

A close-up, black and white portrait of Tom Petty, looking slightly to the left with a subtle smile. His long, wavy hair is visible on the right side of the frame.

CASH BOXTM

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TOM PETTY

feels a whole lot better

PIXIES BECOME ELEKTRA
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CASH BOX

THE MUSIC TRADE MAGAZINE

C O N T E N T S

MUSIC FEATURES

6 TOM PETTY: RUNNIN' DOWN A DREAM

The Wilburys, a solo album, a Heartbreakers tour—this time T.P.'s *enjoyin'* life in the fast lane.

Bud Scoppa

8 PIXIES: TALKIN' WITH THE ANIMALS

Their *Doolittle* album could put these controversial li'l sprites right where they belong—behind bars.

Karen Woods

8 BLACK SABBATH: STILL HEAVY AFTER ALL THESE YEARS

They're not exactly dinosaurs, but the original monsters of rock are definite heavyweights. An interview.

Janiss Garza

COLUMNS

- 4 The Buzz / Johnson, Woods & Iley walk the earth.
- 9 Beats & Hype / Jazzy V. has got the facts. Word.
- 10 The Shock of the New / Joe Williams takes a left turn.
- 11 The Heavy Metals / Janiss Garza meddles with the industry.
- 12 On Jazz / Lee Jeske empties his horn.
- 13 Rock & Roots / Tom De Savia is good with a shovel.
- 18 Singles Going Steady / Julius Robinson's pure pop for now people.
- 20 Rhythm & Blues / Neil Harris is funkier than he looks.
- 22 Nashville News / You can take Cecilia Walker out of the country, but...

CHARTS

- 9 Top 40 Rap LPs
- 10 Top 40 Alternative LPs
- 11 Top 40 Metal LPs
- 12 Top 40 Contemporary Jazz LPs
- 13 Top 40 Roots LPs
- 14 Top 200 LPs
- 16 Radio Report
- 19 Top 100 Singles
- 20 Top 75 Black LPs
- 21 Top 100 Black Singles
- 22 Top 50 Country LPs
- 23 Top 100 Country Singles
- 27 Top 40 Country Indie Singles

DEPARTMENTS

- 3 TickerTape: All the news that's print to fit.
- 3 Movers & Shakers
- 22 Country
- 28 Coin Machine
- 31 Classifieds



TOM PETTY



PIXIES

Tom Petty photographed by Aaron Rapoport

TICKERTAPE

THE BIZ: Last week, the **Personics Corporation** announced that **CBS Records** has joined the growing list of U.S. labels providing music to the Personics System. With **CBS, WEA, CEMA, PolyGram** and **MCA** in the system, the only holdout among the big six distribution companies is **BMG**, which has voiced its opposition to the Personics concept. The first batch of CBS selections will enter the company's catalog in May, increasing the number of titles to over 4,000. Material from over 80 CBS catalog artists will be included immediately, with more product to be added



GOLDMAN

monthly. "The performance of the Personics machine in the retail stores in Los Angeles has persuaded CBS that [Personics] was not something that was hurting prerecorded sales, but was actually helping prerecorded sales," stated **Elliot Goldman**, who was recently appointed chairman of the organization. Personics plans to increase its number of L.A. locations from 25 to 40, and the system is scheduled to bow in San Francisco in May and New York in July. Goldman also said that he expects BMG to climb aboard in "the very near future"... According to *L.A. Times* business reporter **William Knodelseder**, the labels most coveted by the takeover Turks are **A&M, Island, Virgin** and **Geffen**. The April 17 report made it clear, however, that **Virgin** and **Geffen** are "not for sale at this time"... **BMG Music Int'l** has acquired **Pacific Music Co. Ltd.**, a Hong Kong-based company... And former **I.R.S.** publicity VP **Cary Baker** will be at his new desk in the **Capitol Tower** by the time you read this.

CLARIFICATIONS: Don't believe everything you read. *Hiatus* is not the name of the upcoming **Geffen LP** featuring **John Hiatt, Ry Cooder, Nick Lowe** and **Jim Keltner**; that album, now being recorded, is still untitled. *Hiatus* is in fact the title of **Geffen's CD-only Hiatt** compilation, covering the artist's **Geffen** and **MCA** albums and possibly including some **A&M** outtakes as well. The CD ships July 11.



LITTLE ELVIS: On May 31, **ABC-TV** will have its cameras at N.Y.'s 69th Battalion Army for the presenting of the **First International Rock Awards**. The what? Well, you don't have to call it that, just refer to it by the name of its award: **The Elvis**. The extravaganza, produced by **Anthony Eaton**, will give awards in the categories of **Artist of the Year** (nominees are **Bon Jovi, Terence Trent D'Arby, Def Leppard, Guns N' Roses, INXS, George Michael** and **U2**), **Newcomer of the Year**, **Media Production of the Year**, **Album of the Year**, **Tour of the Year**, **Songwriter of the Year** and (here's what makes this one different) awards for individual performances on **Guitar, Keyboards, Drums, Bass** and **Lead Male and Female Vocals**. And, oh yes, a **Living Legend Award**, this year going to **Keith Richards**. A panel of rock & roll insiders does the nominating and voting, **Alice Cooper** and

Ric Ocasek are among the hosts, and the already announced live performers include **Richards, Robert Palmer, Living Colour, Tin Machine** (that's **David Bowie's** band) and **Bobcat Goldthwait**.

ART & ARTISTS: **Anderson, Bruford, Wakeman, Howe**. That's the new monicker of the old **Chris Squire-less Yes**, which is reuniting (them, too?) for their first tour in 15 years, beginning in **Memphis** July 29. Album coming from **Arista** June 13.... And the **Who** will be at **Radio City** Monday (the 24th) to finally announce their latest **Farewell Tour**, set for a stadium near you this summer... **Mr. Big** is the name of the new hard rock semi-supergroup made up of **Billy Sheehan, Paul Gilbert, Eric Martin** and **Pat Torpey**. The group's **Atlantic** debut, produced by **Kevin Elson**, is due June 27.... Admit it, you've always wanted the **Beatles' psychedelic Bentley** (you know the one). Well, on June 21 it could be yours. The car's being auctioned at **Christie's East** in **New York** (the Apple, not to be confused with the record label of the same name). **Christie's** figures it'll fetch some \$800,000-1,000,000. Don't have the bucks? Worry not, other rock & roll chaserai is going on the block at the same time, including **Elvis Presley's** gun permit and lounging robe (separate items, those)... And **Peter Max** wants everybody to know that he designed the cover of the new **Aretha Franklin** album and single.

LET NO MAN WRITE MY EPITHET: **MTV** has refused to play the video for **Graham Parker's "Soul Corruption"** until the word "nigger" is removed from the song. **Parker** and **RCA** say no, the word is important. "I find the whole thing annoying," says **Parker**, "since my videos hardly get played anyway." Here's the verse: "They want you to trust in the power they're wielding/You might as well jump from the top of a building/They're beating their chests about drugs and disorder/But behind their backs there's a policy of slaughter/You think that you pulled the trigger but you're only a target/They'll never let any nigger in/Why do you think it's called the White House."

STUDENTS IN ORBIT: College radio goes intergalactic when the **National Association of College Broadcasters (NACB)** launches its satellite network with a one-day test broadcast on **May 1, 1989**. Called **U-Net (University Network)**, the broadcast will feature four hours of student-produced programs sent to 50 college television and radio stations, with an estimated potential audience of around a million. Said **NACB** associate director **David J. Bartis**, "College students will be able to retain the creative freedom for which college stations are known, and at the same time reach a national audience." We'd be curious to see if some of the more radical college radio stations get a chance to feed the system a diet of **Sonic Youth** and other popular alternative acts. Size, they say, will homogenize.

MOVERS & SHAKERS

■ **Mel Ilberman** has been upped to executive VP of **CBS Records**. Ilberman came from **PolyGram**, where he served as executive VP since '82, until joining **CBS** in '88. ■ **Michael Leshay** has been appointed **West Coast creative manager for The Famous Music Publishing Companies**, a unit of **Gulf+Western's** **Paramount Pictures Corporation**. Leshay will be responsible for new talent acquisitions, song placement and writer/artist development. Leshay has managed **Gloria Estefan & the Miami Sound Machine** at **Moresse Manas Entertainment** for nearly two years; she also did stints at **ICM** and **William Morris**. ■ **Tod Mesirov** joins **VH-1** as **West Coast producer**. Previously, Mesirov was a freelance producer for **U.S.A. Today**, **NBC's Today Show**, **Showtime/The Movie Channel**, **VH-1** and **MTV: Music Television**. ■ **Holly Browde** has been promoted from director to VP of business affairs for **PolyGram Records**. ■ **Terry Elam** has established a new touring company, **Area Code 901, Inc.** Elam was president and chief operating officer of **Orbison Tours Inc.** since its inception nine years ago, and he served as **Roy Orbison's** tour manager from '76-89. ■ **Tom Dillis**, former production manager for **Orbison Tours**, joins the **Memphis-based** touring organization as associate production manager. ■ **Virgin Music America** has appointed **Guy Eckstine** creative manager. ■ **Geffen Records** has named **Robin Rothman** director of marketing services/operations. Rothman has been director of label operations since '83. President **Ed Rosenblatt** called Rothman's contribution to the label "invaluable." Also at the label, **Jerry Reedy** has been appointed to director of administration. ■ **Bob Kaus** has been promoted to senior director of artist relations & media development for **Atlantic Records** in **New York**. Kaus began his music industry career in 1974 as an editor at **Cash Box**. ■ **Andrea Paulini** has been upped to national director of new adult contemporary promotion at **A&M Records** following nine years with the label. ■ **RCA Records** appoints **Jeff Laufer** director of national album promotion. He comes from three years at **Chrysalis**, where he was most recently director of **West Coast** promotion. ■ **Caprice Carmona** joins **Enigma Records** as national director of video promotion. ■ **Virgin Records** has promoted **Kathy Gillis** to national publicity director in **New York**. ■ **Suzan Crane** joins the label as **West Coast** publicity director, based in **Los Angeles**. ■ **Elektra Records** has promoted **Shawn McCormack** to manager of **East Coast** press and media relations. ■ **George Hess** has been named manager of dance music promotion at **Arista Records**. Hess was most recently owner and director of the **Hill Promotion Group Record Pool**. ■ **Craig A. Melone** has been appointed director of **Wilkinson/Lipsman's** newly created music division. ■ **Brenda Smith** joins **Warner Bros. Records** as promotion manager for the **Atlanta** region. ■ **Bill Grantham**, editor of **TBI: Television Business News**, has been appointed head of publications and press for the **Paris-based MIDEM Organization**, organizers of the international trade markets **MIP-TV, MIPCOM** and music market **MIDEM**. Grantham's move is within the **Teslo Communications** group (a joint owner of **TBI**), which acquired the **MIDEM Organization** in '86. ■ **PolyGram Records** has named **Miny Durando** personnel director, and **Caroline Sealy** compensation manager. ■ **Atlantic Records** named **Daryl Musgrove** manager of special markets, black music; and **Mary Timmons** has been promoted to manager of media relations. ■ **BMI's** associate director of writer/publisher relations is **Julie Gordon**, not **Gordan**, as previously reported. ■ **BMG Music Canada** has named **Liew Wong** VP of finance. ■ **Nate Wolk** has been appointed national accounts manager for **CEMA Distribution**, based in **Minneapolis**. Wolk comes from **Intersound Records**, where he was regional sales director. ■ **Steve McKewin** has been appointed assistant Southwest regional sales director for **Atlantic Records**, based in **Dallas**. ■ **Cynthia L. Bressler** has been named attorney, legal affairs for **PolyGram Records**. Bressler earned her **J.D.** and **M.B.A.** degrees from **Emory University** in **Atlanta**. Hey, this is the picture they sent us. ■ **Arlene Fishbach** has been named president of **The Clearing House, Ltd.** in **Hollywood**. Fishbach's appointment follows the resignation of **Ronald H. Gertz, Esq.**, who had been president since he founded the **Clearing House** in '80. Gertz remains a member of the board of directors and shareholder. ■ **National Association of Broadcasters (NAB)** names **Lynn A. Christian** senior VP of **NAB Radio**. President/CEO of **Century National Entertainment**, **Christian** succeeds **David Parnigoni**, whose resignation takes effect May 5.



Ilberman



Kaus



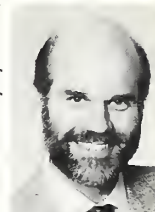
Paulini



Carmona



Laufer



Rothman



Wolk



Bressler?

UK **LE BON LE BON:** Duran Duran received the seriously flattering opportunity to be the first band to open the new London Docklands area, which they'll do on April 26. **Simon Le Bon** and crew have just returned from their American tour in time to start their British tour.

Simon discussed with me three crucial moments in his life. "First, when my mother finally got through to me in a kibbutz in Israel to tell me that I'd been accepted by Birmingham University. I knew then I wasn't going to be a lumberjack or tree surgeon.

"Second, when I made that call to the Rum Runner club and said, 'I hear you're looking for a singer.'

"Third, when I was looking through a photographer's portfolio and saw **Yasmin's** face. I knew I could wake up to it on a pillow next to mine every day for the rest of my life."

Ever since Duran Duran gave up their teenybop image and tried to go sophisticated, Simon has been having a go at growing up. He does not want to give up arrogance, joking or jibes, but he has made a conscious effort to make his lyrics more realistic.

"I want to be less like **T.S. Eliot** and write more from the heart. But I never want to grow old. It's part of the hazards of being a pop star; it makes you necessarily vain. I know I got fat. I got very worried about it when I saw **Michael Jackson** and **Madonna** on tour, how live they were, and I thought to myself that Duran Duran are in that league, and I want to stay in that league. I hate to think of myself as a jogger, but I knew I had to do a few workouts. Fortunately, I don't eat when I'm performing, and the American tour has slimmed me down."

And does impending fatherhood make him feel aged? "Not at all—children bring out the child in me. I've learned that from playing with **Nick's kid Tatjana**.

"Duran have had a lot of knocks. I've had a lot of knocks personally. Finally I'm learning to relax, be less tense and brittle and more determined. I want to take this band further, and found a dynasty."

WHAT'S NEW PUSSYCAT: Jetting into town from Vegas this week was '60s crooner **Tom Jones**, who's starting a massive European tour. He's covering **Phyllis Nelson's** "Move Closer" for his latest single, attempting to follow-up the chart success of "Kiss." By his own admission, he and **Prince** have a lot in common.

"We both have sexy, raunchy stage acts, although I sing much better. And we both have the same taste in shows," said Mr. Jones, sporting two-inch Cuban boots.

"My one regret in life is that I wasn't two-inches taller. Still, I do feel sorry for men who are only five-foot-five. How do they cope with that?"

"Oh yes, and my other regret is that I signed a record deal which seemed to have me singing endless country & western songs for five albums. Not at all what my stage act is about, and not really what the women like. Yes, they still threw their knickers to mop up my brow, and their hotel keys. I'm not telling you what I do with them."



WELCHING: Cliff Richard will host this summer's biggest musical event, two nights at the 74,000-seat Wembley Stadium on June 16 & 17. Behind him, as always, will be the **Shadows**, who include the legendary (in Britain at least) **Buddy Holly** sound- and look-alike **Hank Marvin** and rhythm guitar sidekick **Bruce Welch**.

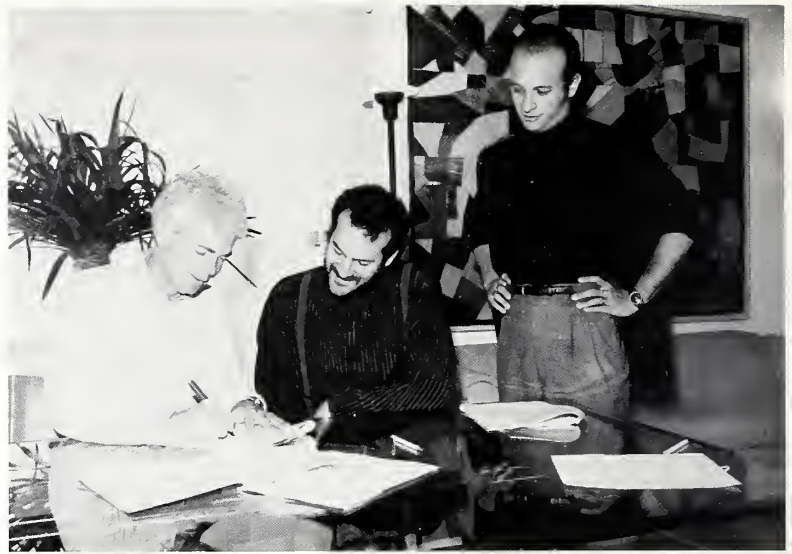
Welch was formerly engaged to **Olivia Newton-John**, and he explains how he launched her superstar career in the States in his new autobiography *Rock and Roll, I Gave You The Best Years of My Life*. Welch is a candid and self-critical fellow. He tried to commit suicide after Olivia left

him. When he recovered their friendship recovered, lasting long enough for him to produce *Let Me Be There*, which launched her career Stateside in 1972.

"Everyone thinks of what Olivia is and what she looks like and her incredible success, the multi-millionaire. Olivia was 17 when I met her, and didn't look like she looks now, and I was 24 and a man of the world relatively, a professional of seven years or more. I suppose in many ways I was a Svengali type figure, certainly in trying to help her get on and trying to make her a star, as we did finally."

The **Shadows** have just finished recording their last album, *Steppin' in the Shadows*, which, like all their albums, will go platinum. The **Shadows** and **Cliff** are a unique British institution: the group has had 33 hits and **Cliff** a phenomenal 70.

Chrissy Hey



HOW 'BOUT A LOW-MILEAGE 320i? **Almo/Irving** prez **Lance Freed** circles some "best buys" in the **Recycler** automotive section for writer/producer **Rick Neigher**, while business affairs VP **Jonathan Haft** fires off blue book figures from memory. **Neigher** can afford some new wheels—he's just signed an exclusive publishing deal with the bank on **La Brea**.



DOUBLE YOUR PLEASURE DOUBLE YOUR FUN: Oops, wrong chewing gum! But the feeling's there, as I'm sure it was at the **Roxy** when **Bubblicious** presented the winner of a national talent search for "the best high school rock band in America," Orlando's own **U4EA** (like euphoria, get it?). The showcase was presented by **ABC Radio Networks**, **American Top 40** with **Shadoe Stevens**, **Bubblicious** and **RPMC**. We're told these Florida natives had everyone rockin' (out) n' blowin' (bubbles) when they played "Rock Against Rock," an anti-crack song. **Merrymakers** are, from left, **U4EA's** **David Merrill & Chance Morrison**, **ABC Radio Networks' VP Dan Perry & Phyllis Ross**, and **RPMC's** **Robert Olshever**.



FOXY LADY: Brit bombshell **Samantha Fox** gets down with **Dance Party U. S. A.** producer **Mike Nise** (far left) following her appearance on the show's third-anniversary segment.

THE BUZZ

LA I PROMISED EXCITING HOLLYWOOD GOSSIP from the L.A. *Spin* party, held at the **Hard Rock Cafe** (not to be confused with the New York *Spin* party at **The World**, where the *fete* was highlighted by sets from **The Pursuit of Happiness**, **Mojo Nixon & Skid Roper**—check out N.Y. Buzz). In L.A., the crowd was treated to a rare performance by New Jerseyian vocalist **Tony Bennett**, accompanied by young piano genius **Harry Connick Jr.**, and the **Red Hot Chili Peppers** (who did not accompany Bennett, although that would have been fun). When she caught sight of her childhood hero, **A&M** special projects director **Karen Glauber** completely lost it. No sooner had Tony taken a bow than Karen (who is usually very shy and quiet) was right up front autograph-hounding. **Michael Damian** was there too (although I didn't see him asking for an autograph)—he was rocking on



HARRY JR. & OL' BROWN EYES (Photo: Lisa Johnson)

when the Chili Peppers took the stage. What more could you ask for in one evening, I ask you? How about an introduction to **Tony Valentino** of the **Standells** (I hear a reunion tour is in the works), and **Martika** (who is dating **Harold Pruitt**, that steamy hunk from her "More Than You Know" video—the couple was spotted at stripper heaven, **Bordello**, recently). Also on the VIP list: **Delicious Vinyl** king **Matt Dike**, with the latest addition to his kingdom, **Pam Turbov** (their weekly hotspot **Enter the Dragon** is packin' 'em in Thursday nights), **Family Ties** star **Justine Bateman**, with former teen idol **Leif Garrett** (remember his hit with a Beach Boys cover years ago?), the **Del Rubio Triplets**, **Ice T**, Blondie bass cum **Capitol A&R Nigel Harrison** (who has made his first signing with L.A.'s lively funk/rock outfit **Shrine**), **Adrian Belew**, **Lions & Ghosts' Rick Parker**, with the band's newest bassist, **Mark Gould** (and what a thrill it was for Rick when Martika told him she *loved* their debut, *Velvet Kiss*, *Lick of the Lime*. Wait 'til she hears their EMI follow-up, *Wild Garden*, produced by **Tony Berg** and **Thom Panuzio**!). And if it's a happening party you can be sure to find **Was (Not Was)**-er **David Was** lurking behind a potted plant. Buzz shant miss a chance to mention lovable urchin **Corey Haim**, caught jammin' an air guitar to the Chili Peppers. And he was really nice, I don't care what Tom says.

TOM PETTY WEEK AT CASH BOX: He's got the cover, he had a (listening) party: This week has been unofficially been declared Tom Petty week at the *Box*. And what a strange party it was indeed. First, all those people who *never* think they have to wait in line had to wait in line until close to 7 p.m. (the invitation said 6:30). Then everyone scuttled off to the *Star Trek* stage. L.A. dirtqueen **Belisa Cohen** and I were scared the guests might be coerced into this "audience participation" adventure. Much to our delight, the attraction was closed and this was only a "listening" party. Good thing, for that's all you could do once they blasted *Full Moon Fever* over the sound system. Three types of popcorn (regular, caramel and cheese) kept our chatterboxes boxed. Who organized this thing anyway? Then came the "live broadcast" interview... Unfortunately, Petty was barely audible (unless, of course, you were tuned in to the **Westwood One** broadcast. The saving grace (almost) was the party *apres*, where celebs the likes of **George Harrison**, **Linda McCartney's sister** (that makes her Paul's sister-in-law!), **Stevie Nicks** (what was she wearing?), Heartbreaker **Mike Campbell**, producer **Jimmy Iovine**, the **Beastie Boys**, and **Guns N'Roses' Duff & Steven** gathered in the very V.I.P. section. *CB* editor **Bud Scoppa** chose to hang out with rock legend **Del Shannon**, producer **Pat Moran**, and his new buds from **Shadowland**, somewhere between nachos and chocolate-covered strawberries. Party receives a **W** for weird, and **A** for fun, 'cause all in all, I had fun.

'70s TEEN IDOL RETRO: Who can forget **David Cassidy**? Not the Russians. According to his publicist, David's records are bestsellers on the black market behind the Iron Curtain, and he's headed for a tour there later this month with five sold-out concerts in Moscow. Meanwhile, back in the States, David has signed at publishing deal with **Warner/Chappell Music**. With Cassidy back on the scene, will that put a dent in Donny's chart success, or bring all the teeny-boppers out of the closet?

Speaking of **Donny Osmond**, is it just my imagination, or does his new single, "Soldier of Love," sound an awful lot like (almost *exactly* like) "Undercover Angel," the 1977 disco hit by Alan O'Day?

Lisa Johnson



FLOWERS ON HER SHIRT! Linda was wearing flowers on her shirt when she accompanied hubby Paul McCartney to the Capitol Tower in L.A., where he played his new album, *Flowers in the Dirt*, for eager execs. Lookin' forward to this June 6 release, which features collaborations with **Elvis Costello**! Pictured with the McCartneys are Capitol VPs **Bill Burks**, **John Fagot**, **Tom Whalley**, president **David Berman**, **Ron McCarrell** and **Lou Mann**. (Photo: Henry Diltz)

NY THAT WAS THE WEEK THAT WAS: I'm still not sure exactly how some of us managed to survive it, but it was some kind of seven-day time period. **R.E.M.**, **Elvis Costello**, and **Violent Femmes** shows in the first four days, plus the **Go-Betweens** show, which I had every *intention* of seeing, but my tickets, which were waiting at the box office, mysteriously disappeared. And the *ever* so kind people at the **New Ritz** absolutely refused to look for them more than once. A copy of *How to Win Friends and Influence People* is on it's way, ladies and gentlemen. I hear this is not the first time. But all was not lost: We went around the corner to a video arcade on Broadway and spent countless quarters playing one of the coolest video games in history, *Altered Beast*.

We also hit another of the infamous *Spin* parties, this one at **The World**. It had it's good points and it's bad points. On the plus side, there was the **Royal Crescent Mob** and **Mojo and Skid**. I caught part of **Mica Paris'** set, which unfortunately no one paid too much attention to, all of **Midge Ure's** acoustic set, which really lost something in the translation, and part of **The Pursuit of Happiness** as well. On the negative side, it was too dark (this *was* **The World**, after all), the drink lines were too long, and the ratio of advertising people to music people was horrifically unbalanced in favour of the former. I've never seen so many suits north of Wall Street. Didn't see any "stars," either, but then I kind of forgot to look. Anyway, a pleasant time was had by all.

SUNDAY NIGHT: **Indigo Girls** came back to the Bottom Line, to headline this time. The last time they appeared in this space was as

the opening act for **Hothouse Flowers**, and they were given the worst sort of treatment. They were ignored. You couldn't hear them over the babbling masses. Don't ask me why, because *this* time you could have heard the proverbial pin drop, the audience was so quiet. And emotional. And enthusiastic. And appreciative. **Indigo Girls** did most of the songs from



their self-titled Epic debut, plus several tracks from their independent record, *Strange Fire*. All in all a brilliant set, and I'm happy to see so many people who agree that Emily Saliers and Amy Ray are going to be the next big thing in acoustic music.

BOY, IS MY FACE RED! If you're gonna goof, I guess you should goof funny. A couple of weeks ago, in a somewhat gratuitous review of the **Replacements** show, I repeated what someone told ME (and I was gullible enough to believe), that the mysterious woman **Paul Westberg** dragged up on stage to play guitar was his wife. *Oops*. It wasn't. I probably made some 'Mats fan's year, but for the record, my apologies to the real Mrs. W. I hear she doesn't play geetar either...

ON THE HOME(BOY) FRONT: Those outrageous, "contagious, psychotic and courageous" **Das Psycho Rangers** are back in town, after a month or so spent bothering people in LA and London. If you didn't catch them before, they'll be opening for **Meatloaf** (!) at Long Island University/C.W. Post April 24 (tonight), and have several dates coming up in May, which will probably make their way into this column as well. I get a *quarter* for every time I mention these guys. Mr. Shock of the New should raise his rates.

Karen Woods

TOM PETTY

runnin' down a dream

BY BUD SCOPPA



TOM PETTY & JEFF LYNNE got to know each other in the traditional manner, sitting around with acoustic guitars. Little did either know that these casual strumming sessions would lead directly to a pair of offbeat projects—the Traveling Wilburys and Petty's first-ever solo album, *Full Moon Fever*, both produced by Lynne. The Wilburys and Petty albums have a couple of things in common: Each is a big-hearted celebration of the commonplace, and each is a perfectly realized manifestation of its makers' intent. In another time, all this work outside the scope of the band might have caused jealousy among the Heartbreakers—guitarist Mike Campbell, drummer Stan Lynch, keys player Benmont Tench and bassist Howie Epstein—but they've been as busy as their bandleader on a variety of projects. Campbell, in fact, co-produced and engineered *Full Moon Fever*. Now, locking in to the momentum of the Wilburys smash and their separate accomplishments, the five veterans have reunited to prepare for a summer tour, and it's likely that they'll finally be recognized as America's premiere rock & roll band.

Petty discussed the Wilburys in an earlier issue (Art & Commerce, March 25). In the following interview, he talks, in a genteel drawl, about his solo album, his songwriting process, his relationships with collaborators old and new, and the quality of his life these days.

You've been a busy guy in the last year. What was the genesis of all this work you've been doing?

It all started with me and Jeff. Bugs [Alan Wiedel, Petty's old friend and equipment manager] got me this 12-string acoustic guitar, and me and Jeff would just sit in the living room and play and sing and it'd sound really good. And sometimes George [Harrison] sat in with us, and we just got into this thing of all playing acoustics.

The solo album was really a predecessor of the Wilburys. The Wilburys was a different thing, but it was kind of the same vibe and style, and was taken from that spirit. Most of the solo album [nine of the 12 tracks] was done beforehand. And then the Wilburys rolled into

my life, and by the time that was over, I wanted to add some to the solo album. I just came back to it with a fresh outlook. We also made it sound better, worked on it a little bit.

I'm glad you added to it. Otherwise, the album would have seemed too slight.

It just wasn't ready yet. I was thinking of it as something not so serious. I just thought, this is something that happened and let's just put it out. And then when I played it to the record company, they came back sayin', "Look, this is good stuff, you could expand it and make it really good. We'll put it out if you want us to, but we'd really like it to be longer and have some more songs." By that point I was doing the Wilburys and I said, "Fine, great, because I know I'll have some songs by the time this is over." And I did.

To me, this album is your Beatles for Sale. It's hooky, acoustic-guitar-driven rock & roll.

That's sort of what it is. I always listen to the Beatles. I'm a big fan. I listen to them still today.

Your cover of [the Byrds'] "I'll Feel a Whole Lot Better" is quite faithful to the original except for the stretched-out ending. But just hearing those classic 12-string riffs played so enthusiastically—it shouldn't work but it does.

I couldn't think of any other way to do it. I just thought, no, you don't play around with this. This has gotta be done that way. We saw the Byrds—I went to see them in Ventura with Jeff, and we heard that song. I've played half my life. It was a little nerve-wracking to do a record of it, because you want it to sound real good. You gotta hit it or it just doesn't work.

You got those Gene Clark vocal twists down perfectly.

It was easy, because I've sung it so much. The Heartbreakers never do it, but I'd done it when I was just a teenager.

I thought, that's a 24-year-old song, and there are gonna be kids who aren't even 24 listening to this. So why not?

And plus I thought, if this was gonna be a solo album, I wanted to touch on lots of little things that I'd done, styles that I like. And I thought, shit, I gotta represent them somewhere in here, and what better way? Let's just do it for the fun of it.

That song is the most literal representation, obviously, but all through the album there are subtle references to your sources of inspiration. Like the Beatlesque "ooohhhs" in "Yer So Bad."

That's basically what I was tryin' to do, was just take simple songs, like sorta '60s-ish songs, and put 'em in some kinda contemporary context where it's not nostalgic. I wanted this to just kind of be a little personal fun album. Not *too* fun—I wanted to have some meat on the bone, too—but I didn't sweat it. The songs came really easily, most of 'em.

Did you have things prepared beforehand when you recorded?

I usually had the song written, I think on everything. I would write the song, usually with Jeff there, and we'd play 'em on our acoustics, and then we'd go over to Campbell's

garage and say, "OK, guys, we got one, goes like this." Then we'd just start workin' it out with the band. Campbell did almost all the engineering. Campbell's a real hotshot engineer.

Is he the guy who plays that teardrop guitar solo in "Face in the Crowd"?

Yeah, that's a 10-string that he bought in Antigua or somewhere. It was layin' on the floor. You could fire arrows out of the neck of this thing, it was so bowed, but we said, "C'mon, try a bottle on that thing." And he was out there bitchin' about, "My God, it sounds like a truckload of Cubans driving by," because the slide'd bounce on the thing—but what a sound it was. Those claves are good, too. Jeff Lynne put 'em through a harmonizer and tuned 'em to the key of the track, so they'd make this little note every time you hit 'em, and that lent to the eeriness of it all.

While you were doing this album, were you thinking commercial?

No, I didn't think about it. I'm scared of doin' that. I try *not* to do that, because usually I don't ever do anything good tryin' to do that. I just think that's the tail waggin' the dog, really.

Lynne gets co-writer credit on the majority of the songs on *Full Moon Fever*. What was the nature of the collaboration?

It went all different ways. Sometimes he might not do much at all, he might have just helped me arrange the track, or... Usually Jeff could come up with those couple of chords that made all the difference in the world. He's such a brilliant, brilliant arranger; I've just never seen anyone like him in my life that can just hear something and put it together so nice for you. I've learned a lot from him. And then sometimes, you know, he did a good half of the song, like "I Won't Back Down." He came in humming the tune and said, "Listen to this tune." And I went, "Oh, that's nice," and we actually wrote that while we were mixing another one in the studio. So he had a lot to do with that. We work very naturally together. We'd never dreamed we would. But we're pretty good pals, me and Jeff, really, pretty tight. 'Cause he's just a good fella, an all-around good fella, and we liked so much of the same records that we just got on somehow, and we just kept writing songs. We wrote 'em all. We'd do one, and then we'd go back to the house, sit around one night and write another one, go back to the studio the next day.

When people hear "I Won't Back Down," they'll probably figure, well, that's his anthem. He's talkin' from the heart on that.

Yeah. I am. That's really just like me, that kinda song. That one was so much like me that it almost put me off for a minute. But you can't fight things that just pop out of you, either. And I liked it, you know? I heard it back and it made me feel like, *I won't back down*—so I thought it was good. You can't try not to be yourself. I think sometimes that I would be self-conscious about bein' myself. There was a time when if I'd written that song I'd say no, that sounds too much like *him*. But with this album it was just very natural, it was fun to do it. Jeff Lynne, he brings so much enthusiasm to makin' a record. I've never seen anyone who enjoyed bein' in a studio that much. It's almost like he just plugs

into his lifeline when he goes in there, and he just loves it, you know? And that rubs off, starts rubbin' off on everybody, and it's great to have a new guy in the room. You really do try to do a little better when there's somebody new around. It brought the best out in us, really.

From a critical point of view you just haven't been getting your due—not since you got big, really. The press completely ignored *Let Me Up (I've Had Enough)*, which was one of the best albums of 1987, and one of your best ever. How do you assess that record in retrospect?

That album? I love that album. It's a good rock & roll album. It didn't get the attention that I'd hoped it would. It sold OK, but I was thinking this was some of the best stuff we've ever done, and so I don't know what to say about that. Maybe it's true, maybe since I've got big they don't look at me in the same light. It's hard to be popular and have the critics like you, too. Because they seem to always gravitate, naturally so, to the newer scenes. I think they like to have something in their back pocket, and go, "Hey, heard this? Heard this?" And it's not as much fun to walk up and go, "Heard Madonna? It's fucking great," you know? It's just not the same. Though I think they've been pretty fair with us, but I do sense a lack of enthusiasm. I wish that they'd been more enthusiastic about that record. But it's still there, if you want to get one. I still like it.

Me, too. I like it a lot, especially "My Life/Your World."

Great song, that one.

At the time I figured MCA was saving it for the second single.

I didn't get a second single, I don't think. I was on tour, so I don't know what happened, but I was really let down with that. I've done it long enough not to get too hurt over it, but I was let down. I just thought, boy, we really did a good job on that album, 'cause only five people played everything and that's so rare, but it's so hard these days because you live in a world with more and more radio stations going to oldies. We're primarily an FM group. They don't play us on [Top 40] much. More and more they go to oldies and then they *may* play your new record, but they just play it once in the day. And I'm not knockin' the radio, that's just what's goin' on. So if you don't have a big hit single—and I think we only hit the top 20 with "Jammin' Me," which still amazes me—it's hard to really get much attention.

AOR, the format that supported this band through its entire lifespan, is no longer powerful enough to make a record happen. So what happens is, you gotta have a hit single. A lot of bands do this very consciously; with others I guess it just happens, like the Wilburys.

But the Wilburys never had a hit single. Not yet.

Really? "Handle With Care" wasn't a hit single?

I don't think it made the top 40. And neither did "The End of the Line." But people bought the record and are *still* buying the record, so that's very encouraging to me, that maybe there's an audience that's gonna go, "Well, I'm just gonna get one anyway." And MTV playin' it helps. But I thought "Handle With Care" was gonna be this *huge* single, you know?

Sounded like a #1 record to me.

If ever there *was* one, that's it. But I remain mystified at why... I think it's because they get the records and they want 'em all to sound alike, at those [Top 40] stations. I'll probably get in terrible trouble sayin' this, but it does seem like they want it all to sound like those dance records they're playing in most of the

major urban areas. And it's very tough for a group like us to get one in. We've never survived on hit singles, really, though we've had some. And we always do get them up in the top 20, usually. But it's real hard for us to get it. I don't know. Maybe they think we're dangerous *[laughs]*.

Well, you come out of that era where the band makes a record, it gets played on album radio, you go out on tour and people buy mega-units. And since that has eroded, your sales have suffered, to a certain extent. Although I'm sure you still get a decent paycheck at the end of the day.

We do pretty good. I think that last one sold a million if you count Europe and everything. But it's true what you're saying. We're lucky in that we still sell enough to get by. I think the Heartbreakers have a pretty loyal core of fans—extremely loyal, really—that always come out. It's reachin' everybody else that's the hard part.

How do the Heartbreakers feel about all this outside stuff you've been doing?

They're all pretty busy, so they weren't really around that much. Mike was. But I don't know how they feel about it. I don't think they were *elated* when I said I was gonna make a solo album. I don't think they were *crazy* about the idea. They weren't *negative* about the idea. I can see their side, 'cause then when it wound up I was gonna be in the Wilburys too and that was gonna take time... But I really needed to get out and just do some stuff, just to clear my head, anyway. We're all still friends. We actually did some sessions a few weeks ago, some Heartbreakers sessions. We did three days just to kinda feel out the studio, and see what we might wanna do, and we wrote a couple of songs. But their album, the next one we do, I really want that to be something pretty good. It's time to just bear down on that. So I'm not really in any hurry to finish that; I'm just gonna get into it and work real hard on it. Because they're so good—they are, they're really good. I couldn't conceive of going on the road with anybody else—it'd just be redundant. I'd just be trying to get somebody else to sound like them. So I'm just determined to make a really great record that you *have* to pay attention to.

Who's gonna produce?

I wouldn't want a producer. The Heartbreakers are really different than what I've been doing in the studio. When I go to play with them, it's a different kinda music because people play a lot more. There's people playin' stuff all over the place. And you just have to

learn how when one guy stops another guy gets in, and it's just a natural chemical reaction that they have. So they're really not an easy band to record in some senses. I think a producer'd only get confused comin' in. And they're pretty headstrong too.

But they're so good. Sometimes with them I'll just make songs up, start playin' a song, and by the chorus they not only can play the song, Howie can sing the harmony. And it just blows my mind. How ballsy, ya know? He has a mike right in the middle of the room with the drums goin' and everything. I mean, I only knew what the title was two lines before, and he's got it, and he's singin' the harmony to it! It's great.

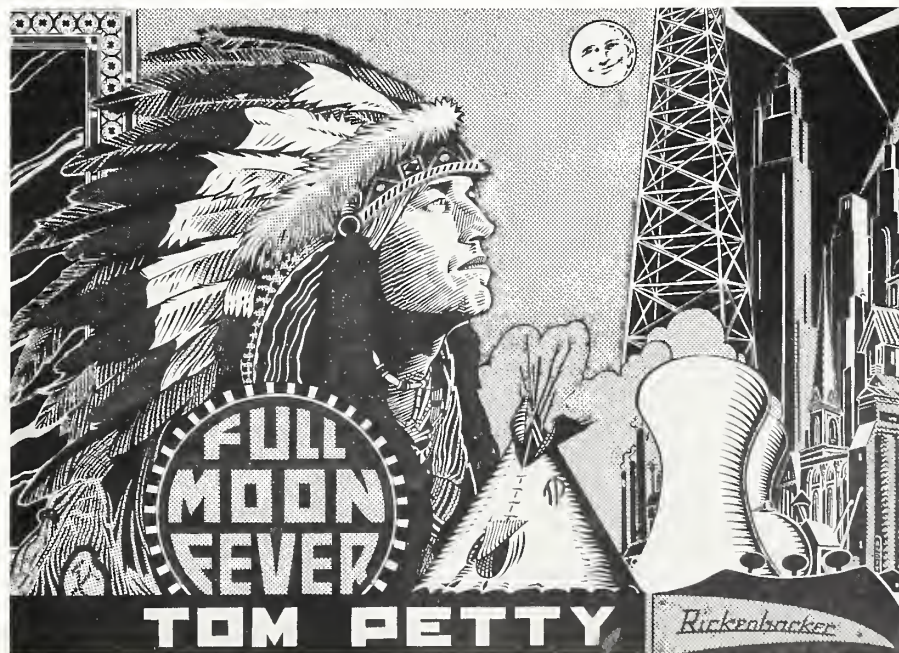
What about the idea of having Lynne produce the next Heartbreakers album?

Could work, if they would be open to the input. The Heartbreakers aren't the most open-minded people as a group. They're pretty damn stubborn, really, so I don't know. I think that could be great, myself. I'll probably get in trouble here, but I think that could be great. It's very hard, it'd be a lot harder to produce the Heartbreakers than to produce me. That's tough, that's really tough. So I don't know if they would respect Jeff comin' in and gettin' behind it. I mean, I'm just talking theoretically. I think it'd be wonderful for them, really. Because I think he is just comin' into his prime musically—he really is, with all *he's* done. He's really just hittin' his stride of what he can do.

I get the impression that you're really enjoying yourself right now.

I *love* what I'm doin'. Man, I'm the happiest guy in music *[laughs]*. Gosh, I mean, I get to play with all these guys that I've just admired my whole life, and they've become my friends, which is unbelievable. And *good* friends, and people that really enriched my life for coming into it, in *many* ways. And I've got a great group, and they still let us make records. So I don't have much to complain about. I don't, really. I'm not gonna pretend that I'm... You know, I get pissed off and have my bad days like anybody else, but overall I'm happier than I've been in years.

I'm fairly confident now, I think. We've been through an awful lot. We've been through so much that it's just been hard to... Our life now, like me and Jane, we're just—we're on the run, fast, you know, we've got so much goin' on, but we kinda dig it in a way. The kids are used to truckin' around the world. And we've done it long enough to where we know how to do it and survive, and not get too burnt from it. So I'm really enjoyin' life, really... ○



PIXIES: Talking to the Animals

BY KAREN WOODS



THE FIRST TWO PIXIES RECORDS, the import EP *Come On, Pilgrim* and last year's *Surfer Rosa*, made plenty of "best of" lists for 1987 and '88, including my own. They were brash and compelling records, with a danceable vigor that more than compensated for any lack of musical virtuosity.

The Boston band, which consists of vocalist/guitarist/songwriter Black Francis, guitarist Joey Santiago, bassist Kim Deal (a.k.a. Mrs. John Murphy) and drummer David Lovering, started out on Britain's eclectic 4AD indie, then was licensed to Rough Trade in the United States for *Surfer Rosa*, which hit the top spot on the coveted UK indie chart. The success of the first two records, especially in England, led to a

licensing deal with Elektra on the homefront; the result, the Gil Norton-produced *Doolittle*, was released earlier this month.

At the end of 1987, just before the release of *Surfer Rosa*, I had an interesting conversation with chief Pixie Black Francis. He was the embodiment of his music at that time—brash, energetic, enthusiastic, the sort of person who pounds on your knee to make a point. He spent a lot of time discussing his theory that music, and entertainment in general, could all be traced to primitive man sitting around the campfire.

Cut to a year later. The new Pixies album retains the trademark attitude, and the sound is still definitive Pixies, but *Doolittle* is mirror-slick by comparison to the first two records. Three years into their career, the Pixies have become *musicians*.

"We've slowed down everything," says Francis, who seems a year wiser, more serene, less prone to knee-pounding. "It's a little more of a cool, rock-out groove. But there are still a couple of spastic kind of songs. And it's definitely more polished in

terms of the way we played our instruments. We tightened everything up."

The title comes, as usual, from one of the songs on the record, this time from "Mr. Grieves." "There's a line in there about the Dr. Doolittle thing, about talking to animals," Francis explains. "And it's good, because it kind of gives the little monkey guy on the cover a name."

"It was supposed to be called *Whore*, at my father's suggestion, which I thought was a really good title," he adds. "But some people said they found it offensive. I thought that was kind of stupid. I don't think it's such a sexist word; it's an old, biblical, beautiful, operative word that has a lot of connotations—not just the sexual one. 'Whore' can mean anything. That's what I was going to say, but they changed the artwork anyway, so I didn't bother because it was a monkey with a halo, and that didn't really go with 'whore.' I didn't want people to think there was some sort of anti-religious connotation to it. Or that I'm a naughty Catholic boy with a lot of hang-ups."

He grins at that, because it is an accusation he has heard before. Despite the wholesome looks of the band, their songs have often dealt with subjects that border on the forbidden—incest, for example, or the gratuitous breaking of bones. On *Doolittle*, however, along with the usual bone-breaking, we have "Monkey Gone to Heaven," which sounds suspiciously political ("I guess it's my attempt at social commentary," Francis admits) and "La La Love You," sung by drummer David Lovering, which is your basic mushy love song. (That one has sort of a disclaimer, though: There's a funky little drum intro with Francis exhorting us to "Shake your butt.")

So now instead of incest songs the Pixies are doing animal songs, political songs, and love songs. "Yeah, I guess so," he says with a wicked laugh. "It's time to move on to something else."

The Pixies are currently touring Europe, then will head back stateside for a U.S. tour that goes through the summer.○

SABBATH: Black is Back

BY JANISS GARZA



BLACK SABBATH...THE VERY NAME SENDS ME BACK to the days of my misspent youth. Mind you, the memories aren't necessarily pleasant. What I remember of Black Sabbath is hearing the strains of "Iron Man" pouring out of my brother's bedroom, while I sat in my own room, boiling mad because I thought the group (not to mention my brother) was the most obnoxious, grating thing in the world. I even preferred old farts like the Rolling Stones over Black Sabbath (yes, the Stones were old farts in those days—after all, they were, like, 30!). My mom was never the kind to scream, "Turn off that awful noise!" so day after day, I was subjected to slow dirges that shook the walls of our cheap '50s tract home. AAARRRRGGGGHHH!

Cut to 15-plus years later. I.R.S.' since-departed VP of publicity, Cary Baker calls me and asks if I'd like to talk to legendary Sabbath guitarist Tony Iommi and equally legendary drummer and new Sab member Cozy Powell. My first response is, "Maybe my brother should speak with them." But of course, Rick doesn't like rock &

roll any more. And to be honest, nearly every band I've either befriended or interviewed has waxed enthusiastic over early Black Sabbath, so I begrudgingly acquired a taste for them. I'm even kind of happy that *Headless Cross*, Sabbath's new LP, may signify a *real* comeback for the group. So I shrug and say, "OK." Another day, another buck, you know.

Well, what was originally supposed to be a brief Q&A for my column turned out to be a fun and informative chat. Tony and Cozy are great guys! So, for those of you who love Sabbath—or, like me, have learned to love them—here's the scoop: *Headless Cross* is the second album that features singer Tony Martin. Keyboardist Geoff Nicholls also accompanies Tony and Cozy and on bass—that's right! Geezer Butler is back in the band after a three-and-a-half-year absence. After endless member changes, this is Sab's best lineup in years.

CASH BOX: Do you consider this lineup to be firm, one that you're going to stick with for a while?

IOMMI: We've been trying so hard to get this together, Cozy and myself. A long time, and this is definitely it. We're very happy with the lineup.

POWELL: We've got the best unknown singer, we think, that's come along for quite a number of years. He tells stories in the way he writes his lyrics—he's naturally perfect for the Sabbath image.

IOMMI: Between the two of us, Cozy and myself, we must have played

with virtually every known rock singer!

CB: I can imagine! How did you find Tony Martin in the first place?

IOMMI: He was from Birmingham, the same town [as Sabbath]. He was in a local group there that a friend of mine managed. It happened that they broke up and it was a fine opportunity for us to dive in there.

CB: And how did Cozy come to be in Sabbath?

IOMMI: Cozy, you tell them.

POWELL: Well, Tony and I have gone back a long time, over 20 years. We'd known each other back in the old days, when Sabbath was first put together. I was asked to join the band a while back, actually and because of other commitments, I couldn't do it. We decided this time 'round that the name of Sabbath has been much maligned over the years, and it was time to start again with a fresh slate and do it properly. The management's completely changed, we have a new record company, and the album was put together relatively quickly. We co-produced it, Tony and I, and we worked very hard on trying to establish Black Sabbath as a force to be reckoned with again.

CB: I actually like the record a whole lot. It's Sabbath, but it's not as black, if you know what I mean.

POWELL: Yes, it's quite cheerful, isn't it?

IOMMI: I think "When Death Calls" is probably not as cheerful!

CB: So how long did you take to record?

IOMMI: In all, start to finish, three months. We just went in and played, instead of all the big production stuff. We just got the sounds and caught the tracks in one or two takes.

POWELL: Yeah. It's very important—a lot of record companies, once the contract [with Warner Bros.] was up, had a chance to sign us, but the only company that really wanted us to make a proper Black Sabbath record was I.R.S., and Miles Copeland. He just said, "Look, you just gotta make me a record that I can say is a Black Sabbath record. I don't want a three-minute single. We don't want you to sell out in any way, we just want you to make a great record." He was very supportive of us.

CB: What sort of stuff were the other labels trying to tell you to do? Were they telling you to do a single?

POWELL: They wanted a rap version of "Paranoid," I think!

IOMMI: We don't understand why, but a record company signs Black Sabbath, or whoever, and then they try to change it—want 'em to sound like Foreigner, or whoever it might be. That's what was happening. In Miles Copeland, we found — finally — somebody who wanted us, without change, to do a Black Sabbath album exactly as we see. Let's face it, it's only the group itself that knows how it should be. No young upstart can come along and say, "Well, this is how Black Sabbath is," because you know you started the thing and you should play as you know how to do it.○

BEATS & HYPE

HIP-HOP HITS THE ROAD: The first major summer hip-hop package for 1989 has just been put together. The "Nytro" tour is due to hit the road in June, and will feature **L.L. Cool J.**, **Slick Rick**, and **D.A.I.S.Y. kings De La Soul** as the core package, with other acts added on in various cities. Look for it to hit an airplane hangar near you real soon.

Speaking of L.L., he is about to drop his long-awaited new LP the third week in May. Titled *Walk with a Panther*, it will be a double LP. Rumour has it L.L. brought in 12 boasting raps to **RUSH** head honcho **Russell Simmons**, who sent young James back to the pen and paper to produce a more well-rounded LP—a wise move in this writer's eyes.

The De La Soul boys are finding everything is Dan Stuckie at retail—this week saw the sales numbers busting out all over the country—300,000 and rising, boyeee (rrrragh!)

ROLL TAPE: The big boys are clockin' big hours and spending mighty dollars in the studio—**Eric B. and Rakim** are recording their second **UNI/MCA** LP, while **Jazzy Jeff & Fresh Prince** and **EPMD** are also preparing follow-ups to their wildly successful 1988 LPs—late summer releases are tentative for all three acts. **The Beastie Boys**, who seem to be omnipresent at every LA hotspot recently, will come correct when they release their debut Capitol waxing on May 15. The track was produced by the **Dust Brothers** (of **Tone Loc** and other Delicious Vinyl product fame—yo **Dike**, wassup with the **Grizzly Addams** look?) Keep an eye out for new wax from **M.C. Search** and **Three the Hard Way**, who have been stupid busy in the studio with heavyweights **Hank Shocklee**, **Daddy-O**, and **Prince Paul**, among others.

MONEYMAKIN': **Chris Schwartz**, the man responsible for guiding **Scholly-D's** career, and **Joe "the Butcher" Nicolo**, man of a thousand beats (**Scholly, 7A3**), have started **Ruffhouse Records**. The label will be based out of Philly and will concentrate on the considerable untapped talent pool in that area. The first two releases have just dropped, with more wax due soon. "Keep Movin'", by razorhead rappers **Blackmale**, combines speedrappin' with a trademark Butcher metallic beat, while "Keep Movin'" drops whoops (not **Lynn Collins**) over a rare groove bed (cool **Dr. John** samples!), though the rap is not as strong as the A-side's. Up next is **Mac Money**, the Microphone Mistress, who has copped the Microphone *Grand Mistress Shante's* style (Shante has been resting on her laurels for her last few releases, so this lady could give her considerable static), and drops a fierce rhyme over some incredible cuttin' and transforming (Philly can wax anybody in the D.J. department), though the beats are of the average J.B. variety. A solid start though, and things should only get better from here. Call them at (215) 574-1742.

A FINAL NOTE: **Cutmaster Swift** from England has taken **Cash Money's** Technics world mixing title at the recent championships held in London. Cash did not defend his title, choosing to concentrate on his recording career. This writer wishes Cash would show off a little more on plastic, though. And a final note to all you aspiring scribes out there—suckin' down '40s at lunch on deadline day can make things a wee bit difficult unless you have a secretary to type your column for you.

NEW BEATS



□ SPECIAL ED: *Youngest in Charge* (Profile 1280)

Profile's latest rap signing checks in with a varied set that highlights Ed's strong rhymes in a number of different settings. Strong cuts include "I Got it Made," a rare groove-based track with hard rhyming; "The Club Scene"—a hip-house stormer that should be eaten up in the clubs; "I'm the Magnificent," which uses a bouncy ska guitar to drive the track; and "Monster Jam"—a gogo jam that kicks from start to finish.

□ KC FLIGHT: "Planet E" (RCA 8897)

□ **D.J. FAST EDDIE:** "Lets Go" (D.J. International 69 RMX)

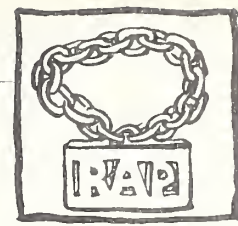
□ KOOL ROCK STEADY: "Let's Gat Hyped" (D.J. International)

Hip hop rocks the house! The two Chicago tracks are the fruits of Fast Eddie and **Kool Rock Steady's** creative partnership—fast and furious tracks perfect for mixing in to get the tempo superhyped enough to drop Miami or faster L.A. bombs (note: "Lets Go" is radically different from the LP version - the mix transforms it from filler to must-have status.) "Planet E" throws down hard, using "Once In A Lifetime" to storm both the B-Boy and club posses. Buy it.

JAZZY V.

CASH BOX MICRO CHART

RAP LPs



Total Weeks ▼
Last Week ▼

1	LOC-ED AFTER DARK (Delicious Vinyl/Island DV3000)	Tone Loc	1	7
2	STRAIGHT OUTTA COMPTON (Priority/Ruthless 57102)	N.W.A.	2	7
3	EAZY DUZ IT (Priority 57100)	Eazy-E	3	13
4	TOO SHORT (Jive/RCA 1149-1-J)	Too Short	4	11
5	3 FEET HIGH AND RISING (Tommy Boy 1019)	De La Soul	10	7
6	LET'S GET IT STARTED (Capitol 90924)	M.C. Hammer	6	13
7	TEENAGE LOVE (Def Jam/Columbia 38-08105)	Slick Rick	5	13
8	2 HYPE (Select 21628)	Kid N' Play	7	13
9	IT TAKES TWO (Profile 1267)	Rob Base & D.J. E-Z Rock	8	13
10	SWASS (Nasty Mix 70123)	Sir Mix-a-Lot	9	13
11	K9-POSSE (Arista AL-8569)	K9-Posse	11	9
12	ROAD TO THE RICHES (Cold Chillin'/Warner Bros. 25820)	Kool G Rap & D.J. Polo	18	3
13	WHAT TIME IS IT (Gucci/Hot Productions 3309)	Gucci Crew II	13	13
14	IT TAKES A NATION OF MILLIONS TO HOLD US BACK (Def Jam/CBS FC 44303)	Public Enemy	15	13
15	POWER (Sire 25765)	Ice-T	12	13
16	ORIGINAL STYLIN' (Arista 857†)	3 Times Dope	22	3
17	THE DESOLATE ONE (Fresh 82010)	Just-Ice	21	3
18	MOVE SOMETHIN' (Luke Skywalker 101)	2 Live Crew	16	13
19	ACT A FOOL (Capitol C1-90544)	King Tee	14	13
20	A SALT WITH A DEADLY PEPA (Next Plateau PL 1011)	Salt-N-Pepa	17	13
21	HE'S THE D.J., I'M THE RAPPER (Jive/RCA 1091)	D.J. Jazzy Jeff & The Fresh Prince	20	13
22	ME & JOE (Egyptian Empire DMSR-00777)	Rodney-O & Joe Cooley	18	13
23	WHERE'S THE PARTY AT (Sleeping Bag 42106)	Cash Money & Marvelous	19	7
24	IT'S TEE TIME (Profile 1269)	Sweet Tee	23	13
25	SUPERSONIC-THE ALBUM (Ruthless/Atlantic 90959)	J.J. Fad	25	13
26	COMIN' THRU LIKE WARRIORS (Luke Skywalker XR 106)	MC Twist	29	5
27	GRAB IT! (Atlantic 81925)	L'Trimm	24	13
28	RESPECT (Luke Skywalker 103)	Anquette	26	13
29	THE BOY GENIUS (FEATURING A NEW BEGINNING) (Atlantic 81941)	Kwamé	32	5
30	N.W.A. (Maco 1057)	N.W.A. And The Posse	38	13
31	SO DEF SO FRESH SO STUPID (Gucci/Hot Productions)	Gucci Crew II	34	13
32	STRICTLY BUSINESS (Fresh/Sleeping Bag LPRE 80062)	E.P.M.D.	27	13
33	WILD & LOOSE (Capitol 90926)	Oaktowns 3.5.7	DEBUT	
34	COOLIN' IN CALI (Geffen/Warner Bros. 24209)	The 7A3	28	13
35	UH OH! (Rap-a-Lot/Cliff Rap 101-1)	Royal Flush	DEBUT	
36	LONG LIVE THE KANE (Cold Chillin'/Warner Bros 25731)	Big Daddy Kane	33	13
37	ROCK THE HOUSE (Jive/RCA 1026-1)	D.J. Jazzy Jeff & The Fresh Prince	31	13
38	THE REAL ROXANNE (Select 21627)	The Real Roxanne	35	13
39	UNITY (Elektra 60802)	Shinehead	30	13
40	COMIN' THROUGH (Sire 257741)	Rhyme Syndicate	36	13

□ DISMASTERS: "Skrum and Then Some" (Urban Rock)

Dismasters have been simmering beneath the surface of the New York hip-hop scene for years, and they obviously haven't been wasting their time. This house-inflected jam is the group's best yet, with highly evolved rhythmic patterns in the lyric delivery and a killer beat that crosses boldly into dance music territory. The words themselves are pretty base, but hey, that's real life in the big city.

□ HOSTYLE: "She's So Fine/Keep on Movin'" (Ligosa)

The A-side bites the beat from "Break For Love," with a rap that pays homage to the fine ladies, but it's the flip grabs ya harder. "Moving" is a noisy wildstyle hip-hop groove that flaunts atonal guitar riffs and a booming, deep kick drum sound. The vocals play it hard and aggressive.

□ M.C. TWIST & THE DEF SQUAD: *Comin' Thru like Warriors* (Luke Skywalker)

This new crew from Miami bust their own style with no apologies. Hard Attitudes and super funky Zapp-style tracks are propelled by a booming Miami Bass kick drum. "The House Jumps" and "U Gettin' Ill 2 Much" are smoking mid-tempo funk grooves, and "I Like It Loud" rocks the bass on the slow dance tip. "So Ruff" talks survival on the urban streets over a Roger Troutman sample.

DUFF MARLOWE

SHOCK OF THE NEW

WHAT'S WITH THESE CDs, ANYWAY? When the record companies start sending out review copies of new releases on CD instead of vinyl, you know that the old licorice pizza is in trouble. We still get most of the new releases on vinyl, but the ratio is ever changing. CDs are no longer a special treat that comes to us like a distant cousin of payola; some of them are CD singles or bad albums that get as overlooked as their vinyl counterparts.

The labels and the retail outlets continue to justify the phasing out of vinyl by claiming that the traditional album configuration only accounts for about 10% of sales industry-wide. *I say they're lying.* I know very few people who choose the higher-priced CDs over the vinyl when they are given the choice. (In the college radio/indie label universe, CDs barely exist.) Of course, availability becomes a chicken-and-egg question, and if a store doesn't stock vinyl, nobody can buy it. But this idea that people have naturally gravitated to the "superior" CD is a lot of hokum. To certain ears (and hey, I've got the requisite \$1000 stereo system) CDs sound unnaturally bright, just a shade too precise and antiseptic. Keep in mind that CDs *digitize* the original sound and then cleverly mimic it. It's a *computer simulation* of the warm, original human tones. Even though you're hearing everything with superb clarity, what you're hearing is inherently artificial. And you can't beat the artwork on a 12" record cover. (One recent exception to the uninspired CD artwork rule is the new **Ryuichi Sakamoto** symphonic set on Virgin; the clever, rattling box was put together by a Japanese avant-garde designer.)

I'm quibbling, partly because like a lot of people, I have a small fortune invested in vinyl albums and the playback technology. (This weekend my turntable broke—a \$2 belt, no big deal—and I was forced to live with my small CD collection, endlessly repeating the new **Chief Commander Ebenezer Obey** juju album on **Rykodisc**. Then I spilled about a dozen of the little bastards behind my stereo cabinet, where they lodged in a crevice too small for an album.) But I'm not the only one who believes the CD experience is overrated. Lou Reed says that with a good stereo, the vinyl version of his new album "will eat the CD." We can't expect the record labels to abandon such a promising and lucrative technology as the CD, but for them to manipulate the market, deprive us of a choice and then tell us we *want* it that way is deplorable.

PLASTIC IS POISON: Another problem with CDs is that they're packed in so much excess shit, from the long cardboard boxes to the long, disposable plastic cases. Inside is another "jewel box," which is the only part of the packaging that you're supposed to keep. Hey folks, did you know that plastic is forever, that it can't be recycled, that the production of plastics and styrofoam contributes to the breakdown of our precious ozone layer and the rising incidence of skin cancer worldwide? This is no longer some esoteric hippie concern. Even some people in the record industry are coming to terms with it. **Rykodisc** and **Virgin Records** have joined in an effort by the **Pollack Media Group** to fight the build-up of the toxins that are destroying our planet, and part of that effort is a reduction in the amount of crud that our CDs are packed in. Pollack and its affiliated radio stations are also sponsoring a petition drive and a high-visibility PR campaign called "Rescue the Future" to promote toxic awareness and clean-up. They deserve our thanks, although the real hard work is up to us. We have to say no to plastic, to the styrofoam containers at McDonald's, to the air conditioners that are pumping deadly freon into the upper atmosphere. We have to reject convenience when it threatens to kill us.

But enough of my yackin'—let's boogie!

ALTERNATIVES

the WALKABOUTS



cataract

a pretty noisy rep), but the times are right for the minstrel sweetness of Carla Torgerson's vocals and the working-class conviction of Chris Eckman's singing and songwriting. (Labor casts a long shadow over this record—the frontier myth, the immigrant experience, the joining together of the dispossessed.) And there's still more than enough of that giddyup crunch on side two to ensure that the kids will dig it. The Walkabouts are a great band, a delicate balance of male/female, hard/soft, nostalgic/modern elements, played with consummate skill and intelligence.

■ **MOJO NIXON & SKID ROPER:** *Root Hog or Die* (Enigma 7 73335)

■ **SKID ROPER AND THE WHIRLIN' SPURS:** *Trails Plowed Under* (Triple X Records 51013)

THE WALKABOUTS: Cataract (Sub Pop SP31)

Last year's *See Beautiful Rattlesnake Gardens* was a stunning document, and *Cataract* picks up where the debut album left off. This Seattle quartet has staked out a punky little corner of the Anglo/Celtic folk terrain and made it their very own, with only a short nod in the direction of Fairport Convention or Peter, Paul & Mary. On side one of *Cataract* they shed some of the harder edges of the first album to concentrate on the vocal harmonies, which are superb. The finely controlled guitar sound may come as a surprise to fans of their new record label (which has

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ALTERNATIVE MUSIC

Total Weeks ▼
Last Week ▼

1	ORANGES & LEMONS (Geffen GHS 24218)	XTC	1	7
2	THE RAW & THE COOKED (I.R.S. 6273)	Fine Young Cannibals	2	8
3	SPIKE (Warner Bros. 25848)	Elvis Costello	3	10
4	FROM OHIO (SST 235)	FIREHOSE	7	6
5	QUEEN ELVIS (A&M SP 5241)	Robyn Hitchcock	5	7
6	DON'T TELL A SOUL (Sire/Reprise 9 25831-1)	Replacements	4	11
7	NEW YORK (Sire 25829)	Lou Reed	6	14
8	TECHNIQUE (Qwest/Warner Bros. 9 25845-1)	New Order	9	12
9	101 (Sire 25853)	Depeche Mode	10	4
10	THE TRINITY SESSION (RCA 8568-1-R)	Cowboy Junkies	8	15
11	GREEN (Warner Bros. 25795)	R.E.M.	11	15
12	FLIP FLOP (Elektra 9 60848)	Guadalcanal Diary	12	6
13	3 (Slash/Warner Bros. 25819)	Violent Femmes	13	14
14	SHOOTING RUBBER BANDS AT THE STARS (Geffen GHS 24192)	Edie Brickell & New Bohemians	14	15
15	EVERYTHING (Columbia OC 44056)	The Bangles	15	15
16	ROOT HOG OR DIE (Enigma 7 73335-1)	Mojo Nixon & Skid Roper	22	3
17	NOTHING'S SHOCKING (Warner Bros. 25727)	Jane's Addiction	16	15
18	FUN & GAMES (TVT 2550)	Connells	24	4
19	FISHERMAN'S BLUES (Chrysalis 41589)	The Waterboys	17	15
20	FLAG (Mercury/PolyGram 836426)	Yello	23	5
21	BOOM BOOM CHI BOOM BOOM (Sire/Reprise 25888)	Tom Tom Club	26	2
22	SONIC TEMPLE (Sire/Reprise 1-25871)	The Cult	DEBUT	
23	HUNKPAPA (Sire 9 25855-1)	Throwing Muses	19	11
24	LINCOLN (Bar None/Restless 72600)	They Might Be Giants	18	15
25	3 FEET HIGH AND RISING (Tommy Boy 1019)	De La Soul	30	2
26	THE WHITE ALBUM (Enigma/Blast First 7 75402-1)	Ciccone Youth	21	11
27	DAYDREAM NATION (Enigma/Blast First 75403)	Sonic Youth	27	15
28	INDIGO GIRLS (Epic FE 45044)	Indigo Girls	32	3
29	SUNSHINE ON LEITH (Chrysalis 41668)	Proclaimers	DEBUT	
30	MYSTERY ROAD (Island 91226)	drivin' n' cryin'	33	2
31	THE MAN WITH THE BLUE POSTMODERN FRAGMENTED			
	NEO-TRADITIONALIST GUITAR (Geffen 24238-2)	Peter Case	DEBUT	
32	BEELZEBUBBA (Enigma/Fever 73351)	Dead Milkmen	31	15
33	THE EIGHT LEGGGED GROOVE MACHINE (Polydor/PolyGram 837 802-1)			
		Wonderstuff	25	9
34	LOVE JUNK (Chrysalis 41675)	The Pursuit of Happiness	28	15
35	SHORT SHARP SHOCKED (Mercury/PolyGram 834 924-1)	Michelle Shocked	29	15
36	ANSWERS TO NOTHING (Chrysalis FV41649)	Midge Ure	20	12
37	FRONT BY FRONT (Wax Trax WAX054)	Front 242	39	15
38	ULTRAPROPHETS OF THEE PSYKICK REVOLUTION (I.R.S. 42273)	Christmas	35	10
39	BUG (SST 216)	Dinosaur Jr.	40	15
40	STEWED TO THE GILLS (Caroline CAROL 1379)	Gaye Bykers On Acid	36	5

Further proof that this roots/acoustic thing is no flash in the pan, Mojo Nixon is now a bonafide celebrity, a fixture wherever wigged-out American renegades are needed and wanted. For all of his swamp boogie psycho-syn-copation, Mojo's appeal is more lyrical than musical, a combination of savage good humor and liberated humanism. He is the closest thing to a conscience that this wigged-out, uptight, trend-sucking society has, a prophet of unbridled, animal freedom. Sometimes he takes his mandate a little too far, skewering targets that aren't really worth it ("Debbie Gibson is Pregnant With My Two Headed Love Child"), but most of the time his rage is an extension of what any reasonably ticked-off American oughta feel. Who else has the courage to record a song like "Legalize It," a common-sensical defense of hallucinogens? We need Mojo Nixon—to do our dirty work, to set us free.

Mojo, on the other hand, needs Skid Roper. Skid is the secret weapon of the duo, the washboard-totin' silent partner who started asserting his musical identity on 1987's *Bo-Day Shus* album. On *Root Hog or Die* he sings lead on two songs, but it's his new solo album that's the big surprise. Skid and his saddle pals have uncorked one of the finest twangabilly albums you'll ever hear by anyone, free-ranging all over the roots terrain and celebrating the American musical legacy in honey-drippin' harmonies. Recommended.

SOME BANDS WE REALLY LIKE BUT HAVEN'T REVIEWED YET, ALTHOUGH WE'RE WORKING ON IT (SO DON'T CALL US): **The Wygals** (Rough Trade); **Yo La Tengo** (Coyote); **FIREHOSE** (SST); **Max Able** (Sky Records); **Ed Haynes** (Apache); and **Naked Raygun** (Caroline). And you A&R guys can't forget the **Posies** at the Coconut Teaszer, April 30. Now where the hell's my money?

Joe Williams

THE HEAVY METALS

THE DOOM DANCE AND THE BRUTAL ADONIS: Seeing both **Candlemass** and **Excel** at the Country Club on the same night was a special treat. This tour was the first foray into the States for the Swedish-based Candlemass, and boy, were the guys at their label, **Metal Blade**, excited. The moment singer **Messiah Marcolin** stomped onstage in his glorious monk's robe, the floor turned into an especially gory slam-pit—aided and abetted by none other than MB publicist **Jon Sutherland** and CEO **Brian Slagel**. These two are *dangerous* mofos—they must have learned their moves on a football field. No one was left standing in their wake. Brian capped it all off by doing a doom dive off the stage. Now when was the last time you saw a record company honcho do *that*? These guys have spirit!

The fact that there was a slam pit at all during Candlemass' impressive set surprised me. This is, without doubt, one of the heaviest bands around, but this ain't speed metal, boys and girls. No siree Bob. This is the slowest, gloomiest, skin-crawling music this side of early **Black Sabbath**. We're talking intense! If the audience had merely stood there with their jaws hanging to the floor, I wouldn't have been a bit surprised. This band is massive—so massive in fact, that Messiah—a man of great vocals and great girth—has been known to crash through a few stage floors while doing his infamous "Doom Dance."

This was also my first time seeing Excel in the flesh, and I was blown away by both its fiery-but-textured brand of metalcore and its gorgeous, sunbleached lead singer, **Dan Clements**. It was kinda like seeing a sped-up, twisted version of "Beauty and the Beast"—only in Excel's case, Beauty is a beast, snarling, psychotic and deathly appealing. By the time you read this, I will already have called **Yvonne Garrett** over at **Caroline** and begged mercilessly for an advance of the group's soon-to-be-released LP, *The Joke's on You*.

Right after Excel's set, I ran into one of its longtime fans—**Nuclear Assault** bassist **Dan Lilker**. He told me that the Nukes are currently recording their latest LP. This one's gonna be released by **Combat**, not **I.R.S.**. Apparently, there's some sort of trade-off deal between the two labels, since the group hadn't completed their Combat obligations when they hooked up with **Miles Copeland**. Meanwhile, back in Osbornville, N.J., Nuke drummer **Glenn Evans** is doing well with his indie label, **Arena Records**. Up until now, the label has been releasing demos for up-and-coming metal acts, but it's about to sign a distribution deal with a major. This means Arena will be going in for full album production in the future. Way to go, Glenn!

Also at the Country Club (it's always great when one evening results in nearly a whole column's worth of news), I ran into one of my favorite men-on-the-scene, **Frank Harrison**. Frank's just started up his own label, called **Nemesis Records**. His first release, *Step Back and Listen*, by SoCal's **Visual Discrimination**, is reviewed on this page. He's also working with about a half dozen other young bands and if V.D. is any indication, the man has pretty darn good taste.

On the older indie front, **Noise** has just signed longtime L.A. warhorses, **London**. Yep, the guys who turned last year's *Decline II: The Metal Years* into a comedy of errors are gonna grace us with some vinyl. What more could you want? How about those cool German thrashers, **Destruction**, hitting the road with **Cro-Mags**? How about **Kreator** being licensed to **Epic**? How about a debut record from San Francisco's **Mordred**? Things are just hip-hopping at Noise these days...oops, this is the *metal*, not the rap column.

Excuse me for "babbling on and on," but I've been rather excitable these days, ever since I found out that **Faster Pussycat** has gone into the studio to record its second LP. The producer is **John Janson**, who's worked with everyone from **Lou Reed** to **Warrant** and **Dirty Looks**.

Remember my items over the past few issues about **Whitesnake**? Well, I have even more incredible rumors coming my way. The latest is that the band *does* have another guitarist in addition to **Steve Vai**...**Steve Stevens**! Could this be true!? And whatever happened to Stevens' solo project? And what's going on with **Adrian Vandenberg**? No one's talking, but everyone's whispering.

■ METAL PICKS

■ Weekly Ear-Ringer

□ OBITUARY: *Slowly We Rot* (RC Records 9489)

I don't know where the gravediggers at RC unearthed this festering group of stomping cadavers, but this cassette haunted my deck long after the tape ran out. If the mush-mouthed Marlon Brando was a raging metal dude, he would probably sing like John Tardy. This is deadly stuff. Check out *Obituary* at your own risk—it's purgatory personified.

■ Other Metal Releases

□ BLUE MURDER: *Blue Murder* (Geffen GHS 24212)

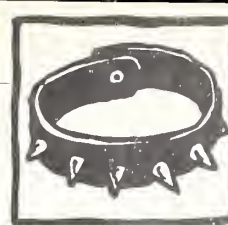
Bombastic, bold, brazen...and also pretty bitchen. This commercial hard rock record, the baby of guitarist (and now also vocalist) John Sykes may sound a bit overblown to some, but with the help of bassist Tony Franklin and drummer Carmine Appice, Blue Murder lives up to its bigness.

□ VISUAL DISCRIMINATION: *Step Back and Listen* (Nemesis 001)

This hardcore quintet is pissed off, and god knows they have their reasons. V.D. rails against everything from drugs to government to peer pressure. However, they don't go into great detail about their foes—they merely hit them over the head (hard!) with speedy rhythms and angry riffs

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Total Weeks ▼
Last Week ▼

1	G N'R LIES (Geffen GHS 24198)	Guns N' Roses	2	15
2	VIVID (Epic BFE 44099)	Living Colour	1	15
3	APPETITE FOR DESTRUCTION (Geffen GHS 24148)	Guns N' Roses	3	15
4	SKID ROW (Atlantic 81936)	Skid Row	4	11
5	...AND JUSTICE FOR ALL (Elektra 60812)	Metallica	5	15
6	WINGER (Atlantic 81867)	Winger	6	15
7	HYSTERIA (Mercury/PolyGram 836 345-1)	Def Leppard	7	15
8	DIRTY ROTTEN FILTHY STICKING RICH (Columbia 44383)	Warrant	9	10
9	THE GREAT RADIO CONTROVERSY (Geffen GHS 24224)	Tesla	8	10
10	OPEN UP AND SAY...AHH! (Enigma/Capitol C1-48493)	Poison	10	15
11	BULLETBOYS (Warner Bros. 25782)	Bulletboys	11	15
12	THE HEADLESS CHILDREN (Capitol 48942)	W.A.S.P.	20	3
13	PRIDE (Atlantic 81768)	White Lion	12	15
14	LONG COLD WINTER (Mercury/PolyGram 834 612-1)	Cinderella	13	15
15	BLESSING IN DISGUISE (Elektra 60817)	Metal Church	15	8
16	A SHOW OF HANDS (Mercury/PolyGram 836 346-1)	Rush	14	15
17	REACH FOR THE SKY (Atlantic 81929-1)	Ratt	16	15
18	OU812 (Warner Bros. 25732)	Van Halen	17	15
19	BLOW MY FUSE (Atlantic 7 81877-1)	Kix	18	15
20	OPERATION:MINDCRIME (EMI 48640)	Queensryche	22	4
21	SONIC TEMPLE (Sire/Reprise 9 25871-1)	The Cult	DEBUT	
22	FABULOUS DISASTER (Combat/Relativity 2001)	Exodus	24	9
23	SMASHES, THRASHES & HITS (Mercury/PolyGram 836-427-1)	Kiss	19	15
24	DREAMING #11 (Relativity 8856-1)	Joe Satriani	21	15
25	EXTREME (A&M SP 5238)	Extreme	26	5
26	GROSS MISCONDUCT (Megaforce/Caroline 1360)	M.O.D.	23	8
27	NO REST FOR THE WICKED (CBS OZ 44245)	Ozzy Osbourne	27	15
28	INTUITION (Mercury/PolyGram 836777)	TNT	25	7
29	I WANT OUT (RCA 9709-1-R)	Helloween	DEBUT	
30	IN THE DYNAMITE JET SALOON (China/PolyDor 837-368-1)	Dogs D'Amour	28	6
31	STREET READY (Atlantic 91072)	Leatherwolf	33	2
32	BACK WITH A BONG (Profile PRO-1275)	Murphy's Law	34	2
33	SURFING WITH THE ALIEN (Relativity/Important 8193)	Joe Satriani	29	15
34	RADIO ONE (Rykodisc RCD 20078)	Jimi Hendrix	31	15
35	LITA (RCA 6397-1-R)	Lita Ford	DEBUT	
36	HOUSE OF LORDS (RCA 8530-1-R)	House of Lords	30	11
37	LEAVE SCARS (Combat/Relativity 8264)	Dark Angel	32	4
38	STATE OF EUPHORIA (Megaforce/Atlantic 91004)	Anthrax	35	3
39	BLACK DAZE (Medusa/Restless 72278)	Wasted Youth	36	7
40	AFTER THE WAR (Virgin 91066-1)	Gary Moore	37	5

and go onto the next issue. This 18-song LP has nary a dull moment. Each song has its own personality—an indication that V.D. has lots of potential.

□ DESTRUCTION: *Live Without Sense* (Noise FWT 44454)

This vicious live album from Germany's premier thrash band was recorded during its '88 tour with Motorhead. It features feral melodies, warped riffs and the unrelenting energy that can only be found on a stage. This LP knocks the wind out of you—to us metalheads, that means it's breathtaking.

Janiss Garza



Well, three out of four ain't bad! Giving the thumbs up are (from left) Blue Murder's Carmine Appice, producer Bob Rock and guitarist/vocalist John Sykes. Bassist Tony Franklin, on far left, doesn't seem too happy. Perhaps he showed up at the Blue Murder record release party after Geffen's bar tab ran out. Don't get too upset, Tony—so did we!



TUBE TUBA: Jazz tuba tooter Bob Stewart, whose new album *Goin' Home* is due next month from JMT, recently stopped by VH-1's *New Visions* to explain things to host Ben Sidran.

OUT OF THE PAST: The number of jazz reissues coming out is frightening. You know, contemporary musicians are constantly perplexed by this: Put a new album on the market and 40 vintage reissues come out the same day. The non-collector buyer is faced with a choice of the new album by So-And-So or a classic album by Armstrong, Ellington, Basie or whomever. It's tough every way you look at it. Why should a company invest in a new album when it can dust something off from the vault that's already been paid for? Here's a run-through of some recent reissues (with others to come in coming weeks):

CBS: Columbia claims it has already sold over two million units in its **Columbia Jazz Masterpieces** program. That sounds like a lot to me, but they are up to about 75 titles. In any case, the newest pieces go like this: *The Quintessential Billie Holiday Vol. V*, the continuing release of everything Lady Day waxed

for CBS—some of her very best work—here circa '37 & '38 (look for this to total 14 volumes when done); **Louis Armstrong's** *The Hot Fives & Hot Sevens Volume III*, again part of an anticipated complete reissue of the early Armstrong sides, some of the most important jazz recordings ever made by anyone (these cover '27 & '28 and are in every way outstanding); **Miles Davis's** *Saturday Night at the Blackhawk Volume 2*, an as-is reissue of the fine '61 album by a transitional Davis Quintet (**Hank Mobley's** on tenor); **Bessie Smith's** *The Collection*, essential recordings by the titanic blues belter, sort of her greatest hits (one hopes this doesn't keep Columbia, in the future, from transferring all the Smith recordings to CD; there are 160 titles, available on nice, complete double LP packages); **Lambert, Hendricks & Ross's** *Everybody's Boppin'*, which includes all of that never-equalled jazz vocal group's very best album, 1959's *The Hottest New Group in Jazz* (which includes "Cloudburst," "Moanin'," "Twisted," "Centerpiece," "Gimme That Wine," classic after classic), and two tracks each from *High Flyin'...* and *...Sing Ellington* (does this exclude the reissue of the other albums?); **Duke Ellington's** superbly gentle '57 *Indigos* (decked out with some unissued takes and, for an unexplained reason, one substituted alternate); **Benny Goodman's** *The Small Groups: 1941-1945*, post **Wilson/Hampton/Christian** Sextet 7and Quintet sides, some with **Peggy Lee** vocals; and a double-disc compilation, *The Jazz Masters*.

POLYGRAM: When French film directors began the celebrated New Wave of French cinema in the '50s, they looked to such vintage American directors as **Hawks, Hitchcock** and **Ford** for inspiration. Many of them also saw the possibilities of utilizing American jazz for the soundtracks, since it had that same gritty realism that they were trying to capture in the films. **Barclay** was the French label where many of these soundtracks came to roost, Barclay is owned by PolyGram and, *voilà!*, four CDs based on these soundtracks are now out. Most notable is **Miles Davis's** gloriously taut work for **Louis Malle's** *Ascenseur Pour L'Echafaud* (*Elevator to the Gallows*), complete with 20 minutes of previously-unreleased music. Everybody knows the story: Miles looked at footage from the suspense film and tailored brilliant music to it, mostly improvised, with part-American, part-French band. It's startling music and it's been reissued perfectly, including as it does the takes as they were recorded and the final takes as they appeared in the movie (with some added echo). We can hear Miles's mind working, something to hear. The as-is soundtrack has been out before, as half of Columbia's *Jazz Track* and as part of a previous PolyGram CD, *Nouvelle Vague on CD*, but never these lovely alternates. Also on that earlier PolyGram CD (it's funny, isn't it, how there are already several versions of the same things on CD) were **Art Blakey** soundtracks to *Les Liaisons Dangereuses* and *Des Femmes Disparaissent* (this is confusing, but stick with it). The former is now on its own CD, with unreleased extra tracks more than doubling the music; the latter (which wasn't complete on the earlier CD) is now complete and is coupled with music for a **Marcel Carne** film called *Les Tricheurs* that featured, among others, **Coleman Hawkins, Lionel Hampton, Stan Getz, Roy Eldridge** and **Dizzy Gillespie**. And last, but by no means least, is a stunning album by **Barney Wilen**, a French saxophonist with a beautiful, warm sound, that couples a soundtrack he wrote and recorded with a group of American musicians and an album he made with another group of Americans. The soundtrack is *Un Témoin dans La Ville* and includes **Kenny Dorham, Duke Jordan, Paul Rovers** and **Kenny Clarke**, the album is called *Jazz Sur Seine* and includes **Milt Jackson** (on piano), **Percy Heath, Kenny Clarke** and percussionist **Gana M'Bow**. They are both on one CD and it is *absolument magnifique!*

Lee Jeske

CASH BOX MICRO CHART



Total Weeks ▼
Last Week ▼

CONTEMPORARY JAZZ

1	HEART'S HORIZON (Reprise 25778)	AL JARREAU	1 16
2	PENCIL SKETCHES #1 (Optimism 3210)	KIM PENSYL	6 8
3	SILHOUETTE (Arista AL-8457)	KENNY G	5 24
4	DAVE GRUSIN COLLECTION (GRP 9579)	DAVE GRUSIN	3 8
5	REAL LIFE STORY (Verve Forecast/PolyGram 837 697)		
		TERRI LYNE CARRINGTON	8 7
6	EAST (Hiroshima Epic 45022)	HIROSHIMA	12 6
7	CONFIDENTIAL (GRP GR-9581)	SPECIAL EFX	11 4
8	GIPSY KINGS (Elektra 60845)	GIPSY KINGS	10 10
9	LOVE SEASON (Orpheus/Capitol 75602)	ALEX BUGNON	18 4
10	N.Y.C. (Intuition/Capitol 91354)	STEPS AHEAD	13 4
11	DANCING WITH THE LION (Columbia OC 45154)	ANDREAS VOLLENWEIDER	16 3
12	SIMPLE PLEASURES (EMI-Manhattan E1-48059)	BOBBY MCFERRIN	2 51
13	FESTIVAL (GRP 9570)	LEE RITENOUR	4 24
14	MORE THAN FRIENDS (Jive/RCA 1136-1)	JONATHAN BUTLER	15 21
15	SPELLBOUND (Warner Bros. 25781)	JOE SAMPLE	30 3
16	FLASHPOINT (GRP 9571)	TOM SCOTT	7 22
17	IVORY DREAM (Atlantic 81938)	BOBBY LYLE	22 4
18	CLOSE-UP (Reprise 9 25715)	DAVID SANBORN	9 38
19	THE SEARCHER (GRP GR-9580)	KEVIN EUBANKS	25 4
20	GARY HERBIG (Head First 723-1/K-Tel)	GARY HERBIG	14 8
21	FOREIGN AFFAIRS (Blue Note 90967/Capitol)	BIRELI LAGRENE	21 4
22	ON THE CORNER (GRP GR 9583)	JOHN PATITUCCI	27 3
23	NORTHERN LIGHTS (MCA 6724)	KEIKO MATSUI	23 4
24	FLYING HOME (EMI-Manhattan 48682)	STANLEY JORDAN	17 26
25	LOVE MADNESS (Headfirst 729)	SHERRY WINSTON	DEBUT
26	URBAN DAYDREAMS (GRP GR 9587)	DAVID BENOIT	DEBUT
27	STREET DREAMS (Geffen GHS 24204)	LYLE MAYS	19 26
28	TIME AND TIDE (Epic BFE 40767/E.P.A.)	BASIA	20 53
29	CYLCLES (Denon CY 72745)	BOB BERG	31 4
30	ON SOLID GROUND (MCA 6237)	LARRY CARLTON	DEBUT
31	DON'T TRY THIS AT HOME (MCA Impulse! 42229)	MICHAEL BRECKER	24 28
32	ELIS (Elektra 60816)	SADAO WATANABE	26 10
33	THE TRAVELLER (Nova 8811)	BRANDON FIELDS	28 10
34	BERMUDA NIGHTS (Atlantic 81919)	GERALD ALBRIGHT	29 11
35	BEFORE WE WERE BORN (Elektra Nonesuch 60843)	BILL FRISELL	DEBUT
36	MANGO TANGO (Gaiia 13-9013)	TOM GRANT	32 17
37	LIVING IN PARADISE (Intima 7 73334)	FATBURGER	33 23
38	WORKS (ECM 823 270)	PAT METHENY	34 11
39	IF THIS BASS COULD ONLY TALK (Portrait/CBS 40923)	STANLEY CLARKE	35 39
40	TEARS OF JOY (Windham Hill WH01111)	TUCK & PATTI	36 40

■ JAZZ PICKS

□ SHIRLEY HORN: *Close Enough for Love* (Verve 837 933)

The singular vocal stylings of Shirley Horn—sere, graceful, like a whisper in your ear—are here applied to a delicious set of standards.

□ ERROLL GARNER: *Dancing on the Ceiling* (Verve 834 935)

The very definition of carefree swing. The second in a series of unreleased recordings by the late pianist's trio: a dozen standards to cheer the heart.

□ FREDDIE HUBBARD: *Time Are Changing* (Blue Note 90905)

The steel-lipped trumpeter has always kept a nose to the prevailing popular winds. This slick fusion effort, arranged by Todd Cochran, looks contemporary pop-jazz radio in the eye and says, "Play me!"

□ T LAVITZ: *T Lavitz and the Bad Habitz* (Enigma 73512)

Ex-Dregs keyboardist and his easy-going quintet touch several melodic fusion bases, with a tasty, Dregs-y Southern rock feel to some of it.

□ MICHAEL MUSILLAMI/MICHAEL MOORE: *Bagg's Flight Home* (Alacra 1015)

Delicate, lovely mainstream guitar/bass duets. Ear balm.

□ MARIO PAVONE: *Sharpeville* (Alacra 1012)

Tangy free-bop from the strong bassist and (on all but title cut) drummer Pheeroan ak Laff and tart reedsters Marty Ehrlich and Thomas Chapin.

□ DARK: *Tamna Voda* (CMP 36)

If New Age has a raucous side, this is it. Space age mood music with one toe in noise rock, one in avant jazz, one in percussive new age.



LONE SONGSTRESS: Obviously no longer trying to prolong the death of **Lone Justice**, **Maria McKee** has recently completed her first solo album, which will be released by **Geffen** on June 6. The self-titled album was produced by **Mitchell Froom**, as opposed to **Jimmy Iovine**, who helmed the two Justice albums. Although he has set aside production duties this time around, Iovine, along with **Tony Ferguson**, is still acting as McKee's manager.

Lone Justice, the once great hope of the L.A. music scene, suffered severely after the band's original members left McKee one by one following the release of their acclaimed 1984 self-titled debut. 1986's *Shelter* revealed McKee fronting an all-new band and showcasing feeble attempts at writing arena rock anthems.

The new album finds McKee backed by a wide array of musicians, including **Richard Thompson**, **Tony Levin**, **Jim Keltner**, **Jerry Marotta** and the **Waterboys'** **Steve Wickham**, among others.

In addition to a number of the singer's own compositions, the LP will feature a song co-written by McKee and **Robbie Robertson** titled "Nobody's Child" and a gender-bender cover of Richard Thompson's "Has He [She] Got a Friend for Me." The compact disc will feature a bonus track titled "Drinkin' in my Sunday Dress."

ON THE ROAD AGAIN: In May, the legendary **Everly Brothers** will undertake a massive concert tour of England, Europe and America. The overseas leg of the tour will last until June, and in July they will arrive back in the U.S., playing coast to coast. *Some Hearts*, the duo's most recent project, was released late last year by **Mercury/PolyGram**...**The Who's** twenty-fifth anniversary tour of America will kick off on June 27 at New York's Radio City Music Hall with a special performance of *Tommy*...**The Rolling Stones'** rumored North American tour is said to kick off Labor Day weekend, yet no location has been specified.

SO YOU WANNA SEE A ROCK & ROLL STAR: We highly recommend the following Los Angeles appearances: **Joe Ely** at the Palace on April 27; **Bo Diddley** at the Coconut Teazer on May 2; and **Sam Phillips** at the Club Lingerie on May 6.

TURN, TURN, TURN: On May 1, **MCA's** new **Universal Records** label will release the **Dirt Band's** *Will the Circle Be Unbroken: Volume Two*, a sequel to the band's 1972 landmark LP. Among those performing on the record are **Johnny Cash**, **Ricky Skaggs**, **Rosanne Cash**, **John Hiatt**, **Emmylou Harris**, **Levon Helm**, **Roger McGuinn**, **Chris Hillman**, **Chet Atkins**, **New Grass Revival**, **Vassar Clements**, **John Prine** and **John Denver**. The twenty-track LP was recorded in Nashville during December and January.

The first single will be the **Bob Dylan**-penned "You Ain't Going Nowhere," performed by the Dirt Band with McGuinn and Hillman. McGuinn and Hillman first recorded the tune with the **Byrds** on the timeless *Sweethearts of the Rodeo* LP in 1968.

Tom De Savia

■ ROOTS PICKS

□ **DOUG SAHM:** *Juke Box Music* (Antone's Records & Tapes, 2928 Guadalupe, Austin, TX 78705)

The sultan of Texas soul has punched up a choice selection of hardwood floor favorites for what may be his finest effort to date.

CASH BOX MICRO CHART



ROOTS MUSIC

Total Weeks ▼
Last Week ▼

1	MYSTERY GIRL (Virgin 91058)	ROY ORBISON	2	10
2	VOLUME ONE (Wilbury/Warner Bros. 25796)	TRAVELING WILBURYS	1	14
3	THE TRINITY SESSION (RCA 8568-1-R)	COWBOY JUNKIES	3	14
4	MELISSA ETHRIDGE (Island 90875)	MELISSA ETHRIDGE	5	14
5	TRACY CHAPMAN (Elektra 60774)	TRACY CHAPMAN	4	14
6	NICK OF TIME (Capitol 91268)	BONNIE RAITT	10	3
7	LYLE LOVETT AND HIS LARGE BAND (MCA/Curb 42263)	LYLE LOVETT	9	10
8	COPPERHEAD ROAD (UNI-7)	STEVE EARLE	RE-ENTRY	
9	YELLOW MOON (A&M 5240)	THE NEVILLE BROTHERS	20	3
10	FISHERMAN'S BLUES (Chrysalis 41589)	THE WATERBOYS	6	14
11	DYLAN AND THE DEAD (Columbia OC 45808)	DYLAN AND THE GRATEFUL DEAD	6	3
12	SHORT SHARP SHOCKED (Mercury 834 924 1)	MICHELE SHOCKED	11	14
13	SEVEN YEAR ITCH (Island 91018)	ETTA JAMES	13	14
14	WILLIE DIXON BOX (Chess/MCA)	WILLIE DIXON	14	14
15	ONE MORE FOR THE ROAD (Alligator 4771)	CHARLES BROWN	23	5
16	AMERICAN DREAM (Atlantic 7 81888)	CROSBY, STILLS, NASH & YOUNG	8	14
17	HIDDEN CHARMS (Bug Capitol 90595)	WILLIE DIXON	15	14
18	THE CHUCK BERRY BOX (MCA/Chess 680001)	CHUCK BERRY	16	8
19	SOUL SEARCHING (Black Top 1042)			
		RONNIE EARL AND THE BROADCASTERS	17	14
20	DON'T BE AFRAID OF THE DARK (Hightone/Polygram 832923)	ROBERT CRAY	18	14
21	IN DREAMS (VIRGIN 90604)	ROY ORBISON	12	12
22	YOU GOT ME (Rounder 3100)	DUKE ROBILARD	22	14
23	WINTER OF 88 (Voyager/MCA42241)	JOHNNY WINTER	25	14
24	TOPS (Blind Pig)	OTIS RUSH	24	12
25	ONE FAIR SUMMER EVENING (MCA 42255)	NANCY GRIFFITH	31	7
26	FOR THE LONELY: AN ANTHOLOGY, 1956-1965 (Rhino 71493)	ROY ORBISON	19	14
27	LUCINDA WILLIAMS (Rough Trade US47)	LUCINDA WILLIAMS	30	10
28	ZIZAGGIN THROUGH GHOSTLAND (Epic 44343)	THE RADIATORS	DEBUT	
29	CHICKEN, GRAVY AND BISCUITS (Alligator 4772)			
		LIL ED AND THE BLUES IMPERIALS	38	3
30	CADILLAC DADDY: MEMPHIS RECORDINGS, 1952 (Rounder)	HOWLIN WOLF	38	3
31	ACCOUSTIC MUSIC TO SUIT MOST OCCASIONS (Philo 720)			
		THE DEIGHTON FAMILY	37	5
32	BIG CIRCUMSTANCE (Gold Castle 71320)	BRUCE COCKBURN	32	3
33	SECOND TIME AROUND (Chess/MCA 9287)	ETTA JAMES	26	7
34	HARP 'N SOUL (Alligator 4768)	LAZY LESTER	33	8
35	KING OF THE BLUES 1989 (MCA 42183)	B.B. KING	34	14
36	THE BESSIE SMITH COLLECTION (Columbia 44441)	BESSIE SMITH	DEBUT	
37	CHANGE OF SCENERY (Sugar Hill 3763)	SELDOM SCENE	DEBUT	
38	LUCKY STRIKES (Alligator 4770)	LUCKY PETERSON	36	5
39	AFTER HOURS (Blind Pig 3088)	PINETOP PERKINS	35	10
40	BLUEBIRD (Reprise 25776)	EMMYLOU HARRIS	21	12

Ain't a bad number on *this* box, cool ones. On Johnny Adams' "I Won't Cry," Doug's unbeatable voice aches like a flaming shot of Rebel Yell poured into an open wound, only to be soothed by Texas treasure Rocky Morales' sweet tenor sax. Sahn's own "Money Over Love," with "Green River"-flavored guitar and a vocal assist from Austin blues baroness Angela Strehli, ought to be roarin' out over the hipper airwaves before long. And Doug's got his Meaux-jo workin' overtime on seductive border ballads like "Crazy Baby" and "You're Mine Tonight."

After a patented Sahn guitar intro, the skintight band slips and slides through "Hey Little Girl (I Got Eyes for You)." Doug is untouchable when he's singin' a shuffle like this, with horns barkin' at his heels. You won't want to miss Sahn's reformed rendition of Guitar Slim's "It Hurts to Love Someone," the old Otis Redding thang "She Put the Hurt on Me" or Don & Juan's immortal 1962 pickup line "What's Your Name?" (where Doug screams "Rocky!" and Morales floats a melt-in-your-mouth sax break over the whole mess). And watch that ending...Shoo bee do bah bah daaah! Grab the CD for three bonus tracks—including a killer take on the Little Willie John/Sunny & the Sunflows conversation piece "Talk to Me" and a Richter-rattler called "The Chicken & the Bop" that'll have you flippin' like a flag on a pole.

Jim Maloney

CASH BOX CHARTS

TOP 200 ALBUMS

The grey shading represents a bullet, indicating strong upward movement

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



Top Debut: The Cult #41

			Total Weeks ▼
			Last Week ▼
1	LIKE A PRAYER (Sire 25844)WEA 9.98	MADONNA	1 4
2	LOC-ED AFTER DARK (Delicious Vinyl/Island DV3000)IND 8.98	TONE LOC	2 11
3	THE RAW & THE COOKED (I.R.S. 6273)MCA 8.98	FINE YOUNG CANNIBALS	3 8
4	G N' R LIES (P/2) (Geffen GHS 24198)WEA 8.98	GUNS N' ROSES	5 20
5	ELECTRIC YOUTH (P/2) (Atlantic 81932)WEA 9.98	DEBBIE GIBSON	4 12
6	MYSTERY GIRL (P) (Virgin 91058)WEA 9.98	ROY ORBISON	6 11
7	VIVID (G) (Epic BFE 44099)CBS	LIVING COLOUR	10 24
8	DON'T BE CRUEL (P/3) (MCA 42185)MCA 8.98	BOBBY BROWN	9 42
9	VOLUME ONE(P/2)(Wilbury/Warner Bros. 25796)WEA 9.98	TRAVELING WILBURYS	8 25
10	FOREVER YOUR GIRL (P) (Virgin 90943)WEA 9.98	PAULA ABDUL	7 22
11	HANGIN' TOUGH (P) (Columbia FC 40985)CBS	NEW KIDS ON THE BLOCK	11 35
12	GIRL YOU KNOW IT'S TRUE (Arista AL-8592)RCA 8.98	MILLI VANILLI	14 6
13	BEACHES (G) (Atlantic 81933)WEA 9.98	Original Motion Picture Soundtrack	13 15
14	APPETITE FOR DESTRUCTION (P/7) (Geffen GHS 24148)WEA 8.98		
15	GREEN (P) (Warner Bros. 25795)WEA 9.98	GUNS N' ROSES	12 87
16	LIVING YEARS (G) (Atlantic 81923)WEA 9.98	R.E.M.	15 23
17	WATERMARK (Geffen GHS 24233)WEA 8.98	MIKE & THE MECHANICS	16 24
18	KARYN WHITE (G) (Warner Bros. 25637)WEA 8.98	ENYA	17 14
19	SKID ROW (Atlantic 81936)WEA 8.98	KARYN WHITE	19 31
20	EVERYTHING (G) (Columbia OC 44056)CBS	SKID ROW	20 12
21	SPIKE (G) (Warner Bros. 25848)WEA 9.98	THE BANGLES	21 26
22	NEW JERSEY (P/4) (Mercury 836 345-1)POL	ELVIS COSTELLO	22 10
23	LARGER THAN LIFE (MCA 6276)MCA 8.98	BON JOVI	25 30
24	SHOOTING RUBBERBANDS AT THE STARS (P) (Geffen GHS 24192)WEA 8.98	JODY WATLEY	32 3
	EDIE BRICKELL & NEW BOHEMIANS		18 30
25	...AND JUSTICE FOR ALL (P) (Elektra 60812)WEA 9.98	METALLICA	24 32
26	GIVING YOU THE BEST THAT I GOT (P/3) (Elektra 60827)WEA 8.98		
	ANITA BAKER		23 26
27	STRAIGHT OUTTA COMPTON (Priority/Ruthless 57102)IND 8.98	N.W.A.	27 9
28	OUT OF ORDER (P) (Warner Bros. 25684)WEA 9.98	ROD STEWART	26 48
29	GUY (P) (MCA 42176)MCA 8.98	GUY	33 38
30	MELISSA ETHERIDGE (G) (Island 90875)WEA 8.98	MELISSA ETHERIDGE	31 32
31	HYSTERIA (P/9) (Mercury 830 675-1)POL 9.98	DEF LEPPARD	29 88
32	WINGER (G) (Atlantic 81867)WEA 8.98	WINGER	30 30
33	THE TRINITY SESSION (RCA 8568-1-R)RCA 8.98	COWBOY JUNKIES	28 15
34	ORANGES & LEMONS (Geffen GHS 24218)WEA 9.98	XTC	35 7
35	DIRTY ROTTEN FILTHY STINKING RICH (Columbia 44383)CBS	WARRANT	39 11
36	3 FEET HIGH AND RISING (Tommy Boy 1019)IND 8.98	DE LA SOUL	47 8
37	NEW YORK (Sire 25829)WEA 9.98	LOU REED	36 14
38	EAZY-DUZ-IT (G) (Priority/Ruthless 57100)IND 8.98	EAZY-E	38 24
39	LIFE IS... (RCA 1149-1-J)RCA 8.98	TOO SHORT	40 11
40	LET'S GET IT STARTED (Capitol C1-90924)CAP 8.98	M.C. HAMMER	42 27
41	SONIC TEMPLE (Sire/Reprise 25871)WEA 9.98	THE CULT	DEBUT
42	OPEN UP AND SAY...AHH! (P/4) (Enigma C1-48493)CAP 8.98	POISON	37 50
43	THE GREAT RADIO CONTROVERSY (Geffen GHS 24224)WEA 8.98	TESLA	34 11
44	SILHOUETTE (P/2) (Arista AL-8457)RCA 9.98	KENNY G	41 28
45	RAIN MAN (Capitol 91866)CAP 8.98	Original Motion Picture Soundtrack	50 8
46	101 (Sire 25853)WEA 15.98	DEPECHE MODE	43 5
47	NICK OF TIME (Capitol 91268)CAP 8.98	BONNIE RAITT	54 4
48	THE RIGHT STUFF (G) (Wing/PolyGram 835 964-1)POL	VANESSA WILLIAMS	44 12
49	TEENAGE LOVE (Def Jam/Columbia 38-08105)CBS	SLICK RICK	49 19
50	TECHNIQUE (Owest/WB 25845)WEA 9.98	NEW ORDER	46 12
51	LOOK SHARP! (EMI 91098)CAP 9.98	ROXETTE	99 2

52	A NEW FLAME (Elektra 60828)WEA 8.98	SIMPLY RED	51 8
53	HEART BREAK (P)(MCA 42207)MCA 8.98	NEW EDITION	48 32
54	DON'T TELL A SOUL (Sire/Reprise 25831)WEA 8.98	THE REPLACEMENTS	53 11
55	HEADLESS CHILDREN (Capitol 48942)CAP 8.98	W.A.S.P.	67 3
56	GIPSY KINGS (Elektra Musician 60845)WEA 9.98	GIPSY KINGS	52 20
57	DANCING WITH THE LION (Columbia OC 45154)CBS		
	ANDREAS VOLLENWEIDER	89	3
58	WORKING GIRL (Arista 8593)RCA 8.98	Original Motion Picture Soundtrack	60 8
59	IT TAKES TWO (G) (Profile PRO-1267)IND 8.98	ROB BASE & D.J. E-Z ROCK	62 31
60	2 HYPE (Select SEL 21628)IND 8.98	KID 'N PLAY	63 23
61	JUST COOLIN' (G) (Atlantic 81926)WEA 9.98	LEVERT	59 24
62	BULLETBOYS (Warner Bros. 25782)WEA 8.98	BULLETBOYS	57 25
63	TRACY CHAPMAN (P/3) (Elektra 60774)WEA 8.98	TRACY CHAPMAN	45 54
64	GREATEST HITS (P) (Columbia OC 44493)CBS	JOURNEY	56 22
65	ANY LOVE (Epic OE 44308)CBS	LUTHER VANDROSS	55 28
66	ANCIENT HEART (Reprise 25839)WEA 8.98	TANITA TIKARAM	68 10
67	GREATEST HITS III (Warner Bros. 25834)WEA 9.98	HANK WILLIAMS, JR.	65 10
68	RATTLE AND HUM (P/3) (Island 91003)WEA 14.98	U2	64 27
69	MESSAGES FROM THE BOYS (Motown MOT-6260) MCA 8.98	THE BOYS	69 27
70	LYLE LOVETT AND HIS LARGE BAND (MCA/Curb 42263)MCA 9.98		
	LYLE LOVETT	61	12
71	HOLD AN OLD FRIEND'S HAND (P)(MCA 6267) MCA 8.98	TIFFANY	58 21
72	TAKE 6 (Reprise 25670)WEA 9.98	TAKE 6	73 8
73	2ND WAVE (Columbia FC 44284)CBS	SURFACE	84 26
74	VOICES OF BABYLON (Columbia 44449)CBS	THE OUTFIELD	93 3
75	IN MY EYES (LMR 5531)IND 8.98	STEVIE B	75 9
76	I WANNA HAVE SOME FUN (G) (RCA 1150-1-J)RCA 9.98	SAMANTHA FOX	74 24
77	TIME AND TIDE (G) (Epic BFE 40767) CBS	BASIA	72 46
78	LONG COLD WINTER (P/2) (Mercury 834 612-1)POL	CINDERELLA	78 41
79	TODAY (Motown MOT-6261)MCA 8.98	TODAY	79 21
80	YELLOW MOON (A&M 5240)RCA 8.98	NEVILLE BROTHERS	88 5
81	FAITH (P/7) (Columbia OC 40867)CBS	GEORGE MICHAEL	76 75
82	SOUTHERN STAR (RCA 8587-1-R)RCA 8.98	ALABAMA	80 11
83	COCKTAIL (P/4) (Elektra 60806)WEA 9.98	Original Motion Picture Soundtrack	81 36
84	THE LOVER IN ME (MCA 42249)MCA 8.98	SHEENA EASTON	71 23
85	SWASS (G) (Nasty Mix 70123)IND	SIR MIX-A-LOT	85 31
86	VIXEN (G) (EMI 46991)CAP 9.98	VIXEN	77 29
87	CROSS THAT LINE (Elektra 60794)WEA 9.98	HOWARD JONES	104 4
88	WHAT UP, DOG? (Chrysalis 41664)CBS	WAS(NOT WAS)	66 25
89	BLESSING IN DISGUISE (Elektra 60817)WEA 8.98	METAL CHURCH	87 8
90	OPERATION: MINDCRIME (EMI 48640)CAP 9.98	QUEENSRYCHE	101 3
91	GREATEST HITS (P) (Warner Bros. 25801)WEA 9.98	FLEETWOOD MAC	82 21
92	ROCK & ROLL STRATEGY (A&M SP 5218)RCA 8.98		
	THIRTY-EIGHT SPECIAL	106	27
93	TO WHOM IT MAY CONCERN (Columbia FC 45065)CBS	THE PASADENAS	94 6
94	PRIDE (P) (Atlantic 81768)WEA 8.98	WHITE LION	83 77
95	K9-POSSE (Arista AL-8569)RCA 8.98	K9-POSSE	97 11
96	HOLD ME IN YOUR ARMS (RCA 8589-1-R)RCA 8.98	RICK ASTLEY	70 14
97	BEYOND THE BLUE NEON (MCA 42266)MCA 8.98	GEORGE STRAIT	96 9
98	REACH FOR THE SKY (G)(Atlantic 81929)WEA 9.98	RATT	91 24
99	COPPERHEAD ROAD (Uni Uni-7)MCA 8.98	STEVE EARLE	86 26
100	HEAVEN (Capitol C1-90959)CAP 8.98	BEBE & CECE WINANS	111 12
101	OUB12 (P/3) (Warner Bros.25732)WEA 9.98	VAN HALEN	92 46
102	CALM ANIMALS (RCA 8561-R)RCA 8.98	THE FIXX	98 13
103	BOOM BOOM CHI BOOM BOOM (Sire/Reprise 25888)WEA 9.98		
	TOM TOM CLUB	109	3
104	BLOW MY FUZE (Atlantic 81877)WEA 8.98	KIX	95 30
105	MR. JORDAN (Atlantic 81928)WEA 9.98	JULIAN LENNON	114 5
106	RIVER OF TIME (RCA 95951-1-R)RCA 8.98	THE JUDDS	128 2
107	FRUIT ON THE BOTTOM (Columbia FC 45035)CBS	WENDY & LISA	113 5
108	TELL IT TO MY HEART (P) (Arista AL 8529)RCA 8.98	TAYLOR DAYNE	105 67
109	BRAZIL CLASSICS 1: BELEZA TROPICAL (Sire/Fly 25805)WEA 8.98		
	VARIOUS ARTISTS	112	9
110	FISHERMAN'S BLUES (Chrysalis 41589)CBS	THE WATERBOYS	100 22
111	CITY STREETS (Capitol 90885)CAP 9.98	CAROLE KING	118 2

112	INFORMATION SOCIETY (G) (Tommy Boy TBLP 25691)WEA 8.98	INFORMATION SOCIETY	110	39
113	QUEEN ELVIS (A&M SP 5241)RCA 8.98	ROBYN HITCHCOCK & THE EGYPTIANS	107	7
114	EAST (Epic OE 45022)CBS	HIROSHIMA	144	5
115	MAKE IT LAST FOREVER (P/2) (Elektra 60763)WEA 8.98	KEITH SWEAT	115	72
116	SHORT SHARP SHOCKED (Mercury 834 924-1)POL	MICHELLE SHOCKED	108	31
117	THE INNOCENTS (G) (Sire/Warner Bros. 25730)WEA 8.98	ERASURE	103	46
118	FABULOUS DISASTER (Combat 2001)IND 8.98	EXODUS	120	10
119	BLAST OFF (EMI 91401)CAP	STRAY CATS	DEBUT	
120	THIS WOMAN (G) (RCA 8369-1)RCA 8.98	K.T. OSLIN	142	31
121	SMASHES, THRASHES & HITS (P) (Mercury 836 427-1)POL	KISS	116	22
122	SIMPLE PLEASURES (P) (EMI-Manhattan E1-49059)CAP 9.98	BOBBY McFERRIN	119	55
123	EXTREME (A&M 5238)RCA	EXTREME	141	4
124	ALL THAT JAZZ (G) (Virgin/A&M SP 5163) RCA 8.98	BREATHE	117	47
125	HIGH HAT (Virgin 91022)WEA 8.98	BOY GEORGE	133	6
126	DREAMING #11 (Relativity 88561-8265)IND 6.98	JOE SATRIANI	122	23
127	TAKE IT WHILE IT'S HOT (Atco 90917)WEA 8.98	SWEET SENSATION	132	5
128	BUCK WILD (Virgin 91021)WEA 9.98	E.U.	137	4
129	A SHOW OF HANDS (G) (Mercury 836 346-1)POL	RUSH	90	15
130	I WANT OUT (RCA 9709-1-R)RCA 9.98	HELLOWEEN	147	2
131	LIVE DELICATE SOUND OF THUNDER (P) (Columbia PC2 44484)CBS	PINK FLOYD	121	21
132	POWERFUL STUFF (CBS OZ 45094)CBS	THE FABULOUS THUNDERBIRDS	DEBUT	
133	GROSS MISCONDUCT (Megaforce/Caroline 1360)IND	M.O.D.	124	8
134	TILL I LOVED YOU (P) (Columbia OC 40880)CBS	BARBRA STREISAND	123	25
135	NEW LIGHT THROUGH OLD WINDOWS (Geffen GHS 24232)WEA 9.98	CHRIS REA	135	6
136	ZIGZAGGING THROUGH GHOSTLAND (Epic 44343)CBS	THE RADIATORS	157	4
137	AMERICAN DREAM (P) (Atlantic 81888)WEA 9.98	CROSBY, STILLS, NASH & YOUNG	125	22
138	WHAT TIME IS IT (Gucci 3309)IND 8.98	GUCCI CREW II	140	14
139	DYLAN & THE DEAD (Columbia OC 45056)CBS	BOB DYLAN & THE GREATFUL DEAD	102	11
140	ORIGINAL STYLIN' (Arista 8571)RCA 8.98	3 TIMES DOPE	156	5
141	INDIGO GIRLS (Epic 45044)CBS	INDIGO GIRLS	150	4
142	KICK (P/3) (Atlantic 81796)WEA 9.98	INXS	130	77
143	LITA (RCA 6397-1-R)RCA 8.98	LITA FORD	RE-ENTRY	
144	ROLL WITH IT (P/2) (Virgin 90946)WEA 9.98	STEVE WINWOOD	131	43
145	GREATEST HITS (G) (Curb/RCA 8318-1-R)RCA 9.98	THE JUDDS	146	36
146	BEELZEBUBBA (Enigma/Fever 73351)CAP 8.98	DEAD MILKMEN	151	6
147	ANSWERS TO NOTHING (Chrysalis FV41649)CBS	MIDGE URE	129	12
148	POWER (G) (Sire 25765) WEA 8.98	ICE-T	148	31
149	SPELL (Mika/Polydor 835 713-1)POL	DEON ESTUS	DEBUT	
150	IT TAKES A NATION OF MILLIONS TO HOLD US BACK (G) (Def Jam FC 44303) CBS	PUBLIC ENEMY	145	41
151	SOMETHING REAL (Elektra 60852)WEA 9.98	PHOEBE SNOW	164	4
152	HEART'S HORIZON (Reprise 25778)WEA 9.98	AL JARREAU	143	22
153	THE DESOLATE ONE (Fresh 82010)IND 8.98	JUST-ICE	159	4
154	DREAM A LITTLE DREAM (Cypress/A&M 0125)RCA 8.98			
Original Motion Picture Soundtrack				DEBUT
155	IN DREAMS (Virgin 90604)WEA 12.98	ROY ORBISON	153	14
156	LINCOLN (Bar None/Restless 72600)CAP 8.98	THEY MIGHT BE GIANTS	134	15
157	IN EFFECT MODE (P) (Uptown/Warner Bros. 25662)WEA 8.98	AL B. SURE!	155	51
158	ROOT HOG OR DIE (Enigma 7 73335-1)CAP	MOJO NIXON & SKID ROPER	162	3
159	DANGEROUS AGE (Atlantic 81884)WEA 8.98	BAD COMPANY	165	34
160	LOVE SEASON (Orpheus 75602)CAP	ALEX BUGNON	160	4
161	SPELLBOUND (Warner Bros. 25781)WEA 9.98	JOE SAMPLE	DEBUT	
162	ROAD TO THE RICHES (Cold Chillin'/Warner Bros. 25820)WEA 9.98	KOOL G RAP & D.J. POLO	138	4
163	3 (Slash/Warner Bros. 25819)WEA 9.98	VIOLENT FEMMES	126	14
164	BAD (P/6) (Epic OE 40600)CBS	MICHAEL JACKSON	136	84
165	HITS 1979-1989 (Columbia 45054)CBS	ROSANNE CASH	166	3
166	MOVE SOMETHIN' (G) (Luke Skywalker XR 101)IND 8.98	2 LIVE CREW	158	50
167	24/7 (4th & B'Way 4011)WEA 8.98	DINO	154	7
168	EPONYMOUS (I.R.S. 6262)MCA 8.98	R.E.M.	161	28

169	NOTHING'S SHOCKING (Warner Bros. 25727)WEA 8.98	JANE'S ADDICTION	167	34
170	OLD 8X10 (P) (Warner Bros 25738)WEA 8.98	RANDY TRAVIS	171	40
171	UNION (A&M SP 5175)RCA 8.98	TONI CHILDS	163	42
172	LOVE OR PHYSICAL (Capitol C1-46946)CAP 8.98	ASHFORD & SIMPSON	170	7
173	WINDHAM HILL SAMPLER '89 (Windham Hill WH1082)RCA 9.98	VARIOUS ARTISTS	181	3
174	INTUITION (Mercury/PolyGram 836777)POL	TNT	174	8
175	WHO? (Wing/PolyGram 835 439-1)POL	TONY! TONI! TONE!	175	14
176	ACT A FOOL (Capitol C1-90544)CAP 8.98	KING TEE	177	21
177	START OF A ROMANCE (Atlantic 81853)WEA 9.98	SKYY	DEBUT	
178	MARTIKA (Columbia FC 44290)CBS	MARTIKA	139	13
179	NO REST FOR THE WICKED (G) (CBS OZ 44245)CBS	OZZY OSBOURNE	149	28
180	DIRTY DANCING (P/10) (RCA 6408)RCA 9.98	Original Motion Picture Soundtrack	180	83
181	BIG THING (G) (Capitol C1-90958)CAP 8.98	DURAN DURAN	127	26
182	FUN & GAMES (TVT CN2550)IND	THE CONNELLS	DEBUT	
183	UP YOUR ALLEY (P) (Blackheart FZ 44146) CBS	JOAN JETT	152	49
184	FLAG (Mercury 836426)POL	YELLOW	176	7
185	GERALD ALSTON (Motown 6265)MCA 8.98	GERALD ALSTON	173	13
186	19 (P) (Reprise 25714)WEA 9.98	CHICAGO	169	42
187	JULIA FORDHAM (Virgin 90955)WEA 8.98	JULIA FORDHAM	168	15
188	LOVING PROOF (G) (Columbia FC 44221)CBS	RICKY VAN SHELTON	187	29
189	VOICES & IMAGES (Atlantic 81886)WEA 8.98	CAMOUFLAGE	179	15
190	HE'S THE DJ, I'M THE RAPPER (P/2)(Jive 1091-1-J)RCA 8.98	DJ JAZZY JEFF & THE FRESH PRINCE	190	55
191	SURFING WITH THE ALIEN (G)(Relativity/Important 8193)IND 8.98	JOE SATRIANI	191	63
192	RADIO ONE (Rykodisc RCD 20078)IND 13.98	THE JIMI HENDRIX EXPERIENCE	189	23
193	ME & JOE (Egyptian Empire DMSR-00777)IND 8.98	RODNEY-O JOE COOLEY	192	22
194	RAPTURE (P/4) (Elektra 9-60444)WEA 8.98	ANITA BAKER	194	160
195	LOVE JUNK (Chrysalis 41675)CBS	THE PURSUIT OF HAPPINESS	183	18
196	OH YES I CAN (A&M SP 5232)RCA 8.98	DAVID CROSBY	178	11
197	STRONGER THAN PRIDE (P) (Epic OE 44210)CBS	SADE	172	48
198	A SALT WITH A DEADLY PEPA (G) (Next Plateau PL 1011)IND 8.98	SALT-N-PEPA	184	38
199	BIG CIRCUMSTANCE (Gold Castle 71320)CAP	BRUCE COCKBURN	182	6
200	FOR THE LONELY: AN ANTHOLOGY, 1956-65 (Rhino 71493)CAP 14.98	ROY ORBISON	195	15

ALPHABETIZED TOP 200 ALBUMS (BY ARTIST)

2 Live Crew / 166	Eazy-E / 38	Kix / 104	Sade / 197	Violent Femmes / 163
3 Times Dope / 140	Enya / 17	Kool G Rap / 162	Salt-N-Pepa / 198	Vixen / 88
Abdul, Paula / 10	Erasure / 1117	Lennon, Julian / 105	Sample, Joe / 161	Vollenweider / 57
Alabama / 82	Estus, Deon / 149	Lever / 61	Satirani, Joe / 126, 191	Warrant / 35
Alston, Gerald / 185	Etheridge, Melissa / 30	Living Colour / 7	Shocked, Michele / 116	W.A.S.P. / 55
Ashford & Simpson / 172	E.U. / 128	Lovett, Lyle / 70	Simply Red / 52	Was (Not Was) / 88
Astley, Rick / 96	Exodus / 118	M.C. Hammer / 40	Sir Mix A Lot / 85	Waterboys / 110
Bad Company / 159	Extreme / 123	Madonna / 178	Skid Row / 19	Wendy & Lisa / 107
Baker, Anita / 26, 194	Fabulous T-Birds / 132	McFerrin, Bobby / 122	Skyy / 177	White, Karyn / 18
Bangles / 20	Fine Young Cannibals / 3	Metal Church / 89	Slick Rick / 49	White Lion / 94
Base, Rob / 59	Fixx / 102	Metallica / 25	Smithereens / 119	Williams, Hank Jr. / 67, 188
Basia / 77	Fleetwood Mac / 91	Michael, George / 81	Snow, Phoebe / 151	Williams, Vanessa / 48
8on Jovi / 22	Ford, Lita / 143	Midnight Star / 199	Stevie 8 / 75	8eBe & CeCe
Boy George / 125	Fordham, Julia / 187	Mike & The Mechanics / 16	Stewart, Rod / 28	Winans / 100
Boys, The / 69	Fox, Samantha / 76	Milli Vanilli / 12	Strait, George / 97	Windham Hill / 89 / 173
Brazil Classics / 109	Gibson, Debbie / 5	M.O.D. / 133	Stray Cats / 119	Winger / 32
Breathe / 124	Gipsy Kings / 56	Neville Brothers / 80	Streisand, Barbra / 134	Winwood, Steve / 144
Brickell, Edie / 24	Guns N' Roses / 4, 14	New Edition / 53	Sure!, Al / 157	XTC / 34
Brown, Bobby / 8	Guy / 29	New Kids / 11	Surface / 73	Yellow / 184
Bugnon, Alex / 160	Helloween / 130	Nixon, Mojo / 158	Sweat, Keith / 115	Soundtracks:
Bullitboys / 62	Hendrix, Jimi / 192	N.W.A. / 27	Sweet Sensation / 127	Beaches / 13
Camouflage / 189	Hiroshima / 114	Orbison, Roy / 6, 155, 200	Taylor Dayne / 108	Cocktail / 83
Cash, Rosanne / 165	Hitchcock, Robyn / 113	Osbourne, Ozzy / 179	Tesla / 43	Dirty Dancing / 180
Chapman, Tracy / 63	Ice-T / 148	Oslin, K.T. / 120	They Might Be Giants / 154	Dream a Little Dream / 154
Chicago / 186	Indigo Girls / 141	Outfield / 74	Working Girl / 58	
Childs, Toni / 171	Info Society / 112	Pasadenas / 93		
Cinderella / 78	INXS / 142	Pink Floyd / 131		
Cockburn, Bruce / 199	Jackson, Michael / 164	Poison / 42		
Connells / 182	Jane's Addiction / 169	Public Enemy / 150		
Costello, Elvis / 21	Jarreau, Al / 152	Pursuit of Happiness / 195		
Cowboy Junkies / 33	Jett, Joan / 183	Queensryche / 90		
Crosby, David / 196	Jones, Howard / 87	Radiators / 136		
Crosby, S.N.&Y / 137	Journey / 64	Raitt, Bonnie / 47		
Cult / 41	Judds / 106, 145	Ratt / 98		
Dead Milkmen / 146	Just Ice / 153	Rea, Chris / 135		
Def Leppard / 31	Kenny G / 44	R.E.M. / 15, 168		
De La Soul / 36	Kid 'N Play / 60	Reed, Lou / 37		
Depeche Mode / 46	King, Carole / 111	Replacements / 54		
Dino / 167	King Tee / 176	Rodney-O / 193		
DJ Jazzy Jeff / 190	K9-Posse / 95	Roxette / 51		
Duran Duran / 181	Kiss / 121	Rush / 129		
Dylan & The Dead / 139				
Earle, Steve / 99				
Easton, Sheena / 84				

WESTERN REGION

POP

■ High Movers*

1. Cry (PolyGram) Waterfront
2. Veronica (Warner Bros.) Elvis Costello
3. Giving Up On Love (RCA) Rick Astley
4. The Different Story (Elektra) Peter Schilling
5. Through the Storm (Arista) Aretha Franklin & Elton John

■ Most Added**

1. Baby Don't Lose My Number (Arista) Milli Vanilli
2. Pop Singer (Mercury/PolyGram) John Mellancamp
3. This Time I Know It's Real (Atlantic) Donna Summer
4. Giving Up on Love (RCA) Rick Astley
5. The Voices of Babylon (Columbia) The Outfield

R&B

■ High Movers*

1. Don't Take My Mind on a Trip (Virgin) Boy George
2. Crucial (MCA) New Edition
3. Little Jackie Wants To Be a Star (Columbia) Lisa Lisa & Cult Jam
4. For You to Love (Epic) Luther Vandross
5. Lead Me Into Your Love (Elektra) Anita Baker

■ Most Added**

1. Show and Tell (Capitol) Peabo Bryson
2. For You to Love (Epic) Luther Vandross
3. Lead Me Into Your Love (Elektra) Anita Baker
4. I Can't Stop (This Feeling) (MCA) Eugene Wilde
5. A Woman's Touch (Mega Jam) Christopher McDaniels

COUNTRY

■ High Movers*

1. She Don't Love Nobody (MCA/Curb) Desert Rose Band
2. I Got You (Reprise) Dwight Yoakam
3. Call on Me (Capitol) Tanya Tucker
4. You've Still Got a Way With My Heart (Airborne) Mickey Gilley
5. Wine Me Up (Mercury) Larry Boone

■ Most Added**

1. Up and Gone (Warner Bros.) The McCarters
2. Hole in My Pocket (Columbia) Ricky Van Shelton
3. But You Will (SOA) Razyzy Bailey
4. Johnny Luckey and Suzi 66 (Atlantic America) Jeff Stevens & the Bullets
5. Fellow Travelers (16th Avenue) John Conlee

SOUTH CENTRAL REGION

POP

■ High Movers*

1. Cry (PolyGram) Waterfront
2. Downtown (A&M) One 2 Many
3. Giving Up on Love (RCA) Rick Astley
4. Through the Storm (Arista) Aretha Franklin & Elton John
5. Circle (Geffen) Edie Brickell & New Bohemians

■ Most Added**

1. Baby Don't Lose My Number (Arista) Milli Vanilli
2. Pop Singer (Mercury/PolyGram) John Mellancamp
3. This Time I Know It's Real (Atlantic) Donna Summer
4. Giving Up on Love (RCA) Rick Astley
5. Little Jackie Wants To Be a Star (Columbia) Lisa Lisa & The Cult Jam

R&B

■ High Movers*

1. For You To Love (Epic) Luther Vandross
2. Lead Me Into Your Love (Elektra) Anita Baker
3. Sticks and Stones (RCA) Grady Harrell
4. Mr D.J. (Motown) Joyce Irby
5. Children's Story (Columbia) Slick Rick

■ Most Added**

1. Show and Tell (Capitol) Peabo Bryson
2. For You To Love (Epic) Luther Vandross
3. I Can't Stop (This Feeling) (MCA) Eugene Wilde
4. Congratulations (A&M) Vesta
5. Don't Forget My Number Baby (Arista) Milli Vanilli

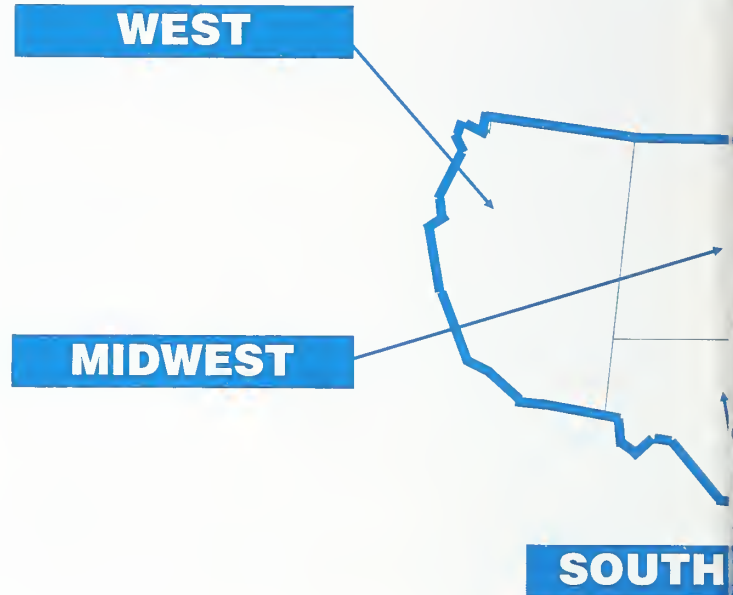
COUNTRY

■ High Movers*

1. Love Out Loud (RCA) Earl Thomas Conley

CASH BOX R

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



2. Where Did I Go Wrong (MCA) Steve Wariner
3. I Got You (Reprise) Dwight Yoakam
4. Beyond Those Years (MCA) The Oak Ridge Boys
5. They Rage on (Capitol) Dan Seals

■ Most Added**

1. Up and Gone (Warner Bros.) The McCarters
2. But You Will (SOA) Razyzy Bailey
3. Hole in My Pocket (Columbia) Ricky Van Shelton
4. Come From the Heart (Mercury) Kathy Mattea
5. In a Letter to You (Universal) Eddy Raven

MIDWESTERN REGION

POP

■ High Movers*

1. Cry (PolyGram) Waterfront
2. Downtown (A&M) One 2 Many
3. Through the Storm (Arista) Aretha Franklin & Elton John
4. Buffalo Stance (Virgin) Neneh Cherry
5. Every Little Step (MCA) Bobby Brown

■ Most Added**

1. Pop Singer (Mercury/PolyGram) John Mellancamp
2. Baby Don't Lose My Number (Arista) Milli Vanilli
3. This Time I Know It's Real (Atlantic) Donna Summer
4. Every Little Step (MCA) Bobby Brown
5. Let Me In (EMI) Eddie Money

R&B

■ High Movers*

1. My First Love (Warner Bros.) Atlantic Starr
2. Mr. D.J. (Motown) Joyce Irby
3. Don't Tease Me (MCA) Robert Brookins
4. Made To Be Together (Virgin) Deja
5. Searching for a Good Time (Epic) Marcus Lewis

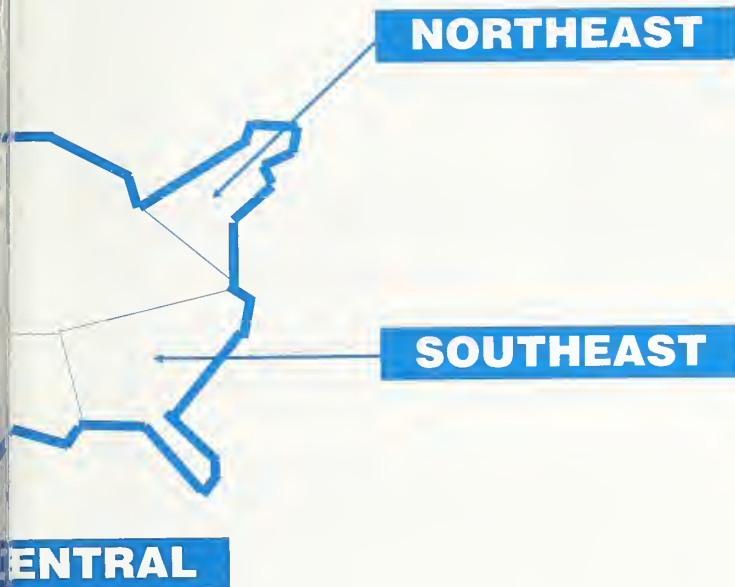
■ Most Added**

1. Lead Me Into Your Love (Elektra) Anita Baker
2. For You To Love (Epic) Luther Vandross
3. I Want Your Love (RCA) La Rue
4. Objective (Island) Miles Jaye
5. Animal (Mercury) Bar-Kays

DIO REPORT

TOP 10 OF HOT SINGLES WEEKLY RADIO RESEARCH

** Number of Station Ads
Nationally



COUNTRY

High Movers*

1. They Rage on (Capitol) Dan Seals
2. She Don't Love Nobody (MCA/Curb) Desert Rose Band
3. I Don't Want to Spoil the Party (Columbia) Rosanne Cash
4. The Gospel According to Luke (MCA) Skip Ewing
5. Wine Me Up (Mercury) Larry Boone

Most Added**

1. But You Will (SOA) Razy Bailey
2. Hole in My Pocket (Columbia) Ricky Van Shelton
3. Fellow Travelers (16th Avenue) John Conlee
4. Up and Gone (Warner Bros.) The McCarters
5. Come From the Heart (Mercury) Kathy Mattea

NORTHEASTERN REGION

POP

High Movers*

1. Real Love (MCA) Jody Watley
2. After All (Geffen) Cher & Peter Cetera
3. Little Jackie Wants To Be a Star (Columbia) Lisa Lisa & Cult Jam
4. Heaven Help Me (PolyGram) Deon Estus & George Michael
5. Miss You Like Crazy (EMI) Natalie Cole

Most Added**

1. Pop Singer (Mercury/PolyGram) John Mellencamp
2. Downtown (A&M) One 2 Many
3. Don't Forget My Number (Arista) Milli Vanilli
4. This Time I Know It's for Real (Atlantic) Donna Summer
5. Mayor of Simpleton (Geffen) XTC

R&B

High Movers*

1. For You to Love (Epic) Luther Vandross
2. Children's Stories (Columbia) Slick Rick
3. Little Jackie Wants To Be a Star (Columbia) Lisa Lisa & Cult Jam
4. Heaven Help Me (PolyGram) Deon Estus & George Michael
5. Miss You Like Crazy (EMI) Natalie Cole

Most Added**

1. For You to Love (Epic) Luther Vandross
2. Lead Me Into Your Love (Elektra) Anita Baker

3. Show and Tell (Capitol) Peabo Bryson
4. Congratulations (A&M) Vesta
5. Don't Forget My Number Baby (Arista) Milli Vanilli

COUNTRY

High Movers*

1. I Don't Want to Spoil the Party (Columbia) Rosanne Cash
2. Wine Me Up (Mercury) Larry Boone
3. The Gospel According to Luke (MCA) Skip Ewing
4. Call on Me (Capitol) Tanya Tucker
5. If I Ever Go Crazy (Epic) The Shooters

Most Added**

1. Hole in My Pocket (Columbia) Ricky Van Shelton
2. Come From the Heart (Mercury) Kathy Mattea
3. Up and Gone (Warner Bros.) The McCarters
4. But You Will (SOA) Razy Bailey
5. In a Letter to You (Universal) Eddy Raven

SOUTHEASTERN REGION

POP

High Movers*

1. Rock On (Cypress/A&M) Michael Damian
2. Electric Youth (Atlantic) Debbie Gibson
3. Patience (Geffen) Guns N' Roses
4. The Voices of Babylon (Columbia) The Outfield
5. Forever Your Girl (Virgin) Paula Abdul

Most Added**

1. Pop Singer (Mercury/PolyGram) John Mellencamp
2. Don't Forget My Number Baby (Arista) Milli Vanilli
3. This Time I Know It's for Real (Atlantic) Donna Summer
4. I Won't Be Back (MCA) Tom Petty
5. Now You're in Heaven (Atlantic) Julian Lennon

R&B

High Movers*

1. Funky Cold Medina (Delicious Vinyl) Tone Loc
2. Never Say Goodbye to Love (PolyGram) Rene Moore
3. I'll Be Loving You (Forever) (Columbia) New Kids On The Block
4. Real Love (MCA) Jody Watley
5. Like a Prayer (Sire/Warner Bros.) Madonna

Most Added**

1. Show and Tell (Capitol) Peabo Bryson
2. Lead Me Into Your Love (Elektra) Anita Baker
3. For You to Love (Epic) Luther Vandross
4. I Can't Stop (This Feeling) (MCA) Eugene Wilde
5. A Little Romance (Motown) The Boys

COUNTRY

High Movers*

1. Wine Me Up (Mercury) Larry Boone
2. Call on Me (Capitol) Tanya Tucker
3. The Gospel According to Luke (MCA) Skip Ewing
4. Love Out Loud (RCA) Earl Thomas Conley
5. They Rage on (Capitol) Dan Seals

Most Added**

1. Hole in My Pocket (Columbia) Ricky Van Shelton
2. But You Will (SOA) Razy Bailey
3. Up and Gone (Warner Bros.) The McCarters
4. Come From the Heart (Mercury) Kathy Mattea
5. Johnny Lucky and Suzi 66 (Atlantic America) Jeff Stevens & the Bullets

GUARANTEED NATIONAL HITS

POP***

Pop Singer
John Mellencamp
(Mercury/PolyGram)

R&B***

Show and Tell
Peabo Bryson
(Capitol)

COUNTRY***

Sowin' Love
Paul Overstreet
(RCA)

■ SINGLES GOING STEADY



A MAJOR LEAGUE SOUNDTRACK:

A soundtrack album ought to do a couple of things: It should remind you of critical scenes in a film, and be an entertainingly eclectic collection on its own. The *Major League* soundtrack from the boffo box office film does both. Outstanding cuts include a frayed-edged "Wild Thing" performed by X (not available anywhere else); "Cryin' Shame," crooned by Lyle Lovett and His Large Band;

"Hideaway," by the Beat Farmers; and "Burn On," written and performed by Randy Newman. Credit Paramount's VP of music Steve Bedell, composer James Newton Howard and Curb Records for making this a quality record.

WOODSTOCK REGENERATION: This being the 20th anniversary of the Summer of Love, Warner Home Video is announcing the release of the film *Woodstock* on digitally processed hi-fi video and laser disc. The film is the centerpiece of a 17-title Warner collection of pop-rock music films called "Sound Investments." To promote *Woodstock*, there will be an extensive series of spots and specials on MTV and VH-1. In the works is a two-hour broadcast of previously unseen outtakes from the WB vaults.

A ROSE BY ANY OTHER NAME: Early-'70s progressive types and new recruits will rejoice. Singer Jon Anderson has collected old pals drummer Bill Bruford, keyboardist Rick Wakeman and guitarist Steve Howe to form Anderson, Bruford, Wakeman, Howe. An Arista LP and tour is imminent. Chris Squire will go his own way with a new incarnation of Yes. Tony Levin will be on bass for A.B.W.H.'s upcoming U.S. tour, which opens July 29th at Memphis, Tennessee's Mud Island. The tour will hit L.A. September 6, at the Greek.

ABDUL UPDATE: For those who can't get enough of phenom Paula Abdul, she's joining the growing ranks of singing stars with her own hotline. You can hear Virgin's hottest girl by calling 1-900-909-1800. She may sound like a teenaged pixie, but this is a grown-up lady with grown-up talent. And there's nothing like a good dose of phone-adoration before slipping between the sheets at night.

Julius Robinson



ROCKIN' THE ROADHOUSE: Producer David Kershenbaum (of Tracy Chapman fame) is seen in the studio with Patrick Swayze and co-producer Bob Marlette during the recording of two songs for the soundtrack of the upcoming MGM/UA film *Roadhouse*. The LP will be released on Arista May 16, and will contain the two songs, both performed by Swayze (who also stars in the film.) The songs, "Raising Heaven (In Hell Tonight)," and "Cliff's Edge," were co-produced by Kershenbaum and Marlette. Pictured (l-r): Kershenbaum, Patrick Swayze and Bob Marlette.

■ TOP OF THE POPS

□ Singles



□ LYNCH: "Magic Spell" (Capitol B-44355)

Eighteen year-old Lynch serves up a funky confection that has "crossover smash" written all over it. It features the production stamp of Roger Troutman, who sells the hooky chorus harmonies with a buzzy, processed sound. There's a lot of "ear-candy" here to keep you listening. Lynch also collaborated with his father Zapp on the album *Pinch of Lynch*. A big future is in the works for young Lynch.

□ JOHN COUGAR MELLENCAMP: "Pop Singer" (PolyGram CDP52)

This tune is a strident declaration that Mellencamp is *not* a pop singer. He drives the point home with a mean-spirited guitar growling across the track. However, even J.C.M. can't deny he's a *pop artist*, especially on the charts. It's a gutsy little tune that could move from AOR to pop.

□ BANGLES: "Be With You" (Columbia 38-68744)

A driving tempo does a lot to relieve the tedium of this song. Not the strongest offering from *Everything*, but should play well on CHR.

□ DONNA SUMMER: "This Time I Know It's for Real" (Atlantic 7-88899)

Summer returns to the formula that made her famous. This is a good, old-fashioned disco track that thumps away the blues. Some nice modulations. CHR.

□ RAIN PEOPLE: "Little Bit of Time" (Epic 34-68673)

A light-hearted ditty that lopes along innocently enough, until you're humming the tune while skipping merrily to work. Not exactly, but almost. Pop hit.

□ VANESSA WILLIAMS: "Darlin' I" (Wing 871 936-7)

A fine choice for a ballad single—this is a stylish and tuneful cut from *Right Stuff*. Williams sings with depth and feeling, and it rings true.

□ SIMPLY RED: "If You Don't Know Me by Now" (Elektra 7-69297)

This turtle-paced ballad leaves a lot of room for Mick Hucknell to show something special. He doesn't.

□ JOHNNY CLEGG & SAVUKA: "Scatterlings of Africa" (Capitol B-44324)

Clegg offers up another fine slice of life framed in a South-African/folk-pop feel. U.S. pop radio ought to embrace his unconventional sound. It's fresh—and it works.

□ ALANNAH MYLES: "Love Is" (Atlantic PR 2673-2)

Myles has a voice that starts out somewhere near her shoes and doesn't end at the belt. She should find an audience on AOR on pop.

□ Albums

□ ROCKMELONS: *Tales of the City* (Atlantic 81949-1)

The Australian Rockmelons (cantalopes) are more influenced by Sly Stone and Stevie Wonder than rock & roll. But titles like "New Groove," "Get Back on the Groove," and "Boogie Tron," don't relay the whole story. This is intelligent, fun party music executed with consummate professionalism. Their sound is nothing new, but it's infectiously entertaining. Lead singer John Kenny is a marvel, his vocals split the difference between soul and pop with unerring precision. This album became one of the most successful debut releases in Australia, with three hit singles, "What's It Gonna Be," "Thief," and "Jump." In March, the band received an ARIA in the Best Debut Album category. With any push at all, it could go big in the U.S.A. Give a listen.

J.R.

CASH BOX CHARTS

TOP 100 SINGLES

The grey shading represents a bullet, indicating strong upward movement



#1 Single: Madonna



#1 Debut: John Mellencamp #60



To Watch: Rick Astley #50

		Total Weeks	Last Week
1	LIKE A PRAYER (Sire/Warner Bros. 2/4/7-27539)	Madonna	1 7
2	I'LL BE THERE FOR YOU (Mercury/Polygram 872 564-7)	Bon Jovi	3 8
3	FUNKY COLD MEDINA (Delicious Vinyl 104)	Tone Loc	5 9
4	SHE DRIVES ME CRAZY (IRS 53483)	Fine Young Cannibals	2 14
5	HEAVEN HELP ME (Mica/Polydor 871 538-7)	Deon Estus/George Michael	7 10
6	THE LOOK (EMI 50190)	Roxette	4 11
7	SECOND CHANCE (A&M 1273)	38 Special	10 13
8	GIRL YOU KNOW ITS TRUE (Arista S-3396)	Milli Vanilli	6 15
9	FOREVER YOUR GIRL (Virgin 7-99230)	Paula Abdul	12 8
10	REAL LOVE (MCA 53484)	Jody Watley	16 7
11	ROCKET (Mercury/PolyGram 872 614-7)	Def Leppard	13 9
12	ROOM TO MOVE (PolyGram 871 4187)	Animotion	15 10
13	SUPERWOMAN (Warner Bros. 7-27773)	Karyn White	8 13
14	CULT OF PERSONALITY (Epic 34-68611)	Living Colour	20 8
15	THINKING OF YOU (Cutting Mercury 872502-7)	Sa-fire	17 12
16	AFTER ALL (Geffen 7-27529)	Cher & Peter Cetera	19 8
17	SINCERELY YOURS (Atco/Atlantic 7-99246)	Sweet Sensation	22 12
18	ETERNAL FLAME (Columbia 38-68533)	The Bangles	9 13
19	ELECTRIC YOUTH (Atlantic 7-88919)	Debbie Gibson	24 5
20	YOUR MAMA DON'T DANCE (Capitol-B44293)	Poison	11 12
21	ROCK ON (Cypress 1420/A&M)	Michael Damian	30 6
22	STAND (Warner Bros. 27688)	R.E.M.	14 15
23	I KO I KO (Capitol 44343)	Belle Stars	26 8
24	SOLDIER OF LOVE (Capitol 44369)	Donny Osmond	36 6
25	EVERLASTING LOVE (Elektra 7-69308)	Howard Jones	28 7
26	PATIENCE (Geffen 7-22998)	Guns N' Roses	34 4
27	MY HEART CAN'T TELL YOU NO (Warner Bros. 7-27729)	Rod Stewart	18 20
28	I'LL BE LOVING YOU (FOREVER) (Columbia 38-68671)	New Kids on the Block	32 5
29	WIND BENEATH MY WINGS (Atlantic 7-88972)	Bette Midler	37 8
30	SEVENTEEN (Atlantic 871 4187)	Winger	33 10
31	BIRTHDAY SUIT (Columbia 38-68569)	Johnny Kemp	31 11
32	EVERY LITTLE STEP (MCA 53618)	Bobby Brown	41 5
33	THE LIVING YEARS (Atlantic 7-88964)	Mike & The Mechanics	21 16
34	A SHOULDER TO CRY ON (Warner Bros./Sire 7-27645)	Tommy Page	38 11
35	WHERE ARE YOU NOW? (WTG 31-68625)	Jimmy Harnen	39 8
36	YOU GOT IT (Virgin 99245)	Roy Orbison	23 15
37	THE VOICES OF BABYLON (Columbia 38-68601)	The Outfield	42 6
38	THROUGH THE STORM (Arista AS1-9809)	Aretha Franklin & Elton John	47 3
39	ORINAOCO FLOW (SAIL AWAY) (Geffen 7-27633)	Enya	25 14
40	CIRCLE (Geffen 7-27580)	Edie Brickell & New Bohemians	58 4
41	WALK THE DINOSAUR (Chrysalis ZS4 4331)	Was(Not Was)	27 13
42	I ONLY WANNA BE WITH YOU (Jive/RCA 1192)	Samantha Fox	46 6
43	BUFFALO STANCE (Virgin 7-99231)	Neneh Cherry	49 4
44	I WANNA BE THE ONE (LMR 74003)	Stevie B	44 9
45	CRY (Polydor/PolyGram 871 110-7)	Waterfront	52 4
46	CLOSE MY EYES (RCA 8899-7-F)	Lita Ford & Ozzy Osbourne	50 9
47	DOWNTOWN (A&M 1272)	One 2 Many	51 5
48	LITTLE JACKIE WANTS TO BE A STAR (Columbia 38-68674)	Lisa Lisa and Cult Jam	56 3
49	DREAMIN (Wing 871 078-7/Polygram)	Vanessa Williams	29 14
50	GIVING UP ON LOVE (RCA 8872)	Rick Astley	68 2
51	LOST IN YOUR EYES (Atlantic 7-27570)	Debbie Gibson	35 14

		Total Weeks	Last Week
52	YOU'RE NOT ALONE (Warner Bros. 27757)	Chicago	40 18
53	THE DIFFERENT STORY (WORLD OF LUST AND CRIME) (Elektra 7-69307)	Peter Schilling	60 5
54	MORE THAN YOU KNOW (Columbia 38-08103)	Martika	43 19
55	COMING HOME (Mercury/PolyGram 872 982-7)	Cinderella	62 4
56	PARADISE CITY (Geffen-27570)	Guns N' Roses	45 15
57	DON'T TELL ME LIES (A&M 1267)	Breathe	48 14
58	CRYIN' (EMI 50141)	Vixen	53 14
59	SOMEBODY LIKE YOU (Capitol 50176)	Robbie Nevil	54 7
60	POP SINGER (Mercury/Polygram 838 2201)	JOHN COUGAR MELLANCAMP	DEBUT
61	CUDDLY TOY (FEEL FOR ME) (Epic 34-68549)	Roachford	75 2
62	HEARTS ON FIRE (Virgin 7-99234)	Steve Winwood	55 7
63	SEEING IS BELIEVING (Atlantic 7-88921)	Mike and the Mechanics	70 2
64	VERONICA (Warner Bros. 7-22961)	Elvis Costello	76 3
65	BABY DON'T FORGET MY NUMBER (Arista AS1-9832)	Milli Vanilli	DEBUT
66	REPETITION (Tommy Boy/Reprise 7-27659)	Information Society	66 4
67	MISS YOU LIKE CRAZY (EMI 50185)	Natalie Cole	80 3
68	ROUND & ROUND (Qwest/Warner Bros. 7-27524)	New Order	72 4
69	YOU GOT IT (THE RIGHT STUFF) (Columbia 38-08092)	New Kids On The Block	59 23
70	THIS TIME I KNOW IT'S FOR REAL (Atlantic 7-88899)	Donna Summer	DEBUT
71	I'LL BE YOU (Sire/Reprise 7-27628)	The Replacements	77 3
72	YOU AIN'T SEEN NOTHING YET (Sire/Warner Bros. 7-27628)	Figures On A Beach	79 3
73	RONI (MCA MCA-53463)	Bobby Brown	57 16
74	TRIBUTE (RIGHT ON) (Columbia 38-68575)	The Pasadenas	61 10
75	I WON'T BACK DOWN (MCA 53369)	Tom Petty	DEBUT
76	LET ME IN (EMI 50185)	Eddie Money	85 3
77	ALL THIS I SHOULD HAVE KNOWN (A&M AM 1401)	Breathe	82 2
78	JUST BECAUSE (Elektra 7-69327)	Anita Baker	64 19
79	CLOSER THAN FRIENDS (Columbia 38-08537)	Surface	83 3
80	NOW YOU'RE IN HEAVEN (Atlantic 7-88925)	Julian Lennon	DEBUT
81	STOP (A&M 1234)	Sam Brown	84 2
82	WORKING ON IT (Geffen 7-27535)	Chris Rea	65 6
83	WHEN LOVE COMES TO TOWN (Island 7-99225)	U2	74 5
84	THE LOVER IN ME (MCA 53416)	Sheena Easton	67 25
85	THE MAYOR OF SIMPLETON (Geffen 7-277552)	XTC	DEBUT
86	PROMISES (Epic 34-68608)	Basia	88 2
87	COME OUT FIGHTING (Columbia 38-68552)	Easterhouse	69 5
88	ANYTHING CAN HAPPEN (Chrysalis VS4-43365)	Was(NOT Was)	DEBUT
89	I BEG YOUR PARDON (Atlantic 7-88969)	Kon Kan	71 18
90	SWEET JANE (RCA 8872)	Cowboy Junkies	95 2
91	THE LOVE IN YOUR EYES (Columbia 38-08532)	Eddie Money	73 15
92	DO YOU BELIEVE IN SHAME? (Capitol 44337)	Duran Duran	63 6
93	STRAIGHT UP (Virgin 99256)	Paula Abdul	78 21
94	BABY BABY (WTG 31-6810)	Eighth Wonder	81 4
95	DOWN BOYS (Columbia 38-68606)	Warrant	DEBUT
96	DON'T TAKE MY MIND ON A TRIP (Virgin 7-99272)	Boy George	86 4
97	LET THE RIVER RUN (Arista 1-9793)	Carly Simon	87 8
98	RADIO ROMANCE (MCA 53623)	Tiffany	89 10
99	SHE WON'T TALK TO ME (Epic 34-0851)	Luther Vandross	90 13
100	WALKING THROUGH WALLS (Atlantic 7-88951)	The Escape Club	91 5

RHYTHM & BLUES

R.E.S.P.E.C.T.: As anyone who has followed my column since its inception knows, my attitude towards most contemporary R&B is not what you could call benevolent. The biters are out in force, thieving instead of creating, and it's getting mighty hard to tell who's who. While hip-hop takes the old and makes it new, most contemporary R&B artists are takin' the easy way out by taking the new and making it old.

New Jack Swing seems to be the sound du jour, and every other package I receive seems to be a variation on the **Teddy Riley** or **L.A. & Babyface** style. When these guys burst onto the scene a year ago, they were fresh and exciting—Teddy's beats made everybody's summer a little happier last year—though the slew of soundalikes that hit the airwaves in their wake will surely put the pressure on them to do something new this time around. The pressure shouldn't be on them, however, because they invented the shit. It's the suckers that are imitating that should be served.



TMG Artists, The Rytz

with just a sparse acoustic backing—if **George Michael** can pull it off and have a hit, think what she could do) and comes out on top on her own talents and vision, not somebody else's.

OLD GOLD: **Meltone Records**, long a force in the gospel music field, has branched out in a big way. **Melvin Couch's** label has just christened Golden Sound Studios, a brand new in-house production facility, with a star-studded gala attended by the likes of **Jack The Rapper**, **The Soul Stirrers**, and **the Mighty Clouds of Joy**. In addition, the label is expanding musically. Their first foray is into the blues field, and their first release is by legendary bluesman **Nappy Brown**. **Deep Sea Diver** is full of the charm and spirit that makes blues great. "Bye-Bye Baby" is so full of life that you can practically see the glint in Nappy's eye as he delivers it. Other crucial cuts include "Don't Hurt Me No More" a great slow-dance number so thick you can see the smoke in the ballroom, and the wonderful Chicago-style title cut. Call the label at 404-691-7999; Branching out to the West Coast is **TMG Records**, a full service record, management and production company. Run by producer/songwriter **Thomas Mc Ghee**, the company is representing soul, gospel, and rap artists, including **Hell-Razor** (formally Robert S.), who put out a smokin' track on Epic two years ago and currently is under contract to **Next Plateau**, and new R&B artists **the Rytz**. Contact them at 818-762-3066.

R&B PICKS



Prince-like ballads to tough street rhythms. "Mr. D.J.", with a charming guest rap and beatbox by **Doug E. Fresh**, is climbing fast, and rightfully so, and "I'm Available" and "Maximum Thrust" are worthy follow-ups. Motown's best release under MCA, no question.

Neil Harris

Sadly, the latest to hit the bandwagon is **Diana Ross**. Her new single "Workin' Overtime" is a direct cop of the New Jack Swing sound. The song is interchangeable with **Vanessa Williams'** "The Right Stuff"—in fact they're so close that many of the office staff thought it was a remix of the beauty queen's finest. It was rumoured that Teddy was set to produce the project, but Diana wanted to do it herself. (Why hire somebody if you can push the same buttons yourself?) This is a shame, because Diana's stated aim was to make a record her kids would like listening to, and a younger producer might have been able to breathe life and interject new ideas into the song. Instead, her version sounds like a desperate attempt to get hip again. This woman is one of our treasures, and should be able to give us more. Let's hope she stretches out on her new LP (if she really wants to be radical she should try a song

□ **DEJA: Made To Be Together** (Virgin 91060)

The second LP from this duo sees **Starleana Young** being replaced by **Mysti Day**, and the results should put all doubts as to their future viability firmly to rest. The title track has already shown its chart wings, and the uptempo ballad "Patience and Time" or the excellent pop-soul number "You Don't Appreciate My Love" could easily follow.

□ **JOYCE "FENDERELLA" IRBY: Maximum Thrust** (Motown 6267)

Former Klymaxx frontwoman steps out again with a set that ranges from

R&B LPs

Total Weeks ▼
Last Week ▼

1	GUY (MCA 42176)	Guy	1	41
2	LET'S GET IT STARTED (Capitol 90924)	M.C. Hammer	2	25
3	LOC'ED AFTER DARK (Delicious 3000)	Tone Loc	5	10
4	THE GREAT ADVENTURES OF SLICK RICK (Def Jam 40513)	Slick Rick	4	14
5	DON'T BE CRUEL (P) (MCA 42185)	Bobby Brown	3	41
6	KARYN WHITE (Warner Bros 25637)	Karyn White	6	31
7	JUST COOLIN' (Atlantic 81926)	Levert	7	23
8	2ND WAVE (Columbia 44284)	Surface	8	25
9	STRAIGHT OUTTA COMPTON (Ruthless 57102)	N.W.A.	9	8
10	3 FEET HIGH AND RISING (Tommy Boy 1019)	DeLa Soul	13	8
11	2 HYPE (Select 21628)	Kid N' Play	10	23
12	LIFE IS...TOO SHORT (Zomba/RCA 1149)	Too Short	14	10
13	FOREVER YOUR GIRL (Virgin 90943)	Paula Abdul	11	15
14	MESSAGE FROM THE BOYS (Motown 6260)	The Boys	12	26
15	HEART BREAK (P) (MCA 42207)	New Edition	15	41
16	GIRL YOU KNOW ITS TRUE (Arista 8592)	Milli Vanilli	20	6
17	EAZY DUZ IT (Priority 57100)	Eazy-E	16	23
18	GIVING YOU THE BEST THAT I GOT (Elektra 60827)	Anita Baker	17	26
19	MORE THAN FRIENDS (Jive 1136)	Jonathan Butler	18	26
20	THE DESOLATE ONE (Fresh/Sleeping Bag 82010)	Just-ice	24	5
21	TODAY (Motown 6261)	Today	19	21
22	LARGER THAN LIFE (MCA 6276)	Jody Watley	34	2
23	HEAVEN (Capitol 90959)	BeBe & CeCe Winans	25	14
24	THE RIGHT STUFF (Wing/PolyGram 835 694-1)	Vanessa Williams	22	44
25	ANY LOVE (Epic 44308)	Luther Vandross	21	28
26	IT TAKES TWO (Profile 1267)	Rob Base & DJ Easy Rock	23	30
27	HEART'S HORIZON (Reprise 25778)	Al Jarreau	27	20
28	K-9 POSSE (Arista 8569)	K-9 Posse	28	7
29	THE BEST IS YET TO COME (Arista 8533)	Kiara	29	31
30	LOVE OR PHYSICAL (Capitol 46946)	Ashford & Simpson	33	7
31	ME AND JOE (Egyptian Empire 00777)	Rodney O & Joe Cooley	35	22
32	SILHOUTTE (Arista 8457)	Kenny G	26	27
33	GERALD ALSTON (Motown 6265)	Gerald Alston	30	14
34	DON'T LET LOVE SLIP AWAY (Capitol 48987) (G)	Freddie Jackson	31	38
35	GEMINI (Motown 6264)	El DeBarge	36	6
36	LIVIN' LARGE (Virgin 91021)	E.U.	42	4
37	HEAVEN ON EARTH (Oceana 91028)	Donna Allen	32	13
38	WHAT TIME IS IT (Gucci 3309)	Gucci Crew II	37	14
39	COMIN' THROUGH LIKE WARRIORS (Luke Skywalker XR 106)	M.C. Twist & the Def Squad	41	5
40	TAKE U BACK TO MY PLACE (Orpheus 75600)	Z-Looke	40	15
41	ORIGINAL STYLIN' (Arista 8571)	Three Times Dope	45	3
42	CK (Warner Bros 25707)	Chaka Khan	43	20
43	START OF A ROMANCE (Atlantic 81853)	Skyy	54	4
44	RAW (Def Jam FC 45015)	Alyson Williams	56	3
45	LOVE SEASONS (Orpheus 75602)	Alex Bugnon	55	6
46	RESPECT (Luke Skywalker 103)	Anquette	47	22
47	HIGH HAT (Virgin 91022)	Boy George	60	4
48	THE BOY GENIUS (FEATURING A NEW BEGINNING) (Atlantic 81941)	Kwamé	71	2
49	FOUNDATION (Atlantic 81939)	Ten City	53	7
50	ROAD TO THE RICHES (Cold Chillin'/Warner Bros. 25820)	Kool G. Rap & D.J. Polo	67	3
51	LIKE A PRAYER (Sire/Warner Bros. 25844)	Madonna	68	2
52	TAKE 6 (Reprise 25670)	Take 6	63	7
53	SWEET OBSESSION (Epic 44419)	Sweet Obsession	50	24
54	MACHISMO (Atlanta Artist 886 002)	Cameo	38	26
55	WHERE'S THE PARTY AT? (Sleeping Bag 42016)	Cash Money & Marvolous	39	14
56	IN EFFECT MODE (P) (Warner Bros. 25662-1)	Al B. Sure!	46	50
57	4 U 2 NJOY (Vision 3308)	Betty Wright	58	7
58	GETTING OFF (On Top 9001)	Miami Boyz	64	4
59	ANIMAL (Mercury/PolyGram 422-836-77)	Bar-Kays	44	11
60	TO WHOM IT MAY CONCERN (Columbia FC 45065)	The Pasadenas	65	6
61	MAKE IT LAST FOREVER (P) (Elektra 60763)	Keith Sweat	48	66
62	MIDNIGHT STAR (Solar/Capitol 72564)	Midnight Star	49	27
63	MIAMI BASS WARS (Pandisc 8802)	Various Artists	51	11
64	VESTA 4 U (A&M 5223)	Vesta	52	24
65	WHO? (Wing/PolyGram 422 835 549-1)	Tony! Toni! Tone!	61	51
66	HANGIN TOUGH (Columbia 40985)	New Kids On The Block	69	24
67	TOUCH OF BLUES (Ichiban 1032)	Clarence Carter	57	12
68	AFFAIR (Tabu 44148)	Cherrelle	59	23
69	FROM OUT OF THE BLUE (Columbia FC 45092)	Blue Magic	DEBUT	
70	SPELL (Mika 835 713-1)	Deon Estus	DEBUT	
71	YOUNGEST IN CHARGE (Profile 1280)	Special Ed	DEBUT	
72	THE LOVER IN ME (MCA 42249)	Sheena Easton	62	22
73	SING ME A SONG (Aegis FZ 45055)	Marcus Lewis	66	5
74	MOVE SOMETHIN' (Luke Skywalker 101)	2 Live Crew	70	10
75	ACT A FOOL (Capitol 90544)	King Tee	72	15

CASH BOX CHARTS

TOP R&B SINGLES

The grey shading represents a bullet, indicating strong upward movement



#1 Single: Karyn White



#1 Debut: Peabo Bryson #67



To Watch: Anita Baker #60

		Total Weeks ▼	Last Week ▼
1	LOVE SAW IT (Warner Bros. 7-27783)	Karyn White	2 10
2	REAL LOVE (MCA-53484)	Jody Watley	5 8
3	EVERY LITTLE STEP (MCA 23933)	Bobby Brown	1 10
4	SLEEP TALK (Def Jam/Columbia 38-68555)	Alyson Williams	6 11
5	CRUCIAL (MCA 53500)	New Edition	9 9
6	START OF A ROMANCE (Atlantic 88932)	Skyy	11 9
7	DON'T TAKE MY MIND ON A TRIP (Virgin 7-97272)	Boy George	12 10
8	AFFAIR (Tabu ZS4-68568)	Cherelle	3 13
9	I LIKE (MCA-53490)	Guy	13 8
10	ROLLIN' WITH KID N' PLAY (Select 20001)	Kid N' Play	14 9
11	I'LL BE THERE FOR YOU (Capitol 79496)	Ashford & Simpson	4 13
12	4 U (A&M 12293)	Vesta	7 13
13	REAL LOVE (Motown 44261)	El DeBarge	8 12
14	FUNKY COLD MEDINA (Delicious Vinyl 104)	Tone Loc	16 6
15	GIRL I GOT MY EYES ON YOU (Motown 1954)	Today	10 14
16	LOVE SICK (Orpheus/EMI 72650)	Z'looke	19 10
17	TRIBUTE(RIGHT ON) (Columbia 38-68575)	The Pasadenas	20 8
18	NEVER SAY GOODBYE TO LOVE (PolyGram 871 618-7)	Rene Moore	18 9
19	IF IM NOT YOU'RE LOVER (Warner Bros. 7-27556)	Al B. Sure	22 8
20	BUCK WILD (Virgin 7-99232)	E.U.	24 7
21	STICKS AND STONES (RCA 8870)	Grady Harrell	25 9
22	BABY ME (Warner Bros. 4/7-27541)	Chaka Khan	27 9
23	BIRTHDAY SUIT (Columbia 38-68569)	Johnny Kemp	23 10
24	HEAVEN HELP ME (Mika/PolyGram 871 538-7)	Deon Estus	26 7
25	MORE THAN FRIENDS (Jive 1174)	Jonathan Butler	15 13
26	LIKE A PRAYER (Sire/Warner Bros. 2/4/7-27539)	Madonna	30 7
27	ALL I WANT IS FOREVER (Epic 34-68540)	James 'JT' Taylor & Regina Belle	17 13
28	MISS YOU LIKE CRAZY (EMI 50185)	Natalie Cole	32 5
29	LUCKY CHARM (Motown 1952)	The Boys	21 15
30	MY FIRST LOVE (Warner Bros. 4/7-27525)	Atlantic Starr	34 5
31	CLOSER THAN FRIENDS (Columbia 38-08537)	Surface	28 14
32	IF SHE KNEW (Atlantic 2560)	Anne G.	35 6
33	IT'S ONLY LOVE (Elektra 7-69317)	Simply Red	33 6
34	YOU AND I GOT A THANG (Capitol B-44283)	Freddie Jackson	29 15
35	TURN THIS MUTHA OUT (Capitol 44290)	MC Hammer	39 7
36	ARE YOU MY BABY (Columbia 38-68557)	Wendy & Lisa	31 10
37	MR. D.J. (Motown 1961)	Joyce Irby	40 5
38	UH-UH-OOH-OOH LOOK OUT (HERE IT COMES) (Atlantic 7-88941)	Roberta Flack	42 6
39	CHILDREN'S STORY (Columbia/Def Jam 38-68626)	Slick Rick	44 4
40	DON'T TEASE ME (MCA 53615)	Robert Brookins	43 5
41	MADE TO BE TOGETHER (Virgin 7-99226)	Deja	46 5
42	THE GOOD, THE BAD & THE UGLY (Epic 38-68590)	Charlie Singleton	45 6
43	I'LL BE LOVING YOU (Columbia 38-68671)	New Kids On The Block	48 4
44	LITTLE JACKIE WANTS TO BE STAR (Columbia 38-68674)	Lisa Lisa & Cult Jam	54 3
45	STRUCK BY YOU (Mercury/PolyGram 872 102-7)	Bar-Kays	36 14
46	FOR YOU TO LOVE (Epic 34-68742)	Luther Vandross	64 2
47	EVERY LITTLE TIME (Arista AF1-9800)	Kiara	50 4
48	MY ONE TEMPTATION (Island 96584)	Mica Paris	51 4
49	I WANT IT (Orpheus B-72699)	Aleese Simmons	49 7
50	JOY AND PAIN (Profile Pro 7247)	Rob Base & DJ E-Z Rock	52 5

		Total Weeks ▼	Last Week ▼
51	LOST WITHOUT YOU (EMI 50185)	The Winans	56 5
52	FOR THE LOVE OF YOU (Wing/PolyGram 871 934-7)	Tony! Toni! Tone!	57 4
53	TEMPORARY LOVER (Capitol 44329)	The Controllers	53 4
54	ME, MYSELF AND I (Tommy Boy TB 926)	De La Soul	59 5
55	HAVE YOU HAD YOUR LOVE (EMI 50180)	The O'Jays	62 3
56	YOU LAID YOUR LOVE ON ME (Motown 1957)	Gerald Alston	37 10
57	OBJECTIVE (Island 7-99228)	Miles Jaye	61 3
58	JOY AND PAIN (Oceana 7-99244)	Donna Allen	38 15
59	THROUGH THE STORM (Arista AS1-98091)	Aretha Franklin & Elton John	65 3
60	LEAD ME INTO LOVE (Elektra 7-69299)	Anita Baker	68 2
61	FOREVER YOUR GIRL (Virgin 7-99230)	Paula Abdul	67 3
62	STAY (PolyDor/PolyGram 871 548-7)	Jackie Jackson	41 7
63	JUST BECAUSE (Elektra 7-69327)	Anita Baker	63 19
64	LEAN ON ME (Warner Bros. 4/7-27533)	Thelma Houston & The Winans	66 4
65	GIRL YOU KNOW IT'S TRUE (Arista S-3396)	Milli Vanilli	55 15
66	LET ME PUSH IT TO YA (Island 99249)	Atension	47 7
67	SHOW AND TELL (Capitol B-44347)	Peabo Bryson	DEBUT
68	SHE'S SO COLD (Epic 49-68230)	Alston Stewart	70 3
69	SEARCHING FOR A GOOD TIME (Epic ZS4-68699)	Marcus Lewis	71 4
70	ON A MISSION (Mercury 872 922)	Leotis	75 3
71	A LITTLE ROMANCE (Motown MOT 1965)	The Boys	DEBUT
72	ANIMAL (Mercury 872 954)	Bar-kays	76 3
73	LOVERS INTUITION (Epic 34-68589)	Amy Keys	73 3
74	I WILL ALWAYS BE THERE (Luke Skywalker 124)	Anquette	78 3
75	I CAN'T STOP (THIS FEELING) (Magnolia Sound/MCA 53620)	Eugene Wilde	DEBUT
76	24/7 (4th & Broadway 7471)	Dino	60 10
77	I WANT YOUR LOVE (RCA 8881)	La Rue	80 3
78	SHE DRIVES ME CRAZY (I.R.S. 53483)	Fine Young Cannibals	83 2
79	DAYS LIKE THIS (MCA-53499)	Sheena Easton	69 8
80	CUDDLY TOY (FEEL FOR ME) (Epic 34-68549)	Roachford	DEBUT
81	SISTER ROSA (A&M 1410)	The Neville Brothers	86 2
82	EAZY-ER SAID THAN DONE (Ruthless/Priority 57108)	Eazy-E	90 2
83	A WOMAN'S TOUCH (Mega Jam B-44347)	Christopher McDaniels	DEBUT
84	MORE THAN PHYSICAL (EMI 44261)	Christopher Max	72 12
85	ONE MAN (CProfile 7241)	Chanelle	DEBUT
86	ROMEO AND JULIET (Def Jam/Columbia 38-68566)	Blue Magic	74 8
87	BEING IN LOVE AIN'T EASY (Epic 34-08521)	Sweet Obsession	77 20
88	WE'VE SAVED THE BEST FOR LAST (Arista AS1-9785)	Kenny G Featuring Smokey Robinson	79 13
89	DARLIN' I (Wing/PolyGram 871 936)	Vanessa Williams	DEBUT
90	JUST COOLIN' (Atlantic 7-88959)	Leverit	58 14
91	LIFE IS TOO SHORT (Jive/RCA 1164)	Too Short	82 6
92	ALL OR NOTHING (Reprise/Warner Bros. 27550)	Al Jarreau	84 7
93	IMAGINE (Capitol 44268)	Tracey Spencer	85 12
94	THAT'S THE WAY LOVE IS (Atlantic 7-88963)	Ten City	87 13
95	BLACK STEEL IN THE HOUR OF CHAOS (Def Jam/Columbia 38-68613)	Public Enemy	DEBUT
96	ARE YOU LONELY TONIGHT (Columbia 38-68546)	Constina	89 6
97	GANGSTA GANGSTA (Priority Records 50185)	N.W.A.	91 5
98	MOVE ON YOU (Rawsone 3333)	Lateasha	92 11
99	LIFE (MCA 23930)	Loose Ends	93 11
100	SOMETHING'S GOT A HOLD ON ME (Columbia 38-68545)	Radiant	94 13

COUNTRY MUSIC

NASHVILLE NEWS

PLAYBACK RECORDS HAS INKED A DISTRIBUTION DEAL with **Kauffman Enterprises, Inc.** and **A.T.I.** which will make the label's product available through **CEMA.** The Miami-based label, whose artist roster includes **Jimmy C. Newman, Bobby Helms, Bonnie Guitar, Sammi Smith** and **Sylvie** and her **Silver Dollar Band,** is headed by Playback President **Jack Gale.** "We feel we have a product that can be competitive in any market in the world," said Gale. "With our now enormous reach as a distributor, we look forward to further establishing our identity in the country music marketplace." CEMA handles distribution for Capitol, EMI, Manhattan and associated labels such as Rhino and Enigma.



Jim Pierce, Sylvie and Jack Gale

Gale has also formed another record label, **Ridgewood,** to help developing artists get a strong foothold in the music business. "As far as Ridgewood is concerned, our doors are always open to new artists and songwriters. Developing new acts will be our primary concern. The formation of Ridgewood is actually all part of a new centralized marketing strategy we've developed since finalizing the distribution for Playback," said Gale. As if those two projects aren't enough to keep Gale busy, he has yet another record label, **Gallery II,** that is thriving. Add to that a film project in the works about the life of **Bobby Helms,** and you have a man with a definite mission. But with the help of co-producer **Jim Pierce,** the two are working to be the team to beat in the recording industry.



Roger Murrah, Pat Huber and Maggie Cavender

NSAI NOTES: **Roger Murrah,** president of the **Nashville Songwriter Association International,** recently announced the creation of a new position for longtime supporter **Maggie Cavender.** As of May 1, Cavender will become the NSAI

Director Emeritus. **Pat Huber** will become the new Executive Director.

"I think it's time for someone else to take over the everyday workings," said Cavender. "However, I will carry on in any capacity...always committed to the songwriter. The songwriter is my reason for living."

Huber, who has a varied musical background, said, "I am extremely excited about having an opportunity to work with some good friends of mine who are songwriters. I feel like I'm coming home. I look forward to continuing the efforts to shape the future for the professional, as well as the non-professional, songwriter."

AROUND AND ABOUT: I've seen quite a few great acts recently on my jaunts around Music City. The 'Most Eclectic Band' award would have to go to **John Jackson and the Cucamongas,** who played recently at **Bogey's.** Jackson and his revolving crew of musicians blasted out a campy set of fun tunes, guaranteed for a good time. With a lineup of eight musicians (most notable, **David Eagan** on keyboards, **Mike 'the Yat'** on drums and **Randy Leago** on sax), the group spun us through funky tunes such as "Second Line," "Big Chief," "Caravan," "Mess Around" and even a souped-up version of "Jambalaya."



Guy Clark

On a more subdued evening, I enjoyed the sounds of esteemed songwriter/artist **Guy Clark,** now signed to **Sugar Hill Records,** who performed two sets at the **Station Inn** last week. With quiet assuredness and a touch of humor, Clark entertained the packed house with favorites such as "Homegrown Tomatoes," "L.A. Freeway" and "Desperados Waiting for a Train." He also drew favorable response with more recent songs like "Come From the Heart" (**Kathy Mattea's** new single written by Clark's wife, Susanna, and Richard Leigh), "Dr. Good Dr." and the title cut from his new LP, "Old Friends." Truly a master tunesmith, Clark is a songwriter's icon.

ONE LAST NOTE of praise goes to country music newcomer **Hank Sasaki,** a Japanese native whose first performance in the States brought the house down. According to **Jim Case** of **Ace-Hi Records,** Sasaki opened for **Mel McDaniel** in Immokalee, Florida, and received a standing ovation from the crowd for his talented deliverance. Congratulations Hank!

Cecilia Walker

COUNTRY ALBUMS

Total Weeks ▼
Last Week ▼

1	GREATEST HITS III (Warner/Curb 1-25834/Warner Bros.)	Hank Williams, Jr.	1	9
2	BEYOND THE BLUE NEON (MCA 42266)	George Strait	2	9
3	OLD 8 x 10 (Warner Bros. 25738) (P)	Randy Travis	3	39
4	LOVING PROOF (Columbia 44221/CBS) (G)	Ricky Van Shelton	5	30
5	THIS WOMAN (RCA 8369) (G)	K.T. Oslin	6	32
6	SOUTHERN STAR (RCA 8587-1)	Alabama	4	9
7	LYLE LOVETT AND HIS LARGE BAND (MCA/Curb 42263/MCA)	Lyle Lovett	11	11
8	TELL LIKE IT IS (Atlantic America 91064/Atlantic)	Billy Joe Royal	14	8
9	REBA (MCA 42134) (G)	Reba McEntire	8	50
10	HONKY TONK ANGEL (MCA 42223)	Patty Loveless	18	27
11	BLUEBIRD (Warner Bros. 25776)	Emmylou Harris	10	13
12	DIAMONDS AND DIRT (Columbia 44076/CBS)	Rodney Crowell	13	52
13	GREATEST HITS (Curb/RCA 8318-1/RCA) (G)	The Judds	7	35
14	BUENAS NOCHES FROM A LONELY ROOM (Reprise 25749-1/Warner Bros.) (G)	Dwight Yoakam	9	36
15	COPPERHEAD ROAD (UNI 7/MCA)	Steve Earle	12	22
16	HITS 1979-1989 (Columbia 45054/CBS)	Rosanne Cash	23	6
17	RAGE ON (Capitol 46976)	Dan Seals	15	39
18	MYSTERY GIRL (Virgin 90158) (P)	Roy Orbison	31	7
19	ONE WOMAN MAN (Epic 44078/CBS)	George Jones	28	6
20	THE ROAD NOT TAKEN (Columbia 44468/CBS)	Shenandoah	20	7
21	STRONG ENOUGH TO BEND (Capitol 48865)	Tanya Tucker	16	35
22	STRANGER THINGS HAVE HAPPENED (RCA 9587)	Ronnie Milsap	26	5
23	CHISELED IN STONE (Columbia 40982/CBS)	Vern Gosdin	17	64
24	BIG DREAMS IN A SMALL TOWN (RCA 8317-1)	Restless Heart	22	35
25	ALWAYS AND FOREVER (Warner Bros. 25568)(P/3)	Randy Travis	25	101
26	DON'T CLOSE YOUR EYES (RCA 6494-1)	Keith Whitley	29	44
27	101 2 (Warner Bros. 25742)	Highway 101	19	35
28	UNTASTED HONEY (Mercury 832 793-1)	Kathy Mattea	21	77
29	MONONGAHELA (MCA 42205)	The Oak Ridge Boys	24	32
30	THE COAST OF COLORADO (MCA 42128)	Skip Ewing	32	33
31	SURVIVOR (Universal 42264/MCA)	Lacy J. Dalton	30	9
32	80'S LADIES (RCA 5924-1) (G)	K.T. Oslin	39	93
33	WILD EYED DREAM (Columbia 40602/CBS) (G)	Ricky Van Shelton	34	109
34	NEXT TO YOU (Epic 44498/CBS)	Tammy Wynette	40	2
35	TURN THE TIDE (RCA 8454)	Baillie & the Boys	33	6
36	WHAT A WONDERFUL WORLD (Columbia 44331/CBS)	Willie Nelson	27	29
37	RIVER OF TIME (Curb/RCA 9595-1/RCA)	The Judds	DEBUT	
38	BACK IN THE FIRE (Warner Bros. 1-25832)	Gene Watson	35	10
39	HOMESICK HEROES (Epic 44324/CBS)	The Charlie Daniels Band	36	28
40	SWINGIN' DOORS, SAWDUST FLOORS (Mercury 836 710-1)	Larry Boone	47	2
41	I GOT DREAMS (MCA 42272)	Steve Wariner	DEBUT	
42	AS I AM (Capitol 48764)	Anne Murray	45	25
43	MORE GREAT DIRT: THE BEST OF (VOL. II) (Warner Bros. 25830)	Nitty Gritty Dirt Band	37	12
44	THE STATLERS GREATEST HITS (Mercury 834 626)	The Statler Brothers	38	25
45	MOODY WOMAN (16th Avenue 70554)	Charley Pride	41	3
46	RUNNING (MCA/Curb 42169/MCA)	The Desert Rose Band	43	30
47	I'LL BE YOUR JUKEBOX TONIGHT (Capitol 90416)	Barbara Mandrell	46	19
48	ONE TIME, ONE NIGHT (Columbia 40614/CBS)	Sweethearts of the Rodeo	42	48
49	WILD STREAK (Warner/Curb 25725-1/Warner Bros.) (G)	Hank Williams, Jr.	44	42
50	CHASING RAINBOWS (Airborne 0103)	Mickey Gilley	50	20

COUNTRY HOT CUTS

1. ALABAMA - "High Cotton" - *Southern Star* (RCA)
2. THE JUDDS - "Let Me Tell You About Love" - *River of Time* (Curb/RCA)
3. PATTY LOVELESS - "Timber I'm Fallin' in Love" - *Honky Tonk Angel* (MCA)
4. CLINT BLACK - "Live and Learn" - *Clint Black* (RCA)
5. KATHY MATTEA - "Burnin' Old Memories" - *Come From the Heart* (Mercury)
6. DWIGHT YOAKAM - "I Hear You Knockin'" - *Buenas Noches From a Lonely Room* (Reprise)
7. RONNIE MILSAP - "I Never Expected to See You" - *Stranger Things Have Happened* (RCA)
8. LARRY BOONE - "Ten Times Texas" - *Swingin' Doors, Sawdust Floors* (Mercury)
9. SHENANDOAH - "Sunday in the South" - *The Road Not Taken* (Columbia)
10. GEORGE STRAIT - "Hollywood Squares" - *Beyond the Blue Neon* (MCA)
11. RICKY VAN SHELTON - "Living Proof" - *Loving Proof* (Columbia)
12. ROSANNE CASH - "Black and White" - *Hits 1979-1989* (Columbia)
13. RODNEY CROWELL - "Above and Beyond" - *Diamonds and Dirt* (Columbia)
14. ALABAMA - "Southern Star" - *Southern Star* (RCA)
15. GEORGE STRAIT - "Ace in the Hole" - *Beyond the Blue Neon* (MCA)

CASH BOX CHARTS

COUNTRY SINGLES

The grey shading represents a bullet, indicating strong upward movement



#1 Single: **Patty Loveless**



#1 Debut: **Razy Bailey #57**



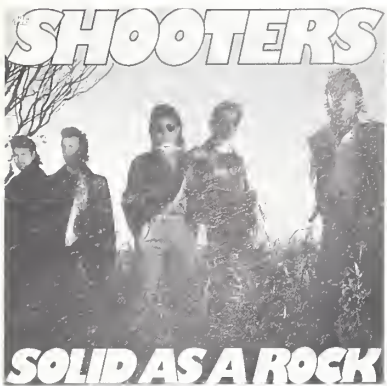
To Watch: **Ricky Skaggs #63**

		Total Weeks	Last Week
1	DON'T TOSS US AWAY (MCA 53477)	Patty Loveless	3 13
2	TELL IT LIKE IT IS (Atlantic America 7-99242/Atlantic)	Billy Joe Royal	1 12
3	YOUNG LOVE (Curb/RCA 8820-8/RCA)	The Judds	7 10
4	HEY BOBBY (RCA 8865-7)	K.T. Oslin	4 12
5	THE CHURCH ON CUMBERLAND ROAD (Columbia 38-68550/CBS/Shenandoah)		2 13
6	THERE'S A TEAR IN MY BEER (Warner Bros./Curb 7-27584/Warner Bros.)	Hank Williams Jr.(Duet With Hank Willimas Sr.)	5 13
7	IF I HAD YOU (RCA 8817-7)	Alabama	11 7
8	SETTING ME UP (Warner Bros. 7-27581)	Highway 101	9 12
9	I'M NO STRANGER TO THE RAIN (RCA 8797-7)	Keith Whitley	6 15
10	DOWN THAT ROAD TONIGHT (Warner Bros. 7-27679)	The Nitty Gritty Dirt Band	8 18
11	BABY'S GOTTEN GOOD AT GOODBYE (MCA 53486)	George Strait	10 15
12	IS IT STILL OVER? (Warner Bros. 7-27551)	Randy Travis	17 7
13	SHE DESERVES YOU (RCA 8796-7)	Baillie & The Boys	12 13
14	BIG DREAMS IN A SMALL TOWN (RCA 8816-7)	Restless Heart	15 10
15	AFTER ALL THIS TIME (Columbia 38-68585/CBS)	Rodney Crowell	16 10
16	WHO YOU GONNA BLAME IT ON THIS TIME (Columbia 38-08528/CBS)	Vern Gosdin	13 15
17	HEARTBREAK HILL (Reprise 7-27635/Warner Bros.)	Emmylou Harris	14 19
18	OLD COYOTE TOWN (Capitol 44274)	Don Williams	18 15
19	LOVE WILL (Warner Bros. 7-27575)	The Forester Sisters	21 11
20	I GOT YOU (Reprise 7-27567/Warner Bros.)	Dwight Yoakam	22 8
21	FROM THE WORD GO (Warner Bros. 7-27668)	Michael Martin Murphey	19 19
22	FAIR SHAKE (RCA 8795-7)	Foster & Lloyd	20 14
23	WHERE DID I GO WRONG (MCA 53504)	Steve Wariner	26 8
24	THE HEART (Universal 53487/MCA)	Lacy J. Dalton	23 14
25	MANY MANSIONS (Curb 10524)	Moe Bandy	29 9
26	NEW FOOL AT AN OLD GAME (MCA 53473)	Reba McEntire	24 19
27	THE GOSPEL ACCORDING TO LUKE (MCA 53481)	Skip Ewing	31 8
28	SHE DON'T LOVE NOBODY (MCA/Curb 53616/MCA)	Desert Rose Band	32 6
29	I DON'T WANT TO SPOIL THE PARTY (Columbia 38-68599)	Rosanne Cash	33 5
30	MY TRAIN OF THOUGHT (Capitol 44276)	Barbara Mandrell	25 12
31	BETTER MAN (RCA 8781-7)	Clint Black	35 9
32	MOON PRETTY MOON (Mercury 872 604 7)	The Statler Brothers	27 11
33	YOU GOT IT (Virgin 7-99245)	Roy Orbison	28 11
34	IF I EVER GO CRAZY (Epic 34-68587/CBS)	The Shooters	38 7
35	LOVE OUT LOUD (RCA 8824-7)	Earl Thomas Conley	39 6
36	COME AS YOU WERE (Capitol 44273)	T. Graham Brown	30 21
37	BIG LOVE (MCA/Curb 53478/MCA)	The Bellamy Brothers	34 18
38	THEY RAGE ON (Capitol 44345)	Dan Seals	42 6
39	WINE ME UP (Mercury 872 728-7)	Larry Boone	43 6
40	FROM A JACK TO A KING (Columbia 38-08529/CBS)	Ricky Van Shelton	36 15
41	KEEP THE FAITH (Tra-Star TS-1223)	Heartland	37 9
42	BACK IN THE FIRE (Warner Bros. 7-27532)	Gene Watson	46 6
43	CALL ON ME (Capitol 44348)	Tanya Tucker	49 5
44	BEYOND THOSE YEARS (MCA 53625)	The Oak Ridge Boys	50 4
45	I'LL BE LOVIN' YOU (MCA 53475)	Lee Greenwood	40 14
46	I KNOW WHAT I'VE GOT (RCA 8822-7)	J.C. Crowley	47 4
47	YOU SURE GOT THIS OL' RED NECK FEELIN' BLUE (Evergreen EV 1081)	Joe Stampley	52 5
48	YOU'VE STILL GOT A WAY WITH MY HEART (Airborne 10016)	Mickey Gilley	54 2
49	DAYDREAM (Soundwaves SW-4818-NSD)	Cerrito	57 5
50	HONEY I DARE YOU (Warner Bros. 7-27691)	Southern Pacific	41 21
51	LOVE WILL NEVER BE THE SAME (Step One SOR-398)	The Reno Brothers	53 6

		Total Weeks	Last Week
52	SMALL TOWN DREAMS (Maxima MRC-1333)	Don Malena	58 5
53	I DON'T MISS YOU LIKE I USED TO (Airborne 10015)	Stella Parton	44 8
54	HANK AND LEFTY (Bear BR 2001)	Justin Wright	56 6
55	SOWIN' LOVE (RCA 8919-7)	Paul Overstreet	61 3
56	SHE'S A DEVIL IN THE DARK (A.M.I. 1954)	Rich Chaney	45 10
57	BUT YOU WILL (SOA 006)	Razy Bailey	DEBUT
58	DON'T QUIT ME NOW (MCA 53510)	James House	63 2
59	SEA OF HEARTBREAK (Curb 10525)	Ronnie McDowell	64 3
60	DON'T YOU EVER GET TIRED (OF HURTING ME) (RCA 8746-7)	Ronnie Milsap	48 19
61	I WONDER WHAT SHE'S DOING TONIGHT (Epic 34-68615/CBS)	Russell Smith	66 2
62	5:01 BLUES (Epic 34-68598/CBS)	Merle Haggard	67 2
63	LOVIN' ONLY ME (Epic 34-68693/CBS)	Ricky Skaggs	72 2
64	WAITING FOR YOU (MCA 53505)	Gail Davies	51 5
65	HOLE IN MY POCKET (Columbia 38-38694/CBS)	Ricky Van Shelton	DEBUT
66	I NEED A WIFE (Universal 53492/MCA)	Joni Harms	70 3
67	OLD FLAME, NEW FIRE (Mercury 872 730-7)	The Burch Sisters	71 3
68	COME FROM THE HEART (Mercury 872 766-7)	Kathy Mattea	DEBUT
69	GRANDFATHER'S STORY (Breaker B-3901)	Johnny Holm	73 4
70	FELLOW TRAVELERS (16th Avenue 70427)	John Conlee	77 2
71	THE CHANCE YOU TAKE (Wolf Dog WD1216)	Ross Lewis	79 3
72	TELL ME (Kottage K45-0091)	Kenny Carr	75 4
73	SOMEWHERE BETWEEN (Capitol 44270)	Suzy Bogguss	80 3
74	SHE DREAMS (Evergreen EV1089)	Alan Rhody	81 3
75	MUCH TOO YOUNG (TO FEEL THIS DAMN OLD) (Capitol 44342)	Garth Brooks	76 3
76	LUCKY ME (First Colony CA 89105)	Charlie Albertson	83 2
77	FOREVER WASN'T MEANT FOR US (Happy Man HM 820)	Holly Ronick	85 3
78	UP AND GONE (Warner Bros. 7-22991)	The McCarters	DEBUT
79	I NEVER HAD A CHANCE WITH YOU (Tra-Star TS-1225)	Patsy Cole	87 2
80	THOSE PRETTY EYES (Nashville American NA 039)	Charlie Rogers	82 3
81	JOHNNY LUCKY AND SUZI 66 (Atlantic America 7-99259)	Jeff Stevens & the Bullets	DEBUT
82	HELL TO HOLD (LDR 103)	Roger Rone	90 2
83	WHAT IT BOILS DOWN TO (True TU-96)	Frank Burgess	91 2
84	I'VE HAD ENOUGH OF YOU (Door Knob DK89-318)	Debbie Rich	93 2
85	THE DOOR IS ALWAYS OPEN (Music City USA MC-0013)	Lori King	86 3
86	IN A LETTER TO YOU (Universal 66003/MCA)	Eddy Raven	DEBUT
87	FRONTIER JUSTICE (Curb 002)	Cee Cee Chapman	DEBUT
88	ONE NIGHT A WEEK (New Act NA-104)	Robin Right	89 2
89	BALLAD OF A TEENAGE QUEEN (Mercury 872 420-7)	Johnny Cash (with Rosanne Cash & The Everly Brothers)	55 8
90	JUST BECAUSE YOU'RE LEAVIN' (Sing Me 45-41)	Lorie Ann	DEBUT
91	SHE HAD EVERY RIGHT TO DO YOU WRONG (Step One 400)	Jerry Lansdowne	DEBUT
92	I WONDER WHERE YOU ARE TONIGHT (Evergreen 1085)	Bailey Brothers	DEBUT
93	HOW MANY HEARTACHES (OL OLR-129)	Marcy Carr	59 8
94	IT WON'T BE LONG (Uptown 112-89)	Brian Sklar	DEBUT
95	I STILL NEED YOU (Windward 7)	Steffin Sisters	DEBUT
96	WORKING MAN (GBS 787)	Debbie Dukes	DEBUT
97	ONE HEARTACHE AT A TIME (GBS 783)	Vernon Sandusky	60 6
98	I'M A ONE WOMAN MAN (Epic 34-08509/CBS)	George Jones	62 21
99	MEM'RIES (16th Avenue 70421)	Vicki Bird	65 3
100	DANGEROUS GROUND (Bootstrap O-0416)	Lance Strode	68 9

COUNTRY MUSIC

ALBUM RELEASES



□ **THE SHOOTERS: *Solid as a Rock* (Epic 44326/CBS)**

The Shooters, a five-man band hinging its talents on lead singer Walt Aldridge, mixes country with a distinctive R&B flavor. Many of the tunes (eight of which are Aldridge collaborations) relay the feelings of a broken heart and the memories that linger on. Several cuts have already hit the singles charts ("Borderline," "Exception to the Rule," "If I Ever Go Crazy"), all of which display the decidedly contemporary edge that the

Shooters hold. Other hot cuts: "If I Were You," "Call It in the Air" and "You Just Can't Lose 'Em All."



□ **CHARLEY PRIDE: *Moody Woman* (16th Avenue DI-70554)**

Pride's efforts as a country artist are ready for a revival with this release for 16th Avenue Records. His vocal talent has remained a stable force within country music; he'd already charted with the single "White Houses," a tune in which a ramblin' man falls under the spell of a homebound woman. Pride would be smart in choosing the most stellar cut, "Amy's Eyes," as his next release. The

song depicts a child's feelings after her mother has deserted her, and is the most moving tune on the project. Pride also teams up with son Dion on one tune, "Heaven Help Us All."

SINGLE RELEASES

■ OUT OF THE BOX



□ **LARRY GATLIN & THE GATLIN BROTHERS: "I Might Be What You're Looking For" (Universal 66005/MCA)**

Larry, Steve and Rudy chime together harmoniously on this bluegrass-tinged tune. Singing to a woman on the rebound, the brothers emit a true soulful rendition of the song, which Larry wrote. The threesome show true interpretive skills; with Jimmy Bowen's sure-handed production, this one shows definite chart potential.

■ COUNTRY FEATURE PICKS

□ **RONNIE MILSAP: "Houston Solution" (RCA 8868-7)**

With an Overstreet/Schlitz-penned tune to set the stage, Milsap continues in his true country tradition with a ballad about taking refuge in the bustling metropolis of Houston from a heart broken in Nashville.

□ **GEORGE JONES: "Ya Ba Da Ba Do (So Are You)" (Epic 34 68743/CBS)**

Jones holds court over this smart combination of seriousness and silliness involving the pain of a finished romance. Finding humor in a sad situation, Jones portrays the role of a man down in the dumps with style. Billy Sherrill's production wraps the project up neatly.

□ **KAREN STALEY: "Now and Then" (MCA 53632)**

Co-written by MCA's newest star, Karen Staley, and Gary Harrison, this tune hits a few familiar chords about the memories of an old flame.

The chorus melody is the high point of the ballad, and Staley's seasoned vocal provides the perfect punch.

□ **KIX BROOKS: "She Does the Walk On By" (Capitol 44352)**

Brooks gives this flirty little ditty about a faithful gal with a fabulous gait the spirit necessary. Should be highest charted tune yet for this outstanding Capitol artist.

SUZY BOGGUSS



RECENTLY CAPTURING the Top New Female Vocalist award at the Academy of Country Music's award show, Suzy Bogguss now has her first taste of recording success. Her debut album *Somewhere Between* for Capitol has garnered her rave critical reviews, not only from music journalists, but by greats such as Chet Atkins. The famed guitarist had this to say on the liner notes of Bogguss' album:

"I like Suzy Bogguss...she is always in the tone center, her voice sparkles like crystal water...she's simply one of the best."

"Chet was on the *Nashville Now* show when I was first on," said Bogguss. "We got to chatting and hit it off. He was trying to calm me down because I was so nervous! He invited me up to his office sometime so when I came back to Nashville and cut my first single "I Don't Want to Set the World on Fire," I took it to Chet. He was real tickled and thought that it was a very unusual first single. From there we just got real close and he asked me to come do some shows with him and that was great. I had a wonderful time working with him; in fact, I'm getting ready to do some more shows with him. He's a great guy."

The petite, brown-haired performer began her music career during college, performing at local clubs. She even missed her college graduation (she majored in art) to make a gig that evening 200 miles away. Bogguss spent the next few years, traveling the country in a camper truck and performing for a variety of audiences.

"That's when I started to get really serious about performing. I was out working about six nights a week. I haven't ever really had to have another job since then. I've always been able to find enough singing work that I could make ends meet. I spent a lot of time building up little pockets of bookings in certain areas. I got to where I'd want to see certain areas so I'd start booking in those places. I could have stayed right around home and made a perfectly good living, but the travel and the adventure was so appealing."

Her adventurous spirit has been the trait to spearhead her musical success. After landing a singing spot at Silver Dollar City (later to become Dollywood), Bogguss recorded a tape that was to serve the double purpose of being a souvenir for park-goers as well as a demo tape. Jim Foglesong (president of Capitol's Nashville offices) heard the tape and shortly thereafter offered Bogguss a recording contract.

After recording the first draft of the album with producer Wendy Waldman, Bogguss didn't feel that the material was truly representative of her style. She headed back into the studio with Waldman and re-recorded the project.

"The first time we went in, I think I was so in awe of Wendy that we ended up not getting exactly what was me. We cut a lot of wonderful songs but they didn't reflect who I am. I wasn't aware of it until I tried to take the music out on the road. I just felt like I wasn't communicating with the audience and that I wasn't getting the same thing back from them that I was used to getting."

"I'm so glad that Capitol held me back on this album until it was really me, because if I had come out another way and then tried to steer in a different direction it would've been twice as hard than having to wait a little extra time. I'm so glad I could get in the right gear before I started out."

Bogguss' patience has paid off in a big way. Her attraction to the country music genre has been strong since her early days of performing, and continues to follow through in her recording career.

"Country's not the kind of music where you have to hear the song four or five times before you really get the drift of what it's talking about. It has a message that goes straight to you. You can sing a song for the first time on stage and people are touched by it the first time they hear it. They don't have to grow into it. That's what's so rewarding to me."

Cecilia Walker

"LOVE
HAS NO
RIGHT"

(7-99217) (PRCD 2637)

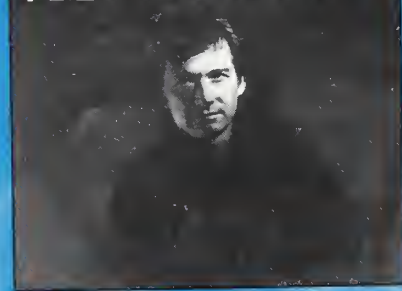
by
BILLY JOE ROYAL

the follow-up to the #1 Country Single

"Tell It Like It Is"

from the new album
TELL IT LIKE IT IS

BILLY JOE ROYAL
TELL IT LIKE IT IS



(91004)

Produced by Nelson Larkin



On Atlantic America Records, Cassettes and Compact Discs
Division of Atlantic Recording Corporation

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COUNTRY MUSIC



RCA recording artist Ronnie Milsap visited with Lorianne Crook on a recent *Celebrities Offstage* program for the Nashville Network. For the first time ever, Milsap and his wife Joyce allowed television cameras into their Nashville home for a rare, intimate look at the talented man, his music, and family. The entertainer also gave Crook a lesson in ham radio, one of Milsap's favorite hobbies. The one-hour show was produced by Jim Owens & Associates.



Acknowledging the "Hat" trophy he received at the 24th annual Academy of Country Music Awards is Hank Williams, Jr., whose "Young Country" was named Top Video. He is flanked by Preacher Ewing (left), one of the video's directors, and Brent Bowman, the producer. Williams, Jr. also won the Entertainer of the Year award for the third consecutive time. (Photo by Ron Wolfson)



Proudly displaying the "Hat" trophies they received at the 24th annual Academy of Country Music Awards are (from left): David Manning, gen. mgr. of WSIX, Nashville, TN, which was named Radio Station of the Year; Dandalion of WRKZ, Hershey, PA and Jon Conlon of WGKX, Memphis, TN who tied for Disc Jockey of the Year; and Fred Reiser, whose Crazy Horse Steak House & Saloon in Santa Ana, CA was named Country Nightclub of the Year. (Photo by Ron Wolfson)



Alabama displays the plaque they received when they were named Artist of the Decade at the 24th annual Academy of Country Music Awards. The award went to the group because they were deemed by the Academy's Board of Directors to have been the most outstanding and successful act during the 1980s, and to have best exemplified, through appearances and recordings, the image of country music during this decade. (Photo by Ron Wolfson)

NASHVILLE NOTE-ABLES

EDDY RAVEN RISES AGAIN

WITH A NEW RECORD LABEL affiliation, top-rated producer **Barry Beckett** backing him and the freedom to build an individualistic recording career, Eddy Raven's future is looking up. He terms his debut album for **Universal Records**, *Temporary Sanity*, "the best album I've ever done — for me," and does not mince words about his feelings on this project.

"When I went in to cut it, **Jimmy Bowen** [president of Universal] said 'Cover us at radio with a couple of good radio records. Make sure we get played and then I want you do to everything that you've ever wanted to do on an album that you haven't done yet. Ex-

who introduced him as a songwriter at Acuff-Rose, where Raven first worked. Shortly thereafter, Raven was signed by his long-time friend, the late **Don Gant**, to ABC Records. "I was the first act that Don signed to ABC. He was the first guy who saw potential in me as a recording artist. It was something that I overlooked because I didn't want to record, I wanted to write!"

Years later, the duo worked together again for the last time on the *Right Hand Man* album. Raven's mother passed away during that time, a loss that was hard for Raven to overcome. Fate struck another blow to the artist several months later when Gant died of a stroke, leaving Raven emotionally drained for quite a while.

"It was a rough period that put me in a real tailspin. I had to climb out of that and not to feel sorry for myself and yet try to continue to remember how important they were and not be bitter about it. You never get over those people. I hope there's always that twinge of pain in my heart, because if you don't have the pain, you can't enjoy the good times."

Building a stronger character in the face of tragedy, Raven continues to write and perform in his own eclectic style. His roots as a "country boy" have



(Photo: Traci Carr)

periment, experiment, experiment! Stretch as far as you want to.' I said, 'You know you're not going to have any trouble getting that done!'"

So Raven headed into the studio with several songs written with tunesmith **Troy Seals** combining several styles of music. As a result, listeners will hear a mixture of island sounds, Cajun, country and even a touch of reggae music on the album. Raven's different sound comes from years of living in the South and being influenced by a variety of musicians.

"My father was a guitar player and I grew up listening to **Roy Acuff**, **Hank Williams** and **Bob Wills**. **Don Everly** turned me on to **Bob Marley**. I've always loved by what **Jimmy Buffet** did as well as **the Beatles**. All of those influences were there. I've been a sponge, soaking up these influences and combining it with other things."

With Cajun music becoming more popular now, Raven will be part of a nationwide tour soon, singing with other south Louisiana artists such as **Doug Kershaw**, **Jimmy C. Newman**, **Rockin' Sydney** and **Queen Ida**. Still, he does not let his Cajun heritage limit his other musical interests.

"I think the recognition of Cajun music has been way overdue. It's never been done quite right, and there's never been as many of us out there as there are now. I've done it subtly. I've always had a couple of Cajun songs on my albums and it's always been the closing segment of my live shows."

Raven first came to Nashville in 1970 on the advice of Jimmy C. Newman,



(Photo: Traci Carr)

fueled his imagination and diverse outlook on country music. "I think constant change is necessary. I will continue to change as long as I can continue to get away with it," said the artist. But he feels there has been some resistance to change in country music.

"I have a big problem with some of the traditional country music supporters being so close-minded about the new music. Some of the institutions in this business that are just adamant about what they don't want to hear. I think if we have a problem, we have a problem with administration. I'll probably catch a lot of flak over that. But the bottom line is that people who stay in Nashville and run the country music business need to get out of town and spend some time on the road to see what the real country music fans are listening to."

Cecilia Walker

CASH BOX COUNTRY INDIE SINGLES

1	YOU SURE GOT THIS OL' RED NECK FEELIN' BLUE (Evergreen)	Joe Stampley	1	6
2	KEEP THE FAITH (Tra-Star)	Heartland	2	9
3	DAYDREAM (Soundwaves)	Cerrito	6	5
4	LOVE WILL NEVER BE THE SAME (Step One)	Reno Brothers	3	6
5	SMALL TOWN DREAMS (Maxima)	Don Malena	7	5
6	BUT YOU WILL (SOA)	Razzy Bailey	DEBUT	
7	SHE'S A DEVIL IN THE DARK (A.M.I.)	Rich Chaney	4	10
8	THE CHANCE YOU TAKE (Wolf Dog)	Ross Lewis	14	3
9	SHE DREAMS (Evergreen)	Alan Rhody	15	3
10	LUCKY ME (First Colony)	Charlie Albertson	21	2
11	HANK AND LEFTY (Bear)	Justin Wright	5	6
12	FOREVER WASN'T MEANT FOR US (Happy Man)	Holly Ronick	22	4
13	I NEVER HAD A CHANCE WITH YOU (Tra-Star)	Patsy Cole	29	2
14	ONE HEARTACHE AT A TIME (GBS)	Vernon Sandusky	8	6
15	HELL TO HOLD (LDR)	Roger Rone	31	2
16	WHAT IT BOILS DOWN TO (True)	Frank Burgess	34	3
17	HOW MANY HEARTACHES (OL)	Marcy Carr	9	8
18	I'VE HAD ENOUGH OF YOU (Door Knob)	Debbie Rich	35	2
19	JUST BECAUSE YOU'RE LEAVIN' (Sling Me)	Lorie Ann	32	3
20	SHE HAD EVERY RIGHT TO DO YOU WRONG (Step One)	Jerry Lansdowne	DEBUT	
21	I WONDER WHERE YOU ARE TONIGHT (Evergreen)	Bailey Brothers	DEBUT	
22	IT WON'T BE LONG (Uptown)	Bryan Sklar	45	2
23	I STILL NEED YOU (Winward)	Steffin Sisters	37	3

24	WHO HAVE YOU GOT TO LOSE (Duck Tape)	Ernie Welch	DEBUT	
25	WORKING MAN (GBS)	Debbie Dukes	40	3
26	GRANDFATHER'S STORY (Breaker)	Johnny Holm	10	5
27	TELL ME (Kottage)	Kenny Carr	11	4
28	DANGEROUS GROUND (Bootstrap)	Lance Strode	12	9
29	SHE'S TOO GOOD TO BE CHEATED THIS WAY (Discovery)	Hunter Cain	13	7
30	THOSE PRETTY EYES (Nashville American)	Charlie Rogers	16	3
31	SCHOOLROOM BLUES (Jewel)	Jeff Stuart	33	3
32	THE DOOR IS ALWAYS OPEN (Music City, USA)	Lori King	26	3
33	ONE NIGHT A WEEK (New Act)	Robin Right	30	3
34	LAY ME DOWN CAROLINA (Paloma)	Mark Tribble	17	7
35	OLD FASHION LOVIN' TIME (Royal Master)	Loren Alan Lindsay	38	3
36	TELL TALE SIGNS (Royal Master)	Craig Southern	18	8
37	OPEN FOR SUGGESTIONS (Door Knob)	Perry LaPointe	19	10
38	IF THE JUKEBOX TOOK TEARDROPS (Evergreen)	Michael Dee	20	6
39	STILL LOVING YOU (OL)	Pat Murphy	42	3
40	THIS OLD FEELING (Killer)	Andy & the Brown Sisters	DEBUT	
41	WAYFARING STRANGER (Soundwaves)	Lonnie Perkins	44	2
42	WHERE YOU GONNA HANG YOUR HAT (Playback)	Sylvie and her Silva Dollar Band	23	4
43	BOY, YOU'RE DRIVING ME CRAZY (MEGAcles)	Nancy Lawson-Hannah	24	5
44	SWEET SWEET DARLING (K-ARK)	Jack Hutchinson	25	7
45	LOVE KEEPS KNOCKING (Stop Hunger)	G.T. Express	27	4
46	YOU WEAR THAT RING WITH STYLE (First Love)	Ronnie Gilbert	28	6
47	MAKING MY DREAM COME TRUE (Ace-Hi)	Hank Sasaki	36	8
48	I'LL STEP ASIDE (Taste of Texas)	Glenda Sue Foster	39	5
49	GOODBYE FOREVE AGAIN (Trac)	P.J. Stanley	49	3
50	DON'T OUR LOVE LOOK NATURAL (Chinook)	Doug Jones	43	6

COUNTRY INDIES

INDIE SPOTLIGHT

SUMMER CASSIDY: "My Mama Was a Rodeo Queen" (Track 202)

Cassidy, under the guidance of producer Buzz Cason, lays down the law about her rodeo heritage on this track. With single-minded determination, she sings of the maternal ramblin' ways she inherited in a Texas swing-styled tune guaranteed to set your foot to tappin' and your hands to clappin'.



INDIE FEATURE PICKS

DALE MORRIS: "Livin' for Tomorrow Is Killin' Me Today" (Sundial 150)

Morris discovers the daily grind of bringing home the bacon can take its toll on marriage and family commitments. With a true feel for country, his exceptional vocal potential should make this one a winner across the board.

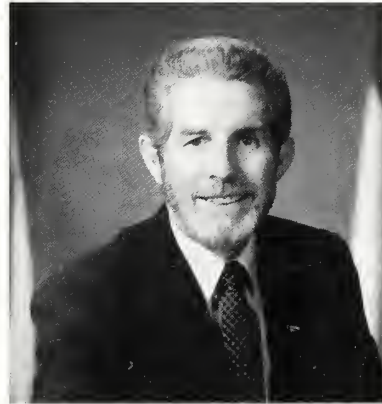
DOUG KERSHAW: Hot Diggidy Doug (BGM)

Kershaw's charismatic appeal among Cajun-lovers has long been proven, and his attraction to larger audiences nationwide should begin with this album. Produced by Bill Green, Bob Vernon, Ellis Pailet and Kershaw, it captures the true flavor of Cajun music with the raw energy, the spunkiness, and the humor that encompasses that genre. Kershaw went Top 40 with his most recent single release, "Boogie Queen," and charted earlier on his duet with Hank Williams, Jr., "Cajun Baby." Kershaw also includes several Cajun classics ("Toot Toot" with Fats Domino and "Jambalaya") to familiarize first time listeners with the south Louisiana sound. Other hot cuts: "Cajun Stripper" and "I Wanna Hold You."

RIISING STARS

CHARLIE ALBERTSON

ALTHOUGH THE MIXTURE of music and politics might seem an unlikely combination to most, Charlie Albertson is a winner in both areas. His newest single, "Lucky Me" on the **First Colony** record label, is currently at #76 on the top 100 and #10 on the indie chart. But Albertson not only has chart success, he also took office as a State Representative in North Carolina's Citizens Legislature earlier this year.



"Music and politics have a lot of things in common. You're dealing with a lot of people and you're before the public [in both fields]. Somebody has said that being in politics is a lot like being in show business. I don't know if that's true, but it might be! I think there are some similarities between the two in some ways," said Albertson.

Jimmy Capps, Albertson's producer, received much praise by the artist as being a key player on his musical team. "Jimmy and I are friends and we used to play together before he moved to Nash-

ville. Now he plays with Bill Walker and other big musical productions. He's been very helpful to me. This is the third release we've had on this label, but it's the first record that's gotten us any attention at this point."

Music has always played a big role in Albertson's life. He grew up in a large family (five brothers and three sisters), and all were musically active. "We were all very musically oriented. We had a piano in the house and my brother played the guitar. We all sang in the church choir. I had a real background of singing in my family."

Since that time, Albertson has lived the ultimate country singer's dream of singing on the *Grand Ole Opry*. "I've been on the *Opry* several times. **Grant Turner** has played my new record the last two Saturday nights on the warm-up show. I have a lot of good friends at the *Opry* and maybe if I get lucky, I'll have a chance to perform my new song if things keep looking up."

Albertson has also toured worldwide through the help of the Armed Forces entertainment offices. "I've been on four overseas tours and visited 26 countries in the process. We went to Iran and Germany on our last tour."

Through his political office, Albertson has found a way to initiate helpful legislation for the music industry. Recently he introduced a bill on the House side of the North Carolina legislature that would increase the penalties for those caught peddling counterfeit recordings.

"We hope to make that crime a felony because right now North Carolina is second only to California in the sale of counterfeit cassettes and video tapes. Virginia and California have both passed a similar version of this law and Alabama has passed it in the state senate. Hopefully this will give some relief to the writers for the royalties they are not receiving."

Albertson plans to tour more in June, when his legislative session lets out, and hopes to continue making headway in both of his professions. "Music has meant a lot to me. There's always something about music that has kept me there and I want to continue to do it as long as I can because it is an important part of my life."

Cecilia Walker

COIN MACHINE

AROUND THE ROUTE

STARTING OFF ON A very positive note, we spoke with Audio Visual Amusements prexy **Pete Entringer** in St. Louis this past week, who enthusiastically advised that, "I'm putting out 59 **Seeburg CD** jukeboxes in 59 Pizza Huts that are located in and around the St. Louis area!" Need we say the music department at AVA is cookin' on all burners! He went on to note that a lot of operators in his territory are focusing their attention on music and those who hadn't previously bought CD machines are "climbing aboard the Seeburg CD bandwagon!" What about games? "Our business is holding up in that area, but we're experiencing the 'same ole' syndrome, meaning there's a need for some innovation and some new themes." We've certainly heard this before.

Dateline Charlotte, NC, home of Brady Distributing, where business is good, according to marketing VP **Jim Frye**, and everything's moving along smoothly at the newly acquired Brady operation in Florida (Miami and Orlando). With respect to activities in Charlotte, Jim told us that business is good overall; however, their biggest problem comes from "the excessive cost of equipment" which, in some cases, is actually "eliminating customers" who formerly purchased new equipment but can no longer afford it. Customers who used to buy five of a game are now buying maybe two or three. This situation has resulted in increased sales of used equipment at Brady, along with kit sales, which are also on the rise. Jim said he's really looking forward to the dollar coin. "With the dollar coin, you have the option of three plays for a dollar, two plays for a dollar and, possibly, one play for a dollar. It can do much to defray the high cost of equipment, and really turn things around." Hopefully, with enough pressure from all levels of the industry, the dollar coin will become a reality very soon, he added.

A GREAT IDEA! A.H. Entertainers' programming expert **Brad Hamma** is all in favor of A&M Records' recent move to reduce the price of their vinyl discs to under a dollar for ops, and is hopeful the other labels will follow suit. His suggestion, in order to justify the price slash, is for the record companies to eliminate the fancy, illustrated jackets many singles are contained in and provide "a 'no frills' sleeve for operators," which would "cut the labels' expenses and also save money for ops." Something to think about.

STATE ASSOCIATION NEWS: The upcoming May 19-21 **NYSCMA** state show, which marks the first combined **Northeast Regional Amusement Machine** convention and trade show, has already booked over 40 booths for the equipment exhibit and will be offering more than \$15,000 worth of equipment that's been donated for the convention raffle. The packed agenda will include seminars, business meetings, social and recreational activities, and a special tribute (during the Saturday night banquet) honoring veteran op **John Bilotta** as NYSCMA's "Operator of the Year!" Congrats, Johnny! Convention site is the **Imperial Resort Hotel** (formerly Stevensville Country Club) in Swan Lake, NY.... **MOMA**, the Minnesota state ops association, celebrated its 20th year of incorporation during its recently held convention and trade show. We'll have photo coverage in next week's edition.

To my friend and colleague **Valerie Cognevich**, editor of *Play Meter* magazine, I would like to express my sympathy. Valerie's daughter **Kim** died at the age of 20, after suffering severe injuries in an auto accident. There is little I can say to ease your pain, Valerie, but I want you to know that I share in your sorrow and will remember you and Kim in my prayers. May she rest in peace.

Camille Compasio

15 YEARS AGO IN CASH BOX

THIS PAST MARCH, **Wurlitzer Company** decided to discontinue the jukebox manufacturing segment of its business and announced that the Tonawanda, NY plant would be shut down within 60 days. Among the last models in production at this time are the 3800 *Americana* and the 7500B *Cabaret* furniture-style machine. The decision, however, in no way affects their European operation, where **Deutsche Wurlitzer** coin-operated phonographs and other equipment will continue to be produced for sale throughout the world.... **Mirco Games, Inc.**, of Phoenix, will shortly be breaking ground for its new 60,000 sq. ft. plant addition. Firm produces *Champion Soccer*, *Champion Ping Pong* and is preparing to release a new line of video games, the first of which is called *Challenge*.... **Bally** begins shipping on its new *Twin Win*, two-player flipper.... Construction has just begun on two more building additions at the **D. Gottlieb & Co.** factory complex in Northlake, Illinois, with completion targeted for late fall. The company will then be occupying five acres of their 14 acres of property.... **Rock-Ola's** executive veepee **Ed Doris** revealed that for the past decade, the factory has been realizing an average annual growth rate of 15 to 20 percent, and predicts that by 1980, a possible one quarter of a million new locations for phonographs will be opening up across the country.... A

group of Ohio operators met in Columbus recently to organize a state association that will be called the **Ohio Music & Amusement Assn.**.... **Midway** announced the release of its new *Gang Busters* gun game.... **Sega Enterprises, Inc.** is now officially and corporately an American amusement machine manufacturer, meaning **Sega Enterprises Ltd.** in Tokyo is now a subsidiary of the American corporation. Plans call for the establishment of equipment depots on the West and East coasts and the eventual set-up of a complete manufacturing facility here in the U.S.... **Chicago Dynamic Industries** is getting ready to release a new puck bowler called *Pro Bowl*.... **Gus Tartel**, with more than 21 years in the music business, opened up his **Singers One Stop For Ops** outlet in Chicago.... **MOA's** 1974 membership drive is underway, the goal being a 25 percent increase by the time this year's Exposition gets underway in November.... **Ken Anderson**, who formerly served as branch manager for the **Wurlitzer Company** in Los Angeles and Denver, has been appointed manager of domestic sales at the **Chicago Retail Machine** division of Chicago Dynamic Industries.... **David Gottlieb**, founder of **D. Gottlieb & Company**, died last week following a long period of illness. His legacy as an inventor, a marketing genius and a philanthropist will live on. He was 73 years old at the time of his death on April 16, 1974.

INDUSTRY CALENDAR 1989

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

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

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

May 18-21: Music & Amusement Assn., Inc. (AMOA-NY); annual state convention & trade show; Stevensville Country Club; Swan Lake, NY.

May 19-20: California Coin Machine Assn.; annual state convention; La Valencia Hotel; La Jolla, CA.

May 19-21: New York State Coin Machine Assn.; Northeast Regional Amusement Machine Convention & Trade Show; Stevensville Country Club; Swan Lake, NY.

June 9-10: Amusement & Music Operators of Virginia; annual state convention & trade show; Fort Magruder Inn; Williamsburg, VA.

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

June 9-11: Amusement & Music Owners of Idaho; Tri-State meeting (Washington, Idaho, Montana); Coeur D'Alene Resort; Coeur D'Alene, ID.

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

PLAYFAIR LAUNCHES NEW MARKETING CAMPAIGN WITH FIRST PROMO VIDEO

CHICAGO — "With a lean, eager sales force and a large-scale product, we've been scouting for a touch of marketing magic," stated Brian Crowl, president of Playfair Shuffleboard Company, Inc., in announcing the premier of the firm's first promotional/instructional video as part of a new marketing campaign targeted toward the tavern sports and coin-operated entertainment industry.

"We've been looking for an easy, practical product presentation method," he continued. "The features and quality speak for themselves; but displaying an imposing 22'-long model is a definite challenge. Our new video gives Playfair Shuffleboard an immediacy just short of being there in person. And it captures the fast action, spirit and intensity of the game like it's never been shown before."

The 8:30 production, entitled "Set 'Em Up...Slide," showcases the entertainment, competitive and profit-making potential of tabletop shuffleboard and Playfair products. It is designed as a tool for dealers, distributors, tavern and club owners, groups, organizations and players.

"This is an exciting time in the world of shuffleboard," Crowl said. "All across the United States and Canada, a resurgence in the sport's popularity is underway. Sales are booming; and this year we're taking Playfair Shuffleboard to a brand new audience—Japan. The opportunities for growth are unlimited."

Playfair Shuffleboard, based in Fort Wayne, Indiana, builds private club-quality tables for consumers and coin-operated markets.

The 22'-long Playfair Grand model is highlighted throughout the video. Its features include three-inch solid hardwood maple playing surface, polyurethane finish, silk-screened graphics, fine wood cabinetry, micro-processor scoring, recessed lamps, secure steel double-entry cash box doors and more, all geared for maintenance-free operation.

"Custom color and design options are our trademarks," observed Crowl. "With Playfair Shuffleboard moving into venues ranging from upscale clubs to military facilities, the flexibility of tailoring our shuffleboards to individual decor and space requirements multiplies their attractiveness to buyers. We also offer Play Barrier Control, a specialty feature that protects the integrity of play in unsupervised coin-op locations."

Along with the promotion of the sport, Playfair's new video underscores a secondary objective: Basic Shuffleboard Instruction. In simple, hands-on demonstrations, the video outlines the rules for two- and four-player shuffleboard. It defines basic techniques, terminology and game etiquette. In addition, there is a detailed section on scoring.

"It's the perfect primer for first-time players or the instant refresher for seasoned pros," he explained. "And it's a great way for tavern and club owners to introduce the sport to their patrons. Just set up a VCR, put it on the big-screen TV and let it roll! By building a corps of loyal players, the possibilities for leagues and tournaments become particularly inviting."

The Playfair Shuffleboard promotional/instructional video is available in the VHS format. Appointments for personal presentations or information about securing copies may be obtained by contacting Brian Crowl at Playfair Shuffleboard Company, Inc., 7021 Bluffton Road, Fort Wayne, IN 46819. The toll free number (outside of Indiana) is 1-800-541-3743.



PLAYFAIR'S GRAND MASTER

FOUR SITES SET FOR AMOA '89 REGIONAL SEMINARS

CHICAGO — The states of Texas, South Carolina, Ohio and New York have been selected as sites for four AMOA-sponsored 1989 Regional Seminars, designed for route and technical personnel in the coin-operated amusement, music and vending industry.

Each Saturday/Sunday seminar will offer sessions on "Customer Service for Route Sales Personnel" and "Technical Training for the Intermediate Technician." Attendees will have the option of registering for either one of the sessions at each location.

Dates and locations of the seminars are as follows: **July 29-30—Dallas-Fort Worth Airport Marriott, Irving, Texas; August 12-13—Columbia Marriott, Columbia, South Carolina; August 26-27—Radisson Hotel North, Columbus, Ohio; and October 28-29—Westchester Marriott, Tarrytown, New York.**

According to Randy Chilton, chairman of AMOA's Education Committee, 325 industry technicals and route sales personnel attended the first series of three

AMOA regional seminars, which were held in 1988.

"This year we've expanded to four, which will help us reach a wider audience," said Chilton.

The seminar sessions on "Technical Training for Intermediate Technicians" will feature industry consultant Randy Fromm, who will address monitors, power supplies, tools of the trade, how to make conversions and digital power supplies.

The session on "Customer Service for Route Sales Personnel" is targeted to owners, managers and "progressive" route sales personnel and, as its title suggests, will stress the importance of customer service. Among those scheduled to address this session are Frank Seninsky (Alpha-Omega Amusements, Edison, NJ); Jim Stansfield (Jim Stansfield Vending, La-Crosse, WI); and Charles Ross (Innovative Management Consultants, Harlingen, TX).

Complete program, registration and housing information will soon be mailed to AMOA members and non-members nationwide.

AMAA & FBI DELIVER ANTI-DRINKING MESSAGE

CHICAGO — The American Amusement Machine Association and the Federal Bureau of Investigation announced that the FBI has begun running an anti-drinking and driving public service announcement during tours of FBI headquarters.

The 30-second PSA, entitled "Life's Not a Game," is a joint effort between AAMA and Mothers Against Drunk Driving. The scenario takes place in a video arcade and centers around Sega Enterprises' driving game, *Out Run*. The spot distinguishes between games and real life and the serious choices one faces (i.e., the decision to drink and drive); the narrator draws an effective correlation between the decision and the resulting consequences.

The announcement was distributed nationally to member stations of the National Association of Broadcasters in early 1988, and has received considerable air time. As part of the FBI tour route, an estimated 500,000 additional people will see the spot annually. The FBI began running the PSA on April 1.

AAMA president Frank Ballouz hopes the exposure will result in heightened interest in the spot by broadcasters. "This is a timely, but universal message," according to Ballouz. "It speaks to teenagers in a language they understand and

relate to, but the visibility of the message is important. It is our hope that this exposure will motivate those visiting the FBI to request that their local TV stations run the announcement."

As stressed by AAMA executive vice president Robert C. Fay, the coin-operated amusement machine industry's primary goal in programs such as this one is to help educate America's youths to the dangers of alcohol and drug abuse. "To teenagers, we are a very visible industry," said Fay. "What we do and say can have a positive or negative impact, depending upon how we present ourselves. We want America's youths to know that life isn't a game, and that sometimes the price you have to pay for your actions in real life is just too high."

AAMA and MADD will be producing a poster this spring that will carry the same "Life's Not a Game" message.

Video games with an anti-drug warning were previewed by AAMA and the FBI earlier this year. The warning, which consists of the FBI seal, Director William Sessions' name, and the message "Winners Don't Use Drugs," has begun appearing on all new video and pinball games manufactured by AAMA members since March.

COIN MACHINE

BRADY NAMED VALLEY'S 'DISTRIBUTOR OF THE YEAR'! Brady Distributing Co., of Charlotte, North Carolina, has been singled out to receive the Cougar's Pride Award for 1988 from Valley Recreation Products for "sales leadership" among the family of Valley distributors. This award was introduced several years back and represents the highest achievement award Valley makes, signifying not only "excellent sales" but "exceptional public relations with customers" and a "caring attitude with after sales service." In presenting the award to "C.B." (as Brady senior is affectionately known) and his son, Jon Brady, marketing VP Alan Schafer stated, "Each year at this time I take great pleasure in presenting Valley's highest award to the single distributor that stands out above the remainder of our very fine distributor network." In accepting the award, C.B. said, "We are pleased and very honored to receive the Cougar's Pride Award for our efforts in 1988, as it represents a total



commitment by all of our staff to Valley, with whom we have enjoyed a fine relationship since we first began the distribution of their products." Pictured (from left) are Jon Brady, Alan Schafer and C.B. Brady.



DATA EAST'S HIPPODROME

NEW PRODUCTS

DATA EAST'S 'HIPPODROME'

DATA EAST USA, INC., of San Jose, California has released its newest game, called *Hippodrome*, a horizontal kit offering fast action and creative game-playing strategy portrayed in the ancient time of gladiators and chariots.

The setting is the hippodrome, where players are challenged to fight the planet's mightiest warriors in a duel to the death that calls for both power and skill. The new model employs improved arcade technology that delivers more complicated, imaginative graphics and play strategies.

"We've brought together creative game design and an innovative theme in *Hippodrome*, which should push the game to the top of the charts," commented Ray Musci, executive vice president of Data East's coin-op division. "*Hippodrome* brings the primal excitement of coliseum fighting and ancient battle to the arcade."

Hippodrome takes players into the time of stone coliseums when mighty gladiators gathered to fight each other to death. During the game, players may select from a number of different, deadly weapons such as a battle axe, ball & chain or the deadly javelin sword, as they engage in hand-to-hand combat for the title of World Champion. The game's continuous buy-in option allows players to fight to the end without interrupting the sequence of play.

Hippodrome is currently available as a horizontal kit only. Further information may be obtained through factory distributors or by contacting Data East USA, Inc., 470 Needles Drive, San Jose, CA 95112.

SEGA'S 'GAIN GROUND'

SEGA ENTERPRISES, INC. (USA) recently introduced *Gain Ground*, their exciting new System 24 video game, which portrays dramatic war action on battlefields of the past and present. It is based on

a story of a battle simulation system controlled by a supercomputer that was developed for the purpose of training the fighting instinct of men. Suddenly, however, the supercomputer goes haywire and takes many of the citizens hostage.

As the scenario unfolds, three of the most courageous warriors are called upon to go forth and fight to rescue the captives in the Gain Ground System. Once retrieved, these captives become warriors and must battle toward the destruction of the system. The excitement intensifies as the players build their array of up to 20 different types of warrior. Since each warrior has different weapons and physical capabilities, the strategy lies in retrieving and utilizing those warriors most suitable for destroying certain enemies in specific stages of the games. Thus, the excitement comes not just from winning but from how you play the game!

Further information may be obtained through Sega distributors or by contacting Sega Enterprises, Inc. (USA) at 2149 Paragon Drive, P.O. Box 610550, San Jose, CA 95161-0550.



SEGA'S GAIN GROUND



100th



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Classified Ads Close TUESDAY

COIN MACHINES

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

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

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

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

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REAL ESTATE

GOVERNMENT HOMES from \$1 (U repair). Delinquent tax property. Repossessions. Call (805) 687-6000 Ext. GH-4415 for current repo list.

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

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

SERVICES

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

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

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

MISCELLANEOUS

U.S. GOVERNMENT GRANTS AVAILABLE for music-related projects to individuals and organizations - \$2,000-\$50,000. For details call (213) 878-5530, 24 hours, 7 days.

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CASH BOX

WE WON'T BACK DOWN

When we launched the remade/remodeled *CASH BOX* in mid-January, industry insiders said it wouldn't last. But they underestimated our commitment. We strongly believe the industry desires an alternative to the dull and the silly in music trade journalism. We believe you want a trade that places a priority on *music*, from **Lou Reed to Fine Young Cannibals to De La Soul**. A hip, young, informative trade that emphasizes the new, the daring, the innovative. The words of encouragement from around the music biz have been inspirational. But now that we have your attention, we need your support. Get in on the ground floor of a whole new thing. GET INVOLVED. Here's where you can start:

THE AMERICAN LATIN MARKETPLACE

It's a whole *nueva cosa*—young *Latino* artists making every kind of music, from alternative to rap. In the issue, we'll give you the low-down on this emerging market. Our new American Latin column/micro-chart—the first of its kind in tradedom—also makes its debut.

ISSUE DATE: MAY 13 • AD DEADLINE: MAY 2

JUKEBOX MUSIC

This year marks the 100th anniversary of the jukebox, with its evocations of truck stops and malt shoppes, slow dancin' and shitkickin', beach blankets and B-sides. The formal celebration won't take place till later this year, but jukeboxes go with summertime, so we're jumping the gun.

ISSUE DATE: MAY 20 • AD DEADLINE: MAY 9

THE HIP-HOP REVOLUTION

In a few weeks, our journalistic MCs will turn the spotlight on what may be the most significant musical movement of the '80s. Hip-hop has a complex past, a controversial present and an unlimited future. You'll find all that and more in this very special issue.

ISSUE DATE: MAY 27 • AD DEADLINE: MAY 16

NASHVILLE FAN FAIR '89

Here's your guide to what has become country music's biggest annual event—a five-day festival and marathon autograph signing. Have 'em put their John Hancocks right here on these pages. A keeper.

ISSUE DATE: JUNE 10 • AD DEADLINE: MAY 19

JUNE: BLACK MUSIC MONTH

America's primary musical legacy is also the predominant form in the contemporary marketplace. Black music is too broad a subject for one issue, so we'll be focusing on various aspects throughout the month, with a big special issue hitting the streets on June 17.

ISSUE DATE: JUNE 24 • AD DEADLINE: JUNE 13

During the month of July, *CASH BOX* will present a pair of specials—The **NEW MUSIC SEMINAR PREVIEW**, and our mammoth **47th ANNIVERSARY ISSUE / '89-'90 MUSIC BIZ DIRECTORY**. Look for details in upcoming issues.

RESERVE A SPACE NOW. CONTACT:

Bob Long, Keith Albert or Mike Missile, L.A., (213) 464-8241

Harry Losk, New York, (212) 586-2640

Camille Campasio, Chicago, (312) 863-7440

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