

CASH BOX

FEBRUARY 11

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**NASHVILLE SVENGALI
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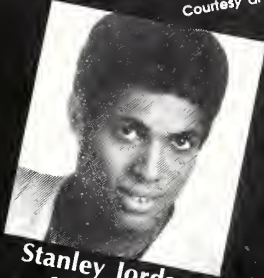
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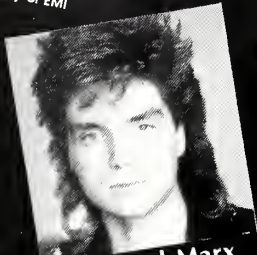
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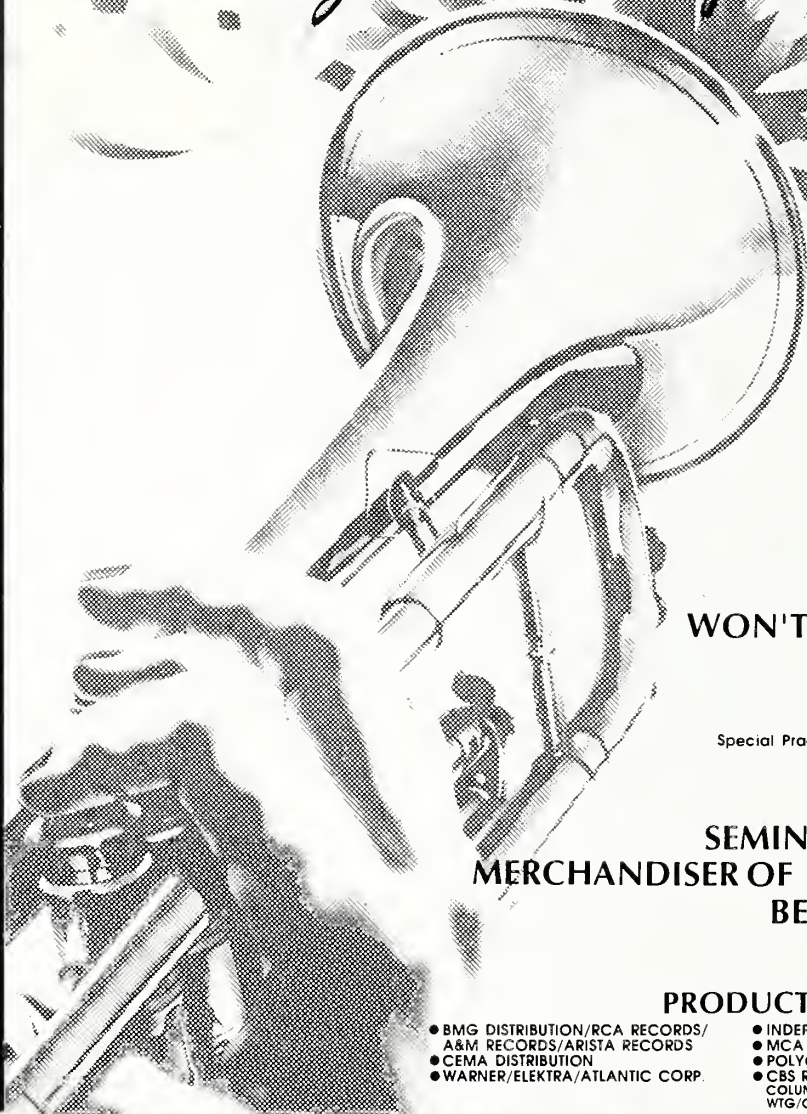
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**LYLE LOVETT****MIDGE URE**

TICKERTAPE

NEW YORK—NEW YORK—**Warner Bros., MTV and VH-1** are going to preside over a summer-long celebration of the 20th anniversary of the **Woodstock** festival with exclusive MTV and VH-1 screenings of the movie, special documentaries culled from film outtakes, daily *Woodstock Minutes*, merchandising, and other related hoopla. Get those tie-dyes ready.... From now until Feb. 1, visitors to New York's **Lincoln Center Library for the Performing Arts** can visit *ASCAP: The Music of America*, a 75th anniversary exhibit featuring **Dizzy Gillespie** and **Louis Armstrong's** trumpets, **Stevie Wonder's** harmonica, and other similar artifacts.... **Michael Jackson's Moonwalker** has become the top-selling music video of all time, breaking the previous record held by—what else?—*The Making of Thriller*.... **CBS International** claims to be the first U.S. label selling its catalogue in the Soviet Union, including, yes, albums by Michael Jackson.... **BMG Distribution** has signed a domestic distribution deal with newly-formed **Grudge Records**; **Crack the Sky's From the Greenhouse** is the first album distributed under the new arrangement.... **Extended Wings** has been signed by **New Visions Pictures** to coordinate music marketing deals; **Robert Wise's Rooftops**, with its Capitol soundtrack, is the first project.... *Playing Keyboards* is the name of a new magazine "expressly designed for the amateur electronic keyboard owner".... The Showtime cable network is airing *Portraits in Black* all month to commemorate **Black History Month**, with one-minute profiles of such artists as **Billie Holiday, Duke Ellington and Bert Williams**.... **Ben & Jerry's Newport Folk Festival** is set for July 29 and 30 in Newport, Rhode Island. Can summer be far away?.... **Madison Square Garden**, which was recently threatened with a wreckers' ball, will be renovated instead, as will be the neighboring **Felt Forum**; the Garden will remain open throughout, the Felt Forum will shut for two years.... **Sam Kinison** is going to perform a Feb. 14 benefit at that same Forum for **Sally Marr**, the mother of **Lenny Bruce**.... **Jacob's Pillow**, the Becket, Mass., Dance Festival, will undergo its own \$2.9 million construction and renovation project.... MTV and VH-1 have launched a new publication "designed to help the record retailing community sell product through promotions," *In the Bin*, a semi-annual newsletter.... Atlanta's **Ichiban** is distributing five new labels: **Bunky 7, GEMC, SDEG, Evejim and Houston International**.

STARS BAND TOGETHER FOR ARMENIA

BY TOM DE SAVIA

LOS ANGELES—Charles Aznavour, Liza Minnelli, Dionne Warwick, Ben Vereen, Steve Lawrence, Pia Zadora, Connie Stevens, Jeff Baxter, Rita Coolidge, Casey Kasem, Gary Coleman and Irene Cara were among the more than 100 celebrities who gathered last Sunday (1/29) to record "For You, Armenia," a song with proceeds benefiting the victims of the recent Soviet Armenia earthquake. The celebrities recorded together under the moniker "Friend to Friend." "For You, Armenia" was penned by legendary songwriter Aznavour (who is Armenian) and George Garvarentz, with English lyrics by Paul Williams. The recording session was filmed as a documentary television special by director Peter Bogdanovich and cinematographer Laszlo Kovacs, with plans for a special home video version in the works. The effort was organized by executive producer Joel Cohen, producers Tim Goodwin and Larry Cohen, producer/songwriter Michael Masser and the Armenian Relief Society of the Western USA. Masser also served as producer of the song itself. Aznavour has already recorded the song for release in France and spearheaded the recording of the American version.

"The whole world is responding," explained Masser of the enthusiasm to aid Armenia. "I think it has to do with

glasnost. I think it has to do with peace. I think Armenia represents an extension of the new bridge between Eastern Europe and the Western countries. Hopefully this will lead to us helping our own homeless."

"It's the first time that something so important has happened for the Armenian nation," explained Aznavour. "I expect to raise enough to take care of a minimum of 500 children for almost 20 years. Some of the children are very young so I am going there to find families and I am going to send them the money to be able to raise the child as their own child with not much difficulty. I have postponed everything I'm doing. I'm concentrating only on this."

"If you can use your God-given talent for what God had in mind—like to help other people—than maybe you can do something as opposed to feeling so helpless, like most of us do," explained Minnelli. "You're not doing it for the publicity or anything else—you're doing it for a blanket for a kid or for penicillin. Your motives have to stay as pure as they are."

"The motive is strictly to get some help. You can't just send money to Russia, you just don't do that. You find out what's needed in terms of clean water, syringes, medicine, food—and then you take it in. Do yourself a favor: buy this record and help some children!"

MOVERS & SHAKERS

■**Russ Bach** has been appointed president, **CEMA Distribution**. Bach, who will be based at the Capitol Tower in Hollywood, will be responsible for the activities of Capitol-EMI Music's sales and distribution arm, CEMA Distribution. He joins Capitol-EMI Music from his position as executive vice president of marketing development for WEA. ■**Arista** has named **Ken Levy** vice president, creative services. Levy has been with Arista for six years and most recently held the position of director, creative services. Meanwhile, **Melani Rogers** has been promoted to vice president, publicity. She was formerly senior director, national publicity. ■**A&M's** new vice president of publicity is **Wayne Isaak**. Isaak was most recently executive director of West Coast publicity for the label. In a major realignment of **RCA's** promotion department, **Jim McKeon** has been relocated to the Los Angeles office, **Geary Tanner** has been promoted to senior director of pop promotion and **Randy Ostin** has been appointed director, pop promotion. McKeon remains vice president of album promotion, and Tanner moves up from regional promotion director of the Southeast and Southwest regions. Over at **Geffen**, **Marko Babineau** has been promoted to director of promotion. Babineau has been director of AOR promotion for Geffen since 1983. ■**Abbe Frank** has been named **MCA's** director of national field marketing. Frank, a five-year veteran of MCA, was formerly national marketing manager and will be based at the label's branch office in Chicago. ■**Tim Mandelbaum** is **EMI's** new director of business affairs. He moved up from the position of senior attorney. There have also been several promotions in the label's urban music department. **Reggie Barnes**, former mid-Atlantic regional director, is now national director, urban promotion. **Mike Austin** has been upped from Southwest regional promotion manager to regional director for the same area. **James Boyce** was promoted to Midwest regional manager and **Glynice Coleman** and **Virgil Thompson** were also promoted to regional managers, mid-Atlantic and West Coast regions, respectively. There have been several new appointments in **Atlantic Records' video** department. **Catherine Berclaz**, formerly assistant to the director of video business affairs, has been upped to coordinator of video services, **Curt Creager**, who was manager of video services, has been named manager of video marketing, **Sharon Robertson** has been promoted from coordinator of business affairs to manager of video administration and **Michelle Webb** has joined the label as video producer. Over at **Combat Records** in New York, **Bridget Roy** has been promoted to the newly created post of metal marketing and promotion. Previously, she was responsible for metal press for Combat and her new position is an enlargement on those duties. ■**Brian Bacchus** is now manager of national jazz promotion for **PolyGram**. He has been national jazz promotion coordinator for the company since August 1987. ■**Capitol Records** has named **Cindy Cooper** manager, production coordination and scheduling. She has been with Capitol since March of 1988, and was most recently supervisor, production coordination and scheduling. ■**Tom Sgro** has been named West Coast regional manager of country promotion for **Mercury/PolyGram**. He will be working out of the Los Angeles branch office. ■**Alan Brown** was appointed Western artist development manager for **Warner Bros. Records**. Brown comes to Warner Bros. from WEA, where he worked for a year and a half as an in-house marketing representative for the Northwest.



Bach



Isaak



Ostin



Babineau



Barnes



Creager



Webb



Bacchus

16th Annual American Music Award Winners

By Julius Robinson

LOS ANGELES—SHRINE AUDITORIUM: The show had its rough spots, but the 16th Annual American Music Awards telecast managed at least to reward its most popular nominees, George Michael and Michael Jackson, with a few valuable moments in the national spotlight. Jackson landed the "American Music Award of Achievement" award, acknowledging the success of *Bad*, which was presented by Eddie Murphy. This also provided one of the show's genuine chuckles, when Jackson tried to adjust the microphone stand, finally asking Murphy's help. Murphy quipped, "[Jackson] said, 'Eddie pull it up,' and I started to do it too!" There's famous, and there's FAMOUS.

And then there was controversy—why, many asked, did George Michael win as Favorite Male Soul/R&B Vocalist over Michael

Jackson and Bobby Brown? And best R&B album for *Faith*? The answer, as George was careful to point out at the backstage press briefings, was due to the fact that the AMAs are voted on by the public, as opposed to industry insiders at the Grammys. And the R&B-listening public, black and white, listen to his albums. (For more on this subject, see Singles Going Steady column, page 20.)

Then there were the 'rough spots.' Gun 'N' Roses failed to show in time for their live performance, forcing an early appearance by Rod Stewart. When the bad boys finally made it later in the show, they were sans sick drummer Steve Adler, who was replaced by Don Henley. (Apparently he's a buddy of Axl's.) Ironically, they performed "Patience."

Finally, there were the high points—excellent performances

from Randy Travis and D. J. Jazzy Jeff, as well as a spirited performance by Tommy Conwell & the Young Rumlbers.

FAVORITE GROUP

Soul/Rhythm & Blues: Gladys Knight & the Pips

Country: Alabama

Pop/Rock: Gloria Estafan & Miami Sound Machine

FAVORITE MALE VOCALIST

Soul/Rhythm & Blues: George Michael

Country: Randy Travis

Pop/Rock: George Michael

FAVORITE FEMALE VOCALIST

Soul/Rhythm & Blues: Whitney Houston

Country: Reba McEntire

Pop/Rock: Whitney Houston

FAVORITE NEW ARTIST

Soul/Rhythm & Blues: Al B. Sure!

Country: Patty Loveless

Pop/Rock: Tracy Chapman

FAVORITE ARTIST

Heavy Metal: Def Leppard
Rap: D.J. Jazzy Jeff & the Fresh Prince

FAVORITE ALBUM

Soul/Rhythm & Blues: George Michael, *Faith*

Country: Randy Travis, *Always and Forever*

Pop/Rock: Original Soundtrack, *Dirty Dancing*

Rap: D.J. Jazzy Jeff & the Fresh Prince, *He's the D.J., I'm the Rapper*

Heavy Metal: Def Lppard, *Hysteria*

FAVORITE SINGLE

Soul/Rhythm & Blues: Freddie Jackson, "Nice N' Slow"

Country: Randy Travis, "I Told You So"

Pop/Rock: Guns N' Roses, "Sweet Child O' Mine"



MICHAEL JACKSON & EDDIE MURPHY



GEORGE MICHAEL



RANDY TRAVIS



AL B. SURE



D.J. JAZZY JEFF & THE FRESH PRINCE



DUFF MCKAGAN & SLASH OF GUNS 'N' ROSES



PATTY LOVELESS

THE BUZZ

LA AMA BASH: Following the American Music Awards extravaganza at the Shrine Auditorium, **Radio City Music Hall** threw their annual all-out bash at Chasen's in Beverly Hills. The place was packed, despite the fact that the guest list was reportedly cut a whopping 50% from last year. **L.L. Cool J, D.J. Jazzy Jeff & the Fresh Prince, Kenny Rogers, Sheena Easton, Steven Stills, Kim Carnes, Little Richard, Tommy Conwell, Run-DMC, Eddie Money, Debbie Gibson, Paula Abdul** and **Olivia Newton-John** were among the celebs who surfaced at the festivities. The food was good, the drinks were free...

Special thanks to the cool gang at **Jensen Communications** for all their help in making **CASH BOX's** AMA party coverage run smoothly.

SHOWS OF THE WEEK: **Eric Ambel's** gig at the Palomino (with special guest **Syd Straw**), and **Dreams So Real's** showcase at Club Lingerie (featuring great covers of **Neil Young's** "Cinnamon Girl" and **Badfinger's** "No Matter What").

RECKLESS RECORDING: **Jules Shear** is working on a solo acoustic album to be released on **I.R.S. Records** sometime in the spring. The album, produced by **Marty Wilson Piper of the Church**, will be entitled *The Third Party*. Be on the lookout.

NEW ARRIVALS: **A&M Records** has announced a couple of very special new releases: **Diana Baron**, the label's national director of publicity, gave birth to a son, **Walker Louis**, on January 29 at Cedars Sinai Hospital; and a daughter, **Austin Charlotte**, was born to senior VP of promotion **Charlie Minor**. Congratulations!

SOME FOLKS WILL DO ANYTHING FOR A BUCK DEPT.: A fond farewell to **Mr. Tom Cording**. T.C. has left his digs at **Enigma Records** for the grayer pastures of New York and his new gig at **Island Records** over there. Tom has a special quality—some call it charisma, others call it industry slime—that makes him an invaluable asset to the recording industry. So now, Cording is leaving sunny L.A. for New York to step on some fresh new faces. Good luck, my friend—I'll miss you!

Tom De Savia



BROSMANIA: Bros' Matt and Luke Goss proudly display their awards for quadruple platinum sales in the U.K. The photo was taken by **CASH BOX** photographer Lisa Johnson at a ceremony held prior to one of the band's sold-out performances at Wembley Arena in London. Several American journalists attended the festivities as part of a media blitz to break the overseas sensations here in the States.

NY THIS GUY has an undeniably unusual name. Ichabod. Seriously. Not Ichabod Crane, of Sleepy Hollow fame, but Ichabod Stowe. And this has to be the hundred thousandth time someone has made that reference. He must be used to it, however; his first album, on New York's Gadfly Records, is called *The Legendary Ichabod Stowe*.



ICHABOD STOWE

This Ichabod is not a schoolmaster, but rather a singer/songwriter in the roots-rock-folk tradition. His album is a tight, melodic tribute to the socially conscious American folk-meisters of the '60s and early '70s. An upcoming release, tentatively titled *It's My Turn*, is a little harder-edged, meaning in this context that the songs are more electric than acoustic, and the arrangements somewhat more complicated. He also throws in a reggae groove on a track called "All Grown Up and Nowhere to Go." It works.

His musical career and the new project are two subjects Stowe is more than happy to discuss. "I'm sort of at a crossroads," he says, "because I have this record out that got really good response, is still getting good response, and I have a second record that is pretty much done. And I'm talking to other labels about what to do with it, whether they want to pick it up or distribute it. If they decide they want to redo it, and give me the budget to do it, I'd even go for that."

An interesting aside is that Stowe owns the label on which *The Legendary...* was released. He also has an MBA and a master's degree in public policy. "The business end of it is important," he explains. "Music is a business, just like anything else. I want to know about it, and have that to my advantage, rather than being taken advantage of."

He considers the experience so far invaluable, and added that Gadfly is "pursuing" projects by other artists. But the most important thing Stowe said he has learned is that "putting out an independent record is every bit as tough as one would expect it to be. But anyone who has any chance of succeeding goes into it not knowing that. It's part of the game."

"I know what it costs to make a record," he adds. "I know what it costs to press an individual record. I know what the steps are, and I think that can only help me."

Of the forthcoming *It's My Turn*, Stowe says the second effort is "very similar in certain ways, a bit different in certain ways. It shows a little more range than my first record. Again, it's rock-oriented with that washy acoustic trademark guitar. The acoustic guitar is always in there and audible, but there are more interesting aspects and more humour in this one, and a little more variety."

Musically, he says he has no specific influences, can't say "Buddy Holly influenced this," or "Roy Orbison that." Instead, he says "I've listened to a million different things, and I like a million different things. Everything starts to blend together after awhile. Unless you start playing the riff from 'Satisfaction,' it's really hard to isolate something. Hopefully it sounds like something new, but something familiar. That's what pop music really is. Something that is totally original usually sounds so jarring or shocking that people aren't going to be able to relate to it."

"I think [the new album] should appeal to anyone who likes pop music. It has some real rock elements, and some real folk elements. But I think also it appeals to someone who likes to think a little bit more about the lyrics, and wants to hear something other than what 99 percent of the stuff on the radio is—love songs and beat-oriented things. There's nothing wrong with that, except that there is so much of it, it leaves little room for diversity. I figure that in one tiny part of the marketplace there is me, who writes a little more thoughtful things, a la Richard Thompson."

NOT BAD FOR A TUESDAY NIGHT: **CBGBs** is an institution, no doubt about it. It has always been the place to go to hear what's good and what's new. Not always both at the same time, of course, but one is never disappointed. Last Tuesday was one of those nights when you sit in an unbelievably uncomfortable booth (my feet don't touch the floor. It's annoying), look around at the, uh, primitive decor, and think

THE BUZZ

"God, I love this place." First we saw Epic's "new" band, college radio faves **Slammin' Watusis**, who have a new album coming out momentarily called **Kings of Noise**. That about sums it up. They are brash, grungy, fast, *noisy*. And they got better as the set went on. Then, after a very brief detour to the Cat Club to see a band that was so bad I won't even bother mentioning the name (maybe they were having an off night) it was back to CBs to catch the band "everyone is talking about," **Das Psycho Rangers**. Surprise, surprise, they are every bit as good as they are supposed to be. Watch this space a couple of weeks from now for all the details we can dig up on these transplanted Englishmen who are trying to take over the city.

Karen Woods

UK SHEENA: Sheena Easton made a rare visit to her homeland last week and impressed us all with her extraordinary new accent. It is an impenetrable West Coast drawl punctuated with Glaswegian squeaks. No wonder she does not like doing interviews; far better that she sticks to singing.

Britain has not seen Easton since she sang "Morning Train" wearing a boiler suit and a Nolan Sisters haircut. She feigns surprise when I ask her why such a drastic change of image. She pouts, "There is no dramatic change. My music and my image have changed on a linear gradual level. Back home in the States [and it really is back home, she never wants to go back to Glasgow] people have seen me grow up and change whenever I've liked. There has been a period of cognizance. Here people were aware of me singing 'Modern Girl' and now they see me doing 'The Lover in Me' and wonder what happened in between."

In between she found **Prince**, who is always looking for a malleable subject ready to be turned into his own pouting, tousle-haired, hard-eyed mirror image. Prince, incidentally, flew into town the day after Sheena. Was it especially to see her?

"Oh really, Prince is here? I didn't know," she says coyly. While she will not admit to any romantic involvement with Prince, she will readily tell you that he is her mentor.

"He's taught me how to be creative. I didn't used to have the confidence to write the songs. But now I can send him some free-form lyrics that don't even rhyme and he'll put music to them that I love. I send him my thoughts and my feelings and he puts them to music. I didn't think I would ever be able to write my own music, but on my next album I would like to have some of my own lyrics. Prince has made me feel no longer ashamed of them. We have quite a spiritual empathy."

The new album contains no Sheena originals, but it does have that voice, swooping so sensually around Prince's libidinous lyrics. Easton and Prince have spirituality in common. They both readily talk about God.

"Not a man with a long white beard, as most people think, but the cognizance of the creative force within us. It is important to tune into that force."

Easton meditates daily and goes for 20 mile hikes with her three dogs, two that look like labradors, the other like a lavatory brush.

"It's when I sort out all the problems that sift to the surface. Not that I have that many problems. My mother raised us to be confident and strong, and I know that whatever happens in my life I can survive. I have never despaired. Despair is a very heavy-duty negative emotion. The word sends shivers through me. In my whole life I have never experienced it; it must be awful. But my spiritual beliefs never let me get depressed."

Easton is quick to point out that she shows concern for those who do.

"I am very involved in the Rock Against Drugs movement. A lot of people might say it is very hypocritical of me to try and solve the problems of drug abuse when I have never experienced them myself. I have never taken any drugs in my life—I don't even take caffeine. But I don't think it is patronizing at all because there is a school of young people who have not as yet taken drugs but might succumb to peer pressure. I want to be a role model for them so they think, 'She's having a fun time and she doesn't do drugs. She's cool so it's OK for us to be the same.'"

BRITS NIX RICK'S HITS: As tension mounts for this year's Brits Awards, producers have been disappointed that **Kylie Minogue** has backed out at the last minute as compere for the show. Nasty gossip mongers say **Pete Waterman** had a few whisperings in her ear. He was very distressed that his protege **Rick Astley** last year was deprived of a chance to sing his award-winning "Never Gonna Give You Up" because the show was running over. Astley threw a mini-tantrum and fled in tears. Waterman was not keen on having this year's discovery humiliated in a similar fashion.

Chrissy Iley



NO YOU CAN'T! OH YES I CAN!: Producer Craig Doerge tells David Crosby "Don't touch that dial!" during the recording of Crosby's upcoming A&M Records release entitled *Oh Yes I Can*. It's your record, Dave—you can do whatever you want.



WILD EYED GOLD: Ricky Van Shelton stopped backstage at a recent Calgary, Ontario show to collect a gold record for his debut album, *Wild Eyed Dream*. Unfortunately, we don't know who these people are.



GIT DOWN!: That's Toni Childs on the left, and Rev. Al Green belting out "Let's Stay Together" on *Late Night with David Letterman's Seventh Anniversary Special*. The two were accompanied by Paul Schaffer's All-Star Orchestra (Carlos Santana, McCoy Tyner, Tito Puente, Patti Austin, Melissa Etheridge, Darlene Love, Tower of Power horns, etc.). This stellar gathering aired February 2.

GIVE THE PEOPLE WHAT THEY WANT

THE HEAT IS ON, as decision-makers at the majors scramble to make sense—and make use—of what may be the most significant phenomenon of the last half-decade—to use the industry phraseology, “the street” has begun “talking back to radio.” What this means, in essence, is that the pop audience is no longer blithely accepting the music that programmers are offering up. Further, radio playlists, which have long been determined by the labels in the form of singles and pre-ordained AOR cuts, are opening up, as music directors, increasingly sensitive to audience demands, take the initiative with the cuts they add, rather than choosing from the limited menu the labels are pushing at any given moment.

The trend took shape after various rap and metal albums started “blowing out the doors” of retail sans airplay, which forced AOR and urban stations to add the likes of **Guns N’ Roses** and **Tone Loc**, respectively. (Interestingly, the powers that be at MTV recognized the phenomenon long before radio did, introducing rap and metal programming early on.) More recently, the populist revolution has spread to that bastion of conservatism, Top 40 radio, with the spontaneous explosion of such records as **UB-40’s** five-year-old “Red, Red Wine” and **Paula Abdul’s** #1 pop hit “Straight Up.” The third time was definitely a charm for Abdul, whose *Forever Your Girl* LP enjoyed only moderate sales until **Virgin** hurriedly released “Straight Up” as the third single, in response to growing airplay on the cut. The tendency in such instances is for label execs to take credit for their “vision” and “commitment.” In this case, however, **Virgin** co-chairman **Jeff Ayeroff** refuses to give a revised version of what went down.

“The first two singles were black hits,” he explains, “and all of a sudden ‘Straight Up’ came out of radio. Radio did it. It was decided not to chase the second single pop and let the third single come out; that was a good move, because the third single went crazy. We never really caught our breath on this project. We had to finish the album quickly because we’d put a song on last year’s **Gavin** [convention] CD before the album was ready, and 11 guys said, ‘This is a hit—I’m playin’ it. I don’t care if it’s ready or not.’ So we had to put that record out as a single and we had to rush to finish the album. Radio keeps choosing the tracks. What’s happening is, the public is dictating the way her career is going. “While this sort of situation makes the labels nervous—after all, it makes the marketplace even more unpredictable than usual—it’s healthy for all concerned.

Add Trends: True to the pattern that has come to define the modern-rock era (it’s now a fact of life, like computers), 1988 was a year of discernible premeditation, whether intent led the artist toward the pursuit of formal perfection (Basia, k.d. lang, Brian Wilson) or on the quest for emotional “authenticity” (Graham Parker, Keith Richards, the Cowboy Junkies). But as a few ground-breaking acts have proved, premeditation doesn’t have to lead to self-consciousness. We may have just begun a new era, one in which innovative artists employ premeditation in the service of spon-



WHO IS LENNY KRAVITZ? (photo: Nissen)

taneity; indeed, the **Junkies’** extraordinary *The Trinity Session*, with its resolutely minimalist methodology (one day/one mike/live-to-digital-two-track), is a veritable blueprint for luring the loose muse. On the same level, people seem to be assimilating their influences more fully, so that the resulting music often tends to sound more intuitive/experiential than fussy/derivative.

The Fine Young Cannibals’ imminent *The Raw and the Cooked*, for example, positively buries most earlier attempts to integrate Motownisms and Al Greenisms into a contemporary context. This hit-laden album is as accessible as it is artful; not only will it establish singer **Roland Gift** as a superstar, it’s strong enough to make **I.R.S.** forget about **R.E.M.** Meanwhile **Tom Petty’s** upcoming *Full Moon Fever* (due in April on **MCA**) wears the artist’s adoration of the Beatles and Byrds on (rather than up) its sleeve. There’s no faux on either of

these platters at all, y’all. Both the new **FYC** and the ‘88 **Basia**, by the way, give the lie to the notion that pure gut grooves have to be entirely man-made.

At any rate, I’m hoping that all of the above becomes commonplace in the ‘90s.

Magic Mike Update: I’ve received inquiries from a couple of **A&R** reps about the whereabouts of innovative recordist **Peter Moore**, producer of *The Trinity Session* (profiled in my Jan. 28 column). Moore lives in Toronto; if you want to contact him about a project you think he might be right for, call me and I’ll give you his number. Personally, I’d love to see Moore paired with L.A.’s **Broken Homes**, a fabulous performing band whose two albums sound forced and fussy by comparison. Imagine the **Homes** cranking it up in a carefully chosen room, while Moore records the event direct to digital two-track with his trusty Calrec Ambisonic mike. Boy, would I love to have a copy of that....

Add Broken Homes: If the band successfully makes the club-to-concert transition on their tour with **Joan Jett** (who chose them over **Living Colour** and **the Bullet Boys** after listening to the current LPs of each band), they may move enough product to reinspire their present label, **MCA**. Barring that, look for the **Homes** to be signed a second time by **A&R** man **Michael Goldstone**, who left **MCA** for **PolyGram** last year.

Speaking of reunions, now that **A&M** and singer **Marti Jones** have parted ways (as predicted) after the label went oh-for-three in its efforts to break her, will she be reunited with **Virgin** **A&R** VP **Nancy Jeffries**, who signed Jones to **A&M** before leaving the company? Jones would have similar problems at **Virgin**, whose roster is filled with folksy female popsters—**Sam Phillips**, **Julia Fordham**, **Syd Straw** and **In Tua Nua’s** front line, for starters. On the other hand, **Jeffries**, whose successes include **Ziggy Marley** and **Keith Richards**, has earned herself virtual carte blanche at the signing table. But if it’s not **Virgin**, the smart money is on **Warner Bros.**, which has a history of tapping the free-agent market (e.g., **John Fogerty**, **Lou Reed**, **Elvis Costello**). Apart from anything else, Jones may have the best vocal instrument of any member of the burgeoning idiom she describes—facetiously—as “tampon rock.” Jones is a prestige act, but she has yet to really cut loose in the vocal booth. Hey, how ‘bout a **Don Dixon-Peter Moore** collaboration?

Add Virgin: **Jeffries** has just signed a provocative new artist named **Lenny Kravitz**, who’s half-black, half-Jewish and just 23 years old. **Virgin** outbid **WB** and **Capitol** to get this guy, who writes like **John Lennon** and sings like **Prince**. The bidding war started after execs at the three labels received cassette copies of **Kravitz’s** work-in-progress, a self-produced, largely self-performed album that is instantly memorable. He’s already been on the covers of several national tabloids, but not for his musical acumen; **Kravitz** is married to somebody famous. In any case, remember the name—you’ll be hearing it a lot in the coming months.

Bud Scoppa

THE A&C TOTALLY HIP TOP 10

1. **Fine Young Cannibals:** *The Raw and the Cooked* (I.R.S.)
2. **Elvis Costello:** *Spike* (Warner Bros.)
3. **Roy Orbison:** *Mystery Girl* (Virgin)
4. **Tom Petty:** “A Face in the Crowd” (from *Full Moon Fever*, MCA)
5. **Crowded House:** “Recurring Dream” (from *Tequila Sunrise*, Capitol)
6. **Lyle Lovett:** *Lyle Lovett and his Large Band* (MCA)
7. **Lenny Kravitz:** work-in-progress (Virgin)
8. **Til Tuesday w/Elvis Costello:** “The Other End (of the Telescope)” (Epic LP cut)
9. **Kurt Rambis,** power forward, **Charlotte Hornets** (NBA)
10. **Grace Pool:** “Awake in the Rain” (Reprise LP cut)

What Comes After Ultravox?

MIDGE URE'S RHETORICAL QUESTION

BY KAREN WOODS



'Now that Ultravox is defunct, I had to prove to myself—and to other people, no doubt—that I was capable of writing and recording a high-quality album on my own.'

EVERY ONCE IN A WHILE an artist comes out with a record that has it all—mass appeal, a pleasing melody and lyrical substance. Midge Ure's *Answers to Nothing* is one such record. As a whole, it's immediately accessible, from the loping title track onward. It is smooth, gentle, mature, melodic and graceful. Lyrical-ly, it's a grown-up record as well. Ure, the one-time vocalist of Ultravox, is well known for his political activism—he, along with Bob Geldof, put together the Live Aid project, he co-wrote the Band-Aid hit "Do They Know It's Christmas," and is part of the Prince's Trust—but he manages on the new album to address socio-political issues without being didactic, and in some cases approaches subjects so subtly that it takes three or four listens to realize what he is saying. But "subjects" are definitely there: sexism is addressed in a duet with Kate Bush called "Sister and Brother," famine and poverty in "Hell to Heaven," authority in the title track, faith in the current single, "Dear God."

While his name may not be a household word in this country, Ure's musical track record is impeccable. After cutting his teeth first in his native Scotland and then in the London music scene, he took over vocal duties for the seminal synth band Ultravox when John Foxx left, and contributed to *Vienna*, the album that put Ultravox on the map. He put out his first solo album, *The Gift*, in 1985, and scored a number one British single with "If I Was."

Answers to Nothing, however, is in Ure's opinion the first true Midge Ure record. "I think the main difference is the attitude I had when I started recording it," he says. "The circumstances were very different. When I did *The Gift*, Ultravox was very much still in existence and I was simplifying what the band did. I wanted to do something easier than Ultravox music, and I wanted to indulge myself and my passions for instrumental music, which Ultravox didn't do a lot of. So I did that, and it was quite successful; I was quite pleased with it. I didn't think it would break any musical barriers—I just wanted to do something different than Ultravox."

"And with this album, now that Ultravox is defunct, I had to prove to myself—and to other people, no doubt—that I was capable of writing and recording a high quality album on my own. I've never actually found myself in a position where I had no other musicians around me, no other people to bounce off. And it was a very sort of insular feeling, but a quite satisfying one as well, to be able to do everything you want to do without compromise."

This wasn't an entirely one-man project. Ure had a little help from friends Mark King of Level 42, Big Country's Mark Bzrzecki, and UB40's Robin and Ali Campbell—and the inimitable Kate Bush, of course. But the guests musicians were just that, guest musicians. I ask Ure if he prefers the role of solo artist as opposed a band situation. "I do, actually," he says, sounding a bit surprised. "There were times when it would have been nice to have someone else around, when I got particularly bogged down with something. But I just worked a different way. I have my own studio, and when I did get stuck on something, I would just turn the machinery off and go home, and start again the next day. So it was a bit of a luxury, but a very necessary luxury."

Collaborating with oneself takes a little longer, Ure found, as does being the only musician in the room. While a lot of people may be under the impression that Ultravox was a Depeche Mode-techno-everything sort of band, that's not quite true. Ure is first and foremost a guitarist, and with this record found he had more to learn about technology than he thought. "*Answers to Nothing* was recorded over a very long period, over a year," Ure said. "About 14 months, actually. The first couple of months I was basically teaching myself how to use the equipment, how to program drum machines and write drum patterns, teaching myself some of the technical things I never really had to deal with in Ultravox. With a band, the drummer does the drum patterns, and now all of a sudden I'm the drummer as well." He laughs. "It was an interesting three months."

Technological considerations aside, he says, when it comes to songwriting, "the subject matter comes first. There's no point at all writing a song about nothing. So I have in mind what I want to say in the song, then I set about making the music, a type of music that's compatible with what I'm trying to say in the lyrics. Then the lyrics come last. That's the hard part, I think. Saying what you want to say, but making it rhyme, making it stand well. All of that takes a bit time and a bit of effort."

Ure says he wishes his songs always came as easily as "Dear God," the current single. "I dreamt the song, actually. I was asked by some magazine just before Christmas a year ago to write down what I wanted for Christmas. Really interesting stuff, eh?" He laughs. "And I didn't actually want anything. I'm in the lucky position that I have actually got everything I want, so I thought of it in a slighting way, and wrote the lines 'love for the lonely, food for the hungry and peace in a restless world.' And I promptly threw the paper away—I didn't give it to the magazine. Then I woke up the next morning with a complete song in my head using those lines. I knew the key the song was in, I knew the chord changes, I knew the vocal melody, I knew the lyrics. I had the basics of the entire song in my head, all I had to do was go into the studio and record it. It was a very simple way of working, but it doesn't happen all the time. Which is too bad."

Ure's "Dear God" is not to be confused with the XTC song of the same name. Ure was surprised not only by the existence of the other song, but also by the differences between them. His is a very positive song, a reaffirmation of faith, while XTC's "Dear God" is a narrow-eyed questioning of it. "I never heard that until last week. I heard it for the first time in New York last week. It's a great song, but it's a little more cynical, don't you think?" Yes, I think. "I think mine has an element of hope about it. But they're [XTC] brilliant, aren't they?"

As pleased as he is with *Answers to Nothing* and the fact that the single is getting a good response on this side of the Big Pond, Ure does see one ironic aspect of it all. "If this record is successful, I'm sure a lot of people will see it as a record by Midge Ure, new artist," he says. "The overnight success. My involvement in this industry is pretty well documented, but to the mass public, it probably isn't that well known. It will probably look like yet another guy from Britain coming over."

PATTY LOVELESS' UNFULFILLED NEED

BY JOE HENDERSON

THE RESIDENTS OF PIKEVILLE, a town of 5,000 nestled in the eastern Kentucky mountains, take particular pride in the fact that Patty Loveless was born there. Loveless, nee Patty Ramey, was truly a coal miner's daughter, at least until she was 10, when the family moved to Louisville so her father could receive medical attention.

Just two years later, Patty stepped onto a stage for the first time. Now, with one of her big smiles, she relives the moment.

"It was a small jamboree in Louisville. They had fold-out chairs and, I suppose there were around 100 people there. My brother Roger and I sang about five or six songs, and we were paid \$5 each for the show.

It wasn't much money, but it was better than the alternative—babysitting!"

Patty Loveless (a variation on Lovelace, her former married name) has come a long, long way through the maze of roads that lead to success in the world of country music. Today she is being praised by fans and peers alike. The press is writing glowing reviews. "She's the latest honky tonk angel," says Robert K. Oermann in *The Tennessean* daily newspaper. She is, he adds, "refreshingly direct" and he describes her as a "no-nonsense country gal with the softness to touch her fans, as well as the toughness to deal with her business associates." Oermann is a talented and perceptive journalist.

But, like the journey to the top for so many artists, Patty's success has not been handed to her. She has earned every bit of the recognition she is now receiving.

"My daddy used to watch country music shows on TV, like Porter Wagoner, Bill Monroe and the Stanley Brothers. I really began to get interested in the music as I watched those shows with him. Then, Dolly Parton really impressed me with her writing and her performances. By the time I was 14, I began writing my own songs. In fact, I probably wrote more back then than I do now. I was still a kid and it was either wash the dishes or write my songs.

"That same year, I came to Nashville for the first time. My brother Roger talked me into coming here. We piled into my half-sister's car, and she [Dicie Tomes] drove us down here from Louisville. The first office we went to was that of Porter Wagoner. We marched right in there as asked to see Porter. His secretary called into Porter's private office and he came out to meet us and invited us in. Porter was kind enough to listen to some tapes of my songs and he invited us to the taping of his television show. At the show, a dream came true—I got to meet Dolly. I'm happy to say that we have remained friends through all the years."

Wagoner inspired Patty to continue in music, both writing and performing. When she was barely 15, Roger promoted her musical talents to the Wilburn Brothers. For the next few years, Patty spent the winter months in Louisville finishing high school and her summers in Nashville and on the road performing with the Wilburn Brothers' show. The Wilburns thought



she was still to young too record, however. Then, shortly after her high school graduation, Patty married Terry Lovelace, the Wilburns' drummer, and moved to his home state of North Carolina.

"I continued to perform while living in King's Mountain. I got a taste of working with a rock & roll band, too. But eventually I pulled out of the club scene. I had the idea of taking some study courses to train for some other profession. However, I got a call from a country band which needed a singer. So I went back out, armed with some *old* songs. The first night, I got a request to do 'Mama, He's Crazy.' I said,

'A lot of wonderful things are happening for me. If I could have a platinum record now, it would make me so happy. It would prove that lots of people out there feel something special when they hear my records.'

'Do what?' It was explained that this was a hit song by the Judds. I said, 'The whats? Ohhh...' I knew I had a lot of catching up to do."

Three years ago this month, Patty, by then divorced, got a call from brother Roger in February of '85. He suggested that she return to Nashville to do a demo session. "We cut two songs I had written, 'Sounds of Loneliness' and 'I Did,' and two other songs by other writers. A local Nashville businessman, Daniel Hsu, helped to finance the session. Roger pitched the demo session tape to Tony Brown at MCA, and that night, Roger got a call from Tony, who said he would like to meet me. Next thing I know, Tony wanted to sign me." And, the rest is MCA history.

Loveless admits to having other artists as inspirations and influences on her career. Dolly and Porter have already been mentioned. Others include Loretta Lynn, Linda Ronstadt, Emmylou Harris, Patsy Cline and, in the rock & roll field, Bonnie Raitt. And, she adds, "my daddy when it comes to bluegrass."

It would be easy to fill space by listing all of Patty's recent awards and accomplishments. She became the newest member of the Grand Ole Opry last August; she was nominated for the Horizon Award for the 1988 CMA Awards; Justin Boots chose her to be the first female country artist to endorse its products; she received a Top New Female Vocalist nomination for the ACM Awards in 1988; and a few days ago she picked up an American Music Award as Favorite New Country Artist.

Originally signed as a singles act, Patty has had three consecutive top 10 hits and is on her way to a fourth with "Don't Toss Us Away." She is also garnering critical praise for her *Honky Tonk Angel* album, released last September.

But who is this young lady behind all the success? Aply, she describes herself and her music the same way: "Traditional country with a little edge."

"It's hard for me to describe myself," she adds. "I'm down-to-earth and emotional. I can't stand the thought of someone not liking me. I try to find good in everyone, and I hope that others do, too. I'm very critical of myself...maybe, harder on myself than anyone else.

"There are times when I become a loner. I like to lose myself in thought sometimes. I *need* time alone every now and then. But, too, I enjoy special dinners with friends, and I love to see people enjoying each other's company.

"Music is my life—any kind of music. Other styles of music, especially classical, are thrilling to me if it pleases my ear. I'm an animal lover, too. I don't fancy any luxuries, though—unless you call a Toyota Camry a luxury.

"I enjoy this new feeling of security, and I feel great about myself. A lot of wonderful things are happening for me. If I could have a platinum record now, it would make me *so* happy. It would prove that lots of people out there feel something special when they hear my records."

To that, we add only this: Pick out the frame, Patty!

LYLE LOVETT AND HIS LARGE INTERVIEW

BY CECILIA WALKER



GROWING UP IN THE FARMING community of Klein, Texas, Lyle Lovett never thought that he'd realize his one ambition in life—to make a living writing and performing his songs. After graduating from Texas A&M, Lovett decided to avidly pursue that dream. His first two albums brought Lovett critical accolades, with particular attention paid to his insightful songwriting and jazz/blues-based musical approach. Now, with his third release, *Lyle Lovett and his Large Band*, this MCA/Curb artist talks candidly about the journey from coffeehouse performer to major label artist.

CASH BOX: *It must've been quite a transition for you, going from playing coffeehouses in Texas to getting your MCA/Curb contract...*

LYLE LOVETT: This business is full of wondering if you're doing the right thing. That never changes for me. It never seemed like I was just sitting around waiting for something to happen, because I always tried to pursue everything I could. And what I was doing before I got the record deal wasn't much different from what I'm doing now—just playing small clubs and trying to write. But I always thought I was making progress. It's never seemed as if things just suddenly jumped into overdrive. From the time I first started playing clubs, it's been a step-by-step kind of progress. By the time I got a publishing and a record deal, it didn't seem too weird. I felt like I was ready for something like that and it didn't seem completely out of context. It wasn't like I was playing in a club somewhere and then all of the sudden someone dropped a bomb on me and I had a record deal. It was very much a step-by-step process.

CB: *What do your producers bring to your work?*

LOVETT: Oh, gosh, being in the studio with Tony Brown and Billy Williams, they make

sure we get a good performance. They're really great at helping me get what I'm after in the songs. We sit down and lay out the arrangements, and they're really great at helping me.

CB: *Are you a perfectionist in the studio?*

LOVETT: Well, sure. I'm pretty neurotic in the studio. I get real concerned about wanting things to be just right. The most important thing is the record—that's what everything is based on.

CB: *Your music is aimed at the country charts, but there's a lot of your music that's not really country, per se. Do you think people are surprised by what they find when they buy your albums?*

LOVETT: I think the people that buy my records sort of know what to expect by the time they go and spend money on them. I really don't think it comes as a shock to them. My stuff is aimed at country because my deal is here in Nashville. Country radio is about the only place I could get airplay. Country radio's been really good to me. I realize that my stuff's a little different than a lot of stuff that usually gets played on the radio, so I feel fortunate when they play my stuff at all. And as far as being able to include other kinds of songs on the records, I'm a very lucky guy in that I get to do what I really want to and they give me a lot of freedom to do most of my own songs. To have that much creative input, it's a really nice thing. So they really help to represent me as a songwriter and let me do all the different kind of songs I like. I don't have to just record the country songs I like.

CB: *Humor is an integral part of your work. On "She's Hot to Go," for example, you describe a lady as being "ugly from the front." Do you find that people understand that kind of humor?*

LOVETT: Certainly I intend for that kind of stuff to be funny, but I never wanted to hurt anybody's feelings. If you do anything that's definite at all, or make any sort of bold statement that expresses a strong opinion or observation, I'm not surprised that some people take exception to it. If I really upset somebody, I'm sorry for that, but people listen to things differently; somebody might only hear part of a song. Misunderstanding is, I think, the biggest part of communication. I personally write from a male point of view, just because I have a man's voice, so it can work both ways. When I've turned around, I know that I disappointed a lot of people in my life.

CB: *Now Lyle, that's not true!*

LOVETT: My front's not my best side, either. So it could work both ways.

CB: *Do people recognize you on the road?*

LOVETT: No, they don't.

CB: *Even with your hair as it is?*

LOVETT: Nah, not really.

CB: *Do you get tired of people talking about your hair?*

LOVETT: Well, you know, it's better than talking about nothing.

CB: *Tell me about some of the music you listen to.*

LOVETT: I enjoy listening to all kinds of stuff. Right now, I've been listening a bunch to John Hiatt's new album, which I like a lot. I listen to the radio quite a bit, too. I'm curious as to what's going on. I'm happy with my stuff, but I like to know what's going on.

CB: *What do you do in your spare time?*

LOVETT: Nothin'. Music was what I always did in my spare time, and now that I'm getting to play music all the time, there isn't any spare time. Really, being in the business is a 24-hour job, just about.

CB: *What don't you like about the music business?*

LOVETT: There are always parts of any job that are tougher to do than others. The thing that's the hardest, I think, is a lot of times the business side of things has nothing to do with the creative side. And they really compete for your time. The hardest part about it for me is switching back and forth, and making the transition from basically being a salesman and an artist. As an artist, you're basically a lot more of a PR person and a salesman, selling the creative stuff. And you can't do one without the other. I know what it's like to sit around at home with a sackful of songs that I think are really good songs if only people could hear them, if only somebody knew about them. That's not a very gratifying thing, either. So you have to get out there. It's hard for me to do both at the same time. To really feel like I'm being creative and being out there as sort of a "frontperson." But it's not bad, because if I didn't have the opportunity to go out and show people what I was doing and sell it, I wouldn't have a job.

The most fun thing about the business is getting to perform, getting to play. It's the reward for any of the miles that you travel, any of the hard work.

CB: *Do you worry about your records charting?*

LOVETT: Well, sure! You need to do well enough to keep doing it. You need to be commercially successful so that you can keep your job.

TONY BROWN'S NEW TRADITION

BY TOM DE SAVIA

TONY BROWN, EXECUTIVE VP AND HEAD OF A&R for MCA/Nashville, has contributed mightily to one of the most significant changes in the recording industry in years. He has signed some of the most exciting country/roots acts of the decade, including Steve Earle, Lyle Lovett, Nanci Griffith and Patty Loveless. Brown also conceived MCA's successful Master Series, a label devoted to artistic instrumental music. Nearly 30 albums have been released in the series, with styles ranging from country to jazz and nearly everything in between.

In addition to helping make MCA one of the most successful labels in Nashville, Brown has led a winning fight to gain country music a newfound respect overall. Forgotten is the dreaded late '70s "Urban Cowboy" movement and the homogenized recordings that were released during that era. Today, country musicians are finding success not only in Nashville but in the mainstream marketplace as well—and artists are compromising their sounds less and less.

Recently, Brown sat with CASH BOX for a Q&A session. The one thing that stood out most of all during the interview was Brown's genuine modesty. His work—as an A&R man, producer and musician—has been essential in country music's growing respectability. Yet you would never hear him say that.

CASH BOX: You've been credited with rescuing country music from the "Urban Cowboy" movement and the Las Vegas lounges...

BROWN: I'm just one of the crew that did that.

CB: Well, can you explain country music's newfound "hipness?"

BROWN: Pop music seems to run in short cycles—it can run in six month cycles or a year—but country cycles, historically, seem to run anywhere from ten to twelve years long, be it a contemporary or traditional sound.

If you go back to the late '70s, in the "Urban Cowboy" days, basically for about five or six years everybody jumped on that craze and all the music sounded alike because that's what radio was putting back to the A&R people and the producers. That was what they wanted.

CB: So country radio sort of became like pop radio.

BROWN: Exactly. Radio was manipulating the record labels and the producers and the artists.

When I first came to Nashville in 1966, a lot of people who are now VPs of BMI and ASCAP and different publishing companies around town and different record label executives, they were like me—they were either young up-and-coming musicians or aspiring artists or aspiring writers. Now I'm just one of the many who happen to be in the position to affect the taste or the direction of the music coming out of Nashville. I'm just one of the ingredients that caused this change.

I moved to L.A. in 1978 to be a part of a pop label called Free Flight Records for RCA—I was looking down on country music so I felt pop music was what I wanted to be in. That happened to be the year that a lot of labels and pop music itself sort of took a dive, and the "Urban Cowboy" craze sort of took off.

I began playing with Emmylou Harris for that period of time and got turned back on to country music just by being around her. Emmylou Harris was always considered sort of a rebellious black sheep of the community—all because she stood for traditional country music. All of a sudden she became my hero. In that band was Rodney Crowell, Ricky Skaggs, Emory Gordy—through that whole association came Rodney and Rosanne's group of people, which was an offshoot of Emmylou's Hot Band.



And out of that I met Guy Clark, and through Guy Clark I met Lyle Lovett.

So up sprang this group of writers, producers and musicians who all sort of came to Nashville and got into different facets of the industry. Mary Martin, who at the time was at Warner Bros., is now at RCA, I'm at MCA, Rodney went to CBS. All of a sudden this group of people that I had been playing with—and that seemed to be into bringing traditional music back—have ended up in Nashville in all the different facets of the Nashville industry and subconsciously we started to affect some of the trends around here.

CB: It also seems now that country radio is beginning to play more classic artists side by side with contemporary musicians.

BROWN: Stuff you wouldn't have heard in the late '70s, yeah. When I hear Dwight Yoakam or Rodney—Rodney's doing what we were doing back in '77 and '78. You always hear 'he was ahead of his time,' but that's a funny term because he's actually playing a traditional form of country music with an edge to it.

The reason I got turned off to country before I met Emmylou was because everybody in country music seemed like they were ashamed to be in it and were shining it up to look like a cheap form of pop music.

CB: And you had Sheena Easton and Kenny Rogers recording pop tunes and they were called country.

BROWN: Right. It even became a fashion thing: If you looked like a country singer, you were out of fashion; you had to dress like a pop singer and your album would have to have a "pop" track. All of a sudden what happened was

that country music was diluted to something terrible.

All these people that had moved to Nashville out of sheer destiny—I think destiny plays a big role in this—started to create this uprising out here. All these people that I've mentioned—Guy Clark, Rodney and Rosanne, Vince Gill, Mary Martin, Emmylou, Hank DeVito, Emory Gordy—we've always been active in the musical community. Everybody was playing in different versions of different bands. People discovered Hank DeVito, and Rodney began to get a lot of covers of his songs, which made people discover him as an artist. It's taken until 1988 for them to really discover him as an artist.

CB: And as a "country" artist.

BROWN: Right. They saw all these people that came from California as carpetbaggers. All these people are playing traditional music, but it's looked upon as "young" country music. What you have is people with a passion for the traditional sound.

The cool thing about all of this is that a lot of us, just out of persistence, have reshaped country music back to its original intent, which was not to be ashamed to play a mandolin or not to be ashamed to play an acoustic guitar. Pop music had caused a lot of people to throw those instruments aside and opt for synthesizers and drum machines.

CB: Which is interesting, because now most of these artists we have mentioned are respected by the rock community.

BROWN: Yeah. The term "rock & roll" to me signifies an attitude rather than a sound. Also, I keep hearing that the new rage from England—which seems to start all the trends in American pop music—is *acoustic* music, which makes me think that this traditional country thing that's happening in Nashville is influencing pop music. I've seen Bono and other rock musicians hanging out at the clubs down here. Something is definitely happening...

CB: Like U2 recording at Sun Studios and discovering Hank Williams...

BROWN: Yeah. The reason there was country music was all these people like Hank Williams and Lefty Frizzell just picked up a guitar and sang with their nasal tones and all of a sudden there were millions of fans out there.

CB: And now, artists like Lyle Lovett and Steve Earle seem to gain equal, if not more, respect from the mainstream. Lyle's new album [Lyle Lovett and his Large Band, MCA] just received a four-star review in Rolling Stone.

BROWN: I hear you. There are some artists that I know would never work on country radio—but I honestly thought that Nanci Griffith would. I knew that Lyle Lovett was not necessarily a mainstream country artist, but I knew that his music was not the kind of music that a pop A&R guy would have jumped on three years ago. I don't think I was necessarily crazy for aligning myself with artists like that. I still think that country radio missed the boat for not embracing Steve Earle's first album any better than they did—that really, to

me, was the essence of what Waylon [Jennings] would sound like if he were a kid today.

The reason that I signed Patty Loveless was because she has the qualities of Loretta Lynn, Emmylou Harris and Rosanne Cash—three of my favorite female artists. She sings with Loretta's heritage, has Emmylou's traditional values and utilizes the same rock & roll edge as Rosanne Cash. She's simply amazing.

CB: Now Steve Earle is getting quite a bit of AOR airplay off tracks from Copperhead Road [on Uni/MCA].

BROWN: Well, country radio has gotten a little biased, for whatever reason. Basically, we'll always need country radio, so you just deal with them in the parameters they have to deal with. At the same time I hope country radio always wants somebody in an A&R department who tries to present something new to them, because the same old stuff will get old.

I don't think they always want me to play into their hands. But I think that they hope more times than not that I will play down the middle

speed that he moves at... I didn't realize it until I worked with him again. After being a musician with him for all these years and then coming back to work on a record with him, I found I had been using his style of producing and didn't even realize it.

As a producer I'm there to give input, but I'm never there to necessarily steer them—unless they need steering. There are some acts that turn to a producer and need guidance, and I can do that, too. I also learn a lot from working with the Lyles and Steve Earles and Nanci Griffiths and Patty Lovelesses, who are totally focused—they were *born* with style, they didn't develop it.

I always approach a record from a real passionate, emotional angle. If it's going to be put on a CD and a record and a tape, it's going to document my work and represent me forever.

I'm a lucky guy to be in this business and get to work with these acts. I'll tell you, I couldn't put a price on what I've learned from being around some of these artists.

'I hope country radio always wants somebody in an A&R department who tries to present something new to them, because the same old stuff will get old. I've always liked to go towards the left a little bit. It's been a passion for me.'

for them. But being the kind of person I've always been, I've always liked to go towards the left a little bit. It's been a passion for me.

CB: How would you describe yourself as a producer?

BROWN: Well, On the first Lyle Lovett album we just sort of touched up his original demos—what worked was I just sort of let Lyle be himself. On the next project, basically, I let Lyle produce the record; I gave him input on what engineer to use and I helped him pick the tracks. My connection with Lyle, and with Steve, was being a liaison and being a "spiritual advisor."

CB: Once during an interview, Rodney Crowell told me that you, as a co-producer, encouraged him just to be himself. In turn, his last album, [Diamonds & Dirt], was his most focused—not to mention most successful—effort to date.

BROWN: Yeah. A lot of times, especially when someone is a producer *and* an artist, the wrong kind of co-producer to put with those people are people who will give them lip service and cater to them for token reasons.

The funny thing is, I learned all my production skills from working with Rodney. When he was doing Rosanne and his early records, I subconsciously picked up his technique and the psychology he used—that's the format I use when I produce now. The way he handles the players, the way he handles the situation, the

On Tony Brown...

"He brought integrity back to country music. I have so much admiration for him because he's been swimming up stream in the music industry for his entire career. Tony is very respectful, he never says 'You have to do this song' or 'We have to do this song this way just for radio'—he's not that kind of producer. He really loves country music, that's all."

Nanci Griffith

"He's a visionary. Tony doesn't feel like he has to be a star. Some producers feel like they have to be the star of their record—that's not Tony's goal. His goal is to create a body of work where the artist finds their optimum. Any record he produces it sounds like that *artist's* record."

Lyle Lovett

"Tony realizes that it's the artist's record, not his. One thing I'm not real big on is superstar producers that feel they have to have a sound—that problem has affected rock music a lot. One thing I do appreciate is that Tony always gives me enough rope to hang myself. Tony surprised me—I thought he would be the republican that I would always bash heads with. As it turned out, Tony was really in cahoots with me when it came time to take a chance more than anybody else was."

Steve Earle

"His total lack of regard for trendiness actually makes him a trendsetter. His humility gives him that real objectivity where he doesn't force his stamp on anybody. He's just a great guide. He creates a little arena to work in and when you go outside he just gently brings you back in."

Rodney Crowell



SMILE, LYLE: Pictured following Lyle Lovett's performance at a recent benefit in L.A. are (from left) Tony Brown, Pioneer Electronics' Mike Fiddler, MCA prez Al Teller, Lovett and MCA Records Nashville president Bruce Hinton.

SHOCK OF THE NEW

ONE OF THE LYNCHPINS of alternative culture is the idea that you can do it yourself. Bands like the **Replacements** have known all along that you don't need years of training, a fancy studio or even a recording contract to produce a record with integrity and impact. Many of the best punk/new-wave/alternative records have been crudely produced affairs, spontaneous outbursts of youthful energy that had nothing to do with high fidelity or effective marketing. In the prehistoric punk days, records were made in a kind of creative vacuum where radio airplay was never considered a possibility in the first place. The records got to their target audience by word of mouth and the mysterious bonding instincts of the dispossessed.

Even now I get a funny taste in my mouth when I hear a record that has obviously been cleaned up for the radio, especially if it's a good song by a group that used to know better. The new **Replacements** album is swell, and you can't expect a guy as talented as Westerberg to play stupid forever (God knows, we're *all* turning into grown-ups); but there was something subversive about the *Hootenany* and *Let it Be* albums that the band will never get back. Those albums were recorded cheaply in little Minneapolis hole-in-the-walls, and some of the best material—"Answering Machine," "Within Your Reach"—was just Paul, his guitar and some tape loops.

Similarly, some of the best albums of this decade have been done on the cheap, without the sanction or censure of some Japanese-owned corporation. **The Posies** are two 19-year old guys from Seattle that you've never heard of, yet they've just released the most instantly pleasing album of the 1980s. It was recorded in a living room on dad's eight-track. They're going to be big stars someday, and their records won't be half as good.

There's a reason we always seem to like a band's debut album better than their fourth or fifth; not only does the band have about 20 years to write the songs for their first album, they are also more passionate and less beset by managers, marketers, lawyers and their own self-doubts. Nobody's going to convince me that *Naked* is a better album than *Talking Heads '77*. Consider the debut albums from **Devo**, **Pretenders**, **the Jam**, **the Clash**, **the Sex Pistols**, **Elvis Costello**, **Black Flag**, **the Sugarcubes**, **R.E.M.**, **U2**, **the Pixies**, **Game Theory** and **the Smithereens**—those are all great albums, distinguished by their singularity of vision and the relative modesty of their budgets. **The Cowboy Junkies'** RCA debut, which ostensibly proves the good taste of the major labels, was recorded before the band actually had a contract—and they did it in one day, for \$250.

Maybe my juvenile, knee-jerk bias against the corporate mentality is showing a little too much; maybe the success of **Tracy Chapman** has convinced the guys in the suits that the kids will actually buy an album recorded in human proportions; maybe we'll once again hear a warm, analog sound coming out of our car radios instead of digitized pap; but I'll only believe it when I see it. The fact that most alternative performers have to prove themselves in the indie farm-leagues before jumping to the majors almost ensures that their best and most human work will only be heard by the connoisseurs. (I won't even mention those bands that appear out of nowhere with a radio-ready sound, an exquisitely produced album and a phalanx of support personnel; that prefab Hollywood bullshit has no place in my reality.) I have to keep reminding myself that the major labels don't exist to make the best possible art; they exist to make the highest possible profit for their share-holders. Sometimes art and profit can coincide, but it's not necessary. Like Bud says, this has been an issue at least since Elvis Presley went major label.

Joe Williams

ALTERNATIVES

REPLACEMENTS: *Don't Tell a Soul* (Sire)

This is the one, agrees the band and the record company, and it certainly has all the earmarks of a "breakthrough" album—a clean sound, a wry acceptance of maturity, a big dose of ballads. The hooky, direct, roots-rock-boogie-pop sound of their best material is still in evidence here, but there's nothing on this album that will have longtime fans bouncing off the walls in liberated rock & roll ecstasy. (No "Alex Chilton," no "Color Me Impressed," no "Kiss Me on the Bus.") The preponderance of ballads and midtempo numbers indicates that this shrewdly-observed, grown-up sensibility is here to stay. "I'll Be You," a typically skewed love song, is the single; our fave cuts are the swaggering, ironic "Talent Show" and the bittersweet "We'll Inherit the Earth" ("...But don't tell anybody.')



CASH BOX
MICRO
CHART



ALTERNATIVE MUSIC

1	SHOOTING RUBBER BANDS AT THE STARS (Geffen GHS 24192)	Edie Brickell & New Bohemians	3	4
2	RATTLE AND HUM (Island 9 1003)	U2	1	4
3	GREEN (Warner Bros. 25795)	R.E.M.	2	4
4	EVERYTHING (Columbia OC 44056)	The Bangles	4	4
5	FISHERMAN'S BLUES (Chrysalis 41589)	The Waterboys	6	4
6	NEW YORK (Sire 25829)	Lou Reed	8	3
7	EPONYMOUS (I.R.S. 6262)	R.E.M.	5	4
8	3 (Slash/Warner Bros. 25819)	Violent Femmes	9	3
9	SHORT SHARP SHOCKED (Mercury/PolyGram 834 924-1)	Michelle Shocked	7	4
10	THE TRINITY SESSION (RCA 8568-1-R)	Cowboy Junkies	11	4
11	LOVE JUNK (Chrysalis 41675)	The Pursuit of Happiness	12	4
12	LINCOLN (Bar None/Restless 72600)	They Might Be Giants	13	4
13	IN MY TRIBE (Elektra 60738)	10,000 Maniacs	10	4
14	THE JOSHUA TREE (Island/Atlantic 90581)	U2	15	4
15	NOTHING'S SHOCKING (Warner Bros. 25727)	Jane's Addiction	17	4
16	STAY AWAKE (A&M SP 3918)	Various Artists	14	4
17	MYSTERY OF BULGARIAN VOICES (Nonesuch 79165)	The Bulgarian Female Radio & T.V. Choir	18	4
18	PEEPSHOW (Geffen GHS 24205)	Siouxsie & the Banshees	16	4
19	FRONT BY FRONT (Wax Trax WAX054)	Front 242	22	4
20	DISEL AND DUST (Columbia BFC 40967)	Midnight Oil	19	4
21	LIFE'S TOO GOOD (Elektra 6080 1)	The Sugarcubes	20	4
22	BLUE BELL KNOLL (Capitol C1-90892)	Cocteau Twins	21	4
23	DAYDREAM NATION (Enigma/Blast First 75403)	Sonic Youth	23	4
24	TRUTH AND SOUL (Columbia FC 40891)	Fishbone	24	4
25	16 LOVERS LANE (Capitol C1-91230)	The Go-Betweens	26	4
26	FUGAZI (Dischord 30)	Fugazi	27	4
27	BELIEF (Geffen GHS 24213)	Nitzer Ebb	30	2
28	SUPERFUZZ BIGMUFF (Sub Pop SP21)	Mudhoney	25	4
29	THE BEST OF OINGO BOINGO: SKELETONS IN THE CLOSET (A&M SP5217)	Bad Brains	28	4
30	LIVE (SST 160)	New Order	DEBUT	
31	TECHNIQUE (Qwest/Warner Bros. 9 25845-1)	Marc Almond	34	2
32	THE STARS WE ARE (Capitol C1-91042)	The Ministry	31	4
33	THE LAND OF RAPE AND HONEY (Sire/Warner Bros. 25799)	Midge Ure	DEBUT	
34	ANSWERS TO NOTHING (Chrysalis FV41649)	Dinosaur Jr.	29	4
35	BUG (SST 216)	Dead Milkmen	32	4
36	BEELZEBUBBA (Enigma/Fever 73351)	Misfits	35	4
37	MISFITS (Caroline PL9-09)	All	38	3
38	ALLROY FOR PREZ... (Cruz 004)	Soundgarden	37	4
39	ULTRAMEGA OK (SST 201)	Pussy Galore	39	4
40	SUGARSHIT SHARP (Caroline CAROL1364)			

CHRISTMAS: *Ultraprophets of Thee Psykick Revolution* (I.R.S.)

It's hard to imagine that 1989 will give us a more playfully tuneful record than the new Christmas album, a wickedly intelligent mix of chimy folk and tongue-in-cheek metalloïd flourishes. The effect is leavened by gorgeous harmonies, the sweet co-vocals of Elizabeth Cox and lotsa fun production quirks. (Strings, saws, sound effects.) Lyrically they're working a wigged-out turf where Richard Nixon, Punch & Judy, nuclear warmongers, anthropomorphic hot dogs and reckless party animals reel happily through the same universe. The single is "Stupid Kids," as strangely compelling as their "Big Plans" single of a few years ago. We also dig the soaring, conspiratorial weirdness of "Richard Nixon." Recommended.

THE BUCK PETS: *The Buck Pets* (Island)

Two years ago, when these kids from Dallas opened for my band, they were would-be Replacements held back by an unhealthy fondness for Led Zepelin. They still are.

THE DHARMA BUMS: *Haywire* (Popllama/Frontier PL8938)

These would-be Replacements have all the goods—a solid song sense, a crunchy rock sound, a contagious spirit of fun, a sprinkling of bluesy ballads and a lyric tension between youth and maturity. They're co-produced by Scott McCaughey of the Young Fresh Fellows, which should tell you something, but their sound is more reminiscent of a great Chicago band called the Service (which probably tells you very little.).

J.W.

THE HEAVY METALS

HEADBANGERS WITH HEART: The Party Ninjas/KNAC benefit at the Santa Monica Civic was a huge success. Hurricane, W.A.S.P. and White Lion performed short sets and dozens of other musicians jammed. Those who performed included Motley Crue's Vince Neil, Vivian Campbell, Paul Shortino, Carlos Cavazo and Frankie Banali of Quiet Riot, Carmine and Vinnie Appice, Randy Castillo of Ozzy Osbourne, Danny Stag of Kingdome Come, Mark Ferarri, Jamie St. James of Black 'N' Blue and Femme Fatale's Lorraine Lewis (to name only a few). Most of the tunes performed were classics like Jimi Hendrix's "Purple Haze" and "Red House," Golden Earring's "Radar Love" and Jeff Beck's "Goin' Down." It was interesting to note how much the youthful audience enjoyed this since most of them were in diapers when these songs first hit. As a matter of fact, the show sold out and approximately 30,000 dollars was raised for Find the Children.

MTV and *Headbangers Ball* are going on the road. Beginning April 3, the small-screen rock network will be rolling through thirty cities with a concert that features mosh-sters Anthrax as headliners and including special guests Helloween and Exodus. MTV will be putting in some serious on-air promotion for this excursion, and will have an 800 telephone number so that impatient thrashers can buy concert merchandise before the show hits town. This heavier-than-heavy endeavor is being billed as *Headbangers Ball Tour Volume I* and if it's successful, yes there will be a Volume II.

During the first week of February, Quiet Riot will be kicking off a nationwide tour...in Columbia. Cities included are Cali, Medellin and Bogota, where they'll be filming a TV special. Then hopefully they'll have some plans to play closer to home.

There's quite a bit of touring action going on with Metal Blade's acts. Omen's currently roaming the U.S., as is Sacred Reich and Dr. Know. Houston's Helstar just finished up its European dates. The group's last Holland gig was graced by Candlemass' heavyset singer, Messiah Marcollin. He joined Helstar's vocalist, James Rivera onstage for a rousing rendition of the Scorpions "He's a Woman, She's a Man." At the end of the tune, Marcollin belly flopped into the audience, literally flooring a couple dozen fans.

Metal Blade has also signed a couple of new bands. From Seattle comes Heir Apparent, which has just finished recording its debut, *One Small Voice*, due out this spring. *Another Return* will be the title for Artch, another MB signing. This band is from Norway and its name stands for "another return to church hill." There's some sort of interesting concept going on here, but we'll have to wait until late March to find out what it is.

Badass bassist Stu Hamm is recording his second Relativity album, *The Kings of Sleep*. Stu is most famous for his virtuoso playing alongside guitar guru Joe Satriani. Satriani originally planned to add some killer licks to Stu's record, but scheduling difficulties have arisen, making this impossible. Hamm will be having a host of others contribute tracks, however. Among them will be Harry K. Cody, axeman for a new Relativity signing, Kingpin. These guys made a name for themselves in their home country of Sweden, where they had a #1 single. Relativity will be remixing their latest record, *Welcome to Bop City* for Stateside release.

Word is out that Cro-Mags guitarist Parris Mayhew will be shooting *Suicidal Tendencies'* next video...is that with a camera or with a gun? Mayhew also plans to "do the job" on *Slammin' Watusis*.

Venice, California smashers Excel are finishing up their second LP, *The Joke's On You*. The projected single for this April release is "Message in a Bottle," which has originally done by some goofy little new wave outfit called the Police.

And speaking of police, the long arm of the law reached into the Cashbox offices last week. Two pretty young policewoman-types walked back to our editorial department, handcuffed Tom DeSavia and handed him a warrant—no, not a warrant for his arrest, a *Warrant Dirty Rotten Filthy Stinking Rich* LP! This is part of CBS' scheme to introduce the band to us industry-types. Warrant needs no introduction to me—I've known about them for years. However, I didn't expect to like the debut album as much as I did—see Weekly Ear Ringer. But listen here, Diane, I want to know when you're gonna send over a duo of rocked-out cops for me.

Janiss Garza

CASH BOX MICRO CHART

HEAVY METAL



1	APPETITE FOR DESTRUCTION (Geffen GHS 24148)	Guns N' Roses	1	4
2	G N'R LIES (Geffen GHS 24198)	Guns N' Roses	2	4
3	OPEN UP AND SAY...AHH! (Enigma/Capitol C1-48493)	Poison	3	4
4	HYSTERIA (Mercury/PolyGram 836345-1)	Def Leppard	4	4
5	REACH FOR THE SKY (Atlantic 81929-1)	Ratt	5	4
6	A SHOW OF HANDS (Mercury/PolyGram 836 346-1)	Rush	15	4
7	WINGER (Atlantic 81867)	Winger	6	4
8	PRIDE (Atlantic 81768)	White Lion	9	4
9	BULLETBOYS (Warner Bros. 25782)	Bulletboys	11	4
10	SMASHES, THRASHES & HITS (Mercury/PolyGram 836-427-1)	Kiss	7	4
11	VIVID (Epic BFE 44099)	Living Color	12	4
12	OU812 (Warner Bros. 25732)	Van Halen	8	4
13	...AND JUSTICE FOR ALL (Elektra 60812)	Metallica	10	4
14	LONG COLD WINTER (Mercury/PolyGram 834 612-1)	Cinderella	13	4
15	DREAMING #11 (Relativity 8856-1)	Joe Satriani	14	4
16	SURFING WITH THE ALIEN (Relativity/Important 8193)	Joe Satriani	17	4
17	BLOW MY FUSE (Atlantic 7 81877-1)	Kix	18	4
18	NO REST FOR THE WICKED (CBS OZ 44245)	Ozzy Osbourne	16	4
19	BRITNY FOX (Columbia BFC 44140)	Britny Fox	19	4
20	BEAST FROM THE EAST (Elektra 60823)	Dokken	20	4
21	RADIO ONE (Rykodisc RCD 20078)	Jimi Hendrix	21	4
22	GEMS (Columbia FC 44487)	Aerosmith	22	4
23	ANCIENT DREAMS (Metal Blade/Enigma 73340)	Candlemass	26	3
24	STATE OF EUPHORIA (Megaforce/Island 91004)	Anthrax	23	4
25	SURF NICARAGUA (Metal Blade/Enigma 73359)	Sacred Reich	27	4
26	NOW AND ZEN (Atlantic EsParanza/Atlantic 7 90863-1)	Robert Plant	24	4
27	DANZIG (Def America/Geffen 24208)	Danzig	29	4
28	QUIET RIOT (Pasha/Epic OZ 40981)	Quiet Riot	25	4
29	KINGS OF METAL (Atlantic 81930)	Manowar	31	3
30	PYROMANIA (Mercury/PolyGram)	Def Leppard	35	2
31	THE MADNESS BEGINS... (Reprise)	Powermad	34	2
32	NOTHING EXCEEDS LIKE EXCESS (Combat/Relativity 8262)	Raven	33	3
33	NO SLEEP AT ALL (GWR/Enigma 75405)	Motorhead	28	4
34	FIT OF ANGER (Medussa/Restless 72291)	Wrath	DEBUT	
35	KILL TO SURVIVE (Epic FE 4447)	Meliah Rage	DEBUT	
36	FEEL THE SHAKE (MCA 42235)	Jetboy	30	4
37	WHY PLAY AROUND? (Profile PRO 1254)	Wargasm	32	4
38	OVER THE EDGE (Enigma 73320)	Hurricane	36	4
39	SAVAGE AMUSEMENT (Mercury/PolyGram 832 963-1)	Scorpions	37	4
40	CIRCUS OF POWER (RCA 8464-1-R)	Circus of Power	38	4

■ METAL PICKS

■ Weekly Ear-Ringer

□ **7WARRANT:** *Dirty Rotten Filthy Stinking Rich* (Columbia)

A cocky, fresh-faced hard rock debut. These guys can capably express a fun-loving attitude, then turn around and wax romantic on the ballads. With its pretty-boy image, Warrant is bound to find an audience with nubile young girls, but its music will appeal to anyone who enjoys lighthearted rock & roll.

■ Other Metal Releases

□ **SLAVE RAIDER:** *What Do You Know about Rock 'N' Roll?* (Jive/RCA)

An entertaining second LP based on a comic book-type storyline that could very well bring a theatrical edge back to rock. Slave Raider is a group of bad boys (and girl) who realize how silly that "bad attitude" can be.

□ **ROYAL COURT OF CHINA:** *Geared and Primed* (A&M)

No frills, no bull, straight-ahead rock. Some cuts hit hard and heavy, others reflect a Nashville twang. Every song is performed with passion. Although the Royal Court of China takes itself very seriously, they do it with sincerity instead of self indulgence.

□ **DARK ANGEL:** *Leave Scars* (Combat)

Relentlessly heavy and extremely fast. Dark Angel makes no concessions to commerciality, which these days is a refreshing change. The band still needs to grow in the music writing department, but the potential is there.

CASH BOX CHARTS

TOP 200 ALBUMS



#1 Debut: Debbie Gibson #43

1	APPETITE FOR DESTRUCTION (P/6)(Geffen GHS 24148)WEA 8.98	GUNS N' ROSES	3	76
2	DON'T BE CRUEL (P/2) (MCA 42185)MCA 8.98	BOBBY BROWN	1	31
3	VOLUME ONE (P)(Wilbury/Warner Bros. 25796)WEA 9.98	TRAVELING WILBURYS	2	14
4	SHOOTING RUBBERBANDS AT THE STARS (G) (Geffen GHS 24192)WEA 8.98	EDIE BRICKELL & NEW BOHEMIANS	5	19
5	G N' R LIES (Geffen GHS 24198)WEA 8.98	GUNS N' ROSES	4	9
6	OPEN UP AND SAY...AHH!(P/4) (Enigma C1-48493)CAP 8.98	POISON	6	39
7	GIVING YOU THE BEST THAT I GOT (P/2) (Elektra 60827)WEA 8.98	ANITA BAKER	7	15
8	HYSTERIA (P/9)(Mercury 830 675-1)POL 9.98	DEF LEPPARD	9	77
9	NEW JERSEY (P/4)(Mercury 836 345-1)POL	BON JOVI	8	19
10	GREATEST HITS (P)(Columbia OC 44493)CBS	JOURNEY	12	11
11	SILHOUETTE (P) (Arista AL-8457)RCA 9.98	KENNY G	11	17
12	GREEN (G)(Warner Bros. 25795)WEA 9.98	R.E.M.	14	12
13	RATTLE AND HUM (P/3) (Island 91003)WEA 14.98	U2	10	16
14	GREATEST HITS (Warner Bros. 25801)WEA 9.98	FLEETWOOD MAC	15	10
15	LIVE DELICATE SOUND OF THUNDER (P)(Columbia PC2 44484)CBS	PINK FLOYD	13	10
16	FOREVER YOUR GIRL (Virgin 90943)WEA 8.98	PAULA ABDUL	25	11
17	COCKTAIL (P/4) (Elektra 60806)WEA 9.98	Original Motion Picture Soundtrack	16	25
18	TRACY CHAPMAN (P/2) (Elektra 60774)WEA 8.98		19	43
19	KARYN WHITE (G)(Warner Bros. 25637)WEA 8.98		23	20
20	HOLD AN OLD FRIEND'S HAND (P)(MCA 6267) MCA 8.98	TIFFANY	21	10
21	AMERICAN DREAM (P)(Atlantic 81888)WEA 9.98	CROSBY, STILLS, NASH & YOUNG	17	11
22	REACH FOR THE SKY (G)(Atlantic 81929)WEA 9.98	RATT	18	13
23	A SHOW OF HANDS(Mercury 836 346-1)POL	RUSH	27	4
24	WINGER (G)(Atlantic 81867)WEA 8.98		26	19
25	VIVID (Epic BFE 44099)CBS	LIVING COLOUR	40	13
26	PRIDE (P) (Atlantic 81768)WEA 8.98	WHITE LION	35	66
27	HEART BREAK (P)(MCA 42207)MCA 8.98	NEW EDITION	28	21
28	SMASHES, THRASHES & HITS (Mercury 836 427-1)POL	KISS	29	11
29	FAITH (P/6) (Columbia OC 40867)CBS	GEORGE MICHAEL	20	64
30	ANY LOVE (Epic OE 44308)CBS	LUTHER VANDROSS	22	17
31	TELL IT TO MY HEART (P) (Arista AL 8529)RCA 8.98	TAYLOR DAYNE	32	56
32	BULLETBOYS (Warner Bros. 25782)WEA 8.98		37	14
33	MESSAGES FROM THE BOYS (Motown MOT-6260) MCA 8.98	THE BOYS	38	16
34	HOLD ME IN YOUR ARMS (RCA 8589-1-R)RCA 8.98	RICK ASTLEY	72	3
35	IT TAKES TWO (G) (Profile PRO-1267)IND 8.98	ROB BASE & D.J. E-Z ROCK	34	20
36	...AND JUSTICE FOR ALL (P) (Elektra 60812)WEA 9.98	METALLICA	36	21
37	TILL I LOVED YOU (P) (Columbia OC 40880)CBS	BARBRA STREISAND	30	14
38	OU812 (P/3) (Warner Bros.25732)WEA 9.98	VAN HALEN	33	35
39	GUY (G) (MCA 42176)MCA 8.98	GUY	42	27
40	EAZY-DUZ-IT (Priority/Ruthless 4XL57100)IND 8.98	EAZY-E	43	13
41	HANGIN' TOUGH (G) (Columbia FC 40985)CBS	NEW KIDS ON THE BLOCK	49	24
42	UP YOUR ALLEY (G) (Blackheart FZ 44146) CBS	JOAN JETT	41	38
43	ELECTRIC YOUTH (Atlantic 81932)WEA 9.98	DEBBIE GIBSON DEBUT		
44	LONG COLD WINTER (P/2) (Mercury 834 612-1)POL	CINDERELLA	31	30
45	KICK (P/3) (Atlantic 81796)WEA 9.98	INXS	24	66
46	BIG THING (G) (Capitol C1-90958)CAP 8.98	DURANDURAN	39	15
47	EVERYTHING (G) (Columbia OC 44056)CBS	THE BANGLES	44	15
48	I WANNA HAVE SOME FUN (RCA 1150-1-J)RCA 9.98	SAMANTHA FOX	51	13
49	TIME AND TIDE (G) (Epic BFE 40767) CBS	BASIA	53	35

50	OUT OF ORDER (P) (Warner Bros. 25684)WEA 9.98	ROD STEWART	52	37
51	INFORMATION SOCIETY (G) (Tommy Boy TBLP 25691)WEA 8.98		47	28
52	DREAMING #11 (Relativity 88561-8265)IND 6.98	JOE SATRIANI	46	12
53	JUST COOLIN' (Atlantic 81926)WEA 9.98	LEVERT	57	13
54	NO REST FOR THE WICKED (G) (CBS OZ 44245)CBS	OZZY OSBOURNE	54	17
55	SWASS (Nasty Mix 70123)IND	SIR MIX-A-LOT	56	20
56	NEW YORK (Sire 25829)WEA 9.98	LOU REED	74	3
57	ROLL WITH IT (P/2)(Virgin 90946)WEA 9.98	STEVE WINWOOD	45	32
58	HEART'S HORIZON (Reprise 25778)WEA 9.98	AL JARREAU	61	11
59	19 (G) (Reprise 25714)WEA 9.98	CHICAGO	49	31
60	ALL THAT JAZZ (G) (Virgin/A&M SP 5163) RCA 8.98	BREATHE	55	36
61	THE LOVER IN ME (MCA 42249)MCA 8.98	SHEENA EASTON	76	12
62	THE INNOCENTS (Sire/Warner Bros. 25730)WEA 8.98	ERASURE	75	35
63	SHERIFF (Capitol C1-91216)CAP 6.98	SHERIFF	64	4
64	COPPERHEAD ROAD (Uni Uni-7)MCA 8.98	STEVE EARLE	69	15
65	TODAY (Motown MOT-6261)MCA 8.98		73	10
66	LIVING YEARS (Atlantic 81923)WEA 9.98	MIKE & THE MECHANICS	92	13
67	2 HYPE (Select SEL 21628)IND 8.98	KID 'N PLAY	67	12
68	BAD (P/6) (Epic OE 40600)CBS	MICHAEL JACKSON	58	73
69	WILD, WILD WEST (G) (Atlantic 81871)WEA 8.98	THE ESCAPE CLUB	48	22
70	MAKE IT LAST FOREVER (P/2) (Elektra 60763)WEA 8.98	KEITH SWEAT	60	61
71	THE BEST YEARS OF OUR LIVES (Columbia OC 45025)CBS	NEIL DIAMOND	63	7
72	HAVE YOU SEEN ME LATELY? (Warner Bros. 25748)WEA 9.98	SAM KINISON	59	12
73	IN EFFECT MODE (P) (Uptown/Warner Bros. 25662)WEA 8.98	AL B. SURE!	65	40
74	WATERMARK (Geffen GHS 24233)WEA 8.98	ENYA	104	3
75	BRITNY FOX (G) (Columbia BFC 44140)CBS 8.98		71	27
76	THE TRINITY SESSION (RCA 8568-1-R)RCA 8.98	COWBOY JUNKIES	107	4
77	LET'S GET IT STARTED (Capitol C1-90924)CAP 8.98	M.C. HAMMER	82	16
78	GIPSY KINGS (Elektra Musician 60845)WEA 9.98		105	9
79	FISHERMAN'S BLUES (Chrysalis 41589)CBS	THE WATERBOYS	86	11
80	3 (Slash/Warner Bros. 25619)WEA 9.98	VIOLENT FEMMES	85	3
81	KYLIE (Geffen GHS 24195)WEA 8.98	KYLIE MINOGUE	81	28
82	BEACHES (Atlantic 81933)WEA 9.98	Original Motion Picture Soundtrack	106	4
83	VIXEN (EMI 46991)CAP 9.98		83	18
84	STRONGER THAN PRIDE (P) (Epic OE 44210)CBS	SADE	80	37
85	MELISSA ETHERIDGE (Island 90875)WEA 8.98		87	21
86	TEENAGE LOVE (Def Jam/Columbia 38-09105)CBS	SLICK RICK	99	8
87	BLOW MY FUSE (Atlantic 81877)WEA 8.98	KIX	88	19
88	POWER (G) (Sire 25765) WEA 8.98	ICE-T	66	20
89	EPONYMOUS (I.R.S. 6262)MCA 8.98	R.E.M.	62	17
90	DANGEROUS AGE (Atlantic 81884)WEA 9.98	BAD COMPANY	78	23
91	REEL LIFE (RCA 8414-1-R)RCA 8.98	BOY MEETS GIRL	70	14
92	MACHISMO (G) (Atlanta Artists/PolyGram 836 002-1)POL	CAMEO	94	15
93	SHORT SHARP SHOCKED (Mercury 834 924-1)POL	MICHELLE SHOCKED	90	20
94	A SALT WITH A DEADLY PEPA (G)(Next Plateau PL 1011)IND 8.98	SALT-N-PEPA	93	27
95	NOTHING TO LOSE (Columbia OC 44302)CBS	EDDIE MONEY	79	17
96	BUSTER (G)(Atlantic 81905)WEA 9.98	Original Motion Picture Soundtrack	68	19
97	DIRTY DANCING (P/10) (RCA 6408-1-R)RCA 9.98	Original Motion Picture Soundtrack	95	72
98	TALK IS CHEAP (Virgin 90973)WEA 9.98	KEITH RICHARDS	77	17
99	SIMPLE PLEASURES (P) (EMI-Manhattan E1-49059)CAP 9.98	BOBBY McFERRIN	97	44
100	IN DREAMS (Virgin 90604)WEA 12.98	ROY ORBISON	103	3
101	IT TAKES A NATION OF MILLIONS TO HOLD US BACK (G) (Def Jam FC 44303) CBS	PUBLIC ENEMY	100	30
102	LINCOLN (Bar None/Restless 72600)CAP 8.98	THEY MIGHT BE GIANTS	111	4
103	WHO? (Wing/PolyGram 835 439-1)POL	TONY! TONII TONE!	112	3
104	LOVE JUNK (Chrysalis 41675)CBS	THE PURSUIT OF HAPPINESS	110	7
105	TECHNIQUE (Qwest/WB 25845)WEA 9.98	NEW ORDER DEBUT		
106	VOICES & IMAGES (Atlantic 81886)WEA 8.98	CAMOUFLAGE	115	4
107	BEAST FROM THE EAST (G)(Elektra 60823)WEA 13.98	DOKKEN	89	11
108	WHAT UP, DOG? (Chrysalis 41664)CBS	WAS(NOT WAS)	109	14
109	IN MY TRIBE (G) (Elektra 60738)WEA 8.98	10,000 MANIACS	101	54
110	CK (Warner Bros. 25707)WEA 9.98	CHAKA KHAN	108	10
111	LYLE LOVETT AND HIS LARGE BAND (MCA/Curb 42263)MCA 9.98	LYLE LOVETT DEBUT		
112	HEAVY NOVA (P) (EMI-Manhattan E1-48057)CAP 9.98	ROBERT PALMER	84	31

113	LABOUR OF LOVE (P) (A&M 4980)RCA 8.98	UB40	98	23
114	INTROSPECTIVE (G) (EMI-Manhattan E1-90868)CAP 8.98	PET SHOP BOYS	95	15
115	LAP OF LUXURY (P) (Epic OE 40922)CBS	CHEAP TRICK	91	41
116	IMAGINE: JOHN LENNON (G)(Capitol C1-90803)CAP 14.98			
	Original Motion Picture Soundtrack		102	17
117	HE'S THE DJ, I'M THE RAPPER (P/2)(Jive 1091-1-J)RCA 8.98			
	DJ JAZZY JEFF & THE FRESH PRINCE		117	44
118	MONEY FOR NOTHING (Warner Bros. 25794)WEA 9.98	DIRE STRAITS	118	14
119	BLUEBIRD (Reprise 25776)WEA 9.98	EMMYLOU HARRIS	125	2
120	WHEN IN ROME (Virgin 90994)WEA 8.98		114	20
121	MIDNIGHT STAR (Solar 72564)CAP 8.98		119	17
122	MOVE SOMETHIN' (G) (Luke Skywalker XR 101)IND 8.98	2 LIVE CREW	127	39
123	STAY AWAKE (A&M SP 3918)RCA 8.98	VARIOUS ARTISTS	113	15
124	THE BEST OF THE ART OF NOISE (Polydor/PolyGram 837 367-1)POL		122	10
125	NOTHING'S SHOCKING (Warner Bros. 25727)WEA 8.98	JANE'S ADDICTION	128	23
126	ACT A FOOL (Capitol C1-90544)CAP 8.98	KING TEE	133	10
127	MYSTERY OF BULGARIAN VOICES (Nonesuch/Explorer 79165)WEA 9.98			
	THE BULGARIAN FEMALE RADIO & T.V. CHOIR		130	8
128	THE RIGHT STUFF (Wing/PolyGram 835 964-1)POL	VANESSA WILLIAMS RE-ENTRY		
129	AFFAIR (Tabu/Epic OZ 44148)CBS	CHERRELLE	124	13
130	SURFING WITH THE ALIEN (Relativity/Important 8193)IND 8.98	JOE SATRIANI	137	52
131	SEE THE LIGHT (Arista AL 8553)RCA 8.98	THE JEFF HEALEY BAND	116	15
132	WHAT TIME IS IT (Gucci 3309)IND 8.98	GUCCI CREW II	147	3
133	SUPERSONIC-THE ALBUM (G) (Atco/Atlantic 90959)WEA 8.98	J. J. FADD	126	29
134	THIS WOMAN (G) (RCA 8369-1)RCA 8.98	K.T. OSLIN	131	20
135	2ND WAVE (Columbia FC 44284)CBS	SURFACE	135	15
136	NEGOTIATIONS AND LOVE SONGS 1971-1986 (Warner Bros. 25789)WEA 8.98			
	PAUL SIMON		132	15
137	JULIA FORDHAM (Virgin 90955)WEA 8.98	JULIA FORDHAM	159	4
138	ME & JOE (Egyptian Empire DMSR-00777)IND 8.98	RODNEY-O JOE COOLEY	138	11
139	CALM ANIMALS (RCA 8561-R)RCA 8.98	THE FIXX	148	2
140	HOUSE OF LORDS (RCA 8530-1-R)RCA 8.98			
	DEBUT			
141	OLD 8X10 (P) (Warner Bros 25738)WEA 8.98	RANDY TRAVIS	142	29
142	UNION (A&M SP 5175)RCA 8.98	TONI CHILDS	145	31
143	BELIEF (Geffen GHS 24213)WEA 8.98	NITZER EBB	154	2
144	RAPTURE (P/4) (Elektra 9-60444)WEA 8.98	ANITA BAKER	140	149
145	THE JOSHUA TREE (P/5) (Island/Atlantic 90581)WEA 9.98	U2	120	98
146	GREATEST HITS (G) (Curb/RCA 8318-1-R)RCA 9.98	THE JUDDS	156	25
147	FOR THE LONELY: AN ANTHOLOGY, 1956-65 (Rhino 71493)CAP 14.98			
	ROY ORBISON		152	4
148	BOYS CLUB (MCA 42242)MCA 8.98		149	3
149	RUMBLE (Columbia FC 44186)CBS			
	TOMMY CONWELL AND THE YOUNG RUMBLERS		150	24
150	SHADAY (Sire 26826)WEA 8.98	OFRA HAZA	157	4
151	HEAVEN (Capitol C1-90959)CAP 8.98	BEBE & CECE WINANS		
	DEBUT			
152	GERALD ALSTON (Motown 6265)MCA 8.98		160	2
153	THE STARS WE ARE (Capitol C1-91042)CAP 8.98	MARC ALMOND	178	2
154	GRAB IT! (Atlantic 81925)WEA 8.98	L'TRIMM	151	16
155	SKID ROW (Atlantic 81936)WEA 8.98			
	DEBUT			
156	PICTURES FROM THE FRONT (Capitol C1-90238)CAP 8.98	JON BUTCHER	162	2
157	MAXI PRIEST (Virgin 90957)WEA 8.98	MAXI PRIEST	164	4
158	RADIO ONE (Rykodisc RCD 20078)IND 13.98			
	THE JIMI HENDRIX EXPERIENCE		158	12
159	THE BEST OF OINGO BOINGO: SKELETONS IN THE CLOSET			
	(A&M SP5217)RCA 8.98	OINGO BOINGO	168	
160	LOVING PROOF (G) (Columbia FC 44221)CBS	RICKY VAN SHELTON	129	18
161	ROCK & ROLL STRATEGY (A&M SP 5218)RCA 8.98			
	THIRTY-EIGHT SPECIAL		153	16
162	ANIMAL (Mercury 836 774-1)POL	BAR-KAYS		
	DEBUT			
163	LIFE'S TOO GOOD (Elektra 60801)WEA 8.98	THE SUGARCUBES	155	35
164	ANSWERS TO NOTHING (Chrysalis FV41649)CBS	MIDGE URE		
	DEBUT			
165	MARTIKA (Columbia FC 44290)CBS		180	2
166	PYROMANIA (Mercury 810 308-1)POL	DEF LEPPARD	171	1
167	PHANTOM OF THE OPERA (G) (Polydor 831273-1)POL			
	ORIGINAL LONDON CAST		167	52
168	OLIVER & COMPANY (Walt Disney 64101)IND 8.98			
	ORIGINAL MOTION PICTURE SOUNDTRACK		174	2
169	TWINS (WTG SP 45036)CBS	ORIGINAL MOTION PICTURE SOUNDTRACK	172	2

170 TEQUILA SUNRISE (Capitol C1-91185)CAP 9.98

ORIGINAL MOTION PICTURE SOUNDTRACK 175

171	OUT OF THE BLUE (P/3) (Atlantic 81780)WEA 8.98	DEBBIE GIBSON	169	76	
172	LET IT LOOSE (P/2) (Epic OE 40769)CBS				
	GLORIA ESTEFAN AND MIAMI SOUND MACHINE		161	87	
173	LET IT ROLL (Warner Bros. 25750)WEA 9.98	LITTLE FEAT	163	26	
174	IT'S TEE TIME (Profile 1269)IND 8.98	SWEET TEE	173	9	
175	STRICTLY BUSINESS (G) (Fresh/Sleeping Bag LPRE 82006)IND 8.98	E.P.M.D.	170	34	
176	UB40 (A&M SP5213)RCA 8.98		UB40	166	26
177	GEMS (Columbia FC 44487)CBS	AEROSMITH	176	11	
178	OASIS (Atlantic 81916)WEA 9.98	ROBERTA FLACK	146	13	
179	EVERYTHING'S DIFFERENT NOW (Epic OE 44041)CBS	TIL TUESDAY	177	13	
180	PEEPSHOW (Geffen GHS 24205)WEA 8.98	SIOUXSIE & THE BANSHEES	121	21	
181	BLUE BELL KNOLL (Capitol C1-90892)CAP 9.98	COCTEAU TWINS	179	18	
182	WHENEVER YOU NEED SOMEBODY (P) (RCA 6822-1-R)RCA 8.98	RICK ASTLEY	181	55	
183	LAND OF DREAMS (Reprise 25773)WEA 8.98	RANDY NEWMAN	136	18	
184	DIESEL AND DUST (P) (Columbia BFC 40967)CBS	MIDNIGHT OIL	141	53	
185	ROCK THE HOUSE (G) (Jive 1026-1-J)RCA 8.98	D.J. JAZZY JEFF & THE FRESH PRINCE	139	9	
186	MORE DIRTY DANCING (P/3) (RCA 6965-1-R)RCA 9.984				
	Original Motion Picture Soundtrack		185	48	
187	CONSCIOUS PARTY (P) (Virgin 90878-1)WEA 8.98	ZIGGY MARLEY AND THE MELODY MAKERS	143	43	
188	RUFF 'N' READY (MCA 42198)MCA 8.98	READY FOR THE WORLD	186	19	
189	WILL TO POWER (Epic FE 40940)CBS		123	24	
190	RICHARD MARX (P/2)(Manhattan ST 53049)CAP 8.98		188	86	
191	DON'T LET LOVE SLIP AWAY (G)(Capitol C1-48987)CAP 8.98	FREDDIE JACKSON	165	27	
192	16 LOVERS LANE (Capitol C1-91230)CAP 8.98	THE GO-BETWEENS	189	7	
193	IF MY ANCESTORS COULD SEE ME NOW (Polydor/PolyGram 834 896-1)POL	IVAN NEVILLE	184	8	
194	SMALL WORLD (P) (Chrysalis OV 41622)CBS	HUEY LEWIS AND THE NEWS	194	27	
195	BUENAS NOCHES FROM A LONELY ROOM (G) (Reprise 25749)WEA 8.98	DWIGHT YOAKAM	193	26	
		GEORGE WINSTON	134	10	
196	DECEMBER (Windham Hill WH1025)RCA 9.98	ERIC B. & RAKIM	192	27	
197	FOLLOW THE LEADER (G) (UNI UNI 3)MCA 8.98	ELTON JOHN	181	32	
198	REG STRIKES BACK (G) (MCA 6240)MCA 9.98	FISHBONE	197	22	
199	TRUTH AND SOUL (Columbia FC 40891)CBS	BIG DADDY KANE	190	28	
200	LONG LIVE THE KANE (Cold Chillin' 25731)WEA 8.98				

ALPHABETIZED TOP 200 ALBUMS (BY ARTIST):

2 Live Crew / 122	DJ Jazzy Jeff / 117,185	Jarreau, Al / 58	Oslin, K.T. / 134	Tony/Toni/Tone! / 103
10,000 Maniacs / 109	Dokken / 107	Jett, Joan / 42	Palmer, Robert / 112	Traveling Wilburys / 3
38 Special / 161	Duran Duran / 46	John, Elton / 198	Pet Shop Boys / 114	Travis, Randy / 141
Abdul, Paula / 16	E.P.M.D. / 175	Journey / 10	Pink Floyd / 15	UB40 / 113,176
Aerosmith / 177	Earle, Steve / 64	The Judds / 146	Poison / 6	Ure, Midge / 164
Almond, Marc / 153	Easton, Sheena / 61	Kenny G / 11	Priest, Maxi / 157	U2 / 13,145
Alston, Gerald / 152	Eazy-E / 40	Khan, Chaka / 110	Public Enemy / 100	Van Halen / 38
Art of Noise / 124	Enya / 74	Kid N Play / 67	Pursuit of Happiness / 104	Van Shelton, Ricky / 160
Astley, Rick / 34,182	Erasure / 62	King Tee / 126	Ratt / 22	Vandross, Luther / 30
Bad Company / 90	Eric B And Rakim / 197	Kinison, Sam / 72	R.E.M. / 12,89	Violent Femmes / 80
Baker, Anita / 7,144	Escape Club / 69	Kiss / 28	Kix / 87	Vixen / 83
8ar-Kays / 162	Etheridge, Melissa / 85	L'Trimm / 154	Levert / 53	Was (Not Was) / 108
Base, Rob / 35	85	Living Colour / 25	Little Feat / 173	Waterboys / 79
Basia / 49	85	Lovett, Lyle / 111	Richardson, Keith / 98	When In Rome / 120
8ig Daddy Kane / 200	85	M.C. Hammer / 77	Rodney-O / 138	White, Karyn / 19
8on Jovi / 9	85	Marley, Ziggy / 187	Rush / 23	White Lion / 26
8oy Meets Girl / 91	85	Martika / 165	Sade / 84	Will To Power / 189
8oys, The / 33	85	Marx, Richard / 190	Salt-N-Pepa / 94	Williams, Hank Jr. / 188
8oys Club / 148	85	Martika / 165	Satriani, Joe / 52,130	Williams, Vanessa / 128
8reathe / 60	85	McFerrin, Bobby / 99	Sheriff / 63	Winans / 151
8rickell, Edie / 4	85	Miami Sound Machine / 172	Shocked, Michele / 93	Winger / 24
8rinity Fox / 75	85	Michael, George / 29	Simon, Paul / 136	Winston, George / 196
8rown, Bobby / 2	85	Midnight Oil / 184	Siouxsie & The 8's / 180	Winwood, Steve / 57
8ulgarian Voices / 127	85	Midnight Star / 121	Sir Mix A Lot / 55	Yoakam, Dwight / 195
8ulletboys / 32	85	Mike & The Mechanics / 66	Skid Row / 155	Soundtracks:
8utcher, Jon / 156	85	Minogue, Kylie / 81	Slick Rick / 86	8eaches / 82
8ameo / 92	85	Money, Eddie / 95	Smthreens / 119	8uster / 96
8amouflage / 106	85	Neville, Ivan / 193	Stay Awake / 123	8treisand, Barbra / 37
8hapterman, Tracy / 18	85	New Edition / 27	Stewart, Rod / 50	8ugarcubes / 163
8heap Trick / 115	85	New Kids / 41	Streisand, Barbra / 37	8urel, Al B. / 173
8herrelle / 129	85	Newman, Randy / 183	Sugarcubes / 163	8urface / 135
8hicago / 59	85	News / 194	Surel, Al B. / 173	Sweat, Keith / 70
8hildren, Toni / 142	85	News / 194	Surface / 135	Sweet Tee / 174
8hiderella / 44	85	News / 194	Sweat, Keith / 70	Taylor Dayne / 171
8cocteau Twins / 181	85	News / 194	They Might Be Giants / 102	They Might Be Giants / 102
8onwell, Tommy / 149	85	News / 194	Tiffany / 19	Til Tuesday / 179
8owboy Junkies / 76	85	News / 194	Til Tuesday / 179	Today / 65
8rosby, S.N&Y / 21	85	News / 194	Today / 65	
8ef Leppard / 8,166	85	News / 194		
8iamond, Neil / 71	85	News / 194		
8ire Straits / 118	85	News / 194		

WESTERN REGION

POP

■ High Movers*

1. Eternal Flame (Columbia) Bangles
2. Girl You Know It's True (Arista) Milli Vanilli
3. She Drives Me Crazy (I.R.S.) Fine Young Cannibals
4. Dreamin' (Wing/PolyGram) Vanessa Williams
5. Walk the Dinosaur (Chrysalis) Was (Not Was)

■ Most Added**

1. Walk the Dinosaur (Chrysalis) Was (Not Was)
2. You Got It (Virgin) Roy Orbison
3. Cryin' (EMI) Vixen
4. She Drives Me Crazy (I.R.S.) Fine Young Cannibals
5. Your Momma Don't Dance (Capitol) Poison

R&B

■ High Movers*

1. Skin I'm In (PolyGram) Cameo
2. Dreamin' (PolyGram) Vanessa Williams
3. Snake in the Grass (Solar) Midnight Star
4. I'm Gonna Get You Sucka (Arista) The Gap Band
5. Closer Than Friends (Columbia) Surface

■ Most Added**

1. Real Love (Motown) El DeBarge
2. We've Saved the Best for Last (Arista) Kenny G (featuring Smokey Robinson)
3. Affair (Tabu) Cherelle
4. Snake in the Grass (Solar) Midnight Star
5. Something's Got a Hold on Me (Columbia) Radiant

COUNTRY

■ High Movers*

1. New Fool at an Old Game (MCA) Reba McEntire
2. Down That Road Tonight (Warner Bros.) Nitty Gritty Dirt Band
3. From a Jack to a King (Columbia) Ricky Van Shelton
4. Don't You Ever Get Tired (of Hurting Me) (RCA) Ronnie Milsap
5. Baby's Gotten Good at Goodbye (MCA) George Strait

■ Most Added**

1. Hey Bobby (RCA) K.T. Oslin
2. Setting Me Up (Warner Bros.) Highway 101
3. The Church on Cumberland Road (Columbia) Shenandoah
4. The Heart (Universal) Lacy J. Dalton
5. Who You Gonna Blame It on This Time (Columbia) Vern Gosdin

SOUTH CENTRAL REGION

POP

■ High Movers*

1. The Last Mile (Mercury/PolyGram) Cinderella
2. Cryin' (EMI) Vixen
3. Eternal Flame (Columbia) Bangles
4. Walk the Dinosaur (Chrysalis) Was (Not Was)
5. Girl You Know It's True (Arista) Milli Vanilli

■ Most Added**

1. We've Saved the Best for Last (Arista) Kenny G (featuring Smokey Robinson)
2. The Look (EMI) Roxette
3. You're Not Alone (Reprise) Chicago
4. Feels So Good (Warner Bros.) Van Halen
5. The Last Mile (Mercury/PolyGram) Cinderella

R&B

■ High Movers*

1. Skin I'm In (Atlanta Artists) Cameo
2. You and I Got a Thang (Capitol) Freddie Jackson
3. Closer Than Friends (Columbia) Surface
4. Straight Up (Virgin) Paula Abdul
5. Struck by You (PolyGram) The Bar-Kays

■ Most Added**

1. Real Love (Motown) El DeBarge
2. That's the Way Love Is (Atlantic) Ten City
3. Affair (Tabu) Cherelle
4. We've Saved the Best for Last (Arista) Kenny G (featuring Smokey Robinson)
5. Girl I Got My Eyes on You (Motown) Today

COUNTRY

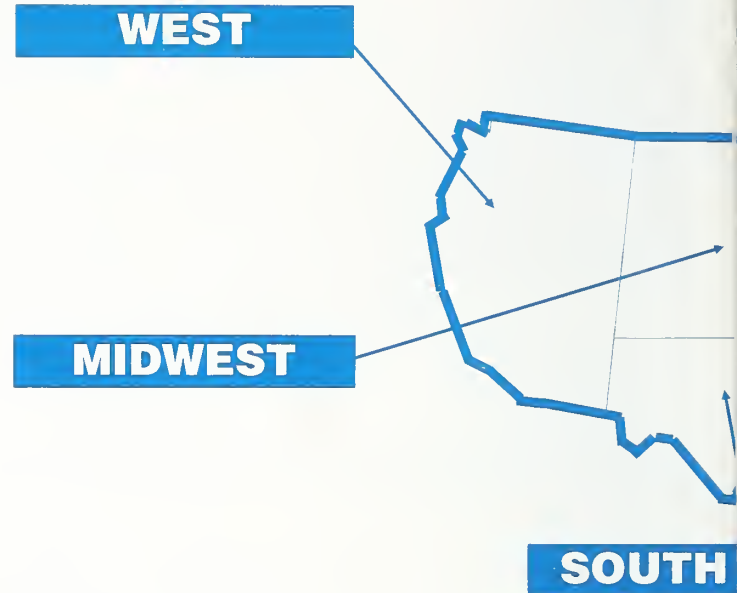
■ High Movers*

1. Baby's Gotten Good at Goodbye (MCA) George Strait

CASH BOX R

REGIONAL COMPILATION
BASED ON CASH BOX'S

* Average Chart Movement
***Most Added



2. New Fool at an Old Game (MCA) Reba McEntire
3. From a Jack to a King (Columbia) Ricky Van Shelton
4. I'm No Stranger to the Rain (RCA) Keith Whitley
5. Hit the Ground Runnin' (16th Avenue) John Conlee

■ Most Added**

1. Tell It Like It Is (Atlantic America) Billy Joe Royal
2. The Church on Cumberland Road (Columbia) Shenandoah
3. There's a Tear in My Beer (Warner Bros.) Hank Williams, Jr. (Duet with Hank Williams, Sr.)
4. Fair Shake (RCA) Foster & Lloyd
5. The Heart (Universal) Lacy J. Dalton

MIDWESTERN REGION

POP

■ High Movers*

1. Eternal Flame (Columbia) Bangles
2. Girl You Know It's True (Arista) Milli Vanilli
3. Cryin' (EMI) Vixen
4. Walk the Dinosaur (Chrysalis) Was (Not Was)
5. The Love in Your Eyes (Columbia) Eddie Money

■ Most Added**

1. Eternal Flame (Columbia) Bangles
2. Roni (MCA) Bobby Brown
3. The Look (EMI) Roxette
4. The Love in Your Eyes (Columbia) Eddie Money
5. We've Saved the Best for Last (Arista) Kenny G (featuring Smokey Robinson)

R&B

■ High Movers*

1. Skin I'm In (PolyGram) Cameo
2. Turn My Back on You (Epic) Sade
3. I'm Gonna Get You Sucka (Arista) Gap Band
4. You and I Got a Thang (Capitol) Freddie Jackson
5. Snake in the Grass (Solar) Midnight Star

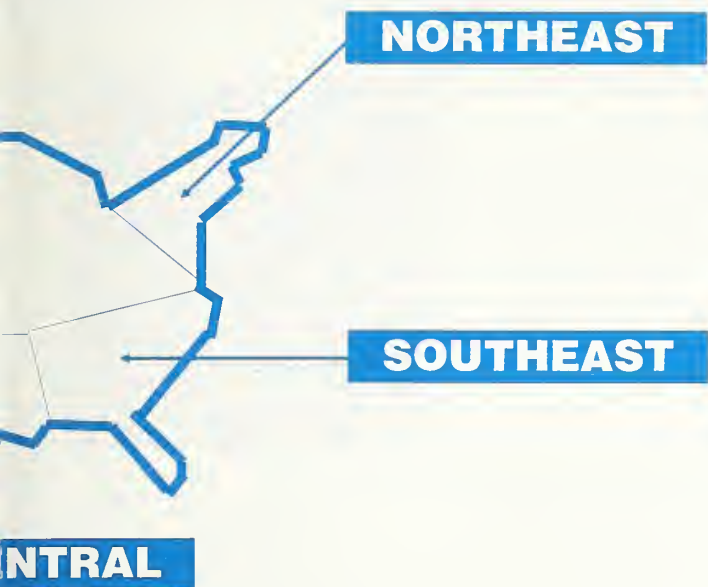
■ Most Added**

1. Real Love (Motown) El DeBarge
2. Affair (Tabu) Cherelle
3. Something's Got a Hold on Me (Columbia) Radiant
4. Imagine (Capitol) Tracey Spencer
5. We've Saved the Best for Last (Arista) Kenny G (featuring Smokey Robinson)

DIO REPORT

NUMBER OF HOT SINGLES WEEKLY RADIO RESEARCH

** Number of Station Ads
Nationally



COUNTRY

High Movers*

1. From a Jack to a King (Columbia) Ricky Van Shelton
2. Baby's Gotten Good at Goodbye (MCA) George Strait
3. Down That Road Tonight (Warner Bros.) Nitty Gritty Dirt Band
4. New Fool at an Old Game (MCA) Reba McEntire
5. Who You Gonna Blame It on This Time (Columbia) Vern Gosdin

Most Added**

1. The Church on Cumberland Road (Columbia) Shenandoah
2. There's a Tear in My Beer (Warner Bros.) Hank Williams, Jr. (Duet with Hank Williams, Sr.)
3. She Deserves You (RCA) Baillie & the Boys
4. Tell It Like It Is (Atlantic America) Billy Joe Royal
5. My Train of Thought (Capitol) Barbara Mandrell

NORTHEASTERN REGION

POP

High Movers*

1. The Living Years (Atlantic) Mike & The Mechanics
2. Lost in Your Eyes (Atlantic) Debbie Gibson
3. Paradise City (Geffen) Guns N' Roses
4. Roni (MCA) Bobby Brown
5. You're Not Alone (Warner Bros.) Chicago

Most Added**

1. The Look (EMI) Roxette
2. Superwoman (Warner Bros.) Karyn White
3. End of the Line (Warner Bros.) Traveling Wilburys
4. Dreamin' (PolyGram) Vanessa Williams
5. Your Momma Don't Dance (Capitol) Poison

R&B

High Movers*

1. Stright Up (Virgin) Paula Abdul
2. Just Coolin' (Atlantic) Levert
3. You and I Got a Thang (Capitol) Freddie Jackson
4. I'm Gonna Get You Sucka (Arista) Gap Band
5. Snake in the Grass (Solar) Midnight Star

Most Added**

1. Real Love (Motown) El DeBarge
2. Girl I Got My Eyes on You (Motown) Today

3. Notice Me (Fever) Sandee
4. I'll Be There for You (Capitol) Ashford and Simpson
5. Walking Away (Tommy Boy) Information Society

COUNTRY

High Movers*

1. From a Jack to a King (Columbia) Ricky Van Shelton
2. New Fool at an Old Game (MCA) Reba McEntire
3. Baby's Gotten Good at Goodbye (MCA) George Strait
4. Who You Gonna Blame It on This Time (Columbia) Vern Gosdin
5. I'm a One Woman Man (Epic) George Jones

Most Added**

1. There's a Tear in My Beer (Warner Bros.) Hank Williams, Jr. (Duet with Hank Williams, Sr.)
2. The Church on Cumberland Road (Columbia) Shenandoah
3. Tell It Like It Is (Atlantic America) Billy Joe Royal
4. Hey Bobby (RCA) K.T. Oslin
5. Setting Me Up (Warner Bros.) Highway 101

SOUTHEASTERN REGION

POP

High Movers*

1. Lost in Your Eyes (Atlantic) Debbie Gibson
2. Living Years (Atlantic) Mike & The Mechanics
3. Paradise City (Geffen) Guns N' Roses
4. You're Not Alone (Warner Bros.) Chicago
5. What I Am (Geffen) Edie Brickel & New Bohemians

Most Added**

1. The Look (EMI) Roxette
2. Your Momma Don't Dance (Capitol) Poison
3. Superwoman (Warner Bros.) Karyn White
4. Dreamin' (PolyGram) Vanessa Williams
5. Second Chance (A&M) 38 Special

R&B

High Movers*

1. You and I Got a Thang (Capitol) Freddie Jackson
2. Affair (Tabu) Cherelle
3. Snake in the Grass (Solar) Midnight Star
4. Stright Up (Virgin) Paula Abdul
5. I'm Gonna Get You Sucka (Arista) Gap Band

Most Added**

1. Real Love (Motown) El DeBarge
2. We've Saved the Best for Last (Arista) Kenny G (featuring Smokey Robinson)
3. Affair (Tabu) Cherelle
4. Another Weekend (RCA) Five Star
5. Something's Got a Hold on Me (Columbia) Radiant

COUNTRY

High Movers*

1. Baby's Gotten Good at Goodbye (MCA) George Strait
2. New Fool at an Old Game (MCA) Reba McEntire
3. I'm No Stranger to the Rain (RCA) Keith Whitley
4. From a Jack to a King (Columbia) Ricky Van Shelton
5. Down That Road Tonight (Warner Bros.) Nitty Gritty Dirt Band

Most Added

1. Tell It Like It Is (Atlantic America) Billy Joe Royal
2. Hey Bobby (RCA) K.T. Oslin
3. Setting Me Up (Warner Bros.) Highway 101
4. There's a Tear in My Beer (Warner Bros.) Hank Williams, Jr. (Duet with Hank Williams, Sr.)
5. Don't Toss Us Away (MCA) Patty Loveless

GUARANTEED NATIONAL HITS

POP***

The Look
Roxette
(Capitol)

R&B***

Real Love
El DeBarge
(Motown)

COUNTRY***

There's a Tear in My Beer
Hank Williams Jr. (Duet with Hank Williams, Sr.)
(Warner Bros.)

■ SINGLES GOING STEADY

AMERICAN MUSIC AWARDS—CONTROVERSY BREWING: There were a few things that could have upset folks about last Monday's AMA show, not the least of which were the poor musical selections and slow pacing. But the controversy that followed centered on **George Michael's** awards as Favorite Male Vocalist for Soul/R&B (up against **Michael Jackson** and **Bobby Brown**), and Favorite Album for Soul/R&B (*Faith*). **Freddie Jackson**, among others, had complained about the nominations, although at the show he was reportedly highly complimentary of Michael. However, there were several inquiries to *Cash Box* concerning voting procedures. On the surface, it might appear strange to some that a white would win in categories traditionally dominated by black artists. Were George's awards the result of bias of some kind?

To answer the question, we spoke to **Herbert Altman** of Herbert Altman Communications Research, the firm responsible for polling 20,000 "record-buyers" to obtain the winner. The size of the sample and the type of analysis done are similar to those of other major polls. The nominations come from *Cash Box's* year-end chart and retail sales results, and Altman's firm takes it from there.

"The sample has all sorts of demographic controls—one of them is race," says Altman. "Blacks are obviously an important element in the record-buying public, and they are represented. We determine each voter's record-buying habits. Only soul/R&B buyers can vote in the soul category. It's normally unlikely that a white would win, just as it is unlikely that a black would win in the country category. But a white *could* win in the soul category, just as a black *could* win in a country category. It happened this year. I've been doing this since the show began, and I don't remember the last time it occurred."

The truth is that black support for George Michael was instrumental in the crossover success he attained on radio. I'm surprised more people are not bent out of shape by **Whitney Houston's** victory in the Pop/Rock category as Favorite Female Vocalist, beating out **Debbie Gibson** and **Tracy Chapman**. Those nominations were definitely apples up against oranges; it's unlikely you'd ever see any of these women mentioned in the same breath.

LIKE A MADONNA: *Like a Prayer* is on its way to release, and we understand that **Madonna's** first new album in three years will include a track written by Madonna and **Prince**, called "Love Song." (I wonder how long it took them to come up with *that* title.) Both will sing on the track. Pepsi-Cola is reportedly involved in a series of spots leading to the record's release, directed by **Joe Pytka**.

BMI CELEBRATES "TWO HEARTS": BMI threw a spirited party last week at Spago restaurant honoring **Phil Collins** and legendary songsmith **Lamont Dozier**. The two musical giants collaborated to write the smash hit "Two Hearts" from the *Buster* soundtrack (starring Phil). (The tune was just awarded the Golden Globe Award for Best Original Song from a Motion Picture, and is nominated for a Grammy in the same category.) Lamont was honored with a special crystal award for 28 years with BMI. It also happened to be Phil's 38th birthday, and he got a cake while a chorus of "Happy Birthday" was sung by fellow party animals **Sam Kinison**, **Debbie Gibson**, **Quincy Jones**, **Stephen Bishop**, **Barry Mann** and **Cynthia Weil**, among others. Everyone was delighted by the fabulous treats served up by Spago, including such delicacies as smoked salmon pizza and pressed duck sandwiches. The next day, Collins flew to Japan with his wife Jill, who is seven months pregnant, to promote *Buster*.

Julius Robinson

■ TOP OF THE POPS SINGLES

□ LEVEL 42: "Tracie" (Polydor 871 438-7 DJ)

Level 42's latest album, *Staring at the Sun*, is a brilliant effort that's been ignored, perhaps because it's too musically sophisticated for pop radio. However, this remix of the single "Tracie" is the most delightfully written and produced tune we've heard in some time, with a simple yet fresh song structure. The song grooves like a dance number but has a few surprises, including an elegantly conceived bridge section. Add!

□ MELISSA ETHERIDGE: "Similar Features" (Island 7-99251)

The star here is Etheridge's tough vocal style and her fine lyrical sensibility. She has the rare ability to bridge the gap between her words and her rocky musical framework with an arc of aching, emotional singing. Features a nice keyboard hook after chorus. AOR smash, across-the-board potential.

□ JOHNNY KEMP: "Birthday Suit" (Columbia 38-68569)

This is a droll, sexy little roll in the hay for Kemp to get down on. Taken from the soundtrack *Sing*, it features a blazing track that sounds CHR all the way, and should play well on urban. *Sing* is Dean Pitchford's new foray into movie writing, following his successful work on *Footloose*.

□ POISON: "Your Mama Don't Dance" (Capitol P-B-44293)

This is an easy pick. Take a classic Loggins & Messina rock/blues song, and *play*. It's an instant hit. Producer Tom Werman keeps this track particularly raw, reinforcing Poison's metal edge. Should fly high on AOR.

□ THE FIXX: "Driven Out" (RCA 8837-7-RAB)

The Fixx have released their best single to date. "Driven Out" is a passionate plea for a simpler life, delivered over a powerful bedrock of trebled guitars. This song has the sound of an AOR top 10 smash.

□ WINGER: "Seventeen" (Atlantic 7-88958)

As commercially oriented metal goes, this is a very appealing track, featuring Winger's giant rhythm guitar sound. A really fresh groove elevates the growling vocal line. Great chorus release. AOR.



ALBUMS

□ BOB DYLAN & THE GRATEFUL DEAD: *Dylan & the Dead* (Columbia C 45056)

As an historical document for fans and collectors, this is a must-buy. Taped by the Dead's mobile recording truck during a series of six concert dates that Dylan and the Dead played in 1987, it contains several classic cuts, including excellent renditions of "I Want You," "Queen Jane Approximately" and "All Along the Watchtower." Dylan's singing is more assured than ever, although lacking in contrast from song to song. Play "Watchtower."

□ RUSH: *A Show of Hands* (Mercury 836 348-1)

This by far is the most listenable live collection Rush has assembled since *All the World's a Stage*. Especially notable is Alex Lifeson's guitar work. We recommend "Marathon" at the end of side one as an excellent album cut for AOR play. Geddy Lee's singing ranges from good to excellent, especially on "Mission."

J.R.



CASH BOX CHARTS

TOP 100 SINGLES



#1 Single: Paula Abdul



#1 Debut: Sa-Fire #73



To Watch: Luther Vandross #55

		Total Weeks ▼	Last Week ▼
1	STRAIGHT UP (Virgin 99256)	Paula Abdul	2 10
2	WHEN I'M WITH YOU (Capitol B-44302)	Sheriff	1 12
3	BORN TO BE MY BABY (Mercury/PolyGram 872 156-7)	Bon Jovi	4 11
4	WHEN THE CHILDREN CRY (Atlantic 7-89015)	White Lion	6 12
5	WILD THING (Delicious Vinyl DV 102)	Tone Loc	7 10
6	THE WAY YOU LOVE ME (Warner Bros. 7-27773)	Karyn White	5 16
7	ARMAGEDDON IT (Mercury/PolyGram 870 692-7)	Def Leppard	3 14
8	ALL THIS TIME (MCA MCA-53371)	Tiffany	8 14
9	THE LOVER IN ME (MCA 53416)	Sheena Easton	12 15
10	SHE WANTS TO DANCE WITH ME (RCA 8838-7-R)	Rick Astley	13 8
11	WHAT I AM (Geffen 7-27696)	Edie Brickell & New Bohemians	14 10
12	LOST IN YOUR EYES (Atlantic 7-27570)	Debbie Gibson	21 4
13	WALKING AWAY (Tommy Boy/Reprise 7-27736)	Information Society	16 11
14	YOU GOT IT (Columbia 38-08092)	New Kids On The Block	17 12
15	ANGEL OF HARLEM (Island 7-99254)	U2	15 8
16	HOLDING ON (Virgin 7-99261)	Steve Winwood	9 11
17	THE LIVING YEARS (Atlantic 7-88964)	Mike & The Mechanics	24 5
18	SURRENDER TO ME (Capitol B-44288)	Ann Wilson & Robin Zander	20 8
19	PARADISE CITY (Geffen 7-27570)	Guns N' Roses	25 4
20	DIAL MY HEART (Motown Mot-53301)	The Boys	22 9
21	A LITTLE RESPECT (Sire/Reprise 7-27738)	Erasure	23 9
22	RONI (MCA MCA-53463)	Bobby Brown	29 9
23	DON'T RUSH ME (Arista AS1-9722)	Taylor Dayne	10 14
24	MY HEART CAN'T TELL YOU NO (Warner Bros. 7-27729)	Rod Stewart	27 10
25	TWO HEARTS (Atlantic 7-88980)	Phil Collins	11 12
26	SHAKE FOR THE SHEIK (Atlantic 7-88983)	The Escape Club	26 10
27	ALL SHE WANTS IS (Capitol PB44287)	DuranDuran	30 8
28	DON'T TELL ME LIES (A&M 1267)	Breathe	38 4
29	YOUR NOT ALONE (Warner Bros. 27757)	Chicago	34 4
30	THE LOVE IN YOUR EYES (Columbia 38-08532)	Eddie Money	40 4
31	JUST BECAUSE (Elektra 7-69327)	Anita Baker	36 4
32	IT'S NO SECRET (Geffen 7-27651)	Kylie Minogue	39 10
33	I WANNA HAVE SOME SOME FUN (Jive/RCA 1154-7-J)	Samantha Fox	19 14
34	PUT A LITTLE LOVE IN YOUR HEART (A&M AM-1255)	Annie Lennox/AI Green	18 14
35	ETERNAL FLAME (Columbia 38-68533)	The Bangles	63 2
36	GIRL YOU KNOW IT'S TRUE (Arista S-3396)	Milli Vanilli	43 3
37	I BEG YOUR PARDON (Atlantic 7-88969)	Kon Kan	41 7
38	I REMEMBER HOLDING YOU (MCA MCA-53430)	Boys Club	31 16
39	DREAMIN' (Wing 871 078-7/PolyGram)	Vanessa Williams	49 3
40	GIVE ME THE KEYS (Chrysalis VS4 43335)	Huey Lewis & The News	44 4
41	EVERY ROSE HAS ITS THORN (Enigma/Capitol B-44203)	Poison	28 15
42	SMOOTH CRIMINAL (Epic 34-08044)	Michael Jackson	33 13
43	MORE THAN YOU KNOW (Columbia 38-08103)	Martika	53 8
44	STAND (Warner Bros. 27688)	R.E.M.	54 4
45	WALK THE DINOSAUR (Chrysalis ZS4 4331)	Was (Not Was)	55 3
46	WAITING FOR A STAR TO FALL (RCA 8691-7)	Boy Meets Girl	35 23
47	YOU GOT IT (Virgin 99245)	Roy Orbison	59 4
48	MY PREROGATIVE (MCA 53383)	Bobby Brown	32 14
49	THE LAST MILE (Mercury/PolyGram 8721487)	Cinderella	61 4
50	FEEL SO GOOD (Warner Bros. 7-27565)	Van Halen	60 2

		Total Weeks ▼	Last Week ▼
51	CRYIN' (EMI 50141)	Vixen	64 3
52	LOOK AWAY (Reprise 7-27766)	Chicago	42 20
53	IN YOUR ROOM (Columbia 38-08090)	Bangles	46 17
54	GIVING YOU THE BEST THAT I GOT (Elektra 7-69371)	Anita Baker	47 19
55	SHE WON'T TALK TO ME (Epic 34-0851)	Luther Vandross	66 2
56	WILD WORLD (Virgin 7-99269)	Maxi Priest	48 15
57	LITTLE LIAR (Blackheart/CBS ZS4-08095)	Joan Jett and the Blackhearts	37 15
58	BABY, I LOVE YOUR WAY/FREEBIRD MEDLEY (Epic 34 08034)	Will To Power	51 22
59	SHE DRIVES ME CRAZY (IRS 53483)	Fine Young Cannibals	69 3
60	HOW CAN I FALL (A&M AM-1224)	Breathe	52 22
61	SUPERWOMAN (Warner Bros. 7-27773)	Karyn White	71 2
62	AS LONG AS YOU FOLLOW (Warner Bros. 7-27644)	Fleetwood Mac	50 11
63	THE PROMISE (Virgin 7-99328)	When In Rome	57 22
64	TELL HER (Columbia 38-68531)	Kenny Loggins	72 3
65	BRING DOWN THE MOON (RCA 8807)	Boy Meets Girl	75 2
66	BACK ON HOLIDAY (EMI B-50152)	Robbie Nevil	58 13
67	THE LOOK (EMI-50190)	Roxette	DEBUT
68	WALK ON WATER (Columbia 38-08060)	Eddie Money	62 19
69	ORINAOCO FLOW (SAIL AWAY) (Geffen 7-27633)	Enya	76 3
70	I WANNA BE LOVED (RCA 8805)	House Of Lords	RE-ENTRY
71	END OF THE LINE (Warner Bros. 7-27565)	Travelling Wilburys	78 2
72	ACROSS THE MILES (Scotti Bros. ZS4 68526)	Survivor	83 4
73	THINKING OF YOU (Cutting Mercury 872502-7)	Sa-fire	DEBUT
74	WE'VE SAVED THE BEST FOR LAST (Arista AS1 9785)	Kenny G Featuring Smokey Robinson	80 2
75	GOT IT MADE (Atlantic 7-88966)	Crosby, Stills, Nash & Young	84 3
76	TEARS RUN RINGS (Capitol B-44240)	Marc Almond	86 7
77	SING (Columbia 38-68558)	Mickey Thomas	85 2
78	HEAVEN KNOWS (Virgin 7-99253)	When In Rome	81 3
79	I DON'T WANT YOUR LOVE (Capitol B-44237)	DuranDuran	45 17
80	FADING AWAY (Epic 34-68543)	Will To Power	DEBUT
81	SECOND CHANCE (A&M)	38 Special	92 2
82	INTO YOU (A&M 1256)	Giant Steps	88 2
83	LEFT TO MY OWN DEVICES (EMI B-50171)	Pet Shop Boys	74 3
84	YOUR MAMA DON'T DANCE (Capitol-B44293)	Polson	DEBUT
85	WELCOME TO THE JUNGLE (Geffen 7-27759)	Guns N' Roses	65 16
86	SINCERELY YOURS (Atco/Atlantic 7-99246)	Sweet Sensation	DEBUT
87	IF WE NEVER MEET AGAIN (Columbia 38-08505)	Tommy Conwell	70 9
88	BABY CAN I HOLD YOU (Elektra 7-69356)	Tracy Chapman	56 14
89	FINISH WHAT YA STARTED (Warner Bros. 7-27746)	Van Halen	77 19
90	NEW DAY FOR YOU (Epic 34-08112)	Basia	68 12
91	EARLY IN THE MORNING (EMI B-50157)	Robert Palmer	79 16
92	KISS (Polydor/PolyGram 871 038-7)	Art Of Noise (Featuring Tom Jones)	87 11
93	DESIRE (Island 7-99250)	U2	89 19
94	SILHOUETTE (Arista AS1-9751)	Kenny G	67 16
95	CROSS MY HEART (WTG/CBS 31-08036)	Eighth Wonder	91 11
97	BAD MEDICINE (Mercury/PolyGram 870 657-7)	Bon Jovi	93 20
98	THANK YOU FOR MY CHILD (Columbia 38-07996)	Cheryl Pepsii Riley	94 15
99	DOMINO DANCING (EMI-Manhattan B-50161)	Pet Shop Boys	97 18
100	NOT JUST ANOTHER GIRL (Polydor/PolyGram 834 896-1)	Ivan Neville	99 19

RHYTHM & BLUES

IN THE MUSIC INDUSTRY, you're only as good as your last hit record. At least that's the way **Denzil Foster** and **Thomas McElroy** look at it. The two are co-founders and partners in what has become one of the hottest production houses in the business, their recently opened Castro Valley-based 2-Tuff-E-Nuff Productions, Inc. These are two young men with versatile musical backgrounds and a discography that continues to grow daily.



FOSTER & McELROY

Foster studied songwriting and arranging at USC before moving back to the Bay Area, where he met his future partner, who was perfecting his musical virtuosity at San Francisco State. Now, with years of songwriting and producing million-selling hits such as "Rumors" (**Timex Social Club**), "Lean on Me," "Jealousy" and "Why You Treat Me So Bad" (**Club Nouveau**), the Oakland natives have expanded their musical horizons by producing and writing chart toppers for **Tony! Toni! Tone!** and **Channel 2** on **Wing/Polygram**, **Lia** on **Virgin**, **MCA's Robert Brookins** and **Kathy Mathis** on **CBS/Tabu**.

With discerning ears and eyes, Foster and McElroy are committed to cultivating new, young talent in and around the Bay Area.

"There is a diversity here, a real cultural mix," notes Foster. "This area has always been renowned for its educational facilities in music, such as U.C. Berkeley. The environment seems to breed all kinds of music, from rap to classical."

McElroy agrees. "The Bay Area is a melting pot. There are so many different lifestyles and attitudes. We have jazz, hip-hop, R&B and rock. We want to develop a range of artists because of the tremendous talent pool here."

A glance at the duo's varied musical influences validates their claim that the Bay Area indeed provides fertile creative ground for a multitude of different musical forms. McElroy's early exposure to music came via the jazz his father played ("We had a big B3 organ in the house") as well as the classical training he began at the age of eight. Foster, meanwhile, started out playing flute, moving on to saxophone, drums, bass and eventually keyboards.

By the time the two musicians began working together in 1984, they had amassed a variety of different musical experiences. "I was constantly involved with jazz groups," recalls McElroy. "In fact, I was in a jazz ensemble at San Francisco State when I met Denny." After deciding on a musical career in 1977, Denzil began working as a songwriter in Los Angeles. "I ran into some people at **Motown Records**—**Norman Whitfield**, his son and **Lionel Richie**. I used to hang out there all the time, even though nobody was listening to me!"

It was at the studio of **Felton Pilate** (lead singer of **Con Funkshun**) during '84 and '85 that the two began working as a team, utilizing Pilate's

eight-track machine to write songs together. In 1986, the two teamed with producer and entrepreneur **Jay King**, playing all the instruments on **Timex Social Club's** smash, "Rumors." When the record became a success, the young team (known as the Siamese twins of music) decided on a career in production, and they have begun to take their place at the top. Look for their future releases on **Atlantic** under the name **FM**; the first LP, project, tentatively titled **FM2**, is a concept LP that will introduce various artists (a la **Quincy Jones**).

One of their recent successes has been with **Channel 2**, the

talented brother-sister duo of **Trish & Carl Nickolas** on **Wing/Polygram Records**. Trish and Carl have been making music together for as long as they can remember, beginning with family weddings and church gatherings. They performed with their older siblings while in their early teens. "Carl is the type of musician who knows exactly what I'm thinking about before I do," Trish says of their working relationship. "He anticipates my musical ideas and follows my songwriting very well. He is a perfectionist."

Carl, in turn, says of Trish: "She is unquestionably my favorite singer! I sometimes try to figure out her phrasing and inflections, but man, it's difficult. She's something."

The pairing of Foster, McElroy and **Channel 2** on their debut **Wing LP**, *Slammin' at Eleven*, was a natural considering their respective backgrounds. Stay tuned to **Channel 2** for more exciting news at eleven.



CHANNEL 2

Bob Long

R&B LPs

1	KARYN WHITE (Warner Bros.25637)	Karyn White	1	20
2	GIVING YOU THE BEST THAT I GOT (Elektra 60827)	Anita Baker	2	15
3	MESSAGE FROM THE BOYS (Motown 6260)	The Boys	4	15
4	ANY LOVE (Epic 44308)	Luther Vandross	3	17
5	DON'T BE CRUEL (P) (MCA 42185)	Bobby Brown	5	30
6	Guy (MCA 42176)	Guy	6	30
7	HEART BREAK (P) (MCA 42207)	New Edition	7	30
8	LET'S GET IT STARTED (Capitol 90924)	M.C. Hammer	9	14
9	2 HYPE (Select 21628)	Kid N' Play	8	12
10	JUST COOLIN' (Atlantic 81926)	Lvert	10	12
11	IT TAKES TWO (Profile 1267)	Rob Base & DJ Easy Rock	11	19
12	TODAY (Motown 6261)	Today	14	10
13	EAZY DUZ IT (Priority 57100)	Eazy-E	13	12
14	HEART'S HORIZON (Reprise 25778)	Al Jarreau	15	9
15	SILHOUTTE (Arista 8457)	Kenny G	12	16
16	CK (Warner Bros. 25707)	Chaka Khan	17	9
17	DON'T LET LOVE SLIP AWAY (Capitol 48987) (G)	Freddie Jackson	16	27
18	MACHISMO (Atlanta Arist 886 002)	Cameo	18	15
19	GERALD ALSTON (Motown 6265)	Gerald Alston	25	3
20	ME, MYSELF AND I (Columbia FC 44409)	Cheryl Pepsii Riley	19	18
21	THE GREAT ADVENTURES OF SLICK RICK (Def Jam 40513)	Slick Rick	27	3
22	MAKE IT LAST? (Elektra 60763)	Keith Sweat	21	55
23	IN EFFECT MODE (P) (Warner Bros. 25662-1)	Al B. Sure!	20	39
24	WHO? (Wing/PolyGram 422 835 549-1)	Tony! Toni! Tone!	29	40
25	FOREVER YOUR GIRL (Virgin 90943)	Paula Abdul	30	4
26	MIDNIGHT STAR (Solar/Capitol 72564)	Midnight Star	26	16
27	A SALT WITH A DEADLY PEPA (Next Plateau PL 1011)	Salt-N-Pepa	24	26
28	VESTA 4 U (A&M 5223)	Vesta	28	13
29	AFFAIR (Tabu 44148)	Cherrelle	22	12
30	TO CHANGE AND/OR MAKE A DIFFERENCE (Arista 8533)	Klara	33	20
31	POWER (Sire 25765)	Ice - T	23	19
32	2ND WAVE (Columbia 44284)	Surface	36	14
33	THE LOVER IN ME (MCA 42249)	Sheena Easton	31	11
34	THE RIGHT STUFF (Wing/PolyGram 835 694-1)	Vanessa Williams	37	33
35	OASIS (Atlantic 81916)	Roberta Flack	35	12
36	IT'S TEE TIME (Profile 1269)	Sweet Tee	34	9
37	WHERE'S THE PARTY AT? (Sleeping Bag 42016)	Cash Money & Marvolous	40	3
38	ME AND JOE (Egyptian Empire 00777)	Rodney O & Joe Cooley	32	11
39	TAKE U BACK TO MY PLACE (Orpheus 75600)	Z-Looke	39	4
40	I WANNA HAVE FUN (Jive/RCA 1150)	Samantha Fox	42	8
41	THE REAL ROXANNE (Select 21627)	The Real Roxanne	38	9
42	HANGIN TOUGH (Columbia 40985)	New Kids On The Block	43	13
43	ACT A FOOL (Capitol 90544)	King Tee	45	4
44	STRONGER THAN PRIDE (P) (Epic OE 44210)	Sade	41	37
45	RESPECT (Luke Skywalker 103)	Anquette	46	11
46	MORE THAN FRIENDS (Jive 1136)	Jonathan Butler	52	15
47	LET IT BE ME (MCA 42250)	Robert Brookins	51	4
48	SWASS (Nasty Mix 70123)	Sir Mix-A-Lot	44	23
49	HEAVEN (Capitol 90959)	BeBe & CeCe Winans	54	3
50	IT TAKES A NATION (Def Jam BFW 44303)	Public Enemy	47	30
51	WHAT TIME IS IT (Gucci 3309)	Gucci Crew II	53	3
52	LONG LIVE THE KANE (Cold Chillin'/Warner Bros 25731)	Big Daddy Kane	49	30
53	I WANT IT (Orpheus 75601)	Aleese Simmons	48	3
54	TWICE THE LOVE (Warner Bros. 25705)	George Benson	50	20
55	COOLIN' IN CALI (Geffen 24209)	The 7A3	55	9
56	BERMUDA NIGHTS (Atlantic 81919)	Gerald Albright	56	10
57	I'M GONNA GIT YOU SUCKA (Arista 8574)	Soundtrack	59	2
58	GEORGIO (Motown 6263)	Georgio	58	4
59	HITTIN' WHERE IT HURTS (Malaco 7447)	Denise LaSalle	73	4
60	INTUITION (Capitol 48335)	Angela Bofill	60	11
61	SWEET OBSESSION (Epic 44419)	Sweet Obsession	63	13
62	BAD (P/6) (Epic 40600)	Michael Jackson	58	9
63	TROOP (Atlantic 81851)	Troop	64	31
64	HEAVEN ON EARTH (Oceana 91028)	Donna Allen	71	2
65	LIFE IN THE CITY (Bentley 8500)	Split Image	65	4
66	JOY (G) (Elektra 60775)	Teddy Pendergrass	61	39
67	TOUCH OF BLUES (Ichiban 1032)	Clarence Carter	DEBUT	
68	GOTTA HAVE HOUSE - BEST OF (Profile 1273)	Various Artists	DEBUT	
69	THE WORLD'S GREATEST ENTERTAINER (Reality/Danya 9658)	Doug E. Fresh & The Get Fresh Crew	69	2
70	DESTINATION LOVE (Polydor/PolyGram 837 556)	Rene Moore	62	9
71	RUFF N' READY (MCA 42198)	RFTW	74	18
72	IN CONTROL (Malaco 7446)	Johnie Taylor	DEBUT	
73	STRICTLY BUSINESS (Fresh/Sleeping Bag LPRE 82006)	E.P.M.D.	67	35
74	CONSCIOUS PARTY (Virgin 90878)	Ziggy Marley	57	16
75	IN CONTROL VOLUME 1 (Cold Chillin' 25783)	Marley Marl	70	20

CASH BOX CHARTS

TOP R&B SINGLES



#1 Single: New Edition



#1 Debut: El DeBarge #67



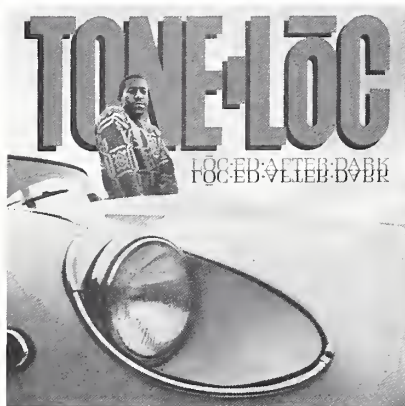
Rcd to Watch: Five Star #49

		Total Weeks Last Week ▼	
1	CAN YOU STAND THE RAIN (MCA 53464)	New Edition	3 10
2	SHE WON'T TALK TO ME (Epic 34-0851)	Luther Vandross	6 10
3	CAN YOU READ MY LIPS (Orpheus/EMI PB-72654)	Z'Looke	2 15
4	SO GOOD (Reprise 7-276654)	Al Jarreau	7 4
5	RONI (MCA 53463)	Bobby Brown	1 12
6	WILD THING (Delicious Vinyl 102)	Tone Loc	8 9
7	DREAMIN' (PolyGram 871-078)	Vanessa Williams	9 12
8	JUST BECAUSE (Elektra 7-69327)	Anita Baker	10 8
9	THIS TIME (Arista AS1-9772)	Kiara	13 13
10	SUPERWOMAN (Warner Bros. 7-27773)	Karyn White	4 12
11	TEDDY'S JAM (MCA 53462)	Guy	15 9
12	I WANT TO BE YOUR LOVER (Orpheus B-72656)	Aleese Simmons	12 13
13	BABY DOLL (PolyGram 871 108-7)	Tony!Toni!Tone!	5 13
14	TURN MY BACK ON YOU (Epic 34-08503)	Sade	16 12
15	KISSES DON'T LIE (EMI B-50164)	Evelyn King	14 12
16	I'M GONNA GET YOU SUCKA (Arista AS1-9788)	Gap Band	24 9
17	SKIN I'M IN (Atlanta Artists 872314-7)	Cameo	21 9
18	KILLING ME SOFTLY (Warner Bros. 7-27772)	Al B. Sure!	11 10
19	SNAKE IN THE GRASS (Solar D1-72564)	Midnight Star	25 9
20	TAKE ME WHERE YOU WANT TO (Motown MOT-1951)	Gerald Alston	17 15
21	YOU GOT IT (THE RIGHT STUFF) (Columbia 38-08092)	New Kids On The Block	20 10
22	STRAIGHT UP (Virgin 7-99256)	Paula Abdul	27 4
23	HEAVEN (Capitol 44261)	Bebe & Cece Winans	30 12
24	TWICE THE LOVE (Warner Bros. 7-27658)	George Benson	26 11
25	STILL IN LOVE (Atlantic 7-88974)	Troop	29 8
26	BEING IN LOVE AIN'T EASY (Epic 34-08521)	Sweet Obsession	33 9
27	THE LOVER IN ME (MCA MCA-53416)	Sheena Easton	19 16
28	YOU AND I GOT A THANG (Capitol B-44283)	Freddie Jackson	37 4
29	GIRL YOU KNOW IT'S TRUE (Arista S-3396)	Milli Vanilli	36 4
30	DON'T STOP YOUR LOVE (Elektra 7-69359)	Keith Sweat	22 15
31	TEENAGE LOVE (Def Jam/Columbia 38-08105)	Slick Rick	34 8
32	CLOSER THAN FRIENDS (Columbia 38-08537)	Surface	40 4
33	JUST COOLIN' (Atlantic 7-88959)	Leverit	44 3
34	I WANNA HAVE SOME FUN (Jive 1154/RCA)	Samantha Fox	23 11
35	LUCKY CHARM (Motown 1952)	The Boys	41 4
36	PULL OVER (Atlantic 7-88987)	Leverit	28 14
37	IT'S MY PARTY (Warner Bros. 7-27678)	Chaka Khan	18 14
38	I'LL BE THERE FOR YOU (Capitol 79496)	Ashford And Simpson)	61 2
39	ME MYSELF AND I (Columbia 38-08508)	Cheryl Pepsil Riley	47 31
40	MORE THAN FRIENDS (Jive 1174)	Jonathan Butler	46 4
41	STRUCK BY YOU (Mercury/PolyGram 872 102-7)	Bar-Kays	53 3
42	THE CLUB (Aegis Records ZS 408517)	Marcus Lewis	45 8
43	JOY AND PAIN (Oceana 7-99244)	Donna Allen	48 4
44	SWEET, SWEET LOVE (A&M 1247)	Vesta	30 20
45	THIS IS AS GOOD AS IT GETS (Columbia 38-08507)	Deniece Williams	31 10
46	GENTLY (MCA 53469)	Ready For The World	51 4
47	HIM OR ME (Motown MOT-1944)	Today	35 18
48	CUTIE PIE (Atlantic 7-88973)	L'Trimm	52 3
49	ANOTHER WEEKEND (RCA 8853-7)	Five Star	72 2
50	WITH EACH BEAT OF MY HEART (Motown 1953)	Stevie Wonder	58 4
51	I DON'T WANT TO BE ALONE (Motown 1949)	Georgio	38 11

		Total Weeks Last Week ▼	
52	DIAL MY HEART (Motown Mot-53301)	The Boys	39 21
53	WE'VE SAVED THE BEST FOR LAST (Arista AS1-9785)	Kenny G Featuring Smokey Robinson	75 2
54	FROM PAIN TO JOY (Vicon MSB 4504)	Betty Wright	71 3
55	WE WANT EAZY (Priority 57108)	Eazy-E	77 2
56	SOMETHING'S GOT A HOLD ON ME (Columbia 38-68545)	Radiant	76 2
57	THE SPIRIT OF LOVE (Track 58831-7)	Average White Band	42 8
58	AFFAIR (Tabu ZS4-68568)	Cherelle	70 2
59	I JUST WANNA STOP (Capitol P-B-44169)	Angela Bofill	43 18
60	FLASHIN' BACK (Future 204)	Tyrone Davis	60 4
61	FOR U (A&M 12293)	Vesta	84 2
62	GIRL I GOT MY EYES ON YOU (Motown 1954)	Today	79 3
63	EVERYTHING I MISS AT HOME (Tabu/CBS ZS4-08052)	Cherelle	49 19
64	THOUGHT OF YOU JUST A LITTLE TOO MUCH (Veteran 7101)	The Dells	82 4
65	THAT'S THE WAY LOVE IS (Atlantic 7-88963)	Ten City	81 2
66	WHERE IS THE LOVE (MCA 53283)	Robert Brookins	54 13
67	REAL LOVE (Motown 44261)	El DeBarge	DEBUT
68	NEVER TOO LATE (Polydor/PolyGram 871 417)	Will Clayton	92 2
69	I WANT MORE OF YOU (ACA 3290)	Candy	73 4
70	HEY TON! (Next Plateau 50096)	Kirby Coleman	85 3
71	WHERE DID YOU GET	Ray, Goodman & Brown	50 9
72	BACK ON HOLIDAY (EMI B-50152)	Robbie Nevil	56 8
73	OASIS (Atlantic 7-88996)	Roberta Flack	55 17
74	MR. BACHELOR (MCA MCA-53420)	Loose Ends	57 19
75	ONE THING LED TO ANOTHER (Columbia 38-08510)	Johnny Kemp	59 10
76	IMAGINE (Capitol 44268)	Tracey Spencer	DEBUT
77	I'M THE ONE WHO LOVES YOU (Island 7-99274)	By All Means	62 18
78	SMOOTH CRIMINAL (Epic 34-08044)	Michael Jackson	63 14
79	HEY LOVER (Capitol P-B-44208)	Freddie Jackson	64 20
80	MORE THAN PHYSICAL (EMI 44261)	Christopher Max	DEBUT
81	OH LOVE (MCA 204)	George Howard	65 4
82	THE WAY I LOOK AT LOVE (MCA 53465)	The Mac Band/McCampbell Brothers	80 4
83	THERE'S ONE BORN EVERY MINUTE (Jive/RCA 1143-7-J)	Jonathan Butler	66 20
84	YOU MAKE ME WORK (Atlanta Artist/Mercury 870587-1)	Cameo	67 19
85	(I'VE GOT) FEMALE TROUBLE	The Boyz From Detroit	68 4
86	YOU AND ME (Epic 34-68539)	Jamm	DEBUT
87	I'M MISSED (Columbia 38-08018)	Surface	69 20
88	NOTICE ME (Fever Sutra 1919)	Sandee	DEBUT
89	THANKS FOR MY CHILD (Columbia 38-07996)	Cheryl Pepsil Riley	74 22
90	WALKING AWAY (Tommy Boy 7-27736)	Information Society	DEBUT
91	R-U-LONELY (Tri-World 45-2002)	Jocelyn Brown	78 11
92	PUMP IT UP (Capitol 44266)	M.C. Hammer	83 13
93	TUMBLIN' DOWN (Virgin 99299)	Ziggy Marley	86 19
94	HEAVEN ON EARTH (Oceana/Atco/Atlantic 7-99265)	Donna Allen	83 16
95	GIVING YOU THE BEST THAT I GOT (Elektra 7-69371)	Anita Baker	87 21
96	IF EVER A LOVE THERE WAS (Arista AS1-9766)	Four Tops & Aretha Franklin	88 15
97	ANY LOVE (Epic 34-08047)	Luther Vandross	89 22
98	RESCUE ME (Warner Bros. 7-27762)	Al B. Sure!	90 24
99	DON'T ROCK THE BOAT (Solar PB-70027)	Midnight Star Featuring Ecstasy of Whodini	91 28
100	LOVE EDUCATION (Atlanta Artists 87250-7)	Ca\$hflow	93 10

HIP-HOP NEWS

THE RAPID RISE of **Tone Loc's** single is once again the rap story of the week. The sparse drums and hard rock chords of "Wild Thing" continue to saturate the airwaves in both pop and black formats as well as garnering loads of club play. The single has become the first mega-smash of '89, having sold over one million units to gain double-platinum status. Should the record go to the #1 slot on the pop charts, as expected, it would make hip-hop history by being the first rap record to do so. Tone Loc's album, *Loc'ed After Dark*., has shipped gold. The next single release to be dropped from the LP will be "Funky Cold Medina," a rhyme praising a love potion that makes you want to do the "Wild Thing." Loc is currently doing an extensive promotional tour of the East Coast and will appear on an upcoming segment of the Arsenio Hall show. Hot on the heels of Tone Loc comes **Delicious Vinyl/Island** labelmate **Def Jef** with his debut single, a danceably funky cut called "Give It Here." The song stylistically resembles its platinum predecessor and will certainly duplicate at least some of its success. The video for the single is already getting airplay on MTV. **Young M.C.** and the female duo **Body 'N Soul** are two other Delicious acts that will have singles released during March.



The **Atlantic**-distributed **First Priority** label has released a compilation album featuring some choice cuts from their stable of artists. Titled *Basement Flavor*, the record features low-tech and highly creative rhymes from **M.C. Lyte**, **Audio Two**, **Alliance** and **Positive K**. Atlantic has also signed **Big Mouth**, a group that mixes metal and rap. The balance of styles has been used enough before, but until now the metal has been an addition made in the production process. This group starts with rock & roll, covering **Bachman-Turner Overdrive's** hit "Takin'

Care of Business," on the album *Quite Not Right*.

The **Select** label is moving up the black charts with **Kid 'N Play's** album, *2-Hype*. The single, "Rollin' With Kid 'N Play," is featured on the popular MTV show, *Yo, MTV Raps*. Also set to lay down some hot video to go with her rhymes is cute young female MC and **Select** artist **the Real Roxanne**. Rox is now in Las Vegas completing shots for a vid to the new single, "Roxanne's on a Roll." The music was produced by hip hop hitmen **Jam Master Jay & the L.A. Posse**. Another female rapper on the label is **M.C. Malika Love**. "She's Bad" will be her debut release for **Select**, following a previous indie single called "Co-Rock Steady," which made use of the Aretha Franklin classic. **Select** artist **E.S.P.** has a new single with the title "Wild Thing," produced by **Howie Tee**. There may not be enough room for yet another "Wild Thing" on the charts, but the record's B-side "We Got It" sounds better than the A, with a strong uptempo feel.

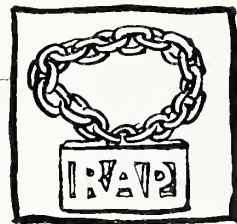
Fellow hip-hop indie **Next Plateau** has some fresh material out now. The **Ultra-Magnetic M.C.'s** could be the best unsung (no pun intended) rap group around, with three excellent but mostly unheralded singles under their belts. "Funky," the group's first release, has become a hip-hop underground classic, and "Watch Me Now" is an irresistibly danceable single that didn't get its share of play. The album, *Critical Beat Down*, features all of the previous singles plus the current song, a hot remix of "Give the Drummer Some" b/w "Moe Love Theme." **Next Plateau** also offers a new rhyme from **The Lover Kool Dee & D.J. Freeze** called "The Crew Is in the House." **Salt-N-Pepa** are concentrating on the single "Twist and Shout," a cut that was the flip side of "Get Up Everybody." The female duo was nominated for two American Music Awards and a Grammy for "Push It." Fellow femme **Antoinette** will bust out her new LP for **Next Plateau** in March, to be titled "Who's the Boss." The label has also picked up distribution of **Sugar Bear's** single, "Don't Scandalize Mine," previously available through the **Coslit** label (516-565-4616). The song is an excellent dance cut that uses hookish beats bitten from the **Talking Heads**. **Coslit** will soon release another single from Long Island rapper **Shameloo D**.

One of the hardest rappers on the New York scene is gold-toothed tough guy **Just-Ice**. Ice will soon kick out a new album of fresh material for the **Fresh** label, produced in its entirety by **Boogie Down Productions' KRS-One**, and titled *The Desolate One*. **Fresh** has also picked up two female MCs who call themselves **Too Badd**. The girls were the founding members of "Supersonic" rap team **J.J. Fadd** and wrote the hit single for the group before being unwillingly maneuvered out of Fadd's lineup. **Courtney Branch & Tracy Kendrick** will produce the debut double-sided single "Too Badd/Cumin' Up." **Fresh's EPMD** is holding off the release of their next single for a few more weeks. The selection will be "I'm Housin'," a killer cut that also takes a bite out of Aretha Franklin's "Rock Steady." Ex-EPMD dancer **Stezo** will release a single "To the Max/It's My Turn" for **Fresh**. The rapper had a hand in writing some of the material for EPMD's album, so this could be something interesting!

Duff Marlowe

CASH BOX MICRO CHART

RAP MUSIC



1	EAZY DUZ IT (Priority 57100)	Eazy-E	2	3
2	IT TAKES TWO (Profile 1267)	Rob Base & D.J. E-Z Rock	1	3
3	2 HYPE (Select 21628)	Kid 'N Play	6	3
4	POWER (Sire 25765)	Ice-T	3	3
5	SWASS (Nasty Mix 70123)	Sir Mix-a-Lot	4	3
6	LET'S GET IT STARTED (Capitol 90924)	M.C. Hammer	9	3
7	A SALT WITH A DEADLY PEPA (Next Plateau PL 1011)	Salt-N-Pepa	5	3
8	TENNAGE LOVE (Def Jam/Columbia 38-08105)	Silck Rick	11	3
9	IT TAKES A NATION OF MILLIONS TO HOLD US BACK (Def Jam/CBS FC 44303)	Public Enemy	8	3
10	HE'S THE D.J., I'M THE RAPPER (Jive/RCA 1091)	D.J. Jazzy Jeff & The Fresh Prince	7	3
11	ACT A FOOL (Capitol C1-90544)	King Tee	17	3
12	SUPERSONIC-THE ALBUM (Ruthless/Atlantic 90959)	J.J.Fad	10	3
13	ME & JOE (Egptian Empire DMSR-00777)	Rodney-O & Joe Cooley	12	3
14	MOVE SOMETHIN' (Luke Skywalker 101)	2 Live Crew	14	3
15	ROCK THE HOUSE (Jive/RCA 1026-1)	D.J. Jazzy Jeff & The Fresh Prince	13	3
16	WHAT TIME IS IT (Gucci/Hot Productions 3309)	Gucci Crew II	29	3
17	GRAB IT! (Atlantic 81925)	L'Trimm	15	3
18	STRICTLY BUSINESS (Fresh/Sleeping Bag LPRE 80062)	E.P.M.D.	16	3
19	IT'S TEE TIME (Profile 1269)	Sweet Tee	19	3
20	LONG LIVE THE KANE (Cold Chillin'/Warner Bros 25731)	Big Daddy Kane	18	3
21	FOLLOW THE LEADER (Uni/MCA 3)	Eric B. & Rakim	20	3
22	COOLIN' IN CALI (Geffen/Warner Bros. 24209)	The 7A3	22	3
23	RESPECT (Luke Skywalker 103)	Anquette	25	3
24	N.W.A. (Macola 1057)	N.W.A. And The Posse	21	3
25	COMIN' CORRECT IN '88 (Luke Skywalker 1005)	M.C. Shy D	24	3
26	IN FULL GEAR (Tommy Boy 1017)	Stetsasonic	23	3
27	SO DEF SO FRESH SO STUPID (Gucci/Hot Productions)	Gucci Crew II	30	3
28	CRITICAL BEAT DOWN (Next Plateau 1013)	Ultramagnetic MC'S	26	3
29	UNITY (Elektra 60802)	Shinehead	31	3
30	THE WORLD'S GREATEST ENTERTAINER (Reality/Danya/Fantasy 9658)	Doug E. Fresh & The Get Fresh Crew	28	3
31	IN CONTROL, VOLUME 1 (Cold Chillin'/Warner Bros. 25783)	Marley Marl	27	3
32	THE REAL ROXANNE (Select 21627)	The Real Roxanne	34	3
33	COMIN' THROUGH (Sire 257741)	Rhyme Syndicate	35	3
34	HOW YA LIKE ME NOW (Jive/RCA 1079-1-J)	Kool Moe Dee	32	3
35	TOO SHORT (Jive/RCA 1149-1-J)	Too Short	DEBUT	
36	TOUGHER THAN LEATHER (Profile 1265)	Run D.M.C.	33	3
37	GIRLS I GOT 'EM LOCKED (Elektra 60807)	Super Lover Cee & Casanova Rud	36	3
38	BORN TO BE WILD (Cold Chillin'/Warner Bros. 25797)	M.C. Shan	37	3
39	LET THE HUSTLERS PLAY (Jive/RCA 1122)	Steady B	38	3
40	GOIN' OFF (Cold Chillin'/Warner Bros.25675)	Biz Markie	39	3

HIP HOP PICKS

■ MARLEY MARL: *The Symphony* (Cold Chillin')

Marl takes a break from his busy production schedule for this solo release. Cold Chillin' posse members Master Ace, Craig G., Kool G. Rap and Big Daddy Kane lend a helping hand on the smooth soul groove.

■ JICE-T: *High Rollers/The Hunted Child* (Sire)

T and Africa Islam produce this mid-tempo journey into the panic zone of L.A.'s streets. Making no apologies and pulling no punches, the midtempo rhyme rides a funky beat for the dancers. The B-side is a manic, fast-paced, mostly instrumental piece.

■ COOKIE CREW: *Born This Way* (FFRR/UK)

Cookie Crew got a lot of attention with their uptempo and soul-soaked debut single, "Females." The British-based female team is now under the talented production wing of Stetsasonic's Daddy-O & DBC. An incredible, funk-flaunting backup track gives the girls plenty of room to move. This import single is the first indication of what an upcoming album will sound like—it's club-oriented and multi-formatted!

D.M.

ROCK & ROOTS

I WALK THE LINE: Ever since we introduced this column a couple a weeks back, we have been faced with the dilemma of what exactly qualifies a record as a "rock & roots" release. It's a give-and-take situation, really—and I'm thrilled at the prospect that it may create some controversy.

I'm not going to try to make the hard sell and convince you what roots music is. Instead, I'm going to tell you my feeling on what the term signifies and how I plan to use this space every other week.

Roots is not just soul and blues, and it's not just country and folk—it is, in fact, the ultimate melting pot of all that is popular music. The strongest and most prevalent "roots" were laid by artists as diverse as (but not limited to) **Johnny Cash, Chuck Berry, Roy Orbison, Ray Charles and Elvis Presley**. In those days, a much thinner line existed when it came to stereotyping musical genres.

One might argue that a pop standard such as the **Nat King Cole/Irving Mills**-penned "Straighten Up and Fly Right" would have been a roots song of its era, compared to, say, **George & Ira Gershwin's** "I've Got a Crush on You." A little extreme, perhaps, but you get the jist.

Bobbi Gentry was roots compared to **Petula Clark's** more straight-ahead pop stylings. And **Nancy Sinatra**, comically, was caught between rock and a roots place. Savvy?

Once, during an interview, **Rodney Crowell** told me that he felt **John Hiatt** was the antithesis of the country songwriter, and *Rolling Stone* magazine called **Rosanne Cash** the finest female pop performer around. My co-worker Bud Scoppa recently posed the rhetorical question, "If **Randy Travis** is the Beatles of country music, then would **Dwight Yoakam** be the Stones?" Apples and oranges.

Some "roots" songs have the visual imagery that most relegate solely to folk (from Bobbi Gentry's "Ode to Billy Joe" to **Robbie Robertson's** "Somewhere Down the Crazy River"). Some artists encompass rockabilly (**George Jones** to country, **Dave Edmunds** to pop). And yet others, such as **Lyle Lovett** (with his blend of a little country, a little swing, a little jazz and a little soul), thoroughly confuse all concerned. And so on... and on... and on.

So this column will be devoted to all that is *not* straight-ahead pop (**Tiffany**), rock (**Bon Jovi**), or R&B/pop (**Pebbles**). In other words: if you want to read about **Journey**, look elsewhere.

Anyone who has read any of my columns over the past couple of years probably knows that I hold a place in my heart for the **Don Dixons** and **Nick Lowes** of the world, and I will no doubt continue to sing their praises. Now, though, I also have the opportunity to write about other artists more extensively, from **Etta James** to **Emmylou Harris**. It is inevitable that many artists written about in this space will also be featured in Joe Williams' Shock of the New or Cecilia Walker's Nashville News sections. Tough beans.

In addition, my biweekly L.A. Buzz column will allow me to continue to foam at the mouth about local goings-on, much as I did in Points West (may it rest in peace). The best of both worlds.

HIGH BIAS: One of the most engaging singles I've heard in a long time is **Jill Hollier's** "Many Tears Ago" (Warner Bros.). I came across the single quite by accident, but after giving it a single spin I was immediately hooked. Hollier's voice is reminiscent of classic **Brenda Lee**, and the tune's engaging simplicity is absolutely irresistible. She attacks the listener with her tough but tender growl, which is full of sensuality and warmth. Currently, the Sacramento-based vocalist is signed only as a singles artist, but the inevitable response to this tune should enlighten Warners as to her potential.

The **Winfield Scott**-penned "Many Tears Ago" is a gritty slice of honky-tonk that sounds as if it could have been recorded 20 years ago—yet retains a freshness that should immediately take country radio by storm. Skillfully produced by **Robby Adcock** and **Chris Waters**, "Many Tears Ago" proves a stunning introduction to a superstar on the rise. Listen for yourself.

Tom De Savia

ROOTS PICKS

□ **ROY ORBISON: *Mystery Girl* (Virgin 791058-1)**

The good news is that this long-awaited album is everything an Orbison fan could hope for. The bad news, of course, is that Roy won't be here to enjoy its certain success. The album's various producers include Jeff Lynne, T Bone Burnett and the teams of Bono & the Edge and Orbison & Heartbreakers guitarist Mike Campbell.

The lead-off single, "You Got It," is a contagious slice of pop composed by Lynne, Orbison & Tom Petty. Then Roy flips his dark lenses up for "In the Real World," a sort of answer song to his classic "In Dreams," and featuring one of his patented above-the-clouds endings. Drum demon Jim Keltner's rock-steady beat keeps this gorgeous, string-strengthened ballad anchored to the floor, while Roy pours on the passion with sadly prophetic lyrics like "In the real world/We must say real goodbyes."

"(All I Can Do) Is Dream You" may be the best thing here. It's produced by T Bone and comes from the pen of Billy Burnette. The Fleetwood Mac guitarist has written many fine tunes, but he's come up with his finest to date for this occasion. It blends the knock-down energy of an early Sun session with one of the choicest Orbison vocals you'll ever treat your ears to. Burnette and Mac-mate Rick Vito provide the guitar crunch—and Vito's solo *burns* the house down.

CASH BOX MICRO CHART



ROOTS MUSIC

1	VOLUME ONE (Wilbury/Warner Bros. 25796)	TRAVELING WILBURYS	1	3
2	TRACY CHAPMAN (Elektra 60774)	TRACY CHAPMAN	3	3
3	AMERICAN DREAM (Atlantic 7 81888)	CROSBY, STILLS, NASH & YOUNG	2	3
4	COPPERHEAD ROAD (Uni Uni-7)	STEVE EARLE	4	3
5	FISHERMAN'S BLUES (Chrysalis 41589)	THE WATERBOYS	7	3
6	MELISSA ETHRIDGE (Island 90875)	MELISSA ETHRIDGE	8	3
7	SHORT SHARP SHOCKED (Mercury 834 924 1)	MICHELE SHOCKED	5	3
8	SEE THE LIGHT (Arista AL 8553)	THE JEFF HEALY BAND	6	3
9	THE TRINITY SESSION (RCA 8568-1-R)	COWBOY JUNKIES	10	3
10	NEW YORK (SIRE 25829)	LOU REED	DEBUT	
11	FOR THE LONELY: AN ANTHOLOGY, 1956-1965 (Rhino 71493)	ROY ORBISON	12	3
12	IN DREAMS (VIRGIN 90604)	ROY ORBISON	DEBUT	
13	WILLIE DIXON BOX (Chess/MCA)	WILLIE DIXON	16	3
14	SEVEN YEAR ITCH (Island 91018)	ETTA JAMES	15	3
15	LET IT ROLL (Warner Bros. 25750)	LITTLE FEAT	9	3
16	THE SWEETEST PEACHES (Chess/MCA 6028)	ETTA JAMES	17	3
17	BUENAS NOCHES FROM A LONELY ROOM (Reprise 25749)	DWIGHT YOAKAM	14	3
18	THE SWAMP BOOGIE QUEEN (Alligator 4766)	KATIE WEBSTER	22	3
19	LA PISTOLA Y EL CORAZON (Slash/Warner Bros. 25790)	LOS LOBOS	11	3
20	BLUEBIRD (Reprise 25776)	EMMYLOU HARRIS	DEBUT	
21	DON'T BE AFRAID OF THE DARK (Hightone/Mercury 834 923-1)	THE ROBERT CRAY BAND	13	3
21	DON'T BE AFRAID OF THE DARK (Hightone/Polygram 832923)	ROBERT CRAY	26	3
22	HIDDEN CHARMS (Bug Capitol 90595)	WILLIE DIXON	19	3
23	ROOM WITH A VIEW TO THE BLUES (Rounder 2072)	JOHNNY ADAMS	18	3
24	WINTER OF 88 (Voyager/MCA 42241)	JOHNNY WINTER	20	3
25	SOUL SEARCHING (BLACK TOP 1042)	RONNIE EARL AND THE BROADCASTERS	30	3
26	YOU GOT ME (Rounder 3100)	DUKE ROBILLARD	29	3
27	FOLKWAYS TRIBUTE TO WOODY GUTHRIE AND LEADBELLY	Various Artists	DEBUT	
28	GENUINE HOUSEROCKIN MUSIC VOL.3 (Alligator 103)	VARIOUS	33	3
29	CHICAGO LINE (Island 791005)	JOHN MAYALL AND THE BLUESBREAKERS	21	3
30	TOPS (Blind Pig)	OTIS RUSH	DEBUT	
31	MODERN NEW ORLEANS MASTERS (Rounder 2072)	VARIOUS	31	3
32	ROUGHHOUSIN' (Alligator 4749)	LIL' ED AND THE IMPERIALS	32	3
33	LIVE AT CARNEGIE HALL (FLYING FISH 106)	Sweet Honey In The Rock	DEBUT	
34	HIS GREATEST SIDES (Chess/MCA 9107)	HOWLIN' WOLF	34	3
35	THE BLUES VOLUME THREE (Chess/MCA)	VARIOUS	37	3
36	LIVE AND LET LIVE (Rounder 2089)	BOBBY KING AND TERRY EVANS	25	3
37	KING OF THE BLUES 1989 (MCA 42183)	B.B. KING	38	3
38	DR. JOHN PLAYS MAC REBENACK (Clean Cuts 705)	DR. JOHN	24	3
39	SHOWDOWN (Alligator 4743)	ALBERT COLLINS, ROBERT CRAY AND JOHNNY COPELAND		
40	TAKING IT HOME (Island 90968)	BUCKWHEAT ZYDECO	28	3

"A Love So Beautiful" is an exquisite ballad and sounds like something Presley would have loved to tackle. The triple acoustic guitar bed of Orbison, Lynne and George Harrison provides extra firm support for Roy's heart-wrenching vocal.

One of the *biggest* mysteries is how Bono and the Edge managed to come up with such a *killer* number for Roy. "She's a Mystery to Me" takes off with a funky little bongo tapdance from Keltner and Roy delivers what may be his best vocal on the album.

There's virtually no filler on this package. "The Only One," written by Roy's son Wesley, features a tough Stax-Volt charge—courtesy of guitarist Steve Cropper and Jim Horn's Memphis-style horn work. "Windsurfer" is a breezy little singalong that sounds like Roy fronting the Beach Boys. Vito's stinging slide guitar fills (which you'd swear at first hearing were played by Harrison) provide the perfect touch.

Elvis Costello's contribution, "The Comedians," is in a league with Roy's classic love-gone-wrong epics. After Keltner's march-time intro (a la "Running Scared"), Roy sets up the simultaneously frightening and hilarious scenario: He's gone to the amusement park with his girlfriend, who puts him on the ferris wheel and then coaxes the ride operator to stop him at the top. As the park closes for the evening, the jilted lover swings helplessly high above the ground while he watches his girl walk off with the guy! The lyrics sum up this ultra-bizarre dilemma as only Costello can: "They say that you will always be the last to know/They say that all that glitters is not gold/It's not just that you're never coming back to me/It's the bitter way that I was told." Yikes—what a way to get your walkin' papers!

Jim Maloney



TAPPING AROUND: *Black and Blue*, the jazz revue which just opened at Broadway's Minskoff Theatre, has great intentions and great moments, but, alas, it's not a great show. In fact, it isn't really a show at all. **Claudio Segovia** and **Hector Orezzoli** are two Argentinians who brought a pair of successful revues to Broadway and Europe: *Tango Argentino* and *Flamenco Puro*. *Black and Blue* is something that they brought to Paris, with the same idea: Take a somewhat exotic art form (classic jazz and blues music and dance from the '20s and '30s) and build it into a whole production. Now they've brought it back home—coals to Newcastle, in a sense.



SHHH! Wynton Marsalis looks pensive as he studies the score of Aaron Copland's "Quiet City," which will be included on his upcoming classical album with the Eastman Wind Ensemble. Producer Steve Epstein (l) and conductor Don Hunsberger share the mood.

They've got three fine, red-hot-mama singers (**Ruth Brown**, **Linda Hopkins** and **Carrie Smith**), a fantastic all-star orchestra (whose members include **Claude Williams**, **Jerome Richardson**, **Roland Hanna**, **Britt Woodman** and **Al McKibbon**), some great veteran tap dancers (including **Jimmy Slyde**, the original moonwalker, and **Bunny Briggs**) and young tap dancers (notably the flashy **Savion Glover**), fine choreographers (**Frankie Manning**, **Cholly Atkins**, **Fayard Nicholas** and **Henry LeTang**), and, of course, some great jazz and blues numbers. But what they've ended up with is a big retreat of a revue, a show that not only doesn't capture the spirit of the original Cotton Club (or so I would imagine), but doesn't capture the spirit of such Broadway predecessors as *Ain't Misbehavin'*, *Sophisticated Ladies* or *Eubie*.

I liked a lot of *Black and Blue*. I particularly liked the tap number that simply featured the excellent chorus, particularly a magical version of "I'm Confessin'" sung and danced by a woman named **Kyme** and four very elegant gentlemen as fiddler **Claude Williams** and guitarist **Billy Butler** caught a tang of **Django Reinhardt** and **Stephane Grappelli**. I love tap dancing, and the dancing here was exceptional: Slyde, Briggs, Glover, the other vets and the members of the chorus tapped and tapped and tapped and tapped. And I liked many of the songs—Brown and Hopkins' robust "Ain't Nobody's Business" was a standout—and much of the music played by the band. The two-and-a-half hours was, all in all, quite enjoyable.

But. For one, the show miscalculated by having three such similar singers. One red-hot mama would have been enough, two would have been plenty, three is out of hand. The late **Maxine Sullivan** was a big Cotton Club star and her approach—understated, soft, swinging—would have added some welcome variety. And the singers were gussied up in silly costumes and were forced, for the most part, to either stand statue-solid and sing (singers don't sing like that) or be a part of some ugly or outrageous piece of staging (Carrie Smith lying back on a ridiculous disc that looked like it was going to start spinning while someone threw knives at her, or sitting on a preposterous swing like the dainty thing that she is not). And, let's face it, Ruth Brown is okay singing "Body and Soul," but it doesn't have an iota of the impact of Ruth Brown singing, say, "Mama, He Treats Your Daughter Mean."

For two, many of the costumes and sets were bizarre, ugly or just plain insulting (some patchwork suits for the veteran tap dancers were right out of a minstrel show, as was **Lon Chaney** and **Ralph Brown's** *Step'n Fecht* routine to "East St. Louis Toodle-oo").

For three, that great band was, for the most part, hidden behind scrims or curtains. There's no point in assembling a band like that and then hiding it—solos were played but were hardly necessary, you couldn't see the guy soloing and you were too busy watching something else anyway.

The point is that the show really has no point. It's a big, splashy variety show with great bits and pieces, but no cohesion. The pacing is slow and arbitrary, as numbers come and go, come and go, come and go. Nothing connects them, nothing sets them up or ties them into what came before or what's coming next. It's enjoyable but not 50 bucks a seat and two-and-a-half hours worth.

Black and Blue ain't bad, but that ain't good enough. But it's a trillion times better than *Tap*, the **Gregory Hines** vehicle that is coming to a movie theatre near you (hopefully not too near) next week. It shares some of *Black and Blue's* dancers (Slyde, Briggs, Glover) but it sets them into a dumb-ass story about an ex-con (Hines) who can't decide whether to tap or burgle. **Sammy Davis Jr.** wants him to tap—after all, the Hines character's dad was a tap legend and ole Greg's the only one who can touch him—but bad guys want him to rob. Add a love interest with a kid (Glover's the kid) and lots of poorly-shot dancing—director **Nick Castle** should have watched his **Fred Astaire** and **Nicholas Brothers** movies more carefully—and you've got a piece of movie-musical *drek*. There is one great scene though, although it's the exact same great scene that was the best moment in *The Cotton Club* (and it's shot with much less style here). Hines indirectly challenges a bunch of aging hoofers to dance (Davis, Briggs, Slyde, **Harold Nicholas**, **Arthur Duncan**, **Steve Condos** and **Sandman Sims**) and the feet fly. The movie, though, just lays there.

Lee Jeske

CONTEMPORARY JAZZ

1	SILHOUETTE (Arista AL-8457)	KENNY G	1	15
2	FESTIVAL (GRP 9570)	LEE RITENOUR	3	15
3	SIMPLE PLEASURES (EMI-Manhattan E1-48059)	BOBBY MCFERRIN	2	42
4	HEART'S HORIZON (Reprise 25778)	AL JARREAU	10	7
5	TIME AND TIDE (Epic BFE 40767/E.P.A.)	BASIA	6	44
6	CLOSE-UP (Reprise 9 25715)	DAVID SANBORN	5	29
7	DON'T TRY THIS AT HOME (MCA Impulse! 42229)	MICHAEL BRECKER	4	19
8	FLYING HOME (EMI-Manhattan 48682)	STANLEY JORDAN	7	17
9	LIVING IN PARADISE (Intima 7 73334)	FATTBURGER	8	14
10	TWICE THE LOVE (Warner Bros. 25705)	GEORGE BENSON	11	15
11	STREET DREAMS (Geffen GHS 24204)	LYLE MAYS	9	17
12	IF THIS BASS COULD ONLY TALK (Portrait/CBS 40923)	STANLEY CLARKE	12	30
13	ELIS (Elektra 60816)	SADAO WATANABE	DEBUT	
14	FLASHPOINT (GRP 9571)	TOM SCOTT	23	13
15	MANGO TANGO (Gaia 13-9013)	TOM GRANT	17	8
16	TEARS OF JOY (Windham Hill WH011)	TUCK & PATTI	15	32
17	BERMUDA NIGHTS (Atlantic 81919)	GERALD ALBRIGHT	26	2
18	GIPSY KINGS (Elektra 60845)	GIPSY KINGS	DEBUT	
19	DAY BY DAY (EMI-Manhattan E1-90096)	NAJEE	13	28
20	THE TRAVELLER (Nova 8811)	THE TRAVELLER	DEBUT	
21	IVORY COAST (Warner Bros. 25757)	BOB JAMES	14	23
22	A GRP CHRISTMAS COLLECTION (GRP GR 9574)	VARIOUS ARTISTS	18	8
23	LOVE IS IN FLIGHT (Verve/Polydor/PolyGram 837 312)	MARLENA SHAW	19	7
24	WORKS (ECM 823 270)	PAT METHENY	28	2
25	WAY DOWN WEST (Soundwings 2109)	WISHFUL THINKING	30	2
26	PICK HITS LIVE (Gramavision 18 8805-1)	THE JOHN SCOFIELD BAND	16	12
27	INSIDE OF YOU (Novus 3038)	RODNEY FRANKLIN	31	2
28	PASSION FLOWER (TBA 238)	ALVIN HAYES	22	13
29	MORE THAN FRIENDS (Jive/RCA 1136-1)	JONATHAN BUTLER	20	12
30	THE FURTHER ADVENTURES OF FLIM & THE BB'S (DMP 462)	FLIM & THE BB'S	21	10
31	A TOUCH OF LIGHT (GRP GR 9572)	MARK EGAN	24	14
32	THE REAL ME (Qwest/Warner Bros. 25696)	PATTI AUSTIN	32	24
33	THE BEAUTY OF IT ALL (TBA 240)	CARLOS REYES	33	15
34	BILLY'S BEST HITS (GRP GR 9575)	BILLY COBHAM	25	10
35	THE TRAVELER (Nova 8811)	BRANDON FIELDS	34	15
36	FACETS (Amherst AMH 3319)	DOC SEVERINSEN	27	22
37	NEON NIGHTS (Warner Bros. 25728)	JIM HORN	29	11
38	KILIMANJARO (Passport Jazz PJ 88042)	THE RIPPINGTONS	35	33
39	RIVER'S GONNA RISE (Private Music 2029)	PATRICK O'HEARN	36	21
40	THE POWER OF SUGGESTION (Intima 73321)	RICHARD ELLIOT	37	33

JAZZ PICKS

- **JAMES WILLIAMS: Magical Trio 2 (Emarcy 834 368)**
Excellent mainstream pianist/composer likes fast company (Ray Brown and Elvin Jones complete this "magical trio"). The three purr along as one.
- **JOHN LEWIS: The Garden of Delight/Delaunay's Dilemma (Emarcy 834 478)**
An elegant and heartily-swinging trio date (with Marc Johnson, bass, and Howard Collins, guitar) from the MJQ pianist, one of bebop's few minimalists.
- **ERIC GALE: In A Jazz Tradition (Emarcy 836 369)**
Return with us to yesteryear, when organ groups were king. Soulful guitarman Gale, Houston Person, Lonnie Smith, Ron Carter and Grady Tate stir it up.
- **RON CARTER: All Alone (Emarcy 836 366)**
Not for everyone, but a virtuosic and surprisingly listenable *tour de force* from Ron Carter and his bass. Period.
- **DEBORAH HENSON-CONANT: On The Rise (GRP 9578)**
Harpist should appeal to Vollenweider's new age mob, but there's a wee bit more jazz fusion bite here.
- **MARTIN TAYLOR: Sarabanda (Gaia 13-9018)**
Talented Scottish guitarist wants it every which way: straight-ahead, fusion, new age, you name it. Much is excellent, but the whole is too eclectic.
- **THE SOS ALL-STARS: Greetings From New York (CMG 8014)**
A cheerful mish-mash of funk, B/C ballads, bluesy fusion, fusiony blues, vocals, big band stuff, etc. Guests include Dave Weckl and Michel Camilo.
- **JACKIE PARIS: Nobody Else But Me (Audiophile 245)**
First generation bebopper is a true jazz singer: one hears a lived life in every note. Standards backed by a trio, tried and true formula works well.

CASH BOX CHARTS

COUNTRY SINGLES



#1 Single: Alabama



#1 Debut: Billy Joe Royal #49



To Watch: Hank Williams Jr. #59

			Total Weeks Last Week ▼
1	SONG OF THE SOUTH (RCA 8744-7)	Alabama	1 12
2	WHAT I'D SAY (RCA 8717-7)	Earl Thomas Conley	2 14
3	(IT'S ALWAYS GONNA BE) SOMEDAY (MTM B-72116)	Holly Dunn	3 15
4	I SANG DIXIE (Warner Bros./Reprise 7-27715)	Dwight Yoakam	5 14
5	BIG WHEELS IN THE MOONLIGHT (Capitol B-44267)	Dan Seals	6 13
6	BURNIN' A HOLE IN MY HEART (MCA 53435)	Skip Ewing	4 15
7	LIFE AS WE KNEW IT (Mercury 872 082-7)	Kathy Mattea	8 14
8	HIGHWAY ROBBERY (Capitol B-44271)	Tanya Tucker	11 12
9	I STILL BELIEVE IN YOU (MCA/Curb 53454)	Desert Rose Band	14 11
10	SHE REMINDED ME OF YOU (Airborne ABS 10008)	Mickey Gilley	10 16
11	I JUST CALLED TO SAY GOODBYE AGAIN (Mercury 872 046-7)	Larry Boone	13 12
12	'TIL YOU CRY (RCA 8798-7)	Eddy Raven	15 10
13	DON'T WASTE IT ON THE BLUES (Warner Bros. 7-27692)	Gene Watson	16 13
14	HONEY I DARE YOU (Warner Bros. 7-27691)	Southern Pacific	17 10
15	BRIDGES AND WALLS (MCA 53460)	Oak Ridge Boys	18 11
16	DON'T YOU EVER GET TIRED (OF HURTING ME) (RCA 8746-7)	Ronnie Milsap	21 8
17	I WISH I WAS STILL IN YOUR DREAMS (MCA 53456)	Conway Twitty	20 12
18	YOU BABE (Epic 34-08111)	Merle Haggard	19 13
19	I FEEL FINE (Columbia 38-08504)	Sweethearts of the Rodeo	23 11
20	NEW FOOL AT AN OLD GAME (MCA 53473)	Reba McEntire	25 8
21	COME AS YOU WERE (Capitol B-44273)	T. Graham Brown	24 10
22	FROM A JACK TO A KING (Columbia 38-08529)	Ricky Van Shelton	26 4
23	DEEPER THAN THE HOLLER (Warner Bros. 7-27689)	Randy Travis	7 13
24	I'M A ONE WOMAN MAN (Epic 34-08509)	George Jones	27 10
25	HEARTBREAK HILL (Reprise 7-27635)	Emmylou Harris	29 8
26	FROM THE WORD GO (Warner Bros. 7-27668)	Michael Martin Murphey	30 8
27	ALL THE REASONS WHY (Warner Bros. 7-27735)	Highway 101	9 16
28	DOWN THAT ROAD TONIGHT (Warner Bros. 7-27679)	Nitty Gritty Dirt Band	32 7
29	BABY'S GOTTEN GOOD AT GOODBYE (MCA 53486)	George Strait	34 4
30	SINCERELY (Warner Bros. 7027686)	The Forester Sisters	12 14
31	BIG LOVE (MCA/Curb 53478)	Bellamy Brothers	36 7
32	YOU STILL DO (Columbia 38-08119)	T.G. Sheppard	33 11
33	I'M NO STRANGER TO THE RAIN (RCA 8797-7)	Keith Whitley	43 4
34	WHO YOU GONNA BLAME IT ON THIS TIME (Columbia 38-08528)	Vern Gosdin	42 4
35	WHICH WAY DO I GO (NOW THAT I'M GONE) (MCA 53476)	Waylon Jennings	40 7
36	TRAINWRECK OF EMOTION (RCA 8638-7)	Lorrie Morgan	38 8
37	HIT THE GROUND RUNNIN' (16th Avenue B-70424)	John Conlee	47 4
38	OLD COYOTE TOWN (Capitol B-44274)	Don Williams	48 4
39	EARLY IN THE MORNING AND LATE AT NIGHT (Warner Bros./Curb 7-27722)	Hank Williams, Jr.	22 14
40	TENNESSEE NIGHTS (Warner Bros. 7-27682)	Crystal Gayle	45 4
41	NEVER TOO OLD TO ROCK ~'N' ROLL (Curb 10521)	Ronnie McDowell (with Jerry Lee Lewis)	46 7
42	FAIR SHAKE (RCA 8795-7)	Foster & Lloyd	52 3
43	HOLD ON (A LITTLE LONGER) (MCA 53419)	Steve Wariner	28 17
44	THE BLUE SIDE OF TOWN (MCA 53418)	Patty Loveless	31 19
45	(HERE COMES) THAT OLD FAMILIAR FEELING (True TU-95)	Lisa Childress	49 5
46	I'LL BE LOVIN' YOU (MCA 53475)	Lee Greenwood	54 3
47	TELL IT LIKE IT IS (Evergreen EV-1088)	Sammy Sadler	50 7
48	THE CHURCH ON CUMBERLAND ROAD (Columbia 38-68550)	Shenandoah	57 2
49	TELL IT LIKE IT IS (Atlantic America 7-99242)	Billy Joe Royal	DEBUT
50	MORE THAN ENOUGH (MCA 53493)	Glen Campbell	59 3
51	TWILIGHT TIME (Columbia 38-08541)	Willie Nelson	61 3
52	I MARRIED HER JUST BECAUSE SHE LOOKS LIKE YOU (MCA/Curb 53471)	Lyle Lovett	39 9

			Total Weeks Last Week ▼
53	GRANDMA'S OLD WOOD STOVE (Airborne ABS16013)	The Sanders	63 3
54	COWBOY HAT IN DALLAS (Epic 34-68542)	Charlie Daniels Band	64 3
55	DON'T TOSS US AWAY (MCA 53477)	Patty Loveless	65 2
56	HEY HEART (Capitol B-44294)	Dean Dillon	58 7
57	THE HEART (Universal UVL53487)	Lacy J. Dalton	69 3
58	SHE DESERVES YOU (RCA 8796-7)	Baillie & The Boys	68 2
59	THERE'S A TEAR IN MY BEER (Warner Bros. 7-27584)	Hank Williams, Jr. (duet with Hank Williams, Sr.)	77 2
60	EVERYTIME I GET TO DREAMIN' (Curb CRB 10579)	Josh Logan	35 10
61	ONLY THE STRONG SURVIVE (Anoka AR-225)	Darrell Holt	73 2
62	HERE'S TO YOU (Step One SOR397)	Faron Young	70 3
63	I NEED SOMEBODY BAD (Evergreen EV 1083)	Narvel Felts	67 8
64	HELP ME GET OVER YOU (A&M 1261)	Wagoneers	66 4
65	A-11 (Capitol B-44295)	Buck Owens	71 2
66	HEY BOBBY (RCA 8865-7)	K.T. Oslin	DEBUT
67	MY TRAIN OF THOUGHT (Capitol B-44276)	Barbara Mandrell	DEBUT
68	YOU ONLY LOVE ME WHEN I'M LEAVIN' (Golden Trumpet GT-103)	Ellen Lee Miller	72 7
69	SHE'S CRAZY FOR LEAVING (Columbia 38-08080)	Rodney Crowell	37 17
70	SETTING ME UP (Warner Bros. 7-27581)	Highway 101	DEBUT
71	I'M IN LOVE AND HE'S IN DALLAS (Capitol/Curb B-44269)	Marie Osmond	41 10
72	PHOTOGRAPHIC MEMORY (BGM 70188)	Billy Mata	75 4
73	WALK THAT WAY (Capitol B-44303)	Mel McDaniel	DEBUT
74	ROLLER COASTER RUN (RCA 8748-7)	Michael Johnson	44 8
75	LET'S GET STARTED IF WE'RE GONNA BREAK MY HEART (Mercury 870 687-7)	The Statler Brothers	51 17
76	RAININ' IN MY HEART (RCA 8726-7)	Jo-Ei Sonnier	53 12
77	LOVE IS A NEVER ENDING WAR (Columbia 38-08527)	David Allan Coe	78 4
78	I'M GOING BACK DOWN TO DALLAS AGAIN (Door Knob DK 88-317)	Richie Balin	85 2
79	JUST ANOTHER NOTCH IN YOUR GUN (Valley Road VR 101)	Faye Dudley	83 2
80	WEEKEND RENDEZVOUS (Gallery II G-024)	Al Bradshaw	80 4
81	CAN WE TALK (Happy Man HM819)	Chris and Lenny	87 3
82	LOVE IN MOTION (Wolf Dog WDI 21-5)	Ross Lewis	88 2
83	TALK TO HER MEMORY (Bear BR192)	Billy Joe Burnette	84 3
84	TAKE TIME (Master MR 010)	Dawn Schutt	DEBUT
85	DIFFERENT SITUATIONS (CMI 1988-B-A)	Mack Abernathy	90 2
86	YOU'VE MADE UP FOR EVERYTHING (Hummingbird Of Clover MC-108)	Morgan Ruppe	DEBUT
87	GET OUT OF MY WAY (Prairie Dust PD-88112)	Burbank Station	DEBUT
88	FIDDLE TEXAS STYLE (Golden Eagle GE 153)	Cindi Cain	93 2
89	MORE THAN A MEMORY (G.M. 209)	Rick Thompson	92 2
90	BLUE MOON (BGM 103088)	Easy Money	DEBUT
91	SEEMS LIKE ONLY YESTERDAY (Stop Hunger SHR-1101)	Patty Glenn	DEBUT
92	COAL MINERS SON (NCP 2500)	Mack Vickery & Jim Vest	89 2
93	LAST CALL FOR LOVE (LPI Bill LB-113)	Pat Minter	DEBUT
94	CHANGE OF HEART (RCA/Curb 8715-7)	The Judds	55 17
95	I FELL IN LOVE UP TO MY HEART (Rose King NR 17702-1)	Ron Roberts	DEBUT
96	RAMBLIN' MAN (Duck Tape DT-020)	Ernie Welch	60 7
97	TWO HEARTS (Dorrrn Knob DK88-315)	Jon Washington	DEBUT
98	I DON'T WANT TO MENTION ANY NAMES (Mercury 872-324-7)	The Burch Sisters	62 6
99	SITTIN' AT THE KITCHEN TABLE (Bear BR-195)	Justin Wright	74 7
100	LOVE IS GONNA LIVE HERE (Hummingbird of Clover MC-110)	Keystone	76 8

COUNTRY MUSIC

NASHVILLE NEWS

THE CASTLE RECORDING STUDIO has become one of Nashville's hottest places to record here in Music City. I talked to co-owner/entrepreneur Jozef Nuyens, Jr. recently to find out what makes The Castle so appealing. Located in Franklin Tenn., about 20 minutes from Nashville, the place is loaded with personality. To begin with — it was built as a hideout for Al Capone's gang in the late 1920s. The gangsters also reportedly ran an underground gambling casino in the basement, until it was shut down by police. After Capone vacated the mansion, it served as a restaurant where the likes of Betty Grable, Bob Hope and Spencer Tracy are said to have dined. The Nuyens family, who are Belgian natives, bought the house/studio in 1978.

When the Nuyens moved in, they installed a small studio to record the family's vocal collaborations while Jozef, Jr. attended Belmont College studying Commercial Music. After graduating, and with the support of his parents, he ventured into the studio business, backed with top-line equipment. And so, the first studio in Nashville to have digital multi-track recording soon became the *only* studio to record at here in Music City.

There are three on-staff engineers at the studio, but many independents work there too. And yes, it costs a lot to record at The Castle, but you get what you pay for...their visiting artists list boasts the likes of **Kansas, Neil Young, Whitney Houston** and the **Neville Brothers**. Virtually every country act has passed through their doors...**Restless Heart, Hank Williams, Jr., George Strait** and **Eddy Raven**, to name just a few. The studio has been so successful that it has spawned production and publishing companies as well.

Jozef, Jr. admits that the production end of the business intrigues him the most. He helps to develop a band's concept and the image of their music before heading out to hopefully secure a record deal for them. He concentrates mostly on pop, rock and R&B acts here in Nashville.

IN SHOWCASE NEWS, CBS artists **Linda Davis** and **Russell Smith** performed to a packed crowd at the Cockeyed Camel last week. Davis, who can slab on a country accent with the best of 'em, performed such tunes as "All The Good Ones Are Taken", "Baby, I Was Leavin' Anyhow" and "Back In The Swing Again". She sang these with spirit and energy, but should have left the encore of "Desperado" alone. Smith, known best for the tune "Third Rate Romance...", worked the crowd like a pro with his jokes and wit. His time has definitely come again as an artist. Other hot tunes we heard were "Betty Jean" and "American Tragedy".

The Cowboy Junkies finally hit Nashville, performing at the Bluebird Cafe. With an entranced, captive audience, the Junkies cast their spell of fused jazz, folk and low-key psychedelia with such tunes as "Cheap Is How I Feel" and "I Don't Get It". They closed the show with "Sweet Jane" reportedly Lou Reed's favorite cover version of the tune. RCA artists J.C. Crowley and Foster & Lloyd were seen soaking up the sounds too.

I KNOW, I KNOW...You've heard enough about the **Wagoneers** in this column, but the guys are HOT. Nashville embraced them with open arms at the Exit/In, and even **Emmylou Harris** showed up to lend support. Their new album is due out in April and lead singer Monte Warden stayed in town a few extra days to finishing mixing the project with producer Emory Gordy, Jr.

IN-CONCERT NEWS...Anoka artist **Darrell Holt** will be hitting the road soon. His newest single "Only The Strong Survive" is now at #61 with a bullet on the Top 100. Holt, who calls himself "the local preacher's kid", started singing gospel in his father's Baptist church. Now with over 2500 live shows under his belt, Holt heads out on tour again.

AND A BIG NASHVILLE CONGRATULATIONS goes to American Music Award winners **Alabama, Randy Travis, Patty Loveless** and **Reba McEntire**. Y'all keep up the good work, y'hear!

Cecilia Walker

COUNTRY ALBUMS

CASH BOX MICRO CHART

1	OLD 8 x 10 (Warner Bros. 25738-1) (P)	Randy Travis	1	28
2	LOVING PROOF (Columbia FC 44221) (G)	Ricky Van Shelton	2	19
3	THIS WOMAN (RCA 8369-1) (G)	K.T. Oslin	3	21
4	BUENAS NOCHES FROM A LONELY ROOM (Warner Bros./Reprise 25749-1)	Dwight Yoakam	4	25
		Reba McEntire	6	39
5	REBA (MCA 42134) (G)	The Judds	7	24
6	GREATEST HITS (RCA/Curb 8318-1) (G)	Hank Williams, Jr.	5	31
7	WILD STREAK (Warner Bros./Curb 25725-1) (G)	George Strait	9	48
8	IF YOU AIN'T LOVIN' (YOU AIN'T LIVIN') (MCA 42114) (G)	Willie Nelson	8	18
9	WHAT A WONDERFUL WORLD (Columbia FC 44331)	Highway 101	10	24
10	101 2 (Warner Bros. 25742-1)	Steve Earle	15	11
11	COPPERHEAD ROAD (UNI-7)	Tanya Tucker	11	24
12	STRONG ENOUGH TO BEND (Capitol C1-48865)	The Oak Ridge Boys	14	21
13	MONONGAHELA (MCA 42205)	Rodney Crowell	12	41
14	DIAMONDS AND DIRT (Columbia FC 44076)	Restless Heart	16	24
15	BIG DREAMS IN A SMALL TOWN (RCA 8317-1)	Rosanne Cash	13	81
16	KING'S RECORD SHOP (Columbia FC 40777)	The Charlie Daniels Band	17	17
17	HOMESICK HEROES (Epic FE 44324)	Dan Seals	19	28
18	RAGE ON (Capitol 46976-1)	Vern Gosdin	18	53
19	CHISELED IN STONE (Columbia FC 40982)	Randy Travis	20	90
20	ALWAYS AND FOREVER (Warner Bros. 25568-1) (P/3)	Skip Ewing	24	22
21	THE COAST OF COLORADO (MCA 42128)	The Statler Brothers	22	14
22	THE STATLERS GREATEST HITS (Mercury 834 626-1)	Kathy Mattea	21	66
23	UNTASTED HONEY (Mercury 832 793-1)	Anne Murray	23	15
24	AS I AM (Capitol C1-48764)	Ricky Van Shelton	25	98
25	WILD EYED DREAM (Columbia FC 40602) (G)	Alabama	27	33
26	ALABAMA LIVE (RCA 6825-1) (G)	Sweethearts of the Rodeo	26	38
27	ONE TIME, ONE NIGHT (Columbia FC 40614)	Keith Whitley	28	33
28	DON'T CLOSE YOUR EYES (RCA 6494-1)	Patty Loveless	29	16
29	HONKY TONK ANGEL (MCA 42223)	Lee Greenwood	31	16
30	GREATEST HITS, VOL. TWO (MCA 42219)	The Desert Rose Band	34	20
31	RUNNING (MCA/Curb 42169)	K.D. Lang	32	38
32	SHADOWLAND (Sire 1-25724)	T. Graham Brown	30	20
33	COME AS YOU WERE (Capitol CI-48621)	The Forester Sisters	35	27
34	SINCERELY (Warner Bros. 25746-1)	Barbara Mandrell	36	11
35	I'LL BE YOUR JUKEBOX TONIGHT (Capitol C1-90416)	Sawyer Brown	38	12
36	WIDE OPEN (Capitol/Curb C1-90417)	K.T. Oslin	37	82
37	80'S LADIES (RCA 5924-1) (G)	Southern Pacific	33	31
38	ZUMA (Warner Bros. 35609-1)	Johnny Cash	39	10
39	WATER FROM THE WELLS OF HOME (Mercury 834 778-1)	Mickey Gilley	41	9
40	CHASING RAINBOWS (Airborne AB 0103)	Billy Joe Royal	40	63
41	THE ROYAL TREATMENT (Atlantic America 90658-1)	Emmylou Harris	49	2
42	BLUEBIRD (Reprise 25776-1)	George Strait	44	71
43	GREATEST HITS, VOL.2 (MCA 42035) (P)	Nanci Griffith	42	10
44	ONE FAIR SUMMER EVENING (MCA 42255)	Eddie Rabbitt	45	22
45	I WANNA DANCE WITH YOU (RCA 6373-1)	Randy Travis	46	136
46	STORMS OF LIFE (Warner Bros. 2543-1) (P/2)			
47	MORE GREAT DIRT: THE BEST OF THE NITTY GRITTY DIRT BAND, VOL. II (Warner Bros. 925830-1)	Nitty Gritty Dirt Band	DEBUT	
48	VIEW FROM THE HOUSE (MCA 42200)	Kim Carnes	48	23
49	GREATEST HITS (MCA 5979) (G)	Reba McEntire	47	73
50	HOT DOG (Capitol C1-91132)	Buck Owens	DEBUT	



NOW IN THIS SCENE...—That seems to be what director Ethan Russell is saying to Hank Williams, Jr. during the filming of Hank's latest video. "There's A Tear In My Beer" is a duet featuring Hank and his legendary father singing an original Hank Sr. tune that was recently discovered after being forgotten over 35 years ago. Using state-of-the-art technology, an old film clip of Hank Williams was combined with new footage of Hank Jr. to give the illusion of the two singing together. (Photo by Kathy Gangwisch)

COUNTRY MUSIC



HAPPY BIRTHDAY, RONNIE!—While in the studio putting the finishing touches on his upcoming album, *Stranger Things Have Happened*, Ronnie Milsap was surprised with a piano-shaped birthday cake to celebrate his birthday. The first single from the LP, "Don't You Ever Get Tired Of Huring Me," is #16 with a bullet on the Cash Box Top 100 chart. The album should be out by the end of February. Shown (from left) are: RCA Mgr. Nat. Country Promotion Bruce Shindler, RCA Dir. Nat. Country Promotion Mike Sirls, Milsap, Milsap's Mgr. Don Reeves, Joyce Milsap and RCA Dir. Product Development Phran Schwartz.



Several Nashville music executives attended an ASCAP luncheon last week honoring CBS's recent purchase of Tree Publishing. Pictured (from left) are: Dancy Jones, Exec. Dir.; Jo Walker-Meador, Exec. Dir./CMA; Walter Yetnikoff, CBS chairman; Donna Hilley, chief operating office of Tree; and Connie Bradley, Southern Exec. Dir./ASCAP. (Photo by Alan Mayor)

"ONLY THE STRONG SURVIVE"



is the exciting new single and video by
DARRELL HOLT

The single is produced by
Nelson Larkin and is
available on Anoka Records.

Aristo Publicity
(615) 269-7071

Chuck Dixon for
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NASHVILLE NOTE-ABLES

WVIM Radio...Old-Time Country Radio Is Back!

Located on the outskirts of Memphis, Tenn., nestled in the pine trees high atop Slocum Mountain, the sounds of country music originate from Hot Country V-95...WVIM...95.3 on the FM dial. From the modest looking station "house", great personality radio originates through truly devoted country music air personalities. Old-time country music radio is back in town playing the records the listening audience wants to hear!

Eddie Bond, owner and general manager of WVIM, made a special trip to our *Cash Box* office in Nashville. He wanted his station to be a *Cash Box* reporting station. And, after

hearing Eddie's pride, related through his promotion of the station, we have added WVIM to our reporting station panel.

Eddie has spent a lifetime playing country music, both with his own band and on the radio as a DJ. In the latter days of spinning records, Eddie developed an intense dislike for formatted stations, where someone else picked the music he was to play, restricted what he could say and decided who could guest on his show. Finally, he decided to get his own station...and he did! The following comments show Eddie's commitment and dedication to his beliefs.

"Being a veteran of country music, I can remember when I'd have a new release. I could take it to an old-time radio station, be interviewed and get my record played. Well, that's not a thing of the past at Hot Country V-95. We strive to give new artists, as well as the veterans, an opportunity to showcase their new records.

"We feel people in our listening area, which takes in Memphis, a large part of northern Mississippi and a big chunk of Arkansas, certainly know more about what they want to hear than someone sitting in New York, California, Chicago or anyplace else for that matter. So, forget the programmed or 'automated' format!

"As another old-fashioned service, we offer our listeners the

freedom of calling our friendly DJs, and not only will they play their requests...they'll also mention the caller's name(s). Now, isn't that what old-time country radio is/was all about...allowing the listener to become a 'contributor' to the station by voicing their opinions on what they really enjoy? As they say...we get our listeners the old-fashioned way, we earn them! We've been criticized by some other stations as being too country! We take that as a compliment and say 'thank you'.



"Another traditional service of WVIM is taking our station to the folks. Last December, we did 18 remotes

from our mobile unit. One sponsor, Covington Pike Toyota of Memphis, has a location remote every week, and we're beginning their third consecutive year. We like to believe that we have helped them earn the distinction of being the number one Toyota dealer in 49 states.

"Saturday night, from 7 p.m. to midnight, is the Classic Country program, where you can hear the old traditional music. We play these records at other times throughout the week, too, so that the station retains the old-time flavor all week long.

"Our programming is done the way it was 25 years ago, and it's catching on like wildfire! It has brought us this far and we're going to stay with it. Like they say, 'we believe in going home with the one who brought you!'"

Eddie Bond is serious about his radio station and his opportunity to give new records a chance. If any readers have records to submit for their review, they may be sent to the following address: WVIM Radio, P.O. Box 41031, Memphis, TN, 38174-1031. Eddie guarantees that he and his staff will listen to all submissions. I would be the last to stand in the way of progress, unless progress threatened the future of people like Eddie Bond and his great staff at WVIM Radio!

Joe Henderson

COUNTRY MUSIC

ALBUM RELEASES



□ **JONATHAN EDWARDS** - *The Natural Thing* • MCA (42256) • Producers: W. Waldman-J. Edwards

Some of you may remember Jonathan Edwards for his hit "Sunshine" which made the pop charts in 1971. The charm and charisma that characterized that song can still be found, with a country edge, on his debut album for MCA. His list of musical influences includes folks like Ray Charles, Van Morrison and James Taylor, the latter of which is quite evident on this release. But Edwards has his own pure vocal

quality, and with a collection of songs by many noted Nashville songwriters, he's standing on firm ground. If you enjoyed his most recent two singles ("It's A Natural Thing" and "Look What We Made") chances are you'll like this LP. Other standout cuts include "My Baby's A Country Song", "We Need To Be Locked Away" and "Fewer Threads Than These".

□ **KIX BROOKS** • *Kix Brooks* • Capitol (C1-48506) • Producers: R. Vanhoy-K. Brooks

With musical roots buried in the bayous of north Louisiana, Kix Brooks made his way to Nashville to share his brand of down-home country with others. Already a fine songwriter, he now forges ahead with a distinctive vocal style, backed by a hard-edged band. His current single release, "Sacred Ground", warns a meddling man to steer clear of his wife. "Way Up North Around Shreveport" lets folks know that not all Louisianians are Cajuns, and

"Highways and Heartaches", "She Does Walk On By", and "Baby When You're Heart Breaks Down" all take a hopeful look at love. A stylistic debut for this Capitol artist.



SINGLE RELEASES

■ OUT OF THE BOX

□ **K.T. OSLIN**: • "Hey Bobby" (RCA)

Ready for an afternoon spin, K.T. drops by her beau's house to issue a sultry invitation. One can't see how he could resist the charm and wit that characterizes K.T.'s vocal prowess. This tune's got a heavy-handed back beat as well as a few jammin' guitar licks. The 80's Lady (and Grammy nominee) should stroll right up the charts with this one, and take it all in stride. Chalk another one up for this undaunted RCA artist.



■ COUNTRY FEATURE PICKS

□ **MASON DIXON** • "Exception To The Rule" (Capitol)

We can only hope that guys like the one described here still exist. And with Mason Dixon's nouveau country ballad technique, it's almost believable. Their harmonies and intriguing melody lines all stand tall — making this one a definite hit.

□ **FORESTER SISTERS** • "Love Will" (Warner Bros)

The Forester Sisters's harmonies are quite an earful to behold. They are as intrinsically intertwined as four voices could be. The material here is a bit 'syrupy' however well-meant the message might be. Love's power prevails — an '80s twist to another era's motto.

□ **TAMMY WYNETTE** • "Next To You" (Epic)

Wynette shows no signs of giving up her title as the First Lady of Country Music with this release. Here, she acknowledges that although she's moved on to another fulfilling relationship, this guy's number one in her heart. It's as country as country can be.

□ **LARRY GATLIN AND THE GATLIN BROTHERS** • "When She Holds Me" (Universal)

This is the Gatlin Brothers' Universal Records debut single, but you'll only hear Larry singing here. It's a quietly soaring tribute about the feeling found in the arms of a loving woman.

□ **CHARLEY PRIDE** • "White Houses" (16th Avenue)

Pride's found a gal that makes *him* want to settle down — with picket fences and all. His vocals are strong, as well as the upbeat melody line, but shallow lyrics make us long for him to wade a little deeper.

■ PROGRAMMERS PICK

□ **K.T. OSLIN** • "Hey Bobby" (RCA)

Oslin's come-hither seduction song prompted programmers to take note this week. She debuts on the Top 100 at #66 with a bullet. Stations following this RCA diva's lead include: KZNN, WMEV, KIIX, WWRK, KROW, WOFF and WPGA.

■ DARK HORSE CONSENSUS

□ **BURBANK STATION** • "Get Out Of My Way" (Prairie Dust)

Burbank Station's newest song title could also be their motto for other country artists! The tune debuts at #87 with a bullet on the Top 100 and at #17 with a bullet on the Country Indie chart. Stations clearing the road to success for this five member group include: WGVM, WOFF, KSGM, KBOE, WKHT, WJLM, WJJC and WMEV.

■ RAPPIN' WITH THE WRITERS:

JOHNNY McCOLLUM

This week, we feature a songwriter who lives in Dallas City, Ill. but often visits Nashville to co-write and to pitch his latest compositions. Johnny McCollum has had amazing success from his efforts.

Johnny spent his working life as an engineer for the Santa Fe Railroad. A year ago, he retired from those endeavors and, now, devotes most of his time to his first love...songwriting. Johnny got a late start, by some comparisons, on his songwriting career. However, once he *did* start, he made up for any lost time. Johnny explains it this way. "I never tried to do anything with it (songwriting) until 1969, when I came to Nashville and pitched one song. It was a novelty song called 'Hello, I'm Johnny Credit, I Ain't Never Had No Cash'. Shelby Singleton released my demo of that song."

Since that time, Johnny McCollum has made his name known by artists and producers. He has had cuts by such noted stars as Barbara Mandrell, Billy Jo Spears, Marie Osmond, Moe Bandy and Larry Boone.

When we asked about his writing techniques, Johnny replied, "I usually write with some artist in mind...but, somebody else usually cuts the song. My song ideas and direction depend on whether I'm writing alone or co-writing. If I write the whole song, it will probably be more traditional...along the line of Larry Boone's or George Strait's styles. I consider my strength as lyrical rather than melodic."

Johnny McCollum is no timid man...nor should he be. He has earned respect from some of the best. He has co-written with the likes of Dean Dillon (who he managed for a number of years) and Dan Mitchell (who wrote Alabama's "If You're Gonna Play In Texas, You Gotta Have A Fiddle In The Band"). Johnny McCollum represents that rare breed of successful country songwriter, who has never relocated to Nashville. Y'all be listening for his next release, which should be "I Ain't Fool Enough To Fool Around" by Larry Boone!

Joe Henderson

CREDITS:

"Bedroom Reunion"...Barbara Mandrell; Billy Jo Spears

"Look Who's Getting Over Who"...Marie Osmond

"It's You And Me Again"...Moe Bandy

"I Ain't Fool Enough To Fool Around"...Larry Boone

CASH BOX COUNTRY INDIE SINGLES

1	THAT OLD FAMILIAR FEELING (True)	Lisa Childress	1	7
2	TELL IT LIKE IT IS (Evergreen)	Sammy Sadler	2	8
3	ONLY THE STRONG SURVIVE (Anoka)	Darrell Holt	7	2
4	HERE'S TO YOU (Step One)	Faron Young	5	4
5	I NEED SOMEBODY BAD (Evergreen)	Narvel Felts	4	8
6	YOU ONLY LOVE ME WHEN I'M LEAVIN' (Golden Trumpet)	Ellen Lee Miller	6	7
7	PHOTOGRAPHIC MEMORY (BGM)	Billy Mata	9	7
8	I'M GOING BACK DOWN TO DALLAS AGAIN (Door Knob)	Richie Balin	16	2
9	JUST ANOTHER NOTCH IN YOUR GUN (Valley Road)	Faye Dudley	14	3
10	WEEKEND RENDEZVOUS (Gallery II)	Al Bradshaw	11	7
11	CAN WE TALK (Happy Man)	Chris and Lenny	18	3
12	LOVE IN MOTION (Wolf Dog)	Ross Lewis	19	3
13	TALK TO HER MEMORY (Bear)	Billy Joe Burnette	15	3
14	TAKE TIME (Master)	Dawn Schutt	DEBUT	
15	DIFFERENT SITUATIONS (CMI)	Mack Abernathy	21	2
16	YOU'VE MADE UP FOR EVERYTHING (Hummingbird of Clover)	Morgan Ruppe	DEBUT	
17	GET OUR OF MY WAY (Prairie Dust)	Burbank Station	DEBUT	
18	FIDDLE TEXAS STYLE (Golden Eagle)	Cindi Cain	23	2
19	MORE THAN A MEMORY (G.M.)	Rick Thompson	22	3
20	BLUE MOON (BGM)	Easy Money	43	2
21	SEEMS LIKE ONLY YESTERDAY (Stop Hunger)	Patty Glenn	DEBUT	
22	COAL MINERS SON (NCP)	Mack Vickery & Jim Vest	20	7
23	LAST CALL FOR LOVE (LPI Bill)	Pat Minter	35	2
24	I FELL IN LOVE UP TO MY HEART (Rose King)	Ron Roberts	27	7
25	RAMBLIN' MAN (Duck Tape)	Ernie Welch	3	7

26	TWO HEARTS (Door Knob)	Jon Washington	28	7
27	SITTIN' AT THE KITCHEN TABLE (Bear)	Justin Wright	8	8
28	LOVE IS GONNA LIVE HERE (Hummingbird Of Clover)	Keystone	10	8
29	TEN TINY FINGERS, TEN TINY TOES (Echo)	Keli Dawn	40	2
30	APPLE OF MY EYE (Gold Rose)	Don Nutt	29	3
31	LONESTAR LONESOME (Player)	Terry Stafford	30	4
32	WHAT'S THE MATTER BABY (Regal)	Michael Shane	33	2
33	GOODBYE LONESOME, HELLO BABY DOLL (Hightone)	The Lonesome Strangers	DEBUT	
34	THE SAME OLD ME (Polaris)	Jack Scalese	DEBUT	
35	SOMEWHERE IN CANADA (Charta)	David Walsh	34	3
36	THE BED WHERE SHE'D LIE (Holton)	J.D. Hinton	31	4
37	MAKING LOVE TO DIXIE (Tra-Star)	Heartland	24	14
38	I'D DO IT ALL OVER AGAIN (Step One)	Ray Price	25	13
39	LOVIN' THE LEAVIN' AWAY (Holton)	Dave Folsom	36	4
40	MARIA (Top's)	Dale Tuttle	DEBUT	
41	YOU AND SATURDAY MORNING (Sound Track)	Dusty Martin	26	9
42	THOSE PRECIOUS MEMORIES (GBS)	Karen Donovan	DEBUT	
43	HOMELESS PEOPLE (Southern Tracks)	Bertie Higgins	45	3
44	LOVELIGHT (Playback)	The Family Band	32	8
45	CRY BABY, BABY CRY (OL)	Marcy Carr	37	10
46	IT'S TOO EARLY TO CRY IN MY BEER (Sundial)	Allen Karl	38	9
47	TREAT ME LIKE YOUR WOMAN (Gold Rose)	Gaylene Ward	DEBUT	
48	AN EMPTY GLASS (Hightone)	Gary Stewart	48	10
49	I REMEMBER (Door Knob)	Rick Anthony	DEBUT	
50	9,999,999 TEARS (SOA)	Tammy Lucas	41	4

COUNTRY INDIES

INDIE SPOTLIGHT



DAWN SCHUTT • "Take Time" (Master)

With a spirited voice and jazzy instrumental rides, Schutt urges her man to make time for love. Solid production allows for Schutt's playful interpretation, as she schemes to find ways to catch this guy's attention.

INDIE FEATURE PICKS

JACK SCALESE • "The Same Old Me" (Polaris)

Scalese plays a Jack-of-all-trades here — writing, singing, producing and playing piano on this tune. After his girl hits the road, Scalese is left drinking his sorrows away.

JOHNNY RAY ANTHONY • "Carolina Blue" (Go Records)

A sweeping, full sound embraces this upbeat song likening Carolina's blue skies and the eyes of the girls Anthony has loved. This is a happy song, which is nice to hear amidst all of the heartbreak tunes that tend to characterize country music.

PERRY LaPOINTE • "Open For Suggestions" (Door Knob)

LaPointe, in the midst of a lover's quarrel, tells his girl to leave and later decides he's made a mistake. His plea for her return makes for heartfelt vocals and catchy lyrics.

RISING STARS

KEN MEEKER

Ken Meeker is a star in his own right, shining on millions of lives daily as Rafe Garretson on the soap opera "One Life To Live". Off-screen he touches the souls of many through his volunteer work with the homeless and various other charitable organizations.

Recently I had the pleasure of talking with this native New Yorker about his rising career as a country music singer/songwriter. When

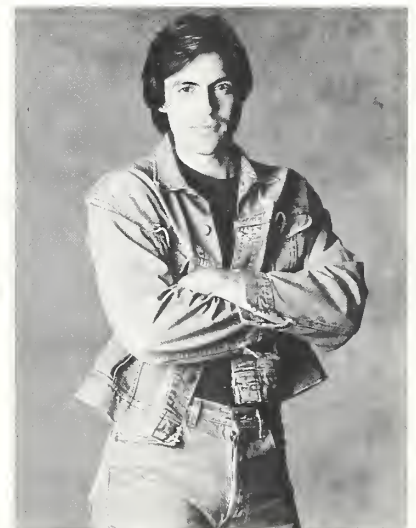
asked what headed him in this direction he beamed and said, "What really inspired me was the movie *Tender Mercies*. I saw it about five years ago and was moved by the story line and the fact that Robert Duvall wrote some of the songs he sang. I had written prose and poetry, but this gave me the push I needed to start songwriting." Country music especially appealed to him "because of its honesty and purity. As with soap operas, the lyrics deal with truths and emotions people can relate to."

With demos in hand and a goal in mind Ken Meeker made his way to Nashville in the summer of '87. Since his first trip, among other accomplishments, he has teamed up with artist manager Stuart Dill. Plans are in the works for a demo session with a major producer by the end of the month. He has also begun collaborating with other songwriters in the area, and has played several live shows with a Nashville-based band. He and the band are now actively pursuing performance dates for the near future.

Meeker's two careers seem to compliment each other well. He has found the loyalty of his television fans is extending to his career in music. "I have started receiving fan mail as a country music artist and this warms me. Also I have been very fortunate in that my network (ABC) has supported me 100 percent!"

Ken Meeker has come a long way towards his goal which he stated, "is to set a record deal in '89 and to reach acceptance as a singer/songwriter in country music". If the saying is true that you get out of life what you put into it, then I believe that this man with the Midas touch will find much success on the road ahead.

Sue Thackrey



KEN MEEKER (Photo By: Randell Wallace)

AROUND THE ROUTE

Chicago is home base for this reporter and, since we occasionally touch on the subject of weather, especially when we are experiencing the bad stuff, it is only proper that we take advantage of the opportunity to brag a little, when we have reason. The month of January, which is normally treacherous, provided almost spring like temperatures and a most welcomed lack of snow! The weather experts caution that we will have to pay the piper come summer, or even as early as February. But, so what, 1989 got off to a terrific start, weatherwise, and we sure enjoyed it!

C.A. Robinson & Co. prexy **Ira Bettelman** returned from attending the recent ATE convention in London with a rather refreshing report, in that there were some products shown which he actually had not already seen! That, in itself, makes the trip worthwhile, doesn't it? Among the debuted machines Ira mentioned were Leland's new **Super Off Road** 3-player driving game; SNK's **Ikari II, The Rescue** (which was being premiered simultaneously in Chicago); and Taito's **Operation Thunderbolt** 2-player gun game. "Atari introduced two very outstanding games, and, although I had seen them before, it was interesting to observe the public's reaction at this convention," he said. The two machines are **Hard Drivin'** and the new **Tetris** kit.

Dateline Weirton, West Virginia, home of Hilltop Distg. General manger **Doug Wilson** tells us business is holding steady; he's looking forward to a good 1989 and the possibility of expansion into more spacious facilities. His current big sellers include the **Capcom Bowler** kit, which is heavily back-ordered; FABTEK's **Cabal**, which is again "sold out" and, as he told us, "we're lookin' for more"; along with the recently acquired **Maxx-II** video jukebox, which is beginning to take off in his market. Doug also said that he's very excited about a new "bar entertainment" piece that will be coming soon from Capcom!

Shipments of the new **Superman** kit from Taito America began around January 23, prior to which the factory released a limited promotional amount of this piece in their special cabinet. Sales veepee **Rick Rochetti** tells us that initial earnings reports have been "excellent!" Meanwhile, Taito's **Chase H.Q.** is still in production and delivery and "selling strong"; and the **V-Ball** kit, both in 4-player and 2-player, is still available. Taito America will be going to ACME '89 in Reno with some new pieces including **Operation Thunderbold**, a 2-player interactive gun game (which brings to mind their highly successful Operation Wolf); along with a golf game and, possibly, other surprises!

American Shuffleboard's **Sol Lipkin** and **Dick Delfino** were on hand at The Showboat in Las Vegas (1/19-22) for the **Pacific Coast Shuffleboard Championships**, which drew 400 entries who competed on twelve of the factory's 22' Royal tables. While Sol has attended numerous tournaments throughout the country, the Pacific Coast event was a first for Dick, who found it very exciting. "We must have spent about 20 hours a day on the floor," he said. "It was a situation where you just didn't want to miss anything and it was such a pleasure watching the professionals as well as the amateur teams play the game." Area operators sponsored the competition and, in addition to entry fees, players had to feed their money into the machines as well. With the continuing popularity of shuffleboard tournaments, additional championships are being scheduled including an East Coast event next year and a possible North American Championship in the near future.

Camille Compasio

CHICAGO — Headlining Sega's 1989 list of new game titles is **Altered Beast**, the home version of its highly popular arcade piece, which is based on a rescue theme where the player portrays a centurion warrior who is called from the grave to rescue the daughter of Zeus. "As with our past arcade games, Sega has translated the arcade **Altered Beast** into an exciting home version that captures the graphics, fun and excitement of its arcade big brother," stated Jeff Weitzer, Sega's product manager.

Another in the new lineup is **R-Type**, a licensed title with a deep space, science fiction theme. "With Sega's unique ability to create games up to four megabytes in size, we were able to take **R-Type** and make a home game that may well be the closest arcade translation ever," Weitzer added.

Sega is also making a strong thrust in the popular sports game category with its new **Reggie**

Jackson Baseball, which offers four different play modes and complete control over the functions of twenty-six different teams. Players can choose American or National City teams, control the functions of batters, pitchers, runners and outfielders, play mini tournaments, enter home run contests and go for the Series.

Other new titles for 1989 include the popular arcade hit **Rastan** for the Sega System and the new **Poseidon Wars 3-D**, which is an ocean combat game in SegaScope 3-D.

While many of the new titles were showcased at the recent Winter Consumer Electronics Show in Las Vegas, Sega still has some unrevealed surprises in its 1989 game plan. "We are currently working on new sports and arcade titles that will take many people by surprise," according to Weitzer.

WINTER CES DECLARED 'BEST IN HISTORY'

CHICAGO — The recently concluded (1/7-10) 1989 International Winter Consumer Electronics Show, which was held at the Las Vegas Convention center, was considered to be the largest, most successful show to date for exhibitors, buyers and show management.

A record number of 1,430 exhibitors occupied more footage (774,682 sq. ft.) at the Las Vegas convention site than ever before.

"I'm sure we set a record with first-day registration," stated CES vice president Dennis Corcoran. "Over 56,000 attendees were

verified by the first day alone." Total attendance at the show was 70,138.

The Winter CES, along with the summer edition (held annually in June, in Chicago), is sponsored by the Electronic Industries Association's Consumer Electronics Group. The consumer electronics industry represents over \$40 billion in retail value annually, according to EIA. Major product categories include video, audio, home office equipment and personal electronics.

INDUSTRY CALENDAR 1989

February 23-25: ACME '89 (American Coin Machine Exposition), international trade show. Bally's Hotel, Reno, Nevada.

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

May 18-21: Wisconsin Amusement & Music Operators; annual state convention & trade show; Abbey Resort; Lake Geneva, Wisconsin.

June 9-11: Illinois Coin Machine Operators Assn.; annual state convention & trade show; Clock Tower Resort; Rockford, IL.

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

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

October 12-15: NAMA Convention, national convention/exhibit. McCormick Place, Chicago, Illinois.

COIN MACHINE

NEW PRODUCTS

KONAMI'S 'THE FINAL ROUND'

The Final Round, new from Konami, Inc., is a two-player interactive, horizontal monitor kit, based on a boxing theme and offering the added incentive of the buy-in and continuation features. So, put up your dukes and become a contender!

Before stepping into the ring, players choose their boxer's strength. Power will decrease according to the punches each boxer takes. With a combination of power-packed punches and some fancy footwork, players can reduce the opponent's power meter to zero, at which point the boxer is knocked down, but not out. Just as in the actual sport, he is given until the count often to get up again. When the boxer gets back up, his power meter is partially replenished, however, once he gets knocked down three times, it's a knockout.

Throughout the game players must continually work on improving their skills. After winning two bouts, there's the opportunity to enter a training mode in which the fighter can sharpen up one of his three skills. Players may choose to skip this stage if they feel their skills are good enough.

The match is over when the player is knocked out, but there's the option of inserting coins and challenging the last opponent. The official results of each bout will be shown on the screen.

Further information may be obtained through factory distributors or by contacting Konami, Inc. at 815 Mittel Drive, Wood Dale, IL 60191.



KONAMI'S THE FINAL ROUND

SNK'S 'IKARI III, THE RESCUE'

Ikari III, The Rescue is the new dedicated video game from SNK Corporation of America. And here's the scenario. Enemy forces have kidnapped the child of the presidential candidate and what is needed for the rescue is the skilled fighting force of the Ikari Warriors! From start to finish players are involved in heated combat action, including karate moves, hand to hand, and various weaponry as they attempt to complete their mission.

This is a 2-player simultaneous, horizontal screen game which is available in both 19" and 25" monitors. Controls consist of SNK's own rotary joystick and three buttons, for punch, jump and kik, allowing players the ability to control their character in 360 degree moves. A meter at the top of the screen tells you how far you are from being captured by the enemy and this serves to further enhance the challenge aspect. The game offers non-stop action and features separate coinage for each player along with the buy-in feature.

Ikari III, The Resuce is available through factory distributors. Further information may be obtained by contacting SNK Corp. of America, 246 Sobrante Way, Sunnyvale, CA 94086.

BALLY MIDWAY'S 'TRUXTON' KIT

Fighter pilots and deadly galactic enemies comprise the theme of Bally Midway's newest kit **Truxton**. Special features include vertical configuration, 8-way joystick and 200 areas in which the quest to destroy the "Big Bosses" can take place.

The game employs a wide variety of power items with the capability of increasing speed, adding Tatsujin bombs, increasing power, adding bonus points and so on; along with weapon selection items to challenge the player's skill.

This kit has been the number one game in Japan for five weeks, according to factory reports, and has shown exceptionally steady earnings in both domestic and foreign test markets.



SNK'S IKARI III THE RESCUE

Truxton is licensed from Taito and includes easy-to-install JAMMA-approved wiring harness, plus full-color header and side cabinet art.

Further information may be obtained through factory distributors or by contacting Bally Midway direct at 3401 N. California Ave., Chicago, IL 60618.

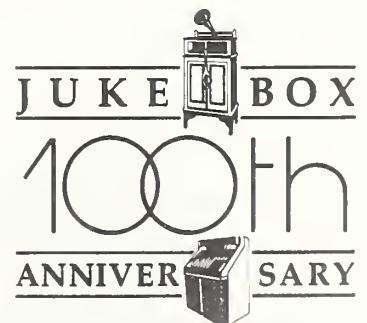


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S. Sheppard, J. Varner (S. sheppard, J. Varner, A. Stokes) (Stanton's Gold/Irving/April Joy-BMI)

Thanks For My Child / 89
Full Force (Full Force) (Forcetful Adm by Willesden-BMI)

Teddy's Jam / 11
T. Reiley, G. Griffin (T. Reiley, G. Griffin) (Cal-Gene/Virgin Songs/Willesden-BMI)

Teenage Love / 31
H. Shocklee, E. Sadler, R. Walters (H. Shocklee, E. Sadler, R. Walters) (Def American-BMI)

That's The Way I Look At Love / 82
D. Lewis, W. Lewis (R. Frazier, R. Flip-pin, M. Harper) (Too Much sweet Music-ASCAP)

There's One Born / 83
B.J. Eastman (J. Butler, J. Skinner) (Zomba Enterprises-ASCAP)

This Is As Good / 45
G. Karukas, R. Boustead (G. Duke) (SBK Blackwood/ATV-BMI/SBK April-ASCAP)

Turnin' Down / 93
C. Franz, T. Weymouth (Z. Marley, T. Downey) (Ziggy Music/Colegms-EMI-ASCAP)

Turn My Back On You / 14
Sade, Pela, Rogan (Adu, Hal, Matthew Man) (Angel/Silver Angel/Selling/Famous-ASCAP)

Twice The Love / 24
P. Glass (P. Glass, A. Glass, C. A. Nolen) (Glasshouse/Irving-BMI/Jobete-ASCAP)

Where Did You Get That Body / 64
J. McKinny, W. Rhinehart (G. Willis, J. McKinny) (Bright Light-BMI)

Where Is The Love / 66
R. Brooks, S. Mills (R. McDonald, W. Satter) (M. T. Fine-ASCAP)

Wild Thing / 6
M. Ross, M. Dike (M. Young, T. Smith, M. Ross, M. Dike) (Delicious Vinyl/Vary White-ASCAP)

With Each Beat Of My Heart / 50
S. Wonder (S. Wonder) (Jobete/Black Bull-ASCAP)

You And I Got A Thing / 28
A. Bayyan (A. Bayyan, Day, Willis) (Orpheus)

You Got It / 21
M. Star (M. Jonzon, M. Star) (Maurrice Star/SBK April-ASCAP)

You Make Me Work / 84
L. Blackmon (L. Blackmon) (All Seeing Eye/PolyGRAM-ASCAP)

You're Not My / 73
(Flyte Tyne-Ascsp)

COUNTRY SINGLES

A-11 (Tree-BMI) / 65

All The Reasons Why (Warner-Tamerlane Sportsman -BMI; Warner-Refuge Macy Place-ASCAP) / 27

Baby's Gotten Good At Goodbye (Co-Heart My Bueno-BMI) / 29

Big Love (Bellamy Brothers-ASCAP) / 31

Big Wheels In The Moonlight (Jack And Bill/Ranger Bob/Pink Pig-ASCAP/BMI) / 5

Blue Moon (Bill Green -BMI) / 90

Blue Side Of Town (Almo Little Nemo/Irving-ASCAP/BMI) / 44

Bridges And Walls (Tom Collins Song Pantry/Van Warner-BMI/ASCAP) / 15

Burnin' A Hole In My Heart (Acuff-Rose Milene-BMI/ASCAP) / 6

Can We Talk (Rocker-BMI) / 81

Change Of Heart (Caseyem Kentucky Sweetheart-BMI) / 94

Church On Cumberland Road, The (Little Big Town/American Made-BMI; Wee B.-ASCAP) / 48

Coal Miners Song (Tree/Hank & Mack -BMI) / 92

Come As You Were (Dropkick -BMI) / 21

Cowboy Hat In Dallas (Miss Hazel -BMI) / 54

Deeper Than The Holler (Scarlet Moon/Screen Gems-EMI -BMI; Don Schlitz-ASCAP) / 23

Different Situations (Textrek -BMI) / 85

Don't Toss Us Away (Lionrich-BMI) / 55

Don't Waste It On The Blues (Wrensong/Miller's Daughter/Love This Town-ASCAP) / 13

Don't You Ever Get Tired (Of Hurting Me) (Tree-BMI) / 16

Down That Road Tonight (Jeffwho-ASCAP; Mopage/Warner-Electra -Asylum/Moon and Stars/Screen Gems-EMI -BMI) / 28

Early In The Morning (WB/Two Songs/Morganactive/You And I -ASCAP) / 39

Everytime I Get To Dreamin' (Ensign/Puggy -BMI) / 60

Fair Shake (SBK April/Uncle Artie-ASCAP; Lawyer's Daughter-BMI) / 42

Fiddle Texas Style (Scorpio Two-PROCAN) / 88

From A Jack To A King (Dandelion -BMI) / 22

From The Word Go (Tree/BMI) / 26

Get Out Of My Way (Wild Country -ASCAP; Irving/Color Bay -BMI) / 87

Grandma's Old Wood Stove (Mach II -ASCAP) / 53

Heart, The (SBK/Resaca -BMI) / 57

Heartbreak Hill (Sorghum-ASCAP; Irving-BMI) / 25

Help Me Get Over You (Hollywood Ave.-BMI) / 64

(Here Comes) That Old Familiar Feeling (Bent Cent-BMI) / 45

Here's To You (Lyn Pen -BMI) / 62

Hey Bobby (Wooden Wonder-SESAC) / 66

Hey Heart (SBK Blackwood/Larry Butler-BMI) / 5

Highway Robbery (Cross Keys/Tree Group/Jack And Bill/McBec/Terrace-ASCAP) / 8

Hit The Ground Runnin' (Bobby Fischer Music/EEG-ASCAP) / 37

Hold On (A Little Longer) (Steve Wariner-BMI) / 43

Honey I Dare You (Midget's Fist/Bob-A-Lew-ASCAP; Maypop/Long Tooth-BMI) / 14

I Don't Want To Mention Any Names (Jack And Bill/Amanda Lin/Alabama Band) / 98

I Feel Fine (Blackwood-BMI) / 19

I Fell In Love Up To My Heart (Warner-Tamerlane-BMI) / 95

I Just Called To Say Goodbye Again (SBK April/Butler's Bandits-ASCAP/SBK Blackwood Larry Butler-BMI) / 11

I Married Her Just Because She Looks Like You (Michael H. Golden/Lyke Lovett-ASCAP) / 52

I Need Somebody Bad (Ben Peters-BMI) / 63

I Sang Dixie (Coal Dust West-BMI) / 4

I Still Believe In You (Bar None-BMI) / 9

I Wish I Was Still In Your Dreams (Tree/Cross Keys-BMI/ASCAP) / 17

I'll Be Lovin' You (MCA Don Schlitz/Screen Gems-EMI/Scarlet Moon -BMI/ASCAP) / 46

I'm A One Woman Man (Cedarwood-BMI) / 24

I'm Getting Back Down To Dallas Again (Door Knob-BMI) / 78

I'm In Love And He's In Dallas (Irving/SBK April/Lion -Hearted-BMI/ASCAP) / 71

I'm No Stranger To The Rain (Tree-BMI) / 33

(It's Always Gonna Be) Someday (Lawyer's Daughter/Terrace/Cross Keys-Tree-BMI/ASCAP) / 3

Just Another Notch In Your Gun (Harrose/Milene-BMI/ASCAP) / 79

Let's Call For Love (Little Bill -BMI) / 93

Let's Get Started If We're Gonna Break My Heart (Statter Bros.-BMI) / 75

Life As We Knew It (Silverline/Lucrativ-BMI) / 7

Love In Motion (Morgan Active/You And I/Dejams-ASCAP) / 82

Love Is A Never Ending War (Peso/Wallet-BMI) / 77

Love Is Gonna Live Here (Zinn Music) / 100

More Than A Memory (Gerone-BMI) / 89

More Than Enough (White Oak Songs-ASCAP) / 50

My Train Of Thought (Ensign/Termite-BMI/ASCAP) / 67

Never To Old To Rock 'N' Roll (Tree/Strawberry Lane/Cross Keys/Karen Ann -BMI/ASCAP) / 41

New Fool At An Old Game (Chappell/DeJamas-ASCAP/BMI) / 20

Old Coyote Town (Warner-Tamerlane/Beluevus Or Not/WB Make Beluevus/Screen Gems-EMI -BMI/ASCAP) / 38

Only The Strong Survive (Ensign/DownStairs-BMI) / 61

Photographic Memory (Bill Butler/Bill Green -BMI) / 72

Rainin' In My Heart (Excelleroec-BMI) / 76

Ramblin' Man (Unichappell/Forest/Richard Belts-BMI) / 96

Roller Coaster Run (Up Too Slow, Down Too Fast) (Lawyer's Daughter-BMI) / 74

Seems Like Only Yesterday (Pabu-BMI) / 91

Setting Me Up (Almo-ASCAP) / 70

She Deserves You (Colegms-EMI/Don Schlitz-ASCAP) / 58

She Reminded Me Of You (SBK April/Ideas Of March/New and Used-ASCAP) / 10

She's Crazy For Leavin' (Granite/Coolwell -ASCAP/World Song-BMI) / 69

Sincerely (Arc/Irving-BMI) / 30

Sittin' At The Kitchen Table (Acuff-Rose-BMI) / 99

Song Of The South (Jack and Bill -ASCAP) / 1

Take Time (Southern Grand Alliance-ASCAP/Songs Of Grand Coalition -BMI) / 84

Talk To Her Memory (Brykas-BMI) / 83

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