

A photograph of Bonnie Raitt, a woman with voluminous, wavy brown hair, smiling slightly. She is wearing a blue, short-sleeved, patterned blouse and dark pants. She is holding a light-colored electric guitar. The background is a plain, light-colored wall.

CASH BOX

APRIL 15, 1989

NEWSPAPER \$3.50

BONNIE RAITT

WILL NOT BE DENIED

STAFF

GEORGE ALBERT
President and Publisher
HARRY LOSK
Executive Vice President
KEITH ALBERT
Vice President/General Manager
ROBERT LONG
Vice President
BUD SCOPPA
Editor
CAMILLE COMPASIO
Director, Coin Machine
Operations
TOM DE SAVIA
Los Angeles Editor
LEE JESKE
New York Editor
CECILIA WALKER
Nashville Editor
Editorial

JOE WILLIAMS, Copy Editor
JULIUS ROBINSON, Assoc. Ed.
KAREN WOODS, Assoc. Ed. (N.Y.)
LISA JOHNSON, Assoc. Ed.
NEIL HARRIS, Assoc. Ed.

Chart Research

GENE FERRITER
Coordinator (L.A.)

KEVIN COOGAN
Pop Albums (L.A.)

STEVE HESS
Country (Nash.)

TOM CHANG

Pop Singles (N.Y.)
BRAD BUCHSBAUM (L.A.)
SUE THACKREY (Nash.)
SCOTT SALISBURY (L.A.)
DOUG PROBST (L.A.)
KEN MICALLEF (N.Y.)
STEPHANIE BRAINERD (L.A.)

Production

JIM GONZALEZ
Production Manager
ELAINE FARRIS
Production Assistant

Publication Offices**NEW YORK**

157 W. 57th Street (Suite 1402)
New York, NY 10019
Phone: (212) 586-2640
Fax: (212) 582-2571

Circulation

NINA TREGUB, Manager

HOLLYWOOD

6464 Sunset Blvd. (Suite 605)
Hollywood, CA 90028
Phone: (213) 464-8241
Fax: (213) 464-3235

CYNTHIA BANTA, Circulation

NASHVILLE

1300 Division St. Ste. 202,
Nashville TN 37203
Phone: (615) 244-2898

CHICAGO

1442 S. 61st Ave., Cicero IL 60650
Phone: (312) 863-7440

BRAZIL

CHRISTOPHER PICKARD
Av. N.S. de Copacabana
605/1210
Rio de Janeiro, Brazil
Phone: (021) 255-6884

ITALY

MARIO DE LUIGI
"Music e Dischi" Via De Amicis 47
201233 Milan, Italy
Phone: (902) 839-18-37/832-79-37

JAPAN

Adv. Mgr., **SACHIO SAITO**
Editorial Mgr. **KOZO OTSUKA**
2-chome, 11-1, Shirobashi,
Minato-ku

Tokyo Japan, 105
Phone: 504-1651

UNITED KINGDOM

CHRISSEY ILEY
Flat 3, 51 Cleveland Street
London W1P 5PQ England
Phone: 01-631-1626

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

CASH BOX

THE MUSIC TRADE MAGAZINE

C O N T E N T S

MUSIC FEATURES

5 BONNIE RAITT'S UNBEARABLE RIGHTNESS OF BEING

Though hardly sedate, Raitt's weight, fate, state seem great. But wait...

Bud Scoppa, in Art & Commerce

8 LUCINDA WILLIAMS: DON'T CALL ME TRENDY

This whole female folk phenomenon is a big coincidence, she claims. We beg to differ.

Karen Woods

8 TWO NICE GIRLS: MATH MADE SIMPLE

There's three of them. But they're still nice.

Karen Woods

COLUMNS

- 6 The Buzz / Johnson, Woods, Iley and their sources.
- 8 Art & Commerce / Bud Scoppa's writing Bonnie Raitt a love letter.
- 9 Rock & Roots / Tom De Savia talkin' Texas with Lou Ann Barton.
- 10 The Shock of the New / Joe Williams ponders the alternatives.
- 11 The Heavy Metals / Janiss Garza is the definitive rock & roll dude-ess.
12 On Jazz / Lee Jeske blows hot and cool.
- 13 Beats & Hype / That's hip-hop lingo for music and news, sez Jazzy V.
- 18 Singles Going Steady / Julius Robinson has wax in his ears.
- 20 Rhythm & Blues / Neil Harris throws down the glove.
22 Shoptalk / Kevin Coogan roams retail.
- 24 Nashville News / Cecilia Walker takes a stroll on Music Row.

CHARTS

- 9 Top 40 Roots LPs
- 10 Top 40 Alternative LPs
- 11 Top 40 Metal LPs
- 12 Top 40 Contempo Jazz LPs
- 13 Top 40 Rap LPs
- 14 Top 200 LPs
- 16 Radio Report
- 19 Top 100 Singles
- 21 Top 100 Black Singles
- 23 Top 100 Country Singles
- 24 Top 50 Country Albums
- 25 Top 40 Country Independent LPs
- 30 Chart Index

DEPARTMENTS

- 3 Movers & Shakers
- 4 Ticker-tape: New, expanded and relevant
- 22 Retail Report
- 23 Country
- 28 Coin Machine
- 31 Classifieds

Cover photo by Aaron Rapoport



BONNIE RAITT, page 5



LOU ANN BARTON, page 9

RIAA TO RADIO: GIVE US SOME BACK TALK

BY JASON BERMAN

The following guest commentary is by Jason Berman, president of the RIAA, which is spearheading a move to get radio broadcasters to identify their songs.

WASHINGTON, D.C. — I remember listening to the radio as a child and emulating my favorite singers. The resonant voice of the disc jockey would reach out to me and let me know which of my musical personas to adopt; I always knew who was coming up or what had just been played. Unfortunately, today's listeners do not always have that advantage.

Song identification, or "back announcing," was once a regular practice among radio stations. In recent years, however, back announcing has taken a back seat to the long music sweep formats. This lack of song and artist identification does a great disservice to the entire music industry and, more importantly, to the listener, on whom we all depend for success.

At stations that still back announce, it usually occurs after a series of five or six songs. By that time, the new artist has been swept aside by the more familiar artists who were played in that music block. Songs by new artists, as well as new songs by established artists, make up the vast majority of programming on Top 40 stations. It follows then that the audience consistently tuning in to a Top 40 station does so because it *wants* to hear what's new in pop music. It also follows that the listeners need to know who the new artists are if they are going to request the songs on the nightly request countdown shows. Indeed, recent market



BERMAN

research shows this is the case.

The Recording Industry of America commissioned a poll to determine just how important back announcing was to radio listeners. The results were significant. Without belaboring those figures (since most of you have seen them), I would like to point out that 90% of those surveyed have been frustrated with the lack of song and artist identification on the radio. That is an overwhelming number of radio listeners.

But, let's get away from the survey. A number of the most respected and well-known consultants in the broadcasting industry also have said that back announcing is important. Radio stations pay big money for advice from people like Jeff Pollack of Pollack Media Group, Rick Sklar of Sklar Communications, Dean Landsman of Landsman Media and many other talented and experienced industry professionals.

These consultants agree that listeners tune in to radio stations for *more* than just the sound of the music. They also want to know who the artist is, the name of the song, and other information about the performers.

It is our intention to continue, in partnership with music retailers, to encourage listeners to tell you they want you to "say it when you play it." Your listeners enjoy being the first to tell others what we'll be hearing in the coming weeks, and demand to be informed of what others are talking about, especially when it comes to music.

I am not advocating song and artist identification as comprehensive as on music video channels, although a large portion of respondents to the survey said they would like to see that happen. Music video song and artist identification methods fit the format of the medium. However, listeners are saying that basic information is necessary for them to make a connection between the song and the artist.

Collectively, radio stations spend millions of dollars every year in an attempt to make a personal connection between the listener and the disc jockeys, the advertisers and the station itself. When a station fails to identify the artists it plays, it fails to complete the process; it's like walking into a party and never being introduced to the other guests. It is an important connection to make, one that could be the difference between establishing a friendship with the listener and merely making an acquaintance. Identifying the song and the artist has every advantage for you in retaining and expanding your audience.

The radio and recording industries are going through a period of expansive growth, so why make an issue of back announcing? The answer is simple: When you take for granted the education of the listener, you risk losing segments of your audience to stations who provide the information listeners are demanding. My contention is not that people will stop listening to radio because disc jockeys don't back announce. Rather, those stations that identify the songs and the artists as part of their on-air programming will be closer to establishing and strengthening an important relationship with their listeners.

MOVERS & SHAKERS

■**A&M Records** has announced a pair of simultaneous executive promotions: **Jeff Gold** to VP of marketing and creative services, and **Al Cafaro** to VP/GM. Cafaro joined A&M 12 years ago as a local promo rep before progressing to national album promotion director. In '87 he moved to L.A. as VP of promotion. Gold began as assistant to president Gil Friesen in '81. He was most recently VP of creative services. ■**Robert Altshuler** has been upped to senior VP of corporate information at **CBS Records Inc.** Altshuler has been VP of press and public affairs since the company's reorganization in '88, and previously held the same position at CBS/Records Group since '73. He joined CBS in '65 as director of press at Columbia. Altshuler has also an active member of the board of directors of the Rock and Roll Hall of Fame since its inception. ■**Randy Schwoerer** has been promoted to executive VP of **Good Music Agency** in Minneapolis. Schwoerer oversees 14 booking agents who exclusively represent over 100 bands (rock, country, dance and show) throughout the U.S. and Canada from their Minnetonka office. He joined Good Music in '82 as an agent, later establishing an artist development division, grooming young bands for success, including Jive/RCA act Slave Raider. Good Music has also broken the Jets, the Rainmakers, Mazarati and Henry Lee Summer. ■**Thomas Costabile** has been named VP of production and facilities at **CBS Records International**. He has been with CBS since '86, most recently as director of special projects. Also promoted at CBS International was **Naren Patel**, to director of manufacturing and engineering. ■**Barbara Seltzer** has been promoted to director of national singles promotion at **Atco Records** in New York. Atco VP Craig Lambert said, "Barbara has become a most valuable member of our team." She began at the label since '85. ■**Iris Dillion**, formerly director of national dance promotion, has been named director of crossover promotion at **Virgin Records**. **Cary Vance**, previously East Coast regional dance promotion manager, is promoted to director of national dance promotion. ■**Steven Rosen** of **Peer Music** in Los Angeles has been named West Coast director of creative services. Rosen was previously Peer's professional manager. Peer Music is part of the Peer Southern Organization. ■**Christopher Austopchuk** has been appointed design director of creative services, East Coast, for **CBS Records**. He has been senior art director for CBS since '87. Prior to joining CBS in '80, Austopchuk worked for *Rolling Stone* magazine, *Parade* magazine and Conde Nast Publications. ■**Elektra Records** has made two appointments: **Beau Siegel** to Midwest regional promotion & marketing manager, and **Jim Cortez** as director of Northeast regional album promotion. ■**Columbia House** has named **David Ballard** director of special markets, music marketing. Previously, Ballard was an attorney at AT&T, Warner Amex Cable Communications and Lord, Day & Lord. He independently established and developed the Compact Disc Classics Catalogue, a mail order offering of classical and jazz CDs. Ballard holds A.B., J.D., and M.B.A. degrees from Harvard. ■**CEMA Distribution** has established a new marketing department, appointing **Joe Mansfield** VP of marketing, and **Joe McFadden** VP of sales. Both are based in Los Angeles. ■**I.R.S. Records** has made three appointments in its promotions and marketing staff: **Joe Estrada** rejoins the label as Northwest regional promotion director, based in San Francisco; **Dee Cortez Murray** is Midwest regional marketing director out of Chicago; and **Wendy Gold** is manufacturing manager.



Gold



Cafaro



Altshuler



Schwoerer



Seltzer



Dillion



Rosen



Cortez

TICKERTAPE

THE BIZ: With surprising suddenness, **Enigma** has cleaned house in its promotion department. On March 31, the label announced the "resignations" of national promo VP **Rick Winward** and album promotion director **Pam Newman**. Four days later, **Sam Kaiser** was appointed senior VP promotion. Kaiser held a similar position at Uni; he's also



JENNER

done stints at Atlantic and MTV.... **Don Jenner**, no surprise, was last week named president of **Columbia Records**, giving him the day-to-day operation of

what Columbia likes to call "the industry's largest and most prestigious record label." Jenner, at 36, becomes the youngest president Columbia's ever had. He comes to the label from **Arista**, where he was executive vice president/general manager (he joined Arista in '83 as vice president of promotion). Said Jenner: "In my career, I have been privileged to come under the professional tutelage of two of the most brilliant, innovative men ever to work in this business; and to a large measure, the experience I've gained and the lessons I've learned from **Clive Davis** and **Jimmy Ienner** have prepared me to take on this new and significant position. I leave Arista with no small amount of pride and sadness, and I enter Columbia with the promise of great days ahead." Said **Tommy Mottola**, who made the appointment, "There is no one in this business more capable of energizing and leading Columbia Records, in both creative and administrative capacities, than Don."... **Motown** and the newly formed **Taj** label



BUSBY & DERN

have made a distribution deal. Motown chief **Jheryl Busby** and Taj prez **Bill Dern** worked together on such MCA acts as **New Edition**, **Ready for the World** and **Col. Abrams**, all of which were

managed by **Dern**.... **CEMA Distribution** has formed a marketing department, headed by marketing VP **Joe Mansfield** and sales VP **Joe McFadden**. The department will handle marketing analysis and longterm planning.... L.A.-based **LIVE Entertainment** has announced a three-for-two split on shares of its Common stock.... **I.R.S.** is no longer servicing vinyl product to radio, going exclusively with cassette and CD.... The subtlest commentary on the much-rumored merger/takeover involving **Sony** and **MCA Inc.** was made the other day by **KEDG** morning jock **Raechel Donahue**, who went deep into the archives for the **Vapors'** infamous new wave classic, "Turning Japanese."

CLARIFICATIONS: Concerning our contention in last week's Tickertape that **EMI Music Worldwide** chairman **Bhaskar Menon** had been "moved over" to make room for newly named CEO **Jim Fifield**: According to a Capitol-EMI spokesperson, "Menon will concentrate on the company's long-term global plans, while Fifield has taken on increased day-to-day duties, assuming the hands-on direction of EMI's operations in 37 countries. Obviously, EMI has a pair of heavy hitters at the top."... In the same issue, we speculated about whether new MCA A&R VP **Denny Diante** would be reporting to incumbent **Kathy Nelson**. Diante reports directly to MCA president **Al Teller**.... Finally, that **Tom Petty & the Heartbreakers** video compilation we told you about two weeks ago is titled *A Bunch of Videos and Some Other Stuff*. It'll be released on May 31 by **MPI Home Video**, not MCA, as we erroneously reported. The long-form is said to contain the just-completed clip for "I Won't Back Down," the initial single from TP's imminent *Full Moon Fever*. The piece, shot in England, features guest appearances by fellow **Wilburys** **George Harrison** and **Jeff Lynne**.

DISPATCHES: The L.A. radio wars are heating up, with **KQLZ** firing off some aggressive promo blurbs that specifically mention top dogs **KPWR** and **KIIS-FM**. The latter station's **Rick Dees** is going contest-crazy, with heavy TV buys ballyhooing the big-bucks giveaway, while the face of **Power 106's Jay Thomas** —atop a buxom female torso, no less—has been painted on the side of an apartment building on Vine St. The 85-foot mural, which replaces a wall painting of scenester **Angelyne**, is just across the street from a Dees billboard, complete with beatific halo. We can only



HULLABALLOONS: "Breaking Artists" was the theme at EMIs first-ever staff convention, held last week in Arrowood, New York. Pictured, from left, are CEMA VP Joe Mansfield, Joe Pzsonek, Bill Shaler, president/CEO Sal Licata, Art Keith, senior VP Ron Urban, VP Ira Derfler, CEMA president Russ Bach, Phil Blume, and Irwin Sirotta.

guess at the subliminal messages contained therein...

METAL-ICA: In the never-ending battle between youth and age, last month's list of RIAA gold and platinum album certifications can be called a draw. **Debbie Gibson**, she of the *Electric Youth*, made a pretty big splash: Her album not only debuted at gold, platinum and multi-platinum (two mil), but her "Lost in Your Eyes" copped a gold single as well. Go, Deb! **Guns N' Roses** didn't get the single, but their *GNR Lies* scored the same album hat trick. Go Guns! Go Roses! But the *alte rockers* did pretty good too, thank you very much. *The Traveling Wilburys* notched the 2-millionth sale in their expanding belts, **Wilbury Roy Orbison's Mystery Girl** debuted at gold and platinum, and **Wilbury Bob Dylan** inched his *Biograph* to gold, not bad for a boxed set. Go middle age! Also earning the multi-platinum hosannas in March were **Fleetwood Mac's Rumours** (gulp: 13 mil!), **Tracy Chapman's Tracy Chapman** and **Anita Baker's Giving You the Best That I Got** (3 mil each). Platinum albums were also struck for **Guy's Guy**, **Paula Abdul's Forever Your Girl**, **Dio's Holy Diver**, **New Kids on the Block's Hangin' Tough** and **Dokken's Tooth and Nail**. Gold babies are in the mail to **Kylie Minogue's Kylie**, **Rush's A Show of Hands**, the original cast album of *Les Miserables*, **Mike and the Mechanics' Living Years**, **Levert's Just Coolin'**, **Bette Midler's Beaches** soundtrack, **Vanessa Williams' The Right Stuff**, **Melissa Etheridge's Melissa Etheridge** and **Skid Row's Skid Row**. Paula Abdul also got herself a platinum single ("Straight Up"), while gold singles went to **Pretty Poison**, **Karyn White**, **Sheriff**, **Levert** and **New Kids on the Block**. Two long-form music videos also got kudos: **Bruce Springsteen's Video Anthology 1978-1988** went gold, platinum and multi-platinum, with a gold plaque also going to **Ozzy Osbourne's Wicked Videos**.

POOPED: **Pepsi** last week dropped plans to run more TV ads

featuring **Madonna** and her "Like A Prayer," bowing to pressure from religious activist groups. Madonna had no comment. **Salman Rushdie's** still in hiding. **George Michael** still drinks **Diet Coke**. You can still buy **Nehi** in some parts of the country.

BACK IN THE U.S.S.R.: MCA Records will market, distribute and promote Soviet-based recordings through **Art and Electronics**, the joint venture between **Mobile Fidelity Sound Labs** and a bunch of Soviet agencies. MCA will finance, and **MFSL** will build, digital recording studios there, and the Soviets'll send albums and artists (classical, mainly) here. Sez MCA prez **Al Teller**, "This new venture demonstrates MCA Records' continued commitment to classical music."

MEAN STREETS: The highly coveted slot of promoter for New York's annual outdoor **Pier** concert series went to **Radio City Music Hall Productions**, which got the gig for the next three years. They promise a renovated space and some other stuff (like circuses) along with the usual "rock, pop, R&B, latin, jazz, folk, oldies, big bands and symphony orchestras" (symphony orchestras?). **Ron Delsner**, who had the gig since it was the **Schaefer Music Festival** in Central Park, didn't get it back; neither did **John Scher**, who also coveted it.... Want to be part of a **John Cage** composition? Good. Make a tape loop ("Record just anything," says Cage, "lots of music, some speech, not much in the way of continuous noises") and send it to the **Cunningham Dance Foundation**, 463 West St., New York, NY 10014 by May 19. Your loop will join loops by such celebrated loopers as **Bobby McFerrin**, **Peter Gabriel**, **Graham Nash**, **Sun Ra**, the **Residents** and **Skitch Henderson** and will be part of Cage's "Rozart Mix," a piece that will be performed at a May 25 "Celebrate Cage" concert and dinner at New York's **Pierre Hotel**, a benefit for the **Cunningham Foundation**. Get looping!

THE UNBEARABLE RIGHTNESS OF BEING BONNIE RAITT

BY BUD SCOPPA

BONNIE RAITT PULLS A RUBBER SHARK FACE out of her purse, but thinks better of putting it over her nose. The demi-mask is a memento from the party Capitol had thrown for Bonnie's labelmates **Great White** the night before. "These guys at Capitol are doing a really good job for me, and I'm leavin' on tour, so it was a chance to hang and say hi," she says brightly. Raitt grabs two handfuls of her billowing red locks. "But there was so much *hair* in that room—that heavy-metal-babe look, y'know?"

Sitting on an office couch in the **Capitol Tower**, the ebullient 39-year-old singer/guitarist radiates savvy. Like the song says, she's been there, she's done that. Raitt demonstrates her grasp of the situation by succinctly summing up the salient angles of the feature stories that are being written about her: "Prince, new record, cleaning up—it's an old story already and I'm only like two weeks into this album release!" she laughs. "Even *I'm* gettin' tired of it."

She's joking, of course. The attention, the restored self-respect, the renewed career momentum—all that can make a gal feel truly fine, especially when she's coming off hard times. Quite a comeback. Oops—wrong word. "The word 'comeback' makes me cringe," Raitt says. "It's a *restart*, as far as I'm concerned. I'll tell you one thing—there's not that many acts that are around 20 years later without a hit record. This business needs to take people and make trends so they can make money. They need to put people on magazine covers, or talk about 'women in rock.' That means, if wide shoulders, Cajun food and women in rock were in last year, then this year it's narrow shoulders, food from Ohio and *aborigine* women in rock. I don't wanna be part of a trend. I'm in here for a long time, I'm tryin' to do quality music."

The pilot light on Raitt's "restart" was lit a few months ago, when she was signed by Capitol, after enduring five "label-less" years. With the approval of Capitol's A&R department, Bonnie made the record she's long wanted to make, and her new label already has *Nick of Time* on album-rock radio and prominently displayed at retail. She's beginning a concert tour as the opening act for Capitol's similarly classy **Richard Thompson**, and she'll be fronting "a really crack band—oh, that's the wrong word to use." The way Bonnie sees it, life hasn't been this good since the early '70s, when she began her recording career just over the hill in Burbank, where she belonged. "It's like the old **Warner Bros.** days," she says of the vibe at Capitol '89. "It's small, they all really like each other, they hang out here till like four in the morning. It feels young and hungry and special. And they appreciate people of a certain age—Richard Thompson, **Pat McLaughlin**, **Dave Edmunds**. There's some real quirky, nerves-exposed music comin' outta here. It's got depth, not just flash." After 12 years on WB, Raitt was unceremoniously dropped in 1983—shortly after **Lenny Waronker** took over the presidency of the label. She simply couldn't believe it. Not her beloved Warners, which prides itself on being the industry's most artist-nurturing company.

"It was rough," Raitt recalls. "I had a record all finished, I'd gone in and recut three songs the way they wanted, which I never do. But I was an 'out'-house production. I never worked with the in group of producers [Waronker and **Russ Titelman**] 'cause they were too busy. I started to get looked down on, because those guys thought I should be making... I dunno, Gordon Lightfoot records, maybe? I wanted to make records with some *cojones* on 'em. I would've loved to make a record that sounded like *Exile on Main Street* at any point in my career."



Pal Dennis Quaid appears in Bonnie's new video.

Being dropped, Raitt explains, was "a corporate decision. My lawyer had renegotiated my deal in '79 after 'Runaway' [Raitt's biggest single], and I guess they thought I had too big of a deal. It basically pulled the rug out from under my personal-appearance price, and I had to go through my savings to stay afloat for three years. So, since '83, I haven't been able to make a living with the band."

Oddly, WB did re-sign Raitt, in '86, but it was a one-off proposition. "Three years later, when no other company would buy the record, because they'd put a 200-grand override on the cost of the album, they

said, 'We'd better put it out anyway.' And I said, 'Hey, you guys, I've been out here touring with no record, singing these songs for three years, and now you wanna put this record out?! Excuse me, but not only did you treat me badly then, but this is no longer a current album to me, and I'd like to update the songs.' So they said, 'We're sorry, and we'll let you do half the record over again,' and they gave me a budget. That's why I called the record *Nine Lives*. They kinda dumped it out without a CD and didn't promote it. But at that point I was kind of a lame-duck artist.

Realizing she's been reeling off a litany of negatives, Raitt stops herself. "I don't spend all this time bitchin' about 'em," she says, "cause they're good people. They gave their best shot and it was a good time to move. I was frustrated... Bet you never heard that one before."

Right. And here's another one: Touring without a deal, and in the midst of a breakup, Raitt let her drinking, and her weight, get out of control. She's always been a party girl, but this was different. On top of that, she hit her mid-30s, and she no longer had the resilience to bounce back from overindulgence. At that point, like so many of her contemporaries, she straightened herself out.

"This recovery rap gets a little old," Bonnie says. "Big deal—people hit 35 and if they're drinkin' too much they gotta cool it. That's it."

Raitt became acutely aware of the 20 extra pounds she was carrying when she started work on a project with the wiry Prince. "I wasn't gonna make a video with Prince and make like Sophie Tucker!" she jokes. "Let's do a sex duet, Prince. Sit on one of my knees." So I did that Fit for Life diet, bought a bicycle and rode around Lake Hollywood. But the way it was working out with Prince, we were gonna do a real neat collaboration where he wasn't gonna try to make me into a dance dolly; it was gonna be real rootsy R&B funk. But when he got busy with his album and movie, I couldn't wait around anymore. But that was my impetus. I needed to get some help, basically, and I did."

Her weight wasn't the only thing Raitt trimmed down. "I was doing acoustic concerts with a bass player because I couldn't carry the band around—we did concerts and clubs in an acoustic format so I could make a living. And it ended up bein' a really good idea, because it got me back in touch with how funky and emotional things can be when it's intimate. And that's what made me fall back in love with just playing a guitar and singing. So I said, 'Look, people seem to really respond to this, and this is what I do that's different. So why don't I just make an album around me and my guitar playing?' And then, with **Tracy Chapman** and **Suzanne Vega** having such sparse production—that's when I decided I wanted to make a more roots-oriented record.

"Once I was free and clear of Paisley Park, we started shopping," she continues. "Basically, this was the first time I'd been available for a new deal since 1971, so my managers [**Danny Goldberg** and **Ron Stone**], and my lawyer, **Nat Weiss**, approached different companies, and I went and talked to all of them. Some of them were not interested in the record I wanted to make, or I wasn't interested in being with them. There were some people who would only want to talk to me if I was working with Prince, and some people think that the music I do is not *ever* gonna sell. It's like pickin' a college, y'know? They gotta like me more than I gotta like them. They gotta *get* me, what I'm about. And I'm not pullin' any punches; I'm

TOTALLY HIP TOP 10

1. Michigan 80, Seton Hall 79 (OT), NCAA Final, April 3 (CBS)
2. Lou Ann Barton: *Read My Lips* (Antone's Records)
3. XTC: "King for a Day" (Geffen, projected 2nd single)
4. Fine Young Cannibals: "Good Thing" (I.R.S./MCA, projected 2nd single)
5. Bonnie Raitt: "Nick of Time" (Capitol, projected 2nd single)
6. Tom Petty: "I'll Feel a Whole Lot Better" (MCA LP cut)
7. Dennis McDougal: "L.A. Deejay Wars: Morning Becomes Electric" (*L.A. Times* Calendar, April 2)
8. Joseph Dougherty, writer, Tom Moore, director: *thirtysomething*, April 4 (ABC-TV)
9. Treat Her Right: "Marie" (RCA LP cut)
10. Lions & Ghosts: "Arson in Toyland" (EMI LP cut)

Continued on page 7

THE BUZZ

LA THESE DAMNED AWARDS SHOWS! It's one after another—the AMAs, Grammys, Oscars, etc.! On with the giving—here are the nominees for *Cash Box's* first-ever Best Party of the Week Awards in the “comfort,” “celebrity spotting” and “listening” categories.

BEST PARTY OF THE WEEK, COMFORT CATEGORY: A&M's party for *Breathe* at El Mocambo. One of the best organized and most relaxing parties I've been to in a long time, for three reasons: The food was incredible (I recommend the *fricasse*); it wasn't overly crowded, leaving plenty of room to sit down; and the open bar had plenty of exotic drinks. Cause of celebration? The soon-to-be platinum status of *Breathe's* debut album, *All That Jazz*.



HOW CAN I FALL? By having one more of those “exotic” umbrella drinks, that's how. Soaking in the festivities at their party are *Breathe's* Marcus Lillington, left, Spike and David Glasper, with former *Cash Box* editorial assistant Marina Chavez and our coy-looking associate editor, Lisa Johnson.

BEST PARTY OF THE WEEK, CELEBRITY-SPOTTING CATEGORY: The Oscar-viewing bash at the Mondrian Hotel. Most of the celebs were TV stars—like Tina Louise and Natalie Schaffer—but a star's a STAR! Rock-wise, spotted were Billy Idol, Sheena Easton and David Coverdale (none of whom stayed over ten minutes), plus Chris Squire and members of Yes, Rod Stewart guitarist Stevie Salas (recording his solo debut for Island), Kristy's brother Jimmy McNichol (whose band's video was an MTV Basement Tape runner-up), and *Family Ties'* Tina Yothers (whose band, you know, recently “sold out” the Palace). Unfortunately, *Fifteen Minutes'* live set was totally lost amid the hubbub and excitement. This was partly because the Mondrian had to “keep it down” for West Hollywood neighbors, and the stage was 30 feet above the guests.

Under consideration for BEST PARTY OF THE WEEK, LISTENING CATEGORY: Paul McCartney's new album, *Flowers in the Dirt*, was personally delivered by the former Beatle to the Capitol Tower in Hollywood last week. McCartney played the LP to staffers at an in-house listening party. The album features a number of collaborations between McCartney and Elvis Costello, and reportedly sounds “more involved,” with a harder edge than recent efforts.

Speaking of listening parties, wonder who Tim Finn's “special guests” will be at his Monday bash at the China Club?! Rumored guests are brother Neil Finn of *Crowded House* and guitarist Richard Thompson. And there's no rumor to the truth that Finn's romantic interest has been actress Greta Scacchi since the couple met on the set of *The Coca-Cola Kid* a few years ago.

Lisa Johnson



CHUCK'S STAKE: Jazz legend Chuck Mangione has formed his own label, *Feels So Good Records*. The new label will be distributed by Intersound International. Pictured, from left, are Intersound's CEO Don Johnson, Mangione, *Cash Box* publisher George Albert and Intersound's Michael Buchanan.



The Replacements with friends the Young Fresh Fellows

NY EVEN THOUGH I HAVE a serious backlog of East Coast bands who have every right to be gracing this space, this month is like, mega-huge for shows, and I think I'd be just as remiss not writing about them. So for the next couple of weeks, the NY portion of this column is going to be devoted to out-of-town touring bands, rather than locals. After we get all of that out of the way, we'll look at the *Wygals*, *Band of Susans* and *Live Skull*.

Kicking off the March/April concert rush was—as it should have been—the *Replacements* at the Beacon Theater. Coming off the immediate success of *Don't Tell a Soul*, I was curious to see how they would handle the jump to theater-size venues; I've never seen them anyplace larger than the Bayou in Washington, D.C. I ended up with a bloody nose at that gig. Anyway, we caught them the first night, and at one point, bassist Tommy Stinson looked at vocalist Paul Westerberg and said “We're flopping, aren't we?” Westerberg squinted at the audience which, being respectful of the Beacon, was still sitting, and spat. “Yeah, we're flopping,” he said, and went hellbent for election into another song.

They were *not* flopping; it was just a little strange for die-hard, age-old Mats fans to adjust to seeing this band in a place that actually had seats. The price of success: the ultimate bar band has to play venues with seats. That's the dichotomy of the *Replacements*. They have been college radio heroes for years, the beat poets of our generation, the band that we most wanted to see make it as a collective spitting-in-the-eye-of-the-mainstream, I guess. Sort of like if these scruffy, obnoxious, Jack Daniels-swiggling anti-popsters can make it, then there really is a God. Now that they *have* made it (i.e. have a record in the Top 50 on the album chart and in the Top Five on the alternative chart), it seems like everyone, including the Mats themselves, are sitting around (literally in this case) thinking, “What now?” Curious.

There was also, fortunately or unfortunately, no booze at the bar. The Beacon conveniently lost its liquor license just before the *Replacements* came to town. Curiouser.

Regardless, once the inconvenience of organized seating was overcome, it was simply a Mats show. Nothing more, nothing less. They played the full two hours, a set that consisted of the obligatory “new stuff,” with Westerberg making the best of every opportunity to slag his own record (I hate to break the news, but it's good), and lots of old stuff. Which delighted the elder members of the audience and confused the hell out of the kids behind us, who were under the impression that *Tim* was the first *Replacements* record. The biggest crowd pleasers seemed to be “Cruella de Ville,” from A&M's *Stay Awake* album; “Alex Chilton” from *Pleased to Meet Me*; and the encore, the *Replacements'* theme song, “Bastards of Young.” Westerberg also dragged his wife up on stage, and made her play guitar while he sang and called out chords. She's not bad.

Opener Johnny Thunders joined the Mats onstage at one point as well, displaying the same disjointed flashes of brilliance he had during his own set. Thunders is sort of a rock & roll parody—or a parody of himself, maybe. You want him to be great, are willing to make all sorts of excuses, but can't deny that somewhere along the line he has lost something. I was wishing he'd lose the silly purple suit.

And speaking of suits, if anyone knows where Tommy Stinson buys his clothes, drop me a line. I need one of those red suits. I really do.

Karen Woods



UK **NATALIE**
WOULD: Natalie Cole
 flew into town to promote
 her new single "Miss You
 Like Crazy" and tell us all
 that she is about to get
 married to producer
Andre Fisher, who, ap-
 propriately, produced
 "Gonna Make You Mine,"
 a track from her
 forthcoming album. They
 did not meet, however, in
 the studio.

"I've known him for 14
 years, since he was in the
 band **Rufus**. We saw each
 other on and off, but he
 suddenly confessed that
 he had been in love with
 me for all of the 14 years.
 He could never dare tell
 me because I was either
 married or dating some-
 one else. I've had a whole
 string of losers and bad
 guys, ones that I've tried
 so hard to please and
 weren't worth pleasing.
 And Andre had been

watching this from afar. He wanted to look after me.

"I fell in love with him after I came out of the hospital from an operation on my feet. He was so sweet, waiting on me hand and foot, really caring. But I'm the kind of person that if things are going well, I get worried."

Natalie has had her fair share of misfortune and heartache. By her own admission, "My vacillating self-esteem causes me to be dreadfully moody. I used to suppress my moods and do anything to please men, and I'd end up not pleasing myself.

"So I was simply straight up with Andre and said, 'I'm not looking for romance, I'm looking for marriage.' I thought it would scare him off, but he proposed a few days later. I had to ask my son Robbie's advice before accepting, but we agreed it would be OK."

Both Andre and Natalie's careers are heading upwards. Her previous album, *Everlasting*, was a megasuccess in the UK, and it looks like the follow-up will do even better. Fisher may become her full-time producer, but he also has several prestigious project of his own that he is working on, finally achieving recognition after a failed marriage sent him in exile to Paris.

"He worked me very hard in the studio," says Natalie. "It was not easy going. It never is when you're trying to please yourself and someone you're involved with. But we discovered that we have the same ears and we do actually work well together. I might have finally found a producer with whom I have true empathy."

"Gonna Make You Mine" stands out from the album as an urgent and emotional plea.

NOVELLO-ZATION: **George Michael** took the honors at this year's **Ivor Novello** Songwriting Awards; he was named Britain's Songwriter of the Year. And although Coca-Cola might have paid him 1 million pounds to sponsor their product, he clearly has different tastes when it comes to drinking.

Jolly and giggly and hiccupy through his speech, he still had his bottle of red wine in his hand when he told the audience, "I wish I had got this award earlier this afternoon because I was sober then."

He was accompanied by his parents, Jack and Leslie, his sisters Melanie and Yoda, his cousin Andros and former **Wham!** partner **Andrew Ridgely**. An unprecedented family bond; other celebrities turned up with their manager or record company.

Liza Minelli was there—she is in town working on her new album with the **Pet Shop Boys**—to see songwriter **Leslie Bricusse** win an award for his work in the theatre with Minelli.

Paul McCartney was given an award for Outstanding Services to British Music. He gave one of the day's most original acceptance speeches, a specially-composed rap routine, and carried on the family spirit by saying, "I couldn't have done a thing—all this achievement lark—without the wife and kids."

Cliff Richard, whose mother was nowhere in sight, was presented with a special honor to mark his 30 years in the business.

Chrissy Hley

BONNIE RAITT

Continued from page 5

"Anybody that knows my history knows I can sell 150,000, 200,000 copies without a hit record."

not gonna change what I look like or what I sound like. So this is what you get, and I was a pretty good version of myself, because I had worked on myself. I'm cleaned up, healthier, singin' good and playin' good. But no, I didn't play them any songs, 'cause I'm not like a new act.

"[Capitol A&R men] **Tim Devine** and **Tom Whalley** came to see me play and said, 'We're really interested.' They thought that we should make an inexpensive [deal], which was a key here. I mean, I wasn't gonna get a million-dollar deal, fer crissakes. Anybody that knows my history knows I can sell 150,000, 200,000 copies without a hit record. So if you take that amount of records and scale down what you pay for the next one, you're gonna make a profit at my bottom line. So they really couldn't lose.

"I didn't really care about making a commercial record. My management, the record company, we all felt that if I made a record that was artistically true, and just picked songs that I really liked from my heart, that it would work. I didn't worry about how this one fit with that one, or that on the **Herbie Hancock** one ["I Ain't Gonna Let You Break My Heart Again"] everyone's gonna think I'm tryin' to be too like **Linda Ronstadt**. I'm sick of havin' to second-guess what I do. It took away all my spirit. When I first started out, I just played songs I liked—period. That's how I went into this record, like I did the first two albums. If I sat here and played this whole album without the band, you'd like every song anyway. That's how we did it. That's how I picked the songs in the early days, and that's why those records went over well." Raitt has signed a publishing deal with **Babaloo Music**, a company started by **Huey Lewis** and manager **Bob Brown**; she joins Lewis, **Bruce Hornsby**, **Alex Call** and **Bonnie Hayes**. It was Hayes who provided Raitt with two of the strongest songs on *Nick of Time*, the reggae-inflected "Have a Heart" and the soulful "Love Letter." The latter song, along with a cover of John Hiatt's "Thing Called Love" (the first single) and Bonnie's own title tune have been identified as the album's emphasis tracks.

According to the singer, Capitol's strategy is to establish an AOR base with the growling "Thing Called Love," then spread her pop with the adult "Nick of Time" and the soulful "Love Letter." If the strategy works, she'll be expanding her base well beyond those 200,000 loyal fans. If it doesn't, she'll still be able to get a better personal-appearance price by virtue of having product in the marketplace. For Bonnie, it's the beginning of a new era of synergistic well-being. "Every once in a while," she marvels, "you just find that things fit into place. A bunch of things had to happen the way they did in order for me to get to this place. That's how I met **Don Was**, producer of the album, [how this deal at Capitol happened, [engineer] **Ed Cherney** was available—and he's a big part of this record. The three of us, with the support of Tim Devine and the Capitol people—it was like just breathin'." I mean, if there was ever a good reason for gettin' your shit together, it's to have everything go as easy as it's goin' now.

"I don't mind gettin' older, I don't mind not having another record deal, I don't mind *anything*," Raitt asserts. "Cause now I know I got back to what I do best. I know I'm gonna be OK, y'know? When you take away that fear, that need for validation—'What if I never meet anybody? What if I never have a hit record?'... Where's *that* at? I got tons of friends, I got cool guys I'm goin' out with, I know there's a whole world of people out there that I can get to know, there's a million clubs I can play, with or without my band. I've proved to myself that that's OK. I *mean* it. I'm in a good place. I like my job. All I wanna do is just keep doin' this for a living. "And I don't *care* whether I sell 4 million copies. What's wrong with sellin' 300,000? That's the difference with this record label—tonnage is not what this is about." She pauses, then pounds home the punchline with the timing of a stand-up comic. "I found *that* out in my personal life." You can almost hear the cymbal crash. Has she just provided the final quote for the piece? "No, puleeze don't," Bonnie pleads. "Gimme a little dignity, even if I don't have the presence to give it to myself."

Here you go, Bonnie—have a shred of dignity. You've earned it.

FINAL FOUR NOTES: The week's best theater was provided by **CBS-TV**, which telecast the three final games of the NCAA basketball tournament. My alma mater, **Seton Hall**, got nudged in overtime by **Michigan** in the title game, but the Pirates of South Orange made New Jersey proud nonetheless. The wittiest lines were provided by CBS commentator **Jim Nantz**. Reflecting on the Hall, which had an Australian and a Puerto Rican in its starting lineup, Nantz ad-libbed: "They may not have been *Born in the U.S.A.*, but they were definitely *Born to Run*."... Whichever sportswriter dubbed **Illinois** "the Positionless Clones" has to be a former punk fan.... Suggestion to the network sports departments: Declare an immediate moratorium on "One Shining Moment." It's being used to add melodrama to the videotaped synopsis of virtually every championship series.

WISE (NOT WISE): The music media coverage of *Wiseguy's* seven-part look at the music biz are missing the point. The show had a palpable rock & roll ambience during its first season, particularly in the Mel Profit and Roger Lococo episodes. As **Anne Rice** unintentionally proved in her vampire novels, rock & roll is more powerful as metaphor than as literal subject matter.

LUCINDA WILLIAMS: DON'T CALL ME TRENDY

BY KAREN WOODS

CALL LUCINDA WILLIAMS whatever you want—singer, songwriter, solo artist, folk artist—she accepts all of those labels. And since the release of her self-titled *Rough Trade* album, she also accepts the title of producer, although a little sheepishly.

But whatever you do, don't suggest that the success of her album indicates some sort of trend or is influenced by the plethora of up-and-coming female solo artists of the folk variety. She doesn't buy it.

"People are always asking me that. I don't think the audience thing has changed. I don't think there is all of a sudden an audience for women musicians. It's always been there. This is all just a coincidence.

"With me, they're just all of a sudden interested because I have a record out that's doing well. As far as critics, I've always done well with critics, too, and I've always had an audience. It's just bigger now."

Williams favorite title at the moment is songwriter. Patti Loveless and Highway 101 are interested in covering songs from *Lucinda Williams*, and Linda Thompson is planning to cover "Abandoned" on her upcoming album. There is also talk of using a Williams track in a film.

All of which delights Williams. "It's the ultimate compliment when someone wants to do my songs. I don't feel threatened by it; it's like a challenge, in a way, to see how many different ways my songs can be done."

Lucinda Williams, the album, was a bit of a sleeper, catching people by surprise. It's a very folksy record, minimally arranged, with Williams on acoustic guitar, Gurf Morlix on electric guitar, Dr. John Ciambotti on bass and Donald Lindley on

drums. The songs are simple and direct, and Williams has the kind of warm, mature, melodic voice that handles this kind of material beautifully. And the reaction has been phenomenal.

"I think it's mostly the press," she says. "There has been a ton of press, really good press. It's been everywhere, and there hasn't been one bad review.



And between that, a really concerned, caring record company and a terrific, together manager"—who is sitting nearby—"what can I say? We have a great team. It all works together."

Williams is no flash in the pan, though. She put out two albums on the Folkways label in 1979-80, *Lucinda: Ramblin' On My Mind* and *Lucinda 2: Happy Woman Blues*. Between then and now, she spent time playing clubs and coffee houses around the country, "I was caught up in that whole '70s thing, where nothing was going on, nothing was happening," she says. "And also the independent record industry wasn't as strong as it is now. I was always kind of naive about the record industry then.

I was just sort of going along, playing in bars, working day jobs.

"I never really pursued it before about five years ago, when I moved to L.A.," she adds. "I never had a manager before that, was never really good at booking, getting gigs. I know people who are great at that, but I never was."

She did three demos over the years, the last one in 1983. Problems came when she went into the studio, consistently teamed with producers who took the "I'll do everything, you just sing" approach. "I was really sort of intimidated by the whole thing," she says. "I was like a kid the first day of school wondering what to wear. When I made my second Folkways album, I wasn't even going to put drums on it. That's how much of a folksy I was. But the engineer went in one day and added drums to everything, and when I went in the next day, I said 'What is this?'"

The main lesson she learned was that "You can never say, 'Yeah, I guess that's okay.' You can't ever say that in the studio.

So by the time I got into doing this album I was so afraid of that happening I was overly paranoid. I was so worried that it wasn't going to sound like I wanted it to that I was having these anxiety attacks. I was in the studio 24 hours a day, because I was afraid to leave it alone for even a minute.

"Before, it was always like somebody else was the president and I was the vice president. This time, I was the president. But I had to get used to having that kind of control, and not being afraid of that. It's easier to say, 'Yeah, I guess that's okay; you can go ahead.'"

Not anymore.○

TWO NICE GIRLS: 2 GOOD 2 B 4 GOT 10

BY KAREN WOODS

TWO NICE GIRLS, an up-and-coming folk-rock act out of Austin, Texas, has two things going for it right off the bat. The first is a fresh approach to acoustic guitar-based music. The second is an interesting name, mostly because Two Nice Girls is made up of three nice girls: Gretchen Phillips, Laurie Frelove, and Kathy Korniloff.

"Laurie and I were in a band together called Two Nice Girls, and we had registered the name and had just come up with the logo when we played with Korn (Korniloff) for the first time, and we decided we really wanted to ask her to play with us," Phillips says. "But it seemed just a shame, after coming up with the name and the logo, to change it. Besides, it's kind of funny."

Two Nice Girls have just released a self-titled album on *Rough Trade*, and it is a rather exceptional collection of songs. They are all based on acoustic guitar, which all three bandmembers play. All three sing as well. But the music is neither neo-folk, nor folk music in the traditional sense. The arrangements are eclectic, ranging from the completely minimal "Sweet Jane/With Affection" (the Velvet Underground meets Joan Armatrading) to the sort of electro-funky "Money." It's an album that takes a couple of listens through to get hooked, but it definitely gets to you.

"Attracts you and repels you at the same time," says Phillips. "I think good music is frequently like that, like Stravinsky, you know? It's not easy to listen to at first, but once you get into it..."



"That version of 'Sweet Jane' was not originally intended to be on the album," Korniloff adds, "but it turned out to be the preferred version, by mutual agreement, because it was live, done on a radio show. It was done on a little eight-track, but it turned out to be the version that had the most emotional content, and we just couldn't reproduce that."

The album also encompasses a few ballads, of which "The Sweet Postcard" is a shining example, and a country-twangy-funny track called "I Spent My Last \$10 (on Birth Control and Beer)."

As far as style goes, Korniloff feels the band defies easy pigeonholing: "Gretchen from her thrash background, Laurie from her Michael Hedges sort of stuff, and me from my Joni Mitchell, open tuning acoustic/electric/jazz-influenced music—we really had no idea what would happen when we got it

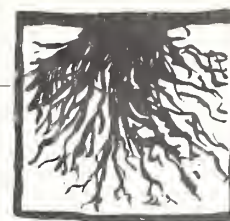
together." She laughs. "From song to song it varies—I mean, the difference between 'Sweet Postcard' and 'Money' is pretty vast. I guess you could call it acousto-electric folk rock jazz," she adds. "We don't want to be limited. But we do want lots of radio airplay."

Two Nice Girls, the original duo of Phillips and Frelove, started playing together after Phillips' previous band, the punkish Meat Joy, broke up. "Then we met Korn at a party," Phillips explains. "She followed us from room to room, obviously wanting to play guitar with us."

"Uh huh," Korniloff breaks in, "that's exactly what happened. They begged and pleaded with me to play with them, they cornered me in the driveway and forced me to give them my phone number, all based of course on my fabulous good looks." The truth most likely falls somewhere between the two stories. "Actually, I had jammed with Gretchen before that, at this campfire sort of thing."

The next three years saw them playing around Austin and waiting for the right record deal, which came in the shape of *Rough Trade*. "Our manager did his job well," Phillips said. "He shopped the tape for us at the New Music Seminar in, what, 1987, and Geoff Travis liked it." They are delighted with the way things have turned out: "They gave us complete freedom," Phillips says. "What else can you ask for?"

What comes next, besides "lots of radio airplay"? According to Phillips, "We can't wait to get in that old Dodge van, get out on the road, and meet people."○



ROOTS MUSIC

Total Weeks ▼
Last Week ▼

1	VOLUME ONE (Wilbury/Warner Bros. 25796)	TRAVELING WILBURYS	2	12
2	MYSTERY GIRL (Virgin 91058)	ROY ORBISON	1	8
3	THE TRINITY SESSION (RCA 8568-1-R)	COWBOY JUNKIES	4	12
4	TRACY CHAPMAN (Elektra 60774)	TRACY CHAPMAN	3	12
5	MELISSA ETHRIDGE (Island 90875)	MELISSA ETHRIDGE	5	12
6	DYLAN AND THE DEAD (Columbia OC 45056)			
BOB DYLAN & THE GRATEFUL DEAD DEBUT				
7	FISHERMAN'S BLUES (Chrysalis 41589)	THE WATERBOYS	6	12
8	AMERICAN DREAM (Atlantic 7 81888)	CROSBY, STILLS, NASH & YOUNG	7	12
9	LYLE LOVETT AND HIS LARGE BAND (MCA/Curb 42263)	LYLE LOVETT	9	8
10	NICK OF TIME (Capitol 91268)	BONNIE RAITT	DEBUT	
11	SHORT SHARP SHOCKED (Mercury 834 924 1)	MICHELE SHOCKED	10	12
12	IN DREAMS (VIRGIN 90604)	ROY ORBISON	11	10
13	SEVEN YEAR ITCH (Island 91018)	ETTA JAMES	12	12
14	WILLIE DIXON BOX (Chess/MCA)	WILLIE DIXON	13	12
15	HIDDEN CHARMS (Bug Capitol 90595)	WILLIE DIXON	14	12
16	THE CHUCK BERRY BOX (MCA/Chess 680001)	CHUCK BERRY	17	6
17	SOUL SEARCHING (Black Top 1042)			
RONNIE EARL AND THE BROADCASTERS				
18	DON'T BE AFRAID OF THE DARK (Hightone/Polygram 832923)	ROBERT CRAY	20	12
19	FOR THE LONELY: AN ANTHOLOGY, 1956-1965 (Rhino 71493)	ROY ORBISON	16	12
20	YELLOW MOON (A&M 5240)	THE NEVILLE BROTHERS	DEBUT	
21	BLUEBIRD (Reprise 25776)	EMMYLOU HARRIS	18	10
22	YOU GOT ME (Rounder 3100)	DUKE ROBILLARD	19	12
23	ONE MORE FOR THE ROAD (Alligator 4771)	CHARLES BROWN	26	3
24	TOPS (Blind Pig)	OTIS RUSH	21	10
25	WINTER OF 88 (Voyager/MCA42241)	JOHNNY WINTER	23	12
26	SECOND TIME AROUND (Chess/MCA 9287)	ETTA JAMES	27	5
27	THE SWAMP BOOGIE QUEEN (Alligator 4766)	KATIE WEBSTER	22	12
28	BACK TO BACK (Malaco 7448)	LITTLE MILTON	24	8
29	THE SWEETEST PEACHES (Chess/MCA 6028)	ETTA JAMES	25	12
30	LUCINDA WILLIAMS (Rough Trade US47)	LUCINDA WILLIAMS	33	8
31	ONE FAIR SUMMER EVENING (MCA 42255)	NANCY GRIFFITH	35	5
32	BIG CIRCUMSTANCE (Gold Castle 71320)	BRUCE COCKBURN	DEBUT	
33	HARP 'N SOUL (Alligator 4768)	LAZY LESTER	29	6
34	KING OF THE BLUES 1989 (MCA 42183)	B.B. KING	31	12
35	AFTER HOURS (Blind Pig 3088)	PINETOP PERKINS	30	8
36	LUCKY STRIKES (Alligator 4770)	LUCKY PETERSON	32	3
37	ACCOUSTIC MUSIC TO SUIT MOST OCCASIONS (Philo 720)	DAYTON FAMILY	39	3
38	CHICKEN, GRAVY AND BISCUITS (Alligator 4772)			
LIL ED AND THE BLUES IMPERIALS DEBUT				
39	CADILLAC DADDY: MEMPHIS RECORDINGS, 1952 (Rounder)	HOWLIN WOLF	DEBUT	
40	BRASS AND BLUES (MCA/Chess 9286)	MUDDY WATERS	28	6



LOU ANN BARTON sings like no one else. Period.

Although the name Lou Ann Barton may not be a household word, the Texas-born-and-bred songstress has wowed audiences for years with her sultry and commanding vocal talents. Her ability to take a standard blues or country tune and make it all her own is undeniable. And remarkable.

As a teen, Barton established herself in the Lone Star State, opening shows for such legends as **Muddy Waters**, **Lightnin' Hopkins**, **John Lee Hooker** and **Jimmy Reed**. In 1975, a guitarist named **Jimmie Vaughn** recruited the young singer to join his band, the **Fabulous Thunderbirds**. In 1977 Barton joined forces with Jimmie's Brother, **Stevie Ray Vaughn**, to form the **Triple Threat Revue**, which later evolved into **Double Trouble**. "We called it 'Double Trouble' because we had two singers, which is *always* trouble," Barton explained.

Some years ago, legendary producer **Jerry Wexler** spotted Barton performing at New York's Bottom Line and expressed a strong desire to work with the singer. Lengthy recording at Alabama's famed Muscle Shoals Sound Studios resulted in *Old Enough*, Barton's debut album released on the **Elektra/Asylum** label in 1982. Co-produced by Wexler and ex-Eagle **Glenn Frey**, *Old Enough* garnered tremendous praise, including a four-star review in *Rolling Stone* magazine. Unfortunately, the hardships that engulfed the record industry in the early '80s resulted in Barton's departure from the label's roster.

A full four years later, Barton's second album, *Forbidden Tones*, was issued on the Houston-based **Spindletop** label. And although Barton refers to the album as "a learning experience," *Rolling Stone* once again gave her work four-star recognition.

In late April, Barton's third full-length LP, *Read My Lips*, will be issued on the Austin-based **Antone's Records** label. It is a staggering showcase for her trademark blues/rock/country & western vocal style and gutsy, torchy energy. Barton describes *Read My Lips* as "a documentary of me and what I've done at Antone's for thirteen years. It's what any Austin Lou Ann Barton fan would have heard for thirteen years."

"It's been a lot of hard work, but I'm real excited for the future. I always knew what I was going to do—I knew it when I was a kid. I knew nothing was going to hold me back or keep me down. I knew it in my heart."

The mainstream success stories of many contemporary blues artists such as the T-Birds and Stevie Ray Vaughn doesn't surprise Barton one bit. "I never doubted it. We all just worked and worked until we made it popular. At the time, we were surprised enough to meet other white kids who were doing what we were doing. You listen to this music and you can't deny what you're ears are hearing."

Currently, Barton is working on material for her next LP and is preparing to undertake a hectic concert tour. Things have come a long way in the past few years; today Barton says she is much more confident, knowledgeable and aware of her goals than ever before.

"I'm not out for stardom," she said. "I'm here to sing and make people happy. And to make *me* happy—I wouldn't be happy if I didn't sing. I'm happy as long as I get to keep singing and as long as I have control. Control I will have or I will not do it."

"What I'm saying is that I know what I'm doing and if I do it my way its going to be one hundred percent. Why try some other way? I'm not gonna put out no pop album. If I like it, I'll sing it—that's my way. I've been doing 'Shake a Hand' [a track from *Read My Lips*] since I was eight years old—this is my 19th year on stage, and I'm not gonna stop now!"

The 35-year-old Barton ponders this a moment and laughs. "Oh God, 19 years of this..."

Tom De Savia



■ ROOTS PICKS

□ SUGAR RAY & THE BLUETONES: *Knockout* (Varrick 037)

Ron Levy-produced debut by this rockin' New England quintet. Varied musical styles and some wailing harmonica make for a toe-tapping performance.

□ OTIS CLAY: *The Only Way Is Up* (Blues R&B BRB-3602)

Clay is a classic soul singer in the vein of Marvin Gaye, Al Green, Smokey Robinson, et al., but he cannot be categorized that easily while R&B, soul, blues, and gospel forge his sound. Clay's identity is unique. One moment he seems a bit too familiar; the next you can't get enough. Good stuff.

□ VARIOUS ARTISTS: *Blues-A-Rama ("Live" at Tipitina's, New Orleans) Volumes 1 & 2* (Black Top BT-1044/BT-1045 single volumes)

Two surprisingly fine LPs that smoke and blaze with hot electric blues almost from beginning to end. Anson Funderburgh & the Rockets with Sam Myers, Grady Gaines, Nappy Brown, Earl King, and the ubiquitous Ronnie Earl provide the best moments. Not for the brain dead.

□ LUCKY PETERSON: *Lucky Strikes* (Alligator 4770)

Power, passion and funk-ability give 24-year-old Peterson strong potential, but the depth and experience that make a bluesman out of a blues boy has yet to mature. A nice debut nonetheless. Keep an eye on this guy.

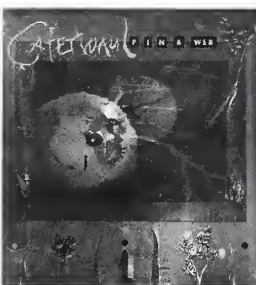
Ken Micallef

SHOCK OF THE NEW

TELL THE TRUTH: I don't know who this **Mr. Sony** is, but he must have quite a wad to buy both **CBS and MCA**. If he's looking for a model of small-is-beautiful management, he could do worse than look to **Pravda Records** of Chicago. Pravda is a record label, a regional distributor of indie product, a sound company and a swingin' retail store, all rolled into one corporate funhouse across the street from Wrigley Field. The primary export of Pravda Records is **the Service**, a Windy City quartet that's been knocking at the door of obnoxious megastardom for three albums now. Fortunately for those of us who dig their bone-rattling live performances in grubby little Midwestern venues, the band's status has remained decidedly "cult." (They are, however, the undisputed kings of Iowa, in much the same way that **Jerry Lewis** is the King of France.) Other Pravda product includes **the Slugs**, high-energy tunesmiths from hell, and **Green**, a pop combo *par excellence* with a new single called "REM" (get it?). They also publish their own fanzine/publicity organ called *Truth*, and it's as lively as a topless bar full of coked-out A&R guys. I've got nothing to gain by mentioning all this; it's just a sterling example of American enterprise at work, and I thought you'd like to know.

CONSUMER NOTES: Although unreviewed here, you should be aware of the new **FIREHOSE** album, *fROMOHIO*, their best, most accessible effort to date. On SST, of course...Our tally of fave performers for the first quarter of '89 includes **the Skels** (Mystery Fiez), **the Sneetches** (Alias), **the Clean** (Homestead) and **the Posies** (PopLlama). Check with us later...Speaking of the Posies, their manager tells us that several majors have come calling since we first trumpeted the band in these pages a month and a half ago. Get with it, dudes. The label that signs these guys first will be getting one of the finest pure-pop bands of our time. If you don't believe me, see for yourself at the Coconut Teaszer in L.A. on Sunday, April 30. (I'll be repeating this announcement weekly till then. That's how much I want the Posies coming out of my radio.)

ALTERNATIVES



CATERWAUL: *Pin and Web* (IRS 42281)

The woozy, witchy neo-psychedelia of the aptly named Caterwaul is propelled by the powerfully compressed vocal cords of Betsy Martin. Behind Martin's eerie, chanted wail is a crystalline wall of skittish, heavily doctored guitars and snappy rhythms that sounds like nothing else on this earth. Like Throwing Muses in a surly mood or the Jefferson Airplane with burning flowers, Caterwaul is both driven and ethereal, cleverly exploding conventional song arrangements and piecing them back together

with spit. A lovely, challenging, otherworldly record, impeccably produced by Dennis Herring.

THE ZULUS: *Down on the Floor* (Slash 25828-1)

The latest from a revitalized Slash is a darkly textured art-punk combo from Boston. They're known for their ear-splitting volume—I've got a personal anecdote that applies here—so naturally they teamed with noted noise theoretician Bob Mould of Husker Du when it came time to produce the album. Surprisingly Mould has given them a clean sound (if not a calm one), mixing the metalloïd vocals ahead of the long threads of distorted guitar and the big slabs of percussion. There's nothing pop or hooky going on here, but rather a bluesy hard-rock repetition with dirgey-to-mid tempos and some interesting, muscular subtones. The lyrics are above par, if mostly downbeat. A promising debut in the metal-punk hybrid sweepstakes.

EPIC RUMORS: *The Feral Child* (Bok Du Records BD1-8010)

Anglophiles should take note of Epic Rumors, a San Jose group that synthesizes a lot of what's best about the big, anthemic sound of U2 and a thousand lesser British bands. They're tremendously accomplished players, with a shimmering guitar sound appended to chunky rhythms and soaring, dramatic vocals that are somewhat reminiscent of Peter Murphy from Bauhaus. The material can get grandiose, and the lyrics tend toward vague declarations, but there are plenty of highlights here: the infectious neo-reggae of "My Eyes," the twinned vocals of "The Procession," the Gang of Four muscularity of "At the Edge of heaven" and the terrific "Only Love," a high-tech hookfest in the manner of Modern English's "I'll Melt With You." The record's been added on a couple hundred college stations, so there's still an audience for this kind of sound when it's done well. (Call 408-356-9402)

MARTIN STEPHENSON AND THE DAINTEES: *Gladsome Humour & Blue* (Capitol C1-91751)

The American debut of this devilishly clever troubadour from the U.K. assembles two of his British releases in a double album set. Stephenson cross-breeds the acoustic sensibility of Woody Guthrie and Bob Dylan with the jazzified tastefulness of Aztec Camera and the Style Council; the result is pleasingly direct without being spare, a backwoods Yankee style as much as a British/Celtic folk sound. (There's even a bit of ragtime here, to go along with the reels and ballads.) His strength, however, is his lyrics, which are precise, sympathetic and witty half the time, and fraught with pain the rest.

Joe Williams

CASH BOX
MICRO
CHART



ALTERNATIVE MUSIC

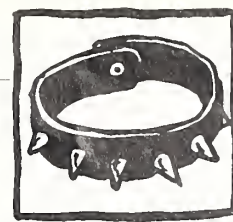
			Total Weeks ▼
			Last Week ▼
1	THE RAW & THE COOKED (I.R.S. 6273)	Fine Young Cannibals	1 6
2	ORANGES & LEMONS (Geffen GHS 24218)	XTC	3 5
3	SPIKE (Warner Bros. 25848)	Elvis Costello	2 8
4	DON'T TELL A SOUL (Sire/Reprise 9 25831-1)	Replacements	4 9
5	QUEEN ELVIS (A&M SP 5241)	Robyn Hitchcock	7 5
6	NEW YORK (Sire 25829)	Lou Reed	6 12
7	THE TRINITY SESSION (RCA 8568-1-R)	Cowboy Junkies	5 13
8	TECHNIQUE (Qwest/Warner Bros. 9 25845-1)	New Order	8 10
9	GREEN (Warner Bros. 25795)	R.E.M.	10 13
10	fROMOHIO (SST 235)	fIREHOSE	12 4
11	3 (Slash/Warner Bros. 25819)	Violent Femmes	11 12
12	SHOOTING RUBBER BANDS AT THE STARS (Geffen GHS 24192)	Edie Brickell & New Bohemians	9 13
13	FLIP FLOP (Elektra 9 60848)	Guadalcanal Diary	19 4
14	EVERYTHING (Columbia OC 44056)	The Bangles	14 13
15	NOTHING'S SHOCKING (Warner Bros. 25727)	Jane's Addiction	15 13
16	ANSWERS TO NOTHING (Chrysalis FV41649)	Midge Ure	16 10
17	101 (Sire 25853)	Depeche Mode	26 2
18	FISHERMAN'S BLUES (Chrysalis 41589)	The Waterboys	13 13
19	HUNKPAPA (Sire 9 25855-1)	Throwing Muses	21 9
20	THE WHITEY ALBUM (Enigma/Blast First 7 75402-1)	Ciccone Youth	17 9
21	LINCOLN (Bar None/Restless 72600)	They Might Be Giants	20 13
22	THE EIGHT LEGGED GROOVE MACHINE (Polydor/PolyGram 837 802-1)	Wonderstuff	22 7
23	FLAG (Mercury/PolyGram 836426)	Yello	23 3
24	DAYDREAM NATION (Enigma/Blast First 75403)	Sonic Youth	18 13
25	SHORT SHARP SHOCKED (Mercury/PolyGram 834 924-1)	Michelle Shocked	25 13
26	LOVE JUNK (Chrysalis 41675)	The Pursuit of Happiness	28 13
27	BEELZEBUBBA (Enigma/Fever 73351)	Dead Milkmen	29 13
28	FUN & GAMES (TVT 2550)	Cornells	32 2
29	ULTRAPROPHETS OF THE PSYKICK REVOLUTION (I.R.S. 42273)	Christmas	27 8
30	RATTLE AND HUM (Island 9 1003)	U2	24 13
31	BACK WITH A BONG (Profile 1275)	Murphy's Law	35 2
32	ROOT HOG OR DIE (Enigma 7 73335-1)	Mojo Nixon & Skid Roper	DEBUT
33	STEWED TO THE GILLS (Caroline CAROL 1379)	Gaye Bykers On Acid	30 3
34	ONLY LIFE (A&M 5214)	Feelies	37 2
35	INDIGO GIRLS (Epic FE 45044)	Indigo Girls	DEBUT
36	END OF THE DAY (Capitol/DB 90119)	Reivers	34 7
37	BELIEF (Geffen GHS 24213)	Nitzer Ebb	33 11
38	FRONT BY FRONT (Wax Trax WAX054)	Front 242	36 13
39	BUG (SST 216)	Dinosaur Jr.	38 13
40	EPONYMOUS (I.R.S. 6262)	R.E.M.	31 13



THE MAN WHO WOULD BE KING—Question: Which of these guys has the Elvis fixation? Answer: Both. That's degenerate roots-rocker Mojo Nixon, right, on the set of his new video, joined by Jimmy Angel, ageless teen idol, consummate gentleman and a cult phenomenon in Japan. Mojo was busy laying down the images for his new single, "(619) 239-KING," yet another twisted tribute to Elvis, from his Enigma *Root Hog or Die* LP. (Call that number—we dare you.) Angel was busy drumming up some press for his new band, Jimmy Angel and the Blue Shadows, who have taken the L.A. club scene by storm. (Angel has been working lately with the Jordannaires, Mr. Presley's honest-to-goodness backing band. Mojo, it seems, is hoping that some of the juju rubs off.)

THE HEAVY METALS

CASH BOX
MICRO
CHART



HEAVY
METAL

Total Weeks ▼
Last Week ▼

PERKS MEAN WORK: Sure, it's great getting into virtually every show in town for free, but those comp tickets also mean you've gotta be on the ball, scrutinizing the show, seeing what big and soon-to-be-big names are in attendance, searching for scoops, etc., etc., etc. Actually, the hottest ticket in town is being the "plus one"—since you're only an appendage, so to speak, you can goof off and get smashed without worrying about meeting some sort of obligation. God knows, whenever I get on the list for a show, I get hit up left and right for that coveted second ticket.

Take **Paul Stanley's** gig at the Palace, for example. I ran into **Michael Hannon of Salty Dog** and when he found out I was going, he practically sat up and begged for the "plus one" slot. "I'll do anything," he insisted, "anything, if only you'll let me go with you." Well, this sounded quite tempting, but I merely said, "Michael, you don't have to do anything—if I get a plus one, you can have the ticket." It turned out he didn't need my help after all—about a week later, the Salties landed a slot on the bill, along with **Masi**, which now features ex-Riot frontman **Rhett Forrester**.

Stanley's show was the place to be—most of the in-town metal crowd was in attendance, including: **Chris Gates** and **Brian Baker of Junkyard**; **Bruce Kulick**, **Paul Shortino** and **Sean McNabb of Quiet Riot** (who were also seen onstage at the Roxy recently with up-and-comers **Jailhouse**); **Rip's** main dude, **Lonn Friend**; members of **I Napoleon**; **Geffen's Vicky Hamilton**, **Jeff Fenster** and **Tom Zutaut**; **Rita D'Albert** of **EMI** (her cousin, **Gary Corbett**, plays in Paul Stanley's band); various **Metal Blade** honchos; **Richard Bishop** and **Lorraine Walters of Rockmaster's** newly-formed L.A. offices; marketing wiz **Jim Cardillo**...the place was crawling with HIGs. So what was the high point of the evening? Was it Stanley doing "Detroit Rock City"? (The best stuff he did that night was the early **Kiss** tunes) Was it Salty Dog's impressive set? Was it the free drinks at the after-show party? For me, the most enchanting moment was seeing Michael Hannon's face as he excitedly told me, "I just got my picture taken with **Gene Simmons!** He stuck his tongue out and everything!" He sounded more like a little kid instead of a potentially major rock star.

Our other major perk at the *Cash Box* offices is getting into those exclusive record-release parties, like **Capitol Record's** pre-April Fool's Day bash for **Great White** at the China Club. Now, a history lesson is in order—the China Club, many, many years ago, was the venerated and villified **Cathay de Grande**, L.A.'s most infamous punk club. The Cathay resembled a war zone more than it did an actual club. Several industry-types got an immediate dose of culture shock when they walked through the China Club's doors and found a cushy, comfortable bar and (oh my god!) a plushly carpeted downstairs area. The most shattered among us seemed to be **Stella**, **Rip's** senior editor and longtime local music maven. She ran downstairs, yelling out the names of old punkers, but received not an echo in reply. "How did they get rid of the vomit smell?" she asked in wonderment. Well, the answer was obvious—**Ghostbusters**, of course! A couple of **Dan Aykroyd** lookalikes raced through the throng in search of ghoulies. What they had to do with Great White, no one bothered to explain. All I know is that, other than a couple of guys in spook costumes, there were no ghosts to be found in the Cathay's hallowed halls.

Anyhow, now comes the requisite namedropping part. I ran into **Jeff Young of Broken Silence**, rubbing noses with **Lorraine Lewis of Femme Fatale**. In tow was the new Broken Silence singer, and I found out the guy's name...**Rick!** He's one hot looking dude and Jeff assures me that he sings better than he looks. Downstairs, the rest of **Femme Fatale** was posing pretty with members of Great White for **MTV**. **Jon Sutherland**, Metal Blade's publicist and metal historian in general, was completely losing it because three-fifths of **Yes** was in attendance. I—and most of the other hungry revelers—was more interested in chasing down the ladies who carried the hors d'oeuvres trays. The only pause I took was when I shook hands with **Steve Vai** (we were introduced by that wild and crazy writer-woman, **Laurel Fishman**) and congratulated him on his new fatherhood—he's the *extremely* proud papa of a baby boy. I wonder if he has Steve's cheekbones—I already hear he has his Dad's big hands, ready made for holding a guitar.

Oh, by the way, except for a showing of the video for the title track, they didn't play *any* of Great White's new album, *Twice Shy*. **Jack Russell** stood on the bar and claimed it was an "early April Fool's joke" on us. Well, the joke's on him—I've had the advance cassette for two weeks now and I haven't had the time to listen to it yet! So after running on and on about this party, you won't see a record review until next week!

■ METAL PICKS

■ Weekly Ear-Ringer

□ **ANNIHILATOR: Alice In Hell (Roadracer 9488)**

Annihilator oozes speed-demon riffs and venomous vocals. Combine this with a bit of tasty acoustic guitar and some weird, spooky noises and you have one consuming and dangerous LP. Alice in hell indeed!

■ Other Metal Releases

□ **CRIMSON GLORY: Transcendence (Roadracer 9508)**

This band may be from Florida, but there are no sunbaked brains at work here. *Transcendence* has a European feel with overtones of new age metal in its imagery. **Crimson Glory** delves into ancient philosophies and comes up with some gripping lyrics, which they surround with walls o' guitars and battle-ready drums.

1	VIVID (Epic BFE 44099)	Living Colour	2	13
2	APPETITE FOR DESTRUCTION (Geffen GHS 24148)	Guns N' Roses	1	13
3	G N'R LIES (Geffen GHS 24198)	Guns N' Roses	3	13
4	THE GREAT RADIO CONTROVERSY (Geffen GHS 24224)	Tesla	4	8
5	SKID ROW (Atlantic 81936)	Skid Row	7	9
6	WINGER (Atlantic 81867)	Winger	6	13
7	...AND JUSTICE FOR ALL (Elektra 60812)	Metallica	8	13
8	HYSTERIA (Mercury/PolyGram 836 345-1)	Def Leppard	5	13
9	OPEN UP AND SAY...AHH! (Enigma/Capitol C1-48493)	Poison	9	13
10	DIRTY ROTTEN FILTHY STICKING RICH (Columbia 44383)	Warrant	12	8
11	BULLETBOYS (Warner Bros. 25782)	Bulletboys	11	13
12	PRIDE (Atlantic 81768)	White Lion	10	13
13	A SHOW OF HANDS (Mercury/PolyGram 836 346-1)	Rush	13	13
14	LONG COLD WINTER (Mercury/PolyGram 834 612-1)	Cinderella	16	13
15	BLESSING IN DISGUISE (Elektra 60817)	Metal Church	17	6
16	REACH FOR THE SKY (Atlantic 81929-1)	Ratt	14	13
17	OU812 (Warner Bros. 25732)	Van Halen	15	13
18	BLOW MY FUSE (Atlantic 7 81877-1)	Kix	18	13
19	SMASHES, THRASHES & HITS (Mercury/PolyGram 836-427-1)	Kiss	19	13
20	DREAMING #11 (Relativity 8856-1)	Joe Satriani	20	13
21	INTUITION (Mercury/PolyGram 836777)	TNT	21	5
22	GROSS MISCONDUCT (Megaforce/Caroline 1360)	M.O.D.	23	6
23	FABULOUS DISASTER (Combat/Relativity 2001)	Exodus	22	7
24	NO REST FOR THE WICKED (CBS OZ 44245)	Ozzy Osbourne	24	13
25	HOUSE OF LORDS (RCA 8530-1-R)	House of Lords	27	9
26	SURFING WITH THE ALIEN (Relativity/Important 8193)	Joe Satriani	26	13
27	EXTREME (A&M SP 5238)	Extreme	32	3
28	IN THE DYNAMITE JET SALOON (China/PolyDor 837-368-1)	Dogs D'Amour	30	4
29	BLACK DAZE (Medusa/Restless 72278)	Wasted Youth	29	5
30	BRITNY FOX (Columbia BFC 44140)	Britny Fox	25	13
31	RADIO ONE (Rykodisc RCD 20078)	Jimi Hendrix	28	13
32	AFTER THE WAR (Virgin 91066-1)	Gary Moore	31	3
33	OPERATION:MINDCRIME (EMI 48640)	Queensryche	36	2
34	LEAVE SCARS (Combat/Relativity 8264)	Dark Angel	34	2
35	STATE OF EUPHORIA (Megaforce/Atlantic 91004)	Anthrax	RE-ENTRY	
36	THE HEADLESS CHILDREN (Capitol 48942)	W.A.S.P.	DEBUT	
37	PYROMANIA (Mercury/PolyGram)	Def Leppard	33	11
38	SURF NICARAGUA (Metal Blade/Enigma 73359)	Sacred Reich	35	13
39	BEAST FROM THE EAST (Elektra 60823)	Dokken	38	13
40	THE MADNESS BEGINS...(Reprise)	Powermad	39	11

□ ANGKOR WAT: When Obscenity Becomes the Norm, Awake! (Death 72408)

This LP features vocals that sound like someone retching and weird rhythms that make no sense at all unless you *move*—and by move, I mean, bouncing off the walls, throwing things, and ultimately trashing your home. Several of these tracks may signify the destruction of music as we know it. Angkor Wat is a slammer's dream and a parent's nightmare...Quite loveable, really.

Janiss Garza



ON JAZZ

LIFE IS A FESTIVAL, BELIEVE IT OR NOT: Jazz life that is, especially as we motor into spring and summer. The big daddy of jazz festivals is still the **JVC Jazz Festival/New York**, by virtue of the fact that it is descended from the original **Newport Jazz Festival**, the big granddaddy of jazz festivals, and is the flagship festival of **George Wein**, the lord high master of jazz festival producers. It is still the festival other festivals keep their eyes on.

Last week, this year's line-up was announced. Same time (June 23-July 1), same places (Carnegie Hall, Town Hall, Avery Fisher Hall, Weill Recital Hall, etc.), same general stuff (Miles, Ella, Dizzy, Mel, etc.). The newest wrinkle is a five-concert series at Alice Tully Hall produced by the **Knitting Factory**, which last year did a successful counterfestival of its own (which they are also doing this year). Experimental jazz once again sneaks aboard: Welcome back. Here's the whole chimichanga:



HAMP'S BOOGIE-WOOGIE: Lionel Hampton (left) and BMI president Frances Preston (right) were in D.C. recently, pressing guys like Senator Patrick Leahy for help on music industry and copyright issues.

June 23: John Bunch, Weill Recital Hall, 5:00. Miles Davis/Wynton Marsalis, Avery Fisher Hall, 7 & 11:00. Joe Williams with the Count Basie Orchestra and Marlena Shaw, Carnegie Hall, 8:00. Stanley Turrentine/Dave Valentin, Hudson Dayliner, 8:00.

June 24: Piano Spectacular, Waterloo Village (Stanhope, NJ), noon. "Coolin' It With Snoopy," Wynton Marsalis in a show for kids, 1:00, Town Hall. Jaki Byard, WRH, 5:30. Lionel Hampton, George Benson and many others in a salute to Benny Goodman, CH, 8:00. Steps Ahead/Yellowjackets, AFH, 8:00.

June 25: New Jersey Jazz Society Picnic, WV, 11:00 a.m. Art Hodes, WRH, 5:30. Ella Fitzgerald with Joe Pass, CH, 8:00. Kassav/the Bhundu Boys/Malombo, AFH, 8:00.

June 26: Dr. John, WRH, 5:00.

June 27: Oliver Jones with Jimmy Owens, WRH, 5:00. An Evening of Jazz & The American Song with Rosemary Clooney, Dave Brubeck, Phil Woods, Ruby Braff, host Bobby Short, others, CH, 8:00 (a benefit for the Duke Ellington Memorial Fund). Bebop Revisited with Dizzy Gillespie, Gerry Mulligan, Art Blakey & the Jazz Messengers, others, AFH, 8:00 (a benefit for the Studio Museum of Harlem). News for Lulu (John Zorn, Bill Frisell, George Lewis)/Miniature (Tim Berne, Hank Roberts, Joey Baron), ATH, 8:00.

June 28: Roland Hanna, WRH, 5:00. Ray Charles/the Temptations, AFH, 7 & 11:00. Sarah Vaughan/Milt Jackson, CH, 8:00. Geri Allen, Charlie Haden, Paul Motian/Curlew, ATH, 8:00.

June 29: Dave Frishberg, WRH, 5:00. Mel Torme/Nancy Wilson and Terry Gibbs/Buddy DeFranco, CH, 8:00. CBS Records Presents Grover Washington Jr./George Duke & Stanley Clarke/Branford Marsalis/Joey DeFrancesco, AFH, 7:00. Cassandra Wilson/Microscopic Septet, ATH, 8:00.

June 30: Don Pullen, WRH, 5:00. Blue Note Records Presents Dianne Reeves/St Stanley Jordan/Eliane Elias/Tony Williams, CH, 8:00. Spyro Gyra/Gregg Allman Band, AFH, 7 & 11:00. Steve Coleman & Five Elements/Scanners (Elliot Sharp, Percy Jones, David Linton), ATH, 8:00.

July 1: James Williams, WRH, 5:00. Latin Jazz Jam '89 with the Fania All Star Sextet (Johnny Pacheco, Ray Barretto, Papo Lucca, Bobby Valentín, Roberto Roena, Nicky Marrero)/Herbie Mann & Jasil Brazz with Dave Valentin/Michel Camilo with Paquito D'Rivera, CH, 7 & 11:00. Chick Corea Akoustic Band/Larry Carlton, AFH, 8:00. Clark Terry & Friends with Oscar Peterson, Louie Bellson, Kenny Burrell, many others, TH, 8:00. Cecil Taylor/the Jazz Passengers, ATH, 8:00. And a cruise to be announced.

Tickets go on sale at their respective box offices and through Ticketmaster on May 14th. A mail order form can be had from P.O. Box 1169, Ansonia Sta., New York, NY 10023 (212-787-2020).

But that's not the whole tale. On July 1 & 2 two related festivals will take place in Upstate New York: **Newport Jazz at Saratoga** and **Newport Jazz at Finger Lakes** (in Rochester), with a whole slew of artists playing in one place or other on one day or other. And JVC is in this deep enough to sponsor a **JVC Jazz Festival tour**, headlined by Miles Davis. Joining the decidedly unsick trumpeter will be **Cassandra Wilson** (Chicago Theatre, June 5), **Spyro Gyra**, **Larry Carlton** and **Yellowjackets** (Houston Summit, June 9), **Carlton**, **Yellowjackets**, **Dianne Reeves** and **Steve Smith's Vital Information** (Concord Pavillion, August 26), and **Stanley Jordan** and **Yellowjackets** (Hollywood Bowl, August 27th), and an Atlanta show yet to be scheduled.

AN OBSERVATION: Liner notes, along with annotating the music, were always used to sell jazz records—what jazz fan didn't pore over the notes before making his purchase? Jazz albums, fortunately, still have notes; but with CD longboxes, you can't read them until you've already bought the album.

Lee Jeske

CASH BOX
MICRO
CHART

CONTEMPORARY JAZZ



Total Weeks ▼
Last Week ▼

1	HEART'S HORIZON (Reprise 25778)	AL JARREAU	1	14
2	SIMPLE PLEASURES (EMI-Manhattan E1-48059)	BOBBY MCFERRIN	2	49
3	DAVE GRUSIN COLLECTION (GRP 9579)	DAVE GRUSIN	3	6
4	FESTIVAL (GRP 9570)	LEE RITENOUR	4	22
5	SILHOUETTE (Arista AL-8457)	KENNY G	5	22
6	PENCIL SKETCHES #1 (Optimism 3210)	KIM PENNYL	8	6
7	FLASHPOINT (GRP 9571)	TOM SCOTT	6	20
8	REAL LIFE STORY (Verve Forecast/PolyGram 837 687)	TERI LYNE CARRINGTON	11	5
9	CLOSE-UP (Reprise 9 25715)	DAVID SANBORN	7	36
10	GIPSY KINGS (Elektra 60845)	GIPSY KINGS	11	8
11	CONFIDENTIAL (GRP GR-9581)	SPECIAL EFX	23	2
12	EAST (Hiroshima Epic 45022)	HIROSHIMA	17	4
13	N.Y.C. (Intuition/Capitol 91354)	STEPS AHEAD	20	2
14	GARY HERBIG (Head First 723-1/K-Tel)	GARY HERBIG	14	6
15	MORE THAN FRIENDS (Jive/RCA 1136-1)	JONATHAN BUTLER	18	19
16	DANCING WITH THE LION (Columbia OC 45154)	ANDREAS VOLLENWEIDER	DEBUT	
17	FLYING HOME (EMI-Manhattan 48682)	STANLEY JORDAN	15	24
18	LOVE SEASON (Orpheus/Capitol 75602)	ALEX BUGNON	22	2
19	STREET DREAMS (Geffen GHS 24204)	LYLE MAYS	10	24
20	TIME AND TIDE (Epic BFE 40767/E.P.A.)	BASIA	9	51
21	FOREIGN AFFAIRS (Blue Note 90967/Capitol)	BIRELI LAGRENE	25	2
22	IVORY DREAM (Atlantic 81938)	BOBBY LYLE	27	2
23	NORTHERN LIGHTS (MCA 6724)	KEIKO MATSUI	36	2
24	DON'T TRY THIS AT HOME (MCA Impulse! 42229)	MICHAEL BRECKER	16	26
25	THE SEARCHER (GRP GR-9580)	KEVIN EUBANKS	30	2
26	ELIS (Elektra 60816)	SADAO WATANABE	19	8
27	ON THE CORNER (GRP GR 9583)	JOHN PATITUCCI	DEBUT	
28	THE TRAVELLER (Nova 8811)	BRANDON FIELDS	21	8
29	BERMUDA NIGHTS (Atlantic 81919)	GERALD ALBRIGHT	24	9
30	SPELLBOUND (Warner Bros. 25781)	JOE SAMPLE	DEBUT	
31	CYCLES (Denon CY 72745)	BOB BERG	34	2
32	MANGO TANGO (Gala 13-9013)	TOM GRANT	26	15
33	LIVING IN PARADISE (Intima 7 73334)	FATBURGER	28	21
34	WORKS (ECM 823 270)	PAT METHENY	29	9
35	IF THIS BASS COULD ONLY TALK (Portrait/CBS 40923)	STANLEY CLARKE	31	37
36	TEARS OF JOY (Windham Hill WH0111)	TUCK & PATTI	32	39
37	TWICE THE LOVE (Warner Bros. 25705)	GEORGE BENSON	33	22
38	DAY BY DAY (EMI-Manhattan E1-90096)	NAJEE	35	35
39	IVORY COAST (Warner Bros. 25757)	BOB JAMES	37	30
40	INSIDE OF YOU (Novus 3038)	RODNEY FRANKLIN	38	9

■ JAZZ PICKS

□ **CHET BAKER:** *Sings and Plays From the Film Let's Get Lost* (Novus 3054)

Soundtrack from the highly touted documentary on the late trumpeter/vocalist. Singing's emphasized on these studio sides; Baker's voice is as wizened and cracked as his face, yet still romantic, touching and ingenuous.

□ **TOMMY SMITH:** *Step by Step* (Blue Note 91930)

Another sturdy Coltrane-ite tenorman, from Scotland via Berklee (and Gary Burton's band). Burton produces; cast includes John Scofield, Jack De Johnette and Eddie Gomez.

□ **GEORGE ADAMS:** *Nightingale* (Blue Note 91984)

An oddity from the saxman: so-so cover versions of so-so tunes. CD box claims "Total Time: 1:11:56." Total Time: 49:57.

□ **JEANNIE & JIMMY CHEATHAM AND THE SWEET BABY BLUES BAND:** *Back to the Neighborhood* (Concord Jazz CJ-373)

This snazzy, old-fashioned jump-blues nonet packs the swinging wallop of a big band. Good racy fun. Papa John Creach fiddles along on three numbers.

□ **SUSANNAH McCORKLE:** *No More Blues* (Concord Jazz CJ-370)

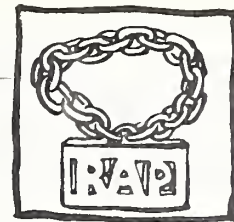
Understated standards singer's label debut is a warm date backed by a trim, swinging band (including Ken Peplowski and Dave Frishberg).

□ **GEORGE SHEARING/HANK JONES:** *The Spirit of 176* (Concord Jazz CJ-371)

Elegant good taste is the common denominator on this meeting of piano vets.

BEATS & HYPE

CASH BOX
MICRO
CHART



RAP
LPs

SUCKERS! GIMME A SHOVEL: As the green flows, so does the hype. In the last month, the media has been brimming with features debating the merits of hip-hop, and even the venerable old *Los Angeles Times* has got into the act. Two weeks ago, they ran a story on black radio, the major slant being that the influx of white artists was killing the format. But if you dug deeper, it was easy to see that the problems lay elsewhere. The program director for KJLH, L.A.'s black radio leader (at least in the ratings game), put the blame firmly on the shoulders of hip-hop. His quote was to the effect that there will never be another Otis Redding or Aretha Franklin because the kids were too busy rapping—and that *rapping did not take any real talent*. Statements such as these show there is still a long way to go, folks.

It wasn't until this past Sunday, however, that the *Times* officially recognized hip-hop. In a classic case of the pot dissin' the kettle, *Times* main man **Robert Hilburn** criticized his colleagues, observing that, "For nearly a decade now, much of the media and the pop establishment has been hoping that rap would simply fade away." Strange words from a paper that has just ran their first history of and introduction to hip-hop *this week*. People who are kind have speculated that the reason they have taken this long to get on the bandwagon is that L.A. rap has just become nationally accepted, but I doubt that argument would hold water with **Uncle Jamm's Army**, the **World Class Wreckin' Cru**, or even **Ice T**, whose first record came out five years ago. **Dr. Dre** (not the MTV host and **Original Concept** member) and **Yella** of **N.W.A.**, two early pioneers in the L.A. hip-hop scene, must also be amused at the coverage, especially since this week's feature article on the group largely ignored them, and in the process passed over a golden opportunity to get the opinions of two men who could reflect on the L.A. rap scene's past and tie it into the present and future.

Though there are quite a few factual errors in the coverage (I think the point that hip-hop started in 1979 would be widely disputed in New York), the breaking down of the walls at the *Times* has proven that the power and influence of the music is becoming insurmountable. They have just recruited our own **Duff Marlowe** to do specialized hip-hop reviews and think-pieces (their old critics couldn't tell the difference between **Luther** and **Latifah**), which is an encouraging sign and should allow them to get it straight from now on. Oh well, better late than never. Bring on the radio suckers.

DOPE ON PLASTIC: There has been a glut of hip-hop releases lately; a combination of the major's expansion into the area and new independants cropping up every day. Mediocre releases are the rule, true inspiration the exception. The following lean toward the latter, though they will have a hard time knocking the **De La** record off my turntable. Coming strong is the new release from the **Wee Papa Girl Rappers**, who check in with "Wee Rule" (**Jive**), a reggae-rap crossover that's going to rule the airwaves. Five different mixes are provided, ranging from **D.J. Mark's** sparse B-Boy stylee to



Hamish McDonald's dancehall Ragamuffin mix and bass-heavy Roughneck mix; the **Coookie Crew** set up their soon-to-be-released LP with "Got to Keep On," which lays the **Edwin Starr** classic over **Kraftwerk's** "Numbers" beats. The horns kick, and the ladies do a good job propelling the mix; "Ring My Phone," by **Shantell and Dwane** (**Vision**, 305-893-9191) has spring jam written all over it! The latin-percussion rhythm track will move your crowd instantly. Don't miss it; **N.M.C. & A.D.J.**, come hard, fast, and in a hurry with "Messiah/Insane" (**Nu-Groove** 212-398-1855), two tough raps over assassination beats that no fan of hardcore hip-hop should overlook. Definitely a pair to watch.

JAZZY V.

■ HIP-HOP PICKS

□ **ROB BASE & D.J. E-Z ROCK:** "Joy And Pain" (**Profile**)

This supercharged rap team tears up the Frankie Beverly & Maze groove with authority, chalking up the third in a string of chart-breaking hits from their debut album. The song has been getting tons of album cut airplay on El Lay's rap power station KDAY, as good a sign as any that the song is headed for nationwide exposure. Gail "Sky" King helps the duo rock the remix to the max.

□ **TOO BADD:** "Too Badd" (**Sleeping Bag**)

J.J. Fadd step back! Former (and founding) members **Juanita**, **Fatima** and **Barbara** get their well-deserved turn at the



ROB BASE & D.J. E-Z ROCK

		Total Weeks ▼	Last Week ▼
1	LOC-ED AFTER DARK (Delicious Vinyl/Island DV3000)	Tone Loc	1 5
2	STRAIGHT OUTTA COMPTON (Priority/Ruthless 57102)	N.W.A.	2 5
3	EAZY DUZ IT (Priority 57100)	Eazy-E	3 11
4	TOO SHORT (Jive/RCA 1149-1-J)	Too Short	5 9
5	TEENAGE LOVE (Def Jam/Columbia 38-08105)	Slick Rick	4 11
6	LET'S GET IT STARTED (Capitol 90924)	M.C. Hammer	7 11
7	2 HYPE (Select 21628)	Kid N' Play	8 11
8	IT TAKES TWO (Profile 1267)	Rob Base & D.J. E-Z Rock	6 11
9	SWASS (Nasty Mix 70123)	Sir Mix-a-Lot	9 11
10	3 FEET HIGH AND RISING (Tommy Boy 1019)	De La Soul	15 4
11	K9-POSSE (Arista AL-8569)	K9-Posse	12 7
12	POWER (Sire 25765)	Ice-T	13 11
13	WHAT TIME IS IT (Gucci/Hot Productions 3309)	Gucci Crew II	11 11
14	ACT A FOOL (Capitol C1-90544)	King Tee	14 11
15	IT TAKES A NATION OF MILLIONS TO HOLD US BACK (Def Jam/CBS FC 44303)	Public Enemy	10 11
16	MOVE SOMETHIN' (Luke Skywalker 101)	2 Live Crew	16 11
17	A SALT WITH A DEADLY PEPA (Next Plateau PL 1011)	Salt-N-Pepa	17 11
18	ME & JOE (Egyptian Empire DMSR-00777)	Rodney-O & Joe Cooley	18 11
18	ROAD TO THE RICHES (Cold Chillin'/Warner Bros. 25820)	Kool G Rap & D.J. Polo	DEBUT
19	WHERE'S THE PARTY AT (Sleeping Bag 42106)	Cash Money & Marvelous	19 5
20	HE'S THE D.J., I'M THE RAPPER (Jive/RCA 1091)	D.J. Jazzy Jeff & The Fresh Prince	20 11
21	THE DESOLATE ONE (Fresh 82010)	Just-Ice	DEBUT
22	ORIGINAL STYLIN' (Arista 8571)	3 Times Dope	DEBUT
23	IT'S TEE TIME (Profile 1269)	Sweet Tee	21 11
24	GRAB IT! (Atlantic 81925)	L'Trimm	22 11
25	SUPERSONIC-THE ALBUM (Ruthless/Atlantic 90959)	J.J.Fad	23 11
26	RESPECT (Luke Skywalker 103)	Anquette	24 11
27	STRICTLY BUSINESS (Fresh/Sleeping Bag LPRE 80062)	E.P.M.D.	25 11
28	COOLIN' IN CALI (Geffen/Warner Bros. 24209)	The 7A3	26 11
29	COMIN' THRU LIKE WARRIORS (Luke Skywalker XR 106)	MC Twist	32 3
30	UNITY (Elektra 60802)	Shinehead	27 11
31	ROCK THE HOUSE (Jive/RCA 1026-1)	D.J. Jazzy Jeff & The Fresh Prince	28 11
32	"BOY GENIUS FEATURING A NEW BEGINNING" (Atlantic)	Kwamé	35 3
33	LONG LIVE THE KANE (Cold Chillin'/Warner Bros 25731)	Big Daddy Kane	33 11
34	SO DEF SO FRESH SO STUPID (Gucci/Hot Productions)	Gucci Crew II	29 11
35	THE REAL ROXANNE (Select 21627)	The Real Roxanne	30 11
36	COMIN' THROUGH (Sire 257741)	Rhyme Syndicate	31 11
37	FOLLOW THE LEADER (Uni/MCA 3)	Eric B. & Rakim	34 11
38	N.W.A. (Macola 1057)	N.W.A. And The Posse	36 11
39	COMIN' CORRECT IN '88 (Luke Skywalker 1005)	M.C. Shy D	37 11
40	IN FULL GEAR (Tommy Boy 1017)	Stetsasonic	38 11

mike, throwing down a funky super-groove that's light years ahead of "Supersonic." Courtney Branch and Tracy Kendrick produce the track with an eye for the dancefloor. A killer debut for a group that is on its way up.

□ **STEZO:** "To the Max" (**Fresh**)

Get ready for this fresh kid to rock your boat. The ex-EPMD dancer busts out some heavyweight rhyming with strong content and delivery, and a hard midtempo backing track. Stezo writes and produces his own stuff, and quite nicely. Kick off the summer madness in style with this hot dance groove.

□ **DOMINO:** "Cuties Get Connected" (**Profile**)

This two-tone girl-rap duo jumps on the J.J. Fadd/Anquette tip with a bass-booming electro-groove and bimbo-ish lyrics. Domino's ready to jam the teen dancefloors and rock the cars-that-go-boom.

□ **M. WALK PRODUCTIONS** featuring **THE UNION:**

M. Walk Production featuring the Union (**Capitol**)
Producer M. Walk establishes himself as a West Coast force to be reckoned with on this debut collection for Capitol. Featuring seven separate front acts, the record shows lots of potential, particularly with rapper Funky Fresh's two contributions—the smooth-moving dance grooves "Positive Power" and "Comin' Up Short." Even doper perhaps are power-rhymer Tabbs' selections—"I Rock Hard" and "I'm Just Amazing."

Duff Marlowe

CASH BOX CHARTS

TOP 200 ALBUMS

The grey shading represents a bullet, indicating strong upward movement

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



Top Debut: Jody Watley #70

			Total Weeks ▼	Last Week ▼
1	LIKE A PRAYER (Sire 25844)WEA 9.98	MADONNA	3	2
2	LOC-ED AFTER DARK (Delicious Vinyl/Island DV3000)IND 8.98	TONE LOC	1	9
3	THE RAW & THE COOKED (I.R.S. 6273)MCA 8.98	FINE YOUNG CANNIBALS	4	6
4	ELECTRIC YOUTH (P/2) (Atlantic 81932)WEA 9.98	DEBBIE GIBSON	2	10
5	VOLUME ONE (P/2)(Wilbury/Warner Bros. 25796)WEA 9.98	TRAVELING WILBURYS	5	23
6	MYSTERY GIRL (P) (Virgin 91058)WEA 9.98	ROY ORBISON	6	9
7	FOREVER YOUR GIRL (P) (Virgin 90943)WEA 9.98	PAULA ABDUL	7	20
8	DON'T BE CRUEL (P/3) (MCA 42185)MCA 8.98	BOBBY BROWN	8	40
9	VIVID (G) (Epic BFE 44099)CBS	LIVING COLOUR	9	22
10	HANGIN' TOUGH (P) (Columbia FC 40985)CBS	NEW KIDS ON THE BLOCK	10	33
11	APPETITE FOR DESTRUCTION (P/7) (Geffen GHS 24148)WEA 8.98			
		GUNS N' ROSES	11	85
12	G N' R LIES (P/2) (Geffen GHS 24198)WEA 8.98	GUNS N' ROSES	12	18
13	BEACHES (G) (Atlantic 81933)WEA 9.98	Original Motion Picture Soundtrack	13	13
14	GREEN (P) (Warner Bros. 25795)WEA 9.98	R.E.M.	14	21
15	LIVING YEARS (G) (Atlantic 81923)WEA 9.98	MIKE & THE MECHANICS	17	22
16	SHOOTING RUBBERBANDS AT THE STARS (P) (Geffen GHS 24192)WEA 8.98			
		EDIE BRICKELL & NEW BOHEMIANS	15	28
17	WATERMARK (Geffen GHS 24233)WEA 8.98	ENYA	19	12
18	GIVING YOU THE BEST THAT I GOT (P/3) (Elektra 60827)WEA 8.98			
		ANITA BAKER	16	24
19	KARYN WHITE (G) (Warner Bros. 25637)WEA 8.98	KARYN WHITE	18	29
20	GIRL YOU KNOW IT'S TRUE (Arista AL-8592)RCA 8.98	MILLI VANILLI	43	4
21	SKID ROW (Atlantic 81936)WEA 8.98	SKID ROW	23	10
22	THE TRINITY SESSION (RCA 8568-1-R)RCA 8.98	COWBOY JUNKIES	22	13
23	SPIKE (G) (Warner Bros. 25848)WEA 9.98	ELVIS COSTELLO	26	8
24	NEW JERSEY (P/4) (Mercury 836 345-1)POL	BON JOVI	24	28
25	EVERYTHING (G) (Columbia OC 44056)CBS	THE BANGLES	27	24
26	...AND JUSTICE FOR ALL (P) (Elektra 60812)WEA 9.98	METALLICA	28	30
27	OUT OF ORDER (P) (Warner Bros. 25684)WEA 9.98	ROD STEWART	21	46
28	WINGER (G) (Atlantic 81867)WEA 8.98	WINGER	25	28
29	STRAIGHT OUTTA COMPTON (Priority/Ruthless 57102)IND 8.98	N.W.A.	30	7
30	HYSTERIA (P/9) (Mercury 830 675-1)POL 9.98	DEF LEPPARD	29	86
31	NEW YORK (Sire 25829)WEA 9.98	LOU REED	31	12
32	THE GREAT RADIO CONTROVERSY (Geffen GHS 24224)WEA 8.98	TESLA	20	9
33	OPEN UP AND SAY...AHH! (P/4) (Enigma C1-48493)CAP 8.98	POISON	33	48
34	SILHOUETTE (P/2) (Arista AL-8457)RCA 9.98	KENNY G	32	26
35	MELISSA ETHERIDGE (G) (Island 90875)WEA 8.98	MELISSA ETHERIDGE	38	30
36	GUY (P) (MCA 42176)MCA 8.98	GUY	36	36
37	ORANGES & LEMONS (Geffen GHS 24218)WEA 9.98	XTC	37	5
38	EAZY-DUZ-IT (G) (Priority/Ruthless 57100)IND 8.98	EAZY-E	39	22
39	TRACY CHAPMAN (P/3) (Elektra 60774)WEA 8.98	TRACY CHAPMAN	34	52
40	TECHNIQUE (Owest/WB 25845)WEA 9.98	NEW ORDER	35	10
41	LIFE IS... (RCA 1149-1-J)RCA 8.98	TOO SHORT	42	9
42	DIRTY ROTTEN FILTHY STINKING RICH (Columbia 44383)CBS	WARRANT	53	9
43	101 (Sire 25853)WEA 15.98	DEPECHE MODE	60	3
44	THE RIGHT STUFF (G) (Wing/PolyGram 835 964-1)POL	VANESSA WILLIAMS	46	10
45	HEART BREAK (P)(MCA 42207)MCA 8.98	NEW EDITION	40	30
46	HOLD ME IN YOUR ARMS (RCA 8589-1-R)RCA 8.98	RICK ASTLEY	45	12
47	LET'S GET IT STARTED (Capitol C1-90924)CAP 8.98	M.C. HAMMER	50	25
48	DON'T TELL A SOUL (Sire/Reprise 25831)WEA 8.98	THE REPLACEMENTS	47	9
49	TEENAGE LOVE (Def Jam/Columbia 38-08105)CBS	SLICK RICK	48	17
50	RATTLE AND HUM (P/3) (Island 91003)WEA 14.98	U2	41	25
51	A NEW FLAME (Elektra 60828)WEA 8.98	SIMPLY RED	52	6
52	GIPSY KINGS (Elektra Musician 60845)WEA 9.98	GIPSY KINGS	55	18
53	ANY LOVE (Epic OE 44308)CBS	LUTHER VANDROSS	49	26
54	WHAT UP, DOG? (Chrysalis 41664)CBS	WAS(NOT WAS)	56	23
55	GREATEST HITS (P) (Columbia OC 44493)CBS	JOURNEY	44	20
56	BULLETTYOYS (Warner Bros. 25782)WEA 8.98	BULLETTYOYS	54	23
57	HOLD AN OLD FRIEND'S HAND (P)(MCA 6267)MCA 8.98	TIFFANY	57	19
58	JUST COOLIN' (G) (Atlantic 81926)WEA 9.98	LEVERT	58	22
59	MESSAGES FROM THE BOYS (Motown MOT-6260)MCA 8.98	THE BOYS	51	25
60	3 FEET HIGH AND RISING (Tommy Boy 1019)IND 8.98	DE LA SOUL	78	6
61	RAIN MAN (Capitol 91866)CAP 8.98	Original Motion Picture Soundtrack	74	6
62	IT TAKES TWO (G) (Profile PRO-1267)IND 8.98	ROB BASE & D.J. E-Z ROCK	59	29
63	LYLE LOVETT AND HIS LARGE BAND (MCA/Curb 42263)MCA 9.98			
		LYLE LOVETT	69	10
64	FAITH (P/7) (Columbia OC 40867)CBS	GEORGE MICHAEL	62	73
65	GREATEST HITS III (Warner Bros. 25834)WEA 9.98	HANK WILLIAMS, JR.	71	8
66	2 HYPE (Select SEL 21628)IND 8.98	KID 'N PLAY	68	21
67	WORKING GIRL (Arista 8593)RCA 8.98	Original Motion Picture Soundtrack	76	6
68	VIXEN (G) (EMI 46991)CAP 9.98	VIXEN	70	27
69	THE LOVER IN ME (MCA 42249)MCA 8.98	SHEENA EASTON	61	21
70	LARGER THAN LIFE (MCA 6276)MCA 8.98	JODY WATLEY	DEBUT	
71	ANCIENT HEART (Reprise 25839)WEA 8.98	TANITA TIKARAM	73	158
72	TIME AND TIDE (G) (Epic BFE 40767) CBS	BASIA	65	44
73	SOUTHERN STAR (RCA 8587-1-R)RCA 8.98	ALABAMA	67	9
74	PRIDE (P) (Atlantic 81768)WEA 8.98	WHITE LION	63	75
75	I WANNA HAVE SOME FUN (G) (RCA 1150-1-J)RCA 9.98	SAMANTHA FOX	75	22
76	IN MY EYES (LMR 5531)IND 8.98	STEVIE B	81	7
77	TODAY (Motown MOT-6261)MCA 8.98	TODAY	77	19
78	LONG COLD WINTER (P/2) (Mercury 834 612-1)POL	CINDERELLA	80	39
79	TAKE 6 (Reprise 25670)WEA 9.98	TAKE 6	83	6
80	COCKTAIL (P/4) (Elektra 60806)WEA 9.98	Original Motion Picture Soundtrack	79	34
81	GREATEST HITS (P) (Warner Bros. 25801)WEA 9.98	FLEETWOOD MAC	64	19
82	COPPERHEAD ROAD (Uni Uni-7)MCA 8.98	STEVE EARLE	72	24
83	A SHOW OF HANDS (G) (Mercury 836 346-1)POL	RUSH	82	13
84	BLESSING IN DISGUISE (Elektra 60817)WEA 8.98	METAL CHURCH	84	6
85	DYLAN & THE DEAD (Columbia OC 45056)CBS			
		BOB DYLAN & THE GREATFUL DEAD	66	9
86	SWASS (G) (Nasty Mix 70123)IND	SIR MIX-A-LOT	85	29
87	NICK OF TIME (Capitol 91268)CAP 8.98	BONNIE RAITT	99	2
88	TELL IT TO MY HEART (P) (Arista AL 8529)RCA 8.98	TAYLOR DAYNE	87	65
89	FISHERMAN'S BLUES (Chrysalis 41589)CBS	THE WATERBOYS	89	20
90	REACH FOR THE SKY (G)(Atlantic 81929)WEA 9.98	RATT	86	22
91	OU812 (P/3) (Warner Bros.25732)WEA 9.98	VAN HALEN	90	44
92	BEYOND THE BLUE NEON (MCA 42266)MCA 8.98	GEORGE STRAIT	88	7
93	CALM ANIMALS (RCA 8561-R)RCA 8.98	THE FIXX	93	11
94	BLOW MY FUSE (Atlantic 81877)WEA 8.98	KIX	91	28
95	2ND WAVE (Columbia FC 44284)CBS	SURFACE	108	24
96	SMASHES, THRASHES & HITS (P) (Mercury 836 427-1)POL	KISS	95	20
97	HEADLESS CHILDREN (Capitol 48942)CAP 8.98	W.A.S.P.	DEBUT	
98	K9-POSSE (Arista AL-8569)RCA 8.98	K9-POSSE	100	9
99	TO WHOM IT MAY CONCERN (Columbia FC 45065)CBS	THE PASADENAS	111	4
100	THE INNOCENTS (G) (Sire/Warner Bros. 25730)WEA 8.98	ERASURE	98	44
101	SIMPLE PLEASURES (P) (EMI-Manhattan E1-49059)CAP 9.98			
		BOBBY McFERRIN	94	53
102	DREAMING #11 (Relativity 88561-8265)IND 6.98	JOE SATRIANI	96	21
103	YELLOW MOON (A&M 5240)RCA 8.98	NEVILLE BROTHERS	126	3
104	AMERICAN DREAM (P) (Atlantic 81888)WEA 9.98			
		CROSBY, STILLS, NASH & YOUNG	97	20
105	SHORT SHARP SHOCKED (Mercury 834 924-1)POL	MICHELLE SHOCKED	105	29
106	QUEEN ELVIS (A&M SP 5241)RCA 8.98			
		ROBYN HITCHCOCK & THE EGYPTIANS	109	5
107	INFORMATION SOCIETY (G) (Tommy Boy TBLP 25691)WEA 8.98			
		INFORMATION SOCIETY	102	37
108	ALL THAT JAZZ (G) (Virgin/A&M SP 5163) RCA 8.98	BREATHE	106	45
109	MAKE IT LAST FOREVER (P/2) (Elektra 60763)WEA 8.98	KEITH SWEAT	101	70

110	LIVE DELICATE SOUND OF THUNDER (P) (Columbia PC2 44484)CBS	PINK FLOYD	92	19
111	BIG THING (G) (Capitol C1-90958)CAP 8.98	DURAN DURAN	103	24
112	CROSS THAT LINE (Elektra 60794)WEA 9.98	HOWARD JONES	169	2
113	TILL I LOVED YOU (P) (Columbia OC 40880)CBS	BARBRA STREISAND	107	23
114	DANCING WITH THE LION (Columbia OC 45154)CBS	ANDREAS VOLLENWEIDER	DEBUT	
115	BRAZIL CLASSICS 1: BELEZA TROPICAL (Sire/Fly 25805)WEA 8.98	VARIOUS ARTISTS	122	7
116	FRUIT ON THE BOTTOM (Columbia FC 45035)CBS	WENDY & LISA	125	3
117	MR. JORDAN (Atlantic 81928)WEA 9.98	JULIAN LENNON	123	3
118	HEAVEN (Capitol C1-90959)CAP 8.98	BEBE & CECE WINANS	130	10
119	VOICES OF BABYLON (Columbia 44449)CBS	THE OUTFIELD	DEBUT	
120	3 (Slash/Warner Bros. 25819)WEA 9.98	VIOLENT FEMMES	104	12
121	ROCK & ROLL STRATEGY (A&M SP 5218)RCA 8.98	THIRTY-EIGHT SPECIAL	143	25
122	BOOM BOOM CHI BOOM BOOM (Sire/Reprise 25888)WEA 9.98	TOM TOM CLUB	DEBUT	
123	OPERATION: MINDCRIME (EMI 48640)CAP 9.98	QUEENSRYCHE	DEBUT	
124	GROSS MISCONDUCT (Megaforce/Caroline 1360)IND	M.O.D.	124	6
125	FABULOUS DISASTER (Combat 2001)IND 8.98	EXODUS	121	120
126	ROLL WITH IT (P/2) (Virgin 90946)WEA 9.98	STEVE WINWOOD	112	41
127	ANSWERS TO NOTHING (Chrysalis FV41649)CBS	MIDGE URE	119	10
128	KICK (P/3) (Atlantic 81796)WEA 9.98	INXS	115	75
129	MARTIKA (Columbia FC 44290)CBS	MARTIKA	129	11
130	HEART'S HORIZON (Reprise 25778)WEA 9.98	AL JARREAU	113	20
131	BAD (P/6) (Epic OE 40600)CBS	MICHAEL JACKSON	110	82
132	LINCOLN (Bar None/Restless 72600)CAP 8.98	THEY MIGHT BE GIANTS	117	13
133	ROAD TO THE RICHES (Cold Chillin'/Warner Bros. 25820)WEA 9.98	KOOL G RAP & D.J. POLO	134	2
134	IN DREAMS (Virgin 90604)WEA 12.98	ROY ORBISON	114	12
135	JULIA FORDHAM (Virgin 90955)WEA 8.98	JULIA FORDHAM	133	13
136	NEW LIGHT THROUGH OLD WINDOWS (Geffen GHS 24232)WEA 9.98	CHRIS REA	145	4
137	INTUITION (Mercury/PolyGram 836777)POL	TNT	120	6
138	OH YES I CAN (A&M SP 5232)RCA 8.98	DAVID CROSBY	118	9
139	TAKE IT WHILE IT'S HOT (Alco 90917)WEA 8.98	SWEET SENSATION	161	3
140	UP YOUR ALLEY (P) (Blackheart FZ 44146) CBS	JOAN JETT	116	47
141	POWER (G) (Sire 25765) WEA 8.98	ICE-T	131	29
142	WHAT TIME IS IT (Gucci 3309)IND 8.98	GUCCI CREW II	135	12
143	BUCK WILD (Virgin 91021)WEA 9.98	E.U.	149	2
144	THIS WOMAN (G) (RCA 8369-1)RCA 8.98	K.T. OSLIN	136	29
145	IT TAKES A NATION OF MILLIONS TO HOLD US BACK (G) (Def Jam FC 44303) CBS	PUBLIC ENEMY	146	39
146	GREATEST HITS (G) (Curb/RCA 8318-1-R)RCA 9.98	THE JUDDS	142	34
147	24/7 (4th & B'Way 4011)WEA 8.98	DINO	150	5
148	HIGH HAT (Virgin 91022)WEA 8.98	BOY GEORGE	153	4
149	EAST (Epic OE 45022)CBS	HIROSHIMA	152	3
150	NO REST FOR THE WICKED (G) (CBS OZ 44245)CBS	OZZY OSBOURNE	148	26
151	IN EFFECT MODE (P) (Uptown/Warner Bros. 25662)WEA 8.98	AL B. SURE!	144	49
152	NOTHING'S SHOCKING (Warner Bros. 25727)WEA 8.98	JANE'S ADDICTION	132	32
153	EPONYMOUS (I.R.S. 6262)MCA 8.98	R.E.M.	137	26
154	19 (P) (Reprise 25714)WEA 9.98	CHICAGO	139	40
155	LOVE OR PHYSICAL (Capitol C1-46946)CAP 8.98	ASHFORD & SIMPSON	158	5
156	UNION (A&M SP 5175)RCA 8.98	TONI CHILDS	127	40
157	MOVE SOMETHIN' (G) (Luke Skywalker XR 101)IND 8.98	2 LIVE CREW	155	48
158	EXTREME (A&M 5238)RCA	EXTREME	182	2
159	DANGEROUS AGE (Atlantic 81884)WEA 8.98	BAD COMPANY	162	32
160	INDIGO GIRLS (Epic 45044)CBS	INDIGO GIRLS	171	2
161	STRONGER THAN PRIDE (P) (Epic OE 44210)CBS	SADE	128	46
162	BEELZEBUBBA (Enigma/Fever 73351)CAP 8.98	DEAD MILKMEN	173	4
163	LOVE SEASON (Orpheus 75602)CAP	ALEX BUGNON	188	2
164	GERALD ALSTON (Motown 6265)MCA 8.98	GERALD ALSTON	156	11
165	ZIGZAGGING THROUGH GHOSTLAND (Epic 44343)CBS	THE RADIATORS	177	2
166	VOICES & IMAGES (Atlantic 81886)WEA 8.98	CAMOUFLAGE	157	13
167	ORIGINAL STYLIN' (Arista 8571)RCA 8.98	3 TIMES DOPE	176	3
168	THE DESOLATE ONE (Fresh 82010)IND 8.98	JUST-ICE	174	2

169	SOMETHING REAL (Elektra 60852)WEA 9.98	PHOEBE SNOW	181	2
170	ROOT HOG OR DIE (Enigma 7 73335-1)CAP	MOJO NIXON & SKID ROPER	DEBUT	
171	OLD 8X10 (P) (Warner Bros 25738)WEA 8.98	RANDY TRAVIS	170	38
172	WHO? (Wing/PolyGram 835 439-1)POL	TONY! TONI! TONE!	138	12
173	BIG CIRCUMSTANCE (Gold Castle 71320)CAP	BRUCE COCKBURN	165	4
174	FLAG (Mercury 836426)POL	YELLO	147	5
175	ACT A FOOL (Capitol C1-90544)CAP 8.98	KING TEE	140	19
176	LOVE JUNK (Chrysalis 41675)CBS	THE PURSUIT OF HAPPINESS	160	16
177	NOTHING TO LOSE (Columbia OC 44302)CBS	EDDIE MONEY	151	26
178	REEL LIFE (RCA 8414-1-R)RCA 8.98	BOY MEETS GIRL	141	23
179	HITS 1979-1989 (Columbia 45054)CBS	ROSANNE CASH	DEBUT	
180	DIRTY DANCING (P/10) (RCA 6408)RCA 9.98	Original Motion Picture Soundtrack	180	81
181	SURFING WITH THE ALIEN (G) (Relativity/Important 8193)IND 8.98	JOE SATRIANI	178	61
182	A SALT WITH A DEADLY PEPA (G) (Next Plateau PL 1011)IND 8.98	SALT-N-PEPA	179	36
183	THE BEST YEARS OF OUR LIVES (G) (Columbia OC 45025)CBS	NEIL DIAMOND	164	16
184	PICTURES FROM THE FRONT (Capitol C1-90238)CAP 8.98	JON BUTCHER	154	11
185	LOVING PROOF (G) (Columbia FC 44221)CBS	RICKY VAN SHELTON	183	27
186	RADIO ONE (Rykodisc RCD 20078)IND 13.98	THE JIMI HENDRIX EXPERIENCE	184	21
187	WINDHAM HILL SAMPLER '89 (Windham Hill WH1082)RCA 9.98	VARIOUS ARTISTS	DEBUT	
188	HE'S THE DJ, I'M THE RAPPER (P/2) (Jive 10911-J)RCA 8.98	DJ JAZZY JEFF & THE FRESH PRINCE	187	53
189	ME & JOE (Egyptian Empire DMSR-00777)IND 8.98	RODNEY-O JOE COOLEY	189	20
190	RAPTURE (P/4) (Elektra 9-60444)WEA 8.98	ANITA BAKER	190	158
191	ALL MIXED UP (Tabu OZ 44492)CBS	ALEXANDER O'NEAL	159	8
192	WILD, WILD WEST (G) (Atlantic 81871)WEA 8.98	THE ESCAPE CLUB	163	31
193	FOR THE LONELY: AN ANTHOLOGY, 1956-65 (Rhino 71493)CAP 14.98	ROY ORBISON	166	13
194	THE BEST OF OINGO BOINGO: SKELETONS IN THE CLOSET (A&M SP5217)RCA 8.98	OINGO BOINGO	167	27
195	IN MY TRIBE (G) (Elektra 60738)WEA 8.98	10,000 MANIACS	175	63
196	HOUSE OF LORDS (RCA 8530-1-R)RCA 8.98	HOUSE OF LORDS	172	10
197	THE JOSHUA TREE (P/5) (Island/Atlantic 90581)WEA 9.98	U2	191	107
198	WHERE'S THE PARTY AT? (Sleeping Bag 42016)IND 8.98	CASH MONEY & MARVELOUS	194	8
199	IF MY ANCESTORS COULD SEE ME NOW (Polydor/PolyGram 834 896-1)POL	IVAN NEVILLE	197	17
200	IT'S TEE TIME (Profile 1269)IND 8.98	SWEET TEE	196	18

ALPHABETIZED TOP 200 ALBUMS (BY ARTIST)

2 Live Crew / 157	DJ Jazzy Jeff / 188	Just Ice / 168	Public Enemy / 145	TNT / 137
3 Times Dope / 167	Duran Duran / 111	Kenny G / 34	Pursuit of Happiness / 176	Today / 77
10,000 Maniacs / 195	Dylan & The Dead / 85	Kid N Play / 66	Queensryche / 123	Tom Tom Club / 122
Abdul, Paula / 7	Earle, Steve / 82	King Tee / 175	Radiators / 165	Tone Loc / 2
Alabama / 73	Easton, Sheena / 69	K9-Posse / 98	Raitt, Bonnie / 87	Tony! Toni! Tone! / 172
Alston, Gerald / 164	Eazy-E / 38	Kix / 94	Ratt / 90	Too Short / 41
Ashford & Simpson / 155	Enya / 17	Kool G Rap / 133	Rea, Chris / 136	Traveling Wilburys / 5
Astley, Rick / 46	Erasure / 100	Lennon, Julian / 117	R.E.M. / 14, 15, 153	Ure, Midge / 127
Bad Company / 159	Escape Club / 192	Levert / 58	Reed, Lou / 31	XTC / 37
Baker, Anita / 18, 190	Etheridge, Melissa / 35	Living Colour / 9	Replacements / 48	Van Halen / 91
Bangles / 25	E.U. / 143	Lovett, Lyle / 63	Rodney-O / 189	Van Shelton, Ricky / 185
Basia, Rob / 62	Exodus / 125	M.C. Hammer / 47	Rush / 83	Vandross, Luther / 53
Basia / 72	Extreme / 158	Madonna /	Sade / 161	Violent Femmes / 120
8on Jovi / 24	Fine Young Cannibals / 3	Martika / 129	Salt-N-Pepa / 182	Vixen / 68
8oy George / 148	Fleetwood Mac / 81	McFerrin, Bobby / 101	Satiani, Joe / 102, 181	Vollenweider / 114
8oy Meets Girl / 178	Fordham, Julia / 135	Metal Church / 84	Shocked, Michele / 105	Warrant / 42
Boys, The / 59	Fox, Samantha / 75	Metallica / 26	Simply Red / 51	W.A.S.P. / 97
Brazil Classics / 115	Gibson, Debbie / 4	Michael, George / 64	Sir Mix A Lot / 86	Was (Not Was) / 54
Breathe / 108	Gipsy Kings / 52	Midnight Star / 199	Skid Row / 21	Waterboys / 89
Brickell, Edie / 16	Guns N' Roses / 11, 12	Mike & The Mechanics / 15	Slick Rick / 49	Watley, Jody / 70
Brown, Bobby / 8	Guy / 36	Milli Vanilli / 20	Smithereens / 119	Wendy & Lisa / 116
Bugnon, Alex / 163	Hendrix, Jimi / 186	M.O.D. / 124	Snow, Phoebe / 169	White, Karyn / 19
Bulletboys / 56	Hiroshima / 149	Money, Eddie / 177	Stevie 8 / 76	White Lion / 74
Butcher, Jon / 184	Hitchcock, Robyn / 106	Neville Brothers / 103	Stewart, Rod / 27	Williams, Hank Jr. / 65, 188
Camouflage / 165	House of Lords / 196	New Edition / 45	Strait, George / 92	Williams, Vanessa / 44
Cash Money / 179	Ice-T / 141	New Kids / 10	Streisand, Barbra / 113	BeBe & CeCe
Cash, Rosanne / 198	Indigo Girls / 160	New Order / 40	Sure!, Al B. / 151	Wnans / 118
Chapman, Tracy / 39	Info Society / 107	Nixon, Mojo / 170	Surface / 95	Windham Hill '89 / 187
Chicago / 154	INXS / 128	N.W.A. / 29	Sweet, Keith / 109	Winger / 28
Childs, Tom / 156	Jackson, Michael / 131	Oingo Boingo / 194	Sweet Sensation / 139	Winwood, Steve / 126
Cinderella / 78	Jane's Addiction / 152	O'Neal, Alexander / 191	Sweet Tee / 200	XTC / 37
Cockburn, Bruce / 173	Jarreau, Al / 130	Orbison, Roy / 6, 134, 193	Take 6 / 79	Yello / 174
Costello, Elvis / 23	Jett, Joan / 140	Osbourne, Ozzy / 150	Taylor Dayne / 88	Soundtracks:
Cowboy Junkies / 22	Journey / 55	Oslin, K.T. / 144	Tesla / 32	Beaches / 13
Crosby, David / 138	Judds / 146	Outfield / 119	They Might Be Giants / 132	Cocktail / 80
Crosby, S.N.&Y / 104		Pasadenas / 99	Thirty-Eight Special / 121	Dirty Dancing / 180
Def Leppard / 30		Pink Floyd / 110	Tiffany / 57	Rainman / 61
De La Soul / 60		Poison / 33	Tkaram, Tanita / 71	Working Girl / 67
Depeche Mode / 43				
Diamond, Neil / 183				
Dino / 147				

WESTERN REGION

POP

■ High Movers*

1. Patience (Geffen) Guns N' Roses
2. Cry (PolyGram) Waterfront
3. Every Little Step (MCA) Bobby Brown
4. Buffalo Stance (Virgin) Neneh Cherry
5. Soldier of Love (Capitol) Donny Osmond

■ Most Added**

1. Through the Storm (Arista) Aretha Franklin & Elton John
2. Little Jackie Wants To Be a Star (Def Jam/Columbia)
Lisa Lisa & The Cult Jam
3. Patience (Geffen) Guns N' Roses
4. Cry (PolyGram) Waterfront
5. Closer Than Friends (Columbia) Surface

R&B

■ High Movers*

1. Funky Cold Medina (Delicious Vinyl) Tone Loc
2. Miss You Like Crazy (EMI) Natalie Cole
3. Let Me Push It to Ya (Island) Atension
4. If She Knew (Atlantic) Anne G.
5. 4U (A&M) Vesta

■ Most Added**

1. Little Jackie Wants To Be a Star (Columbia)
Lisa Lisa & The Cult Jam
2. Have You Had Your Love (EMI) The O'Jays
3. Through the Storm (Arista) Aretha Franklin & Elton John
4. Every Little Time (Arista) Kiara
5. For the Love of You (Wing/PolyGram) Toni!Toni!Tone!

COUNTRY

■ High Movers*

1. Where Did I Go Wrong (MCA) Steve Wariner
2. She Don't Love Nobody (MCA/Curb) The Desert Rose Band
3. Is It Still Over? (Warner Bros.) Randy Travis
4. They Rage On (Capitol) Dan Seals
5. Wine Me Up (Mercury/PolyGram) Larry Boone

■ Most Added**

1. Sowin' Love (RCA) Paul Overstreet
2. Beyond Those Years (MCA) The Oak Ridge Boys
3. I Don't Want to Spoil the Party (Columbia) Rosanne Cash
4. Call on Me (Capitol) Tanya Tucker
5. Sea of Heartbreak (Curb) Ronnie McDowell

SOUTH CENTRAL REGION

POP

■ High Movers*

1. Cry (PolyGram) Waterfront
2. Working on It (Geffen) Chris Rea
3. Everlasting Love (Elektra) Howard Jones
4. I'll Be Loving You (Forever) (Columbia) New Kids On The Block
5. Soldier of Love (Capitol) Donny Osmond

■ Most Added**

1. Through the Storm (Arista) Aretha Franklin & Elton John
2. Cry (PolyGram) Waterfront
3. Patience (Geffen) Guns N' Roses
4. Every Little Step (MCA) Bobby Brown
5. Going Home (Mercury/PolyGram) Cinderella

R&B

■ High Movers*

1. Heaven Help Me (PolyGram) Deon Estus
2. Miss You Like Crazy (EMI) Natalie Cole
3. If She Knew (Atlantic) Anne G.
4. 4U (A&M) Vesta
5. Love Saw It (Warner Bros.) Karyn White

■ Most Added**

1. Have You Had Your Love (EMI) The O'Jays
2. My First Love (Warner Bros.) Atlantic Starr
3. Searching for a Good Time (Epic) Marcus Lewis
4. Objective (Island) Miles Jaye
5. Every Little Time (Arista) Kiara

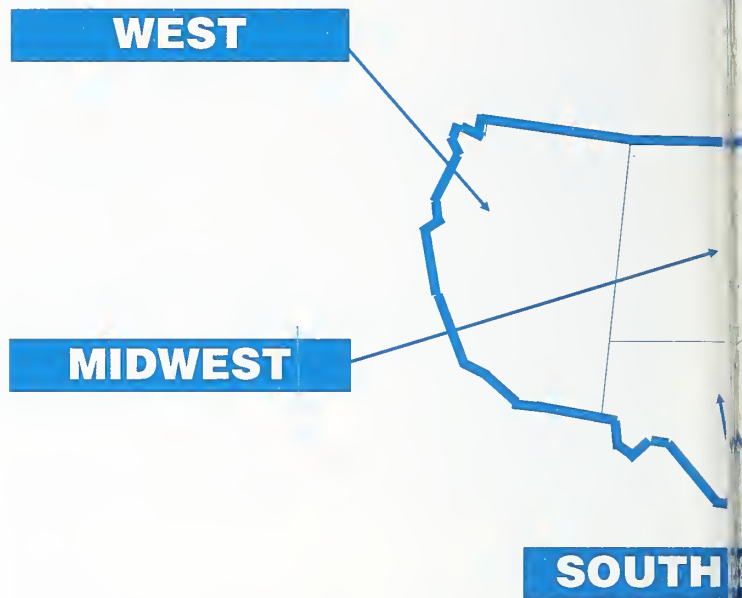
COUNTRY

■ High Movers*

1. Is It Still Over? (Warner Bros.) Randy Travis

CASH BOX R

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



2. If I Had You (RCA) Alabama
3. I Got You (Reprise/Warner Bros.) Dwight Yoakam
4. The Gospel According to Luke (MCA) Skip Ewing
5. Love Out Loud (RCA) Earl Thomas Conley

■ Most Added**

1. Call on Me (Capitol) Tanya Tucker
2. Beyond Those Years (MCA) The Oak Ridge Boys
3. Sowin' Love (RCA) Paul Overstreet
4. I Don't Want to Spoil the Party (Columbia) Rosanne Cash
5. Old Flame, New Fire (Mercury/PolyGram) The Burch Sisters

MIDWESTERN REGION

POP

■ High Movers*

1. Everlasting Love (Elektra) Howard Jones
2. Patience (Geffen) Guns N' Roses
3. Soldier of Love (Capitol) Donny Osmond
4. Every Little Step (MCA) Bobby Brown
5. Rock On (Cypress/A&M) Michael Damian

■ Most Added**

1. Patience (Geffen) Guns N' Roses
2. Every Little Step (MCA) Bobby Brown
3. Rock On (Cypress/A&M) Michael Damian
4. Let Me In (Columbia) Eddie Money
5. Veronica (Warner Bros.) Elvis Costello

R&B

■ High Movers*

1. Every Little Step (MCA) Bobby Brown
2. Love Saw It (Warner Bros.) Karyn White
3. 4U (A&M) Vesta
4. Miss You Like Crazy (EMI) Natalie Cole
5. Searching for a Good Time (Epic) Marcus Lewis

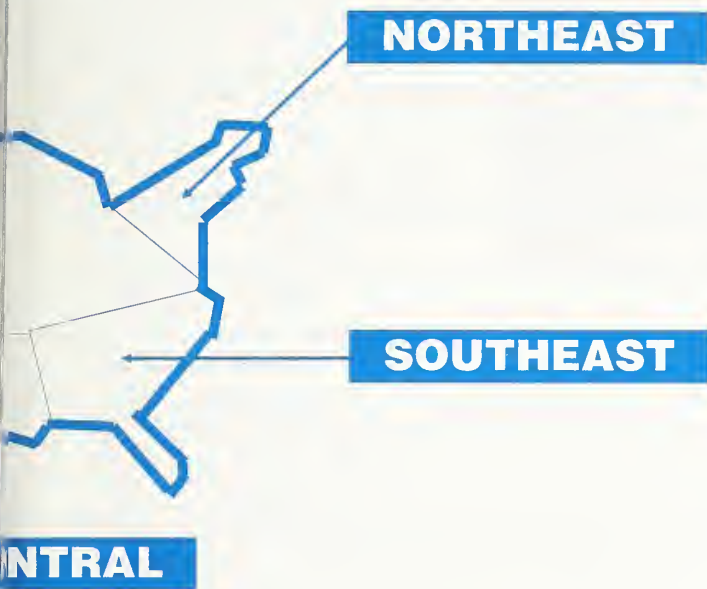
■ Most Added**

1. My First Love (Warner Bros.) Atlantic Starr
2. She's So Cold (Epic) Alston Stewart
3. Mr. D.J. (Motown) Joyce Irby
4. Every Little Time (Arista) Kiara
5. For the Love of You (PolyGram) Toni!Toni!Tone!

DIO REPORT

OF HOT SINGLES WEEKLY RADIO RESEARCH

* Number of Station Ads
Nationally



COUNTRY

High Movers*

1. Is It Still Over? (Warner Bros.) Randy Travis
2. If I Had You (RCA) Alabama
3. I Got You (Reprise/Warner Bros.) Dwight Yoakam
4. Where Did I Go Wrong (MCA) Steve Wariner
5. Love Out Loud (RCA) Earl Thomas Conley

Most Added**

1. I Still Need You (Windward) The Steffin Sisters
2. Come From the Heart (Mercury/PolyGram) Kathy Mattea
3. Beyond Those Years (MCA) The Oak Ridge Boys
4. I Don't Want to Spoil the Party (Columbia) Rosanne Cash
5. Old Flame, New Fire (Mercury/PolyGram) The Burch Sisters

NORTHEASTERN REGION

POP

High Movers*

1. I'll Be There for You (Mercury/PolyGram) Bon Jovi
2. Like a Prayer (Sire/Warner Bros.) Madonna
3. Real Love (MCA) Jody Watley
4. Cult of Personality (Epic) Living Colour
5. Electric Youth (Atlantic) Debbie Gibson

Most Added**

1. Soldier of Love (Capitol) Donny Osmond
2. Through the Storm (Arista) Aretha Franklin & Elton John
3. I'll Be Loving You (Forever) (Columbia) New Kids On The Block
4. Little Jackie Wants To Be a Star (Def Jam/Columbia)
Lisa Lisa & The Cult Jam
5. Cry (PolyGram) Waterfront

R&B

High Movers*

1. Affair (Tabu) Cherrelle
2. Real Love (MCA) Jody Watley
3. I'll Be There for You (Capitol) Ashford & Simpson
4. Miss You Like Crazy (EMI) Natalie Cole
5. Let Me Push It to Ya (Island) Atension

Most Added**

1. Little Jackie Wants To Be a Star (Def Jam/Columbia)
Lisa Lisa & The Cult Jam

COUNTRY

High Movers*

1. Is It Still Over? (Warner Bros.) Randy Travis
2. If I Had You (RCA) Alabama
3. I Got You (Reprise/Warner Bros.) Dwight Yoakam
4. The Gospel According to Luke (MCA) Skip Ewing
5. Where Did I Go Wrong (MCA) Steve Wariner

Most Added**

1. Come From the Heart (Mercury/PolyGram) Kathy Mattea
2. Old Flame, New Fire (Mercury/PolyGram) The Burch Sisters
3. Call on Me (Capitol) Tanya Tucker
4. Up and Gone (Warner Bros.) The McCarters
5. I Still Need You (Windward) The Steffin Sisters

SOUTHEASTERN REGION

POP

High Movers*

1. I'll Be There for You (Mercury/PolyGram) Bon Jovi
2. Second Chance (A&M) Thirty-Eight Special
3. Cult of Personality (Epic) Living Colour
4. Electric Youth (Atlantic) Debbie Gibson
5. Rock On (Cypress/A&M) Michael Damian

Most Added**

1. I'll Be You (Sire/Warner Bros.) The Replacements
2. Through the Storm (Arista) Aretha Franklin & Elton John
3. Miss You Like Crazy (EMI) Natalie Cole
4. Veronica (Warner Bros.) Elvis Costello
5. Closer Than Friends (Columbia) Surface

R&B

High Movers*

1. Funky Cold Medina (Delicious Vinyl) Tone Loc
2. Never Say Goodbye to Love (PolyGram) Rene Moore
3. Buck Wild (Virgin) E.U.
4. Stay (PolyGram) Jackie Jackson
5. Let Me Push It to Ya (Island) Atension

Most Added**

1. Little Jackie Wants To Be a Star (Def Jam/Columbia)
Lisa Lisa & The Cult Jam
2. Through the Storm (Arista) Aretha Franklin & Elton John
3. My First Love (Warner Bros.) Atlantic Starr
4. I'll Be Loving You (Forever) (Columbia) New Kids On The Block
5. Every Little Time (Arista) Kiara

COUNTRY

High Movers*

1. Is It Still Over? (Warner Bros.) Randy Travis
2. If I Had You (RCA) Alabama
3. I Don't Want to Spoil the Party (Columbia) Rosanne Cash
4. Where Did I Go Wrong (MCA) Steve Wariner
5. Wine Me Up (Mercury/PolyGram) Larry Boone

Most Added

1. Sea of Heartbreak (Curb) Ronnie McDowell
2. Come From the Heart (Mercury/PolyGram) Kathy Mattea
3. Lovin' Only Me (Epic) Ricky Skaggs
4. Sowin' Love (RCA) Paul Overstreet
5. If I Never See Midnight Again (Columbia) Sweethearts of the Rodeo

GUARANTEED NATIONAL HITS

POP***

Through the Storm
Aretha Franklin & Elton John
(Arista)

R&B***

Little Jackie Wants To Be a Star
Lisa Lisa & The Cult Jam
(Def Jam/Columbia)

COUNTRY***

Wine Me Up
Larry Boone
(Mercury/PolyGram)

■ SINGLES GOING STEADY

ROCK WALK OF FAME—CARVED IN STONE: If you're one of the hordes who drive the length of Sunset Strip every day (as I do from my West L.A. home to *Cash in the Box*), you pass a lot of sights that you might never, ever stop to look at. If you can't see it at a red light, you don't see it at all. How many of you have actually gone into that infamous tattoo shop? Or stopped at the newly rebuilt art-deco **St. James Hotel**? Or paused to gaze admiringly at **Angelyne's** "portraits"? This is no **King's Road** or **Via Doloroso** or **Champs Elysees**, that's for certain. If you've been to **London**, to **Paris**, to **Jerusalem**—you know that these are cities where history breathes in every brick. Each street is a miracle. That scratch on the stone wall may have been the Holy One in the throes of temptation. Here in L.A., we have drive-thru funeral parlors. Fast-food memories. But we have something that nobody else has. Something actually worth parking the car about. We have the **Rock Walk of Fame**, 7425 Sunset Blvd., Hollywood, in front of Guitar Center.



Little Richard at Rock Walk

I'm not being facetious here. This is history in the making. It's our responsibility to etch a few wooly mammoths on the cave wall, so to speak. What about the Hollywood Walk of Fame, you might ask, or the Chinese Theater? That's only *Hollywood*, my friend. I'm talking *Rock & Roll*. The Big Picture. At the Rock Walk we have the handprints and signatures of **Chuck Berry**, **Leo Fender**, **Jerry Lee Lewis**, **Little Richard**, **Stevie Wonder**, to name a few. Giants. Primitives. Men who roamed wild through virgin territory. Recently, music legends **Buddy Holly**, **Jimi Hendrix**, **Marvin Gaye** and **Roy Orbison** were posthumously inducted, frozen in time by commemorative bronze bas relief plaques. On April 27, at 10:45 a.m., **Willie Dixon** and **Bo Diddley** will both be inducted. Here's our chance to witness a piece of history, to see the men who shaped our musical heritage honored in their lifetime. If you missed Halley's comet, see this.

Unlike other similar honors, Rock Walk selects its inductees on the basis of their stature. Past winners choose future winners. There is no fee. Nobody's palm is greased. Guitar Center gets a little foot traffic, a fair trade I'd say. The question remains, will any of it still be here in 100 years? 200? 2000 years? Take a look. You'll know the answer.

Julius Robinson



PINNED DOWN: Columbia recording artist and super guitarist **Steve Lukather** (left) is pictured with producer **Greg Ladanyi** during the final mixing of Lukather's upcoming solo LP *Pinned*. The album is co-produced by Lukather and features **Steve Stevens**, **Cy Kernan**, **Danny Kortchmar** and **Stan Lynch**.

■ TOP OF THE POPS

□ Singles



□ XTC: "Mayor of Simpleton" (Geffen 7-277552-A)

We're happy to see this "alternative" tune being serviced pop, because that's exactly what this self-deprecating rock-pop gem is. Despite the song's pleading to the contrary, Andy Partridge is a writer of feeling *and* intelligence. The greatest irony of all is that Partridge *does* know how to write "a big hit song." Slow riser, but rise it will.

□ ELVIS COSTELLO: "Veronica" (Warner Bros. 7-22981)

Ditto the above sentiments here. Co-written with Paul McCartney, this is Elvis' best shot from *Spike* to see pop chart action. Hooky, brilliant.

□ DARYL HALL & JOHN OATES: "Love Train" (Sire 7-22967)

H. & O. do a fine remake of this classic Gamble & Huff tune recorded in '72 by the O'Jays. This tune will rise as a hit again. Pop possibilities abound.

□ RICK ASTLEY: "Giving Up on Love" (RCA 8872-7-RAA)

This is a fun song with a kick, written by Astley himself. The public has not had enough of this young phenom. From *Hold Me in Your Arms*.

□ SAM PHILLIPS: "Holding on to the Earth" (Virgin 7-99219)

A '60s feel and message combine to make an appealing record with crossover potential.

□ JUDSON SPENCE: "Hot & Sweaty" (Atlantic 7-89010)

A relentless, dry-sounding groove serves as a base for Judson's inspired singing and harmonizations. Should rise quickly where funk is king.



□ GUADALCANAL DIARY: "Always Saturday" (Elektra 7-69316)

An edgy tune with a cynically melancholy message. G.D. is produced by Don Dixon, and he gives the choppy feel an arresting rawness.

□ TANITA TIKARAM: "Twist in My Sobriety" (Reprise 7-22995)

A lovely and smart ballad that features the engaging voice of Tikaram. Should appeal to those in tune with Sting, Paul Simon and Tracy Chapman.

□ ARETHA & ELTON: "Through the Storm" (Arista AS1-9809)

Despite some fine singing by these living legends, this song isn't very interesting. Nice production licks by Narada Michael Walden.

□ PETER CASE: "Put Down the Gun" (Geffen PRO-CD 3474)

A acoustic-guitar laced song about the disarmament of the soul. This is Case's most appealing single to date. Crossover appeal pop-country-rock.

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

This has a Byrds-sounding Rickenbacker 12-string backing up an ironically light-sounding tune about beauty in death.

□ BREATHE: "All This I Should Have Known" (A&M CD 17746)

Glasper and Lillington offer up another pop ballad masterpiece. These guys out-George Michael George Michael—this cut will raise goose-bumps.

J.R.

CASH BOX CHARTS

TOP 100 SINGLES

The grey shading represents a bullet, indicating strong upward movement



#1 Single: Fine Young Cannibals



#1 Debut: Aretha Franklin & Elton John #68



To Watch: Gun N' Roses #56

		Total Weeks	Last Week
1	SHE DRIVES ME CRAZY (IRS 53483)	Fine Young Cannibals	4 12
2	THE LOOK (EMI 50190)	Roxette	2 9
3	LIKE A PRAYER (Sire/Warner Bros. 2/4/7-27539)	Madonna	5 5
4	GIRL YOU KNOW ITS TRUE (Arista S-3396)	Milli Vanilli	1 13
5	ETERNAL FLAME (Columbia 38-68533)	The Bangles	3 11
6	STAND (Warner Bros. 27688)	R.E.M.	6 13
7	I'LL BE THERE FOR YOU (Mercury/Polygram 872 564-7)	Bon Jovi	17 6
8	SUPERWOMAN (Warner Bros. 7-27773)	Karyn White	11 11
9	MY HEART CAN'T TELL YOU NO (Warner Bros. 7-27729)	Rod Stewart	7 18
10	HEAVEN HELP ME (MCA/Polydor 871 538-7)	Deon Estus/George Michael	12 8
11	YOUR MAMA DON'T DANCE (Capitol-B44293)	Poison	13 10
12	FUNKY COLD MEDINA (Delicious Vinyl 104)	Tone Loc	14 7
13	THE LIVING YEARS (Atlantic 7-88964)	Mike & The Mechanics	8 14
14	FOREVER YOUR GIRL (Virgin 7-99230)	Paula Abdul	24 6
15	SECOND CHANCE (A&M 1273)	38 Special	21 11
16	YOU GOT IT (Virgin 99245)	Roy Orbison	16 13
17	ROOM TO MOVE (PolyGram 871 4187)	Animation	19 8
18	ROCKET (Mercury/PolyGram 872 614-7)	Def Leppard	20 7
19	WALK THE DINOSAUR (Chrysalis Z54 4331)	Was(Not Was)	9 11
20	THINKING OF YOU (Cutting Mercury 872502-7)	Sa-fire	25 10
21	AFTER ALL (Geffen 7-27529)	Cher & Peter Cetera	27 6
22	DREAMIN (Wing 871 078-7/Polygram)	Vanessa Williams	10 12
23	REAL LOVE (MCA 53484)	Jody Watley	33 5
24	SINCERELY YOURS (A&M/Atlantic 7-99246)	Sweet Sensation	30 10
25	CULT OF PERSONALITY (Epic 34-68611)	Living Colour	32 6
26	YOU'RE NOT ALONE (Warner Bros. 27757)	Chicago	15 16
27	ORINAOCO FLOW (SAIL AWAY) (Geffen 7-27633)	Enya	29 12
28	LOST IN YOUR EYES (Atlantic 7-27570)	Debbie Gibson	18 12
29	MORE THAN YOU KNOW (Columbia 38-08103)	Martika	22 17
30	ELECTRIC YOUTH (Atlantic 7-88919)	Debbie Gibson	44 3
31	PARADISE CITY (Geffen-27570)	Guns N' Roses	23 13
32	IKO IKO (Capitol 44343)	Belle Stars	40 6
33	DON'T TELL ME LIES (A&M 1267)	Breathe	26 12
34	BIRTHDAY SUIT (Columbia 38-68569)	Johnny Kemp	38 9
35	CRYIN' (EMI 50141)	Vixen	28 12
36	EVERLASTING LOVE (Elektra 7-69308)	Howard Jones	52 5
37	ROCK ON (Cypress 1420/A&M)	Michael Damian	47 4
38	RONI (MCA MCA-53463)	Bobby Brown	31 14
39	I'LL BE LOVING YOU (FOREVER) (Columbia 38-68671)	New Kids on the Block	54 3
40	SEVENTEEN (Atlantic 871 4187)	Winger	43 8
41	YOU GOT IT (THE RIGHT STUFF) (Columbia 38-08092)	New Kids On The Block	34 21
42	TRIBUTE (RIGHT ON) (Columbia 38-68575)	The Pasadenas	42 8
43	A SHOULDER TO CRY ON (Warner Bros./Sire 7-27645)	Tommy Page	46 9
44	SOLDIER OF LOVE (Capitol 44369)	Donny Osmond	53 4
45	JUST BECAUSE (Elektra 7-69327)	Anita Baker	35 17
46	WHERE ARE YOU NOW? (WTG 31-68625)	Synch	50 6
47	I WANNA BE THE ONE (LMR 74003)	Stevie B	48 7
48	THE LOVER IN ME (MCA 53416)	Sheena Easton	36 23
49	WIND BENEATH MY WINGS (Atlantic 7-88972)	Bette Midler	63 6
50	I ONLY WANNA BE WITH YOU (Jive/RCA 1192)	Samantha Fox	59 4
51	THE VOICES OF BABYLON (Columbia 38-68601)	The Outfield	62 4
52	EVERY LITTLE STEP (MCA 53618)	Bobby Brown	76 3

		Total Weeks	Last Week
53	I BEG YOUR PARDON (Atlantic 7-88969)	Kon Kan	39 16
54	SOMEBODY LIKE YOU (Capitol 50176)	Robbie Nevil	58 5
55	HEARTS ON FIRE (Virgin 7-99234)	Steve Winwood	65 5
56	PATIENCE (Geffen 7-22996)	Guns N' Roses	80 2
57	THE LOVE IN YOUR EYES (Columbia 38-08532)	Eddie Money	37 13
58	BUFFALO STANCE (Virgin 7-99231)	Neneh Cherry	70 2
59	STRAIGHT UP (Virgin 99256)	Paula Abdul	41 19
60	DOWNTOWN (A&M 1272)	One 2 Many	67 3
61	CRY (Polydor/PolyGram 871 110-7)	Waterfront	75 2
62	LET THE RIVER RUN (Arista 1-9793)	Carly Simon	51 6
63	DO YOU BELIEVE IN SHAME? (Capitol 44337)	Duran Duran	69 4
64	RADIO ROMANCE (MCA 53623)	Tiffany	45 8
65	WORKING ON IT (Geffen 7-27535)	Chris Rea	73 4
66	THE DIFFERENT STORY (WORLD OF LUST AND CRIME) (Elektra 7-69307)	Peter Schilling	74 3
67	SHE WON'T TALK TO ME (Epic 34-0851)	Luther Vandross	49 11
68	THROUGH THE STORM (Arista AS1-9809)	Aretha Franklin & Elton John	DEBUT
69	CIRCLE (Geffen 7-27590)	Edie Brickell & New Bohemians	83 2
70	COME OUT FIGHTING (Columbia 38-68552)	Easterhouse	79 3
71	WALKING THROUGH WALLS (Atlantic 7-88951)	The Escape Club	71 3
72	REPETITION (Tommy Boy/Reprise 7-27659)	Information Society	77 2
73	CLOSE MY EYES (RCA 8899-7-R)	Lita Ford & Ozzy Osbourne	55 7
74	WHAT I AM (Geffen 7-27696)	Edie Brickell & New Bohemians	56 19
75	LITTLE JACKIE WANTS TO BE A STAR (Columbia 38-68674)	Lisa Lisa and Cult Jam	DEBUT
76	ROUND & ROUND (Qwest/Warner Bros. 7-27524)	New Order	85 2
77	FEEL SO GOOD (Warner Bros. 7-27565)	Van Halen	57 11
78	COMING HOME (Mercury/PolyGram 872 982-7)	Cinderella	93 2
79	WHEN LOVE COMES TO TOWN (Island 7-99225)	U2	82 3
80	VERONICA (Warner Bros. 7-22981)	Eivis Costello	DEBUT
81	ONE (Elektra 7-69329)	Metallica	61 8
82	BABY BABY (WTG 31-6810)	Eighth Wonder	87 2
83	I'LL BE YOU (Sire/Reprise 7-27628)	The Replacements	DEBUT
84	YOU AIN'T SEEN NOTHING YET (Sire/Warner Bros. 7-27628)	Figures On A Beach	DEBUT
85	MISS YOU LIKE CRAZY (EMI 50185)	Natalie Cole	DEBUT
86	DON'T TAKE MY MIND ON A TRIP (Virgin 7-99272)	Boy George	90 2
87	CLOSER THAN FRIENDS (Columbia 38-08537)	Surface	DEBUT
88	DRIVEN OUT (RCA 8837-7-R)	Fixx	64 9
89	BORN TO BE MY BABY (Mercury/PolyGram 872 156-7)	Bon Jovi	66 20
90	LET ME IN (EMI 50185)	Eddie Money	DEBUT
91	SURRENDER TO ME (Capitol B-44288)	Ann Wilson & Robin Zander	60 17
92	SHE WANTS TO DANCE WITH ME (RCA 8838-7-R)	Rick Astley	72 17
93	WALKING AWAY (Tommy Boy/Reprise 7-27736)	Information Society	78 20
94	IT'S ONLY LOVE (Elektra 7-69317)	Simply Red	81 9
95	WILD THING (Delicious Vinyl DV 102)	Tone Loc	68 19
96	24/7 (4th & B'Way 7471/Island)	Dino	84 9
97	A LITTLE RESPECT (Sire/Reprise 7-27738)	Erasure	86 18
98	RUN TO PARADISE (WTG 31-68564)	Choirboys	88 5
99	WE'VE SAVED THE BEST FOR LAST (Arista AS1 9785)	Kenny G Featuring Smokey Robinson	89 11
100	BRING DOWN THE MOON (RCA 8807)	Boy Meets Girl	92 11

RHYTHM & BLUES

R&B LPs

Total Weeks ▼
Last Week ▼

THE EMPIRE STRIKES BACK: You should be on the lookout for **Soul II Soul**. Their first two singles, "Fair Play" (featuring a stellar and



downright funky vocal by Rose Windross) and "Feel Free", gave notice that something big was going on here. Both were slices of soul in the classic sense of the word, dripping with emotion and sensuality. The group is at the vanguard of British soul, which today means a lot. Britain has succumbed to the influence of hip-hop, which has given their black music a harder edge, and Soul II Soul's music is noticeably tougher than the early '80s pop-soul of Lynx and Imagination, though they retain the aforementioned groups' knack for the irresistible hook.

Whereas the first two singles were indications of things to come, their new single, "Keep on Movin'" (10 U.K.), is a sure sign that they have arrived. A pounding rhythm track (evocative of Eric B.'s "Paid in Full", though not as direct as cop as Milli Vanilli's lock-stock-and-barrel theft of his beats) starts things off, with **Caron Wheeler's** throaty and seductive voice weaving in and out, beckoning you to become enraptured. Unlike the first two singles, which were minimalist, "Keep on Movin'" moves into a thick production tour de force, with a bassline that could seduce even the most frigid listener, warm piano chords that subtly move the song from section to section to section, and string fills that seduce instead of overpower. Then it all breaks down, allowing Ms. Wheeler to stretch out over the beats, and when she leaves, a *fiddle*(!?) solo kicks in to bring it all home. This is perfect pop, flexible and spacious where most contemporary R&B is compressed and flaccid. Straight R&B single of the year so far, without question. Stuff your demographics, this one will kill everybody. Virgin are rushing this one out stateside, and have added a **Terry Riley** remix, which should further ensure that it will be the quintessential spring jam this year.

Soul II Soul is much more than a pop group however. It is a multifaceted, cutting edge company that started out in the late '70s as a mobile reggae and soul sound system, hosting nightclubs and throwing warehouse parties. They continue to do these live events, as well as make records, operate an electronics shop, a production company, and a clothes and record store. They take such pride in their music that they are titling their first LP *Club Classics*, which probably won't be far from the truth (I still program their first single when I spin). They also are a great example of what can be done within the framework of this industry, covering all the bases, and employing other talented people and giving them the shot that they might not otherwise get in this world of closed doors. They are emblematic of the thinking of many of today's rising stars, such as **De La Soul** and **Guy**, who think beyond the confines of their own recording career and explore the possibilities that the industry has to offer. They take business into their own hands, keeping control and thereby assuring that their product is what they want it to be. We all benefit from this, and if others take on this attitude the black music industry in the '90s will be a wonderful thing to be a part of.

R&B PICKS

□ **AL B. SURE!** (featuring **SLICK RICK**): "If I'm Not Your Lover" (Warner Brothers)

A collaboration of New York's finest. Al brings in **Teddy Riley** to produce and Slick Rick to add color to this infectious track, which would just be average without any one of the three. Rick's narrative gives the song its charm, Teddy its guts, and Al its personality. One major gripe: Why did you knuckle down to black radio and take Rick's rap out of the R&B remix? This move shows that someone has no guts, and is especially weak given the debt of all parties involved to hip-hop. Go with what you know, and don't worry so much if some closed-minded knuckleheads are not going to like it.

■ **NENEH CHERRY:** "Buffalo Stance" (Virgin 96573)

This record has been available as an import for quite some time now, and already is regarded as a standard in some circles. For those of you that still aren't with it, here's what all the fuss is about—personality, energy, breakneck beats, and hooks galore—all mixed to perfection. This is a record that could be massive if it is heard. Do your part.

■ **JODY WATLEY:** *Larger Than Life* (MCA 6276)

Nothing groundbreaking from Ms. Watley, but that doesn't stop my enjoying parts of it. "Lifestyle" is a wonderful song, and will no doubt be saturating our airwaves all summer, and "What'cha Gonna Do for Me" is a great jam that has some of the tightest funk guitar I've heard in a while. The rest of the LP is just average, though, and I cannot honestly remember any of the songs even after playing it repeatedly. One more thing—a number of people have dissed Watley for appearing with minimal clothing on the cover. What's the problem? She is an extremely attractive woman obviously at ease with her sexuality, and not afraid to show it off. I'd do it too, but people would scream in horror.

Neil Harris

1	LET'S GET IT STARTED (Capitol 90924)	M.C. Hammer	1	23
2	GUY (MCA 42176)	Guy	3	39
3	DON'T BE CRUEL (P) (MCA 42185)	Bobby Brown	2	39
4	THE GREAT ADVENTURES OF SLICK RICK (Def Jam 40513)	Slick Rick	5	12
5	LOC'ED AFTER DARK (Delicious 3900)	Tone Loc	6	8
6	KARYN WHITE (Warner Bros. 25637)	Karyn White	4	29
7	MESSAGE FROM THE BOYS (Motown 6260)	The Boys	7	24
8	FOREVER YOUR GIRL (Virgin 90943)	Paula Abdul	8	13
9	JUST COOLIN' (Atlantic 81926)	Lever	9	21
10	2ND WAVE (Columbia 44284)	Surface	10	23
11	2 HYPE (Select 21628)	Kid N' Play	12	21
12	HEART BREAK (P) (MCA 42207)	New Edition	11	39
13	STRAIGHT OUTTA COMPTON (Ruthless 57102)	N.W.A.	14	6
14	GIVING YOU THE BEST THAT I GOT (Elektra 60827)	Anita Baker	13	24
15	LIFE IS... TOO SHORT (Zomba/RCA 1149)	Too Short	15	8
16	EAZY DUZ IT (Priority 57100)	Eazy-E	17	21
17	3 FEET HIGH AND RISING (Tommy Boy 1019)	DeLa Soul	19	6
18	MORE THAN FRIENDS (Jive 1136)	Jonathan Butler	18	24
19	TODAY (Motown 6261)	Today	16	19
20	ANY LOVE (Epic 44308)	Luther Vandross	20	26
21	GIRL YOU KNOW ITS TRUE (Arista 8592)	Milli Vanilli	26	4
22	THE RIGHT STUFF (Wing/PolyGram 835 694-1)	Vanessa Williams	22	42
23	HEART'S HORIZON (Reprise 25778)	Al Jarreau	21	18
24	IT TAKES TWO (Profile 1267)	Rob Base & DJ Easy Rock	23	28
25	SILHOUTTE (Arista 8457)	Kenny G	24	25
26	GERALD ALSTON (Motown 6265)	Gerald Alston	25	12
27	K-9 POSSE (Arista 8569)	K-9 Posse	28	5
28	TO CHANGE AND/OR MAKE A DIFFERENCE (Arista 8533)	Kiara	27	29
29	HEAVEN ON EARTH (Oceana 91028)	Donna Allen	29	11
30	THE DESOLATE ONE (Fresh/Sleeping Bag 62010)	Just-Ice	35	3
31	HEAVEN (Capitol 90959)	BeBe & CeCe Winans	31	12
32	DON'T LET LOVE SLIP AWAY (Capitol 48987) (G)	Freddie Jackson	30	36
33	WHERE'S THE PARTY AT? (Sleeping Bag 42016)	Cash Money & Marvulous	32	12
34	GEMINI (Motown 6264)	El DeBarge	37	4
35	MACHISMO (Atlanta Artist 886 002)	Cameo	33	24
36	ME AND JOE (Egyptian Empire 00777)	Rodney O & Joe Cooley	34	20
37	LOVE OR PHYSICAL (Capitol 46946)	Ashford & Simpson	40	5
38	WHAT TIME IS IT (Gucci 3309)	Gucci Crew II	36	12
39	COMIN'THROUGH LIKE WARRIORS (Luke Skywalker XR 106)	M.C. Twist & the Def Squad	46	3
40	TAKE U BACK TO MY PLACE (Orpheus 75800)	Z-Loke	42	13
41	ANIMAL (Mercury/PolyGram 422-836-77)	Bar-Kays	39	9
42	MAKE IT LAST FOREVER (P) (Elektra 60763)	Keith Sweat	41	64
43	CK (Warner Bros. 25707)	Chaka Khan	43	18
44	IN EFFECT MODE (P) (Warner Bros. 25662-1)	Al B. Sure!	44	48
45	RESPECT (Luke Skywalker 103)	Anquette	45	20
46	MIDNIGHT STAR (Solar/Capitol 72564)	Midnight Star	38	25
47	LVIN' LARGE (Virgin 91021)	E.U.	68	2
48	SWEET OBSESSION (Epic 44419)	Sweet Obsession	48	22
49	MIAMI BASS WARS (Pandisc 8802)	Various Artists	49	9
50	VESTA 4 U (A&M 5223)	Vesta	52	22
51	TOUCH OF BLUES (Ichiban 1032)	Clarence Carter	53	10
52	THE LOVER IN ME (MCA 42249)	Sheena Easton	51	20
53	TAKE 6 (Reprise 25670)	Take 6	55	5
54	4 U 2 NJOY (Vision 3308)	Betty Wright	56	5
55	AFFAIR (Tabu 44148)	Cherrelle	50	21
56	TO WHOM IT MAY CONCERN (Columbia FC 45065)	The Pasadenas	57	4
57	WHO? (Wing/PolyGram 422 835 549-1)	Tony! Toni! Tone!	47	49
58	FOUNDATION (Atlantic 81939)	Ten City	60	5
59	LOVE SEASONS (Orpheus 75802)	Alex Bugnon	62	4
60	GETTING OFF (On Top 9001)	Miami Boyz	67	2
61	SING ME A SONG (Aegis FZ 45065)	Marcus Lewis	63	3
62	HIGH HAT (Virgin 91022)	Boy George	73	2
63	ACT A FOOL (Capitol 90544)	King Tee	54	13
64	ORIGINAL STYLIN' (Arista 8571)	Three Times Dope	DEBUT	
65	START OF A ROMANCE (Atlantic 81853)	Sky	70	2
66	POWER (Sire 25765)	Ice - T	59	28
67	IT'S TEE TIME (Profile 1269)	Sweet Tee	61	18
68	MOVE SOMETHIN' (Luke Skywalker 101)	2 Live Crew	66	8
69	HANGIN TOUGH (Columbia 40985)	New Kids On The Block	65	22
70	MANHATTAN SUITE (Sedona 7502)	Rick Kellis	58	4
71	ROAD TO THE RICHES (Cold Chillin'/Warner Bros. 25820)	Kool G. Rap & D.J. Polo	DEBUT	
72	A SALT WITH A DEADLY PEPA (Next Plateau PL 1011)	Salt-N-Pepa	64	35
73	RAW (Def Jam FC 45015)	Alyson Williams	DEBUT	
74	SWASS (Nasty Mix 70123)	Sir Mix-A-Lot	69	32
75	IT TAKES A NATION OF MILLIONS (Def Jam BFW 44303)	Public Enemy	71	39

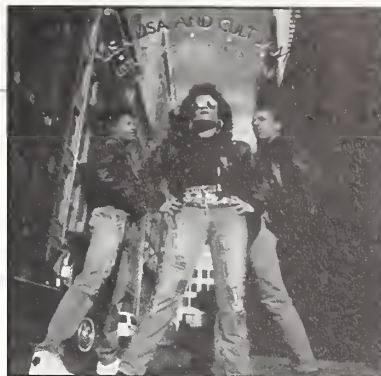
CASH BOX CHARTS

TOP R&B SINGLES

The grey shading represents a bullet, indicating strong upward movement



#1 Single: Asford & Simpson



#1 Debut: Lisa Lisa & Cult Jam #68



To Watch: Robert Brookins #56

		Total Weeks Last Week ▼
1	I'LL BE THERE FOR YOU (Capitol 79496)	Ashford & Simpson 5 11
2	GIRL I GOT MY EYES ON YOU (Motown 1954)	Today 2 12
3	EVERY LITTLE STEP (MCA 23933)	Bobby Brown 7 8
4	MORE THAN FRIENDS (Jive 1174)	Jonathan Butler 4 11
5	AFFAIR (Tabu ZS4-68568)	Cherelle 9 11
6	LOVE SAW IT (Warner Bros. 7-27783)	Karyn White 12 8
7	4 U (A&M 12293)	Vesta 10 11
8	REAL LOVE (Motown 44261)	El DeBarge 11 10
9	ALL I WANT IS FOREVER (Epic 34-68540)	James 'JT' Taylor & Regina Bellea 1 11
10	LUCKY CHARM (Motown 1952)	The Boys 3 13
11	SLEEP TALK (Def Jam/Columbia 38-68555)	Alyson Williams 14 9
12	REAL LOVE (MCA-53484)	Jody Watley 17 6
13	CRUCIAL (MCA 53590)	New Edition 16 7
14	CLOSER THAN FRIENDS (Columbia 38-08537)	Surface 6 12
15	JOY AND PAIN (Oceana 7-99244)	Donna Allen 8 13
16	DON'T TAKE MY MIND ON A TRIP (Virgin 7-97272)	Boy George 19 8
17	I LIKE (MCA-53490)	Guy 24 6
18	START OF A ROMANCE (Atlantic 89932)	Skyy 23 7
19	ROLLIN' WITH KID N' PLAY (Select 20001)	Kid N' Play 21 7
20	YOU AND I GOT A THANG (Capitol B-44283)	Freddie Jackson 13 13
21	STRUCK BY YOU (Mercury/PolyGram 872 102-7)	Bar-Kays 18 12
22	FUNKY COLD MEDINA (Delicious Vinyl 104)	Tone Loc 40 4
23	LOVE SICK (Orpheus/EMI)	Z'looke 26 8
24	NEVER SAY GOODBYE TO LOVE (PolyGram 871 618-7)	Rene Moore 31 7
25	JUST COOLIN' (Atlantic 7-88959)	Lever 20 12
26	BIRTHDAY SUIT (Columbia 38-68569)	Johnny Kemp 27 8
27	IF IM NOT YOU'RE LOVER (Warner Bros. 7-27556)	Al B. Sure 29 6
28	TRIBUTE (RIGHT ON) (Columbia 38-68575)	The Pasadenas 30 6
29	GIRL YOU KNOW IT'S TRUE (Arista S-3396)	Milli Vanilli 15 13
30	BABY ME (Warner Bros. 4/7-27541)	Chaka Khan 33 7
31	ARE YOU MY BABY (Columbia 38-68557)	Wendy & Lisa 34 8
32	BUCK WILD (Virgin 7-99232)	E.U. 47 5
33	BEING IN LOVE AIN'T EASY (Epic 34-08521)	Sweet Obsession 22 18
34	24/7 (4th & Broadway 7471)	Dino 38 8
35	HEAVEN HELP ME (Mika/PolyGram 871 538-7)	Deon Estus 45 5
36	DAYS LIKE THIS (MCA-53499)	Sheena Easton 37 6
37	YOU LAID YOUR LOVE ON ME (Motown 1957)	Gerald Alston 39 8
38	MORE THAN PHYSICAL (EMI 44261)	Christopher Max 25 10
39	ROMEO AND JULIET (Def Jam/Columbia 38-68566)	Blue Magic 41 6
40	STICKS AND STONES (RCA 8870)	Grady Harrell 44 7
41	STAY (PolyDorr/PolyGram 871 548-7)	Jackie Jackson 48 5
42	LIKE A PRAYER (Sire/Warner Bros. 2/4/7-27539)	Madonna 49 5
43	IT'S ONLY LOVE (Elektra 7-69317)	Simply Red 51 4
44	MISS YOU LIKE CRAZY (EMI 50185)	Natalie Cole 54 3
45	TURN THIS MUTHA OUT (Capitol 44290)	MC Hammer 56 5
46	WE'VE SAVED THE BEST FOR LAST (Arista AS1-9785)	Kenny G Featuring Smokey Robinson 28 11
47	LET ME PUSH IT TO YA (Island 99249)	Atension 61 5
48	IF SHE KNEW (Atlantic 2580)	Anne G. 59 4
49	UH-UH-OOH-OOH LOOK OUT (HERE IT COMES) (Atlantic 7-88941)	Roberta Flack 62 4

		Total Weeks Last Week ▼
50	LIFE IS TOO SHORT (Jive/RCA 1164)	Too Short 53 4
51	ALL OR NOTHING (Reprise/Warner Bros. 27550)	Al Jarreau 55 5
52	MY FIRST LOVE (Warner Bros. 4/7-27525)	Atlantic Starr 70 3
53	MR. D.J. (Motown 1961)	Joyce Irby 69 3
54	I WANT IT (Orpheus B-72699)	Aleese Simmons 60 5
55	IMAGINE (Capitol 44268)	Tracey Spencer 35 10
56	DON'T TEASE ME (MCA 53615)	Robert Brookins 84 3
57	I'LL BE LOVING YOU (Columbia 38-68671)	New Kids On The Block 76 2
58	THE GOOD, THE BAD & THE UGLY (Epic 38-68590)	Charlie Singleton 64 4
59	THAT'S THE WAY LOVE IS (Atlantic 7-88963)	Ten City 32 11
60	EVERY LITTLE TIME (Arista AF1-9800)	Kiara 68 2
61	CHILDREN'S STORY (Columbia/Def Jam 38-68626)	Slick Rick 87 2
62	MADE TO BE TOGETHER (Virgin 7-99226)	Deja 73 3
63	FLOAT ON (Tommy Boy 924)	Stetsasonic (Featuring Force M.D.'s) 66 5
64	MY ONE TEMPTATION (Island 96584)	Mica Paris 83 2
65	ARE YOU LONELY TONIGHT (Columbia 38-68546)	Constina 65 4
66	TEMPORARY LOVER (Capitol 44329)	The Controllers 77 2
67	LOST WITHOUT YOU (EMI 50185)	The Winans 79 3
68	LITTLE JACKIE WANTS TO BA STAR (Columbia 38-68674)	Lisa Lisa & The Cult Jam DEBUT
69	FOR THE LOVE OF YOU (Wing/PolyGram 871 934-7)	Tony! Toni! Tone! 85 2
70	JOY AND PAIN (Profile Pro 7247)	Rob Base & DJ E-Z Rock 81 3
71	GANGSTA GANGSTA (Priority Records 50185)	N.W.A. 75 3
72	ME, MYSELF AND I (Tommy Boy TB 926)	De La Soul 82 3
73	HAVE YOU HAD YOUR LOVE (EMI 50180)	The O'Jays DEBUT
74	MOVE ON YOU (Rawsone 3333)	Lateasha 36 9
75	THROUGH THE STORM (Arista AS1-98091)	Aretha Franklin & Elton John DEBUT
76	LIFE (MCA 23930)	Loose Ends 42 9
77	SHE'S SO COLD (Epic 49-68230)	Alston Stewart DEBUT
78	JUST BECAUSE (Elektra 7-69327)	Anita Baker 46 17
79	SEARCHING FOR A GOOD TIME (Epic ZS4-68699)	Marcus Lewis 90 2
80	SOMETHING'S GOT A HOLD ON ME (Columbia 38-68545)	Radiant 50 11
81	HEARTBREAKER (Houston Int'l 88-501/Ichiban)	Future 94 2
82	FOREVER YOUR GIRL (Virgin 7-99230)	Paula Abdul DEBUT
83	LOVERS INTUITION (Epic 34-68589)	Amy Keys DEBUT
84	ON A MISSION (Mercury 872 922)	Leotis DEBUT
85	LEAN ON ME (Warner Bros. 4/7-27533)	Thelma Houston & The Winans 95 2
86	TRUE OBSESSIONS (Virgin 90929)	Lia 57 9
87	OBJECTIVE (Island 7-99226)	Miles Jaye DEBUT
88	SKIN I'M IN (Atlanta Artists 872314-7)	Cameo 52 18
89	I WILL ALWAYS BE THERE (Luke Skywalker 124)	Anquette DEBUT
90	STRAIGHT UP (Virgin 7-99256)	Paula Abdul 43 13
91	ANIMAL (Mercury 872 954)	Bar-kays DEBUT
92	(WHAT CAN I SAY) TO MAKE YOU LOVE ME (Tabu 685682)	Alexander O'Neal 58 5
93	I WANT YOUR LOVE (RCA 8881)	La Rue DEBUT
94	ANOTHER WEEKEND (RCA 8853-7)	Five Star 63 11
95	DREAMIN' (PolyGram 871-078)	Vanessa Williams 67 21
96	ME MYSELF AND I (Columbia 38-08508)	Cheryl Pepsii Riley 71 14
97	MAKE MY BABY HAPPY (Capitol 44299)	Paul Laurence 72 4
98	SO GOOD (Reprise 7-276664)	Al Jarreau 74 13
99	SELF DESTRUCTION (Jive/RCA 1178)	The Stop The Violence Movement 78 8
100	WILD THING (Delicious Vinyl 102)	Tone Loc 80 18

RETAIL REPORT

3RD STREET JAZZ

Philadelphia, Pa.

Jerry Gorden

1. Michel Camilo (Portrait/CBS)
2. Steps Ahead (Capitol)
3. Cassandra Wilson (JMT/PG)
4. Chick Corea (GRP)
5. McCoy Tyner (Blue Note)
6. David Murray (Portrait/CBS)
7. Kevin Eubanks (GRP)
8. Terri Lyne Carrington (Verve Forecast/PG)
9. Pancho Sanchez (Concorde)
10. Marcus Roberts (RCA Novus)

SABINS RECORDS

Washington, D.C.

Tay Kim

1. Alex Bugnon (Capitol)
2. Al Jarreau (Warner Brothers)
3. Buddy Montgomery (Landmark)
4. Bobby Lyle (Atlantic)
5. Kym Pencil (Optimism)
6. Houston Pearson (Muse)
7. Terri Lyne Carrington (Verve Forecast/PG)
8. Marcus Roberts (RCA Novus)
9. Keiko Matsui (MCA)
10. Hiroshima (Epic)

TOWER RECORDS

New York, N.Y.

(Downtown)

Robert Teft

1. Gipsy Kings (Elektra Musician)
2. Brazil Classics 1: Belezza Tropical (Sire/Fly)
3. Mystery of the Bulgarian Voices Vol. II (Nonesuch/Elektra)
4. Van Morrison & The Chieftans (Warner Brothers)
5. Rai Rebels (Virgin/Earthworks)
6. Ofra Haza (Sire)
7. Kassav (Columbia)
8. The World Music Album (Intuition)
9. Najma (Shanachie)
10. Flaco Jimenez (Rounder)

NATIONAL RECORD MART

Pittsburgh, Pa.

Doug Wilt

1. Madonna (Sire)
2. Tone Loc (Delicious Vinyl)
3. Debbie Gibson (Atlantic)
4. New Kids on the Block (Columbia)
5. Guns N' Roses: *Lies* (Geffen)

6. Fine Young Cannibals (I.R.S.)
7. Bobby Brown (MCA)
8. Beaches Soundtrack (Atlantic)
9. Roy Orbison (Virgin)
10. Traveling Wilburys (Wilbury/WB)

RICHMAN BROTHERS ONE-STOP

Pennsauken, N.J.

Tim Comerford

1. Madonna (Sire)
2. Tone Loc (Delicious Vinyl)
3. Fine Young Cannibals (I.R.S.)
4. Karyn White (Warner Brothers)
5. Bobby Brown (MCA)
6. Paula Abdul (Virgin)
7. Roy Orbison (Virgin)
8. Traveling Wilburys (Wilbury/WB)
9. Living Colour (Epic)
10. Debbie Gibson (Atlantic)

PRAVDA RECORDS

Chicago, Ill.

Aadam Jacobs

1. Throwing Muses (Sire)
2. Service (Pravda)
3. Christmas (I.R.S.)
4. FIREHOSE (SST)
5. Robyn Hitchcock (A&M)
6. Green On Red (Restless)
7. Mojo Nixon & Skid Roper (Enigma)
8. Leaving Trains (SST)
9. Bad Brains (SST)
10. XTC (Geffen)

SUNBURST RECORDS

Huntsville, Ala.

Jay Ratts

1. XTC (Geffen)
2. Lou Reed (Sire)
3. Connells (TVT)
4. Indigo Girls (Epic)
5. Dickies (Enigma)
6. Pylon (DB)
7. Hugo Largo (Opal/Warner Bros.)
8. R.E.M. (Warner Brothers)
9. Tanita Tikaram (Reprise)
10. drivin' n' cryin' (Island)

ABBEY ROAD ONE-STOP

Santa Ana, Calif.

John Kundrat

1. Madonna (Sire)
2. Tone Loc (Delicious Vinyl)
3. Fine Young Cannibals (I.R.S.)
4. N.W.A. (Priority/Ruthless)
5. Jody Watley (MCA)
6. Paula Abdul (Virgin)
7. Debbie Gibson (Atlantic)
8. W.A.S.P. (Captiol)
9. Milli Vanilli (Arista)
10. Guns N' Roses: *LiesM* (Geffen)

SHOPTALK

SINGLES: THE CONFIGURATION CONFLICT

IS THE RECORD INDUSTRY planning a premature burial for vinyl product? Has the demand for new high tech configurations become so great that conventional records are history, or is this just another case of big business manipulation?

At retail, the controversy surrounding the three-inch compact disc has reached the boiling point. Inconsistent packaging and pricing, low consumer demand and the problem of shoplifting have caused retailers to question the three-inch CD's validity in the marketplace. And not surprisingly, many retailers feel that the "CD3" is more of a burden than a blessing.

One solution, according to some retailers, would be the manufacturing of commercial five-inch discs, with consistent packaging and more music. This month, Elektra will test the waters with two of its alternative acts, **the Cure** and **the Pixies**. On what may well be the industry's first five-inch CD maxi-singles, the label has taken a 12-inch vinyl approach—including several versions of the same track and extended remixes. It's likely that club DJs will view the Elektra approach with unabashed enthusiasm. But can they scratch with CDs as they do with vinyl? Apparently, they can.

Shoptalk recently spoke to **Mike Paz** of **Record Archive** in Rochester, New York, who illuminated the CD single dilemma from the retailer's point of view.

Cash Box: Do you perceive the seven-inch vinyl single as a relic from the past?

PAZ: At our store the seven-inch single still does surprisingly well. We have a lot of people who are suddenly interested in jukeboxes. We really haven't seen the death of the 45 yet.

CB: How about the cassette single?

PAZ: The problem we have with the cassette single at our store is finding a place to display it properly so that we can sell it. We feel that we could join in on the national trend of the cassette single if we could find an adequate place to display them. We're working on that right now.

CB: What about the 12-inch single?

PAZ: The 12-inch section at our store has grown by at least 200% since last year—we are now the headquarters for most of the DJs in this town. The 12-inch [singles], especially the independents and imports, are doing quite well.

The majors could move more 12-inch singles if they would not use stock covers. We have to put up individual signs for each particular piece so the customer can distinguish between releases. They ought to concentrate on the artwork, with each release having its own cover and the name of the artist prominently displayed on it.

CB: What is your opinion of the three-inch CD format?

PAZ: I think the three-inch CD is a victim of the record companies' refusal to get together on a common form of packaging. It is absolutely ludicrous what they have out there. The Columbia stuff comes in one package, the Warner Bros. stuff in another, and the BMG stuff in a third. I think the three-inch format will be dead at the end of this year—the reason being the packaging problem and the obvious display problem. Plus, I haven't seen real consumer interest in them like I thought I would. They are cute little items, but most of the consumers are a little bit concerned when they have to snap on an adapter. Even though the hardware is starting to catch up, we really don't see a market for the three-inch format.

CB: Is there any solution?

I would love to see the "12-inch" five-inch CD for a variety of reasons. Number one, most of the DJs right now are not jumping into the CD format, simply because the extra extended mixes are not available on them. I'm a DJ, and I made the jump to CD last year. I have to literally beg radio stations and record stores for discs—and at times I even have to buy five-inch promotional CD singles that have the extended mixes on them. The record companies should start releasing these to the general public, making them more available to the DJs out there. Not every DJ has a CD player yet, but would think about getting one if they could start receiving these 12-inch remixes on CD. All the CDs need are the same mixes that are on the vinyl 12-inch singles—they don't need any special cuts.

CB: How much do feel the five-inch maxi-single CD should retail for?

PAZ: That's the question—how much is it going to cost? If they put them out for much more than \$2 above the current retail price of the vinyl, I think they would be shooting themselves in the foot.

CB: How would you like to see them packaged?

PAZ: If they're going to package it in anything, I'd like to see it in that little, slimmer jewel box, like the one A&M puts all their promo stuff in. Displaying them would be a problem, but whatever they decide to do, I would like to see a universal package.

Kevin Coogan

CASH BOX CHARTS

COUNTRY SINGLES

The grey shading represents a bullet, indicating strong upward movement



#1 Single: Shenandoah



#1 Debut: Paul Overstreet #67



To Watch: Rosanne Cash #36

		Total Weeks	Last Week
1	THE CHURCH ON CUMBERLAND ROAD (Columbia 38-68550)	Shenandoah	5 11
2	THERE'S A TEAR IN MY BEER (Warner Bros./Curb 7-27584)	Hank Williams Jr.(Duet With Hank Willimas Sr.)	3 11
3	TELL IT LIKE IT IS (Atlantic America 7-99242)	Billy Joe Royal	7 10
4	I'M NO STRANGER TO THE RAIN (RCA 8797-7)	Keith Whitley	1 13
5	DOWN THAT ROAD TONIGHT (Warner Bros. 7-27679)	The Nitty Gritty Dirt Band	2 16
6	DON'T TOSS US AWAY (MCA 53477)	Patty Loveless	10 11
7	HEY BOBBY (RCA 8865-7)	K.T. Oslin	11 10
8	BABY'S GOTTEN GOOD AT GOODBYE (MCA 53486)	George Strait	4 13
9	WHO YOU GONNA BLAME IT ON THIS TIME (Columbia 38-08528)	Vern Gosdin	6 13
10	HEARTBREAK HILL (Reprise 7-27635)	Emmylou Harris	8 17
11	YOUNG LOVE (Curb/RCA 8820-7)	The Judds	15 8
12	SETTING ME UP (Warner Bros. 7-27581)	Highway 101	14 10
13	SHE DESERVES YOU (RCA 8796-7)	Baillie & The Boys	16 11
14	FROM THE WORD GO (Warner Bros. 7-27668)	Michael Martin Murphey	9 17
15	OLD COYOTE TOWN (Capitol B-44274)	Don Williams	12 13
16	IF I HAD YOU (RCA 8817-7)	Alabama	19 5
17	FAIR SHAKE (RCA 8795-7)	Foster & Lloyd	13 12
18	BIG DREAMS IN A SMALL TOWN (RCA 8816-7)	Restless Heart	20 8
19	THE HEART (Universal UVL53487)	Lacy J. Dalton	17 12
20	AFTER ALL THIS TIME (Columbia 38-68585)	Rodney Crowell	22 8
21	NEW FOOL AT AN OLD GAME (MCA 53473)	Reba McEntire	18 17
22	IS IT STILL OVER? (Warner Bros. 7-27551)	Randy Travis	25 5
23	MY TRAIN OF THOUGHT (Capitol B-44276)	Barbara Mandrell	21 10
24	MOON PRETTY MOON (Mercury 872 604-7)	The Statler Brothers	24 9
25	LOVE WILL (Warner Bros. 7-27575)	The Forester Sisters	27 9
26	I GOT YOU (Reprise 7-27567)	Dwight Yoakam	29 6
27	YOU GOT IT (Virgin 7-99245)	Roy Orbison	23 9
28	COME AS YOU WERE (Capitol B-44273)	T. Graham Brown	26 19
29	WHERE DID I GO WRONG (MCA-53504)	Steve Wariner	31 6
30	BIG LOVE (MCA/Curb 53478)	The Bellamy Brothers	28 16
31	FROM A JACK TO A KING (Columbia 38-08529)	Ricky Van Shelton	30 13
32	MANY MANSIONS (Curb CRB-10524)	Moe Bandy	36 7
33	I'LL BE LOVIN' YOU (MCA 53475)	Lee Greenwood	32 12
34	THE GOSPEL ACCORDING TO LUKE (MCA 53481)	Skip Ewing	37 6
35	SHE DON'T LOVE NOBODY (MCA/Curb 53616)	Desert Rose Band	48 4
36	I DON'T WANT TO SPOIL THE PARTY (Columbia 38 68599)	Rosanne Cash	52 3
37	HONEY I DARE YOU (Warner Bros. 7-27691)	Southern Pacific	33 19
38	BETTER MAN (RCA 8781-7)	Clint Black	41 7
39	KEEP THE FAITH (Tra-Star TS-1223)	Heartland	43 7
40	DON'T YOU EVER GET TIRED (OF HURTING ME) (RCA 8746-7)	Ronnie Milsap	34 17
41	IF I EVER GO CRAZY (Epic 34-68587)	The Shooters	46 5
42	BALLAD OF A TEENAGE QUEEN (Mercury 872 420-7)	Johnny Cash (with Rosanne Cash & The Everly Brothers)	44 6
43	HOW MANY HEARTACHES (OL OLR-129)	Marcy Carr	45 6
44	I'M A ONE WOMAN MAN (Epic 34-08509)	George Jones	35 19
45	I DON'T MISS YOU LIKE I USED TO (Airborne ABS-10915)	Stella Parton	49 6
46	LOVE OUT LOUD (RCA 8824-7)	Earl Thomas Conley	54 4
47	SHE'S A DEVIL IN THE DARK (A.M.I. 1954AA)	Rich Chaney	50 8
48	DANGEROUS GROUND (Bootstrap O-0416)	Lance Strobe	51 7
49	THEY RAGE ON (Capitol B-44345)	Dan Seals	55 4
50	WINE ME UP (Mercury 872 728-7)	Larry Boone	56 4
51	WHITE HOUSES (16th Avenue B-70425)	Charley Pride	38 7
52	BACK IN FIRE (Warner Bros. 7-27532)	Gene Watson	57 4

53	CALL ON ME (Capitol B-44348)	Tanya Tucker	62 3
54	WAITING FOR YOU (MCA 53505)	Gall Davies	58 3
55	I KNOW WHAT I'VE GOT (RCA 8822-7)	J.C. Crowley	59 2
56	WHAT A WONDERFUL WORLD (Hallmark HR7-0001)	Roy Clark	39 8
57	YOU SURE GOT THIS OL' RED NECK FEELIN' BLUE (Evergreen EV 1081)	Joe Stampley	61 3
58	BEYOND THOSE YEARS (MCA 53625)	The Oak Ridge Boys	65 2
59	LOVE WILL NEVER BE THE SAME (Step One SOR-398)	The Reno Brothers	64 4
60	SHE'S TOO GOOD TO BE CHEATED THIS WAY (Discovery dad 4587)	Hunter Cain	63 5
61	HANK AND LEFTY (Bear BR 2001)	Justin Wright	67 4
62	DAYDREAM (Soundwaves SW-4818-NSD)	Cerrito	71 3
63	SMALL TOWN DREAMS (Maxima MRC-1333)	Don Malena	69 1
64	BLUES STAY AWAY FROM ME (Warner Bros. 7-27531)	Chris Austin	68 2
65	ONE HEARTACHE AT A TIME (GBS 783)	Vernon Sandusky	70 4
66	BOOGIE QUEEN (BGM 012989)	Doug Kershaw	40 7
67	SOWIN' LOVE (RCA 8919-7-R)	Paul Overstreet	DEBUT
68	LAY ME DOWN CAROLINA (Paloma-5)	Mark Tribble	72 5
69	SEA OF HEARTBREAK (Curb 10525)	Ronnie McDowell	DEBUT
70	MEM'RIES (16th Avenue B-70421)	Vicki Bird	DEBUT
71	TELL TALE SIGNS (Royal Master RM 890)	Craig Southern	76 4
72	OPEN FOR SUGGESTIONS (Door Knob DK-88-303)	Perry LaPointe	74 1
73	IF THE JUKEBOX TOOK TEARDROPS (Evergreen EV-109)	Michael Dee	75 4
74	WHO BUT YOU (Capitol B-44341)	Anne Murray	78 2
75	CHATTANOOGA CHOO CHOO (Epic 34-68620)	Asleep At The Wheel	79 2
76	IT'S THE NATURAL THING (MCA 53613)	Jonathan Edwards	80 2
77	WHERE YOU GONNA HANG YOUR HAT (Playback P-1324)	Sylvie & Her Silva Dollar Band	82 2
78	I NEED A WIFE (Universal UVL-53492)	Joni Harms	DEBUT
79	BOY, YOU'RE DRIVING ME CRAZY (MEGAcles 1758-1)	Nancy Lawson-Hannah	84 3
80	OLD FLAME, NEW FIRE (Mercury/PolyGram 872 730-7)	The Burch Sisters	DEBUT
81	GRANDFATHER'S STORY (Breaker B-3901)	Johnny Holm	88 2
82	TELL ME (Kottage K45-0091)	Kenny Carr	90 2
83	LOVE KEEPS HER KNOCKING (Stop Hunger SHR GTE-1101)	G.T. Express	86 2
84	MUCH TOO YOUNG (TO FEEL THIS DAMN OLD) (Capitol B-44342)	Garth Brooks	DEBUT
85	YOU WEAR THAT RING WITH STYLE (First Love FLR-103)	Ronnie Gilbert	89 2
86	OLD PAIR OF SHOES (Capitol/Curb B-44332)	Sawyer Brown	42 8
87	SOMEWHERE BETWEEN (Capitol B-44270)	Suzy Bogguss	DEBUT
88	THE CHANCE YOU TAKE (Wolf Dog WD1216)	Ross Lewis	DEBUT
89	SHE DREAMS (Evergreen EV1089)	Alan Rhody	DEBUT
90	EXCEPTION TO THE RULE (Capitol B-44331)	Mason Dixon	47 7
91	THOSE PRETTY EYES (Nashville American NA 039)	Charlie Rogers	DEBUT
92	FOREVER WASN'T MEANT FOR US (Happy Man HM 820)	Holly Ronick	DEBUT
93	THE DOOR IS ALWAYS OPEN (Music City USA MC-0013)	Lori King	DEBUT
94	'TIL YOU CRY (RCA 8798-7)	Eddy Raven	53 19
95	GRANDMA'S OLD WOOD STOVE (Airborne ABS10013)	The Sanders	60 12
96	MOMMA DIDN'T RAISE NO FOOL (Sundial SR-147)	Dawn Dorminy	66 6
97	HOOKED ON YOU (Sing Me SM-40)	Odessa	73 5
98	RUN (Stop Hunger SHR NG-1101)	Northern Gold	77 6
99	MY OLD GIRL'S THE BEST GIRL (Timestar TS 2443)	John Patrick	81 4
100	YOU ARE MY SPECIAL ANGEL (Meteor M45891-1)	Blane Gauss	83 3

COUNTRY MUSIC

NASHVILLE NEWS

MAKIN' THE ROUNDS: The usually funky Douglas' Corner Cafe became host to the chic sector of Nashville for an evening as several area artists plied their musical trades for a worthy cause. **Hunter Moore, Marcus Hummon, George Hamilton V, Pam Tillis, Vince Gill** and **Foster & Lloyd** all performed to a packed



Foster & Lloyd

house in support of **St. Lukes**, a United Way Agency-associated community house which is funded by the Episcopal Diocese of Tennessee. The unusually mixed crowd of socialites and songwriters joined forces to raise over \$1500 in one evening.

Radney Foster had this to say about his involvement in the night's charitable affair: "St. Luke's is one of those places that's a beacon of light in a place that needs light. When you see what's needed, you can't help but get involved with it. They provide daycare for families at the poverty level, especially single mothers who are trying to get back into the work force. They also provide medical clinics and give away hundreds of toys to needy children at Christmas."

The night's entertainment certainly matched the worthy cause. Highlights included Pam Tillis singing "Goin' to Work" (a tune Judy Rodman recorded), as well as a spoof titled "What Would Elvis Do." Former MTM artist Hamilton was the best surprise of the evening, tuning up his performance with his Steve Earle/Bob Dylan-esque style on tunes like "Happy Birthday to Yourself" and "Ghost Town."

Gill, whose guitar playing talents match any thoroughbred studio musician's around, wowed the crowd with several of his hits, including "Let's Do Something,"

"Cinderella" and his tribute to wife Janis Gill (part of the Sweethearts duo), "Everybody's Sweetheart." Vince and Janis will celebrate nine years of marriage on April 12, quite an accomplishment for two very busy recording artists. Congrats!

Another performer celebrating marriage that evening turned out to be Bill Lloyd, who was married April 28 at the Ryman Auditorium, which formerly housed the Grand Ole Opry. Perhaps that explained his radiant performance alongside Radney Foster that evening. The duo, who have just released their second LP, *Faster and Louder*, gave the audience a sneak preview of several new cuts, including my favorite "Fat Lady Sings."

THE CIRCLE'S NOT UNBROKEN: Universal Records and ASCAP held an album



Nitty Gritty Dirt Band

preview party at the Country Music Foundation for the **Nitty Gritty Dirt Band's** second volume of the esteemed *Will The Circle Be Unbroken*. Several of the recording guest stars showed up in support of the project including **Johnny and June Cash**, the former looking quite well after his recent heart surgery. **Michael Martin Murphey, Emmylou Harris, Earl Scruggs** and members of the **New Grass Revival** also joined in the celebration. Dirt Band member Jeff Hannah said that the first LP was indeed a "hard act to follow," but that after 17 years the group was ready to "take another shot at it."

Bill Ivey, CMF director, noted that the first *Circle* album had a lot to do with connecting a generation of young and old country listeners back in 1972 and commended the Dirt Band for this notion of "linking generations." Ivey received several items for the museum from band members including a washboard that was used on both *Circle* recordings, as well as several pair of boots and an accordion.

Cecilia Walker

COUNTRY ALBUMS

Total Weeks ▼
Last Week ▼

1	GREATEST HITS III (Warner Bros./Curb 1-25834) (P/2)	Hank Williams, Jr.	1	7
2	BEYOND THE BLUE NEON (MCA 42266) (P)	George Strait	2	7
3	SOUTHERN STAR (RCA 8587-1)	Alabama	4	7
4	OLD 8 x 10 (Warner Bros. 25738-1) (P)	Randy Travis	3	37
5	LOVING PROOF (Columbia FC 44221) (G)	Ricky Van Shelton	5	28
6	THIS WOMAN (RCA 8369-1) (G)	K.T. Oslin	6	30
7	BUENAS NOCHES FROM A LONELY ROOM (Warner Bros./Reprise 25749-1) (G)	Dwight Yoakam	8	34
		The Judds	9	33
8	GREATEST HITS (Curb/RCA 8318-1) (G)	Reba McEntire	7	48
9	REBA (MCA 42134) (G)	Steve Earle	10	20
10	COPPERHEAD ROAD (UNI-7)	Emmylou Harris	11	11
11	BLUEBIRD (Reprise 25776-1)	Lyle Lovett	12	9
12	LYLE LOVETT AND HIS LARGE BAND (MCA/Curb 42263)	Dan Seals	14	37
13	RAGE ON (Capitol 46976-1)	Tanya Tucker	13	33
14	STRONG ENOUGH TO BEND (Capitol C1-48865)	Rodney Crowell	16	50
15	DIAMONDS AND DIRT (Columbia FC 44076)	Highway 101	15	33
16	101 2 (Warner Bros. 25742-1)	Billy Joe Royal	17	6
17	TELL LIKE IT IS (Atlantic America 91064-1)	Vern Gosdin	18	62
18	CHISELED IN STONE (Columbia FC 40982)	Restless Heart	19	33
19	BIG DREAMS IN A SMALL TOWN (RCA 8317-1)	Patty Loveless	22	25
20	HONKY TONK ANGEL (MCA 42223)	Kathy Mattea	23	75
21	UNTASTED HONEY (Mercury 832 793-1)	The Oak Ridge Boys	21	30
22	MONONGAHELA (MCA 42205)	Willie Nelson	20	27
23	WHAT A WONDERFUL WORLD (Columbia FC 44331)	Shenandoah	28	5
24	THE ROAD NOT TAKEN (Columbia FC 44468)	Randy Travis	24	99
25	ALWAYS AND FOREVER (Warner Bros. 25568-1)(P/3)	Keith Whitley	25	42
26	DON'T CLOSE YOUR EYES (RCA 6494-1)	Lacy J. Dalton	27	7
27	SURVIVOR (Universal UVL-42264)	Rosanne Cash	32	4
28	HITS 1979-1989 (Columbia 45054)	Skip Ewing	26	31
29	THE COAST OF COLORADO (MCA 42128)	Ronnie Milsap	34	3
30	STRANGER THINGS HAVE HAPPENED (RCA 9588-1-R)	Ricky Van Shelton	29	107
31	WILD EYED DREAM (Columbia FC 40602) (G)	Gene Watson	30	8
32	BACK IN THE FIRE (Warner Bros. 25832-1)	Baillie & the Boys	38	4
33	TURN THE TIDE (RCA 8454-1)	George Jones	40	4
34	ONE WOMAN MAN (Epic 44078)	The Charlie Daniels Band	31	26
35	HOMESICK HEROES (Epic FE 44324)	Roy Orbison	43	5
36	MYSTERY GIRL (Virgin 91058-1)	The Statler Brothers	36	23
37	THE STATLERS GREATEST HITS (Mercury 834 626-1)	Nitty Gritty Dirt Band	37	10
38	MORE GREAT DIRT: THE BEST OF THE NITTY GRITTY DIRT BAND, VOL. II (Warner Bros. 925830-1)	Hank Williams, Jr.	33	40
39	WILD STREAK (Warner Bros./Curb 25725-1) (G)	K.T. Oslin	41	91
40	80'S LADIES (RCA 5924-1) (G)	Rosanne Cash	35	90
41	KING'S RECORD SHOP (Columbia FC 40777)	Charley Pride	DEBUT	
42	MOODY WOMAN (16th Avenue D1-70554)	The Desert Rose Band	44	29
43	RUNNING (MCA/Curb 42169)	Sweethearts of the Rodeo	42	47
44	ONE TIME, ONE NIGHT (Columbia FC 40614)	George Strait	39	57
45	IF YOU AIN'T LOVIN' (YOU AIN'T LIVIN') (MCA 42114) (G)	Barbara Mandrell	RE-ENTRY	
46	I'LL BE YOUR JUKEBOX TONIGHT (Capitol C1-90416)	Anne Murray	45	24
47	AS I AM (Capitol C1-48764)	Alabama	48	42
48	ALABAMA LIVE (RCA 6825-1) (G)	Earl Thomas Conley	47	24
49	THE HEART OF IT ALL (RCA 6824-1)	Mickey Gilley	49	19
50	CHASING RAINBOWS (Airborne AB 0103)			

COUNTRY HOT CUTS

- 1 CHARLIE DANIELS BAND - "Uneasy Rider '88" - *Homesick Heroes* (Epic)
- 2 RICKY VAN SHELTON - "Hole in My Pocket" - *Loving Proof* (Columbia)
- 3 WAYLON JENNINGS - "You Put the Soul in the Song" - *Full Circle* (MCA)
- 4 RESTLESS HEART - "Jenny Come Back" - *Big Dreams in a Small Town* (RCA)
- 5 RICKY VAN SHELTON - "From a Jack to a King" - *Loving Proof* (Columbia)
- 6 NITTY GRITTY DIRT BAND - "Johnny O" - *Workin' Band* (Warner Bros.)
- 7 BUCK OWENS (duet with DWIGHT YOAKAM) - "Under Your Spell Again" - *Hot Dog* (Capitol)
- 8 K.T. OSLIN - "This Woman" - *This Woman* (RCA)
- 9 DWIGHT YOAKAM - "I Got You" - *Buenas Noches From a Lonely Room* (Warner Bros./Reprise)
- 10 HIGHWAY 101 - "Settin' Me Up" - *101 2* (Warner Bros.)

COUNTRY MUSIC

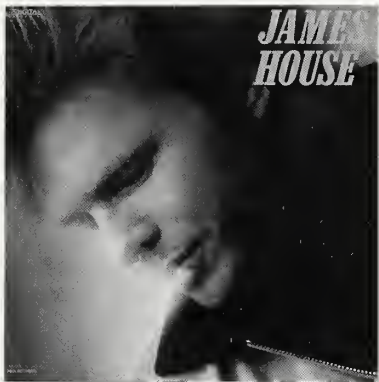
ALBUM RELEASES



□ **THE JUDDS** • *River of Time* (Curb/RCA 9595-1-R)

Wynonna and Naomi present possibly their last album for Curb/RCA with all the style and flair inherent in their usual recorded efforts. Wynonna shows an even greater depth of vocal delivery here, especially on tunes like "One Woman Man" and "Cadillac Red" (which was co-written by Naomi with J. Jarvis and Craig Bickhardt). Naomi also co-wrote two other tunes ("River of Time" and "Guardian Angel"), both of which display

the emergence of a talented songwriter. Now at #11 (bullet) on the top 100 with "Young Love," the Judds should continue their charting sweep with several other hot tunes. Best cut overall would have to be the Mark Knopfler-penned "Water of Love," a soul-wrencher with stellar guitar accompaniment.



□ **JAMES HOUSE** • *James House* (MCA 42279)

This debut album is quite a coup for this very talented and versatile new artist. He has co-written seven out of the 10 songs, and plays acoustic guitar as well. This LP is comprised of an array of styles, from the more contemporary rock-influenced "Don't Quit Me Now"—the story of a man dealing with the uncertainty of a relationship—to the more traditional cut "Call It in the Air." House woos us with the poetic

ballad "Under the Harvest Moon," and turns around to entertain in a style reminiscent of the late Roy Orbison on "Oh What a Thrill."

SINGLE RELEASES

■ OUT OF THE BOX



□ **RICKY SKAGGS** • "Lovin' Only Me" (Epic 34 68693)

A chorus of fine pickers back Skaggs as he sings of securing the love of a special lady. Vowing to wash away a wall of loneliness that separates them both, Skaggs sticks to his country guns with true-blue hillbilly style. Co-producing with Steve Buckingham, this Epic artist seems to have found a workable formula for hit material, making this one of the most enjoyable Skaggs releases in some time.

■ COUNTRY FEATURE PICKS

□ **EDDY RAVEN** • "In a Letter to You" (Universal UVL-66003)

Infectiously bouncy with a mixture of '50s, Cajun and R&B influences, Raven roars into the Universal stable with a fine debut release. This Dennis Linde-penned tune, produced by Barry Beckett, finds Raven ready for the charts and should prove his musical talents even more worthy.

□ **LORRIE MORGAN** • "Dear Me" (RCA 8866-7-R)

Morgan makes this tune her own with an achingly lonesome delivery sure to hit home with the listeners. Here, she pens a sorrowful letter to herself after wrongfully leaving the man she loves. Crystalline production allows for full enhancement of her sorely missed vocal talent.

□ **CONWAY TWITTY** • "She's Got a Single Thing in Mind" (MCA 53633)

Although Twitty's tenor stands tall on this release, the predictable melody and shallow lyrics leave little room for his sizable talents. Drippy guitar and pop-like interludes combine awkwardly, while Twitty tells a tale of a woman's yearning for just one man.

□ **SWEETHEARTS OF THE RODEO** • "If I Never See Midnight Again" (Columbia 38 68684)

Don Schlitz and Craig Bickhardt collaborate beautifully on this tune about settling down and leaving the party life behind. Those who've ever been in love and found themselves becoming couch potatoes should take this one to heart. The sisters do it justice.

THE LONESOME STRANGERS:



"Lonesome" is a key word in this group's vocabulary, not only in their name, but also on their first LP (*Lonesome Pine*), their first single, "Goodbye Lonesome, Hello Baby Doll," and maybe even their attitude. You see the Lonesome Strangers are a rare hybrid of musical genres: rockabilly, hillbilly and country all combining to form a "new traditionalist" sound that has become their trademark.

The band is comprised of four singer/musicians, namely Jeff Rymes, Randy Weeks, Lorne Rall and Mike McLean. Rymes and Weeks are the nucleus of the band who came together in the early '80s as transplants from the Midwest to the Los Angeles area. Both paid a visit to the Nashville *Cash Box* offices recently to discuss the band's career.

The group's self-titled debut LP for HighTone Records (the label who first sparred Robert Cray's career) has already yielded them a charted hit, ("Goodbye Lonesome..."), and they have been touring the country relentlessly since its release. Rymes writes a majority of the band's songs and manages to mesh fiesty, contemporary lyrics with a vintage sound that is immediately identifiable.

"I started to listen to pop radio in the '60s," began Rymes, "and my next step after listening to current music was to get into who inspired those guys. I took it as kind of an extension of what music was about and where these forms came from."

Bandmate Weeks' musical background took a different route. "I listened to more blues music growing up, but there were always different elements of country that I liked, although I never really got involved in country music. It's been during the last five or six years, when we started really focusing on country music, that I started to be more interested in it," he said.

Rymes hopes the Strangers' music will attract different audiences to country radio. "I'd love to get younger listeners for the country radio format. A lot of times the music played on country radio is not that adventurous, it seems more of a formula style. Musicians need to hear more music than what's provided on a top 40 country or rock station. You're now just hearing a small perspective of what's available."

The band has exposed many different audiences to their sound by opening for a variety of acts, from Rodney Crowell to Al Stewart. "Initially we were just trying to create music that was comfortable to us and allowed us to express ourselves and feel good about it. However it is labeled is fine with us, I guess, although we don't want to be misrepresented," said Rymes.

"What's good about country music too, is that there are so many angles of approaching it. The more country radio can take advantage of the different approaches the better. There's a zillion different ways it could be done and I think they're trying to do it — that seems to be the 'buzz,'" added Weeks.

The "buzz" has definitely made its way around the country where the Lonesome Strangers are concerned. And the foursome are making sure of that by performing at every opportunity that arises. While in Music City they appeared on *Crook & Chase* as well as *Nashville Now*, hoping to reach even more people with their music. Let's hope that with the success of Dwight Yoakam, the Wagoneers and other Western-based artists, these guys won't be lonely much longer.

Cecilia Walker

COUNTRY MUSIC



The Nashville Symphony Orchestra recently began a series of cabaret performances featuring various popular themes and appearances by hit recording artists and other special performers. The first such event was billed as a "night in the American West," with country singer/songwriter Michael Martin Murphey performing with the orchestra under the direction of Maestro Kenneth Schermerhorn. Murphey (center), who is a BMI songwriter, took time after the sold-out performance for a photo with BMI's Del Bryant (left) and Schermerhorn (right). (Photo by Alan Mayor)



CBS Records/Nashville and ASCAP recently celebrated the upcoming release of CBS/Epic recording artist Russell Smith. The debut Epic album, *This Little Town*, is set for release in early May. The first single, "I Wonder What She's Doing Tonight," is already out. Smith (3rd from left) is pictured at the reception with (from left) Bill Carter, Smith's manager; Roy Wunsch, Sr. VP, CBS/Nashville; Merlin Littlefield, ASCAP; Joe Casey, VP Promotion, CBS/Nashville; and Shelby Kennedy, ASCAP.

NASHVILLE NOTE-ABLES

STELLA PARTON: THIS LADY'S NOT RIDING ON ANYONE'S COATTAILS



Airborne Records artist Stella Parton has more than a famous last name going for her...much more in fact. Not only is she a 20-year veteran of the music industry, she is also a socially conscious, intelligent, well-versed lady who truly believes that her career is on the rise.

After talking with Stella for a short while at the Nashville *Cash Box* office, her determination and excitement are more than evident. But Stella is no naive lady.

"I've 'graduated' this year and now I'm ready to hit the race tracks. I've been in training for 20 years and I think I sing better than I ever have and I know more about my craft now. I think people in the Nashville industry realize that I've always conducted myself with a certain amount of dignity. I've always been willing to work hard in this business."

Stella also has an energetic crew behind her at the offices of Airborne Records, where her latest single, "I Don't Miss You Like I Used To (I Miss You Even More)," is the first release from her debut LP *Always Tomorrow* due out soon. She co-produced the album with her husband of eight months, Steve Messer, who's worked with such artists as the Kendalls and Christy Lane.

Frank Jones, VP and Chairman of the Board at Airborne, was instrumental in signing Stella to the label. "Frank Jones has always been nice to me as a *human being*. He has always believed in me and he was the one who signed me to Airborne. I'm indebted to him for giving me a chance to get back in the studio and record." Jones had high praises for Stella as well.

"Basically I signed her because she's a very talented lady. We had talked before about her possibly coming on the label, and when the chance arose, I signed her. She is very dedicated to her career and is really zoning in on her recording priorities now. She's a great acquisition to our company."

Still, her famous last name has not been an automatic 'in' with the radio disc jockeys. Airborne's director of promotion Buzz Ledford does see obstacles to overcome in breaking Stella, but feels that with the quality product that she delivers, any hurdle can be jumped.

"We're certainly not starting at the bottom of the ladder, but rather the lower rungs of the ladder. I feel confident about her because she's found a real direction in which to take her career. She's a survivor and is extremely diligent. She knows what she wants to do and that's why I have a lot of faith in her."

Ledford talked briefly about one cut on the LP, a duet with Stella's sibling Dolly Parton titled "Sisters." Although a deal with CBS Records (Dolly's label) for a single release on that song has not been negotiated as of

yet, Ledford says the tune is a moving one.

Stella says that her connections with her older sister are at times frustrating, but that she tries to never measure herself against Dolly or the superstardom that she's achieved.

"I learned a long time ago that I can't compete with her or anyone else. I have to compete with myself. Sometimes it hurts my feelings when other performers say 'Well, you've got it made. You can do anything you want to do because you're Dolly's sister.' But I'm the only one of us that's going to have to go out on that stage and be as good or better than a superstar."

"Believe it or not, I have more riding on my performances than an unknown singer would. I know that it's a challenge. I'm thankful and happy for her success because I love her as a person. And I would respect and like her even if I wasn't her sister. We're good friends but we don't have a lot in common. All the years that she was working on her career, I was working on a career and being a single parent as well (she's the mother of a 20-year-old son who's a sophomore at Vanderbilt University). Anything good that happens to me will be from hard work. I don't want anything handed to me."

Stella is also the honorary chairperson for the local job project of the Association for Retarded Citizens (ARC). The project allows people with disabilities a chance for gainful employment. It's a cause that Stella has participated in for the last 12 years. She recently held several benefit concerts in order to raise money (as well as the public's consciousness) about the untapped talents of the retarded citizens.

"Just because a person is retarded doesn't mean he should be institutionalized. That's what I think is wrong with this country, if you're not beautiful and young and perfect in every aspect, then you're unacceptable. And that's a shame. That tends to make me want to call us a plastic society. I'm always for the underdog and I think that every person on the face of this earth should be allowed equal rights. I don't care who they are or what their drawbacks are."

Stella works hard at perfecting her many talents and believes that the proof of a performer is his/her live stage presentation. "When all is said and done, if you're not a good entertainer it doesn't matter how many hit records you have or how much money a record company puts into you. When I get on stage, my main goal is hopefully to have the ability to make them forget about their problems for the time that I'm out there. If I can do that, then I have been blessed beyond measure. We can't all be superstars, but we *can* be successful at what we do."

Cecilia Walker

INTERNATIONAL RECORDING ARTIST

ARNE BENONI

INVITES YOU TO WIN
A FABULOUS
2500-MILE CRUISE
ALONG THE MAJESTIC
NORWEGIAN
SEA COAST

For 11 glorious days, you and a companion can enjoy the "World's Most Beautiful Voyage" aboard the M.S. Vesterålen on a 2500-mile cruise along the majestic Norwegian coastline. The M.S. Vesterålen is operated by Norway's largest coastline company, OVDs, based in Narvik, Norway. This fabulous all-expense-paid vacation includes round trip air fare for two between the U.S. and Norway. (Note: you may select your vacation date anytime between October 1, 1989 and April 30, 1990.)

WATCH FOR ARNE'S NEW RECORD RELEASE "SOUTHERN LADY" ON ROUND ROBIN RECORDS

PLEASE ENTER MY NAME IN YOUR DRAWING ON JUNE 10, 1989 FOR ARNE BENONI'S FABULOUS ALL-EXPENSE-PAID NORWEGIAN SEA CRUISE.

All entries must be postmarked no later than June 2

NAME _____

ADDRESS _____

PHONE _____

ROUND ROBIN RECORDS

101-C Hurts Lane • Hendersonville, TN 37075 • (615) 824-5900

IN 20 WORDS OR LESS, WHY YOU WOULD LIKE TO VISIT NORWAY? _____

CASH BOX INDIE SINGLES

1	KEEP THE FAITH (Tra-Star)	Heartland	1	7
2	SHE'S A DEVIL IN THE DARK (A.M.I.)	Rich Chaney	3	8
3	YOU SURE GOT THIS OL' RED NECK FEELIN' BLUE (Evergreen)			
		Joe Stampley	5	4
4	LOVE WILL NEVER BE THE SAME (Step One)	Reno Brothers	7	4
5	HOW MANY HEARTACHES (OL)	Marcy Carr	2	6
6	HANK AND LEFTY (Bear)	Justin Wright	8	4
7	DAYDREAM (Soundwaves)	Cerrito	12	3
8	SMALL TOWN DREAMS (Maxima)	Don Malena	9	3
9	ONE HEARTACHE AT A TIME (GBS)	Vernon Sandusky	11	4
10	DANGEROUS GROUND (Bootstrap)	Lance Strode	4	7
11	GRANDFATHER'S STORY (Breaker)	Johnny Holm	28	3
12	SHE'S TOO GOOD TO BE CHEATED THIS WAY (Discovery)	Hunter Cain	6	5
13	TELL ME (Kottage)	Kenny Carr	26	
14	LAY ME DOWN CAROLINA (Paloma)	Mark Tribble	16	5
15	TELL TALE SIGNS (Royal Master)	Craig Southern	17	6
16	OPEN FOR SUGGESTIONS (Door Knob)	Perry LaPointe	15	8
17	IF THE JUKEBOX TOOK TEARDROPS (Evergreen)	Michael Dee	14	4
18	WHERE YOU GONNA HANG YOUR HAT (Playback)			
		Sylvie and her Silva Dollar Band	21	
19	BOY, YOU'RE DRIVING ME CRAZY (MEGAcies)	Nancy Lawson-Hannah	20	3
20	SWEET SWEET DARLING (K-ARK)	Jack Hutchinson	23	5
21	LOVE KEEPS HER KNOCKING (Stop Hunger)	G.T. Express	24	2
22	YOU WEAR THAT RING WITH STYLE (First Love)	Ronnie Gilbert	25	4
23	MAKING MY DREAM COME TRUE (Ace-Hi)	Hank Sasaki	27	6
24	THE CHANCE YOU TAKE (Wolf Dog)	Ross Lewis	DEBUT	

25	I'LL STEP ASIDE (Taste of Texas)	Glenda Sue Foster	31	3
26	SCARS (Damascus to the Cross)	Johnny Paycheck	30	4
27	DON'T OUR LOVE LOOK NATURAL (Chinook)	Doug Jones	29	4
28	HOOKED ON YOU (Sing Me)	Odessa	18	5
29	SHE DREAMS (Evergreen)	Alan Rhody	DEBUT	
30	WHAT ARE WE DOIN' TO COUNTRY (Gallery It)	Bill & Roy	32	3
31	THOSE PRETTY EYES (Nashville American)	Charlie Rogers	DEBUT	
32	FOREVER WASN'T MEANT FOR US (Happy Man)	Holly Ronick	40	2
33	CAROLINA BLUE (Go)	Johnny Ray Anthony	33	5
34	THE DOOR IS ALWAYS OPEN (Music City, USA)	Lori King	DEBUT	
35	ONE NIGHT A WEEK (New Act)	Robin Right	DEBUT	
36	JUST BECAUSE YOU'RE LEAVIN' (Sing Me)	Lorie Ann	DEBUT	
37	COUNTRY GIRLS AIN'T AFRAID TO LOVE (Trac)	P.J. Stanley	DEBUT	
38	SCHOOLROOM BLUES (Jewel)	Jeff Stewart	DEBUT	
39	BOOGIE QUEEN (BGM)	Doug Kershaw	10	7
40	I STILL NEED YOU (Winward)	Steffin Lindsay	DEBUT	
41	OLD FASHION LOVIN' TIME (Royal Master)	Loren Alan Lindsay	DEBUT	
42	MOMMA DIDN'T RAISE NO FOOL (Sundial)	Dawn Dorminy	13	6
43	WORKING MAN (GBS)	Debbie Dukes	DEBUT	
44	WHAT IT BOILS DOWN TO (True)	Frank Burgess	DEBUT	
45	STILL LOVING YOU (OL)	Pat Murphy	DEBUT	
46	RUN (Stop Hunger)	Northern Gold	19	6
47	MY OLD GIRL'S THE BEST GIRL (Timestar)	John Patrick	22	6
48	ANOTHER BRIDGE TO BURN (GBS)	Melba Montgomery	34	6
49	YOU ARE MY SPECIAL ANGEL (Meteor)	Blane Gauss	35	4
50	HILLBILLY HEART (W.O.W.)	Bruce Gosse	36	7

COUNTRY INDIES

INDIE SPOTLIGHT



ANDI & THE BROWN SISTERS • "Labor of Love" (Door Knob DK89-323)

This song has provided a welcome and uplifting relief from the "romance gone bad" themes. With flowing harmonies, Andi & the Brown Sisters acclaim those who have sacrificed their lives for the children they love. Hats off to Gene Kennedy for fine production and added flair in the key change near the end.

INDIE FEATURE PICKS

ROBIN RIGHT • "One Night a Week" (New Act NA-104)

A good marriage between Right's gutsy vocals and Texas swing-style instrumentation and production, this tune should receive more airplay than just "One Night a Week."

EDDIE RIVERS • "You Won the Battle" (Charta CH 218)

Backed by instrumentation which includes fiddle and banjo, these lyrics show a different angle to romance, comparing a fight to save a failing relationship to a war zone.

ARNE BENONI • "Southern Lady" (Round Robin RR 1879)

With crystal-clear production and a voice to match, this Norwegian artist brings us a light, enjoyable tune. The artful guitar riffs interspersed throughout should add to this listener's treat.

RISING STARS

ERNIE WELCH

Ernie Welch comes to country music by way of bluegrass, which he's been performing for the last 10 years with the Smokehouse Band. Now on Duck Tape records (owned by former Allman Brothers producer Johnny Sandlin), Welch has begun the long trek towards a successful recording career.

His first release, a revamped version of "Ramblin' Man," peaked at #60 on the top 100 (#3 on the Indie chart) in early February '89, setting the stage for a strong followup. His new single, "Who Have You Got to Lose," is yet another upbeat tune.

"I never played an instrument before I was 21 and didn't start singing until I was 26. I went to school in Jackson, Miss. studying to be a med tech. My parents at that time really wanted me to stay in school and I was more interested in watching *Hee Haw* and playing the banjo. I don't know how that happened because I grew up listening to **Led Zeppelin!**"



Welch has recently been making the rounds at the radio stations, meeting the radio programmers face to face and personally promoting his record. He's also guided by promoter **Mike Borchetta**. He finds that personal contact at the radio level an important part of getting his music heard. Some think he's just another new voice on the charts, but Welch has been waiting for this break for many years.

"I believe in these songs with all my heart. It wasn't a situation where I just woke up one day and decided to put a record out. I agonized for two years over whether or not to quit my day job! But I was lucky enough to meet some good people who liked what I did and supported me."

Welch says he sees country radio expanding. "I think it's getting bigger and there's going to be room for everybody. I don't think there will be just a country style, there'll be bluegrass, country rock and all of it being played. Chet Atkins once said that only nine radio stations determine what everybody in the country listens to. I hope that's not true because then the independent artists don't have much hope."

So far, however, Welch says he's received a lot of positive reaction on his work and that's what keeps him going. "Johnny (Sandlin) seems to think that the product is there and if the product wasn't there I wouldn't beat 500 doors down just to be gratified. It's all been a positive experience though, so I don't mind going to people and asking them to play the record."

Indeed, with product as solid as his, Welch should be farther down the road of recording success before long, spreading his bluegrass-edged country style to listeners nationwide.

Cecilia Walker

AROUND THE ROUTE

American Vending Sales completed their big move from Wood Dale, IL to Elk Grove Village, IL on March 20. We understand the new facilities are positively outstanding; or, as one visitor put it, "If you thought their previous location was impressive, wait'll you see the new building and layout!" They even have a large classroom set up on the second floor specifically for their ongoing service school program. First session in the new digs will be held on April 20 and it will be a Rowe service school focusing on the current jukebox line, including the CD 100, the CD combo and the regular R-93. AVS will be hosting grand opening festivities on May 19.

Don't worry, be patient! Taito America's *Operation Thunderbolt*, in delivery for the past three or four weeks, has been making its mark in terms of "terrific collections," plenty of re-orders, and excellent feedback. This, naturally, translates into a much sought-after hit piece. However, as sales veepee **Rick Rochetti** assured us, Taito America is exerting every effort to fill orders and get the equipment out as quickly as possible; but when demand exceeds supply, you've gotta be patient! On the subject of the newly debuted *U.S. Classic* golf game, which is being marketed in kit, dedicated upright and cocktail form, look for delivery in mid-April. If you didn't happen to see this piece at ACME '89, we'll fill you in on a few details such as the club selection, wind factor, elevated green, elevated tees, and best of all, the track ball control, among other features which makes for a totally realistic golf game. Or, as Rick pointed out, "If you liked Big Event, you're gonna love U.S. Classic!" So trade in your clubs for a roll of quarters!... During our three-way conversation with Rick and Taito America prexy **Joe Dillon**, we also learned of some promotions among TA personnel. **Jim Chapman** has been upped to sales manager, **Natalie Kulig** has been upped to marketing manager; and we were happy to hear that **Nancy Goodwin** (formerly of Williams) is back on the coinbiz scene as a member of the Taito America executive team!

Sad news: Sorry to learn of the death, on March 10, of **Warren Kelley**, who was a consultant for Valley Recreation Products and was very much involved in the V.N.E.A. pool league. Kelley, who had been ill for several months, served as an executive of the Brunswick Bowling Center Division for many years. Valley prexy **Chuck Milhem** said of Kelley, "His contribution to the industry and the sport of pool over the years, his dedication to the interests of players, especially in the V.N.E.A. league, continued right up to the end. We at Valley will miss him and his vitality and knowledge of the sport. We join his many friends among the players and the members of other industry organizations in expressing our sympathy to Warren's wife and family."

On T-V! The new Bally *Atlantis* and Williams' *Earthshaker* pins, together with their respective designers **Peter Perry** and **Pat Lawlor**, along with *Earthshaker's* programmer **Mark Penacho**, were featured on a segment of the CBS-TV afternoon news (March 30). The spot was shot live from the Williams plant in Chicago.

The grapevine has it that a news item is about to break at Arachnid, Inc.! Keep tuned.

A black tie affair: A highlight of the upcoming 4th annual **AMOA Government Affairs Conference** (April 16-19) in Washington will be the Monday evening "black tie salute" commemorating the 100th anniversary of the jukebox as well as its founder, Thomas Edison. The event is being held in Washington's newly remodeled Union Station, with members of the U.S. Senate and other Washington VIPs in attendance and **The Tokens** providing the entertainment. In addition, AAMA has extended invitations to its members, and jukebox historian **Charlie Hummel** has invited people from the museum community to participate. The conference in itself is well worth the trip, but this special event really adds the frosting to the~ cake!

On its way: As *Cash Box* went to press, shipments of the new Grand Products *Heavy Unit* kit (licensed from Taito) were in progress. The theme is a space fantasy; the new piece was featured at ACME '89. Watch for it!

Welcome back! Veteran operator **George Wooldridge** came out of semi-retirement to join Blackhawk Music in Sterling, IL as a consultant and PR manager. An active member of the coin-op industry for more than three decades, George owned Blackhawk Music from about 1950 until 1981, when he sold it to **John & Jacquie Neville**, who are happy to have him back in the fold!

Camille Compasio

AMOA Expo '89

September 11-13, 1989



Las Vegas Hilton

The Amusement & Music Operators Association
International Exhibition &
Seminar for the Coin-Operated
Amusement, Music & Vending Industry

INDUSTRY CALENDAR 1989

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

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

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

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

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

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

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

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

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

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

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.

COIN MACHINE

ROWE RECEIVES SENATE PRODUCTIVITY AWARD

CHICAGO — Rowe International, Inc., received the U.S. Senate Productivity Award for 1988 during a February 13 ceremony held in Rowe's Whippany, New Jersey facilities. In presenting the award, U.S. Senator Bill Bradley (Dem.-NJ) cited the initiative taken by Rowe and its union, the United Auto Workers (UAW), to establish a system that improved worker productivity and heightened the level of quality and response to customer needs. "Today, I honor teamwork, something I am familiar with from a former career, and something I know is essential in my present one," said Bradley, a former college and professional basketball star.

Bradley presented Senate medals to Barry Cohen, vice president of manufacturing for Rowe, and Joseph Cetti, president of United Auto Workers Local 950. Also participating in the ceremony were Bruce K. Cowles, president and chief executive officer of Rowe; Thomas Natchuras, director of Region 9 UAW; and Thomas Fricano, assistant director of Region 9 UAW.

The Senate Productivity Award was established in 1982 and is given by each Senator to an organization in his or her state which produces a product or performs a service of high quality in a particularly efficient manner. The Rowe program was chosen for the honor from nominations submitted by a panel of leaders from industry, management and labor.

"We began our renewed commitment to quality, excellence and leadership through cooperative union-management efforts in late 1986, when company management and UAW representatives jointly began reevaluating the Whippany plant's operation," stated Jerry Hejtmanek, senior vice president of sales and marketing. "The result was a strong commitment on both sides to achieving world-class manufacturing status. This award, as well as the increased satisfaction of our customers, shows we have successfully attained our goal."

Inherent in this goal was a decision to change Rowe's production approach from the traditional Materials Requirements Planning mode to a Just-In-Time (JIT) Manufacturing System. The JIT system is far more efficient and economical, providing manufacturing schedules sensitive to customer demands for efficient short-cycle deliveries. Essential to the success of the JIP system is the creation of a team environment where workers learn and are able to perform more than one job and are challenged to improve the manufacturing process by identifying and resolving problems related to their jobs.

In order to help union and management implement the new system, an Employee Involvement (EI) process was established. EI brings union and management together to create a work climate in which everyone can achieve job satisfaction.

Bradley pointed out that productivity means "improving the quality of life for everyone in the machine shop...giving the assembly workers a chance to be the best they can be through employee participation programs...creating a working environment where everyone takes pride in the product shipped to the consumer."



Senator Bill Bradley honors Rowe International and its UAW union members with an award for productivity excellence: (left to right) Jerry H. Hejtmanek, senior vice president of sales and marketing, Rowe; John Nigro, vice president of JIT, Rowe; Bruce K. Cowles, president and CEO, Rowe; Senator Bradley; Tom Natchuras, director, UAW Region 9; and Tom Fricano, assistant director, UAW Region 9.

NEW PRODUCTS

VALLEY'S 'LEOPARD'

An all-new coin-operated pool table that allows the operator to "pick your profit" was introduced by Valley Recreation Products, Inc., at the recent ACME convention in Reno. The new table, called "The Leopard," can be pre-set for "Rack" play, "Time" play, or "Rack/Time" play, to be fully adaptable to location requirements. It features the latest in electronics and operator-selectable DIP switch settings.

"This is the table that 'thinks ...profits,'" commented Alan Schafer, vice president of marketing for Valley. "It will help the operator get the most income possible out of his or her locations, whether they are existing or new places. We started with Valley quality, and incorporated the best we could find in electronic sophistication. The result, we think, is a table that will move the thinking of the entire coin industry up a notch

The electronic system functions on eight alkaline-type batteries, with an anticipated service life of four to six months, due to Valley's energy-conserving "sleep" mode setting. All of the table's functional components are housed in a unitized service drawer for easy repair or replacement. The drawer also includes Valley's patented separator/trap system and ball box. "The Leopard" has been designed for easy conversion to AC power to facilitate an optional dollar bill acceptor and stacker.

The new model also contains such popular "tavern-tested" features as strong unitized construction, attractive high-pressure laminate, patented regulation-size cue ball, double-reinforced fiberglass legs, genuine imported Italian slate, end-to-end-slate support system, and many others. It is available in both 90" and 101" lengths.

Further information may be obtained through Valley distributors or by contacting Valley Recreation Products, Inc., 333 Morton St., P.O. Box 656, Bay City, MI 48707.



Valley's "QP"

VALLEY'S 'QP' POKER GAME

"QP" was derived from "quick poke," which describes the exciting action of this new coin-op game that shakes poker dice electronically. It was introduced by Valley Recreation Products, Inc., at the recent ACME show in Reno; the introduction was a highlight of the convention. Some 80 distributors assembled in the Valley suite for the unveiling of "QP" by Valley president Chuck Milhem and vice president of marketing Alan Schafer.

"The launch was a huge success," stated Alan Schafer, "matching in every way the confidence we at Valley had before the show. We were overwhelmed by the reception 'QP' received from distributors, and also by the number of return visits when operators were brought in by their distributors to check the game out."

This new piece features "play me" graphics, with an electro-mechanical design that uses off-the-shelf components to minimize service and maintenance calls. It has a hard-wearing tempered glass table top with a supporting hinge and lock, which is another feature that is designed for ease of servicing. A large double-locked cash box is concealed and secured in the pedestal, which is covered in vinyl. The game is easily assembled, requiring only eight bolts, and includes adjustable leg levelers to insure stability.

"We have developed the 'QP' poker game to have as wide an appeal as possible," said Schafer, "and are offering it in both sit-down and upright models."



Valley's "Leopard"

CHART INDEX

POP SINGLES

24/7 / 96
Dino (Dino) (Onid-BMI)
Alter Ail / 21
Baby Baby / 82
P. Hammond (J. Forte, S. Domingo, P. Kestis, A. Gaudson) (Eight Wonder/Forte - BMI) (Domingo-ASCAP)
Birth Day Suit / 34
R. Lawrence (R. Lawrence, D. Pitchford) (TSP-ASCAP/Triples Star-BMI)
Born To Be My Baby / 89
B. Fairbairn (J. Bon Jovi, R. Sanbarora) (Bon Jovi/New Jersey Underground/Polygram/Desmobile/April-ASCAP)
Bring Down The Moon / 100
A. Mardin (G. Merrell, S. Rubcam) (Irving/Boy Meets Girl-BMI)
Buffalo Stanco / 58
T. Simeron, M. Saunders (Cherry, Mvey, Ramacon, Morgan) (Virgin/SBK Songs)
Circle / 69
Close My Eyes Forever / 73
M. Chapman (L. Ford, O. Osbourne) (Lisabella/Virgin-ASCAP)
Closer Than Friends / 87
D. Connelly, D. Townsend, B. Jackson (B. Jackson, D. Townsend) (Cole-Gems/EMI-ASCAP)
Come Out Fighting / 70
S. Power, S. Lovell (A. Perry) (Not Listed)
Coming Home / 78
Cry / 61
G. Skinner (P. Clita, C. Duffy) (SBK Blackwood-BMI)
Cryin' / 35
D. Cole, R. Neigher (G. Tripp, J. Paris) (Tripland/PolyGram - BMI/Librarphone Musik/Verlag-ASCAP)
Cult Of Personality / 25
E. Stasiun (V. Reid, W. Calhoun, C. Glover, M. Skillings) (Dare To Dream/Famous-ASCAP)
The Different Story / 66
M. Cretu (P. Schilling, H. Kemmler, S. Muller) (Paradise/GMBH/Mansma-ASCAP)
Do You Believe In Shame? / 63
Duran Duran, J. Elias, D. Abraham (Taylor Rhodes-Ledger) (Skintrade/Colegms/EMI-ASCAP)
Don't Take My Mind On A Trip / 86
G. Griffin (G. Griffin) (Cal-Genie/Virgin Songs-BMI)
Don't Tell Me / 33
B. Sargent (D. Gasper, M. Lillington) (Virgin-ASCAP)
Downtown / 60
D. Kolsrud, J. Hudson (J. Ovlend, D. Kolsrud, D. Black) (Irving-BMI/Dabejamus-PRS)
Dreamin' / 22
D. Robinson (L. Montgomery, G. Paschal) (Jobete/Depom-ASCAP)
Drivin' Out / 88
W. Wittman (C. Cummin) (EMI-ASCAP)
Electric Youth / 30
D. Gibson, F. Zarr (D. Gibson) (Creative Blocc/Deborah Anne's Music-ASCAP)
Eternal Flame / 5
D. Sigerson (S. Hoffs, B. Steinberg, T. Kelly) (SBK Blackwood/Ban-gophiie - BMI/Billy Steinberg/Denise Barry-ASCAP)
Ever Lasting Love / 36
C. Hughes, R. Cullum, I. Stanley (H. Jones) (Hojio)
Every Little Step / 52
L.A. Babyface (L.A. Reid, Babyface) (Kear/Hip Trip-BMI)
Feel So Good / 77
Van Halen, D. Landee (Eddie, Alex, Sammy, Mike) (Yessup-ASCAP)
Forever Your Girl / 14
O. Leiber (O. Leiber) (Virgin/O. Leiber-ASCAP)
Funky Cold Medina / 12
M. Ross, M. Dike (M. Young, M. Ross, M. Dike) (Very White-ASCAP)
Girl You Know It's True / 4
F. Farian (Pettawa, Spencer, Lyles, Hollaman, Abemo) (MCA-ASCAP/The Two P]leters-Buma)
Hears On Fire / 55
S. Winwood, T. L. Alge (S. Winwood, J. Capaldi) (FS/Freeedom/Warner Tamerlane-BMI)
Heaven Help Me / 10
G. Michael (D. Estus, G. Michael, M. Murphy, D. Frank) (Estus/Rok-Mil-BMI, SBK Blackwood-Morrison Leahy/Chappell-ASCAP)
I'll Be Your Boy / 83
M. Wallace, The Replacements (P. Westerberg) (Nah-ASCAP)
Iko Iko / 32
B. Tenchi (J. Jones, S. Jones, M. Jones, J. Thomas, Hawkins, J. Johnson) (Arc/Trio Meider-BMI)
I'll Be Loving You / 39
M. Starr, M. Johnzone (M. Starr) (SBK/April-ASCAP)
I'll Be There For You / 7
B. Fairbairn (J. Bon Jovi, R. Sanbarora) (Bon Jovi/New Jersey Underground/PolyGram-ASCAP)
I Beg Your Pardon / 53
B. Harris (B. Harris) (Benny/Lowry-BMI)
I Only Wanna Be With You / 50
Stock, Aitken, Waterman (Raymonde, Hawker) (Chappell-ASCAP)
I Wanna Be The One / 47
Steve B. (Stevie B.) (Saja/Mya-T-BMI)
It's Only Love / 94
S. Levine (J. Cameron, V. Cameron) (Mayplace)
Just Because / 45

M. J. Powell (M. O'Hara, S. McKinney, A. Brown) (O'Hara/Texasity/Lili Mama/Music Corp-BMI/Avid 1-ASCAP)
Let The River Run / 62
C. Simon, R. Mousey (C. Simon) (TCF/C'est-ASCAP)
Like A Prayer / 3
Little Jackie Wants To Be A Star / 75
Full Force (Full Force) (Forcefull/Willesdon adm. by Willesdon/My/My-BMI)
A Little Respect / 97
S. Hague (Clark, Bell) (Sonet/P.R.S. adm. Emie Music-ASCAP)
The Living Years / 13
C. Neil, M. Rutherford (M. Rutherford, B.A. Robertson) (Mike Rutherford/R & B/Hit & Run/adm. Hit & Pun)
The Look / 2
C. Olweerman (Gessie) (Jimmy Fun)
Lost In Your Eyes / 28
D. Gibson (D. Gibson) (Creative Blocc/Deborah Ann's-ASCAP)
The Love In Your Eyes / 57
R. Zito, E. Money (D. P. Bryant, A. Gerwitz, S. Dubin) (Ardivan/AG-ASCAP/Dubin-BMI)
The Lover In Me / 48
L.A. Babyface (Babyface, L.A. Reid, D. Simmonds) (Hip Trip, Kear, Green Shirt - BMI)
Miss You Like Crazy / 85
M. Masser (M. Masser, G. Goffin, P. Glass) (Prince Street/Screen Gems-ASCAP/Loren Wesley/Irving/Gemina-BMI)
More Than You Know / 29
M. Jay (Marika, M. Jay, M. Morrow) (Famous/Tika Tunes/ Marvin Marrow-ASCAP)
My Heart Can't Tell You No / 9
R. Stewart, A. Taylor, B. Edwards (S. Climie, D. Morgan) (Rare Blue ASCAP/Little Shop of Morgan-BMI)
One / 81
Metallica, F. Rasmussen (Hetfield, Ulrich) (Creeping Death - ASCAP)
Orinoco Flow / 27
N. Ryan (Enya, R. Ryan) (SBK/SBK Blackwood-BMI)
Paradise City / 31
M. Clink (Guns N' Roses) (Guns N' Roses-ASCAP)
Patience / 56
Radio Romance / 64
G. Tobin (J. Duarte, M. Paul) (G. Tobin-BMI)
Real Love / 23
A. Symone (A. Symone, J. Watley) (SBK/April/Ultra Wave/Rightsong-ASCAP)
Repetition / 72
F. Maher (P. Robb) (T-Boy/INOSCO-ASCAP)
Rocket / 18
R. Lange (Clark, Colten, Elliot, R. Lange, Savage) (Bludgeon/Rafola/Zomba-ASCAP)
Rock On / 37
L. Weir, M. Damian, T. Weir (D. Essex) (St. Cecilia-BMI)
Roni / 38
L.A. Babyface (Babyface) (Kear/Hip Trip-BMI)
Room to Move / 17
S. Barri, T. Peluso (S. Climie, R. Fisher, D. Morgan) (Rare Blue/Almo-ASCAP, Little Shop of Morgansongs-BMI)
Run To Paradise / 98
P. Blyton, B. McGee, Choirboys (M. Gable, B. Cary) (Australian Mushroom-ASCAP)
Second Chance / 15
R. Mills (J. Carlisi, M. Carl) (Rocknocker-ASCAP/SBK Blackwood/Cal Curtis/Too Tall-BMI)
Seventeen / 40
B. Hill (K. Winger, R. Beach, B. Hill) (Verseau/Small Hope/Dinner Mints-BMI)
She Drives Me Crazy / 1
David Z., Fine Young Cannibals (D. Steele, R. Gift) (Virgin-ASCAP)
She Wants To Dance With Me / 92
R. Astley, P. Harding, I. Cumow (Rick Astley) (All Boys U.S.A. - BMI)
She Woss It Talk To Me / 67
L. Vandross, M. Miller (L. Vandross, H. Eaves III) (SBK April/Unclie Ronnie S-ASCAP/SBK Blackwood/Huema - BMI)
A Shoulder To Cry On / 43
A. Mardin, J. Mardin (T. Page) (Page 3/Three/Warner Tamerlane/Dorloff-Long)
Sincerely Yours / 24
S. Peck (R. Pagan, J. Malloy) (Shaman Drum-BMI)
Soldier On Love / 44
Somebody Like You / 54
R. Nevil, C. Porter (R. Nevil, J. Pescetto, R. Feldman) (MCA/Dresden Chna/Orca-ASCAP/Dal Coure-BMI)
Stand / 6
S. Litt, R.E.M. (Berry, Buck, Mills, Strpe) (Night Garden/Uni-Chappell-BMI)
Straight Up / 59
E. Wolff (E. Wolff) (Virgin/Wolf-ASCAP)
Superwoman / 8
L.A. Reid, Babyface (L.A. Reid, Babyface, B. Simmons) (Kear/Hip Trip/Green Skirt-BMI)
Surrender To Me / 91
R. Zito (R. Vanelli, R. Marx) (Rockwood/Security Hogg/U.S.A. adm. SBK April/United Lion adm. SBK Blackwood-ASCAP/BMI)
Thinking Of You / 20
C. Rodgers, A. Marin (R. Desalvo, W. Cosmo, B. Steele) (Cutting-ASCAP)
Through The Storm / 68
Tribute (Right On) / 42
P. Wingfield (P. Wingfield) (CRGI-BMI)
Voices Of Babylon / 51
D. Kahne, D. Leonard, J. Spinks (J. Spinks) (J. Spinks/PRS-BMI)
Walk The Dinosaur / 19
D. Was, D. Was (D. Was, D. Was, R. Jacobs) (MCA/Semperfi Music & Monkeys-ASCAP)
Walking Away / 93
F. Maher (P. Robb) (T-Boy/INOSCO-ASCAP)
We've Saved The Best For Last / 99

P. Bunetta, R. Chudacoff (L. Pardini, D. Matkowsky, P. Gordon) (Pardini/Gelfen/Matkosky/Chappell/French Stuff-ASCAP)
What I Am / 74
P. Moran (E. Bricket, K. Winthrow) (Gelfen/Strange Mind/Enlightened Kitty/Winthrow-E. Bricket-ASCAP)
When Love Comes To Town / 79
J. Lovine (Bono, U2) (Chappell-ASCAP)
Where Are You Now / 46
B. Kelly, J. G. Hudlitz (J. Harnen, R. Congdon) (Harnen/Congdon-BMI/Empire/Jakota-ASCAP)
Walking Through Walls / 71
C. Kimsey (The Escape Club) (EMI-ASCAP)
Wild Thing / 95
M. Ross, M. Dike (M. Young, T. Smith, M. Dike, M. Ross) (Delicious Vinyl/Varry White-ASCAP)
Wind Beneath My Wings / 49
A. Mardin (L. Henley, J. Sitar) (WB Gold-ASCAP/Warner House Of Music-BMI)
Working On It / 65
You're Moma Don't Dance / 11
T. Wermer (K. Loggins, J. Messina) (Jasperilla, MCA-ASCAP)
You're Not Alone / 26
R. Neivson (J. Scott) (Virgin/Trinifold-ASCAP)
You Aint Seen Nothing Yet / 84
I. Ivan (R. Bachman) (Top Soil/Randy Bachman-BMI)
You Got It / 16
J. Lynne (J. Lynne, R. Orbison, T. Petty) (SBK April/Dongator-ASCAP/Orbisonsong-BMI)
You Got It (The Right Stuff) / 41
M. Starr, M. Jonzon (M. Starr) (M. Starr-ASCAP)
R&B SINGLES
24/7 / 34
Dino (Dino) (Onid-BMI)
4U / 7
A. Gyles (A. Gyles) (Captain Z/Black Lion-ASCAP)
Affair / 5
J. Jam, T. Lewis (J. Harris III, T. Lewis) (Fittle/Tyler/Avante Garde-ASCAP/Tunesmith-BMI)
All Because Of You / 84
J. Osborne (J. Osborne, R. Brookins) (March 9/Almo/Sac-Boy/MCA/Unicity-ASCAP)
All I Want Is Forever / 19
Narada (D. Warren) (Realsongs-ASCAP)
All Or Nothing / 51
Animal / 91
Another Weekend / 94
L. Sylvers (L. Sylvers) (SCS Music)
Are You Lonely Tonight / 65
R. Lucas (R. Lucas, L.L. Smith) (Lucas-BMI/Desert Girl)
Are You My Baby / 31
L. Silvers III (L. Silvers III) (SCS Music)
Baby Me / 30
R. Titeiman (H. Knight, B. Steinberg) (B. Steinberg/Makiki/Knightly Knight/Arista-ASCAP)
Being In Love Ain't Easy / 33
King & Chad / B. Green, V.L. Green) (Bush Burnin' / La Love-ASCAP)
Birthday Suit / 26
D. Pitchford, C. Zadan (R. Lawrence, D. Pitchford) (TSP-ASCAP, Triple Star-BMI)
Children's Story / 61
R. Walters (R. Walters) (Def American - BMI)
Closer Than Friends / 14
D. P. Conley, D. Townsend, B. Jackson (B. Jackson, D. Townsend) (Colegms-EMI-ASCAP)
Crucial / 13
Days Like This / 36
L.A. Reid, Babyface (L.A. Reid, Babyface) (Kear/Hip Trip-BMI)
Don't Take My Mind On / 16
G. Griffin (G. Griffin) (Cal-Genes/Virgin-BMI)
Don't Tease Me / 56
D. Foster, T. McElroy (D. Foster, T. McElroy, K. Hatch) (Two/Tuul-Enuff-BMI/Tomeden-ASCAP)
Dreamin' / 95
D. Robinson (L. Montgomery, G. Paschal) (Jobete/Depom-ASCAP)
E.U. / 32
W. House, K. Wood (W. House, K. Wood) (Ju House/SyCe 'M' Up-ASCAP)
Every Little Step / 3
Every Little Time / 60
A. Baker (A. Baker, J. Warren) (Shaken Baker/Lily-BMI)
Float On / 63
For The Love Of You / 69
D. Foster, T. McElroy (D. Foster, T. McElroy) (Tuif-Enuff/PolyGram-BMI)
Forever Your Girl / 82
O. Leiber (O. Leiber) (Virgin/O. Leiber-ASCAP)
Funky Cold Medina / 22
M. Ross, M. Dike (M. Young, M. Ross, M. Dike) (Vary White-ASCAP)
Gangsta, Gangsta / 71
Doctor Dread, J. Yella (Ice Cube, Eazy E, MC Ren) (Ruthless Attack-ASCAP)
Girl I Think Of My Eyes / 2
G. Griffin (G. Griffin, W. Wesley, L. Singletary, L. McClain) (Cal Genes/Virgin Songs-BMI)
Girl You Know It's True / 29
F. Farian (Pettawa, Spencer, Lyles, Hollaman, Adeymo) (MCA-ASCAP/The Two P]leters-BUMA)
The Good, Bad / 58
C. Singleton (C. Singleton) (Wurton/Almo-ASCAP)
Have You Had Your Love / 73
Heartbreaker / 81
Brynum, William Jay, Alexander (William Jay, Brynum, Jefferson) (Houston Gold/Radio/Mark Bynum-BMI)
Heaven Help / 35

G. Michael (D. Estus, G. Michael) (Estus/Rok-Mil-BMI/SBK Blackwood-Morrison Leahy/Chappell-ASCAP)
I Like / 17
I Want It / 54
D. Dee (A. Simmons) (Donesha/Bush Burnin'-ASCAP)
I Want Your Love / 93
D. Wooduff, L. Hall (D. Wooduff, L. Hall) (J. King, V. BMI)
I Will Always Be There For You / 89
M. Sterling (M. Sterling) (Pack Jam-BMI)
If She Knew / 48
Anne G., E. Irons (Anne G., E. Irons) (250-ASCAP)
If I'm Not Sure To Love / 27
A. B. Sure, T. Riley (A. B. Sure, T. Riley, T. Gating) (SBK April/Across 110th Street/Zomba Ent./Donnri-ASCAP/Cal-Genie-BMI)
I'll Be Loving You / 57
M. Starr, M. Johnzun (M. Starr) (SBK April-ASCAP)
I'll Be There For You / 1
N. Ashford, V. Simpson (N. Ashford, V. Simpson) (Nick-O-Va3-BMI)
It's Only Love / 43
S. Levine (J. Cameron, V. Cameron) (Mayplace-BMI)
Imagine / 55
O.E. Brown (J. Lennon) (SBK Blackwood/Lennon-BMI)
Joy And Pain / 70
W. Hamilton, R. Base (R. Jinyard) (Protunes/Hakim-ASCAP)
Joy And Pain / 15
L. Pace (F. Beverly) (Amazement/BMI)
D.D. Bowden (A. Simmons) (Bush Burnin'/Donesha-ASCAP)
Just Because / 78
M. Powell (M. O'Hara, S. McKinney, A. Brown) (O'Hara/Texas City/Lili Mama/MCA-BMI/Avid One-ASCAP)
Just Coolin' / 25
G. Levert, M. Gordon (Trycep/Fenciliff/Willesdon - BMI)
Lean On Me / 85
R. Perry (B. Withners) (Interior-BMI)
Let Me Push To You / 47
L. Job (J. Carter, J.R. Sales, I. Scott, K. Scott, D. Wyatt) (Harrindun/Noisena-BMI)
Lite / 76
S. Nickel, C. McIntosh (S. Nickel, C. McIntosh, Eugene) (Virgin/MCA/Brampton-ASCAP)
Like A Prayer / 42
Madonna, P. Leonard (Madonna, P. Leonard) (Webó Girl/WB-ASCAP/Johnny Yuma-BMI)
Little Jackie Wants To Be A Star / 68
Full Force (Full Force) (Forcefull/Willesdon/My/My-BMI)
Lost Without You / 67
K. Thomas, K. Thomas, B. Winans (Yellow Elephant/Edward Grant-ASCAP/Benny's Music-BMI)
Love Saw It / 6
L.A. Babyface (L.A. Reid, Babyface, D. Simmonds) (Kear/Hip Trip/Green Skirt-BMI)
Lovers Intuition / 83
P. Bunetta, R. Chudacoff (J. Erickson, D.S. Gazelli, B. Rothstein) (Garlic Gulch/Chuba/Sea Songs/Jonathan Apple-ASCAP/Bug-BMI)
Lovesick / 23
10Lucky/Charm / 3
L.A. Babyface for LaFace, Inc. (Babyface, G. Scelsa, D. Simmons) (Hip Trip/Keat/Little House-BMI/ASCAP)
Made To Be Together / 62
T. Rely, G. Griffin (G. Gntten, C. Jones) (Virgin/Cal-Genie-BMI)
Make My Baby Happy / 97
P. Laurence (P. Laurence) (Bush Burnin'-ASCAP)
Me, Myself And I / 72
P. Huston (K. Mercer, D. Jolicoeur, V. Mason) (Tee Girl/Bridge Port, BMI)
Missy You Like Crazy / 44
M. Masser (M. Masser, G. Goffin, P. Glass) (Prince Street, Screen Gems-ASCAP/Lauren Wesley/Irving/Gemina-BMI)
More Than Friends / 4
T. Allen, B. Eastmond (J. Butler, J. Skinner) (Zomba-ASCAP)
More Than Physical / 38
N. Rodgers, C. Max (C. Max) (Mike Chapman-ASCAP)
Move On You / 74
D'Lavance (D'Lavance) (Raw-some/Cayman-ASCAP/Beat Seekers Music)
Mr. DJ / 53
Fenderella (D. Astin, Fenderella, Doug E. Fresh) (Diva One/Spectrum 7-ASCAP)
My First Love / 52
D. Lewis, W. Lewis (D. Lewis, W. Lewis) (Jodaway-ASCAP)
My One Temptation / 64
L'equit (M. Lesoon, P. Vale, M. Waters) (Chappell/Arabux/PRS-ASCAP)
Never Say Goodbye To Love / 24
R. Moore (R. Moore) (R. Moore-ASCAP)
Objective / 87
On A Mission / 84
Real Love / 8
E. DeBarge (E. DeBarge, B. DeBarge) (Jobete-ASCAP)
Real Love / 12
Rolling With Kid N' Play / 19
H. Lubwig, The Invincibles (C. Reid, E. Johnson, B. Doss, The Invincibles) (Hit-age/Turnout Brothers-ASCAP)
Romeo and Juliet / 39
She's So Cold / 77
S. Kin In / 88
L. Blackman (L. Blackman) (All Seeng Eye/Polygram-ASCAP) 11BSleep Talk / 14
A. Moody, V. Bell (A. Moody, V. Bell, R. Simmons) (Def Jam/Rush Groove-ASCAP/Stam City-BMI)
Something's Got A Hold / 80

M. Murphy, D. Frank (Radiant, M. Murphy, D. Frank) (Three Words Catch The Glow/SBK April/Science Lab-ASCAP)
Snake The Grass / 96
Midnight Star (B. Lovelace, Belinda), Melvin Gentry, B. O. Watson, B. Simmons, J. Cooper, K. Ganti) (Hip Trip/Jig-A-Watt/Jams-BMI)
So Good / 98
G. Duke (P. Vale, M. Waters, S. Schifrin)
Start Of A Romance / 18
R. Muller, S. Roberts Jr. (T. McConnell, J. Williams) (Alligator-ASCAP)
Stay / 41
R. Brookins, J. Jackson (R. Brookins, J. Jackson, B. Quander) (Sac-Boy/MCA/Do/WB-ASCAP/Siggy-BMI)
Sticks And Stones / 40
D. Ross, (A. Cleveland, D. Ross) (Juby Laws-ASCAP/Rossway/Tough Cookie-BMI)
Straight Up / 90
E. Wolff, K. Cohen (E. Wolff) (Virgin, Woff-ASCAP)
Struck By You / 21
T. Gale, K. Harston (T. Gale, K. Harston, A. Moody) (Beronde Jay/Gale Warnings/Siam City-BMI)
Temporary Love / 66
D. Spencer Jr., S. Sims (D. Spencer Jr., S. Sims) (Honey Look/Basamp-ASCAP)
That's The Way Love Is / 59
M. Jefferson, Ten City (Lawson, Burke, Stingily) (SBK April/Law Man-ASCAP/SBK Blackwood/Rude Thyz/Been Stung-BMI)
Through The Storm / 75
Tribute (Right On) / 28
P. Wingfield (The Pasadena, P. Wingfield) (CRGI-BMI)
True Obsessions / 86
D. Foster, T. McElroy (D. Foster, T. McElroy) (Two Tuif-Enuff-BMI/Cash-ASCAP)
Turn This Mutha / 45
MC Hammer (MC Hammer) (Bust-It - BMI)
We've Saved The Best / 46
P. Bunetta, R. Chudacoff (L. Pardini, D. Matkowsky, P. Gordon) (Pardini/Gelfen/Matkosky/Chappell/French Stuff-ASCAP)
What Can I Say (Take Me Love You) / 92
J. Jam, T. Lewis (J. Harris III, T. Lewis) (Flyte Time/Avante Garde-ASCAP)
Uh-Oh-Ooh / 49
J. Hey (H. Astord, B. Simpson) (Nickoval-ASCAP)
You And I Got A Thang / 20
A. Bayyan (A. Bayyan, Day, Willis) (Orpheus)
You Laid Your Love / 37
S. Sheppard, J. Varner (S. Sheppard, J. Varner, G. Alston) (SMB/Island/Stanton's Gold/April Joy-BMI)

Hooked On You (Cloudy Richard's-BMI) / 97
How Many Heartaches (Boggy-BMI) / 43
I Don't Miss You Like I Used To (Lorimar/Beet/Baby-Duck-BMI) / 45
I Don't Want to Mention Any Names (Jack and Bill/Amanda Lin/Alabama Band) / 80
I Don't Want to Spoil the Party (SBK Blackwood-BMI) / 36
I Got You (Coal Dust West-BMI) / 26
I Know What I've Got (Crownman/Warner/Elektra/Asylum-BMI/Silbar Songs/Lorimar-ASCAP) / 55
I Need a Wife (Back Nine/Motat-ASCAP) / 78
If I Ever Go Crazy (Rick Hall-ASCAP) / 41
I Had You (Acuff-Rose/Tiooga Street/Hear No Evil-BMI) / 16
It The Jukebox Took Tearsdrops (Northern Gold-PRO Canada) / 73
I'll Be Lovin' You (MCA/Don Schlitz/Screen Gems-EMI/Scarlet Moon-BMI/ASCAP) / 33
I'm A One Woman Man (Cedarwood-BMI) / 44
I'm No Stranger To The Rain (Tree-BMI) / 4
Is It Still Over? (Ensign/Larry Henley-BMI) / 22
It's The Natural Thing (Beginner/Milene-ASCAP) / 76
Keep The Faith (April/Keith Stegall-ASCAP; Hall Clement Welk Music Group-BMI) / 39
Lay Me Down Carolina (Tom Collins-BMI) / 68
Love Keeps Her Knocking (Aim Hi-ASCAP) / 83
Love Out Loud (Screen Gems-EMI/Bethlehem-BMI) / 46
Love Will (Jack And Bill/GID-ASCAP) / 25
Love Will Never Be The Same (Buck-snow/Wayne Carson-BMI) / 59
Many Mansions (Mid-Summers/AMR/EEG/Whiteheat-ASCAP) / 32
Memories (Careers-BMI) / 70
Mamma Didn't Raise No Fool (DC Radio/Active-ASCAP/Allisongs-BMI) / 96
Moon Pretty Moon (Stalter Brothers-BMI) / 24
Much Too Young (To Feel This Damn Old) (Major Bob-ASCAP) / 84
My Train Of Thought (Ensign/Termite-BMI/ASCAP) / 23
New Foot At An Old Game (Chappell/DeJamus-ASCAP/BMI) / 21
Old Coyote Town (Warner-Tamerlane/Believev Or Not/WB/Make Believev/Screen Gems-EMI-BMI/ASCAP) / 30
Old Pair of Shoes (Zoo Crew-ASCAP) / 86
One Heartache At A Time (Cedarwood-BMI; Sabat-ASCAP) / 65
Open For Suggestions (Door Knob-BMI) / 72
Ran (Newnum-BMI) / 98
Sea of Heartbreak (David Casa, Shapiro, Bernstein & Co.-ASCAP) / 69
Setting Me Up (Almo-ASCAP) / 12
She Deserves You (Colegms-EMI/Don Schlitz-ASCAP) / 13
She Don't Love Nobody (Lillybilly-BMI) / 35
She Dreams (Bluffer/Headless Horseman-BMI/Bait and Beer/Forerunner-ASCAP) / 89
She's A Devil In The Dark (Silver Heart-BMI) / 47
She's Too Good To Be Cheated This Way (Ideas of March-ASCAP/Blackwood/Land of Music-BMI) / 60
Small Town Dreams (Lyn Pen/Kay Day-BMI) / 63
Somewhere Between (Tree-BMI) / 87
Sovinn Love (Screen Gems-EMI/Scarlet Moon-BMI/MCA/Don Schlitz-ASCAP) / 67
Tell It Like It Is (Royal) (Conrad/Otrp-BMI) / 3
Tell Me (Cottage Blue-BMI) / 82
Tell Tale Signs (Jack O Diamonds-BMI) / 71
Thee's A Tear In My Beer (Acuff-Rose-BMI) / 2
They Rage On (Jack and Bill/Ranger Bob/Pink Pig-BMI) / 49
Those Pretty Eyes (Bivens-BMI) / 91
'Til You Cry (Chappell & Co./EEG-ASCAP) / 94
Waiting Here For You (Silverne/Sweet Bird-BMI) / 54
What A Wonderful World (Range Road Quartet-ASCAP) / 56
When She Holds Me (Kristolshua-BMI) / 26
Where Did I Go Wrong (Steve Warner-BMI) / 29
Where You Gonna Hang Your Hat (Lovey-BMI) / 77
White Houses (Rocksmith/Lochhill-Selma-ASCAP) / 51
Who But You (Chappell & Co./Serenity Manor/Tri-Chappell-ASCAP/SESAC) / 74
Who You Gonna Blame It On This Time (Tree-BMI/Hookem-ASCAP) / 9
Wine Me Up (Acuff-Rose-BMI) / 50
You Are My Special Angel (Warner Tamerlane-BMI) / 100
You Got It (SBK April/Gone Gator-ASCAP/Orbisonsong-BMI) / 27
You Wear That Ring With Style (Love First-BMI) / 85
Your Sure Got This Ol' Redneck Feelin' Blue (SBK Blackwood/Larry Butler-BMI) / 57
Young Love (Irving Colter Bay-BMI) / 11

COUNTRY SINGLES

After All This Time (Granite/Coolwell-ASCAP) / 20
Baby's Gotten Good At Goodbye (Co-Heart/My Bueno-BMI) / 8
Back In The Fire (Jack and Bill/Songs De Burgo Lode Hall-ASCAP) / 52
Ballad Of A Teenage Queen (Bob Webster-BMI) / 42
Better Me (Howlin' Hits-ASCAP) / 38
Beyond These Years (WB/Two Songs/Warner-Tamerlane-ASCAP-BMI) / 59
Big Dreams In A Small Town (WB/Unice Beach-ASCAP/Warner-Tamerlane Bunch of Guys-BMI) / 18
Big Love (Belamy Brothers-ASCAP) / 30
Blues Stay Away From Me (Hall-Clement/Lionel Delmore/Vidor/For Knox-Trio-BMI) / 64
Broogie Queen (Jenebek Bill Green-BMI) / 66
Boy, You're Driving Me Crazy (Not Listed) / 79
Call On Me (Irving-BMI) / 53
Chance You Take, The (Morgan-ASCAP/You and I/Dejamus-ASCAP/Nash-ion-BMI) / 88
Chattanooga Choo Choo (20th Century-BMI) / 75
Church On Cumberland Road, The (Little Big Town/American Made-BMI/Wee B-ASCAP) / 1
Come As You Were (Dropkick-BMI) / 28
Dangerous Ground (L.L.-BMI) / 48
Daydream (Hudson Bay-BMI) / 62
Door Is Always Open, The (Little Bill-BMI) / 93
Don't Toss Us Away (Lionheart-BMI) / 6
Don't You Ever Get Tired (OI Hurting Me) (Tree-BMI) / 40
Down That Road Tonight (Jeffthwo-ASCAP/Mopage/Warner-Electra-Asylum Moon and Stars/Screen Gems-EMI-BMI) / 5
Exception To The Rule (Cross Keys/Terrace-ASCAP) / 90
Fair Shake (SBK April/Unice Artie-ASCAP; Lawyer's Daughter-BMI) / 17
Forever Wasn't Meant For Us (Tapadero First Lady-BMI) / 92
From A Jack To A King (Dandelion-BMI) / 31
From The Word Go (Tree-BMI) / 28
Gospel According To Luke, The (Acuff-Rose/Golden Reed-BMI-ASCAP) / 34
Grandfather's Story (Other Tall-ASCAP) / 61
Grandma's Old Wood Stove (Mach II-ASCAP) / 95
Hank and Lefty (Newwriters-BMI) / 61
Heart, The (SBK Resaca-BMI) / 19
Heartbreak Hill (Sorghum-ASCAP/Irving-BMI) / 10
Hey Bobby (Wooden Wonder-SESAC) / 7
Honey I Dare You (Midget's Fist/Bob-A-LEW-ASCAP; Maypop/Long Tooth-BMI) / 37

CLASSIFIEDS

CLASSIFIED AD RATE 35 CENTS PER WORD

Count every word including all words in firm name. Numbers in address count as one word. Minimum as accepted \$10.00 CASH or CHECK MUST ACCOMPANY ALL ORDERS FOR CLASSIFIED ADVERTISING. If cash or check is NOT enclosed with your order your classified ad will be held for following issue pending receipt of your check or cash. NOTICE - \$230 Classified Advertiser (Outside USA add \$80 to your present subscription price). You are entitled to a classified ad of 40 words in each week's issue for a period of one full year, 52 consecutive weeks. You are allowed to change your Classified each week if you so desire. All words over 40 will be billed at a rate of \$.35 per word. Please count words carefully. Be sure your Classified Ad is sent to reach the Los Angeles publication office, 6464 Sunset Blvd., Los Angeles, CA 90028 by Tuesday, 12 noon, of preceding week to appear in the following week's issue.

Classified Ads Close TUESDAY

COIN MACHINES

FOR SALE: TOOBIN \$1595, VINDICATOR TWO PL \$1195, BLASTEROID \$995, LOCK-ON SIT DOWN \$1095, VIGILANTE \$995, FORGOTTEN WORLD \$1595, ROUGH RANGER \$895, THE MAIN EVENT \$1095, STRIKE ZONE TWO PL \$995, VIPER GUN SIT DOWN \$1195, QUARTERBACK \$1495, JR. PACMAN \$295, THUNDERBLADE \$1595, GUERRILLA WAR \$995, THUNDERCADE \$895, RALLY BIKE \$1295, DOUBLE DRAGON \$1295, SECRET SERVICE \$995, EXCALIBAR \$1495, ROBO WAR \$1295, BAD GIRLS \$1795, CYCLONE \$1695, SWORDS OF FURY \$1795, AMTEC MUSICAL FERRIS WHEEL \$1595. KITS: V-BALL \$695, ALTERED BEAST \$695, SILKWORM \$580, ALSO MANY MORE KITS. CALL OR WRITE FOR MANY MORE KITS IN STOCK. CALL OR WRITE CELIE OR MARIA AT: NEW ORLEANS NOVELTY CO., 3030 NO. ARNOULT ROAD, METAIRE, LA 70002. TEL: (504) 888-3500.

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

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

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

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

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

REAL ESTATE

GOVERNMENT HOMES from \$1 (U repair). Delinquent tax property. Repossessions. Call (805) 687-6000 Ext. GH-4415 for current repo list.

RECORDS

JUKEBOX OPERATORS - We will buy your used 45's - John Aylesworth & Co., 9701 Central Ave., Garden Grove, CA, 92644. (714) 537-5939.

OPERATOR / DISTRIBUTOR

The Finest Route Management Software Package In The Country. It will make the day to day decisions of rotation, over/short, what games and locations are profitable. Contact: **SILENT PARTNER**, 3441 South Park, Springfield, IL, 62704. Tel: (217) 793-3350.

FOR SALE. Old Bingo Pinballs. Great Collectors Item \$300.00 up. Call (503) 782-3097 for more info. Also old jukes.

SERVICES

DON'T PITCH IN THE DARK! **FRADALE'S 1989 COUNTRY MUSIC DIRECTORY.** Contact and stylistic info on hundreds of Artists, Producers, A&R, Managers. 148 pages! \$25.00 plus \$2.50 s/h. Includes updates. Box 764, Hermitage, TN 37076. *The only directory you'll ever need.*

MUSICIAN/ARTIST OPPORTUNITIES

MUSICIANS! BANDS! Looking for the right group or players? Call PMR 1-800-328-8660.

STARDUST RECORDS is looking for new and exciting talent to join their growing stable. Send a SASE for a free brochure to Drawer 40, Estill Springs, TN 37330 or call Colonel Buster Doss (615) 649-2577 TODAY!

RECORD PROMOTION

Country and Gospel Record Promotion. For more information contact: LaDonna Kay, 24285 Sunnymead Blvd., Suite 234, Moreno Valley, CA 92388. Tel: (714) 653-1556.

Country and Gospel Record Promotion. For more information contact: Gary Bradshaw, 1310 Cavern Trail, San Antonio, TX 78245. Tel: (512) 675-3862.

MISCELLANEOUS

U.S. GOVERNMENT GRANTS AVAILABLE for music-related projects to individuals and organizations - \$2,000-\$50,000. For details call (213) 878-5530, 24 hours, 7 days.

SUBSCRIPTION ORDER:

PLEASE ENTER MY CASH BOX SUBSCRIPTION:



NAME _____		
COMPANY _____	TITLE _____	
ADDRESS _____	<input type="checkbox"/> BUSINESS	<input type="checkbox"/> HOME APT. NO. _____
CITY _____	STATE/PROVINCE/COUNTRY _____	ZIP _____
NATURE OF BUSINESS _____	<input type="checkbox"/> PAYMENT ENCLOSED	
SIGNATURE _____	DATE _____	

SUBSCRIBE NOW, SPECIAL INTRODUCTORY RATE ON CASH BOX PLUS RADIO REPORT at \$150.00 PER YEAR LIMITED TIME ONLY

rap it to go!

M.C. HAMMER LET'S GET IT STARTED



The Hammer is here and there's no lookin' back, as his **Let's Get It Started**, starts our Rap Attack. His #1 LP is now approaching the GOLD, with over 450,000 units already sold. His three slammin' singles show what he's all about, "Let's Get It Started," "Pump It Up" and "Turn This Mutha Out." Then there's his three videos, some serious hip-hoppin', as they play strong in all markets. **M.C. HAMMER** there's no stoppin'.

OAKTOWN'S 3-5-7 WILD & LOOSE



Welcome **OAKTOWN'S 3-5-7**, you should check out their glossy, four good-looking young ladies who are part of M.C. Hammer's posse. Now they're out on their own with a happenin' LP, it's titled **Wild & Loose**, also produced by M.C. These girls really throw down and have hits by the load, with the first "Yeah Yeah Yeah," they're about to explode.

KING TEE ACT A FOOL



Now don't **Act A Fool**, you should all be a part of the latest sensation on the Rap LP Chart. His name is **KING TEE** and he's got the "Bass," as his style of Rap puts the beat in your face. Get ready for the new single he's doin' it again, "Act A Fool" comin' your way on April 10. And that's just the beginning as sales approach 200,000 and more, in 1989, King Tee's gonna score.

M. WALK PRODUCTIONS FEATURING THE UNION



The newest act in town is a wild presentation of L.A.'s hottest new rappers on one compilation. **M. WALK PRODUCTIONS** produces the tracks, featuring "The Union" by **THE UNION** and this single attacks.

Just one listen to these albums and our commitment you'll know, When Capitol Raps, **RAP IT TO GO!**