

A man with dark hair and sunglasses, wearing a dark suit, white shirt, and dark tie, is sitting on a wooden stool. He is looking directly at the camera. The background is a plain, light-colored wall.

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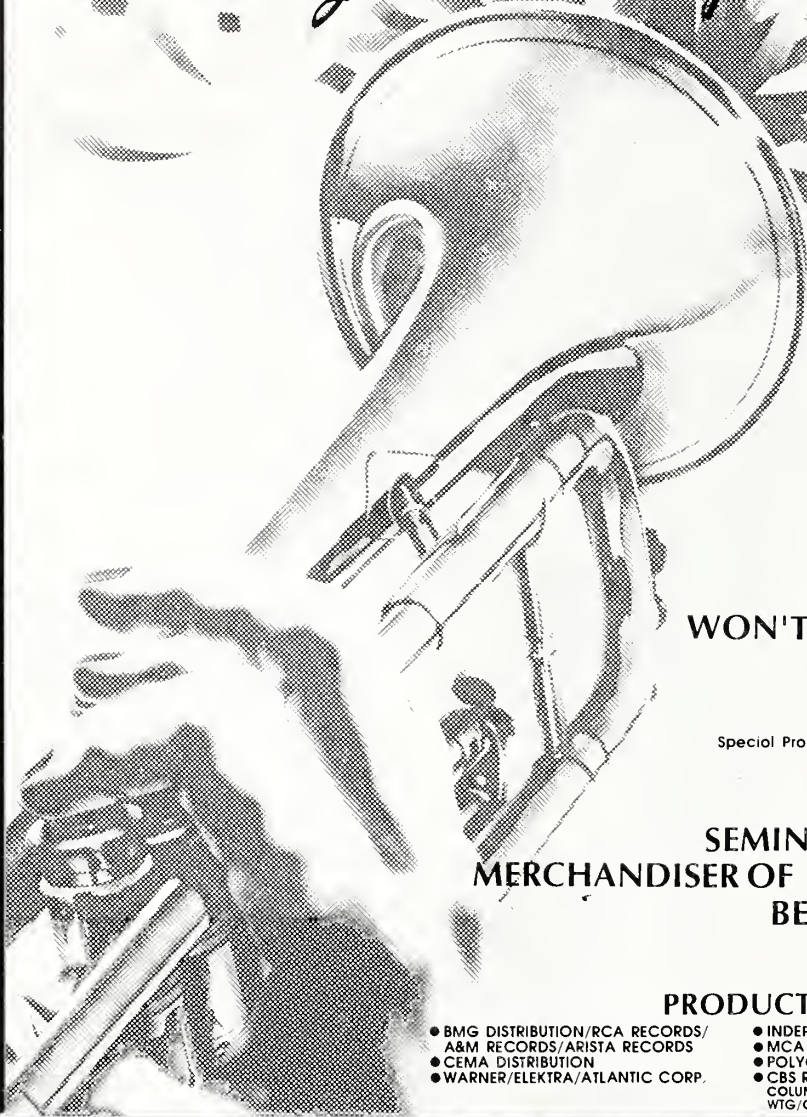
THE BIG O

DAVID BYRNE Q&A

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Editor

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Editorial

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KAREN WOODS, Assoc. Ed. (N.Y.)

LISA JOHNSON, Assoc. Ed.

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Chart Research

GENE FERRITER

Coordinator (L.A.)

KEVIN COOGAN

Pop Albums (L.A.)

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KEN MICALLEF (N.Y.)

Production

JIM GONZALEZ

Production Manager

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, Shinbashi,

Minato-ku

Tokyo Japan, 105

Phone: 504-1651

UNITED KINGDOM

CHRISSEY ILEY

Flat 3, 51 Cleveland Street

London W1P 5PO England

Phone: 01-631-1626

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C O N T E N T S

MUSIC FEATURES

10 ROY ORBISON: CALL HIM UP IN DREAMLAND / Jim Maloney

He's taken the express elevator to the roof garden, but we can still hear him loud and clear.

11 OFRA HAZA: KING SOLOMON SINGS THE BLUES / Julius Robinson

What does this Yemenite by way of Tel Aviv have to do with Eric B. & Rakim? We'll find out.

12 DAVID BYRNE: COMPILING IN TONGUES / Lee Jeske

An extended rap with the *talking* Talking Head and connoisseur of Brazilian aural exotica.

COLUMNS

- 6 The Buzz / Tom DeSavia in L.A., Karen Woods in NY, Chrissie Iley in the UK, Lisa Johnson in Cannes
- 9 Art & Commerce / Bud Scoppa gets the lowdown from 'Til Tuesday's outspoken Aimee Mann
- 14 Shock of the New / Joe Williams ponders the alternatives
- 15 The Heavy Metals / Janiss Garza discusses weighty matters
- 21 Singles Going Steady / Pop goes Julius Robinson's knee
- 22 Rhythm & Blues / Michael Hepworth heads uptown
- 24 On the Dancefloor / Neil Harris has all the right moves
- 25 Globalist Groove / Tom Cheyney pounds the world beat
- 26 On Jazz / Lee Jeske blows hot and cool
- 28 Nashville News / Cecilia Walker strolls Music Row



ROY



DAVID BYRNE

RADIO REPORT

18-19 centerspread

MACRO-CHARTS

- 16 Top 200 LPs
- 21 Top 100 Singles
- 22 R&B Top 75 LPs
- 23 R&B Top 100 Singles
- 27 Country Top 100 Singles
- 34 Chart Index

MICRO-CHARTS

- 14 Alternative Top 40 LPs
- 15 Metal Top 40 LPs
- 24 Dance Top 40 Singles
- 25 World Music Top 40 LPs
- 26 Contempo Jazz Top 40 LPs
- 28 Country Top 50 Albums
- 27 Country Indie Top 40 LPs

DEPARTMENTS

- 4 The Biz: Tickertape, Movers & Shakers
- 8 Op'Ed: Guest editorial by Epic's Ivan Bodley
- 28 Country
- 32 Coin Machine
- 35 Classifieds

All Roy Orbison photos by Glen Eler

TICKERTAPE

NEW YORK—**RCA Records** reported gross revenues of \$115 million for the last six months of 1988, a 15% jump over the same period in '87, which was their previous record-breaking fiscal period. *Dirty Dancing* had something to do with it all.... **Image Entertainment** has signed a deal with **CBS Music Video** to distribute the new long-form **Michael Jackson** and **Bruce Springsteen** videos, among others, on laser videodisc. Look for release, along with three other titles, in February.... An American Arbitration Association Panel has unanimously ruled that **BMI** has committed a contractual violation in their payment schedule of 1987, which denied bonus payments to former BMI affiliates who are now members of **ASCAP**, ASCAP informs us. The ruling stated that BMI is required by its contract to make royalty payments to its affiliates who went over to ASCAP on the same basis that it pays its current affiliated writers.... The 20th annual Music Industry campaign for the **AMC Cancer Research Center** will focus on a sweethearts gambling ball called "Vegas Valentine," at New York's Tavern on the Green, Feb. 10. Call (212) 757-6460 to reserve your seats.... Thailand will lose significant trade privileges due to its failure to adequately protect U.S. intellectual property, a decision that has heartened many record manufacturers, who suffer a form of legal piracy at the hands of Thai importers.... ASCAP has awarded its 21st annual **Deems Taylor Awards** for outstanding media coverage of music in 1987. Honored were **Jac Venza**, executive producer of *Great Performances*, **Ann Santen** of Cleveland's WGPU-FM, authors **Juliane Brand**, **Christopher Hailey** and **Donald Harris** (*The Berg-Schoenberg Correspondence*), **Elaine Brody** (*Paris: The Music Kaleidoscope, 1878-1925*), **Gary Giddins** (*Celebrating Bird*), **Margaret Hindle Hazen** and **Robert Hazen** (*The Music Men*), **Edward Jablonski** (*Gershwin—A Biography*), **William Lichtenwanger** (*The Music of Henry Cowell: A Descriptive Catalog*), **Arnold Shaw** (*The Jazz Age: Popular Music in the 1920s*), **Gary Tomlinson** (*Monteverdi and the End of the Renaissance*), and **Pieter C. van den Toorn** (*Stravinsky and "The Rite of Spring"*), and magazine and/or newspaper writers **Edward A. Berlin**, **Larry Birnbaum**, **Bruce Buschel**, **Bob Doerschuk**, **Allan Kozinn**, **Kenneth Levy**, **Enid and Richard Peschel**, **Matthew Sigman**, **Maynard Solomon**, **Richard Taruskin** and **David Van Leer**.... The International Teleproduction Society's 1989 **International Monitor Awards** will be presented in L.A.'s Century Plaza Hotel on Sept. 18. For early information, or for entry forms, call ITS at (212) 629-3266.... **Shelly Schultz**, **Dan Weiner** and **Fred Bohlander** have joined with the owners of **Monterey Peninsula Artists** to form **Monterey Artists International**, a performing artist and concert agency. They're at 454 W. 44th St. in New York, (212) 315-4646.... Yes it's that time again: the second annual **Busch Gardens Cheerleading Festival** is scheduled for March 18 at **Busch Gardens, the Old Country** in Williamsburg, Virginia.... New on the bookshelves: An updated and expanded second edition of *The Great Song Thesaurus* by **Roger Lax** and **Frederick Smith** (\$75, Oxford University Press).



TEEN BEAT: MCA has just signed 18-year-old Glenn Medeiros, the international teen heartthrob who has sold over 4 million records worldwide. His Amherst Records LP, *Not Me*, will be re-released by MCA in February. Pictured (from left) are MCA prez **Al Teller**, Medeiros, executive VP/GM **Richard Palmese** and VP of A&R **Kathy Nelson**.

MOVERS & SHAKERS

■ **Al Coury** has been appointed general manager of **Geffen Records**. Coury was formerly senior VP of A&R and promotion at Capitol Records and was also co-founder and president of RSO Records. When RSO was sold in 1980, he founded Network Records, which merged into Geffen in 1985. Over at **MCA**, **Luke Lewis** has been named VP, field marketing. Lewis was formerly New England branch manager for CBS records. ■ **Laurie Goldstein** has been named vice president, production operations at **MTV Networks**. She joined MTV in 1987 as director, MTV production management. Meanwhile, **Juli Davidson** has been appointed vice president, sales, for MTV Networks and **Mike Dugan** has been named director of Series Development, MTV: Music Television. ■ **Chrysalis** has appointed **Russell Ziecker** to director of talent acquisition. Most recently, Ziecker was professional manager for Chrysalis Music in Los Angeles. He will be relocating to New York. ■ **Mark Gorlick** and **Bruce Tenenbaum** have been appointed to the newly-created positions of directors of national promotion for **ATCO Records**. Gorlick will be based at the Los Angeles office, while Tenenbaum will operate out of the label's NYC headquarters. Gorlick comes over from Uni Records where he was national promotion Director, West Coast. Tenenbaum was director of national pop promotion for Atco. ■ **Gloria Hawkins** is now director, writer/publisher relations, for **BMI**. Hawkins was previously director, writer administration, for the company. Meanwhile, **Rick Schwanke** has been upped to BMI's associate director, writer administration and **Jan Gross** is now executive coordinator, writer/publisher relations. ■ **North Star Records** announced the promotion of **Virginia E. Shea** to the newly created position of director of publicity and promotion. She previously served as director of radio promotion for North Star. ■ **Marilyn Mitson** has been appointed promotion manager, secondary markets, at **Columbia Records** in Los Angeles. Most recently, Mitson was administrative assistant, national promotion, West Coast. ■ **Sparrow Records** has named **Vicki Mack Lataillade** product/marketing manager. Lataillade brings fourteen years of gospel music experience to Sparrow. She worked with RCA and Light records and owned and operated her own consultant agency, Charismata, and managed clients such as QWEST, A&M/Word, Benson and Virgin Records. The new director of publicity for **Susan Blond, Inc.** is **Cathryn Smith**, former account executive in the music division for Rogers & Cowan, New York. Swan will be involved in the ongoing campaigns of clients such as Fine Young Cannibals, SBK Entertainment World, Hothouse Flowers and Mica Paris, to name only a few. After nine years as editor-in-chief of *Guitar World*, **Noe "The G" Goldwasser** has turned over the reigns to his second-in-command, **Joe Bosso** and moved to SoCal to write, consult and produce records. Noe will continue on as a consultant to Bosso and represent the magazine on the West Coast. Goldwasser will also service clients under the aegis of his own companies, Guitar Galaxy and Desktop Publications. For one of his clients, Alan Douglas of Are You Experienced? Ltd. (curator of the Hendrix estate), he is editing a series of books, *The Authoritative Hendrix Transcriptions*, published by Hal Leonard. Meanwhile, over at **CBS**, **Terry Gladstone** has been appointed manager, A&R, WTG Records. The former KMET, KLOS and KNAC DJ has also worked in publishing at Largo music. ■ **Greg Vernon** has joined the staff at **Elektra Records** in the newly created position of manager of music video production. The USC graduate has worked in independent video production with top directors like Mary Lambert and Matt Mahurin.



Coury



Lewis



Ziecker



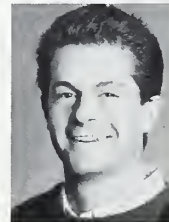
Lataillade



Swan



Gladstone



Vernon

SHOTS!



SURPRISE! Edie Brickell & New Bohemians thought Geffen was just being nice by inviting them to lunch. What they *didn't* expect was the gold record they received for dessert. Pictured are (standing, from left) Eddie Gilreath, Geffen's head of sales; tour manager Rich Nesin; band manager Monte Krause; Tom Zutaut, the A&R exec who signed the band; Brickell; Geffen prez Ed Rosenblatt and Bohemian guitarist Wes Martin. Kneeling are bandmembers Matt Chamberlain, John Bush, Kenny Withrow and Brad Houser. *Shooting Rubberbands at the Stars* is still selling like hotcakes—does this mean breakfast (and a platinum album) are soon to follow?



NOT SO CHEAP: Keith Richards, along with several bandmates from his solo tour, made a special in-store appearance at Tower Records in Manhattan. More than 2,000 fans stopped by for autographs and chitchat. Pictured at this price-less event are (top row, from left) Virgin execs Jim Swindel and John Boulos; Tower manager Steve Harman, and Virgin's Michael Rosenberg and Alex Miller. Up front are Waddy Wachtel, Steve Jordan, Keef and Charley Drayton.



AN EYE FOR AN EYE: Legendary movie actress Bette Davis was honored at the American Cinema Awards Dinner on January 6. To commemorate the event, MCA recording artist Kim Carnes performed her quadruple-platinum hit, "Bette Davis Eyes." Miss Davis (left, hiding her baby blues) is pictured with Carnes.



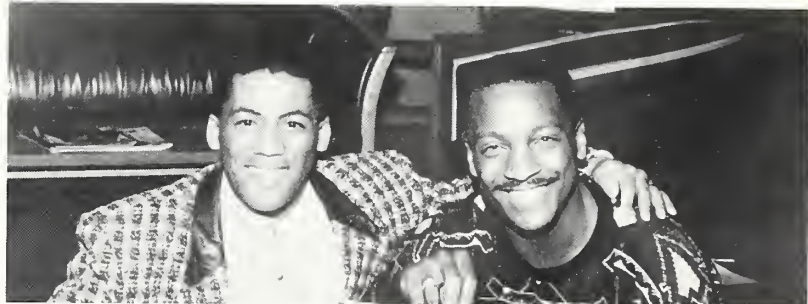
MUMBO GOLDO: Robert Plant (top, center) *should* be all smiles—*Mumbo Jumbo*, his first home video release on Es Paranza/Atlantic, has just been certified gold by the RIAA. Grinning with Plant are (from left) Atlantic West Coast senior director of artist relations/TV Tony Mandich and VP of product development/promotion Judy Libow. Equally proud senior VP/GM Mark Schulman kept his pearly whites under wraps.



I DON'T GET IT: A&M Records prez Gii Friesen (left) seems to be sharing a hearty laugh with veeps David Anderle and Jeff Gold. Singer/songwriter John Hiatt, however, is in no mood for frivolity. He's just played to a SRO crowd at L.A.'s Wiltern Theater and will soon be on a national tour with the Robert Cray Band. This is serious stuff, guys!



CHIP AWAY THE STONE: The members of Aerosmith were feeling pretty glum about missing that Keith Richards in-store, so imagine their delight when Keith popped into their hometown of Boston for a gig at the Orpheum. The star-studded meeting included (from left) Brad Whitford, Tom Hamilton, Waddy Wachtel, Steven Tyler (check out that grin!), Keith, Steve Jordan and Joe Perry.



BUTLER AND "FRIENDS": RCA/Jive recording artist Joanathan Butler recently visited the set of BET to talk about his new record, *More Than Friends*. Butler is pictured here with BET host Donny Simpson, and, um, himself.



THEN YA TWIST IT LIKE THIS: Newly signed EMI recording artist Christopher Max is getting a few producing pointers from the legendary Nile Rogers. Rogers is behind the board for Max's new LP, *More than Physical*, which includes contributions from industry heavyweights David Foster, Holly Knight and John Taylor.

THE BUZZ

LA MAGICAL MYSTERY TOUR: Imagine my surprise when the lovely and exotic **Kim Akhtar** of **Levine/Schneider Public Relations** contacted me about joining a press junket to to see their client **Bros** perform at Wembley Arena in *London*! As fast as you could say "Who's Bros?" I obtained a passport and was on my way.

Upon arriving in my expected wonderland, I was completely disillusioned to find London filled with so many reminders of American culture—7-11s, McDonalds, Pizza Huts, etc. But I quickly overcame my disappointment—I was in London for three days and I was going to have fun.

Not having enough time to sightsee properly, I opted to take an hour-and-a-half tour of London on a double-decker bus. We sped through the city as a manic tour guide led us through the sights at an alarming speed. The bus was not allowed to drive in front of Buckingham Palace, but at least I got to see Big Ben.

I managed to find time to make it to the **Virgin Megastore** and pick up hard-to-find compact discs from **Nick Lowe**, the **Flying Burrito Brothers**, the **Housemartins** and **Bill Withers**.

Friday night was Bros night. A mini-van came to the hotel at 6:00 pm to transport us (along with celebrity tag-along **Marc Almond**) to Wembley. We arrived about an hour before showtime to see the band receive plaques for their album's quadruple-platinum sales. The auditorium was already filled with screaming teenage girls (or Brosettes, as they're affectionately referred to overseas) caught up in Brosmania.

The deafening sound of screams and cheers was unbearable when the band hit the stage in a splash of fanfare. To say that Bros have the appeal of the Beatles would be blasphemous, yet one couldn't help but make comparisons to the historical footage of the Fab Four's fans on the brink of hysteria. These kids were screaming, crying and stomping their feet so loudly that one had difficulty hearing the band perform.

After the show, we piled back into the mini-van (which, incidentally, was mobbed by screaming fans who thought we might be Bros) and headed to the extravagant after-show bash held in honor of the trio. There was a bevy of festive folks partaking in the free eats and drinks, and everybody was having a blast.

Then I got sick.

I politely excused myself from the activities and hailed a cab back to the hotel. I woke up the next morning feeling like dog excrement, so I called for the house doctor. He arrived, and in a total of ten minutes made the discovery that I was sick (101° fever), gave me a prescription, and charged me £55 for his services (that's \$110 to you and me). I stayed in my room all day, sick and penniless. Oh well, at least I saw Big Ben.

The next morning I packed and readied for my departure—dreading the 12-hour flight that loomed overhead. By over-exaggerating my illness to the woman at the airport's check-in, I managed to convince the friendly folks at Pan Am to give me a row of seats in the center of the 747 so I could stretch out and relax. I went to sleep. (Since then **Bud Scoppa** has convinced me to run a horrendous photo of myself taken en route to L.A. by **Epic** funnyman **Ivan Bodley**. The photo came to *Cash Box* with an attached note that read "Dear Tom, I have the negatives.")

The stewardess woke me when dinner was being served. God knows I wasn't hungry—especially for airline food—but Bodley asked me to get my portion so he could eat it. I complied.

Customs wasn't at all the sticky mess that I had anticipated—they didn't even find the fancy bottle opener that I swiped from the hotel in London. (I needed some kind of souvenir, you know.)

I finally arrived back at my Hollywood home, sick and exhausted. I went to see a doctor who told me I had pneumonia and charged me 65 bucks. I stayed home from work for a week, high on anti biotics and cough syrup. So I have no idea what went on in L.A. this week. Check with me next time.

Tom De Savia



TONGUES ON FIRE

NY OF THE MANY WORTHWHILE up-and-coming bands in the New York area, one of the most criminally unsigned has to be **Tongues on Fire**, a three-man, one-woman Lower East Side band that actually succeeds at the difficult task of creating a musical "melting pot," blending power pop, funk and metallic guitar riffs to create a style uniquely their own.

Tongues on Fire has been together in one form or another since 1985, but has gone through what the band calls a "renaissance" within the past year, with sound and goals all falling into place at the same time. The past eight months have seen them playing just about everywhere in Manhattan, and in the outlying areas as well.

As a live act, this one is addictive. They manage to play very close to the edge yet maintain complete control of the music at all times. Vocalist/guitarist **Shauna Curry-Laurie** sings and moves with a kind of blatant sexuality that stays just this side of camp. The music itself is an intriguing blend of influences and styles. The band is comprised of bassist **Chuck Cornelius**, who began his musical career playing rockabilly; drummer **Roger Stoltz**, who studied jazz at the Berklee School of Music in Boston; and guitarist **Dave Lee**, who adds a rather metallic edge to the whole thing.

"And I was in a funk band for like three years when I first started," Curry-Laurie adds. "I was listening to Chaka Khan, and the Average White Band was happening; the whole funk thing was really happening, right up to disco. And I think its good that we're getting back to that, because I think people want to dance, rather than just stand still. I mean, no offense to Robyn Hitchcock—I like Robyn Hitchcock, but how long can you just stand there?"

The band is in general agreement on one thing that has kept the music fresh for four years. "Our sound has changed at least a dozen times since 1985. We changed our sound about every two months, but hopefully now we've found something we can stick with. But we are constantly learning new material, pretty much since day one."

One of the changes was Curry-Laurie's switch from keyboards to guitar, which not only changed the face and the sound of the band, but also made it easier for other members to contribute to what was going on musically. For her part, Curry-Laurie says she switched instruments "because it's a bitch carrying that stuff around, and these guys wouldn't do it for me. Actually, it's like sitting behind a desk, there's no way to get up there, I can't move, I'm just standing there like a turkey, you know? You've got to put your heart on the front of the stage. It makes all the difference."

Tongues on Fire has established a respectable following, both in and out of the music industry, and the audience is rarely a passive one. The band members agree: "I think the appeal is that we are a pop band, but we're bridging the pop sound with something else that's sort of ... I don't like to use the word punk, but its a sound that isn't so put together and so rehearsed," said bassist Cornelius. "We're a little rough around the edges, and we like to really rock, and I think that's the thing that translates."

As to why all this gigging hasn't led to being signed yet, Curry-Laurie is pragmatic. "I think New York also has a reputation as far as music goes, that it isn't going in the same direction as the rest of the country. Record companies are interested in the bottom line. They want to put out stuff that sells to the rest of the country," she says. "Not that our music wouldn't sell, but they aren't really willing to take a chance on anything. Sometimes they seem to have to be told what it is good and what is bad.

"The thing is that right now all the cards are in the right place; we are ready. I mean, come on, we've been through everything, and now



THE TRAVEL BUG

THE BUZZ

we have no problems, we are ready." She grins, and says without a trace of arrogance, "I'm very goal oriented. I want Radio City in two years, and the Garden in three.

"But until then, you keep going with it. You take it a day, a week, a month at a time."

SHRIEK OF THE WEEK—had to be the **Slave Raider** show at the Cat Club. I am not a metal fan, but I heard this would be an interesting show. It was. The music was okay, but front man Chainsaw Caine was definitely the focal point. The RCA band was also shooting a video last week in Brooklyn, for the first single from their new release, *What Do You Know About Rock&Roll?*. I'd lay money this band is going to do very well. I also believe I've had my metal quota for a year or two.

Karen Woods

UK MIKE: Mike Rutherford is the tall, willowy figure best known for the past 20 years bowing over his bass guitar in **Genesis**. In the wake of **Phil Collins'** huge solo success he formed **Mike & The Mechanics** three years ago. They were moderately successful in this country, but their new album, *The Living Years*, has spawned the classic single of the same name, which has shot to the top of the charts.

Like many of the the best songs, the catalyst for its creation was a painful one. Says Rutherford, "Last year was the worst year of my life. My father died. I wasn't there with him and it's brought into focus a whole series of regrets. The song is the most honest one I have ever written.

"It's about each generation being a prisoner and hostage of the one before. It's about being so defensive that you can never get close. And all the things I wished I had told him before he died. I never told him I loved him and he never told me, although I know he did. There was no personal contact, he never touched me.

"I blamed him for his values. He could never relax his stiff upper lip. He was a navy captain and those traditions to him were essentially England."

The song gives an overall sense of those rebellious years when Rutherford was a young musician at Charterhouse Public School while his father was trying to steer him on course for a navy career. In those days, the late '60s, the words "rock & roll" were synonymous with the excitement and rebellion of youth. The industry has changed a lot since then. Rutherford now reckons that being a rock star is about as rebellious as being an accountant.

"When I started playing my guitar at Charterhouse, I was ostracized by the authorities because it was seen as something so anti-establishment. Back in the days of **the Beatles** there was a big change going on, and pop music was there spearheading that change. The people at Charterhouse felt threatened, my parents felt threatened. After all, we are talking about the generation that defended the British Empire," he says dryly.

"Pop music is no longer anti-establishment, rebellious or risky. It is the establishment. It's a lucrative business. Only now do I understand that my father was trying to be protective. By the time I went to sit for my exams for the naval college, the guitar already loomed large.

"I'm glad I started when I did, when there was decent music around to inspire you. I can't imagine any budding genius being inspired by **Bros**."

BUT THOUSANDS MAY DISAGREE: **Bros** fever is still stealthily creeping about the nation. It reached neo-catastrophic proportions when guitarist **Craig Logan** had a mini-breakdown and had to be scrapped from the UK tour. Logan, the least single-minded, most sensitive member of the trio, suffered complete mental and physical exhaustion—the stuff that comes from having too much too soon when all you want is to be a bank manager.

But the **Goss** twins assure us there is no chance their chum will be returning to his former career: "We couldn't think about going on without Craig; we really miss him. He will be back for the next single, 'Madly in Love.' We are shooting the video in two weeks."

Although Logan has often been the butt of the twins' jokes—they once stripped him of his clothes, covered him in shaving cream, locked him out of his hotel room and made him parade in the lobby—whenever they have been offered opportunities that have not included him they have always turned them down. They were recently offered a BMW commercial which would have been very lucrative, but they turned it down because it was only a job for the two of them.

"We are not models, we are a band," they piped.

NODS: Congratulations to **Marc Almond** and **Gene Pitney**, who have just hit #1 with a perfect version of "Something's Gotten Hold of My Heart." It's Marc's first #1 since "Tainted Love" in his **Soft Cell** days seven years ago. For Gene Pitney, it's his first UK #1. The original "Something's..." got to #5 in November, 1987.

And congratulations to **Holly Johnson** for sticking to his guns and using his old friend **Marco Cecerre** to direct the video of "Love Train." The video is a wonderful pastiche of a cartoon train peopled by larger-than-life human cartoon characters. It is Cecerre's first video for a major record company, although he did some impressive indie work for fellow Liverpoolians **Shak**. "Love Train" marks Holly's return to the charts after successfully resolving his legal difficulties with his former record company ZTT. As for the rest of **Frankie Goes to Hollywood**, I believe they are still looking for a singer.

Chrissy Hey

CANNES

This resort city in the south of France is not exactly considered the center of the music industry. Then why do 7000-plus music industry professional types descend upon this Riviera resort year after year? Business, big business. MIDEM attendees hail from 57 countries all over the world—Australia, Sweden, Japan, Indonesia, Poland, North America, the U.K., the U.S.S.R. and, of course, France. It was founder **Bernard Chevry's** vision in 1967 for a structured forum, where international business partners could meet and make new contacts. Most participants admit that they don't often open and close deals while at the market, but that the contacts they establish and develop at MIDEM almost always tend to pay off down the line. As one Australian music publisher said plain and simple, "It's good P.R." Attending "religiously" for eleven years, **Martin Mills** of **Beggars Banquet** mostly comes for "relationships rather than deals." MIDEM is the classic example of good networking paying off. "Most of Beggars Banquet's European [distribution] deals have resulted because of contacts made at MIDEM," stated Mills.

Stock-Aitken-Waterman's **Pete Waterman** swears by MIDEM and during a luncheon honoring him at the mayor's home, said that five years ago he stayed in the Martinez Hotel's bar because he couldn't afford a hotel room where today he could afford to buy a hotel. Waterman also said much of the success of his label, PWL, was possible because of contacts he made at MIDEM over the years. In a MIDEM press conference, Waterman also announced his new label, **PWL Continental**, which will issue Europop songs. Licensed for the U.K. only, the first two singles will be the French hits "A La Vie A L'amour" by **Jackie Quartz** and France's best-selling single for 1988, "Nuit de Folies" by **Debut De Soiree**.

In a related story, last year at MIDEM, CBS France's **Jean-Claude Gastineau** made one of the "best deals of the year" when he signed licensing in France for **Kylie Minogue**—then unknown. Three French top ten singles later, Gastineau is one happy camper.

Most participants have found MIDEM '89 to be very productive for them. L.A.-based/British-born **Mark Donnoley** of **JDC**, a dance music distribution company, who feels he may have saved his company thousands of dollars at MIDEM, was able to speak directly to JDC's U.K. importers and work out a deal to buy directly from them rather than through their British distributor, thus saving one dollar per record. He was also able to instigate numerous deals to license dance records in the U.S.

Realizing "if you can't beat 'em, join 'em," co-managing directors **Bob Bingham** and **Xavier Roy** presented concerts at the famed Martinez for the first time. Only footsteps (and a sea of people) away from the popular drink-til-you-fall-over-at-6 a.m.-"Do you have a card" hang-out bar, now participants could be just a breath away from some of the hottest and newest international acts. Comprised mostly of French and English groups, highlights of the four nights of concerts were France's **Mano Negra**, **the Game** and **Gipsy Kings**; Canada's **Paparazzi**; **Kraze** and **Womack & Womack** from the U.S.; Italy's **49ers**; and the U.K.'s **Prefab Sprout**, **Andrew Roachford**, **Live & Money**, **Carmel**, **Ellis Beggs & Howard** and **Gail Ann Dorsey**; as well as the U.K. act/U.S. hit machine **Breathe** who, contrary to popular belief, *rock*. All the concerts were taped for worldwide television broadcast including France, Italy, Japan, Canada, Hong Kong, South Korea and New Zealand. As **Xavier Roy** explained, "MIDEM's principally a professional market, but it's our intention to reach as much of the worldwide television public possible. We want MIDEM to be known to the consumers around the world, as well as it's known to the French audience."

On closing night at MIDEM, the Martinez bar was still raging at 4a.m. A big, big thank you goes to **Kris Sofley** of **Segal & Associates**, who handled all U.S. press for MIDEM. Incidents that might otherwise have posed big problems (like no hotel) didn't turn into major ordeals. If it wasn't for Kris, we literally wouldn't be here!

Lisa Johnson

STOP JAZZ VIOLENCE!

Dear *Cash Box*:

I'm writing to demand equal time. The people have a right to know! Inquiring minds want to know. There has been a flood of press recently on so-called rock violence, rap violence and speed-metal violence. I feel it's high time someone paid some attention to another dangerous, and potentially more evil and subversive trend—JAZZ VIOLENCE!

Oh, ha, ha, ha, very funny, right? Well, I'm here (thankfully still alive and in one piece) to tell you that on New Year's Eve, in San Diego, I very innocently attended a concert by the Stanley Clarke Band at a fabulous and beautiful resort hotel, with a ticket price well into two figures. Sometime during the 11:30 p.m. performance, right as Stanley was facing drummer Gerry Brown at the top of a very sensitive drum solo, I noticed that all hell had broken loose. The house lights went on and suddenly the crowd was screaming and running—not away from, but *toward* a sizeable brawl that had broken out in the midst of the audience. And no polite exchange of insults was transpiring, either. This was a full-blown, blood-spitting, bottle-smashing, Geraldo's-nose-breaking, L.A.-Kings-vs.-Montreal-Canadians-hockey-game, groin-stomping fight. These yuppies were out for blood!

Fortunately, some fine members of the San Diego Police Department were on hand to prevent any "Accidental Death and Dismemberment" (my favorite insurance term.). And the show was allowed to continue—or at least until that *other* nasty fight broke out.

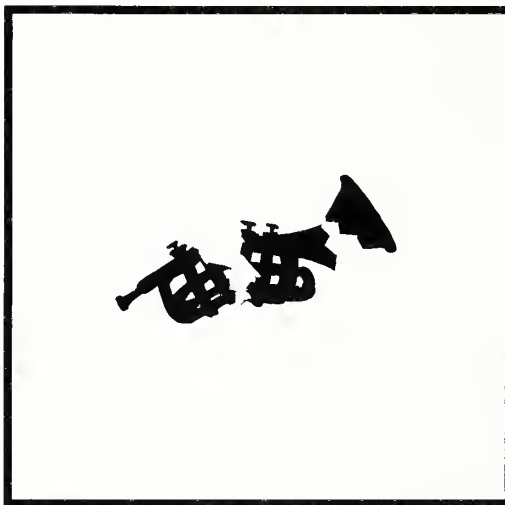
This time it was two stylish, gown-clad female members of the audience. Hair, fingernails, open-handed slapping, and stiletto heels were the main implements of destruction in this one. These two young ladies completely ignored the standards put forth by the World Boxing Federation for proper hand-to-hand combat. I mean, this was dirty. Once again the fine men in blue were summoned to break it up. Stunned and badly shaken, the Stanley Clarke Band finished the set without further incident, unless you count when the audience stormed the stage during the encore, nearly decapitating Clarke and rhythm bassist Jimmy Earl, and almost destroying Steve Earl's keyboard rig. Other than that, it was a fine show.

Now that the smoke has cleared and the wounds are bandaged, I find myself reflecting upon my near brush with death and the more general issue of press reporting of so-called music-related violence. Something has got to stop.

The problems are manifold; the media attention paid to the instances of trouble are skewed, badly reported, sensationalistic, and ultimately become self-fulfilling prophecies. Many recent Los Angeles-area incidents have been copiously but poorly covered by local and national media. The Monsters of Rock "riot," said to involve over 80,000 participants, failed to yield a single arrest. Fifteen injuries were reported, but I'd like to know how that stacks up against the number of people passing through the first-aid station at your basic Grateful Dead concert or so-called "incident-free" heavy metal show. At the Monsters of Rock show, during Metallica's set, the band invited everyone in attendance to move a bit closer to the stage. The resulting anarchy did

little more than to abolish the concept of reserved seating at the Coliseum. Yet the front pages of all the major dailies in Los Angeles carried stories about a "riot," with the word "melee" recurring with alarming frequency. A "melee" is defined by Webster's as a "confused, hand-to-hand fight." Who was fighting with whom? Why the constant war references? Why the sensational news slant to make a music concert sound like the 1968 Democratic convention?

My point is not that the incident was trivial and should be ignored, but that the portrayal was overblown and gave credibility to a line of conservative thought that goes something like this: "Rock is violent. Rap is violent. Those crazy kids should be stopped. It must be the devil's music." Sound irrational and unlikely? Jim and Tammy Faye are back on TV. Tipper



Gore says she grew up with and truly understands rock & roll. Think about it.

Less than a month after the Monsters of Rock "melee," Slayer comes to town to play the Palladium in Hollywood. The L.A.P.D. shows up to secure the area in full riot gear, extremely nervous because they know how terrible these damn rock concerts are from reading about the Monster "riot" in the paper. What followed has become known as the Slayer "riot." I was there. I prefer to call it the Denny's riot because that's where I was when the cops showed up. Denny's was barricaded shut to keep us from having any fun in the riot, but we had a clear view of everything. The cops were beating the kids. They were in full riot armor beating kids, who had nary a beer bottle to protect themselves. This was not rock & roll. This was brutality. Yet the press continued to talk about the Denny's riot like it was somehow associated with or caused by the band Slayer. Unbelievable.

Then the Living Colour, Fishbone, Stetsasonic and Public Enemy concert goes down at the Santa Monica Civic. Gang members show up and are allowed in the building while wearing their colors, contrary to the signs posted at the doors. (How many teenagers do you know who read signs and think, "Hmm, maybe I'd better not do that?") Fights break out. Living Colour's set is cut short during the last song. Later, Public Enemy's set is cut short after three songs. The next week, the *L.A. Times* runs a large, semi-contemplative piece on rock violence/rap violence, betraying a dangerous mentality that feeds an undeserved fear of the music and the fans. Daddy-O from

Stetsasonic put it most accurately when he said that there is no such thing as "rap violence." It's black-on-black crime. And there's no such thing as "rock violence." It's white-on-white crime. These crimes need to be addressed, attended to, and prevented, but the media circus continues to direct the blame to the fame. That is, the incidents are tied to the most easily recognizable aspect of the event—the band on the stage.

The press needs to re-examine its coverage of such incidents; the promoters need to be conscious of adequate security and how much alcohol they pour down the throats of their attendees; and the bands need to be wary of dangerous situations and willing to do their part to help avert trouble.

The coolest instance I've seen of a performer defusing trouble involved Keith Morris of the Circle Jerks. At the John Anson Ford Theatre (which is a terrible and dangerous venue, in my opinion), the Circle Jerks were to perform with the Red Hot Chili Peppers at a poorly executed benefit for Amnesty International. When the promoters stopped the show to stop the slam dancing, Morris said to the crowd that the management doesn't want anyone to dance. You can listen, but don't dance, he mockingly stated. But even by mockingly stating such, the problem was addressed. The crowd cooled out and realized that this was a lousy venue in which to see this band. Then the promoters pulled the plug on the band after only a 25-minute set. There *should* have been a riot. It should have been called the Amnesty Riot. But Keith Morris prevented it by talking to the crowd.

One consciousness-raising effort I propose would be a musical one. The ultimate fusion of rap and speed metal that speaks directly to the fans with the message that they need to take responsibility for their actions. The band might consist of Rocky and Mike from Suicidal Tendencies, Dr. Dre and Easy E. from the N.W.A. (Niggers With Attitude) posse, Scott and Joey from Anthrax, Flavor Flav and Chuck D. from Public Enemy, and the whole thing would be tied together by Vernon, Corey, Muzz, and Calhoun from Living Colour. It would be a kind of subversive "We Are the World" for rap and speed-metal fans.

The problems persist. The instances of violence are getting more dangerous by the increase in misinformation and blame-placing on the part of the press. Already there is a company in Washington, D.C., that allegedly refuses to insure rap shows, making them difficult to present and more potentially explosive when they are presented. The Denny's "melee" was escalated to "riot" status by the earlier misreporting of the Monsters Melee. And now, tragically, there is the increased incidence of yuppie-on-yuppie crime. Yes, I'm talking about Jazz Violence. Boogie Down Productions raps: "One two three/The crew is called BDP/And if you want to get to the top/Stop the violence in hip-hop." My new record is going to protest: "On a lark/I went to see Stanley Clarke/Don't be a spazz/Stop the violence in jazz!"

Peace,

Ivan Bodley

Publicist, Epic Records

Los Angeles, CA

'TIL TUESDAY: 'TIL WHEN?

AIMEE MANN IS NERVOUS. In late October, hoping for a holiday-season buying surge, Epic released *Everything's Different Now*, the third album by Mann's group, "Til Tuesday. But there was no surge. When the first single, "(Believed You Were) Lucky," came and went without a murmur, the album seemed to be dead in the water.

More recently, there has been some indecision at the label about which track to release as the second shot. Will it be the buoyant "Rip in Heaven," with its soaring falsetto refrain, or the even more captivating confessional ballad "J for Jules," which has no refrain at all? The former is the logical choice, the latter is the gutsier pick. Either way, Mann and her partner, drummer/co-writer **Michael Hausmann**, have a strong enough grasp of The Way Things Work to know that the next single will determine the course of her career from this point on. If the record fails to seduce Top 40 radio, Mann fears she'll either be dropped altogether or boxed into a creative corner.

Mann is a canny young woman. She realizes that she'll only be given so many chances to swing free. Eventually, she'll either be ordered to bunt or yanked from the lineup altogether.

"What I'm afraid Epic will do if they release 'J' for Jules' and it doesn't get 50 adds the first week is go, 'Well, maybe we should just cut our losses,'" Mann frets. "I think they're quite nervous about that. The worst-case scenario would be to have the label get personally annoyed at you and to be making album after album that doesn't even get released. Even worse than that is to be forced to do other people's material and to be put into the Debbie Gibson mold. Y'know, like, 'Now you're gonna have Heart's producer.' I don't like that kind of music; I wouldn't do it. Maybe they'll say, 'Keep doing what you're doing—it's great.' But boy, do I ever doubt it. I'd love to have that much faith in people, but you can't expect everybody to have your taste. Of course, I think we're the greatest band in the world." She punctuates that last statement with a quick laugh, but she means every word of it.

Dick Wingate, the A&R rep who signed 'Til Tuesday to Epic, has moved on to PolyGram—another reason for her sense of distance from the label. **Don Grierson** is in now, and he's really good. You could tell that he really would've liked me to write with **Diane Warren**, but, if we insisted, that was OK. He's famous for taking groups that weren't doing so well, dusting them off, and shoving them into the machine. He's done really well at it [with Heart at Capitol, and with Cheap Trick at Epic]. But boy, that wouldn't work with us. I know it wouldn't work—least of all due to the fact that I wouldn't do it. That might get in the way."

"'Til Tuesday may be suffering from a case of too much too soon. The group came out of nowhere in '86, scoring a top 10 hit with their very first single, "Voices Carry," and eventually going gold with the album of the same name. In a sense, that out-of-the-box success sealed the band's fate. The hit came too easily, at the expense of developing a core audience for the group on its own stylistic turf. When Epic released the far more accomplished *Welcome Home* a year later, the band experienced the



'TIL TUESDAY'S HAUSMANN & MANN
(photo: Lara Rossignol)

consequences of instant stardom and the demands that go with it.

"I think that what happened when 'Voices Carry' came out," Mann reasons, "is that it was pretty much marketed to CHR and began to get play on CHR, and alternative and college stations were for the most part ignored. So that base wasn't established. Then, when I started writing songs on my own [for the second album], things really took a different direction. It was enough left-of-center so that it really wasn't typical Top 40 fare; it couldn't be marketed successfully there. But that approach was still used, because that's Epic's famous approach—they take it to CHR and see what happens, basically throw it into the water, and if it sinks..."

"'Til Tuesday's second release, *Welcome Home* (a far better album than the debut), failed to produce a hit single and topped out at respectable but relatively disappointing 300,000-plus units. That LP contained Mann's first transcendent track, "Coming Up Close," but it was overlooked by radio.

"'Coming Up Close' made people nervous 'cause there were no other songs like it on the charts; now there are. We could've been groundbreakers, I think, if that album had gotten the attention it deserved. And also, there was a huge personnel change at Epic at the time of our second album, so I'm sure that was a big problem, too."

On the last two albums, Mann has written a body of songs that are extremely melodious and highly refined in production (by **Rhett Davies** of *Avalon* fame) but structurally complex. While her music is too pretty for AOR, it may also be too complex for pop radio. Barring another hit single, her only means of escape from this stylistic bind would be to either make a truly austere anti-pop album (a la the Cowboy Junkies) or to simplify her song structures into a more conventional verse/chorus framework. In other words, she'd have to either conform to pop conventions or discard the pop trappings altogether.

"The structures of my songs are getting a little complex, but that's not something I'm particularly attached to," she claims, "I already have some more songs that are a little simpler. So what I probably would do, unless we got the big treatment, is take some time and write more songs. I've got a new songwriting partner who's great—my boyfriend, **Jon Brion**, who's an amazing songwriter. He's not known, but he will be one day."

Mann's outspokenness may seem surprising, or even foolhardy. The fact is, she's using every means available to her, including the press, to gain some purchase (no pun intended).

"I really, really need Epic on my side, so I don't want at all to sound like I'm complaining about Epic. Because we're just totally desperate to get support from our record company. And it's gotta be long-term, because it's gonna take some convincing to get a lot of Top 40 stations in place—they've got to feel that the record company's behind us if they're gonna put something on the air that's a little different. Which is desperately needed, because we're fucked if we don't have it—we have no career. We're not a group that you can throw out and expect to survive on its own. It's gotta have a more tender atmosphere; it's got to be supported and nurtured...in a lot of different kinds of markets, too, not just CHR.

"When you write about it," she suggests, "make it like an open letter to Epic. I'm just so afraid that Epic's gonna give up on us. A lot of people at the label seem to really believe in us. What I don't know if they believe in is their own company's ability to sell such a thing. I'm just hoping against hope that they really are into it and do believe in it. I think that there's a spark there—a lot of people have come up to me and said this is a big album for us. I'm just praying it's true."

According to **John Doelp**, 'Til Tuesday's product manager, while Epic is frustrated by the lack of action on *Everything's Different Now*, the label has by no means given up. "In the marketplace, everybody sees 'Til Tuesday as a pop act. We're trying to change that perception, and it's a hard thing to do. Because, yes, they have gotten more sophisticated, and at the same time they've become less singles-oriented. But I still think it's a brilliant record. Throughout the company, we like the record so much that I think we were blinded by our own taste. But the Christmas season sort of opened our eyes. So we said, 'OK, let's regroup and decide on the best avenue. We've gotta change the perception of the group.'

"The funny thing is," Doelp continues, "despite the lack of exposure and awareness we have in the marketplace, we're selling records—not a lot of records, but in every single market it's generating sales. We're getting a nice level of in-store play, and people are starting to talk about it. We want to at least get the street to talk back to radio and say, 'Hey, you may not think it's right, but we think it's a great record.'"

At presstime, Epic was leaning toward releasing the more accessible "Rip in Heaven" and mating it with a strong video to hook MTV and VH-1. "There's a major level of commitment here," Doelp says. "It's a number one priority."

Bud Scoppa

CALL HIM UP IN DREAMLAND

BY JIM MALONEY

LAST YEAR'S CINEMAX CABLE SPECIAL, *Roy Orbison and Friends: A Black & White Night*, was shot in moody black and white, bringing the shadowy look of a *film noir* nightclub to the cozy Coconut Grove in L.A.'s destined-for-demolition landmark the Ambassador Hotel. But you don't have to squint to zero in on the absolutely awesome amount of respect and admiration Roy commanded from the assembled rock & roll giants.

There's Elvis Costello, bent intently over a jumbo acoustic guitar, banging out chords he could probably find in his sleep. There's the breathtaking musical telepathy among Telecaster titan James Burton, bassist Jerry Scheff, pianist Glenn B. Hardin and drummer Ronnie Tutt—all the King's men, who'd come to help put Roy's marvelous music together again for a whole new audience to discover and appreciate. There's the beaming musical director T Bone Burnett, his lanky frame leaping jubilantly around the stage while he barks cues. An almost sheepish Bruce Springsteen is all lit up like a Christmas tree as he nuzzles up to share Roy's vocal mike on a rollicking "Dream Baby (How Long Must I Dream?)."

It was a night full of many such magic moments. But at the end of "Only the Lonely," when Roy sings "...the chance you've got to take," and his voice takes the express elevator to the roof garden—well, forget it. They might as well have brought the wrecking ball in for leftovers....

Roy Orbison was a rock & roll pioneer in the truest sense. He was, as Carl Perkins put it, "there when it happened." Along with Elvis, Perkins, Jerry Lee Lewis and Johnny Cash, Roy shared Sam Phillips' fabled stable at Sun Records in the '50s. His early efforts were pure rockabilly—"Ooby Dooby," "Go! Go! Go!," "Rockhouse"—and decidedly influential. (When John Fogerty recut "Ooby Dooby" with Creedence Clearwater Revival in 1970, he recreated Orbison's snarling, fall-away guitar break as lovingly and enthusiastically as Keith Richards had aped Chuck Berry on "Bye Bye Johnny" or "Around & Around" years before.) And, unlike some of his buddies, Roy just kept on rockin'. By 1963, he was touring England—working shows with the Beatles when they were still hungry and wild, with something to prove. Back home, Presley was doing the Hollywood shuffle, the Killer was displaying his incestual fortitude and Perkins and Cash had returned to the hills.

Orbison had stepped out of the Memphis Sun, and had eventually settled in at the Nashville-based Monument Records in 1959. It was there that his Senate seats in the arena of rock & roll immortality were bought and paid for. Beginning with 1960's "Only the Lonely," he virtually redesigned our notion of the pop ballad, turning his heavenly three-octave tenor loose over some of the most unconventionally structured tunes to ever ascend the charts. With Fred Foster producing, he unleashed a monumental string of pop pearls—each as majestic as any of Phil Spector's "little symphonies."

With "Only the Lonely," Roy had found his calling—sweeping ballads of heartache and longing, and songs big enough to let his Herculean voice roam freely. When the record peaked at #2, it sparked a streak of 17 straight top 40 visitations by Orbison masterpieces—including such string-stoked gems as "Run-



Roy Orbison redefined our notion of the pop ballad, turning his heavenly three-octave tenor loose over some of the most unconventional tunes to ever ascend the charts.

ning Scared," "Crying," "In Dreams" and "It's Over," and culminating in 1964's growling streetcorner plea, "Oh, Pretty Woman."

Orbison was the original Mr. Lonely. He was the guy who'd wrung his heart out so many times in his expertly crafted tales of lost love and despair that you begin to wonder if it was the singer, not the song. His tunes were miniature psychodramas of paranoia and isolation—and, as such, they scored a direct hit with teenagers everywhere. When his spooky voice howled out of your radio late at night, you knew that *he* knew exactly how terrifying it was to lose your girlfriend or—horror of horrors—to not even have one to lose! He convinced you that, despite what the teen idols of the day insisted, everything wasn't "sunshine, lollipops and rainbows...." You knew just where you stood in one of Roy's songs. And it was usually with your back to the wall.

When his heart gave out last December 6, the 52-year-old Orbison was probably—ironically—having the time of his life. Kids too young to have even been around when "Running Scared" and "Oh, Pretty Woman" ruled the airwaves were appearing at his shows in dark glasses, mounting the lyrics to every tune in his songbook. And old fans were rediscovering his power. They shook their heads and marveled at how his amazing voice had only seemed to grow richer and more durable over the years. Dick Clark was finally beginning to fall apart, but Roy's voice was exactly as they remembered it.

His time had indeed come again. His celebrated, Springsteen-sanctioned induction into the Rock And Roll Hall of Fame was fresh in everyone's mind. His cable-TV special was universally hailed. He had wrapped up *Mystery Girl*, his eagerly anticipated new solo LP for Virgin Records, with production and musical assists from the likes of T Bone Burnett, Elvis Costello, Jeff Lynne, George Har-

rison, Tom Petty, Bono, The Edge, Billy Burnette, Rick Vito and Jim Keltner (his first album of all-new material in at least a decade). And then there was the Traveling Wilburys, the freewheelin' aggregation that gathered Orbison, Dylan, Harrison, Petty and Lynne—and catapulted Roy into the top 10 for the first time since 1964.

Orbison's involvement in the Wilburys project made perfect sense. Although Roy's impact and influence can be easily detected in much of the best rock and pop music of the past 30 years, his sound was particularly precious to the music of each of his fellow Travelers. And every one was a rabid fan.

The earliest American hits of Lynne's old band, Electric Light Orchestra, could definitely be called Orbisonesque—"Can't Get You Out Of My Head," "Evil Woman" and "Showdown"—especially the "...it's rainin' all over the world" refrain. While the Beatles didn't actually mount many Orbison-sized production numbers, quite a few of their songs have that melancholy flavor. Personally, I would have loved to hear Roy go to work on "This Boy," "It's Only Love," "The Long & Winding Road" or "Oh, Darling"—but for me it was always Harrison whose songs seemed to have that special affinity for Roy's sound. Consider the confrontational "Think for Yourself" or "While My Guitar Gently Weeps" (especially the way George's voice spirals into the stratosphere to meet Clapton's guitar). Harrison's falsetto on "For You Blue" and the middle section of his superb "Old Brown Shoe" clearly show an Orbison influence. Ditto later solo efforts like "Isn't it a Pity?" and the oddly structured "What Is Life?"

Dylan has paid his stylistic homage to Roy on a number of occasions. You can hear it in the anguished feel of "I Remember You" from *Empire Burlesque* or the high, lonesome sound of *Nashville Skyline*'s "One More Night." If you really want to listen, "It Takes a Lot to Laugh (It Takes a Train to Cry)" contains a slowed-down variation of the melody to Roy's 1960 Monument release "Uptown." And Tom Petty may very well have had one of Orbison's bleak ballads in mind when he wrote and sang the line "...Even the losers get lucky sometimes."

What Roy Orbison gave listeners and fellow artists alike was a vision of their own individual loneliness, their own personal darkness—wherever it might be. Harrison warned us to beware of it. The Stones weren't content until they painted it even blacker. Springsteen found it on the edge of town. Brian Wilson had to look no further than his room. In countless interviews, Lennon and McCartney both 'fessed up to the fact that "Please Please Me," their first big British hit and probably their first great collaboration, was simply "us trying to be Roy Orbison." Not a bad way to launch a career, as it turned out.

Appropriately enough, *Mystery Girl* is set to hit the racks on Valentine's Day. It's a spectacular piece of work, and will probably shed a little more light on the mysterious man in black. But there's really no mystery to Roy's appeal. His music is (to borrow Nick Lowe's phrase) "pure pop for now people"—and it doesn't really matter whether your particular "now" was 1963 or is 1989. It's a safe bet that as long as ears and hearts are part of our genetic makeup, Roy Orbison's artistry will continue to endure and enrich us. Mercy!

OFRA HAZA: KING SOLOMON SINGS THE BLUES

BY JULIUS ROBINSON

DATELINE: February 3, 1987—A six-seat Cessna airplane lifts off in the dead of night from an Israeli army outpost on its way to Tel Aviv. Among the passengers is Ofra Haza, Israeli singing superstar, who is returning from entertaining Israeli troops. It is 28 years to the day of Buddy Holly's death, and this too would be a fateful night for Haza. As the plane descends to 2000 feet in a heavy fog bank, it heads blindly for a mountainside rising out of the holy desert...

"It was by accident, really." Ofra Haza is explaining how she came to overlay the traditional Jewish-Yemenite songs of her parents with elements of modern pop/rock. She is on a promotional tour of the U.S., and spoke to *Cash Box* about her recent success internationally with her specialized musical hybrid, achieving chart-topping success in such far-flung locales as Germany and the U.K. to Chile, and now the U.S. "In 1984 I wanted to do an album as a present to my parents to thank them for giving me my culture. We called it *Yemenite Songs* [titled *Fifty Gates of Wisdom* in the U.S.]. I sang my initial tracks a cappella to a percussion track, planning later to add other instruments. I took the rough track home, as well as my producer Bezalel Aloni. His children heard it and loved it that way, which gave us the idea to do a disco version to 'Galbi' and 'I'm Nin Alu.'"

"Galbi" is partially in English, a love song, but what is "I'm Nin Alu" about? Haza explains: "I'm Nin Alu is a religious song written in 16th century by the greatest poet of the Yemenite Jews, Rabbi Shalom Shabazy. The meaning is 'even if the doors of the generous are locked, the doors of heaven are never closed.'"

The doors for Ofra Haza are not only unlocked, they're wide open. These songs are included on Haza's remarkable new Sire LP *Shaday* (pronounced, unintentionally, like singer 'Sade'). The album underlines the extraordinary impact Ofra Haza has had on the newly emerging "world beat" genre. She is riding on a crest of interest in international music's synthesis of pop styles, an interest that was spawned by Paul Simon's *Graceland* and such artists as Ladysmith Black Mambazo, West Berlin's Dissidenten and Trinidad's David Rudder. Haza is a three-time Israeli Grammy winner, with 16 gold and platinum albums to her credit. Her exotic vocals, which sound like a sensual priestess wailing atop a minaret, are among the most "sampled" in the world (sampling is the process of digitally interlacing sounds from other sources into recordings); two notable examples being are the M/A/R/R/S dance hit "Pump Up the Volume" and master rap producer Coldcut's "Seven Minutes of Madness" remix of Erik B. & Rakim's "Paid in Full." Both cuts freely use bits and snatches of her records as part of their funky mosaic.

"I had mixed feelings at first about hearing my voice on Eric B. & Rakim," admits Haza. "On the other hand it was a compliment."

Ofra Haza has gone a step beyond simply applying the exotic melodic lines and chordal shifts of the rich Jewish-Yemenite musical culture to contemporary rhythm tracks. She has



made her dance and ballad tracks meaningful by staying true to the spiritual content and language of the original and often ancient lyrics. She sings in combinations of Hebrew, ancient Aramaic, Arabic, English and other tongues. Her new LP *Shaday* includes a ditty called "Love Song," which is not a great title in translation, until you learn that the words were written by none other than Solomon. That's *King Solomon* to you, buddy.

"The words mean no one can buy love with money," explains Ofra. "The guy that buys love with money, people will mock him." (Could John and Paul have read the Old Testament before penning "Can't Buy Me Love?")

"I believe music is an international language," emphasizes Ofra. "Even if you don't understand the words, you understand the emotion, the voice, the atmosphere, the melody. I always explain the songs in concert."

Haza's intentions are clearly sincere. She has a deep belief in God, made stronger by some difficult experiences, including losing a boyfriend in a war, and an incident on a small plane...

The Cessna has disappeared from the radar screens of Tel Aviv air traffic control. Within minutes a massive air search has started, and the news almost immediately is spread throughout Israel and the world—Ofra Haza is dead. Radio stations across Israel play her music without interruption. People gather in public squares in shocked disbelief...

"Faith in God and peace is the message of my music," says Haza. "I wanted to express in the album *Shaday* the desire of the Israeli people for peace. In the song "Eshal" I turn to my neighbor, Arabs in Israel and in other countries, and sing, 'Let's dance and not fight.' My album is very popular in many Arab countries, Egypt, Morocco, and Jordan especially."

Despite her popularity in these countries, she is still barred from performing in many places she feels an affinity for, most regrettably Yemen.

"In '84, when we did *Yemenite Songs*, I wanted to go to Yemen, to see the place where my parents lived. But with my Israeli passport it was impossible. There are 5000 Jewish people still left there."

Haza's family background is a powerful influence on her work. She was born and raised in the poverty-stricken Tel Aviv district called

Hatika, one of nine brothers and sisters. Her parents had been airlifted to Israel from Yemen in 1949, part of an effort by Israel to save them from chronic persecution. The Yemenite Jews are widely regarded as having one of the richest musical traditions of the Middle East. Although she cites such artists as Peter Gabriel, Paul Simon and Sting as being strong musical influences, it was her mother who had the greatest impact on her work. "My mother was a singer in Yemen. After emigrating to Israel, she raised nine children, but she sang all the time. She was a very strong lady. People thought we had money, but we were poor."

At age 13, Ofra was discovered in a local theater group by entrepreneur Bezalel Aloni, who would go on to be her manager and producer. She began a successful recording career (interrupted for a couple years by mandatory military service in Israel) that would make her the top musical artist in Israel, with nearly 16 best-selling albums and two starring film roles. However in the early '80s she decided to steer away from the formulaic prescriptions for success that the record labels wanted. The result was *Yemenite Songs*, which broke out of the "ethnic music" ghetto to become a top hit around the world. Even with this success, she found herself again mired in a quasi-commercial recording, *Temptation Eyes*, which was scheduled for release in early '88, but which she scrapped in favor of the new synthesis.

Ofra Haza has found her rapturous audiences in the most unusual places, and her most memorable live performance occurred where she least expected it.

Recalls Ofra: "At Queen Elizabeth Hall in London last April, I performed *Yemenite Songs*. The show had sold out two weeks before. I didn't know what to expect—there were punks with funny hair sitting with older people. But the audience spontaneously began singing and dancing to my songs. It was my first experience outside of Israel where the reaction was so intense, it made me cry."

It isn't until the following morning when the helicopters finally locate the downed Cessna. Miraculously, all aboard have survived. News again travels fast—Ofra Haza is alive. There is a spontaneous outpouring of joy throughout Israel.

"I'm not a fanatic, but I believe in God," affirms Ofra. "There were millions of miracles. Even the army said, 'To have crashed in this place and lived... God really loves Ofra. It's not my time to go. Heaven can wait! Of course after this experience, I have trouble with planes.'"

Concludes Ofra: "There is a song on the album called 'Da'ale, Da'ale,' which means slowly, slowly. Whenever I went anywhere my mother would tell me this, to take my time, to think about it. I live in Israel, with many enemies, but I'm saying to God, 'You will save me, even if it's da'ale, da'ale—slowly, slowly.' I know peace will come someday."

Ofra Haza is working on a new album for release in the Spring, followed by a U.S. tour. She will travel by air. Da'ale, da'ale. ○

DAVID BYRNE: COMPILING IN TONGUES

BY LEE JESKE

DAVID BYRNE IS NOT your typical rock star, nosireebob. While many of his fans would be happiest if he just led Talking Heads—recording more, performing more—the droll Mr. Byrne has happily skipped along, directing a movie (*True Stories*), writing a ballet (*The Catherine Wheel*), collaborating with avant-garde theatrical creator Robert Wilson (*The Knee Plays*, *The Forest*), doing all sorts of things over the past five years *except* perform with Talking Heads.

David Byrne's latest non-Talking Heads project is a newly-released Sire album called *Brazil Classics 1, Beleza Tropical*, which, its front and back covers and spine happily proclaim is "compiled by David Byrne." Having come under the spell of Brazilian music, Byrne decided to grab the bull by the horns and begin what hopefully will be a series of Byrne-compiled anthologies of various Brazilian musics. This album covers MPB (Brazilian popular music)—specifically the "Tropicalistas" who brought sambas and bossa novas into the Rock Era in the '60s and '70s—with projected albums of sambas and pagodes and typical Northeastern music to follow.

The time seems right. Byrne is only the latest of a growing list of American stars (including Paul Simon, Sarah Vaughan, Manhattan Transfer and Pat Metheny) to become enamored of Brazilian music; American labels like PolyGram, Celluloid and Columbia are putting out Portuguese-language albums by many of the artists who have ended up on Byrne's album; and most of these artists (Caetano Veloso, Milton Nascimento, Gal Costa, Maria Bethania, Jorge Ben and Gilberto Gil) have done their first U.S. performances during recent years. (The other artists represented are Lo Borges, who appears only on the 18-song cassette and CD, Chico Buarque and Nazare Periera.) If Brazilian pop music is not exactly burning down the house, it's no longer, for Americans, on the road to nowhere.

Byrne spoke about the album as he was in the midst of editing a PBS documentary he's directing about Brazil's Candomble religion. Brazil, it seems, has him in its spell.

CASH BOX: *In your liner notes to Brazil Classics 1, Beleza Tropical you indicate that the music didn't really connect with you until you went down to Brazil.*

DAVID BYRNE: It did before I went down, but it didn't for a while. Ten years or so ago it just wasn't what I wanted to hear. I guess I wanted to hear something that was more abrasive-sounding.

CB: *People are sometimes put off by the softness of the sound, aren't they?*

BYRNE: Some people, yeah. Punk rockers and speed-metal fans would be. Haha.

CB: *I find that a lot of people can't relate to it.*

BYRNE: Well, maybe they should give this record a try. I certainly can sympathize—some stuff I think just sounds like mushy ballads that have nothing to them. And there is a lot of that. I tried to pick stuff in this collection that had a little more depth than that.

CB: *When did you first get the idea to do this kind of collection yourself?*

BYRNE: About a year ago. I just had a whole bunch of records and I was making cassettes for myself and friends. And I realized that there wasn't a really good collection, that was really well-rounded, of this kind of stuff. There are collections that various labels have put out of their artists, but I felt that there wasn't one that was really directed towards the American and European listener.

CB: *When you first approached Sire, what was their reaction?*



BYRNE: They were pretty open. After they heard it, they felt they liked the stuff. And it seemed like a pretty easy idea, but it turned out to be a lot more phone work or fax work, or whatever you want to call it. Not really legal problems, but a lot of international paperwork.

CB: *Red tape?*

BYRNE: Yeah, all that kind of stuff: Find out who's got the master tape and where it is, who's got to give permission for this, how do we find this person, all that kind of stuff. So that took a long time.

CB: *Friends of mine have been very frustrated trying to work with Brazilian companies.*

BYRNE: Yeah, they're more relaxed a lot of the times. You can take it in different ways—it's a nice way to live, but it's kind of tough when you've got a deadline.

CB: *How did you go about picking the artists that you wanted represented?*

BYRNE: For this collection, I had a couple of different kinds of criteria. One was, I wanted to narrow it down to a particular style of Brazilian music, rather than just trying to have, like, representative samples of all the different kinds of music that are from there. Then I wanted to pick stuff within that style that I felt sounded the most typically Brazilian. Stuff by a group of singers and songwriters from a particular generation that I thought sounded the most Brazilian. It's still pop material, but it has a uniquely Brazilian flavor.

CB: *So you narrowed it down, more or less, to the "Tropicalistas."*

BYRNE: Mmm-hmmm. Yeah.

CB: *Some people might say that this is all just 15- and 20-year-old music, almost like a '60s greatest hits of Brazil kind of thing.*

BYRNE: Nobody's said that to me. It's not new to everybody else, but it's new to a lot of

other people. I've got master tapes that are good quality, and the recording quality is fine, so the stuff sounds pretty good. I don't know, I thought it sounded pretty fresh.

CB: *People seem to be getting more into this music lately. Does it transcend the years?*

BYRNE: Yeah, some of it does. There's some stuff I didn't include that's real '60s-sounding. A lot of these artists did some pretty far-out records in the late '60s that sound more dated than some of this material does.

CB: *Were there any artists you wanted to include but, for one reason or other, couldn't, or tracks you couldn't get permission to use?*

BYRNE: No, I was pretty lucky that way. Lucky that, because of the nature of the material, I could fit a lot unto a record.

CB: *Lo Borges is not on the LP—he's just on the CD and cassette—but his picture is.*

BYRNE: Yeah, that was kind of a slip-up, but you know how those things happen.

CB: *Another thing about this music is the political nature of a lot of it. Was that one of the thoughts that you had, to also show that this music was political at the time, not just soft, melodic pop?*

BYRNE: Yes. I thought it was kind of important to know that, that it's not all just "Girl From Ipanema," as nice as that song is; there's a lot more to it. A lot of this stuff has a real edge to it, but it doesn't sound like it.

CB: *What Brazilian music did you first start listening to, and how did you start getting into more and more of it?*

BYRNE: I think the first records I probably got were Jorge Ben and some old Milton records, which I probably picked up in the mid-'70s. Island had a couple of Jorge Ben records out and A&M had some Milton records out. I think probably the softness, that kind of thing, I didn't go for it then. And, probably, a lot of people won't go for this collection either, for the same reasons. Then later on I found something that I thought was a really seamless blending of Afro-Brazilian rhythms and roots with kind of a more Iberian, or Latin, melodic sense. All those kinds of things are mixed in in such a seamless way that it really was something unique to Brazil. And I thought, "That's really nice, you can hear all the elements in there but they're all mashed together." As opposed to some other kinds of music where each thing is really distinct.

CB: *As you went through the Tropicalistas, you obviously went through other kinds of music. You say in your notes that you'd next like to do an album of sambas and pagodes and then an album of typical Northeastern music. How did you follow each step?*

BYRNE: Those other kinds of music I didn't really hear so much of until I went down there. I knew some sambas, but I didn't know there was such a variety, such a huge quantity, until I went down there.

CB: *What particularly appealed to you, aside from what we have here?*

BYRNE: Of the Northeastern music, there's a famous guy named Gonzaga, and he wrote some good songs, some that I think transcend the language barrier. There are some other people from that area that play that kind of music. The samba stuff...let me see...there are

so many of them. I don't know, I haven't really started putting that stuff together yet, so I don't know which. There's a pagode guy named Zeca, and there's a samba singer named Neginho do Beija-Flor, who sings with this one samba school. Gosh, there's just tons of them. But a lot of times their records are, to my taste, more uneven.

CB: *Have you also gone back to other early styles—bossa nova, Dorival Caymmi, Enresto Nazareth, chorinhos?*

BYRNE: Yeah, I've listened to some, some of those records are really hard to find. I've heard some of it, but I'm not as interested in putting out a collection of that stuff because I think, with this other stuff, the recording quality sounds more contemporary, so, qualitywise, it's more accessible than putting out something that has kind of a funky quality but is a beautiful song.

CB: *How do all of these artists feel about this? How do you see your role here, and how do they feel about it?*

BYRNE: I think they appreciate the interest. I don't think they're that bowled over by the interest, because they're stars at home, they're big stars, and it's no surprise to them that somebody likes their music. I don't think they're that surprised, but, at the same time, they appreciate it, I think they're all for it, if somebody else can help get their music across. They sometimes, probably, feel that it's unfortunate that they all get lumped together this way. Because they really are all unique, but that's what often happens—they get asked to perform places and somebody wants a whole bunch of them.

CB: *Do you know all these artists?*

BYRNE: No. I've been in touch with a few, but not all of them.

CB: *How important is America to them? Do they really care about going over in America?*

BYRNE: I tell you, it's really cool for them if they can go home and say, "I just played Carnegie Hall" or some prestigious venue in the United States. It's a great thing for the folks in Brazil, it gives them just a little more international credibility. They don't need it, they don't need to do it. I think a lot of performers around the world would like to be more well known and appreciated in the States, but, gosh, I mean, like these people have been doing it for 15 years or so. It's not like they're new to the game, so I don't think that they have incredible aspirations like, "Oh, we're finally going to break America." Maybe they felt that when they were younger. I don't think they have any false hopes now.

CB: *I've gotten the sense, from being down in Brazil and speaking to people there, that the creeping sludge of American Top 40 pop music is taking over there, pushing a lot of this music off the radio. Did you get any sense of that?*

BYRNE: Not so much where I was. That might be true in some of the big cities, but I was up in Salvador and, sure you hear a few songs from the American charts over and over again, but they also played a lot of local stuff.

CB: *What do you see your role as here?*

BYRNE: I'm what they call in England a "presenter." Hahaha.

CB: *You share the liner notes here with Arto Lindsay, who was born in Brazil, so your role is on the album, except for your name on top and your own short notes, is really downplayed.*

BYRNE: Yeah, I hope so. I hope it's enough, maybe, to throw a little bit of attention to the material; but it's not my stuff, it's other peoples' material.

CB: *When might we see more of this? How far along are you on the next album?*

BYRNE: I just came back a couple of weeks ago with a whole batch of records, so I guess I'll have it together pretty soon and then we'll see how long it takes to clear the stuff.

CB: *The commitment from Sire, then, is to keep putting them out.*

BYRNE: I think so. They'll probably look to see how this one does first. As long as I think they're the right cost, and the paperwork doesn't run up a lot of money, then it's not that hard to do.

CB: *Have you thought about actually taking one of these artists, say, and producing an album yourself?*

BYRNE: Yeah, a little bit. I'd actually rather just work with them writing or something, rather than producing. Arto and Peter, his partner, are producing a new record that Caetano's doing, but, yeah, I'd be more interested in writing with them or something.

CB: *As you've gotten deeper into this, how has it affected your own writing?:*



JORGE BEN

BYRNE: I think it has. On the last Talking Heads record, I was listening to quite a bit of this music at the time.

CB: *And other musics as well.*

BYRNE: Uh-huh.

CB: *Are ethnic musics a fairly new interest, from the standpoint of your composing?*

BYRNE: Nah. Kind of old.

CB: *It was more noticeable on the last Talking Heads album than the others.*

BYRNE: Yeah, we kind of brought it back. We did it a bit on *Remain in Light*, and during that period I used a lot of African drummers on this ballet score I did, *The Catherine Wheel*. We returned to some of the kind of stuff that we'd been doing before, after having done a few records of pop material.

CB: *What direction is your own work going in at the moment?*

BYRNE: Hmmmm. I don't know. I'm sure it's influenced by what I listen to. This is the kind of stuff I listen to, so I don't know, we'll see how it comes out.

CB: *Do you want to perhaps get into a situation where, if this is successful, you can turn to some other kind of music that you like that people aren't that hip to and say, "Oh, I'll do another one of these"? Maybe a whole collection: David Byrne's Greek album, David Byrne's Indian album...*

BYRNE: Sure, yeah. There's lots of stuff I've discovered—discoveries to me, but probably not to other people—and I could save people a lot of money and time searching through record bins by kind of recommending stuff.

CB: *What are you working on yourself right now?*

BYRNE: I directed a documentary in Brazil. We just got back from there a few weeks ago and we're in the process of editing it. It's about this African religion in Bahia, Candomble. Most of it's about that, and it's also about its influence on the Brazilian culture—the way people dress, the way they walk, the kind of food they eat.

CB: *In what form? Video?*

BYRNE: Yeah, we're cutting it on video. It's for PBS here, and we'll try to get a videocassette deal and that kind of stuff.

CB: *How did you get involved in that?*

BYRNE: Somebody asked me if I wanted to do something, and I said, "Yeah, how about this as a subject?" And they said okay. It took a while to find the money, but that was it.

CB: *That was something you became interested in during your travels in Brazil?*

BYRNE: Yeah.

CB: *When is that going to air?*

BYRNE: Sometime in the spring, I think.

CB: *Okay, what else? Any other things you're working on?*

BYRNE: No, that's all right now.

CB: *That's it? No ballets, no collaborations...*

BYRNE: No. I'll probably release the orchestral score I did for this theatrical piece (*The Forest*, a collaboration with Robert Wilson), but I have to work on it some more.

CB: *No film scores, nothing like that?*

BYRNE: Not right now, not since *Married to the Mob*.

CB: *Are you thinking about a follow-up film to True Stories?*

BYRNE: Yeah, yeah. I've been working with a writer on some scripts and stuff, but it's slow going, getting that stuff together.

CB: *Why?*

BYRNE: Well, you know, they're just not your regular kind of Hollywood fare. That's the way it is—you want to do something unusual and it takes time.

CB: *It's not slow going in the artistic process?*

BYRNE: No.

CB: *And what about Talking Heads, where are you now?*

BYRNE: We're going to get together in about a week or so and talk about our plans.

CB: *Do you know what that might entail?*

BYRNE: No.

CB: *But you're pretty set against touring, aren't you?*

BYRNE: I enjoy the performing, I just don't always enjoy the getting from place to place.

CB: *Is there any way around that?*

BYRNE: I guess if you did a show and just stayed in one town or something. I don't know if that's very nice.

CB: *Very nice?*

BYRNE: Yeah. Hahahahaha.

CB: *You mean nice to your fans in Sheboygan, that they can't get to hear you?*

BYRNE: Yeah, yeah.

CB: *Unless you did a month in Sheboygan. I always thought that would be an interesting concept, for a band to play something like a Broadway run: Talking Heads do about two months in one place. Have you ever thought about that?*

BYRNE: Uh-huh.

CB: *And is that not feasible because it's not nice?*

BYRNE: No, we just haven't worked out exactly what to do, that's all.

CB: *Anything else you'd like to tell me about Brazilian music?*

BYRNE: No, no. Just put it out and see what happens.

SHOCK OF THE NEW

WHEN THIS COLUMN FIRST DEBUTED, Brad Buchsbaum, the guru of the alternative charts, came to me with some puzzling questions about the nature of "alternativity." When speaking with the hip record stores that specialize in alternative/college-radio product, he was receiving sales figures on performers whose relationship to alternative culture is, shall we say, tangential. Is speed metal alternative? Is reggae? Is rap? **The Bulgarian Female Radio & T.V. Choir** is a hot item with young ironists at the moment and has found a place on the alternative charts, but somehow I doubt that the good ladies of the choir don leather jackets and surly attitudes when they're not performing. So is it the character of the audience that determines whether a given performer is alternative or not?

No, actually it's me. The tentative chart that we had for the first edition of this column included *Ziggy Marley*, *the Gipsy Kings* and *Ofra Haza*, all of whom sell a fair number of records to hipsters, and all of whom belong more rightly on the "world music" chart. There's no rap on this chart, and the most metallic representative is the crossover cagey **Jane's Addiction**. But there are a lot of arguably-mainstream superstars and even a compilation album based on Walt Disney songs. When it comes down to it, I'm the guy who looks at an entry and says yes or no. And by limiting the number of crossover acts on this chart, we are able to include more of the truly provocative acts that lurk just below the surface of the *Cash Box* top 200 pop albums chart. One could argue that the list is still too inclusive, since a multi-platinum effort like U2's *Rattle and Hum* doesn't get to be the number one album in the Western world by appealing to the fringe element alone. But I can't begrudge U2 their success, and if the same album had been done by a garage band from St. Louis, it would probably be the toast of the underground.

Brad and I had discussions about **Edie Brickell**, **Oingo Boingo** and **Los Lobos**, among others. One consideration is the manner in which these performers first broke onto the charts. In the 'early '80s, Oingo Boingo's herky-jerky novelty pop could only be heard on progressive radio stations like L.A.'s KROQ, so they retain their alternative tag, no matter how annoying and formulaic the music has become. Los Lobos used to play the same venues as **X** and **the Blasters**; but their new album is literally in a language that most punk rockers can't understand. **Edie Brickell** gets the nod if only because her band has the word "Bohemians" in their name. (By the way, why isn't it "Edie Brickell and *the* New Bohemians"? That lack of a single word makes the band-name awkward to say and will forever keep them from superstar status.)

This chart is full of stuff that I detest but nonetheless recognize as alternative (and culturally significant.). By the same token, I reserve the right to include an act on these charts simply because I or my hip roommates happen to like it. I'm the barometer. So sue me.

Joe Williams

ALTERNATIVES

THROWING MUSES: *Hunkpapa* (Sire, 9 25855-1)

This utterly remarkable album defies all descriptions or comparisons. Throwing Muses is artful without a trace of pretense, and on their third LP this Boston quartet has learned some lessons about musical economy that have given their intricate post-punk explorations a focus and a drive that should translate into boffo record sales among the smart set. At times this is eerie and primeval, with wildly inventive percussion and Kristin Hersh's otherworldly vocals sweeping upward toward something wordless and infinitely vast. At other times it's sassy, or ferocious, or dramatic. The stray elements of pop are of a convoluted but nonetheless affecting sort, as if this were the sound of music's future and it's just a matter of us catching up with it. Lyrically Hersh is a conduit for scattershot images of psycho-biological yearning that are like a fever dream of *Everywoman*. Bleak? It's beautiful.



NEW ORDER: *Technique* (Qwest, 9 25845-1)

Look, I hate computer-driven music as much as the next reasonably intelligent person, but New Order is the best of the lot. As befits the prodigy of Joy Division, they're at their most affecting when they forego the sequencers in deference to the power of strummed guitars. ("All the Way" and "Run" being nice examples here.) But the world's most popular highbrow-dance band is unlikely to abandon the beats for very long. Still, their use of synthesized rhythms is more sinuously clever than most, and there's a humanity in the quavering vocals and hooky arrangements that transcend the weeniness of the machines and the limitations of the overly wistful lyrics. (Don't these guys ever enjoy a good laugh?) At their worst (as in the single, "Fine Time"), they provide the kind of monotonous fodder conducive to sniffing amyl nitrate on the dance floors of gay discotheques across the Western world. At their best they illuminate and enervate little corners

CASH BOX MICRO CHART

ALTERNATIVE MUSIC



| | | | | |
|----|--|---|-------|---|
| 1 | RATTLE AND HUM (Island 9 1003) | U2 | 1 | 3 |
| 2 | GREEN (Warner Bros. 25795) | R.E.M. | 2 | 3 |
| 3 | SHOOTING RUBBER BANDS AT THE STARS (Geffen GHS 24192) | Edie Brickell & the New Bohemians | DEBUT | |
| 4 | EVERYTHING (Columbia OC 44056) | The Bangles | 3 | 3 |
| 5 | EPONYMOUS (I.R.S. 6262) | R.E.M. | 4 | 3 |
| 6 | FISHERMAN'S BLUES (Chrysalis 41589) | The Waterboys | 6 | 3 |
| 7 | SHORT SHARP SHOCKED (Mercury/PolyGram 834 924-1) | Michelle Shocked | 5 | 3 |
| 8 | NEW YORK (Sire 25829) | Lou Reed | 14 | 2 |
| 9 | 3 (Slash/Warner Bros. 25819) | Violent Femmes | 22 | 2 |
| 10 | IN MY TRIBE (Elektra 60738) | 10,000 Maniacs | 7 | 3 |
| 11 | THE TRINITY SESSION (RCA 8568-1-R) | Cowboy Junkies | 12 | 3 |
| 12 | LOVE JUNK (Chrysalis 41675) | The Pursuit of Happiness | 15 | 3 |
| 13 | LINCOLN (Bar None/Restless 72600) | They Might Be Giants | 13 | 3 |
| 14 | STAY AWAKE (A&M SP 3918) | Various Artists | 8 | 3 |
| 15 | THE JOSHUA TREE (Island/Atlantic 90581) | U2 | 9 | 3 |
| 16 | PEEPSHOW (Geffen GHS 24205) | Siouxsie & the Banshees | 10 | 3 |
| 17 | NOTHING'S SHOCKING (Warner Bros. 25727) | Jane's Addiction | 16 | 3 |
| 18 | MYSTERY OF BULGARIAN VOICES (Nonesuch 79165) | The Bulgarian Female Radio & T.V. Choir | 11 | 3 |
| 19 | DIESEL AND DUST (Columbia BFC 40967) | Midnight Oil | 17 | 3 |
| 20 | LIFE'S TOO GOOD (Elektra 6080 1) | The Sugarbubs | 18 | 3 |
| 21 | BLUE BELL KNOLL (Capitol C1-90892) | Cocteau Twins | 19 | 3 |
| 22 | FRONT BY FRONT (Wax Trax WAX054) | Front 242 | 25 | 3 |
| 23 | DAYDREAM NATION (Enigma/Blast First 75403) | Sonic Youth | 21 | 3 |
| 24 | TRUTH AND SOUL (Columbia FC 40891) | Fishbone | 24 | 3 |
| 25 | SUPERFUZZ BIGMUFF (Sub Pop SP21) | Mudhoney | 26 | 3 |
| 26 | 16 LOVERS LANE (Capitol C1-91230) | The Go-Betweens | 23 | 3 |
| 27 | FUGAZI (Dischord 30) | Fugazi | 28 | 3 |
| 28 | LIVE (SST 160) | Bad Brains | 27 | 3 |
| 29 | BUG (SST 216) | Dinosaur Jr. | 30 | 3 |
| 30 | BELIEF (Geffen GHS 24213) | Nitzer Ebb | DEBUT | |
| 31 | THE LAND OF RAPE AND HONEY (Sire/Warner Bros. 25799) | The Ministry | 29 | 3 |
| 32 | BEELEBUBBA (Enigma/Fever 73351) | Dead Milkmen | 32 | 3 |
| 33 | THE BEST OF OINGO BOINGO: SKELETONS IN THE CLOSET (A&M SP5217) | DEBUT | | |
| 34 | THE STARS WE ARE (Capitol C1-91042) | Marc Almond | DEBUT | |
| 35 | MISFITS (Caroline PL9-09) | Misfits | 31 | 3 |
| 36 | SUB POP 200 (Sub Pop SP25) | Various Artists | 36 | 2 |
| 37 | ULTRAMEGA OK (SST 201) | Soundgarden | 33 | 3 |
| 38 | ALLROY FOR PREZ... (Cruz 004) | All | 38 | 2 |
| 39 | SUGARSHIT SHARP (Caroline CAROL1364) | Pussy Galore | 40 | 2 |
| 40 | PEOPLE (London/PolyGram 828 101-1) | Hothouse Flowers | 20 | 3 |

of the human experience that are the province of the great pop bands of all time.

THE FALL: *I Am Kurious Oranj* (Beggars Banquet, 9582-1-H)

Not your usual Fall album, *I Am Kurious Oranj* is the soundtrack to Michael Clark's avant-garde ballet of the same name. From what I can gather, the ballet is some kind of political allegory about government and empire, as is much of the Fall's material, so it's a nice fit. The music is their trademark sludgy, propulsively hook-laden punk, repetitive to a fault, seasoned with industrial sound treatments and accompanied by Mark E. Smith's sneering, overly enunciated vocals. (For ten years he has spat out every word of every song he has ever "sung," usually over and over and over. And it works more often than not. Just try to resist the album closer, "Cab It Up!" And that singing-through-a-megaphone business still works, too.) It's got a lot of punch to it, if not a lot of surprises. It's a swell album, although as usual with the Fall I can't quite say why.



THE HEAVY METALS

NEW YORK CITY (and the Ritz) was the place to be this month. On Friday the 13th, **Joey Ramone** presented *The Holy Inquisition: Circus of the Perverse*. Fifteen bands performed until the very wee hours of the morning. Among the perverse ones were **Motorhead's Lemmy, Stiv Bators, Cheetah Chrome, Raging Slab, Cycle Sluts from Hell, the Throbs, Bebe Buell & the Gargoyles, Physical Dragon, Wench**, etc.—in other words, NYC's hard rockers were out in full force. And while football fanatics were anticipating the wild and wooly slamming between the 49ers and the Bengals, hardcore fanatics were creating a little action of their own—the Ritz was also the site for the *Superbowl of Hardcore III* on January 21st. With featured acts such as **Leeway, Sick of It All, Warzone and Youth of Today**, everybody who attended this event came out winners.

CBGB's, which always figures prominently on the NYC hardcore scene, was the setting for **Agnostic Front's** video of their song, "Anthem." The tune, which was shot completely live at the Manhattan club, is part of AF's upcoming "Live at CBGB" LP, which is slated for a March release on **In-Effect Records**. In-Effect is affiliated with **Relativity/Combat** and has just signed another NYC hardcore band, **Raw Deal**.

As this goes to print, **Ratt** is beginning a headlining tour in support of their latest album, *Reach for the Sky*, which has just been certified gold. Opening for the randy rodents will be fellow **Atlantic** rockers **Kix**. And over in **Enigma**-land, **Stryper** is kicking off the third leg of their "In God We Trust" tour. The LP, which shipped gold, is inching towards platinum status and (God willing) this tour will send it over the top. Opening for the Christian pop-rock band will be those **MCA** street-heathens, **Jetboy**—quite an interesting bill.

The **Metallica/Queensryche** tour is continuing to pummel fans both in Europe and the U.S. Both bands have videos that premiered on **MTV** this month—Metallica's clip for "One" is its first one ever and debuted January 21 on "Headbangers Ball." A week later Queensryche's "Eyes of a Stranger" had its world premier. A little earlier in the month, **Kix** not only debuted its video for "Blow My Fuse," the title track of its hit album—the boys in the band actually got to host the show.

Theatrical horror-rocker **King Diamond** is now a thespian. He's been cast in a fright flick called *Boggs* which will be shooting in Florida during February. King is also writing the score to the film, along with guitarist **Andy Le Rocque**.

Expect to see a very interesting *Spin* feature on **Slayer** in the near future. The man writing the article is a Christian minister from Denver named **Bob Larson**. Larson must be pretty open-minded to willingly hang out with four guys who laugh in the face of both God and Satan, but will he get the joke? We shall see. Several bands are getting ready to hit the studio. **Lizzy Borden** is starting work on his fourth album for **Enigma/Metal Blade** and **Bad Brains** are rehearsing at Bearsville studios, gearing up for a brainy new LP. **Crimson Glory**, which has just signed a U.S. deal with **Roadracer Records**, will be putting out some vinyl soon, too.

Chastain, the **Leviathan Records** group that features the highly touted axeman, **David T. Chastain**, has added bassist **David Harbour** to its lineup. The band's new LP, "Within the Heat," should be out by the beginning of March. Meanwhile, when Chastain isn't on the road, David T. is in the studio producing a solo record for his vocalist, **Leather**—busy guy, eh?

Not as busy as multi-platinum producer **Tom Werman**, however. As soon as he finishes up **Junkyard's** **Geffen** debut, Werman is scheduled to work on **L.A. Guns'** second LP and after that, he's doing **Love/Hate's** first record for **CBS** and then...who knows? Maybe he should take a vacation—and a well-deserved one it would be!

And speaking of producers, I got 'em mixed up a couple issues back—**Bob Rock** is *not* finishing up **Aerosmith**. He just completed the **Blue Murder** record. Tyler, Perry & co. are going with **Bruce Fairbairn** again—he's the guy who helped make *Permanent Vacation* sound so great. But my slip up was understandable—both bands have the same A&R man: **Geffen's John David Kalodner**.

Janiss Garza

CASH BOX MICRO CHART

HEAVY METAL



| | | | | |
|----|---|-----------------|-------|---|
| 1 | APPETITE FOR DESTRUCTION (Geffen GHS 24148) | Guns N' Roses | 1 | 3 |
| 2 | G N'R LIES (Geffen GHS 24198) | Guns N' Roses | 3 | 3 |
| 3 | OPEN UP AND SAY...AHH! (Enigma/Capitol C1-48493) | Poison | 2 | 3 |
| 4 | HYSTERIA (Mercury/PolyGram 836345-1) | Def Leppard | 4 | 3 |
| 5 | REACH FOR THE SKY (Atlantic 81929-1) | Ratt | 5 | 3 |
| 6 | WINGER (Atlantic 81867) | Winger | 11 | 3 |
| 7 | SMASHES, THRASHES & HITS (Mercury/PolyGram 836-427-1) | Kiss | 7 | 3 |
| 8 | OU812 (Warner Bros. 25732) | Van Halen | 8 | 3 |
| 9 | PRIDE (Atlantic 81768) | White Lion | 16 | 3 |
| 10 | ...AND JUSTICE FOR ALL (Elektra 60812) | Metallica | 9 | 3 |
| 11 | BULLETBOYS (Warner Bros. 25782) | Bulletboys | 12 | 3 |
| 12 | VIVID (Epic BFE 44099) | Living Color | 15 | 3 |
| 13 | LONG COLD WINTER (Mercury/PolyGram 834 612-1) | Cinderella | 6 | 3 |
| 14 | DREAMING #11 (Relativity 8856-1) | Joe Satriani | 13 | 3 |
| 15 | A SHOW OF HANDS (Mercury/PolyGram 836 346-1) | Rush | 22 | 3 |
| 16 | NO REST FOR THE WICKED (CBS OZ 44245) | Ozzy Osbourne | 10 | 3 |
| 17 | SURFING WITH THE ALIEN (Relativity/Important 8193) | Joe Satriani | 21 | 3 |
| 18 | BLOW MY FUSE (Atlantic 7 81877-1) | Kix | 18 | 3 |
| 19 | BRITNY FOX (Columbia BFC 44140) | Britny Fox | 17 | 3 |
| 20 | BEAST FROM THE EAST (Elektra 60823) | Dokken | 14 | 3 |
| 21 | RADIO ONE (Rykodisc RCD 20078) | Jimi Hendrix | 20 | 3 |
| 22 | GEMS (Columbia FC 44487) | Aerosmith | 19 | 3 |
| 23 | STATE OF EUPHORIA (Megaforce/Island 91004) | Anthrax | 24 | 3 |
| 24 | NOW AND ZEN (Atlantic EsParanza/Atlantic 7 90863-1) | Robert Plant | 25 | 3 |
| 25 | QUIET RIOT (Pasha/Epic OZ 40981) | Quiet Riot | 23 | 3 |
| 26 | ANCIENT DREAMS (Metal Blade/Enigma 73340) | Candlemass | 35 | 2 |
| 27 | SURF NICARAGUA (Metal Blade/Enigma 73359) | Sacred Reich | 31 | 3 |
| 28 | NO SLEEP AT ALL (GWR/Enigma 75405) | Motorhead | 29 | 3 |
| 29 | DANZIG (Def America/Geffen 24208) | Danzig | 32 | 3 |
| 30 | FEEL THE SHAKE (MCA 42235) | Jetboy | 26 | 3 |
| 31 | KINGS OF METAL (Atlantic 81930) | Manowar | 34 | 2 |
| 32 | WHY PLAY AROUND? (Profile PRO 1254) | Wargasm | 30 | 3 |
| 33 | NOTHING EXCEEDS LIKE EXCESS (Combat/Relativity 8262) | Raven | 36 | 2 |
| 34 | THE MADNESS BEGINS... (Reprise) | Powermad | DEBUT | |
| 35 | PYROMANIA (Mercury/PolyGram) | Def Leppard | DEBUT | |
| 36 | OVER THE EDGE (Enigma 73320) | Hurricane | 27 | 3 |
| 37 | SAVAGE AMUSEMENT (Mercury/PolyGram 832 963-1) | Scorpions | 28 | 3 |
| 38 | CIRCUS OF POWER (RCA 8464-1-R) | Circus of Power | 33 | 3 |
| 39 | IN GOD WE TRUST (Enigma/Capitol D1-73317) | Stryper | 37 | 3 |
| 40 | KEEPER OF THE SEVEN KEYS PART I (RCA 8529-1-R) | Helloween | 38 | 3 |

■ METAL PICKS

Weekly Ear-Ringer

□ **MASTERS OF REALITY: *Masters of Reality* (Def American)**
Alternative blues rock with appealing vocals courtesy of Chris Goss. Old fashioned, melodic, and at the same time curiously modern. A sensual amalgamation of different delicious sounds and moods.

■ OTHER METAL RELEASES

□ **TESLA: *The Great Radio Controversy* (Geffen)**
Attention grabbing second LP features classic blues-based hard rock and some great slide guitar.

□ **MASS: *Voices in the Night* (Enigma)**
Despite its name and Stryper frontman Michael Sweet's producing credit, this melodic hard-rock band concentrates on romance rather than proselytizes Christianity. There are a couple of strong ballads here and overall, the music should have some appeal with teen girls.

□ **TANKARD: *The Morning After* (Noise)**
This beer-injected German quintet puts together a predictable thrash metal mish-mash. A sense of humor is hidden in the melee, but only heavy duty headbangers will be able to locate it, and then only after a few six-packs.

□ **VARIOUS ARTISTS: *Axe Attack: The Cutting Edge of British Steel* (JCI)**

A sampling of Britians hard-ier musical souls. Includes both biggies like Motorhead and up-and-comers like Bronz. Though marred by a couple of wimpy acts, most of the album goes for the throat.

| | | | |
|-----|--|--|--------------|
| 114 | WHEN IN ROME (Virgin 90994)WEA 8.98 | 112 | 19 |
| 115 | VOICES & IMAGES (Atlantic 81886)WEA 8.98 | CAMOUFLAGE | 149 3 |
| 116 | SEE THE LIGHT (Arista AL 8553)RCA 8.98 | THE JEFF HEALEY BAND | 101 14 |
| 117 | HE'S THE DJ, I'M THE RAPPER (P/2)(Jive 1091-1-J)RCA 8.98 | DJ JAZZY JEFF & THE FRESH PRINCE | 115 43 |
| 118 | MONEY FOR NOTHING (Warner Bros. 25794)WEA 9.98 | DIRE STRAITS | 105 13 |
| 119 | MIDNIGHT STAR (Solar 72564)CAP 8.98 | | 103 16 |
| 120 | THE JOSHUA TREE (P/5) (Island/Atlantic 90581)WEA 9.98 | U2 | 121 97 |
| 121 | PEEPSHOW (Geffen GHS 24205)WEA 8.98 | SIOUXSIE & THE BANSHEES | 114 20 |
| 122 | THE BEST OF THE ART OF NOISE (Polydor/PolyGram 837 367-1)POL | | 116 9 |
| 123 | WILL TO POWER (Epic FE 40940)CBS | | 107 23 |
| 124 | AFFAIR (Tabu/Epic OZ 44148)CBS | CHERRELLE | 111 12 |
| 125 | BLUEBIRD (Reprise 25776)WEA 9.98 | EMMYLOU HARRIS | DEBUT |
| 126 | SUPERSONIC-THE ALBUM (G) (Atco/Atlantic 90959)WEA 8.98 | J. J. FADD | 123 28 |
| 127 | MOVE SOMETHIN'(G) (Luke Skywalker XR 101)IND 8.98 | 2 LIVE CREW | 128 38 |
| 128 | NOTHING'S SHOCKING (Warner Bros. 25727)WEA 8.98 | JANE'S ADDICTION | 131 22 |
| 129 | LOVING PROOF (G) (Columbia FC 44221)CBS | RICKY VAN SHELTON | 130 17 |
| 130 | MYSTERY OF BULGARIAN VOICES (Nonesuch/Explorer 79165)WEA 9.98 | THE BULGARIAN FEMALE RADIO & T.V. CHOIR | 139 7 |
| 131 | THIS WOMAN (G) (RCA 8369-1)RCA 8.98 | K.T. OSLIN | 125 19 |
| 132 | NEGOTIATIONS AND LOVE SONGS 1971-1986 (Warner Bros. 25789)WEA 8.98 | PAUL SIMON | 127 14 |
| 133 | ACT A FOOL (Capitol C1-90544)CAP 8.98 | KING TEE | 144 9 |
| 134 | DECEMBER (Windham Hill WH1025)RCA 9.98 | GEORGE WINSTON | 118 9 |
| 135 | 2ND WAVE (Columbia FC 44284)CBS | SURFACE | 132 14 |
| 136 | LAND OF DREAMS (Reprise 25773)WEA 8.98 | RANDY NEWMAN | 117 17 |
| 137 | SURFING WITH THE ALIEN (Relativity/important 8193)IND 8.98 | JOE SATRIANI | 162 51 |
| 138 | ME & JOE (Egyptian Empire DMSR-00777)IND 8.98 | RODNEY-O JOE COOLEY | 137 10 |
| 139 | ROCK THE HOUSE (G) (Jive 1026-1-J)RCA 8.98 | D.J. JAZZY JEFF & THE FRESH PRINCE | 133 8 |
| 140 | RAPTURE (P/4) (Elektra 9-60444)WEA 8.98 | ANITA BAKER | 135 148 |
| 141 | DIESEL AND DUST (P) (Columbia BFC 40967)CBS | MIDNIGHT OIL | 138 52 |
| 142 | OLD 8X10 (P) (Warner Bros 25738)WEA 8.98 | RANDY TRAVIS | 145 28 |
| 143 | CONSCIOUS PARTY (P) (Virgin 90878-1)WEA 8.98 | ZIGGY MARLEY AND THE MELODY MAKERS | 140 42 |
| 144 | A FRESH AIRE CHRISTMAS(G) (American Gramophone AG 1988)IND 9.98 | MANNHEIM STEAMROLLER | 95 11 |
| 145 | UNION (A&M SP 5175)RCA 8.98 | TONI CHILDS | 151 30 |
| 146 | OASIS (Atlantic 81916)WEA 9.98 | ROBERTA FLACK | 141 12 |
| 147 | WHAT TIME IS IT (Gucci 3309)IND 8.98 | GUCCI CREW II | 152 2 |
| 148 | CALM ANIMALS (RCA 8561-R)RCA 8.98 | THE FIXX | DEBUT |
| 149 | BOYS CLUB (MCA 42242)MCA 8.98 | | 154 2 |
| 150 | RUMBLE (Columbia FC 44186)CBS | TOMMY CONWELL AND THE YOUNG RUMBLERS | 155 23 |
| 151 | GRAB IT! (Atlantic 81925)WEA 8.98 | L'TRIMM | 146 15 |
| 152 | FOR THE LONELY: AN ANTHOLOGY, 1956-65 (Rhino 71493)CAP 14.98 | ROY ORBISON | 166 3 |
| 153 | ROCK & ROLL STRATEGY (A&M SP 5218)RCA 8.98 | THIRTY-EIGHT SPECIAL | 147 15 |
| 154 | BELIEF (Geffen GHS 24213)WEA 8.98 | NITZER EBB | DEBUT |
| 155 | LIFE'S TOO GOOD (Elektra 60801)WEA 8.98 | THE SUGARCUBES | 153 34 |
| 156 | GREATEST HITS (G) (Curb/RCA 8318-1-R)RCA 9.98 | THE JUDDS | 159 24 |
| 157 | SHADAY (Sire 25826)WEA 8.98 | OFRA HAZA | 168 3 |
| 158 | RADIO ONE (Pykodisc RCD 20078)IND 13.98 | THE JIMI HENDRIX EXPERIENCE | 156 11 |
| 159 | JULIA FORDHAM (Virgin 90955)WEA 8.98 | JULIA FORDHAM | 175 3 |
| 160 | GERALD ALSTON (Motown 6265)MCA 8.98 | | DEBUT |
| 161 | LET IT LOOSE (P/2) (Epic OE 40769)CBS | GLORIA ESTEFAN AND MIAMI SOUND MACHINE | 158 86 |
| 162 | PICTURES FROM THE FRONT (Capitol C1-90238)CAP 8.98 | JON BUTCHER | DEBUT |
| 163 | LET IT ROLL (Warner Bros. 25750)WEA 9.98 | LITTLE FEAT | 150 25 |
| 164 | MAXI PRIEST (Virgin 90957)WEA 8.98 | MAXI PRIEST | 180 3 |
| 165 | DON'T LET LOVE SLIP AWAY(G) (Capitol C1-48987)CAP 8.98 | FREDDIE JACKSON | 142 26 |
| 166 | UB40 (A&M SP5213)RCA 8.98 | UB40 | 143 25 |
| 167 | PHANTOM OF THE OPERA (G) (Polydor 831273-1)POL | ORIGINAL LONDON CAST | 169 51 |

| | | | |
|-----|---|---|-----------------|
| 168 | THE BEST OF OINGO BOINGO: SKELETONS IN THE CLOSET (A&M SP5217)RCA 8.98 | OINGO BOINGO | DEBUT |
| 169 | OUT OF THE BLUE (P/3) (Atlantic ATL 81780)WEA 8.98 | DEBBIE GIBSON | 173 75 |
| 170 | STRICTLY BUSINESS (G) (Fresh/Sleeping Bag LPRE 82006)IND 8.98 | E.P.M.D. | 161 33 |
| 171 | PYROMANIA (Mercury 810 308-1)POL | DEF LEPPARD | RE-ENTRY |
| 172 | TWINS (WTG SP 45036)CBS | ORIGINAL MOTION PICTURE SOUNDTRACK | DEBUT |
| 173 | IT'S TEE TIME (Profile 1269)IND 8.98 | SWEET TEE | 164 8 |
| 174 | OLIVER & COMPANY (Walt Disney 64101)IND 8.98 | ORIGINAL MOTION PICTURE SOUNDTRACK | DEBUT |
| 175 | TEQUILA SUNRISE (Capitol C1-91185)CAP 9.98 | ORIGINAL MOTION PICTURE SOUNDTRACK | DEBUT |
| 176 | GEMS (Columbia FC 44487)CBS | AEROSMITH | 163 10 |
| 177 | EVERYTHING'S DIFFERENT NOW (Epic OE 44041)CBS | TIL TUESDAY | 160 12 |
| 178 | THE STARS WE ARE (Capitol C1-91042)CAP 8.98 | MARC ALMOND | DEBUT |
| 179 | BLUE BELL KNOLL (Capitol C1-90892)CAP 9.98 | COCTEAU TWINS | 165 17 |
| 180 | MARTIKA (Columbia FC 44290)CBS | | DEBUT |
| 181 | WHENEVER YOU NEED SOMEBODY (P) (RCA 6822-1-R)RCA 8.98 | RICK ASTLEY | 176 54 |
| 182 | REG STRIKES BACK (G) (MCA 6240)MCA 9.98 | ELTON JOHN | 170 31 |
| 183 | SCROOGED (A&M SP 3921)RCA 9.98 | Original Motion Picture Soundtrack | 148 9 |
| 184 | IF MY ANCESTORS COULD SEE ME NOW (Polydor/PolyGram 834 896-1)POL | IVAN NEVILLE | 181 7 |
| 185 | MORE DIRTY DANCING (P/3) (RCA 6965-1-R)RCA 9.984 | Original Motion Picture Soundtrack | 185 47 |
| 186 | RUFF 'N' READY (MCA 42198)MCA 8.98 | READY FOR THE WORLD | 183 18 |
| 187 | MANNHEIM STEAMROLLER CHRISTMAS (P) (American Gramophone AG 1984)IND 9.98 | MANNHEIM STEAMROLLER | 120 8 |
| 188 | RICHARD MARX (P/2) (Manhattan ST 53049)CAP 8.98 | | 188 85 |
| 189 | 16 LOVERS LANE (Capitol C1-91230)CAP 8.98 | THE GO-BETWEENS | 178 6 |
| 190 | LONG LIVE THE KANE (Cold Chillin' 25731)WEA 8.98 | BIG DADDY KANE | 171 27 |
| 191 | SKINNY (THEY CAN'T GET ENOUGH) (Jive 1139-1-J)RCA 8.98 | SKINNY BOYS | 186 7 |
| 192 | FOLLOW THE LEADER (G) (UNI UNI 3)MCA 8.98 | ERIC B. & RAKIM | 192 26 |
| 193 | BUENAS NOCHES FROM A LONELY ROOM (G) (Reprise 25749)WEA 8.98 | DWIGHT YOAKAM | 193 25 |
| 194 | SMALL WORLD (P) (Chrysalis OV 41622)CBS | HUEY LEWIS AND THE NEWS | 197 26 |
| 195 | SOUL SEARCHING (MCA 6239)MCA 8.98 | GLENN FREY | 191 22 |
| 196 | LEGEND (Island 90169)WEA 8.98 | BOB MARLEY AND THE WAILERS | 195 24 |
| 197 | TRUTH AND SOUL (Columbia FC 40891)CBS | FISHBONE | 194 21 |
| 198 | GUITAR SPEAK (I.R.S. 42240)MCA 8.98 | VARIOUS ARTISTS | 190 3 |
| 199 | CLOSE-UP (Reprise 9-25715)WEA 9.98 | DAVID SANBORN | 196 30 |
| 200 | DAYDREAM NATION (Enigma/Blast First 75403)CAP 12.98 | SONIC YOUTH | 189 13 |

ALPHABETIZED TOP 200 ALBUMS (BY ARTIST):

| | | | | |
|-----------------------|---------------------------|--------------------------------|----------------------------|--------------------------|
| 2 Live Crew / 127 | Dokken / 89 | Jett, Joan / 41 | Palmer, Robert / 84 | Tony/Toni/Tone! / 112 |
| 10,000 Maniacs / 101 | Duran Duran / 39 | John, Elton / 182 | Pet Shop Boys / 96 | Traveling Wilburys / 12 |
| 38 Special / 153 | E.P.M.D. / 170 | Journey / 12 | Travis, Randy / 142 | Pink Floyd / 13 |
| Abdul, Paula / 25 | Earle, Steve / 69 | The Judds / 156 | Poison / 6 | UB40 / 98,166 |
| Aerosmith / 176 | Easton, Sheena / 76 | Kenny G / 11 | Priest, Maxi / 164 | U2 / 10,120 |
| Almond, Marc / 178 | Eazy-E / 43 | Khan, Chaka / 108 | Punk Enemy / 100 | Van Halen / 33 |
| Alston, Gerald / 160 | Enya / 104 | Kid 'N Play / 67 | Pursuit of Happiness / 110 | Van Shelton, Ricky / 129 |
| Art of Noise / 122 | Erasure / 75 | King Tee / 133 | Ratt / 18 | Vandross, Luther / 22 |
| Astley, Rick / 72,181 | Eric 8 And Rakim / 192 | Kinison, Sam / 59 | R.E.M. / 14,62 | Violent Femmes / 85 |
| Bad Company / 78 | Escape Club / 48 | Kiss / 29 | Ready For The World / 186 | Vixen / 83 |
| Baker, Anita / 7,140 | Ethendge, Melissa / 87 | Kix / 88 | Reed, Lou / 74 | Was (Not Was) / 109 |
| Bangles / 44 | J.J. Fadd / 126 | Little Feat / 163 | Richards, Keith / 77 | Waterboys / 86 |
| Base, Rob / 34 | Fishbone / 197 | Living Colour / 40 | Rodney-O / 138 | When In Rome / 114 |
| Basia / 53 | Fixx / 148 | M.C. Hammer / 82 | Rush / 27 | White, Karyn / 23 |
| Big Daddy Kane / 190 | Flack, Roberta / 146 | Mannheim Steamroller / 144,187 | Sade / 80 | White Lion / 35 |
| 8on Jovi / 8 | Fleetwood Mac / 15 | Marley, Bob / 196 | Salt-N-Pepa / 93 | Will To Power / 123 |
| 80y Meets Girl / 70 | Fordham, Julia / 159 | Marley, Ziggy / 143 | Sanborn, David / 199 | Williams, Hank Jr. / 188 |
| Boys, The / 38 | Fox, Samantha / 51 | Martika / 180 | Satriani, Joe / 46,137 | Winger / 26 |
| Boys Club / 149 | Frey, Glenn / 195 | Marx, Richard / 188 | Sheriff / 64 | Winston, George / 134 |
| Breathle / 55 | Gibson, Debbie / 169 | Metallica / 36 | Shocked, Michele / 90 | Winwood, Steve / 45 |
| Brickell, Edie / 5 | Gipsy Kings / 105 | Go-Betweens, The / 189 | Simon, Paul / 132 | Yaokam, Dwight / 193 |
| Bruno Fox / 71 | 8ulgarian Voices / 10 | 8ulletboys / 37 | Siouxie & The 8's / 121 | Soundtracks |
| Brown, Bobby / 1 | Butcher, Jon / 162 | Gucci Crew II / 147 | Sir Mix A Lot / 56 | 8eaches / 106 |
| Bulgarian Voices / 10 | Cameo / 94 | Guitar Speak / 198 | Skinny Boys / 191 | 8uster / 68 |
| Bulletboys / 37 | Camouflage / 115 | Guns N' Roses / 3,4 | Slack Rick / 99 | Cocktail / 16 |
| Butcher, Jon / 162 | Chapman, Tracy / 19 | Guy / 42 | Smotherens / 119 | Dirty Dancing / 95 |
| Cameo / 94 | Cheap Trick / 91 | Harris, Emmylou / 125 | Sonic Youth / 200 | Imagine / 102 |
| Camouflage / 115 | Cherelle / 124 | Haza, Ofra / 157 | Stay Awake / 82 | More Dirty Dancing / 185 |
| Chapman, Tracy / 19 | Chicago / 50 | Healey, Jeff / 116 | Stewart, Rod / 52 | Oliver & Co. / 174 |
| Cheap Trick / 91 | Childs, Toni / 145 | Hendry, Jimi / 158 | Streetsand, Barbara / 30 | Sugarcubes / 155 |
| Cherelle / 124 | Cinderella / 31 | Huey Lewis & The News / 134 | Sure! A.I.8 / 65 | Opera / 167 |
| Chicago / 50 | Cocteau Twins / 179 | Ice-T / 66 | Surface / 135 | Scrooged / 183 |
| Childs, Toni / 145 | Conway Tommy / 150 | Info Society / 47 | Sweat, Keith / 60 | Tequila Sunrise / 175 |
| Cinderella / 31 | Conway Tommy / 107 | INXS / 24 | Sweet Tee / 173 | Twins / 172 |
| Croaby, S.N.E.Y. / 17 | Crosby, S.N.E.Y. / 17 | Jackson, Freddie / 165 | Taylor Dayne / 32 | |
| Croby, S.N.E.Y. / 17 | Def Leppard / 9,171 | Jackson, Michael / 58 | Til Tuesday / 177 | |
| Croby, S.N.E.Y. / 17 | Diamond, Neil / 63 | Jane's Addiction / 128 | Today / 73 | |
| Croby, S.N.E.Y. / 17 | Dire Straits / 118 | Jareau, Al / 61 | | |
| Croby, S.N.E.Y. / 17 | D.J. Jazzy Jeff / 117,139 | | | |

WESTERN REGION

CHR

■ High Movers*

1. Don't Tell Me Lies (A&M) Breathe
2. Dreamin' (Wing/PolyGram) Vanessa Williams
3. Roni (MCA) Bobby Brown
4. You're Not Alone (Reprise) Chicago
5. The Love in Your Eyes (Columbia) Eddie Money

■ Most Added**

1. 24/7 (4th & B'Way) Dino
2. Dreamin' (Wing/PolyGram) Vanessa Williams
3. Walk the Dinosaur (Chrysalis) Was (Not Was)
4. Eternal Flame (Columbia) Bangles
5. Sing (Columbia) Mickey Thomas

BLACK CONTEMPORARY

■ High Movers*

1. Skin I'm In (PolyGram) Cameo
2. Dreamin' (PolyGram) Vanessa Williams
3. Wild Thing (Delicious Vinyl) Tone Loc
4. Closer Than Friends (Columbia) Surface
5. Kisses Don't Lie (EMI) Evelyn King

■ Most Added**

1. I'll Be There For You (Capitol) Ashford & Simpson
2. Affair (Tabu) Cherrelle
3. 4U (A&M) Vesta
4. Me, Myself and I (Columbia) Cheryl Pepsii Riley
5. Another Weekend (RCA) 5 Star

COUNTRY

■ High Movers*

1. Don't You Ever Get Tired (Of Hurting Me) (RCA) Ronnie Milsap
2. From a Jack to a King (Columbia) Ricky Van Shelton
3. New Fool at an Old Game (MCA) Reba McEntire
4. Baby's Gotten Good at Goodbye (MCA) George Strait
5. Honey I Dare You (Warner Bros.) Southern Pacific

■ Most Added**

1. I'm No Stranger to the Rain (RCA) Keith Whitley
2. Baby's Gotten Good at Goodbye (MCA) George Strait
3. The Heart (Universal) Lacy J. Dalton
4. Who You Gonna Blame It on This Time (Columbia) Vern Gosdin
5. Old Coyote Town (Capitol) Don Williams

SOUTH CENTRAL REGION

CHR

■ High Movers*

1. Don't Tell Me Lies (A&M) Breathe
2. You're Not Alone (Reprise) Chicago
3. Dreamin' (Wing/PolyGram) Vanessa Williams
4. Cryin' (EMI) Vixen
5. The Love in Your Eyes (Columbia) Eddie Money

■ Most Added**

1. Eternal Flame (Columbia) Bangles
2. Falling Out of Love (PolyGram) Ivan Neville
3. End of the Line (Wilbury/Warner Bros.) Traveling Wilburys
4. Second Chance (A&M) 38 Special
5. The Love in Your Eyes (Columbia) Eddie Money

BLACK CONTEMPORARY

■ High Movers*

1. Snake in the Grass (Solar) Midnight Star
2. Just Because (Elektra) Anita Baker
3. Skin I'm In (Atlanta Artists) Cameo
4. Wild Thing (Delicious Vinyl) Tone Loc
5. Girl You Know It's True (Arista) Milli Vanilli

■ Most Added**

1. I'll Be There For You (Capitol) Ashford & Simpson
2. Something Got a Hold on Me (Columbia) Radiant
3. Affair (Tabu) Cherrelle
4. Joy and Pain (Atlantic) Donna Allen
5. 4U (A&M) Vesta

COUNTRY

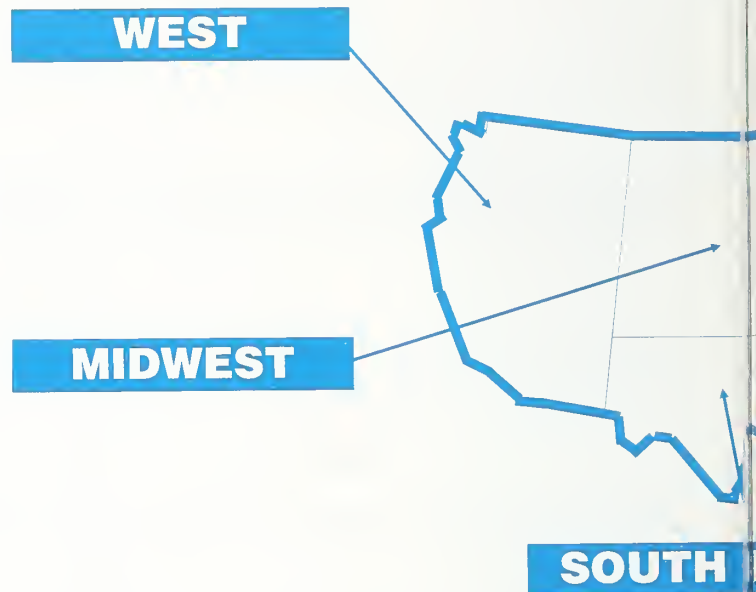
■ High Movers*

1. New Fool at an Old Game (MCA) Reba McEntire
2. From a Jack to a King (Columbia) Ricky Van Shelton

CASH BOX RA

REGIONAL COMPILA
 BASED ON CASH BOX'S

* Average Chart Movement
 ***Most Acc



3. Honey I Dare You (Warner Bros.) Southern Pacific
4. Don't You Ever Get Tired (Of Hurting Me) (RCA) Ronnie Milsap
5. From the Word Go (Warner Bros.) Michael Martin Murphey

■ Most Added**

1. Baby's Gotten Good at Goodbye (MCA) George Strait
2. I'm No Stranger to the Rain (RCA) Keith Whitley
3. Grandma's Old Wood Stove (Airborne) The Sanders
4. Fair Shake (RCA) Foster & Lloyd
5. The Heart (Universal) Lacy J. Dalton

MIDWESTERN REGION

CHR

■ High Movers*

1. The Living Years (Atlantic) Mike + The Mechanics
2. Don't Tell Me Lies (A&M) Breathe
3. You Got It (Virgin) Roy Orbison
4. Paradise City (Geffen) Guns N' Roses
5. Lost in Your Eyes (Atlantic) Debbie Gibson

■ Most Added**

1. Eternal Flame (Columbia) Bangles
2. Roni (MCA) Bobby Brown
3. Feels So Good (Warner Bros.) Van Halen
4. Dial My Heart (Motown) The Boys
5. Cryin' (EMI) Vixen

BLACK CONTEMPORARY

■ High Movers*

1. Dreamin' (PolyGram) Vanessa Williams
2. Kisses Don't Lie (EMI) Evelyn King
3. Skin I'm In (PolyGram) Cameo
4. Wild Thing (Delicious Vinyl) Tone Loc
5. Baby Doll (PolyGram) Tony! Toni! Tone!

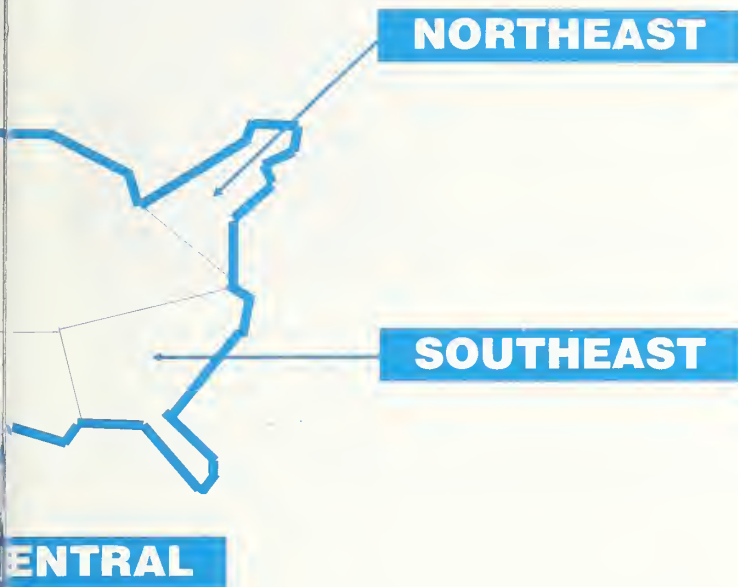
■ Most Added**

1. I'll Be There For You (Capitol) Ashford & Simpson
2. Girl I Got My Eyes On You (Motown) Today
3. 4U (A&M) Vesta
4. We've Saved the Best for Last (Arista) Kenny G featuring Smokey Robinson
5. Me, Myself and I (Columbia) Cheryl Pepsii Riley

RADIO REPORT

TOP 100 OF HOT SINGLES WEEKLY RADIO RESEARCH

** Number of Station Ads
Nationally



COUNTRY

High Movers*

1. Don't You Ever Get Tired (Of Hurting Me) (RCA) Ronnie Milsap
2. From a Jack to a King (Columbia) Ricky Van Shelton
3. New Fool at an Old Game (MCA) Reba McEntire
4. Honey I Dare You (Warner Bros.) Southern Pacific
5. Down That Road Tonight (Warner Bros.) Nitty Gritty Dirt Band

Most Added**

1. Fair Shake (RCA) Foster & Lloyd
2. I'll Be Lovin' You (MCA) Lee Greenwood
3. Hit the Ground Runnin' (16th Avenue) John Conlee
4. Baby's Gotten Good at Goodbye (MCA) George Strait
5. The Heart (Universal) Lacy J. Dalton

NORTHEASTERN REGION

CHR

High Movers*

1. Lost in Your Eyes (Atlantic) Debbie Gibson
2. You Got It (Columbia) New Kids On The Block
3. The Living Years (Atlantic) Mike & The Mechanics
4. Paradise City (Geffen) Guns N' Roses
5. What I Am (Geffen) Edie Brickell & The New Bohemians

Most Added**

1. Eternal Flame (Columbia) The Bangles
2. Feels So Good (Warner Bros.) Van Halen
3. Bring Down the Moon (RCA) Boy Meets Girl
4. Into You (A&M) Giant Steps
5. It's No Secret (Geffen) Kylie Minogue

BLACK CONTEMPORARY

High Movers*

1. Kisses Don't Lie (EMI) Evelyn King
2. Dreamin' (PolyGram) Vanessa Williams
3. Just Because (Elektra) Anita Baker
4. Turn My Back on You (Epic) Sade
5. This Time (Arista) Kiara

Most Added**

1. I'll Be There For You (Capitol) Ashford & Simpson
2. We've Saved the Best for Last (Arista) Kenny G featuring Smokey Robinson

3. Another Weekend (RCA) 5 Star
4. Joy and Pain (Atlantic) Donna Allen
5. Affair (Tabu) Cherrelle

COUNTRY

High Movers*

1. From a Jack to a King (Columbia) Ricky Van Shelton
2. Don't You Ever Get Tired (Of Hurting Me) (RCA) Ronnie Milsap
3. Baby's Gotten Good at Goodbye (MCA) George Strait
4. New Fool at an Old Game (MCA) Reba McEntire
5. Who You Gonna Blame It on This Time (Columbia) Vern Gosdin

Most Added**

1. The Church on Cumberland Road (Columbia) Shenandoah
2. I'll Be Lovin' You (MCA) Lee Greenwood
3. More Than Enough (MCA) Glen Campbell
4. Don't Toss Us Away (MCA) Patty Loveless
5. I'm No Stranger to the Rain (RCA) Keith Whitley

SOUTHEASTERN REGION

CHR

High Movers*

1. Lost in Your Eyes (Atlantic) Debbie Gibson
2. Living Years (Atlantic) Mike & The Mechanics
3. Paradise City (Geffen) Guns N' Roses
4. How Can I Fall (A&M) Breathe
5. What I Am (Geffen) Edie Brickell & The New Bohemians

Most Added**

1. Eternal Flame (Columbia) The Bangles
2. Feels So Good (Warner Bros.) Van Halen
3. Superwoman (Warner Bros.) Karyn White
4. She Won't Talk to Me (Epic) Luther Vandross
5. Bring Down the Moon (RCA) Boy Meets Girl

BLACK CONTEMPORARY

High Movers*

1. Dreamin' (PolyGram) Vanessa Williams
2. Turn My Back on You (Epic) Sade
3. Kisses Don't Lie (EMI) Evelyn King
4. Skin I'm In (PolyGram) Cameo
5. Killing Me Softly (Warner Bros.) Al B. Sure

Most Added**

1. I'll Be There For You (Capitol) Ashford & Simpson
2. Another Weekend (RCA) 5 Star
3. We've Saved the Best for Last (Arista) Kenny G featuring Smokey Robinson
4. Just Coolin' (Atlantic) Levert
5. Girl I Got My Eyes on You (Motown) Today

COUNTRY

High Movers*

1. From a Jack to a King (Columbia) Ricky Van Shelton
2. Down That Road Tonight (Warner Bros.) Nitty Gritty Dirt Band
3. Don't You Ever Get Tired (Of Hurting Me) (RCA) Ronnie Milsap
4. Honey I Dare You (Warner Bros.) Southern Pacific
5. Baby's Gotten Good at Goodbye (MCA) George Strait

Most Added

1. The Church on Cumberland Road (Columbia) Shenandoah
2. She Deserves You (RCA) Baillie & The Boys
3. There's a Tear in My Beer (Warner Bros.) Hank Williams, Jr. (Duet with Hank Williams, Sr.)
4. Don't Toss Us Away (MCA) Patty Loveless
5. Fair Shake (RCA) Foster & Lloyd

GUARANTEED NATIONAL HITS

CHR***

The Eternal Flame
The Bangles
(Columbia)

BLACK CONTEMPORARY***

I'll Be There For You
Ashford & Simpson
(Capitol)

COUNTRY***

The Church on Cumberland Road
Shenandoah
(Columbia)

■ SINGLES GOING STEADY

FIRST, A LITTLE BUSINESS—PICKING AND PROMOTING SINGLES: Our exec of the week is Barry Lyons, VP of promotion at I.R.S. How does I.R.S. pick singles from an LP? "We get feedback from the artists themselves, their managers, and our own field promotion staff," explains Lyons. "We send album cassettes out to our field personnel to get their reaction. Of course, some artists have more influence over the singles to be released.

"We let the market signals determine our priorities. And as is true with any label, the initial signing and recording cost is often a factor, one way or the other. In a company like I.R.S., the A&R process is not separated from the promotion. We're involved even before an artist gets signed."

"I'm not discounting set-up promotions," says Lyons. "Like having guy in a wolf suit deliver 'Werewolves of London,' or guys with pets trying to sell the Pet Shop Boys. But I still haven't found anything better than getting as many people as possible working on records that they're excited about, and going physically into radio's face with it. Meeting PD's, getting to the right people. We also use independent promoters."

Adds Lyons: "For the first time in many years we're seeing good press can have an effect on selling records."

"We're excited about the **Fine Young Cannibals**' progress," says Lyons. "Their new record is a shining example of what happens when a distributed label and the distributor (MCA) combine forces."

Watch for I.R.S. artist **One Nation's** upcoming single, "My Commitment," as well as **Candi's** "Under Your Spell." Big Buzz at the label: the **Truth's** new LP.

AND NOW FOR THE FUN—DEBBIE GIBSON'S BIG BASH: Okay, don't get excited—it's my job to *moan, bitch and complain* about perfectly harmless events like this one. Here goes. Deb's Jan. 12th fete wasn't so much a listening party for **Debbie Gibson's** surprisingly enjoyable new LP *Electric Youth*, but a chance to watch rat-packers-in-waiting suck down mountains of miniature weenies. The event was held at that L.A. bastion of '50s-style junk-food, **Ed Debevic's** on La Cienga, home of the world's most neurotically pushy waiters and waitresses. These demonic food-servers were on a mission from hell to foist platters of indigestibles on the suspecting crowd. The food was edible (chile, fries, burgers), but only in small quantities. A polite "no thank-you" did nothing to deter the pushers' zeal. They would argue at length about the merits of their designated swill. When I finally rose from my table to catch a glimpse of the late arriving Gibson, I left behind a couple of untouched chicken sandwiches and several shot glass-sized hot fudge sundaes, which were thankfully cleared by the vigilant busboys. At least the help at Ed's was a lot more animated than the generally blasé collection of industry insiders and anemic *paparazzi* worming about. ("Industry insiders" includes *me*. Fair enough?)

Gibson looked great, womanly no less, and she projected a warm, wholesome aura, even under a lightening storm of photo flashes. Barely able to sit at her table and eat because of the crunch of admirers, she accommodated autograph-seekers and schmoozers alike with poise and graciousness. Suddenly familiar faces began popping out of the crowd, and I felt like a couch-potato on acid: there was **Soleil Moon Frye** (*Punky Brewster*), **Benji Gregory** (*Alf*), **Jory Husain** (*Head of the Class*), **Michael Damian** (*The Young and the Restless*), **Brandon Douglas** (*Falcon Crest*)—MOMMY, MAKE IT STOP! Also seen milling around: the **Beastie Boys'** Adam Horowitz, looking exceedingly harmless. **Dweezil and Moon Zappa** also kept a low profile. Finally the wine began to kick in over the indigestible lump in my belly, and golly, geeze, I had a *swell time* too! Debbie, you're hotter than *all those TV chicks put together!* Thanks, Atlantic Records for throwing a great party. Seriously, I liked the food.

Julius Robinson

■ TOP OF THE POPS

SINGLE RELEASES

□ **CARLY SIMON:** "Let The River Run" (Arista)

Wow. This is perhaps the most powerful songwriting Simon has ever done. A broken drum feel underscores a brilliant anthem for the working class. The gospel-tinged melody soars, inspires; the lyric conjures visions of a nation only needing to let the river of hope run its course. Simon delivers a remarkable vocal, filled with passionate intensity. From the movie *Working Girl*, we understand the song has been heavily requested in areas where the movie is in release. Play this tune a couple of times and you're hooked. A must add.



□ **KIARA (Duet with Shanice Wilson):** "This Time" (Arista)

Arista scores again this week—this song is a hit. Written by Charlie Singleton, features some fresh chord movement in the chorus. Shanice Wilson delivers heartfelt answer lines to Gregory Charley's vocalizations. Spaciously produced by Nick Martinelli for Watchout Productions Inc., should fly high across the board, urban to CHR. □ **VAN HALEN:** "Feels So Good" (Warner Bros.)

Clever organ pads and a skipping feel highlight this unusual tune. My only complaint is copping the repeating chorus phrase "message in the bottle" from you-know-who. A fresh sounding song, should cut through across the board.

□ **ICE-T:** "High Rollers" (Sire)

What Ice-T lacks in revolutionary zeal (a la Public Enemy), he gains in pure poetry. The man has a feel for words and their cadence, and preaches a straight message: stay out of trouble. Driving feel on track, should fly on pop radio.

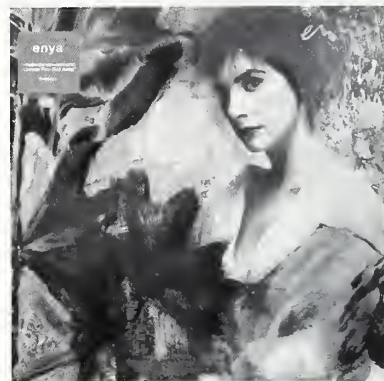
□ **KEVIN RALEIGH:** "More than Friends" (Atlantic)

Sensuously evocative song, with an appealing vocal by the handsome Raleigh. Formerly of the Michael Stanley Band, the song is the first single from his new LP *Delusions of Grandeur*. Great AOR, CHR pick.

ALBUM RELEASES

□ **ENYA:** *Enya* (Geffen)

Enya, formerly of the Irish group Clannad, has created an LP of perfect tranquility without a moment of boredom. Drawing from Irish folk, pop and classical influences, her tracks exist on an angelic plane, bathed in spacious reverb. She takes her sweet time—the pacing may strike those accustomed to a 2-4 snare at 120 beats per minute as being deadly slow. But the rewards at this speed are innumerable. Hit cut is "Orinoco Falls (Sail Away)." New Age meets pop.



□ **DEBBIE GIBSON:** *Electric Youth* (Atlantic)

It's hard to fault Gibson here. She's definitely evolving into a stronger, more mature artist. Her songs range from catchy musical romps with an edge of emotion and serious thought ("Electric Youth"), to outright teenaged sentimentality ("Lost In Your Eyes"). Throughout, however, you sense a young artist with the chance to hang tough as a pop star in the future. This record should continue her huge success.

□ **JUDY COLLINS:** *Sanity and Grace* (Gold Castle)

Collins has managed to maintain a hardcore following on past albums on the strength of her song selection. Here, unfortunately, her taste fails her, and several tepid selections never get off the ground. A couple of exceptions are Harry Chapin's classic "Cat's in the Cradle" and her own "Born to the Breed." Luckily, these are worth the price of admission.

□ **CHRIS REA:** *New Light* (Geffen)

Rea's territory is the backstreet of the heart. He is a writer able to meld emotion and vision into powerful musical statements. Outstanding cuts include the bittersweet recollections "Steel River," and "Stainsby Girls." His rough-hewn style is reminiscent of Robbie Robertson with an English sensibility.

□ **PASSPORT:** *Talk Back* (Atlantic)

If Kenny G is pop, well so is Klaus Doldinger's Passport. His sax playing is a lot less showy and more astute. The pieces are a lot riskier as well, toying with exotic rhythms and counterpoint. There's a place on the charts for several of these pieces, most notably "Dancing in the Wind."

CASH BOX CHARTS

TOP 100 SINGLES



#1 Single: Sheriff



#1 Debut: Van Halen #60



To Watch: Kylie Minogue #39

| | | Total Weeks ▼ | Last Week ▼ | Total Weeks ▼ | Last Week ▼ |
|-----|---|------------------------------------|-------------|---------------|-------------|
| 1 | WHEN I'M WITH YOU (Capitol B-44302) | Sheriff | 4 | 11 | |
| 2 | STRAIGHT UP (Virgin 99256) | Paula Abdul | 5 | 9 | |
| 3 | ARMAGEDDON IT (Mercury/PolyGram 870 692-7) | Def Leppard | | | |
| 4 | BORN TO BE MY BABY (Mercury/PolyGram 872 156-7) | Bon Jovi | 6 | 10 | |
| 5 | THE WAY YOU LOVE ME (Warner Bros. 7-27773) | Karyn White | 7 | 15 | |
| 6 | WHEN THE CHILDREN CRY (Atlantic 7-89015) | White Lion | 8 | 11 | |
| 7 | WILD THING (Delicious Vinyl DV 102) | Tone Loc | 13 | 9 | |
| 8 | ALL THIS TIME (MCA MCA-53371) | Tiffany | 10 | 13 | |
| 9 | HOLDING ON (Virgin 7-99261) | Steve Winwood | 11 | 10 | |
| 10 | DON'T RUSH ME (Arista AS1-9722) | Taylor Dayne | 1 | 13 | |
| 11 | TWO HEARTS (Atlantic 7-88980) | Phil Collins | 3 | 11 | |
| 12 | THE LOVER IN ME (MCA 53416) | Sheena Easton | 16 | 14 | |
| 13 | SHE WANTS TO DANCE WITH ME (RCA 8838-7-R) | Rick Astley | 15 | 7 | |
| 14 | WHAT I AM (Geffen 7-27696) | Edie Brickell & New Bohemians | 20 | 9 | |
| 15 | ANGEL OF HARLEM (Island 7-99254) | U2 | 17 | 7 | |
| 16 | WALKING AWAY (Tommy Boy/Reprise 7-27736) | Information Society | 18 | 10 | |
| 17 | YOU GOT IT (Columbia 38-08092) | New Kids On The Block | 19 | 11 | |
| 18 | PUT A LITTLE LOVE IN YOUR HEART (A&M AM-1255) | Annie Lennox/Al Green | 12 | 13 | |
| 19 | I WANNA HAVE SOME SOME FUN (Jive/RCA 1154-7-J) | Samantha Fox | 23 | 13 | |
| 20 | SURRENDER TO ME (Capitol B-44288) | Ann Wilson & Robln Zander | 27 | 7 | |
| 21 | LOST IN YOUR EYES (Atlantic 7-27570) | Debbie Gibson | 35 | 3 | |
| 22 | DIAL MY HEART (Motown Mot-53301) | The Boys | 26 | 8 | |
| 23 | A LITTLE RESPECT (Sire/Reprise 7-27738) | Erasure | 25 | 8 | |
| 24 | THE LIVING YEARS (Atlantic 7-88964) | Mike & The Mechanics | 38 | 4 | |
| 25 | PARADISE CITY (Geffen 7-27570) | Guns N' Roses | 37 | 3 | |
| 26 | SHAKE FOR THE SHEIK (Atlantic 7-88983) | The Escape Club | 30 | 9 | |
| 27 | MY HEART CAN'T TELL YOU NO (Warner Bros. 7-27729) | Rod Stewart | 31 | 9 | |
| 28 | EVERY ROSE HAS ITS THORN (Enigma/Capitol B-44203) | Poison | 14 | 14 | |
| 29 | RONI (MCA MCA-53463) | Bobby Brown | 41 | 8 | |
| 30 | ALL SHE WANTS IS (Capitol PB44287) | DuranDuran | 32 | 7 | |
| 31 | I REMEMBER HOLDING YOU (MCA MCA-53430) | Boys Club | 9 | 15 | |
| 32 | MY PREROGATIVE (MCA 53383) | Bobby Brown | 21 | 13 | |
| 33 | SMOOTH CRIMINAL (Epic 34-08044) | Michael Jackson | 22 | 12 | |
| 34 | YOUR NOT ALONE (Warner Bros. 27757) | Chicago | 55 | 3 | |
| 35 | WAITING FOR A STAR TO FALL (RCA 8691-7) | Boy Meets Girl | 24 | 22 | |
| 36 | JUST BECAUSE (Elektra 7-69327) | Anita Baker | 51 | 3 | |
| 37 | LITTLE LIAR (Blackheart/CBS ZS4-08095) | Joan Jett and the Blackhearts | 33 | 14 | |
| 38 | DON'T TELL ME LIES (A&M 1267) | Breathe | 60 | 3 | |
| 39 | IT'S NO SECRET (Geffen 7-27651) | Kylie Minogue | 71 | 9 | |
| 40 | THE LOVE IN YOUR EYES (Columbia 38-08532) | Eddie Money | 54 | 3 | |
| 41 | I BEG YOUR PARDON (Atlantic 7-88969) | Kon Kan | 49 | 6 | |
| 42 | LOOK AWAY (Reprise 7-27766) | Chicago | 36 | 19 | |
| 43 | GIRL YOU KNOW IT'S TRUE (Arista S-3396) | Milli Vanilli | 53 | 2 | |
| 44 | GIVE ME THE KEYS (Chrysalis VS4 43335) | Huey Lewis & The News | 56 | 3 | |
| 45 | I DON'T WANT YOUR LOVE (Capitol B-44237) | DuranDuran | 38 | 16 | |
| 46 | IN YOUR ROOM (Columbia 38-08090) | Bangles | 29 | 16 | |
| 47 | GIVING YOU THE BEST THAT I GOT (Elektra 7-69371) | Anita Baker | 28 | 18 | |
| 48 | WILD WORLD (Virgin 7-99269) | Maxi Priest | 44 | 14 | |
| 49 | DREAMIN' (Wing 871 078-7/PolyGram) | Vanessa Williams | 77 | 2 | |
| 50 | AS LONG AS YOU FOLLOW (Warner Bros. 7-27644) | Fleetwood Mac | 47 | 10 | |
| 51 | BABY, I LOVE YOUR WAY/FREEBIRD MEDLEY (Epic 34 08034) | Will To Power | 48 | 21 | |
| 52 | HOW CAN I FALL (A&M AM-1224) | Breathe | 50 | 21 | |
| 53 | MORE THAN YOU KNOW (Columbia 38-08103) | Martika | 59 | 7 | |
| 54 | STAND (Warner Bros. 27688) | R.E.M. | 79 | 3 | |
| 55 | WALK THE DINOSAUR (Chrysalis ZS4 4331) | Was (Not Was) | 78 | 2 | |
| 56 | BABY CAN I HOLD YOU (Elektra 7-69356) | Tracy Chapman | 46 | 13 | |
| 57 | THE PROMISE (Virgin 7-99328) | When In Rome | 52 | 21 | |
| 58 | BACK ON HOLIDAY (EMI B-50152) | Robbie Nevil | 58 | 12 | |
| 59 | YOU GOT IT (Virgin 99245) | Roy Orbison | 81 | 3 | |
| 60 | FEEL SO GOOD (Warner Bros. 7-27565) | Van Halen | DEBUT | | |
| 61 | THE LAST MILE (Mercury/PolyGram 8721487) | Cinderella | 84 | 3 | |
| 62 | WALK ON WATER (Columbia 38-08060) | Eddie Money | 43 | 18 | |
| 63 | ETERNAL FLAME (Columbia 38-68533) | The Bangles | DEBUT | | |
| 64 | CRYIN' (EMI 50141) | Vixen | 75 | 2 | |
| 65 | WELCOME TO THE JUNGLE (Geffen 7-27759) | Guns N' Roses | 40 | 15 | |
| 66 | SHE WON'T TALK TO ME (Epic 34-0851) | Luther Vandross | DEBUT | | |
| 67 | SILHOUETTE (Arista AS1-9751) | Kenny G | 34 | 15 | |
| 68 | NEW DAY FOR YOU (Epic 34-08112) | Basia | 69 | 11 | |
| 69 | SHE DRIVES ME CRAZY (IRS 53483) | Fine Young Cannibals | 80 | 2 | |
| 70 | IF WE NEVER MEET AGAIN (Columbia 38-08505) | Tommy Conwell | 57 | 8 | |
| 71 | SUPERWOMAN (Warner Bros. 7-27773) | Karyn White | DEBUT | | |
| 72 | TELL HER (Columbia 38-68531) | Kenny Loggins | 85 | 2 | |
| 73 | GHOST TOWN (Epic 34-08097) | Cheap Trick | 42 | 13 | |
| 74 | LEFT TO MY OWN DEVICES (EMI B-50171) | Pet Shop Boys | 87 | 2 | |
| 75 | BRING DOWN THE MOON (RCA 8807) | Boy Meets Girl | DEBUT | | |
| 76 | ORINAOCO FLOW (SAIL AWAY) (Geffen 7-27633) | Enya | 82 | 2 | |
| 77 | FINISH WHAT YA STARTED (Warner Bros. 7-27746) | Van Halen | 45 | 18 | |
| 78 | END OF THE LINE (Warner Bros. 7-27565) | Traveling Wilburys | DEBUT | | |
| 79 | EARLY IN THE MORNING (EMI B-50157) | Robert Palmer | 62 | 15 | |
| 80 | WE'VE SAVED THE BEST FOR LAST (Arista AS1 9785) | Kenny G Featuring Smokey Robinson | DEBUT | | |
| 81 | HEAVEN KNOWS (Virgin 7-99253) | When In Rome | 89 | 2 | |
| 82 | CHIP AWAY THE STONE (Columbia 38-08536) | Aerosmith | 83 | 6 | |
| 83 | ACROSS THE MILES (Scotti Bros. ZS4 68526) | Survivor | 90 | 3 | |
| 84 | GOT IT MADE (Atlantic 7-88966) | Crosby, Stills, Nash & Young | 92 | 2 | |
| 85 | SING (Columbia 38-68558) | Mickey Thomas | DEBUT | | |
| 86 | TEARS RUN RINGS (Capitol B-44240) | Marc Almond | 88 | 6 | |
| 87 | KISS (Polydor/PolyGram 871 038-7) | Art Of Noise (Featuring Tom Jones) | 63 | 10 | |
| 88 | INTO YOU (A&M 1256) | Giant Steps | DEBUT | | |
| 89 | DESIRE (Island 7-99250) | U2 | 64 | 18 | |
| 90 | KISSING A FOOL (Columbia 38-08050) | George Michael | 65 | 17 | |
| 91 | CROSS MY HEART (WTG/CBS 31-08036) | Eighth Wonder | 66 | 10 | |
| 92 | SECOND CHANCE (A&M) | 38 Special | DEBUT | | |
| 93 | BAD MEDICINE (Mercury/PolyGram 870 657-7) | Bon Jovi | 61 | 19 | |
| 94 | THANK YOU FOR MY CHILD (Columbia 38-07996) | Cheryl Pepsii Riley | 68 | 14 | |
| 96 | THE GREAT COMMANDMENT (Atlantic 7-89031) | Camouflage | 67 | 6 | |
| 97 | DOMINO DANCING (EMI-Manhattan B-50161) | Pet Shop Boys | 72 | 17 | |
| 98 | WILD, WILD WEST (Atlantic 7-89048) | The Escape Club | 73 | 23 | |
| 99 | NOT JUST ANOTHER GIRL (Polydor/PolyGram 834 896-1) | Ivan Neville | 74 | 18 | |
| 100 | SPY IN THE HOUSE OF LOVE (Chrysalis VS4 43266) | Was (Not Was) | 76 | 17 | |

THE REAL VESTA: Vesta Williams is off to a big start this year with her hit song "Sweet, Sweet Love," and her A&M album, *4U*, is likely to make a big chart move in the coming weeks. The company was always behind her, but many of us were wondering why it took so long for the voluptuous singer to come out with an album after her impressive debut. Vesta explained that and a few other things in a recent interview for *Cash Box* at her company's headquarters in Hollywood.

VESTA: There was a lot of procrastination on the part of A&M and myself about putting out a new record because of the success they were having with a lot of their new acts like Shanice Wilson. Eventually my manager, **E. J. Jackson**, decided to start recording out of his own pocket, and then A&M bought that back from him and finished the rest of the record.

CB: Did you try to work with **John McLain**, A&M's executive VP/GM, urban music and senior A&R VP, again?

VESTA: He was too busy to work with me. I'm glad it ended up the way it did, but I wasn't at the time.

CB: You have a reputation of being outrageous onstage.

VESTA: Sure, I can be candid and even a bit risque. Even my three sisters and brother are embarrassed when they see me sometimes. I like my audiences to smile a lot when they see my show. I use a lot of innuendo as opposed to being blatant and explicit like Millie Jackson. I purr and coo a lot and move my body around, but that's about it. I'm not gonna pop one out at you. That's out of the question.

CB: Are you trying to record music that will cross over?

VESTA: If a record is hot enough in the black or urban market, it usually crosses over eventually to some degree. I just worry about doing good music. I don't try to write crossover music, because that's when you lose the freshness and the reality and essence of the music. I'm a very spontaneous person and do things that feel good to me. If you don't believe me, you should see my checkbook.

CB: When did you first start in the business?

VESTA: I first sang with my cousin's band, 21st Century Flash, in Dayton, Ohio, when I was 14 years old. I thought I was hot stuff even then, and the other big group in town then was Roger & the Human Body, fronted by **Roger Troutman**. We were convinced we would become the next Ohio Players.

CB: What happened when the big star from Dayton came out to California?

VESTA: People couldn't care less who I was, so in order to gain some amount of respect, I started auditioning for background singer positions. Everything is very cliquish in Los Angeles, but finally after a lot of heartache, I started to get a few sessions. There are certain groups of names that you see all the time, and these people do not like outsiders getting the work. **The Waters, Paul Jackson Jr., Freddy Washington** and **Marcus Miller** are just a few in that crowd, and they all call the same people repeatedly. The session scene is very hard for a newcomer to break into, unless somebody breaks an arm or pops a vocal chord. Once you get in, then the producers start to call you if you are any good, but it is a tough nut to crack.

CB: You worked with **Sting**. How was that experience?

VESTA: I just got a call one day to go down to the studio if I was interested in working with Sting. I knew who he was, so of course I accepted, even though I wasn't feeling well that day. When I got there I found out that he was under the weather as well, and I think that we hardly spoke to each other. He seemed a little surly, to tell the truth, but I put it down to the fact he was sick. It was just another job to me, although I am happy it turned out good.

Michael Hepworth

R&B PICKS

BEBE & CECE WINANS: *Heaven* (Capitol)

Second time around for Bebe & Cece, and this time they get some help from friend Whitney Houston on a couple of the tracks. The lush arrangements by Keith Thomas complement the duo's strong voices, and it sounds like everyone had a good time making this LP. A solid range of material is highlighted by "Lost Without You" and their gospel-inspired version of Paul Simon's classic "Bridge Over Troubled Water."

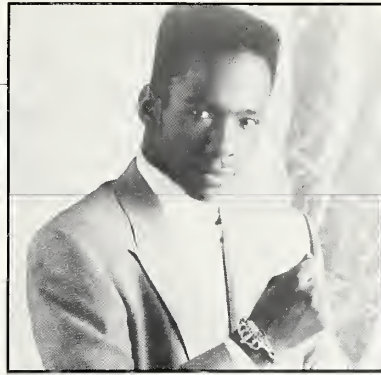
MILLI VANILLI: "Girl You Know It's True" (Arista)

Commercial four-song "12" from the forthcoming album by the dance/rap group. The production by Frank Farian showcases the excellent harmonies and vocal stylings of the two-man group, and if this is any indication of what we can expect in the future, Milli Vanilli could become a force to be reckoned with very quickly. Fans of hard-core rap won't go for it, but the dancefloor crowd will love it.

K*9 POSSE: "Ain't Nothing to It" (Arista)

New Jersey-based outfit with a three-song EP of no-nonsense rap. Good use of the bass and drums in the mix by Bobby "Bobcat" Erving result in a satisfactory debut outing by K*9 Posse. The two-man group also has an LP on the way, and it'll be interesting to see what they come up with.

| | | | | |
|----|---|------------------------------------|-------|-----|
| 1 | KARYN WHITE (Warner Bros. 25637) | Karyn White | 1 | 19 |
| 2 | GIVING YOU THE BEST THAT I GOT (Elektra 60827) | Anita Baker | 2 | 14 |
| 3 | ANY LOVE (Epic 44308) | Luther Vandross | 3 | 16 |
| 4 | MESSAGE FROM THE BOYS (Motown 6260) | The Boys | 4 | 14 |
| 5 | DON'T BE CRUEL (P) (MCA 42185) | Bobby Brown | 5 | 29 |
| 6 | GUY (MCA 42176) | Guy | 6 | 29 |
| 7 | HEART BREAK (P) (MCA 42207) | New Edition | 7 | 29 |
| 8 | 2 HYPE (Select 21628) | Kid 'N Play | 8 | 11 |
| 9 | LET'S GET IT STARTED (Capitol 90924) | M.C. Hammer | 10 | 13 |
| 10 | JUST COOLIN' (Atlantic 81926) | Lever | 9 | 11 |
| 11 | IT TAKES TWO (Profile 1267) | Rob Base & DJ Easy Rock | 11 | 18 |
| 12 | SILHOUTTE (Arista 8457) | Kenny G | 12 | 15 |
| 13 | EAZY DUZ IT (Priority 57100) | Eazy-E | 14 | 11 |
| 14 | TODAY (Motown 6261) | Today | 16 | 9 |
| 15 | HEART'S HORIZON (Reprise 25778) | Al Jarreau | 18 | 8 |
| 16 | DON'T LET LOVE SLIP AWAY (Capitol 48987) (G) | Freddie Jackson | 13 | 26 |
| 17 | CK (Warner Bros. 25707) | Chaka Khan | 17 | 8 |
| 18 | MACHISMO (Atlanta Artist 886 002) | Cameo | 15 | 14 |
| 19 | ME, MYSELF AND I (Columbia FC 44409) | Cheryl Pepsii Riley | 24 | 17 |
| 20 | IN EFFECT MODE (P) (Warner Bros. 25662-1) | Al B. Sure! | 20 | 38 |
| 21 | MAKE IT LAST(P) (Elektra 60763) | Keith Sweat | 21 | 54 |
| 22 | AFFAIR (Tabu 44148) | Cherrelle | 19 | 11 |
| 23 | POWER (Sire 25765) | Ice - T | 22 | 18 |
| 24 | A SALT WITH A DEADLY PEPA (Next Plateau PL 1011) | Salt-N-Pepa | 23 | 25 |
| 25 | GERALD ALSTON (Motown 6265) | Gerald Alston | 36 | 2 |
| 26 | MIDNIGHT STAR (Solar/Capitol 72564) | Midnight Star | 26 | 15 |
| 27 | THE GREAT ADVENTURES OF SLICK RICK (Def Jam 40513) | Slick Rick | 38 | 2 |
| 28 | VESTA 4 U (A&M 5223) | Vesta | 28 | 12 |
| 29 | WHO? (Wing/PolyGram 422 835 549-1) | Tony! Toni! Tone! | 31 | 39 |
| 30 | FOREVER YOUR GIRL (Virgin 90943) | Paula Abdul | 37 | 3 |
| 31 | THE LOVER IN ME (MCA 42249) | Sheena Easton | 29 | 10 |
| 32 | ME AND JOE (Egyptian Empire 00777) | Rodney O & Joe Cooley | 32 | 10 |
| 33 | TO CHANGE AND/OR MAKE A DIFFERENCE (Arista 8533) | Kiara | 34 | 19 |
| 34 | IT'S TEE TIME (Profile 1269) | Sweet Tee | 30 | 8 |
| 35 | OASIS (Atlantic 81916) | Roberta Flack | 25 | 11 |
| 36 | 2ND WAVE (Columbia 44284) | Surface | 33 | 13 |
| 37 | THE RIGHT STUFF (Wing/PolyGram 835 694-1) | Vanessa Williams | 41 | 32 |
| 38 | THE REAL ROXANNE (Select 21627) | The Real Roxanne | 35 | 8 |
| 39 | TAKE U BACK TO MY PLACE (Orpheus 75600) | Z-Looke | 45 | 3 |
| 40 | WHERE'S THE PARTY AT? (Sleeping Bag 42016) | Cash Money & Marvolous | 54 | 155 |
| 41 | STRONGER THAN PRIDE (P) (Epic OE 44210) | Sade | 39 | 36 |
| 42 | I WANNA HAVE FUN (Jive/RCA 1150) | Samantha Fox | 42 | 7 |
| 43 | HANGIN' TOUGH (Columbia 40985) | New Kids On The Block | 43 | 12 |
| 44 | SWASS (Fooly Mix 70123) | Sir Mix-A-Lot | 27 | 22 |
| 45 | ACT A NASTY (Capitol 90544) | King Tee | 49 | 3 |
| 46 | RESPECT (Luke Skywalker 103) | Anquette | 47 | 10 |
| 47 | IT TAKES A NATION (Def Jam BFW 44303) | Public Enemy | 40 | 29 |
| 48 | I WANT IT (Orpheus 75601) | Aleese Simmons | 63 | 2 |
| 49 | LONG LIVE THE KANE (Cold Chillin'/Warner Bros 25731) | Big Daddy Kane | 46 | 29 |
| 50 | TWICE THE LOVE (Warner Bros. 25705) | George Benson | 50 | 19 |
| 51 | LET IT BE ME (MCA 42250) | Robert Brookins | 62 | 3 |
| 52 | MORE THAN FRIENDS (Jive 1136) | Jonathan Butler | 44 | 14 |
| 53 | WHAT TIME IS IT (Gucci 3309) | Gucci Crew II | 54 | 155 |
| 54 | HEAVEN (Capitol 90959) | BeBe & CeCe Winans | 57 | 2 |
| 55 | COOLIN' IN CALI (Geffen 24209) | The 7A3 | 48 | 8 |
| 56 | BERMUDA NIGHTS (Atlantic 81919) | Gerald Albright | 51 | 9 |
| 57 | CONSCIOUS PARTY (Virgin 90878) | Ziggy Marley | 59 | 15 |
| 58 | BAD (P/6) (Epic 40600) | Michael Jackson | 58 | 8 |
| 58 | GEORGIO (Motown 6263) | Georgio | 61 | 3 |
| 59 | I'M GONNA GIT YOU SUCKA (Arista 8574) | Soundtrack | DEBUT | |
| 60 | INTUITION (Capitol 48335) | Angela Bofill | 52 | 10 |
| 61 | JOY (G) (Elektra 60775) | Teddy Pendergrass | 53 | 38 |
| 62 | DESTINATION LOVE (Polydor/PolyGram 837 556) | Rene Moore | 56 | 8 |
| 63 | SWEET OBSESSION (Epic 44419) | Sweet Obsession | 65 | 12 |
| 64 | TROOP (Atlantic 81851) | Troop | 74 | 30 |
| 65 | LIFE IN THE CITY (Bentley 8500) | Split Image | 64 | 3 |
| 67 | STRICTLY BUSINESS (Fresh/Sleeping Bag LPRE 82006) | E.P.M.D. | 60 | 34 |
| 68 | TO THE BATMOBILE LET'S GO (Fresh 82009) | The Todd Terry Project | 66 | 3 |
| 69 | THE WORLD'S GREATEST ENTERTAINER (Reality/Danya 9658) | DOUG E. FRESH & THE GET FRESH CREW | DEBUT | |
| 70 | IN CONTROL VOLUME 1 (Cold Chillin' 25783) | Marley Marl | 68 | 19 |
| 71 | HEAVEN ON EARTH (Oceana 91028) | Donna Allen | DEBUT | |
| 72 | HE'S THE D.J., I'M THE RAPPER (Jive/RCA 1091) | D.J. Jazzy Jeff | 69 | 2 |
| 73 | HITTIN' WHERE IT HURTS (Malaco 7447) | Denise LaSalle | 70 | 3 |
| 74 | RUFF & READY (MCA 42198) | RFTW | 67 | 17 |
| 75 | AS GOOD AS IT GETS (Columbia 44322) | Deniece Williams | 69 | 13 |

**CASH BOX
CHARTS**
**TOP R&B
SINGLES**

#1 Single: Bobby Brown

#1 Debut: Ashford&Simpson #61

Rcprd to Watch: Bar-Kays #53

| | | Total Weeks | Last Week | ▼ |
|----|---|---------------------------------|-----------|----|
| 1 | RONI (MCA 53463) | Bobby Brown | 1 | 11 |
| 2 | CAN YOU READ MY LIPS (Orpheus/EMI PB-72654) | Z'Looke | 2 | 14 |
| 3 | CAN YOU STAND THE RAIN (MCA 53464) | New Edition | 5 | 9 |
| 4 | SUPERWOMAN (Warner Bros. 7-27773) | Karyn White | 3 | 11 |
| 5 | BABY DOLL (PolyGram 871 108-7) | Tony!Toni!Tone! | 6 | 12 |
| 6 | SHE WON'T TALK TO ME (Epic 34-0851) | Luther Vandross | 10 | 9 |
| 7 | SO GOOD (Reprise 7-276664) | Al Jarreau | 9 | 3 |
| 8 | WILD THING (Delicious Vinyl 102) | Tone Loc | 21 | 8 |
| 9 | DREAMIN' (PolyGram 871-078) | Vanessa Williams | 15 | 11 |
| 10 | JUST BECAUSE (Elektra 7-69327) | Anita Baker | 12 | 7 |
| 11 | KILLING ME SOFTLY (Warner Bros. 7-27772) | Al B. Sure! | 14 | 9 |
| 12 | I WANT TO BE YOUR LOVER (Orpheus B-72656) | Aleese Simmons | 17 | 12 |
| 13 | THIS TIME (Arista AS1-9772) | Kiara | 16 | 12 |
| 14 | KISSES DON'T LIE (EMI B-50164) | Evelyn King | 17 | 11 |
| 15 | TEDDY'S JAM (MCA 53462) | Guy | 20 | 8 |
| 16 | TURN MY BACK ON YOU (Epic 34-08503) | Sade | 18 | 11 |
| 17 | TAKE ME WHERE YOU WANT TO (Motown MOT-1951) | Gerald Alston | 7 | 14 |
| 18 | IT'S MY PARTY (Warner Bros. 7-27678) | Chaka Khan | 8 | 13 |
| 19 | THE LOVER IN ME (MCA MCA-53416) | Sheena Easton | 4 | 15 |
| 20 | YOU GOT IT (THE RIGHT STUFF) (Columbia 38-08092) | New Kids On The Block | 22 | 9 |
| 21 | SKIN I'M IN (Atlanta Artists 872314-7) | Cameo | 26 | 8 |
| 22 | DON'T STOP YOUR LOVE (Elektra 7-69359) | Keith Sweat | 13 | 14 |
| 23 | I WANNA HAVE SOME FUN (Jive 1154/RCA) | Samantha Fox | 23 | 10 |
| 24 | I'M GONNA GET YOU SUCKA (Arista AS1-9788) | Gap Band | 28 | 8 |
| 25 | SNAKE IN THE GRASS (Solar D1-72564) | Midnight Star | 30 | 8 |
| 26 | TWICE THE LOVE (Warner Bros. 7-27658) | Geroge Benson | 29 | 10 |
| 27 | STRAIGHT UP (Virgin 7-99256) | Paula Abdul | 31 | 3 |
| 28 | PULL OVER (Atlantic 7-88987) | Lever | 11 | 13 |
| 29 | STILL IN LOVE (Atlantic 7-88974) | Troop | 34 | 7 |
| 30 | SWEET, SWEET LOVE (A&M 1247) | Vesta | 24 | 19 |
| 31 | THIS IS AS GOOD AS IT GETS (Columbia 38-08507) | Deniece Williams | 25 | 9 |
| 33 | BEING IN LOVE AIN'T EASY (Epic 34-08521) | Sweet Obsession | 35 | 8 |
| 34 | TEENAGE LOVE (Def Jam/Columbia 38-08105) | Slick Rick | 37 | 7 |
| 35 | HIM OR ME (Motown MOT-1944) | Today | 27 | 17 |
| 36 | GIRL YOU KNOW IT'S TRUE (Arista S-3396) | Milli Vanilli | 48 | 3 |
| 37 | YOU AND I GOT A THANG (Capitol B-44283) | Freddie Jackson | 50 | 3 |
| 38 | I DON'T WANT TO BE ALONE (Motown 1949) | Georgio | 32 | 10 |
| 39 | DIAL MY HEART (Motown Mot-53301) | The Boys | 39 | 20 |
| 40 | CLOSER THAN FRIENDS (Columbia 38-08537) | Surface | 47 | 3 |
| 41 | LUCKY CHARM (Motown 1952) | The Boys | 54 | 3 |
| 42 | THE SPIRIT OF LOVE (Track 58831-7) | Average White Band | 42 | 7 |
| 43 | I JUST WANNA STOP (Capitol P-B-44169) | Angela Bofill | 38 | 17 |
| 44 | JUST COOLIN' (Atlantic 7-88959) | Lever | 78 | 2 |
| 45 | THE CLUB (Aegle Records ZS 408517) | Marcus Lewis | 53 | 7 |
| 46 | MORE THAN FRIENDS (Jive 1174) | Jonathan Butler | 56 | 3 |
| 47 | ME MYSELF AND I (Columbia 38-08508) | Cheryl Pepsii Riley | 57 | 30 |
| 48 | JOY AND PAIN (Tabu/CBS ZS4-08052) | Donna Allen | 61 | 3 |
| 49 | EVERYTHING I MISS AT HOME (Tabu/CBS ZS4-08052) | Cherrelle | 41 | 18 |
| 50 | WHERE DID YOU GET | Ray, Goodman & Brown | 40 | 8 |
| 51 | GENTLY (MCA 53469) | Ready For The World | 70 | 3 |
| 52 | CUTIE PIE (Atlantic 7-88973) | L'Trimm | 76 | 2 |

| | | Total Weeks | Last Week | ▼ |
|-----|---|---|--------------|----|
| 53 | STRUCK BY YOU (Mercury/PolyGram 872 102-7) | Bar-Kays | 81 | 2 |
| 54 | WHERE IS THE LOVE (MCA 53283) | Robert Brookins | 43 | 12 |
| 55 | OASIS (Atlantic 7-88996) | Roberta Flack | 19 | 16 |
| 56 | BACK ON HOLIDAY (EMI B-50152) | Robbie Nevil | 51 | 7 |
| 57 | MR. BACHELOR (MCA MCA-53420) | Loose Ends | 45 | 18 |
| 58 | WITH EACH BEAT OF MY HEART (Motown 1953) | Stevie Wonder | 75 | 3 |
| 59 | ONE THING LED TO ANOTHER (Columbia 38-08510) | Johnny Kemp | 46 | 9 |
| 60 | FLASHIN' BACK (Future 204) | Tyrone Davis | 67 | 3 |
| 61 | I'LL BE THERE FOR YOU (Capitol 79496) | Ashford And Simpson | DEBUT | |
| 62 | I'M THE ONE WHO LOVES YOU (Island 7-99274) | By All Means | 49 | 17 |
| 63 | SMOOTH CRIMINAL (Epic 34-08044) | Michael Jackson | 36 | 13 |
| 64 | HEY LOVER (Capitol P-B-44208) | Freddie Jackson | 52 | 19 |
| 65 | OH LOVE (MCA 204) | George Howard | 65 | 3 |
| 66 | THERE'S ONE BORN EVERY MINUTE (Jive/RCA 1143-7-J) | Jonathan Butler | 55 | 19 |
| 67 | YOU MAKE ME WORK (Atlanta Artist/Mercury 870587-1) | Cameo | 58 | 18 |
| 68 | (I'VE GOT) FEMALE TROUBLE | The Boyz From Detroit | 72 | 3 |
| 69 | I'M MISSED (Columbia 38-08018) | Surface | 59 | 19 |
| 70 | AFFAIR (Tabu ZS4-68568) | Cherelle | DEBUT | |
| 71 | FROM PAIN TO JOY (Vizion MSB 4504) | Betty Wright | 84 | 2 |
| 72 | ANOTHER WEEKEND (RCA 8853-7) | Five Star | DEBUT | |
| 73 | I WANT MORE OF YOU (ACA 3290) | Candy | 79 | 3 |
| 74 | THANKS FOR MY CHILD (Columbia 38-07996) | Cheryl Pepsii Riley | 60 | 21 |
| 75 | WE'VE SAVED THE BEST FOR LAST (Arista AS1-9785) | Kenny G Featuring Smokey Robinson | DEBUT | |
| 76 | SOMETHING'S GOT A HOLD ON ME (Columbia 38-68545) | Radiant | DEBUT | |
| 77 | WE WANT EAZY (Priority 57108) | Eazy-E | DEBUT | |
| 78 | R-U-LONELY (Tri-World 45-2002) | Jocelyn Brown | 63 | 10 |
| 79 | GIRL I GOT MY EYES ON YOU (Motown 1954) | Today | 86 | 2 |
| 80 | THE WAY I LOOK AT LOVE (MCA 53465) | The Mac Band/McCampbell Brothers | 87 | 3 |
| 81 | THAT'S THE WAY LOVE IS (Atlantic 7-88963) | Ten City | DEBUT | |
| 82 | THOUGHT OF YOU JUST A LITTLE TOO MUCH (Veteran 7101) | The Dells | 88 | 3 |
| 83 | PUMP IT UP (Capitol 44266) | M.C. Hammer | 64 | 12 |
| 83 | HEAVEN ON EARTH (Oceana/Atco/Atlantic 7-99265) | Donna Allen | 44 | 15 |
| 84 | FOU U (A&M 12293) | Vesta | DEBUT | |
| 85 | HEY TON'I (Next Plateau 50086) | Kirby Coleman | 90 | 2 |
| 86 | TUMBLIN' DOWN (Virgin 99299) | Ziggy Marley | 33 | 18 |
| 87 | GIVING YOU THE BEST THAT I GOT (Elektra 7-69371) | Anita Baker | 62 | 20 |
| 88 | IF EVER A LOVE THERE WAS (Arista AS1-9766) | Four Tops & Aretha Franklin | 68 | 14 |
| 89 | ANY LOVE (Epic 34-08047) | Luther Vandross | 69 | 21 |
| 90 | RESCUE ME (Warner Bros. 7-27762) | Al B. Sure! | 71 | 23 |
| 91 | DON'T ROCK THE BOAT (Solar PB-70027) | Midnight Star Featuring Ecstasy of Whodini | 73 | 27 |
| 92 | NEVER TOO LATE (Polydor/PolyGram 871 417) | Will Clayton | DEBUT | |
| 93 | LOVE EDUCATION (Atlanta Artists 872050-7) | Ca\$hflow | 74 | 9 |
| 94 | FEELING INSIDE (Atlantic 7-88989) | Gerald Albright | 77 | 12 |
| 95 | GONNA GET OVER YOU (Epic 34-07989) | Sweet Obsession | 66 | 22 |
| 96 | MY HEART (Atlantic 7-89023) | Troop | 82 | 20 |
| 97 | CAN'T GO BACK ON A PROMISE (A&M 1250) | Jeffrey Osborne | 83 | 14 |
| 98 | HEAVEN (Capitol 44261) | Bebe & Cece Winans | 85 | 11 |
| 99 | KISSING FOOL (Columbia 38-08050) | George Michael | 89 | 16 |
| 100 | LOVE AND KISSES (Capitol 44265) | Melba Moore | 91 | 9 |

ON THE DANCEFLOOR

HIP-HOP ROCKS THE HOUSE: Tired of Acid? New Beat left you cold? Well get ready for the latest trend of the moment—yes kiddies, hip-house has arrived! Though it has been around since late 1986—on vinyl at least—this term has just recently been coined to describe the flow of hip-hop/house crossover records. Artists from both genres are putting out hip-house vinyl, with the hip-hoppers contributing rhymes and hard beats, and the house crowd contributing high-energy drum patterns and music.

This is a natural coupling, as both genres are minimalist musics where the beat reigns supreme and the prime motivation is body movement. Hip-hop works on a start-stop segmented basis, with peaks and valleys, whereas house music comes out fast and furious and stays that way; the latter has been the preferred musical base in hip-house so far. Though there have been some excellent fast hip-hop records put out recently, such as **Big Daddy Kane's** "Wrath of Kane" (**Cold Chillin'**), **the Cookie Crew's** "Born This Way (Lets Dance)" (**PolyGram U.K.**), and **MC Rell and the HouseRockers** "My Vision" (**PolyGram**), I will concentrate on records that have the musical feel of house, not just its 120 beats-per-minute tempo.

As far as I can remember, the first hip-house record was the **Risque Rhythm Team's** "We are the Risque Rhythm Team" (**Mitchbal**), a smokin' blend of breakneck beats and rhymes put out in late 1986. Though there were a few half-assed efforts following, such as **Professor Funk's** "Work Your Body Rap," which was just an unimaginative rap over the Marshall Jefferson classic not dissimilar to what any 10-year-old kid could do with a karaoke machine.

Hip-house didn't strike again with any significance until two London rappers known as the **Cookie Crew** teamed up with London dance music producers **the Beatmasters** and came up with "Rok da House" (**Rhythm King**), which showed the potential of this hybrid and was a huge hit in England (naturally it sunk in the U.S., but if you hold your breath it might surface here in a year or so). After the commercial viability of hip-house was proven, it was only a matter of time before there were a slew of releases, and surprisingly, most of them have been very good.

Essential purchases include **The Jungle Brothers'** "I'll House You" (**Idlers**), which is an extremely charismatic rap over a **Todd Terry** backing track (Terry's music could rightfully be called hip-house, but his eccentricities put him in a class by himself), **Rob Base and DJ EZ Rock's** "Get on the Dancefloor" (**Profile**), **Tyree's** "Turn Up the Bass" (**D.J. International**), **the Wee Papa Girl Rappers'** "Heat it Up" and "We Know It" (**Jive**, and **Black, Rock, and Ron's** "Black, Rock, and Ron" (**Popular**).

Perhaps the pinnacle of the genre so far is **Fast Eddie's** "Yo Yo Get Funky" (**D.J. International**), a simply irresistible blend of Lynn Collins "Think" samples, on-the-money scratching, beats that seem like they are going to jump out of your speakers and run away, and perfectly timed speed-rapping. On the dancefloor this record is an exhausting experience, but one you wish would go on forever. I can't see it getting a negative reaction in any club, no matter what its musical focus, and any DJ adventurous enough to put his or her pants on in the morning should consider playing it.

If people keep making hip-house releases with as much energy and imagination as the aforementioned records, its lifespan should be considerably longer than Acid House's, and the creative input of both parties should continue to keep us moving for years to come.

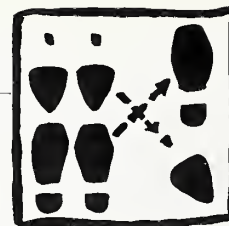
JUNIOR CAN'T WRITE DEPT: This week I received the latest in a long string of dance music covers of old pop songs. This week's offender was a cover of BTO's "You Ain't Seen Nothin' Yet", and though it was thoroughly putrid, it was by no means the worst of the bunch. The lack of imagination showed by both artists and record companies in putting out these no-risk covers is offensive. And if they sell lots of records, their identity is tied to another band, not their own. Let's hope **Will to Power** is remembered for "Dreaming" or "They Say its Gonna Rain" and not "Freebird," which is probably the song Middle America associates them with. Until then, we can only dream of **Van Halen** doing Leo Sayer's "You Make me Feel Like Dancin'," or **Samantha Fox** sinking her teeth into "Anarchy in the U.K."

Neil Harris



CASH BOX MICRO CHART

DANCE SINGLES



| | | | | |
|----|--|--------------------------------------|-------|----|
| 1 | WILD THING (Delicious/Island DV 1002) | Tone Loc | 2 | 7 |
| 2 | DIAL MY HEART (Motown MOT-4621) | The Boys | 4 | 9 |
| 3 | WALKING AWAY (Tommy Boy TB-919) | Information Society | 3 | 7 |
| 4 | GOOD LIFE (Virgin 0-96591) | Inner City | 7 | 3 |
| 5 | STRAIGHT UP (Virgin 0-96594) | Paula Abdul | DEBUT | |
| 6 | THE LOVER IN ME (MCA 23904) | Sheena Easton | 1 | 9 |
| 7 | I WANNA HAVE SOME FUN (Jive/RCA 1155-1) | Samantha Fox | 5 | 9 |
| 8 | HIM OR ME (Motown MOT-4619) | Today | 8 | 8 |
| 9 | GET UP EVERYBODY (Next Plateau NP50083) | Salt-N-Pepa | 9 | 9 |
| 10 | A LITTLE RESPECT (Sire/Warner Bros. 0-21059) | Erasure | 11 | 3 |
| 11 | RONI (MCA 23921) | Bobby Brown | 10 | 3 |
| 12 | FINE TIME (Qwest/Warne Bros. 0-21107) | New Order | 31 | 3 |
| 13 | CROSS MY HEART (WTG 41 07894) | Eighth Wonder | 15 | 4 |
| 14 | IF YOU FEEL IT (Vendetta VE-7013) | Denise Lopez | 13 | 10 |
| 15 | KISS (China/PolyGram 871 039-1) | The Art Of Noise Featuring Tom Jones | 12 | 3 |
| 16 | DOCTORIN' THE TARDIS (TVT 15418) | The Timelords | 16 | 10 |
| 17 | BRIDES OF FRANKENSTEIN (A&M SP-12285) | O.M.D. | 18 | 3 |
| 18 | GET ON THE DANCE FLOOR (Profile PRO-7239) | Rob Base & D.J.E-Z Rock | 18 | 3 |
| 19 | CAN YOU STAND THE RAIN (MCA 23919) | New Edition | 29 | 3 |
| 20 | TEDDY'S JAM (Uptown/MCA 23922) | Guy | 24 | 3 |
| 21 | NOTICE ME (Fever 829) | Sandee | 27 | 3 |
| 22 | SEDUCTION (Vendetta VE-7014) | Seduction | DEBUT | |
| 23 | I'M NIN'ALA/GALBI (Sire/Warnerr Bros. 0-21001) | Ofra Haza | 23 | 3 |
| 24 | RUSSIAN RADIO (Synthecide 71310-0) | Red Flag | 32 | 3 |
| 25 | I BEG YOUR PARDON (Atlantic 0-86467) | Kon Kan | DEBUT | |
| 26 | SHE WANTS TO DANCE WITH ME (RCA 8839-1-RD) | Rick Astley | 37 | 3 |
| 27 | LOVE IS ON HER MIND (Cutting/PolyGram 872 069-1) | Sa-Fire | 39 | 3 |
| 28 | GIRL YOU KNOW IT'S TRUE (Arista ADI-9780) | Milli Vanilli | DEBUT | |
| 29 | ALL SHE WANTS IS (Capitol V-15434) | DuranDuran | DEBUT | |
| 30 | SINCERELY YOURS (Atco/Atlantic 0-96586) | Sweet Sensation With Romeo J.D. | DEBUT | |
| 31 | THE GREAT COMMANDMENT (Atlantic 0-86530) | Camouflage | 6 | 12 |
| 32 | DON'T RUSH ME (Arista ADI-9723) | Taylor Dayne | 21 | 3 |
| 33 | HEAT IT UP (Jive/RCA 1159-JD) | We Papa Girl Rappers | 25 | 3 |
| 34 | HEADHUNTER (Wax Trax WAX-053) | Front 242 | 35 | 3 |
| 35 | PULL OVER (Atlantic 0-86480) | Levert | 28 | 3 |
| 36 | JACK OF SPADES (Jive/RCA 1169-1-JD) | Boogie Down Productions | DEBUT | |
| 37 | RESPECT (Cooltempo/Chrysalis 4V9 43329) | Adeva | 40 | 3 |
| 38 | POSSE ON BROADWAY (Nastymix IGU 76974) | Sir Mix-a-Lot | 22 | 10 |
| 39 | SMOOTH CRIMINAL (Epic 49 0-21025) | Michael Jackson | 20 | 8 |
| 40 | TEARS RUN RINGS (Capitol V-15418) | Marc Almond | 26 | 9 |

DANCE PICKS

TONI LOC: *Loc'd After Dark* (Delicious Vinyl)

Get ready for the debut LP from Ton Loc, the cheeba-soaked voice from hell that is going over as big in Wyoming as he is in Washington. Loc comes correct with a strong set of ultra-funky tracks, peaked by "Wild Thing" and the similarly paced, hilarious ~"Funky Cold Medina", which has similar lyrical content and should go over well in the heartland because they probably won't have a clue what he's talking about. Also worthy of your attention is the much harder remix of "I Got It Going On," as well as the D.J. showcase "Cuttin' Rhythms," which has some of the funniest drop-ins in a long time.

NEW ORDER: *Technique* (Qwest)

So you weren't particularly thrilled with what New Order has been doing lately? Neither was I. *Technique*, however, is a strong return to form, and all you people who have written them off should try this LP out. "All the Way" has radio hit written all over it, and in a perfect world should become one. "Mr. Disco" or "Round and Round" would be a great 12"ers, especially redone by one of the more imaginative, over-the-top remixers like Coldcut or Norman Cook. Welcome back, lads.

JORGE BEN: *Ponta de Lanca Africano* (Sire LP cut)

A sterling example of coupling local musical culture with street rhythms, this cut is lifted from the *Brazil Classics* LP and has the potential to cross over in the way Ofra Haza did last year.

GLOBALIST GROOVE

REGGAE'S RECENT HISTORY pulses with the beats of promise and paradox, good vibes and ignorance. My inaugural column pointed to the music's amazing commercial success in the U.S. last year. But the scammy Grammy nominations and still-present media myopia are among the tarnishing elements on the platinum sheen. Despite these and other negatives, though, the new year begins with reasons to be both thankful and hopeful for reggae.

First, the dark side. For the second year in a row, the choices for "Best Reggae Recording" from Grammyland are unrepresentative and misbegotten. **UB40** has received nominations for the "Breakfast in Bed" single (done with reggae nightmare **Chrissie Hynde**) and their eponymously titled album on which the single appears. Say what?! They got two nods for the same record.

Fellow nominee **Jimmy Cliff** seems to be chosen every year (he won in 1985), as if name recognition, not current artistic quality, were the most important criterion. Cliff's *Hanging Fire* is an uneven collection, surely not among the year's best.

Two candidates remain: **Ziggy Marley & Co.** for *Conscious Party* and **Toots Hibbert** for *Toots in Memphis*. The raucous fellow who urged us to "Do the Reggay" some 20 years ago has made a great soul-reggae crossover record. On one level, it is a Record of the Year contender. Yet the album, no matter how good it is, is made up entirely of cover tunes. This leaves young Mr. Marley, his sisters, brother and friends and the *all-original* breakthrough slab.

Boil all this down and there are arguably two valid nominees out of the five—**Ziggy** and **UB40** (for the album only). Considering the number of other worthy, original reggae fare released during the eligibility period—**Aswad**, **Pato Banton**, **Burning Spear**, **Joe Higgs**, **Ini Kamoze**, **Pinchers**, et al.—there must be something wrong with the nominating process.

Last year's nominees contained some equally ludicrous choices. Former Grammy winners **Black Uhuru** got a nod for *Brutal Dub*, a collection of instrumental dub versions of the previous year's *Brutal LP*, as did **UB40**'s live set from the Soviet Union, which contained no new material. For those with a short memory, the late **Peter Tosh** won with his last effort, *No Nuclear War*, although some of the songs on that release had appeared in different mixes on earlier Bush Doctor albums.

Even though I've never been a big fan of the Grammys, I recognize the importance of the awards for the advancement of both an individual's and a musical style's status. Isn't it time **NARAS** pushed for a higher reality content and stopped having people ignorant of a musical form voting on the self-same music?

Bugaboo number two—media inattention. Although some pop music critics and publications have a worldview (such as the *New York Times*' Jon Pareles), there are those who seem to be locked into singing one octave. Case in point: the *Los Angeles Times*. Although there has been sporadic coverage of reggae and other world musics, the year-end wrap-up articles that appeared in the leading newspaper in the western U.S. almost completely ignored the existence of, let alone the success of, reggae. **Steve Hochman**'s December 28 piece titled "Will Pop Success '89 Echo Pop '88?" failed to use the word "reggae" or mention a reggae performer, although much ink was given to the breakthroughs of Tracy "My Dreads Are Short"

Chapman and Guns N' "Gimme A Drink" Roses. This despite a year when a reggae single topped the pop charts for the first time ("Red, Red Wine") and a reggae dance remix topped the Black charts for the first time ("Tumblin' Down")!

And that's not all. In **Patrick Goldstein** and **Paul Grein**'s December 25 Pop Eye column on the music industry's year, their too-short mention of **Virgin Records** failed to cite the label's most surprising success story—**Ziggy Marley**. A perusal of the top 10s the following Sunday revealed an almost complete lack of reggae (or many other globalist grooves) among the hallowed lists. And *Times*' top banana **Bob Hilburn**, when graciously including Carl "Shinehead" Aiken among his "Super Freshman Class of '88," got it backwards when he called the Jamaican-born performer a rapper who mixes in a little reggae.

What's it all mean and why should you care? After so many years of hearing how the music died with Bob Marley and how reggae is not marketable in the States, there is not only artistic but commercial to give hope to us folks who have been slogging in the trenches (and still are).

One sign of hope in the L.A. area is the growth of the annual **Bob Marley Day Celebration** (he may be gone but he ain't forgotten). What started out as a free outdoor concert with local bands has graduated to a large venue with international acts. This year's festivities take place Sunday, February 5, at the Long Beach Arena, with a lineup that includes Burn-



SLY & ROBBIE

CASH BOX MICRO CHART

WORLD MUSIC



| | | | | |
|----|--|---|-------|---|
| 1 | LABOUR OF LOVE (A&M SP 4980) | UB40 | 1 | 2 |
| 2 | GIPSY KINGS (Elektra Musician 60845) | | 3 | 2 |
| 3 | MYSTERY OF BULGARIAN VOICES (Nonesuch 79165) | The Bulgarian Female Radio & T.V. Choir | 5 | 2 |
| 4 | CONSCIOUS PARTY (Virgin 90878-1) | Ziggy Marley & The Melody Makers | 4 | 2 |
| 5 | SHADAY (Sire 25816) | Ofra Haza | 6 | 2 |
| 6 | MAXI PRIEST (Virgin 90957) | | 7 | 2 |
| 7 | TOOTS IN MEMPHIS (Mango MLPS 9818) | Toots | 9 | 2 |
| 8 | LEGEND (Island 90169) | Bob Marley & The Wailers | 8 | 2 |
| 9 | MYSTERY OF THE BULGARIAN VOICES VOL. II (Nonesuch 79201) | The Bulgarian Female Radio & T.V. Choir | 10 | 2 |
| 10 | UB40 (A&M SP 5213) | UB40 | 2 | 2 |
| 11 | STRENGTH OF MY LIFE (RAS 3037) | Israel Vibration | 12 | 2 |
| 12 | DISTANT THUNDER (Mango MLPS 9810) | Aswad | 11 | 2 |
| 13 | UNITY (Elektra 60802) | Shinehead | 13 | 2 |
| 14 | RED ROSE FOR GREGORY (RAS 3040) | Gregory Isaacs | 15 | 2 |
| 15 | BRAZIL CLASSICS 1: BELEZA TROPICAL (Sire/Fly 25805) | Various Artists | DEBUT | |
| 16 | THE TIME HAS COME (EMI E1-90952) | Ziggy Marley & The Melody Makers | 16 | 2 |
| 17 | THE TOUGHEST (Capitol C1-90201) | Peter Tosh | 14 | 2 |
| 18 | LIBERATION (Shanachie 43059) | Bunny Wailer | DEBUT | |
| 19 | ONE STEP MORE (Mango MLPS 9819) | Junior Delgado | 20 | 2 |
| 20 | MISTRESS MUSIC (Slash 25734) | Burning Spear | 18 | 2 |
| 21 | MUP: REGGAE FROM AROUND THE WORLD (RAS 3050) | Various Artists | 23 | 2 |
| 22 | WORLD POWER (Mango MLPS 9820) | Donovan | 17 | 2 |
| 23 | SHADOW MAN (Capitol C1-90411) | Johnny Clegg & Savuka | DEBUT | |
| 24 | AFRICAN SOLDIER (Heartbeat HB-49) | Sugar Minott | 19 | 2 |
| 25 | COCODY ROCK (Shanachie 64011) | Alpha Blondy | 32 | 2 |
| 26 | CONDITIONS CRITICAL (Redwood RR8802) | Lillian Allen | 27 | 2 |
| 27 | STARLIGHT (Mango MLPS 9821) | Linval Thompson | 28 | 2 |
| 28 | SHOCKING OUT (RAS 3036) | Ini Kamoze | 29 | 2 |
| 29 | AKWABA BEACH (Polydor/Barclay 833199-1) | Mory Kante | 35 | 2 |
| 30 | ECLIPSE (RAS 3041) | Edi Fitzroy | 30 | 2 |
| 31 | REBEL SOCA...WHEN THE TIME COMES (Shanachie 64010) | Various Artists | 34 | 2 |
| 32 | RAI REBELS (Virgin/Earthworks 91000) | Various Artists | DEBUT | |
| 33 | JOURNEY OF DREAMS (Warner Bros. 25753) | Ladysmith Black Mambazo | DEBUT | |
| 34 | TIME TO UNITE (Mango MLPS 9811) | Mbongeni Ngema | 37 | 2 |
| 35 | RUNNING BACK TO ME (Mango MLPS 9815) | Cultural Roots | 26 | 2 |
| 36 | CREATION (Moving Target/Celluloid MT 018) | Boom Shaka | DEBUT | |
| 37 | THE FORREST IS CRYING (Hannibal HNBL 1342) | Trio Bulgarka | DEBUT | |
| 38 | FIFTY GATES OF WISDOM (Shanachie 64002) | Ofra Haza | 40 | 2 |
| 39 | CAMINOS (ROM 26003) | Huayacaltia | 39 | 2 |
| 40 | BRAZIL IS BACK (Braziloid BR 4011) | Various Artists | DEBUT | |

ing Spear, **Judy Mowatt**, **Pato Banton**, and the originator of the DJ style (the forerunner of rap), **Daddy U Roy**.

As for the reasons to be thankful, a simple twist of fate prevented a tragedy from happening. The Taxi Connection Tour, with nonpareil groovemeisters **Sly Dunbar & Robbie Shakespeare**, rising star **Maxi Priest**, reggae classic **Freddie McGregor** and others, was booked on Pan Am Flight 103 on December 21, the doomed jetliner blown out of the Scottish sky by a terrorist bomb.

According to a story in the *Jamaican Weekly Gleaner* January 2, North American Edition, most of the Taxi gang left London on December 20 because the tour ended a day early. Shakespeare stayed behind but "got a vibe" at Heathrow, tore up the ticket for the Pan Am flight and took a direct plane to Miami.

Priest ended up taking another flight on the afternoon of December 21, with the news of the crash of Flight 103 holding sway as the hot topic of conversation on board his flight. But Maxi didn't realize until he was told on arrival in Jamaica for a Christmas concert appearance that the fatal Pan Am flight was the one he was originally scheduled to take. Gulp. The deeply philosophical singer told Katy Elliot at Virgin, "If it was supposed to happen, it would have happened."

After I heard this news, it made me stop and realize how much I take these artists, especially Sly and Robbie, for granted. These two are the seminal rhythm section of the '80s, inventing some of the grooves that rule. When I listened to some of their work a little later, I thanked Jah they were safe.

Tom Cheyney



JUST A-PICKIN' AND A-TAPPIN': Stanley Jordan (l) and Bireli Lagrene square off during a jam session at Blue Note's recent 50th anniversary party. 50 is also the combined age of the guitarists.

BOSSA-ING AROUND: I've been saying this for years, but Brazilian music of all stripes is really moving forward, what with David Byrne the latest big American star to get involved (see story this issue) and yet another bunch of Brazilian concerts scheduled for New York. **Martinho da Vila**, the subtle and satiny sambista, rolls into New York's new B2 disco this Friday—part of their new Friday Brazilian series—just a couple of days before Carnival. The big bossa man himself, **Antonio Carlos Jobim**, will be the subject of a Carnegie Hall salute on March 15th. He'll be there, of course, playing and singing those magnificent standards of his, as will **Gal Costa** and **Dori Caymmi**. And, for a rare taste of Brazilian jazz—not jazz-flavored Brazilian pop but pop-flavored Brazilian jazz—Sao Paulo's Som Da Gente Records is hosting two nights of its artists at Town Hall, March 10 and 11th. The great eccentric multi-instrumentalist **Hermto Pascoal** is Som Da Gente's shining light (his *So Nao Toca Quem Nao Quer*, which made my 1988 Top 10, was licensed from Som Da Gente by Intuition) and he will perform both nights, solo on Friday, with his group Saturday. Joining Pascoal will be **Amilson Godoy and Group** and **Cama De Gato** on the 10th and **Alemao and Group** and **Grupo D'Alma** on the 11th. Fusion fans should feel comfortable with most of the groups, all of which seem to feature intriguing blends of contemporary jazz and Brazilian music, although I'm just going on the basis of a couple of songs each from a sampler disc. Pascoal I can attest for, however: he's unpredictable, but when he's hot, he's something to see. It seems that every Brazilian under the tropical sun has hit New York over the past five years, but it's just not true. **Chico Buarque**, **Elba Ramalho**, **Simone**, where are you?

A NOTE: A couple of months ago, the **Igor Bril Quartet**, a rather mediocre, at best, Soviet jazz band, played New York's prestigious Village Gate during a much ballyhooed glasnost tour of America. Well, I got a note from a saxophonist named **Enrico Guerrero**, leader of a band called the **Urban Jazz Ensemble**, that I thought I'd share. Now I've never heard Guerrero, never heard of him until this note, so I don't know if he's any less mediocre than Bril and company, but he makes a point. He writes: "I was very surprised to hear...how mediocre jazz musicians from the Soviet Union get to play the Village Gate just because of where they're from. This social system takes away from local musicians that would give anything to play the same gig. I'm one of them. I think this kind of exposure should be given to local musicians for their efforts...There are a lot of great players out here. All we need is the same consideration the Russians got. We get old playing bars while the mediocre from the other side of the world get recognition at the Gate. We're not the only band going through this. I think there's a story to be told here for the future of the American jazz musician."

ASPEECH: This would have been more timely two weeks ago, but somebody recently sent me some comments that **Martin Luther King** made at the Berlin Jazz Festival in 1964, the year Mississippi was burning. I liked what I read and thought I'd share them (this column is threatening to turn into a scrap heap). This is Dr. King speaking:

"Jazz speaks of life, the blues tell stories of life's difficulties, and if you think about it for a moment, you will realize that they take the hardest realities of life and put them into music only to come out with some new hope or sense of triumph. This is triumphant music. Modern jazz has continued in this tradition, singing the songs of a more complicated urban existence. When life itself offers no order and meaning, the musician creates an order and meaning from the sounds of the earth which flow through his instrument."

"It is no wonder that so much of the search for identity among American Negroes was championed by jazz musicians. Long before the modern essayists and scholars wrote of 'racial identity' as a problem for a multi-racial world, musicians were returning to their roots to affirm that which was stirring within their souls."

"Much of the power of our Freedom Movement in the United States has come from this music. It has strengthened us with its powerful rhythms when courage began to fail. It has calmed us with its rich harmonies when spirits were down."

"And now, jazz is exported to the world. For in the particular struggle of the Negro in America there is something akin to the universal struggle of modern man. Everybody has the blues. Everybody longs for meaning. Everybody needs to love and be loved. Everybody needs to clap hands and be happy. Everybody longs for faith. In music, especially this broad category called jazz, there is a stepping stone towards all of these."

DIXIE PICKIN'S : New Orleans' Leisure Video has released the first four in a new series of 60-minute videos, Crescent City performances by **Toots Thielemans**, **Stephane Grappelli**, **Jack Sheldon** and **The Dukes of Dixieland**, with **Clark Terry/Bob Brookmeyer**, **Carol Sloane** and others on tap. They retail for \$29.95 and a call to (504) 561-0531 gets the whole story.

Lee Jeske



TRADITIONAL JAZZ

| | | | |
|----|--|--|-------|
| 1 | BIRD (Columbia FC 44299) | Original Motion Picture Soundtrack | DEBUT |
| 2 | TALKIN' BOUT YOU (GRP 9567) | Diane Schuur | DEBUT |
| 3 | BIRD - THE ORIGINAL CHARLIE PARKER (V832) | Charlie Parker | DEBUT |
| 4 | BLUE SKIES (JMT/Poly Gram 834 419) | Cassandra Wilson | DEBUT |
| 5 | THEN AND NOW (Columbia OC 44256) | Grover Washington Jr. | DEBUT |
| 6 | LOOK WHAT I GOT (Verve/PolyGram 835 661) | Betty Carter | DEBUT |
| 7 | MICHEL CAMILO (Portrait/CBS 44482) | Michel Camilo | DEBUT |
| 8 | CROSS CURRENTS (Blue Note 48785) | Eliane Elias | DEBUT |
| 9 | ANGEL STREET (Blue Note 48494) | Tony Williams | DEBUT |
| 10 | THE COLUMBIA YEARS 1955-1985 (Columbia 45000) | Miles Davis | DEBUT |
| 11 | FULL FAITH & CREDIT BAND (TBA 237) | FF&C III | DEBUT |
| 12 | DARK INTERVALS (ECM 1379) | Keith Jarrett | DEBUT |
| 13 | RAY CHARLES AND (Dunhill 039) | Betty Carter | DEBUT |
| 14 | THE MEN IN MY LIFE (Three Cherries 44411) | Lena Horne | DEBUT |
| 15 | SALSA MEETS JAZZ (Concord Picante CJP-354) | Tito Puente And His Latin Ensemble | DEBUT |
| 16 | AUDIO VISUALSCAPES (MCA Impulse! 8029) | Jack DeJohnette'S Special Edition | DEBUT |
| 17 | STATE OF THE ART (USA MUSIC GROUP 589) | Bob Florence | DEBUT |
| 18 | BLUES FOR COLTRANE (MCA Impulse! 42122) | A Tribute To John Coltrane | DEBUT |
| 19 | THAT A PLENTY (Projazz/Intersound 659) | Ai Hirt | DEBUT |
| 20 | VIRGIN BEAUTY (Portrait/CBS 44301) | Ornette Coleman And Prime Time | DEBUT |
| 21 | BLUES FOR FRED (Pablo 2310-931) | Joe Pass | DEBUT |
| 22 | GENIUS + SOUL = JAZZ (Dunhill 038) | Ray Charles | DEBUT |
| 23 | 20 (Columbia FC 44369) | Harry Connick Jr. | DEBUT |
| 24 | A REAL SWINGER (Concord CJ-358) | Flip Phillips | DEBUT |
| 25 | THE CARMEN MCRAE (Great American Music Hall/Fantasy GAMH 2706) | Betty Carter Duets | DEBUT |
| 26 | REUNION (Concord CJ 360) | Mel Torme And The Marty Pach Dek-Tette | DEBUT |
| 27 | ONLY TRUST YOUR HEART (Concord CJ-355) | Toots Thielemans | DEBUT |
| 28 | BASIE AND FRIENDS (Pablo 25218-0925) | Count Basie | DEBUT |
| 29 | SOCA ME NICE (Concord Picante CJP-362) | Mongo Santamaria | DEBUT |
| 30 | TIMES LIKE THESE (GRP 9569) | Gary Burton | DEBUT |
| 31 | YOU'RE GONNA HEAR FROM ME (Milestone 9164) | Bill Evans Trio | DEBUT |
| 32 | 7TH AVENUE (Projazz 675) | Jonathan Butler | DEBUT |
| 33 | DUETS (ECM 837 345) | Carla Bley & Steve Swallow | DEBUT |
| 34 | LAST TRIO SESSION (Delmark DS-441) | Wynton Kelly | DEBUT |
| 35 | HOLIDAY FOR SWING (Contemporary C-14047) | Buddy DeFranco/Terry Gibbs | DEBUT |
| 36 | MONK IN MOTIAN (JMT/PolyGram 834 421) | Paul Motian Trio | DEBUT |
| 37 | EAST TO WEST (Concord CJ-356) | Emily Remler | DEBUT |
| 38 | DANCING IN THE DARK (Milestone M-9155) | Sonny Rollins | DEBUT |
| 39 | HAVE A GOOD TIME (Fantasy 9661) | Ruth Brown | DEBUT |
| 40 | MOSCOW NIGHT (Concord CJ 353) | Dave Brubeck | DEBUT |

■ JAZZ PICKS

□ DAVE GRUSIN: *Collection* (GRP 9579)

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

□ WILLIE DIXON: *The Chess Box* (Chess/MCA 16500)

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

□ JOHN HANDY: *Excursion in Blue* (Quartet Q-1005)

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

□ EITHER/ORCHESTRA: *Radium* (Accurate AC-3232)

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

□ OLIVER JONES TRIO: *Cookin' at Sweet Basil* (Justin Time 25-1)

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

□ CHARLIE PARKER: *The Bird You Never Heard* (Stash ST CD 10)

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

□ MEL LEWIS AND THE JAZZ ORCHESTRA: *Naturally!* (Telarc CD-83301)

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

□ PATA NEGRA: *Blues de la Frontera* (Hannibal 1309)

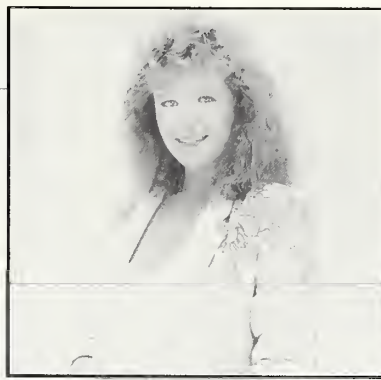
The Gipsy Kings meet B.B. King meets Django Reinhardt meets Les Paul? Right! Guitarists Rafael and Raimundo Amador in a bubbly flamenco/blues/jazz brew.

CASH BOX CHARTS

COUNTRY SINGLES



#1 Single: Alabama



High Debut: Patty Loveless #65



To Watch: Keith Whitley #43

| 1 | SONG OF THE SOUTH (RCA 8744-7) | Alabama | 3 | 11 |
|----|--|--|----|----|
| 2 | WHAT I'D SAY (RCA 8717-7) | Earl Thomas Conley | 6 | 13 |
| 3 | (IT'S ALWAYS GONNA BE) SOMEDAY (MTM B-72116) | Holly Dunn | 4 | 14 |
| 4 | BURNIN' A HOLE IN MY HEART (MCA 53435) | Skip Ewing | 7 | 14 |
| 5 | I SANG DIXIE (Warner Bros./Reprise 7-27715) | Dwight Yoakam | 9 | 13 |
| 6 | BIG WHEELS IN THE MOONLIGHT (Capitol B-44267) | Dan Seals | 10 | 12 |
| 7 | DEEPER THAN THE HOLLER (Warner Bros. 7-27689) | Randy Travis | 1 | 12 |
| 8 | LIFE AS WE KNEW IT (Mercury 872 082-7) | Kathy Mattea | 12 | 13 |
| 9 | ALL THE REASONS WHY (Warner Bros. 7-27735) | Highway 101 | 2 | 15 |
| 10 | SHE REMINDED ME OF YOU (Airborne ABS 10008) | Mickey Gilley | 14 | 15 |
| 11 | HIGHWAY ROBBERY (Capitol B-44271) | Tanya Tucker | 15 | 11 |
| 12 | SINCERELY (Warner Bros. 7027686) | The Forester Sisters | 13 | 13 |
| 13 | I JUST CALLED TO SAY GOODBYE AGAIN (Mercury 872 046-7) | Larry Boone | 16 | 11 |
| 14 | I STILL BELIEVE IN YOU (MCA/Curb 53454) | Desert Rose Band | 17 | 10 |
| 15 | 'TIL YOU CRY (RCA 8798-7) | Eddy Raven | 18 | 9 |
| 16 | DON'T WASTE IT ON THE BLUES (Warner Bros. 7-27692) | Gene Watson | 19 | 12 |
| 17 | HONEY I DARE YOU (Warner Bros. 7-27691) | Southern Pacific | 24 | 9 |
| 18 | BRIDGES AND WALLS (MCA 53460) | Oak Ridge Boys | 22 | 10 |
| 19 | YOU BABE (Epic 34-08111) | Merle Haggard | 21 | 12 |
| 20 | I WISH I WAS STILL IN YOUR DREAMS (MCA 53456) | Conway Twitty | 23 | 11 |
| 21 | DON'T YOU EVER GET TIRED (OF HURTING ME) (RCA 8746-7) | Ronnie Milsap | 27 | 7 |
| 22 | EARLY IN THE MORNING AND LATE AT NIGHT (Warner Bros./Curb 7-27722) | Hank Williams, Jr. | 5 | 13 |
| 23 | I FEEL FINE (Columbia 38-08504) | Sweethearts of the Rodeo | 26 | 10 |
| 24 | COME AS YOU WERE (Capitol B-44273) | T. Graham Brown | 28 | 9 |
| 25 | NEW FOOL AT AN OLD GAME (MCA 53473) | Reba McEntire | 30 | 7 |
| 26 | FROM A JACK TO A KING (Columbia 38-08529) | Ricky Van Shelton | 33 | 3 |
| 27 | I'M A ONE WOMAN MAN (Epic 34-08509) | George Jones | 31 | 9 |
| 28 | HOLD ON (A LITTLE LONGER) (MCA 53419) | Steve Wariner | 8 | 16 |
| 29 | HEARTBREAK HILL (Reprise 7-27635) | Emmylou Harris | 34 | 7 |
| 30 | FROM THE WORD GO (Warner Bros. 7-27668) | Michael Martin Murphey | 36 | 7 |
| 31 | THE BLUE SIDE OF TOWN (MCA 53418) | Patty Loveless | 11 | 18 |
| 32 | DOWN THAT ROAD TONIGHT (Warner Bros. 7-27679) | Nitty Gritty Dirt Band | 40 | 6 |
| 33 | YOU STILL DO (Columbia 38-08119) | T.G. Sheppard | 38 | 10 |
| 34 | BABY'S GOTTEN GOOD AT GOODBYE (MCA 53486) | George Strait | 47 | 3 |
| 35 | EVERYTIME I GET TO DREAMIN' (Curb CRB 10579) | Josh Logan | 37 | 9 |
| 36 | BIG LOVE (MCA/Curb 53478) | Bellamy Brothers | 44 | 6 |
| 37 | SHE'S CRAZY FOR LEAVING (Columbia 38-08080) | Rodney Crowell | 20 | 16 |
| 38 | TRAINWRECK OF EMOTION (RCA 8638-7) | Lorrie Morgan | 43 | 7 |
| 39 | I MARRIED HER JUST BECAUSE SHE LOOKS LIKE YOU (MCA/Curb 53471) | Lyle Lovett | 41 | 8 |
| 40 | WHICH WAY DO I GO (NOW THAT I'M GONE) (MCA 53476) | Waylon Jennings | 49 | 6 |
| 41 | I'M IN LOVE AND HE'S IN DALLAS (Capitol/Curb/ B-44269) | Marie Osmond | 42 | 9 |
| 42 | WHO YOU GONNA BLAME IT ON THIS TIME (Columbia 38-08528) | Vern Gosdin | 53 | 3 |
| 43 | I'M NO STRANGER TO THE RAIN (RCA 8797-7) | Keith Whitley | 61 | 3 |
| 44 | ROLLER COASTER RUN (RCA 8748-7) | Michael Johnson | 46 | 7 |
| 45 | TENNESSEE NIGHTS (Warner Bros. 7-27682) | Crystal Gayle | 52 | 3 |
| 46 | NEVER TOO OLD TO ROCK ~'N' ROLL (Curb 10521) | Ronnie McDowell (with Jerry Lee Lewis) | 51 | 6 |
| 47 | HIT THE GROUND RUNNIN' (16th Avenue B-70424) | John Conlee | 62 | 3 |
| 48 | OLD COYOTE TOWN (Capitol B-44274) | Don Williams | 59 | 3 |
| 49 | (HERE COMES) THAT OLD FAMILIAR FEELING (True TU-95) | Lisa Childress | 55 | 4 |
| 50 | TELL IT LIKE IT IS (Evergreen EV-1088) | Sammy Sadler | 58 | 6 |

| 51 | LET'S GET STARTED IF WE'RE GONNA BREAK MY HEART (Mercury 870 687-7) | The Statler Brothers | 25 | 16 |
|-----|---|---|-------|----|
| 52 | FAIR SHAKE (RCA 8795-7) | Foster & Lloyd | 67 | 2 |
| 53 | RAININ' IN MY HEART (RCA 8726-7) | Jo-Ei Sonnier | 29 | 11 |
| 54 | I'LL BE LOVIN' YOU (MCA 53475) | Lee Greenwood | 70 | 2 |
| 55 | CHANGE OF HEART (RCA/Curb 8715-7) | The Judds | 32 | 16 |
| 56 | HOLD ME (RCA 8725-7) | K.T. Oslin | 35 | 16 |
| 57 | THE CHURCH ON CUMBERLAND ROAD (Columbia 38-68550) | Shenandoah | DEBUT | |
| 58 | HEY HEART (Capitol 8-44294) | Dean Dillon | 60 | 6 |
| 59 | MORE THAN ENOUGH (MCA 53493) | Glen Campbell | 72 | 2 |
| 60 | RAMBLIN' MAN (Duck Tape DT-020) | Ernie Welch | 63 | 6 |
| 61 | TWILIGHT TIME (Columbia 38-08541) | Willie Nelson | 66 | 2 |
| 62 | I DON'T WANT TO MENTION ANY NAMES (Mercury 872 324-7) | The Burch Sisters | 64 | 5 |
| 63 | GRANDMA'S OLD WOOD STOVE (Airborne ABS10013) | The Sanders | 73 | 2 |
| 64 | COWBOY HAT IN DALLAS (Epic 34-68542) | Charlie Daniels Band | 74 | 2 |
| 65 | DON'T TOSS US AWAY (MCA 53477) | Patty Loveless | DEBUT | |
| 66 | HELP ME GET OVER YOU (A&M 1261) | Wagoneers | 68 | 3 |
| 67 | I NEED SOMEBODY BAD (Evergreen EV 1083) | Narvel Felts | 69 | 7 |
| 68 | SHE DESERVES YOU (RCA 8796-7) | Baillie & The Boys | DEBUT | |
| 69 | THE HEART (Universal UVL53487) | Lacy J. Dalton | 85 | 2 |
| 70 | HERE'S TO YOU (Step One SOR397) | Faron Young | 78 | 2 |
| 71 | A-11 (Capitol 8-44295) | Buck Owens | DEBUT | |
| 72 | YOU ONLY LOVE ME WHEN I'M LEAVIN' (Golden Trumpet GT-103) | Ellen Lee Miller | 77 | 6 |
| 73 | ONLY THE STRONG SURVIVE (Anoka AR-225) | Darrell Holt | DEBUT | |
| 74 | SITTIN' AT THE KITCHEN TABLE (Bear BR-195) | Justin Wright | 76 | 6 |
| 75 | PHOTOGRAPHIC MEMORY (BGM 70188) | Billy Mata | 81 | 3 |
| 76 | LOVE IS GONNA LIVE HERE (Hummingbird of Clover MC-110) | Keystone | 79 | 7 |
| 77 | THERE'S A TEAR IN MY BEER (Warner Bros. 7-27584) | Hank Williams, Jr. (duet with Hank Williams, Sr.) | DEBUT | |
| 78 | LOVE IS A NEVER ENDING WAR (Columbia 38-08527) | David Allan Coe | 80 | 3 |
| 79 | GONE BUT NOT FORGOTTEN (Curb CRB 10518) | Cee Cee Chapman & Sante Fe | 39 | 11 |
| 80 | WEEKEND RENDEZVOUS (Gallery II G-024) | Al Bradshaw | 86 | 3 |
| 81 | STILL THE ONE FOR ME (Cypress CYP 8526) | Wynd | 83 | 3 |
| 82 | ONLY YOU (Antler 881004) | Scott Randolph | 84 | 3 |
| 83 | JUST ANOTHER NOTCH IN YOUR GUN (Valley Road VR 101) | Faye Dudley | DEBUT | |
| 84 | TALK TO HER MEMORY (Bear BR192) | Billy Joe Burnette | 89 | 2 |
| 85 | I'M GOING BACK DOWN TO DALLAS AGAIN (Doer Knob DK 88-317) | Richie Balin | DEBUT | |
| 86 | WRONG TRAIN (Gypsy G-83881) | Judy Lindsey | 87 | 6 |
| 87 | CAN WE TALK (Happy Man HM819) | Chris and Lenny | 92 | 2 |
| 88 | LOVE IN MOTION (Wolf Dog WDI 21-5) | Ross Lewis | DEBUT | |
| 89 | COAL MINERS SON (NCP 2500) | Mack Vickery & Jim Vest | DEBUT | |
| 90 | DIFFERENT SITUATIONS (CMI 1988-8-A) | Mack Abernathy | DEBUT | |
| 91 | SO GOOD TO BE IN LOVE (MCA 53470) | Karen Staley | 93 | 2 |
| 92 | MORE THAN A MEMORY (G.M. 209) | Rick Thompson | DEBUT | |
| 93 | FIDDLE TEXAS STYLE (Golden Eagle GE 153) | Cindi Cain | DEBUT | |
| 94 | WE MUST BE DOIN' SOMETHIN' RIGHT (RCA 8716-7) | Eddie Rabbitt | 45 | 18 |
| 95 | SLOW PASSIN' TIME (Capitol 8-44272) | Anne Murray | 48 | 9 |
| 96 | LONG SHOT (RCA 8631-7) | Baillie And The Boys | 50 | 19 |
| 97 | I'D DO IT ALL OVER AGAIN (Step One SOR 393) | Ray Price | 54 | 12 |
| 98 | LOVE IS ON THE LINE (16th Avenue B-70423) | Canyon | 56 | 12 |
| 99 | MAKING LOVE TO DIXIE (Tra-Star TSR 1222) | Hearland | 57 | 13 |
| 100 | YOU AND SATURDAY MORNING (Sound Track ST-1105) | Dusty Martin | 75 | 7 |

COUNTRY MUSIC

NASHVILLE NEWS

THINGS WERE RATHER SLOW here in Nashville this week. Perhaps everyone was out enjoying the balmy weather that's blessed us. Or maybe everyone was gearing up for the **Country Radio Seminar** that's coming soon. To be held March 1-4, the 20th annual seminar promises to be a full four-day event. **The Judds** are slated to perform on the Super Faces show, and the New Faces show will debut such upcoming acts as **Baillie & The Boys**, the **Burch Sisters**, the **Desert Rose Band** and **Shenandoah**.

Several interesting panel sessions will be offered to participants, among them "Different Perspectives In Breaking New Artists: Mission Impossible Or Bonanza", "Hot Personalities: Why Can't I Find Them..And Why Don't They Know I'm Here", "Let's Hear From the Advertisers" and "Taming The Promotional Beast ...A Pro-Active Stance On Client Promotions". Hmm...sounds like there'll be no white-washed rhetoric there! Many other great panel discussions are offered, but space is limited here. If you haven't made your reservations yet, time (and hotel room availability) is running out. If you need more info, you can write the folks at Country Radio Broadcasters, 50 Music Sq. West, Nashville, TN 37203, or phone them at (615) 327-4487 or 327-4488.

The Wagoneers appeared on "Nashville Now" along with **Lyle Lovett** and **Lorrie Morgan**, Jan. 24. It was the Texas group's second appearance on the show, and with their popularity base growing, you should see them chatting with Ralph Emery more often.

In other TNN news, **Top Card**, a new game show sponsored by the network is looking for contestants. Hosted by **Jim Caldwell**, the game is based on the card game "21" and combines entertainment knowledge and strategy with luck of the draw. Three contestants compete for prizes including cars, boats and vacations. For information about show times and contestant

eligibility, you can contact the TNN Viewer Services at (615) 883-7000.

Overton Lee has moved his company, OL Records to Nashville and has hired **Pat Murphy** to oversee the Music City offices as well as represent Lee's publishing division. Lee will maintain his office in Santa Fe Springs, Calif. for Overton Lee Management Co. Any correspondence for OL Records should be directed to the following address: Music City Sq. #101, 806 18th Ave. South, Nashville TN 37203. New phone numbers for the label are (615) 255-1181 and 255-1182.

In retail industry news, **Central South Rack Services, Inc.** has hired a new director of sales and marketing. President, **Sid Melvin**, announced the appointment of **Ben Edwards** to that position for the firm's Special Products Division. In his role, Edwards will oversee the expansion of the division's "Promotion for Profit" programs. These programs include \$3.99 and \$4.99 pre-recorded cassette promotions, video promotions, compact disc promotions and other specialty items. Central South Rack Services Division provides total music merchandising to hundreds of record departments in major chains throughout the southeastern United States. With offices in Nashville, Atlanta and Knoxville, it offers a wide variety of sales and marketing services.

Rebecca Holden attracted a large audience for her debut showcase this week at Douglas' Corner Cafe. Holden, who starred in the TV series "Night Rider", sang her heart out on tunes like "If I Were You" and "Shot In The Dark". She is managed by Thor Entertainment's Wayne Oliver and Gene Hughes with bookings made by Buddy Lee. With talent like hers, a recording contract is imminent!

Next week, look forward to hearing about the Cowboy Junkies performance here in Nashville, CBS artists Linda Davis and Russell Smith, and much, much more — we hope.

Cecilia Walker

COUNTRY ALBUMS

CASH BOX MICRO CHART

| | | | | |
|----|---|----------------------------|----|-----|
| 1 | OLD 8 x 10 (Warner Bros. 25738-1) (P) | RANDY TRAVIS | 1 | 27 |
| 2 | LOVING PROOF (Columbia FC 44221) (G) | RICKY VAN SHELTON | 2 | 18 |
| 3 | THIS WOMAN (RCA 8369-1) (G) | K.T. OSLIN | 3 | 20 |
| 4 | BUENAS NOCHES FROM A LONELY ROOM (Warner Bros./Reprise 25749-1) | DWIGHT YOAKAM | 4 | 24 |
| 5 | WILD STREAK (Warner Bros./Curb 25725-1) (G) | HANK WILLIAMS, JR. | 6 | 30 |
| 6 | REBA (MCA 42134) (G) | REBA McENTIRE | 7 | 38 |
| 7 | GREATEST HITS (RCA/Curb 8318-1) (G) | THE JUDDS | | |
| 8 | WHAT A WONDERFUL WORLD (Columbia FC 44331) | WILLIE NELSON | 8 | 17 |
| 9 | IF YOU AIN'T LOVIN' (YOU AIN'T LIVIN') (MCA 42114) (G) | GEORGE STRAIT | 11 | 47 |
| 10 | 101 2 (Warner Bros. 25742-1) | HIGHWAY 101 | 10 | 23 |
| 11 | STRONG ENOUGH TO BEND (Capitol C1-48865) | TANYA TUCKER | 9 | 23 |
| 12 | DIAMONDS AND DIRT (Columbia FC 44076) | RODNEY CROWELL | 14 | 40 |
| 13 | KING'S RECORD SHOP (Columbia FC 40777) | ROSANNE CASH | 13 | 80 |
| 14 | MONONGAHELA (MCA 42205) | THE OAK RIDGE BOYS | 15 | 20 |
| 15 | COPPERHEAD ROAD (UNI-7) | STEVE EARLE | 16 | 10 |
| 16 | BIG DREAMS IN A SMALL TOWN (RCA 8317-1) | RESTLESS HEART | 12 | 23 |
| 17 | HOMESICK HEROES (Epic FE 44324) | THE CHARLIE DANIELS BAND | 19 | 16 |
| 18 | CHISELED IN STONE (Columbia FC 40982) | VERN GOSDIN | 18 | 52 |
| 19 | RAGE ON (Capitol 46976-1) | DAN SEALS | 17 | 27 |
| 20 | ALWAYS AND FOREVER (Warner Bros. 25568-1) (P/3) | RANDY TRAVIS | 20 | 89 |
| 21 | UNTASTED HONEY (Mercury 832 793-1) | KATHY MATTEA | 21 | 65 |
| 22 | THE STATLERS GREATEST HITS (Mercury 834 626-1) | THE STATLER BROTHERS | 22 | 13 |
| 23 | AS I AM (Capitol C1-48764) | ANNE MURRAY | 23 | 14 |
| 24 | THE COAST OF COLORADO (MCA 42128) | SKIP EWING | 27 | 21 |
| 25 | WILD EYED DREAM (Columbia FC 40602) (G) | RICKY VAN SHELTON | 25 | 97 |
| 26 | ONE TIME, ONE NIGHT (Columbia FC 40614) | SWEETHEARTS OF THE RODEO | 26 | 37 |
| 27 | ALABAMA LIVE (RCA 6825-1) (G) | ALABAMA | 28 | 32 |
| 28 | DON'T CLOSE YOUR EYES (RCA 6494-1) | KEITH WHITLEY | 31 | 32 |
| 29 | HONKY TONK ANGEL (MCA 42223) | PATTY LOVELESS | 29 | 15 |
| 30 | COME AS YOU WERE (Capitol C1-48621) | T. GRAHAM BROWN | 24 | 19 |
| 31 | GREATEST HITS, VOL. TWO (MCA 42219) | LEE GREENWOOD | 30 | 15 |
| 32 | SHADOWLAND (Sire 1-25724) | K.D. LANG | 33 | 37 |
| 33 | ZUMA (Warner Bros. 35609-1) | SOUTHERN PACIFIC | 34 | 30 |
| 34 | RUNNING (MCA/Curb 42168) | THE DESERT ROSE BAND | 38 | 19 |
| 35 | SINCERELY (Warner Bros. 25746-1) | THE FORESTER SISTERS | 37 | 26 |
| 36 | I'LL BE YOUR JUKEBOX TONIGHT (Capitol C1-90416) | BARBARA MANDRELL | 35 | 10 |
| 37 | 80'S LADIES (RCA 5924-1) (G) | K.T. OSLIN | 36 | 81 |
| 38 | WIDE OPEN (Capitol/Curb C1-90417) | SAWYER BROWN | 39 | 11 |
| 39 | WATER FROM THE WELLS OF HOME (Mercury 834 778-1) | JOHNNY CASH | 40 | 9 |
| 40 | THE ROYAL TREATMENT (Atlantic America 90658-1) | BILLY JOE ROYAL | 32 | 62 |
| 41 | CHASING RAINBOWS (Airbone AB 0103) | MICKEY GILLEY | 43 | 8 |
| 42 | ONE FAIR SUMMER EVENING (MCA 42255) | NANCI GRIFFITH | 42 | 9 |
| 43 | WORKIN' BAND (Warner Bros. 2-722-1) | THE NITTY GRITTY DIRT BAND | 45 | 22 |
| 44 | GREATEST HITS, VOL. 2 (MCA 42035) (P) | GEORGE STRAIT | 47 | 70 |
| 45 | I WANNA DANCE WITH YOU (RCA 6373-1) | EDDIE RABBITT | 41 | 21 |
| 46 | STORMS OF LIFE (Warner Bros. 2543-1) (P/2) | RANDY TRAVIS | 44 | 135 |
| 47 | GREATEST HITS (MCA 5979) (G) | REBA McENTIRE RE-ENTRY | | |
| 48 | VIEW FROM THE HOUSE (MCA 42200) | KIM CARNES | 46 | 22 |
| 49 | BLUEBIRD (Reprise 25776-1) | EMMYLOU HARRIS DEBUT | | |
| 50 | BRAND NEW (Hightone 8014) | GARY STEWART | 49 | 6 |



RCA artists gather to celebrate the achievement of four consecutive number one songs in a row. The last three number ones of 1988 and the first number one of 1989 belonged to the following RCA artists: Restless Heart, "A Tender Lie"; Keith Whitley, "When You Say Nothing At All"; K.T. Oslin, "Hold Me"; and the Judds, "Change of Heart". Pictured are (from left, back row): Restless Heart's Paul Gregg and John Ditttrich, RCA's Sr. VP Joe Galante, and Restless Heart's Dave Innis and Greg Jennings. From left, front row are K.T. Oslin, Wynonna Judd, Naomi Judd, Restless Heart's Larry Stewart and Keith Whitley. (Photo by Don Putnam)

COUNTRY MUSIC



Larry Stewart of Restless Heart and Bill Bates of the Dallas Cowboys have long been fans of each other. In the photo, Stewart and Bates are shown on a recent golf outing when they played with Larry Johnson of Converse. Restless Heart has entered into a sponsorship agreement with Converse and will play a sports expo show for them in Atlanta, February 9th. Pictured (from left) are Stewart, Bates and Johnson.

MANDRELL DEBUTS NEW SINGLE ON NASHVILLE NOW—Country music entertainer Barbara Mandrell debuted her new single, "My Train of Thought" on Nashville Now, TNN's live weeknight entertainment series. Other songs performed by Mandrell included her most recent release "I Wish That I Could Fall In Love Today" and her popular hit "Years". TNN is the entertainment service offering original concert specials, exclusive sports coverage, high quality entertainment news and interviews and classic western movies. Celebrating its sixth anniversary in April, 1989, TNN is now seen in more than 43 million cable television households and is one of the fastest-growing network entertainment services. (Photo by Jim Hagans)



RAINDROPS KEEP FALLIN'...—On the video set of "I'm No Stranger to the Rain" Keith Whitley and Director Stephen Buck discuss video plans. "I'm No Stranger to the Rain" is Keith Whitley's newest single and is the follow-up to his number one hit "When You Say Nothing At All". (Photo by Don Putnam)

COUNTRY HOT CUTS

- 1 RICKY VAN SHELTON - "Hole In My Pocket" - *Loving Proof* (Columbia)
- 2 K.T. OSLIN - "This Woman" - *This Woman* (RCA)
- 3 BUCK OWENS (duet with DWIGHT YOAKAM) - "Under Your Spell Again" - *Hot Dog* (Capitol)
- 4 RESTLESS HEART - "Jenny Come Back" - *Big Dreams In A Small Town* (RCA)
- 5 BELLAMY BROTHERS - "Andy Griffith Show" - *Rebels Without A Clue* (MCA/Curb)
- 6 SOUTHERN PACIFIC - "Wheels On The Line" - *Zuma* (Warner Bros.)
- 7 NITTY GRITTY DIRT BAND - "Johnny O" - *Workin' Band* (Warner Bros.)
- 8 CHARLIE DANIELS BAND - "Uneasy Rider '88" - *Homesick Heroes* (Epic)
- 9 RANDY TRAVIS - "Written In Stone" - *Old 8 x 10* (Warner Bros.)
- 10 DESERT ROSE BAND - "She Don't Love Nobody" - *Runnin'* (MCA/Curb)

NASHVILLE NOTE-ABLES

"THIS 'BOZO' IS NO BOZO!"

Of the nearly 2.5 million truck drivers in the U.S., there are some 300,000 truck drivers who work the interstates of this nation. When most of us are pulling the blanket to our chins for a night of sleep, most of them are pulling a heavy load down those dark highways. But, for those truckers in the night, there is a brightly shining beacon to light their way through the loneliness...and that beacon is called "Bozo!"

Bozo?! Don't be confused, I am about to tell you about Bozo. He may be, in his own way, the most powerful and influential country "deejay" in the nation! Bozo (Dale Sommers) is the host of "Interstate 700", a midnight to 5 a.m. radio show from WLW-AM's 50,000 watt facilities in Cincinnati. In a recent interview with the "The Boze", I was amazed at the facts he mentioned and backed up with printed material.

For example, I read a profile feature from *People* magazine, articles from *The Cincinnati Inquirer* and a feature story in *Truckers/USA*. They all dealt with the popularity of Bozo among the nation's truck drivers. *Truckers/USA* labeled Bozo "a cult figure" and "the Pete Rose of truck drivers".

Dale Sommers claims to be a very introverted and inhibited person except when he's in the WLW studio. "Once I'm in that studio, it's like another world for five hours," he says. "I can be the person I always wished I was. I can be wild, crazy, funny and insulting. But, when it's over, the Bozo stays there and Dale Sommers goes home to his wife, Sharon, and his son, Jason."

Dale also admits to being "fired a lot" in the past. He claims he has worked for 48 different radio stations in the past. A self-professed "rebel", Sommers adds, "I did my own thing, and I went, crazily, my own way. Hell, I didn't grow up until my mid-30s." He's 44, now, and he has been the "Bozo" for four years. It seems like Dale Sommers

has found happiness. And, why not?!

Station management has been quoted as saying, "The station...is neither behind nor against his efforts. Obviously, the Boze uses his program as a platform, but it's his show. He's like an island to the station!" And he is a powerful force among the truck drivers. His show reaches 38 states minimum,

(48 on a clear night), shows up in a minimum of 110 ARBs around the country, and reaches an educationally estimated seven to nine million listeners each night! So powerful is his influence that he is credited with sparking and leading a trucker's boycott on the state of



Indiana in 1988. Indiana had set a 55 mph speed limit for 18 wheelers, boosted the diesel fuel tax and surtax four cents, and increased truck registration fees by 25 percent. The Boze got the boycott idea from one of his regular callers on the program's phone line. Independent drivers began retaliating by boycotting Hoosier state truck stops, in addition to driving through the state without buying fuel or patronizing roadside businesses. The results were amazingly in favor of the truckers' cause.

Oh, yes...the Bozo plays country music between conversations on his show. "I have been nominated for disc jockey of the year a couple of times, but I have never made it past the nominations. You see, I play what I want to play and what my listeners want to hear! But, I don't apologize for that. Isn't that what radio is all about...keeping the listeners happy?!"

You better believe it, Bozo! The sooner we get back to that belief, the sooner radio will become entertaining again. Bozo is a real country deejay who sticks to his guns and makes no "bones" about it. A man of his influence and dedication deserves due recognition for promoting the cause of country music to millions of dedicated listeners!

Joe Henderson

COUNTRY MUSIC

ALBUM RELEASES



□ **MEL McDANIEL** • *Rock-A-Billy Boy* • Capitol (C1-91133) • Producers: J. Kennedy

McDaniel's latest effort alternates between being a stroke of genius and a blow of mediocrity. The choice of song material is what makes this distinction necessary. McDaniel, as an artist, is in rare form. His voice has a matured texture that adds extra insight to the songs he records. On the good songs, such as "Country Heart", "Walk That Way" "You Can't Play The Blues" and "Blue Suede Blues", there are heartfelt

vocals and a touch of humour where needed. However, on the not-so-good cuts, ("The Way You Do The Things You Do" or "The Tractor"), McDaniel's talent is weighted down by fluffy lyrics and predictable melodies.



□ **J.C. CROWLEY** • *Beneath The Texas Moon* • RCA (8370-1-R) • Producer: J. Leo-L.M. Lee

With his RCA Records debut, Texan J.C. Crowley should catch the ears of many a country listener. With a Southwestern flavor inherent in his choice of material and sincere, distinctive vocals, Crowley hits a listener where it counts — the heart. It's hard to choose prime cuts here, they are each gems in their own right. We picked the title cut, as well as "Paint The Town And Hang The Moon Tonight", (the first single), "I Know What I've Got", "Serenade", and "Dirty Shoes".

SINGLE RELEASES

OUT OF THE BOX



□ **HIGHWAY 101** • *Setting Me Up* (3:49) • Warner Bros. (7-27581) • Almo-ASCAP • M. Knopfler • Producers: P. Worley-E. Seay

Paulette Carlson shares lead vocals on this release with fellow band member Curtis Stone. It's an upbeat tune that sports the group's trademark guitar rifts and energetic vocals. The song's character here vows to pull out of a relationship that is bound for heartache. With the past success of this Warner Bros. group, this tune should only add to their well-deserved popularity.

COUNTRY FEATURE PICKS

□ **BAILLIE & THE BOYS** • *She Deserves You* (2:54) • RCA (8796-7-R) • Colgems-EMI/Don Schlitz-ASCAP • K. Baillie-M. Bonagura-D. Schlitz • Producer: K. Lehning

An ironical twist of lyrical genius, this tune brings to light the age-old question of altered commitments. Here, a cheated woman gets the last word in on her wandering husband. Sterling harmonies backed by Lehning's clean production results in another bull's eye for Baillie & The Boys.

□ **HANK WILLIAMS, JR. (duet with HANK WILLIAMS, SR.)** • *There's A Tear In My Beer* (2:53) • Warner Bros. (7-27584) • Acuff-

Rose-BMI • H. Williams • Producers: H. Williams, Jr.-B. Beckett-J.E. Norman

This release's popularity should explode in light of the retrospective craze that's storming radio. Not only will old-timers get to walk down memory lane with Hank Jr., but country newcomers can hear what Hank Sr. brought to country music as well. With a combination as stellar as this, how can it miss?

□ **KIM CARNES** • *Fantastic Fire of Love* (3:29) • MCA (53494) • Moonwindow-ASCAP • K. Carnes • Producers: J. Bowen-K. Carnes

With her LP hovering on the album chart for the last 21 weeks, Carnes' appeal is selling. However, her acceptance on country radio has never fully blossomed. This crossover attempt might be better received with the heavy drum beat intro and even a few fiddles to back Carnes' throaty vocals.

□ **JILL HOLLIER** • *Many Tears Ago* (2:07) • Warner Bros. (7-27585) • Screen Gems-EMI-BMI • W. Scott • Producers: R. Adcock-C. Waters

Hollier takes a step back in time with this release. This is retro-Opry material and although Hollier's vocals are up to par, the production falls short. Here, she's warned about a two-timing man a little too late.

PROGRAMMERS PICK

□ **ALABAMA**: *Song Of The South* RCA (8744-7)

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

DARK HORSE CONSENSUS

□ **DARRELL HOLT**: *"Only The Strong Survive"* (Anoka)

Holt's soul-searching song had the strength of several programmers behind it as well this week. The Anoka artist debuted at #73 with a bullet on the Top 100 and at #7 with a bullet on the Country Indie chart. Stations weighing the odds in his favor include: WADV, WMTS, KFAY, WKHT, KFRD, KWOC and WKDY.

RAPPIN' WITH THE WRITERS:

PAUL OVERSTREET

Paul Overstreet is a native of VanCleave, Miss., but he has become a superstar at both writing and performing in Nashville, Tenn. He says he knew, when he was eight years old, that he wanted to be a songwriter. After talking with Paul, I haven't the slightest doubt of that. Paul Overstreet is a man who has been blessed with talent. Suffice it to say that he realizes why and is more than thankful.

In case you don't often notice writer credits, here are a few songs that have flowed from the prolific pen of Paul Overstreet: "On The Other Hand", "Diggin' Up Bones", "Forever And Ever, Amen" (all recorded by Randy Travis); "I Won't Take Less Than Your Love" (Tanya Tucker); "You Again" (the Forester Sisters); "Long Line Of Love" (Michael Martin Murphey); and "You're Still New To Me" (Marie Osmond/Paul Davis). Enough said? In addition, as an artist, Paul recently had his first #1 song with "Love Helps Those".

Overstreet was voted 1987 Songwriter of the Year by both N.S.A.I. and BMI, which bestowed more than 20 awards on him. The awards go on and on. There simply isn't enough space to list even a portion of them. But, make no mistake, he has earned every one of them. He has co-written with such illustrious names as Don Schlitz, Randy Travis, Paul Davis and Dean Dillon. So, all of you hopeful songwriters out there, listen to some profound words from this master of the craft!

"Lay a foundation discerning *which* ideas are worthy of writing. You have to *wait* on good ideas. A lot of time and energy can be wasted on ideas which are not marketable.

"If you are trying to become a full time writer, I believe you can *write* your way into a good situation. Keep another job, if you have to, but continue writing. And, let me say that a writer should write from his/her heart and put the words into a vehicle which will appeal to the listeners."

There is a confident gentleness and humble quality about this man who has accomplished so much. Of all the songwriters I have interviewed, Paul Overstreet's success is the easiest to understand.

Joe Henderson

CASH BOX COUNTRY INDIE SINGLES

| | | | | |
|----|--|-------------------------|-------|----|
| 1 | That Old Familiar Feeling (True) | Lisa Childress | 1 | 6 |
| 2 | Tell It Like It Is (Evergreen) | Sammy Sadler | 2 | 7 |
| 3 | Ramblin' Man (Duck Tape) | Ernie Welch | 3 | 6 |
| 4 | I Need Somebody Bad (Evergreen) | Narvel Felts | 6 | 7 |
| 5 | Here's To You (Step One) | Faron Young | 10 | 3 |
| 6 | You Only Love Me When I'm Leavin' (Golden Trumpet) | Ellen Lee Miller | 9 | 6 |
| 7 | Only The Strong Survive (Anoka) | Darrell Holt | DEBUT | |
| 8 | Sittin' At The Kitchen Table (Bear) | Justin Wright | 8 | 7 |
| 9 | Photographic Memory (BGM) | Billy Mata | 12 | 6 |
| 10 | Love Is Gonna Live Here (Hummingbird Of Clover) | Keystone | 11 | 7 |
| 11 | Weekend Rendezvous (Gallery II) | Al Bradshaw | 16 | 6 |
| 12 | Still The One For Me (Cypress) | Wynd | 14 | 3 |
| 13 | Only You (Antler) | Scott Randolph | 15 | 3 |
| 14 | Just Another Notch In Your Gun (Valley Road) | Faye Dudley | 31 | 2 |
| 15 | Talk To Her Memory (Bear) | Billy Joe Burnette | 19 | 2 |
| 16 | I'm Going Back Down To Dallas (Door Knob) | Richie Balln | DEBUT | |
| 17 | Wrong Train (Gypsy) | Judy Lindsay | 18 | 7 |
| 18 | Can We Talk (Happy Man) | Chris and Lenny | 20 | 2 |
| 19 | Love In Motion (Wolf Dog) | Ross Lewis | 45 | 2 |
| 20 | Coal Miners Son (NCP) | Mack Vickery & Jim Vest | 24 | 6 |
| 21 | Different Situations (CMI) | Mack Abernathy | DEBUT | |
| 22 | More Than A Memory (G.M.) | Rick Thompson | 27 | 2 |
| 23 | Fiddle Texas Style (Golden Eagle) | Cindi Cain | DEBUT | |
| 24 | Making Love To Dixie (Tra-Star) | Heartland | 4 | 13 |

| | | | | |
|----|---|------------------------|-------|----|
| 25 | I'd Do It All Over Again (Step One) | Ray Price | 5 | 12 |
| 26 | You And Saturday Morning (Sound Track) | Dusty Martin | 7 | 8 |
| 27 | I Fell In Love Up To My Heart (Rose King) | Ron Roberts | 23 | 6 |
| 28 | Two Hearts (Door Knob) | Jon Washington | 29 | 6 |
| 29 | Apple Of My Eye (Gold Rose) | Don Nutt | 42 | 2 |
| 30 | Lonestar Lonesome (Player) | Terry Stafford | 25 | 3 |
| 31 | The Bed Where She'd Lie (Holton) | J.D. Hinton | 28 | 3 |
| 32 | Lovelight (Playback) | The Family Band | 13 | 7 |
| 33 | What's The Matter Baby (Regal) | Michael Shane | DEBUT | |
| 34 | Somewhere In Canada (Charta) | David Walsh | 38 | 2 |
| 35 | Last Call For Love (LIT Bill) | Pat Minter | DEBUT | |
| 36 | Lovin' The Leavin' Away (Holton) | Dave Folsom | 37 | 3 |
| 37 | Cry Baby, Baby Cry (OL) | Marcy Carr | 17 | 9 |
| 38 | It's Too Early To Cry In My Beer (Sundial) | Allen Karl | 32 | 8 |
| 39 | Can I Just Call You Now And Then (Step One) | Billy Walker | 21 | 8 |
| 40 | Ten Tiny Fingers, Ten Tiny Toes (Echo) | Keli Dawn | DEBUT | |
| 41 | 9,999,999 Tears (SOA) | Tammy Lucas | 40 | 3 |
| 42 | If I Were You I'd Fall In Love With Me (Step One) | Hank Thompson | 22 | 9 |
| 43 | Blue Moon (BGM) | Easy Money | DEBUT | |
| 44 | Starting All Over Again (SOA) | Razzy Bailey | 26 | 9 |
| 45 | Homeless People (Southern Tracks) | Bertie Higgins | 47 | 2 |
| 46 | You Never Told Me (Tug Boat) | Savannah Ashley | 35 | 6 |
| 47 | Homemade Cookin' (Tentex) | Coates Twins | 36 | 8 |
| 48 | An Empty Glass (Hightone) | Gary Stewart | 39 | 9 |
| 49 | It's Gonna Be Love (615) | Mark Gray & Bobbi Lace | 41 | 12 |
| 50 | The Letter (Master) | Michelle Lynn | 30 | 8 |

COUNTRY INDIES

INDIE SPOTLIGHT



■ **GEORGI BAKER** • *If Your Memory Served Me Right* (2:20) • Blue Rock (BRR 1008) • Lyn Pen-BMI; Cross Keys-ASCAP • D. Kirby-I. Kirby-M. Berg • Producer: R. Perry

Baker's rendition of this tune lacks much emotion, however her vocal talents hold promise. Several artists have recorded this tune and it's for good reason — it's cleverly written and melodically sound. Baker seems to have the goods to deliver making her an artist to watch in 1989.

INDIE FEATURE PICKS

■ **CATHY HILL** • *How Can You Leave Me Now* (2:58) • Texas Opry (T-689) • Pubit-BMI • R. Shaw-S. Shaw-W.W. Wimberly-A.V. Mittelstedt • Producers: S. Douglas-J. Copeland

Hill turns the emotional faucet on full with this release. Her pleading cry at the injustice of a lover's departure is a bit overdone, making the transition from the slower introduction to the more upbeat chorus not as smooth as it could be.

■ **DAWN DORMINY** • *Momma Didn't Raise No Fool* (2:29) • Sundial (SR-147) • DC Radio Acitve-ASCAP; Allisongs-BMI • D.J. Chauvin-J. Allison • Producer: D. Day

Dorminy's assertiveness is apparent here as she tells the boy in question to take a hike unless he agrees to a proper courtship. With engaging vocals and a spirited performance, this Sundial newcomer should see chart action soon.

■ **BOBBY HELMS** • *Southern Belle* (2:48) • Playback (P-1328) • Lovey-BMI • B. Helms-B. Hall • Producers: J. Gale-J. Pierce

With an almost-ominous tone, Helms sets the stage to tell the story of a southern belle that captured the hearts of many men. Helms is definitely an artist whose longevity deserves to be noted, and his talents appreciated.

RISING STARS

KEYSTONE:

They call themselves Keystone. Their country music fans call them "great", and I'm calling them a "can't miss" country group. Keystone has a single "Love Is Gonna Live Here", on the *Cash Box* Top 100 chart now. It isn't their first, nor will it be their last! Recording on the Hummingbird of Clover label, these Pennsylvania boys are doing everything the right way.

Keystone is the sum total of the solo talents of four gifted musicians: Jim Bailey, lead singer/guitarist/group manager and all around performer, is the inspiration behind the group; John Seburn is bass singer/accordionist/harmonica player and fiddler supreme; Randy Lehman sings baritone, plays mandolin/acoustic guitar and specializes on banjo; Lewis Layton sings tenor, does the M.C. work and plays a spirited electric and upright bass. When you add them up, you have an unbeatable combination of creative artistry.

Keystone performs for audiences all around the U.S.A., and they have learned the vital importance of colorful dress and showmanship. They have been together for nine years and have appeared in nearly every conceivable type of personal appearance situation. They are the undisputed stars of the Appalachian Jubilee, where they perform on many Saturday nights throughout the year. They host their own television show called, "Keystone Country", which is a weekly 30-minute country music variety show in syndication. In fact, beginning in May, their show will be syndicated in *China!*

This group is *professional* in every sense of the word. They have, for example, performed with many of the top names in country music, have *never* missed a performance since beginning and have appeared on all the major country venues in the nation. They are totally self-contained, and they already have a huge and active fan club. As I said in the beginning, this is a "can't miss" country group called Keystone!

Joe Henderson



COIN MACHINE

AROUND THE ROUTE

During its recent distribs open house in Chicago (1/16-17) SNK revealed its new video game *Ikari III, The Rescue*, which presents an action-packed theme focusing on a mission to rescue the son of a presidential candidate. You'll see combat action, some fancy karate moves along with an assortment of weapons and plenty of excitement in this game—so, watch for it!

Operator dialog. In general, 1988 was a good year for many operators; among them, **Kem Thom** of Western Automatic Music in Chicago, and he's anticipating more of the same in '89. However, during our conversation, he made a few suggestions to pass along to manufacturers. With respect to video games, Kem would like the factories to take a good look at the game themes, which are "basically geared to the male audience", and take into consideration the growing number of women players who gladly put their money into jukeboxes, pinball machines, pool tables, dart games, basketball games (and, of course, cigarette machines), but are being "cut out" when it comes to video games. He advises the pinball manufacturers to take the lead set by the jukebox factories and provide operators with the tools for increasing earnings on pingames. "One play for a quarter on pins is no longer profitable for the operator," he said. "It's up to the factories to make revisions whereby players must insert at least \$.50 or a dollar (either in coins or paper) in order to activate the machine. Operators can then take it from there and increase their pricing per play accordingly." Kem pointed out that pinball machines are very popular and have been attracting a sizeable following of women players. He also noted that, on his route, the compact disc and c.d./combo jukeboxes are being very well received; and, for the past several months, basketball games have been "the hottest things on the street!"

We've been hearing quite a bit lately about the new and soon to be released 18 wheeler driving game from **The Leland Corporation**, which is expected to be introduced at ACME '89. We're not certain, but think it's called *Super Off Road*.

Don Records of Farmingdale, NY is now stocking title strips for the Rowe c.d. and combo jukeboxes. For further details call **Don Liberatore** at (516) 752-1770.

Received an update from Bally Midway marketing manager **Laura Rezek** on the new Bally Midway kit, *Truxton*, which has been reportedly chalking up steady and consistent earnings on test in the U.S. market. It's a vertical configuration, with an 8-way joystick and the theme involves combat action among fighter pilots and deadly galactic enemies. *Truxton* is licensed from Taito and, as Laura noted, it's been the number one game in Japan for several weeks.

Camille Compasio

SNK UNVEILS 'Ikari III, The Rescue' At Distribs Mtg. In Chicago

By Camille Compasio

A full gathering of distributors turned out at The Stauffer Hamilton in suburban Chicago, January 16-17, to view the new *Ikari III, The Rescue* video game that was unveiled by SNK Corporation of America. At last year's event, SNK president Paul Jacobs initiated a new format, which was repeated this time around; namely, informal showing of the machines during the hours of 9 am until 4 pm each day, with breakfast and buffet

luncheon provided. As Jacobs pointed out, this type of arrangement is less taxing for the distributor whose time is at a premium.

Members of the SNK Team, of course, were available to demonstrate the equipment and field questions. "We were very pleased by the attendance and the favorable reaction to our new game," said Jacobs. *Ikari III...* utilizes the original *Ikari Warriors*

characters, the objective being to rescue the Son of a presidential candidate. The play action offers hand to hand combat, karate moves and a variety of weapons for an exciting and challenging play experience. The new game is in full production at the Dynamo

factory and will be available in both 19" and 25" monitors. Shipments began on Wednesday, January 18. "We had *Ikari III...* on test in California for over a month prior to the meeting," Jacobs advised, "and the reports have been excellent!"



Here are the members of the SNK team (l-r): Tracy Tate (regional sales mgr.), Neal Zook (director of operations), Susan Jarocki (marketing administrator), Paul Jacobs (president) and John Barone (vice president).



This kind of meeting environment allows for dialog about the new game or just plain shop talk, which is what's happening here between Steve Lieberman of Lieberman Music and prexy Paul Jacobs.



Two more distrib luminaries, Jerry Marcus of Atlas Dist. (l-r) and Reuben Franco of Franco Dist., enjoyed the new game and the SNK hospitality.

ATARI INTRO'S 'TETRIS' KIT FOR ARCADE & STREET LOCATIONS

CHICAGO—Atari Games Corporation is introducing a universal, horizontal kit called *Tetris* which features a unique and highly addictive game play format.

"Tetris can best be described as a puzzle in motion", according to Mary Fujihara, Atari Games' marketing director. "The game is a real mind-teaser, as it looks so simple, yet the challenge is never-ending. *Tetris* has that rare appeal that can draw in adults, females and even the teen player."

The game can be played by one or two players simultaneously with the player using a joystick and a button to move and rotate descending geometric blocks. There are a total of seven different shapes. One of the seven will randomly appear at the top of the screen and start descending to the bottom. The object is to fit the block pieces together to build solid, horizontal rows before the pieces land. With the completion of a row, the entire line disappears and any pieces above it drop one row. The intensity increases as the pieces begin to stack higher and

higher. If the pieces stack to the top of the screen, the game ends.

At the start of each game player(s) can select one of three difficulty levels. Bonus points are awarded for starting at higher levels, and new game challenges are also added. To complete a level, players must meet the given quota of lines for that level before the pieces stack to the top of the screen. The quota increases with each round, and the number of rounds is endless.

Tetris features both a game continuation option and second player buy-in option.

The original concept was designed and developed by two Soviet programmers. In 1988, it appeared as a computer software game and has been highly successful. Atari Games licensed *Tetris* and designed new features to appeal to coin-op players.

The game is only available as a complete, horizontal kit and comes with PCB, controls, JAMMA harness, bezel, attract header, side decals and control panel decal with clear plexiglass cover. Shipments are scheduled to begin at the end of January.

COIN MACHINE

NEW PRODUCTS

WILLIAM'S 'JOKERZ'

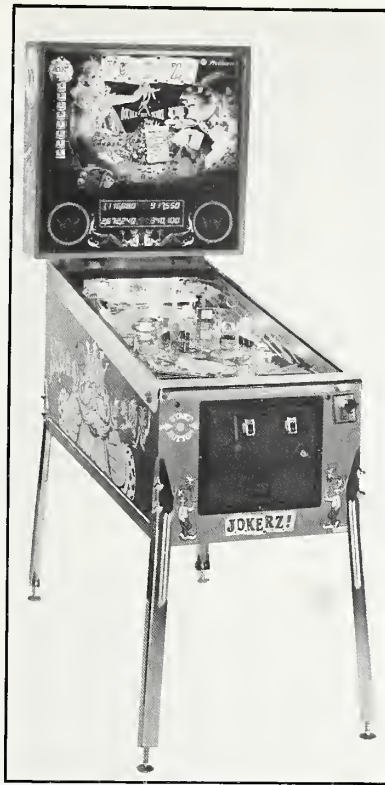
Jokerz!, the new pinball machine from Williams Electronics Games, Inc., brings to life classic card game fun with a full house of imaginative playfield action. It has eye-catching graphics, original sounds, music and speech, and dazzling special effects.

Indeed, **Jokerz!** is wild, with its high scoring fun-filled action and an exciting ball shooter skill shot that awards a Wild Card of up to one million points. But that's only the beginning. When players complete the top card lanes, they earn 100,000 points as well as a Table Bonus that can increase to a possible special. Each of the three drop target banks offer their own million point bonus along with a "sweeping" score that can mean an additional 500,000 points, while a unique backglass Draw Poker feature awards increased score values, extra ball, or even a special.

Multi-ball has never been more thrilling than it is on this machine. Once players raise the center drawbridge ramp and light all four card suits, they have the opportunity to earn a Jackpot that can total a whopping four million points!

In addition to all of the above, **Jokerz!** introduces a first for pinball, and a Williams exclusive, whereby players can put their skill to the test and double their score on their last turn.

In line with the factory's service-made-easy policy, the game's p.c. lamp boards feature accessible twist sockets, super-hold adhesive loctite on all machine threaded



WILLIAMS' JOKERZ!

parts, patented parallel flipper coils, state-of-the-art micro switch technology including solid state lane changes and improved diagnostics.

Jokerz! will be available through Williams' distributor network. Further information may be obtained by contacting Roger Sharpe, director of marketing, at Williams Electronics Games, Inc., 3401 N. California Ave., Chicago, IL 60618.

ATARI GAMES' 'HARD DRIVIN'

Atari Games' new **Hard Drivin'** is billed as "the world's first authentic driving simulator for the amusement industry" and it offers players the thrills of test driving a high-powered sports car on a challenging stunt course, where they can jump a draw bridge, negotiate a high-speed

banked turn and drive a 360-degree vertical loop for the ultimate, realistic driving experience.

"Over three years of research and development has gone into making **Hard Drivin'**," stated Mary Fujihara, director of marketing for Atari Games. "The product has been designed from the ground up to simulate a real car. But you'll have to drive it to see what I mean!"

After inserting the proper number of coins to activate the game, the player can select either an automatic or manual transmission; and then start the game by turning the ignition key. By taking different off ramps, players can select the type of track they would like to drive and they are given a certain (operator selectable) amount of time to reach a checkpoint or the finish line. Crossing checkpoints and the finish line will reward players with (operator selectable) bonus driving time.

Via the unique **instant replay** feature, the players' crash sequence is recorded by the game and replayed to the player, which is not only informative but entertaining as well since it shows the player exactly what was done wrong and why a crash occurred. And then there's the **challenge lap**, for the ultimate in competition, whereby the game remembers the path of the car driven by the best player on record. When a player beats a qualifying lap time, he or she challenges the car of the past winner in a head-to-head race.

Hard Drivin' is equipped with center-feel steering with continuous force feedback, adjustable swivel seat, gas, brake and clutch pedals, four-speed stick shift and a 25-inch medium resolution monitor.



ATARI'S HARD DRIVIN'

During game play, the player's view of the world is as realistic as it would be if it were being viewed out of the windshield of a car, with the fully animated gauges on the dash displayed at the bottom of the screen. The graphics on the monitor are true multi-sided three-dimensional objects and as players drive through this realistic world they can view these objects from all sides.

The force in the steering assembly is provided by a motor driven by the game software. The wheel reacts with the real-time video display simulation of road conditions and the player's response to the video and mechanical feedback.

The four-speed stick shift and clutch, in itself a first for video games, according to Atari, is controlled by means of an electromagnet and the game software to simulate the real feel of an authentic manual transmission.

A limited production run of right-hand drive **Hard Drivin'** games will be available from Atari Games' manufacturing facility in Tipperary, Ireland. Production begins at Atari's U.S. manufacturing site and in Tipperary toward the end of January. A compact sit-down model of **Hard Drivin'** will be made available following the production of the deluxe cockpit version.

BALLY FILES PRELIMINARY PROSPECTUS WITH SEC

CHICAGO—Robert E. Mullane, chairman of the board and chief executive officer of Bally Manufacturing Corporation, announced that Bally's subsidiaries, Bally's Park Place Inc. and Bally's Park Place Funding, had filed preliminary prospectus materials with the Securities and Exchange Commission relating to \$400,000,000 principal amount of First Mortgage Notes to be issued and sold by Bally's Park Place Funding and guaranteed by Bally's Park Place.

The sale of the First Mortgage Notes is part of Bally's previously announced plan to spin-off its casino hotel business to its stockholders.

Bally also announced that the New Jersey Casino Control Commission has tentatively set February 13, 1989 as the date for commencement of its hearings relating to the spin-off. It is anticipated that the Nevada Gaming Commission will hold its proceedings relating to the casino hotel business spin-off after completion of the New Jersey hearings.

INDUSTRY CALENDAR 1989

February 23-25: ACME '89 (American Coin Machine Exposition), international trade show. Bally's Hotel, Reno, Nevada.

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

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

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

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

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

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

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

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Classified Ads Close TUESDAY

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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.

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MAIL CALL

BMI

January 4, 1989

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

It to tell you how impressed everyone at BMI
issue of CASH BOX. Yesterday, a number of
office to note the positive changes in the
enjoyed reading the issue in its entirety

as always been a strong supporter of CASH BOX
the innovation which you have brought to
give our best wishes for continued success
Congratulations to everyone.

5655 WILSHIRE BOULEVARD
LOS ANGELES, CA 90038
(213) 436-7400

RS/ROSKIN/FRIEDMAN, INC.
NBC/RE/MCCK

January 20, 1989

Bud Scoppa
Cash Box Magazine
6464 Sunset Blvd.
Los Angeles, CA 90028

Dear Bud:

As one of the legion of former Cash Box staffers who remains
a faithful reader of the publication, I want to congratulate
you on your new format and new vitality.
The changes have reaffirmed Cash Box's role as a valuable industry
resource. All of us at Solters/Roskin/Friedman wish you the
very best in this landmark redesign of a great music industry
institution.

Best Regards,

Elliot Sekuler
Elliot Sekuler

Jan

Bud
CASH
6464
Suite
Los An

Dear B

Just wa
very ev
opening
and fell
and new.

Keep it u

Sincerely,

Carole
CAROLE SUMMERS
COORDINATOR MARKETING & PUBLICITY
Chrysalis Records
West Coast

cc: Fran Musso
Lisa Johnson
Janice Garza

45 WEST 34TH STREET NEW YORK, NY 10001 (212) 921-0355

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OB
BOULE

cc: Bud Sc

MCA MUSIC
70 Universal City Plaza
Universal City, CA 91608
(818) 777-4550

RICK SHOEMAKER
Vice President

January 10, 1989

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

Dear Julius,

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

All the best,

Rick Shoemaker
Rick Shoemaker

RS/bka

W

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

December 8, 1988

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

Dear Bud,

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

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

All the best,

Howard Paar
Howard Paar
Vice President

BMI

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

January 9, 1989

Dear Bud:

Just a note to let you know how terrific I think
CASH BOX looks! You are truly up-dating and improving
the publication.

Hope your holidays were happy and your new year
absolutely fabulous.

Cheers,

Patsy

Pat Baird
Director
National Publicity

CBS RECORDS INTERNATIONAL

JANUARY 23, 1989

HELLO LEE,

FIRST, I TAKE MY HAT OFF TO EVERYONE AT CBS FOR
THE BRILLIANT LAUNCH OF THE NEW FORMAT. I, PERSONALLY,
AM VERY PLEASED AT THE ARTIST DEVELOPMENT ANGLE.
SINCERELY WISH YOU THE BEST OF LUCK WITH IT - I BELIEVE
THIS TYPE OF PRESENTATION IS A WINNER.

BE WELL & BEST REGARDS,

Janie Fiero

JANIE FIERO

