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CASH BOX

THE MUSIC TRADE MAGAZINE

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**THE WONDER STUFF****THE REIVERS**

(The Wonder Stuff photographed by Lisa Johnson)

HOPE EDGES HYPE IN BATTLE OF NEW ORLEANS

NEW ORLEANS—The '89 meetings of the **National Association of Recording Merchandisers** had an eclectic soundtrack: The underscore was made up of the ageless sounds of this musical melting pot, while the 'track itself was powered by a highly contempo hip-hop beat. In the last two or three years, there has been a dramatic shift in attitude throughout NARM's membership, as the commercial inroads made by metal, rap and alternative music have brought passion and a sense of adventure into this most conservative of music biz organizations. Those three idioms—and rap in particular—have brought the indie labels and distributors back to the party with a bang. It would be inaccurate to call this new energy a youth movement, however; among the most fervent NARMies were old-timers like **Juggy Gayles**, whose **Sleeping Bag/Fresh Records** is among those daring indie labels that have joined forces to foment an aesthetic/commercial revolution just in time for the '90s. And if there was a pervasive catch phrase at NARM '89, it was "new and developing artists," a concept that was endorsed with demonstrable enthusiasm by manufacturers, distributors and merchants alike. In this sense, the meetings were unusually gratifying for those who put their money on the underdog.

THE PRODUCT: While the deals went down, as tradition dictates, behind closed doors at the New Orleans Marriott, the *real* deal was right out there on the giant video screens of the Grand Ballroom, where the nearly 2,000 participants could make their own judgments about the state of the music and the marketplace, label by label. As has become the custom, the big six distributing conglomerates showed off their wares in glossy video presentations, with attendees paired off to argue the merits of each with all the verbal combativeness of Ebert & Siskel. The clear-cut winner in the informal poll I conducted (which included numerous overheard conversations in the men's room and around the coffee urns) was newly hip **PolyGram**, which boasted a futuristic motif, a well-written script and numerous zingers from comedian **Jeff Altman**. PolyGram's creative staffers closed their presentation by proclaiming their company "The Mad Dogs of the Industry"—a facetious boast that underscored the label's newfound confidence. While showing off a human-scaled roster dominated by highly individualistic acts (e.g., **Michelle Shocked**, **Tears for Fears**, **House of Love**, the **Rainmakers**, **Voice of the Beehive**, **Sa-Fire**, **Vanessa Williams**, the **Wonder Stuff**), PolyGram billed itself as "the artistry and artist development label"—as if young acts were more important than superstars. From the looks of things at NARM, maybe they are.

WEA didn't have to do anything fancy—although their presentation of the product as an MTV segment was clever enough (the obnoxious **Julie Brown** and **Kevin Seal** notwithstanding). The company merely had to point to its industry-leading 24 platinum-plus albums—including nine by new artists!—to get everyone's full attention. The WEA-distributed labels—**Warner Bros.**, **Reprise**, **Sire**, **Elektra** and **Geffen**—are unbelievably hot right now, and their new and upcoming releases (including **Don Henley's** *I Will Not*



BASIA SAMBAS IN N'AWLINS

Go Quietly, the **Cure's** *Disintegration*, **k. d. lang & the Reclines' Absolute Torch and Twang** and **Wang Chung's The Warmer Side of Cool) suggest that this situation is not likely to change in the next couple of grading periods.**

That self-assured presentation stood in sharp contrast to that of **CBS Records**, whose hype-heavy, **Marv Albert**-moderated presentation (billed, hopefully, as "The Slaughter in the Second Quarter") failed to disguise the fact that the **Sony**-owned giant has failed to keep pace with the competition in terms of breaking new acts. Take away **CBS**' three or four superstars and you've got a group of labels dying for some fresh artistic blood. That probably explains why we got three or four looks at **Epic's Living Colour** during the course of the **CBS** video. On the plus side, **CBS Nashville** is showing some clout in its context, with a couple of young female artists who may give **k. d.** a run for her money; **WTG** has started out fairly well, although it seems to be shaping up as more of a dance label than a full-service one; **Epic** has some comers in the **Indigo Girls**,

the **Godfathers**, the **The** (with new addition **Johnny Marr**) and the **Radiators**; and **Chrysalis** could make some noise if it can get some of its appealing new acts (including **World Party**, which somehow went unmentioned) past the "promising" stage.

The **BMG** video could have been called *Three Stories*, as **A&M**, **Arista** and **RCA** presented three quite dissimilar pitches, with generally thumbs-down results. The **A&M** segment had a terrific teaser—a billboard containing a cryptic excerpt from the script that was strategically placed along the route from the airport to the Crescent City. But aside from a couple of laughs, the segment itself proved to be a disappointment. The concept of using a '50s **Mickey Spillane** movie and replacing the original banter with snappy, NARM-oriented dialogue must've looked good on paper; how could the **A&Mers** know that they were employing a device that would be a cliché by Monday afternoon? To their credit, the **A&M** team chose to play against the prevailing tone of the presentations, which was slightly to the right of **Cecil B. DeMille**. As for **Arista**, whoever convinced **Clive** that he could get away with doing shtick has a wicked sense of humor. On the other hand, **Arista's People's Court** version of the **Yes** trademark controversy, featuring **Davis** and a guy made up to look like **Atlantic's Ahmet Ertegun**, was gutsy and hilarious, not to mention persuasive. The **RCA** bit was the blandest of anybody's—surprising, considering the label's revitalized condition. They should've just brought out the **Cowboy Junkies**.

If the **Junkies** had been on a **CEMA** label, we might well have seen them live. **CEMA** departed from the conventional wisdom by basing their presentation on the live performances of **EMI's Vixen** and **Capitol's M.C. Hammer**. The latter brought his disciplined posse for a seamless mini-set of highly choreographed hip-hop that was theatrically innovative—so much so that I fantasized **Hammer** and co. on stage at **Caesar's Palace** in, say, early '92. Rap in Vegas—you read it here first. **Enigma's** video routine had a truculent **Sandra Bernhard** zinging the label for its "convenient" location in **Culver City** and maddening computerized phone system. Right on, **Sandra**. **Bruce Lundvall's Blue Note** is looking more contemporary, with long-awaited new product coming from **McCoy Tyner** and **Dexter Gordon**. And **Angel** may have a budding rock star in flamboyant classical violinist **Nadja Solerno-Sonnenberg**.

Devotees of hard-core biz talk got their fill with **MCA's** brassy, singles-oriented hard sell, which peppered the terms "AOR," "CHR" and "mega" through the hour with the gusto of a Creole chef. Between the relentless voiceover and a lame **Universal Tour** motif featuring **MCA** execs in silly costumes, there was hardly enough air to take a breath. But the hits that were touted are undeniable. **Buddy Killen's** new Nashville-based **Universal Records** has a country blockbuster on deck with the star-studded *Will the Circle Be Unbroken, Vol. 2*. And if you wanted irony, there was the **I.R.S.** sequence, in which **MCA** was obliged to ballyhoo upcoming product that will in all likelihood be distributed by another member of the big six.

THE TOTALLY HIP TOP 10

1. Neville Brothers live at Tipitina's, N.O., March 5
2. XTC: *Oranges and Lemons* (Geffen)
3. Dinner & drinks, Mr. B's, Royal St., N.O.
4. Elvis Costello, with Allen Toussaint & the Dirty Dozen Brass Band: "Deep Dark Truthful Mirror" (Warner Bros. LP cut)
5. Beignets and cafe au lait, Cafe Du Monde, Decatur St., N.O.
6. Basia and band live in the Grand Ballroom, Marriott New Orleans, March 4
7. Mark Rowland: "Elvis Costello in Love & War," *Musician*, March issue
8. Gary Brown & Feelings live at 504 Club, Bourbon St., N.O., March 4
9. De La Soul: *3 Feet High and Rising* (Tommy Boy)

Continued on page 10

Tickertape

NEW YORK—**Warner Communications Inc.** and **Time Inc.** decided to merge last week, to the tune of \$18 billion, in case you were out of the room.... **ASCAP** has distributed another \$101,700 in supplemental cash awards, representing monies over and above royalties paid for performances of works in ASCAP's sample survey; the awards are granted to writers whose works have "unique prestige value or which are performed substantially in media not surveyed by ASCAP."... **Vox Humana**, an organization to "further public awareness and understanding of the Universal Declaration of Human Rights," held two benefit concerts at N.Y.'s **Beacon Theatre**, March 5, with the **Danish Radio Big Band** backing up performances by **Hermeto Pascoal**, **Michel Camilo**, **Abdullah Ibrahim** and a rare eight-song set by **Van Morrison**, who stuck around at the Beacon for four of his own shows while he was in town.... **The Ritz**, one of New York's top performance venues, is moving from its downtown home to the midtown site of the late, lamented **Studio 54** in early April.... **Women in Music** will sponsor a workshop on "The Nuts & Bolts of Publishing," March 15 at 6:30 at New York's Doral Inn (call 212-459-4580 for details).... **Maryland Sound** of Baltimore has purchased all the assets of Los Angeles' **Stanal Sound**.... Columbus, Ohio's **WBBY** has the latest thing: An "Information Now" number that listeners can call for up-to-date news, weather, sports, stock market and other information. The number's (614) 899-1039.... **Neil Diamond: Greatest Hits Live**, a one-hour home video, will be released this week by CBS Music Video Enterprises, as will a two-hour highlight video from last summer's all-star **Nelson Mandela 70th Birthday Tribute** in London.... **The Jefferson Airplane**, no surprise, is reuniting for an album and perhaps a tour. **Slick**, **Kantner**, **Kaukonen** and **Casady** are signed up, **Marty Balin's** still a hold-out.... According to *Teen-Age Economic Power 1988*, the **Rand Youth Poll's** survey of financial trends amongst teens, radio was listed as the leading advertising medium by which teens receive their information. Teens, by the way, spent (gulp!) \$55 billion last year.... The 1989 **SKC New York Music Awards** will be held at the Beacon Theatre, April 8, with **Lisa Lisa** doing the hosting hosting.... *East Coast Rocker* has launched its 1989 Unsigned Band Contest. Got a band? Get an *ECR* for details.... **Phoebe Legere** has signed up to endorse **Hohner Accordions**. We thought you'd like to know.



BOWIE

L.A.—**Rykodisc** has just completed negotiations to reissue **David Bowie's RCA** catalog on compact disc. In CD terms, these 18 albums constitute the most-requested unavailable body of work since Capitol brought out the Beatles catalog on CD. The rights to the LPs, licensed to RCA, reverted to the artist in 1984. Rykodisc will remaster the LPs with Bowie's participation, and reissue in all formats... The Los Angeles Arts Congress, a recently organized grassroots organization of artists and others whose aim is to pressure the L.A. Arts Council to direct formal arts funding to pop musicians, will hold a planning meeting at the Music Machine Monday, March 13, at 8 p.m.

Interested parties are urged to attend.... **John Sebastian**, PD of **KTWV**, "The Wave," will leave his post on March 17 "to pursue management and radio station ownership."... **Satellite Music Network** has announced a joint venture with radio consultant **Lee Abrams**. The new company, **L.A. Inc.**, is based, oddly enough, in Dallas.... **K.T. Oslin** and **George Strait** will represent "country," while **Patrick Duffy** of *Dallas* presumably holds up "& western," at the 24th annual *Academy of Country Music Awards* show. The NBC special, to be telecast from the Disney Studios in Burbank on April 10, is yet another one of those ubiquitous **Dick Clark** presentations.

MOVERS & SHAKERS

■ **Jim Ed Norman** has been named president of **Warners Bros. Records Nashville Division**. Norman assumes his new post immediately after having served as executive VP for the past five years. Before embarking on various music industry projects, Norman performed with the country rock band **Shiloh**, which was produced by **Kenny Rogers**. ■ **Richard Perry** returns to **Warner Bros. Records** as VP/A&R producer. During the late '60s, Perry served as a staff producer, working with the likes of **Tiny Tim**, **Fats Domino** and **Ella Fitzgerald**. Through the years, Perry has produced albums for such diverse artists as **Carly Simon**, **Ringo Starr**, **Manhattan Transfer**, **Barbra Streisand**, **Willie Nelson**, the **Pointer Sisters**, **Rick James** and **Art Garfunkel**. ■ **Nigel Harrison** has been named associate director of A&R at **Capitol Records** in Los Angeles. Harrison played bass with **Blondie** for four albums from 1977. Until recently, he co-managed **Chrysalis' Tami Show** for **Sanctuary Music**, as well as serving as music supervisor on *Tapeheads* and *Light of Day*. ■ **MCA Records** has announced three in-house promotions: **Bob Riedy** was appointed VP of operations for **MCA Distributing**; **Susan Levy** has been named director of West Coast press and artist development; and five-year label veteran **Donnie Cohen** was promoted to director of national A/C & secondary promotion. ■ **Silvia Blach** has been appointed VP of administration for **Virgin Music America**. Prior to joining **Virgin Music**, Blach was director of administration at **Evergreen Entertainment Group**. Also at **Virgin Music**: **George Maloian** has been named supervisor of administration, serving as international liaison. Maloian was previously director of music rights and administration at the **Clearing House Limited**. ■ **Jason Flom** has been promoted to the position of A&R VP for **Atlantic Records** in New York. In this position, Flom will also supervise the company's heavy metal department. He joined **Atlantic** in '79 as a field merchandiser, and was made an A&R rep in '83. Flom has since been instrumental in developing the careers of **White Lion**, **Twisted Sister** and **Skid Row**, among others. ■ **Phil Wild** has been promoted to VP of business affairs at **Arista**, based in New York. Wild has been with the label for five years. ■ **John F. Gillespie** has been appointed senior VP of human resources for **EMI Music Worldwide**. Gillespie joins the company from **Cadbury Schweppes Beverages**, where he held a similar position. Also at **EMI Music**, **Scott Leonard** has been named manager of administration and marketing services. Prior to his appointment, Leonard was a management trainee for **Capitol-EMI Music, Inc.**; he holds an MBA from **USC**. ■ **RCA Records** has appointed **Gary O'Neal** to Western regional promotion manager of black music. O'Neal spent seven years in radio, most recently at **XHRM** in San Diego, where he served as program and music director for three years. ■ **Fredric J. Willms** has been appointed VP of finance and chief financial officer for **BMI**. Willms joins **BMI** from **Capitol-EMI Music, Inc.**, where he served in senior finance and management positions over the past 20 years. ■ **EMI Records** has named **Amy Simon** promotion manager, responsible for all the label's AOR, A/C and CHR promotional activity from Las Vegas to Phoenix, San Diego to San Luis Obispo, and Hawaii. Simon previously worked at San Diego's **KKLQ** as a programming assistant. Prior to that, she spent two years with **Sire**, and four years with **RCA** as a promo assistant. ■ **Paramount VP Jack Kanne** and the president of **C.R.A.W.L., Alfred E. Gator**, have proclaimed March as National Reptile Month.



Norman



Harrison



Flom



Perry



Cohen



O'Neal



Levy



Kanne & Gator

Martell Named Sr. VP/GM, CBS Associated Labels



NEW YORK—Tony Martell has been promoted to the newly created position of senior vice president and general manager, CBS Associated Labels, responsible for overseeing all aspects of CBS Records' relationships with associated labels and the company-owned CBS Associated Records label. Martell has been vice president and general manager of CBS Associated Labels since 1976.

In making the announcement, Dave Glew, senior vice president and general manager, E/P/A, said that Martell was "largely responsible for the prestige and success of the CBS Associated Labels affiliation. During his 12-year involvement he has played an essential role in the creation and development of significant marketing concepts for the products released on the label. In addition, he is responsible for signing many of the acts which are now enjoying huge success, such as Ozzy Osbourne, Joan Jett, the Fabulous Thunderbirds and Alexander O'Neal."

Waltner Yetnikoff, CBS Records CEO, said, "Tony has well-earned this. He is one of the most respected men in the industry." And CBS Records president Tommy Mottola added: "In a very short time after my arrival at CBS, Tony's essential role with the associated labels became apparent. He has the creativity and innate qualities required to work with the many different independent labels and to personally sign new acts."



THIS IS SERIOUS BUSINESS: Honest, it is. It may look like a bunch of guys reminiscing over a high school yearbook, but it's actually a high-level meeting between PolyGram prez/CEO Dick Asher and the members of Third World, who will release their first PolyGram album, *Serious Business*, May 22.



NORWEGIAN BROTHERS SIGN: MCA/Curb recently signed the Norwegian brother duo Money Talks. They're an AOR/college-oriented band, and they'll be touring the U.S. soon. Shown at the signing are, from left, manager Paul Palmer, member Sverre Wiil, label chairman Mike Curb, member Harald Wiik and manager Geoffrey Schuhkraft.

1988 Unit Shipments Break Record

NEW YORK—Total industry shipments of recordings for 1988 reached a record total of 762 million units, according to the RIAA's year-end tally. That breaks 1978's previous high of 726 million units and represents an 8% increase over 1987 figures. In addition, dollar volume rose 12% over '87, totaling \$6.25 billion.

CDs continued to come on strong and LPs continued to sag in '88. CD growth, in units shipped, was up 47% over '87 while LPs dipped another 32% compared to the previous year. Cassette shipments increased by 10%. CDs outsold LPs by two-to-one, while cassettes outsold CDs and LPs combined by the same margin. 450.1 million cassettes were shipped (\$3385.1 billion worth), 149.7 million CDs (\$2089.9 billion) and 72.4 million LPs (\$532.3 million).

Single sales, thanks to the increasing acceptance of the cassette single and the introduction of the CD single, began to show improved growth, although vinyl single sales slipped another 20% to 65.6 million (by comparison, 204 million vinyl singles were sold in 1974).

ANNUAL SHIPMENTS

	MANUFACTURERS' UNIT SHIPMENTS (Millions Net After Returns)															% Chg. '87-'88
	'74	'75	'76	'77	'78	'79	'80	'81	'82	'83	'84	'85	'86	'87	'88	
Disc Singles	204.0	164.0	190.0	190.0	190.0	195.5	164.3	154.7	137.2	124.8	131.5	120.7	93.9	82.0	65.6	-20%
LPs/EPs	276.0	257.0	273.0	344.0	341.3	318.3	322.8	295.2	243.9	209.6	204.6	167.0	125.2	107.0	72.4	-32%
CDs	—	—	—	—	—	—	—	—	—	8	5.8	22.6	53.0	102.1	149.7	+47%
Cassettes	15.3	16.2	21.8	36.9	61.3	82.8	110.2	137.0	182.3	236.8	332.0	339.1	344.5	410.0	450.1	+10%
CD Singles	—	—	—	—	—	—	—	—	—	—	—	—	—	—	1.6	NA
Cassette Singles	—	—	—	—	—	—	—	—	—	—	—	—	—	5.1*	22.5	+341%
TOTAL	592.0	531.8	590.9	698.2	726.2	701.1	683.7	635.4	577.7	578.0	679.8	653.0	618.3	706.8	761.9	+8%

	MANUFACTURERS' DOLLAR VALUE (\$ Millions at Suggested List Price)															% Chg. '87-'88
	'74	'75	'76	'77	'78	'79	'80	'81	'82	'83	'84	'85	'86	'87	'88	
Disc Singles	194.0	211.5	245.1	245.1	260.3	275.4	269.3	256.4	283.0	269.3	298.7	281.0	228.1	203.3	180.4	-11%
LPs/EPs	1356.0	1485.0	1663.0	2195.1	2473.3	2136.0	2290.3	2341.7	1925.1	1689.0	1548.8	1280.5	983.0	793.1	532.3	-33%
CDs	—	—	—	—	—	—	—	—	—	17.2	103.3	389.5	930.1	1593.6	2089.9	+31%
Cassettes	87.2	98.8	145.7	249.6	449.8	604.6	776.4	1062.8	1384.5	1810.9	2383.9	2411.5	2499.5	2959.7	3385.1	+14%
CD Singles	—	—	—	—	—	—	—	—	—	—	—	—	—	—	9.8	NA
Cassette Singles	—	—	—	—	—	—	—	—	—	—	—	—	—	14.3*	57.3	+301%
TOTAL	2186.4	2378.3	2732.0	3500.8	4131.4	3685.4	3862.4	3969.9	3641.6	3814.3	4370.4	4387.8	4651.1	5567.5	6254.8	+12%

Source: RIAA MARKET RESEARCH COMMITTEE

* 1987 figures represent six month sales only.

Recording Industry Association of America, Inc. • 1020 Nineteenth Street, N.W., Suite 200, Washington, D.C. 20036 • (202) 775-0101

THE BUZZ

LA WHEN IT COMES TO KNOWING what's going on around town and in the world, *Cash Box* is always on the cusp of the hip and happening. Take this bit of late-breaking information: Legendary superstar singing sensation **Tiffany** will be performing at **Knott's Berry Farm** March 24 & 25. Make those hotel reservations today.

Since we're talkin' 'bout "superstar singing sensations," **Michael Jackson** will be hosting an afternoon at **Circus Vargas** in Santa Barbara for 200 children from St. Vincent's Home for Dysfunctional Children and the local Big Brothers/Big Sisters program March 15. According to some, Jackson, "the world's most popular entertainer," is "a circus fan himself." Wonder if Bubbles'll be there?

MORE "SUPERSTAR SINGING SENSATIONS": **Toni Tennille** (remember the Captain &...?) will be appearing at the **Fairmont Hotel** ("atop Nob Hill") in San Francisco April 4-9. And motion picture and television star **Stephanie Powers** will make a personal appearance at 4 p.m., Saturday, March 18 at **Dominion Saddlery** to promote her latest instructional video, *Introduction to Horseback Riding and Horse Care*.

SHOULD WE BE FLATTERED OR TICKED?! MTV is premiering "the first true global magazine show for youth of the '90s" on March 12, and it's called (get this!) **Buzz**. Hmm. Supposedly, imitation is the highest form of flattery. And they do say great minds think alike. So, just like these Buzz columns, *Buzz* the TV show is gonna be a global pop culture blender. Cool. 7:30 p.m. (ET).

LOCAL SIGNINGS: Over at **Epic Records**, **Snake** (a.k.a. **Roger Klein**) has signed two Los Angeles bands since grabbing up Atlanta's **Indigo Girls** last summer—**Burning Tree** and the former punk outfit from Orange County, **Social Distortion**. The latter received quite a bit of airplay last year with the cut "Prison Bound," and riots often ensued outside their sold-out gigs. The band's deal with Restless was only a one-off, and everyone was bidding. Something good must be goin' down at Epic, 'cause Snake got 'em. Not exactly your Warrant-type of band, these guys are rough & raw rock & roll.

I HEARD IT THROUGH THE GRAPEVINE: Actually, I heard it on the phone line, when English producer/mixer **Ian Levine** of **Nightmare Records** called (at 3:30 a.m. his time) to let us know that he's assembled 47 original Motown acts for an epic compilation album (or albums) of all-new material. Ian already has a 16-song prototype, which he calls *The Motortown Sounds of Detroit*, and he'll arrive in that fair city on March 14 to continue recording. Naturally, he'll be looking for just the right U.S. deal. Just in case you're interested, the number of Nightmare's L.A. office is (213) 469-1733.

DID YOU THINK A BUZZ'D GO BY without mentioning **The Pursuit of Happiness?! Not on your life! TPOH are in Florida from March 19 through the 29, and while there will be making an appearance on the Mickey Mouse Club!** But they won't be playing either of the first two singles, "I'm an Adult Now" or "Hard to Laugh." Seems getting drunk with your parents and "givin' it a beating" (and we all know what it is) aren't very "Mickey." They will, however, be performing "She's So Young," the expected third American single. "She's So Young" is already a smash hit in the band's native Canada, where it's #9 with a bullet. Go, team, go. And this might be where I came in, but we understand **Tiffany** has lately become a big fan of TPOH. It's rumored she might even cover one of their songs. Which brings me to Knott's Berry Farm...

Lisa Johnson



OHMIGOD, LIKE NO WAY—MADONNA HAS TOTALLY COPIED MISS PAMELA'S "LOOK": Can it be true? Comparison's with Madonna's new "Like A Prayer" look do more than slightly resemble those of little Miss Pamela Des Barres (left), author of *I'm With the Band: Confessions of a Groupie*, 'cause like they both have dark hair. But that's not why comedienne **Julie Brown** (right) is in this photo. Julie had a party at the oh-so fashionably trendy **Cafe Mambo** to launch her new MTV series *Just Say Julie*, every Wednesday night at 7:30. The show promises to be oodles of fun, and Miss Pamela's book's gonna be a film soon! Could life be more fulfilling?!



LOU REED: Rock & roll animal, scooter boy.

NY I HAD A BAND PROFILE written for this space, but it was a *bit* too long, so it's going to be a feature next week. So all of you rabid **Too Much Joy** fans will just have to wait until next week. These smart-ass suburbanites (who are poster-cute, by the way; hey, it worked for Johnny Depp) are heading out on tour this month with perennial Athenians **Love Tractor**. Interesting bill.

New York is the name of the album, and it's also the city that loves **Lou Reed**. His six-night Broadway run at the St. James Theatre, March 19-21 and 23-25, has been sold-out for *weeks*. The *New York* band consists of **Mike Rathke** on guitar, **Rob Wasserman** on bass, **Bob Medici** on drums, and the inimitable Mr. Reed. The tour started last week at Princeton, with the **Del Lords** filling the opening slot. For the rest of the tour, which goes through April and as far west as Denver, the **Feelies** will be opening. Another interesting bill.

OH, NO, NOT ANOTHER AWARDS SHOW! Actually, not one but *two*. The **Boston Music Awards** nominees were announced last week, but since I couldn't see any good reason to drive all the way up there for the press conference, we'll go over major nominees next week. Promise. **Scruffy the Cat** had better be on that list somewhere.

A little closer to home, we have the **Fourth Annual SKC New York Music Awards** coming up April 8 at the beautiful Beacon Theater. **Lisa Lisa** is this year's host(ess), but the highlight—in my unbiased opinion—will be the induction of **Hilly Kristal** into the New York Music Awards Hall of Fame. For non-New Yorkers, Hilly is the owner and founder of **CBGBs**, a club that really needs no introduction. A special tribute by CBGB "alumni" is planned, as well as a **Ramones** performance. I'll be there; you should be, too. General seating runs \$50-\$55, available at the Beacon box office, and through Ticketron and Teletron. Show starts at 8 p.m.

To be a bit objective, other scheduled guests are **Debbie Gibson**, **White Lion**, **Rob Base & D.J. E-Z Rock**, **Sa-Fire** and **Brenda K. Starr**. There are too many categories to list, but artists with the most nominations include **Taylor Dayne** with 10, **Rob Base & D.J. E-Z Rock** with eight, and **Debbie Gibson**, **Ruben Blades** and **Living Colour** with seven.

SPEAKING OF CLUBS, there is sad news on the live music front in Manhattan. **The Ritz** will be moving in the near future from its present (perfect) E. 11th Street location to the old **Studio 54** space in midtown, reason being either space or structural problems, depending on whom you talk to. The current location reportedly is going to be made into a dance club. Right around the corner is **the Palladium**, which is heading more in a live music direction with acts like the **Bangles** and **Hothouse Flowers** appearing there in the very near future. It's just all too *confusing*. Regardless, the Ritz in its present form is going to be sadly missed.

ATTENTION, ANGELINOS: **Das Psycho Rangers**, a band we buzzed about here a couple weeks ago, have invaded your fair city. Don't believe me (or *The Village Voice* or *Melody Maker* or *Model* magazine. *Model?*)—go see them yourself. Check your locals, but the dates we have here are March 12 at Madame Wong's West (oops, that was yesterday) and March 15 at FM Station.

Karen Woods

THE BUZZ

UK YOU SAY YOU WANT A DEVOLUTION: There is a lot of talk of devolution, of Scotland's independence from the British Parliament. But the Scottish record industry is not waiting for any constitutional conferences. It has gone ahead and dissolved itself.

From this week on, the Scottish record business is going its own way in a bid to give the country a stronger identity for its music. The Scottish music industry has spawned the current #1 from **Simple Minds**, not to mention **Deacon Blue**, **Hipsway**, **Love and Money**, the **Proclaimers** and international teen group **Wet Wet Wet**.

More than 30 of the country's 84 labels have joined the **Scottish Record Industry Association** and are already discussing plans for a separate Scottish chart.

The prototype organization made its first public appearance at MIDEM. Its chairman **Robin Morton** insists, "We attended because we had to prove we were serious about this, and we came back very confident. Scotland has not really had a voice because everything is centralized in London."

One of the organization's first priorities is to establish its own chart as opposed to the Gallup UK national chart, which it believes is unrepresentative of Scottish music.

"Scotland is represented in the UK chart as an area. But Scotland is not an area, it's a country," says Morton. He is already discussing awarding Scotland's own silver, gold and platinum discs to recognize the achievements of Scottish acts.

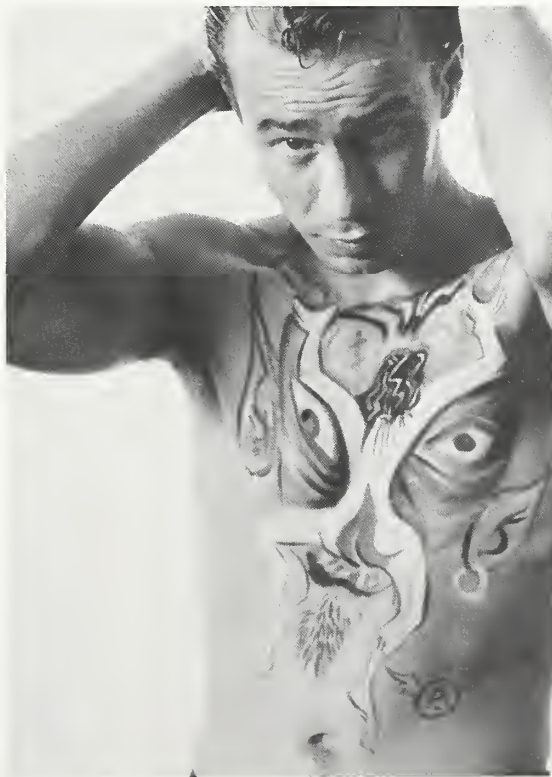
OH BABY, IT'S A WILD WORLD: The **Salman Rushdie**/**Ayatollah** crisis has had interesting repercussions in the music industry. Former '60s superstar **Cat Stevens**, who retired from the music business and changed his name to **Yusuf Islam** in 1977, issued a statement in support of the Ayatollah and his threat to assassinate the author. Various music industry moguls have been receiving mysterious chain letters "from the good grace of Allah." Indie band **the Mullahs** have received threatening phone calls from an Islamic organization; lead singer **Sean Murphy** was forced to call the police after being plagued with the calls.

"The caller said, 'You are a gay person using the name the Mullahs and that's blasphemy. Don't bring out any product using this name,'" said the harassed Murphy. "I just wonder what will happen next."

The The's Matt Johnson this week issued a statement saying that his song "Sweet Bird of Truth," written three years ago, prophesied the U.S. attack on Libya and the loss of the American jet in that disgraceful and misguided adventure.

He said, "In recent weeks, with the ominous unfolding of the Salman Rushdie saga, I have been horrified and amazed to see another of my songs burst into life on the world stage before my eyes. 'Armageddon Days are Here Again' from my forthcoming album *Mind Bomb* again refers to the clash between Islam and the West. But this time it's about the way the institutionalized religions and vested interests have combined with global ignorance to pervert the original messages of the prophets and exploit the fundamental spiritual yearning of humanity.

"Fear of God is the same as fear of the devil. Keeping mankind ignorant, oppressed, powerless, fearful and obedient is the ultimate evil." Very ominous words indeed.



THE THE'S MATT JOHNSON

Chrissy Hey

RIO THE YEAR

STARTS NOW: Traditionally Brazil hibernates between Christmas and Carnival—1989 has been no exception. With little of note happening during the first two months of the year, it took *Carnival* to wake the locals from their slumbers with a rousing performance by the **Beija-Flor** samba school on the Monday of Rio's *Carnival*.

To most observers, Beija-Flor was unlucky not to take the *Carnival* title, which slipped from their grip after they and **Imperatriz Leopoldinense** tied with maximum points from the judges. Imperatriz may have the title, but Beija-Flor's performance promised to revolutionize the parade, with a performance that had more in common with *Les Miserables* than anything that had been seen previously on the parade grounds of Rio.



MILTON NASCIMENTO

Two major Brazilian stars were honored this *Carnival* by becoming the themes for two of the top group 1-A samba schools. **Mocidade Independente de Padre Miguel** chose to portray the life story of **Elis Regina** through their samba, *Elis: A Train of Emotions*; while **Cabucu** went with **Milton Nascimento**.

None of this year's sambas, however, really hit it big with the Brazilian public; this allowed the country's biggest media star, **Xuxa**—the artist who has sold the most records over the past three years—to offer a children's favorite which quickly became the hit of every *Carnival* ball throughout Brazil.

POLL VAULTING: Brazilians are slightly bemused, if flattered, by the current interest in Brazilian music being shown in the U.S. It might seem to Brazilians that the U.S. has been caught in a 10-year time warp, as few of the stars now being lauded in the U.S. can command much attention at home.

As an example, the recent annual music poll taken by one of the two big Rio daily newspapers, *Jornal do Brasil* (which also owns the city's most popular FM station, *Radio Cidade*), would probably come as a big shock to American readers. The only recognizable name is probably Milton Nascimento, who fought off **Lulu Santos** and **Cazuza** for the title of Top Male Artist.

Top Female Artist went to **Marina**, who was followed by **Rosana** and **Simone**. Top Group, to nobody's surprise, went to the **Titas**, with **Legiao Urbana** second and **Paralamas do Sucesso** third.

The rest of the awards included **Rosa Maria** as Top New Female Artist and **Ed Motta** as Top New Male Artist; the best new band was **Conexao Japeri**. The top three albums of 1988 were considered by the newspaper's readers to be the Titas' *Go Back*, Cazuza's *Ideologia* and Paralamas do Sucesso's *Bora Bora*. Cazuza had the first and third most popular singles of the year, with "Faz Parte do Meu Show" and "Ideologia;" **Nenhum de Nos** took the second spot for "Camila."

The poll also included an international section with results as follows: Top Male Artist, **Sting**; Top New Male Artist, **George Michael**; Top Female Artist and Top New Female Artist, **Tracy Chapman**; Top Group, **A-ha**; Top New Group, **Pet Shop Boys**; Top Album, A-ha's *Stay On These Roads*; Top Single, Tracy Chapman's "Baby Can I Hold You."

ODDS AND ENDS: A-ha, who have now sold over 900,000 albums in Brazil, was the first international act to make an appearance in Brazil this year, with shows in Rio, Sao Paulo and Porto Alegre during the beginning of March. They will be followed at the end of the month by **Rod Stewart**, who will be finishing an extensive South American tour with several Brazilian dates. It will be Stewart's first appearance in Brazil since *Rock'n Rio* in 1985.

For the second consecutive year, *TV Globo* screened the Grammy Awards. Most delightful was **Manhattan Transfer's** acceptance speech for their album *Brasil*, while little interest was shown in **Roberto Carlos's** Grammy—Carlos's recent recordings are considered mediocre compared to his earlier work.

The big winners of the night were really the organizers of the **Free Jazz Festival**, who have been responsible in recent years for bringing many of the winners to Brazil, including **Bobby McFerrin**, the **Manhattan Transfer**, **David Sanborn**, **Michael Brecker**, **Sarah Vaughan** and the **Yellowjackets**.

Christopher Pickard



THE WONDER STUFF

8 Groovy Reasons

BY LISA JOHNSON

THE WONDER STUFF. It's wonderful stuff! What, you don't believe me? Well, here are eight groovy reasons why you should like the Wonder Stuff.

1 THEY'RE SORT OF AN '80s SLADE—life-size cartoon caricatures in human form. With a member called the Bass Thing, what do you expect? And oddly enough, the first concert lead singer Miles Hunt ever saw was Slade! Perhaps that served to influence the Wonder Stuff's musical style a bit—filled to the rim with jangly yet aggressive guitars and powerful yet beautiful harmonies. In fact, they come from the same town as Slade—Wolverhampton, in the British Midlands—as do Judas Priest, the Mighty Lemon Drops, Adrian Mole and Pop Will Eat Itself. So that must mean good music is in their jeans...

2 THEY'RE JUST LIKE THE ROLLING STONES: Because their name also has four syllables. Miles can also be a bit saucy, just like Mick in his younger days. Here, the impudent (arrogant, but not pompous) Wolverhampton boy wonder practicing pop perfection demonstrates his sauciness while explaining his reluctance to discuss the lyric content of *The Eight Legged Groove Machine*: "It's my business, isn't it? I don't like to talk about lyrics, 'cause anything I wanted to say are in the lyrics, which isn't a great deal. If I go explaining, 'Well this is about this, this is about that,' then the listener is deprived of using their imagination. It's mainly just a bunch of bullshit. It occasionally means things to me, but that's my business." Not only is love like a merry-go-round (a discernible lyric from one of their tunes), but Miles himself goes 'round in circles.

3 THEY GREW UP LISTENING TO PUNK ROCK: And guitarist Malcom Treece seems to feel that "that about sums it up, really."

4 THEY HAVE INDIE ROOTS: Before they signed with Polydor a little over a year ago, the Wonder Stuff formed their own label, the Far Out Recording Company, releasing two independent singles, the first in January '87. In December of that year they signed to Polydor in London, and had their first American release, "A Wish Away," in January '89.

5 MILES KNOWS ALL ABOUT LOVE, MONEY & HIMSELF: Their songs are full of fun-lovin' angst, arrogance, offbeat romance and greed. "Give, Give, Give Me More, More, More" sums it up, really. Miles, who writes all the lyrics, says his topics are "either money, destroyed love affairs or moaning about the pop world—and moaning about the pop world seems the best one at the moment." So they've released a new single in the U.K. called "Who Wants to Be the Disco King?" (U.K. import only). Odd, Malc is the only member of the band who has been to a disco (although drummer Martin Gilks is known as the band's "international playboy," occasionally jet-setting to nightclub openings in Paris).

6 THEY KNOW ALL ABOUT PHYSICS: "We're a massive farting band," Miles told *Melody Maker*. "We love debating the curry and finding out that sweetcorn never dissolves but comes out the way it went in." Ah, maybe that isn't a very good reason...

7 REALLY, THEY'RE QUITE MILD-MANNERED: The British music press has somewhat fabricated an outlaw reputation for the band, describing them, in effect, as "the Sex Pistols of the '80s." Their bad-boy rep preceded them on a recent visit to New York, where PolyGram staffers fully expected them to trash president Dick Asher's office. Some were disappointed when the band just sat there, sipping their coffee. In fact, the only thing Miles broke while in New York was the "cover on me Lou Reed cassette."

8 EIGHTH WONDER PROBABLY DON'T EVEN KNOW WHO THESE GUYS ARE: But the Wonder Stuff have an album called *The Eight Legged Groove Machine* on Polydor. It was produced by Pat Collier (the Darling Buds, the House of Love), and is doing very well on the college/alternative charts—currently #25 with a bullet on the *Cash Box* alternative micro chart. They plan to start recording their follow-up with Ray Shulman (the Sugarcubes) in April, just before touring stateside. While *The Eight Legged Groove Machine* presents the wackier, money-hungry side of the band, on their second album, the Wonder Stuff will have to prove whether or not they are *truly* wonderful stuff.





THE REIVERS: ZEITGEIST WITH A SMILE

BY KAREN WOODS

AFTER CAREFUL CONSIDERATION, the general consensus around these parts is that "nice" is the operative word for the Reivers. The band members are nice, the melodies are nice, the guitars are nice, the vocals are nice, the lyrics are nice.

The Austin, Texas-based roots-pop band—singer/songwriter/lead guitarist John Croslin, singer/rhythm guitarist Kim Longacre, bassist Cindy Toth and drummer Garrett Williams—have just released their second album on Capitol, called *End of the Day*, and it is easily the best work they have done to date.

Croslin agrees: "I'm happiest with this one. It has a real togetherness to it, and I'm real comfortable with what the songs have to say. We don't try to solve the world's problems, and by having a fairly humble vision I think it's turned out real nice. I have trouble with people who expect whatever art they enjoy listening to or looking at to kind of go above their lives. To me, you start with your everyday life and go up from there. You don't start from some lofty idea and then jump further into the abyss."

Lyricaly, *End of the Day* is a little simpler than earlier Reivers records (*Translate Slowly*, on DB Records, and 1986's *Saturday*), focusing more on home and hearth than "lofty ideas."

"It has worked to a certain extent," Croslin says. "Some people weren't ready for us to make that step, but I've noticed that when I've been talking to people lately, I've been talking more about the songs—whereas before I think people were kind of embarrassed to ask 'What in the world does this mean?'" He laughs. "We're not a band that can afford to be above our audience. Our whole thing depends on someone symbolically joining us on stage and saying 'Yeah, I understand that,' becoming a part of the experience too."

The Reivers, who started out as a band called Zeitgeist about seven years ago when Croslin, Longacre and Williams were students at the University of Texas, are one of the most overlooked ensembles in this decade's bumper crop

of Southern bands. Part of the problem may be their rather humble attitude; but once people catch on to the sound, they become instant converts. Croslin has a warm, conversational sort of voice, a perfect complement to Longacre's, which is sweeter and more emotional. The lyrics tell stories of day-to-day life and day-to-day strife, simply and straight to the heart, and are set to well-crafted melodies that leave their fingerprints on the mind.

Would he be a novelist if he weren't a songwriter? Croslin laughs and says, "I don't know if I have the attention span." He does have a serious defense of pop songwriting, however: "I think one reason rock music has become what it's become is that it's a product of our lives. We're all in such a hurry and you have three minutes to tell a little story and have it all work out, like a short-short-short story. The songs now are better, in a lot of ways, because people have a better understanding of what you can do in three and a half minutes."

He adds that he considers himself a songwriter first, a musician second. "I'm a songwriter, definitely. I'm not a natural on guitar, but I think I am a natural songwriter. Even when I was a little kid, I'd write little tunes on the piano. It's very rewarding once you get to where I am, where you're actually trying to make a living doing it—it kind of becomes a measure of your self-worth. If you can't write a good song, you get kind of down about it. Anyone who does anything creative knows how that goes. But I feel a lot stronger about my talent in that area. I enjoy playing guitar, but I'm not as good at it."

End of the Day marks his debut as a producer, as well. "I'm really interested in production—I'd like to produce other bands—but I don't know about producing us again, just because I think you need some objectivity, and I don't really have that about our music. I enjoyed it, but if there is a weak point in the album, it's the production. When it's us, I'm very critical.

And if you're worried about what level the mike's at, it makes it a little difficult to concentrate on what you're singing or playing."

The Reivers are now rehearsing for an East Coast tour and accumulating material for the next record. "We're halfway through the stuff for another album. You have to keep ahead of the game. I do treat it like a 9-to-5 job."

The whole idea of making records for a living still baffles Croslin to some extent. "It's not that we wouldn't welcome selling a whole bunch of records, but we're just trying to get to the point where we can make a living, go out on the road for a couple of months, and make enough to support the family and not have to turn burgers somewhere." He laughs. "That would be nice; it's not that I don't want to work, but it's hard to do both—it's hard to devote my energy to the band and have a family, too. Sometimes it seems like I have about ten things I need to devote time and energy to." He laughs again: "But that's okay."

Five years into the history of the Reivers—a name taken from a Faulkner novel when they discovered there was an already established band called Zeitgeist—Croslin says he thinks it's their collective attitude that has kept bodies and souls together. "When we started we didn't have any real expectations about getting signed to a major or anything like that," he explains. "And since we didn't have any expectations or anything, it's kind of hard to believe that we are still doing records. It's all kind of a very pleasant surprise. I'm always amazed when people say, 'Hey, I really liked your record.' I mean, some guy sitting in his room drawing a picture doesn't ever really think people are going to come from miles around to see it, does he?"

"And I think we've managed to keep the philosophy we started out with. We do what we do, we don't try and do something we can't do, and we won't do anything we don't feel comfortable with. It's kind of like: Do what you love and see what the reaction is."



Continued from page 3

The *Rocky* of the convention was the small army of **independent labels**, who put together a lively hour of exposition that was provocative enough to be shown on PBS as a sociocultural special. The \$100,000 presentation, co-financed by the indie distribution network, was essentially a celebration of rap, with happening labels like **Tommy Boy**, **Priority**, **Sleeping Bag/Fresh**, **4th & Broadway**, **Nasty-mix** and **Select** not just showing off their upwardly mobile artists, but revealing their motivations in well-edited montages of music and interviews. In its best moments, the indie segment was actually *thrilling* in a classic rock & roll sense, its vibe delectably familiar to those who were around in '64 or '77. Thanks primarily to hip-hop, the indies have been restored to their former state of dignified audacity.

THE GOODIES: The security guards had a hard time keeping the crowd from mobbing the exhibition hall before its official opening Saturday at 1 p.m. Toting shopping bags provided by **3M** and **The Village Voice**, greedy attendees rushed to grab the promotional trinkets that are offered at this sort of event. The big prizes were the **Mobile Fidelity** compact discs, **Memorex's** multicolored Walkman replacement headphones, and the 100-minute blank cassettes from **SKC** and **Denon**. (The latter company played it cool during the exhibition, but had a C-100 and a compilation CD on every chair of the Grand Ballroom, with the supply far exceeding the demand. I plan to use my seven cassettes in the most ethical manner. A sincere thanks to Mr. Denon and his marketing team.) Largely, though, the goodies paled beside those exotic items offered at CMJ, Gavin and the New Music Seminar; the major label compilation cassettes were predictable, and most contained stuff that was already available. Along with Denon, A&M and **BMG Classics** made friends by putting their comps on snazzy CDs. Prediction: They'll *all* be on CD in '90.

THE SEMINARS: Those who lusted for a lynching at Monday's back-announcing seminar were disappointed. The general hostility was focused squarely on **Garry Wall**, PD of San Diego Top 40 station **KKLQ**, who had asserted at Gavin that radio had no responsibility to ID records played. It was several hundred against one, as a panel of label promotion execs and an audience of retailers and record people waited for Wall to say something controversial. Whether Wall backed down from his previous position or nimbly sidestepped the issue remains in doubt—he's a smooth talker. But **Donnie Ienner** and his promo cohorts, who had flown in especially for the panel, had the look of suitors whose dates had left the prom with somebody else. One point rang loud and clear: When a radio station tests records by new and developing artists, the whole point is

lost if there's no ID. But then, that's patently obvious. Further, 88% of those in attendance felt that enforced front- and back-announcing would increase sales by 15% or more. After the seminar's abrupt conclusion, Wall was confronted by Juggy Gayles, who'd sworn that he'd "get" the slick young radio man. The sight of the tiny, pugnacious Gayles squaring off against the tall, impeccably groomed Wall brought to mind David & Goliath in modern dress, but Juggy seemed satisfied with the *detente* that his adversary had instigated. "We need to sit down and develop a strategy on every act that you're interested in," Wall said diplomatically before slipping away.

The other seminars were somewhat less promising. "Bar Coding: Not Just for Giants," for example, seemed somewhat less enticing than the French Quarter. I was off for Cafe Du-Monde faster than you could say *biegnet*.

CHIC PEEKS: Of the fashion statements that made up one of NARM's hidden agendas (lose the Gucci sweatshirts and acid-washed jeans, fellas), two were particularly notable. **Madonna**, whose Roman Catholic/Pentacostal passion play provided WEA with its video finale,

month. Wow!) Many of those same wimps were funkmonsters a mere 24 hours later, when the **Neville Brothers** took the stage at **Tipitina's** (after a genuinely impassioned intro by A&M sales boss **David Steffen**) for a rousing set that incorporated all the grooves known to man. The Nevilles at Tipitina's—it didn't take a brain surgeon to figure out that this was an occasion not to be passed up. The show got the gumshoe aftertaste out of the mouths of A&Mers, but more to the point, it reminded everyone in the packed house why they got into the biz in the first place.

SHORT STUFF: In non-NARM news, **Geffen's Tom Zutaut** is not only the industry's hottest A&R man (with four LPs in the top 20), he's also a new daddy. On March 4, at 12:06 a.m., wife **Bromelin** gave birth to a daughter, **Claire Elizabeth**, who weighed in at 6 lbs. 15 oz.... The ubiquitous **Dave Stewart** has produced **Radio Silence**, the U.S. debut of Soviet rocker **Boris Grebenshikov**. **Annie Lennox** and **Chrissie Hynde** appear on the Columbia LP, scheduled for an early spring release.... **U4EA**, the group of Florida high schoolers that won the Bubblicious National



THE NEVILLES NUKED 'EM AT TIPITINA'S

will surely inspire a generation of buxom young women to let their shoulder straps dangle enticingly—the more straps the better. This oughta be some kinda summer. On the male side, a too-cool *postmodern* bald look seems to be gaining in popularity, as the full back and sides with beard (we'll call it "the Rob Reiner") is being replaced by a close trim with clip-on shades ("the Robert Quine"—or is that "the Rob Gold"?). Let it shine, Rob!

THE NEW ATTITUDE: The musically intensive tone of the four-day meet was set during Friday night's opening cocktail party, when the traditional schmooze was blasted into submission by the high-decibel sounds of **Wayne Toups & the Zydecajuns**, the li'l bit of N'awlins on PolyGram's roster. Two or three years ago, according to PolyGram marketing chief **Jim Urie**, the schmoozers would've high-tailed it for the back end of the 110-yard Grand Ballroom; this year, a number moved *toward* the stage. And if the vibrant set by Epic's **Basia** failed to rouse the dinner crowd on Saturday, the flat response may well have been due to the mystery meat main course and the lack of complimentary spirits. (My companion and I got sufficiently cranked by Basia's performance to don our Nikes and head for Bourbon St., where we found more terrific bands in a six-block stretch than you could hear in all of L.A. in a

Rock Talent Search, will showcase for the labels March 28 at the Roxy in L.A.... During halftime of the L.A. Lakers' March 7 drubbing of the Atlanta Hawks at the Omni, the Hawks presented **Kareem Abdul-Jabbar**, who was visiting Atlanta for the last time as a Laker, with a "jazz library" courtesy Warner Bros. Records. Nice P.R. move, wabbits. While we're on the subject, whatever happened to Kareem's MCA-affiliated **Cranberry** label?

THE BELOVED ENTERTAINER: You owe it to yourself to check out "Elvis Costello: The Spike Sessions," a hugely entertaining 90-minute radio interview with the wittiest and most articulate member of the rock pantheon. On the special, recorded in London's Pathway Studios and hosted by affable journalist **Timothy White**, Costello does a generous amount of impromptu singing, accompanying himself on acoustic guitar. His sung/spoken dissection of "Pads, Paws and Claws" into its distinct Costello- and McCartney-written sections is particularly riveting. This latest edition of *Timothy White's Rock Stars*, presented by **Westwood One**, airs in early March all over the country. In L.A., it can be heard Sunday, March 12, from 5:30 to 7 p.m., on **KROQ-FM** (106.7). Have your tapedeck loaded with a C-90—you'll be recording a collectors item.

Bud Scoppa

ROCK & ROOTS

VIVA LINDA! Last week, the cool folks at PBS supplied me with a VHS copy of the latest installment of their *Great Performances* series: **Linda Ronstadt's *Canciones de mi Padre*** concert.

The program was taped at the conclusion of Ronstadt's recent sold-out tour, at the Orpheum Theatre in San Francisco. The tour, which took her from San Antonio to Broadway, was inspired by her recent Elektra/Asylum album of the same name.

The elaborate stage show features the singer accompanied by **Danny Valdez**, the dance team of **Sal Lopez** and **Urbanie Lucero**, the **Mariachi Vargas de Tecalitlan**, the **Ballet Folklorica de la Fonda** and a special appearance by Ronstadt's niece **Melinda Marie**. Tagged "A Romantic Evening in Old Mexico," the performance, conceived by Ronstadt, showcased traditional song and dance.

All in all, a beautifully staged, beautifully performed concert celebrating the heritage of traditional Mexican music.

In addition to selling more than 500,000 units, the *Canciones de mi Padre* album recently copped the Best Mexican/American Performance Grammy.

IF IT'S NOT BROKEN, DON'T FIX IT: I recently received a bio promoting **Johnny Cash's** new *Water From the Wells of Home* (Mercury/PolyGram) and, well, it's giving me a rash.

Dubbed "A Fresh Look at Johnny Cash," the bio prominently highlights

the Man in Black's *pop* successes over the past 33 years (48 charted pop singles, 26 charted LPs, etc.) and seemingly attempts to legitimize a career that needs no hype.

I would like to share with you my favorite passage from the bio (and I quote): "He has duetted [sic] with Bob Dylan, hosted *Saturday Night Live*, produced a movie about the life of Jesus, starred in over a dozen other films, written a best-selling novel, *Man In White*, about the conversion of the Apostle Paul, entertained U.S. Presidents and fished with Mick Jagger." ...*Fished with Mick Jagger?*!

The bio also notes that Cash was the only performer in the history of the television program *Solid Gold* to receive a standing ovation. Wow! That should get the guy some press!

Maybe I'm nitpicking, but is it really necessary to present such a legendary artist in such a light of shameless hype. I would think it safe to assume that the name Johnny Cash would speak for itself to a certain degree.

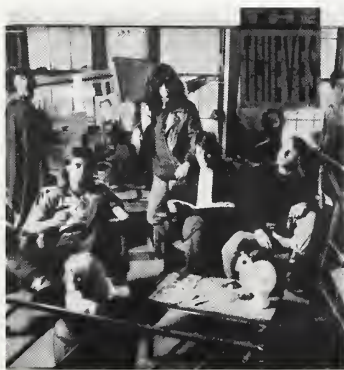
ENCORE, ENCORE: Restless Records has announced that it will release all titles in its successful "Performance Series" on cassette. Previously only available on compact disc, the series features live concert performances

Current cassette releases include the previously CD only titles **Don Dixon's *Chi-Town Budget Show***, **the Smiithereen's *Live***, **the Surf Punks' *Party Bomb*** and **T.S.O.L.'s *Live***. Upcoming releases by **the Dream Syndicate**, **the Dickies**, **45 Grave** and **Pere Ubu** will be issued on both CD and cassette simultaneously.

HIGH BIAS: Be aware of new and upcoming releases by **Rosanne Cash** (Columbia), **Tim Finn** (Capitol), **Big Bam Boo** (MCA), **Peter Case** (Geffen) **the Washington Squares** (Gold Castle), **Tin Star** (Rhino) and **the Neville Brothers** (A&M).

IN THE STUDIO: Currently working on new projects are **Victoria Williams** (Rough Trade), **Rickie Lee Jones** (Geffen), **Nick Lowe** (Warner Bros.), **Michelle Shocked** (Mercury/PolyGram), **Darden Smith** (Epic) and **Maria McKee** (Geffen).

ROOTS PICKS



THE THIEVES: *Seduced By Money* (Bug/Capitol C1-91153)

Playful yet uneven debut album from Nashville-based alternative garage outfit should score well on AOR and college level. Produced by Marshall Crenshaw.

TIN STAR: *Tin Star* (Rhino R1 70843)

Skillfully produced by Dan Fredman, this L.A. quintet has turned out a focused, heartfelt collection of all-original, purist country tunes. Watch for instant notoriety in the "new traditionalist" market.

CASH BOX MICRO CHART

ROOTS MUSIC



Total Weeks ▼
Last Week ▼

1	VOLUME ONE (Wibury/Warner Bros. 25796)	TRAVELING WILBURYS	1	8
2	MYSTERY GIRL (Virgin 91058)	ROY ORBISON	2	4
3	TRACY CHAPMAN (Elektra 60774)	TRACY CHAPMAN	3	8
4	THE TRINITY SESSION (RCA 8568-1-R)	COWBOY JUNKIES	5	8
5	MELISSA ETHRIDGE (Island 90875)	MELISSA ETHRIDGE	8	8
6	AMERICAN DREAM (Atlantic 7 81888)	CROSBY, STILLS, NASH & YOUNG	4	8
7	FISHERMAN'S BLUES (Chrysalis 41589)	THE WATERBOYS	7	8
8	COPPERHEAD ROAD (Uni Uni-7)	STEVE EARLE	6	8
9	LYLE LOVETT AND HIS LARGE BAND (MCA/Curb 42263)	LYLE LOVETT	9	4
10	IN DREAMS (VIRGIN 90604)	ROY ORBISON	10	6
11	SHORT SHARP SHOCKED (Mercury 834 924 1)	MICHELE SHOCKED	11	8
12	BLUEBIRD (Reprise 25776)	EMMYLOU HARRIS	12	6
13	SEVEN YEAR ITCH (Island 91018)	ETTA JAMES	13	8
14	HIDDEN CHARMS (Bug Capitol 90595)	WILLIE DIXON	18	8
15	SOUL SEARCHING (BLACK TOP 1042)			
	RONNIE EARL AND THE BROADCASTERS		15	8
16	WILLIE DIXON BOX (Chess/MCA)	WILLIE DIXON	14	8
17	FOR THE LONELY: AN ANTHOLOGY, 1956-1965 (Rhino 71493)	ROY ORBISON	16	8
18	THE CHUCK BERRY BOX (MCA/Chess 680001)	CHUCK BERRY	20	2
19	YOU GOT ME (Rounder 3100)	DUKE ROBILLARD	17	8
20	THE SWAMP BOOGIE QUEEN (Alligator 4766)	KATIE WEBSTER	19	8
21	TOPS (Blind Pig)	OTIS RUSH	21	6
22	DON'T BE AFRAID OF THE DARK (Hightone/Polygram 832923)	ROBERT CRAY	22	8
23	THE SWEETEST PEACHES (Chess/MCA 6028)	ETTA JAMES	23	8
24	AFTER HOURS (Blind Pig 3088)	PINETOP PERKINS	25	4
25	WINTER OF 88 (Voyager/MCA42241)	JOHNNY WINTER	26	8
26	SEE THE LIGHT (Arista AL 8553)	THE JEFF HEALY BAND	24	8
27	SECOND TIME AROUND (Chess/MCA 9287)	ETTA JAMES	DEBUT	
28	BACK TO BACK (Malaco 7448)	LITTLE MILTON	31	4
29	BRASS AND BLUES (MCA/Chess 9286)	MUDDY WATERS	32	2
30	GENUINE HOUSEROCKIN MUSIC VOL.3 (Alligator 103)	VARIOUS ARTISTS	28	9
31	FOLKWAYS TRIBUTE TO WOODY GUTHRIE AND LEADBELLY (Columbia OC44034)	VARIOUS ARTISTS	27	6
32	LIVE AT CARNEGIE HALL (FLYING FISH 106)	SWEET HONEY IN THE ROCK	29	6
33	KING OF THE BLUES 1989 (MCA 42183)	B.B. KING	34	8
34	HARP 'N SOUL (Alligator 4768)	LAZY LESTER	36	2
35	LUCINDA WILLIAMS (Rough Trade US47)	LUCINDA WILLIAMS	37	4
36	THE BLUES VOLUME FOUR (Chess/MCA 9290)	VARIOUS ARTISTS	DEBUT	
37	ONE FAIR SUMMER EVENING (MCA 42255)	NANCY GRIFFITH	DEBUT	
38	ROOM WITH A VIEW TO THE BLUES (Rounder 2072)	JOHNNY ADAMS	30	8
39	HIS GREATEST SIDES (Chess/MCA 9107)	HOWLIN' WOLF	39	8
40	LIVE AND LET LIVE (Rounder 2089)	BOBBY KING AND TERRY EVANS	38	8

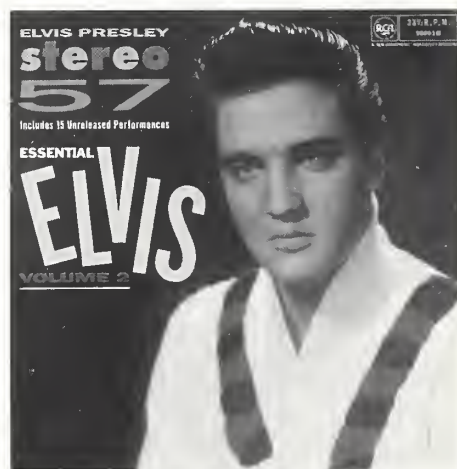
BUDDY HOLLY: *Buddy Holly* (MCA 25239)

Classic re-issue of Holly's legendary second album. Features twelve gems, including "Peggy Sue," "Everyday," "Rave On," "Ready Teddy" and "Words of Love." Original liner notes are intact.

ELVIS PRESLEY (WITH THE JORDANAIRS): *Stereo '57 (Essential Elvis Volume 2)* (RCA 9589-1-R)

Interesting but ragged sequel to similar compilation released last year. The vaults are getting dry: This one features outtakes from January 1957 sessions. His first "stereo" recordings. For collectors only.

Tom De Savia



SHOCK OF THE NEW

WE RETURN NOW to this column's favorite theme: the do-it-yourself aesthetic. Once again we've gotten an unheralded indie product that blows all the big names out of the water. **The Skels** take band-of-the-week honors with their tuneful and spirited *How Do You Like It Here Now?* Who the heck are the Skels? How should I know? They're just some smart kids from New York who cooked up this gem on their own and got it distributed through the Independent Label Alliance. And god bless 'em for it. (See rave below.)

Of course, you don't have to be an angry suburban kid to put together a band. Actor **Harry Dean Stanton** has done the same thing, gigging around town with his surprisingly pleasant voice and a crack band called the Repo Men that sound like, um, **Little Feat**. (Stanton's recent show at the Club Lingerie with the wonderful **Ben Vaughn** drew such noted new-wavers as Jack Nicholson and Sam Sheppard.) Other actors, from Corey Feldman to Sally Kellerman to *Family Ties* annoyance Tina Yothers have done the same thing recently. Many hone their chops through the services of **The Singing Store**, a charming establishment on Victory Blvd. in Van Nuys that sells nothing but sing-along accessories: pre-recorded backing tapes, (they've got over 10,000 tunes to chose from!), microphones, digital pitch adjusters, CD videos sans vocals, and everything else for your karaoke needs. Karaoke is the Japanese tradition of sing-along bars, where drunk businessmen pay for the privilege of getting on stage and singing sentimental favorites over pre-recorded backing tapes, usually with a video accompaniment and the words scrolling by on a monitor. There are several karaoke establishments in our Pacific Rim metropolis, including Budokan in West L.A. and Oiwake downtown. They're a gas. And now you can do it at home! (Does this sound like a plug, or what?) But don't take my word for it—just ask such celebrity clients as the fabulous Pia Zadora and Eddie van Halen, who bought an entire karaoke apparatus for main-squeeze Valerie Bertinelli.

As far as I can tell, no actors-turned-singers are included in the latest edition of *The New Trouser Press Record Guide*, and that's okay with me. This indispensable volume covers almost every relevant new-wave/punk/alternative album from '77 through mid-'88, without an ounce of mainstream fluff. Editor Ira Robbins deserves our thanks for continually updating the guide, especially since the fine magazine that spawned it has been out of business for five years. Any record guide that *doesn't* include Springsteen yet devotes a whole page to the **Young Fresh Fellows** is just fine with me. (By the way, the Fellows have a new "bootleg" album out, an anonymous slab of vinyl that features three of them—where's Chuck?—working their spontaneous magic in the studio. And you know what? *You can't have one.*)

ALTERNATIVES

☐ **THE SKELS: *How Do You Like It Here Now?* (Mystery Fez/I.L.A., REC1297)**



The Skels' incredible debut album is an explosion of intelligence, wit and energy that ranks with the premiere effort of the Violent Femmes in introducing us to a unique and fully realized talent. The Femmes, though, are only a tangential reference point—the Skels share elements with the Minutemen, the Replacements and a late, lamented band called the Embarrassment without sounding too much like any of them. Like the Placemats circa *Hootenanny*, the Skels are adept at an overdriven mix-n-match wooliness, slogging through styles that are alternately thrashy, folky, trippy and poppy. Uniting it all is the deceptively tight playing and the remarkable vocals and lyrics of the singer known

simply as Sport. His subversive, side-of-the-mouth sense of humor is fully on display in the twangy "Jesus is Coming" ("He's looking for some fun/Roaring down from Heaven on his Harley-Davidson."), the shambling bum-anthem "Love Nest on the Lake" and the should-be hit "Romp, Romp, Romp" ("Step into my parlor, little fly one./I've got some records I'd like to play backwards for you."); but he's just as effective in such serious vignettes of suburban despair and love gone wrong as "Misery Loves Company" and the chilling "Gimme a Smile." Highly recommended. (Write: Mystery Fez Records, Box 711, East Northport, NY 11731.)

☐ **ROBYN HITCHCOCK & THE EGYPTIANS: *Queen Elvis* (A&M)**

Yet another installment in the continuing pop-and-perversity saga of our friend Mr. Hitchcock, *Queen Elvis* has Byrds hooks aplenty to go with the raw, disquieting imagery. The dominant motif here is the many faces of death, or, more precisely, the undead. The single, "Madonna of the Wasps," is downright lovely, even if it happens to be about some unnatural kind of love. Sly fellow that Robyn—with his gift for melody (the legacy of John Lennon and Syd Barrett), nobody is better at tricking us into accepting a demented world view.

☐ **GUADALCANAL DIARY: *Flip-Flop* (Elektra)**

One of the most promising and beloved of the "new Southern pop" bands, Guadalcanal Diary has evolved into something a little more musclebound rock-and-boogie than jangle-chimey on this third Elektra LP (which is

CASH BOX
MICRO
CHART



ALTERNATIVE MUSIC

		Total Weeks ▼	Last Week ▼
1	DON'T TELL A SOUL (Sire/Reprise 9 25831-1)	Replacements	5 5
2	TECHNIQUE (Qwest/Warner Bros. 9 25845-1)	New Order	4 6
3	NEW YORK (Sire 25829)	Lou Reed	3 8
4	THE TRINITY SESSION (RCA 8568-1-R)	Cowboy Junkies	6 9
5	SPIKE (Warner Bros. 25848)	Elvis Costello	7 4
6	GREEN (Warner Bros. 25795)	R.E.M.	2 9
7	THE RAW & THE COOKED (I.R.S. 6273)	Fine Young Cannibals	24 2
8	SHOOTING RUBBER BANDS AT THE STARS (Geffen GHS 24192)	Edie Brickell & New Bohemians	1 9
9	3 (Slash/Warner Bros. 25819)	Violent Femmes	9 8
10	FISHERMAN'S BLUES (Chrysalis 41589)	The Waterboys	8 9
11	RATTLE AND HUM (Island 9 1003)	U2	10 9
12	EVERYTHING (Columbia OC 44056)	The Bangles	13 9
13	LINCOLN (Bar None/Restless 72600)	They Might Be Giants	11 9
14	LOVE JUNK (Chrysalis 41675)	The Pursuit of Happiness	12 9
15	NOTHING'S SHOCKING (Warner Bros. 25727)	Jane's Addiction	14 9
16	ANSWERS TO NOTHING (Chrysalis FV41649)	Midge Ure	17 6
17	THE BEST OF OINGO BOINGO: SKELETONS IN THE CLOSET (A&M SP5217)		15 7
18	THE WHITEY ALBUM (Enigma/Blast First 7 75402-1)	Ciccone Youth	21 5
19	DAYDREAM NATION (Enigma/Blast First 75403)	Sonic Youth	19 9
20	SHORT SHARP SHOCKED (Mercury/PolyGram 834 924-1)	Michelle Shocked	16 9
21	HUNKPAPA (Sire 9 25855-1)	Throwing Muses	25 5
22	EPONYMOUS (I.R.S. 6262)	R.E.M.	18 9
23	BELIEF (Geffen GHS 24213)	Nitzer Ebb	20 7
24	IN MY TRIBE (Elektra 60738)	10,000 Maniacs	22 9
25	THE EIGHT LEGGGED GROOVE MACHINE (Polydor/PolyGram 837 802-1)	Wonderstuff	28 3
26	ULTRAPROPHETS OF THEE PSYKICK REVOLUTION (I.R.S. 42273)	Christmas	27 4
27	ORANGES & LEMONS (Geffen GHS 24218)	XTC DEBUT	
28	THE STARS WE ARE (Capitol C1-91042)	Marc Almond	23 7
29	FRONT BY FRONT (Wax Trax WAX054)	Front 242	26 9
30	QUEEN ELVIS (A&M SP 5241)	Robyn Hitchcock DEBUT	
31	END OF THE DAY (Capitol/DB 90119)	Reivers	30 3
32	ONLY LIFE (A&M 5214)	Feelies	32 2
33	BLUE BELL KNOLL (Capitol C1-90892)	Cocteau Twins	31 9
34	THE JOSHUA TREE (Island/Antic 90581)	U2	29 9
35	BEELZEBUBBA (Enigma/Fever 73351)	Dead Milkmen	35 9
36	SUPERFUZZ BIGMUFF (Sub Pop SP21)	Mudhoney	40 9
37	FUGAZI (Dischord 30)	Fugazi	39 9
38	LIVE (SST 160)	Bad Brains	37 9
39	BUG (SST 216)	Dinosaur Jr.	38 9
40	STAY AWAKE (A&M SP 3918)	Various Artists	33 9

kind of funny, considering how small and bespectacled two of the principles are.). They've still got a ringing guitar sound, fine production (from Don Dixon) and cut-above lyrics that aren't afraid to address the human experience in spiritual terms. And in all fairness, the facetiously swaggering rock/boogie tunes that make up most of the album aren't as bad as those sorts of things can get. In fact, it might even help them sell records.

☐ **PILGRIM SOULS: *Is This All of Us?* (Columbia)**

Pilgrim Souls are a hard one to pin down, an interesting amalgam of roots-boogie and alternative elements, delivered with musical surprises and off-beat arrangements aplenty. They bear the same relationship to the Rolling Stones as the Gun Club did, but they add equal doses of twang and second-hand reggae. Rhythmically they're especially clever, with something almost jazzy in the discordant interplay of the instruments. The desired effect is something a little more driven than dreamy, and that effect is reinforced by Danny Yetnikoff's self-consciously rough vocals. Lyrically he shoots for a quasi-poetic, quasi-political impressionism, but I can't say offhand what any of the songs are about or if they're worth figuring out. A promising debut nonetheless.

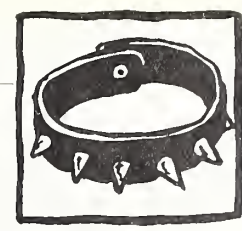
☐ **THELONIOUS MONSTER: *Stormy Weather* (Relativity)**

Those in the know are calling this the Bob Forrest Grows Up album, but I'd ascribe half of this fine record's success to the tasteful and textured production of John Doe. Much of the material is countrified and controlled, though never without a sense of humor or the band's characteristic looseness. And there's still plenty of electrified aggression and the usual genre-hopping. Faves include the melancholy-to-raucous breakup song, "So What If I Did," a heavy cover of Tracy Chapman's "For My Lover" and the hilarious partytime send-up, "Sammy Hagar Weekend."

Joe Williams

THE HEAVY METALS

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CHART



HEAVY METAL

DOG DAY AFTERNOON: I don't usually drink on the job (not during the day, at least), but when **Tyla** and **Steve James** of **Dogs D'Amour** walked into the *Cash Box* offices already equipped with a bottle of Wild Turkey, I just had to have some hair of the dog that bit me—you see, I'd also had dinner with them the night before, courtesy of **PolyGram Records** and **Dave Millman**. Boy, can those guys tie one on! (Not Dave, or PolyGram, just the Dogs.) Our Cat & the Fiddle fest was invaded by various HIGs (it stands for Huge Industry Giants, for you non-HIGs), because they were having dinner in an adjoining room. The HIGs gathering was hosted by **Epic's** mistress of publicity **Hanna Bolte**; she was taking the opportunity to introduce a couple of members of **Danger Danger** to L.A. I chatted briefly with **Steve West** and **Bruno Ravel**, just long enough to find out that their record is due out at the end of May—then who should walk in but **David Roach** and **Brian Baker** of **Junkyard**. The two street-rockin' dudes told me that their April **Geffen** debut has been pushed back a month, at least in the U.S. It's coming out in Europe right on schedule and the band has plans to tour there first before they hit the States.

Anyway, back to **Dogs D'Amour**... We had a nice, friendly (and slightly blurry) chat down here at *Cash Box*, and you'll find the results a couple issues hence in the form of a feature. All I'll say for now is the group's record is a great slice of London street life (but if you've been reading this page regularly, you already know that). Along with their large alcohol consumption, Tyla and Steve have a no-bull, devil-may-care attitude that must drive their record company nuts, but which I find endearing.

And speaking of **Dogs**, **Salty Dog** has finally picked a producer! It's (drum roll, please) **Peter Collins** (**Rush**, **Queensryche**, etc.). The Salties will head for a recording studio in May, somewhere in the deepest, darkest reaches of England, and won't emerge until they've come up with the finest, bluest hard rock this side of you-know-who. And I have the faith in these guys to believe they can do it, too.

I finally got the official word on *Hard 'N' Heavy*, the video magazine I reported on in January. It's described as "lewd, crude and rude" (which sounds like **Lisa Johnson's** innermost desires); the premier issue will include uncensored clips featuring **Ozzy Osbourne**, **Anthrax**, **Iron Maiden's** **BBruce Dickenson**, an **Alice Cooper** retrospective, and scenes from **Vince Neil's** feature film debut in *Police Academy VI* (I always knew the **Motley Crue** frontman had class). Look for it at your nearest video or music outlet in April. It retails at \$19.95, and there'll be a new issue every other month.

As **Mike Muir** of **Suicidal Tendencies** sings, "I never said I don't like religion—I just don't like TV." That's why I can get into a band like **Guardian**—a Christian quartet with good music and an open mind. They don't proselytize, they just play—that's their way of celebrating the force that makes everything possible. The guys put in an impressive set at the Roxy recently and were joined onstage by **Stryper's Oz Fox**, who produced their **Enigma LP**. **Guardian's** heavenly hard rock will be available to one and all in May.

And heaven is where I was when **Cheap Trick** played the Universal Amphitheater, in support of its nearly double-platinum comeback LP *Lap of Luxury*. I've unabashedly loved this band since I first heard "Surrender." In fact—and I'm starting to blush here—I used to sit between my speakers and dream about the day I'd actually get to meet **Robin Zander**, my number one idol. Well...it happened after the show. Back in 1979, I never could have imagined the circumstances—I had no idea at the time I was going

to become a rock critic. I was just a fan. But eventually, I got into the Biz and as my career progressed, I realized that when The Big Moment came, I was going to meet Robin, if not as an actual peer, at least as a somewhat respectable underling. I was a bit tense during the show—after all, if the guys had been bad, I would have had to tell the truth. But the Trick put in one of the best shows I've seen them do, so my critic's criteria was satisfied. I couldn't wait to tell Robin how much I've always admired his wonderful vocals and what an inspiration the band's longevity was, to fans and fellow musicians alike—but when I saw him walk out from backstage...I couldn't help it. It was 1979 again and one of my wildest dreams was really, truly happening. I melted. And Robin knew it. He ran his

hand down my furry coat (oh my god, he touched me!). "Is this monkey fur? I have a monkey fur jacket just like this," he grinned. Oh jeez! "Why didn't you play 'On Top of the World?'" I managed to blurt out, but by then it didn't matter. Our meeting lasted all of 30 seconds, but it was a full 24 hours before I landed back on planet earth.



JANISS PULLS A CHEAP TRICK

		Total Weeks ▼	Last Week ▼
1	APPETITE FOR DESTRUCTION (Geffen GHS 24148)	Guns N' Roses	1 9
2	G N'R LIES (Geffen GHS 24198)	Guns N' Roses	2 9
3	VIVID (Epic BFE 44099)	Living Colour	4 9
4	HYSTERIA (Mercury/PolyGram 836345-1)	Def Leppard	3 9
5	THE GREAT RADIO CONTROVERSY (Geffen GHS 24224)	Tesla	8 4
6	OPEN UP AND SAY...AHH! (Enigma/Capitol C1-48493)	Poison	5 9
7	WINGER (Atlantic 81867)	Winger	7 9
8	A SHOW OF HANDS (Mercury/PolyGram 836 346-1)	Rush	6 9
9	PRIDE (Atlantic 81768)	White Lion	9 9
10	...AND JUSTICE FOR ALL (Elektra 60812)	Metallica	12 9
11	REACH FOR THE SKY (Atlantic 81929-1)	Ratt	10 9
12	BULLETTYOYS (Warner Bros. 25782)	BulletBoys	11 9
13	SKID ROW (Atlantic 81936)	Skid Row	13 5
14	OU812 (Warner Bros. 25732)	Van Halen	14 9
15	SMASHES, THRASHES & HITS (Mercury/PolyGram 836-427-1)	Kiss	15 9
16	LONG COLD WINTER (Mercury/PolyGram 834 612-1)	Cinderella	16 9
17	DIRTY ROTTEN FILTHY STICKING RICH (Columbia 44383)	Warrant	19 4
18	DREAMING #11 (Relativity 8856-1)	Joe Satriani	17 9
19	BLOW MY FUSE (Atlantic 7 81877-1)	Kix	18 9
20	HOUSE OF LORDS (RCA 8530-1-R)	House of Lords	20 5
21	NO REST FOR THE WICKED (CBS OZ 44245)	Ozzy Osbourne	21 9
22	BRITNY FOX (Columbia BFC 44140)	Britny Fox	22 9
23	FABULOUS DISASTER (Combat/Reality 2001)	Exodus	24 3
24	BLESSING IN DISGUISE (Elektra 60817)	Metal Church	30 2
25	SURFING WITH THE ALIEN (Relativity/Important 8193)	Joe Satriani	23 9
26	GROSS MISCONDUCT (Megaforce/Caroline 1360)	M.O.D.	31 2
27	RADIO ONE (Rykodisc RCD 20078)	Jimi Hendrix	25 9
28	SURF NICARAGUA (Metal Blade/Enigma 73359)	Sacred Reich	28 9
29	KILL TO SURVIVE (Epic FE 4447)	Meliah Rage	29 6
30	PYROMANIA (Mercury/PolyGram)	Def Leppard	26 7
31	BEAST FROM THE EAST (Elektra 60823)	Dokken	27 9
32	INTUITION (Mercury/PolyGram 836777)	TNT	DEBUT
33	THE MADNESS BEGINS... (Reprise)	Powermad	32 7
34	FIT OF ANGER (Medusa/Restless 72291)	Wrath	33 6
35	BLACK DAZE (Medusa/Restless 72278)	Wasted Youth	DEBUT
36	ANCIENT DREAMS (Metal Blade/Enigma 73340)	Candlemass	34 8
37	KINGS OF METAL (Atlantic 81930)	Manowar	36 8
38	NO SLEEP AT ALL (GWR/Enigma 75405)	Motorhead	37 9
39	WHY PLAY APOUND? (Profile PRO 1254)	Wargasm	38 9
40	GEMS (Columbia FC 44487)	Aerosmith	35 9

■ METAL PICKS

■ Weekly Ear-Ringer

□ **EXTREME: *Extreme* (A&M SP 5238)**

Let me be the first to make this awful pun: This Boston-based quartet's debut LP is Extreme-ly wonderful. It's fun-filled, good-time hard rock with a rare sense of musical adventure. There's a lot of classical influence here—meaning real classical music, not just classic rock. Of course, a bit of modern day rock à la Van Halen can be heard here and there, but everything on this album blends together to form a unique and entertaining style.



■ Other Metal Releases

□ **ROXX GANG: *Things You've Never Done Before* (Virgin 91067)**

Sincere but unoriginal debut in the currently popular street-rock style. The semi-stiff production probably doesn't capture the band at its best.

□ **CRAFT: *Craft* (RCA 9639-1-R)**

Considering the fact that I'm not a big fan of top 40-style hard pop (to put it mildly), it's to this band's credit that I managed to sit through the whole LP, flinching only a couple of times. The production is dressed-for-success and the musicianship is consistently excellent.

Janiss Garza

HIP HOP NEWS

HERE WE GO AGAIN! This week's new-release agenda features groundbreaking material from several new and not-so-new indie labels, confirming what rap insiders have long understood, that the genre's vitality is dependant upon maintaining close ties to hip hop's birthplace: the streets, a place where the majors often fear to tread. Perhaps most exciting about this latest group of releases is a lesser dependance on the by-now cliché **James Brown** grooves and **Public Enemy** samples. New styles, new grooves and an increasing awareness of rap's social responsibilities point toward a continuing positive evolution within the youth of America's favorite popular music form.



GANG STARR

First off let's talk about one of the freshest, most innovative indies on the scene, **Wild Pitch**. Due later this month on the label is a killer album titled *No More Mr. Nice Guy* from hard rhymer **Gang Starr**, a young rapper with a charismatic new school approach that can only be matched by fellow hip hop visionaries **De La Soul** and the **Jungle Brothers**. **D.J. Premier** and rapper the **Guru Keith E** produce most of the smooth grooving tracks with Keith comin' correct in a rap style that's looking like the shape of things to come. "Conscience Be Free" is a down-tempo cut that flows like musical honey with the help of a sweetly melancholy B-3 organ riff while the rhyme fronts an avant attitude that's more concerned with educating and relating than with egos and bragging. Picking up the pace with the soul beats of "Cause

And Effect" the team rocks the house while dissing those with a negative, self-centered criminal mentality. Talkin' smooth and saying something, Gang Starr rhymes... "you're bringing down yourself, bringing down the pace, bringing down your friends, bringing down the race." Yeah, mon! "2 Steps Ahead" tells exactly where the team is coming from in a danceable manner, and the album's title track boasts an incredible minor-key piano backing track with lyrics that show not the slightest mercy to MC's who don't live up to the deep responsibility placed upon them as chief communicators to young Afro-America. Deep! "Knowledge" and "Gusto" are two



ULTRAMAGNETIC MC'S

productions by **D.J. Mark**, the 45 King that were reviewed with pleasure in this column two weeks ago and are already street level smashes. "Premier & the Guru" introduce the duo in a funky fresh style and "Jazz Music" boasts another absolutely stupid def track that underscores a rhyme that finds hip hop acknowledging another great Afro-American creative explosion, jazz.

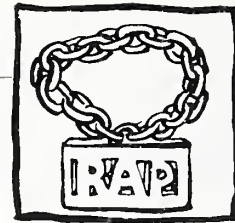
"Gotch U" is so hot it makes ya sweat just listening, with a devastatingly danceable up-tempo beat. Well folks, enough is enough so just get out there and grab this one for yourself!

Other Wild Pitch releases include a new single from **Chill Rob G**, again produced by D.J. Mark. The A-side is a flute-fronting soul groove called "The Court Is Now in Session" that derives much of its subject matter and some of its rap style from **Chuck D**. The flip side, "Let the Words Flow" is seriously dope though, with a tense, ultra-hyped track and killer lyrics and delivery. A definite dance selection that teaches as it reaches your feet. Wild Pitch digresses from the rap mode on the excellent house track "Psychedelic Shack" by **Trybe**. The cut is produced by **Chuck Artamatic** with additional production by **Franki Knuckles**. Cool spoken word lyrics have a unifying theme while a smooth understated house beat lays down a wicked groove for the dancefloor. You gotta love it!

All labels, indie and major, are hereby requested to keep the juice flowing and the party going with service to Hip Hop News for all new rap, dance and house product. Please direct all product to Duff Marlowe, 904 N. Martel Ave., L.A., Ca., 90046. Thanks and peace!

CASH BOX MICRO CHART

RAP MUSIC



Total Weeks ▼
Last Week ▼

1	LOC-ED AFTER DARK (Delicious Vinyl/Island DV3000)	Tone Loc	1	2
2	EAZY DUZ IT (Priority 57100)	Eazy-E	2	8
3	TEENAGE LOVE (Def Jam/Columbia 38-08105)	Slick Rick	4	8
4	STRAIGHT OUTTA COMPTON (Priority/Ruthless 57102)	N.W.A.	10	2
5	IT TAKES TWO (Profile 1267)	Rob Base & D.J. E-Z Rock	5	8
6	TOO SHORT (Jive/RCA 1149-1-J)	Too Short	8	6
7	LET'S GET IT STARTED (Capitol 90924)	M.C. Hammer	3	8
8	2 HYPE (Select 21628)	Kid N' Play	6	8
9	SWASS (Nasty Mix 70123)	Sir Mix-a-Lot	7	8
10	POWER (Sire 25765)	Ice-T	9	8
11	IT TAKES A NATION OF MILLIONS TO HOLD US BACK (Def Jam/CBS FC 44303)	Public Enemy	11	8
12	ACT A FOOL (Capitol C1-90544)	King Tee	12	8
13	WHAT TIME IS IT (Gucci/Hot Productions 3309)	Gucci Crew II	13	8
14	K9-POSSE (Arista AL-8569)	K9-Posse	16	4
15	A SALT WITH A DEADLY PEPA (Next Plateau PL 1011)	Salt-N-Pepa	15	8
16	MOVE SOMETHIN' (Luke Skywalker 101)	2 Live Crew	14	8
17	ME & JOE (Egyptian Empire DMSR-00777)	Rodney-0 & Joe Cooley	17	8
18	HE'S THE D.J., I'M THE RAPPER (Jive/RCA 1091)	D.J. Jazzy Jeff & The Fresh Prince	18	8
19	GRAB IT! (Atlantic 81925)	L'Trimm	19	8
20	IT'S TEE TIME (Profile 1269)	Sweet Tee	20	8
21	WHERE'S THE PARTY AT (Sleeping Bag 42106)	Cash Money & Marvelous	25	2
22	SUPERSONIC-THE ALBUM (Ruthless/Atlantic 90959)	J.J. Fad	21	8
23	3 FEET HIGH AND RISING (Tommy Boy 1019)	De La Soul	DEBUT	
24	STRICTLY BUSINESS (Fresh/Sleeping Bag LPRE 80062)	E.P.M.D.	22	8
25	RESPECT (Luke Skywalker 103)	Anquette	23	8
26	COOLIN' IN CALI (Geffen/Warner Bros. 24209)	The 7A3	24	8
27	UNITY (Elektra 60802)	Shinehead	27	8
28	ROCK THE HOUSE (Jive/RCA 1026-1)	D.J. Jazzy Jeff & The Fresh Prince	26	8
29	SO DEF SO FRESH SO STUPID (Gucci/Hot Productions)	Gucci Crew II	28	8
30	THE REAL ROXANNE (Select 21627)	The Real Roxanne	30	8
31	COMIN' THROUGH (Sire 257741)	Rhyme Syndicate	31	8
32	LONG LIVE THE KANE (Cold Chillin'/Warner Bros 25731)	Big Daddy Kane	29	8
33	FOLLOW THE LEADER (Uni/MCA 3)	Eric B. & Rakim	32	8
34	N.W.A. (Macola 1057)	N.W.A. And The Posse	33	8
35	COMIN' CORRECT IN '88 (Luke Skywalker 1005)	M.C. Shy D	34	8
36	IN FULL GEAR (Tommy Boy 1017)	Stetsasonic	35	8
37	TOUGHER THAN LEATHER (Profile 1265)	Run D.M.C.	37	8
38	THE WORLD'S GREATEST ENTERTAINER (Reality/Danya/Fantasy 9658)	Doug E. Fresh & The Get Fresh Crew	38	8
39	CRITICAL BEAT DOWN (Next Plateau 1013)	Ultramagnetic MC'S	36	8
40	HOW YA LIKE ME NOW (Jive/RCA 1079-1-J)	Kool Moe Dee	40	8

HIP HOP PICKS

ULTRAMAGNETIC MC'S: Give the Drummer Some (Next Plateau)

This columnist has long been an admirer of this radical rap posse. This latest jam keeps the light-stepping but rocking and riveting feel going as rapper Ced Gee throws down his distinctively voiced, syncopated rhymes, taking turns at the mike with hard-hitting fellow rhymer Kool Keith. If ya wanna dance, here's some hip hop magic that moves your feet with a mean snare beat. Next Plateau, home of Antoinette, Salt-N-Pepa, Sugar Bear and Red Alert, keeps comin' with the super strong jams!

JUST-ICE: The Desolate One (Fresh)

This album will further establish Just-Ice as a major force on the hip hop scene. Produced exclusively by the Blastmaster KRS-One, the record boasts a cool style that mixes Jamaican toasting elements with the firmly New York production values. The album's title track makes a deft use of Earth, Wind & Fire horn riffs while the rapper busts out his hard-driving poetry. "Welfare Recipients" disses those asking what their country can do for them, underlining a recurrent theme in rap of economic self-determination for the Afro-American masses. The current single "Na Touch Da Just" and "Ram Dance Session" are Jamaican-style toasts that'll reel in even the fishy-est dance crowd. Cool runnins from Just-Ice!

Duff Marlowe

ON JAZZ

WOODY SHAW: Last week, in writing about **Roy Eldridge**, I remarked about the easing of the "jazz life," the life that so many musicians in the past lived and died from—much of it self-inflicted, much of it socially inflicted, much of it hard luck. **Woody Shaw** has had hard luck. I don't know the hows and the whys and the wherefores, but Woody Shaw—who first came to prominence as a blazing hard bop trumpeter in the late '60s and early '70s, had a Columbia record contract and was a constant *Down Beat* pollwinner in the late '70s—has fallen on very hard times. Two weeks ago, Woody Shaw ended up on the subway tracks in Brooklyn. His left arm (he is a rightie) had to be amputated.



BLOOM MONDAY: Jane Ira Bloom recently played a Monday at New York's Blue Note, where Jean Banks, BMI's senior director for musical theatre and jazz, stopped by to say howdy.

Here are the facts: The 44-year-old Shaw has been going blind over the past several years, a result of retinitis pigmentosa. He's been playing, and recording with **Freddie Hubbard** for Blue Note, but had gotten to the point where he had to be led onstage. More recently, he's suffered other health problems which have kept him more or less confined to home. **Max Roach**, who was playing at the Village Vanguard, sent a limousine to Shaw's home in Newark to bring him to the Vanguard. No problem for Woody: the limo'd pick him up, the limo'd drop him off. After he arrived at the club, however, he left, asking someone to hail him a cab. Many hours later, at 7 a.m., Shaw was hit by the subway at the DeKalb Ave. station of the IRT line. The story the newspapers gave was that he stumbled down some stairs onto the tracks. Sounds fishy, but there it is.

Woody Shaw is, no two ways about it, a great trumpeter. I've seen him in jam sessions with other great trumpeters, and I've never heard anybody cut him. I think everybody wishes Woody Shaw a speedy recovery from all that ails him.

PASSING ON: **Tiny Grimes**, the distinctive four-string guitarist who played in **Art Tatum's** trio and recorded some outstanding novelty jazz records with **Charlie Parker** as sideman ("Tiny's Tempo," "Romance Without Finance" and two others) died March 4 in New York. Grimes always worked, always swung, and always made you feel good. He was 72.

REISSUES, POLYGRAM: Plenty of reissues are coming down the 'pike. PolyGram has just released a mixed big of CD reissues from its Verve vaults and from some of its French labels. From Verve comes **Bill Evans's** *Empathy* and *A Simple Matter of Conviction*, '60s trio albums sharing **Shelly Manne** on drums, on a single CD; **Ben Webster's** soulful *Souville*, backed by the **Oscar Peterson Trio**, with three rare bonus tracks of Big Ben playing stride piano, which he does rather poorly; the **Count Basie At Newport** album, which reunited the Basie band with **Lester Young** and **Jimmy Rushing**, complete with four **Joe Williams** tracks that never made it to the original release; and *For Musicians Only*, a typical Verve **Dizzy Gillespie**, **Sonny Stitt** and **Stan Getz** jam session, with one unsuited alternate take.

From the French side comes a whole slew of things recorded, that's right, in Paris. *Chet in Paris, Volumes 1 and 2* are by **Chet Baker** in the '50s and at his very prettiest, and *Volume 1* features the last recordings of the late **Dick Twardzik**, a beautiful pianist who died of the jazz life. These two CDs, however, are misleading, since they say "The Complete Barclay Recordings of Chet Baker" on the bottom, but are clearly not complete. Four CDs have been issued in Paris, so where are the other two? **Donald Byrd in Paris Volumes 1 and 2** feature Byrd at his sharpest, with a solid quintet (**Bobby Jaspar**, **Walter Davis**, **Doug Watkins** and **Art Taylor**) right with him on some bebop and hard bop standards. **Bill Coleman's** *The Great Parisian Session* is a loose, swinging album by the loose, swinging expatriate trumpeter, with **Budd Johnson's** tasty tenor along for the ride. And *Parisian Blues* pulls together two fantastic sessions by **Memphis Slim**, the great blues pianist, who spent the last 30 years of his life in Paris. One session features Slim with **Buddy Guy** and **Junior Wells**, but the real treat is hearing him go piano-to-piano and voice-to-voice with **Roosevelt Sykes**, the "Honeydrinker." Seventy-three minutes of music, and every minute worth hearing.

REISSUES, PORTRAIT: Portrait has come up with its third set of reissues and, hooray, personnel and recording dates are included. The standout is *Braggin' in Brass, That Great Year 1938*, a collection of **Duke Ellington's** classic CBS recordings of that Depression year. The double album is "inspired by a release on the Smithsonian Collection label," a release that was able to combine Ellington's Victor and CBS sides. No matter, RCA's getting the Victors out and this stuff, most of it not that well known, is marvelous and important. Also out are **Ruby Braff's** *Braff!*, pretty '50s recordings from the traditionalist cornetist (one session includes **Coleman Hawkins**); **Ahmad Jamal's** *Poinciana*, influential '50s sides from the influential pianist; vibist **Dave Pike's** oft-reissued '61 *Pike's Peak* (oft reissued because Bill Evans is the pianist); and *Blues Before Sunrise*, '30s recordings by bluesman **Leroy Carr**.

CASH BOX MICRO CHART

CONTEMPORARY JAZZ



Total Weeks ▼
Last Week ▼

1	HEART'S HORIZON (Reprise 25778)	AL JARREAU	1 11
2	FESTIVAL (GRP 9570)	LEE RITENOUR	2 19
3	SIMPLE PLEASURES (EMI-Manhattan E1-48059)	BOBBY MCFERRIN	4 46
4	SILHOUETTE (Arista AL-8457)	KENNY G	3 19
5	CLOSE-UP (Reprise 9 25715)	DAVID SANBORN	5 33
6	FLASHPOINT (GRP 9571)	TOM SCOTT	8 17
7	DAVE GRUSIN COLLECTION (GRP 9579)	DAVE GRUSIN	12 3
8	DON'T TRY THIS AT HOME (MCA Impulse! 42229)	MICHAEL BRECKER	7 23
9	TIME AND TIDE (Epic BFE 40767/E.P.A.)	BASIA	6 48
10	STREET DREAMS (Geffen GHS 24204)	LYLE MAYS	9 21
11	ELIS (Elektra 60816)	SADAO WATANABE	10 5
12	FLYING HOME (EMI-Manhattan 48682)	STANLEY JORDAN	11 21
13	WAY DOWN WEST (Soundwings 2109)	WISHFUL THINKING	13 6
14	PENCIL SKETCHES #1 (Optimism 3210)	KIM PENSYL	19 3
15	REAL LIFE STORY (Verve Forecast/PolyGram 837 697)	TERRI LYNE CARRINGTON	DEBUT
16	THE TRAVELLER (Nova 8811)	BRANDON FIELDS	17 5
17	GARY HERBIG (Head First! 723-1/K-Tel)	GARY HERBIG	20 3
18	MANGO TANGO (Gaea 13-9013)	TOM GRANT	13 12
19	BERMUDA NIGHTS (Atlantic 81919)	GERALD ALBRIGHT	14 6
20	EAST (Hiroshima Epic 45022)	HIROSHIMA	DEBUT
21	LIVING IN PARADISE (Intima 7 73334)	FATBURGER	15 18
22	GIPSY KINGS (Elektra 60845)	GIPSY KINGS	16 5
23	MORE THAN FRIENDS (Jive/RCA 1136-1)	JONATHAN BUTLER	26 16
24	TWICE THE LOVE (Warner Bros. 25705)	GEORGE BENSON	21 19
25	WORKS (ECM 823 270)	PAT METHENY	22 6
26	IF THIS BASS COULD ONLY TALK (Portrait/CBS 40923)	STANLEY CLARKE	23 34
27	TEARS OF JOY (Windham Hill WHO111)	TUCK & PATTI	24 36
28	INSIDE OF YOU (Novus 3038)	RODNEY FRANKLIN	25 6
29	DAY BY DAY (EMI-Manhattan E1-90096)	NAJEE	27 32
30	IVORY COAST (Warner Bros. 25757)	BOB JAMES	28 27
31	PICK HITS LIVE (Gramavision 18 8805-1)	THE JOHN SCOFIELD BAND	31 16
32	A GRP CHRISTMAS COLLECTION (GRP GR 9574)	VARIOUS ARTISTS	29 12
33	LOVE IS IN FLIGHT (Verve/Polydor/PolyGram 837 312)	MARLENA SHAW	30 11
34	A TOUCH OF LIGHT (GRP GR 9572)	MARK EGAN	32 18
35	PASSION FLOWER (TBA 238)	ALVIN HAYES	33 17
36	THE FURTHER ADVENTURES OF FLIM & THE BB'S (DMP 462)	FLIM & THE BB'S	34 14
37	THE REAL ME (West/Warner Bros. 25696)	PATTI AUSTIN	35 28
38	THE BEAUTY OF IT ALL (TBA 240)	CARLOS REYES	36 19
39	BILLY'S BEST HITS (GRP GR 9575)	BILLY COBHAM	37 14
40	FACETS (Amherst AMH 3319)	DOC SEVERINSEN	38 26

JAZZ PICKS

CHICK COREA AKOUSTIC BAND: *Chick Corea Akoustic Band* (GRP 9582)

Corea makes a most welcome return to his piano trio roots, with John Patitucci and Dave Weckl in tow. Mucho high-gloss panache all around.

KEVIN EUBANKS: *The Searcher* (GRP 9580)

Talented guitarist searches for Earl Klugh-land. And finds it.

THE PRESIDENT: *Bring Yr Camera* (Elektra Musician 9 60799)

This downtown N.Y. superband, led by keyboardist Wayne Horvitz, isn't a jazz band, but it isn't not a jazz band. Blues/rock/jazz with a sharp edge.

WALLACE HONEY: *Intuition* (Muse 5346)

Underrated hard bop trumpeter in a sharp date with a rich cast: bebop babies (Mulgrew Miller, Kenny Garrett, Gary Thomas, Cindy Blackman) and veteran Ron Carter.

HOUSTON PERSON: *Basics* (Muse MR 5344)

The prettiest tenor saxophonist around in a sumptuous set: cool, calm, soulful and oh-so sexy. *Basics* indeed.

OREGON: *45th Parallel* (Portrait 44465)

Pioneering blenders of varied world musics and acoustic jazz (dare we say "new age"), at times typically pretty, at times surprisingly edgy. Label debut.

BENNY CARTER: *My Kind of Trouble* (Pablo 2310-935)

The swing alto master in a relaxed, smooth-as-silk ballads date. Four-man rhythm section includes Joe Pass on guitar and Art Hillery on organ(!).

MULGREW MILLER: *The Countdown* (Landmark 1519)

Hard bop baby pianist gathers a heavyweight sink-or-swim band of hard bop vets—Joe Henderson, Tony Williams, Ron Carter. He swims, they swim.

Lee Jeske

CASH BOX CHARTS

TOP 200 ALBUMS

The grey shading represents a bullet, indicating strong upward movement

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



#1 Debut: XTC #93

		Total Weeks ▼			Total Weeks ▼
		Last Week ▼			Last Week ▼
1	ELECTRIC YOUTH (Atlantic 81932)WEA 9.98		DEBBIE GIBSON	1	6
2	VOLUME ONE (P)(Wilbury/Warner Bros. 25796)WEA 9.98		TRAVELING WILBURYS	2	19
3	DON'T BE CRUEL (P/3) (MCA 42185)MCA 8.98		BOBBY BROWN	4	36
4	LOC-ED AFTER DARK (Delicious Vinyl/Island DV3000)IND 8.98		tone loc	12	5
5	MYSTERY GIRL (Virgin 91058)WEA 9.98		ROY ORBISON	7	5
6	FOREVER YOUR GIRL (G) (Virgin 90943)WEA 8.98		PAULA ABDUL	6	16
7	APPETITE FOR DESTRUCTION (P/7) (Geffen GHS 24148)WEA 8.98		GUNS N' ROSES	3	81
8	SHOOTING RUBBERBANDS AT THE STARS (P) (Geffen GHS 24192)WEA 8.98		EDIE BRICKELL & NEW BOHEMIANS	5	24
9	G N' R LIES (Geffen GHS 24198)WEA 8.98		GUNS N' ROSES	8	14
10	GIVING YOU THE BEST THAT I GOT (P/2) (Elektra 60827)WEA 8.98		ANITA BAKER	9	20
11	VIVID (G) (Epic BFE 44099)CBS		LIVING COLOUR	13	18
12	GREEN (P) (Warner Bros. 25795)WEA 9.98		R.E.M.	10	17
13	HYSTERIA (P/9) (Mercury 830 675-1)POL 9.98		DEF LEPPARD	11	82
14	KARYN WHITE (G) (Warner Bros. 25637)WEA 8.98		KARYN WHITE	14	25
15	THE GREAT RADIO CONTROVERSY (Geffen GHS 24224)WEA 8.98		TESLA	17	5
16	NEW JERSEY (P/4) (Mercury 836 345-1)POL		BON JOVI	15	24
17	HANGIN' TOUGH (G) (Columbia FC 40985)CBS		NEW KIDS ON THE BLOCK	20	29
18	SILHOUETTE (P/2) (Arista AL-8457)RCA 9.98		KENNY G	18	22
19	OPEN UP AND SAY...AHH! (P/4) (Enigma C1-48493)CAP 8.98		POISON	16	44
20	WINGER (G) (Atlantic 81867)WEA 8.98		WINGER	19	24
21	BEACHES (Atlantic 81933)WEA 9.98		Original Motion Picture Soundtrack	30	9
22	TRACY CHAPMAN (P/2) (Elektra 60774)WEA 8.98		TRACY CHAPMAN	28	48
23	OUT OF ORDER (P) (Warner Bros. 25684)WEA 9.98		ROD STEWART	29	42
24	RATTLE AND HUM (P/3) (Island 91003)WEA 14.98		U2	23	21
25	THE RAW & THE COOKED (I.R.S. 6273)MCA 8.98		FINE YOUNG CANNIBALS	56	2
26	GREATEST HITS (P) (Columbia OC 44493)CBS		JOURNEY	21	16
27	HOLD ME IN YOUR ARMS (RCA 8589-1-R)RCA 8.98		RICK ASTLEY	25	8
28	TECHNIQUE (Qwest/WB 25845)WEA 9.98		NEW ORDER	27	6
29	THE TRINITY SESSION (RCA 8568-1-R)RCA 8.98		COWBOY JUNKIES	32	9
30	PRIDE (P) (Atlantic 81768)WEA 8.98		WHITE LION	26	71
31	WATERMARK (Geffen GHS 24233)WEA 8.98		ENYA	33	8
32	LIVING YEARS (Atlantic 81923)WEA 9.98		MIKE & THE MECHANICS	36	18
33	NEW YORK (Sire 25829)WEA 9.98		LOU REED	34	8
34	GREATEST HITS (P) (Warner Bros. 25801)WEA 9.98		FLEETWOOD MAC	24	15
35	DYLAN & THE DEAD (Columbia OC 45056)CBS		BOB DYLAN & THE GREATFUL DEAD	35	5
36	HEART BREAK (P)(MCA 42207)MCA 8.98		NEW EDITION	31	26
37	...AND JUSTICE FOR ALL (P) (Elektra 60812)WEA 9.98		METALLICA	38	26
38	SPIKE (Warner Bros. 25848)WEA 9.98		ELVIS COSTELLO	43	4
39	A SHOW OF HANDS (Mercury 836 346-1)POL		RUSH	22	9
40	SKID ROW (Atlantic 81936)WEA 8.98		SKID ROW	52	6
41	EAZY-DUZ-IT (G) (Priority/Ruthless 57100)IND 8.98		EAZY-E	37	18
42	EVERYTHING (G) (Columbia OC 44056)CBS		THE BANGLES	50	20
43	FAITH (P/7) (Columbia OC 40867)CBS		GEORGE MICHAEL	40	69
44	STRAIGHT OUTTA COMPTON (Priority/Ruthless 57102)IND 8.98		N.W.A.	47	3
45	GUY (G) (MCA 42176)MCA 8.98		GUY	41	32
46	DON'T TELL A SOUL (Sire/Reprise 25831)WEA 8.98		THE REPLACEMENTS	48	5
47	MESSAGES FROM THE BOYS (Motown MOT-6260) MCA 8.98		THE BOYS	42	21
48	BULLETTYOYS (Warner Bros. 25782)WEA 8.98		BULLETTYOYS	39	19
49	HOLD AN OLD FRIEND'S HAND (P)(MCA 6267) MCA 8.98		TIFFANY	44	15
50	JUST COOLIN' (Atlantic 81926)WEA 9.98		LEVERT	49	18
51	THE LOVER IN ME (MCA 42249)MCA 8.98		SHEENA EASTON	51	17
52	MELISSA ETHERIDGE (Island 90875)WEA 8.98		MELISSA ETHERIDGE	55	26
53	TEENAGE LOVE (Def Jam/Columbia 38-08105)CBS		SLICK RICK	58	13
54	COCKTAIL (P/4) (Elektra 60806)WEA 9.98		Original Motion Picture Soundtrack	45	30
55	I WANNA HAVE SOME FUN (G) (RCA 1150-1-J)RCA 9.98		SAMANTHA FOX	54	18
56	LIFE IS... (RCA 1149-1-J)RCA 8.98		TOO SHORT	69	5
57	IT TAKES TWO (G) (Profile PRO-1267)IND 8.98		ROB BASE & D.J. E-Z ROCK	57	25
58	LET'S GET IT STARTED (Capitol C1-90924)CAP 8.98		M.C. HAMMER	59	21
59	REACH FOR THE SKY (G)(Atlantic 81929)WEA 9.98		RATT	46	18
60	ANY LOVE (Epic OE 44308)CBS		LUTHER VANDROSS	61	22
61	AMERICAN DREAM (P) (Atlantic 81888)WEA 9.98		CROSBY, STILLS, NASH & YOUNG	60	16
62	GIPSY KINGS (Elektra Musician 60845)WEA 9.98		GIPSY KINGS	65	14
63	TELL IT TO MY HEART (P) (Arista AL 8529)RCA 8.98		TAYLOR DAYNE	53	61
64	TIME AND TIDE (G) (Epic BFE 40767) CBS		BASIA	63	40
65	FISHERMAN'S BLUES (Chrysalis 41589)CBS		THE WATERBOYS	66	16
66	THE RIGHT STUFF (Wing/PolyGram 835 964-1)POL		VANESSA WILLIAMS	84	6
67	OU812 (P/3) (Warner Bros.25732)WEA 9.98		VAN HALEN	64	40
68	TODAY (Motown MOT-6261)MCA 8.98		TODAY	71	15
69	SOUTHERN STAR (RCA 8587-1-R)RCA 8.98		ALABAMA	72	5
70	COPPERHEAD ROAD (Uni Uni-7)MCA 8.98		STEVE EARLE	70	20
71	LIVE DELICATE SOUND OF THUNDER (P) (Columbia PC2 44484)CBS		PINK FLOYD	62	15
72	SMASHES, THRASHES & HITS (P) (Mercury 836 427-1)POL		KISS	67	16
73	A NEW FLAME (Elektra 60828)WEA 8.98		SIMPLY RED	108	2
74	LONG COLD WINTER (P/2) (Mercury 834 612-1)POL		CINDERELLA	73	35
75	THE INNOCENTS (G) (Sire/Warner Bros. 25730)WEA 8.98		ERASURE	68	40
76	LYLE LOVETT AND HIS LARGE BAND (MCA/Curb 42263)MCA 9.98		LYLE LOVETT	80	6
77	BIG THING (G) (Capitol C1-90958)CAP 8.98		DURANDURAN	74	20
78	WHAT UP, DOG? (Chrysalis 41664)CBS		WAS(NOT WAS)	91	19
79	3 (Slash/Warner Bros. 25819)WEA 9.98		VIOLENT FEMMES	76	8
80	HEART'S HORIZON (Reprise 25778)WEA 9.98		AL JARREAU	75	16
81	BLOW MY FUSE (Atlantic 81877)WEA 8.98		KIX	79	24
82	GREATEST HITS III (Warner Bros. 25834)WEA 9.98		HANK WILLIAMS, JR.	90	4
83	TILL I LOVED YOU (P) (Columbia OC 40880)CBS		BARBRA STREISAND	77	19
84	2 HYPE (Select SEL 21628)IND 8.98		KID 'N PLAY	82	17
85	INFORMATION SOCIETY (G) (Tommy Boy TBLP 25691)WEA 8.98		INFORMATION SOCIETY	83	33
86	DIRTY ROTTEN FILTHY STINKING RICH (Columbia 44383)CBS		WARRANT	97	5
87	SWASS (G) (Nasty Mix 70123)IND		SIR MIX-A-LOT	86	25
88	DREAMING #11 (Relativity 88561-8265)IND 6.98		JOE SATRIANI	78	17
89	VIXEN (G) (EMI 46991)CAP 9.98		VIXEN	92	23
90	BEYOND THE BLUE NEON (MCA 42266)MCA 8.98		GEORGE STRAIT	100	3
91	ROLL WITH IT (P/2) (Virgin 90946)WEA 9.98		STEVE WINWOOD	87	37
92	ALL THAT JAZZ (G) (Virgin/A&M SP 5163) RCA 8.98		BREATHE	93	41
93	ORANGES & LEMONS (Geffen GHS 24218)WEA 9.98		XTC	DEBUT	
94	LINCOLN (Bar None/Restless 72600)CAP 8.98		THEY MIGHT BE GIANTS	88	9
95	UP YOUR ALLEY (P) (Blackheart FZ 44146) CBS		JOAN JETT	85	43
96	OH YES I CAN (A&M SP 5232)RCA 8.98		DAVID CROSBY	98	5
97	CALM ANIMALS (RCA 8561-R)RCA 8.98		THE FIXX	101	7
98	RAIN MAN (Capitol 91866)CAP 8.98		Original Motion Picture Soundtrack	126	2
99	IN EFFECT MODE (P) (Uptown/Warner Bros. 25662)WEA 8.98		AL B. SURE!	96	45
100	MAKE IT LAST FOREVER (P/2) (Elektra 60763)WEA 8.98		KEITH SWEAT	99	66
101	BAD (P/6) (Epic OE 40600)CBS		MICHAEL JACKSON	89	78
102	SIMPLE PLEASURES (P) (EMI-Manhattan E1-49059)CAP 9.98		BOBBY McFERRIN	138	49
103	KICK (P/3) (Atlantic 81796)WEA 9.98		INXS	81	71
104	BLESSING IN DISGUISE (Elektra 60817)WEA 8.98		METAL CHURCH	124	2
105	ANCIENT HEART (Reprise 25839)WEA 8.98		TANITA TIKARAM	122	154
106	STRONGER THAN PRIDE (P) (Epic OE 44210)CBS		SADE	103	42
107	IN DREAMS (Virgin 90604)WEA 12.98		ROY ORBISON	109	8
108	WORKING GIRL (Arista 8593)RCA 8.98		Original Motion Picture Soundtrack	130	2
109	REEL LIFE (RCA 8414-1-R)RCA 8.98		BOY MEETS GIRL	106	19
110	19 (P) (Reprise 25714)WEA 9.98		CHICAGO	94	36
111	IN MY EYES (LMR 5531)IND 8.98		STEVIE B	134	3

112	SHORT SHARP SHOCKED (Mercury 834 924-1)POL	MICHELLE SHOCKED	110	25
113	NO REST FOR THE WICKED (G) (CBS OZ 44245)CBS	OZZY OSBOURNE	104	22
114	IT TAKES A NATION OF MILLIONS TO HOLD US BACK (G) (Def Jam FC 44303) CBS	PUBLIC ENEMY	107	35
115	NOTHING TO LOSE (Columbia OC 44302)CBS	EDDIE MONEY	112	22
116	POWER (G) (Sire 25765) WEA 8.98	ICE-T	105	25
117	THE BEST YEARS OF OUR LIVES (G)(Columbia OC 45025)CBS	NEIL DIAMOND	95	12
118	VOICES & IMAGES (Atlantic 81886)WEA 8.98	CAMOUFLAGE	102	9
119	K9-POSSE (Arista AL-8569)RCA 8.98	K9-POSSE	135	5
120	WHAT TIME IS IT (Gucci 3309)IND 8.98	GUCCI CREW II	119	8
121	FABULOUS DISASTER (Combat 2001)IND 8.98	EXODUS	133	116
122	NOTHING'S SHOCKING (Warner Bros. 25727)WEA 8.98	JANE'S ADDICTION	121	28
123	WHO? (Wing/PolyGram 835 439-1)POL	TONY! TONI! TONE!	111	8
124	SHERIFF (Capitol C1-91216)CAP 6.98	SHERIFF	116	9
125	ANSWERS TO NOTHING (Chrysalis FV41649)CBS	MIDGE URE	132	6
126	EPONYMOUS (I.R.S. 6262)MCA 8.98	R.E.M.	123	22
127	TAKE 6 (Reprise 25670)WEA 9.98	TAKE 6	149	2
128	2ND WAVE (Columbia FC 44284)CBS	SURFACE	128	20
129	UNION (A&M SP 5175)RCA 8.98	TONI CHILDS	139	36
130	ALL MIXED UP (Tabu OZ 44492)CBS	ALEXANDER O'NEAL	131	4
131	DIRTY DANCING (P/10) (RCA 6408)RCA 9.98	Original Motion Picture Soundtrack	120	77
132	MARTIKA (Columbia FC 44290)CBS	MARTIKA	137	7
133	WILD, WILD WEST (G) (Atlantic 81871)WEA 8.98	THE ESCAPE CLUB	117	27
134	ACT A FOOL (Capitol C1-90544)CAP 8.98	KING TEE	114	15
135	PICTURES FROM THE FRONT (Capitol C1-90238)CAP 8.98	JON BUTCHER	136	7
136	GERALD ALSTON (Motown 6265)MCA 8.98		125	7
137	LOVE JUNK (Chrysalis 41675)CBS	THE PURSUIT OF HAPPINESS	113	12
138	BRAZIL CLASSICS 1: BELEZA TROPICAL (Sire/Fly 25805)WEA 8.98	VARIOUS ARTISTS	144	3
139	GREATEST HITS (G) (Curb/RCA 8318-1-R)RCA 9.98	THE JUDDS	143	30
140	SURFING WITH THE ALIEN (G)(Relativity/Important 8193)IND 8.98	JOE SATRIANI	140	57
141	JULIA FORDHAM (Virgin 90955)WEA 8.98	JULIA FORDHAM	141	9
142	THIS WOMAN (G) (RCA 8369-1)RCA 8.98	K.T. OSLIN	147	25
143	OLD 8X10 (P) (Warner Bros 25738)WEA 8.98	RANDY TRAVIS	142	34
144	HEAVEN (Capitol C1-90959)CAP 8.98	BEBE & CECE WINANS	145	6
145	HAVE YOU SEEN ME LATELY? (Warner Bros. 25748)WEA 9.98	SAM KINISON	115	17
146	BRITNY FOX (G) (Columbia BFC 44140)CBS 8.98	BRITNY FOX	118	32
147	TEQUILA SUNRISE (Capitol C1-91185)CAP 9.98	Original Motion Picture Soundtrack	148	7
148	GROSS MISCONDUCT (Megaforce/Caroline 1360)IND	M.O.D.	159	2
149	SHADAY (Sire 25826)WEA 8.98	OFRA HAZA	146	9
150	3 FEET HIGH AND RISING (Tommy Boy 1019)IND 8.98	DE LA SOUL	163	2
151	HOUSE OF LORDS (RCA 8530-1-R)RCA 8.98	HOUSE OF LORDS	127	6
152	INTUITION (Mercury/PolyGram 836777)POL	TNT	178	2
153	THE BEST OF OINGO BOINGO: SKELETONS IN THE CLOSET (A&M SP5217)RCA 8.98	OINGO BOINGO	129	23
154	A SALT WITH A DEADLY PEPA (G) (Next Plateau PL 1011)IND 8.98	SALT-N-PEPA	150	32
155	MOVE SOMETHIN' (G) (Luke Skywalker XR 101)IND 8.98	2 LIVE CREW	151	44
156	DANGEROUS AGE (Atlantic 81884)WEA 8.98	BAD COMPANY	156	28
157	KYLIE (Geffen GHS 24195)WEA 8.98	KYLIE MINOGUE	152	33
158	FOR THE LONELY: AN ANTHOLOGY, 1956-65 (Rhino 71493)CAP 14.98	ROY ORBISON	155	9
159	WHERE'S THE PARTY AT? (Sleeping Bag 42016)IND 8.98	CASH MONEY & MARVELOUS	160	4
160	IN MY TRIBE (G) (Elektra 60738)WEA 8.98	10,000 MANIACS	154	59
161	LAP OF LUXURY (P) (Epic OE 40922)CBS	CHEAP TRICK	157	46
162	RADIO ONE (Rykodisc RCD 2007B)IND 13.98	THE JIMI HENDRIX EXPERIENCE	161	17
163	ANIMAL (Mercury 836 774-1)POL	BAR-KAYS	162	6
164	QUEEN ELVIS (A&M SP 5241)RCA 8.98	ROBYN HITCHCOCK & THE EGYPTIANS	DEBUT	
165	THE STARS WE ARE (Capitol C1-91042)CAP 8.98	MARC ALMOND	158	7
166	BLUEBIRD (Reprise 25776)WEA 9.98	EMMYLOU HARRIS	153	7
167	TALK IS CHEAP (Virgin 90973)WEA 9.98	KEITH RICHARDS	166	22
168	ME & JOE (Egyptian Empire DMSR-00777)IND 8.98	RODNEY-O JOE COOLEY	168	16

169	HE'S THE DJ, I'M THE RAPPER (P/2)(Jive 1091-1-J)RCA 8.98	DJ JAZZY JEFF & THE FRESH PRINCE	167	49
170	OUT OF THE BLUE (P/3) (Atlantic 81780)WEA 8.98	DEBBIE GIBSON	175	81
171	LABOUR OF LOVE (P) (A&M 4980)RCA 8.98	UB40	169	28
172	LOVING PROOF (G) (Columbia FC 44221)CBS	RICKY VAN SHELTON	172	23
173	BEAST FROM THE EAST (G) (Elektra 60823)WEA 13.98	DOKKEN	173	16
174	INTROSPECTIVE (G) (EMI-Manhattan E1-90868)CAP 8.98	PET SHOP BOYS	171	20
175	RAPTURE (P/4) (Elektra 9-60444)WEA 8.98	ANITA BAKER	176	154
176	MACHISMO (G) (Atlanta Artists/PolyGram 836 002-1)POL	CAMEO	174	20
177	THE JOSHUA TREE (P/5) (Island/Atlantic 90581)WEA 9.98	U2	177	103
178	LOVE OR PHYSICAL (Capitol C1-46946)CAP 8.98	ASHFORD & SIMPSON	DEBUT	
179	MYSTERY OF BULGARIAN VOICES (Nonesuch/Explorer 79165)WEA 9.98	THE BULGARIAN FEMALE RADIO & T.V. CHOIR	179	13
180	PYROMANIA (Mercury 810 308-1)POL	DEF LEPPARD	164	6
181	ROCK & ROLL STRATEGY (A&M SP 5218)RCA 8.98	THIRTY-EIGHT SPECIAL	184	21
182	WHENEVER YOU NEED SOMEBODY (P) (RCA 6822-1-R)RCA 8.98	RICK ASTLEY	183	60
183	GRAB IT! (Atlantic 81925)WEA 8.98	L'TRIMM	180	21
184	HEAVY NOVA (P) (EMI-Manhattan E1-48057)CAP 9.98	ROBERT PALMER	165	36
185	24/7 (4th & B'Way 4011)WEA 8.98	DINO	DEBUT	
186	IT'S TEE TIME (Profile 1269)IND 8.98	SWEET TEE	189	14
187	CK (Warner Bros. 25707)WEA 9.98	CHAKA KHAN	182	15
188	BOYS CLUB (MCA 42242)MCA 8.98	BOYS CLUB	188	8
189	MIDNIGHT STAR (Solar 72564)CAP 8.98		190	22
190	FLAG (Mercury 836426)POL	YELLOW	DEBUT	
191	LET IT ROLL (G)(Warner Bros. 25750)WEA 9.98	LITTLE FEAT	195	31
192	LET IT LOOSE (P/2) (Epic OE 40769)CBS	GLORIA ESTEFAN & MIAMI SOUND MACHINE	193	92
193	MAXI PRIEST (Virgin 90957)WEA 8.98	MAXI PRIEST	170	9
194	IF MY ANCESTORS COULD SEE ME NOW (Polydor/PolyGram 834 896-1)POL	IVAN NEVILLE	192	13
195	SUPERSONIC-THE ALBUM (G) (Atco/Atlantic 90959)WEA 8.98	J. J. FADD	194	34
196	WHEN IN ROME (Virgin 90994)WEA 8.98		185	25
197	OLIVER & COMPANY (Walt Disney 64101)IND 8.98	Original Motion Picture Soundtrack	186	7
198	THE FIRST OF A MILLION KISSES (RCA 8596-1-R)RCA 8.98	FAIRGROUND ATTRACTION	187	5
199	BUSTER (G)(Atlantic 81905)WEA 9.98	Original Motion Picture Soundtrack	181	24
200	BLUE BELL KNOLL (Capitol C1-90892)CAP 9.98	COCTEAU TWINS	191	23

ALPHABETIZED TOP 200 ALBUMS (BY ARTIST)

2 Live Crew / 155	Dokken / 173	Kid 'N Play / 84	R.E.M. / 12,126	Violent Femmes / 79
10,000 Maniacs / 160	Duran Duran / 77	King Tee / 134	Reed, Lou / 33	Vixen / 89
38 Special / 181	Dylan & The Dead / 35	Kinison, Sam / 145	Replacements / 46	Warrant / 86
Abdul, Paula / 6	Earle, Steve / 70	K9-Posse / 119	Richards, Keith / 167	Was (Not Was) / 78
Alabama / 69	Easton, Sheena / 51	Kiss / 72	Rodney-O / 168	Waterboys / 65
Almond, Marc / 165	Eazy-E / 41	Kix / 81	Rush / 39	When In Rome / 196
Alston, Gerald / 136	Enya / 31	L'Trimm / 183	Sade / 106	White, Karyn / 14
Ashford & Simpson / 178	Erasure / 75	Levert / 50	Salt-N-Pepa / 154	White Lion / 30
Astley, Rick / 27,182	Escape Club / 133	Little Feat / 191	Satnani, Joe / 88,140	Williams, Hank Jr. / 82,188
Bad Company / 156	Etheridge, Melissa / 52	Living Colour / 11	Sheriff / 124	Williams, Vanessa / 66
Baker, Anita / 10,175	Exodus / 121	Lovell, Lyle / 76	Shocked, Michele / 112	Winans / 144
Bangles / 42	Fairground Attraction / 198	M.C. Hammer / 58	Simply Red / 73	Winger / 20
Bar-Kays / 163	Fine Young Cannibals / 25	Martika / 132	Sr Mix A Lot / 87	Winwood, Steve / 91
Base, Rob / 57	Fixx / 97	McFerrin, Bobby / 102	Metal Church / 104	XTC / 93
Basia / 64	Fleetwood Mac / 34	Midnight Star / 189	Metallica / 37	Soundtracks:
Bon Jovi / 16	Fox, Samantha / 55	Mike & The Mechanics / 32	Miami Sound Machine / 192	Beaches / 21
Boy Meets Girl / 109	Gibson, Debbie / 1,170	Minoque, Kylie / 157	Machine / 192	Buster / 199
Boys, The / 47	Gipsy Kings / 62	M.O.D. / 148	Michael, George / 43	Cocktail / 54
Boys Club / 188	Guns N' Roses / 7,9	Money, Eddie / 115	Midnight Star / 189	Croftail / 54
Brazil Classics / 138	Guy / 45	Neville, Ivan / 194	Mike & The Mechanics / 32	Dirty Dancing / 131
Breathe / 92	Harris, Emmylou' / 166	New Edition / 36	Minoque, Kylie / 157	Oliver & Co. / 197
Brickell, Edie / 8	Haza, Ofra / 149	New Kids / 17	M.O.D. / 148	Ramman / 98
Britny Fox / 146	Hendrix, Jimi / 162	New Order / 28	Money, Eddie / 115	Tequila Sunrise / 147
Brown, Bobby / 3	Hitchcock, Robyn / 164	N.W.A. / 44	Neville, Ivan / 194	Working Girl / 108
Bulgarian Voices / 179	House of Lords / 151	Oingo Boingo / 153	New Order / 28	
Butcher, Jon / 135	Ice-T / 116	O'Neal, Alexander / 130	N.W.A. / 44	
Cameo / 176	Info Society / 85	Orbison, Roy / 130	New Order / 28	
Camouflage / 118	INXS / 103	5,107,158	O'Neal, Alexander / 130	
Cash Money / 159	Jackson, Michael / 101	Osbourne, Ozzy / 113	Orbison, Roy / 130	
Chapman, Tracy / 22	Jane's Addiction / 122	Oslin, K.T. / 142	Osbourne, Ozzy / 113	
Cheap Trick / 161	Jarreau, Al / 80	Palmer, Robert / 184	Palmer, Robert / 184	
Chicago / 110	Jett, Joan / 95	Pet Shop Boys / 174	Pet Shop Boys / 174	
Childs, Toni / 129	J.J. Fadd / 195	Pink Floyd / 71	Pink Floyd / 71	
Cinderella / 74	Journey / 26	Poison / 19	Poison / 19	
Cocoteau Twins / 200	J.J. Fadd / 195	Priest, Maxi / 193	Priest, Maxi / 193	
Costello, Elvis / 38	J.J. Fadd / 195	Public Enemy / 114	Public Enemy / 114	
Cowboy Junkies / 29	J.J. Fadd / 195	Pursuit of Happiness / 113	Pursuit of Happiness / 113	
Crosby, David / 96	J.J. Fadd / 195	Ratt / 59	Ratt / 59	
Crosby, S.N.&Y / 61	J.J. Fadd / 195			
Def Leppard / 13,180	J.J. Fadd / 195			
De La Soul / 150	J.J. Fadd / 195			
Diamond, Neil / 117	J.J. Fadd / 195			
Dino / 185	J.J. Fadd / 195			
DJ Jazzy Jeff / 169	J.J. Fadd / 195			

WESTERN REGION

POP

■ High Movers*

1. Forever Your Girl (Virgin) Paula Abdul
2. Cult of Personality (Epic) Living Colour
3. Funky Cold Medina (Delicious Vinyl) Tone-Loc
4. Rocket (Mercury/PolyGram) Def Leppard
5. Heaven Help Me (Mica/Polydor) Deon Estus/George Michael

■ Most Added**

1. Like a Prayer (Sire) Madonna
2. Everlasting Love (Elektra) Howard Jones
3. Somebody Like You (EMI) Robbie Nevil
4. Cult of Personality (Epic) Living Colour
5. Real Love (MCA) Jody Watley

R&B

■ High Movers*

1. Affair (Tabu) Cherrelle
2. Girl I Got My Eyes on You (Motown) Today
3. I'll Be There for You (Capitol) Ashford & Simpson
4. All I Want Is Forever (Epic) James "JT" Taylor & Regina Belle
5. Struck By You (Mercury/PolyGram) Bar-Kays

■ Most Added**

1. Heaven Help Me (PolyGram) Deon Estus/George Michael
2. Baby Me (Warner Bros.) Chaka Khan
3. Real Love (MCA) Jody Watley
4. Like a Prayer (Sire/Warner Bros.) Madonna
5. I Want It (Orpheus) Aleese Simmons

COUNTRY

■ High Movers*

1. Young Love (RCA/Curb) The Judds
2. There's a Tear in My Beer (Warner Bros./Curb) Hank Williams, Jr.
(Duet with Hank Williams, Sr.)
3. Big Dreams in a Small Town (RCA) Restless Heart
4. The Church on Cumberland Road (Columbia) Shenandoah
5. Tell It Like It Is (Atlantic America) Billy Joe Royal

■ Most Added**

1. If I Had You (RCA) Alabama
2. Is It Still Over? (Warner Bros.) Randy Travis
3. I Got You (Reprise/Warner Bros.) Dwight Yoakam
4. Where Did I Go Wrong (MCA) Steve Wariner
5. After All This Time (Columbia) Rodney Crowell

SOUTH CENTRAL REGION

POP

■ High Movers*

1. Birthday Suit (Columbia) Johnny Kemp
2. Close My Eyes (RCA) Lita Ford & Ozzy Osborne
3. Funky Cold Medina (Delicious Vinyl) Tone-Loc
4. I'll Be There for You (Mercury/PolyGram) Bon Jovi
5. Forever Girl (Virgin) Paula Abdul

■ Most Added**

1. Like a Prayer (Sire) Madonna
2. Birthday Suit (Columbia) Johnny Kemp
3. Everlasting Love (Elektra) Howard Jones
4. The Different Story (Elektra) Peter Schilling
5. Cult of Personality (Epic) Living Colour

R&B

■ High Movers*

1. Struck By You (PolyGram) Bar-Kays
2. More Than Friends (RCA) Jonathan Butler
3. Every Little Step (MCA) Bobby Brown
4. All I Want Is Forever (Epic) James "JT" Taylor & Regina Belle
5. Crucial (MCA) New Edition

■ Most Added**

1. If I'm Not Your Lover (Warner Bros.) Al B. Sure!
2. Are You My Baby (Columbia) Wendy & Lisa
3. I Want It (Orpheus) Aleese Simmons
4. Turn This Mutha Out (Capitol) M.C. Hammer
5. All or Nothing (Warner Bros.) Al Jarreau

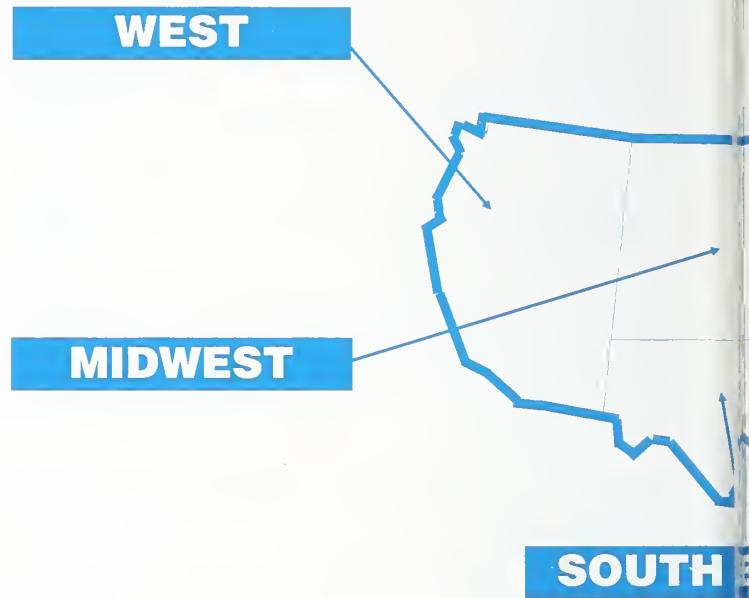
COUNTRY

■ High Movers*

1. The Church on Cumberland Road (Columbia) Shenandoah

CASH BOX R

REGIONAL COMPILATION
BASED ON CASH BOX'S
* Average Chart Movement
***Most Added



2. Don't Toss Us Away (MCA) Patty Loveless
3. Tell It Like It Is (Atlantic America) Billy Joe Royal
4. Hey Bobby (RCA) K.T. Oslin
5. My Train of Thought (Capitol) Barbara Mandrell

■ Most Added**

1. Is It Still Over? (Warner Bros.) Randy Travis
2. If I Had You (RCA) Alabama
3. I Got You (Reprise/Warner Bros.) Dwight Yoakam
4. Where Did I Go Wrong (MCA) Steve Wariner
5. The Gospel According to Luke (MCA) Skip Ewing

MIDWESTERN REGION

POP

■ High Movers*

1. Rocket (Mercury/PolyGram) Def Leppard
2. Birthday Suit (Columbia) Johnny Kemp
3. I'll Be There for You (Mercury/PolyGram) Bon Jovi
4. Forever Your Girl (Virgin) Paula Abdul
5. Heaven Help Me (Mica/Polydor) Deon Estus/George Michael

■ Most Added**

1. Like a Prayer (Sire) Madonna
2. I'll Be There for You (Mercury/PolyGram) Bon Jovi
3. Rocket (Mercury/PolyGram) Def Leppard
4. Funky Cold Medina (Delicious Vinyl) Tone-Loc
5. Forever Your Girl (Virgin) Paula Abdul

R&B

■ High Movers*

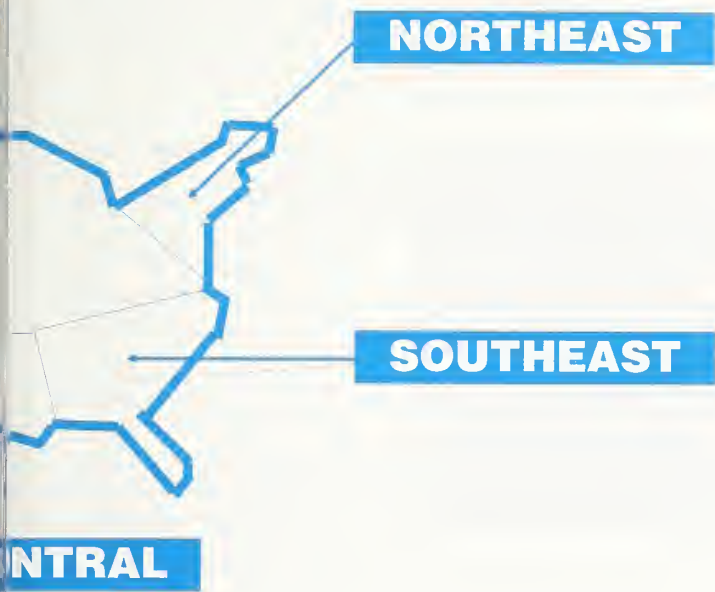
1. I'll Be There for You (Capitol) Ashford & Simpson
2. Girl I Got My Eyes on You (Motown) Today
3. Rolling With Kid N' Play (Select) Kid N' Play
4. Sleep Talk (Columbia) Alyson Williams
5. Are You My Baby (Columbia) Wendy & Lisa

■ Most Added**

1. Heaven Help Me (PolyGram) Deon Estus/George Michael
2. Baby Me (Warner Bros.) Chaka Khan
3. Are You My Baby (Columbia) Wendy & Lisa
4. All or Nothing (Warner Bros.) Al Jarreau
5. Like a Prayer (Sire/Warner Bros.) Madonna

DIO REPORT

OF HOT SINGLES
WEEKLY RADIO RESEARCH
** Number of Station Ads
Nationally



COUNTRY

High Movers*

1. The Church on Cumberland Road (Columbia) Shenandoah
2. There's a Tear in My Beer (Warner Bros./Curb) Hank Williams, Jr. (Duet with Hank Williams, Sr.)
3. Young Love (RCA/Curb) The Judds
4. Hey Bobby (RCA) K.T. Oslin
5. Setting Me Up (Warner Bros.) Highway 101

Most Added**

1. If I Had You (RCA) Alabama
2. Is It Still Over? (Warner Bros.) Randy Travis
3. I Got You (Reprise/Warner Bros.) Dwight Yoakam
4. Better Man (RCA) Clint Black
5. If I Ever Go Crazy (Epic) The Shooters

NORTHEASTERN REGION

POP

High Movers*

1. The Look (Capitol) Roxette
2. She Drives Me Crazy (I.R.S.) Fine Young Cannibals
3. Eternal Flame (Columbia) The Bangles
4. Stand (Warner Bros.) R.E.M.
5. Walking the Dinosaur (Chrysalis) Was (Not Was)

Most Added**

1. Like a Prayer (Sire/Warner Bros.) Madonna
2. Hearts on Fire (Virgin) Steve Winwood
3. Cult of Personality (Epic) Living Colour
4. Real Love (MCA) Jody Watley
5. Everlasting Love (Elektra) Howard Jones

R&B

High Movers*

1. Every Little Step (MCA) Bobby Brown
2. Birthday Suit (Columbia) Johnny Kemp
3. Start of a Romance (Atlantic) Skyy
4. Real Love (MCA) Jody Watley
5. That's the Way Love Is (Atlantic) Ten City

Most Added**

1. Heaven Help Me (PolyGram) Deon Estus/George Michael
2. Baby Me (Warner Bros.) Chaka Khan

3. Like a Prayer (Sire/Warner Bros.) Madonna
4. Days Like This (MCA) Sheena Easton
5. Stay (PolyGram) Jackie Jackson

COUNTRY

High Movers*

1. There's a Tear in My Beer (Warner Bros./Curb) Hank Williams, Jr. (Duet with Hank Williams, Sr.)
2. The Church on Cumberland Road (Columbia) Shenandoah
3. Young Love (RCA/Curb) The Judds
4. After All This Time (Columbia) Rodney Crowell
5. Hey Bobby (RCA) K.T. Oslin

Most Added**

1. If I Had You (RCA) Alabama
2. I Got You (Reprise/Warner Bros.) Dwight Yoakam
3. If I Ever Go Crazy (Epic) The Shooters
4. She Don't Love Nobody (MCA/Curb) Desert Rose Band
5. Love Will (Warner Bros.) Forester Sisters

SOUTHEASTERN REGION

POP

High Movers*

1. The Look (Capitol) Roxette
2. She Drives Me Crazy (I.R.S.) Fine Young Cannibals
3. More Than You Know (Columbia) Martika
4. You're Not Alone (Warner Bros.) Chicago
5. Room to Move (PolyGram) Animation

Most Added**

1. Like a Prayer (Sire) Madonna
2. (Capitol) Robbie Nevil
3. Everlasting Love (Elektra) Howard Jones
4. Russian Radio (Enigma) Red Flag
5. Run to Paradise (WTG) Choirboys

R&B

High Movers*

1. Every Little Step (MCA) Bobby Brown
2. Real Love (Motown) El DeBarge
3. That's the Way Love Is (Atlantic) Ten City
4. Rolling With Kid N' Play (Select) Kid N' Play
5. Don't Take My Mind on a Trip (Virgin) Boy George

Most Added**

1. Heaven Help Me (PolyGram) Deon Estus/George Michael
2. If I'm Not Your Lover (Warner Bros.) Al B. Sure!
3. Like a Prayer (Sire/Warner Bros.) Madonna
4. Stay (PolyGram) Jackie Jackson
5. I Want It (EMI) Aleese Simmons

COUNTRY

High Movers*

1. There's a Tear in My Beer (Warner Bros./Curb) Hank Williams, Jr. (Duet with Hank Williams, Sr.)
2. You Got It (Virgin) Roy Orbison
3. Tell It Like It Is (Atlantic America) Billy Joe Royal
4. Young Love (RCA/Curb) The Judds
5. Hey Bobby (RCA) K.T. Oslin

Most Added

1. She Don't Love Nobody (MCA/Curb) Desert Rose Band
2. If I Had You (RCA) Alabama
3. Is It Still Over? (Warner Bros.) Randy Travis
4. Many Mansions (Curb) Moe Bandy
5. I Got You (Reprise/Warner Bros.) Dwight Yoakam

GUARANTEED NATIONAL HITS

POP***

Like a Prayer
Madonna
(Sire/Warner Bros.)

R&B***

Heaven Help Me
Deon Estus/George Michael
(PolyGram)

COUNTRY***

If I Had You
Alabama
(RCA)

■ SINGLES GOING STEADY

NEW TALENT TO WATCH: I like to keep my ear to the track, and when I got three phone calls in a week from separate sources about producer-writer **Rick Neigher**, I decided to look into it. 1988, it seems, was a breakthrough year for young Rick, culminating with his



RICK NEIGHER

remixing of **Prince's** "Lovesexy" and the 12" "I Wish U Heaven." He ran into Prince while working with Paisley Park artists **Good Question** at Prince's Minnesota studios. The Purple One kept dropping by during the mix, and after Rick returned to California, he got the call.

"Prince is very shy, but he's got a great sense of humor," says Neigher. "He can really communicate about one subject—music. His tastes are similar to mine, he likes everything from heavy metal to gospel."

Neigher came to L.A. ten years ago, and soon formed a band called **Avalon** which released an LP on Capitol in '82. He went on to become a song-plugger for Welk Music Publishing, landing his own songs with artists like the **Sheena Easton, Spinners, Fiona, Five Star** and **Femme Fatale**.

"Publishing is one of the few places where all areas of the record business interface—producers, writers, managers," explains Neigher. "But I was dissatisfied with the versions I heard of my songs. So I jumped in."

Neigher went on to work in a producing mode with **Tonio K.**, getting a couple of early singles on the radio, including "I Want to Have Sex with You." He also worked on cuts with rock temptresses **Vixen**. Currently he's working on an EMI rock artist **Tim Karr**. Watch for the versatile Neigher to continue producing for an eclectic collection of artists.



BOYSTOWN—HOT PICK TO HIT BIG: This is a talented power-guitar quintet from NYC, whose recent **Hollywood Palace** appearance was a tour-de-force of pop-rock craftsmanship. A major deal is reportedly in the works. Managed by **Sure Thing Entertainment's Charles Pavlosky** and **Michael Barrett** (co-owner of the **China Club**).

Julius Robinson

■ TOP OF THE POPS

□ Singles

□ **EDIE BRICKELL & NEW BOHEMIANS:** "Circle" (Geffen 7-27580)

The key to this gentle song is Brickell's breathy intensity. Supported by an acoustic-slanted track, she manages to sell the unusually dark lyric shadings. Listeners attuned to "What I Am" will like this one too. AC, New Age and more.



□ **BOBBY BROWN:** "Every Little Step" (MCA MCA-53618)

Brown teams with red-hot writer-producers L.A. & Babyface on another crossover gem. They have created a dense environment of funky percussive flak, and Brown cuts through with flying colors. Urban to CHR to dance.

□ **BAD COMPANY:** "Shake it Up" (Atlantic 7-88939)

AOR had better listen to this one. B.C. uses their tried-and-true formula of rhythm guitar riffs backing tough vocals, and, *bingo*, hitsville. True, it's nothing new, but it's certainly a solid effort.

□ **TAKE 6:** "Spread Love" (Reprise PRO-S-3468)

This re-edit includes a new intro for easier segue. This is a brilliantly harmonized original song, combining elements of jazz, R&B, gospel and even classical. But most importantly, it's a potential hit. Play it and say it.

□ **EASTERHOUSE:** "Come Out Fighting" (Columbia 38-68552)

A fine bit of inspired rock-chiseling, delivered with passionate vocal intensity by Easterhouse. This track was re-mixed by Chris Lord-Alge at the Grey Room in L.A., and it is technically top-drawer. AOR smash.

□ **ODDS & ENDS:** "That's What Dreams Are Made Of" (Arista AS1-9761)

A powerful, hook-laden rocker sounds like a bonafide AOR hit. From *One Moment in Time: The 1988 Olympics Album*.

□ Albums



□ **JULIAN LENNON:** *Mr. Jordan* (Atlantic 81928-1)

Julian is obviously in a metamorphosis between his heavy heritage and a voice of his own. This uneven Patrick Leonard-produced LP only partially achieves this transition. The record opens with "Now You're in Heaven" and "You're the One" (co-written with John McCurry), both heavy-handed attempts to get "hard" and suffering from Lennon's Bowie-like inflection. Other cuts seem to fall just short, especially the promising "I Want You to Know" which suffers from a cluttered arrangement and a muddled mix. Better is Julian's self-penned "Mother Mary" and the tender "Angilette," which rely on haunting chord-melody interplay and meatier lyrics. Also strong is Julian's "Open Your Eyes," a deceptively simple yet engaging piece of rock-optimism, which is, we hope, a blueprint for his future direction. AOR, CHR.

J.R.

CASH BOX CHARTS

TOP 100 SINGLES

The grey shading represents a bullet, indicating strong upward movement



#1 Single: Mike+The Mechanics



High Debut: Madonna #40



To Watch: Cher & P. Cetera #47

			Total Weeks ▼	Last Week ▼
1	THE LIVING YEARS (Atlantic 7-88964)	Mike & The Mechanics	2	10
2	LOST IN YOUR EYES (Atlantic 7-27570)	Debbie Gibson	1	9
3	RONI (MCA MCA-53463)	Bobby Brown	3	14
4	PARADISE CITY (Geffen 7-27570)	Guns N' Roses	5	9
5	ETERNAL FLAME (Columbia 38-68533)	The Bangles	7	7
6	YOU GOT IT (Columbia 38-08092)	New Kids On The Block	4	17
7	MY HEART CAN'T TELL YOU NO (Warner Bros. 7-27729)	Rod Stewart	9	15
8	GIRL YOU KNOW IT'S TRUE (Arista S-3396)	Milli Vanilli	10	8
9	WALK THE DINOSAUR (Chrysalis ZS4 4331)	Was (Not Was)	12	8
10	YOU'RE NOT ALONE (Warner Bros. 27757)	Chicago	13	9
11	THE LOOK (EMI-50190)	Roxette	17	6
12	DON'T TELL ME LIES (A&M 1267)	Breathe	14	9
13	THE LOVER IN ME (MCA 53416)	Sheena Easton	6	20
14	DREAMIN' (Wing 871 078-7/PolyGram)	Vanessa Williams	16	8
15	THE LOVE IN YOUR EYES (Columbia 38-08532)	Eddie Money	15	9
16	SHE DRIVES ME CRAZY (IRS 53483)	Fine Young Cannibals	22	8
17	STAND (Warner Bros. 27688)	R.E.M.	20	9
18	JUST BECAUSE (Elektra 7-69327)	Anita Baker	19	9
19	STRAIGHT UP (Virgin 99256)	Paula Abdul	8	15
20	SURRENDER TO ME (Capitol B-44288)	Ann Wilson & Robin Zander	11	13
21	MORE THAN YOU KNOW (Columbia 38-08103)	Martika	24	13
22	I BEG YOUR PARDON (Atlantic 7-88969)	Kon Kan	23	12
23	SUPERWOMAN (Warner Bros. 7-27773)	Karyn White	26	7
24	YOU GOT IT (Virgin 99245)	Roy Orbison	27	9
25	YOUR MAMA DON'T DANCE (Capitol-B44293)	Poison	30	6
26	WHAT I AM (Geffen 7-27696)	Edie Brickell & New Bohemians	18	15
27	CRYIN' (EMI 50141)	Vixen	31	8
28	BORN TO BE MY BABY (Mercury/PolyGram 872 156-7)	Bon Jovi	21	16
29	SHE WANTS TO DANCE WITH ME (RCA 8838-7-R)	Rick Astley	25	13
31	WILD THING (Delicious Vinyl DV 102)	Tone-Loc	28	15
32	ROOM TO MOVE (PolyGram 871 4187)	Animotion	39	4
32	SECOND CHANCE (A&M)	38 Special	38	7
33	ROCKET (Mercury/PolyGram 872 614-7)	Def Leppard	48	3
34	SHE WON'T TALK TO ME (Epic 34-0851)	Luther Vandross	37	7
35	FEEL SO GOOD (Warner Bros. 7-27565)	Van Halen	35	7
36	HEAVEN HELP ME (Mica/Polydor 871 538-7)	Deon Estus/George Michael	46	4
37	FUNKY COLD MEDINA (Delicious Vinyl 104)	Tone-Loc	50	3
38	I'LL BE THERE FOR YOU (Mercury/Polygram 872 564-7)	Bon Jovi	52	2
39	THINKING OF YOU (Cutting Mercury 872502-7)	Sa-fire	42	6
40	LIKE A PRAYER (Sire/Warner Bros. 2/4/7-27539)	Madonna	DEBUT	
41	ORINOCO FLOW (SAIL AWAY) (Geffen 7-27633)	Enya	43	8
42	WALKING AWAY (Tommy Boy/Reprise 7-27736)	Information Society	32	16
43	SINCERELY YOURS (Atco/Atlantic 7-99246)	Sweet Sensation	47	6
44	24/7 (4th & B'Way 7471/Island)	Dino	45	5
45	WHEN I'M WITH YOU (Capitol B-44302)	Sheriff	33	17
46	A LITTLE RESPECT (Sire/Reprise 7-27738)	Erasure	29	14
47	AFTER ALL (Geffen 7-27529)	Cher & Peter Cetera	57	2
48	THE LAST MILE (Mercury/PolyGram 8721487)	Cinderella	36	9
49	WE'VE SAVED THE BEST FOR LAST (Arista AS1 9785)	Kenny G Featuring Smokey Robinson	40	7
50	IT'S ONLY LOVE (Elektra 7-69317)	Simply Red	53	5

			Total Weeks ▼	Last Week ▼
51	TRIBUTE (RIGHT ON) (Columbia 38-68575)	The Pasadenas	54	4
52	RADIO ROMANCE (MCA 53623)	Tiffany	56	4
53	DRIVEN OUT (RCA 8837-7-R)	Fixx	58	5
54	WHEN THE CHILDREN CRY (Atlantic 7-89015)	White Lion	34	17
55	A SHOULDER TO CRY ON (Warner Bros./Sire 7-27645)	Tommy Page	61	5
56	CULT OF PERSONALITY (Epic 34-68611)	Living Colour	63	2
57	BIRTHDAY SUIT (Columbia 38-68569)	Johnny Kemp	67	5
58	BRING DOWN THE MOON (RCA 8807)	Boy Meets Girl	59	7
59	I WANNA BE THE ONE (LMR 74003)	Stevie B	62	3
60	CAN YOU STAND THE RAIN (MCA 53464)	New Edition	64	5
61	FOREVER YOUR GIRL (Virgin 7-99230)	Paula Abdul	70	2
62	LET THE RIVER RUN (Arista 1-9793)	Carly Simon	84	2
63	SEVENTEEN (Atlantic 871 4187)	Winger	69	4
64	GOOD LIFE (Virgin 7-99236)	Inner City	65	3
65	ALL THIS TIME (MCA MCA-53371)	Tiffany	41	19
66	CLOSE MY EYES (RCA 8899-7-R)	Lita Ford & Ozzy Osborne	72	3
67	WHERE ARE YOU NOW? (WTG 31-68625)	Synch	75	2
68	ANGEL OF HARLEM (Island 7-99254)	U2	51	13
69	DIAL MY HEART (Motown Mot-53301)	The Boys	44	14
70	ONE (Elektra 7-69329)	Metallica	71	4
71	THE WAY YOU LOVE ME (Warner Bros. 7-27773)	Karyn White	49	21
72	IKO IKO (Capitol 44343)	Belle Stars	78	2
73	INTO YOU (A&M 1256)	Giant Steps	55	7
74	NEVER HAD A LOT TO LOSE (Epic 34-68563)	Cheap Trick	60	5
75	SOMEBODY LIKE YOU (Capitol 50176)	Robbie Nevil	DEBUT	
76	HALLELUJAH MAN (Mercury/PolyGram 870 596-7)	Love & Money	76	4
77	I CAN'T FACE THE FACT (Capitol 44233)	Gina Go-Go	79	3
78	EVERLASTING LOVE (Elektra 7-69308)	Howard Jones	DEBUT	
79	ARMAGEDDON IT (Mercury/PolyGram 870 692-7)	Def Leppard	66	19
80	WIND BENEATH MY WINGS (Atlantic 7-88972)	Bette Midler	86	2
81	GOT IT MADE (Atlantic 7-88966)	Crosby, Stills, Nash & Young	68	7
82	HOLDING ON (Virgin 7-99261)	Steve Winwood	74	16
83	DON'T RUSH ME (Arista AS1-9722)	Taylor Dayne	73	19
84	ALL SHE WANTS IS (Capitol PB44287)	DuranDuran	77	13
85	HEARTS ON FIRE (Virgin 7-99234)	Steve Winwood	DEBUT	
86	THIS TIME (Arista 1-9772)	Kiara	80	3
87	RUN TO PARADISE (WTG 31-68564)	Choirboys	DEBUT	
88	END OF THE LINE (Warner Bros. 7-27565)	Traveling Wilburys	81	7
89	RUSSIAN RADIO (Enigma 75519)	Red Flag	DEBUT	
90	DEAR GOD (Chrysalis 43319)	Midge Ure	DEBUT	
91	GIVE ME THE KEYS (Chrysalis VS4 43335)	Huey Lewis & The News	82	9
92	REAL LOVE (MCA 53484)	Jody Watley	DEBUT	
93	FALLING OUT OF LOVE (Polygram 871 484-7)	Ivan Neville	83	3
94	I WANNA HAVE SOME SOME FUN (Jive/RCA 1154-7-J)	Samantha Fox	85	19
95	FADING AWAY (Epic 34-68543)	Will To Power	87	6
96	HEAVEN KNOWS (Virgin 7-99253)	When In Rome	88	8
97	I CRY MYSELF TO SLEEP AT NIGHT (RCA 1176-7-J)	Romeo's Daughter	89	4
98	IT'S NO SECRET (Geffen 7-27651)	Kylie Minogue	90	15
99	PUT A LITTLE LOVE IN YOUR HEART (A&M AM-1255)	Annie Lennox/AI Green	91	19
100	TWO HEARTS (Atlantic 7-88980)	Phil Collins	92	17

Singles

□ **GEORGE BENSON: "Good Habit" (Warner Bros. C-3454)**
 Typical well-produced and slick offering features a radio version (4:29) and a remix (3:41) of the Dennis Lambert production. Benson's voice has never sounded better, and the positive, upbeat lyrics will find a home on many a turntable and playlist.

□ **ATLANTIC STARR: "My First Love" (Warner Bros. C-3460)**

This disappointing effort is a producer's record—David Lewis & Wayne Lewis are responsible—which serves to obscure a talented group. The lyrics are just as trite as the music, and it's hard to imagine this song going anywhere—but if it does, it will be solely because of Atlantic Starr's past reputation.

□ **ROBERT BROOKINS: "Don't Tease Me" (MCA 53615)**
 Denzil Foster/Thomas McElroy production goes heavy on the bass and drums, apparently to counteract Brookins' ordinary vocal style. A straightforward dance song with a catchy beat, the single could do well with sufficient exposure.

□ **RIGHT COMBINATION: "Enough Is Enough" (Right Combination 12")**

Indie release from interesting-looking New York duo, with two-part harmonies and a rhythm & rock tag. The song itself is nothing exceptional, but maybe their forthcoming LP will give more indication of their potential.

Albums

□ **SIMPLY RED: A New Flame (Elektra 60828-1)**

While the third album by the English soul band is not quite as sharp as their first, it's a big improvement over LP number two. The hypnotic "It's Only Love" sets the tone for the LP, while a remake of the Harold Melvin chestnut "If You Don't Know Me by Now" comes through with style. Lamont Dozier contributed two songs on an album that puts Mick Hucknall and co. back on track.

□ **GEORGE DUKE: Night After Night (Elektra 60778-1)**

Veteran session man Duke comes up with a pleasant and accessible offering that's loaded with cameos by notable

players. Covers "Love Ballad" and Anita Baker's "Same Old Love" are dangerously close to elevator music, but to his credit Duke does get down on "Miss Wiggle," the opening track, and "Guilty," the first single. As always, the musicianship is outstanding, with Duke's keyboard work center stage.



Michael Hepworth



MACHO MEN: Pictured left to right are Run, DMC, and Jam Master Jay of Hip-Hop kings Run-DMC, who will enter the fun-filled world of professional wrestling on April 2nd when they perform the specially written "Wrestlemania Rap" at *Wrestlemania V*, to be held at Trump Plaza in Atlantic City. One gripe: The press release refers to rap in quotes, showing a continued lack of respect for the genre in the general media and their feeling that it is a fad that will go away real soon. It won't.



IS IT LOVE?: Recently Capitol Records held a luncheon in their L.A. headquarters to celebrate the release of Ashford and Simpson's long-awaited new LP *Love or Physical*. Pictured left to right are: Howard Geiger, West Coast director of black music promotion, Capitol Records; Ashford & Simpson; Lisa Lipps, KACE Los Angeles' music director; and Jim Maddox, vice president and general manager of All Pro Broadcasting (KACE).

1	KARYN WHITE (Warner Bros 25637)	Karyn White	1	25
2	DON'T BE CRUEL (P) (MCA 42185)	Bobby Brown	4	35
3	GUY (MCA 42176)	Guy	2	35
4	LET'S GET IT STARTED (Capitol 90924)	M.C. Hammer	5	19
5	MESSAGE FROM THE BOYS (Motown 6260)	The Boys	3	20
6	THE GREAT ADVENTURES OF SLICK RICK (Def Jam 40513)	Slick Rick	7	8
7	JUST COOLIN' (Atlantic 81926)	Leverit	8	17
8	LOC'ED AFTER DARK (Delicious 3000)	Tone Loc	12	4
9	GIVING YOU THE BEST THAT I GOT (Elektra 60827)	Anita Baker	6	20
10	HEART BREAK (P) (MCA 42207)	New Edition	11	35
11	FOREVER YOUR GIRL (Virgin 90943)	Paula Abdul	14	9
12	ANY LOVE (Epic 44308)	Luther Vandross	9	22
13	EAZY DUZ IT (Priority 57100)	Eazy-E	13	17
14	HEART'S HORIZON (Reprise 25778)	Al Jarreau	10	14
15	TODAY (Motown 6261)	Today	15	15
16	2 HYPE (Select 21628)	Kid N' Play	16	17
17	2ND WAVE (Columbia 44284)	Surface	20	19
18	IT TAKES TWO (Profile 1267)	Rob Base & DJ Easy Rock	17	24
19	SILHOUTTE (Arista 8457)	Kenny G	18	21
20	GERALD ALSTON (Motown 6265)	Gerald Alston	19	8
21	THE RIGHT STUFF (Wing/PolyGram 835 694-1)	Vanessa Williams	22	38
22	TO CHANGE AND/OR MAKE A DIFFERENCE (Arista 8533)	Kiara	23	25
23	WHERE'S THE PARTY AT? (Sleeping Bag 42016)	Cash Money & Marvolous	21	8
24	HEAVEN (Capitol 90959)	BeBe & CeCe Winans	24	8
25	LIFE IS...TOO SHORT (Zomba/RCA 1149)	Too Short	29	4
26	STRAIGHT OUTTA COMPTON (Ruthless 57102)	N.W.A.	34	2
27	DON'T LET LOVE SLIP AWAY (Capitol 49897) (G)	Freddie Jackson	25	32
28	MACHISMO (Atlanta Artist 886 002)	Cameo	26	20
29	MIDNIGHT STAR (Solar/Capitol 72564)	Midnight Star	27	21
30	ME, MYSELF AND I (Columbia FC 44409)	Cheryl Pepsii Riley	28	23
31	MORE THAN FRIENDS (Jive 1136)	Jonathan Butler	33	20
32	MAKE IT LAST FOREVER (P) (Elektra 60763)	Keith Sweat	31	60
33	IN EFFECT MODE (P) (Warner Bros. 25662-1)	Al B. Sure!	32	44
34	WHAT TIME IS IT (Gucci 3309)	Gucci Crew II	39	8
35	CK (Warner Bros. 25707)	Chaka Khan	30	14
36	ANIMAL (Mercury/PolyGram 422-836-77)	Bar-Kays	40	5
37	ME AND JOE (Egyptian Empire 00777)	Rodney O & Joe Cooley	44	16
38	K-9 POSSE (Arista 8569)	K-9 Posse	DEBUT	
39	ACT A FOOL (Capitol 90544)	King Tee	36	9
40	HEAVEN ON EARTH (Oceana 91028)	Donna Allen	50	7
41	WHO? (Wing/PolyGram 422 835 549-1)	Tony! Toni! Tone!	35	45
42	A SALT WITH A DEADLY PEPA (Next Plateau PL 1011)	Salt-N-Pepa	37	31
43	RESPECT (Luke Skywalker 103)	Anquette	47	16
44	3 FEET HIGH AND RISING (Tommy Boy 1019)	DeLa Soul	61	2
45	LET IT BE ME (MCA 42250)	Robert Brookins	43	9
46	VESTA 4 U (A&M 5223)	Vesta	42	18
47	THE LOVER IN ME (MCA 42249)	Sheena Easton	46	16
48	TAKE U BACK TO MY PLACE (Orpheus 75600)	Z-Looke	38	9
49	SWEET OBSESSION (Epic 44419)	Sweet Obsession	51	18
50	ALL MIXED UP (Tabu/CBS 44492)	Alexander O'Neal	52	3
51	AFFAIR (Tabu 44148)	Cherrelle	41	17
52	IT'S TEE TIME (Profile 1269)	Sweet Tee	45	14
53	HANGIN' TOUGH (Columbia 40985)	New Kids On The Block	49	18
54	MIAMI BASS WARS (Pandisc 8802)	Various Artists	57	5
55	MOVE SOMETHIN' (Luke Skywalker 101)	2 Live Crew	60	4
56	POWER (Sire 25765)	Ice - T	48	24
57	TOUCH OF BLUES (ichiban 1032)	Clarence Carter	58	6
58	THE REAL ROXANNE (Select 21627)	The Real Roxanne	54	14
59	SWASS (Nasty Mix 70123)	Sir Mix-A-Lot	55	28
60	IT TAKES A NATION OF MILLIONS (Def Jam BFW 44303)	Public Enemy	56	35
61	I'M GONNA GIT YOU SUCKA (Arista 8574)	Soundtrack	59	7
62	FOUNDATION (Atlantic 81939)	Ten City	DEBUT	
63	I WANT IT (Orpheus 75601)	Aleese Simmons	53	8
64	GEORGIO (Motown 6263)	Georgio	72	9
65	I WANNA HAVE FUN (Jive/RCA 1150)	Samantha Fox	62	13
66	LOVE OR PHYSICAL (Capitol 46946)	Ashford & Simpson	DEBUT	
67	OASIS (Atlantic 81916)	Roberta Flack	65	17
68	4 U 2 NJOY (Vision 3308)	Betty Wright	DEBUT	
69	STRONGER THAN PRIDE (P) (Epic OE 44210)	Sade	64	42
70	GOTTA HAVE HOUSE - BEST OF (Profile 1273)	Various Artists	66	6
71	TAKE 6 (Reprise 25670)	Take 6	DEBUT	
72	TROOP (Atlantic 81851)	Troop	63	36
73	FLASHIN' BACK (Future 1003)	Tyrone Davis	67	3
74	BERMUDA NIGHTS (Atlantic 81919)	Gerald Albright	68	15
75	INTUITION (Capitol 48335)	Angela Bofill	75	17

CASH BOX CHARTS

TOP R&B SINGLES

The grey shading represents a bullet, indicating strong upward movement



#1 Single: Levert



#1 Debut: Jeffrey Osborne #60



To Watch: Chaka Khan #51

		Total Weeks ▼	Last Week ▼
1	JUST COOLIN' (Atlantic 7-88959)	Levert	4 8
2	GIRL YOU KNOW IT'S TRUE (Arista S-3396)	Milli Vanilli	3 9
3	CLOSER THAN FRIENDS (Columbia 38-08537)	Surface	6 9
4	STRAIGHT UP (Virgin 7-99256)	Paula Abdul	1 9
5	LUCKY CHARM (Motown 1952)	The Boys	8 9
6	JOY AND PAIN (Oceania 7-99244)	Donna Allen	10 9
7	BEING IN LOVE AIN'T EASY (Epic 34-08521)	Sweet Obsession	9 14
8	YOU AND I GOT A THANG (Capitol B-44283)	Freddie Jackson	12 9
9	JUST BECAUSE (Elektra 7-69327)	Anita Baker	2 13
10	ALL I WANT IS FOREVER (Epic 34-68540)	James 'JT' Taylor & Regina Bell	14
11	MORE THAN FRIENDS (Jive 1174)	Jonathan Butler	17 9
12	GIRL I GOT MY EYES ON YOU (Motown 1954)	Today	21 8
13	I'LL BE THERE FOR YOU (Capitol 79496)	Ashford & Simpson	20 7
14	STRUCK BY YOU (Mercury/PolyGram 872 102-7)	Bar-Kays	22 8
15	SKIN I'M IN (Atlanta Artists 872314-7)	Cameo	5 14
16	DREAMIN' (PolyGram 871-078)	Vanessa Williams	7 17
17	4 U (A&M 12293)	Vesta	25 7
18	AFFAIR (Tabu ZS4-68568)	Cherelle	24 7
19	REAL LOVE (Motown 44261)	El DeBarge	29 6
20	LOVE SAW IT (Warner Bros. 7-27783)	Karyn White	30 4
21	SO GOOD (Reprise 7-276664)	Al Jarreau	11 9
22	EVERY LITTLE STEP (MCA 23933)	Bobby Brown	35 4
23	WILD THING (Delicious Vinyl 102)	Tone Loc	13 14
24	ANOTHER WEEKEND (RCA 8853-7)	Five Star	27 7
25	THAT'S THE WAY LOVE IS (Atlantic 7-88963)	Ten City	36 7
26	WE'VE SAVED THE BEST FOR LAST (Arista AS1-9785)	Kenny G Featuring Smokey Robinson	31 7
27	ROLLIN' WITH KID N' PLAY (Select 20001)	Kid N' Play	67 3
28	ME MYSELF AND I (Columbia 38-08508)	Cheryl Pepsii Riley	19 10
29	SNAKE IN THE GRASS (Solar D1-72564)	Midnight Star	16 14
30	LIFE (MCA 23930)	Loose Ends	44 5
31	WITH EACH BEAT OF MY HEART (Motown 1953)	Stevie Wonder	34 9
32	IMAGINE (Capitol 44268)	Tracey Spencer	47 6
33	SLEEP TALK (Def Jam/Columbia 38-68555)	Alyson Williams	42 5
34	TEDDY'S JAM (MCA 53462)	Guy	15 14
35	CRUCIAL (MCA 53500)	New Edition	40 3
36	SOMETHING'S GOT A HOLD ON ME (Columbia 38-68545)	Radiant	37 7
37	MORE THAN PHYSICAL (EMI 44261)	Christopher Max	43 6
38	SELF DESTRUCTION (Jive/RCA 1178)	The Stop The Violence Movement	46 4
39	TEENAGE LOVE (Def Jam/Columbia 38-08105)	Slick Rick	18 13
40	DON'T TAKE MY MIND ON A TRIP (Virgin 7-97272)	Boy George	53 4
41	BIRTHDAY SUIT (Columbia 38-68569)	Johnny Kemp	59 4
42	24/7 (4th & Broadway 7471)	Dino	51 4
43	HEAVEN (Capitol 44261)	Bebe & Cece Winans	23 17
44	NEVER SAY GOODBYE TO LOVE (PolyGram 871 618-7)	Rene Moore	61 3
45	LOVE SICK (Orpheus/EMI)	Z'looke	49 4
46	START OF A ROMANCE (Atlantic 88932)	Skyy	56 3
47	ARE YOU MY BABY (Columbia 38-68557)	Wendy & Lisa	54 4
48	MOVE ON YOU (Rawson 3333)	Lateasha	57 5
49	REAL LOVE (MCA-53484)	Jody Watley	60 2
50	YOU AND ME (Epic 34-68539)	Jamm	50 6

		Total Weeks ▼	Last Week ▼
51	BABY ME (Warner Bros. 4 7-27541)	Chaka Khan	63 3
52	SHE WON'T TALK TO ME (Epic 34-0851)	Luther Vandross	38 15
53	YOU LAID YOUR LOVE ON ME (Motown 1957)	Gerald Alston	64 4
54	GENTLY (MCA 53469)	Ready For The World	26 9
55	I LIKE (MCA-53490)	Guy	66 2
56	STICKS AND STONES (RCA 8870)	Grady Harrell	69 3
57	I'M GONNA GET YOU SUCKA (Arista AS1-9788)	Gap Band	28 14
58	DAYS LIKE THIS (MCA-53499)	Shaena Easton	70 2
59	STILL IN LOVE (Atlantic 7-88974)	Troop	32 13
60	ALL BECAUSE OF YOU (A&M 1266)	Jeffrey Osborne	DEBUT
61	THIS TIME (Arista AS1-9772)	Kiara	39 18
62	TWIST AND SHOUT (Next Plateau 321)	Salt-N-Pepa	45 5
63	ROMEO AND JULIET (Def Jam / Columbia)	Blue Magic	75 2
64	TWICE THE LOVE (Warner Bros. 7-27658)	George Benson	33 16
65	IF IM NOT YOU'RE LOVER (Warner Bros. 7-27556)	Al B. Sure	80 2
66	NEVER TOO LATE (Polydor/PolyGram 871 417)	Will Clayton	48 7
67	CAN YOU READ MY LIPS (Orpheus/EMI PB-72654)	Z'looke	52 20
68	TRIBUTE(RIGHT ON) (Columbia 38-68575)	The Pasedenas	85 2
69	TRUE OBSESSIONS (Virgin 90929)	Lia	55 5
70	HEAVEN HELP ME (Mika/PolyGram 871 538-7)	Deon Estus	DEBUT
71	WALKING AWAY (Tommy Boy 7-27736)	Information Society	58 6
72	FIND AN UGLY WOMAN (Sleeping Bag 40143)	Cash Money & Marvelous	41 5
73	TOUGH ACT TO FOLLOW (Elektra 7-69319)	Starpont	78 3
74	BABY DOLL (PolyGram 871 108-7)	Tony!Toni!Tone!	62 18
75	(WHAT CAN I SAY) TO MAKE YOU LOVE ME (Tabu 685682)	Alexander O'Neal	DEBUT
76	HIGH ROLLERS (Sire/Warner Bros 27574)	Ice-T	82 3
77	STAY (PolyDor/PolyGram 871 548-7)	Jackie Jackson	DEBUT
78	LIKE A PRAYER (Sire/Warner Bros. 2/4/7-27539)	Madonna	DEBUT
79	CAN YOU STAND THE RAIN (MCA 53464)	New Edition	65 15
80	TURN THIS MUTHA OUT (Capitol 44290)	MC Hammer	DEBUT
81	SUPERWOMAN (Warner Bros. 7-27773)	Karyn White	71 17
82	ALL OR NOTHING (Reprise/Warner Bros. 27550)	Al Jarreau	DEBUT
83	E.U. (Virgin 7-99232)	Buck Wild	DEBUT
84	I WANT TO BE YOUR LOVER (Orpheus B-72656)	Aleese Simmons	72 18
85	I WANT IT (Orpheus B-72699)	Aleese Simmons	DEBUT
86	NAJEE'S NASTY GROOVE (EMI 50181)	Najee	90 2
87	IN THE MOOD (Atlantic 7-88945)	Gerald Albright	DEBUT
88	RONI (MCA 53463)	Bobby Brown	68 17
89	LET ME PUSH IT TO YA (Island 99249)	Atension	DEBUT
90	I'LL TAKE YOU THERE (Cold Chillin'/Warner Bros. 7-27708)	Big Daddy Kane	74 5
91	FROM PAIN TO JOY (Vison MSB 4504)	Betty Wright	76 8
92	CAN WE TALK ABOUT IT (Atlantic 7-88968)	Nu Girls	DEBUT
93	FLOAT ON (Tommy Boy 924)	Stetsasonic (Featuring Force M.D.'s)	DEBUT
94	TURN MY BACK ON YOU (Epic 34-08503)	Sade	77 17
95	KISSES DON'T LIE (EMI B-50164)	Evelyn King	79 17
96	THE CLUB (Aegis Records ZS 408517)	Marcus Lewis	81 13
97	NOTICE ME (Fever Sutra 1919)	Sandee	54 6
98	KILLING ME SOFTLY (Warner Bros. 7-27772)	Al B. Sure!	83 15
99	THE R (Uni/MCA 50014)	Eric B & Rakim	84 5
100	CUTIE PIE (Atlantic 7-88973)	L'Trimm	86 8

Seminar Offers Advice on Breaking New Acts

Many interesting panels were offered during the Country Radio Seminar, held March 1-4 at Nashville's Opryland Hotel. One of the more interesting discussions proved to be "Different Perspectives in Breaking New Artists".

The panel was comprised of independent promoters and producers who have been in various facets of the music business for many years. It included: **Tommy West** — High Harmony, Inc.; **Skip Stevens** — Skip Stevens Promotions; **Johnny Rutenschroer** — Alpine Records; **Carolyn Parks** — Carolyn Parks Promotions; **Jerry Duncan** — Jerry Duncan Promotions and **Nelson Larkin** — Larkin, Inc.

Bob Saporiti, national promotion director of Warner Bros. Records, was at the helm as moderator, keeping tight reigns on the discussion. He opened by stating that "the definition of breaking a new act varies from person to person" and posed the question to the panel "When is a new act considered broken?"

The general consensus in answer to this question was that developing a new act is a step-by-step process. There are different levels involved according to one's perspective and that reaching public and industry awareness is an important part of the process.

"Getting charted is a good start," commented Parks, "and getting a buzz going about the new act is reaching the first rung on the ladder. Once this is achieved, it is good to follow through and hope sales do too."

Larkin summed up the responses to the opening question by saying that he considers an act broken "when there is a general awareness and the public starts buying records. When the act is a household name."

One common thread that ran throughout the seminar was the importance of new acts gaining familiarity, especially in the country music field, and how the use of tools (video, touring, airplay, promo-materials, etc.) are helpful in gaining visibility for these artists.

This led to the next question "What are the most important tools for getting exposure for an act?" Stevens responded by stating, "Not any one element is most important but you need all of the elements working at one time."

Rutenschroer followed with "all of the pieces of the puzzle have to be there but radio promotion is the number one ingredient."

Following was a discussion of radio airplay and how hard it is to get for new artists. With an agreement made that the odds are stacked against a new artist, Saporiti asked "How are they stacked and why?" West responded by saying "If you believe in something and stay with it long enough, it will prove right or wrong." Larkin then added "you need consistency in a product. It's hard to put a thumb on what people will like. There is always a place for good product if you can find it. It takes a lot of work for people to believe and accept a new act. Most people are scared of new things."

At one point the floor was opened for response from the audience and there was a general feeling from the radio trades weren't doing an adequate job in reflecting what is being played and that the charts should reflect sales and not airplay.

After further discussion of trades and how they figure into the picture of breaking a new artist, Saporiti with tongue-in-cheek fired "Why can't we break new acts if the trades are doing so good?"

"Radio is getting saturated with new products," Parks began. "A plateau needs to be reached so new acts can become more established. There is a need to work with radio because they are cutting the audience short." West countered with, "There can never be enough new product. Country is the hardest format to break new artists because it is more conservative. New artists shouldn't be at the mercy of radio and should try other avenues."

Other avenues, such as sales were explored. "The bottom line," stated Saporiti, "is sales." Based on the fact that there are more country formats than any other kind, but that country sales are only 10 percent of the market. But Rutenschroer countered saying "it is almost impossible to sell records on an independent label."

Many important issues were explored. Although no concrete conclusions were drawn, leaving many with the feeling that there are still avenues to be investigated, seminar attendees left with a good idea about what is involved in breaking new artists.

Sue Thackrey

COUNTRY ALBUMS

CASH BOX MICRO CHART

Total Weeks ▼
Last Week ▼

1	LOVING PROOF (Columbia FC 44221) (G)	Ricky Van Shelton	1	24
2	THIS WOMAN (RCA 8369-1) (G)	K.T. Oslin	3	26
3	OLD 8 x 10 (Warner Bros. 25738-1) (P)	Randy Travis	2	33
4	BUENAS NOCHES FROM A LONELY ROOM (Warner Bros./Reprise 25749-1) (G)	Dwight Yoakam	4	30
5	SOUTHERN STAR (RCA 8587-1)	Alabama	8	3
6	GREATEST HITS III (Warner Bros./Curb 1-25834) (P/2)	Mank Williams, Jr.	10	3
7	COPPERHEAD ROAD (UNI-7)	Steve Earle	5	16
8	BEYOND THE BLUE NEON (MCA 42266) (P)	George Strait	17	3
9	REBA (MCA 42134) (G)	Reba McEntire	6	44
10	GREATEST HITS (RCA/Curb 8318-1) (G)	The Judds	7	29
11	101 2 (Warner Bros. 25742-1)	Highway 101	14	29
12	STRONG ENOUGH TO BEND (Capitol C1-48865)	Tanya Tucker	9	29
13	BLUEBIRD (Reprise 25776-1)	Emmylou Harris	15	7
14	RAGE ON (Capitol 46976-1)	Dan Seals	13	33
15	DIAMONDS AND DIRT (Columbia FC 44076)	Rodney Crowell	11	46
16	WHAT A WONDERFUL WORLD (Columbia FC 44331)	Willie Nelson	12	23
17	BIG DREAMS IN A SMALL TOWN (RCA 8317-1)	Restless Heart	16	29
18	LYLE LOVETT AND HIS LARGE BAND (MCA/Curb 42263)	Lyle Lovett	19	5
19	CHISELED IN STONE (Columbia FC 40982)	Vern Gosdin	18	58
20	WILD STREAK (Warner Bros./Curb 25725-1) (G)	Hank Williams, Jr.	20	36
21	MONONGAHELA (MCA 42205)	The Oak Ridge Boys	23	26
22	DON'T CLOSE YOUR EYES (RCA 6494-1)	Keith Whitley	24	38
23	UNTASTED HONEY (Mercury 832 793-1)	Kathy Mattea	25	71
24	KING'S RECORD SHOP (Columbia FC 40777)	Rosanne Cash	26	86
25	ALWAYS AND FOREVER (Warner Bros. 25568-1)(P/3)	Randy Travis	27	95
26	HONKY TONK ANGEL (MCA 42223)	Patty Loveless	28	21
27	THE COAST OF COLORADO (MCA 42128)	Skip Ewing	29	27
28	IF YOU AIN'T LOVIN' (YOU AIN'T LIVIN') (MCA 42114) (G)	George Strait	21	53
29	HOMESICK HEROES (Epic FE 44324)	The Charlie Daniels Band	22	22
30	TELL LIKE IT IS (Atlantic America 91064-1)	Billy Joe Royal	36	2
31	THE STATLERS GREATEST HITS (Mercury 834 626-1)	The Statler Brothers	32	19
32	WILD EYED DREAM (Columbia FC 40602) (G)	Ricky Van Shelton	30	103
33	BACK IN THE FIRE (Warner Bros. 25832-1)	Gene Watson	34	4
34	AS I AM (Capitol C1-48764)	Anne Murray	35	20
35	MORE GREAT DIRT: THE BEST OF THE NITTY GRITTY DIRT BAND, VOL. II (Warner Bros. 925830-1)	Nitty Gritty Dirt Band	31	6
36	80'S LADIES (RCA 5924-1) (G)	K.T. Oslin	38	87
37	ONE TIME, ONE NIGHT (Columbia FC 40614)	Sweethearts of the Rodeo	33	43
38	THE HEART OF IT ALL (RCA 6824-1)	Earl Thomas Conley	40	20
39	SURVIVOR (Universal UVL-42264)	Lacy J. Dalton	43	3
40	ALABAMA LIVE (RCA 6825-1) (G)	Alabama	39	38
41	SHADOWLAND (Sire 1-25724)	K.D.Lang	37	43
42	WIDE OPEN (Capitol/Curb C1-90417)	Sawyer Brown	42	17
43	GREATEST HITS, VOL. TWO (MCA 42219)	Lee Greenwood	46	21
44	RUNNING (MCA/Curb 42169)	The Desert Rose Band	47	25
45	ZUMA (Warner Bros. 35609-1)	Southern Pacific	41	36
46	ONE FAIR SUMMER EVENING (MCA 42255)	Nanci Griffith	45	15
47	MYSTERY GIRL (Virgin 91058-1)	Roy Orbison	DEBUT	
48	THE ROAD NOT TAKEN (Columbia FC 44468)	Shenandoah	DEBUT	
49	I'LL BE YOUR JUKEBOX TONIGHT (Capitol C1-90416)	Barbara Mandrell	44	16
50	CHASING RAINBOWS (Airborne AB 0103)	Mickey Gilley	49	14



SEMINAR SNAPS—Universal artist Eddy Raven looks a little stunned as he gets his picture snapped at this year's Country Radio Seminar held at Nashville's Opryland Hotel. Shown (from left) are Universal recording artist Joni Harms, Raven, Cash Box reporter Dick Deno (WHTL) and Universal Record's Dir. of West Coast Promotion, John Curb. (Photo by Alan Mayor)

CASH BOX CHARTS

COUNTRY SINGLES

The grey shading represents a bullet, indicating strong upward movement



#1 Single: Ricky Van Shelton



#1 Debut: Alabama #46



To Watch: Dwight Yoakam #56

		Total Weeks ▼	Last Week ▼
1	FROM A JACK TO A KING (Columbia 38-08529)	Ricky Van Shelton	3 9
2	HONEY I DARE YOU (Warner Bros. 7-27691)	Southern Pacific	2 15
3	NEW FOOL AT AN OLD GAME (MCA 53473)	Reba McEntire	5 13
4	BABY'S GOTTEN GOOD AT GOODBYE (MCA 53486)	George Strait	6 9
5	DON'T YOU EVER GET TIRED (OF HURTING ME) (RCA 8746-7)	Ronnie Milsap	1 13
6	DOWN THAT ROAD TONIGHT (Warner Bros. 7-27679)	Nitty Gritty Dirt Band	12 12
7	HEARTBREAK HILL (Reprise 7-27635)	Emmylou Harris	11 13
8	COME AS YOU WERE (Capitol B-44273)	T. Graham Brown	10 15
9	I'M NO STRANGER TO THE RAIN (RCA 8797-7)	Keith Whitley	14 9
10	FROM THE WORD GO (Warner Bros. 7-27668)	Michael Martin Murphey	13 13
11	TIL YOU CRY (RCA 8798-7)	Eddy Raven	4 15
12	WHO YOU GONNA BLAME IT ON THIS TIME (Columbia 38-08528)	Vern Gosdin	17 9
13	THERE'S A TEAR IN MY BEER (Warner Bros./Curb 7-27584)	Hank Williams Jr. (Duet With Hank Williams Sr.)	19 7
14	I'M A ONE WOMAN MAN (Epic 34-08509)	George Jones	15 15
15	BIG LOVE (MCA/Curb 53478)	Bellamy Brothers	18 12
16	BRIDGES AND WALLS (MCA 53460)	Oak Ridge Boys	7 16
17	THE CHURCH ON CUMBERLAND ROAD (Columbia 38-68550)	Shenandoah	22 7
18	OLD COYOTE TOWN (Capitol B-44274)	Don Williams	21 9
19	TELL IT LIKE IT IS (Atlantic America 7-99242)	Billy Joe Royal	25 6
20	FAIR SHAKE (RCA 8795-7)	Foster & Lloyd	24 8
21	I WISH I WAS STILL IN YOUR DREAMS (MCA 53456)	Conway Twitty	8 17
22	THE HEART (Universal UVL53487)	Lacy J. Dalton	26 8
23	DON'T TOSS US AWAY (MCA 53477)	Patty Loveless	29 7
24	I STILL BELIEVE IN YOU (MCA/Curb 53454)	Desert Rose Band	9 16
25	SHE DESERVES YOU (RCA 8796-7)	Baillie & the Boys	31 7
26	HEY BOBBY (RCA 8865-7)	K.T. Oslin	32 6
27	SETTING ME UP (Warner Bros. 7-27581)	Highway 101	34 6
28	I'LL BE LOVIN' YOU (MCA 53475)	Lee Greenwood	30 8
29	YOUNG LOVE (MCA/Curb 8820-7)	The Judds	38 4
30	HIGHWAY ROBBERY (Capitol B-44271)	Tanya Tucker	16 17
31	YOU GOT IT (Virgin 7-99245)	Roy Orbison	35 5
32	MY TRAIN OF THOUGHT (Capitol B-44276)	Barbara Mandrell	37 6
33	GRANDMA'S OLD WOOD STOVE (Airborne ABS10013)	The Sanders	36 8
34	BIG DREAMS IN A SMALL TOWN (RCA 8816-7)	Restless Heart	44 4
35	MOON PRETTY MOON (Mercury 872 604-7)	The Statler Brothers	43 5
36	WHICH WAY DO I GO (NOW THAT I'M GONE) (MCA 53476)	Waylon Jennings	23 12
37	LOVE WILL (Warner Bros. 7-27575)	The Forester Sisters	46 5
38	AFTER ALL THIS TIME (Columbia 38-68585)	Rodney Crowell	47 4
39	ONLY THE STRONG SURVIVE (Anoka AR-225)	Darrell Holt	41 7
40	COWBOY HAT IN DALLAS (Epic 34-68542)	Charlie Daniels Band	40 8
41	I SANG DIXIE (Warner Bros./Reprise 7-27715)	Dwight Yoakam	20 19
42	TRAINWRECK OF EMOTION (RCA 8638-7)	Lorrie Morgan	27 13
43	THIS OLD HOUSE (Atlantic 7-88966)	Crosby, Stills, Nash & Young	48 4
44	WALK THAT WAY (Capitol B-44303)	Mel McDaniel	45 6
45	OLD PAIR OF SHOES (Capitol B-44332)	Sawyer Brown	53 4
46	IF I HAD YOU (RCA 8817-7)	Alabama	DEBUT
47	WHAT A WONDERFUL WORLD (Hallmark HR7-0001)	Roy Clark	56 4
48	HIT THE GROUND RUNNIN' (16th Avenue B-70424)	John Conlee	28 9
49	IS IT STILL OVER? (Warner Bros. 7-27551)	Randy Travis	DEBUT
50	CAN WE TALK (Happy Man HM819)	Chris and Lenny	54 8
51	BOOGIE QUEEN (BGM 012988)	Doug Kershaw	61 3

		Total Weeks ▼	Last Week ▼
52	LOVE IN MOTION (Wolf Dog WDI 21-5)	Ross Lewis	57 7
53	LIFE AS WE KNEW IT (Mercury 872 082-7)	Kathy Mattea	33 19
54	MANY MANSIONS (Curb CRB-10524)	Moe Bandy	65 3
55	WHITE HOUSES (16th Avenue B-70425)	Charley Pride	66 3
56	I GOT YOU (Reprise 7-27567)	Dwight Yoakam	68 2
57	TAKE TIME (Master MR 010)	Dawn Schutt	59 6
58	WHEN SHE HOLDS ME (Universal UVL53501)	Larry Gatlin & the Gatlin Brothers	60 4
59	KEEP THE FAITH (Tra-Star TS-1223)	Heartland	69 3
60	WHERE DID I GO WRONG (MCA-53504)	Steve Wariner	70 2
61	GET OUT OF MY WAY (Prairie Dust PD-88112)	Burbank Station	63 6
62	THE GOSPEL ACCORDING TO LUKE (MCA 53481)	Skip Ewing	74 2
63	HOW MANY HEARTACHES (OL OLR-129)	Marcy Carr	75 2
64	BALLAD OF A TEENAGE QUEEN (Mercury 872 420-7)	Johnny Cash (with Rosanne Cash & The Everly Brothers)	71 2
65	TELL ME ANOTHER ONE (Evergreen EV 1082)	Teresa Layne Moody	67 5
66	EXCEPTION TO THE RULE (Capitol B-44331)	Mason Dixon	73 3
67	SHE'S A DEVIL IN THE DARK (A.M.I. 1954AA)	Rich Chaney	72 4
68	DANGEROUS GROUND (Bootstrap O-0416)	Lance Strobe	78 3
69	I JUST CALLED TO SAY GOODBYE AGAIN (Mercury 872 046-7)	Larry Boone	39 17
70	BETTER MAN (RCA 8781-7)	Clint Black	84 3
71	DON'T WASTE IT ON THE BLUES (Warner Bros. 7-27692)	Gene Watson	42 18
72	BIG WHEELS IN THE MOONLIGHT (Capitol B-44267)	Dan Seals	49 18
73	I DON'T MISS YOU LIKE I USED TO (Airborne ABS-10015)	Stella Parton	83 2
74	IF I EVER GO CRAZY (Epic 34-68587)	The Shooters	DEBUT
75	LIKE FATHER LIKE SON (MCA 53498)	Lionel Cartwright	DEBUT
76	MAKE SOMETIME FOR US (Killer K-1016)	Judy Morgan	79 4
77	STAND BY YOUR MAN (MCA/Curb 53611)	Lyle Lovett	DEBUT
78	LEARN HOW TO SAY GOODBYE (Venture NR 17769-1)	The Prisoner	81 4
79	GOODBYE LONESOME, HELLO BABY DOLL (Hightone 508)	The Lonesome Strangers	82 3
80	MOMMA DIDN'T RAISE NO FOOL (Sundial SR-147)	Dawn Dorminy	86 2
81	MY ROSE IS BLUE (K-ARK K-1046)	Don LaMaster	80 5
82	HILLBILLY HEARTS (W.O.W. W-1089)	Bruce Gosse	DEBUT
83	SHE'S TOO GOOD TO BE CHEATED THIS WAY (Discovery dad 4587)	Hunter Caln	DEBUT
84	ANOTHER HEART TO BREAK (Fountain Hills FR-130)	Carrie Davis	87 2
85	HOOKED ON YOU (Sing Me SM-40)	Odessa	DEBUT
86	TREAT ME LIKE YOUR WOMAN (Gold Rose GR-108)	Gaylene Ward	88 3
87	RUN (Stop Hunger SHR NG-1101)	Northern Gold	91 2
88	HEARTACHES HERE TO STAY (K-Ark K-1051)	Rod Hooper	92 2
89	A LITTLE OLD FASHIONED LOVE (Moslite M547-891)	Mark Moseley and Marie Lester	DEBUT
90	NEXT TO YOU (Epic 34-68570)	Tammy Wynette	90 2
91	EVERYTIME I SEE YOU (Lamon LR-1018)	Stephan Almond	89 3
92	SOUTHERN BELLE (Playback P-1328)	Bobby Helms	94 2
93	LAY ME DOWN CAROLINA (Paloma-5)	Mark Tribble	DEBUT
94	NO TIME AT ALL (K-ARK K-1050)	Debbie Sanders	DEBUT
95	I FEEL FINE (Columbia 38-08504)	Sweethearts of the Rodeo	50 16
96	(HERE COMES) THAT OLD FAMILIAR FEELING (True TU-95)	Lisa Childress	51 10
97	STAY NOVEMBER (Warner Bros. 7-17647)	Kevin Welch	64 4
98	ONE OF THESE DAYS (Cannery CA 00900)	Bill Nunley	77 5
99	LEFT OVER LOVING (Music City USA MC0012)	Patty Richards	DEBUT
100	SEEMS LIKE ONLY YESTERDAY (Stop Hunger SHR-1101)	Patty Glenn	76 6

COUNTRY MUSIC

ALBUM RELEASES



■ RONNIE MILSAP • *Stranger Things Have Happened* (RCA)

Ronnie Milsap has won more awards from the Country Music Association than any other single male artist. After listening to his new album it is easy to understand why. With the diverse direction of music he's taken through the years, Milsap has returned to his country roots (with the exception of a few pop-influenced cuts like "Roll the Dice" and "I Feel Like I'm Cheating on You"). Co-producing this latest LP and backed by a host of talented songwriters he has handpicked

his material which deals mainly with the heartaches of romance. This theme is to be found in the title cut, the first single release, "Don't You Ever Get Tired (Of Hurting Me)" and "Starting Today".

■ TAMMY WYNETTE • *Next To You* (Epic)

With a voice that has helped to define women's roles in country music since her first hit in 1966, Wynette continues to carry the torch here with tunes such as "When a Girl Becomes a Wife", "If You Let Him Drive You Crazy" and "Liar's Roses". The title cut and first single release "Next To You" stands now at #90 on the Top 100. Norro Wilson produces this effort, which is the 51st LP for Wynette. Perhaps the most telling cut on the album is "We Called It Everything But Quits", a testament that's parallel to Wynette's own life.



SINGLE RELEASES

■ OUT OF THE BOX

■ TANYA TUCKER • "Call On Me" (Capitol)

On the heels of a recent number one *Cash Box* single, backed by full production and matched with well-suited lyrics, Tucker has once again proven her talents with this new release. As she spins her web in this tale, mixed messages are being sent out as to this girl's true intentions. Is it to be a good friend or does she want more than that? You'll have to listen to make up your own mind.



■ COUNTRY FEATURE PICKS

■ DAN SEALS • "They Rage On" (Capitol)

Using a recipe for success with a tasteful blend of the best of ingredients, this is a must for the connoisseur of fine music. In a style similar to Gordon Lightfoot, it looks like Seals is on his way to the top of the charts again.

■ ANNE MURRAY • "Who But You" (Capitol)

Living in these trying times we all need a faithful companion — and so sings Anne Murray with K.T. Oslin co-writing. With the thought-provoking lyrics and the swaying rhythm, this remix should do well.

■ RONNIE McDOWELL • "Sea of Heartbreak" (Curb)

Rejuvenating a 'golden oldy', McDowell has co-produced this vintage piece in a style reminiscent of the times. This is a fun song for you country rockers and is highlighted by a section of chorus near the end which entertains only vocals and drums.

■ EARL THOMAS CONLEY • "Love Out Loud" (RCA)

With an expressive set of lyrics, a tale is confessed by a man who feels strongly for his woman but lacks the ability to convey those feelings. Here is a unique blend of a driving rock-influenced beat and Conley's traditional country vocals.

■ Chris Austin • "Blues Stay Away From Me" (Warner Bros.)

Not bad for a song written 40 years ago! Following in some mighty big footsteps of artists who have previously recorded this song, Chris Austin has successfully added his own personal touch with a gifted vocal performance in this upbeat version with a bluegrass groove.

■ PROGRAMMERS PICK

■ ALABAMA - *Song Of The South* - RCA (8744-7)

Programmers picked super band Alabama to lead the debuts this week. Coming in at #56 (bullet), the group makes a strong entrance onto the Top 100. Stations backing Alabama's new tune include: WLKC, KWYZ, KVOX, WHTH, WCTY, KYKZ, KTEM and KRLC.

■ RAPPIN' WITH THE WRITERS: WYATT EASTERLING:

Born and raised in Chapel Hill, N.C., Wyatt Easterling described the town he grew up in as "a thriving music community" that was attractive to him at a very young age. He remembers standing with a group of young boys who were all discussing what they were going to be when they grew up. Wyatt says he told the group of 8-year-olds "I'm going to be a singer". He hasn't wavered since.

By the time he was 15, after toying with the trumpet, drums and piano, Wyatt took up the guitar and began writing his own songs as "the easy way out" since it was not as difficult as learning the tunes that were heard on the radio. He built a recording studio in his parent's attic and learned everything about the recording industry that he could.

In 1981, he signed a contract with Moonlight Records and released his first LP *Both Sides of the Shore*. Again he found himself involved in everything from recording the tunes to packaging and shipping the record.

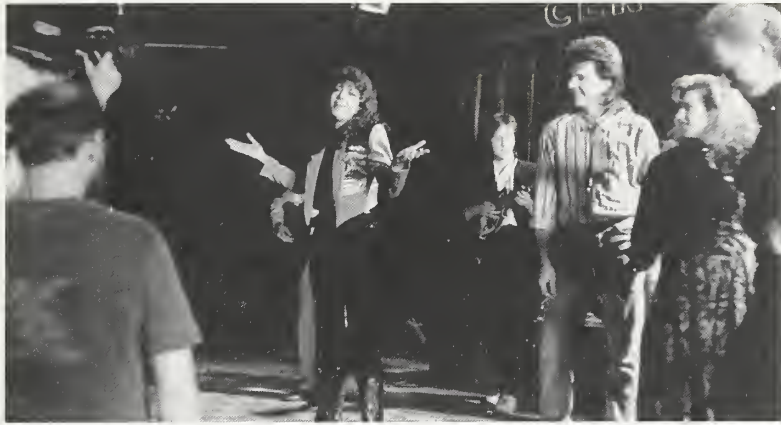
He moved to Nashville shortly thereafter because of the diversity of music that could be found. "I've seen more openness and more teamwork among labels and publishers since I've been here. When I first came here it took an Act of Congress to get your tape heard."

Now signed to the newly formed Venture/Harbor Group, owned by Rick Blackburn and Blake Mevis, Wyatt is learning the ropes working for a publisher full time. "When you reach a point that you're working in a publishing company, you realize that it is such a group effort in every facet of this business, between the labels and the publishers. There's competition, but it's not a cut-throat competition. I've been real lucky in that I've dealt with really neat people."

Wyatt is waiting like so many others for that elusive hit song and often reminds himself of the famous saying writers bandy about: 'I wrote that song in 15 minutes and 15 years'. But he plans on staying in this business which he describes as "one of the craziest, most exciting, exhilarating and frustrating industries that you could possibly want to be in."

Cecilia Walker

COUNTRY MUSIC



MATTEA SHOOTS VIDEO—Singer Kathy Mattea gestures to the camera during the filming of her latest music video, "Come From the Heart". The video, directed by Jim May and produced by Joan French and Mary Matthews for Studio Productions, was filmed at Center Stage. Also pictured (from left) are John Mock, Waylon Patton, Christy McFarland and Craig Bickhardt.



LOOK WHAT THEY MADE UP—Jonathan Edwards gets his nose powdered while shooting the video for his recent single "Look What We Made (When We Made Love)". The song is on his MCA/Curb LP *The Natural Thing*. Shown (from left) are Edwards and VP of Studio Productions Mary Matthews.

■ COUNTRY HOT CUTS

- 1 RICKY VAN SHELTON - "Hole in my Pocket" - *Loving Proof* (Columbia)
- 2 RESTLESS HEART - "Jenny Come Back" - *Big Dreams in a Small Town* (RCA)
- 3 ALABAMA - "High Cotton" - *Southern Star* (RCA)
- 4 THE BELLAMY BROTHERS - "Andy Griffith Show" - *Rebels Without a Clue* (MCA/Curb)
- 5 RONNIE MILSAP - "A Woman In Love" - *Stranger Things Have Happened* (RCA)
- 6 GENE WATSON - "The Great Divide" - *Back In The Fire* (Warner Bros.)
- 7 GEORGE JONES - "Ya Ba Da Ba Do (So Are You)" - *One Woman Man* (Epic)
- 8 GEORGE STRAIT - "Ace in the Hole" - *Beyond the Blue Neon* (MCA)
- 9 NITTY GRITTY DIRT BAND - "Johnny O" - *Workin' Band* (Warner Bros.)
- 10 ALABAMA - "Southern Star" - *Southern Star* (RCA)

Angela Borchetta



Is now
promoting for
Mike Borchetta

CASH BOX
DIVISION

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NASHVILLE NOTE-ABLES

FROM SUPER FACES TO NEW FACES, CRS SHOWS THEM ALL

When this year's Country Radio Seminar attendees flocked to the Opryland Hotel March 1-4, they were treated to several shows. From country music's biggest and brightest stars, to the industry's newcomers who were hoping for that one-in-a-million shot at stardom, all had their chance to strut their stuff for the folks that spin the discs. The four-day event kicked off with a reception which hosted both artists and radio DJs, without whom this industry could not survive.

As singers 'schmoozed' with jocks, publicity agents rushed to make sure their artists met all the 'right' people and shook all the 'important' hands. We counted a multitude of stars, such as Eddy Raven, Dan Seals, Ricky Skaggs, Patty Loveless, Sweethearts of the Rodeo, T.G. Sheppard, Marie Osmond, the Gatlin Brothers, Michael Johnson, Moe Bandy, Vicki Bird, T. Graham Brown, Faron Young, Janie Frickie and Billy Joe Royal. Suffice it to say that everyone, whether indie or major label-affiliated, was there pushing their latest single.



THE JUDDS

The following night, (March 2), the Academy of Country Music sponsored the Super Faces show, starring the mother/daughter duo, the Judds. With numerous number one hits under their collective belts, the RCA Records

act had plenty of material to flesh out an hour and a half of nonstop musical smashes, including "Young Love", "Turn it Loose", "Why Not Me" and an intriguing cut from their new LP, "Water of Love". Daughter Wynnona planted herself front and center, while Mom Naomi pranced 'round the stage, mostly with her back to the audience. Both knew their performing roles well,

about how indebted they were to the country music DJs.

Friday's luncheon on March 3, sponsored by ASCAP, found Exec. Dir./Southern Region Connie Bradley, presenting plaques to Frank Mull, executive director of CRS, and Charlie Douglas, president of CRS, honoring their respective roles in putting the seminar together. Afterwards, two acts were showcased for the noontime crowd.

Epic's Linda Davis was the first performer to take the stage, singing several tunes including her latest single "Back in the Swing Again". Canyon, 16th Avenue's latest singing sensations, followed with several cuts from their next album, as well as their recent hit "Love is on the Line".

BMI played host Saturday afternoon with their luncheon/showcase featuring Universal artist Eddie Rabbitt, who proved to be quite a showman. Although his attempts at audience participation failed, (perhaps from the lack of sleep on the guests' part), Rabbitt himself was not short on enthusiasm. Best performed tunes that afternoon included "We Must Be Doing Something Right", "I Wanna Dance With You" and his all-time hit "I Love A Rainy Night", (which came complete with loud claps of thunder and stormy lightening effects). It was also during this occasion that BMI honored former *Cash Box* director, Tom McEntee with an award noting his outstanding efforts in organizing the first Country Radio Seminar 20 years ago.

The highlight of the week's agenda came on Saturday night, March 4, as the Mutual Broadcasting System and the Marlboro Country Music Tour sponsored the New Faces Show, giving 10 acts a chance to capture the jocks' attention. This year's lineup included Baillie & the Boys (RCA), the Burch Sisters (Mercury/PolyGram), Skip Ewing (MCA), the Desert Rose Band (MCA/Curb), Jeff Chance (Curb), Donna Meade (Mercury/PolyGram), Paul Overstreet (newly signed to RCA since MTM's demise), Shenandoah (Columbia), the Shooters (Epic) and David Slater (Capitol).



DESERT ROSE BAND

All of the artists performed two songs each, resulting in a rush between mini-sets to plug in guitars, mikes, etc... However the evening moved quickly and was highlighted by tunes such as "She Don't Love Nobody" by the Desert Rose Band, "Borderline" by the Shooters, "She Deserves You" by Baillie & the Boys, "Let it Burn" by fiddle-playing Jeff Chance, "Open Arms" a Journey cover by the Burch Sisters, and "Burnin' a Hole in My Heart" by the evening's last act, Skip Ewing.

Cecilia Walker

CASH BOX COUNTRY INDIE SINGLES

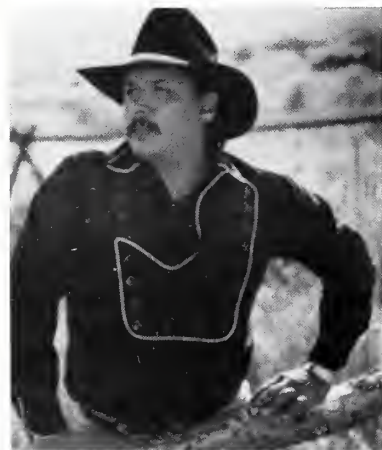
1	CAN WE TALK (Happy Man)	Chris and Lenny	2	8
2	ONLY THE STRONG SURVIVE (Anoka)	Darrell Holt	1	7
3	BOOGIE QUEEN (BGM)	Doug Kershaw	6	3
4	LOVE IN MOTION (Wolf Dog)	Ross Lewis	5	8
5	TAKE TIME (Master)	Dawn Schutt	4	6
6	KEEP THE FAITH (Tra-Star)	Heartland	9	3
7	GET OUT OF MY WAY (Prairie Dust)	Burbank Station	7	6
8	HOW MANY HEARTACHES (OL)	Marcy Carr	11	2
9	SHE'S A DEVIL IN THE DARK (A.M.I.)	Rich Chaney	10	113
10	DANGEROUS GROUND (Bootstrap)	Lance Strode	14	3
11	TELL ME ANOTHER ONE (Evergreen)	Teresa Layne Moody	8	5
12	MAKE SOMETIME FOR US (Killer)	Judy Morgan	15	4
13	GOODBYE LONESOME, HELLO BABY DOLL (Hightone)	The Lonesome Strangers	18	6
14	LEARN HOW TO SAY GOODBYE (Venture)	The Prisoner	17	4
15	MOMMA DIDN'T RAISE NO FOOL (Sundial)	Dawn Dorminy	20	2
16	MY ROSE IS BLUE (K-ARK)	Don LaMaster	16	4
17	HILLBILLY HEART (W.O.W.)	Bruce Gosse	32	3
18	SHE'S TOO GOOD TO BE CHEATED THIS WAY (Discovery)	Hunter Cain	DEBUT	
19	ANOTHER HEART TO BREAK (Fountain Hills)	Carrie Davis	21	2
20	HOOKED ON YOU (Sing Me)	Odessa	DEBUT	
21	TREAT ME LIKE YOUR WOMAN (Gold Rose)	Gaylene Ward	22	6
22	RUN (Stop Hunger)	Northern Gold	25	2
23	HEARTACHES HERE TO STAY (K-Ark)	Rod Hooper	26	2
24	A LITTLE OLD FASHIONED LOVE (Mosrite)	Mark Moseley and Marie Lester	DEBUT	

25	EVERYTIME I SEE YOU (Lamon)	Stephan Almond	23	3
26	SOUTHERN BELLE (Playback)	Bobby Helms	28	3
27	LAY ME DOWN CAROLINA (Paloma)	Mark Tribble	DEBUT	
28	NO TIME AT ALL (K-ARK)	Debbie Sanders	DEBUT	
29	LEFT OVER LOVING (Music City, USA)	Patty Richards	31	5
30	ONE OF THESE DAYS (Cannery)	Bill Nunley	13	5
31	SEEMS LIKE ONLY YESTERDAY (Stop Hunger)	Patty Glenn	12	6
32	ALWAYS AND FOREVER (Earth Tones)	Billy Joe Reeves	19	4
33	THAT OLD FAMILIAR FEELING (True)	Lisa Childress	24	12
34	TELL TALE SIGNS (Royal Master)	Craig Southern	48	2
35	ANOTHER BRIDGE TO BURN (GBS)	Melba Montgomery	35	2
36	DON'T BE SURPRISED IF YOU GET IT (Door Knob)	Debbie Rich	27	5
37	MY OLD GIRL'S THE BEST GIRL (Timestar)	John Patrick	37	2
38	OPEN FOR SUGGESTIONS (Door Knob)	Perry LaPointe	38	4
39	GOOD MEMORIES (Big Wheel/NSD)	Todd Dunford	41	3
40	MARIA (Top's)	Dale Tuttle	30	6
41	LOUISIANA DOWNS (Americana)	Anita Buffington	DEBUT	
42	WATCH MY SMOKE (Player)	John Paul Murray	43	3
43	SWEET SWEET DARLING (K-ARK)	Jack Hutchinson	DEBUT	
44	MAKING MY DREAM COME TRUE (Ace-Hi)	Hank Sasaki	46	2
45	CAROLINA BLUE (Go)	Johnny Ray Anthony	DEBUT	
46	HERE'S TO YOU (Step One)	Faron Young	29	9
47	I REMEMBER (Door Knob)	Rick Anthony	40	6
48	BLUE MOON (BGM)	Easy Money	33	7
49	THOSE PRECIOUS MEMORIES (GBS)	Karen Donovan	39	6
50	LET YOUR LOVE TAKE HOLD OF ME (Door Knob)	Marilyn Ortlieb	42	4

COUNTRY INDIES

INDIE SPOTLIGHT

TONY ANDREWS • "Drifter's Wind" (Stardust)



Heeding the call of the Drifter's Wind, Andrews vows to honor his role as a ramblin' man, even though love of a devoted woman is his to keep. With a traditional country twang and tempered production under the guidance of Col. Buster Doss, Andrews should find himself on the *Cash Box* charts soon. The song was penned by another Stardust Records artist, R.B. Stone.

INDIE LP REVIEW

THE LONESOME STRANGERS • *The Lonesome Strangers* (HighYone)



Already with a strong following on the West Coast, the Lonesome Strangers have headed nationwide with their rangy, hard-knocks sound, influenced by the early hillbilly/rockabilly pioneers. In that same spirit, the Strangers attack their music with a concentrated vengeance. Their first single release for HighTone, "Goodbye Lonesome, Hello Baby Doll" (first recorded by Johnny Horton), is at #79 on the Top 100 and at #13 on the Indie chart. Vocalist/guitarist Jeff Rymes

penned nine cuts on the LP, standouts including "Just Can't Cry No More", "Clementine" and "We Used to Fuss". A band to watch for the '90s.

RISING STARS

DAWN SCHUTT



At the age of 23, Dawn Schutt has accomplished what many aspiring artists work at for a lifetime. With several charted singles to her credit, a new album that's just been released, *From Dusk To Dawn*, as well as a new label affiliation, Schutt is eager to explore the other possibilities that the country music industry has to offer.

Schutt says she's been singing since she was six years old and was raised on the sounds of Patsy Cline, Dean Martin and Frank Sinatra, which resulted in the unusual blend of country/Big Band music that has come to be her trademark. The Jacksonville, Fla. native had her first taste of performing in front of an audience when she joined a college band that played fraternity parties and Rotary functions. It was during that period several years ago that she met David Plummer, who worked at the Cypress Recording Studios. With him, she cut several demos for the TV shows "You Can Be A Star" and "Star Search".

Her appetite whetted for more studio work, Schutt recorded and released her first single, "(Sweet Sweet Dreams) Thinking About You" which peaked at #68 on the *Cash Box* Top 100 chart. The followup single, "The Love of My Life" charted as well, and found Schutt making the trip to Nashville to pick out songs for the LP project on her new label, Master Records, with Dan Mitchell producing.

Finding herself in the Maypop Music listening room, where countless other artists have sat rummaging through demo tapes, Schutt says she was a little "overwhelmed" at first. But quickly got in the groove of choosing suitable material.

"I think when you listen to a song, it's got to do something to you. Even if you didn't write the tune, you have to find a feeling from inside yourself so that you can portray it well. But it's got to come from the heart," said Schutt.

Her first single release from the LP, "Take Time" now stands at #57 on the Top 100. Schutt's next step, she hopes, is to make the move to Nashville — pending on an OK from her father, Vince, "my biggest critic and my biggest fan." She also hopes to put together a show to take on the road so that she can bring her music to the folks who have supported her thus far — the country music listening audience. For right now, Schutt says she's lucky to count herself among a select group of people — the rising stars of country music!

Cecilia Walker

COIN MACHINE

AROUND THE ROUTE

Depending upon your vantage point, the February 23-25 ACME '89 convention was a successful show to some, a mediocre show to others; but a well organized show to most. Let me qualify my comments to come by stating that, due to a bout with the flu, I was unable to make the trip to Reno, so I had to rely on whatever feedback I could get by telephone, and tradesters provided a lot of on the record and off the record responses. "The seminar program, as pertinent as it was, proved to be a distraction because it took too many operators off the convention floor during exhibit hours," commented one exhibitor (and this was echoed by just about everyone we contacted), the consensus being for show managers to reduce the number of sessions and adjust the time periods. Was business written up? We got a lot of "yes" responses to this question, and that is certainly a plus factor. A couple of people said they were not that crazy about Reno as a site for this show. We subsequently learned that **next year's ACME** has been slated for **Chicago's Hyatt Regency**; the dates are **March 3-10, 1990**. "This is the year of the kit," commented one manufacturer who told us he counted about twenty-seven on the floor. We heard quite a bit about the over-abundance of "violent" themes in many of the video games that were shown. However, "there were enough good games on the floor to warrant attendance", as a number of operators observed. Sports themes were definitely a dominant force at this show. There were about **100 more booths** this year than in '88, which is evidence of how ACME has been growing in popularity. Operator attendance was reportedly on a par with last year (at an estimated 1740); total attendance was up by about a hundred (at 4,633)!... I don't have enough of a handle to go into specific details regarding the equipment lineup (although Leland's Off Road was among the most often mentioned "hit pieces") but will, hopefully, have some additional follow-up in next week's column... And speaking of next issue, our own **Doc English** will have his inimitable recap ready by then, so keep tuned.

As for other happenings in the trade, **American Vending Sales** will be settled into their modern, new 50,000 sq. ft. (plus) facilities by March 20. The building is located at 750 Morse Ave., Elk Grove Village, IL 60007. They'll be hosting grand opening festivities in the not too distant future.

Moving right along, it was nice to hear that Grand Products had an exhibit at ACME '89, showing their new *Heavy Unit* kit (which is licensed from Taito); and a universal video system, "which is a fully loaded cabinet, ready for kit insertion", according to veepee **Stan Jarocki**. And Grand Products is doing positively great with their contract business. It's common knowledge they do a lot of sub-assembly for Taito; but, in addition, they are currently servicing about eight or nine other manufacturing companies. We wish them continued success, particularly to prexy **Dave Marofsky**, Stan "The Rock", of course, and all of the good people out at their Elk Grove Village plant!

Camille Compasio

INDUSTRY CALENDAR 1989

March 30-April 1: Amusement & Music Operators of Texas; annual state convention & trade show; Radisson Hotel; Austin, TX.

March 31-April 2: Minnesota Operators of Music & Amusements; annual state convention & trade show; Sheraton Park Place Hotel; Minneapolis.

April 7-9: NAMA Western Convention, annual Western convention/exhibit. Brooks Hall, San Francisco, California.

April 7-9: ICMOA Pool & Dart Tournament; Prairie Capital Convention Center; Springfield, IL

April 21-22: Washington Amusement & Music Operators Assn.; annual state convention & trade show; Red Lion Hotel-Jantzen Beach; Portland, OR.

May 4-6: Ohio Coin Machine Assn.; annual state convention & trade show; Rhodes Center-Ohio State Exposition Center; Columbus, OH.

May 12-14: No. Dakota Coin Machine Operators Assn.; annual state convention; Grand Forks, ND.

ON THE COVER

Williams Electronic Games, Inc., master pinball maker and the trade's foremost American manufacturer of coin-operated amusement equipment, is represented on this week's cover. The company has consistently maintained a high profile and an enviable reputation in the pinball arena, and for more than four decades has been the nation's top producer of that classic art form, the shuffle alley.

In the early '80s, Williams took on the video market, with an historic piece called **Defender**, which proceeded to captivate video game players and expand the Williams influence to yet another product category. Unfortunately, videos were subsequently relegated to the back burner, as the market began to fail, necessitating re-evaluation on the part of Williams and other companies as well.

But videos have since resurfaced and regained their status. Williams, likewise, has propelled itself back into the video field with an outstanding

new game called **Narc** that was introduced by the company at the November, 1988 AMOA convention in Chicago. **Narc** offers the combination of an exciting theme and a unique concept, all wrapped up in a "~~say no to drugs" message format players can relate to.

So what we have here is a well-founded roster of products from a company that has established a special niche for itself in the world of coin-operated entertainment and is very seriously involved in its ongoing "~~commitment to excellence!"

As you check out the array of Williams products on this week's cover, you will recognize three of their latest releases: the **Jokerz!** pingame, the **Top Dawg** shuffle alley and the **Narc** video game, along with other memorable games from the past. You will also recognize company officials (from left) **Roger Sharpe** (director of marketing), **Ken Fedesna** (vice president and general manager) and **Marty Glazman** (vice president of marketing and sales).

NSM/LOWEN HOLDS VALLEY CUP TOURNEY IN EUROPE

CHICAGO—In a continuing effort to stimulate pool interest in Germany, NSM/Lowen (Bingen-Rhein) and Valley Recreation Products staged the Lowen-Valley Cup, which is considered to be one of the most prestigious pool events ever held in Europe.

NSM/Lowen is the distributor for Valley Lynx electronic pool tables and Royal Darts games in Europe. The Valley Cup grand finale was scheduled for January 28-29 in Frankfurt, to coincide with the IMA trade show; the event drew several hundred spectators over the two-day period, with players competing on 32 Valley eight-foot Lynx tables.

As a prelude to the grand finale, a total of 3000 players from throughout Germany competed in city tournaments which took place during the latter part of 1988. Four hundred and eighty players (supported by over 150 German operators who accompanied them) subsequently participated in the Frankfurt grand finale.

Representing NSM/Lowen at the big event were managing

partner Ullrich D. Schulze, vice president of marketing and sales Peter L. Kuhn, product manager Ulli Kunnecke and his assistant Gunther Schmidt. Valley Recreation Products was represented by James E. Griffiths, director of international operations, and Bill Nemgar, consultant to Valley and a well-known operator (Salmon River Amusements), who served as tournament judge and consultant.

The high standard of play throughout the two-day grand finale resulted in a closely fought championship with team "Kleinflecker I," sponsored by one of Germany's largest operators, Duske-Ncumunlser, winning the event. The championship team accepted the Lowen/Valley Cup along with a trip to Las Vegas for the Valley National 8-Ball Championships to be held in May. Team members include: Hsuch-Nan Fong, Suwani Cholid, Loaf Horn, Andreas Rogawski and Adi Sutrisno Saman.

The Lowen/Valley Cup is to be an annual event in Germany.

COIN MACHINE

WILLIAMS/BALLY TEAMS GET THE JOB DONE

BY CAMILLE COMPASIO

While we were out at the Williams facilities in Chicago to do our Eugene Jarvis interview, we also managed to take a quickie tour of the plant and administrative offices on California Ave. The surroundings were familiar to us, since we've been there before on several occasions, only now there's an additional member of the family—Bally—and we were able to observe firsthand the rapport and the togetherness that has prevailed among the troops since Williams purchased Bally some months back. These two brand names function independently but, being housed under one roof, they enjoy the added advantage of give and take, which provides the opportunity for exchanging ideas and addressing mutual goals. Needless to say, there is an abundance of talent contained within these walls; and this talent will consistently be utilized to the fullest degree, as indicated by vice president and general manager Ken Fedesna.

As expected, he would not go into specifics, although we did our best to get a scoop. "We see different market niches that we're going to address with the Williams line and the Bally line," he said. There is an existing differential between the designers in the Williams group and the Bally group, with each concentrating on specific projects; but there is also a continuous cross-fertilization between the two. "All of the designers work side by side, in the same area; however, they each have their own individuality or personality which is reflected in the respective products they create."

The Williams product line, as we know it, consists of pinball machines, video games and shuffle alleys. Con-

sidering all that's been happening lately we asked the obvious question: "Will you be diversifying into other coin-operated products?" Ken's guarded response was, "The answer is yes, but that's all I'm going to say at this time."

Narc represents a new generation of video products from Williams and it marked the factory's dramatic re-entry into this market. So where do they go from here? Marty Glazman, vice president of marketing and sales, fielded this question. "We have been putting together teams of designers who are working on future products employing the Narc hardware system and additional hardware systems," he said. "Narc is just the beginning of what Williams considers as a long-term investment. We are looking at expanding the great graphics on our present hardware system and other hardware systems as well. All I can tell you is that this is just the tip of the iceberg, and the start of what will become a long-term family of video games."

As you've probably observed by now, this company takes a great deal of pride in the Williams/Bally design team; some of the members of this elite force are pictured in the accompanying photos. Our thanks to Ken for lining up as many of them as he could muster during our brief visit. At this point we'd like to add one more personal comment: Anyone who knows Ken Fedesna will agree that he is one of the nicest, warmest, most cooperative individuals in the industry, and a professional in every respect—only he'd really rather not pose for photographs! But we lucked out, so you'll see him in more than one shot. Thanks again, Ken!



Members of the Bally design group include (l-r, front row) the master himself, Steve Kordek, Peter Perry, Jim Patla, (l-r, back row) Dennis Nordman and Ward Pemberton, and we were able to get Ken Fedesna (far right) to also pose for this shot!



And here are the members of the Williams design group, including (l-r) Larry DeMar, Steve Ritchie, Mark Ritchie, Barry Oursler and Pat Lawlor with Steve Kordek, Ken Fedesna and Marty Glazman.



We shot this photo in the production area as Marty Glazman and marketing director Roger Sharpe were kind of checking things out.



Game designer Eugene Jarvis (3rd from right) with (l-r) Jack Haeger, Yin-Ling Young and John Newcomer, three of the key video artists at Williams.



When it comes to hardware design, here are some of the experts in that department: (l-r) Mark Loffredo, Ray Gay, Glenn Shipp and Al Lasko.



In the conference room at Williams, where (l-r) veepee and general manager Ken Fedesna and veepee of marketing and sales Marty Glazman are looking over what's happening in the trade journals (and Cash Box is on that table!).

TAITO INTRO'S 'OPERATION THUNDERBOLT'

CHICAGO—Operation Thunderbolt, the latest video game from Taito America Corp., offers a full dose of exciting action, challenge and everything else a player looks for in a new game. Here's the scenario: Trans Global Flight #520 has been hijacked by a heavily armed and dangerous group of rebels, and reports indicate that some passengers were removed from the plane and taken into custody at enemy headquarters. The rebels have threatened to kill the hostages one by one in 24 hours unless their demands are met. It is now up to the player to penetrate enemy territory, locate the hostages and return them to safety using the downed Trans Global aircraft.

During the course of the mission, players can conduct a raid on enemy territory and collect additional ammunition, or shoot air-dropped crates to collect reserve supplies. If the raid is successful, contact will be made with an intelligence agent who will provide important information.

Traveling by jeep, players make their way into the enemy hideout, where they will find the hostages behind locked doors. They must shoot the locks off

the doors to free the hostages, while taking precautions to avoid shooting the hostages by mistake.

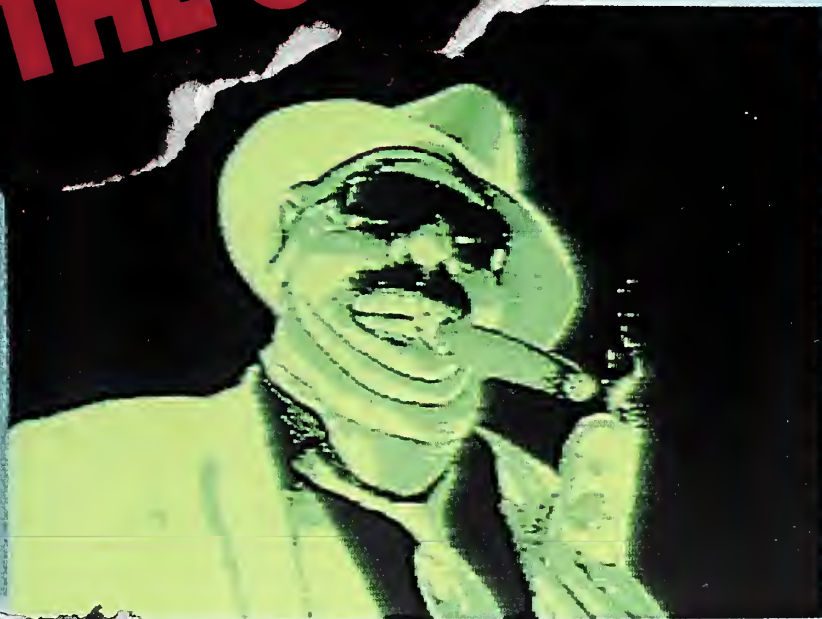
Once the hostages are rescued, the escape route to the airport must be secured. Upon arriving at the airport, you board a passenger plane inside of which is a small group of hostages, mostly women and children. You must approach with caution since the plane and the passengers are heavily guarded. When you have successfully secured the plane, you head toward the cockpit where the pilot is being held at gunpoint. Again, you must approach cautiously, since shooting and killing the pilot will destroy any possibility of escape and your mission will fail. The action is heated and non-stop throughout play!

Operation Thunderbolt employs a new 26-inch monitor with tempered viewing glass and marquee, and is contained in a cabinet constructed of three-quarter-inch plywood throughout, using lock joints and glue blocks for added strength. It has all-metal coin mechanisms and a high-capacity cash box which can be locked with a padlock, among other features that will appeal to the operator.

 *Williams*

NARC™

**NO ONE
HAD THE GUTS...**



**UNTIL
NOW!**

NOTICE: "NARC" is a trademark of Williams Electronics Games, Inc.
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PERSONALITY PROFILE

EUGENE JARVIS: HE MAKES TECHNOLOGY WORK

BY CAMILLE COMPASIO

The industry's game designers, or creators if you will, are a special breed of individual who possess a gift, a unique talent, for taking an idea and translating it into a profitable form of coin-operated entertainment. Among the most notable members of this exclusive society is Eugene Jarvis of Williams Electronics Games, Inc. *Cash Box* visited with Eugene in his office at the Williams' facilities in Chicago. He talked shop for the most part, elaborating a good deal on **Narc**, which is the game that signaled Williams' re-entry into the video field; Jarvis was emphatic in conveying to us that this machine, and the many others preceding it, represents a team effort and should not be credited to the talents of any single individual. This statement reveals much about the make-up of this humble artist and the tradition that exists at Williams.

"When you address the proverbial 'comeback' piece, as we did with **Narc**, you've got to create a game that is different, better, a traffic builder, and something that will attract and sustain the player's interest," he explained. "You must bear in mind that technology in itself is worthless unless you can take it and mold it into a game with substance, value, and most importantly, with appeal."

As we talked with Eugene he confided that game designers have a tendency to daydream as they try to come up with a new concept or idea, and it was during one of these periods more than two years ago that **Narc** was conceived. "I wanted to come up with a game that offered more than just punching a bunch of guys in an alley," he said. "I wanted to give players a reason for putting their money into a machine. I wanted to give them some kind of a struggle they could identify with and relate to," he added. He also told us that he had personally known some people who have had problems with drugs and felt that the concept of **Narc** would provide a way of fighting back.

The **Narc** theme, which focuses on "Say no to drugs," puts the player into the role of an undercover cop, a member of an elite

force that's armed to the teeth and must face similarly armed drug pushers; the objective is to eliminate the bad guys and relieve society of this terrible drug plague. This is obviously not a "fad" theme, since the drug problem was in existence two years ago and long before that; indeed it is still with us and, as much as we would like to see it disappear, is not showing signs of departure.

Narc represents a "technological breakthrough." Eugene compares what went into the creation of this game to a Hollywood movie, describing it as an audio-visual production which utilizes current technology to its fullest capabilities. "Players are more demanding today," he said, "so we have to respond by giving them a story line, outstanding graphics, sound, imagery, and all of the other essentials to keep them interested. Anyone can make a 'me too' game, but that isn't our style at Williams."

Based on what was accomplished with **Narc**, Eugene foresees unlimited possibilities for future games. "With this new technology we can exploit the higher resolution; we can digitize real images, have live human actors, real images of cars and other vehicles and real-life simulation in imagery," he explained. "There is no end to what can be accomplished. It is expensive, but as we see it the cost of a game such as this is justified by what it does in terms of attracting players and generating increased income for the operator."

Eugene Jarvis has an impressive track record at Williams, commencing with **Defender**, his first game for the factory, and including **Star Gate**, **Robotron** and **Blaster** (which preceded **Narc**).

Before we go any further, we must mention the members of the Williams staff who made up the "total team effort" that brought us **Narc**. And they are: **George Petro**, **Todd Allen**, **Larry DeMar**, **Jack Haeger**, **John Newcomer**, **Tim Elliott**, **Lin Young**, **Mark Loffredo**, **Glenn Shipp**, **Al Lasko**, **Brian Schmidt** and **Mark Locascio**. (Eugene will have our head if we forgot anyone!)

To give you a little background information on Eugene Jarvis, he is 33 years old. He started out in coinbiz in 1977 when, fresh out of school, he went to work for Nolan Bushnell at Atari. In 1979 Williams offered him a tremendous opportunity so he joined the company and, as he told us, "Once you get into designing games, you can never be satisfied with a normal job."

As for hobbies, he collects videos and pinball games, takes pride in some of the old classics in his collection, and admits that "My house is strewn with games in various states of repair." He also finds time to "play a little piano."

He and his wife, Jeri, have two children: Mike, who's four, and Alexandria, six years old. He affectionately refers to them as "my market research crew."

A native Californian, Eugene made quite an adjustment, weatherwise, when he chose to relocate to the Chicago area. His "job" is also his "hobby," so to speak, since it gives him a lot of personal satisfaction.

As we were wrapping up this interview he observed, "There's a lot of hype in our industry. My feeling is, let the players decide because they, indeed, are the jury."



Eugene Jarvis, the creative force behind **Narc**.

AN OPERATOR'S VIEW OF ACME '89

BY STEVE EPSTEIN

The trip to Reno for this year's ACME convention at Bally's Hotel held great promise and an equal amount of surprise. The industry has been dominated by video games over the past few years, but they took a back seat to pinball this time. All three pin manufacturers, Williams/Bally, Premier Technology, and Data East, presented pinball machines that created more excitement than most of the video games.

There was **Jokerz!** from Williams and **Atlantis** from Bally; and I'd say they both hold good potential for long earnings. **Jokerz!** is another example of the winning Williams formula. It has a very interesting playfield with good long shots and balance of shots to both sides of the playfield. The graphics, sounds and flash make for a complete package. **Atlantis** reflects the return to basic pinball play that Truck Stop started a few months back. The feeling of **Atlantis** brought me back to the days of **Mata Hari**, **Eight Ball Champ**, and **Eight Ball Deluxe**. The shots are many and very well balanced. The graphics and sounds add up to a very nice package that promises good earnings.

Premier Technology showed **Hot Shot**, a bright spirited shooters game in the old Gottlieb tradition. Sixteen drop targets, ramps, speech, and ringing bells bring this carnival game to life. Data East presented **Time Machine**, which debuted at the AMOA show a few months back. But this game refuses to die, so here it was once again. It's complete with a music theme that spans four decades, it creates excitement not only on its playfield but in a super sound package. The reports on this pin have been the best yet for Data East.

There were some excellent videos at the show, including Atari's **Hard Driving**, a sit-down driving game that looks and feels like a sure winner for both street and arcade locations. **Tetris** is a new kit from Atari and with its non-violent theme of putting different shaped pieces together to form straight lines, it will attract players of all ages and from both sexes.

Data East showed three video games: **Apache 3**, a helicopter shooting game; **Robo Cop** in kit form; and **Hippodrome**, a fight game that won't be out for a couple of weeks. If you bought a dedicated Robo Cop, as an operator you did not feel especially happy to see the kit.

Arcadia Systems offered a cabinet that can hold up to ten different games. Their **Fast Break Basketball**, featuring **Magic Johnson**,

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looks like the best of the lot. Most of the other games for the system are sports related with one named **Sidewinder** (a flying shoot 'em up) and another, **Ninja Mission**, which is a martial arts game. A sports bar or sports-oriented location might do well with this system.

Sega has a hot game in **Turbo Outrun**. Both the sit-down and upright version offer the same great graphics and game play as their very successful Outrun. The big advantage is the smaller dimensions of the cabinet, which makes it easier to fit into any type of location.

Nintendo has added a few new games to their Play Choice 10 system, some that were dedicated games a few months back. There were a lot of operators on the convention floor who are blaming this company for a large reduction in business. It seems a shame that there is sometimes a lack of concern for the operator in the home software industry.

Konami has now decided to offer games in kit form. The best of them was **Bottom Of The Ninth**, a two player interactive baseball game with great graphics and action. This game will do well in any sports-related location and probably any other locations, for that matter, where players like to compete with each other.

Leland has another hit on their hands with **Off Road**, a unique three player driving game that will earn money for a long time. Space may be a problem, but the game will have three players competing and dropping quarters in more often than not.

Taito offered **Operation Thunderbolt**, a two player version of the extremely successful **Operation Wolf**. The gun looks and feels better and, with certain modifications, should hold up for a long time.

Capcom came in with two kits, **Strider** and **Ghouls 'n Ghosts**. With good graphics and decent game play, operators stand an even chance of getting three months of good earnings.

SNK showed **Ikari 2** (an update of the successful original) and **Mechanized Attack**, which is a two-player gun game. The graphics are good.

Romstar offered two kits, **Blood Wolf** and **Downtown**.

I have saved the best for last. If you buy only one game, video or pin, this year, make it Williams' **Narc**. The game impressed me with its depth and how much it reminded me of **Defender**. This game has it all and will be around for a long time. The cost up front is a little steep, but with the legs this game will have, the risk will be minimal.

All in all, this was not the most exciting show I've attended. I felt there was a lack of enthusiasm on the floor. But there was enough good equipment already at locations, and enough from this show, to keep us going.

Editor's Note: Steve Epstein operates the noted Broadway arcade in New York City and is a regular at the industry's trade conventions.)

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L. F. Beverly (Bevel) (Amazement/BMI)
D.D. Bowden (A. Simmons) (Bush Burnin'/Donesha-ASCAP)
In The Mood / 87
G. Albright (D. Simmons, Babyface) (Kear/Hiptrip-Chic-BMI)
Just Because / 9
M. Powell (M. O'Hara, S. McKinney, A. Brown) (O'Hara/Texas City/Lit Mama/MCA-BMI/Avid One-ASCAP)
Justi Coolin' / 1
G. Levert, M. Gordon (G. Levert, M. Gor-don) (Triyce/Fernchild/Wilesden-ASCAP)
Killing Me Softly / 97
N. Gimble, C. Fox (K. West) (Fox-gimbel-BMI)
Kisses Don't Lie / 94
R. Kersey, A. Brown (R. Kersey, A. Brown) (Music Corp. Of America/ Meco Kersey/Lit Mama-BMI)
Let Me Push It To You / 89
L. Job (J. Carter, J.R. Sales, I. Scott, K. Scott, D. Wyatt) (Harrindur/Noise/ela-BMI)
Lile / 30
S. Nickel, C. McIntosh (S. Nickel, C. Mc-Intosh, Eugene) (Virgin/MCA/Brampton-ASCAP)
Love Saw It / 20
L.A. Babyface (L.A. Reid, Babyface/D. Simmons) (Kear/Hip Trip/Green Skirt-BMI)
Lovesick / 45
Lucky Charm / 5
L.A., Babyface for LaFace, Inc. (Babyface, G. Scelsa, D. Simmons) (Hip Trip/Kear/Little House-BMI/ASCAP)
Me, Myself and I / 28
Full Force (Full Force) (Forcelul/Willis-den-BMI)
More Than Friends / 11
T. Allen, B. Eastmond (J. Butler, J. Skin-ner) (Zomba-ASCAP)
More Than Physical / 37
N. Rodgers, C. Max (C. Max) (Mke Chapman-ASCAP)
Move On You / 48
D. Lavance (D. Lavance) (Raw-some/Cayman-ASCAP/Beat Seekers Music)
Najee's Nasty Groove / 86
R. Song (R. Song, Najeel) (Bush Burnin'/Kahri Najeel-ASCAP)
Never Say Goodbye To Love / 44
R. Moore (R. Moore) (R. Moore-ASCAP)
Never Too Late / 66
J. Job (J. Bendict, T. Baldursson) (Harrin-dur/Tortoise Feather/Thorsong-BMI)
Notice Me / 96
R. Clivells, D. Cole (Clivells) (Tipper-ASCAP/Robe/Robt)
Real Love / 19
E. DeBarge (E. DeBarge, B. DeBarge) (Jobete-ASCAP)
Real Love / 49
The R / 98
H. Erk & And Rakim (E. Barrier, W. Griffin) (SBK Blackwood-BMI/Erk B. And Rakim-ASCAP)
Rolling With Kid N Play / 27
H. Lubug, The Invincibles (C. Reid, E. Johnson, B. Doss, The Invincibles) (Hit-gate/Turnout Brothers-ASCAP)
Romeo and Juliet / 63
Roni / 88
L.A., Babyface (L. Montgomery, G. Pas-chal) (Jobete/Depom-ASCAP)
Self Destruction / 38
D. Nice, KRS-One (Stop The Violence Movement) (Zomba-ASCAP/Wilesden-BMI)
She Won't Talk To Me / 52
L. Vandross, H. Eaves (L. Vandross, M. Miller) (SBK April/Uncle Ronnie's-ASCAP/SBK Blackwood/Huamar-BMI)
Skin In It / 15
L. Blackman (L. Blackman) (All Seeing Eye/Polygram-ASCAP)
Sleep Talk / 33
A. Moody, V. Bell (A. Moody, V. Bell, R. Simmons) (Def Jam/Rush Groove-ASCAP/Siam City-BMI)
Something's Got A Hold / 36
M. Murphy, D. Frank (Radiant, M. Mur-phy, D. Frank) (Three Labs Catch The Glow SBK April/Science Lab-ASCAP)
Snake In The Grass / 29
Midnight Star (B. Lovelace, 'Belinda', Melvin Cooper, B. O. Watson, B. Sim-mons, J. Cooper, K. Gant) (Hip Trip/Jig-A-Watt/Jams-BMI)
So Good / 21
G. Duke (P. Vale, M. Waters, S. Schfirin)
Start Of A Romance / 46
R. Muller, S. Roberts Jr. (T. McConnell, J. Williams) (Alligator-ASCAP)
Stay / 77
R. Brooks, J. Jackson (R. Brooks, J. Jackson, B. Quander (Sac-Boy/MCA/Do-WB-ASCAP/Siggy-BMI)
Sticks And Stones / 56
D. Ross (A. Cleveland, D. Ross) (Juby Laws-ASCAP/Rossway/Tough Cookie-BMI)
Still In Love / 59
A. Giles (S. Russel, L. McNeil, T. Haynes, A. Giles) (Disguise/Black

COUNTRY SINGLES

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After All This Time / 38
Another Heart To Break The Fall / 84
Baby's Gotten Good At Goodbye / 84
Ballad Of A Teenage Queen / 64
Better Man (Howlin' Hit-ASCAP) / 70
Big Dreams In A Small Town / 61
Big Love / 34
Big Wheels In The Moonlight / 15
Boogie Queen / 51
Bridges And Walls / 16
Can We Talk / 50
Church On Cumberland Road, The (Lit-tle Big Town American Made-BMI/Wee B-ASCAP) / 17
Come As You Were / 8
Cowboy Hat In Dallas (Miss Hazel-BMI) / 40
Dangerous Ground (L.L.-BMI) / 68
Don't Toss Us Away (Loncch-BMI) / 23
Don't Waste It On The Blues / 21
Don't You Ever Get Tired / 71
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Everything I See You / 36
Excitement To The Rule / 91
Fair Shake (SBK April/Uncle Arnie-ASCAP: Lawyer's Daughter-BMI) / 20
From A Jack To A King (Dandelion-BMI) / 1
From The Word Go (Tree-BMI) / 10
Get Out Of My Way / 61
Goodbye To A Lonely, Hello Baby Doll (Onyland-BMI) / 79
Gospel According To Huko, The (Acuf-Rose/Golden Reed-BMI/ASCAP) / 62
Grandma's Old Wood Stove (Mach II-ASCAP) / 33
Heart, The (SBK/Fesaca-BMI) / 22
Heartaches Here To Stay (Dragon Tree-BMI) / 88
Heartbreak Hill (Sorghum-ASCAP/Inwing-BMI) / 7
Hey Bobby (Wooden Wonder-SESAC) / 26
Highway Robbery (Cross Keys/Tree Group/Jack And Bill/McBee/Terrace-ASCAP) / 30
Hillbilly Hearts (Gosse-ASCAP) / 82
Hit The Ground Runnin' (Bobby Fis-cher Music/EEG-ASCAP) / 48
Honey I Dare You / 2
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How Many Heartaches (Boggy-BMI) / 63
I Don't Miss You Like I Used To (Lon-mar Bee/Baby-Duck-BMI) / 93
I Feel Fine (Blackwood-BMI) / 75
I Got You (Coal Dust West-BMI) / 56
I Just Called To Say Goodbye Again (SBK April/Butler's Bandits-ASCAP/SBK Blackwood/Larry Buter-BMI) / 69
I Sang Dixie (Coal Dust West-BMI) / 41
I Still Believe In You (Bar None-BMI) / 24
I Wish It Was Still In Your Dreams (Tree/Cross Keys-BMI/ASCAP) / 21
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If I Had You (Acuff-Rose/Tioaga Street/Hero No Evil-BMI) / 46
I'll Be Lovin' You (MCA/Denise Barry/Screen Gems-EMI/Scarlet Moon-BMI-ASCAP) / 28
I'm A One Woman Man (Cedarwood-BMI) / 14
I'm No Stranger To The Rain (Tree-BMI) / 49
Is It Still Over (Ensign/Larry Henley-BMI) / 49
Keep The Faith (April/Keith Stegall-ASCAP; Hall Clement/Waik Music Group-BMI) / 59
Lay Me Down Carolina (Tom Collins-BMI) / 93
Learn How To Say Goodbye (BMI) / 78
Left Over Loving (Little Bill-BMI) / 99
Life As We Knew It (Silverline/Lucrative-BMI) / 53
Like Father Like Son (Scarlett Moon/Denise Barry/SBK-ASCAP) / 75
I Love In Motion (Morgan Active/You And I/Dejams-ASCAP) / 52
Love Will (Jack And Bill/GID-ASCAP) / 37
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Many Mansions (Mid-Summer's AMR/EEG/Whitehead-ASCAP) / 54
Momma Didn't Raise No Fool (OC Radio/Active-ASCAP/Allstars-BMI) / 80
Moan Preety Moon (Sibler Brothers-BMI) / 35
My Rose Is Blue (Dragon Tree-BMI) / 81
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Next To You (Guy-BMI; Uncle Fri-ASCAP) / 90
No Time At All (Dragon Tree-BMI) / 94
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Only The Strong Survive (Ensign/Dow-n-Stars-BMI) / 39
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Treat Me Like Your Woman (Goldrose-BMI) / 86
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What A Wonderful World (Valando-ASCAP) / 47
When She Holds Me (Kristoshua-BMI) / 56
Where Did I Go Wrong (Steve Warner-BMI) / 60
Which Way Do I Go (Now That I'm Gone) (Hersong/Hide-A-Bone-ASCAP) / 36
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You Got It (SBK April/Gone Gator-ASCAP/Orbitsongs-BMI) / 31
Young Love (Irving/Cole/Boy-BMI) / 29

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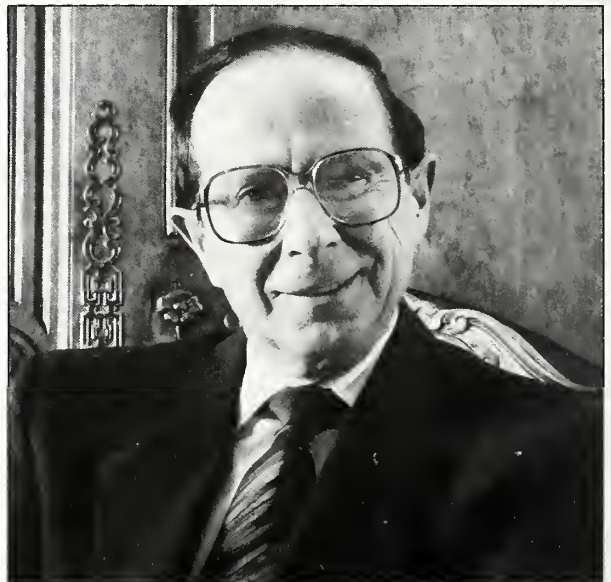
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