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

LOU REED
Greetings From NY

JANUARY 21, 1989
NEWSPAPER $3.50

CASH BOX
Dear Bud,

January 4, 1988

Mr. Bud Scoppe
Columbia Records
7470 Sunset Blvd.
Los Angeles, CA 90038

Thank you for taking the time to call me and express your appreciation for my efforts on behalf of CBH and its many artists. I value the positive and supportive attitude you have toward CBH and its music. Your understanding and encouragement are greatly appreciated.

Best wishes,

Richard Brody
Vice President

---

December 1, 1987

Mr. Bud Scoppe
Columbia Records
7470 Sunset Blvd.
Los Angeles, CA 90038

Dear Bud,

I am writing to let you know how much I have enjoyed working with you and your company. I have always enjoyed visiting and working with the artists and staff associated with CBH.

It has been a pleasure to work with you and I look forward to our future relationship.

Best wishes,

Richard Brody
Vice President

---

November 29, 1988

Mr. Bud Scoppe
Columbia Records
7470 Sunset Blvd.
Los Angeles, CA 90038

Dear Bud,

I am writing to inform you that I have accepted a position with a new company. I will be moving to New York City at the end of the year. I want to thank you for your support and encouragement during my time with CBH.

Best wishes,

Richard Brody
Vice President

---

November 29, 1988

Mr. Bud Scoppe
Columbia Records
7470 Sunset Blvd.
Los Angeles, CA 90038

Dear Bud,

I hope this letter finds you well. I just wanted to let you know that I am excited about my new opportunity and would like to discuss it with you at your earliest convenience.

Best wishes,

Richard Brody
Vice President

---

December 8, 1988

Mr. Bud Scoppe
Columbia Records
7470 Sunset Blvd., Suite 605
Hollywood, CA 90038

Dear Bud,

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

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

All the best,

Edward Fuchs
Vice President

---

January 3, 1988

Mr. Bud Scoppe
Columbia Records
7470 Sunset Blvd.
Suite 605
Los Angeles, CA 90038

Dear Bud,

Just wanted to let you know that the changes in Cashbox are very evident and welcome in my opinion. I really enjoyed the layout of the latest issue with its focus on the cover story and the contents were exciting as well as fresh.

Keep it up!

Sincerely,

[Signature]

Gail Roberts
Public Relations

---

January 3, 1988

Mr. Bud Scoppe
Columbia Records
7470 Sunset Blvd.
Suite 605
Los Angeles, CA 90038

Dear Bud,

I wanted to tell you that I did the new format/cover with great success! The digestive system is a plus! Cash Box is the future!

All the best,

[Signature]

Gary Baker

---

October 13, 1988

Mr. Bud Scoppe
Columbia Records
7470 Sunset Blvd.
Suite 605
Los Angeles, CA 90038

Dear Bud,

I wanted to thank you for all your help and support over the years. I appreciate your encouragement and your belief in my work. I look forward to continuing our relationship.

Best wishes,

[Signature]

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

We're interested in the new, the innovative and the daring, whether on the creative or the business end. You'll find this emphasis not only in our cover stories and sidebars but in virtually every section—particularly the brand-new weekly columns and micro-charts that focus on heavy metal, alternative music and R&B, along with the biweekly columns and charts covering the dance, world music, rap and roots music. Also making its debut in this issue is a new weekly singles column. Yet another new section, which we call The Buzz, looks at action in the vital L.A., New York and U.K. scenes, with an occasional foray elsewhere—such as New York editor Lee Jeske's dispatch from Kingston, Jamaica, in this issue. And I'll be writing the new column Art & Commerce, which looks behind the scenes in the creative sector of the biz. There's more good stuff in the planning stages, which we'll be adding as space permits. What we don't want to do, obviously, is to imitate Billboard—which covers the business sector with great effect—or any other trade, for that matter. To our way of thinking, however, you're not getting everything you need from the competition—we see what's missing as OUR SPACE, and we aim to fill it.

Bus Scoppa, Editor

NEW ON THE CHARTS

HISTORICALLY, CASH BOX has been the harbinger for new ideas among the music trades. Having introduced the "bullet" several decades ago, we continued our tradition of innovation and initiation in 1988 with the vanguard unveiling of the Cash Box Rap Charts. With this, our first issue of 1989, we've not only made an aesthetic transformation but also diversified our inventory of chart information as well. During the past several months, we've been formulating a new series of charts that will capture the essence of a changing industry. Through careful analysis of the Cash Box Pop Albums Chart, we discovered that all of the artists had been spawned from one of 12 basic areas or styles of music, several of which seemed to warrant their own separate charts. In this issue, we're introducing Top 40 album charts—based on retail—for metal, alternative, global and contemporary jazz; next month, we'll debut Top 40 micro-charts for roots (blues and folk), rap (expanded from Top 10) and traditional jazz. Also new in this issue is an expanded Top 40 (from top 30 to top 40) biweekly chart for 12" dance records. As a conceptual device, the Top 200 Pop Albums Chart operates as a macro-chart, with the various micro-charts forming its tributaries. In alliance with our focus on new and developing acts, we feel this expanded approach will give greater visibility to artists on the rise, while at the same time tracking their course of development into the mainstream. There may be an occasional dispute as to where we place a particular artist, as many albums straddle stylistic borders. In close-call situations, we'll put additional weight on the origins of the given artist. As with any chart, our new inclusions should be used as guides rather than rigid structures; indeed, we're quite receptive to criticism and suggestions as we endeavor to make Cash Box an ever-more valuable resource.

Gene Ferriter, Chart Coordinator

MUSIC FEATURES

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The Godfather of Cool has something on his mind

17 Home Taping Hits / Staff
Cash Box staffers declare their fave 15 tunes of '88

COLUMN

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

Joining McFerrin’s “Don’t Worry, Be Happy” and Chapman’s “Fast Car” for Record of the Year were Anita Baker’s “Giving You The Best That I Got,” Michael Jackson’s “Man in the Mirror” and Steve Winwood’s “Roll With It.” Baker was also nominated for Song of the Year, along with McFerrin, Chapman, Brenda Russell’s “Peno in the Dark” and Sting’s “Be Still My Beatting Heart.” Album of the Year nominees were McFerrin’s “Simple Pleasures,” Tracy Chapman’s “F搞得, Stacy and Steve Winwood’s “Roll With It.” Chapman, Bros. “...Nothing Like the Sun” and George Michael’s “Faith.”

This year’s recipient of the annual Award of Merit will be Willie Nelson, whose career will be presented with a special American Music Award of Achievement, acknowledging the success of her current album, Rod. Tributes will be also be given, posthumously, to Fred Astaire, Pablo Casals, Jascha Heifetz, Bessie Smith and Arthur Rubenstein. Winners and inductees will be announced on January 30.

The American Music Awards are a presentation of dick clark productions, with Clark serving as executive producer.

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

BEST ARTIST: Rick Astley (RCA); Tracy Chapman (Elektra); Toni Childs (A&M); Take 6 (Reprise); Michael Jackson (Motown).

BEST POP VOCAL PERFORMANCE, FEMALE: Chaka Khan in a Rainstorm, Joni Mitchell (Geffen); Fast Car, Tracy Chapman (Elektra); No Mercy, Brenda Russell (EMA); One Moment in Time, Whitney Houston (Arista); Tell It To My Heart, Taylor Dayne (Arista).

BEST POP VOCAL PERFORMANCE, male: Be Still My Beatting Heart, Sting (A&M); Don’t Worry, Be Happy, Bobby Brown (EMI-USA); Faithful Figure, George Michael (Columbia/EMI).

BEST GRAMMY INSTRUMENTAL PERFORMANCE (ORCHESTRA, GROUP OR SOLOIST): “Anything With You” (Spanish Version), Gloria Estefan and Miami Sound Machine (A&M); “Brazil,” Manhattan Transfusion (Atlantic); “Kokomo,” Beach Boys (Elektra); “Piano in the Dark,” Brenda Russell and Joe Esposito (A&M); “Wild Wild West,” The Escape Club (Chrysalis).

BEST PC POP INSTRUMENTAL PERFORMANCE, ORCHESTRA, GROUP OR SOLOIST: “Always With Me, Always With You,” Joe Satrani (Relativity); Close-Up, David Sanborn (Reprise); “Peace From L.A. Love & War (Capitol); Mike Post (Polydor); PUMP Up the Volume,” MA/RRS (4th & B/Island); Silhouette, Kenny G (Arista).

BEST ROCK VOCAL PERFORMANCE, FEMALE: “All I Need,” Pat Benatar (Chrysalis); “Bring Me Some Water,” Melissa Etheridge (Island); “Don’t Walk Away,” Toni Childs (Elektra); The Lion,” (MCA); “Should I Stay Or Should I Go,” O’Connor (Chrysalis); Tina Live in Europe. Tina Turner (Capitol).

BEST ROCK VOCAL PERFORMANCE, MALE (“After Midnight”), Eric Clapton (Polydor); “Forever Young,” Rod Stewart (Warner Bros.); Robbie Robertson, Robbe Robertson (Geffen); “Simply Irresistible,” Robert Palmer (EMI/Marshall); “Unchain My Heart,” Joe Cocker (Capitol); “Le Lil’ Roll, Little Foot (Warner Bros.).

BEST ROCK INSTRUMENTAL PERFORMANCE (ORCHESTRA, GROUP OR SOLOIST): Blue Fin for Salvador Caros Santana (Columbia/BS); Guitar, Frank Zappa (Rykoinds); “Hideaway,” The Jeff Healey Band; Surfing With the Alien, Joe Satriani (Relativity); “Songs of Winter,” Jimmy Page (Geffen).

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


BEST R&B PERFORMANCE, MALE: Any Love, Luther Vandross (Epic); Characters, Stevie Wonder (Motown); Introduction, Donny Hathaway (Arista); “Someday,” Mary J. Blige (Jordan/Alliance); “It Don’t Mean A Thing,” Aretha (Atlantic); “Love,” Boyz II Men (Epic).

BEST ROCK INSTRUMENTAL PERFORMANCE (ORCHESTRA, GROUP OR SOLOIST): “As The World,” Robert Cray Band (Mercury); “Doo Bitt,” E.U. (EMI/Marshall); “Take Five,” Steve Swallow (United Artists); “What’s Going On?,” Doc Powell (Mercury).

BEST R&B PERFORMANCE A D/U OR GROUP WITH VOCAL: “Acting This Way,” The Robert Cray Band (Mercury); “Da Bitt,” E.U. (EMI/Marshall); “Blue,” Steve Swallow (United Artists); “What’s Going On?” Doc Powell (Mercury).

BEST R&B PERFORMANCE WITH VOCAL: “I’ll Always Love You,” Luther Vandross & Marcus Miller (EMI); “Don’t Be Cruel,” Babyface, L.A. Reid & Daryl Simmons (MCA); “Give Me The Best That I Got,” Anita Baker (Elektra); “Wild Wild West,” The Escape Club (Chrysalis); “I’ll Always Love You,” Jimmy George & Gene Griffin (Columbia/CBS).
THE BIZ

TICKERTAPE

NEW YORK—The RIAA's official 1988 gold and platinum album tally looks something like this: 89 platinum albums, 158 gold albums, 76 platinum albums, two platinum singles and four gold singles, with Little Feat's "Johnny B. Goode" among the hits. The entry of new artists and the rise of independent labels continue to be the driving forces in the music industry. One of the biggest independent releases of the year was the self-titled debut of the band Sonic Youth, which reached the top 10 on the Billboard charts.

Ron Urban has been named senior vice president/general manager of EMI. In this new position, Urban will be responsible for overseeing key departments including sales, promotion, marketing, publicity, as well as finance and administration, which he most recently headed. Danny Strick has been appointed VP/General Manager of BMG Songs Inc. (ASCAP), formerly Arista Music Publishing, and Career Music (BMI). For the past two years, Strick has East Coast VP of MCA Music Publishing and MCA A&R VP. He will be based on the West Coast. Larry Stessel has been promoted to the newly created position of VP of West Coast operation for Epic/Portrait/CBS Associated Labels. Stessel has been VP of West Coast product marketing for E/P since 1987. He has spent his entire career at CBS Records beginning as a college rep in Gainesville, Florida. Steve Gett has joined Atco Records in New York to handle A&R and head a newly created artist development department. A.U.K. native, Gett was the talent editor at Billboard magazine for the last three years. Gett previously worked at MCA Records in Los Angeles and has been an executive at CBS Records for over 10 years. Gett has been a key figure in the development of many successful artists, including Madonna, who he signed to the label.

The RIAA's executive council announced the recipients of this year's awards. The award for Best Record of the Year went to Madonna, while the Artist of the Year award went to Michael Jackson. The Album of the Year award was presented to Dire Straits for "Brothers in Arms." The award for Best Song of the Year went to "Like a Virgin," performed by Madonna.

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

MOVERS & SHAKERS

- Ron Urban has been named senior vice president/general manager of EMI. In this new position, Urban will be responsible for overseeing key departments including sales, promotion, marketing, publicity, as well as finance and administration, which he most recently headed.

- Danny Strick has been appointed VP/General Manager of BMG Songs Inc. (ASCAP), formerly Arista Music Publishing, and Career Music (BMI). For the past two years, Strick has East Coast VP of MCA Music Publishing and MCA A&R VP. He will be based on the West Coast.

- Larry Stessel has been promoted to the newly created position of VP of West Coast operation for Epic/Portrait/CBS Associated Labels. Stessel has been VP of West Coast product marketing for E/P since 1987. He has spent his entire career at CBS Records beginning as a college rep in Gainesville, Florida.

- Steve Gett has joined Atco Records in New York to handle A&R and head a newly created artist development department. A.U.K. native, Gett was the talent editor at Billboard magazine for the last three years. Gett previously worked at MCA Records in Los Angeles and has been an executive at CBS Records for over 10 years. Gett has been a key figure in the development of many successful artists, including Madonna, who he signed to the label.

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CASH BOX MAGAZINE 6 JANUARY 21, 1989
WHENEVER THE ANNUAL ODOMETER TURNS OVER, I find myself mesmerized by the number 10. Seasonal polls (football, hoops, pop, movies) are a narcotic for some, myself included. Could the number 10 be of some use in cataloguing the themes, trends and movements in the music and biz as we begin 1989? We’ll see...

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

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

3. TV Assimilates Rock: And I don’t mean just the use of metal, rap, reggae and olds in commercials. As my musician/journalist friend Billy Cioffi has long been pointing out, many of the people who write and produce network TV series grew up in the ’60s, with rock & roll acting as the soundtrack for their lives. These days, the references are becoming startlingly specific. Witness a recent episode of Almost Grown (CBS response to thirtysomething) that was built around Elvis Costello tunes. "I Don’t Wanna Happen"—a brilliant song that’s rarely played on the radio. The show opened with the cut playing in the ear of the protagonist, a radio station exec. He pulls over, runs into a phone booth and calls the DJ, asking him to play "the live version, the one Costello recorded at Hollywood High in ’78." Last week’s episode was dedicated to James Brown, the hardest-working man in show business and featured "It’s a Man’s World" throughout. "We’re talkin’ prime-time, folks. So far, unfortunately, the music has been the only inspired aspect of the show.

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

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

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

Who can think about last week when all I want to do is get on that plane?! It was a cold and blustery night, and checking my datebook, I found I had none, so I ended up at the Cat & Fiddle Pub, where the H.I.G.s. (Heavy Industry Giants) had their semi-annual monthly dinner meeting. Head-H.I.G. Hanna Bolte, the ever-effervescent publicist from Epic, was in her element as hostess of the motley crew, which included Concrete VP Jim Cardillo, Jim Martin of Faith No More, Metal Blade’s William Howell and John Sutherland, Radio Vision’s Victoria Sterling, who eloquently explained just what exactly Radio Vision is all about, Janiss Garza, and Tom DeSavia, who sat at the head of the table playing host. And naturally, there was a bevy of publicists like RCA’s Sheryl Inger, Atlantic’s Shelley **, Betsy Alexander from CBS International and PolyGram’s David Millman. I don't know if Rpm magazine's Stella ever got her Christmas wish for “a domestic slave boy,” but she was sitting next to Mr. Millman, engaged in a rather lively conversation. I understand Capitol's Byron Hunts has been officially estated as a H.I.G. (thanks for the round!)

Survivor's new single is called “Across the Miles,” and it seems that Survivor guitarist/songwriter Jim Peterik was thrown several and suffered a severe concussion and a broken jaw when he was thrown from his bike in an accident near his home in Chicago, just two days before Christmas. He is currently resting at home, and we at Cash Box wish Jim a speedy recovery.

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

A bientot
Lisa Johnson

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

NY

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

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

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

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

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

Karen Woods
UK

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

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

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

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

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

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

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

Best International Male Artist nominees were Michael Jackson, Prince, Alexander O'Neal, Luther Vandross and Terence Trent D'Arby. (Didn't we have the argument last year that Terence Trent D'Arby is an English CBS signing and long-time English resident?)

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

Best International Groups? Bon Jovi, Fleetwood Mac, INXS, U2 and New Order & War.

Best Newcomer nominees were Bros, Deacon Blue, Fairground Attraction, Mica Paris, the Pasadenas, Tanita Tikaram, Yaz and Clamie Fisher.

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

Chrissy Iley

JA

BRANFORD BLOWS RELIEF INTO KINGSTON: The ballroom of Kingston, Jamaica's Wyndham Hotel was packed to the rafters Saturday night, January 7, as Branford Marsalis headlined a jazz concert to raise money for the United Way of Jamaica's hurricane relief efforts. Some 1,200 people paid $5 Jamaican dollars each (about $17 U.S.) to hear the show, and the excitement was palpable. After all, the last American name act to come through town was the Manhattan Transfer, and the last American jazz bigwig to hunker down to Jonkanoo was Lonie Baldry, who made the tage a year before.

After a long, long set from a Jamaican jazz band, Branford took the stage, turning in an OK set, but reined in somewhat by a recent hernia operation. His new band—after two years with Sting he says he's ready to hit the ground running—is made up of Wynton Marsalis band alumniUYlly Kirkland, Bob Hurst and Jeff "Tain" Watts. He played 'Makin' Whoopee' for the crowd, but he watched many of them slumber through the Coltrane-inspired meat of the set. The American Ambassador was present, as was Jamaica's longtime Governor General, and everyone agreed that Pat Ramsey, who instigated the thing on the local side, and Marsalis's manager, Ann Marie Wilkins, who raised some $12,000 on her own for Gilbert relief in addition to persuading Branford and company to donate their time (the concert and some clinics in exchange) for a Jamaican vacation, did a tremendous job.

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

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

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

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

Marley's presence is felt in Kingston—from the big statues of him by the National Stadium and in the National Gallery, and by his house, which is now a museum. Rita Marley maintains an office in the house, which is still owned by the family. Up the street, one can eat at Minnie's Ethiopian Health Food Restaurant—Minnie used to do her cooking at the Marley house, her old friends with Rita, and her red hair was always there. Minnie is now a more than normal style, her name is that of the owner, and she has a reputation for making excellent and comforting food. When Hurricane Gilbert tore Kingston up, her thatched-roof establishment escaped unscathed.

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

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

Lee Jeske

GINA GO-GO GOES CAPITOL: English dance hit sensation Gina Go-Go will release her first album in the U.S. with Go-Go's whose current album House of Schlock, was at one time also signed by Capitol has signed to Capitol Records. At the Capitol Tower, Gina (center, in hat) met with VP Ron McCarrick, her manager Ken Friedman, A&R dude Kenny Ortiz, president David Berman, A&R VP Tom Walley and promotion VP Hank Talbert.
LOU REED
On the Boulevard of Broken Dreams
By Joe Williams

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

Reed's new album, New York, marks his debut effort for Sire. It also marks a virtuoso return to the straightforward musical attack and shrewdly observed sociological detail that has always been his greatest strengths. The album is a far-reaching indictment of our misplaced cultural priorities, or rather the relentless power structure that has driven the working class to wage an unconscious war against itself. The casualties of that war are the welfare families, crack addicts and wife-beaters who populate his songs like so many Sinead O'Connor fighting fish stuck into the same little bowl.

John Cale has written the songs, from the lyrics to the melodies, and he's one of the best rock producers in the business. It's a heavy album, but it's a good one, too. It's Reed at his best, at the peak of his powers, and it's a powerful statement about the state of the country today.

CB: Do you think our culture is more obsessed with the past than it has ever been before?
REED: I think these things go in cycles. In the 90s we'll probably look back fondly on the 70s, although I can't imagine why.

CB: The new record seems to have a 60s consciousness about it, in that it's very political. It's also pretty bleak.
REED: I wouldn't say that it's bleak. Bleak is a much more subtle word. I would say it's a realistic view of the way things are.

CB: Do you feel that life in New York City is worse now than it has been?
REED: To say it's worse is an understatement.
CB: What has made it worse? Is it the triumph of the real estate developers, the Donald Trump-Ed Koch cabal, over the working people?
REED: A lot of the it is the federal government's lack of support for necessary social services. Witness the homeless problem. Witness the sick and dying. Witness the govern- ment classifying ketchup as a vegetable for school lunch programs. It's hard to sat- urate something so petty and mean-spirited. If you just pay attention to it, it sat- urates itself.

CB: Do you see this as a concept album?
REED: It's thematically unified. The songs all relate to each other and should be listened to in sequence.

CB: Did you take any active role in the recent election, or are you completely disgusted with the political circus?
REED: Well, there was no one to vote for. I will say that I was against Bush if only because he's against pro-choice, and right there's a big problem for me. I thought that was an issue issue that had been settled. I'm worried about the Supreme Court being stacked with so many conserva- tives. They're trying to roll back the clock. Just on that level alone it would have been a good idea not to vote for Bush.

CB: You would think they could do that, take the progress of history backwards.
REED: They've been doing it for eight years. It's not a surprise. It's not something you should worry about in the future. They're doing it right now. The PMRC is just another version of all that.

CB: How do they get away with this? Is it because the people who benefited from liberalism were afraid to accept the responsibilities that go with it?
REED: Sometimes I think, "Where were the college students?" Two years ago, with a lot of this stuff, they would have been out in the streets over it.

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

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

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

CB: Do you think blacks will ever have significant political power in this country.
REED: Sure they will. They already do. They just don't seem to know it.
CB: What do you think about rap music. I un- derstand that you like some of it.
REED: I like some of it. I just don't like all of the macho posturing in it. It seemed to start talking about some really serious things, and then it degenerated into just "rapping rapping," just talking for the sake of talking.

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

CB: Do you sometimes think there's too much music in the world, too many choices?
REED: There can never be too much music. You would never want less music. Everyone
should get a shot at it. That's one of the fun things about rock & roll. I mean, anybody could sit down and play the songs on my album. That's how I started out—I listened to the radio and said, "Wow, maybe I can play that."
CB: What do you think it is about the Velvet Underground that makes so many garage bands cover your songs?
REED: Oh, we were really smart.
CB: Well, that goes without saying.
REED: Oddly enough, it seems we get covered now more than ever. But it certainly wasn't that way at the time.
CB: The records didn't sell at the time?
REED: That's an understatement. I think the first album sold 30,000 copies. I mean, it's just not a band that made the charts. But see, you can perform a Velvet Underground song and it will be timeless. You'll never make a fool of yourself with a Velvet Underground song.
CB: In the music you're making today, do you feel you have a responsibility to offer specific solutions to the problems you observe, or are you just trying to affect the tone of the times?
REED: I'm just talking as one person to another, to all the people wearing headphones. I think of it as talking one on one, as though we were in a bar.
CB: One reason I like the song "There Is No Time" is because it's an angry, no-bullshit song, the kind of thing I'd like to see Bruce Springsteen or some other influential superstar do. Those people have the weight of celebrity and the respect of millions, yet they don't come out and openly denounce things that they think are bad. Springsteen carves out a little corner of the New Jersey working class experience, but doesn't come out the day before an election and say, "Oh by the way, I suggest you vote for the Democrats." Do you have any sense that the more popular and visible performers in America are shying away from political subject matter, sublimating their own ideas in order to sell records?
REED: It takes a certain kind of ability to articulate in a rock & roll song and still have it rock. Caring about something and being able to say it in a song are two different things. It's a combination of words and music, and most people don't pay that much attention to words. You have to go to a Sondheim or a Brecht to find good words. Generally speaking, in music today the words are a meaningless throwaway. You're not supposed to pay attention to them. Or else they're some kind of teenage depression, and I'm not interested in that. I'm not a teenager. I'm an adult trying to talk to other adults. I want to make music you don't have to be embarrassed listening to, where it's not somebody talking down to you. I'm not saying you have to be polysyllabic, but it's nice if you have a little bit of language at your command. If you want to deal with serious subject matter, you have to have the ability. If you can't do it justice, it's better to leave it alone.
CB: Even in the Velvets, your tone was very adult. Your writing had a journalistic quality to it.
REED: That's really funny, because I did go to journalism school, and I lasted a week. I finished college, but I didn't last very long in journalism after they told me that I couldn't have own opinions. They were trying to teach me the triangular paragraph method.
CB: Do you feel as if your celebrity puts you in a kind of unreality? Does it distance you at all from the things you see and write about?

(Continued on page 31)
SHOCK OF THE NEW

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

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

For a song to be a hit, for it to keep us awake at night and provide the soundtrack to our private moments, it's usually necessary for it to have readily understandable lyrics and a predictably catchy melodic structure, something that the crude, adventurous indie releases can't always guarantee. The secret that the secret to the Beatles' appeal was that their simple song structures and elegantly textured arrangements gave the listener the opportunity to sing the missing third harmony part in his or her head. One of the elements that is largely overlooked in historical assessments of the punk phenomenon is the adherence of the best punk bands to classic '50s-'60s pop song structure. Punk reclaimed rock & roll from the arena-monsters of the time and reminded us anew that three chords and an honest lyric could pack more of an emotional wallop than a thousand aging superstars braying "Baby I need your love tonight." Punks didn't use the word "mama" in a song unless it referred to somebody's mother. Punks didn't say "love" when they really meant was "sex" (one of the most distinctive features of punk music, one that has perverted the values of at least three generations). Punks didn't stick two-and-a-half minutes of guitar noodling or classical organ between their verses. A lot of the punk/new-wave bands existed along an evolutionary line that stretches from the Beatles, the Kinks and the Who to such then-unfashionable pop-stalwarts as Badfinger, the Raspberries and Big Star, a line that embraces everyone from the Archies, the Partridge Family and the Bay City Rollers on the soft side to Slade, Sweet, Alice Cooper and the New York Dolls on the hard side (with the obligatory nod to Bowie and Lou Reed). All of these performers, in their way, were chasing after the perfect hook, that little ascendency of the notes that goes straight to a reptilian receptor in the brain of every listener with a head; a hook opens a song up and allows with its melody and new-wave. The Buzzcocks may have offered us unsavory vignettes of homosexual desire, but who among us cared or noticed when confronted with all those hooks?

Public Image Limited is surely a provocative band, but it's the Sex Pistols and the pretenders for rage and the Who for power, that, at the moment, receive more fame.

Throughout the '80s it has been the punks and their inheritors who have kept the hook of pop music burning brightest; no adult-contemporary schlockmeister can touch Elvis Costello, Squeeze or the Pretenders for soundtracks, but the Who in the '80s, you'll find stylistic echoes of Simon & Garfunkel (the Lilac Time "Return to Yesterday"), the Grass Roots (the Three O'Clock's "When She Becomes My Girl") and Paul McCartney ("Into Temptation" by Crowded House). Robyn Hitchcock doesn't have the same melodic genius of one of his songs, like the title to "Fluke Number One"—"Bealtie Dennis." But what makes the new-wave generation even more significant than their hook sense is the subversive element that they added to the standard pop song. My list includes a surfy toe-tapper about a mass-murderer (Sam Phillips' "Rumors"), a calla lillied ballad aboutANGO ("Caroline, shredded his trademark "The Bulgarian Female Radio & TV Choir."

ALTERNATIVE MUSIC

1. RATTLE AND HUM (Island 91033) U2 DEBUT
2. GREEN ( Warner Bros. 25756) R.E.M. DEBUT
3. EVERYTHING (Columbia OC 45056) THE BANGLES DEBUT
4. EPONYMOUS ( I.R.S. 6262) R.E.M. DEBUT
5. SHORT SHARP SHOCKED (Mercury/Polygram 834 924-1) MICHELLE SHOCKED DEBUT
6. STAY AWAKE ( A&M SP 3918) VARIOUS ARTISTS DEBUT
7. I'M YOUR TRIBE ( Warner Bros. 62078) 10,000 MANIACS DEBUT
8. FISHERMAN'S BLUES (Chrysalis 41659) THE WATERBOYS DEBUT
9. PEEPSHOW (Geffen 342300) SI0XIES & THE BANSHEES DEBUT
10. DIESEL AND DUST (Columbia BFC 40697) MIDNIGHT OIL DEBUT
11. THE JOSHUA TREE ( Island/Atlantic 90581) U2 DEBUT
12. NOTHING'S SHOCKING ( Warner Bros. 25727) JANE'S ADDICTION DEBUT
13. THE MYSTERY OF BULGARIAN VOICES (NewCentury 79/60) DEBUT

LIFE'S TOO GOOD (Elektra 6080 1) THE SUGARSTARS DEBUT
15. THE TRINITY SESSION (4AD 1306-1) CROWDED HOUSE DEBUT
16. BLUE BELL KNOCK (Capital CI 80962) COCTEAU TWINS DEBUT
17. LINCOLN ( Bar None/Restless 26960) THEY MIGHT BE GIANTS DEBUT
18. BONO BOOGLIVE (MCA 2 8030) ONGO BOOGIE DEBUT
19. LOVE JUNK (Chrysalis 41675) THE PURSUIT OF HAPPINESS DEBUT
20. LA PISTOLA Y EL CORAZON (Slash/Warner Bros. 25796) LOBO LOS OBOS DEBUT
21. PEOPLE ( London PolyGram 828 101-1) HOTHOUSE FLOWERS DEBUT
22. DAYDREAM NATION ( Enigma/Reel First 75403) SONIC YOUTH DEBUT
23. THE CONTRACENTRERS (4AD 31400) THE CONTRACENTRERS DEBUT
24. TRUTH AND SCIENCE ( Capitol FT 40313) FISHBONE DEBUT
25. FRONT BY FRONT (Warner Bros. 25794) FRONT 21 DEBUT
26. THE LAND OF RAP AND HONEY (See/Warner Bros. 25759) THE BANDS DEBUT
27. SUPERFUZZ BIMMUFF (Sub Pop SP2) MUDHONEY DEBUT
28. THE SERPENT'S EGG (Bad COD 8058) DEAD CAN DANCE DEBUT
29. PISSISS (Reprise 30) FUGAZ DEBUT
30. MISSIPS (Caroline FL 909) MISSIPS DEBUT
31. ULTRAMEGA OK ( SST 201) SOUNDGARDEN DEBUT
32. TWO NUNS AND A PACK MULE (Touch and Go TA/GP 306) RAPEMEN DEBUT
33. EBLEZEBUBBA (Enigma/Revel 72651) DEAD MILKMEN DEBUT
34. TENDER PREY (Enigma/Mute 75401) NICK CAVE AND THE BAD SEEDS DEBUT
35. VESSEVL (Network/Capital 910402) SKINNY PUPPY DEBUT
36. TRAIL (Warner Bros. 10342) PAILHEAD DEBUT
37. MY NATION UNDERGROUND (Island 91025) JULIAN COPE DEBUT
38. SUGARSTARS SHARP (Caroline CAROL 1304) FUSSY GALORE DEBUT

ALTERNATIVE PICKS

VIOLENT FEMMES: 3 ( Warner Bros./Slash 9 25919-1) DEBUT
This year's first album—what 'three' years—finds this pointy-sided witty folk-punk trio returning to an acoustic sound. There's little of the raving, nerdy adolescent abandon that made their first album one of the greatest debut efforts of all time, but Gordon Gano's lyrics are in the same general girl-and-God balladry as before. Gano deserves immense credit for planting spiritual roots in such rudy terrain, and he's done convincing a synthesist of the carnal and the sacred as Prince could ever be. The old involved passion rears its little green head in songs like the recklessly careening "Fool in the Full Moon" and the possibly nostalgic "Mother of a Giri"; but more often the tone is smart-alecky, as in the falsely bitter "Fat," centered, as in the almost-confessional "Just Like My Father," or doleful, as in "Nothing Worth Living For" and the apocalyptic dirge "See My Ships." An album that stands astride the traditional imperatives of youth and the reflective tone of maturity.

SIXIETH PARALLEL: Into Bliss (Dr. Dream, DDEP 9815)
Let's call them the make-another-record, L.A.'s Sixieth Parallel will be sick of comparisons with U2 and Echo & the Bunnymen; but those comparisons are unavoidable. The epic sweep of the material, the heavily choral vocal effects, the overall poetic lyrics, the jittery guitar figures and relativistic message are all trappings of the British post-punk-scenester school. Happily, the young band has more than enough talent to avoid the trap they've set for themselves. Singer Kevin E. Bartly has a big, emotive voice (not unlike Bonz's) to go along with his savoy guitar work, while the rhythm section of David Rose and Damien Murphy is somehow explosive and controlled at the same time. The title track, now garnering airplay, is a standout.
THE HEAVY METALS

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

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

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

House of Lords is currently on tour in the Midwest, opening up for Cheap Trick. This is the Lords' first tour and the pairing is a logical one—after all, the two bands share the same manager, Ken Adnamy. Not only that, the Lordy Gregg Giuffria and the Tricky Rick Nielsen have written several songs together—the result LP will be produced by the Canadian, best known for his work with Motley Crue. Mixing will begin at the end of the month—this indicates a spring release. Anthrax has been winning new fans with their second-billed slot for Ozzy Osbourne. This thrashing fivesome is loaded with personality-plus, and the arenas are beginning to fill up very early. On a less grandiose scale (unfortunately), Metal Blade's Anvil has been touring the West Coast with labelmates Liegelord. This has been Anvil's first trip to this neck of the woods and for many people, this was their first chance to experience singer Lips' wacky persona. The dude resembles a metal-faced Harpo Marx, and if Harpo could talk, he probably would have come up with some of Lips' least between-raps raps—not to mention Anvil's-off-the-wall lyrics. This Canadian group has been around for years and was kept back by some not-so-hot label choices. Now that they have a record company that loves them and a live album in the works, maybe they'll get the attention they deserve.

The Party Ninjas' benefit for Find the Children has been postponed because of scheduling problems. The Santa Monica Civic show was originally slated to happen January 5th. Now, January 29th is the official date. Appearing will be members of Motley Crue, AC/DC, Dio, Dokken, Heart, Pat Benatar, Vivian Campbell and special guests W.A.S.P. Find the Children is an organization that helps locate missing kids.

Janiss Garza

MEGACHANGES

CASH BOX MAGAZINE 13 JANUARY 21, 1989

WEEKLY EAR-RINGER

GANG GREEN: I'll Be Back (Roadrunner) This combination of hardcore, heavy rock and funny-as-hell lyrics makes for a winning five-song EP.

OTHER RELEASES

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

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

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

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

CASH BOX MICRO CHART
ON THE DANCEFLOOR

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

1) MARSHALL JEFFERSON: Though he's been around for a few years now as a DJ, he first hit the public's radar screen when he expanded his sound in the past year, culminating in two wonderful Ten City singles and the brilliant "Open Your Eyes"/"Big Beat." As an artist, producer and remixer, he has more than enough ideas, and the passion in his music should translate into commercial success this year.

2) DE LA SOUL: The hip-hop group to watch in 1989. Their psychedelic hip-hop music, innovative rhymes and image, and musical knowledge will probably produce the most interesting hip-hop LP since Public Enemy's "Fear of a Black Planet." Look for their debut LP to break as the best-selling hip-hop album of the year.

3) KEVIN SAUNDERSON/DERRICK MAY/JUAN ATKINS: This trio from Detroit is producing the coolest sounds since Kraftwerk (a major influence), and their knowledge of what works on the dancefloor coupled with a strong sense of what makes Europop so effective should make them, along with Marshall Jefferson, the most in-demand producers/remixers in 1989. All of them are also artists performing under various pseudonyms; as Inner City, Kevin and vocalist Paris Grey are producing the most charmingly danceable music on this side of the Atlantic. If they don't become enormous, somebody's doing their job.

4) LARRY HEARD: As the creative force behind Fingers, Inc. (whose criminally overlooked LP Another Side was one of the highlights of last year), he'll keep us all abuzz with his ability to craft the most unusual, Hooked on Phonics-inspired backdrops with some of the most soulful vocals you've ever heard.

5) COLD CUT: Though massive in England, Coldcut still operates with a relative unknown in the U.S. Their everything-but-the-kitchen-sink approach and their willingness to experiment with their sound are paying off. However, these guys can go much further than that, as Yazz and the Plastic Population's "The Only Way Is Up" proves. A number of intriguing collaborations (including the Fall's Mark E. Smith) are in the works.

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

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

8) BIG BEAT RECORDS: Here's an example of the kind of indie to produce both exciting hard-core dance releases as well as crossover contenders without pandering to the lowest common denominator. Big Beat has put out a half-dozen extremely infectious records in the past year, let alone get big distribution in the U.S.

9) SARAH MC LACHLAN: Just as it would eventually become boring to eat your favorite meal every day, a relentless attack of beasts from dawn to dusk would soon lose its appeal. Enter Sarah McLachlan. This woman has proven that not all women on Network 2 are who that is the most seductive, angelic and compellingly atmospheric debut since Sade and the Cocteau Twins came on the scene in the early 80s. She looks forward when the new folks look back. Network has licensed her to Arista in the U.S.—a very good move.

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

Introductory Policy Statement: I'll listen to anything I receive. Hell, the excellent Kevin Saunderson remix of Samantha Fox's "What You Got" is not exactly what you'd expect to find among the hundreds of records I get each week. I like to experiment with anything new regardless of my personal tastes. I try not to judge anything until I've heard it, and I'm not afraid to buy anything I like. I'm usually a few seconds ahead of the game when it comes to the hottest, hippest club sounds, and I'm happy that's the case.

Neil Harris

CANDY

DANCE PICKS

INNER CITY: Good Life (Virgin)

The floor filler of the holiday season. A pumping house rhythm frames a pop song reminiscent of the best 80s girl group sounds. Pop programmers take note!

NEW ORDER: Fine Time (Qwest/WS)

New Order goes for break, and comes back with a house release indicative of the local musical climate. Not as radical an appropriation of style as Confusion was, but a good measure of their ability to consistently produce excellent dance records.

CANDY: Sunny/1 Want More of You (ACA 3289)

As far as Philippine exports go, I'll take Candy over Imelda any day! She's got the looks and the pipes to make the moves. The A-side is for the clubs, and the B-side has subtle sensuality and a slinky funk groove perfect for urban contempt forms.

DEF JEF: Give It Here/On the Real Tip/Just a Poet (Delicious Vinyl/Island)

The classic sweet, funky stuff! Another trio of 70s funk-based rap tunes from the Delicious Vinyl stable sure to please not only the B-Boys, but anyone.

LIZ TORRES: Touch of Love (Black Market U.K. 004)

Regiaing house queen recently signed to Warner Bros, starts off the New Year with this infectious late-summer exasperation.

WEE PAPA GIRL RAPPERS: Soul Mate (Jive UK)

More of their ability to conquer any style. This time it's a smooth rap ballad pumped up for the floor by Dancin Danny D. Also note the excellent hip-hop flip produced by Kevin Saunderson (him again).

CASH BOX MAGAZINE 14 JANUARY 21, 1989
GLOBALIST GROOVE

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

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

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

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

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

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

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

Tom Cheyne

HUAYUCALTIA (photo: Alejandra Patacios)

GLOBALIST PICKS

JUNIOR DELGADO One Step More (Mango)

One of reggae’s overlooked soul monsters, Delgado can cry from the barricades or plead for a woman’s love with equal aplomb. Co-conspirator Augustus Pablo adds electronic Eastern-sounding keyboard washes and deft production touches. The haunting warbling wail of “Hanging Tree” and the optimistic gallop of the title cut are particularly memorable, but this is a strong blend of classic roots rockers and up-to-date dance-hall sensibilities.

HUAYUCALTIA Caminos (ROM)

Their name means unity and brotherhood in the Aztec Nahuahtl tongue, and their mix of indigenous Andean and Meso-American instruments and sounds with classical, pop and jazz elements offers a unified and fresh musical perspective. These are not false replications of folk standards but invigorating and instrumentally superb renderings for the 21st century. The subtle use of electronics blends perfectly with the centuries-old reed flutes, cuatro and the like.

MALOKO Soul on Fire (African Music Gallery)

I guess it had to happen sooner or later. Seven early rock and soul nuggets are interpreted in a Central/West African style, with American-born Tommy Lipson bolting his lungs out. Vincent Nguini’s band lays down an Afro disco-like groove until the breaks, when solo guitarist Sycan Mbenda cuts loose and leads the troops into steaming souks. Whether it’s Otis Redding’s “Direct Me” or Wilson Pickett’s “In the Midnight Hour,” this ranks as one of the more distinctive party albums of recent times.
ON JAZZ

CINEMA-NING: The term "the best jazz movie ever made," which was applied more than once to Clint Eastwood's Bird (for the most part a crummy movie, if you ask me), is the most weighty of terms—you can count all the jazz movies ever made on a bunch of fingers and toes. Similarly, the term "best jazz documentary ever made" isn't anything to pop champagne corks over. There have been many jazz documentaries, but most of them have been so-so at best. Thelonious Monk: Straight, No Chaser is to my mind, the best jazz documentary ever made. It illuminates its subject in a similar way that it is filled with brilliant music-making, it is gripping and witty, and its hour-and-a-half goes by in a blink. The film was directed by Dick Zwerin (the other third of many of the Maysles Brothers films, including Gimme Shelter), produced by Zwerin and Bruce Weber (the director of Last of the Blue Devils, perhaps the best jazz documentary ever made prior to this one), and, get this, the executive producer is one Clint Eastwood, which means that Thelonious Monk: Straight, No Chaser will be distributed by Warner Bros. Pictures. The film will open around the country beginning in the spring, but it's getting its American premiere on December 27th, at the U.S. Film Festival in Park City, Utah. The Festival, sponsored by Robert Redford's Sundance Institute, is for independent films, so the Monk film will run out of competition.

The heart of this exceptional documentary is footage that Christian Blackwood shot during six months of 1966. Fourteen hours were shot of Monk on tour, in the recording studio, hanging out—and they were used for a one-hour German television special 20 years ago. Zwerin went back to the original 14 hours and pulled gems after gem out for her film. The music, of course, is extruded, shot up close, playing solo piano (his technique is a marvel), leading his quartet, and leading an octet that toured Europe in '68 with Phil Woods and Johnny Griffin among its members (a band that never recorded, but if the legal tangles involved in gold sound recording are ever worked out, there is plenty of wellrecorded music on hand here). It's a very special film—there's not much available Monk footage—and it gives a wonderful insight into this magical musical genius. He dances, he twirls, he's a whirlwind of sounds and activity. He takes your breath away. Just as fascinating is the footage of Monk off-stage: in airports, in hotel rooms, in the recording studio, at the Village Vanguard, outside his Manhattan apartment, in bed. He was an unusual figure, and that's just how he comes across here: a bizarre, funny man—obviously, is tuned to the little differently from most people. His wife Nellie pops in and out, as do many other people, but Monk is, clearly, in his own world most of the time. Charlotte Zwerin wasn't content to just re-tool the Blackwood footage, and there lies this film's true greatness. Just as Monk acting, well, like Monk, and we laugh—his movements, his way of talking, his childlike mugging for the camera, are funny. Then, suddenly, Toot Monk, Monk's son and the drummer in his last quartet, is telling us about the serious emotional problems of his dad—the silences, the depressions, the sporadic need for institutionalization. Suddenly, what was funny a moment ago is frightening. Charlie Rouse and others are on hand for pointed comments about Monk, there is footage of Monk's 1982 funeral, and there is odd footage shot at the New Jersey home of Baroness Pannonica de Koenigswarter, who died a few weeks ago, accompanied by the Baroness's reminiscences and home recordings of Monk playing. She stays off camera, like Marlene Dietrich in Marlene, and talks about her last years, when he lived in her home, basically, in silence, surrounded by her, not playing, not talking, not doing much of anything. At one point, she says enigmatically, Monk once said to her "I'm very sick," but that's the only time, she says, he ever referred to the fact that his life was, to say the least, unusual. The film presents us with facts: Nellie Monk kept the blues, Monk went and was at his best when he died, but Monk spent his last decade at the home of Pannonica de Koenigswarter, whom we see joking with Monk in that 1968 footage. Questions are raised but never answered, including the question of whether Thelonious Monk was given better health care and treatment, or whether he was really just protected from the world all his life. The enigma of Thelonious Monk remains when the film ends. One suspects that it will remain always (although Peter Keppern is hard at work finishing up his Monk biography).

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

Lee Jeske

JAZZ FEATURE PICKS

DAVE GRUSIN Collection (GRP 9579) rt of Grusin's many GRP projects, the creme de la creme of softened, easy-on-the-ears jazz fusion, the new apple of radio's eye.

WILLIE DIXON The Chess Box (Chess/MCA 16500) itstanding Chess set focuses on Dixon's songs, many of them blues standards, done by the likes of Muddy Waters, Howlin' Wolf, Bo Didley and Dixon.

JOHN HANN Excursion in Blue (Quartet Q-1005) The classic, blues-drenched allstar 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-guard jazz, and a medley of Monk's "Nuts" and "Ode To Billie Joe"

LON 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) The most complete collection of Parker's studio recordings, some of them just before the "lost" date, 1946.

PATTY McGNN (Private Jive) a digital compilation, contains many of her finest tracks.

SILHOUETTE DEBUT (Warner Bros.) Another one of those two-disc sets, it's a nice, hard-bop collection.

NIGHT LIGHTS (Warner Bros. 23528) Nellie Weeks, the drum in Monk's last quartet.

MURMURS OF MOTION (Warner Bros. 23066) When a sound system is compared to "seamless," what's wrong.

PERFECT CRIME (Kalamazoo 18 8880-1) The John Scott Band 16 11

MANGO TANGO (Glas 13 9013) Tom Grant 30 7

A GRP CHRISTMAS COLLECTION (GRP GR 9574) VARDUS ARTISTS 29 7

LOVE & LIGHT (Flying/Plywood/Private 8811) Marlena Shaw 34 6

MORE THAN FRIENDS (Jive/RCA 136-1) Johnathan Butler 33 11

THE FAR YOUR ADVENTURES OF FLY & THE BAND'S 10 9

(AUL 462)

AN ENION EN (TBA 236) AUL HAYS 22 12

FLASHSPORT (GRP 9567) TON SCOTT 8 22

A TOUCH OF LENT (GRP GR 9574) MARK EGAN 13 27

BILLY HESS GEMS (GRP GR 9575) BILLY CORBAN 5 26

ATM (Atlantic 13199) GERALD ALBERT DOBT

DUO DECEMBER SUSAN VERN 3 21

WHO KNOCK (ECM 282) PAT METHENY DEBUT

NIGHT LIGHTS (Warner Bros. 23529) Chin Horn 35 10

TOWN W R I T E F A L L (2029) BILHARZING DEBUT

A NEW (Novo 3306) RODNEY FRANKLIN DEBUT

WAV ELROUS (Warner Bros. 25566) PATTAYTN 27 23

BEAUTY OF ALL (TBA 240) CARLOS REYES 3 14

THE TRAVELER (Novo 8811) RANDON FEIDS 17 14

KLM ANWARO (Passaent Jazz, Ltd. 80042) THE JFF FLOTS 19 32

WELL GONE PUT (Private Music 2320) PATRICK EYSON 14 20

THE POWER OF SUGGESTION (Kalamazoo 17311) RICHARD ELLIOTT 13 23

OPTICAL PACES (Private Music 18492) RANGER BIL SLEEP 7 11

PARADISE (Zebra/MCA 42204) SKYAK REENTRY

PARTNERS IN CRIME (23523) AUTO HAYES 16 7

CASH BOX MICRO CHART

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

B.S.

BRAD BUCHSBAUM

Soul Asylum: Sometime to Return (A&M)
Fishbone: Freddie's Dead (Columbia)
Los Lobos: I Wanna Be Like You (The Monkey Song) (A&M)

Balancing Act: Can You Get To That (I.R.S.)
Camper Van Beethoven: Life Is Grand (Virgin)

The Pursuit of Happiness: She's So Young (Chrysalis)

House of Love: Christine (Relativity/Creation)
Waterboys: Fisherman's Blues (Chrysalis)
Pogues: Fairytales of New York (Island)
Crowded House: Better Be Home Soon (Capitol)

Feefoo: Too Far Gone (Reprise/Coyote/A&M)
Lloyd Cole & the Commotions: My Bag (Capitol)
Ofra Haza: 1 Min'N'Ahu (Played in Full Mix) (Sire)

Ambitious Lovers: Love Overlap (Virgin)

Sonic Youth: Teenage Riot (Blast First/Enigma)

KEVIN OOGAN

Zodiac Mindwarp & The Love Reaction: Prime Mover (PolyGram)
Iggy Pop: Cold Metal (A&M)

FIRESHOE: Sometimes (SST)

Guns N' Roses: I Used to Love Her (Geffen)
Elvis Presley: I Got a Woman (RCA)

Red Hot Chili Peppers: Fire (EMI)

Young MC: Know How (Dennisville)
E.F.M.D.: Strictly Business (Fresh/Sleeping Bag)
The Go Go Posse: D.C. Don't Stand for Dodge City (I Hear Ya!)

James Brown: Give It Up or Turn It Loose - Remix (PolyGram)

N.W.A.: Gangster Gangster (Ruthless/Priority)
Curtis Mayfield: Superfly (Curtom/Ichiban)
IcC-T: Colors (Sire)

Living Colour: What's Your Favorite Color? (Epix)

Living Colour: Which Way to America? (Epix)

TOM DE SAVIA

The Balancing Act: Understanding Furniture (I.R.S.)

Edie Brickell & New Bohemians: What I Am (Geffen)

Sam Brown: Stop (A&M)

Rosanne Cash: Runaway Train (Columbia)
Crowded House: Sister Madly (Capitol)
Del-Lords: Judas Kiss (Enigma/Capitol)
Fairground Attraction: Perfect (RCA)

John Hiatt: Slow Turning (A&M)

House of Schock: Middle of Nowhere (Capitol)

Marti Jones: Ruby (A&M)

Sam Phillips: Romorse (Virgin)

Robbie Robertson: Somewhere Down the Crazy River (Geffen)

Smithereens: Elaine (Enigma/Capitol)

Tonio K.: Children's Crusade (What?/A&M)

Voice of the Beehive: Oh Love (London/PolyGram)

GENE FERRITER

The Bonedaddys: Push Am Forward (Chameleon)

Edie Brickell: What I Am (Geffen)

Sam Brown: Stop (A&M)

Michel Camilo: Suite Sandrine Part 1 (Portrait/CBS)

Thomas Dolby: Airhead (EMI-Manhattan)
Fishbone: Freddie's Dead (Columbia)
Fishbone: Pouring Rain (Columbia)

Robben Ford: Ain't Got Nothin but the Blues (Warner Bros.)

Harrison/Blanchard: Infinite Heart (Columbia)

Ice-T: I'm Your Pusher (Sire)

Eric Johnson: Western Flyer (I.R.S.)

Marti Jones: Tourist Town (A&M)

Joni Mitchell: Lakota (Geffen)

Tots Thielemans: Speak No Evil (Concord)

Tone Loc: Wild Thing (Delicious Vinyl)

LISA JOHNSON

Bomb Party: Sugar, Sugar (import)

The Darling Buds: Burst (Epic)

Duranduran: All She Wants Is (Capitol)

Robin Hitchcock: Flesh Number One (Beatle Dennis) (A&M)

Icie Works: Little Girl Lost (Beggars Banquet/RCA)

Peter Murphy: My Last Two Weeks (Beggars Banquet/RCA)

Peter Murphy: Indigo Eyes (Beggars Banquet/RCA)

Sall-N-Pape: Shake Your Thang (Next Plateau)

The Pursuit of Happiness: She's So Young (Chrysalis)

Squeeze: Cigarette of a Single Man (A&M)

U2: Angel of Harlem (Island)

Voice of the Beehive: Jump This Way (London/PolyGram)

Voice of the Beehive: Don't Call Me Baby (London/PolyGram)

Wax (Not Was): Anytime Lisa (A&M)

The Wonder Stuff: A Wish Away (Polydor)

JULIUS ROBINSON

Joni Mitchell: Lakota (Geffen)

Level 42: Staring at the Sun (Polydor/PolyGram)

Wars U.K.: American English (RCA)

Bassia: Time and Tide (Epic)

Thomas Dolby: Hot Sauce (EMI-Manhattan)

Patti Austin: Smoke Gets in Your Eyes (Qwest/WB)

Baxter Robertson: Time and Again (Atlantic)

Sting: They Dance Alone (A&M)

George Michael: Father Figure (Columbia)

Ice-T: Colors (Sire/WB)

Jon Anderson: Hold On to Love (Columbia)

Fairground Attraction: Perfect (RCA)

Bruce Hornsby: Valley Road (RCA)

Take 6: Gold Mine (Reprise)

Crowded House: Into Temptation (Capitol)

BUD SCOPPA

Graham Parker: Get Started. Start a Fire (RCA)

The Beatles: Leave My Kitten Alone (Swingin' Pig import)

Keith Richards: You Don't Move Me (Virgin)

John Hiatt: Slow Turning (A&M)

Traveling Wilburys: Handle With Care (Warner Bros.)

Cowboy Junkies: Blue Moon Revisited (Song for Elvis) (RCA)

Broken Homes: Seeds I've Sown (MCA)

ROBBIE ROBERTSON: Somewhere Down the Crazy River (Geffen)

Bryan Ferry: Kiss and Tell (Reprise)

Thomas Dolby: Ability to Swing (EMI)

Toni Childs: Walk and Talk Like Angels (A&M)

Crowded House: Into Temptation (Capitol)

Voice of the Beehive: Don't Call Me Baby (London/PolyGram)

Busboys: Money Don't Make No Man (Vass)

Terence Trent D'Arby: (What a) Wonderful World (Columbia)

Van Halen: Finish What Ya Started (Warner Bros.)

CECILIA WALKER - Nashville Editor

Voice of the Beehive: Man in the Moon (London/PolyGram)

Sweethearts of the Rodeo: Satisfy You (Columbia)

Jo Elvis Sonnier: Stained Stained Letter (RCA)

Lyle Lovett: She's Hot to Go (MCA/Curb)

Traveling Wilburys: Not Alone Anymore (Wilbur/Warner Bros.)

Patty Loveless: Blue Side of Town (MCA)

Waytoomak/Buck Owens: Streets of Bakersfield (RCA)

kd Sodium: Lock, Stock and Teardrops (Sire/Warner Bros.)

Desert Rose Band: He's Back and I'm Blue (MCA/Curb)

Edie Brickell & New Bohemians: What I Am (Geffen)

Tracy Chapman: Fast Car (Elektra)

The Sugarcubes: Birthday (Elektra)

Foster and Lloyd: What Do You Want From Me This Time (RCA)

Pebbles: Mercedes Boy (MCA)

Robert Plant: Ship of Fools (EnParanza/Atlantic)

JOE WILLIAMS

Big Dipper: All Going Out Together (Homestead)

Crowded House: Into Temptation (Capitol)

The Dead Milkmen: Punk Rock Girl (Enigma)

Dinosaur Jr.: Freak Scene (SST)

The Furlongs: Happy All the Time (Alias)

Robin Hitchcock: Flesh Number One (Beatle Dennis) (A&M)

Paul Westerberg: Huxley: Double Our Numbers (Columbia)

The Lilac Time: Return to Yesterday (Mercury/PG)

Midnight Oil: Dream World (Columbia)

Sam Phillips: Romorse (Virgin)

The Popes: Marilyn (Upon This Rock)

The Pursuit of Happiness: She's So Young (Chrysalis)

R.E.M.: Stand (Warner Bros.)

That Petrol Emotion: Cellophane (Virgin)

Three O'Clock: When She Becomes My Girl (Paisley Park/WB)

KAREN WOODS

UB40: Come Out to Play (A&M)

Peter Murphy: Indigo Eyes (RCA/Beggars Banquet)

The Godfathers: When Am I Coming Down (Epic)

Shot B/W: End of Days (Conflict)

The Pixies: River Euphoriates (Rough Trade/4AD)

Ziggy Marley: Tomorrow People (Virgin)

Wire: Kidney Bingo (Enigma)

The Sugarcubes: Birthday (Elektra)

Wolfang Press: King of Soul (Rough Trade/4AD)

Marti Jones: Ruby (A&M)

Robin Hitchcock: Balloon Man (A&M)

That Petrol Emotion: Cellophane (Virgin)

Lloyd Cole & the Commotions: Mr. Malcontent (Capitol)

The Jazz Butcher: The Best Way (Creation/Relativity)

Game Theory: Throwing the Election (Enigma)
**WESTERN REGION**

**CHR**

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

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

**BLACK CONTEMPORARY**

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

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

**COUNTRY**

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

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

**SOUTH CENTRAL REGION**

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

- **Most Added**
  1. Paradise City (Geffen) Guns N' Roses
  2. Lost In Your Eyes (Atlantic) Debbie Gibson
  3. Your Not Alone (Reprise) Chicago
  4. Don't Tell Me Lies (A&M) Breathe
  5. Across The Miles (Scoti Bros.) Survivor

**BLACK CONTEMPORARY**

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

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

**COUNTRY**

- **High Movers**
  1. Honey I Dare You (Warner Bros.) Southern Pacific

**MIDWESTERN REGION**

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

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

**BLACK CONTEMPORARY**

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

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

**High Movers***
- I Wish I Was Still In Your Dreams (Capitol) Conway Twitty
- Honey I Dare You (Warner Bros.) Southern Pacific
- I Feel Fine (Columbia) Sweethearts of the Rodeo
- Highway Robbery (Capitol) Tanya Tucker
- Come As You Were (Capitol) T. Graham Brown

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

### SOUTHEASTERN REGION

**CHR**

**High Movers***
- Straight Up (Atlantic) Paula Abdul
- she Wants To Dance With Me (RCA) Rick Astley
- Walking Away (Tommy Boy) Information Society
- What I Am (Capitol) Huey Lewis
- You Got It (Capitol) New Kids On The Block

**Most Added**
- Lost In Your Eyes (Atlantic) Debbie Gibson
- You Got It (Virgin) Boyz II Men
- All She Wants Is (Columbia) Huey Lewis
- Your Not Alone (Warner Bros.) Chicago
- Just Because (Elektra) Anita Baker

### BLACK CONTEMPORARY

**CHR***

**High Movers***
- 'Til You Cry (RCA) Eddy Raven
- I'm A One Woman Man (EMI) Luther Vandross
- Honey I Dare You (Warner Bros.) Southern Pacific
- Bridges And Walls (MCA) Oak Ridge Boys
- Highway Robbery (Capitol) Tanya Tucker

**Most Added**
- From A Jack To A King (Columbia) Ricky Van Shelton
- I'm No Stranger To The Rain (RCA) Keith Whitley
- Who You Gonna Blame It On This Time (Columbia) Vern Gosdin
- Old Coyote Town (Capitol) Dan Williams
- Baby's Gotten Good At Goodbye (MCA) George Strait

### GUARANTEED NATIONAL HITS

**CHR***

Surrender To Me
- Ann Wilson & Robin Zander (Capitol)

**BLACK CONTEMPORARY***

This Is As Good As It Gets
- Dennis Williams (Columbia)

**COUNTRY***

From A Jack To A King
- Rocky Van Shelton (Columbia)
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<td>American Dream</td>
<td>Crosby, Stills &amp; Nash</td>
<td>79 10</td>
<td></td>
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<tr>
<td>49</td>
<td>The Location</td>
<td>Kylie Minogue</td>
<td>62 21</td>
<td></td>
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<tr>
<td>50</td>
<td>Hippy Hippy Shake</td>
<td>Georgia Satellites</td>
<td>72 12</td>
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</tbody>
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**Record of the Week:**
- **Tone Loc**: "We Like You" (Columbia 7-86532)
SINGULAR OBSESSION: For over a year now, I've been given the awesome responsibility of sifting through and reviewing a mountain of major label singles sent to Cash Box every week. It's a fun job, but I've been getting to feel like a wine taster—play the song, swish it around the palate a couple of times, then spit it out. In order to offer a kilter, gentler magazine, the powers that be have allowed me the luxury of a pop singles column that analyzes the single release, from grapes to bottle, so to speak. Let's hope I can stay sober.

I'll be asking the experts a variety of topics: What is the true definition of a "hit single?" How are singles selected from an album? Why do certain singles become priorities to the label? What are the most successful promotions for singles? Why do radio program directors pick up on certain records? Can independent promoters really influence radio without payola? What is the real relationship between a single's airplay and album sales? Is the vinyl 45 really dead as a unit of sale? What about cassette and CD singles? What about the 12"? How can an "album cut" become a hit? Can a single be recycled, i.e. re-released in more optimum times for a particular sound or style? Also slated is a column tentatively entitled "The Diary of a Single" tracing the life cycle of a song from the writer's imagination to chart success (or obscurity).

POP MUSIC—THE GREAT MELTING POT: Last week I chatted with our New York pop singles chart man Tom Chang, and we agreed that a clear trend has been emerging over the last couple of years. There has been an "integration" of the pop single charts, with songs from the rap, jazz, metal and alternative markets all making strong showings. Rappers like M.C. Hammer, J.J. Fad and upcomer Sir Mix-A-Lot demonstrate a crossover appeal that only a couple of years ago seemed unlikely for this genre.

In jazz, Kenny G and Bobby McFerrin exerted their influence. Throw in such pop oddities as Edie Brickell & New Bohemians, singing their enigmatic ditty "What I Am," and you begin to see a new willingness of some CHR radio programmers to expand beyond the limits of traditional bubblegum or dance. Look for new groups and artists of disparate sonic persuasion such as White Lion, Tone Loc, Martika, Fairground Attraction and Sheriff to make significant inroads on the pop charts.

Compare this infusion of new acts making the charts (and selling in the stores) to the early '80s, when you saw fewer of these kinds of artists breaking into the top 100. Could this be a return to the old-style Top 40 radio?

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

LIES, DAMN LIES & STATISTICS: I spoke to BMI's Ron Shapiro last week about high-achieving tunes, and he threw a few numbers at me. Let me share the wealth. BMI has licensed over a million songs since its inception in 1940. Over 800 songs are "millionairs," having attained 1 million performances in the U.S. BMI figures are determined from the logged reports of approximately 500,000 hours that are annually submitted by United States radio and television networks, plus local AM and FM outlets.


Julius Robinson

STARS ON 45

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

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

DEBBIE GIBSON "Lost in Your Eyes" (Atlantic) Gibson's spritely dance numbers seem almost profound compared to this lightweight ballad. It's written and produced with perfect professionalism, but loses too heavily on cliché ballad formulas. However, it still has the earmarks of a hit. This is the first single from her new LP Electric Youth, an interesting album title that hopefully will yield a little more substance.

SCRITTI POLITTI "Oh Patti" (Warner Bros.) Garfisde and Gason's intelligence is nearly overwhelming at times; you can almost hear them saying, "That chord change is cool." Cool they are, but not excessively so. Green Garfisde's feather-light vocal keeps the music from getting overblown, and all in all, this tune works beautifully. It might take a couple of listennings, but you'll get it.

MICKEY THOMAS: "Sing" (Columbia) Title track from a new Tri-Star film musical of the same name from the makers of Footloose. This barnburner is written by Dean Pitchford, Martin Page and Jonathan Cain, and produced by Peter Wolf Thomas. Aperfection performance on a sizzling track sounds like a single to us.

CROSBY, STILLS, NASH & YOUNG: "Got It Made" (Atlantic) Stephen Stills and Neil Young team to pen a pleasant ditty that grows on you. Once again it's the vocal chemistry that really counts, creating a smooth sonic underpinning for the tune to ride on. Should prosper on AC.

OTHER RELEASES

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

## TOP R&B SINGLES

<table>
<thead>
<tr>
<th>Chart Position</th>
<th>Song Title</th>
<th>Artist</th>
<th>Week 1</th>
<th>Week 2</th>
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<tbody>
<tr>
<td>1</td>
<td>#1 Single: Karyn White</td>
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<tr>
<td>2</td>
<td>IF EVER A LOVE THERE WAS</td>
<td>Four Tops &amp; Aretha Franklin</td>
<td>37</td>
<td>12</td>
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<td>3</td>
<td>ANY LOVE</td>
<td>Luther Vandross</td>
<td>38</td>
<td>19</td>
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<td>4</td>
<td>RESCUE ME</td>
<td>Al B. Sure!</td>
<td>39</td>
<td>21</td>
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<td>5</td>
<td>DON'T ROCK THE BOAT</td>
<td>Midnight Star</td>
<td>34</td>
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<td>6</td>
<td>LOVE EDUCATION</td>
<td>Cashflow</td>
<td>60</td>
<td>7</td>
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<tr>
<td>7</td>
<td>WHERE DID YOU GET THAT BODY...BABY?</td>
<td>Gerald Albright</td>
<td>43</td>
<td>10</td>
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<td>8</td>
<td>THE SPIRIT OF LOVE</td>
<td>Average White Band</td>
<td>75</td>
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<td>9</td>
<td>I WANT TO BE YOUR LOVER</td>
<td>Alleece Simmons</td>
<td>42</td>
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<td>10</td>
<td>BACK ON HOLIDAY</td>
<td>Robbie Neville</td>
<td>71</td>
<td>5</td>
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<td>11</td>
<td>MY HEART</td>
<td>Jeffrey Osborne</td>
<td>44</td>
<td>12</td>
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<td>12</td>
<td>GONNA GO BACK ON A PROMISE</td>
<td>Bebe &amp; Cece Winans</td>
<td>45</td>
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<td>13</td>
<td>GIRL YOU KNOW IT'S TRUE</td>
<td>Milli Vanilli</td>
<td>36</td>
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<td>14</td>
<td>YOU AND I GOT A THANG</td>
<td>Freddie Jackson</td>
<td></td>
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<td>15</td>
<td>KISSING A FOOL</td>
<td>Michael George</td>
<td>48</td>
<td>14</td>
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<td>16</td>
<td>LOVE AND KISSES</td>
<td>Melba Moore</td>
<td>62</td>
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<td>17</td>
<td>IT'S JUST THE WAY THAT YOU</td>
<td>Paula Abdul</td>
<td>53</td>
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<td>18</td>
<td>THE CLUB</td>
<td>Marcus Lewis</td>
<td>84</td>
<td>5</td>
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<td>19</td>
<td>WHAT BECOMES OF A BROKEN HEART</td>
<td>R.J. 's Latest Arrival</td>
<td>76</td>
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<td>BRAND NEW FUNK</td>
<td>D. J. Jazzy Jeff</td>
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<td>Teddy Pendergrass</td>
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<td>22</td>
<td>BREAK 4 LOVE</td>
<td>Razo</td>
<td>56</td>
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<td>23</td>
<td>IN DEBT TO YOU</td>
<td>Channel 2</td>
<td>63</td>
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<td>24</td>
<td>CLOSER THAN FRIENDS</td>
<td>Surface</td>
<td></td>
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<td>25</td>
<td>DANCE LITTLE SISTER</td>
<td>Terrence Trent</td>
<td>68</td>
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<td>26</td>
<td>LUCKY CHARM</td>
<td>The Boys</td>
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<td>27</td>
<td>GET UP EVERYBODY</td>
<td>Sait N'Pepa</td>
<td>59</td>
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<td>28</td>
<td>OH LOVE</td>
<td>George Howard</td>
<td>92</td>
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<td>29</td>
<td>GENTLY</td>
<td>Ready For The World</td>
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<td>30</td>
<td>I'VE GOT FEMALE TROUBLE</td>
<td>The Boyz From Detroit</td>
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<td>31</td>
<td>MORE THAN FRIENDS</td>
<td>Jonathan Butler</td>
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<td>32</td>
<td>JOY AND PAIN</td>
<td>Donna Allen</td>
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<td>33</td>
<td>LOVE IS RISING</td>
<td>Shock-A-Ra</td>
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<td>FLASHIN' BACK</td>
<td>Tyrone Davis</td>
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<td>WE OURSELVES AND (Columbia 38-06079)</td>
<td>Cheryl Pepsi</td>
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<td>36</td>
<td>TURN ON (THE BEAT BOX)</td>
<td>Earth, Wind &amp; Fire</td>
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<td>37</td>
<td>WITH EACH BEAT OF MY HEART</td>
<td>Stevie Wonder</td>
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<td>I CAN'T WAIT</td>
<td>Deniece Williams</td>
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<td>I WANT MORE OF YOU (Columbia 32900)</td>
<td>Candy</td>
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<td>CALL THE LAW</td>
<td>The Reddings</td>
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<td>THE WAY I LOOK AT LOVE (Columbia 33468)</td>
<td>The Mac Band/McCambell</td>
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<td>THIS TIME</td>
<td>Kiara</td>
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<td>43</td>
<td>THOUGHT OF YOU JUST A LITTLE TOO MUCH (Vestron 7101)</td>
<td>The Dells</td>
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<td>44</td>
<td>SAY YOU WILL</td>
<td>Stargate</td>
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<td>MY GIRL (MCA 53337)</td>
<td>Ready For The World</td>
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<td>46</td>
<td>MARY HAD A LITTLE JAM</td>
<td>Blast Zone</td>
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AS A NEW COLUMNIST for Cash Box, I welcome the opportunity to inform the readers about the many exciting trends and developments in R&B music both in America and throughout the world. While we intend to concentrate primarily on new and upcoming acts, established artists will be featured as well, and hopefully we can serve many diverse elements that currently make up the black contemporary music scene.

Without a doubt, the hottest productions in the business are Jimmy Jam & Terry Lewis, and their latest offering on Epic features none other than one of the sexy ladies of song—Pia Zadora. The team approached Pia in Lake Tahoe, where she was performing her nightclub act, and invited her to record with them in Minneapolis. The result is When The Lights Go Out, a rather disjuncted LP that is strictly for fans of the producers. The classy production suits Zadora's adequate but unspectacular voice, but she does seem to be in constant danger of being drowned out by the arrangement. Side one features five uptempo dance songs, including the single "Dance Out Of My Head," while the flipside slows down considerably and turns out to be one big yawn.

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

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

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

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

Michael Hepworth

RHYTHM & BLUES

R&B LPS

1. GIVING YOU THE BEST THAT I GOT (Elektra 85047)
2. ANY LOVE (Epic 43408)
3. KARYN WHITE (Warner Bros 25457)
4. MESSAGE FROM THE BOYS (Motown 62050)
5. DON'T BE CRUEL (P: MCA 42186)
6. IT TAKES TWO (Profile 12067)
7. JUST COOLIN' (Ariola 81906)
8. 2 HYKEE (Select 21620)
9. GUY (MCA 45716)
10. HEART BREAK (P: MCA 42207)
11. SIHOUETTE (Arista 8657)
12. DON'T LET LOVE SLIP AWAY (Capitol 446674) (G)
13. LET'S GET IT STARTED (Capitol 82984)
14. AFFAIR (Sony 44146)
15. MACHSMO (Atlantic Arista 886 002)
16. IN EFFECT MODE (P: Warner Bros 25662 1)
17. EASY DU (Fon Force 51160)
18. A SALT WITH A DEADLY PEA (Navis Plaatou St. 101)
19. POWER (Sire 25765)
20. MAKE IT LAST (P: Elektra 62636)
21. TODAY (MIDNIGHT STAR 83751)
22. C.K. (Warner Bros 25707)
23. HEART'S HORIZON (Reprise 25778)
24. ME, MYSELF & I (Colombia FC 44949)
25. OASIS (Arista 81915)
26. MIDNIGHT STAR (MIDNIGHT STAR/Capitol 725641)
27. VESTA 4 U (A&M 5222)
28. SWASS (Nasty Mix 70123)
29. THE LOVER IN ME (MCA 42245)
30. IT'S TOO TIME (Phone 12568)
31. 2ND WAVE (Columbia 42384)
32. WHO? (Wing/PolyGram 423 835 949 1)
33. MORE THAN FRIENDS (Jive 1136)
34. IT TAKES A NATION (D&B BMF 43691)
35. TO CHANGE AND/OR MAKE A DIFFERENCE (Anita 8533)
36. ME AND JOE (Elektra 0777)
37. THE REAL ROXANNE (Select 21627)
38. INTUITION (Capitol 48335)
39. STRONGER THAN PRIDE (P: Epic CE 44219)
40. LONG LIVE THE KANE (Card Charm/Warner Bros 25731)
41. THE RIGHT STUFF (Wing/PolyGram 435 694 10)
42. FOREVER YOUR GIRL (Virgin 90943)
43. CONSCIOUS PARTY (Virgin 90878)
44. I WANT TO HAVE FUN (Jive/RCA 1150)
45. IN CONTROL VOLUME 1 (Cord Chillin 25783)
46. COOLIN' IN CAFE (Cilen 24009)
47. JOY (Graham & Lark 60775)
48. HANG TOUGH (Columbia 45865)
49. NOT A FOOL (Capitol 90879)
50. TAKE IT BACK TO MY PLACE (Opluch 75029)
51. RUFF & READY (MCA 42198)
52. BERMUDA NIGHTS (Atlantic 81919)
53. TWICE THE LOVE (Warner Bros 25705)
54. STRICTLY BUSINESS (Fresh/Sleeping Bag LPRE 62006)
55. BAD (P: Epic 46000)
56. SIMPLE PLEASURES (P) (EMI Manhattan 48509)
57. DESTINATION LOVE (PolyGram 437 835 25)
58. ONE LOVE ONE DREAM (A&M SP 5206)
59. RESPECT (Bay Skywalker 103)
60. TO THE BATMÔBLE LET'S GO (Fresh 82009)
61. SWEET OBSESSION (Cassette 44419)
62. GEORGIA (Majestic 6023)
63. LIFE IN THE CITY (Dentley 8506)
64. CRITICAL BEAT DOWN (Next Platteau 1013)
65. GIRLS I'VE EM LOCKED (Elektra 86087)
66. AS GOOD AS IT GETS (Columbia 43422)
67. TROOP (Atlantic 25730)
68. BORN TO BE WILD (Cold Chillin'/Warner Bros 25797)
69. HITTIN' WHERE IT HURTS (Malaco 7447)
70. WHAT TIME IS IT (Dolce 53009)
71. LET IT BE ME (MCA 42250)
72. MOVE SOMETHING (Lake Skywalker 19101)
73. MY GIFT TO YOU (Tabu/E.P. 45016)
74. THE BEST OF EARTH, WIND & FIRE (Columbia 45013)

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<th>Highest Debut: Ricky Van</th>
<th>Record to Watch: Reba McEntire</th>
</tr>
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<tbody>
<tr>
<td><strong>1.</strong> DEEPER THAN THE HOLLER</td>
<td><strong>1.</strong> ROLLER COASTER RUNNIN'</td>
<td><strong>1.</strong> ROLLER COASTER RUNNIN'</td>
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<td>(Warner Bros. 7-27683)</td>
<td>(RCA B-74487)</td>
<td>(RCA B-74487)</td>
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<td><strong>2.</strong> ALL THE REASONS WHY</td>
<td><strong>2.</strong> TRAINWRECK OF EMOTION</td>
<td><strong>2.</strong> TRAINWRECK OF EMOTION</td>
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<td>(RCA B-86387)</td>
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<td><strong>3.</strong> THE BLUE SIDE OF TOWN</td>
<td><strong>3.</strong> BIG LOVE</td>
<td><strong>3.</strong> BIG LOVE</td>
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<td>(MCA 53418)</td>
<td>(MCA B-53476)</td>
<td>(MCA B-53476)</td>
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<td><strong>4.</strong> SHE'S CRAZY FOR LEAVING</td>
<td><strong>4.</strong> BORDERLINE</td>
<td><strong>4.</strong> BORDERLINE</td>
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<td>(Columbia J-30866)</td>
<td>(Columbia J-30866)</td>
<td>(Columbia J-30866)</td>
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<td><strong>5.</strong> EARLY IN THE MORNING AND LATE AT NIGHT</td>
<td><strong>5.</strong> WHICH WAY D'GO (NOW THAT I'M GONE)</td>
<td><strong>5.</strong> WHICH WAY D'GO (NOW THAT I'M GONE)</td>
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<td>Hank Williams, Jr. 13</td>
<td>(Warner Bros. Curb 7-27722)</td>
<td>(Warner Bros. Curb 7-27722)</td>
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<td><strong>6.</strong> IT'S ALWAYS GONNA BE SOMEDAY</td>
<td><strong>6.</strong> WHEN YOU SAY SOMETHING AT ALL</td>
<td><strong>6.</strong> WHEN YOU SAY SOMETHING AT ALL</td>
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<td>(MTM B-72118)</td>
<td>(RCA 66377)</td>
<td>(RCA 66377)</td>
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<td><strong>7.</strong> HOLD ON (A LITTLE LONGER)</td>
<td><strong>7.</strong> CRY BABY, BABY CRY</td>
<td><strong>7.</strong> CRY BABY, BABY CRY</td>
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<td>MCA 53419</td>
<td>(Curb 41-45-19)</td>
<td>(Curb 41-45-19)</td>
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<td><strong>8.</strong> LET'S GET STARTED IF WE'RE GONNA BREAK MY HEART</td>
<td><strong>8.</strong> BABY'S GOTTEN GOOD AT GOODBYE</td>
<td><strong>8.</strong> BABY'S GOTTEN GOOD AT GOODBYE</td>
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<td>MCA 53419</td>
<td>(MCA B-53485)</td>
<td>(MCA B-53485)</td>
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<tr>
<td><strong>9.</strong> BURNIN' A HOLE IN MY HEART</td>
<td><strong>9.</strong> NEVER TOO OLD TO ROCK 'N' ROLL</td>
<td><strong>9.</strong> NEVER TOO OLD TO ROCK 'N' ROLL</td>
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<tr>
<td>(MCA 53435)</td>
<td>(Curb 41-45-19)</td>
<td>(Curb 41-45-19)</td>
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<tr>
<td><strong>10.</strong> WHAT I'D SAY (RCA B-71777)</td>
<td><strong>10.</strong> HIGGINS COMES TO MY CITY</td>
<td><strong>10.</strong> HIGGINS COMES TO MY CITY</td>
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<tr>
<td><strong>11.</strong> SONG OF THE SOUTH</td>
<td><strong>11.</strong> SHE'S JUST LIKE A RAINBOW</td>
<td><strong>11.</strong> SHE'S JUST LIKE A RAINBOW</td>
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<td>(RCA 74447-7)</td>
<td>(Capitol 53473)</td>
<td>(Capitol 53473)</td>
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<td><strong>12.</strong> I SANG DIXIE</td>
<td><strong>12.</strong> I'M A MAN (Emerson Grove 70276)</td>
<td><strong>12.</strong> I'M A MAN (Emerson Grove 70276)</td>
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<td>(Warner Bros. Repertoire 7-27715)</td>
<td>(Capitol 53473)</td>
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<td><strong>13.</strong> BIG WHEELS IN THE MOONLIGHT</td>
<td><strong>13.</strong> I'M NOT STRANGER TO THE RAIN (RCA B-72179)</td>
<td><strong>13.</strong> I'M NOT STRANGER TO THE RAIN (RCA B-72179)</td>
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<td>(Capitol B-44267)</td>
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<td><strong>14.</strong> CHANGE OF HEART</td>
<td><strong>14.</strong> I NEED SOMEBODY BAD (Emerson Grove 70276)</td>
<td><strong>14.</strong> I NEED SOMEBODY BAD (Emerson Grove 70276)</td>
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<td>(RCA/Curb 7-8175-7)</td>
<td>(Warner Bros. Curb 7-27722)</td>
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**Highest Debut: Ricky Van**

- **10.** I'M NEVER GONNA GIVE YOU UP (Warner Bros. Curb 7-27722)
- **11.** SOMEBODY (Mercury 76-076)
- **12.** ONE MAN (Columbia 7-27722)
- **13.** TWO MOMENTS (Capitol 53473)
- **14.** THREE TIMES (Capitol 53473)
- **15.** FOUR TIMES (Capitol 53473)
- **16.** FIVE TIMES (Capitol 53473)
- **17.** SIX TIMES (Capitol 53473)
- **18.** SEVEN TIMES (Capitol 53473)
- **19.** EIGHT TIMES (Capitol 53473)
- **20.** NINE TIMES (Capitol 53473)

**Record to Watch: Reba McEntire**

- **10.** I'M GONNA GIVE IT ALL TO YOU (Warner Bros. Curb 7-27722)
- **11.** SOMEBODY ELSE (Warner Bros. Curb 7-27722)
- **12.** ONE MAN (Columbia 7-27722)
- **13.** TWO MOMENTS (Capitol 53473)
- **14.** THREE TIMES (Capitol 53473)
- **15.** FOUR TIMES (Capitol 53473)
- **16.** FIVE TIMES (Capitol 53473)
- **17.** SIX TIMES (Capitol 53473)
- **18.** SEVEN TIMES (Capitol 53473)
- **19.** EIGHT TIMES (Capitol 53473)
- **20.** NINE TIMES (Capitol 53473)
NASHVILLE NEWS

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

In other noted CBS acquisitions, recording artists Sweethearts of the Rodeo graced the stage of the Bluebird Cafe here recently. High on the charts, this is a cover of Simon & Garfunkel’s hit “The Boxer”, “Blue To The Bone”, “Until I Stop Dancing” and “Satisfy You”. Members of the audience were also tipped off that Kristine Arnold is expecting a baby with husband Jim Cuddy of Blue Rodeo. In attendance, Vince Gill, who is the husband of Janis, contributed some hot guitar licks, along with keyboardist Pete Wanser.

Buddy Cannon has been named A&R Manager, PolyGram/Nashville. In his new position, Cannon will assist Creative VP Harold Shed in all phases of the creative process for the label’s country division. Cannon’s past experience includes a two-year stint as PolyGram’s Professional Manager of Publishing as well as executive George Bush at that shouldn’t be overlooked! Although artists have not yet been scheduled, possible rosters could include acts such as Tom Wopat, Darden Smith, Ricky Van Shelton, Patty Loveless and Skip Ewing. Concert sites already scheduled include Chattanooga, Tenn., Augusta, Ga., Evansville, Ind., Little Rock, Ark. and Tyler, Texas.

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

Thanks for Our Second Chart Record
"You Only Love Me When I'm Leaving"

Ellen Lee Miller
a refreshing new voice in country music

MANAGER:
Joe Whisenhunt
(512) 573-5033
NASHVILLE, TN office:
(615) 824-8025

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

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

Speaking of Joe's country background, here's some information you may not know: Joe Stampley cut his first record when he was 15 years old. With the help of the great Merle Kilgore (who was a DJ in Springhill at the time), Joe got his start in the music business.

When that time, Joe has been on the following record labels: Imperial, Chess, Pian, "Where he and his band, The Uniques, backed Nat Stuckey on "Has Anybody Seen My Sweet Thing," and Paramount. Then, while The Uniques remained on Paramount performing pop/rock 'n roll, Joe moved over to the ABC Dot country label.

Joe says, "ABC Dot was ready to drop me from the label when Norro Wilson, my producer at the time, and I wrote "If You Touch Me, You Gotta Love Me". That was my first Top 10 country song. From there we had "You're My Soul Song", "I'm Still Lovin You (a number one song in Cash Box), "All These Things" and, later, Norro produced "Roll On, Big Mama" for me on the Epic label."

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

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

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

Joe Henderson

NASHVILLE NOTE-ABLES

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

9 Year Old
Rachel Saunders
-NEW ALBUM RELEASE-
I'm Singing For Jesus
New Single from the Album: Old Enough To Praise The Lord

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RECORDS TO WATCH

LEE GREENWOOD: "I'll Be Lovin' You" (MCA) (MCA 53475) - (D. Schiltz-P. Overstreet) - (Producers: J. Bowen-L. Greenwood)

JOHN CONLEE: "Hit The Ground Runnin" (16th Avenue) (B-70424) - (B. Fischer-R. Giles) - (Producer: B. Logan)

WAGONEERS: "Help Me Get Over You" (A&M) (AM 1261) - (M. Warden) - (Producer: E. Gordy, Jr.)

LINDA DAVIS: "Back In The Swing Again" (Epic) (34-68541) - (A. DeLory-L. Johnson-C. Whitsett) - (Producer: B. Montgomery)

THE SANDERS: "Grandma's Old Wood Stove" (Airborne) (ABS-10013) - (B. Stone) - (Producer: S. Roberts)

SUZI STEVENS: "Crying" (MCA) (MCA 53491) - (R. Orbison-J. Melson) - (Producer: R. Stevens)

ROSS LEWIS: "Love In Motion" (Wolf Dog) (WDI 21-5) - (F. J. Myers-R. Giles) - (Producer: D. Morgan)

NASHVILLE NOTE-ABLES

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

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Joe Henderson
**RAPPIN' WITH THE WRITERS**

**JIM DOWELL**

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

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

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

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

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

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

Joe Henderson

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**CREDITS:**

"Headed For A Heartache"...Gary Morris  
"The Killin' Kind"...Bandana  
"I Love My Lady"...Charley Rich

---

**SINGLE RELEASES**

**OUT OF THE BOX**

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

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

---

**COUNTRY FEATURE PICKS**

**DON WILLIAMS** - Old Coyote Town (3:41) - Capitol (B-44274)  
Producers: D. Williams-G. Fundis

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

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

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

**THE CHARLIE DANIELS BAND** - Cowboy Hat In Dallas (3:49)  
Epic (34-88542) - Miss Hazel-BMI - C. Daniels-T. DiGregorio-T. Crain-C. Hayward-J. Gavin  
Producers: J. Stroud

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

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

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

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

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

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

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

---

**PROGRAMMERS PICK**

**ALABAMA** - Song Of The South - RCA (6744-7)  
Programmers picked superb band Alabama to lead the debates this week. Coming in at #56 (bullet), the group makes a strong entrance onto the Top 100. Stations backing Alabama's new tune include: WLKC, KWYZ, KVOX, WHTH, WCYT, KYKZ, KTEM and KRLC.

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**DARK HORSE CONSENSUS**

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

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

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<th>Title</th>
<th>Artist</th>
<th>Publisher</th>
<th>BMI</th>
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<tr>
<td><strong>Making Love To Dixie</strong> (Troy-Starr)</td>
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<td><strong>I'd Do It All Over Again</strong> (Step One)</td>
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<td><strong>Cry Baby, Baby Cry (O.L.)</strong></td>
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<td><strong>That Old Familiar Feeling (Ture)</strong></td>
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<td><strong>Can I Just Call You Now And Then</strong> (Step One)</td>
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<td><strong>If I Were You I'd Fall In Love With Me (Step One)</strong></td>
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<td><strong>Tell It Like It Is (Evergreen)</strong></td>
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<td><strong>Ramblin' Man (Duck Tape)</strong></td>
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<td><strong>I Need Somebody Bad (Evergreen)</strong></td>
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<td><strong>You And Saturday Morning (Round Track)</strong></td>
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<td><strong>The Letter (Master)</strong></td>
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<td><strong>Starting All Over Again</strong> (BOA)</td>
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<td><strong>Love Is Gonna Live Here</strong> (Running Back Clover)</td>
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<td><strong>Sittin' At The Kitchen Table (Stilts)</strong></td>
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<td><strong>You Only Love Me When I'm Leavin'</strong> (Golden Trumpet)</td>
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<td><strong>I'm Leaving The Leavin' Up To You</strong> (Lilyritel)</td>
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<td><strong>Still The One For Me</strong> (Cypress)</td>
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<td><strong>Only You</strong> (Ader)</td>
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<td><strong>It's Gonna Be Love</strong> (615)</td>
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<td>Gary Stewart</td>
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<td><strong>Coal Miners Song</strong> (NCF)</td>
<td>Mack Vickery &amp; Jim Vest</td>
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<td><strong>I Fell In Love Up To My Heart</strong> (Rose King)</td>
<td>Ron Roberts</td>
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<td><strong>There's A Warm Fire Burning</strong> (Lilyritel)</td>
<td>Randy Allan</td>
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<td><strong>I'm Goin' Home</strong> (New Dixie)</td>
<td>Dave Dudley</td>
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<td><strong>Lonestar Lover</strong> (Player)</td>
<td>Terry Stafford</td>
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<td><strong>It's Too Early To Cry In My Beer</strong> (Bunduk)</td>
<td>Allen Karl</td>
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<td><strong>Where Was I</strong> (Happy Man)</td>
<td>Ray Pack</td>
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<td><strong>The Bed Where She'd Lie</strong> (Holt)</td>
<td>J.D. Hinton</td>
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<td>46 4</td>
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<td><strong>Two Hearts</strong> (Door Knob)</td>
<td>Jon Washington</td>
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<td><strong>Men With Broken Hearts</strong> (Killer)</td>
<td>Charley Hager</td>
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<td><strong>Here's To You</strong> (Step One)</td>
<td>Len Monahan</td>
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<td>27 4</td>
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<td><strong>Tapping At Your Window</strong> (Red Dog)</td>
<td>Gary Ray</td>
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<td>28 4</td>
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<td><strong>Give Me Love</strong> (Laron)</td>
<td>Savannah Ashley</td>
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<td>42 4</td>
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<td><strong>You Never Told Me</strong> (Aug Boat)</td>
<td>Marilyn Ornibie</td>
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<td><strong>Golden Rings And Twisted Candles</strong> (Allagash)</td>
<td>Terry Sperry</td>
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<td><strong>The Fix</strong> (Yellow Jackal)</td>
<td>April</td>
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<td><strong>Lovin' The Leavin' Away</strong> (Heroin)</td>
<td>Dale Olson</td>
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<td><strong>My Baby Left Me</strong> (Soundwaves)</td>
<td>Cerrito</td>
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<td><strong>9,999,999 Tears</strong> (BOA)</td>
<td>Tammy Lucas</td>
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<td><strong>Come On Home</strong> (Coors)</td>
<td>Peggy Walker</td>
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<td><strong>Let Me Swing</strong> (Turn Me Loose And) (Step One)</td>
<td>The Swing Band</td>
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<td><strong>Why Can't I Drive You From My Mind</strong> (Door Knob)</td>
<td>Marilyn Ornibie</td>
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<td><strong>The Love Of My Life</strong> (Cypress)</td>
<td>Dunn Shutt</td>
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<td><strong>I Can't Say No</strong> (O's &amp; T)</td>
<td>Teresa Kennedy</td>
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**COUNTRY INDIES**

**INDIE SPOTLIGHT**

**FARON YOUNG**

Here's To You (3:57) / Step One (SOR 579A) / Lyn Pen-BMI

Producer: R. Pennington

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

**DARRELL HOLT**

Only The Strong Survive / Anoka (Ah-225)

Ensign/Down Stairs-BMI / J. Butler-K. Gamble-L. Huff

Producer: N. Larkin

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

**SUSAN LEDFORD**

Permanently Lonely (2:52) / Project One (PO 102498) / Tree-BMI / W. Nelson

Producers: J. Cook-C. Davis-B. Rowan

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

**EASY MONEY**

Blue Moon (3:58) / BGM (BGM 104088) / Bill Green-BMI / T. Colv

Producer: B. Green

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

**RISING STARS**

**LARRY FRYE**

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

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

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

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

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

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

Look and listen for Larry Frye in your local area. This artist is one of the true rising stars in the industry. If you get the opportunity, don't miss his show...you will be totally entertained.
CB: I'm not a teenager. I'm an adult trying to talk to other adults. I want to make music you don't have to be embarrassed listening to, where it's not somebody talking down to you.

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

CB: Oh, no, they do it on the master. You know the way they can do; they can do anything now. We just found a little guitar work to replace the vocal and cut the vocal out and put the guitar in instead. "Piss" didn't work out so good; "suck" you don't notice the edit, but piss is kinda depressing. I just said "Which of George Carlin's seven words should we cut out?" You know, I have no problem doing that.

CB: I understand the pressure they're under and the problems that they have and I don't want to contribute to them. I always have the album version and the song can survive, the song is strong enough to live even with a toe taken off.

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

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

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

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

CB: It's not literal?

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

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

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

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

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

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

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

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

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

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

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

Dateline Moonachie, N.J., home of Betsen Enterprises. While this reporter was on vacation, negotiations were finalized for the purchase by Betsen of certain assets of Coin Machine Distributors in Elmsford, N.Y. This means, of course, that in addition to the CMD games and vending line, Betsen will now be representing Route equipment. As for present business, it's going great guns, according to sales chief Bob Boals, and he's looking at a "fantastic 1989" Betsen will be taking to the show. "Narc" video game!

State association news. The Adolph Coors Company will be a co-sponsor of the 1989 ICMAO statewide pin and dart tournaments to be held April 7-9 at the Prairie Capital Convention Center in Springfield, Ill., with Coors providing financial and promotional back-up. Terms of the agreement all participating operators to work closely with their local Coors distributors. Other co-sponsors of this popular event are Archimid, Inc. (who'll provide the 64 dart games plus staff members for the dart finals) and American Vending Sales (who'll supply the 16 Dynamo pool tables for the pool finals). Incidentally, ICMAO is to be commended for their new Coin Drop publication which is being circulated quarterly to the membership. So, take a bow, Art Seeds, Ellen Donovan, et all...

FAVA, the Florida state ops association, is continuing its efforts to secure the legalization of cranes. The issue is at a critical stage right now, awaiting an opinion by the attorney general as to whether crane games are to be considered "legal gambling devices." In the event of an adverse decision, FAVA is stepping up its campaign in support of legalizing this equipment.

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

Camille Compasio

TAITO HOSTS DISTRIBS IN CHICAGO

'SUPERMAN' STEALS SHOW

By Camille Compasio

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

Rick Rochetti, vice president of sales, presided over the conference talking first about current products such as V'Ball—"the second release on this fantastic sports game is sold out and we feel V'Ball will continue to sell, based on reports from street locations as well as arcades," he reported. He then focused on Chase II.Q., "the hit game of AMOA Expo," and proceeded to apprise distributors about some important revisions that have been made on this popular piece, in response to market requirements; including an expanded P.C. board hold down bracket, the addition of a plywood floor, the development of a sound chip to reduce the volume of the siren (an integral part of the game) without affecting the normal game sounds and two new steering assemblies. Chase H.Q. models produced after November 22, 1988 will incorporate all of these changes.

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

As Rick assured the assemblage, "Superman will be a 'super' conversion kit, with the caliber of a dedicated game. We will be offering a limited supply in our newly designed cabinet, as kind of an introductory offer," he added, stressing that "it is priced for the market!" (photos by Pam Caposieno)

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

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

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

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

Taito America's veeppee of production Ben Rochetti (l-r) with John Gatens of Southgate Amusement and TA's sales veeppee Rick Rochetti.
INDEPENDENT NINTENDO-COMPATIBLE GAME CARTRIDGES OUT

TENGEN FIRST TO MARKET

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

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

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

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

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

Pac-Man, Gauntlet and RBI Baseball will be complemented by four new titles introduced at the Winter Consumer Electronics Show in Las Vegas January 7. These include NES-compatible versions of Atari Games’ arcade hits Super Sprint, Rolling Thunder and Vindicators.

Tetris, a unique skill game developed in the Soviet Union, was introduced at WCES.

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

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

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

Tengen, Inc. is headquartered at 1901 McCarthy Blvd., P.O. Box 360776, Milpitas, CA 95035.

NEW PRODUCTS

WILLIAMS 'NARC'

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

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

For the first time, Williams' own custom patent pending in-house hardware and software system allows players to virtually 'live out' the action on highly articulated and detailed screens. The theme involves and intense 2-person cooperative adventure where the elite team of Max Force and Hit Man are on a mission to destroy the R.A.K. criminal syndicate and protect the innocent.

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

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

The new model will be available through Williams distributor network.

TAITO AMERICA'S 'SUPERMAN'

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

The game begins with musical score, composed by John Williams, for "Superman... The Movie," while on screen, Clark Kent makes his transition to the all-powerful Man of Steel, possessing cities from an alien invader, the evil Emperor Zod.

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

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

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## CHART INDEX

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### Notes
- This chart index includes the top 10 songs from the CASH BOX magazine issue dated January 21, 1989.
- The chart positions are based on airplay and sales data at the time of publication.\n- The table format provides a clear and organized view of the chart data.

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### Additional Information
- **Across The Miles**
- **Able & Game**
- **A Change Is Gonna Come**
- **A Change Is Gonna Come**
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### Charting Structures
- **Pop Chart**: Tracks and artists highlighted based on popularity and airplay.
- **B/C Chart**: Secondary chart focusing on songs that did not make it to the main chart due to various reasons.

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### Data Sources
- CASH BOX magazine
- Billboard chart data
- Various music industry publications

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### Further Reading
- For a deeper understanding of the music industry, explore the impact of charts on music marketing and artist careers.
- Explore the evolution of music charts from the early 20th century to the modern era.

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### Conclusion
- The provided chart index offers a snapshot of the music landscape in early 1989, highlighting the top-performing songs and artists of the time. This information can be valuable for understanding the historical context of the music industry and for music historians interested in chart performance.
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WRXB, WZAZ, WEDR,
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KRTY, KHYS, WTLZ

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