

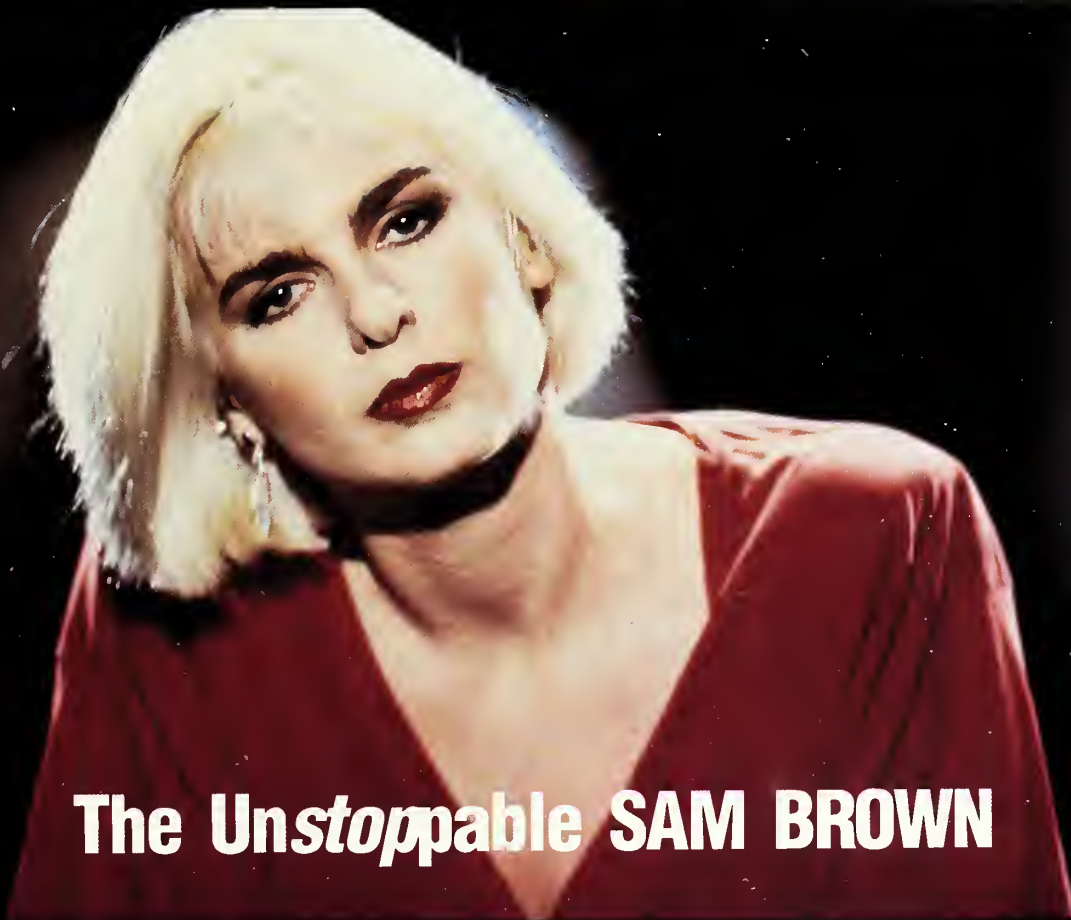
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**SAM BROWN**



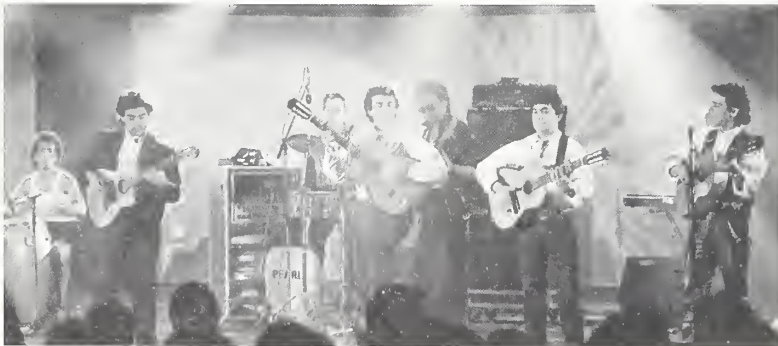
**MOE BERG OF TPOH**

NEW YORK—Keith Richards has revealed that he and sometime partner Mick Jagger have been writing songs together for an apparent Rolling Stones album and tour later this year. Richards' *Talk Is Cheap* LP is expected to reach gold status soon.... Guns N' Roses is the first act confirmed for the June 8 Radio City Music Hall *Rock and a Hard Place* benefit for the Gay Men's Health Crisis.... *The Morton Downey Jr. Show* is going to rock & roll, March 1 and 2. First up is "Behind the Scenes with Rock Stars, Their Fans and Life on the Road," to be followed by "Politics in Rock & Roll." Anthrax, Ace Frehley, Ted Nugent, Dee Snider and the Cycle Sluts From Hell will be among the participants.... A bunch of labels, including BMG Music and CBS Records, have filed lawsuits against C&C Distributors and two other North Carolina distributors and/or retailers of alleged illegal recordings.... Robert Neal Gordon of Tylertown, Miss., has been sentenced to two-and-a-half years imprisonment for his involvement in the distribution of counterfeit recordings.... Carnegie Hall is going to host five concert performances of Jerome Kern's recently rediscovered 1924 musical *Sitting Pretty*, April 13-16 at Weill Recital Hall.

LOS ANGELES—On Feb. 10, a federal judge threw out cocaine-related payola charges against indie record promoter Ralph Tashjian on grounds of lack of specificity. The government is expected to refile with specific charges. Tashjian and his wife are scheduled to stand trial this month on tax evasion charges.... After a five-year association, Michael Jackson has fired manager Frank Dileo.... The Zomba group of companies, which includes Jive Records and Zomba Music, has set up offices in L.A., installing music industry veteran Neil Portnow as VP, West Coast operations.... According to a survey conducted the Japan Phonograph Record Association, domestic revenues for audio and video software totaled \$3.6 billion for 1988, an 15% increase over the previous year.... NARAS will hold its second annual bowling party on Sat., March 18, at the Sports Center, 12655 Ventura Blvd., Studio City. Tickets are \$25 in advance, \$35 at the door.... As consultant Elliot Goldman predicted to *Cash Box* last Nov., Personics has set up a new-talent promotion in which consumers ordering a Personics cassette will be free to select an additional cut at no charge. The cuts offered are from Elektra's Gipsy Kings, PolyGram's Hothouse Flowers, Capitol's John Butcher and Atlantic's Skid Row. The company also reports average weekly gross revenues of \$1,000 per store in its 25 L.A. locations. The CBS and BMG labels remain holdouts.



LIVE AT MIDEM: Ellis, Beggs & Howard's Beggs and Ellis. Rumor has it RCA won't release their album in the U.S. despite European success. (photo: Lisa Johnson)



LIVE AT MIDEM: The Gypsy Kings had everyone dancing.

# MOVERS & SHAKERS

■ **Billy Meshel**, who recently exited his position as president of Arista Music Publishing, a company he founded for Clive Davis in 1976, has announced the formation of **All Nations Music**, in association with the **Pritzker** family of Chicago. Meshel stated that All Nations' priorities "will be to purchase existing music publishing catalogs, co-publish artists/writers and sign songwriters." All Nations Music will have offices in Beverly Hills and Nashville. Grammy winning producer **Jim Malloy** has been appointed VP/GM of Nashville operations. ■ **Rick Shoemaker** has been promoted to senior VP, creative affairs, of **MCA Music Publishing**. Shoemaker, who has been with MCA Music for nearly 10 years, is associated with such MCA talents as Robbie Nevil, Was (Not Was) and Little Caesar.... Also at MCA Music, senior VP **John McKellen** has been promoted to executive VP of business affairs and administration. McKellen has administered the MCA catalog for over 30 years. ■ **Robert Blattner** was named president of **MCA Home Video**, responsible for all the company's worldwide activities. Blattner has been president of RCA/Columbia Pictures Home Video since 1983. ■ **Arista** has named **Melani Rogers** vice president of publicity in New York. Rogers has been with Arista for 12 years, most recently as senior director of national publicity. ■ **Randy Hock**, a four-year **MCA Records** veteran, has been promoted to East Coast VP of promotion at the label.... Also at MCA, six-year vet **Juanita K. Stephens** has been promoted to East Coast VP of press and artist development. ■ **Rene Esquibel** has been appointed national director of R&B promotion for **Island Records** in New York. Esquibel joins Island after eight years at Elektra. ■ **Chris Jonz** has been named **Warner Bros. Records** national promotion director of jazz and progressive music. During the mid-70s, he served as national promotion director for Motown. ■ **Pat Hoed** has joined Def American Recordings as director of publicity. Prior to his appointment, he spent two years at SST Records. Hoed started in the music world as a DJ for Los Angeles college station KXLU. ■ **A&M** has taken on three new local promotion managers: **Steve Bartles** in Miami for Florida, Mississippi and southern Louisiana; **Kelly Castrita** in Chicago for Illinois, Wisconsin, Minnesota and Iowa; and **Eileen Dailey** in Detroit for Michigan, Indiana, Kentucky and northern Ohio. ■ **Relativity & Combat Records** have announced the following promotions: **Bridget Roy** to metal marketing and promotion, **Jennifer Carr** to West Coast press and publicity, and **Laurie Bissell** to legal affairs/international manager. ■ **MTV Networks** has named **Lisa Silfen** manager of business & corporate publicity. Silfen joined MTV in 1986. ■ **Steve Rivers** was promoted to VP/PD for **102.7 KIIS-FM** in Los Angeles. Rivers has been PD since December of 1986. ■ **WMMS-FM** music coordinator **Brad Hanson**, has been named music director for the Cleveland radio station. ■ **Charlie Feldman** has been named senior director of writer/publisher relations at **BMI**, based in New York. Feldman joins BMI following 14 years with EMI Music. ■ **Ute Leonhardt** has joined **Propaganda Films** as head of post-production. Leonhardt will supervise all post-production activities of the company, which include music videos, commercials, television and feature films. ■ **Radio Express** has appointed **Bonnie Feingold** as director of advertising and promotions for the international radio syndication company. Radio Express syndicates material in 20 different languages to 500 subscribing stations in more than 50 countries worldwide.



Shoemaker



Rogers



Esquibel



Stephens



Jonz



Hoed



Cording



Leonhardt

# DAVE STEWART HANGS 10 FROM THE ROOFTOPS

TWO TRENDS have collided on Capitol's soundtrack to the forthcoming **New Visions** film *Rooftops*. This intriguing project pairs a leading member of the hands-on producers club (Art & Commerce, Feb. 18) with a filmmaker who uses music as an integral part of his work.

When **Taylor Hackford** decided that he wanted a thematic, interactive score/soundtrack for the slice-of-life picture, set and shot on Manhattan's Lower East Side, he surprised everyone in the know by turning to producer/songwriter/guitarist **Dave Stewart**—a pragmatic craftsman with a surfeit of ambition. ("I always wake up with some sort of hair-brained idea, and the rest of my body sort of runs after it," Stewart says of himself.) When Hackford asked the energetic Scotsman not only to compose and perform the underscore (with **Michael Kamen**) but also to co-write and produce the songs with a disparate batch of artists, the freewheeling Scotsman readily accepted the challenge.

To get the proper thematic slant, Stewart immersed himself in every aspect of the film, at Hackford's suggestion. Hackford, says Stewart, "is pretty obsessed about [the thematic interface of music and visuals]. I had choreographers 'round my house and taped their feet while they were dancing. I had tapes of *caballero* dancers in gymnasiums in New York. Then I met the director [**Robert Wise**, of *West Side Story* fame] on the set and walked around the streets, and had lots of bits of film to work with. The whole thing fitted together."

Stewart wound up producing eight of the 10 cuts—those featuring **Etta James**, **Jeffrey Osborne**, **London Beat**, **Kisses From the Kremlin**, **Pat Seymour**, **Joniece Jamison**, **Charlie Wilson** and his own **Eurythmics**—while serving as executive producer on the other two (**Grace Jones**, **Trouble Funk**). "It was a great learning experience for me," he says. "Unlike other soundtracks, where they [arbitrarily] toss lots of bands' songs together, I actually wrote most of the lyrics and co-wrote the songs, with lots of people, about the film. So there's a thread. A lot of it's antidrug in feeling and relates specifically to bits in the film. The ballad, 'Meltdown' [sung by Jamison], is extracted from the theme that Michael and I wrote for the more romantic sections of the film. You recognize it, but in a different form, within the structure of the sound-score."

Did Hackford make the right move by choosing Stewart rather than taking the expected approach?

"The thing is," Stewart replies, "I lived in a run-down derelict squat with Annie [Lennox] for two or three years; I also had those drug problems, so I understood it from that side. [Hackford] also knew that I had a strong affiliation with street music. I mean, the typical thing for an album like this would be to get a load of hip-hop or rapper tracks, and that's it. But when you actually go down there, that isn't what's happening. There's some of that, of course, but, like, a car drives past with REO Speedwagon blatin', and then you walk past another one and you hear Spanish music. It's a real mixed-up jumble of Greeks and Spanish and Brazilians, all that stuff. So it was interesting in the score to mix percussion with a melody from an orchestra, or mix wild electric Jimi Hendrix guitar with a cello."



The Lower Manhattan street vibe has rubbed off on Stewart. "We're goin' back to New York to cut the Eurythmics new album in a few weeks; it's the first time Eurythmics have made an album in America," he points out. "It's gonna be more down and dirty than *Savage*. For instance, I'm just gonna really get into bein' the guitarist in the band. We're going to New York with an open mind to soak up everything that's going on." The Eurythmics LP may have a thematic connection with *Rooftops* as well. "It's very interesting to really drive home a point," says Stewart. "I mean, I've seen Springsteen do it before."

And then, finally, there's Stewart's own visual ambition. The Eurythmics' early videos, conceptualized and supervised by Stewart and Lennox, were extremely innovative. For *Savage*, they went so far as to prepare a clip for every cut—a fact that would've been more meaningful had the album not stiffed in the States. In Europe, by contrast, *Savage* and its visuals were celebrated as a breakthrough. More recently, Stewart made "a little film" to accompany "Free-Falling," a haunting track on the upcoming solo album by his next-door neighbor, **Tom Petty**. Clearly, we haven't heard, nor seen, the last of this ambitious workaholic.

**SHORT STUFF:** On the publishing front, **Peer Southern** has had the good sense to sign a wide-ranging deal with **Marvin Etzione**, while **Virgin Music** has picked up **Meredith Brooks**, lead guitarist/singer with A&M's Charlotte Caffey Band.... In the ever-turbulent

management sector, **Steve Jensen** and **Martin Kirkup** have further beefed up their small but star-studded **Direct Management** roster (Bryan Ferry, OMD, B-52's) by signing **Joe Jackson**; **Mike Gormley's L.A.P.D.** is working a surprisingly strong four-song demo by the revitalized **Jimmie Wood & the Immortals**; and **Norm Winter's P.R.** firm has taken the rumor mill into its own hands by formally speculating in a press release about a possible hookup between Winter client **Brian Avnet** and **Stephen Machat**. While we're on the subject, the letters section of *BAM's* Feb. 10 issue features a dueling-managers exchange between GNR's **Alan Niven** and Aerosmith's **Tim Collins** on the matter of the former band's alleged drug use; **Danny Goldberg** throws in more than a few words of his own on the same page.... Moving to the subject of cleaned-up rock stars, one-time derelict **Glenn Frey**, who's featured in a very clever print ad for Holiday Health Spas, will play a "well-connected A&R man" in seven episodes of the too-hip CBS series *Wiseguy*, beginning March 1. It's no coincidence that all of the above is happening concurrent with the release of Frey's thematically apt "Livin' Right" single. A true cross-marketing bonanza.

**A&R NOTES:** There was a time when A&R openings were filled in the blink of an eye—but that was then and this is now. At several majors, the wheels have turned slowly or not at all. Key openings continue to exist at **Columbia** (two slots on the West Coast), **EMI** (which was on the verge of hiring Island's **Ron Fair** before the deal fell through), **MCA** and **Elektra**, among others.

Is there an A&R shortage? From the perspective of those who do the hiring, this would seem to be the case. But considering the fact that until recently hirings and firings took place within a fixed pool of perhaps three dozen individuals, along with the fact that a number of new A&R slots have been created, it's apparent that the power people are hesitant to go outside the limited realm of A&R people with strong track records to fill their slots. By necessity, however, the lockout is coming to an end, with **Atco** tapping *Billboard's* **Steve Gett** and **WTG** hiring former DJ and professional manager **Terry Gladstone** in recent weeks. Stay tuned—there's sure to be more to come.

But what of those displaced A&R veterans who've seemingly run out of options? According to **Danny Holloway**, who has just been promoted to the post of VP of film & TV music for **Island Music/Records**, there may be another area of employment opening up soon.

"There are only so many label jobs to go around," Holloway says, "and there are some great people that for some reason get caught between the cracks. We haven't seen it yet as a trend, but I wouldn't be surprised if some time in the next couple of years we start seeing key executives like **Jamie Cohen** [ex-Columbia A&R] and **Peter Philbin** [ex-Elektra A&R] and those kinds of people, who are now losing their jobs at labels, show up working for publishing companies."

If Holloway is right, the proving ground may well be publisher **SBK**, which will close the gap between the pubs and the A&Rs when it staffs its own label in the wake of the **Thorn EMI** mega-merger.

**Bud Scoppa**

## THE TOTALLY HIP TOP 10

1. The Beatles: *Meet the Beatles* (Capitol)
2. Philip Kaufman: *The Unbearable Lightness of Being* (Orion Video)
3. Various artists: *Hillbilly Music... Thank God! (Vol. 1)* (Bug/Capitol; compiled by Marshall Crenshaw)
4. Concrete Blonde: "Scene of the Perfect Crime" (cut from upcoming I.R.S. LP)
5. Cowboy Junkies: "Misguided Angel" (RCA LP cut)
6. Neville Brothers: "Sister Rosa" (A&M single)
7. The Cavedogs: Ed Stasium-produced demo tape (CBS Music)
8. Robert Hilburn: "Elektra's Comeback Kid" (*L.A. Times*, Feb. 12)
9. Fairground Attraction: "Clare" (RCA LP cut)
10. Jimmie Wood & the Immortals: "Teresa" (self-produced demo)

# THE BUZZ

**LA** I KNOW YOU'VE ALL BEEN WAITING for the day, and here it is: **Martha Quinn is back on MTV!** She's hosting the half hour *Deja Video: the Eighties Revisited*, which features videos from the early days of MTV with artists that made music video the "exciting, provocative and creative art form it is today." Remember dancing in your living to classics from **Duran Duran**, **Pat Benatar**, **the Police**, **Men at Work** and **David Bowie**? Plus scores of others will be featured. While taping the show (you all knew it wasn't live, didn't you?), Martha will be living a bi-coastal lifestyle since she lives in the Valley and works in New York.

**EXCELLENT!:** Readers, I must tell you about one of the most bodacious teen flicks I have had the most outstanding pleasure of viewing. Dude, like *Bill and Ted's Excellent Adventure* is, like, excellent. *Room With a View* it ain't, but it's clever, entertaining, over the top and tubular. The plot is less than believable, but that's not the point: **Bill (Alex Winter)** and **Ted (Keanu Reeves)** will flunk out of school if they don't pass history with an A+. I don't want to give it away, but basically **Rufus (played by George Carlin)** steps in to save the day and they time-travel in a phone booth, "meeting" lots of important historical figures. The soundtrack, on A&M, features **Big Pig**, **Shark Island**, **Tora Tora** and **Extreme**. Extreme, by the way, just completed a video on the A&M lot for "Kid Ego" directed by Nigel Dick (Guns N' Roses, Bullet Boys). Not bad credentials. I'm sure we'll all be hummin' along to this little ditty real soon.

If you caught my column from Cannes you already know that MIDEM was a blast. I've gathered together some of the best live shots and they're scattered throughout this issue. Again, I'd like to thank **Kris Sofley** and **Rebecca Segal of Segal & Associates** for being so darn organized, as well as MTV's **Steve Blame** (for the sheer entertainment—and gossip), **JDC's Mark Donnelly**, **More News' Jean** and **Julius**, and last but not least, former MIDEM concert booker and ex-drummer for Motorhead, **Lucus Fox**. MIDEM 1990 will take place Jan 21-25. See you there!

**Lisa Johnson**



**MARTHA'S BACK!**



**LIVE AT MIDEM:** Britian's latest music program, *Big World Cafe*, taped WEA artist Gail Ann Dorsey at the Martinez Hotel. Gail's Sire album, *The Corporate World* is scheduled for an April release in the U.S.

**NY** The music of **Gregory's Funhouse**—a group based in Coney Island, no less—is the aural equivalent of the places we all dreaded when we were kids. Gregory Ambrose Pittman, vocalist/lyricist and focal point of the band, is a character, in the truest sense of the word. Gregory has an unusual ability of saying something very direct in a very indirect way. It's a talent that was quite evident in a recent interview I conducted. He talked about anything that caught his attention or crossed his mind, and it was only going back over the tape that I realized he did answer the questions I never got around to asking. Very strange.

After describing a recent trip to Washington (where the band opened for the Dead Milkmen), expounding his theory on the connection between fabric and dancing, commenting on the fact that his publicist has unusually large pupils, (attributed to contact lenses) and telling the man at the next table that with a different moustache, he'd look like Adolf Hitler, Gregory did explain the whys and wherefores of the band. I think.



**GREGORY'S FUNHOUSE**

The album, called *Obey*, is out on **Big Chief**, New York's newest indie. It's an unusual record, dark and a little twisted lyrically, with a serious kick-ass attitude musically.

"Even if you get a free copy, buy it," Gregory says. "Take it home, take it to your heart. The record was recorded in one week. I talk about all my favorite subjects. My school life. The way I look. The way I feel about sexuality. But erase all that stuff, and tell 'em it's about dancing. The whole thing is about dancing. It's more commercial that way."

On a more serious note, Gregory says the reason for both the band and the record is that music is a catharsis. "The reason for the record, to put it succinctly, is that it was done for myself and the other guys. I just wanted to talk about my life. I never expected any of this to happen; it was just my school experiences, the way other people view me. I have grown to acclimate myself to that. People laugh at me, but that's OK. I have grown to see the humorous side of myself and my poetry. Funhouse—the quintessential Coney Island thing.

"I hear that people like it," he adds. "That's good. If you want to listen to me, thank you. Maybe you'll find some truth in it, maybe you'll find some humor in it."

He launches into a story about how he once worked at Nathan's in Coney Island. "I was fired after four hours because I kept giving away free food."

He explains how the Funhouse got started: "Back in the old days, there used to be lines of them, each more horrible, beautiful, genius than the next. The group started, actually, by chance. I'm a poet. I tried to perform it, but to a very limited audience. A friend of mine who plays guitar said there might be more acceptance of it if I set it to music. *Voila*, the band. All of a sudden things started happening.

"I put an ad in the *Village Voice*. Instantaneous cattle call. It was the wrong ad to put in. We said we'd seen it all, but we hadn't. We got deaf musicians, we got the haunted, the insane. A guitar player came down

# THE BUZZ

with a broken arm. He told me he played 'real good.' After the ad was out of print for three weeks, Claire, our bass player, called up. She had bought the *Village Voice*, dropped it under her couch, picked it up and answered the ad three weeks later. I knew she was the one for me."

The bandmembers are as interesting as Gregory himself, which is only right. "I have a percussionist who exposes himself on any street corner. I have a bass player who after a couple drinks starts screaming that she hates men. I myself don't care what I say to anyone. Rex, the guitar player, attracts a very fey crowd. He's also a teacher. He molds young minds. Christopher is usually stumbling; he has an imbalance problem. We need protection. So we got Biff from Staten Island. Biff is the drummer. He's also a karate expert. But there is one problem—if he has his stage clothes on, he will not help us with any situation that arises."

Gregory describes a couple of situations that arose. He also describes various Roy Rogers restaurants along the New Jersey Turnpike, and the washroom at Washington's 9:30 Club. And a lot of other things.

Pick up a copy of *Obey*, whether you do or don't like funhouses. The version of Donny Osmond's "Go Away Little Girl" alone is worth it.

**SCENE LAST WEEK: John Lurie & the Lounge Lizards**, in the glorious Puck Building ballroom. Beautiful space, great performance—someone sign these guys, please. Then it was off to B2 (B-squared, not the vitamin) to see **Das Psycho Rangers**, again. This time I figured out that the song I like best doesn't actually have the word "weeble," as in "weebles wobble but they don't fall down," in it. It's "viva," as in "Viva le dudes." I still like the song, but was kind of disappointed. Other Das dirt: The keyboard player has a turtle, and he has plans to race him in Washington Square this spring. You read it here first.... Saw **Live Skull** at the Knitting Factory the following night. This New York band has a new album coming out on **Caroline** soon, called *Positraction*. It's worth checking out, as are they.

**Karen Woods**

**UK LESS THAN PERFECT:** The British record industry is very proud of itself, very smug. It thinks it's Britain's best export. I think it's fair to say that it got a knock in the teeth by the embarrassment of this year's **Brits Awards**

The prestigious event, held last week at the Albert Hall, where 2,500 assembled for the event (broadcast to millions more on television), was a live show, and we all know there can be problems with a live show. Problems there were.

The show was opened by the six-foot-four **Mick Fleetwood** and the five-foot **Samantha Fox**. They trotted on stage to the wrong microphones, but managed to make a joke of it. However, when they announced **The Four Tops** and the stage lay bare, the joke stopped being funny. The Tops were due to present the award for Best Single; **Boy George** ad-libbed on stage in their place, explaining that they were still in the make-up rooms. Actually, all four of them were seated four seats away from me, wedged in between **Brother Beyond** and **Ronnie Wood**. They had quite simply missed their cue.

The award went to **Fairground Attraction** for their debut single, "Perfect," proving that in this age where the producer rules, rules can always be broken. Their sparse, folksy melodies are delivered as if they were busking. Fairground also won the award for Best Album, for *The First of a Million Kisses*, beating **Aztec Camera**, **the Pasadenas**, **the Pet Shop Boys** and **Steve Winwood**.

The duo on stage continued to be flummoxed by their cue cards. They mispronounced, misannounced, mistimed. On one occasion, they announced the winners of Best Newcomers—who were, of course, **Bros**—without introducing the nominees or showing any video clips. An embarrassed Ronnie Wood said, staring at his piece of paper with only the winner's name, "Eh, you haven't announced the nominees. Shall I just go for it then?" Over the tumultuous applause from the teeny-boppers on the dance floor, it was hard to tell that in fact Bros won.

**Craig Logan**, the Bros guitarist who has been suffering from mental and physical exhaustion, made his first public appearance since the onslaught of the illness. He said later, "I'm fine now. Really, I am much better. I will be back with Matt and Luke next month for the San Remo Festival."

Poor Craig, now eight and a half stone, has had to buy an entirely new wardrobe; and he was unable to appear for the show's undoubted highlight, when Bros performed their #1 hit, "I Owe You Nothing." Singer Matt ripped into the emotive atmosphere of the crowd, as Bros fans threw teddy bears and shoes on the stage. It provided a high point of vitality that the rest of the show lacked. Afterwards he said, "That's the sign of a true fan, when they throw their shoes—because they have got to walk home barefoot."

**Phil Collins** took the award for Best Soundtrack, *Buster*. He collected it with the Four Tops, who had changed their black sequined jackets for white sequined jackets. Magnanimous Phil asked the BBC cameras to search the Albert Hall for **Anne Dudley**, his co-writer. "She should be up here as well," he said.

And much to the crowd's surprise, Phil Collins won Best Male Artist over **Winwood**, **Chris Rea**, **Robert Palmer**, and the odds-on favorite, **George Michael**. Collins' version of "A Groovy Kind of Love" spent four weeks at #1 last summer and, despite him hating the tag, he really is Mr. Nice Guy. He went on stage and made a perfect acceptance speech, saying, "I thank my wife Jill. This is the first time I have thanked her publicly or privately. And she is here tonight supporting me. In a few weeks time she is going to give birth to a new Collins. Let's hope it will be a little bit taller and have more hair."

Collins, obviously practicing for the Oscars, was the only chap who had enough grace to give a proper thank-you speech. **Michael Jackson**, who won Best Video for "Smooth Criminal," would have given one had his recorded satellite link not been mistakenly axed. Instead **Jools Holland**, who announced the award, just said, "I'll give it to Michael when I next see him. He says, 'Thank you very much.'"

Best Female Artist—a little bit of contention here. The nominees were **Sade**, **Mica Paris**, **Tanita Tikaram**, **Yazz** and **Annie Lennox**. Yazz was the hot favorite. Her debut, "The Only Way Up," was Britain's best-selling single last year (#1 for five weeks). Her album *Wanted* was platinum before release. But she did not win it. Annie Lennox from **Eurythmics**, who has not even released an album in the last year, and whose best chart place was #26, took the honors. Personally I think the industry went a little light-hearted here; a bit of sympathy vote for one who has suffered from the tragedy of her stillborn child.

Best British Group? Not **Wet Wet Wet**, not **Pet Shop Boys**, not **Def Leppard**, not the **Christians**, but **Vince Clarke** and **Andy Bell**, who together form **Erasure**. Mr. Bell collected the award in his usual subtle attire: gold spandex leggings, riding boots and gold sequined and fringed jacket.

Best International Newcomer and Best International Female went to one and the same **Tracy Chapman**. **U2** beat **INXS**, **Fleetwood Mac**, **Bon Jovi** and **Womack and Womack** for Best International Group.

Womack and Womack weren't allowed in the Albert Hall with their family; security told them the two youngest members, ages three and one, were too young to enter. Apparently there was quite a rumpus with security chiefs and Cecil and Linda led their children away. "We're all one family and we all stick together," said **Stacey Womack**, who is 19.

**Alan Price** (remember him?) and **Mark Knopfler** trotted out to announce the BPI's involvement in a new London-based school for the performing arts. Yes, it's "Fame Comes to Britain," 10 years too late. The whole record industry is behind it, and the BPI is forwarding a million pounds to the state-run scheme. Education secretary **Kenneth Baker** was in the audience waiting to be applauded for the plan. Instead he was booed and greeted with things like, "Can't we buy enough math books first? Can't we find enough English teachers?" Such murmurs came very loudly from those Brother Beyond boys, who happened to be sitting next to me, and of course they are right.

**Cliff Richard**, however, did not agree, and he made a long, rambling speech about the booing of politicians after he had been given a special Brits Lifetime Achievement Award. He has had something like 99 hit singles and 27 hit albums, he has been going for 30 years, and he still hopes to have a hit in America. "Summer Holiday," "Bachelor Boy" and "The Young Ones" were truly great songs. It would have been better entertainment to hear them than a diatribe on the nastiness of booing.

Afterwards there was a huge bash at the Grosvenor House Hotel to which I was summoned courtesy of CBS Records, and for this I thank them heartily.

**Chrissy Iley**



**BEST NEWCOMERS: BROS**

# THE PURSUIT OF HAPPINESS:

## On the Stairway to Pop Nirvana

By JOE WILLIAMS & LISA JOHNSON

THE PURSUIT OF HAPPINESS started as the solo project of singer/guitarist/songwriter Moe Berg. Berg, an unrepentant new-waver from Edmonton, Alberta, traveled to Toronto in the mid-'80s to ply his trade as a punky troubadour. One by one he acquired bandmates, released a video, then released a single of the same song ("I'm An Adult Now," currently riding high on the alternate charts in its LP version). After a promo EP was released through a college-radio trade magazine, the band was signed to Chrysalis.

TPOH's debut LP, *Love Junk*, is something of a surprise hit, inching its way into the top 100 on the strength of Berg's witty, incisive songwriting and the radio-ready production of Berg's longtime hero, Todd Rundgren. Credit is also due to the rest of the band, which comprises guitarist Johnny Sinclair, drummer Dave Gilby, vocalist Leslie Stanwyck and guitarist/vocalist Kris Abbott; they provide the seamless punch and the exquisite male-female harmonies. But clearly the band is the product of one man's vision. Moe Berg's songcraft is noteworthy for its power-pop hooks, its slightly skewed perspective and its disarming sexual honesty. Taking mid-'70s guitar bands like Badfinger and the Raspberries as a stylistic starting point, Berg has developed a style that is both familiar and challenging. The same can be said of his ideas, which turn pop/romantic clichés inside out. "I'm an Adult Now" succeeds because its embrace of adulthood is so reluctant, so biting ("I can't even look at young girls anymore/People will think I'm some kind of pervert") while retaining its tunefulness and the sense that the singer has the smarts to rise above biological determinism.

*Cash Box* recently talked to Berg at the Chrysalis offices in Los Angeles. The band had just finished a series of dates as the opening act for Duranduran and stood, as it were, on the brink of world domination.

**CASH BOX:** So how does all this feel?

**MOE BERG:** I'll tell you—everything about being in a band is weird. It's ridiculous, being in a band. Try and think of this: People tell you how good you are all the time, and most of the time they don't mean it. It's one of the few jobs that drinking and taking drugs actually *enhances*. And it's really stupid, you travel around and you don't get to see any of the places that you go to, and you only work for a few hours a day. It's just terrible.

**CB:** Why don't you just quit?

**BERG:** No, it's fun, it's great, I love it. But it's just ridiculous. If you understand why it's ridiculous then you can have a fairly good time doing it.

**CB:** Is the band very well known in Canada?

**BERG:** Yeah, we're better known in Canada.

**CB:** Do strangers stop you on the street?

**BERG:** Sometimes, and sometimes you don't want them to. Sometimes they stop you to punch you. I don't know why, just for fun. People like punching people.

**CB:** What's the worst thing about being in an up-and-coming rock band?

**BERG:** Everyone talks about you on a scale that you are not on. It's like, you're an up-and-coming rock band, so your success seems very immediate, it seems like you're very popular and you're important. And you're not, cause you're just an up-and-coming rock band like hundreds of other ones. People ask, "How are you handling all your success?" We've only sold about a hundred thousand records and we're gonna be in the welfare line if we don't do better than that. I'd hardly call that an incredibly successful band. There's a few radio stations that have played the song a bit, but I try to keep this in perspective.

**CB:** Do you like traveling?

**BERG:** Not particularly.

**CB:** Do you like meeting different people?

**BERG:** I wouldn't call myself a fairly gregarious person. I have nothing at all interesting to say, for one thing. And I'm starting to become agoraphobic, and I, um, I think I'm in the wrong business.

**CB:** Some people expect their entertainers to be philosophers.

**BERG:** Many entertainers expect themselves to be philosophers too, which is a pretty dangerous thing.



**CB:** Who's idea was it for the band to work with Todd Rundgren, and how was your working relationship?

**BERG:** It was my idea. As it turns out, I really liked him. I thought he was a great guy. I can see why people wouldn't get along with him, but it wasn't a problem for us. I think where people have gotten in trouble with him is that he doesn't sit at the board and take orders from you. He's in charge, he's the producer, he's the boss. He's god. And if you don't acknowledge that, then you're gonna have a bad time. But as soon as you acknowledge that, everything's fine. He didn't mess with us at all. He com-

pletely captured the band. If you'd ever seen the band before the album, it doesn't sound terribly different then it does now. He's a real smart guy and he saw the band live and he understood what we were trying to do and he tried to get that on vinyl.

**CB:** "She's So Young" in particular has the sound of a Todd or Utopia song.

**BERG:** He does put a stamp on things. But we paid a lot of money for it, so I wanted him to. I didn't want an innocuous production. I didn't want The Pursuit of Happiness between two slices of Wonder Bread.

**CB:** How come you don't often perform "She's So Young" live?

**BERG:** Because I'm too terrible a singer. That's the exact reason.

**CB:** The consensus around *Cash Box* is that "She's So Young" could be a huge hit if you released it as a single.

**BERG:** We're releasing "Hard to Laugh" as the second single. I think it would have caused a real problem if we'd released "She's So Young" as the second single. A lot of people look at "I'm An Adult Now" as a novelty song; then if you throw 'em another curveball, which is the most lightweight piece of music on the record ["She's So Young"], then I don't think anybody's going to have an understanding of what the band is trying to do. But if you hit 'em with a song like "Hard to Laugh," which completely encapsulates what The Pursuit of Happiness is, at least we will have established an identity.

**CB:** How old were you when you wrote "I'm an Adult Now"?

**BERG:** 27.

**CB:** Is that something that's on your mind a lot—the coming of age, the moral imperatives of adulthood and the things you're not supposed to do?

**BERG:** It was on my mind that day, and that's all that really matters. I'll wrestle with it subconsciously at certain times, or certain things will happen to remind you of the fact that you're not a teenager anymore. And so I just gathered all that stuff up one day. Even movies, even comedy movies about the passing of youth and the coming of age, eventually get to a very heavy, psychological, dramatic point, but I don't want to do that; that's not interesting to me. I think my job as a songwriter is to





**CB:** How do you feel about the music business in general?

**BERG:** I think the music business is terrible, more terrible than other businesses. It's so completely dishonest, and corrupt—I'm not talking in a legal sense, but just the amount of stroking going on is hideous, and it's so hard to know where you stand most of the time. If you're a musician, you're cattle, you're the absolute lowest point on the scale. If a band loses their record deal and no one likes them any more, all they have left is alcohol.

**CB:** Do you feel this particular label has handled you well?

**BERG:** Yeah. Having said all that, I think that we couldn't have done any better than Chrysalis. If we have to be involved in this at all, I'm happy that we're involved with them. I think they're a very cool label. I'm not sure we could have made this same record for anyone else. I don't know if anybody would have let us.

**CB:** You mean that they didn't interfere with the actual music?

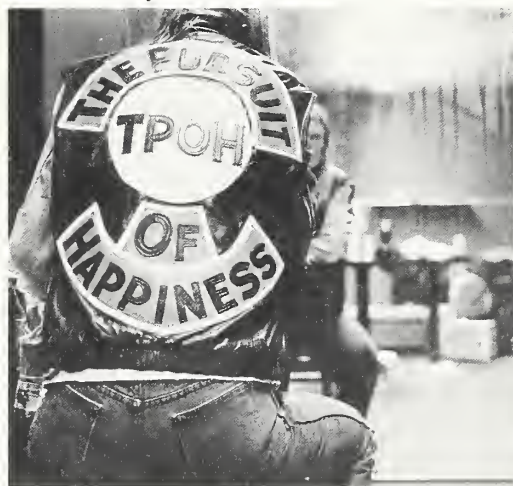
**BERG:** Yeah. They were really good about it. Once the whole thing was put into place they just let us go up to Woodstock, N.Y., and do it. Todd isn't cheap. That's another really cool thing about Chrysalis is that they let us go up there with Todd as the producer on our first album. Most record companies wouldn't let you do that.

**CB:** Do you feel that the publicity process, and the travel, and the business aspects get in the way of the music? Is it a grind for you?

**BERG:** No, I don't care. It's stupid to have a bad attitude towards it. That's one thing we learned from Todd. He said, "You're making a record—it's a commercial process. You're putting out something for people to buy. It's a consumer product. And if you don't feel that way, don't make it. You want people to listen to it, and it doesn't mean you have to compromise yourself artistically, but why subvert your own livelihood by fighting against what has to be done? Why not try and get people to listen to the record?" I see interviews as a way of getting people to listen to the record. That's what I want them to do.

**CB:** Do you think your music is radio-friendly?

**BERG:** I don't think we're so far out of the mainstream that we can't be accepted by the mainstream. I don't think we *are* mainstream, but I do think we're in touch with it. We'll see.



**'Most songwriters writing popular music write songs about sex like it's shit and they don't want to step in it.'—Moe Berg**

find a new perspective, and my perspective is to look at the ironies of it. A lot of things about being a kid are just stupid. As an adult, you don't want to do those things because they're so uncool and foolish. At the same time, you feel resentment of the fact that you have that responsibility and you have that intellectual ammunition now that tells you that you can't do that stuff anymore. So the song was born.

**CB:** Is it fair to say that there is a strong sexual content in your lyrics?

**BERG:** Okay, here it is. I'm kind of a boring guy, day to day, and I'm not very well educated, and I don't really have anything interesting to say about anything important. So I can only talk about things that I'm somehow in touch with, and the things I'm in touch with are the things on the record, and I find sex very fascinating. Most songwriters writing popular music write songs about sex like it's shit and they don't want to step in it, so they walk around it. I don't do that. Even such an obvious perspective to take is one that so few people do. That's what I have to do to distinguish myself from other people. I'm going to write about the same boring things that all rock bands write about, but I just want to add a new perspective. So that's why I write songs like "Down on Him" [a song on the CD version of the album.]. "Down on Him" is a song about women breaking free of the things that chain them down. It's been called a feminist anthem, but I don't wanna write a feminist anthem. And I don't wanna write about it in such a bland way it's gonna be boring. So what better way to write about something like that then to tie it in with oral sex? You come at something from a completely opposite perspective, yet you get to make this really wholesome point. It's the same with "Looking for Girls." If you come at it from this perspective completely different from what you intended, you end up with a more interesting song.

# SAM BROWN: Resurrected

BY TOM DE SAVIA



EVERY ONCE IN A WHILE you hear *that* record. You know, a song that plants an indelible stamp on your brain. A record that slaps you in the ears, wakes you up and demands your attention.

Such a record is Sam Brown's "Stop." The song, a fiery torch/pop number, is one of the most refreshing releases in recent memory. It has all the elements of a classic pop track, and should one day stand as a representation of the finer releases of this decade. Simply put, Sam Brown's "Stop" is unforgettable.

So why isn't it on the radio?

The still-unfolding story of how Sam Brown overcame the record business bureaucracy is an inspiring, and hopefully precedent-setting, account of one label's commitment to a developing artist.

Sam Brown's album, *Stop*, was released in August of last year. And although it created quite a buzz on the critical circuit, it went virtually unrecognized by radio and the American public. Brown's label, A&M, realized the artist's potential and decided to pull the record from their busy fourth quarter schedule and planned a re-release for the beginning of this year—an almost unheard of commitment to a developing artist.

Meanwhile, Brown had amassed an impressive international track record, including top 10 successes in Germany, Sweden and Belgium, top five in Switzerland, Norway and Austria, and #1 achievements in Israel and Holland. Currently the album is approaching sales of 500,000 worldwide.

Despite all the international success it generated, the record has had difficulty catching on in Brown's native England. "The reason it hadn't caught on in England is because of Radio One," she offers. "It's simply the fact that

if you don't get your record played on Radio One, which is the *only* national radio station, that's the end of the story.

"I guess they were having trouble with 'Stop' because it's a ballad, but it's really the strongest song on the album from a commercial point of view. Radio One is very mush based on singles sales. I really don't care much about singles, but I understand that they are a good advertisement for a new artist. We have had more luck with the re-release; we're getting more play now."

Just a few weeks on the British chart, "Stop" is already at #17 in England—a far cry from the peak position of #53 it achieved during its initial release last year.

Now Sam Brown and A&M are poised and ready to conquer the United States.

"I think that in America people listen to the music more," Brown stated. "But it's just such a big place that it's difficult to get around and put across what you're trying to do. The record industry is very different in America. It's a whole different system. There's much more of a—for want of a nicer word—hierarchy in America.

"All I can do is rely on the system, which is terrible. The thing, though, is that this is a long-term thing we're talking about, we're not talking about just one album. I think it would be a shame if nothing happened with this album, because I am very proud of it."

Brown is very much aware of the unusually strong support she is receiving from A&M in America and couldn't be happier. "It's brilliant," she enthused. "You can't ask for that kind of support, and if you get it all you can do is be grateful. The people at the label who have liked it have helped create a base for the record.

Also, they have all this outer activity going on, i.e. Europe, Australia, Canada, Scandinavia... you can't ignore that."

"We originally put out the record at a time when we had a lot of female artist releases out there," explained A&M product manager Tom Corson. "We had Toni Childs, Amy Grant, Marti Jones, Joan Armatrading and Sam Brown all in the same time frame. And although it is improving, it is still somewhat difficult to gain a new female artist acceptance at radio.

"With Sam, we had excellent feedback from the press and we had a wonderful international success story building—we knew there was something happening. What we were trying to do was build a vibe up through the end of the year, and really had no expectations at radio or retail until January. Then we had a nice surprise over the holidays when KISS in Boston went on the record with it and it immediately translated into sales. So we have a nice story brewing up there that we're hoping to translate into major pop airplay."

"It was so crowded with the amazing amount of fourth quarter product that we pulled it after two weeks," explained A&M senior VP of promotion Charlie Minor. "As most people know, it's almost impossible to break a brand new, unknown artist in the fourth quarter—so we decided to pull back and start at the first of the year when we had a better shot.

"The record seems to have great response and request action wherever it is played on the radio. Once they see what this record can do, the programmers seem to feel very good about it. I think people are starting to catch on to this record's potential. It's starting to happen everywhere."

# ERIC AMBEL

## Boys Just Wanna Have Fun

BY KATHERINE TURMAN

THERE ARE TWO THINGS Eric Ambel really likes—and is really good at: making music and having fun. On *Roscoe's Gang*, his solo debut, the singer/guitarist combines these two life-affirming pursuits into a wonderfully rip-roaring slab o' vinyl.

While Ambel (a.k.a. Roscoe) has played with such folks as Joan Jett and L.A. club vet Rik L. Rik, he's best known for his efforts with New York's sultans of twang, the Del-Lords. But don't think for a minute that *Roscoe's Gang* represents a rift in the five-year-old cult band. On the contrary, the Del-Lords' Scott Kempner went so far as to pen the tune "Don't Want to Be Your Friend" for his bandmate's album. *Roscoe's Gang*, y'see, was a premeditated lark—a sort of goof with a purpose.

"The working title was *Just Say Yo*," Ambel explains. "The level of uptightness in this country has reached an all-time high—that's where I come in. I have advanced party skills, and I just want to bring them to everybody who wants 'em."

After three excellent records, the Del-Lords still aren't exactly a household name. But since Eric was a kid, playing piano and trumpet, he never really considered another career. Growing up, he admits, "I didn't even realize you could write your own songs. For a long time, I just thought they were all written. Either that, or you could do your own version.

But then you have a couple of girls jump on you and next thing you know, you're writing songs." Simple as that. But please don't refer to him as a songwriter. "I hate that word, so I don't sit around and try to work on songs. But I come up with a lick, then a phrase, then I start writing down words—or I try to get other people to help me finish it, 'cause I'm too lazy," he says with a laugh. (He says *everything* with a laugh.)

Consequently, *Roscoe's Gang* boasts more than its share of covers (albeit well-chosen and well-executed ones.) Dylan's "If You Gotta Go, Go Now," starts off the 12-song journey to partyland, and the hard-driving version of "Total Destruction to Your Mind," is the tune radio is picking up on. Another strong cut, "30 Days In The Workhouse," will be worked on country stations in Canada. The band and guest players, including Syd Straw, Peter Holsapple, Kempner and co-producer/bassist Lou Whitney, are the perfect complement to Ambel's strong voice and material.

**Typical of Ambel's laid-back approach**, no single was picked, and no video is planned. "I'm kinda an album guy," Ambel explains. "I like it when you've got a whole album that's really cool." Which is what he ended up with in his own disc. Yet Ambel claims he doesn't listen to *Roscoe's Gang* too often, "cause whenever I listen to the record, it makes me consume a six-pack during it."

Compared to the Del-Lord's efforts, *Roscoe's Gang* is "a lot more live. We didn't just go for the killer drum sound of the world then start overdubbing. On most songs, at least the bass, rhythm guitar and drums are all live. I put 'Vampire Blues' on there, and those guys didn't even want to play that song; I had to get them really drunk and go 'Come on, we won't even practice.' And that's what we did. I wouldn't let anyone fix anything." Not that anyone tried—Ambel mapped out the project on a one-page proposal, and Engima's Bill Hein (the Del-Lords label) gave an immediate thumbs-up along with total creative freedom.

As evidenced on *Roscoe's Gang*, when it comes to music, Ambel is motivated by love, not money. Consequently, the album is for fans of tight, countrified, bluesy bar-style rock 'n' roll, performed by folks, who, as the liner notes say "are all people who can kick ass get laid and that is what it takes to play the devil's music." Not the stuff KISS-FM hits are made of. But Ambel could care less. "We never make any money, but that's okay. Free beer comes with my job.

"The way things are," Ambel laments, "it just blows my mind, but actually playing rock 'n' roll has become unique. I just can't understand a guy who wakes up with a burning desire to get behind a DX7."

## MICA PARIS: So Far, So Good

By LEE JESKE



very tall for my age. I did those sessions and one led to another. Then word got around that there was this hot backing singer, blah, blah.

"Doing the backing vocals made me realize what I wanted for my own career."

A tour with Hollywood Beyond at 16 gained her some road experience and that was it—Mica Paris was ready to conquer the British music world on her own.

"I decided then, at 16, to start doing my own stuff. So I started writing my own material, demo'd them up, took some dirty pictures, and sent it all off to record companies. And they wall went balmy."

No false modesty for this teenager—no modesty at all. Balmy they went and, we guess, Island went balmiest, because they got her. In September of 1987 she began waxing her debut album, which landed in American record stores just last month. It's a jazz-tinged, splashy soul album from a woman who is clearly secure with her abilities.

"I'm here to stay," she says, "and I'm not rushing anything. At the moment, England just can't believe that they have something at last that is really bringing the goods out. 'Cause when I sing, I don't mess around; I don't sing half the goods, I just give it the whole whack. So they're just glad that they have something from England that is really happening and is good live as well. They're taking me with open arms, which is really nice.

"That's where the music scene has changed in England, because before it was all lightweight soul and now it's heavy soul, which makes a big difference."

British gospel group called The Spirit of Watts.

"By this time I'd met a lot of musicians and I got them to get me some pop sessions, backing on other people's albums and stuff. The first people I worked with, when I was 15, was Shakatak, which was a group that was happening in London at the time. I worked with them pretending that I was older, 'cause I was very,

FROM THE LAND OF BLUE-EYED SOUL, London, England, comes something new: homegrown brown-eyed soul. Mica (pronounced: "Mee-sha") Paris, a big-voiced 19-year-old soul belter, is the latest in a growing list of what Jesse Jackson would probably refer to as "African-Anglican" musicians recording for major labels and getting stateside play. *So Good* (4th & Broadway/Island) is a soul album from a soul singer, an English soul singer.

"England's very proud that they have their own black soul singers now," says Mica Paris. "They're very proud. I just think they're tired of having all the Americans doing it. It's time for a change and they're really glad for the change."

Glad enough to nominate Mica for Best Female Artist at this year's BPI Awards.

Like many of her American counterparts, Mica Paris got her musical start in the church. "I was brought up by my grandparents," she says, "who were churchgoers. My granddad's a pastor of a church. I don't ever remember *not* going to church. I went to a Pentecostal church, which is very loud and very active. And when I was about four years old my grandma discovered I could sing. I used to sing to this children's program all the time. When I got to about the age of seven, she asked me to sing a song in front of all these people at a church gathering. And I did it, and they were going crazy. So I did it again. And then I was, like, singing in all these churches around London."

Until she was 14, Mica sang "gospel songs—church hymns, but I used to turn them around my way and improvise a bit"—in London churches, eventually becoming part of a successful

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## Beatles Run Rampant On Charts, Arrive In U.S. This Week

NEW YORK—The Top 100 has a case of Beatlemania this week. For the first time in the history of the listing, one attraction—The Beatles, that is—is represented by six sides climbing the charts. Startling, too, is that the sides represent the releases of four different labels.

The group's multi-label showing on the Top 100 stimulated one trade wag to drop the remark that: "It's the first time an artist has been in the Public Domain!"

Here's how Top 100 Beatlemania shapes-up: Capitol's "I Want to Hold Your Hand" is, for the third straight week, the chart's leader, with the flip side of the Capitol deck moving into the number 100 spot this week. Vee Jay also boasts two offerings by the English stars, with "Please, Please Me" holding down the number 55 spot, and a separate singles issue, "From Me to You," making its first appearance on the chart at number 74.

Another Top 10 Beatles date is Swan's "She Loves You," moving up to 11. The MGM label is the fourth outfit that's in on Beatlemania. Diskery's initial Beatles chart rider is "My Bonnie" (session is shared with Tony Sheridan), whose position is number 80.

The LP chart is hot with Beatles product, too. Capitol's "Meet the Beatles," after just two weeks on the listing, is the number 1 item, taking over from The Singing Nun's "Dominique," which had a very respectable 10-week run as the nation's top album. Number 48 on the LP chart is Vee Jay's "Introducing The Beatles."

With this remarkable sales showing to back them up, The Beatles arrive in the U.S. on Feb. 7 for what will undoubtedly be 17-days of tremendous excitement.



# T H E M

What the Beatles have done to the United States during the past week is too much to believe.

It was only two or so weeks ago, in this very same space, that we raved about the group's effect on the then dull and somewhat directionless record market and the spark of life their records breathed into the business. But even at that time, with their Capitol single already in the #1 spot it was impossible to estimate that the number one position was not the end of an historic industry event but just the beginning.

Until last Sunday, when the Beatles appeared on the Ed Sullivan Show, the group was almost unknown (visually speaking) to the American public. Yes, their single and LP were already #1, but the group had to formally meet the American public "live" on TV. Probably in the back of a great many people's minds was the question: "Could they live up to expectations or would they be a disappointment?"

Even as recently as the Thursday before their Sullivan date, when they arrived in the U.S., there may have been doubt. How much of the advance New York radio station bally-hoo was responsible for the huge teen audience greeting the Beatles at their airport arrival? Would this whole bubble burst when they made their TV debut?

Today it is obvious that the Sullivan spot was not the end of the Beatles' story but only the beginning of what may very well develop into the most staggering record industry story of all time.

Not only did America put a stamp of approval on the Beatles, but Americans decided to take the Beatles into their hearts. TV reviewers and critics saw the "good clean fun" aspect of the



Beatles and treated their reviews in this light manner.

Now everyone's with it.

Why did it happen?

As authorities on the record industry, we have been on the phone all week trying our best to explain the reason for this phenomenon to the consumer press starving for anything that mentions the name Beatles. As we see it, the group's appearance, its wild hair cuts and tapered attire is a prime factor. Other key factors responsible were: mass dee jay acceptance of the group; a well co-ordinated and perfectly timed promotion by Capitol Records; the availability of an assortment of singles and a few LP's to give dee jays a wide variety of programming material; the dearth of any fad in the record industry when the Beatles' release was issued; the lack of a new teenage singing idol for quite some time before the Beatles' bow; and some great swinging teen music.

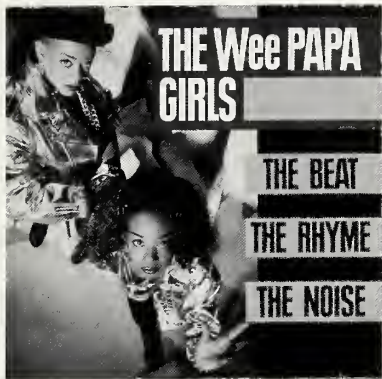
The result is one of those rare American phenomena that comes along only a handful of times in a generation. Beatlemania in the U.S. is made of that same indescribable "stuff" that made Marilyn Monroe, Elvis Presley, Babe Ruth, Charles Lindbergh, Joe DiMaggio and Shirley Temple super stars.

The U.S. press has gone wild for the Beatles. So has the public. Sales of Beatles' records, #1 before their TV debut, have since doubled and tripled their sale. (See other story this issue.) And this report was issued prior to their Feb. 16 and Feb. 23 Sullivan TV dates.

Where this will end no one can predict. The Beatles seem to be the only subject of conversation everywhere you go—both in and out of the business. So let's enjoy it while it lasts. It's jolly good fun.

# HIP-HOP NEWS

FEMALE M.C.'S HAVE ALWAYS had it tough, working within the sometimes overly macho environs of the rap scene where respect definitely doesn't come easy. British rap duo **The Wee Papa Girls**, following the lead of American counterparts like **Salt-N-Pepa** and **J.J. Fadd**, have gone a long way toward getting the fine art of female rapping the respect it deserves. And if the bottom line is record sales, we can certainly say that the girl groups have earned every drop.



The Wee Papa sisters, Sandra and Timmy Lawrence, now dubbed **Total S** and **Ty Tim** respectively, established themselves on the London rap scene early last year with their rap version of George Michael's "Faith," an eminently danceable cut that reached the Top 60 on the British charts and got the group considerable attention throughout Europe. More critical kudos came when Ty and Total S busted out the first ever "house" style rap, an up-tempo rhyme that reached the British Top 20 and garnered U.S. airplay in Power formats on both coasts. The girls "credit" British production team **Two Men &**

**Drum Machine** with coming up with the concept. In a recent interview with Cashbox, Sandra wasn't overly excited when talking about starting a "hip house" trend. "It was **Two Men & A Drum Machine's** fault," she quips "They came to us with the idea of house rap. It was at a point when house was dying. So we did it and got a great response out of it."

The third single underscored the diversity of styles in which the group works. "Wee Rule" was a mid-tempo reggae rap anthem that swept the European charts, reaching number six in England. The song firmly established The Wee Papa Girls on an international level and led to the release of their debut Jive LP, *The Beat, the Rhyme, the Noise*. Featuring as many styles as it does producers, the album utilizes soul, house, hip hop, acid and reggae beats.

"Just about each track was produced by someone else," muses Sandra. "The record company wanted an album all of a sudden and we didn't produce, so they threw it all together." For fans of the group the diversity was a powerful attraction, but the girls look forward to having more say in the type of grooves they rhyme to. Not one to bask in the glory of hit records, twenty year-old Ty is already looking to the future. "On the next album we'll be producing six of the tracks," she says with a self-satisfied smugness. In the meantime American audiences have a lot of catching up to do.

**RECORD RELEASE RUNDOWN:** The rap genre has always been the victim of stereotyping, and too often the negative and violent images that many have associated with the hip-hop world are reinforced by reports of violence on the rap scene. But those close to the scene see the rap arena as a microcosm of problems that face the black community in general. **Jive/RCA**, in association with producers **D-Nice** and **Boogie Down Production's KRS-One**, has released what may be the most important rap record of the year, a danceable, soul-flaunting cut called "Self-Destruction" that deals with the troubling subject of black on black crime. Most striking here is the sense of unity projected by the participation of an all-star cast of rap personalities. Taking their turn at the mike, you've got **KRS-One**, **M.C. Delight**, **Kool Moe Dee**, furiously funky female **M.C. Light** (who's anything but light-weight when it comes to rhyming), **Stetsasonic's Daddy-O & Wise**, **D-Nice**, **KRS-One** spouse **Ms. Melodie**, **Doug E. Fresh**, heavy hitter **Just-Ice**, equally **Heavy D**, **Fruit-Kwan**, and radical rhymers **Chuck D & Flavor Flav** of **Public Enemy** taking the issue by the horns and twisting! Not only is the record a solid step toward unifying the rap scene, it's a killer for the dance floor, as well. So why not learn while you burn? All proceeds from "Self-Destruction" will be donated to the National Urban League to "support and develop programming dealing with black on black crime and youth education."

Several killer rap LPs have hit the streets recently. Check out the eponymously titled debut album from sexy M.C. **The Real Roxanne** on the **Select** label. Several stellar production teams participate, the smoking lead cut "Roxanne's On A Roll" is a bombshell up-tempo groove that takes a bite out of Lyn Collin's "You Better Think" and adds a sample snaked from the other "R"—that is, **Eric B** partner **Rakim**. **Jam Master Jay** and **L.L. Cool J's** platinum producers the **L.A. Posse** rocks a cool rap ballad titled "Infatuated." "Look But Don't Touch" and "Early Early" are traditional New York hip-hop with twist from producer **Howie Tee**. "Early" is sort of a "day in the life" of Roxanne, with a clever usage of **Led Zepelin** riffs. **Howie** also created an outstanding up-tempo jam called "Don't Even Feel It" which uses the theme from *Shaft*, **Public Enemy's** "Bring The Noise," and bits of **Def Jam** crew **Original Concept's** "Can You Feel It?" "Her Bad Self" finds **Rox** boasting with style and elegance over the **Average White Band's** "Pick Up The Pieces."

Another absolutely stupid def album is **Kid 'N Play's 2 Hype**, produced by **Hurby Luv Bug** for **Select**. Hot soul-based cuts like "Rollin' With Kid 'N Play," which uses a chorus from classic rare groove band **Ripple** while busting a go-go influenced backing track. "Brother Man Get Hip" has a pertinent message along with the beats and "Soul Man" bites **Sam & Dave**. Other standouts include "Damn That D.J.," a hard dance track, and the album's title cut.

## CASH BOX MICRO CHART

### RAP MUSIC



Total Weeks ▼  
Last Week ▼

1	<b>Eazy Duz It</b> (Priority 57100)	<b>Eazy-E</b>	1	5
2	<b>IT TAKES TWO</b> (Profile 1267)	<b>Rob Base &amp; D.J. E-Z Rock</b>	2	5
3	<b>LET'S GET IT STARTED</b> (Capitol 90924)	<b>M.C. Hammer</b>	6	5
4	<b>TENNAGE LOVE</b> (Def Jam/Columbia 38-08105)	<b>Slick Rick</b>	8	5
5	<b>2 HYPE</b> (Select 21628)	<b>Kid 'N Play</b>	3	5
6	<b>SWASS</b> (Nasty Mix 70123)	<b>Sir Mix-a-Lot</b>	5	5
7	<b>POWER</b> (Sire 25765)	<b>Ice-T</b>	4	5
8	<b>ACT A FOOL</b> (Capitol C1-90544)	<b>King Tee</b>	11	5
9	<b>MOVE SOMETHIN'</b> (Luke Skywalker 101)	<b>2 Live Crew</b>	14	5
10	<b>IT TAKES A NATION OF MILLIONS TO HOLD US BACK</b> (Def Jam/CBS FC 44303)	<b>Public Enemy</b>	9	5
11	<b>WHAT TIME IS IT</b> (Gucci/Hot Productions 3309)	<b>Gucci Crew II</b>	16	5
12	<b>A SALT WITH A DEADLY PEPA</b> (Next Plateau PL 1011)	<b>Salt-N-Pepa</b>	7	5
13	<b>TOO SHORT</b> (Jive/RCA 1149-1-J)	<b>Too Short</b>	35	3
14	<b>ME &amp; JOE</b> (Egptian Empire DMSR-00777)	<b>Rodney-O &amp; Joe Cooley</b>	13	5
15	<b>HE'S THE D.J., I'M THE RAPPER</b> (Jive/RCA 1091)	<b>D.J. Jazzy Jeff &amp; The Fresh Prince</b>	10	5
16	<b>GRAB IT!</b> (Atlantic 81925)	<b>L'Trimm</b>	17	5
17	<b>K9-POSSE</b> (Arista AL-8569)	<b>K9-Posse</b>	DEBUT	
18	<b>SUPERSONIC-THE ALBUM</b> (Ruthless/Atlantic 90959)	<b>J.J.Fad</b>	12	5
19	<b>STRICTLY BUSINESS</b> (Fresh/Sleeping Bag LPRE 80062)	<b>E.P.M.D.</b>	18	5
20	<b>IT'S TEE TIME</b> (Profile 1269)	<b>Sweet Tee</b>	19	5
21	<b>ROCK THE HOUSE</b> (Jive/RCA 1026-1)	<b>D.J. Jazzy Jeff &amp; The Fresh Prince</b>	15	5
22	<b>COOLIN' IN CALI</b> (Geffen/Warner Bros. 24209)	<b>The 7A3</b>	22	5
23	<b>RESPECT</b> (Luke Skywalker 103)	<b>Anquette</b>	23	5
24	<b>LONG LIVE THE KANE</b> (Cold Chillin'/Warner Bros 25731)	<b>Big Daddy Kane</b>	20	5
25	<b>FOLLOW THE LEADER</b> (Uni/MCA 3)	<b>Eric B. &amp; Rakim</b>	21	5
26	<b>SO DEF SO FRESH SO STUPID</b> (Gucci/Hot Productions)	<b>Gucci Crew II</b>	27	5
27	<b>UNITY</b> (Elektra 60802)	<b>Shinehead</b>	29	5
28	<b>N.W.A. (Macola 1057)</b>	<b>N.W.A. And The Posse</b>	24	5
29	<b>COMIN' CORRECT IN '88</b> (Luke Skywalker 1005)	<b>M.C. Shy D</b>	25	5
30	<b>THE REAL ROXANNE</b> (Select 21627)	<b>The Real Roxanne</b>	32	5
31	<b>COMIN' THROUGH</b> (Sire 257741)	<b>Rhyme Syndicate</b>	33	5
32	<b>IN FULL GEAR</b> (Tommy Boy 1017)	<b>Stetsasonic</b>	26	5
33	<b>CRITICAL BEAT DOWN</b> (Next Plateau 1013)	<b>Ultramagnetic MC'S</b>	28	5
34	<b>THE WORLD'S GREATEST ENTERTAINER</b> (Reality/Danya/Fantasy 9658)	<b>Doug E. Fresh &amp; The Get Fresh Crew</b>	30	5
35	<b>IN CONTROL, VOLUME 1</b> (Cold Chillin'/Warner Bros. 25783)	<b>Marley Marl</b>	31	5
36	<b>HOW YA LIKE ME NOW</b> (Jive/RCA 1079-1-J)	<b>Kool Moe Dee</b>	34	5
37	<b>TOUGHER THAN LEATHER</b> (Profile 1265)	<b>Run D.M.C.</b>	36	5
38	<b>GIRLS I GOT 'EM LOCKED</b> (Elektra 60807)	<b>Super Lover Cee &amp; Casanova Rud</b>	37	5
39	<b>BORN TO BE WILD</b> (Cold Chillin'/Warner Bros. 25797)	<b>M.C. Shan</b>	38	5
40	<b>LET THE HUSTLERS PLAY</b> (Jive/RCA 1122)	<b>Steady B</b>	39	5

## HIP HOP PICKS

### □GANG STARR:"Movin' On" (Wild Pitch)

This is one of the outstanding single releases of '89, from producer **D.J. Mark**, the 45 King. **Gang Starr** throws down an inspired performance, syn-copating while rhyming about the pettiness that has plagued hip hop. The cut is super strong for both clubs and airwaves. The message: Performers have to move on. B-side cut, "Knowledge," is another deep rhyme with a message, this time at a laboriously down-tempo pace that is nevertheless a groove to move to.

### □DE LA SOUL: 3 Feet High and Rising (Tommy Boy)

A lot of devotees have been waiting for this album from wild and wacky rap gurus **De La Soul**. The record includes the killer hits that made them an underground sensation, "Jennifa" and "Plug Tunin'," which get some radical remixes. The new stuff is equally devastating. Mixing **Steely Dan** samples with whistling from "Sitting On The Dock Of The Bay" on the smooth groover "Eye Know" the trio has a dance and radio winner! "Take It Off" is a brief diss of stonewashed fashion, etc., and "Tread Water" is another soul-styled shuffle that flaunts the crew's appealingly innovative approach. Dancers will go wild to the funky beats and samples of "Say No Go"—the cut is truly devastating! "Buddy" has **De La Soul** teaming with fellow "new schoolers" the **Jungle Brothers**, a combination made in hip-hop heaven. Don't miss this five-star bombshell!

## Duff Marlowe

# SHOCK OF THE NEW

MAYBE IT'S HORMONAL, but it seems that after a certain age, almost everyone tires of abrasive rock & roll, and more specifically of trooping off to some smoky little dungeon for a dose of the live variety. Me, I've fought against my tranquilizing impulses for a couple years now, but I admit that the club thang was losing its charm. Or at least I felt that way until a recent trip to L.A.'s Coconut Teaszer. Five bands on a Sunday night, with free beer and hot dogs (and a predictably hellish line for both) is a pretty good lure; and when the bands turn out to be stylin', you might feel like you're getting away with something. Highlights of this particular moment in time included the rootsapunky C&W of **Gypsy Trash**, whose hard-edged, commercial sound and lead-vocalist Dee Dee belong on vinyl *pronto*; **Green Jello**, the performance art ensemble of the moment, whose clamoring "Welcome to the Giant" and gustatory "Satan's Ham" are propelled into the staratosphere by the 9-member sonic onslaught and deliciously tacky props; and **No Means NO**, a ferocious trio from British Columbia who reminded me why I loved the Minutemen so much before my arthritis set in. No Means No rocked harder, smarter and truer than anything I've seen in years, with the possible exception of **Fishbone**. They have a pair of records on the Alternative Tentacles label, including the new *Small Parts Isolated and Destroyed* album. Naturally the vinyl doesn't capture the heat of the live performance, but it does offer a hearty taste of their jazzified punk-funk stew.

Another band that doesn't have vinyl to match their live potential is Minneapolis' **Trip Shakespeare**. But their indie *Apple Head Man* and *Are You Shakespearienced?* were enough to get them a deal with A&M, and soon their incredible vocalizing and Buffalo Springfield-style art-folk will get the major label treatment from coast to coast. Handled properly, they could be huge.

Boston guitar gods **O Positive** could also be on the verge of big things. **Link Records** of New York has released a CD version of their first two EPs, *Only Breathing* and *Cloud Factory*, plus a bonus cover of "Walk Away Renee." This is dreamy, passionate, intelligent pop of the first order. Meanwhile, the band has just completed its first full LP, which it is now shopping around to the majors and larger indies. Link doesn't mind, either—they consider themselves an "artist development" label, grooming their acts for the big time. It worked for **the Godfathers** and it worked for **Winter Hours** (who have an album due out on Chrysalis.) They're hoping it also works with England's Iggyfied **Birdhouse** and Iowa post-punks **Full Fathom Five**, both of whom have new platters on Link.

Also on the digital frontier, **Rykodisc** has released more of the priceless **Frank Zappa** catalog on CD. The newest releases in this ongoing project are *One Size Fits All*, *Waka/Jawaka* and the 1967 *Absolutely Free* album. The prodigiously talented Zappa, of course, was "alternative" before there was ever a word for it and has remained a smart-alecky fixture of the underground ever since.

**A FINAL NOTE:** I've been raving about **the Posies** for a couple weeks now, and I'm not taking back a word, but no sooner do I find my pop salvation do I hear a tape that could be its equal. **The Cavedogs** have been called "Paul McCartney meets Husker Du," and that's fairly apt—they play perky guitar pop with an abundance of artful changes and textures. Their demo was produced by Ed Stasium and paid for by Columbia Music, so I'm sure we'll be having a Cavedogs debut album shoved down our throats in no time. Don't say I didn't warn you: they're great.

## ALTERNATIVES

### ■MATTHEW SWEET: *Earth* (A&M)

A pleasing and immensely talented songwriter, Sweet works on a pop terrain that's somewhere between Athens, Ga., and commercial accessibility. His airy love songs have a polished, radio-ready sheen, but the presence of ex-Television guitarist Richard Lloyd and up-and-comers Trip Shakespeare on background vocals ensures the project's hipness credentials. The single is the swooning "Vertigo," although we prefer the far sweeter and wiser "Easy." Recommended.

### ■MIRACLE LEGION: *Me and Mr. Ray* (Rough Trade)

Miracle Legion may well be the best band in America and are certainly one of the most criminally overlooked. They are now a two-piece, comprising guitarist Ray Neal and singer Mark Mulcahy. (Mulcahy is a genuine rock eccentric with a heart as big as Connecticut and a richly quivering voice that could move a stone to tears.) This second LP finds them returning to the tender, chimy acoustic sound of their classic EP, *The Backyard*. They've picked up a bit of second-hand twang along the way, but there's not a trace of corniness or condescension. ("If She Could Cry" goes George Jones one better.) They've shed some of their more reflexive similarities to R.E.M.; Mulcahy is less mournful here than he has been, even playful at times. But a listen to Miracle Legion is still a delicate, intelligent, primarily emotional experience. Recommended.



CASH BOX  
MICRO  
CHART



Total Weeks ▼  
Last Week ▼

## ALTERNATIVE MUSIC

1 SHOOTING RUBBER BANDS AT THE STARS (Geffen GHS 24192)		Edie Brickell & New Bohemians	1	6
2	GREEN (Warner Bros. 25795)	R.E.M.	2	6
3	RATTLE AND HUM (Island 9 1003)	U2	3	6
4	NEW YORK (Sire 25829)	Lou Reed	4	5
5	FISHERMAN'S BLUES (Chrysalis 41589)	The Waterboys	5	6
6	THE TRINITY SESSION (RCA 8568-1-R)	Cowboy Junkies	6	6
7	3 (Slash/Warner Bros. 25819)	Violent Femmes	8	5
8	EVERYTHING (Columbia OC 44056)	The Bangles	7	6
9	LOVE JUNK (Chrysalis 41675)	The Pursuit of Happiness	9	6
10	LINCOLN (Bar None/Restless 72600)	They Might Be Giants	12	6
11	TECHNIQUE (Qwest/Warner Bros. 9 25845-1)	New Order	20	3
12	SHORT SHARP SHOCKED (Mercury/PolyGram 834 924-1)	Michelle Shocked	11	6
13	EPONYMOUS (I.R.S. 6262)	R.E.M.	10	6
14	NOTHING'S SHOCKING (Warner Bros. 25727)	Jane's Addiction	13	6
15	IN MY TRIBE (Elektra 60738)	10,000 Maniacs	14	6
16	BELIEF (Geffen GHS 24213)	Nitzer Ebb	24	4
17	FRONT BY FRONT (Wax Trax WAX054)	Front 242	17	6
18	STAY AWAKE (A&M SP 3918)	Various Artists	15	6
19	DON'T TELL A SOUL (Sire/Reprise 9 25831-1)	Replacements	30	2
20	THE BEST OF OINGO BOINGO: SKELETONS IN THE CLOSET (A&M SP5217)		26	4
21	THE STARS WE ARE (Capitol C1-91042)	Marc Almond	25	4
22	ANSWERS TO NOTHING (Chrysalis FV41649)	Midge Ure	29	3
23	DAYDREAM NATION (Enigma/Blast First 75403)	Sonic Youth	23	6
24	SPIKE (Warner Bros. 25848)	Elvis Costello	DEBUT	
25	BLUE BELL KNOLL (Capitol C1-90892)	Cocteau Twins	21	6
26	THE JOSHUA TREE (Island/Atlantic 90581)	U2	18	6
27	THE WHITEY ALBUM (Enigma/Blast First 7 75402-1)	Ciccone Youth	33	2
28	MYSTERY OF BULGARIAN VOICES (Nonesuch 79165)	The Bulgarian Female Radio & T.V. Choir	16	6
29	LIFE'S TOO GOOD (Elektra 6080 1)	The Sugarclubes	22	6
30	16 LOVERS LANE (Capitol C1-91230)	The Go-Betweens	28	6
31	HUNKPAPA (Sire 9 25855-1)	Throwing Muses	35	2
32	ULTRAPROPHETS OF THE PSYKICK REVOLUTION (I.R.S. 42273)	Christmas	DEBUT	
33	PEEPSHOW (Geffen GHS 24205)	Siouxsie & the Banshees	19	6
34	THE LAND OF RAPE AND HONEY (Sire/Warner Bros. 25799)	The Ministry	36	6
35	BEELZEBUBBA (Enigma/Fever 73351)	Dead Milkmen	40	6
36	LIVE (SST 160)	Bad Brains	37	6
37	BUG (SST 216)	Dinosaur Jr.	38	6
38	FUGAZI (Dischord 30)	Fugazi	32	6
39	SUPERFUZZ BIGMUFF (Sub Pop SP21)	Mudhoney	34	6
40	DIESEL AND DUST (Columbia BFC 40967)	Midnight Oil	27	6

### ■FIRE TOWN: *The Good Life* (Atlantic)

Wisconsin's contribution to folk-guitar culture is now a three piece, and this second album is even more tuneful than their first. Their jangle-strummy Byrds-rock and impeccable harmonies produce more hits than misses, though they occasionally veer into boogie or twang that is less satisfactory than their lilting, mid-tempo rockers. The title track is evidence of their hookmanship, as are "She Reminds Me of You," "Where the Shadows Fall" and the impeccable "Turn to Me." No pretense here, just a surprisingly solid effort.

### ■VIVA SATURN: *Viva Saturn* (Heyday)

Viva Saturn is a solo project from David Roback of the Rain Parade. This EP is on the dreamy end of what we were calling "psychedlia" a few years ago, with a melancholy tone to the vocals and a lovely, crystalline ring in the acoustic/electric guitar mix. (This is one of the first releases from Heyday Records, a new S.F. indie with Rough Trade distribution. The others are the solo album from ex-28th day vocalist and an album from label honcho Pat Thomas. More on these lovingly packaged efforts later.)

### ■HYPNOLOVEWHEEL: *Turn! Turn! Burn!* (Fabian Aural Products)

Some of the best records we get are of the mix-and-match variety, with a salad of clashing elements that prevent us from describing (or reviewing) them. Hypnoloveheel is one of the best and most challenging of the schizos, saved from the resale bin by its engaging looseness and underlying pop sensibility. This New York combo doesn't mind poking its head into the room where art and noise are duking it out, but more often than not they play a kind of fractured '60s pop, sweetness buried within weird, disjointed elements. It's not inaccessible—I like it plenty.

Joe Williams

# THE HEAVY METALS

AH YES, THE METAL WORLD is slowly waking up from its winter hibernation. Its yawn echoes through the crisp air and its lazy stretching sends shivers over the frozen ground. Young mutant seedlings (new bands) are pushing their way up through the dirt and gnarled old trees (already established acts) are starting to sprout twisted new leaves. Before you know it, we're gonna have a raging jungle of new records, exciting tours and all sorts of great stuff going on.

Now that I've gotten that incredibly ridiculous simile out of the way...Honestly, there are so many neat things already beginning to happen in '89—like the **House of Lords** show at the Palace—that I'm getting an early dose of spring fever. I've been a big HOL fan since the guys played me "Pleasure Palace" in the studio, but I had no idea how they would be live. Well, they were awesome. Of course, the lineup is impeccable—a rhythm section consisting of **Chuck Wright** on bass and drummer **Ken Mary, Lanny Cordola** on psycho-guitar and "keyboard Jesus" **Gregg Giuffria** (I stole that phrase from **Greg Sadow**, but the same sentiments could be attributed to **Journey's Johnathan Cain**, who was transfixed by Giuffria's keyboard antics throughout the show). To top it off, there's the incredible **James Christian** on vocals. I may sing his praises, but I could never sing like *that*. And he's cute too! **Gene Simmons** roamed the audience during the Lords' set, looking dignified and critical, but underneath it all, loving every minute of it—after all, this is his first **Simmons Records** act. His next new-found group, **Silent Rage**, will have a record out in a couple of months—Gene told me so himself.

There were lotsa other fun shows this week too. **Faster Pussycat** played to an extremely packed house at the Roxy on the good ol' Sunset Strip on Valentine's Day. The Pussykitties performed an extended set of raunch & roll, punctuated by **Taime Downe's** explicit monologues about his sex life. I was overcome by a wave of nostalgia as I recalled the guys' Troubadour show two years ago on the very same night, pre-LP and pre-world touring (the oddest things bring back fond memories). Wistful tears came to my eyes as they babbled on and on and I have only one thing to say to the 'Cats—SHUT UP! Get yer asses in the studio and record another record already! I've missed ya!

Then there was the **Man O' War** show at the Country Club in Reseda. When I saw them at the Cat Club in NYC during the **CMJ Convention**, they were so loud that I couldn't hear the songs, so this time, I made sure that I was equipped with several pairs of earplugs. And it turned out there was some good stuff going on onstage. Underneath the macho posturings and silly-looking suede chaps lie a couple of cool tunes. **Wasted Youth** was good too, even though the unappreciative audience was nearly catatonic during their set.

**Cash Box** faves **Warrant** are currently touring the East Coast as openers for **Paul Stanley**. Meanwhile, my co-workers **Tom DeSavia** and **Slash** look-alike **Kevin Coogan** have been extra naughty, hoping for another "warrant" from **Columbia Records's** dream-policewomen. Hey, if they wanted that much action, they should have been musicians!

"STOP THE PRESSES!"

That was **Epic's Hanna Bolte**. She just informed me that **Quiet Riot** was held hostage by the Columbian government. So what have these wildmen done *now*? Actually, nothing...and that was the problem. The foursome was supposed to do a free outdoor show for the Columbian higher-ups and it was rained out. The officials wanted to see the band so badly that they put them under house arrest until another performance could be scheduled. Somehow **Epic** and manager **Warren Entner** secured their release. Maybe Tom and Kevin shouldn't become musicians after all.

**The Cult's** gonna have a new record out in April called **Sonic Temple**. Behind the helm is latest hotshot producer **Bob Rock**. I hear it's gonna be a blend of the crunch from the gold LP **Electric** and the sonic sounds of **Love**. And in case you've been wondering about **drummer Bobby Rock** from **Vinnie Vincent's** broken-up **Invasion**, he's not involved with **Mark Slaughter** and **Dana Strum's** new project. Rock is doing studio work while searching for a new gig. Good luck to him—he was one of the better parts of the **Invasion**.

And last, but certainly not least, my newfound special band, **Goo Goo Dolls** have just snared a slot on the **Lime Spiders** tour and will be heading my way soon. I can hardly wait, but until then, I'll be playing **Jed** incessantly and driving my neighbors nuts.

**Janiss Garza**

CASH BOX  
MICRO  
CHART

HEAVY  
METAL



Total Weeks ▼  
Last Week ▼

APPETITE FOR DESTRUCTION (Geffen GHS 24148)	Guns N' Roses	1	6
2 G N'R LIES (Geffen GHS 24198)	Guns N' Roses	2	6
3 HYSTERIA (Mercury/PolyGram 836345-1)	Def Leppard	4	6
4 OPEN UP AND SAY...AHH! (Enigma/Capitol C1-48493)	Poison	3	6
5 A SHOW OF HANDS (Mercury/PolyGram 836 346-1)	Rush	5	6
6 VIVID (Epic BFE 44099)	Living Color	7	6
7 WINGER (Atlantic 81867)	Winger	6	6
8 PRIDE (Atlantic 81768)	White Lion	8	6
9 BULLETBOYS (Warner Bros. 25782)	Bulletboys	9	6
10 REACH FOR THE SKY (Atlantic 81929-1)	Ratt	10	6
11 SMASHES, THRASHES & HITS (Mercury/PolyGram 836-427-1)	Kiss	11	6
12 ...AND JUSTICE FOR ALL (Elektra 60812)	Metallica	12	6
13 OUB12 (Warner Bros. 25732)	Van Halen	13	6
14 THE GREAT RADIO CONTROVERSY (Geffen GHS 24224)	Tesla	DEBUT	
15 LONG COLD WINTER (Mercury/PolyGram 834 612-1)	Cinderella	14	6
16 DREAMING #11 (Relativity 8856-1)	Joe Satriani	15	6
17 NO REST FOR THE WICKED (CBS OZ 44245)	Ozzy Osbourne	18	6
18 BLOW MY FUSE (Atlantic 7 81877-1)	Kix	17	6
19 SKID ROW (Atlantic 81936)	Skid Row	27	2
20 HOUSE OF LORDS (RCA 8530-1-R)	House of Lords	21	2
21 BRITNY FOX (Columbia BFC 44140)	Britny Fox	19	6
22 BEAST FROM THE EAST (Elektra 60823)	Dokken	20	6
23 SURFING WITH THE ALIEN (Relativity/Important 8193)	Joe Satriani	16	6
24 DIRTY ROTTEN FILTHY STICKING RICH (Columbia 44383)	Warrant	DEBUT	
25 PYROMANIA (Mercury/PolyGram)	Def Leppard	28	4
26 RADIO ONE (Rykodisc RCD 20078)	Jimi Hendrix	22	6
27 GEMS (Columbia FC 44487)	Aerosmith	25	6
28 SURF NICARAGUA (Metal Blade/Enigma 73359)	Sacred Reich	23	6
29 THE MADNESS BEGINS... (Reprise)	Powermad	29	4
30 KILL TO SURVIVE (Epic FE 4447)	Mellah Rage	32	3
31 FIT OF ANGER (Medusa/Restless 72291)	Wrath	31	3
32 STATE OF EUPHORIA (Megaforce/Island 91004)	Anthrax	24	6
33 ANCIENT DREAMS (Metal Blade/Enigma 73340)	Candlemass	26	5
34 NOW AND ZEN (Atlantic EsParanza/Atlantic 7 90863-1)	Robert Plant	30	6
35 KINGS OF METAL (Atlantic 81930)	Manowar	35	5
36 NO SLEEP AT ALL (GWR/Enigma 75405)	Motorhead	37	6
37 FEEL THE SHAKE (MCA 42235)	Jetboy	38	6
38 WHY PLAY AROUND? (Profile PRO 1254)	Wargasm	39	6
39 QUIET RIOT (Pasha/Epic OZ 40981)	Quiet Riot	33	6
40 DANZIG (Def America/Geffen 24208)	Danzig	34	6

## ■ METAL PICKS

### ■ Weekly Ear-Ringer

□ **GOO GOO DOLLS: Jed** (Death DI 73406)

Call it punk, call it alternative, call it some offbeat brand of semi-metal—but also call it wonderful. This wicked, wacky power trio shouldn't need any classification. They rip through thirteen songs with humor and energy, and by the end of side two, when the acoustic "James Dean" (*not* the Eagles' version) grabs your heart and tickles your funny bone, you'll unabashedly love this band.

### ■ Other Metal Releases

□ **DREAM THEATER: When Dream and Day Unite** (Mechanic/MCA 42259)

This is an exquisite, tasty slab of progressive rock for the 90s and beyond. Few new bands dare to travel the roads forged by ELP and Rush. These guys do, and their space-age melodicism will rocket metal into the 21st Century.

□ **DEFIANCE: Product of Society** (RC Records RCC 9504)

A fiercely powerful debut LP from a new Bay Area quintet. Clear-as-a-bell production by Annihilator's Jeff Waters makes these thrashers rings true.

□ **WRECKING CREW: Balance of Terror** (Hawker HR 9493)

This thirteen-song album comes off fast and furious, but there are some power metal trappings here and there that complement and at times corrupt that fine hardcore crunch.

**Janiss Garza**

**CASH BOX CHARTS**

**TOP 200 ALBUMS**

The grey shading represents a bullet, indicating strong upward movement

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



**#1 Debut: ELVIS COSTELLO #74**

Total Weeks ▼  
Last Week ▼

1	APPETITE FOR DESTRUCTION (P/7)(Geffen GHS 24148)WEA 8.98	GUNS N' ROSES	1	78
2	SHOOTING RUBBERBANDS AT THE STARS (P) (Geffen GHS 24192)WEA 8.98	EDIE BRICKELL & NEW BOHEMIANS	2	21
3	DON'T BE CRUEL (P/2) (MCA 42185)MCA 8.98	BOBBY BROWN	3	33
4	VOLUME ONE (P)(Wilbury/Warner Bros. 25796)WEA 9.98	TRAVELING WILBURYS	4	16
5	G N' R LIES (Geffen GHS 24198)WEA 8.98	GUNS N' ROSES	5	11
6	FOREVER YOUR GIRL (Virgin 90943)WEA 8.98	PAULA ABDUL	7	13
7	ELECTRIC YOUTH (Atlantic 81932)WEA 9.98	DEBBIE GIBSON	12	3
8	GIVING YOU THE BEST THAT I GOT (P/2) (Elektra 60827)WEA 8.98	ANITA BAKER	6	17
9	HYSTERIA (P/9)(Mercury 830 675-1)POL 9.98	DEF LEPPARD	8	79
10	GREEN (G)(Warner Bros. 25795)WEA 9.98	R.E.M.	10	14
11	NEW JERSEY (P/4)(Mercury 836 345-1)POL	BON JOVI	11	21
12	OPEN UP AND SAY...AHH!(P/4) (Enigma C1-48493)CAP 8.98	POISON	9	41
13	MYSTERY GIRL (Virgin 91058)WEA 9.98	ROY ORBISON	55	2
14	SILHOUETTE (P) (Arista AL-8457)RCA 9.98	KENNY G	14	19
15	VIVID (Epic BFE 44099)CBS	LIVING COLOUR	19	15
16	KARYN WHITE (G)(Warner Bros. 25637)WEA 8.98	KARYN WHITE	17	22
17	GREATEST HITS (P)(Columbia OC 44493)CBS	JOURNEY	13	13
18	A SHOW OF HANDS (Mercury 836 346-1)POL	RUSH	20	6
19	GREATEST HITS (Warner Bros. 25801)WEA 9.98	FLEETWOOD MAC	15	12
20	WINGER (G)(Atlantic 81867)WEA 8.98	WINGER	22	21
21	RATTLE AND HUM (P/3) (Island 91003)WEA 14.98	U2	16	18
22	PRIDE (P) (Atlantic 81768)WEA 8.98	WHITE LION	24	68
23	LOC-ED AFTER DARK (Delicious Vinyl/Island DV3000)WEA 8.98	STONE ISLAND	68	2
24	TRACY CHAPMAN (P/2) (Elektra 60774)WEA 8.98	TRACY CHAPMAN	21	45
25	REACH FOR THE SKY (G)(Atlantic 81929)WEA 9.98	RATT	23	15
26	HOLD AN OLD FRIEND'S HAND (P)(MCA 6267) MCA 8.98	TIFFANY	25	12
27	THE GREAT RADIO CONTROVERSY (Geffen GHS 24224)WEA 8.98	TESLA	61	2
28	BULLETBOYS (Warner Bros. 25782)WEA 8.98	BULLETBOYS	29	16
29	HOLD ME IN YOUR ARMS (RCA 8589-1-R)RCA 8.98	RICK ASTLEY	30	5
30	TECHNIQUE (Qwest/WB 25845)WEA 9.98	NEW ORDER	45	3
31	MESSAGES FROM THE BOYS (Motown MOT-6260) MCA 8.98	THE BOYS	31	18
32	HEART BREAK (P)(MCA 42207)MCA 8.98	NEW EDITION	27	23
33	COCKTAIL (P/4) (Elektra 60806)WEA 9.98	Original Motion Picture Soundtrack	26	27
34	HANGIN' TOUGH (G) (Columbia FC 40985)CBS	NEW KIDS ON THE BLOCK	38	26
35	GUY (G) (MCA 42176)MCA 8.98	GUY	36	29
36	NEW YORK (Sire 25829)WEA 9.98	LOU REED	39	5
37	EAZY-DUZ-IT (Priority Ruthless 4XL57100)IND 8.98	EAZY-E	37	15
38	LIVE DELICATE SOUND OF THUNDER (P)(Columbia PC2 44484)CBS	PINK FLOYD	18	12
39	DYLAN & THE DEAD (Columbia OC 45056)CBS	BOB DYLAN & THE GREATFUL DEAD	65	2
40	I WANNA HAVE SOME FUN (RCA 1150-1-J)RCA 9.98	SAMANTHA FOX	40	15
41	OUT OF ORDER (P) (Warner Bros. 25684)WEA 9.98	ROD STEWART	43	39
42	FAITH (P/6) (Columbia OC 40867)CBS	GEORGE MICHAEL	34	66
43	...AND JUSTICE FOR ALL (P) (Elektra 60812)WEA 9.98	METALLICA	42	23
44	TIME AND TIDE (G) (Epic BFE 40767) CBS	BASIA	44	37
45	WATERMARK (Geffen GHS 24233)WEA 8.98	ENYA	59	5
46	TELL IT TO MY HEART (P) (Arista AL 8529)RCA 8.98	TAYLOR DAYNE	32	58
47	AMERICAN DREAM (P)(Atlantic 81888)WEA 9.98	CROSBY, STILLS, NASH & YOUNG	28	13
48	LIVING YEARS (Atlantic 81923)WEA 9.98	MIKE & THE MECHANICS	54	15

49	JUST COOLIN' (Atlantic 81926)WEA 9.98	LEVERT	50	15
50	OU812 (P/3) (Warner Bros.25732)WEA 9.98	VAN HALEN	46	37
51	EVERYTHING (G) (Columbia OC 44056)CBS	THE BANGLES	49	17
52	THE LOVER IN ME (MCA 42249)MCA 8.98	SHEENA EASTON	53	14
53	IT TAKES TWO (G) (Profile PRO-1267)IND 8.98	ROB BASE & D.J. E-Z ROCK	41	22
54	SMASHES, THRASHES & HITS (Mercury 836 427-1)POL	KISS	33	13
55	THE INNOCENTS (G) (Sire/Warner Bros. 25730)WEA 8.98	ERASURE	57	37
56	COPPERHEAD ROAD (Uni Uni-7)MCA 8.98	STEVE EARLE	56	17
57	DON'T TELL A SOUL (Sire/Reprise 25831)WEA 8.98	THE REPLACEMENTS	70	2
58	BEACHES (Atlantic 81933)WEA 9.98	Original Motion Picture Soundtrack	66	6
59	THE TRINITY SESSION (RCA 8563-1-R)RCA 8.98	COWBOY JUNKIES	64	6
60	TODAY (Motown MOT-6261)MCA 8.98		60	12
61	ANY LOVE (Epic OE 44308)CBS	LUTHER VANDROSS	35	19
62	BIG THING (G) (Capitol C1-90958)CAP 8.98	DURANDURAN	47	17
63	LET'S GET IT STARTED (Capitol C1-90924)CAP 8.98	M.C. HAMMER	67	18
64	KICK (P/3) (Atlantic 81796)WEA 9.98	INXS	48	68
65	TEENAGE LOVE (Def Jam/Columbia 38-08105)CBS	SLICK RICK	73	10
66	GIPSY KINGS (Elektra Musician 60845)WEA 9.98		69	11
67	3 (Slash/Warner Bros. 25819)WEA 9.98	VIOLENT FEMMES	75	5
68	FISHERMAN'S BLUES (Chrysalis 41589)CBS	THE WATERBOYS	72	13
69	UP YOUR ALLEY (G) (Blackheart FZ 44146) CBS	JOAN JETT	51	40
70	LONG COLD WINTER (P/2) (Mercury 834 612-1)POL	CINDERELLA	52	32
71	HEART'S HORIZON (Reprise 25778)WEA 9.98	AL JARREAU	58	13
72	TILL I LOVED YOU (P) (Columbia OC 40880)CBS	BARBRA STREISAND	62	16
73	DREAMING #11 (Relativity 88561-8265)IND 6.98	JOE SATRIANI	71	14
74	SPIKE (Warner Bros. 25848)WEA 9.98	ELVIS COSTELLO	DEBUT	
75	ROLL WITH IT (P/2)(Virgin 90946)WEA 9.98	STEVE WINWOOD	74	34
76	NO REST FOR THE WICKED (G) (CBS OZ 44245)CBS	OZZY OSBOURNE	76	19
77	INFORMATION SOCIETY (G) (Tommy Boy TBLP 25691)WEA 8.98	INFORMATION SOCIETY	78	30
78	MELISSA ETHERIDGE (Island 90875)WEA 8.98	MELISSA ETHERIDGE	83	23
79	2 HYPE (Select SEL 21628)IND 8.98	KID 'N PLAY	79	14
80	SWASS (Nasty Mix 70123)IND	SIR MIX-A-LOT	80	22
81	VIXEN (EMI 46991)CAP 9.98	VIXEN	81	20
82	BLOW MY FUSE (Atlantic 81877)WEA 8.98	KIX	84	21
83	19 (G) (Reprise 25714)WEA 9.98	CHICAGO	77	33
84	SKID ROW (Atlantic 81936)WEA 8.98		104	3
85	THE BEST YEARS OF OUR LIVES (Columbia OC 45025)CBS	NEIL DIAMOND	85	9
86	ALL THAT JAZZ (G) (Virgin/A&M SP 5163) RCA 8.98	BREATHE	82	38
87	BAD (P/6) (Epic OE 40600)CBS	MICHAEL JACKSON	86	75
88	IN EFFECT MODE (P) (Uptown/Warner Bros. 25662)WEA 8.98	AL B. SURE!	88	42
89	MAKE IT LAST FOREVER (P/2) (Elektra 60763)WEA 8.98	KEITH SWEAT	89	63
90	STRONGER THAN PRIDE (P) (Epic OE 44210)CBS	SADE	90	39
91	LINCOLN (Bar None/Restless 72600)CAP 8.98	THEY MIGHT BE GIANTS	96	6
92	WHO? (Wing PolyGram 835 439-1)POL	TONY! TONI! TONE!	94	5
93	LYLE LOVETT AND HIS LARGE BAND (MCA/Curb 42263)MCA 9.98	LYLE LOVETT	97	3
94	VOICES & IMAGES (Atlantic 81886)WEA 8.98	CAMOUFLAGE	95	6
95	WILD, WILD WEST (G) (Atlantic 81871)WEA 8.98	THE ESCAPE CLUB	87	24
96	IN DREAMS (Virgin 90604)WEA 12.98	ROY ORBISON	98	5
97	SHERIFF (Capitol C1-91216)CAP 6.98	SHERIFF	63	6
98	LOVE JUNK (Chrysalis 41675)CBS	THE PURSUIT OF HAPPINESS	99	9
99	SOUTHERN STAR (RCA 8587-1-R)RCA 8.98	ALABAMA	109	2
100	POWER (G) (Sire 25765) WEA 8.98	ICE-T	100	22
101	KYLIE (Geffen GHS 24195)WEA 8.98	KYLIE MINOGUE	91	30
102	WHAT UP, DOG? (Chrysalis 41664)CBS	WAS(NOT WAS)	106	16
103	SHORT SHARP SHOCKED (Mercury 834 924-1)POL	MICHELLE SHOCKED	102	22
104	REEL LIFE (RCA 8414-1-R)RCA 8.98	BOY MEETS GIRL	92	16
105	IT TAKES A NATION OF MILLIONS TO HOLD US BACK (G) (Def Jam FC 44303) CBS	PUBLIC ENEMY	105	32
106	NOTHING TO LOSE (Columbia OC 44302)CBS	EDDIE MONEY	111	19
107	HAVE YOU SEEN ME LATELY? (Warner Bros. 25748)WEA 9.98	SAM KINISON	93	14
108	BLUEBIRD (Reprise 25776)WEA 9.98	EMMYLOU HARRIS	110	4
109	BRITNY FOX (G) (Columbia BFC 44140)CBS 8.98	BRITNY FOX	101	29
110	LIFE IS...(RCA 1149-1-J)RCA 8.98	TOO SHORT	127	2
111	ACT A FOOL (Capitol C1-90544)CAP 8.98	KING TEE	113	12



112	EPONYMOUS (I.R.S. 6262)MCA 8.98	R.E.M.	115	19
113	THE RIGHT STUFF (Wing/PolyGram 835 964-1)POL	VANESSA WILLIAMS	119	3
114	OH YES I CAN (A&M SP 5232)RCA 8.98	DAVID CROSSBY	120	2
115	MOVE SOMETHIN' (G) (Luke Skywalker XR 101)IND 8.98	2 LIVE CREW	116	41
116	CALM ANIMALS (RCA 8561-R)RCA 8.98	THE FIXX	133	4
117	WHAT TIME IS IT (Gucci 3309)IND 8.98	GUCCI CREW II	120	5
118	DANGEROUS AGE (Atlantic 81884)WEA 9.98	BAD COMPANY	103	25
119	NOTHING'S SHOCKING (Warner Bros. 25727)WEA 8.98	JANE'S ADDICTION	123	25
120	DIRTY DANCING (P/10) (RCA 6408-1-R)RCA 9.98			
	Original Motion Picture Soundtrack		114	74
121	A SALT WITH A DEADLY PEPA (G)(Next Plateau PL 1011)IND 8.98	SALT-N-PEPA	112	29
122	SURFING WITH THE ALIEN (Relativity/Important 8193)IND 8.98	JOE SATRIANI	126	54
123	DIRTY ROTTEN FILTHY STINKING RICH (Columbia 44383)CBS	WARRANT	155	2
124	HEAVY NOVA (P) (EMI-Manhattan E1-48057)CAP 9.98	ROBERT PALMER	117	33
125	SIMPLE PLEASURES (P) (EMI-Manhattan E1-49059)CAP 9.98	BOBBY McFERRIN	122	46
126	BEAST FROM THE EAST (G)(Elektra 60823)WEA 13.98	DOKKEN	107	13
127	TALK IS CHEAP (Virgin 90973)WEA 9.98	KEITH RICHARDS	118	19
128	IN MY TRIBE (G) (Elektra 60738)WEA 8.98	10,000 MANIACS	125	56
129	GERALD ALSTON (Motown 6265)MCA 8.98		136	4
130	JULIA FORDHAM (Virgin 90955)WEA 8.98	JULIA FORDHAM	131	6
131	2ND WAVE (Columbia FC 44284)CBS	SURFACE	132	17
132	HOUSE OF LORDS (RCA 8530-1-R)RCA 8.98		134	3
133	MACHISMO (G) (Atlanta Artists/PolyGram 836 002-1)POL	CAMEO	108	17
134	LAP OF LUXURY (P) (Epic OE 40922)CBS	CHEAP TRICK	135	43
135	LABOUR OF LOVE (P) (A&M 4980)RCA 8.98	UB40	129	25
136	INTROSPECTIVE (G) (EMI-Manhattan E1-90868)CAP 8.98	PET SHOP BOYS	130	17
137	GREATEST HITS (G) (Curb/RCA 8318-1-R)RCA 9.98	THE JUDDS	137	27
138	THE BEST OF OINGO BOINGO: SKELETONS IN THE CLOSET (A&M SP5217)RCA 8.98	OINGO BOINGO	144	20
139	FOR THE LONELY: AN ANTHOLOGY, 1956-65 (Rhino 71493)CAP 14.98	ROY ORBISON	143	6
140	OLD 8X10 (P) (Warner Bros 25738)WEA 8.98	RANDY TRAVIS	140	31
141	UNION (A&M SP 5175)RCA 8.98	TONI CHILDS	141	33
142	SHADAY (Sire 25826)WEA 8.98	OFRA HAZA	145	6
143	ANSWERS TO NOTHING (Chrysalis FV41649)CBS	MIDGE URE	148	3
144	PICTURES FROM THE FRONT (Capitol C1-90238)CAP 8.98	JON BUTCHER	149	4
145	THE STARS WE ARE (Capitol C1-91042)CAP 8.98	MARC ALMOND	146	4
146	HEAVEN (Capitol C1-90959)CAP 8.98	BEBE & CECE WINANS	147	3
147	THIS WOMAN (G) (RCA 8369-1)RCA 8.98	K.T. OSLIN	142	22
148	MARTIKA (Columbia FC 44290)CBS	MARTIKA	160	4
149	GREATEST HITS III (Warner Bros. 25834)WEA 9.98	HANK WILLIAMS, JR.	DEBUT	
150	ANIMAL (Mercury 836 774-1)POL	BAR-KAYS	153	3
151	MAXI PRIEST (Virgin 90957)WEA 8.98	MAXI PRIEST	152	6
152	ALL MIXED UP (Tabu OZ 44492)CBS	ALEXANDER O'NEAL	DEBUT	
153	K9-POSSE (Arista AL-8569)RCA 8.98	K9-POSSE	169	2
154	OLIVER & COMPANY (Walt Disney 64101)IND 8.98			
	Original Motion Picture Soundtrack		154	4
155	ME & JOE (Egyptian Empire DMSR-00777)IND 8.98	RODNEY-O JOE COOLEY	139	13
156	BELIEF (Geffen GHS 24213)WEA 8.98	NITZER EBB	138	4
157	TEQUILA SUNRISE (Capitol C1-91185)CAP 9.98			
	Original Motion Picture Soundtrack		165	4
158	HE'S THE DJ, I'M THE RAPPER (P/2)(Jive 1091-1-J)RCA 8.98	DJ JAZZY JEFF & THE FRESH PRINCE	151	46
159	CK (Warner Bros 25707)WEA 9.98	CHAKA KHAN	150	12
160	FABULOUS DISASTER (Combat 2001)IND 8.98	EXODUS	DEBUT	
161	PYROMANIA (Mercury 810 308-1)POL	DEF LEPPARD	161	3
162	RADIO ONE (Rykodisc RCD 20078)IND 13.98			
	THE JIMI HENDRIX EXPERIENCE		164	14
163	WHEN IN ROME (Virgin 90994)WEA 8.98		156	22
164	GRAB IT! (Atlantic 81925)WEA 8.98	L'TRIMM	158	18
165	BUSTER (G)(Atlantic 81905)WEA 9.98	Original Motion Picture Soundtrack	124	21
166	OUT OF THE BLUE (P/3) (Atlantic 81780)WEA 8.98	DEBBIE GIBSON	168	78
167	BOYS CLUB (MCA 42242)MCA 8.98		163	5
168	LOVING PROOF (G) (Columbia FC 44221)CBS	RICKY VAN SHELTON	171	20
169	MYSTERY OF BULGARIAN VOICES (Nonesuch/Explorer 79165)WEA 9.98			
	THE BULGARIAN FEMALE RADIO & T.V. CHOIR		162	10

170	THE FIRST OF A MILLION KISSES (RCA 8596-1-R)RCA 8.98	FAIRGROUND ATTRACTION	172	2
171	THE JOSHUA TREE (P/5) (Island/Atlantic 90581)WEA 9.98		U2	173 100
172	SUBSTANCE (Owest/Warner Bros. 25621)WEA 12.98	NEW ORDER	175	2
173	RAPTURE (P/4) (Elektra 9-60444)WEA 8.98	ANITA BAKER	174	151
174	ANCIENT HEART (Reprise 25839)WEA 8.98	TANITA TIKARAM	DEBUT	
175	RUMBLE (Columbia FC 44186)CBS			
	TOMMY CONWELL AND THE YOUNG RUMBLERS		166	26
176	IMAGINE: JOHN LENNON (G)(Capitol C1-90803)CAP 14.98	Original Motion Picture Soundtrack	159	19
177	SEE THE LIGHT (Arista AL 8553)RCA 8.98	THE JEFF HEALEY BAND	157	17
178	WHERE'S THE PARTY AT? (Sleeping Bag 42016)IND 8.98			
	CASH MONEY & MARVELOUS	DEBUT		
179	ROCK & ROLL STRATEGY (A&M SP 5218)RCA 8.98			
	THIRTY-EIGHT SPECIAL		178	18
180	PHANTOM OF THE OPERA (G) (Polydor 831273-1)POL	ORIGINAL LONDON CAST	177	54
181	MONEY FOR NOTHING (Warner Bros. 25794)WEA 9.98	DIRE STRAITS	179	16
182	WHENEVER YOU NEED SOMEBODY (P) (RCA 6822-1-R)RCA 8.98			
	RICK ASTLEY		182	57
183	NEGOTIATIONS AND LOVE SONGS 1971-1986 (Warner Bros. 25789)WEA 8.98			
	PAUL SIMON		180	17
184	AFFAIR (Tabu/CBS OZ 44148)CBS	CHERRELLE	183	15
185	MIDNIGHT STAR (Solar 72564)CAP 8.98		181	19
186	BLUE BELL KNOLL (Capitol C1-90892)CAP 9.98	COCTEAU TWINS	184	20
187	STAY AWAKE (A&M SP 3918)RCA 8.98	VARIOUS ARTISTS	128	17
188	IT'S TEE TIME (Profile 1269)IND 8.98	SWEET TEE	187	11
189	SUPERSONIC-THE ALBUM (G) (Atco/Atlantic 90959)WEA 8.98	J. J. FADD	167	31
190	CONSCIOUS PARTY (P) (Virgin 90878-1)WEA 8.98			
	ZIGGY MARLEY AND THE MELODY MAKERS		189	45
191	THE BEST OF THE ART OF NOISE (Polydor/PolyGram 837 367-1)POL		170	12
192	LET IT LOOSE (P/2) (Epic OE 40769)CBS			
	GLORIA ESTEFAN AND MIAMI SOUND MACHINE		192	89
193	STRICTLY BUSINESS (G) (Fresh/Sleeping Bag LPRE 82006)IND 8.98	E.P.M.D.	186	36
194	IF MY ANCESTORS COULD SEE ME NOW (Polydor/PolyGram 834 896-1)POL			
	IVAN NEVILLE		193	10
195	DON'T LET LOVE SLIP AWAY (G)(Capitol C1-48987)CAP 8.98	FREDDIE JACKSON	196	29
196	EVERYTHING'S DIFFERENT NOW (Epic OE 44041)CBS	TIL TUESDAY	194	15
197	LET IT ROLL (Warner Bros. 25750)WEA 9.98	LITTLE FEAT	199	28
198	LIFE'S TOO GOOD (Elektra 60801)WEA 8.98	THE SUGARCUBES	191	37
199	SMALL WORLD (P) (Chrysalis OV 41622)CBS			
	HUEY LEWIS AND THE NEWS		195	29
200	TWINS (WTG SP 45036)CBS	Original Motion Picture Soundtrack	176	4

#### ALPHABETIZED TOP 200 ALBUMS (BY ARTIST):

2 Live Crew / 115	Diamond, Neil / 85	Jane's Addiction / 119	Oslin, K.T. / 147	Tone Loc / 23
10,000 Maniacs / 128	Dire Straits / 181	Jarreau, Al / 71	Palmer, Robert / 124	Tony/Toni/Tone! / 92
38 Special / 179	DJ Jazzy Jeff / 158	Jett, Joan / 69	Pet Shop Boys / 136	Too Short / 110
Abdul, Paula / 6	Dokken / 126	J.J. Fadd / 189	Pink Floyd / 38	Traveling Wilburys / 4
Alabama / 99	Duran Duran / 62	Journey / 17	Poison / 12	Travis, Randy / 140
Almond, Marc / 145	The Dead / 39	The Judas / 137	Priest, Maxi / 151	U2 / 171
Alston, Gerald / 129	E.P.M.D. / 193	Kenny G / 14	Public Enemy / 105	Ure, Midge / 143
Art of Noise / 191	Earle, Steve / 58	Khan, Chaka / 159	Pursuit of Happiness / 98	U2 / 21, 171
Astley, Rick / 29, 182	Easton, Sheena / 52	Kid 'N Play / 79	Ratt / 25	Van Halen / 50
Bad Company / 118	Eazy-E / 37	King Tee / 111	Reed, Lou / 36	Van Shelton, Ricky / 168
Baker, Anita / 8, 173	Enya / 45	Kinison, Sam / 107	Replacements / 57	Vandross, Luther / 61
Bangles / 51	Erasure / 55	K9-Posse / 153	Richards, Keith / 127	Violent Femmes / 67
Bar-Kays / 150	Escape Club / 95	Kiss / 54	Rodney-O / 155	Vixen / 81
Base, Rob / 53	Etheridge, Melissa / 78	Kix / 82	Rush / 18	Warrant / 123
Basia / 44	Exodus / 160	L'Trimm / 164	Sade / 90	Was (Not Was) / 102
Bon Jovi / 11	Fairground Attraction / 170	Levert / 49	Salt-N-Pepa / 121	Waterboys / 68
Boy Meets Girl / 104	Fixx / 116	Living Colour / 15	Salt-N-Pepa / 121	When In Rome / 156
Boys, The / 31	Fordham, Julia / 130	Lovett, Lyle / 93	Satrani, Joe / 73, 122	White, Karyn / 16
Boys Club / 167	Freddie / 116	M.C. Hammer / 63	Shenille / 97	White Lion / 22
Breathe / 86	Frizzell, Eddie / 2	Marley, Ziggy / 190	Shocked, Michele / 103	Williams, Hank Jr. / 143, 188
Britny Fox / 109	Fordham, Julia / 130	Martika / 148	Simon, Paul / 183	Williams, Vanessa / 113
Brown, Bobby / 3	Fox, Samantha / 40	McFerrin, Bobby / 125	Sir Mix A Lot / 80	Winans / 146
Bulgarian Voices / 169	Gibson, Debbie / 7, 166	Miami Sound Machine / 192	Skid Row / 84	Winger / 20
Bulletboys / 28	Gipsy Kings / 66	Machine / 192	Slick Rick / 65	Winwood, Steve / 75
Butcher, Jon / 144	Gucci Crew II / 117	Michael, George / 42	Smithereens / 119	Soundtracks
Cameo / 133	Guns N' Roses / 1, 5	Midnight Star / 185	Stay Awake / 187	Stewart, Rod / 41
Camouflage / 94	Guy / 35	Harris, Emmylou / 108	Streisand, Barbra / 72	Stewart, Rod / 41
Cash Money / 178	108	Healy, Jeff / 177	Sugarcubes / 198	Sweet Tee / 188
Chapman, Tracy / 24	Haza, Ota / 142	Hendrix, Jimi / 162	Sure!, Al / 8, 88	Taylor, Dyanne / 46
Cheap Trick / 134	Healey, Jeff / 177	Chicago / 83	Surface / 131	Tesla / 27
Cherelle / 184	Hendrix, Jimi / 162	Childs, Toni / 141	Sweat, Keith / 89	They Might Be Giants / 91
Chicago / 83	House of Lords / 132	Ondrella / 70	Sweet Tee / 188	Tiffany / 25
Childs, Toni / 141	Huey Lewis & The News / 199	Cocleau Twins / 186	Taylor, Dyanne / 46	Tikaram, Tanita / 174
Conwell, Tommy / 175	Ice-T / 100	Conwell, Tommy / 175	They Might Be Giants / 91	Til Tuesday / 196
Costello, Elvis / 74	Info Society / 77	Cowboy Junkies / 59	Twins / 200	Today / 60
Crosby, David / 114	INXS / 64	Crosby, Dave / 114		
Crosby, S.N.Y. / 47	Jackson, Freddie / 195	Crosby, S.N.Y. / 47		
Def Leppard / 9, 161	Jackson, Michael / 87	Def Leppard / 9, 161		

## WESTERN REGION

### POP

#### ■ High Movers\*

1. She Drives Me Crazy (I.R.S.) Fine Young Cannibals
2. Into You (A&M) Giant Steps
3. The Look (EMI) Roxette
4. Love Saw It (Warner Bros.) Karyn White
5. Can You Stand the Rain (MCA) New Edition

#### ■ Most Added\*\*

1. Room to Move (Polydor) Animation
2. She Drives Me Crazy (I.R.S.) Fine Young Cannibals
3. Tribute (Right On) (Columbia) Pasadenas
4. Heaven Help Me (Mica/Polydor) Deon Estus/George Michael
5. Wild Thing (Delicious Vinyl) Tone Loc

### R&B

#### ■ High Movers\*

1. Being in Love Ain't Easy (Epic) Sweet Obsession
2. Closer Than Friends (Columbia) Surface
3. Joy and Pain (Atlantic) Donna Allen
4. Struck By You (Mercury/PolyGram) Bar-Kays
5. Girl I Got My Eyes on You (Motown) Today

#### ■ Most Added\*\*

1. Every Little Step (MCA) Bobby Brown
2. Love Saw It (Warner Bros.) Karyn White
3. Don't Take My Mind on a Trip (Virgin) Boy George
4. Can U Stand the Rain (PolyGram) New Edition
5. You're My Baby (Columbia) Wendy & Lisa

### COUNTRY

#### ■ High Movers\*

1. Hey Bobby (RCA) K.T. Oslin
2. The Heart (Universal) Lacy J. Dalton
3. Who You Gonna Blame it on This Time (Columbia) Vern Gosdin
4. Old Coyote Town (Capitol) Don Williams
5. The Church on Cumberland Road (Columbia) Shenandoah

#### ■ Most Added\*\*

1. Hey Bobby (RCA) K.T. Oslin
2. Tell It Like It Is (Atlantic America) Billy Joe Royal
3. Setting Me Up (Warner Bros.) Highway 101
4. You Got It (Virgin) Roy Orbison
5. Don't Toss Us Away (MCA) Patty Loveless

## SOUTH CENTRAL REGION

### POP

#### ■ High Movers\*

1. The Look (EMI) Roxette
2. Your Mama Don't Dance (Capitol) Poison
3. 24/7 (4th & B'way) Dino
4. Sincerely Yours (Atco/Atlantic) Sweet Sensation
5. Cryin' (EMI) Vixen

#### ■ Most Added\*\*

1. The Look (EMI) Roxette
2. Love Saw It (Warner Bros.) Karyn White
3. Seventeen (Atlantic) Winger
4. Room to Move (Polydor) Animation
5. Radio Romance (MCA) Tiffany

### R&B

#### ■ High Movers\*

1. Closer Than Friends (Columbia) Surface
2. Gently (MCA) Ready For The World
3. Struck By You (Mercury/PolyGram) Bar-Kays
4. Joy and Pain (Atlantic) Donna Allen
5. Being in Love Ain't Easy (Epic) Sweet Obsession

#### ■ Most Added\*\*

1. Every Little Step (MCA) Bobby Brown
2. Days Like This (MCA) Sheena Easton
3. Life Sick (Orpheus/EMI) Z'Looke
4. Rollin' With Kid N' Play (Select) Kid N' Play
5. Birthday Suit (Columbia) Johnny Kemp

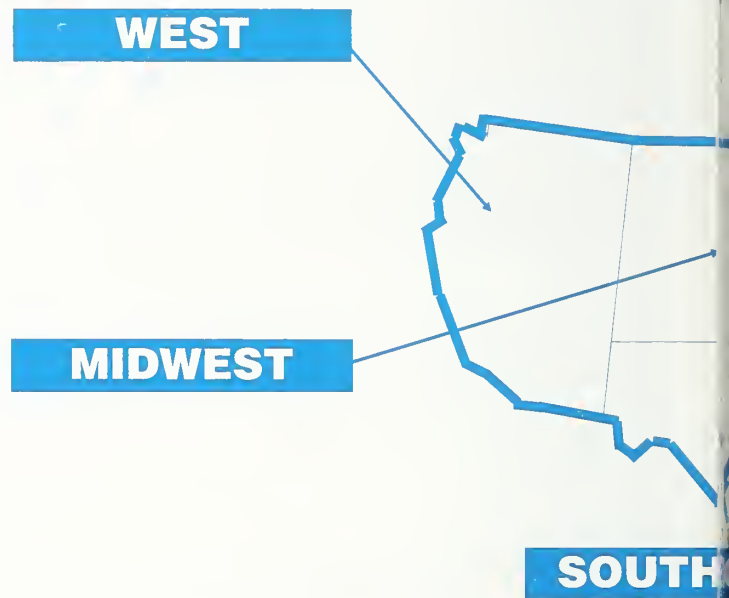
### COUNTRY

#### ■ High Movers\*

1. The Church on Cumberland Road (Columbia) Shenandoah

## CASH BOX R

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



2. I'm No Stranger to the Rain (RCA) Keith Whitley
3. Fair Shake (RCA) Foster & Lloyd
4. Tell It Like It Is (Atlantic America) Billy Joe Royal
5. Who You Gonna Blame It on This Time (Columbia) Vern Gosdin

#### ■ Most Added\*\*

1. Young Love (Curb/RCA) The Judds
2. You Got It (Virgin) Roy Orbison
3. Moon Pretty Moon (Mercury) Statler Brothers
4. Big Dreams in a Small Town (RCA) Restless Heart
5. Don't Toss Us Away (MCA) Patty Loveless

## MIDWESTERN REGION

### POP

#### ■ High Movers\*

1. The Look (EMI) Roxette
2. Your Mama Don't Dance (Capitol) Poison
3. Walk the Dinosaur (Chrysalis) Was (Not Was)
4. She Drives Me Crazy (I.R.S.) Fine Young Cannibals
5. More Than You Know (Columbia) Martika

#### ■ Most Added\*\*

1. She Drives Me Crazy (I.R.S.) Fine Young Cannibals
2. Your Mama Don't Dance (Capitol) Poison
3. Room to Move (Polydor) Animation
4. Birthday Suit (Columbia) Johnny Kemp
5. Shred of Evidence (RCA) Fixx

### R&B

#### ■ High Movers\*

1. Closer Than Friends (Columbia) Surface
2. Heaven (Capitol) BeBe & CeCe Winans
3. Straight Up (Virgin) Paula Abdul
4. Affair (Tabu) Cherrelle
5. That's the Way Love Is (Atlantic) Ten City

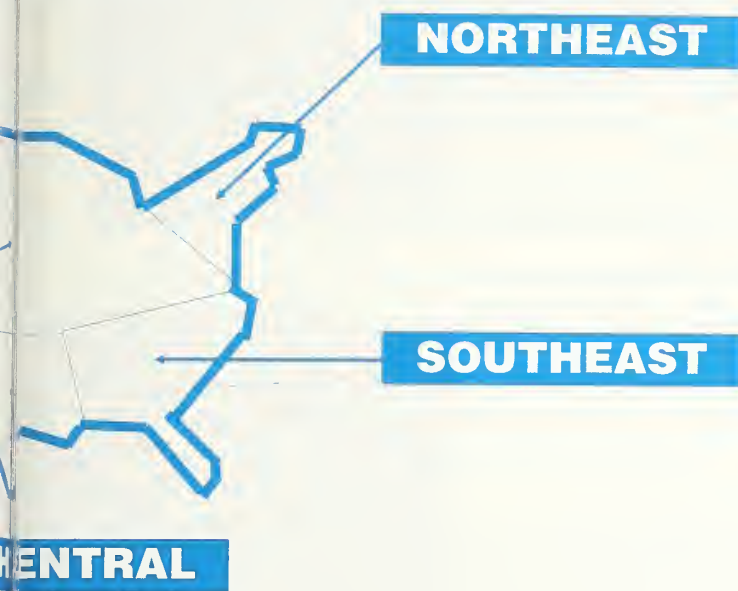
#### ■ Most Added\*\*

1. Every Little Step (MCA) Bobby Brown
2. Birthday Suit (Columbia) Johnny Kemp
3. Life Sick (Orpheus/EMI) Z'Looke
4. You Laid Your Love on Me (Motown) Gerald Alston
5. You're My Baby (Columbia) Wendy & Lisa

# RADIO REPORT

## TOP 100 OF HOT SINGLES WEEKLY RADIO RESEARCH

\*\* Number of Station Ads  
Nationally



### COUNTRY

#### High Movers\*

1. Fair Shake (RCA) Foster & Lloyd
2. The Church on Cumberland Road (Columbia) Shenandoah
3. I'm No Stranger to the Rain (RCA) Keith Whitley
4. Baby's Gotten Good at Goodbye (MCA) George Strait
5. Tell It Like It Is (Atlantic America) Billy Joe Royal

#### Most Added\*\*

1. You Got It (Virgin) Roy Orbison
2. No Chance to Dance (Capitol) Johnny Rodriguez
3. Young Love (Curb/RCA) The Judds
4. Love Will (Warner Bros.) Forester Sisters
5. Setting Me Up (Warner Bros.) Highway 101

### NORTHEASTERN REGION

#### POP

#### High Movers\*

1. The Living Years (Atlantic) Mike & The Mechanics
2. Roni (MCA) Bobby Brown
3. You're Not Alone (Warner Bros.) Chicago
4. Dreamin' (PolyGram) Vanessa Williams
5. My Heart Can't Tell You Know (Warner Bros.) Rod Stewart

#### Most Added\*\*

1. Room to Move (PolyGram) Animotion
2. Tribute (Right On) (Columbia) Pasadenas
3. Seventeen (Atlantic) Winger
4. Hallelujah Man (Mercury/PolyGram) Love & Money
5. Radio Romance (MCA) Tiffany

#### R&B

#### High Movers\*

1. Girl You Know It's True (Arista) Milli Vanilli
2. Being in Love Ain't Easy (Epic) Sweet Obsession
3. Affair (Tabu) Cherrelle
4. Joy and Pain (Atlantic) Donna Allen
5. Closer Than Friends (Columbia) Surface

#### Most Added\*\*

1. Love Saw It (Warner Bros.) Karyn White
2. Every Little Step (MCA) Bobby Brown

### COUNTRY

#### High Movers\*

1. There's a Tear in My Beer (Warner Bros./Curb) Hank Williams, Jr. (Duet with Hank Williams, Sr.)
2. The Church on Cumberland Road (Columbia) Shenandoah
3. Old Coyote Town (Capitol) Don Williams
4. I'm No Stranger to the Rain (RCA) Keith Whitley
5. Who You Gonna Blame It on This Time (Columbia) Vern Gosdin

#### Most Added\*\*

1. Young Love (Curb/RCA) The Judds
2. Moon Pretty Moon (Mercury) Statler Brothers
3. Don't Toss Us Away (MCA) Patty Loveless
4. More Than Enough (MCA) Glen Campbell
5. After All This Time (Columbia) Rodney Crowell

### SOUTHEASTERN REGION

#### POP

#### High Movers\*

1. Lost in Your Eyes (Atlantic) Debbie Gibson
2. My Heart Can't Tell You No (Warner Bros.) Rod Stewart
3. Eternal Flame (Columbia) The Bangles
4. Paradise City (Geffen) Guns N' Roses
5. Don't Tell Me Lies (A&M) Breathe

#### Most Added\*\*

1. Room to Move (PolyGram) Animotion
2. Tribute (Right On) (Columbia) Pasadenas
3. It's Only Love (Elektra) Simply Red
4. Seventeen (Atlantic) Winger
5. Radio Romance (MCA) Tiffany

#### R&B

#### High Movers\*

1. Heaven (Capitol) BeBe & CeCe Winans
2. Straight Up (Virgin) Paula Abdul
3. Closer Than Friends (Columbia) Surface
4. Being in Love Ain't Easy (Epic) Sweet Obsession
5. Just Coolin' (Atlantic) Levert

#### Most Added\*\*

1. Every Little Step (MCA) Bobby Brown
2. Love Saw It (Warner Bros.) Karyn White
3. Can You Stand the Rain (PolyGram) New Edition
4. Don't Take My Mind on a Trip (Virgin) Boy George
5. Sleep Talk (Def Jam/Columbia) Alyson Williams

### COUNTRY

#### High Movers\*

1. The Church on Cumberland Road (Columbia) Shenandoah
2. I'm No Stranger to the Rain (RCA) Keith Whitley
3. Fair Shake (RCA) Foster & Lloyd
4. Baby's Gotten Good at Goodbye (MCA) George Strait
5. Don't Toss Us Away (MCA) Patty Loveless

#### Most Added

1. Young Love (Curb/RCA) The Judds
2. Big Dreams in a Small Town (RCA) Restless Heart
3. After All This Time (Columbia) Rodney Crowell
4. No Chance To Dance (Capitol) Johnny Rodriguez
5. Love Will (Warner Bros.) Forester Sisters

### GUARANTEED NATIONAL HITS

#### POP\*\*\*

Room to Move  
Animotion  
(PolyGram)

#### R&B\*\*\*

Every Little Step  
Bobby Brown  
(MCA)

#### COUNTRY\*\*\*

Young Love  
The Judds  
(Curb/RCA)

# ■ SINGLES GOING STEADY

**IF AT FIRST YOU DON'T SUCCEED:** Fact: In the record business the odds are stacked against *any* new single. That includes superstar releases as well as new artists. Even a big hit internationally may not find an opening on U.S. radio. Radio program directors are swamped with new releases, and at any given time, all the promotion in the world may fail to break a "sure-fire" hit.

Given these conditions, I'm often puzzled by the lack of follow-through some labels give to a single when it fails the first time around. Doesn't it make perfect sense, if you believe you've got a hit and recognize the deck is stacked against your single, to try *at least* a second time—whether that be a month or a year down the road—as opposed to simply dropping all promo efforts in favor of the newest product?

Take **Sam Brown**, please. Her debut album on A&M has yielded a spectacular new song, "Stop." It's one of those timeless classics that sounds as if it's always existed. The arrangement harkens back to early soul recordings of the



**TOM CORSON**

'50s and '60s, replete with a Hammond organ instrumental, strings and featuring an impassioned vocal by Brown. However its initial release failed to garner radio adds in U.S. markets, although the record began to move internationally. I recently spoke to **Tom Corson** A&M product manager, who called in from London with an update on his efforts to break Sam Brown.

"The first time we went out with Sam Brown, the field was very, very

crowded," recalled Corson. "It was fall, Christmas, a bad time. We continued to float out the information that it was charting and selling well internationally. We continued to do what we could at retail without airplay—trying to get in-store play, special merchandising. We tried not to run out of stock. Lo and behold, we hit January and started to sell records. The most encouraging thing was that over the holidays Sonny Joe White, PD at WXKS in Boston, discovered the record and had the nerve and the guts to put it on the air, and actually got phones and sold records in the marketplace. WXKS led us back to this record. In one U.S. market at least, we got back the clear indication that this record was potentially a hit. If you take a step back and see what we were doing with the international success, #1 Holland and Israel, top ten in six other European territories and selling over 500,000 units world-wide, it was essential we give the record another shot."

Concludes Corson: "If you believe in a record, like the way we do with Sam Brown, you've got to try at least a couple of times. It's the knee-jerk reaction to blame radio, 'Oh the bastards, they didn't play the record.' But they've got hundreds of records sitting on their desks every week. We're realizing, yes, we can go back to radio. Ultimately a song will stand the test of time."

A&M has often fought the tough fight, from breaking the **Police's** "Message in a Bottle" to **UB40's** "Red, Red Wine." If the push behind Sam Brown's record is any indication, she may follow suit.

**JULIUS ROBINSON**

# ■ TOP OF THE POPS SINGLES

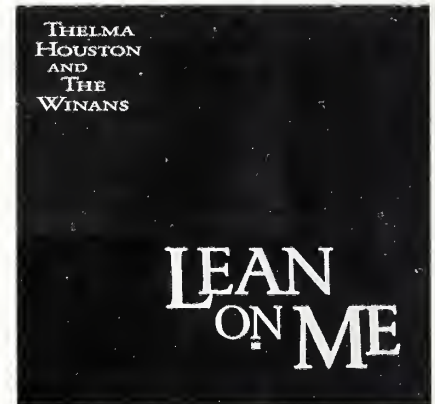
□ **XTC: "Mayor of Simpleton" (Maxi-Single) (Geffen 0-21160)**

Andy Partridge and Colin Moulding of XTC must be ranked among the top all-around songwriters of the modern era, along with the Beatles, Elvis Costello, Ray Davies, Sting and a small handful of others. This maxi-single not only contains the driving, melodic pop gem "Mayor of Simpleton," but also includes "One of the Millions," both tunes extracted from their upcoming LP *Oranges and Lemons*. On side two there are three tunes not included on the LP, including a Captain Beefheart cover "Ella Guru." Add "Simpleton."



□ **THELMA HOUSTON & THE WINANS: "Lean on Me" (Warner Bros. 7-27533)**

What happens when you take a classic song (written by Bill Withers), and bring in brilliant singers, then add on a legendary producer (Richard Perry)? You get a smash hit. From the *Lean on Me* original soundtrack.



□ **DREAMS SO REAL: "Bearing Witness" (Arista ASI-9794)**

A stirring chorus highlights this solid rocker. Dreams So Real has a wide open feel to their music, supported by a strummed-guitar underpinning and determined vocals. From their *Rough Night in Jericho* LP.

□ **ROBERTA FLACK: "Uh-Uh Ooh-Ooh Look Out (Here It Comes)" Atlantic (7-88941)**

Here Flack covers an Ashford & Simpson tune with a gentle touch. Produced by Jerry Hey, this ought to appeal to any audience that likes Anita Baker or Al Jarreau. From her LP *Oasis*.

□ **THE GO-BETWEENS: "Streets of Your Town" (Capitol P-B-44262)**

This is an hypnotic, driving tune, that evokes images of a spirit of the street on the loose. Nice female backgrounds highlight chorus. From their new LP *16 Lovers Lane*, should find a home on AOR.



*The Go-Betweens*

□ **COMMODORES: "Grrrip" (Polydor 871 370-7 DJ)**

A blistering groove highlights this foot-stomping track. This is the best funky single the Commodores have released since "Brick House." From their *Rock Solid* album, should rage up the charts.

□ **ROBERT IRVING III: "Time Won't Tell (All Tim is Now)" (Forecast 871 574-7-DJ)**

Jazz and R&B influences are mixed here with marvelous effect. Irving has something to say as well, warning us not to be complacent about the world. From the album *Midnight Dream*, should score on New Age and urban.

□ **BRIAN WILSON: "Melt Away" (Sire 7-27694-A)**

This is a fine choice from Wilson's critically acclaimed self-titled LP. Rich harmonies support a classic melody, and Wilson's singing is in fine form. Should find a home on CHR or AOR.

□ **KEITH RICHARDS: "Make No Mistake" (Virgin 7-99240)**

Richards voice here lingers in a register so low that it makes it ugly, yet utterly revealing of the emotional content. Bone-dry horn parts and nice background vocal arrangements elevate this single.

(Note: The new Deon Estus-George Michael duet entitled "Room to Move" on Mica-Polydor has received such strong radio support that it is a debut on the Pop Singles chart [at #82] before its official release.)

**J.R.**

# CASH BOX CHARTS

## TOP 100 SINGLES

The grey shading represents a bullet, indicating strong upward movement



#1 Single: Debbie Gibson



High Debut: Pasadena #72



To Watch: Poison #55

		Total Weeks ▼	Last Week ▼		Total Weeks ▼	Last Week ▼	
1	LOST IN YOUR EYES (Atlantic 7-27570)	Debbie Gibson	7	6	52	WE'VE SAVED THE BEST FOR LAST (Arista AS1 9785)	
2	STRAIGHT UP (Virgin 99256)	Paula Abdul	1	12		Kenny G Featuring Smokey Robinson 66 4	
3	THE LOVER IN ME (MCA 53416)	Sheena Easton	6	17	53	TWO HEARTS (Atlantic 7-88980)	Phil Collins 40 14
4	BORN TO BE MY BABY (Mercury/PolyGram 872 156-7)	Bon Jovi	2	13	54	I REMEMBER HOLDING YOU (MCA MCA-53430)	Boys Club 44 18
5	YOU GOT IT (Columbia 38-08092)	New Kids On The Block	10	14	55	YOUR MAMA DON'T DANCE (Capitol-B44293)	Poison 75 3
6	SHE WANTS TO DANCE WITH ME (RCA 8838-7-R)	Rick Astley	8	10	56	END OF THE LINE (Warner Bros. 7-27565)	Travelling Wilburys 62 4
7	WHAT I AM (Geffen 7-27696)	Eddie Brickell & New Bohemians	9	12	57	24/7 (4th & B'Way 7471/Island)	Dino 79 2
8	WILD THING (Delicious Vinyl DV 102)	Tone Loc	3	12	58	SECOND CHANCE (A&M)	38 Special 71 4
9	WHEN I'M WITH YOU (Capitol B-44302)	Sheriff	4	14	59	EVERY ROSE HAS ITS THORN (Enigma/Capitol B-44203)	Poison 52 17
10	WALKING AWAY (Tommy Boy/Reprise 7-27736)	Information Society	11	13	60	INTO YOU (A&M 1256)	Giant Steps 77 4
11	THE LIVING YEARS (Atlantic 7-88964)	Mike & The Mechanics	13	7	61	SMOOTH CRIMINAL (Epic 34-08044)	Michael Jackson 53 15
12	PARADISE CITY (Geffen 7-27570)	Guns N' Roses	15	6	62	GOT IT MADE (Atlantic 7-88966)	Crosby, Stills, Nash & Young 69 4
13	SURRENDER TO ME (Capitol B-44288)	Ann Wilson & Robin Zander	16	10	63	NEVER HAD A LOT TO LOSE (Epic 34-68563)	Cheap Trick 76 2
14	RONI (MCA MCA-53463)	Bobby Brown	17	11	64	WAITING FOR A STAR TO FALL (RCA 8691-7)	Boy Meets Girl 54 25
15	ETERNAL FLAME (Columbia 38-68533)	The Bangles	23	4	65	ROOM TO MOVE (PolyGram 871 4187)	Animotion DEBUT
16	DIAL MY HEART (Motown Mot-53301)	The Boys	18	11	66	HEAVEN KNOWS (Virgin 7-99253)	When In Rome 72 5
17	A LITTLE RESPECT (Sire/Reprise 7-27738)	Erasure	19	11	67	ACROSS THE MILES (Scotti Bros. ZS4 68526)	Survivor 67 6
18	MY HEART CAN'T TELL YOU NO (Warner Bros. 7-27729)	Rod Stewart	21	12	68	I WANNA BE LOVED (RCA 8805)	House Of Lords 68 2
19	WHEN THE CHILDREN CRY (Atlantic 7-89015)	White Lion	5	14	69	FADING AWAY (Epic 34-68543)	Will To Power 74 3
20	YOUR NOT ALONE (Warner Bros. 27757)	Chicago	25	6	70	SINCERELY YOURS (Atco/Atlantic 7-99246)	Sweet Sensation 80 3
21	THE LOVE IN YOUR EYES (Columbia 38-68532)	Eddie Money	26	6	71	Can You Stand The Rain (MCA 53464)	New Edition 83 2
22	DON'T TELL ME LIES (A&M 1267)	Breathe	24	6	72	TRIBUTE (RIGHT ON) (Columbia 38-68575)	The Pasadenas DEBUT
23	WALK THE DINOSAUR (Chrysalis ZS4 4331)	Was (Not Was)	35	5	73	SING (Columbia 38-68558)	Mickey Thomas 73 4
24	ALL THIS TIME (MCA MCA-53371)	Tiffany	12	16	74	IT'S ONLY LOVE (Elektra 7-69317)	Simply Red 81 2
25	GIRL YOU KNOW IT'S TRUE (Arista S-3396)	Milli Vanilli	28	5	75	I CRY MYSELF TO SLEEP AT NIGHT (RCA 1176-7-J)	Romeo's Daughter DEBUT
26	JUST BECAUSE (Elektra 7-69327)	Anita Baker	27	6	76	MY PREROGATIVE (MCA 53383)	Bobby Brown 55 16
27	DREAMIN' (Wing 871 078-7/PolyGram)	Vanessa Williams	33	5	77	BIRTHDAY SUIT (Columbia 38-68569)	Johnny Kemp 86 2
28	I BEG YOUR PARDON (Atlantic 7-88969)	Kon Kan	34	9	78	A SHOULDER TO CRY ON (Warner Bros./Sire 7-27645)	Tommy Page 89 2
29	ANGEL OF HARLEM (Island 7-99254)	U2	14	10	79	IN YOUR ROOM (Columbia 38-08090)	Bangles 56 19
30	MORE THAN YOU KNOW (Columbia 38-08103)	Martika	36	10	80	RADIO ROMANCE (MCA 53623)	Tiffany DEBUT
31	THE WAY YOU LOVE ME (Warner Bros. 7-27773)	Karyn White	20	18	81	GIVING YOU THE BEST THAT I GOT (Elektra 7-69371)	Anita Baker 57 21
32	THE LOOK (EMI-50190)	Roxette	51	3	82	HEAVEN HELP ME (Mica/Polydor 871 538-7)	Deon Estus/George Michael DEBUT
33	STAND (Warner Bros. 27688)	R.E.M.	39	6	83	DRIVEN OUT (RCA 8537-7-R)	Fixx 91 2
34	ARMAGEDDON IT (Mercury/PolyGram 870 692-7)	Def Leppard	22	16	84	IMAGINE (Capitol 44268)	Tracie Spencer 93 2
35	DON'T RUSH ME (Arista AS1-9722)	Taylor Dayne	30	16	85	SEVENTEEN (Atlantic 871 4187)	Winger RE-ENTRY
36	YOU GOT IT (Virgin 99245)	Roy Orbison	41	6	86	BRING DOWN THE MOON (RCA 8807)	Boy Meets Girl 59 4
37	HOLDING ON (Virgin 7-99261)	Steve Winwood	29	13	87	HALLELUJAH MAN (Mercury/PolyGram 870 596-7)	Love & Money DEBUT
38	SHE DRIVES ME CRAZY (IRS 53483)	Fine Young Cannibals	50	5	88	LOOK AWAY (Reprise 7-27766)	Chicago 61 22
39	SUPERWOMAN (Warner Bros. 7-27773)	Karyn White	49	4	89	ONE (Elektra 7-69329)	Metallica DEBUT
40	THE LAST MILE (Mercury/PolyGram 8721487)	Cinderella	45	6	90	WILD WORLD (Virgin 7-99269)	Maxi Priest 63 17
41	ALL SHE WANTS IS (Capitol PB44287)	DuranDuran	31	10	91	TELL HER (Columbia 38-68531)	Kenny Loggins 64 5
42	FEEL SO GOOD (Warner Bros. 7-27565)	Van Halen	46	4	92	TEARS RUN RINGS (Capitol B-44240)	Marc Almond 69 9
43	IT'S NO SECRET (Geffen 7-27651)	Kylie Minogue	32	12	93	LITTLE LIAR (Blackheart/CBS ZS4-08095)	Joan Jett and the Blackhearts 65 17
44	CRYIN' (EMI 50141)	Vixen	47	5	94	BABY, I LOVE YOUR WAY/FREEBIRD MEDLEY (Epic 34 08034)	Will To Power 78 24
45	SHE WON'T TALK TO ME (Epic 34-0851)	Luther Vandross	48	4	95	HOW CAN I FALL (A&M AM-1224)	Breathe 82 24
46	SHAKE FOR THE SHEIK (Atlantic 7-88983)	The Escape Club	37	12	96	AS LONG AS YOU FOLLOW (Warner Bros. 7-27644)	Fleetwood Mac 84 13
47	GIVE ME THE KEYS (Chrysalis VS4 43335)	Huey Lewis & The News	38	6	97	BACK ON HOLIDAY (EMI B-50152)	Robbie Nevil 87 15
48	I WANNA HAVE SOME SOME FUN (Jive/RCA 1154-7-J)	Samantha Fox	42	16	98	WELCOME TO THE JUNGLE (Geffen 7-27759)	Guns N' Roses 92 18
49	THINKING OF YOU (Cutting Mercury 872502-7)	Sa-fire	60	3	99	IF WE NEVER MEET AGAIN (Columbia 38-08505)	Tommy Conwell 90 11
50	ORINOCO FLOW (SAIL AWAY) (Geffen 7-27633)	Enya	58	5	100	LEFT TO MY OWN DEVICES (EMI B-50171)	Pet Shop Boys 94 5
51	PUT A LITTLE LOVE IN YOUR HEART (A&M AM-1255)	Annie Lennox/Al Green	43	16			

## R&B PICKS

□ **Kiara: *To Change and/or Make a Difference***(Arista)  
Detroit duo shows great maturity with their debut LP on Arista. The 10-song LP is highlighted by the hit "This Time," written by Charlie Singleton and featuring the ultratalented teen Shanice Wilson on vocals. Other standout tracks include the highly commercial uptempo "Step by Step" and the instantly appealing "The Best of Me," the opening cut. Lead singer Gregory Charley has a voice as smooth as silk, and Kiara is definitely a group with a big future.

□ **VARIOUS ARTISTS: *Big Sounds*** (Quark)  
Brand-new label out of New York comes up with an LP of "deep house" music. Among the eight tracks is the underground club fave "Watcha Gonna Do" by Blaze. Exit's "Let's Work It Out" features a highly motivated singer over a stark but effective music track, and "Mystery," the debut release of Phase 11, is highly commercial. Also on the compilation are Finchley Road, Jomanda and Mike Anthony.

□ **DERRICK PARKER: "Single Man" (Jump Street 12')**  
Single man Parker cruises the scene looking for action on this catchy release from the New York-based label. The four-cut disc is getting some play on the East Coast, probably due to an uncomplicated arrangement that makes good use of horns and backup vocals. Parker's adequate vocal is best displayed on the Chaka Dub version (6:05).

□ **EL DeBarge: "Real Love" (Motown 12')**  
El DeBarge returns with an uptempo dance groove that has hit written all over it (though Michael Jackson fans might consider it a direct ripoff). The remix was done by the busy and capable Timmy Regisford, and of the five different versions on this 12', the lengthy extended house mix (9:24) steals the show. The singer seems to be enjoying himself on his best cut in a long time.

□ **WOKIE: "She's So Cold" (Jump Street 12')**  
This first release from Wokie's forthcoming album (which will feature Keith Sweat on a couple of the tracks) is not a cover of the Stones classic but an original tune in the Rick James mold. A solid rhythm track keeps the track rolling, and the time might be right for this kind of funk/R&B material to make a comeback.

□ **SARAH DASH & RAY GOODMAN & BROWN: "Don't Make Me Wait" (EMI PB-50187)**  
Pleasant but innocuous ballad that just rambles on without ever reaching any level of excitement. The trouble is that Sarah Dash is just an average singer, and this vehicle is definitely not taking her anywhere.

□ **Z'LOOK: "Lovesick (The Cure)" (Orpheus Pb-72650)**  
Anguished vocals and tight horn arrangements over a funky beat make this production by Claytoven a surefire winner with excellent crossover potential.

□ **LIA: "True Obsession" (Virgin 7-99243)**  
Producers Denzil Foster and Thomas McElroy emphasize Lia's powerful voice on this good-timey cut. It's the overall feel rather than the song itself that gives this single an outside shot at the charts.

## Michael Hepworth



**VESTA SHOTS 4U AND RINGS DIRECTOR'S NECK:** A&M artist Vesta recently completed shooting a video for her new single "4U" with director Bill Parker (far right), who also shot Vesta's "Sweet Sweet Love" video. On the Chaplin soundstage are Vesta's manager E.J. Jackson, A&M VP Jesus Garber, Vesta and Parker.

1	KARYN WHITE (Warner Bros 25637)	Karyn White	1	22
2	MESSAGE FROM THE BOYS (Motown 6260)	The Boys	2	17
3	DON'T BE CRUEL (P) (MCA 42185)	Bobby Brown	5	32
4	Guy (MCA 42176)	Guy	6	32
5	GIVING YOU THE BEST THAT I GOT (Elektra 60827)	Anita Baker	3	17
6	LET'S GET IT STARTED (Capitol 90924)	M.C. Hammer	8	16
7	ANY LOVE (Epic 44308)	Luther Vandross	4	19
8	JUST COOLIN' (Atlantic 81926)	Levert	9	14
9	HEART BREAK (P) (MCA 42207)	New Edition	7	32
10	HEART'S HORIZON (Reprise 25778)	AJ Jarreau	14	11
11	THE GREAT ADVENTURES OF SLICK RICK (Def Jam 40513)	Slick Rick	17	5
12	TODAY (Motown 6261)	Today	12	12
13	EAZY DUZ IT (Priority 57100)	Eazy-E	13	14
14	IT TAKES TWO (Profile 1267)	Rob Base & DJ Easy Rock	11	21
15	2 HYPE (Select 21628)	Kid N' Play	10	14
16	FOREVER YOUR GIRL (Virgin 90943)	Paula Abdul	21	6
17	SILHOUTTE (Arista 8457)	Kenny G	15	18
18	GERALD ALSTON (Motown 6265)	Gerald Alston	18	5
19	DON'T LET LOVE SLIP AWAY (Capitol 48987) (G)	Freddie Jackson	19	29
20	CK (Warner Bros. 25707)	Chaka Khan	16	11
21	MACHISMO (Atlanta Artist 886 002)	Cameo	20	17
22	MIDNIGHT STAR (Solar/Capitol 72564)	Midnight Star	23	18
23	WHERE'S THE PARTY AT? (Sleeping Bag 42016)	Cash Money & Marvolous	30	5
24	ME, MYSELF AND I (Columbia FC 44409)	Cheryl Pepsii Riley	22	20
25	TO CHANGE AND/OR MAKE A DIFFERENCE (Arista 8533)	Kiara	27	22
26	MAKE IT LAST (P) (Elektra 60763)	Keith Sweat	25	57
27	2ND WAVE (Columbia 44284)	Surface	29	16
28	THE RIGHT STUFF (Wing/PolyGram 835 694-1)	Vanessa Williams	31	35
29	LOC'ED AFTER DARK (Delicious 3000)	Tone Loc	DEBUT	
30	WHO? (Wing/PolyGram 422 835 549-1)	Tony! Toni! Tone!	24	42
31	IN EFFECT MODE (P) (Warner Bros. 25662-1)	Al B. Sure!	26	41
32	A SALT WITH A DEADLY PEPA (Next Plateau PL 1011)	Salt-N-Pepa	28	28
33	HEAVEN (Capitol 90959)	BeBe & CeCe Winans	42	5
34	VESTA 4 U (A&M 5223)	Vesta	34	15
35	ACT A FOOL (Capitol 90544)	King Tee	39	6
36	ME AND JOE (Egyptian Empire 00777)	Rodney O & Joe Cooley	36	13
37	POWER (Sire 25765)	Ice - T	33	21
38	TAKE U BACK TO MY PLACE (Orpheus 75600)	Z-Looke	38	6
39	LET IT BE ME (MCA 42250)	Robert Brooks	41	6
40	IT'S TEE TIME (Profile 1269)	Sweet Tee	35	11
41	MORE THAN FRIENDS (Jive 1136)	Jonathan Butler	43	17
42	AFFAIR (Tabu 44148)	Cherrelle	32	14
43	OASIS (Atlantic 81916)	Roberta Flack	37	14
44	WHAT TIME IS IT (Gucci 3309)	Gucci Crew II	48	5
45	RESPECT (Luke Skywalker 103)	Anquette	45	13
46	SWASS (Nasty Mix 70123)	Sir Mix-A-Lot	47	25
47	I WANNA HAVE FUN (Jive/RCA 1150)	Samantha Fox	46	10
48	THE REAL ROXANNE (Select 21627)	The Real Roxanne	40	11
49	THE LOVER IN ME (MCA 42249)	Sheena Easton	49	13
50	ANIMAL (Mercury/PolyGram 422-836-77)	Bar-Kays	64	2
51	HANGIN TOUGH (Columbia 40985)	New Kids On The Block	53	15
52	I'M GONNA GIT YOU SUCKA (Arista 8574)	Soundtrack	51	4
53	STRONGER THAN PRIDE (P) (Epic OE 44210)	Sade	44	39
54	HEAVEN ON EARTH (Oceana 91028)	Donna Allen	55	4
55	IT TAKES A NATION (Def Jam BFW 44303)	Public Enemy	50	32
56	I WANT IT (Orpheus 75601)	Aleese Simmons	52	5
57	TROOP (Atlantic 81851)	Troop	58	33
58	SWEET OBSESSION (Epic 44419)	Sweet Obsession	56	15
59	TWICE THE LOVE (Warner Bros. 25705)	George Benson	60	22
60	BERMUDA NIGHTS (Atlantic 81919)	Gerald Albright	59	12
61	LIFE IS... TOO SHORT (Zomba/RCA 1149)	Too Short	DEBUT	
62	MIAMI BASS WARS (Pandisc 8802)	Various Artists	63	2
63	TOUCH OF BLUES (Ichiban 1032)	Clarence Carter	68	3
64	MOVE SOMETHIN' (Kuke Skywalker 101)	2 Live Crew	RE-ENTRY	
65	GEORGIO (Motown 6263)	Georgio	54	6
66	LONG LIVE THE KANE (Cold Chillin'/Warner Bros 25731)	Big Daddy Kane	57	32
67	AFTER SHOCK (Track Records 68830)	Average White Band	70	2
68	INTUITION (Capitol 48335)	Angela Bofill	62	13
69	COOLIN' IN CALI (Geffen 24209)	The T&A	66	11
70	BAD (P/6) (Epic 40600)	Michael Jackson	69	11
71	GOTTA HAVE HOUSE - BEST OF (Profile 1273)	Various Artists	67	3
72	FLIRT (EMI 46968)	Evelyn Champagne King	RE-ENTRY	
73	HITTIN' WHERE IT HURTS (Malaco 7447)	Denise LaSalle	61	6
74	THE WORLD'S GREATEST ENTERTAINER (Reality/Danya 9658)	Doug E. Fresh & The Get Fresh Crew	73	4
75	RUFF N' READY (MCA 42198)	RFTW	71	20

# CASH BOX CHARTS

## TOP R&B SINGLES

The grey shading represents a bullet, indicating strong upward movement



#1 Single: Vanessa Williams



#1 Debut: Salt-N-Pepa #60



To Watch: Stop The Violence #56

		Total Weeks Last Week ▼
1	DREAMIN' (PolyGram 871-078)	Vanessa Williams 5 14
2	SO GOOD (Reprise 7-27664)	Al Jarreau 3 6
3	WILD THING (Delicious Vinyl 102)	Tone Loc 4 11
4	JUST BECAUSE (Elektra 7-69327)	Anita Baker 7 10
5	STRAIGHT UP (Virgin 7-99256)	Paula Abdul 11 6
6	TEDDY'S JAM (MCA 53462)	Guy 8 11
7	SHE WON'T TALK TO ME (Epic 34-0851)	Luther Vandross 1 12
8	SKIN I'M IN (Atlanta Artists 872314-7)	Cameo 11 11
9	THIS TIME (Arista AS1-9772)	Kiara 2 15
10	SNAKE IN THE GRASS (Solar D1-72564)	Midnight Star 12 11
11	CAN YOU STAND THE RAIN (MCA 53464)	New Edition 6 12
12	HEAVEN (Capitol 44261)	Bebe & Cece Winans 17 14
13	I'M GONNA GET YOU SUCKA (Arista AS1-9788)	Gap Band 14 11
14	CAN YOU READ MY LIPS (Orpheus/EMI PB-72654)	Z'Looke 9 17
15	BEING IN LOVE AIN'T EASY (Epic 34-08521)	Sweet Obsession 23 11
16	JUST COOLIN' (Atlantic 7-88959)	Lever 20 5
17	CLOSER THAN FRIENDS (Columbia 38-08537)	Surface 28 6
18	STILL IN LOVE (Atlantic 7-88974)	Troop 21 10
19	TWICE THE LOVE (Warner Bros. 7-27658)	Geroge Benson 22 13
20	JOY AND PAIN (Oceana 7-9244)	Donna Allen 34 6
21	YOU AND I GOT A THANG (Capitol B-44283)	Freddie Jackson 25 6
22	GIRL YOU KNOW IT'S TRUE (Arista S-3396)	Milli Vanilli 26 6
23	TURN MY BACK ON YOU (Epic 34-08503)	Sade 13 14
24	TEENAGE LOVE (Def Jam/Columbia 38-08105)	Slick Rick 27 10
25	LUCKY CHARM (Motown 1952)	The Boys 29 6
26	ME MYSELF AND I (Columbia 38-08508)	Cheryl Pepsii Riley 31 33
27	BABY DOLL (PolyGram 871 108-7)	Tony!Toni!Tone! 19 15
28	I'LL BE THERE FOR YOU (Capitol 79496)	Ashford And Simpson) 30 4
29	AFFAIR (Tabu ZS4-88568)	Cherelle 46 4
30	MORE THAN FRIENDS (Jive 1174)	Jonathan Butler 33 6
31	ANOTHER WEEKEND (RCA 8853-7)	Five Star 35 4
32	RONI (MCA 53463)	Bobby Brown 16 14
33	SUPERWOMAN (Warner Bros. 7-27773)	Karyn White 15 14
34	STRUCK BY YOU (Mercury/PolyGram 872 102-7)	Bar-Kays 36 5
35	GENTLY (MCA 53469)	Ready For The World 38 6
36	FOR U (A&M 12293)	Vesta 51 4
37	I WANT TO BE YOUR LOVER (Orpheus B-72656)	Aleese Simmons 18 15
38	REAL LOVE (Motown 44261)	El DeBarge 42 3
39	FROM PAIN TO JOY (Vison MS8 4504)	Betty Wright 43 5
40	WITH EACH BEAT OF MY HEART (Motown 1953)	Stevie Wonder 45 6
41	WE'VE SAVED THE BEST FOR LAST (Arista AS1-9785)	Kenny G Featuring Smokey Robinson 48 4
42	KISSES DON'T LIE (EMI B-50164)	Evelyn King 24 14
43	KILLING ME SOFTLY (Warner Bros. 7-27772)	Al B. Sure! 32 12
44	CUTIE PIE (Atlantic 7-88973)	L'Trimm 44 5
45	YOU GOT IT (THE RIGHT STUFF) (Columbia 38-08092)	New Kids On The Block 37 12
46	TAKE ME WHERE YOU WANT TO (Motown MOT-1951)	Gerald Alston 39 17
47	SOMETHING'S GOT A HOLD ON ME (Columbia 38-68545)	Radiant 50 4
48	GIRL I GOT MY EYES ON YOU (Motown 1954)	Today 53 5
49	WE WANT EAZY (Priority 57108)	Eazy-E 49 4
50	NEVER TOO LATE (Polydor/PolyGram 871 417)	Will Clayton 54 4

		Total Weeks Last Week ▼
51	THAT'S THE WAY LOVE IS (Atlantic 7-88963)	Ten City 60 4
52	THE LOVER IN ME (MCA MCA-53416)	Sheena Easton 40 18
53	FIND AN UGLY WOMAN (Sleeping Bag 40143)	Cash Money And Marvelous 70 2
54	DON'T STOP YOUR LOVE (Elektra 7-69359)	Keith Sweat 41 17
55	LIFE (MCA 23930)	Loose Ends 67 2
56	SELF DESTRUCTION (Jive/RCA 1178)	The Stop The Violence Movement DEBUT
57	MORE THAN PHYSICAL (EMI 44261)	Christopher Max 73 3
58	NOTICE ME (Fever Sutra 1919)	Sandee 78 3
59	IMAGINE (Capitol 44268)	Tracey Spencer 69 3
60	TWIST AND SHOUT (Next Plateau 321)	Salt-N-Pepa 72 2
61	THOUGHT OF YOU JUST A LITTLE TOO MUCH (Veteran 7101)	The Dells 61 6
62	I WANT MORE OF YOU (ACA 3290)	Candy 62 6
63	I WANNA HAVE SOME FUN (Jive 1154/RCA)	Samantha Fox 47 13
64	YOU AND ME (Epic 34-68539)	Jamm 76 3
65	IT'S MY PARTY (Warner Bros. 7-27678)	Chaka Khan 55 16
66	SLEEP TALK (Def Jam/Columbia 38-68555)	Alyson Williams 80 2
67	MOVE ON YOU (Rawson 3333)	Lateasha 82 2
68	EVERY LITTLE STEP (MCA 23933)	Bobby Brown DEBUT
69	THE CLUB (Aegis Records ZS 408517)	Marcus Lewis 56 10
70	TRUE OBSESSIONS (Virgin 90929)	Lia 77 2
71	SUPERWOMAN (Warner Bros. 7-27783)	Karyn White DEBUT
72	WALKING AWAY (Tommy Boy 7-27736)	Information Society 83 3
73	THE R (Uni/MCA 50014)	Eric B And Rakim 84 2
74	I'LL TAKE YOU THERE (Cold Chillin'/Warner Bros. 7-27708)	Big Daddy Kane 86 2
75	PULL OVER (Atlantic 7-88987)	Lever 52 16
76	DON'T TAKE MY MIND ON A TRIP (Virgin 7-97272)	Boy George DEBUT
77	SWEET, SWEET LOVE (A&M 1247)	Vesta 57 22
78	HIM OR ME (Motown MOT-1944)	Today 59 20
79	DIAL MY HEART (Motown Mot-53301)	The Boys 63 23
80	ARE YOU MY BABY (Columbia 38-68557)	Wendy And Lisa DEBUT
81	LIFE SICK (Orpheus/EMI)	Z'Looke DEBUT
82	BIRTHDAY SUIT (Columbia 38-68569)	Johnny Kemp DEBUT
83	I DON'T WANT TO BE ALONE (Motown 1949)	Georgio 64 13
84	THE SPIRIT OF LOVE (Track 58831-7)	Average White Band 65 10
85	YOU LAID YOUR LOVE ON ME (Motown 1957)	Gerald Alston DEBUT
86	24/7 (4th & Broadway 7471)	Dino DEBUT
87	THIS IS AS GOOD AS IT GETS (Columbia 38-08507)	Deniece Williams 58 12
88	I JUST WANNA STOP (Capitol P-B-44169)	Angela Bofill 66 20
89	HEY TON'I (Next Plateau 50086)	Kirby Coleman 68 5
90	FLASHIN' BACK (Future 204)	Tyrone Davis 71 6
91	EVERYTHING I MISS AT HOME (Tabu/CBS ZS4-08052)	Cherelle 74 21
92	WHERE IS THE LOVE (MCA 53283)	Robert Brookins 75 15
93	BACK ON HOLIDAY (EMI B-50152)	Robbie Nevil 81 10
94	ONE THING LED TO ANOTHER (Columbia 38-08510)	Johnny Kemp 85 12
95	I'M THE ONE WHO LOVES YOU (Island 7-99274)	By All Means 87 20
96	MR. BACHELOR (MCA MCA-53420)	Loose Ends 88 21
97	THERE'S ONE BORN EVERY MINUTE (Jive/RCA 1143-7-J)	Jonathan Butler 94 22
98	WHERE DID YOU GET	Ray, Goodman & Brown 79 11
99	SMOOTH CRIMINAL (Epic 34-08044)	Michael Jackson 89 16
100	OASIS (Atlantic 7-88996)	Roberta Flack 90 19

# ON JAZZ

**CYRILLIC:** Last year Andrew Cyrille, the mighty modern jazz drummer, had the chance to tour the Soviet Union, playing percussion duets with Vladimir Tarasov, the drummer with the Ganelin Trio. He says that the atmosphere he found there was positive.

"The musicians there were praising Gorbachev and the idea of glasnost. They felt that now they were really able to come from underground and come aboveground and present their works, and that they would not be harassed by the bureaucracy of the State, which used to ask them, 'Why are you playing this kind of stuff?'"

The duets, he says, were met with "standing ovations, and when we didn't get standing ovations we got thunderous applause. It was really a sight to behold, as well as something to hear; the audiences were very, very attentive. I think that many of them probably came to hear something that was different for them. They have a large jazz scene there, but a traditional jazz scene. They like bebop, they like dixieland, they like certain elements of fusion. The number of people who really get into the avant-garde, that's another thing. I guess it's comparable to the number of people who get into the avant-garde here."

Interesting point. Standing ovations from people who were probably dumbfounded to be faced with two avant-garde drummers pounding away for an hour. In fact, more people were probably exposed to some solid avant-garde drumming during Cyrille and Tarasov's 11 concerts than are exposed to it throughout America (except for the large urban centers) every year. After 30 years, the jazz avant-garde is still that, on the outside looking in. Some avant-garde veterans have traded in their swords (like Sam Rivers, who has been Dizzy Gillespie's sidekick for a couple of years now), but others, like Cyrille, have not. Why is America still deaf to music that has been around, in some form or other, since the Eisenhower Administration?

"That's the tough question," says Cyrille. "That's the question that I've asked, along with others, ever since I started playing with Walt Dickerson in the early '60s. I remember being on radio stations and being asked why wasn't our music accepted or more widely-known. And I think it's more or less the same thing. It has to do with what they think is going to sell, the bottom line comes down to money. The people who deal in record distributorships don't want to take the time out to sell a record that'll sell, maybe, five or six thousand copies. I'd want to sell as many as I could, and some of the stuff people would like if they'd get the opportunity to hear it, but I don't get an opportunity to be heard by the cross-section of the American people, like most of us don't. So it's the same old problem. It's the way the American system works: they want things to be like MacDonald's, where they know people are going to buy certain things. I fall into that category of people who are successful in terms of, maybe, the art that I produce, and people who are into the art know about it. Like you have *Lifestyles of the Rich and Famous*, well, most of us live *Lifestyles of the Poor and Famous*. Hahaha."

**TRUE DREAMS:** Speaking of the Blue Note (see photo), there is also a branch in Tokyo, the first jazz club that I know of to franchise abroad—a lot of acts do a week at the Blue Note in New York and then head for a week at the Blue Note in Tokyo. Anyway, I recently picked up some Blue Note/Tokyo postcards, at the Blue Note/New York, and this is what was printed on the back of one: "There should be an appropriate place for listening to jazz. Not a concert hall but a place you can feel at home. The place you can enjoy tasty drink, while talking informally to performing musicians. Blue Note/Tokyo reproduces the hot yet comfortable atmosphere of Blue Note, a popular jazz club in New York, as its first franchise in the world. Pop musicians of New York performs every night, providing exciting music. The dream you see there is 'true,' enjoy the spirit of jazz while you feel like a New Yorker." Get me to Tokyo, quick!

**BOPPING AROUND:** Just inked: Sonny Rollins at Carnegie Hall May 19 with special guest soloist Branford Marsalis. Branford, are you crazy?...If you're going to be on the Lower East Side this week, stop into the Life Cafe, 343 E. 10th St., and have a gander at Judy Sneed's jazz photos....The Dirty Dozen Brass Band are featured on three tracks of Spike, the new Elvis Costello album, including one instrumental. And Courtney Pine toots his tenor on Mica Paris' debut album, *So Good...* Benny Carter will be the guest of honor at the American Federation of Jazz Societies' convention, "Jazz: One Music," March 31-April 1 at the Hotel Pacifica, Culver City, California. Call (813) 966-5751 to get the lowdown on this very important organization and this very worthwhile (and, at \$75 for three days, very reasonable) powwow....Look, I keep bringing this stuff up, but I can't abide this business of CDs having "extra tracks" that could easily fit on the LP. Example: Bobby Lytle's *Ivory Dreams* (Atlantic). The "extra" CD cut, "The Jam," brings the album up to a total of about 45 minutes.

Lee Jeske



**THEY TURNED THE TABLE ON OSCAR:** Or, we should say, they turned Oscar on the table. That's Mr. Peterson, of course, etching his name into a "star table" at New York's Blue Note, where he recently performed. The club's general manager Sal Haries (left) and

## CASH BOX MICRO CHART



## TRADITIONAL JAZZ

		Total Weeks ▼	Last Week ▼
1	TALKIN' BOUT YOU (GRP 9567)	Diane Schuur	2 3
2	BIRD - THE ORIGINAL CHARLIE PARKER (Verve/PolyGram 837 832)	Charlie Parker	3 2
3	BIRD (Columbia FC 44299)	Original Motion Picture Soundtrack	1 3
4	BLUE SKIES (JMT/Poly Gram 834 419)	Cassandra Wilson	3 3
5	MICHEL CAMILO (Portrait/CBS 44482)	Michel Camilo	7 3
6	THEN AND NOW (Columbia OC 44256)	Grover Washington Jr.	5 3
7	THE COLUMBIA YEARS 1955-1985 (Columbia 45000)	Miles Davis	10 3
8	LOOK WHAT I GOT (Verve/PolyGram 835 661)	Betty Carter	6 3
9	CROSS CURRENTS (Blue Note 48785)	Eliane Elias	8 3
10	FULL FAITH & CREDIT BAND (TBA 237)	FF&C III	11 3
11	THE MEN IN MY LIFE (Three Cherries 44411)	Lena Horne	14 3
12	DARK INTERVALS (ECM 1379)	Keith Jarrett	12 3
13	ANGEL STREET (Blue Note 48494)	Tony Williams	9 3
14	20 (Columbia FC 44369)	Harry Connick Jr.	23 3
15	RAY CHARLES AND (Dunhill 039)	Betty Carter	13 3
16	SALSA MEETS JAZZ (Concord Picante CJP-354)	Tito Puente And His Latin Ensemble	15 3
17	AUDIO VISUALSCAPES (MCA Impulse! 8029)	Jack DeJohnette'S Special Edition	16 3
18	BLUES FOR FRED (Pablo 2310-931)	Joe Pass	21 3
19	STATE OF THE ART (USA Music Group 589)	Bob Florence	17 3
20	BLUES TO THE BONE (Milestone 9163)	Jimmy McGriff	DEBUT
21	BLUES FOR COLTRANE (MCA Impulse! 42122)	A Tribute To John Coltrane	18 3
22	THAT A PLENTY (Projazz/Intersound 659)	Al Hirt	19 3
23	FRONT BURNER (Milestone 9165)	Charles Earland	DEBUT
24	VIRGIN BEAUTY (Portrait/CBS 44301)	Ornette Coleman And Prime Time	20 3
25	DIFFERENT PERSPECTIVES (JMT/PolyGram 834 424)	Robin Eubanks	DEBUT
26	REUNION (Concord CJ 360)	Mel Torme And The Marty Pach Dek-Tette	26 3
27	GENIUS + SOUL = JAZZ (Dunhill 038)	Ray Charles	22 3
28	TIMES LIKE THESE (GRP 9569)	Gary Burton	30 3
29	A REAL SWINGER (Concord CJ-358)	Flip Phillips	24 3
30	DUETS (ECM 837 345)	Carla Bley & Steve Swallow	33 3
31	YOU'RE GONNA HEAR FROM ME (Milestone 9164)	Bill Evans Trio	31 3
32	MONK IN MOTIAN (JMT/PolyGram 834 421)	Paul Motian Trio	36 3
33	THE CARMEN MCRAE (Great American Music Hall/Fantasy GAMH 2706)	Betty Carter Duets	25 3
34	ONLY TRUST YOUR HEART (Concord CJ-355)	Toots Thielemans	27 3
35	HOLIDAY FOR SWING (Contemporary C-14047)	Buddy DeFranco/Terry Gibbs	35 3
36	SOCA ME NICE (Concord Picante CJP-362)	Mongo Santamaria	29 3
37	BASIE AND FRIENDS (Pablo 25218-0925)	Count Basie	28 3
38	LAST TRIO SESSION (Delmark DS-441)	Wynton Kelly	34 3
39	7TH AVENUE (Projazz 675)	Jonathan Butler	32 3
40	EAST TO WES (Concord CJ-356)	Emily Remler	37 3

## JAZZ PICKS

### □ JAMES WILLIAMS: Magical Trio 2 (Emarcy 834 368)

Excellent mainstream pianist/composer likes fast company (Ray Brown and Elvin Jones complete this "magical trio"). The three purr along as one.

### □ JOHN LEWIS: The Garden of Delight/Delaunay's Dilemma (Emarcy 834 478)

An elegant and heartily-swinging trio date (with Marc Johnson, bass, and Howard Collins, guitar) from the MJQ pianist, one of bebop's few minimalists.

### □ ERIC GALE: In A Jazz Tradition (Emarcy 836 369)

Return with us to yesteryear, when organ groups were king. Soulful guitarman Gale, Houston Person, Lonnie Smith, Ron Carter and Grady Tate stir it up.

### □ RON CARTER: All Alone (Emarcy 836 366)

Not for everyone, but a virtuosic and surprisingly listenable *tour de force* from Ron Carter and his bass. Period.

### □ DEBORAH HENSON-CONANT: On The Rise (GRP 9578)

Harpist should appeal to Vollenweider's new age mob, but there's a wee bit more jazz fusion bite here.

### □ MARTIN TAYLOR: Sarabanda (Gaia 13-9018)

Talented Scottish guitarist wants it every which way: straight-ahead, fusion, new age, you name it. Much is excellent, but the whole is too eclectic.

### □ THE SOS ALL-STARS: Greetings From New York (CMG 8014)

A cheerful mish-mash of funk, B/C ballads, bluesy fusion, fusiony blues, vocals, big band stuff, etc. Guests include Dave Weckl and Michel Camilo.

### □ JACKIE PARIS: Nobody Else But Me (Audiophile 245)

First generation bebopper is a true jazz singer: One hears a lived life in every note. Standards backed by a trio, tried and true formula works well.



# ROCK & ROOTS

**RAITT IN THE NICK OF TIME:** After **Bonnie Raitt's** much-anticipated collaboration with **Prince** fell through (due to "artistic differences," we're told), the artist left **Warner Bros.**, her label for 17 years, and inked a deal with **Capitol Records**.

The queen of the slide guitar released nine albums during her stint with Warners, beginning with 1971's *Bonnie Raitt*. Throughout her career, Raitt has established a firm relationship with the critical world and amassed an impressive cult following, yet failed to achieve the "superstar" status many predicted. In fact, her only real mainstream attention came in the form of her funky 1977 cover of **Del Shannon's** "Runaway," a hit on AOR and a minor top 40 mover.



**FARON YOUNG**

Many would agree that, for the most part, Raitt's Warner Bros. albums were often uneven releases. (The label's attempt to match her with producer **Peter Asher** on 1979's *The Glow* was a particularly noticeable low-point.) Yet throughout it all, her live shows were always a constant—she never failed to impress with her unique fusion of rock and blues and her understated guitar wizardry.

Raitt's Capitol debut, entitled *Nick of Time*, is scheduled for release on March 21. One listen to this LP indicates that this was the album that Bonnie Raitt has been trying to make for years. On record, she has never sounded better or more confident—from her sensuous growl on "Love Letter" to the rollicking fun on her cover of **John Hiatt's** "Thing Called Love" (the first single).

*Nick Of Time* was produced by **Don Was** of **Was Not Was**, and features guest appearances by

the likes of the **Fabulous Thunderbirds** and **Herbie Hancock**. Be very aware.

**SWIMMING POOLS, MOVIE STARS:** The mainstream success of such artists as **Dwight Yoakam**, k.d. lang and the like has led **Bug/Capitol Records** to release *Hillbilly Music... Thank God! (Volume One)*—a brilliant compilation of classic honky-tonk recorded during the '40s and '50s.

A tip of the hat to **Marshall Crenshaw**, who served as the coordinator of this project and somehow selected only 24 tracks from the countless classics that were collecting dust in the vaults. The resulting album is a fitting representation of some of the finest and most influential music of all time.

Among the album's outstanding tracks are **Jean Shepard's** early feminist statement "Two Whoops and a Holler," "How Cold Hearted Can You Get" by **Hank Thompson & his Brazos Valley Boys**, the **Buck Owens/Rose Maddox** duet "Mental Cruelty," and the instrumental "Stratosphere Boogie" by **Jimmy Bryant & Speedy West**. Also on the LP, the **Louvin Brothers'** tears-in-your-beer anthem "I Wish It Had Been A Dream" is followed by their piercing gospel/protest number "The Great Atomic Power."

Other artists featured on the compilation include **Tex Ritter**, **Merle Travis**, **Faron Young**, the **Farmer Boys**, **Red Simpson**, **Tennessee Ernie Ford & Ella Mae Morse**, **Skeets McDonald**, "Big Bill" **Lister**, the **Milo Twins**, **Foy Willing & his Riders of the Purple Sage**, **Jimmy Lee** and **Gene O'Quin**.

"It's often said that kids get into rock & roll partly because it irritates their parents," Crenshaw stated. "I think one of the reasons why I love these records is because hillbilly music irritates almost everybody, especially my mother. This album is dedicated to her."

*Hillbilly Music...* is set for release on February 21.

**SUN SHINES:** Indie powerhouse **Rounder Records** has just released three albums compiled from tracks from the vaults of legendary **Sun Records**: **Carl Perkins**, *Honky Tonk Gal: Rare and Unissued Sun Masters*; **Howlin' Wolf**, *Cadillac Daddy: Memphis Recordings*; and a various artists compilation entitled *Sun Harmonica Classics*. The albums are the result of over a year of negotiations between Rounder founder **Ken Irwin** and **Shelby** and **John Singleton** of Sun Records.

Until next time.

**Tom De Savia**

## CASH BOX MICRO CHART

### ROOTS MUSIC



Total Weeks ▼  
Last Week ▼

1	VOLUME ONE (Wilbury/Warner Bros. 25796)	TRAVELING WILBURYS	1	5
2	TRACY CHAPMAN (Elektra 60774)	TRACY CHAPMAN	2	5
3	AMERICAN DREAM (Atlantic 7 81888)	CROSBY, STILLS, NASH & YOUNG	3	5
4	MYSTERY GIRL (Virgin 91058)	ROY ORBISON	DEBUT	
5	COPPERHEAD ROAD (Uni Uni-7)	STEVE EARLE	4	5
6	THE TRINITY SESSION (RCA 8568-1-R)	COWBOY JUNKIES	9	5
7	FISHERMAN'S BLUES (Chrysalis 41589)	THE WATERBOYS	5	5
8	MELISSA ETHRIDGE (Island 90875)	MELISSA ETHRIDGE	6	5
9	IN DREAMS (VIRGIN 90604)	ROY ORBISON	12	3
10	LYLE LOVETT AND HIS LARGE BAND (MCA/Curb 42263)	LYLE LOVETT	DEBUT	
11	SHORT SHARP SHOCKED (Mercury 834 924 1)	MICHELE SHOCKED	7	5
12	SEVEN YEAR ITCH (Island 91018)	ETTA JAMES	14	5
13	WILLIE DIXON BOX (Chess/MCA)	WILLIE DIXON	13	5
14	BLUEBIRD (Reprise 25776)	EMMYLOU HARRIS	20	3
15	THE SWAMP BOOGIE QUEEN (Alligator 4766)	KATIE WEBSTER	18	5
16	FOR THE LONELY: AN ANTHOLOGY, 1956-1965 (Rhino 71493)	ROY ORBISON	11	5
17	THE SWEETEST PEACHES (Chess/MCA 6028)	ETTA JAMES	16	5
18	SEE THE LIGHT (Arista AL 8553)	THE JEFF HEALY BAND	8	5
19	HIDDEN CHARMS (Bug Capitol 90595)	WILLIE DIXON	22	5
20	BUENAS NOCHES FROM A LONELY ROOM (Reprise 25749)	DWIGHT YOAKAM	17	5
21	SOUL SEARCHING (BLACK TOP 1042)	RONNIE EARL AND THE BROADCASTERS	25	5
22	DON'T BE AFRAID OF THE DARK (Hightone/Polygram 832923)	ROBERT CRAY	21	5
23	ROOM WITH A VIEW TO THE BLUES (Rounder 2072)	JOHNNY ADAMS	23	5
24	WINTER OF 88 (Voyager/MCA42241)	JOHNNY WINTER	24	5
25	YOU GOT ME (Rounder 3100)	DUKE ROBILLARD	26	5
26	TOPS (Blind Pig)	OTIS RUSH	30	3
27	FOLKWAYS TRIBUTE TO WOODY GUTHRIE AND LEADBELLY (Columbia OC44034)	Various Artists	27	3
28	AFTER HOURS (Blind Pig 3088)	PINETOP PERKINS	DEBUT	5
29	LET IT ROLL (Warner Bros. 25750)	LITTLE FEAT	15	5
30	GENUINE HOUSEROCKIN MUSIC VOL.3 (Alligator 103)	VARIOUS	28	5
31	LIVE AT CARNEGIE HALL (FLYING FISH 106)	Sweet HONEY IN THE ROCK	33	3
32	MODERN NEW ORLEANS MASTERS (Rounder 2072)	VARIOUS	31	5
33	THE BLUES VOLUME THREE (Chess/MCA)	VARIOUS	35	5
34	BACK TO BACK (Malaco 7448)	LITTLE MILTON	DEBUT	
35	KING OF THE BLUES 1989 (MCA 42183)	B.B. KING	37	5
36	CHICAGO LINE (Island 791005)	JOHN MAYALL AND THE BLUESBREAKERS	29	5
37	HIS GREATEST SIDES (Chess/MCA 9107)	HOWLIN' WOLF	34	5
38	LIVE AND LET LIVE (Rounder 2089)	BOBBY KING AND TERRY EVANS	36	5
39	LUCINDA WILLIAMS (Rough Trade US47)	LUCINDA WILLIAMS	DEBUT	
40	SHOWDOWN (Alligator 4743)	ALBERT COLLINS, ROBERT CRAY AND JOHNNY COPELAND	39	5

## ROOTS PICKS

### ■ PINETOP PERKINS: *After Hours* (Blind Pig 3088)

This long-awaited debut is already on the top five list of every major blues retailer in the country. Covering standards like "I Got My Mojo Workin'" and "Hoochie Cootchie Man," Pinetop's piano and vocals are a jewel to behold. Strong support from Little Mike and the Tornadoes make this a fine, fine record.

### ■ VARIOUS ARTISTS: *Honkers and Bar Walkers* (Delmark DL-438)

A hefty sampling of R&B tenor styles by the likes of Jimmy Forrest, Cozy Eggleston, Fats Noel and Jimmy Coe. Sit back and pour yourself a beer.

### ■ SAM FRAZIER, JR.: *Sam frazier, Jr. Plays the Blues* (Blue Rock Records)

Rip-snorting debut in a modern country-blues vein. Frazier displays a fine sense of humor and lays down some soulful harmonica to boot. Smooth.

### ■ VARIOUS: *Specialty CD Reissues*

R&B oriented release includes *Lloyd Price, Here's Larry Williams, Two Sides Of Sam Cooke, The Essential Little Richard and Clifton Chenier: Bayou Blues*, The last two of which are especially good.

### ■ LAZY LESTER: *Harp N' Soul* (Alligator 4768)

Accompanied by keyboardist Lucky Peterson and Bayou guitarist Kenny Neal, Lester turns in a strong set drawn from his Louisiana roots.

**Ken Micallef**

# COUNTRY MUSIC

## NASHVILLE NEWS

A HOUSTON MAN MAKES GOOD here in Nashville. That was the general consensus of the various press members who were treated to a luncheon/album preview held in honor of **Clint Black**. Black, 27, is the newest singing sensation signed to RCA. He wrote all of the material on the LP and was backed by his own adept touring band. With his looks, vocal talent and songwriting prowess, this Texas man just could be RCA's answer to George Strait.

IT'S AWARDS TIME AGAIN... Yes folks, there are several more shows slated this spring to offer hard-working country artists a pat on the back for their vocal efforts. The **Academy of Country Music** is narrowing down its nominees list as we speak and plans to air its prime time special on NBC Television April 10. The special telecast will be produced by **dick clark productions, inc.** The final five nominees in each category are voted by the members from the list of 10 initial suggestions in each category, made by the Academy's Awards Selection Committee. The selections have taken into account such factors as recording and personal appearance achievements during the past year.

The Nashville Network's **Viewers' Choice Awards**, the only awards program where television viewers have an opportunity to determine the winner, will be presented at Nashville's Grand Ole Opry House on April 25 at 8 p.m. ET. Nominees will be premiered by host Ralph Emery on "Nashville Now" each Tuesday and Friday, from March 7 until April 4. Telephone numbers shown after the nominees are announced are operable only during the specified balloting period.

VIDEO AWARD REINSTATED...The Country Music Association Board of Directors voted to restore the **CMA Music Video of the Year Award**. The award will now go to the video director instead of the artist. The decision was made at the board's first quarterly meeting earlier this month in San Diego.

CMA's first music video award was given on the 1985 awards show. It was discontinued in 1988 amid controversy that members were voting on the artist's name recognition and not necessarily on the video's creative excellence. We salute this progressive move by the CMA.

RESTORING A RELIC...**Opryland USA Inc.** is making plans to give the **Ryman Auditorium**, home of the **Grand Ole Opry** from 1943-1974, a million dollar facelift. Three years shy of its 100th birthday, the Ryman restoration is the first step in a substantial urban redevelopment project that encompasses the auditorium building and surrounding multi-block district in downtown Nashville. The Ryman has been operated as a museum for country fans since the Opry moved out. Opryland USA Inc. has owned the building since 1963.

"Any building this old begins to deteriorate, and at a certain age, that deterioration accelerates," said **Hal Durham**, general manager of the Grand Ole Opry. "This is a good time to stop the biggest problems. The Ryman always has had a great life as a performance venue and as a museum. That life will continue."

SO YOU WANNA WRITE A COUNTRY SONG?...ASCAP's ninth **Country Songwriter Workshop** will begin on Tuesday, March 14 at the Society's Nashville offices. The workshop will be led by ASCAP songwriter **Fred Knobloch**, (of SKB fame) and will feature guest panelists from the entire spectrum of country music including composers, lyricists, publishers, producers, performers and arrangers. The workshops, which will run for six consecutive Tuesday nights from 7 to 9 p.m., are free of charge and open to everyone. Writers interested in applying for the workshop are requested to send a resume and cassette tape with two original songs, properly marked with name, address and phone number, to: ASCAP Country Workshop, 2 Music Square West, Nashville, TN 37203. The workshop is limited to 40 participants and deadline for entries is February 24.

CASH TO RECEIVE AWARD... The **Anti-Defamation League of B'nai B'rith's** special testimonial dinner in honor of **Johnny Cash** has been slated for March 29. Cash will receive the prestigious ADL Americanism Award at the event. Dinner co-chairman **James F. Neal** said "Johnny Cash has lived a long and hard life. In the course of that life, he has evolved into a man of empathy, understanding and compassion. He richly deserves this considerable honor."

Founded 75 years ago, the Anti-Defamation League's ultimate purpose is to "secure justice and fair treatment to all citizens alike and to put an end to unjust and unfair discrimination against and ridicule of any sect or body of citizens." And who exemplifies this edict better than the Man in Black?

THEY'VE BEEN APPOINTED...**Jim Owens**, president of the **Jim Owens Companies**, announced the appointment of **Steve A. Womack** as Vice President and General Manager for the companies. Most recently, Womack was the Executive Vice President and General Manager for Act III Entertainment... At **Universal Records**, President **Jimmy Bowen** has appointed **Abbe DeMontbreun** as Director of Production. Prior to her new position, DeMontbreun served as Executive Assistant to Bowen for nine years at MCA.

UPCOMING ALBUM RELEASES that are eagerly anticipated this spring will include **Cee Cee Chapman's** debut for Curb; **Eddy Raven's** debut for Universal; the above-mentioned **Clint Black** (RCA); **Russell Smith** (Columbia) and **New Grass Revival** (Capitol).

**Cecilia Walker**

# COUNTRY ALBUMS

## CASH BOX MICRO CHART

Total Weeks ▼  
Last Week ▼

1	OLD 8 x 10 (Warner Bros. 25738-1) (P)	Randy Travis	1	30
2	THIS WOMAN (RCA 8369-1) (G)	K.T. Oslin	3	23
3	BUENAS NOCHES FROM A LONELY ROOM (Warner Bros./Reprise 25749-1) (G)	Dwight Yoakam	4	27
4	LOVING PROOF (Columbia FC 44221) (G)	Ricky Van Shelton	2	21
5	GREATEST HITS (RCA/Curb 8318-1) (G)	The Judds	5	26
6	REBA (MCA 42134) (G)	Reba McEntire	6	41
7	COPPERHEAD ROAD (UNI-7)	Steve Earle	10	13
8	WHAT A WONDERFUL WORLD (Columbia FC 44331)	Willie Nelson	8	20
9	IF YOU AIN'T LOVIN' (YOU AIN'T LIVIN') (MCA 42114) (G)	George Strait	7	50
10	101 2 (Warner Bros. 25742-1)	Highway 101	11	26
11	BIG DREAMS IN A SMALL TOWN (RCA 8317-1)	Restless Heart	14	26
12	STRONG ENOUGH TO BEND (Capitol C1-48865)	Tanya Tucker	12	26
13	WILD STREAK (Warner Bros./Curb 25725-1) (G)	Hank Williams, Jr.	9	33
14	MONONGAHELA (MCA 42205)	The Oak Ridge Boys	13	23
15	DIAMONDS AND DIRT (Columbia FC 44076)	Rodney Crowell	18	43
16	HOMESICK HEROES (Epic FE 44324)	The Charlie Daniels Band	15	19
17	RAGE ON (Capitol 46976-1)	Dan Seals	17	30
18	CHISELED IN STONE (Columbia FC 40982)	Vern Gosdin	20	55
19	ALWAYS AND FOREVER (Warner Bros. 25568-1) (P/3)	Randy Travis	19	92
20	KING'S RECORD SHOP (Columbia FC 40777)	Rosanne Cash	16	83
21	DON'T CLOSE YOUR EYES (RCA 6494-1)	Keith Whitley	25	35
22	THE STATLERS GREATEST HITS (Mercury 834 626-1)	The Statler Brothers	22	16
23	BLUEBIRD (Reprise 25776-1)	Emmylou Harris	29	4
24	UNTASTED HONEY (Mercury 832 793-1)	Kathy Mattea	23	68
25	WILD EYED DREAM (Columbia FC 40602) (G)	Ricky Van Shelton	24	100
26	THE COAST OF COLORADO (MCA 42128)	Skip Ewing	21	24
27	HONKY TONK ANGEL (MCA 42223)	Patty Loveless	27	18
28	LYLE LOVETT AND HIS LARGE BAND (MCA/Curb 42263)	Lyle Lovett	48	2
29	AS I AM (Capitol C1-48764)	Anne Murray	26	17
30	ONE TIME, ONE NIGHT (Columbia FC 40614)	Sweethearts of the Rodeo	28	40
31	ALABAMA LIVE (RCA 6825-1) (G)	Alabama	30	35
32	I'LL BE YOUR JUKEBOX TONIGHT (Capitol C1-90416)	Barbara Mandrell	34	13
33	GREATEST HITS, VOL. TWO (MCA 42219)	Lee Greenwood	32	18
34	80'S LADIES (RCA 5924-1) (G)	K.T. Oslin	36	84
35	MORE GREAT DIRT: THE BEST OF THE NITTY GRITTY DIRT BAND, VOL. II (Warner Bros. 925830-1)	Nitty Gritty Dirt Band	41	3
36	SHADOWLAND (Sire 1-25724)	K.D. Lang	38	40
37	WIDE OPEN (Capitol/Curb C1-90417)	Sawyer Brown	35	14
38	CHASING RAINBOWS (Airborne AB 0103)	Mickey Gilley	40	11
39	SINCERELY (Warner Bros. 25746-1)	The Forester Sisters	37	29
40	THE ROYAL TREATMENT (Atlantic America 90658-1)	Billy Joe Royal	39	65
41	ONE FAIR SUMMER EVENING (MCA 42255)	Nanci Griffith	42	12
42	THE HEART OF IT ALL (RCA 6824-1)	Earl Thomas Conley	50	17
43	RUNNING (MCA/Curb 42169)	The Desert Rose Band	31	22
44	COME AS YOU WERE (Capitol C1-48621)	T. Graham Brown	33	22
45	ZUMA (Warner Bros. 35609-1)	Southern Pacific	44	33
46	STORMS OF LIFE (Warner Bros. 2543-1) (P/2)	Randy Travis	45	138
47	HOT DOG (Capitol C1-91132)	Buck Owens	49	3
48	GREATEST HITS, VOL. 2 (MCA 42035) (P)	George Strait	43	73
49	BACK IN THE FIRE (Warner Bros. 25832-1)	Gene Watson	DEBUT	
50	VIEW FROM THE HOUSE (MCA 42200)	Kim Carnes	46	25



**ALABAMA STARS SHINE**—ASCAP recently held a cocktail reception before the Alabama Hall of Fame Awards in Birmingham, Ala. at the Boutwell Auditorium. Pictured (from left) are: William Lee Golden, Styx's Tommy Shaw, the Commodores' William King, Alabama's Gov. Guy Hunt, the Commodores' Walter Orange, J.D. Nichols and Milan Williams, and ASCAP's John Briggs.

**CASH BOX CHARTS**

**COUNTRY SINGLES**

The grey shading represents a bullet, indicating strong upward movement



#1 Single: Tanya Tucker



#1 Debut: The Judds #58

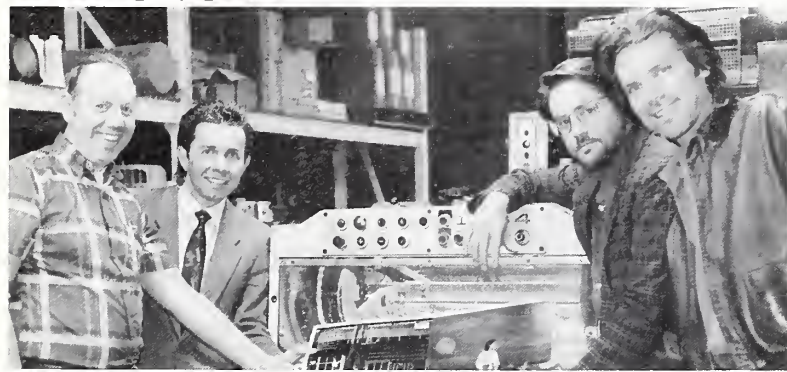


To Watch: Highway 101 #44

			Total Weeks Last Week ▼
<b>1</b>	<b>HIGHWAY ROBBERY</b> (Capitol B-44271)	<b>Tanya Tucker</b>	<b>6 14</b>
2	I SANG DIXIE (Warner Bros./Reprise 7-27715)	Dwight Yoakam	2 16
3	LIFE AS WE KNEW IT (Mercury 872 082-7)	Kathy Mattea	4 16
4	I STILL BELIEVE IN YOU (MCA/Curb 53454)	Desert Rose Band	7 13
5	TIL YOU CRY (RCA 8798-7)	Eddy Raven	9 12
6	HONEY I DARE YOU (Warner Bros. 7-27691)	Southern Pacific	11 12
7	I JUST CALLED TO SAY GOODBYE AGAIN (Mercury 872 046-7)	Larry Boone	8 14
8	DON'T YOU EVER GET TIRED(OF HURTING ME) (RCA 8746-7)	Ronnie Milsap	12 10
9	DON'T WASTE IT ON THE BLUES (Warner Bros. 7-27692)	Gene Watson	10 15
10	BIG WHEELS IN THE MOONLIGHT(Capitol B-44267)	Dan Seals	1 15
11	BRIDGES AND WALLS (MCA 53460)	Oak Ridge Boys	13 13
12	I WISH I WAS STILL IN YOUR DREAMS (MCA 53456)	Conway Twitty	14 14
13	FROM A JACK TO A KING (Columbia 38-08529)	Ricky Van Shelton	18 6
14	NEW FOOL AT AN OLD GAME (MCA 53473)	Reba McEntire	16 10
15	COME AS YOU WERE (Capitol B-44273)	T. Graham Brown	19 12
16	I FEEL FINE (Columbia 38-08504)	Sweethearts of the Rodeo	17 13
17	HEARTBREAK HILL (Reprise 7-27635)	Emmylou Harris	21 10
18	I'M A ONE WOMAN MAN (Epic 34-08509)	George Jones	20 12
19	BABY'S GOTTEN GOOD AT GOODBYE (MCA 53486)	George Strait	23 6
20	DOWN THAT ROAD TONIGHT (Warner Bros. 7-27679)	Nitty Gritty Dirt Band	22 9
21	FROM THE WORD GO (Warner Bros. 7-27668)	Michael Martin Murphey	24 10
22	I'M NO STRANGER TO THE RAIN (RCA 8797-7)	Kelth Whitley	26 6
23	WHAT I'D SAY (RCA 8717-7)	Earl Thomas Conley	3 16
24	BIG LOVE (MCA/Curb 53478)	Bellamy Brothers	27 9
25	SONG OF THE SOUTH (RCA 8744-7)	Alabama	5 14
26	WHO YOU GONNA BLAME IT ON THIS TIME (Columbia 38-08528)	Vern Gosdin	29 6
27	WHICH WAY DO I GO (NOW THAT I'M GONE)(MCA 53476)	Waylon Jennings	31 9
28	TRAINWRECK OF EMOTION (RCA 8638-7)	Lorrie Morgan	32 10
29	OLD COYOTE TOWN (Capitol B-44274)	Don Williams	33 6
30	THERE'S A TEAR IN MY BEER (Warner Bros./Curb 7-27584)	Hank Williams Jr. (Duet With Hank Willimas Sr.)	43 4
31	HIT THE GROUND RUNNIN' (16th Avenue B-70424)	John Conlee	34 6
32	FAIR SHAKE (RCA 8795-7)	Foster & Lloyd	36 5
33	THE CHURCH ON CUMBERLAND ROAD (Columbia 38-68550)	Shenandoah	37 4
34	TELL IT LIKE IT IS (Atlantic America 7-99242)	Billy Joe Royal	41 3
35	THE HEART (Universal UVL53487)	Lacy J. Dalton	44 5
36	I'LL BE LOVIN' YOU (MCA 53475)	Lee Greenwood	40 5
37	(IT'S ALWAYS GONNA BE) SOMEDAY (MTM B-72116)	Holly Dunn	15 17
38	DON'T TOSS US AWAY (MCA 53477)	Patty Loveless	47 4
39	(HERE COMES) THAT OLD FAMILIAR FEELING (True TU-95)	Lisa Childress	42 7
40	MORE THAN ENOUGH (MCA 53493)	Glen Campbell	45 5
41	SHE DESERVES YOU (RCA 8796-7)	Baillie & The Boys	50 4
42	GRANDMA'S OLD WOOD STOVE (Airborne ABS10013)	The Sanders	46 5
43	HEY BOBBY (RCA 8865-7)	K.T. Oslin	52 3
<b>44</b>	<b>SETTING ME UP</b> (Warner Bros. 7-27581)	<b>Highway 101</b>	<b>55 3</b>
45	TWILIGHT TIME (Columbia 38-08541)	Willie Nelson	48 5
46	COWBOY HAT IN DALLAS (Epic 34-68542)	Charlie Daniels Band	49 5
47	ONLY THE STRONG SURVIVE (Anoka AR-225)	Darrell Holt	53 4
48	MY TRAIN OF THOUGHT (Capitol B-44276)	Barbara Mandrell	57 3
49	HERE'S TO YOU (Step One SOR397)	Faron Young	56 5
50	BURNIN' A HOLE IN MY HEART (MCA 53435)	Skip Ewing	25 17
51	YOU STILL DO (Columbia 38-08119)	T.G. Sheppard	30 13

			Total Weeks Last Week ▼
52	YOU GOT IT (Virgin 7-99245)	Roy Orbison	63 2
53	WALK THAT WAY (Capitol B-44303)	Mel McDaniel	61 3
54	SHE REMINDED ME OF YOU (Airborne ABS 10008)	Mickey Gilley	28 18
55	TENNESSEE NIGHTS (Warner Bros. 7-27682)	Crystal Gayle	38 6
56	A-11 (Capitol 8-44295)	Buck Owens	58 4
57	I NEED SOMEBODY BAD (Evergreen EV 1083)	Narvel Felts	59 10
<b>58</b>	<b>YOUNG LOVE</b> (Curb/RCA 8820-7)	<b>The Judds</b>	<b>DEBUT</b>
59	MOON PRETTY MOON (Mercury 872 604-7)	The Statler Brothers	67 2
60	NO CHANCE TO DANCE (Capitol B-44325)	Johnny Rodriguez	70 2
61	LOVE WILL (Warner Bros. 7-27575)	The Forester Sisters	71 2
62	BIG DREAMS IN A SMALL TOWN (RCA 8816-7)	Restless Heart	DEBUT
63	NEVER TOO OLD TO ROCK 'N' ROLL(Curb 10521)	Ronnie McDowell (with Jerry Lee Lewis)	39 9
64	YOU BABE (Epic 34-08111)	Merle Haggard	35 15
65	AFTER ALL THIS TIME (Columbia 38-68585)	Rodney Crowell	DEBUT
66	LOWER ON THE HOG (MCA 53485)	John Anderson	75 2
67	THIS OLD HOUSE (Atlantic 7-88966)	Crosby, Stills, Nash & Young	DEBUT
68	OLD PAIR OF SHOES (Capitol B-44332)	Sawyer Brown	DEBUT
69	CAN WE TALK (Happy Man HM819)	Chris and Lenny	73 5
70	DEEPER THAN THE HOLLER (Warner Bros. 7-27689)	Randy Travis	51 15
71	TAKE TIME (Master MR 010)	Dawn Schutt	79 3
72	WHEN SHE HOLDS ME (Universal UVL53501)	Larry Gatlin & the Gatlin Brothers	DEBUT
73	STAY NOVEMBER (Warner Bros. 7-17647)	Kevin Welch	DEBUT
74	LOVE IN MOTION (Wolf Dog WDI 21-5)	Ross Lewis	78 4
75	I'M GOING BACK DOWN TO DALLAS AGAIN (Door Knob DK 88-317)	Richie Valin	76 4
76	TELL ME ANOTHER ONE (Evergreen EV 1082)	Teresa Layne Moody	83 2
77	GET OUT OF MY WAY (Prairie Dust PD-88112)	Burbank Station	82 3
78	DIFFERENT SITUATIONS (CMI 1988-8-A)	Mack Abernathy	81 4
79	YOU'VE MADE UP FOR EVERYTHING (Hummingbird Of Clover MC-108)	Morgan Ruppe	80 3
80	WHAT A WONDERFUL WORLD (Hallmark HR7-0001)	Roy Clark	DEBUT
81	SEEMS LIKE ONLY YESTERDAY (Stop Hunger SHR-1101)	Patty Glenn	86 3
82	BLUE MOON (BGM 103088)	Easy Money	85 3
83	ONE OF THESE DAYS (Cannery CA 00900)	Bill Nunley	87 2
84	LAST CALL FOR LOVE (Li'l Bill LB-113)	Pat Minter	88 3
85	SHE'S A DEVIL IN THE DARK (A.M.I. A.M.I.1954AA)	Rich Chaney	DEBUT
86	MORE THAN A MEMORY (G.M. 209)	Rick Thompson	89 4
87	TEN TINY FINGERS, TEN TINY TOES (Echo U-23227)	Keli Dawn	90 2
88	MY ROSE IS BLUE (K-ARK K-1046)	Don LaMaster	92 2
89	LEARN HOW TO SAY GOODBYE (Venture NR 17769-1)	The Prisoner	DEBUT
90	ALL THE REASONS WHY (Warner Bros. 7-27735)	Highway 101	54 18
91	MAKE SOMETIME FOR US (Killer K-1016)	Judy Morgan	DEBUT
92	ALWAYS AND FOREVER (Earth Tones UR 17809)	Billy Joe Reeves	DEBUT
93	FAIRY TALES (Master MR-09)	Don McKinnon	DEBUT
94	HEY HEART (Capitol B-44294)	Dean Dillon	62 9
95	EARLY IN THE MORNING AND LATE AT NIGHT (Warner Bros./Curb 7-27722)	Hank Williams, Jr.	64 16
96	SINCERELY (Warner Bros. 7027686)	The Forester Sisters	60 16
97	TELL IT LIKE IT IS (Evergreen EV-1088)	Sammy Sadler	65 9
98	YOU ONLY LOVE ME WHEN I'M LEAVIN' (Golden Trumpet GT-103)	Ellen Lee Miller	66 9
99	PHOTOGRAPHIC MEMORY (BGM 70188)	Billy Mata	69 6
100	JUST ANOTHER NOTCH IN YOUR GUN (Valley Road VR 101)	Faye Dudley	77 4

# COUNTRY MUSIC



**RCA artist J.C. Crowley stands by as his debut LP *Beneath the Texas Moon* rolls off the printing press. With the first printed copy in hand, RCA executives began celebrating. The jacket was printed at Modern Album in Nashville. Pictured (from left) are: Plant Manager of Modern Album Ray Minnich, RCA's Sr. VP/Gen. Mgr. Joe Galante, RCA's VP/Product Development Randy Goodman and Crowley.**



**STRAIT TO DALLAS—MCA Records/Nashville hosted a listening party for the new George Strait LP *Beyond the Blue Neon*, in Dallas just prior to the record's early February release. The evening began with a Texas-style barbeque and a screening of Strait's new video for the album's smash single, "Baby's Gotten Good at Goodbye". Then, as the new album played, Strait met and visited with the over 300 industry fans that were in attendance. Pictured (from left) are: Western Merchandisers' Video Buyer Drake Colley, Western Merchandisers' Hot Product Buyer Ken Graham, Strait, Western Merchandisers' VP/Purchasing Steve Marmaduke and Western Merchandisers' One Stop Mgr. Charlie Lee.**



**BMI HONORS FORMER BYRDS MEMBER—Chris Hillman, former founding member of the Byrds and current leader of the country rock band, Desert Rose, was honored recently by BMI for 21 years of outstanding songwriting, including three consecutive number one hits for Desert Rose. A fourth single, "I Still Believe in You", from their second MCA/Curb LP *Running*, is at #4 with a bullet on the Cash Box Top 100 Country Chart. Pictured (from left) are: Curb's Country Mgr. Dick Whitehouse, BMI's Sr. Dir. Writer/Publisher Relations Page Sober, songwriter Steve Hill, the Desert Rose Band's Chris Hillman, BMI VP/West Coast Rick Riccobono and Curb President Mike Curb. (Photo by Lester Cohen)**

## ■ COUNTRY HOT CUTS

1. RICKY VAN SHELTON • "Hole in my Pocket" • *Loving Proof* (Columbia)
2. RESTLESS HEART • "Jenny Come Back" • *Big Dreams In A Small Town* (RCA)
3. ALABAMA • "Southern Star" • *Southern Star* (RCA)
4. THE BELLAMY BROTHERS • "Andy Griffith Show" • *Rebels Without A Clue* (MCA/Curb)
5. BUCK OWENS (Duet with DWIGHT YOAKAM) • "Under Your Spell Again" • *Hot Dog* (Capitol)
6. GENE WATSON • "The Jukebox Played Along" • *Back In The Fire* (Warner Bros.)
7. GEORGE STRAIT • "Beyond the Blue Neon" • *Beyond The Blue Neon* (MCA)
8. ALABAMA • "She Can" • *Southern Star* (RCA)
9. SHENANDOAH • "Sunday in the South" • *The Road Not Taken* (Columbia)
10. SHENANDOAH • "Hard Country" • *The Road Not Taken* (Columbia)

## NASHVILLE NOTE-ABLES

# VIDEOS OFFERING EXPOSURE TO INDIE ARTISTS

Independent country artists are utilizing music videos as an effective alternative in promoting and developing their careers, according to industry experts.

Those involved in the rapidly growing field of country videos agree that the key to a successful independent clip most often lies in the video's production values.

"We're seeing more high-quality independent videos than ever before," said Stan Hitchcock, senior vice-president of Country Music Television, a nationwide cable network which specializes in the programming of country music videos. "Just one year ago we were receiving numerous videos that simply wouldn't be considered because of production values, but we're now getting fewer of those and more from independents that are of good quality."

Hitchcock said "quality cannot be overemphasized" for independent videos. "The thing they (independents) have to keep in mind is that they must be competitive with the major labels," he remarked. "Everyone competes on the same level, whether you're an established major label act or a relatively unknown independent just starting out."

Joe Hostettler, producer/director of The Nashville Network's "Video Country" and "Country Clips" programs, likewise said quality "should be the first and foremost consideration" for an independent artist. "If the quality isn't there, a video can just complicate the problems an independent artist is already facing," Hostettler said. "I've always felt the toughest thing in the world is for an unknown singer to get up and sing an unknown song, so a video really has to capture attention in a positive way to be effective."

Michael Reinert, who as director of business affairs for Rowe International is responsible for placing clips in more than 1,500 video jukeboxes nationwide, said he feels independent artists find the greatest benefit in creating an awareness for themselves and their records. "The perfect example would be Robin Lee," he said. "When she was to move to a major label (Atlantic America), as a programmer I was already aware of her by virtue of the independent clip."

Two independent artists currently attracting national attention with new videos are Anoka Records artist Darrell Holt with "Only The Strong Survive" and Wof Dog International recording artist Ross Lewis with "Love In Motion". Videos also played a key role in recent career breakthroughs by Evergreen Records vocalist Lynne Tyndall and True Records newcomer Frank Burgess.

Reinert pointed to Burgess as a prime example of how effective a video can be at introducing a new artist. "Many of our locations are in regions that aren't exactly hotbeds of country music activity," he said. "If it wasn't for the video, many markets wouldn't be aware of who Frank Burgess is, and he obviously is a talented artist with a good product."

Hostettler said he believes music videos offer "exposure that an independent artist really can't do without in this day and age."

"In our case, we have the capability to be seen in 41 or 42 million homes, with an average of three viewers per home," he added. "Obviously, it would take an artist an enormous amount of dates and times to equal that by making concert or promotional appearances in person."

In addition to offering the potential for national exposure — rare for an independent artist — videos aired by local and regional outlets can also offer big advantages to independent artists.

"I believe videos offer probably the greatest showcase for independent artists," Hitchcock said. "Independent artists are finding it more and more difficult to get radio play, but if the clip is well made, there are all kinds of opportunities for independent videos."

Jeff Walker of Aristo Video Promotions, which promotes and tracks videos nationwide, noted that in addition to television and video jukeboxes, videos are now being aired in nightclubs and record stores, and often in conjunction with radio station remotes, most of which remain open to independent artists. More and more colleges are also adding country videos to their on-campus programming, he added.

While Walker agreed with the assessments of Hostettler and Hitchcock, he cautioned that videos "should be a part of an overall artist development plan."

## RICK THOMPSON

SENDS HIS THANKS TO CASH BOX RADIO FOR ALL THE AIRPLAY AND CHART POSITION OF  
" **MORE THAN A MEMORY** "

Written by Mack Barton  
on  
G.M. RECORDS

**TNT DISTRIBUTING and PROMOTION**

801 North 16th st.  
Nashville, TN 37206  
Phone: (615) 228-2833 or 227-3602

THANKS, TO CASH BOX RADIO REPORTERS, FOR PLAYING MY NEWLY CHARTED SINGLE

" **ONE OF THESE DAYS** "

from the album I'LL KNOW THE GOOD TIMES

## BILL NUNLEY



11 MUSIC SQUARE EAST • NASHVILLE, TN. 37203

National Promotion by: **CHUCK DIXON** and **ROBERT GENTRY**

## PAT MINTER

EXPRESSES HIS THANKS TO ALL CASH BOX RADIO REPORTERS FOR HIS FIRST CHART SINGLE

" **LAST CALL FOR LOVE** "

Written by Pat Minter and James Ross  
on  
L'I BILL RECORDS

**TNT DISTRIBUTING and PROMOTION**

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Nashville, TN 37206  
Phone: (615) 228-2833 or 227-3602

## TERESA LAYNE MOODY

Debuts at #83 (Bullet)  
on the Top 100 Chart with

" **TELL ME ANOTHER ONE** "

on

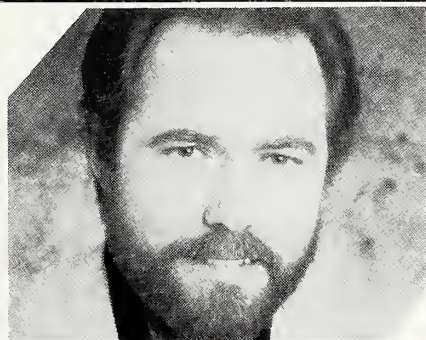


1021 16th AVE. South  
Nashville, TN 37212  
Phone (615) 327-3213



TERESA LAYNE MOODY

CASH BOX PROMOTION BY **CHUCK DIXON**



" **SHE'S A DEVIL IN THE DARK** "

THE HOT NEW SINGLE  
AND VIDEO FROM

**Rich Chaney**

FROM HIS 5 STAR  
RATED ALBUM

" **MY HEART PLAYED OUT** "

**A.M.I.**  
RECORDS

ARISTO PUBLICITY  
(615) 269-7071

NATIONAL PROMOTION  
CHUCK DIXON  
(615) 254-4900



**PATTY GLENN**

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

**ARTIST: PATTY GLENN**

**TITLE: SEEMS LIKE ONLY YESTERDAY**

(written by Patty Glenn)

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

**Produced by:** Robert Metzgar for Capitol Mgt.

**Recorded:** Music Mill & Nashville Teleproductions

**Strings:** Steve Mauldin & "A" Strings

**Label:** Stop Hunger Records

**Distribution by:** Capitol Advertisement & Management

1300 Division Street

Nashville, TN 37203

615 • 242 • 4722

# COUNTRY MUSIC

## ALBUM RELEASES



□ **GEORGE STRAIT** • *Beyond the Blue Neon* (MCA)

Strait's Texas swing style emanates richly throughout his latest effort for MCA Records. And why shouldn't it? He's the '80s version of Bob Wills, complete with wide-brimmed cowboy hat and homespun attitude. With his charming and ever-so-honest disposition, Strait works through the problems of loving (and losing) a woman. The best cuts, such as "Ace in the Hole", "Angel, Angelina" and the title cut, include a hard-to-beat horn section that serves to liven the pace tremendously.

The first single release, "Baby's Gotten Good at Goodbye" is perched at #19 with a bullet on the Top 100. The she's-done-me-wrong-so-I'm-drinkin' songs, like "Too Much of Too Little" and "Overnight Success", achingly show a man's feelings in such a situation. A superb effort overall, and one that should add yet another feather to Strait's hat.



□ **LACY J. DALTON** • *Survivor* (Universal)

With Universal's first LP release, Dalton truly does emerge as one who will not accept defeat. Each song widens the breadth of how to solve the problems faced by the everyday person. With a new label affiliation and a Valentine's Day marriage, Dalton seems to have overcome her own personal obstacles, resulting in a strong, self-confident recording effort. Her first single, "The Heart" is at #35 with a bullet on the Top 100. Other songs about the search for success include "A Diamond All

the Time", "Walking Wounded" and "Hard Luck Ace". Her rendition of Guy Clark's "Old Friends" and Paul Simon's "Still Crazy After All These Years" recall the folk vision that was her first love. An uplifting musical statement from a woman who is, indeed, a survivor.

## SINGLE RELEASES

### ■ OUT OF THE BOX

□ **THE JUDDS** • "Young Love" (Curb/RCA)

The Judds escort listeners through the lives of two young small town lovers, from their first date, through marriage and finally child rearing. It's a simple vignette with a heartfelt message that's backed by finely woven guitar and piano rides. Wynonna and Naomi's harmonies make it all come together in this simple tribute to virtuous love.



### ■ COUNTRY FEATURE PICKS

□ **RESTLESS HEART** • "Big Dreams in a Small Town" (RCA)

Restless Heart's title cut from their latest RCA album proves to be a catchy country rock tune. It's about breaking out of the small town drudgery that can seem never-ending to a young man. A bit over-synthesized, (and with a heavy hand on the guitar ride), Restless Heart

continues to straddle the barrier between rock and country with traditional lyrics and contemporary melodies.

□ **STEVE WARINER** • "Where Did I Go Wrong" (MCA)

Without knowing that competition was lurking around his girl, Wariner loses the battle totally unaware that a war was being waged. Good feel on the guitar rhythms and Wariner's lush vocals combine to make this tune a potential chart topper

□ **SKIP EWING** • "The Gospel According to Luke" (MCA)

An inspiring musical portrait of a street bum with a big heart, this tune weaves its story with impressive imagery. Co-written by Ewing and noted tunesmith Don Sampson, this is a true country gut-wrencher, destined to build Ewing's popularity base even firmer.

□ **RODNEY CROWELL** • "After All This Time" (Columbia)

Crowell first started writing this ballad back in 1977 while still living in California. He rediscovered the tune after his move to Nashville and put the finishing touches on it then. A touching song dealing with an undying love for a woman who's left him.

### ■ PROGRAMMERS PICK

□ **RESTLESS HEART** • *Big Dreams In A Small Town* • RCA (8816-7)

Restless Heart's Big Dream has paid off in a big way! Their last release topped the charts and this one has a shot at #1 as well. They debuted this week at #62 with a bullet on the top 100. Stations keeping the group's dream alive include: KZOC, WJLM, WMMK, KYKZ, WRIX, WAGI, WASP, and KOLY.

### ■ RAPPIN' WITH THE WRITERS:

#### JOE HENDERSON

Many of you knew Joe Henderson as the director of operations for *Cash Box*/Nashville. We'd now like to introduce you to Joe Henderson, the songwriter! Since leaving *Cash Box* earlier this month, Joe has been concentrating heavily on developing his songwriting career.

Joe moved to Nashville in 1984 at the urging of his wife, Faye, who believed along with him that a songwriting career could be had in Nashville. Once here, Joe hooked up with longtime friend and co-writer, Dan Mitchell, and soon his first chart song was written, "Makin' Love To Dixie". It was first recorded by the Younger Brothers. Four years later, Heartland re-recorded the tune and took it to #38 on the Top 100.

Joe also likes to write songs of a more comical nature. "For the last few years I've seen comedy go by the wayside. The few country comics left are getting close to retirement. When we get to the point that we can't laugh at ourselves, we're in trouble. It seems like all the country artists today want to be taken so seriously."

But Joe's out to change all that. His newest release, (which he wrote and sang), "Lyle Lovett's Hair", spoofs Lyle's trademark large hairdo. "It's something that everyone talks about, so why not just come right out and say it?" Joe is truly a Lyle Lovett fan.

There are several things Joe has learned about songwriting since moving here. "First, you must have patience", he said, "and second you must have your finger on the pulse of the record industry."

"There are so many directions in country music now. In a way it's easier because so many styles are accepted on the radio. But it's also difficult because it's harder for artists to decide on a style."

"But most of all, I've learned that if you want to be a songwriter, you must do it full time. If you're out there everyday, pitching your songs, you'll have a better chance at succeeding."

To that we only add our sincerest wishes for your success, Joe. As your high school English teacher told you long ago, you *do* have a gift. So with our fondest regards, we send you out, (along with tons of other song pitchers!), to knock on the doors of Music Row. You've definitely got the goods to make it. Good luck!

**Cecilia Walker**

### CREDITS

"Makin' Love To Dixie"...Heartland/the Younger Brothers

"Houston Heartache"...Mason Dixon

"Leave Me Satisfied"...Tiny Tim

"Louisiana Love"...Jimmy C. Newman

"The NASCAR Race"...Joe Henderson

# CASH BOX COUNTRY INDIE SINGLES

1	THAT OLD FAMILIAR FEELING (True)	Lisa Childress	1	9
2	ONLY THE STRONG SURVIVE (Anoka)	Darrell Holt	2	4
3	HERE'S TO YOU (Step One)	Faron Young	3	6
4	I NEED SOMEBODY BAD (Evergreen)	Narvel Felts	4	10
5	CAN WE TALK (Happy Man)	Chris and Lenny	8	5
6	TAKE TIME (Master)	Dawn Schutt	12	3
7	LOVE IN MOTION (Wolf Dog)	Ross Lewis	11	5
8	I'M GOING BACK DOWN TO DALLAS AGAIN (Door Knob)	Richie Balin	9	4
9	TELL ME ANOTHER ONE (Evergreen)	Teresa Layne Moody	16	2
10	GET OUT OF MY WAY (Prairie Dust)	Burbank Station	15	3
11	YOU'VE MADE UP FOR EVERYTHING (Hummingbird of Clover)	Morgan Ruppe	13	3
12	DIFFERENT SITUATIONS (CMI)	Mack Abernathy	14	4
13	WHAT A WONDERFUL WORLD (Hallmark)	Roy Clark	DEBUT	
14	SEEMS LIKE ONLY YESTERDAY (Stop Hunger)	Patty Glenn	19	3
15	BLUE MOON (BGM)	Easy Money	18	4
16	ONE OF THESE DAYS (Cannery)	Bill Nunley	20	2
17	LAST CALL FOR LOVE (Li'l Bill)	Pat Minter	21	4
18	SHE'S A DEVIL IN THE DARK (A.M.I.)	Rich Chaney	DEBUT	
19	MORE THAN A MEMORY (G.M.)	Rick Thompson	22	5
20	TEN TINY FINGERS, TEN TINY TOES (Echo)	Keli Dawn	23	4
21	MY ROSE IS BLUE (K-ARK)	Don LaMaster	DEBUT	
22	LEARN HOW TO SAY GOODBYE (Venture)	The Prisoner	DEBUT	
23	MAKE SOMETIME FOR US (Killer)	Judy Morgan	DEBUT	
24	ALWAYS AND FOREVER (Earth Tones)	Billy Joe Reeves	DEBUT	
25	FAIRY TALES (Master)	Don McKinnon	DEBUT	

26	TELL IT LIKE IT IS (Evergreen)	Sammy Sadler	5	10
27	YOU ONLY LOVE ME WHEN I'M LEAVIN' (Golden Trumpet)	Ellen Lee Miller	6	9
28	PHOTOGRAPHIC MEMORY (BGM)	Billy Mata	7	9
29	JUST ANOTHER NOTCH IN YOUR GUN (Valley Road)	Faye Dudley	10	5
30	APPLE OF MY EYE (Gold Rose)	Don Nutt	24	5
31	GOODBYE LONESOME, HELLO BABY DOLL (Hightone)	The Lonesome Strangers	29	3
32	TREAT ME LIKE YOUR WOMAN (Gold Rose)	Gaylene Ward	34	3
33	MARIA (Top's)	Dale Tuttle	36	3
34	THE SAME OLD ME (Polaris)	Jack Scales	30	2
35	DON'T BE SURPRISED IF YOU GET IT (Door Knob)	Debbie Rich	37	2
36	LEFT OVER LOVING (Music City, USA)	Patty Richards	35	2
37	A ROSE IN A BIBLE (ALH)	Tony Pritchett and Debbie Anderson	32	2
38	FIDDLE TEXAS STYLE (Golden Eagle)	Cindi Cain	17	4
39	THOSE PRECIOUS MEMORIES (GBS)	Karen Donovan	39	3
40	LET YOUR LOVE TAKE HOLD OF ME (Door Knob)	Marilyn Ortlieb	DEBUT	
41	I REMEMBER (Door Knob)	Rick Anthony	42	3
42	YOU KNOW THE WAY TO GET TO ME (Gallery II)	Juanita Rose	46	2
43	DEAR DADDY (PBC)	Kim Klein	47	2
44	I FELL IN LOVE UP TO MY HEART (Rose King)	Ron Roberts	26	9
45	OPEN FOR SUGGESTIONS (Door Knob)	Perry LaPointe	DEBUT	
46	TWO HEARTS (Door Knob)	Jon Washington	27	9
47	THERE'S A POSSIBILITY (GBS)	Pamela Weeks	43	2
48	RAMBLIN' MAN (Duck Tape)	Ernie Welch	33	9
49	LONESTAR LONESOME (Player)	Terry Stafford	38	6
50	HOMELESS PEOPLE (Southern Tracks)	Bertie Higgins	48	5

## COUNTRY INDIES

### INDIE SPOTLIGHT



#### HEARTLAND • "Keep The Faith" (Tra-Star)

With gospel-inspired enthusiasm, Heartland urges the girl in question here to hang on while her man is out traveling. A definite anthem for all musicians' wives who struggle to keep the home fires burning. The *a cappella* chorus near the end rises to a stunning crescendo, making this tune an elevated acknowledgment of love.

### INDIE FEATURE PICKS

#### ROY CLARK • "What a Wonderful World" (Hallmark)

A simmering instrumental guaranteed to wash away life's blues momentarily, this tune also showcases Clark's world-reknown guitar playing. Well-paced and wonderfully performed — it's a must-add for all country formats.

#### JUSTIN WRIGHT • "Hank and Lefty" (Bear)

On the newly managed Bear Records, Wright sings a tune that's aching for traditional country airplay. It's songs like this that have helped to keep the memory of Hank, Sr.'s and Lefty's styles alive and well in country music.

#### BRIAN O'NEILL • "You're the Softest Rock (I've Ever Leaned on)" (Sing Me)

With dramatic balladeer style, O'Neill asserts his love for a woman, who's strong in a feminine sort of way. Suited for more mature country listening audiences.

#### MARK MOSELEY & MARIE LESTER • "A Little Old Fashioned Love" (Mosrite)

Mark's a former Buck Owens Buckaroo and Marie is a Liverpool native. Together their evenly-matched vocal talents mesh to make a tune for star-crossed lovers. A bit mushy in places, but overall, well done.

### RIISING STARS

#### ROSS LEWIS

Born in Oxford, Miss. and raised in nearby Canton, Ross Lewis knew early on that his calling was music. "I had an old Roy Rogers guitar when I was about nine or ten" said the Wolf Dog International artist. "I used to sing some of the older songs and as I grew up, I put a band together and we'd sing at parties and proms." Some of his favorite artists growing up included Faron Young and Ray Price and Hank Williams, Sr.

Lewis has the distinction of being the first artist signed to Wolf Dog Intl., a label that lives up to its "international" title with offices based in Zurich, Switzerland and stateside offices in Atlanta. He met the man who signed him, Michel Eggerschwiler, through family contacts (his wife is Italian) and proceeded to break new ground for Wolf Dog Intl. through his recent charted releases "Hold Your Fire" and "Love In Motion".

"I'd always done a lot of club work" said Lewis, "and this is my first serious venture into recording." Not bad results at all for a newcomer! His latest video for "Love in Motion" which was produced by Scene Three, is receiving air time on "Country Clips" a show on the Nashville Network, as well as Country Music Television.

He's also excited about bring his music to European audiences. "It used to be, years ago, that it (country music) was kind of a cult thing. Now it's not so much a cult thing...people *really* like it! The types of things I'm cutting are well-accepted there." Wolf Dog Intl. representatives recently visited the MIDEM convention in Cannes, France to present Lewis to the international talent buyers, and, as Lewis said, he was "received really well there."

With an album to be released soon and a tour of Europe and Japan planned, Lewis is busy 'making the rounds'. He will also have a suite at the Country Radio Seminar, to be held here in Nashville March 1-4, and hopes to become "familiar with all the radio people" who have been supportive of his efforts so far.

With world-wide connections, undeniable talent and a great deal of zeal, Lewis is ready to make an strong impact on the country music industry. He terms his style as one that's aimed to a MOR-type listening audiences. "There's been periods in my life when I'd venture off and do nothing but pop. Then I'd come back and do country. I don't like to be 'classified' in one form or another. I leave the classifications to other people." And it seems to us that Ross Lewis is in a class all his own — *first class* that is!

**Cecilia Walker**



# COIN MACHINE

## AROUND THE ROUTE

In just a couple of days (23) ACME '89 will be opening at Bally's in Reno with a record number of exhibits and an educational program that's tailor-made for operators. The show's sponsors are expecting a big turnout of traders, and anticipate that this year's gathering will be their most successful convention to date. And you know something, based on the enthusiasm that's been coming from all levels of the industry over these past many weeks, they're right on target!

Rowe veepee **Joel Friedman** called us just prior to his departure for Reno to advise that Rowe will be introducing two new products at ACME, "which created a sensation" when they were revealed at the ATE in London. In addition, Rowe will be announcing another major c.d. promotional tie-in with the record labels, at this convention. And by the way, Joel also noted that Rowe was singled out at the ATE for the best jukebox of the year award!

Williams' marketing chief **Roger Sharpe** items that the factory is currently riding high with its *Jokerz!* pin and *Narc* video game, which are both racking up beautiful earnings! These two winners, along with the red hot *Top Dawg* shuffle alley will make up the Williams lineup at ACME '89.

Among the social activities on tap at ACME will be a pre-opening reception on Wednesday, in the **Atari** hospitality suite at Bally's, from 4 pm until 8 pm... **Taito America** will serve cocktails and hors d'oeuvres in their hospitality suite at Bally's on Friday, from 5 pm until 8 pm... **Valley Recreation Products** invited their domestic distributors to a Q.P. (Quality Person) cocktail party in their hospitality suite at Bally's, on Wednesday evening, during which they will spotlight the Q.P. (Quality Product) program they are about to launch! Needless to say, these are only a few of the many social events that will be taking place, so there'll be more than enough going on to keep showgoers occupied during the daytime and after hours as well—plus the built-in appeal of everything else Bally's in Reno has to offer!

Exidy's marketing director **Virginia Kauffman** asked us to be sure to extend an invitation to everyone to stop by the Exidy exhibit where *Showdown* will be the main attraction. "With *Showdown*, Exidy has achieved what others have attempted to do," said Virg, "namely, to make a 100% legal poker game, for amusement, that has widespread appeal to players of all ages, has captivated the female audience, and is at home in a variety of locations including malls, taverns, bowling alleys, family arcades; it's a fun game and it's doing big business for us." The new counter top version will be introduced at ACME '89.

In the coin-op industry, you tend to measure a trade convention by what it has to offer in the way of new equipment, since this is what it takes to attract the operator community. Another factor is the locale, or convention site. Timing is another consideration. And you've got to come up with a seminar program that is pertinent and productive. ACME '89 seems to have everything in tact to justify the operator's trip to Reno. Some of the pieces being showcased have already been seen by distributors who attended the ATE convention in London; but will be grand new to operators: and there are those factories who have earmarked ACME '89 for the introduction of new equipment for the spring buying season. So this convention has plenty to offer!

### Camille Compasio

## SUNSOFT APPOINTS ATHERTON

CHICAGO—Joe Robbins, president of Sunsoft, a division of Sun Corporation of America, announced the appointment of Wendy Atherton as sales coordinator for Sunsoft's Coin-Operated Division.

In addition to her new responsibilities, Ms. Atherton will continue to be in charge of Sunsoft's Consumer Division. Robbins also advised that Sunsoft is currently shipping samples of Platoon, the "only VS-UNI system kit shown" at the AMOA convention. "The reception by operators and distributors has been excellent," he said, adding that the company will soon be introducing a standard kit game.



## HOPES AND FEARS IN '89

BY DOC ENGLISH

The dirt has settled thickly on 1988, and operators face 1989 with questions on their mind. We offer no pie charts or bar graphs to illustrate their concerns, and nowhere within a ten mile radius is there a percent sign.

Many street and arcade operators report that after a robust start in '88, collections closed sluggishly at year end. Are sagging profits a trend or an anomaly? No one seems to know the cause, but everyone has an opinion: the games have a shorter life span because of repetitious themes; everyone spent their money on Christmas presents, not video games; the kids are staying home playing their Nintendos, Ataris and Segas.

What is the cure for the lethargy? Some operators believe that the next release of new equipment will revitalize collections, especially if the new is new and not just a rehash! One more karate, one more Rambo-saves-the-galaxy, one more punch-kick-jump, and operators may burst into uncontrollable tears. Everyone is begging the manufacturers to venture into uncharted waters for a change, to attempt the road not taken—but will they? The ACME show should be an indicator. Some positive rumblings—Atari's Tetris, Atari's Hard Drivin', Leland's Super Off Road, Sega's Turbo Outrun, Taito's Operation Thunderbolt. Will there be magic, or will there be moaning? Don't touch that dial!

Operators are not only wondering about the earning power of equip-

ment, but they're wondering about its cost as well. Will 1989 prices rocket to Mars? Operators are flexible. If a game earns well, they have few qualms about paying a little extra. If it is a high priced mediocrity, they wince and wonder why so much, or exclaim, "it should have been a k-it!" The old R.O.I. syndrome—collections justify price.

Right now, costs seem out of control. Pinballs have punctured the price envelope, the low end on a dedicated video is usually \$2500—on the high end you could feed a family of four linebackers, and Ninja Gaiden has propelled kits into the high rent district. Remember when kits were \$795, and not a down payment on a car? If prices become indigestible, the operator may play the notorious waiting game—wait for closeouts and reductions—ant that tactic disrupts the normal flow of production and sales, and diminishes the value of equipment. A wise manufacturer will calculate his price to fit the marketplace and not solely to balloon his bank account.

How will parallels affect prices and equipment in '89? Frankly, who can say? To many operators, parallels are a non-issue. Look at the collection reports topped by Team Quarterback, Cyberball, Narc, Power Drift, Final Lap, Chase H.Q., cranes, all immune from the parallel controversy. Have parallels forced the manufacturers to offer more kits? So far no, but that is

## INDUSTRY CALENDAR 1989

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

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

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

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

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

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

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

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

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

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

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

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

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

*October 18-22: No. Carolina Coin Operators Assn.;* annual state convention & trade show; Charlotte Marriott Hotel Executive Park; Charlotte, NC.



# COIN MACHINE

subject to change without notice. Have the operators won a definitive victory? So far the manufacturers still maintain their leverage, controlling release dates on games, introducing games that are not conducive to paralleling or not worth paralleling, and not servicing parallel boards. Who has son, if anyone, is still unclear. The chief irony of the parallel controversy is that Taito Double Dragon was the bone of contention; one of the most, if not the most popular game of the 87-88 season, a game on which manufacturers, distributors and operators all made money, and a video which held its trade-in value at a high level until the advent of parallels subverted it. If all games produced were as profitable to all as Double Dragon, then who would seriously care about parallels?

Will '89 be the year we go beyond a quarter per play? Some operators claim that the compact disc jukeboxes will lead the way with a dollar minimum for 3 or 4 plays, but will this minimum transfer to game? Others assert that teenager will readily spend a quarter or a series of quarters, but be intimidated by a dollar a crack. Perhaps instead of raising price per play or establishing a minimum, a possible answer may be controlling game time. Essentially, the operator is selling time. For example, machines like Team Quarterback, Basketball, Play Choice, and certain driving games give the player a fixed amount of time per quarter no matter how skilled he is. The flaw in many outstanding videos such as Super Mario Brothers is that once the player has mastered the maze or the pattern, he can play for twenty minutes or more on a quarter, and on such a game wouldn't a player reject minimum pricing. The dimension and pressure of time should be factored into the players's skill and achievement; not simply how many points you can rack up but how many points can you rack up in one, two, or three minutes.

Another concern—will license fees go up in '89? Chicago operators can already answer yes. A double jolt—a \$20 increase in the operator's license fee and a \$26 jump in the individual machine tax. Cities and states are thirsting for revenue and operators are convenient targets. Everyone is rushing to get his hand in their pockets, and public announcements about the profits in the coin machine industry can only alert taxing agencies. When an operator makes one dime, everyone wants to tax him two. The struggle requires strong local associations, continuous lobbying, industry unity, and a realization that these agencies do not comprehend the moral of the tale about the goose who laid the golden eggs.

As the home market burgeons, will the coin business contract? Tough call. Some operators envision a nightmare of kids huddled around their home computers while arcade and street videos wither and blow away like dust. Yet others argue that home videos promote interest in the industry, that they ingrain videos in our culture so playing them anytime, anywhere will become second nature. Maybe the threat, real or imagined, of home videos will encourage manufacturers to develop games not easily reproduced on the Nintendo in the family rec room. At the least, they could delay release dates of current coin-op videos to the home market.

Lastly, new blood. Will '89 see an influx of outsiders into the operating business? Will glowing reports of a rebounding industry entice doctors, lawyers and Indian chiefs to open up arcades like the runaway expansion of the late 70s? In the coin machine industry new blood is often unwanted blood. The sunshine operator and the part time dabbler do more harm than good. Over the years, for better or worse, the business has thrived on clannishness. The shakeout of the 80s has made the survivors stronger.

Maybe we can place these questions and speculations in a time capsule and unearth it in 1990. Well maybe not as grandiose or pretentious as a time capsule, maybe an empty, jelly jar. More than likely the issues of '89 will still be on the table in '90. Hopefully, we will all be around, healthy and sound, to talk about them.

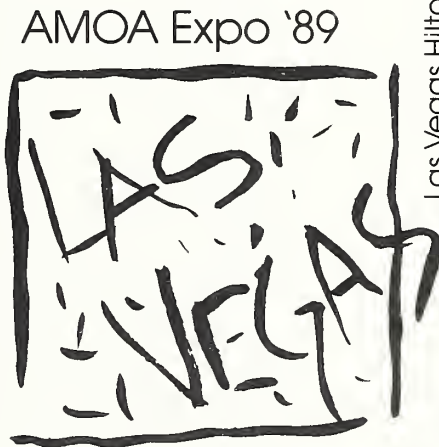
## NASHVILLE HOSTS BULLSHOOTER IV REGIONAL

CHICAGO—The Music City Regional \$125,000 English Mark Dart BullShooter IV World Challenge of Champions was held at the Roadway Inn Music City in Nashville, Tennessee, February 11 and 12. The event was co-sponsored by its originator, Arachnid, Inc. of Rockford, Illinois and Sammons-Pennington of Nashville.

Play began on Friday (10) with the tournament room open for practice and a warm-up Cricket event. The tournament was comprised of a total of eight events, including 301 Women's Doubles, 301 Open Doubles, Cricket Singles and 701 Mixed Doubles on Saturday; along with 501 Open Singles, Pro Singles, Women's and Mixed Doubles Cricket on Sunday. Players were charged a \$10 entry fee, per person per event with first, second and third place winners receiving prize money, trophies and qualifying certificates entitling them to compete in the BullShooter IV finals, to be held at the Rosemont/O'Hare Exposition center in Chicago, May 27, 28, and 29.

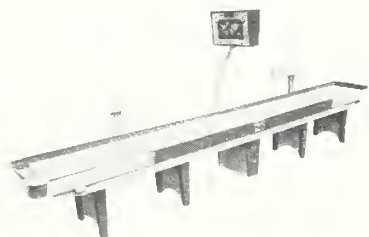
Further information about the BullShooter IV series may be obtained by contacting Arachnid, Inc., at 6421 Material Ave., P.O. Box 2901, Rockford, IL 61132-2901.

September 11-13, 1989



Las Vegas Hilton

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Full Force (Full Force) (Forceful/Willeston-BMI)  
**I Want More Of You / 73**  
A. L. Le Sueur (A. L. Le Sueur, G. Van Buren) (Lanabana-BMI/Fun Shine-ASCAP)  
**I Want To Be Your Lover / 37**  
**Joy And Pain / 20**  
L. Eave (F. Beverly) (Amazement/BMI)  
D. D. Bowden (A. Simmons) (Bush Burnin/Donesia-ASCAP)  
**Just Because / 4**  
M. Powell (M. O'Hara, S. McKinney, A. Brown) (O'Hara/Texas City/Lil Mama/MCA-BMI/Avi One-ASCAP)  
**Just Coolin' / 16**  
G. Levert, M. Gordon (G. Levert, M. Gordon) (Troycep/Fernell/Willeston-BMI)  
**Killing Me Softly / 43**  
N. Gimble, C. Fox (K. West) (Fox-gimbel-BMI)  
**Kisses Don't Lie / 39**  
R. Kersey, A. Brown (R. Kersey, A. Brown) (Music Corp. Of America/ Mecu Kersey/Lil Mama-BMI)  
**Life / 55**  
S. Nickel, C. McIntosh (S. Nickel, C. McIntosh, Eugene) (Virgin/MCA/Brampton-ASCAP)  
**The Lover In / 52**  
L.A. Reid & Babyface (Babyface, L.A. Reid, D. Simmons) (Hip Trip/Kear/Green Skirt-BMI)  
**Lucky Charm / 25**  
L.A., Babyface for LaFace, Inc. (Babyface, G. Seals, D. Simmons) (Hip Trip)  
**Keep Little House-BMI/ASCAP**  
**My Myself And I / 26**  
Full Force (Full Force) (Forceful/Willeston-BMI)  
**More Than Friends / 30**  
T. Allen, B. Eastmond (J. Butler, J. Skinner) (Zomba-ASCAP)  
**More Than Physical / 57**  
N. Rodgers, C. Max (C. Max) (Mike Chapman-ASCAP)  
**Move On You / 67**  
D. L'Avance (D. L'Avance) (Raw-some/Cayman-ASCAP/Beat Seekers Music)  
**Never Too Late / 50**  
L. Job (J. Bendich, T. Baldursson) (Harmdur/Tortoise Feather/Thorsong-BMI)  
**Notice Me / 61**  
R. Clivettes, D. Cole (Clivettes) (Tipper-ASCAP/Robie-Rob)  
**One Thing Led / 84**  
Morgan & Morgan (Morgan & Morgan, T. Haynes) (Music Corp. Of America/Warner Bros. Entoljay-ASCAP/New Music-BMI)  
**Pull Over / 63**  
M. Gordon, J. Levert (M. Gordon, J. Levert) (Troycep-BMI)  
**Real Love / 38**  
E. DeBarge (E. DeBarge, B. DeBarge) (Jobete-ASCAP)  
**The R / 73**  
Erik B. And Rakim (E. Barner, W. Griffin) (SBK Blackwood-BMI/Erik B. And Rakim-ASCAP)  
**Rolling With Kid N Play / 80**  
H. Luvbug, The Invincibles (C. Reid, E. Johnson, B. Doss, The Invincibles) (Hit-age/Turnout Brothers-ASCAP)  
**Roni / 14**  
L.A., Babyface (L. Montgomery, G. Paschall) (Jobete/Depom-ASCAP)  
**Skin I'm In / 8**  
L. Blackman (L. Blackman) (All Seeing Eye/Polygram-ASCAP)  
**Sleep Talk / 66**  
A. Moody, V. Bell (A. Moody, V. Bell, R. Simmons) (Det Jam/Rush Groove-ASCAP/Slim City-BMI)  
**Smooth Criminal / 98**  
O. Jones (M. Jackson) (Mjack adm. by Warner Tamerlane-BMI)  
**Something's Got A Hold / 47**  
M. Murphy, D. Frank (Radiant, M. Murphy, D. Frank) (Three Words Catch The Glow/SBK April/Science Lab-ASCAP)  
**Snake In The Grass / 10**  
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 / 83**  
C. Richardson (E. Lewis, A. Gorrie) (CBS/End Of Day/SilverTay-ASCAP)  
**So Good / 2**  
G. Duke (P. Vale, M. Waters, S. Schifrin) (Still In Love - 18)  
A. Giles (S. Russell, L. McNeil, T. Haynes, A. Giles) (Disguise/Black Lion/Platinum Gold/HaynesStorm/Les Etolies-ASCAP)  
**Straight Up / 5**  
E. Wolf, K. Cohen (E. Wolf) (Virgin, Wolf/ASCAP)  
**Struck By You / 34**  
T. Gale, K. Harston (T. Gale, K. Harston, A. Moody) (Beronde Jay/Gale Warnings/Slim City-BMI)  
**Superwoman / 33**  
L.A., Babyface (L. Reid, Babyface, D. Simmons) (Kear/Hip Trip/Green Skirt-BMI)  
**Sweet, Sweet Love / 77**  
A. Z. Giles (A. Z. Giles, Vesta, B. Osborne) (Captain Z/Black Lion/Vesta Seven/Almo-ASCAP)

**Take Me Where / 46**  
S. Sheppard, J. Varner (S. Sheppard, J. Varner, A. Stokes) (Slanton's Gold/Irving April Joy-BMI)  
**Teddy's Jam / 6**  
T. Reiley, G. Griffin (T. Reiley, G. Griffin) (Cal-Gene/Virgin Songs/Willesden-BMI)  
**Teenage Love / 78**  
H. Shocklee, E. Sadler, R. Walters (H. Shocklee, E. Sadler, R. Walters) (Def American-BMI)  
**That's The Way Love Is / 51**  
M. Jefferson, Ten City (Lawson, Burke, Singly) (SBK April/Law Man-ASCAP/SBK Blackwood/Rude Tymz/Been Slung-BMI)  
**There's One Born / 97**  
B. J. Eastman (J. Butler, J. Skinner) (Zomba Enterprises-ASCAP)  
**This Is As Good / 76**  
G. Karukas, B. Boustead (G. Duke) (SBK Blackwood/ATV/BMI/SBK April-ASCAP)  
**Thought Of You / 58**  
C. Ward, A. Miller (C. Ward, A. Miller, H. Currington, O. Leavall) (Gard-on/Duvalle/San-Flo-BMI)  
**True Obsessions / 70**  
D. Foster, T. McKelroy (D. Foster, T. McKelroy) (Two Tuff-Entur-BMI/Cash-ASCAP)  
**Turn My Back On You / 23**  
Sade, Pela, Roger (Adu, Hail, Matthew Mann) (Angel Silver Angel/Seling/Famous-ASCAP)  
**Twice The Love / 19**  
P. Glass (P. Glass, A. Glass, C. A. Nolen) (Glasshouse/Irving-BMI/Jobete-ASCAP)  
**Twist And Shout / 60**  
H. Luv Bug, The Invincibles (B. Russell, P. Medley) (Screen Gems/EMI/Robert Mellin-BMI)  
**Walking Away / 72**  
F. Maher (P. Robb) (Tommy Boy/INSOC-ASCAP)  
**We've Saved The Best / 41**  
P. Bunetta, R. Chudacoff (L. Pardini, D. Matkosky, P. Gordon) (Pardini/Gef-fen/Matkosky/Chappell/French Stuft-ASCAP)  
**We Want / 49**  
Doctor Dred, J. Yella (D.O.C., Bootsy, G. Clinton, M. Parker) (Mash-A-Mug/Island-BMI)  
**Where Did You Get That Body / 92**  
J. McKinny, W. Rinehart (G. Willis, J. McKinny) (Bright Light-BMI)  
**Where Is The Love / 91**  
R. Brooks, S. Mills (R. McDonald, W. Salter) (M.T. Fine-ASCAP)  
**Wild Thing / 3**  
M. Ross, M. Dike (M. Young, T. Smith, M. Ross, M. Dike) (Delicious Vinyl/Vary White-ASCAP)  
**With Each Beat Of My Heart / 40**  
S. Wonder (S. Wonder) (Jobete/Black Bull-ASCAP)  
**You And I Got A Thing / 21**  
A. Bayyan (A. Bayyan, Day, Willis) (Cry-phenus)  
**You're Not My / 73**  
Flyte Tyne-ASCAP)  
**You And Me / 80**  
Keecho, Freddie Boy (K. Rawls, E. Howard, F. Sawyers) (Eye Of Madly/Caroline White/Keecho/Virginia G-ASCAP/Darwall/Little Buzz-BMI)  
**You Got It / 45**  
M. Star (M. Jonzon, M. Star) (Maurence Star/SBK April-ASCAP)  
**You Laid Your Love / 82**  
S. Sheppard, J. Varner (S. Sheppard, J. Varner, G. Alston) (SMB/Island/Slanton's Gold/April Joy-BMI)

**Country**  
**Singles**  
**A-11 (Tree-BMI) / 56**  
**After All This Time / 66**  
Grantie/Coolwell-ASCAP) / 65  
**All The Reasons Why / 70**  
Warner-Tamerlane/Sportsman-BMI/Warner-Refuge/Macy Place-ASCAP) / 90  
**Always and Forever / 81**  
Musicalroll-ASCAP) / 91  
**Baby's Golden Good At Goodbye (Co-Hear/Muy Bueno-BMI) / 19**  
**Big Dreams In A Small Town (WB/Unice Beave-ASCAP/Warner-Tamerlane/Sun of Guys-BMI) / 62**  
**Big Love (Balamy Brothers-ASCAP) / 24**  
**Big Wheels In The Moonlight (Jack And Bill/Ranger Bob/Pink Pig-ASCAP-BMI) / 10**  
**Blue Moon (Bill Green-BMI) / 82**  
**Bridges And Walls (Tom Collins/Song Parity/Van Warner-BMI/ASCAP) / 11**  
**Burnin' A Hole In My Heart (Acuf-Renale-BMI-ASCAP) / 50**  
**Can We Talk (Rocker-BMI) / 69**  
**Church On Cumberland Road, The (Lit- The Big Town/American Made-BMI, Wee B-ASCAP) / 33**  
**Come As You Were (Dropkick-BMI) / 15**  
**Cowboy Hat In Dallas (Miss Hazel-BMI) / 46**  
**Deeper Than The Holler (Scarlet Moon/Scream Gems/Earl-BMI/Don Schiltz-ASCAP) / 70**  
**What A Wonderful World (Valando-ASCAP) / 80**  
**Different Situations (Tex-Trek-BMI) / 78**  
**Don't Toss It Away (Lionrich-BMI) / 38**  
**Don't Waste It On The Blues (Wrensong/Miller's Daughter/Love This Town/ASCAP) / 9**  
**Don't You Ever Get Tired (Of Hurting Me) (Tree-BMI) / 8**  
**Down That Road Tonight (Jeffwho/ASCAP/Mopage/Warner-Electra-Asylum/Moon and Stars/Scream Gems-EMI-BMI) / 20**  
**Early In The Morning (WB/Two Songs/Morgantance/You And I-ASCAP) / 95**  
**Fair Shake (SBK April/Uncle Artee-ASCAP/Lawyer's Daughter-BMI) / 32**  
**Fairy Tales (Tree Music-BMI) / 92**  
**From A Jack To A King (Dandelion-BMI) / 13**  
**From The Word Go (Tree-BMI) / 21**  
**Get Out Of My Way (Wid Country-ASCAP/Irving/Cottor Bay-BMI) / 77**  
**Grandma's Old Wood Stove (Mach II-ASCAP) / 42**  
**Heart, The (SBK/Resaca-BMI) / 35**

**Heartbreak Hill (Sorghum-ASCAP/Irving-BMI) / 17**  
**(Here Comes) That Old Familiar Feeling (Bent-Gent-BMI) / 39**  
**Here's To You (Lyn Pen-BMI) / 49**  
**Hey Bobby (Wooden Wonder-SESAC) / 43**  
**Hey Heart (SBK Blackwood/Larry Butler-BMI) / 94**  
**Highway Robbery (Cross Keys/Tree Group/Jack And Bill/McBee/Terrace-ASCAP) / 1**  
**Hit The Ground Runnin' (Bobby Fischer Music/EEG-ASCAP) / 31**  
**Honey I Dare You (Midgets/Fit/BoB-A-Love-ASCAP; Maypop/Long Tooth-BMI) / 6**  
**I Feel Fine (Blackwood-BMI) / 16**  
**I Just Called To Say Goodbye Again (SBK April/Butler's Bandits-ASCAP/SBK Blackwood/Larry Butler-BMI) / 7**  
**I Need Somebody Bad (Ben Peters-BMI) / 57**  
**I Sang Dixie (Coal Dust-Web-BMI) / 2**  
**I Still Believe In You (Bar None-BMI) / 4**  
**I Wish I Was Still In Your Dreams (Tree/Cross Keys-BMI/ASCAP) / 12**  
**I'll Be Lovin' You (MCA/Don Schiltz/Screen Gems-EMI/Scarlet Moon-BMI-ASCAP) / 36**  
**I'm A One Woman Man (Cedarwood-BMI) / 18**  
**I'm Going Back Down To Dallas Again (Door Knob-BMI) / 75**  
**I'm No Stranger To The Rain (Tree-BMI) / 22**  
**(It's Always Gonna Be) Someday (Lawyer's Daughter/Terrace/Cross Keys/Tree-BMI/ASCAP) / 37**  
**Just Another Notch In Your Gun (Harvest of Hits-BMI) / 100**  
**Last Call For Love (Little Bill-BMI) / 84**  
**Learn How To Say Goodbye (Boni) / 89**  
**Life As We Know It (Silverline/Lucrativ-BMI) / 3**  
**Love In Motion (Morgan Active/You And I/Dejams-ASCAP) / 74**  
**Love Will (Jack And Bill/GID-ASCAP) / 61**  
**Lower On The Hog (Jack And Bill/Foggy Jonz/Amanda-Lin-ASCAP) / 66**  
**Make Sometime For Us (Little Bill-BMI) / 91**  
**Moon Pretty Moon (Stalter Brothers-BMI) / 59**  
**More Than A Memory (Gerone-BMI) / 86**  
**More Than Enough (White Oak Songs-ASCAP) / 40**  
**My Rose Is Blue (Dragon Tree-BMI) / 88**  
**My Train Of Thought (Ensign/Termite-BMI-ASCAP) / 48**  
**Never Too Old To Rock 'N' Roll (Tree/Strawberry Lane/Cross Keys/Karen Ann-BMI/ASCAP) / 63**  
**New Foot At An Old Game (Chappell/DeJams-ASCAP/BMI) / 14**  
**No Chance To Dance (American Made/Little Big Town/Old Wolf/Wee B-BMI/ASCAP) / 60**  
**Old Coyote / 66**  
Warner-Tamerlane/Bellevue/OT Not/WB/Maker Believius/Screen Gems-EMI-BMI-ASCAP) / 29  
**Old Pair of Shoes (Zoo-Free-ASCAP) / 68**  
**One Of These Days (Al Gallico-BMI) / 83**  
**One Of The Strong Survive (Ensign/Down- Stars-BMI) / 47**  
**Photographic Memory (Bill Butler/Bill Green-BMI) / 99**  
**Seems Like Only Yesterday (Pabu-BMI) / 81**  
**Setting Me Up (Almo-ASCAP) / 44**  
**She Deserves You (Colgems-EMI/Don Schiltz-ASCAP) / 41**  
**She Reminded Me Of You (SBK April/Ops of March/New and Used-ASCAP) / 20**  
**She's A Devil In The Dark (Silver Heart-BMI) / 85**  
**Sincerely (Arc/Irving-BMI) / 96**  
**Song Of The South (Jack and Bill-ASCAP) / 25**  
**Stay Home (SBK-Combin/Sweet Baby-BMI) / 73**  
**Take Time (Southern Grand Alliance-ASCAP/Songs Of Grand Coalition-BMI) / 71**  
**Tell It Like It Is (Sadler) (Conrad/Olrap-BMI) / 97**  
**Tell It Like It Is (Royal) (Conrad/Olrap-BMI) / 34**  
**Tell Me Another One (Long Ride/Penny Rene-ASCAP) / 76**  
**Ten Tiny Fingers, Ten Tiny Toes (Al Jolson/Jack And White-BMI) / 87**  
**Tennessee Nights (WB/Santa Fe-ASCAP/Warner-Tamerlane/Duck Songs-BMI) / 55**  
**There's A Tear In My Beer (Acuf-Rose-BMI) / 30**  
**This Old House (Silver Fiddle-ASCAP) / 71**  
**Ti You Cry (Chappell & Co./EEG-ASCAP) / 5**  
**Trainwreck Of Emotion (Wrensong-ASCAP/Headless Horseman-BMI) / 28**  
**Twilight Time (Tri-Devo-BMI) / 45**  
**Walk That Way (Eight-O-Five/Milhouse-ASCAP-BMI) / 5**  
**What A Wonderful World (Valando-ASCAP) / 80**  
**What I'd Say (Rick Hall/Alabama Band-ASCAP) / 23**  
**When She Holds Me (Kristoshua-BMI) / 72**  
**Which Way Do I Go (Now That I'm Gone) (Intersong/Hide-A-Bone-ASCAP) / 27**  
**Who You Gonna Blame It On This Time (Tree-BMI/Hookem-ASCAP) / 26**  
**You Babe (Acuf-Rose-BMI) / 64**  
**You Got It (SBK April/Gone Gator-ASCAP/Oribosongs-BMI) / 52**  
**You Only Love Me When I'm Leaving (Ensign-BMI/Chuck Dixon-ASCAP) / 98**  
**You Still Do (Zomba/Makin' Songs-ASCAP) / 51**  
**Young Love (Irving/Cottor Bay-BMI) / 58**  
**You've Made Up For Everything (Oree-BMI) / 79**

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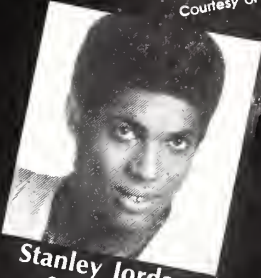
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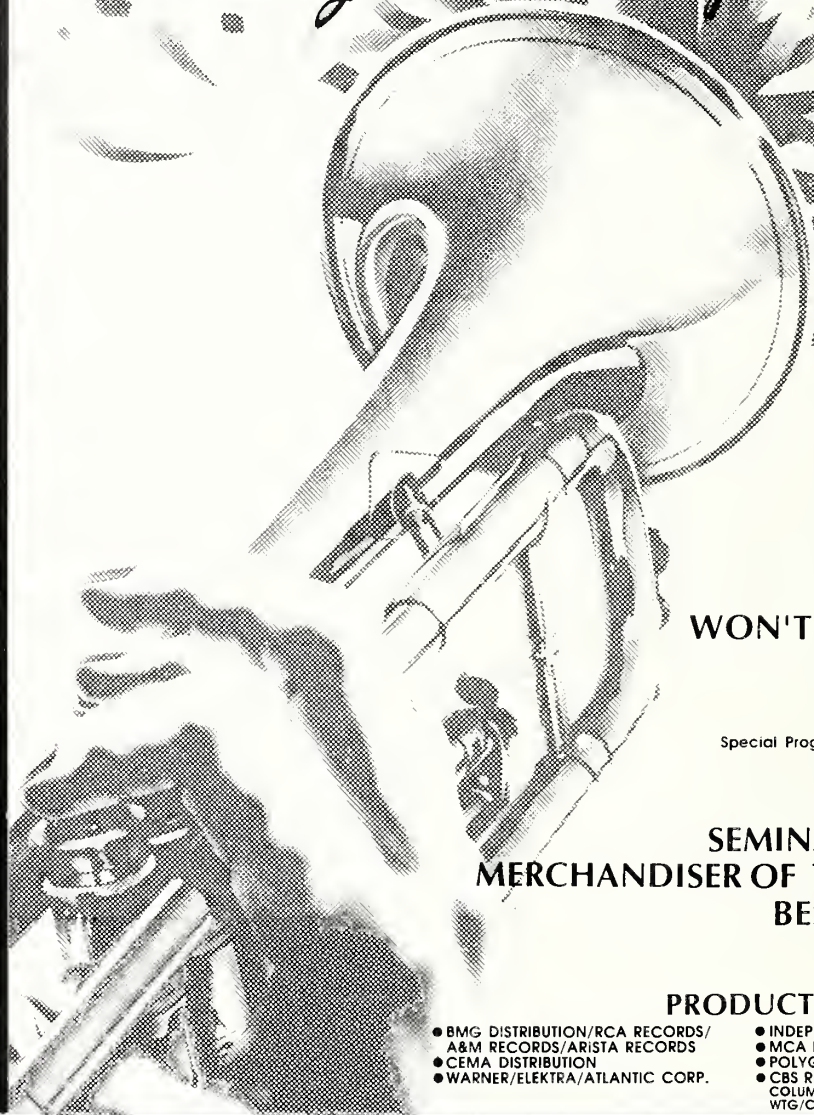
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