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APRIL 8, 1989

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XTC SWEET AND SOUP POP

Carole King

CITY STREETS

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

CASH BOX

THE MUSIC TRADE MAGAZINE

C O N T E N T S

MUSIC FEATURES

8 L.A. RADIO: IN SEARCH OF THE LOST FORMAT (PART 2)

J.J. Jackson's got the Edge. Now what's he gonna *do* with it?**Bud Scoppa, in Art & Commerce**

9 THE ABCs OF XTC

"The Klaatu of the '90s" unveils its most flavorful album. A chat.

Julius Robinson

10 INDIGO GIRLS: ALMOST BLUE

Fame comes knocking for this New South folk duo. And they almost say no.

Karen Woods

10 THE DOGS D'AMOUR HOWL

A dose of Lord Byron, a shot of Wild Turkey and thou.

Janiss Garza

11 TOO MUCH JOY: GREEN EGGS & BA's

These Ivy League smarty-pants almost named themselves after a *Cash Box* staffer.

This is the payback.

Karen Woods & "Friend"

COLUMNS

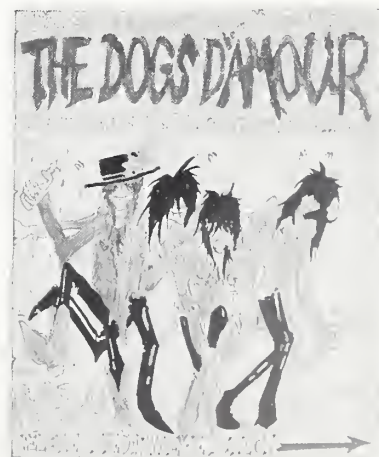
- 6 The Buzz / Johnson, Woods, Iley and their sources
- 8 Art & Commerce / Bud Scoppa straddles the bottom line
- 12 The Shock of the New / Joe Williams ponders the alternatives
- 13 The Heavy Metals / Janiss Garza is the definitive rock & roll chick
 - 14 On the Dancefloor / Neil Harris cuts a rug
- 20 Singles Going Steady / Julius Robinson has his ear to the wind
 - 22 Rhythm & Blues / Neil Harris throws down the glove
 - 24 On Jazz / Lee Jeske blows hot and cool
- 25 Globalist Groove / Tom Cheyney has been there and back
- 28 Nashville News / Cecilia Walker takes a stroll on Music Row

CHARTS

- 12 Top 40 Alternative LPs
- 13 Top 40 Metal LPs
- 14 Top 40 Dance Singles
- 16 Top 200 LPs
- 18 Radio Report
- 21 Top 100 Singles
- 23 Top 100 Black Singles
- 24 Top 40 Trad Jazz Albums
- 25 Top 40 World Music LPs
- 27 Top 100 Country Singles
- 28 Top 50 Country Albums
- 31 Top 40 Country Independent LPs
 - 34 Chart Index

DEPARTMENTS

- 4 TickerTape: New, expanded and relevant
- 5 News: South By Southwest Conference
 - 7 Movers & Shakers
- 15 Retail Report / Shoptalk
 - 27 Country
 - 32 Coin Machine
 - 35 Classifieds



PAGE 10



PAGE 5

Cover photo by Sheila Rock

TICKERTAPE

THE BIZ: In late-breaking news, we've learned that **I.R.S. Records** will remain with **MCA** for North America (despite longstanding rumors to the contrary), but that the two labels will henceforth be involved in a P&D relationship. I.R.S. is expected to relocate to a 40,000-square-foot facility within spitting distance of its present headquarters on the Universal lot. The label is also in the midst of beefing up its field marketing staff; first to be appointed is **Dee Murray**, who becomes Midwest field marketing director out of Chicago. In other I.R.S. news, **Cary Baker** has resigned his post as publicity VP after five years at the label. Baker plans to decide from among several job offers while working on his tan for a couple of weeks. Leave him a message at (213) 969-8891.... Meanwhile, in this week's episode of the **EMI Music Worldwide** serial (or is that cereal?), upwardly mobile **Jim Fifield** (a General Mills exec until 1985) has wrested the CEO slot from longtime head man **Bhaskar Menon**. Effective April 1, Fifield's title is adjusted from president and chief operat-

of creative services VP **Jeff Gold** will be greatly expanded, and no one is expected to be brought in from outside....

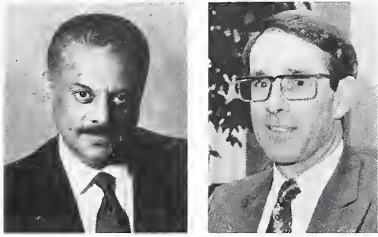
MCA president **Al Teller** has gotten around to restaffing the label's depleted A&R department with four appointments. Former Columbia Records MOR specialist **Denny Diante**, who got the axe when Teller lost his presidency at the CBS label, is reunited with his old pal as VP, while Columbia metallurgist **Bret Hartman** becomes manager. Diante and Hartman join a pair of new



DIANTE, DODES

directors, **Susan Dodes** (who moves over from Warner/Chappell music) and **Paul Kremen** (formerly with Unicity Music). But will Diante have to report to incumbent A&R head **Kathy Nelson**?... Another former Columbia A&R man, **Jamie Cohen**, is expected to resurface in somewhat less corporate surroundings in the next week or two.... **PolyGram** has set up its own merchandising company, which will be managed by **Great Southern Merchandising** of Macon, Ga. **PolyGram Merchandising Co.** will be overseen by **Peter Takiff**, senior VP, strategic planning, at the label.... **WEA International's** acquisition of the week: Japanese label **Alfa Moon**.... Talk about the age of specialization: MCA publicist **Julie Farman** is now handling just three acts—**Bobby Brown**, **Fine Young Cannibals** and **Guy**.... Finally, we received a note from **Chrysalis** president **Mike Bone** in response to our speculation (Art & Commerce, March 4) that, "If Bone sits tight, he could be seen a year from now as the new **Buziak**." Sez Bone, "Does that mean I have to gain more weight?"

MEAN STREETS: **New Music America**, the annual traveling avant-



FIFIELD MOVES UP, WHILE MENON GETS MOVED OVER

ing officer to president and chief executive officer, while Menon retains his title of chairman but assumes lesser responsibilities and a greatly diminished power base. Industry insiders speculate that **Capitol Records** honcho **Joe Smith** was one of those involved in orchestrating the move.... As expected, **Don Jenner** has made the jump from **Arista** to **Columbia Records**, where he's expected to be named president.... **A&M** general manager **Bob Reitman** will be checking out the Florida sun from his new slot as marketing exec for **Universal Studios Florida**. Reitman's departure leaves a gaping hole in the cabinet of A&M prez **Gil Friesen**, but the role



THE THORN & THE BUTTERFLY: In a joint press conference last week, the principals discussed **Thorn EMI's** acquisition of 50% of the **Chrysalis Group**. Although both labels had an initial meeting in December and another at **Midem**, negotiations began only 11 days prior to the announcement. This is not a hostile takeover, with the main change at **Chrysalis** being in distribution, not personnel (the American deal with **CBS** expires in 1990). The agreement excludes music publishing, recording studios, and record/video export division. Pictured, from left, are **EMI Worldwide** president **James Fifield**, **Chrysalis International** executive VP **Joe Kiener**, and **Chrysalis** chairman and co-founder **Chris Wright**.



ONE ON ONE TON O' FUN: **L.A. Guns** are busy little bees, recording their upcoming **PolyGram** release at **One on One** in North Hollywood. Pictured, standing, from left, are second engineer **Mike Tacci**, executive producer **Tom Werman**, **L.A. Guns'** guitarist **Tracii Guns** (the founding **Guns of Guns N'Roses**), and studio proprietor **Jim David**; seated at the console are producer/engineer **Duane Baron** and producer **John Prudell**.

garde festival (last year it docked in Miami) is returning to New York for the 10th anniversary event, November 10-18. **The Brooklyn Academy of Music** is hosting the festival, with the **BAM** events making up a large part of its annual **Next Wave Festival**. Among the more than 100 artists scheduled to appear are **John Zorn**, **Kip Hanrahan**, **Moondog**, the **World Saxophone Quartet**, **Blind Idiot God**, **John Carter**, **Greg Osby**, **Fred Frith**, **Musica Electronica Viva**, **George Lewis**, the **Brooklyn Philharmonic** and **Ginger Baker**; among the almost two dozen New York venues involved are **CBGBs**, the **Knitting Factory**, the **Kitchen** (where the first **New Music America** took place in 1979), the **World and Merkin Concert Hall**. **Philip Morris** has provided funding, **Elektra's** **Bob Krasnow** is heading a multi-label **Recording Industry Council to New Music America**, and a phalanx of 300 public radio stations nationwide will air portions of the festival either live or on a one-day tape delay basis. Full details will be available in May; a call to (718) 636-4100 brings a brochure.... Midtown, where all the lights are bright; Midtown, waiting for you tonight. **Petula Clark** are you listening? Ten days after the **Ritz** shutters its downtown doors for shiny new midtown (W. 54th St.) quarters, the **Lone Star** follows suit. The iguana-adorned club, which opened a midtown branch, the **Lone Star Roadhouse**, on W. 52nd St. last year, is giving in to landlord pressures and moving out of its 5th Ave. and 13th St. home on Apr. 16th. The slaves of New York are having to learn all sorts of new subway routes.... **John Simmons**, **Whitney Houston's** musical director, died of respiratory disease at the age of 41. **Cissy Houston** was to conduct a memorial service, with the participation of **Whitney**, **Stephanie Mills**, **Valerie Simpson** and **BeBe & CeCe Winans**, last week at Newark's **New Hope Baptist Church**.... And the year's hippest booking has to be **De La Soul's** recent appearance during the **Ringling Bros. Barnum & Bailey Circus** stint at **Madison Square Garden**. Word has it the boys really wowed the kiddies. Can **Pee-wee's Playhouse** be far away?

THE END-OF-THE-WORLD-AS-WE-KNOW-IT DEPARTMENT: The forward-thinking folks of the **Soviet Union** will get a chance to prove just how hip they really are when they play host in April to **Sonie Youth**. The New York noise ensemble will bring their unholy guitar attack and anarcho-sexual sensibilities to at least five Soviet cities, starting April 5 in the Lithuanian capital of **Vilnius**. This is uncharted territory for all concerned—

American rock bands on independent labels have only been coming to the U.S.S.R. since December, when **Thin White Rope** did a short Soviet tour.

TECHNO INFO: In a move intended to generate high-volume real-time interaction with its viewers, **MTV Networks** has signed a deal with **AmEx** affiliate **FDR Technologies** for use of the company's patented mass-audience interactive telephone technology. The marketing and research implications are obvious.... **Sonopress**, the Bertlesmann-owned cassette-duping company, is adding 70,000 square feet to its **Weaverville, N.C.**, plant. The company recently introduced a new duplicating process known as **DAAD** (an acronym for digital audio analog duplication) through which digital information is transferred directly onto cassette, eliminating the need for analog master tapes.... **Agfa** presents a seminar on "Restoring Old Masters," at the **Registry Hotel** in **Universal City**, April 12.

LONGPLAYERS: In a late flash, **Island Records** has deemed **Marianne Faithfull's** much-anticipated new LP "unreleaseable."... **Adventurous Elektra** has signed **They Might Be Giants** and will release **The Pixies'** label debut **Doolittle** this month.... **A&M** feels it has a big winner in **Joe Jackson's** **Blaze of Glory**, while the folks at **Arista** are psyched about **Aretha Franklin's** May release, with appearances by **Elton John**, **James Brown** and **Whitney Houston**, along with liner notes by **Cash Box** contributor **Richard Sassin** (who also wrote the notes for **Roy Orbison's** *Mystery Girl*).... April releases from **Warner Bros.** include **Dr. John's** *In a Sentimental Mood* (featuring a duet with **Rickie Lee Jones** on "Makin' Whoopie" and a cover of the Merseybeat classic "Don't Let the Sun Catch You Cryin'") and the soundtrack of *Earth Girls Are Easy* (with contributions from **Hall & Oates**, the **B-52's**, **the Jesus and Mary Chain**, and **Julie Brown**, who wrote the screenplay and stars).... **Steve Morse**, the ex-**Dregs**, current-**Kansas** guitarist will release his first MCA solo album, *High Tension Wires*, in May.... MCA reissues maven **Andy McKaie** gave us a sneak peek at one of his next batch of **Chess** packages. It's called *Wrinkles: Classic & Rare Chess Instrumentals*—and it's a must-own for those funky cocktail parties you'll be hosting this summer. Look for it in June.... In other blues news, we're saddened to report the death of **Robert "Pops" Taylor**, husband, road manager and co-producer of singer **Koko Taylor**, after a long illness; he was 72.

SXSW '89

BY TOM DE SAVIA

BMI and *the Austin Chronicle* co-hosted the 3rd annual South by Southwest (SXSW) Music & Media Conference in Austin, Texas, from March 16-19—a unique convention noted for its emphasis on the business of music rather than the music business.



THE BIG GUN BEAT: Columbia recording artists Darden Smith & the Big Guns perform at Club Cairo.

The Austin Chronicle, a co-sponsor of the conference, hosted its annual Austin Music Awards program to kick off the conference weekend. Saluting the best of all aspects of the Texas music scene, the 1988-89 Austin Music Awards (held at the Austin Opera House), featured lengthy performances by the likes of Butch Hancock & the Sunspots with Jimmie Dale Gilmore, Two Nice Girls with Lucinda Williams, Timbuk 3, Lou Ann Barton, Marcia Ball, Angela Strehli and Omar & the Howlers.

Enigma recording artist Mojo Nixon opened the convention itself with an inspired, sermon-like invocation, urging support of new music and new bands and calling for a halt to complacency in the music industry. Following Nixon, *Village Voice* music critic Robert Christgau gave the keynote address, sharing many of his feisty rock critic views with the crowd.

Throughout the weekend, panel discussions were held, covering such aspects of the industry as A&R, business affairs, video, songwriting, booking, publishing deals, artist developing/marketing, management, producers, college/non-commercial radio, publicity, rock journalism, radio promotion, indie labels, urban music, international concerns and charts & trades.

In addition, a variety of workshops were held, concentrating on everything from women in the music business to promotion to regional markets to the individual genres of heavy metal, reggae/world beat, rap, country/folk and blues/jazz.

Sixty businesses, ranging from retail outlets to recording studios to record labels, opened their doors to the 1,500-plus registrants for the



TRIO: Ron Sobel of ASCAP, singer Rosie Flores, and EMI Music's Tracy Gershon at ASCAP's showcase at the Steamboat.

convention's first annual "1989 SXSW Music Business Open House." The event allowed registrants to visit various outlets in the local music community and get a behind-the-scenes look at Texas' business environment.

The conference, in conjunction with various clubs in the Austin area, featured its annual "SXSW Music Festival"—in which 250 bands performed in 20 clubs over a three night period. In addition to being a showcase for the Texas music scene overall, the various club shows provided great exposure for a wide variety of young bands from all over the country.

Such established acts as Alex Chilton, Mojo Nixon & Skid Roper, the Wagoneers, Darden Smith, Timbuk 3 and the Reivers performed alongside much ballyhooed newcomers as Poi Dog Pondering, Killbilly, Kelly Willis & Radio Ranch and Three on a Hill. The variety of new and exciting talent—ranging in styles from country to metal—was a grand opportunity for the various A&R execs present.

The city of Austin seems to have found a rejuvenated identity as a musical hotbed. Certainly the city has enough resources to be a regional capital of the music industry, locked as it is between the two coasts. The steadily growing SXSW conference should help.



MOJO IS EVERYWHERE: BMI's Jody Williams and Enigma recording artist Mojo Nixon at the BMI Radio booth.



SING OUT LOUD, SING OUT STRONG: Pictured following the SXSW songwriters panel are (from left): The Wagoneers' Monte Warden; Guy Clark; Janna Allen; Paul Chiten; Butch Hancock; and Doug Pinnick of King's X.

THE BUZZ

LA IT'S VERY RARE ON A MONDAY NIGHT in the City of Angels that an avid clubgoer (like myself) will walk into a club without having heard a note from any of the bands playing and be pleasantly blown away by (nearly) all of them. The Monday night was at the **Club With No Name** (formerly **Scream**), and the bands were **13 Engines** and **Sixtieth Parallel**. The latter is a four-piece from Orange Country that sounds rather Bowie/Bauhaus/Jesus & Mary Chain-ish. They have shiny new equipment, a record on **Dr. Dream Records**, and **J.J. Jackson** has embraced them at **The Edge**, where (their publicist informs me) they are in heavy rotation. Musically, Sixtieth Parallel play songs with the sort of hope and anticipation of a long and tetcherous climb up a steep mountain—you're weary and tired, in need of a rest, but the top is just a few steps away. It's that moment of renewed energy just before you collapse—that's what they sound like. But after a set, you wonder if they're still playing the song you heard when you walked in.



The real treat was 13 Engines. Their first few songs were good, so I watched a bit. And pretty soon I found myself transfixed, tapping my toes and bopping my head to some wonderful sound that had got hold of my senses—that college/alternative groove thang a la the Replacements, Soul Asylum and all that good stuff. And it just kept getting better. I should have been tipped off by the fact that the guitarist was barefoot. Intrigued, I had to know more, and here's what I learned: 13 Engines are a Tornoto-based quintet who have two albums on Detroit-based **Nocturnal Records**—*Before Our Time* and the current *Byram Lake Blues*. They have existed with their present lineup—John Critchley (vocals, guitar), Mike Robbins (guitar), Jim Hughes (bass), Grant Ethier (drums, backing vocals)—for about three years, and for the last two have been managed by Minneapolis-based **Peter Jaspersen**, who spent six years managing the Replacements. The band is currently touring the U.S., headlining Minneapolis' Uptown April 7, Chicago's Club Metro April 12, and Toronto's Apocalypse the 21st.

TID-BITS: "Glamour-puss producer" **Desmond Child** is putting the finishing touches on the new as-yet-untitled album from Brezhnev's fave rocker **Alice Cooper**, due June 1 on **Epic**. In the April 6 issue of *Rolling Stone*, **Alexei Brezhnev**, grandson of the late Soviet leader told interviewer **Thomas Johnson** that his favorite groups are Alice Cooper, **the Beatles** and **the Stones**. Cooper co-manager **Toby Mamis** was amazed that, not only had Alice penetrated the Iron Curtain, but that his music is favored among the Russian ruling elite! It also turns out that Alexei is active in the rock music business in the Soviet Union.... Meanwhile, Child will go into **Conway** studios, recording for two weeks with 1988 Academy Award winning actress **Cher**. In August, after she finishes filming *Mermaids* with **Sean Connery**, Cher will be performing in concert at the Sands Hotel & Casino in Atlantic City.... In an unrelated story, **Breathe** have made **A&M** history! They possess the proud title of being the first (and so far only) A&M act to have three top 10 singles from a debut album: "Hands to Heaven," "How Can I Fall," and the current chart buster, "Don't Tell Me Lies." During a recent American promotional tour they appeared on NBC's early-morning program *Today* and **Pat Sajak's** late-night talk show.... Looking forward to **Paul McCartney's** new album! **Capitol** announced a June 6 release for *Flowers in the Dirt*, and it is rumored McCartney could be planning a tour to coincide with the release!... Those fabulous people at **Segal & Associates** have informed me of yet another music industry plethora of information: The **BPME Annual Seminar** takes place in the Motor City hometown of **Was (Not Was)** (that's Detroit, in case you weren't sure) from June 21-24. It's produced by radio marketing experts for radio people with four days of interesting seminars focusing on topics from formats to marketing to advertising. The BPME also presents 33 gold medallion awards in advertising and promotion. And I hear the weather is lovely that time of year.... **Jane's Addiction** sold out six consecutive nights at the **John Anson Ford Theatre**.... **Bon Jovi** added a second night with **Skid Row** at the **Forum**.... **Gaye Bykers on Acid** opened for **Fishbone** at a sold-out **Astoria** theatre in London.... Watch for new albums from the **Cure**, **Queen**, **the BeeGees**, **Billy Idol**, **the Godfathers**, **Sandra Bernhard** and **Debbie Harry**.

Lisa Johnson

NY AS WE WERE SITTING in the lounge of a midtown Manhattan hotel, I noticed two women of *un certain age* sitting next to us, nudging each other and staring at my companion. Understandable, really: **Danny Sugerman**, author of *Wonderland Avenue: Tales of Glamour and Excess* is definitely interesting to look at, dark, intense, a little rakish. When we got up to leave, one of them leaned over and asked for an autograph. Sugerman looked at them, looked at me, looked back at them, and said "I don't think you know who I am." She gave him a look, and said "of course I do," handing him her bible. He complied: "I should sign this in the chapter about the prodigal son."



This offhand remark is actually a better analogy than any I could come up with, and coming straight from the source is more honest than anything I could say. Sugerman is, in a sense, rock and roll's prodigal son, having lived through all the "glamour and excess"—mostly excess—that rock and roll has to offer.

Wonderland Avenue follows Sugerman through childhood (if you were precocious yourself you'll love this section) to the turning point, his first **Doors** concert, through his early teens, increasing estrangement from his family, escalating substance abuse, the death of his idol and mentor **Jim Morrison**, to the point where his father had him committed at age 21 to heal both body and mind from the effects of taking too much of too much too often.

Sugerman mentions that even while he was living through all of this—one incident hiding under a van from the police with \$600 worth of heroin clutched to his chest comes to mind—he realized that his life, such as it was, would make good material for a book. "I even had several working titles in mind," he said. "Like *Rock and Roll Will Rot Your Brain (And Drugs Don't Help Much Either)*."

I Was a Teenage Pig is another working title for a possible sequel, which would pick up where this one left off ten years ago, excluding the afterward, which was written just before it went to print. "Or as Ray (Manzarek, Doors keyboardist) says, *A Boy and His Drug*. Or *Portrait of the Young Artist as Dope Fiend*. Or"—my favourite—"Zen and the Art of Methadone Maintenance. I don't know what I'm going to call it. *Drooling and Waving*. I always liked that one." There's a story that goes along with that one, but I think I'll skip it.

"I always wanted to write the rock and roll *Catcher in the Rye*," he said, "but that was more delusional; I was taking notes, I wanted to write a novel and this was my research. That wasn't why I was doing it and I wasn't justifying the behaviour by saying I was going to write about it. But I found it interesting. I just knew I'd use some of this material someday. I sort of knew I was going to write it, but I'm just lucky to have lived long enough to have done so. I felt like for awhile that I was being kept alive for that reason. It was the only thing that even remotely resembled a plan that I had."

He started the project with the idea that it was going to be a novel. "I started it in the first person, but that didn't feel right, then I started it in the third person, and it still didn't feel right," he said. "So I decided to write it in the first person again, as myself. I couldn't make up a better rock star than Jim Morrison, or a better character than my brother, or a more powerful, charismatic father, or a more compassionate, gentle man than Ray. It had to take place in the real world, and if it had to take place in the real world, it had to be Jim Morrison, it couldn't be a character based on Jim Morrison, and if it had to be Jim Morrison, then obviously it had to be me."

The clean up at the end of the book was not the end of Sugerman's drug problems; it was the first step, but it took a long time. He finally discovered that as far as drugs go, "there is no big secret." He does "straight" things now, goes to movies, has a dog, "just the process of life, you know? I guess the feeling I was looking for I found in a syringe, but it disappeared, it wasn't there anymore. And I gave it every benefit of a doubt."

"I'm learning these lessons everyone learned at 21 or 22, and here I am at 34, going 'oh, yeah, I know what time the sun sets, before I only knew what time it came up.'" Crooked grin. "It's a very selfish thing to do, becoming a drug addict."

We end up on the subject of how disasters large and small all seem to be happen in clusters. I make some vague fatalistic comment about it being just as well, because if you didn't have the little disasters, you'd get bored. I obviously forgot who I was talking to. Sugerman gives me one of those looks, the kind you give small children and stupid people, and shakes his head. "I could handle being bored. Forget about nirvana, I'd just like to get to boredom."

Karen Woods

UK A&M BUZZ: There were some very strange and sudden goings on at A&M last week. In fact, it has been "completely restructured." There has been a long list of casualties collecting pink slips in all departments. Former marketing director **Howard Berman** is returning from L.A. to take up the position of general manager, while managing director **Brian Shephard** is to take direct responsibility for A&R.

Shephard comments: "The record business is a dynamic and competitive environment. Those companies who wish to succeed must be prepared to adapt themselves to meet the new opportunities and challenges that we all will face in the '90s. While I appreciate such changes can be unsettling in the short term, our prospects can rarely have looked brighter.

"Our artist roster is stronger now than it has ever been. We have a stream of important releases lined up for '89." Those releases include the new albums from **Joe Jackson** and **Janet Jackson** and consolidating the success of new star **Sam Brown**.

Andy Prevezer takes over as head of press, and the first package to arrive from him was a catchy but aggressive song from **Phil Sautchi**, the younger brother of the famous advertising millionaires, who hopes to find success on his own terms.

"I've never been jealous of my brothers' luxurious lifestyles," he says. "I'm much happier doing my own thing. Of course, being a Sautchi means I'm automatically linked with my brothers, but we couldn't be further removed. And it's certainly not the name that helped me get my recording contract. A&M is a big company and there is too much money involved for them to give me such a contract unless they reckoned I could sell records."

The single, "Three Miracles," will be followed by an album called **Stripped**.

"I'm not looking to change my lifestyle. But I'd like the creative satisfaction of knowing people liked my music."

THORN EMI BUZZ: Chrysalis co-founder **Chris Wright** conceded last week that the Thorn EMI's purchasing of 50% of the company was a symptom of the enormous competition for rights and artists, and the increasing difficulties faced by independents. Following its well-publicized losses, it had been essential for Chrysalis to see that "the company had a clear out future." Chrysalis will be distributed and marketed by Thorn EMI. Thorn Music will also have the option of acquiring the remaining 50% of the Chrysalis business after March, 1999.



MONKEES BUZZ: The Monkees continued their worldwide tour with a stint at the Royal Albert Hall. The tones of the once brazen "Hey, Hey, We're the Monkees" sounded rather muted, played by a group of anonymous session musicians dressed in black tie. Those '60s idols and good-time boys leapt unto the stage with ridiculous costumes. They were a pantomime act, the **Marx Brothers** without **Groucho**.

Miniscule **Davey Jones** changed his costume every other number. For "Valerie" he wore zebra skin-tights, a black **Tina Turner** wig and a cobalt-blue glitter codpiece. He looked like **Bam Bam** from **The Flintstones**. **Peter Tork** looked embarrassed and alienated throughout. But **Mickey Dolenz** strutted around the stage with confidence and conviction, even when dressed in a flamenco dancer's frills. He did a small spot on the drums which he delivered with gusto and panache, even though the session musician was still drumming away behind him.

When the three launched into their classics there were more screams at the Albert Hall than for a **Bros** concert. Mums and dads, kids and the odd granny, bounced to their feet for "Daydream Believer." And the Monkees chanted unabashed. After all, they never did have credibility, why start now?

Chrissy Iley

MOVERS & SHAKERS

■ **Bob Hurwitz** has been promoted to senior VP of **Elektra/Nonesuch Records**. Hurwitz joined the Elektra family in 1984 as VP/GM of Nonesuch, and over the last 18 months, he has also overseen the Elektra/Musician label.

■ **MCA Records** has made four new appointments to their A&R staff: **Denny Diante** as A&R VP, **Susan L. Dodes** as East Coast A&R director, **Paul Kremen** as West Coast A&R, and **Bret Hartman** as A&R manager. (See tickertape for more details.)

■ **Karen Dumont** has been appointed director of A&R for **Atco Records** on the West Coast. Prior to this position, Dumont handled artist relations at McGhee Entertainment management firm for three years, while also managing bands in the L.A. area. She spent the four years previous in A&R at PolyGram. ■ **Teddy Astin** and **Trupiedo A Crump, Jr.** have been named co-national directors of black music promotion for **Warner Bros. Records**. Astin will be based at WEA's Atlanta branch, while Crump holds down the fort in WEA's Charlotte, North Carolina.

■ **Atlantic Records** has made two promotions: **Cathy Burke** has been upped to manager of national secondaries promotion, while **Lea Pisacane** has been promoted to manager of national album promotion. Both are based in New York. ■ **WEA International** has announced the appointment of songwriter/arranger/producer **Juan Carlos Calderon** in A&R consultancy. Calderon will work with all of WEA's Spanish-speaking territories on various facets of A&R, as well as consulting on matters of both local and pan-Hispanic artist development. Calderon's production credits include Venezuela's Maria Conchita and Scotland's Sheena Easton. He also wrote the 1974 international pop hit "Eres Tu (Touch the Wind)."

■ **Columbia House** promotions: **Harry A. Elias** has been named VP of CBS video library; **Richard A Capossela** has been named director of video club marketing; and **Despina Gurlides** has been appointed director of video sales and programming.

■ **RCA Records** has promoted **Basil Marshall** to national product director of jazz & contemporary music. Marshall joined RCA nearly 16 years ago and has worked in sales, product management and R&B promotion. Marshall remains in New York.

■ **Kevin Sutter** has been appointed senior director of album promotion at RCA Records in **New York**. Kevin joins RCA after four-years with Chrysalis, most recently as senior director of album promotion. ■ **Mark Kaplan** has joined **Direct Management Group**, whose clients include the B-52's, Echo & the Bunnymen, Bryan Ferry, Joe Jackson and OMD. Kaplan was previously one of Direct's business managers with Gudvi, Chapnick & Co.

■ **Elektra Records** have made two appointments on the West Coast: **Leah Simon** to western regional retail customer relations manager and **Rose Westfall**, who will fill the sales coordinator position. ■ **Susan Desmarais** was appointed manager of national media relations for **BMG Music Canada Inc.**

■ **Debbie De Voogd** has been named administrator of video promotion and production for **RCA Records** in New York. Prior to her appointment, De Voogd spent four years at MTV, where she served as clip coordinator, and more recently as talent coordinator in the talent relations department. ■ **Relativity Records** has expanded its staff with bi-coastal appointments: In Los Angeles, **John Schoenberger** becomes national promotions director and **Jennifer Carr** handles West Coast press & publicity. In New York, **Anne Adams** assumes responsibilities as label manager, in addition her current post as production manager; **Laurie Bissell** has been named legal affairs/international manager. ■ **Dannie "Fut" James** has announced the formation of his Los Angeles independent marketing firm, **Futbone & Associates**, which will focus primarily on R&B/urban and dance music. Emphasis will be placed on radio, retail and clubs throughout the West Coast. Prior to Futbone & Associates, James co-founded Impact (formerly Street Beat), SoCal's largest R&B DJ pool. He also served as an editor for **R&B Report**. ■ **Julie Gordan** has been named associate director of writer/publisher relations at **BMI** in Los Angeles. Gordan comes to BMI from Famous Music, where she worked as creative associate for two years.

■ **Angela Borchetta** has joined **Mike Borchetta Promotions** in Nashville. ■ **STATION TO STATION: Simon T** was named VP/GM of Westwood One's **KQLZ Pirate Radio 100.3 FM** in Los Angeles. T, who is also president and managing partner for Eric/Chandler Communications, recently served for the past two years as president/GM for **KCBQ-AM/FM** in San Diego. **Nancy Leichter** was named sales manager.



Hurwitz



Dumont



Marshall



Sutter



Burke



Astin



Crump



Gordan

L.A. RADIO: J.J. JACKSON SHARPENS THE EDGE



J.J. Jackson

ASK ANY INDUSTRY TYPE what's new on L.A. radio and you'll hear the words **Scott Shannon** and "**Pirate Radio**" (see last week's column). Ask the same person what station he/she actually listens to, and chances are, the answer you'll get will be "**The Edge.**" While

Shannon's programming for **KQLZ** continues to emphasize mainstream rock, with a sprinkling of alternative cuts for contrast, **KEDG** programmer **J.J. Jackson** has maintained a balance of rock and alternative cuts since introducing the hybrid format in early '88.

"The whole idea," says Jackson, "was to come up with a rock & roll radio station that can kick ass from time to time, but we leave the glam-rock bands to **KNAC**. All the people I know who are in their 30s never stopped liking rock & roll, but the message of glam-rock and the hair bands has nothing to do with their lives. If you stop and think about it, what artists like **Michelle Shocked** and **Melissa Etheridge** are singing about is much more adult, so I figured an adult can relate to that a hell of a lot better than the message from **White Lion**."

Before Jackson sold his concept to **KMPC-FM** (which became **KEDG** just a few weeks ago), biz people and other informed listeners tended to punch old (semi) reliable **KROQ** when they wanted to hear new music. But with **KROQ** sounding increasingly electronic under PD **Van Johnson's** leadership, turned-off older listeners began searching for that hip new station they'd been hearing about.

"What I envisioned happening," says Jackson, "was that we would take the high end of **KROQ's** demographic—those 30-year-olds who were listening to **KROQ** because that's the only place they were gonna hear that alternative cut from **Sting**. But they had to put up with **Killing Joke** and other shit that was a little difficult for them in order to get to that cut. But what was the alternative? Were they gonna listen to 'Freebird' from **KLOS**, or 'Black Magic Woman' from **KLSX**? They had no alternative until they found us. They've always skewed very young, so I don't think we've really hurt them very much. We just took a lot of that top end, and we'll probably continue to as people find out about us."

An August power boost, a small advertising budget and an assumption of the PD post brought added momentum, and Edge staffers are hoping it won't be much longer before their numbers are high enough to show up in Arbitron recaps. While the latest Arbitron ratings show a slight decrease after a dramatic jump last month, **KEDG** has a growing come, and **The Edge** is slowly but surely becoming the station of choice for listeners who care about cutting-edge music.

As music director, Jackson's weekly task is to identify the smartest, most musical cuts from among the ongoing flow of new releases. In many cases, that means ignoring the exhortations of the promo men who visit the station

each week with their priority cuts and station reports.

"I don't care what other stations are doing," says Jackson. "When the promotion people come in and start doing that promo dance of who's playing what, I tell 'em, 'Look, I'm not trying to sound snotty, but it doesn't really matter to us.' Hopefully, as this non-format format starts to proliferate, then I might be interested. But at this point, what do I care if some station in Cincinnati that sounds exactly like **KLOS** is on this record? At the same time, I really don't care if [San Diego alternative] **91-X** is on it, because we're not doing exactly what they're doing, either."

"The promotion people all have their two priority projects and three minority projects, so they'll each walk in with five records per week," Jackson continues. "I listen to everything that every promotion person tells me; I write it all down. I don't like to write down the name of the promotion person, because there are some you like and some you don't like, and if it comes down to a final cut, I don't want my decision to have a damn thing to do with whether I like or dislike that person. Out of maybe 20 promotion people that I'm talkin' to, I can only honest to God tell you that seven or eight of them are really into the music; the rest of them have either been doing it too long or they could be selling watches."

"But I listen to everything, I realign the playlist, and then I see what I've got open. If I've got, say, five spots I can fill, there might be 10 records that I'm interested in putting in there. So I listen over and over again. I also have to consider how the weight of the station is going. Some weeks we might sound a little more country-rock, other weeks we might sound a little more postmodern. If the really good music that's coming out happens to be from the alternative genre, then it gets on. At the same time, I'm not gonna hold off on something that's mainstream and very good to put on something that's alternative and not so good, and vice versa. I'm not gonna put on something that's mainstream and shit just because it's a known artist and hold off on another band that isn't known but the music is wonderful. So all of that goes into the pie."

Jackson likes to go two cuts deep on certain releases—he's currently playing three on **Bonnie Raitt** and **Julian Lennon**. "That way we won't burn out on any one particular cut," he explains. In some cases, Jackson goes past the initial single or emphasis track in order to find something more stimulating. He prides him-

self, in fact, on his ability to go right on the cut that eventually becomes the *second* single. "Let everybody else ride with the single that the record company's telling them to play," he says. "I'm not in the business of selling that single; I'm in the business of trying to entertain an audience."

Does Jackson see **KQLZ** as a threat to his station's ascendance? Apparently not.

"I was worried about this new station playing a little more rock, but boy it's a tight playlist. And I don't understand—I'm hearing 'Need You Tonight' by **INXS** every four hours, like it's a brand-new single! But they're starting out with the bullshit—'Pirate Radio,' which to me denotes that you're gonna be uniquely different and underground. They're taking a Top 40 approach to 'Pirate Radio.' It's like juvenile shit that they're coming up with; they're not coming up with anything unique. I think a lot of people will tune in to see what they're doing, and I'm sure that a few people will stay. But I think that a lot of people will just go back to what they want. If I was at **KNAC** or **KLOS**, I might be a little more concerned than we are, 'cause we're looking for an older demographic. When we play **Michelle Shocked** and **Elvis Costello**, we know we're not gonna get a lot of 16-year-old boys."

Jackson seems to genuinely feel that he's developed an important new format, one that could become a major force in '90s radio.

"I hope to God it is. I really firmly believe that it's good for everybody—the record companies, the artists, retailers... And the audience primarily, because, hell, all of this music is there and they get a chance to hear it all. That's gotta be more appealing than these tight-ass playlists."

"We're already innovative in the sense that we're full-spectrum, that we can handle this myriad of genres. So in that way we're ahead of the game. Everybody said that you can't do that, but we're proving that you can. And that puts us in a great position."

FULL-COURT PRESS: It's been a doozy of a first quarter in medialand, as a brace of superfine LPs have popped up to further narrow the gap between critics and consumers. Among the members of the press, there's been a virtual consensus on certain works, with **Fine Young Cannibals** (did we call that one or what?), **Elvis Costello**, **XTC**, **Roy Orbison**, **Lou Reed**, **the Neville Brothers**, **Tone-Loc** and **De La Soul** drawing raves all around while actually selling as well. **Robert Hilburn** had **FYC**, **Orbison**, **Reed**, **De La Soul** and **Tone-Loc** in his *L.A. Times* \$25 Guide for Jan.-March, while **Robert Christgau** gave an A to the **Nevilles** and A-minuses to **FYC**, **De La** and **Reed** in his latest *Village Voice* Consumer Guide. Seven of the above-named eight, incidentally, have graced our cover this year. (We wanted **Costello**, too, but couldn't get him.) In a related matter, our alternative columnist **Joe Williams** is feeling rather full of himself at the moment. A longtime champion of guitar-based acts like **Costello**, **R.E.M.**, **the Replacements**, and their lesser-known brethren, **Joe** was gratified to see a *Billboard* Page 1 story last week about the new prominence of such acts on alternative radio. Just thought it was worth pointing out that you read it here first....

Bud Scoppa

THE TOTALLY HIP TOP 10 ALBUMS, EARLY '89

1. Fine Young Cannibals: *The Raw & the Cooked* (I.R.S.)
2. XTC: *Oranges and Lemons* (Geffen)
3. Elvis Costello: *Spike* (Warner Bros.)
4. Tom Petty: *Full Moon Fever* (MCA, Apr. 24)
5. Roy Orbison: *Mystery Girl* (Virgin)
6. Neville Brothers: *Yellow Moon* (A&M)
7. Bonnie Raitt: *Nick of Time* (Capitol)
8. Concrete Blonde: *Free* (I.R.S., Apr. 24)
9. De La Soul: *3 Feet High and Rising* (Tommy Boy)
10. Lyle Lovett: *...and His Large Band* (MCA)

The ABCs of XTC

BY JULIUS ROBINSON

WHEN 'DEAR GOD' was first discovered by American college radio DJs, it seemed an unlikely vehicle for XTC to finally gain some radio play in America. The song was hidden on the B-side of "Grass," the first single from their '86 album *Skylarking*. But the popularity of this cleverly melodic attack on religion grew when the equally frank video was released. In the clip, a child is seen singing the lilting opening lines, and as lead singer Andy Partridge wanders under a barren tree, "believers" appear dangling from the branches like rotting fruit. Partridge angrily denies the existence of heaven and hell while chopping at the tree trunk—the faithful are shaken and they fall. This has been XTC's strategy: package brutal honesty in a sweet & sour wrapping of intelligent pop. They lure you in—then they shake you up.

Prior to "Dear God," XTC had a small but loyal following—the band was like that undiscovered neighborhood eatery serving five-star cuisine at fast-food prices. From their auspicious beginning nine albums ago during the late-'70s English punk scene, to their current resurgence, XTC has always been in danger of going belly-up financially. They were known for being, in Colin Moulding's words, "too quirky for our own good." Lead writers and singers Andy Partridge and Moulding hung on through the lean years, steadily developing their songs from the punk leanings of *White Music* to the increasingly avant-garde pop sound of *Drums and Wires* (which featured '79 addition Dave Gregory on guitar and yielded their first English hit, "Making Plans for Nigel"). After a number of personnel changes the band left Epic and came to Geffen, subsequently releasing such classics as the fanciful *Mummer*, the acoustic-based *English Settlement*, and the tougher, bluesier *Big Express*.

Following the release of their 1982 UK hit "Senses Working Overtime," the years of arduous touring finally took their toll on the bookish, nervous Partridge, who collapsed on a Paris stage. XTC hasn't toured since, but the upside has been an increased studio output. The band released two albums under the name *The Dukes of Statosphear*, both critically acclaimed homages to XTC's psychedelic heritage.

Now the days of obscurity appear to be over—if "Dear God" and *Skylarking* didn't put them over the top, it appears that *Oranges and Lemons*, their new idiosyncratic pop LP, will. The ambitious two-record set has a much tougher edge than the pastoral, Todd Rundgren-produced *Skylarking*, partially because Dave Gregory is given freer rein on guitar. The inclusion of Mr. Mister's Pat Mastelotto on drums (XTC uses a different drummer on each LP) also provides some extra percussive punch. The songs range from new-wave pop masterpieces "The Mayor of Simpleton" (Partridge) and "King for a Day" (Moulding) to brilliantly bizarre yet hooky tunes like Partridge's bitter anti-political "Here Comes President Kill" and the comedic treatise about a penis, "Pink Thing." Other standout tunes include Moulding's clever statement about powerlessness "One of the Millions" and Partridge's dark barn-burner "Scarecrow People," about a mythical race of scarecrows who conduct aerial tours of the human world, full of admiration for man's stupidity.

Oranges and Lemons was recorded in L.A., and although Partridge especially dislikes Hol-

lywood, the exercise appears to have paid off in the high-energy feel of the record. Produced by newcomer Paul Fox and XTC, it is by far the most dynamic-sounding XTC record to date.

Partridge and Moulding are hardly nonplused by the flurry of critical acclaim and healthy chart action the new LP has earned. *Cash Box* spoke to them at Geffen's L.A. headquarters on the Sunset Strip, a far cry from their origins in Swindon, England. They appear slightly uncomfortable with the American manner and way of life, charmingly so. In their articulate and colorful way, they spoke freely about their music and careers, rarely mincing words, especially about their stormy relationship with Todd Rundgren. XTC will always be fish out of water. They wouldn't have it any other way.



CB: You came out of punk scene in the '70s, but your fans sometimes call you the Beatles of the '80s, in the sense that you carry on the tradition of Sgt. Pepper in your melody and complexity of form. How do you feel about the comparison?

ANDY PARTRIDGE: It's very flattening. Eh, flattering. It's a heavy burden to bear. It comes out a little Beatle-ly, but then again it comes out a little like the Kinks and Small Faces, and hopefully a little like us.

COLIN MOULDING: I think a lot of Americans like to make that comparison, because I'm dark and handsome and play the bass...

PARTRIDGE: And I've got the glasses, Dave's got long hair and plays a Rickenbacker. And he's the serious one.

CB: The album cover for *Oranges and Lemons* looks like Peter Max drew it.

PARTRIDGE: True. But I don't want to be the fake Beatles. We're more like Klaatu [the mysterious mid-'70s band whose resemblance to the Beatles was milked for maximum publicity]. Enormously influential!

MOULDING: The one thing we have gleaned from the Beatles is that an album like *Sgt. Pepper* has diversity, different feels.

PARTRIDGE: We like our meals to have different courses and flavors throughout. Our albums are diverse bags that might be singles in a weird world that split off in about 1967 and was sent off to an alternate galaxy. The size of the canvas is the same as the Beatles—three-minute songs with beginnings, middles and ends.

CB: *Oranges and Lemons* has a tougher sound than *Skylarking* did. Was this a conscious decision?

PARTRIDGE: It's a pendulum. You make a quieter album, and next you make a noisier one.

MOULDING: It was obvious that the next album was going to be a bit more clattery.

PARTRIDGE: We're all for a little bit of clatter occasionally. Not Klaatu, clatter.

CB: This time around you're working with producer Paul Fox. Why?

PARTRIDGE: He's a new kid in town to producing, something we didn't find out until we were virtually starting the mixing. His lovely wife let the cat out of the bag. She said, "Paul's very nervous, this being his first album." Ahee! We picked him on a whim, because of his enthusiasm. He was the first person we saw. How could we pay someone to be that enthusiastic? It certainly doesn't sound like his first album. He's got a big future. This is the best-sounding record we've ever made.

CB: How do you work with the whims of producers, especially a Todd Rundgren?

MOULDING: We've really co-produced everything, except for Todd Rundgren. Todd's always the exception.

PARTRIDGE: He was given the job of producing, with a capital "P." It was an exercise by Virgin International and Geffen to find something in us that appealed to people. A last-ditch attempt.

MOULDING: The plane was definitely headed towards the ground.

PARTRIDGE: He talked us down gently.

MOULDING: Todd is a very stubborn sort of guy. On *Skylarking* we sent Todd our demos, and he telephoned us and said, "I've got a running order for you guys." This seemed totally alien. Normally, we record a few songs and pick the best from what's recorded for the album, and the rest gets used as B-sides. He wanted to make this day-into-night concept, where it starts bright and optimistic, and at the end of side two it becomes sort of deathly. So we started day one on track one, side one.

CB: But didn't you like the way it all turned out? For a lot of people, *Skylarking* was how they got into XTC.

PARTRIDGE: A lot of people think it was our first record. True. We were at an all-time low. We weren't selling records. Virgin was disgruntled. Geffen tried to give us away but couldn't. We didn't see anything wrong. We were making our music, and the fact that nobody was buying it was incidental! [Laughter] The pot was low, we were going through a heavy litigation with a former manager. Virgin said, "You have to find a producer who'll find the more attractive side to your music and bring it out." We said, "OK, we'll try Todd Rundgren, the famous Nordic trampolinist." We had to shut up, and be produced. The difficulty came when I wouldn't shut up. Overall, I think he did an excellent job. It doesn't sound very good hi-fi, but as music it sounds good.

CB: You release a lot of four-track demos. On the maxi-single for "Mayor of Simpleton" you've got "Living in a Haunted Heart" and "Good Thing." Are these all outtakes?

PARTRIDGE: Yes. The batch that came out after *Skylarking* [*The Meeting Place EP*] had "Terrorism," "Find the Fox," which were songs we gave to Todd. He didn't like "Terrorism" and didn't understand "Fox." Fox hunting is not the ritual in America like England. "Let's Make a Den" got argued out of existence. It was originally to be side two, track one.

MOULDING: The original demo that Andy had was in 7/4. Todd wanted it in 4/4.

PARTRIDGE: I wanted to do it like a kid's chant, with banging sticks. He wanted it more professional, more pop. They were all good songs, and we want the public to hear them.

CB: You're both such strong writers, but your individual songs sound as if they come from the same band. They have the same sensibility.

MOULDING: I'm too far involved to know what that sensibility is. The only thread I can see between our songs is that it's us three making them. We've never collaborated, the songs just come out too

Continued on page 26

INDIGO GIRLS: ALMOST BLUE

BY KAREN WOODS

LATELY I'VE CAUGHT MYSELF reaching for the new Indigo Girls record at very specific times. Usually it's when everyone in my office has gone home and the strip lights are turned off, leaving just a dim pool of light from a desk lamp, and I've abandoned my desk for two armchairs that are only comfortable if you push them together and hang your legs over the back. The Indigo Girls go on, and I go through the mail. This is a record that almost *has* to be listened to alone, doing something that doesn't require a lot of thought, freeing your mind to follow the words or the harmonies or the intertwining guitars. It's very personal.

Indigo Girls are Amy Ray and Emily Saliers, two Atlantans who have gone from a rather successful and satisfying career as hometown folk artists to a major label act whose eponymous debut album has a guest list that includes R.E.M.'s Michael Stipe and members of the Hothouse Flowers. It's a major label debut that, according to Ray, they weren't really sure they wanted.

Indigo Girls had previously released a single called "Crazy

Game," a self-titled EP and an album called *Strange Fire*. They were all set to begin work on a second album when Epic came knocking.

"We didn't really want a major deal," Ray explains. "We just wanted to make records. Then a college rep from Atlanta sent *Strange Fire* to [A&R man] Roger Klein at Epic in L.A., and when he was in town he came to see us and loved us. Then we sent him a demo of our new stuff, a lot of which is on this album. He was crazy about it, and brought his boss out to see us. And they offered us a deal.

"I didn't want to sign at first—I had a really strange reaction to it," she adds. "I knew it was a great deal, but I didn't want to do it, because we'd put years into promoting and managing ourselves, never counting on anyone to do anything for us. But this has been great, everyone is great, and we haven't had to compromise anything. They've never said no to any of our ideas."

They were given their choice of producers and tapped Scott Litt, who has worked with fellow Georgians R.E.M., among others. Ray and Saliers are both delighted



"When I say 'skipping stones,' I want to actually see the stones skipping in your mind, like a Flannery O'Connor or Faulkner story."

with the result: "Scott was a real whiz at where to put things in the mix," Ray says. "Like the way some sounds in 'Kid Fears' pan from one side to the other is just amazing. We told him we wanted all the instruments to reflect what was going on lyrically. For a while

he didn't really understand what we were talking about; but when he did that I said, 'That's what I mean when I say 'skipping stones'—I want to actually see the stones skipping in your mind, like a Flannery O'Connor or Faulkner story.'"

TOO MUCH JOY: GREEN EGGS & BA'S

BY KAREN WOODS & FRIEND



AT THE LAST NEW MUSIC SEMINAR, I remember being handed a "Name This Record" card during a panel discussion. A local band was stumped over what to call its second album, and John Q. Public was supposed to write his great idea on the pre-addressed card and mail it in. I puzzled over it for a while, drew a blank and stuffed the card in my bag.

I still have it.

The band was Too Much Joy. Their first record was called *Green Eggs and Crack*; the inspired follow-up, on the fledgling Alias label, was eventually dubbed *Son of Sam I Am*, beating out such possibilities as *Music for Girls*, *Please*

Don't Kill the Furry, *White Baby Seals* and *We Love Joe Williams* (a title they liked because our own Shock of the New columnist wrote glowing reviews of *Green Eggs and Crack*).

The new album is seriously funny stuff, with a hook sense to match its wit; as much as these guys maintain that they aren't any good, the album showcases considerable variety, from jokey folk to spirited punk to an L.L. Cool J cover. This isn't for everyone, but anyone who craves pop for pop's sake should check out TMJ.

I met up with three of the Joyful ones (vocalist Tim Quirk, guitarist Jay Blumenfield and bassist

"Rock & roll itself is a humorous concept. I mean, putting on guitars and standing up in front of people in bars is a funny thing to want to do."

Sandy Smallens) on a recent Sunday. (Drummer Tommy Vinson, a New York City policeman by day, was presumably busy.) Despite varying degrees of weekend dissolution, we managed to gain some insight into what makes Too Much Joy tick. For a band that doesn't take itself very seriously, they are surprisingly thoughtful. (They are all college grads, including a Yale and a Stanford alum.)

"We spend a lot of time sitting around trying to think of ways to describe ourselves to people," says Smallens, "as much time as we do writing songs, probably." He pauses for a moment. "I don't know if I should say that."

"We want to get it across as a concept," says Blumenfield, "Too Much Joy as a way of life—more than just some band with a record. We want to get the right advertising and the right bios, and keep it all amongst ourselves, so that it's all one way of looking at the world." There's a moment of silence and he meekly shrugs.

"The band is just like a vehicle for us to promulgate our personalities," says Smallens. "If we were filmmakers, we could make something like *Airplane*. That's the way people who make films choose to express themselves, and this is ours. This is our *Airplane*."

"And we're flying it across the country," Blumenfield adds. Again, dead silence, then everyone laughs. Another shrug; he's trying.

"Rewind," Quirk says. "Actually, it's *Airplane* if it were made by a really cool European director. *Airplane* with subtitles. With the *wrong* subtitles." Quirk says things like that; when he's not rocking the youth of America, he works for the Nickledeon cable network.

Too Much Joy started out as many bands do, in idyllic suburban settings. One group of guys watches another that has a band,

The contributions from Stipe and the Hothouse Flowers came about from previous association and mutual admiration. Regarding Stipe, Ray said "We sort of got to know him; we did the Athens Music Festival with him, learned a bunch of music together, and realized that this really worked. Plus he has a great spirit, that helps. Michael feels that music is really sacred and beautiful, and he wants to move people, and that's the way we feel."

She is even more effusive about the Irishmen in Hothouse Flowers. "It came about because their manager is a friend of Roger Klein, and they let us open [at New York's Bottom Line]. That was such a hard show, I was scared shitless. Then they came down to Atlanta, and we hung out with them, and we all clicked so well. We thought they would really lend themselves to this record, their spirit... We said, 'We really want you to play on two songs, because we really need that.' But we didn't know where or when, so we just gave them the tape, and they used their only time off in L.A. to spend the whole day in the studio with us. They just listened to it, and got up there all at one time and played what they wanted to play. They are one of the most wonderful groups of musicians you'll ever meet."

"Spirit" is a word that keeps com-

ing up in conversation, and spirituality seems to be a strong lyrical thread in Indigo Girls songs as well. Ray and Saliers agree. "A lot of people ask us about religious images, but it's not so much religion as a matter of spirit. If you get that, you don't need to ask questions about religion."

"Music itself is spiritual," Ray says, "because it comes from someplace unknown. It's a gift; it isn't anyone's to own, and that's what is so beautiful about it. It brings people who may not have anything in common together."

Saliers and Ray have had years to develop both their musical attitude and their style. They met in grade school, played together in high school and then off and on while attending different colleges. They solidified the team when they both ended up attending Emory University. "We've been playing together full time for about three-and-a-half years," Ray said. "We played under Saliers & Ray for a while; we started calling ourselves Indigo Girls when we put out the single in '85. We decided we needed a name, and I was looking through the dictionary looking for word ideas. I saw 'indigo' and thought, hey, this is kind of cool. It's a neat word, it means a lot of things, and it's rooted in a lot of old culture, Indian and southern. And blue." ○

notices they seem cooler and get more girls, and say to themselves and each other, "We can do that." Unfortunately, the girls this band tended to get were in junior high school, but I really shouldn't tell that story. "Tim and I were sitting on a swing set in tenth grade, drunk, thinking that gee, instead of sitting here every weekend, why don't we get a band together like everyone else?" Smallens explains. "Everyone in high school had bands, except they all played 'Freebird,' so we thought, why don't we play music we like? Then we went out to the next town over and took lessons. They don't teach such things in Scarsdale."

"We had to go to White Plains," Quirk notes. "So Sandy learns how to play bass, I learn how to play guitar—sort of—and the big plan is to take the high school by storm. But no one would let us play at the high school, because we didn't play 'Freebird.' So we had to play junior high school dances. We did a lot of Clash tunes."

Tiring of Clash covers, Too Much Joy set about developing its own style, which doesn't really have any sort of immediately recognizable influence, but does have a couple of singular characteristics. The first is the ever-present humor, sometimes sophomoric, sometimes sly. (The new single and video is "Making Fun of Bums,"

which, despite the title, is a plea for tolerance.) There's also the fact that they all sing, although according to Smallens, none of them can.

"Rock & roll itself is a humorous concept," Blumenfield says seriously. "I mean, putting on guitars and standing up in front of people in bars is a funny thing to want to do."

"Especially when it's us," Quirk adds.

"It's a serious thing, and we do take it seriously," Blumenfield continues, ignoring the interruption, "because there is something about it that transcends life, and it's exhilarating; but to take it so seriously takes all the fun out of it."

He also has a sort of serious, made-up-on-the-spot explanation of the band name. "It's a description of life in the suburbs. It's like there is too much joy, everyone has everything they want, but they're still miserable. And that can go along with our album titles—we worked it all out one night—*Green Eggs and Crack* and *Son of Sam I Am* are like Dr. Seuss...help me out, guys—"

"—a symbol of every upper-middle-class kid," Smallens finishes.

"So Dr. Seuss smacks up against reality," Blumenfield says, smacking his hands together, "You know, *Green Eggs and Crack*."

Silence. He claps again. "Okay. That's it. Sort of." ○



THE DOGS D'AMOUR HOWL

BY JANISS GARZA

TYLA, LEAD SINGER OF DOGS D'AMOUR, is the Lord Byron of hard rock. No, he doesn't have a clubfoot, but he does have an aura of mystery and sadness lurking beneath that whiskey-throated bravado. You can hear it on the Dogs' first American release, *In the Dynamite Jet Saloon*. Okay, so lines like "She's taken all your silver/your gold has just got sold/your soul comes in a bottle/When you're down in the hole/Gimme some debauchery..." aren't the greatest poetry this side of the 19th century, but they do hint at some dark brooding underneath the good times. And on "I Don't Want You to Go," when Tyla pleads, "Somewhere deep inside of me is that same boy I used to be," you can feel how lost and haunted he is. The group combines *Sticky Fingers*-era Stones with early '70s glitter rock. This tried-but-true combination works because when the Dogs play the blues, it *really* aches and you begin to realize that raunch is merely a disguise for pain.

Obviously, Dogs D'Amour touched something inside me, so when Tyla and bassist Steve James hit L.A. for a few interviews prior to their April American tour, I was looking forward to speaking with them.

As Tyla and Steve sat in the *Cash Box* offices and poured themselves some Wild Turkey and coke, I started off easy by chatting about how clothes didn't make the man, or the band. "People are so fashion conscious in this world," Tyla sighed as he sipped his drink. "I don't care, I'm about as fashion-conscious as a pencil." I let this pass and mentioned that the band's scarves, vests and hats did give them a certain style. "Well, it's due to a lot of alcohol," he mumbled.

Maybe I was on the wrong track. I decided to get the facts down and asked why it took so long for the Dogs to get a record deal. After all, they've been together for six years, but they've only been putting albums out since late '87. Tyla reasoned, "If you look like we do, all the record company guys think, 'We're not gonna give those guys 300,000 quid 'cause they'll just spend it through the nose and it'll get stolen.'" He grinned as he added, "I've proved them right and now I'm coming back to haunt the bastards."

Although he speaks highly of PolyGram, his American label ("Everybody's brilliant; it's great"), Tyla doesn't have much respect for the English companies. "It's so weird, the music industry, because you've got half the people doing it for a job and half the people doin' it 'cause it's their life. In England, it's like, 'Oh God, I've got to get up in the morning and I'm late...I'm the head of EMI.' It's like that. I can slag EMI off 'cause they're a bunch of prats." He went on to explain that EMI is one of several labels that dangled promises of a record deal at the band and left them hanging.

"People kept us on edge for ages," griped Tyla as he poured more bourbon into his cup. "People were givin' us money *not* to sign." This hurry up and wait attitude disgusted him because, "It takes the spontaneity out of it, and rock & roll is about spontaneity—everything from writin' a brilliant song to throwing a TV at the wall. It will always be what rock & roll is about. It's about pure heart and soul-felt feelings." Aha! My ears perked up as he went on. "People have arguments in everyday life and instead of smashing their wife or shooting someone, if they actually wrote it down and made it into a song, it'd probably be fuckin' brilliant. But the world destroys itself."

Well, there was half a good concept working, but the Wild Turkey was getting low and Tyla would rather talk about destroying hotel rooms. "We had a couple of royalty checks that went straight into hotel damages. We pay for everything we wreck," he proudly asserts. "You only live life once—we're a rock & roll band and every rock & roll band throws tellys out the window. And if I'm gonna throw my own telly out the window, in my own flat, throw out my own cassette player—it doesn't bother me. They're just little things you can get again." At least the Dogs aren't money-grubbing materialists.

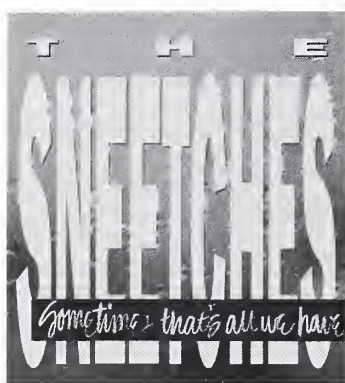
As you might guess, Dogs D'Amour is one of London's most talked-about bands. But although the music is captivating, the comments aren't always positive. Said Tyla, "People have slagged me off for advertising the fact that I'm—well, I've got a pretty bad reputation for drinking." At this point, I was beginning to think that maybe Tyla *wasn't* the Lord Byron of hard rock. Perhaps he's the Dean Martin.

But then, if you give it some thought, underneath Dean Martin's boozy grin, there also surely lies a tortured soul. The Dogs, however, don't hide their hurting beneath a veneer of glitz—they let it all hang out. And though they see the world through amber-colored shot glasses, it hasn't muddied their musical vision. ○

SHOCK OF THE NEW

TOO MUCH JOY?: I've heard or read two different sources this week addressing the glut of indie/alternative product. **Jeff Tamarkin** in *CMJ* and **Robert Christgau** at the South By Southwest Conference both alluded to the extraordinary number of releases available to a moderately well-connected reviewer (such as myself) and how they all seem to blur together after a point. That's not as snooty and ungrateful an observation as it seems. There is a vast middle ground in the alternative scene, a jangly hell from which emerges records that are very "nice" and nonetheless destined for the resale bin. The market can't possibly absorb so much well-intended product and keep all these bands fed; there's only so much disposable income to go around, and the kind of people who listen to this music are either willfully broke or in a position to get the records free. (Of course, because those kids are so smart to begin with, they get high-paying, honorable jobs in later life and continue to buy records while their classmates drift into the netherworld of pick-up trucks and wife-beating.) I still think there should be *more* records, on *more* labels, but any band that aspires to making lots of money in an overcrowded, commercially shaky genre is missing the point: Play music for "fun," "art" or a sense of community; but don't hold your breath...Note to Christgau: **Too Much Joy**, your new favorite band, is from New York, not L.A. And by the way, how can you write a review of some obscure act like **Mahlathini & Mahotella Queens** and not say *one word* that would let us know what they *sound* like or who they even *are*? We're not all on the same mailing list, you know. Why treat criticism like code?

ALTERNATIVES



THE SNEETCHES: *Sometimes That's All We Have* (Alias A002)

I don't know what the heck I was thinking, but I let this record sit under my desk for several weeks before I actually played it. Now it's a bonafide Album of the Year candidate. The domestic debut of this Anglo-American trio is a burst of sweetness that recalls every neo-psychedelic popsmith from the dBs to the Turtles. (Chris Stamey wishes he could still make a record this good.) Beatles-66 harmonies, shuffle-chimey guitars and a warm, easy-going production style are the primary chemicals in this heady brew, but the secret ingredient is something un-

nameable. This is a record that must be heard to be believed, one whose cumulative effect is greater than the sum of its deceptively simple parts. Sure it's soft, but dig the la-la nihilism of "Another Shitty Day" and try not to smile. Listen to "You're Gonna Need Her" and hear it rise to the same dizzy level as "Got to Get You Into My Life." Slip inside "It's Looking Like Me" and see if you don't find yourself daydreaming about that one perfect day in your life (which was probably in grade school, in a field of breezes, but you still haven't forgotten.). You need this record. The Sneetches are a revelation. (Alias Records, 374 Brannan St., San Francisco, CA 94107. Alias is also the home of *Too Much Joy*—another band that is fond of Dr. Seuss allusions—and the Furlongs, making them three-for-three in their brief existence. A label to watch.)

THE CONNELLS: *Fun & Games* (TVT 2550)

The Connells' *Boylan Heights* album was one of the finest marriages of folk airiness and Southern pop jangle that anyone has ever produced. There was a madrigal sweetness to the melodies, and just enough edge in the guitars and percussion to keep it from getting fuzzy. Much of the credit goes to Mitch Easter (as it often does in these matters); for their follow-up the band has chosen producer Gary Smith, who's noted for his work with the Pixies. Whether it's the production or the songs themselves, this is a less urgent album, dominated by quiet, mid-tempo tunes. The best moments—the title track, "Upside Down" (which bears a resemblance to "Scotty's Lament," the irresistibly driven single from the last album), "Uninspired," the swell of voices at the end of "Lay Me Down"—compare favorably to anything else they've done; but in general it's more of a head-phones album than a gut-puncher. Even without the requisite toe-tappers, the band can still boast a sophisticated guitar sense (courtesy of the Connell brothers) and one of the most proficient singers in the college radio kingdom (Doug MacMillan); now what they need is a nation of fans who are wise enough to take this tender, grown-up album into the stratosphere.

BRIAN RITCHIE: *Sonic Temple & Court of Babylon* (SST 202)

Brian Ritchie's side excursions from the Violent Femmes are fascinating, profane, mix & match affairs. He's always been a wildly inventive bassist, but as the leader of his own band(s), he gets to jam on guitar, recorder, jew's harp, conch shell, zither and ocarina as well. Yes, this new album is one of those style-hopping, globalist art-rock affairs that we often get from musicians who are too smart for their own good. A dominant motif is percussively Middle Eastern (by way of Frank Zappa and Eugene Chadbourne), but there's also some post-bop jazz (the self-explanatory "Sun Ra—Man From Outer Space"), some metal blues ("Reach Out") and a punkafolky dig at bandmate Gordon Gano ("No Resistin' a Christian.").

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CHART



ALTERNATIVE MUSIC

		Total Weeks ▼
		Last Week ▼
1	THE RAW & THE COOKED (I.R.S. 6273)	Fine Young Cannibals 1 5
2	SPIKE (Warner Bros. 25848)	Elvis Costello 2 7
3	ORANGES & LEMONS (Geffen GHS 24218)	XTC 5 4
4	DON'T TELL A SOUL (Sire/Reprise 9 25831-1)	Replacements 3 8
5	THE TRINITY SESSION (RCA 8568-1-R)	Cowboy Junkies 4 12
6	NEW YORK (Sire 25829)	Lou Reed 6 11
7	QUEEN ELVIS (A&M SP 5241)	Robyn Hitchcock 10 4
8	TECHNIQUE (Owest/Warner Bros. 9 25845-1)	New Order 8 9
9	SHOOTING RUBBER BANDS AT THE STARS (Geffen GHS 24192)	Edie Brickell & New Bohemians 9 12
10	GREEN (Warner Bros. 25795)	R.E.M. 7 12
11	3 (Slash/Warner Bros. 25819)	Violent Femmes 11 11
12	FROM OHIO (SST 235)	FIREHOSE 20 3
13	FISHERMAN'S BLUES (Chrysalis 41589)	The Waterboys 13 12
14	EVERYTHING (Columbia OC 44056)	The Bangles 12 12
15	NOTHING'S SHOCKING (Warner Bros. 25727)	Jane's Addiction 17 12
16	ANSWERS TO NOTHING (Chrysalis FV41649)	Midge Ure 14 9
17	THE WHITEY ALBUM (Enigma/Blast First 7 75402-1)	Ciccone Youth 18 8
18	DAYDREAM NATION (Enigma/Blast First 75403)	Sonic Youth 21 12
19	FLIP FLOP (Elektra 9 60848)	Guadalcanal Diary 31 3
20	LINCOLN (Bar None/Restless 72600)	They Might Be Giants 15 12
21	HUNKPAPA (Sire 9 25855-1)	Throwing Muses 19 8
22	THE EIGHT LEGGGED GROOVE MACHINE (Polydor/PolyGram 837 802-1)	Wonderstuff 22 6
23	FLAG (Mercury/PolyGram 835426)	Yello 30 2
24	RATTLE AND HUM (Island 9 1003)	U2 16 12
25	SHORT SHARP SHOCKED (Mercury/PolyGram 834 924-1)	Michelle Shocked 23 12
26	101 (Sire 25853)	Depeche Mode DEBUT
27	ULTRAPROPHETS OF THEE PSYKICK REVOLUTION (I.R.S. 42273)	Christmas 25 7
28	LOVE JUNK (Chrysalis 41675)	The Pursuit of Happiness 24 12
29	BEEZLEBUBBA (Enigma/Fever 73351)	Dead Milkmen 32 12
30	STEWED TO THE GILLS (Caroline CAROL 1379)	Gaye Bykers On Acid 33 2
31	EPONYMOUS (I.R.S. 6262)	R.E.M. 26 12
32	FUN & GAMES (TVT 2550)	Connells DEBUT
33	BELIEF (Geffen GHS 24213)	Nitzer Ebb 36 10
34	END OF THE DAY (Capitol/DB 90119)	Reivers 34 6
35	BACK WITH A BONG (Profile 1275)	Murphy's Law DEBUT
36	FRONT BY FRONT (Wax Trax WAX054)	Front 24 35 12
37	ONLY LIFE (A&M 5214)	Feelies RE-ENTRY
38	BUG (SST 216)	Dinosaur Jr. 40 12
39	THE BEST OF OINGO BOINGO: SKELETONS IN THE CLOSET (A&M SP5217)	27 10
40	THE STARS WE ARE (Capitol C1-91042)	Marc Almond 29 10

There's a lot of anger here against the Western World and its Christian emissaries, but there's also a lot of sensuality and a perverse sense of fun.

JUSTIFIED ANCIENTS OF MU MU: *The History of the Jams* (TVT 4040)

Not to be confused with the Jam, the Jams are the Justified Ancients of Mu Mu, the British mixmasters who scored a surprise hit with their cross-breeding of the theme from *Dr. Who* and Gary Glitter's "Rock & Roll Part 1," "Doctorin' the Tardis," which they recorded under the alias the Timelords. Their strategy is to take pre-existing tracks, mangle them, add some hip-hoppy beats and samples, stitch them together and re-release them under a different title, thus flirting with the limits of legality. It would be shameless if it weren't so clever and so damn infectious (and if they didn't credit the sources of the major samples.). Few deejays in the world can touch their cartoony finesse with a rhythm track, and their rapping in a Scottish accent is a trend just waiting to explode. The musical allusions on this compilation platter stretch from *Shaft* to Kraftwerk. As far as I'm concerned, this is the party/dance/conceptual record of the year.

BIG BAM BOO: *Fun, Faith & Fairplay* (Uni, 8)

This likable duo (Simon, from London, and Shark, from Canada) play a revved-up Everyly's style rootsabily with a big pop heart. Although they met by accident in the Nashville bus station, their voices sound made for each other. On this debut, their seamless vocals are needlessly gussied up with strings and a boomy production style; they'd be a lot better off just twangin' and harmonizin'. Still, the sincerity and smarts of the songwriting comes through (along with a handful of nicely turned phrases) and we look forward to hearing them cut loose on the next album with a little less studio time and a little more of their true instincts.

Joe Williams

THE HEAVY METALS

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HEAVY METAL

Total Weeks ▼
Last Week ▼

1	APPETITE FOR DESTRUCTION (Geffen GHS 24148)	Guns N' Roses	1	12
2	VIVID (Epic BFE 44099)	Living Colour	2	12
3	G N'R LIES (Geffen GHS 24198)	Guns N' Roses	3	12
4	THE GREAT RADIO CONTROVERSY (Geffen GHS 24224)	Tesla	4	7
5	HYSTERIA (Mercury/PolyGram 836 345-1)	Def Leppard	5	12
6	WINGER (Atlantic 81867)	Winger	6	12
7	SKID ROW (Atlantic 81936)	Skid Row	9	8
8	...AND JUSTICE FOR ALL (Elektra 60812)	Metallica	8	12
9	OPEN UP AND SAY...AHH! (Enigma/Capitol C1-48493)	Poison	7	12
10	PRIDE (Atlantic 81768)	White Lion	10	12
11	BULLETTYOYS (Warner Bros. 25782)	Bulletboys	11	12
12	DIRTY ROTTEN FILTHY STICKING RICH (Columbia 44383)	Warrant	15	7
13	A SHOW OF HANDS (Mercury/PolyGram 836 346-1)	Rush	12	12
14	REACH FOR THE SKY (Atlantic 81929-1)	Ratt	13	12
15	OU812 (Warner Bros. 25732)	Van Halen	14	12
16	LONG COLD WINTER (Mercury/PolyGram 834 612-1)	Cinderella	17	12
17	BLESSING IN DISGUISE (Elektra 60817)	Metal Church	19	5
18	BLOW MY FUSE (Atlantic 7 81877-1)	Kix	18	12
19	SMASHES, THRASHES & HITS (Mercury/PolyGram 836-427-1)	Kiss	16	12
20	DREAMING #11 (Relativity 8856-1)	Joe Satriani	20	12
21	INTUITION (Mercury/PolyGram 836777)	TNT	23	4
22	FABULOUS DISASTER (Combat/Relativity 2001)	Exodus	22	6
23	GROSS MISCONDUCT (Megaforce/Caroline 1360)	M.O.D.	24	5
24	NO REST FOR THE WICKED (CBS OZ 44245)	Ozzy Osbourne	21	12
25	BRITNY FOX (Columbia BFC 44140)	Britny Fox	26	12
26	SURFING WITH THE ALIEN (Relativity/Important 8193)	Joe Satriani	25	12
27	HOUSE OF LORDS (RCA 8530-1-R)	House of Lords	27	8
28	RADIO ONE (Rykodisc RCD 20078)	Jimi Hendrix	28	12
29	BLACK DAZE (Medusa/Restless 72278)	Wasted Youth	31	4
30	IN THE DYNAMITE JET SALOON (China/PolyDor 837-368-1)	Dogs D'Amour	32	3
31	AFTER THE WAR (Virgin 91066-1)	Gary Moore	33	2
32	EXTREME (A&M SP 5238)	Extreme	35	2
33	PYROMANIA (Mercury/PolyGram)	Def Leppard	29	10
34	LEAVE STARS (Combat/Relativity 8264)	Dark Angel	DEBUT	
35	SURF NICARAGUA (Metal Blade/Enigma 73359)	Sacred Reich	30	12
36	OPERATION:MINDCRIME (EMI 48640)	Queensryche	RE-ENTRY	
37	KILL TO SURVIVE (Epic FE 4447)	Meliah Rage	34	9
38	BEAST FROM THE EAST (Elektra 60823)	Dokken	36	12
39	THE MADNESS BEGINS...(Reprise)	Powermad	37	10
40	KINGS OF METAL (Atlantic 81930)	Manowar	38	11

AFTER YEARS OF TREATING METAL like its least favorite relative, MTV, over the past several months, has actually begun to embrace the loudest and heaviest of musical forms. Just recently, the all-music network has started running *Hard 30*, a half-hour version of *Headbangers' Ball*. It airs every afternoon, Monday through Friday at 5 p.m. MTV has also hired **Riki Rachtman** to interview hard rock acts. Riki, the proprietor of Hollywood's two most infamous clubs, **Cathouse and Bordello**, is buds with many of the rockers he'll be chatting up. And that, by the way, is truly a strange and eerie coincidence. When the MTV people gave him the assignment, his response was, "Oh, you want me to interview **L.A. Guns**? They were at my club Tuesday. **Great White**? I just saw Jack the other day!" Sounds like Riki was a wise choice for the network.

And then there's the "Live on the Road to Euphoria" arena tour that MTV is supporting. It kicks off this week, with **Anthrax** headlining and **Helloween** and **Exodus** opening. Anthrax's fan base grew considerably when it played second banana on the **Ozzy Osbourne** tour earlier this year and Exodus has a happening new record that's making some waves on the charts. The middle act, Helloween, is the group with which Americans are the least familiar. Its most recent studio LP, *Keeper of the Seven Keys, Part II*, was released last fall, and the group hasn't been seen in the States since 1987. I spoke recently with Helloween drummer **Ingo Schwichtenberg**, and he feels that this tour will win Helloween acclaim in the as-yet-unconquered U.S.A. "There was a tour scheduled for late '88," he explains, "but we'd just finished a European tour and there was the problem with Kai." He's referring to **Kai Hansen**, who left the group on New Year's Day because he couldn't handle being on the road constantly. The parting was amicable, and new guitarist **Roland Grapow** will be filling Kai's shoes. To coincide with the tour, Helloween will be releasing a forty-minute live record entitled *I Want Out*, which was recorded during its U.K. dates.

Quite a few guitarists are making changes these days. **Jeff Young**, who parted ways with **Megadeth** last year, has ended his worldwide search for a vocalist for his new band, **Broken Silence**. It turned out that there was a great Swedish singer living right in Jeff's own apartment complex. The funniest part of this story, however, is that Jeff spent so much time raving about how this guy was better looking than **Mike Tramp** and had more presence than **Sebastian Bach** of **Skid Row** that I completely forgot to ask him what his name was! Silly me. Anyhow, the group is busy rehearsing and will be performing several showcases and recording a demo over the next couple of months.

Meanwhile, rumors have been flying all over town about **Steve Vai**. Apparently, the **David Lee Roth** axeman has become the new guitarist for **Whitesnake**. By the time this story reached me, it sounded like more than idle chatter and now it may just be a matter of working out the contractual-type stuff.

Bulletboys birthday boys **Mick Sweda** and **Lonnie Vencent** must have been partying a little too hard a few weeks ago. They were arrested in Louisville, Ky., for trashing a room at the Holiday Inn March 3, and nearly had to celebrate being another year older in the slammer. And I thought Pices men were sweet and sedate.

Some people, however, get rewarded for being raunchy and wild. **Circus of Power** nailed five nominations at the **New York Music Awards**. The categories include Best Debut LP, Debut Group of the Year, Debut Male Vocalist and Best Metal Band. Whew—pretty heavy duty stuff, there! The ceremony will be held April 8th at Manhattan's Beacon Theater and C.O.P. will also be presenters. That way, they'll have something to do besides anxiously bite their fingernails while the envelopes are being opened.

My main man, **Rick Rubin** (he's gotta be my main man, I love every project he gets involved with) has just finished producing a record for **Nevermore**, a gothic thrash band from Brooklyn. It's not a **Def American** act, however—the EP will be released on **ILL Records**.

Hanoi Rocks may have broken up many years ago, but the legend lives on. Now only do half the bands in L.A. cop their style, various members of the group are still basking in spotlights of various intensities. **Nasty Suicide** has been plugging away on the L.A. scene with his band, **Cheap and Nasty**, and former Hanoi lead singer, **Michael Monroe**, is currently recording his solo debut. It'll be out this summer on **Mercury Records**.

And last, but certainly not least, **Dio's** classic 1983 album, *Holy Diver* has finally edged its way into platinum status! But **Ronnie James Dio** isn't about to rest on his laurels—he's busy working on a new album, to be released later this year. Hopefully this new record will go platinum before 1995.

■ METAL PICKS

■ Weekly Ear-Ringer

□ THE CULT: *Sonic Temple* (Sire/Reprise 9 25871-1)

This latest LP is said to be a cross between the group's *Love* and *Electric* albums and that's a pretty accurate assessment. *Sonic Temple* captures the best of both worlds—it has a passion that flies into the far reaches of the imagination and at the same time keeps your blood pumping. "New York City" is an especially powerful track, with Iggy Pop lending his vocal services. The Cult has always brought an air of otherworldliness to hard rock and this album is a combination of gritty and dreamy dimensions.

■ Other Metal Releases

□ DORO: *Force Majeure* (Mercury 838016-1)



Though Doro Pesch continues to lighten up on the metal angle, she still rocks harder and more passionately than other female singers. This tiny woman wields her huge, German-accented vocals around these commercially-directed songs. Pesch is a powerhouse and there is still the occasional wicked rhythm to please headbangers. If Doro is meant to make it in the hard rock mainstream, this is the record that will do it.

□ GAYE BYKERS ON ACID: *Stewed to the Gills* (Caroline 1376)

More wonderful sickness from this artsy semi-metal quartet. This second LP is sarcastic, snappy and smart. Mind-bending guitar makes *Stewed to the Gills* stand out from previous G.B.O.A. releases.

Janiss Garza

ON THE DANCEFLOOR

POP GOES MY LOVE: The last few weeks have given us some great pop-dance crossover records. Though the records come from a variety of backgrounds, they all have the potential to succeed on both the pop charts and the dancefloor.

First off is the new LP from the woman who invented the genre, at least in the '80s. **Madonna's** "Like a Prayer" (*Sire*) is destined to repeat and perhaps exceed her past successes. Her self-imposed exile has left many people waiting for this one (This Year's Models take note: How can we miss you if you don't go away!), and I for one am quite happy with the results. The title cut has proved its power already, and the two **Stephen Bray** collaborations should race up the charts behind it. My esteemed colleague **Julius Robinson** favors the **Patrick Leonard** songs, but it is Bray's knack for the unforgettable hook and his understanding of how to bring out Madonna's charm that lead me straight to his songs every time. "Express Yourself" is a vintage Madonna groove, all percolation and attitude, and if it doesn't go Top 5 I will go out and get me a spankin' new Al Sharpton haircut. My favorite though, is "Keep It Together"—a killer with a serious go-go propelled groove. It is a perfect floor-filler for all formats, mixable with everything from New Jack to Hip-Hop, and is a prime candidate for a downright *hard* remix.



Single of the week honors must go to the inventive production team of **Coldcut**. The first single off their debut LP has just been released, and if it is an indication of things to come then the inventive duo should reap the rewards they were denied with the dismal chart performance of **Yazz's** "The Only Way Is Up". "People Hold On" (*Big Life UK*) is the natural successor to that record, with an irresistible hook and uplifting message, this time delivered by ex-**Blue Zone** lead singer **Lisa**

Stansfield. This is a perfect summer record (which is probably when it will be released here—and it definitely should be released here), but get a head start on the competition and pick it up now!

Other pop-flavored releases of note include **Phil Harding's** house-style remix of **Kylie Minogue's** "I Still Love You (Je Ne Sais Pas Pourquoi)" (*Geffen*) (yeah, I know, I'm getting soft); **Erasure's** chant-driven and infectious **Stop!** (remixed by **Bomb The Bass** and **S-Express's Mark Saunders**), which should set up their "Crackers International" LP nicely; **Final Cut** with **True Faith's** wonderful "Take Me Away" (*Paragon*), which has been remixed in a number of extended forms so sucker D.J.s can get in and out of it; **Disco 2000's** poppy cover of **Stevie Wonder's** "Uptight" (KLF UK), which is flipped by the more traditional **J.A.M.M.s** (also known as the **Timelords**) pop cut-up "Mr. Hotty Loves You"; and **Billy Razor and the Blades** hi-energy cover of **the Grass Roots'** "Temptation Eyes" (Amherst, 716-883-9520), which benefits greatly from **Francis Preve** and **Michael Licata's** pumpin' house remix. This should be a natural for the hi-energy clubs and aerobics classes out there, as should **Boy George's** non-LP cut "Girlfriend", which is the flip to "Don't Take My Mind on a Trip" (*Virgin*).

DANCE PICKS

NEW ORDER: "Round and Round" (Qwest/WB)

This track, which is one of the highlights of *Technique*, has received three unique remixes, which each set up the song perfectly for their respective formats. **Stephen Hague's** icy smooth traditional DOR mix should do well at radio and more traditional dance

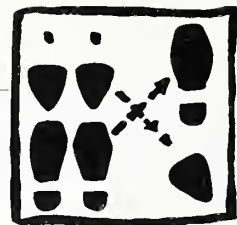
clubs. **Kevin Saunderson's** Techno-based mix is an all-out assault of beats that should satisfy those with a taste for the inventive, and **Ben Grosse's** mix is much in the vein of the house-flavored remixes that we seem to be deluged with lately. Also of note is the non-LP flip "Best and Marsh," a perky instrumental that is perfect for vacuuming the house to.

S-EXPRESS: Original Soundtrack (Rhythm King UK LP8)



CASH BOX MICRO CHART

DANCE SINGLES



Total Weeks ▼
Last Week ▼

1	THIS IS ACID (Vendetta VE-7016)	Maurice	14	6
2	SHE DRIVES ME CRAZY (I.R.S. 23926)	Fine Young Cannibals	5	6
3	THAT'S THE WAY LOVE IS (Atlantic 0-86464)	Ten City	6	8
4	LIKE A PRAYER (Sire/Warner Bros 0-21170)	Madonna	DEBUT	
5	GIRL YOU KNOW IT'S TRUE (Arista ADI-9780)	Milli Vanilli	1	10
6	FADING AWAY (Epic 49 08183)	Will To Power	2	8
7	I BEG YOUR PARDON (Atlantic 0-86467)	Kon Kan	3	10
8	SELF DESTRUCTION (Jive/RCA 1178-1-JD)	The Stop The Violence Movement	8	6
9	DON'T TURN YOUR BACK ON LOVE (Vendetta VE-7011)	Kristin Ballo	19	6
10	JUST COOLIN' (Atlantic 0-86459)	Leverit	10	6
11	STRAIGHT UP (Virgin 0-96594)	Paula Abdul	7	10
12	HEAVEN KNOWS (Virgin 0-96589)	When In Rome	16	5
13	I WANNA BE THE ONE (LMR 4003)	Stevie B	13	6
14	GIRL I GOT MY EYES ON YOU (Motown MOT-4627)	Today	18	6
15	YOU GOT IT (THE RIGHT STUFF) (Columbia 44 08132)	New Kids On The Block	15	8
16	OPEN UP YOUR HEART (Sleeping Bag SLX-40140)	Raiana Page	29	3
17	FINE TIME (Qwest/Warner Bros. 0-21107)	New Order	4	12
18	DON'T TAAKE MY MIND ON A TRIP (Virgin 0-96591)	Boy George	DEBUT	
19	WILD THING (Delicious/Island DV 1002)	Tone Loc	9	16
20	LUCKY CHARM (Motown MOT-4625)	The Boys	35	3
21	REAL LOVE (MCA 23928)	Jody Watley	DEBUT	
22	YOU AIN'T SEEN NOTHING YET (Sire/Warner Bros. 0-21131)	Figures on a Beach	DEBUT	
23	LULLABYE (Sire/Warner Bros. 0-21101)	Book of Love	23	3
24	YO NO SE' (23 West 0-86478)	Pajama Party	21	6
25	SAFE IN THE ARMS OF LOVE (Vendetta VE-7010)	Shooting Party	25	6
26	SINCERELY YOURS (Atco/Atlantic 0-96586)	Sweet Sensation With Romeo J.D.	11	10
27	ROLLIN' WITH KID 'N PLAY (Select 62335)	Kid 'N' Play	37	3
28	GOOD LIFE (Virgin 0-96591)	Inner City	12	12
29	GIVE ME BACK MY HEART (Cutting CR-223)	Corina	28	3
30	THE LOOK (EMI V-56133)	Roxette	DEBUT	
31	SLEEP TALK (Def Jam/Columbia 44 68193)	Alyson Williams	DEBUT	
32	JOY AND PAIN (Oceana/Atlantic 0-96575)	Donna Allen	DEBUT	
33	JACK OF SPADES (Jive/RCA 1169-1-JD)	Boogie Down Productions	17	10
34	SEDUCTION (Vendetta VE-7014)	Seduction	20	10
35	EVERY LITTLE STEP (MCA 23933)	Bobby Brown	DEBUT	
36	WALK THE DINOSAUR (Chrysalis 4V9 43332)	Was (Not Was)	31	5
37	FUNKY COLD MEDINA (Delicious/Island DV1004)	Tone Loc	DEBUT	
38	RUSSIAN RADIO (Synthecide 71310-0)	Red Flag	22	12
39	HIGH ROLLERS (Sire/Warner Bros. 0-21149)	Ice-T	36	3
40	LEFT TO MY OWN DEVICES (EMI V-56121)	Pet Shop Boys	24	6

Finally out is the much-anticipated debut from these talented and creative Englishmen. The stars of the sample scene return with a surprisingly mature and diverse collection, highlighted by their previous singles "Hey Music Lover", "Theme From S-Express", and "Superfly Guy", as well as some fine new material. The wonderful narrative and funky groove of "Pimps, Pushers, and Prostitutes" (featuring the wonderful style of speak of label-mate **M.C. Merlin**) captures the feel of funk-sleaze perfectly, and the deep house flavored "Special and Golden (Parts I and II)" should be a natural for the clubs if it receives a good remix. **Mark Moore** is a natural pop star, and if Capitol does the right promotion Stateside, this could be huge.

YELLO: "Tied Up" (Polygram 872 761)

Boris Blank and **Dieter Meier** have influenced a whole generation of dancefloor artists. Though their sales have not been spectacular, if they received royalties from everyone who have ripped them off they would be multi-millionaires. This should change with the release of their latest LP, *Flag*, which this single is a highlight of. The imaginative remixes (especially **Junior Vasquez's** wonderful tribal percussion-flavored African Mix) should serve it well, and are indicative of the new emphasis on cutting-edge dance music at Polygram that should see the label's profile heightened immensely this year.

Neil Harris

RETAIL REPORT

WAX N' FACTS

Atlanta, Ga.

Danny Beard

1. Indigo Girls (Epic)
2. Pylon (DB Records)
3. Love Tractor (DB Records)
4. Elvis Costello (Warner Bros.)
5. XTC (Geffen)
6. New Order (Qwest/WB)
7. Throwing Muses (Sire)
8. Sonic Youth (Enigma/Blast First)
9. Robyn Hitchcock (A&M)
10. Guadalcanal Diary (Elektra)

SCHOOL KIDS

Ann Arbor, Mich.

Jenny Olson

1. Fine Young Cannibals (I.R.S.)
2. Graham Parker (RCA)
3. Replacements (Sire/Reprise)
4. XTC (Geffen)
5. Lou Reed (Sire)
6. Elvis Costello (Warner Bros.)
7. Robyn Hitchcock (A&M)
8. De La Soul (Tommy Boy)
9. Violent Femmes (Slash/WB)
10. Soundgarden (SST)

GOLDY RECORDS

Providence, R.I.

Scott Lindsay

1. XTC (Geffen)
2. New Order (Qwest/WB)
3. Elvis Costello (Warner Bros.)
4. Robyn Hitchcock (A&M)
5. Shinehead (Elektra)
6. Depeche Mode (Sire)
7. R.E.M. (Warner Bros.)
8. Dead Milkmen (Enigma/Fever)
9. Public Enemy (Def Jam/CBS)
10. Wrecking Crew (Hawker/Important)

SOUND WAREHOUSE, INC.

Dallas, Texas

Tracy Donihoo

1. Tone-Loc (Delicious Vinyl)
2. Enya (Geffen)
3. Fine Young Cannibals (I.R.S.)
4. Cowboy Junkies (RCA)
5. Traveling Wilburys (Wilbury/WB)
6. Beaches Soundtrack (Atlantic)
7. Depeche Mode (Sire)
8. Roy Orbison (Virgin)
9. Elvis Costello (Warner Bros.)
10. Gipsy Kings (Elektra)

STEREO JACKS

Cambridge, Mass.

Matt Starr

1. Hillbilly Music... Thank God! (Bug/Capitol)
2. Pinetop Perkins (Blind Pig)
3. Duke Robillard (Blacktop)
4. Willie Dixon (Bug/Capitol)
5. Leroy Carr (Portrait)
6. Howlin' Wolf (Rounder)
7. Otis Rush (Blind Pig)
8. Sweet Honey In The Rock (Flying Fish)
9. Willie Dixon Box (Chess/MCA)
10. Lil' Ed & The Blues Imperials (Alligator)

TRACKS RECORDS

Norfolk, Va.

Donna Aggresto

1. Kenny G (Arista)
2. Terri Lyne Carrington (Verve/PolyGram)
3. Al Jarreau (Warner Bros.)
4. Dave Grusin (GRP)
5. Lee Ritenour (GRP)
6. Chick Corea (GRP)
7. Take 6 (Warner Bros.)
8. Alex Bugnon (Orpheus/Capitol)
9. Hiroshima (Epic)
10. David Sanborn (Warner Bros.)

CYMBALINE RECORDS

Santa Cruz, Calif.

Greg Penney

1. Neville Brothers (A&M)
2. Robert Cray (High Tone/PolyGram)
3. Willie Dixon (Bug/Capitol)
4. Dirty Dozen Brass Band (Columbia)
5. U.P. Wilson (Red Lightnin')
6. Ronnie Earl (Black Top/Rounder)
7. The Radiators (Epic/CBS)
8. Sugar Ray & The Bluetones (Varrick)
9. Professor Longhair (Atlantic)
10. T-Bone Walker (Atlantic)

TOWER RECORDS

Boston, Mass.

Andrew DeArgello

1. Marcus Roberts (RCA/Novus)
2. Chick Corea (GRP)
3. Pat Metheny (ECM)
4. McCoy Tyner (Blue Note)
5. David Murray (Portrait)
6. Bob Berg (Denon)
7. Terri Lyne Carrington (Verve/PolyGram)
8. Deborah Henson Conant (GRP)
9. Steps Ahead (Capitol)
10. Kenny G (Arista)

SHOPTALK

OH NO, NOT ANOTHER COLUMN! That's right, folks, starting with this issue, yet *another* weekly column will grace the pages of *Cash Box*, this one geared toward the retailer. We'll cover the news, the views, the promotions and the trends that make the retail sector a truly vital part of the industry. One format we will be using a great deal is the interview. This time around we spoke with several retailers, one-stops and distributors about last week's Madonna release (*Like a Prayer*, Sire). Here's what we asked: How did it sell the first week? Did it move as well as you expected? How does it compare to other recent big sellers? And what are your other big sellers this week?



Esa Katajamaki • Navarre Corporation, Brooklyn Ctr., Minn.

Personally, Madonna can do no wrong in my book—though I did think the album would go out stronger than it actually did. I love the duet with **Prince**; I doubt that it will be a hit, but I think that it's really cool.

Even though the album didn't debut at #1 for me, I think that in the long haul—after the fourteenth single or something—we'll probably live to see it be the hit we know it is.

This week I'm seeing a lot of action on XTC, and **Metallica's** really breaking through now. In fact, their latest just broke into my top 10, and all the catalog, except for *Masters of Puppets*, is in my top 50. So as far as I'm concerned, it's a **Metallica** world we live in—and you can quote me on that.

Jeff Almeida • Strawberries, Boston

Only **U2** had a better first week than Madonna had for us. The cassette single outsold the seven-inch eight-to-one the first week out, and we sold out of the CD single in two days. There are still people asking for it, but not as much as before the whole CD came out. Now people are concerned with the whole album.

Doug Wilt • National Record Mart, Pittsburgh

I had a chance to get out to a few stores in the area, and the most interesting thing about the Madonna release is that it seems to be generating sales in all areas. The customers are picking up other items, and that's affecting sales across the board. You have to go back to [**Guns N' Roses'**] *G N R Lies* to find a record that did as well its first week out.

Steve Roberts • Angott Records & Tapes, Detroit

The Madonna release did as well as I expected it to do its first week... although it didn't blow out the door as **Anita Baker** did for us. I didn't run out of it, so I guess we anticipated well and bought accordingly.

Between the LP and cassette configurations, it was pretty close. Most of the time it would be five-to-one, cassette over LP. The CD did extremely well. The Madonna fans are out there; they have to have the LP, and of course it's scented with Patchouli so it's probably gonna be a collectors' item. That's probably why the LP sold so well the first week.

The first week the Madonna single did real well—we've got about 85% of the jukebox vendor business in the state, and all the vendors had to have the new Madonna. We're doing real well with the cassette single.

The out-of-the-box sales that still shocks me is the **Metallica** album. We ran out of it the first day in all formats.

The one thing that all of a sudden picked up this week was the **De La Soul** album. I mean, it was doing well on the R&B side, but all of a sudden all of our pop accounts started picking it up.

Al Karniski • Streetside Records, St. Louis

Madonna did pretty good for us—it was #2 for the week. I was hoping it would do better for us, but I really think this album is gonna do a whole lot better than her other stuff. I'm seeing a lot more crossover buying—before it was more the dance people buying it. Now, with the controversy that's going on with the video and everything else, I think it's appealing to a lot of people who want to see what the controversy is all about. I think that was a real positive move; whether she actually planned it like that or not, I don't know.

A lot of the rap stuff does extremely well for us when it first comes out. Like the new **N.W.A.**—when that came out it was like gangbusters for us. [*No pun intended.*—Ed.] Also, the **Fine Young Cannibals** went #1 its first week out.

Jim Primerano • Record Theatre, Buffalo

I had to increase my order because of all the religious fervor in the papers. When they start coming out and boycotting things, that's a sign to increase my order. I'm lucky I did, or I would have run out of it.

Everything sold—it came it at #1 in all three configurations. In fact we did astoundingly well with the vinyl. I mean, who can guess?—some things do extremely well on vinyl while others don't. If you get enough people coming out of the woodwork on a particular release you can sell a lot of vinyl.

Mail or fax us your goods (news, pictures, opinions and retail reports) in care of Shop Talk, and we'll do our best to get it in the magazine and out to you ASAP. See ya' next week.

Kevin Coogan

CASH BOX CHARTS

TOP 200 ALBUMS

The grey shading represents a bullet, indicating strong upward movement
(G) = GOLD (RIAA Certified)
(P) = PLATINUM (RIAA Certified)



#1 Debut: Madonna #3

			Total Weeks ▼	Last Week ▼
1	LOC-ED AFTER DARK (Delicious Vinyl/Island DV3000)IND 8.98	TONE LOC	1	8
2	ELECTRIC YOUTH (Atlantic 81932)WEA 9.98	DEBBIE GIBSON	2	9
3	LIKE A PRAYER (Sire 25844)WEA 9.98	MADONNA	DEBUT	
4	THE RAW & THE COOKED (I.R.S. 6273)MCA 8.98	FINE YOUNG CANNIBALS	7	5
5	VOLUME ONE (P)(Wilbury/Warner Bros. 25796)WEA 9.98	TRAVELING WILBURYS	4	22
6	MYSTERY GIRL (Virgin 91058)WEA 9.98	ROY ORBISON	3	8
7	FOREVER YOUR GIRL (G) (Virgin 90943)WEA 8.98	PAULA ABDUL	6	19
8	DON'T BE CRUEL (P/3) (MCA 42185)MCA 8.98	BOBBY BROWN	5	39
9	VIVID (G) (Epic BFE 44099)CBS	LIVING COLOUR	9	21
10	HANGIN' TOUGH (G) (Columbia FC 40985)CBS	NEW KIDS ON THE BLOCK	10	32
11	APPETITE FOR DESTRUCTION (P/7) (Geffen GHS 24148)WEA 8.98	GUNS N' ROSES	8	84
12	G N' R LIES (Geffen GHS 24198)WEA 8.98	GUNS N' ROSES	11	17
13	BEACHES (Atlantic 81933)WEA 9.98	Original Motion Picture Soundtrack	15	12
14	GREEN (P) (Warner Bros. 25795)WEA 9.98	R.E.M.	13	20
15	SHOOTING RUBBERBANDS AT THE STARS (P) (Geffen GHS 24192)WEA 8.98	EDIE BRICKELL & NEW BOHEMIANS	12	27
16	GIVING YOU THE BEST THAT I GOT (P/2) (Elektra 60827)WEA 8.98	ANITA BAKER	16	23
17	LIVING YEARS (Atlantic 81923)WEA 9.98	MIKE & THE MECHANICS	17	21
18	KARYN WHITE (G) (Warner Bros. 25637)WEA 8.98	KARYN WHITE	14	28
19	WATERMARK (Geffen GHS 24233)WEA 8.98	ENYA	20	11
20	THE GREAT RADIO CONTROVERSY (Geffen GHS 24224)WEA 8.98	TESLA	18	8
21	OUT OF ORDER (P) (Warner Bros. 25684)WEA 9.98	ROD STEWART	22	45
22	THE TRINITY SESSION (RCA 8568-1-R)RCA 8.98	COWBOY JUNKIES	24	12
23	SKID ROW (Atlantic 81936)WEA 8.98	SKID ROW	27	9
24	NEW JERSEY (P/4) (Mercury 836 345-1)POL	BON JOVI	21	27
25	WINGER (G) (Atlantic 81867)WEA 8.98	WINGER	23	27
26	SPIKE (Warner Bros. 25848)WEA 9.98	ELVIS COSTELLO	28	7
27	EVERYTHING (G) (Columbia OC 44056)CBS	THE BANGLES	32	23
28	...AND JUSTICE FOR ALL (P) (Elektra 60812)WEA 9.98	METALLICA	29	29
29	HYSTERIA (P/9) (Mercury 830 675-1)POL 9.98	DEF LEPPARD	19	85
30	STRAIGHT OUTTA COMPTON (Priority/Ruthless 57102)IND 8.98	N.W.A.	33	6
31	NEW YORK (Sire 25829)WEA 9.98	LOU REED	31	11
32	SILHOUETTE (P/2) (Arista AL-8457)RCA 9.98	KENNY G	25	25
33	OPEN UP AND SAY...AHH! (P/4) (Enigma C1-48493)CAP 8.98	POISON	30	47
34	TRACY CHAPMAN (P/2) (Elektra 60774)WEA 8.98	TRACY CHAPMAN	26	51
35	TECHNIQUE (Owest/WB 25845)WEA 9.98	NEW ORDER	34	9
36	GUY (G) (MCA 42176)MCA 8.98	GUY	39	35
37	ORANGES & LEMONS (Geffen GHS 24218)WEA 9.98	XTC	42	4
38	MELISSA ETHERIDGE (Island 90875)WEA 8.98	MELISSA ETHERIDGE	38	29
39	EAZY-DUZ-IT (G) (Priority/Ruthless 57100)IND 8.98	EAZY-E	40	21
40	HEART BREAK (P)(MCA 42207)MCA 8.98	NEW EDITION	36	29
41	RATTLE AND HUM (P/3) (Island 91003)WEA 14.98	U2	35	24
42	LIFE IS... (RCA 1149-1-J)RCA 8.98	TOO SHORT	43	8
43	GIRL YOU KNOW IT'S TRUE (Arista AL-8592)RCA 8.98	MILLI VANILLI	66	3
44	GREATEST HITS (P) (Columbia OC 44493)CBS	JOURNEY	37	19
45	HOLD ME IN YOUR ARMS (RCA 8589-1-R)RCA 8.98	RICK ASTLEY	41	11
46	THE RIGHT STUFF (Wing/PolyGram 835 964-1)POL	VANESSA WILLIAMS	55	9
47	DON'T TELL A SOUL (Sire/Reprise 25831)WEA 8.98	THE REPLACEMENTS	47	8
48	TEENAGE LOVE (Def Jam/Columbia 38-08105)CBS	SLICK RICK	48	16
49	ANY LOVE (Epic OE 44308)CBS	LUTHER VANDROSS	54	25
50	LET'S GET IT STARTED (Capitol C1-90924)CAP 8.98	M.C. HAMMER	52	24
51	MESSAGES FROM THE BOYS (Motown MOT-6260) MCA 8.98	THE BOYS	50	24

52	A NEW FLAME (Elektra 60828)WEA 8.98	SIMPLY RED	53	5
53	DIRTY ROTTEN FILTHY STINKING RICH (Columbia 44383)CBS	WARRANT	62	8
54	BULLETBOYS (Warner Bros. 25782)WEA 8.98	BULLETBOYS	49	22
55	GIPSY KINGS (Elektra Musician 60845)WEA 9.98	GIPSY KINGS	59	17
56	WHAT UP, DOG? (Chrysalis 41664)CBS	WAS(NOT WAS)	60	22
57	HOLD AN OLD FRIEND'S HAND (P)(MCA 6267) MCA 8.98	TIFFANY	57	18
58	JUST COOLIN' (Atlantic 81926)WEA 9.98	LEVERT	51	21
59	IT TAKES TWO (G) (Profile PRO-1267)IND 8.98	ROB BASE & D.J. E-Z ROCK	56	28
60	101 (Sire 25853)WEA 15.98	DEPECHE MODE	91	2
61	THE LOVER IN ME (MCA 42249)MCA 8.98	SHEENA EASTON	58	20
62	FAITH (P/7) (Columbia OC 40867)CBS	GEORGE MICHAEL	44	72
63	PRIDE (P) (Atlantic 81768)WEA 8.98	WHITE LION	46	74
64	GREATEST HITS (P) (Warner Bros. 25801)WEA 9.98	FLEETWOOD MAC	61	18
65	TIME AND TIDE (G) (Epic BFE 40767) CBS	BASIA	65	43
66	DYLAN & THE DEAD (Columbia OC 45056)CBS	BOB DYLAN & THE GREATFUL DEAD	45	8
67	SOUTHERN STAR (RCA 8587-1-R)RCA 8.98	ALABAMA	64	8
68	2 HYPE (Select SEL 21628)IND 8.98	KID 'N PLAY	73	20
69	LYLE LOVETT AND HIS LARGE BAND (MCA/Curb 42263)MCA 9.98	LYLE LOVETT	72	9
70	VIXEN (G) (EMI 46991)CAP 9.98	VIXEN	71	26
71	GREATEST HITS III (Warner Bros. 25834)WEA 9.98	HANK WILLIAMS, JR.	74	7
72	COPPERHEAD ROAD (Uni Uni-7)MCA 8.98	STEVE EARLE	70	23
73	ANCIENT HEART (Reprise 25839)WEA 8.98	TANITA TIKARAM	76	157
74	RAIN MAN (Capitol 91866)CAP 8.98	Original Motion Picture Soundtrack	78	5
75	I WANNA HAVE SOME FUN (G) (RCA 1150-1-J)RCA 9.98	SAMANTHA FOX	69	21
76	WORKING GIRL (Arista 8593)RCA 8.98	Original Motion Picture Soundtrack	80	5
77	TODAY (Motown MOT-6261)MCA 8.98	TODAY	68	18
78	3 FEET HIGH AND RISING (Tommy Boy 1019)IND 8.98	DE LA SOUL	99	5
79	COCKTAIL (P/4) (Elektra 60806)WEA 9.98	Original Motion Picture Soundtrack	67	33
80	LONG COLD WINTER (P/2) (Mercury 834 612-1)POL	CINDERELLA	75	38
81	IN MY EYES (LMR 5531)IND 8.98	STEVIE B	92	6
82	A SHOW OF HANDS (Mercury 836 346-1)POL	RUSH	63	12
83	TAKE 6 (Reprise 25670)WEA 9.98	TAKE 6	88	5
84	BLESSING IN DISGUISE (Elektra 60817)WEA 8.98	METAL CHURCH	86	5
85	SWASS (G) (Nasty Mix 70123)IND	SIR MIX-A-LOT	87	28
86	REACH FOR THE SKY (G)(Atlantic 81929)WEA 9.98	RATT	79	21
87	TELL IT TO MY HEART (P) (Arista AL 8529)RCA 8.98	TAYLOR DAYNE	77	64
88	BEYOND THE BLUE NEON (MCA 42266)MCA 8.98	GEORGE STRAIT	85	6
89	FISHERMAN'S BLUES (Chrysalis 41589)CBS	THE WATERBOYS	81	19
90	OU812 (P/3) (Warner Bros.25732)WEA 9.98	VAN HALEN	84	43
91	BLOW MY FUSE (Atlantic 81877)WEA 8.98	KIX	82	27
92	LIVE DELICATE SOUND OF THUNDER (P) (Columbia PC2 44484)CBS	PINK FLOYD	83	18
93	CALM ANIMALS (RCA 8561-R)RCA 8.98	THE FIXX	95	10
94	SIMPLE PLEASURES (P) (EMI-Manhattan E1-49059)CAP 9.98	BOBBY McFERRIN	94	52
95	SMASHES, THRASHES & HITS (P) (Mercury 836 427-1)POL	KISS	89	
96	DREAMING #11 (Relativity 88561-8265)IND 6.98	JOE SATRIANI	96	20
97	AMERICAN DREAM (P) (Atlantic 81888)WEA 9.98	CROSBY, STILLS, NASH & YOUNG	90	19
98	THE INNOCENTS (G) (Sire/Warner Bros. 25730)WEA 8.98	ERASURE	93	43
99	NICK OF TIME (Capitol 91268)CAP 8.98	BONNIE RAITT	DEBUT	
100	K9-POSSE (Arista AL-8569)RCA 8.98	K9-POSSE	108	8
101	MAKE IT LAST FOREVER (P/2) (Elektra 60763)WEA 8.98	KEITH SWEAT	100	69
102	INFORMATION SOCIETY (G) (Tommy Boy TBLP 25691)WEA 8.98	INFORMATION SOCIETY	98	36
103	BIG THING (G) (Capitol C1-90958)CAP 8.98	DURAN DURAN	97	23
104	3 (Slash/Warner Bros. 25819)WEA 9.98	VIOLENT FEMMES	101	11
105	SHORT SHARP SHOCKED (Mercury 834 924-1)POL	MICHELLE SHOCKED	107	28
106	ALL THAT JAZZ (G) (Virgin/A&M SP 5163) RCA 8.98	BREATHE	105	44
107	TILL I LOVED YOU (P) (Columbia OC 40880)CBS	BARBRA STREISAND	106	22
108	2ND WAVE (Columbia FC 44284)CBS	SURFACE	120	23
109	QUEEN ELVIS (A&M SP 5241)RCA 8.98	ROBYN HITCHCOCK & THE EGYPTIANS	114	4

110	BAD (P/6) (Epic OE 40600)CBS	MICHAEL JACKSON	104	81
111	TO WHOM IT MAY CONCERN (Columbia FC 45065)CBS	THE PASADENAS	124	3
112	ROLL WITH IT (P/2) (Virgin 90946)WEA 9.98	STEVE WINWOOD	109	40
113	HEART'S HORIZON (Reprise 25778)WEA 9.98	AL JARREAU	112	19
114	IN DREAMS (Virgin 90604)WEA 12.98	ROY ORBISON	113	11
115	KICK (P/3) (Atlantic 81796)WEA 9.98	INXS	115	74
116	UP YOUR ALLEY (P) (Blackheart FZ 44146) CBS	JOAN JETT	116	46
117	LINCOLN (Bar None/Restless 72600)CAP 8.98	THEY MIGHT BE GIANTS	102	12
118	OH YES I CAN (A&M SP 5232)RCA 8.98	DAVID CROSBY	103	8
119	ANSWERS TO NOTHING (Chrysalis FV41649)CBS	MIDGE URE	119	9
120	INTUITION (Mercury/PolyGram 836777)POL	TNT	121	5
121	FABULOUS DISASTER (Combat 2001)IND 8.98	EXODUS	118	119
122	BRAZIL CLASSICS 1: BELEZA TROPICAL (Sire/Fly 25805)WEA 8.98	VARIOUS ARTISTS	129	6
123	MR. JORDAN (Atlantic 81928)WEA 9.98	JULIAN LENNON	152	2
124	GROSS MISCONDUCT (Megaforce/Caroline 1360)IND	M.O.D.	128	5
125	FRUIT ON THE BOTTOM (Columbia FC 45035)CBS	WENDY & LISA	131	2
126	YELLOW MOON (A&M 5240)RCA 8.98	NEVILLE BROTHERS	161	2
127	UNION (A&M SP 5175)RCA 8.98	TONI CHILDS	122	39
128	STRONGER THAN PRIDE (P) (Epic OE 44210)CBS	SADE	110	45
129	MARTIKA (Columbia FC 44290)CBS	MARTIKA	134	10
130	HEAVEN (Capitol C1-90959)CAP 8.98	BEBE & CECE WINANS	136	9
131	POWER (G) (Sire 25765) WEA 8.98	ICE-T	130	28
132	NOTHING'S SHOCKING (Warner Bros. 25727)WEA B.98	JANE'S ADDICTION	125	31
133	JULIA FORDHAM (Virgin 90955)WEA 8.98	JULIA FORDHAM	138	12
134	ROAD TO THE RICHES (Cold Chillin'/Warner Bros. 25820)WEA 9.98	KOOL G RAP & D.J. POLO	DEBUT	
135	WHAT TIME IS IT (Gucci 3309)IND 8.98	GUCCI CREW II	133	11
136	THIS WOMAN (G) (RCA 8369-1)RCA 8.98	K.T. OSLIN	135	28
137	EPONYMOUS (t.R.S. 6262)MCA 8.98	R.E.M.	132	25
138	WHO? (Wing/PolyGram 835 439-1)POL	TONY! TONI! TONE!	137	11
139	19 (P) (Reprise 25714)WEA 9.98	CHICAGO	127	39
140	ACT A FOOL (Capitol C1-90544)CAP 8.98	KING TEE	139	18
141	REEL LIFE (RCA 8414-1-R)RCA 8.98	BOY MEETS GIRL	111	22
142	GREATEST HITS (G) (Curb/RCA 8318-1-R)RCA 9.98	THE JUDDS	142	33
143	ROCK & ROLL STRATEGY (A&M SF 5218)RCA 8.98	THIRTY-EIGHT SPECIAL	150	24
144	IN EFFECT MODE (P) (Uptown/Warner Bros. 25662)WEA 8.98	AL B. SURE!	117	48
145	NEW LIGHT THROUGH OLD WINDOWS (Geffen GHS 24232)WEA 9.98	CHRIS REA	151	3
146	IT TAKES A NATION OF MILLIONS TO HOLD US BACK (G) (Def Jam FC 44303) CBS	PUBLIC ENEMY	123	38
147	FLAG (Mercury 836426)POL	YELLO	149	4
148	NO REST FOR THE WICKED (G) (CBS OZ 44245)CBS	OZZY OSBOURNE	126	25
149	BUCK WILD (Virgin 91021)WEA 9.98	E.U.	DEBUT	
150	24/7 (4th & B'Way 4011)WEA 8.98	DINO	155	4
151	NOTHING TO LOSE (Columbia OC 44302)CBS	EDDIE MONEY	140	25
152	EAST (Epic OE 45022)CBS	HIROSHIMA	158	2
153	HIGH HAT (Virgin 91022)WEA 8.98	BOY GEORGE	160	3
154	PICTURES FROM THE FRONT (Capitol C1-90238)CAP 8.98	JON BUTCHER	146	10
155	MOVE SOMETHIN' (G) (Luke Skywalker XR 101)IND 8.98	2 LIVE CREW	156	47
156	GERALD ALSTON (Motown 6265)MCA 8.98	GERALD ALSTON	141	10
157	VOICES & IMAGES (Atlantic 81886)WEA 8.98	CAMOUFLAGE	144	12
158	LOVE OR PHYSICAL (Capitol C1-46946)CAP 8.98	ASHFORD & SIMPSON	163	4
159	ALL MIXED UP (Tabu OZ 44492)CBS	ALEXANDER O'NEAL	145	7
160	LOVE JUNK (Chrysalis 41675)CBS	THE PURSUIT OF HAPPINESS	147	15
161	TAKE IT WHILE IT'S HOT (Atco 90917)WEA 8.98	SWEET SENSATION	166	2
162	DANGEROUS AGE (Atlantic 81884)WEA 8.98	BAD COMPANY	164	31
163	WILD, WILD WEST (G) (Atlantic 81871)WEA B.98	THE ESCAPE CLUB	148	30
164	THE BEST YEARS OF OUR LIVES (G)(Columbia OC 45025)CBS	NEIL DIAMOND	154	15
165	BIG CIRCUMSTANCE (Gold Castle 71320)CAP	BRUCE COCKBURN	162	3
166	FOR THE LONELY: AN ANTHOLOGY, 1956-65 (Rhino 71493)CAP 14.98	ROY ORBISON	165	12
167	THE BEST OF OINGO BOINGO: SKELETONS IN THE CLOSET (A&M SP5217)RCA 8.98	OINGO BOINGO	157	26

168	SHERIFF (Capitol C1-91216)CAP 6.98	SHERIFF	143	12
169	CROSS THAT LINE (Elektra 60794)WEA 9.98	HOWARD JONES	DEBUT	
170	OLD 8X10 (P) (Warner Bros 25738)WEA 8.98	RANDY TRAVIS	169	37
171	INDIGO GIRLS (Epic 45044)CBS	INDIGO GIRLS	DEBUT	
172	HOUSE OF LORDS (RCA 8530-1-R)RCA 8.98	HOUSE OF LORDS	171	9
173	BEELZEBUBBA (Enigma/Fever 73351)CAP 8.98	DEAD MILKMEAN	176	3
174	THE DESOLATE ONE (Fresh 82010)IND 8.98	JUST-ICE	DEBUT	
175	IN MY TRIBE (G) (Elektra 60738)WEA 8.98	10,000 MANIACS	170	62
176	ORIGINAL STYLIN' (Arista B571)RCA B.98	3 TIMES DOPE	186	2
177	ZIGZAGGING THROUGH GHOSTLAND (Epic 44343)CBS	THE RADIATORS	DEBUT	
178	SURFING WITH THE ALIEN (G)(Relativity/Important 8193)IND 8.98	JOE SATRIANI	172	60
179	A SALT WITH A DEADLY PEPA (G) (Next Plateau PL 1011)IND 8.98	SALT-N-PEPA	174	35
180	DIRTY DANCING (P/10) (RCA 6408)RCA 9.98	Original Motion Picture Soundtrack	173	80
181	SOMETHING REAL (Elektra 60B52)WEA 9.98	PHOEBE SNOW	DEBUT	
182	EXTREME (A&M 5238)RCA	EXTREME	DEBUT	
183	LOVING PROOF (G) (Columbia FC 44221)CBS	RICKY VAN SHELTON	180	26
184	RADIO ONE (Rykodisc RCD 20078)IND 13.98	THE JIMI HENDRIX EXPERIENCE	175	20
185	SHADAY (Sire 25826)WEA 8.98	OFRA HAZA	153	12
186	THE STARS WE ARE (Capitol C1-91042)CAP 8.98	MARC ALMOND	177	10
187	HE'S THE DJ, I'M THE RAPPER (P/2)(Jive 1091-1-J)RCA 8.98	DJ JAZZY JEFF & THE FRESH PRINCE	185	52
188	LOVE SEASON (Orpheus 75602)CAP	ALEX BUGNON	DEBUT	
189	ME & JOE (Egyptian Empire DMSR-00777)IND 8.98	RODNEY-O JOE COOLEY	179	19
190	RAPTURE (P/4) (Elektra 9-60444)WEA 8.98	ANITA BAKER	187	157
191	THE JOSHUA TREE (P/5) (Island/Atlantic 90581)WEA 9.98	U2	188	106
192	PYROMANIA (Mercury 810 308-1)POL	DEF LEPPARD	192	9
193	HAVE YOU SEEN ME LATELY? (Warner Bros. 25748)WEA 9.98	SAM KINISON	184	20
194	WHERE'S THE PARTY AT? (Sleeping Bag 42016)IND 8.98	CASH MONEY & MARVELOUS	167	7
195	BRITNY FOX (G) (Columbia BFC 44140)CBS 8.98	BRITNY FOX	159	35
196	IT'S TEE TIME (Profile 1269)IND 8.98	SWEET TEE	194	17
197	IF MY ANCESTORS COULD SEE ME NOW (Polydor/PolyGram 834 896-1)POL	IVAN NEVILLE	195	16
198	ANIMAL (Mercury 836 774-1)POL	BAR-KAYS	168	9
199	LET IT ROLL (G)(Warner Bros. 25750)WEA 9.98	LITTLE FEAT	190	34
200	TALK IS CHEAP (Virgin 90973)WEA 9.98	KEITH RICHARDS	181	25

ALPHABETIZED TOP 200 ALBUMS (BY ARTIST)

2 Live Crew / 155	Duran Duran / 103	King Tee / 140	Rea, Chns / 145	U2 / 41, 191
3 Times Dope / 176	Dylan & The Dead / 66	Kinison, Sam / 193	R.E.M. / 14, 137	Van Halen / 90
10,000 Maniacs / 175	Earle, Steve / 72	K9-Posse / 100	Reed, Lou / 31	Van Shelton, Ricky / 183
Abdul, Paula / 7	Easton, Sheena / 61	Kiss / 95	Replacements / 47	Vandross, Luther / 49
Alabama / 67	Eazy-E / 39	Kix / 91	Richards, Keith / 200	Violent Femmes / 104
Almond, Marc / 186	Enya / 19	Kool G Rap / 134	Rodney-O / 189	Vixen / 70
Alston, Gerald / 156	Erasure / 98	Lennon, Julian / 123	Rush / 82	Warrant / 53
Ashford & Simpson / 158	Escape Club / 163	Levert / 58	Sade / 128	Was (Not Was) / 56
Astley, Rick / 45	Etheridge, Melissa / 38	Living Colour / 9	Salt-N-Pepa / 179	Waterboys / 89
Bad Company / 162	E.U. / 149	Lovett, Lyle / 69	Satnam, Joe / 96, 178	Wendy & Lisa / 125
Baker, Anita / 16, 190	Exodus / 121	M.C. Hammer / 50	Sheriff / 168	White, Karyn / 18
Bangles / 27	Extreme / 182	Madonna / 3	Shocked, Michele / 105	White Lion / 63
Bar-Kays / 195	Fine Young Cannibals / 4	Martika / 129	Simply Red / 52	Williams, Hank Jr. / 71, 188
Base, Rob / 59	Fixx / 93	McFerrin, Bobby / 94	Sir Mix A Lot / 85	Williams, Vanessa / 46
Basia / 65	Fleetwood Mac / 64	Metal Church / 84	Skid Row / 23	BeBe & CeCe Winans / 130
Bon Jovi / 24	Fordham, Julia / 133	Metallica / 28	Slick Rick / 48	Winger / 25
Boy George / 153	Fox, Samantha / 75	Michael, George / 62	Smithereens / 119	Winwood, Steve / 112
Boy Meets Girl / 141	Gibson, Debbie / 2	Midnight Star / 199	Snow, Phoebe / 181	XTC / 37
Boys, The / 51	Gipsy Kings / 55	Mike & The Mechanics / 17	Stevie N / 81	Yello / 147
Brazil Classics / 122	Guns N' Roses / 11, 12	Milli Vanilli / 43	Stewart, Rod / 21	Soundtracks:
Breathe / 106	Hazy, Oira / 185	M.O.D. / 124	Strait, George / 88	Beaches / 13
Breckell, Edie / 15	Hiroshima / 152	Money, Eddie / 140	Streisand, Barbra / 107	Cocktail / 79
Briny Fox / 195	Hitchcock, Robyn / 109	Neville, Ivan / 197	Streisand, Barbra / 107	Dirty Dancing / 180
Brown, Bobby / 8	House of Lords / 172	Neville Brothers / 126	Streisand, Barbra / 107	Rainman / 74
Bugnon, Alex / 188	Ice-T / 131	New Edition / 40	Stewart, Rod / 21	Rainman / 74
Bulletboys / 54	Indigo Girls / 171	New Kids / 10	Stewart, Rod / 21	Sweet Sensation / 161
Butcher, Jon / 154	Info Society / 102	New Order / 35	Stewart, Rod / 21	Sweet Sensation / 161
Camouflage / 157	INXS / 115	N.W.A. / 30	Stewart, Rod / 21	Sweet Sensation / 161
Cash Money / 194	Jackson, Michael / 110	Oringo Boingo / 167	Stewart, Rod / 21	Take 6 / 83
Chapman, Tracy / 34	Jane's Addiction / 132	O'Neal, Alexander / 159	Stewart, Rod / 21	Taylor Dayne / 87
Chicago / 139	Jarreau, Al / 113	Orson, Roy / 159	Stewart, Rod / 21	Tesla / 20
Childs, Toni / 127	Jett, Joan / 116	Osbourne, Ozzy / 148	Stewart, Rod / 21	They Might Be Giants / 117
Cinderella / 80	Jones, Howard / 169	Oslin, K.T. / 136	Stewart, Rod / 21	Thirty-Eight Special / 143
Cockburn, Bruce / 165	Journeys / 44	Pasadenas / 111	Stewart, Rod / 21	Tiffany / 57
Costello, Elvis / 26	Judds / 142	Pink Floyd / 92	Stewart, Rod / 21	Tikaram, Tanita / 73
Cowboy Junkies / 22	Just Ice / 174	Poison / 33	Stewart, Rod / 21	TNT / 120
Crosby, David / 118	Kenny G / 32	Public Enemy / 146	Stewart, Rod / 21	Today / 77
Crosby, S.N.Y. / 97	Kid 'N Play / 68	Pursuit of Happiness / 160	Stewart, Rod / 21	Tone Loc / 1
Dead Milkmen / 173		Radiators / 177	Stewart, Rod / 21	Tony/Toni/Tone! / 138
Def Leppard / 29, 192		Ratt, Bonnie / 99	Stewart, Rod / 21	Too Short / 42
De La Soul / 78		Ratt / 86	Stewart, Rod / 21	Traveling Wilburys / 5
Depeche Mode / 60			Stewart, Rod / 21	Travis, Randy / 170
Diamond, Neil / 164			Stewart, Rod / 21	Ure, Midge / 119
Dino / 150			Stewart, Rod / 21	
DJ Jazzy Jeff / 187			Stewart, Rod / 21	

WESTERN REGION

POP

■ High Movers*

1. Electric Youth (Atlantic) Debbie Gibson
2. I'll Be Loving You (Forever) (Columbia) New Kids On The Block
3. Every Little Step (MCA) Bobby Brown
4. Soldier of Love (Capitol) Donny Osmond
5. Somebody Like You (Capitol) Robbie Nevil

■ Most Added**

1. Buffalo Stance (Virgin) Neneh Cherry
2. Rock On (Cypress/A&M) Michael Damian
3. Repetition (Tommy Boy) Information Society
4. Electric Youth (Atlantic) Debbie Gibson
5. Close My Eyes Forever (RCA) Lita Ford & Ozzy Osbourne

R&B

■ High Movers*

1. Every Little Step (MCA) Bobby Brown
2. Affair (Tabu/Columbia) Cherrelle
3. I'll Be There for You (Capitol) Ashford & Simpson
4. Love Saw It (Warner Bros.) Karyn White
5. Girl I Got My Eyes on You (Motown) Today

■ Most Added**

1. Every Little Time (Arista) Kiara
2. My First Love (Warner Bros.) Atlantic Starr
3. Joy & Pain (Profile) Rob Base & D.J. E-Z Rock
4. I'll Be Loving You (Forever) (Columbia) New Kids On The Block
5. Mr. D.J. (Motown) Joyce Irby

COUNTRY

■ High Movers*

1. Where Did I Go Wrong (MCA) Steve Wariner
2. Is It Still Over? (Warner Bros.) Randy Travis
3. After All This Time (Columbia) Rodney Crowell
4. Many Mansions (Curb) Moe Bandy
5. White Houses (16th Avenue) Charley Pride

■ Most Added**

1. Call on Me (Capitol) Tanya Tucker
2. Beyond Those Years (MCA) the Oak Ridge Boys
3. I Don't Want to Spoil the Party (Columbia) Rosanne Cash
4. They Rage on (Capitol) Dan Seals
5. Wine Me Up (Mercury/PolyGram) Larry Boone

SOUTH CENTRAL REGION

POP

■ High Movers*

1. I'll Be Loving You (Forever) (Columbia) New Kids On The Block
2. Soldier of Love (Capitol) Donny Osmond
3. The Different Story (World of Lust and Crime) Peter Schilling
4. Downtown (A&M) One 2 Many
5. Everlasting Love (Elektra) Howard Jones

■ Most Added**

1. Electric Youth (Atlantic) Debbie Gibson
2. I'll Be Loving You (Forever) (Columbia) New Kids On The Block
3. Circle (Geffen) Edie Brickell & New Bohemians
4. Soldier of Love (Capitol) Donny Osmond
5. Every Little Step (MCA) Bobby Brown

R&B

■ High Movers*

1. Every Little Step (MCA) Bobby Brown
2. More Than Friends (Jive/RCA) Jonathan Butler
3. Real Love (Motown) El DeBarge
4. 4U (A&M) Vesta
5. Love Saw It (Warner Bros.) Karyn White

■ Most Added**

1. Every Little Time (Arista) Kiara
2. My First Love (Warner Bros.) Atlantic Starr
3. Miss You Like Crazy (EMI) Natalie Cole
4. Childrens Story (Columbia) Slick Rick
5. Me, Myself & I (Tommy Boy) De La Soul

COUNTRY

■ High Movers*

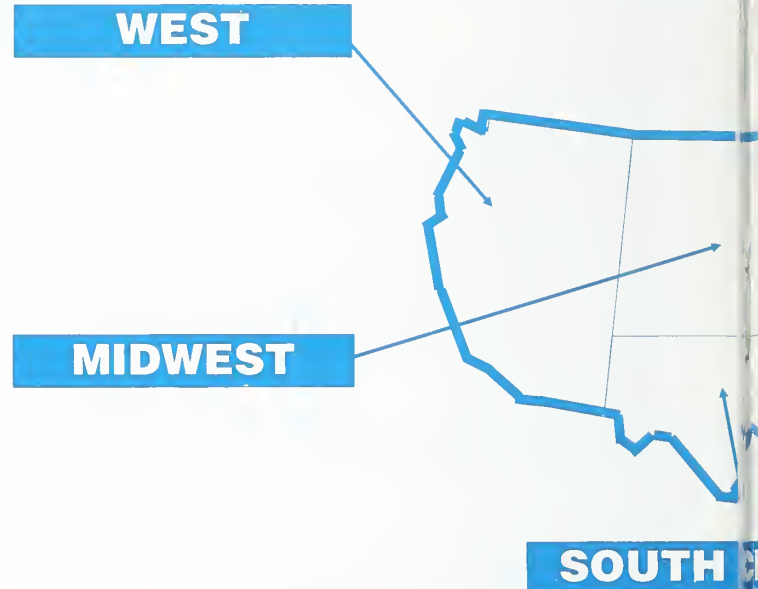
1. Many Mansions (Curb) Moe Bandy

CASH BOX R

REGIONAL COMPILA
BASED ON CASH BOX'S

* Average Chart Movement

***Most A



2. If I Had You (RCA) Alabama
3. I Got You (Reprise/Warner Bros.) Dwight Yoakam
4. Where Did I Go Wrong (MCA) Steve Wariner
5. White Houses (16th Avenue) Charley Pride

■ Most Added**

1. Love Out Loud (RCA) Earl Thomas Conley
2. Back in the Fire (Warner Bros.) Gene Watson
3. She Don't Love Nobody (MCA/Curb) the Desert Rose Band
4. They Rage on (Capitol) Dan Seals
5. Call on Me (Capitol) Tanya Tucker

MIDWESTERN REGION

POP

■ High Movers*

1. Electric Youth (Atlantic) Debbie Gibson
2. Soldier of Love (Capitol) Donny Osmond
3. Hearts on Fire (Virgin) Steve Winwood
4. Real Love (MCA) Jody Watley
5. Everlasting Love (Elektra) Howard Jones

■ Most Added**

1. Electric Youth (Atlantic) Debbie Gibson
2. Forever Your Girl (Virgin) Paula Abdul
3. Cult of Personality (Epic) Living Colour
4. Every Little Step (MCA) Bobby Brown
5. Patience (Geffen) Guns N' Roses

R&B

■ High Movers*

1. Every Little Step (MCA) Bobby Brown
2. Girl I Got My eyes on You (MOTown) Today
3. Love Saw It (Warner Bros.) Karyn White
4. Baby Me (Warner Bros.) Chaka Khan
5. 4U (A&M) Vesta

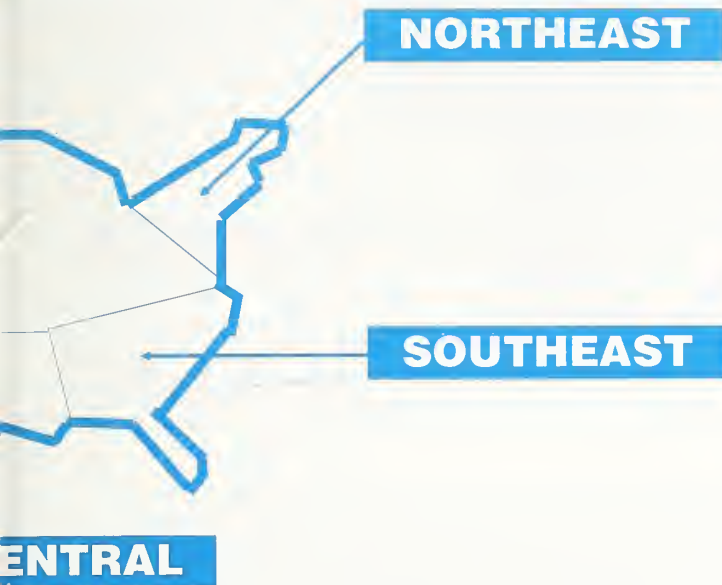
■ Most Added**

1. Every Little Time (Arista) Kiara
2. My First Love (Warner Bros.) Atlantic Starr
3. Mr. D.J. (Motown) Joyce Irby
4. I'll Be Loving You (Forever) (Columbia) New Kids On The Block
5. For the Love of You (PolyGram) Tony!Toni!Tone!

RADIO REPORT

WEEKLY RADIO RESEARCH

** Number of Station Ads
Nationally



COUNTRY

High Movers*

1. If I Had You (RCA) Alabama
2. I Got You (Reprise/Warner Bros.) Dwight Yoakam
3. Where Did I Go Wrong (MCA) Steve Wariner
4. After All This Time (Columbia) Rodney Crowell
5. Many Mansions (Curb) Moe Bandy

Most Added**

1. Call on Me (Capitol) Tanya Tucker
2. I Know What I've Got (RCA) J.C. Crowley
3. Wine Me Up (Mercury/PolyGram) Larry Boone
4. Who But You (Capitol) Anne Murray
5. Back in the Fire (Warner Bros.) Gene Watson

NORTHEASTERN REGION

POP

High Movers*

1. Like a Prayer (Sire/Warner Bros.) Madonna
2. I'll Be There for You (Mercury/PolyGram) Bon Jovi
3. Real Love (MCA) Jody Watley
4. Electric Youth (Atlantic) Debbie Gibson
5. Rock On (Cypress/A&M) Michael Damian

Most Added**

1. Buffalo Stance (Virgin) Neneh Cherry
2. Cry/Saved (PolyGram) Waterfront
3. Patience (Geffen) Guns N' Roses
4. Repetition (Tommy Boy) Information Society
5. Voices of Babylon (Columbia) The Outfield

R&B

High Movers*

1. Girl I Got My Eyes on You (Motown) Today
2. 4U (A&M) Vesta
3. Real Love (Motown) El DeBarge
4. Love Saw It (Warner Bros.) Karyn White
5. Affair (Tabu) Cherrelle

Most Added**

1. Every Little Time (Arista) Kiara
2. My First Love (Warner Bros.) Atlantic Starr

3. Joy & Pain (Profile) Rob Base & D.J. E-Z Rock
4. I'll Be Loving You (Forever) (Columbia) New Kids On The Block
5. Let Me Push It to Ya (Island) Atension

COUNTRY

High Movers*

1. I Got You (Reprise/Warner Bros.) Dwight Yoakam
2. Where Did I Go Wrong (MCA) Steve Wariner
3. Love Will (Warner Bros.) the Forester Sisters
4. Many Mansions (Curb) Moe Bandy
5. Is It Still Over? (Warner Bros.) Randy Travis

Most Added**

1. Wine Me Up (Mercury/PolyGram) Larry Boone
2. If I Ever Go Crazy (Epic) the Shooters
3. She Don't Love Nobody (MCA/Curb) the Desert Rose Band
4. Love Out Loud (RCA) Earl Thomas Conley
5. I Know What I've Got (RCA) J.C. Crowley

SOUTHEASTERN REGION

POP

High Movers*

1. Forever Your Girl (Virgin) Paula Abdul
2. Cult of Personality (Epic) Living Colour
3. I'll Be There for You (Mercury/PolyGram) Bon Jovi
4. Like a Prayer (Sire/Warner Bros.) Madonna
5. Electric Youth (Atlantic) Debbie Gibson

Most Added**

1. Buffalo Stance (Virgin) Neneh Cherry
2. Cry/Saved (PolyGram) Waterfront
3. Coming Home (Mercury) Cinderella
4. Patience (Geffen) Guns N' Roses
5. Don't Take My Mind on a Trip (Virgin) Boy George

R&B

High Movers*

1. Every Little Step (MCA) Bobby Brown
2. Real Love (Motown) El DeBarge
3. Crucial (MCA) New Edition
4. More Than Friends (RCA) Jonathon Butler
5. I Like (MCA) Guy

Most Added**

1. Mr. D.J. (Motown) Joyce Irby
2. Miss You Like Crazy (EMI) Natalie Cole
3. I'll Be Loving You (Forever) (Columbia) New Kids On The Block
4. My First Love (Warner Bros.) Atlantic Starr
5. Don't Tease Me (MCA) Robert Brookins

COUNTRY

High Movers*

1. If I Had You (RCA) Alabama
2. I Got You (Reprise/Warner Bros.) Dwight Yoakam
3. After All This Time (Columbia) Rodney Crowell
4. Big Dreams in a Small Town (RCA) Restless Heart
5. Old Pair of Shoes (Capitol/Curb) Sawyer Brown

Most Added

1. Call on Me (Capitol) Tanya Tucker
2. Beyond Those Years (MCA) The Oak Ridge Boys
3. They Rage on (Capitol) Dan Seals
4. I Don't Want to Spoil the Party (Columbia) Rosanne Cash
5. I Know What I've Got (RCA) J.C. Crowley

GUARANTEED NATIONAL HITS

POP***

Buffalo Stance
Neneh Cherry
Virgin

R&B***

Every Little Time
Kiara
(Arista)

COUNTRY***

Call on Me
Tanya Tucker
(Capitol)

■ SINGLES GOING STEADY

GREAT COMEBACK FOR A SOLDIER OF LOVE: Would you believe Donny Osmond? (!) Donny's been knocking around for the last few years shedding the sugar-pop image he earned as a member of the singing Osmond family. In '85 a bearded, leather-jacketed Osmond surfaced at an audition as a singer for the Jeff Beck video, "Ambitious." Before tearing into his number, Donny growled, "I used to sing with my brothers and a chick named Marie." He was seen hanging out during this period with the likes of Jay Graydon and David Foster, who produced several tracks for him. He was photographed snarling with Billy Idol, and then with Boy George. A rumor circulated that he tried to get himself arrested in the hopes his image might harden. He made an appearance on CBS's *Nightline* to speak against the PMRC's attempts to put ratings on rock lyrics. This was a man on a mission.

In '87 Donny ran into Peter Gabriel at a UNICEF show in New York, and Gabriel mentioned that he once flew over to see Donny at Madison Square Garden when he performed with the Osmonds. Gabriel invited him to his studio in Bath, England to cut tracks with George Acogny who had remixed "Sledgehammer." A deal with Virgin UK followed. An LP was completed by American writers-producers Carl Sturken & Evan Rogers, and the first single was "Soldier of Love." In March, Osmond signed with Capitol, and the ball was rolling. As of last week "Soldier of Love" was one of the hottest entries in the *Cash Box* radio report, popping up all over the West and other parts of the country. Way to go, Don.

COOGAN'S BLUFF—ALEXANDER THE GREAT?: Our own Kevin Coogan in the chart department recently laid an advanced cassette on my desk. It was Gregg Alexander's new A&M LP. Turns out the 18-year-old Alexander spent a couple months sleeping on Kevin and roommate Ovis's couch, and penned a couple of the album's tunes in Kev's room. Kevin, nervous as a school boy waiting for test results, paced the editorial room as I listened to a few tracks. Gregg is a talented guy, possessing an original vocal style that sounds a little like Prince, Springsteen and Mick Jagger all thrown together. [Gee, not much hyperbole there, eh?—ed.] The album is produced by Rick Nowels of Belinda Carlisle fame. "In the Neighborhood" is the first single to be released around April 15th. You can always depend on Coog to provide excellent home-grown.

Julius Robinson



WILDE WORLD: Geffen recording artist Danny Wilde and Geffen A&R executive John Kalodner huddled with associates at Mama Joe's studio in North Hollywood, where Danny is finishing his new self-titled Geffen album scheduled for May release. Pictured (l-r standing) George Ghiz, president Mogul Entertainment; John Kalodner; and Lionel Conway, president Island Music. (Seated) Danny Wilde and Barbara Cane, BMI senior director of Writer/Publisher relations.

■ TOP OF THE POPS

□ Singles



□ **LISA LISA & CULT JAM:** "Little Jackie Wants to be a Star" (Columbia Records 38-68674)

Lisa L. applies a feather touch on vocals to this delightful R&B sashay. Written and produced by Full Force, and mixed by Tony Maserati, the tune's present sound is supported by a chicken-scratch guitar part that feels like home. It's the comfort factor that will propel this tasty confection to the top of the charts.

(Whoops, we goofed! In the April 1 issue we incorrectly said that the record below was by Ann Wilson, when it actually was a Nancy Wilson cut. Plus we misspelled Ann. Sorry. We were April fools. Ed.)

□ **NANCY WILSON:** "All for Love" (WTG 31-68678)

From the motion picture soundtrack *Say Anything*, this offering is a satisfying power-pop journey through familiar territory. Written by Martin Page and John Bettis, should find a home on AOR and CHR.

□ **ROBYN HITCHCOCK 'N' THE EGYPTIANS:** "Madonna & the Wasps" (CD 17773)

This has a Byrds-sounding Rickenbacker 12-string backing up an ironically light sounding tune about beauty in death. Should perform well on AOR and alternative.



□ **BREATHE:** "All This I Should Have Known" (CD 17746)

Glasper and Lillington offer up another pop ballad masterpiece. These guys out George-Michael George Michael—this cut will raise goosebumps. Should kill on CHR and AC. Watch for rapid rise.

□ **NEAL SCHON:** "I'll Cover You" (Columbia 38-45031)

A thunderous guitar envelopes this weighty piece. Happily, Schon manages to let a bit of humanity in. There's a lot of sound to wade through, including some interesting Beatle-esque Indian strains. AOR.

□ **EDDIE MONEY:** "Let Me In" (Columbia 38-68739)

Richie Zito & Eddie Money do a bang-up job arranging and producing the cut. Listen for great back-up vocal parts. Should prosper on pop radio and AC.

□ **THAT PETROL EMOTION:** "Groove Check" (Virgin 7-99238)

T.P.E. pass the "groove check" here with a raging track that is unrelenting in its forward motion, featuring a soaring lift into the chorus. Should do great business on CHR and dance formats.

□ **GARDNER COLE:** "In a Big Way" (Warner Bros. 7-27566)

A sultry feel and sexy delivery by Cole fail to elevate a tepid chorus. However a nice and easy groove should find a home on AC and CHR.

□ **CANDI:** "Love Makes No Promises" (I.R.S. IRS-53627)

Cliches abound in this lukewarm ballad. Might work on CHR and AC.

□ **ONE NATION:** "My Commitment" (I.R.S. IRS-53617)

This lightweight, pulsing groove really grows on you, despite the somewhat corny sentiments. Should crossover from CHR to urban formats.

J.R.

CASH BOX CHARTS

TOP 100 SINGLES

The grey shading represents a bullet, indicating strong upward movement



#1 Single: Milli Vanilli



#1 Debut: Neneh Cherry #70



To Watch: New Kids On The Block #54

		Total Weeks Last Week		Total Weeks Last Week
1	GIRL YOU KNOW ITS TRUE (Arista S-3396)		Milli Vanilli	2 12
2	THE LOOK (EMI 50190)		Roxette	3 8
3	ETERNAL FLAME (Columbia 38-68533)		The Bangles	1 10
4	SHE DRIVES ME CRAZY (JRS 53483)		Fine Young Cannibals	5 11
5	LIKE A PRAYER (Sire/Warner Bros. 2/47-27539)		Madonna	11 4
6	STAND (Warner Bros. 27688)		R.E.M.	12 12
7	MY HEART CAN'T TELL YOU NO (Warner Bros. 7-27729)		Rod Stewart	4 17
8	THE LIVING YEARS (Atlantic 7-88964)		Mike & The Mechanics	6 13
9	WALK THE DINOSAUR (Chrysalis ZS4 4331)		Was(Not Was)	7 10
10	DREAMIN' (Wing 871 078-7/Polygram)		Vanessa Williams	10 11
11	SUPERWOMAN (Warner Bros. 7-27773)		Karyn White	16 10
12	HEAVEN HELP ME (Mica/Polydor 871 538-7)		Deon Estus/George Michael	14 7
13	YOUR MAMA DON'T DANCE (Capitol-B44293)		Poison	15 9
14	FUNKY COLD MEDINA (Delicious Vinyl 104)		Tone-Loc	24 6
15	YOURE NOT ALONE (Warner Bros. 27757)		Chicago	9 15
16	YOU GOT IT (Virgin 99245)		Roy Orbison	18 12
17	I'LL BE THERE FOR YOU (Mercury/Polygram 872 564-7)		Bon Jovi	21 5
18	LOST IN YOUR EYES (Atlantic 7-27570)		Debbie Gibson	13 11
19	ROOM TO MOVE (PolyGram 871 4187)		Animation	20 7
20	ROCKET (Mercury/PolyGram 872 614-7)		Def Leppard	22 6
21	SECOND CHANCE (A&M 1273)		38 Special	23 10
22	MORE THAN YOU KNOW (Columbia 38-08103)		Martika	17 16
23	PARADISE CITY (Geffen 7-27570)		Guns N' Roses	8 12
24	FOREVER YOUR GIRL (Virgin 7-99230)		Paula Abdul	30 5
25	THINKING OF YOU (Cutting Mercury 872502-7)		Sa-fire	28 9
26	DON'T TELL ME LIES (A&M 1267)		Breathe	19 11
27	AFTER ALL (Geffen 7-27529)		Cher & Peter Cetera	35 5
28	CRYIN' (EMI 50141)		Vixen	25 11
29	ORINAOCO FLOW (SAIL AWAY) (Geffen 7-27633)		Enya	31 11
30	SINCERELY YOURS (Atco/Atlantic 7-99246)		Sweet Sensation	33 9
31	RONI (MCA MCA-53463)		Bobby Brown	26 13
32	CULT OF PERSONALITY (Epic 34-68611)		Living Colour	37 5
33	REAL LOVE (MCA 53484)		Jody Watley	54 4
34	YOU GOT IT (Columbia 38-08092)		New Kids On The Block	27 20
35	JUST BECAUSE (Elektra 7-69327)		Anita Baker	29 16
36	THE LOVER IN ME (MCA 53416)		Sheena Easton	32 22
37	THE LOVE IN YOUR EYES (Columbia 38-08532)		Eddie Money	34 12
38	BIRTHDAY SUIT (Columbia 38-68569)		Johnny Kemp	42 8
39	I BEG YOUR PARDON (Atlantic 7-88969)		Kon Kan	36 15
40	IKOIKO (Capitol 44343)		Belle Stars	46 5
41	STRAIGHT UP (Virgin 99256)		Paula Abdul	38 18
42	TRIBUTE (RIGHT ON) (Columbia 38-68575)		The Pasadenas	44 7
43	SEVENTEEN (Atlantic 871 4187)		Winger	49 7
44	ELECTRIC YOUTH (Atlantic 7-88919)		Debbie Gibson	60 2
45	RADIO ROMANCE (MCA 53623)		Tiffany	45 7
46	A SHOULDER TO CRY ON (Warner Bros./Sire 7-27645)		Tommy Page	48 8
47	ROCK ON (Cypress 1420/A&M)		Michael Damian	52 3
48	I WANNA BE THE ONE (LMR 74003)		Stevie B	50 6
49	SHE WON'T TALK TO ME (Epic 34-0851)		Luther Vandross	39 10
50	WHERE ARE YOU NOW? (WTG 31-68625)		Synch	55 5
51	LET THE RIVER RUN (Arista 1-9793)		Carly Simon	51 5

52	EVERLASTING LOVE (Elektra 7-69308)	Howard Jones	58 4
53	SOLDIER OF LOVE (Capitol 44369)	Donny Osmond	62 3
54	I'LL BE LOVING YOU FOREVER (Columbia 38-68671)	New Kids on the Block	65 2
55	CLOSE MY EYES (RCA 8899-7-R)	Lita Ford & Ozzy Osborne	57 6
56	WHAT I AM (Geffen 7-27696)	Edie Brickell & New Bohemians	43 18
57	FEEL SO GOOD (Warner Bros. 7-27565)	Van Halen	41 10
58	SOMEBODY LIKE YOU (Capitol 50176)	Robbie Nevil	63 4
59	I ONLY WANNA BE WITH YOU (Jive/RCA 1192)	Samantha Fox	70 3
60	SURRENDER TO ME (Capitol B-44288)	Ann Wilson & Robin Zander	40 16
61	ONE (Elektra 7-69329)	Metallica	61 7
62	THE VOICES OF BABYLON (Columbia 38-68601)	The Outfield	72 3
63	WIND BENEATH MY WINGS (Atlantic 7-88972)	Bette Midler	67 5
64	DRIVEN OUT (RCA 8837-7-R)	Fixx	47 8
65	HEARTS ON FIRE (Virgin 7-99234)	Steve Winwood	69 4
66	BORN TO BE MY BABY (Mercury/PolyGram 872 156-7)	Bon Jovi	56 19
67	DOWNTOWN (A&M 1272)	One 2 Many	74 2
68	WILD THING (Delicious Vinyl DV 102)	Tone Loc	53 18
69	DO YOU BELIEVE IN SHAME? (Capitol 44337)	Duran Duran	75 3
70	BUFFALO STANCE (Virgin 7-99231)	Neneh Cherry	DEBUT
71	WALKING THROUGH WALLS (Atlantic 7-88951)	The Escape Club	80 2
72	SHE WANTS TO DANCE WITH ME (RCA 8838-7-R)	Rick Astley	59 16
73	WORKING ON IT (Geffen 7-27535)	Chris Rea	79 3
74	THE DIFFERENT STORY (WORLD OF LUST AND CRIME) (Elektra 7-69307)	Peter Schilling	82 2
75	CRY (Polydor/PolyGram 871 110-7)	Waterfront	DEBUT
76	EVERY LITTLE STEP (MCA 53618)	Bobby Brown	89 2
77	REPETITION (Tommy Boy/Reprise 7-27659)	Information Society	DEBUT
78	WALKING AWAY (Tommy Boy/Reprise 7-27736)	Information Society	64 19
79	COME OUT FIGHT (Columbia 38-68552)	Easterhouse	85 2
80	PATIENCE (Geffen 7-22996)	Guns N' Roses	DEBUT
81	IT'S ONLY LOVE (Elektra 7-69317)	Simply Red	66 8
82	WHEN LOVE COMES TO TOWN (Island 7-99225)	U2	87 2
83	CIRCLE (Geffen 7-27580)	Edie Brickell & New Bohemians	DEBUT
84	24/7 (4th & B'Way 7471/Island)	Dino	68 8
85	ROUND & ROUND (Qwest/Warner Bros. 7-27524)	New Order	DEBUT
86	A LITTLE RESPECT (Sire/Reprise 7-27738)	Erasure	71 17
87	BABY BABY (WTG 31-6810)	Eighth Wonder	DEBUT
88	RUN TO PARADISE (WTG 31-68564)	Choirboys	81 4
89	WE'VE SAVED THE BEST FOR LAST (Arista AS1 9785)	Kenny G Featuring Smokey Robinson	76 10
90	DON'T TAKE MY MIND ON A TRIP (Virgin 7-99272)	Boy George	DEBUT
91	WHEN I'M WITH YOU (Capitol B-44302)	Sheriff	77 20
92	BRING DOWN THE MOON (RCA 8807)	Boy Meets Girl	78 10
93	COMING HOME (Mercury/PolyGram 872 982-7)	Cinderella	DEBUT
94	RUSSIAN RADIO (Enigma 75519)	Red Flag	83 4
95	CAN YOU STAND THE RAIN (MCA 53464)	New Edition	84 8
96	THE LAST MILE (Mercury/PolyGram 8721487)	Cinderella	73 12
97	GOOD LIFE (Virgin 7-99236)	Inner City	86 6
98	ALL THIS TIME (MCA MCA-53371)	Tiffany	88 22
99	WHEN THE CHILDREN CRY (Atlantic 7-89015)	White Lion	90 20
100	DIAL MY HEART (Motown Mot-53301)	The Boys	91 17

RHYTHM & BLUES

R&B LPs

Total Weeks ▼
Last Week ▼

URBAN CONTEMPORARY RADIO TO MUSIC INDUSTRY: "PLAY A CHALLENGING RECORD? YOU'LL HAVE TO KILL ME FIRST!"

If black radio continues on the path it is taking, it will kill *itself*. With the inroads that funk, dance, and to a certain extent, rap are making on the mainstream, urban contemporary radio playlists are becoming almost mirror images of Top 40 (at least the '80s version of Top 40—the one that I grew up with was a wonderful hybrid that gave me a diverse musical background). The format is rapidly becoming as stagnant as AOR. If this trend continues, black radio will die for the simple fact that it will have no identity, and thus become unnecessary.

AND IT GOES A LITTLE SOMETHIN' LIKE THIS: The scenario is being played out all over the country. During the day it's a little Luther followed by a little Stevie, with **Jheryl Busby's** latest concoction thrown in to perk things up a bit. Your local station is a bit more adventurous, you say. Okay, we'll throw a little New Jack Swing into the mix (are you sure our audience can handle it?), a reggae tune at 2 P.M. to celebrate the afternoon sun, and perhaps a little **Jazzy Jeff** so we can cultivate the younger audience. And since we have an educated audience during our p.m. drivetime, let's throw in a little cultural information. **Radioscope** should do the trick. And at night things can really heat up. Mom and Dad are firmly situated in front of the boob tube, so they won't know if we start to go wild and throw in a little **Kid 'N Play** and **L.L.** to make junior's homework go by a little quicker. And since we're a "community" station, let's throw on some gospel on Sunday morning. And how about some oldies on Sunday afternoon to break up the monotony?

Monotony is the operative word here. Urban contemporary radio has become, above all, boring. The age of the consultant has replaced the age of gut feeling, and we have all suffered as a result. I know of one programmer that freely admits to not listening to a new record in six months, choosing to rely on the charts for programming choices. Aren't you programmers proud of yourself? If you are, why don't you have the guts to choose what goes on your airwaves yourselves. After all, *you* know your market better than someone sitting behind a desk in L.A., *don't you?*

The myth of the "community" black radio station has for the most part eroded. It seems that the major priority for a lot of you is extracting ad dollars from your community. You cannot be a community radio station if you don't play gospel. You cannot be a community station if you don't play rap (at least in 80% of today's markets). And you sure as hell cannot be a community radio station if you don't give anything back to the community more than doing a remote from one of your advertisers or running a minute-long community bulletin board twice a day. The days of out-of-town ownership and upwardly mobile execs moving from market to market have made community responsibility harder to institute, but that shouldn't stop you from trying. And while it's true that other formats aren't trying that much harder, they don't have the heritage to protect that you do, and they don't put forth the illusions of community responsibility that you do.

There are many labels that are scared of you and are at your beck and call; however, many others have realized that black radio is for the most part a lost cause. Many rap entrepreneurs have thrown their ad dollars elsewhere, and the advent of **Yo! MTV Raps** has made the network a top priority for promotional pushes. This is because the labels realize that people are watching it. (Note the just-added daily 1/2 hour rap segments). When are the rest of you going to wise up?

■ R&B PICKS

□ NEVILLE BROTHERS: "Sister Rosa" (A&M 17769)

This is a perfect example of the type of record black radio should be on. This is a celebration of the best elements of three decades of black music. Hank Shocklee, Eric Sadler, and Keith Shocklee (the team behind Ziggy Marley's groundbreaking "Tumblin' Down" remix) take the Nevilles from the streets of New Orleans to the streets of urban America with this powerful tribute to Sister Rosa Parks' defiant stand against bigotry. Big beats propel the Nevilles' smooth harmonies and tough rap, and Martin Luther King and Sly Stone fly in and out of the mix. This record represents everything black radio should be. It spits in the face of the demographic separation the other rags that cover this music are layin' down, and has universal appeal. Play it.

□ PAUL SIMPSON (featuring ADEVA): "Musical Freedom (Free at Last)" (Cooltempo UK COOLX 182)

This record oozes soul. One of the founding fathers of the house sound combines with arguably the strongest female vocalist to come down the pipe in quite a while to produce what has to be the most exciting release of the year. Like the Nevilles' record, it is a celebration of pride that is sadly lacking in black music these days. This record is worth hunting down, and any good import store should stock it. Better still, call your favorite label and ask them to pick it up. It's worth the effort.



Neil Harris

1	LET'S GET IT STARTED (Capitol 90924)	M.C. Hammer	1	22
2	DON'T BE CRUEL (P) (MCA 42185)	Bobby Brown	2	38
3	GUY (MCA 42176)	Guy	4	38
4	KARYN WHITE (Warner Bros. 25637)	Karyn White	3	28
5	THE GREAT ADVENTURES OF SLICK RICK (Def Jam 40513)	Slick Rick	5	11
6	LOC'ED AFTER DARK (Delicious 3000)	Tone Loc	8	7
7	MESSAGE FROM THE BOYS (Motown 6260)	The Boys	6	23
8	FOREVER YOUR GIRL (Virgin 90943)	Paula Abdul	9	12
9	JUST COOLIN' (Atlantic 81926)	Lever	7	20
10	2ND WAVE (Columbia 44284)	Surface	13	22
11	HEART BREAK (P) (MCA 42207)	New Edition	11	38
12	2 HYPE (Select 21628)	Kid 'N Play	12	20
13	GIVING YOU THE BEST THAT I GOT (Elektra 60827)	Anita Baker	10	23
14	STRAIGHT OUTTA COMPTON (Ruthless 57102)	N.W.A.	15	5
15	LIFE IS...TOO SHORT (Zomba/RCA 1149)	Too Short	17	7
16	TODAY (Motown 6261)	Today	16	18
17	EAZY DUZ IT (Priority 57100)	Eazy-E	14	20
18	MORE THAN FRIENDS (Jive 1136)	Jonathan Butler	20	23
19	3 FEET HIGH AND RISING (Tommy Boy 1019)	DeLa Soul	24	5
20	ANY LOVE (Epic 44308)	Luther Vandross	18	25
21	HEART'S HORIZON (Reprise 25778)	Al Jarreau	19	17
22	THE RIGHT STUFF (Wing/PolyGram 835 694-1)	Vanessa Williams	23	41
23	IT TAKES TWO (Profile 1267)	Rob Base & DJ Easy Rock	21	27
24	SILHOUTTE (Arista 8457)	Kenny G	22	24
25	GERALD ALSTON (Motown 6265)	Gerald Alston	26	11
26	GIRL YOU KNOW ITS TRUE (Arista 8592)	Milli Vanilli	34	3
27	TO CHANGE AND/OR MAKE A DIFFERENCE (Arista 8533)	Kiara	25	28
28	K-9 POSSE (Arista 8569)	K-9 Posse	30	4
29	HEAVEN ON EARTH (Oceana 91028)	Donna Allen	32	10
30	DON'T LET LOVE SLIP AWAY (Capitol 48987) (G)	Freddie Jackson	29	35
31	HEAVEN (Capitol 90959)	BeBe & CeCe Winans	28	11
32	WHERE'S THE PARTY AT? (Sleeping Bag 42016)	Cash Money & Marvolous	27	11
33	MACHISMO (Atlanta Artist 886 002)	Cameo	31	23
34	ME AND JOE (Egyptian Empire 00777)	Rodney O & Joe Cooley	33	19
35	THE DESOLATE ONE (Fresh/Sleeping Bag 82010)	Just-Ice	53	2
36	WHAT TIME IS IT (Gucci 3309)	Gucci Crew II	36	11
37	GEMINI (Motown 6264)	El DeBarge	45	3
38	MIDNIGHT STAR (Solar/Capitol 72564)	Midnight Star	35	24
39	ANIMAL (Mercury/PolyGram 422-836-77)	Bar-Kays	37	8
40	LOVE OR PHYSICAL (Capitol 46946)	Ashford & Simpson	49	4
41	MAKE IT LAST FOREVER (P) (Elektra 60763)	Keith Sweat	38	63
42	TAKE U BACK TO MY PLACE (Orpheus 75600)	Z-Looke	41	12
43	CK (Warner Bros. 25707)	Chaka Khan	40	17
44	IN EFFECT MODE (P) (Warner Bros. 25662-1)	Al B. Sure!	39	47
45	RESPECT (Luke Skywalker 103)	Anquette	44	19
46	COMIN' THROUGH LIKE WARRIORS (Luke Skywalker XR 106)	M.C. Twist & the Def Squad	58	2
47	WHO? (Wing/PolyGram 422 835 549-1)	Tony! Toni! Toné!	43	48
48	SWEET OBSESSION (Epic 44419)	Sweet Obsession	46	21
49	MIAMI BASS WARS (Pandisc 8802)	Various Artists	48	8
50	AFFAIR (Tabu 44148)	Cherrelle	50	20
51	THE LOVER IN ME (MCA 42249)	Sheena Easton	52	19
52	VESTA 4 U (A&M 5223)	Vesta	54	21
53	TOUCH OF BLUES (Ichiban 1032)	Clarence Carter	56	9
54	ACT A FOOL (Capitol 90544)	King Tee	42	12
55	TAKE 6 (Reprise 25670)	Take 6	62	4
56	4 U 2 NJOY (Vision 3308)	Betty Wright	55	4
57	TO WHOM IT MAY CONCERN (Columbia FC 45065)	The Pasadenas	67	3
58	MANHATTAN SUITE (Sedona 7502)	Rick Kellis	57	3
59	POWER (Sire 25765)	Ice - T	60	27
60	FOUNDATION (Atlantic 81939)	Ten City	65	4
61	IT'S TEE TIME (Profile 1269)	Sweet Tee	61	17
62	LOVE SEASONS (Orpheus 75602)	Alex Bugnon	68	3
63	SING ME A SONG (Aegis FZ 45055)	Marcus Lewis	70	2
64	A SALT WITH A DEADLY PEPA (Next Plateau PL 1011)	Salt-N-Pepa	51	34
65	HANGIN TOUGH (Columbia 40985)	New Kids On The Block	63	21
66	MOVE SOMETHIN' (Luke Skywalker 101)	2 Live Crew	64	7
67	GETTING OFF (On Top 9001)	Miami Boyz	DEBUT	
68	LIVIN' LARGE (Virgin 91021)	E.U.	DEBUT	
69	SWASS (Nasty Mix 70123)	Sir Mix-A-Lot	66	31
70	START OF A ROMANCE (Atlantic 81853)	Sky	DEBUT	
71	IT TAKES A NATION OF MILLIONS (Def Jam BFW 44303)	Public Enemy	71	38
72	ALL MIXED UP (Tabu/CBS 44492)	Alexander O'Neal	47	6
73	HIGH HAT (Virgin 91022)	Boy George	DEBUT	
74	ME, MYSELF AND I (Columbia FC 44409)	Cheryl Pepsii Riley	59	26
75	THE REAL ROXANNE (Select 21627)	The Real Roxanne	69	17

CASH BOX CHARTS

TOP R&B SINGLES

The grey shading represents a bullet, indicating strong upward movement



#1 Single: James "J.T." Taylor



#1 Debut: Kiara #68



To Watch: Natalie Cole #54

Total Weeks ▼
Last Week ▼

1	ALL I WANT IS FOREVER (Epic 34-88540)	James 'JT' Taylor & Regina Belle	2	10
2	GIRL I GOT MY EYES ON YOU (Motown 1954)		Today	7 11
3	LUCKY CHARM (Motown 1952)	The Boys	1	12
4	MORE THAN FRIENDS (Jive 1174)	Jonathan Butler	6	10
5	I'LL BE THERE FOR YOU (Capitol 79496)	Ashford & Simpson	8	10
6	CLOSER THAN FRIENDS (Columbia 38-08537)	Surface	1	11
7	EVERY LITTLE STEP (MCA 23933)	Bobby Brown	15	7
8	JOY AND PAIN (Oceana 7-99244)	Donna Allen	4	12
9	AFFAIR (Tabu ZS4-68568)	Cherelle	10	10
10	4 U (A&M 12293)	Vesta	11	10
11	REAL LOVE (Motown 44261)	El DeBarge	13	9
12	LOVE SAW IT (Warner Bros. 7-27783)	Karyn White	14	7
13	YOU AND I GOT A THANG (Capitol B-44283)	Freddie Jackson	5	12
14	SLEEP TALK (Def Jam/Columbia 38-68555)	Alyson Williams	18	8
15	GIRL YOU KNOW IT'S TRUE (Arista S-3396)	Milli Vanilli	9	12
16	CRUCIAL (MCA 53500)	New Edition	20	6
17	REAL LOVE (MCA-53484)	Jody Watley	19	5
18	STRUCK BY YOU (Mercury/PolyGram 872 102-7)	Bar-Kays	12	11
19	DON'T TAKE MY MIND ON A TRIP (Virgin 7-97272)	Boy George	24	7
20	JUST COOLIN' (Atlantic 7-88959)	Levert	16	11
21	ROLLIN' WITH KID N' PLAY (Select 20001)	Kid N' Play	22	6
22	BEING IN LOVE AIN'T EASY (Epic 34-08521)	Sweet Obsession	17	17
23	START OF A ROMANCE (Atlantic 88932)	Skyy	28	6
24	I LIKE (MCA-53490)	Guy	39	5
25	MORE THAN PHYSICAL (EMI 44261)	Christopher Max	25	9
26	LOVE SICK (Orpheus/EMI)	Z'looke	31	7
27	BIRTHDAY SUIT (Columbia 38-68569)	Johnny Kemp	32	7
28	WE'VE SAVED THE BEST FOR LAST (Arista AS1-9785)	Kenny G Featuring Smokey Robinson	21	10
29	IF IM NOT YOU'RE LOVER (Warner Bros. 7-27556)	Al B. Sure	46	5
30	TRIBUTE(RIGHT ON) (Columbia 38-68575)	The Pasadenas	47	5
31	NEVER SAY GOODBYE TO LOVE (PolyGram 871 618-7)	Rene Moore	35	6
32	THAT'S THE WAY LOVE IS (Atlantic 7-88963)	Ten City	23	10
33	BABY ME (Warner Bros. 4/7-27541)	Chaka Khan	36	6
34	ARE YOU MY BABY (Columbia 38-68557)	Wendy & Lisa	37	7
35	IMAGINE (Capitol 44268)	Tracey Spencer	29	9
36	MOVE ON YOU (Rawson 3333)	Lateasha	38	8
37	DAYS LIKE THIS (MCA-53499)	Sheena Easton	42	5
38	24/7 (4th & Broadway 7471)	Dino	27	7
39	YOU LAID YOUR LOVE ON ME (Motown 1957)	Gerald Alston	40	7
40	FUNKY COLD MEDINA (Delicious Vinyl 104)	Tone Loc	62	3
41	ROMEO AND JULIET (Def Jam/Columbia 38-68566)	Blue Magic	49	5
42	LIFE (MCA 23930)	Loose Ends	26	8
43	STRAIGHT UP (Virgin 7-99256)	Paula Abdul	30	12
44	STICKS AND STONES (RCA 8870)	Grady Harrell	45	6
45	HEAVEN HELP ME (Mika/PolyGram 871 538-7)	Deon Estus	51	4
46	JUST BECAUSE (Elektra 7-69327)	Anita Baker	34	16
47	E.U. (Virgin 7-99232)	Buck Wild	57	4
48	STAY (PolyDor/PolyGram 871 548-7)	Jackie Jackson	52	4
49	LIKE A PRAYER (Sire/Warner Bros. 2/4/7-27539)	Madonna	53	4
50	SOMETHING'S GOT A HOLD ON ME (Columbia 38-68545)	Radiant	33	10

Total Weeks ▼
Last Week ▼

51	IT'S ONLY LOVE (Elektra 7-69317)	Simply Red	54	3
52	SKIN I'M IN (Atlanta Artists 872314-7)	Cameo	41	17
53	LIFE IS TOO SHORT (Jive/RCA 1164)	Too Short	61	3
54	MISS YOU LIKE CRAZY (EMI 50185)	Natalie Cole	70	2
55	ALL OR NOTHING (Reprise/Warner Bros. 27550)	Al Jarreau	60	4
56	TURN THIS MUTHA OUT (Capitol 44290)	MC Hammer	63	4
57	TRUE OBSESSIONS (Virgin 90929)	Lia	50	8
58	(WHAT CAN I SAY) TO MAKE YOU LOVE ME (Tabu 685682)	Alexander O'Neal	58	4
59	IF SHE KNEW (Atlantic 2560)	Anne G.	74	3
60	I WANT IT (Orpheus B-72699)	Aleese Simmons	64	4
61	LET ME PUSH IT TO YA (Island 99249)	Atension	67	4
62	UH-UH-OOH-OOH LOOK OUT (HERE IT COMES) (Atlantic 7-88941)	Roberta Flack	68	3
63	ANOTHER WEEKEND (RCA 8853-7)	Five Star	43	10
64	THE GOOD, THE BAD & THE UGLY (Epic 38-68590)	Charlie Singleton	69	3
65	ARE YOU LONELY TONIGHT (Columbia 38-68546)	Constina	71	3
66	FLOAT ON (Tommy Boy 924)	Stetsasonic (Featuring Force M.D.'s)	73	4
67	DREAMIN' (PolyGram 871-078)	Vanessa Williams	44	20
68	EVERY LITTLE TIME (Arista AF1-9800)	Kiara	DEBUT	
69	MR. D.J. (Motown 1961)	Joyce Irby	75	2
70	MY FIRST LOVE (Warner Bros. 4/7-27525)	Atlantic Starr	83	2
71	ME MYSELF AND I (Columbia 38-08508)	Cheryl Pepsii Riley	55	13
72	MAKE MY BABY HAPPY (Capitol 44299)	Paul Laurence	72	3
73	MADE TO BE TOGETHER (Virgin 7-99226)	Deja	77	2
74	SO GOOD (Reprise 7-276664)	Al Jarreau	56	12
75	GANGSTA GANGSTA (Priority Records 50185)	N.W.A.	80	2
76	I'LL BE LOVING YOU (Columbia 38-68671)	New Kids On The Block	DEBUT	
77	TEMPORARY LOVER (Capitol 44329)	The Controllers	DEBUT	
78	SELF DESTRUCTION (Jive/RCA 1178)	The Stop The Violence Movement	59	7
79	LOST WITHOUT YOU (EMI 50185)	The Winans	85	2
80	WILD THING (Delicious Vinyl 102)	Tone Loc	65	17
81	JOY AND PAIN (Profile Pro 7247)	Rob Base & DJ E-Z Rock	93	2
82	ME, MYSELF AND I (Tommy Boy TB 926)	De La Soul	90	2
83	MY ONE TEMPTATION (Island)	Mica Paris	DEBUT	
84	DON'T TEASE ME (MCA 53615)	Robert Brookins	91	2
85	FOR THE LOVE OF YOU (Wing/PolyGram 871 934-7)	Tony! Toni! Tone!	DEBUT	
86	ALL BECAUSE OF YOU (A&M 1266)	Jeffrey Osborne	48	4
87	CHILDREN'S STORY (Columbia/Def Jam 38-68626)	Slick Rick	DEBUT	
88	SNAKE IN THE GRASS (Solar D1-72564)	Midnight Star	66	17
89	I'M GONNA GET YOU SUCKA (Arista AS1-9788)	Gap Band	78	17
90	SEARCHING FOR A GOOD TIME (Epic ZS4-68699)	Marcus Lewis	DEBUT	
91	TEENAGE LOVE (Def Jam/Columbia 38-08105)	Slick Rick	79	16
92	YOU AND ME (Epic 34-68539)	Jamm	82	9
93	SHE WON'T TALK TO ME (Epic 34-0851)	Luther Vandross	84	18
94	HEARTBREAKER (Houston Int'l 88-501/Ichiban)	Future	DEBUT	
95	LEAN ON ME (Warner Bros. 4/7-27533)	Thelma Houston & The Winans	DEBUT	
96	IN THE MOOD (Atlantic 7-88945)	Gerald Albright	76	4
97	KEEP IT SIMPLE (Wing/PolyGram 871 710-7)	Channel 2	DEBUT	
98	HEAVEN (Capitol 44261)	Bebe & Cece Winans	87	20
99	TOUGH ACT TO FOLLOW (Elektra 7-69319)	Starpont	88	6
100	TWIST AND SHOUT (Next Plateau 321)	Salt-N-Pepa	89	8



CLAUDIO RODITI

CLAUDIO: There are several recognized categories of jazz musicians, categories that have nothing to do with stylistic differences. There are young phenoms, established masters, elder statesmen, ne'er-do-wells, and a vast middle ground—a ground of good, solid players who do good, solid work, at times with fanfare, more often without. Players who are there—they're just around—and who rarely get the spotlight focused on them.

Trumpeter Claudio Roditi is such a player. I first heard him about 15 years ago in Boston and I liked what I heard—he's a gentle, warm player and he always makes me feel good. He's been **Paquito D'Rivera's** sideman for the past

five-plus years and he's quietly released three good albums on his own, most recently *Gemini Man* (Milestone), an album that bridges his two musical worlds, his native Brazil and post-bop jazz.

"In 1970, I was very frustrated," he says, "because there was no jazz scene in Brazil: not that many players, no place to play. By then bossa nova had already died out and there was nothing going on. The Tropicalista movement was nothing but rock & roll sung in Portuguese. I hated that music, I hated it. Bossa nova was a fantastic movement—it must have been like the bebop movement was here, something comparable. It was very creative, very intense. But by 1970, nothing was happening.

"So I decided to come here, to the Berklee School of Music, because I had heard from *down beat* that it was a good place to study jazz and meet musicians. I was a studio musician in Rio, but I came here because I wanted to learn the music and play jazz.

"I think Boston is a wonderful town to study in, learn, and then move out of there to work. And to work, of course, I think you have to be in New York. Because from New York you can go out to the world, it's easier that way."

When Roditi came to New York, he began to work. Some work with **Bob Mover**, some work with **Charlie Rouse**, some work with **Herbie Mann**, some work with many of the Brazilian transplants working in New York, musicians who also fled a scarce Rio jazz scene. Finally, tons of work with Paquito. And he made a record here and a record there: a soft fusion album for Greenstreet, a soft hard bop album for Uptown. *Gemini Man* presents a sound and a style, a style balanced between bossa nova and bebop, that is attractive and timely. It also presents Roditi singing in a pleasantly scratchy bossa nova voice.

"I think it's a nice album," he says. "You can sit down and listen, hear some nice solos, put it in the background and have a nice meal, drive around in your car and have a good time.

"Now I want to explore more the direction of combining Brazilian music with jazz. Because there's so much to be done in that vein."

Is the jazz world he dreamed of in Brazil the jazz world he found in America?

"Let me tell you the absolute truth. I am happy. And if there's not more happening, I can only blame myself. It's nobody else's fault, it's my fault. If I'm not more famous, or making more money or whatever, it's my fault.

"I play with Paquito, I do my own gigs occasionally, and I'm trying to formulate an idea of what to do, because I'm involved in so many different bags. At times I sit down and say, 'Now, what do I want to do really?' If I could, I would have a band that would play Brazilian music and play jazz with the same fluency. But you know how hard that is."

PASSING ON: **Arnett Cobb**, the great Texas tenor player who was dubbed "The Wild Man from Texas" when he took his honking, moaning sax on the rock & roll circuit in the '50s, died March 24 of respiratory failure at the age of 70. Arnett Cobb, folks, was a monster: a broad, raucous tenor player who could nail you to the wall with rolling Texas swing or make you want to *plotz* from a ballad dripping with ribaldry and romance. He first gained fame with **Lionel Hampton's** band in the '40s and he had a career marked by illnesses and accidents. When he worked, he would drag himself to the bandstand on crutches, frequently looking weak and ashen. The audience would pause: "Is this guy alright?" And then Cobb would send a tenor roundhouse into their heads: pow! I last heard him play in October, on the S.S. Norway, and he was outstanding. He was most outstanding during a saxophone jam session where he did his usual rope-a-dope. **Illinois Jacquet**, **Buddy Tate** (two Texas tenors themselves), **Red Holloway**, **Benny Carter** and **Flip Phillips** were tearing it up and there hobbled Cobb: late. They made room and then nodded to him for a solo. And he blew the thing to a new level, with corny quotes, buttery smears, and the kind of robust swing that just is not replaceable. Another giant says *adieu*.

BOPPING AROUND: I went to hear **Hank Jones** a couple of weeks ago, in a trio with **Dave Holland** and **Keith Copeland**, and although they were playing standards, every tune was arranged, no solo went on too long, and every song was introduced with its name and the name of the composer. The audience, in other words, was treated with respect. It felt good.

Lee Jeske



Total Weeks ▼
Last Week ▼

TRADITIONAL JAZZ

1	MICHEL CAMILO (Portrait/CBS 44482)	Michel Camilo	1	9
2	BLUE SKIES (JMT/Poly Gram 834 419)	Cassandra Wilson	2	9
3	THE TRUTH IS SPOKEN HERE (Novus 3051)	Marcus Roberts	9	5
4	THE MEN IN MY LIFE (Three Cherries 44411)	Lena Horne	4	9
5	20 (Columbia FC 44369)	Harry Connick Jr.	5	9
6	BIRD - THE ORIGINAL CHARLIE PARKER (Verve/PolyGram 837 832)			
7	TALKIN' BOUT YOU (GRP 9567)	Diane Schuur	3	9
8	LOOK WHAT I GOT (Verve/PolyGram 835 661)	Betty Carter	8	9
9	THE COLUMBIA YEARS 1955-1985 (Columbia 45000)	Miles Davis	6	9
10	CHICK COREA AKOUSTIC BAND (GRP GR 9582)	Chick Corea	DEBUT	
11	BIRD (Columbia FC 44299)	Original Motion Picture Soundtrack	10	9
12	THEN AND NOW (Columbia OC 44256)	Grover Washington Jr.	11	9
13	I'LL BE SEEING YOU (Muse 5351)	Etta Jones	15	5
14	CROSS CURRENTS (Blue Note 48785)	Eliane Elias	12	9
15	TORCH SONG TRILOGY (Polydor/PolyGram 837 785)	Various Artists	23	3
16	BLUES TO THE BONE (Milestone 9163)	Jimmy McGriff	13	7
17	DIFFERENT PERSPECTIVES (JMT/PolyGram 834 424)	Robin Eubanks	17	7
18	BLUES FOR FRED (Pablo 2310-931)	Joe Pass	14	9
19	FRONT BURNER (Milestone 9165)	Charles Earland	16	7
20	REVELATIONS (Blue Note 91651)	McCoy Tyner	28	3
21	FULL FAITH & CREDIT BAND (TBA 237)	FF&C III	18	9
22	ANGEL STREET (Blue Note 48494)	Tony Williams	19	9
23	DARK INTERVALS (ECM 837 342)	Keith Jarrett	20	9
24	SALSA MEETS JAZZ (Concord Picante CJP-354)	Tito Puente & His Latin Ensemble	22	9
25	TIMES LIKE THESE (GRP 9569)	Gary Burton	21	9
26	AUDIO VISUALSCAPES (MCA Impulse! 8029)	Jack DeJohnette's Special Edition	24	9
27	RAY CHARLES AND (Dunhill 039)	Betty Carter	25	9
28	BLUES FOR COLTRANE (MCA Impulse! 42122)	A Tribute To John Coltrane	26	9
29	THAT A PLENTY (Pro Jazz/Intersound 659)	Al Hirt	27	9
30	VODOO (Columbia FC 45042)	Dirty Dozen Brass Band	DEBUT	
31	VIRGIN BEAUTY (Portrait/CBS 44301)	Ornette Coleman And Prime Time	29	9
32	REUNION (Concord CJ 360)	Mel Torme & The Marty Pach Dek-Tette	30	9
33	STATE OF THE ART (USA Music Group 589)	Bob Florence	32	9
34	A REAL SWINGER (Concord CJ-358)	Flip Phillips	34	8
36	DUETS (ECM 837 345)	Carla Bley & Steve Swallow	31	9
37	MONK IN MOTIAN (JMT/Polygram 834 421)	Paul Motian	33	9
38	SPELLBOUND (Warner Bros. 25781)	Joe Sample	DEBUT	
39	YOU'RE GONNA HERE FROM ME (Milestone 675)	Bill Evans Trio	35	8
40	7TH AVENUE (Pro Jazz 675)	Jonathan Butler	40	8

JAZZ PICKS

□ **BENNY GREEN:** *Prelude* (Criss Cross 1036) Another young hard bopper? Why not? Young piano veteran (Betty Carter, Art Blakey) glides along with a Messengers-like band stocked with Messengers.

□ **MIKE LeDONNE:** *'Bout Time* (Criss Cross 1033) Yet another young hard bop pianist, but one with a gentle, soft touch. Gary Smulyan's baritone adds a nice flavor to familiar trumpet/sax front line.

□ **LIONEL HAMPTON:** *Mostly Blues* (Musicmasters CIJD 60168K) Undeniable mastery and, at the age of 80, showing no signs of fatigue. This is simplicity itself: Hamp, a rhythm section, standards. What could be bad?

□ **AMERICAN COMPOSERS ORCHESTRA:** *Four Symphonic Works By Duke Ellington* (Musicmasters MMD 60176L) Was Duke Ellington America's greatest composer? Yes. Do we need these symphonic works to prove it? No. Good treatments, by the ACO with longtime Ellingtonian Maurice Peress conducting and several jazz ringers, but, all in all, these works don't compare to the big band masterpieces.

□ **GARRY DIAL/DICK OATTS:** *Dial And Oatts* (DMP CD-465) Longtime sidemen, pianist Dial and saxist Oatts, in an ambitious (at times overly so) effort involving a large, magisterial string orchestra.

□ **ANDY LaVERNE:** *Jazz Piano Lineage* (DMP CD-463) Romantic pianist turns his floating, velvety fingers to the works of his forebears: Corea, Jarrett, Tyner, Evans, Hancock, Beirach, etc., etc.

GLOBALIST GROOVE

CASH BOX
MICRO
CHART



WORLD
MUSIC

Total Weeks ▼
Last Week ▼

GYPSIES LIVED NEXT DOOR to me during my apartment days in the wilds of West Hollywood. Three life-forces seemed to drive their existence—family, cars and music.

Their musical tastes ran from horrid disco to the exotic passion of their folkloric tradition. Helen, the matriarch of the ever-changing clan, claimed to have been a singer in her youth. Freddy, her wrong-side-of-the-law eldest, said he had played guitar in an Elvis impersonator's band in Vegas. These diversions aside, when the flamenco- and Slavic-tinged rhythms roared out of their disposable K-Mart stereos, I often stopped what I was doing and listened through the walls.

All this is prelude to my critical purpose in this column—a report of the triumphant return of the *Gipsy Kings* to L.A. and their sold-out, hottest-tick-in-town performance at the venerable Hollywood Palladium.

With the seven core members fronting a modern four-piece rhythm section, the ancient fire of multiple gut-stringed guitars and the rough-yet-melodic vocals drove the curious and converted into a Mediterranean fit. I missed the first set, so I didn't get to evaluate the live version of their perplexing cover of "My Way." But that didn't matter much, as I prefer their own material and the updated traditional songs.

Nicolas Reyes' voice tugged almost immediately at some primordial part of my being. Pain and pleasure, heartbreak and romantic communion, beauty and bigotry—what I was hearing was the Gypsy version of the blues. Apart from the occasional schmaltz and Vegas-meets-Paris fashion spectacle, the Kings' music connected as only that which is sung from the heart and soul can do.

Bits of salsa, Europop and funk spiced up the central flamenco pulse, never deflecting too much attention from the swirling guitar strums and staccato hand-clapping. The deepest venture into the North African roots came in the middle of the set. Lead guitarist **Tonino Baliardo** sat alone and improvised some riffs reminiscent of the Moroccan tradition, as the percussive plunking of the bass strings bounced around the bazaar of no return.

Then Nicolas joined Tonino for a duet that spiraled ever-deeper into the mournful Arabian night. The singer's voice oscillated and wavered, reaching the crannies of the old ballroom. Most of the rest of the band then joined in for a tune that came the closest to Algerian *rai* of any music played that night. My mind raced with the possibility of Nicolas in the studio with *rai* producer supremo Rachid at the console.

The set finished with the spirited thoroughbred gallop of "Djohi Djoha," the head-snapping probable second single from their LP. I say head-snapping because on the two beats between "djohi" and "djoha" in the chorus, my *cabeza* whipped forward and back in unison with the crack of the beats. The show ended with the second encore, "Bamboleo," the current single and ultimate crowd-pleaser. This got everyone up (except Bruce Springsteen, who had left before this with his entourage to avoid the rush), and the hoi polloi and the proles strutted their stuff together.

The Gipsy Kings caravan will return to the pages of *Cash Box* in the near future, as I was able to interview group spokesman **Jahloul "Chico" Bouchikhi** before the group's appearance on *The Tonight Show*.

COMING LIVE ATTRACTIONS: **Bunny Wailer** brings his fiery and spiritual live show to the States in April and May. He plays three Southern California dates: April 14 in Santa Barbara, April 15 in San Diego and April 16 in Irvine. Scheduled opening acts are **Andrew Tosh**, Peter's son and Bunny's nephew, and ska originals **the Skatalites**. Bunny and crew play Radio City in the Apple as part of their East Coast swing, with a show set for May 5. One last Bunny note: The photo that appeared in my March 11 column was not credited; it was taken by the love of my life, Cassandra Davis-Cheyney.

The other live action of note is the East Coast debut of L.A.'s relentless **Bonedaddys**. With some opening slots with **Robert Cray** on tap, the Daddys appear in Nawlins during *Jazz Fest* (although not as an official part of the lineup) and as openers for *soukous* superstar **Kanda Bongo Man** on April 27 at New York's Sounds of Brazil international hotspot.

RECORDED LIVE FOR POSTERITY: The live album is often never more than a passable document, best left for the collector and true fan. But three recent collections transcend the norm and bear repeated listening.

GLOBALIST PICKS



□ **RAVI SHANKAR: *Inside the Kremlin*** (Private Music, dist. by BMG)

Sitar master and composer Pandit Ravi Shankar has been at the forefront of the international music scene since the '50s. This exquisitely recorded concert occurred in the Palace of Culture inside the Kremlin in Moscow as the finale of a year-long Indian festival in the U.S.S.R. Shankar brought a troupe of Indian singers and players together with the Chamber Orchestra of the Moscow Philharmonic, the Russian Folk Ensemble and the Government Chorus of the Ministry of Culture.

They performed in various permutations and combinations, giving life to the seven-part "Swar-Milan" (Meeting of Musical Notes) composition written by Shankar for the occasion. The blend of Indian and Soviet classical and

1	GIPSY KINGS (Elektra Musician 60845)		1	11
2	BRAZIL CLASSICS 1: BELEZA TROPICAL (Sire/Fly 25805)	Various Artists	3	9
3	SHADAY (Sire 25816)	Ofra Haza	2	11
4	MYSTERY OF BULGARIAN VOICES VOLUME I (Nonesuch 79165)		4	11
5	RED ROSE FOR GREGORY (RAS 3040)	Gregory Isaacs	7	11
6	TOOTS IN MEMPHIS (Mango MLPS 9818)	Toots	5	11
7	MYSTERY OF THE BULGARIAN VOICES VOLUME II (Nonesuch 79201)			
8	MAXI PRIEST (Virgin 90957)		8	11
9	CONSCIOUS PARTY (Virgin 90878-1)	Ziggy Marley & The Melody Makers	9	11
10	LIBERATION (Shanachie 43059)	Bunny Wailer	12	9
11	LEGEND (Island 90169)	Bob Marley & The Wailers	11	11
12	COCODY ROCK (Shanachie 64011)	Alpha Blondy	13	11
13	LABOUR OF LOVE (A&M SP 4980)	UB40	6	11
14	ONE STEP MORE (Mango MLPS 9820)	Junior Delgado	15	11
15	SHADOW MAN (Capitol C1-90411)	Johnny Clegg & Savuka	17	9
16	STRENGTH OF MY LIFE (RAS 3037)	Israel Vibration	14	11
17	MUP: REGGAE FROM AROUND THE WORLD (RAS 3050)	Various Artists	16	11
18	RAI REBELS (Virgin/Earthworks 91000)	Various Artists	19	9
19	REGGAE DANCE HALL II (Sleeping Bag CLX-42013)	Various Artists	20	7
20	REBEL SOCA...WHEN THE TIME COMES (Shanachie 64010)	Various Artists	24	11
21	AKWABA BEACH (Polydor/B Barclay 833199-1)	Mory Kante	23	11
22	UB40 (A&M SP 5213)	UB40	21	11
23	UNITY (Elektra 60802)	Shinehead	18	11
24	BOB MARLEY (Urban-Tek/SLAM UT3002)		30	7
25	CELEBRARION (BMG 7858 IRC)	The Chieftains	29	3
26	THE TOUGHEST (Capitol C1-90201)	Peter Tosh	22	11
27	BRAZIL IS BACK (Braziloid BR 4011)	Various Artists	32	9
28	JOURNEY OF DREAMS (Warner Bros. 25753)	Ladysmith Black Mambazo	27	9
29	SARAFINA (Shanachie 43052)	Original Cast Recording	33	7
30	VINI POU (Columbia 44420)	Kassav	DEBUT	
31	THE WORLD MUSIC ALBUM (Intuition 91310)	Various Artists	36	3
32	WORLD POWER (Mango MLPS 9820)	Donovan	29	11
33	CREATION (Moving Target/Celluloid MT 018)	Boom Shaka	28	9
34	INSIDE THE KREMLIN (Private Music 2044-1-P)	Ravi Shankar	35	5
35	SHAKA ZULU (Warner Bros. 25582)	Ladysmith Black Mambazo	37	5
36	SLAVE (Shanachie 43053)	Lucky Dube	DEBUT	
37	QARREB (Shanachie 64009)	Najma	DEBUT	
38	THE TIME HAS COME (EMI E1-90952)	Ziggy Marley & The Melody Makers	26	11
39	DISTANT THUNDER (Mango MLPS 9810)	Aswad	25	11
40	MISTRESS MUSIC (Slash 25734)	Burning Spear	40	11

folk music works wonderfully, flowing easily from evocative, sublime meditations ("Shanti-Mantra") to rousing, ecstatic vibrancy ("Sandhya Raga") or combining both characteristics ("Bahu-Rang"). This is one of the truest examples this year of music's ability to cross cultural lines and act as a unifying force.

□ BURNING SPEAR: *Live in Paris* (Slash)

Another wily vet of the music scene is Winston "Burning Spear" Rodney. This 14-song collection was culled from Spear and the Burning Band's wicked show at Paris' Zenith last year. Some long-time fans have accused Spear of lightening his heavy music on his two Slash releases, yet these dub-conscious concert renditions of some of those tunes are substantial vehicles for the singer's incantatory, hypnotic chants. The triad of the older "African Postman," "Happy Day" and the newer "Woman I Love You" reveals the band's killer riddims offering the perfect trampoline for Spear's vocal acrobatics. Always one of reggae's creation rebels, Rodney sends the music world a thrilling invitation to the trance.

□ SABIA: *Live (Flying Fish)*

Before their recent dissolution, Sabia was perhaps the preeminent North American purveyors of juiced-up Latin American *nueva cancion*, or new song. Using modernized traditional music as a vehicle of protest against the forces of oligarchy and fascism as well as exploring the riddle of love, Sabia mixed English and Spanish lyrics with a Pan-American instrumental approach. "Shut Your Mouth," a humorous stab at some powers that (shouldn't) be, employed a playful calypso-like pulse. The group's harmonious urgency, never far from the groove, played most effectively on such Meso-American rockers as "La Andina" ("Andean Woman"). This clean recording was made in celebration of the band's 10th anniversary, so friends, family and former members lent a hand to the central quartet.

Tom Cheyney



personal. I've got to sing mine, Andy's got to sing his. The songs are like babies. Maybe there will be an exception someday.

CB: Do you consider yourselves prolific writers?

MOULDING: Andy writes more than I do.

PARTRIDGE: I don't know what the gauge is. Elvis Costello's got a million songs. I'm in the middle.

CB: Home and hearth seems to be a theme of a lot of both of your songwriting—basic values of parent and child.

PARTRIDGE: A lot of things in the world hold no reality. Hollywood is not real.

MOULDING: Our horizons are smaller. It's not that we're not aware of the world, it's just that we can't change it. A lot of our songs are local things, our love of family primarily.

CB: Andy, in "Love on a Farm Boy's Wages" from Mummer you seem to put yourself in the shoes of a peasant.

PARTRIDGE: That was a romantization of the situation I was really in. "Earn Enough for Us" [*Skylarking*] is part two of "Farm Boy's Wages." I'm besotted with the idea of keeping head and shoulders above the water financially. I can't write about what's happening in El Salvador.

CB: "Scarecrow People" on Oranges and Lemons is a general, big statement. Your not naming names.

PARTRIDGE: If I do write things with specific names, it's because they're live enough to scare the shit out of me. Otherwise, it comes from a vague, helpless feeling. "Scarecrow" is from the empty-headed scarecrow's point of view: "How fantastic you empty-headed humans are! You're just like us—no hearts, no brains, no soul, no nothing." They're all subjects that are real things to us. It's like turning Julius Caesar into a present-day soap opera.

CB: Your songs ask a bit more of the listener, they're not mindless. A lot of people in American culture are averse to thinking, especially during entertainment periods, like listening to the radio.

PARTRIDGE: I don't think it's always been true in America. Americans are being kept down by the media. They're kept in line, in check by a valium/dope/nothing-to-worry-about media. It's an easy way to handle a nation. It lowers your horizons, if your everyday reality is someone else's banal concept.

MOULDING: Look at MTV—most of it's about sex and how you have to be a hot vixen to make it in this world.

PARTRIDGE: It's like religion. You're either Christ's mother or a complete whore. In America you're either a hot chick or some granny they get to advertise home soup. There's no other woman in America. It's a biblical idea.

MOULDING: It's a sad thing, if you're over the hill sexually, you've got no place in pop music.

CB: How do you take a musical idea from arrangement to a recording? Do you split the work along songwriting lines?

PARTRIDGE: I usually write on a guitar, so I can carry it to the lavatory, or upstairs. I get a basic chunk. The song has been written with a set musical atmosphere. You write the lyrics, then the music is sort of grey porridge behind it. Lyrics are like the actor at the front, and the music is the stage set that makes what the actor says more pointed. I get a picture of a stage painting. In a four-track atmosphere, I demo it for Dave and Colin. When we did the record for "Scarecrow People" I put up a sign in the studio that said, "Make it sound like Idaho." Big fields of wheat with twistlers in the background. I ask the guys for their suggestions, how to make it sound Chinese, or dark, or whatever.

MOULDING: It's very rare that the process is followed through 100 per cent. Your favorite songs are the ones that have gotten close. There's not one of my songs that really come to the 100 per cent conclusion. "Making Plans for Nigel" was perhaps the nearest thing I've gotten to that. The ones where the lyric has precedent over the music are the ones most likely to succeed.

CB: Andy, your song "Shake Your Donkey Up" from Big Express always struck me as a perfect marriage of lyrics and music. I can see a mule kicking down the walls of a barn.

PARTRIDGE: Actually the one after that, "The Seagull Screaming," got close. Everything's closed up, missed opportunities, uh-uh-uh, trailing off. The fog of it. That was a Mellotron scene.

CB: Let's talk about the transformation of the band from the sort of neo-punk sound of Drums and Wires to the sound today.

MOULDING: We weren't ever punks, actually. Our first album was youthful enthusiasm only.

PARTRIDGE: *White Music* was some really old stuff. Hardly any really new stuff.

MOULDING: We changed directions when Dave joined and put his stamp on the group. The lyrics became more important.

PARTRIDGE: With our old keyboard player Barry Andrews, the sound was wound up and psycho, because that was his personality. We're getting more and more interested in the art of songwriting.

MOULDING: When the punk scene was gone, what was left were the people who could write really good songs.

CB: What direction is the group going in today?

PARTRIDGE: There are things I want to do. I want to make a very minimal album with few sounds

on it, so maximum attention is focused on the lyrics. The antithesis of *White Music* where the lyrics meant nothing. Not necessarily acoustical, but lots of space.

MOULDING: I'd like to do an album with songs that are more danceable than what we're doing. It's been a criticism of the band that we're too quirky for our own good, and you just can't dance to an XTC album.

CB: Why did you decide to release songs under the name "Dukes of Statosphear?"

PARTRIDGE: It's tricky being XTC. It's us being professional, truthful. It's too straight-faced sometimes. The Dukes was a great excuse to go to a masked ball and say thank you to some of the bands that made our school days pretty purple. Pink Floyd and Keith West's Tomorrow. The billion psychedelic bands who made one single and disappeared. As a kid I used to write stories about growing up and playing in a band like them. The Dukes is our way of saying thanks.

CB: Why do you call the new album Oranges and Lemons?

PARTRIDGE: It's due to the bright, "up" nature of the material. Orange and lemon as colors and fruit are optimistic, vibrant and fresh. There's citrus nature to the songs, some acidic and biting. I associate colors with albums; *Skylarking* was a deep sky blue.

CB: When you say acidic, I think of "President Kill."

PARTRIDGE: Politics is all about power. I don't trust politicians. They're low down on the scale. I'd trust a lavatory cleaner before a politician. I'd trust a killer first.

CB: Have you heard Midge Ure's "Dear God"?

PARTRIDGE: Once. I didn't think it had such a good melody, and I couldn't hear all the lyrics. But it's okay.

CB: Why do you think "Dear God" hit so many people?

PARTRIDGE: It hit Americans. People in England didn't give a tot about it. It's a touchy subject in America. The pilgrim fathers came to America not to escape persecution but to find a new bunch of people to persecute. America has its own cash-based hysteria—just watch Jimmy Swaggart. More hypocritical balls. People want desperately to find magic they can believe in. Humans are desperate little things of pond-slime that must have magic. Swaggart is preying on poor folks, not monetarily poor because they don't have any cash, but spiritually poor people who believe they can buy their way into some kind of vicious Disneyland.

CB: Isn't it funny, though, how sometimes people with irrational beliefs end up being the nicest people; they don't start wars, they work hard. It's the rational people from universities with all the answers that start Aryan Unions.

PARTRIDGE: Aryan Unions! That's as bad as lesbian-only cemeteries that they tried to institute in London. Man has invented religion to have power over other men. Never join a religion that puts down other religions. "Na na-na, na na, our god's bigger than yours. Our god's got more cash than yours."

CB: Did you contribute in any way to the "Dear God" video?

PARTRIDGE: Truthfully, no. It was an interesting concept. There's also a video for "Mayor of Simpleton." I don't like either one. I'd rather have a blank screen and listen to the music.

CB: Why don't you tour? I think your fans would love to see these songs...

PARTRIDGE: To see them! [Laughter] Look, here comes a song out of the guitar...it's sort of green and mauve! To tell the truth, I don't enjoy the physical aspects of killing myself every night, the nervous hell of stage-fright. I don't enjoy the musical banality of the bad reproductions of the songs. I don't go to other people's gigs, and I don't see why they should come to mine.

MOULDING: In the early days we did a lot of touring under difficult circumstances, and we did enjoy it. We never made the transition from small places to big places. We're the sort of band that stands on stage and studies our fretboards. We're better at making records.

PARTRIDGE: We can't fully grasp this whore of show business—we can't bring ourselves to embrace her. ○

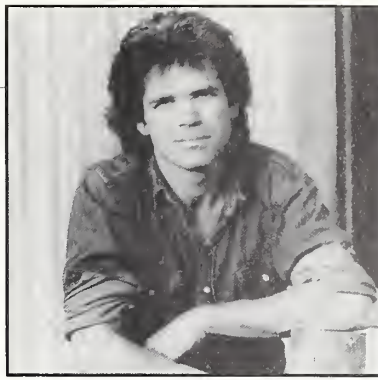
CASH BOX CHARTS

COUNTRY SINGLES

The grey shading represents a bullet, indicating strong upward movement



#1 Single: Keith Whitley



#1 Debut: J.C. Crowley #59



To Watch: Desert Rose Band #48

Total Weeks ▼
Last Week ▼

1	I'M NO STRANGER TO THE RAIN (RCA 8797-7)	Keith Whitley	3	12
2	DOWN THAT ROAD TONIGHT (Warner Bros. 7-27679)	Nitty Gritty Dirt Band	1	15
3	THERE'S A TEAR IN MY BEER (Warner Bros./Curb 7-27584)			
	Hank Williams Jr.(Duet With Hank Willmas Sr.)		5	10
4	BABY'S GOTTEN GOOD AT GOODBYE (MCA 53486)	George Strait	2	12
5	THE CHURCH ON CUMBERLAND ROAD (Columbia 38-68550)	Shenandoah	8	10
6	WHO YOU GONNA BLAME IT ON THIS TIME (Columbia 38-08528)	Vern Gosdin	6	12
7	TELL IT LIKE IT IS (Atlantic America 7-99242)	Billy Joe Royal	11	9
8	HEARTBREAK HILL (Reprise 7-27635)	Emmylou Harris	4	16
9	FROM THE WORD GO (Warner Bros. 7-27668)	Michael Martin Murphey	7	16
10	DON'T TOSS US AWAY (MCA 53477)	Patty Loveless	12	10
11	HEY BOBBY (RCA 8863-7)	K.T. Oslin	16	9
12	OLD COYOTE TOWN (Capitol 8-44274)	Don Williams	14	12
13	FAIR SHAKE (RCA 8795-7)	Foster & Lloyd	15	11
14	SETTING ME UP (Warner Bros. 7-27581)	Highway 101	18	9
15	YOUNG LOVE (Curb/RCA 8820-7)	The Judds	20	7
16	SHE DESERVES YOU (RCA 8796-7)	Baillie & the Boys	19	10
17	THE HEART (Universal UVL53487)	Lacy J. Dalton	17	11
18	NEW FOOL AT AN OLD GAME (MCA 53473)	Reba McEntire	9	16
19	IF I HAD YOU (RCA 8817-7)	Alabama	26	4
20	BIG DREAMS IN A SMALL TOWN (RCA 8816-7)	Restless Heart	23	7
21	MY TRAIN OF THOUGHT (Capitol 8-44276)	Barbara Mandrell	22	9
22	AFTER ALL THIS TIME (Columbia 38-68585)	Rodney Crowell	28	7
23	YOU GOT IT (Virgin 7-99245)	Roy Orbison	25	8
24	MOON PRETTY MOON (Mercury 872 604-7)	The Statler Brothers	27	8
25	IS IT STILL OVER? (Warner Bros. 7-27551)	Randy Travis	31	4
26	COME AS YOU WERE (Capitol B-44273)	T. Graham Brown	10	18
27	LOVE WILL (Warner Bros. 7-27575)	The Forester Sisters	30	8
28	BIG LOVE (MCA/Curb 53478)	Bellamy Brothers	13	15
29	I GOT YOU (Reprise 7-27567)	Dwight Yoakam	33	5
30	FROM A JACK TO A KING (Columbia 38-08529)	Ricky Van Shelton	21	12
31	WHERE DID I GO WRONG (MCA-53504)	Steve Wariner	35	5
32	I'LL BE LOVIN' YOU (MCA 53475)	Lee Greenwood	24	11
33	HONEY I DARE YOU (Warner Bros. 7-27691)	Southern Pacific	29	18
34	DON'T YOU EVER GET TIRED(OF HURTING ME) (RCA 8746-7)	Ronnie Milsap	32	16
35	I'M A ONE WOMAN MAN (Epic 34-08509)	George Jones	34	18
36	MANY MANSIONS (Curb CRB-10524)	Moe Bandy	39	6
37	THE GOSPEL ACCORDING TO LUKE (MCA 53481)	Skip Ewing	43	5
38	WHITE HOUSES (16th Avenue B-70425)	Charley Pride	40	6
39	WHAT A WONDERFUL WORLD (Hallmark HR7-0001)	Roy Clark	41	7
40	BOOGIE QUEEN (BGM 012989)	Doug Kershaw	42	6
41	BETTER MAN (RCA 8781-7)	Clint Black	45	6
42	OLD PAIR OF SHOES (Capitol/Curb B-44332)	Sawyer Brown	37	7
43	KEEP THE FAITH (Tra-Star TS-1223)	Heartland	47	6
44	BALLAD OF A TEENAGE QUEEN (Mercury 872 420-7)			
	Johnny Cash (with Rosanne Cash & The Everly Brothers)		49	5
45	HOW MANY HEARTACHES (OL OLR-129)	Marcy Carr	51	5
46	IF I EVER GO CRAZY (Epic 34-68587)	The Shooters	53	4
47	EXCEPTION TO THE RULE (Capitol B-44331)	Mason Dixon	50	6
48	SHE DON'T LOVE NOBODY(MCA/Curb 53616)	Desert Rose Band	59	3
49	I DON'T MISS YOU LIKE I USED TO (Airborne ABS-10015)	Stella Parton	54	5
50	SHE'S A DEVIL IN THE DARK (A.M.I. 1954AA)	Rich Chaney	56	7
51	DANGEROUS GROUND (Bootstrap O-0416)	Lance Strobe	57	6
52	I DON'T WANT TO SPOIL THE PARTY(Columbia 38 68599)	Rosanne Cash	58	2

Total Weeks ▼
Last Week ▼

53	'TIL YOU CRY (RCA 8798-7)	Eddy Raven	36	18
54	LOVE OUT LOUD (RCA 8824-7)	Earl Thomas Conley	60	3
55	THEY RAGE ON (Capitol B-44345)	Dan Seals	61	3
56	WINE ME UP (Mercury 872 728-7)	Larry Boone	62	3
57	BACK IN FIRE(Warner Bros. 7-27532)	Gene Watson	63	3
58	WAITING FOR YOU (MCA 53505)	Gail Davies	65	2
59	I KNOW WHAT I'VE GOT (RCA 8822-7)	J.C. Crowley	DEBUT	
60	GRANDMA'S OLD WOOD STOVE (Airborne ABS10013)	The Sanders	38	11
61	YOU SURE GOT THIS OL' RED NECK FEELIN' BLUE (Evergreen EV 1081)			
		Hunter Cain	69	4
62	CALL ON ME (Capitol B-44348)	Tanya Tucker	71	2
63	SHE'S TOO GOOD TO BE CHEATED THIS WAY(Discovery dad 4587)			
		Joe Stampley	67	
64	LOVE WILL NEVER BE THE SAME (Step One SOR-398)	Reno Brothers	70	3
65	BEYOND THOSE YEARS (MCA 53625)	Oak Ridge Boys	DEBUT	
66	MOMMA DIDN'T RAISE NO FOOL (Sundial SR-147)	Dawn Dorminy	68	5
67	HANK AND LEFTY (Bear BR 2001)	Justin Wright	72	3
68	BLUES STAY AWAY FROM ME (Warner Bros. 7-27531)	Chris Austin	DEBUT	
69	SMALL TOWN DREAMS (Maxima MRC-1333)	Don Malena	75	
70	ONE HEARTACHE AT A TIME (GBS 783)	Vernon Sandusky	76	3
71	DAYDREAM (Soundwaves SW-4818-NSD)	Cerrito	77	
72	LAY ME DOWN CAROLINA (Paloma-5)	Mark Tribble	79	4
73	HOOKED ON YOU (Sing Me SM-40)	Odessa	73	4
74	OPEN FOR SUGGESTIONS (Door Knob DK-88-303)	Perry LaPointe	82	
75	IF THE JUKEBOX TOOK TEARDROPS (Evergreen EV-109)	Michael Dee	81	3
76	TELL TALE SIGNS (Royal Master RM 890)	Craig Southern	83	3
77	RUN (Stop Hunger SHR NG-1101)	Northern Gold	78	5
78	WHO BUT YOU (Capitol B-44341)	Anne Murray	DEBUT	
79	CHATTANOOGA CHOO CHOO (Epic 34-68620)	Asleep At The Wheel	DEBUT	
80	IT'S THE NATURAL THING (MCA 53613)	Jonathan Edwards	DEBUT	
81	MY OLD GIRL'S THE BEST GIRL (Timestar TS 2443)	John Patrick	84	3
82	WHERE YOU GONNA HANG YOUR HAT (Polygram & her Silva Dollar Band)		DEBUT	
83	YOU ARE MY SPECIAL ANGEL (Meteor M45891-1)	Blane Gauss	87	
84	BOY, YOU'RE DRIVING ME CRAZY (MEGAcles 1758-1)			
		Nancy Lawson-Hannah	93	2
85	DON'T CLOSE THE DOOR ON ME (K-ARK K-1033)	Jack Hutchinson	88	
86	LOVE KEEPS HER KNOCKING (Stop Hunger SHR GTE-1101)			
		G.T. Express	DEBUT	
87	ANOTHER BRIDGE TO BURN (GBS 785)	Melba Montgomery	89	
88	GRANDFATHER'S STORY (Breaker 8-3901)	Johnny Holm	DEBUT	
89	YOU WEAR THAT RING WITH STYLE (First Love FLR-103)	Ronnie Gilbert	DEBUT	
90	TELL ME (Kottage K45-0091)	Kenny Carr	DEBUT	
91	SOUTHERN BELLE (Playback P-1328)	Bobby Helms	85	5
92	BRIDGES AND WALLS (MCA 53460)	Oak Ridge Boys	44	19
93	I WISH I WAS STILL IN YOUR DREAMS (MCA 53456)	Conway Twitty	52	20
94	CAN WE TALK (Happy Man HM819)	Chris and Lenny	46	11
95	WHEN SHE HOLDS ME (Universal UVL53501)	Larry Gatlin & the Gatlin Brothers	55	7
96	THIS OLD HOUSE (Atlantic 7-88966)	Crosby, Stills, Nash & Young	48	7
97	LOVE IN MOTION (Wolf Dog WDI 21-5)	Ross Lewis	64	10
97	LOVE IN MOTION (Wolf Dog WDI 21-5)	Ross Lewis	64	10
98	LIKE FATHER LIKE SON (MCA 53498)	Lionel Cartwright	66	4
99	HILLBILLY HEARTS (W.O.W. W-1089)	Bruce Gosse	74	4
100	A LITTLE OLD FASHIONED LOVE (Mosrite M547-891)			
		Mark Moseley and Marie Lester	80	4

COUNTRY MUSIC

NASHVILLE NEWS

MAKIN' THE ROUNDS: This week's entourage through Music City's songwriting venues proved to be an entertaining one indeed. At the Douglas Corner March 25 were a smorgasbord of writing talent, the core of which included **Scott Miller, Bernie Nelson, Mary Anne Osiel** and **Lee Satterfield**.

The best tunes by each performer that night were Miller's bluesy "Dear Dixie," Satterfield's "Give Her My Love" (a tune all mistresses should hear), Osiel's power-packed "Love Will Do It to You Every Time" and Nelson's "Lost Angel's Lullaby." Several other writers joined the foursome onstage, most noticeable of which were **Gary Vincent** (whose tune "Let the River Flow" struck a harmonic chord with the audience), and **Austin Cunningham**, who aptly sang "Turn to the One Who Will Never Turn You Down" at 12 a.m., signaling the beginning of Easter Sunday.

Moving right along, the Bluebird again offered choice entertainment March 28 as **Michael Woody** and **Janet McLaughlin** both performed extraordinary sets with backing bands ablaze. Woody has co-written a track with the Desert Rose Band's **Chris Hillman** which is scheduled to be on their next LP. The tune "Everybody's Hero" was a definite standout, as well as "The Rain Came Down," "It Could've Been You" and "Party Crowd."

McLaughlin's set followed, with tunes such as "Tell Her That You're Mine," "If My Heart Could Fly," "Southern Skies" and "The Man on the Show" (a fabulous song written about a past infatuation with the character Hawkeye on "M*A*S*H"). She also performed her **Loretta Lynn** cut, "Walk on Water," as well as a spirited cover of the Beatles tune "You've Got to Hide Your Love Away."

NICKS, NACKS 'N NOTES: Warner Bros. national director of country promotion Bob Saporiti called recently to in-

form us that Southern Pacific's latest single release "Dream On" is being pulled from radio play. The California-based boys have a shot at releasing a single off the soundtrack of the upcoming movie "Pink Cadillac" which will star Clint Eastwood and Bernadette Peters. The new single, due out in May, is called "Any Way the Wind Blows." Three other Warner Bros. artists will also have cuts on the soundtrack. They are Hank Williams, Jr. ("There's a Tear in My Beer"), Michael Martin Murphy ("Never Givin' Up on Love") and Jill Hollier, whose single title has not yet been confirmed.



TV VIEWER ALERT: The Academy of Country Music's 24th annual awards show will be broadcast Monday, April 10 on NBC at 9 p.m. EST. Hosted by Patrick Duffy, K.T. Oslin and George Strait, the show will honor artists in 11 categories. Also to be presented is the "Artist of the Decade" award, which goes to the artist deemed by the ACM Board of Directors to have been the most outstanding and successful act during the '80s. Previous winners of the illustrious award were Marty Robbins (1960s) and Loretta Lynn (1970s). Over 46 country artists are slated to appear on the show, which is a dick clark productions, inc. presentation.

Cecilia Walker

COUNTRY ALBUMS

Total Weeks ▼
Last Week ▼

1	GREATEST HITS III (Warner Bros./Curb 1-25834) (P/2)	Hank Williams, Jr.	1	6
2	BEYOND THE BLUE NEON (MCA 42265) (P)	George Strait	5	6
3	OLD 8 x 10 (Warner Bros. 25738-1) (P)	Randy Travis	3	36
4	SOUTHERN STAR (RCA 8587-1)	Alabama	4	6
5	LOVING PROOF (Columbia FC 44221) (G)	Ricky Van Shelton	2	27
6	THIS WOMAN (RCA 8369-1) (G)	K.T. Oslin	6	29
7	REBA (MCA 42134) (G)	Reba McEntire	7	47
8	BUENAS NOCHES FROM A LONELY ROOM (Warner Bros./Reprise 25749-1) (G)	Dwight Yoakam	9	33
9	GREATEST HITS (Curb/RCA 8318-1) (G)	The Judds	10	32
10	COPPERHEAD ROAD (UNI-7)	Steve Earle	8	19
11	BLUEBIRD (Reprise 25776-1)	Emmylou Harris	11	10
12	LYLE LOVETT AND HIS LARGE BAND (MCA/Curb 42263)	Lyle Lovett	12	8
13	STRONG ENOUGH TO BEND (Capitol C1-48865)	Tanya Tucker	13	32
14	RAGE ON (Capitol 46976-1)	Dan Seals	15	36
15	101 2 (Warner Bros. 25742-1)	Highway 101	14	32
16	DIAMONDS AND DIRT (Columbia FC 44076)	Rodney Crowl	16	49
17	TELL LIKE IT IS (Atlantic America 91064-1)	Billy Joe Royal	21	5
18	CHISELED IN STONE (Columbia FC 40982)	Vern Gosdin	19	61
19	BIG DREAMS IN A SMALL TOWN (RCA 8317-1)	Restless Heart	17	32
20	WHAT A WONDERFUL WORLD (Columbia FC 44331)	Willie Nelson	18	26
21	MONONGAHELA (MCA 42205)	The Oak Ridge Boys	20	29
22	HONKY TONK ANGEL (MCA 42223)	Patty Loveless	23	24
23	UNTASTED HONEY (Mercury 832 793-1)	Kathy Mattea	22	74
24	ALWAYS AND FOREVER (Warner Bros. 25568-1)(P/3)	Randy Travis	24	98
25	DON'T CLOSE YOUR EYES (RCA 6494-1)	Keith Whitley	26	41
26	THE COAST OF COLORADO (MCA 42128)	Skip Ewing	25	30
27	SURVIVOR (Universal UVL-42264)	Lacy J. Dalton	27	6
28	THE ROAD NOT TAKEN (Columbia FC 44468)	Shenandoah	32	4
29	WILD EYED DREAM (Columbia FC 40602) (G)	Ricky Van Shelton	30	106
30	BACK IN THE FIRE (Warner Bros. 25832-1)	Gene Watson	31	7
31	HOMESICK HEROES (Epic FE 44324)	The Charlie Daniels Band	29	25
32	HITS 1979-1989 (Columbia 45054)	Rosanne Cash	37	3
33	WILD STREAK (Warner Bros./Curb 25725-1) (G)	Hank Williams, Jr.	34	39
34	STRANGER THINGS HAVE HAPPENED (RCA 9568-1-R)	Ronnie Milsap	39	
35	KING'S RECORD SHOP (Columbia FC 40777)	Rosanne Cash	28	89
36	THE STATLERS GREATEST HITS (Mercury 834 626-1)	The Statler Brothers	35	22
37	MORE GREAT DIRT: THE BEST OF THE NITTY GRITTY DIRT BAND, VOL. II (Warner Bros. 925830-1)	Nitty Gritty Dirt Band	36	9
38	TURN THE TIDE (RCA 8454-1)	Baillie & the Boys	42	3
39	IF YOU AIN'T LOVIN' (YOU AIN'T LIVIN') (MCA 42114) (G)	George Strait	33	56
40	ONE WOMAN MAN (Epic 44078)	George Jones	44	3
41	80'S LADIES (RCA 5924-1) (G)	K.T. Oslin	38	90
42	ONE TIME, ONE NIGHT (Columbia FC 40614)	Sweethearts of the Rodeo	41	46
43	MYSTERY GIRL (Virgin 91058-1)	Roy Orbison	47	4
44	RUNNING (MCA/Curb 42169)	The Desert Rose Band	43	28
45	AS I AM (Capitol C1-48764)	Anne Murray	40	23
46	SHADOWLAND (Sire 1-25724)	k.d. lang	46	46
47	THE HEART OF IT ALL (RCA 6824-1)	Earl Thomas Conley	45	23
48	ALABAMA LIVE (RCA 6825-1) (G)	Alabama	49	41
49	CHASING RAINBOWS (Airborne AB 0103)	Mickey Gilley		
50	WIDE OPEN (Capitol/Curb C1-90417)	Sawyer Brown	48	20

■ COUNTRY HOT CUTS

- 1 GEORGE STRAIT - "Hollywood Squares" - *Beyond the Blue Neon* (MCA)
- 2 RONNIE MILSAP - "A Woman in Love" - *Stranger Things Have Happened* (RCA)
- 3 ALABAMA - "High Cotton" - *Southern Star* (RCA)
- 4 GENE WATSON - "The Jukebox Played Along" - *Back in the Fire* (Warner Bros.)
- 5 PATTY LOVELESS - "Timber I'm Falling in Love" - *Honky Tonk Angel* (MCA)
- 6 DESERT ROSE BAND - "Hello Trouble" - *Running* (MCA/Curb)
- 7 STEVE WARINER - "Do You Wanna Make Something of It" - *I Got Dreams* (MCA)
- 8 DOUG KERSHAW - "Cajun Stripper" - *Hot Diggidy Doug* (BGM)
- 9 SHENANDOAH - "Hard Country" - *The Road Not Taken* (Columbia)
- 10 TAMMY WYNETTE - "I'm So Afraid of Losing You" - *Next to You* (Epic)

COUNTRY MUSIC

ALBUM RELEASES



□ **STEVE WARINER** • *I Got Dreams* (MCA 42272)

Wariner's pop leanings are a bit more evident on this latest project for MCA. They are not overwhelmingly intrusive on his country stylings, however, as his strong tenor vocals and razor-sharp guitar skills serve to tie it all together well. This LP has already yielded a charted tune "Where Did I Go Wrong," currently at #31 (bullet) on the Top 100. The title cut puts Wariner in an upbeat, urgent frame of mind, with a message that could be

translated from a tune about romantic intentions to one of lifelong ambitions. Producing alongside Jimmy Bowen and writing or co-writing nine of the 10 cuts offered, Wariner is ready to emerge as a multi-faceted artist. Other hot cuts: "I Could Get Lucky Tonight," "When Could I Come Home to You" and "Plano Texas Girl."



□ **SUZY BOGGUSS** • *Somewhere Between* (Capitol C1-90237)

Marked by Suzy Bogguss' warm and often sultry vocal prowess, this debut album is steeped in country music tradition. *Somewhere Between* is the result of contributions from many talents in the industry including Rodney Crowell, Vince Gill, Craig Bickhardt and Wendy Waldman as producer. Along with the title cut, a Merle Haggard classic which was released recently as a single, and the autobiographical "I'm at

Home on the Range," other cuts to listen for include "Handyman's Dream," a clever song about a heart that needs fixin', and the moving ballad "Cross My Broken Heart." In referring to Suzy Bogguss while endorsing her LP, Chet Atkins said "...she's only one of the best."

SINGLE RELEASES

■ OUT OF THE BOX



□ **CEE CEE CHAPMAN** • "Frontier Justice" (Curb 002)

Curb's only female country artist packs another wallop with her second release. It's a tune exalting the revengeful ways of the Old West...the "hang 'em high and lay 'em low" mentality, if you please. Bobby Fischer, Charlie Black and Austin Roberts do a fine job with the lyrical twists and gutsy melody. With this song, it looks as though Chapman is ready to take a stand alongside country's hottest female artists.

■ COUNTRY FEATURE PICKS

□ **TIM MALCHAK** • "Not Like This" (Universal UVL-66004)

Malchak storms into major-label affiliation with a vengeance on this release which he co-wrote with Austin Gardner. It's a powerful country rock tune detailing a modern romance that's beginning to backslide, and Malchak carries it like a true pro.

□ **THE McCARTERS** • "Up And Gone" (Warner Bros. 7-22991)

An engaging, upbeat tune from the McCarters, this one is sure to find its niche on the charts soon. The sisters sing of a man who finds making a commitment difficult. The echoing fiddles add pure country enjoyment, resulting in a front porch collaboration made in heaven.

□ **PAUL OVERSTREET** • "Sowin' Love" (RCA 8919-7-R)

Overstreet's first single release for RCA follows in the line of his previous work. Marking his parent's contributions of homespun love and strong moral values, Overstreet and co-writer Don Schlitz craft a tune aptly geared to country audiences.

□ **MARY CHAPIN CARPENTER** • "How Do" (Columbia 38 68677)

Carpenter emerges as a strong songwriter and singer on this rollicking tune. On it, she offers to show the new boy in town around. Churning melody and forceful vocals should make listeners take notice promptly.

■ PROGRAMMERS PICK

□ **TANYA TUCKER** • "Call on Me" (Capitol B-44348)

Cash Box radio reporters picked Capitol artist Tanya Tucker to race up the charts with this release. She's currently at #62 (bullet) on the Top 100, moving from #71 last week. Stations in support of Tucker include: KVOX, KSGM, KOLY, WATZ, WELE and WJLM.

■ RAPPIN' WITH THE WRITERS:

SUE WILKINSON

With a varied musical background encompassing many genres of music, Sue Wilkinson, a native of Great Britain, has settled her roots in Nashville in search of a songwriting career.

Her road to Nashville has been a difficult one however. In 1981, Wilkinson had a hit on the British pop charts, "You've Gotta Be a Hustler if You Want to Get On," a tune which she wrote that patronized the women who use their sexual wiles to make progress in the business world. The record did quite well for her, but because of several personal tragedies, Wilkinson had a hard time following up that success.

Then, two years ago she met BMI's VP/Nashville **Roger Sovine** at MIDEM. He introduced her to **Tom Collins** who urged her to try her luck in Nashville as a songwriter. After visiting here, she decided that making the move would be in her best interest. Now in Nashville for six months, she is learning the ropes.

"The opportunities here are just incredible. You've got to learn the system and you've got to learn to break through it, but it's entirely different. We just don't have places (in England) where they go into rooms at 10 o'clock and write songs all day. There's a division here in Nashville between the mechanics and the poets and you have to choose your route."

As for changing her writing style to fit the country music mold, Wilkinson says there are things she has to learn. "It's a question of getting the phrasing. I actually think that the slight prejudice that I am getting from writers is the fact that they just don't think that I can possibly write in their language, but I love the chance to do different things."

"It's almost a vicious circle, you don't really get accepted until you get a cut and you can't really get a cut unless you've been accepted. I think they wait for you, to see what you do and how you prove yourself. I think they test you by giving you rejection to see how you take that. And you can't blame them because a lot of the guys are up and coming themselves."

Wilkinson stresses that she is no fly-by-night songwriter who is trying out the craft on a whim. "Songwriting is a gift that you are given. You could *not* use it, but I think in a way it's your duty to write. I could have stayed home and started another business, but I really wanted to pursue writing and this is the last chance I've found to make a go of it."

Wilkinson said the success of female singers such as K.T. Oslin is encouraging to her. "The K.T. Oslin thing was so inspiring to me. The audiences like her, but the business (people) are kind of scared of her because she's not quite country. But she's saying it how it is and how women feel. I feel that the business should grow and there's room for everything."

"I want to write 'hardcore' country, but I'd love to do my 'edge' stuff as well because I think that's what's going to get me success. You've got to conform, but if you conform too much you're just like everyone else. I would rather not conform, not completely, because you never win. There's two ways to fail and that's to compromise and to try and please everybody. This is where you get pressured. If you just stick it out and give people something new and 'off the wall' you've got a better chance."

Cecilia Walker



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"MY OLD GIRL'S THE BEST GIRL"

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Buck Owens reads some of the nominations for the 24th annual Academy of Country Music Awards at a press conference held at Disneyland recently. Looking on are (from left) Disneyland's VP Marketing, Entertainment and Group Sales Bob McTyre; Dick Clark Production's Sr. VP Al Schwartz; ACM Exec. Dir. ACM Bill Boyd; awards show producer/director Gene Weed; Owens; Bruce Boxleitner; Reba McEntire; Dwight Yoakam and Lisa Hartman, all of whom helped to announce the nominations. The awards show will air April 10 on NBC-TV. (Photo by Ron Wolfson)



RCA recording artist Clint Black recently met backstage at the Grand Ole Opry with the legendary Porter Wagner. Black was in town to support his newest single, "A Better Man," which can be found on his debut album *Killin' Time*.

**NASHVILLE
NOTE-ABLES**

**BILLY JOE
ROYAL: THE
SECOND TIME
AROUND**

When Billy Joe Royal first hit the pop charts in 1965 with "Down in the Boondocks," little did he know that more than 20 years later his style of music would re-emerge on the country charts. Now with two LPs released—a *Greatest Hits* compilation on his former label, CBS Records, as well as *Tell It Like It Is* for his present label, **Atlantic America**—Royal finds himself in a most enviable position indeed.

In a recent interview at the offices of **Aristo Publicity**, Royal explained how he breathed life back into his singing career after a slump during the '70s.

"When I think about the '60s, it's like it was somebody else. I know it was me, but in a way it's like talking about someone else. I think I've gotten a little bit smarter. As far as the music goes, it hasn't changed that much. But I think my outlook's a lot better. When I was a kid, I don't know if I thought it would last forever or what. Looking back, things happened so fast and I was just thrown into this different world. I think I coped with it pretty good because I had a hell of a time. The first royalty check I got, I took my senior class to Mexico!

"After the last hit I had in 1970, 'Cherry Hill Park,' I moved to California and got a contract with the Flamingo Club in Vegas. I also worked in Lake Tahoe, but record-wise I was doing nothing. As time went on I got frustrated and moved back to Georgia. I couldn't get a record deal so I started listening to what was going on. When I listened to the country stations, I said to myself, 'This sounds like something we were doing years ago.' So I started coming to Nashville, but there again nobody was saying, 'Hey, over here, over here.'"

Royal forged ahead anyway, determined to make his presence known to the music world again. He recorded the tune "Burn Like a Rocket" on the Soundtracks label, and soon after Atlantic America signed him and re-released the disc. But fate dealt a cruel blow when the Space Shuttle *Challenger* exploded in mid-air during January of 1986 and Royal's single was pulled from radio airplay.

"I was sitting in my living room when the shuttle went down thinking how things were finally starting to go right. I couldn't help but ask myself, 'What else can go wrong?'"

But radio gave Royal another break later that year with his next release, "I Miss You Already,"



which went to #35 on the *Cash Box* Top 100 in October of 1986. Royal feels that his producer, **Nelson Larkin**, has a great deal to do with his second rise to stardom.

"There are good singers and there are good producers, but to get that winning combination is rare. He and I are on the same wavelength and we work well together. He's a doer."

Royal, now at #7 (bullet) with his latest single, "Tell It Like It Is," does not take the credit for choosing to record the tune which Aaron Neville first made famous in the '60s.

"**Bobby Yarbrough** [music director at WSM Radio in Nashville] called me one day and suggested that I cut the song. I remembered the song because it was a favorite song of mine and it was so obvious after I heard it. It was right up my alley! But you never know when somebody suggests a song, you'll get in the studio and you don't know how it's going to turn out. We always overcut when we go in the studio because you never know what's going to work. We probably cut 20 tracks for *Tell It Like It Is*."

Royal is now touring in support of his album with George Strait and finds being on the road somewhat difficult at times. "You have to take care of yourself. It's really hard to work every day, do a show, get back on the bus and drive 600 miles and get in town and call the radio stations and do another show. It really wears on you. It's hard doing the shows and keeping healthy."

But Royal wouldn't have it any other way. At the risk of sounding "corny," Royal does want to thank the people who have helped put his career back on track. "I do appreciate all of the support I've gotten. I used to sit around and dream that this would happen. I have to pinch myself sometimes! I've never had another job and if [his career] hadn't happened, I'd be singing in a bar somewhere. To be successful in this business, you've got to get into it for the right reason—because you *love* music."

Cecilia Walker

CASH BOX INDIE SINGLES

1	KEEP THE FAITH (Tra-Star)	Heartland	2	6	24	LOVE KEEPS HER KNOCKING (Stop Hunger)	G.T. Express	DEBUT
2	HOW MANY HEARTACHES (OL)	Marcy Carr	3	5	25	YOU WEAR THAT RING WITH STYLE (First Love)	Ronnie Gilbert	32 3
3	SHE'S A DEVIL IN THE DARK (A.M.I.)	Rich Chaney	4	7	26	TELL ME (Kottage)	Kenny Carr	DEBUT
4	DANGEROUS GROUND (Bootstrap)	Lance Sirode	5	6	27	MAKING MY DREAM COME TRUE (Aca-Hi)	Hank Sasaki	33 5
5	YOU SURE GOT THIS OL' RED NECK FEELIN' BLUE (Evergreen)	Joe Stampley	6	3	28	GRANDFATHER'S STORY (Breaker)	Johnny Holm	38 2
6	SHE'S TOO GOOD TO BE CHEATED THIS WAY (Discovery)	Hunter Cain	8	4	29	DON'T OUR LOVE LOOK NATURAL (Chinook)	Doug Jones	34 3
7	LOVE WILL NEVER BE THE SAME (Step One)	Reno Brothers	9	3	30	SCARS (Damascus to the Cross)	Johnny Paycheck	35 3
8	HANK AND LEFTY (Bear)	Justin Wright	10	3	31	I'LL STEP ASIDE (Taste of Texas)	Glenda Sue Foster	41 2
9	SMALL TOWN DREAMS (Maxima)	Don Malena	39	2	32	WHAT ARE WE DOIN' TO COUNTRY (Gallery II)	Bill & Roy	46 2
10	BOOGIE QUEEN (BGM)	Doug Kershaw	1	6	33	CAROLINA BLUE (Go)	Johnny Ray Anthony	37 4
11	ONE HEARTACHE AT A TIME (GBS)	Vernon Sandusky	13	3	34	ANOTHER BRIDGE TO BURN (GBS)	Melba Montgomery	30 5
12	DAYDREAM (Soundwaves)	Cerrito	14	2	35	YOU ARE MY SPECIAL ANGEL (Meteor)	Blane Gauss	24 3
13	MOMMA DIDN'T RAISE NO FOOL (Sundial)	Dawn Dorminy	7	5	36	HILLBILLY HEART (W.O.W.)	Bruce Gosse	12 6
14	IF THE JUKEBOX TOOK TEARDROPS (Evergreen)	Michael Dee	18	3	37	A LITTLE OLD FASHIONED LOVE (Mosrite)	Mark Moseley and Marie Lester	15 4
15	OPEN FOR SUGGESTIONS (Door Knob)	Perry LaPointe	19	7	38	NO TIME AT ALL (K-ARK)	Debbie Sanders	22 4
16	LAY ME DOWN CAROLINA (Paloma)	Mark Tribble	17	4	39	SOUTHERN BELLE (Playback)	Bobby Helms	23 6
17	TELL TALE SIGNS (Royal Master)	Craig Southern	20	5	40	FOREVER WASN'T MEANT FOR US (Happy Man)	Holly Ronick	DEBUT
18	HOOKED ON YOU (Sing Me)	Odessa	11	4	41	I'M LOOKING FOR A LONELY GIRL (Woodbridge)	Ted Harrison	26 3
19	RUN (Stop Hunger)	Northern Gold	16	5	42	CAN WE TALK (Happy Man)	Chris and Lenny	28 11
20	BOY, YOU'RE DRIVING ME CRAZY (MEGAcle)	Nancy Lawson-Hannah	27	2	43	LOVE IN MOTION (Wolf Dog)	Ross Lewis	29 11
21	WHERE YOU GONNA HANG YOUR HAT (Playback)	Sylvie and her Silva Dollar Band	DEBUT		44	GOODBYE LONESOME, HELLO BABY DOLL (Hightone)	The Lonesome Strangers	31 9
22	MY OLD GIRL'S THE BEST GIRL (Timestar)	John Patrick	21	5	45	LOUISIANA DOWNS (Americana)	Anita Buffington	36 4
23	SWEET SWEET DARLING (K-ARK)	Jack Hutchinson	25	4	46	TAKE TIME (Master)	Dawn Schutt	40 9
					47	GET OUT OF MY WAY (Prairie Dust)	Burbank Station	42 9
					48	TELL ME ANOTHER ONE (Evergreen)	Teresa Layne Moody	43 8
					49	MAKE SOMETIME FOR US (Killer)	Judy Morgan	44 7
					50	HEARTACHES HERE TO STAY (K-Ark)	Rod Hooper	45 5

COUNTRY INDIES

INDIE SPOTLIGHT



ERNIE WELCH • "Who Have You Got to Lose" (Duck Tape 021)

You can't lose with this song! It has bluegrass instrumentation with a country/rock punch all skillfully brought together under the guidance of Johnny Sandlin, former Allman Brothers' producer. Combine this with Welch's smooth vocals, talented backup singers and a beat that gets your foot to tappin' and the results should be a treat for the listening audience.

INDIE FEATURE PICKS

JOHN LINDSAY • "Am I the Only One" (Comstock COM 1922)

The gifts of John Lindsay as a musician/singer/songwriter are adeptly displayed on this Comstock release. His polished vocals backed by a clean, crisp sound have turned a time-worn theme into a tune that should set the airwaves ablaze.

PATSY COLE • "I Never Had a Chance With You" (Tra-Star TS-1225)

Using Mark Carman's talent as producer and Dan Mitchell's as songwriter, both aided by John McCollum, a good vehicle is provided to showcase Cole's vibrant vocals on her debut single. A great start for an artist bound for success.

HOLLY RONICK • "Forever Wasn't Meant for Us" (Happy Man HM-820)

This song, which tells of the ending to a relationship that was believed to last forever, is highlighted by Ronick's sweet vocals and a strong lead into the chorus. Not a song to pass up on the dial.

BRIAN SKLAR • "It Won't Be Long" (Uptown UT-112-89)

Complimented by airy background vocals and the tasteful addition of an acoustic guitar, Sklar confidently avows that he is about to win over the heart of a "spoken for" woman.

RIISING STARS

PATSY COLE

Born and raised in Maquon, Ill., Patsy Cole began singing at church socials and town homecomings at a very young age. Describing herself as "a ham from way back," Cole never believed that a recording career was within reach. That is, until she met Mark Carman of Tra-Star Records.

Cole came to Nashville at the request of John McCollum, a songwriter based in Dallas City, Ill. McCollum asked Cole to record demos on some songs he'd written. Through him, Cole met Carman, who signed her to Tra-Star and produced her album, which is due for release for in late April.

"I'm very confident with what Mark chooses to do. He's been in the business a lot longer than I have," said Cole. "I've learned so much in the last few months. Mark really keeps me involved in what's going on. It's a great feeling." She says she did have a hand, however, in choosing her first single release, "I Never Had a Chance With You."

"I chose that particular song because I've lived it. If I can sing something that I've experienced, I can really put my heart into it and people can feel that when they hear it. I was kind of glad that it wasn't a real country sound, because I feel progressive country is where things are headed right now."

Expanding on her feelings about the future of country music, Cole said, "There's so much crossover music now. There's a mix between an L.A. and a Nashville sound and you can reach a lot more people that way. If people like you, they're going to like what you do."

Cole admits that she likes singing ballads the best. "I prefer to sing slow songs because I think I'm a ballad singer and I like to feel like I'm doing the most I can with my voice when I sing. I don't think your quality shows as much on a fast song, but you need them to have fun."

With an album due soon, Cole is anxious to hit the road again. "I haven't performed live for two or three months now and it's killing me. I can't wait to get out and do it again. I just love to see people's reaction to what I'm doing. If you sing a heartfelt, sad song and you look out and you see people who have obviously felt the same way, it's a real gratifying feeling. Or, if you sing a happy song and people are laughing and having a good time, you know you're doing your job."

And right now, Cole is extremely happy with the job she's got. "I just want to smile all the time and people, I'm sure, think I'm silly!" But Cole has every reason to smile; and soon her listeners should be smiling along with her!

Cecilia Walker

COIN MACHINE

AROUND THE ROUTE

The recent purchase of **Belam Southeast** by Brady Distr. of Charlotte, North Carolina resulted in a very few personnel changes. The company, of course, is now known as **Brady Distr. Co.**, and **Bob Haim** is heading up the Florida operation. The Miami office staff (in addition to Haim) will include **Richard Gershman**, **Bill Arden**, **Frank Dichazi** (service mgr.) and **Joe Khin** (parts mgr.). The Orlando staff at this point includes **Larry Vaughn** and **Jack McKinney**. In commenting on the acquisition, prexy **Jon Brady** noted, "We felt that the time was right for Brady to enter into the Florida market and provide operators with the product and service they need."

A blessed event! Atlas Dist. prexy **Jerry Marcus** and his lovely wife, **Denise**, are celebrating the March 24 arrival of their first grandchild, a beautiful baby girl named **Amanda Lippman**, who weighed in at a petite 5 lbs. 14 oz. And are they proud! While most of our conversation centered on this blessed event, Jerry also managed to convey a few personal observations regarding product and current business activity at Atlas. In the kits department, such pre-ACME '89 releases as *Ninja Gaiden*, *Cabal* and *Tetras* are still topping the hot sellers list. As to dedicated videos, he feels the good ones are "too expensive!" He noted that, "There is some good equipment out there, but you just can't get it in the quantity you need"; and contends that there still exists a lack of new themes and new ideas in video games, which makes for a rather stagnant market. Among new arrivals at Atlas is Sega's *Turbo Outrun*, which is lookin' mighty good! Williams' *Narc* is making plenty of noise and Atlas is anxiously awaiting Konami's new *Bottom of the Ninth* kit!

One-stop dialogue: A&M Records recently reduced the price of its 45s quite significantly. Ops can now purchase the vinyl discs from their one-stops at under a dollar, which is a lot less than what they've been paying. But here's the hitch: There are no returns allowed, and while this is acceptable to most of the one-stops we queried, there are those who cannot live with it. "I am not buying the records because I don't have the return privilege," stated **Don Liberatore** of Don Records in Farmingdale, New York. "The price is not the important factor," he added. "The no-return policy is the big stumbling block. The element of risk involved should be on the part of the record companies and not the one-stops. I think the other labels are going to sit back and watch this very closely."... **Harvey Campbell** of Mobile Records in Pittsburgh is all for this move, which is something Mobile "has advocated for the past ten years"; and he is hopeful that the other labels will follow suit. "This is definitely a step in the right direction from the record manufacturer's point of view," he said. "It's a breakthrough for operators, who will now be able to buy more records for less money, thus exposing more product through their jukeboxes. I have no problem with the no-return aspect. All we have to do is rely on our own judgement and our ability to buy and sell." Besides which, he explained that returns usually prevail most when it comes to product from marginal or developing artists. In noting that "The cassette single is taking precedence over the vinyl single in the retail store," Harvey stressed that the only avenue left for exposure of vinyl singles is the jukebox.... **John Jankowski** of Radio Doctors in Milwaukee is "on the verge" of buying the records, and told us he supports this move by A&M. "It should go well with operators," he said, adding that "they'll be saving almost 50% on their singles purchases." John feels the no-return policy will affect the rack jobbers more than the one-stops. "At Radio Doctors we can pretty much gauge how many of a title we will sell to the jukebox operator, so I really don't anticipate any problems in this regard. We'll just have to watch our inventory."... **Gus Tartol** of Singer One-Stop for Ops in Chicago approves of the price reduction, but finds the no-return aspect totally unacceptable. At this point, he hasn't bought any of the records. "I really don't think the other labels will be climbing aboard," he added.... Based on these responses, it appears that A&M is right on target with this positive step, but has only to reevaluate the situation regarding returns.

Camille Compasio

ATARI IS GRANTED PRELIMINARY INJUNCTION AGAINST NINTENDO

CHICAGO — Atari Games and its wholly owned subsidiary, Tengen, were granted a preliminary injunction which prohibits both Nintendo America and its Japanese parent company, Nintendo Co. Ltd., from suing retailers who carry Tengen products for infringement of Nintendo's patent.

Atari Games and Tengen's motion, granted in the U.S. District Court in San Francisco, was hotly contested by Nintendo. The injunction prohibits the video game giant from filing suit against Tengen retailers until patent infringement disputes between the companies are formally resolved. The court decision places similar conditions on Atari Games with respect to its claims of patent infringement against Nintendo.

The motion was filed in connection with the anti-trust lawsuit filed by Atari Games and Tengen against Nintendo claiming monopoly, wrongful business in-

terferences and patent infringement (*Cash Box*, 3/11/89).

DATA EAST APPOINTS INT'L SALES MGR.

CHICAGO — Data East USA, Inc., of San Jose, California, announced the appointment of Louis Rudolph as international sales manager. In this position, Rudolph will be responsible for sales and technical service of the Data East Pinball product line in the international marketplace and will be reporting to Jeff Walker, who is vice president of international sales. He will be based in West Germany and will be traveling primarily throughout the European continent.

Rudolph formerly served as electronics manager for Data East Pinball, Inc., in Melrose Park, Illinois. His previous experience in the coin-op industry includes positions with Stern Electronics, Inc., Bally's Alladin's Castle and Empire Distributing.

In commenting on the appointment, Jeff Walker stated that, "Lou will be a great asset to our company, serving as the eyes and ears in an important foreign market for Data East, USA."

INDUSTRY CALENDAR 1989

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

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

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

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

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

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

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

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

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

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

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

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

COIN MACHINE

NEW PRODUCTS

NSM's 'GALAXY CD'

Loewen America, Inc., is currently delivering the recently introduced NSM "Galaxy CD" dedicated compact disc jukebox contained in an attractively designed cabinet and enhanced with color and an eye-catching frontal display.

The new model holds 100 CDs in two stacks; the stacks can carry both albums and singles. It has a title display capacity of up to 2,400 titles, a flip chart title display of up to 240 titles each step, and selection changes can be made in a matter of seconds, which is appealing to both the patron and the



NSM's Galaxy CD

operator.

As another plus feature, Loewen America has arranged for operators to get titles through their one-stops, at no charge.

For further information, contact factory distributors or Loewen America, Inc., direct at 5207 N. Rose St., Chicago, IL 60656.

NSM's 'FIRE CD'

The newly debuted NSM "Fire CD" wall-mounted, dedicated CD jukebox will be available for delivery in April through Loewen America, Inc.

This unique model, with its nostalgic design, employs the same features as its big sister, the Galaxy CD, only it does not take up any floor space and is geared primarily to open up new locations for the jukebox operator. The Fire will be perfectly at home in locationis that cannot accommodate a full-sized unit, but will be equally effective as an additional piece.



NSM's Fire CD

The dimensions are 38x23x14 inches; the weight is 181 pounds.

The new Fire CD will be available through Loewen America's distributor network.

WILLIAMS' 'EARTHSHAKER'

"Earthshaker," the latest release from Williams Electronics Games, Inc., creates a "moving" experience for players in that it is the "first pinball machine that actually moves, shakes and quakes," according to director of marketing Roger Sharpe. The name of the game most certainly says it all~!

To cause an "earthshaker," players must shoot for the Zones that the Earthquake Institute has predicted will cause the next quake. Then it's on to The Fault for a moveable feast of non-stop pinball thrills and excitement.

The playfield includes a challenging plunger skill shot, ramp



Williams' Earthshaker

miles that deliver a bonus bonanza, an underground quake shelter with special Match Up feature that can award a range of in-

creased point values as well as two-ball Quick Multi-Ball play, and the opportunity for a spectacular million point shot. In addition, "Earthshaker" incorporates three-ball multi-ball action and a unique jackpot feature for bonus scoring, possible extra ball or specials.

Another outstanding plus is the sound system, which produces unsurpassed power and fidelity to further enhance the play excitement. The game's flippers have patented parallel-wired circuitry, opto drop targets that mean fewer mechanical parts and opto switches requiring no switch adjustments. Other features include modular plug-in boards (which are easier to service) and improved microswitches and diagnostics to reduce maintenance and downtime.

Further information may be obtained through Williams' distributors or by contacting Williams Electronic Games, Inc., at 3401 N. California Ave., Chicago, IL 60618.



Rowe's Laser Wallstar

ROWE'S 'LASER WALLSTAR'

Newest member of the illustrious Laserstar family of compact disc music machines is the Rowe Laser Wallstar, which has a dramatic look and employs many of the features of its big sister. It was introduced by Rowe at the recent ACME convention in Reno to a very receptive audience, as indicated by Rowe's vice president Joel Friedman.

Laser Wallstar has the spinning disc attract mode; offers 50 CD album covers/title strips or six CD album covers/title strips and up to 96 title strips (100 CD display); and interfaces with Rowe's CD Hideaway or LaserStar jukebox.

Other similarities to the LaserStar dedicated compact disc jukebox include the automatic

turning of pages at the push of a button so that patrons can make their selections with ease. After brief intervals of inactivity, the pages will automatically flip back to the first page (which displays six album covers). There is also the LED display for selection being made, selection being played and selection remaining, among other popular features.

The dimensions of the Laser Wallstar are 30-5/8" high, 26-3/8" wide and 11-1/2" deep; the weight is 65 pounds.

For further information, contact your local Rowe distributor or Rowe International, Inc., direct at 75 Troy Hills Road, Whippany, NJ 07981.

ATARI LAUNCHES 'HARD DRIVIN' SIMULATOR AT DAYTONA 500

CHICAGO — At the 1989 Daytona 500 (Daytona Beach, Florida), the first in-car simulator stockcar was unveiled, featuring a custom version of Atari Games' Hard Drivin' video game. "This effort was both a marketing and technological breakthrough as it was the first time a major consumer goods company joined forces with a video game manufacturer to develop a realistic in-car simulator for promotional purposes," stated Mary Fujihara, marketing director for Atari Games. The showcar simulator was developed by Atari Games for General Foods Corporation as a promotion for their Country Time Lemonade beverage line.

General Foods sponsors several stock cars for promotional purposes and one of their key brands is Country Time lemonade. The "Country Time" car, driven by Michael Waltrip, plays a major role in their ongoing product promotions. Incidentally, Michael's older brother, Darrell, happened to win this year's Daytona event.

The Hard Drivin' Country Time showcar will go on tour to various mall and retail locations throughout the race season, along with team drivers, as part of the product promotion program.

This project was started about a year ago, when General Foods approached Atari Games. The Hard Drivin' project was modified to provide a "stock car racing" version for their in-car simulator. The final product was unveiled for the press during the week of Daytona. Much credit goes to Brady Distributing, who helped install the hardware and software in the actual showcar.

CHART INDEX

POP SINGLES

247/84
Dino (Dino) (Onid-BM)
After All / 27
All This Time / 98
G.E. Tobin (T. James, S. McCintock) (G Tobin-BM)
Baby Baby / 87
P. Hammond (J. Forie, S. Domingo, P. Kensit, A. Gaddson) (Eight Wonder/Forie-BM, Domingo/ASCAP)
Birthday Suit / 38
R. Lawrence (R. Lawrence, D. Pichtord) (TSP-ASCAP/Trip Star-BM)
Born To Be My Baby / 66
B. Fairbairn (J. Bon Jovi, R. Sanbor, D. Child) (Bon Jovi/New Jersey Under-ground: Polygram/Desmobile/April-ASCAP)
Bring Down The Moon / 92
A. Mardin (G. Merrel, S. Rubicam) (Irving-BM) / 92
Buffalo Stamp / 70
T. Simonen, M. Saunders (Cherry, Mvey, Ramacon, Morgan) (Virgin/SBK Songs)
Can You Stand The Rain / 95
J. Jam, T. Lewis (J. Harris III, T. Lewis) (Flyte Tyme-ASCAP)
Circle / 83
Close My Eyes Forever / 55
M. Chapman (L. Ford, O. Osbourne) (Lisabella/Virgin-ASCAP)
Come Out Fighting / 79
S. Power, S. Lovell (A. Perry) (Not Listed)
Coming Home / 93
Cryin' / 28
D. Cole, R. Neigher (G. Tripp, J. Pars) (Tripland/PolyGram-BM, Liraphone Music/Verlag-ASCAP)
Cult Of Personality / 32
E. Stasiun (V. Reid, W. Calhoun, C. Glover, M. Skillings) (Dare To Dream/Famous-ASCAP)
Dial My Heart / 100
L.A. Babyface (L.A. Reid, Babyface, D. Simmons) (Kear/Hip Trip-BM)
The Different Story / 74
M. Cretu (P. Schilling, H. Kemmler, S. Mujica) (Paradise/GMH/Marsma-ASCAP)
Do You Believe In Shame? / 69
Duran Duran, J. Elias, D. Abraham (Taylor Rhodes Lebon) (Skintrade/Colegms-EMI ASCAP)
Don't Take My Mind On A Trip / 90
G. Griffin (G. Griffin) (Cal-Gene/Virgin Songs-BM)
Don't Tell Me / 26
B. Sargent (D. Gasper, M. Lillington) (Vir-gin-ASCAP)
Downtown / 67
D. Kolsrud, J. Hudson (J. Oviend, D. Kolsrud, D. Black) (Irving-BM/Dabejam-PRS)
Dreamin' / 10
D. Robinson (L. Montgomery, G. Pas-cha) (Jobete/Depom-ASCAP)
Drivin' Out / 64
W. Wittman (C. Cumin) (EMI-ASCAP)
Electric Youth / 44
D. Gibson, F. Zarr (D. Gibson) (Creative Bloc/Deborah Anne's Music-ASCAP)
Eternal Flame / 2
D. Sigerson (S. Hoffs, B. Steinberg, T. Kelly) (SBK Blackwood/Ban-gophille-BM/Billy Steinberg/Denise Barry-ASCAP)
Ever Lasting Love / 52
C. Hughes, R. Cullum, I. Stanley (H. Jones) (Hojoi)
Every Little Step / 76
L.A. Babyface (L.A. Reid, Babyface) (Kear/Hip Trip-BM)
Feel So Good / 57
Van Halen, D. Landee (Eddie, Alex, Sammy, Mike) (Yessup-ASCAP)
Forever Your Girl / 24
O. Leiber (O. Leiber) (Virgin/O. Leiber-ASCAP)
Funky Cold Medina / 14
M. Ross, M. Dike (M. Young, M. Ross, M. Dike) (Very White-ASCAP)
Girl You Know It's True / 1
F. Farian (Pettaway, Spencer, Lyles, Hol-laman, Abemo) (MCA-ASCAP/The Two Pjitters-BM)
Good Life / 97
K. Saunderson (K. Saunderson, P. Grey, R. Holman) (Virgin Songs/Drive On-BM)
Hearts On Fire / 65
S. Winwood, T. L. Age (S. Winwood, J. Capaldi) (FS/Freddom/Warner Tamer-lane-BM)
Heaven Help Me / 12
G. Micheal (D. Estus, G. Micheal) (Estus/Rok-Mil-BM), SBK Black-wood-Morrison
Leahy/Chappell-ASCAP)
Iko Iko / 40
B. Trench (J. Jones, S. Jones, M. Jones, J. Thomas, Hawkins, J. Johnson) (Aro/Trio/Melder-BM)
I'll Be Loving You / 54
M. Starr, M. Johnson (M. Starr) (SBK/April-ASCAP)
I'll Be There For You / 17
B. Fairbairn (J. Bon Jovi, R. Sanbor, D. Child) (Bon Jovi/New Jersey Under-ground: Poly-gram-ASCAP)
I Beg Your Pardon / 39
B. Harris (B. Harris) (Beun/Lowry-BM)
I Only Wanna Be With You / 59
Stock, Aiken, Waterman/Raymonde, Hawker) (Chappell-ASCAP)
I Wanna Be The One / 48

Stevie B. (Stevie B.) (Saja/Mya-T-BMI)
It's Only Love / 81
S. Levine (J. Cameron, V. Cameron) (Mayplace)
Just Because / 35
M. J. Powell (M. O'Hara, S. McKinney, A. Brown) (Ohara/Texascity/LI)
Mama Music Corp-BMI/Avid 1-ASCAP)
The Last Mile / 96
A. Johns, T. Keifer, E. Brintingham (T. Keifer) (Eave Songs/Chappell-ASCAP)
Let The River Run / 51
C. Simon, R. Mousey (C. Simon) (TCFC'est-ASCAP)
Like A Prayer / 5
A Little Relief / 86
S. Hague (Clark, Bell) (Sonet/PR.S. adm. Emile Music-ASCAP)
The Living Years / 8
C. Neil, M. Rutherford (M. Rutherford, B. A. Robertson) (Mike Rutherford/R & BA Hit & Run/adm. Hit & Pun)
The Look / 2
C. Owerman (Gesste) (Jimmy Fun)
Lost In Your Eyes / 18
D. Gibson (D. Gibson) (Creative Bloc/Deborah Anne's-ASCAP)
The Love In Your Eyes / 37
R. Zito, E. Money (D. P. Bryant, A. Ger-vin, S. Dubin) (Ardivan-AG-ASCAP/Dubin-BM)
The Lover In Me / 36
L.A. Babyface (Babyface, L.A. Reid, D. Simmons) (Hip Trip, Kear, Green Shirt-BM)
More Than You Know / 22
M. Jay (Mantika, M. Jay, M. Morrow) (Famous/Tika Tunes/ Marvin Marrow-ASCAP)
My Heart Can't Tell You No / 7
R. Stewart, A. Taylor, B. Edwards (S. Climie, D. Morgan) (Rare Blue-ASCAP/Little Shop Of Morgan-BM)
One / 61
Metallica, F. Rasmussen (Hettfield, Ul-rich) (Creeping Death-ASCAP)
Ornoco Flow / 29
N. Ryan (Enya, R. Ryan) (SBK/SBK Blackwood-BM)
Paradise City / 23
M. Clink (Guns N' Roses) (Guns N' Roses-ASCAP)
/ Patience / 80
Radio Romance / 45
G. Tobin (J. Duarte, M. Paul) (G. Tobin-BM)
Real Love / 33
A. Symone (A. Symone, J. Watley) (SBK/April/Ultra Wave/Rightsong-ASCAP)
Repetition / 77
F. Maher (P. Robb) (T-Boy/INSOC-ASCAP)
Rocket / 20
R. Lange (Clark, Collen, Elliot, R. Lange, Savage) (Bludgeon/Ratola/Zomba-ASCAP)
Rock On / 47
L. Weir, M. Damian, T. Weir (D. Essex) (St. Cecilia-BM)
Roni / 31
L.A. Babyface (Babyface) (Kear/Hip Trip-BM)
Room To Move / 19
S. Barr, T. Peluso (S. Climie, R. Fisher, D. Morgan) (Rare Blue/Almo-ASCAP, Little Shop of Morgansongs-BM)
Run To Paradise / 88
P. Blyton, B. McGee, Choirboys (M. Gable, B. Carr) (Australian Mushroom-ASCAP)
Second Chance / 21
R. Mills (J. Carliss, M. Carl) (Rocknocker-ASCAP/SBK Blackwood/Cat Curts/Too Tall-BM)
Seventeen / 43
B. Hill (K. Winger, R. Beach, B. Hill) (Var-seau/Small Hope/Dinner Mints-BM)
She Drives Me Crazy / 4
David Z., Fine Young Cannibals (D. Steele, R. Giti) (Virgin-ASCAP)
She Wants To Dance With Me / 72
R. Astley, P. Harding, J. Cumow (Rick Astley) (All Boys U.S.A.-BM)
She Won't Talk To Me / 49
L. Vandross, M. Miller (L. Vandross, H. Eaves III) (SBK April/Uncle Ronnie's-ASCAP/SBK Blackwood/Huemar-BM)
A Shoulder To Cry On / 46
A. Mardin, J. Mardin (T. Page) (Page Three/Warner Tamerlane/Doralfow-BM)
Sincerely Yours / 30
S. Peck (R. Pagan, J. Malloy) (Shaman Drum-BM)
Soldier Of Love / 53
Somebody Like You / 58
R. Nevil, C. Porter (R. Nevil, J. Pescetto, R. Feldman) (MCA/Dresden China/Orca-ASCAP/Dal Coure-BM)
Stand / 6
S. Litt, R. E.M. (Benny, Buck, Mills, Stepe) (Night Garden/Uni-Chappell-BM)
Straight Up / 41
E. Wolff (E. Wolff) (Virgin/Wolf-ASCAP)
Superwoman / 11
L.A. Reid, Babyface (L.A. Reid, Babyface, B. Simmons) (Kear/Hip Trip/Green Skirt-BM)
Surrender To Me / 60
R. Zito (R. Vanelli, R. Marx) (Rock-wood/Security Hogg/J.A. adm. SBK -April/United Lon adm. SBK Blackwood-ASCAP/BM)
Thinking Of You / 25
C. Rodgers, A. Marin (R. Desalvo, W. Cosmo, B. Steele) (Cutting-ASCAP)
Tribute (Right On) / 42
P. Wingfield (P. Wingfield) (CRGI-BM)
Voices Of Babylon / 62
D. Kahne, D. Leonard, J. Spinks (J. Spinks) (J. Spinks/PRS-BM)
Walk The Dinosaur / 9
D. Was, D. Was (D. Was, D. Was, R. Jacobs) (MCA/Semperfi Music & Monkeys-ASCAP)
Walking Away / 78

R&B SINGLES

247/38
Dino (Dino) (Onid-BM)
4U / 10
A. Gyles (A. Gyles) (Captain Z/Black Lion-ASCAP)
Affair / 9
J. Jam, T. Lewis (J. Harris III, T. Lewis) (Flyte Tyme/Avante Garde-ASCAP/Tunesmith-BM)
All Because Of You / 84
J. Osborne (J. Osborne, R. Brookins) (March 9/Almo/Sac-Boy/MCA/Unicity-ASCAP)
All I Want Is Forever / 1
N. Arada (D. Warren) (Real Songs-ASCAP)
All Or Nothing / 55
Another Weekend / 63
L. Sylvers (L. Sylvers) (SCS Music)
Are You Lonely Tonight / 65
R. Lucas (R. Lucas, L.L. Smith) (Lucas-BM/Desert Girl)
Are You My Baby / 34
L. Silvers III (L. Silvers III) (SCS Music)
Baby Me / 33
R. Tietelman (H. Knight, B. Steinberg) (B. Steinberg/ Makk/Knighty Knight/Arista-ASCAP)
Being In Love Ain't Easy / 22 King & Chad (B. Green, V.L. Green) (Bush Burnin'/La Love-ASCAP)
Birthday Suit / 27
D. Pitchford, C. Zadan (R. Lawrence, D. Pitchford) (TSP-ASCAP, Triple Star-BM)
Closer Than Friends / 6
D. P. Conley, D. Townsend, B. Jackson (B. Jackson, D. Townsend) (Colgems-EMI/ASCAP)
Crucial / 16
Days Like This / 37
L.A. Reid, Babyface (L.A. Reid, Babyface) (Kear/Hip Trip-BM)
Don't Take My Mind On / 19
G. Griffen (G. Griffen) (Cal-Gene/Virgin-BM)
Dreamin' / 67
D. Robinson (L. Montgomery, G. Pas-cha) (Jobete/Depom-ASCAP)
E.U. / 47
W. House, K. Wood (W. House, K. Wood) (Du House/SyCe "M" Up-ASCAP)
Every Little Step / 7
Float On / 66
Funky Cold Medina / 40
M. Ross, M. Dike (M. Young, M. Ross, M. Dike) (Vary White-ASCAP)
Gangst, Gangsta / 75
Doctor Dread, J. Yella (Ice Cube, Eazy E, M.C. Ren) (Ruthless Attack-ASCAP)
Girl I Got My Eyes / 2
G. Griffen (G. Griffen, W. Wesley, L. Singletary, L. McLain) (Cal-Gene/Virgin Songs-BM)
Girl You Know It's True / 15
F. Farian (Pettaway, Spencer, Lyles, Hol-laman, Adeymo) (MCA-ASCAP/The Two Pjitters-BM/A)
The Good, Bad / 64
C. Singleton (C. Singleton) (Wun-ton/Almo-ASCAP)
Heaven / 98
K. Thomas (K. Thomas, B. Winans) (Yel-low Elephant/Edward Grant/Benny's-ASCAP/BM)
Heaven Help / 45
G. Micheal (D. Estus, G. Micheal) (Estus/Rok-Mil-BM/SBK Black-wood/Morrison Leahy/Chappell-ASCAP)
I Like 24
I Want It / 60
D. Dee (A. Simmons) (Donesha/Bush Burnin'/ASCAP)
If She Knew / 59
Anne G., E. Irons (Anne G., E. Irons) (ZS60-ASCAP)
If I'm Not Your Lover / 29

A.B. Sure, T. Riley (A.B. Sure, T. Riley, T. Gating) (SBK April/Across 110th Street/Zomba Ent./Donri-ASCAP/Cal-Gene-BM)
I'll Be There For You / 5
N. Ashford, V. Simpson (N. Ashford, V. Simpson) (Nick-O-Val-BM)
I'm Gonna Get You Sucka / 88
C.K. Wilson, R. J. Wilson (N. Whitefield, W. Bryant III) (United Lion-BM)
It's Only Love / 51
S. Levine (J. Cameron, V. Cameron) (Mayplace-BM)
Imagine / 35
O.E. Brown (J. Lennon) (SBK Black-wood/Lennon-BM)
Joy And Pain / 8
L. Pace (F. Beverly) (Amazement/BM)
D.D. Bowden (A. Simmons) (Bush Burnin'/Donesha-ASCAP)
In The Mood / 65
G. Albricht (D. Simmons, Babyface) (Kear/Hip Trip/Chic-BM)
Joy And Pain / 80
W. Hamilton, R. Base (R. Ginyard) (Protons/Hixm-ASCAP)
Just Because / 46
M. Powell (M. O'Hara, S. McKinney, A. Brown) (Ohara/Texas City/LI)
Mama/MCA-BM/Avid One-ASCAP)
Just Coolin' / 20
G. Levert, M. Gordon (Troyce Fernell/Hillesdon-ASCAP)
Let Me Push To Ya / 61
L. Job (J. Carter, J.R. Sales, I. Scott, K. Scott, D. Wyatt) (Harris/Noiseneta-BM)
Life / 42
S. Nickel, C. McIntosh (S. Nickel, C. Mc-Intosh, Eugene) (Virgin/MCA/Brampton-ASCAP)
Life Is Too Short / 53
T. Shaw (T. Shaw) (Willesdon-BM)
Like A Prayer / 49
Madonna, P. Leonard (Madonna, P. Leonard) (Webb Girl/WB-ASCAP/Johnny Yuma-BM)
Love Saw It / 12
L.A. Babyface (L.A. Reid, Babyface, D. Simmons) (Kear/Hip Trip/Green Skirt-BM)
Lovesick / 26
Lucky Charm / 3
L.A. Babyface for LaFace, Inc (Babyface, G. Scelsa, D. Simmons) (Hip Trip/ Kear/Little House-BM/ASCAP)
Made To Be Together / 73
T. Reily, G. Griffen (G. Griffen, C. Jones) (Virgin/Cal-Gene-BM)
Make My Baby Happy / 72
P. Laurence (P. Laurence) (Bush Burnin'-ASCAP)
Me, Myself And I / 55
Full Force (Full Force) (Forceful/Wil-lesdon-BM)
Me, Myself And I / 81
P. Huston (K. Mercer, D. Jolicoeur, V. Mason) (Tee Girl/Bridge Port-BM)
Miss You Like Crazy / 54
M. Masser (M. Masser, G. Gofin, P. Glass) (Prince Street, Screwen Gems-ASCAP/Lauren Wesley/Irving/Gema-BM)
More Than Friends / 4
T. Allen, B. Eastmond (J. Butler, J. Skin-ner) (Zomba-ASCAP)
More Than Physical / 25
N. Rodgers, C. Max (C. Max) (Mike Chapman-ASCAP)
Move On You / 46
D. Lavance (D. Lavance) (Raw-some/Cayman-ASCAP/Beat Seekers Music)
Mr. DJ / 69
Fenderella (D. Astin, Fenderella, Doug E Fresh) (Diva One/Spectrum 7-ASCAP)
My First Love / 70
D. Lewis, W. Lewis (D. Lewis, W. Lewis) (Jodaway-ASCAP)
Never Say Goodbye To Love / 31
R. Moore (R. Moore) (R. Moore-ASCAP)
Real Love / 11
E. DeBarge (E. DeBarge, B. DeBarge) (Jobete-ASCAP)
Real Love / 17
Rolling With Kid N Play / 21
H. Luvbug, The Invincibles (C. Reid, E. Johnson, B. Doss, The Invincibles) (Hit-tage/Turnout Brothers-ASCAP)
Romeo And Juliet / 41
Self Destruction / 91
D. Nice, KRS-One (Stop The Violence Movement) (Zomba-ASCAP/Willesdon-BM)
She Won't Talk To Me / 93
L. Vandross, H. Eaves III (L. Vandross, M. Miller) (SBK April/Uncle Ronnie's-ASCAP/SBK Blackwood/Huemar-BM)
Skin I'm In / 52
L. Blackman (L. Blackman) (All Seeing Eye/Polygram-ASCAP)
Sleep Talk / 14
A. Moody, V. Bell (A. Moody, V. Bell, R. Simmons) (Del Jam/Rush Groove-ASCAP/Siam City-BM)
Something's Got A Hold / 50
M. Murphy, D. Frank (Radiant, M. Mur-phy, D. Frank) (Three Waves Catch The Glow/SBK April/Science Lab-ASCAP)
Snake In The Grass / 91
Midnight Star (B. Lovelace, "Belinda", Melvin Gentry, B. O. Watson, B. Simons, J. Cooper, K. Gant) (Hip Trip/Jig-A-Watt/Gems-BM)
So Good / 74
G. Duke (P. Vale, M. Waters, S. Schifrin)
Start Of A Romance / 23
R. Muller, S. Roberts Jr. (T. McConnell, J. Williams) (Alligator-ASCAP)
Stay / 48
R. Brooks, J. Jackson (R. Brooks, J. Jackson, B. Quander (Sac-Boy/MCA/Do-WB-ASCAP/Sigy-BM)
Sticks And Stones / 44

D. Ross (A. Cleveland, D. Ross) (Juby Laws-ASCAP/Rossway/Tough Cookie-BM)
Straight Up / 43
E. Wolff, K. Cohen (E. Wolff) (Virgin, Wolff-ASCAP)
Struck By You / 18
T. Gale, K. Harston (T. Gale, K. Harston, A. Moody) (Beronde Jay/Gale Warn-ings/Slam City-BM)
Teenage Love / 89
H. Shocklee, E. Sadler, R. Walters (H. Shocklee, E. Sadler, R. Walters) (Del American-BM)
That's The Way Love Is / 32
M. Jefferson, Ten City (Lawson, Burke, Stingily) (SBK April/Law Man-ASCAP/SBK Blackwood/Rude Tymz/Been Stung-BM)
Tough Act To Follow / 99
B. Edwards (E. Philips, R. Diggs) (Star-point/Warner Tamerlane-BM)
Tribute (Right On) / 30
P. Wingfield (The Pasadenas, P. Wingfield) (CRGI-BM)
True Obsessions / 57
D. Foster, T. McKelroy (D. Foster, T. Mc-Kelroy) (Two Tuff-Enuff-BM/Cash-ASCAP)
Turn This Mutha / 56
MC Hammer (MC Hammer) (Bust-It-BM)
Twist And Shout / 100
H. Luv Bug, The Invincibles (B. Russel, P. Medley) (Screen Gems EMI/Robert Mellin-BM)
We've Saved The Best / 28
P. Bunetta, R. Chudacoff (L. Pardini, D. Matkosky, P. Gordon) (Pardini/Get-fen/Makosky/Chappell/French Stuff-ASCAP)
What Can I Say (That Me Love You) / 58
J. Jam, T. Lewis (J. Harris III, T. Lewis) (Flyte Tyme/Avante Garde-ASCAP)
Wild Thing / 70
M. Ross, M. Dike (M. Young, T. Smith, M. Ross, M. Dike) (Delicious Vinyl/Vary White-ASCAP)
Uh-Oh-Ooh / 62
J. Hey (N. Astord, B. Simpson) (Nickoval-ASCAP)
You And I Got A Thing / 13
A. Bayyan (A. Bayyan, Day, Willis) (Or-pheus)
You And Me / 92
Keecho, Freddie Boy (K. Rawls, E. Howard, F. Sawyers) (Eye Of Mady/Caroline White/Keecho/Virgin/G-ASCAP/Darwall/Little Buzzi-BM)
You Laid Your Love / 39
S. Sheppard, J. Varner (S. Sheppard, J. Varner, G. Alston) (SMB/Island/Slantons P. Laurence (P. Laurence) (Bush Burnin'-ASCAP)

COUNTRY SINGLES

A Little Old Fashioned Love (Fret-board-BM) / 100
After All This Time (Granite Coolwell-ASCAP) / 22
Another Bndge To Burn (Tree-BM) / 87
Baby's Gotten Good At Goodbye (Co-Heart/Muy Bueno-BM) / 4
Back In The Fire (Jack and Bill Songs De Burgo/Lodge Hall-ASCAP) / 57
Ballad Of A Teenage Queen (Bob Webster-BM) / 44
Better Man (Howlin' Hits-ASCAP) / 41
Beyond Those Years (WB Two Songs/Warner-Tamerlane-ASCAP/BM) / 65
Big Dreams In A Small Town (WB Uncle Beave-ASCAP/Warner-Tamerlane/Bunch of Guys-BM) / 20
Big Love (Bellamy Brothers-ASCAP) / 28
Blues Stay Away From Me (Hall-Cle-mont/Lionel Delmore/Vidor Fort Knox-Trio-BM) / 68
Boogie Queen (Jenebek/Bill Green-BM) / 40
Boy, You're Driving Me Crazy (Not Listed) / 84
Bridges And Walls (Tom Collins Song Party/Van Warner-BM/ASCAP) / 92
Call On Me (Irving-BM) / 62
Can We Talk (Rocky-BM) / 94
Chattanooga Choo Choo (20th Cen-tury-BM) / 85
Church On Cumberland Road, The (Hall-Cle-mont/Lionel Delmore/Vidor Fort Knox-Trio-BM) / 68
Come As You Were (Dropkick-BM) / 26
Dangerous Ground (L.L. BM) / 51
Daydream (Hudson Bay-BM) / 71
Don't Close the Door on Me (Dragon Tree-BM) / 85
Don't Toss Us Away (Lionrich-BM) / 10
Don't You Ever Get Tired (OI Hurting Me) (Tree-BM) / 34
Down That Road Tonight (Jeffwho-ASCAP/Mopage/Warner-Electra-Asylum Moon and Stars-Screen Gems-EMI-BM) / 2
Exception To The Rule (Cross Keys/Terrace-ASCAP) / 47
Fair Shake (SBK April/Uncle Ar-tie-ASCAP/Lawyer's Daughter-BM) / 13
From A Jack To A King (Dandelion-BM) / 30
From The Word Go (Tree-BM) / 26
Gospel According To Luke, The (Acuff-Rose/Golden Reed-BM/ASCAP) / 37
Grandfather's Story (Oler Tail-BM) / 89
Grandma's Old Wood Stove (Mach II-ASCAP) / 60
Hank and Lefty (Newwriters-BM) / 67
Heart, The (SBK Resaca-BM) / 17
Heartbreak Hill (Sorghum-ASCAP/Irving-BM) / 8
Hey Bobby (Wooden Wonder-SESAC) / 11

Hilbilly Hearts (Gosse-ASCAP) / 99
Honey I Dare You (Midget's Fist/Bo-b-A Low-ASCAP; Maypop/Long Tooth-BM) / 33
Hooked On You (Cloudy Richard's-BM) / 73
How Many Heartaches (Boggy-BM) / 45
I Don't Miss You Like I Used To (Lorimar/Be Baby/Duck-BM) / 49
I Don't Want to Spoil the Party (SBK Blackwood-BM) / 52
I Got You (Coal Stout West-BM) / 29
I Know What I've Got (Crow-man/Warner Elektra Asylum-BM/Sil-bar Songs/Lorimar-ASCAP) / 59
I Wish I Was Still In Your Dreams (Tree/Cross Keys-ASCAP) / 93
If I Ever Go Crazy (Rick Hall-ASCAP) / 46
If I Had You (Acuff-Rose/Tioaga Street/Hear No Evil-BM) / 19
If The Jukebox Took Tears (North-tern Gold-PRO Canada) / 75
I'll Be Lovin' You (MCA Don Schlitz/Sreen Gems-EMI/Scarlet Moon-BM/ASCAP) / 32
I'm A One Woman Man (Cedarwood-BM) / 35
I'm No Stranger To The Rain (Tree-BM) / 1
Is It Still Over? (Ensign/Larry Henley-BM) / 25
It's The Natural Thing (Begin-ner/Milene-ASCAP) / 80
Keep The Faith (April Keith Stegall-ASCAP/Hall-Clement/Waik Music Group-BM) / 43
Lay Me Down Carolina (Tom Collins-BM) / 72
Like Father Like Son (Scarlett Moon Don Schlitz-BM/ASCAP) / 98
Love In Motion (Morgan Active You And I/Dejamus-ASCAP) / 97
Love Keeps Her Knocking (Aim Hi-ASCAP) / 66
Love Out Loud (Screen Gems-EMI/Bethlehem-BM) / 54
Love Will (Jack And Bill/GID-ASCAP) / 27
Love Will Never Be The Same (Buck-snoort Wayne Carson-BM) / 64
Many Summers (Mid-Sum-mers AMR/EEG/Whiteheat-ASCAP) / 33
Momma Didn't Raise No Fool (DC Radio/Active-ASCAP/Allsongs-BM) / 66
Moon Pretty Moon (Stalter Brothers-BM) / 24
My Train Of Thought (Ensign/Termite-BM/ASCAP) / 21
New Foot At An Old Game (Chap-pell/DeJamus-ASCAP/BM) / 18
Old Coyote Town (Warner-Tamer-lane/Believe/Or Not WB Make Believe/Sreen Gems-EMI-BM/ASCAP) / 28
Old Pair of Shoes (Zoo Crew-ASCAP) / 42
One Sealback At A Time (Cedarwood-BM; Satal-ASCAP) / 70
Open for Suggestions (Door Knob-BM) / 74
Run (Newman-BM) / 77
Setting Me Up (Almo-ASCAP) / 14
She Deserves You (Colgems-EMI/Don Schlitz-ASCAP) / 16
She Don't Love Nobody (Lillybilly-BM) / 48
She's A Devil In The Dark (Silver Heart-BM) / 50
She's Too Good To Be Cheated This Way (Ides of March-ASCAP/Black-wood/Land of Music-BM) / 63
Small Town Dreams (Lyn Pen/Kay Day-BM) / 69
Southern Belle (Lovey-BM) / 91
Tell It Like It Is (Royal) (Conrad O'rap-BM) / 7
Tell Me (Cottage Blue-BM) / 90
Tell Tale Signs (Jack O Diamonds-BM) / 76
There's A Tear In My Beer (Acuff-Rose-BM) / 3
They Rage On (Jack and Bill Ranger Bob Pink Pig-BM) / 55
This Old House (Silber Fiddle-ASCAP) / 7
Til You Cry (Chappell & Co./EEG-ASCAP) / 53
Waiting Here for You (Silverline/Sweet Bird-BM) / 58
What A Wonderful World (Range Road Quarterly-ASCAP) / 39
When She Holds Me (Kristoshua-BM) / 29
Where Did I Go Wrong (Steve Wanner-BM) / 31
Where You Gonna Hang Your Hat (Lovey-BM) / 82
White Houses (Rocksmith Lockhill-Selma-ASCAP) / 3
Who But You (Chappell & Co./Serenity Manor/Tri-Chappell-ASCAP/SESAC) / 78
Who You Gonna Blame It On This Time (Tree-BM/Hookem-ASCAP) / 6
Wine Me Up (Acuff-Rose-BM) / 56
You Are My Special Angel (Warner Tamerlane-BM) / 83
You Got It (SBK April/Gone Gator-ASCAP/Oribson-BM) / 23
You Wear That Ring With Style (Love First-BM) / 89
Your Sure Got This Or' Redneck Feelin' Blue (SBK Blackwood/Larry Butler-BM) / 61
Young Love (Irving Colter Bay-BM) / 15

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

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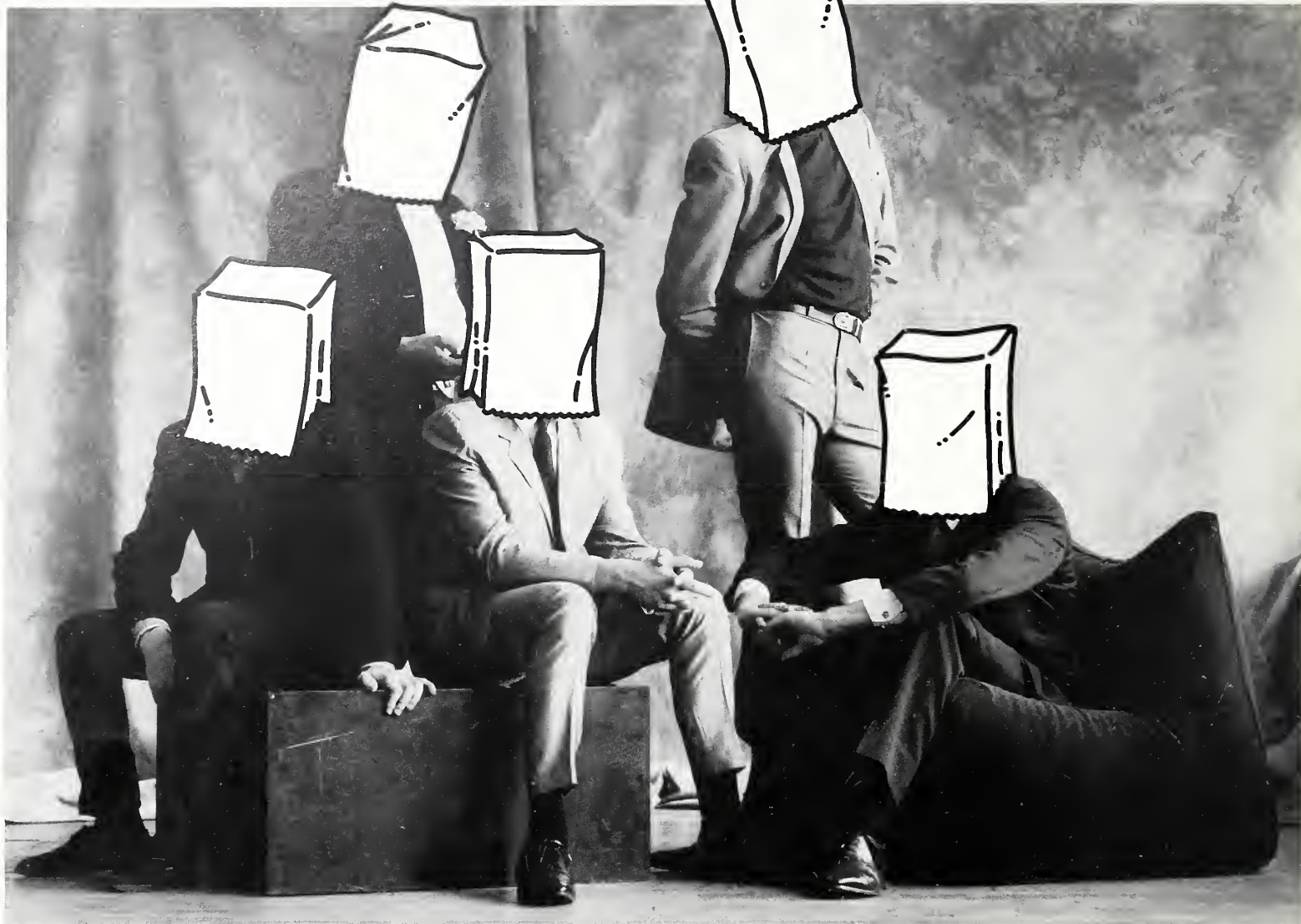
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