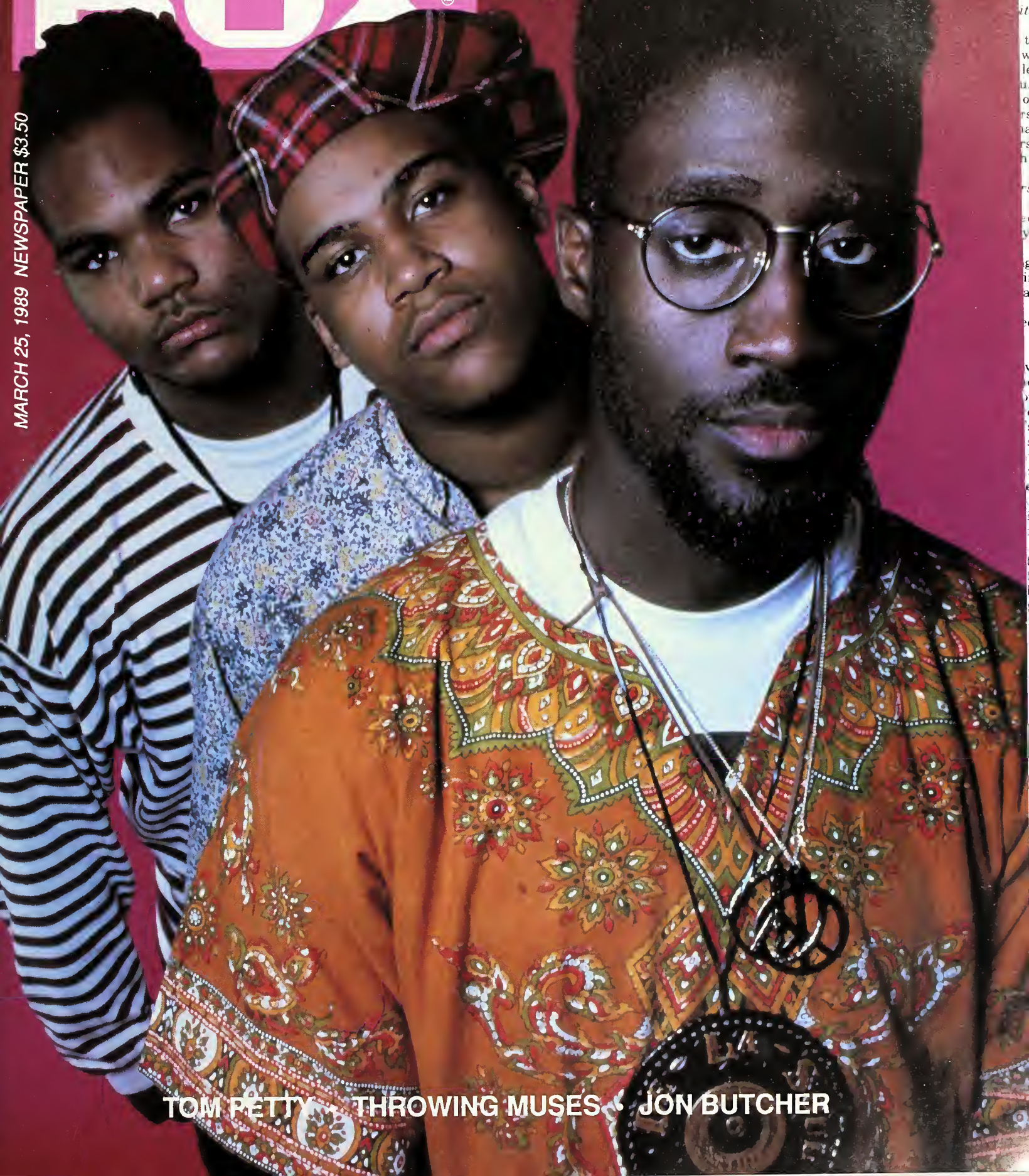


CASH BOX

RIISING TO THE TOP

DE LA SOUL

MARCH 25, 1989 NEWSPAPER \$3.50



TOM PETTY • THROWING MUSES • JON BUTCHER

WE MOURN THE PASSING OF A COLLEAGUE AND FRIEND



It is with heavy hearts that we share news about the death of our friend and co-worker, Kevin Wayne Hughes. Kevin was fatally wounded on the night of March 9 by a masked gunman who has not yet been apprehended. His friend and companion at the time of the shooting, Sammy Sadler, was also critically wounded, but is expected to fully recover. No motive for the shootings, which occurred on 16th Avenue South in Nashville, has been established as yet.

Funeral services for Kevin were held March 13 in his hometown of Carmi, Ill. He is survived by his parents, Larry B. and Barbara, and his 18-year-old brother, Kyle. The Nashville community paid their respects to Kevin with a memorial service held on March 17.

We at *Cash Box*, and the entire Nashville's music community, are terribly grieved by Kevin's untimely death. He was only 23. He moved here six years ago, after graduating from high school, to study music business at Belmont College. After interning at *Cash Box* for over a year, he decided to work full-time and finish his college education at a later date. He was soon promoted to director of charts/Nashville.

Kevin loved his job because he loved music. Among the tapes in his collection, one would find everything from Barry Manilow to Metallica. He was a devoted employee who spent endless overtime hours perfecting the country charts each week.

But more than that, Kevin was an All-American young man who dreamed of marrying a nice girl, having a few kids...white picket fences and all. He was not an advocate of vice—he championed the good things in life. He emanated an inner strength that is rarely found and, in his own special way, imparted it to others.

It is with tremendous sorrow that we say goodbye to Kevin. However, we know that he has moved on to a greater existence and that it is we who are left to carry on in this imperfect world, having benefited from his generous spirit. We will miss him greatly.

**Cash Box Staff,
Nashville**

You won't see the teardrops that stained the original copy of this tribute to Kevin Hughes, but I'll guarantee you they were there.

Kevin Hughes was one of the finest young men I have ever had the pleasure of knowing. He was raised in a fine Christian family, and he proudly adhered to the proper upbringing he had received from his parents. Kevin was the type of youth who would say, "darn" instead of "damn."

After coming to Nashville to pursue his education at Belmont College, Kevin became very interested in the music business as a career. He interned for *Cash Box* in the beginning. But, because of his drive and dedication, he was soon appointed chart director. In fact, Kevin had been working late, so that he could meet his chart commitment, on the night he lost his life.

Up until three weeks ago, Kevin Hughes worked under my direction at *Cash Box*. That, my friends, is only a business phrase. Kevin was his own "boss" because he was competent and aware of his responsibilities. He was always there when the job had to be done. He seldom complained about anything except...not having enough time to do his job... Not having enough time!

To think that this warm, friendly young man was gunned down in the street by some cold, calculating fiend is truly incomprehensible to me! My pain and sadness is beyond relation to anyone. At times like these, words seem so weak when feelings are so strong. My grandmother once told me that, unless you've been through it, you don't know the pain of losing one of your children. Today, I know that pain, because Kevin was truly like one of my children.

He called me approximately 90 minutes before he was murdered. The last words I ever spoke to him were, "You have a good one." God knows, how I wish I had one more chance to end that last conversation! How I hurt at the memory of "have a good one". I should have said, "I love you," because I did love Kevin, as one of my own sons.

When I left *Cash Box*, that wonderful staff of young people gave me a going-away present and greeting card. The present was a photo of all of us together. Kevin was right up front, wearing his usual wide smile. Upon the card, he wrote, "Thanks for being a friend and an inspiration for the past two years. Good luck, and I'm sure I will find Joe Henderson compositions all over my chart real soon. Love, Kevin."

But, never mind Joe Henderson's compositions. Let me end this with a line from Max D. Barnes and Vern Gosdin: "You don't know about lonely/'Til it's chiseled in stone."

Joe Henderson

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DE LA SOUL



SAM BROWN (see UK BUZZ)

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THE BIZ

Tickertape

LOS ANGELES—Charles Koppelman and Martin Bandier have won the power struggle for control of the new EMI/SBK publishing conglomerate. Effective immediately, the two SBK principals take over as chairman/CEO and vice chairman, respectively, of the combined operation, while EMI Music chief Irwin Robinson is named president/chief operating officer. Robinson will report to Koppelman and Bandier, who will also run CEMA-distributed SBK Records. In a prepared statement, EMI Music Worldwide president Jim Fifield explained: "I felt that the expertise experience and success in music publishing achieved by Koppelman and Bandier was not going to be fully utilized in their roles as the heads of SBK Records." Meanwhile, publishing-biz insiders continue to speculate about Robinson's willingness to stay on as third banana. The former Chappell head must be experiencing a sense of *deja vu*, having lost a similar battle when that company merged with Warner Bros. Music.



Fifield, left, Koppelman, EMI Music Worldwide chairman Bhaskar Menon, Bandier and Robinson at the EMI/SBK inking in January.

Another new publishing company, All Nations Music, has made a move into the country sector, signing administration pacts with Randy Travis and Eddie Rabbit, and setting up a co-publishing deal with Billy Joe Walker. Jim Malloy, who heads All Nations' Nashville operations, made the deals....

Rounder Records and the Smithsonian Institution have reached an agreement whereby the label will license and distribute Folkways Records in the U.S. The Smithsonian acquired Folkways two years ago.... Bay Area-based Redwood Records has become a nonprofit organization(!)... Tracy Chapman has begun recording her second album, once again at David Kershenbaum's Powertrax in Hollywood; she'll co-produce with Kershenbaum.... Edwin Gould, better-known as Jed the Fish, returns to his afternoon slot on L.A. alternative station KROQ on Monday, March 20. Station execs, in Hawaii for meetings when Gould was arrested on suspicion of heroin possession last week, have apparently chosen to stand behind the DJ.

NEW YORK—Parliament Lights, the cigarette, is going to be giving away a free CD on specially designed three-pack units through the month of April in the Northeast. Eddie Money, Cheap Trick, the Hooters, Gregg Allman, Gregory Abbott and Tina Turner are the artists on the freebie.... The National Academy of Popular Music is about to begin offering songwriting courses, showcases and panels. Call (212) 319-1444 for information.... Sammy Hagar has just designed a mountain bike—yes, a mountain bike—which is being marketed under the name Red Rocker—yes, Red Rocker.... The Music & Sports Institute of America has just signed a five-year pact with CBS/Sony of Japan to distribute, in Japan and Hong Kong, the Eugene, Oregon-based company's "health maintenance compliance music software."... New World Video and GNP Crescendo Records have scared up an interesting promotion: The home video copy of New World's *Hellbound: Hellraiser II*, due April 4, will open with a 30-second promo spot for the GNP Crescendo's soundtrack album.... ASCAP held its second Black Music Celebration, honoring the writers and publishers of the 83 ASCAP songs that reached the top 10 in 1988, last week at N.Y.'s Puck Building.... VSDA is planning three one-day seminars for members on "Financial Planning and Inventory Management," March 30 in Miami, May 18 in Nashville and June 15 in Milwaukee. Call them at (609) 596-8500 to sign up.... Roy Clark has been named the first National Ambassador for the U.S. Committee for UNICEF.

MOVERS & SHAKERS

■Ralph King has been appointed senior vice president/GM of Enigma Records. King served as VP of marketing at the Warehouse, Inc., where he was instrumental in planning and executing the most successful fall season in Warehouse history. "His appointment implements our strategy to transform Enigma from a successful independent record label to a bona fide major label," said Enigma president Wesley Hein. ■Linda Moran has been promoted to senior VP at Atlantic Records. She will also remain executive assistant to vice chairman Sheldon Vogel. Moran joined the label in 1970 as executive secretary to Vogel, was promoted to executive assistant in '76, and has served as VP since '84. Before joining Atlantic, Moran was in the A&R department at RCA for five years. She began her career in the music business as a teenager in Connecticut, where she organized fan clubs and hops for pop artists, as well as reporting for *16* and other teen magazines. ■Jack Rosner has been named VP of special projects of Warner/Chappell Music. Rosner joins the firm following 22 years with EMI Music, where he was VP of business affairs & administration. ■Robin Palmer has been promoted to director of professional activities for EMI Music Publishing in Nashville. Palmer was formerly a professional manager for the company, and previously held the same position for the Writers Group, acquired by EMI Music in 1987. ■Jim Nagle has joined Frank Zappa's Intercontinental Absurdities (ICA) as director of communications in Los Angeles. Nagel will oversee all PR for ICA and its affiliates, including Barking Pumpkin Records, Honker Home Video, Barfko-Swill merchandising, the touring entity World's Finest Optional Entertainment Company, as well as for Moon, Dweezil, Ahmet and Lala Zappa. ■CBS Records/Nashville has established a college marketing department, the first of its kind to be organized by a Nashville label. It will be overseen by Allen Brown, associate director of media in Nashville. Reporting to Brown will be Midwest rep Vickie Gilmer, a student at the University of Minnesota in Minneapolis; Southeast rep Tony Morreale at Middle Tennessee State in Nashville; Northwestern rep Richard Mulligan in Boston at Northeastern; Southwest rep Adrienne Palmer in Dallas at TCU; and West Coast rep Diane Snyder in Los Angeles at Cal State Long Beach. ■BMG Music Publishing Canada has signed the Einstein Entertainment Group to a worldwide co-publishing agreement. ■PolyGram Records has appointed Christopher Roberts product manager of international promotion. Roberts was previously VP of international artists and activities for the L.A. Entertainment Group in New York. He is fluent in German and also speaks some Russian. ■Annette Cirillo has been named director of video production for PolyGram Records. Cirillo was most recently director of production for Lightyear Entertainment. Prior to that, she spent 12 years with the RCA Corporation. ■Tom Cording has finally revealed his official title at Island Records in New York: Cording is national director of publicity. From the looks of his new publicity photo, we think the hectic fast-paced nightlife in the Big Apple has taken its toll on poor Tom. ■Ralph Hanes has been promoted to manager of product coordination of CBS Masterworks. He has been product coordinator since 1987. ■Arista Records has named Mitchell Cohen VP of East Coast A&R. Since he has been at Arista, Cohen has signed the Church, Jeff Healey, Dreams So Real and K-9 Posse. Also at Arista, 10-year label vet Jon Klein has been appointed West Coast regional promotion director. ■Melvin Smith has been appointed sales coordinator for RCA Records in New York. Smith spent over two years as a product manager for Sam Goody, and has been a professional DJ for seven years. ■Geffen has named Christina Anthony national AC/new age/jazz promotion director.



King



Moran



Palmer



Cirillo



Cording



Klein

WILBURY REDUX: CHARLIE T. BREAKS THE SILENCE

FATE HAS CONSPIRED to keep the **Traveling Wilburys** within a shroud of mystery. The group was conceived—by **Jeff Lynne**, **George Harrison**, **Roy Orbison**, **Bob Dylan** and **Tom Petty**—as a lark, and they recorded their album casually, well outside the corporate pressure and scrutiny that has traditionally accompanied “supergroup” projects. Little did they know that their genial little record would go double-platinum, while remaining the second hottest-selling album in the **Warner Bros.** family of labels (next to *Karyn White*) six months after its release. And how could they have known that only four of them would be around to enjoy this left-field success? Orbison’s death in December brought an abrupt halt to the plans the Wilburys had made. That tragedy, along with the busy schedules of the remaining members, has kept the four surviving members well out of the public eye up to now.

On March 10, however, the Wilbury media blackout was briefly lifted, as Petty’s publicist prevailed upon the artist to grant a handful of interviews in connection with the release of T.P.’s solo album, *Full Moon Fever*. While the LP isn’t due until April 17, Petty (a.k.a. **Charlie T. Wilbury, Jr.**) won’t be around to handle the media demand; he’s on his way to England to shoot the video for his first single, “I Won’t Back Down.” A major feature will appear in these pages next month, but in the meantime, here are Charlie T.’s answers to the questions everyone’s been asking about the Wilburys, along with some revelations about the status of T.P.’s other band, **the Heartbreakers**.

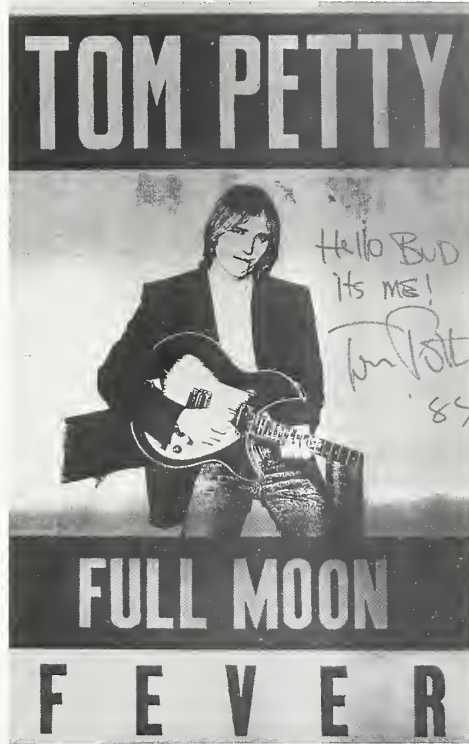
Let’s start by considering the root of this artistic/commercial phenomenon. What is it about the Wilburys album that makes it sound so much more *human* than any other previous attempt at making a supergroup record? “The reason the Wilburys record don’t sound like a ‘supergroup record’—which is kind of an ugly term when you hear it—is because everybody really *was* friends, as hard as that is to comprehend,” Petty replies. “It only dawned on us at the last minute that people might not really get it, that it might look like something else. It was a very friendly record—pals, y’know, havin’ a good time.”

There has been a great deal of speculation of late about the naming of a replacement for Orbison; others have brought up Lefty’s contemporary, **Del Shannon**, while I’ve humbly submitted (in this space, just two weeks ago) the name of **Roger McGuinn**.

“Roger’s great,” Petty agrees. “There are so many people that are honorary Wilburys, anyway. I’m sure we all look at Roger as a Wilbury. But as to who’s gonna fill in for Roy, I hear all these rumors and read ’em in the paper just like you. I don’t know, and neither do any of the Wilburys. I don’t think there’s ever been a conversation about that but once—I remember the four of us in a room talkin’ about it, and so many names came up that we left the meeting just undecided.”

What about the idea of not deciding on a replacement, but instead having each honorary Wilbury sit in on a track or two? “Or change the name of the group and just do a whole different thing,” Petty brainstorms.

But all this speculation remains hypothetical at this point. According to Petty, a much more



fundamental question remains for the Wilburys: Will there even *be* a Volume Two?

“We just don’t know,” Petty admits. “I think we have a lot to decide there. Right now it’s on the back burner. When Roy died, it kinda took the wind out of our sails, you know? That’s an understatement, but it really did. We’d made plans to do so many things, and then that just... He was such an important part of the group, too. I know Jeff doesn’t see how we could possibly continue, with Roy gone. And some of us think maybe we could. But there’s just no hurry really right now to get it together.”

T.P. is amused by McGuinn’s description of the highly interactive Wilburys/Heartbreakers/**T Bone Burnett** crowd. “The new ‘A’ Team—that’s what Roger called it? That’s great. It’s kinda fun, really. Jeff and I have been makin’ so many records. We’ve hit it off so good and gotten to be such good friends. We go over to [Heartbreakers guitarist **Mike**] **Campbell**’s house; we work in a garage there. Like just pull the cars out and the control

room’s in the bedroom. We did some of Roy’s there, we did ‘Falling in Love’ with **Randy Newman** there, then we did one with **Del Shannon** there a few weeks ago.

“Del called up Jeff—this is when Roy was havin’ such a big hit around the world with ‘You Got It.’ He said, ‘Man, you know, **Gene Pitney**’s #1 and Roy’s #2; where’s *Del*, man?’ And we said, ‘We’ll help you out.’ So he came over to Mike’s, and he had a song, and we sat down and wrote on it a little bit, me and Jeff and him. Then we got it right. It’s a really sharp single. [At press time, Shannon remains unsigned in the U.S.] Now we’re doin’ an instrumental with **Jim Horn**, the saxophone player on the Wilburys album. Jeff wrote it, and we did a lot of harmonies in it.”

Petty has also found the time to begin working up new material with the Heartbreakers, and the quintet is contemplating a summer tour. Would the Heartbreakers be willing to include some songs from Petty’s solo album on their set list? “If I’m real nice, they might do one or two,” he answers with a laugh.

Petty isn’t the only bandmember who’s been working overtime. Keyboardist **Benmont Tench** has been popping up all over the place, including cuts on *Full Moon Fever*, Orbison’s *Mystery Girl* and **Elvis Costello**’s *Spike*; drummer **Stan Lynch** has been deeply involved in the recording of **Don Henley**’s upcoming **Geffen** LP; and bassist **Howie Epstein** has been in Nashville producing an album for **Carlene Carter**. (“Howie’s completely country now,” Petty says.) The multi-faceted Mike Campbell, Petty’s longtime songwriting partner and a major contributor to the Orbison LP, has become the third pole of the Lynne/Petty axis. Apart from working with the other Heartbreakers, it’s likely that Petty and Campbell will be involved in yet another recording project during 1989.

“The next Wilbury to appear will be Jeff,” Petty reveals. “He’s gonna do a solo album.” Lynne has written a batch of songs for his as yet unscheduled Warner Bros. project, and it’s expected that he’ll invite various “A” Teamers to play and sing on it. There’s no question that WB is delighted to have Lynne on the roster; nevertheless, what the label would like more than anything is *Traveling Wilburys Volume Two*. My hunch is that they’ll get their wish, in due time—but only if they handle it with care.

OOPS! DEPT.: My NARM column last week contained a glaring oversight. In my listing of the red-hot **WEA** family of labels, I somehow omitted **Atlantic Records**. Thanks to executive VP/GM **Mark Schulman** for pointing out the *faux pas*. Boy, is my face red...and green.

RUMORS: Our deep throat tells us that **EMI** has made a big boo-boo, neglecting to pick up the contract of **BBobby McFerrin**. **Epic** is said to be the new home of the quadruple Grammy winner, who joins fellow vocalists **the Manhattan Transfer** on the label. (The Transfer was reportedly dropped by Atlantic prior to winning a Grammy of their own for *Brasil*.... We’ve also heard that erstwhile **A&M** star **Jeffrey Osborne** is a free agent.... And don’t be surprised if the **Dave Edmunds**-produced **Nick Lowe** album (his first for Warner Bros.) turns into a **Rockpile** reunion. Personally, I’d prefer a reunion of Lowe’s seminal early ’70s band, **Brinsley Schwarz**.

Bud Scoppa

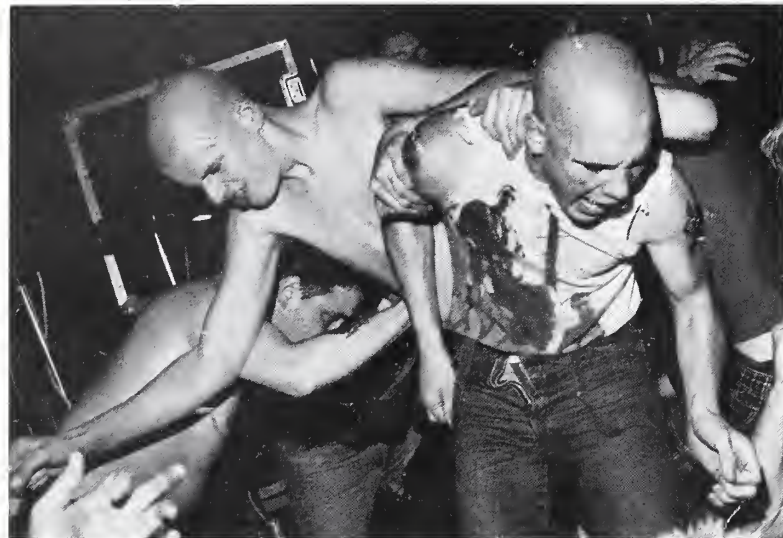
THE TOTALLY HIP TOP 10

1. Tom Petty: *Full Moon Fever* (MCA)
2. Brinsley Schwarz: *Fifteen Thoughts* (UA import, out of print—where’s the CD?!)
3. *Dr. Buzzard’s Original Savannah Band* (RCA midline CD)
4. Jamie Lee Curtis discovers the perils of word-processing, *Anything but Love*, March 14 (ABC-TV)
5. Tom Petty & the Heartbreakers: “My Life/Your World” (cut from *Let Me Up, I’ve Had Enough*, 1987)
6. Andrew Vachss: *Blue Belle* (Knopf)
7. Neville Brothers: “Yellow Moon” (A&M LP cut)
8. Great White: “Once Bitten, Twice Shy” (Capitol single)
9. A.C. Green, rebounder, L.A. Lakers (NBA)
10. The Posies: *Failure* (Popllama)

THE BUZZ

LA THE REBIRTH OF WESTERN CIVILIZATION... SORT OF: It started during *Voice of the Beehive's* KROQ-sponsored free noontime concert at the Palace last week when, out of nowhere, a batch of 16-year-old kids with fake I.D.s started to slam-dance to the band's infectious power-pop ditty "There's a Barbarian in the Back of My Car." Why these wily little teens decided to ventilate their pent-up aggression to the music of the Beehive puzzled me at first—until I realized it wasn't pent-up aggression at all, it was simply a group of kids who had seen *The Decline of Western Civilization* or *The Great Rock & Roll Swindle* or some such film of the early punk era and decided they were missing out on all the fun. If these little twerps didn't sport such forced "fuck you" attitudes it wouldn't bother me as much, but I couldn't help thinking that they were missing the point.

In no way am I trying to proclaim myself an authority on the punk scene, but I am quite sure that anyone who was actively aware of it during its heyday would agree with the simple fact that punk has grown up. After all, **Johnny Rotten** obviously no longer feels compelled to urinate on his audience, and such bands as **Social Distortion**, **Suicidal Tendencies**, **Husker Du** and others have reaped the benefits (or drawbacks) of major label support and are, for the most part, tolerated by the mainstream.



Remember the stir **the B-52's** generated at Top 40 radio when "Rock Lobster" became a pop hit *nearly 11 years ago*. And futuristic pop acts like **Gary Numan**, **M** and **Blondie** were taking over Top 40 and creating the biggest wave of controversy since **the Beatles** debuted their mop-tops in America a couple of decades ago.

And now? **Lee Ving** has created a niche for himself in the acting world, **Elvis Costello** co-writes songs with **Paul McCartney**, **Mick Jones** makes dance music, **Dee Dee King** (a.k.a. **Dee Dee Ramone**) has released a rap record—even the beloved **Exene** has moved out of L.A. and onto a farm in Idaho or Ohio or somewhere...etc., etc., etc.

It is a natural progression for what was once left of center to slowly join the mainstream. And it ain't always a bad thing: Many of the bands that arrived at the outset of the movement have progressed into some of the most respected and influential artists of our generation. In addition, time has transformed early albums by Costello, **the Clash** and the like into classic representations of the moment.

It isn't always pretty: **Belinda Carlisle's** preferred attire went from garbage bags to Bob Mackie, and her music soon took a similar turn; and former Pistol **Steve Jones** made a horrendous pop album that many of us are still trying to forget.

At Social Distortion's gig last weekend, opening act **Thelonious Monster**, despite all their alternative popularity, were booed and ridiculed by the audience—especially after they announced that they had a single currently on the KMPC playlist.

"The thing about us," quipped Thelonious vocalist **Bob Forrest**, "is that we can play punk shows and art-fart shows." He's right. And the question remains: Is there really a punk movement anymore? For argument's sake I'm gonna say there isn't.

Maybe it's just because, in my early 20s, I'm starting to feel old. Maybe seeing kids slam-dance to an innocent pop band turns my stomach a little because, in an odd way, the early '80s were my '60s. I don't think I'm witnessing a fond remembrance of a time passed, but rather a serious misrepresentation of a misunderstood era in our cultural history.

Tom De Savia

LA TOO THIS IS THE WEEK FOR FAUX PASSING as it recently came to my attention that I made a wee one in the L.A. Forecast: Hot & Rockin' (3/11). **Ian Broudie** produced **Human Drama**—not **Bill Buchanan**, as I had mistakenly reported. The band had spoke to Buchanan, among other producers, before settling on Broudie for the RCA EP, *Hopes Prayers Dreams Heart Soul Mind Love Life Death*, which is set for release May 1. In the meantime, before they go into production for the LP in mid-April (possibly with Broudie), **Human Drama** will be playing in L.A. at Club Lingerie March 30.

As long as we're on about the forecast, here's a mini-update on some of those hot & rockin' bands: **Shadowland** leave the States April 20th for eight weeks with producer **Pat Moran** at Rockfield in Wales. They will play a farewell show at the Club With No Name (formerly **Scream**, at the Park View Hotel), Saturday March 25; **Mary's Danish's** release on **Chameleon/Capitol** is set for May 15, and the band have been asked to play with the **Replacements** at UCSB on May 7; **Toad the Wet Sprocket** had the majors creamin' at a recent gig with **the Thieves** at the Whisky. They've just completed their second album and will be playing a **KROQ** local music show at the Palomino on April 5 with **Fifteen Minutes** (another unsigned L.A. band who have a publishing deal with **Chrysalis Music**); and **the Havalinas** will be touring the West Coast with ex-X-man **John Doe** later this month, but not before they open for **the Proclaimers** March 23 at the Roxy.

The Proclaimers, by the way, will bring some of their Celtic charm to *Late Night With David Letterman* on March 21. Now even though these guys are twins, they're nothing like **Bros!** Brothers **Charlie** and **Craig Reid** (and I don't believe they are related to the famous **Jesus & Mary Chain** Reids, but you never know—they, too, hail from Scotland) will be singing some of their jolly folk ditties for Dave and Paul, before whisking off for their Los Angeles performance two days later.

Since I'm talking about bands that start with "P," I simply must mention that **the Pandoras** start a tour next week and are looking for a new guitar player now that **Rita D'Albert** has left the band. Rita said the split was amicable, and they are still all friends. But this ex-Pandora felt "limited creatively," and wants to head in more of an alternative vein with her music. Meanwhile, Rita is going to keep her day job as EMI's West Coast A&R rep.

Gee, does **The Pursuit of Happiness** begin with a "P," too?! Well, "She's So Young" is inching it's way up the Canadian top 10, this week it's #8 with a bullet. And it won't be long before we're humming this ultimate pop song in the shower, as Chrysalis plan a domestic release in April!

Lisa Johnson



L.A. aftershow party thrill for party girls **Tracey & Melissa Beehive** was meeting idol **Clem Burke**, former **Blondie** drummer. **Blondie** was a big inspiration for *Voice of the Beehive*, as **Tracey** said to **Clem**, she had told producer **Pete Collins** (**Rush**, **Ozzy Osbourne**) to make *Let It Bee* "sound just like **Blondie's** first album." **Clem** seemed flattered. Pictured holding **Jesus Jones'** new single are, from left, **Marvin Etzioni**, **Tracey**, **Melissa**, **Rodney Bingenheimer** & **Clem**. **Etzioni** was a founding member of **Lone Justice**, and produced "Oh Love" on *Let It Bee*. **Clem** can be seen pounding the skins in the new **Etta James/Dave Stewart** video for "Avenue D." And **Rodney** is just famous! (Photo: **Lisa Johnson**)

THE BUZZ

NY THERE IS A VAST DIFFERENCE between a band starting out from scratch, a bunch of kids who decide they are going to take the music world by storm, and a band starting out with a collective resume that is impressive even before you hear them.

That's the case with **Strange Cave**, a brilliantly odd local sextet that really is only a heartbeat away from success. This Hoboken/New York band is fronted by guitarist/vocalist **James Mastro**, who began his musical career playing guitar with **Richard Lloyd**—he calls this his musical high school—then went on to play with the originators of the Hoboken “scene,” **the Bongos**. That was college. At the end of that era, he set out to create his own band—real life—based on the “excitement of discovery” theory (all this according to Mastro’s “quasi-official bio,” which is perfect for any occasion, including seances and tupperware parties—his words, not mine). And while that “excitement of discovery” stuff may sound a little pompous, it’s the honest-to-God truth. A friend took me to see them at New York’s Knitting Factory. It was a discovery, and it was exciting.

Strange Cave is a rock & roll band with a twist. Two twists, really. Twist number one is the fact that two of the main instruments, violin and cello, are atypical to rock & roll, but the way they are played is definitely *not*. It’s amazing how much, with the proper effects and method, a violin can sound like a guitar. And this is not background instrumentation—it’s right up there in the mix, every bit as important as guitar, bass and drums. Twist number two is that half the band is female.

Not long after that gig, Mastro schlepped in from Jersey, miserable cold and all, to buy me lunch and talk about the band. And to give me a tape, which I have not stopped playing since.

The most obvious question is how he got from point A, the Bongos, was an exceptionally well-loved roots-rock sort of band, to point B, starting over again with his own project (a project, I might add, that has roots rock elements to it, but hangs a sharp left and strikes out in its own direction.). “A lot of people make the connection (to the Bongos),” Mastro said, “but we don’t really sound anything like the Bongos. Which is pretty much why I left—I just had all this material that I wanted to do, and it didn’t fit in with that band.”

“I actually started doing this while I was still in the Bongos as just kind of a fun thing,” he added. “But it was *so* much fun, and people seemed to love it, so after a few months, I just decided that was what I wanted to do. Deep down, I think I always knew that, but the Bongos was like a family, like my brothers, so it was really a hard thing to decide that I was going to run away from home.”

He said one thing that bothered him a bit about the Bongos was the fact that both he and frontman **Richard Barone** were songwriters, “but Richard really started the band, and I didn’t feel it was my place to argue with him.” An interesting sidenote is that after he left, Mastro did some acoustic performances with New York cellist and **Tiny Lights** member **Jane Scarpantoni**, and Barone performed with them a few times. After that, Barone went on to record *Cool Blue Halo* for Passport, an acoustic record embellished by Scarpantoni’s cello and a violinist. “He did thank me on the back of the record,” Mastro says with a laugh. “It’s on there somewhere.”

As a songwriter, Mastro says the strings add a whole new dimension to the music, but he tries to avoid writing “string parts.”

“What I try to do is give the cello a guitar part, and the guitar a cello part. It is a little more orchestrated, but we just try to interweave it. There is no reason why a violin should have to *sound* like a violin. And I think it throws people off, because they probably expect a nice, quiet chamber-like thing, and what they get is a Hendrix solo coming out of a 200-year-old instrument.”

It does throw people off a bit, but in a pleasant way. Again, it’s all that excitement of discovery stuff; I didn’t know you could *get* a Hendrix solo out of a violin. For the record, the way violinist Helen Hooke does it, you can.

The other members of Strange Cave include ex-Bongos drummer Frank Giannini, guitarist Eve Moon, cellist Gerri Sutyak, whom Mastro describes as “straight out of Juilliard” style-wise, and bassist Jared Nickerson. It’s a line-up that Mastro is very happy with, and one that should take Strange Cave where it has to go.

“The time is right,” he said. “The line-up is great, everyone works really well together—it’s happening. Patience is a really hard thing to learn, but I think it’s finally paid off.”

I agree. I’ve said this before, and I’ll say it again, with much enthusiasm: Someone *sign* these guys, please.

Karen Woods



STRANGE CAVE (Photo: Sandra Lee Phipps)

UK **SAM:** **Sam Brown** is blonde and boisterous, with a husky, cockney voice. She is the daughter of '50s London singing star, **Joe Brown**, a sort-of harder-edged **Eddie Cochran**-type, a bright-eyed Jack-the-Lad who sadly softened up to children’s TV, road safety commercials and **Pepsi-Cola** long before **Madonna**. His daughter is not quite what you’d expect.

Her single, “Stop,” was number one in Holland for an unbelievable eight weeks, which prompted A&M to release it in the UK, where it is currently riding high in the Top Ten. At face value, you might expect her to be a bit of a bimbo, but far, far from it. She is only too sensible, having bought her first home when she was 19.

“I’m good at looking after my money,” she says. (Before the new album, her money was earned doing voiceovers at the age of 12, singing as a backing singer for **Dexy’s** and **Spandau Ballet**, and a Playtex bra commercial.)

Although she wouldn’t like to admit it, she’s rather a sensitive creature. Her songs scale a range of emotional issues, most of them appraising troubled relationships.

“Of course, they’re personal. But like most songwriters I use the personal experience and swing it around a bit so that most people can identify with it. But no matter what the lyrics are, if you don’t have a voice you can’t really touch people.”

Fortunately for Sam, she has that voice. It can be achey **Janis Joplin** or whimsical **Kate Bush**; it’s heart-wrenching and powerful.

“Stop” is an emotional ballad about being in love with two men, but some of the album’s tracks are bluesier, with **Pink Floyd’s Dave Gilmour** making a couple of contributions.

“He’s always been a friend of mine,” she says.

The album was produced by her brother Phil, and her mother Vicky sings backing vocals, but it’s not as cozy as you might imagine.

“My brother and I hated each other for years. We used to fight really badly—he’d throw encyclopedias at me and I would tie him up, bind him to the ground and dress him as a woman and put lipstick on him. It wasn’t until years later that I decided it wasn’t worth carrying on the feud. We work really well together. We are so similar, which means there’s always that edge; we can be brilliantly creative or as destructive as we used to be.”

The first producer for the album was **Pete Smith**, who did **Sting** and **Hue and Cry**.

“It sounded too clean. He’s an excellent producer, but it was too finished for the type of songs. We couldn’t find anyone else and my brother was the only person who showed an interest. He had gained vast experience from assisting **Robin Millar**, **Sade’s** producer.”

Despite her passionate songs, Sam claims, “I am not an emotional person. I strive for peace of mind and serenity. I don’t think the lyrics are as important as the way you sing. I save up all my emotional outpourings to put in my voice. That’s the way you reach people, through how they feel, not through how they think.”

Sam’s real passion in life seems to be drinking tea and Guinness and cooking the Sunday roast. Actually, there’s not much else she *can* eat—she’s allergic to wheat, which gives her asthma, and dairy products, which clog her throat. When she hits America she will seem a British cliché because of the tea, but I can assure you it’s for real. She’s a one-cup-every-15-minutes girl, and she takes it nice and strong too.

She is established in the UK now as part of the new crop of female singer/songwriters but with one essential difference.

“I try to look good, as well. People expect if you write your own songs you are going to look like a lesbian killer from *Prisoner in Cell Block H*. It’s hard to be taken seriously when you make an effort to look nice. But I want to do the best for myself and look the best I possibly can. And why shouldn’t I?”

Chrissy Iley

THROWING MUSES: Speaking in Tongues

BY JOE WILLIAMS

AS MUCH AS THEY MIGHT shrug off the label and whatever responsibilities go with it, Throwing Muses are probably the most musically accomplished predominantly female rock band in America. While women are equal partners in country music, folk, mainstream pop and R&B, few can claim a significant contribution to the musical vocabulary of rock. And while three decades of singer-songwriters have mapped out the feminine experience in terms of "relationships," depressingly few have transcended gender restrictions to offer us fresh insights. But Throwing Muses are a blessed exception. On their second Sire album, *Hunkpapa*, guitarists Kristin Hersh and Tanya Donelly, bassist Leslie Langston and drummer David Narcizo have created a sound that combines meandering song structure, weirdly appealing dissonance, skittish little bursts of punk energy and stream-of-consciousness vocalizations that distill the experience of womanhood into something elemental and terrifying.

Hersh, the principle Muse, takes only partial credit for the sound

and fury that she unleashes. "It's almost as if I'm receiving it from somewhere," she says, fully aware that to speak of music in metaphysical terms is to be branded pretentious. "I don't want to use cosmic words, but it's an energy, and it's our job to turn it into a sound. That's our medium."

Ironically, it was the rigors of formal training that taught the band to tap into the subconscious. After picking up guitars as Boston-area schoolmates, Hersh and Donelly took years of music lessons before finding themselves straightjacketed by convention. "After all that jazz guitar and folk guitar and rock guitar and notation," says Hersh, "it became very limiting. I was tired of writing in keys and writing in bar chords and writing in 3/4 or 4/4. I thought, what was I doing when I first picked up the guitar and I wanted to make noise with it? What was the original fascination?"

While playing on the Boston club scene, the foursome was the first American signing for 4AD, the British indie known for such ethereal art bands as Cocteau Twins and Dead Can Dance. Offered the freedom of the recording

studio, the band unveiled a self-titled debut album that was like nothing else on earth—jittery guitar pop, distended vocals and primal percussion, all in the service of surreal, impressionistic lyrics that hinted at the fear and yearning of *Everywoman*.

"I couldn't figure out what the words were or where they were coming from," admits Hersh with a raspy, good-natured laugh. "Yes, I thought, I can be very crazy—this is a part of my personality that I have to deal with; or else it's this God thing, or 'Art' with a capitol 'A.' Wherever it was coming from, I didn't want to put my hand in it. Producers would say, what's this here for? And we'd say, don't touch it! It was sent to us!"

Hersh says that *Hunkpapa* represents a tightening of the Muses' sound, a determined attempt to give it more focus. "Eventually we learned that if the music was sent to us, we could mess around with it. We're not getting the job done if we're alienating people, if they think we're trying to be cryptic or quirky."

The *modus operandi* on the new album, says Hersh, was to cut all the songs in half, and then cut

them in half again. The result is some of their most poppy and accessible music to date. "It even has a song that required some research," she laughs, amused at her newfound capacity for the deliberate. The song is "Dizzy," the first single, which Hersh says is about "a Comanche girl who gets picked up by a sleazy white guy in a truck." Like the album title and cover art, it expresses the band's continuing interest in non-Western traditions, an interest that is evident in Narcizo's rumbling, tribal percussion.

With a vigorous, danceable and challenging new album, Throwing Muses could finally be on the verge of a commercial breakthrough. Already *Hunkpapa* is a hit in England (where the band is still on 4AD), and Hersh has a faith in Sire that belies her origins in the underground. "I used to really distrust the majors," she says. "It's so hard to get people on the phone, and their job titles are beyond belief. I don't how they ever get anything done. But they do know how to market things, how to fit them into a slot. They have to bend and twist everything, but there are a lot of people who

MIRACLE LEGION: Surprises for the Better

BY KAREN WOODS

SOMETIMES A RADICAL CHANGE is the best thing that can happen to a band, pulling them out of a rut and opening up unexpected new horizons. Such is the case with Connecticut's Miracle Legion.

The band started out about five years ago when vocalist Mark Mulcahy and guitarist Ray Neal got tired of playing in other people's bands, and started their own. They recruited bassist Steven West and drummer Jeff Wiederschall, then put out an independent EP called *The Backyard*, which earned them both critical acclaim and a loyal legion of fans. Rough Trade president Geoff Travis caught the band at a CBGBs gig, signed them on the spot. Over the next two years they released a longplayer called "Surprise Surprise Surprise" and an EP called *Glad*. Nothing terribly unusual about all that.

Then last year, West and Wiederschall decided to hang up the rock & roll lifestyle, leaving Mulcahy and Neal with no band—two weeks prior to a major tour in support of Iceland's Sugarcubes. As Neal explains it, it was sink or swim time, and what was left of



Miracle Legion decided to take the plunge and see what happened. "It was like, 'We have shows, we have the Sugarcubes tour, and we have to start tomorrow. We have to get it together.'"

They got it together in time for the tour, and now they have a new release called *Me and Mr. Ray*, a sweetly acoustic, minimal collection of songs so named because it was done entirely by Neal and Mulcahy. One voice, one guitar, a few background instruments here and there, a bit of subtle percus-

sion—it's a beautiful, contemplative, folksy-sounding record, and quite a surprise to those who still regard Miracle Legion as a roots-rock guitar band. Neal says the experience was a good one for He and Mr. Mark.

"I think we'd gotten into a real rut, or we were about to get into a real rut," he says. "We had to rethink how we did everything. You look at the songs in a whole new way; you look at your approach, and you look at the definition of a rock band in a whole new

way. When you're so caught up in being in a band, and something like [losing two members] happens, it makes you reevaluate everything."

There is no animosity evident over the split, perhaps because the result has been so positive. "I don't really know the specifics, but I think they just got tired of it. It's a difficult life. I think they really wanted to have some real things, like cars, money, a home. You don't really get those being in a band, so if you don't get enough out of playing every night, if the gig doesn't make the rest of the day disappear, then you're not going to make it. My guess is that's what happened to them."

"For me, and I guess for Mark as well, it doesn't matter how bad a day it was, or if we had to drive 14 hours to get to wherever we were playing after the gig—it's kind of like, 'All right, on to the next town.' That's what's been keeping me going for five years now. That and writing songs, making a few records. But for a lot of people, that's not enough."

Neal is also very pleased with *Me and Mr. Ray*: "I'm really proud of all of our records, but as a way of



are working hard on our behalf. At first I think they didn't have an idea of how to market what we did—they didn't think we could be anything but alternative, which is understandable. But the majors are doing a better job with this kind of music now. They know they can't just shovel schlock forever. Eventually they realize that the only people worthy of respect are in the underground, so they have to get their hands in it."

Hersh admits that at this point in their career, it's important for the band to sell records—but not

for the usual mercenary reasons. "The songs are there for a reason," she says. "This is the most honest, the most selfless thing I can do. Making music is like having a kid. When you have a kid you work with it and you nurture it, and you let it hurt you and you love it for as long as you possibly can; and when it's time to go, it's got to go, or else it's wrong, it's sticky and sickening. A song is something that happens between the performer and the listener. If there's nobody there to answer it, to grab it, what's it for?" ○

working, I found working as a two-piece more satisfying. The band started as Mark and me, it's always been our vision, and finally we have a record that *sounds* like Mark and me. Part of it may be that we're getting better at making records, so if we had four or ten musicians it wouldn't matter."

Neal is quick to add that Miracle Legion has not necessarily chosen the folk music path for good. "Actually, we're putting a band together right now. I'm not going to turn my back on a band. I love to—" he grins, shrugs, looks for some other word, can't find it—"like, *rock*. I'm dying to do it. So the next tour we'll have a band. And the next record, who knows what that'll sound like."

The Sugarcubes tour, prior chaos notwithstanding, turned out well, and members of the two groups ended up recording an EP together for Rough Trade UK. It will only be available as an import here, but should be well worth hunting down. The A-side is "You're the One Lee," from *Me and Mr. Ray*, backed with a different mix of the same song, another song from the record called "The Ladies from Town," and an instrumental Miracle Legion track with "vocals" by an Icelandic poet

named Johnny Triumph, a friend of the Sugarcubes who happened to be on hand. "We just said 'Go in, man, make something up,' and he did. It's like half talking, half singing, and a lot of it is in Icelandic, so I don't know what the hell he's saying. But it's interesting."

As for what happens next, Neal isn't exactly sure. "We're still in the process of getting a band together, but it looks like there is supposed to be a short East Coast tour in late April or May, then a European tour with Pere Ubu, then we'll come back here and play."

He shakes his head. "I am ready to play. We haven't played in about six months. I'm *dying*. I think I've been home since November—that's the longest I've been home in about five years. But no, it doesn't get old. I think it would if you were in a band that played the same set at every gig; but for us, every night is a new night. It doesn't matter what town or club we're in, every night is different. We have a whole bunch of songs, we vary them, there's really no planning involved, so it's like whatever happens, happens. Sometimes it's very serious, sometimes it's hilarious, like I fall over or something. I don't know, weird things just seem to happen." ○

JON BUTCHER: On the Front Line

BY JULIUS ROBINSON

JON BUTCHER OPENLY DEFIES categorization. The Bostonian's new Capitol LP called *Pictures from the Front* offers a scintillating brew of Hendrix-inspired guitar work, impassioned rock vocals and penetrating lyrics. But Butcher sees this work as his declaration of independence, his statement of fact.

"It's become important for me to refine my picture," says Butcher, "so people can become aware of me in a three-dimensional sense. I'm not just 'the black guy who plays rock & roll guitar.' There's a deeper picture here. This album will go a long way in that direction. I have a lot to say that applies to everyone, black and white."

With hard-hitting rockers like "Division Street," about Boston's embattled Combat Zone neighborhood, and "Beating Drum," a song inspired by two South African boys, Butcher is not afraid to attack head-on the issues ailing the world today, with the subtle ability to frame his statements in the universal.

"The best rock & roll has always had a political sense," explains Butcher. "I think of the Stones' 'Street Fighting Man,' Dylan's 'The Times They Are A-Changin'.' People don't necessarily embrace empty, mindless music. The things I thought were real in '60s music still apply. You just have to stick with it."

But Butcher's influences go back even further than the '60s, when he was a child absorbing elements of the American dream on TV, which he later infused into his writing. But why use a rock guitar for his musical underpinning? Was it Chuck Berry, Elvis or Hendrix who inspired him?

"No, I started playing guitar because Hopalong Cassidy and Gene Autry did," Butcher explains in all seriousness. "I was six years old, watching TV—here's a guy with black cowboy boots, two six guns, a great-looking horse, a guitar and he gets all the girls. I said 'That's for me.'"

Jon Butcher first got the "girls" in 1982, when he was playing in Boston as the Jon Butcher Axis. The band was discovered on a television broadcast by Peter Wolf of J. Geils. Butcher ended up opening for the J. Geils Band on their national tour, which led to a deal on Polydor in 1983. Teaming with producer Spencer Proffer, he dropped the "Axis" and moved to Capitol, gathering momentum with his second LP *Wishes*, which

yielded a top-ten AOR hit with "Goodbye Saving Grace." On *Pictures...* he works with producers Glen Ballard and Proffer to produce a finely tuned rock-pop LP.

Butcher feels he has grown in leaps and bounds as an artist able to communicate clearly: "My skills as a commentator, the ability to tell a story has improved. I look at myself as a collector of life stories, which turn out to be my own too. That is what *Pictures from the Front* means."

The first single is "Send Me Somebody," a deceptively simple song that sounds innocent enough on the surface, but which is in-



spired by a Butcher character trying to escape "crips, crack and craziness."

Butcher remains philosophical about the prospects of huge success; his song "99," he explains, sums up his attitude. "Having 100% of success would be great, but I'm already successful in that I'm able to make a living at music and impact some people. 99% will do it for you sometimes."

And what about the incessant questions about his color and his music? "Racism is part of the world, why should rock be any different? It's incumbent upon me to pursue my art regardless of these questions. Tracy Chapman proved that your audience will find you, that you create your own space in the marketplace." ○

THE PAST, PRESENT & FUTURE OF DE LA SOUL

BY NEIL HARRIS

YESTERDAY...



Pos and Dove grew up together in Amityville, N.Y., smack dab in the middle of New York City's bedroom, also known as Long Island. Like most of the area's more curious teenagers, they hopped on the train to New York whenever possible to absorb the culture and excitement of the city, returning to the quiet of their homes to contemplate their experiences and hone their craft. They then met up with Mace (who was then, and still is, attending high school in Amityville—surely a reason why he gets *all the buddy*) and began making home tapes that laid the groundwork for their first single, "Plug Tunin." They gave the tapes to fellow Amityville resident **Prince Paul** (of hip-hop band **Stetsasonic**), who liked what he heard and agreed to help out the band, eventually becoming their producer.

With the weight of Stetsasonic behind them (fellow member **Daddy-O** helped in shopping "Plug Tunin"), they set out looking for a record deal, eventually choosing N.Y. indie **Tommy Boy**. There was stiff competition from a number of majors for the act, but in the words of Tommy Boy President **Monica Lynch**: "We weren't prepared to take no for an answer." The label's enthusiasm, coupled with the fact that Tommy Boy did not have a strong hip-hop roster and could give the band a lot of individual attention, won the band over, and both parties set their sights on releasing "Plug Tunin."

The single received immediate enthusiastic response from the hip-hop and R&B community, with everyone from whiz-kid producer **Teddy Riley** to **Public Enemy's Chuck D.** singing its praises. It sold quite well for a debut 12", and more importantly created a huge buzz. By the time their second double A-sided 12", "Jenifa/Potholes on My Lawn," was released, it was clear that De La Soul was going to put out consistently unique music, and people in the know began talking of a "De La Soul sound," eagerly anticipating the release of their LP.

...TODAY & TOMORROW

THREE THINGS YOU SHOULD KNOW

ONE: De La Soul's recently released debut LP, *3 Feet High and Rising*, is the most interesting and creative album that *anybody* has released this year.

TWO: De La Soul's music defies categorization. Though they sprung from the hip-hop scene, they infuse so many different elements and influences into their music that lumping them in with the genre is not only unfair, it is grossly inaccurate.

THREE: The LP has sold 120,000 copies in its first three weeks of release and shows no signs of slowing down. These are impressive numbers for any band, particularly when you consider that they've received virtually no airplay outside alternative and hip-hop outlets.

The word-of-mouth buzz on De La Soul is incredible. It seems like everybody who has their finger on the pulse of music is gushing about them, and I'm no exception. Retail has been extremely supportive so far, and it seems that whenever I go into a record store in Los Angeles the album is on, leaving me with the lasting impression of clerks and customers alike shuffling their feet and bopping around in De La Heaven. This record is being worked from the ground up, building a strong and loyal base, shielding them from singles-oriented hype.

DE LA WHO?

De La Soul consists of **Posdnous (Plug 1)** and **Trugoy the Dove (Plug 2)** and **P.A. System Pace Master Mace (Plug 3)**, and some explanation on their monikers is probably in order.

Posdnous explains: "We don't consider ourselves MCs [the traditional title rappers use]; we think of ourselves as public speakers, and public speakers can't be heard without a P.A.."

Pos' explanation illustrates the camaraderie that is so evident on *3 Feet High and Rising*. An enviably strong sense of friendship and loyalty shines through when you talk to them, and this carries through to their records and videos, making listeners feel like they were invited to De La Soul's own special party.

But enough of the past. The present and future belong to *3 Feet High and Rising*. Lynch refers to it as their "Madonna album," and it is quite possible that it could break through just as explosively. Many people who don't like rap (or at least what they have heard of it) are enchanted with the record, which is the stuff that crossover is made of. The LP's 24 tracks perfectly illustrate where De La Soul is coming from, and quite possibly where hip-hop is going. It alternates between more traditional songs and minute-long vignettes, and would not be the unique work that it is without either element. De La Soul has been described as "psychedelic hip-hop," which is valid in the respect that they make heavy use of symbolism in their music.

"You have to listen and think, and decode what we're saying," Pos explains. "It's not easily spelled out for you. A lot of hardcore B-boys like it. They come up to us after the shows and ask what certain things mean."

This statement confirms what many of us have known for a long time—namely that the hip-hop audience is sophisticated, and that pandering to the lowest common denominator could lead to the stagnation and even eventual destruction of the genre. The group members share the feeling that there is already enough conformity in the hip-hop scene. This includes music makers who use the same old tired samples, along with (as illustrated by the track "Take It Off") those rap fans who walk around in bomber jackets and designer track suits like clones of their idols, taking more pride in the amount of dukey ropes they are sporting than they do in what's inside their minds.

De La Soul, however, do not share psychedelia's penchant for musical excess. They tightly weave a wide variety of music into the structures of their songs, illustrating the power of hip-hop to take the old and breathe new life into it. *3 Feet High and Rising* contains everything from **James Brown to Liberace**, with **Steely Dan, Otis Redding, P-Funk, Hall & Oates, Elvis Presley**, French instruction records and a cast of thousands thrown into the musical pot. This cross-pollination of musical sources makes the LP like nothing you've ever heard before,

Continued on page 22

ON THE DANCEFLOOR

THOUGH IT HAS ONLY BEEN two weeks since my previous dance column, it seems like a hell of a lot longer. Breaking out the 12-inchers yesterday, for the first time in over a week, was a joy. I plowed through my stack of new releases (and the ones I had been neglecting, usually because of poor packaging—yes, writers will usually open an imaginative package first—or a lack of excitement generated by the artist's or label's track record) with wild abandon. There were a few surprises; I realized, much to my dismay, that I will have to start listing some records in clumps, with little or no explanation as to what they sound like, due to space limitations. These lists will include good records that for some reason (release timing is a good example) did not warrant a lengthier mention. Now, on with the show.

BEATS AND NOISE: There have been quite a few good heavy DOR releases in the past few weeks. For those of you who don't know, DOR is short for Dance Oriented Rock, a catch-all term for anything that has post-punk or new wave roots, or sounds like it should. The linking factor is usually the fact that you can dance to it, though that is not always the case. I've seen ethereal, utterly non-danceable acts such as the **Cocteau Twins** and **Bel Canto** written about in DOR articles, though I think that their inclusion is usually because the writer extends the definition of his beat in order to praise noteworthy releases that might not get covered otherwise in the magazine. Lord knows I have been guilty of this at times.

The second LP from **Keith Le Blanc**, *Stranger Than Fiction*, has just been released stateside by Enigma. For those unfamiliar with his work, it can best be described as soothing, melodic noise terrorism (with enormous beats!). Le Blanc has impeccable credentials, serving as house drummer for rap powerhouse **Sugarhill Records** and beats and noise pioneers **Tackhead**. The LP ranges from fun sarcasm ("But Whitey," the album's opener, is a tongue-in-cheek jab at the inability of white people to get down) to scarieness ("Men in Capsules" is a tale of space travel gone wrong, which was the theme of his first LP). The music is surprisingly pretty, evoking comparisons to **Ryuichi Sakamoto** at times. Overriding it all, however, are the inventive and powerful beats that propel this record, and make Le Blanc's record an essential purchase.

The kings of Heavy DOR in this country have to be **Wax Trax Records** (312-528-8753). Based in Chicago, they have been putting out noteworthy releases from both American and foreign artists, and are mandatory listening for anyone with a taste for the inventive and eclectic. They broke **Ministry**, and their artists include **Front 242** and hardcore/dance crossovers **Pailhead**. This month they return with a strong lineup spearheaded by the return of euro-dance pioneers **Clock DVA**. "The Hacker" is a dense, brooding ode to artificial intelligence punctuated by powerful synth stabs and an infectious beat. I, for one, am glad to see them back. **Front Line Assembly** returns with two powerful motion-inducing cuts, "Digital Tension Dementia" and "Vexation," and **Meat Beat Manifesto** live up to their name on "God O.D." Also recommended is "And This Is What the Devil Does" from the **Thrill Kill Kult's** debut LP.

HOUSE MUSIC ALL NIGHT LONG: There have been quite a few excellent house and house-flavored releases lately. **Les Adams'** pumping remix of **Maurice's** "This Is Acid" has been picked up stateside on A&M; PolyGram has done the same with **D-Mob's** "We Call It Acieed," which is coupled with the new (and exclusively domestic) hip-house stunner "Trance Dance." **Todd Terry** fans will snap up his latest mix job, **Yolanda Miller's** "When the Pieces Fall" (Champion U.K.); Techno addicts will need "Our Love Stops and Goes" by **K.A. Posse** and "Sample That" by **24-7-365** (both KMS—contact 313-259-1553). Other noteworthy releases include **Juan Atkins'** mix of the **Beloved's** "Your Love Takes Me Higher" (WEA U.K.), the **Simple Minds**-based "The Real Life" by **Corporation of One** (Smokin'), the **Klub's** ferocious and uplifting "Stand Up" (Smokin'), and **Brian Andrus'** soulful, whistle-propelled deep house track "You Don't Love Me" (Select).

DANCE PICKS

□ **ANTHONY THOMAS:** "Don't Say Goodbye" (Next Plateau)

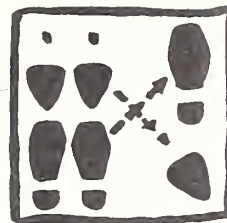
This Latin Hip-Hop/Deep House crossover is sure to please on a variety of dance floors and radio formats. Strong lead vocals combined with a catchy hook and chorus should encourage even the stiffest programmer to be on this. Seven distinct mixes are provided, and should encourage experimentation.

□ **VARIOUS ARTISTS:** "In House Volume 1" (Jive)

This compilation documents this eclectic label's move into the house arena. They have signed producer extraordinaire **Adonis**, who checks in with his own "House Will Never Die" and remixes **Culture Clash Dance Party's** "Love Fever" and the **She Rockers'** aggressive hip-house track "Get Up on This." The LP also includes one of the best collaborations between a pop artist and a remixer—**Samantha Fox's** "I Wanna Have Some Fun" (toughened up irresistibly by techno-whiz-kid **Kevin Saunderson**), as well as the Saunderson-produced "We Know It" by the **Wee Papa Girls**. If Jive continues their move into house this aggressively in the future, they will take over much in the same way they came in and cleaned up on the hip-hop scene.

CASH BOX MICRO CHART

DANCE SINGLES



1	GIRL YOU KNOW IT'S TRUE (Arista ADI-9780)	Milli Vanilli	4	8
2	FADING AWAY (Epic 49 08183)	Will To Power	3	6
3	I BEG YOUR PARDON (Atlantic 0-86467)	Kon Kan	1	8
4	FINE TIME (Qwest/Warne Bros. 0-21107)	New Order	2	10
5	SHE DRIVES ME CRAZY (I.R.S. 23926)	Fine Young Cannibals	15	4
6	THAT'S THE WAY LOVE IS (Atlantic 0-86464)	Ten City	9	6
7	STRAIGHT UP (Virgin 0-96594)	Paula Abdul	5	8
8	SELF DESTRUCTION (Jive/RCA 1178-1-JD)	The Stop The Violence Movement	12	4
9	WILD THING (Delicious/Island DV 1002)	Tone Loc	8	14
10	JUST COOLIN' (Atlantic 0-86459)	Levert	13	4
11	SINCERELY YOURS (Atco/Atlantic 0-96586)	Sweet Sensation With Romeo J.D.	6	8
12	GOOD LIFE (Virgin 0-96591)	Inner City	7	10
13	I WANNA BE THE ONE (LMR 4003)	Stevie B	19	4
14	THIS IS ACID (Vendetta VE-7016)	Maurice	20	4
15	YOU GOT IT (THE RIGHT STUFF) (Columbia 44 08132)	New Kids On The Block	17	6
16	HEAVEN KNOWS (Jive/RCA 1169-1-JD)	When In Rome	30	3
17	JACK OF SPADES (Virgin/RCA 1169-1-JD)	Boogie Down Productions	18	8
18	GIRL I GOT MY EYES ON YOU (Motown MOT-4627)	Today	29	4
19	DON'T TURN YOUR BACK ON LOVE (Vendetta VE-7011)	Kristin Baio	25	4
20	SEDUCTION (Vendetta VE-7014)	Seduction	14	8
21	YO NO SE (23 West 0-86478)	Pajama Party	23	4
22	RUSSIAN RADIO (Synthecide 71310-0)	Red Flag	16	10
23	LULLABYE (Sire/Warner Bros. 0-21101)	Book of Love	DEBUT	
24	LEFT TO MY OWN DEVICES (EMI V-56121)	Pet Shop Boys	22	4
25	SAFE IN THE ARMS OF LOVE (Vendetta VE-7010)	Shooting Party	32	4
26	A LITTLE RESPECT (Sire/Warner Bros. 0-21059)	Erasure	11	10
27	TEDDY'S JAM (Uptown/MCA 23922)	Guy	10	10
28	GIVE ME BACK MY HEART (Cutting CR-223)	Corina	DEBUT	
29	OPEN UP YOUR HEART (Sleeping Bag SLX-40140)	Ralana Page	DEBUT	
30	ALL SHE WANTS IS (Capitol V-15434)	DuranDuran	26	8
31	WALK THE DINOSAUR (Chrysalis 4V9 43332)	Was (Not Was)	35	3
32	MORE THAN YOU KNOW (Columbia 44 08135)	Martika	31	6
33	NOTICE ME (Fever 829)	Sandee	28	10
34	FIND AN UGLY WOMAN/MIGHTY HARD ROCKER (Sleeping Bag SLX-40143)	Cash Money & Marvelous	34	6
35	LUCKY CHARM (Motown MOT-4625)	The Boys	DEBUT	
36	HIGH ROLLERS (Sire/Warner Bros. 0-21149)	Ice-T	DEBUT	
37	ROLLIN' WITH KID 'N PLAY (Select 62335)	Kid 'N Play	DEBUT	
38	RONI (MCA 23921)	Bobby Brown	21	10
39	TWIST AND SHOUT (Next Plateau NP50083)	Salt-N-Pepa	24	6
40	CAN YOU STAND THE RAIN (MCA 23919)	New Edition	27	10

son), as well as the Saunderson-produced "We Know It" by the **Wee Papa Girls**. If Jive continues their move into house this aggressively in the future, they will take over much in the same way they came in and cleaned up on the hip-hop scene.

Neil Harris



SHINEHEAD SAY: NO CRACK: Elektra reggae rap artist Shinehead has been visiting schools around the country as part of an anti-drug program called "Gimme No Crack," developed by the rapper and the label. The campaign features an art competition that Shinehead judges when he visits the schools.

SHOCK OF THE NEW

THE MANY USES OF IRRITATION: Annoyance, distancing, provocation—call it what you will, but a deliberate irritation factor has been an important strategy in alternative culture since the Velvet Underground turned up the feedback in 1967. The New York Dolls did it with dresses and platform shoes, the Sex Pistols did it with bondage gear and four-letter words, the Jesus and Mary Chain did it with maximum distortion and their backs turned to the audience, and thousands of lesser bands have done it with sheer volume. In sound, in style, in subject matter, the negative force is the secret weapon of those who would confront their culture and forge a new vocabulary for its music. Some performers, such as Nick Cave, Lydia Lunch or the Swans, have used graphic imagery and dirge sounds to replicate the perceived ugliness of the modern world. Others, such as Sonic Youth, My Bloody Valentine, Loop and the Flaming Lips, are aiming for a purified kind of noise, a new way of combining dissonance and melody that ultimately sheds its ugliness when the listeners surrender their preconceptions. Listen to the guitar tunings on a Sonic Youth record and you are entering totally uncharted territory. Listen to how Bilinda Jayne Butcher's understated vocals mesh with the furious guitars of My Bloody Valentine. Just a few years ago such striking juxtapositions would have been unthinkable, not to mention unbearable. Now it's the soundtrack of urban decay, a natural extension of our clashing values.

Legitimate questions can be raised about any music that has to drive away its audience to make its point—the target audience already knows that the world is a fallen place, so imitating its brutality only confirms the obvious; and why should we pay for the privilege?—but the best of the irritant bands are blazing a trail that the music of the future *must* follow. With the rapid spread of information, the violence and cultural upheaval we could once ignore is now staring us square in the face; soon, the polyantha pablum of yesterday's lyrics will not be an option anymore. Non-Western scales, industrial noise and minor-key dominants will enter the mainstream of rock the same way Stravinsky and Cage have been adopted by the classical establishment. Already the charts are starting to take notice, from the industrial disco of such Wax Trax bands as Front 242 and Nitzer Ebb to the delirious retrometal of Sub Pop's Mudhoney. At this rate, it won't be long before the kids at the mall are wooing each other to the sounds of Einsturzende Neubaten and Rapeman. Some world, eh?

ALTERNATIVES

MY BLOODY VALENTINE: *Isn't Anything* (Relativity/Creation 88561-1006)



my bloody valentine

What the Mary Chain started, the Valentines finish. Buried under these raging slabs of feedback guitar and torrential percussion are some sweet pop melodies, but the casual listener may be put off by the otherworldly clamor of the arrangements. The collision of the violent and the pretty elements is masterful, a collision personified by the traded vocals of Kevin Shields and Bilinda Jayne Butcher and their openly sexual lyrics. They're onto something new and challenging here, a perverse mutation of bubblegum, a woozy joyride of jet-propelled noise that gets more pleasant, even revealing, with repeated listens. This is yet another stroke of genius from Creation Records, the

British indie that has turned the notion of pop inside out through such bands as House of Love, Biff Bang Pow and the original Jesus and Mary Chain. Get on board, America.

LOOP: *Fade Out* (Rough Trade US 52)

Loop represents a different approach to noise from My Bloody Valentine's, but a kindred one. Their sound is loosely rooted in '70s guitar rock, but without a trace of swagger, boogie or noodling. In these dreamy, scary, mid-tempo soundscapes, they weave a cocoon of feedback, fuzz and phasing that's inescapable and somehow comforting. Like everything else, the vocals are swaddled beneath the sonics, but you don't listen to Loop for the words. This is an aural environment, a slow-rolling carnival ride through the subconscious. Yet another revelation from the British indie scene.

THE FLAMING LIPS: *Telepathic Surgery* (Restless 72350-1)

The Flaming Lips are Oklahoma City's gift to altered consciousness. In live performance they're like a larger-than-life send-up of '70s posturing, with strobes and dry ice and a laser-light disco ball; on record their furious fuzz attack has both an artfulness and a wooliness that takes the band far beyond parody. This latest album extends their fascination with psychic phenomena, UFOs and hallucinogens, themes that are perfect for their tongue-in-cheek trippiness and astounding production values. Between doses of supercharged metalloidal psychedelia they intersperse conversation, guitar snippets, stray noise, radio interference and even a classical

CASH BOX
MICRO
CHART



ALTERNATIVE MUSIC

Total Weeks ▼
Last Week ▼

1	SPIKE (Warner Bros. 25844)	Elvis Costello	5	5
2	DON'T TELL A SOUL (Sire/Reprise 9 25831-1)	Replacements	1	6
3	THE RAW & THE COOKED (I.R.S. 6273)	Fine Young Cannibals	7	3
4	THE TRINITY SESSION (RCA 8568-1-R)	Cowboy Junkies	4	10
5	NEW YORK (Sire 25829)	Lou Reed	3	9
6	TECHNIQUE (Qwest/Warner Bros. 9 25845-1)	New Order	2	7
7	GREEN (Warner Bros. 25795)	R.E.M.	6	10
8	SHOOTING RUBBER BANDS AT THE STARS (Geffen GHS 24192)	Edie Brickell & New Bohemians	8	10
9	ORANGES & LEMONS (Geffen GHS 24218)	XTC	27	2
10	3 (Slash/Warner Bros. 25819)	Violent Femmes	9	9
11	FISHERMAN'S BLUES (Chrysalis 41589)	The Waterboys	10	10
12	EVERYTHING (Columbia OC 44056)	The Bangles	12	10
13	RATTLE AND HUM (Island 9 1003)	U2	11	10
14	ANSWERS TO NOTHING (Chrysalis FV41649)	Midge Ure	16	7
15	LINCOLN (Bar None/Restless 72600)	They Might Be Giants	13	10
16	NOTHING'S SHOCKING (Warner Bros. 25727)	Jane's Addiction	15	10
17	QUEEN ELVIS (A&M SP 5241)	Robyn Hitchcock	30	2
18	THE WHITEY ALBUM (Enigma/Blast First 7 75402-1)	Ciccone Youth	18	6
19	DAYDREAM NATION (Enigma/Blast First 75403)	Sonic Youth	19	10
20	HUNKPAPA (Sire 9 25855-1)	Throwing Muses	21	6
21	LOVE JUNK (Chrysalis 41675)	The Pursuit of Happiness	14	10
22	SHORT SHARP SHOCKED (Mercury/PolyGram 834 924-1)	Michelle Shocked	20	10
23	EPONYMOUS (I.R.S. 6262)	R.E.M.	22	10
24	THE EIGHT LEGGGED GROOVE MACHINE (Polydor/PolyGram 837 802-1)	Wonderstuff	25	4
25	ULTRAPROPHETS OF THEE PSYKICK REVOLUTION (I.R.S. 42273)	Christmas	26	5
26	THE BEST OF OINGO BOINGO: SKELETONS IN THE CLOSET (A&M SP5217)	10,000 Maniacs	17	8
27	IN MY TRIBE (Elektra 60738)	Marc Almond	24	10
28	THE STARS WE ARE (Capitol C1-91042)	Nitzer Ebb	28	8
29	BELIEF (Geffen GHS 24213)	Nitzer Ebb	23	8
30	FROM OHIO (SST 235)	FIREFHOSE DEBUT		
31	FRONT BY FRONT (Wax Trax WAX054)	Front 242	29	10
32	ONLY LIFE (A&M 5214)	Feelies	32	3
33	END OF THE DAY (Capitol/DB 90119)	Reivers	31	4
34	FLIP FLOP (Elektra 9 60848)	Guadalcanal Diary DEBUT		
35	BEELZEBUBBA (Enigma/Fever 73351)	Dead Milkmen	35	10
36	BLUE BELL KNOLL (Capitol C1-90892)	Cocteau Twins	33	10
37	SUPERFUZZ BIGMUFF (Sub Pop SP21)	Mudhoney	36	10
38	BUG (SST 216)	Dinosaur Jr.	39	10
39	FUGAZI (Dischord 30)	Fugazi	37	10
40	LIVE (SST 160)	Bad Brains	38	10

interlude or two. (Is that "Peter and the Wolf" or "The Sorcerer's Apprentice"?) They create an entire world unto themselves, a world that is both tender and terrifying and surprisingly like our own.

CLINT RUIN & LYDIA LUNCH: *Stinkfist* (Widowspeak WSP14)

Lydia Lunch, the singer, poet, performance artist and clarinetist of the coming apocalypse, is joined here by collaborator Clint Ruin on this live EP. Lunch contributes spoken-word obscenity and simulated orgasms, while Ruin presumably contributes the tribal percussion and industrial noise. The dominant theme is the degradation of sexual pleasure by the corporate state, and the record is littered with queasy images of moral decay and physical terror. I guess we oughta be glad that *somebody's* doing this sort of thing, before it gets outlawed forever.

HEINER GOEBBELS: *The Man in the Elevator* (ECM)

Goebbels, a German avant-garde composer, is joined by avant rockers Arto Lindsay and Fred Frith and avant jazzbo Don Cherry for this deconstruction of a German/English text by avant dramatist Heiner Muller. One intent is to skew our conception of linear narration, to fracture and layer a spoken text, repeat it, distend it and interrupt it, with variations, while the jazz-rock all-stars lay down a splendid web of jazz-rock-bop-samba atmospherics. The music gets perky and playful in spots, driven and jittery in others, and adds up to an affecting analog of what one might experience if trapped in an elevator—and in time—for an indefinite period. Remarkable.

Joe Williams

THE HEAVY METALS

THE LATEST RAGE over at **Simmons Records** is a hard rock band called the **Hunger**, who used to be known as **Silent Rage** a couple of years back. I popped in at the South Bay quartet's recent photo session and who should walk in but the label head himself, **Gene Simmons**. It was fun watching Gene eagerly showing the young group how to look good for the camera. He clearly has a great relationship with his latest charges. The Hunger's LP will be out in a month, and if the guys have realized the potential I heard on their '87 **Chameleon Records** album, big things will be in store for them.

Another place where I "popped in" was the *L.A. Rock Review* anniversary party at the Coconut Teaszer. *L.A. Rock Review* is the best of the street papers out here, and some of L.A.'s finest new bands got up onstage and performed in honor of the publication. One group that surprised me was **Rings of Saturn**, a very wild, intense hard rock outfit. It looks like singer **Billy Cohane**, who's been plugging away in Hollywood for several years now, has finally put together a happening project.

I wish I'd been able to get that excited at the **Metal Blade Street Survivors** record release party at the Whisky. This LP is a compilation of potentially up-and-coming Hollywood bands, and several of them played during the evening. Frankly, if I was doing A&R, the only band in the bunch I would have signed was the incredible **Little Caesar**—and not only are they signed to **Geffen** already, the buzz on them is so huge that I feel like I'm on a bee farm.

One band I intend to keep my eyes on is **No Shame**. Yes, it's an all-girl group; but no, these females aren't posey wimps. Their rock & roll is downright *ballsy*. I had dinner with them recently, at a coffee shop in North Hollywood near their rehearsal studio. We had a blast—by the time our check arrived, our table was a complete shambles. It may take this quartet a couple of records to break—I feel the production on their **CBS** debut (out next month) could be better, but the talent is definitely there.

Hanna Bolte at **Epic** (the record label that has a special talent for photographing *Cash Box* staffers in compromising positions) just told me that **Sanctuary** will be heading for the studio in a couple of weeks, with **Howard Benson** at the helm. She also mentioned that **Jason Bonham** (you remember that "classic" photo of him and me a couple issues back, don't you? I hope not) is busy writing up a storm with his fellow bandmates.

And speaking of drummers, watch out for **Mandy Moon**, daughter of the late **Keith Moon**. During my chat with No Shame, they mentioned that Mandy had been a contender for their group, but they didn't feel she was quite ready yet. However, they assured me that given a bit more time, this young drummer is going to *kill*.

Caroline Records has just signed a New York hardcore band (N.Y.C. is virtually crawling with hardcore bands) called **Underdog**. And **Geffen's** once again made a couple of good scores—the label has acquired the **Tommy Bolan** and **Hanoi Rocks** catalogs. We'll be seeing some cool reissues and compilations soon, I'm sure.

And speaking of scores—boy, did the "89 for 90" feature in our March 11 issue score low on metal! Considering that roughly a third of our top 20 albums this year have been hard rock or metal, I was affronted. So to rectify the situation, I've made my own in-particular-order list of heavy-duty up-and-comers which I'm calling "26 for '90." (I know it's not as catchy a title, but what the hey.) I also recognize the fact that I'm low on hardcore, but if it bugs you, why don't you send me a list?

- Goo Goo Dolls (Death)
- Leeway (Profile)
- Defiance (RC Records)
- Candlemass (Metal Blade)
- Junkyard (Geffen)
- Shark Island (Epic)
- GWAR (unsigned)
- Voivod (Mechanic/MCA)
- Joe Satriani (Relativity)
- Salty Dog (Geffen)
- Raging Slab (RCA)
- Warrant (Columbia)
- House of Lords (Simmons/RCA)
- Extreme (A&M)
- Exodus (Combat)
- I Napoleon (Geffen)
- Lostboys (Atlantic)
- New Improved God (unsigned)
- Danzig (Def American)
- Masters of Reality (Def American)
- Wolfsbane (Def American)



CASH BOX MICRO CHART

HEAVY METAL



Total Weeks ▼
Last Week ▼

1	APPETITE FOR DESTRUCTION (Geffen GHS 24148)	Guns N' Roses	1	10
2	VIVID (Epic BFE 44099)	Living Colour	3	10
3	G N' R LIES (Geffen GHS 24198)	Guns N' Roses	2	10
4	THE GREAT RADIO CONTROVERSY (Geffen GHS 24224)	Tesla	5	5
5	HYSTERIA (Mercury/PolyGram 836 345-1)	Def Leppard	4	10
6	OPEN UP AND SAY...AHH! (Enigma/Capitol C1-48493)	Poison	6	10
7	WINGER (Atlantic 81867)	Winger	7	10
8	...AND JUSTICE FOR ALL (Elektra 60812)	Metallica	10	10
9	PRIDE (Atlantic 81768)	White Lion	9	10
10	SKID ROW (Atlantic 81936)	Skid Row	13	6
11	A SHOW OF HANDS (Mercury/PolyGram 836 346-1)	Rush	8	10
12	BULLETBOYS (Warner Bros. 25782)	Bulletboys	12	10
13	REACH FOR THE SKY (Atlantic 81929-1)	Ratt	11	10
14	OU812 (Warner Bros. 25732)	Van Halen	14	10
15	SMASHES, THRASHES & HITS (Mercury/PolyGram 836-427-1)	Kiss	15	10
16	DIRTY ROTTEN FILTHY STICKING RICH (Columbia 44383)	Warrant	17	5
17	LONG COLD WINTER (Mercury/PolyGram 834 612-1)	Cinderella	16	10
18	BLOW MY FUSE (Atlantic 7 81877-1)	Kix	19	10
19	DREAMING #11 (Relativity 8856-1)	Joe Satriani	18	10
20	BLESSING IN DISGUISE (Elektra 60817)	Metal Church	24	3
21	NO REST FOR THE WICKED (CBS OZ 44245)	Ozzy Osbourne	21	10
22	FABULOUS DISASTER (Combat/Reality 2001)	Exodus	23	4
23	BRITNY FOX (Columbia BFC 44140)	Britny Fox	22	10
24	HOUSE OF LORDS (RCA 8530-1-R)	House of Lords	20	6
25	GROSS MISCONDUCT (Megaforce/Caroline 1360)	M.O.D.	26	3
26	SURFING WITH THE ALIEN (Relativity/Important 8193)	Joe Satriani	25	10
27	RADIO ONE (Rykodisc RCD 20078)	Jimi Hendrix	27	10
28	INTUITION (Mercury/PolyGram 836777)	TNT	32	2
29	SURF NICARAGUA (Metal Blade/Enigma 73359)	Sacred Reich	28	10
30	KILL TO SURVIVE (Epic FE 4447)	Meliah Rage	29	7
31	PYROMANIA (Mercury/PolyGram)	Def Leppard	30	8
32	BEAST FROM THE EAST (Elektra 60823)	Dokken	31	10
33	BLACK DAZE (Medusa/Restless 72278)	Wasted Youth	35	2
34	THE MADNESS BEGINS... (Reprise)	Powermad	33	8
35	IN THE DYNAMITE JET SALOON (China/PolyDor 837-368-1)	Dogs D'Amour	DEBUT	
36	KINGS OF METAL (Atlantic 81930)	Manowar	37	9
37	FIT OF ANGER (Medusa/Restless 72291)	Wrath	34	7
38	ANCIENT DREAMS (Metal Blade/Enigma 73340)	Candlemass	36	9
39	NO SLEEP AT ALL (GWR/Enigma 75405)	Motorhead	38	10
40	WHY PLAY AROUND? (Profile PRO 1254)	Wargasm	39	10

Hangmen (Capitol)
Gherkin Raucous (status unknown)
Annihilator (Roadracer)
Onslaught (London)
Cro Mags (Profile)

■ METAL PICKS

■ Weekly Ear-Ringer

□ **PRONG: Force Fed (In-Effect 85561-3004)**

This very mean and very warped blend of hardcore and thrash has gripping, unexpected rhythms and weird guitar sounds. It's all tied together by its impending sense of danger and massive rushes of adrenalin. A lot of bands seem to be "crossing over" these days, but few do it with the artistic sensibilities of Prong.

■ Other Metal Releases

□ **W.A.S.P.: The Headless Children (Capitol C1-48942)**

W.A.S.P. has gained social consciousness in this latest LP, but that attitude is nothing new (except to Blackie Lawless). Marvelous old-fashioned heavy keyboards courtesy of Ken Hensley (Uriah Heep) and a tougher approach overall make this a good, tho' not great, record.

□ **SHOUT: In Your Face (Frontline C09048)**

There's nothing new or outstanding in this second-rate commercial rock LP. The chintzy keyboards are especially grating. The songs' lyrics have a frustrating sincerity—obviously these guys want to made a difference in an all-too-cruel world, but with this lackluster album, it ain't gonna happen.

Janiss Garza



CLARK!: Chesky Records, a small classical label, recently unveiled a jazz line, and Clark Terry (center) was one of the unveilees. That's Chesky's David (left) and Norman Chesky flanking the trumpeter.

REISSUES, ATLANTIC: Not to be outdone by its major label counterparts, Atlantic has also just chimed in with a stack of CD reissues, an unusual pile drawn hither and thither from the Atlantic catalogue. In no particular order, they are: *Coltrane Plays the Blues*, John Coltrane, of course, in a classic '60s quartet date, including a five-minute piece from the same session ("Untitled") previously out on *The Coltrane Legacy. Hear Ye!*, a snazzy little album by the Red Mitchell/Harold Land Quintet (Carmell Jones, Frank Strazzeri, Leon Petties), an album that hasn't been reissued before in any form as far as I know, and one including two extra tracks. *New Orleans Piano, Professor Longhair.* Now we're talking. "The Bach of Rock," in the words of Allen Toussaint, in some great '49 and '53 sides, with a few extra takes. This is some of the best Longhair available and its CD reissue is overdue (hey, Atlantic, where's a CD of Longhair's great live album, *The Last Mardi Gras??*). *Recollections of the Big Band Era*, a pair of Duke Ellington early-'60s oddities: the Ellington Orchestra playing big band theme songs of other bands (from Basie to Harry James to Guy Lombardo). The album with this title came out on Atlantic, but there was a second album, *Will Big Bands Ever Come Back*, on Reprise. This CD gathers both albums, exciting "Don't Get Around Much Anymore" for space. Not bad, really, for a set of this type, but far from prime Ellington. *The Clown*, the 1957 Charles Mingus classic in its original form. *Uptown Conversation*, a fine, and little-known Ron Carter album, recorded for Atlantic's Herbie Mann-run subsidiary, Embryo Records, and including nice work from guys like Herbie Hancock, Billy Cobham and Hubert Laws (with an extra take). *The Comedy*, one of *The Modern Jazz Quartet's* less noteworthy concept albums. *T-Bone Blues*, a spectacular T-Bone Walker set, drawn from '55-'57 and including such sidemen as Earl Palmer, Barney Kessel, Junior Wells and Plas Johnson. With four extra tracks and a whole bunch of T-Bone standards ("Stormy Monday," "T-Bone Shuffle"), this is a gem among gems. *Soul Brothers/Soul Meeting*, the two Milt Jackson/Ray Charles dates, circa '57 & '58, in a double-CD set, including some extra odds and ends, like two tracks that were different on the original mono and stereo albums. Ray doesn't sing here, but he plays piano as soulfully as you'd expect (although he also plays alto saxophone, rather unimpressively); these sides shimmer with good feeling. And *Aretha's Jazz*, a hodge-podge reissue, out on vinyl a couple of years ago, drawn from half of *Soul '69* and half of *Hey Now Hey*, blues and jazz stuff with blues and jazz players (Pepper Adams, Fathead Newman, etc.).

RIGHTS!: A couple of weeks ago, an organization called Vox Humana presented an interesting pair of benefit concerts at the Beacon Theatre, *The New York Concerts for Human Rights*. For an all-star benefit, there was an unusual list of stars and an unusual procedure: The Danish Radio Big Band, one of Europe's most highly-regarded multi-purpose jazz big bands, took the stage and stayed there, playing several numbers of its own (and backing its vocalist, Etta Cameron), two by Hermeto Pascoal (who came out to watch them, and even threw in a short electric piano solo on one), one backing Michel Camilo, and eight behind Van Morrison (who stuck around for four shows with his band later in the week). Abdullah Ibrahim decided to skip the band, and did a lovely short solo piano segment mid-set (while the band sat there and watched). Van Morrison's albums have been getting jazzier and jazzier over the past decade, and hearing him sing in front of a jazz orchestra was rewarding; there's a concept there waiting to be conceived. Morrison, in good voice, sounding heartfelt and full of commitment, did "A New Kind of Man," "Celtic Swing," "Got to Go Back," "Haunts of Ancient Peace," "Here Comes the Night," "I Will Be There," "Listen to the Lion" and "Vanlose Stairway." I enjoyed it, and I enjoyed him four nights later with his band; he did a solid, earnest 90-minute set without a moment of fat in it. Good stuff. And speaking of the Danish Radio Big Band, they're on that Miles Davis/Palle Mikkelborg album that Columbia has had in the can for years (and which George Butler, every time I see him, tells me is coming out in the next quarter of whenever it is we're speaking).

BOPPING AROUND: "The Jazz Idiom, An Instrumental View" is a UCLA Extension course beginning March 30, with professor Charles Weisenberg focusing on a different instrument each week (with trips to jazz clubs part of the deal). Call (213) 825-1901 for details.... Newark's famed WBGO-FM (Jazz 88) is about to celebrate its 10th anniversary with a whole bunch of hoopla, including an April 10th all-day anniversary party at Newark's Gateway Center, an April 21st do at Newark Symphony Hall, a May 4th awards ceremony at N.Y.'s Windows on the World, and a big May 11th Carnegie Hall concert, in association with Blue Note Records and their 50th anniversary. Call (201) 624-8880 for the new lowdown about all of this.

Lee Jeske



TRADITIONAL JAZZ

Total Weeks ▼
Last Week ▼

1	MICHEL CAMILO (Portrait/CBS 44482)	Michel Camilo	2	7
2	BLUE SKIES (JMT/Poly Gram 834 419)	Cassandra Wilson	3	7
3	TALKIN' BOUT YOU (GRP 9567)	Diane Schuur	1	7
4	THE MEN IN MY LIFE (Three Cherries 44411)	Lena Horne	5	7
5	20 (Columbia FC 44369)	Harry Connick Jr.	7	57
6	BIRD - THE ORIGINAL CHARLIE PARKER (Verve/PolyGram 837 832)			
7	THE COLUMBIA YEARS 1955-1985 (Columbia 45000)	Miles Davis	6	7
8	LOOK WHAT I GOT (Verve/PolyGram 835 661)	Betty Carter	10	7
9	THE TRUTH IS SPOKEN HERE (Novus 3051)	Marcus Roberts	13	3
10	BIRD (Columbia FC 44299)	Original Motion Picture Soundtrack	8	7
11	THEN AND NOW (Columbia OC 44256)	Grover Washington Jr.	9	7
12	CROSS CURRENTS (Blue Note 48785)	Eliane Elias	11	7
13	BLUES TO THE BONE (Milestone 9163)	Jimmy McGriff	14	5
14	BLUES FOR FRED (Pablo 2310-931)	Joe Pass	15	7
15	I'LL BE SEEING YOU (Muse 5351)	Etta Jones	18	3
16	FRONT BURNER (Milestone 9165)	Charles Earland	16	5
17	DIFFERENT PERSPECTIVES (JMT/PolyGram 834 424)	Robin Eubanks	19	5
18	FULL FAITH & CREDIT BAND (TBA 237)	FF&C III	12	7
19	ANGEL STREET (Blue Note 48494)	Tony Williams	20	7
20	DARK INTERVALS (ECM 1379)	Keith Jarrett	17	7
21	TIMES LIKE THESE (GRP 9569)	Gary Burton	23	7
22	SALSA MEETS JAZZ (Concord Picante CJP-354)	Tito Puente And His Latin Ensemble	22	7
23	TORCH SONG TRILOGY (Polydor/PolyGram 837 785)	Various Artists	DEBUT	
24	AUDIO VISUALSCAPES (MCA Impulse! 8029)	Jack DeJohnette'S Special Edition	24	7
25	RAY CHARLES AND (Dunhill 039)	Betty Carter	21	7
26	BLUES FOR COLTRANE (MCA Impulse! 42122)	A Tribute To John Coltrane	26	7
27	THAT A PLENTY (Pro Jazz/Intersound 659)	Al Hirt	27	7
28	REVELATIONS (Blue Note 91651)	McCoy Tyner	DEBUT	
29	VIRGIN BEAUTY (Portrait/CBS 44301)	Ornette Coleman And Prime Time	28	7
30	REUNION (Concord CJ 360)	Mel Torme And The Marty Pach Dek-Tette	29	7
31	DUETS (ECM 837 345)	Carla Bley & Steve Swallow	30	7
32	STATE OF THE ART (USA Music Group 589)	Bob Florence	25	7
33	MONK IN MOTION (JMT/Polygram 834 421)	Paul Motian	32	7
34	A REAL SWINGER (Concord CJ-358)	Flip Phillips	33	6
35	YOU'RE GONNA HERE FROM ME (Milestone 675)	Bill Evans Trio	34	6
36	THE CARMEN McRAE BETTY DAVIS DUETS (The Great American Music Hall/Fantasy GAMH 2/06)		35	6
37	GENIUS+SOUL=Jazz(Dunhill 038)	Ray Charles	31	7
38	HOLIDAY FOR SWING(Contemporary C-14047)	Buddy DeFranco/Terry Gibbs	37	7
39	SOCA ME NICE (Concord Picante CJP-362)	Mongo Santamaria	38	7
40	7TH AVENUE (Pro Jazz 675)	Jonathan Butler	40	7

JAZZ PICKS

DAVID MURRAY: Ming's Samba (Portrait OR 44432)

After 11 albums—some classics—on Italy's Black Saint, the tenor saxophonist makes his long-awaited major label debut with a burly, driving quartet blowing date, with John Hicks, Ray Drummond and Ed Blackwell. Murray's best setting, though, is still his unique Octet.

JOHN COLIANNI: Blues-O-Matic (Concord Jazz CJ-367)

Young swing pianist plays with confidence, brio and sweet technique, in the company of Lynn Seaton, Mel Lewis and, on three numbers Lew Tabackin.

PANCHO SANCHEZ: BLa Familia (Concord Jazz CJ-369)

Sanchez upholds the West Coast Latin-jazz tradition of the likes of Cal Tjader with a hearty rhythmic pop. Easy, breezy and good to pat your feet to.

JIMMY WITHERSPOON: Rockin' In L.A. (Fantasy F-9660)

One of the last of the smooth blues belters/crooners in a loose, limber, if predictable, live set, backed by Teddy Edwards and a fine, jaunty band.

ERNIE WATTS WITH GAMALON: Project: Activation Earth (Amherst AMH 93320)

The high-energy tenor man hooks up to good effect—and many good hooks—with the high-energy fusion quartet. Jeff Tyzik produced.

TRILOK GURTU: Usfret (CMP 33)

Very well-integrated Indo-jazz fusion from Oregon's percussionist, his mom (an Indian singer) and the likes of Don Cherry, Ralph Towner and L. Shankar.

ERIC GALE: Let's Stay Together (Artful Balance ABD-7215)

Second Gale album of the winter is a typical Stuff-esque blend of light R&B, '60s soul jazz and '80s fusion. Politely funky, if you please.

GLOBALIST GROOVE

IRISH TRADITIONAL MUSIC received a jolt of enthusiasm in the '70s from youth bred on reels and rock & roll. The likes of the **Bothy Band** and **Planxty** brought the energy of the newer music to time-honored tunes of the Emerald Isle. One of the current crop of traditionalists is **Patrick Street**, a quartet with a pedigree which includes Van Morrison's band and De Danann as well as the aforementioned groups.

The foursome came to Southern California recently for a show at McCabe's Guitar Shop in Santa Monica, a favored venue for folkies and roots-conscious combos of many stripes. **Andy Irvine** supplied the vocals (their set was about half-vocal and half-instrumental), adding his skillful touch on mandolin, bouzouki, guitar and harmonica. Even though the group is traditional, all the lyrics are in English, unlike such other Celtic outfits as **Relativity** and **Clannad**, who often sing in Gaelic.



PATRICK STREET

The show started off with "McKenna's Jigs," pushed forward by the accordion of **Jackie Daly**, joined soon by Irvine's bouzouki and **Arty McGlynn's** subtly nimble guitar, and finally made complete by **Kevin Burke's** fine fiddling. The show progressed with an assortment of reels, airs, jigs, polkas and the like. Irvine and Burke spun off-kilter yarns explaining many of the songs as they went along, providing much-needed comic relief and audience contact.

Although the music was enjoyable and the playing first-class, I kept waiting for sparks to fly. The energy the men poured into their instruments never seemed to surge into the audience. Granted, it may have been the venue—McCabe's is a great place to see a show, but an Irish pub may have been more suitable for these lads. They never seemed to completely loosen up and fling themselves with abandon into the rolling rhythms. This was not the case when I saw a rousing show by Celtic supergroup **Relativity** a couple of years ago in the same room.

In light of Patrick Street's trad bent, one would expect a few Irish Republican songs among their material. Yet not a one came forward the night I saw them. After all, one dark tradition of the Aulde Sod is that of repression by the British occupational forces, a crisis that continues to this day in the six counties of the North of Ireland. While Patrick Street may be silent on the cause of Irish freedom, such bands as **the Pogues** have had songs banned by the Thatcher government. "Streets of Sorrow/Birmingham Six" has been targeted for its commentary on the British legal system and removed from the airwaves. Other bands address the problems of the British colonial mentality in a personally political way, as is the case with **That Petrol Emotion**. The Petrols passed through the City of Angels a mere two nights before Patrick Street.

Using their album art as a means to educate their fans about the situation in the North, the Petrols have never flinched from fighting the good fight. With several members from the conflict-torn countries, the lads sing of the effect that the constant tension of harassment and repressive police-state tactics have on one's psyche. "Tension" comes as close to naming names and events as the Petrols ever do, and it was one of the raucous highlights of their Palace gig: "We've had oppression and mass manipulation / the censorship of soul's a tragedy / More than sleepless nights just for the civil right / of expressing our own identity."

The Petrols have to ponder continued use of anti-British/united Ireland information on their albums unless they want to face the prospect of banning in the U.K. Last October, Maggie's regime banned TV and radio broadcasts of interviews with officials of 11 groups in the North, including the IRA and Sinn Fein, political wing of the IRA. This means that a duly elected member of the British Parliament, **Gerry Adams**, as well as dozens of elected local councilors, are denied access to the electronic media. The Brits have also sought to block the release of the recent *Playboy* that included an interview with Adams and an IRA soldier. Thus, the ban of the Pogues' tune and these other acts of censorship do not bode well for truth-singers.

One other point to keep in mind is the recent posturing by Thatcher and her cronies in support of "free speech" with regards to the *Satanic Verses* brouhaha. Slapping the Ayatollah around is fine, but allowing the cause of Irish freedom to be discussed in an open fashion is not. Hypocrisy from the mouths of British authorities is nothing new, especially when it comes to "the Irish problem."

GLOBALIST PICKS

❑ **VARIOUS ARTISTS: Flight of the Green Linnet** (Rykodisc/Green Linnet CD)

Green Linnet is the leading label for Irish and other Celtic music in the States. This 17-song disc showcases the wide range of traditional, neo-tradi-

CASH BOX MICRO CHART

WORLD MUSIC



Total Weeks ▼
Last Week ▼

1	GIPSY KINGS (Elektra Musician 60845)		1	9
2	BRAZIL CLASSICS 1: BELEZA TROPICAL (Sire/Fly 25805)	Various Artists	3	7
3	SHADAY (Sire 25816)	Ofra Haza	2	9
4	MYSTERY OF BULGARIAN VOICES (Nonesuch 79165)		4	9
5	TOOTS IN MEMPHIS (Mango MLPS 9818)	Toots	5	9
6	RED ROSE FOR GREGORY (RAS 3040)	Gregory Isaacs	7	9
7	LABOUR OF LOVE (A&M SP 4980)	UB40	6	9
8	MAXI PRIEST (Virgin 90957)		8	9
9	CONSCIOUS PARTY (Virgin 90878-1)	Ziggy Marley & The Melody Makers	9	9
10	MYSTERY OF THE BULGARIAN VOICES VOL. II (Nonesuch 79201)			
11	LIBERATION (Shanachie 43059)	Bunny Wailer	12	7
12	LEGEND (Island 90169)	Bob Marley & The Wailers	11	9
13	COCODY ROCK (Shanachie 64011)	Alpha Blondy	13	9
14	ONE STEP MORE (Mango MLPS 9820)	Junior Delgado	15	9
15	STRENGTH OF MY LIFE (RAS 3037)	Israel Vibration	14	9
16	MUP: REGGAE FROM AROUND THE WORLD (RAS 3050)	Various Artists	16	9
17	SHADOW MAN (Capitol C1-90411)	Johnny Clegg & Savuka	17	7
18	RAI REBELS (Virgin/Earthworks 91000)	Various Artists	19	7
19	REGGAE DANCE HALL II (Sleeping Bag CLX-42013)	Various Artists	20	5
20	UNITY (Elektra 60802)	Shinehead	18	9
21	REBEL SOCA...WHEN THE TIME COMES (Shanachie 64010)	Various Artists	24	9
22	UB40 (A&M SP 5213)	UB40	21	9
23	AKWABA BEACH (Polydor/Barclay 833199-1)	Mory Kante	23	9
24	THE TOUGHEST (Capitol C1-90201)	Peter Tosh	22	9
25	BOB MARLEY (Urban-Tek/SLAM UT3002)		30	3
26	JOURNEY OF DREAMS (Warner Bros. 25753)	Ladysmith Black Mambazo	27	7
27	CREATION (Moving Target/Celluloid MT 018)	Boom Shaka	28	7
28	BRAZIL IS BACK (Braziloid BR 4011)	Various Artists	32	7
29	CELEBRATION (BMG 7858 IRC)	The Chieftains	DEBUT	
30	SARAFINA (Shanachie 43052)	Original Cast Recording	33	5
31	WORLD POWER (Mango MLPS 9820)	Donovan	29	9
32	INSIDE THE KREMLIN (Private Music 2044-1-P)	Ravi Shankar	35	35
33	INSIDE THE KREMLIN (Private Music 2044-1-P)	Ravi Shankar	35	3
34	SARAFINA! THE MUSIC OF LIBERATION (RCA 9307-1-RC)	Broadway Cast Recording	37	3
35	SHAKA ZULU (Warner Bros. 25582)	Ladysmith Black Mambazo		
36	THE WORLD MUSIC ALBUM (Intuition 91310)	Various Artists	DEBUT	
37	SHAKA ZULU (Warner Bros. 25582)	Ladysmith Black Mambazo	37	13837
38	THE TIME HAS COME (EMI E1-90952)	Ziggy Marley & The Melody Makers	26	9
39	DISTANT THUNDER (Mango MLPS 9810)	Aswad	25	9
40	MISTRESS MUSIC (Slash 25734)	Burning Spear	34	9

tional and fusion forms the music has taken in the '80s. Patrick Street's selection is a beautiful ballad, "The Holy Ground," while the flaming fiddle of Kevin Burke lights up "Three Polkas." Personal faves Relativity are represented by the bawdy Gaelic tune, "Un Seandúine Doite." The sibling pair of **Triona Ni Dhomhnaill** and **Micheal O Domhnaill** harmonize for the ages on this one. Scottish groups **Silly Wizard** and **the Tannahill Weavers** are well-represented with upbeat cuts, while Wizard/Relativity fiddler and cut-up **John Cunningham** finishes things off with "Fair Warning," further demonstrating why this compilation is better than a pint of fresh Guinness drawn from a Dublin tap.

❑ **VARIOUS ARTISTS: Music of Ireland: Airs, Jigs, Reels, Hornpipes and Marches Arranged for Fingerpicking Guitar** (Shanachie)

Five non-Irish but sympathetic acoustic guitarists lend their hands to this interesting package from Shanachie's new Guitar Artistry series. Not only do you get a broad slice of folk standards from "the dark old woman" (as Ireland has been called), but sheet music for nine of the tunes is also provided. Contributing guitarist **Stefan Grossman** wrote the informative liner notes and is assisted by fellow string-benders **Martin Simpson**, **Davey Graham**, **Duck Baker** and the richly talented **John Renbourn**. A fine collection of fingerstyle guitar techniques—there's enough variety of technique and musical styles to keep things from falling into the mellow-folkie quagmire.

And don't forget the last four cuts from the **Waterboys' Fisherman's Blues**, the Gaelic tracks from **Enya's Watermark**, and **Van Morrison & the Chieftains' classic Irish Heartbeat** for reminders of the Celtic current in the mainstream.

Happy Saint Patrick's Day, lads and lassies, and here's a toast to a free and united Ireland!

Tommy O'Cheyney

TOP 200
ALBUMS

The grey shading represents a bullet, indicating strong upward movement

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



#1 Debut: Milli Vanilli #116

1	LOC-ED AFTER DARK (Delicious Vinyl/Island DV3000)IND 8.98	TONÉ LOC	4	6
2	ELECTRIC YOUTH (Atlantic 81932)WEA 9.98	DEBBIE GIBSON	1	7
3	MYSTERY GIRL (Virgin 91059)WEA 9.98	ROY ORBISON	5	6
4	VOLUME ONE (P)(Wilbury/Warner Bros. 25796)WEA 9.98	TRAVELING WILBURYS	2	20
5	DON'T BE CRUEL (P/3) (MCA 42185)MCA 8.98	BOBBY BROWN	3	37
6	FOREVER YOUR GIRL (G) (Virgin 90943)WEA 8.98	PAULA ABDUL	6	17
7	APPETITE FOR DESTRUCTION (P/7) (Geffen GHS 24148)WEA 8.98			
		GUNS N' ROSES	7	82
8	SHOOTING RUBBERBANDS AT THE STARS (P) (Geffen GHS 24192)WEA 8.98			
		EDIE BRICKELL & NEW BOHEMIANS	8	25
9	VIVID (G) (Epic BFE 44099)CBS	LIVING COLOUR	11	19
10	G N' R LIES (Geffen GHS 24198)WEA 8.98	GUNS N' ROSES	9	15
11	GIVING YOU THE BEST THAT I GOT (P/2) (Elektra 60827)WEA 8.98			
		ANITA BAKER	10	21
12	GREEN (P) (Warner Bros. 25795)WEA 9.98	R.E.M.	12	18
13	THE RAW & THE COOKED (I.R.S. 6273)MCA 8.98	FINE YOUNG CANNIBALS	25	3
14	KARYN WHITE (G) (Warner Bros. 25637)WEA 8.98	KARYN WHITE	14	26
15	HANGIN' TOUGH (G) (Columbia FC 40985)CBS	NEW KIDS ON THE BLOCK	17	30
16	THE GREAT RADIO CONTROVERSY (Geffen GHS 24224)WEA 8.98	TESLA	15	6
17	BEACHES (Atlantic 81933)WEA 9.98	Original Motion Picture Soundtrack	21	10
18	HYSTERIA (P/9) (Mercury 830 675-1)POL 9.98	DEF LEPPARD	13	83
19	SILHOUETTE (P/2) (Arista AL-8457)RCA 9.98	KENNY G	18	23
20	NEW JERSEY (P/4) (Mercury 836 345-1)POL	BON JOVI	16	25
21	WINGER (G) (Atlantic 81867)WEA 8.98	WINGER	20	25
22	TRACY CHAPMAN (P/2) (Elektra 60774)WEA 8.98	TRACY CHAPMAN	22	49
23	OUT OF ORDER (P) (Warner Bros. 25684)WEA 9.98	ROD STEWART	23	43
24	OPEN UP AND SAY...AHH! (P/4) (Enigma C1-48493)CAP 8.98	POISON	19	45
25	WATERMARK (Geffen GHS 24233)WEA 8.98	ENYA	31	9
26	LIVING YEARS (Atlantic 81923)WEA 9.98	MIKE & THE MECHANICS	32	19
27	RATTLE AND HUM (P/3) (Island 91003)WEA 14.98	U2	24	22
28	THE TRINITY SESSION (RCA 8568-1-R)RCA 8.98	COWBOY JUNKIES	29	10
29	GREATEST HITS (P) (Columbia OC 44493)CBS	JOURNEY	26	17
30	SPIKE (Warner Bros. 25848)WEA 9.98	ELVIS COSTELLO	38	5
31	SKID ROW (Atlantic 81936)WEA 8.98	SKID ROW	40	7
32	NEW YORK (Sire 25829)WEA 9.98	LOU REED	33	9
33	...AND JUSTICE FOR ALL (P) (Elektra 60812)WEA 9.98	METALLICA	37	27
34	TECHNIQUE (Qwest/WB 25845)WEA 9.98	NEW ORDER	28	7
35	EVERYTHING (G) (Columbia OC 44056)CBS	THE BANGLES	42	21
36	HEART BREAK (P)(MCA 42207)MCA 8.98	NEW EDITION	36	27
37	STRAIGHT OUTTA COMPTON (Priority/Ruthless 57102)IND 8.98	N.W.A.	44	4
38	DYLAN & THE DEAD (Columbia OC 45056)CBS			
		BOB DYLAN & THE GREATFUL DEAD	35	6
39	GREATEST HITS (P) (Warner Bros. 25801)WEA 9.98	FLEETWOOD MAC	34	16
40	EAZY-DUZ-IT (G) (Priority/Ruthless 57100)IND 8.98	EAZY-E	41	19
41	HOLD ME IN YOUR ARMS (RCA 8589-1-R)RCA 8.98	RICK ASTLEY	27	9
42	PRIDE (P) (Atlantic 81768)WEA 8.98	WHITE LION	30	72
43	GUY (G) (MCA 42176)MCA 8.98	GUY	45	33
44	FAITH (P/7) (Columbia OC 40867)CBS	GEORGE MICHAEL	43	70
45	MELISSA ETHERIDGE (Island 90875)WEA 8.98	MELISSA ETHERIDGE	52	27
46	DON'T TELL A SOUL (Sire/Reprise 25831)WEA 8.98	THE REPLACEMENTS	46	6
47	MESSAGES FROM THE BOYS (Motown MOT-6260)MCA 8.98	THE BOYS	47	22
48	BULLETBOYS (Warner Bros. 25782)WEA 8.98	BULLETBOYS	48	20
49	LIFE IS... (RCA 1149-1-J)RCA 8.98	TOO SHORT	56	6
50	JUST COOLIN' (Atlantic 81926)WEA 9.98	LEVERT	50	19

51	TEENAGE LOVE (Def Jam/Columbia 38-08105)CBS	SLICK RICK	53	14
52	THE LOVER IN ME (MCA 42249)MCA 8.98	SHEENA EASTON	51	18
53	HOLD AN OLD FRIEND'S HAND (P)(MCA 6267)MCA 8.98	TIFFANY	49	16
54	ORANGES & LEMONS (Geffen GHS 24218)WEA 9.98	XTC	93	2
55	LET'S GET IT STARTED (Capitol C1-90924)CAP 8.98	M.C. HAMMER	58	22
56	IT TAKES TWO (G) (Profile PRO-1267)IND 8.98	ROB BASE & D.J. E-Z ROCK	57	26
57	A NEW FLAME (Elektra 60828)WEA 8.98	SIMPLY RED	73	3
58	THE RIGHT STUFF (Wing/PolyGram 835 964-1)POL	VANESSA WILLIAMS	66	7
59	ANY LOVE (Epic OE 44308)CBS	LUTHER VANDROSS	60	23
60	A SHOW OF HANDS (Mercury 836 346-1)POL	RUSH	39	10
61	GIPSY KINGS (Elektra Musician 60845)WEA 9.98	GIPSY KINGS	62	15
62	I WANNA HAVE SOME FUN (G) (RCA 1150-1-J)RCA 9.98	SAMANTHA FOX	55	19
63	COCKTAIL (P/4) (Elektra 60806)WEA 9.98	Original Motion Picture Soundtrack	54	31
64	SOUTHERN STAR (RCA 8587-1-R)RCA 8.98	ALABAMA	69	6
65	TIME AND TIDE (G) (Epic BFE 40767) CBS	BASIA	64	41
66	REACH FOR THE SKY (G)(Atlantic 81929)WEA 9.98	RATT	59	19
67	FISHERMAN'S BLUES (Chrysalis 41589)CBS	THE WATERBOYS	65	17
68	TODAY (Motown MOT-6261)MCA 8.98	TODAY	68	16
69	AMERICAN DREAM (P) (Atlantic 81888)WEA 9.98			
		CROSBY, STILLS, NASH & YOUNG	61	17
70	COPPERHEAD ROAD (Uni Uni-7)MCA 8.98	STEVE EARLE	70	21
71	TELL IT TO MY HEART (P) (Arista AL 8529)RCA 8.98	TAYLOR DAYNE	63	62
72	OU812 (P/3) (Warner Bros.25732)WEA 9.98	VAN HALEN	67	41
73	WHAT UP, DOG? (Chrysalis 41664)CBS	WAS(NOT WAS)	78	20
74	LYLE LOVETT AND HIS LARGE BAND (MCA/Curb 42263)MCA 9.98			
		LYLE LOVETT	76	7
75	LONG COLD WINTER (P/2) (Mercury 834 612-1)POL	CINDERELLA	74	36
76	GREATEST HITS III (Warner Bros. 25834)WEA 9.98	HANK WILLIAMS, JR.	82	5
77	SMASHES, THRASHES & HITS (P) (Mercury 836 427-1)POL	KISS	72	17
78	2 HYPE (Select SEL 21628)IND 8.98	KID 'N PLAY	84	18
79	DIRTY ROTTEN FILTHY STINKING RICH (Columbia 44383)CBS	WARRANT	86	6
80	BLOW MY FUSE (Atlantic 81877)WEA 8.98	KIX	81	25
81	3 (Slash/Warner Bros. 25819)WEA 9.98	VIOLENT FEMMES	79	9
82	VIXEN (G) (EMI 46991)CAP 9.98	VIXEN	89	24
83	LIVE DELICATE SOUND OF THUNDER (P) (Columbia PC244484) CBS			
		PINK FLOYD	71	16
84	THE INNOCENTS (G) (Sire/Warner Bros. 25730)WEA 8.98	ERASURE	75	41
85	BEYOND THE BLUE NEON (MCA 42266)MCA 8.98	GEORGE STRAIT	90	4
86	BIG THING (G) (Capitol C1-90958)CAP 8.98	DURANDURAN	77	21
87	SWASS (G) (Nasty Mix 70123)IND	SIR MIX-A-LOT	87	26
88	RAIN MAN (Capitol 91866)CAP 8.98	Original Motion Picture Soundtrack	98	3
89	DREAMING #11 (Relativity 88561-8265)IND 6.98	JOE SATRIANI	88	18
90	WORKING GIRL (Arista 8593)RCA 8.98	Original Motion Picture Soundtrack	108	3
91	BLESSING IN DISGUISE (Elektra 60817)WEA 8.98	METAL CHURCH	104	3
92	INFORMATION SOCIETY (G) (Tommy Boy TBLP 25691)WEA 8.98			
		INFORMATION SOCIETY	85	34
93	ANCIENT HEART (Reprise 25839)WEA 8.98	TANITA TIKARAM	105	155
94	SIMPLE PLEASURES (P) (EMI-Manhattan E1-49059)CAP 9.98			
		BOBBY McFERRIN	102	50
95	CALM ANIMALS (RCA 8561-R)RCA 8.98	THE FIXX	97	8
96	IN MY EYES (LMR 5531)IND 8.98	STEVIE B	111	4
97	LINCOLN (Bar None/Restless 72600)CAP 8.98	THEY MIGHT BE GIANTS	94	10
98	OH YES I CAN (A&M SP 5232)RCA 8.98	DAVID CROSBY	96	6
99	HEART'S HORIZON (Reprise 25778)WEA 9.98	AL JARREAU	80	17
100	MAKE IT LAST FOREVER (P/2) (Elektra 60763)WEA 8.98	KEITH SWEAT	100	67
101	TILL I LOVED YOU (P) (Columbia OC 40880)CBS	BARBRA STREISAND	83	20
102	BAD (P/6) (Epic OE 40600)CBS	MICHAEL JACKSON	101	79
103	ALL THAT JAZZ (G) (Virgin/A&M SP 5163) RCA 8.98	BREATHE	92	42
104	TAKE 6 (Reprise 25670)WEA 9.98	TAKE 6	127	3
105	ROLL WITH IT (P/2) (Virgin 90946)WEA 9.98	STEVE WINWOOD	91	38
106	3 FEET HIGH AND RISING (Tommy Boy 1019)IND 8.98	DE LA SOUL	150	3
107	STRONGER THAN PRIDE (P) (Epic OE 44210)CBS	SADE	106	43
108	REEL LIFE (RCA 8414-1-R)RCA 8.98	BOY MEETS GIRL	109	20
109	SHORT SHARP SHOCKED (Mercury 834 924-1)POL	MICHELLE SHOCKED	112	26
110	IN DREAMS (Virgin 90604)WEA 12.98	ROY ORBISON	107	9
111	K9-POSSE (Arista AL-8569)RCA 8.98	K9-POSSE	119	6

112	IN EFFECT MODE (P) (Uptown/Warner Bros. 25662)WEA 8.98	AL B. SURE!	99	46
113	KICK (P/3) (Atlantic 81796)WEA 9.98	INXS	103	72
114	UP YOUR ALLEY (P) (Blackheart FZ 44146) CBS	JOAN JETT	95	44
115	IT TAKES A NATION OF MILLIONS TO HOLD US BACK (G) (Def Jam FC 44303) CBS	PUBLIC ENEMY	114	36
116	GIRL YOU KNOW IT'S TRUE (Arista AL-8592)RCA 8.98	MILLI VANILLI	DEBUT	
117	NO REST FOR THE WICKED (G) (CBS OZ 44245)CBS	OZZY OSBOURNE	113	23
118	QUEEN ELVIS (A&M SP 5241)RCA 8.98			
	ROBYN HITCHCOCK & THE EGYPTIANS		164	2
119	FABULOUS DISASTER (Combat 2001)IND 8.98	EXODUS	121	117
120	19 (P) (Reprise 25714)WEA 9.98	CHICAGO	110	37
121	WHAT TIME IS IT (Gucci 3309)IND 8.98	GUCCI CREW II	120	9
122	ANSWERS TO NOTHING (Chrysalis FV41649)CBS	MIDGE URE	125	7
123	NOTHING'S SHOCKING (Warner Bros. 25727)WEA 8.98	JANE'S ADDICTION	122	29
124	UNION (A&M SP 5175)RCA 8.98	TONI CHILDS	129	37
125	INTUITION (Mercury/PolyGram 836777)POL	TNT	152	3
126	WHO? (Wing/PolyGram 835 439-1)POL	TONY! TONI! TONE!	123	9
127	2ND WAVE (Columbia FC 44284)CBS	SURFACE	128	21
128	POWER (G) (Sire 25765) WEA 8.98	ICE-T	116	26
129	MARTIKA (Columbia FC 44290)CBS	MARTIKA	132	8
130	ALL MIXED UP (Tabu OZ 44492)CBS	ALEXANDER O'NEAL	130	5
131	EPONYMOUS (I.R.S. 6262)MCA 8.98	R.E.M.	126	23
132	BRAZIL CLASSICS 1: BELEZA TROPICAL (Sire/Fly 25805)WEA 8.98			
	VARIOUS ARTISTS		138	4
133	GROSS MISCONDUCT (Megaforce/Caroline 1360)IND	M.O.D.	148	3
134	NOTHING TO LOSE (Columbia OC 44302)CBS	EDDIE MONEY	115	23
135	THIS WOMAN (G) (RCA 8369-1)RCA 8.98	K.T. OSLIN	142	26
136	THE BEST YEARS OF OUR LIVES (G)(Columbia OC 45025)CBS			
	NEIL DIAMOND		117	13
137	SHERIFF (Capitol C1-91216)CAP 6.98	SHERIFF	124	10
138	VOICES & IMAGES (Atlantic 81886)WEA 8.98	CAMOUFLAGE	118	10
139	ACT A FOOL (Capitol C1-90544)CAP 8.98	KING TEE	134	16
140	TO WHOM IT MAY CONCERN (Columbia FC 45065)CBS	THE PASADENAS	DEBUT	
141	GERALD ALSTON (Motown 6265)MCA 8.98		136	8
142	GREATEST HITS (G) (Curb/RCA 831B-1-R)RCA 9.98	THE JUDDS	139	31
143	HEAVEN (Capitol C1-90959)CAP 8.98	BEBE & CECE WINANS	144	7
144	JULIA FORDHAM (Virgin 90955)WEA 8.98	JULIA FORDHAM	141	10
145	LOVE JUNK (Chrysalis 41675)CBS	THE PURSUIT OF HAPPINESS	137	13
146	PICTURES FROM THE FRONT (Capitol C1-90238)CAP 8.98	JON BUTCHER	135	8
147	OLD 8X10 (P) (Warner Bros 25738)WEA 8.98	RANDY TRAVIS	143	35
148	WILD, WILD WEST (G) (Atlantic 81871)WEA 8.98	THE ESCAPE CLUB	133	28
149	SURFING WITH THE ALIEN (G)(Relativity/Important 8193)IND 8.98			
	JOE SATRIANI		140	58
150	SHADAY (Sire 25826)WEA 8.98	OFRA HAZA	149	10
151	DIRTY DANCING (P/10) (RCA 6408)RCA 9.98			
	Original Motion Picture Soundtrack		131	78
152	MOVE SOMETHIN' (G) (Luke Skywalker XR 101)IND 8.98	2 LIVE CREW	155	45
153	DANGEROUS AGE (Atlantic 81884)WEA 8.98	BAD COMPANY	156	29
154	THE BEST OF OINGO BOINGO: SKELETONS IN THE CLOSET (A&M SP5217)RCA 8.98	OINGO BOINGO	153	24
155	A SALT WITH A DEADLY PEPA (G) (Next Plateau PL 1011)IND 8.98	SALT-N-PEPA	154	33
156	BRITNY FOX (G) (Columbia BFC 44140)CBS 8.98	BRITNY FOX	146	33
157	TEQUILA SUNRISE (Capitol C1-91185)CAP 9.98			
	Original Motion Picture Soundtrack		147	8
158	HOUSE OF LORDS (RCA 8530-1-R)RCA 8.98	HOUSE OF LORDS	151	7
159	FOR THE LONELY: AN ANTHOLOGY, 1956-65 (Rhino 71493)CAP 14.98			
	ROY ORBISON		158	10
160	WHERE'S THE PARTY AT? (Sleeping Bag 42016)IND 8.98			
	CASH MONEY & MARVELOUS		159	5
161	HAVE YOU SEEN ME LATELY? (Warner Bros. 25748)WEA 9.98	SAM KINISON	145	18
162	ANIMAL (Mercury 836 774-1)POL	BAR-KAYS	163	7
163	BIG CIRCUMSTANCE (Gold Castle 71320)CAP	BRUCE COCKBURN	DEBUT	
164	IN MY TRIBE (G) (Elektra 60738)WEA 8.98	10,000 MANIACS	160	60
165	RADIO ONE (Rykodisc RCD 20078)IND 13.98			
	THE JIMI HENDRIX EXPERIENCE		162	18
166	KYLIE (Geffen GHS 24195)WEA 8.98	KYLIE MINOGUE	157	34
167	LOVE OR PHYSICAL (Capitol C1-46946)CAP 8.98	ASHFORD & SIMPSON	178	2
168	ME & JOE (Egyptian Empire DMSR-00777)IND 8.98	RODNEY-O JOE COOLEY	168	17

169	THE STARS WE ARE (Capitol C1-91042)CAP 8.98	MARC ALMOND	165	8
170	TALK IS CHEAP (Virgin 90973)WEA 9.98	KEITH RICHARDS	167	23
171	HE'S THE DJ, I'M THE RAPPER (P/2)(Jive 1091-1-J)RCA 8.98	DJ JAZZY JEFF & THE FRESH PRINCE	169	50
172	LOVING PROOF (G) (Columbia FC 44221)CBS	RICKY VAN SHELTON	172	24
173	BLUEBIRD (Reprise 25776)WEA 9.98	EMMYLOU HARRIS	166	8
174	ROCK & ROLL STRATEGY (A&M SP 521B)RCA 8.98			
	THIRTY-EIGHT SPECIAL		181	22
175	FLAG (Mercury B36426)POL	YELLOW	190	2
176	HIGH HAT (Virgin 91022)WEA 8.98	BOY GEORGE	DEBUT	
177	24/7 (4th & B'Way 4011)WEA 8.98	DINO	185	2
178	INTROSPECTIVE (G) (EMI-Manhattan E1-90868)CAP 8.98	PET SHOP BOYS	174	21
179	THE JOSHUA TREE (P/5) (Island/Atlantic 90581)WEA 9.98	U2	177	104
180	RAPTURE (P/4) (Elektra 9-60444)WEA 8.98	ANITA BAKER	175	155
181	NEW LIGHT THROUGH OLD WINDOWS (Geffen GHS 24232)WEA 9.98			
	CHRIS REA	DEBUT		
182	LAP OF LUXURY (P) (Epic OE 40922)CBS	CHEAP TRICK	161	47
183	BEELEZUBBA (Enigma/Fever 73351)CAP 8.98	DEAD MILKMEN	DEBUT	
184	OUT OF THE BLUE (P/3) (Atlantic 81780)WEA 8.98	DEBBIE GIBSON	170	82
185	PYROMANIA (Mercury 810 308-1)POL	DEF LEPPARD	180	7
186	IT'S TEE TIME (Profile 1269)IND 8.98	SWEET TEE	186	15
187	LABOUR OF LOVE (P) (A&M 4980)RCA 8.98	UB40	171	29
188	CK (Warner Bros. 25707)WEA 9.98	CHAKA KHAN	187	16
189	LET IT ROLL (G)(Warner Bros. 25750)WEA 9.98	LITTLE FEAT	191	32
190	MIDNIGHT STAR (Solar 72564)CAP 8.98		189	23
191	BOYS CLUB (MCA 42242)MCA 8.98	BOYS CLUB	188	9
192	MAXI PRIEST (Virgin 90957)WEA 8.98	MAXI PRIEST	193	10
193	IF MY ANCESTORS COULD SEE ME NOW (Polygram/PolyGram 834 896-1)POL			
	IVAN NEVILLE		194	14
194	LET IT LOOSE (P/2) (Epic OE 40769)CBS			
	GLORIA ESTEFAN & MIAMI SOUND MACHINE		192	93
195	HEAVY NOVA (P) (EMI-Manhattan E1-48057)CAP 9.98	ROBERT PALMER	184	37
196	BEAST FROM THE EAST (G) (Elektra 60823)WEA 13.98	DOKKEN	173	17
197	MACHISMO (G) (Atlanta Artists/PolyGram 836 002-1)POL	CAMEO	176	21
198	MYSTERY OF BULGARIAN VOICES (Nonesuch/Explorer 79165)WEA 9.98			
	THE BULGARIAN FEMALE RADIO & T.V. CHOIR		179	14
199	GRAB IT! (Atlantic 81925)WEA 8.98	L'TRIMM	183	22
200	SUPERSONIC-THE ALBUM (G) (Atco/Atlantic 90959)WEA 8.98	J. J. FADD	195	35

ALPHABETIZED TOP 200 ALBUMS (BY ARTIST)

2 Live Crew / 152	Dino / 177	Khan, Chaka / 188	Public Enemy / 115	Traveling Wilburys / 4
10,000 Maniacs / 164	DJ Jazzy Jeff / 171	Kid 'N Play / 78	Pursuit of Happiness / 145	Travis, Randy / 147
Abdul, Paula / 6	Dokken / 196	King Tee / 139	Ratt / 66	U840 / 187
Alabama / 64	Duran Duran / 86	Kinison, Sam / 161	Rea, Chns / 181	Ure, Midge / 122
Almond, Marc / 169	Dylan & The Dead / 38	K9-Posse / 111	R.E.M. / 12,131	U2 / 27,179
Alston, Gerald / 141	Earle, Steve / 70	Kiss / 77	Reed, Lou / 32	Van Halen / 72
Ashford & Simpson / 167	Easton, Sheena / 52	Kix / 80	Replacements / 46	Van Shelton, Ricky / 172
Astley, Rick / 41	Eazy E / 40	L'Trimm / 199	Richards, Keith / 170	Vandross, Luther / 59
Bad Company / 153	Enya / 25	Levert / 50	Rodney-O / 168	Violent Femmes / 81
Baker, Anita / 11,180	Erasure / 84	Living Colour / 9	Rush / 60	Vixen / 82
Bangies / 35	Escape Club / 148	Lovett, Lyle / 74	Sade / 107	Warrant / 79
Bar-Kays / 162	Etheridge, Melissa / 45	M.C. Hammer / 55	Salt-N-Pepa / 155	Was (Not Was) / 73
Base, Rob / 58	Exodus / 119	Martika / 129	Salnani, Joe / 89,149	Waterboys / 67
Basia / 65	Fine Young Cannibals / 13	McFerrin, Bobby / 94	Sheriff / 137	White, Karyn / 14
Bon Jovi / 20	Fixx / 95	Metal Church / 91	Shocked, Michele / 109	Williams, Hank Jr. / 76,188
Boy George / 176	Fleetwood Mac / 39	Metallica / 33	Simply Red / 57	Williams, Vanessa / 58
Boys, The / 47	Fordham, Julia / 144	Miami Sound Machine / 194	Sir Mix A Lot / 87	BeBe & CeCe
Boys Club / 191	Fox, Samantha / 62	Michael George / 44	Skid Row / 31	Winans / 143
Brazil Classics / 132	Gibson, Debbie / 2,184	Midnight Star / 190	Slick Rick / 51	Winger / 21
Breathers / 103	Gipsy Kings / 61	Mike & The Mechanics / 26	Smithereens / 119	Stevie B / 96
Brickell, Edie / 8	Gucci Crew II / 121	Milli Vanilli / 116	Stewart, Rod / 23	XTC / 54
Britny Fox / 156	Guns N' Roses / 7,10	Minogue, Kylie / 166	Strait, George / 85	Yello / 175
Brown, Bobby / 5	Guy / 43	M.O.D. / 139	Sweat, Keith / 100	Soundtracks:
Bulgarian Voices / 198	Harris, Emmylou / 173	Money, Eddie / 134	Sweat Tee / 186	Beaches / 17
Bulletboys / 48	Haza, Oira / 150	Neville, Ivan / 193	Take 6 / 104	Cocktail / 63
Butcher, Jon / 146	Hendrix, Jimi / 165	New Edition / 36	Take 5 / 104	Dirty Dancing / 151
Cameo / 197	Hitchcock, Robyn / 118	New Order / 34	Taylor Dayne / 71	Rainman / 88
Camouflage / 138	House of Lords / 158	N.W.A. / 87	Tesla / 16	Tequila Sunrise / 157
Cash Money / 160	Ice-T / 128	Oingo Boingo / 154	They Might Be Giants / 97	Working Girl / 90
Chapman, Tracy / 22	Info Society / 92	O'Neal, Alexander / 130	Orbison, Roy / 3,110,159	
Cheap Trick / 182	INXS / 113	Osbourne, Ozzy / 117	Oslin, K.T. / 135	
Childs, Toni / 124	Jackson, Michael / 102	Palmer, Robert / 195	Oslin, K.T. / 135	
Cinderella / 75	Jane's Addiction / 123	Palmer, Robert / 195	Pasadenas / 140	
Cockburn, Bruce / 163	Jarreau, Al / 99	Jett, Joan / 114	Pasadenas / 140	
Costello, Elvis / 30	Jarreau, Al / 99	J.J. Fadd / 200	Pasadenas / 140	
Cowboy Junkies / 28	Jett, Joan / 114	Journey / 29	Pasadenas / 140	
Crosby, David / 98	J.J. Fadd / 200	The Juds / 142	Pasadenas / 140	
Crosby, S.N.&Y / 69	Kenny G / 192		Pasadenas / 140	
Dead Milkmen / 183			Pasadenas / 140	
Def Leppard / 18,185			Pasadenas / 140	
De La Soul / 106			Pasadenas / 140	
Diamond, Neil / 136			Pasadenas / 140	

WESTERN REGION

POP

■ High Movers*

1. Second Chance (A&M) Thirty-Eight Special
2. Everlasting Love (Elektra) Howard Jones
3. Like a Prayer (Sire/Warner Bros.) Madonna
4. Forever Your Girl (Virgin) Paula Abdul
5. Real Love (MCA) Jody Watley

■ Most Added**

1. Soldier of Love (Capitol) Donny Osmond
2. Everlasting Love (Elektra) Howard Jones
3. Somebody Like You (EMI) Robbie Nevil
4. Repetition (Tommy Boy) Information Society
5. Rock On (Cypress/A&M) Michael Damian

R&B

■ High Movers*

1. All I Want Is Forever (Epic) James 'J.T.' Taylor & Regina Belle
2. You and I Got a Thang (Capitol) Freddie Jackson
3. Sleep Talk (Columbia) Alyson Williams
4. Start of a Romance (Atlantic) Skyy
5. Real Love (MCA) Jody Watley

■ Most Added**

1. Funky Cold Medina (Delicious Vinyl) Tone Loc
2. I Want It (Orpheus) Aleese Simmons
3. All or Nothing (Warner Bros.) Al Jarreau
4. Like a Prayer (Sire/Warner Bros.) Madonna
5. The Good, The Bad & The Ugly (Epic) Charlie Singleton

COUNTRY

■ High Movers*

1. After All This Time (Columbia) Rodney Crowell
2. Young Love (RCA/Curb) The Judds
3. Love Will (Warner Bros.) Forester Sisters
4. Hey Bobby (RCA) K.T. Oslin
5. You Got It (Virgin) Roy Orbison

■ Most Added**

1. She Don't Love Nobody (MCA/Curb) Desert Rose Band
2. They Rage On (Capitol) Dan Seals
3. Love Out Loud (RCA) Earl Thomas Conley
4. Back in the Fire (Warner Bros.) Gene Watson
5. Better Man (RCA) Clint Black

SOUTH CENTRAL REGION

POP

■ High Movers*

1. Second Chance (A&M) Thirty-Eight Special
2. Real Love (MCA) Jody Watley
3. Like a Prayer (Sire/Warner Bros.) Madonna
4. Everlasting Love (Elektra) Howard Jones
5. Close My Eyes (RCA) Lita Ford & Ozzy Osborne

■ Most Added**

1. Real Love (MCA) Jody Watley
2. Everlasting Love (Elektra) Howard Jones
3. Rock On (Cypress/A&M) Michael Damian
4. Voices of Babylon (Columbia) Outfield
5. Where Are You Now? (WTG) Synch

R&B

■ High Movers*

1. Real Love (MCA) Jody Watley
2. Affair (Tabu) Cherrelle
3. Every Little Step (MCA) Bobby Brown
4. 4U (A&M) Vesta
5. All Because of You (A&M) Jeffrey Osborne

■ Most Added**

1. Funky Cold Medina (Delicious Vinyl) Tone Loc
2. Buck Wild (Atlantic) E.U.
3. The Good, The Bad & The Ugly (Epic) Charlie Singleton
4. All or Nothing (Warner Bros.) Al Jarreau
5. I Want It (Orpheus) Aleese Simmons

COUNTRY

■ High Movers*

1. You Got It (Virgin) Roy Orbison

CASH BOX R

REGIONAL COMPILA
BASED ON CASH BOX'S
* Average Chart Movement
***Most A

WEST

MIDWEST

SOUTH

2. Young Love (RCA/Curb) The Judds
3. Big Dreams in a Small Town (RCA) Restless Heart
4. The Heart (Universal) Lacy J. Dalton
5. Setting Me Up (Warner Bros.) Highway 101

■ Most Added**

1. Wine Me Up (Mercury) Larry Boone
2. If I Had You (RCA) Alabama
3. Is It Still Over? (Warner Bros.) Randy Travis
4. I Got You (Reprise/Warner Bros.) Dwight Yoakam
5. They Rage On (Capitol) Dan Seals

MIDWESTERN REGION

POP

■ High Movers*

1. Second Chance (A&M) Thirty-Eight Special
2. Like a Prayer (Sire/Warner Bros.) Madonna
3. Everlasting Love (Elektra) Howard Jones
4. Birthday Suit (Columbia) Johnny Kemp
5. Somebody Like You (EMI) Robbie Nevil

■ Most Added**

1. Everlasting Love (Elektra) Howard Jones
2. Soldier of Love (Capitol) Donny Osmond
3. Real Love (MCA) Jody Watley
4. I Only Wanna Be With You (Jive/RCA) Samantha Fox
5. Do You Believe in Shame? (Capitol) Duran Duran

R&B

■ High Movers*

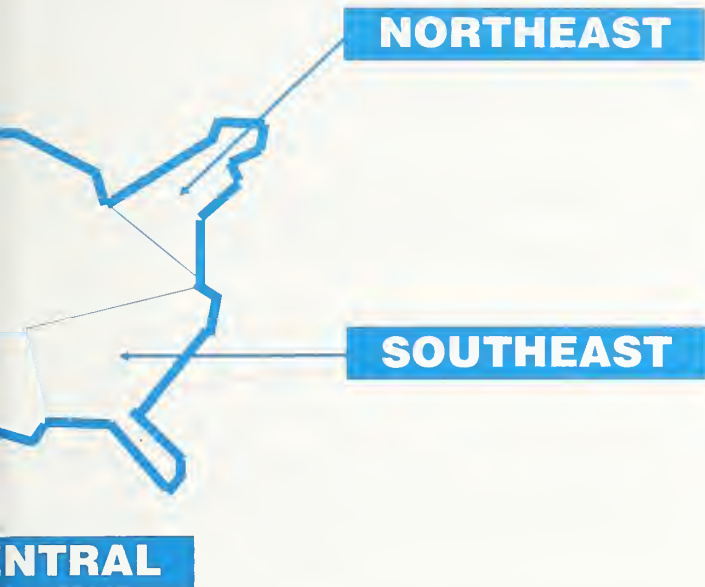
1. Real Love (MCA) El DeBarge
2. Move on You (Rawsome) Lateesha
3. Days Like This (MCA) Sheena Easton
4. Baby Me (Warner Bros.) Chaka Khan
5. All Because of You (A&M) Jeffrey Osborne

■ Most Added**

1. Heaven Help Me (PolyGram) Deon Estus/George Michael
2. If She Knew (Atlantic) Anne G.
3. Are You Lonely (Columbia) Constina
4. Like a Prayer (Sire/Warner Bros.) Madonna
5. Funky Cold Medina (Delicious Vinyl) Tone Loc

DIO REPORT

WEEKLY RADIO RESEARCH
** Number of Station Ads
Nationally



COUNTRY

High Movers*

1. Young Love (RCA/Curb) The Judds
2. You Got It (Virgin) Roy Orbison
3. Hey Bobby (RCA) K.T. Oslin
4. Setting Me Up (Warner Bros.) Highway 101
5. My Train of Thought (Capitol) Barbara Mandrell

Most Added**

1. Love Out Loud (RCA) Earl Thomas Conley
2. Is It Still Over? (Warner Bros.) Randy Travis
3. They Rage On (Capitol) Dan Seals
4. She Don't Love Nobody (MCA/Curb) Desert Rose Band
5. I Don't Want to Spoil the Party (Columbia) Rosanne Cash

NORTHEASTERN REGION

POP

High Movers*

1. Like a Prayer (Sire/Warner Bros.) Madonna
2. The Look (Capitol) Roxette
3. She Drives Me Crazy (I.R.S.) Fine Young Cannibals
4. Stand (Warner Bros.) R.E.M.
5. I'll Be There for You (Mercury/PolyGram) Bon Jovi

Most Added**

1. Rock On (Cypress/A&M) Michael Damian
2. Do You Believe in Shame (Capitol) Duran Duran
3. I Only Wanna Be With You (RCA) Samantha Fox
4. Real Love (MCA) Jody Watley
5. Working on It (Geffen) Chris Rea

R&B

High Movers*

1. Every Little Step (MCA) Bobby Brown
2. You Laid Your Love on Me (Motown) Gerald Alston
3. Baby Me (Warner Bros.) Chaka Khan
4. All I Want Is Forever (Epic) James 'J.T.' Taylor & Regina Belle
5. Love Sick (Orpheus) Z'looke

Most Added**

1. Funky Cold Medina (Delicious Vinyl) Tone Loc

COUNTRY

High Movers*

1. Tell It Like It Is (Atlantic America) Billy Joe Royal
2. You Got It (Virgin) Roy Orbison
3. Hey Bobby (RCA) K.T. Oslin
4. The Heart (Universal) Lacy J. Dalton
5. After All This Time (Columbia) Rodney Crowell

Most Added**

1. Wine Me Up (Mercury) Larry Boone
2. She Don't Love Nobody (MCA/Curb) Desert Rose Band
3. I Don't Want to Spoil the Party (Columbia) Rosanne Cash
4. If I Had You (RCA) Alabama
5. Chattanooga Choo Choo (Epic) Asleep At The Wheel

SOUTHEASTERN REGION

POP

High Movers*

1. Like a Prayer (Sire/Warner Bros.) Madonna
2. She Drives Me Crazy (I.R.S.) Fine Young Cannibals
3. Room to Move (PolyGram) Animotion
4. More Than You Know (Columbia) Martika
5. Eternal Flame (Columbia) Bangles

Most Added**

1. Like a Prayer (Sire/Warner Bros.) Madonna
2. Do You Believe in Shane (Capitol) Duran Duran
3. I Only Wanna Be With You (RCA) Samantha Fox
4. Don't Take My Mind on a Trip (Virgin) Boy George
5. Working on It (Geffen) Chris Rea

R&B

High Movers*

1. I'll Be There for You (Capitol) Ashford & Simpson
2. I Like (MCA) Guy
3. Sleep Talk (Columbia) Alyson Williams
4. Every Little Step (MCA) Bobby Brown
5. Affair (Tabu) Cherrelle

Most Added**

1. Heaven Help Me (PolyGram) Deon Estus/George Michael
2. It's Only Love (Elektra) Simply Red
3. Days Like This (MCA) Sheena Easton
4. All or Nothing (Warner Bros.) Al Jarreau
5. Like a Prayer (Sire/Warner Bros.) Madonna

COUNTRY

High Movers*

1. Young Love (RCA/Curb) The Judds
2. You Got It (Virgin) Roy Orbison
3. Don't Toss Us Away (MCA) Patty Loveless
4. The Heart (Universal) Lacy J. Dalton
5. She Deserves You (RCA) Baillie & the Boys

Most Added

1. Wine Me Up (Mercury) Larry Boon
2. Love Out Loud (RCA) Earl Thomas Conley
3. I Don't Want to Spoil the Party (Columbia) Rosanne Cash
4. Blues Stay Away From Me (Warner Bros.) Chris Austin
5. They Rage On (Capitol) Dan Seals

GUARANTEED NATIONAL HITS

POP***

Rock On
Michael Damian
(Cypress/A&M)

R&B***

Funky Cold Medina
Tone Loc
(Delicious Vinyl)

COUNTRY***

They Rage On
Dan Seals
(Capitol)

■ SINGLES GOING STEADY

RUMOR OF THE WEEK: Fact or fiction? We heard through the grapevine that the new lead singer for the **Chris Squire**-led **Yes** will be...**Robbie Nevil**.(?) Nevil was *not* Squire's first choice. Among those considered was **Billy Sherwood**, lead singer in a new PolyGram act called **World Trade**. **Jon Anderson** is apparently reforming the "old" Yes with Rick Wakeman and Steve Howe under another name.

TWO-YEAR UPDATE—GEFFEN MUSIC PUBLISHING: In our continued efforts to keep a pulse to the publishing trade, we checked in on **Geffen Music** president **Ronnie Vance** at the two-year anniversary of the company. Vance attained a reputation for starting from scratch when he co-founded Uni-city music. At Geffen he was asked to elevate a small publishing concern into the major leagues. Does the association with a thriving label like Geffen give you a head start?

"Of course there are major benefits," explains Vance. "But in two years I've only signed three Geffen acts—**Eddie Brickell**, **Steve Forbert** and **Shadowland**. I walk the fence. If some of the acts on the label are really successful, it can be an awkward position to be in. However, I've never felt any pressure from above, because I've been lucky enough to multiply the publishing interest at least five-fold since when I came on.

"I'm really motivated by what I listen to when it comes to signing," continues Vance. "If I really love the music, I begin to see red...or green, hopefully. Most recently I've been able to acquire the North American rights to a band called the **Sundays**, which is very important to me. They're signed to Rough Trade in the U.K. only, but as we speak just about every label in the world is after them.

"This is the stuff that excites me the most, not going out there and being competitive with the big-shots with big bankrolls, talking about a band that sold 600,000 albums and is looking for a publishing deal. You have to pay them against the units they've already sold, and you have to front-line a giant deal for their second album which could go right into the poop-house. I would do a deal like that if I was madly in love with the music; otherwise, I don't want it against my bottom line. It's too early.

"My greatest satisfaction is taking a writer like **Dennis Matkosky** and helping him happen. He's written for **George Bensen**, **Al Jarreau** and **Kenny G** ("Save the Best for Last"), and is producing two new artists for Geffen—**Christopher Williams** and **David Peaston**. He's working with **Philip Bailey** and **Maurice White**, and he's got two songs on the *Tap* soundtrack. He's been with me for two years. Before that his career was quieter. Of course, he co-wrote "Maniac" in '80 and a few covers."

Vance and professional manager **Lisa Wells** have also had success with writers **Matthew Wilder**, **Mary Unobsky**, and **Sharon Robinson**. **Eddie Money** did **Jesse Harm**'s song "Walk on Water." **Brenda Russell**, a Geffen writer, is working on a new solo record and has new covers with **Roberta Flack** and **Chaka Khan**. **Randy Cantor** has co-written on **Marc Jordan**'s album, and **Darrell Brown** has worked with artist **John Farnham**. Socially conscious folk-rock-er **Danny Peck** is Vance's "special secret weapon." Every publisher needs one.

Julius Robinson



THESE THINGS ARE CLUTTERING UP THE WALLS! Darryl Hall and John Oates stopped by the Arista offices to pick up their plaques for *Ooh, Yeah!* which was certified platinum recently. Pictured, from left, are Darryl Hall, Champion Entertainment's John Sykes, Arista president Clive Davis and VP Roy Lott, John Oates, Brian Doyle of Champion Entertainment, T-Bone Wolk (Didn't he play the neighbor in *The 'burbs?*) and Arista VP/GM Don Ienner.

■ TOP OF THE POPS

□ Singles

□ **MADONNA:** "Like a Prayer" (Sire 7-27539)

We've resisted temptation up to now because Ms. M is on the charts already and doesn't need our help, but a few things ought to be said about the song. First the positives: Credit has to be given to Pat Leonard and Shep Pettibone for a superb mix that leans on some well-designed heavenly vocal effects, and a hell-bottom bass sound. My complaint is about the song's video—a pretentious artifice that seems designed merely to shock. "Like a Prayer" is only a pop song, not *The Last Temptation of Christ*. If Madonna had written the video's message into the lyrics, *that* would have been truly courageous.

□ **THE OUTFIELD:** "Voices of Babylon" (Columbia 38-68601)

A sophisticated piece of rock writing and production, this is the Outfield's most engaging single yet. Credit writer John Spinks and producers David Kahne and David Leonard for creating a cliché-free hit. AOR, CHR possibilities.

□ **PHEOBE SNOW:** "If I Can Just Get Through the Night" (Elektra 7-69305)

Snow has one of the great distinctive voices of our age, a resonant, sultry instrument. This song, unfortunately, is not up to her performance. Nonetheless, the record works, and should do fine on AC-pop.

□ **TATER TOTZ:** "Instant Karma!" (Giant GRI-6035-7)

Tater Totz are Jeff & Steve McDonald of Redd Kross, Pat Ruthensmear of the Germs, Pat Fear of White Flag and special guest Cherie Currie (formerly of the Runaways). Here they do a spirited remake of Lennon's masterpiece with a sense of urgency and great respect. Flipside is a graft of Yoko's "Who has Seen the Wind?" and "Bohemian Rhapsody." From their forthcoming LP *Mono Stereo*.

□ **NATALIE COLE:** "Miss You like Crazy" (EMI PB-50185)

Written by Michael Masser, Gerry Goffin and Preston Glass, this ballad has the sound of a huge AC hit. Credit producer Masser with some dynamic modulations and warm orchestral feel.

□ **CAROLE KING:** "City Streets" (Capitol 7PRO-79520)

King seems to have been listening to U2 lately, and she's come up with a very appealing song with a



poetic vision of urban life. This is one of her best vocal performances, emotional and sonorous. AOR, AC, CHR.

HOUSE OF LORDS



LOVE DON'T LIE

□ **HOUSE OF LORDS:** "Love Don't Lie" (RCA 8900-7-RAA)

This record has the sound of a huge metal-ballad smash, with a fine remix by Dave Thoener bringing out the powerful guitar underpinnings and vocal edge. Should rule on AOR, CHR and AC.

□ **ROBBIE NEVIL:** "Somebody Like You" (EMI PB-50176)

Nevil displays some impressive vocal chops on this funky, fun little ditty. Should fare well on CHR and urban crossover.

J.R.

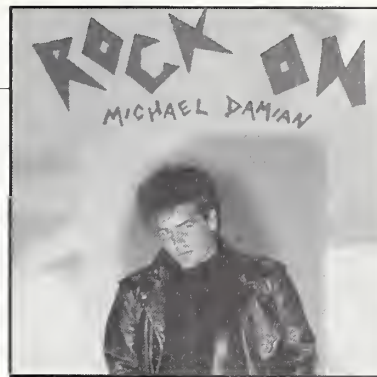
CASH BOX CHARTS

TOP 100 SINGLES

The grey shading represents a bullet, indicating strong upward movement



#1 Single: Mike+The Mechanics



#1 Debut: Michael Damian #80



To Watch: Madonna #14

		Total Weeks Last Week
1	THE LIVING YEARS (Atlantic 7-88964)	Mike & The Mechanics 1 11
2	ETERNAL FLAME (Columbia 38-68533)	The Bangles 5 8
3	GIRL YOU KNOW ITS TRUE (Arista S-3396)	Milli Vanilli 8 10
4	PARADISE CITY (Geffen 7-27570)	Guns N' Roses 4 10
5	MY HEART CAN'T TELL YOU NO (Warner Bros. 7-27729)	Rod Stewart 7 15
6	LOST IN YOUR EYES (Atlantic 7-27570)	Debbie Gibson 2 9
7	THE LOOK (EMI 50190)	Roxette 11 6
8	WALK THE DINOSAUR (Chrysalis ZS4 4331)	Was(Not Was) 9 8
9	YOURE NOT ALONE (Warner Bros. 27757)	Chicago 10 13
10	SHE DRIVES ME CRAZY (IRS 53483)	Fine Young Cannibals 16 9
11	DREAMIN' (Wing 871 078-7/Polygram)	Vanessa Williams 14 9
12	DON'T TELL ME LIES (A&M 1267)	Breathe 12 9
13	RONI (MCA MCA-53463)	Bobby Brown 3 11
14	LIKE A PRAYER (Sire/Warner Bros. 2/4/7-27539)	Madonna 40 2
15	STAND (Warner Bros. 27688)	R.E.M. 17 10
16	YOU GOT IT (Columbia 38-08092)	New Kids On The Block 6 18
17	JUST BECAUSE (Elektra 7-69327)	Anita Baker 9 14
18	MORE THAN YOU KNOW (Columbia 38-08103)	Martika 21 14
19	SUPERWOMAN (Warner Bros. 7-27773)	Karyn White 23 8
20	YOU GOT IT (Virgin 99245)	Roy Orbison 24 10
21	THE LOVER IN ME (MCA 53416)	Sheena Easton 13 20
22	YOUR MAMA DON'T DANCE (Capitol-B44293)	Poison 25 7
23	ROOM TO MOVE (PolyGram 871 4187)	Animation 32 5
24	ROCKET (Mercury/PolyGram 872 614-7)	Def Leppard 33 4
25	CRYIN' (EMI 50141)	Vixen 27 9
26	THE LOVE IN YOUR EYES (Columbia 38-08532)	Eddie Money 15 10
27	I'LL BE THERE FOR YOU (Mercury/Polygram 872 564-7)	Bon Jovi 38 3
28	HEAVEN HELP ME (MCA/Polydor 871 538-7)	Deon Estus/George Michael 36 5
29	SECOND CHANCE (A&M 1273)	38 Special 32 8
30	FUNKY COLD MEDINA (Delicious Vinyl 104)	Tone-Loc 37 4
31	I BEG YOUR PARDON (Atlantic 7-88969)	Kon Kan 22 13
32	THINKING OF YOU (Cutting Mercury 872502-7)	Sa-fire 39 7
33	STRAIGHT UP (Virgin 99256)	Paula Abdul 19 16
34	SHE WON'T TALK TO ME (Epic 34-0851)	Luther Vandross 34 8
35	ORINAOCO FLOW (SAIL AWAY) (Geffen 7-27633)	Enya 41 9
36	SURRENDER TO ME (Capitol B-44288)	Ann Wilson & Robin Zander 20 14
37	FEEL SO GOOD (Warner Bros. 7-27565)	Van Halen 35 8
38	WHAT I AM (Geffen 7-27696)	Eddie Brickell & New Bohemians 26 16
39	SINCERELY YOURS (Atco/Atlantic 7-99246)	Sweet Sensation 43 7
40	AFTER ALL (Geffen 7-27529)	Cher & Peter Cetera 47 3
41	BORN TO BE MY BABY (Mercury/PolyGram 872 156-7)	Bon Jovi 28 17
42	CULT OF PERSONALITY (Epic 34-68611)	Living Colour 56 3
43	WILD THING (Delicious Vinyl DV 102)	Tone-Loc 31 16
44	SHE WANTS TO DANCE WITH ME (RCA 8838-7-R)	Rick Astley 29 14
45	BIRTHDAY SUIT (Columbia 38-68569)	Johnny Kemp 57 6
46	FOREVER YOUR GIRL (Virgin 7-99230)	Paula Abdul 61 3
47	TRIBUTE (RIGHT ON) (Columbia 38-68575)	The Pasadenas 51 5
48	RADIO ROMANCE (MCA 53623)	Tiffany 52 5
49	IT'S ONLY LOVE (Elektra 7-69317)	Simply Red 50 6
50	DRIVEN OUT (RCA 8837-7-R)	Fixx 53 6
51	A SHOULDER TO CRY ON (Warner Bros./Sire 7-27645)	Tommy Page 55 6

		Total Weeks Last Week
52	WALKING AWAY (Tommy Boy/Reprise 7-27736)	Information Society 42 17
53	IKO IKO (Capitol 44343)	Belle Stars 72 3
54	I WANNA BE THE ONE (LMR 74003)	Stevie B 59 4
55	24/7 (4th & B'Way 7471/Island)	Dino 44 6
56	LET THE RIVER RUN (Arista 1-9793)	Carly Simon 62 3
57	SEVENTEEN (Atlantic 871 4187)	Winger 63 5
58	A LITTLE RESPECT (Sire/Reprise 7-27738)	Erasure 46 15
59	THE LAST MILE (Mercury/PolyGram 8721487)	Cinderella 48 10
60	CLOSE MY EYES (RCA 8899-7-R)	Lita Ford & Ozzy Osborne 66 4
61	WHERE ARE YOU NOW? (WTG 31-68625)	Synch 67 3
62	WE'VE SAVED THE BEST FOR LAST (Arista AS1 9785)	Kenny G Featuring Smokey Robinson 49 8
63	WHEN I'M WITH YOU (Capitol B-44302)	Sheriff 45 18
64	EVERLASTING LOVE (Elektra 7-69308)	Howard Jones 78 2
65	BRING DOWN THE MOON (RCA 8807)	Boy Meets Girl 58 8
66	ONE (Elektra 7-69329)	Metallica 70 5
67	CAN YOU STAND THE RAIN (MCA 53464)	New Edition 60 6
68	GOOD LIFE (Virgin 7-99236)	Inner City 64 4
69	SOMEBODY LIKE YOU (Capitol 50176)	Robbie Nevil 75 2
70	ALL THIS TIME (MCA MCA-53371)	Tiffany 65 20
71	WHEN THE CHILDREN CRY (Atlantic 7-89015)	White Lion 54 18
72	DIAL MY HEART (Motown Mot-53301)	The Boys 69 15
73	WIND BENEATH MY WINGS (Atlantic 7-88972)	Bette Midler 80 3
74	HALLELUJAH MAN (Mercury/PolyGram 870 596-7)	Love & Money 76 5
75	HEARTS ON FIRE (Virgin 7-99234)	Steve Winwood 85 2
76	REAL LOVE (MCA 53484)	Jody Watley 92 2
77	I CAN'T FACE THE FACT (Capitol 44233)	Gina Go-Go 77 4
78	INTO YOU (A&M 1256)	Giant Steps 73 8
79	NEVER HAD A LOT TO LOSE (Epic 34-68563)	Cheap Trick 74 6
80	ROCK ON (Cypress 1420/A&M)	Michael Damian DEBUT
81	RUN TO PARADISE (WTG 31-68564)	Choirboys 87 2
82	ANGEL OF HARLEM (Island 7-99254)	U2 68 14
83	DO YOU BELIEVE IN SHAME? (Capitol 44337)	Duran Duran DEBUT
84	RUSSIAN RADIO (Enigma 75519)	Red Flag 89 2
85	I ONLY WANNA BE WITH YOU (Jive/RCA 1192)	Samantha Fox DEBUT
86	THE WAY YOU LOVE ME (Warner Bros. 7-27773)	Karyn White 71 22
87	SOLDIER OF LOVE (Capitol 44369)	Donny Osmond DEBUT
88	ARMAGEDDON IT (Mercury/PolyGram 870 692-7)	Def Leppard 79 20
89	THE VOICES OF BABYLON (Columbia 38-68601)	The Outfield DEBUT
90	DEAR GOD (Chrysalis 43319)	Midge Ure 90 2
91	GOT IT MADE (Atlantic 7-88966)	Crosby, Stills, Nash & Young 81 8
92	WORKING ON IT (Geffen 7-27535)	Chris Rea DEBUT
93	HOLDING ON (Virgin 7-99261)	Steve Winwood 82 17
94	DON'T RUSH ME (Arista AS1-9722)	Taylor Dayne 83 20
95	ALL SHE WANTS IS (Capitol PB44287)	DuranDuran 84 14
96	THIS TIME (Arista 1-9772)	Kiara 86 4
97	END OF THE LINE (Warner Bros. 7-27565)	Traveling Wilburys 88 8
98	GIVE ME THE KEYS (Chrysalis VS4 43335)	Huey Lewis & The News 91 10
99	FALLING OUT OF LOVE (Polygram 871 484-7)	Ivan Neville 93 4
100	I WANNA HAVE SOME SOME FUN (Jive/RCA 1154-7-J)	Samantha Fox 94 20

RETAIL REPORT

WHEREHOUSE ENTERTAINMENT

Torrance, Calif.
Jody Harmm

1. Tone Loc (Delicious Vinyl/Island)
2. Bette Midler: *Beaches* (Atlantic)
3. Fine Young Cannibals (I.R.S./MCA)
4. Bobby Brown (MCA)
5. N.W.A. (Ruthless/Priority)
6. Roy Orbison (Virgin)
7. Debbie Gibson (Atlantic)
8. Traveling Wilburys (Wilbury/WB)
9. Paula Abdul (Virgin)
10. Kenny G (Arista)

GOLDY RECORDS

Providence, R.I.
Scott Lindsay

1. New Order (Qwest/WB)
2. Elvis Costello (Warner Brothers)
3. No For An Answer (Hawker/Important)
4. The Proclaimers (Chrysalis)
5. R.E.M. (Warner Brothers)
6. Edie Brickell & New Bohemians (Geffen)
7. Jane's Addiction (Warner Brothers)
8. Public Enemy (Def Jam/CBS)
9. Enya (Geffen)
10. FIREHOSE (SST)

CAMBRIDGE ONE STOP

Cambridge, Mass.
Jeff Cohen

1. Kenny G (Arista)
2. Gipsy Kings (Elektra Musician)
3. Bobby McFerrin (EMI)
4. Basia (Epic)
5. Al Jarreau (Reprise)
6. Take 6 (Reprise)
7. David Sanborn (Reprise)
8. Najee (EMI)
9. Manhattan Transfer (Atlantic)
10. Hiroshima (Epic)

STEREO JACKS

Cambridge, Mass.
Matt Starr

1. Pinetop Perkins (Blind Pig)
2. Leroy Carr (Portrait)
3. Willie Dixon (Chess/MCA)
4. Otis Rush (Blind Pig)
5. Willie Dixon (Columbia)
6. Various Artists: *Lowlows* (Rooster)
7. Sweet Honey In The Rock (Flying Fish)
8. Robert Johnson (Columbia)
9. Charles Brown (Alligator)
10. Willie Brown (Bug/Capitol)

OPEN BOOKS & RECORDS

N. Miami, Fla.
Leslie Wimmer

1. XTC (Geffen)
2. Fine Young Cannibals (I.R.S./MCA)
3. Morrissey (Sire)
4. Elvis Costello (Warner Brothers)
5. 7 Seconds (Restless)
6. New Order (Qwest/WB)
7. Lou Reed (Sire)
8. Gang Green (Roadracer)
9. M.O.D. (Megaforce/Caroline)
10. Shamen (Communion)

RECORD BAR, INC.

Durham, N.C.
Mary Barnhill

1. Tone Loc (Delicious Vinyl/Island)
2. Debbie Gibson (Atlantic)
3. Roy Orbison (Virgin)
4. Guns N' Roses: *Appetite* (Geffen)
5. Living Colour (Epic)
6. Hank Williams, Jr. (Warner Brothers)
7. Traveling Wilburys (Wilbury/WB)
8. Guns N' Roses: *Lies* (Geffen)
9. Paula Abdul (Virgin)
10. Skid Row (Atlantic)

DE LA SOUL

Continued from page 10

while also rendering it accessible to people who did not grow up on hip-hop or old R&B records. Pos admits, however, that accessibility was not their intention: "We used a lot of records that we liked and we heard throughout our backgrounds. We don't try to think about what could be accepted, we just put the music together and hope that people would like it."

The truth is, despite their motives (or more precisely, lack of motives), De La Soul have come up with a record that would sound great on a wide variety of radio formats (the decaying old behemoth AOR excepted for obvious reasons). It is perfect pop, putting a smile on the listener's face and inducing involuntary body movement in even the most jaded old fart. Their grooves are tight, well-structured and extremely funky (see the new single "Me, Myself, and I") and their lyrics range from strong social commentary ("Ghetto Thang" is a downright scary and all too true account of a young drug-addicted mother) to the ridiculous ("A Little Bit of Soap" is a Gene Chandler-based diatribe on the perils of infrequent bathing). Everyone from little children to the most serious adult should find this band appealing. This is a band that would fit in as well on *Pee-wee's Playhouse* (are you listening, Pee-wee—this is a perfect booking for you) as it would in the pages of the *New York Times*.

It is this diversity that makes De La Soul a record company's dream. They literally market *themselves*. Tommy Boy realizes this, letting the band write their own bio, supervise their cover art, and write the storyboards to their videos. Central to the band's image is the ushering in of the D.A.I.S.Y. age (short for DA Inner Self, Y'all), which symbolizes their spirit of reawakening and their insistence that their audience use their minds, look within themselves and express their individuality. This theme is graphically illustrated in the video for "Me, Myself, and I," which is set in "Hip Hop High School" and expounds on the theme of "Individualism vs. Conformity," with liberal doses of humor and De La style thrown in.



De La Soul is an extremely visual band. Their asymmetrical haircuts—devised by razor-ninja **Trugoy the Dove**—give them a truly distinctive look, especially on video. They seem to realize the power of the medium and use it very effectively.

Their first video, for "Potholes on My Lawn," was a low-budget black & white piece that was thrown together rather quickly, yet was extremely effective in presenting the De La image and charm—much in the same way as Tone Loc's "Wild Thing" video. Considering MTV's current sympathetic attitude towards rap (*Yo MTV Raps* is the highest-rated show on the network), and the stubbornness of black radio when it comes to trying anything new, video is fast becoming the paramount form of media exposure for hip-hop. De La Soul should be quick to exploit this, and the sight of all the little homeboys in Middle America running to their barbers demanding peace signs carved into the backs of their razor cuts is a distinct possibility in the near future.

De La Soul has just signed with rap management powerhouse **RUSH**, which is consistent with their policy of waiting until they could negotiate on their own terms. This should mean inclusion on one of the upcoming rap superstar tours, which will put their exciting and unique live show (featuring quirky choreography and two lovely women flashing the De La message on a series of cue cards—an idea they freely admit lifting from **Bob Dylan's** "Subterranean Homesick Blues") in front of hundreds of thousands of people; and they have recently opened dates for **Guy**, which is a natural pairing. It would be great to hear these two acts back-to-back, and I only wish black radio would see the spiritual and thematic connections between groups like this more often. Their irresistibly catchy P-Funk-based new single "Me, Myself, and I" (which will be released as a three-sided 12"—remember concentric grooves?) is about to be unleashed, and stands the best chance of anything on the LP to receive across-the-board airplay. We are entering the D.A.I.S.Y. age. Want to come along?○



YO, HOMEGIRL: Carly Simon recently paid a visit to her hometown of Boston, where she signed autographs for fans who came by Tower Records to pick up her *Greatest Hits Live* package. Pictured here are, from left, BMG's Mike Tawa, Arista's Clarence Barnes and Kevin Raimond, BMG's Greg Linn and David Smith, Tower assistant manager Mike Tannen, BMG's Valerie Carlough, Tower manager Greg Wallis, Dana McDonald of BMG, and Arista's Ken Antonelli. Seated are Carly and manager Brian Doyle.

CASH BOX CHARTS

TOP R&B SINGLES

The grey shading represents a bullet, indicating strong upward movement



#1 Single: Surface



#1 Debut: Simply Red #70



To Watch: Pasadenas #55

		Total Weeks Last Week ▼	
1	CLOSER THAN FRIENDS (Columbia 38-08537)	Surface	3 10
2	GIRL YOU KNOW IT'S TRUE (Arista S-3396)	Milli Vanilli	2 10
3	LUCKY CHARM (Motown 1952)	The Boys	5 10
4	JOY AND PAIN (Oceania 7-99244)	Donna Allen	6 10
5	YOU AND I GOT A THANG (Capitol B-44283)	Freddle Jackson	8 10
6	JUST COOLIN' (Atlantic 7-88959)	Levert	1 9
7	BEING IN LOVE AIN'T EASY (Epic 34-08521)	Sweet Obsession	7 15
8	ALL I WANT IS FOREVER (Epic 34-68540)	James 'JT' Taylor & Regina Bell	10
9	MORE THAN FRIENDS (Jive 1174)	Jonathan Butler	11 9
10	GIRL I GOT MY EYES ON YOU (Motown 1954)	Today	12 9
11	I'LL BE THERE FOR YOU (Capitol 79496)	Ashford & Simpson	13 8
12	STRUCK BY YOU (Mercury/PolyGram 872 102-7)	Bar-Kays	14 9
13	STRAIGHT UP (Virgin 7-99256)	Paula Abdul	4 10
14	JUST BECAUSE (Elektra 7-69327)	Anita Baker	9 14
15	4 U (A&M 12293)	Vesta	17 8
16	AFFAIR (Tabu ZS4-68568)	Cherrelle	18 8
17	REAL LOVE (Motown 44261)	EI DeBarge	19 7
18	LOVE SAW IT (Warner Bros. 7-27783)	Karyn White	20 5
19	EVERY LITTLE STEP (MCA 23933)	Bobby Brown	22 5
20	SKIN I'M IN (Atlanta Artists 872314-7)	Cameo	15 15
21	WE'VE SAVED THE BEST FOR LAST (Arista AS1-9785)	Kenny G Featuring Smokey Robinson	26 8
22	SLEEP TALK (Def Jam/Columbia 38-68555)	Alyson Williams	33 6
23	THAT'S THE WAY LOVE IS (Atlantic 7-88963)	Ten City	25 8
24	ANOTHER WEEKEND (RCA 8853-7)	Five Star	24 8
25	ROLLIN' WITH KID N' PLAY (Select 20001)	Kid N' Play	27 4
26	LIFE (MCA 23930)	Loose Ends	30 6
27	DREAMIN' (PolyGram 871-078)	Vanessa Williams	16 18
28	CRUCIAL (MCA 53500)	New Edition	35 4
29	IMAGINE (Capitol 44268)	Tracey Spencer	32 7
30	MORE THAN PHYSICAL (EMI 44261)	Christopher Max	37 7
31	24/7 (4th & Broadway 7471)	Dino	42 5
32	SO GOOD (Reprise 7-276664)	Al Jarreau	21 10
33	SOMETHING'S GOT A HOLD ON ME (Columbia 38-68545)	Radlant	36 8
34	DON'T TAKE MY MIND ON A TRIP (Virgin 7-97272)	Boy George	40 5
35	START OF A ROMANCE (Atlantic 88932)	Skyy	46 4
36	BIRTHDAY SUIT (Columbia 38-68569)	Johnny Kemp	41 5
37	SELF DESTRUCTION (Jive/RCA 1178)	The Stop The Violence Movement	38 5
38	REAL LOVE (MCA-53484)	Jody Watley	49 3
39	LOVE SICK (Orpheus/EMI)	Z'looke	45 5
40	NEVER SAY GOODBYE TO LOVE (PolyGram 871 618-7)	Rene Moore	44 4
41	ME MYSELF AND I (Columbia 38-08508)	Cheryl Pepsii Riley	28 11
42	MOVE ON YOU (Rawson 3333)	Lateasha	48 6
43	ARE YOU MY BABY (Columbia 38-68557)	Wendy & Lisa	47 5
44	BABY ME (Warner Bros. 4/7-27541)	Chaka Khan	51 4
45	YOU LAID YOUR LOVE ON ME (Motown 1957)	Gerald Alston	53 5
46	WILD THING (Delicious Vinyl 102)	Tone Loc	23 15
47	SNAKE IN THE GRASS (Solar D1-72564)	Midnight Star	29 15
48	ALL BECAUSE OF YOU (A&M 1266)	Jeffrey Osborne	60 2
49	I LIKE (MCA-53490)	Guy	55 3
50	DAYS LIKE THIS (MCA-53499)	Sheena Easton	58 3

		Total Weeks Last Week ▼	
51	STICKS AND STONES (RCA 8570)	Grady Harrell	56 4
52	WITH EACH BEAT OF MY HEART (Motown 1953)	Stevie Wonder	31 10
53	TRUE OBSESSIONS (Virgin 90929)	Lia	69 6
54	ROMEO AND JULIET (Def Jam / Columbia)	Blue Magic	63 3
55	TRIBUTE (RIGHT ON) (Columbia 38-68575)	The Pasadenas	68 3
56	TEENAGE LOVE (Def Jam/Columbia 38-08105)	Slick Rick	39 14
57	HEAVEN HELP ME (Mika/PolyGram 871 538-7)	Deon Estus	70 2
58	STAY (PolyDor/PolyGram 871 548-7)	Jackie Jackson	77 2
59	LIKE A PRAYER (Sire/Warner Bros. 2/4/7-27539)	Madonna	78 2
60	IF IM NOT YOU'RE LOVER (Warner Bros. 7-27556)	Al B. Sure	65 3
61	TEDDY'S JAM (MCA 53462)	Guy	34 15
62	YOU AND ME (Epic 34-68539)	Jamm	50 7
63	SHE WON'T TALK TO ME (Epic 34-0851)	Luther Vandross	52 16
64	GENTLY (MCA 53469)	Ready For The World	54 10
65	E.U. (Virgin 7-99232)	Buck Wild	83 2
66	HEAVEN (Capitol 44261)	Bebe & Cece Winans	43 18
67	TURN THIS MUTHA OUT (Capitol 44290)	MC Hammer	80 2
68	I'M GONNA GET YOU SUCKA (Arista AS1-9788)	Gap Band	57 15
69	(WHAT CAN I SAY) TO MAKE YOU LOVE ME (Tabu 685682)	Alexander O'Neal	75 2
70	IT'S ONLY LOVE (Elektra 7-69317)	Simply Red	DEBUT
71	TOUGH ACT TO FOLLOW (Elektra 7-69319)	Starpoint	73 4
72	ALL OR NOTHING (Reprise/Warner Bros. 27550)	Al Jarreau	82 2
73	I WANT IT (Orpheus B-72699)	Aleese Simmons	85 2
74	TWIST AND SHOUT (Next Plateau 321)	Salt-N-Pepa	62 6
75	LIFE IS TOO SHORT (Jive/RCA 1164)	Too Short	DEBUT
76	IN THE MOOD (Atlantic 7-88945)	Gerald Albright	87 2
77	FUNKY COLD MEDINA (Delicious Vinyl 104)	Tone Loc	DEBUT
78	STILL IN LOVE (Atlantic 7-88974)	Troop	59 14
79	LET ME PUSH IT TO YA (Island 99249)	Attension	89 2
80	MAKE MY BABY HAPPY (Capitol 44299)	Paul Laurence	DEBUT
81	THIS TIME (Arista 1-9772)	Kiara	86 4
82	THE GOOD, THE BAD & THE UGLY (Epic)	Charlie Singleton	DEBUT
83	HIGH ROLLERS (Sire/Warner Bros 27574)	Ice-T	76 4
84	UH-UH-OOH-OOH LOOK OUT (HERE IT COMES) (Atlantic 7-88941)	Roberta Flack	DEBUT
85	FLOAT ON (Tommy Boy 924)	Stetsasonic (Featuring Force M.D.'s)	93 2
86	CAN WE TALK ABOUT IT (Atlantic 7-88968)	Nu Girls	92 2
87	IF SHE KNEW (Atlantic 2560)	Anne G.	DEBUT
88	TWICE THE LOVE (Warner Bros. 7-27658)	George Benson	64 17
89	CAN YOU READ MY LIPS (Orpheus/EMI PB-72654)	Z'looke	67 21
90	ARE YOU LONELY TONIGHT (Columbia 38-68546)	Constina	DEBUT
91	WALKING AWAY (Tommy Boy 7-27736)	Information Society	71 7
92	FIND AN UGLY WOMAN (Sleeping Bag 40143)	Cash Money & Marvelous	72 6
93	BABY DOLL (PolyGram 871 108-7)	Tony!Toni!Tone!	74 19
94	NEVER TOO LATE (Polydor/PolyGram 871 417)	Will Clayton	66 8
95	CAN YOU STAND THE RAIN (MCA 53464)	New Edition	79 16
96	SUPERWOMAN M (Warner Bros. 7-27773)	Karyn White	81 18
97	I WANT TO BE YOUR LOVER (Orpheus B-72656)	Aleese Simmons	84 19
98	NAJEE'S NASTY GROOVE (EMI 50181)	Najee	86 3
99	I'LL TAKE YOU THERE (Cold Chillin'/Warner Bros. 7-27708)	Big Daddy Kane	90 6
100	FROM PAIN TO JOIN (Vision MSB 4504)	Betty Wright	91 9

Singles

- **JODY WATLEY: "Real Love" (MCA 53484)**
Tight, no-nonsense shaker from Jody should confirm her position as queen of the dance/R&B field crossover pack. Andre Cymone's production and Louil Silas Jr.'s mix are technically flawless. A surefire hit.
- **NEW EDITION: "Crucial" (MCA 53500)**
Latest offering from New Edition was recorded at Minneapolis hit factory Flyte Time; the combination works well for both parties. The group is on a roll, so this commercially appealing dance/funk track should continue the momentum New Edition has built up with their recent smashes.
- **THE CONTROLLERS: "Temporary Lovers" (Capitol 79530)**
Veteran soul group returns with a strong offering that blends a traditional R&B feel with all the usual studio tricks and gimmicks. The guitar solo seems pretty redundant, though, fellas.
- **LIZZ: "Ready Made Love" (CBS/Associated 68624)**
This record showcases the newest talent to come out of the Chris Jasper stable. John Luongo's remix highlights the heavy bass and the almost demonic vocal stylings of the lead singer.
- **MANIQUIN: "I Wanna Ride" (Epic 34-68619)**
This lively and entertaining title cut should help set up their LP on the urban contemporary market. Good production and strong vocals make this cut a natural for the clubs as well as radio.
- **BOBBY BROWN: "Every Little Step" (MCA 53618)**
This L.A. & Babyface production is likely to be a strong chart contender. The catchy lyric is repeated so often that you are *forced* into singing along. Bobby is so popular right now that he could fart over a backbeat and go top 10. This record should continue to build his superstar status.

Michael Hepworth

Albums

- **ALYSON WILLIAMS: Raw (Def Jam/Columbia 40515)**
This excellent debut release from Alyson Williams is the kind of stuff Def Jam honcho Russell Simmons has been itching to put out for a long time. Since his amicable split with Rick Rubin last year, he has been preparing for the release of an onslaught of good old-fashioned soul records, updated with that inimitable Def Jam style. This record is an excellent prototype for the label's move into that direction. It swings from the silky ballads so popular in the pre-disco '70s to the toughest New Jack Swing, made even tougher by the Def Jam beat.
The LP starts off with a string of ballads, the strongest being "Just Call My Name." "I Looked Into Your Eyes" has a cocktail feel; Simmons and co-producer Vincent Bell really let Williams stretch out, refraining from the sugarcating that is much in evidence these days. Some silky background vocals are added for feel, but the banks of synths and processors are held back in favor of the power of Williams' voice. Her duets are well chosen; when fellow Def Jam artist (and Alyson's partner) steps in, the result is magic. It is evident that all parties involved here are true fans of this music, putting out ballads because they want to and not because the record company says it's mandatory.
Riding on a tidal wave of beats and hooks seems to pose no problem to Williams, either. She has had extensive experience singing background vocals on a number of hip-hop records in the past, and her voice cuts through the production-heavy dance cuts with clarity, power, and style. "Sleep Talk" and "My Love is So Raw" are both hits, the latter featuring a strong rap by Nikki D., who sounds like a sexy version of M.C. Lyte. They'll have you humming in your sleep (and will send our man Russell to the bank more frequently). If Alyson Williams and Public Enemy are the future of Def Jam, the doubters that arose after the split will be dead wrong. This company should remain an industry leader well into the '90s.

Neil Harris



GO-GO GOES UPTOWN: One of Washington, D.C.'s finest go-go bands, Rare Essence, has just signed with Andre Harrell's Uptown Records (distributed by MCA). Uptown is known for breaking Al B. Sure!, Heavy D. and the Boyz, Guy, and others. Standing, from left, are Michael Neal, Rare Essence; Carol Kirkendall, V.P. CD Enterprises; Donell Floyd and Quantin Davidson, Rare Essence; Darryll Brooks, president of CD Enterprises; Andre Johnson, Rare Essence. Seated are Harrell and Derrick Piage, Rare Essence.

1	LET'S GET IT STARTED (Capitol 90924)	M.C. Hammer	4	20
2	DON'T BE CRUEL (P) (MCA 42185)	Bobby Brown	2	36
3	KARYN WHITE (Warner Bros 25637)	Karyn White	1	26
4	GUY (MCA 42176)	Guy	3	36
5	MESSAGE FROM THE BOYS (Motown 6260)	The Boys	5	21
6	THE GREAT ADVENTURES OF SLICK RICK (Def Jam 40513)	Slick Rick	6	9
7	JUST COOLIN' (Atlantic 81926)	Levert	7	18
8	LOC'ED AFTER DARK (Delicious 3000)	Tone Loc	8	5
9	GIVING YOU THE BEST THAT I GOT (Elektra 60827)	Anita Baker	9	21
10	FOREVER YOUR GIRL (Virgin 90943)	Paula Abdul	11	10
11	HEART BREAK (P) (MCA 42207)	New Edition	10	36
12	2 HYPE (Select 21626)	Kid N' Play	16	18
13	EAZY DUZ IT (Priority 57100)	Eazy-E	13	18
14	2ND WAVE (Columbia 44284)	Surface	17	20
15	TODAY (Motown 6261)	Today	15	16
16	ANY LOVE (Epic 44308)	Luther Vandross	12	23
17	HEART'S HORIZON (Reprise 25778)	Al Jarreau	14	15
18	LIFE IS... TOO SHORT (Zomba/RCA 1149)	Too Short	25	5
19	IT TAKES TWO (Profile 1267)	Rob Base & DJ Easy Rock	18	25
20	STRAIGHT OUTTA COMPTON (Ruthless 57102)	N.W.A.	26	3
21	SILHOUTTE (Arista 8457)	Kenny G	19	22
22	THE RIGHT STUFF (Wing/PolyGram 835 694-1)	Vanessa Williams	21	39
23	MORE THAN FRIENDS (Jive 1136)	Jonathan Butler	31	21
24	THE BEST IS YET TO COME (Arista 8533)	Kiara	22	26
25	GERALD ALSTON (Motown 6265)	Gerald Alston	20	9
26	WHERE'S THE PARTY AT? (Sleeping Bag 42016)	Cash Money & Marvulous	23	9
27	HEAVEN (Capitol 90959)	BeBe & CeCe Winans	24	9
28	DON'T LET LOVE SLIP AWAY (Capitol 48987) (G)	Freddie Jackson	27	33
29	3 FEET HIGH AND RISING (Tommy Boy 1019)	DeLa Soul	44	3
30	MACHISMO (Atlanta Artist 886 002)	Cameo	28	21
31	K-9 POSSE (Arista 8569)	K-9 Posse	38	2
32	MIDNIGHT STAR (Solar/Capitol 72564)	Midnight Star	29	22
33	ME AND JOE (Egyptian Empire 00777)	Rodney O & Joe Cooley	37	17
34	MAKE IT LAST FOREVER (P) (Elektra 60763)	Keith Sweat	32	61
35	WHAT TIME IS IT (Gucci 3309)	Gucci Crew II	34	9
36	ANIMAL (Mercury/PolyGram 422-836-77)	Bar-Kays	36	6
37	IN EFFECT MODE (P) (Warner Bros. 25662-1)	Al B. Sure!	33	45
38	HEAVEN ON EARTH (Oceana 91028)	Donna Allen	40	8
39	CK (Warner Bros. 25707)	Chaka Khan	35	15
40	ME, MYSELF AND I (Columbia FC 44409)	Cheryl Pepsii Riley	30	24
41	ACT A FOOL (Capitol 90544)	King Tee	39	10
42	WHO? (Wing/PolyGram 422 835 549-1)	Tony! Toni! Tone!	41	46
43	RESPECT (Luke Skywalker 103)	Anquette	43	17
44	A SALT WITH A DEADLY PEPA (Next Plateau PL 1011)	Salt-N-Pepa	42	32
45	TAKE U BACK TO MY PLACE (Orpheus 75600)	Z-Looke	48	10
46	SWEET OBSESSION (Epic 44419)	Sweet Obsession	49	19
47	ALL MIXED UP (Tabu/CBS 44492)	Alexander O'Neal	50	4
48	THE LOVER IN ME (MCA 42249)	Sheena Easton	47	17
49	MIAMI BASS WARS (Pandisc 8802)	Various Artists	54	6
50	AFFAIR (Tabu 44148)	Cherelle	51	18
51	VESTA 4 U (A&M 5223)	Vesta	46	19
52	IT'S TEE TIME (Profile 1269)	Sweet Tee	52	15
53	HANGIN TOUGH (Columbia 40985)	New Kids On The Block	53	19
54	GEMINI (Motown 6264)	EI DeBarge	DEBUT	
55	POWER (Sire 25765)	Ice - T	56	25
56	TOUCH OF BLUES (Ichiban 1032)	Clarence Carter	57	7
57	MOVE SOMETHIN' (Luke Skywalker 101)	2 Live Crew	55	5
58	4 U 2 NJOY (Vision 3308)	Betty Wright	68	2
59	MANHATTAN SUITE (Sedona 7502)	Rick Kellis	DEBUT	
60	THE REAL ROXANNE (Select 21627)	The Real Roxanne	58	15
61	LOVE OR PHYSICAL (Capitol 46946)	Ashford & Simpson	66	2
62	FOUNDATION (Atlantic 81939)	Ten City	62	2
63	GIRL YOU KNOW ITS TRUE (Arista 8592)	Milli Vanilli	DEBUT	
64	SWASS (Nasty Mix 70123)	Sir Mix-A-Lot	59	29
65	LET IT BE ME (MCA 42250)	Robert Brookins	45	10
66	IT TAKES A NATION OF MILLIONS (Def Jam BFW 44303)	Public Enemy	60	36
67	TO WHOM IT MAY CONCERN (Columbia FC 45065)	The Pasadena's	DEBUT	
68	LOVE SEASONS (Orpheus 75602)	Alex Bugnon	DEBUT	
69	GEORGIO (Motown 6263)	Georgio	64	10
70	TAKE 6 (Reprise 25670)	Take 6	71	2
71	I WANT IT (Orpheus 75601)	Aleese Simmons	63	9
72	OASIS (Atlantic 81916)	Roberta Flack	67	18
73	I'M GONNA GIVE YOU SUCKA (Arista 8574)	Soundtrack	61	8
74	I WANNA HAVE FUN (Jive/RCA 1150)	Samantha Fox	65	14
75	GOTTA HAVE HOUSE - BEST OF (Profile 1273)	Various Artists	70	7

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COUNTRY MUSIC

NASHVILLE NEWS



OSMOND AWARDED FOR CHARITY WORK: Capitol artist Marie Osmond was in Nashville recently to accept the **Roy Acuff Award** for her charity work as national chairperson for the Osmond Foundation. The award is sponsored by the **Country Music Foundation** and Nashville's daily newspaper *The Tennessean*. The most notable of her contributions is her work with the **Children's Miracle Network Telethon**, which has raised over \$170 million nationwide during the six years it has aired.

Previous recipients of the Roy Acuff Award include **Kenny Rogers**, **Willie Nelson** and **Sarah Cannon**, better known as **Minnie Pearl**. Both Acuff and Cannon were present at the ceremonies. Osmond said on accepting the award, "It is such an honor to receive such a wonderful award. I just love working with the Children's Hospital. I'm sure you know that this award belongs to many other people besides myself...there are thousands of volunteers who work behind the scenes."

Osmond, who is expecting a child soon, was moved to tears by the presentation of the award. She said the Children's Miracle Network Telethon, which will be held June 3-4 at Disneyland, hopes to raise \$70 million this year.

SHOWCASE NEWS: Columbia recording artist **David Allan Coe** performed at the newest venue in town **Nashville Center Stage** recently, disappointing not a few fans by performing covers most of the evening. He opened his set with several **Elvis** tunes such as "C.C. Rider", "That's Alright" and "Caught in a Trap." That would've been o.k., but he proceeded to do others by **James Taylor**, ("I Only Wish I Could See You Again"), and **B.B. King**, among others. The show was taped for the "Crook & Chase" show, and I suppose that's the only reason why folks were clapping. Coe is a talented per-

former in his own right, and we didn't understand why he passed on his own material to do a show consisting mostly of cover tunes. After paying \$10 a ticket (and bribing two guys with \$10 for their seats), we considered the evening almost a total loss.

On a brighter note that evening was the opening band, the **Lonesome Strangers**, a four-some from the West Coast who are making a name for themselves on the airwaves these days. Their first single "Goodbye Lonesome, Hello Baby Doll" is at #78 on the Top 100 this week. They are currently signed with HighTone Records and should do quite well with their Everly Bros./Buddy Holly-influenced sounds.

Other acts I caught last week included Mercury/PolyGram's newest signee, **Daniele Alexander**. With a decidedly contemporary edge, Alexander proves her strength through her songwriting with tunes like "True Heart", "Silly Me" and "Someday". The showcase was held at the Bluebird Cafe, and seating was limited, so my cohort, **Rundi Ream**, and I stayed near the restroom area since we didn't have the funds to bribe someone for a seat that night. But in all fairness, it's what we *hear*, not where we sit, that's important.

Our final night of listening was a spicier one indeed since it was Cajun **Cedric Benoit** at the mike. Not yet signed, but obviously eager to find a label, Benoit pumped out eight tunes in rapid succession backed by a 10-piece ensemble. The Kaplan, La. native did well on numbers such as "Louisiana Fais Do Do", "Frisco Zydeco", "Golden Lady" and "Louisiana Rain". With RCA's **Jo-El Sonnier** and Mercury/PolyGram's **Wayne Toups** making noise within the industry, we should see a lot more of Louisiana's artists making their way up from the South.

Cecilia Walker

COUNTRY ALBUMS

CASH BOX MICRO CHART

Total Weeks ▼
Last Week ▼

1	GREATEST HITS III (Warner Bros./Curb 1-25834) (P/2)	Hank Williams, Jr.	6	4
2	SOUTHERN STAR (RCA 8587-1)	Alabama	5	4
3	LOVING PROOF (Columbia FC 44221) (G)	Ricky Van Shelton	1	25
4	OLD 8 X 10 (Warner Bros. 25738-1) (P)	Randy Travis	3	34
5	THIS WOMAN (RCA 8369-1) (G)	K.T. Oslin	2	27
6	BEYOND THE BLUE NEON (MCA 42266) (P)	George Strait	8	4
7	BUENAS NOCHES FROM A LONELY ROOM (Warner Bros./Reprise 25749-1) (G)	Dwight Yoakam	4	31
8	COPPERHEAD ROAD (UNI-7)	Steve Earle	7	17
9	REBA (MCA 42134) (G)	Reba McEntire	9	45
10	GREATEST HITS (RCA/Curb 8318-1) (G)	The Judds	10	30
11	101 2 (Warner Bros. 25742-1)	Highway 101	11	30
12	BLUEBIRD (Reprise 25776-1)	Emmylou Harris	13	8
13	STRONG ENOUGH TO BEND (Capitol C1-48865)	Tanya Tucker	12	30
14	RAGE ON (Capitol 46976-1)	Dan Seals	14	34
15	WHAT A WONDERFUL WORLD (Columbia FC 44331)	Willie Nelson	16	24
16	LYLE LOVETT AND HIS LARGE BAND (MCA/Curb 42263)	Lyle Lovett	18	6
17	BIG DREAMS IN A SMALL TOWN (RCA 8317-1)	Restless Heart	17	30
18	DIAMONDS AND DIRT (Columbia FC 44076)	Rodney Crowell	15	47
19	CHISELED IN STONE (Columbia FC 40982)	Vern Gosdin	19	59
20	MONONGAHELA (MCA 42205)	The Oak Ridge Boys	21	27
21	UNTASTED HONEY (Mercury 832 793-1)	Kathy Mattea	23	72
22	KING'S RECORD SHOP (Columbia FC 40777)	Rosanne Cash	24	87
23	ALWAYS AND FOREVER (Warner Bros. 25568-1)(P/3)	Randy Travis	25	96
24	HONKY TONK ANGEL (MCA 42223)	Patty Loveless	26	22
25	TELL LIKE IT IS (Atlantic America 91064-1)	Billy Joe Royal	30	3
26	THE COAST OF COLORADO (MCA 42128)	Skip Ewing	27	28
27	DON'T CLOSE YOUR EYES (RCA 6494-1)	Keith Whitley	22	39
28	WILD STREAK (Warner Bros./Curb 25725-1) (G)	Hank Williams, Jr.	20	37
29	HOMESICK HEROES (Epic FE 44324)	The Charlie Daniels Band	29	23
30	WILD EYED DREAM (Columbia FC 40602) (G)	Ricky Van Shelton	32	104
31	BACK IN THE FIRE (Warner Bros. 25832-1)	Gene Watson	33	5
32	SURVIVOR (Universal UWL 42264)	Lacy J. Dalton	39	4
33	IF YOU AIN'T LOVIN' (YOU AIN'T LIVIN') (MCA 42114) (G)	George Strait	28	54
34	MORE GREAT DIRT: THE BEST OF THE NITTY GRITTY DIRT BAND, VOL. II (Warner Bros. 925830-1)	Nitty Gritty Dirt Band	35	7
35	AS I AM (Capitol C1-48764)	Anne Murray	34	21
36	THE STATLERS GREATEST HITS (Mercury 834 626-1)	The Statler Brothers	31	20
37	ONE TIME, ONE NIGHT (Columbia FC 40614)	Sweethearts of the Rodeo	37	44
38	80'S LADIES (RCA 5924-1) (G)	K.T. Oslin	36	88
39	THE ROAD NOT TAKEN (Columbia FC 44468)	Shenandoah	48	2
40	THE HEART OF IT ALL (RCA 6824-1)	Earl Thomas Conley	38	21
41	HITS 1979-1989 (Columbia 45054)	Rosanne Cash	DEBUT	
42	RUNNING (MCA/Curb 42169)	The Desert Rose Band	44	26
43	WIDE OPEN (Capitol/Curb C1-90417)	Sawyer Brown	42	18
44	ONE FAIR SUMMER EVENING (MCA 42255)	Nanci Griffith	46	16
45	SHADOWLAND (Sire 1-25724)	K.D. Lang	41	44
46	TURN THE TIDE (RCA 8454-1)	Baillie & the Boys	DEBUT	
47	MYSTERY GIRL (Virgin 91053-1)	Roy Orbison	47	2
48	ONE WOMAN MAN (Epic 44078)	George Jones	DEBUT	
49	ALABAMA LIVE (RCA 6825-1) (G)	Alabama	40	39
50	CHASING RAINBOWS (Aurbome AB 0103)	Mickey Gilley	50	15

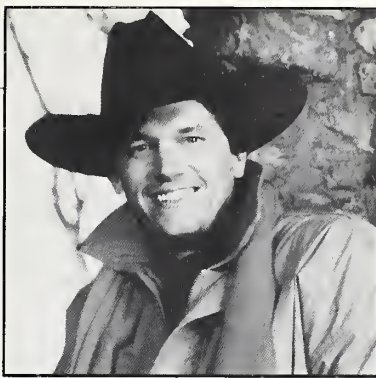


HEY WAYLON, I'M A 'GOOD HEARTED' WOMAN—Waylon Jennings made a special appearance at a benefit for Benton Hall High School, Feb. 28. Pictured here are Waylon and Janet McLaughlin, musician/songwriter and organizer of the benefit.

CASH BOX CHARTS

COUNTRY SINGLES

The grey shading represents a bullet, indicating strong upward movement



#1 Single: George Strait



#1 Debut: Desert Rose Band #66



To Watch: Steve Wariner #40

		Total Weeks ▼	Last Week ▼
1	BABY'S GOTTEN GOOD AT GOODBYE (MCA 53486)	George Strait	4 10
2	NEW FOOL AT AN OLD GAME (MCA 53473)	Reba McEntire	3 14
3	DOWN THAT ROAD TONIGHT (Warner Bros. 7-27679)	Nitty Gritty Dirt Band	6 13
4	HEARTBREAK HILL (Reprise 7-27635)	Emmylou Harris	7 14
5	I'M NO STRANGER TO THE RAIN (RCA 8797-7)	Keith Whitley	9 10
6	FROM A JACK TO A KING (Columbia 38-08529)	Ricky Van Shelton	1 10
7	COME AS YOU WERE (Capitol B-44273)	T. Graham Brown	8 16
8	FROM THE WORD GO (Warner Bros. 7-27668)	Michael Martin Murphey	10 14
9	WHO YOU GONNA BLAME IT ON THIS TIME (Columbia 38-08528)	Vern Gosdin	12 10
10	THERE'S A TEAR IN MY BEER (Warner Bros./Curb 7-27584)		
MDBO@1MDNM =	Hank Williams Jr.(Duet With Hank Willimas Sr.)		13 8
11	HONEY I DARE YOU (Warner Bros. 7-27691)	Southern Pacific	2 16
12	THE CHURCH ON CUMBERLAND ROAD (Columbia 38-68550)	Shenandoah	17 8
13	DON'T YOU EVER GET TIRED(OF HURTING ME) (RCA 8746-7)	Ronnie Milsap	5 14
14	BIG LOVE (MCA/Curb 53478)	Bellamy Brothers	15 13
15	TELL IT LIKE IT IS (Atlantic America 7-99242)	Billy Joe Royal	19 7
16	OLD COYOTE TOWN (Capitol B-44274)	Don Williams	18 10
17	FAIR SHAKE (RCA 8795-7)	Foster & Lloyd	20 9
18	DON'T TOSS US AWAY (MCA 53477)	Patty Loveless	23 8
19	THE HEART (Universal UVL53487)	Lacy J. Dalton	22 9
20	HEY BOBBY (RCA 8865-7)	K.T. Oslin	26 7
21	SETTING ME UP (Warner Bros. 7-27581)	Highway 101	27 7
22	SHE DESERVES YOU (RCA 8796-7)	Baillie & the Boys	25 8
23	I'M A ONE WOMAN MAN (Epic 34-08509)	George Jones	14 16
24	YOUNG LOVE (MCA/Curb 8820-7)	The Judds	29 5
25	I'LL BE LOVIN' YOU (MCA 53475)	Lee Greenwood	28 9
26	MY TRAIN OF THOUGHT (Capitol B-44276)	Barbara Mandrell	32 7
27	BIG DREAMS IN A SMALL TOWN (RCA 8816-7)	Restless Heart	34 5
28	YOU GOT IT (Virgin 7-99245)	Roy Orbison	31 6
29	'TIL YOU CRY (RCA 8798-7)	Eddy Raven	11 16
30	MOON PRETTY MOON (Mercury 872 604-7)	The Statler Brothers	35 6
31	AFTER ALL THIS TIME (Columbia 38-68585)	Rodney Crowell	38 5
32	GRANDMA'S OLD WOOD STOVE (Airborne ABS10013)	The Sanders	33 9
33	LOVE WILL (Warner Bros. 7-27575)	The Forester Sisters	37 6
34	IF I HAD YOU (RCA 8817-7)	Alabama	46 2
35	BRIDGES AND WALLS (MCA 53460)	Oak Ridge Boys	16 17
36	IS IT STILL OVER? (Warner Bros. 7-27551)	Randy Travis	49 2
37	I WISH I WAS STILL IN YOUR DREAMS (MCA 53456)	Conway Twitty	21 18
38	I GOT YOU (Reprise 7-27567)	Dwight Yoakam	56 3
39	OLD PAIR OF SHOES (Capitol B-44332)	Sawyer Brown	45 5
40	WHERE DID I GO WRONG (MCA-53504)	Steve Wariner	60 3
41	THIS OLD HOUSE (Atlantic 7-88966)	Crosby, Stills, Nash & Young	43 5
42	WALK THAT WAY (Capitol B-44303)	Mel McDaniel	44 7
43	WHAT A WONDERFUL WORLD (Hallmark HR7-0001)	Roy Clark	47 5
44	MANY MANSIONS (Curb CRB-10524)	Moe Bandy	54 4
45	WHITE HOUSES (16th Avenue B-70425)	Charley Pride	55 4
46	BOOGIE QUEEN (BGM 012989)	Doug Kershaw	51 4
47	CAN WE TALK (Happy Man HM819)	Chris and Lenny	50 9
48	I STILL BELIEVE IN YOU (MCA/Curb 53454)	Desert Rose Band	24 17
49	THE GOSPEL ACCORDING TO LUKE (MCA 53481)	Skip Ewing	62 3
50	LOVE IN MOTION (Wolf Dog WDI 21-5)	Ross Lewis	52 8
51	BETTER MAN (RCA 8781-7)	Clint Black	70 4

		Total Weeks ▼	Last Week ▼
52	KEEP THE FAITH (Tra-Star TS-1223)	Heartland	59 4
53	HIGHWAY ROBBERY (Capitol B-44271)	Tanya Tucker	30 18
54	BALLAD OF A TEENAGE QUEEN (With Rosanne Cash & The Everly Brothers)	Mason Dixon	64 3
55	EXCEPTION TO THE RULE (Capitol B-44331)	Mason Dixon	66 4
56	WHEN SHE HOLDS ME (Universal UVL53501)	Larry Gatlin & the Gatlin Brothers	58 5
57	WHICH WAY DO I GO (NOW THAT I'M GONE)(MCA 53476)	Waylon Jennings	36 13
58	HOW MANY HEARTACHES (OL OLR-129)	Marcy Carr	63 3
59	COWBOY HAT IN DALLAS (Epic 34-68542)	Charlie Daniels Band	40 9
60	I SANG DIXIE (Warner Bros./Reprise 7-27715)	Dwight Yoakam	41 20
61	I DON'T MISS YOU LIKE I USED TO (Airborne ABS-10015)	Stella Parton	73 3
62	SHE'S A DEVIL IN THE DARK (A.M.I. 1954AA)	Rich Chaney	67 5
63	IF I EVER GO CRAZY (Epic 34-68587)	The Shooters	74 2
64	ONLY THE STRONG SURVIVE (Anoka AR-225)	Darrell Holt	39 8
65	DANGEROUS GROUND (Bootstrap O-0416)	Lance Strobe	68 4
66	SHE DON'T LOVE NOBODY (MCA/Curb 53616)	Desert Rose Band	DEBUT
67	LOVE OUT LOUD (RCA 8824-7)	Earl Thomas Conley	DEBUT
68	TRAINWRECK OF EMOTION (RCA 8638-7)	Lorrie Morgan	42 14
69	THEY RAGE ON (Capitol B-44345)	Dan Seals	DEBUT
70	LIKE FATHER LIKE SON (MCA 53498)	Lionel Cartwright	75 2
71	HIT THE GROUND RUNNIN' (16th Avenue B-70424)	John Conlee	48 10
72	BACK IN FIRE (Warner Bros. 7-27532)	Gene Watson	DEBUT
73	WINE ME UP (Mercury 872 728-7)	Larry Boone	DEBUT
74	STAND BY YOUR MAN (MCA/Curb 53611)	Lyle Lovett	77 2
75	MOMMA DIDN'T RAISE NO FOOL (Sundial SR-147)	Dawn Dorminy	80 3
76	GOODBYE LONESOME, HELLO BABY DOLL (Hightone 508)	The Lonesome Strangers	79 4
77	SHE'S TOO GOOD TO BE CHEATED THIS WAY (Discovery dad 458)	Hunter Cairns	81 = 2
78	HILLBILLY HEARTS (W.O.W. W-1089)	Bruce Gosse	82 2
79	LOVE WILL NEVER BE THE SAME (Step One SOR-398)	Reno Brothers	DEBUT
80	HOOKED ON YOU (Sing Me SM-40)	Odessa	85 2
81	HANK AND LEFTY (Bear BR 2001)	Justin Wright	DEBUT
82	A LITTLE OLD FASHIONED LOVE (Mosrite M547-891)MDBO		
MDNM	Mark Moseley and Marie Lester		89 2
83	RUN (Stop Hunger SHR NG-1101)	Northern Gold	87 3
84	ONE HEARTACHE AT A TIME (GBS 783)	Vernon Sandusky	DEBUT
85	LAY ME DOWN CAROLINA (Paloma-5)	Mark Tribble	93 2
86	HEARTACHES HERE TO STAY (K-Ark K-1051)	Rod Hooper	88 3
87	IF THE JUKEBOX TOOK TEARDROPS (Evergreen EV-109)	Michael Dee	DEBUT
88	NEXT TO YOU (Epic 34-68570)	Tammy Wynette	90 3
89	NO TIME AT ALL (K-ARK K-1050)	Debbie Sanders	94 2
90	SOUTHERN BELLE (Playback P-1328)	Bobby Helms	92 3
91	TELL TALE SIGNS (Royal Master RM 890)	Craig Southern	DEBUT
92	MY OLD GIRL'S THE BEST GIRL (Timestar TS-2443)	John Patrick	DEBUT
93	LIFE AS WE KNEW IT (Mercury 872 082-7)	Kathy Mattea	53 20
94	I'M LOOKING FOR A LONELY GIRL (Woodbridge WB 275)	Ted Harrison	DEBUT
95	TAKE TIME (Master MR 010)	Dawn Schutt	57 7
96	GET OUT OF MY WAY (Prairie Dust PD-88112)	Burbank Station	61 7
97	TELL ME ANOTHER ONE (Evergreen EV 1082)	Teresa Layne Moody	65 6
98	I JUST CALLED TO SAY GOODBYE AGAIN (Mercury 872 046-7)	Larry Boone	69 18
99	DON'T WASTE IT ON THE BLUES (Warner Bros. 7-27692)	Gene Watson	71 19
100	MAKE SOMETIME FOR US (Killer K-1016)	Judy Morgan	76 5

COUNTRY MUSIC

ALBUM RELEASES



□ **GEORGE JONES** • *One Woman Man* (Epic)

From a man who is said to be the heart and soul of country music by many, comes the album *One Woman Man*. With his multi-faceted voice which carries that raw, reckless emotion, George Jones traverses a wide range of experiences in his characteristic honky-tonk style. He leads us from the story of a man faithful to one woman in the title cut, to a man who left his family only to recon-

sider his decision too late in "Writing on the Wall". Two other cuts to listen to for fun are "Ya Ba Da Ba Do (So Are You)" and "Pretty Little Lady from Beaumont Texas".



□ **GAIL DAVIES** • *Pretty Words* (MCA)

Davies opens her debut LP for MCA with a short *a capella* stint that immediately proves she feels strongly about her music and her writing. One senses a solid, independent woman surging underneath each of the 10 cuts, all of which she wrote or collaborated on. Davies also co-produced the project with Jimmy Bowen. Her newest single, "Waiting

Here for You" has been received well by radio. The album's songs move from a woman who's been left, to a hopeful and determined grasp of recaptured love and ends with a soaring hymn, "I Will Rise and Shine Again". Other hot cuts • "I Don't Know Why", "Hearts in the Wind" and "Pretty Words".

SINGLE RELEASES

■ OUT OF THE BOX



□ **J.C. CROWLEY** • "I Know What I've Got" (RCA)

This song is a pleasing realization from a man who is fully aware of how special the love he has is. Beginning with a simple guitar accompaniment, it fleshes out to a full chorus of instrumentation. A tremendously catchy melody and heartfelt lyrics make for a triumphant return to country for this RCA artist. Mention must

be made of Jeff Silbar, who co-wrote the tune with Crowley. Programmers not adding this tune are missing out on talent that should definitely be recognized.

■ COUNTRY FEATURE PICKS

□ **ROSANNE CASH** • "I Don't Want to Spoil the Party" (Columbia)

This John Lennon/Paul McCartney-penned tune makes the transition from pop to country easily through Cash's interpretive skills. Disappointed after not finding her man at a party, Cash leaves in search of not only him, but reassurance that their love is still on solid ground.

□ **SOUTHERN PACIFIC** • "Dream On" (Warner Bros.)

A samba-like beat backs this contemporary love tune about the future fulfillment of a love not yet recognized. Co-written by band member John McFee and tunesmith Andre Pessis, it sports a true California-style feel for country.

□ **OAK RIDGE BOYS** • "Beyond Those Years" (MCA)

The Oaks jazz up their latest release with great sax instrumentation, along with Jimmy Bowen's immaculate production technique. A couple forced into a 'shotgun' marriage after an unexpected pregnancy makes their marriage work against all odds, proving that true love (and hard work) can transcend the pain found "beyond those years".

□ **ASLEEP AT THE WHEEL** • "Chattanooga Choo Choo" (Epic)

Ray Benson leads his fellow country cavalier bandmates through a true-to-form rendition of this 1940's classic. Big Band horns and razzzy rhythm work join forces to produce this splendid remake. Should delight all listening audiences.

■ RAPPIN' WITH THE WRITERS:

RICK BOWLES

Maypop Music Group's Rick Bowles was born in Charlotte, N.C. and raised in nearby Shelby where his parents encouraged his educational and artistic pursuits.

At the age of 16, Bowles got his first guitar, and, inspired by such artists as James Taylor and Bob Dylan, began composing. He started performing in local clubs shortly thereafter, mixing his own songs with the usual solo acoustic fare.

Bowles went on to the University of North Carolina at Charlotte, where he earned a B.A. in English. Following graduation, he taught high school by day and played music by night.

in 1981, Bowles was signed to PolyGram Records. He released the album *Free for the Evening* in 1982, which yielded the chart single "Too Good to Turn Back Now".

Bowles has concentrated more on his songwriting since then, signing with Maypop in 1986, and moving to Nashville soon after.

He recently reached #1 with Reba McEntire's "I Know How He Feels". In addition, the Bowles-penned tune "I Can't Win For Losing You" was a hit for Earl Thomas Conley. Bowles has had songs recorded by Anne Murray, Charly McClain, Shenandoah, Canyon and Black Hawk.

COUNTRY MUSIC



ASCAP Assoc. Dir. Merlin Littlefield and ASCAP Exec. Dir. Connie Bradley presented Charlie Douglas, president of the Country Radio Seminar, and Frank Mull, Exec. Dir. of the CRS, with plaques recognizing their contributions to the event. Pictured (from left) are Littlefield, Douglas, Bradley and Mull.



BMI VP Roger Sovine presented Tom McEntee with a commendation of excellence for his contributions to country music throughout the years. McEntee, founder of the Country Radio Seminar, received this honor at BMI's annual CRS luncheon during Eddie Rabbitt's feature performance. This year the seminar celebrated its 20th anniversary. Pictured (from left) are McEntee, Rabbitt and Sovine. (Photo: Alan Mayor)



CANYON, DAVIS ENTERTAIN RADIO: ASCAP held its luncheon for the Country Radio Seminar panelists and attendees at the Opryland Hotel in Nashville, TN. 16th Avenue Records artists Canyon and CBS Records artist Linda Davis (not pictured) were the entertainment for the event. Pictured on the back row (from left) are: Canyon's Jay Ellis Brown, Randy Russell Rigney, and Johnny Boatright, ASCAP's Connie Bradley, Canyon's Steve Cooper, WKKQ's Pam Quinn, Canyon's Randy Keech Rainwater, WLX's Dan Hollander, WSIX's Gerry House. Front row (from left) are KPLX's Mac Daniels, 16 Avenue's Ed Keely, and CRS Exec. Dir. Frank Mull.



PolyGram's lovely Burch Sisters and Wayne Turner of the Bama Band pose with radio folks during the Country Radio Seminar. Pictured (from left) are Peter Tanz, WDEZ; Cindy Burch; Turner; Laura Morgan, WKEZ; Charlene Burch; Tim Morgan, WKEZ; and Cathy Burch. (Photo: Dan Loftin)

NASHVILLE NOTE-ABLES

HIGH BIAS: The Los Angeles-based **Tin Star** made their recorded debut a few years back on *A Town South of Bakersfield*—an **Enigma Records** compilation LP of unsigned West Coast country talent. Their work on the successful compilation landed the band a recording contract with the ill-fated **Wrestler Records** label, for whom they recorded their first full-length album, *Somebody's Dreams*. Although the LP was released to tremendous critical praise, the label's untimely demise caused the album to go virtually unnoticed.

In 1987, L.A.-based independent powerhouse **Rhino Records** recognized their potential and signed the band. Last week the band's new, self-titled, project was released, and every indication leads to the assumption that this band will hit big.

"If I hadn't known what was playing, I might have thought this was a collaboration by **Linda Ronstadt**, **Jimmy Buffet** and **John Cougar Mellencamp**, with **Hank Williams** keeping watch from above," wrote the *Memphis Star*. The *Los Angeles Times* agreed, lauding the band for its "...tight instrumental work, electric country and rock influences and first-rate songwriting."

Tin Star was initially formed in 1984 by vocalist/chief songwriter **Kerry Hansen** and drummer **Geoff Lewis**, later recruiting vocalist **Laura Lee Kessinger** and **Bob Gothar** on guitar. Together, they prove one of the most versatile, entertaining young bands to emerge from the City of Angels.

Tin Star, produced by **Dan Fredman**, is an album worthy of your immediate attention.

EVERYTHING OLD IS NEW AGAIN: This week MCA

Records re-releases **Buddy Holly's** self-titled second album. Originally released on the **Coral** label, *Buddy Holly* contains some of the most legendary performances by the unforgettable vocalist, including "Peggy Sue," "Everyday," "Rave On," "Ready Teddy" and "Words of Love." A must...RCA's new **Elvis Presley** package is a little less impressive. Titled *Stereo '57 (Essential Elvis Volume 2)*, the album contains a variety of outtakes from January 1957 sessions (most with the **Jordanaires**), recorded in an early version of "stereo." For collectors only.

BLURBS, BLURBS, BLURBS: **Howie Epstein**, bassist in **Tom Petty's Heartbreakers**, has recently completed production work for an upcoming album by **Carlene Carter**. Carter's last album was 1982's *C'est C'bon*, on **Epic Records**...Interestingly enough, new releases from both **Lyle Lovett** and **Steve Earle** are currently receiving an impressive slice of alternative rock radio airplay (on such stations as Los Angeles' **KEDG-FM**). Watch for artists such as **Darden Smith**, the **Wagoneers** and **Rodney Crowell** to follow suit...In retroaction, watch for artists such as **Michelle Shocked**, **John Hiatt** and **Bonnie Raitt** to gain more acceptance at country radio...Be on the lookout for brand-new releases by **George Jones**, **Lyle Lovett** and **Garth Brooks**...Artists currently finishing up new albums include a new **Pete Anderson**-produced project for **Michelle Shocked**, the **Wagoneers**, **Darden Smith** and **Maria McKee**...Top singles picks include **Jill Hollier's** great "Many Tears Ago" and **Rosanne Cash's** cover of **Lennon & McCartney's** "I Don't Want To Spoil The Party."

Tom De Savia



CASH BOX INDIE SINGLES

1	BOOGIE QUEEN (BGM)	Doug Kershaw	3	4
2	CAN WE TALK (Happy Man)	Chris and Lenny	1	9
3	LOVE IN MOTION (Wolf Dog)	Ross Lewis	4	9
4	KEEP THE FAITH (Tra-Star)	Heartland	6	4
5	HOW MANY HEARTACHES (OL)	Marcy Carr	8	3
6	SHE'S A DEVIL IN THE DARK (A.M.I.)	Rich Chaney	9	11
7	ONLY THE STRONG SURVIVE (Anoka)	Darrell Holt	2	8
8	DANGEROUS GROUND (Bootstrap)	Lance Strode	10	4
9	MOMMA DIDN'T RAISE NO FOOL (Sundial)	Dawn Dorminy	15	3
10	GOODBYE LONESOME, HELLO BABY DOLL (Hightone)	The Lonesome Strangers	13	7
11	SHE'S TOO GOOD TO BE CHEATED THIS WAY (Discovery)	Hunter Cain	18	2
12	HILLBILLY HEART (W.O.W.)	Bruce Gosse	17	4
13	LOVE WILL NEVER BE THE SAME (Step One)	Reno Brothers	DEBUT	
14	HOOKED ON YOU (Sing Me)	Odessa	20	2
15	HANK AND LEFTY (Bear)	Justin Wright	DEBUT	
16	A LITTLE OLD FASHIONED LOVE (Mosrite)	Mark Moseley and Marie Lester	24	2
17	RUN (Stop Hunger)	Northern Gold	22	3
18	ONE HEARTACHE AT A TIME (GBS)	Vernon Sandusky	DEBUT	
19	LAY ME DOWN CAROLINA (Paloma)	Mark Tribble	27	2
20	HEARTACHES HERE TO STAY (K-Ark)	Rod Hooper	23	3
21	IF THE JUKEBOX TOOK TEARDROPS (Evergreen)	Michael Dee	DEBUT	
22	NO TIME AT ALL (K-ARK)	Debbie Sanders	28	2
23	SOUTHERN BELLE (Playback)	Bobby Helms	26	4
24	TELL TALE SIGNS (Royal Master)	Craig Southern	34	3

25	MY OLD GIRL'S THE BEST GIRL (Timestar)	John Patrick	37	3
26	I'M LOOKING FOR A LONELY GIRL (Woodbridge)	Ted Harrison	DEBUT	
27	TAKE TIME (Master)	Dawn Schutt	5	7
28	GET OUT OF MY WAY (Prairie Dust)	Burbank Station	7	7
29	TELL ME ANOTHER ONE (Evergreen)	Teresa Layne Moody	11	6
30	MAKE SOMETIME FOR US (Killer)	Judy Morgan	12	5
31	YOU SURE GOT THIS OL' RED NECK FEELIN' BLUE (Evergreen)	Joe Stampley	DEBUT	
32	OPEN FOR SUGGESTIONS (Door Knob)	Perry LaPointe	38	5
33	ANOTHER BRIDGE TO BURN (GBS)	Melba Montgomery	35	3
34	SWEET SWEET DARLING (K-ARK)	Jack Hutchinson	43	2
35	YOU ARE MY SPECIAL ANGEL (Meteor)	Blane Gauss	DEBUT	
36	LOUISIANA DOWNS (Americana)	Anita Buffington	41	2
37	MAKING MY DREAM COME TRUE (Aca-Hi)	Hank Sasaki	44	3
38	YOU WEAR THAT RING WITH STYLE (First Love)	Ronnie Gilbert	DEBUT	
39	LEFT OVER LOVING (Music City, USA)	Patty Richards	29	6
40	DON'T OUR LOVE LOOK NATURAL (Chinook)	Doug Jones	DEBUT	
41	MARIA (Top's)	Dale Tuttle	40	7
42	WATCH MY SMOKE (Player)	John Paul Murray	42	4
43	OUTLAW AT THE CROSS (Damascus to the Cross)	Johnny Paycheck	DEBUT	
44	GOOD MEMORIES (Big Wheel/NSD)	Todd Dunford	39	4
45	CAROLINA BLUE (Go)	Johnny Ray Anthony	45	2
46	LEARN HOW TO SAY GOODBYE (Venture)	The Prisoner	14	5
47	MY ROSE IS BLUE (K-ARK)	Don LaMaster	16	5
48	ANOTHER HEART TO BREAK (Fountain Hills)	Carrie Davis	19	3
49	TREAT ME LIKE YOUR WOMAN (Gold Rose)	Gaylene Ward	21	7
50	EVERYTIME I SEE YOU (Lamon)	Stephan Almond	25	4

COUNTRY INDIES

INDIE SPOTLIGHT



□ LORIE ANN • "Just Because You're Leavin'" (Sing Me)

Through a myriad of well-placed pockets of instrumentation and strong vocals standing out strong, Lorie Ann reminds us that even though someone leaves us, their memories are left behind. With her first two singles reaching the national charts, this song should find the same success.

INDIE FEATURE PICKS

□ STEFFIN SISTERS • "I Still Need You" (Windward)

This song with a gospel feel is highlighted by a pleasing blend of steel guitar and harmonica. The addition of angelic background vocals compliments the sisters well.

□ BOBBY MCGEE • "Lonely Lady" (Roto Noto)

With a snappy guitar, a little less snap in the percussion and a nice splash of keyboards, we hear of a love gone sour. The chorus leaves us on a positive note that there's a better love waiting.

□ ALAN RHODY • "She Dreams" (Evergreen)

A refreshing change from "down and out" lyrics, this is an upbeat tribute to Elvis. It tells of how he brought inspiration to a woman as she progressed through life. The instrumentation is simple but effective.

RISING STARS

RICK THOMPSON



"More Than a Memory" is what the audiences take home from a Rick Thompson performance.

Rick, a polished performer in country music's new scene, is traveling the country with his band, Cherokee (which reflects his heritage) and leaving audiences spellbound.

His latest record on the GM record label, "More Than a Memory", is one that everyone is asking

him to sing, as well as "Dance With Me" and "Don't Sir Up the Ashes", two other potential hits off his latest album, *Keep It Country*. "More Than a Memory", written by Mack Barton, peaked at #86 on the Top 100 and at #19 on the Country Indie Chart. The flip side of that record, "God Worked Overtime on You and Texas", written by Jim Ivy is also receiving a lot of airplay.

Rick is a veteran performer from Shreveport, La. who has paid his dues, opening for many great acts across the country, including his good friend, Hank Thompson (of no relation), Keith Whitley, John Conlee and Mason Dixon.

He is under management of Don Walton of D&R Entertainment of Duncanville, Texas, and is working with many booking agencies that are willing to book a hot act!

Rick and his management are also talking with several major record companies, but none have made a firm offer. Until they do, Rick will continue to record on the GM label in Gladewater, Texas on a record-by-record basis.

AMOA CONGRESSIONAL TOURNAMENT IS SET FOR APRIL 18

CHICAGO—April 18 is the date, and the Longworth House Office Building cafeteria in Washington, D.C. is the place, for the 1989 Amusement & Music Operators Association's Congressional Pinball & Coin-Op Basketball Tournament.

The tournament will be held in conjunction with AMOA's Congressional Reception, which will take place during the association's 1989 Government Affairs Conference (April 16-18) in our nation's capital.

Last year, over 400 Congressmen, along with members of their immediate families, plus staffers and legislative aides from over 100 Congressional offices, participated in AMOA's first-ever Congressional Pinball Tournament. This year, the tournament has been expanded to include coin-op basketball.

According to tournament chairman Frank Seninsky (Alpha-Omega Amusements, Edison, NJ), the top winners in this year's tournament will earn over \$12,000 in prize money that will be donated to each participating Congressman's favorite charity, on behalf of AMOA. In addition, each participant will "win" a stuffed plush jukebox replica, from a crane, in commemoration of the jukebox's 100th anniversary, which is being celebrated this year.

Tournament invitations are currently being distributed through AMOA's Washington office; association members are being encouraged to personally deliver an invitation to their Congressmen at the state and local level.

As reported previously in *Cash Box*, AMOA's 1989 Government Affairs Conference provides the opportunity for members of the coin-operated community to make their voices heard in the nation's capital.

Additional information regarding the Conference or the tournament may be obtained by contacting AMOA's Washington, D.C. office at 1101 Connecticut Ave. NW, Suite 700, Washington, D.C. 20036, or by phoning AMOA's Chicago headquarters at (312) 565-4602.



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**THE AMUSEMENT & MUSIC
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HARRIS NAMED MIDWEST REGIONAL SALES MGR. AT ROWE

CHICAGO—Jerry Hejtmanek, senior vice president of sales and marketing at Rowe International, announced the appointment of Ronald W. Harris as Midwest regional sales manager.

In his new position, Harris will be responsible for overseeing the sales activities for Rowe's Midwest vending and music business. Prior to his promotion, he served as branch manager and sales representative for the company's Memphis branch. He originally joined Rowe in 1977 as a member of the credit department.

Harris attended Memphis State College. He currently resides in Memphis, TN, with wife Lillian, and children Jason and Shelly.



INDUSTRY CALENDAR 1989

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

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

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

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

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

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

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

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

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

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

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

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

August 10-12: Wyoming Candy, Tobacco & Coin Vendors Assn.; annual state convention & trade show; The Sojourner Inn Teton Village; Jackson Hole, WY.

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

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

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

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

COIN MACHINE

SHOWTIME!

The 1989 American Coin Machine Exposition, under the theme "Play It Again!" attracted 4,633 tradesters to Bally's Hotel in Reno, February 23-25. Colorfully decked-out exhibits, showcasing the latest in coin-operated amusement equipment and related products, transformed this facility into a huge arcade for the three-day run; special recognition was given to the respective jukeboxes on display to commemorate the jukebox centennial being celebrated this year. A well-organized event, ACME '89 offered all of the essentials—including a comprehensive program of educational seminars—for a successful trade convention. Next year's show has been scheduled for March 3-10, 1990 at Chicago's Hyatt Regency.



Data East Pinball's Gary Stern happily greeted showgoers anxious to play the popular Time Machine pin.



FABTEK's Jeanne Ballouz, with Drew Maniscalco and David Capilouto (Greater Southern). That sign reads: "Why gamble in Reno when Cabal can't be beat!"



Taking a moment to pose, amidst the lineup of equipment in the Taito exhibit, are (l-r) Taito America prexy Joe Dillon and Lou Singer (Central Dist.).



Here you see Betson's Bob Boals and John Feltz with Donna Jorgensen at Leland's Off Road, which was among the hits of the show.



Ikari III, The Rescue and the newly intro'd Mechanized Attack gun game received quite a workout in the SNK Corp. of America exhibit!



Nintendo invited you to "Get your picture taken with Super Mario!"—this was one of the cute attractions at the show.



"Pardon our backs...but we just can't tear ourselves away from Jokerz!," one of the big attractions in the Williams exhibit!



If you can take your eyes off of gorgeous booth model Julie Smith, you'll recognize (l-r) Bally's Steve Blattspieler and Ron Bolger (with the Atlantis pin in the background).

COIN MACHINE

MOMA HOSTS "A DAY ON THE HILL"

CHICAGO—A total of 38 members of the Minnesota Operators of Music and Amusements (MOMA) converged on their state capitol in St. Paul for the "MOMA Day On The Hill." This was the first such event held by the Minnesota association; judging by its success, it will no doubt become an annual event.

The day began with breakfast for the assembled members, followed by a briefing on legislative visits conducted by MOMA's legislative and legal counsel Robert Latz, who was assisted by his son and colleague Ron Latz. Next on the agenda was an address by the chairperson of the Senate Gaming Subcommittee.

A participant's handbook, along with legislative briefing manuals, were distributed to attendees for presentation to the respective state legislators they would be visiting. From noon to 5 p.m. the MOMA group met with members of the House and Senate, attended

committee hearings and sat in while both houses were in session. Over one half of the Minnesota state legislature members were personally contacted by MOMA members.

The main issue of importance to the group was the introduction of a MOMA-sponsored bill which would permit the operation of a coin- or currency-activated Video Pull Tab Game. Since paper pull tabs (for the benefit of charitable organizations) are legal in Minnesota, the newly proposed legislation would supplement current state statutes.

The day ended with a reception for state legislators and their staffs, during which a high score competition in pinball, darts and basketball was held, with first and second place prizes awarded in each category. The prizes, of \$100 and \$50 respectively, were donated to the winners' favorite charities.

BALLY'S ATLANTIS

Bally Games introduced its latest pinball machine, "Atlantis," at the recently held ACME '89 convention in Reno; it's "taking the world by storm," according to the factory. This new pin presents an animated submarine adventure, complete with breathtaking design and innovative technology to give players a total, exciting pinball package.

Automatic self-percentaging is one of the many operator features. Bally introduces an "industry first" that goes beyond typical self-percentaging. After the first 100 games on location, Atlantis' state-of-the-art diagnostics package recognizes scoring percentages of features and automatically readjusts difficulty levels every ten games.

As to the game theme, here's what happens: Players dive into the depths of Atlantis, where they discover "Scout," Bally's exclusive animated submarine, which simultaneously surfaces and fires 1-2-3 balls of multi-ball action onto the playfield.

The action accelerates as players encounter challenge after challenge, including the "Escape Hatch" saucer shot which shoots balls up, over and back into play; the skill testing "Jackpot Shot," which is worth up to four million points and more; and other scor-



ing options that will appeal to pinball players of all skill levels. Besides which, there's outstanding sight, sound and speech to further enhance this new model.

Further information may be obtained through factory distributors or by contacting Bally direct at 3401 N. California Ave., Chicago, IL 60618.

ACME '89: VILLAGE OF THE BLAND

DOC ENGLISH

Reno, you can't get there from here; where the slopes, not the show, seemed to be the center of attraction. We're speaking, of course, about ACME '89, which was held at Bally's Hotel in Reno, February 23-25.

In the opinion of the operators and distributors, it was neither the best of shows nor the worst of shows. Some good equipment, but no surprises—much macho video, no dominating themes, unfinished kits, a general feeling of flatness. Keep reading for my personal comments on some of the equipment that was shown.

DRIVING GAMES: The consensus...best group of equipment. Three likely winners: **Leland Super Off Road** 197a three-player, 26" monitor, pickup trucks through muck and mire, over bumps and humps and down into dumps. Customizing feature to entice the player to drop in more quarters... **Atari Hard Drivin'**, a sit-down, big ticket simulator. As Yogi might say, the closest thing to driving since driving! Ignition start, automatic or manual, feedback steering wheel... **Sega Turbo Outrun** 197 upright, mini, sit-down, an updated version of one of the superstars of the open road. Can success strike twice?

GUNS: Taito and SNK go head to head: Taito with **Operation Thunderbolt**, SNK with **Mechanized Attack**. Both have double machine guns, big monitors and plenty of action (which was well

received). Both games spawned by Taito's **Operation Wolf**.

PINBALLS: Pinball and interest in pinball perked up at the show, but the high cost of pinball created a dampening effect. **Time Machine**, Data East's best effort yet, and **Jokerz!**, another strong offering from Williams, led the pack. After the success of **Bad Girls**, Gottlieb countered with the carnival theme that is portrayed in Premier's **Hot Shots!**; Bally Games presented their undersea adventure **Atlantis**.

KITS: Much unfinished business. Many promising kits were not ready for release—embryonic, unfledged, still being programmed, tweaked, teased, and therefore difficult to evaluate. We saw FABTEK's **Dynamite Duke**, Data East's **Hippodrome**, Konami's **Bottom of the Ninth**, Romstar's **Downtown**, Techmo's **Knight** and Taito's **U.S. Classic Golf**. The operator feels frustrated and disappointed over these incomplete kits. He sees something he wants and then is told he cannot have it; and with the snail-like production pace of the industry, who knows when he will get it.

KITS: Finished business! Atari's **Tetris**, two-player horizontal; commonly described as a puzzle in motion and about the only game in which no one gets bashed, slashed, trashed, or wasted. High marks for creativity... Atari's **Vindicator II**, the dedicated tank game becomes an inexpensive conversion for **Gauntlet**... Bally's

Truxton, a vertical, two-player space pilot shoot-'em-up... Capcom's **Striders**, a two-player, horizontal kit, both generic and for the Capcom system. An adventure theme with the requisite shooting and destruction... Jaleco's **St. George**, two-player horizontal reminiscent of Konami's **Lifeforce** space shooter. And speaking of Konami, **MIA**, a two-player horizontal **POW** and **Super Contra** melange, as well as the previously released **Final Round** two-player boxing horizontal, are doing quite well... Nintendo's **PlayChoice 5** will shortly be available for the red, metal cocktail and the dual VS. upright... Romstar's **Bloody Wolf**, two-player, horizontal bears a striking resemblance to **Heavy Barrel**... Sega's **Wrestling War**, two-player, vertical. Yes, finally a vertical kit. What's the theme? The name tells it all. From the company who gave you **Shinobi** and **Altered Beast**.

DEDICATED UPRIGHT VIDEO: Non-driving, non-gun, non-fattening! Sounds like an Oscar category, right? Pickings were slim, so slim that the high-powered Williams **Narc**, introduced four months ago at the AMOA show, still garnered the most applause. Sega presented **Gain Ground**, a three-player battling warriors theme with a customizing feature, another entry in their disk system... Data East had **Apache III** with lock-on controls, which is a helicopter gunship in the style of **Thunderblade**... SNK ex-

hibited their **Ikari III**, the offspring of **Ikari Warrior** and **POW**.

MERCHANDISERS: Three seemed to stand out from the rest. Gamemasters' **Sharpshooters**, a token pusher; Yankee Technology's **Bozo Circus**, a kid's game adopted from an idolized Chicago children's show; and Kramer's **Skilldozer** kit to convert certain cranes.

With too few exceptions, the games business has become relatively becalmed, stuck in the Sargosso Sea, waiting for a fresh, creative breeze. The same themes and formats are offered up again and again like rewarmed hash. It's time for the cooks to resort to a little imagination (and time for me to stop mixing my metaphors).

Let's not end on a discordant note. The makers of pool tables, darts, pokers, cranes and jukeboxes deserve a special salute—this applies to companies such as Valley, Dynamo, Merit, Arachnid, Grayhound, Kramer, SMS, Rock-Ola, Rowe, Seeberg, NSM/Loewen America, Wurlitzer *et al.* These games provide backbone and stability to the industry, quite often receiving only a cursory glance, while the rollercoaster ride of videos and pins gets the headlines. But we cannot go without paying special tribute to the jukebox manufacturers and the jukebox itself during this centennial year.

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