distance	12	3
16	THE RIVER WILL FLOW (Sparrow SPD-1194)	White Heart	17	3
17	IT'S ALRIGHT (Dayspring 7014177575)	Paul Smith	18	3
18	SHEPARD BOY (Diadem 7901130296/326)	Ray Boltz	19	3
19	THE THRONE (Reunion 7010037523-728)	Michael W. Smith	15	3
20	THINGS (Word 7019082506)	Scott Wesley Brown	22	3
21	FOR EVERY LONELY HEART (Myrrh 7-01-688639-7/661-1)	Kim Boyce	23	3
22	YOUR STEADFAST LOVE (Alleluia AMR-01CD)	Kelly Willard & Kenny LeBlanc	20	3
23	NEVER ENDING LOVE (Star Song SSC-8102)	Twila Paris	25	3
24	YOU ARE HIS MIRACLE (Star Song SSC-8119)	Tony Melendez	24	3
25	FOREVER FRIENDS (Word 7019-059503)	Sandi Patti	21	3
26	AS IN HEAVEN, SO ON EARTH (Sparrow SPD-1182)	Steve Fry	26	3
27	OPEN BOOK (Star Song SSC-8106)	Petra	27	3
28	STAND IN AWE (Benson C-02478)	Truth	28	3
29	BRIDGE OVER TROUBLED WATER (Sparrow SPD-1169)	BeBe & CeCe Winans	30	3
30	YOU ALONE (Live Oak 7010010218)	Mathew Ward	31	3
31	IN THE VALLEY (Front Line 9053)	Debbie McClendon	29	3
32	KYRIE (Benson C02507)	Glad	32	3
33	IF GOD IS FOR US (Benson PWCO1096)	DeGarmo & Key	33	3
34	PRAYER WARRIOR (Benson CO-2521)	Heirloom	34	3
35	TELL ME HOW YOU FEEL (Myrrh 7016876381)	Phil Keaggy	35	3
36	COME QUICKLY LORD (Sparrow SPR-1161)	Margaret Becker	36	2
37	REST IN YOUR ARMS (Myrrh 7016878384)	The Imperials	37	3
38	IT'S REAL (Frontline 9041)	Crystal Lewis	38	2
39	IN A SPECIAL WAY (Giant GRCO234)	Kellye Huff	DEBUT	
40	JERICO (Benson C0-2463)	Carman	40	3

attention? 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 strength Chapman can deliver through his music.



Premier Records' newly formed Gaither Division recently released its debut single on Contemporary Christian group, Standifer. "Back in My Life" is the first cut from Standifer's LP, *Reverence His Holy Name*. Standing (left to right): Maria Speight, Melony Standifer, Greg Standifer and independent radio promoter, Tana Lonon. Seated is Jim Rogers, president of Premier Records. (Photo: Tania Rice)

**MIGHTY CLOUDS
OF JOY:
Spreading the Gospel
From Coast to Coast**



THEY HAVE ATTEMPTED to take their music everywhere and have accomplished that attempt more than successfully. For three decades the Mighty Clouds of Joy have given the world something to be proud of. Actually setting the standard for the traditional and R&B sounds of the gospel music industry and releasing 26 spectacular albums, they continue to perform more than 200 concerts each year all over the world. "We've spread the gospel from coast to coast, not only in America but also overseas — from Carnegie Hall to Radio City Music Hall," says lead singer Joe Ligon.

It's not every day that gospel artists are able to cross their music over onto the secular radio stations, however, this Grammy Award winning group has no difficulty in mastering that feat. "We're invited to a lot of places to sing where the average gospel artists don't have the opportunity to perform," Ligon says. "Like a few years ago, we played 10 to 12 jazz festivals and we had the chance to play at the Astrodome in Houston, but I guess the highlight of our career was when we were invited to sing at the White House during former President Carter's administration," continues Ligon.

The Mighty Clouds of Joy have shared the stage with the Rolling Stones, Marvin Gaye, Earth, Wind & Fire, Al Green, Andrae Crouch, James Cleveland, Ray Charles and Aretha Franklin since they first came together in Los Angeles, California, in 1960. All four of the original members met in their Los Angeles high school, even though Johnny Martin was the only one born in California. Richard Wallace, baritone, was from the rural area of Georgia and Elmo Franklin, bass, was from Louisiana. Ermant Franklin, David Walker and Jimmy Jones were all early members who departed after a short term for personal reasons. A well-known falsetto singer, Paul Beasley, from the Gospel Keynotes, joined the group for a few years in the late '70s, but later left to go out on his own. Michael Cook quickly recruited to replace Beasley. Later, Dwight Gordon stepped in to replace Martin, who suffered a sudden death after a Japan tour.

The current members were all raised up in the church, according to Ligon. Their inspiration came from numerous idols who inspired them to really want something and then go after it. "As long as you're going, you never know what's next," says Ligon. "When you stop, it's over." After performing and making music for 29 years, the Mighty Clouds of Joy have certainly *thought* about retiring, but have also thought about how much they love what they're doing. "Yes, it's a job, career and an excitement watching the people applaud. You'd think about retiring after 29 years, but you'd also think, 'What else would I do,'" Ligon says.

Throughout the years, Ligon and the Mighty Clouds of Joy have perhaps become the best candidates to recognize the changes in gospel music. "From 1961 to 1989, it has progressed," states Ligon. "I've seen a great, great change and the biggest change has been in the audience. A while back, the audience consisted of an older generation. Now, when we see these 18- and 19-year-olds at the box office, that lets us know that there is an interest and contemporary music has had a lot to do with that." You'll discover that contemporary style on their latest album on Myrrh Records, entitled *Night Song*, along with the traditional and R&B gospel style they're commended for.

"We try to gear ourselves not to be limited," says Ligon. "There are songs about everyday life that people who aren't that into religion or gospel, can still relate to, so we try to gear ourselves to reach those people."

Let's face it, the Mighty Clouds of Joy have in one way or another, touched practically every aspect of the Gospel Music industry — so what's left? "We'd

**BLACK GOSPEL
TOP 40 SINGLES**

July 22, 1989 The grey shading represents a bullet, indicating strong upward chart movement.

Total Weeks ▼
Last Week ▼

1	AVAILABLE TO YOU (Rejoice WR-8418)	Rev. Milton Brunson & The Thompson Community Choir	4	3
2	WHAT SHALL I DO (Sparrow SPR- 1173)	Tramaine Hawkins	2	3
3	HEAVEN (SPARROW-SPR-1169)	BeBe & CeCe Winans	3	3
4	I'VE GOT MY MIND MADE UP (Rejoice WR-8427)	Mighty Clouds Of Joy	1	3
5	I CAN'T MAKE IT WITHOUT YOU (Air AIR-10135)	Luther Barnes & The Red Budd Gospel Choir	6	3
6	HOLD MY MULE (Rejoice WR-8385)	Shirley Ceaser	7	3
7	SPREAD LOVE (Reprise 25670)	Take 6	9	3
8	SO GOOD TO KNOW YOU (Light 7115730189/40184)	The Commissioned	5	3
9	GIVE HIM THE GLORY (Lexicon-Light 7115730172-40178)	L.A. Mass Choir	8	3
10	WE'RE GOING TO MAKE IT (Savoy 14794)	Myrna Summers	11	3
11	IF I CAN'T SAY A WORD (Savoy 7096)	Gospel Music Workshop Of America	15	3
12	CONQUERER (Rejoice WR-8346)	The Clark Sisters	10	3
13	MAKE ME WHOLE (Light 7115730210-40216)	Beau Williams	19	3
14	LET THE HOLY GHOST LEAD YOU (Malaco 6002)	The Florida Mass Choir	12	3
15	A REAL MAN (Command COM-1013)	Nicholas	20	3
16	NO GREATER LOVE (Savoy 14788)	Keith Pringle	13	3
17	VISIONS (A&M WR-8406)	Richard Smallwood Singers	14	3
18	DANCING IN THE SPIRIT (Selah RW-63056)	Ron Winans	16	3
19	PRAISE HIM (A&M LP-5228)	Al Green	24	3
20	RESTORATION (Qwest 25510)	The Winans	17	3
21	JESUS IS YOUR FRIEND (Malaco 6002)	Florida Mass Choir	18	3
22	DEATH AND THE BEAUTIFUL LADY (Metendo MEL-2259)	Slim & The Supreme Angels	21	3
23	LORD I THANK YOU (Malaco 4430)	The Gospel Keynotes	22	3
24	BETTER TO HAVE AND NOT NEED (Sounds Of Gospel)	Rev. James Cleveland	23	3
25	THAT'S WHAT HE'S DONE FOR ME (Light 7115730180-40186)	Daryl Coley	30	3
26	VICTORY (Light 7115730202-40208)	Vicky Winans	31	3
27	THE BEST IS YET TO COME (Savoy 14789)	Albertina Walker	32	3
28	BATTLEFIELD (I AM WR-8420)	Dorothy Norwood	25	3
29	THIS LITTLE LIGHT OF MIND (Word WR-8416)	Wintley Phipps	26	3
30	WATCH THEM DOGS (Melendo MEL-2257)	The Williams Brothers	27	3
31	IT'S HARD TO STUMBLE (Malaco 4432)	Jackson Southern Aires	28	3
32	CALL HIM UP (Malaco 6003)	The Mississippi Mass Choir	38	2
33	ONE OF A KIND (Rejoice WR-8421)	Daniel Winans	29	3
34	I'VE BEEN IN THE STORM TOO LONG (Arista)	Aretha Franklin	33	3
35	HE WAS THERE ALL THE TIME (Malaco)	Rev. James Moore	DEBUT	
36	OLD MAN TROUBLE (Malaco 4432)	Ruby Terry	34	3
37	HEROES (Light 7115/20231)	New Jersey Mass Choir	DEBUT	
38	THROUGH FAITH (Malaco 4434)	The Truthettes	35	3
39	WE'VE COME THIS FAR BY FAITH (Light 711573164-40127)	Voices Of Light	36	3
40	BACK TO THE CROSS (Light 7115730148-40138)	Melvin Williams	39	3

really like to perform in a scene from a movie," says Ligon. "Maybe a scene that requires a group like ourselves to sing. We've talked about that a lot on the bus when we've traveled," he concludes.

The Mighty Clouds of Joy — an all-around group with a song for everyone, or maybe even a song for a movie.

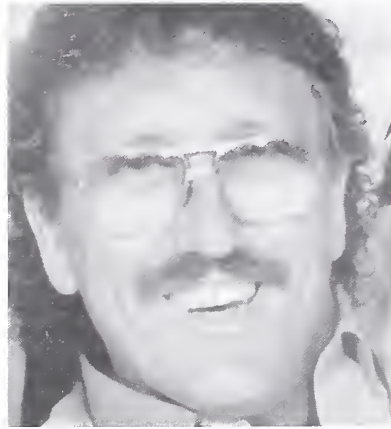
Kimmy Wix

□ **BEAU WILLIAMS: Wonderful**
(Light 7-115-73021-0)

If you're one of those who easily sink into the flow of the music, then stay clear of Beau Williams' *Wonderful* LP on Light Records. With a mixture of jazz, R&B and traditional gospel melodies, *Wonderful* proves its title to be true. Williams' most recent single, "Make Me Whole," holds a comfortable spot at #13 on this week's Black Gospel chart. Other tunes like "Walk Around Heaven," "Peace, Joy and Happiness" and "Say Yes," should be enough to make you say, "Yes," to *Wonderful*.



RONNY HINSON: Fulfilling a Need



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 strong 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, which was considered a heavy


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 soon hit 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

Bible-belt area at the time. Eventually 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 songs Ronny has written over the years. He currently has two self-written songs released by Rex Nelon 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 is the best feeling ever. They, in a way, have pulled me back out here," admits Hinson. "The biggest reward for me would be just to get out there, do it again and be totally accepted."

The title of his soon-to-be-released single, "Flying Higher Than I've Ever Before," co-written



• T.H.E. P.E.R.R.Y.S.

These Little Giants Score Another Major Hit!!

"The Mountain"
CLIMBING TO THE TOP

Morning Star Records
Box 989
Goodlettsville, TN 37072
(615) 851-1360



SOUTHERN GOSPEL TOP 40 SINGLES

July 22, 1989 The grey shading represents a bullet, indicating strong upward chart movement.

			Total Weeks ▼	Last Week ▼
1	ONCE UPON A HILL (Riversong R-55909)	The Gold City Quartet	2	3
2	"SIN WILL TAKE YOU FARTHER" (Homeland HL-1006)	The Cathedrals	1	3
3	HELP ME STAND LORD (Riversong R-55916)	Jeff & Sheri Easter	5	3
4	SAVED TO THE UTMOST (Homeland HL-1003)	The Speers	3	3
5	THERE'S STILL POWER IN THE BLOOD (Riversong RS-5916)	Heirloom	6	3
6	GONNA RIDE THAT GLORY CLOUD (Morning Star MST-45-4099-AA)	The Dixie Melody Boys	4	3
7	BRING MY CHILDREN HOME (New Canaan 693215-08)	The Nelons	8	3
8	HE CAN (Homeland HL-1008)	The Singing Americans	9	3
9	GOD SHALL WIPE AWAY ALL TEARS (Masters MSC-8814)	J.D. Sumner & The Stamps	11	3
10	WHEN I KNELT, THE BLOOD FELL (American Christian Artists)	The Greenes	7	3
11	THE PARTY'S OVER (Homeland HL-1014)	The Hemphills	10	3
12	GROUND BREAKING (Morning Star MST-45-12788)	The McKameys	13	3
13	COMING SOON (Peace Full Stream 28491-1600-1)	The Spencers	16	3
14	THE MOUNTAIN (Morning Star MST-45-112888)	The Perry's	15	3
15	THIS IS WAR (Riversong R-55909)	The Paynes	12	3
16	THERE'LL BE A PAYDAY (Morning Star MST-45-4095)	The Perry Sisters	18	3
17	CAN THE WORLD SEE JESUS IN YOU (Riversong RS-5900)	Heavenbound	14	3
18	GOD'S GONNA SEND A REVIVAL (New Canaan 673620-DJ)	The Talleys	17	3
19	BLOW YE THE TRUMPET (Morning Star HAR-45-1152)	The Anchoemen	19	3
20	I WANT TO MAKE A DIFFERENCE (Morning Star HAR-45-11288)	The Mid South Boys	27	3
21	STRONG FAMILY RESEMBLANCE (Morning Star MST-45-4095)	The Fox Brothers	22	3
22	YOU'LL BE THERE (Son Light SON-115)	The Hoppers	23	3
23	TO THE HOMELAND (Homeland HL-1005)	Rusty Goodman	21	3
24	BY THE BLOOD OF THE LAMB (New Canaan G92967)	The Inspirations	25	3
25	BEEN THROUGH ENOUGH (New Canaan 692716)	Janet Paschal	28	3
26	BLOODBUGHT (Son Light SON-116)	The McGruders	29	3
27	THE CROSS IN THE MIDDLE (New Haven NHS-005)	The Florida Boys	30	3
28	PEACE WITHIN (River Song RS-5917)	The Foresters	32	3
29	I'VE BEEN TO THE POTTER'S HOUSE (Better Way WR-7007)	Quinton Mills	20	3
30	FOREVER IN HEAVEN (Harvest HAR-45-1163)	The Issacs	26	3
31	CROSS YOUR HEART (New Canaan 7019971539)	Bruce Carroll	34	2
32	BOUGHT AND PAID FOR (New Canaan)	Kelly Nelon Thompson	35	2
33	BATTLE HYMN OF THE REPUBLIC (Homeland HL-1018)	Priority	24	3
34	WAITING AT THE RIVER FOR YOU (Harvest U23701)	The Stewards	DEBUT	
35	SING IT BROTHERS (Harvest HAR-45-11288)	The Wilburns	31	3
36	MORNING LIGHT (Passage 7-90057-080-2)	Squire Parsons	33	3
37	I'M GONNA SEE HEAVEN (Associated artists)	The Chuck Wagon Gang	36	3
38	TYPICAL DAY (Canaan 7019978)	The Talleys	DEBUT	
39	ON HOLY GROUND (Morning Star MST-45-4098)	The Singing Echoes	37	3
40	DOING IT BY THE BOOK (New Canaan NHS-005)	The Whites	38	3

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 Hinsons' 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 shoot 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.

COUNTRY MUSIC

NASHVILLE
NOTE-ABLES

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 waitressing at one of the college district's popular restaurants, TGI 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 boxed 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, *Untasted Honey*, also produced two other #1 hits for this young artist, "Goin' 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 tour-

ing, 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. Its 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 makeup to go to the mailbox!" Mattea exclaims. "It's just ridiculous. I refuse! I have to roll my eyes at it."

Mattea 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 — they're 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. ○

COUNTRY MUSIC

LIVING LEGEND

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. On 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 tires. Anyway, the officer liked me to play and sing. He even let me keep that guitar under my bunk. That gave me the opportunity to write, practice and perform."

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 were short-lived. Jackson packed up his pickup truck and headed to Nashville. "I thought I would just go and work at a job like a service station 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 noticed 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 made my debut on the Friday Night Frolics. I didn't have a decent pair of pants to wear, just some old khakis I'd brought with me," Jackson explains.

The band thought Jackson was hired as a comedian and they began to joke about it and giggle when he came on stage — until he started to sing.

"I knew they were laughing at me and I just kept singing 'Don't 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 over 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. He was loaned clothes by Ernest and Justin Tubb, and Marty Robbins loaned him money. He just fell in... into the heart of country.

Jackson began traveling with Tubb, opening his shows. "Life to Go" hit the #1 spot and suddenly 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 hairs 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 didn't really 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.

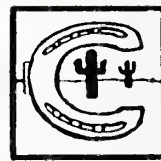
Although Jackson finds it hard to call himself an American original, he is just that. His story is only his and so is his music. Today, just as he did in years past, Stonewall Jackson is giving audiences everything he's got.

"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 there 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

COUNTRY ALBUMS



July 22, 1989 The grey shading represents a bullet, indicating strong upward chart movement.

Total Weeks ▼
Last Week ▼

1	SWEET SIXTEEN (MCA-6294) (G)	Reba McEntire	1	10
2	BEYOND THE BLUE NEON (MCA 42266)	George Strait	2	21
3	RIVER OF TIME (Curb/RCA 9595-1/RCA)	The Judds	3	13
4	DON'T CLOSE YOUR EYES (RCA 6494-1)	Keith Whitley	4	56
5	GREATEST HITS III (Warner/Curb 1-25834/Warner Bros.)	Hank Williams, Jr.	5	21
6	SOUTHERN STAR (RCA 8587-1)	Alabama	6	21
7	THIS WOMAN (RCA 8369) (G)	K.T. Oslin	7	44
8	WILL THE CIRCLE BE UNBROKEN (Warner Bros. 28530-1)	Nitty Gritty Dirt Band	8	8
9	KILLIN' TIME (RCA 8781-7)	Clint Black	9	10
10	DIAMONDS AND DIRT (Columbia 44076/CBS)	Rodney Crowell	10	64
11	HONKY TONK ANGEL (MCA 42223)	Patty Loveless	11	39
12	HITS 1979-1989 (Columbia 45054/CBS)	Rosanne Cash	12	18
13	THE ROAD NOT TAKEN (Columbia 44468/CBS)	Shenandoah	13	19
14	OLD 8 x 10 (Warner Bros. 25738) (P)	Randy Travis	14	51
15	LOVING PROOF (Columbia 44221/CBS) (G)	Ricky Van Shelton	15	42
16	STRONG ENOUGH TO BEND (Capitol 48865)	Tanya Tucker	16	47
17	SOMETHING INSIDE SO STRONG (Reprise 25792)	Kenny Rogers	17	9
18	ONE WOMAN MAN (Epic 44078/CBS)	George Jones	18	18
19	LYLE LOVETT AND HIS LARGE BAND (MCA/Curb 42263/MCA)	Lyle Lovett	19	23
20	WILLOW IN THE WIND (Mercury 422 836 950)	Kathy Mattea	20	11
21	TELL IT LIKE IT IS (Atlantic America 91064/Atlantic)	Billy Joe Royal	21	20
22	GREATEST HITS VOLUME THREE (MCA 42294)	The Oak Ridge Boys	22	6
23	GREATEST HITS (Curb/RCA 8318-1/RCA) (G)	The Judds	23	47
24	THE COAST OF COLORADO (MCA 42128)	Skip Ewing	24	45
25	MYSTERY GIRL (Virgin 90158) (P)	Roy Orbison	25	19
26	BLUEBIRD (Warner Bros. 25776)	Emmylou Harris	26	25
27	ABSOLUTE TORCH AND TWANG (Warner Bros. 25877)	k.d. lang	27	6
28	REBA (MCA 42134) (G)	Reba McEntire	28	62
29	BUENAS NOCHES FROM A LONELY ROOM (Reprise 25749-1/Warner Bros.) (G)	Dwight Yoakam	29	48
30	WHITE LIMOZEEN (Columbia 44384)	Dolly Parton	30	5
31	RAGE ON (Capitol 46976)	Dan Seals	31	51
32	STRANGER THINGS HAVE HAPPENED (RCA 9587)	Ronnie Milsap	32	17
33	101 2 (Warner Bros. 25742)	Highway 101	33	47
34	NEW CLASSIC WAYLON (MCA 42287)	Waylon Jennings	34	6
35	THE HEART OF IT ALL (RCA 6824-1-R)	Earl Thomas Conley	35	4
36	ALWAYS AND FOREVER (Warner Bros. 25568)(P/3)	Randy Travis	36	113
37	SWINGIN' DOORS, SAWDUST FLOORS (Mercury 836 710-1)	Larry Boone	37	14
38	80'S LADIES (RCA 5924-1) (G)	K.T. Oslin	38	105
39	COMIN' HOME TO STAY (Epic 40623/CBS)	Ricky Skaggs	39	4
40	PURE 'N SIMPLE (Universal UVL-42277)	Larry Gatlin and the Gatlin Brothers	40	5
41	I GOT DREAMS (MCA 42272)	Steve Wariner	41	13
42	GREATEST HITS (RCA 6825-1) (G)	Alabama	42	5
43	STONES (Universal 76005)	Gary Morris	43	4
44	CHISELED IN STONE (Columbia 40982/CBS)	Vern Gosdin	44	76
45	SOLID AS A ROCK (Epic 44326)	The Shooters	45	5
46	WILD EYED DREAM (Columbia 40602/CBS) (G)	Ricky Van Shelton	46	121
47	GREATEST HITS (MCA-12)	Patsy Cline	47	4
48	TURN THE TIDE (RCA 8454)	Baillie & The Boys	48	3
49	PINK CADILLAC (Warner Bros. 1-25922)	Original Motion Picture Soundtrack	49	4
50	THE STATLERS' GREATEST HITS (Mercury/PolyGram 8454)	The Statler Brothers	50	4

■ COUNTRY HOT CUTS

1. RONNIE MILSAP: "Stranger Things Have Happened" *Stranger Things Have Happened* (RCA)
2. ALABAMA: "Southern Star" *Southern Star* (RCA)
3. GEORGE STRAIT: "Ace in the Hole" *Beyond the Blue Neon* (MCA)
4. WAYLON JENNINGS: "You Put the Soul in the Song" *Full Circle* (MCA)
5. ALABAMA: "High Cotton" *Southern Star* (RCA)

■ TOP 10 SINGLES—20 YEARS AGO

1. CHARLEY PRIDE: "All I Have to Offer You (Is Me)" (RCA)
2. JERRY LEE LEWIS: "One Has My Name (the Other Has My Heart)" (Smash)
3. BUCK OWENS: "Johnny Be Good" (Capitol)
4. CONWAY TWITTY: "I Love You More Today" (Decca)
5. JACK GREENE: "Statue of a Fool" (Decca)
6. SONNY JAMES: "Running Bear" (Capitol)
7. DEL REEVES: "Be Glad" (United Artists)
8. HANK WILLIAMS JR. "Cajun Baby" (MGM)
9. CLAUDE KING: "All for the Love of a Girl" (Columbia)
10. MEL TILLIS: "Old Faithful" (Kapp)

CASH BOX CHARTS

COUNTRY SINGLES

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

July 22, 1989



#1 Single: Reba McEntire



#1 Debut: Skip Ewing #55



To Watch: The Judds #51

Total Weeks ▼
Last Week ▼

Total Weeks ▼
Last Week ▼

1	CATHY'S CLOWN (MCA-53638)	Reba McEntire	5	10
2	HOUSTON SOLUTION (RCA 8868-7)	Ronnie Milsap	6	12
3	WHAT'S GOING ON IN YOUR WORLD (MCA 53648)	George Strait	3	12
4	WHY'D YOU COME IN HERE LOOKIN' LIKE THAT (Columbia 3868760)	Dolly Parton	7	10
5	SHE'S GOT A SINGLE THING IN MIND (MCA 53633)	Conway Twitty	1	12
6	LOVE HAS NO RIGHT (Atlantic America 7-99217)	Billy Joe Royal	10	20
7	LOVIN' ONLY ME (Epic 34-68693/CBS)	Ricky Skaggs	2	14
8	SUNDAY IN THE SOUTH (Columbia 38-68892)	Shenandoah	12	8
9	IN A LETTER TO YOU (Universal 66003/MCA)	Eddy Raven	9	13
10	HOLE IN MY POCKET (Columbia 38-38694/CBS)	Ricky Van Shelton	4	13
11	ONE GOOD WELL (RCA 8867-7)	Don Williams	13	8
12	TIMBER I'M FALLING IN LOVE (MCA 53641)	Patty Loveless	15	7
13	BEYOND THOSE YEARS (MCA 53625)	The Oak Ridge Boys	8	16
14	CALL ON ME (Capitol 44348)	Tanya Tucker	11	17
15	TURN OF THE CENTURY (Universal UVL-66069)	Nitty Gritty Dirt Band	18	5
16	SOWIN' LOVE (RCA 8919-7)	Paul Overstreet	14	15
17	ARE YOU EVER GONNA LOVE ME (Warner Bros. 7-22957)	Holly Dunn	19	6
18	NEVER GIVIN' UP ON LOVE (Warner Bros. 7-22970-A)	Michael Martin Murphy	21	7
19	COME FROM THE HEART (Mercury 872 766-7)	Kathy Mattea	16	13
20	I DON'T WANT TO SPOIL THE PARTY (Columbia 38-68599)	Rosanne Cash	17	17
21	THIS WOMAN (RCA 8943-7)	K.T. Oslin	23	5
22	UP & GONE (Warner Bros. 7-22991)	The McCarters	20	10
23	I'M STILL CRAZY (Columbia 3868888)	Vern Gosdin	25	7
24	CALLIN' BATON ROUGE (Capitol B44357)	New Grass Revival	28	5
25	SHE DON'T LOVE NOBODY (MCA/Curb 53616/MCA)	Desert Rose Band	22	18
26	MAYBE I WON'T LOVE YOU ANY MORE (Curb/MCA -CR617A41A)	Johnny Lee	27	5
27	ANY WAY THE WIND BLOWS (Warner Bros. 7-23965)	Southern Pacific	31	4
28	WHERE DID I GO WRONG (MCA 53504)	Steve Wariner	24	20
29	HONKY TONK HEART (Warner Bros. 722955)	Highway 101	33	4
30	BETTER MAN (RCA 8781-7)	Clint Black	26	21
31	LOVE OUT LOUD (RCA 8824-7)	Earl Thomas Conley	29	18
32	PLANET TEXAS (Reprise 7-27690)	Kenny Rogers	35	5
33	THE GOSPEL ACCORDING TO LUKE (MCA 53481)	Skip Ewing	30	19
34	I WONDER DO YOU THINK OF ME (RCA 8940-7-RA)	Keith Whitley	39	3
35	THE KING IS GONE (So Are You) (Epic 34-68743)	George Jones	32	11
36	NOTHING I CAN DO ABOUT IT NOW (Columbia 38-68923)	Willie Nelson	43	3
37	I LOVE THE WAY HE LEFT YOU (MCA 53656)	Lee Greenwood	34	5
38	BROTHERLY LOVE (Curb/MCA CRB 10537)	Mo Bandy	36	5
39	YOU AIN'T GOING NOWHERE (Universal 66006)	Chris Hillman & Roger McGuinn	37	10
40	COTTON PICKIN' TIME (Warner Bros. 7-22956-A)	The Marcy Brothers	48	3
41	AND SO IT GOES (Universal-66008)	John Denver w/Nitty Gritty Dirt Band	38	6
42	HEAVEN ONLY KNOWS (Reprise 722999A)	Emmylou Harris	40	8
43	DON'T YOU (Warner Bros. 7-22943-A)	The Forester Sisters	54	3
44	WHEN DADDY DID THE DRIVING (Happy Man 821AA)	Chris & Lenny	46	7
45	THE PRECIOUS JEWEL (Hal Kat Kountry 63059)	Charlie Louvin/Roy Acuff	49	8
46	NEVER HAD A LOVE SONG (Universal UVL 66011)	Gary Morris	41	4
47	GIVE ME HIS LAST CHANCE (MCA 53651-A)	Lionel Cartwright	56	3
48	RED NECK BLUE MONDAY (Bear BR 2004)	Justin Wright	52	5
49	CROSS MY BROKEN HEART (Capitol PB-44399)	Suzy Bogguss	57	3
50	HARD TIMES (American Cowboy Songs 24001)	Chris Ladoux	53	6
51	LET ME TELL YOU ABOUT LOVE (Curb/RCA 89-47-RAA)	The Judds	62	2
52	YOU MADE IT EASY (Evergreen 1093-A)	Sammy Sadler	58	6

53	DEATH AND TAXES (AND ME LOVIN' YOU) (Tra-Star TS-1226)	Patsy Cole	59	5
54	SOMEBODY PAINTS THE WALL (Curb 10528)	Josh Logan	42	8
55	THE COAST OF COLORADO (MCA 53663)	Skip Ewing	DEBUT	
56	WHO'LL TURN OUT THE LIGHT (Curb/MCA CRB105)	Ronnie McDowell	63	3
57	PROMISES (Warner Bros. 7-22917)	Randy Travis	65	2
58	FACE OF LOVE (Sundial SR153)	Allen Karl	61	5
59	PAST THE POINT OF NO RETURN (AMI 1955)	Rich Chaney	66	4
60	I GOT DREAMS (MCA 53665)	Steve Wariner	DEBUT	
61	A MOUNTAIN AGO (Capitol B-44381)	Mason Dixon	68	2
62	HELLO TROUBLE (Curb/MCA 53671)	Desert Rose Band	69	2
63	THEY RAGE ON (Capitol 44345)	Dan Seals	45	18
64	YOU AIN'T DOWN HOME (Curb/MCA 10530)	Jann Browne	71	2
65	ABOVE AND BEYOND (Columbia 386948)	Rodney Crowell	72	2
66	LOOK AT ME BOY (Tentex TTR-003)	Coates Twins	74	5
67	5:01 BLUES (Epic 34-68598/CBS)	Merle Haggard	44	8
68	YOU'RE THE SOFTEST ROCK (I'VE EVER LEANED ON) (Sing Me SM-4539)	Brian O'Neill	77	3
69	(I WISH I HAD A) HEART OF STONE (RCA 8944-7)	Ballie & The Boys	DEBUT	
70	MAYBE THERE (True TU-97AA)	Lisa Childress	78	4
71	WOULD YOU IF I DO (Gallery II G-031-A)	Susan Rose	76	4
72	DROWN IN THE FLOOD (Sundial SR-156)	Dawn Dorminy	79	3
73	BETWEEN HELLO AND GOODBYE (Twila TW-501A)	Tommy Cisco	80	3
74	WHO'LL GIVE THIS HEART A HOME (Step One SOR 404A)	Jerry Landsdowne	82	2
75	OF ALL THE FOOLISH THINGS TO DO (Wolf Dog WD 1217A)	Ross Lewis	83	2
76	ACT NATURALLY (Capitol B-44409)	Buck Owens & Ringo Starr	DEBUT	
77	FIRE ON THE MOUNTAIN (Sound Waves SW-4822)	Larry Dalton Band	84	3
78	I GOT YOU (Reprise 7-27567/Warner Bros.)	Dwight Yoakam	47	20
79	TO A SAN ANTOINE ROSE (Dorman Prods. 98915A)	Steve Douglas	87	
80	A LITTLE GROUND IN TEXAS (Evergreen EV 1094)	Clay Cooper	88	2
81	AFTER ALL THIS TIME (Columbia 38-68585/CBS)	Rodney Crowell	50	22
82	A SONG, A DAY (KEEPS THE BLUES AWAY) (Stop Hunger Records SHR-MJ-1102)	Mickey Jones	DEBUT	
83	SINGIN' THE BLUES (MGA 104)	Jeff Golden	91	2
84	SEND ME THE PILLOW YOU DREAM ON (Evergreen U24448)	Dave Bush	DEBUT	
85	WHEN IS THE RIGHT TIME (Golden Eagle GE-155-AA)	George Carone	86	3
86	ANCIENT HISTORY (Project One PO6189)	Susan Ledford	DEBUT	
87	NEVER SAY NEVER (Capitol B44349)	T. Graham Brown	51	11
88	BIG BAD MAMA (Evergreen EV-1092)	Eddie Lee Carr	55	7
89	I MIGHT BE WHAT YOU'RE LOOKING FOR (Universal 66005)	Larry Gatlin & the Gatlin Brothers	60	7
90	KEEP IT ON THE COUNTRY SIDE (Gallery II G033A)	Sherry Grooms Skillen	DEBUT	
91	YES MA' AM (Country Pride CP0023)	The Dalton Brothers	92	2
92	WALK SOFTLY ON THE BRIDGES (Bold 3894)	Billy D. Hunter	95	2
93	YOU'LL THINK OF ME (Killer K-118AA)	James Fransen	DEBUT	
94	IF I HAD YOU (RCA 8817-7)	Alabama	64	19
95	WHO NEEDS YOU (Airborne B-75741/Capitol)	The Sanders	67	8
96	IS IT STILL OVER? (Warner Bros. 7-27551)	Randy Travis	70	19
97	I KEEP FORGETTING (Royal Knight RK-1001)	Misty Young	73	5
98	FALLING FOR YOU (Ridgewood R-3002-A)	Donnie Bowser	75	4
99	THIS BUS WON'T BE STOPPIN' ON MEMORY LANE (SOR-399)	Dawnett Fawcett	81	10
100	BLUE OF A KIND (Step One 403)	Ray Pennington	85	3

COUNTRY MUSIC

ALBUM RELEASES



EDDY RAVEN

□ **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 Boys." 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

□ **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 34 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 Sherril, is bound to be another #1 for Jones!

■ COUNTRY FEATURE PICKS

□ **SUZY BOGGUSS:** "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 Routh, 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 Guthrie and a little like Dylan in this one, seems to fit in any musical category. True talent!

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 29, at Belmont College in Nashville. Registration for the workshop is \$85 for NSAI members and \$125 non-members. For registration or information, write or call NSAI, 803 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 (1986)

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)



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 PolyGram Records.



THANK YOU TO ALL MY GREAT FRIENDS IN RADIOLAND FOR AWARDING ME AS THE

"CASH BOX PROMOTER OF THE YEAR"

CHUCK DIXON

(615) 754-7492

COUNTRY MUSIC

RISEING 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 others. It's not better or worse — it's just what's me!"

And Lionel Cartwright *is* certainly being appreciated across the country. His current single, "Give Me His Last 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 see 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 style. No 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. I 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 seven 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 close," 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 MTM 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 nothing is real anymore, what do you write about? I need 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."

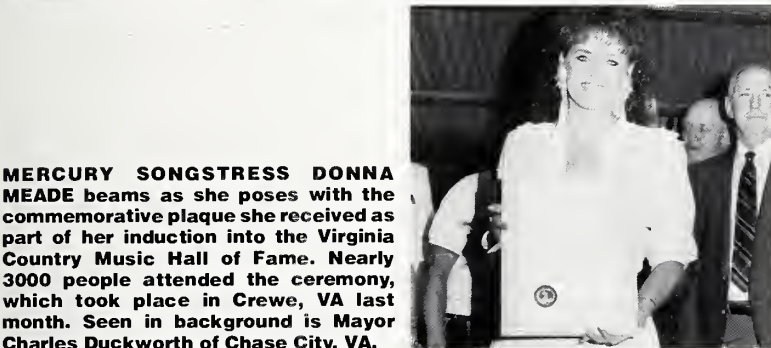
With everything that is happening now for Lionel Cartwright, it's not likely he will lose that magic. The ripple from his records and widespread recognition are resulting in more frequent show dates, especially this fall. He is also set to go back into Soundstage Studio in Nashville this fall with producers 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



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 Schnepf, singles buyer, Musicland; Kathy Dossdall, Musicland buyer; Nancy Helland, CBS Records; Clay Hagen, advertising mgr., Musicland.



MERCURY 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 Chase City, VA.



THE SONGWRITERS GUILD OF AMERICA (SGA) honored Johnny Cash with their "Aggie Award" at a special tribute show recently at the Vanderbilt Plaza Hotel in Nashville. The show included performances of some Cash classics, and personal tributes were paid to Cash by several country music representatives. Pictured from left to right are: SGA President George David Weiss; Southern regional dir. of SGA Kathy Hyland; Cash; SGA VP John D. Loudermilk and SGA exec. dir. Lew Bachman.

COUNTRY TIDBIT #1: Janie Frickie'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 Abilene.

Janie has added two new residents to the bevy of pets residing in 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 cockatiel on the front porch...Janie has named her new 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 Hiatt, caught a glimpse of a man on the side of the road lying beneath a jacked-up 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?"

COUNTRY INDIE SINGLES

1	THE PRECIOUS JEWEL (Hal Kat Kount)	Charlie Louvin/Roy Acuff	2	8
2	YOU MADE IT EASY (Evergreen)	Sammy Sadler	5	6
3	DEATH AND TAXES (AND ME LOVIN' YOU) (Tra-Star TS-1226)	Patsy Cole	6	5
4	PAST THE POINT OF NO RETURN (A.M.I.)	Rich Chaney	8	4
5	LOOK AT ME BOY (TenTex)	Coates Twinst	9	3
6	YOU'RE THE SOFTEST ROCK (I've Ever Leaned On) (Sing Me)	Brian O'Neill	10	3
7	MAYBE THERE (True)	Lisa Childress	12	4
8	DROWN IN THE FLOOD (Sundial)	Dawn Dorminy	13	3
9	BETWEEN HELLO AND GOODBYE (Twila)	Tommy Cisco	14	3
10	OF ALL THE FOOLISH THINGS TO DO (Wolf Dog)	Ross Lewis	15	2
11	FIRE ON THE MOUNTAIN (Soundwaves)	Larry Dalton Band	16	3
12	TO A SAN ANTOINE ROSE (Dorman)	Steve Douglas	18	2
13	A LITTLE GROUND IN TEXAS (Evergreen)	Clay Cooper	19	2
14	A SONG, A DAY, (KEEPS THE BLUES AWAY) (Stop Hunger)	Mickey Jones	DEBUT	
15	SINGIN' THE BLUES (MGA)	Jeff Golden	20	2
16	SEND ME THE PILLOW YOU DREAM ON (Evergreen)	Dave Bush	DEBUT	
17	ANCIENT HISTORY (Project One)	Susan History	DEBUT	
18	KEEP IT ON THE COUNTRY SIDE (Gallery II)	Sherry Grooms Skillen	DEBUT	
19	YOU'LL THINK OF ME (Killer)	James Fransen	DEBUT	
20	WHEN DADDY DID THE DRIVING (Happy Man)	Chris & Lenny	1	7

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 she 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 executives.

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 ROBERSON & 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)



talks
directly with
Radio & Retail
each and
every week.

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 been 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.

"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



WE WORK
FOR YOU!

15 Years Ago in Cash Box

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.** prexy **Charles McEwan** announced the expansion of the company's Electronic Games Division and the appointment of coinbiz vet **Bob Jonesi** (formerly of Williams Electronics) as product manager.... 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 distributing outlet), has been appointed vice president of marketing and sales for the **Seeburg Phonograph Division** and is stationed in the Seeburg factory in Chicago. As most trade people know, Gordon was president of Seeburg for many years prior to his departure to become president of **Scopitone**, fol-

lowing 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 staple 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.... **Lou Nicastro**, chairman 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** severed his 25-year association with that company to take a new position as head of marketing for Hinman Specialties, Inc., of Buffalo.... West Coast tradesters are elated over the California Supreme Court's decision to invalidate the city of Los Angeles' ban on flipper games. This move relieves the fears of operators who have held off buying and presents the possibility that many areas where flippers have not been allowed will now open up.

News Briefs

■ Bally Manufacturing Corp. announced plans to buy 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-1990.... ■ NAMA will hold its first National Education Conference, August 10-12 at the Hotel Sofitel (near Chicago's O'Hare Airport), featuring 45 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.... ■ Leisure Investments U.S.A., Inc., a Delaware corporation headquartered in Jacksonville, Florida, and Intermark Gaming International, Inc., a

Delaware corporation headquartered in Phoenix, Arizona, jointly announced an agreement for Leisure to acquire five-million Intermark 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 plush have lottery tickets, wristwatches, currency or something of greater value than the plush 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....

AMOA Expo '89

September 11-13, 1989



Las Vegas Hilton

The Amusement & Music Operators Association International Exhibition & Seminar for the Coin-Operated Amusement, Music & Vending Industry

Bally & Williams Customer Service Rates Top Honors!

CHICAGO — Quality workmanship and state-of-the-art manufacturing procedures are only the first steps in creating solid coin-op products. The most important factors are obviously what the cashbox reveals, the durability of the games as well as the ease with which they can be serviced. When problems do arise, however, a fast response on the part of the manufacturer is imperative to the operator whose livelihood depends on these games each and every day.

The June '89 issue of *Star Tech*Journal* features an industry poll that reveals those manufacturers who were voted the "Best in the Business."

*Star Tech*Journal* conducted a "Manufacturer's Customer Service: The Best and the Worst" poll via their electronic Bulletin Board (BBS). Wil-

liams 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.

INDUSTRY CALENDAR 1989

July 21-22: Pennsylvania Amusement & Music Operators Assn.; annual state convention & trade show; Seven Springs Resort; Champion, PA.

August 10-12: Wyoming Candy, Tobacco & Coin Vendors Assn.; annual state convention & trade show; The Sojourner Inn Teton Village; Jackson Hole, WY.

August 18-20: Amusement & Music Operators of Tennessee; annual state convention & trade show; Vanderbilt Plaza Hotel; Nashville, TN.

September 11-13: AMOA Expo '89; international trade show; Las Vegas Hilton; Las Vegas, NV.

September 21-23: Michigan Coin Machine Operators Assn.; annual state convention & trade show; Clarion Hotel & Conference Center; Lansing, MI.

October 12-15: NAMA Convention; national convention/exhibit; McCor-mick Place; Chicago, IL.

October 18-22: No. Carolina Coin Operators Assn.; annual state convention & trade show; Charlotte Marriott Hotel Executive Park; Charlotte, NC.

Valley Names New Engineering Head

Valley Receives Patent on T-60/30 Dart Target

CHICAGO — On June 16, 1989, the U.S. Patent and Trademark Office issued Patent No. 4,836,556 to Valley Recreation Products, Inc., covering its exclusive T-60/30 Thin Ribbed Spider dart machine 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 Tar-

get is one of the many standard features on Valley's popular Cougar electronic dart machines. T-60/30 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.

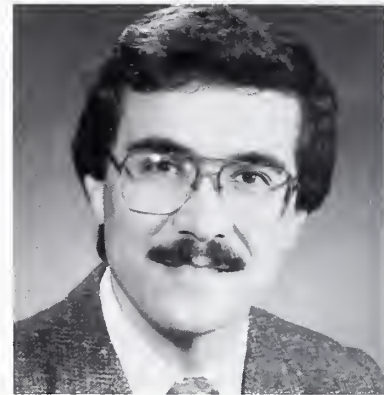
CHICAGO — Dick Shelton, vice president of manufacturing at Valley Recreation Products, Inc., of Bay City, Michigan, announced the appointment of Edward K. Miguel as director of engineering for Valley's Electronics Division, which produces the Cougar and Royal Darts games in the firm Sycamore, Illinois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

tions to our division since he joined the company," said Shelton. "I am more than pleased to have him on our team."



EDWARD K. MIGUEL



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 Boute 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 '30s.



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 Zummuto. 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.



CLASSIFIEDS

CLASSIFIED AD RATE 35 CENTS PER WORD

Count every word including all words in firm name. Numbers in address count as one word. Minimum as accepted \$10.00 CASH or CHECK MUST ACCOMPANY ALL ORDERS FOR CLASSIFIED ADVERTISING. If cash or check is NOT enclosed with your order your classified ad will be held for following issue pending receipt of your check or cash. NOTICE - \$230 Classified Advertiser (Outside USA add \$80 to your present subscription price). You are entitled to a classified ad of 40 words in each week's issue for a period of one full year, 52 consecutive weeks. You are allowed to change your Classified each week if you so desire. All words over 40 will be billed at a rate of \$.35 per word. Please count words carefully. Be sure your Classified Ad is sent to reach the Los Angeles publication office, 6464 Sunset Blvd., Los Angeles, CA 90028 by Tuesday, 12 noon, of preceding week to appear in the following week's issue.

Classified Ads Close TUESDAY

COIN MACHINES

FOR SALE: TOOBIN \$1595, VINDICATOR TWO PL \$1195, BLASTEROID \$995, LOCK-ON SIT DOWN \$1095, VIGILANTE \$995, FORGOTTEN WORLD \$1595, ROUGH RANGER \$895, THE MAIN EVENT \$1095, STRIKE ZONE TWO PL \$995, VIPER GUN SIT DOWN \$1195, QUARTERBACK \$1495, JR. PACMAN \$295, THUNDERBLADE \$1595, GUERILLA WAR \$995, THUNDERCADE \$895, RALLY BIKE \$1295, DOUBLE DRAGON \$1295, SECRET SERVICE \$995, EXCALIBUR \$1495, ROBO WAR \$1295, BAD GIRLS \$1795, CYCLONE \$1695, SWORDS OF FURY \$1795, AMTEC MUSICAL FERRIS WHEEL \$1595. KITS: V-BALL \$695, ALTERED BEAST \$695, SILKWORM \$580, ALSO MANY MORE KITS. CALL OR WRITE FOR MANY MORE KITS IN STOCK. CALL OR WRITE CELIE OR MARIA AT: NEW ORLEANS NOVELTY CO., 3030 NO. ARNOULT ROAD, METAIRE, LA 70002. TEL: (504) 888-3500.

...
SEEBURG Jukeboxes and Used Amusement Games for Sale. Old Style Electro-Mechanical Pin Balls available. Videos, Shuffle Alleys and you specific requests are our command. **JUKEMUSIK** and Games, Box 262, Hanover, PA, 17331. Tel: (717) 632-7205.

...
HENRY ADAMS AMUSEMENT CO., 1317 South 1st Street, Temple, TX, 76501. I want to buy Merit Pit Boss and Merit Triv Whiz (sex) counter (bartop) games.

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

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

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

...
FOR SALE Video Games - Out Run, After Burner, Heavyweight Champ, Dwarf Den, Pixel. Pinballs for sale - Comet, Pin Bot, Taxi, Big Gun, F-14, Fire, Goldwing, M & P Amusement, 658 W. Market St., York, PA 17405. Tel: (717) 848-1846. FAX: (717) 854-6801. Call for prices.

REAL ESTATE

...
GOVERNMENT HOMES from \$1 (U repair). Delinquent tax property. Reposses-

sions. Call (805) 687-6000 Ext. GH-4415 for current repo list.

RECORDS

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

OPERATOR / DISTRIBUTOR

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

...
FOR SALE. Old Bingo Pinballs. Great Collectors Item \$300.00 up. Call (503) 782-3097 for more info. Also old jukes.

SERVICES

...
DON'T PITCH IN THE DARK! FRADALE'S 1989 COUNTRY MUSIC DIRECTORY. Contact and stylistic info on hundreds of Artists, Producers, A&R, Managers. 148 pages! \$25.00 plus \$2.50 s/h. Includes updates. Box 764, Hermitage, TN 37076. *The only directory you'll ever need.*

MUSICIAN/ARTIST OPPORTUNITIES

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

...
Been ripped off by some fast-talking conman? Like to join a label that delivers more than it promises? Then send a SASE for free brochure to **STARDUST RECORDS**, Drawer 40, Estill Springs, TN 37330 or call (615) 649-2577.

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

RECORD PROMOTION

...
Country and Gospel Record Promotion. For more information contact: LaDonna Kay, 24285 Sunnymead Blvd., Suite 234, Moreno Valley, CA 92388. Tel: (714) 653-1556.

...
Country and Gospel Record Promotion. For more information contact: Gary Bradshaw, 1310 Cavern Trail, San Antonio, TX 78245. Tel: (512) 675-3862.

MISCELLANEOUS

...
CLUB DIRECTORY Over 1600 clubs listed from Coast to Coast. Most comprehensive list available today, with names, addresses, and phone numbers. \$39.95 plus \$2.75 shipping and handling. Jolene Entertainment Group, P. O. Box 126, Oakhurst, TX 77359.

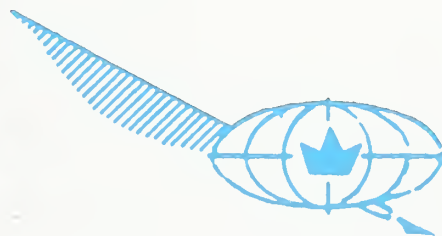
...
LASER LICKS We are expanding our import inventory of CD's, CDV's, Posters, T-Shirts and accessories. Distributors please send your catalogues to us at 5947 N. Milwaukee, Chicago, IL 60635. Phone: (312) 763-1963.

...
GOVERNMENT SEIZED vehicles from \$100.00. Fords. Mercedes. Corvettes. Chevys. Surplus. Buyers Guide (1) 805-687-6000 Ext. S-4415.

...
PENPALS, ALL AGES! Fun and interesting. Many club benefits. Send \$5.00 to receive penpal, or SASE for FREE details. P.A.L.S., Box 14276-CB, Phoenix, AZ 85063.

CASH BOX

CONFIDENTIAL



SYNDICATED BY KING FEATURES

✓ OVER 3,000,000 READERS EACH WEEK

✓ APPEARS IN NEWSPAPERS ACROSS THE UNITED STATES

✓ CONTAINS MATERIAL SPECIALLY SELECTED FROM THE PAGES OF



THE MUSIC TRADE MAGAZINE

CASH BOX

SUBSCRIPTION ORDER:

PLEASE ENTER MY CASH BOX SUBSCRIPTION:

NAME _____

COMPANY _____

TITLE _____

ADDRESS _____

BUSINESS

HOME

APT. NO. _____

CITY _____

STATE/PROVINCE/COUNTRY _____

ZIP _____

NATURE OF BUSINESS _____

PAYMENT ENCLOSED

SIGNATURE _____

DATE _____

SUBSCRIBE NOW, SPECIAL INTRODUCTORY RATE ON CASH BOX PLUS RADIO REPORT at \$150.00 PER YEAR (USA & CANADA ONLY) FOREIGN SUBSCRIPTIONS \$195.00 PER YEAR LIMITED TIME ONLY



LOVE AND ROCKETS

FEATURING
THE SMASH SINGLE
"SO ALIVE"



TMK(s) © Registered • Marca(s) Registrada(s) RCA Corporation. BMG logo © BMG Music • © 1989 BMG Music