

CASH BOX

JANUARY 27, 1999

ISSUE #100

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THE FIXX MAKE
CORRECTIONS

Music News:

THE R&R
HALL OF FAME
BASH

Art & Commerce:

COWBOY JUNKIES
PRODUCER
PETER MOORE

TONE LOC

Wild & Delicious

MAIL CALL

BMI

January 4, 1989

Mr. Bud Scoppa
CASH BOX
6464 Sunset Boulevard
Suite 605
Los Angeles, CA 90028

Dear Bud:

I wanted to take a moment to tell you how impressed everyone at BMI was with the year-end issue of CASH BOX. Yesterday, a number of executives came into my office to note the positive changes in the magazine. I personally enjoyed reading the issue in its entirety over the holiday.

As you are aware, BMI has always been a strong supporter of CASH BOX and we are excited about the innovation which you have brought to the publication. You have our best wishes for continued success.

Please extend our congratulations to everyone.

Regards,

Bob Shapiro
Bob Shapiro
RS/cd

N
Norman Winter/Associates/Public Relations
LOS ANGELES • NEW YORK

December 8, 1988

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

Dear Bud,

I want to let you know how much I've been enjoying Cashbox lately. The new layout looks really sharp and focused, but it's the substance that has really impressed me. It's great to see space devoted to intelligent looks at new artists before they break. The features on established bands (particularly The Bangles cover story) have been insightful. All in all Cashbox has become something to look forward to again. Thanks.

All the best,
Pat Baird
Howard Parr
Vice President

BMI

Pat Baird
Director
National Publicity

January 9, 1989

Bud Scoppa
CASH BOX
6363 Sunset Blvd.
Hollywood, California 90028

Dear Bud:

Just a note to let you know how terrific I think CASH BOX looks! You are truly up-dating and improving the publication. Hope your holidays were happy and your new year absolutely fabulous.

Cheers,

Pat

Chrysalis

Chrysalis Records, Inc.
9239 Sunset Boulevard
Los Angeles, Calif.
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January 3, 1988

Bud Scoppa
CASHBOX
6464 Sunset Blvd
Suite 605
Los Angeles, CA 90028

Dear Bud,

Just want to let you know that the changes in CASHBOX are very evident and welcome in my opinion. I really enjoyed opening up the latest issue with Guns N' Roses on the cover and felt like the contents were exciting as well as fresh and new.

Keep it up!

Sincerely,

Diane Summers
Diane Summers
COORDINATOR MARKETING & PUBLICITY
Chrysalis Records
West Coast

cc: Fran Musso
Lisa Johnson
Janice Garza

320 West 57th Street, New York, NY 10019 (212) 830-2528 Fax (212) 582-5972

OB BOULE

cc: Bud Scoppa

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70 Universal City Plaza
Universal City, CA 91608
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RICK SHOEMAKER
Vice President

January 10, 1989

Mr. Julius Robinson
CASHBOX
6404 Sunset Blvd.
Suite 605
Los Angeles, CA 90028

Dear Julius,

Just a note to say thanks for the terrific piece you did on Leeds and I. You made us look great and we sincerely appreciate it.

All the best,

Rick Shoemaker
Rick Shoemaker

RS/bka

...so much for your interest in
...for the care you took in writing
...ate if very much, and look forward
...in the near future.
...and the folks at CASHBOX posted
...and forthcoming recording

1/3/88

Dear Bud,

AUSTIN CHROUZALE

Ask Bud



Actually, I wanted to tell Bud that I dig the new format/input/energy that I Who'd'a thunk it? Cash Box is the future!

All the best in '89,

Cary Baker
Cary Baker



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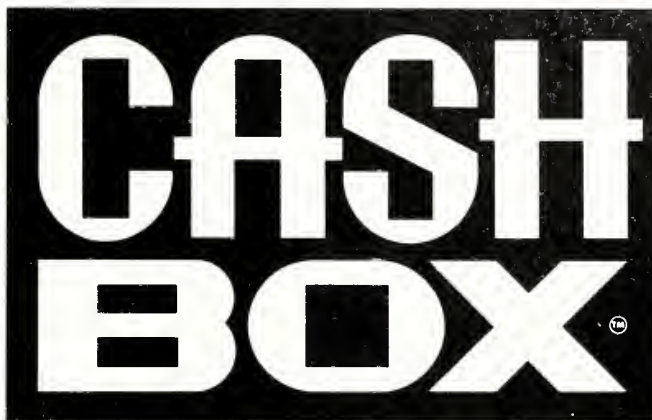
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THE COWBOY JUNKIES



THE FIXX

New logo design: Mark Heimback-Nielsen

Fa-Fa-Fa-Fa-Fa-Fa-Fa-Fa-Fa: Otis, Stones, Dion, Stevie and Temps Wander Into the Hall of Fame

By Lee Jeske

NEW YORK—To the giggles of **Keith Richards** and **Ron Wood**, **Mick Jagger** quoted **Jean Cocteau** at the fourth annual **Rock & Roll Hall of Fame** induction dinner: "Americans are funny people. First you shock them, then they put you in a museum."

Three and a half Stones—Jagger, Richards, Wood and **Mick Taylor**—showed up at the Waldorf for last week's dinner, along with fellow '89 inductees **Dion DiMucci**, the **Temptations** (all of the Temptations, although **Melvin Franklin**, **Eddie Kendricks**, **David Ruffin**, **Otis Williams**, **Dennis Edwards** and the late **Paul Williams** were the ones inducted), and **Stevie Wonder**. The widow of inductee **Otis Redding** accepted his award, two of the original members of the **Soul Stirrers** accepted their awards in the Forefathers Category, as did the son of Foremother **Bessie Smith** and two of the widows of the **Ink Spots**. And the elusive **Phil Spector**, surrounded by bodyguards, accepted his honor from **Tina Turner**.

It was a bizarre and somewhat static evening, one lacking in the tension and excitement of the three previous dinners (it's remarkable how quickly the extraordinary becomes the ordinary). The anticipation of a full-fledged Stones reunion was quickly squashed by the decisions of **Charlie Watts** and **Bill Wyman** to skip the dinner, although most in attendance seemed content at the *bonhomie* displayed between Messrs. Jagger and Richards.

Jagger, Richards, Wood, Taylor, Wonder, DiMucci, the Temptations, **Bruce Springsteen**, **Tina Turner**, **Pete Townsend**, **Lou Reed**, **Daryl Hall & John Oates**, **Anita Baker**, **Little Richard**, **Bobby McFerrin**, **Paul Simon**, **Mick Jones** and many others joined the dinner's customary desert, the much-anticipated **Paul Shaffer**-run jam session that closed the evening. The raw and sloppy 45-minute jam's highlights were three Stones tunes ("Satisfaction," "Honky Tonk Woman" and a bad-ass "Start Me Up," the combination of Jagger's voice and Richards' power chords like manna from rock & roll heaven), gritty Jagger/Little Richard duets on "Bony Maronie" and "Can't Turn You Loose," Springsteen's haunting "Crying," in homage to **Roy Orbison**, Tina Turner's "River Deep, Mountain High," with Shaffer whipping the ad hoc band into something of a wall of sound, Dion's "The Wanderer," and Wonder's "Uptight." There were also half-baked versions, by a shifting cast of lead and background singers, of "My Girl," "Ain't Too Proud To Beg," "Get Ready," "Lucille," "Respect," "Come Softly" and "Be My Baby."

The inductions themselves were filled with oddities. Some inductors (Al Green for the Soul Stirrers, Anita Baker for Bessie Smith, Bobby McFerrin for the Ink Spots) didn't seem to quite know what to say, didn't exactly exude the kind of honest awe and respect for their subjects that have made some previous induction speeches so memorable.

A skittish **Phil Spector**, swept to the stage in a rush of bodyguards, mumbled something about missing **Bush's** inauguration and how something or other signaled a change in the "credibility factor."

And, in the oddest take of all, **Pete Townsend** inducted the Rolling Stones with a long, nasty speech that attempted a kind of "roast" humor—Townsend as **Red Buttons** as it were—but ended up sounding bitter and churlish. He began by avowing that he was "an absolute Stones fan," calling the band "the only group I've

But he wasn't done. The Stones were going in the Hall, said Townsend, while "Jimmy Reed, John Lee Hooker and all the other black artists they've ripped off" weren't in yet.

"Much of what I am I got from you, the Stones," he concluded acerbically. "I didn't know so much of it was already second-hand." The speech drew "oohs" and "ahs" from the crowd.

Jagger, for his part, thanked the assemblage for the Stones' induction into the "waxworks of rock" and then proceeded with a bit of well-aimed nastiness of his own.

began to self-destruct several years ago. If Watts and Wyman roll in, it looks like the Rolling Stones will begin to shed their moss. Columbia Records and the football stadiums of the world are already beginning to lick their chops.

Little Richard, inducting his Macon, Georgia homeboy **Otis Redding**, sang riveting versions of several of Otis's hits but talked—predictably and hilariously—mainly about **Richard Penniman**. Redding's widow accepted the award in tears.

But not everything was odd or nasty. **Lou Reed** read a beautiful, poetic tribute to **Dion**—"he had the chops and he practically invented attitude"—and **Dion** responded with a funny ramble in his Bronx brogue. "Every lyric we wrote that came from our honest emotions," he said, "contained the word 'knockers.'" **Dion**, poised for a career upswing, seemed genuinely happy and grateful to be there.

The attending Soul Stirrers, **R.H. Harris** and **S.R. Crain**, also seemed genuinely grateful for the honor, if not exactly humbled. "It don't matter what class or what field, when you trace it back, you trace it back to the Soul Stirrers," rasped Harris about the influential gospel group that gave us, among others, **Sam Cooke** and **Johnnie Taylor**.

Hall & Oates inducted the Temptations with a rousing and heartfelt tribute, including a doo-wop version of "Don't Look Back," and **Stevie Wonder**—inducted by **Paul Simon**, who called him "the composer of his generation"—asked the crowd to close their eyes as he took them through a moving speech about gratitude and inspiration, invoking most of the other inductees in the process. With all the beautiful music around, suggested Wonder, "Why should we have poverty? Why should we have gang violence? Why should we have racism?" An induction into the Rock & Roll Hall of Fame should, he said, "should be our commitment, forever, to give as much as we can." At 38, Wonder becomes far and away the youngest living member of the Rock & Roll Hall of Fame.

The sell-out dinner—at up to \$1,250 per seat—was a benefit for the Hall, which continues to resist invitations to televise the event in some form or other (the dinner is taped for the Hall's own archives). Filmed tributes, put together by MTV and (in the case of Spector and the Stones) ABKCO, were part of the program, as were special compilation CDs and cassettes given out to the attendees. Hall of Fame chairman **Ahmet Ertegun** and executive vice president **Jann Wenner** hosted the event. To be eligible for induction, artists had to have made their first recordings more than 25 years before the dinner.

At the end, though, as usual, it was that messy, haphazard jam session of aging rockers that stood out. Balding heads, wrinkled faces, baggy eyes and creaky joints were bobbing on stage, rocking & rolling like nobody's business. As **Dion** put it in his acceptance speech: "You can be an old fart at 23 or you can still be kicking ass at 60."



ever been unashamed to idolize," and saying that "their early shows were absolutely shocking, they changed my life," before going for the jugular. **Ron Wood**, he said, is the only member "still young enough to have his own teeth," **Bill Wyman's** upcoming book is likely to "sell more copies than the last few Stones albums," **Charlie Watts'** recent drug problems made him feel better about his own problems, and the Stones would probably end up getting back together, but only for the money.

"It's lucky for us fans that Mick has such expensive tastes," he said.

"Now that Jann" (**Wenner**) "has finished his house in East Hampton and **Ahmet**" (**Ertegun**) "has finished his house in Turkey, I hope they finally get down to building the Phantom Temple of Rock in Cleveland," a jibe at the Hall of Fame's four years of Fame with no sign of Hall. Jagger then suggested that the Stones be placed not far from the "Allen Klein Wing, where the latest examples of creative repackaging will be housed."

In any case, Jagger, Richards and Wood all talked like the Rolling Stones were business as usual, not a band that

TICKERTAPE

NEW YORK—In celebration of its 75th anniversary, Feb. 13, ASCAP has announced the first two in a series of commemorative events. *ASCAP: The Music of America* is an exhibition that will run at the New York Public Library at Lincoln Center from Feb. 3-Apr. 1. And *The Songwriters: ASCAP's Diamond Jubilee* is a concert that will gather a panoply of songwriters (including Steve Allen, Burt Bacharach, Alan and Marilyn Bergman, Sammy Cahn, Cab Calloway, Cy Coleman, Hal David, Sammy Fain, Burton Lane, Michel Legrand, Jerry Leiber and Mike Stoller, Henry Mancini, Smokey Robinson and Paul Williams) and singers (including Andy Williams and Dinah Shore) at L.A.'s Shubert Theatre on Feb. 13.... "Rock Against Fur" is the name of the People for the Ethical Treatment of Animal's February 18th benefit at N.Y.'s Palladium. The B-52s, River Phoenix, Jane Wiedlin, Belinda Carlisle and others will perform at the anti-fur benefit. For information call (202) 726-0156....The recipients of NARAS's annual cash research grants are Reynold Weldenaar, for a documentary video on the history of the first synthesizer; Louis Spizizen, to aid with research on a biography of composer Roy Harris; the American Recording Orchestra at Duke University, to aid in the formation of a contemporary recording orchestra, Brian Guinle, to assist in attaining photo and film clearance rights for his video *Beale Street's Blues: From Gospel to Rock*; David Dombrowski, Middle Tenn. State U., for assistance on a "Recording Industry Periodical Computer Aided Bibliography System"; and the Country Music Foundation for assistance in release of a double album of classic Cajun performances. The grants are up to \$5,000 each....Le Adams, Anthony Newley & Leslie Bricusse, Roy Orbison and Eddie DeLange will be inducted into the National Academy of Popular Music's Songwriters Hall of Fame at a May 11 ceremony at Radio City Music Hall. Quincy Jones will receive the organization's Lifetime Achievement Award and Elton John the Hitmaker Award at the affair, marking the Hall of Fame's 20th anniversary....It's about time department: Delacorte Press is set to rush-release 100,000 copies of, yes, *Don't Worry, Be Happy*, the book, with jottings about the song by Bobby McFerrin. And the Loena Publishing Company has just published the "President George Bush March" by Andrea Fodor Litkei and Ervin Litkei....The International Film & Television Workshops are a series of Rockport, Maine workshops and seminars that, this summer, will include three music workshops. Call (207) 236-8581 for the lowdown....*The Best of Showtime Coast To Coast*, drawn from that cable network's successful music series, will air on the network beginning Feb. 9....**Music Makers Mailing Service** has been formed in N.Y. to service promotional material to radio stations. Call (212) 475-5860 for details....**The Alan Parsons Project** and **Brian Brolly** are collaborating on a multi-million dollar performing arts project called *Freudiana*, to commemorate the upcoming 50th anniversary of the death of **Sigmund Freud**.... Meanwhile, big changes are under way at Avalon Attractions, Southern California's largest concert promotion firm. Despite earlier reports to the contrary, Steve Rennie, Avalon's hi-vis VP has left the company in what was described as an amicable split. The new kid in town is 29-year-old Ted Mankin, who comes to Avalon from Chicago's JAM Productions. Rennie's exit also means greater responsibility for execs Moss Jacobs and Jennifer Perry.

CORPORATE MATTERS

MTV Goes Global; VH1 Gets Equal

NEW YORK—The MTV Networks have begun 1989 by flexing their muscles, splitting VH-1 from its sister channel MTV, while putting executive VP/GM Lee Masters in charge of programming and production for the network's international affiliates. Under the terms of the restructuring, Masters will no longer be responsible for VH-1, which enjoyed its biggest year in 1988; instead, the management team of the adult music channel will report directly to MTV Networks president/CEO Tom Freston. In effect, the move puts MTV and VH-1 on equal footing.

"We really feel that VH-1's day is here, and that's one of the reasons we made the change," Masters commented. "Since its inception, VH-1 has been kind of a stepchild of MTV. Originally, many of the functions at VH-1 were handled by MTV people. Over time, it developed its own staff that was totally separate, with no duplication at all with the exception of my position as general manager. So this is really the final step in putting VH-1 on parity with MTV and Nickelodeon. What it will mean is much

more resources available to VH-1, more of a push from the [parent] company. It's the number one priority for the company at this point."

Asked about his own number one priority as the head of international, Masters responded: "More than anything for me personally, the priority is to make sure that all the record companies, all the artists, all the managers that we deal with, think of MTV as an international entity. Most of them still think about [MTV's international affiliates] as an adjunct. I want them to think about MTV as a package: 90 million homes, five continents, 23 countries."

MTV's biggest challenge in the U.K. and Europe is getting access to potential viewers. "Right now," said Masters, "the percentage of direct-broadcast satellite in Europe is minimal. But the people who have eyeballed the situation feel that over time it's going to be a huge market. Today it's just beginning; there's a tremendous upside there."

ERRATUM

In last week's issue, we reported that MCA recording artist Pebbles was expecting a child. This is not the case. We regret the error.

MOVERS & SHAKERS

At **Geffen**, **Jonas Livingston** has assumed the newly established post of creative director. Livingston will be supervising the label's newly created art and video production departments. **Gabrielle Raumberger**, a four-year veteran of the **Warner Bros.** art department, will now head up the Geffen art department. Joining her will be art director **Kay Deluxe**, designer **Maria DeGrassi**, receptionist/secretary **Cindy Ridgway** and freelance designer **Sharon Cain**. **CBS Records** Board of Directors has elected **Russell A. Hansen** as vice president, internal audit and as executive officer of the corporation. **Lawrence M. Krackov** was named vice president and treasurer. He also continues as an executive officer. Hansen has been director, internal audit, for the company since December, 1987. Krackov was treasurer and executive officer. Meanwhile, **Kid Leo**, former operations manager for Cleveland's radio station Wmms, has been appointed vice president, artist development. He will work closely with Columbia's artists, A&R, and radio. **Marty Cullen** is now vice president, MIS. He was previously independent consultant for Prodigy Services Company. **Fred Erlich** has been appointed to director, special projects, and will be involved with coordinating activities between Core Marketing and the Columbia, Epic/Portrait/CBS Associated and WTG labels with respect to administrative procedures, as well as sales and promotional policies. **Danny Wynn** is now director, business affairs, East Coast. He joined the record section of CBS' law department in 1983. **EMI** is restructuring to merge marketing, artist development and video concerns. As a result, **Robert Smith** has joined the label as vice president, marketing. In this newly created position, Smith will oversee all marketing and creative service activities, as well as EMI's artist development and video-related matters. **Chris Baca**, formerly regional promotion manager for the label, has been named West Coast director, AOR promotion, and **Jennifer Grossberndt** is now associate director, national A/C & secondary promotion. **Larry Macrae** has been promoted to director, promotion and media relations for BMG. Macrae was previously manager, product development for the company. **Sarah Norris**, formerly BMG's manager, national media relations, has been upped to manager, artist marketing. Meanwhile, at BMI, **Paul E. Bell** has been promoted to director, commercial music services and special projects, licensing administration. Bell moves into the New York office from BMI's San Bruno, California branch, where he achieved the number three position as a regional sales and licensing executive. **Eddie Lambert** has been appointed to the newly created position of director of music licensing, film and television for **Capitol Special Markets**, a division of CEMA Distribution. Lambert will be responsible for overseeing the licensing of masters owned by Capitol-EMI Music, Inc., for use in film, television and advertising. **Elektra's Lisa Millman** has been promoted to director, press & media relations. She has been with the label since October of 1987. **Theresa Brilli**, formerly an associate director at Elektra, is now director of international marketing. **Mikel Marcuse** has been upped to coordinator, international. He joined Elektra in 1987 as assistant to David Bither. **Ray Anderson Entertainment** has announced the appointment of **Bill Diggins** as a personal manager. Diggins previously was a personal manager at Ron Weisner Entertainment. **Robbie Snow** has joined **RCA Records** as assistant product manager.



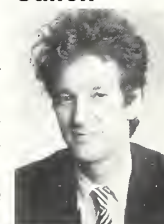
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Hansen



Cullen



Smith



Baca



Bell

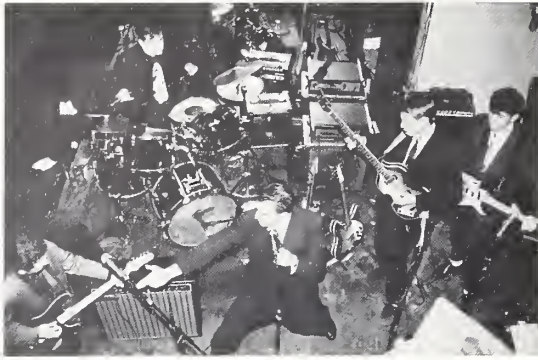


Millman



Snow

NY IN THE NEVER-ENDING SEARCH for the great unknowns, it is quite common to go to see a hand play, and as it turns out, that is *all* you see. Several people on a stage playing, one or more singing. It's rare that you actually see someone performing.



THE NIAGARAS

There is, however, a five-man Manhattan band called the Niagaras leading a crusade against the fashionable trend of non-performance. This is, in all senses of the word, a live band. And frontman Robert Whaley says that is the whole point.

"It's that joy of performing that is most important," he says. "I mean, you go to see a lot of bands and it's boring. When we first started, I think it was almost too much theatricality. We had to tone it down a bit. Now we've gotten to the point where we're still interpreting the lyrics, but we're not overdoing it. We've had shows where we were reprimanded for being too wild, especially in the early days, for running around on table tops, or going out in the street and dragging people in, pulling people out of their chairs. There have been little arguments with bouncers during the sets, but that's gotten a little calmer.

"But in a good way," he clarifies. "It's gotten more focused. The songs are really developing, becoming more mature, but not in stupid adult way. They're just becoming better songs. We've always been fans of good songs, like in the '40s and '30s, and big bands."

Part of the Niagaras' appeal is a very specific look—baggy suits, short slicked-back hair, pretty far removed from various metal looks or the jeans-and-T-shirt anti-fashion statement a lot of musicians adopt. "There is a style element," Whaley agrees. "People do remember it, it's real simple, and we've always had this basic philosophy. This is an actual act. That's another thing you don't see with a lot of bands these days—they don't have an act. I mean, we're not doing it to be part of a nostalgia kick or to be fashionable; it's just part of the act."

Which is not surprising, considering, as Whaley explains, that most of the Niagaras met while studying theater at Albany State University. "There is a similarity between music and theater in that both have that rapport with the audience and for us, that love of performing."

If the Niagaras were a quiet, introspective sort of band, all this performing would be rather difficult, like doing aerobics to Neil Diamond songs. So of course the music is generally upbeat and energetic, and although Whaley says they are not part of a nostalgia kick, it is reminiscent of British new wave bands like the Jam and later Buzzcocks, or Elvis Costello in his happier moments. Whaley says he agrees with comparisons of this sort, because "they're all very much based on melody, and that's what we strive for."

SPEAKING OF PERFORMANCE: Every once in a while, I go to see a band or two play and remember exactly why I do this. One needs one's faith reaffirmed occasionally, and Jan. 17 did it for me. First it was the **Cowboy Junkies** show at the Bottom Line. This band seems to remind people of the sort of roadside bar everyone has been in at one time, the kind with ancient pool tables, beer-stained floors and tables scarred with cigarette burns. The kind of place that has no stage, just a couple of stools in the corner and a sound system of some sort, where the locals can get up and play cover versions of standards such as "Blue Moon," "Walking After Midnight" and "I'm So Lonesome I Could Cry," maybe a Velvet Underground tune or two. Or to try out originals like "To Love is to Bury," or "Misguided Angel." I doubt the average patron pays the kind of rapt attention the Bottom Line audience gave this Toronto band, however. Vocalist Margo Timmins said at one point the silence was making her nervous. It shouldn't have—it was simple respect.

After an hour and a half of quiet, meditative country and blues, it was a brisk 10-minute hike over to CBGBs to, luckily, catch the last half of **Pierce Turner's** set. For good or for bad, Turner is one of those people you sort of forget about for a while, then catch him live and all of a sudden his last record, *It's Only a Long Way Across*, ends up back on the turntable for an indefinite period of time. Interesting note: Turner is on RCA, but there were a few Arista people in the audience paying close attention.

Karen Woods

UK WON'T YOU LET ME TAKE YOU TO SEE KRUIZ: A potential candidate for the best international band of 1990 may well be **Kruiz**. They have performed for more people than **Bruce Springsteen**, they get more suggestive fan mail than **Bros**, and they have sold more records than **Bon Jovi**. They are Russia's biggest rock band and they think nothing of playing to 120,000 fans in one city. If they lived in the West, of course, they'd be millionaires. As it is, they live on the paltry entertainer's wage of \$300 a month each. They live in a small, sparse apartment in Moscow and the most glamorous thing they have ever done is eat at the Moscow Hard Rock Cafe. They can't even afford proper quality amplifiers.

But, still, they were not complaining when I met them at the Munich Hilton. They are the first Soviet band to be signed to a Western label, WEA Germany. The royalties from their deal go straight to the state-owned record company, Melodiya.

Kruiz's founding member and leading light, **Valery Gaina**, was described by a German critic as one of the world's greatest guitar geniuses. He is a Moldavian gypsy who studied music academically before emulating contemporary guitar heroes. The style is thrash metal with a Cossack beat, not a mere copy of a Western sound. The band manages to be original, with strange moments of almost balletic melody swooping out of the crashing guitars.

"The sound has to be aggressive," says Gaina. "There are a lot of things we can't say because certain of our lyrics have been banned. This music has to speak for itself.

"Of course, we are going to fight for extra royalties for ourselves. We would at least like some of the money to go to our management in Germany so that they can work on promotion and better equipment. But we understand that we are the first Soviet band to have a chance in the West. Like a first child, we must fight the hardest to make way for the others to follow. Even if we don't get a better deal for us, it may mean we can get a better deal for some other Russian band. We've come a long way so far."

Gaina formed Kruiz eight years ago, and things have hardly been smooth. Once they were banned from playing for a year because a committee decided their lyrics were unsuitable.

"They tried to change a song title, 'Forever Rock,' to 'Forever Communism.' Now we play that song with no words. Our fans are moved by the spirit of the music, they know what the words were. We were silenced for a year and they tried to tell our fans that we were dead, but the fans kept on writing to us. But that was before perestroika. Most of our fans are middle-aged—they bring their children to our shows.

"I am not the sex symbol of the group, I leave that to **Fjodor Wasiliev**, the bass player." Wasiliev is a taller, healthier-looking 25-year-old with very badly permed long hair.

Kruiz is allowed out of Russia on one-month visas to play tiny, dank clubs in Germany and Romania. A bit of a come-down from the stadiums they are used to, but the conditions abroad aren't always far removed from home. In Romania, the authorities were very displeased with drummer **Sergej Efimov's** drum solo, where he screams 'perestroika, perestroika, perestroika' in a frenzy as if he is possessed.

"The Romanians are terrified of perestroika, that it may come to them also," says Gaina. "The older Russians are also terrified because for the first time they have to think for themselves. They have lived in fear all their lives and they tell their grandchildren not to flaunt the authorities: 'Remember, Stalin killed your great grandfather.'"

The band's biggest ambition is to tour America.

"We think we would go down well there," says Gaina. "It's not that every Russian wants to defect—you can be as unhappy in California as you are in Moscow. You must fight to change yourselves and your way of life. It's not good just changing the place.

"But we believe in our music and that it should have international acclaim."

Drummer Sergej, who speaks very little English, makes a joke of looking under tablecloths, pushing away the leaves of plants and pointing to overhanging pictures, saying, "KGB, big microphones everywhere." With a childlike innocence he adds, "This is the first time I speak English and it is beautiful. I am very poor, but not as poor as I was. I had three years with no work except playing at weddings. I was forced into the army for two years. Army kills art. My dream is to go to America or London. But we are not like you, some gates cannot open. But one day it may come."

They are already gathering a cult following in Germany. The small club I saw them in was packed to capacity; not necessarily with heavy metal fans, but with people who just seemed curious. Their album was released in Britain last month where it won great critical acclaim in all the metal magazines.

Chrissy Hey

PETER MOORE'S MAGIC MICROPHONE

IF THE HUMANS ULTIMATELY triumph over the computers in the war for the airwaves, they'll have to give a medal to **Cowboy Junkies** producer **Peter Moore**. To record *The Trinity Session*, the Junkies' astounding live-in-a-church album, Moore employed but two pieces of hardware—a digital two-track tape recorder and a special microphone. The mike is called the **Calrec Ambisonic**, and there are very few of these babies in existence right now (although that may well change once the word gets out). A quadrophonic, four-capsule microphone, the revolutionary Ambisonic picks up sounds from the entire sound field rather than from one (monaural) or two (stereo) directions. As it turned out, that one-of-a-kind mike was the answer to Moore's prayers.

"When CDs first came out," the Toronto-based producer prefaces, "I bought my first CD player and a bunch of compact discs—Dire Straits and all that stuff—and one was a Billie Holiday album recorded in 1956, the year I was born. It's a simple, one-mike, mono recording. I listened to all of the CDs and then threw on the Billie Holiday without even paying much attention to it. When I heard it I went, 'My God, why did we get away from that?' At the time I was doing multitrack, the typical method. Then I started experimenting with minimalist recording, which is sort of a lost art."

Moore was busy learning this "lost art" when he happened to hear the Calrec Ambisonic. "That microphone is totally new technology," Moore explains. "The problem with microphones is their off-axis response. With this microphone, because you're recording the whole sound field, there is no off-axis response. All the sounds arrive at the microphone at exactly the same time, unlike conventional recordings. Because it's a phase-coherent recording, there is an absolute purity to it, from a technical standpoint, and your brain doesn't have to make any calculations when you hear it. That's what says 'reality.'"

"I was at a university when I first heard the Calrec," Moore continues. "It was the only one in North America. I put on the headphones and went, 'My God, this is incredible—this is what I'm trying to achieve!' It was a \$10,000 microphone, but it didn't matter. I sold everything I owned and bought that mike. See, I'm a nut. I like single-malt scotch, I can't

drink Cutty Sark. You know what I mean? Now I'm trying to push this to the ultimate limit."

Moore has not only recorded the classical and jazz scores to over 20 films, he's also cut 50 punk bands. "I hadn't done anything [stylistically] in between until the Junkies—but initially they were very alternative. But the Billie Holiday thing led me to believe that having the musicians playing as a unit is much more important than the recording method you employ. The recording method should be transparent to the artist. It should be an event. What I was trying to do with *The Trinity Session* was capture human performance with digital integrity. I had a digital recorder [a two-track R-DAT], the best mike I could find, and musicians who could play together. And the church that I used was built in the 1830s. I'd used it before many times for film music. I knew the reverb time, I knew the sweet spots, I knew where the microphone should be. What more do you want?"

What more, indeed? While all this may sound like so much psycho-acoustic bunk, as manifested in *The Trinity Session*, Moore's digital back-to-basics approach simply obliterates skepticism. Even before they were signed, the Junkies' tape was being appreciated by the right people for the right reasons, and in the right environments. Take the initial experience of **RCA president Bob Buziak**, who happened to take the *Trinity* tape home for the weekend a few months back.

"I'm riding the bus to Connecticut on a Friday night," Buziak recalls, "and I have this tape in my hand by the Cowboy Junkies. I'm reading the trades, and I pop it on the Walkman expecting to hear something that was very outside. But after the a cappella intro and the first song, I end up listening to the whole record, and I like what I'm hearing. The next day I tell my wife Christie, 'You gotta hear this.' I pop it on, we're in the house, it's morning, the album plays and she says, 'Play that again!' So I played it again. We were outside in the garden and the music is sailing out of the house and she says, 'That's great—let's listen to it again.' By the end of the weekend, we had listened to this album 10 times. I came back on Monday totally in love with this record. I didn't know what it could do [commercially], but there's a moment when you have to step up to your feelings. I called their attorney and said, 'I want this. I love it. Let's do it.'"



THE COWBOY JUNKIES: High-tech revisionism, courtesy Peter Moore. (photo: David Gahr)

Almost as simply as that, RCA had an intriguing new act, and the Cowboy Junkies had a label that seemed to understand what they were up to. With an explosive press reaction and with sales approaching the 100,000 label, band and producer have been mandated to continue with their experiment.

"With the next album, we're gonna record those songs that lend themselves to certain environments, in those environments," Moore enthuses. "We'll be using four environments that I've worked in before. So I listen to the songs and I think, 'What environment would lend itself to that song?' We'll do five or six takes of each, and that's it."

That's it? What about the challenge of inspiring the band to perform the material at a high level of inspiration? According to Moore, it's all just a matter of acoustics.

"Once I adjust things, move things, fuss, fuss, fuss, then all of a sudden it just *rings*. At that point, the place just comes alive. The band can't help but play good. I mean, don't you sound great in the shower? It's the same idea."

Junkies bandleader **Michael Timmins** couldn't agree more. "We're not looking to do another *Trinity Session*," he says, "but we're still very determined to prove to a lot of people that this sort of recording technique can hit people, can really win people over. 'Cause it's human, you know? It's not perfect pitch, at times the rhythm is slightly off, and there's a few little mistakes here and there. But to me, that's what's great about it; that's what's great about live recording. You can hear, you can see and you can feel people playing those instruments. It's not machines, and it's not been processed through some machine. You don't have to process everything; you don't have to make 'radio-play singles' to survive in this business. We just want to bring a little bit of the humanity back to recording. It's getting so

sick, there's no point in having humans in studios anymore. I hate it. We're just tryin' to do our part to turn back the clock a little bit."

But even as he begins to receive the proper recognition for his singular contribution to minimalist flesh-and-blood record-making, Moore remains skeptical about the growth potential of the movement.

"The fact that samplers have come to the ultimate limit means that there is no value to good drum sounds, because there's no talent required," he says. "There's no value to a really good keyboard sound anymore. There just isn't any *value* anymore, because you can do everything electronically. What becomes a value is somebody being able to stand naked in front of a microphone and perform—that's value. And people want value. It's very simple. Tracy Chapman was such a hit because she offered value. I think people are sick and tired of what music has become. It's been cheapened."

Apart from the Cowboy Junkies, Moore's great desire at the moment is to cut some tracks with **Warner Bros.** act the **Razorbacks**, whose album is being produced by Toronto emigre **Chris Spedding**. Get smart, WB, and give this guy a shot. With Moore's perfectionist attitude and that Calrec Ambisonic, chances are, you won't be sorry.

ADD RCA: Once the stodgiest of labels, RCA has done a complete about-face since the A&R-oriented Buziak took over. Last year, apart from *The Trinity Session*, the label released innovative LPs by **Graham Parker, Fairground Attraction** and **Treat Her Right**. In recent months, RCA has signed the **Del Fuegos**, the **Brandos** and the Arizona-based **Sidewinders** as well as putting together treat **Her Right** together with producer **Don Gehman**. Kick out the jams, Nipper.

Bud Scoppa

JUST WILD ABOUT TONE LOC

BY JOE WILLIAMS

"It's just got all the elements of a hit song," says Mike Ross of Delicious Vinyl, trying to explain the platinum success of Tone Loc's "Wild Thing." "It's uptempo. It's a good dance record. It's funny. And it's got a good rhyme without being too street." But with a glut of rappy vinyl clogging the charts, the obvious virtues of "Wild Thing" can't completely explain how an indie-label 12-inch by a little-known L.A. rapper has jumped into the top 40, with airplay on rock, pop and black contemporary stations that might otherwise *dis* such a thing. "The guitar might help," adds Ross.

Ah, the guitar. "Wild Thing" is nothing if not a crossover hit, appealing in its way to the same black & white party crowd that turned the Beasties Boys multiplatinum. Rock guitar + elemental rhythm + playfully suggestive rap = hit record. Simple.

"I thought we'd sell about 30,000," admits Tone Loc, a West L.A. resident whose real name is Tony Smith. "I never expected anything like this." Loc admits that as a young man he was more athletic than literary and never expected a career in music.

But Tone Loc had two things going for him besides his talent and sense of humor—Matt Dike and Mike Ross, the two white wonderboys behind Delicious Vinyl, the record company that Loc calls "my second mom." The year-and-a-half-old label grew out of Ross and Dike's experience as club deejays. At L.A. venues like Power Tools, Seventh Grade and the new Enter the Dragon, the two scenemakers sharpened both their technical/production chops and their sense of what the club-going public wants. "We learned how to make people dance," says Ross matter-of-factly.

That expertise played a big part in the construction of "Wild Thing." It was Dike who came up with the rhythm track while goofing around in the studio, and it seemed a natural for Tone Loc. Loc, who had auditioned for the label through a friend of a friend after hobby-rapping for eight or nine years, had scored an earlier hit for Delicious with "I Got It Goin'."

Delicious Vinyl also sprung for the cost of a video, an investment that has been paid back many times over. "I think the whole thing cost \$400," says Ross of the stylish black & white video that has taken up near-permanent residence on MTV. "Just like the record, it shows what you can do without a whole



lot of money. There's a lot of over-produced shit out there. We're interested in *under*-production."

Another key element in the Tone Loc success story was Island Records president Chris Blackwell, who pursued a distribution deal with Delicious Vinyl at a time when L.A. rap hadn't made any serious inroads on the national charts. The distribution is handled through Islands' indie-oriented 4th and Broadway arm, which has long established it access to the street-level mom-and-pop stores that are so important in a rap breakthrough. Ross says that future releases may be handled through the more mainstream WEA machinery, on a project-by-project basis, but he's happy with the job that Island has done. "The entire Island promotion department has been behind this record," he says. "It's the biggest thing they've got right now."

The future for Delicious Vinyl includes new releases from Def Jeff, Young M.C., Trouble Funk (the D.C. go-go band that Dike and Ross expect to chart big) and a stable of new artists that we'll be hearing more about later. The future for Tone Loc includes an expanded slate of live performances and the release of his debut album, *Loc'd After Dark*. While the new album may throw a curveball to those who expect the same synthesis of rock and rap that

they heard on "Wild Thing," Loc says the album is more representative of his playfully funky style.

Loc sees an end to the old antagonisms between East and West Coast rap styles as the music expands and brings in more diverse elements from around the country. At a recent coming-out party in New York, Loc got a chance to chill with Public Enemy, an experience that suggested the music is heading in a positive direction. "Chuck D is one of the most down-to-earth, thoughtful people I've ever met," Loc says of the rapper who advocates a fiery kind of black pride. "He comes across so hard. But it just depends on what side of the rock you're sitting on."

Still, our man from L.A. knows what time it is in the Land of the Loc. "I'm not here to preach any big message," he says. "Everybody does the wild thing. That's how we got here in the first place, and that's why people like the record. It ain't nothin' but a party."

"I thought we'd sell about 30,000. I never expected anything like this."

—Tone Loc



FLAVOR PLUS DELICIOUS EQUALS GREAT TASTE IN HIP HOP!: Tone Loc, who's single "Wild Thing" is the MTV "Hip Pick" of the week and the number one requested song at L.A.'s KROQ, is seen at the New York club Big Haus' starstudded launching of Delicious Vinyl/Island Trading Co. Pictured left to right: Matt Dike (Delicious), Flavor-Flav (Public

A QUICK FIXX FOR TROUBLED TIMES

BY KAREN WOODS

How does the old adage go, "Never judge a book by its cover"? I think a good corollary to that should be, "Never judge a musician by his music."

Take, for example, the Fixx, that sophisticated, erudite band of Brits who hit the ground running in 1982 with the debut effort *Shattered Room*, an album which produced two major singles, "Red Skies at Night" and "Stand or Fall."

Since then, there have been three albums, one gold, one platinum and a greatest hits package, all on MCA and all of the same character, the same very particular sound: slightly sterile, slightly sinister, very complex.

Then comes *Calm Animals*, released last week on RCA. This still sounds like the Fixx, but a different Fixx—warmer, more human, more emotive, less austere.

Still, before meeting vocalist/guitarist Cy Curnin and drummer Adam Woods, I have to admit I had songs like "One Thing Leads to Another" and "Red Skies" playing in my head, rather than "Calm Animals" or "Driven Out," the new single. Consequently I think I was more prepared to meet Sherlock Holmes and Dr. Watson than Bud Abbott and Lou Costello.

Serious? Austere? *Calm*? Fuggedaboutit. Woods is straight man to the slightly manic Curnin, who has a story for everything and some pretty irreverent ideas about politics, music and life in general. Take for example, his 10-second Fixx biography: "Band got together, blah blah blah, *Reach the Beach*, blah blah blah. Singles, albums, blah blah and THEN we made the album we always wanted to make for RCA."

Calm Animals marks a return to the beginning for the Fixx, in terms of attitude and method. Both Curnin and Woods expressed dissatisfaction with what the Fixx had become—more formula than music—and with the end of the MCA contract, the band decided to go for broke and make the record they'd been talking about since *Reach the Beach*, their second album.

RCA was appreciative, A&R representative and *Calm Animals* producer Bill Wittman in particular. (Wittman's production credits include Pat Benatar and The Outfield) As Woods tells it, "We'd meet up in England, play for a couple of weeks, come up with a couple of new things, then Wittman would fly over, say 'crap,' and go home."

"So we'd tweak the arrangement a bit," Curnin adds, "or come up with a few more songs, and a few more, so by the time we got into the studio, we knew exactly what we were going to

record, and how we were going to record it, basically. So the recording was painless. Five weeks we were there, in the studio on Montserrat."

Reverent expressions cross both faces, attention wanders for a moment or two. Woods heaves a big sigh, gives a sly grin. "It was hard." Montserrat, by the way, is in the Caribbean.

Curnin has been serious for at least five minutes, and that's long enough. "This record sounds," he says, leaning forward and affecting a convincing Southern accent, "like it's coming out of the bowels of hell."

Woods laughs and dismisses this. "I think it sounds a bit more human. I think it has a lot to do with someone actually listening to the band, and sort of trying to recreate how it sounds. The fact that the producer is a guitarist has something to do with it. The previous guy (Rupert Hines) was a keyboard player, and they tend to be a bit more delicate about sound."

"It really feels like we had more control over it," Curnin says, all seriousness again, "be-

"We have tried to drag things out from inside us on this album, rather than going, 'There's a war going on over there. Let's write about that.'"
—Cy Curnin

cause it all came down to songs. Before, with each album we were going in with more and more formula and less and less content. When you do it that way, you're automatically envisioning how its going to sound."

"To me," Woods said, "that tends to have a flatness to it, as opposed to what we're doing now, which has lots of holes and grunge to it. Sometimes, I couldn't believe it. I'd do a drum solo, and I'd be going, 'Ooh, no,' and Wittman'd say 'Yeah, that's it! That's the one.' A lot of it had already been done live, which possibly is what gives it that live effect. And it's that aspect of modern studios that fascinates me. Not how you can tailor sound, because that's what everyone has been into for the past ten years, but how you can record sound 'as is,' actually make it feel like you're there in the room. We tried to do that as much as possible with this record, to make it sound at least like a group of people."

"Most of the vocals are first take," Curnin adds, "just a guy getting drunk and getting up

there while they're doing the backtracks and going 'na na na.' And they kept most of them."

Curnin explains how they chose the songs for *Calm Animals*: "All the other record companies were coming up and saying 'We really like that song, or this other song. Wouldn't that be a hit?' So we didn't do 'em. Threw them out. They'd been soiled by corporate opinions. Bad for the karma."

So far, the reaction is good: Even New York shock-jock Howard Stern liked it, and he hates everything. Curnin laughs and says Wittman is quite pleased with it as well. "He showed us a review that said the record has a nice, fresh sound, and he was waving it around, saying 'See? See?' But it is true; we didn't make a wedding cake—we made more of a daily bread sort of thing." He pauses a second, "I hate cake."

"Seriously, there's a subliminal-ness to this record that is really appealing. Because we have tried to drag things out from inside us on this album, rather than going 'There's a war going on over there. Let's write about that.'"

We agree that lyrically, *Calm Animals* does focus more on internal politics than external. All of the earlier albums, starting with *Shattered Room*, focused on geopolitical issues, isolation, existential dread, the decay of the human spirit—a lot of stark, bleak images. "I guess we've sort of grown up in a way," he said.

"When you're young, you're very quick to accuse, to drag things down. And then once you've levelled everything, you say, 'Now what am I going to put in its place?' It's more a question of changing the way you see things."

Which immediately launches us into a discussion of things political, from fluorocarbons and the fact that England still hasn't banned their use—"It's a good thing that England is as small as it is, because with the attitude they have, there would be a lot of holes in the ozone"—to China and Afghanistan, Tibet and the American Indians.

And the Soviets. "Everything the Russians do at the moment seems to be positive," Curnin comments. "My little boy was on the side of the street, with my wife, when Gorbachev went by [in New York during the recent summit]. He's three, and he told me he'd seen the president of Russia."

"You should have said, 'That was the general secretary, you little twit,'" Woods quips.

"You get the point," Curnin says, in earnest now. "We grew up being told in school that red was bad, and blue was good. He's growing up in an environment where that's already gone, and his world will begin without that kind of prejudice. And that's good."

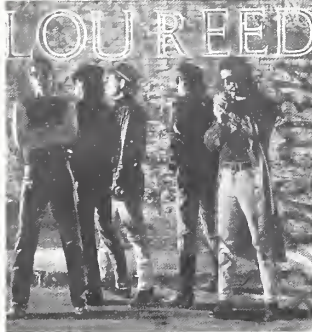


SHOCK OF THE NEW

NOW THAT THIS COLUMN is an established fact, I can kick back and listen to some of these records that are piling up around me. Although January is the cruelest month for product flow, the alternative market operates on its own peculiar logic, so I have plenty of vinyl and a backlog of notable releases that never got mentioned in the pre-enlightenment *Cash Box* of '88.

I know I'm supposed to start the column with some news, so here's a tip of the hat to all you information junkies before we get to the music: **Thin White Rope** has completed a fifteen date tour of the Soviet Union, the longest stay in that country by any American performers to date. Lead crooner **Guy Keyser** describes his dominant impressions of the tour as "boredom and terror." We predict that many more American performers will be touring the Eastern Bloc when the socialist kids start grooving to the now-sounds on their portable satellite dishes. Thin White Rope's import-only EP, *Red Sun*, should be available domestically from Frontier this week...**Malcolm McLaren**, the Svengali of the **Sex Pistols**, will soon release *Strauss in the House*, the acid-house reconstruction of waltz music that he's been working on for the last two years...The Swans, the New York noise combo whose *Raping a Slave* ranks among the most brutal slabs of vinyl ever recorded, have signed to MCA. The world shudders... And now:

ALTERNATIVES



LOU REED: *New York* (Sire 9 25829-4)

Lou Reed's *New York* is as hard-hitting as anything he's ever done, a string of photo-realist vignettes about life in a spiritually bankrupt culture. The themes here read like a rather obvious litany of urban ills—AIDS, crack, the welfare state—with detours into the more broadly political ("Good Evening Mr. Waldheim," which manages to call the bluff of Waldheim, the Pope and Jesse Jackson simultaneously.). "Halloween Parade" is something of a companion piece to "Walk

on the Wild Side," while "Dirty Blvd." captures the desperate feel of the gutter hustle as affectively as "Waiting for the Man." In tunes such as the faintly pastoral "Endless Cycle," the tone is fatalistic; in others, such as the punky "There Is No Time," the call to arms is loud and clear. The sound is basic two guitars/bass/drums rock & roll, with Reed's laconic vocals dominating the mix. It's meant to be listened to in sequence, ending with the eerie "Dime Store Mystery," a picture postcard from the deathbed of the very Catholic Andy Warhol; vaguely reminiscent of "The Bells," it is one of the most inescapably *final* songs you are ever likely to hear. This album is so strong, so rhetorically overheated, so unsparing in its vision (despite the flashes of perverse humor) that it probably won't sell a thing.

THE REIVERS: *End of the Day* (Capitol/DB C1-90119)

The Reivers, a.k.a. Zeitgeist Jr., may never recover professionally from their legally-enforced name change of a few years ago, but the seamless country-pop sound that made them a college-radio favorite in the mid-'80s remains more or less intact. This album was produced by guitarist/vocalist John Croslin and lacks a little of the snap and tang of the Zeitgeist album, but there's an affecting delicacy to some of the material that suggests a grown-up state of mind (and sometimes a pretty corny one, as in the backyard nostalgic "Star Telegram."). The vocals are generally traded between Croslin and Kim Longacre, at the expense of the gorgeous harmonies that were once the band's greatest strength, but there are welcome flashes of their old brilliance. As middling as it is, it's still head and shoulders above most of the swill that gets on the radio.

MY DAD IS DEAD: *The Best Defense* (Homestead HMS127-1) Spiritual kin to Lou Reed, My Dad Is Dead is actually one man, Mark Edwards of Cleveland, Ohio. He plays all the instruments on his albums (of which this odds & ends collection is the fourth), but he's no stripped-down folkie. His sound, like his worldview, is dark. His basic guitar, bass and drum-machine arrangements are full of blunt edges, crabbed little bursts of feeling and a palpable nervous energy. Lyrically, he's built an *oeuvre* out of metaphorically expressed dread. Yet there's a heroic edge to his music—a sense of working things through, one transparently absurd moment at a time. Trust me, it's not as bleak as it sounds. There's an elemental drive to Edwards' music, and he makes it not only palatable but queerly appealing. This may not be textured enough for the highbrows nor sweet enough for the masses, but Edwards is an artist of admirable vision and unassailable integrity.

ROGER MANNING: *Roger Manning* (SST 203)

Roger Manning is a New York-based street musician, a globe-trotting subway folk-singer in the best open-guitar-case tradition. Musically he's adept at what he calls "folkgrass," a kind of ampy strum-pickin' that recalls Guthrie and Dylan at their most direct. (On about half his songs he is aided by a drummer and/or bassist, to good effect.) Lyrically he's in the same mold, with a reedy voice and ironically realized observations on travellin' life and social injustice. His wit is as sharp as his indignation, as evidenced by "The Lefty Rhetoric Blues": *Lefty folksinger rhetoric/Has such a boring ring./They make me sick./They oversimplify everything...But then on the other hand,/They were right about Vietnam./Then on the other hand,/They're the only ones that give a damn.* Great stuff, just what the times demand.

CASH BOX MICRO CHART

ALTERNATIVE MUSIC



1	RATTLE AND HUM (Island 9 1003)	U2	1	2
2	GREEN (Warner Bros. 25795)	R.E.M.	2	2
3	EVERYTHING (Columbia OC 44056)	THE BANGLES	3	2
4	EPONYMOUS (I.R.S. 6262)	R.E.M.	4	2
5	SHORT SHARP SHOCKED (Mercury/PolyGram 834 924-1)	MICHELLE SHOCKED	5	2
6	FISHERMAN'S BLUES (Chrysalis 41589)	THE WATERBOYS	8	2
7	IN MY TRIBE (Elektra 60738)	10,000 MANIACS	7	2
8	STAY AWAKE (A&M SP 3918)	VARIOUS ARTISTS	6	2
9	THE JOSHUA TREE (Island/Atlantic 90581)	U2	11	2
10	PEEPSHOW (Geffen GHS 24205)	SHOXSIE & THE BANSHEES	9	2
11	MYSTERY OF BULGARIAN VOICES (Nonesuch 79165)	THE BULGARIAN FEMALE RADIO & T.V. CHOIR	13	2
12	THE TRINITY SESSION (RCA 8568-1-R)	COWBOY JUNKIES	15	2
13	LINCOLN (Bar None/Restless 72600)	THEY MIGHT BE GIANTS	17	2
14	NEW YORK (Sire 25829)	LOU REED	DEBUT	
15	LOVE JUNK (Chrysalis 41675)	THE PURSUIT OF HAPPINESS	19	2
16	NOTHING'S SHOCKING (Warner Bros. 25727)	JANE'S ADDICTION	12	2
17	DIESEL AND DUST (Columbia BFC 40967)	MIDNIGHT OIL	10	2
18	LIFE'S TOO GOOD (Elektra 6080 1)	THE SUGARCUBES	14	2
19	BLUE BELL KNOLL (Capitol C1-90892)	COCTEAU TWINS	16	2
20	PEOPLE (London/PolyGram 828 101-1)	HOTHOUSE FLOWERS	21	2
21	DAYDREAM NATION (Enigma/Blast First 75403)	SONIC YOUTH	22	2
22	3 (Slash/Warner Bros. 25819)	VIOLENT FEMMES	DEBUT	
23	16 LOVERS LANE (Capitol C1-91230)	THE GO-BETWEENS	23	2
24	TRUTH AND SOUL (Columbia FC 40891)	FISHBONE	24	2
25	FRONT BY FRONT (Wax Trax WAX054)	FRONT 242	25	2
26	SUPERFUZZ BIGMUFF (Sub Pop SP21)	MUDHONEY	28	2
27	LIVE (SST 160)	BAD BRAINS	26	2
28	FUGAZI (Dischord 30)	FUGAZI	30	2
29	THE LAND OF RAPE AND HONEY (Sire/Warner Bros. 25799)	THE MINISTRY	27	2
30	BUG (SST 216)	DINOSAUR JR.	32	2
31	MISFITS (Caroline PL9-09)	MISFITS	31	2
32	BEEZEBUBBA (Enigma/Fever 73351)	DEAD MILKMEN	35	2
33	ULTRAMEGA OK (SST 201)	SOUNDGARDEN	33	2
34	LA PISTOLA Y EL CORAZON (Slash/Warner Bros. 25790)	LOS LOBOS	20	2
35	TWO NUNS AND A PACK MULE (Touch and Go T&GLP#36)	RAPEMAN	34	2
36	SUB POP 200 (Sub Pop SP25)	VARIOUS ARTISTS	DEBUT	
37	TRAIT (Wax Trax WAX047)	PAILHEAD	38	2
38	ALLROY FOR PREZ... (Cruz 004)	ALL	DEBUT	
39	THE SERPENT'S EGG (4AD CAD 808 (UK))	DEAD CAN DANCE	29	2
40	SUGARSHIT SHARP (Caroline CAROL1364)	PUSSY GALORE	40	1

BAD BRAINS: *Live* (SST 160)

The explosive, D.C.-based hardcore/reggae quartet is captured in all their live-performance glory on this new platter. Whatever reggae elements they had on their earlier recordings are obliterated by the quasi metal-punk attack offered here (although the traditional reggae themes of black suffering and solidarity are buried somewhere in the lyrics.). It's a virtually non-stop guitar assault, admirably tight and as serious as a heart attack. Living Colour, supposedly the world's only black hard-rock band, could take a few lessons from Bad Brains.

EUGENE CHADBOURNE: *I've Been Everywhere* (Fundamental Save 68)

EUGENE CHADBOURNE: *The Eddie Chatterbox Double Trio Live Album* (Fundamental Save 69)

Definitely an acquired taste, Eugene Chadbourne delivers pointed (if obvious) social commentary wrapped inside a retardo C&W chock full of musical allusions and digressions. The music on *I've Been Everywhere* is characterized by woozy banjos, various boinging noises, an "electric rake" and stray snippets of found sound, all of it seeming to exist independent of every other element. It's pretty irritating, which is probably his intent, but the rumpus-room silliness of the music and Chadbourne's exaggerated backwoods vocal delivery undercuts his political message, which is potent. (America as playground for bigots and idiots? Oh, I get it.) Chadbourne actually has two new albums out, one of which, *Eddie Chatterbox*, is a collaboration with the lads from Camper Van Beethoven. It's by far the better and more musical of the two.

Joe Williams

THE HEAVY METALS

There's lotsa things going on in the world of metal video. On Valentine's Day, alternative rockers **Jane's Addiction** will release *Soul Kiss*, a 28-minute videomontary. This vid will no doubt be as mind-bending as the group's Grammy nominated LP, *Nothing's Shocking*. (And hey, what about those nominees for that hard rock/metal category? **Metallica** and **Jethro Tull** must be wondering how their records came to be pitted against each other.) San Francisco's **Exodus** is currently working on their vidclip for "Toxic Waltz" from its latest LP *Fabulous Disaster*. Meanwhile, on the East Coast, **Wrathchild** (see Weekly Ear Ringer) is shooting a clip for the title track of their debut album. By the way, if you've been cheking out **MTV's Headbangers Ball**, maybe you've seen **Celtic Frost's** "Cherry Orchards" video. The producer was **Xavier Russell**, English rock writer...and son of filmmaker Ken Russell. The latest, and most interesting video endeavor is called *Hard 'N' Heavy*. It's a bi-monthly video program that will only be sold in record and video stores. *Hard 'N' Heavy* features interivews and video clips, some of which might not pass the censors of the broadcast world. The first release will feature **Motorhead**, **Def Leppard**, **Voivod**, **Anthrax** and more.

EMI is releasing **Vixen's** second single from the band's self-titled debut LP. "Cryin'" is a follow up to "Edge of a Broken Heart." Vixen is currently travelling the world as opening act for **Scorpions**. So far, they've hit Japan and Europe. Another band that's planning to attack the Far East is L.A.-based rockers **Cry Wolf**. The president of Monster Production Co., a Japanese promoter, caught one of the band's shows while on a jaunt to the U.S. and fell in love with them. Cry Wolf will play four dates during February, along with releasing an EP in Japan.

Staying closer to home is **Izzy Stradlin' of Guns N' Roses**. He was spied recently at L.A.'s Whiskey A Go Go during **Misguided's** headlining show. Stradlin' seemed to like the all-girl band. He kept close to the font of the stage duing their set and later on sat down for some impromptu photos with the group.

Fifth Angel, who is working on its second record, has found a replacement for drummer **Ken Mary**, who left the band to join **House of Lords**. The new guy's name is **Joe Pafumi**. Could this be the same Joe Pafumi who once drummed for the L.A. band **XYZ?** If so, congrats, he's a great player! Several other bands have made additions to their lineups. **Toxik** has added a second guitarist, rhythm player **John Donnelly**, just in time to start their second **Roadracer** LP. Another **Roadracer** act, **Whiplash**, has added vocalist **Glen Hansen**. The thrashing quartet's third record, *Insult to Injury*, is due out ni March.

Roadracer has also been busy in the signing department. The label's snatched up **Last Crack**, a Madison, Wisconsin quintet. The group is currently recording their debut at Paisley Park Studios with producer Randy Green. **RC**, a subsidiary label to **Roadracer**, has added Florida death metalists **Obituary** to its roster. New Jersey-based indie, **Grand Slamm Records**, has signed ex-Scotti Bros. hard rockers **Lion**.

The freshly signed **Island** act, **Vain**, is already studio-bound. They'll start recording in a couple of weeks at Le Studio in Montreal—the same place where **Keith Richards** recorded *Talk is Cheap*. Producing the debut will be **Paul Northfield** and the group's vocalist **Davy Vain**. But don't assume that Davy's credit is a vanity move—he's already proved his mettle (metal?) by producing **Death Angel's** two very fine LPs.

Jive/RCA artists **Slave Raider** have been chosen to participate in the **Miller Genuine Draft Band Network**. The 1989 roster consists of 26 bands from 16 states and **Slave Raider** is the first metal band to be chosen.



BARRS WITH VAN HALEN

Why go for the gold when you've already gone platinum? Ask **Van Halen**, who met with Olympics archery medalist **Jay Barrs** when he attended a recent VH concert. During the Seoul Olympics, Barr mentioned that he did his warm-up exercises to the quartet's music. See? Metal can actually be good for your health!

Janiss Garza

CASH BOX MICRO CHART

HEAVY METAL



1	APPETITE FOR DESTRUCTION (Geffen GHS 24148)	GUNS N' ROSES	1	2
2	OPEN UP AND SAY...AH!! (Enigma/Capitol C1-48493)	POISON	2	2
3	G N'R LIES (Geffen GHS 24198)	GUNS N' ROSES	4	2
4	HYSTERIA (Mercury/PolyGram 836345-1)	DEF LEPPARD	3	2
5	REACH FOR THE SKY (Atlantic 81929-1)	RATT	5	2
6	LONG COLD WINTER (Mercury/PolyGram 834 612-1)	CINDERELLA	6	2
7	SMASHES, THRASHES & HITS (Mercury/PolyGram 836-427-1)	KISS	8	2
8	OU812 (Warner Bros. 25732)	VAN HALEN	7	2
9	...AND JUSTICE FOR ALL (Elektra 60812)	METALLICA	9	2
10	NO REST FOR THE WICKED (CBS OZ 44245)	OZZY OSBOURNE	10	2
11	WINGER (Atlantic 81867)	WINGER	11	2
12	BULLETBOYS (Warner Bros. 25782)	BULLETBOYS	14	2
13	DREAMING #11 (Relativity 8856-1)	JOE SATRIANI	13	2
14	BEAST FROM THE EAST (Elektra 60823)	DOKKEN	12	2
15	VIVID (Epic BFE 44099)	LIVING COLOR	16	2
16	PRIDE (Atlantic 81768)	WHITE LION	17	2
17	BRITNY FOX (Columbia BFC 44140)	BRITNY FOX	15	2
18	BLOW MY FUSE (Atlantic 7 81877-1)	KIX	18	2
19	GEMS (Columbia FC 44487)	AEROSMITH	19	2
20	RADIO ONE (Rykodisc RCD 20078)	JIMI HENDRIX	20	2
21	SURFING WITH THE ALIEN (Relativity/Important 8193)	JOE SATRIANI	22	2
22	A SHOW OF HANDS (Mercury/PolyGram 836 346-1)	RUSH	24	2
23	QUIET RIOT (Pasha/Epic OZ 40981)	QUIET RIOT	25	2
24	STATE OF EUPHORIA (Megaforce/Island 91004)	ANTHRAX	21	2
25	NOW AND ZEN (Atlantic EsParanza/Atlantic 7 90863-1)	ROBERT PLANT	23	2
26	FEEL THE SHAKE (MCA 42235)	JETBOY	26	2
27	OVER THE EDGE (Enigma 73320)	HURRICANE	27	2
28	SAVAGE AMUSEMENT (Mercury/PolyGram 832 963-1)	SCORPIONS	28	2
29	NO SLEEP AT ALL (GWR/Enigma 75405)	MOTORHEAD	31	2
30	WHY PLAY AROUND? (Profile PRO 1254)	WARGASM	32	2
31	SURF NICARAGUA (Metal Blade/Enigma 79359)	SACRED REICH	33	2
32	DANZIG (Def America/Geffen 24208)	DANZIG	35	2
33	CIRCUS OF POWER (RCA 8464-1-R)	CIRCUS OF POWER	36	2
34	KINGS OF METAL (Atlantic 81930)	MANOWAR	DEBUT	
35	ANCIENT DREAMS (Metal Blade/Enigma 73340)	CANDLEMASS	DEBUT	
36	NOTHING EXCEEDS LIKE EXCESS (Combat/Relativity 8262)	RAVEN	DEBUT	
37	IN GOD WE TRUST (Enigma/Capitol D1-73317)	STRYPER	29	2
38	KEEPER OF THE SEVEN KEYS PART I (RCA 8529-1-R)	HELLOWEEN	30	2
39	SOUTH OF HEAVEN (Def Jam/Geffen 24203)	SLAYER	34	2
40	HOW WILL I LAUGH TOMORROW WHEN I CAN'T EVEN SMILE TODAY (Epic 44288)	SUICIDAL TENDENCIES	37	2

■ METAL PICKS

■ WEEKLY EAR-RINGER

▣ **WRATHCHILD: *Climbing the Walls* (Atlantic)**
Debut LP from a wonderful young band. This is bluesy thrash with an earthquaking heaviness. The cover version of Pink Floyd's "Time" releases some of the tension the other tracks create. Though it does contain some flaws—the production could be better and Wrathchild's lyrics break no new ground—this album has enough zip to stand out.

■ OTHER METAL RELEASES

▣ **220 VOLT: *Eye to Eye* (CBS)**
Swedish quintet offers pleasant but powerful hard rock. This album contains both romantic ballads and forceful, yet commercially viable songs.

▣ **GIRLSCHOOL: *Take a Bite* (Enigma/GWR)**
Nasty, gutsy rock from some pretty ballsy chicks. The '70s glitter stylings make this LP both nostalgic and raunchy.

▣ **VARIOUS ARTISTS: *Street Survivors* (Metal Blade)**
A compilation of Los Angeles club bands whose styles range from light and melodic rock to medium heavy sommercial metal. Features sneak previews of some already-signed acts such as Little Caesar and Bang Tango.

▣ **WASTED YOUTH: *Black Daze* (Medusa)**
Wicked, wild and cocky third album from longtime L.A. thrashers. A romp 'em, stomp 'em record that shines.

ROCK & ROOTS

CASH BOX
MICRO
CHART



ROOTS MUSIC

DON'T DREAM IT'S OVER—Rumor has it that **Steve Wynn** is in the process of breaking up his band, the **Dream Syndicate**, in order to pursue a solo career. Since details and innuendo are sketchy at this point, it is unsure whether or not Wynn will continue to record for **Enigma**, the label that released the Syndicate's most recent album, *Ghost Stories*.

It would truly be a sad day in old L.A. if these rumors prove true, with the Dream Syndicate being the torch carrier of a dying breed of local bands (since the demise of the **Long Ryders**, **Green On Red**, **Rank & File** et al). We'll keep you posted.

IT'S ONLY ROCK & ROLL—For the holidays, **MCA** released three spectacular **Chess Records** collections chronicling the careers of legendary performers **Chuck Berry**, **Willie Dixon** and

Etta James.

The Berry collection is a six-record boxed set featuring 71 (count 'em) digitally mastered rock & roll classics, many previously unreleased. The set comes complete with a 36-page booklet which features an interview with Berry, song credits, and a complete album-by-album Chess discography.

The Dixon boxed set includes 36 remastered tracks, all written by the quintessential bluesman, and recorded by Dixon, **Muddy Waters**, **Howlin' Wolf**, **Little Walter**, **Bo Diddley**, **Lowell Fulson**, **Koko Taylor**, **Sonny Boy Williamson**, **Eddie Boyd**, **Willie Mabon**,



CHUCK BERRY

Jimmy Witherspoon, **Otis Rush** and **Little Milton**. (Whew!) This collection, like Berry's, features several previously unreleased tracks and extensive liner notes.

The James' collection, a two-record set titled *The Sweetest Peaches*, features 20 of the most powerful tracks ever laid down on wax, recorded by arguably the finest female soul singer of all time. Two of the tracks, "Miss Pitiful" and "W.O.M.A.N.," have never been released on any album.

Buy them all.

HIGH BIAS—Country music's prevailing songbird, **Emmylou Harris**, has just released her **Reprise Records** debut, *Bluebird*—a stunning collection of traditional and modern country numbers, some folk-inflected, others sung with a torchy energy. Among the album's standout tracks are covers of **Johnny Cash's** "I Still Miss Someone" (featuring **Kate & Anna McGarrigle** on backing vocals), **John Hiatt's** "Icy Blue Heart" (with **Bonnie Raitt** on electric slide guitar and vocals), and **Rodney Crowell's** "You've Been On My Mind." Harris' own "Heartbreak Hill" (the album's first single) and "A River For Him" are also top-notch beauties. *Bluebird* is the crown jewel of this underdog superstar's career.

HIGH BIAS II—**Columbia** has **Rosanne Cash's Hits: 1979-1989** tentatively scheduled for release in mid-February. The album will feature eleven previously released Cash hits, including "Seven Year Ache," "Blue Moon With Heartache," "Tennessee Flat Top Box," "I Wonder," "No Memories Hangin' Round" and "My Baby Thinks He's a Train." In addition, *Hits* will feature two songs recorded especially for the album: **Lennon & McCartney's** "I Don't Want to Spoil the Party" and **Preston Smith's** "Black & White." Be on the lookout.

HIGH BIAS III—Georgia's **Guadalcanal Diary**, along with producer **Don Dixon**, have recently completed recording their fourth **Elektra LP**, *flip-flop*, scheduled for release in mid-February. *flip-flop* was recorded at Dixon stomping grounds **Reflection Studios** in Charlotte, N.C. Look for the band to embark on a national tour sometime in March.

Tom De Savia

1	VOLUME ONE (Wilbury/Warner Bros. 25796)	TRAVELING WILBURYS	DEBUT
2	AMERICAN DREAM (Atlantic 7 81888)	CROSBY, STILLS, NASH & YOUNG	DEBUT
3	TRACY CHAPMAN (Elektra 60774)	TRACY CHAPMAN	DEBUT
4	COPPERHEAD ROAD (Uni Uni-7)	STEVE EARLE	DEBUT
5	SHORT SHARP SHOCKED (Mercury 834 924 1)	MICHELE SHOCKED	DEBUT
6	SEE THE LIGHT (Arista AL 8553)	THE JEFF HEALY BAND	DEBUT
7	FISHERMAN'S BLUES (Chrysalis 41589)	THE WATERBOYS	DEBUT
8	MELISSA ETHRIDGE (Island 90875)	MELISSA ETHRIDGE	DEBUT
9	LET IT ROLL (Warner Bros. 25750)	LITTLE FEAT	DEBUT
10	THE TRINITY SESSION (RCA 8568-1-R)	COWBOY JUNKIES	DEBUT
11	LA PISTOLA Y EL CORAZON (Slash/Warner Bros 25790)	LOS LOBOS	DEBUT
12	FOR THE LONELY: AN ANTHOLOGY, 1956-1965 (Rhino 71493)	ROY ORBISON	DEBUT
13	DON'T BE AFRAID OF THE DARK (Hightone/Mercury 834 923-1)	THE ROBERT CRAY BAND	DEBUT
14	BUENAS NOCHES FROM A LONELY ROOM (Reprise 25749)	DWIGHT YOAKAM	DEBUT
15	SEVEN YEAR ITCH (Island 91018)	ETTA JAMES	DEBUT
16	WILLIE DIXON BOX (Chess/MCA)	WILLIE DIXON	DEBUT
17	THE SWEETEST PEACHES (Chess/MCA 6028)	ETTA JAMES	DEBUT
18	ROOM WITH A VIEW TO THE BLUES (Rounder 2072)	JOHNNY ADAMS	DEBUT
19	HIDDEN CHARMS (Bug Capitol 90595)	WILLIE DIXON	DEBUT
20	WINTER OF 88 (Voyager/MCA42241)	JOHNNY WINTER	DEBUT
21	CHICAGO LINE (Island 791005)	JOHN MAYALL AND THE BLUESBREAKERS	DEBUT
22	THE SWAMP BOOGIE QUEEN (Alligator 4766)	KATIE WEBSTER	DEBUT
23	DISTURBIN' THE PEACE (Alligator 4761)	LIL' CHARLIE AND THE NIGHTCAPS	DEBUT
24	DR. JOHN PLAYS MAC REBENNACK (Clean Cuts 705)	DR. JOHN	DEBUT
25	LIVE AND LET LIVE (Rounder 2089)	BOBBY KING AND TERRY EVANS	DEBUT
26	DON'T BE AFRAID OF THE DARK (Hightone/Polygram 832923)	ROBERT CRAY	DEBUT
27	I'M IN THE WRONG BUSINESS (Alligator 4757)	A.C. REED	DEBUT
28	TAKING IT HOME (Island 90968)	BUCKWHEAT ZYDECO	DEBUT
29	YOU GOT ME (Rounder 3100)	DUKE ROBILLARD	DEBUT
30	SOUL SEARCHING (BLACK TOP 1042)	RONNIE EARL AND THE BROADCASTERS	DEBUT
31	MODERN NEW ORLEANS MASTERS (Rounder 2072)	VARIOUS	DEBUT
32	ROUGHUSIN' (Alligator 4749)	LIL' ED AND THE IMPERIALS	DEBUT
33	GENUINE HOUSEROCKIN MUSIC VOL.3 (Alligator 103)	VARIOUS	DEBUT
34	HIS GREATEST SIDES (Chess/MCA 9107)	HOWLIN' WOLF	DEBUT
35	COLD SNAP (Alligator 4752)	ALBERT COLLINS	DEBUT
36	SHOWDOWN (Alligator 4743)	ALBERT COLLINS, ROBERT CRAY AND JOHNNY COPELAND	DEBUT
37	THE BLUES VOLUME THREE (Chess/MCA)	VARIOUS	DEBUT
38	KING OF THE BLUES 1989 (MCA 42183)	B.B. KING	DEBUT
39	BIG FUN (Alligator 4769)	ELVIN BISHOP	DEBUT
40	STRONG PERSUADER (Hightone/Polygram 830 658)	ROBERT CRAY	DEBUT

ROOTS PICKS



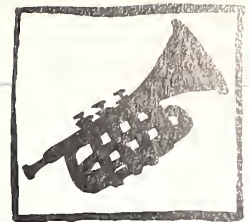
RONNIE EARL & THE BROADCASTERS *Soul Searching* (Black Top 1042)

Soul scorching is more like it. With a little push, this should bring Earl the widespread acclaim and stature he deserves.

PHILLIP WALKER *Blues* (Hightone/PolyGram 8013)
Relatively unknown but highly deserving, Walker and the Memphis Horns deliver another batch of exceptional performances.

GENUINE HOUSEROCKIN MUSIC VOLUME 3 (Alligator 103)
Roy Buchanan, Katie Webster and The Palladins are just some of the artists on this, the third of Alligators excellent sampler collections.

TROUBLES *TRoubles New Orleans Blues From The Vaults Of Ric And Ron* (Rounder 2088)
Rounder turns in yet another interesting reissue featuring Mercy Baby Mullins, Eddie Lang and Clarence "Bon Ton" Garlows Orchestra.



GRAMMY, WHAT SMALL EARS YOU HAVE: Last year I didn't pick on NARAS and the Grammy nominations, I just ignored them. Why get upset about an organization that regularly considers **Sting** and **Barry Manilow** jazz artists? Better to just put it out of mind. This year I'm back complaining—too many people take this stuff seriously. The Grammy nominations in the jazz category are, for the most part, lousy.



HUGS FOR A QUEEN: At a recent L.A. kickoff for the Society of Singers' April 28 tribute to Ella Fitzgerald, Melisa Manchester was one of the guests putting the squeeze on the great lady. La Ella warbles at Radio City February 11.

Where to begin? First of all—a big complaint—how can a single track go up against a whole album? How can one song from **Tom Scott** or **Chick Corea** compete against entire albums? It's as if the Oscars allowed scenes in movies to be up against whole movies, or if the Pulitzer Prize selection committee could consider chapters from books as well as whole books. ("The nominations for Best Picture of the year are *The Unbearable Lightness of Being*, the scene in *A Fish Called Wanda* where **John Cleese** prances around naked, *Mississippi Burning*....") Where this manifests itself at its dumbest is in the Folk category, where **Bob Dylan's** contribution to *A Vision Shared* is up against the entire album.

So, for those who didn't read the small print last week, here are the artists nominated for Jazz Grammys:

Best Jazz Instrumental Performance, Big Band: No big complaints from me here. **Gene**

Harris, Bill Holman, Illinois Jacquet, Gil Evans and Woody Herman's Herd (minus the late Herman) all did admirable work.

Best Jazz Instrumental Performance, Group: Four pretty good albums (by **Wynton Marsalis, Branford Marsalis, Keith Jarrett** and an all-star **John Coltrane** tribute band) versus a single Corea track. Here's why the Grammys are useless. If a Marsalis made an album of duck calls, it would be nominated. Why? Because most of the people voting know the name, so they vote for the name. It's voting out of ignorance, which is why the same people get nominated every year. Many of the voters haven't heard of, say, **Steve Lacy**, let alone heard his many fine albums. It's a popularity contest.

Best Jazz Instrumental Performance, Soloist: Albums by Marsalis, Marsalis, **Michael Brecker, Rob Wasserman** and **Miles Davis**. Do people really know the difference between these last two categories? Did all those people who voted for both Marsalises in both categories they really love the solo work of the brothers *as well as* the band work on the whole album? Did they really give it any thought? Was that Wasserman album really a jazz album?

Best Jazz Vocal Performance, Duo or Group: Albums from **Carmen McRae/Betty Carter** (real good album, that), **Jackie Cain & Roy Kral, the Cunninghams** (who?), and single tracks from **Lena Horne/Joe Williams** and **Take 6**. Is Take 6 a jazz group? Is Lena Horne a jazz singer? Isn't this a silly category? (How many jazz vocal duo or groups are there anyway? Enough for a whole category? How about big bands?)

Best Jazz Vocal Performance, Male: Albums by **Mose Allison, Mark Murphy, Joao Gilberto** (jazz singer?), **Mel Torme** and a single track (from Wasserman's *Duets*) by **Bobby McFerrin**. Could be worse, although there aren't exactly a lot of male jazz singers to choose from either.

Best Jazz Vocal Performance, Female: A fantastic album from Betty Carter (the only album nominated for anything that made my '88 Jazz Top 10), a strong **Carmen McRae** album, a blues album from **Peggy Lee** (jazz?), an album from **Lena Horne** (jazz?), and, the annual rock star out of water nomination, **Rickie Lee Jones** for some crummy work on that Wasserman album.

Best Jazz Fusion Performance: Albums from **Lyle Mays, Yellowjackets, John Patitucci, David Benoit** and a track from Tom Scott. No **Ornette Coleman & Prime Time** (I'm surprised **Jerry Garcia** didn't get a jazz soloist nomination for his work on *Virgin Beauty*).

Other jazz names sprinkled around the nominations: **Benny Carter** and Corea got Best Instrumental Compositions nominations, **John Dankworth** and **Roger Kellaway** got Best Arrangement On an Instrumental nominations, **Marcus Miller** and **Mike Renzi** got Best Instrumental Arrangement Accompanying Vocal nominations, **Dan Morgenstern** got his annual Best Album Notes nomination for his annual excellent boxed set tome, and the Best Historical Album nods went to *The Classic Hoagy Carmichael, The Complete Commodore Jazz Recordings Vol. I, Djangologie/USA* and the **Eric Clapton** and Atlantic cabaret boxes.

Lifetime Achievement Awards are going to **Dizzy Gillespie, Sarah Vaughan, Art Tatum** and **Bessie Smith** and **Charlie Parker's** "Ornithology" and **Billie Holiday's** "Lover Man" are going into the Hall of Fame (as is a **Benny Goodman** classical recording).

And, oh yes, **Bobby McFerrin** was nominated for everything else, but his album was considered a pop album this year—he started in jazz, but he now belongs to the ages. (It's interesting that with all the money spent on recording, say, **Julio Iglesias**, the big nominees this year were an acapella male vocalist and a female folkie with an acoustic guitar).

Lee Jeske

TRADITIONAL JAZZ

1	SILHOUETTE (Arista AL-8457)	KENNY G	1	14
2	SIMPLE PLEASURES (EMI-Manhattan E1-48059)	BOBBY MCFERRIN	2	41
3	FESTIVAL (GRP 9570)	LEE RITENOUR	5	14
4	DON'T TRY THIS AT HOME (MCA Impulse! 42229)	MICHAEL BRECKER	6	18
5	CLOSE-UP (Reprise 9 25715)	DAVID SANBORN	13	28
6	TIME AND TIDE (Epic BFE 40767/E.P.A.)	BASIA	10	43
7	FLYING HOME (EMI-Manhattan 48682)	STANLEY JORDAN	7	16
8	LIVING IN PARADISE (Intima 7 73334)	FATBURGER	11	13
9	STREET DREAMS (Geffen GHS 24204)	LYLE MAYS	9	16
10	HEART'S HORIZON (Reprise 25778)	AL JARREAU	32	6
11	TWICE THE LOVE (Warner Bros. 25705)	GEORGE BENSON	17	14
12	IF THIS BASS COULD ONLY TALK (Portrait/CBS 40923)	STANLEY CLARKE	15	29
13	DAY BY DAY (EMI-Manhattan E1-90096)	NAJEE	24	27
14	IVORY COAST (Warner Bros. 25757)	BOB JAMES	14	22
15	TEARS OF JOY (Windham Hill WH0111)	TUCK & PATTI	18	31
16	PICK HITS LIVE (Gramavision 18 8805-1)	THE JOHN SCOFIELD BAND	16	11
17	MANGO TANGO (Gaia 13-9013)	TOM GRANT	30	7
18	A GRP CHRISTMAS COLLECTION (GRP GR 9574)	VARIOUS ARTISTS	29	7
19	LOVE IS IN FLIGHT (Verve/Polydor/PolyGram 837 312)	MARLENA SHAW	34	6
20	MORE THAN FRIENDS (Jive/RCA 1136-1)	JONATHAN BUTLER	33	11
21	THE FURTHER ADVENTURES OF FLIM & THE BB'S (DMP 462)	FLIM & THE BB'S	10	9
22	PASSION FLOWER (TBA 238)	ALVIN HAYES	16	12
23	FLASHPOINT (GRP 9571)	TOM SCOTT	8	12
24	A TOUCH OF LIGHT (GRP GR 9572)	MARK EGAN	37	13
25	BILLY'S BEST HITS (GRP GR 9575)	BILLY COBHAM	26	9
26	BERMUDA NIGHTS (Atlantic 81919)	GERALD ALBRIGHT	DEBUT	
27	FACETS (Amherst AMH 3319)	DOC SEVERINSEN	3	21
28	WORKS (ECM 823 270)	PAT METHENY	DEBUT	
29	NEON NIGHTS (Warner Bros. 25728)	JIM HORN	35	10
30	WAY DOWN WEST (Soundwings 2109)	WISHFUL THINKING	DEBUT	
31	INSIDE OF YOU (Novus 3038)	RODNEY FRANKLIN	DEBUT	
32	THE REAL ME (Qwest/Warner Bros. 25696)	PATTI AUSTIN	39	23
33	THE BEAUTY OF IT ALL (TBA 240)	CARLOS REYES	8	14
34	THE TRAVELER (Nova 8811)	BRANDON FIELDS	17	14
35	KILIMANJARO (Passport Jazz PJ 88042)	THE RIPPINGTONS	19	32
36	RIVER'S GONNA RISE (Private Music 2029)	PATRICK O'HEARN	14	20
37	THE POWER OF SUGGESTION (Intima 73321)	RICHARD ELLIOT	13	32
38	OPTICAL RACE (Private Music 2042)	TANGERINE DREAM	7	11
39	PARADISO (Zebra/MCA 42204)	SKYWALKK	RE-ENTRY	
40	PASSION FLOWER (TBA 238)	ALVIN HAYES	16	7

JAZZ PICKS

STEPS AHEAD: N.Y.C. (Capitol/Intuition 91354)

The name's the same but, except for Mike Mainieri, not the personnel of this shimmering light fusion band (Bendik, sax; Steve Kahn, guitar; Tony Levin, bass; Steve Smith, drums). Tuneful and tasty; old fans won't be disappointed.

LEE KONITZ: Round & Round (Musicmasters 60167M)

The great alto saxophonist in a tightly-controlled, highly-musical quartet date, standards mainly. Cool, calm and collected playing all around.

LOUIE BELLSON AND HIS JAZZ ORCHESTRA: Hot (Musicmasters 60160X)

The swing drum master's latest band is a sleek and swinging big band machine brimming with good soloists, including ringer Clark Terry.

PETER ERSKINE: Motion Poet (Denon 72582)

Soft, melodic, radio-friendly acoustic fusion with a horn section. Veteran drummer's joined by many name guests (John Abercrombie, Brecker Bros., etc.).

QUEST: Natural Selection (Pathfinder PTF 8839)

Dave Liebman, Richie Beirach, Ron McClure and Billy Hart turn in another thoughtful and elegant date, intuitive and romantic post-bop playing.

WINDMILL SAXOPHONE QUARTET: Very Scary (Pathfinder PTF 8801)

Does the world need another saxophone quartet? Maybe not, but these guys (Clayton Englar, Jesse Meman, Ken Plant, Tom Monroe) aren't half bad.

BRAD GOODE: Shock of the New (Delmark 440)

Young Chicago trumpeter with rich tone and aggressive attack in a tough, at times elaborate, hard bop date. Strong tenor from Lin Halliday a stand out.

THOMAS TALBERT: Louisiana Suite (Sea Breeze 107)

Strong, lush '77 big band date from a talented and romantic arranger/composer.



K-9 POSSE

NINETEEN EIGHTY NINE promises to be hip-hop's biggest year yet, with strong upcoming releases from some of rap's biggest sellers. The **Def Jam** label is looking forward to a new LP from **L.L. Cool J** that will be produced by L.L. and West Coast power production team **L.A. Posse**. This is the same crew that was responsible for the multiplatinum *Bad* album. Just released this month from Def Jam is the long-awaited album from ex-**Doug E. Fresh** sidekick **Slick Rick**. After more than three years of delays and legal entanglements, *The Great Adventures of Slick Rick* fulfills all the great expectations, offering a host of radio-worthy material on top of the current rap ballad single, "Teenage Love." The record also includes some hilarious if somewhat risqué rhymes (we'll let our readers discover the titles for themselves), plus strong dance cuts like "Mona Lisa and Kit." While "Children's Story" is a haunting tale of urban youth gone wrong, Rick's unfortunate mysogyny comes to the fore on "Treat Her Like a Prostitute." "Let's Get Crazy" is a radio-bound party anthem produced by **Hank Shocklee & Eric Sadler**.

In related news ex-Def Jammers the **Beastie Boys** have signed to the **Capitol** label and have most of the music for an upcoming album in the can. Produced by the **Dust Brothers** the record has no release date set as yet. Capitol will now be kicking out their share of rap music with a hit single from Oakland-based rhymer **M.C. Hammer** titled "Pump It Up" as well as the **D.J. Pooh & L.A. Posse**-produced album by **King Tee**, *Act a Fool*. The record's first single will be "Bass." **Epic** records will release a new **Kid Flash** single; this time it's "Mind Your Business." Look for a smoking up-tempo non-LP B-side track called "Ain't Nothin' but a Party." Primed for quick airplay, the song is a "freestyle" rap, which means that most of the lyrics were improvised.

Tommy Boy continues a startling resurgence with a flurry of new hip-hop releases. Avante hit makers **De La Soul** (of "Plug Tunnin'" and "Jennifa" fame) will release their LP, *Three Feet High and Rising* about the third week of January. Also slated for release at that time is a new single from **Stetsasonic**. The cut is "Float On," a rap ballad with huge hit potential. A new **Latifa** single is on the way too, as the sometimes-singing, sometimes-rapping female breaks out her second offering. And a fresh group from Queens, **Black By Demand**, will debut with a super-dope, double-sided single "All Rappers Give Up/Can't Get Enough."

Arista VP **Tony Anderson** is getting busy on the rap front with five new acts being signed to the label. The groups include the **K-9 Posse**, a team which includes **Eddie Murphy's** brother in the lineup. They will be produced by L.A. Posse's **Bobcat** and the first single is called "Ain't Nothin' to It." **Too Nice** is another hot Arista signing that will be kicking out a single called "Two Can Play the Game" produced by dance music icons **Edwin Birdsong & the Aleems**. Perhaps strongest yet from Anderson's new crew is Philly rhymer **3-D**, who's single "The Greatest Man Alive" is produced by **Laurence Goodman** of **Steady B** fame.

Idler records continues to prove itself the most dynamic new force on the hip hop scene. **Tony D**, producer and label co-owner, has a fresh remix of "Black is Black" by the **Jungle Brothers** in the works, this time with a completely redone house beat to it. The mix should be out soon, but at the moment the current single, "I'll House You," is still on the rise. **Idlers** is successfully raiding the British talent pool, picking up hard-hitting young rhymer **Goldtop** and his unbelievably def debut, "Introduction." This is



RAP MUSIC

1	IT TAKES TWO (Profile 1267)	Rob Base & D.J. E-Z Rock	DEBUT
2	EAZY DUZ IT (Priority 57100)	Eazy-E	DEBUT
3	POWER (Sire 25765)	Ice-T	DEBUT
4	SWASS (Nasty Mix 70123)	Sir Mix-a-Lot	DEBUT
5	A SALT WITH A DEADLY PEPA (Next Plateau PL 1011)	Salt-N-Pepa	DEBUT
6	2 HYPE (Select 21628)	Kid N' Play	DEBUT
7	HE'S THE D.J., I'M THE RAPPER (Jive/RCA 1091)	D.J. Jazzy Jeff & The Fresh Prince	DEBUT
8	IT TAKES A NATION OF MILLIONS TO HOLD US BACK (Def Jam/CBS FC 44303)	Public Enemy	DEBUT
9	LET'S GET IT STARTED (Capitol 90924)	M.C. Hammer	DEBUT
10	SUPERSONIC-THE ALBUM (Ruthless/Atlantic 90959)	J.J.Fad	DEBUT
11	TENNAGE LOVE (Def Jam/Columbia 38-08105)	Slick Rick	DEBUT
12	ME & JOE (Egyptian Empire DMSR-00777)	Rodney-O & Joe Cooley	DEBUT
13	ROCK THE HOUSE (Jive/RCA 1026-1)	D.J. Jazzy Jeff & The Fresh Prince	DEBUT
14	MOVE SOMETHIN' (Luke Skywalker 101)	2 Live Crew	DEBUT
15	GRAB IT! (Atlantic 81925)	L'Trimm	DEBUT
16	STRICTLY BUSINESS (Fresh/Sleeping Bag LPRE 80062)	E.P.M.D.	DEBUT
17	ACT A FOOL (Capitol C1-90544)	King Tee	DEBUT
18	LONG LIVE THE KANE (Cold Chillin'/Warner Bros 25731)	Big Daddy Kane	DEBUT
19	IT'S TEE TIME (Profile 1269)	Sweet Tee	DEBUT
20	FOLLOW THE LEADER (Uni/MCA 3)	Eric B. & Rakim	DEBUT
21	N.W.A. (Macola 1057)	N.W.A. And The Posse	DEBUT
22	COOLIN' IN CALI (Geffen/Warner Bros. 24209)	The 7A3	DEBUT
23	IN FULL GEAR (Tommy Boy 1017)	Stetsasonic	DEBUT
24	COMIN' CORRECT IN '88 (Luke Skywalker 1005)	M.C. Shy D	DEBUT
25	RESPECT (Luke Skywalker 103)	Anquette	DEBUT
26	CRITICAL BEAT DOWN (Next Plateau 1013)	Ultramagnetic MC'S	DEBUT
27	IN CONTROL, VOLUME 1 (Cold Chillin'/Warner Bros. 25783)	Marley Marl	DEBUT
28	THE WORLD'S GREATEST ENTERTAINER (Reality/Danya/Fantasy 9658)	Doug E. Fresh & The Get Fresh Crew	DEBUT
29	WHAT TIME IS IT (Gucci/Hot Productions 3309)	Gucci Crew II	DEBUT
30	SO DEF SO FRESH SO STUPID (Gucci/Hot Productions)	Gucci Crew II	DEBUT
31	UNITY (Elektra 60802)	Shinehead	DEBUT
32	HOW YA LIKE ME NOW (Jive/RCA 1079-1-J)	Kool Moe Dee	DEBUT
33	TOUGHER THAN LEATHER (Profile 1265)	Run D.M.C.	DEBUT
34	THE REAL ROXANNE (Select 21627)	The Real Roxanne	DEBUT
35	COMIN' THROUGH (Sire 25774-1)	Rhyme Syndicate	DEBUT
36	GIRLS I GOT 'EM LOCKED (Elektra 60807)	Super Lover Cee & Casanova Rud	DEBUT
37	BORN TO BE WILD (Cold Chillin'/Warner Bros. 25797)	M.C. Shan	DEBUT
38	LET THE HUSTLERS PLAY STEADY B (Jive/RCA 1122)		DEBUT
39	GOIN' OFF (Cold Chillin'/Warner Bros. 25675)	BIZ MARKIE	DEBUT
40	COLORS (Warner Bros. 25713)	Original Soundtrack	DEBUT

one of the hottest hip hop and dance records since "It Takes Two" and could enjoy the same kind of sleeper success.

ASSORTED ACTION: Speaking of **Rob Base & D.J. E-Z Rock**, the duo are smoking up the charts with their second single, "Get on the Dancefloor," for the **Profile** label.... **Boogie Down Productions** is seeing plenty of airwave and dancefloor action with the **Jive** records single "Jack of Spades." The record's B-side features a re-recorded version of "I'm Still #1."... **Geffen's 7A3** are going places with the title cut to their incredible debut album "Coolin' in Cali." The song is just one of many hitbound singles that are waiting in the wings. "Drums of Steel" and "That's How We're Livin'" are worth advance play out of the box.... **Uni/MCA** offer **Eric B. & Rakim's** latest, "The R." This nine-minute remix rivals "Paid in Full" as a classic hip-hop dance cut! ...**London's Wee Papa Girl Rappers** continue to see the **Jive** release "Heat It Up" infiltrate American airwaves, but definitely check out the chart-bound new release, "Soul Mate" which includes killer house and dance mixes. The group's album, *The Beat, the Rhyme, the Noise*, is available on import from **Jive U.K.** and is full of reasons why these girls are one of the best female teams around.

Duff Marlowe

RHYTHM & BLUES

THE BIGGEST NEWS OF THE YEAR so far concerns the upheavals following the decision of **Prince** to fire his entire business and management team. Longtime managers **Cavallo**, **Ruffalo** & **Fagnoli** were given the push, along with accountant **Fred Moultrie** and lawyer **Lee Phillips**.

Prince's new manager is old friend **Albert Magnoli**, who directed *Purple Rain*, but who has no prior management experience. Sources within Prince's organization claim that the singer was frustrated with the sluggish sales of *Lovesexy*, and the complacent attitude that his management company was taking toward his career. It could be that 1989 will be a critical year for Prince and his entire operation.

Meanwhile, former Prince proteges **Wendy & Lisa**, are hitting the road at the end of January to promote their new single, "Are You My Baby," which is due out on February 2 on **Columbia**. The duo's second album is scheduled for release on March 14. The tour will take the ladies through the Midwest



WENDY & LISA

and the South, with possible stops in New York and Philadelphia.

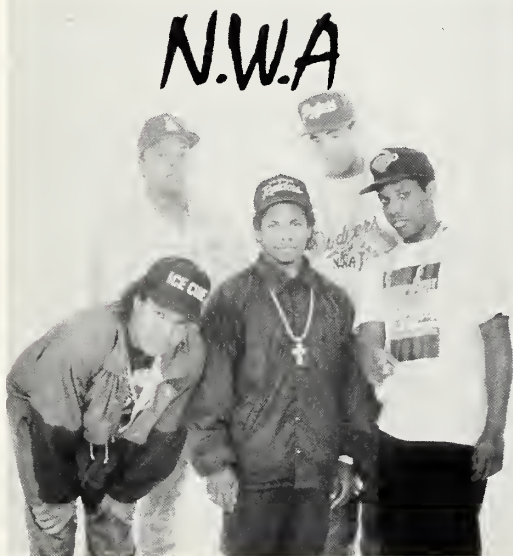
The year-long **Michael Jackson** tour finally ends at the Los Angeles Sports Arena on January 27, and Michael will be donating the net proceeds to **Childhelp U.S.A.**, the largest nonprofit organization combating child abuse in the United States. Meanwhile, the 94-minute longform video, *Moonwalker*, highlighted by "Smooth Criminal," a 42-minute segment about the confrontation between good and evil, has been doing brisk business in the stores.

Both **Arista's Whitney Houston** and **A&M's Shanice Wilson** are currently reviewing songs for inclusion on their next LPs, and apparently Whitney's people are making a conscious effort to make the album more black-sounding, following repeated criticism from the media and the industry.

Gary Taylor, one of the hottest young songwriters around, is currently working with **Lalah Hathaway**, daughter of the late, great **Donny Hathaway**. The album is near completion and should be in the stores soon. Taylor is also working on his own LP for **Virgin** and writing for the **Mac Band**.

RCA is thrilled with the appointment of **Skip Miller** to its black music division. The former Motown president, who worked his way up from the mailroom, is one of the best-liked guys in the business. If he can discover another **Georgio** in 1989, look for a big year from **RCA**, which is determined to break **Jonathan Butler** and **D.J. Jazzy Jeff** wide open in '89.

The success of **Bobby Brown**, currently racing up the



N.W.A.

charts with "Roni," has fueled speculation that the next to leave **New Edition** will be **Ralph Tresvant**. Thus far, however, the group's management has refused to confirm such rumors—hardly surprising considering how well they are doing with the new single, "Can You Stand the Rain."

Everybody is talking about **the Boys**, the teenagers from California who are being compared with the Jackson Five in their early years. The Boys are comprised of the four **Abdul-Samad** brothers—**Khiry**, 14, **Hakeem**, 13, **Tajh**, 11, and **Bilal**, 9. As for comparisons with the Jacksons, the Boys are flattered but are quick to point out that they, unlike anyone else, do flips on stage. **Motown** has just released a 12" single, "Lucky Charm," from the debut LP. The **L.A. & Babyface** mix includes a radio edit, instrumental and "Cusapella" version, and although not as strong as "Dial My Heart," it should keep the Boys' name in the public eye.

Michael Hepworth

R&B LPs

1	Karyn White (Warner Bros. 25637)	Karyn White	3	18
2	GIVING YOU THE BEST THAT I GOT (Elektra 60827)	Anita Baker	1	13
3	ANY LOVE (Epic 44308)	Luther Vandross	2	15
4	MESSAGE FROM THE BOYS (Motown 6260)	The Boys	4	13
5	DON'T BE CRUEL (P) (MCA 42185)	Bobby Brown	5	28
6	Guy (MCA 42176)	Guy	8	28
7	HEART BREAK (P) (MCA 42207)	New Edition	10	28
8	2 HYPE (Select 21628)	Kid N' Play	8	10
9	JUST COOLIN' (Atlantic 81926)	Leverit	7	10
10	LET'S GET IT STARTED (Capitol 90924)	M.C. Hammer	13	12
11	IT TAKES TWO (Profile 1267)	Rob Base & DJ Easy Rock	6	17
12	SILHOUTTE (Arista 8457)	Kenny G	11	14
13	DON'T LET LOVE SLIP AWAY (Capitol 48987) (G)	Freddie Jackson	12	25
14	EAZY DUZ IT (Priority 57160)	Eazy-E	17	10
15	MACHISMO (Atlanta Artist 886 002)	Cameo	15	13
16	TODAY (Motown 6261)	Today	21	8
17	CK (Warner Bros. 25707)	Chaka Khan	22	7
18	HEART'S HORIZON (Reprise 25778)	Al Jarreau	23	7
19	AFFAIR (Tabu 44148)	Cherrelle	14	10
20	IN EFFECT MODE (P) (Warner Bros. 25662-1)	Al B. Sure	16	37
21	MAKE IT LAST (P) (Elektra 60763)	Keith Sweat	20	53
22	POWER (Sire 25765)	Ice - T	19	17
23	A SALT WITH A DEADLY PEPA (Next Plateau PL 1011)	Salt-N-Pepa	18	24
24	ME, MYSELF & I (Columbia FC 44409)	Cheryl "Pepsi" Riley	24	16
25	OASIS (Atlantic 81916)	Roberta Flack	25	10
26	MIDNIGHT STAR (Solar/Capitol 72564)	Midnight Star	26	14
27	SWASS (Nasty Mix 70123)	Sir Mix-A-Lot	28	21
28	VESTA 4 U (A&M 5223)	Vesta	27	11
29	THE LOVER IN ME (MCA 42249)	Sheena Easton	29	9
30	IT'S TEE TIME (Profile 1269)	Sweet Tee	30	7
31	WHO? (Wing/PolyGram 422 835 549-1)	Tony! Toni! Toné!	32	38
32	ME AND JOE (Egyptian Empire 00777)	Rodney O & Joe Cooley	36	9
33	2ND WAVE (Columbia 44284)	Surface	31	12
34	TO CHANGE AND/OR MAKE A DIFFERENCE (Arista 8533)	Kiara	35	18
35	THE REAL ROXANNE (Select 21627)	The Real Roxanne	37	7
36	GERALD ALSTON (Motown 6265)	Gerald Alston	DEBUT	
37	FOREVER YOUR GIRL (Virgin 90943)	Paula Abdul	42	2
38	THE GREAT ADVENTURES OF SLICK RICK (Def Jam 40513)	Slick Rick	DEBUT	
39	STRONGER THAN PRIDE (P) (Epic OE 44210)	Sade	39	35
40	IT TAKES A NATION (Def Jam BFW 44303)	Public Enemy	34	28
41	THE RIGHT STUFF (Wing/PolyGram 835 694-1)	Vanessa Williams	41	31
42	I WANNA HAVE FUN (Jive/RCA 1150)	Samantha Fox	44	6
43	HANGIN' TOUGH (Columbia 40985)	New Kids On The Block	48	11
44	MORE THAN FRIENDS (Jive 1136)	Jonathan Butler	33	13
45	TAKE U BACK TO MY PLACE (Orpheus 75600)	Z-Looke	50	2
46	LONG LIVE THE KANE (Cold Chillin'/Warner Bros 25731)	Big Daddy Kane	40	28
47	RESPECT (Luke Skywalker 103)	Anquette	60	9
48	COOLIN' IN CALI (Geffen 24209)	The 7A3	46	7
49	ACT A FOOL (Capitol 90544)	King Tee	49	2
50	TWICE THE LOVE (Warner Bros. 25705)	George Benson	53	18
51	BERMUDA NIGHTS (Atlantic 81919)	Gerald Albright	52	8
52	INTUITION (Capitol 48335)	Angela Bofill	38	9
53	JOY (G) (Elektra 60775)	Teddy Pendergrass	47	37
54	WHAT TIME IS IT (Gucci 3309)	Gucci Crew II	71	
55	WHERE'S THE PARTY AT? (Sleeping Bag 42016)	Cash Money & Marvolous	DEBUT	
56	DESTINATION LOVE (Polydor/PolyGram 837 556)	Rene Moore	57	7
57	HEAVEN (Capitol 90959)	BeBe & CeCe Winans	DEBUT	
58	BAD (P/6) (Epic 40600)	Michael Jackson	55	7
59	CONSCIOUS PARTY (Virgin 90878)	Ziggy Marley	43	14
60	STRICTLY BUSINESS (Fresh/Sleeping Bag LPRE 82006)	E.P.M.D.	54	33
61	GEORGIO (Motown 6263)	Georgio	63	2
62	LET IT BE ME (MCA 42250)	Robert Brookins	72	2
63	I WANT IT (Orpheus 75601)	Aleese Simmons	DEBUT	
64	LIFE IN THE CITY (Bentley 8500)	Split Image	64	2
65	SWEET OBSESSION (Epic 44419)	Sweet Obsession	62	11
66	TO THE BATMOBILE LET'S GO (Fresh 82009)	The Todd Terry Project	61	2
67	RUFF & READY (MCA 42198)	RFTW	51	16
68	IN CONTROL VOLUME 1 (Cold Chillin' 25783)	Marley Marl	45	18
69	HE'S THE D.J., I'M THE RAPPER D.J. JAZZY JEFF (Jive/RCA 1091)	D.J. Jazzy Jeff	57	2
70	AS GOOD AS IT GETS (Columbia 44322)	Deniece Williams	67	12
71	HITTIN' WHERE IT HURTS (Malaco 7447)	Denise LaSalle	70	2
72	SIMPLE PLEASURES (P) (EMI-Manhattan 48059)	Bobby McFerrin	56	22
73	ONE LOVE-ONE DREAM (A&M SP 5205)	Jeffrey Osborne	59	23
74	TROOP (Atlantic 81851)	Troop	68	29
75	CRITICAL BEAT DOWN (Next Plateau 1013)	Ultramagnetic MC's	65	6

WESTERN REGION

CHR

■ High Movers*

1. Lost in Your Eyes (Atlantic) Debbie Gibson
2. Paradise City (Geffen) Guns N' Roses
3. Don't Tell Me Lies (A&M) Breathe
4. Just Because (Elektra) Anita Baker
5. Girl You Know It's True (Arista) Milli Vanilli

■ Most Added**

1. Just Because (Elektra) Anita Baker
2. Cryin' (EMI) Vixen
3. Across the Miles (Scotti Bros.) Survivor
4. 24/7 (4th & B'Way) Dino
5. You're Not Alone (Reprise) Chicago

BLACK CONTEMPORARY

■ High Movers*

1. Turn My Back on You (Epic) Sade
2. Kisses Don't Lie (EMI) Evelyn King
3. Teddy's Jam (MCA) Guy
4. She Won't Talk to Me (Epic) Luther Vandross
5. Take Me Where You Want To (Motown) Gerald Alston

■ Most Added**

1. Just Coolin' (Atlantic) Levert
2. Joy and Pain (Oceana) Donna Allen
3. All I Want Is Forever (Epic) James Taylor and Regina Belle
3. Me, Myself and I (Columbia) Cheryl Pepsii Riley
5. With Each Beat of My Heart (Motown) Stevie Wonder

COUNTRY

■ High Movers*

1. Don't You Ever Get Tired (Of Hurting Me) (RCA) Ronnie Milsap
2. Honey I Dare You (Warner Bros.) Southern Pacific
3. Down That Road Tonight (Warner Bros.) Nitty Gritty Dirt Band
4. New Fool at an Old Game (MCA) Reba McEntire
5. Come As You Were (Capitol) T. Graham Brown

■ Most Added**

1. Old Coyote Town (Capitol) Don Williams
2. Hit the Ground Runnin' (16th Avenue) John Conlee
3. Fair Shake (RCA) Foster & Lloyd
4. Help Me Get Over You (A&M) Wagoneers
5. I'm No Stranger to the Rain (RCA) Keith Whitley

SOUTH CENTRAL REGION

CHR

■ High Movers*

1. Lost in Your Eyes (Atlantic) Debbie Gibson
2. You're Not Alone (Reprise) Chicago
3. Paradise City (Geffen) Guns N' Roses
4. The Living Years (Atlantic) Mike & The Mechanics
5. Just Because (Elektra) Anita Baker

■ Most Added**

1. Roni (MCA) Bobby Brown
2. You're Not Alone (Reprise) Chicago
3. Don't Tell Me Lies (A&M) Breathe
4. Cryin' (EMI) Vixen
5. The Last Mile (Mercury/PolyGram) Cinderella

BLACK CONTEMPORARY

■ High Movers*

1. I Want To Be Your Lover (Epic) Luther Vandross
2. This Time (Epic) Kiara
3. Dreamin' (PolyGram) Vanessa Williams
4. Turn My Back on You (Epic) Sade
5. Take Me Where You Want To (Motown) Gerald Alston

■ Most Added**

1. Straight Up (Atlantic) Paula Abdul
2. Girl I Got My Eyes on You (Motown) Today
3. Just Coolin' (Atlantic) Levert
4. Cutie Pie (Atlantic) L'Trimm
5. All I Want Is Forever (Epic) James Taylor and Regina Belle

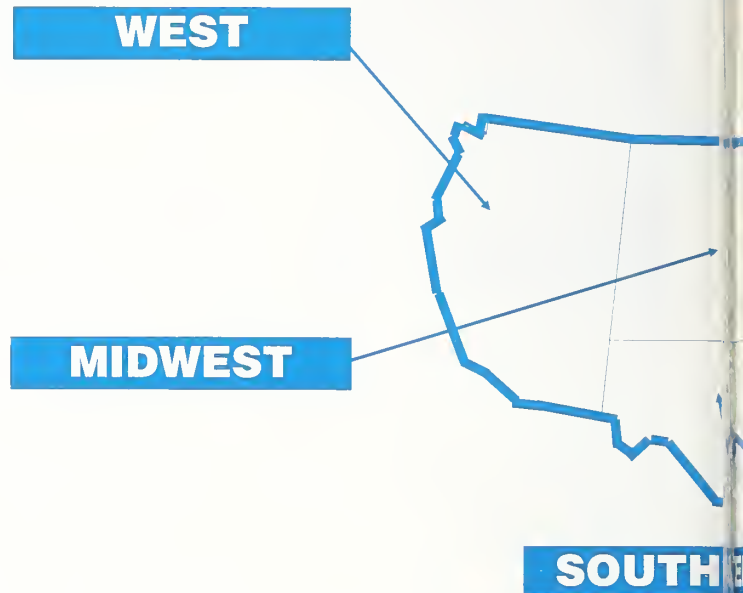
COUNTRY

■ High Movers*

1. Don't You Ever Get Tired (Of Hurting Me) (RCA) Ronnie Milsap

CASH BOX R

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



2. New Fool at an Old Game (MCA) Reba McEntire
3. From a Jack to a King (Columbia) Ricky Van Shelton
4. Heartbreak Hill (Reprise) Emmylou Harris
5. I'm a One Woman Man (Epic) George Jones

■ Most Added**

1. I'm No Stranger to the Rain (RCA) Keith Whitley
2. Who You Gonna Blame It on This Time (Columbia) Vern Gosdin
3. Hit the Ground Runnin' (16th Avenue) John Conlee
4. Tennessee Nights (Warner Bros.) Crystal Gayle
5. Old Coyote Town (Capitol) Don Williams

MIDWESTERN REGION

CHR

■ High Movers*

1. Lost in Your Eyes (Atlantic) Debbie Gibson
2. Don't Tell Me Lies (A&M) Breathe
3. The Living Years (Atlantic) Mike + The Mechanics
4. Give Me the Keys (And I'll Drive You Crazy) (Chrysalis) Huey Lewis & The News
5. Paradise City (Geffen) Guns N' Roses

■ Most Added**

1. Paradise City (Geffen) Guns N' Roses
2. Lost in Your Eyes (Atlantic) Debbie Gibson
3. Cryin' (EMI) Vixen
4. The Living Years (Atlantic) Mike + The Mechanics
5. Walking the Dinosaur (Chrysalis) Was (Not Was)

BLACK CONTEMPORARY

■ High Movers*

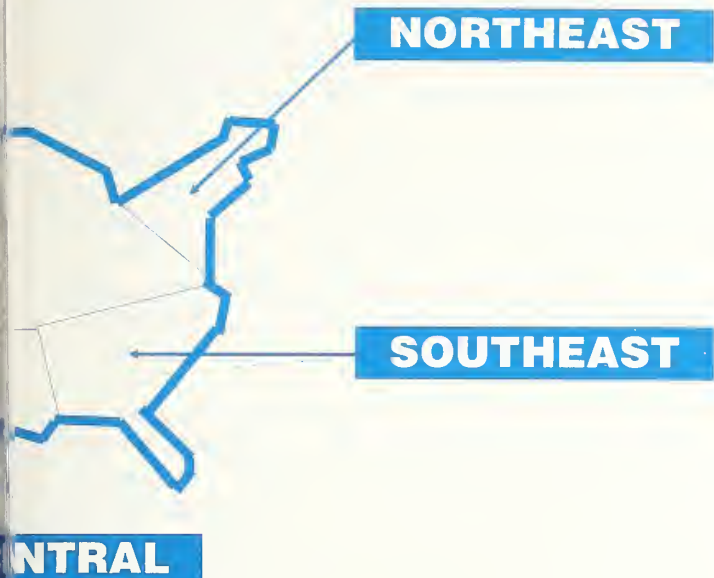
1. Wild Thing (Delicious Vinyl) Tone Loc
2. I Don't Want 2 Be Alone (Motown) Gerogio
3. I Wanna Have Some Fun (Jive/RCA) Samantha Fox
4. Cutie Pie (Atlantic) L'Trimm
5. Baby Doll (PolyGram) Tony!Toni!Tone!

■ Most Added**

1. Just Coolin' (Atlantic) Levert
2. You and I Got a Thang (Capitol) Freddie Jackson
3. Closer Than Friends (Columbia) Surface
4. Cutie Pie (Atlantic) L'Trimm
5. With Each Beat of My Heart (Motown) Stevie Wonder

DIO REPORT

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



COUNTRY

High Movers*

1. Honey I Dare You (Warner Bros.) Southern Pacific
2. Don't You Ever Get Tired (Of Hurting Me) (RCA) Ronnie Milsap
3. I'm a One Woman Man (Epic) George Jones
4. I Wish I Was Still in Your Dreams (MCA) Conway Twitty
5. New Fool at an Old Game (MCA) Reba McEntire

Most Added**

1. Who You Gonna Blame It on This Time (Columbia) Vern Gosdin
2. Hit the Ground Runnin' (16th Avenue) John Conlee
3. Baby's Gotten Good at Goodbye (MCA) George Strait
4. Old Coyote Town (Capitol) Don Williams
5. From a Jack to a King (Columbia) Ricky Van Shelton

NORTHEASTERN REGION

CHR

High Movers*

1. Lost in Your Eyes (Atlantic) Debbie Gibson
2. She Wants To Dance With Me (RCA) Rick Astley
3. You Got It (Columbia) New Kids On The Block
4. Angel of Harlem (Island) U2
5. When I'm With You (Capitol) Sheriff

Most Added**

1. Lost in Your Eyes (Atlantic) Debbie Gibson
2. Cryin' (EMI) Vixen
3. Got It Made (Atlantic) CSN&Y
4. Don't Tell Me Lies (A&M) Breathe
5. Tell Her (Columbia) Eddie Money

BLACK CONTEMPORARY

High Movers*

1. Take Me Where You Want To (Motown) Gerald Alston
2. Killing Me Softly (Warner Bros.) Al B. Sure
3. So Good (Warner Bros.) Al Jarreau
4. Turn My Back on You (Epic) Sade

Most Added**

1. Just Coolin' (Atlantic) Levert
2. Lucky Charm (Motown) The Boys
3. You and I Got a Thang (Capitol) Freddie Jackson

4. Me, Myself and I (Columbia) Cheryl Pepsii Riley
5. Closer Than Friends (Columbia) Surface

COUNTRY

High Movers*

1. Don't You Ever Get Tired (Of Hurting Me) (RCA) Ronnie Milsap
2. Down That Road Tonight (Warner Bros.) Nitty Gritty Dirt Band
3. 'Til You Cry (RCA) Eddy Raven
4. Honey I Dare You (Warner Bros.) Southern Pacific
5. From a Jack To a King (Columbia) Ricky Van Shelton

Most Added**

1. I'm No Stranger to the Rain (RCA) Keith Whitley
2. Fair Shake (RCA) Foster & Lloyd
3. Old Coyote Town (Capitol) Don Williams
4. Hit the Ground Runnin' (16th Avenue) John Conlee
5. Help Me Get Over You (A&M) Wagoneers

SOUTHEASTERN REGION

CHR

High Movers*

1. Straight Up (Atlantic) Paula Abdul
2. Lost in Your Eyes (Atlantic) Debbie Gibson
3. Roni (MCA) Bobby Brown
4. The Living Years (Atlantic) Mike & The Mechanics
5. You Got It (Columbia) New Kids On The Block

Most Added**

1. Cryin' (EMI) Vixen
2. Paradise City (Geffen) Guns N' Roses
3. Don't Tell Me Lies (A&M) Breathe
4. Just Because (Elektra) Anita Baker
5. The Love in Your Eyes (Columbia) Eddie Money

BLACK CONTEMPORARY

High Movers*

1. Dreamin' (PolyGram) Vanessa Williams
2. This Time (Epic) Kiara
3. Kisses Don't Lie (EMI) Evelyn King
4. I Wanna Have Some Fun (Jive/RCA) Samantha Fox
5. I Want To Be Your Lover (EMI) Aleese Simmons

Most Added**

1. Just Coolin' (Atlantic) Levert
2. Joy and Pain (Oceana) Donna Allen
3. With Each Beat of My Heart (Motown) Stevie Wonder
4. Luckey Charm (Motown) Stevie Wonder
5. I Got My Eyes on You (Motown) Today

COUNTRY

High Movers*

1. Honey I Dare You (Warner Bros.) Southern Pacific
2. 'Til You Cry (RCA) Eddy Raven
3. Come As You Were (Capitol) T. Graham Brown
4. Don't You Ever Get Tired (Of Hurting Me) (RCA) Ronnie Milsap
5. From a Jack To a King (Columbia) Ricky Van Shelton

Most Added

1. Baby's Gotten Good at Goodbye (MCA) George Strait
2. From a Jack To a King (Columbia) Ricky Van Shelton
3. I'm No Stranger to The Rain (RCA) Keith Whitley
4. Fair Shake (RCA) Foster & Lloyd
5. Hit the Ground Runnin' (16th Avenue) John Conlee

GUARANTEED NATIONAL HITS

CHR***

The Living Years
Mike & The Mechanics
(Capitol)

BLACK CONTEMPORARY***

Just Coolin'
Levert
(Atlantic)

COUNTRY***

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

CASH BOX CHARTS

TOP 200 ALBUMS



Highest Debut: Lou Reed

1	VOLUME ONE (P) (Wilbury/Warner Bros. 25796)WEA 9.98	TRAVELING WILBURYS	1	12
2	APPETITE FOR DESTRUCTION (P/6) (Geffen GHS 24148)WEA 8.98	GUNS N' ROSES	2	74
3	DON'T BE CRUEL (P/2) (MCA 42185)MCA 8.98	BOBBY BROWN	3	29
4	GIVING YOU THE BEST THAT I GOT (P/2) (Elektra 60827)WEA 8.98	ANITA BAKER	4	13
5	G N' R LIES (Geffen GHS 24198)WEA 8.98	GUNS N' ROSES	8	7
6	OPEN UP AND SAY...AHH!(P/3) (Enigma C1-48493)CAP 8.98	POISON	6	37
7	HYSTERIA(P/8)(Mercury 830 675-1)POL 9.98	DEF LEPPARD	7	75
8	NEW JERSEY (P/3)(Mercury 836 345-1)POL	BON JOVI	5	17
9	SHOOTING RUBBERBANDS AT THE STARS (G) (Geffen GHS 24192)WEA 8.98	EDIE BRICKELL & NEW BOHEMIANS	11	17
10	RATTLE AND HUM (G) (Island 91003)WEA 14.98	U2	9	14
11	COCKTAIL (P/3) (Elektra 60806)WEA 9.98	Original Motion Picture Soundtrack	10	23
12	SILHOUETTE (P) (Arista AL-8457)RCA 9.98	KENNY G	12	15
13	LIVE DELICATE SOUND OF THUNDER (Columbia PC2 44484)CBS	PINK FLOYD	13	8
14	GREATEST HITS (Columbia OC 44493)CBS	JOURNEY	15	9
15	GREEN (Warner Bros. 25795)WEA 9.98	R.E.M.	13	10
16	GREATEST HITS (Warner Bros. 25801)WEA 9.98	FLEETWOOD MAC	16	8
17	AMERICAN DREAM (Atlantic 7 81888)WEA 9.98	CROSBY, STILLS, NASH & YOUNG	16	9
18	REACH FOR THE SKY (Atlantic 81929-1)WEA 9.98	RATT	20	11
19	ANY LOVE (Epic OE 44308)CBS	LUTHER VANDROSS	18	15
20	FAITH (P/6) (Columbia OC 40867)CBS	GEORGE MICHAEL	21	62
21	TILL I LOVED YOU (P) (Columbia OC 40880)CBS	BARBRA STREISAND	19	12
22	KICK (P/3) (Atlantic 81796-1)WEA 9.98	INXS	23	64
23	HOLD AN OLD FRIEND'S HAND (MCA 6267) MCA 8.98	TIFFANY	25	8
24	TRACY CHAPMAN (P/2) (Elektra 60774)WEA 8.98		26	41
25	OU812 (P/2) (Warner Bros.25732)WEA 9.98	VAN HALEN	24	33
26	LONG COLD WINTER (P/2) (Mercury 834 612-1)POL	CINDERELLA	22	28
27	SMASHES, THRASHES & HITS (Mercury 836 427-1)POL	KISS	27	9
28	WINGER (Atlantic 81867)WEA 8.98		35	17
29	HEART BREAK(P/6)(MCA 42207)MCA 8.98	NEW EDITION	30	19
30	KARYN WHITE (Warner Bros. 25637)WEA 8.98		36	18
31	IT TAKES TWO (G) (Profile PRO-1267)IND 8.98	ROB BASE & D.J. E-Z ROCK	32	18
32	ROLL WITH IT (Virgin 90946)WEA 9.98 (P/2)	STEVE WINWOOD	28	30
33	...AND JUSTICE FOR ALL (P) (Elektra 60812)WEA 9.98	METALLICA	29	19
34	TELL IT TO MY HEART (P) (Arista AL 8529)RCA 8.98	TAYLOR DAYNE	37	54
35	EVERYTHING (G) (Columbia OC 44056)CBS	THE BANGLES	34	13
36	WILD, WILD WEST (G) (Atlantic 81871)WEA 8.98	THE ESCAPE CLUB	31	20
37	BIG THING (G) (Capitol C1-90958)CAP 8.98	DURANDURAN	40	13
38	FOREVER YOUR GIRL (Virgin 90943)WEA 8.98	PAULA ABDUL	68	9
39	PRIDE (P) (Atlantic 81768)WEA 8.98	WHITE LION	70	64
40	BULLETBOYS (Warner Bros. 25782)WEA 8.98		46	12
41	MESSAGES FROM THE BOYS (Motown MOT-6260) MCA 8.98	THE BOYS	53	14
42	UP YOUR ALLEY (G) (Blackheart FZ 44146) CBS	JOAN JETT	52	36
43	DREAMING #11 (Relativity 88561-8265)IND 6.98	JOE SATRIANI	43	10
44	EAZY-DUZ-IT (Priority/Ruthless 4XL57100)IND 8.98	EAZY-E	47	11
45	INFORMATION SOCIETY (G) (Tommy Boy TBLP 25691)WEA 8.98		45	26
46	VIVID (Epic BFE 44099)CBS	LIVING COLOUR	62	11
47	GUY (G) (MCA 42176)MCA 8.98	GUY	55	25
48	OUT OF ORDER (P) (Warner Bros. 25684)WEA 9.98	ROD STEWART	49	35
49	19 (G) (Reprise 25714)WEA 9.98	CHICAGO	48	29

50	ALL THAT JAZZ (G) (Virgin/A&M SP 5163) RCA 8.98	BREATHE	39	34
51	HAVE YOU SEEN ME LATELY? (Warner Bros. 25748)WEA 9.98	SAM KINISON	42	10
52	NO REST FOR THE WICKED (G) (CBS OZ 44245)CBS	OZZY OSBOURNE	33	15
53	MAKE IT LAST FOREVER (P/2) (Elektra 60763)WEA 8.98	KEITH SWEAT	44	59
54	A SHOW OF HANDS(Mercury 836 346-1)POL	RUSH	188	2
55	TIME AND TIDE (G) (Epic BFE 40767) CBS	BASIA	51	33
56	SWASS (Nasty Mix 70123)IND	SIR MIX-A-LOT	59	18
57	IN EFFECT MODE (P) (Uptown/Warner Bros. 25662)WEA 8.98	AL B. SURE!	41	38
58	BAD (P/6) (Epic OE 40600)CBS	MICHAEL JACKSON	67	71
59	JUST COOLIN' (Atlantic 81926)WEA 9.98	LEVERT	61	11
60	POWER (G) (Sire 25765) WEA 8.98	ICE-T	54	18
61	HANGIN' TOUGH (G) (Columbia FC 40985)CBS	NEW KIDS ON THE BLOCK	64	22
62	EPONYMOUS (I.R.S. 6262)MCA 8.98	R.E.M.	66	15
63	BUSTER (Atlantic 81905)WEA 9.98	Original Motion Picture Soundtrack	63	17
64	I WANNA HAVE SOME FUN (RCA 1150-1-J)RCA 9.98	SAMANTHA FOX	81	11
65	THE BEST YEARS OF OUR LIVES (Columbia OC 45025)CBS	NEIL DIAMOND	89	5
66	BEAST FROM THE EAST (Elektra 60823)WEA 13.98	DOKKEN	38	9
67	BRITNY FOX (G) (Columbia BFC 44140)CBS 8.98		56	25
68	TALK IS CHEAP (Virgin 90973)WEA 9.98	KEITH RICHARDS	50	15
69	HEART'S HORIZON (Reprise 25778)WEA 9.98	AL JARREAU	79	9
70	HEAVY NOVA (P) (EMI-Manhattan E1-48057)CAP 9.98	ROBERT PALMER	69	29
71	REEL LIFE (RCA 8414-1-R)RCA 8.98	BOY MEETS GIRL	75	12
72	DANGEROUS AGE (Atlantic 7 81884-1)WEA 9.98	BAD COMPANY	64	21
73	SHERIFF (Capitol C1-91216)CAP 6.98	SHERIFF	111	2
74	NOTHING TO LOSE (Columbia OC 44302)CBS	EDDIE MONEY	72	15
75	COPPERHEAD ROAD (Uni Uni-7)MCA 8.98	STEVE EARLE	83	13
76	LAP OF LUXURY (P) (Epic OE 40922)CBS	CHEAP TRICK	76	39
77	2 HYPE (Select SEL 21628)IND 8.98	KID 'N PLAY	86	10
78	STRONGER THAN PRIDE (P) (Epic OE 44210)CBS	SADE	74	35
79	INTROSPECTIVE (G) (EMI-Manhattan E1-90868)CAP 8.98	PET SHOP BOYS	71	13
80	TODAY (Motown MOT-6261)MCA 8.98		117	8
81	THE INNOCENTS (Sire/Warner Bros. 25730)WEA 8.98	ERASURE	124	33
82	THE LOVER IN ME (MCA MCA42249)MCA 8.98	SHEENA EASTON	88	10
83	KYLIE (Geffen GHS 24195)WEA 8.98	KYLIE MINOGUE	82	26
84	VIXEN (EMI 46991)CAP 9.98		91	16
85	DIRTY DANCING (P/10) (RCA 6408-1-R)RCA 9.98	Original Motion Picture Soundtrack	56	70
86	LET'S GET IT STARTED (Capitol C1-90924)CAP 8.98	M.C. HAMMER	116	14
87	A SALT WITH A DEADLY PEPA (G)(Next Plateau PL 1011)IND 8.98	SALT-N-PEPA	80	25
88	SHORT SHARP SHOCKED (Mercury 834 924 1)POL	MICHELE SHOCKED	84	18
89	MACHISMO (G) (Atlanta Artists/PolyGram 836 002-1)POL	CAMEO	60	13
90	LABOUR OF LOVE (P) (A&M 4980)RCA 8.98	UB40	73	21
91	NEW YORK (Sire 25829)WEA 9.98	LOU REED	DEBUT	
92	FISHERMAN'S BLUES (Chrysalis 41589)CBS	THE WATERBOYS	97	9
93	HOLD ME IN YOUR ARMS (RCA 8589-1-R)RCA 8.98	RICK ASTLEY	DEBUT	
94	BLOW MY FUSE (Atlantic 7 81877-1)WEA 8.98	KIX	104	17
95	A FRESH AIRE CHRISTMAS(G) (American Gramophone AG 1988)IND 9.98	MANNHEIM STEAMROLLER	57	10
96	MELISSA ETHERIDGE (Island 90875)WEA 8.98		100	19
97	SIMPLE PLEASURES (P) (EMI-Manhattan E1-49059)CAP 9.98	BOBBY McFERRIN	76	42
98	IMAGINE: JOHN LENNON (Capitol C1-90803)CAP 14.98	Original Motion Picture Soundtrack	78	15
99	IN MY TRIBE (G) (Elektra 60738)WEA 8.98	10,000 MANIACS	95	52
100	IT TAKES A NATION OF MILLIONS TO HOLD US BACK (G) (Def Jam FC 44303)CBS	PUBLIC ENEMY	102	28
101	SEE THE LIGHT (Arista AL 8553)RCA 8.98	THE JEFF HEALEY BAND	96	13
102	STAY AWAKE (A&M SP 3918)RCA 8.98	VARIOUS ARTISTS	85	13
103	MIDNIGHT STAR (Solar 72564)CAP 8.98		101	15
104	CK (Warner Bros. 25707)WEA 9.98	CHAKA KHAN	106	8
105	MONEY FOR NOTHING (Warner Bros. 25794)WEA 9.98	DIRE STRAITS	93	12
106	LIVING YEARS (Atlantic 81923-1)WEA 9.98	MIKE & THE MECHANICS	113	11
107	WILL TO POWER (Epic FE 40940)CBS		99	22
108	3 (Slash/Warner Bros. 25819)WEA 9.98	VIOLENT FEMMES	DEBUT	

121	THE JOSHUA TREE (P/S) (Island/Atlantic 90581)WEA 9.98	U2	130	96
122	GIPSY KINGS (Elektra Musician 60845)WEA 9.98		127	7
123	SUPERSONIC-THE ALBUM (G) (Atco/Atlantic 90959)WEA 8.98	J. J. FADD	107	27
124	THE TRINITY SESSION (RCA 8568-1-R)RCA 8.98	COWBOY JUNKIES	148	2
125	THIS WOMAN (G) (RCA 8369-1)RCA 8.98	K.T. OSLIN	126	18
126	LINCOLN (Bar None/Restless 72500)CAP 8.98	THEY MIGHT BE GIANTS	153	2
127	NEGOTIATIONS AND LOVE SONGS 1971-1986 (Warner Bros. 25789)WEA 8.98	PAUL SIMON	117	13
128	MOVE SOMETHIN' (G) (Luke Skywalker XR 101)IND 8.98	2 LIVE CREW	132	37
129	LOVE JUNK (Chrysalis 41675)CBS	THE PURSUIT OF HAPPINESS	155	5
130	LOVING PROOF (G) (Columbia FC 44221)CBS	RICKY VAN SHELTON	135	16
131	NOTHING'S SHOCKING (Warner Bros. 25727)WEA 8.98	JANE'S ADDICTION	133	21
132	2ND WAVE (Columbia FC 44284)CBS	SURFACE	125	13
133	ROCK THE HOUSE (G) (Jive 1026-1-J)RCA 8.98	D.J. JAZZY JEFF & THE FRESH PRINCE	133	7
134	A WINTER SOLSTICE II (Windham Hill WH1077)RCA 9.98	VARIOUS ARTISTS	110	8
135	RAPTURE (P/4) (Elektra 9-60444)WEA 8.98	ANITA BAKER	136	147
136	BEACHES: Original Motion Picture Soundtrack (Atlantic 81933)WEA 9.98	BETTE MIDLER	140	2
137	ME & JOE (Egyptian Empire DMSR-00777)IND 8.98	RODNEY-O JOE COOLEY	131	9
138	DIESEL AND DUST (P) (Columbia BFC 40967)CBS	MIDNIGHT OIL	127	51
139	MYSTERY OF BULGARIAN VOICES (Nonesuch/Explorer 79165)WEA 9.98	THE BULGARIAN FEMALE RADIO & T.V. CHOIR	144	6
140	CONSCIOUS PARTY (P) (Virgin 90378-1)WEA 8.98	ZIGGY MARLEY AND THE MELODY MAKERS	136	41
141	OASIS (Atlantic 81916)WEA 9.98	ROBERTA FLACK	123	11
142	DON'T LET LOVE SLIP AWAY (G)(Capitol C1-48987)CAP 8.98	FREDDIE JACKSON	119	25
143	UB40 (A&M SP5213)RCA 8.98	UB40	103	24
144	ACT A FOOL (Capitol C1-90544)CAP 8.98	KING TEE	164	8
145	OLD 8X10 (P) (Warner Bros 25738)WEA 8.98	RANDY TRAVIS	145	27
146	GRAB IT! (Atlantic 81925)WEA 8.98	L'TRIMM	143	14
147	ROCK & ROLL STRATEGY (A&M SP 5218)RCA 8.98	THIRTY-EIGHT SPECIAL	138	14
148	SCROOGED (A&M SP 3921)RCA 9.98	Original Motion Picture Soundtrack	113	8
149	VOICES & IMAGES (Atlantic 81886)WEA 8.98	CAMOUFLAGE	168	2
150	LET IT ROLL (Warner Bros. 25750)WEA 9.98	LITTLE FEAT	115	24
151	UNION (A&M SP 5175)RCA 8.98	TONI CHILDS	151	29
152	WHAT TIME IS IT (Gucci 3309)IND 8.98	GUCCI CREW II	DEBUT	
153	LIFE'S TOO GOOD (Elektra 60801)WEA 8.98	THE SUGARCUBES	147	33
154	BOYS CLUB (MCA 42242)MCA 8.98		DEBUT	
155	RUMBLE (Columbia FC 44186)CBS	TOMMY CONWELL AND THE YOUNG RUMBLERS	159	22
156	RADIO ONE (Rykodisc RCD 20078)IND 13.98	THE JIMI HENDRIX EXPERIENCE	145	10
157	WATERMARK (Geffen GHS 24233)WEA 8.98	ENYA	DEBUT	
158	LET IT LOOSE (P/2) (Epic OE 40769)CBS	GLORIA ESTEFAN AND MIAMI SOUND MACHINE	155	85
159	GREATEST HITS (G) (Curb/RCA 8318-1-R)RCA 9.98	THE JUDDS	163	23
160	EVERYTHING'S DIFFERENT NOW (Epic OE 44041)CBS	TIL TUESDAY	121	11
161	STRICTLY BUSINESS (G) (Fresh/Sleeping Bag LPRE 82006)IND 8.98	E.P.M.D.	150	32
162	SURFING WITH THE ALIEN (Relativity/Important 8193)IND 8.98	JOE SATRIANI	177	50
163	GEMS (Columbia FC 44487)CBS	AEROSMITH	141	9
164	IT'S TEE TIME (Profile 1269)IND 8.98	SWEET TEE	162	7
165	BLUE BELL KNOLL (Capitol C1-90892)CAP 9.98	COCTEAU TWINS	152	16
166	FOR THE LONELY: AN ANTHOLOGY, 1956-65 (Rhino 71493)CAP 14.98	ROY ORBISON	174	2
167	BOINGO ALIVE (MCA 2-8030)MCA 10.98	OINGO BOINGO	154	16
168	SHADAY (Sire 25826)WEA 8.98	OFRA HAZA	183	2
169	PHANTOM OF THE OPERA (G) (Polydor 831273-1)POL	ORIGINAL LONDON CAST	169	50
170	REG STRIKES BACK (G) (MCA 6240)MCA 9.98	ELTON JOHN	158	30
171	LONG LIVE THE KANE (Cold Chillin' 25731)WEA 8.98	BIG DADDY KANE	161	26

172	ME, MYSELF AND I (Columbia 44409)CBS	CHERYL "PEPSII" RILEY	130	14
173	OUT OF THE BLUE (P/3) (Atlantic ATL 81780)WEA 8.98	DEBBIE GIBSON	165	74
174	A PLACE LIKE THIS (EMI E1-48359)CAP 9.98	ROBBIE NEVIL	159	11
175	JULIA FORDHAM (Virgin 90955)WEA 8.98	JULIA FORDHAM	184	2
176	WHENEVER YOU NEED SOMEBODY (P) (RCA 6822-1-R)RCA 8.98	RICK ASTLEY	174	53
177	PEOPLE (London/PolyGram 828 101-1)POL	HOTHOUSE FLOWERS	166	21
178	16 LOVERS LANE (Capitol C1-91230)CAP 8.98	THE GO-BETWEENS	178	5
179	THE BEST OF EARTH, WIND & FIRE VOL. II (Columbia OC 45013)CBS	EARTH, WIND & FIRE	171	7
180	MAXI PRIEST (Virgin 90957)WEA 8.98	MAXI PRIEST	189	2
181	IF MY ANCESTORS COULD SEE ME NOW (Polydor/PolyGram 834 896-1)POL	IVAN NEVILLE	177	6
182	STATE OF EUPHORIA (Megaforce/Island 91004)WEA 8.98	ANTHRAX	149	17
183	RUFF 'N' READY (MCA 42198)MCA 8.98	READY FOR THE WORLD	157	17
184	INTRODUCING THE HARDLINE ACCORDING TO (P/2) (Columbia BFC 40964)CBS	TERRENCE TRENT D'ARBY	169	67
185	MORE DIRTY DANCING (P/3) (RCA 6965-1-R)RCA 9.984	Original Motion Picture Soundtrack	180	46
186	SKINNY (THEY CAN'T GET ENOUGH) (Jive 1139-1-J)RCA 8.98	SKINNY BOYS	173	6
187	GREATEST HITS COLLECTION (London/PolyGram 828 127-1)POL	BANANARAMA	181	9
188	RICHARD MARX (P/2)(Manhattan ST 53049)CAP 8.98		186	84
189	DAYDREAM NATION (Enigma/Blast First 75403)CAP 12.98	SONIC YOUTH	171	12
190	GITAR SPEAK (I.R.S. 42240)MCA 8.98	VARIOUS ARTISTS	192	2
191	SOUL SEARCHING (MCA 6239)MCA 8.98	GLENN FREY	190	21
192	FOLLOW THE LEADER (G) (UNI UNI 3)MCA 8.98	ERIC B. & RAKIM	191	25
193	BUENAS NOCHES FROM A LONELY ROOM (G) (Reprise 25749)WEA 8.98	DWIGHT YOAKAM	193	24
194	TRUTH AND SOUL (Columbia FC 40891)CBS	FISHBONE	195	20
195	LEGEND (Island 90169)WEA 8.98	BOB MARLEY AND THE WAILERS	193	23
196	CLOSE-UP (Reprise 9-25715)WEA 9.98	DAVID SANBORN	175	29
197	SMALL WORLD (P) (Chrysalis OV 41622)CBS	HUEY LEWIS AND THE NEWS	140	25
198	MY GIFT TO YOU (Tabu OZ 45016)CBS	ALEXANDER O'NEAL	122	9
199	NOW AND ZEN (P) (EsParanza/Atlantic 7 90863-1)WEA 9.98	ROBERT PLANT	182	47
200	DON'T BE AFRAID OF THE DARK (G) (Hightone/Mercury 834 923-1)POL 8.98	THE ROBERT CRAY BAND	184	23

ALPHABETIZED TOP 200 ALBUMS (BY ARTIST):

2 Live Crew / 128	DJ Jazzy Jeff / 115,133	Jett, Joan / 42	Pet Shop Boys / 79	Til Tuesday / 160
10,000 Maniacs / 99	Dokken / 66	John, Elton / 178	Pink Floyd / 13	Today / 80
38 Special / 147	Duran Duran / 37	Journey / 14	Plant, Robert / 199	Tony/Toni/Tone! / 119
Abdul, Paula / 38	E.P.M.D. / 161	The Judds / 159	Poison / 6	Traveling Wilburys / 1
Aerosmith / 163	Earle, Steve / 75	Kenny G / 12	Priest, Maxi / 180	Travis, Randy / 145
Anthrax / 182	Earth, Wind & Fire / 179	Khan, Chaka / 104	Public Enemy / 100	Trower, Robin / 84
Art of Noise / 116	Easton, Sheena / 82	Kid 'N Play / 77	Pursuit Of Happiness / 129	U2 / 10,121
Astley, Rick / 93,176	Eazy-E / 44	King Tee / 144	RATT / 18	Van Halen / 25
8ad Company / 72	Enya / 157	Kinison, Sam / 51	R.E.M. / 15,62	Van Shelton, Ricky / 130
Baker, Anita / 4,135	Erasure / 81	Kix / 94	Ready For The World / 183	Vandross, Luther / 19
Bananarama / 187	Eric B And Rakim / 192	L'Trimm / 146	Reed, Lou / 91	Violent Femmes / 108
Basia / 55	Escape Club / 36	Levert / 59	Richards, Keith / 68	Vixen / 84
8ig Daddy Kane / 171	Etheridge, Melissa / 96	Little Feat / 150	Riley, C. Peps / 172	Was (Not Was) / 109
8on Jovi / 8	Fishbone / 194	Living Colour / 46	Rodney-O / 137	Waterboys / 92
Boy Meets Girl / 71	Flack, Roberta / 141	M.C. Hammer / 86	Rush / 54	When In Rome / 112
Boys, The / 41	Fleetwood Mac / 16	Mannheim Steamroller / 95,120	Sade / 78	White, Karyn / 30
Boys Club / 154	Fordham, Julia / 175	Marley, Bob / 195	Salt N' Pepa / 87	White Lion / 39
Breathe / 50	Fox, Samantha / 64	Marley, Ziggy / 140	Sanborn, David / 196	Will To Power / 107
8rickell, Edie / 9	Frey, Glenn / 191	Marx, Richard / 188	Satriani, Joe / 43,162	Williams, Hank Jr. / 188
8rtny Fox / 67	Gibson, Debbie / 173	Metallica / 33	Sheniff / 73	Winger / 28
8rown, Bobby / 3	Gipsy Kings / 122	McFerin, Bobby / 97	Shocked, Michele / 88	Winston, George / 118
Bulgarian Voices / 139	Go-Betweens, The / 178	Go-Beats / Machine / 158	Simon, Paul / 127	Winter Solstice II / 134
8ulletboys / 40	Gucci Crew II / 152	Michael, Sound / 97	Siouxie & The 8's / 114	Winwood, Steve / 32
Cameo / 89	Guitar Speak / 190	Midnight Oil / 138	Sir Mix A Lot / 56	Yoakam, Dwight / 193
Camouflage / 149	Guns N' Roses / 2,5	Midnight Star / 103	Skinny Boys / 186	Soundtracks: Beaches / 136
Chapman, Tracy / 24	Guy / 47	Mike & The	Slick Rick / 113	Buster / 63
Cheap Trick / 76	Haza, Ofra / 168	Mechanics / 106	Smithereens / 119	Cocktail / 11
Cherelle / 111	Healey, Jeff / 101	Minogue, Kylie / 83	Sonic Youth / 189	Dirty Dancing / 85
Chicago / 49	Hendrix, Jimi / 156	Money, Eddie / 74	Stay Awake / 102	Imagine / 98
Childs, Toni / 151	Hothouse Flowers / 177	Neville, Robbie / 174	Stewart, Rod / 48	More Dirty Dancing / 185
Cinderella / 26	Hothouse Flowers / 177	Neville, Van / 181	Stressand, Barbara / 21	Phantom of the Opera / 169
Cocteau Twins / 165	Huey Lewis & The	New Edition / 29	Sugarcubes / 153	Scrooged / 148
Conwell, Tommy / 155	News / 197	New Kids / 61	Sure!, Al B. / 57	
Cowboy Junkies / 124	Ice-T / 60	Newman, Randy / 117	Surface / 132	
Cray, Robert / 200	Info Society / 45	O'Neal, Alex / 198	Sweat, Keith / 53	
Crosby, S.N.&Y / 17	INXS / 23	Oingo Boingo / 167	Sweet Tee / 164	
D'Arby, Terence Trent / 184	Jackson, Freddie / 142	Orbison, Roy / 110,166	Taylor Dayne / 34	
Def Leppard / 7	Jackson, Michael / 58	Osbourne, Ozzy / 52	They Might 8e Giants / 126	
Diamond, Neil / 65	Jane's Addiction / 131	Oslin, K.T. / 125	Tiffany / 23	
Dire Straits / 105	Jarreau / 69	Palmer, Robert / 70		

CASH BOX CHARTS

TOP 100 SINGLES



#1 Single: Taylor Dayne



Highest Debut: Vixen



Rcprd to Watch: Bobby Brown

		Total Weeks ▼	Last Week ▼
1	DON'T RUSH ME (Arista AS1-9722)	Taylor Dayne	2 12
2	ARMAGEDDON IT (Mercury/PolyGram 870 692-7)	Def Leppard	3 10
3	TWO HEARTS (Atlantic 7-88980)	Phil Collins	1 10
4	WHEN I'M WITH YOU (Capitol B-44302)	Sheriff	10 10
5	STRAIGHT UP (Virgin 99256)	Paula Abdul	17 8
6	BORN TO BE MY BABY (Mercury/PolyGram 872 156-7)	Bon Jovi	9 9
7	THE WAY YOU LOVE ME (Warner Bros. 7-27773)	Karyn White	11 14
8	WHEN THE CHILDREN CRY (Atlantic 7-89015)	White Lion	14 10
9	I REMEMBER HOLDING YOU (MCA MCA-53430)	Boys Club	4 14
10	ALL THIS TIME (MCA MCA-53371)	Tiffany	15 12
11	HOLDING ON (Virgin 7-99261)	Steve Winwood	13 9
12	PUT A LITTLE LOVE IN YOUR HEART (A&M AM-1255)	Annie Lennox/AI Green	5 12
13	WILD THING (Delicious Vinyl DV 102)	Tone Loc	19 8
14	EVERY ROSE HAS ITS THORN (Enigma/Capitol B-44203)	Poison	6 13
15	SHE WANTS TO DANCE WITH ME (RCA 8838-7-R)	Rick Astley	26 6
16	THE LOVER IN ME (MCA 53416)	Sheena Easton	22 13
17	ANGEL OF HARLEM (Island 7-99254)	U2	27 6
18	WALKING AWAY (Tommy Boy/Reprise 7-27736)	Information Society	23 9
19	YOU GOT IT (Columbia 38-08092)	New Kids On The Block	30 10
20	WHAT I AM (Geffen 7-27696)	Eddie Brickell & New Bohemians	28 8
21	MY PREROGATIVE (MCA 53383)	Bobby Brown	8 12
22	SMOOTH CRIMINAL (Epic 34-08044)	Michael Jackson	7 11
23	I WANNA HAVE SOME SOME FUN (Jive/RCA 1154-7-J)	Samantha Fox	25 12
24	WAITING FOR A STAR TO FALL (RCA 8691-7)	Boy Meets Girl	11 21
25	A LITTLE RESPECT (Sire/Reprise 7-27738)	Erasure	35 7
26	DIAL MY HEART (Motown Mot-53301)	The Boys	32 7
27	SURRENDER TO ME (Capitol B-44288)	Ann Wilson & Robin Zander	37 6
28	GIVING YOU THE BEST THAT I GOT (Elektra 7-69371)	Anita Baker	16 17
29	IN YOUR ROOM (Columbia 38-08090)	Bangles	18 15
30	SHAKE FOR THE SHEIK (Atlantic 7-88983)	The Escape Club	
31	MY HEART CAN'T TELL YOU NO (Warner Bros. 7-27729)	Rod Stewart	48 8
32	ALL SHE WANTS IS (Capitol PB44287)	DuranDuran	46 6
33	LITTLE LIAR (Blackheart/CBS ZS4-08095)	Joan Jett and the Blackhearts	20 13
34	SILHOUETTE (Arista AS1-9751)	Kenny G	21 14
35	LOST IN YOUR EYES (Atlantic 7-27570)	Debbie Gibson	70 2
36	LOOK AWAY (Reprise 7-27766)	Chicago	24 18
37	PARADISE CITY (Geffen 7-27570)	Guns N' Roses	62 2
38	THE LIVING YEARS (Atlantic 7-88964)	Mike & The Mechanics	52
39	I DON'T WANT YOUR LOVE (Capitol B-44237)	DuranDuran	29 15
40	WELCOME TO THE JUNGLE (Geffen 7-27759)	Guns N' Roses	31 14
41	RONI (MCA MCA-53463)	Bobby Brown	59 7
42	GHOST TOWN (Epic 34-08097)	Cheap Trick	33 12
43	WALK ON WATER (Columbia 38-08060)	Eddie Money	34 17
44	WILD WORLD (Virgin 7-99269)	Maxi Priest	36 13
45	FINISH WHAT YA STARTED (Warner Bros. 7-27746)	Van Halen	38 17
46	BABY CAN I HOLD YOU (Elektra 7-69356)	Tracy Chapman	39 12
47	AS LONG AS YOU FOLLOW (Warner Bros. 7-27644)	Fleetwood Mac	40 9
48	BABY, I LOVE YOUR WAY/FREEBIRD MEDLEY (Epic 34 08034)	Will To Power	41 20
49	I BEG YOUR PARDON (Atlantic 7-88969)	Kon Kan	55 5
50	HOW CAN I FALL (A&M AM-1224)	Breathe	43 20

		Total Weeks ▼	Last Week ▼
51	JUST BECAUSE (Elektra 7-69327)	Anita Baker	80 2
52	THE PROMISE (Virgin 7-99328)	When In Rome	44 20
53	GIRL YOU KNOW IT'S TRUE (Arista S-3396)	Milly Vanilly	63
54	THE LOVE IN YOUR EYES (Columbia 38-06532)	Eddie Money	75 2
55	YOUR NOT ALONE (Warner Bros. 27757)	Chicago	84 2
56	GIVE ME THE KEYS (Chrysalis VS4 43335)	Huey Lewis & The News	82 2
57	IF WE NEVER MEET AGAIN (Columbia 38-08505)	Tommy Conwell	60 7
58	BACK ON HOLIDAY (EMI B-50152)	Robbie Nevil	45 11
59	MORE THAN YOU KNOW (Columbia 38-08103)	Marlika	69 6
60	DON'T TELL ME LIES (A&M 1267)	Breathe	72 2
61	BAD MEDICINE (Mercury/PolyGram 870 657-7)	Bon Jovi	47 18
62	EARLY IN THE MORNING (EMI B-50157)	Robert Palmer	49 14
63	KISS (Polydor/PolyGram 871 038-7)	Art Of Noise (Featuring Tom Jones)	50 9
64	DESIRE (Island 7-99250)	U2	51 17
65	KISSING A FOOL (Columbia 38-08050)	George Michael	53 16
66	CROSS MY HEART (WTG/CBS 31-08036)	Eighth Wonder	54 9
67	THE GREAT COMMANDMENT (Atlantic 7-89031)	Camouflage	71 5
68	THANK YOU FOR MY CHILD (Columbia 38-07996)	Cheryl Pepsii Riley	56 13
69	NEW DAY FOR YOU (Epic 34-08112)	Basia	79 10
70	WAY COOL JR. (Atlantic 7-88985)	Ratt	67 6
71	IT'S NO SECRET (Geffen 7-27651)	Kylie Minogue	57 8
72	DOMINO DANCING (EMI-Manhattan B-50161)	Pet Shop Boys	58 16
73	WILD, WILD WEST (Atlantic 7-89048)	The Escape Club	61 22
74	NOT JUST ANOTHER GIRL (Polydor/PolyGram 834 896-1)	Ivan Neville	64 17
75	CRYIN' (EMI 50141)	Vixen	DEBUT
76	SPY IN THE HOUSE OF LOVE (Chrysalis VS4 43266)	Was (Not Was)	65 16
77	DREAMIN' (Wing 871 078-7/PolyGram)	Vanessa Williams	DEBUT
78	WALK THE DINOSAUR (Chrysalis ZS4 4331)	Was Not Was	DEBUT
79	STAND (Warner Bros. 27688)	R.E.M.	90 2
80	SHE DRIVES ME CRAZY (IRS 53483)	Fine Young Cannibals	DEBUT
81	YOU GOT IT (Virgin 99245)	Roy Orbison	87 2
82	ORINACO FLOW (SAIL AWAY) (Geffen 7-27633)	Enya	DEBUT
83	CHIP AWAY THE STONE (Columbia 38-08536)	Aerosmith	89 5
84	THE LAST MILE (Mercury/PolyGram 8721487)	Cinderella	93 2
85	TELL HER (Columbia 38-68531)	Kenny Loggins	DEBUT
86	POSSE ON BROADWAY (Nasty Mix 75555)	Sir Mix-A-Lot	86 6
87	LEFT TO MY OWN DEVICES (EMI B-50171)	Pet Shop Boys	DEBUT
88	BULLETS RUN RINGS (Capitol B-44240)	Marc Almond	91 5
89	HEAVEN KNOWS (Virgin 7-99253)	When In Rome	DEBUT
90	ACROSS THE MILES (Scotti Bros. ZS4 68526)	Survivor	94 2
91	HANDLE WITH CARE (Wilbury/Warner Bros. 7-27732)	Traveling Wilburys	66 14
92	GOT IT MADE (Atlantic 7-88966)	Crosby, Stills, Nash & Young	DEBUT
93	LET'S PUT THE X IN SEX (Mercury/PolyGram 872246-7)	Kiss	95 2
94	YEAH, YEAH, YEAH (Atlantic 7-88999)	Judson Spence	68 15
95	ANCHORAGE (Mercury/PolyGram 870 611-7)	Michelle Shocked	73 6
96	I WANNA BE LOVED (RCA 8805-7-R)	House Of Lords	74 7
97	DON'T KNOW WHAT YOU GOT	Cinderella	76 22
98	THE LOVE YOU TAKE (A&M)	Dan Hartman & Denise Lopez	77 6
99	DOCTORIN' THE TARDIES (TVT 4025)	The Timelords	78 6
100	PERFECT (RCA 8789)	Fairground Attraction	81 6

■ SINGLES GOING STEADY

THE GRAMMY-FATHER: I had the pleasure of speaking to **Michael Greene**, president, **National Academy of Recording Arts & Sciences (NARAS)**, who is working hard to bring new relevance to the Grammy Awards. (Greene has been a key player pushing for the new metal and rap categories in this year's nominations.) He is the first permanent, paid president of NARAS and is uniquely qualified to keep the Grammy's ear firmly on track. His professional career has combined the artistic and the technical, having been a recording artist, composer, record producer and business executive.

"NARAS is trying to become more of a pro-activist organization," comments Greene. "Our real charge is to represent creative music people on censorship, home-taping, front- and back-announcing [of song titles on radio] and drug abuse. We're planning a Grammy festival for a drug-free America. Our Sky Bridge program with the Soviet Union has brought together music creators from both countries. The Grammy show, however, is still our centerpiece."

Over the years, the Grammy has evolved from a good-old-boy pat on the back for safe, commercial music to a more legitimate barometer of current trends. How are new categories added? Greene explains: "Four or five years ago we started pushing to be less of an exclusive bunch here. We wanted to bring in the latin community, rappers and metal.

"Over a period of time—it can take years sometimes—we measure release activity. We don't really watch chart action, but it's only human nature to notice. As a musical genre begins to cross over, like rap and metal has, we pay attention. You've got a rap song on an Anthrax album this year! When music crosses boundaries like that, and there's a lot of product out, when it looks like more than a temporary phenomenon, then the academy takes it seriously."

Continues Greene: "I felt it was impossible for groups like Metallica and Jane's Addiction to score anything up against a Bruce Springsteen. But when you add a category, there are new people joining and making the voting constituency better, and therefore the category gets stronger. This year I've spoken at three metal conventions, we've been to rap conventions. We're always examining categories; right now we're analyzing fusion." Greene is determined that the nominating rules remain fair and understandable. He especially wants to clarify the rules on nominating Record of the Year, which caused some confusion last year when the song "Graceland" won, after the LP of the same name won as Album of the Year for '86.

"The reason Michael Jackson is nominated for Record of the Year for 'Man in the Mirror', and the reason Paul Simon won last year in this category, is that it's for *any single* released during the year."

For Greene, it is critical that the Grammy show remain focused on the nomination process itself, as opposed to being purely an entertainment show.

"There are award shows that are variety shows—they'll create awards just to get a star booking," asserts Greene. "That's not what the Grammy's are all about. We're gonna see more live performances connected to the nominations themselves. Our host Billy Crystal will keep things fun, yet credible. The show is produced by Pierre Cossette."

Adds Greene: "This year in the record business, if you looked at it as an electrocardiogram, it's been a steady heartbeat. We had a lot more young people achieving success. We're gonna play on the fact that the veterans and the kids are in the running."

JULIUS ROBINSON



GRAMMY CRACKERS: Pictured at the recent press conference announcing nominations for the 31st Annual Grammy Awards—(l-r) Pierre Cossette, telecast producer; NARAS president Mike Greene; host Billy Crystal; and artist Peter Max, who designed this year's Grammy poster.

■ STARS ON 45

□ BANGLES: "Eternal Flame" (Columbia)

You don't hear rangy, lovely melodies like this in pop songs anymore, and it's a shame. We have a feeling that trend may change for good after this classic gets out of the box. Written by Susanna Hoffs, Billy Steinberg and Tom Kelly, it is undoubtedly the strongest ballad from *Everything*. Hoffs negotiates the peaks and valleys with wispy aplomb, never missing an emotional beat. The song ends with a stirring unison chorus, accenting the timeless melody. #1 pick.

□ JUDSON SPENCE: "Love Dies in Slow Motion" (Atlantic)

What do you get when you cross David Bowie, Michael Jackson and George Michael? The answer is joyfully simple: Judson Spence. This is a searing, emotional performance within a pulsating, simple tune. The Mississippi-born singer-songwriter shows signs of being "the next big thing." Tracks on this tune were cut live in studio. Must add.

□ BETTE MIDLER: "Wind Beneath My Wings" (Atlantic)

From the soundtrack recording for *Beaches*, this is a more conventional kind of pop ballad, distinguished by Midler's dynamic performance. She has a slightly less impressive voice than a Streisand, but her emotional accessibility is more remarkable. Even with average material she can put a lump in your throat. This single ought to linger high on AC.

□ RADIANT: "Something's Got a Hold on Me" (Columbia)

This is one of those tracks that is so spectacularly produced that your ears perk and your feet begin to tremble uncontrollably in anticipation

of donning those pointy dancing shoes. Produced by Mic Murphy and David Frank, we predict this little gem will make some noise on dance and urban outlets. From Radiant's LP *Catch The Glow*.

□ RELEASES TO WATCH

□ GEORGE BENSON: "Twice the Love" (Warner Bros.)

□ RICK JAMES: "Sexual Luv Affair" (Reprise)

□ JONATHAN BUTLER: "More than Friends" (Jive)

□ ROMEO'S DAUGHTER: "I Cry Myself to Sleep at Night" (Jive)

□ KIM WIDE: "Four Letter Word" (MCA)

□ FIVE STAR: "Another Weekend" (RCA)

□ EUROPE: "Let the Good Times Rock" (Epic)

□ WILL TO POWER: "Fading Away" (Epic)

□ TOO SHORT: "Life is Too Short" (Zomba)

□ BRITNY FOX: "Save the Fox" (Columbia)

□ LEVERT: "Just Coolin'" (Atlantic)

□ JULIAN COPE: "5 O'clock World" (Island)

CASH BOX CHARTS

TOP R&B SINGLES



#1 Single: Bobby Brown



Highest Debut: L'Trimm



Record to Watch: Surface

		Total Weeks ▼	Last Week ▼
1	RONI (MCA 53463)	Bobby Brown	2 10
2	CAN YOU READ MY LIPS (Orpheus/EMI PB-72654)	Z'Looke	3 13
3	SUPERWOMAN (Warner Bros. 7-27773)	Karyn White	1 10
4	THE LOVER IN ME (MCA MCA-53416)	Sheena Easton	4 14
5	CAN YOU STAND THE RAIN (MCA 53464)	New Edltion	7 8
6	BABY DOLL (PolyGram 871 108-7)	Tony! Toni! Tone!	10 11
7	TAKE ME WHERE YOU WANT TO (Motown MOT-1951)	Gerald Alston	9 13
8	IT'S MY PARTY (Warner Bros. 7-27678)	Chaka Khan	5 12
9	SO GOOD (Reprise 7-276664)	Al Jarreau	12 2
10	SHE WON'T TALK TO ME (Epic 34-0851)	Luther Vandross	16 8
11	PULL OVER (Atlantic 7-88987)	Lever	6 12
12	JUST BECAUSE (Elektra 7-69327)	Anita Baker	19 6
13	DON'T STOP YOUR LOVE (Elektra 7-69359)	Keith Sweat	8 13
14	KILLING ME SOFTLY (Warner Bros. 7-27772)	Al B. Sure!	20 8
15	DREAMIN' (PolyGram 871-078)	Vanessa Williams	21 10
16	THIS TIME (Arista AS1-9772)	Kiara	20 11
17	KISSES DON'T LIE (EMI B-50164)	Evelyn King	22 10
18	TURN MY BACK ON YOU (Epic 34-08503)	Sade	23 10
19	OASIS (Atlantic 7-88996)	Roberta Flack	11 15
20	TEDDY'S JAM (MCA 53462)	Guy	24 7
21	WILD THING (Delicious Vinyl 102)	Tone Loc	25 7
22	YOU GOT IT (THE RIGHT STUFF) (Columbia 38-08092)	New Kids On The Block	28 8
23	I WANNA HAVE SOME FUN (Jive 1154/RCA)	Samantha Fox	30 9
24	SWEET, SWEET LOVE (A&M 1247)	Vesta	13 18
25	THIS IS AS GOOD AS IT GETS (Columbia 38-08507)	Deniece Williams	32 8
26	SKIN I'M IN (Atlanta Artists 872314-7)	Cameo	37 7
27	HIM OR ME (Motown MOT-1944)	Today	14 16
28	I'M GONNA GET YOU SUCKA (Arista AS1-9788)	Gap Band	42 7
29	TWICE THE LOVE (Warner Bros. 7-27658)	Geroge Benson	35 9
30	SNAKE IN THE GRASS (Solar D1-72564)	Midnight Star	44 7
31	STRAIGHT UP (Virgin 7-99256)	Paula Abdul	62 2
32	I DON'T WANT TO BE ALONE (Motown 1949)	Georgio	40 9
33	TUMBLIN' DOWN (Virgin 99299)	Ziggy Marley	17 17
34	STILL IN LOVE (Atlantic 7-88974)	Troop	49 6
35	BEING IN LOVE AIN'T EASY (Epic 34-08521)	Sweet Obsession	47 7
36	SMOOTH CRIMINAL (Epic 34-08044)	Michael Jackson	15 12
37	TEENAGE LOVE (Def Jam/Columbia 38-08105)	Slick Rick	48 6
38	I JUST WANNA STOP (Capitol P-B-44169)	Angela Bofill	26 16
39	DIAL MY HEART (Motown Mot-53301)	The Boys	27 19
40	WHERE DID YOU GET	Ray, Goodman & Brown	58 7
41	EVERYTHING I MISS AT HOME (Tabu/CBS ZS4-08052)	Cherrelle	18 17
42	THE SPIRIT OF LOVE (Track 58831-7)	Average White Band	60 6
43	WHERE IS THE LOVE (MCA 53283)	Robert Brookins	29 11
44	HEAVEN ON EARTH (Oceana/Alco/Atlantic 7-99265)	Donna Allen	31 14
45	MR. BACHELOR (MCA MCA-53420)	Loose Ends	34 17
46	ONE THING LED TO ANOTHER (Columbia 38-08510)	Johnny Kemp	50 8
47	CLOSER THAN FRIENDS (Columbia 38-08537)	Surface	78 2
48	GIRL YOU KNOW IT'S TRUE (Arista S-3396)	Milli Vanilli	67 2
49	I'M THE ONE WHO LOVES YOU (Island 7-99274)	By All Means	36 16
50	YOU AND I GOT A THANG (Capitol B-44283)	Freddie Jackson	68 2
51	BACK ON HOLIDAY (EMI B-50152)	Robbie Nevil	63 6

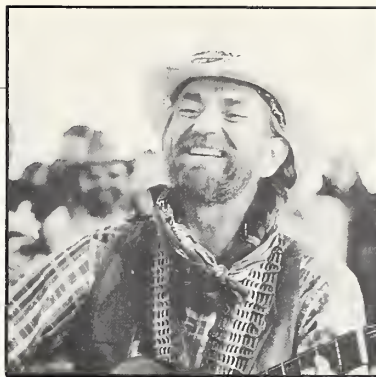
		Total Weeks ▼	Last Week ▼
52	HEY LOVER (Capitol P-B-44208)	Freddie Jackson	38 18
53	THE CLUB (Aegis Records ZS 408517)	Marcus Lewis	72 6
54	LUCKY CHARM (Motown 1952)	The Boys	80 2
55	THERE'S ONE BORN EVERY MINUTE (Jive/RCA 1143-7-J)	Jonathan Butler	39 18
56	MORE THAN FRIENDS (Jive 1174)	Jonathan Butler	85 2
57	ME MYSELF AND I (Columbia 38-08508)	Cheryl Pepsii Reilly	89 29
58	YOU MAKE ME WORK (Atlanta Artist/Mercury 870587-1)	Cameo	41 17
59	I'M MISSED (Columbia 38-08018)	Surface	43 18
60	THANKS FOR MY CHILD (Columbia 38-07996)	Cheryl Pepsii Riley	33 20
61	JOY AND PAIN (Arista 7-99244)	Donna Allen	86 2
62	GIVING YOU THE BEST THAT I GOT (Elektra 7-69371)	Anita Baker	45 19
63	R-U-LONELY (Tr-World 45-2002)	Jocelyn Brown	46 9
64	PUMP IT UP (Capitol 44266)	M.C. Hammer	51 11
65	OH LOVE (MCA 204)	George Howard	82 2
66	GONNA GET OVER YOU (Epic 34-07989)	Sweet Obsession	52 21
67	FLASHIN' BACK (Future 204)	Tyrone Davis	88 2
68	IF EVER A LOVE THERE WAS (Arista AS1-9766)	Four Tops & Aretha Franklin	53 13
69	ANY LOVE (Epic 34-08047)	Luther Vandross	54 20
70	GENTLY (MCA 53469)	Ready For The World	83 2
71	RESCUE ME (Warner Bros. 7-27762)	Al B. Sure!	55 22
72	(I'VE GOT) FEMALE TROUBLE	The Boyz From Detroit	84 2
73	DON'T ROCK THE BOAT (Solar PB-70027)	Midnight Star Featuring Ecstasy of Whodini	56 26
74	LOVE EDUCATION (Atlanta Artists 872050-7)	Ca\$hflow	8
75	WITH EACH BEAT OF MY HEART (Motown 1953)	Stevie Wonder	91 2
76	CUTIE PIE (Atlantic 7-88973)	L'Trimm	DEBUT
77	FEELING INSIDE (Atlantic 7-88989)	Gerald Albright	59 11
78	JUST COOLIN' (Atlantic 7-88959)	Lever	DEBUT
79	I WANT MORE OF YOU (ACA 3290)	Candy	93 2
80	I WANT TO BE YOUR LOVER (Orpheus B-72656)	Aleese Simmons	61 11
81	STRUCK BY YOU (Mercury/PolyGram 872 102-7)	Bar-Kays	DEBUT
82	MY HEART (Atlantic 7-89023)	Troop	64 19
83	CAN'T GO BACK ON A PROMISE (A&M 1250)	Jeffrey Osborne	65 13
84	FROM PAIN TO JOY (Vison MSB 4504)	Betty Wright	DEBUT
85	HEAVEN (Capitol 44261)	Bebe & Cece Winans	66 10
86	GIRL I GOT MY EYES ON YOU (Motown 1954)	Today	DEBUT
87	THE WAY I LOOK AT LOVE (MCA 53465)	The Mac Band/McCampbell Brothers	95 2
88	THOUGHT OF YOU JUST A LITTLE TOO MUCH (Veteran 7101)	The Dells	97 2
89	KISSING A FOOL (Columbia 38-08050)	George Michael	69 15
90	HEY TONI! (Next Plateau 50086)	Kirby Coleman	DEBUT
91	LOVE AND KISSES (Capitol 44265)	Melba Moore	70 8
92	(IT'S JUST) THE WAY THAT YOU (Virgin 7-99282)	Paula Abdul	71 21
93	WHAT BECOMES OF A BROKEN HEART (EMI B-50169)	R.J.'s Latest Arrival	76 6
94	BRAND NEW FUNK (Jive/RCA 1147)	D.J. Jazzy Jeff	74 9
95	LOVE IS THE POWER (Elektra 7-69358)	Teddy Pendergrass	75 10
96	BREAK 4 LOVE (Columbia 38-08014)	Raze	76 11
97	IN DEBT TO YOU (Wing/PolyGram 887-842-7)	Channel 2	77 10
98	DANCE LITTLE SISTER (Columbia 38-08023)	Terrence Trent D'Arby	79 21
99	GET UP EVERYBODY (Next Plateau NP 50083)	Salt N' Pepa	81 14
100	LOVE IS RISING (Future 105)	Shock-A-Ra	87 7

CASH BOX CHARTS

COUNTRY SINGLES



#1 Single: Randy Travis



Highest Debut: Willie Nelson



Record to Watch: George Strait

			Total Weeks ▼
		Last Week ▼	
1	DEEPER THAN THE HOLLER (Warner Bros. 7-27689)	Randy Travis	1 11
2	ALL THE REASONS WHY (Warner Bros. 7-27735)	Highway 101	2 14
3	SONG OF THE SOUTH (RCA 8744-7)	Alabama	11 10
4	(IT'S ALWAYS GONNA BE) SOMEDAY (MTM B-72116)	Holly Dunn	5 13
5	EARLY IN THE MORNING AND LATE AT NIGHT (Warner Bros./Curb 7-27722)	Hank Williams, Jr.	5 12
6	WHAT I'D SAY (RCA 8717-7)	Earl Thomas Conley	10 12
7	BURNIN' A HOLE IN MY HEART (MCA 53435)	Skip Ewing	9 13
8	HOLD ON (A LITTLE LONGER) (MCA 53419)	Steve Wariner	7 15
9	I SANG DIXIE (Warner Bros./Reprise 7-27715)	Dwight Yoakam	12 12
10	BIG WHEELS IN THE MOONLIGHT (Capitol B-44267)	Dan Seals	13 11
11	THE BLUE SIDE OF TOWN (MCA 53418)	Patty Loveless	3 17
12	LIFE AS WE KNEW IT (Mercury 872 082-7)	Kathy Mattea	15 12
13	SINCERELY (Warner Bros. 7027686)	The Forester Sisters	16 12
14	SHE REMINDED ME OF YOU (Airborne ABS 10008)	Mickey Gilley	17 14
15	HIGHWAY ROBBERY (Capitol B-44271)	Tanya Tucker	20 10
16	I JUST CALLED TO SAY GOODBYE AGAIN (Mercury 872 046-7)	Larry Boone	19 10
17	I STILL BELIEVE IN YOU (MCA/Curb 53454)	Desert Rose Band	22 9
18	'TIL YOU CRY (RCA 8798-7)	Eddy Raven	23 8
19	DON'T WASTE IT ON THE BLUES (Warner Bros. 7-27692)	Gene Watson	21 11
20	SHE'S CRAZY FOR LEAVING (Columbia 38-08080)	Rodney Crowell	4 15
21	YOU BABE (Epic 34-08111)	Merle Haggard	24 11
22	BRIDGES AND WALLS (MCA 53460)	Oak Ridge Boys	26 9
23	I WISH I WAS STILL IN YOUR DREAMS (MCA 53456)	Conway Twitty	27 10
24	HONEY I DARE YOU (Warner Bros. 7-27691)	Southern Pacific	28 8
25	LET'S GET STARTED IF WE'RE GONNA BREAK MY HEART (Mercury 870 687-7)	The Statler Brothers	8 15
26	I FEEL FINE (Columbia 38-08504)	Sweethearts of the Rodeo	29 9
27	DON'T YOU EVER GET TIRED (OF HURTING ME) (RCA 8746-7)	Ronnie Milsap	34 6
28	COME AS YOU WERE (Capitol B-44273)	T. Graham Brown	33 8
29	RAININ' IN MY HEART (RCA 8726-7)	Jo-EI Sonnier	30 10
30	NEW FOOL AT AN OLD GAME (MCA 53473)	Reba McEntire	37 6
31	I'M A ONE WOMAN MAN (Epic 34-08509)	George Jones	36 8
32	CHANGE OF HEART (RCA/Curb 8715-7)	The Judds	14 15
33	FROM A JACK TO A KING (Columbia 38-08529)	Ricky Van Shelton	47 2
34	HEARTBREAK HILL (Reprise 7-27635)	Emmylou Harris	43 6
35	HOLD ME (RCA 8725-7)	K.T. Oslin	18 15
36	FROM THE WORD GO (Warner Bros. 7-27668)	Michael Martin Murphey	44 6
37	EVERYTIME I GET TO DREAMIN' (Curb CRB 10579)	Josh Logan	40 8
38	YOU STILL DO (Columbia 38-08119)	T.G. Sheppard	42 9
39	GONE BUT NOT FORGOTTEN (Curb CRB 10579)	Cee Cee Chapman & Sante Fe	39 10
40	DOWN THAT ROAD TONIGHT (Warner Bros. 7-27679)	Nitty Gritty Dirt Band	48 5
41	I MARRIED HER JUST BECAUSE (MCA/Curb 53471)	Lyle Lovett	45 7
	SHE LOOKS LIKE YOU		
42	I'M IN LOVE AND HE'S IN DALLAS (Capitol/Curb/ B-44269)	Marie Osmond	45 8
43	TRAINWRECK OF EMOTION (RCA 8638-7)	Lorrie Morgan	52 6
44	BIG LOVE (MCA/Curb 53476)	Bellamy Brothers	53 5
45	WE MUST BE DOIN' SOMETHIN' RIGHT (RCA 8716-7)	Eddie Rabbitt	25 17
46	ROLLER COASTER RUN (RCA 8748-7)	Michael Johnson	51 6
47	BABY'S GOTTEN GOOD AT GOODBYE (MCA 53486)	George Strait	58 2
48	SLOW PASSIN' TIME (Capitol B-44272)	Anne Murray	49 8
49	WHICH WAY DO I GO (NOW THAT I'M GONE) (MCA 53476)	Waylon Jennings	55 5

			Total Weeks ▼
		Last Week ▼	
50	LONG SHOT (RCA 8631-7)	Baillie And The Boys	31 18
51	NEVER TOO OLD TO ROCK -'N' ROLL (Curb 10521)	Ronnie McDowell (with Jerry Lee Lewis)	70 5
52	TENNESSEE NIGHTS (Warner Bros. 7-27682)	Crystal Gayle	62 2
53	WHO YOU GONNA BLAME IT ON THIS TIME (Columbia 38-08528)	Vern Gosdin	63 2
54	I'D DO IT ALL OVER AGAIN (Step One SOR 393)	Ray Price	41 11
55	(HERE COMES) THAT OLD FAMILIAR FEELING (True TU-95)	Lisa Childress	60 3
56	LOVE IS ON THE LINE (16th Avenue B-70423)	Canyon	32 11
57	MAKING LOVE TO DIXIE (Tra-Star TSR 1222)	Heartland	38 12
58	TELL IT LIKE IT IS (Evergreen EV-1088)	Sammy Sadler	68 5
59	OLD COYOTE TOWN (Capitol B-44274)	Don Williams	69 2
60	HEY HEART (Capitol B-44294)	Dean Dillon	65 5
61	I'M NO STRANGER TO THE RAIN (RCA 8797-7)	Keith Whitley	72 2
62	HIT THE GROUND RUNNIN' (16th Avenue B-70424)	John Conlee	74 2
63	RAMBLIN' MAN (Duck Tape DT-020)	Ernie Welch	71 5
64	I DON'T WANT TO MENTION ANY NAMES (Mercury 872 324-7)	The Burch Sisters	67 4
65	LOVE HELPS THOSE (MTM B-72113)	Paul Overstreet	35 18
66	TWILIGHT TIME (Columbia 38-08541)	Willie Nelson	DEBUT
67	FAIR SHAKE (RCA 8795-7)	Foster & Lloyd	DEBUT
68	HELP ME GET OVER YOU (A&M 1261)	Wagoneers	76 2
69	I NEED SOMEBODY BAD (Evergreen EV 1083)	Narvel Felts	73 6
70	I'LL BE LOVIN' YOU (MCA 53475)	Lee Greenwood	DEBUT
71	MAMA KNOWS (Columbia 38-08042)	Shenandoah	50 18
72	MORE THAN ENOUGH (MCA 53493)	Glen Campbell	DEBUT
73	GRANDMA'S OLD WOOD STOVE (Airborne ABS10013)	The Sanders	DEBUT
74	COWBOY HAT IN DALLAS (Epic 34-68542)	Charlie Daniels Band	DEBUT
75	YOU AND SATURDAY MORNING (Sound Track ST-1105)	Dusty Martin	77 6
76	SITTIN' AT THE KITCHEN TABLE (Bear BR-195)	Justin Wright	81 5
77	YOU ONLY LOVE ME WHEN I'M LEAVIN' (Golden Trumpet GT-103)	Ellen Lee Miller	82 5
78	HERE'S TO YOU (Step One SOR397)	Faron Young	DEBUT
79	LOVE IS GONNA LIVE HERE (Hummingbird of Clover MC-110)	Keystone	80 6
80	LOVE IS A NEVER ENDING WAR (Columbia 38-08527)	David Allan Coe	85 2
81	PHOTOGRAPHIC MEMORY (BGM 70188)	Billy Mata	86 2
82	LOVELIGHT (Playback P-1315)	The Family Band	84 5
83	STILL THE ONE FOR ME (Cypress CYP 8526)	Wynd	88 2
84	ONLY YOU (Antler 881004)	Scott Randolph	89 2
85	THE HEART (Universal UVL53487)	Lacy J. Dalton	DEBUT
86	WEEKEND RENDEZVOUS (Gallery II G-024)	Al Bradshaw	91 2
87	WRONG TRAIN (Gypsy G-83881)	Judy Lindsey	90 5
88	CRY BABY, BABY CRY (OL OLR-45-128)	Marcy Carr	57 8
89	TALK TO HER MEMORY (Bear BR192)	Billy Joe Burnette	DEBUT
90	CAN I JUST CALL YOU NOW AND THEN (Step One SOR-395)	Billy Walker	61 7
91	BORDERLINE (Epic 34-08082)	The Shooters	54 15
92	CAN WE TALK (Happy Man HM819)	Chris and Lenny	DEBUT
93	SO GOOD TO BE IN LOVE (MCA 53470)	Karen Staley	DEBUT
94	WHEN YOU SAY NOTHING AT ALL (RCA 8637-7)	Keith Whitley	56 20
95	IF I WERE YOU I'D FALL IN LOVE WITH ME (Step One SOR 394)	Hank Thompson	64 7
96	A TENDER LIE (RCA 8714-7)	Restless Heart	66 19
97	IF YOU AIN'T LOVIN' (YOU AIN'T LIVIN') (MCA 53400)	George Strait	70 20
98	BEFORE YOU CHEAT ON ME ONCE (Atlantic America 7-99264)	Robin Lee	75 10
	(YOU BETTER THINK TWICE)		
99	THE LETTER (Master MR-07)	Michelle Lynn	78 7
100	STARTING ALL OVER AGAIN (SOA 003)	Razzy Bailey	79 6

COUNTRY MUSIC

NASHVILLE NEWS

THE ANNOUNCEMENT OF COUNTRY MUSIC'S GRAMMY NOMINEES was Nashville's biggest news this week. RCA recording diva **K.T. Oslin** and Reprise's hillbilly deLuxe **Dwight Yoakam** presided over the disclosures, along with Nashville NARAS President **Merlin Littlefield** and Nashville Executive Director **Nancy Shapiro**.

Oslin was nominated in two categories, (Best Country Vocal Performance, Female and Best Country Song) and Yoakam was also nominated for two (Best Country Vocal Performance, Male and Best Country Vocal Collaboration, for his duet with Buck Owens, "Streets Of Bakersfield"). Canadian **k.d. lang** nabbed three nominations, one for Best Country Vocal Performance and two in the Best Country Vocal Collaboration category. The entire list of nominees was published in last week's issue of Cash Box.

In other Music City news, the **Country Music Association** held a preview screening of the video they will be utilizing to persuade advertisers to use country music in national ad campaigns. The CMA will be targeting agencies in New York, Chicago, Atlanta, Detroit and Los Angeles and will try to heighten the awareness of what kind of people make up the country listening audience today. The 10-minute video, titled "Go For The Heart" shows the diversity of country listeners' lifestyles and uses music from the likes of Reba McEntire, K.T. Oslin, Hank Williams, Jr., the Bellamy Brothers and Willie Nelson to pull it all together. We wish the CMA the best of luck in their endeavors.

The "best party of the week" award goes to the BMI-sponsored Nashville Entertainment Association reception for the participants in the NEA Extravaganza held here last weekend. Label reps from New York and L.A. made their fourth annual pilgrimage to Music City to check out what's new in rock 'n' roll here. Twenty acts, including Jane His Wife, Dessau, In Pursuit and Afrikan Drum Festival and Will & the Bushmen, plied their musical trades in hopes of that ever-elusive recording contract.

The party that should have been great turned out to be the Tree/CBS 'marriage' celebration at the Opryland Hotel. Although it was touted as the hottest ticket in town, and hundreds showed up to support the union, it lacked a certain 'cohesiveness'. There were many artists in the crowd: **Janis**

and **Vince Gill**, **Ethel and the Shameless Hussies**, **Sharon White**, **Ricky Skaggs**, **Tom Wopat** and **Randy VanWarmer**, to name a few.



Paul Overstreet stopped by recently to receive his number one plaque from *Cash Box* for his song "Love Helps Those" which topped the charts the week of December 24. Overstreet not only performed, but wrote the tune as well, making it a doubly-deserved award. Pictured are Overstreet and *Cash Box's* Dan Mitchell and Joe Henderson

In showcase news, a talented young lady from Colorado, **Kip**, gave a rousing performance at the Bullpen Lounge last week. Sponsored by **Boot Town, USA** and **Double-O Productions**, Kip made a stunning appearance with such tunes as "Old Big Bopper", "Little White Lie" and "Blue To The Bone". Thanks also to the folks at **Aristo Publicity** for a most enjoyable evening.

Cecilia Walker

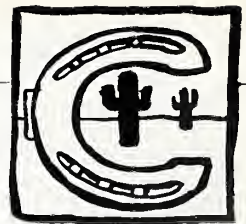
Singer/songwriter **Ron Moore** was presented in showcase by the **Gehl Force Music Group** on January 10 at the Bluebird Cafe. Moore, originally from South Carolina, is a veteran in the music business, having worked on the road with **T.G. Sheppard** for many years as well as being a writer for Tree Publishing, with cuts by such artists as **George Strait** and **Sheppard**.

Having proven his abilities 'behind the scenes' this multi-talented man is ready to step out front and embark on a career as a singer. On and off stage he is energetic, warm and has an endearing quality that captivated the audience. His lyrics are honest, sincere and sensitive. He has all of the ingredients necessary to become a success in his new endeavor, so keep an eye (and ear) out for Ron Moore. As of this writing, there are several major labels interested in him, and we at *Cash Box* wish him the best.

Sue Thackrey

COUNTRY ALBUMS

CASH BOX MICRO CHART



1	LOVING PROOF (Columbia FC 44221) (G)	RICKY VAN SHELTON	1	16
2	OLD 8 x 10 (Warner Bros. 25738-1) (F)	RANDY TRAVIS	4	25
3	THIS WOMAN (RCA 8369-1) (G)	K.T. OSLIN	2	18
4	BUENAS NOCHES FROM A LONELY ROOM (Warner Bros./Reprise 25749-1)	DWIGHT YOAKAM	3	22
5	REBA (MCA 42134) (G)	REBA McENTIRE	6	36
6	GREATEST HITS (RCA/Curb 8318-1) (G)	THE JUDDS	7	21
7	WILD STREAK (Warner Bros./Curb 25725-1) (G)	HANK WILLIAMS, JR.	8	28
8	WHAT A WONDERFUL WORLD (Columbia FC 44331)	WILLIE NELSON	5	15
9	STRONG ENOUGH TO BEND (Capitol C1-48865)	TANYA TUCKER	10	21
10	KING'S RECORD SHOP (Columbia FC 40777)	ROSANNE CASH	12	78
11	101 2 (Warner Bros. 25742-1)	HIGHWAY 101	9	21
12	IF YOU AIN'T LOVIN' (YOU AIN'T LIVIN') (MCA 42114) (G)	GEORGE STRAIT	14	45
13	BIG DREAMS IN A SMALL TOWN (RCA 8317-1)	RESTLESS HEART	13	21
14	RAGE ON (Capitol 46976-1)	DAN SEALS	11	25
15	DIAMONDS AND DIRT (Columbia FC 44076)	RODNEY CROWELL	15	38
16	MONONGAHELA (MCA 42205)	THE OAK RIDGE BOYS	16	18
17	CHISELED IN STONE (Columbia FC 40982)	VERN GODDIN	17	50
18	COPPERHEAD ROAD (UNI-7)	STEVE EARLE	23	8
19	HOMESICK HEROES (Epic FE 44324)	THE CHARLIE DANIELS BAND	18	14
20	UNTASTED HONEY (Mercury 832 793-1)	KATHY MATTEA	19	63
21	COME AS YOU WERE (Capitol C1-48621)	T. GRAHAM BROWN	20	17
22	ALWAYS AND FOREVER (Warner Bros. 25568-1)	RANDY TRAVIS	22	87
23	WILD EYED DREAM (Columbia FC 40602) (G)	RICKY VAN SHELTON	25	95
24	THE STATLERS GREATEST HITS (Mercury 834 626-1)	THE STATLER BROTHERS	21	11
25	AS I AM (Capitol C1-48764)	ANNE MURRAY	27	12
26	ONE TIME, ONE NIGHT (Columbia FC 40614)	SWEETHEARTS OF THE RODEO	26	35
27	THE ROYAL TREATMENT (Atlantic America 90658-1)	BILLY JOE ROYAL	24	60
28	ALABAMA LIVE (RCA 6825-1) (G)	ALABAMA	28	30
29	GREATEST HITS, VOL. TWO (MCA 42219)	LEE GREENWOOD	31	13
30	I'LL BE YOUR JUKEBOX TONIGHT (Capitol C1-90416)	BARBARA MANDRELL	30	8
31	THE COAST OF COLORADO (MCA 42128)	SKIP EWING	32	19
32	HONKY TONK ANGEL (MCA 42223)	PATTY LOVELESS	34	13
33	SHADOWLAND (Sire 1-25724)	K.D. LANG	29	35
34	ZUMA (Warner Bros. 35609-1)	SOUTHERN PACIFIC	36	28
35	DON'T CLOSE YOUR EYES (RCA 6494-1)	KEITH WHITLEY	37	30
36	WIDE OPEN (Capitol/Curb C1-90417)	SAWYER BROWN	35	9
37	80'S LADIES (RCA 5924-1) (G)	K.T. OSLIN	33	79
38	SINCERELY (Warner Bros. 25746-1)	THE FORESTER SISTERS	38	24
39	WATER FROM THE WELLS OF HOME (Mercury 834 778-1)	JOHNNY CASH	40	7
40	I WANNA DANCE WITH YOU (RCA 6373-1)	EDDIE RABBITT	42	19
41	RUNNING (MCA/Curb 42169)	THE DESERT ROSE BAND	41	17
42	ONE FAIR SUMMER EVENING (MCA 42255)	NANCI GRIFFITH	39	7
43	CHASING RAINBOWS (Airborne AB 0103)	MICKEY GILLEY	46	6
44	WORKIN' BAND (Warner Bros. 25722-1)	THE NITTY GRITTY DIRT BAND	45	20
45	STORMS OF LIFE (Warner Bros. 25436-1) (P/2)	RANDY TRAVIS	44	133
46	BRAND NEW (Hightone 8014)	GARY STEWART	47	4
47	VIEW FROM THE HOUSE (MCA 42200)	KIM CARNES	43	20
48	GREATEST HITS, VOL.2 (MCA 42035) (P)	GEORGE STRAIT	49	68
49	REBELS WITHOUT A CLUE (MCA/Curb 42224)	THE BELLAMY BROTHERS	48	11
50	ACROSS THE RIO GRANDE (MTM DI-71070)	HOLLY DUNN	50	26



RCA's Baillie & The Boys are shown visiting with **Crook & Chase** hosts **Charlie Chase** and **Lorraine Crook**. **Kathy, Michael** and **Alan** discussed their second album, **Turn The Tide**, which will be released this month. "Long Shot", the current single from the album peaked at #4 on the Cash Box Top 100 chart. Pictured (from left) are **Charlie Chase**, **Lorraine Crook**, **Kathy Baillie**, **Michael Bonagura** and **Alan LeBoeuf**. (Photo by Barbara Burch)

COUNTRY MUSIC

ALBUM RELEASES



□ **EMMYLOU HARRIS** • *Bluebird* • Reprise (1-25776) • Producers: R. Bennett-E. Harris

After guest-starring on many a fellow artists' projects, Emmylou takes an anxiously-awaited step out on her own. Her voice is like no other female singer in her league • it's strong, it's lonesome, it's even ethereal at times. And it's those feelings that make Emmylou what she is, a damn good artist. Her lyrical subjects are all entangled in love, like the emotionally frozen lovers in "Icy Blue

Heart", or the sad demise of two people's relationship in "No Regrets". There's the majestic sounding "You've Been On My Mind" or the simply stunning "Lonely Street", both performed with grace and finesse. An appropriate disc to usher in 1989.



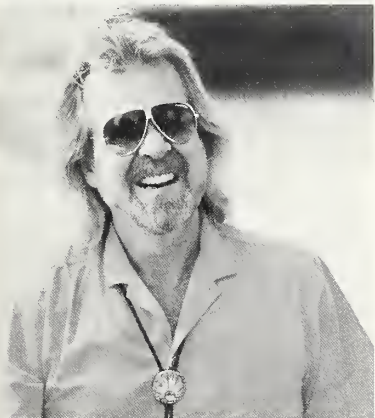
□ **BAILLIE & THE BOYS** • *Turn The Tide* • RCA (8454-1-R) • Producer: K. Lehning

With harmonies that spill over one another like the streams of a waterfall, Kathie Baillie, Michael Bonagura and Alan LeBoeuf put just as much soul and depth into their sophomore LP for RCA Records. The songs they've chosen, (six of them written or co-written by one of the trio), hit home in everyone's life at one time or another. On "Who Will I Be" the song's subject feels trapped by her love for a man who can't decide be-

tween two women. "When It Rains", "She Deserves You", "(Wish I Had A) Heart Of Stone", and "Long Shot" are all sure bets too.

SINGLE RELEASES

■ OUT OF THE BOX



□ **MEL McDANIEL** • *Walk That Way* (2:30) • Capitol (B-44303) • *Eight-O-Five/Millhouse-ASCAP/BMI* • R. Grissom-S. Munsey, Jr. • Producer: J. Kennedy

A woman wiggles her way past McDaniel's heart, resulting in a fatal blow to his manly passions. Throwing caution to the wind, he invites her over (a request that is neither accepted or denied). A barroom come-on tune that should be wildly successful in honky-tonks across the country.

■ COUNTRY FEATURE PICKS

□ **FOSTER AND LLOYD** • *Fair Shake* (3:25) • RCA (8795-7-R) • SBK April/Uncle Artie-ASCAP; Lawyer's Daughter-BMI • C. Clark-R. Foster-B. Lloyd • Producers: B. Lloyd-R. Foster-R. Will

From their sophomore LP *Faster and Louder*, the duo-to-beat in '89 starts off with an energetic fight for equitable rights to this girl's heart.

□ **BARBARA MANDRELL** • *My Train of Thought* (2:36) • Capitol (B-44276) • Ensign/Termite-BMI/ASCAP • B. Burch-M. Woody • Producer: T. Collins

With wailing violins ushering in this locomotive of loneliness, Mandrell forges full steam ahead with her country comeback. Clever lyrics lay the track for an irresistible country tune.

□ **SHENANDOAH** • *The Church on Cumberland Road* (2:58) • Columbia (38-68550) • Little Big Town/American Made-BMI; Wee B. Music-ASCAP • B. DiPiero-J. Scott Sherrill-D. Robbins • Producers: R. Hall-R. Byrne

After a night of rockin' and rollin' Shenandoah's in a hurry to get to the church on time. Why? • We are never told except for the vague allusion to a crying girl waiting there. Oh well, we expected better from such illustrious songwriters as those listed above.

□ **PATTY LOVELESS** • *Don't Toss Us Away* (4:11) • MCA (53477) • Lionrich-BMI • B. MacLean • Producer: T. Brown

Producer Tony Brown handles Loveless' vocals with delicate control, letting her pleading deliverance do all the work. And it does work • to perfection. A lonesome classic.

□ **BILLY JOE ROYAL** • *Tell It Like It Is* (2:58) • Atlantic America (7-99242) • Conrad/Olrap-BMI • G. Davis-L. Diamond • Producer: N. Larkin

The title cut from his newest album, Royal choses a time-worn favorite for his baby-boomer fans. Adding his own phrasing to spice it up, Royal possesses the tune, resulting in yet another 'radio run' for this standard.

■ PROGRAMMERS PICK

□ **FOSTER & LLOYD: "Fair Shake" (RCA)**

Radio seemed agreeable to giving Foster & Lloyd a "fair shake" at some chart action this week. The RCA duo debuts at #67 (bullet) on the Top 100. Stations behind them include: KZNN, WQTE, WOFF, WDLW, KIIX, WASP and WCTY.

■ RAPPIN' WITH THE WRITERS:

LARRY BOONE

Larry Boone is not only the brightest new face in the country recording star's area, he is recognized as one of Nashville's brightest new songwriters. Larry explains his career this way.

"When I first came to Nashville in 1980, I was a kid. I kicked around for about four years, and realized that I had a lot to learn! I spent my time studying the craft of songwriting. I loved to write and felt I had the gift to write. I realized, early, that my song ideas were a little abstract and they 'strayed' too much.

"I had worked my way through college by playing music. So, when I got out of school, I loaded everything I owned in my old VW van and headed for Nashville. I got an apartment here, and I sat there, lonely, for a while. I didn't know one soul here!

"I had a little 4-track board and I was making my own song demos. Kathy Mattea was working as a waitress back then, and we did our demos together. She sang my female songs.

"Gene Ferguson (now Larry's manager) got Charly McClain and her producer, Norro Wilson, to listen to my song "Until I Fall In Love Again". Charly gave me my first cut on that song. I continued to write, and more cuts started trickling in. By '84, I had signed a writing contract with MTM.

"I got my recording contract with Mercury about a year later. I met Paul and Gene Nelson, and we wrote together constantly. We all had different publishers, so we figured we were increasing our odds for getting cuts. The chemistry between the three of us has been amazing. From working with them, I realized I had been writing 'safe' songs. I wasn't taking what I came with and *adding* what I had learned. When the three of us got together, we opened a whole new world of different ideas."

Don Williams' new single, "Old Coyote Town", came from that time in Larry's career. Hits have continued for Larry Boone. He has had his songs cut by others...Keith Whitley, Ed Bruce, Michael Martin Murphey, Marie Osmond, Johnny Duncan, Ronnie Milsap, George Strait, Kathy Mattea and John Conlee...just to mention an additional few.

Joe Henderson

CREDITS:

"Old Coyote Town"...Don Williams

"American Faces"...John Conlee

"Until I Fall In Love Again"...Marie Osmond;

Charly McClain

"Don't Give Candy To A Stranger"...Larry Boone

"Beyond The Blue Neon"...George Strait

COUNTRY MUSIC



Members of the Entertainment Artists Inc. staff recently met with members of CBS Records group, The Shooters, and their management team to announce the signing of the band to a booking agreement. Pictured (from left) are Entertainment Artists booking agent Tim Tye; Steve Greil of Greil-Hooper Management; Entertainment Artist President Dan Wojcik; and Walt Aldridge, the Shooters' leader.

NASHVILLE NOTE-ABLES

Billy Walker: "Don't discount the people who paved the way!"

Billy Walker, The Tall Texan, and his band, The Tennessee Walkers, have become a trademark for the kind of traditional country music in which he so strongly believes. This native of Ralls, Texas (25 miles east of Lubbock) began his entertaining career at age 15 on a radio show in Clovis, New Mexico. His first big hit came in 1952 when he recorded "Anything Your Heart Desires" and it became a regional hit for him. The hits have continued through the years...right up to this moment where you'll find "Can I Just Call You Now And Then" on radio playlists all across the nation.



"I'm not being negative. It's just that I love this business so much that I am truly concerned. You simply can't kill the 'roots' of the industry and expect it to survive. For example, today, there are only a dozen or so *hit* artists. We used to have that many on each label. I

really don't see how the industry can make it with only a few successful artists.

"A certain amount of nostalgia radio programming would certainly help to relieve the problems of many established performers. It would do the business a lot of good. Most young people think Kenny Rogers invented country music.

We need a country music 'history lesson' now and then. Anything, or anyone, who made this industry great should not be forgotten. Young people who know about country music are in the audience everywhere I go. You don't have to be 25 years old to gather country fans. If the young people like your record, they become devoted fans just like their parents and grandparents. We're living in a day of changing images.

"I want to say this, too, for all country artists. I personally think that it should be mandatory, with the FCC, that an artist's name be stated either before or after his/her record is played!"

Billy Walker speaks from knowledge and experience gained while becoming a legend in country music circles. He is a major label veteran (including 15 years with Columbia). He has had six number one songs and 32 top ten songs. He has appeared all over the world and on every major country music TV show. On January 1, 1989, he celebrated his 29th year with the Grand Ole Opry. Country music has no better friend, and son, than Billy Walker!

Joe Henderson

With that introduction, meet Billy Walker as he sits in our *Cash Box* office during a casual conversation/interview.

"Ray Pennington wrote and produced the new record. I think it's a classic country product. We released it on Step One Records and the song is drawing great response. That's evident!"

When I asked Billy what he wanted to talk about, he smiled and began with, "The first time I came to Nashville, I was a teenage rhythm guitar player. I came to play on a session for Jimmy Lawson. I came back in '52, when I was beginning to have some success with my own records. I recorded at the old Castle Studios, but I was still living in Texas and performing regularly on the Louisiana Hayride.

"So, I was here when we started paving the road to what has now become Music City, U.S.A. We really didn't know what we were creating at the time. We were cutting songs the world wanted to hear. That's all we knew. But, I want to tell that same world and the people in the industry today...don't discount the people who paved the way!"

KEYSTONE

in cooperation with

CARTER COUNTRY ENTERPRISES

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RECORDS TO WATCH

- 1 BUCK OWENS (duet with DWIGHT YOAKAM) • "Under Your Spell Again" • *Hot Dog* (Capitol)
- 2 RESTLESS HEART • "Jenny Come Back" • *Big Dreams In A Small Town* (RCA)
- 3 RICKY VAN SHELTON • "Hole In My Pocket" • *Loving Proof* (Columbia)
- 4 BUCK OWENS • "Keys In The Mailbox" • *Hot Dog* (Capitol)
- 5 DESERT ROSE BAND • "She Don't Love Nobody" • *Runnin'* (MCA/Curb)
- 6 RANDY TRAVIS • "Written In Stone" • *Old 8 x 10* (Warner Bros.)
- 7 CHARLIE DANIELS BAND • "Big Bad John" • *Homesick Heroes* (Epic)
- 8 K.T. OSLIN • "This Woman" • *This Woman* (RCA)
- 9 BARBARA MANDRELL • "I'll Be Your Jukebox Tonight" • *I'll Be Your Jukebox Tonight* (Capitol)
- 10 MARIE OSMOND • "99% Of The Time" • *All In Love* (Capitol/Curb)

CASH BOX COUNTRY INDIE SINGLES

1	That Old Familiar Feeling (True)	Lisa Childress	4	5
2	Tell It Like It Is (Evergreen)	Sammy Sadler	7	6
3	Ramblin' Man (Duck Tape)	Ernie Welch	8	5
4	Making Love To Dixie (Tra-Star)	Heartland	1	12
5	I'd Do It All Over Again (Step One)	Ray Price	2	11
6	I Need Somebody Bad (Evergreen)	Narvel Felts	9	6
7	You And Saturday Morning (Sound Track)	Dusty Martin	10	7
8	Sittin' At The Kitchen Table (Bear)	Justin Wright	14	6
9	You Only Love Me When I'm Leavin' (Golden Trumpet)	Ellen Lee Miller	15	5
10	Here's To You (Step One)	Faron Young	37	2
11	Love Is Gonna Live Here (Hummingbird Of Clover)	Keystone	13	6
12	Photographic Memory (BGM)	Billy Mata	18	5
13	Lovelight (Playback)	The Family Band	17	6
14	Still The One For Me (Cypress)	Wynd	20	2
15	Only You (Antler)	Scott Randolph	21	2
16	Weekend Rendezvous (Gallery II)	Al Bradshaw	23	5
17	Cry Baby, Baby Cry (OL)	Marcy Carr	3	8
18	Wrong Train (Gypsy)	Judy Lindsay	22	6
19	Talk To Her Memory (Bear)	Billy Joe Burnette	DEBUT	
20	Can We Talk (Happy Man)	Chris and Lenny	DEBUT	
21	Can I Just Call You Now And Then (Step One)	Billy Walker	5	7
22	If I Were You I'd Fall In Love With Me (Step One)	Hank Thompson	6	8
23	I Fell In Love Up To My Heart (Rose King)	Ron Roberts	28	5
24	Coal Miners Son (NCP)	Mack Vickery & Jim Vest	27	5
25	Lonestar Lonesome (Player)	Terry Stafford	31	2

26	Starting All Over Again (SOA)	Razzy Bailey	12	8
27	More Than A Memory (G.M.)	Rick Thompson	DEBUT	
28	The Bed Where She'd Lie (Holtan)	J.D. Hinton	34	2
29	Two Hearts (Door Knob)	Jon Washington	35	5
30	The Letter (Master)	Michelle Lynn	11	7
31	Just Another Notch In Your Gun (Valley Road)	Faye Dudley	DEBUT	
32	It's Too Early To Cry In My Beer (Sundial)	Allen Karl	32	7
33	I'm Positive I Love You (LDR)	Roger Rone	16	9
34	I'm Leaving The Leaving Up To You (Li'l Bill)	Jane Russell	19	6
35	You Never Told Me (Tug Boat)	Savannah Ashley	40	5
36	Homemade Cookin' (Tentex)	Coates Twins	24	7
37	Lovin' The Leavin' Away (Hinton)	Dave Folsom	43	2
38	Somewhere In Canada (Charta)	David Walsh	DEBUT	
39	An Empty Glass (Hightone)	Gary Stewart	26	8
40	9,999,999 Tears (SOA)	Tammy Lucas	45	2
41	It's Gonna Be Love (615)	Mark Gray & Bobbi Lace	25	11
42	Apple Of My Eye (Gold Rose)	Don Nutt	DEBUT	
43	There's A Warm Fire Burning (Li'l Bill)	Randy Allan	29	5
44	I'm Goin' Home (New Dixie)	Dave Dudley	30	10
45	Love In Motion (Wolf Dog)	Ross Lewis	DEBUT	
46	Where Was I (Happy Man)	Ray Pack	33	10
47	Homeless People (Southern Tracks)	Bertie Higgins	DEBUT	
48	Men With Broken Hearts (Killer)	Charley Hager	36	9
49	The Fix (Yellow Jacket)	April	42	9
50	(Turn Me Loose And) Let Me Swing (Step One)	The Swing Shift Band	47	13

COUNTRY INDIES

INDIE SPOTLIGHT



BURBANK STATION • Get Out of My Way (3:25) • Prairie Dust (PD-88112) • Wild Country-ASCAP;Irving/Coltor Bay-BMI • W. Robinson-K. Robbins • Producer: L. Morton

Burbank Station's female lead vocalist has the talent to hold it all together, but this is a product that could have used one more overhaul. The lyrics and melody hold promise, but there's a certain 'roughness' that suggests a quickly produced product. The song's subject here is hoping to make a break from an unhealthy relationship that has hindered her for too long.

INDIE FEATURE PICKS

TERESA LAYNE MOODY • Tell Me Another One • Evergreen (EV 1082) • Long Ride/Penny Renae-ASCAP • T.L. Moody • Producer: K. Tolley

With increased help from Evergreen, Moody is shaping up to be a formidable indie artist, but her vocal talent here far outweighs her songwriting skills. However, this upbeat tune does hold promise.

THE PRISONER • Learn How To Say Goodby (No Time Listed) • Venture (NR 17769-1) • BMI • J. Broon • Producers: B. Cormier-H. Shedd-J. Cotton-D.Cormier

After a romantic relationship crumbles, The Prisoner makes an effort to start anew. A traditional country ballad with a true hillbilly twang that makes it all hit home.

THE LONESOME STRANGERS • Goodbye Lonesome, Hello Baby Doll (2:34) • Hightone (508A) • Opryland-BMI • L. Emerson • Producer: Unlisted

With authentic honky tonk grooves the Strangers find a gal to fill the gap that loneliness had brought about. A fine disc worthy of repeated airplay.

JUDY MORGAN • Make Sometime For Us (2:53) • Killer (K-1016) • Little Bill-BMI • J. Morgan • Producer: M. Johnson

With the potential of being a hard-edged rival to Tanya Tucker, Morgan wails out a grinding plea for time with her lover. The jazzy feel makes for a startling debut for Morgan.

RISING STARS

JOHNNY CHESTER

One of Australia's most successful country music stars is also impressing many of the industry personnel in the U.S. Johnny Chester is from Melbourne and he tours his native country constantly. In fact, the smiling, good-natured "Chess" is so much in demand that it takes nearly two and a half years for him to make the planned tours of Australia.

Johnny has started his own label, Homespun Records, in his native land, and he was in Nashville recently to attend the talent buyers' showcases. As Johnny puts it, "I wanted to see what direction country music is taking in the U.S. However, I came away more confused than ever!"

"While here, I've also been writing and recording. We have come up with some new songs and 'feels'. Perhaps, I will be able to put some Australian influence into a certain style of country music. I want to get input from both sides of 'the pond'. You see, pioneers of country music in Australia have gone through the same trials and tribulations as they did here in the States.

"We've been recording here in hopes of getting a record label interested in releasing our product here. The interest level has been good. I've been coming to Nashville for seven years. It feels better, this time, because I feel there are people who are actually interested in taking our product as far as possible. It's all been done on a handshake. It's a mutual appreciation of talents!"

This month, Chester acted as host for the Australian Country Music Awards. That gives an idea of what a star he has become there. We predict that the name, Johnny Chester, will soon become very popular here, too. Johnny's star burns brightly over Australia, and if you check the skies, you can see a glimmer beginning to glow on the American country music scene as well.

Joe Henderson



AROUND THE ROUTE

As we were making our calls for this week's column a number of traders were getting ready to depart for London to participate in the ATE show. Hope to have some feedback to report within the next couple of issues.

Dateline Milpitas, CA, where we spoke with Atari Games' marketing chief **Mary Fujihara** who told us about two exciting new pieces that are just about ready for delivery. One is called **Hard Drivin'**, and the name pretty much describes the theme but there are some interesting aspects, including 3-dimensional simulation among others, to give players the real feel of driving. It's set for release in February. **Tetris** is the other piece she mentioned and it's a universal horizontal kit. Mary called it a "puzzle in motion", and she stressed that there's no shooting, no punching, but plenty of what it takes to keep the player interested. Besides which, it has a competitive price tag. **Tetris** will be available by the end of January. Mary noted that test reports on **Hard Drivin'** have been "fabulous", to the tune of big earnings! **Tetris**, however, was just going on test as we spoke, so it's a little too early for an evaluation.

Almost ready, American Vending Sales' new building, which is currently under construction in Elk Grove Village, IL, is near completion and should be ready for occupancy around the first week of March. Needless to day, everyone's looking forward to the big move. As we chatted with veepee **Frank Gumma Jr.** (upon his return from the Dynamo ski trip in Vail) he advised that business is good, with emphasis on music equipment, pool tables and dart games. The Rowe **LaserStar** dedicated c.d. jukebox is doing "exceptional" business, to the point of demand exceeding supply. Frank sees '89 as another banner year for Rowe machines. He also said the Tecmo **Ninja Gaiden** kit is very strong at AVS.

On the subject of jukebox licensing, following are some statistics from the AMOA newsletter. The number of jukeboxes registered with the U.S. Copyright Office (as of 11/18/88) was 95,950 (only 1383 less than for all of 1987, but also less than the 115,000 quota that was set for 1988). While the 1987 figure was a little better (at 97,333) it still fell short of the 110,000 total necessary to put the rebate program into effect. The last time operators received a rebate (under the terms of the ASCAP-BMI-SESA Jukebox Rebate Fund which was determined via AMOA's 1985 agreement with the performing rights societies and the U.S. Copyright office) was for 1986 and the rebate was \$10 per jukebox. AMOA, therefore, urges all of its members to license their jukeboxes. The current annual jukebox licensing fee is \$63. For further information contact the Licensing Division of the U.S. Copyright Office at (202) 707-8130.

Camille Compasio

'PLAY YOUR HEART OUT'

NATIONAL JUKEBOX PROMOTION GETS UNDERWAY

By Camille Compasio

CHICAGO—The nation's jukebox operators and major record labels will join forces to conduct a jukebox "Play Your Heart Out" promotion in February, featuring the love songs of seven artists at more than 10,000 jukebox locations across the country. The promotion is a historic first between the jukebox and record industries.

Spearheading the effort is the Amusement & Music Operators

Association, whose members own and service approximately 115,000 of the nation's estimated 225,000 jukeboxes, and the program will include songs from artists on the RCA, Arista, A&M, Atlantic, Virgin, Universal and Jive record labels. The promotion (also being billed as a jukebox "Love Month" promotion with the celebration of Valentine's Day on February 14) will be coordinated through Pittsburgh, PA based Sterling Title

Strips and the nation's one-stop record outlets that sell to the jukebox industry.

A jukebox "Play Your Heart Out" package, which jukebox operators can pick-up from their local one-stop for display at their jukebox locations, includes two "Play Your Heart Out" posters touting the jukebox's 100th anniversary in 1989 along with 50 table tents for display at locations. Highlighted on these items will be the seven featured "Play Your Heart Out" records with pictures of the artists. The package also includes the seven records as well as special jukebox title strips.

The participating labels are underwriting the cost of the printed promotion materials. Jukebox operators must purchase the records featured in the promotion as part of the package.

APPOINTMENT

ANNE HAYES JOINS ATARI SALES TEAM

CHICAGO—Atari Games of Milpitas, California announced the appointment of Anne Hayes as western regional sales manager. Ms. Hayes brings six years of coin-op experience to her new post, having served Atari Europe in the position of credit manager.

"We are extremely pleased to have Anne join our sales team," stated Shane Breaks, vice president of sales. "Anne will be a very positive addition to our sales force. She brings with her a great understanding of our product and customers from her long association with Atari Ireland."

Ms. Hayes holds a business degree from the N.I.H.E. (Limerick, Ireland). Her most recent position, before moving to California a

The seven featured songs and artists (all new or recently released) are "Bring Down The Moon" by Boy Meets Girl on RCA; "This Time" by Kiara on Arista; "The Heart" by Lacy J. Dalton on Universal; "Second Chance" by .38 Special on A&M; "Lost In Your Eyes" by Debbie Gibson on Atlantic; "Straight Up" by Paula Abdul on Virgin and "More Than Friends" by Jonathan Butler on Jive.

This plan came about as the result of recent discussions between AMOA's jukebox promotion committee and the record labels regarding joint promotion opportunities. AMOA's label liaison Sam Atchley assisted in coordinating the package.

75-80 million Americans hear music on a jukebox each week, according to AMOA.



few months ago, was an international credit controller for Wang Laboratories in Ireland.

ACME '89 EXPANDS EXHIBIT SPACE

CHICAGO—The 1989 American Coin Machine Exposition, to be held at Bally's Hotel in Reno, February 23-25, has sold all available exhibit space in the Grand and Goldwyn ballrooms; however, 40 booths have been added to the Bijou Complex (located directly across from the Grand Ballroom exhibits and adjacent to Main Registration), to accommodate the overflow.

As stated by Show Committee chairman Bill Cravens, "Careful consideration was given to expanding the exhibit area. Unless we were able to accommodate exhibitors in a high visibility area within the main flow of floor traffic, ACME would have decided not to expand," he continued. "The Bijou Complex was the logical solution, provided that ACME '89 seminars could be moved to the Mezzanine Level meeting rooms in Bally's Hotel. As soon as Bally's officials gave us the go-ahead with the seminars, a decision was reached to expand floor space."

Bob Fay of AAMA (American Amusement Machine Assn.) and Carol Lally of Play Meter Magazine, the show's sponsors, concur that the 1989 American Coin Machine Exposition will be the largest ACME show ever. Last year's ACME in Reno featured 407 booths. To date, 484 booths have been sold for ACME '89.

Additional information regarding the convention may be obtained by contacting the convention's management firm, William T. Glasgow, Inc. at 16066 South Park Avenue, South Holland, IL 60473 or phoning (312) 333-9292.

COIN MACHINE

(Ed Note: The December 3, 1988 edition of Cash Box featured an article headlined "Arachnid Files Suit Against Valley". Following is the responding statement Valley issued on January 4, 1989.)

VALLEY RESPONDS TO ARACHNID LAWSUIT

On November 4, 1988, Arachnid filed a lawsuit against Valley Recreation Products claiming that Valley has infringed Arachnid's alleged trademark rights in a yellow, black and red color combination for dart targets. Shortly afterwards, Arachnid issued a new release referring to the lawsuit. Significantly, Arachnid made no mention in the new release of the fact that on March 16, 1988 Arachnid filed application serial number 73/717022 in the United States Patent and Trademark office refused to grant Arachnid a registration for its alleged trademark.

The issue of any alleged infringement is moot, however, because Valley has not used, nor does it intend to use, a yellow, black and red target for its Cougar or Royal Darts dart machine; and Valley has not delivered, nor does it intend at the present time to deliver its revolutionary new T-60/30 target kits for competitive games in a yellow, black and red color scheme.

"This newest lawsuit is yet but another example of Arachnid's ef-

fort to dominate the electronic dart game business through litigation," stated Valley president Chuck Milhem. "The ultimate success of any product will be determined in the environment of the marketplace rather than in the courts." Milhem expressed confidence that "Valley's dart games not only will survive, but thrive in such environment."

Milhem stated further that, "Among the many benefits the T-60/30 target kits offer operators of competitive dart machines is the ability of the thin spider and expanded target segments to accommodate soft tip darts weighing up to 30 grams. This will attract more steel tip players to the electronic game."

Milhem went on to say that "In view of the significant benefits of the T-60/30 coupled with such other Valley innovations as the large overhead LED display, the front service door, the patented double bullseye, the dart catcher ring, and the automatic player advance Tru-Score System, among others, Valley hardly can be called a 'me too' follower as Arachnid suggests."

After destroying certain enemies, power-ups can be obtained to help the player and these include the Vulcan Bomb (for speed and number of bullets increases), Multiple Option (for extra ships) and Bonus (where bonus points are awarded).

Along with the power-up, players are also given Li'l Babies which are used to nuke all of the enemies in front, however, the use of Li'l Babies is limited. This assignment takes players through seven scenic, challenging stages ranging from city skylines to the depths of the universe so there's more than enough in terms of action, excitement and scenic environment to hold the player's interest.

Further information may be obtained through Konami's distributor network or by contacting Konami direct at 815 Mittel Drive, Wood Dale, IL 60191.



NEW PRODUCT

KONAMI'S 'THUNDER CROSS'

Thunder Cross is the latest 2-player interactive, horizontal monitor kit from Konami, Inc. and it offers the added incentive of the buy-in and continuation features.

The theme involves a situation where all communication from the planet Hubris has been mysteriously cut off, the objective being to investigate and subsequently correct the situation. To accomplish this, players take off into outer space in preparation for battle. The spacecraft is equipped with two side ships that cannot be destroyed. During the mission, of course, players encounter all types of intergalactic enemy ships and must dodge their fire which includes bullets, lasers, time-release bombs and other deadly shots. In addition, the spacecraft must be maneuvered through tight mazes, tunnels, around buildings and rockets, to mention just a few of the obstacles that are encountered along the way.

WEA & RCA USE SEEBURG CD JUKEBOXES TO PROMOTE NEW ALBUMS

CHICAGO—A series of preview listening parties took place in student-oriented pubs located on or near selected college campuses, to introduce the sound of the new R.E.M. album on the WEA label. The events were held on the evening preceding the album's release to the market this past November, with promotional back-up from local radio stations and retail record shops. In each instance, the albums were played on Seeburg c.d. jukeboxes.

Local radio stations provided promotional on-the-air mentions, announcing the hours and locations of the preview parties and the prizes that would be given away. Retail record shops in the respective areas participated by hanging posters in their stores advising patrons of the availability of the R.E.M. Album and all particulars with respect to the listening parties that would be in progress at their favorite watering-holes.

WEA supplied the local Seeburg operating company with all of the prizes, including cassettes, LPs, 4-color posters and compact discs. The operator's responsibility was to select the site of the party, coordinate the affair with the pub owner, take charge of hanging the posters, disposing of the prizes, and making certain that the R.E.M. cd album was prominently displayed on the jukebox.

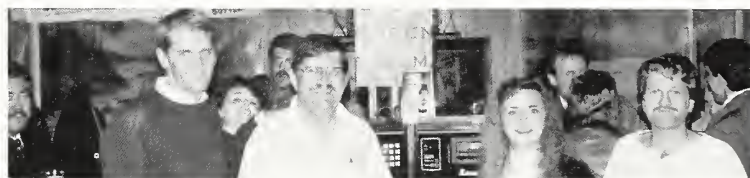
Likewise, RCA is also employing Seeburg's CD jukeboxes for a promotion focusing on the January release of the new FIXX album. Here again, operators are targeting college campus customers and arranging to hang large 4-color posters of the artist in leisure establishments for at least two weeks and to set Seeburg's computerized internal automatic play mode so that one song cut from the FIXX album will play at least once every sixty minutes over the two-week period. Where possible, RCA will arrange for local radio promotional mentions advising listeners as to time and place with respect to the participating locations.

Immediately following the official release date of the album, RCA will send each Seeburg operator a FIXX cd and 4-color poster, plus a bonus for each participating college campus location. To help offset the operator's expense RCA will include additional Top Hit CDs in each promotional packet.

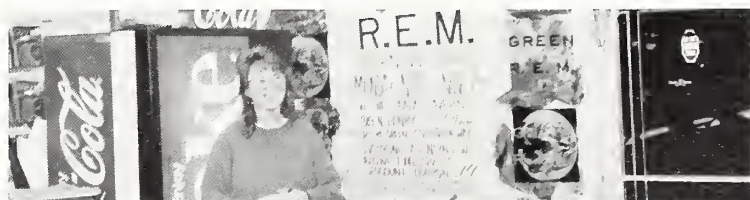
According to Seeburg, early operator response indicates that there will be over one thousand college-oriented locations participating in the RCA FIXX promotion.

Seeburg will shortly announce other promotions designed to give record labels more market exposure for their artists as well as providing operators with the marketing and merchandising tools that will help to increase their collections.

For further specifics contact Seeburg's executive vice president Joseph Pankus at Seeburg Corporation, 1105 Westwood Ave., Addison, IL 60101.



Roger Westmont of Modern Specialty Music (l-r), Jim Huss, owner of the Plaza Tavern, his daughter Kathy and Modern's music director Dan Tortorice at the R.E.M. listening party, which drew a big crowd at the Plaza.



The Exclusive Record Store in Madison, Wisconsin was another location that hosted an R.E.M. listening party, complete with promotional posters, etc. Pictured is Tami, the store manager.



Patrons lined up at the Plaza Tavern for the big drawing to win an assortment of prizes, including cassettes, LPs, compact discs and 4-color posters, which were supplied by WEA.

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B. Harris (B. Harris) (Beun/Lowry-BMI)
I Don't Want You / 39
J. Spense, M. Jones, D. Tickle (J. Spense, M. Jones) (Judson Spense/MCA-ASCAP/Wholemael-BMI)
I Remember Holding / 9
D. Cole, J. Pasquale (J. Pasquale) (Joe Pasquale-ASCAP)
In Your Room / 29
D. Sigerson (S. Hoff, B. Steinberg, T. Kelly) (SBK Blackwood, Bangophile-BMI/Billy Steinberg, Denise Barry-ASCAP)
If We Never Meet Again / 57
R. Chertoff (J. Shear) (Jutters-BMI)
It's No Secret / 71
Stock, Aitkin, Waterman (Stock, Aitkin, Waterman) (All Boys U.S.A.-BMI)
I Wanna Have Some Fun / 23
Full Force (Full Force) (Forceful/Wilesden-BMI)
I Want To Be Loved / 96
A. Johns, G. Giuffria (M. Meyer, S. Johnstad) (Greg Giuffria/Airfruit-BMI)
Just Because / 51
M.J. Powell (M. O'Hara, S. McKinney, A. Brown) (O'Hara/Texascity/Lil Mama/Music Corp-BMI/Avid 1-ASCAP)
Kiss / 63
Art Of Noise (Prince) (Controversy-ASCAP)
BKissing A Fool / 65
G. Michael (G. Michael) (Chappell-WA/Morrison Leahy)
Left To My Own / 87
T. Horn, S. Lipson (T. Lowe) (Ten/Virgin-ASCAP)
Let's Put The X / 93
P. Stanley (P. Stanley, D. Child) (Paul Stanley/Desmobile/SBK April-ASCAP)
Little Liar / 33
D. Child, K. Laguna (J. Jett, D. Child) (Lagunatic-BMI/Desmobile adm. SBK -April-ASCAP)
A Little Respect / 25
S. Hague (Clark, Bell) (Sonet/P.R.S. adm. Emile Music-ASCAP)
The Living Years / 38
C. Neil, M. Rutherford (M. Rutherford, B.A. Robertson) (Mike Rutherford/R & BA/Hit & Run/adm. Hit & Pun)
Look Away / 36
R. Nevison (D. Warren) (Realsongs-ASCAP)
The Love In Your Eyes / 54
R. Zito, E. Money (D.P. Bryant, A. Gervitz, S. Dubin) (Ardavan/AG-ASCAP/Dubin-BMI)
The Love You Take / 98
More Than You Know / 59
M. Jay (Maruka, M. Jay, M. Morrow) (Famous/Tika Tunes/ Marvin Marrow-ASCAP)
My Heart Can't Tell You No / 31
R. Stewart, A. Taylor, B. Edwards (S. Clmie, D. Morgan) (Rare Blue-ASCAP/Little Shop of Morgan-BMI)
My Perogative / 21

(Cal-Gene/Virgin Songs-BMI/Bobby Brown/Unicity-ASCAP)
New Day For You / 69
B. Trzetzewska, D. White (B. Trzetzewska, S. White, P. Ross) (Cornevo-BMI/Almo-ASCAP)
Not Just Another Girl / 74
D. Kortchmar (I. Neville) (PolyGram/Mo-Rat/Sunset Beach-BMI)
Paradise City / 37
M. Clink (Guns N' Roses) (Guns N' Roses-ASCAP)
Perfect / 100
Fairground Attraction, K. Maloney (M.E. Nevin) (MCA-ASCAP)
Posse On Broadway / 86
Sir Mix-A-Lot (Sir Mix-A-Lot) (Lockedup-BMI)
The Promise / 52
B. Rogan (C. Farrington, M. Floreale, A. Mann) (N/A)
Put A Little Love In Your Heart / 12
D. Stewart (J. DeShannon, R. Meyers, J. Holiday) (SBK/Unart-BMI)
Roni / 41
L.A. Babyface (Babyface) (Kear/Hip Trip-BMI)
Shake For The Sheik / 89
K. Kinsey (Escape Club) (EMI-ASCAP)
She Drives Me Crazy / 80
David Z., Fine Young Cannibals (D. Steele, R. Gift) (Virgin-ASCAP)
She Wants To Dance With Me / 15
R. Asley, P. Harding, I. Carnow (Rick Astley) (All Boys U.S.A.-BMI)
Shoutout / 34
Kenneth G. (Kenny G.) (Brene-BMI)
Smooth Criminal / 22
Q. Jones (M. Jackson) (Mijack adm. Warner Tamerlane/BMI)
Spy In The House / 76
P.S.O'Duffy (D. Was, D. Was) (MCA/Semper Pi & Monkey Dogs, Cattle Ltd.)
Stand / 79
S. Litt, R.E.M. (Berry, Buck, Mills, Stipe) (Night Garden/Uni-Chappell-BMI)
Straight Up / 5
E. Wolff (E. Wolff) (Virgin/Wolf-ASCAP)
Surrender To Me / 27
R. Zito (R. Vannelli, R. Marx) (Rockwood/Security Hogg/U.A. adm. SBK April/United Lion adm. SBK Blackwood-ASCAP/BMI)
Tell Her / 85
R. Zito (B. Russell) (Screen Gems/EMI-BMI) Thanks For My / 68
Full Force (Full Force) (Forceful adm. by Wilesdon-BMI)
Two Hearts / 3
P. Collins, L. Dozier (P. Collins, L. Dozier) (Phillip Collins/Hidden Pun/Bo-Di-O-Da/Warner-Tamerlane-BMI)
Waiting For A Star To Fall / 24
A. Mardin (G. Merrill, S. Rubicam) (Irving/Boy Meets Girl-BMI)
Walk On Water / 43
R. Zito, E. Money (J. Harms) (Geffen/Thorwall-ASCAP)
Walking Away / 18
F. Maher (P. Robb) (T-Boy/INSOC-ASCAP)
Way Cool Jr. / 70
B. Hill (DiMartini, S. Peary, B. Hill) (Retr/Time Coast/Right Song/Small Hope-BMI)
Welcome To The Jungle / 40
M. Clink (Guns N' Roses) (Guns N' Roses)
What I Am / 20
P. Moran (E. Brickell, K. Winthrow) (Geffen/Strange Mind/Enlightened Kitty/Winthrow/E. Brickell-ASCAP) When I'm With You / 4 S. Heydon (A. Lanni) (Vie tunes-BMI)
When The Children Cry / 8
M. Wagener (V. Bratta, M. Trump) (Vavoom-ASCAP)
Wild Thing / 13
M. Ross, M. Dike (M. Young, T. Smith, M. Dike, M. Ross) (Delicious Vinyl/Varry White-ASCAP)
Wild, Wild West / 73
C. Kinsey (The Escape Club) (EMI-ASCAP)
Wild World / 44
W. Lindow, S. Dunbar, R. Shakespear (C. Stevens) (Salafa/Westbury-ASCAP)
Yeah, Yeah, Yeah / 94
J. Spence, M. Jones, D. Tickle (J. Spence, M. Jones) (Judson Spence-ASCAP/Wholemael-BMI)
You Got It / 81
J. Lynne (J. Lynne, R. Orbison, T. Petty) (SBK April/Dongator-ASCAP/Orbisongs-BMI)
You Got It (The Right Stuff) / 19
M. Starr, M. Jonzon (M. Starr/M. Starr-ASCAP)
B/C SINGLES
Any Love / 69
L. Vandross, M. Miller (L. Vandross, M. Miller) (SPK April/Uncle Ronnie's/Sunset Burgundy/MCA-ASCAP)
Baby Doll / 6
D. Foster, T. McElroy (D. Foster, T. McElroy, Tony! Toni! Toné!) (Two Tuff-Enuff/PoyGram-BMI/Delos 2000/PolyGram-ASCAP)
Back On Holiday / 51
R. Nevil (R. Nevil, D. Bryant, S. Dubin) (MCA/Dresden China/Ardavan/Dubin-ASCAP)
Being In Love Ain't Easy / 35
K. Chad (B. Green, V.L. Green) (Busb Burnin'/La Love-ASCAP)
Brand New Funk / 84
74D J. Jazzy Jeff & The Fresh Prince (W. Smith, J. Townes) (Zomba-ASCAP)
Break 4 Love / 96
V. Mason (V. Mason) (Funky Feet-BMI)
Can U / 2
Z. Looke (A. Zamora, M. Carpenter, E. Strickland) (Lookyou/Bright Light-BMI)
Can't Go Back / 83
J. Osborne, R. Vannelli (R. Vannelli, J. Osborne, E. Grenga) (Rockstone/March 9/Almo-ASCAP/Hardstone-BMI)
Can You Stand The Rain / 5
J. Jam, T. Lewis (J. Harris III, T. Lewis) (Flyte Tyme-ASCAP)
Closer Than Friends / 47
D. P. Conley, D. Townsend, B. Jackson (B. Jackson, D. Townsend) (Colgms-EMI-ASCAP)
Cuttie Pie / 8
Dial My Heart / 39
L.A. & Babyface (L.A. & Babyface, D. Simmons) (Kear/Hip Trip-BMI)
Don't Rock The / 73
Hip Trip/Jig-A-Watt Jams-BMI)
Don't Stop You / 13
K. Sweat (K. Sweat) (WB Music Corp/E/A/Keith Sweat/Vintertainment-ASCAP)
Dreamin' / 15
D. Robinson (L. Montgomery, G. Paschal) (Jobete/Depom-ASCAP)
Everybody Get Up / 99
H. Luv Bug (Invincibles) (Next Plateau/Turn Out Bros.-Asc)ep)
Everything I Miss / 41
J. Jam, T. Lewis (J. Harris III, T. Lewis) (Flyte Tyme/Avante Garde)
Feeling Inside / 77
G. Albright (B. Lyle) (New Warrior-BMI)
Flashin' Back / 67 L. Graham (L. Graham) (Content-BMI)
Gently / 70
Ready For The World (M. Riley) (MCA, Unicity, Barron, Ready Ready/ASCAP Trixie Low/BMI)
Girl You Know It's True / 48
F. Farian (Pettaway, Spencer, Lyles, Hollaman, Ademo) (MCA-ASCAP/The Two P/Pleters-BUMA)
Giving You The Best / 62
M.J. Powell (A. Baker) (All Baker's/Alexcar-BMI/Eyedot-Asc)
Gonna Get Over You / 66
(Bush Burnin'/La Love Lane-Asc)
Heaven / 85
K. Thomas (K. Thomas, B. Winans) (Yellow Elephant/Edward Grant/Benny's-ASCAP/BMI)
Heaven On Earth / 44
P. Lord, J.J. Smith (P. Lord) (Leonsun-Asc)
Hey Lover / 52
P. Laurence (S. Moore, K. Washington) (Bush Burnin'-ASCAP)
Him Or Me / 27
T. Reily, B. Griffin (G. Griffin, W. Adams, L. Singletary, L. Drakeford, L. Mcain/Cal Gene-BMI)
I Don't Want 2 Be Alone / 32
Georgio (Georgio) (Georgio's/Stone Diamond-BMI)

I Just Wanna Stop / 78
N. Connors (R. Vannelli) (Ross Vannelli-BMI)
I Missed / 89
(Colegms-EMI/Deep Faith-Asc)
(I've Got) Female Trouble / 72
H. Batty (H. Batty, Holland) (Pierponite-BMI/J.P. Everett-ASCAP)
If Ever A Love / 68
J. Knight, A. Zigman (O. Cerney) (Irving/Pamalybo-BMI/Chappell/Lee-Mango ASCAP)
I'm Gonna Get You Sucka / 28
C.K. Wilson, R.J. Wilson (N. Whitfield, W. Bryant II) (United Lion-BMI)
I'm The One Who Loves / 48
Sheppard (S. Sheppard, T. Carter, J. Varner) (Island/Stanton's Gold/April Joy/Golden Nugget-BMI)
In Debt To You / 97
D. Foster, T. McElroy (D. Foster, T. McElroy, N. Walker-Watson) (Two Tuff-Enuff/PolyGram-BMI)
(It's Just) The Way / 82
(Oliver Leiber/Virgin-Asc)
It's My Party / 8
R. Titelman (C. Womack, L. Womack) (Next Flight-BMI)
I Wanna Have Some Fun / 23
Full Force (Full Force) (Forceful/Wilesden-BMI)
I Want More Of You / 78
A. L., L. Sueur (A. L., L. Sueur, G. Van Buren) (Lanabana-BMI/Fun Shine-ASCAP)
I Want To Be Your Lover / 80
Joy And Pain / 61
L. Pace (F. Beverly) (Amazement/BMI)
D.D. Bowden (A. Simmons) (Bush Burnin'/Donesna-ASCAP)
Just Because / 12
M. Powell (M. O'Hara, S. McKinney, A. Brown) (O'Hara/Texas City/Lil Mama/MCA-BMI/Avid One-ASCAP)
Killing Me Softly / 14
N. Gimble, C. Fox (K. West) (Fox-gimble-BMI)
Kissed Don't Lie / 17
R. Kersey, A. Brown (R. Kersey, A. Brown) (Music Corp. Of America/ Micy Kersey/Lil Mama-BMI)
Kissing Fool / 89
(Chappell-WA/Morrison Leahy-Asc)
Love And Kisses / 91
R. Song (R. Song) (Bush Burnin'/Kahri-ASCAP)
Love Education / 74
G. Parsons, J. Duffy (L. Blackwood) (Better Nights/PolyGram-ASCAP)
Love Is Rising / 100
L. Graham (Amen Ra East) (Mighty Groove/Le'Oria/Moonbeam-ASCAP)
The Lover In / 4
L.A. Reid & Babyface (Babyface, L.A. Reid, D. Simmons) (Hip Trip/Kear/Skirt-BMI)
Lucky Charm / 54
L. A., Babyface for LaFace, Inc. (Babyface, G. Seals, D. Simmons) (Hip Trip/Kear/Little House-BMI/ASCAP)
Me, Myself And I / 67
Full Force (Full Force) (Forceful/Wilesden-BMI)
Mr. Bachelor / 64
N. Martinielli, S. Nichol, C. McIntosh (S. Nichol, C. McIntosh, Eugene) (Virgin/MCA/Brampton-ASCAP)
My Heart / 82
(Seelongs-ASCAP)
Oasis / 18
(Sunset Burgundy/TyTu/MCA-Asc)
One Love / 65
G. Howard (R. Griffin, D. Simmons) (Galen Griffin/Asphalt)
One Thing Led / 48
Morgan & Morgan (Morgan & Morgan, T. Haynes) (Music Corp. Of America/Warner Bros./Erteljay-ASCAP/New Music-BMI)
Full Over / 12
M. Gorden, J. Levert (M. Gorden, J. Levert) (Trycep-BMI)
Pump It Up / 45
R-U/Lonely / 63
J. Brown, Blaze (J. Brown) (Jocelyn Brown-BMI)
Rescue Me / 71
(SBK April/Across 110th Street/Willarie-Asc)
Roni / 1
L.A./Babyface (L. Montgomery, G. Paschal) (Jobete/Depom-ASCAP)
She Won't Talk To Me / 10
L. Vandross, H. Eaves III (L. Vandross, M. Miller) (SBK April/Uncle Ronnie's-ASCAP/SBK Blackwood/Huear-BMI)
Skin I'm In / 26
L. Blackman (L. Blackman) (All Seeing Eye/Polygram-ASCAP)
Smooth Criminal / 36
Q. Jones (M. Jackson) (Mijack adm. by Warner Tamerlane-BMI)
Snake In The Grass / 30
Midnight Star (B. Lovelace, "Belinda", Melvin Gentry, B. O. Watson, B. Simmons, J. Cooper, K. Gant) (Hip Trip/Jig-A-Watt/Jams-BMI)
Spirit Of Love / 42
J. Robie (E. Lewis, A. Gorrie) (CBS/End of Day/Silver/Tay-ASCAP)
So Good / 9
G. Duke (P. Vale, M. Waters, S. Schifrin)
Still In Love / 34
A. Giles (S. Russel, L. McNeil, T. Haynes, A. Giles) (Disguise/Black Lion/Platinum Gold/Haynestorm/Les Etioles-ASCAP)
Straight Up / 31
E. Wolff, K. Cohen (E. Wolff) (Virgin, Wolf/ASCAP)
Superwoman / 3
L.A./Babyface (L.A. Reid, Babyface, D. Simmons) (Kear/Hip Trip/Green Skirt-BMI)
Sweet, Sweet Love / 24
A. Z. Giles (A.Z. Giles, Vesta, B. Osborne) (Captain Z/Black Lion/Vesta Seven/Almo-ASCAP)
Take Me Where / 7
S. Sheppard, J. Varner (S. sheppard, J. Varner, A. Stokes) (Stanton's Gold/Irving/April Joy-BMI)
Thanks For My Child / 60
Full Force (Full Force) (Forceful adm. by Wilesden-BMI)
Teddy's Jam / 20
T. Reiley, G. Griffin (T. Reiley, G. Griffin) (Cal-Gene/Virgin Songs/Wilesden-BMI)
Teenage Love / 37
H. Shocklee, E. Sadler, R. Walters (H. Shocklee, E. Sadler, R. Walters) (Def American-BMI)
That's The Way I Look At Love / 87
D. Lewis, W. Lewis (R. Frazier, R. Fippin, M. Harper) (Too Much sweet Music-ASCAP)
There's One Born / 55
B.J. Eastman (J. Butler, J. Skinner) (Zomba Enterprises-ASCAP)
This Is As Good / 25
G. Karukas, R. Boustead (G. Duke) (SBK Blackwood/ATV-BMI/SBK April-ASCAP)
Tumbin' Down / 33
C. Franz, T. Weymouth (Z. Marley, T. Downey) (Ziggy Music/Colegms-EMI-ASCAP)
Turn My Back On You / 18
Sade, Pella, Rogan (Adu, Hail, Matthew Man) (Angel/Silver Angel/Selling/Famous-ASCAP)
Twice The Love / 29
P. Glass (P. Glass, A. Glass, C.A. Nolen) (Glasshouse/Irving-BMI/Jobete-ASCAP)
What Becomes Of A Broken Heart / 93
R. Rice (R. Rice) (Arrival-BMI)
Where Did You Get That Body / 40
J. McKinny, W. Rbinehart (G. Willis, J. McKinny) (Bright Light-BMI)
Where Is The Love / 43
R. Brookins, S. Mills (R. McDonald, W. Salter) (M.T. Fine-ASCAP)
Wild Thing / 21
M. Ross, M. Dike (M. Young, T. Smith, M. Ross, M. Dike) (Delicious Vinyl/Varry White-ASCAP)
With Each Beat Of My Heart / 75
S. Wonder (S. Wonder) (Jobete/Black Bull-ASCAP)
You And I Got A Thing / 50
A. Bayyan (A. Bayyan, Day, Willis) (Orpheus)
You Got It / 22
M. Star (M. Jonzon, M. Star) (Maurice Star/SBK April-ASCAP)
You Make Me Work / 58
L. Blackmon (L. Blackmon) (All Seeing Eye/PolyGram-ASCAP)
You're Not My / 79

COUNTRY SINGLES

A Tender Lie (With Any Luck-BMI) / 96
 All The Reasons Why (Warner-Tamerlane/Sportsman-BMI; Warner-Refuge/Macy Place-ASCAP) / 2
 Baby's Gotten Good At Goodbye (Co-Heart/Muy Bueno-BMI) / 47
 Before You Cheat On Me Once (You Better Think Twice) (Ensign-BMI; Famous/Blue Moon-ASCAP) / 98
 Big Love (Bellamy Brothers-ASCAP) / 44
 Big Wheels In The Moonlight (Jack And Bill/Ranger Bob/Fink Fig-ASCAP/BMI) / 10
 Blue Side Of Town (Almo/Little Nemo/Irving-ASCAP/BMI) / 11
 Borderline (Rick Hall-ASCAP) / 19
 Bridges And Walls (Tom Collins/Song Pantry/Van Warner-BMI/ASCAP) / 22
 Burnin' A Hole In My Heart (Acuff-Rose/Milene-BMI/ASCAP) / 7
 Can I Just Call You Now And Then (Almarie-BMI) / 90
 Can We Talk (Rocker-BMI) / 92
 Change Of Heart (Caseyem/Kentucky Sweetheart-BMI) / 32
 Come As You Were (Dropkick-BMI) / 28
 Cowboy Hat In Dallas (Miss Hazel-BMI) / 74
 Cry Baby, Baby Cry (Boggy Depot-BMI) / 88
 Deeper Than The Holler (Scarlet Moon/Screen Gems-EMI-BMI; Don Schlitz-ASCAP) / 1
 Don't Waste It On The Blues (Wrensong/Miller's Daughter/Love This Town/ASCAP) / 19
 Don't You Ever Get Tired (Of Hurting Me) (Tree/BMI) / 27
 Down That Road Tonight (Jeffiwo-ASCAP; Mopage/Warner-Electra-Asylum/Moon and Stars/Screen Gems-EMI-BMI) / 40
 Early In The Morning (WB/Two Songs/Morganactive/You And I-ASCAP) / 5
 Everytime I Get To Dreamin' (Ensign/Puggy-BMI) / 37
 Fair Shake (SBK April/Uncle Artie-ASCAP; Lawyer's Daughter-BMI) / 87
 From A Jack To A King (Dandelion-BMI) / 33
 From The Word Go (Tree/BMI) / 36
 Gone But Not Forgotten (Bobby Fischer/Serenity Manor/Chriswald/Hopi-ASCAP) / 39
 Grandma's Old Wood Stove (Mach II-ASCAP) / 73
 Heart, The (SBK/Resaca-BMI) / 85
 Heartbreak Hill (Sorghum-ASCAP; Irving-BMI) / 34
 Help Me Get Over You (Hollywood Ave.-BMI) / 68
 (Here Comes) That Old Familiar Feeling (Bent Cent-BMI) / 55

Here's To You (Lyn Pen-BMI) / 78
 Hey Heart (SBK Blackwood/Larry Butler-BMI) / 60
 Highway Robbery (Cross Keys/Tree Group/Jack And Bill/McBee/Terrace-ASCAP) / 15
 Hit The Ground Runnin' (Bobby Fischer Music/EEG-ASCAP) / 62
 Hold Me (Wooden Wonder-SESAC) / 35
 Hold On (A Little Longer) (Steve Warner-BMI) / 8
 Honey I Dare You (Midget's Fist/Bo-A-Low-ASCAP; Maypop/Long Tooth-BMI) / 24
 I Don't Want To Mention Any Names (Jack And Bill/Amanda Lin/Alabama Band) / 64
 I Feel Fine (Blackwood-BMI) / 26
 I Just Called To Say Goodbye Again (SBK April/Butler's Bandits-ASCAP; SBK Blackwood/Larry Butler-BMI) / 16
 I Married Her Just Because She Looks Like You (Michael H. Goldsen/Lyle Lovett-ASCAP) / 41
 I Need Somebody Bad (Ben Peters-BMI) / 69
 I Sang Dixie (Coal Dust West-BMI) / 9
 I Still Believe In You (Bar None-BMI) / 17
 I Wish I Was Still In Your Dreams (Tree/Cross Keys-BMI/ASCAP) / 23
 I'd Do It All Over Again (Music Corp. of America/Hightop-BMI) / 54
 If I Were You I'd Fall In Love With Me (Almarie/Milstone-BMI-ASCAP) / 95
 If You Ain't Lovin' (You Ain't Lovin') (Beachwood-BMI) / 97
 I'll Be Lovin' You (MCA/Don Schlitz/Screen Gems-EMI/Scarlet Moon-BMI/ASCAP) / 70
 I'm A One Woman Man (Cedarwood-BMI) / 31
 I'm In Love And He's In Dallas (Irving/SBK April/Lion-Hearted-BMI/ASCAP) / 42
 I'm No Stranger To The Rain (Tree-BMI) / 61
 (It's Always Gonna Be) Someday (Lawyer's Daughter/Terrace/Cross Keys/Tree-BMI/ASCAP) / 14
 Let's Get Started If We're Gonna Break My Heart (Statler Bros.-BMI) / 25
 Letter, The (Ben Hall/Texas Wedge-ASCAP) / 99
 Life As We Knew It (Silverline/Lucative-BMI) / 12
 Long Shot (Don Schlitz/Almo-ASCAP/Irving-BMI) / 50
 Love Helps Those (Scarlet Moon-BMI) / 65
 Love Is A Never Ending War (Pesso/Wallet-BMI) / 80
 Love Is Gonna Live Here (Zinn Music) / 79
 Love Is On The Line (Milene-ASCAP) / 56
 Lovelight (Allanwood-BMI) / 82
 Making Love To Dixie (Screen Gems EMI-BMI) / 57
 Mama Knows (SKB/Music City Music-ASCAP/Millhouse-BMI) / 71
 More Than Enough (White Oak Songs-ASCAP) / 72
 Never To Old To Rock 'N' Roll (Tree/Strawberry Lane/Cross Keys/Karen-BMI/ASCAP) / 51
 New Fool At An Old Game (Chappell/DeJamus-ASCAP/BMI) / 30
 Old Coyote Town (Warner-Tamerlane/Believs Or Not/WB/Make Believs/Screen Gems-EMI-BMI/ASCAP) / 59
 Only You (Tro-BMI) / 59
 Photographic Memory (Bill Butler/Bill Green-BMI) / 81
 Rainin' In My Heart (Excellorec-BMI) / 29
 Ramblin' Man (Unichappell/Forest/Richard Betts-BMI) / 63
 Roller Coaster Run (Up Too Slow, Down Too Fast) (Lawyer's Daughter-BMI) / 46
 Settin' At The Kitchen Table (Acuff-Rose-BMI) / 76
 She Reminded Me Of You (SBK April/Ideas Of March/New and Used-ASCAP) / 14
 She's Crazy For Leavin' (Granite/Coolwell-ASCAP; World Song-BMI) / 20
 Sincerely (Arc/Irving-BMI) / 13
 Slow Passin' Time (Chappell & Co./Serenity Manor/RMB/Bibo/Robin Hill-ASCAP) / 48
 So Good To Be In Love (AMR-ASCAP) / 93
 Song Of The South (Jack and Bill-ASCAP) / 3
 Starting All Over Again (Music Shoals Sounds-BMI) / 100
 Still The One For Me (Big Cypress-BMI) / 58
 Talk To Her Memory (Bykas-BMI) / 89
 Tell It Like It Is (Conrad-Oldrap-BMI) / 58
 Tennessee Nights (WB/Santa Fe-ASCAP; Warner-Tamerlane/Duck Songs-BMI) / 52
 'Til You Cry (Chappell & Co./EEG-ASCAP) / 18
 Trainwreck Of Emotion (Wrensong-ASCAP; Headless Horseman-BMI) / 43
 Twilight Time (Tro-Devon-BMI) / 66
 We Must Be Doin' Somethin' Right (Eddie Rabbit/Englishtown-BMI) / 45
 Weekend Rendezvous (Fricout/Dream Dealers-ASCAP) / 86
 What I'd Say (Rick Hall/Alabama Band-ASCAP) / 6
 When You Say Nothing At All (Screen Gems-EMI/Scarlet Moon-BMI/MCA/Don Schlitz-ASCAP) / 94
 Which Way Do I Go (Now That I'm Gone) (Intersong/Hide-A-Bone-ASCAP) / 49
 Who You Gonna Blame It On This Time (Tree-BMI; Hookem-ASCAP) / 53
 Wrong Train (Chiplin/April-ASCAP) / 87
 You And Saturday Morning (Harmony Street-ASCAP) / 75
 You Babe (Acuff-Rose/BMI) / 21
 You Only Love Me When I'm Leaving (Ensign-BMI; Chuck Dixon-ASCAP) / 77
 You Still Do (Zomba/Makin' Songs-ASCAP) / 38

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FOR SALE: VINDICATORS \$1595, BLASTEROIDS \$1395, KARNOV \$795, GANDO MANIA \$895, VIPER \$1295, ZENOPHOBE \$895, SEGA HOT ROD 3 PL FLOOR SAMPLES \$1595, GUERRILLA WAR \$1495, KAGEKI \$1195, STANDARD CHANGE MACHINES \$1095, ESCAPE FROM THE LOST WORLD \$1095, ARENA \$895, ROBO WAR \$1495, FIRE \$1395, SPIN OUT \$1095, KNIGHT RIDER \$1595, DEAD ANGLE \$1395, STRIKE ZONE \$1195, R TYPE \$1195, VICTORY \$995, F14 TOMCAT \$895, ZENOPHOBE \$895, MAIN EVENT \$1595, VIGILANTE \$1295, ALL POINTS BULLETIN \$1195. CALL OR WRITE, CELIE, ROSE OR HAROLD AT: NEW ORLEANS NOVELTY CO., 3030 NO. ARNOULT ROAD, METAIRE, LA, 70002. TEL: (504) 888-3500.

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

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

DYNAMO POOL TABLES 4x8-\$1000 each, 1/3 deposit & balance C.O.D.. I want to buy 22 Crownline Cig Machines in good condition. Henry Adams Amusement Co., 114 So. 1st Street, P. O. Box 3644, Temple, TX, 76501.

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

For Sale IGT-80, also Bally Shoot A Line, Lotta Fun, Barrel O Fun, & Dixieland. Will also buy IGT-80 & Quick Change. Guerrini, 1211 W. 4th, Lewistown, PA. Tel: (717) 248-9611.

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RECORDS

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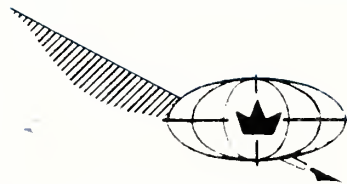
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