



CASH BOX

JANUARY 21, 1989

NEWSPAPER \$3.50

NEW LOOK,
NEW CONTENT,
NEW VALUES!

Featuring...
HEAVY METAL
ALTERNATIVE
DANCE MUSIC
WORLD MUSIC
...Columns, Charts
& Reviews

LOU REED

Greetings From NY

MAIL CALL

BMI

January 4, 1989

Mr. Bud Scoppa
CASH BOX
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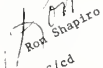
Dear Bud:

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

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

Please extend our congratulations to everyone.

Regards,


Ron Shapiro
RS/cd

NW

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

December 8, 1988

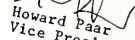
Mr. Bud Scoppa
6464 Sunset Blvd., Suite 605
Hollywood, CA 90028

Dear Bud,

I want to let you know how much I've been enjoying Cashbox lately.

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

All the best,


Howard Paar
Vice President

HP/ms

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January 3, 1988

Bud Scoppa
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Dear Bud,

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

Keep it up!

Sincerely,


ELAINE SUMMERS
COORDINATOR MARKETING & PUBLICITY
Chrysalis Records
West Coast

cc: Fran Musso
Lisa Johnson
Janice Garza

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November 29, 1988

Mr. Julius Robinson
CASHBOX
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Hollywood, Ca. 90028

Dear Julius:

Just a note to thank you so much for your interest in DAVID KERSHENBAUM and for the care you took in writing such a great piece!

Both David and I appreciate it very much, and look forward to working with you again in the near future.

Meanwhile, we'll keep you and the folks at CASHBOX posted on all of David's current and forthcoming recording activities.

Thanks again.

Kindest regards,


GAIL ROBERTS
GR/mc

cc: Bud Scoppa

1/3/88

Dear Bud,

AUSTIN CHRONICLE

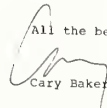
Ask Bud



Actually, I wanted to **tell** Bud that I dig the new format/input/energy to death!

Who'd'a thunk it? Cash Box is the future!

All the best in '89,


Cary Baker



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**THIS IS NOT YOUR FATHER'S TRADE MAG**

WELCOME TO THE ADVENT of a whole new thang at *Cash Box*. Just imagine—a music trade magazine that emphasizes the *music* as well as the trade. The task we've been gearing up to in recent months is to refocus our coverage squarely on the aesthetic/creative heart of the business as it interfaces with the realities of the marketplace. Our emphasis takes us away from a celebration of the fifth or sixth hit single from *Bad* or *Faith* and toward artistic/commercial phenomena like the emergence of **Guns N' Roses** and **Tracy Chapman**, or **RCA's** success in establishing the **Cowboy Junkies** after picking up an indie-label album that was recorded in 14 hours for a grand total of \$250.

We're interested in the new, the innovative and the daring, whether on the creative or the business end. You'll find this emphasis not only in our cover stories and sidebars but in virtually every section—particularly the brand-new weekly columns and micro-charts that focus on heavy metal, alternative music and R&B, along with the biweekly columns and charts covering the dance, world music, rap and roots music. Also making its debut in this issue is a new weekly singles column. Yet another new section, which we call **The Buzz**, looks at action in the vital L.A., New York and U.K. scenes, with an occasional foray elsewhere—such as New York editor **Lee Jeske's** dispatch from Kingston, Jamaica, in this issue. And I'll be writing the new column **Art & Commerce**, which looks behind the scenes in the creative sector of the biz. There's more good stuff in the planning stages, which we'll be adding as space permits.

What we *don't* want to do, obviously, is to imitate *Billboard*—which covers the business sector with great efficiency—or any other trade, for that matter. To our way of thinking, however, you're not getting everything you need from the competition—we see what's missing as **OUR SPACE**, and we aim to fill it.

Bud Scoppa, Editor

NEW ON THE CHARTS

HISTORICALLY, *CASH BOX* has been the harbinger for new ideas among the music trades. Having introduced the "bullet" several decades ago, we continued our tradition of innovation and initiation in 1988 with the vanguard unveiling of the *Cash Box* Rap Charts. With this, our first issue of 1989, we've not only made an aesthetic transformation but widely diversified our inventory of chart information as well.

During the past several months, we've been formulating a new series of charts that will capture the essence of a changing industry. Through careful analysis of the *Cash Box* Pop Albums Chart, we discovered that all of the artists had been spawned from one of 12 basic areas or styles of music, several of which seemed to warrant their own separate charts. In this issue, we're introducing Top 40 album charts—based on retail—for metal, alternative, global and contemporary jazz; next week, we'll debut top-40 micro-charts for roots (blues and folk), rap (expanded from top 10) and traditional jazz. Also new in this issue is an expanded (from top 30 to top 40) biweekly chart for 12" dance records.

As a conceptual device, the Top 200 Pop Albums Chart operates as a macro-chart, with the various micro-charts forming its tributaries. In alliance with our focus on new and developing acts, we feel this expanded approach will give greater visibility to artists on the rise, while at the same time tracking their course of development into the mainstream. There may be an occasional dispute as to where we place a particular artist, as many albums straddle stylistic borders. In close-call situations, we'll put additional weight on the origins of the given artist. As with any chart, our new inclusions should be used as guides rather than rigid structures; indeed, we're quite receptive to criticism and suggestions as we endeavor to make *Cash Box* an ever-more valuable resource.

Gene Ferriter, Chart Coordinator

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New logo design:
Mark Heimback-Neilsen
Cover photo: Waring Abbott

Chapman & McFerrin Head Grammy Nominations

Lee Jeske

NEW YORK—Tracy Chapman and Bobby McFerrin—two artists who were for the most part unknown to the pop world a year ago (although McFerrin has won numerous awards in Jazz categories)—racked up the most nominations for this year's Grammy Awards, with Chapman scoring six times (for Record of the Year, Song of the Year, Album of the Year, New Artist, Best Female Pop Vocal and Best Contemporary Folk Performance) and McFerrin notching five nominations (Record of the Year, Song of the Year, Album of the Year, Best Pop Male Vocal Performance and Best Male Jazz Vocal Performance).

Joining McFerrin's "Don't Worry, Be Happy" and Chapman's "Fast Car" for Record of the Year were Anita Baker's "Giving You The Best That I Got," Michael Jackson's "Man in the Mirror" and Steve Winwood's "Roll With It." Baker was also nominated for Song of the Year, along with McFerrin, Chapman, Brenda Russell's "Piano in the Dark" and Sting's "Be Still My Beating Heart."

Album of the Year nominees were McFerrin's "Simple Pleasures," "Tracy Chapman," Winwood's "Roll With It," Sting's "...Nothing Like the Sun" and George Michael's "Faith."

New Artist nominations went to Chapman, Rick Astley, Toni Childs, Take 6 and Vanessa Williams.

The Grammys, which will be handed out in a nationally televised broadcast on February 22, are being awarded in a record 76 categories this year, including new awards for Best Rap Performance (nominations to L.L. Cool J, D.J. Jazzy Jeff & the Fresh Prince, Salt-N-Pepa, J.J. Fad and Kool Moe Dee) and Best Hard Rock/Heavy Metal Performance (nominations to Metallica, AC/DC, Iggy Pop, Jethro Tull and Jane's Addiction).

Following McFerrin and Chapman in number of nominations were Brenda Russell, k.d. lang, Sting, Steve Winwood, Chick Corea, Wynton Marsalis and Keith Jarrett, with three nominations apiece (Marsalis and Jarrett each vying in both jazz and classical categories). Henry Mancini, with two nominations, becomes NARAS' most nominated individual, with 70 nominations, followed by Quincy Jones (two '88 nominations, 69 total) and Sir Georg Solti (five '88 nominations, 67 total).

As well as the Grammy nominations, NARAS last week released the list of Grammy Hall of Fame inductees and Lifetime Achievement Award and Trustee Award honorees.

Going into the Hall of Fame—for recordings that were released before the Grammys came into existence in 1958—are Billie Holiday's "Lover Man," Charlie Parker's "Ornithology," Woody Guthrie's "This Land is Your Land," Bela Bartok's "Contrasts for Violin, Clarinet and Piano" by Bartok, Benny Goodman and Joseph Szigeti, and Beethoven's "Concertos for Piano, Nos. 1 through 5" by Artur Schnabel with Malcolm Sargent conducting the London Symphony and Philharmonic.

Lifetime Achievement Awards are going to Dizzy Gillespie, Lena Horne, Leontyne Price, Sarah Vaughan and, posthumously, to Fred Astaire, Pablo Casals, Jascha Heifetz, Bessie Smith and Art Tatum. Trustees Awards will go to Quincy Jones and, posthumously, to Walt Disney, Cole Porter and Richard Rodgers.

What follows is a partial list of nominations.

RECORD OF THE YEAR: "Don't Worry, Be Happy," Bobby McFerrin (EMI-USA); "Fast Car," Tracy Chapman (Elektra); "Giving You the Best That I Got," Anita Baker (Elektra); "Man in the Mirror," Michael Jackson (Epic); "Roll With It," Steve Winwood (Virgin)

ALBUM OF THE YEAR: *Faith*, George Michael (Columbia/CBS); *...Nothing like the Sun*, Sting (A&M); *Roll With It*, Steve Winwood (Virgin); *Simple Pleasures*, Bobby McFerrin (EMI-USA); *Tracy Chapman*, Tracy Chapman (Elektra)

SONG OF THE YEAR: "Be Still My Beating Heart," Sting, songwriter; "Don't Worry, Be Happy," Bobby McFerrin, songwriter; "Fast Car," Tracy Chapman, songwriter; "Giving You the Best That I Got," Anita Baker, Skip Scarborough and Randy Holland, songwriters; "Piano in the Dark," Brenda Russell, Jeff Hall and Scott Cutler, songwriters

BEST NEW ARTIST: Rick Astley (RCA); Tracy Chapman (Elektra); Toni Childs (A&M); Take 6 (Reprise); Vanessa Williams (PolyGram)

BEST POP VOCAL PERFORMANCE, FEMALE: *Chalk Mark in a Rainstorm*, Joni Mitchell (Geffen); "Fast Car," Tracy Chapman (Elektra); *Get Here*, Brenda Russell (A&M); "One Moment in Time," Whitney Houston (Arista); *Tell It to My Heart*, Taylor Dayne (Arista)

BEST POP VOCAL PERFORMANCE, MALE: "Be Still My Beating Heart," Sting (A&M); "Don't Worry, Be Happy," Bobby McFerrin (EMI-USA); "Father Figure," George Michael (Colum-

bia/CBS); "A Groovy Kind of Love," Phil Collins (Atlantic); "Roll With It," Steve Winwood (Virgin)

BEST POP PERFORMANCE BY A DUO OR GROUP WITH VOCAL: "Anything for You" (Spanish Version), Gloria Estefan and Miami Sound Machine (Epic); *Brasil*, Manhattan Transfer (Atlantic); "Kokomo," Beach Boys (Elektra); "Piano in the Dark," Brenda Russell and Joe Esposito (A&M); "Wild, Wild West," The Escape Club (Atlantic)

BEST POP INSTRUMENTAL PERFORMANCE (ORCHESTRA, GROUP OR SOLOIST): "Always With Me, Always With You," Joe Satriani (Relativity); *Close-Up*, David Sanborn (Reprise); *Music From L.A., Law & Otherwise*, Mike Post (Polydor); "Pump Up the Volume," M/A/R/R/S (4th & B'Way/Island); *Silhouette*, Kenny G (Arista)

BEST ROCK VOCAL PERFORMANCE, FEMALE: "All Fired Up," Pat Benatar (Chrysalis); "Bring Me Some Water," Melissa Etheridge (Island); "Don't Walk Away," Toni Childs (A&M); *The Lion and the Cobra*, Sinead O'Connor (Chrysalis); *Tina Live in Europe*, Tina Turner (Capitol)

BEST ROCK VOCAL PERFORMANCE, MALE: "After Midnight," Eric Clapton (Polydor); "Forever Young," Rod Stewart (Warner Bros.); *Robbie Robertson*, Robbie Robertson (Geffen); "Simply Irresistible," Robert Palmer (EMI/Manhattan); *Unchain My Heart*, Joe Cocker (Capitol)

BEST ROCK PERFORMANCE BY A DUO OR GROUP WITH VOCAL: "Beds Are Burning," Midnight Oil (Columbia/CBS); "Desire," U2 (Island); "I Hate Myself For Loving You," Joan Jett & the Blackhearts (Blackheart); *Kick*, INXS (Atlantic); *Let It Roll*, Little Feat (Warner Bros.)

BEST ROCK INSTRUMENTAL PERFORMANCE (ORCHESTRA, GROUP OR SOLOIST): *Blues For Salvador*, Carlos Santana (Columbia/CBS); *Guitar*, Jeff Zappa (Rykodisc); "Hideaway," The Jeff Healey Band (Arista); *Surfing With the Alien*, Joe Satriani (Relativity); "Writes of Winter," Jimmy Page (Geffen)

BEST HARD ROCK/METAL PERFORMANCE VOCAL OR INSTRUMENTAL: *...And Justice For All*, Metallica (Elektra); *Blow Up Your Video*, AC/DC (Atlantic); "Cold Metal," Iggy Pop (A&M); *Crest of a Knave*, Jethro Tull (Chrysalis); *Nothing's Shocking*, Jane's Addiction (Warner Bros.)

BEST R&B VOCAL PERFORMANCE, FEMALE: "Girlfriend," Pebbles (MCA); "Giving You the Best That I Got," Anita Baker (Elektra); "I'll Always Love You," Taylor Dayne (Arista); "The Right Stuff," Vanessa Williams (Wing); "The Way You Love Me," Karyn White (Warner Bros.)

BEST R&B PERFORMANCE, MALE: *Any Love*, Luther Vandross (Epic); *Characters*, Stevie Wonder (Motown); *Introducing the Hard Line According to Terence Trent D'Arby*, Terence Trent D'Arby (Columbia/CBS); *Joy*, Teddy Pendergrass (Elektra); "Nite and Day," Al B. Sure! (Warner Bros.)

BEST R&B PERFORMANCE BY A DUO OR GROUP WITH VOCAL: "Acting This Way," The Robert Cray Band (Mercury); "Da Butt," E.U. (EMI/Manhattan/Blue Note); "If It Isn't Love," New Edition (MCA); "Love Overboard," Gladys Knight & the Pips (MCA); "Rocket 2 U," The Jettis (MCA)

BEST R&B INSTRUMENTAL PERFORMANCE (ORCHESTRA, GROUP OR SOLOIST): *Coast To Coast*, Cornell Dupree & Who It Is (Antilles New Directions); *I Came To Play*, Paul Jackson, Jr. (Atlantic); "Light Years," Chick Corea (GRP); *Reflections*, George Howard (MCA); "So Amazing," Gerald Albright (Atlantic); "What's Going On," Doc Powell (Mercury)

BEST RHYTHM & BLUES SONG (A SONGWRITER(S) AWARD): "Any Love," Luther Vandross & Marcus Miller (Epic); "Don't Be Cruel," Babyface, L.A. Reid & Daryl Simmons (MCA); "Giving You the Best That I Got," Anita Baker, Skip Scarborough & Randy Holland (Elektra); "I'll Always Love You," Jimmy George (Arista); "Just Got Paid," Johnny Kemp & Gene Griffin (Columbia/CBS)

AMAs Set for Jan. 30

ABC to Telecast Event

LOS ANGELES—The 16th annual American Music Awards will be presented at L.A.'s Shrine Auditorium on Monday, Jan. 30. The three-hour show will be telecast the same evening on the ABC Television network. Anita Baker, Debbie Gibson, Kenny Rogers and Rod Stewart are slated to emcee the event.

AMA nominations are in five categories: pop/rock, country, soul/rhythm & blues, rap and heavy metal. Winners in each category are selected by the public following a ballot survey completed by 20,000 varied participants. Names of the nominees on the ballot were compiled from the year-end charts of *Cash Box* magazine.

Among the performers scheduled to appear are Rick Astley, D.J. Jazzy Jeff & the Fresh Prince, Gloria Estefan & Miami Sound Machine, Guns N' Roses, K.T. Oslin, Randy Travis and Luther Vandross. Presenters at this year's ceremony include the Bangles, George Benson, Larry Boone, Bobby Brown, Kim Carnes, Natalie Cole, the Commodores, Rita Coolidge, Dion DiMucci, Roberta Flack, Hall & Oates, Jermaine Jackson, Jellybean, the Judds, Gladys Knight & the Pips, Patti LaBelle, Little Richard, L.L. Cool J, Patty Loveless, the McCarters, Eddie Money, New Edition, Olivia Newton-John, Buck Owens, Run D.M.C., Salt-N-Pepa, Keith Sweat and Al B. Sure!.

This year's recipient of the annual Award of Merit will be Willie Nelson, while Michael Jackson will be presented with a special American Music Award of Achievement, acknowledging the success of his current album, *Bad*. Tributes will also be paid to Brook Benton, Andy Gibb and Roy Orbison—three prominent entertainers who passed away in 1988.

The American Music Awards are a presentation of Dick Clark Productions, with Clark serving as executive producer.



Dick Clark, Rita Coolidge and Jermaine Jackson announce the '89 AMA nominees.

TICKERTAPE

NEW YORK—The RIAA's official 1988 gold and platinum album tally looks something like this: 89 platinum albums, 158 gold albums, 76 platinum albums, two platinum singles and four gold singles, with *Dirty Dancing's* stunning 10 millionth sale, certified in Dec., making it the league leader, with **Debbie Gibson**, the *Cocktail* soundtrack, **Aerosmith**, **Bobby Brown**, **Guns N' Roses**, **Anita Baker** and **U2** also notching year-end multi-platinum, and four debut acts—**Escape Club**, **Britny Fox**, **Information Society** and **Edie Brickell & The New Bohemians**—achieving gold.... *Greenpeace-Breakthrough*, a double album to benefit the environmental activist group, will be released around the world in April, shortly after five million copies are released on the Soviet Union's **Melodiya** label, making it the first contemporary rock album to be simultaneously in the U.S.S.R., which usually gets their pop albums, when it gets them, years late. **Sting**, **U2**, the **Talking Heads**, the **Grateful Dead**, **Dire Straits** and **R.E.M.** are among the artists contributing songs.... **Michael Jackson's** *Moonwalker* home video had advance orders for over 300,000 units, something of a record.... **BMG Music** has finalized a deal with **Private Music** to act as exclusive worldwide licensee for the new age label outside the U.S. and Canada.... Two L.A. radio stations, **KRTH-AM** and **FM**, are being sold by **GenCorp** to the **Beasley Broadcast Group**, while GenCorp also deals Chicago's **WFYR-FM** to **Summit Communications** and complete their sales of Boston stations **WRKO-AM** and **WROR-FM** to **Atlantic Ventures**.... Look out, here comes **Bon Jovi**, on a grueling American tour that started last weekend in Hawaii and will stomp its way to Alaska, where it closes on May 13.... *Musicians For Life* has begun running its public service announcements, with **Madonna**, **Los Lobos**, **Ice-T**, **M.C. Lyte**, **Al B. Sure!**, **Julie Brown**, **Apollonia** and **Gwen Guthrie** doing spots attempting to instruct teenagers on AIDS prevention.... *Cinemax Sessions* will air *Legends of Rock 'n' Roll* beginning March 1989, a November Rome concert that brought together Rock & Roll Hall of Famers **James Brown**, **Ray Charles**, **Bo Diddley**, **Fats Domino**, **B.B. King**, **Jerry Lee Lewis** and **Little Richard**.... As everybody knows now, **CBS** has bought Nashville's **Tree International** and **Thorn-EMI** has wrapped up **SBK**. **Just thought we'd say so**.... **Robert Flack** has been named a **Sony Master Innovator**, giving her the privilege of choosing the winner of Sony's 1989 Innovators Program in music. She gets to choose between Yonkers' **Bob Baldwin**, Atlanta's **Geoff McBride** and Detroit's **Straight Ahead**.... **ASCAP** awarded \$8,000 in prizes in its annual **ASCAP Nathan Burkan Memorial Competition** for law school essays on copyright law. **Gillian K. Hadfield** of Washington, D.C., took top prize for her essay, "The Economics of Copyright: An Historical Perspective."... After a 10-year association with **Chappel/Intersong**, **Mingles Music Ltd.** has decided to become independent. One of its first deals was acquiring the rights to the **Noel Gay** music catalog.... **NARAS** has appointed **Radio Promotion Media Consultants** to handle radio station requests for promotion tickets to the **Grammy Awards**.... **RCA Records** is about to start releasing cassette versions of its popular CD midline series.... **Gil-Pincus Publishing** is now known as the **GPS Music Group**.... **Carnegie Hall** has begun to prepare for its 100th anniversary celebration, set to begin in August, 1990, and continue to a May 5, 1991, concert on the 100th anniversary of the Hall's opening.



EAT YOUR HEART OUT...and pass me a cheese puff: Billy Idol decked the halls with balls and...cheese puffs at Chrysalis' annual Christmas party. One "industry guest" was East End Management's Tony Dimitriadis (far left), who shmoozed with (from left) Chrysalis honchos Chris Wright, Joe Kiener, Mike Bone, Idol and, in pursuit of happiness, Jeff Aldrich.

MOVERS & SHAKERS

■ **Ron Urban** has been named senior vice president/general manager of **EMI**. In this new position, Urban will be responsible for overseeing key departments including sales, promotion, marketing, publicity, as well as finance and administration, which he most recently headed. ■ **Danny Strick** has been appointed VP/GM of **BMG Songs Inc.** (ASCAP) (formerly Arista Music Publishing), and **Careers Music** (BMI). For the past two years, Strick has East Coast VP of MCA Music Publishing and MCA A&R VP. He will be based on the West Coast. ■ **Larry Stessel** has been promoted to the newly created position of VP of West Coast operation for **Epic/Portrait/CBS Associated Labels**. Stessel has been VP of West Coast product marketing for E/P/A since 1987. He has spent his entire career at CBS Records beginning as a college rep in Gainesville, Florida. ■ **Steve Gett** has joined **Atco Records** in New York to handle A&R and head a newly created artist development department. A U.K. native, Gett was the talent editor at *Billboard* magazine for the last three years. ■ **Virgin Records** in Los Angeles has been busily promoting in-house: **Andy Factor** to West Coast A&R representative; **Paule Micallef** to international manager; and **Simone Seydoux** to manager of video services. Both Micallef and Seydoux have been with Virgin in American since its inception two years ago. Factor worked briefly in the mailroom before being moved into the A&R department, most recently as production manager. ■ **Tracy Gershon** has been appointed professional manager and head of talent acquisition for **EMI Music Publishing** in Nashville. Gershon previously held a similar position in EMI's Los Angeles office. ■ **Atco Records** has promoted **Craig Lambert** to VP of national promotion. Prior to his appointment, Lambert was national field director for A&M Records. ■ **Claudia J. Stanten** has been promoted to manager of A&R for **Capitol Records** in New York. For the last year, Stanten has been an A&R representative for the label. Her sings include Cocteau Twins and S-Express. Prior to joining Capitol, Stanten was senior editor at *Rockpoll*. ■ **Harvey Shapiro** has been appointed to the newly created position of VP, **CBS Records, Inc.** Shapiro has been an executive with CBS Music Publishing since 1982, most recently as executive VP. He has virtually been with CBS since 1964. Seven-year WEA veteran **Karen Colamussi** has been promoted to director of merchandising for **Atlantic Records**. Based in New York, Colamussi is primarily responsible for the development of national and regional merchandising campaigns for product released by Atlantic, Atco and Associated Labels. ■ **Tony Morales** has been appointed manager of national club/record promotion for **WTG Records**. He has been a DJ in the Los Angeles area for the past eight years, and will continue to be active in that field. ■ **Don Bustany** and **Johnny Biggs** have formed **Bustany Biggs & Company**, a radio production and marketing firm. Bustany was co-creator of *American Top 40*, while Biggs was senior management executive of ABC Watermark. ■ **Charm Warren** has been named **Warner Bros. Records'** black music promotion manager for the Ohio Valley region. ■ **Michael Rowley** has joined **Geffen Records** as Northwest promotion representative. Rowley was most recently national director of promotion for DeMann Entertainment. ■ **Lori Nafshun** has been promoted to VP of A&R/creative affairs for **Cypress Records**. She was most recently involved in the signing of Southside Johnny and David Knopfler.



Urban



Strick



Stessel



Gett



Micallef



Gershon



Lambert



Stanten

TEN

WHENEVER THE ANNUAL ODOMETER TURNS OVER, I find myself mesmerized by the number 10. Seasonal polls (football, hoops, pop, movies) are a narcotic for some, myself included. Could the number 10 be of some use in cataloguing the themes, trends and issues that are coloring music and the biz as we begin 1989? We'll see...

1. There Is No Mainstream: In the marketplace, R&B (a.k.a. black contemporary) is the dominant form, with the anti-mainstream heavy, rap and alternative idioms getting stronger every week. What's left of the mainstream is now defined by the likes of **Pink Floyd** (the original up-from-the-underground act), **U2** and **INXS** (both too popular to be alternative any more), **George Michael/Jackson** (he's HUGE) and **Tiffany Gibson** (teen queen of the how-low-can-you-go? demo).

2. Acquisition Fever & Musical Chairs—The Story So Far: Newly formed **SBK Entertainment World** buys **CBS Songs**. **Sony** buys **CBS Records**, and chairman **Walter Yetnikoff** squeezes out president **Al Teller**, who lands on his feet several months later in the same post at **MCA Records**, which has just purchased **Motown**, installing favorite son **Jheryl Bushy** as the fixer-upper of the once-powerful label. **Warner Bros. Music** buys **Chappell Music**, and Warner chairman **Chuck Kaye** wins the ensuing power struggle over Chappell honcho **Irwin Robinson**, who moves over to **EMI Music**. Just a few months later, Kaye himself leaves Warner/Chappell, eventually resurfacing as co-head (with his brother, **New Visions** film-music chief **Joel Sill**) of the new **Windswept Pacific**, bankrolled by another new Japanese player, **Fuji-Sankai**. **Les Bider**, who becomes Warner/Chappell's president and CEO, soon establishes himself as music publishing's emperor of acquisitions. **EMI** buys **SBK** and gives **SBK** principals **Charlie Koppelman** and **Marty Bandier** their own record label to play with. The new **CBS Songs** buys Nashville heavy **Tree International**, while **David Geffen** scoops up pieces of **Chrysalis**. More to come. And the beat goes on...

3. TV Assimilates Rock: And I don't mean just the use of metal, rap, reggae and oldies in commercials. As my musician/journalist friend **Billy Cioffi** has long been pointing out, many of the people who write and produce network

TV series grew up in the '60s, with rock & roll acting as the soundtrack for their lives. These days, the references are becoming startlingly specific. Witness a recent episode of *Almost Grown* (CBS' response to *thirtysomething*) that was built around **Elvis Costello's** "Accidents Will Happen"—a brilliant song that's rarely played on the radio. The show opened with the cut playing in the car of the protagonist, a radio station exec. He pulls over, runs into a phone booth and calls the DJ, asking him to play "the live version, the one Costello recorded at Hollywood High in '78." Last week's episode was "dedicated to **James Brown**, the hardest-working man in show business" and featured "It's a Man's World" throughout. We're talkin' prime-time TV, folks. So far, unfortunately, the music has been the only inspired aspect of the show.

4. Sex & Drugs & Rock & Roll Reconsidered: My, how attitudes have changed. Apart from perennial metal misogyny, the term "sex" now connotes AIDS on the one hand and conjugal procreation on the other. "Drugs" = "Just say no" among those same movers & shakers who once hopefully asked their colleagues, "You holdin'?" Would *The Rock & Roll Cookbook* have been possible 10 years ago. Highly unlikely—nobody was hungry in 1979 (apart from the rock star who explained while annihilating a two-lb. lobster at the Palm, "It just makes me eat faster.") Finally, would you fill your smokeless cigarette with crack? Much of the above is documented in **Lou Reed's** just-released *New York*. As for rock & roll, does the future of the form depend on a **Stones** reunion? Which brings us to...

4a. "What Was Rock & Roll, Daddy?" Is there enough action in the purist rock & roll sector for *Cash Box* to devote a weekly or biweekly column to it? Not at the moment, sadly. The only pedigreed rockers you'll find in the Top 200 are **Keith Richards** (who now sounds sorta "alternative"), the hard-poppy **Joan Jett**, the country-funky **Little Feat**, the atmospheric **Dire Straits** and the folksy **Traveling Wilburys**—unless you broaden the definition to include **Tommy Conwell**... naaah. On the other hand, the connotations have narrowed, with the term now applying almost exclusively to older acts like the **Stones**, **Petty**, **Fogerty**, **Robbie Robertson** and **Springsteen**; to find the newer rock & roll bands

(**Conwell** and the **Ga. Satellites** excepted), you'll have to look under "alternative" or an equally amorphous new category we call "rock & roots"—encompassing the extremes of the counterrevolution that has coalesced as a reaction against high-tech pop. Hey, maybe the beat *does* go on.

5. The Rock Generations: It's only a matter of time before rock & roll dads and moms invite their kids to join the band. Foreshadowings: the **Cowsills** and the **Partridge Family**. And **Chynna Phillips** will play her mom, **Michele** (now a semi-regular on *Knots Landing*), in an upcoming '60s-era biofilm. The **Mamas & the Papas** indeed.

6. Rebellion Renewed: Rap and thrash. Parents hate 'em, the biz doesn't understand 'em. Symbiosis.

7. The "Personality Crisis" Syndrome: In '72, **David Johansen** (a.k.a. Jo Hansen) was knocking the socks off the avant-garde in his pink high-heeled sneakers; last year, he was guesting on *Carson* and performing "Hot Hot Hot" in a commercial for Las Vegas. Who'da thunk it? Then again, maybe **David-to-Buster** is more consistently subversive than **Bowie's** devolution from Ziggy-to-huckster. Then there's **Sting**, who pulled off a similar transformation in half the time.

8. The Globalization of Pop: **Ofra Haza**, the **Gipsy Kings**, the **Bulgarian Female Radio & TV Choir**, the **Sugarcubes**,

Laibach...Where's Plastic Bertrand when we need him?

9. The Long & Short of Narrowcasting: All-Elvis radio may have started something. What's next? How 'bout all-U2 radio? All-Pink Floyd radio? All-**Smiths/Morrissey** radio? At the other extreme, we may be witnessing the imminent emergence of the AOR/alternative hybrid. Here's what you didn't read in coverage of the fall Arbitrons for the L.A. market: Shaky, beleaguered **KMPC-FM** is inching its way toward respectability. While the fall book showed most stations slipping, the Dec. 'Trends have **KMPC-FM** up in every daypart, with the station jumping from .5 to a 1.3 among 18-34s, and .4 to 1.0 among 25-54s. The increase was due in part to an Aug. power boost and partly the result of "full spectrum" author **J.J. Jackson's** tenacity. With a nice mix of young and veteran DJs and an increasingly wide-ranging playlist, **PD/MD Jackson** may be constructing a prototype for '90s adult-rock radio. In time we'll find out whether people in their 40s will continue to embrace rock. (Some already do—I know that for a fact.)

10. "Landing on Their Feet" Revisited: Will deposed **A&R** reps find happiness and job security in the burgeoning publishing sector? You better believe it—if they can get the gig.

Bud Scoppa



THE SPICE OF LIFE: Yvette Marine, former "Yvette Corvette" of the **Mary Jane Girls**, snuggles up to Jackie Jackson at Hollywood's newest restaurant and nightclub, **Spice**. Jackson is reportedly working on a major solo project as well as a new album from the **Jackson**.

THE BUZZ

LA REALLY HASN'T BEEN TERRIBLY exciting lately (especially if you're planning to go the South of France for a week to attend MIDEM—like I am). But, what with all this abnormally cold weather lately it seems that Angelenos have been staying indoors and under-covers more than usual. That might explain all these pregnancies! Congratulations go out to **Carol Marrujo de O'Hara** at **Warner Bros.** in Burbank, **Cindi Robinson** of **IMG International** (who will make a week papa out of our own Julius Robinson!), and **the HOT TIP O' THE WEEK: Pebbles**. Mum's the word (pardon the pun), but apparently the **MCA** artist is expecting a little bundle of joy of her own! Just thinking about it I can almost taste the vanilla peanut butter chocolate chip swirl ice cream from **Double Rainbow** smothered in popcorn and canned tuna...



SELF-PROCLAIMED "CLOSET ROCKER" A&R EXEC AT MCA!: MCA backs **Irving Azoff** and **Al Teller** must be patting themselves on the back for this one—they've signed on filmmaker **Penelope Spheeris** as an **A&R** consultant! **Spheeris** directed **L.A. punk scene documentary** *The Decline of Western Civilization* in 1979, and its 1988 heavy metal counterpart, *The Decline...Part II*, as well as *Suburbia*, *Dudes* and *The Boys Next Door*. Pictured (from left) are **Teller**, **Spheeris**, **VP/GM Richard Palmese**, **VP Zach Horowitz** and **A&R VP Kathy Nelson**. "In the well" and out of the window is the strategy for this "A&R outpost." **Ull's** about time!

Big changes over at **Avalon Attractions**, the L.A.-based concert promoters for Southern California. **Steve Rennie**, whose name is practically synonymous with **Avalon**, apparently gave notice, deciding to manage **Dramarama** full-time. It seems **Avalon** president **Eric Chandler** couldn't let him go and offered to develop a management company which **Rennie** would head. It appears that plans to open a management office in **London** are underway.

Who can think about *last* week when all I want to do is get on that plane?! It was a cold and blistery night, and checking my datebook, I found I had none, so I ended up at the **Cat & Fiddle Pub**, where the **H.I.G.s.** (**Heavy Industry Giants**) had their semi-monthly dinner meeting. **Head-H.I.G. Hanna Bolte**, the ever-effervescent publicist from **Epic**, was in her element as hostess of the motley crew, which included **Concrete VP Jim Cardillo**, **Jim Martin** of **Faith No More**, **Metal Blade's** **William Howell** and **John Sutherland**, **Radio Vision's** **Victoria Sterling**, who eloquently explained just what exactly **Radio Vision** is, **CB's** own **Miss Metal**, **Janiss Garza**, and **Tom De Savia**, who sat at the head of the table playing host. And naturally, there was a bevy of publicists like **RCA's** **Sheryl Ingber**, **Atlantic's** **Shelley ****, **Betsy Alexander** from **CBS International** and **PolyGram's** **David Millman**. I don't know if **Rip** magazine's **Stella** ever got her Christmas wish for "a domestic slave boy," but she was sitting next to **Mr. Millman**, engaged in a rather lively conversation. I understand **Capitol's** **Byron Hontes** has been officially enstated as a **H.I.G.** (thanks for the round!) **Survivor's** new single is called "Across the Miles," and it seems that **Survivor** keyboardist/songwriter **Jim Peterik** was thrown several and suffered a severe concussion and a broken jaw when he was thrown from his bike in an accident near his home in **Chicago**, just two days before Christmas. He is currently resting at home, and we at **Cash Box** wish **Jim** a speedy recovery.

Now, if I were in **New York City** on **Jan. 18**, I would be tempted to attend the **Duranduran** concert on **Long Island** since **The Pursuit of Happiness** are on the bill, but I would probably end up at the *fete* for **Phil Spector's** installation into the **Rock & Roll Hall of Fame** at the **Waldorf Astoria**. Not only am I a big fan of **Spector's**, but rumor has that one of the greatest rock & roll bands of all time that's not the **Beatles** will be playing. Like I said, it's just a band of men in **Cannes**, **France**, with tons of **French** pop stars and fat old men who smoke cigars and walking along the **Croisette**, staying up all night in the **Hotel Martinez** whooping it up, so I can't go. Let me know how it went...

A bientot

Lisa Johnson



WHAT TIME IS IT?: That's the metaphorical question raised during a demonstration or rally held here recently to call attention to the plight of the homeless, who are literally freezing to death on the mean streets of the "greatest city in the world." Approximately 5,000 people marched from **Columbus Circle** in midtown, down **57th Street** (right past this office, incidentally) and around to the **Plaza Hotel**. Pictured here are **Jesse Jackson** and **Boogie Down Productions' KRS-One**, who knows from whence he speaks—he spent a few years on the street.

NY **SBK MAKES RECORD PUBLISHING DEAL:** Bad pun, good sale. **SBK Entertainment World** inked a \$340 million deal with British conglomerate **Thorn-EMI** **Jan. 5**. **SBK** is the largest independent music publisher in the industry, with a catalog of some 250,000 titles and a roster that includes artists ranging from **Tracy Chapman** to **Al B. Sure** to **Cher**. According to a *Los Angeles Times* article, the deal includes the establishment of **SBK Records**, which **SBK** president **Charles Koppelman** and vice president **Martin Bandier** will run as a joint venture with the larger company. **Thorn-EMI's** acquisition of **SBK** will make its publishing the second largest in the world, behind **Warner/Chappell Music**.

MOVIE MOVES: Australian popster **Kylie Minogue** is scheduled to star in a new movie called *The Delinquents*. Since **Ms. Minogue** is a huge actress in her native **Oz**, that's not really newsworthy, but the fact that **David Bowie** is co-producing the film makes it so, at least on this desk. **Bowie** will be working with **Alex Cutler** and **Michael Wilcox** on the film, and will be writing and singing the title song, as well as producing the soundtrack. Production is scheduled to begin in **March**.

QUESTION: WHAT DO THE FOLLOWING PEOPLE HAVE IN COMMON: **Wendy O. Williams**, **Tina Turner**, **Billy Joel**, **Joe Cocker**, **Little Richard**, and **James Brown**? Answer: They have all worked with producer/singer/musician **Dan Hartman** at one time or another. **Hartman** has just wrapped up production on former **Frankie Goes to Hollywood** vocalist **Holly Johnson's** solo album, as yet untitled, and has a record of his own out as well. **NEW GREEN/clear blue** is a bit of a departure from most of **Hartman's** usual pure pop ("I Can Dream About You," "Instant Replay"); it's basically new age, on new age's premier label, **Private Music**. Should be interesting. He calls it "the bare bones" of his music.

THIS & THAT: This is not exactly the week that was as far as music goes, so I think I'll use this space to print a few old family recipes ... **OK**, maybe not. Instead, we'll flip through the "must listen" pile, and see what's there. **The Fall's** *I Am Kurious, Oranj* album (**RCA/Beggars Banquet**) is the score/soundtrack to a ballet by **Michael Clark & Company**. It's very **Fall-ish**; I expected something of a departure from the **Mark E. Smith** era, but on second thought, that was silly. It is a bit more melodic than most of *The Frenz Experiment* (the cover of the **Kinks'** "Victoria" notwithstanding), or rather there seems to be more emphasis on melody. Listen for yourself. Interesting stuff... **Alien Sex Fiend's** *Another Planet* (**Caroline**) is a pick; techno-syntho-sampled weirdness with a serious groove.... **Front 242's** current 12-inch, "Headhunter" b/w "Welcome to Paradise" (**Wax Trax**), is along the same lines, but somewhat poppier and more accessible than previous efforts.... **The Close Lobsters EP**, *What Is There to Smile About*, has been out for a while, but I just got around to listening to it. Pure paisley, jangly retropop. I have this mental picture of **Spinal Tap** doing "Flower People." On **Enigma**.

TO LOOK FORWARD TO: **A new Yo La Tengo EP** on **TwinTone**, late **January**.... **New Fine Young Cannibals**, on **I.R.S.**, release date mid-**February**.... **Epic** has a new **The The** record scheduled for release in **February** or **March**.... And finally, **Elvis Costello** releases *Spike* on **Feb. 7**.

Karen Woods

UK PAT, PAT, PAT: It's that time of year again, time for those **BPI Awards**, when the **British record industry pats itself on the back**. This year's nominations have already sparked a controversy; questions are being raised as to whether a few mistakes haven't been made by the **120 voting BPI member companies**.

Best British Female Artist nominations went to **Annie Lennox, Mica Paris, Tanita Tikaram, Yazz** and **Sade**. It must be pointed out that Sade has not had a hit single in this country for the last three years. The awards are supposed to reflect British, not international, stature. These nominations also had one **Kim Wilde** in floods of tears—she has scarcely been out of the Top Ten all year and she toured with **Michael Jackson**. Her current top 10 single is "Four Letter Word."

Best British Male Artist nominees were **Phil Collins, George Michael, Steve Winwood, Chris Rea** and **Robert Palmer**, which seems reasonable enough, though everybody would be very surprised if Chris Rea won.

Best British Group nominations were dealt to **the Christians, Def Leopard, Erasure, the Pet Shop Boys** and **Wet Wet Wet**. But no **Bros**, though they have been THE biggest new act this year, with five Top Five singles. Their debut, "I Owe You Nothing," reached the #1 spot. Bros fever has swept Britain, with the term "Brosette" weaving itself into the Oxford English dictionary as a follow-up to "bimbette." But still no nomination.

Best British Single nominations were even more peculiar. The only one to reach #1 is **Fairground Attraction's** "Perfect." Robert Palmer's "She Makes My Day" and **Deacon Blue's** "Real Gone Kid" are surprising, but not that surprising. "Twist in My Sobriety" by **Tanita Tikaram**, a moderate-selling single which no one thought was as good as her first hit, "Good Tradition," is a curious candidate. But most odd is the **Art of Noise/Tom Jones** cover version of **Prince's** classic "Kiss."

Best British Album nominations were for **Aztec Camera's Love**, **Fairground Attraction's First of a Million Kisses**, **the Pasadenas' To Whom It May Concern**, the **Pet Shop Boys' Introspective** and **Steve Winwood's Roll With It**.

Best International Newcomer nominees were **Tracy Chapman, Enya, Belinda Carlisle** (what? a newcomer?!), **Salt-N-Pepa** and **Michelle Shocked** (an esoteric choice, this East Texas cowgirl living on a houseboat in London. Brilliant she may be, but International Newcomer she is not.).

Best International Male Artists contending are **Michael Jackson, Prince, Alexander O'Neal, Luther Vandross** and **Terence Trent D'Arby**. (Didn't we have the argument last year that Terence Trent D'Arby is an English CBS signing and longtime English resident?)

Best International Female nominees were **Tracy Chapman, Anita Baker, Enya, Whitney Houston** and **Kylie Minogue**. Please may the British public make a fool of itself and deem **Kylie Minogue** more worthy than **Tracy Chapman** and **Anita Baker**.

Best International Groups? **Bon Jovi, Fleetwood Mac, INXS, U2** and **Womack & Womack**.

Best Newcomer nominees were **Bros, Deacon Blue, Fairground Attraction, Mica Paris, the Pasadenas, Tanita Tikaram, Yazz** and **Climie Fisher**.

Rick Astley seems to be very unlucky with awards. Last year he was knocked off the stage before he had time to collect his, he was cruelly voted Worst Dressed Pop Star by *Smash Hits*, and now he has not even been nominated for anything, poor old Rick.

Chrissy Hey

JA BRANFORD BLOWS RELIEF INTO KINGSTON: The ballroom of Kingston, Jamaica's Wyndham Hotel was packed to the rafters Saturday night, January 7, as **Branford Marsalis** headlined a jazz concert to raise money for the **United Way of Jamaica's** hurricane relief efforts. Some 1,200 people paid 85 Jamaican dollars each (about \$17 U.S.) to hear the show, and the excitement was palpable. After all, the last American name act to come through town was the **Manhattans** and the last American jazz bigwig to hunker down to Jonkanoo land was **Don Cherry**, who made the trip about a year before.

After a long, long set from a Jamaican jazz band, Branford took the stage, turning in an OK set, but reined in somewhat by a recent hernia operation. His new band—after two years with **Sting** he says he's ready to hit the ground running—is made up of **Wynton Marsalis** band alumni **Kenny Kirkland, Bob Hurst** and **Jeff "Tain" Watts**. He played "Makin' Whoopee" for the crowd, but he watched many of them slumber through the **Coltrane**-inspired meat of the set. The American Ambassador was present, as was Jamaica's longtime Governor General, and everybody agreed that **Pat Ramsey**, who instigated the thing on the local side, and Marsalis's manager, **Ann Marie Wilkins**, who raised some \$12,000 on

her own for **Gilbert** relief in addition to persuading **Branford** and company to donate their time (the concert and some clinics) in exchange for a Jamaican vacation, did a tremendous job.

The night's best music, however, was heard by only a handful, as **Third World** keyboardist **Michael "Ibo" Cooper** and drummer **Willie Stewart** corraled **Marsalis** and **Hurst** for a late night jam at their studio, the **Zinc Fence**. Branford played light, relaxed soprano, and the reggae-meets-New-Orleans jam worked. "More Ska," cried Branford. "I want to play second line tunes," cried Ibo. And they did, mixing **Marley** and dixieland, doing "Jammin'" and "The Second Line" and many others. Afterward Ibo asked Branford to play on **Third World's** upcoming record. "Call me," said Marsalis.

But what of **Marley**? What of reggae? "You came at a bad time," said the cognoscenti. A thriving reggae scene was either nowhere to be found or being kept hidden from foreign eyes. "The reggae culture is old-fashioned," says an artist manager. "The dreadlocks, the ganja, the religious thing." Dance-hall music is the thing now, he says, a music that likes to compare itself to rap—it's made up of street rhymes, it has its own style, language and attitude, it appeals to the young (much to the dismay of the old). **Lieutenant Stitchey**, a serious-looking, soft-spoken dance-hall star, agrees, saying it's a music of social rebellion, but without most of reggae's mysticism and political posturing. That's not to say dance-hall isn't controversial. The "toastmasters," it seems, like to see how vulgar they can get in performance, with particular attention paid to the female anatomy. Live Dance Hall broadcasts have to be cut off in mid-transmission, the newspapers print outraged letters to the editor. "It's funny," says someone, "they are very nasty to the ladies, but the ladies seem to like it the most." It's a mystery.

But traditional reggae, these guys would make you think, is as out-of-date as a day-glo poster.

Not so, says **Ibo Cooper**, shaking his waist-length dreadlocks, and others agree. **Marley's** children—both his real progeny and his musical progeny—are alive and well, they'll tell you, living the message, playing the beat, recording the sounds, selling the records. Dance-hall is in, but traditional reggae is alive and well, and American companies are interested in it all—**Atlantic** has just signed **Stitchey**, **PolyGram** has just signed **Third World** (formerly of Columbia).

Marley's presence is felt in Kingston—from the big statues of him by the National Stadium and in the National Gallery, and by his house, which is now a museum. **Rita Marley** maintains an office in the house, which is still owned by the family. Up the street, one can eat at **Minnie's Ethiopian Herbal Health Food Restaurant**—**Minnie** used to do her cooking at the **Marley** house, she's old friends with **Rita**, and her red bean stew is served with a countenance of peace and contentment. When **Hurricane Gilbert** tore Kingston up, her thatch-roofed establishment escaped unscathed.

Over at the present **Tuff Gong Studios**—where a couple of **Marley** wannabees lounge in front—the records are pressed the old-fashioned way, by hand, and an old woman, who says she knew **Bob Marley** when he was just a sprout, oversees the big, wooden studio. "Ziggy was here yesterday," she says with grandmotherly pride.

But we came at a bad time. It was **Branford Marsalis's** week in Kingston, jazz week. **Reggae Sunsplash**, in August, now *that's* the time to talk reggae.

Lee Jeske



GINA GO-GO GOES CAPITOL: English dance hit sensation **Gina Go-Go** (not to be confused with **Gina Schock** of the **Go-Go's** whose band, **House of Schock**, was at one time also signed by **Capitol**) has signed to **Capitol Records**. At the **Capitol Tower**, **Gina** (center, in hat) met with **VP Ron McCarrell**, her manager **Ken Friedman**, **A&R** dude **Kenny Ortiz**, president **David Berman**, **A&R** **VP Tom Walley** and promotion **VP Hank Talbert**.

LOU REED

On the Boulevard of Broken Dreams

By Joe Williams

Lou Reed, as much as any American musician of the past 20 years, belongs in the pantheon of rock revolutionaries. His work with the Velvet Underground introduced an element of social realism and sonic confrontation that was conspicuously absent from the sun-struck meditations of the flower-power generation. His solo work since the late '60s has continued to surprise and subvert, from the decadent, adrogynous chill of *Berlin* to the aural assault of *Metal Machine Music* to the pop explosion of *Sally Can't Dance*.

Reed's new album, *New York*, marks his debut effort for Sire. It also marks a virtuoso return to the straightforward musical attack and shrewdly observed sociological detail that have always been his greatest strengths. The album is a far-reaching indictment of our misplaced cultural priorities, or rather of the relentless power structure that has driven the working class to wage an unconscious war against itself. The casualties of that war are the welfare families, crack addicts and wife-beaters who populate his songs like so many Simaese fighting fish chucked into the same little bowl. In songs like "Straw Man," "Sick of You" and "Good Evening Mr. Waldheim," Reed lays the blame squarely on the shoulders of the power brokers and televangelists who have concocted a permanent and enrichment of poverty for their own amusement and enrichment. It's an unsparing vision of the world, but one that is mediated by his obvious compassion and a dark sense of humor.

We talked to Reed recently as he prepared for an upcoming performance with the old Velvet Underground bandmate John Cale. Their work-in-progress tribute to the late Andy Warhol marks the duo's first performance together since 1968.

CASH BOX: I understand that you and John Cale are doing a tribute to Andy Warhol at St. Anne's Church in Brooklyn this week. What form would a tribute to Andy Warhol take?

LOU REED: John and I are performing a series of songs that we wrote about Andy. It's technically a work in progress that we'll be doing in its final version at the Brooklyn Academy of Music's Next Wave festival in the fall. It may be recorded for an album, or it may be filmed. But I stress that it's a work in progress.

CB: As a producer, did Warhol contribute anything significant to the Velvet Underground's music, or was he more of a lightning rod who attracted interesting people and gave them a space to work in? Was it his idea to use elements of feedback and annoyance?

REED: No, that was me. But he had a lot of great ideas that we used. For example, he once said to me, "Why don't you write a song called 'Vicious'?" I said, "Vicious' in what way?" And he said, "Vicious like I hit you with a flower." So that's what I did.

CB: Did he ever suggest any other specific songs?

REED: It's hard to remember that whole period, to tell you the truth.

CB: Why, because it's hard for anyone to remember things that happened 20 years ago, or because you were so busy living for the moment that you never took time to reflect on it in the first place?

REED: For both of those reasons.

CB: Do you think our culture is more obsessed with the past than it has ever been before?

REED: I think these things go in cycles. In the '90s we'll probably look back fondly on the '70s, although I can't imagine why.

CB: The new record seems to have a '60s consciousness about it, in the sense that's its very political. It's also pretty bleak.

REED: I wouldn't say that it's bleak. Bleak is such a bleak word. I would say it's a realistic view of the way things are.

CB: Do you feel that life in New York City is worse now than it has been?

REED: To say it's worse is an understatement.

CB: What has made it worse? Is it the triumph of the real estate developers, the Donald Trump-Ed Koch cabal, over the working people?

REED: A lot of it is the federal government's lack of support for necessary social services. Witness the homeless problem. Witness the sick and dying. Witness the government classifying ketchup as a vegetable for school lunch programs. It's hard to satirize something so petty and mean-spirited. If you just draw attention to it, it satirizes itself.

CB: Do you see this as a concept album?

REED: It's thematically unified. The songs all relate to each other and should be listened to in sequence.

CB: Did you take any active role in the recent election, or are you completely disgusted with the political circus?

REED: Well, there was no one to vote for. I will say that I was against Bush if only because he's against pro-choice, and right there's a big problem for me. I thought that whole issue had been settled. I'm worried about the Supreme Court being stacked with so many conservatives. They're trying to roll back the clock. Just on that level alone it would have been a good idea not to vote for Bush.

CB: You would think they could do that, take the progress of history backwards.

REED: They've been doing it for eight years. It's not a surprise. It's not something you should worry about in the future. They're doing it right now. The PMRC is just another version of all that.

CB: How do they get away with this? Is it because the people who benefitted from liberalism were afraid to accept the responsibilities that go with it?

REED: Sometimes I think, "Where were the college students?" Years ago, with a lot of this stuff, they would have been out in the streets over it.

CB: College students have become the most loyal Reaganites.

REED: Which is interesting, considering he was the governor who went in to take shots at

them. But you know the famous quote, those who are unaware of history are doomed to repeat it ... I think there's a very basic thing. Until we know who shot Kennedy—that whole incredible cover-up—and until we know why Nixon got pardoned, we won't understand anything. Those two things have twisted the soul of this country and have contributed to the "I'm out for me" mentality. It also may be that the kids of hippies have turned into businessmen, so someday the kids of businessmen will turn back into hippies. That could be right around the corner. Anyway, my album is all about these things. Because what happens in the big cities inevitably spreads. If it happens in New York, it'll happen in Buffalo, it'll happen in L.A., it'll happen in San Francisco. They never seem to pay much attention to the drug problem until the kids of rich people start dropping dead in the streets. They're not paying attention to AIDS. It's a very sad thing. But I don't think my album's depressing or bleak; I just think it's an honest look at things.

CB: I take it you're not at all optimistic. It's a clear-eyed view of what's happening.

REED: That's what I hope it is. That's what I tried to make it. And I also tried to lighten it with humor.

CB: How did you feel about the Jackson campaign?

REED: Well I wrote about it in one of my songs ["Good Evening Mr. Waldheim"]. I will say that I thought his "Common Ground" speech was one of the best speeches I ever heard, one of the best speeches anyone has ever made, publicly. My only problems were the problems that I talked about in the song. He talks a great game; I'd just like to know who's included in it.

CB: Do you think blacks will ever have significant political power in this country.

REED: Sure they will. They already do—they just don't seem to know it.

CB: What do you think about rap music. I understand that you like some of it.

REED: I like some of it. I just don't like all the macho posturing in it. It seemed to start out talking about some really serious things, and then it degenerated into just "rapping rapping," just talking for the sake of talking.

CB: Just as there's a lot of bad rock & roll.

REED: I don't know—I don't put out that many albums, and when I do I want it to be about something that really matters. I like to use that space. With direct mastering and CDs, you've got more time on the record, so I want to use it for something. There's plenty of the other type of things out there.

CB: Do you sometimes think there's too much music in the world, too many choices?

REED: There can never be too much music. You would never want less music. Everyone

should get a shot at it. That's one of the fun things about rock & roll. I mean, anybody could sit down and play the songs on my album. That's how I started out—I listened to the radio and said, "Wow, maybe I can play that."

CB: What do you think it is about the Velvet Underground that makes so many garage bands cover your songs?

REED: Oh, we were really smart.

CB: Well, that goes without saying.

REED: Oddly enough, it seems we get covered now more than ever. But it certainly wasn't that way at the time.

CB: The records didn't sell at the time?

REED: That's an understatement. I think the first album sold 30,000 copies. I mean, it's just not a band that made the charts. But see, you can perform a Velvet Underground song and it will be timeless. You'll never make a fool of yourself with a Velvet Underground song.

CB: In the music you're making today, do you feel you have a responsibility to offer specific solutions to the problems you observe, or are you just trying to affect the tone of the times?

REED: I'm just talking as one person to another, to all the people wearing headphones. I think of it as talking one on one, as though we were in a bar.

CB: One reason I like the song "There Is No Time" is because it's an angry, no-bullshit song, the kind of thing I'd like to see Bruce Springsteen or some other influential superstar do. Those people have the weight of celebrity and the respect of millions, yet they don't come out and openly denounce things that they think are bad. Springsteen carves out a little corner of the New Jersey working class experience, but doesn't come out the day before an election and say, "Oh by the way, I suggest you vote for the Democrats." Do you have any sense that the more popular and visible performers in America are shying away from political subject matter, sublimating their own ideas in order to sell records?

REED: It takes a certain kind of ability to articulate in a rock & roll song and still have it rock. Caring about something and being able to say it in a song are two different things. It's a combination of words and music, and most people don't pay that much attention to words. You have to go to a Sondheim or a Brecht to find good words. Generally speaking, in music today the words are a meaningless throwaway. You're not supposed to pay attention to them. Or else they're some kind of teenage depression, and I'm not interested in that. I'm not a teenager. I'm an adult trying to talk to other adults. I want to make music you don't have to be embarrassed listening to, where it's not somebody talking down to you. I'm not saying you have to be polysyllabic, but it's nice if you have a little bit of language at your command. If you want to deal with serious subject matter, you have to have the ability. If you can't do it justice, it's better to leave it alone.

CB: Even in the Velvets, your tone was very adult. Your writing had a journalistic quality to it.

REED: That's really funny, because I did go to journalism school, and I lasted a week. I finished college, but I didn't last very long in journalism after they told me that I couldn't have own opinions. They were trying to teach me the triangular paragraph method.

CB: Do you feel as if your celebrity puts you in a kind of unreality? Does it distance you at all from the things you see and write about?

(Continued on page 31)



'Until we know who shot Kennedy—that whole incredible cover-up—and until we know why Nixon got pardoned, we won't understand anything. Those two things have twisted the soul of this country.'

SHOCK OF THE NEW

CASH BOX MICRO CHART

THIS IS THE OFFICIAL DEBUT of our "alternative music" column, which in effect replaces the old Independent Way. This is a backhanded way of acknowledging that label status is a less significant distinction than it once was, particularly in alternative music, where the majors have been doing a relatively good job of late. This column will still focus largely on independent labels, but we can't pretend that the majors aren't contributing their share of cool music, music that just a few years ago they wouldn't have touched with a disinfected pole.

An interesting measure of the majors' impact on the alternative market is our "best songs of '88" survey included elsewhere in this issue. While eight of my top 10 favorite albums last year were on indie labels (and about 25 of my top 40), my song list is dominated by majors. Even though no one other than jukebox operators and pre-teen slumber-party mavens buys 45s any more, the "hit single" is still the engine that drives the record industry. For whatever reason—the majors' A&R philosophy, their superior technological resources, the uncanny and in-stincts of big-time producers or the chicken-and-egg question of airplay—most of the more memorable tunes come from the well-crafted platters served to us by the majors. We won't suggest that the majors' products have the same kind of cumulative force or dynamic vision as the renegade indies; but when it comes to clever ditties, the corporations are insidiously affective. A song like "Handle With Care" would be a pleasant addition to any artist's repertoire, but when it's sung by titans like **George Harrison**, **Bob Dylan** and **Roy Orbison**, it's got the weight of history to go along with **Jeff Lynne's** radio-orbit production skills.

For a song to be a hit, for it to keep us awake at night and provide the soundtrack to our private moments, it's usually necessary for it to have readily understandable lyrics and a distinctly catchy melodic structure, something that the crude, adventurous indie releases can't always guarantee. (My colleague Bud Scoppa once suggested that the secret to the **Beatles'** appeal was that their simple song structures and elegantly textured arrangements gave the listener the opportunity to sing the missing third harmony part in his or her head.)

One central element that's been largely overlooked in historical assessments to classic '50s-'60s pop song structure. Punk reclaimed rock & roll from the arena-rock monsters of the time and reminded us anew that three chords and an honest lyric could pack more of an emotional wallop than a thousand aging superstars braying "Baby I need your love tonight." Punks didn't use the word "mama" in a way unless it referred to somebody's mother. Punks didn't say "love" when what they really meant was "sex" (one of the most diabolical offenses in all of pop music, one that has perverted the values of at least three generations. Punks didn't stick two-and-a-half minutes of guitar noodling or classical organ between their verses. A lot of the punk/new-wave bands existed along an evolutionary line that stretches from the **Beatles**, the **Kinks** and the **Who** to such then-unfashionable pop-stalwarts as **Badfinger**, **the Raspberries** and **Big Star**, a line that embraces everyone from **the Archies**, **the Partridge Family** and **the Bay City Rollers** on the soft side to **Slade**, **Sweet**, **Alice Cooper** and **the New York Dolls** on the hard side (with the obligatory nod to **Bowie** and **Lou Reed**). All of these performers, in their way, were chasing after the perfect hook, that little ascendancy of the notes that goes straight to a reptilian receptor in the brain of every listener with half a heart and an open ear. And likewise with the punks and new-wavers. **The Buzzcocks** may have offered us unsavory vignettes of homosexual desire, but who among us cared or noticed when confronted with all those hooks? **Public Image Limited** is surely a provocative band, but it's **the Sex Pistols** and their raging pop chords that we remember more fondly.

Throughout the '80s it has been the punks and their inheritors who have kept the beacon of pop music burning brightest; no adult-contemporary schlockmeister can touch **Elvis Costello**, **Squeeze** or **the Pretenders** for sheer hookability. On my "Fab Fifteen" for '88, you'll find stylistic echoes of **Simon & Garfunkel** (the **Lilac Time's** "Return to Yesterday"), **the Grass Roots** (the **Three O'Clock's** "When She Becomes My Girl") and Paul McCartney ("Into Temptation" by **Crowded House**). **Robyn Hitchcock** makes his role model perfectly clear with the subtitle to "Flesh Number One": "Beatle Dennis." But what makes the new-wave generation even more significant than their hook sense is the subversive element that they added to the standard pop song. My list includes a surfy toe-tapper about a mass-murderer (**Sam Phillips'** "Remorse"), a calliope ballad about the soullessness of material culture (**That**), a petriol emotion about the "Cellophane"), a rocker about the collapse of capitalist society ("Dream World" by **Midnight Oil**) and an irresistible party anthem that just happens to be about global nuclear war ("All Going Out Together" by **Big Dipper**). Whether through a lyric with an ironic obfuscation (**Dinosaur Jr's** "Freak Scene"), the best of the alternative breed has given new life and significance to the old forms.

The major labels, bless their hearts, now recognize that a sizable chunk of the monied public hungers for pop music with intelligence and drive. So today, for every ten **Rick Astleys** or **Tiffanys**, there's a **Camper Van Beethoven** or **Sinéad O'Connor** getting a modest amount of airplay. When it comes to singles, the major labels have their place, and it isn't always on our backs.

Joe Williams

ALTERNATIVE MUSIC

1	RATTLE AND HUM (Island 9 1003)	U2	DEBUT
2	GREEN (Warner Bros. 25795)	R.E.M.	DEBUT
3	EVERYTHING (Columbia OC 44056)	THE BANGLES	DEBUT
4	EPONYMOUS (I.R.S. 6262)	R.E.M.	DEBUT
5	SHORT SHARP SHOCKED (Mercury/PolyGram 834 924-1)	MICHELLE SHOCKED	DEBUT
6	STAY AWAKE (A&M SP 3918)	VARIOUS ARTISTS	DEBUT
7	IN MY TRIBE (Elektra 60738)	10,000 MANIACS	DEBUT
8	FISHERMAN'S BLUES (Chrysalis 41589)	THE WATERBOYS	DEBUT
9	PEEPSHOW (Geffen GHS 24205)	SIOUXSIE & THE BANSHEES	DEBUT
10	DIESEL AND DUST (Columbia BFC 40967)	MIDNIGHT OIL	DEBUT
11	THE JOSHUA TREE (Island/Atlantic 90581)	U2	DEBUT
12	NOTHING'S SHOCKING (Warner Bros. 25727)	JANE'S ADDICTION	DEBUT
13	MYSTERY OF BULGARIAN VOICES (Nonesuch 79165)	DEBUT	
THE BULGARIAN FEMALE RADIO & T.V. CHOIR			
14	LIFE'S TOO GOOD (Elektra 6080 1)	THE SUGARCUBES	DEBUT
15	THE TRINITY SESSION (RCA 8568-1-R)	COWBOY JUNKIES	DEBUT
16	BLUE BELL KNOLL (Capitol C1-90892)	COCTEAU TWINS	DEBUT
17	LINCOLN (Bar None/Restless 72600)	THEY MIGHT BE GIANTS	DEBUT
18	BOINGO ALIVE (MCA 2.8030)	OINGO BOINGO	DEBUT
19	LOVE JUNK (Chrysalis 41675)	THE PURSUIT OF HAPPINESS	DEBUT
20	LA PISTOLA (Y&L Coralis (Slash/Warner Bros. 25790)	LOS LOBOS	DEBUT
21	PEOPLE (London/PolyGram 828 101-1)	HOTHOUSE FLOWERS	DEBUT
22	DAYDREAM NATION (Enigma/Blast First 75403)	SONIC YOUTH	DEBUT
23	16 LOVERS LANE (Capitol C1-91230)	THE GO-BETWEENS	DEBUT
24	TRUTH AND SOUL (Columbia FC 40891)	FISHBONE	DEBUT
25	FRONT BY FRONT (Wax Trax WAX054)	FRONT 242	DEBUT
26	LIVE (SST 160)	BAD BRAINS	DEBUT
27	THE WARNER OF RAPE AND HONEY (Sire/Warnér Bros. 25799)	THE MINISTRY	DEBUT
28	SUPERFUZZ BIGMUFF (Sub Pop SP21)	MUDHONEY	DEBUT
29	THE SERPENT'S EGG (4AD CAD 808 (UK))	DEAD CAN DANCE	DEBUT
30	FUGAZI (Dischord 30)	FUGAZI	DEBUT
31	MISFITS (Caroline PL9-09)	MISFITS	DEBUT
32	BUG (SST 216)	DINOSAUR JR.	DEBUT
33	ULTRAMEGA OK (SST 201)	SOUNDGARDEN	DEBUT
34	TWO NUNS AND A PACK MULE (Touch and Go T&GLP#36)	RAPEMEN	DEBUT
35	BEELZEBUBBA (Enigma/Fever 73351)	DEAD RABBIT	DEBUT
36	TENDER PREY (Enigma/Mute 75401)	NICK CAVETT AND THE BAD SEEDS	DEBUT
37	VIVISECT (Netwerk/Capitol 910402)	SKINNY PUPPY	DEBUT
38	TRAIT (Wax Trax WAX047)	PAILHEAD	DEBUT
39	MY NATION UNDERGROUND (Island 91025)	JULIAN COPE	DEBUT
40	SUGARSHIT SHARP (Caroline CAROL1364)	PUSSY GALORE	DEBUT

ALTERNATIVE PICKS

□ VIOLENT FEMMES: 3 (Warner Bros./Slash, 9 25819-1)

Their first album in—what? three years—finds this pointedly witty folk-punk trio returning to an acoustic sound. One's little of the raving, nerdy adolescent abandon that made their first album one of the greatest debut efforts of all time, but Gordon Gano's lyrics are in the same general girls-and-God ballpark as before. Gano deserves immense credit for planting spiritual roots in such randy terrain, and he's as convincing a synthesist of the carnal and the sacred as Prince could ever be. The old involuted passion rears its little green head in songs like the recklessly careening "Fool in the Full Moon" and the poisonously nostalgic "Mother of a Girl"; but more often the tone is smart-alecky, as in the falsely bitter "Fat," resigned, as in the almost-confessional "Just Like My Father," or doleful, as in "Nothing Worth Living For" and the apocalyptic dirge "See My Ships." An album that stands astride the hormonal imperatives of youth and the reflective under-tow of maturity.

□ SIXTIETH PARALLEL: *Into Bliss* (Dr. Dream, DDEP8815)

Long before they make another record, L.A.'s Sixtieth Parallel will be sick of comparisons with U2 and Echo & the Bunnymen; but those comparisons are unavoidable. The epic sweep of the material, the heavily chorused vocal effects, the overtly poetic lyrics, the jittery dramatic figures and relentless drumming are all trademarks of the British heroic-sincerity school. Happily, the young band has more than enough talent to avoid the trap they've set for themselves. Singer Kevin E. Bartley has a big, emotive voice (not unlike Bono's) to go along with his savory guitar work, while the rhythm section of David Rule and Damien Murphy is somehow explosive and controlled at the same time. The title track, now garnering airplay, is a standout.

THE HEAVY METALS

EVEN THOUGH THE END of the year is normally a slow time for signings, several hard rock bands received record deals as well-deserved '88 Christmas gifts. San Francisco's most notorious street-wise pretty boys, **Vain**, went with **Island**—several majors bid on these guys. **CBS** has signed **Love/Hate**—rumor has it that a hefty sum of money was involved. New to **Geffen** are New York's **King of Kings**, signed by **Tom Zutaut**, while **Vicky Hamilton** has inked a Canadian artist, **Steve Napoleon**, to a development deal. Napoleon's music has the same quirky quality that made **Cheap Trick** and **Queen** standouts, and he's currently in L.A., finalizing his band's lineup.

A few bands have done some label hopping in recent months. Both **Motorhead** and **Death Angel**, who gigged together in December, have made changes—**Motorhead** is now with **Enigma**, while **Death Angel** left **Enigma** for **Geffen**. Canada's **Voivod** left **Noise/Epic** and signed with **Mechanic/MCA**, who reportedly offered them a highly lucrative deal. Meanwhile, **Noise** has added German thrashers, **Destruction** to its roster. For others, '89 has gotten off to a rocky start. Amidst much inner turmoil, guitarist **Jeff Young** has left **Megadeth**. The details concerning this are very sketchy, but whatever the cause, **Dave Mustaine** and co. are in search of a new member. Bassist **Josh Papp** was ousted from hardcore outfit **D.R.I.** after the band's European tour, with **Gang Green** opening. **Junkyard** is wrapping up the recording of their debut LP with producer **Tom Werman**, best known for his work with **Motley Crue**. Mixing will begin at the end of the month—this indicates a spring release. And what is going on with the **Crue** these days? After all, it's been a year and half since the release of their last album, *Girls, Girls, Girls*. The boys should start recording their next opus with producer **Bob Rock** at the helm, just as soon as **Aerosmith** finishes up at **Rock's Vancouver studio**. There are also rumors that **Crue** songwriter/bassist **Nikki Sixx** plans to publish a book of poems and lyrics. Betcha didn't know he was such a sensitive guy, eh? Well, you might be surprised.

Enigma's been busting some ass on the home video front. The company has signed a North American distribution deal with **Polygram Records** and the first four titles being released are all by hard rock/metal acts: **Stryper**, *Live in Japan* and *In the Beginning*, **Lizzy Borden**, *The Murderess Metal Road Show* and **D.R.I.** *Live at the Ritz*. Also in the works is the first longform home video for **Poison**.

House of Lords is currently on tour in the Midwest, opening up for **Cheap Trick**. This is the **Lords'** first tour and the pairing is a logical one—after all, the two bands share the same manager, **Ken Adamany**. Not only that, the Lordly **Gregg Giuffria** and the Tricky **Rick Nielsen** have written several songs together—the results can be heard on both the **House of Lords'** debut ("Slip of the Tongue") and **Cheap Trick's** *Lap of Luxury* ("All We Need Is a Dream," which is scheduled to be the next single).

Anthrax has been winning new fans with their second-billed slot for **Ozzy Osbourne**. This thrashing fivesome is loaded with personality-plus, and the arenas are beginning to fill up very early. On a less grandiose scale (unfortunately), **Metal Blade's** **Anvil** has been touring the West Coast with labelmates **Liege Lord**. This has been **Anvil's** first trip to this neck of the woods and for many people, this was their first chance to experience singer **Lips'** wacky persona. The dude resembles a metalled-out Harpo Marx, and if Harpo could talk, he probably would have come up with some of **Lips'** lewd between-songs raps—not to mention **Anvil's** off-the-wall lyrics. This Canadian group has been around for years and was kept back by some not-so-hot label choices. Now that they have a record company that loves them, and a live album in the works, maybe they'll get the attention they deserve.

The **Party Ninjas'** benefit for **Find the Children** has been postponed because of scheduling problems. The Santa Monica Civic show was originally slated to happen January 5th. Now, January 28th is the official date. Appearing will be members of **Motley Crue**, **AC/DC**, **Dio**, **Dokken**, **Heart**, **Pat Benatar**, **Vivian Campbell** and special guests **W.A.S.P.** **Find the Children** is an organization that helps locate missing kids.



MEGACHANGES

Janiss Garza

CASH BOX MICRO CHART

HEAVY METAL



1	APPETITE FOR DESTRUCTION (Geffen GHS 24148)	GUNS N' ROSES	DEBUT
2	OPEN UP AND SAY...AHH! (Enigma/Capitol C1-48493)	POISON	DEBUT
3	HYSTERIA (Mercury/PolyGram 836345-1)	DEF LEPPARD	DEBUT
4	G N'R LIES (Geffen GHS 24198)	GUNS N' ROSES	DEBUT
5	REACH FOR THE SKY (Atlantic 81929-1)	RATT	DEBUT
6	LONG COLD WINTER (Mercury/PolyGram 834 612-1)	CINDERELLA	DEBUT
7	OU812 (Warner Bros. 25732)	VAN HALEN	DEBUT
8	SMASHES, THRASHES & HITS (Mercury/PolyGram 836-427-1)	KISS	DEBUT
9	...AND JUSTICE FOR ALL (Elektra 60812)	METALLICA	DEBUT
10	NO REST FOR THE WICKED (CBS OZ 44245)	OZZY OSBOURNE	DEBUT
11	WINGER (Atlantic 81867)	WINGER	DEBUT
12	BEAST FROM THE EAST (Elektra 60823)	DOKKEN	DEBUT
13	DREAMING #11 (Relativity 8856-1)	JOE SATRIANI	DEBUT
14	BULLETBOYS (Warner Bros. 25782)	BULLETBOYS	DEBUT
15	BRITNY FOX (Columbia BFC 44140)	BRITNY FOX	DEBUT
16	VIVID (Epic BFE 44099)	LIVING COLOR	DEBUT
17	PRIDE (Atlantic 81768)	WHITE LION	DEBUT
18	BLOW MY FUSE (Atlantic 7 81877-1)	KIX	DEBUT
19	GEMS (Columbia FC 44487)	AEROSMITH	DEBUT
20	RADIO ONE (Rykodisc RCD 20078)	JIMI HENDRIX	DEBUT
21	STATE OF EUPHORIA (Megaforce/Island 91004)	ANTHRAX	DEBUT
22	SURFING WITH THE ALIEN (Relativity/Important 8193)	JOE SATRIANI	DEBUT
23	NOW AND ZEN (Atlantic EsParanza/Atlantic 7 90863-1)	ROBERT PLANT	DEBUT
24	A SHOW OF HANDS (Mercury/PolyGram 836 346-1)	RUSH	DEBUT
25	QUIET RIOT (Pasha/Epic OZ 40981)	QUIET RIOT	DEBUT
26	FEEL THE SHAKE (MCA 42235)	JETBOY	DEBUT
27	OVER THE EDGE (Enigma 73320)	HURRICANE	DEBUT
28	SAVAGE AMUSEMENT (Mercury/PolyGram 832 963-1)	SCORPIONS	DEBUT
29	IN GOD WE TRUST (Enigma/Capitol D1-73317)	STRYPHER	DEBUT
30	KEEPER OF THE SEVEN KEYS PART I (RCA 8529-1-R)	HELLOWEEN	DEBUT
31	NO SLEEP AT ALL (GWR/Enigma 75405)	MOTORHEAD	DEBUT
32	WHY PLAY AROUND? (Profile PRO 1254)	WARGASM	DEBUT
33	SURF NICARAGUA (Metal Blade/Enigma 73359)	SACRED REICH	DEBUT
34	SOUTH OF HEAVEN (Def Jam/Geffen 24203)	SLAYER	DEBUT
35	DANZIG (Def America/Geffen 24208)	DANZIG	DEBUT
36	CIRCUS OF POWER (RCA 8464-1-R)	CIRCUS OF POWER	DEBUT
37	HOW WILL I LAUGH TOMORROW WHEN I CAN'T EVEN SMILE TODAY (Epic 44288)	SUICIDAL TENDENCIES	DEBUT
38	THE DARK SIDES (Roadracer RR2455)	KING DIAMOND	DEBUT
39	OPERATION:MINDCRIME (EMI-Manhattan E11-H-48640)	QUEENSRYCHE	DEBUT
40	FROLIC THROUGH THE PARK (Enigma 73332)	DEATH ANGEL	DEBUT

WEEKLY EAR-RINGER

GANG GREEN: 181BAU (Roadrunner) This combination of hardcore, heavy rock and funny-as-hell lyrics makes for a winning five-song EP.

OTHER RELEASES

EXODUS: Fabulous Disaster (Combat) Lean, mean, classic thrash from NoCal quintet. Includes a crunching version of War's "Low Rider."

UFO: Ain't Misbehavin' (Metal Blade) Classic AOR-style rock from the band's *Misdemeanor* days. Six songs make this record short but sweet.

METAL CHURCH: Blessing in Disguise (Elektra) Uneven third LP features a talented new lineup that needs to go back and rework its focus.

HITTMAN: Hittman (RC/Roadracer) Solid, melodic metal from NYC up-and-comers. Several tracks show potential to break out of the metal market and into AOR play.

ON THE DANCEFLOOR

RATHER THAN COME UP WITH yet another year-end top 10, I'm going to go out on a limb and present my top 10 for 1989. This gambit will allow me to bring early attention to 10 artists with the talent and creativity to make major moves this year. The following artists have enjoyed a variety of levels of success in 1988, but '89 should be the year they consolidate this success and make inroads into the mainstream.

1) MARSHALL JEFFERSON: Though he has been around for a few years now as a driving force behind the Chicago house scene, Jefferson has expanded his sound in the past year, culminating in two wonderful **Ten City** singles and the brilliant "Open Your Eyes" (**Big Beat**). As an artist, producer and remixer, he has more than enough (**Big Beat**), and the passion in his music should enable him to avoid formula and burnout.

2) DE LA SOUL: The hip-hop group to watch in 1989. Their psychedelic hip-hop music, innovative rhymes and hip-hop since Public Enemy's *It'll Take a Nation of Millions....* Look for their debut LP to bust big.

3) KEVIN SAUNDERSON/DERRICK MAY/JUAN ATKINS: This trio from Detroit are producing the coolest sounds since Kraftwerk (a major influence), and their knowledge of what works on the dancefloor coupled with a strong sense of what makes Europop so effective should make them, along with Marshall Jefferson, the most in-demand producers/remixers in 1989. All of them are also artists performing under various pseudonyms;



INNER CITY

as **Inner City**, Kevin and vocalist **Paris Grey** are producing the most chart-worthy dance music on this side of the Atlantic. If they don't become enormous, somebody's not doing their job.

4) LARRY HEARD: As the creative force behind **Fingers, Inc.** (whose criminally overlooked LP *Another Side* was one of the highlights of last year), Heard has the uncanny ability to mix lush, haunting instrumental backdrops with some of the most soulful vocals you have ever heard.

5) COLDCUT: Though massive in England, Coldcut still are relatively unknown in the U.S. Their everything-but-the-kitchen-sink approach and their outspokenness spearheaded the sampling movement last year. However, these guys can go much further than that, as **Yazz & the Plastic Population's** "The Only Way is Up" proves. A number of intriguing collaborations (including **the Fall's Mark E. Smith**) are in the works.

6) THE JUNGLE BROTHERS: These guys combine the energy, fun, and nonstop party atmosphere of hip-hop's old school with the social awareness of the new school to produce one of the best debut hip-hop LPs of the last year (*Straight Out of the Jungle* on **Idlers**). Look for big things from them.

7) THE COOKIE CREW: These two females from London have produced nothing but joy so far on their early singles. Their debut LP (produced in part by **Daddy-O** of **Stetsasonic**) should put them over big both with the hip-hop posse and the dance community at large.

8) BIG BEAT RECORDS: Here's an excellent example of the power of the indies to produce both exciting hard-core dance releases as well as crossover contenders without pandering to the lowest common denominator. Big Beat has put out a half-dozen extremely infectious records in the past year; let's hope they get better distribution in '89.

9) SARAH MC LACHAN: Just as it would eventually become boring to eat your favorite meal every day, a relentless attack of beats from dawn to dusk would soon lose its appeal. Enter Sarah McLachan. This woman has produced an album (*Touch* on **Netwerk Canada**) that is the most seductive, angelic and compellingly atmospheric debut since Sade and the **Coc-teau Twins** came on the scene in the early 80s. She looks forward where the new folkies look back. **Netwerk** has licensed her to **Arista** in the U.S.—a very good move.

10) ADRIAN SHERWOOD/KEITH LEBLANC: For the last couple of years, these two have been constantly producing the most challenging, exciting and downright *hard* dance music around. Their skills as artists, producers and remixers is underappreciated by the public and industry at large, but those in the know buy their every release without hesitation.

Introductory Policy Statement: I'll listen to anything I receive. Hell, the excellent Kevin Saunderson remix of Samantha Fox proves what you expect is not always what you'll get. I probably do have a prejudice against those who play it safe, and this column will probably be the nicest one I write all year. Despite the real possibility that the same kind of bland disco records produced in the late '70s by talentless performers and hack producers will surface in the next year in abundance, there's enough talent around that history won't repeat itself in 1989. And one more thing: If the stupid knuckleheads who insist on instigating violence at hip-hop and dance clubs and concert halls don't change their ways real soon, there won't be any venues left to see the music live. Promoters, artists, managers and record companies should all band together to combat this problem, because it won't go away by itself. **STOP THE VIOLENCE IN 1989!**

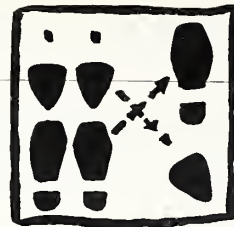


CANDY

Neil Harris

CASH BOX MICRO CHART

DANCE SINGLES



1	THE LOVER IN ME (MCA 23904)	SHEENA EASTON	5	7
2	WILD THING (Delicious/Island DV 1002)	STONE LOC	22	5
3	WALKING AWAY (Tommy Boy TB-919)	INFORMATION SOCIETY	17	5
4	DIAL MY HEART (Motown MOT-4621)	THE BOYS	12	7
5	I WANNA HAVE SOME FUN (Jive/RCA 1155-1)	SAMANTHA FOX	2	9
6	THE GREAT COMMANDMENT (Atlantic 0-86530)	CAMOUFLAGE	11	10
7	GOOD LIFE (Virgin 0-96591)	INNER CITY	DEBUT	
8	HIM OR ME (Motown MOT-4619)	TODAY	18	7
9	GET UP EVERYBODY (Next Plateau NP50083)	SALT-N-PEPA	9	6
10	RONI (MCA 23921)	BOBBY BROWN	DEBUT	
11	A LITTLE RESPECT (Sire/Warner Bros. 0-21059)	ERASURE	DEBUT	
12	KISS (China/PolyGram 871 039-1)	THE ART OF NOISE FEATURING TOM JONES	DEBUT	
13	IF YOU FEEL IT (Vendetta VE-7013)	DENISE LOPEZ	6	8
14	TUMBLIN' DOWN (Virgin 0-96603)	ZIGGY MARLEY & THE MELODY MAKERS	3	12
15	CROSS MY HEART (WTG 41 07894)	EIGHTH WONDER	DEBUT	
16	DOCTORIN' THE TARDIS (TVT 15418)	THE TIME LORDS	29	8
17	THE WAY YOU LOVE ME (Warner Bros. 0-21025)	KARYN WHITE	7	13
18	GET ON THE DANCE FLOOR (Profile PRO-7239)	ROB BASE & D.J.E-Z ROCK	DEBUT	
19	BRIDES OF FRANKENSTEIN (A&M SP-12285)	O.M.D.	DEBUT	
20	SMOOTH CRIMINAL (Epic 49 0-21025)	MICHAEL JACKSON	19	6
21	DON'T RUSH ME (Arista ADI-9723)	TAYLOR DAYNE	DEBUT	
22	POSSE ON BROADWAY (Nastymix IGU 76974)	SIR MIX-A-LOT	27	8
23	I'M NIN' ALA/GALBI (Sire/Warner Bros. 0-21001)	OFRA HAZA	DEBUT	
24	TEDDY'S JAM (Uptown/MCA 23922)	GUY	DEBUT	
25	HEAT IT UP (Jive/RCA 1159-JD)	WE PAPA GIRL RAPPERS	DEBUT	
26	TEARS RUN RINGS (Capitol V-15418)	MARC ALMOND	25	7
27	NOTICE ME (Fever 829)	SANDEE	DEBUT	
28	PULL OVER (Atlantic 0-86480)	LEVERT	DEBUT	
29	CAN YOU STAND THE RAIN (MCA 23919)	NEW EDITION	DEBUT	
30	BREAK 4 LOVE (Columbia 44 07890)	RAZE	16	16
31	RUSSIAN (Qwest/Warner Bros. 0-21107)	NEW ORDER	DEBUT	
32	RUSSIAN (Qwest/Warner Bros. 71310-0)	RED FLAG	DEBUT	
33	THE ONLY WAY IS UP (Elektra 0-66732)	POPULATION	10	9
	YAZZ AND THE PLASTIC			
34	LET ME LOVE YOU FOR TONIGHT (Sleeping Bag SLX-40141)	KARIYA	DEBUT	
35	HEADHUNTER (Wax Trax WAX-053)	FRONT 242	DEBUT	
36	DON'T ROCK THE BOAT (Solar/Capitol V-71166)	MIDNIGHT STAR	1	13
37	JUST WANNA DANCE WEEKEND (Fresh/Sleeping Bag FRE-80125)	THE TODD PERRY PROJECT	4	10
38	SHE WANTS TO DANCE WITH ME (RCA 8839-1-RD)	RICK ASTLEY	DEBUT	
39	LOVE IS ON HER MIND (Cutting/PolyGram 872 069-1)	SA-FIRE	DEBUT	
40	RESPECT (Cooltempo/Chrysalis 4V9 43329)	ADEVA	DEBUT	

DANCE PICKS

□ **INNER CITY: Good Life (Virgin)**
The floor filler of the holiday season. A pumping house rhythm frames a pop song reminiscent of the best '60s girl group soundings. Pop programmers take note!

□ **NEW ORDER: Fine Time (Qwest/WB)**
New Order goes to Ibiza and comes back with a house release indicative of the local musical climate. Not as radical an appropriation of style as *Confessions* was, but a good measure of their ability to consistently produce excellent dance records.

□ **CANDY: Sunny/I Want More of You (ACA 3289)**
As far as Philippine exports go, I'll take Candy over Imelda any day! She's got the looks and the pipes to make the moves. The A-side is for the clubs, and the B-Side has subtle sensuality and a slinky funk groove perfect for urban contempo formats.

□ **DEF JEF: Give It Here/On the Real Tip/Just a Poet (Delicious Vinyl/Island)**
Give me that sweet, funky stuff! Another trio of '70s funk-based rap tunes from the Delicious Vinyl stable sure to please not only the B-Boys, but any crowd.

□ **LIZ TORRES: Touch of Love (Black Market U.K. 004)**
Reigning house queen recently signed to Warner Bros. starts off the New Year with this infectious late-night pumper.

□ **WE PAPA GIRL RAPPERS: Soul Mate (Jive UK)**
More proof of their ability to conquer any style. This time it's a smooth rap ballad pumped up for the floor by **Dancin' Danny D.** Also note the excellent hip-house flip produced by Kevin Saunderson (him again!).

GLOBALIST GROOVE

SOME PEOPLE CALL IT "WORLD BEAT," others prefer "international pop." "Ethnopop" grabs the fancy of some folks, while certain far-seeing souls say "world music." But as for me, I like to fall into the globalist groove. When you hear the word "groove," the rhythm is the thing. But it is also a state of mind. Just because the music doesn't cause me to move, wiggle and shake doesn't mean it won't be worthy of discussion in this space. If I'm transported to strange, exotic and foreign digs, then that's a sign of musical vibrations grooving in a global fashion.

Sure I have my preferences. Music with its roots in Mama Africa moves me the most, since I like to dance, even enter into a trance from time to time. Many of music's magical words are those with direct or indirect ties to the cradle of humankind: soukous, mbaqanga, juzu, reggae, zouk, mbalax and yes, the blues, rock & roll, jazz and hip-hop.

But I'm always hungry for fresh sounds, whether they originate from Kinshasa or Kyoto, L.A. or Kuala Lumpur. My avarice for the world's music is insatiable, be it gong-playing from a Balinese gamelan artist or pan pipes whistling like the winds of Machu Picchu.

If 1988 was any sort of indicator, it appears that the record-buying public as well as certain heretofore tunnel-visioned pop music crits are getting hip to the world of possibilities that the globalist-groove perspective fosters. The most obviously thriving world music in the past year was reggae. Topped by the platinum success of Ziggy Marley and UB40, the beat that hits on the two and the four probably sold more units and garnered more airplay than in all the rest of the '80s combined. Second-level stars such as Maxi Priest, Aswad, Steel Pulse, Shinehead (yes, he's at least as much reggae ragamuffin as rapper), and vet Jimmy Cliff also crept onto the charts and into the public ear.

Other global sounds that made an impact last year (and continue to thump early this year) include the torrid flamenco-charged pop of the Gipsy Kings, the otherworldly harmonies of the Bulgarian State Woman's Choir, the slick Malian griot dance-pop of Paris-based Mory Kante, and the jubilant jit of Zimbabwe's Bhundu Boys. And I haven't even begun to list the names of all the new and used Irish or Celtic music, mostly rock, that has emigrated.

But chart success or media hype is not the basis on which I develop my likes, dislikes or no comments. Music is a means for international bridge-building and communication. Some mutton-heads complain they can't understand the words of non-English singing music, ergo, they can't get into the sounds. Do Thai bar singers have to understand the words to "Beat It" to recognize a good pop tune? A Congolese soukous guitar riff is a universal sentence. The emotional blast of a gypsy vocalist connects just as much as Muddy Waters' yowl. If you can dance to it, learn from it (why do you think they have liner notes?), or armchair travel with it, then the music has touched you in a profound way, albeit momentarily or fleetingly.

Many of the musics discussed in this column will be seen to be the result of fusions and blendings: high tech and traditional, Caribbean and Central African, Afropop and rock, reggae and hip-hop, etc. Cosmopolitan cities such as Paris, London, New York, San Francisco and L.A. have become melting pots for many globalist grooves.

One friend of mine worries that this world fusion will create music that sounds like so much ersatz mush, with none of the soul of roots music. I don't see it that way, although there is evidence to support her view. To me, the intertwining of different strands of the planet's musical heritage is among the most exciting developments taking place on the cultural scene. Anything that brings the world closer to unity and breaks down the walls between the wretched and the privileged of this fair globe gets my praises. If you stay tuned to this space, I promise a glimpse of the musical mayhem and melodiousness lurking in the globalist groove.

Tom Cheyney



HUAYUCALTIA (photo: Alejandra Patacios)

CASH BOX MICRO CHART



WORLD MUSIC

1	LABOUR OF LOVE (A&M SP 4980)	UB40	DEBUT
2	UB40 (A&M SP 5213)	UB40	DEBUT
3	GIPSY KINGS (Elektra Musician 60845)		DEBUT
4	CONSCIOUS PARTY ZIGGY MARLEY & THE MELODY MAKERS (Virgin 90878-1)		DEBUT
5	MYSTERY OF BULGARIAN VOICES (Nonesuch 79165)		DEBUT
	THE BULGARIAN FEMALE RADIO & T.V. CHOIR		DEBUT
6	SHADAY (Sire 25816)	OFRA HAZA	DEBUT
7	MAXI PRIEST (Virgin 90957)		DEBUT
8	LEGEND (Island 90169)	BOB MARLEY & THE WAILERS	DEBUT
9	TOOTS IN MEMPHIS (Mango MLPS 9818)	TOOTS	DEBUT
10	MYSTERY OF THE BULGARIAN VOICES VOL. II (Nonesuch 79201)		DEBUT
	THE BULGARIAN FEMALE RADIO & T.V. CHOIR		DEBUT
11	DISTANT THUNDER (Mango MLPS 9810)	ASWAD	DEBUT
12	STRENGTH OF MY LIFE (RAS 3037)	ISRAEL VIBRATION	DEBUT
13	UNITY (Elektra 60802)	SHINEHEAD	DEBUT
14	THE TOUGHEST (Capitol C1-90201)	PETER TOSH	DEBUT
15	RED ROSE FOR GREGORY (RAS 3040)	GREGORY ISAACS	DEBUT
16	THE TIME HAS COME ZIGGY MARLEY & THE MELODY MAKERS (EMI E1-90952)		DEBUT
17	WORLD POWER (Mango MLPS 9820)	DONOVAN	DEBUT
18	MISTRESS MUSIC (Slash 25734)	BURNING SPEAR	DEBUT
19	AFRICAN SOLDIER (Heartbeat HB-49)	SUGAR MINOTT	DEBUT
20	ONE STEP MORE (Mango MLPS 9819)	JUNIOR DELGADO	DEBUT
21	STATE OF EMERGENCY (MCA 42192)	STEEL PULSE	DEBUT
22	EARTH PEOPLE (Vision VR-3306)	BIGGA	DEBUT
23	MUP: REGGAE FROM AROUND THE WORLD (RAS 3050)	VARIOUS ARTISTS	DEBUT
24	COOL OPERATOR (Shanachie 43056)	MESSENJAH	DEBUT
25	CULTURE (Sire 25741)	TAMBU/CHARLIES ROOTS	DEBUT
26	RUNNING BACK TO ME (Mango MLPS 9815)	CULTURAL ROOTS	DEBUT
27	CONDITIONS CRITICAL (Redwood RR8802)	LILLIAN ALLEN	DEBUT
28	STARLIGHT (Mango MLPS 9821)	LINVAL THOMPSON	DEBUT
29	SHOCKING OUT (RAS 3036)	INI KAMOZE	DEBUT
30	ECLIPSE (RAS 3041)	EDI FITZROY	DEBUT
31	RAS MICHAEL - ZION TRAIN (SST 168)		DEBUT
32	COCODY ROCK (Shanachie 64011)	ALPHA BLONDY	DEBUT
33	BAM BAM (RAS 3042)	TIGER	DEBUT
34	REBEL SOCA...WHEN THE TIME COMES (Shanachie 64010)	VARIOUS ARTISTS	DEBUT
35	AKWABA BEACH (Polydor/Barclay 833199-1)	MORY KANTE	DEBUT
36	FOR THE GOOD OF MAN (Heartbeat HB-42)	THE MEDITATIONS	DEBUT
37	TIME TO UNITE (Mango MLPS 9811)	MBONGENI NGEMA	DEBUT
38	IDENTITY (Mango MLPS 9806)		DEBUT
39	CAMINOS (ROM 26003)	HUAYUCALTIA	DEBUT
40	FIFTY GATES OF WISDOM (Shanachie 64002)	OFRA HAZA	DEBUT

GLOBALIST PICKS

□ **JUNIOR DELGADO** *One Step More* (Mango)
One of reggae's overlooked soul monsters, Delgado can cry from the barricades or plead for a woman's love with equal aplomb. Co-conspirator Augustus Pablo adds ethereal, Middle Eastern-sounding keyboard washes and deft production touches. The haunting warning wail of "Hanging Tree" and the optimistic gallop of the title cut are particularly memorable, but this is a strong blend of classic roots rockers and up-to-date dance-hall sensibilities.

□ **HUAYUCALTIA** *Caminos* (ROM)
Their name means unity and brotherhood in the Aztec Nahuatl tongue, and their mix of indigenous Andean and Meso-American instruments and sounds with classical, pop and jazz elements offers a unified and fresh musical perspective. These are not stale replications of folk standards but invigorating and instrumentally superb reinventions for the 21st century. The subtle use of electronics blends perfectly with the centuries-old reed flutes, *cuatros* and the like.

□ **MALOKO** *Soul on Fire* (African Music Gallery)
I guess it had to happen sooner or later. Seven early rock and soul nuggets are interpreted in a Central/West African style, with American-born Tommy Lipson belting his lungs out. Vincent Nguini's band lays down an Afro disco-like groove until the breaks, when solo guitarist Syran Mbenza cuts loose and leads the troops into steaming soukous. Whether it's Otis Redding's "Direct Me" or Wilson Pickett's "In the Midnight Hour," this ranks as one of the more distinctive party albums of recent times.

ON JAZZ

CASH BOX
MICRO
CHART



CONTEMPO JAZZ

CINEMA-NING: The term "the best jazz movie ever made," which was applied more than once to **Clint Eastwood's** *Bird* (for the most part a crummy movie, if you ask me), is the most weightless of terms—you can count all the jazz movies ever made on a bunch of fingers and toes. Similarly, the term "best jazz documentary ever made" isn't anything to pop champagne corks over. There have been many jazz documentaries, but most of them have been so-so at best. *Thelonious Monk: Straight, No Chaser* is, to



MONK (photo: Kaz Tsuruta)

my mind, the best jazz documentary ever made. It illuminates its subject, it is filled with brilliant music-making, it is gripping and witty, and its hour-and-a-half goes by in a blink. The film was directed by **Charlotte Zwerin** (the other third of many of the **Maysles Brothers** films, including *Gimme Shelter*), produced by Zwerin and **Bruce Ricker** (the director of *Last of the Blue Devils*, perhaps the best jazz documentary ever made prior to this one), and, get this, the executive producer is one **Clint Eastwood**, which means that *Thelonious Monk: Straight, No Chaser* will be distributed by Warner Bros. Pictures. The movie will open around the country beginning in the spring, but it's getting its American premiere on January 27th, at the U.S. Film

1	SILHOUETTE (Arista AL-8457)	KENNY G	1	14
2	SIMPLE PLEASURES (EMI- Manhattan E1-48059)	BOBBY MC FERRIN	2	41
3	FESTIVAL (GRP 9570)	LEE RITENOUR	5	14
4	DON'T TRY THIS AT HOME (MCA Impulse! 42229)	MICHAEL BRECKER	6	18
5	CLOSE-UP (Reprise 9 25715)	DAVID SANBORN	13	28
6	TIME AND TIDE (Epic BFE 40767/E.P.A.)	BASA	10	43
7	FLYING HOME (EMI-Manhattan 48682)	STANLEY JORDAN	7	16
8	LIVING IN PARADISE (Intima 7 73334)	FATTBURGER	11	13
9	HEART'S HORIZONS (Geffen 24704)	LYLE JORDAN	9	16
10	HEART'S HORIZON (Reprise 25778)	AL JARREAU	32	6
11	TWICE THE LOVE (Warner Bros. 25705)	GEORGE BENSON	17	14
12	IF THIS BASS COULD ONLY TALK (Portrait/CBS 40923)	STANLEY CLARKE	15	29
13	DAY BY DAY (EMI-Manhattan E1-90096)	NAJEE	24	27
14	MORY COAST (Warner Bros. 25757)	BOB JAMES	14	22
15	TEARS OF JOY (Windham Hill WH0111)	TUCK & PATTI	18	31
16	PICK HITS LIVE (Gramavision 18 8805-1)	THE JOHN SCOFFIELD BAND	16	11
17	MORE THAN FRIENDS (Jive/RCA 1136-1)	TOM GARDNER	30	7
18	A GRP CHRISTMAS COLLECTION (GRP GR 9574)	VARIOUS ARTISTS	29	7
19	LOVE IS IN FLIGHT (Verve/Polydor/PolyGram 837 312)	MARLENA SHAW	34	6
20	THE FURTHER ADVENTURES OF FLM & THE BB'S (DMP 462)	FLM & THE BB'S	10	9
21	PASSION FLOWER (TBA 238)	ALVIN HAYES	16	12
22	FLASHPOINT (GRP 9571)	TOM SCOTT	8	12
23	A TOUCH OF LIGHT (GRP GR 9572)	MARKEGAN	37	13
24	BILLY'S BEST HITS (GRP GR 9575)	BILLY COBHAM	26	9
25	BERMUDA NIGHTS (Atlantic 81919)	GERALD ALBRIGHT	DEBUT	
26	FACETS (Amherst AMH 3319)	DOC SEVERINSEN	3	21
27	WORKS (ECM 823 270)	PAT METHENY	DEBUT	
28	NEON NIGHTS (Warner Bros. 25728)	JM HORN	35	10
29	WAY DOWN W (EST (Soundways 2109)	WISFUL THANKIN	DEBUT	
30	WIDE OF YOU (Novus 3038)	RODNEY FRANKLIN	DEBUT	
31	THE REALME (Qwest/Warner Bros. 25696)	PATTIAUSTIN	39	23
32	THE BEAUTY OF IT ALL (TBA 240)	CARLOS REYES	8	14
33	THE TRAVELER (Nova 8811)	BRANDON FIELDS	17	14
34	KILMANJARO (Passport Jazz PJ 88042)	THE RPPINGTONS	19	32
35	KMER'S GONNA RIDE (Private Music 2029)	PATRICK O'HEARN	14	20
36	THE POWER OF SUGGESTION (Intima 73321)	RICHARD ELLEDT	13	20
37	OPTICAL RACE (Private Music 2042)	TANGERINE DREAM	7	11
38	PARADISO (Zebra/MCA 42204)	SKYWALKER	RE-ENTRY	
39	PASSION FLOWER (TBA 238)	ALVIN HAYES	16	7
40				

Festival in Park City, Utah. The Festival, sponsored by **Robert Redford's** Sundance Institute, is for independent films, so the Monk film will run out of competition.

The heart of this exceptional documentary is footage that **Christian Blackwood** shot during six months of 1968. Fourteen hours that **Thelonious Monk** on tour, in the recording studio, hanging out—and they were used for a one-hour German television special 20 years ago. Zwerin went back to the original 14 hours and pulled gem after gem out for her film.

The music, of course, is extraordinary: Monk, shot up close, playing solo piano (his technique is a marvel), leading his quartet, and leading an octet that toured Europe in '68 with **Phil Woods** and **Johnny Griffin** among its members (a band that never recorded, but if the legends involved in getting a soundtrack released can be worked out, there is plenty of well-recorded music on hand here). It's very special film—there isn't much available Monk footage—and it gives a wonderful insight into this magical musical genius. He dances, he twirls, he's a whirligig of sounds and activity. He takes your breath away.

Just as fascinating is the footage of Monk off-stage: in airports, in hotel rooms, in the recording studio, at the Village Vanguard, outside his Manhattan apartment, in bed. He was an unusual figure, and that's just how he comes across here: a bizarre, funny man who, obviously, is tuned a little differently from most people. His wife **Nellie** pops in and out, as do many other people, but Monk is, clearly, in his own world most of the time. Charlotte Zwerin wasn't content to just re-tool the Blackwood footage, and therein lies this movie's true greatness. We see Monk acting, well, like Monk, and we laugh—his movements, his way of talking, his childlike mugging for the camera, are funny. Then, suddenly, **Toot Monk**, Monk's son and the drummer in his last quartet, is telling us about the serious emotional problems of his dad—the silences, the depressions, the sporadic need for institutionalization. Suddenly, what was funny a moment ago is frightening. **Charlie Rouse** and others are on hand for pointed comments about Monk, there is footage of Monk's 1982 funeral, and there is odd footage shot at the New Jersey home of **Baroness Pannonica de Koenigswarter**, who died a few weeks ago, accompanied by the Baroness's reinvented and dietetic recordings of Monk playing. She stays off camera, like **Marlene Dietrich** in *Marlene*, and talking about Monk's last years, when he lived in her home, basically, in silence, surrounded by her cats—not playing, not talking, not doing much of anything. At one point, she says enigmatically, Monk once said to her "I'm very sick," but that's the only time, she says, he ever referred to the fact that his life was, to say the least, unusual. The film presents us with facts: Nellie Monk kept Thelonious Monk going and was at his side when he died, but Monk spent his last decade at the home of Pannonica de Koenigswarter, whom we see joking with Monk in that 1968 footage. Questions are raised but never answered, including the question of whether Thelonious Monk was given proper care and treatment, or whether he was just protected from the world all his life. The enigma of Thelonious Monk remains when the film ends. One suspects that it will remain always (although **Peter Keepnews** is hard at work finishing up his Monk biography).

Clint Eastwood became involved when he screened *Last of the Blue Devils* while researching *Bird*. When *Blue Devils* opened in Paris last year—years after it was made—it was "Clint Eastwood Presents *Last of the Blue Devils*," which is the way the Monk film will be marketed. All involved should be proud. Except for some rather pointless footage of **Barry Harris** and **Tommy Flanagan** playing duets, *Thelonious Monk: Straight, No Chaser* is a wonderful piece of movie-making.

Lee Jeske

JAZZ FEATURE PICKS

DAVE GRUSIN Collection (GRP 9579)

Part of a "best of" Grusin's many GRP projects, the *creme de la creme* of soft-tempered, easy-on-the-ears jazz fusion, the new apple of radio's eye.

WILLIE DIXON The Chess Box (Chess/MCA 16500)

Willie Dixon set focuses on Dixon's songs, many of them standards, done by the likes of Muddy Waters, Howlin' Wolf, Bo Diddley and Dixon.

JOHN HANDY Excursion in Blue (Quartet Q-1005)

The elusive, blues-drenched altoist returns with this soulful mainstream alto-and-rhythm (including Buddy Montgomery, Rufus Reid and Eddie Marshall) date.

✓ EITHER/ORCHESTRA Radium (Accurate AC-3232)

Witty Boston big band has roots in hard bop, branches in blues, rock and avant-garde jazz, and a medley of Monk's "Nuttty" and "Ode To Billie Joe."

✓ OLIVER JONES TRIO Cookin' at Sweet Basil (Justin Time 25-1)

A great mainstream pianist from Canada, whose chops bear comparison with countryman Oscar Peterson, in a broadly swinging live trio date.

✓ CHARLIE PARKER The Bird You Never Heard (Stash ST CD 10)

Live '50s Bird odds and ends, some from Stash LP *Bird on Tenor*. The sound's okay, but Bird is, no surprise, outstanding.

✓ MEL LEWIS & THE JAZZ ORCHESTRA Naturally! (Telarc CD-83301)

Early ('79) digital recording remains one of Lewis band's best. The band zips powerfully through six Thad Jones charts, including a ripe "Cherry Juice."

✓ PATA NEGRA Blues de la Frontera (Hannibal 1309)

The Gipsy Kings meet B.B. King meets Django Reinhardt meets Les Paul? Right! Guitarist Rafael and Raimundo Amador in a bubbly flamenco/jazz brew.

Fab Fifteens: The Coolest Cuts of 1988

In this space, *Cash Box* staffers name their fave cuts of the year—from hit singles to obscure album tracks and B-Sides. But why 15? you might ask. Simple—15 is the average number of cuts you can fit on a 60-minute cassette. (That's four minutes a cut, dig?) While the RIAA inexplicably continues to frown on passing these tapes around, they don't play most of this stuff on the radio, so how else are people gonna hear it? Besides, it's a demonstrable fact that the giving of compilation tapes as gifts generates album sales just as effectively as airplay does, if not more so. And when well-conceived tapes get played at parties, revelers inevitably ask the host, "Who was that?!" Make a tape, start a chain reaction. It's good for business.

B.S.

BRAD BUCHSBAUM

Soul Asylum: Sometime to Return (A&M)
Fishbone: Freddie's Dead (Columbia)
Los Lobos: I Wan'na Be Like You (The Monkey Song) (A&M)
Balancing Act: Can You Get To That (I.R.S.)
Camper Van Beethoven: Life Is Grand (Virgin)
The Pursuit of Happiness: She's So Young (Chrysalis)
House of Love: Christine (Relativity/Creation)
Waterboys: Fisherman's Blues (Chrysalis)
Pogues: Fairytale of New York (Island)
Crowded House: Better Be Home Soon (Capitol)
Feelies: Too Far Gone (Reprise/Coyote/A&M)
Lloyd Cole & the Commotions: My Bag (Capitol)
Ofra Haza: Im Nin'Alu (Played in Full Mix) (Sire)
Ambitious Lovers: Love Overlap (Virgin)
Sonic Youth: Teenage Riot (Blast First/Enigma)

KEVIN COOGAN

Zodiac Mindwarp & The Love Reaction: Prime Mover (PolyGram)
Iggy Pop: Cold Metal (A&M)
FIREHOSE: Sometimes (SST)
Guns N' Roses: I Used to Love Her (Geffen)
Elvis Presley: I Got a Woman (RCA)
Red Hot Chili Peppers: Fire (EMI)
Young MC: Know How (Delicious Vinyl)
E.P.M.D.: Strictly Business (Fresh/Sleeping Bag)
The Go Go Posse: D.C. Don't Stand for Dodge City (I Hear Ya!)
James Brown: Give It Up or Turnit A Loose - Remix (PolyGram)
N.W.A.: Gangster Gangster (Ruthless/Priority)
Curtis Mayfield: Superfly (Curton/Ichiban)
Ice-T: Colors (Sire)
Living Colour: What's Your Favorite Color? (Epic)
Living Colour: Which Way to America? (Epic)

TOM DE SAVIA

The Balancing Act: Understanding Furniture (I.R.S.)
Edie Brickell & New Bohemians: What I Am (Geffen)
Sam Brown: Stop (A&M)
Rosanne Cash: Runaway Train (Columbia)
Crowded House: Sister Madly (Capitol)
Del-Lords: Judas Kiss (Enigma/Capitol)
Fairground Attraction: Perfect (RCA)
John Hiatt: Slow Turning (A&M)
House of Shock: Middle of Nowhere (Capitol)
Marti Jones: Ruby (A&M)

Sam Phillips: Remorse (Virgin)
Robbie Robertson: Somewhere Down the Crazy River (Geffen)
Smithereens: Elaine (Enigma/Capitol)
Tonio K.: Children's Crusade (What?/A&M)
Voice of the Beehive: Oh Love (London/PolyGram)

GENE FERRITER

The Bonedaddys: Push Am Forward (Chameleon)
Edie Brickell: What I Am (Geffen)
Sam Brown: Stop (A&M)
Michel Camilo: Suite Sandrine Part I (Portrait/CBS)
Thomas Dolby: Airhead (EMI-Manhattan)
Fishbone: Freddie's Dead (Columbia)
Fishbone: Pouring Rain (Columbia)
Robben Ford: Ain't Got Nothin' but the Blues (Warner Bros.)
Harrison/Blanchard: Infinite Heart (Columbia)
Ice-T: I'm Your Pusher (Sire)
Eric Johnson: Western Flyer (I.R.S.)
Marti Jones: Tourist Town (A&M)
Joni Mitchell: Lakota (Geffen)
Toots Thielemans: Speak No Evil (Concord)
Tone Loc: Wild Thing (Delicious Vinyl)

LISA JOHNSON

Bomb Party: Sugar, Sugar (import)
The Darling Buds: Burst (Epic)
Duranduran: All She Wants Is (Capitol)
Robyn Hitchcock: Flesh Number One (Beatle Dennis) (A&M)
Ice-T: Little Girl Lost (Beggars Banquet/RCA)
Peter Murphy: My Last Two Weeks (Beggars Banquet/RCA)
Peter Murphy: Indigo Eyes (Beggars Banquet/RCA)
Salt-N-Pepa: Shake Your Thang (Next Plateau)
The Pursuit of Happiness: She's So Young (Chrysalis)
Squeeze: Cigarette of a Single Man (A&M)
U2: Angel of Harlem (Island)
Voice of the Beehive: Jump This Way (London/PolyGram)
Voice of the Beehive: Don't Call Me Baby (London/PolyGram)
Was (Not Was): Anytime Lisa (A&M)
The Wonder Stuff: A Wish Away (Polydor)

JULIUS ROBINSON

Joni Mitchell: Lakota (Geffen)
Level 42: Staring at the Sun (Polydor/PolyGram)
Wax U.K.: American English (RCA)
Basia: Time and Tide (Epic)
Thomas Dolby: Hot Sauce (EMI-Manhattan)
Patti Austin: Smoke Gets in Your Eyes (Qwest/WB)
Baxter Robertson: Time and Again (Atlantic)
Sting: They Dance Alone (A&M)
George Michael: Father Figure (Columbia)
Ice-T: Colors (Sire/WB)
Jon Anderson: Hold On to Love (Columbia)
Fairground Attraction: Perfect (RCA)
Bruce Hornsby: Valley Road (RCA)
Take 6: Gold Mine (Reprise)
Crowded House: Into Temptation (Capitol)

BUD SCOPPA

Graham Parker: Get Started. Start a Fire (RCA)
The Beatles: Leave My Kitten Alone (Swingin' Pig import)
Keith Richards: You Don't Move Me (Virgin)
John Hiatt: Slow Turning (A&M)
Traveling Wilburys: Handle With Care (Warner Bros.)
Cowboy Junkies: Blue Moon Revisited (Song for Elvis) (RCA)
Broken Homes: Seeds I've Sown (MCA)

Robbie Robertson: Somewhere Down the Crazy River (Geffen)
Bryan Ferry: Kiss and Tell (Reprise)
Thomas Dolby: The Ability to Swing (EMI)
Toni Childs: Walk and Talk Like Angels (A&M)
Crowded House: Into Temptation (Capitol)
Voice of the Beehive: Don't Call Me Baby (London/PolyGram)
BusBoys: Money Don't Make No Man (Voss)
Terence Trent D'Arby: (What a) Wonderful World (Columbia)
Van Halen: Finish What Ya Started (Warner Bros.)

CECILIA WALKER -- Nashville Editor

Voice of the Beehive: Man in the Moon (London/PolyGram)
Sweethearts of the Rodeo: Satisfy You (Columbia)
Jo-El Sonnier: Tear-Stained Letter (RCA)
Lyle Lovett: She's Hot to Go (MCA/Curb)
Traveling Wilburys: Not Alone Anymore (Wilbury/Warner Bros.)
Patty Loveless: Blue Side of Town (MCA)
Dwight Yoakam/Buck Owens: Streets of Bakersfield (Reprise/Warner Bros.)
k.d. lang: Lock, Stock and Teardrops (Sire/Warner Bros.)
Desert Rose Band: He's Back and I'm Blue (MCA/Curb)
Edie Brickell & New Bohemians: What I Am (Geffen)
Tracy Chapman: Fast Car (Elektra)
The Sugarcubes: Birthday (Elektra)
Foster and Lloyd: What Do You Want From Me This Time (RCA)
Pebbles: Mercedes Boy (MCA)
Robert Plant: Ship of Fools (EsParanza/Atlantic)

JOE WILLIAMS

Big Dipper: All Going Out Together (Homestead)
Crowded House: Into Temptation (Capitol)
The Dead Milkmen: Punk Rock Girl (Enigma)
Dinosaur Jr.: Freak Scene (SST)
The Furlongs: Happy All the Time (Alias)
Robyn Hitchcock: Flesh Number One (Beatle Dennis) (A&M)
Parthenon Huxley: Double Our Numbers (Columbia)
The Lilac Time: Return to Yesterday (Mercury/PG)
Midnight Oil: Dream World (Columbia)
Sam Phillips: Remorse (Virgin)
The Popes: Marilyn (Upon This Rock)
The Pursuit of Happiness: She's So Young (Chrysalis)
R.E.M.: Stand (Warner Bros.)
That Petrol Emotion: Cellophane (Virgin)
Three O'Clock: When She Becomes My Girl (Paisley Park/WB)

KAREN WOODS

UB40: Come Out to Play (A&M)
Peter Murphy: Indigo Eyes (RCA/Beggars Banquet)
The Godfathers: When Am I Coming Down (Epic)
Shot B/W: End of Days (Conflict)
The Pixies: River Euphrates (Rough Trade/4AD)
Ziggy Marley: Tomorrow People (Virgin)
Wire: Kidney Bingo (Enigma)
The Sugarcubes: Birthday (Elektra)
Wolfgang Press: King of Soul (Rough Trade/4AD)
Marti Jones: Ruby (A&M)
Robyn Hitchcock: Balloon Man (A&M)
That Petrol Emotion: Cellophane (Virgin)
Lloyd Cole & the Commotions: Mr. Malcontent (Capitol)
The Jazz Butcher: The Best Way (Creation/Relativity)
Game Theory: Throwing the Election (Enigma)

WESTERN REGION

CHR

■ High Movers*

1. A Little Respect (Sire/Reprise) Erasure
2. Wild Thing (Delicious Vinyl) Tone Loc
3. All She Wants Is (Capitol) DuranDuran
4. Girl You Know It's True (Arista) Milli Vanilli
5. It's No Secret (Geffen) Kylie Minogue

■ Most Added**

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

BLACK CONTEMPORARY

■ High Movers*

1. Wild Thing (Delicious Vinyl/Island)
2. Just Because (Elektra) Anita Baker
3. Straight Up (Virgin) Paula Abdul
4. Kisses Don't Lie (EMI) Evelyn King
5. Turn My Back On You (Epic) Sade

■ Most Added**

1. More Than Friends (Jive/RCA) Jonathon Butler
2. James Taylor And Regina Belle (Epic) All I Want Is Forever
3. Girl You Know It's True (Arista) Milli Vanilli
4. Joy And Pain (Oceana/Atlantic) Donna Allen
5. Lucky Charm (Motown) The Boys

COUNTRY

■ High Movers*

1. I Still Believe In You (MCA/Curb) Desert Rose Band
2. 'Til You Cry (RCA) Eddy Raven
3. Don't You Ever Get Tired (Of Hurting Me) (RCA) Ronnie Milsap
4. Bridges And Walls (MCA) Oak Ridge Boys
5. From The Word Go (Warner Bros.) Michael Martin Murphey

■ Most Added**

1. From A Jack To A King (Columbia) Ricky Van Shelton
2. Tennessee Nights (Warner Bros.) Crystal Gayle
3. Down That Road Tonight (Warner Bros.) Nitty Gritty Dirt Band
4. I'm No Stranger To The Rain (RCA) Keith Whitley
5. Which Way Do I Go (Now That I'm Gone) (MCA) Waylon Jennings

SOUTH CENTRAL REGION

CHR

■ High Movers*

1. Shake For the Sheik (Atlantic) The Escape Club
2. The Living Years (Atlantic) Mike & The Mechanics
3. Surrender to Me (Capitol) Ann Wilson & Robin Zander
4. Angel of Harlem (Island) U2
5. Straight Up (Virgin) Paula Abdul

■ Most Added**

1. Paradise City (Geffen) Guns N' Roses
2. Lost in Your Eyes (Atlantic) Debbie Gibson
3. Your Not Alone (Reprise) Chicago
4. Don't Tell Me Lies (A&M) Breathe
5. Across the Miles (Scotti Bros.) Survivor

BLACK CONTEMPORARY

■ High Movers*

1. Teddy's Jam (Uptown/MCA) Guy
2. Turn My Back On You (Epic) Sade
3. Kisses Don't Lie (EMI) Evelyn King
4. She Won't Talk To Me (Epic) Luther Vandross
5. I Want To Be Your Lover (Epic) Luther Vandross

■ Most Added**

1. Your And I Got A Thang (Capitol) Freddie Jackson
2. Lucky Me (Motown) The Boys
3. Joy And Pain (Oceana/Atlantic) Donna Allen
4. More Than Friends (RCA) Jonathan Butler
5. Me Myself And I (Columbia) Cheryl Pepsii Reilly

COUNTRY

■ High Movers*

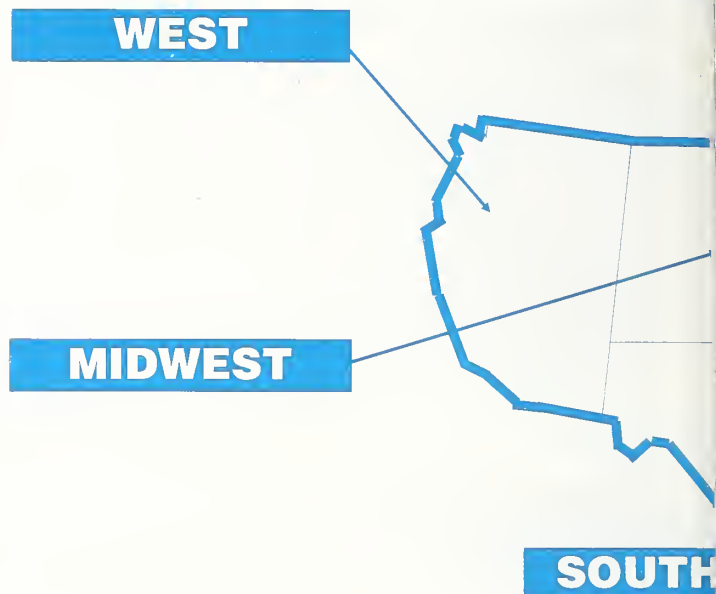
1. Honey I Dare You (Warner Bros.) Southern Pacific

CASH BOX R

REGIONAL COMPIL
BASED ON CASH BOX*

* Average Chart Movement

*** Most



2. Highway Robbery (Capitol) Tanya Tucker
3. I Feel Fine (Columbia) Sweethearts of the Rodeo
4. I'm A One Woman Man (Epic) George Jones
5. I Just Called To Say Goodbye Again (Mercury) Larry Boone

■ Most Added**

1. Big Love (MCA/Curb) Bellamy Brothers
2. Which Way Do I Go (Now That I'm Gone) (MCA) Waylon Jennings
3. From A Jack To A King (Columbia) Ricky Van Shelton
4. Down That Road Tonight (Warner Bros.) Nitty Gritty Dirt Band
5. Heartbreak Hill (Atlantic) Emmylou Harris

MIDWESTERN REGION

CHR

■ High Movers*

1. Angel of Harlem (Island) U2
2. Surrender to Me (Capitol) Ann Wilson & Robin Zander
3. The Living Years (Atlantic) Mike & The Mechanics
4. She Wants to Dance With Me (RCA) Rick Astley
5. When the Children Cry (Atlantic) White Lion

■ Most Added**

1. Lost in Your Eyes (Atlantic) Debbie Gibson
2. Paradise City (Geffen) Guns N' Roses
3. Give Me the Keys (Chrysalis) Huey Lewis & The News
4. Stand (Warner Bros.) R.E.M.
5. The Love in Your Eyes (Columbia) Eddie Money

BLACK CONTEMPORARY

■ High Movers*

1. So Good (Reprise/Warner Bros.) Al Jarreau
2. She Won't Talk To Me (Epic) Luther Vandross
3. Teddy's Jam (MCA) Guy
4. Dreamin' (PolyGram) Vanessa Williams
5. I Want To Be Your Lover (Orpheus) Aleese Simmons

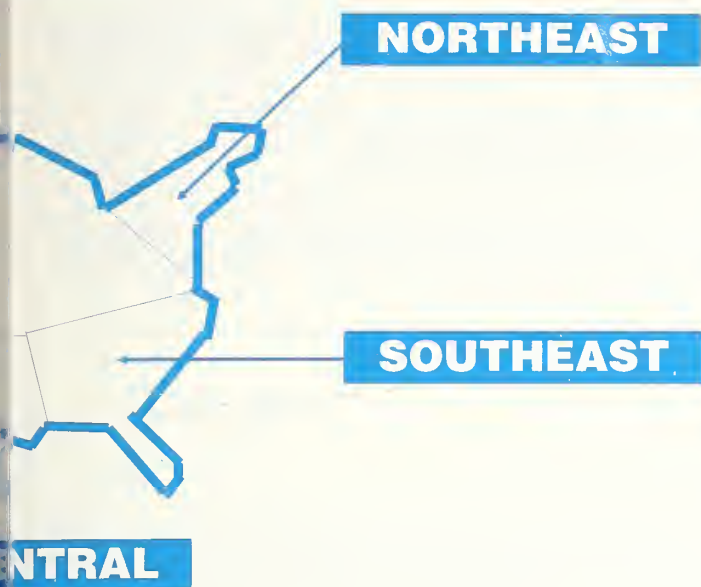
■ Most Added**

1. Your And I Got A Thang (Capitol) Freddie Jackson
2. More Than Friends (Jive/RCA) Jonathan Butler
3. Closer Than Friends (Columbia) Surface
4. All I Want Is Forever (Epic) James Taylor And Regina Belle
5. I Want To Be Your Lover (EMI) Aleese Simmons

DIO REPORT

TOP 10 OF HOT SINGLES BY REGIONAL RADIO RESEARCH

* Number of Station Ads
Reported Nationally



COUNTRY

High Movers*

1. I Wish I Was Still In Your Dreams (MCA) Conway Twitty
2. Honey I Dare You (Warner Bros.) Southern Pacific
3. I Feel Fine (Columbia) Sweethearts of the Rodeo
4. Highway Robbery (Capitol) Tanya Tucker
5. Come As You Were (Capitol) T. Graham Brown

Most Added**

1. Never Too Old To Rock And Roll (Curb) Ronnie McDowell (with Jerry Lee Lewis)
2. Down That Road Tonight (Warner Bros.) Nitty Gritty Dirt Band
3. From A Jack To A King (Columbia) Ricky Van Shelton
4. Hit The Ground Runnin' (16th Avenue) John Conlee
5. Big Love (MCA/Curb) Bellamy Brothers

NORTHEASTERN REGION

CHR

High Movers*

1. The Lover In Me (MCA) Sheena Easton
2. She Wants To Dance With Me (RCA) Rick Astley
3. You Got It (Columbia) New Kids On The Block
4. Walking Away (Tommy Boy) Information Society
5. What I Am (Geffen) Edie Brickell & The New Bohemians

Most Added**

1. Lost In Your Eyes (Atlantic) Debbie Gibson
2. Paradise City (Geffen) Guns N' Roses
3. You Got It (Virgin) Roy Orbison
4. Just Because (Elektra) Anita Baker
5. The Love In Your Eyes (Columbia) Eddie Money

BLACK CONTEMPORARY

High Movers*

1. I Want To Be Your Lover (EMI) Aleese Simmons
2. Teddy's Jam (MCA) Guy
3. Can You Stand The Rain (MCA) New Edition
4. Take Me Where You Want To (Motown) Gerald Alston
5. She Won't To Talk To Me (Epic) Luther Vandross

Most Added**

1. Closer Than Friends (Columbia) Surface

2. Lucky Charm (Motown) The Boys
3. You And I Got A Thang (Capitol) Freddie Jackson
4. Me Myself And I (Columbia) Cheryl Pepsii Reilly
5. I Joy And Pain (Oceana/Atlantic) Donna Allen

COUNTRY

High Movers*

1. Highway Robbery (Capitol) Tanya Tucker
2. I Feel Fine (Columbia) Sweethearts of the Rodeo
3. Life As We Knew It (Mercury) Kathy Mattea
4. I Wish I Was Still In Your Dreams (MCA) Conway Twitty
5. I Still Believe In You (MCA/Curb) Desert Rose Band

Most Added**

1. Baby's Gotten Good At Goodbye (MCA) George Strait
2. Love Is A Never Ending War (Columbia) David Allan Coe
3. I'm No Stranger To The Rain (RCA) Keith Whitley
4. Hit The Ground Runnin' (16th Avenue) John Conlee
5. Help Me Get Over You (A&M) Wagoneers

SOUTHEASTERN REGION

CHR

High Movers*

1. Straight Up (Atlantic) Paula Abdul
2. she Wants To Dance With Me (RCA) Rick Astley
3. Walking Away (Tommy Boy) Information Society
4. What I Am (Geffen) Edie Brickell & The New Bohemians
5. You Got It (Columbia) New Kids On The Block

Most Added**

1. Lost In Your Eyes (Atlantic) Debbie Gibson
2. You Got It (Virgin) Roy Orbison
3. All She Wants Is (Chrysalis) Huey Lewis
4. Your Not Alone (Warner Bros.) Chicago
5. Just Because (Elektra) Anita Baker

BLACK CONTEMPORARY

High Movers*

1. Can You Stand The Rain (MCA) New Edition
2. Teddy's Jam (MCA) Guy
3. Turn My Back On You (Epic) Sade
4. Kisses Don't Lie (EMI) Evelyn King
5. I Want To Be Your Lover (EMI) Aleese Simmons

Most Added**

1. You And I Got A Thang (Capitol) Freddie Jackson
2. Girl You Know It's True (Arista) Milli Vanilli
3. With Each Beat Of Me Heart (Motown) Stevie Wonder
4. Closer Than Friends (Columbia) Surface
5. Straight Up (Atlantic) Paula Abdul

COUNTRY

High Movers*

1. 'Til You Cry (RCA) Eddy Raven
2. I'm A One Woman Man (Epic) George Jones
3. Honey I Dare You (Warner Bros.) Southern Pacific
4. Bridges And Walls (MCA) Oak Ridge Boys
5. Highway Robbery (Capitol) Tanya Tucker

MOST ADDED

1. From A Jack To A King (Columbia) Ricky Van Shelton
2. I'm No Stranger To The Rain (RCA) Keith Whitley
3. Who You Gonna Blame It On This Time (Columbia) Vern Gosdin
4. Old Coyote Town (Capitol) Don Williams
5. Baby's Gotten Good At Goodbye (MCA) George Strait

GUARANTEED NATIONAL HITS

CHR***

Surrender To Me
Ann Wilson & Robin Zander
(Capitol)

BLACK CONTEMPORARY***

This Is As Good As It Gets
Deniece Williams
(Columbia)

COUNTRY***

From A Jack To A King
Ricky Van Shelton
(Columbia)

TOP 200 ALBUMS



1	VOLUME ONE (P) (Wilbury/Warner Bros. 25796)WEA 9.98	TRAVELING WILBURYS	3	11
2	APPETITE FOR DESTRUCTION (P/6) WEA 8.98	GUNS N' ROSES	4	73
3	DON'T BE CRUEL (P/2) (MCA 42185)MCA 8.98	BOBBY BROWN	7	28
4	NEW YOU THE BEST THAT I GOT (P/2) (Elektra 60827)WEA 8.98	ANITA BAKER	1	12
5	GIVING YOU THE BEST THAT I GOT (P/2) (Elektra 60827)WEA 8.98	BON JOVI	5	16
6	SAY...AHH!(P/3)(Enigma C1-48493)CAP 8.98	POISON		
7	HYSTERIA (P/8)(Mercury 830 675-1)POL 9.98	DEF LEPPARD	5	16
8	G N'R LIES (Geffen GHS 24198)WEA 8.98	GUNS N' ROSES	11	6
9	RATTLE AND HUM (G) (Island 91003)WEA 14.98	U2	2	13
10	COCKTAIL (P/3) (Elektra 60806)WEA 9.98	Original Motion Picture Soundtrack	6	22
11	SHOOTING RUBBERBANDS AT THE STARS (G) (Geffen GHS 24192)WEA 8.98	EDIE BRICKELL & NEW BOHEMIANS	17	16
12	SILHOUETTE (P) (Arista AL-8457)RCA 9.98	KENNY G	12	14
13	LIVE DELICATE SOUND OF THUNDER CBS (Columbia PC2 44484)	PINK FLOYD	10	7
14	GREEN (Warner Bros. 25795)WEA 9.98	R.E.M.	13	9
15	GREATEST HITS (Columbia OC 44493)CBS	JOURNEY	16	8
16	AMERICAN DREAM CROSBY, STILLS, NASH & YOUNG (Atlantic 7 81888)WEA 9.98		15	8
17	GREATEST HITS (Warner Bros. 25801)WEA 9.98	FLEETWOOD MAC	22	7
18	ANY LOVE (Epic OE 44308)CBS	LUTHER VANDROSS	19	14
19	TILL I LOVED YOU (P) (Columbia OC 40880)CBS	BARBRA STREISAND	14	11
20	REACH FOR THE SKY (Atlantic 81929-1)WEA 9.98	MICHAEL RATH	18	10
21	FAITH (P/6) (Columbia OC 40867)CBS	GEORGE MICHAEL	20	61
22	LONG COLD WINTER (P/2) (Mercury 834 612-1)POL	CINDERELLA	21	27
23	KICK (P/3) (Atlantic 81796-1)WEA 9.98	INXS	23	63
24	OU812 (P/2) (Warner Bros.25732)WEA 9.98	VAN HALEN	24	32
25	HOLD AN OLD FRIEND'S HAND (MCA 6267) MCA 8.98	TIFFANY	26	7
26	TRACY CHAPMAN (P/2) (Elektra 60774)WEA 8.98		27	40
27	SMASHES, THRASHES & HITS (Mercury 836 427-1)POL	KISS	25	8
28	ROLL WITH IT (Virgin 90946)WEA 9.98 (P/2)	STEVE WINWOOD	29	29
29	...AND JUSTICE FOR ALL (P) (Elektra 60812)WEA 9.98	METALLICA		
30	HEART BREAK(P)(MCA 42207)MCA 8.98	NEW EDITION	28	18
31	WILD, WILD WEST (G) (Atlantic 81871)WEA 8.98	THE ESCAPE CLUB	31	19
32	IT TAKES TWO (G) (Profile PRO-1267)IND 8.98	ROB BASE & D.J. E-Z ROCK	38	17
33	NO REST FOR THE WICKED (G) (CBS OZ 44245)CBS	OZZY OSBOURNE	33	14
34	EVERYTHING (G) (Columbia OC 44056)CBS	THE BANGLES	35	12
35	WINGER (Atlantic 81867)WEA 8.98		40	16
36	KARYN WHITE (Warner Bros. 25637)WEA 8.98		39	17
37	TELL IT TO MY HEART (P) (Arista AL 8529)RCA 8.98	TAYLOR DAYNE	37	53
38	BEAST FROM THE EAST (Elektra 60823)WEA 13.98	DOKKEN	30	8
39	ALL THAT JAZZ (G) (Virgin/A&M SP 5163) RCA 8.98	BREATHE	36	33
40	BIG THING (G) (Capitol C1-90958)CAP 8.98	DURANDURAN	42	12
41	IN EFFECT MODE (P) (Uptown/Warner Bros. 25662)WEA 8.98	AL B. SURE!	43	37
42	HAVE YOU SEEN ME LATELY? (Warner Bros. 25748)WEA 9.98	SAM KINISON	41	9
43	DREAMING #11 (Relativity 88561-8265)IND 6.98	JOE SATRIANI	45	9
44	MAKE IT LAST WINTER (P/2) (Elektra 60763)WEA 8.98	KEITH SWEAT	46	58
45	INFORMATION SOCIETY (G) (Tommy Boy TBLP 25691)WEA 8.98		48	25
46	BULLETBOYS (Warner Bros. 25782)WEA 8.98		84	11
47	EAZY-DUZ-IT (Priority/Ruthless 4XL57100)IND 8.98	EAZY-E	55	10
48	19 (G) (Reprise 25714)WEA 9.98	CHICAGO	50	28
49	OUT OF ORDER (P) (Warner Bros. 25684)WEA 9.98	ROD STEWART	49	34
50	TALK IS CHEAP (Virgin 90973)WEA 9.98	KEITH RICHARDS	44	14
51	TIME AND TIDE (G) (Epic BFE 40767) CBS	BASIA	51	32
52	UP YOUR ALLEY (G) (Blackheart FZ 44146) CBS	JOAN JETT	62	35
53	MESSAGES FROM THE BOYS (Motown-MOT-6260) MCA 8.98	THE BOYS	65	13
54	POWER (G) (Sire 25765) WEA 8.98	ICE-T	47	17
55	GUY (G) (MCA 42176)MCA 8.98	GUY	61	24
56	DIRTY DANCING (P/10) (RCA 6408-1-R)RCA 9.98	Original Motion Picture Soundtrack		
57	A FRESH AIRE CHRISTMAS(G)(American Gramophone AG 1988)IND 9.98		34	9

58	BRITNY FOX (G) (Columbia BFC 44140)CBS8.98		58	24
59	SWASS (NASTY MIX 70123)IND	SIR MIX-A-LOT	59	17
60	MACHISMO (G) (Atlanta Artists/PolyGram 836 002-1)POL 8.98	CAMEO	60	12
61	JUST COOLIN' (Atlantic 81926)WEA 9.98	LEVERT	68	10
62	VIVID (Epic BFE 44099)CBS	LIVING COLOUR	79	10
63	BUSTER (Atlantic 81905)WEA 9.98	Original Motion Picture Soundtrack	63	16
64	HANGIN' TOUGH (G) (Columbia FC 40985)CBS	NEW KIDS ON THE BLOCK	73	21
65	DANGEROUS AGE (Atlantic 7 81884-1)WEA 9.98	BAD COMPANY	57	20
66	EPONYMOUS (I.R.S. 6262)MCA 8.98	R.E.M.	66	14
67	BAD (P/6) (Epic OE 40600)	CBS MICHAEL JACKSON	77	70
68	FOREVER YOUR GIRL (Virgin 90943)WEA 8.98	PAULA ABDUL	109	8
69	HEAVY NOVA (P) (EMI-Manhattan E1-48057)CAP 9.98	ROBERT PALMER	67	28
70	PRIDE (P) (Atlantic 81768)WEA 8.98	WHITE LION	131	63
71	INTROSPECTIVE (G) (EMI-Manhattan E1-90868)CAP 8.98	PET SHOP BOYS	54	12
72	NOTHING TO LOSE (Columbia OC 44302)CBS	EDDIE MONEY	72	14
73	LOATH TO LOVE (P) (A&M 4980)RCA 8.98	UB40	64	20
74	STRONGER THAN PRIDE (P) (Epic OE 44210)CBS	SADE	74	34
75	REEL LIFE (RCA 8414-1-R)RCA 8.98	BOY MEETS GIRL	78	11
76	SIMPLE PLEASURES (P) (EMI-Manhattan E1-49059)CAP 9.98	BOBBY McFERRIN	53	41
77	LAP OF LUXURY (P) (Epic OE 40922)CBS	CHEAP TRICK	71	38
78	IMAGINE: JOHN LENNON Original Motion Picture Soundtrack (Capitol C1-90803)CAP 14.98		56	14
79	HEART'S HORIZON (Reprise 25778)WEA 9.98	AL JARRÉAU	85	8
80	A SALT WITH A DEADLY PEPA (G)(Next Plateau PL 1011)IND 8.98	SALT-N-PEPA	80	24
81	I WALK HAVE SOME FUN (RCA 1150-1-J)RCA 9.98	SAMANTHA FOX	99	10
82	KYLIE (Geffen GHS 24195)WEA 8.98	KYLIE MINOGUE	81	25
83	COPPERHEAD ROAD (Uni Uni-7)MCA 8.98	STEVE EARLE	87	12
84	SHORT SHARP SHOCKS (Mercury 834 924 1)POL	MICHAEL STOKES	83	17
85	STAY AWAKE (A&M SP 3918)RCA 8.98	VARIOUS ARTISTS	75	12
86	2 HYPE (Select SEL 21628)IND 8.98	KID 'N PLAY	90	9
87	AFFAIR (Tabu/Epic OZ 44148)CBS	CHERRELLE	76	10
88	THE LOVER IN ME (MCA MCA42249)MCA 8.98	SHEENA EASTON	93	9
89	THE BEST YEARS OF OUR LIVES (Columbia OC 45025)CBS	NEIL DIAMOND	162	4
90	WHEN IN ROME (Virgin 90994)WEA 8.98		88	17
91	HE'S THE DJ, I'M THE RAPPER (P/2) DJ JAZZY JEFF & THE FRESH PRINCE (Jive 1091-1-J)RCA 8.98		69	41
92	VIXEN (EMI 46991)CAP 9.98		94	15
93	MANNHEIM STEAMROLLER CHRISTMAS (P) (American Gramophone AG 1984)IND 9.98	MANNHEIM STEAMROLLER	70	6
94	MONEY FOR NOTHING (Warner Bros. 25794)WEA 9.98	DIRE STRAITS	86	11
95	IN MY TRIBE (G) (Elektra 60738)WEA 8.98	10,000 MANIACS	96	51
96	SEE THE LIGHT (Arista AL 8553)RCA 8.98	THE JEFF HEALEY BAND	95	12
97	FISHERMAN'S BLUES (Chrysalis 41589)CBS	THE WATERBOYS	103	8
98	PEEPSHOW (Geffen GHS 24205)WEA 8.98	SIOUXSIE & THE BANSHEES	91	18
99	WILL TO POWER (Epic FE 40940)CBS		92	21
100	MELISSA ETHERIDGE (Island 90875)WEA 8.98		106	18
101	MIDNIGHT STAR (Solar 72564)CAP 8.98		97	14
102	IT TAKES A NATION OF MILLIONS TO HOLD US BACK (G) (Def Jam FC 44303)CBS	PUBLIC ENEMY	113	27
103	UB40 (A&M SP5213)RCA 8.98	UB40	98	23
104	BLOW MY FUSE (Atlantic 7 81877-1)WEA 8.98	KIX	104	16
105	DECEMBER WIND (Windham Hill WH1077)RCA 9.98	GEORGE WINSTON	105	7
106	CK (Warner Bros. 25707)WEA 9.98	CHAKA KHAN	111	7
107	SUPERSONIC-25707)WEA 9.98	J. J. FADD	102	26
108	WHAT UP, DOG? (Chrysalis 41664)CBS WAS(NOT WAS)		107	11
109	LAND OF DREAMS (Reprise 25773)WEA 8.98	RANDY NEWMAN	89	15
110	A WINTER SOLSTICE II (Windham Hill WH1077)RCA 9.98	VARIOUS ARTISTS	100	7
111	THE BEST OF THE ART OF NOISE (Polydor/PolyGram 837 367-1)POL	THE ART OF NOISE	114	7
112	SHERIFF (Capitol C1-91216)CAP 6.98	SHERIFF	DEBUT	
113	SCROOGED (A&M SP 3921)RCA 9.98	Original Motion Picture Soundtrack	115	7
114	LIVING YEARS (Atlantic 81923-1)WEA 9.98	MIKE & THE MECHANICS	116	10
115	LET IT ROLL (Warner Bros. 25750)WEA 9.98	LITTLE FEAT	108	23
116	LET'S GET IT STARTED (Capitol C1-90924)CAP 8.98	M.C. HAMMER	142	13
117	NEGOTIATIONS AND LOVE SONGS 1971-1986 (Warner Bros. 25789)WEA 8.98	PAUL SIMON	117	12

118	TODAY (Motown MOT-6261)MCA 8.98	154	7
119	DON'T LET LOVE SLIP AWAY (G)(Capitol C1-48987)CAP	FREDDIE JACKSON	101 24
120	A VERY SPECIAL CHRISTMAS (A&M SP 3911)RCA 9.98	VARIOUS ARTISTS	82 6
121	EVERYTHING'S DIFFERENT NOW (Epic OE 44041)CBS	TIL TUESDAY	112 10
122	MY GIFT TO YOU (Tabu OZ 45016)CBS	ALEXANDER O'NEAL	110 8
123	OASIS (Atlantic 81916)WEA 9.98	ROBERTA FLACK	127 10
124	THE INNOCENTS (Sire/Warner Bros. 25730)WEA 8.98	ERASURE	174 32
125	2ND WAVE (Columbia FC 44284)CBS	SURFACE	121 12
126	THIS WOMAN (G) (RCA 8369-1)RCA 8.98	K.T. OSLIN	129 17
127	GIPSY KINGS (Elektra Musician 60845)WEA 9.98	144	6
128	DIESEL AND DUST (P) (Columbia BFC 40967)CBS	MIDNIGHT OIL	122 50
129	TEENAGE LOVE (Def Jam/Columbia 38-08105)CBS	SLICK RICK	166 5
130	THE JOSHUA TREE (P/5) (Island/Atlantic 90581)WEA 9.98	U2	133 95
131	ME & JOE (Egyptian Empire DMSR-00777)IND 8.98	RODNEY-O JOE COOLEY	134 8
132	MOVE SOMETHIN' (G) (Luke Skywalker XR 101)IND 8.98	2 LIVE CREW	118 36
133	ROCK THE HOUSE (G) (Jive 1026-1-J)RCA 8.98	D.J. JAZZY JEFF & THE FRESH PRINCE	163 6
134	NOTHING'S SHOCKING (Warner Bros. 25727)WEA 8.98	JANE'S ADDICTION	119 20
135	LOVING PROOF (G) (Columbia FC 44221)CBS	RICKY VAN SHELTON	123 15
136	CONSCIOUS PARTY (P) (Virgin 90878-1)WEA 8.98	ZIGGY MARLEY AND THE MELODY MAKERS	128 40
137	RAPTURE (P/4) (Elektra 9-60444)WEA 8.98	ANITA BAKER	135 146
138	ROCK & ROLL STRATEGY (A&M SP 5218)RCA 8.98	THIRTY-EIGHT SPECIAL	130 13
139	ME, MYSELF AND I (Columbia 44409)CBS	CHERYL "PEPSII" RILEY	132 13
140	BEACHES: Original Motion Picture Soundtrack (Atlantic 81933)WEA	BETTE MIDLER	DEBUT
141	SMALL WORLD (P) CBS (Chrysalis OV 41622)	HUEY LEWIS AND THE NEWS	124 24
142	GEMS (Columbia FC 44487)CBS	AEROSMITH	139 8
143	GRAB IT! (Atlantic 81925)WEA 8.98	L'TRIMM	140 13
144	MYSTERY OF BULGARIAN VOICES (Nonesuch/Explorer 79165)WEA 9.98	THE BULGARIAN FEMALE RADIO & T.V. CHOIR	149 5
145	RADIO ONE (Rykodisc RCD 20078)IND 13.98	THE JIMI HENDRIX EXPERIENCE	126 9
146	OLD 8X10 (P) (Warner Bros 25738)WEA 8.98	RANDY TRAVIS	147 26
147	LIFE'S TOO GOOD (Elektra 60801)WEA 8.98	THE SUGARCUBES	137 32
148	THE TRINITY SESSION (RCA 8568-1-R)RCA	COWBOY JUNKIES	DEBUT
149	STATE OF EUPHORIA (Megaforce/Island 91004)WEA 8.98	ANTHRAX	120 16
150	STRICTLY BUSINESS (G) (Fresh/Sleeping Bag LPRE 82006)IND 8.98	E.P.M.D.	150 31
151	UNION (A&M SP 5175)RCA 8.98	TONI CHILDS	148 28
152	BLUE BELL KNOLL (Capitol C1-90892)CAP 9.98	COCTEAU TWINS	146 15
153	LINCOLN (Bar None/Restless 72600) 8.98	THEY MIGHT BE GIANTS	DEBUT
154	BOINGO ALIVE (MCA 2-8030)MCA 10.98	OINGO BOINGO	143 15
155	LET IT LOOSE (P/2) (Epic OE 40769)CBS	GLORIA ESTEFAN AND MIAMI SOUND MACHINE	155 84
156	LOVE JUNK (Chrysalis 41675)CBS	THE PURSUIT OF HAPPINESS	171 4
157	RUFF 'N' READY (MCA 42198)MCA 8.98	READY FOR THE WORLD	125 16
158	REG STRIKES BACK (G) (MCA 6240)MCA 9.98	ELTON JOHN	145 29
159	RUMBLE (Columbia FC 44186)CBS	TOMMY CONWELL AND THE YOUNG RUMBLERS	161 21
160	A PLACE LIKE THIS (EMI E1-48359)CAP 9.98	ROBBIE NEVIL	158 10
161	LONG LIVE THE KANE (Cold Chillin' 25731)WEA 8.98	BIG DADDY KANE	156 25
162	IT'S TEE TIME (Profile 1269)IND 8.98	SWEET TEE	159 6
163	GREATEST HITS (G) (Curb/RCA 8318-1-R)RCA 9.98	THE JUDDS	168 22
164	ACT A FOOL (Capitol C1-90544)CAP 8.98	KING TEE	170 7
165	OUT OF THE BLUE (P/3) (Atlantic ATL 81780)WEA 8.98	DEBBIE GIBSON	164 73
166	LA PISTOLA Y EL CORAZON (Slash/Warner Bros. 25790)WEA 9.98	LOS LOBOS	136 13
167	PEOPLE (London/PolyGram 828 101-1)POL	HOTHOUSE FLOWERS	165 20
168	VOICES & IMAGES (Atlantic 81886)WEA 8.98	CAMOUFLAGE	DEBUT
169	PHANTOM OF THE OPERA (G) (Polydor 831273-1)POL	ORIGINAL LONDON CAST	172 49
170	INTRODUCING THE HARDLINE ACCORDING TO TERRENCE TRENT D'ARBY (P/2) (Columbia BFC 40964)CBS		160 66
171	THE BEST OF EARTH, WIND & FIRE VOL. II (Columbia OC 45013)CBS	EARTH, WIND & FIRE	167 6
172	DAYDREAM NATION (Enigma/Blast First 75403)CAP 12.98	SONIC YOUTH	157 11
173	SKINNY (THEY CAN'T GET ENOUGH) (Jive 1139-1-J)RCA 8.98	SKINNY BOYS	176 5
174	FOR THE LONELY: AN ANTHOLOGY, 1956-65	ROY ORBISON	DEBUT

(Rhino 71493)CAP 14.98			
175	WHENEVER YOU NEED SOMEBODY (P) (RCA 6822-1-R)RCA 8.98	RICK ASTLEY	169 52
176	CLOSE-UP (Reprise 9-25715)WEA 9.98	DAVID SANBORN	173 28
177	SURFING WITH THE ALIEN (Relativity/Important 8193)IND 8.98	JOE SATRIANI	179 49
178	IF MY ANCESTORS COULD SEE ME NOW (Polydor/PolyGram 834 896-1)POL	IVAN NEVILLE	180 5
179	16 LOVERS LANE (Capitol C1-91230)CAP 8.98	THE GO-BETWEENS	184 4
180	MORE DIRTY DANCING (P/3) (RCA 6965-1-R)RCA 9.984	Original Motion Picture Soundtrack	178 45
181	GREATEST HITS COLLECTION (London/PolyGram 828 127-1)POL	BANANRAMA	177 8
182	NOW AND ZEN (P) (EsParanza/Atlantic 7 90863-1)WEA 9.98	ROBERT PLANT	182 46
183	SHADAY (Sire 25826)WEA 8.98	OFRA HAZA	DEBUT
184	DON'T BE AFRAID OF THE DARK (G) (Hightone/Mercury 834 923-1)POL 8.98	THE ROBERT CRAY BAND	138 22
185	JULIA FORDHAM (Virgin 90955)WEA 8.98	JULIA FORDHAM	DEBUT
186	RICHARD MARX (P/2)(Manhattan ST 53049)CAP 8.98		186 83
187	QUIET RIOT (Pasha/Epic OZ 40981)CBS		141 10
188	A SHOW OF HANDS (Mercury 836 346-1)POL	RUSH	DEBUT
189	MAXI PRIEST (Virgin 90957)WEA 8.98	MAXI PRIEST	DEBUT
190	SOUL SEARCHING (MCA 6239)MCA 8.98	GLENN FREY	151 20
191	FOLLOW THE LEADER (G) (UNI UNI 3)MCA 8.98	ERIC B. & RAKIM	190 24
192	GUITAR SPEAK (I.R.S. 42240)MCA 8.98	VARIOUS ARTISTS	DEBUT
193	BUENAS NOCHES FROM A LONELY ROOM (G)(Reprise 25749)WEA	DWIGHT YOAKAM	192 23
194	LEGEND (Island 90169)WEA 8.98	BOB MARLEY AND THE WAILERS	194 22
195	TRUTH AND SOUL (Columbia FC 40891)CBS	FISHBONE	195 19
196	OUT OF THIS WORLD (G) (Epic OE 44185)CBS	EUROPE	152 22
197	MORE THAN FRIENDS (Jive 1136-1-J)RCA 8.98	JONATHAN BUTLER	175 14
198	FEEL THE SHAKE (MCA 42235)MCA 9.98	JETBOY	185 10
199	OVER THE EDGE (Enigma 73320)CAP 8.98	HURRICANE	191 22
200	IN GOD WE TRUST (G) (Enigma D1-73317)CAP 8.98	STRYPER	195 28

ALPHABETIZED TOP 200 ALBUMS (BY ARTIST):

2 Live Crew/132	Dire Straits/94	Jett, Joan/52	Osin, K.T./126	They Might Be
10,000 Maniacs/95	DJ Jazzy Jeff/91,133	John, Elton/158	Palmer, Robert/69	Giants/153
38 Special/138	Dokken/38	Journey/15	Pet Shop Boys/71	Tiffany/25
Abdul, Paula/68	Duran Duran/40	The Judds/163	Pink Floyd/13	'Til Tuesday/121
Aerosmith/142	E.P.M.D./150	Kenny G/12	Plant, Robert/182	Today/118
Anthrax/149	Earle, Steve/83	Khan, Chaka/106	Poison/6	Traveling Wilburys/1
Art of Noise/111	Earth, Wind & Fire/171	Kid 'N Play/86	Priest, Maxi/189	Travis, Randy/146
Astley, Rick/175	Eastn, Sheena/88	King Tee/164	Public Enemy/102	Trower, Robin/84
Bad Company/65	Eazy-E/47	Kinison, Sam/42	Pursuit Of Happiness,	UB40/73,103
Baker, Antia/4,137	Erasure/124	Kiss/27	The/156	U2/9,130
Bananarama/181	Eric B And Rakim/191	Kix/104	Quiet Riot/187	Van Halen/24
Bangles/34	Escape Club/31	L'Trimm/143	RATT/20	Van Shelton, Ricky/135
Base, Rob/32	Etheridge, Melissa/100	Lever/61	R.E.M./14,66	Vandross, Luther/18
Basia/51	Europe/196	Little Feat/115	Ready For The	Very Special
Big Daddy Kane/161	J.J. Fadd/107	Living Colour/62	World/157	Christmas/120
Bon Jovi/5	Fishbone/195	Los Lobos/166	Richards, Keith/50	Vixen/92
Boy Meets Girl/75	Flack, Roberta/123	M.C. Hammer/116	Riley, C. Peps/139	Was (Not Was)/108
Boys, The/53	Fleetwood Mac/17	Mannheim Steam-	Rodney-O/131	Waterboys/97
Breathe/39	Fordham, Julia/185	roller/57,93	Rush/188	When In Rome/90
Brickell, Edie/11	Fox, Samantha/81	Marley, Bob/194	Sade/74	White, Karyn/36
Bruny Fox/58	Frey, Glenn/190	Marley, Ziggy/136	Salt N Peppa/80	White Lion/70
Brown, Bobby/3	Gibson, Debbie/165	Marx, Richard/186	Sanborn, David/176	Will To Power/99
Bulgarian Voices/144	Gipsy Kings/127	Metallica/29	Satriani, Joe/43,177	Williams, Hank Jr./188
Bulletboys/46	Go-Betweens, The/179	McFerrin, Bobby/76	Sheniff/112	Winger/35
Butler, Jonathan/197	Guitar Speak/192	Miami Sound	Shocked, Michele/84	Winston, George/105
Cameo/60	Guns and Roses/2,8	Machine/155	Simon, Paul/117	Winter Solstice II/110
Camouflage/168	Guy/55	Michael, George/21	Siouxie & The B's/98	Winwood, Steve/28
Chapman, Tracy/26	Haza, Ofra/183	Midnight Oil/128	Sir Mix A Lot/59	Yoakam, Dwight/193
Cheap Trick/77	Healey, Jeff/96	Midnight Star/101	Skinny Boys/173	Soundtracks:
Cherrelle/87	Hendrix, Jimi/145	Mike & The	Slick Rick/129	Beaches/140
Chicago/48	Hothouse Flowers/167	Mechanics/114	Smithereens/119	Buster/63
Childs, Toni/151	Huey Lewis & The	Minogue, Kylie/82	Sonic Youth/175	Coctail/10
Cinderella/22	News/141	Money, Eddie/72	Stay Awake/85	Dicky Dancing/56
Cocteau Twins/152	Hurricane/199	Nevil, Robbie/160	Stewart, Rod/49	Imagine/78
Conwell, Tommy/159	Ice-T/54	Neville, Ivan/178	Streisand, Barbara/19	More Dirty Dancing/180
Cowboy Junkies/148	Info Society/45	New Edition/30	Stryper/200	Phantom of the
Cray, Robert/184	INXS/23	New Kids/64	Sugarbubs/147	Opera/169
Crosby, S,N&Y/16	Jackson, Freddie/119	Newman, Randy/109	Sure!, Al B./41	Scrooged/113
D'Arby, Terence	Jackson, Michael/67	O'Neal, Alex/122	Surface/125	
Trent/170	Jane's Addiction/134	Oingo Boingo/154	Sweat, Keith/44	
Def Leppard/7	Jarreau/79	Orbison, Roy/174	Sweet Tee/162	
Diamond, Neil/89	Jetboy/198	Osbourne, Ozzy/33	Taylor Dayne/37	

CASH BOX CHARTS

TOP 100 SINGLES



#1 Single: Phil Collins



Highest Debut: Guns N' Roses



Record to Watch: Tone Loc

		Total Weeks Last Week	
1	TWO HEARTS (Atlantic 7-88980)	Phil Collins	3 9
2	DON'T RUSH ME (Arista AS1-9722)	Taylor Dayne	5 11
3	ARMAGEDDON IT (Mercury/PolyGram 870 692-7)	Def Leppard	6 9
4	I REMEMBER HOLDING YOU (MCA MCA-53430)	Boys Club	12 13
5	PUT A LITTLE LOVE IN YOUR HEART (A&M AM-1255)	Annie Lennox/Al Green	13 11
6	EVERY ROSE HAS ITS THORN (Enigma/Capitol B-44203)	Poison	1 12
7	SMOOTH CRIMINAL (Epic 34-08044)	Michael Jackson	8 10
8	MY PREROGATIVE (MCA 53383)	Bobby Brown	2 11
9	BORN TO BE MY BABY (Mercury/PolyGram 872 156-7)	Bon Jovi	16 8
10	WHEN I'M WITH YOU (Capitol B-44302)	Sheriff	18 9
11	THE WAY YOU LOVE ME (Warner Bros. 7-27773)	Karyn White	19 13
12	WAITING FOR A STAR TO FALL (RCA 8691-7)	Boy Meets Girl	4 20
13	HOLDING ON (Virgin 7-99261)	Steve Winwood	17 8
14	WHEN THE CHILDREN CRY (Atlantic 7-89015)	White Lion	24 9
15	ALL THIS TIME (MCA MCA-53371)	Tiffany	21 11
16	GIVING YOU THE BEST THAT I GOT (Elektra 7-69371)	Anita Baker	7 16
17	STRAIGHT UP (Virgin 99256)	Paula Abdul	34 7
18	IN YOUR ROOM (Columbia 38-08090)	Bangles	10 14
19	WILD THING (Delicious Vinyl DV 102)	Tone Loc	50 7
20	LITTLE LIAR (Blackheart/CBS ZS4-08095)	Joan Jett and the Blackhearts	22 12
21	SILHOUETTE (Arista AS1-9751)	Kenny G	24 13
22	THE LOVER IN ME (MCA 53416)	Sheena Easton	49 12
23	WALKING AWAY (Tommy Boy/Reprise 7-27736)	Information Society	33 8
24	LOOK AWAY (Reprise 7-27766)	Chicago	9 17
25	I WANNA HAVE SOME SOME FUN (Jive/RCA 1154-7-J)	Samantha Fox	31 11
26	SHE WANTS TO DANCE WITH ME (RCA 8838-7-R)	Rick Astley	46 5
27	ANGEL OF HARLEM (Island 7-99254)	U2	48 5
28	WHAT I AM (Geffen 7-27696)	Edie Brickell & New Bohemians	47 7
29	I DON'T WANT YOUR LOVE (Capitol B-44237)	DuranDuran	11 14
30	YOU GOT IT (Columbia 38-08092)	New Kids On The Block	44 9
31	WELCOME TO THE JUNGLE (Geffen 7-27759)	Guns N' Roses	15 13
32	DIAL MY HEART (Motown Mot-53301)	The Boys	59 6
33	GHOST TOWN (Epic 34-08097)	Cheap Trick	20 11
34	WALK ON WATER (Columbia 38-08060)	Eddie Money	23 16
35	A LITTLE RESPECT (Sire/Reprise 7-27738)	Erasure	51 6
36	WILD WORLD (Virgin 7-99269)	Maxi Priest	25 12
37	SURRENDER TO ME (Capitol B-44288)	Ann Wilson & Robin Zander	69 5
38	FINISH WHAT YA STARTED (Warner Bros. 7-27746)	Van Halen	26 16
39	BABY CAN I HOLD YOU (Elektra 7-69356)	Tracy Chapman	39 11
40	AS LONG AS YOU FOLLOW (Warner Bros. 7-27644)	Fleetwood Mac	43 8
41	(A)BABY, I LOVE YOUR WAY/ (FREE BABY) (Epic 34 08034)	Will To Power	27 19
	(B)FREEBIRD MEDLEY		
42	SHAKE FOR THE SHEIK (Atlantic 7-88983)	The Escape Club	53 7
43	HOW CAN I FALL (A&M AM-1224)	Breathe	28 19
44	THE PROMISE (Virgin 7-99328)	When In Rome	29 19
45	BACK ON HOLIDAY (EMI B-50152)	Robbie Nevil	30 10
46	ALL SHE WANTS IS (Capitol PB44287)	DuranDuran	74 5
47	BAD MEDICINE (Mercury/PolyGram 870 657-7)	Bon Jovi	32 17
48	MY HEART CAN'T TELL YOU NO (Warner Bros. 7-27729)	Rod Stewart	57 7
49	EARLY IN THE MORNING (EMI B-50157)	Robert Palmer	35 13
50	KISS (Polydor/PolyGram 871 038-7)	Art Of Noise (Featuring Tom Jones)	

		Total Weeks Last Week	
51	DESIRE (Island 7-99250)	U2	36 16
52	THE LIVING YEARS (Atlantic 7-88964)	Mike & The Mechanics	3 1
53	KISSING A FOOL (Columbia 38-08050)	George Michael	38 15
54	CROSS MY HEART (WTG/CBS 31-08036)	Eighth Wonder	52 8
55	I BEG YOUR PARDON (Atlantic 7-88969)	Kon Kan	89 4
56	THANK YOU FOR MY CHILD (Columbia 38-07996)	Cheryl Pepsii Riley	40 12
57	IT'S NO SECRET (Geffen 7-27651)	Kylie Minogue	61 7
58	DOMINO DANCING (EMI-Manhattan B-50161)	Pet Shop Boys	41 15
59	RONI (MCA MCA-53463)	Bobby Brown	66 6
60	IF WE NEVER MEET AGAIN (Columbia 38-08505)	Tommy Conwell	68 6
61	WILD, WILD WEST (Atlantic 7-89048)	The Escape Club	42 21
62	PARADISE CITY (Geffen 7-27570)	Guns N' Roses	DEBUT
63	GIRL YOU KNOW IT'S TRUE (Arista S-3396)	Milly Vanilly	3 1
64	NOT JUST ANOTHER GIRL (Polydor/PolyGram 834 896-1)	Ivan Neville	45 16
65	SPY IN THE HOUSE OF LOVE (Chrysalis VS4 43266)	Was (Not Was)	
66	HANDLE WITH CARE (Wilbury/Warner Bros. 7-27732)	Traveling Wilburys	55 13
67	WAY COOL JR. (Atlantic 7-88985)	Ratt	73 5
68	YEAH, YEAH, YEAH (Atlantic 7-88999)	Judson Spence	56 14
69	MORE THAN YOU KNOW (Columbia 38-08103)	Martika	78 5
70	LOST IN YOUR EYES (Atlantic 7-27570)	Debbie Gibson	DEBUT
71	THE GREAT COMMANDMENT (Atlantic 7-89031)	Camouflage	91 4
72	DON'T TELL ME LIES (A&M 1267)	Breathe	DEBUT
73	ANCHORAGE (Mercury/PolyGram 870 611-7)	Michelle Shocked	70 5
74	I WANNA BE LOVED (RCA 8805-7-R)	House Of Lords	77 6
75	THE LOVE IN YOUR EYES (Columbia 38-08532)	Eddie Money	DEBUT
76	DON'T KNOW WHAT YOU GOT (TILL IT'S GONE) (Mercury/PolyGram 876 646-7)	Cinderella	58 21
77	THE LOVE YOU TAKE (A&M)	Dan Hartman & Denise Lopez	75 5
78	DOCTORIN' THE TARDIES (TVT 4025)	The Timelords	80 5
79	NEW DAY FOR YOU (Epic 34-08112)	Basia	87 9
80	JUST BECAUSE (Elektra 7-69327)	Anita Baker	DEBUT
81	PERFECT (RCA 8789)	Fairground Attraction	84 5
82	GIVE ME THE KEYS (Chrysalis VS4 43335)	Huey Lewis & The News	DEBUT
83	WILD AGAIN (Elektra 7-69349)	Starship	76 5
84	YOUR NOT ALONE (Warner Bros. 27757)	Chicago	DEBUT
85	MADLINE (Atlantic 7-89041)	Winger	85 5
86	POSSE ON BROADWAY (Nasty Mix 75555)	Sir Mix-A-Lot	94 5
87	YOU GOT IT (Virgin 99245)	Roy Orbison	DEBUT
88	IF EVER A LOVE THERE WAS (Arista 1-9751)	Four Tops & Aretha Franklin	92 5
89	CHIP AWAY THE STONE (Columbia 38-08536)	Aerosmith	93 4
90	STAND (Warner Bros. 27688)	R.E.M.	DEBUT
91	BULLETS RUN RINGS (Capitol B-44240)	Marc Almond	95 4
92	TILL I LOVED YOU (Columbia 38-08062)	Barbara Streisand & Don Johnson	60 13
93	THE LAST MILE (Mercury/PolyGram 8721487)	Cinderella	DEBUT
94	ACROSS THE MILES (Scotti Bros. ZS4 68526)	Survivor	DEBUT
95	LET'S PUT THE X IN SEX (Mercury/PolyGram 872246-7)	Kiss	DEBUT
96	KOKOMO (From the Cocktail Soundtrack) (Elektra 7-69385)	The Beach Boys	63 19
97	SMALL WORLD (Chrysalis VS4 41622)	Huey Lewis & The News	64 15
98	AMERICAN DREAM (Atlantic 7-89003)	Crosby, Stills, Nash & Young	79 10
99	THE LOCO-MOTION (Geffen 7-27752)	Kylie Minogue	62 21
100	HIPPY HIPPI SHAKE (From "Cocktail") (Elektra 7-69366)	Georgia Satellites	72 12

SINGLES GOING STEADY

SINGULAR OBSESSION: For over a year now, I've been given the *awesome* responsibility of sifting through and reviewing a mountain of major label singles sent to *Cash Box* every week. It's a fun job, but I've been getting to feel like a wine taster—play the song, swish it around the palate a couple of times, then spit it out. In order to offer a kinder, gentler magazine, the powers that be have allowed me the luxury of a pop singles column that analyzes the single release, from grapes to bottle, so to speak. Lets hope I can stay sober.

I'll be asking the experts about a variety of topics: What is the true definition of a "hit single?" How are singles selected from an album? Why do certain singles become priorities to the label? What are the most successful promotions for singles? Why do radio



WHITE LION

program directors pick-up on certain records? Can independent promoters really influence radio *without* payola? What is the real relationship between a single's airplay and album sales? Is the vinyl 45 really dead as a unit of sale? What about cassette and CD singles? What about the 12"? How can an "album cut" become a hit? Can a single be recycled, i.e. re-released in more optimum times for a particular sound or style? Also slated is a column tentatively entitled "The

Diary of a Single" tracing the life cycle of a song from the writer's imagination to chart success (or obscurity). **POP MUSIC—THE GREAT MELTING POT:** Last week I chatted with our New York pop singles chart man **Tom Chang**, and we agreed that a clear trend has been emerging over the last couple of years. There has been an "integration" of the pop single charts, with songs from the rap, jazz, metal and alternative markets all making strong showings. Rappers like **M.C. Hammer**, **J.J. Fad** and upcomer **Sir Mix-A-Lot** demonstrate a crossover appeal that only a couple of years ago seemed unlikely for this genre. In jazz, **Kenny G** and **Bobby McFerrin** exerted their influence. Throw in such pop oddities as **Edie Brickell & New Bohemians**, singing their enigmatic ditty "What I Am," and you begin to see a new willingness of some CHR radio programmers to expand beyond the limits of traditional bubblegum or dance. Look for new groups and artists of disparate sonic persuasion such as **White Lion**, **Tone Loc**, **Martika**, **Fairground Attraction** and **Sheriff** to make significant inroads on the pop charts. Compare this infusion of new acts making the charts (and selling in the stores) to the early '80s, when you saw fewer of these kinds of artists breaking into the top 100. Could this be a return to the old-style Top 40 radio?

DON'T WORRY, HE'S HAPPY: **Bobby McFerrin's** "Don't Worry, Be Happy" has just been certified gold by the R.I.A.A., an increasingly rare occurrence in an album-oriented market. The song is on his EMI LP *Simple Pleasures*, and was also featured on the *Cocktail* soundtrack, which gave the tune an extra lift. Additional note: This is the first time in recent memory an a cappella tune has reached the top of the pops.

LIES, DAMN LIES & STATISTICS: I spoke to BMI's **Ron Shapiro** last week about high-achieving tunes, and he threw a few numbers at me. Let me share the wealth. BMI has



EDIE BRICKELL

licensed over a million songs since its inception in 1940. Over 800 songs are "million-airs," having attained 1 million performances in the U.S. BMI figures are determined from the logged reports of approximately 500,000 hours that are annually submitted by United States radio and television networks, plus local AM and FM outlets.

A quartet of songs have reached the 4 million-performance plateau: "By the Time I Get to Phoenix," "Gentle on My Mind," "More," and "Never My Love." Recently Lennon-McCartney's "Yesterday" reached 5 million plays. Now *that's incredible!*

Julius Robinson

STARS ON 45

ROY ORBISON: "You Got It" (Virgin)

Orbison died just as his star was rising again. This exquisitely crafted song, co-written with Jeff Lynne and Tom Petty, showcases Orbison's distinctive vocal charge—fluid, yet capable of creating excitement. "You Got It" is classic Orbison, and a timeless standard. Listen for the exotically melodic lift to the chorus.

METALLICA: "One" (Elektra)

Here the buzzsaw guitars are set on idle, while Metallica continues to delineate their moribund tale of life clinging to the edge. To the casual listener, however, this is a palatable piece of music, with a nearly sensual approach to the guitar riffing. Elektra apparently is following the pattern of success of such bands as Geffen's Guns N'Roses by releasing a "softer" single from a scalpel-wielding act like Metallica. This very well could catch on big at AOR.

DEBBIE GIBSON: "Lost in Your Eyes" (Atlantic)

Gibson's spritely dance numbers seem almost profound compared to this lightweight ballad. It's written and produced with perfect professionalism, but leans too heavily on clichéd ballad formulas. However it still has the earmarks of a hit. This is the first single from her new LP *Electric Youth*, an interesting album title that hopefully will yield a little more substance.

SCRITTI POLITTI: "Oh Patti" (Warner Bros.)

Gartside and Gamson's intelligence is nearly overwhelming at times; you can almost hear them saying, "That chord change is cool." Cool they are, but not too excessively so. Green Gartside's feather-light vocal keeps the musical heaviness from getting overblown, and all in all this tune works beautifully. It might take a couple of listenings, but you'll get it.

MICKY THOMAS: "Sing" (Columbia)

Title track from a new Tri-Star film musical of the same name from the makers of *Footloose*. This barnburner is written by Dean Pitchford, Martin Page and

Jonathan Cain, and produced by Peter Wolf. Thomas delivers an exciting performance on a sizzling track. It sounds like a #1 single to us.

CROSBY, STILLS, NASH & YOUNG: "Got It Made" (Atlantic)

Stephen Stills and Neil Young team to pen a pleasant ditty that grows on you. Once again it's the vocal chemistry that really counts, creating a smooth sonic underpinning for the tune to ride on. Should prosper on AC.

OTHER RELEASES

STEVIE WONDER: "With Each Beat of My Heart" (Motown), **TRACIE SPENCER:** "Imagine" (Capitol), **PET SHOP BOYS:** "Left to My Own Devices" (EMI-Manhattan), **KYLIE MINOGUE:** "It's No Secret" (Geffen), **THE GEORGIA SATELLITES:** "Sheila" (Elektra), **M.C. HAMMER:** "Turn This Mutha Out" (Capitol), **DURAN DURAN:** "All She Wants Is" (Capitol), **THE EVERLY BROTHERS/BEACH BOYS:** "Don't Worry Baby" (Capitol), **FREDDIE JACKSON:** "It's Gonna Take a Long, Long Time" (Capitol), **ERIC B. & RAKIM:** "The R" (Uni/MCA), **FINE YOUNG CANNIBALS:** "She Drives Me Crazy" (I.R.S.), **LIVINGSTON TAYLOR:** "City Lights" (Critique), **JON ASTLEY:** "Been There, Done That" (Atlantic), **JERMAINE STEWART:** "Don't Talk Dirty to Me" (Arista), **AEROSMITH:** "Chip Away the Stone" (Columbia), **EDDIE MONEY:** "The Love In Your Eyes" (Columbia), **THE LIVING YEARS:** "Mike & The Mechanics" (Atlantic), **CHICAGO:** "You're Not Alone" (Reprise), **DOKKEN:** "Walk Away" (Elektra), **BAR-KAYS:** "Struck by You" (Mercury), **GUNS N'ROSES:** "Paradise" (Geffen)..

CASH BOX CHARTS

TOP R&B SINGLES



#1 Single: Karyn White



Highest Debut: Paula Abdul



Rcnd to Watch: Deneice Williams

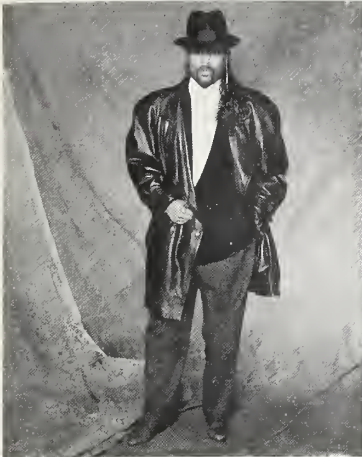
		Total Weeks ▼	Last Week ▼
1	SUPERWOMAN (Warner Bros. 7-27773)	Karyn White	10 9
2	RONI (MCA 53463)	Bobby Brown	13 9
3	CAN YOU READ MY LIPS (Orpheus/EMI PB-72654)	Z'Looke	17 12
4	THE LOVER IN ME (MCA MCA-53416)	Sheena Easton	7 13
5	IT'S MY PARTY (Warner Bros. 7-27678)	Chaka Khan	12 11
6	PULL OVER (Atlantic 7-88987)	Lever	9 11
7	CAN YOU STAND THE RAIN (MCA 53464)	New Edition	25 7
8	DON'T STOP YOUR LOVE (Elektra 7-69359)	Keith Sweat	14 12
9	TAKE ME WHERE YOU WANT TO (Motown MOT-1951)	Gerald Alston	15 12
10	BABY DOLL (PolyGram 871 108-7)	Tony!Toni!Tone!	16 10
11	OASIS (Atlantic 7-88996)	Roberta Flack	1 14
12	SO GOOD (Reprise 7-276664)	Al Jarreau	18 10
13	SWEET, SWEET LOVE (A&M 1247)	Vesta	4 17
14	HIM OR ME (Motown MOT-1944)	Today	5 15
15	SMOOTH CRIMINAL (Epic 34-08044)	Michael Jackson	3 11
16	SHE WON'T TALK TO ME (Epic 34-0851)	Luther Vandross	30 7
17	TUMBLIN' DOWN (Virgin 99299)	Ziggy Marley	2 16
18	EVERYTHING I MISS AT HOME (Tabu/CBS ZS4-08052)	Cherrelle	6 16
19	JUST BECAUSE (Elektra 7-69327)	Anita Baker	61 5
20	KILLING ME SOFTLY (Warner Bros. 7-27772)	Al B. Sure!	51 7
21	DREAMIN' (PolyGram 871-078)	Vanessa Williams	26 9
22	KISSES DON'T LIE (EMI B-50164)	Evelyn King	24 9
23	TURN MY BACK ON YOU (Epic 34-08503)	Sade	28 9
24	TEDDY'S JAM (MCA 53462)	GUY	59 6
25	WILD THING (Delicious Vinyl 102)	Tone Loc	49 6
26	I JUST WANNA STOP (Capitol P-B-44169)	Angela Bofill	8 15
27	DIAL MY HEART (Motown Mot-53301)	The Boys	11 18
28	YOU GOT IT (THE RIGHT STUFF) (Columbia 38-08092)	New Kids On The Block	58 7
29	WHERE IS THE LOVE (MCA 53283)	Robert Brookins	31 10
30	I WANNA HAVE SOME FUN (Jive 1154/RCA)	Samantha Fox	33 8
31	HEAVEN ON EARTH (Oceana/Atco/Atlantic 7-99265)	Donna Allen	19 13
32	THIS IS AS GOOD AS IT GETS (Columbia 38-08507)	Deneice Williams	67 7
33	THANKS FOR MY CHILD (Columbia 38-07996)	Cheryl "Pepsi" Riley	20 19
34	MR. BACHELOR (MCA MCA-53420)	Loose Ends	21 16
35	TWICE THE LOVE (Warner Bros. 7-27658)	George Benson	57 8
36	I'M THE ONE WHO LOVES YOU (Island 7-99274)	By All Means	22 15
37	SKIN I'M IN (Atlanta Artists 872314-7)	Cameo	47 6
38	HEY LOVER (Capitol P-B-44208)	Freddie Jackson	23 17
39	THERE'S ONE BORN EVERY MINUTE (Jive/RCA 1143-7-J)	Jonathan Butler	27 17
40	I DON'T WANT TO BE ALONE (Motown 1949)	Georgio	46 8
41	YOU MAKE ME WORK (Atlanta Artist/Mercury 870587-1)	Cameo	29 16
42	I'M GONNA GET YOU SUCKA (Arista AS1-9788)	Gap Band	52 6
43	I'M MISSED (Columbia 38-08018)	Surface	32 17
44	SNAKE IN THE GRASS (Solar D1-72564)	Midnight Star	66 6
45	GIVING YOU THE BEST THAT I GOT (Elektra 7-69371)	Anita Baker	34 18
46	R-U-LONELY (Tri-World 45-2002)	Jocelyn Brown	35 8
47	BEING IN LOVE AIN'T EASY (Epic 34-08521)	Sweet Obsession	64 6
48	TEENAGE LOVE (Def Jam/Columbia 38-08105)	Slick Rick	80 5
49	STILL IN LOVE (Atlantic 7-88974)	Troop	73 5
50	ONE THING LED TO ANOTHER (Columbia 38-08510)	Johnny Kemp	65 7
51	PUMP IT UP (Capitol 44266)	M.C. Hammer	54 10
52	GONNA GET OVER YOU (Epic 34-07989)	Sweet Obsession	36 20

		Total Weeks ▼	Last Week ▼
53	IF EVER A LOVE THERE WAS (Arista AS1-9766)	Four Tops & Aretha Franklin	37 12
54	ANY LOVE (Epic 34-08047)	Luther Vandross	38 19
55	RESCUE ME (Warner Bros. 7-27762)	Al B. Sure!	39 21
56	DON'T ROCK THE BOAT (Solar PB-70027)	Midnight Star Featuring Ecstasy of Whodini	34 40
57	LOVE EDUCATION (Atlanta Artists 872050-7)	Ca\$htlow	60 7
58	WHERE DID YOU GET THAT BODY...BABY? (EMI 50155)	Ray, Goodman & Brown	78 6
59	FEELING INSIDE (Atlantic 7-88989)	Gerald Albright	43 10
60	THE SPIRIT OF LOVE (Track 58831-7)	Average White Band	75 5
61	I WANT TO BE YOUR LOVER (Orpheus B-72656)	Aleese Simmons	42 10
62	STRAIGHT UP (Virgin 7-99256)	Paula Abdul	DEBUT
63	BACK ON HOLIDAY (EMI B-50152)	Robbie Nevil	71 5
64	MY HEART (Atlantic 7-89023)	Troop	43 18
65	CAN'T GO BACK ON A PROMISE (A&M 1250)	Jeffrey Osborne	44 12
66	HEAVEN (Capitol 44261)	Bebe & Cece Winans	45 9
67	GIRL YOU KNOW IT'S TRUE (Arista S-3396)	Milli Vanilli	85 4
68	YOU AND I GOT A THANG (Capitol B-44283)	Freddie Jackson	DEBUT
69	KISSING A FOOL (Columbia 38-08050)	George Michael	48 14
70	LOVE AND KISSES (Capitol 44265)	Melba Moore	62 7
71	(IT'S JUST) THE WAY THAT YOU (Virgin 7-99282)	Paula Abdul	53 20
72	THE CLUB (Aegis Records ZS 408517)	Marcus Lewis	84 5
73	WHAT BECOMES OF A BROKEN HEART (EMI B-50169)	R.J.'s Latest Arrival	76 5
74	BRAND NEW FUNK (Jive 1147/RCA)	D. J. Jazzy Jeff	50 8
75	LOVE IS THE POWER (Elektra 7-69358)	Teddy Pendergrass	55 9
76	BREAK 4 LOVE (Columbia 38-08014)	Raze	56 10
77	IN DEBT TO YOU (Wing 887-842-7/PolyGram)	Channel 2	63 9
78	CLOSER THAN FRIENDS (Columbia 38-08537)	Surface	DEBUT
79	DANCE LITTLE SISTER (Columbia 38-08023)	Terrence Trent D'Arby	68 20
80	LUCKY CHARM (Motown 1952)	The Boys	DEBUT
81	GET UP EVERYBODY (Next Plateau NP 50083)	Salt N'Pepa	69 13
82	OH LOVE (MCA 204)	George Howard	92 4
83	GENTLY (MCA 53469)	Ready For The World	DEBUT
84	(I'VE GOT) FEMALE TROUBLE	The Boyz From Detroit	DEBUT
85	MORE THAN FRIENDS (Jive 1174-7-J)	Jonathon Butler	DEBUT
86	JOY AND PAIN (Oceana 7-99244)	Donna Allen	DEBUT
87	LOVE IS RISING (Future 105)	Shock-A-Ra	74 6
88	FLASHIN' BACK (Future 204)	Tyrone Davis	DEBUT
89	ME MYSELF AND I (Columbia 38-08508)	Cheryl Pepsii Reily	DEBUT
90	TURN ON (THE BEAT BOX) (Columbia 38-8107)	Earth, Wind & Fire	72 11
91	WITH EACH BEAT OF MY HEART (Motown 1953)	Stevie Wonder	DEBUT
92	I CAN'T WAIT (Columbia 38-08014)	Deneice Williams	77 21
93	I WANT MORE OF YOU (ACA 3290)	Candy	DEBUT
94	CALL THE LAW (Polydor/PolyGram 887681-7)	The Reddings	70 17
95	THE WAY I LOOK AT LOVE (MCA 53465)	The Mac Band/McCambell	DEBUT
96	THIS TIME (Arista AS1-9772)	Kiara	81 10
97	THOUGHT OF YOU JUST A LITTLE TOO MUCH (Veteran 7101)	The Dells	DEBUT
98	SAY YOU WILL (Elektra 7-69373)	Starpoint	82 14
99	MY GIRLY (MCA MCA-53337)	Ready For The World	83 21
100	MARY HAD A LITTLE JAM (Blip Blop/Slam 45-002)	Blast Zone	86 14

RHYTHM & BLUES

AS A NEW COLUMNIST for *Cash Box*, I welcome the opportunity to inform the readers about the many exciting trends and developments in R&B music both in America and throughout the world. While we intend to concentrate primarily on new and upcoming acts, established artists will be featured as well, and hopefully we can serve many diverse elements that currently make up the black contemporary music scene.

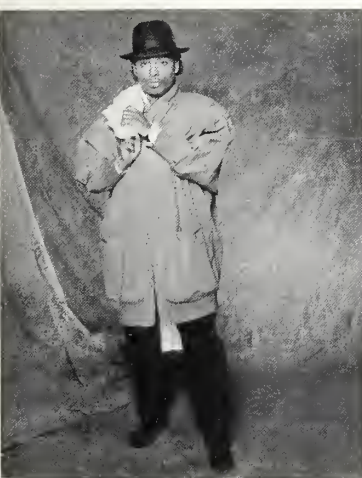
Without a doubt, the hottest producers in the business are **Jimmy Jam & Terry Lewis**, and their latest offering on **Epic** features none other than one of the sexy ladies of song—



JIMMY JAM



PIA ZADORA



TERRY LEWIS

Pia Zadora. The team approached Pia in Lake Tahoe, where she was performing her nightclub act, and invited her to record with them in Minneapolis. The result is *When the Lights Go Out*—a rather disjointed LP that is strictly for fans of the producers. The classy production suits Zadora's adequate but unspectacular voice, but she does seem to be in constant danger of being drowned out by the arrangement. Side one features five uptempo dance songs, including the single "Dance Out of My Head," while the flipside slows down considerably and turns out to be one big yawn.

Speaking of Jam & Lewis, the guys have a brand-new state-of-the-art studio in Minneapolis. It's called *Flyte Tyme*, just like their old one, and guess what act they'll record there first. If you guessed **Janet Jackson**, you'd be correct.

Yazz, a new artist from England, takes a lot more risks on *Wanted*, her first album for **Elektra**. The offspring of a racially mixed marriage, the singer comes across as a cross between **Blondie**, **Eurythmics** and **Sade**, and she incorporates all those styles here. While her voice frequently sounds strained, it does grow on you after a while, especially on the standout track "Got to Share," a jazz-influenced social-commentary cut. **Yazz** also utilizes the talents of four of the hottest producer outfits in England right now—**Fon Force**, **Coldcut**, **the Beastmasters** and **Youth**. Her tribute to **James Brown**, "Wanted on the Floor," is a delightful mix of funk and jazz, while "The Only Way Is Up," has already been a big hit in Europe, and could take off here with sufficient airplay.

Cool'r are a brand new outfit on **A&M**—so new, in fact, that the very efficient publicity department over there has no information as yet on the group. They will be releasing their nine-track debut album in a couple of weeks, and they appear to be a four- or five-piece basic R&B group with a couple of vocalists and a very good sax player. "I Love My Baby" features a Jam/Lewis-style production, and the slow ballad "Love Me All My Life" is a nice showcase for the singer. If **Cool'r** get the second chance to capitalize on this first effort, they may have the staying power to stick around for a while; on the other hand it's been done before, and they come across as rather a pedestrian R&B outfit.

Watch out for the return of veteran outfit **the Average White Band**, who have a new release on the Seattle-based **Track Record** label. The band is now composed of original members **Alan Gorrie**, **Onnie McIntyre** and **Roger Bell**, aided by keyboardist **Eliot Lewis** and singer **Alex Ligertwood**. *Aftershock* is AWB's first release in nine years, and they feel that the time is now right for a strong comeback. Featured guests include **Chaka Khan**, **Ronnie Laws** and **the Ohio Player**. More info on this one next week, as soon as the CD player returns from the shop.

Michael Hepworth

R&B LPs

1	GIVING YOU THE BEST THAT I GOT (Elektra 60827)	Anita Baker	1	12
2	ANY LOVE (Epic 44308)	Luther Vandross	2	14
3	KARYN WHITE (Warner Bros. 25637)	KARYN WHITE	3	17
4	MESSAGE FROM THE BOYS (Motown 6260)	THE BOYS	7	12
5	DON'T BE CRUEL (P) (MCA 42185)	Bobby Brown	4	27
6	IT TAKES TWO (Profile 1267)	ROB BASE & DJ EASY ROCK	5	16
7	JUST COOLIN' (Atlantic 81926)	LEVERT	13	9
8	2 HYPE (Select 21628)	KID 'N PLAY	16	9
9	GUY (MCA 42176)	GUY	15	27
10	HEART BREAK (P) (MCA 42207)	New Edition	12	27
11	SILHOUTTE (Arista 8457)	Kenny G	11	13
12	DON'T LET LOVE SLIP AWAY (Capitol 48987) (G)	Freddie Jackson	6	24
13	LET'S GET IT STARTED (Capitol 90924)	M.C. Hammer	21	11
14	AFFAIR (Tabu 44148)	Cherréle	24	9
15	MACHISMO (Atlanta Artist 886 002)	Cameo	10	12
16	IN EFFECT MODE (P) (Warner Bros. 25662-1)	Al B. Sure	20	36
17	EAZY DUZ IT (Priority 57100)	Eazy-E	17	9
18	A SALT WITH A DEADLY PEPA (Next Plateau PL 1011)	Salt-N-Pepa	18	23
19	POWER (Sire 25765)	ICE-T	9	16
20	MAKE IT LAST (P) (Elektra 60763)	Keith Sweat	23	52
21	TODAY (Motown 6261)	Today	42	7
22	C.K. (Warner Bros. 25707)	Chaka Khan	46	6
23	HEART'S HORIZON (Reprise 25778)	Al Jarreau	47	6
24	ME, MYSELF & I (Columbia FC 44409)	Cheryl "Pepsi" Riley	8	15
25	OASIS (Atlantic 81916)	Roberta Flack	29	9
26	MIDNIGHT STAR	MIDNIGHT STAR (Solar/Capitol 72564)	14	13
27	VESTA 4 U (A&M 5223)	VESTA	35	10
28	SWASS (Nasty Mix 70123)	Sir Mix-A-Lot	19	20
29	THE LOVER IN ME (MCA 42249)	Sheena Easton	36	8
30	IT'S TEE TIME (Profile 1269)	Sweet Tee	53	6
31	2ND WAVE (Columbia 44284)	Surface	27	11
32	WHO? (Wing/PolyGram 422 835 549-1)	Tony! Toni! Tone!	39	37
33	MORE THAN FRIENDS (Jive 1136)	Jonathan Butler	22	12
34	IT TAKES A NATION (Def Jam BFW 44303)	Public Enemy	26	27
35	TO CHANGE AND/OR MAKE A DIFFERENCE (Arista 8533)	KIARA	48	17
36	ME AND JOE (Egyptian Empire 00777)	RODNEY O & JOE	37	8
37	THE REAL ROXANNE (Select 21627)	The Real Roxanne	49	6
38	INTUITION (Capitol 48335)	Angela Bofill	45	8
39	STRONGER THAN PRIDE (P) (Epic OE 44210)	Sade	41	34
40	LONG LIVE THE KANE (Cold Chillin'/Warner Bros. 25731)	Big Daddy Kane	30	27
41	THE RIGHT STUFF (Wing/PolyGram 835 694-1)	Vanessa Williams	52	30
42	FOREVER YOUR GIRL (Virgin 90943)	Paula Abdul	DEBUT	
43	CONSCIOUS PARTY (Virgin 90878)	Ziggy Marley	25	13
44	I WANNA HAVE FUN (Jive/RCA 1150)	SAMANTHA FOX	69	5
45	IN CONTROL VOLUME 1 (Cold Chillin' 25783)	MARLEY MARL	31	17
46	COOLIN' IN CALI (Geffen 24209)	The 7A3	66	6
47	JOY (G) (Elektra 60775)	Teddy Pendergrass	40	36
48	HANGIN TOUGH (Columbia 40985)	New Kids On The Block	59	10
49	ACT A FOOL (Capitol 90544)	King Tee	DEBUT	
50	TAKE U BACK TO MY PLACE (Orpheus 75600)	Z-Looke	DEBUT	
51	RUFF & READY (MCA 42198)	RFTW	28	15
52	BERMUDA NIGHTS (Atlantic 81919)	Gerald Albright	55	7
53	TWICE THE LOVE (Warner Bros. 25705)	GEORGE BENSON	50	17
54	STRICTLY BUSINESS (Fresh/Sleeping Bag LPRE 82006)	E.P.M.D.	32	32
55	BAD (P/G) (Epic 40600)	Michael Jackson	56	6
56	SIMPLE PLEASURES (P) (EMI-Manhattan 48059)	Bobby McFerrin	34	21
57	HE'S THE D.J., I'M THE RAPPER D.J. JAZZY JEFF (Jive/RCA 1091)	RE-ENTRY		
58	DESTINATION LOVE (Polydor/PolyGram 837 556)	Rene Moore	63	6
59	ONE LOVE-ONE DREAM (A&M SP 5205)	Jeffrey Osborne	43	22
60	RESPECT (Luke Skywalker 103)	Anquette	54	8
61	TO THE BATMOBILE LET'S GO (Fresh 82009)	The Todd Terry Project	DEBUT	
62	SWEET OBSESSION (Epic 44419)	Sweet Obsession	57	10
63	GEORGIO (Motown 6263)	Georgio	DEBUT	
64	LIFE IN THE CITY (Bentley 8500)	Split Image	DEBUT	
65	CRITICAL BEAT DOWN (Next Plateau 1013)	ULTRAMAGNETIC MC'S	62	5
66	GIRLS I GOT 'EM LOCKED (Elektra 60807)	Super Lover Cee	38	11
67	AS GOOD AS IT GETS (Columbia 44322)	Deniece Williams	58	11
68	TROOP	TROOP (Atlantic 81851)	61	28
69	BORN TO BE WILD (Cold Chillin'/Warner Bros. 25797)	M.C. Shan	60	11
70	HITTIN' WHERE IT HURTS (Malaco 7447)	Denise LaSalle	DEBUT	
71	WHAT TIME IS IT (Gucci 3309)	Gucci Crew II	DEBUT	
72	LET IT BE ME (MCA 42250)	Robert Brookins	DEBUT	
73	MOVE SOMETHIN' (Luke Skywalker XR101)	2 Live Crew	33	36
74	MY GIFT TO YOU (Tabu/E.P.A. 45016)	Alexander O'Neal	5	
75	THE BEST OF EARTH, WIND, & FIRE (Columbia 45013)	Earth, Wind & Fire	5	

CASH BOX CHARTS

COUNTRY SINGLES



#1 Single: Randy Travis



Highest Debut: Ricky Van



Record to Watch: Reba McEntire

		Total Weeks ▼	Last Week ▼
1	DEEPER THAN THE HOLLER (Warner Bros. 7-27689)	Randy Travis	8 10
2	ALL THE REASONS WHY (Warner Bros. 7-27735)	Highway 101	7 13
3	THE BLUE SIDE OF TOWN (MCA 53418)	Patty Loveless	5 16
4	SHE'S CRAZY FOR LEAVING (Columbia 38-08080)	Rodney Crowell	6 14
5	EARLY IN THE MORNING AND LATE AT NIGHT (Warner Bros./Curb 7-27722)*	Hank Williams, Jr.	13 11
6	(IT'S ALWAYS GONNA BE) SOMEDAY (MTM B-72116)	Holly Dunn	12 12
7	HOLD ON (A LITTLE LONGER) (MCA 53419)	Steve Wariner	9 14
8	LET'S GET STARTED IF WE'RE GONNA BREAK MY HEART (Staller Brothers 7-70)	Staller Brothers	7 14
9	BURNIN' A HOLE IN MY HEART (MCA 53435)	Skip Ewing	14 12
10	WHAT I'D SAY (RCA 8717-7)	Earl Thomas Conley	15 11
11	SONG OF THE SOUTH (RCA 8744-7)	Alabama	16 9
12	I SANG DIXIE (Warner Bros./Reprise 7-27715)	Dwight Yoakam	17 11
13	BIG WHEELS IN THE MOONLIGHT (Capitol B-44267)	Dan Seals	18 10
14	CHANGE OF HEART (RCA/Curb 8715-7)	The Judds	1 14
15	LIFE AS WE KNEW IT (Mercury 872 082-7)	Kathy Mattea	22 11
16	SINCERELY (Warner Bros. 7027886)	The Forester Sisters	21 11
17	SHE WANTED ME (Airborne ABS 10008)	Mickey Gilley	20 13
18	HOLD ME (RCA 8725-7)	K.T. Oslin	2 14
19	I JUST CALLED TO SAY GOODBYE AGAIN (Mercury 872 046-7)	Larry Boone	24 9
20	HIGHWAY ROBBERY (Capitol B-44271)	Tanya Tucker	25 9
21	DON'T WASTE IT ON THE BLUES (Warner Bros. 7-27692)	Gene Watson	26 10
22	I STILL BELIEVE IN YOU (MCA/Curb 53454)	Desert Rose Band	29 8
23	'TIL YOU CRY (RCA 8798-7)	Eddy Raven	30 7
24	YOU BABE (Epic 34-08111)	Merle Haggard	27 10
25	WE MUST BE DOIN' SOMETHIN' RIGHT (RCA 8716-7)	Eddie Rabbitt	3 16
26	BRIDGES AND WALLS (MCA 53460)	Oak Ridge Boys	31 8
27	I WISH I WAS STILL IN YOUR DREAMS (MCA 53456)	Conway Twitty	34 9
28	HONEY I DARE YOU (Warner Bros. 7-27691)	Southern Pacific	36 7
29	I FEEL FINE (Columbia 38-08504)	Sweethearts of the Rodeo	35 8
30	RAININ' IN MY HEART (RCA 8728-7)	Jo-Ei Sonnier	33 9
31	LONG SHOT (RCA 8631-7)	Baillie And The Boys	4 17
32	LOVE IS ON THE LINE (16th Avenue B-70423)	Canyon	32 10
33	COME AS YOU WERE (Capitol B-44273)	T. Graham Brown	38 7
34	DON'T YOU EVER GET TIRED (OF HURTING ME) (RCA 8746-7)	Ronnie Milsap	42 5
35	LOVE HELPS THOSE (MTM B-72113)	Paul Overstreet	11 17
36	I'M A ONE WOMAN MAN (Epic 34-08509)	George Jones	44 7
37	NEW FOOL AT AN OLD GAME (MCA 53473)	Reba McEntire	56 5
38	MAKING LOVE TO DIXIE (Tra-Star TSR 1222)	Heartland	40 11
39	GONE BUT NOT FORGOTTEN (Curb CRB 10579)	Lee Chapman and Sante Fe	45 9
40	EVERYTIME I GET TO DREAMIN' (Curb CRB 10579)	Josh Logan	46 7
41	I'D DO IT ALL OVER AGAIN (Step One SOR 393)	Ray Price	43 10
42	YOU STILL DO (Columbia 38-08119)	T.G. Sheppard	48 8
43	HEARTBREAK HILL (Reprise 7-27635)	Emmylou Harris	54 5
44	FROM THE WORD GO (Warner Bros. 7-27668)	Michael Martin Murphey	53 5
45	I MARRIED HER JUST BECAUSE (MCA/Curb 53471)	Lyle Lovett	52 6
46	SHE LOOKS LIKE YOU (Capitol/Curb/B-44269)	Marie Osmond	50 7
47	FROM A JACK TO A KING (Columbia 38-08529)	Ricky Van Shelton	DEBUT
48	DOWN THAT ROAD TONIGHT (Warner Bros. 7-27679)	Nitty Gritty Dirt Band	59 4
49	SLOW PASSIN' TIME (Capitol B-44272)	Anne Murray	51 7
50	MAMA KNOWS (Columbia 38-08042)	Shenandoah	19 17

		Total Weeks ▼	Last Week ▼
51	ROLLER COASTER RUN (RCA 8748-7)	Michael Johnson	58 5
52	TRAINWRECK OF EMOTION (RCA 8638-7)	Lorrie Morgan	61 5
53	BIG LOVE (MCA/Curb 53478)	Bellamy Brothers	65 4
54	BORDERLINE (Epic 34-08082)	The Shooters	28 14
55	WHICH WAY DO I GO (NOW THAT I'M GONE) (MCA 53476)	Waylon Jennings	68 4
56	WHEN YOU SAY NOTHING AT ALL (RCA 8637-7)	Keith Whitley	23 19
57	CRY BABY, BABY CRY (OL OLR 45-128)	Marcy Carr	60 7
58	BABY'S GOTTEN GOOD AT GOODBYE (MCA 53486)	George Strait	DEBUT
59	NEVER TOO OLD TO ROCK -'N' ROLL (Curb 10521)		70
60	(HERE COMES) THAT OLD FAMILIAR FEELING (True TU-95)	Ronnie McDowell (with Jerry Lee Lewis)	Lisa Childress 73 2
61	CAN I JUST CALL YOU NOW AND THEN (Step One SOR 395)	Billy Walker	64 6
62	TENNESSEE NIGHTS (Warner Bros. 7-27682)	Crystal Gayle	DEBUT
63	WHO YOU GONNA BLAME IT ON THIS TIME (Columbia 38-08528)	Vern Gosdin	DEBUT
64	IF I WERE YOU I'D FALL IN LOVE WITH ME (Step One SOR 394)	Hank Thompson	66 6
65	HEY TENDER (Capitol B-44294)	Restless Dillon	73 4
66	A TENDER LIE (RCA 8714-7)	Dean Cain	37 18
67	I DON'T WANT TO MENTION ANY NAMES (Mercury 872 324-7)	The Burch Sisters	75 3
68	TELL IT LIKE IT IS (Evergreen EV-1088)	Sammy Sadler	76 4
69	OLD COYOTE TOWN (Capitol B-44274)	Don Williams	DEBUT
70	IF YOU AIN'T LOVIN' (YOU AIN'T LIVIN') (MCA 53400)	George Strait	39 19
71	RAMBLIN' MAN (Duck Tape DT-020)	Ernie Welch	83 4
72	I'M NO STRANGER TO THE RAIN (RCA 8797-7)	Keith Whitley	DEBUT
73	I NEED SOMEBODY BAD (Evergreen EV 1083)	Narvel Felts	77 5
74	HIT THE GROUND RUNNIN' (16th Avenue B-70424)	John Conlee	DEBUT
75	BEFORE YOU CHEAT ON ME ONCE (YOU BETTER THINK TWICE) (Atlantic America 7-99264)	Robin Lee	41 9
76	HELP ME GET OVER YOU (A&M 1261)	Wagoneers	DEBUT
77	YOU AND SATURDAY MORNING (Sound Track ST-1105)	Dusty Martin	81 5
78	THE LETTER (Master MR-07)	Michelle Lynn	79 6
79	STARTING ALL OVER AGAIN (SOA 003)	Razzy Bailey	82 5
80	LOVE IS GONNA LIVE HERE (Hummingbird of Clover MC-110)	Keystone	85 5
81	SITTIN' AT THE KITCHEN TABLE (Bear BR-195)	Justin Wright	87 4
82	YOU ONLY LOVE ME WHEN I'M LEAVIN' (Golden Trumpet GT-103)	Ellen Lee Miller	88 4
83	I'M POSITIVE I LOVE YOU (LDR 101)	Roger Rone	78 6
84	LOVELIGHT (Playback P-1315)	The Family Band	89 4
85	LOVE IS A NEVER ENDING WAR (Columbia 38-08527)	David Allan Coe	DEBUT
86	PHOTOGRAPHIC MEMORY (BGM 70188)	Billy Mata	DEBUT
87	I'M LEAVING THE LEAVING UP TO YOU (Lil' Bill LB-111)	Jane Russell	90 4
88	STILL THE ONE FOR ME (Cypress CYP 8526)	Wynd	DEBUT
89	ONLY YOU (Antler 881004)	Scott Randolph	93 4
90	WRONG TRAIN (Gypsy G 83881)	Judy Lindsey	93 4
91	WEEKEND RENDEZVOUS (Gallery II G-024)	Al Bradshaw	DEBUT
92	HOMEMADE COOKIN' (Tenex U-22524)	Coates Twins	95 4
93	IT'S GONNA BE LOVE (615 88-S-1016)	Mark Gray and Bobbi Lace	47 10
94	OLD KIND OF LOVE (Epic 34-08063)	Ricky Skaggs	49 15
95	PAINT THE TOWN AND HANG THE MOON TONIGHT (RCA 8747-7)	J.C. Crowley	55 11
96	RIGAMAROLE (MTM B-72115)	Schuyler, Knobloch and Bickhardt	57 13
97	MY BABY'S GONE (Capitol/Curb B-44218)	Sawyer Brown	62 17
98	I KNOW HOW HE FEELS (MCA 53402)	Reba McEntire	63 20
99	WHAT HE DOES BEST (Mercury 872 220-7)	Lynn Anderson	67 6
100	I GIVE YOU MUSIC (Warner Bros. 7-27721)	The McCarters	69 15

COUNTRY MUSIC

NASHVILLE NEWS

Nashville publishing giant, **Tree International Publishing**, was sold to **CBS Records** during the first week in January for a reported \$50 million, marking the end of an era here in Music City. **Buddy Killen**, former owner of Tree, said three factors influenced the sale of his company to CBS: That the company remain Tree Publishing; that its home offices remain in Nashville; and that no current employees' jobs be terminated. Killen will assume the role of a CBS executive as well as presiding over Tree Publishing in the capacity of president.

In other noted CBS acquisitions, recording artists **Sweethearts of the Rodeo** graced the stage of the Bluebird Cafe here recently. Highlights of the night included a cover of Simon & Garfunkel's hit "The Boxer", "Blue To The Bone", "Until I Stop Dancing" and "Satisfy You". Members of the audience were also tipped off that **Kristine Arnold** is expecting a baby with husband **Leonard** who was also in attendance. **Vince Gill**, who is the husband of **Janis**, contributed some hot guitar licks, along with keyboardist **Pete Wasner**.

Bronco's was the site of an anniversary bash for **Trisha Walker**, Director of International for the Jim Halsey Company, Inc. Walker, who has worked in Nashville for 10 years promoting country acts overseas, is a British native. Celebrity guests who showed up to wish her continued success were **Jimmy C. Newman**, **Tim Malchak**, **Becky Hobbs** and **Canyon's** lead singer, **Steve Cooper**. England's number one country band, **White Line Fever**, provided upbeat entertainment for the occasion.

In other international news, the **Nashville Entertainment Association** and **American Airlines** are working together to send a contingent of the Nashville music community to MIDEM this year. This is the first time that Music City musicians will be showcased at the convention held in Cannes, France, January 21-25. Among the acts to be showcased are **The Kingsnakes**, **Paradise Lost**, **The Stand** and **Mark Germino**. The NEA hopes to spread the word that Nashville is fast becoming a center for rock and R&B, as well as country music.

Back in the States, country music listeners will have a chance to see new talent perform at extraordinary low prices this year as **Red Man "Golden Blend" Chewing Tobacco**, a brand of the Pinkerton Tobacco Company,

sponsors concerts around the U.S. The concerts will feature as least three acts per show with tickets selling for \$10. Those purchasing Red Man products will find a coupon worth \$5 off the price of tickets making this a bargain that shouldn't be overlooked! Although artists have not yet been scheduled, possible rosters could include acts such as **Tom Wopat**, **Darden Smith**, **Ricky Van Shelton**, **Patty Loveless** and **Skip Ewing**. Concert sites already scheduled include Chattanooga, Tenn., Augusta, Ga., Evansville, Ind., Little Rock, Ark. and Tyler, Texas.

Buddy Cannon has been named A&R Manager, PolyGram/Nashville. In his new position Cannon will assist Creative VP Harold Shedd in all phases of the creative process for the label's country division. Cannon's past experience includes a two-year stint as PolyGram's Professional Manager of Publishing as well as being in charge of Mel Tillis' Musiplex publishing companies.

John Nicholson has been named Chief Engineer at Hilltop Recording Studio, Inc. as of the first of this year. Nicholson, who engineered such projects as Eddie Adcock's *The Acoustic Collection* LP and *Memories To Burn*, by Gene Watson, has been at Hilltop since 1981. He is now working with Hilltop owner Jack Linneman on a bluegrass project for the Country Music Association to be titled *The Masters*.

Track recording artists, **To The Max**, are elated over the heavy mail for the "To The Max Dodge Truck Giveaway". The new Dodge truck will be given away January 25 on Country Music Television. To The Max is one of the hottest new groups on the country scene today. The success of their latest single "She Loves Her Truck" was instrumental in creating the promotion through the cooperation of Dodge Trucks.

Other interesting Nashville tidbits...Country comedian **Jerry Clower** has been selected by the Krewe of Saturn to be Grand Marshall for the 1989 Mardi Gras parade in New Orleans on January 21... Also on the 21st, MCA recording artist **Steve Wariner** will entertain for President-elect George Bush at the Inaugural Ball. It seems that Mr. Kind and Mrs. Gentle have a hankering for the down home sounds of country music...well, maybe there's hope after all.

Cecilia Walker

COUNTRY ALBUMS

CASH BOX MICRO CHART



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



THE SEASON SHOWS GOLD—ASCAP presented RCA recording artists **Restless Heart** with a commemorative plaque for their ASCAP Country Song of the Year "I'll Still Be Loving You". At the same time **Restless Heart** presented ASCAP with a gold album commemorating their sales of 500,000 of the LP *Wheels*. Pictured (from left) are ASCAP's **Shelby Kennedy**; **Larry Stewart**, **Restless Heart**; producer **Scott Hendricks**; **John Dittrich**, **Restless Heart**; ASCAP's **Connie Bradley**; **Greg Jennings**, **Restless Heart**; producer **Tim DuBois**; **Dave Innis** and **Paul Gregg**, both of **Restless Heart**. Photo by **Don Putnam**.

COUNTRY MUSIC



Earl Thomas Conley recently visited the Maypop Music Group offices to celebrate the success of his latest single "What I'd Say", co-written by Robert Byrne and Maypop's Will Robinson. Pictured (from left) are Byrne, Conley and Robinson.

NASHVILLE NOTE-ABLES

Joe Stampley... Another Hit Record To Add To The List!

For a professed redneck country boy from Springhill, La., Joe Stampley has seen a lot of success in the country music world. And, from the sound of his brand new release on Evergreen Records, he certainly isn't about to sit back and rest on his many past accomplishments.

His new single, "You Sure Got This Ol' Redneck Feelin' Blue", is bound to light up the radio request lines in every true country radio station around the nation. The single was produced by award-winning Ron Chancey, and the combined efforts have resulted in



Minutes, Let's Fall In Love", for examples.

Joe Stampley has worked with the greatest producers in country music such as Ray Baker who produced the famous Moe (Bandy) and Joe duets. Ray has also produced great country solos for Joe. Memorable among them are "I'm Gonna Love You Back To Lovin' Me Again", "Whiskey Chasin'", and "The Poor Side Of Town". Joe adds the names of Lobo (Kent Lavoie) and Jerry Kennedy to his prominent producers list.

There is no doubt that Joe Stampley has worked with the best during his career. Too, Joe has staunch ideas and convictions about his material. He commented on those convictions. "I have *always* tried to cut a good song! It doesn't matter, and I don't care, if it's traditional country, contemporary country, or something in-between...as long as it's a good song."

When quizzed about what he considers a *good* song, Joe replied without hesitation. "When a song tells a hell of a story, where I can act out the role of the person in the song...that makes it a good song for me. I don't care if it is a ballad or an up-tempo song. I have no preference, there. I know good songs when I hear them."

Joe admits that he hasn't written many songs lately. However, he is quick to mention his pride concerning his son, Tony, who has become one of Nashville's finest new writers.

Joe will soon have a new album out on Evergreen Records. He reports that they have about three more cuts to make, and the album will be released "a little later." He still travels the highways making personal appearances with his fine band, The Double Shots...always delighting the packed houses with his solid country shows. Joe Stampley...add another hit to the list!

Joe Henderson



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STRONG PLAY NATIONALLY



RECORDS TO WATCH

- **LEE GREENWOOD:** "I'll Be Lovin' You" (MCA) (MCA 53475) — (D. Schlitz-P. Overstreet) — (Producers: J. Bowen-L. Greenwood)
- **JOHN CONLEE:** "Hit The Ground Runnin'" (16th Avenue) (B-70424) — (B. Fischer-R. Giles) — (Producer: B. Logan)
- **WAGONEERS:** "Help Me Get Over You" (A&M) (AM 1261) — (M. Warden) — (Producer: E. Gordy, Jr.)
- **LINDA DAVIS:** "Back In The Swing Again" (Epic) (34-68544) — (A. DeLory-L. Johnson-C. Whitsett) — (Producer: B. Montgomery)
- **THE SANDERS:** "Grandma's Old Wood Stove" (Airborne) (ABS-10013) — (B. Stone) — (Producer: S. Roberts)
- **SUZI STEVENS:** "Crying" (MCA) (MCA 53491) — (R. Orbison-J. Melson) — (Producer: R. Stevens)
- **ROSS LEWIS:** "Love In Motion" (Wolf Dog) (WDI 21-5) — (F.J. Myers-R. Giles) — (Producer: D. Morgan)

COUNTRY MUSIC

■ RAPPIN' WITH THE WRITERS

JIM DOWELL

Jim Dowell was always an athlete in high school. Born in Louisville, Ky., Jim actually grew up in New Albany, Ind. which is only a bridge ride away. Jim says he never thought much about music as a career when he entered Indiana University, where he continued in athletics as a member of the baseball team.

"I was actually introduced to guitar playing by a future superstar," related Jim. "I was working as a bartender at a local motel, while I was in college. I had the happy hour shift, and another student named Janie Fricke was the entertainer for happy hour. She taught me how to play some chords on the guitar. So, I really didn't begin to think about music until I was 22 years old. One of the reasons I began writing my own songs was because I was so bad on the guitar that I couldn't play other people's songs.

"I came to Nashville in '73. I was bartending some and working as a single, when I got the chance to go on the road. I was gone for two or three months and came home with about \$200 in my pocket. Actually I had \$120 to my name when a friend asked me to run over to Coal Miner's Music with him. Meredith Stewart was running Coal Miner's at the time. She wanted to hear some of my songs, so I played a few, and she offered me a writer's job. That's the job that really got me started.

"Stan Byrd, who was national promotion man for Warner Bros. at the time, was a good friend. Kent Blazy and I had just co-written "Headed For A Heartache", and Stan helped us get a cut on Gary Morris. It went to #8!"

Since then, Jim has had cuts by such artists as George Strait, Charley Rich, Juice Newton, Charly McClain, Billy Joe Royal, Bandana and Leon Everett.

Jim Dowell lets his ideas determine his directions in writing. Jim feels the market is more open to writers, today, than ever before. He feels that many of today's top producers are more open to a good song, no matter who writes or publishes it.

Joe Henderson

CREDITS:

"Headed For A Heartache"...Gary Morris

"The Killin' Kind"...Bandana

"I Love My Lady"...Charley Rich

SINGLE RELEASES

■ OUT OF THE BOX



■ **GEORGE STRAIT** • *Baby's Gotten Good At Goodbye* (3:27) • MCA (53486) • *Co-Heart/Muy Bueno*-BMI • *Tony Martin-Troy Martin* • **Producers: J. Bowen-G. Strait**

Strait bids a final farewell to his girl, who's evidently left him many times before. Lonesome fiddle accompanies Strait's tenor, making for a dynamic duo that could conquer the top of the charts. Bowen's production adds no flair, but then again, with a voice like George Strait's...who needs it?

■ COUNTRY FEATURE PICKS

■ **DON WILLIAMS** • *Old Coyote Town* (3:44) • Capitol (B-44274) • *Warner-Tamerlane/Believus or Not/WB/Make Believus/Screen Gems-EMI-BMI/ASCAP* • *G. Nelson-L. Boone-P. Nelson* • **Producers: D. Williams-G. Fundis**

Williams sings about the town time forgot and the lives that still exist there on this ghost town cut. With a voice that's now a country standard, his deliverance is as smooth as hot butter.

■ **WILLIE NELSON** • *Twilight Time* (2:50) • Columbia (38-08541) • *Tro-Devon-BMI* • *B. Ram-M. Nevins-A. Nevins* • **Producer: D. Moman**

Resuming a classic country stance, Willie pulls it off again with his inimitable charm and wit. On this release he counts the moments until he can be with his girl during 'twilight time'.

■ **THE CHARLIE DANIELS BAND** • *Cowboy Hat In Dallas* (3:49) • Epic (34-68542) • *Miss Hazel-BMI* • *C. Daniels-T. DiGregorio-T. Crain-C. Hayward-J. Gavin* • **Producers: J. Stroud**

Daniels offers paradox after paradox to his unconvinced girlfriend in order to demonstrate his love for her. Catchy verses and true blue hillbilly spirit make this an infectious treat.

■ **GLEN CAMPBELL** • *More Than Enough* (2:53) • MCA (53493) • *White Oak Songs-ASCAP* • *J. Webb* • **Producers: J. Bowen-G. Campbell**

The Campbell/Webb combo has come up with yet another lush-sounding country (?) tune aimed straight at mainstream, mass produced, urban-dwelling listeners.

■ **KIX BROOKS** • *Sacred Ground* (3:05) • Capitol (B-44275) • *Cross Keys/Tree/David 'N' Will-ASCAP* • *K. Brooks-V. Rust* • **Producer: R. VanHoy**

Louisiana-born Brooks struts his stuff here with a tune about a "neon love-come-lately" versus a time-invested relationship. Pure country and pleasurable listening.

■ **LACY J. DALTON** • *The Heart* (2:48) • Universal (UVL 53487) • *SBK/Resaca-BMI* • *K. Kristofferson* • **Producers: J. Bowen-J. Stroud-L.J. Dalton**

Dalton nabs the first release from Universal Records with a song she learned while touring with the writer, Kris Kristofferson. It's a traditional tune that offers 'get tough' advice and Dalton's confident singing makes it all the more convincing.

■ PROGRAMMERS PICK

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

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

■ DARK HORSE CONSENSUS

■ **FARON YOUNG** • "Here's To You" (Step One)

The release that was the *Cash Box* review panel's favorite Indie product of the week seemed to score high with radio programmers as well. Young debuts on the Country Indies Chart at #39 this week. Stations toasting his latest recording effort include: KXAL, KWRE, WKCW, KZNN and WMOP.



"GONE BUT NOT FORGOTTEN"

(CRB 10518)

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on

CURB RECORDS

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CHUCK DIXON

Artist Management

Bobby Fischer Music Group

(615) 292-3611

CASH BOX COUNTRY INDIE SINGLES

		Total Weeks ▼	Last Week ▼			Total Weeks ▼	Last Week ▼		
1	Making Love To Dixie (Tra-Star)	Heartland	1	11	26	An Empty Glass (Hightone)	Gary Stewart	23	7
2	I'd Do It All Over Again (Step One)	Ray Price	2	10	27	Coal Miners Son (NCP)	Mack Vickery & Jim Vest	37	4
3	Cry Baby, Baby Cry (OL)	Marcy Carr	4	7	28	I Fell In Love Up To My Heart (Rose King)	Ron Roberts	40	4
4	That Old Familiar Feeling (True)	Lisa Childress	7	4	29	There's A Warm Fire Burning (Li'l Bill)	Randy Allan	25	4
5	Can I Just Call You Now And Then (Step One)	Billy Walker	5	6	30	I'm Goin' Home (New Dixie)	Dave Dudley	12	9
6	If I Were You I'd Fall In Love With Me (Step One)	Hank Thompson	6	7	31	Lonestar Lonesome (Player)	Terry Stafford	DEBUT	
7	Tell It Like It Is (Evergreen)	Sammy Sadler	8	5	32	It's Too Early To Cry In My Beer (Sundial)	Allen Karl	34	6
8	Ramblin' Man (Duck Tape)	Ernie Welch	15	4	33	Where Was I (Happy Man)	Ray Pack	17	9
9	I Need Somebody Bad (Evergreen)	Narvel Felts	9	5	34	The Bed Where She'd Lie (Holton)	J.D. Hinton	DEBUT	
10	You And Saturday Morning (Sound Track)	Dusty Martin	13	6	35	Two Hearts (Door Knob)	Jon Washington	41	4
11	The Letter (Master)	Michelle Lynn	11	6	36	Men With Broken Hearts (Killer)	Charley Hager	22	8
12	Starting All Over Again (SOA)	Razzy Bailey	14	7	37	Here's To You (Step One)	Faron Young	DEBUT	
13	Love Is Gonna Live Here (Hummingbird Of Clover)	Keystone	16	5	38	Tapping At Your Window (Red Dog)	Len Monahan	27	4
14	Sittin' At The Kitchen Table (Bear)	Justin Wright	18	5	39	Give Me Love (Lamon)	Gary Ray	28	4
15	You Only Love Me When I'm Leavin' (Golden Trumpet)	Ellen Lee Miller	19	4	40	You Never Told Me (Tug Boat)	Savannah Ashley	42	4
16	I'm Positive I Love You (LDR)	Roger Rone	10	8	41	Golden Rings And Twisted Candles (Allagash)	Terry	29	5
17	Lovelight (Playback)	The Family Band	20	5	42	The Fix (Yellow Jacket)	April	30	8
18	Photographic Memory (BGM)	Billy Mata	33	4	43	Lovin' The Leavin' Away (Hinton)	Dave Folsom	DEBUT	
19	I'm Leaving The Leaving Up To You (Li'l Bill)	Jane Russell	21	5	44	My Baby Left Me (Soundwaves)	Cerrito	31	9
20	Still The One For Me (Cypress)	Wynd	DEBUT		45	9,999,999 Tears (SOA)	Tammy Lucas	DEBUT	
21	Only You (Antler)	Scott Randolph	DEBUT		46	Come On Home (Charta)	Peggy Walker	36	6
22	Wrong Train (Gypsy)	Judy Lindsay	24	5	47	Let Me Swing (Turn Me Loose And) (Step One)	The Swing Shift Band	32	12
23	Weekend Rendezvous (Gallery II)	Al Bradshaw	50	4	48	Why Can't I Drive You From My Mind (Door Knob)	Marilyn Ortlieb	38	9
24	Homemade Cookin' (Tentex)	Coates Twins	26	6	49	The Love Of My Life (Cypress)	Dawn Schutt	35	10
25	It's Gonna Be Love (615)	Mark Gray & Bobbi Lace	3	10	50	I Can't Say No (D & T)	Teresa Kennedy	39	8

COUNTRY INDIES

INDIE SPOTLIGHT



□ **FARON YOUNG** • Here's To You (3:57) • Step One (SOR 397A) • Lyn Pen-BMI • M. Holt • Producer: R. Pennington

Young delivers a ballad thick with pedal steel and a voice that helped to define country music. Offering a toast to his lady for her endless devotion and support, Faron takes a different perspective on love. It's a welcome relief from the usual 'wine and women' songs that seem to be the norm. Lush strings weave in and out making for a dreamy tune performed by a master.

INDIE FEATURE PICKS

□ **DARRELL HOLT** • Only The Strong Survive • Anoka (AR-225) • Ensign/Down Stairs-BMI • J. Butler-K. Gamble-L. Huff • Producer: N. Larkin

Holt delves into his gospel past and pulls out a real gem. A mother's advice to her son, this tune urges the weak to strengthen themselves. Hot Nashville producer, Nelson Larkin, performs his usual magic as well, resulting in a solid indie product.

□ **SUSAN LEDFORD** • Permanently Lonely (2:52) • Project One (PO 102488) • Tree-BMI • W. Nelson • Producers: J. Cook-C. Davis-B. Rowan

It's Ledford's extraordinary voice that holds this piece together. Her talent here has been hindered only by a mediocre song and muddy production.

□ **EASY MONEY** • Blue Moon (3:58) • BGM (BGM 103088) • Bill Green-BMI • T. Covel • Producer: B. Green

Easy Money releases a contemporary country ballad, with a few rock 'n' roll guitar licks intertwined for good measure. Should appeal to middle-of-the-road listening audiences.

RISING STARS

LARRY FRYE

Round Robin Records should be well-satisfied with their recording artist, Larry Frye, who is a successful new face in the world of country music. Larry hails from Dyersburg, Tenn. and, along with his vocal talent, is an accomplished pianist in styles ranging from classical to country and rockabilly.

This month, Larry Frye will be releasing a new single, "Lookin' For A Place To Shine", on Round Robin...and, a new album titled *Sharing The Country Life*. Co-producing both efforts were Bill Goodwin and Jim Pierce.

In a relaxed, "down home" drawl, Larry commented on his start in country music. "I've been playin' music since I was six years old. I was playing keyboards early in life, and when I heard Jerry Lee (Lewis) and Floyd Cramer, I became a real country fan! At sixteen, I began playing with a country band. For a while, I was into gospel, too. But, you see, I was farmin' too. So I finally committed, fully, to country music when the farmin' got tough. I began cutting my own songs about five years ago, and things have progressed from there."

Things have progressed rapidly for Larry. He has opened shows for such greats as Johnny Cash, Ronnie McDowell, Ace Cannon, Narvel Felts and Johnny Carver. In 1988, he had two singles on the *Cash Box* Top 100 chart. And, he is 100% dedicated to his music career.

"In my opinion, an artist has to love his music and *work* to succeed in this highly competitive business. Go through every door that opens and keep your eyes open for the next one. *Never* take "no" for an answer...it's only an opinion!"

Larry Frye is an artist with individual style, and he looks for material suitable to that style. Larry and his band, Country Express, travel the road and perform more than they are at home. But, Larry Frye is determined and wants to travel even more this year.

Look and listen for Larry Frye in your local area. This artist is one of the true rising stars in the industry. If you get the opportunity, don't miss his show...you will be totally entertained.

Joe Henderson



REED

(Continued from page 11)

REED: I'm not that big a celebrity. I still get all the down-time that everybody else does ... I've been around for awhile, so I'm not too impressed by the fact that people want to talk to me. I know what I know, and I know what's on the records, and if people have an interest in it, that's terrific. But I certainly don't have any particularly outlandish notions about myself. I'm not saying that I'm enormously austere, but I'm not an ego-inflated baboon, either. Actually I think it would be great if you could put out records anonymously and bypass the whole personality thing altogether.

CB: Do you think the cult of personality has gone too far in America?

REED: Well, it's fun for people. There's got to be room for that sort of stuff. I mean, I go to see the latest Clint Eastwood movie just like everyone else. I really like the "Dirty Harry" movies. They're really right wing, and I still like them. But that's a fantasy world; that's entertainment. But you and I are talking about real life now. I don't think I make rock & roll anymore, in the entertainment sense. It's certainly not pop music. It's purely Lou Reed music. When you listen to this album you have to really concentrate on it. It's not meant to be background music. Of course, if you concentrate on it, you'll get really paid back for it. That's the difference between reading Sidney Sheldon and something a little different. Actually that's not fair—I've never read Sidney Sheldon ... I would like it if you could play my record 10 years from now and it would still be a great record. That's why I try to avoid slang if I can. I try to keep it clean and elegant and simple.

CB: Slang is one reason old rap records get so dated.

REED: James Brown records have never gotten dated, though. ... What is *wrong* with him these days, anyway? Can it possibly be true that he's fucked up on angel dust? What is he doing that for? Or were these cops really out to shoot him? He's had a real bad year. Which is a shame. Here's a guy who's being *sampled* to death and doesn't get anything for it. It must be maddening.

CB: What is relationship to the merging technologies of sound recording?

REED: There are a lot of these great kids out there who are very technically oriented with these machines. I think that's great. In a similar sort of way, on my album I was very concerned with the technical quality of the sounds, with the tone of my vocals and the tone of my guitars. I used real guitars, real wood, tube amps with real tubes. Then I had to figure out how to record it with the sound I wanted intact. It was a conscious decision to have the vocals very prominent in the mix. Behind the vocals it's sort of that two-guitar/bass/drum thing taken to its highest power. I'm a real fan of old Fender guitars hot-rodged through an old black-face.

CB: On the back end of it, was it all cleaned up and digitally mastered?

REED: It wasn't cleaned up at all. We had a digital audio tape running through the whole session, but when we went to master it with Bob Ludwig we did a blindfold test between the digital—which sounds incredible—and the analog. And we all picked the analog in about 15 seconds. And I might add, for the readers

out there, that the record—the real record, on vinyl—when played on good equipment, will *eat* the CD.

CB: Are you able to judge your records objectively, to tell when you've made a better or lesser one?

REED: I knew while I was doing this one that it was a better one, no question in my mind. It was just closer to realizing what I had in my mind in the first place than anything I had done before. One of the reasons was that I had such good people and another reason was that I had come to grips with modern technology and how to use it.

CB: You had Maureen Tucker [from the Velvet Underground] playing drums on a couple tracks. What else has she been doing?

REED: She's been living in Georgia. She's gonna have a record out on a label that's owned by the magician Penn Gillette from Penn & Teller. The label's called 50 Scadillion Watts. She's going to be touring Europe this year when the record comes out. I'm on two of the songs.

CB: You're on a new label now, Sire. Do you

'I'm not a teenager. I'm an adult trying to talk to other adults. I want to make music you don't have to be embarrassed listening to, where it's not somebody talking down to you.'

have an adversarial relationship with record companies? Are they a necessary evil, or are some of them better than others to you?

REED: I do think some are more affective than others. There is a difference between them. Sire gave me a sufficient amount of time and money to work on this album, and I'm happy with the arrangement.

CB: Is it important to you that you sell a lot of records

REED: I would love to sell a lot of records. I don't make the records just to make them and have no one hear them. I like people to enjoy them.

CB: Is your lifestyle such that you need to go gold everytime you release an album?

REED: Well, I've never gone gold in the first place, really.

CB: I guess you're still getting royalties off "Walk on the Wild Side."

REED: I certainly hope so. Thank God I didn't do what a lot of the early people did and lose the publishing on that one.

CB: Is there a potential hit single on this album?

REED: "Busload of Faith" is one of my favorite songs, a great acoustic song. The solo going on there—you hear those notes on the acoustic guitar, that kinda bluesy stuff—that's *moi*. But what do the people mean by "singles" these days? I know we took "Dirty Boulevard" and said that it should be the, quote, single. I had to do an edit on it before we could release a radio version. Two words are obscured.

CB: What? "Suck"?

REED: Right. And "piss." So the song went out kind of defanged.

CB: What happens when you do that? Do you do the whole vocal over, or do you just drop in another word?

REED: Oh no, they do it on the master. You know the way they can do; they can do anything now. We just found a little guitar work to replace the vocal and cut the vocal out and put the guitar in instead. "Piss" didn't work out so good; "suck" you don't notice the edit, but piss is kinda depressing. I just said "Which of George Carlin's seven words should we cut out?" You know, I have no problem doing that. I understand the pressure they're under and the problems that they have and I don't want to contribute to them. I always have the album version and the song can survive, the song is strong enough to live even with a toe taken off.

CB: Did you have to do the same thing with "Walk on the Wild Side" with the "giving head" line?

REED: I have no idea. I had nothing to do with that. I heard "Wild Side" on the radio the other day and it had everything on it. Isn't it hilarious?

CB: Are you expecting a kid? Is that what "The Beginning of a Great Adventure" is about?

REED: Well, you can't relate everything in my songs to me personally.

CB: It's not literal?

REED: That song's just what goes through the mind of a vague someone in that particular situation. I will say that a lot of my friends are having kids right now.

CB: So even in a song where you refer to a character called "Lou," we shouldn't make the mistake of assuming it's a song about you?

REED: I make things work better within a song than I do in real life. The fun of it is I get to write it, so I can make it come out any way I want.

CB: How do you feel in general about the maturation process? Rock & roll is sort of associated with youth, but now people who've been playing rock & roll for a long time are saying—and saying well—that you don't have to be a teenager to play rock & roll.

REED: Well, I think of myself as a writer, and I think we're supposed to get better as we get older. I try to put out the kind of records you can listen to at any age as long as you can think. I think there's a huge audience of people out there who would like to hear records they could relate to, but the bulk of it seems aimed at the people who would spend money on records, and those are kids.

CB: I think demographically we're going to see more records by people who are old enough to have kids and sing about the adult experience. I don't know if they're going to sell or not, but...

REED: That's what I've tried to do from day one. That's what I was interested in. Something like that is ageless. You know, I really like playing electric guitar a lot. That's what I do in private. So I think that it works out great that I get to do it in public. It's a cliché line, but I'd be doing that kind of thing whether I got paid for it or not.

CB: Do you think of yourself as a lucky person?

REED: Oh yeah, absolutely. What could be more fun than making a record? I mean, I love riding my motorcycle, and I love making a record when I've got really great musicians and really great material. That's a real optimum situation.

COIN MACHINE

AROUND THE ROUTE

This is our first column of the new year so let's start it by mentioning Williams' new pingame, which is called *Jokerz*. And, yes, it offers "a classic card game theme", to quote marketing director **Roger Sharpe**; and based on test reports (where earnings are quite impressive), "we've got a sleeper!" Roger went on to say that *Jokerz* features an "industry first, in that player will be able to play the game on their last turn." Sample shipments to distributors are in progress—so watch for it!

Just around the corner, **ACME '89** will be coming up very shortly, February 23-25 to be exact, at Bally's Hotel in Reno and, from what we hear, it's a sell-out, with management arranging for expanded space!

Dateline Moonachie, NJ, home of Betson Enterprises. While this reporter was on vacation, negotiations were finalized for the purchase by Betson of certain assets of **Coin Machine Distributors** in Elmsford, NY. This means, of course, that in addition to the CMD games and vending line, Betson will now be representing *Rowe* equipment. As for present business, it's going great guns, according to sales chief **Bob Boals**, and he's looking at a "fantastic 1989!" Bob told us that Leland's *Team Quarterback* is still the top piece in their market. Williams' *Jokerz* pin is testing "very strong" as is the *Narc* video game!

State association news. The Adolph Coors Company will be a co-sponsor of the 1989 **ICMOA** statewide pool and dart tournaments to be held April 7-9 at the Prairie Capital Convention Center in Springfield, IL, with Coors providing financial and promotional back-up. Terms of the agreement call for participating operators to work closely with their local Coors distributors. Other co-sponsors of this popular event are Arachnid, Inc. (who'll provide the 64 dart games plus staff members for the dart finals) and American Vending Sales (who'll supply the 16 Dynamo pool tables for the pool finals). Incidentally, ICMOA is to be commended for their new **Coin Drop** publication, which is being circulated quarterly to the membership. So, take a bow, **Art Seeds, Ellen Donovan**, et al!... **FAVA**, the Florida state ops association, is continuing its efforts to secure the legalization of cranes. The issue is at a critical stage right now, awaiting an opinion by the attorney general as to whether crane games are to be considered "legal gambling devices." In the event of an adverse decision, FAVA is stepping up its campaign in support of legalizing this equipment.

Keep to next week's Cash Box for details on AMOA's February "Love Month" Jukebox Promotion!

Camille Compasio

TAITO HOSTS DISTRIBS IN CHICAGO

'SUPERMAN' STEALS SHOW

By Camille Compasio

CHICAGO—Taito America Corp. adopted the effective new stance of hosting a distributors meeting and new product presentation during two time periods to accommodate everyone's travel schedule, and the result was a full turnout of distributors at the Hyatt Regency O'Hare in Chicago on December 9, for the morning and afternoon sessions.

Rick Rochetti, vice president of sales, presided over the conference talking first about current products such as **V'Ball**—"the

second release on this fantastic sports game is sold out and we feel V'Ball will continue to sell, based on reports from street locations as well as arcades," he reported.

He then focused on **Chase H.Q.**, "the hit game of AMOA Expo", and proceeded to apprise distributors about some important revisions that have been made on this popular piece, in response to market requirements; including an expanded P.C. board hold down bracket, the addition of a plywood floor, the development of a sound

chip to reduce the volume of the siren (an integral part of the game) without affecting the normal game sounds and two new steering assemblies. Chase H.Q. models produced after November 22, 1988 will incorporate all of these changes.

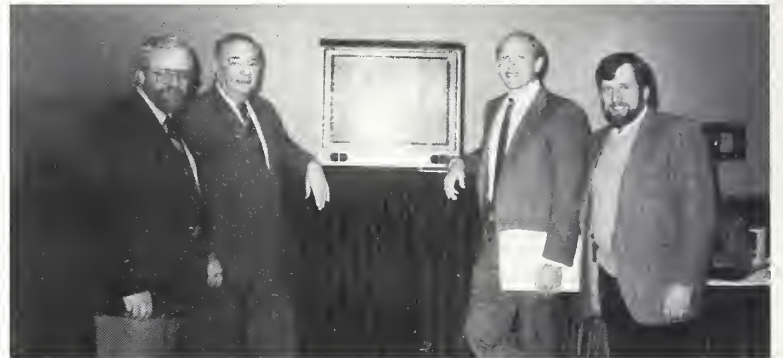
Although the star of the show remained concealed up to this point in the program, there was plenty of evidence to stimulate interest, such as an ongoing television presentation tracing the 50 year history of the legendary *Man of Steel*. When the draping was finally removed, revealing the new "Superman" machine, distributors couldn't get out of their seats fast enough to go over and start playing it.

As Rick assured the assemblage, "Superman will be a 'super' conversion kit, with the caliber of a dedicated game. We will be offer-

ing a limited supply in our newly designed cabinet, as kind of an introductory offer," he added, stressing that "it is priced for the market!" (photos by Pam Caposieno)



When Superman was unveiled everyone rushed up to play it and Taito's Jim Miskell (pictured) did his best of try and direct traffic!



Surrounding the screen that depicted the history of Superman over the past 50 years are (l-r) Paul Janda of Canada, Joel Kleiman of Pioneer in Wisconsin, Peter Betti of Betson in L.A. and Jerry Janda of Canada.



At the red hot Chase H.Q. are (l-r) Ron Go'd of Cleveland Coin, Taito America's Jim Chapman and Terry Moss of Moss Distg.



Members of the Taito America crew, including (l-r) Rick Rochetti, Jim Chapman, Natalie Kulig, Jim Miskell and Larry Stalmah are pictured in the company of Chase H.Q. and V'Ball.



Taito America's veepee of production Ben Rochetti (l-r) with John Gatens of Southgate Amusement and TA's sales veepee Rick Rochetti.

INDEPENDENT NINTENDO-COMPATIBLE GAME CARTRIDGES OUT

TENGEN FIRST TO MARKET

CHICAGO—Tengen, Inc., a wholly-owned subsidiary of Atari Games Corporation, has introduced the first independently produced and manufactured Nintendo-compatible video game cartridges.

The company will launch its new line of video game cartridges with three current hit titles, including **Pac-Man**, **Gauntlet** and **RBI Baseball**, and the games will be available at Tengen's national network of authorized retail outlets immediately.

The Tengen cartridges provide complete compatibility with the Nintendo Entertainment System (NES), are manufactured in the United States and are built to the highest quality standards.

Introduced in 1986, Nintendo has gained 100 percent of the manufacturing market for Nintendo-compatible games, more than 80 percent of the home video game machines market, and projects 1988 sales to exceed \$1.7 billion.

The new cartridges were developed in response to widespread consumer demand for Tengen titles, according to **Randy Broweleit**, senior vice president of operations. "In the past, Nintendo was the only manufacturer of NES game cartridges," he stated. "The only way to market games for the NES format was to have Nintendo produce them. As a result, Nintendo had total control over the supply. As the popularity of video games increased," Broweleit continued, "both retailers and consumers became frustrated by the unavailability of some of our most

popular titles, like **RBI Baseball** and **Guantlet**. Having control over the manufacturing of our own products became a necessity."

Pac-Man, **Gauntlet** and **RBI Baseball** will be complemented by four all-new titles introduced at the Winter Consumer Electronics Show in Las Vegas January 7. These include NES-compatible versions of Atari Games' arcade hits **Super Sprint**, **Rolling Thunder** and **Vindicators**. **Tetris**, a unique skill game developed in the Soviet Union, was introduced at WCES.

Tengen will also enter the home computer game market this winter with the introduction of four new games: **RBI Baseball**, **Blasteroids**, **Road Blaster** and **Rollin Thunder**. The games will be produced in all popular home computer formats including IBM, Apple and Commodore.

Tengen, Inc. was created by Atari Games in 1987 in response to the growing demand for home entertainment software. Adapted directly from the most popular Atari Games arcade games, Tengen home products have the same graphic excitement and high-quality sound as the arcade versions.

During its first year, Tengen's initial product line will generate \$35 million in revenues. With the new manufacturing capabilities, Tengen projects 1989 sales to more than double.

Tengen, Inc. is headquartered at 1901 McCarthy Blvd., P.O. Box 360782, Milpitas, CA 95035.

NEW PRODUCTS

WILLIAMS 'NARC'

Remember **Defender**, the video game that captured the world's imagination and changed the face of the industry? Well, Williams Electronics Games, Inc. is exploding back onto the video scene in dramatic fashion with **Narc**, described by director of marketing **Roger Sharpe** offering "the kind of action that exemplifies the difference between watching a storyline unfold... and living it!"

Narc brings to life sensational, digitized graphics that represent a technological leap ahead; and takes the bold stand in game theme and cabinet graphics to tell players and individuals everywhere: "Say No To Drugs!"

For the first time, Williams' own custom patent pending in-house hardware and software system allows players to virtually 'live out' the action on highly articulated and detailed screens. The theme involves and intense 2-person cooperative adventure where the elite team of **Max Force** and **Hit**



WILLIAMS NARC

Man are on a mission to destroy the K.R.A.K. criminal syndicate and protect the innocent.

Narc presents wave after wave of exciting non-stop action as players must punish the guilty... making busts and seizing drugs for bonus points. Junkies, punks, thieves, psychos and murderers must all face the elite team's special brand of justice. Armed with machine guns and rocket bombs, and aided by a high-powered sports car, helicopter and on-screen scanner, players must fight their way through ghetto streets, inside abandoned warehouse, downtown and up, across bridges until they reach the ultimate showdown at corporate crime headquarters against the master villain, **Mr. Big**.

The marvel of **Narc** is due to a technology made possible by a 32-bit Texas Instrument 34010 graphics signal processor and Williams' custom integrated circuit that ensures copy protection. Original music speech and dazzling effects are further enhancements along with such features as advanced diagnostics and book-keeping functions to complete the package, for a "blockbuster hit video game!"

The new model will be available through Williams distributor network.

TAITO AMERICA'S 'SUPERMAN'

"**Superman**", the new video game from Taito America Corp., brings to life the legendary character whose popularity spans all age groups.

The game begins with musical score, composed by John Williams, for "**Superman... The Movie**," while on screen, **Clark**

Kent makes his transition into the all-powerful **Man of Steel**, his objective being to save the cities from an alien invasion by the evil **Emperor Zaas**.

The many stages in the games take place in different cities of the U.S.; with battles being fought in New York, San Francisco, Las Vegas, Washington and ultimately aboard the **Alien Spacecraft** and throne of **Emperor Zaas**. At the end of each stage, the challenge heightens as **Superman** comes face to face with an alien warrior possessing great strength and power. The alien warriors are colorfully characterized with different personalities and an array of exotic weapons, all of which are fatally threatening to **Superman**. If **Superman** is to continue in his fight to save the Earth from this alien invasion, he must use every weapon available to him.

The game can be played by one or two players. The second player, controlling a red **Superman** character, teams up with the first player in the battle against the evil alien super-powers. Each player uses a joystick to move the **Superman** character while walking or in flight. Two buttons alongside each joystick are used to throw punches, kick or emit **Superman's** heat vision (a high-intensity laser which destroys all in its path). As **Superman** picks up various colored crystals, he is awarded with additional energy and weapons including a **Super Blast Punch** and **Mass Terminator**. Items such as cars, gasoline cans, etc. can also be picked up and hurled at approaching enemies.

Taito's Superman makes it possible for a second player to join the game at any time; and the **Continue Play** option allows players to keep playing the game.

The new model will be available through **Taito's** distributor network.



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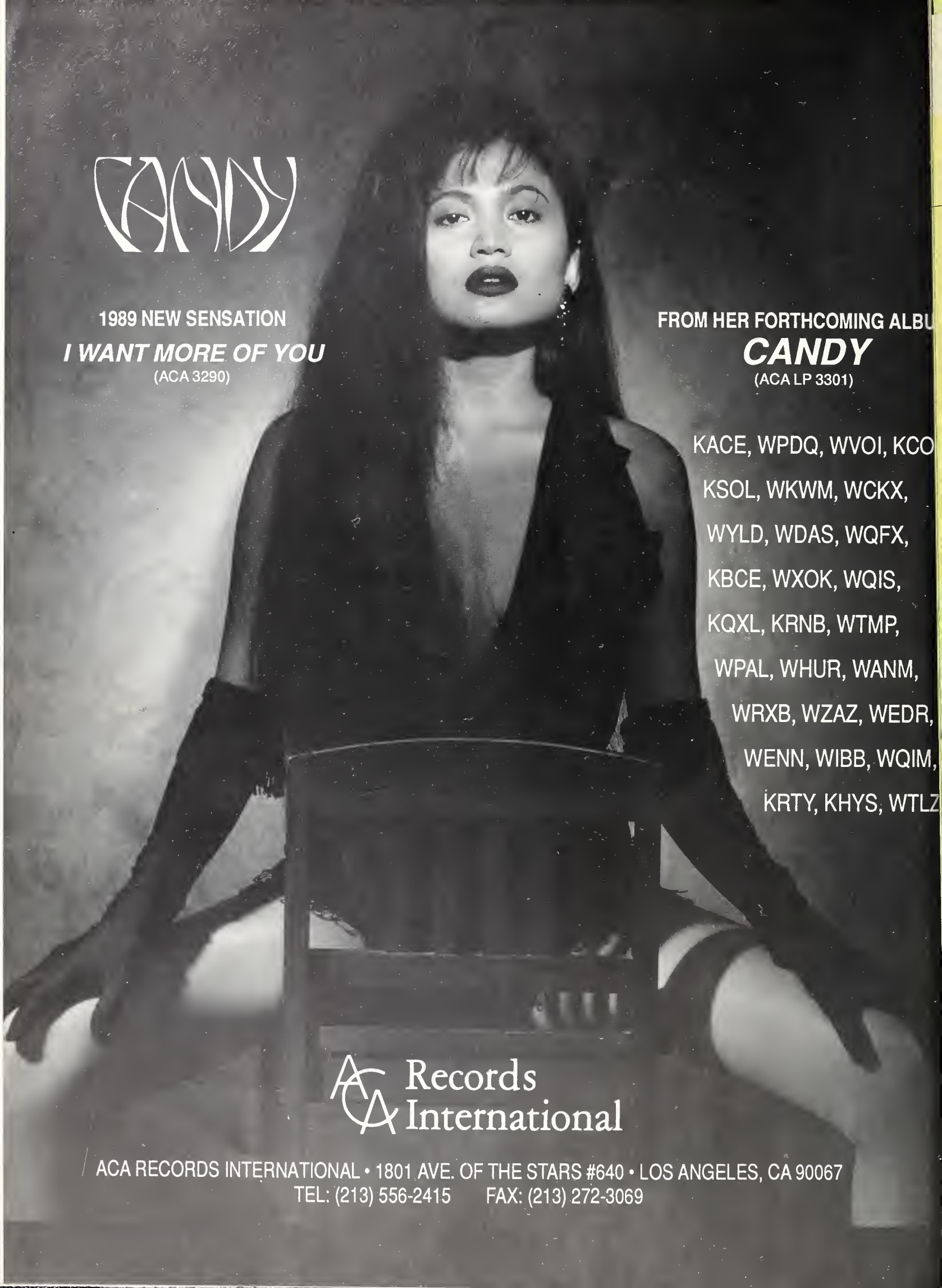
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