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MAIL CALL



February 1, 1989

Bud Scoppa
CASH BOX
6464 Sunset Blvd.
Suite 605
Hollywood, CA 90028

Dear Bud,

I'd like to formally congratulate you on the fabulous job you're going at CASH BOX. You're the best! It's interesting that while CASH BOX is steadily improving, other local trades seem to be rapidly deteriorating.

Keep it up, dude.

Regards,

Rita D'Albert
West Coast A&R

cc: Janis Garza
Lisa Johnson



January 26, 1989

Mr. Bud Scoppa
CASH BOX

Dear Bud:

While thumbing through the racks at the newstand, a couple of weeks ago, I noticed your picture on the cover of CASH BOX. "He's gone too far!", I said to myself. Why, the shameless vanity of the man!

Well, I bought a copy anyway and I must say, you've made some marvelous changes that were long overdue. The new Alternative Music, Heavy Metal and Roots Music charts are very helpful to someone like myself, who is always on the lookout for up-and-coming acts who may not be listed in the traditional Top 200 formats, but are nevertheless artists who are creating a buzz within their target audience and should be considered for possible club bookings. These new charts are easier to read, less time consuming and more concise. Because of the time-saving factor, the information becomes even more valuable, judging on a cost-effectiveness basis.

The editorial content was interesting and entertaining and I always felt that your personal tips were valuable--even more so with the addition of some of the finest young writers around. Interview with Lou Reed was particularly outstanding. Finally intelligent questions directed at a man who always gives answers.

I suppose a lot of the credit for the successful new format must go to you and so, I guess---as long as we can look forward to more terrific issues like the last two---it'll be OK if you put your picture on the cover, once in a while.

Keep up the good work.

PS.-I just found out---that ago, not you. Sorry. In th

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kindest regards,
Teaszer

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Respond to:
Daniel J. P. Kellachan
Director of Public Relations
WESTBURY MUSIC FAIR
900 Bush Hollow Road
Westbury, NY 11590
(516) 333-7228

January 27, 1989

Mr. Bud Scoppa
CASH BOX
6363 Sunset Boulevard
Hollywood, CA 90028

Dear Bud:

Congratulations on the new look for your fab book. CASH BOX is happening! We especially appreciate your newly found dedication to the music, after all, ain't that what its all about? Keep up the good work, its bound too be a boon to the industry across the board.

Best wishes,

Daniel J. P. Kellachan
Daniel J. P. Kellachan
Director of Public Relations
Music Fair



January 31, 1989

Mr. Bud Scoppa
CASHBOX MAGAZINE
6363 Sunset Blvd.
Los Angeles, CA 90028

Dear Bud:

Oh - Joe Williams is the barometer. Jeez, I've been wondering.

Best regards,

Mike Gormley
Mike Gormley
MG/cjs

ARSLANIAN & ASSOCIATES, INC.
6671 Sunset Boulevard, Suite 1502
Hollywood, California 90028
(213) 463-0333

February 1, 1989

Bud Scoppa
Cash Box
6363 Sunset Blvd.
Hollywood, CA 90028

Dear Bud:

Congratulations to you and the staff of the magazine for creating a format and style that befits the industry you represent.

Sincerely,

Oscar P. Arslanian

OPA:lf

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CASH BOX

THE MUSIC TRADE MAGAZINE

C O N T E N T S

MUSIC FEATURES

10 LIVING COLOUR: Good Day at Black Rock LEE JESKE

R&B and funk are fine, but these black cats wanna rock.

11 ULTRA VIVID SCENE: A Man, a Plan & Someday a Band KAREN WOODS

It took a jazz education to teach Kurt Ralske the truth about pop.

12 HARRY CONNICK JR.: How's the Little Piano Player Doing? LEE JESKE

Ellis Marsalis' piano prodigy is simply too young to be this good.

COLUMNS

- 7 Art & Commerce / Bud Scoppa gets the lowdown from Pistol Pete Anderson, the honky-tonk honcho of producer hyphenates
8 The Buzz / Lisa Johnson is back in LA (where she belongs), Karen Woods in NY, Chrissy Iley in the UK
14 The Shock of the New / Joe Williams ponders the alternatives.
15 The Heavy Metals / Janiss Garza discusses weighty matters.
20 Singles Going Steady / Julius Robinson has his ear to the wind.
22 Rhythm & Blues / Bob Long welcomes the Neville Brothers back to A&M.
24 On the Dancefloor / Neil Harris has all the right moves.
25 Globalist Groove / Tom Cheyney pounds the world beat.
26 On Jazz / Lee Jeske needs to take five.
28 Nashville News / Cecilia Walker strolls Music Row.

RADIO REPORT

18-19 centerspread

MACRO-CHARTS

- 16 Top 200 LPs
21 Top 100 Singles
22 R&B Top 75 LPs
23 R&B Top 100 Singles
27 Country Top 100 Singles
34 Chart Index

MICRO-CHARTS

- 14 Alternative Top 40 LPs
15 Metal Top 40 LPs
24 Dance Top 40 Singles
25 World Music Top 40 LPs
26 Trad Jazz Top 40 LPs
28 Country Top 50 Albums
27 Country Indie Top 50 Singles

DEPARTMENTS

- 6 The Biz: Tickertape, Movers & Shakers
13 Snaps
28 Country
32 Coin Machine
35 Classifieds



LIVING COLOUR

TEN CITY, Pg. 24.

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Director, JEFF MARGOLIS · Writer, ROBERT ARTHUR · Executive in Charge, FRAN LA MAINA

*Nielsen: 1/30/89
21 Rating, 32 Share



**dick clark
productions, inc.**

3003 West Olive Avenue · Burbank, CA 91505

NEW YORK—The **Starlight Foundation of New York**, the local chapter of the national, non-profit organization that grants wishes to terminally ill children, will hold a fund-raising gala, "The Child in All of Us," Feb. 23 at the N.Y. Hilton; call (212) 268-1545 for information.... The 8th annual **VSDA Convention** is set for Aug. 6-9 at the Las Vegas Hilton and Convention Center.... Looking for a **Keith Richards** collectible? Well, go out and get *Keith in a Can*, three CD singles (containing all of *Talk is Cheap*) and a booklet in a metal can, available now at your favorite retailer.... **Joe Raposo**, the composer and songwriter, died Feb. 5th in New York at the age of 51.... "Sample This: A Discussion of the Art, Legality and Ethics of Digital Sampling" is the next **New York Music Publishers' Forum**, Feb. 16 at the Marriott Marquis Hotel; call (212) 370-5330 for details.... **PolyGram Music Video** is releasing three full-length music videos this month: **Rush's** *A Show of Hands*, **Scorpions' To Russia with Love and Other Savage Amusements** and **Bananarama's Greatest Hits**.... American Airlines will hold the fourth annual **Celebrity Ski for Cystic Fibrosis**, Feb. 24-28 in Crested Butte, Mont., and **VH-1** will telecast many of the activities, which will include the participation of **Kenny G**, **Bonnie Raitt** and **Michael Bolton**, among others.... **MTV**, **VH-1** and **BET** have joined forces to compile an 11-track compilation album, *Power Players*, to benefit the cancer control programs of the **AMC Cancer Research Center**; the album is available in a number of retail chains. **Stevie Wonder**, the **Jets**, **L.L. Cool J** and **Robert Palmer** are among the artists represented....

LOS ANGELES: In just eight weeks, **Tone Loc's** single "Wild Thing" has gone double platinum—representing sales of 2 million units. The **Delicious Vinyl/Island** release is only the second single to go multi-platinum since the **RIAA** initiated the award in 1984; the first, of course, was "We Are the World."... Newly formed companies include **Grudge Records**, which has just signed a distribution deal with **BMG**; and film-and-music-marketing firm **Extended Wings, Inc.**, which has inked a five-picture agreement with **Taylor Hackford's** company, **New Visions**.... The city of **Bellingham, Wash.**, has just passed an anti-pornography law that could have far-reaching consequences for the music business. The legislation mandates penalties against any distributor of material in which "women are presented dehumanized as sexual objects, things or commodities." A similar bill enacted in Indianapolis several years ago was overturned by the U.S. Supreme Court. Since that time, however, the balance of Supreme Court justices has shifted to the right.... **Anita Baker**, **Metallica**, **Dizzy Gillespie**, **Lone Horne**, **Bobby McFerrin**, **Dwight Yoakam**, **Stevie Winwood**, **Joe Williams**, **Lyle Lovett**, **Toni Childs**, **Sinead O'Connor**, **Lita Ford**, **Henry Mancini** and **Sarah Vaughan** are among those set to appear on the **Grammy Awards** telecast, Feb. 22....



KEITH DID GO: That's our own Keith Albert (far left) in the fuzzy sweater, which is very similar to the one worn by Columbia's Ron Oberman, who's standing right behind him. Albert, Oberman and lots of others gathered recently at the Roxy recently to celebrate the release of **Warrant's** debut LP, *Dirty Rotten Filthy Stinking Rich*. Among them are (back row, from left) **CBS execs Bob Willcox, Marc Benesch and David Cohen**, **Warrant manager Tom Huiett**, **Myron Roth**, **Greg Phifer**, **Craig Applequist**, **Clark Duval** and **Bob Garland**, all from CBS. In the middle are **Columbia's George Chaltas** (next to Keith), **Warrant's Steven Sweet**, and **CBS' Rick Kudolla** and **Kris Puskiewicz**. Up front are **Warrant's Jani Lane**, **Joey Allen**, **Jerry Dixon** and **Erik Turner**. That should be everybody.

MOVERS & SHAKERS

■ **Harry Palmer** has been appointed executive VP/GM for **Atco Records** in New York. Palmer joins **Atco** from 10 years at **PolyGram**. ■ **William H. Roedy, Jr.** has been appointed managing director of **MTV Europe**. He was most recently a VP at Home Box Office. ■ **A&M Records** has promoted **Jordan Zucker** to associate director of national album promotion. Zucker recently served as the local promo manager for A&M based out of Miami, and will now operate out of the company's Chicago office. ■ **Ken Levy** has been promoted to VP of creative services at **Arista Records** in New York. Levy has been with the label for six years and says he is "proud to be part of the 'A' Team." ■ In a major realignment of **RCA's** promotion department, **Jim McKeon**, VP of album promotion, has been relocated to the L.A. office, **Geary Tanner** has been promoted to senior director of pop promotion, and **Randy Ostin** has been appointed director of pop promotion. ■ **Stacy Weinberg** joins **Island Music** as professional manager where she will work with the staff songwriters for music and film projects. In addition she will acquire new talent. Weinberg was previously at Unicity Music. ■ **Jeanne Mattiussi** has been promoted to senior director of video development and production for **RCA** in New York. Mattiussi joined **RCA** a year and a half ago after spending nearly five years at **Columbia Records** as director of artist and video development in L.A. Previously, she held the same position at **Chrysalis** for four years. ■ **Hank Caldwell** has been appointed senior VP, black music for **Epic/Portrait/CBS Associated Labels**. Caldwell has been executive VP for **Solar Records** since 1986, having also spent time at **WEA** and **Atlantic** during his 25-year tenure with the music industry. ■ **New York promotions for Elektra Records:** **Bonnie Burkert** has been promoted to Northeastern regional sales coordinator (New York/Boston) from her previous position as an assistant in new music marketing. She joined the label in March, 1987 after working at **Arista**. Filing **Burkert's shoes** in new music marketing is **Tracey Simmons**. **Barbara Schwartz** is now Northeastern regional customer relations manager. And **Suzanne Olsson** takes over as coordinator of video promotion. ■ **EMI** has added **Art Keith** and **Irwin Sirota** to its national sales team as regional sales managers for the Southwest and Southeast territories respectively. Keith comes from **Arista** where he was based in Chicago. Sirota spent seven years with **Captiol** as the label's Eastern AOR promotion manager. ■ **Dwayne Alexander** joins **EMI** as East Coast director of A&R, black music. Prior to his position, Alexander was West Coast national director of club promotion at **Capitol**. ■ **It's officially official!** That ever-affable **Tom Cording** has left the **Enigma** offices in sunny California and moved back home for one of those smansy "newly-created" things at **Island Records** in the Big Apple. Tom, you're special, don't change. ■ **Mucho promotions at RCA Records** in New York: **Ron Stricker Mulkay-Wexler** to A/C promotion rep; **Ron Stricker** to Eastern regional marketing manager; and **Wanita Burrell Boyar** to administrator of product management. ■ **Tom Gatti** has been named senior VP/GM of **D.I.R. Radio** as **D.I.R. Broadcasting** expands its radio division. **Michael Abramson** has been named VP of programming. ■ **Jeff Grabow** is now a national product development coordinator for **WEA**. He joined the **WEA** New York branch's promotion mail room staff in 1984 and went from inventory clerk to field merchandising to singles specialist coordinator. Meanwhile, **Linda Leach** has been appointed marketing coordinator of **WEA's** San Francisco Sales Office.



Palmer



Levy



Mattiussi



Caldwell



Burkert



Alexander



Cording



Gatti

PETE ANDERSON GETS SHOCKED AGAIN

MORE THAN EVER, A&R EXECS are pairing their "alternative" acts (and hasn't *that* become an all-encompassing category) with members of an exclusive hyphenate—the musician-arranger-producer. While **Todd Rundgren** (The Pursuit of Happiness) should be acknowledged as the prototype here, the recent and/or imminent successes of such full-service hot properties as **Jeff Lynne** (the Traveling Wilburys, Roy Orbison), **T Bone Burnett** (Elvis Costello, Orbison), **Don Was** (Bonnie Raitt), **Mitchell Froom** (Crowded House, Tim Finn, Paul McCartney), **Don Dixon** (Smithereens) and **David Ricketts** (Toni Childs) have brought increased attention to the myriad benefits of full-service production. Ricketts, the least known of this bunch, has gained a hip cachet as the instrumentalist/melodist/arranger half of **David + David**, whose '86 debut *Boomtown* is one of the strongest L.A. albums of the decade. He's bright, intense and frighteningly talented; my guess is that he'll be in great demand before the year's out.

But the fastest-rising—and quite possibly the best-selling—member of the hands-on producers' club is transplanted Detroit hipie-billy **Pete Anderson**, whose three Dwight Yoakam productions have sold nearly 2.5 million copies in all. Last year, Anderson expanded his stylistic horizons by producing **Michelle Shocked's** scintillating *Short, Sharp, Shocked*, which turned out to be not only a critical success but a gen-u-ine pop hit. Nothin' to it, right, Pete? In truth, the producer admits that both he and Shocked were "apprehensive" going in.

"Michelle had the record mapped out in her head, which helped. And I had a lot of help from the A&R person at **PolyGram** at the time, **Peter Lubin**, who's now at Elektra. He just said: 'Hey, don't worry about the radio, don't worry about marketing, just go out and have fun. Make the kind of record you'—meaning Michelle and I—'wanna make. Make *Blonde on Blonde*.' So I said, 'OK...no problem there.'

"That's a lot different from making a country record," Anderson says. "I'm not sure that I really *make* country records. In the stratum of what is country right now, I'm not a country producer. My records don't sound like Highway 101 or Ronnie Milsap, and I'm not interested in learning how to make 'em sound like that. I don't like that; it's not what I'm about. The albums I made with George Highfill and Rosie Flores had absolutely no success, for a combination of reasons, but they sure didn't sound like everybody else's records. In country music that's almost invariably a negative; in rock & roll it can be a plus.

"So we made this record, and once Michelle and I got our heads together and she got over all the anxieties, we had a ball. I figured what we were shooting for was a successful college album, and that it would happen if we didn't get a lot of backlash from adding instruments to the record. And all the AOR and CHR success we've had...we just never considered that possibility. The comment I got on it was how it could've been so diverse but everything hung together. I basically credit that to Michelle. She can write a country song that's not really a country song, she can write a bluegrass song that's not really a bluegrass song. Dylan's the only guy I can think of that did that."



Now that he's transcended the country tag, Anderson is looking at a number of tempting projects, including **Epic** act **Darden Smith** (who will henceforth be A&R'd out of L.A. rather than Nashville), Ireland's **Black Velvet Band** and zydeco accordionist **Zachary Richard**. He's about to start work on the soundtrack of the upcoming Jimmie Rodgers biopic, *No Hard Times*, which involves recording a batch of Rodgers tunes with star **Matthew Modine** on vocals, as well as composing and playing some suitably atmospheric instrumentals for the underscore.

Is there anybody Anderson would die to produce?

"**Aretha Franklin**," he answers quickly, "if you could imagine Aretha makin' a real record again, instead of her synthesizer shit for Arista. Like a Jerry Wexler record. I think she'd win a Grammy and have three #1 singles. I'd like to make a small jazz record with **Tony Bennett**, too. He's sings so hard on the note it's like amazing."

THE TOTALLY HIP TOP 10

1. Fine Young Cannibals: "Good Thing" (I.R.S. LP cut)
2. Elvis Costello: "Veronica" (Warner Bros. single)
3. Bonnie Raitt: "Love Letters" (Capitol LP cut)
4. Roy Orbison: "The Comedians" (Virgin LP)
5. Tim Finn: "Not Even Close" (Capitol LP cut)
6. XTC: *Oranges and Lemons* (Geffen)
7. Michelle Shocked: "Hello Hopeville" (Mercury LP cut)
8. Al Green with Toni Childs: "Let's Stay Together," David Letterman special, Feb. 2 (NBC-TV)
9. Ken Olin: *thirtysomething*, Feb. 7 (ABC-TV)
10. Maxi Priest: "Goodbye to Love Again" (Virgin single)

Like his fellow hands-on hyphenates, Anderson has a "sound," which he doesn't try to disguise. "My approach is part of my personality," he explains. "I don't know if I can lose that. I'm a real song guy, so it's gotta be there with just vocal and acoustic guitar before I want to add anything else to it.

In June, Anderson will begin work on Shocked's next album, and he promises a departure from the last LP's country-folk tonalities.

"Michelle was here for a few days and we spent some time doin' a little preproduction, listening to her new songs, which are terrific, and discussing how she wants to make it. It's gonna be a very artistic record. She is really flat-out an artist. On the first record, the strength of her writing made it hang together. If the second one turns out to be more of a jazzy record, hopefully it'll still have the same kind of glue that held the first record together, which is really her. That has to do with not burying her, making sure that her character stays up in the record. There's not gonna be a lot of fiddle/dobro-type strings on this record; it's gonna be maybe more New Orleans-y, dixieland-y. We're thinkin' about havin' a horn here and there, some upright bass. It's gonna be a real wild record."

At some point this year, Anderson is determined to reserve a block of time to work on his own stuff. He's signed to Warner Bros., which has released a pair of high-stepping instrumentals on the **Reprise** label, but Pete has more ambitious things in his mind—a "roots-rock-guitar-oriented" solo album. If his songwriting and singing are as impressive as his guitar playing and production chops, the guy could be a monster.

RUMOR MILL: Music columnists with the L.A. dailies have been having a field day with a raft of hot music biz rumors. To wit: Is **Irving Azoff** on his way out at **MCA**? Is **Joe Smith** on his way out at **Capitol**? Is **David Geffen** in the midst of a hostile takeover of **Chrysalis**? If **Don Ienner** goes from **Arista** to **CBS**, will **Mike Bone** exit Chrysalis and return to Cliveville? While it's expected that Smith will re-up at Capitol, any and all of the other rumors could well turn into facts in the coming weeks. Here's another one: Is **Epic** preparing to clean house under the new **Sony** regime?

PETTY FEVER: The upcoming **Tom Petty** solo album, *Full Moon Fever*, has now been mixed (by TP, **Jeff Lynne** and Heartbreakers guitarist **Mike Campbell**, in Campbell's home studio) and mastered; it's set for a late-April release on MCA. Of the nine tracks that were completed during the initial stage of recording in early 1988, seven have made the final cut, along with a pair of newly written and recorded tunes, "Long, Long Road" and "Waiting for Tonight," plus—oh boy—a cover of the Byrds classic "I'll Feel a Whole Lot Better."

Petty is still being managed by **Tony Dimitriades**, who last year split with **Elliot Roberts**, his longtime partner in **Lookout Management**, and formed his own company, **East End Management**. The main reason for the breakup: Roberts wanted to work from the beach, while Dimitriades wanted to stay in town. Only in L.A. Among East End's other clients are **Billy Idol** and **Stevie Nicks**.

(Continued on page 9)

THE BUZZ

LA IT'S A LITTLE-KNOWN FACT that Feb. 11 stands as one of the singularly most important days in the history of the world. Feb. 11, 1964, marked the Beatles' first-ever concert in America, at Washington D.C. Coliseum. And on that same date two years prior, the Beatles recorded all the tracks for *Please Please Me* in just 12 hours at Abbey Road Studios.

And Feb. 11, 1989, will be a day for everyone to remember. On that day, **Gaye Bykers on Acid's** lead singer **Mary** exchanges vows with his longtime girlfriend **Sarah** of the **Bomb Party** in their hometown of Leicester, England. Gaye Bykers just released a new single, "Hot Thing," on Virgin in the U.K., and will hopefully be touring stateside soon. (Some readers might remember the import single of the Archies' immortal classic "Sugar Sugar" the Bomb Party recently covered, with **Tracey** and **Melissa Beehive** on backing vocals.)

Another country, another wedding, the same day! Back in the old U.S. of A., **Mojo Nixon** ties the knot in San Diego with **Adaire Newman**. The wedding promises to be quite a *fete*. Mojo will be dressed as Foghorn Leghorn, and instead of the first dance, it will be the first lap. Hmm. There will also be an Elvis sighting and, *hey cool*, MTV will be there! Can't miss this one.

One I *did* miss was the grand wedding of the year at the Beverly Hills Hotel when little Miss **Bekki Miller** from Los Angeles became Mrs. Rebecca Newton of Wolverhampton as she said "I do" to Mr. **Dave Newton of the Mighty Lemon Drops**. The newlyweds honeymooned in Hawaii and have safely returned to their "semi-detached" home in England. But here's the way cool coincidence: The wedding was on January 21, and if you write that out numerically like they do in Europe with the day first, it's 21/1, move the slash and it's 2/11, which is Feb. 11 if you're reading it in the States!

But let's get back to all the big things that are happening on Feb. 11, 1989: My little sister **Cynthia** becomes an official teenager as she celebrates her 13th birthday; **Gene Vincent** would have been 54; and **That Petrol Emotion** and **Voice of the Beehive** embark on a two-month U.S. tour at the World in New York (they hit the Palace in L.A. March 9).



TPOH'S MOE BERG WITH CLOSET DURAN FAN AXL ROSE.
(photo: Henry Diltz)

Why stop now? Get the butter, I'm on a roll! It's February—let's not forget Lincoln's birthday (12th), Washington's birthday (22nd), Valentine's Day (14th)—and on that special day, **The Pursuit of Happiness** will be playing at the Whisky a Go Go, not once but twice! I'm beside myself with joy! TPOH are doing a special KROQ *free* noontime concert, and then a "regular" concert that very same evening. TPOH just ended a four-week tour with **Duranduran**, and since I wasn't in New York to see them last month (because I was in Cannes—see photo feature next issue on my European adventures), I caught them at the Universal Amphitheatre upon my return. And, wow! It was like, *s-o-o-o* cool. And there were celebs galore! Like an impressed **Axl Rose**, who was introduced to TPOH lead singer **Moe Berg** after the show. He said one of **Guns N' Roses** favorite pastimes is to make up new words to TPOH's hit song "I'm an Adult Now." He even sang a few bars for their

manager. Although Axl said he came explicitly to see TPOH, he was caught during Duranduran's set dancing to "Hungry Like the Wolf." Also seen back stage were **Paul Young** (in L.A. for a few months preparing to record a new album), **Susanna Hoffs** of the **Bangles** (whose drummer, **Debbie Peterson**, is getting married this summer to the band's production manager, **Steve Botting**), **Ian Astbury** and **Jamie Stewart** of the **Cult** (whose new album, *Sonic Temple*, is due in April on Sire), MCA's **Kill for Thrills** (who just finished mixing their debut album that day—Feb. 3), **Thomas Dolby**, **Julian Lennon** (where's his new album they keep promising us?) with Steve the bartender from Power House, **Faster Pussycat**, and the utopian prince of pop, **Todd Rundgren** (who produced TPOH's *Love Junk*). And all this excitement took place on Feb. 3, the same day **Buddy Holly**, **Richie Valens** and the **Big Bopper** died in a 1959 plane crash... Oh, we love our Rhino calendar!

Lisa Johnson



SHAKE IT, DON'T BREAK IT: DURANDURAN (photo: Lisa Johnson)

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

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

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

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

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

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

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

THE BUZZ

there and audible, but there are more interesting aspects and more humour in this one, and a little more variety.”

Musically, he says he has no specific influences, can't say “Buddy Holly influenced this,” or “Roy Orbison that.” Instead, he says “I've listened to a million different things, and I like a million different things. Everything starts to blend together after awhile. Unless you start playing the riff from ‘Satisfaction,’ it's really hard to isolate something.



Hopefully it sounds like something new, but something familiar. That's what pop music really is. Something that is totally original usually sounds so jarring or shocking that people aren't going to be able to relate to it.

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

NOT BAD FOR A TUESDAY NIGHT: CBGBs is an institution, no doubt about it. It has always been the place to go to hear what's good and what's new. Not always both at the same time, of course, but one is never disappointed. Last Tuesday was one of those nights when you sit in an unbelievably uncomfortable booth (my feet don't touch the floor. It's annoying), look around at the, uh, primitive decor, and think “God, I love this place.” First we saw Epic's “new” band, college radio faves **Slammin' Watusis**, who have a new album coming out momentarily called **Kings of Noise**. That about sums it up. They are brash, grungy, fast, *noisy*. And they got better as the set went on. Then, after a very brief detour to the Cat Club to see a band that was so bad I won't even bother mentioning the name (maybe they were having an off night) it was back to CBs to catch the band “everyone is talking about,” **Das Psycho Rangers**. Surprise, surprise, they are every bit as good as they are supposed to be. Watch this space a couple of weeks from now for all the details we can dig up on these transplanted Englishmen who are trying to take over the city.

Karen Woods

UK TANITA: Tell **Tanita Tikaram** to smile and she will say, “I just don't do that.” A more sober 19-year-old you could never wish to find. A more sobering thought is that her debut album, *Ancient Heart*, after six months of release, is still in the UK Top Ten. Hers are poetic ramblings set to the base of an electric guitar. And although it may sound romantic that a schoolgirl's first demo tape should have such extraordinary repercussions, romantic is the last thing that Miss Tikaram could be.

“Oh, I'm far too serious for that. I've never had a proper relationship with a boyfriend, so my lyrics couldn't possibly be about mere romantic entanglements.”

Her meteoric rise began when she sent the songs that she had penned for relaxation during A-level studies to the **Mean Fiddler Club** in North London.

“I bought the *Melody Maker* for the first time in my life. I could only afford to have three tapes done, so I wasn't at all sure where to send them. I noticed that the Mean Fiddler had an acoustic room, so I thought I'd settle for that.”

At the gig, her first ever, one **Paul Charles** was present, a shrewd Irishman who had already helped the careers of **Elvis Costello** and the like through his booking agency **Asgard**. He was impressed enough

to want to see Tanita the next day. A curious bond was struck after they had discovered a mutual passion for **Van Morrison**.

“I never had any problem with record companies wanting to change my image,” Tanita says. “I just would refer that to my manager. I'm much too mellow to succumb to pressure. Nothing worries or hassles me. You see, my songs deal with problems, slight troubles which become resolved. They are not sick songs.”

She went on to describe her recent schooldays where some of the sick people idolized **Marilyn Monroe** and **Sylvia Plath**. It is particularly the genius of Plath that irritates Tanita.

“So indulgent. So sick.” She screws her face up; for once, the naughty child getting the better of the serene songstress. “I don't like anything that has no hope. While other girls were hero-worshipping Plath, I preferred **Philip Larkin**, Larkin's poetry of departures. He was a mellow person who could take things or leave things, like me. I never get obsessed.”

If obsessions arise out of insecurity it is easy to see why Tanita has none. Despite the fact that she is a novice performer she looks forward to touring England, Europe, America, and says simply, “I love playing with good musicians.”

Her performing image is much the same as her everyday wear. Sturdy lace-ups, thick black tights, navy or black jumper over a skirt that is neither flared nor straight. Should she be lucky enough to claim her Brits Award, this is exactly how she intends to collect it.

“Ugh, I could never wear tight clothes, and I don't own a pair of high heels. Most of the girls I grew up with don't. I think those shoes are terribly old fashioned.”

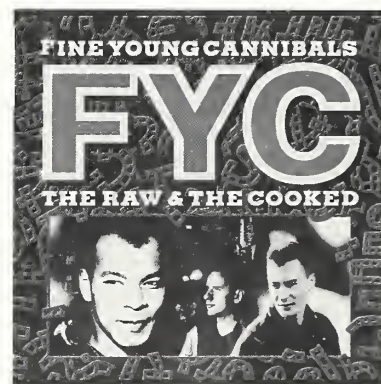
Her latest single, “Cathedral,” with its stunning black-and-white video directed by **Gerard du Thame**, is her latest offering to climb the charts.

Chrissy Iley

Art & Commerce

(Continued from page 7)

CANNIBALIZATION: For a still-unreleased album by a cult band, the **Fine Young Cannibals'** *The Raw & the Cooked* is generating an amazing amount of media interest—not just in L.A. but around the world. Part of it has to do with vocalist/lyricist **Roland Gift's** film acting career, but most of it has stemmed from that most conventional of ploys—the mailing of a prerelease cassette by FYC's label, **I.R.S.**, and the follow-up efforts of a team of publicists at the label and at indie PR firm **Susan Blond Inc.** While the approach has been straightforward—no fancy packaging, no contests with a CD player as the prize (**Arista** recently pulled this gambit with its new **Legal Reins** release—thanks, Larry!), the response has been anything but.



What's at work here is an eternal verity: An exceptional piece of work will always have the power to move people—even “jaded” rock critics and entertainment editors. With this LP, the proof is in the grooves—no, not polyvinyl grooves in this case, but soulgrooves, retro and futuristic alike. Remember when “Billy Jean” first made the rounds? This album has five cuts on that level—and that's not counting the band's already-familiar cover of the Buzzcocks' “Ever Fallen in Love?” The only problem with *The Raw & the Cooked* is its brevity—the LP clocks in at a mere 34 minutes. On the other hand, there's not one whit of filler. And some other goodies should be popping up in the coming months as well. “Non-LP B-sides are our speciality,” FYC bassist **Andy Cox** assured me.

BACK TO THE FUTURE DEPT.: Producer **Richard Perry** has put together an oldies album for Warner Bros. called *Rock, Rhythm & Blues*. But this is an oldies album with a difference—it contains covers of classic '50s and '60s songs by **Chaka Khan**, **Rick James**, **Michael McDonald**, the **Pointer Sisters** and other mainstream acts. By uniting these artists with songs they cut their teeth on, Perry is apparently attempting to uncover the fundamental soulfulness beneath their professional veneers. It's an intriguing concept, and it'll be fun to find out which acts are still plugged in to their roots.

Bud Scoppa

LIVING COLOUR

Good Day for Black Rock

BY LEE JESKE



THERE'S SOMETHING FITTING about it. Living Colour—whose guitarist and chief writer Vernon Reid is the founder of the Black Rock Coalition—is now a big hit on Epic Records, whose headquarters, of course, is the CBS building on Sixth Avenue, also known as Black Rock. It says something about something, I guess, something about truths and non-truths, about perceptions and misperceptions, about record-company and radio-station categories and the ability of some determined and talented people to bust through.

See, a few years ago, the Black Rock Coalition was formed in New York, basically, to make a point: that black musicians could play rock & roll and wanted to play rock & roll. Not taking anything away from R&B or jazz or any other form of "black music," but, hey, Led Zeppelin came through black radios too.

"We were basically African growing up," says Vernon Reid. "We grew up listening to Kool & The Gang and all that stuff, but we were also listening to Led Zeppelin and the Beatles and James Brown. That kind of thinking, that one group only listens to one kind of music, takes the humanity out of people, it literally takes an entire race of people and stamps them with one set of interests and one set of goals. And that's not the case, people aren't like that. That's the main point."

Point well taken, and a point we won't belabor. Living Colour—Vernon Reid, vocalist Corey Glover, bassist Muzz Skillings and drummer William Calhoun—is a hard rock band. Sure, they've played in funk and jazz and reggae bands (Vernon was an important part of Ronald Shannon Jackson & the Decoding Society, a harmolodic jazz/funk group), but that's not what this was about. This was about rock & roll.

"Our first breakthrough was when we all met," says Reid. "And then when we started developing a local audience at CBGB's; when we started playing there regularly, that was another breakthrough. There've been all sorts of little things without which the big things couldn't really have happened. If we hadn't had a shed to work in, CBGB's, when Mick Jagger and Jeff Beck came down they might have seen the band and been unimpressed, because we wouldn't have been ready, we wouldn't have been as well-rehearsed, we wouldn't have been as tight."

Did somebody say Mick Jagger? Well, this is the part of the story that has already become famous. The Lord of the Lips heard Living Colour, signed Reid up for *Primitive Cool* and said something like, "How 'bout I do a demo with you guys?"

Now the guys were tight, you already know

that, and they were beginning to develop a pretty strong live base—motoring the Boston-to-D.C. circuit, playing joints with, in the words of Muzz Skillings, their "go-for-it raw abandon, raw energy," and mowing the crowds down.

Enter Epic Records. About a year ago, *Vivid*, Living Colour's debut album, hit the streets. It didn't exactly hit the streets running.

"It's not your everyday album," says Harvey Leeds, Epic's VP, AOR promotion. "There are a lot of rhythms in the record—there's some funk, there's some alternative-sounding music. It's aggressive/progressive music. And that was the obstacle, that this was a little sophisticated and different-sounding. So we first went to radio with a track called 'Middle Man,' because we were trying to play it really safe."

"Middle Man" did middling, despite the fact that there was also a video behind it.

"Obviously, in sorting out what our strengths were, the first strength was the ability of this band to perform live," says Dan Beck, Epic's VP, marketing. "We sat down and mapped out a plan to basically see if we could stay out on the road as long as possible. We felt the longer we could keep the band out, the more opportunity for success we would have."

The first strong rumblings about the band were from record stores.

"At one point, on a branch managers' conference call," says Beck, "we had a discussion about the tour situation. We went out with guerilla tactics within the company—sort of, 'Let's just get some clerks and store personnel out to see this band. If we can do that, the rest will take care of itself. We need to convince people one by one, and if we can do that, we'll truly mount an offense here.' Basically that's what we've done."

A couple of stations, notably L.A.'s KROQ, began playing the album's "Glamour Boys."

"Meanwhile," says Leeds, "the record had been out for six or seven months and we were watching the reaction to 'Cult of Personality' from their live appearances. We were sitting there saying, 'Do we go with "Glamour Boys" and try to get that on album rock radio, or do we try and hit them with something a little more aggressive and progressive and in-your-face?' We then said, 'Forget about playing it safe—let's get in people's faces.'"

In their faces they went. And, to make the point, AOR radio was sent a special 12" single that included an unreleased cover of Tracy Chapman's "Talkin' About a Revolution."

"There was a ton of resistance," says Leeds. "Some people said, 'This is too intense, too hard.'"

Bring on MTV, which jumped all over the "Cult of Personality" video.

"MTV hit this in November," says Beck, "and I received a call from our sales manager in San Francisco about seven or eight days later. He said, 'A very strange thing has happened. Every sales person in my branch came back with a reorder on Living Colour this week. And there's no airplay.' Every person! Then we made sure that MTV was aware of these signals we were getting. It took about two or three weeks, but our weekly sales figures started to fly. And MTV really, in a sense, provided radio with the opportunity to play it."

Vroooooommmmm! *Vivid* is now bulleting its way up the Pop Album Top 20 and, get this, CHR radio won't get a "Cult of Personality" single for another week yet. By the time Living Colour hits the *Arsenio Hall Show* later in February, and by their March 18th date with Mary Tyler Moore on *Saturday Night Live*—she's hosting, they're the music—things should really be percolating. To drive the rock & roll point home further, the next track AOR gets will have another little collectible on it: a Living Colour version of the Clash's "Should I Stay Or Should I Go." And in Clash, the band heads for the U.K. to open for Anthrax.

"Some places we're going to now for the first time and a lot of people are turning out," says Vernon Reid. "It's interesting—we're going, 'Wow!' And they already know the songs, they know the album a lot."

"It's sort of like an idea being put into practice, and to actually see it working is really gratifying. Now the next step is for the rest of the business to take that up and start looking at different types of black music, not just 'mainstream' but others."

"It's like we're opening people's eyes," says Muzz Skillings. "It's extremely gratifying. In fact, personally, I remember being in this band like a year and a half ago and having to choose between going into the Fire Department or musician in the band and myself, 'I'm going to stay with Living Colour because, if anything, a) it's great to play with these people, and b) this is something different.' It's not run-of-the-mill, it's not Top 40. It's angry and it's all about freedom of expression. Rock music is a vehicle for that kind of catharsis. And it's gratifying to see people coming around to it."

"One thing," says Dan Beck. "This is a band that reaches people. That's primarily what we've tried to do through this whole campaign. These are the ones that you live for. This band deserves it, they've really worked hard for it, and they have the talent and the intelligence to hold on to it."

ULTRA VIVID SCENE

A Man, a Plan and Someday a Band

BY KAREN WOODS

'People these days are more interested in making records that have a good beat, or have incredible production, or they rock real hard or sound really weird. I'm interested in writing pop songs.'

ROUGHLY EIGHT MONTHS AGO, 4AD's Ivo Watts-Russell told me about a New York artist he was working with, a one-man band of sorts called Ultra Vivid Scene. Watts-Russell said this was going to be the debut record of the year and that he hadn't been this excited about anything since he signed the Cocteau Twins.

So when Ultra Vivid Scene's self-titled debut came out (on Rough Trade domestically), I put it on the turntable with more than a little anticipation. He wasn't wrong. Ultra Vivid Scene is actually native New Yorker Kurt Ralske, and he has put together a collection of offbeat, melodic, intricate, slightly twisted songs that warrant repeated listenings.

Ralske on record is like the friend everyone has—a little neurotic, a little cynical, someone who has had his heart broken too many times, but still maintains a certain grim optimism. But Ralske in person doesn't really resemble the Ralske on record. He laughs easily, is cheerfully rather than grimly optimistic, and has a great deal to say about everything from cover songs ("How about getting Frank Sinatra to do a Cocteau Twins song?") to politics. He doesn't seem like the sort of person that would sing "Get down on your knees/You didn't say please."

Ralske did all the writing, playing, singing and production on the record. Dark themes aside, it is definitely a pop record, although Ralske says he came to pop music through the back door. "I started playing piano when I was really young, and I played trumpet when I was in grade school. Then I studied it later, seriously—jazz. Six years ago, I gave up trumpet and bought a guitar. I didn't know how to play it—I just thought it was something cool to make noise with. I knew a lot about music, but I had never played a guitar in my life. But playing guitar sort of inspired me to make music that was simpler than jazz, something more song-based. And that's what I've been working on ever since.

"I was a big jazz fan, especially when I was in my early teens," he admits. "I was a real snob. I wouldn't even listen to pop music, because John Coltrane was much cooler than what anyone else was listening to." He laughs. "Now I can really like Joan Jett, and stuff like that. My taste has suddenly gotten worse."

The history of the Ultra Vivid Scene project begins in New York, where Ralske was in a

band called Crouch. "We got a record deal in England," he says "and then we just decided to pick up and go over there. It worked out pretty well for a while, but the band fell apart. I decided to stay, because I liked what was going on there with the music scene. People are really into bands over there, in a way they're not here."

When it's suggested the reason may be that everyone in London is *in* a band, Ralske says, "Yeah, but they're also really excited about music. Part of it is the economy. There are so many kids who can't work—they're on the dole, they've got no hope in terms of a career—so they put all their energy into music. It's really exciting that way for a musician."

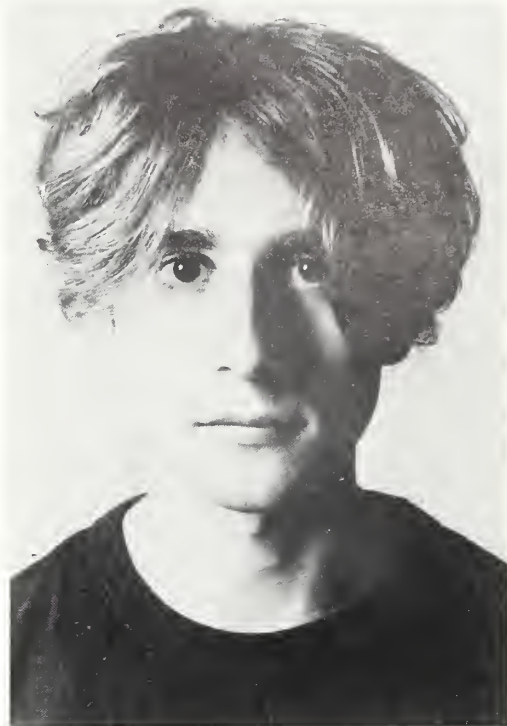
There are a whole series of differences between the English and American "scenes," and another he noted is the number of old songs and re-releases that become hits there. "There have been times when seven out of the top ten have been cover songs. It's like people can't think of anything new anymore." He thinks about this for a minute, then says, "There are people who claim that songwriting is a lost art, that there are very few people who can still write classic songs. They might have a point, that people these days are more interested in making records that have a good beat, or have incredible production, or they rock real hard or sound really weird. But they aren't interested in writing good songs anymore. I'm kind of interested in writing pop songs. Pop songs have sort of been the same since the '40s or the '50s. There are certain instruments you use. The tone of the whole thing has changed every year, but the songs themselves have stayed the same. They're still three minutes, and they have a hook."

On the subject of classics and covers, one interesting note is that both he and Cowboy Junkies covered "Walkin' After Midnight" this year. Very different versions, of course, but the same classic song. "I know, I know! I really like the Cowboy Junkies a lot, but I hate their guts right now." He laughs. I don't think he's completely serious. "I also did a cover of 'I'm so Lonesome I Could Cry,' by Hank Williams, and they covered that, too. And also I had this idea about a year and half ago, about getting a band together, and going and recording acoustically in a church, and they went and did it! I guess it was just an idea whose time had come.

"It just goes to show you that the way people go about making records these days is really bizarre. They have all this technology at their disposal, but it doesn't mean they can make better records. Sometimes the simpler way is better.

"I write mostly on an acoustic guitar," he continues. "I really think that's part of it. I know a lot of people write songs on drum machines and keyboards, and if they get something that sounds good on a drum machine then that makes it a good song. But I've realized that if a song is good, it doesn't matter what instrument you play it on, and it still sounds good. I picture that sometimes, when I write a song—I think how would it sound if someone played this on an accordion, would it still sound good? If the song is good, it would."

Being a new artist, Ralske, or Ultra Vivid Scene if you prefer, was immediately put under a microscope and scrutinized for influences



and similarities, then locked into a convenient category. It happens to everyone. In this case, there were two inevitable comparisons: a tenuous connection with the Jesus and Mary Chain (via personal acquaintance and the feedback on Kurt's guitars), and with the whole eclectic 4AD stable.

As happy as he is with the record company, Ralske says its strong identity is a bit of a problem sometimes "You're immediately compared against every other 4AD band, and it's really unfair sometimes. I love the Pixies, I love the Cocteau Twins, but I don't sound like them, and there is no reason I should be compared to them anymore than I should be compared to a Kylie Minogue, or whatever. It's great that 4AD has such a strong identity, but sometimes it's a pain in the ass for me. I did this interview with a fanzine, from God knows where, Indiana or something, and every single question was about 4AD. He didn't ask me a single question about me, or the band, or my music, and I was like, 'I don't run 4AD, I'm just on the label!'"

The Jesus and Mary Chain comparison came up frequently when the album first came out, but, Ralske says, "I don't think it's particularly accurate, either, because I think what I'm doing is more diverse, more emotional, and maybe more subtle than what they're doing. I think they're a great band, but I think they are a lot more cynical." The word psychotic comes from somewhere, maybe the next table. Ralske laughs. "They're psychotic in a cold sort of way, and I'm psychotic in a warm sort of way."

Next on the agenda for Ultra Vivid Scene is the creation of a band by the same name. Ralske is in the process of putting one together, "but it's a little difficult, because I don't want people just to play the parts. I want musicians with something of their own to contribute." And after that, a tour. In 1988, Ultra Vivid Scene was an artist to watch. In 1989, it will no doubt be a *band* to watch.

HARRY CONNICK JR.

How's The Little Piano Player Doing?

BY LEE JESKE



EVERY ONCE IN A WHILE in this business, somebody comes along and, seemingly without rhyme or reason, the public takes to him like ants to a Mars Bar. Wynton Marsalis was like that—a public that couldn't give a hoot or a holler about jazz or classical trumpet players suddenly couldn't stock up on Wynton Marsalis albums fast enough. It's just one of those things.

Enter Harry Connick Jr. Last month, Harry Connick Jr. became a star. Period. It wasn't an overnight success, not really, but it seemed to happen more or less overnight. From the land of Wynton Marsalis (New Orleans), from the school of Wynton Marsalis (NOCCA), on the record label of Wynton Marsalis (Columbia), taught by the daddy of Wynton Marsalis (Ellis Marsalis), comes Harry Connick Jr., who really has little in common with Wynton Marsalis. He plays the piano, he sings, he performs in styles that are older than the styles which Wynton plays. (bebop separates them for now: Harry's on the far side of it, Wynton's on the near side of it); he's a young (21-year-old) white kid—the son of the New Orleans district attorney, of all things—and he's just finished up a smash, sold-out (that's sold clear out for a month) run at the Oak Room in New York's Algonquin Hotel, a place for pinky-in-the-air cabaret pianists, not for robust, fist-in-your-eye swing piano virtuosos who can jab you with Erroll Garner, give you Oscar Peterson body punches, play rope-a-dope with Fats Waller, and then roundhouse you with some Professor Longhair to the temple. Pow! He's cocky, he's charming, he's slyly good-looking, and he's on his way. Letterman, Carson, the *Today Show* are all under his belt, as are two Columbia albums. Columbia rolled its vans up to record the last two nights at the Algonquin, and rolled in some guests to tape a video the next two nights.

Who is Harry Connick Jr. and why is everybody saying all these wonderful things

about him? Where did this pompadoured, dimpled, audacious darling of the piano come from?

"I just started playing dixieland music and sitting in in the French Quarter, along with dixieland bands, from the time I was maybe six years old," says Harry Connick Jr.. "I always knew I was meant to play, since I was a little kid. Since I was five, six years old, people would always ask my dad, 'How's the little piano player doing?'"

"I've been doing sporadic performances since I was maybe eight or nine, but I really started working when I was about nine. I got my union card when I was about nine, 'cause I did my first record when I was nine. But I didn't start actually working club dates until I was 13."

Those early dates were on Bourbon Street, in dixieland bands, where Connick was a sensation; he waxed two dixieland albums during those formative years. And, when he was 14 or 15, he graduated to headlining such big time New Orleans rooms as Snug Harbor and Tyler's.

As his style developed, two very different pianists played a role: James Booker, the wild, often-troubled pianist whose style sprung from Professor Longhair, and Ellis Marsalis, the buttoned-down patriarch of the Marsalis clan, a steadfast adherent to the modern jazz principles of bebop and beyond.

"I'd been knowing James since I was, maybe, seven or eight," says Harry. "He was very close to my mother, very close to my dad too. He used to come over to the house and play. He was a genius, man, a true genius. I started getting into rhythm and blues when I was a teenager, playing with people like Ziggy Modeliste and George Porter of the Meters, but I didn't really get into Professor Longhair, or realize how great Booker was, until I got to New York."

"When I was in the eighth grade, I started studying with Ellis Marsalis at the New Or-

leans Center from the Creative Arts. See, my dixieland concept was not as great as some of the piano players and I had a limited harmonic thing. I had a very constant rhythmic thing with my left hand that I would keep on all four beats, sort of a simplified version of Erroll Garner. And Ellis Marsalis just broadened by harmonic awareness and rhythmic awareness and got me to do different things, which kind of turned me in more of a bebop kind of direction. When I moved to New York, though, I started realizing the importance of my dixieland heritage. I was a bit embarrassed by the dixieland thing, 'cause I was a New York player and dixieland was like—it's the same kind of feeling that you get when your dad kisses you goodbye at school in front of your friends; it's embarrassing, but as you get older you realize, 'How foolish can you be?'"

That more or less explains Connick's style: a mish-mash of piano styles, from Longhair to Garner, from Jelly Roll Morton to Thelonious Monk, with plenty of Fats Waller, Count Basie, Duke Ellington, James Booker, Tuts Washington and others thrown in. It's the kind of music (mixed in with his drawing, Hoagy Carmichael-like singing) that Columbia recorded on two albums (*Harry Connick Jr.* and *20*) and which wowed 'em at the Oak Room and almost everywhere else he's appeared (although his mainstream stylings were booed and heckled when he opened for Grover Washington Jr. recently). So it's surprising that Harry says that three years ago, when he was 18 and moved from New Orleans to New York, he came north to follow Wynton Marsalis' path: looking for a gig with Art Blakey or even Wynton himself.

"I wanted to be around Wynton," he says, "I wanted to be around New York players. I had a really weird conception of what New York was. I thought if you didn't know every bebop tune you were going to be a failure. And to a certain extent that's true. But then I started sitting in, or trying to sit in, at some of these jam sessions, and I found that I got the best response, and I felt best, when I just played like myself and not tried to play like Bud Powell. Because that's not the way I play."

Connick's first steady New York gig was at the Knickerbocker Saloon, where he held down a weekly Sunday and Monday gig for more than a year, charming audiences, getting a bit of attention, roping in a few good newspaper reviews. But now...well, now he's on his way.

Which way? He's not sure. He'd like to do a big band album, he says, and maybe do a bunch of songbooks of favorite composers (he mentions Harold Arlen and Hoagy Carmichael), and he's writing songs with New Orleans bassist Ramsey McLean that he'd like to record.

"I went to a New Year's Eve party in 1985," he says, "and I was leaving for New York on January 1, 1986, and I said, '1986 is going to be the year for me.' On New Year's Eve in 1986, I said, '1987 is the year for me.'... '1988 is the year for me.'... This year it was, '1989 is the year for me.'"

Seems to be true, Harry.

"The year for me is when I feel comfortable with my playing, when I feel that I'm starting to tap into some depths of music. But that won't be until 2015."

SHOTS!



ALL I WANT IS #1: Epic Records execs congratulate James "J.T." Taylor and Regina Belle on their duet, "All I Want is Forever," from the soundtrack of *Taps*. Pictured with Taylor and Belle are (from left) manager Thomas Manning, Epic VP Don Eason, A&R VP Bernie Miller and promo manager Lamont Boles.



LOST IN YOUR...TRIPLE-THICK CHOCOLATE MILK SHAKE: Atlantic recently threw a listening party for Debbie Gibson's new album, *Electric Youth*, at Ed Debevic's In L.A. The first single, "Lost in Your Eyes" (which they played over and over again on the video screen), has already hit the top 20. And here's the talented teen herself with some dudes (who look pretty lost in their eyes): Atlantic's Bob Clark, Power 106's Jeff Wyatt (who *always* gets in these photos), Atlantic's Rock Allen Dibble and Atlantic VP Lou Scurezza.



THE WORLD'S TALLEST ROCK BAND? Actually, it's Jive/RCA act Slave Raider, who invaded N.Y.C.'s Cat Club in support of their new release, *What Do You Know about Rock & Roll?* Pictured backstage are (front, from left) Jive VP Barry Weiss, RCA VP Jim McKeon, RCA's Alan Grunblatt and David Ross. In back are Slave Raiders Nicci Wikkid, Letitia Rae, Chainsaw Caine, Lance Sabin and The Rock. Yeah, right.



BANZA-I-I-I!!!! That's Breathe's Ian Spice (a.k.a. Spike) hovering malevolently over unsuspecting bandmate David Gasper and a make-up artist during their recent video shoot for their third single, "Don't Tell Me Lies." We'd pay good money to see the aftermath of Spike's kamikaze dive. And hey, so what if *Billboard* ran this last week, it's a cool photo.



IT'S ONE FOR ALL AND ALL FOR MONEY! EMI recently got "more than physical" when they signed singer/songwriter/producer Chris-topher Max, releasing his debut album, *More Than Physical*, this month. Pictured at the signing are EMI president Sal Licata and Max.



THE BIG ORANGE MEETS THE SUNSHINE STATE: Honchos from Virgin's L.A. office recently sauntered on down to the Enterprise in Burbank to check out the haps with one of their hard rock acts, Florida's Roxx Gang. At the time, the band was working on the album *Things You've Never Done Before*. Pictured (from left) are Virgin's Mark Williams (who signed 'em), bassist Roby Strine, engineer Joel Stoner, guitarists Jeff Taylor and Wade Hayes. Seated are drummer David James Blackshire, producer Beau Hill and vocalist Kevin Steele. One thing these guys haven't done before is record an LP—this is their Virgin offering.



HARD AT WORK: Or is that just hard? Have you ever seen anyone so happy to receive a choke hold with a billy club? Columbia Records served *Cash Box's* Kevin Coogan and Tom De Savia with "Bench Warrants" last week for being dirty, rotten, stinky and filthy. The strategically placed LP from Warrant just happens to be called *Dirty Rotten Stinking Filthy Rich*.

SHOCK OF THE NEW

DESPITE THE PERIODIC GROUSING that we alternative-types direct at the major labels, it has to be acknowledged that the big guys are doing a pretty good job these days—so much so that we could devote this whole section to worthwhile major-label releases, at the expense of the indies. The big story this week is supposed to be the new **Elvis Costello** album. The album is a dandy, and the story is a good one—the greatest songwriter of our time switches to a new label and gets the royal treatment. So then why do I find myself telling everyone I meet about the new **Posies** album instead of the new Costello album? Because the Posies album is astonishing and a great story in itself. Two 19 year-old kids from Seattle record an album in a living room that's the equal of *Rubber Soul* and release it as a local cassette. A year later it gets picked up by a Seattle indie with potential national distribution. If there's any justice in this world (and I don't believe for a moment that there is), every hipster in the land will get a chance to hear this remarkable pop artifact. If my writing about the Posies instead of Costello or the **Replacements** will help to get the band heard, then I'll feel that I am doing my job.

The trouble is, I could do the same thing with **Too Much Joy**, **Hypnotovewheel**, **Pat Thomas**, **Big Drill Car**, **No Means No**, **The Blue Law** or any number of interesting indie performers whose product comes to my attention in a given week. And that requires more column inches than I have. So until the allotted space is expanded, I will try to cram more reviews and information into this column and less of my crabby, left-wing observations about the music industry in general.

ALTERNATIVES

ELVIS COSTELLO: *Spike* (Warner Bros.)

There's a weirdly diffuse quality to Costello's debut for Warner Bros., a mix of pop, jazz and Celtic elements whose surreal textures become more apparent with repeated listenings. It starts with a bang, the glockenspiel-driven "...This Town," before settling into the faintly swinging "Let Him Dangle" and the equally poisonous "Deep Dark Truthful Mirror" (one of four tunes featuring New Orleans' Dirty Dozen Bass Band.). The real winner and the current single is the gloriously hummable "Veronica," one of two collaborations with Paul McCartney and the most radio-ready thing that Elvis has done in years. Most of the album leans toward a malevolent quiescence, exemplified by the Celtic strains of "Any King's Shilling," punctured every few songs by a fractured exercise like the funky "Chewing Gum" or the space-age skiffle of "Pads, Paws and Claws." Lyrically Costello is up to his usual tricks, but the emphasis here is more political than interpersonal, and at times he comes as close to raving indignation as a man of his intelligence can get. "The Irish question" rears its head in a couple songs, while almost everything else is a general indictment of a world gone drunk on its own cruelty, ignorance and artifice. It's an album both powerful and subtle, with musical tricks to match its linguistic shrewdness. Recommended.

THE POSIES: *Failure* (Poplama, PL2323)

The Posies debut is an album of major importance masquerading as a harmless little indie product. Its importance is not in the technical or compositional advances it represents, but rather in its breathtaking fidelity to the most hallowed traditions of pop music. There hasn't been a better pure-pop record produced by anyone this decade, and by very few artists ever. It's as if these two kids from Seattle fed every song by the Beatles, the Hollies, the Shoes, the Raspberries, Squeeze and Simon & Garfunkel into a computer to arrive at a flawless mathematical model

for heart-tugging. But deliriously hooky songcraft is only the first of the record's virtues. Despite the limitations of 8-track recording, the arrangements are nearly perfect—textbook examples of what a band can do with layered vocals, chimey guitars and judicious percussion. (Dig the Ringo drum-licks in "Ironing Tuesdays" and the tambourine flourishes seeded throughout.) Lyrically they are acute, with wise and tender observations on the teen dilemma scattered through the songs like pearls in the snow. You can call it lightweight, but fully half of these songs are potential classics, and none of them is less than very good. Our favorites: "The Longest Line," an irresistible ditty in the manner of the Housemartins' "Happy Hour"; the impossibly sweet "Compliment" and its twin, "Like Me Too"; "Paint Me," which opens with the piano fade-out from "Strawberry Fields" before segueing into a melody that's pure "Feelin' Groovy" (although the lyrics hint at something altogether darker); and "I May Hate You Sometimes," which adopts the sound of the Hollies' "Bus Stop" in the service of something a lot more obsessive. Anyone with even a lingering trace of their aching, adolescent self can't help but be moved by what the Posies have achieved here. Cynicism flees me—this is godhead.

TOO MUCH JOY: *Son of Sam I Am* (Alias Records, A003)

I raved so much about TMJ's debut album, *Green Eggs and Crack*, that they put me on a lifetime retainer. So call me biased. But these suburban smarties are also just plain smart, with a knack for melody to match their

CASH BOX
MICRO
CHART



ALTERNATIVE MUSIC

1	SHOOTING RUBBER BANDS AT THE STARS (Geffen GHS 24192)	Edie Brickell & New Bohemians	1	5
2	GREEN (Warner Bros. 25795)	R.E.M.	3	5
3	RATTLE AND HUM (Island 9 1003)	U2	2	5
4	NEW YORK (Sire 25829)	Lou Reed	6	4
5	FISHERMAN'S BLUES (Chrysalis 41589)	The Waterboys	5	5
6	THE TRINITY SESSION (RCA 8568-1-R)	Cowboy Junkies	10	5
7	EVERYTHING (Columbia OC 44056)	The Bangles	4	5
8	3 (Slash/Warner Bros. 25819)	Violent Femmes	8	4
9	LOVE JUNK (Chrysalis 41675)	The Pursuit of Happiness	11	5
10	EPONYMOUS (I.R.S. 6262)	R.E.M.	7	5
11	SHORT SHARP SHOCKED (Mercury/PolyGram 834 924-1)	Michelle Shocked	9	5
12	LINCOLN (Bar None/Restless 72600)	They Might Be Giants	12	5
13	NOTHING'S SHOCKING (Warner Bros. 25727)	Jane's Addiction	15	5
14	IN MY TRIBE (Elektra 60738)	10,000 Maniacs	13	5
15	STAY AWAKE (A&M SP 3918)	Various Artists	16	5
16	MYSTERY OF BULGARIAN VOICES (Nonesuch 79165)	The Bulgarian Female Radio & T.V. Choir	17	5
17	FRONT BY FRONT (Wax Trax WAX054)	Front 242	19	5
18	THE JOSHUA TREE (Island/Atlantic 90581)	U2	14	5
19	PEEPSHOW (Geffen GHS 24205)	Siouxsie & the Banshees	18	5
20	TECHNIQUE (Qwest/Warner Bros. 9 25845-1)	New Order	31	2
21	BLUE BELL KNOLL (Capitol C1-90892)	Cocteau Twins	22	5
22	LIFE'S TOO GOOD (Elektra 6080 1)	The Sugarcubes	21	5
23	DAYDREAM NATION (Enigma/Blast First 75403)	Sonic Youth	23	5
24	BELIEF (Geffen GHS 24213)	Nitzer Ebb	27	3
25	THE STARS WE ARE (Capitol C1-91042)	Marc Almond	32	3
26	THE BEST OF OINGO BOINGO: SKELETONS IN THE CLOSET (A&M SP5217)		29	3
27	DIESEL AND DUST (Columbia BFC 40967)	Midnight Oil	20	5
28	16 LOVERS LANE (Capitol C1-91230)	The Go-Betweens	25	5
29	ANSWERS TO NOTHING (Chrysalis FV41649)	Midge Ure	34	2
30	DON'T TELL A SOUL (Sire/Reprise 9 25831-1)	Replacements	DEBUT	
31	TRUTH AND SOUL (Columbia FC 40891)	Fishbone	24	5
32	FUGAZI (Dischord 30)	Fugazi	26	5
33	THE WHITEY ALBUM (Enigma/Blast First 7 75402-1)	Ciccone Youth	DEBUT	
34	SUPERFUZZ BIGMUFF (Sub Pop SP21)	Mudhoney	28	5
35	HUNKPAPA (Sire 9 25855-1)	Throwing Muses	DEBUT	
36	THE LAND OF RAPE AND HONEY (Sire/Warner Bros. 25799)	The Ministry	33	5
37	LIVE (SST 160)	Bad Brains	30	5
38	BUG (SST 216)	Dinosaur Jr.	35	5
39	MISFITS (Caroline PL9-09)	Misfits	37	5
40	BEELZEBUBBA (Enigma/Fever 73351)	Dead Milkmen	36	5

slyly skewed vignettes of life in a post-adolescent junk culture. This second album is a little jokier and less sweet than their first, but it rocks oh-so-tunefully and beneath the antics there's still a fundamental innocence (like the Replacements wearing seat belts.). The single is "Making Fun of Bums," a punchy li'l number which reminds us anew that being mean is bad for your karma. Just in time, too.

CICCONE YOUTH: *The Whitey Album* Blast First/Enigma, 7 75402-1)

Ciccone Youth is basically those merry pranksters from Sonic Youth, with an assist from Mike Watt of FIREHOSE. Their original intent was to do a hip-hop album, picking up where their deconstruction of Madonna's "Into the Groove" left off. Instead they assembled stray bits of noise, conversation, guitar overload and German art-rock into a malevolent, mutated funk-industrial melange. Coming so quick on the heels of *Daydream Nation*, this oughta solidify Sonic Youth's hold on that little corner of the counterculture they call their own.

TOMMY KEENE: *Based on Happy Times* (Geffen)

Anyone who doesn't love Tommy Keene should be strung up by their attitude and force-fed speed-metal until they beg for mercy. Keene is one of the most underrated purveyors of pop that we have, with a catalog that includes such perfectly crafted gems as "Places That Are Gone" and "Back to Zero." No one's going to accuse him of conceptual daring or lyric profundity, but here he delivers another solid effort in his typically melodic style, spiced with a somewhat harder guitar sound than usual.

Joe Williams

THE HEAVY METALS

WE GET TAPES! Not just advance cassettes, either. We also receive demos and albums in search of a label. One especially intriguing package, encased in a lurid purple folder, landed on my desk courtesy of popmeister **Julius Robinson**. How he got his hands on this steamy piece of metal brain rot is anyone's guess, but he knew I'd be into it. The band is called **Skrapp Mettle**, and with bandmembers sporting names like **Snuff Buzzsaw** and **Scrotum Pounder** and song titles like "Swallow that Load" and "Pearl Necklace" (nope, it ain't the **ZZ Top** song, but a graphic rendition of ZZ's same sentiments), I knew I had to throw that tape on the deck *right away*. I wasn't disappointed. In fact, I melted into a fit of laughter that lasted the rest of the afternoon—but then, I don't have the most discerning sense of humor. Talk about raunch...

I put out a red alert for these guys and finally received a call back from one **Dirk Vespucci**, who seems to be the mastermind behind **Skrapp Mettle**. Apparently, the 11-song tape was recorded last summer and has been making the rounds of the record companies. Some labels, Dirk claims, expressed interest, but shied away from the no-holds-barred lyrics. In addition, several touring acts, including **L.A. Guns**, **Billy Idol** and **Michael McDonald**(?) have been playing the tape during set changes. The band "looks like they stepped out of a burn ward," Dirk assured me, and they have "huge armadillos in their trousers." By now you may be wondering, "Is this a joke or what?" to which my reply is, "Does it matter?"

OK, these guys may be taking an incredibly cheap shot to get attention, but ya gotta do *something!* Several labels have been grabbing my attention pretty darn effectively in the past week or so. Perhaps the best scheme was **David Millman's** idea to have **PolyGram** artist **Doro Pesch** meet with a dozen of us metal writers over dinner at the Cat & Fiddle. A simple concept, but with Doro's warm, infectious personality, it worked quite well. His band, **Warlock**, is now known as **Doro** and will have a new album out in late March. Over at **I.R.S.**, they're giving a big push to **Shok Paris'** second LP, *Concrete Killers*. They've been distributing **Shok Paris** baseball cards to retailers, shrink-wrapped along with a one song cassette and a bumper sticker. I got one of these and I want to know why they didn't include a stick of that cardboard-like bubblegum that usually comes with baseball cards? Come on, Cary, let's get accurate here! But the most frightening thing I received was a mysterious package from New York. When I opened it up, a very dead, very ugly, plastic fish fell out, along with a mildly threatening note from "a friend." "Ohmigawd, what band have I panned lately?" I shuddered. Then I realized it was **RC Records** latest plan of attack to get press for their act **Hittman**. Whew! I've already said some nice things about the album (see the Jan. 21 issue of *Cash Box*), so I guess I'm safe.

By the time you read this, the members of **Vixen** will probably have a gold record under their belts. I could be wrong, but is this the first all-female hard rock band to mine gold? Way to go, girls!

Another happening woman these days is **Vicky Hamilton**, one of L.A.'s prime discoverers of hard rock talent. She just landed a record deal for a band she manages called **Lost Boys**. After some hot and heavy interest from several majors, **Atlantic** slipped in and grabbed them up. The band may not sound familiar, but the frontman, **Randy O**, has kept a high profile—he was once the singer for **Odin**, a band that was featured in **Penelope Spheeris'** film *Decline II*. This may be Hamilton's swan song as a manager—her duties as A&R rep for **Geffen** will keep her from picking up any new acts.

Paul Stanley decided he didn't want to be "just a **Kiss** away" (ouch!) and will launch a month-long solo club tour beginning Feb. 15. Included in his lineup will be **Bob Kulick** (Bruce's brother) on guitar, bassist **Dennis St. James**, **Badlands** drummer **Eric Singer** and keyboardist **Gary Corbett**. Unfortunately, it's only an East Coast trek, so us SoCal inhabitants will have a long wait before we see Paul's big brown eyes. After he's done with the tour, he'll be back in the studio with his **Kiss**-mates to begin recording their next album.

There's something very interesting going on in metal radioland. **Pure Rock Network**, which hits the airwaves this month, could very well give **Z Rock** a run for its money. I mean that literally, because **Pure Rock** will be charging affiliates considerably less than its already-established competitor. The mastermind behind the network is radio veteran **Harvey Sheldon**. **Pure Rock** will run seven days a week, 24 hours a day; its playlist will run the gamut from **Bon Jovi** to **Metallica**, but with an emphasis on the lighter-to-medium-heavy side of metal.

CASH BOX MICRO CHART

HEAVY METAL



1	APPETITE FOR DESTRUCTION (Geffen GHS 24148)	Guns N' Roses	1	5
2	G N'R LIES (Geffen GHS 24198)	Guns N' Roses	2	5
3	OPEN UP AND SAY...AHH! (Enigma/Capitol C1-48493)	Poison	3	5
4	HYSTERIA (Mercury/PolyGram 836345-1)	Def Leppard	4	5
5	A SHOW OF HANDS (Mercury/PolyGram 836 346-1)	Rush	6	5
6	WINGER (Atlantic 81867)	Winger	7	5
7	VIVID (Epic BFE 44099)	Living Color	11	5
8	PRIDE (Atlantic 81768)	White Lion	8	5
9	BULLETBOYS (Warner Bros. 25782)	Bulletboys	9	5
10	REACH FOR THE SKY (Atlantic 81929-1)	Ratt	5	5
11	SMASHES, THRASHES & HITS (Mercury/PolyGram 836-427-1)	Kiss	10	5
12	...AND JUSTICE FOR ALL (Elektra 60812)	Metallica	13	5
13	OU812 (Warner Bros. 25732)	Van Halen	12	5
14	LONG COLD WINTER (Mercury/PolyGram 834 612-1)	Cinderella	14	5
15	DREAMING #11 (Relativity 8856-1)	Joe Satriani	15	5
16	SURFING WITH THE ALIEN (Relativity/Important 8193)	Joe Satriani	16	5
17	BLOW MY FUSE (Atlantic 7 81877-1)	Kix	17	5
18	NO REST FOR THE WICKED (CBS OZ 44245)	Ozzy Osbourne	18	5
19	BRITNY FOX (Columbia BFC 44140)	Britny Fox	19	5
20	BEAST FROM THE EAST (Elektra 60823)	Dokken	20	5
21	HOUSE OF LORDS (RCA 8530-1-R)	House of Lords	DEBUT	
22	RADIO ONE (Rykodisc RCD 20078)	Jimi Hendrix	21	5
23	SURF NICARAGUA (Metal Blade/Enigma 73359)	Sacred Reich	25	5
24	STATE OF EUPHORIA (Megaforce/Island 91004)	Anthrax	24	5
25	GEMS (Columbia FC 44487)	Aerosmith	22	5
26	ANCIENT DREAMS (Metal Blade/Enigma 73340)	Candlemass	23	4
27	SKID ROW (Atlantic 81936)	Skid Row	DEBUT	
28	PYROMANIA (Mercury/PolyGram)	Def Leppard	30	3
29	THE MADNESS BEGINS... (Reprise)	Powermad	31	3
30	NOW AND ZEN (Atlantic EsParanza/Atlantic 7 90863-1)	Robert Plant	26	5
31	FIT OF ANGER (Medussa/Restless 72291)	Wrath	34	2
32	KILL TO SURVIVE (Epic FE 4447)	Meliah Rage	35	2
33	QUIET RIOT (Pasha/Epic OZ 40981)	Quiet Riot	28	5
34	DANZIG (Def America/Geffen 24208)	Danzig	27	5
35	KINGS OF METAL (Atlantic 81930)	Manowar	29	4
36	NOTHING EXCEEDS LIKE EXCESS (Combat/Relativity 8262)	Raven	32	4
37	NO SLEEP AT ALL (GWR/Enigma 75405)	Motorhead	33	5
38	FEEL THE SHAKE (MCA 42235)	Jetboy	36	5
39	WHY PLAY AROUND? (Profile PRO 1254)	Wargasm	37	5
40	OVER THE EDGE (Enigma 73320)	Hurricane	38	5

■ METAL PICKS

■ Weekly Ear-Ringer

□ NO FOR AN ANSWER: *A Thought Crusade* (Hawker)

High-level, obnoxious energy. Punk speed. Caveman-style vocals. Tuneless melodies. Lyrics embodying a primal liberalist attitude. Unlistenable to anyone over the age of 22. In other words, everything a good hardcore record should be.

■ Other Metal Releases

□ VENDETTA: *Brain Damage* (Noise International)

Second LP from German quintet is not all lightning rhythms and wild riffs—Vendetta also explores other tempos and deeper trains of thought. Some tracks—"Precious Existence," for example—are downright metaphysical. There's a lot going on between the lines.

□ STRUT: *Unlimited Access* (Tropical Records)

OK stuff from East Coast hard rockers. Tracks like "Makin' My Way" and "Drums in the Night" intrigue, but others like "Stay Tonight" are pure wimpiness. Point this quartet in the right direction and its potential will become a reality.

□ SHOK PARIS: *Concrete Killers* (I.R.S.)

Solid but undistinguished second album from Midwestern metallers. The title track exhibits some high-watt energy; this band would benefit from employing more of same.

Janiss Garza

TOP 200 ALBUMS



#1 Debut: Roy Orbison #55

1	APPETITE FOR DESTRUCTION (P/6)(Geffen GHS 24148)WEA 8.98	1	77
2	SHOOTING RUBBERBANDS AT THE STARS (G) (Geffen GHS 24192)WEA 8.98		
	EDIE BRICKELL & NEW BOHEMIANS	4	20
3	DON'T BE CRUEL (P/2) (MCA 42185)MCA 8.98	BOBBY BROWN	2 32
4	VOLUME ONE (P)(Wilbury/Warner Bros. 25796)WEA 9.98	TRAVELING WILBURYS	3 15
5	G N' R LIES (Geffen GHS 24198)WEA 8.98	GUNS N' ROSES	5 10
6	GIVING YOU THE BEST THAT I GOT (P/2) (Elektra 60827)WEA 8.98		
	ANITA BAKER	7	16
7	FOREVER YOUR GIRL (Virgin 90943)WEA 8.98	PAULA ABDUL	16 12
8	HYSTERIA (P/9)(Mercury 830 675-1)POL 9.98	DEF LEPPARD	8 78
9	OPEN UP AND SAY...AHH!(P/4) (Enigma C1-48493)CAP 8.98	POISON	6 40
10	GREEN (G)(Warner Bros. 25795)WEA 9.98	R.E.M.	12 13
11	NEW JERSEY (P/4)(Mercury 836 345-1)POL	BON JOVI	9 20
12	ELECTRIC YOUTH (Atlantic 81932)WEA 9.98	DEBBIE GIBSON	43 2
13	GREATEST HITS (P)(Columbia OC 44493)CBS	JOURNEY	10 12
14	SILHOUETTE (P) (Arista AL-8457)RCA 9.98	KENNY G	11 18
15	GREATEST HITS (Warner Bros. 25801)WEA 9.98	FLEETWOOD MAC	14 11
16	RATTLE AND HUM (P/3) (Island 91003)WEA 14.98	U2	13 17
17	KARYN WHITE (G)(Warner Bros. 25637)WEA 8.98	KARYN WHITE	19 21
18	LIVE DELICATE SOUND OF THUNDER (P)(Columbia PC2 44484)CBS		
	PINK FLOYD	15	11
19	VIVID (Epic BFE 44099)CBS	LIVING COLOUR	25 14
20	A SHOW OF HANDS(Mercury 836 346-1)POL	RUSH	23 5
21	TRACY CHAPMAN (P/2) (Elektra 60774)WEA 8.98	TRACY CHAPMAN	18 44
22	WINGER (G)(Atlantic 81867)WEA 8.98	WINGER	24 20
23	REACH FOR THE SKY (G)(Atlantic 81929)WEA 9.98	RATT	22 14
24	PRIDE (P) (Atlantic 81768)WEA 8.98	WHITE LION	26 67
25	HOLD AN OLD FRIEND'S HAND (P)(MCA 6267) MCA 8.98	TIFFANY	20 11
26	COCKTAIL (P/4) (Elektra 60806)WEA 9.98	Original Motion Picture Soundtrack	17 26
27	HEART BREAK (P)(MCA 42207)MCA 8.98	NEW EDITION	27 22
28	AMERICAN DREAM (P)(Atlantic 81888)WEA 9.98		
	CROSBY, STILLS, NASH & YOUNG	21	12
29	BULLETBOYS (Warner Bros. 25782)WEA 8.98	BULLETBOYS	32 15
30	HOLD ME IN YOUR ARMS (RCA 8589-1-R)RCA 8.98	RICK ASTLEY	34 4
31	MESSAGES FROM THE BOYS (Motown MOT-6260) MCA 8.98	THE BOYS	33 17
32	TELL IT TO MY HEART (P) (Arista AL 8529)RCA 8.98	TAYLOR DAYNE	31 57
33	SMASHES, THRASHES & HITS (Mercury 836 427-1)POL	KISS	28 12
34	FAITH (P/6) (Columbia OC 40867)CBS	GEORGE MICHAEL	29 65
35	ANY LOVE (Epic OE 44308)CBS	LUTHER VANDROSS	30 18
36	GUY (G) (MCA 42176)MCA 8.98	GUY	39 28
37	EAZY-DUZ-IT (Priority/Ruthless 4XL57100)IND 8.98	EAZY-E	40 14
38	HANGIN' TOUGH (G) (Columbia FC 40985)CBS	NEW KIDS ON THE BLOCK	41 25
39	NEW YORK (Sire 25829)WEA 9.98	LOU REED	56 4
40	I WANNA HAVE SOME FUN (RCA 1150-1-J)RCA 9.98	SAMANTHA FOX	48 14
41	IT TAKES TWO (G) (Profile PRO-1267)IND 8.98	ROB BASE & D.J. E-Z ROCK	35 21
42	...AND JUSTICE FOR ALL (P) (Elektra 60812)WEA 9.98	METALLICA	36 22
43	OUT OF ORDER (P) (Warner Bros. 25684)WEA 9.98	ROD STEWART	50 38
44	TIME AND TIDE (G) (Epic BFE 40767) CBS	BASIA	49 36
45	TECHNIQUE (Qwest/WB 25845)WEA 9.98	NEW ORDER	105 2
46	OUB12 (P/3) (Warner Bros. 25732)WEA 9.98	VAN HALEN	38 36
47	BIG THING (G) (Capitol C1-90958)CAP 8.98	DURANDURAN	46 16
48	KICK (P/3) (Atlantic 81796)WEA 9.98	INXS	45 67
49	EVERYTHING (G) (Columbia OC 44056)CBS	THE BANGLES	47 16
50	JUST COOLIN' (Atlantic 81926)WEA 9.98	LEVERT	53 14

51	UP YOUR ALLEY (G) (Blackheart FZ 44146) CBS	JOAN JETT	41 39
52	LONG COLD WINTER (P/2) (Mercury 834 612-1)POL	CINDERELLA	44 31
53	THE LOVER IN ME (MCA 42249)MCA 8.98	SHEENA EASTON	61 13
54	LIVING YEARS (Atlantic 81923)WEA 9.98	MIKE & THE MECHANICS	66 14
55	MYSTERY GIRL (Virgin 91058)WEA 8.98	ROY ORBISON	DEBUT
56	COPPERHEAD ROAD (Uni Uni-7)MCA 8.98	STEVE EARLE	64 16
57	THE INNOCENTS (Sire/Warner Bros. 25730)WEA 8.98	ERASURE	62 36
58	HEART'S HORIZON (Reprise 25778)WEA 9.98	AL JARREAU	58 12
59	WATERMARK (Geffen GHS 24233)WEA 8.98	ENYA	74 4
60	TODAY (Motown MOT-6261)MCA 8.98		65 11
61	THE GREAT RADIO CONTROVERSY (Geffen GHS 24224)WEA 8.98	TESLA	DEBUT
62	TILL I LOVED YOU (P) (Columbia OC 40880)CBS	BARBRA STREISAND	37 15
63	SHERIFF (Capitol C1-91216)CAP 6.98	SHERIFF	63 5
64	THE TRINITY SESSION (RCA 8568-1-R)RCA 8.98	COWBOY JUNKIES	76 5
65	DYLAN & THE DEAD (Columbia OC 45005)CBS	BOB DYLAN & THE GREATFUL DEAD	DEBUT
66	BEACHES (Atlantic 81933)WEA 9.98	Original Motion Picture Soundtrack	82 5
67	LET'S GET IT STARTED (Capitol C1-90924)CAP 8.98	M.C. HAMMER	77 17
68	LOC-ED AFTER DARK (Delicious Vinyl/Island DV3000)WEA 8.98	STONE ISLAND	DEBUT
69	GIPSY KINGS (Elektra Musician 60845)WEA 9.98		78 10
70	DON'T TELL A SOUL (Sire/Reprise 9 25831)WEA 8.98	THE REPLACEMENTS	DEBUT
71	DREAMING #11 (Relativity 88561-8265)IND 6.98	JOE SATRIANI	52 13
72	FISHERMAN'S BLUES (Chrysalis 41589)CBS	THE WATERBOYS	79 12
73	TEENAGE LOVE (Def Jam/Columbia 38-08105)CBS	SLICK RICK	86 9
74	ROLL WITH IT (P/2)(Virgin 90946)WEA 9.98	STEVE WINWOOD	57 33
75	3 (Slash/Warner Bros. 25819)WEA 9.98	VIOLENT FEMMES	80 4
76	NO REST FOR THE WICKED (G) (CBS OZ 44245)CBS	OZZY OSBOURNE	54 18
77	19 (G) (Reprise 25714)WEA 9.98	CHICAGO	59 32
78	INFORMATION SOCIETY (G) (Tommy Boy TBLP 25691)WEA 8.98		
	INFORMATION SOCIETY	51	29
79	2 HYPE (Select SEL 21628)IND 8.98	KID 'N PLAY	67 13
80	SWASS (Nasty Mix 70123)IND	SIR MIX-A-LOT	55 21
81	VIXEN (EMI 46991)CAP 9.98	VIXEN	83 19
82	ALL THAT JAZZ (G) (Virgin/A&M SP 5163) RCA 8.98	BREATHE	60 37
83	MELISSA ETHERIDGE (Island 90875)WEA 8.98	MELISSA ETHERIDGE	85 22
84	BLOW MY FUSE (Atlantic 81877)WEA 8.98	KIX	87 20
85	THE BEST YEARS OF OUR LIVES (Columbia OC 45025)CBS	NEIL DIAMOND	71 8
86	BAD (P/6) (Epic OE 40600)CBS	MICHAEL JACKSON	68 74
87	WILD, WILD WEST (G) (Atlantic 81871)WEA 8.98	THE ESCAPE CLUB	69 23
88	IN EFFECT MODE (P) (Uptown/Warner Bros. 25662)WEA 8.98	AL B. SURE!	73 41
89	MAKE IT LAST FOREVER (P/2) (Elektra 60763)WEA 8.98	KEITH SWEAT	70 62
90	STRONGER THAN PRIDE (P) (Epic OE 44210)CBS	SADE	84 38
91	KYLIE (Geffen GHS 24195)WEA 8.98	KYLIE MINOGUE	81 29
92	REEL LIFE (RCA 8414-1-R)RCA 8.98	BOY MEETS GIRL	91 15
93	HAVE YOU SEEN ME LATELY? (Warner Bros. 25748)WEA 9.98	SAM KINISON	72 13
94	WHO? (Wing/PolyGram 835 439-1)POL	TONY! TONII! TONE!	103 4
95	VOICES & IMAGES (Atlantic 81886)WEA 8.98	CAMOUFLAGE	106 5
96	LINCOLN (Bar None/Restless 72600)CAP 8.98	THEY MIGHT BE GIANTS	102 5
97	LYLE LOVETT AND HIS LARGE BAND (MCA/Curb 42263)MCA 9.98		
	LYLE LOVETT	111	2
98	IN DREAMS (Virgin 90604)WEA 12.98	ROY ORBISON	100 4
99	LOVE JUNK (Chrysalis 41675)CBS	THE PURSUIT OF HAPPINESS	104 8
100	POWER (G) (Sire 25765) WEA 8.98	ICE-T	88 21
101	BRITNY FOX (G) (Columbia BFC 44140)CBS 8.98	BRITNY FOX	75 28
102	SHORT SHARP SHOCKED (Mercury 834 924-1)POL	MICHELLE SHOCKED	93 21
103	DANGEROUS AGE (Atlantic 81884)WEA 9.98	BAD COMPANY	90 24
104	SKID ROW (Atlantic 81936)WEA 8.98		155 2
105	IT TAKES A NATION OF MILLIONS TO HOLD US BACK (G) (Def Jam FC 44303) CBS	PUBLIC ENEMY	101 31
106	WHAT UP, DOG? (Chrysalis 41664)CBS	WAS(NOT WAS)	108 15
107	BEAST FROM THE EAST (G)(Elektra 60823)WEA 13.98	DOKKEN	107 12
108	MACHISMO (G) (Atlanta Artists/PolyGram 836 002-1)POL	CAMEO	92 16
109	SOUTHERN STAR (RCA 8587-1-R)RCA 8.98	ALABAMA	DEBUT
110	BLUEBIRD (Reprise 25776)WEA 9.98	EMMYLOU HARRIS	119 3
111	NOTHING TO LOSE (Columbia OC 44302)CBS	EDDIE MONEY	95 18
112	A SALT WITH A DEADLY PEPA (G)(Next Plateau PL 1011)IND 8.98	SALT-N-PEPA	94 28
113	ACT A FOOL (Capitol C1-90544)CAP 8.98	KING TEE	126 11

114	DIRTY DANCING (P/10) (RCA 6408-1-R) RCA 9.98				
	Original Motion Picture Soundtrack	97	73		
115	EPONYMOUS (I.R.S. 6262) MCA 8.98		R.E.M.	89	18
116	MOVE SOMETHIN' (G) (Luka Skywalker XR 101) IND 8.98		2 LIVE CREW	122	40
117	HEAVY NOVA (P) (EMI-Manhattan E1-48057) CAP 9.98		ROBERT PALMER	112	32
118	TALK IS CHEAP (Virgin 90973) WEA 9.98		KEITH RICHARDS	97	18
119	THE RIGHT STUFF (Wing/PolyGram 835 964-1) POL				
	VANESSA WILLIAMS RE-ENTRY				
120	WHAT TIME IS IT (Gucci 3309) IND 8.98		GUCCI CREW II	132	4
121	OH YES I CAN (A&M SP 5232) RCA 8.98		DAVID CROSBY		DEBUT
122	SIMPLE PLEASURES (P) (EMI-Manhattan E1-49059) CAP 9.98				
	BOBBY McFERRIN	99	45		
123	NOTHING'S SHOCKING (Warner Bros. 25727) WEA 8.98		JANE'S ADDICTION	125	24
124	BUSTER (G) (Atlantic 81905) WEA 9.98		Original Motion Picture Soundtrack	96	20
125	IN MY TRIBE (G) (Elektra 60738) WEA 8.98		10,000 MANIACS	109	55
126	SURFING WITH THE ALIEN (Relativity/Important 8193) IND 8.98		JOE SATRIANI	130	53
127	LIFE IS... (RCA 1149-1-J) RCA 8.98		TOO SHORT		DEBUT
128	STAY AWAKE (A&M SP 3918) RCA 8.98		VARIOUS ARTISTS	123	16
129	LABOUR OF LOVE (P) (A&M 4980) RCA 8.98		UB40	113	24
130	INTROSPECTIVE (G) (EMI-Manhattan E1-90868) CAP 9.98		PET SHOP BOYS	114	16
131	JULIA FORDHAM (Virgin 90955) WEA 8.98		JULIA FORDHAM	137	5
132	2ND WAVE (Columbia FC 44284) CBS		SURFACE	135	16
133	CALM ANIMALS (RCA 8561-R) RCA 8.98		THE FIXX	139	3
134	HOUSE OF LORDS (RCA 8530-1-R) RCA 8.98			140	2
135	LAP OF LUXURY (P) (Epic OE 40922) CBS		CHEAP TRICK	115	42
136	GERALD ALSTON (Motown 6265) MCA 8.98			152	3
137	GREATEST HITS (G) (Curb/RCA 9318-1-R) RCA 9.98		THE JUDDS	146	26
138	BELIEF (Geffen GHS 24213) WEA 8.98		NITZER EBB	143	3
139	ME & JOE (Egyptian Empire DMSR-00777) IND 8.98		RODNEY-O	138	12
140	OLD 8X10 (P) (Warner Bros 25738) WEA 8.98		RANDY TRAVIS	141	30
141	UNION (A&M SP 5175) RCA 8.98		TONI CHILDS	142	32
142	THIS WOMAN (G) (RCA 8369-1) RCA 8.98		K.T. OSLIN	134	21
143	FOR THE LONELY: AN ANTHOLOGY, 1956-65 (Rhino 71493) POL		BOB DYLAN	147	5
144	THE BEST OF OINGO BOINGO: SKELETONS IN THE CLOSET (A&M SP5217) RCA 8.98				
	OINGO BOINGO	159	19		
145	SHADAY (Sire 25826) WEA 8.98		OFRA HAZA	150	5
146	THE STARS WE ARE (Capitol C1-91042) CAP 8.98		MARC ALMOND	153	3
147	HEAVEN (Capitol C1-90959) CAP 8.98		BEBE & CECE WINANS	151	2
148	ANSWERS TO NOTHING (Chrysalis FV41649) CBS		MIDGE URE	164	2
149	PICTURES FROM THE FRONT (Capitol C1-90239) CAP 8.98		JON BUTCHER	156	3
150	CK (Warner Bros. 25707) WEA 9.98		CHAKA KHAN	110	11
151	HE'S THE DJ, I'M THE RAPPER (P/2) (Jive 1091-1-J) RCA 8.98				
	DJ JAZZY JEFF & THE FRESH PRINCE	117	45		
152	MAXI PRIEST (Virgin 90957) WEA 8.98		MAXI PRIEST	157	5
153	ANIMAL (Mercury 836 774-1) POL		BAR-KAYS	162	2
154	OLIVER & COMPANY (Walt Disney 64101) IND 8.98				
	ORIGINAL MOTION PICTURE SOUNDTRACK	168	3		
155	DIRTY ROTTEN FILTHY STINKING RICH (Columbia 44383) CBS		WARRANT		DEBUT
156	WHEN IN ROME (Virgin 90994) WEA 8.98			120	21
157	SEE THE LIGHT (Arista AL 8553) RCA 8.98		THE JEFF HEALEY BAND	131	16
158	GRAB IT! (Atlantic 81925) WEA 8.98		L'TRIMM	154	17
159	IMAGINE: JOHN LENNON (G) (Capitol C1-90803) CAP 14.98				
	Original Motion Picture Soundtrack	116	18		
160	MARTIKA (Columbia FC 44290) CBS		MARTIKA	165	3
161	PYROMANIA (Mercury 810 308-1) POL		DEF LEPPARD	166	2
162	MYSTERY OF BULGARIAN VOICES (Nonesuch/Explorer 79165) WEA 9.98				
	THE BULGARIAN FEMALE RADIO & T.V. CHOIR	127	9		
163	BOYS CLUB (MCA 42242) MCA 8.98			148	4
164	RADIO ONE (Rykodisc RCD 20078) IND 13.98				
	THE JIMI HENDRIX EXPERIENCE	158	13		
165	TEQUILA SUNRISE (Capitol C1-91185) CAP 9.98				
	ORIGINAL MOTION PICTURE SOUNDTRACK	170	3		
166	RUMBLE (Columbia FC 44186) CBS				
	TOMMY CONWELL AND THE YOUNG RUMBLERS	149	25		
167	SUPERSONIC-THE ALBUM (G) (Atco/Antalantic 90959) WEA 8.98		J. J. FADD	133	30
168	OUT OF THE BLUE (P/3) (Atlantic 81780) WEA 8.98		DEBBIE GIBSON	171	77
169	K9-POSSE (Arista AL-8569) RCA 8.98		K9-POSSE		DEBUT
170	THE BEST OF THE ART OF NOISE (Polydor/PolyGram 837 367-1) POL			124	11
171	LOVING PROOF (G) (Columbia FC 44221) CBS		RICKY VAN SHELTON	129	19
172	THE FIRST OF A MILLION KISSES (RCA 8596-1-R) RCA 8.98				
	FAIRGROUND ATTRACTION DEBUT				
173	THE JOSHUA TREE (P/5) (Island/Antalantic 90581) WEA 9.98			U2	145 99
174	RAPTURE (P/4) (Elektra 9-60444) WEA 8.98		ANITA BAKER	144	150
175	SUBSTANCE (West/Warner Bros. 25621) WEA 12.98				NEW ORDER RE-ENTRY
176	TWINS (WTG SP 45036) CBS		ORIGINAL MOTION PICTURE SOUNDTRACK	169	3
177	PHANTOM OF THE OPERA (G) (Polydor 831273-1) POL				
	ORIGINAL LONDON CAST	167	53		
178	ROCK & ROLL STRATEGY (A&M SP 5218) RCA 8.98				
	THIRTY-EIGHT SPECIAL	161	17		
179	MONEY FOR NOTHING (Warner Bros. 25794) WEA 9.98		DIRE STRAITS	118	15
180	NEGOTIATIONS AND LOVE SONGS 1971-1986 (Warner Bros. 25789) WEA 8.98				
	PAUL SIMON	136	16		
181	MIDNIGHT STAR (Solar 72564) CAP 8.98				121 18
182	WHENEVER YOU NEED SOMEBODY (P) (RCA 6822-1-R) RCA 8.98				
	RICK ASTLEY	182	56		
183	AFFAIR (Tabu/CBS OZ 44148) CBS		CHERRELLE	129	14
184	BLUE BELL KNOLL (Capitol C1-90892) CAP 9.98		COCTEAU TWINS	181	19
185	GEMS (Columbia FC 44487) CBS		AEROSMITH	177	12
186	STRICTLY BUSINESS (G) (Fresh/Sleeping Bag LPRE 82006) IND 8.98		E.P.M.D.	175	35
187	IT'S TEE TIME (Profile 1269) IND 8.98		SWEET TEE	174	10
188	ROCK THE HOUSE (G) (Jive 1026-1-J) RCA 8.98				
	D.J. JAZZY JEFF & THE FRESH PRINCE	185	10		
189	CONSCIOUS PARTY (P) (Virgin 90878-1) WEA 8.98				
	ZIGGY MARLEY AND THE MELODY MAKERS	187	44		
190	MORE DIRTY DANCING (P/3) (RCA 6965-1-R) RCA 9.98				
	Original Motion Picture Soundtrack	186	49		
191	LIFE'S TOO GOOD (Elektra 60801) WEA 8.98		THE SUGARCUBES	163	36
192	LET IT LOOSE (P/2) (Epic OE 40769) CBS				
	GLORIA ESTEFAN AND MIAMI SOUND MACHINE	172	88		
193	IF MY ANCESTORS COULD SEE ME NOW (Polydor/PolyGram 834 896-1) POL				
	IVAN NEVILLE	193	9		
194	EVERYTHING'S DIFFERENT NOW (Epic OE 44041) CBS		TIL TUESDAY	179	14
195	SMALL WORLD (P) (Chrysalis OV 41622) CBS				
	HUEY LEWIS AND THE NEWS	194	28		
196	DON'T LET LOVE SLIP AWAY (G) (Capitol C1-48987) CAP 8.98				
	FREDDIE JACKSON	191	28		
197	16 LOVERS LANE (Capitol C1-91230) CAP 8.98		THE GO-BETWEENS	192	8
198	RUFF 'N' READY (MCA 42198) MCA 8.98		READY FOR THE WORLD	188	20
199	LET IT ROLL (Warner Bros. 25750) WEA 9.98		LITTLE FEAT	173	27
200	UB40 (A&M SP5213) RCA 8.98			UB40	176 27

ALPHABETIZED TOP 200 ALBUMS (BY ARTIST):

2 Live Crew / 116	Dire Straits / 179	Jett, Joan / 51	Poison / 9	Traveling Wilburys / 4
10,000 Maniacs / 125	DJ Jazzy Jeff / 151, 188	J.J. Fadd / 167	Priest, Maxi / 152	Travis, Randy / 140
38 Special / 178	Dokken / 107	Journey / 13	Public Enemy / 105	UB40 / 129, 200
Abdul, Paula / 7	Duran Duran / 47	The Judds / 137	Pursuit of Happiness / 99	Ure, Midge / 148
Aerobically / 185	Dylan & the Dead / 65	Kenny G / 14	Ratt / 23	U2 / 16, 173
Alabama / 109	Earle, Steve / 58	Khan, Chaka / 150	Ready For The World / 198	Van Halen / 46
Aimond, Marc / 146	Easton, Sheena / 53	Kid 'N Play / 79	Reed, Lou / 39	Van Shelton, Ricky / 171
Aiston, Gerald / 136	Eazy-E / 37	King Tee / 126	Replacements / 70	Vandross, Luther / 36
Art of Noise / 170	Erasure / 57	Kinison, Sam / 93	Richards, Keith / 118	Violent Femmes / 75
Asley, Rick / 30, 182	Escape Club / 87	K9-Posse / 169	Rodney-O / 139	Vixen / 81
Bad Company / 103	Ethendge, Melissa / 83	Kiss / 33	Rush / 20	Warrant / 155
Baker, Anita / 6, 174	Fairground Attraction / 172	Kix / 84	Sade / 90	Was (Not Was) / 106
Bangles / 49	Fixx / 133	L'Nimm / 158	Stacy / 12	Waterboys / 72
Bar-Kays / 153	Fleetwood Mac / 15	Levert / 50	Stacy, Paul / 112	When In Rome / 156
Base, Rob / 41	Fordham, Julia / 131	Living Colour / 19	Salt-N-Pepa / 112	White, Karyn / 17
Basia / 44	Fox, Samantha / 40	Lovett, Lyle / 97	Satriani, Joe / 71, 126	White Lion / 24
Bon Jovi / 11	Gibson, Debbie / 12, 168	M.C. Hammer / 67	Sheriff / 63	Williams, Hank Jr. / 188
Boy Meets Girl / 92	Gipsy Kings / 113	Marley, Ziggy / 189	Shocked, Michele / 102	Williams, Vanessa / 119
Boys, The / 31	Go-Betweens / 197	Martika / 160	Simon, Paul / 180	Winans / 147
Boys Club / 163	Midnight Star / 121	McFerrin, Bobby / 122	Sir Mix A Lot / 80	Winger / 22
Breathe / 82	Miami Sound Machine / 192	Miami Sound Machine / 192	Skid Row / 104	Winwood, Steve / 74
Brickell, Edie / 2	Michael George / 34	Miami Sound Machine / 192	Slick Rick / 73	Soundtracks:
Brown, Fox / 101	Michael George / 34	Midnight Star / 121	Smithereens / 119	Beaches / 66
Brown, Bobby / 3	Midnight Star / 121	Midnight Star / 121	Stay Awake / 128	Buster / 124
Bulgarian Voices / 162	Mike & The Mechanics / 54	Mike & The Mechanics / 54	Stewart, Rod / 43	Cocktail / 26
Bulletboys / 29	Mingogue, Kylie / 91	Mingogue, Kylie / 91	Streisand, Barbra / 62	Dirty Dancing / 114
Butcher, Jon / 149	Morise, Eddie / 111	Morise, Eddie / 111	Sugar Cubes / 191	White Lion / 24
Cameo / 108	Morise, Eddie / 111	Morise, Eddie / 111	Sure! / 88	Imagine / 158
Camouflage / 95	Healey, Jeff / 157	Healey, Jeff / 157	Surface / 132	More Dirty Dancing / 190
Chapman, Tracy / 21	Hendrix, Jimi / 164	Hendrix, Jimi / 164	Sweet, Keith / 89	Oliver & Co. / 154
Cheap Trick / 135	House of Lords / 134	House of Lords / 134	Sweet Tee / 187	Phantom of the Opera / 177
Cherelle / 183	Huey Lewis & The News / 195	Huey Lewis & The News / 195	Taylor Dayne / 32	Tequila Sunrise / 165
Chicago / 77	Ice-T / 100	Ice-T / 100	Tesla / 61	Twins / 176
Childs, Tom / 141	Info Society / 78	Info Society / 78	They Might Be Giants / 96	
Cinderella / 52	INXS / 48	INXS / 48	Tiffany / 25	
Cocteau Twins / 184	Jackson, Freddie / 196	Jackson, Freddie / 196	'Ti Tuesday / 194	
Conwell, Tommy / 166	Jackson, Michael / 86	Jackson, Michael / 86	Today / 60	
Cowboy Junkies / 64	Jane's Addiction / 123	Jane's Addiction / 123	Tone Loc / 68	
Crosby, David / 121	Jarreau, Al / 58	Jarreau, Al / 58	Toni/Toni/Tone! / 94	
Crosby, S.N.Y. / 28			Too Short / 127	
Def Leppard / 8, 161				
Diamond, Neil / 85				

WESTERN REGION

POP

■ High Movers*

1. She Drives Me Crazy (I.R.S.) Fine Young Cannibals
2. The Look (EMI) Roxette
3. Your Mamma Don't Dance (Capitol) Poison
4. Into You (A&M) Giant Steps
5. Cryin' (EMI) Vixen

■ Most Added**

1. Your Mamma Don't Dance (Capitol) Poison
2. Stand (Warner Bros.) R.E.M.
3. Cryin' (EMI) Vixen
4. Thinking of You (Cutting/Mercury) Sa-Fire
5. Superwoman (Warner Bros.) Karyn White

R&B

■ High Movers*

1. Skin I'm In (PolyGram) Cameo
2. Snake in the Grass (Solar) Midnight Star
3. Straight Up (Virgin) Paula Abdul
4. Closer Than Friends (Columbia) Surface
5. Just Coolin' (Atlantic) Levert

■ Most Added**

1. Life (MCA) Loose Ends
2. Real Love (Motown) El DeBarge
3. True Obsession (Virgin) Lia
4. Sleep Talk (Def Jam/Columbia) Alyson Williams
5. One Thing Led to Another (Columbia) Johnny Kemp

COUNTRY

■ High Movers*

1. I'm No Stranger to the Rain (RCA) Keith Whitley
2. Fair Shake (RCA) Foster & Lloyd
3. Baby's Gotten Good at Goodbye (MCA) George Strait
4. Old Coyote Town (Capitol) Don Williams
5. Big Love (MCA/Curb) Bellamy Brothers

■ Most Added**

1. You Got It (Virgin) Roy Orbison
2. There's a Tear in My Beer (Warner Bros.) Hank Williams, Jr. (Duet with Hank Williams, Sr.)
3. The Church on Cumberland Road (Columbia) Shenandoah
4. Setting Me Up (Warner Bros.) Highway 101
5. She Deserves You (RCA) Baillie & The Boys

SOUTH CENTRAL REGION

POP

■ High Movers*

1. The Look (EMI) Roxette
2. The Last Mile (Mercury/PolyGram) Cinderella
3. Cryin' (EMI) Vixen
4. Walk the Dinosaur (Chrysalis) Was (Not Was)
5. Bring Down the Moon (RCA) Boy Meets Girl

■ Most Added**

1. The Look (EMI) Roxette
2. Sincerely Yours (Atco/Atlantic) Sweet Sensation
3. Birthday Suit (Columbia) Johnny Kemp
4. Stand (Warner Bros.) R.E.M.
5. You Got It (Virgin) Roy Orbison

R&B

■ High Movers*

1. I'm Gonna Get You Sucka (Arista) Gap Band
2. Skin I'm In (Atlanta Artists) Cameo
3. Snake in the Grass (Solar) Midnight Star
4. Straight Up (Virgin) Paula Abdul
5. Still in Love (Atlantic) Troop

■ Most Added**

1. More Than Physical (EMI) Christopher Max
2. Life (MCA) Loose Ends
3. Sleep Talk (Def Jam/Columbia) Alyson Williams
4. Running With Kid 'N Play (Select) Kid 'N Play
5. True Obsession (Virgin) Lia

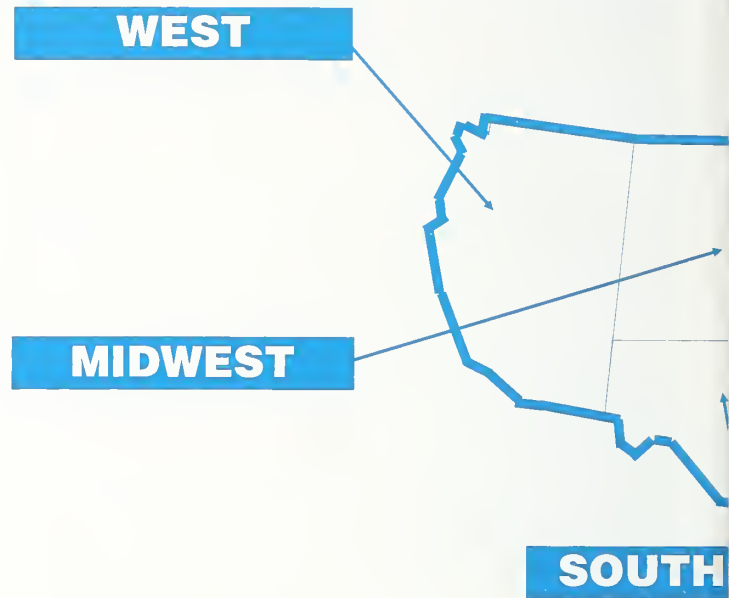
COUNTRY

■ High Movers*

1. I'm No Stranger to the Rain (RCA) Keith Whitley

CASH BOX R

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



2. Baby's Gotten Good at Goodbye (MCA) George Strait
3. Who You Gonna Blame It on This Time (Columbia) Vern Gosdin
4. Old Coyote Town (Capitol) Don Williams
5. Fair Shake (RCA) Foster & Lloyd

■ Most Added**

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

MIDWESTERN REGION

POP

■ High Movers*

1. Eternal Flame (Columbia) Bangles
2. The Look (EMI) Roxette
3. Walk the Dinosaur (Chrysalis) Was (Not Was)
4. Cryin' (EMI) Vixen
5. Feel So Good (Warner Bros.) Van Halen

■ Most Added**

1. The Look (EMI) Roxette
2. Your Mama Don't Dance (Capitol) Poison
3. Never Had a Lot to Lose (Epic) Cheap Trick
4. More Than You Know (Columbia) Martika
5. Second Chance (A&M) 38 Special

R&B

■ High Movers*

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

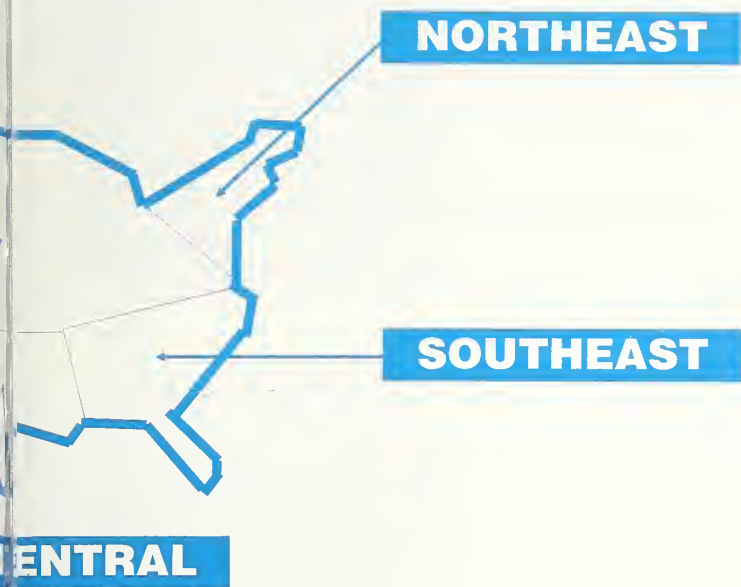
■ Most Added**

1. Life (MCA) Loose Ends
2. Real Love (Motown) El DeBarge
3. True Obsession (Virgin) Lia
4. Affair (Tabu) Cherrelle
5. Superwoman (Warner Bros.) Karyn White

RADIO REPORT

TOP 100 OF HOT SINGLES WEEKLY RADIO RESEARCH

** Number of Station Ads
Nationally



COUNTRY

High Movers*

1. Baby's Gotten Good at Goodbye (MCA) George Strait
2. I'm No Stranger to the Rain (RCA) Keith Whitley
3. Who You Gonna Blame It on This Time (Columbia) Vern Gosdin
4. Down That Road Tonight (Warner Bros.) Nitty Gritty Dirt Band
5. Fair Shake (RCA) Foster & Lloyd

Most Added**

1. There's a Tear in My Beer (Warner Bros.) Hank Williams, Jr. (Duet with Hank Williams, Sr.)
2. Hey Bobby (RCA) K.T. Oslin
3. Setting Me Up (Warner Bros.) Highway 101
4. No Chance to Dance (Capitol) Johnny Rodriguez
5. Tell It Like It Is (Atlantic America) Billy Joe Royal

NORTHEASTERN REGION

POP

High Movers*

1. Roni (MCA) Bobby Brown
2. Don't Tell Me Lies (A&M) Breathe
3. Eternal Flame (Columbia) The Bangles
4. Paradise City (Geffen) Guns N' Roses
5. The Living Years (Atlantic) Mike & The Mechanics

Most Added**

1. 24/7 (Island) Dino
2. Into You (A&M) Giant Steps
3. Never Had a Lot to Lose (Epic) Cheap Trick
4. Shred of Evidence (RCA) The Fixx
5. Birthday Suit (Columbia) Johnny Kemp

R&B

High Movers*

1. Stright Up (Virgin) Paula Abdul
2. Snake in the Grass (Solar) Midnight Star
3. Skin I'm In (Atlanta Artists) Cameo
4. Girl You Know It's True (Arista) Milli Vanilli
5. Being in Love Ain't Easy (Epic) Sweet Obsession

Most Added**

1. Life (MCA) Loose Ends

2. True Obsession (Virgin) Lia
3. Superwoman (Warner Bros.) Karyn White
4. More Than Physical (EMI) Christopher Max
5. 24/7 (Island) Dino

COUNTRY

High Movers*

1. Big Love (MCA/Curb) Bellamy Brothers
2. From a Jack to a King (Columbia) Ricky Van Shelton
3. I'm No Stranger to the Rain (RCA) Keith Whitley
4. Baby's Gotten Good at Goodbye (MCA) George Strait
5. Old Coyote Town (Capitol) Don Williams

Most Added**

1. Tell It Like It Is (Atlantic America) Billy Joe Royal
2. There's a Tear in My Beer (Warner Bros.) Hank Williams, Jr. (Duet with Hank Williams, Sr.)
3. No Chance to Dance (Capitol) Johnny Rodriguez
4. Don't Toss Us Away (MCA) Patty Loveless
5. I'll Be Lovin' You (MCA) Lee Greenwood

SOUTHEASTERN REGION

POP

High Movers*

1. Eternal Flame (Columbia) The Bangles
2. Lost in Your Eyes (Atlantic) Debbie Gibson
3. Living Years (Atlantic) Mike & The Mechanics
4. Paradise City (Geffen) Guns N' Roses
5. You're Not Alone (Warner Bros.)

Most Added**

1. Never Had a Lot to Lose (Epic) Cheap Trick
2. Seventeen (Atlantic) Winger
3. It's Only Love (Elektra) Simply Red
4. Shred of Evidence (RCA) The Fixx
5. Can You Stand the Rain (MCA) New Edition

R&B

High Movers*

1. Dreamin' (PolyGram) Vanessa Williams
2. Girl You Know It's True (Arista) Milli Vanilli
3. I'm Gonna Get You Sucka (Arista) Gap Band
4. Just Coolin' (Atlantic) Levert
5. Heaven (Capitol) Bebe & Cece Winans

Most Added**

1. True Obsession (Virgin) Lia
2. 24/7 (Island) Dino
3. Real Life (MCA) Loose Ends
4. Real Love (Motown) El DeBarge
5. Sleep Talk (Def Jam/Columbia) Alyson Williams

COUNTRY

High Movers*

1. Baby's Gotten Good at Goodbye (MCA) George Strait
2. I'm No Stranger to the Rain (RCA) Keith Whitley
3. Who You Gonna Blame it On This Time (Columbia) Vern Gosdin
4. Down That Road Tonight (Warner Bros.) Nitty Gritty Dirt Band
5. The Church on Cumberland Road (Columbia) Shenandoah

Most Added**

1. Moon Pretty Moon (Mercury) Statler Brothers
2. The Church on Cumberland Road (Columbia) Shenandoah
3. No Chance To Dance (Capitol) Johnny Rodriguez
4. Don't Toss Us Away (MCA) Patty Loveless
5. You Got It (Virgin) Roy Orbison

GUARANTEED NATIONAL HITS

POP***

Never Had a Lot to Lose
Cheap Trick
(Epic)

R&B***

Life
Loose Ends
(MCA)

COUNTRY***

Hey Bobby
K.T. Oslin
(RCA)

■ SINGLES GOING STEADY

THE AGE OF THE REMAKE: Remember the uproar when the original Coca-Cola formula was to be discontinued? Panic swept the nation. Folks were buying the Sacred Soda by the case, convinced that one day a can of the stuff would sit in the Smithsonian somewhere, aging like a fine Bordeaux. Finally, the taste-tyrants repented and they resurrected "Classic Coke." Shortly afterwards, *Diet Coke* shot to #1 on the charts. This is the age of the remake.

Americans are generally more comfortable with new music, movies and even foods that are at least vaguely familiar. We are an insulated culture, with a short memory and a marked distaste for the exotic spice. (Blame the taste-tyrants.) We baby-boomers are an especially provincial lot; we love it when the "new thing" is really the "old thing" in new clothes. At the movies, we'll take the old *Scarface* and turn him into a Cuban coke dealer, and that's fantastic. Or turn *Batman* into a movie with Jack Nicholson as the Riddler. That's even better.

Closer to home, there's been an explosion of recycled hits on the radio recently, such as Jackie De Shannon's "Put a Little Love in Your Heart" (performed by Annie Lennox and Al Green) or the Goffin-King tune "Locomotion" (performed by Kylie Minogue). It's a sure-fire formula—to get at least *one* hit on a contemporary album, include a "cover song" that's gone top-ten in the past. The theory is that the "old" folks will find it reassuringly familiar and the young ones will think it's brand new. Not a terribly original concept, but certainly a lucrative strategy for the record companies and music publishers.



POISON

A lot of remakes turn out great. A recent example is Poison's metallic remake of Loggins and Messina's "Your Mama Don't Dance." But there are certain sacred originals that you always hoped nobody would *dare* touch. Like a remake of "Imagine" by teen singing sensation Tracie Spencer, released as a single by John's old label Capitol. She does a good job with it, but why bother? What can be added to John's original? I admit I much prefer Spencer's toying with the Gods to Tiffany's trashing of "I Saw Her (Him) Standing There." Now the Cowboy Junkies' dizzy drone of Lou Reed's "Sweet Jane" is right on—even Lou loved it. These are artists of similar sensibilities. Other subjects: how about Will to Power's graft of "Baby I Love Your Way/Freebird?" There are a lot of kids out there who think it's *one great song*. (I guess two wrongs *do* make a right.) Or for a real ironic twist, how about old crotch-rock-er Tom Jones getting a hit out of Prince's "Kiss"? I happen to like Tom's version *better*. And what could be more disorienting to flashback-racked '70s progressive-types than hearing their hero Phil Collins solemnly intoning "Groovy Kind of Love"? It certainly blew *my* mind.

At least these covers will earn the original writers a little more well-deserved dough for their time-tested songs. All this doesn't irk me half as much as seeing new songs with old titles like "Wild Thing" and "Don't Be Cruel" on the charts, which are, not surprisingly, lesser works than the originals. This is not stealing—it's just ignorance of history, which we seem to tolerate all too often, as long as it charts high. Some kids in this business don't have short memories, they have *no* memories. Don't blame them, blame the educational system, blame the taste-tyrants. I'll take a remake any day.

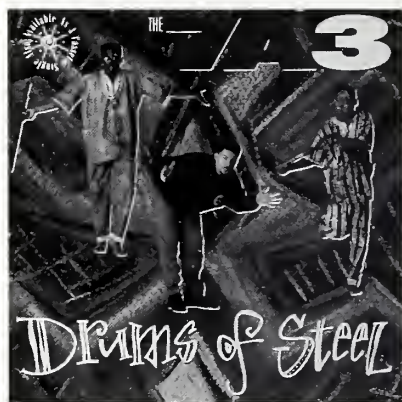
Julius Robinson

■ TOP OF THE POPS

□ Singles

□ **THE 7A3: "Drums of Steel"** (Geffen 7-27571-A)

This is much more than an average rap—it's a fabulous track, featuring exciting steel drum breaks. Produced by Joe "The Butcher" Nicolo with an ear toward crossover appeal; we predict action in pop arenas.



□ **MAXI PRIEST: "Goodbye to Love Again"** (Virgin 7-99235)

A sumptuously unfolding ballad that lingers exquisitely in the emotional depths that Maxi Priest evokes with his gruffly streamlined vocal. His sound on this tune is a cross between Stevie Wonder and Bill Withers. Crossover hit.



□ **PASADENAS: "Tribute (Right On)"** (Columbia 38-68575)

This is literally a tribute to every soul/R&B group that ever influenced the Pasadenas. A marvelous, moving bass groove supports their message. It's the kind of track that would bring the house down in any dance club. Urban, CHR.

□ **PAUL CARRACK & TERRI NUNN: "Romance"** (Love Theme from *Sing*) (Columbia 38-68580)

An unusual pairing of singing talents yields a listenable ballad with a dark edge. The song pleads 'bring back romance,' and the bittersweet message hits home. This is movie music with a place on radio. CHR, AC.

□ **WENDY & LISA: "Are You My Baby"** (Columbia 38-68557)

Wendy & Lisa offer up a tune that sounds a lot more like their work with Prince, from their new LP *Fruit at the Bottom*. Their first album failed to score a hit, but was a stunningly original effort. This will score big.

□ **KEVIN RALEIGH: "Moonlight on Water"** (Atlantic)

(Correction: In our February 4th issue, this single was incorrectly titled "More Than Friends.") A sensuously evocative song, with an appealing vocal by the handsome Raleigh. From *Delusions of Grandeur*, AOR, CHR.

□ **SIMPLY RED: "It's Only Love"** (Elektra 7-69317)

An easy, loping tune from their new LP, *A New Flame*. Re-establishes their distinctive vocal slant, but leans a little too heavily on sampled orchestral strikes. Should make inroads at urban and pop outlets.

□ **KARYN WHITE: "Superwoman"** (Warner Bros. 7-27783)

This song should strike a chord with women everywhere. Written by L.A. Reid & Babyface (and D. Simmons), it's a slow grooving ballad that lets White really dig into the words. Should fly on urban; across-the-board appeal.



□ **LITTLE FEAT: "One Clear Moment"** (Warner Bros. 7-27684)

A tremendous rock-funk groove features a chicken-scratch guitar over a synth bass. This is best single Little Feat has offered up in quite a spell. Should find an audience from AOR

J.R.

CASH BOX CHARTS

TOP 100 SINGLES



#1 Single: Paula Abdul



#1 Debut: Cheap Trick #76



To Watch: Fine Young Cannibals #50

		Total Weeks	Last Week
1	STRAIGHT UP (Virgin 99256)	Paula Abdul	1 11
2	BORN TO BE MY BABY (Mercury/PolyGram 872 156-7)	Bon Jovi	3 12
3	WILD THING (Delicious Vinyl DV 102)	Tone Loc	5 11
4	WHEN I'M WITH YOU (Capitol B-44302)	Sheriff	2 13
5	WHEN THE CHILDREN CRY (Atlantic 7-89015)	White Lion	4 13
6	THE LOVER IN ME (MCA 53416)	Sheena Easton	9 16
7	LOST IN YOUR EYES (Atlantic 7-27579)	Debbie Gibson	12 5
8	SHE WANTS TO DANCE WITH ME (RCA 8838-7-R)	Rick Astley	10 9
9	WHAT I AM (Geffen 7-27686)	Edie Brickell & New Bohemians	11 11
10	YOU GOT IT (Columbia 38-08092)	New Kids On The Block	14 13
11	WALKING AWAY (Tommy Boy/Reprise 7-27736)	Information Society	13 12
12	ALL THIS TIME (MCA MCA-53371)	Tiffany	8 15
13	THE LIVING YEARS (Atlantic 7-88964)	Mike & The Mechanics	17 6
14	ANGEL OF HARLEM (Island 7-99254)	U2	15 9
15	PARADISE CITY (Geffen 7-27570)	Guns N' Roses	19 5
16	SURRENDER TO ME (Capitol B-44288)	Ann Wilson & Robin Zander	18 9
17	RONI (MCA MCA-53463)	Bobby Brown	22 10
18	DIAL MY HEART (Motown Mot-53301)	The Boys	20 10
19	A LITTLE RESPECT (Sire/Reprise 7-27738)	Erasure	21 10
20	THE WAY YOU LOVE ME (Warner Bros. 7-27773)	Karyn White	6 17
21	MY HEART CAN'T TELL YOU NO (Warner Bros. 7-27729)	Rod Stewart	24 11
22	ARMAGEDDON IT (Mercury/PolyGram 870 692-7)	Def Leppard	7 15
23	ETERNAL FLAME (Columbia 38-68533)	The Bangles	35 3
24	DON'T TELL ME LIES (A&M 1267)	Breathe	28 5
25	YOUR NOT ALONE (Warner Bros. 27757)	Chicago	29 5
26	THE LOVE IN YOUR EYES (Columbia 38-08532)	Eddie Money	30 5
27	JUST BECAUSE (Elektra 7-69927)	Anita Baker	31 5
28	GIRL YOU KNOW IT'S TRUE (Arista S-3396)	Milli Vanilli	36 4
29	HOLDING ON (Virgin 7-99261)	Steve Winwood	16 12
30	DON'T RUSH ME (Arista AS1-9722)	Taylor Dayne	23 15
31	ALL SHE WANTS IS (Capitol PB44287)	DuranDuran	27 9
32	IT'S NO SECRET (Geffen 7-27651)	Kylie Minogue	32 11
33	DREAMIN' (Wing 871 078-7/PolyGram)	Vanessa Williams	39 4
34	I BEG YOUR PARDON (Atlantic 7-85969)	Kon Kan	37 8
35	WALK THE DINOSAUR (Chrysalis ZS4 4331)	Was (Not Was)	45 4
36	MORE THAN YOU KNOW (Columbia 38-08103)	Martika	43 9
37	SHAKE FOR THE SHEIK (Atlantic 7-88983)	The Escape Club	26 11
38	GIVE ME THE KEYS (Chrysalis VS4 43335)	Huey Lewis & The News	40 5
39	STAND (Warner Bros. 27688)	R.E.M.	44 5
40	TWO HEARTS (Atlantic 7-88980)	Phil Collins	25 13
41	YOU GOT IT (Virgin 99245)	Roy Orbison	47 5
42	I WANNA HAVE SOME SOME FUN (Jive/RCA 1154-7-J)	Samantha Fox	33 15
43	PUT A LITTLE LOVE IN YOUR HEART (A&M AM-1255)	Annie Lennox/Al Green	34 15
44	I REMEMBER HOLDING YOU (MCA MCA-53430)	Boys Club	38 17
45	THE LAST MILE (Mercury/PolyGram 8721487)	Cinderella	49 5
46	FEEL SO GOOD (Warner Bros. 7-27565)	Van Halen	50 3
47	CRYIN' (EMI 50141)	Vixen	51 4
48	SHE WON'T TALK TO ME (Epic 34-0851)	Luther Vandross	55 3
49	SUPERWOMAN (Warner Bros. 7-27773)	Karyn White	61 3
50	SHE DRIVES ME CRAZY (IRS 53483)	Fine Young Cannibals	59 4

		Total Weeks	Last Week
51	THE LOOK (EMI-50190)	Roxette	67 2
52	EVERY ROSE HAS ITS THORN (Enigma/Capitol B-44203)	Poison	41 16
53	SMOOTH CRIMINAL (Epic 34-08044)	Michael Jackson	42 14
54	WAITING FOR A STAR TO FALL (RCA 8691-7)	Boy Meets Girl	46 24
55	MY PREROGATIVE (MCA 53383)	Bobby Brown	48 15
56	IN YOUR ROOM (Columbia 38-08090)	Bangles	53 18
57	GIVING YOU THE BEST THAT I GOT (Elektra 7-69371)	Anita Baker	54 20
58	ORINAOCO FLOW (SAIL AWAY) (Geffen 7-27633)	Enya	69 4
59	BRING DOWN THE MOON (RCA 8807)	Boy Meets Girl	65 3
60	THINKING OF YOU (Cutting Mercury 872502-7)	Sa-fire	73 2
61	LOOK AWAY (Reprise 7-27766)	Chicago	52 21
62	END OF THE LINE (Warner Bros. 7-27565)	Traveling Wilburys	71 3
63	WILD WORLD (Virgin 7-99269)	Maxi Priest	56 16
64	TELL HER (Columbia 38-68531)	Kenny Loggins	64 4
65	LITTLE LIAR (Blackheart/CBS ZS4-08095)	Joan Jett and the Blackhearts	57 16
66	WE'VE SAVED THE BEST FOR LAST (Arista AS1 9785)	Kenny G Featuring Smokey Robinson	74 3
67	ACROSS THE MILES (Scotti Bros. ZS4 68526)	Survivor	72 5
68	I WANNA BE LOVED (RCA 8805)	House Of Lords	RE-ENTRY
69	GOT IT MADE (Atlantic 7-88966)	Crosby, Stills, Nash & Young	75 4
70	TEARS RUN RINGS (Capitol B-44240)	Marc Almond	76 8
71	SECOND CHANCE (A&M)	38 Special	81 3
72	HEAVEN KNOWS (Virgin 7-99253)	When in Rome	78 4
73	SING (Columbia 38-68558)	Mickey Thomas	77 3
74	FADING AWAY (Epic 34-68543)	Will To Power	80 2
75	YOUR MAMA DON'T DANCE (Capitol B44293)	Poison	84 2
76	Never Had A Lot To Lose (Epic 34-68563)	Cheap Trick	DEBUT
77	INTO YOU (A&M 1256)	Giant Steps	82 3
78	BABY, I LOVE YOUR WAY/FREEBIRD MEDLEY (Epic 34 08034)	Will To Power	58 23
79	24/7 (4th & B'Way 7471/Island)	Dino	DEBUT
80	SINCERELY YOURS (Atco/Atlantic 7-99246)	Sweet Sensation	86 2
81	It's Only Love (Elektra 7-69317)	Simply Red	DEBUT
82	HOW CAN I FALL (A&M AM-1224)	Breathe	60 23
83	Can You Stand The Rain (MCA 53464)	New Edition	DEBUT
84	AS LONG AS YOU FOLLOW (Warner Bros. 7-27644)	Fleetwood Mac	62 12
85	THE PROMISE (Virgin 7-99328)	When In Rome	63 23
86	Birthday Suit (Columbia 38-68569)	Johnny Kemp	DEBUT
87	BACK ON HOLIDAY (EMI B-50152)	Robbie Nevil	66 14
88	WALK ON WATER (Columbia 38-08060)	Eddie Money	68 20
89	A Shoulder To Cry On (Warner Bros./Sire 7-27645)	Tommy Page	DEBUT
90	IF WE NEVER MEET AGAIN (Columbia 38-08505)	Tommy Conwell	87 10
91	Shred Of Evidence (RCA 8837-7)	Fixx	DEBUT
92	WELCOME TO THE JUNGLE (Geffen 7-27759)	Guns N' Roses	85 17
93	Imagine (Capitol 44268)	Tracie Spencer	DEBUT
94	LEFT TO MY OWN DEVICES (EMI B-50171)	Pet Shop Boys	83 4
95	I DON'T WANT YOUR LOVE (Capitol B-44237)	DuranDuran	79 18
96	FINISH WHAT YA STARTED (Warner Bros. 7-27746)	Van Halen	89 20
97	NEW DAY FOR YOU (Epic 34-08112)	Basia	90 13
98	BABY CAN I HOLD YOU (Elektra 7-69356)	Tracy Chapman	88 15
99	DESIRE (Island 7-99250)	U2	93 20
100	SILHOUETTE (Arista AS1-9751)	Kenny G	94 17

RHYTHM & BLUES

NEVILLE BROTHERS RETURN TO A&M: If ever there was a band that could lay legitimate claim to the moniker "legendary" it would be the **Neville Brothers**—ambassadors of New Orleans' musical jambalaya for over four decades. The Nevilles, who will perform at this year's **NARM** and **Gavin** conventions, have a new album, *Yellow Moon*, set for release on March 18. The album marks the brothers' return to **A&M Records**, for whom they previously released 1981's *Fiyo on the Bayou*.



NEVILLE BROTHERS

The occasion could not be better celebrated than with the release of the first single, "Sister Rosa," during Black History Month. The song is a moving ode to **Rosa Parks**, the diminutive, but lion-hearted, freedom fighter who became the catalyst for the civil rights movement in 1955 when she refused to give up her seat in the "Whites Only" section of a Montgomery public bus. The event became the galvanizing force for civil rights when **Rev. Martin Luther King, Jr.** and others focused

worldwide attention on Montgomery by successfully orchestrating a peaceful, 13-month strike against the bus system. The action led to the eventual enactment of landmark civil rights legislation which outlawed discrimination against African-Americans in the United States.

Cyril Neville hopes that the impact of "Sister Rosa" will carry the memory of the civil rights struggles of the '60s into the future. "There is a growing consciousness that the movement must be revitalized for the '80s and '90s," he stated. "As long as one person on this earth is locked up in chains, nobody is really free."

FAMILY AFFAIR: **L.A. and Babyface**, the dynamic writing and production duo who have ruled the charts with hit product from the likes of **Pebbles**, **Karyn White**, **the Boys**, **Sheena Easton**, **Bobby Brown**, **the Mac Band**, **Paula Abdul**, **the Whispers** and **the Deele**, are poised to strike again. They are finishing up an album for a trio formed by Babyface's two brothers and L.A.'s cousin. The call themselves **After Seven** and will have an album out on **Virgin Records** this spring.

In addition, Babyface is nearing completion of his own solo album, *Let's Be Romantic*, which he expects to be released under the new affiliation between **Motown** and **Solar Records**.

L.A. and Babyface are nominated for two Grammy Awards this year in "Producer of the Year" and "Best R&B Record" categories.

WORKING FOR A LIVING: The night after he garnered his first-ever American Music Award when his "Nice 'n' Slow" won for Favorite Soul/Rhythm & Blues Single, **Freddie Jackson** guested on **Arsenio Hall's** late-night television show and landed his first acting job. For his acting debut, Jackson will play a piano lounge singer on an upcoming episode of NBC's *The Golden Girls*, scheduled to air February 18. Keeping with the episode's location (Disney World in Florida), he performs a romantic ballad version of "It's a Small World."

GLADYS DEAREST: **MCA** recording artist **Gladys Knight** has been through the ups and downs of show business for nearly four decades. Now, for the first time, she has decided to talk about her experiences and has signed a contract with New American Library for her tell-all first book—a sizzling autobiography written with accomplished music writer **Ruth Adkins Robinson**. Titled *I Heard It Through the Grapevine: the Gladys Knight Story*, the book reveals the singer's struggle towards stardom and the obstacles she overcame. The book, which will contain over 50 photos of Gladys throughout her career, is currently scheduled for a December 1989 release.

Bob Long

R&B PICKS

□ **GERALD ALSTON:** "You Laid Your Love on Me" (Motown 12")

Ballad singer extraordinaire Alston tries his hand at some funk material but comes up short, despite an energetic mix by Timmy Regisford and additional overdubs by Terry Burros and Boyd Jarvis. Side two features radio, dub and extended "aggressive" mixes, but not even the electronic drums can save this song from the ranks of the also rans. Alston is coming off a huge hit with "Take Me Where You Want To," so he should benefit from that with this new release.

□ **MAZARATI:** "The Saga of a Man" (Motown 12")

Seven-man group from the Midwest refuses to be categorized with this 6-minute song from their latest LP, *Mazarati II*. The group features at least four lead vocalists who all blend together on an intricate blend of R&B and funk. The Bernadette Cooper mix tries to break some new group, and Mazarati could very well be one of the groups to lead the revitalized Motown label.

Michael Hepworth

R&B LPs

1	KARYN WHITE (Warner Bros. 25637)	Karyn White	1	21
2	MESSAGE FROM THE BOYS (Motown 6260)	The Boys	3	16
3	GIVING YOU THE BEST THAT I GOT (Elektra 60827)	Anita Baker	2	16
4	ANY LOVE (Epic 44308)	Luther Vandross	4	18
5	DON'T BE CRUEL (P) (MCA 42185)	Bobby Brown	5	31
6	Guy (MCA 42176)	Guy	6	31
7	HEART BREAK (P) (MCA 42207)	New Edition	7	31
8	LET'S GET IT STARTED (Capitol 90924)	M.C. Hammer	8	15
9	JUST COOLIN' (Atlantic 81926)	Leverit	10	13
10	2 HYPE (Select 21628)	Kid N' Play	9	13
11	IT TAKES TWO (Profile 1267)	Rob Base & DJ Easy Rock	11	20
12	TODAY (Motown 6261)	Today	12	11
13	EAZY DUZ IT (Priority 57100)	Eazy-E	13	13
14	HEART'S HORIZON (Reprise 25778)	Al Jarreau	14	10
15	SILHOUTTE (Arista 8457)	Kenny G	15	17
16	CK (Warner Bros. 25707)	Chaka Khan	16	10
17	THE GREAT ADVENTURES OF SLICK RICK (Def Jam 40513)	Slick Rick	21	4
18	GERALD ALSTON (Motown 6265)	Gerald Alston	19	4
19	DON'T LET LOVE SLIP AWAY (Capitol 48987) (G)	Freddie Jackson	17	28
20	MACHISMO (Atlanta Artist 886 002)	Cameo	18	16
21	FOREVER YOUR GIRL (Virgin 90943)	Paula Abdul	25	5
22	ME, MYSELF AND I (Columbia FC 44409)	Cheryl Pepsii Riley	20	19
23	MIDNIGHT STAR (Solar/Capitol 72564)	Midnight Star	26	17
24	WHO? (Wing/PolyGram 422 835 549-1)	Tony! Toni! Tone!	24	41
25	MAKE IT LAST (P) (Elektra 60763)	Keith Sweat	22	56
26	IN EFFECT MODE (P) (Warner Bros. 25662-1)	Al B. Sure!	23	40
27	TO CHANGE AND/OR MAKE A DIFFERENCE (Arista 8533)	Kiara	30	21
28	A SALT WITH A DEADLY PEPA (Next Plateau PL 1011)	Salt-N-Pepa	27	27
29	2ND WAVE (Columbia 44284)	Surface	32	15
30	WHERE'S THE PARTY AT? (Sleeping Bag 42016)	Cash Money & Marvulous	37	4
31	THE RIGHT STUFF (Wing/PolyGram 835 694-1)	Vanessa Williams	34	34
32	AFFAIR (Tabu 44148)	Cherelle	29	13
33	POWER (Sire 25765)	Ice - T	31	20
34	VESTA 4 U (A&M 5223)	Vesta	28	14
35	IT'S TEE TIME (Profile 1269)	Sweet Tee	36	10
36	ME AND JOE (Egyptian Empire 00777)	Rodney O & Joe Cooley	38	12
37	OASIS (Atlantic 81916)	Roberta Flack	35	13
38	TAKE U BACK TO MY PLACE (Orpheus 75600)	Z-Looke	39	5
39	ACT A FOOL (Capitol 90544)	King Tee	43	5
40	THE REAL ROXANNE (Select 21627)	The Real Roxanne	41	10
41	LET IT BE ME (MCA 42250)	Robert Brookins	47	5
42	HEAVEN (Capitol 90959)	BeBe & CeCe Winans	49	4
43	MORE THAN FRIENDS (Jive 1136)	Jonathan Butler	46	16
44	STRONGER THAN PRIDE (P) (Epic OE 44210)	Sade	44	38
45	RESPECT (Luke Skywalker 103)	Anquette	45	12
46	I WANNA HAVE FUN (Jive/RCA 1150)	Samantha Fox	40	9
47	SWASS (Nasty Mix 70123)	Sir Mix-A-Lot	48	24
48	WHAT TIME IS IT (Gucci 3309)	Gucci Crew II	51	4
49	THE LOVER IN ME (MCA 42249)	Sheena Easton	33	12
50	IT TAKES A NATION (Def Jam BFW 44303)	Public Enemy	50	31
51	I'M GONNA GIT YOU SUCKA (Arista 8574)	Soundtrack	57	3
52	I WANT IT (Orpheus 75601)	Aleese Simmons	53	4
53	HANGIN TOUGH (Columbia 40985)	New Kids On The Block	42	14
54	GEORGIO (Motown 6263)	Georgio	58	5
55	HEAVEN ON EARTH (Oceana 91028)	Donna Allen	64	3
56	SWEET OBSESSION (Epic 44419)	Sweet Obsession	61	14
57	LONG LIVE THE KANE (Cold Chillin'/Warner Bros 25731)	Big Daddy Kane	52	31
58	TROOP (Atlantic 81851)	Troop	63	32
59	BERMUDA NIGHTS (Atlantic 81919)	Gerald Albright	56	11
60	TWICE THE LOVE (Warner Bros. 25705)	George Benson	54	21
61	HITTIN' WHERE IT HURTS (Malaco 7447)	Denise LaSalle	59	5
62	INTUITION (Capitol 48335)	Angela Bofill	60	12
63	MIAMI BASS WARS (Pandisc 8802)	Various Artists	DEBUT	
64	ANIMAL (Mercury/PolyGram 422-836-77)	Bar-Kays	DEBUT	
65	LIFE IN THE CITY (Bentley 8500)	Split Image	65	5
66	COOLIN' IN CALI (Geffen 24209)	The 7A3	55	10
67	GOTTA HAVE HOUSE - BEST OF (Profile 1273)	Various Artists	68	2
68	TOUCH OF BLUES (Ichiban 1032)	Clarence Carter	67	2
69	BAD (P/6) (Epic 40600)	Michael Jackson	62	10
70	AFTER SHOCK (Track Records 68830)	Average White Band	DEBUT	
71	RUFF N' READY (MCA 42198)	RFTW	71	19
72	IN CONTROL (Malaco 7446)	Johnnie Taylor	72	2
73	THE WORLD'S GREATEST ENTERTAINER (Reality/Danya 9658)	Doug E. Fresh & The Get Fresh Crew	69	3
74	JOY (G) (Elektra 60775)	Teddy Pendergrass	66	40
75	DESTINATION LOVE (Polydor/PolyGram 837 556)	Rene Moore	70	10

CASH BOX CHARTS

TOP R&B SINGLES



#1 Single: Luther Vandross



#1 Debut: Loose Ends #67



Rc'd to Watch: Cherelle #46

Total Weeks ▼
Last Week ▼

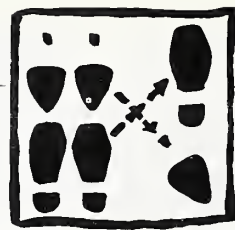
Rank	Single	Artist	Total Weeks	Last Week
1	SHE WON'T TALK TO ME (Epic 34-0851)	Luther Vandross	2	11
2	THIS TIME (Arista AS1-9772)	Kiara	9	14
3	SO GOOD (Reprise 7-276664)	Al Jarreau	4	5
4	WILD THING (Delicious Vinyl 102)	Tone Loc	6	10
5	DREAMIN' (PolyGram 871-078)	Vanessa Williams	7	13
6	CAN YOU STAND THE RAIN (MCA 53464)	New Edition	1	11
7	JUST BECAUSE (Elektra 7-69327)	Anita Baker	8	9
8	TEDDY'S JAM (MCA 53462)	Guy	11	10
9	CAN YOU READ MY LIPS (Orpheus/EMI PB-72654)	Z'Looke	3	16
11	SKIN I'M IN (Atlanta Artists 872314-7)	Cameo	17	10
11	STRAIGHT UP (Virgin 7-99256)	Paula Abdul	22	5
12	SNAKE IN THE GRASS (Solar D1-72564)	Midnight Star	19	10
13	TURN MY BACK ON YOU (Epic 34-08503)	Sade	14	13
14	I'M GONNA GET YOU SUCKA (Arista AS1-9788)	Gap Band	16	10
15	SUPERWOMAN (Warner Bros. 7-27773)	Karyn White	10	13
16	RONI (MCA 53463)	Bobby Brown	5	13
17	HEAVEN (Capitol 44261)	Bebe & Cece Winans	23	13
18	I WANT TO BE YOUR LOVER (Orpheus B-72656)	Aleese Simmons	12	14
19	BABY DOLL (PolyGram 871 108-7)	Tony!Tony!Tone!	13	14
20	JUST COOLIN' (Atlantic 7-88959)	Levert	33	4
21	STILL IN LOVE (Atlantic 7-88974)	Troop	25	9
22	TWICE THE LOVE (Warner Bros. 7-27658)	George Benson	24	12
23	BEING IN LOVE AIN'T EASY (Epic 34-08521)	Sweet Obsession	26	10
24	KISSES DON'T LIE (EMI B-50164)	Evelyn King	15	13
25	YOU AND I GOT A THANG (Capitol B-44283)	Freddie Jackson	28	5
26	GIRL YOU KNOW IT'S TRUE (Arista S-3396)	Milli Vanilli	29	5
27	TEENAGE LOVE (Def Jam/Columbia 38-08105)	Slick Rick	31	9
28	CLOSER THAN FRIENDS (Columbia 38-08537)	Surface	32	5
29	LUCKY CHARM (Motown 1952)	The Boys	35	5
30	I'LL BE THERE FOR YOU (Capitol 79496)	Ashford And Simpson	38	3
31	ME MYSELF AND I (Columbia 38-08508)	Cheryl Pepsii Riley	39	32
32	KILLING ME SOFTLY (Warner Bros. 7-27772)	Al B. Sure!	18	11
33	MORE THAN FRIENDS (Jive 1174)	Jonathan Butler	40	5
34	JOY AND PAIN (A&M 7-99244)	Donna Allen	43	5
35	ANOTHER WEEKEND (RCA 8853-7)	Five Star	49	3
36	STRUCK BY YOU (Mercury/PolyGram 872 102-7)	Bar-Kays	41	4
37	YOU GOT IT (THE RIGHT STUFF) (Columbia 38-08092)	New Kids On The Block	21	11
38	GENTLY (MCA 53469)	Ready For The World	46	5
39	TAKE ME WHERE YOU WANT TO (Motown MOT-1951)	Gerald Alston	20	16
40	THE LOVER IN ME (MCA MCA-53416)	Sheena Easton	27	17
41	DON'T STOP YOUR LOVE (Elektra 7-69359)	Keith Sweat	30	16
42	REAL LOVE (Motown 44261)	El DeBarge	67	2
43	FROM PAIN TO JOY (Vision MSB 4504)	Betty Wright	54	4
44	CUTIE PIE (Atlantic 7-88973)	L'Trimm	48	4
45	WITH EACH BEAT OF MY HEART (Motown 1953)	Stevie Wonder	50	5
46	AFFAIR (Tabu ZS4-68568)	Cherelle	58	3
47	I WANNA HAVE SOME FUN (Jive 1154/RCA)	Samantha Fox	34	12
48	WE'VE SAVED THE BEST FOR LAST (Arista AS1-9785)	Kenny G Featuring Smokey Robinson	53	3
49	WE WANT EAZY (Priority 57108)	Eazy-E	55	3
50	SOMETHING'S GOT A HOLD ON ME (Columbia 38-68545)	Radiant	56	3

Total Weeks ▼
Last Week ▼

51	FOR U (A&M 12293)	Vesta	61	3
52	PULL OVER (Atlantic 7-88987)	Levert	36	15
53	GIRL I GOT MY EYES ON YOU (Motown 1954)	Today	62	4
54	NEVER TOO LATE (Polydor/PolyGram 871 417)	Will Clayton	68	3
55	IT'S MY PARTY (Warner Bros. 7-27678)	Chaka Khan	37	15
56	THE CLUB (Aegis Records ZS 408517)	Marcus Lewis	42	9
57	SWEET, SWEET LOVE (A&M 1247)	Vesta	44	21
58	THIS IS AS GOOD AS IT GETS (Columbia 38-08507)	Deniece Williams	45	11
59	HIM OR ME (Motown MOT-1944)	Today	47	19
60	THAT'S THE WAY LOVE IS (Atlantic 7-88963)	Ten City	65	3
61	THOUGHT OF YOU JUST A LITTLE TOO MUCH (Veteran 7101)	The Deets	64	5
62	I WANT MORE OF YOU (ACA 3290)	Candy	69	5
63	DIAL MY HEART (Motown Mot-53301)	The Boys	52	22
64	I DON'T WANT TO BE ALONE (Motown 1949)	Georgio	51	12
65	THE SPIRIT OF LOVE (Track 58831-7)	Average White Band	57	9
66	I JUST WANNA STOP (Capitol P-B-44169)	Angela Bofill	59	19
67	LIFE (MCA 23930)	Loose Ends	DEBUT	
68	HEY TON'I (Next Plateau 50086)	Kirby Coleman	70	4
69	IMAGINE (Capitol 44268)	Tracey Spencer	76	2
70	FIND AN UGLY WOMAN (Sleeping Bag 40143)	Cash Money And Marvelous	DEBUT	
71	FLASHIN' BACK (Future 204)	Tyrone Davis	60	5
72	TWIST AND SHOUT (Next Plateau 321)	Salt-N-Pepa	DEBUT	
73	MORE THAN PHYSICAL (EMI 44261)	Christopher Max	80	2
74	EVERYTHING I MISS AT HOME (Tabu/CBS ZS4-08052)	Cherelle	63	20
75	WHERE IS THE LOVE (MCA 53283)	Robert Brookins	66	14
76	YOU AND ME (Epic 34-68539)	Jamm	86	2
77	TRUE OBSESSIONS (Virgin 90929)	Lia	DEBUT	
78	NOTICE ME (Fever Sutra 1919)	Sandee	88	2
79	WHERE DID YOU GET	Ray, Goodman & Brown	71	10
80	SLEEP TALK (Def Jam/Columbia 38-68555)	Alyson Williams	DEBUT	
81	BACK ON HOLIDAY (EMI B-50152)	Robbie Nevil	72	9
82	MOVE ON YOU (Rawsons 3333)	Lateasha	DEBUT	
83	WALKING AWAY (Tommy Boy 7-27736)	Information Society	90	2
84	THE R (Uni/MCA 50014)	Eric B And Rakim	DEBUT	
85	ONE THING LED TO ANOTHER (Columbia 38-08510)	Johnny Kemp	75	11
86	I'LL TAKE YOU THERE (Cold Chillin'/Warner Bros. 7-27708)	Big Daddy Kane	DEBUT	
87	I'M THE ONE WHO LOVES YOU (Island 7-99274)	By All Means	77	19
88	MR. BACHELOR (MCA MCA-53420)	Loose Ends	74	20
89	SMOOTH CRIMINAL (Epic 34-08044)	Michael Jackson	78	15
90	OASIS (Atlantic 7-88996)	Roberta Flack	73	18
91	HEY LOVER (Capitol P-B-44208)	Freddie Jackson	79	21
92	OH LOVE (MCA 204)	George Howard	81	5
93	THE WAY I LOOK AT LOVE (MCA 53465)	The Mac Band/McCampbell Brothers	82	5
94	THERE'S ONE BORN EVERY MINUTE (Jive/RCA 1143-7-J)	Jonathan Butler	83	21
95	YOU MAKE ME WORK (Atlanta Artist/Mercury 870587-1)	Cameo	84	20
96	(I'VE GOT) FEMALE TROUBLE	The Boyz From Detroit	85	5
97	I'M MISSED (Columbia 38-08018)	Surface	87	21
98	THANKS FOR MY CHILD (Columbia 38-07996)	Cheryl Pepsii Riley	89	23
99	R-U-LONELY (Tri-World 45-2002)	Jocelyn Brown	91	12
100	PUMP IT UP (Capitol 44266)	M.C. Hammer	92	14

ON THE DANCEFLOOR

CASH BOX
MICRO
CHART



DANCE SINGLES

TAKE ME BACK TO PHILLY: The long-awaited debut LP from **Ten City** has finally arrived, and it was worth the wait. There was considerable anticipation in the dance music community for this one, based on the universal appeal of their three 12" releases, "Devotion," "Right Back to You" and "That's the Way Love Is." (Note: the flip of "Right Back to You"—the excellent, Caribbean-flavored "One Kiss Will Make it Better"—is sadly missing from the LP, which makes the 12" an essential purchase). This album is evocative of the best releases to come out of Philly in the late 70's, with its lush arrangements, smooth and powerful vocals, and intuitive sense of what works on the dance floor. Much has been made of producer Marshall Jefferson's use of "real" instruments on the album, but this really is more of a promotional gimmick than anything else in my mind. I don't think it matters what instruments you use, as long as the end product is as strong as this is. In fact, "Suspicious", which is a minimal production reminiscent of much of Jefferson's earlier "deep house" records, is one of the LP's strongest tracks.

Other standouts include "Satisfaction", a funk burner strangely akin in spirit to "One Nation Under a Groove"; "Where Do We Go"; and "For You", which would not sound out of place on a Harold Melvin and the Blue Notes record. What this all adds up to is soul, and no higher compliment could be paid to them.

A TALE OF TWO REMIXES: These days we seem to get more remixes sent to us than new songs. (In fact, I recently received a tape whose sole contents were *nine* remixes of the same song!) The next two remixes I will talk about are polar opposites, and illustrate both the potential of the remix as an enhancement to a record, and its ability to totally destroy the spirit of a record.

As you probably know by now, Chrysalis is readying a **Blondie/Debbie Harry** remix LP for domestic release. Included on it is **Coldcut's** radical reinterpretation of ~~~"The Tide is High," which turns the whimsical spirit of the original Blondie version on its head and can be best described as guerrilla dub. They have added hip-hop drum programs, African percussion, phased vocal effects, an acid-tinged bassline, and samples of both the seashore and what can best be described as a fever-pitched session with a maniacal witch doctor to Debbie's soothing vocals and the happy horn line of the original. All of this is to wondrous effect, and shows that a song can work well in a variety of settings. Though none of the other remixes on the LP can hold a candle to this one, the LP is worth investigating for this track alone.

In sharp contrast to the brilliance of the Coldcut track, **Danny D.** has just completed a remix of **Kid 'N Play's** "2 Hype" (Cooltempo/Chrysalis UK) that completely blows! He slowed down the track by 10 beats-per-minute without adjusting the pitch on the vocals, so they sound so slow that it is impossible to make out who the rapper is. (A real impressive artist development move—should the song miraculously become a hit and they release a follow-up, nobody will know the rapper is the same person). He has also added a keyboard riff lifted straight from the Blancmange songbook which is totally out of context in this song. The best thing that Cooltempo could do for the act is pull this piece of garbage and release another track pronto!

JUST TALKIN' 'BOUT RECORDS: **Todd Terry** fans should hunt down the excellent **Double Trouble** megamix of all his hits (ZYX Germany), all done in a flawless and inventive manner...Fantasy has re-released **Sylvester's** classic "You Make Me Feel (Mighty Real)" and has included the hard-to-find **Ultimax Version**...Coming correct from Wild Pitch Records (212-687-1817) are two new releases that exemplify the labels strength, no matter the genre: **Trybe's** "Psychedelic Shack" is a quietly powerful and haunting "deep house" track that anyone with a taste for the creative should be on, and **Gang Starr** checks in with their second 12", "Movin On/Gusto", two tasty raps over D.J. Mark's always superfunky rhythm tracks. (Watch for their LP soon)...Check out the new **He Said** LP—"Take Care"—an extremely pleasureable listen both on the dancefloor and in the living room. (He Said is a side project from Graham Lewis of **Wire**.)

...AND THE LATEST FROM TECHNO BLVD: Detroit is jumpin'! The artist/production/remix trio of **Kevin Saunderson, Juan Atkins, and Derrick May** seem to be in great demand of late, and for good reason. Kevin Saunderson is busily working on the **Inner City** album, due to be finished in late spring. In addition, he is due to start work on **New Order's** "Round and Round"—a track that lends itself to his unique treatment—he has thickened up **Neneh Cherry's** "Buffalo Stance" (Virgin) and he has done a mix on **Dr. Robert and Kym Mazelle's** "Wait"...Magic Juan has finished a killer mix for Warner Bros. act **the Beloved's** "Your Love Takes Me Higher" as well as the Dr. Robert track, and has done a complete overhaul of **Living in a Box's** "Blow the House Down"...Mayday is about to start on Nitzer Ebb's "Shame", which is a smart pairing and should produce exciting results. And one more thing: If you are going to pay these guys to do your mix, trust their judgement and leave their final product alone. That's what you're paying them for, isn't it?

Neil Harris

■ DANCE PICKS

□ **THE JUNGLE BROTHERS:**1 "Straight Out the Jungle" (Idlers)

This standout track from their debut LP has been pumped up radically, and has much wider dance floor appeal in this version. The synths sooth,

1	WILD THING (Delicious/Island DV 1002)	Tone Loc	1	9
2	GOOD LIFE (Virgin 0-96591)	Inner City	4	5
3	STRAIGHT UP (Virgin 0-96594)	Paula Abdul	5	3
4	FINE TIME (Owest/Warne Bros. 0-21107)	New Order	12	5
5	RONI (MCA 23921)	Bobby Brown	11	5
6	I BEG YOUR PARDON (Atlantic 0-86467)	Kon Kan	25	3
7	A LITTLE RESPECT (Sire/Warner Bros. 0-21059)	Erasure	10	5
8	DIAL MY HEART (Motown MOT-4621)	The Boys	2	11
9	TEDDY'S JAM (Uptown/MCA 23922)	Guy	20	5
10	CAN YOU STAND THE RAIN (MCA 23919)	New Edition	19	5
11	SINCERELY YOURS (Atco/Atlantic 0-96586)	Sweet Sensation With Romeo J.D.	30	3
12	GIRL YOU KNOW IT'S TRUE (Arista ADL-9780)	Milli Vanilli	28	3
13	CROSS MY HEART (WTG 41 07894)	Eighth Wonder	13	6
13	WALKING AWAY (Tommy Boy TB-919)	Information Society	3	9
14	SEDUCTION (Vendetta VE-7014)	Seduction	22	3
15	ALL SHE WANTS IS (Capitol V-15434)	DuranDuran	29	3
16	FADING AWAY (Epic 49 08183)	Will To Power	DEBUT	
17	HIM OR ME (Motown MOT-4619)	Today	8	10
18	IF YOU FEEL IT (Vendetta VE-7013)	Denise Lopez	14	12
20	GET ON THE DANCE FLOOR (Profile PRO-7239)	Rob Base & D.J.E-Z Rock	18	5
21	NOTICE ME (Fever 829)	Sandee	21	5
22	THAT'S THE WAY LOVE IS (Atlantic 0-86464)	Ten City	DEBUT	
23	RUSSIAN RADIO (Synthecide 71310-0)	Red Flag	24	5
24	SHE WANTS TO DANCE WITH ME (RCA 8839-1-RD)	Rick Astley	26	5
25	JACK OF SPADES (Jive/RCA 1169-1-JD)	Boogie Down Productions	36	3
26	FIND AN UGLY WOMAN/MIGHTY HARD ROCKER (Sleeping Bag SLX-40143)	Cash Money & Marvelous	DEBUT	
27	I WANNA HAVE SOME FUN (Jive/RCA 1155-1)	Samantha Fox	7	11
28	TWIST AND SHOUT (Next Plateau NP50083)	Salt-N-Pepa	DEBUT	
29	THE LOVER IN ME (MCA 23904)	Sheena Easton	6	11
30	YOU GOT IT (THE RIGHT STUFF) (Columbia 44 08132)	New Kids On The Block	DEBUT	
31	DOCTORIN' THE TARDIS (TVT 15418)	The Timelords	16	12
32	LOVE IS ON HER MIND (Cutting/PolyGram 872 069-1)	Sa-Fire	27	5
33	KISS (China/PolyGram 871 039-1)	The Art Of Noise Featuring Tom Jones	15	5
34	GET UP EVERYBODY (Next Plateau NP50083)	Salt-N-Pepa	9	11
35	BRIDES OF FRANKENSTEIN (A&M SP-12285)	O.M.D.	17	5
36	MORE THAN YOU KNOW (Columbia 44 08135)	Martika	DEBUT	
37	HEADHUNTER (Wax Trax WAX-053)	Front 242	34	5
38	RESPECT (Cooltempo/Chrysalis 4V9 43329)	Adeva	37	5
39	I'M NIN'ALA/GALBI (Sire/Warner Bros. 0-21001)	Ofra Haza	23	5
40	THE GREAT COMMANDMENT (Atlantic 0-86530)	Camouflage	31	14

the beat kicks, and the JB's charm throughout. Also included are the non-LP tracks "The Promo" and "The Trip", and a seven-minute version of "Sounds of the Safari," which is quite simply the best hip-hop instrumental since **Davy D's** "One for the Treble".

□ **MONIE LOVE AND D.J. POGO:** "I Can Do This" (Cooltempo UK)

See if you can stop playing this infectious rap number once you've heard it. The A-side's uptown mix is a killer R&B-hip hop crossover based on the Whispers' "And the Beat Goes On", while the James Brown-based "Downtown mix" is sure to please the core rap audience. Somebody on this side of the ocean should pick this up.

□ **FINGERS INC:** "Can You Feel It" (Martin Luther King Mix) (Indigo UK)

Perhaps the best musical backdrop King's voice has ever been paired with, this minimal and haunting track showcases the power in his words, and would not be out of place on any dancefloor or radio station. Hunt this track down and give it a spin.

□ **DENIZ:** "*****" Metropolitan

Though circulating for a month or so, this Latin hip-hop stormer has been virtually ignored by radio, which is a situation that should be rectified soon. The creative (i.e. non-formula) track and Deniz's sexy vocals lend themselves to airplay. All you "progressive," "hot" radio programmers who passed this up should give it a try and let your listeners decide. I think I know what the verdict will be.

N.H.

GLOBALIST GROOVE

CASH BOX
MICRO
CHART



WORLD MUSIC

THEY DON'T WEAR SKIRTS with hemlines up to their navels or sing about fast cars and young studs. Their garb is traditional and they sing their ancestors' songs of day-to-day life and cultural history. Their voices, like the women themselves, are mature and full-bodied. Although they're originally country girls and their homeland is about the size of Tennessee, there is no Music Row in Sofia that draws hopeful talent in from the sticks seeking the big break. The three women are the **Trio Bulgarka**, the leading vocal folk trio in Bulgaria.

The threesome—stellar soprano **Yanka Rupkina**, **Stoyanka Boneva** and **Eva Georgieva**—are also renowned soloists and featured members of the **Bulgarian Female Radio & TV Choir**, stars of Nonesuch's two volumes of *Le Mystere des Voix Bulgares* (that's *Mystery of the Bulgarian Voices* to you monolingual types). Those two albums are among the most surprising successes on the world-music front. But I am touched even more by the small-group ambience of the Trio Bulgarka's *The Forest Is Crying on Carthage/Hannibal*, a little-label-that-could based in London and Rocky Hill, N.J.

This is the second album on **Joe Boyd's** rootsy label devoted to the music of Moscow's most loyal satellite. The first, also featuring the Trio, is titled simply *Balkana: The Music of Bulgaria*. It is a good primer to the traditional music of the southern European state, replete with everything from a *cappella* harmonies courtesy of the three songbirds to Albert Ayler-esque workouts on the *gaida*, or Bulgarian bagpipes.

The newer album devoted to the voices of the Trio consists of 18 songs, again all traditional, some of which are adaptations of more formal arrangements written for the larger choir. On the majority of the cuts, the middle-aged mamas are accompanied by one or more of a sextet of musicians, including the **Trakiiskata Troika**, or **Thracian Trio**, a prominent instrumental group. Brief blurbs describe each tune, a must for any complete globalist recording package.

As with the larger choir, perhaps the most striking aspect of the Trio's singing is the diaphonic harmonies achieved. The voices follow each other in parallel intervals that are mind-blowing to the virgin ears of the Westernized music fan. They chase each other in seconds, sevenths and ninths, with an uncanny union of timbre that resonates with remarkable strength.

With repeated listenings, the pristine vocals are refreshing, as dissonance rubs up against tranquility, strangeness against familiarity. Their folk art is untouched by either the Stalinist aesthetic of socialist realism or the corrupting influences of Western pop. (But capitalist pop is about to get a dose of some of the Trio's medicine, as British performer **Kate Bush** has included them on three tracks of her upcoming album, and there is a spring tour in the works featuring the Trio and a group of players.)

Included on the record are work songs, nonsense songs, love songs, Christmas songs, wedding songs and a few partisan songs from various parts of the country. In fact, the three singers come from three different corners of the land, each bringing her regional musical heritage to the 30-year-old group. The ethnic memory of five centuries under the yoke of the Ottoman Empire seems to color much of Bulgarian song.

Some of the music is reminiscent of other parts of the world. "Taz Veher Ne Mii Vesselo" ("I Am Sad This Evening") begins with a lively Arabic-sounding riff played on **Mihail Marinov's gadulka**, a bowed instrument with three melody strings and eight drone strings. The use of drone, where one note is held by an instrument or a voice for what seems like an intensely long time, is especially pronounced on "Sluntseto Trepti Zauda" ("The Sun Is Setting"), a wonderfully alien *cappella* piece.

A slow Celtic ballad is brought to mind by Eva's mournful contralto on "Mari Tudoro," a love song from her native Dobroudja. Bulgaria's neighbors to the south, the Greeks, are summoned by **Hristofer Radanov's** clarinet on "Sedyankata Ye Na Razvala" ("The Working-Bee Is Over"). And the church-like harmonies of the wedding song "Prochula Se Moma Nedelya" ("The Renown of Beautiful Nedalya") harken back to the halls of Byzantium.

Bulgaria is a country of mountains and valleys. On *The Forest Is Crying*, the voices of its singers swoop up the slopes and down into the flatlands, mirroring the topography of their native land.

GLOBALIST PICK

VARIOUS ARTISTS: *Cuban and Puerto Rican Music* (Music of the World cassette)

Three groups provide religious and secular roots music with a strong African tinge on this gem from Bob Haddad's globalist label. The first side resounds with the drums, percussion and call-and-response singing of Orlando "Puntilla" Rios and the group Nueva Generacion, who perform the Yoruba-derived music of *santeria*, the oft-misunderstood religion also known by the names *condoble*, *vodoun* and *lucumi*. The second side features two Puerto Rican groups, El Sexteto Criollo and Los Pleneros de la 21. El Sexteto has been around for 35 years, led by Israel Berrios, and play *la musica jibara*. An excellent crossover example of this music can be found on master *cuatro* (10-string guitar-like axe) player Yomo Toro's *Funky Jibaro* album on Antilles. More to the African side of things are the *bomba* and *plena* styles played by Los Pleneros. This heavily percussive music was developed in the island's coastal areas, where the majority of the population has its roots in Africa. All the performances on this tape were recorded live at New York's Washington Square Church, so the feel is not hampered by overproduction.

Tom Cheyney

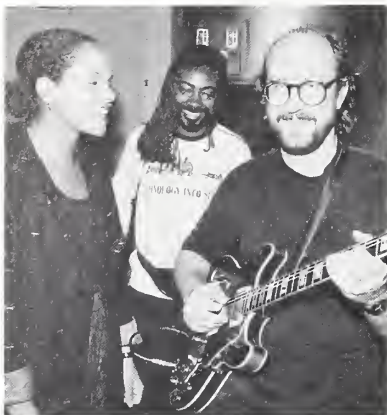
1	GIPSY KINGS (Elektra Musician 60845)	2	5
2	LABOUR OF LOVE (A&M SP 4980)	UB40	1 5
3	MYSTERY OF BULGARIAN VOICES (Nonesuch 79165)		
4	SHADAY (Sire 25816)	Otra Haza	5 5
5	TOOTS IN MEMPHIS (Mango MLPS 9818)	Toots	7 5
6	MAXI PRIEST (Virgin 90957)		6 5
7	CONSCIOUS PARTY (Virgin 90878-1)	Ziggy Marley & The Melody Makers	3 5
8	BRAZIL CLASSICS 1: BELEZA TROPICAL (Sire/Fly 25805)	Various Artists	15 3
9	MYSTERY OF THE BULGARIAN VOICES VOL. II (Nonesuch 79201)		
10	RED ROSE FOR GREGORY (RAS 3040)	Gregory Isaacs	14 5
11	UB40 (A&M SP 5213)	UB40	9 5
12	LEGEND (Island 90169)	Bob Marley & The Wailers	8 5
13	UNITY (Elektra 60802)	Shinehead	13 5
14	STRENGTH OF MY LIFE (RAS 3037)	Israel Vibration	11 5
15	LIBERATION (Shanachie 43059)	Bunny Waller	18 3
16	ONE STEP MORE (Mango MLPS 9820)	Junior Delgado	19 5
17	DISTANT THUNDER (Mango MLPS 9810)	Aswad	12 5
18	COCODY ROCK (Shanachie 64011)	Alpha Blondy	25 5
19	MUP: REGGAE FROM AROUND THE WORLD (RAS 3050)	Various Artists	21 5
20	SHADOW MAN (Capitol C1-90411)	Johnny Clegg & Savuka	23 3
21	THE TOUGHEST (Capitol C1-90201)	Peter Tosh	17 5
22	THE TIME HAS COME (EMI E1-90952)	Ziggy Marley & The Melody Makers	16 5
23	REGGAE DANCE HALL II (Sleeping Bag CLX-42013)	Various Artists	DEBUT
24	AKWABA BEACH (Polydor/Barclay 833199-1)	Mory Kante	29 5
25	RAI REBELS (Virgin/Earthworks 91000)	Various Artists	32 3
26	REBEL SOCA...WHEN THE TIME COMES (Shanachie 64010)	Various Artists	31 5
27	WORLD POWER (Mango MLPS 9820)	Donovan	22 5
28	MISTRESS MUSIC (Slash 25734)	Burning Spear	20 5
29	JOURNEY OF DREAMS (Warner Bros. 25753)	Ladysmith Black Mambazo	33 3
30	CREATION (Moving Target/Celluloid MT 018)	Boom Shaka	36 3
31	TIME TO UNITE (Mango MLPS 9811)	Mbongeni Ngema	34 5
32	CONDITIONS CRITICAL (Redwood RR8802)	Lillian Allen	26 5
33	AFRICAN SOLDIER (Hearbeat HB-49)	Sugar Minott	24 5
34	STARLIGHT (Mango MLPS 9821)	Linval Thompson	27 5
35	BRAZIL IS BACK (Braziloid BR 4011)	Various Artists	40 3
36	SHOCKING OUT (RAS 3036)	Ini Kamoze	28 5
37	SARAFINA (Shanachie 43052)	Original Cast Recording	DEBUT
38	FIFTY GATES OF WISDOM (Shanachie 64002)	Otra Haza	38 5
39	SHOPPING (Shanachie 64006)	3 Mustaphas 3	DEBUT
40	CAMINOS (ROM 26003)	Huayacaltia	39 5



TOOTS IN HOLLYWOOD: Living reggae legend Toots Hibbert and his Maytals paid a visit to Tinseltown recently and performed to a full house at the Palace. The veteran singer is on a comprehensive U.S. tour in support of his Grammy-nominated *Toots in Memphis* release, from which he sang six tunes. He also offered fiery renditions of such classics as "Funky Kingston," "Reggae Got Soul," "Pressure Drop" and "54-46 (That's My Number)." (photo: Jan Salzman)



TRADITIONAL JAZZ



A LITTLE TLC: Terri Lyne Carrington shares a grin with guest John Scofield (right) and producer Robert Irving III during the recording of her Verve debut, *Real Life Story*, due this month.

REISSUE? I HARDLY EVEN KNOW YOU: Nipper must be turning into something of a truffle pig, burrowing through those RCA vaults looking for gems for Bluebird to reissue. Five savory new items have just hit the shelves and they are: *Early Ellington (1927-1934)*, some of the finest **Duke Ellington** recordings, more or less the greatest hits ("East St. Louis Toodle-oo," "Mood Indigo," "The Mooche," "Black and Tan Fantasie," etc.) of the stunning jungle band. It's not complete, but oh what a selection! (The CD is 72 minutes long, the vinyl is short six numbers). *Bix Lives!*, a bit of **Bix Beiderbecke**, mostly from the **Paul Whiteman** days. The settings are gooey, but Bix is glorious (the LP is shorn of five cuts). *Esquire's All-American Hot Jazz Sessions*. This one is a little tricky, since the Esquire all-star dates (which brought together such stars of the mid-'40s as Ellington, **Louis Armstrong**, **Don Byas**, and **Coleman Hawkins**), account for only eight tunes (most unaccountably written by producer **Leonard Feather**). So they've beefed this up with a hodge-podge of tracks: some **Jack Teagarden**, some **Art Tatum**, some **Lucky Thompson**, some **Erroll Garner** (the LP is missing five cuts, all the Tatum and Garner). **Artie Shaw's The Complete Gramercy Five Sessions**, featuring Shaw's chamber group (with either **Billy Butterfield** or **Roy Eldridge** on trumpet) and not to everyone's taste (a lot of it is too prissy for me). And *Piano Man: Earl Hines, His Piano And His Orchestra*, a reasonable cross-section of the piano giant's RCA work, including a lot of good big-band stuff and a number of Hines' greatest hits ("Rosetta," "Boogie Woogie on St. Louis Blues," and the **Billy Eckstine**-sung "Jelly, Jelly" and "Stormy Monday Blues"). That LP is six cuts short. For the record, these early recordings sound great to me (it's Sonic Solutions at work here), but I haven't compared them against pristine 78 rpm pressings, apparently the true test.

Not to be confused with Bluebird, Blue Note has just reissued a poker hand of items: **Art Blakey's Like Someone in Love**, **Andrew Hill's Point of Departure**, **Lou Donaldson's** wickedly good *Quartet/Quintet/Sextet*, **Freddie Hubbard's Open Sesame**, and **Horace Silver's At the Village Gate, Doin' The Thing**. Speaking of Blue Note, it's the 50th anniversary of the founding of the label and that means a set of five commemorative albums spanning the label's history—look for the first one in May—and a planned 50th anniversary concert tour.

BOPPING AROUND: The soundtrack to *Torch Song Trilogy*, just out on **PolyGram**, features vintage tracks from **Charlie Haden**, **Billie Holiday**, **Joe Williams**, **Bill Evans** and other jazzers....**Mobile Fidelity** is donating all profits from 1989 sales of its Soviet-licensed **Melodiya** product to the Armenian Relief Society....The **Duke Ellington Society** is sponsoring the **1989 International Ellington Conference** at Washington, D.C.'s Mayflower Hotel April 26-29, to coincide with the 90th anniversary of Ellington's birth....**Joel Chriss** and **Steven Bleier** have opened **Chriss & Co.**, a jazz booking and management agency. They're at 55 W. 14th St., New York, NY 10011 (212-924-9086)....Whether you loved the song "Don't Worry, Be Happy" or not, you've got to loathe the book—a \$9.95 hard cover greeting card that Delacorte is foisting upon an unsuspecting world (**Bobby McFerrin**, this is pretty low)....The Fifth annual **Hennessy Cognac Jazz Search** has commenced; bands have until March 1 to send their 20-minute cassettes to 3435 Ocean Park Blvd., Suite 201-Jazz, Santa Monica, CA 90405....Thanks to **Black History Month** a few hip items are showing up on **PBS's** docket: *Art Blakey: The Jazz Messenger*, a good English documentary (around Feb. 19); *Chasing a Rainbow: The Life of Josephine Baker* (around Feb. 23); and *Wild Women Don't Have the Blues*, the story of the great blues-singing ladies of the '20s and '30s (around Feb. 24)....**NARM** is in New Orleans this year, which means a jazzy flavor, like the **Preservation Hall Jazz Band** playing at the opening business session, followed by **Bruce Lundvall's** multi-media presentation on the development of jazz and a live set by **Stanley Jordan**....I never made notice of the passing of light-fingered pianist **Eddie Heywood**; he died January 2 at the age of 73....On March 4th, Japan's **Nippon Television** will air the third annual **All Japan Jazz Aid** to raise money for under-privileged children....Did you know that those excellent LMR CDs of unreleased Ellington are now being distributed by Atlantic, with another five to come in the spring?...Did you know that **Delmark** just reissued an eclectic stack of albums, from the likes of **Ira Sullivan**, **Leon Sash** (jazz accordion, like it or not), **Joseph Jarman**, **George Lewis/Don Ewell**, **Anthony Braxton**, **Barney Bigard/Art Hodes** and **Chris Woods**?...Did you know that, finally, the **Toshiko Akiyoshi Jazz Orchestra Featuring Lew Tabackin** has a regular New York slot—every Monday night at **Indigo Blues**?

Lee Jeske

1	SILHOUETTE (Arista AL-8457)	KENNY G	1 15
2	FESTIVAL (GRP 9570)	LEE RITENOUR	3 15
3	SIMPLE PLEASURES (EMI-Manhattan E1-48059)	BOBBY MCFERRIN	2 42
4	HEART'S HORIZON (Reprise 25778)	AL JARREAU	10 7
5	TIME AND TIDE (Epic BFE 40767/E.P.A.)	BASIA	6 44
6	CLOSE-UP (Reprise 9 25715)	DAVID SANBORN	5 29
7	DON'T TRY THIS AT HOME (MCA Impulse! 42229)	MICHAEL BRECKER	4 19
8	FLYING HOME (EMI-Manhattan 48682)	STANLEY JORDAN	7 17
9	LIVING IN PARADISE (Intima 7 73334)	FATTBURGER	8 14
10	TWICE THE LOVE (Warner Bros. 25705)	GEORGE BENSON	11 15
11	STREET DREAMS (Geffen GHS 24204)	LYLE MAYS	9 17
12	IF THIS BASS COULD ONLY TALK (Portrait/CBS 40923)	STANLEY CLARKE	12 30
13	ELIS (Elektra 60816)	SADAO WATANABE	DEBUT
14	FLASHPOINT (GRP 9571)	TOM SCOTT	23 13
15	MANGO TANGO (Gaia 13-9013)	TOM GRANT	17 8
16	TEARS OF JOY (Windham Hill WH0111)	TUCK & PATTI	15 32
17	BERMUDA NIGHTS (Atlantic 81919)	GERALD ALBRIGHT	26 2
18	GIPSY KINGS (Elektra 60845)	GIPSY KINGS	DEBUT
19	DAY BY DAY (EMI-Manhattan E1-90096)	NAJEE	13 28
20	THE TRAVELLER (Nova 8811)	THE TRAVELLER	DEBUT
21	IVORY COAST (Warner Bros. 25757)	BOB JAMES	14 23
22	A GRP CHRISTMAS COLLECTION (GRP GR 9574)	VARIOUS ARTISTS	18 8
23	LOVE IS IN FLIGHT (Verve/Polydor/PolyGram 837 312)	MARLENA SHAW	19 7
24	WORKS (ECM 823 270)	PAT METHENY	28 2
25	WAY DOWN WEST (Soundwings 2109)	WISHFUL THINKING	30 2
26	PICK HITS LIVE (Gramavision 18 8805-1)	THE JOHN SCOFIELD BAND	16 12
27	INSIDE OF YOU (Novus 3038)	RODNEY FRANKLIN	31 2
28	PASSION FLOWER (TBA 238)	ALVIN HAYES	22 13
29	MORE THAN FRIENDS (Jive/RCA 1136-1)	JONATHAN BUTLER	20 12
30	THE FURTHER ADVENTURES OF FLIM & THE BB'S (DMP 462)	FLIM & THE BB'S	21 10
31	A TOUCH OF LIGHT (GRP GR 9572)	MARK EGAN	24 14
32	THE REAL ME (Qwest/Warner Bros. 25696)	PATTI AUSTIN	32 24
33	THE BEAUTY OF IT ALL (TBA 240)	CARLOS REYES	33 15
34	BILLY'S BEST HITS (GRP GR 9575)	BILLY COBHAM	25 10
35	THE TRAVELER (Nova 8811)	BRANDON FIELDS	34 15
36	FACETS (Amherst AMH 3319)	DOC SEVERINSEN	27 22
37	NEON NIGHTS (Warner Bros. 25728)	JIM HORN	29 11
38	KILIMANJARO (Passport Jazz PJ 88042)	THE RIPPINGTONS	35 33
39	RIVER'S GONNA RISE (Private Music 2029)	PATRICK O'HEARN	36 21
40	THE POWER OF SUGGESTION (Intima 73321)	RICHARD ELLIOT	37 33

■ JAZZ PICKS

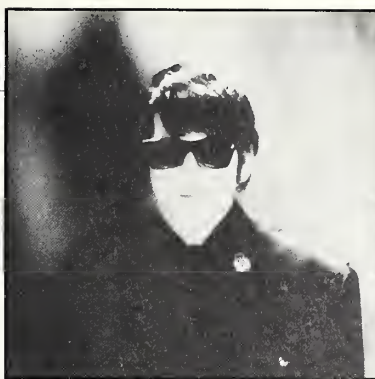
- **MARCUS ROBERTS: The Truth Is Spoken Here (Novus 3051)**
Wynton Marsalis' pianist in an impressive, Wyntonish (hard bop) debut, solo and with a fast-track supporting cast (Charlie Rouse, Elvin Jones and Wynton).
- **VARIOUS: The 20th Concord Festival All-Stars (Concord CJ-366)**
This swings like Don Mattingly in a groove. Red Holloway, "Sweets" Edison, Ray Brown, Gene Harris and Jeff Hamilton in superb, blues-dipped form.
- **ROSEMARY CLOONEY: Show Tunes (Concord CJ-364)**
Classy tunes, classy accompaniment (the usual Concord Hamilton/Vache suspects) and very classy singing from a classy vocal veteran in fine fettle.
- **SPECIAL EFX: Confidential (GRP 9581)**
Still one of the tastiest fusion bands on the block: bright melodies, solid playing and a panoply of world rhythms add up to a winner.
- **MASAHIKO SATOH: Amorphism (Portrait OR44194)**
Japanese pianist is a gushy romantic, on the Steinway and a host of electric keys, and Eddie Gomez and Steve Gadd, muscles gleaming, gush right along.
- **OLIVER LAKE: Otherside (Gramavision 18-8901)**
Veteran avant altoman/composer leads a big band and a quintet through hard-edged outside/inside originals. Good, gnarly work from a fine mix of players.
- **DAVID MANN: Insight (Antilles 8735)**
Sanborn fans and fusion radio will be comfortable with Mann's latest, which wears its funky heart on its melodic sleeve.
- **PEPPER ADAMS: The Adams Effect (Uptown 27.31)**
The late bebop baritone sax great in a typically Herculean '85 set, with Frank Foster, Tommy Flanagan, Ron Carter and Billy Hart smoking along.

CASH BOX CHARTS

COUNTRY SINGLES



#1 Single: Dan Seals



#1 Debut: Roy Orbison #63



To Watch: Lacy J. Dalton #44

		Total Weeks Last Week ▼	
1	BIG WHEELS IN THE MOONLIGHT (Capitol B-44267)	5	Dan Seals 14
2	I SANG DIXIE (Warner Bros./Reprise 7-27715)	4	Dwight Yoakam 15
3	WHAT I'D SAY (RCA 8717-7)	2	Earl Thomas Conley 15
4	LIFE AS WE KNEW IT (Mercury 872 082-7)	7	Kathy Mattea 15
5	SONG OF THE SOUTH (RCA 8744-7)	1	Alabama 13
6	HIGHWAY ROBBERY (Capitol B-44271)	8	Tanya Tucker 13
7	I STILL BELIEVE IN YOU (MCA/Curb 53454)	9	Desert Rose Band 12
8	I JUST CALLED TO SAY GOODBYE AGAIN (Mercury 872 046-7)	11	Larry Boone 13
9	'TIL YOU CRY (RCA 8798-7)	12	Eddy Raven 11
10	DON'T WASTE IT ON THE BLUES (Warner Bros. 7-27692)	13	Gene Watson 14
11	HONEY I DARE YOU (Warner Bros. 7-27691)	14	Southern Pacific 11
12	DON'T YOU EVER GET TIRED (OF HURTING ME) (RCA 8746-7)	16	Ronnie Milsap 9
13	BRIDGES AND WALLS (MCA 53460)	15	Oak Ridge Boys 12
14	I WISH I WAS STILL IN YOUR DREAMS (MCA 53456)	17	Conway Twitty 13
15	(IT'S ALWAYS GONNA BE) SOMEDAY (MTM B-72116)	3	Holly Dunn 16
16	NEW FOOL AT AN OLD GAME (MCA 53473)	20	Reba McEntire 9
17	I FEEL FINE (Columbia 38-08504)	19	Sweethearts of the Rodeo 12
18	FROM A JACK TO A KING (Columbia 38-08529)	22	Ricky Van Shelton 5
19	COME AS YOU WERE (Capitol B-44273)	21	T. Graham Brown 11
20	I'M A ONE WOMAN MAN (Epic 34-08509)	24	George Jones 11
21	HEARTBREAK HILL (Reprise 7-27635)	25	Emmylou Harris 9
22	DOWN THAT ROAD TONIGHT (Warner Bros. 7-27678)	28	Nitty Gritty Dirt Band 8
23	BABY'S GOTTEN GOOD AT GOODBYE (MCA 53486)	29	George Strail 5
24	FROM THE WORD GO (Warner Bros. 7-27668)	26	Michael Martin Murphey 9
25	BURNIN' A HOLE IN MY HEART (MCA 53435)	6	Skip Ewing 16
26	I'M NO STRANGER TO THE RAIN (RCA 8797-7)	33	Keith Whitley 5
27	BIG LOVE (MCA/Curb 53478)	31	Bellamy Brothers 8
28	SHE REMINDED ME OF YOU (Airborne ABS 10008)	10	Mickey Gilley 17
29	WHO YOU GONNA BLAME IT ON THIS TIME (Columbia 38-08528)	34	Vern Gosdin 5
30	YOU STILL DO (Columbia 38-08119)	32	T.G. Sheppard 12
31	WHICH WAY DO I GO (NOW THAT I'M GONE) (MCA 53476)	35	Waylon Jennings 8
32	TRAINWRECK OF EMOTION (RCA 8638-7)	36	Lorrie Morgan 9
33	OLD COYOTE TOWN (Capitol B-44274)	38	Don Williams 5
34	HIT THE GROUND RUNNIN' (16th Avenue B-70424)	37	John Conlee 5
35	.YOU BABE (Epic 34-08111)	18	Merle Haggard 14
36	FAIR SHAKE (RCA 8795-7)	42	Foster & Lloyd 4
37	THE CHURCH ON CUMBERLAND ROAD (Columbia 38-68550)	48	Shenandoah 3
38	TENNESSEE NIGHTS (Warner Bros. 7-27682)	40	Crystal Gayle 5
39	NEVER TOO OLD TO ROCK 'N' ROLL (Curb 10521)		
	Ronnie McDowell (with Jerry Lee Lewis)	41	8
40	I'LL BE LOVIN' YOU (MCA 53475)	46	Lee Greenwood 4
41	TELL IT LIKE IT IS (Atlantic America 7-99242)	49	Billy Joe Royal 2
42	(HERE COMES) THAT OLD FAMILIAR FEELING (True TU-95)	45	Lisa Childress 6
43	THERE'S A TEAR IN MY BEER (Warner Bros. 7-27584)		
	Hank Williams Jr. (Duet With Hank Williams Sr.)	59	3
44	THE HEART (Universal UVL53487)	57	Lacy J. Dalton 4
45	MORE THAN ENOUGH (MCA 53493)	50	Glen Campbell 4
46	GRANDMA'S OLD WOOD STOVE (Airborne ABS10013)	53	The Sanders 4
47	DON'T TOSS US AWAY (MCA 53477)	55	Patty Loveless 3
48	TWILIGHT TIME (Columbia 38-08541)	51	Willie Nelson 4
49	COWBOY HAT IN DALLAS (Epic 34-68542)	54	Charlie Daniels Band 4
50	SHE DESERVES YOU (RCA 8796-7)	58	Baillie & The Boys 3
51	DEEPER THAN THE HOLLER (Warner Bros. 7-27689)	23	Randy Travis 14

		Total Weeks Last Week ▼	
52	HEY BOBBY (RCA 8865-7)		K.T. Oslin 66 2
53	ONLY THE STRONG SURVIVE (Anoka AR-225)		Darrell Holt 61 3
54	ALL THE REASONS WHY (Warner Bros. 7-27735)		Highway 101 27 17
55	SETTING ME UP (Warner Bros. 7-27581)		Highway 101 70 2
56	HERE'S TO YOU (Step One SOP397)		Faron Young 62 4
57	MY TRAIN OF THOUGHT (Capitol B-44276)		Barbara Mandrell 67 2
58	A-11 (Capitol B-44285)		Buck Owens 65 3
59	I NEED SOMEBODY BAD (Evergreen EV 1083)		Narvel Felts 63 9
60	SINCERELY (Warner Bros. 7027686)		The Forester Sisters 30 15
61	WALK THAT WAY (Capitol B-44303)		Mel McDaniel 73 2
62	HEY HEART (Capitol B-44294)		Dean Dillon 56 8
63	YOU GOT IT (Virgin 7-99245)		Roy Orbison DEBUT
64	EARLY IN THE MORNING AND LATE AT NIGHT (Warner Bros./Curb 7-27722)		Hank Williams, Jr. 39 15
65	TELL IT LIKE IT IS (Evergreen EV-1088)		Sammy Sadler 47 8
66	YOU ONLY LOVE ME WHEN I'M LEAVIN' (Golden Trumpet GT-103)		Ellen Lee Miller 68 8
67	MOON PRETTY MOON (Mercury 872 604-7)		The Statler Brothers DEBUT
68	HOLD ON (A LITTLE LONGER) (MCA 53419)		Steve Wariner 43 18
69	PHOTOGRAPHIC MEMORY (BGM 70188)		Billy Mata 72 5
70	NO CHANCE TO DANCE (Capitol B-44325)		Johnny Rodriguez DEBUT
71	LOVE WILL (Warner Bros. 7-27575)		The Forester Sisters DEBUT
72	THE BLUE SIDE OF TOWN (MCA 53418)		Patty Loveless 44 20
73	CAN WE TALK (Happy Man HM819)		Chris and Lenny 81 4
74	I MARRIED HER JUST BECAUSE SHE LOOKS LIKE YOU (MCA/Curb 53471)		Lyle Lovett 52 10
75	LOWER ON THE HOG (MCA 53485)		John Anderson DEBUT
76	I'M GOING BACK DOWN TO DALLAS AGAIN (Door Knob DK 88-317)		Richie Balin 78 3
77	JUST ANOTHER NOTCH IN YOUR GUN (Valley Road VR 101)		Faye Dudley 79 3
78	LOVE IN MOTION (Wolf Dog WDI 21-5)		Ross Lewis 82 3
79	TAKE TIME (Master MR 010)		Dawn Schutt 84 2
80	YOU'VE MADE UP FOR EVERYTHING (Hummingbird Of Clover MC-108)		
			Morgan Ruppe 86 2
81	DIFFERENT SITUATIONS (CMI 1988-B-A)		Mack Abernathy 85 3
82	GET OUT OF MY WAY (Prairie Dust PD-88112)		Burbank Station 87 2
83	TELL ME ANOTHER ONE (Evergreen EV 1082)		Teresa Layne Moody DEBUT
84	FIDDLE TEXAS STYLE (Golden Eagle GE 153)		Cindi Cain 88 3
85	BLUE MOON (BGM 103088)		Easy Money 90 2
86	SEEMS LIKE ONLY YESTERDAY (Step Hunger SHR-1101)		Patty Glenn 91 2
87	ONE OF THESE DAYS (Cannery CA 00900)		Bill Nunley DEBUT
88	LAST CALL FOR LOVE (LH1 B#1 LB-113)		Pat Minter 93 2
89	MORE THAN A MEMORY (G.M. 209)		Rick Thompson 89 3
90	TEN TINY FINGERS, TEN TINY TOES (Echo U-23227)		Keli Dawn DEBUT
91	EVERYTIME I GET TO DREAMIN' (Curb CRB 10579)		Josh Logan 60 11
92	MY ROSE IS BLUE (K-ARK K-1046)		Don LaMaster DEBUT
93	HELP ME GET OVER YOU (A&M 1261)		Wagoners 64 5
94	SHE'S CRAZY FOR LEAVING (Columbia 38-08080)		Rodney Crowell 69 18
95	I'M IN LOVE AND HE'S IN DALLAS (Capitol/Curb/ B-44269)		Marie Osmond 71 11
96	ROLLER COASTER RUN (RCA 8748-7)		Michael Johnson 74 9
97	LET'S GET STARTED IF WE'RE GONNA BREAK MY HEART (Mercury 870 687-7)		The Statler Brothers 75 18
98	THE APPLE OF MY EYE (Gold Rose U-2332)		Don Nutt DEBUT
99	RAININ' IN MY HEART (RCA 8726-7)		Jo-El Sonnier 76 13
100	LOVE IS A NEVER ENDING WAR (Columbia 38-08527)		David Allan Coe 77 5

COUNTRY MUSIC

NASHVILLE NEWS

IT WAS A CAJUN-LOVER'S HEAVEN Feb. 1, as four of south Louisiana's spiciest artists starred on TNN's "Nashville Now". Guests that night were treated to performances by **Jo-El Sonnier**, **Doug Kershaw**, **Eddy Raven** and **Jimmy C. Newman**. With accordions and washboards, the foursome sang and jiggled their way into viewer's hearts with tunes like "Tear-Stained Letter", "Kalenda", "Cajun Stripper" and "Lafayette". Afterwards, we all munched out on crawfish, black beans 'n' rice and other Cajun delicacies. For this Louisiana girl, it was just like being home. Ah-eeee!



JO-EL SONNIER

Sonnier is also one of three stars sharing the stage in a nationwide tour this month. Others on the bill are the **Charlie Daniels Band** and **Alabama**. The groups performed Feb. 3 at MTSU's Murphy Center and despite wintery weather conditions, quite a crowd showed up. Jo-El kicked off the show (right on time, I must say), with several cuts from his LP *Come On Joe*, the most notable being "Rainin' In My Heart". Charlie Daniels' set followed, showcasing his notorious fiddle playing and a rousing version of "Boogie Woogie Fiddle Country Blues." Supergroup Alabama closed the show in fine style, scoring high marks with the crowd by singing their recent number one smash "Song of the South".

Still not having my thirst for live music completely quenched that evening, I trekked westward to Bellevue

where Capitol artist **Kix Brooks** was staging quite a show at the Cockeyed Camel. With songs like "Let Me be the First" and "Devil's Got Her by the Hand" Brooks wowed the crowd. **Bruce Channel** also showed up and did a rocking version of "Hey Baby" that sent the audience into a dancing frenzy in no time.

CELEBRATION OF SONG...The Board of Governors of the Nashville chapter of the National Academy of Recording Arts and Sciences, (what a mouthful!), recently held their Pre-Grammy reception for this year's nominees as well as past Grammy winners at the Vanderbilt Plaza Hotel. Quite a few nominees and past winners showed up for the affair. Seen enjoying themselves that night were **Harlan Howard**, the **Oak Ridge Boys**, **Bill Monroe**, **Kitty Wells**, **Sharon White**, **Tammy Wynette**, members of **Highway 101** and **Restless Heart**, **Dan Seals** and **Lane Brody**. Nominees will find out whether they'll be at next year's party as winners when the 31st Annual Grammy show is aired on Feb. 22.

IN PUBLISHING NEWS...Larry Gatlin has become a partner in the Nashville-based **Affiliated Publishers Inc.**, an international music publishing cooperative. The company offers its members/songwriters in-depth critiques of their work. If the song is deemed marketable, it is then pitched to established artists. After being recorded, the publishing royalties are equally split between API and the writer.

Gatlin shares his partnership with **Tony Harley** and API co-founders **Johnny Slate** and **Danny Morrison**. In a recent press conference, Gatlin expressed his sympathy for struggling songwriters saying "over the past few years it seems like they've become second class citizens, and that's a shame."

"Our doors are not only open, they are *wide* open. We hope to take it back 15 years when the songwriters were the most important thing. We will try to make sure our people are not treated like a commodity," said Gatlin.

Founded almost 18 months ago, API has built up a substantial membership both in the U.S. and abroad, which consists not only of newcomers, but several established writers as well, in both the pop and country fields. Writers interested in joining the cooperative can contact them by writing to 11 Music Sq. East, Nashville, TN 37203, or by phoning (615) 256-9850.

HAPPY 35TH ANNIVERSARY TO Cash Box radio reporter **WDXN** in Clarksville, Tenn. From 1952-68, the station's format varied from contemporary to rock & roll, and finally settled on its present country format in 1969. Since that time WDXN has grown with the popularity of country music. "We were country when it wasn't cool" said Music Director **Andy Anderson**. He said one of the favorite promotions at the station is the one where listeners "dig up their favorite country song, play it on their stereo with WDXN airing it as such." *Cash Box* wishes WDXN another successful 35 years on the air.

NEW STAR ON THE HORIZON...Country listeners should be on the lookout for Playback Record's newest "signee", New York native **Diane Lauren**. Lauren, who was a classical piano student at the prestigious High School of Performing Arts (remember "Fame"?), is now hoping for a shot at the country charts. She was in Nashville recently recording material with producers Jack Gale and Jim Pierce.

ANOTHER COUNTRY LEGEND REPORTED ILL...Loretta Lynn was taken to Parkview Hospital here in Nashville on Feb. 6, after she was found unconscious at her home. No further information as to her condition has been released at this writing. Lynn broke her arm several weeks ago in the Bahama's and was reportedly experiencing great pain due to that injury. *Cash Box* extends their heartfelt wishes for a speedy recovery to the famed Coal Miner's Daughter.

Cecilia Walker

COUNTRY ALBUMS

CASH BOX MICRO CHART

1	OLD 8 x 10 (Warner Bros 25738-1) (P)	Randy Travis	1	29
2	LOVING PROOF (Columbia FC 44221) (G)	Ricky Van Shelton	2	20
3	THIS WOMAN (RCA 8369-1) (G)	K.T. Oslin	3	22
4	BUENAS NOCHES FROM A LONELY ROOM (Warner Bros./Reprise 25749-1) (G)	Dwight Yoakam	4	26
5	GREATEST HITS (RCA/Curb 8318-1) (G)	The Judds	6	25
6	REBA (MCA 42134) (G)	Reba McEntire	5	40
7	IF YOU AIN'T LOVIN' (YOU AIN'T LIVIN') (MCA 42114) (G)	George Strait	8	49
8	WHAT A WONDERFUL WORLD (Columbia FC 44331)	Willie Nelson	9	19
9	WILD STREAK (Warner Bros./Curb 25725-1) (G)	Hank Williams, Jr.	7	32
10	COPPERHEAD ROAD (UNI-7)	Steve Earle	11	12
11	101 2 (Warner Bros. 25742-1)	Highway 101	10	25
12	STRONG ENOUGH TO BEND (Capitol C1-48865)	Tanya Tucker	12	25
13	MONONGAHELA (MCA 42205)	The Oak Ridge Boys	13	22
14	BIG DREAMS IN A SMALL TOWN (RCA 8317-1)	Restless Heart	15	25
15	HOMESICK HEROES (Epic FE 44324)	The Charlie Daniels Band	17	18
16	KING'S RECORD SHOP (Columbia FC 40777)	Rosanne Cash	16	82
17	RAGE ON (Capitol 46976-1)	Dan Seals	18	29
18	DIAMONDS AND DIRT (Columbia FC 44076)	Rodney Crowell	14	42
19	ALWAYS AND FOREVER (Warner Bros. 25568-1)(P/3)	Randy Travis	20	91
20	CHISELED IN STONE (Columbia FC 40982)	Vern Gosdin	19	54
21	THE COAST OF COLORADO (MCA 42128)	Skip Ewing	21	23
22	THE STATLERS GREATEST HITS (Mercury 834 626-1)	The Statler Brothers	22	15
23	UNTASTED HONEY (Mercury 832 793-1)	Kathy Mattea	23	67
24	WILD EYED DREAM (Columbia FC 40602) (G)	Ricky Van Shelton	25	99
25	DON'T CLOSE YOUR EYES (RCA 6494-1)	Keith Whitley	28	34
26	AS I AM (Capitol C1-48764)	Anne Murray	24	16
27	HONKY TONK ANGEL (MCA 42223)	Patty Loveless	29	17
28	ONE TIME, ONE NIGHT (Columbia FC 40614)	Sweethearts of the Rodeo	27	39
29	BLUEBIRD (Reprise 25776-1)	Emmylou Harris	42	3
30	ALABAMA LIVE (RCA 6825-1) (G)	Alabama	26	34
31	RUNNING (MCA/Curb 42169)	The Desert Rose Band	31	21
32	GREATEST HITS, VOL. TWO (MCA 42219)	Lee Greenwood	30	17
33	COME AS YOU WERE (Capitol C1-48621)	T. Graham Brown	33	21
34	I'LL BE YOUR JUKEBOX TONIGHT (Capitol C1-90416)	Barbara Mandrell	35	12
35	WIDE OPEN (Capitol/Curb C1-90417)	Sawyer Brown	36	13
36	80'S LADIES (RCA 5924-1) (G)	K.T. Oslin	37	83
37	SINCERELY (Warner Bros. 25746-1)	The Forester Sisters	34	28
38	SHADOWLAND (Sire 1-25724)	K.D. Lang	32	39
39	THE ROYAL TREATMENT (Atlantic America 90658-1)	Billy Joe Royal	41	64
40	CHASING RAINBOWS (Airborne AB 0103)	Mickey Gilley	40	10
41	MORE GREAT DIRT: THE BEST OF THE NITTY GRITTY DIRT BAND, VOL. II (Warner Bros. 925830-1)	Nitty Gritty Dirt Band	47	2
42	ONE FAIR SUMMER EVENING (MCA 42255)	Nanci Griffith	44	11
43	GREATEST HITS, VOL.2 (MCA 42035) (P)	George Strait	43	72
44	ZUMA (Warner Bros. 35609-1)	Southern Pacific	38	32
45	STORMS OF LIFE (Warner Bros. 2543-1) (P/2)	Randy Travis	46	137
46	VIEW FROM THE HOUSE (MCA 42200)	Kim Carnes	48	24
47	I WANNA DANCE WITH YOU (RCA 6373-1)	Eddie Rabbitt	45	23
48	LYLE LOVETT AND HIS LARGE BAND (MCA/Curb 42263)	Lyle Lovett	DEBUT	
49	HOT DOG (Capitol C1-91132)	Buck Owens	50	2
50	THE HEART OF IT ALL (RCA 6824-1)	Earl Thomas Conley	RE-ENTRY	



PRESIDENTIAL BLESSINGS: During their visit to Washington D.C. for the George Bush inaugural, the Oak Ridge Boys (whom the new President endorsed as his favorite musical act) guested on the CBS televised "Gala" along with film hunk Arnold Schwarzenegger, and a dozen more celebs that included Frank Sinatra, Anita Baker, Julio Iglesias and Randy Travis. (Photo by Kathy Gangwisch)

COUNTRY MUSIC



Tree International's Paul Worley, director of creative services (bottom center) and Ed Seay (bottom left) take a moment to show the members of Highway 101 the latest mixing techniques while producing the group's new album. Pictured top left to right are Highway 101's Curtis Stone, Jack Daniels, Cactus Moser and Paulette Carlson (bottom right).



FENDER GETS A DEAL: A recent press reception marked the announcement that the legendary Freddy Fender has been signed by Critique/Atlantic Records. Carl Strube, president of Critique made the announcement to the crowd during the well-attended reception at the Stockyard Restaurant. Fender will release his first record on the label during the first quarter of 1989. Showing the enjoyment of the occasion are (from left): Fender's manager Stuart Dill, Cash Box Nashville editor Cecilia Walker, Cash Box reporter Sue Thackrey, Fender, Critique VP Wade Conklin, Cash Box Dir. of Operations Joe Henderson, Critique President Carl Strube, WSIX-FM Music Director Ron Dini and Critique Indie Promotions Dir. Brian Interland. (Photo by Alan Mayor)

■ COUNTRY HOT CUTS

1. RICKY VAN SHELTON • "Hole In My Pocket" • *Loving Proof* (Columbia)
2. RESTLESS HEART • "Jenny Come Back" • *Big Dreams In A Small Town* (RCA)
3. BUCK OWENS • "Put A Quarter In The Jukebox" • *Hot Dog* (Capitol)
4. RANDY TRAVIS • "Is It Still Over?" • *Old 8 x 10* (Warner Bros.)
5. ALABAMA • "She Can" • *Southern Star* (RCA)
6. BUCK OWENS (Duet with DWIGHT YOAKAM) • "Under Your Spell Again" • *Hot Dog* (Capitol)
7. THE BELLAMY BROTHERS • "Andy Griffith Show" • *Rebels Without A Clue* (MCA/Curb)
8. REBA McENTIRE • "Respect" • *Reba* (MCA)
9. NITTY GRITTY DIRT BAND • "Johnny O" • *Workin' Band* (Warner Bros.)
10. DON WILLIAMS • "What's The Score" • *Prime Cuts* (Capitol)

■ PROGRAMMERS PICK

□ ALABAMA • Song Of The South RCA (8744-7)

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

■ DARK HORSE CONSENSUS

□ TERESA LAYNE MOODY • "Tell Me Another One" (Evergreen)

With support of *Cash Box* programmers, Moody debuts at #83 with a bullet on the Top 100 and at #16 with a bullet on the Country Indie chart. Stations backing Moody include: WICO, WPNC, KPRB, KRLW, KXAL, KFRD and KJKK.

NASHVILLE NOTE-ABLES

SO NEAR AND, YET,...SO FAR!

As I prepare to vacate my position at *Cash Box* in Nashville, I feel an obligation to explain my approaching exit to a lot of friends and cohorts. In this limited amount of space, I hope to explain a dream. Of course, *life* is simply a limited amount of space. Therein, lies the answer to my voluntary departure.

You see, like Martin Luther King, Jr., I have a dream. No doubt, his was more profound and important to the world. But, like every man my dream is eternally motivating in my own private world. Since I was a child, spending Saturday nights on the farm with my grandparents, I have had a dream to be involved in country music. The dream formulated as I sat before that old Philco radio and listened to the only "show" they would tune in on Saturday night...the Grand Ole Opry. I could imagine performing on that stage and singing to the listening audience across the nation.

Time, maturity, intelligence and a good friend convinced me that my talent and ability did not lie in the direction of performing. However, my high school English teacher told me that I should become a writer. She said I had "the gift." At that time, I didn't know what she meant. A short time later, I did. The ability to say something, in your own way, and make it interesting and associating to others is "the gift"...and it comes from God!

As many know, gifts come in varying arrays of value and importance. Some gifts are, too often, taken for granted and shoved aside to be useless to those who have them. I am/have been guilty of that!

Eight years ago, my wife knew that I wanted to be a songwriter. She is the wise one in our family. She knew, too, that success would be nearly impossible as long as we were living in an area remote to Nashville. So, she said that we should move to Nashville in pursuit of my dream. We loaded everything we could carry in my Ford van (two trips) and relocated here so I could write my songs.

Sounds easy enough, doesn't it? Wrong! For two months, we lived on \$124 per week (her unemployment check), while we both looked for work. We had two vehicles repossessed, ate mostly eggs and popcorn and, thanks to a few friends, entertained ourselves by playing Rummy...until the cards wore out.

At the end of those two months, I was ready to move back "home". Faye (my wife) told me, in no uncertain terms was she leaving, and that I would be moving back by myself, if I truly intended to go. She restated her case that we had given up everything we had to follow my dream. She was not about to accompany a *failure* back "home." *That*, my friends, is the kind of support every songwriter needs, and I fully realized it!

A short while later, we both had jobs...not *good* jobs, but, at least we could pay the rent and improve our menu to include balogna every now and then. While working at other menial jobs, I continued to write and, two years later, I had co-written my first Top 100 song with Dan Mitchell. Sitll, in 1986, when my father passed away, I nearly didn't get home in time because we had to lease a car to travel to his bedside. In addition, I'm convinced that my father left this world not understanding why his college-educated son was starving and struggling, in Nashville, in search of an improbable dream.

I joined *Cash Box* in March of 1987. For nearly two years, Faye and I have lived a nearly normal life. But, somehow, "the gift" was taken for granted and set aside. With a decent car, paid bills, a comfortable apartment and good meals, I became complacent...until recently!

I am satisfied that I have done all I knew how to do...the best way I knew how to do it...while working for *Cash Box*. My staff and superiors have been very good to me. I have made many new friends, and I have tried to help in every way I could. I am extremely proud of *Cash Box's* new image and appearance. I only hope and pray that I have not offended anyone in any way. But, now, my limited space has been filled.

It's time for me to dig out "the gift" and be true to the dream. I leave *Cash Box* to actively pursue a songwriting career, which has suffered due to time allotment for the past two years. I have been so near and, yet,...so far! If I have made some sincere friends in this business, I ask only two things of them in the future. First, wish me luck. Secondly,...I have some tapes I would like you to hear! See y'all on down the road!

Joe Henderson

ALBUM RELEASES



ALABAMA • *Southern Star* (RCA)

Alabama's phenomenal success as the country band of the '80s shows no sign of being on the wane with this latest release for RCA Records. Reaching back to their rural roots, the home-spun foursome recall the joys and disappointments of growing up as the sons of hard-working folks. Songs such as "Down on the River", "High Cotton" and "Ole' Baugh" all relate stories of working class people. Always known for his stunning love ballads, Randy Owens outdoes even his previous

efforts with "If I Had You". Fans will also get a chance to hear guitarist Jeff Cook take the lead on the Beach Boy-ish "Barefootin'". The group has already achieved a number one single, "Song of the South", from this LP, and it looks as if there's plenty other tunes heading that way!

GENE WATSON • *Back in the Fire* (Warner Bros.)

Watson's smooth vocal style, armed with the experiences of an everyday man, works its magic to perfection on this LP, his debut for Warner Bros. With the encouragement of label-mate Randy Travis and Travis' manager Lib Hatcher, Watson seems perched for another sure-shot at country audiences. He's already entered the Top 20 with "Don't Waste it on the Blues". The level of songwriting on this project is exceptionally high, showcasing some of the best writing talents in Nashville. And with Watson's polished deliverance, there are no disappointments. Our



favorites included "Just How Little I Know", "When a Fool Learns", "Somewhere Over You" and "Dreams of a Dreamer".

OUT OF THE BOX

LYLE LOVETT • "Stand by Your Man" (MCA/Curb)

Lovett jumps on the remake bandwagon with Tammy Wynette's country classic. The song switches genders easily, becoming a man's words of advice instead of a sisterly command. With Rodney Crowell, Mac McAnally and Harry Stinson chiming in on background vocals, Lovett lays down the bare facts on how to catch (and keep) a man. Traditional country instrumentation and clean production combine to make a welcome comeback for this tune.

COUNTRY FEATURE PICKS

SUZY BOGGUSS • "Somewhere Between" (Capitol)

This might be the disc to break Bogguss in the country music world. The Merle Haggard-penned tune deals with the hard-to-define barriers that can bar a relationship from fully blossoming. Bogguss' traditional interpretation, sometimes reminiscent of an early Emmylou Harris, brings it all home.

CLINT BLACK • "Better Man" (RCA)

Black finds the maturity to discover something good out of a sour relationship. Learning from his mistakes with this woman, he moves on, a better man. Disheveled production hinders the tune's full potential, however this artist (and songwriter) holds promise.

SHELBY LYNNE • "Under Your Spell Again" (Epic)

With the Buck Owens/Dwight Yoakam version of this release being played heavily as an LP cut, we wondered why Epic chose to have Lynne record it. Although she's quite adept at fleshing out the song's appeal, we are tired of seeing the same song recorded by different artists on the charts at the same time.

RAPPIN' WITH THE WRITERS:

CHARLIE RYAN

Charlie Ryan is 73 years young and, recently, had a hit composition on the country charts thanks to Ray Benson of Asleep At The Wheel. You see, Charlie and his wife, Ruthie, dropped by the *Cash Box* offices to show us pictorial proof that there is an actual car, which he built, called the "Hot Rod Lincoln".

Charlie Ryan wrote "Hot Rod Lincoln" in the late '40s. The song became a national hit in 1960, and in 1972, Charlie (a 30-year member of BMI) was presented a Citation of Achievement by BMI for the song. Charlie, himself, recorded the song in the mid-50s, for Charlie was a popular country artist who has toured with such notable stars as Jim Reeves, Ferlin Husky and Johnny Horton. However, it was his 1959 recording, on Four Star Records, that became the national hit.

Since that time, the song has also been a hit recording for Johnny Bond, Kenny Price and Commander Cody. And, now, to prove that an excellent song becomes a standard by resurfacing on a regular basis...Charlie will be collecting even more writer's royalties due to the recent recording by Asleep At The Wheel.

Charlie Ryan makes his home in Spokane, Wash. and, he is "still active in the music business." That seems obvious. In fact, Charlie says that he and Ruthie have just finished writing a couple of new songs, "Never Alone But Always Lonely" and "The Gypsy". Write on, Charlie!

Joe Henderson

Thanks to all the **Cash Box** Radio stations for playing my first nationally charted single!

ARTIST: PATTY GLENN

TITLE: SEEMS LIKE ONLY YESTERDAY

(written by Patty Glenn)

Promotion: Chuck Dixon-Craig Morris, Tony D'Antonio

Produced by: Robert Metzgar for Capitol Mgt.

Recorded: Music Mill & Nashville Teleproductions

Strings: Steve Mauldin & "A" Strings

Label: Stop Hunger Records

Distribution by: Capitol Advertisement & Management

1300 Division Street

Nashville, TN 37203

615 • 242 • 4722



PATTY GLENN

CASH BOX COUNTRY INDIE SINGLES

1	THAT OLD FAMILIAR FEELING (True)	Lisa Childress	1	8
2	ONLY THE STRONG SURVIVE (Anoka)	Darrell Holt	3	3
3	HERE'S TO YOU (Step One)	Faron Young	4	5
4	I NEED SOMEBODY BAD (Evergreen)	Narvel Felts	5	9
5	TELL IT LIKE IT IS (Evergreen)	Sammy Sadler	2	9
6	YOU ONLY LOVE ME WHEN I'M LEAVIN' (Golden Trumpet)	Ellen Lee Miller	6	8
7	PHOTOGRAPHIC MEMORY (BGM)	Billy Mata	7	8
8	CAN WE TALK (Happy Man)	Chris and Lenny	11	4
9	I'M GOING BACK DOWN TO DALLAS AGAIN (Door Knob)	Richie Balin	8	3
10	JUST ANOTHER NOTCH IN YOUR GUN (Valley Road)	Faye Dudley	9	4
11	LOVE IN MOTION (Wolf Dog)	Ross Lewis	12	4
12	TAKE TIME (Master)	Dawn Schutt	14	2
13	YOU'VE MADE UP FOR EVERYTHING (Hummingbird of Clover)	Morgan Ruppe	16	2
14	DIFFERENT SITUATIONS (CMI)	Mack Abernathy	15	3
15	GET OUR OF MY WAY (Prairie Dust)	Burbank Station	17	2
16	TELL ME ANOTHER ONE (Evergreen)	Teresa Layne Moody	DEBUT	
17	FIDDLE TEXAS STYLE (Golden Eagle)	Cindi Cain	18	3
18	BLUE MOON (BGM)	Easy Money	20	3
19	SEEMS LIKE ONLY YESTERDAY (Stop Hunger)	Patty Glenn	21	2
20	ONE OF THESE DAYS (Cannery)	Bill Nunley	DEBUT	
21	LAST CALL FOR LOVE (Lil' Bill)	Pat Minter	23	3
22	MORE THAN A MEMORY (G.M.)	Rick Thompson	19	4
23	TEN TINY FINGERS, TEN TINY TOES (Echo)	Keli Dawn	29	3
24	APPLE OF MY EYE (Gold Rosé)	Don Nutt	30	4
25	WEEKEND RENDEZVOUS (Gallery II)	Al Bradshaw	10	8

26	I FELL IN LOVE UP TO MY HEART (Rose King)	Ron Roberts	24	8
27	TWO HEARTS (Door Knob)	Jon Washington	26	8
28	TALK TO HER MEMORY (Bear)	Billy Joe Burnette	13	4
29	GOODBYE LONESOME, HELLO BABY DOLL (The Lonesome Strangers)	The Lonesome Strangers	33	2
30	THE SAME OLD ME (Polaris)	Jack Scalse	34	
31	COAL MINERS SON (NCP)	Mack Vickery & Jim Vest	22	8
32	A ROSE IN A BIBLE (ALH)	Tony Pritchett and Debbie Anderson	DEBUT	
33	RAMBLIN' MAN (Duck Tape)	Ernie Welch	25	8
34	TREAT ME LIKE YOUR WOMAN (Gold Rose)	Gaylene Ward	47	2
35	LEFT OVER LOVING (Music City, USA)	Patty Richards	DEBUT	
36	MARIA (Top's)	Dale Tuttle	40	2
37	DON'T BE SURPRISED IF YOU GET IT (Door Knob)	Debbie Rich	DEBUT	
38	LONESTAR LONESOME (Player)	Terry Stafford	31	5
39	THOSE PRECIOUS MEMORIES (GBS)	Karen Donovan	42	2
40	SITTIN' AT THE KITCHEN TABLE (Bear)	Justin Wright	27	9
41	WHAT'S THE MATTER BABY (Regal)	Michael Shane	32	3
42	I REMEMBER (Door Knob)	Rick Anthony	49	2
43	THERE'S A POSSIBILITY (GBS)	Pamela Weeks	DEBUT	
44	LOVE IS GONNA LIVE HERE (Hummingbird Of Clover)	Keystone	28	9
45	SOMEWHERE IN CANADA (Charta)	David Walsh	35	4
46	YOU KNOW THE WAY TO GET TO ME (Gallery II)	Juanita Rose	DEBUT	
47	DEAR DADDY (PBC)	Kim Klein	DEBUT	
48	HOMELESS PEOPLE (Southern Tracks)	Bertie Higgins	43	4
49	THE BED WHERE SHE'D LIE (Holton)	J.D. Hinton	36	5
50	MAKING LOVE TO DIXIE (Tra-Star)	Heartland	37	15

COUNTRY INDIES

INDIE SPOTLIGHT



DOUG KERSHAW • "Boogie Queen" (BGM)

With a distinctive Cajun backbeat, Kershaw salutes dance hall queens across the country. Add a little bit of funk, a lot of spirit and plenty of energy and this south Louisiana artist should get listeners jiggling with reckless abandon. See-sawing fiddles add that final stamp of country authenticity.

INDIE FEATURE PICKS

THE WHITES • "Doing It by the Book" (New Canaan)

Using the Bible as their successful road map to life's trials and tribulations, the Whites produce a nice little toe-tapper as well. Evenly-matched harmonies and heartfelt interpretation leave no question as to where the family gets their divine inspiration.

MARCY CARR • "How Many Heartaches" (OL Records)

With a south of the border flavor, Carr asks herself how many times must she endure this guy's heartbreaking ways. Emerging as a mature vocalist, this young singer belts out a tune like few others her age.

RISING STARS

FAYE DUDLEY

Faye Dudley says that it can only be called "luck". She is speaking of the circumstances which led to her big break as a country recording artist and, now, to a position in the Top 100 country chart. You see, she was selected from the studio audience to sing during the taping of the Nashville Network show "You Can Be A Star".

By chance, one of the talented judges for that show was a record producer who spotted Faye's talent and potential. Faye Dudley was in the right place at the right time. Since then, she has recorded an album and released her current chart single, "Just Another Notch In Your Gun", on the Valley Road record label. When it comes to the essential

elements and talent needed to succeed in the music business, Faye seems to have them all.

A genuine country girl from Blairstown, Iowa, Faye began her musical journey in high school. During the time she was raising a family (four children), she put her career dreams on hold, but she never let the dreams die. Now, her career is off to an astounding start. Through her patience and devotion, she deserves the recognition of her talent, which is now becoming obvious to country music fans. And, the number of fans is growing with each one of her performances.



Because of her vocal presentations and the professional production of her album, Faye has already sold nearly 1,000 albums and cassettes. Being promotionally minded, she sells T-shirts, buttons and photos, in addition to her albums. By doing so, the Faye Dudley Fan Club has become a reality.

Luck, chance and talent came together to give a deserving country singer her chance. Most importantly, Faye Dudley realizes that fact, and she is very determined to take advantage of the opportunity. From what I have seen and heard, I would say that Faye Dudley is the walking, singing definition of a "Rising Star". And, thanks to Scott Ewing, program director at KBOE/KOSK Radio in Oskaloosa, Iowa, for the background information on Faye. Keep up the good work!

Joe Henderson

VIDEO GAMES TO CARRY ANTI-DRUG MESSAGE

CHICAGO—The American Amusement Machine Association announced that it is participating with the Federal Bureau of Investigation in the bureau's Drug Demand Reduction Program, which is a joint program designed to heighten public awareness to the dangers of drugs.

At a photo shoot held recently at FBI headquarters, American Technos, Inc. (Cupertino, CA), The Leland Corporation (El Cajon, CA), Romstar, Inc. (Torrance, CA) and Tecmo, Inc. (Carson, CA) officially unveiled games bearing the warning "Winners Don't Use Drugs" with the FBI seal and Director William Sessions' name. The drug warning, which has been programmed into the attract mode of each game, appears when the game is powered up and repeats while the game is at rest. Among other AAMA manufacturer members participating in the program are: Atari Games Corp., Capcom USA, Inc., Data East, Inc., FABTEK, Inc., Jaleco USA, Inc., Konami, Inc., Merit Industries, Nintendo of America, Premier Technology, Sega Enterprises, Inc., SNK Corp. of America, Taito America Corp., and Williams Electronic Games, Inc. The previously mentioned photo shoot was attended by FBI Director William Sessions and representatives from both the FBI and AAMA.

According to AAMA president Frank Ballouz the idea for this program stemmed from a feeling among members of the coin-op industry that the industry was in a prime position to assist the nation in its efforts against drugs. "Millions of children and young adults across the country come in contact with our equipment every day," said Ballouz. "We believe the impact of the FBI warning through this medium will be very strong." Robert C. Fay, executive vice president of AAMA (and former special agent for the Bureau) added, "It is our sincere hope that this will be only the beginning of our efforts in this area. We have been in contact with drug education agencies across the country in an attempt to better educate ourselves, and offer our assistance wherever possible."

FBI Director William Sessions expressed pleasure with the Bureau's new program, and AAMA's participation in it. "Drug abuse is one of the most serious problems facing our society today," he said. "We appreciate the AAMA's cooperation in getting the FBI's anti-drug message before the public."

Director Sessions initiated the FBI's Drug Demand Reduction Program in April of 1988 to augment the Bureau's traditional drug enforcement efforts in combating the critical drug problem in the United States. Each of the FBI's 58 field offices has designated special agents to coordinate this effort with schools, businesses, and community groups in developing programs to reduce drug abuse.

INDUSTRY CALENDAR 1989

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

February 24-26: Iowa Operators of Music & Amusements; annual state convention & trade show; Collins Plaza; Cedar Rapids, IA.

March 3-5: So. Carolina Coin Operators Assn.; annual state convention & trade show; Sheraton Columbia Northwest; Columbia, SC.

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

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

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

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

May 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, Wisconsin.

May 19-21: California Coin Machine Assn.; annual state convention; La Valencia Hotel; La Jolla, CA.

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

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

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

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

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

AMOA GOVERNMENT CONFERENCE SET FOR APR. 16-18

CHICAGO—The Amusement & Music Operators Association will hold its 1989 Government Affairs Conference on April 16-18 at the Hyatt Regency Washington on Capitol Hill in Washington, D.C. This annual event provides a forum for AMOA members to be briefed on government regulations and legislation at the federal level and the opportunity for communicating with elected representatives.

Program highlights include: sessions on dollar coin legislation, jukebox licensing as well as legislation and regulations affecting tobacco vending; a briefing by AMOA officers and Robert Wilbur, the association's government affairs liaison, on the status of key industry issues; and congressional visits with elected officials and their staffs. AMOA's Washington office will assist members in scheduling these meetings.

In addition, several social activities are planned including AMOA's annual

Congressional Reception which will feature AMOA's second annual Congressional Pinball Tournament plus a newly added AMOA Coin-OP Basketball Tournament pitting members of Congress and their staffs against one another along party lines.

Walter Bohrer Jr., immediate past president of AMOA, is this year's government relations committee chairman and Richard Hawkins of D&R Novelty in Rochester, MN, is committee vice chairman. Frank Seninsky of Alpha-Omega Amusements in Edison, NJ, is coordinating the Congressional Pinball and Coin-Op Basketball tournaments.

Program, housing and registration information will soon be mailed to some 1,400 AMOA operator, distributor and manufacturer members nationwide.

Further information may be obtained by contacting the AMOA office at 111 E. Wacker Drive, Suite 600, Chicago, IL 60601.

ENTERTAINMENT BOOKED FOR AAMCF DINNER

CHICAGO—As previously reported in Cash Box, the annual American Amusement Machine Charitable Foundation appreciation dinner, which is scheduled for Thursday evening, February 23, at Bally's Hotel in Reno will honor Bert Betti, chairman of H. Betti Industries. In addition, the Foundation has booked some acts to perform during the entertainment portion of the evening.

Headlining the show will be veteran comedian Henny Youngman. Mike Love of the Beach Boys, together with the Endless Summer Beach Band, will then rock the house with dance music from the 60's and 70s.

This event is among the highlights of ACME '89 which will be in progress from Thursday, February 23 thru Saturday, February 25 at Bally's in Reno.

To order tickets call (703) 548-0766 or contact the American Amusement Machine Charitable Foundation at P.O. Box 1417, Suite E39, Alexandria, VA 22313.

FLORIDA OPS BATTLE CRANE CONTROVERSY

CHICAGO—On February 1, representatives of the Florida Amusement Vending Association attended a meeting in the offices of the Department of Business Regulations, Division of Alcohol and Tobacco, regarding the recently issued Attorney General's

opinion letter on the legality of crane games.

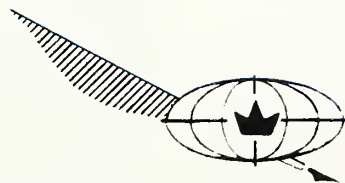
A number of important disclosures came as a result of the meeting. FAVA advised that the Department of Alcohol and Tobacco will take no enforcement action regarding the legality of crane games prior to June 30, 1989; and that between now and then, subsequent meetings will be held to determine guidelines regarding the legal operation of crane games on premises licensed by the Department. In the opinion of the Department and the Attorney General, if a crane game offers any element of chance in determining a player's ability to obtain a prize that game is illegal under existing statutes. Such games, after June 30, 1989, will be subject to confiscation, and the premises on which the game is located, will be subject to penalties against their license.

FAVA issued a special bulletin to its membership urging operators to do their own police work by reviewing the set up and operation of their existing games to determine if any obvious elements of chance exist. The presence of any one of the five following examples will make the game illegal under the Attorney General's opinion:

1. The player cannot control or does not know when the claw might drop.
2. The player does not know the amount of time he or she has to maneuver the claw into position.
3. The size or shape of the claw would prevent the player from picking up a prize.
4. The tension is too weak to lift the prize.
5. The size of a prize is too large for the claw to pick up.

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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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