Band Profile:
THE FIXX MAKE CORRECTIONS

Music News:
THE R&R HALL OF FAME BASH

Art & Commerce:
COWBOY JUNKIES PRODUCER PETER MOORE

TONE LOC
Wild & Delicious
December 8, 1988

Norman Winter / Associates / Public Relations

Los Angeles - New York

Mr. Bud Scoppa
Askem House, Suite 605
Hollywood, CA 90028

Dear Bud,

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

The new layout looks really sharp and fresh, but it's the substance that has really impressed me. It's great to see a magazine dedicated to intelligent articles on musicians before they break. The features on established bands (particularly the interviews) have been insightful, but in all it's Cashbox has become something to look forward to again. Thanks.

All the best,

Howard Yaeger
President

January 9, 1989

Mr. Bud Scoppa
Cash Box
6103 Sunset Blvd.
Hollywood, California 90028

Dear Bud:

Just a note to let you know how terrific I think Cash Box looks. You are truly up-dating and improving the publication. Keep up the good work and I'm sure the readers will enjoy it.

Cheers,

[Signature]

January 3, 1988

Mr. Bud Scoppa
Cash Box
6103 Sunset Blvd.
Hollywood, CA 90028

Dear Bud,

Just wanted to let you know that the changes in Cash Box have been very worthwhile. I really enjoy the show and I'm looking forward to the new format/input/energy.

Keep it up!

[Signature]

January 19, 1989

Mr. Bud Scoppa
Cash Box
6103 Sunset Blvd.
Hollywood, CA 90028

Dear Bud,

Just a note to say that the changes in Cash Box have been very worthwhile. I really enjoy the show and I'm looking forward to the new format/input/energy.

Keep it up!

[Signature]
MUSIC FEATURES

7 PETER MOORE’S MAGIC MICROPHONE
Bud Scoppa, in Art & Commerce
Why does The Trinity Session sound so amazing? Cowboy Junkies producer Moore reveals his secret.

8 JUST WILD ABOUT TONE LOC
Joe Williams
Would you let this man on your radio station? Chances are, you’re gonna have to! He’s taking over.

9 A QUICK FIXX FOR TROUBLED TIMES
Karen Woods
Same guys, same name, new sound, new label. This could get confusing.

COLUMNS

6 The Buzz / Karen Woods in NY; Chrissie Iley in the UK
7 Art & Commerce / Bud Scoppa prows the creative sector
10 Shock of the New / Joe Williams ponders the alternatives
11 The Heavy Metals / Janiss Garza discusses weighty matters
12 Rock & Roots / Tom De Savia drives the blue highways
13 On Jazz / Lee Jeske blows hot and cool
14 Hip-Hop News / Duff Marlowe gets his rap together
15 Rhythm & Blues / Michael Hewsworth heads uptown
21 Singles Going Steady / Pop goes Julius Robinson’s knee
27 Nashville News / Cecilia Walker strolls Music Row

RADIO REPORT
16-17 centerspread

MACRO-CHARTS
18 Top 200 LPs
20 Top 100 Singles
15 R&B Top 75 LPs
22 R&B Top 100 Singles
23 Country Top 100 Singles
20 Chart Index

MICRO-CHARTS
10 Alternative Top 40 LPs
11 Metal Top 40 LPs
12 Roots Top 40 LPs
13 Trad Jazz Top 40 LPs
14 Rap Top 40 LPs
24 Country Top 50 Albums
27 Country Indie Top 40 LPs
NEW YORK—To the giggles of Keith Richards and Ron Wood, Mick Jagger quoted Jean Cocteau at the fourth annual Rock & Roll Hall of Fame induction ceremony. "Americans are funny people. First you shock them, then they put you in a museum."

Three and a half Stones—Jagger, Richards, Wood and Mick Taylor—showed up at the Waldorf for last week's dinner, along with fellow '89 inductees Dion DiMucci, the Temptations, all of the Temptations, although Melvin Franklin, Eddie Kendricks, David Ruffin, Otis Williams, Dennis Edwards and the late Paul Williams were the ones inducted, and Stevie Wonder. The widow of inductee Otis Redding accepted his award, two of the original members of the Soul Stirrers accepted their awards in the Forefathers Category, as did the son of former Bessie Smith and two of the widows of the Ink Spots. And the elusive Phil Spector, as bad by bodyguards, accepted his honor from Tina Turner.

It was a bizarre and somewhat static evening, one lacking in the tension and passion of the three previous dinners (it's remarkable how quickly the extraordinary becomes the ordinary). The anticipation of a full-ledged Stones reunion was quickly squashed by the decisions of Charlie Watts (for some reason), Bill Wyman to skip the dinner, although most in attendance seemed content at the bonhomie displayed between Messrs. Jagger and Richards.

Jagger, Richards, Wood, Taylor, Wonder, DiMucci, the Temptations, Bruce Springsteen, Tina Turner, Pete Townsend, Lou Reed, Daryl Hall & John Oates, Anita Baker, Little Richard, Bobby McFerrin, Paul Simon, Mick Jones and many others joined the dinner's customary desert, the much-anticipated Shaffer-run jam session that closed the evening. The raw and sloppy 45-minute jam's highlights were three Stones tunes "Satisfaction," "Honky Tonk Woman" and a bad-ass "Start Me Up," the combination of Jagger's voice and Richards' power chords like manna from rock & roll heaven, gritty Jagger; Little Richard duets on "Bony Maroni" and "Can't Turn You Loose," Springsteen's haunting "Crying," in homage to Roy Orbison, Tina Turner's "River Deep, Mountain High," with Shaffer whapping the ad hoc band into something of a wall of sound, Dion's "The Wanderer," and Wonder's "Uptight." There were also half-baked versions, by a shifting cast of lead and background singers, of "My Girl," "Ain't Too Proud To Beg," "Get Ready," "Lucille," "Respect," "Come Softly" and "Be My Baby.

The inductions themselves were filled with oddities. Some inductions (Al Green for the Soul Stirrers, Anita Baker for Bessie Smith, Bobby McFerrin for the Ink Spots) were_delta to quite know what to say, didn't exactly exude the kind of honest awe and respect for their subjects that have made some previous induction speeches so memorable.

A skittish Phil Spector, swept to the stage in a rush of bodyguards, mumbled something about missing Bush's inauguration and how something or other signaled a change in the "credibility factor."

And, in the oddest taste of all, Pete Townsend inducted the Rolling Stones with a long, nasty speech that attempted a kind of "roast" humor—Townsend as Red Buttons as it were—but ended up sounding bitter and churlish. He began by avowing that he was "an absolute Stones fan," calling the band "the only group I've never been unashamed to idolize," and saying that "their early shows were absolutely shocking, they changed my life," before going for the jugular. Ron Wood, he said, is the only member "still young enough to have his own teeth," Bill Wyman's upcoming book is likely to sell more copies than the last few Stones albums, Charlie Watts' recent drug problems made him feel bad about his own problems, and the Stones would probably end up getting back together, but only for the money.

"It's lucky for us fans that Mick has such expensive tastes," he said.

But he wasn't done. The Stones were going in the Hall, said Townsend, while "Jimmy Reed, John Lee Hooker and all the other black artists they've ripped off" weren't in yet.

"Much of what I am I got from you, the Stones," he concluded acerbically. "I didn't know so much of it was already second-hand." The speech drew "oohs" and "ahs" from the crowd.

Jagger, for his part, thanked the assemblage for the Stones' induction into the "waxworks of rock" and then proceeded with a bit of well-aimed nastiness of his own.

"Now that Jana" (Wenner) "has finished his house in East Hampton and Ahmet" (Ertugun) "has finished his house in Turkey, I hope they finally get down to building the Phantom Temple of Rock in Cleveland," a jibe at the Hall of Fame's four years of Fame with no sign of Hall. Jagger then suggested that the Stones be placed not far from the "Allen Klein Wing, where the latest examples of creative repackaging will be housed."

In any case, Jagger, Richards and Wood all talked like the Rolling Stones were business as usual, not a band that began to self-destruct several years ago. If Wyman and Wyman roll in, it looks like the Rolling Stones will begin to shed their moss. Columbia Records, and the hundreds of millions of dollars the world are already beginning to lie their chops.

Little Richard, inducting his Macon, Georgia homeboy Otis Redding, sang of the late singer's tons of hits but talked—predictably and hilariously—mainly about Richard Penniman. Redding's widow accepted the honor.

But not everything was odd or nasty. Lou Reed read a beautiful, poetic tribute to Dion—he had the chops and he practically invented it—"and Dion responded with a funny ramble in his Bronx brogue. "Every lyric we wrote that came from our honest emotions," he said, "contained the word 'knockers.'" Dion, poised for a career upswing, seemed genuinely happy and grateful to be there.

The attending Soul Stirrers, R.H. Harris, and some others commented genuinely grateful for the honor, if not exactly humbled. "It doesn't matter what class or what field, when you trace it back to the Soul Stirrers," rasped Harris about the influential gospel group that gave us, among others, Sam Cooke and Johnnie Taylor.

Hall & Oates induced the Temptations and the Four Tops in a rolling and heartfelt tribute, including a doo-wop version of "Don't Look Back," and Stevie Wonder—inducted by Paul Simon, who called him "the composer of his generation"—asked the crowd to close their eyes as he took them through a moving speech about gratitude and inspiration, invoking most of the other inductions in the process. With all the beautiful music around, suggested Wonder, "Why should we have poverty? Why should we have gang violence? Why should we have racism?" An inductee into the Rock & Roll Hall of Fame should, he said, "should be our commitment, forever, to give as much as we can." At 39, Wonder becomes far and away the youngest living member of the Rock & Roll Hall of Fame.

The sell-out dinner—at up to $1,250 per seat—was a benefit for the Hall, which raised enough in cash to raise the idea of televising the event in some form or other (the dinner is taped for the Hall's own archives). Filmed tributes, put together by MTV and in the case of Spector and the Stones, ABKCO, were part of the program, as were special compilation CDs and cassette boxes given out to the attendees. Hall of Fame chairman Ahmet Ertugun and executive vice president Jann Wenner hosted the event. To be eligible for induction, artists had to have made their first recorded appearance more than 25 years prior to the dinner.

At the end, though, as usual, it was that messy, haphazard jam session of sighted and blind, bag heads, wrinkled faces, baggy eyes and sweaty knees that were bobbing on stage, rocking & rolling like nobody's business. As Dion put it in his acceptance speech, "You can be an old fart at 23 or you can still be kicking ass at 60."
THE BIZ

THE Biz TICKETTAPE

NEW YORK—In celebration of its 75th anniversary, Feb. 13, ASCAP has announced the first two in a series of commemorative events. ASCAP: The Music of America is an exhibition that will run at the New York Public Library at Lincoln Center from Feb. 3-Apr. 1. And The Songwriters: ASCAP's Diamond Jubilee is a concert that will gather a panoply of songwriters (including Steve Albee, Tony Bennett, Barbra Streisand, Alan and Marilyn Bergman, Sammy Cahn, Cab Calloway, Cy Coleman, Hal David, Sammy Fain, Burton Lane, Michel Legrand, Jerry Leiber and Mike Stoller, Henry Mancini, Smokey Robinson and Paul Williams) and singers (including Andy Williams and Dinah Shore) at L.A.'s Shubert Theatre on Feb. 13...."Rock Against Fur!" is the name of the public service announcement for the Ethical Treatment of Animals' February 18th benefit at N.Y.'s Palladium. The B-52s, River Phoenix, Jane Wiedlin, Belinda Carlisle and others will perform at the anti-fur benefit. For information call (212) 726-0156....The recipients of NARAS's annual cash research grants are Reynolds Wolf & Reynolds Wolf and Anthony J. Loway, who have completed the history of the first synthesizers, Louis Spizzio, to aid with research on a biography of composer Roy Harris; the American Recording Orchestra at Duke University, to aid in the formation of a contemporary recording orchestra, Brian Guine, to assist in attaining the celebratory rights for his video Beale Street's Blues: From Gospel to Rock; David Dombrowski, Middle Tenn. St. U., for assistance on a "Recording Industry Periodical Computer Aided Bibliography System"; and the Country Music Foundation for assistance in release of a double album of classic Cajun performances. The grants are up to $5,000 each....Lee Adams, Anthony J. Loway, David Dombrowski, Brian Guine and Reynolds Wolf & Reynolds Wolf will be inducted into the National Academy of Popular Music's Songwriters Hall of Fame at a May 11 ceremony at Radio City Music Hall. Quincy Jones will receive the organization's Lifetime Achievement Award and Elton John the Harris Award (to be received by his wife, the Hall of Fame's 20th anniversary)....It's about time department: Delacorte Press is set to rush-release 100,000 copies of, yes, Don't Worry, Be Happy, the book, with jottings about the song by Bobby McFerrin. And the Loena Publishing Company has just published the "President George Bush March" by Andrea Fodor Liskei and Elizabeth Reed. The book, a collection of TV & Films Programs, series of Rockport, Maine workshops and seminars that, this summer, will include three music workshops. Call (207) 236-8851 for the lowdown....The Best of Shoretime Coast To Coast, drawn from that cable network's successful music shows, will be on the net network beginning Feb. 9....Musicians Making Service has been formed in N.Y. to service promotional material to radio stations. Call (212) 475-5860 for details....The Alan Parsons Project and Brian Brolly are collaborating on a multi-million dollars performing arts project called Freudonia, to commemorate the upcoming 50th anniversary of the death of Freud, the big idea behind which is international, Southern California's largest concert promotion firm. Despite earlier reports to the contrary, Steve Rennie, Avalon's hi-vis VP has left the company in what was described as a amicable split. The new kid in town is 29-year-old Ted Mankin, who comes to Avalon from Chicago's JAM Productions. Rennie's exit also means greater responsibility for execs Moss Jacobs and Jennifer Perry.

CORPORATE MATTERS

MTV Goes Global; VH1 Gets Equal

NEW YORK—The MTV Networks have begun 1989 by flexing their muscles, splitting VH-1 from its sister channel MTV, and charging executive VP/GM Lee Masters in charge of programming and production for the network's international affiliates. Under this arrangement, Masters will no longer be responsible for VH-1, which enjoyed its biggest year in 1988; instead, the management team at the network led by executive vp Tim Sussman will report directly to MTV Networks president/CEO Tom Freston. In effect, the move puts MTV and VH-1 on equal footing.

As it seems, the inevitable, is becoming the rebranding of MTV. Original co-founder of the two networks at VH-1 were handled by MTV people. Over time, it developed its own staff that was totally separate, with no duplication at all with the exception of my position as general manager. So this is really the final step in putting VH-1 on parity with MTV and Nickleodeon. What it will mean is much more resources available to VH-1, more of a push from the [parent] company. It's the number one priority for the company at this point.

Asked about his own number one priority as the head of international, Masters responded: "More than anything for me personally, the priority is to make sure that all the different companies, all the artists, all the managers that we deal with, think of MTV as an international entity. Most of them still think about [MTV's international affiliations] as an adjunct. I want them to think about MTV as a package: 90 million homes, five continents, 23 countries.

MTV's biggest challenge in the U.K. and Europe is getting access to potential viewers. "Right now," said Masters, "the percentage of direct-broadcast satellite in Europe is minimal. But the people who have equipment feel that over time it's going to be a huge market. Today it's just beginning; there's a tremendous upside there."

ERRATA

In last week's issue, we reported that MCA recording artist Pebbles was expecting a child. This is not the case. We regret the error.

Movers & Shakers

At Geffen, Jonas Livingston has assumed the newly established post of creative director. Livingston will be supervising the label's newly created art and video production departments. Gabrielle Rambourger, a four-year veteran of the Warner Bros. art department, will now head up the Geffen art department. Joining her will be art director Kay Deluxe, designer Maria DeGrassi, receptionist/secretary Cindy Ridgway and freelance designer Sharon Cain. CBS Records Board of Directors has elected Russell A. Hansen as vice president, internal audit and as executive officer of the corporation. Lawrence M. Krackow was named president of Columbia Entertainment, Inc. He also continues as executive officer. Hansen has been director, internal audit, for the company since December, 1987. Krackow was treasurer and executive officer. Meanwhile, Kid Leo, former operations manager for Cleveland's radio station WINS, has been appointed vice president, artist development. He will work closely with CBS's artists, A&R and, radio. Marty Cullen is now vice president, MIS. He was previously independent consultant for Prodigy Services Company. Fred Erlich has been appointed to director, special projects, and will be involved with coordinating activities between Core Marketing and the Columbia, Epic, Portrait/CBS Records and BMG. He also has an interest in all marketing and creative service activities, as well as EMI's artist development and video-related matters. Chris Baca, formerly regional promotion manager for the label, has been named West Coast director, AOR promotion, and Jennifer Grossberndt is now associate director, national A/C & secondary promotion, and positioned to be promoted to director, promotion and media relations for BMG. Macrae was previously manager, product development for the company. Sarah Norris, formerly BMG's manager, national media relations, has been upped to manager, artist marketing. Meanwhile, at BMG, Paul E. Bell has been promoted to director, advertising and special projects, licensing administration. Bell moves into the New York office from BMG's San Bruno, California branch, where he achieved the number three position as a regional sales and licensing executive. Eddie Lambert has been appointed to the newly created position of director of music licensing, film and television for Capitol Special Markets, a division of CEMA Distribution. Lambert will be responsible for overseeing the licensing of masters owned by Capitol-EMI Music, Inc., for use in film, television and advertising. Elektra's Lisa Millman has been promoted to director, press & media relations. She has been with the label since October of 1987. Theresa Brilli, formerly an assistant to Elektra, is now director of international marketing. Mikkel Marcuse has been upped to coordinator, international. He joined Elektra in 1987 as assistant to David Bither. Ray Anderson Entertainment has announced the appointment of BBill Diggins as a personal manager. Diggins previously was a personal manager at Ron Weiser Entertainment. Robbie Snow has joined RCA Records as assistant product manager.
NY IN THE NEVER-ENDING SEARCH FOR THE GREAT UNKNOWNS, IT IS QUITE COMMON TO GO TO SEE A HAND PLATE, AND AS IT TURNS OUT, THAT IS NOT ALL. Several people on a stage playing, one or more singing. It’s rare that you actually see someone performing.

There is, however, a five-man Manhattan band called the Niagara’s leading a crusade against the fashionable trend of non-performance: This is, in all senses of the word, a live band. And frontman Robert Whaley says that is the whole point.

“That’s the joy of performing that is most important,” he says. “I mean, you go to see a lot of bands and it’s boring. When we first started, I think it was almost too much theatricality. We had to tone it down a bit. Now we’re gotten to the point where we’re still interpreting the lyrics, but we’re not doing it that way. We’ve had shows where we were reprimanded for being too wild, especially in the early days, for running around on table tops, or going out in the street and dragging people in, pulling people out of their chairs. There have been little arguments with bouncers during the sets, but that’s gotten a little calmer.

“But in a good way,” he clarifies. “It’s gotten more focused. The songs are really developing, becoming more mature, but not in stupid adult way. They’re just becoming better songs. We’ve always been fans of good songs, like in the ’40s and ’30s, and big bands.”

Part of the Niagara’s appeal is a very specific look—baggy suits, short-slicked-back hair, pretty far removed from various metal looks or the jeans-and-T-shirt anti-fashion statement a lot of musicians adopt. “There is a style element,” Whaley agrees. “People do remember it, it’s real simple, and we’ve always had this basic philosophy. This is an actual act. That’s another thing you don’t see with a lot of bands these days—when you don’t have an act. I mean, we’re not doing it to be part of a nostalgia kick or to be fashionable; it’s just part of the act.”

Which is not surprising, considering, as Whaley explains, that most of the Niagara’s met while studying theater at Albany State University. “There is a similarity between music and theater in that both have that rapport with the audience and for us, that love of performing.”

If the Niagara’s were a quiet, introspective sort of band, all this performing might not be that different, like doing newscasts and doing blank-page songs. Of course the music is generally upbeat and energetic, and although Whaley says they are not part of a nostalgia kick, it’s reminiscent of British new wave bands like the Jam and later Buzzcocks, or Elvis Costello in his happier moments. Whaley says he agrees with comparisons of this sort, because “they’re all very much based on melody, and that’s what we strive for.”

SPEAKING OF PERFORMANCE: Every once in a while, I go to see a band or two play and remember exactly why I do this. One needs one’s faith reaffirmed occasionally, and Jan. 17 it did it for me. First it was the Cowboy Junkies show at the Bottom Line. This band seems to remind people of the sort of roadside bar everyone has been in at one time, the kind with ancient pool tables, beer-stained floors and tables scarred with cigarette burns. The kind of place that has no stage, just a couple of stools in the corner and a sound system of some sort, where the locals can get away from the pressures of their daily lives. The Junkies voice sever versions of standards such as “Blue Moon,” “Walking After Midnight” and “I’m So Lonesome I Could Cry,” maybe a Velvet Underground tune or two. Or to try out originals like “To Love Is to Bury,” or “Misguided Angel.” I doubt the average patron pays the kind of rapt attention the Bottom Line audience gave this Toronto band, however. Vocalist Margo Timmins said at one point the silence was making her nervous. It shouldn’t have—it was simple respect.

After an hour and a half of quiet, meditative country and blues, it was a brisk, 10-minute hike over to CBGB’s to, luckily, catch the last half of Pierce Turner’s set. For good or for bad, Turner is one of those people you sort of forget about for a while, then catch him live and all of a sudden his last record, It’s Only a Long Way Across, ends up back on the turntable for an indefinite period of time. Interesting note—Turner is on RCA, but there were a few Arista people in the audience paying close attention.

Karen Woods

UK WONT YOU LET ME TAKE YOU TO SEE KRUZ: A potential candidate for the best international band of 1990 may well be Kruz. They have performed for more people than Bruce Springsteen, they get more suggestive fan mail than Bros, and they have sold more records than Bon Jovi. They are Russia’s biggest rock band and they think nothing of playing to 120,000 fans in one city. If they lived in the West, of course, they’d be millionaires. As it is, they live on the paltry entertainer’s wage of $300 a month each. They live in a small, spare apartment in Moscow and the most alluring thing they’ve ever done is eat at the Moscow Hard Rock Cafe. They can’t even afford proper quality amplifiers.

But, still, they were not complaining when I met them at the Munich Hilton. They are the first Soviet band to be signed to a Western label, WEA, and their deal goes straight to the state-owned record company, Melodiya.

Kruz’s founding member and leading light, Valery Gaina, was described by a German critic as one of the world’s greatest guitar geniuses. He is a Moldavian gypsy who studied music academically before emulating contemporary guitar heroes. The style is thrash metal with a Cossack beat, not a mere copy of a Western sound. The band manages to be original, with strange moments of almost balletic melody with bath gypsy wails. Gaina is the most surprising, however, Gaina is the most surprising, however, because of his electric guitar playing. We’re not used to hearing such a tall, healthier-looking 25-year-old with very badly permed long hair.

Kruz is allowed out of Russia on one-month visas to play tiny, dank clubs in Germany and Romania. A bit of a come-down from the stadiums they are used to, but the conditions abroad aren’t always far removed from home. In Romania, the authorities were very displeased with drummer Sergiej Efimov’s drum solo, where he screams “perestroika,” political rhetoric, over the rhythm track. “The Romanians are terrified of perestroika, that it may come to them also,” says Gaina. “The older Russians are also terrified because for the first time they have to think for themselves. They have lived in fear all their lives and they tell their grandchildren not to flaut the authorities: ‘Remember, Stalin killed your great grandfather.’”

The band’s biggest ambition is to tour America. They think we would go down well there,” says Gaina. “It’s not that every Russian wants to defect—you can be as unhappy in California as you are in Moscow. You must fight to change yourselves and your way of life. It’s not good just changing the place.

“But we believe in our music and that it should have international acclaim.”

Drummer Sergiej, who speaks very little English, makes a joke of looking under tablecloths, pushing away the leaves of plants and pointing to the corners for a Frisbee. To the West, of course, they’d have to look in the guitar case. With a childish innocence he adds, “This is the first time I speak English and it is beautiful. I am very poor, but not as poor as I was. I had three years with no work except playing at weddings. I was forced into the army for two years. Army kills art. My dream is to go to America or London. But we are not like you, some gates cannot open. But one day it may come.”

They are really gathering a cult following in Germany. The small club I saw them in was packed to capacity; not necessarily with heavy metal fans, but with people who just seemed curious. Their album was released in Britain last month where it won great critical acclaim in all the metal magazines.

Chrissy Hey
PETER MOORE'S MAGIC MICROPHONE

IF THE HUMANS ULTIMATELY triumph over the computers in the war for the airwaves, they'll have to give up the musical environments. Take the Jazz JUNKIES producer Peter Moore. To record The Trinity Session, the Junkies' astounding live-in-a-church album, Moore employed but two pieces of hardware—a digital two-track tape recorder and a special microphone. The digital and Ambisonic, and there are very few of these babies in existence right now (although that may well change once the word gets out). A quadraphonic, four-capsule microphone, the revolutionary Ambisonic packs up sounds from the entire sound field rather than from one (monaural) or two (stereo) directions. As it turned out, that one-of-a-kind mike was the answer to Moore's prayers.

"When CDs first came out," the Toronto-based producer to Christie, "I bought my first CD player and a bunch of compact discs—Dire Straits and all that stuff—and one was a Billie Holiday album recorded in 1956, the year I was born. It's a simple, one-mike, mono recording. I listened to all of the CDs and the conventional recordings, and I knew that Holiday without even paying much attention to it. When I heard it I went, 'My God, why did we get away from that?' At the time I was doing multitrack, the typical method. Then I started experimenting with minimalist recording, which is sort of a lost art."

Moore was busy learning this "lost art" when he happened to hear the Calrec Ambisonic. "That microphone is totally new technology," Moore explains. "The Ambisonic, with multiple capsules in an off-axis response. With this microphone, because you're recording the whole sound field, there is no off-axis response. All the sounds arrive at the microphone at exactly the same time, unlike the conventional recordings. Because it's a phase-coherent recording, there is an absolute purity to it, from a technical standpoint, and your brain doesn't have to make any calculations when you hear it. That's what says 'realism' to me."

"I was at a university when I first heard the Calrec," Moore continues. "It was the only one in North America. I put on the headphones and went, 'My God, this is incredible—this is what I'm trying to achieve!' It was a $10,000 microphone, but I sold every thing I owned and bought that mike. See, I'm a nut. I like single-malt scotch, I can't drink Cutty Sark. You know what I mean? Now I'm trying to push this to the ultimate limit."

Moore has not only recorded the entire Junkies' album, but has also just a matter of acoustics. He had a digital recorder [a two-track R-DAT], the best mike I could find, and musicians who could play together. And the church that I used was built in the 1800s. I used it only for multitrack recording. I knew, the reverber time, I knew the sweet spots. I knew where the microphone should be. What more do you want?"

What more, indeed? While all this may sound like so much psycho-acoustic fluff, as Moore hearing. The next day I told my wife, 'You've gotta hear this.' I pop it on, we're in the house; it's morning, the album plays and she says, 'Play that again!' So I played it again. We were outside in the garden and the music is sizzling out of the house and she says, 'That's really good. trägt es zu."

By the end of the weekend, we had listened to this album 10 times. I came back on Monday totally in love with this record. I didn't know what it could do (commercially), but there's a moment when you have to step up to your feelings and I called their attorney and said, 'I want this. I love it. Let's do it.'"

Almost as simply as that, RCA had an intriguing new act, and the Cowboy Junkies had a label that seemed to understand what they were up to. With an explosive press reaction and with sales approaching the 100,000 label, band and producer have been mandated to continue with their experiment.

"With the next album, we're gonna record those songs that lend themselves to certain environments, in those environments," Moore enthuses. "We'll be using four environments that I've worked in before. So I listen to the songs and I think, 'What environment would I listen to that song?' We'll do five or six takes of each, and that's it."

That's it? What about the challenge of inspiring the band to perform the material at a high level of inspiration? According to Moore, it's not a problem. "When I adjust things, move things, fuzz, fuzz, fuzz, fuzz, then all of a sudden it just rings. At that point, the place just comes alive. The band can't help but play good. I mean, don't you sound great in there?" And the Junkies bandleader Michael Timmins couldn't agree more. "We're not looking to do another Trinity Session," he says, "but we're still very determined to prove a lot of people that this sort of recording technique can hit the pop charts. You can hear what it's like to have music, you know it. It's not perfect pitch, at times the rhythm is slightly off, and there's a few little mistakes here and there. But to me, that's what's great about it; that's what's great about live recording. You can hear you can see and you feel people playing those instruments. It's not machines, and it's not been processed through some machine. You don't have to process everything; you don't have to make radio-playable albums. It's all about this business. We just want to bring a little bit of the humanity back to recording. It's getting so sick, there's no point in having humans in studios anymore. I hate it. We're just tryin' to do our part to turn back the clock a little bit."

But even as he begins to receive the proper recognition for his singular contribution to minimalist flesh-and-blood record-making, Moore remains skeptical about the growth potential of the movement.

"The fact that samplers have come to the ultimate limit means that there is no value to good drum sounds, because there's no talent required," he says. "There's no value to the Right keyboard sound anymore. There just isn't any value anymore, because you can do everything electronically. What becomes a value is somebody being able to stand naked in front of a microphone and perform. RCA, Calrec, Ambisonic. Again..."

ADDITIONAL SOURCES:
- Add RCA: Once the steward of labels, RCA has done a complete about-face since the A&R-oriented Buziak took over. Last year, apart from The Trinity Session, the label released innovative LPs by Graham Parker, Fairground Attraction and Treat Her Right. In recent months, RCA has signed the Del Fuegos, the Brandos and the Arizona-based Sidewinders as well as putting out a new vinyl pressing of their first LP, with producer Don Gehman. Kick out the jams, Nipper. Bud Scoppa.
“It’s just got all the elements of a hit song,” says Mike Ross of Delicious Vinyl, trying to explain the platinum success of Tone Loc’s “Wild Thing.” “It’s up-tempo. It’s a good dance record. It’s funny. And it’s got a good rhyme without being too street.”

But with a glut of rappy vinyl clogging the charts, the obvious virtues of “Wild Thing” can’t completely explain how an indie-label 12-inch by a little-known L.A. rapper has jumped into the top 40, with airplay on rock, pop and black contemporary stations that might otherwise dis such a thing. “The guitar might help,” adds Ross.

Ah, the guitar. “Wild Thing” is nothing if not a crossover hit, appealing in its way to the same black & white party crowd that turned the Beasties Boys multi-platinum. Rock guitar + elemental rhythm + playfully suggestive rap = hit record. Simple.

“I thought we’d sell about 30,000,” admits Tone Loc, a West L.A. resident whose real name is Tony Smith. “I never expected anything like this.” Loc admits that as a young man he was more athletic than literary and never expected a career in music.

But Tone Loc had two things going for him besides his talent and sense of humor—Matt Dike and Mike Ross, the two white wonderboys behind Delicious Vinyl, the record company that Loc calls “my second mom.” The year-and-a-half-old label grew out of Ross and Dike’s experience as club deejays. At L.A. venues like Power Tools, Seventh Grade and the new Exit the Dragon, the two scenemakers sharpened both their technical production chops and their sense of what the club-going public wants.

“We learned how to make people dance,” says Ross matter-of-factly.

That expertise played a big part in the construction of “Wild Thing.” It was Dike who came up with the rhythm track while goofing around in the studio, and it seemed a natural for Tone Loc. Loc, who had auditioned for the label through a friend of a friend after hobby-rapping for eight or nine years, had scored an earlier hit for Delicious with “I Got It Goin’.”

Delicious Vinyl also sprung for the cost of a video, an investment that has been paid back many times over. “I think the whole thing cost $100,” says Ross of the stylish black & white video that has taken up near-permanent residence on MTV. “Just like the record, it shows what you can do without a whole lot of money. There’s a lot of over-produced shit out there. We’re interested in under-production.”

Another key element in the Tone Loc success story was Island Records president Chris Blackwell, who pursued a distribution deal with Delicious Vinyl at a time when L.A. hadn’t made any serious inroads on the national charts. The distribution is handled through Islands’ indie-oriented 4th and Broadway arm, which has long established itself in the stovetop-level mom-and-pop stores that are so important in a rap breakthrough. Ross says that future releases may be handled through the more mainstream WEA machinery, on a project-by-project basis, but he’s happy with the job that Island has done. “The entire Island promotion department has been behind this record,” he says, “It’s the biggest thing they’ve got right now.”

The future for Delicious Vinyl includes new releases from Def Jeff, Young M.C., Trouble Funk (the D.C. go-go band that Dike and Ross expect to chart big) and a stable of new artists that we’ll be hearing more about later. The future for Tone Loc includes an expanded slate of live performances and the release of his debut album, Loc’d After Dark. While the new album may throw a curveball, Ross expects the same synthesis of rock and rap that they heard on “Wild Thing.” Loc says the album is more representative of his playfully funky style.

Loc sees the end to the old antagonisms between East and West Coast rap styles as the music expands and brings in more diverse elements from around the country. At a recent coming-out party in New York, Loc got a chance to chill with Public Enemy, an experience that suggested the music is heading in a positive direction. D. is one of the most down-to-earth, thoughtful people I’ve ever met,” Loc says of the rapper who advocates a fiery kind of black pride. “His coming across so hard. But it just depends on what side of the rock you’re sitting on.”

Still, our man from L.A. knows what time it is in the Land of the Loc. “I’m not here to preach any big message,” he says. “Everybody does the wild thing. That’s how we got here in the first place, and that’s why people like the record. It ain’t nothin’ but a party.”

“I thought we’d sell about 30,000. I never expected anything like this.”

—Tone Loc

FLAVOR PLUS DELICIOUS EQUALS GREAT TASTE IN HIP HOP!: Tone Loc, who’s single “Wild Thing” is the MTV “Hip Pick” of the week and the number one requested song at L.A.’s KROQ, is seen at the New York club Big Haus’ star-studded launching of Delicious Vinyl/Island Trading Co. Pictured left to right: Matt Dike (Delicious), Flavor-Flav (Public Enemy), Tone Loc, Chris Blackwell (Island Records).
A QUICK FIXX FOR TROUBLED TIMES

BY KAREN WOODS

How does the old adage go, “Never judge a book by its cover”? I think a good cor- relary to that should be, “Never judge a musician by his music.”

Take, for example, the Fixx, that sophisticated, erudite band of Brits who hit the ground running in 1982 with the debut effort Shuttered Room, an album which produced two major singles, “Red Skies at Night” and “Stand or Fall.”

Since then, there have been three albums, one gold, one platinum and a greatest hits package, all on MCA and all of the same character, the same very particular sound: slightly sterile, slightly sinister, very complex.

Then comes Calm Animals, released last week on RCA. This still sounds like the Fixx, but a different Fixx—warmer, more human, more emotive, less austere.

Curnin, the vocalist/guitarist, explains that Calm Animals marks a return to the beginning for the Fixx, in terms of attitude and method. Both Curnin and Woods expressed dissatisfaction with what the Fixx had become, and we formed an band music—and with the end of the MCA contract, the band decided to go for broke and make the record they’d been talking about since Reach the Beach, their second album.

RCA was appreciative, A&R representative and Calm Animals producer Bill Wittman in par- ticular. Wittman’s production credits include Pat Benatar and The Outfield. As Woods tells it, “We’d meet up in England, play for a couple of weeks, come up with a couple of new things, then Wittman would fly over, say ‘crap,’ and go home.”

“So we’d tweak the arrangement a bit,” Curnin adds, “or work up with a few more songs, and a few more, so by the time we got into the studio, we knew exactly what we were going to record, and how we were going to record it, basically. So the recording was painless. Five weeks we were there, in the studio on Montser-
rat.”

Reverent expressions cross both faces, attention wanders for a moment or two. Woods heaves a big sigh, gives a sly grin. —“It was hard.” Montserrat, by the way, is in the Carib-
bean.

Curnin has been serious for at least five minutes, and that’s long enough. “This record sounds,” he says, leaning forward and affecting a convincing Southern accent, “like it’s coming out of the bowels of hell.”

Woods laughs and dismisses this. “I think it sounds a bit more human. I think it has a lot to do with someone actually listening to the band, and sort of trying to recreate how it sounds. The fact that the producer is a guitarist has something to do with it. The previous guy (Rupert Hines) was a keyboard player, and they tend to be a bit more delicate about sound.”

“It really feels like we had more control over it,” Curnin says, all seriousness again, “be-cause it all came down to songs. Before, with each album we were going in with more and more formula and less and less content. When you do it that way, you’re automatically en-
visioning how its going to sound.”

“To me,” Woods said, “that tends to have a flatness to it, as opposed to what we’re doing now, which has lots of holes and grunge to it. Sometimes, I couldn’t believe it. I’d do a drum solo, and I’d be going, ‘Ooh, no,’ and Wittman’d say ‘Yeah, that’s it!’ That’s the one. A lot of it had already been done live, which possibly is what gives that live effect. And it’s that aspect of modern studios that fascinates me. Not how you can tailor sound, but because that’s what everyone has been into for the past ten years, but how you can record sound ‘as is,’ ac-
tually make it feel like you’re there in the room. We tried to do that as much as possible with this record, to make it sound at least like a group of people.”

“Most of the vocals are first take,” Curnin adds, “just a guy getting drunk and getting up there while they’re doing the backtracks and going ‘na na na.’ And they kept most of them.”

Curnin explains how they chose the songs for Calm Animals: “All the other record companies were coming up and saying ‘We really like that song, or this other song. Wouldn’t that be a hit?’ So we didn’t do ‘em. Threw them out. They’d been soiled by corporate opinions. Bad for the karma.”

So far, the reaction is good: Even New York shock-jock Howard Stern liked it, and he hates everything. Curnin laughs and says Wittman is quite pleased with it as well. “He showed us a review that said the record has a nice, fresh sound, and he was waving it around, saying ‘See? See?’ But it is true; we didn’t make a wedding cake—we made more of a daily bread sort of thing.” He pauses a second, “I hate cake.

“Seriously, there’s a subliminal-ness to this record that is really appealing. Because we have tried to drag things out from inside us on this album, rather than going ‘There’s a war going on over there. Let’s write about that.’”

We agree that lyrically, Calm Animals does focus more on internal politics than external. All of the earlier albums, starting with Shuttered Room, focused on geopolitical issues, isolation, existential dread, the decay of the human spirit—a lot of stark, bleak images. “I guess we’ve sort of grown up in a way,” he said.

“When you’re young, you’re very quick to ac-
cuse, to drag things down. And then once you’ve levelled everything, you say, ‘Now what am I going to put in its place?’ It’s more a question of changing the way you see things.”

Which immediately launches us into a dis-
cussion of things political, from fluorocarbons and the fact that England still hasn’t banned their use—“It’s a good thing that England is as small as it is, because with the attitude they have, there would be a lot of holes in the ozone”—to China and Afghanistan, Tibet and the American Indians.

And the Soviets. “Everything the Russians do at the moment seems to be positive,” Curnin comments. “My little boy was on the side of the street, with my wife, when Gorbachew went by [in New York during the recent summit]. He’s there, and he told me he’d seen the president of Russia.”

“You should have said, ‘That was the general secretary, you little twit’,” Woods quips.

“You get the point.” Curnin says, in earnest now. “We grew up being told in school that red was bad, and blue was good. He’s growing up in an environment where that’s already gone, and his world will begin without that kind of prejudice. And that’s good.”
SHOCK OF THE NEW

NOW THAT THIS COLUMN is an established fact, I can kick back and listen to some of these records that are piling up around me. Although January is the cruelest month for product flow, the alternative market operates on its own peculiar logic, so I have plenty of vinyl and a backlog of notable releases that never got mentioned in the pre-enlightenment "Cash Box" of '88.

I know I'm supposed to start the column with some news, so here's a tip: by this point, you information has become all the more intriguing. "Thin White Rope" has completed a fifteen date tour of the Soviet Union, the longest stay in that country by any American performers to date. Lead crooner Guy Keyser describes his dominant impressions of the tour as "boredom and terror." We predict that many more American performers will be touring the Eastern Bloc when the socialist kids start growing to the now-sounds on their portable satellite dishes. Thin White Rope's import-only EP, Red Sun, should be available domestically from Frontier this week. "Malcolm: MaLone," from the Sex Pistols, will soon release Strings in the House, the acid-house reconstruction of waltz music that he's been working on for the last two years... The Swans, the New York noise combo whose Raping a Slave ranks among the most brutal slabs of vinyl ever recorded, have signed to MCA. The world shudders... And now

ALTERNATIVES

LOU REED: New York (Sire 9 25829-1)

Lou Reed's New York is as hard-hitting as anything he's ever done, a string of post-apocalyptic vignettes about life in a spiritually bankrupt culture. The themes here are death, disease, and the obvious litany of urban ills—AIDS, crack, the welfare state—everywhere detours into the more broadly political ("Good Evening Mr. Waldheim," which manages to call the bluff of Waldheim, the Pope and Jesse Jackson simultaneously). "Halloween Parade" is something of a companion piece to "Walk on the Wild Side," while "Dirty Blvd." captures the desperate feel of the gutter hustle as affectively as "Waiting for the Man." In tunes such as the faintly pastoral "Endless Cycle," the tone is infective; in others, like the punky "There Is No Time," the call to arms is loud and clear. The sound is basic guitars/bass/drum rock & roll, with Reed's laconic vocals anchoring the proceedings, ending with the eerie "Dime Store Mystery," a picture postcard from the deathbed of the very Catholic Andy Warhol; vaguely reminiscent of "The Bells," it is one of the most inescapably final songs you are ever likely to hear. This album is so strong, so rhythmically overheated, so unsparring in its vision (despite the flashes of perverse humor) that it probably won't sell a thing.

THE REIVERS: End of the Day (Capitol/DB C1-9019)
The Reivers, a.k.a. Zeitgeist Jr., may never recover professionally from their legally-enforced name change of a few years ago, but the seamless country-pop sound that made them a college-radio favorite in mid-'80s remains more or less intact. This album was produced by guitarist/vocalist John Croslin and lacks a little of the snap and tang of the Zeitgeist album, but there's an affecting delicacy to some of the material that suggests a grown-up state of mind (and sometimes a pretty corny edge, as in the back-yard noodling "Star Television."). The songs are generally traded between Croslin and Kim Longacre, at the expense of the gorgeous harmonies that were once the band's greatest strength, but there are welcome flashes of their old brilliance. As muddling as it is, it's still head and shoulders above most of the swell that gets on the radio.

MY DAD IS DEAD: The Best Defense (Homestead HMS127-1)

Spiritual kin to Lou Reed, My Dad Is Dead is actually one man, Mark Edwards of Cleveland, Ohio. He plays all the instruments on his albums of which this odds & ends collection is the fourth), but he's no stripped-down folkie. His sound, like his worldview, is dark. His basic guitar, bass and drum-machine arrangements are full of blunt edges, craggy little bursts of feeling and a palpable nervous energy. Lyrically, he's built an oeuvre out of metaphorically expressed dread. Yet there's a hero's edge to his music—a sense of taking things and people absolutely head-on at a time. Trust me, it's not as bleak as it sounds. There's an elemental drive to Edwards' music, and he makes it not only palatable but queerly appealing. This may not be textured enough for the highbrows nor sweet enough for the masses, but Edwards is an artist of admirable vision and unassailable integrity.

ROGER MANNING: Roger Manning (SS-203)

Roger Manning is a New York-based street musician, a globe-trotting subway folk-singer in the best open-guitar-case tradition. Musically he's adept at all of this by calling himself a kind of weary strum-picker that recalls Guthrie and Dylan at their most direct. (On about half his songs he is aided by a drummer and/or bassist, to good effect.) Lyrically he's in the same mold, with a very solemn and occasionally realized observations on travels in life and journalism. His lead is as true to his impressionism, as evidenced by "The Lefty Rhetoric Blues": Lefty folksinger rhetoric/Has such a boring ring/They make me sick/They oversimplify everything/But then on the other hand/They were right about Vietnam/Then on the other hand/They're the only ones that give a dam. Great stuff, just what the times demand.

BAD BRAINS: Live (SST 160)

The explosive, D.C.-based hardcore/reggae quartet is captured in all their live-performance glory on this new platter. Whatever reggae elements they had on their earlier recordings are obliterated by the quasi metal-punk attack offered here (although the traditional reggae themes of black suffering and solidarity are buried somewhere in the lyrics.). It's a virtually non-stop guitar assault, admirably performed, and as good as a heart attack. Living Colour, supposedly the world's only black hard-rock band, could take a few lessons from Bad Brains.

EUGENE CHADBOURNE: I've Been Everywhere (Fundamental Save 68)

The Eddie Chatterbox Double Trio Live Album (Fundamental Save 68)

Definitely an acquired taste, Eugene Chadbourne delivers pointed (if obvious) social commentary wrapped inside a retro C&W shock full of musical illusion, distortion and dislocation. The music on I've Been Everywhere is characterized by woozy banjos, various boinging noises, an "electric rake" and stray snippets of sound. all of it seeming to exist independent of every other element. It's pretty irritating, which is probably his intent, but the rumpus-room silliness of the music and Chadbourne's exaggerated backwoods vocals are general messages, which is potent. (America as playground for bigots and idiots? Oh, I get it.) Chadbourne actually has two new albums out, one of which, Eddie Chatterbox, is a collaboration with the lads from Camper Van Beethoven. It's by far the better and more musical of the two.

Joe Williams
THE HEAVY METALS

There's lotsa things going on in the world of metal video. On Valentine's Day, alternative rockers Jane's Addiction will release Soul Kiss, a 28-minute videoclip. This vid will not doubt be as mind-bending as the group's Grammy nominated LP, Nothing's Shocking. (And hey, what about those nominees for that hard rock/metal category? Metallica and Jethro Tull must be wondering how their records came to be pitted against each other.) San Francisco's Exodus is currently working on their vidclip for “Toxic Waltz” from its latest LP Fabulous Disaster. Meanwhile, on the East Coast, Wrathchild (see Weekly Ear Ringer) is shooting a clip for the title track of their debut album. By the way, if you've been checking out MTV's Headbangers Ball, maybe you've seen Celtic Frost's “Cherry Orchard” video. The producer was Xavier Russell, English rock writer...and son of filmmaker Ken Russell. The band's first and only wrestling video endeavor is called Hard'n' Heavy. It's a bi-monthly video program that will only be sold in record and video stores. Hard'n'Heavy features interviews and video clips, some of which might not pass the censors of the broadcast world. The first release will feature Motorhead, Def Leppard, Voivod, Anthrax and more.

EMI is releasing Vixen's second single from the band's self-titled debut LP “Cryin'” is a follow up to "Edge of a Broken Heart." Vixen is currently travelling the world as opening act for Scorpions. So far, they've hit Japan and Europe. Another band that's planning to attack the Far East is L.A.-based rockers Cry Wolf. The president of Monster Production Co., a Japanese promoter, caught one of the band's shows while on a jaunt to the U.S. and fell in love with them. Cry Wolf will play four dates during February, along with releasing an EP in Japan.

Staying closer to home is Izzy Stradlin' of Guns N' Roses. He was spied recently by L.A.'s Whiskey A Go Go during Misguided's headlining show. Stradlin' seemed to like the all-girl band. He kept close to the front of the stage during their set and later on sat down for some impromptu photos with the group.

Fifth Angel, who is working on its second record, has found a replacement for drummer Ken Mary who left the band to join House of Lords. The new guy's name is Joe Paufumi. Could this be the same Joe Paufumi who once drummed for the L.A. band XYZ? If so, congrats, he's a great player! Several other bands have made additions to their lineups. Toxik has added a second guitarist, rhythm player John Donnelly, just in time to start their second Roadracer LP Another Roadracer act, Whiplash, has added vocalist Glen Hansen. The thrashing quartet's third record, Insult to Injury, is due out in March.

Roadracer has also been busy in the signing department. The label's snatched up Last Crack, a Madison, Wisconsin quintet. The group is currently recording their debut at Paisley Park Studios with producer Randy Green. RC, a subsidiary label to Roadracer, has added Florida death metalists Obituary to its roster. New Jersey-based indie, Grand Slamm Records, has signed Kimx-South Bros., hard rockers Lion's Gate.

The freshly signed Island act, Vain, is already studio-bound. They'll start recording in a couple of weeks at Le Studio in Montreal—the same place where Keith Richards recorded Talk is Cheap. Producing the debut will be Paul Northfield and the group's vocalist Davy Vain. But don't assume that Davy's credit is a vanity move—he's already proved his mettle (metal?) by proving to Death Angel's two very successful LPs. Jive/RCA artists Slave Raider have been chosen to participate in the Miller Genuine Draft Band Network. The 1989 roster consists of 26 bands from 16 states and Slave Raider is the first metal band to be chosen.

BARRS WITH VAN HALEN

Why go for the gold when you've already gone platinum? Ask Van Halen, who met with Olympics archery medalist Jay Barrs when he attended a recent VH concert. During the Seoul Olympics, Barr mentioned that he did his warm-up exercises to the quartet's music. See? Metal can actually be good for your health!

Janiss Garza

CASH BOX MICRO CHART

HEAVY METAL

1 APPETITE FOR DESTRUCTION (Cetelino/GHS #11416)
2 GUNS 'N ROSES
3 THE WILD HEARTS (Cetelino/GHS #2041)
4 GUNS 'N ROSES
5 HYSTERIA (Mercury/Polycram #3363-1)
6 DEF LEPPARD
7 REACH FOR THE SKY (Atlantic #9129-1)
8 LONG GOLD WINTER (Mercury/Polycram #83-512-1)
9 CINDERELLA
10 SMASHES, THROWS & HITS (Mercury/Polycram #336-427-1)
11 KISS
12 OUIB12 (Wampler Bros. #25732)
13 VAN HALEN
14 ...AND JUSTICE FOR ALL (Elektra #60812)
15 METALLICA
16 NO REST FOR THE WICKED (CBS #4445)
17 OZZY OSBOURNE
18 WINGER
19 BULLETBOYS (Karber Bros. #25782)
20 WHITE LION
21 DREAMING #1 (Rolling Stone #105)
22 JUDAS PRIEST
23 BEAST FROM THE EAST (Elektra #60843)
24 LIVING COLOR
25 QUIET RIOT
26 STATE OF EUPHORIA (Metal/dependal Island #11004)
27 ANTHAL
28 NOW AND ZEN (Atlantic/Paranha #719053-1)
29 ROBERT PLANT
30 FEEL THE SHAKE (MCA #24203)
31 MOTORHEAD
32 OVER THE EDGE (Engima #73320)
33 TRANCENTIC
34 SAVAGE AMUSEMENT (Mercury/Polycram #332-963-1)
35 SCORPIONS
36 NO SLEEP AT ALL (West/Engima #73405)
37 MOTORHEAD
38 WHY PLAY AROUND? (Profile #1259)
39 WARGASM
40 SURF NIGERACOA (Metal Blade/Engima #27059)
41 SACRED REICH
42 DAZING
43 CIRCUS OF POWER (Cetelino/GHS #1-846-1)
44 CIRCUS OF POWER
45 KINGS OF METAL (Atlantic #81300)
46 MANOWAR
47 ANCIENT DREAMS (Metal Blade/Engima #73430)
48 CANDLEMADE
49 NOTHING EXCEEDS LIKE EXCESS (Cetelino/GHS #8262)
50 RAVEN
51 IN GOD WE TRUST (Engima/Capitol #1-73317)
52 STRIPE
53 KEEPER OF THE SEVEN KEYS PART I (Cetelino/GHS #1-8512-1)
54 HELLOWEEN
55 SOUTH OF HEAVEN (Emi/Geffen #4203)
56 SLAYER
57 HOW WILL I LAUGH TOMORROW WHEN I CAN'T EVEN SMILE TODAY (Emi #4203)

CASH BOX MAGAZINE
11 JANUARY 28, 1989

METAL PICKS

WEEKLY EAR-RINGER

WRATHCHILD: Climbing the Walls (Atlantic)

Debut LP from a wonderful young band. This is bluesy thrash with an earthquake heavy. The cover version of Pink Floyd's "Time" releases some of the tension the other tracks create. Though it does contain some flaws—the production could be better and Wrathchild's lyrics break no new ground—this album has enough zip to stand out.

OTHER METAL RELEASES

220 VOLT: Eye to Eye (CBS)

Swedish quintet offers pleasant but powerful hard rock. This album contains both romantic ballads and forceful, yet commercially viable songs.

GIRLSCHOOL: Take a Bite (Enigma/GWR)

Nasty, gutsy rock from some pretty b Ally chicks. The '70s glittering makes this LP both nostalgic and raunchy.

VARIOUS ARTISTS: Street Survivors (Metal Blade)

A compilation of Los Angeles club bands whose styles range from light and melodic rock to medium heavy somber metal. Features sneak previews of some already-signed acts such as Little Caesar and Bang Tastik.

WASTED YOUTH: Black Daze (Medusa)

Wicked, wild and ocky third album from longtime L.A. thrashers. A romp 'em, stomp 'em record that shines.
DONT DREAM ITS OVER—Rumor has it that Steve Wynn is in the process of breaking up his band, the Dream Syndicate, in order to pursue a solo career. Since details and innuendo are sketchy at this point, it is unsure whether or not Wynn will continue to record for Enigma, the label that released the Syndicate's most recent album, Ghost Stories.

IT'S ONLY ROCK & ROLL—For the holidays, MCA released three spectacular Chess Records collections chronicling the careers of legendary performers Chuck Berry, Willie Dixon and Etta James.

The Berry collection is a six-record boxed set featuring 71 (count 'em) digitally mastered rock & roll classics, many previously unreleased. The set comes complete with a 36-page booklet which features an interview with Berry, song credits, and a complete album-by-album Chess discography. The Dixon boxed set includes 36 remastered tracks, all written by the quintessential bluesman and recorded by Dixon, Muddy Waters, Howlin' Wolf, Little Walter, Bo Diddley, Lowell Fulson, Koko Taylor, Sonny Boy Williamson, Eddie Boyd, Willie Mabon, and others.

CHUCK BERRY

Jimmy Witherspoon, Otis Rush and Little Milton. (Whew!) This collection, like Berry's, features several previously unreleased tracks and extensive liner notes. The James collection, a two-record set titled The Sweetest Peaches, features 20 of the most powerful tracks ever laid down on wax, recorded by arguably the finest female soul singer of all time. Two of the tracks, "Miss Ptitul" and "WO. MAN. ", have never been released on any album. Buy them all.

HIGH BIOS—Country music's prevailing songbird, Emmylou Harris, has just released her Reprise Records debut, Bluebird—a stunning collection of traditional and modern country numbers, some folk-influenced, others sung with a torquy edge. Among the album's standout tracks are covers of Johnny Cash's "I Still Miss Someone" (featuring Kate & Anna McGarrigle on backing vocals), John Hiatt's "The Two Of Us" (with Bonnie Raitt on electric slide guitar and vocals), and Rodney Crowell's "You've Been On My Mind." Harris' own "Heartbreak Hill" (the album's first single) and "A River For Him" are also top-notch beauties. Bluebird is the crown jewel of this underdog superstar's career.

HIGH BIOS II—Columbia has Rosanne Cash's Hits: 1979-1989 tentatively scheduled for release in mid-February. The album will feature eleven previously released Cash hits, including "Seven Year Ache," "Blue Moon With Hearts," "Tennessee Flat Top Box," "I Wonder," "No Memories Hangin' Round" and "My Baby Thinks He's A Train." In addition, Hits will feature two songs recorded especially for the album: "Lennon & McCartney's "I Don't Want To Spoil The Party" and "Preston Smith's "Black & White." Be on the lookout.

HIGH BIOS III—Georgia's Guadalcanal Diary, along with producer Don Dixon, have recently completed recording their fourth Elektra LP, Flip-Flop, scheduled for release in mid-February. Flip-Flop was recorded at Dixon stomping grounds Reflection Studios in Charlotte, N.C. Look for the band to embark on a national tour sometime in March.

Tom De Savia

CASH BOX MAGAZINE 12 JANUARY 28, 1989
ON JAZZ

GRAMMY, WHAT SMALL EARS YOU HAVE: Last year I didn’t pick on NARAS and the Grammy nominations, I just ignored them. Why get upset about an organization that regularly considers Sting and Barry Manilow as jazz artists? Better to just put it out of my mind. This year I’m back complaining—too many people take this stuff seriously. The Grammy nominations in the jazz category are, for the most part, anyway.

Where to begin?

First of all—a big complaint—how can a single track go up against a whole album? I know, it’s just one song from Tom Scott or Chick Corea compete against entire albums? It’s as if the Oscars allowed scenes in movies to be up against whole movies, or if the Pulitzer Prize selection committee could consider chapters from books as well as whole books.

The nominations for Best Picture of the year are The Unbearable Lightness of Being, the scene in A Fish Called Wanda where John Cleese gives a speech, and the entire album of Mississippi Burning...” Where this manifests itself at its dumbest is in the Folk category, where Bob Dylan’s contribution to A Vision Shared is up against the entire album.

So, for those who didn’t read the small print last week, here are the artists nominated for Jazz Grammy:

Best Jazz Instrumental Performance, Big Band: No big complaints from me here. Gene Harris, Bill Holman, Illinois Jacquet, Gil Evans and Woody Herman’s Herd (minus the late Herman) all did admirable work.

Best Jazz Vocal Performance, Group: Four pretty good albums (by Wynton Marsalis, Branford Marsalis, Keith Jarrett and an all-star John Coltrane tribute band) versus a single Corea track. Here’s why the Grammys are useless. If a Marsalis made an album of duck calls, it would be nominated. Why? Because most of the people voting know the name, so they vote for the name. It’s voting out of ignorance, which is why the same people get nominated every year. Many of the voters haven’t heard of, say, Steve Lacy, let alone heard his many fine albums. It’s a popularity contest.

Best Jazz Instrumental Performance, Soloist: Albums by Marsalis, Mar- salis, Michael Brecker, Bob Wassermain and Miles Davis. Do people really know the difference between these last two categories? Did all those people who voted for both Marsalis in both categories really love the solo work of the brothers well enough to work on the whole album? Did they really give it any thought? Was that Wassermain album really a jazz album?

Best Jazz Vocal Performance, Duo or Group: Albums from Carmen McRae/Betty Carter (real good album, that), Jackie Cain & Roy Kral, the Cummings(his?), and single tracks from Lena Horne/Joel Williams and Take 6. Is Take 6 a jazz group? Is Lena Horne a jazz singer? Isn’t this a silly category? (How many jazz vocal duo or groups are there anyway? Enough for a whole category? How about big bands?).

Best Jazz Instrumental Performance, Female: A fantastic album from Betty Carter (the only album nominated for anything that made my ’88 Jazz Top 10), a strong Carmen McRae album, a blues album from Peggy Lee (jazz?), an album from Lena Horne (jazz?), and, the annual rock star out of water nomination, Rickie Lee Jones for some crummy work on that Wassermain album.

Best Jazz Fusion Performance: Albums from Lyle Mays, Yellowjackets, John Patitucci, David Benoit and a track from Tom Scott. No Ornette Coleman & Prime Time (I’m surprised Jerry Garcia didn’t get a jazz soloist nomination for his work on Virgin Beauty).

Other jazz names sprinkled around the nominations: Benny Carter and Corea got Best Instrumental Compositions nominations, John Dankworth and Roger Kellaway got Best Arrangement On An Instrumental, Marcus Miller and Mike Renzi got Best Instrumental Arrangement Accompanying Vocal nominations, Dan Morganstern got his annual Best Album Notes nomination for his annual excellent boxed set tome, and the Best Historical Album nods went to The Classic Heavy Corea, The Complete Commodore Jazz Recordings Vol. 1, Djangologie USA and the Eric Clapton and Atlantic cabaret boxes.

Lifetime Achievement Awards are going to Dizzy Gillespie, Sarah Vaughan, Art Tatum and Bessie Smith and Charlie Parker’s “Ornithology” and Billie Holiday’s “Lover Man” are going into the Hall of Fame (as is a Benny Goodman classical recording).

And, oh yes, Bobby McFerrin was nominated for everything else, but his album was considered a pop album this year—he started in jazz, but he now belongs to the ages. It’s interesting that with all the money spent on recording, say, Julio Iglesias, he big names this year were an acapella male vocalist and a female folkie with an acoustic guitar.

Lee Jeske

■ JAZZ PICKS

 applaud steps ahead: N.Y.C. (Capitol/Intuition 91354)

The name’s the same but, except for Mike Maimeri, not the personnel of this shimmering light fusion band (Bendik, sax; Steve Kahn, guitar; Tony Levin, bass; Steve Smith, drums). Tuneful and tasty; old fans won’t be disappointed.

LEE KONITZ: Round & Round (Musicmasters 60167M)

The swing drum master’s latest band is a sleek and swinging big band machine brimming with good soloists, including ringer Clark Terry.

PETER ERSKINE: Motion Poet (Denon 72582)

Soft, melodic, radio-friendly acoustic fusion with a horn section, Veteran drummer’s joined by many name guests (John Abercrombie, Brecker Bros., etc.)

QUEST: Natural Selection (Pathfinder PTF 8839)

Dave Liebman, Richie Beirach, Ron McClure and Bill Stewart turn in another thoughtful and elegant date, intuitive and romantic post-bop playing.

WINDMILL SAXOPHONE QUARTET: Very Scary (Pathfinder PTF 8801)

Does the world need another saxophone quartet? Maybe not, but these guys (Clayton Englar, Jesse Memin, Ken Plant, Tom Monroe) aren’t half bad.

GRACIE WINES: Shock of the New (Delmark 440)

Young Chicago trumpeter with rich tone and aggressive attack in a tough, at times elaborate, hard bop date. Strong tenor from Lin Halliday a stand out.

THOMAS TALBERT: Louisiana Suite (Sea Breeze 107)

Strong, lush 17 big band date from a talented and romantic arranger/composer.
NINETTEEN EIGHTY NINE promises to be hip-hop's biggest year yet, with strong upcoming releases from some of rap's biggest stars. The Def Jam label is looking forward to a new LP from L.L. Cool J that will be produced by L.L. and West Coast power production crew L.A. Posse. This is the same crew that was responsible for the multiplatinum Bad album. Just released this month from Def Jam is the long-awaited album from ex-Doug E. Fresh sidekick Slick Rick. After more than three years of delays and legal entanglements, the Great Adventures of Slick Rick fulfills all the great expectations, offering a host of radio-worthy material on top of the current rap ballad single, "Teenage Love." The record also includes some hilarious if somewhat risqué rhymes (we'll let our readers discover the titles for themselves), plus strong dance cuts like "Mona Lisa and Kit." While "Children's Story" is a haunting tale of urban youth gone wrong, Rick's unfortunate misogyny comes to the fore on "Treat Her Like a Prostitute." "Let's Get Crazy" is a radio-bound party anthem produced by Hank Shocklee & Eric Sadler.

In related news ex-Def Jammers the Beastie Boys have signed to the Capitol label and have most of the music for an upcoming album in the can. Produced by the Dust Brothers the record has no release date set as yet. Capitol will now be kicking out their share of rap music with a hit single from Oakland-based rhymer M.C. Hammer titled "Pump It Up" as well as the D.J. Pooh & L.A. Posse-produced album by King Tee, Act a Fool. The record's first single will be "Bass." Epic records will release the new Kid Flash single; this time it's "Mind Your Business." Look for a smoking up-tempo non-LP B-side track called "Ain't Nothin' but a Party." Primed for quick airplay, the song is a "freestyle" rap, which means that most of the lyrics were improvised.

Tommy Boy continues a startling resurgence with a flurry of new hip-hop releases, Avante hit makers De La Soul (of Phug Tunin and "Jennifa" fame) will release their LP, Three Feet High and Rising about the third week of January. Also slated for release at that time is a new single from Stetsasonic. The cut is "Float On," a rap ballad with huge hit potential. A new Latifah single is on the way too, as the sometimes-singing, sometimes-rapping female breaks out her second offering. And a fresh group from Queens, Black By Demand, will debut with a super-dope, double-sided single "All Rappers Up/Can't Get Enough."

Arista VP Tony Anderson is getting busy on the rap front with five new acts being signed to the label. The groups include the K-9 Posse, a team which includes Eddie Murphy's brother in the lineup. They will be produced by L.A. Posse's Bobcat and the first single is called "Ain't Nothin' to It." Too Nice is another hot Arista signing that will be kicking out a single called "Two Can Play the Game" produced by dance music icon Edwin Birdsong & the Aleems. Perhaps strongest yet from Anderson's new crew is the Philly rhyme 3-D, who's single "The Greatest Man Alive" is produced by Laurence Goodman of Steady B fame.

Idler records continues to prove itself the most dynamic new force on the hip hop scene. Tony D, producer and label co-owner, has a fresh remix of "Black is Black" by the Jungle Brothers in the works, this time with a completely redone house beat to it. The mix should be out soon, but at the moment the current single, "I'll House You," is still on the rise. Idlers is successfully raiding the British talent pool, picking up hard-hitting young rhymer Goldtop and his unbelievably def debut, "Introduction." This is one of the hottest hip hop and dance records since "It Takes Two" and could enjoy the same kind of sleeper success.

ASSORTED ACTION: Speaking of Rob Base & D.J. E-Z Rock, the duo are smoking up the charts with their second single, "Get on the Dancefloor," for the Profile label.... Boogie Down Productions is seeing plenty of airwave and dancefloor action with the "A Dive" records single "Jack of Spades." The record's B-side features a re-recorded version of "I'm Still #1."... Geffen's 7A3 are going places with the title cut to their incredible debut album "Coozin' in Cali." The song is just one of many hitbong singles that are waiting in the wings. "Drums of Steel" and "That's How We're Livin'" are worth advance play out of the box.... Un/MCA offer Eric B. & Rakim's latest, "The R." This nine-minute remix rivals "Paid in Full" as a classic hip-hop dance cut!... London's Ww Papa Girl Rappers continue to see the Jive release "Heat It Up" infiltrate American airwaves, but definitely check out the chart-bound new release, "Soul Mate" which includes killer house and dance mixes. The group's album, The Beat, The Rhyme, The Noise, is available on import from Jive U.K. and is full of reasons why these girls are one of the best female teams around.

Duff Marlowe
THE BIGGEST NEWS OF THE YEAR so far concerns the upheavals fol-
lowing the decision of Prince to fire his entire business and management
team. Longtime managers Cavallo, Buffaloo & Fargnoli were given the
push, along with accountant Fred Moutrie and lawyer Lee Phillips.
Prince’s new manager is old friend Albert Magnoli, who directed
Purple Rain, but who has no prior management experience. Sources
within Prince’s organization claim that the singer was frustrated with
the sluggish sales of Lovesexy, and the complacent attitude that his
management company was taking toward his career. It could be that
1989 will be a critical year for Prince and his entire operation.

Meanwhile, former Prince proteges Wendy & Lisa, are hitting the
road at the end of January to promote their new single, “Are You
My Baby,” which is due out on February 2 on Columbia. The duo’s
second album is scheduled for release on March 14. The tour will
take the ladies through the Midwest and the South, with possible stops in New York and Philadelphia.

The year-long Michael Jackson tour finally ends at the Los Angeles
Sports Arena on January 27, and Michael will be donating the net prog-
ceeds to Childhelp USA, the largest nonprofit organization combating child
abuse in the United States. Meanwhile, the 94-minute longform video,
Moonwalker, highlighted by “Smooth Criminal,” a 42-minute segment
about the confrontation between good and evil, has been doing brisk busi-
ness in the stores.

Both Arista’s Whitney Houston and A&M’s Shaniee Wilson are cur-
rently reviewing songs for inclusion on their next LPs, and apparently
Whitney’s people are making a conscious effort to make the album more
blow-sounding, following repeated criticism from the media and the in-
dustry.

Gary Taylor, one of the hottest young songwriters around, is cur-
rently working on Lalah Hathaway, daughter of the late, great
Donny Hathaway. The album is near completion and should be
in stores soon. Taylor is also working on his own LP for
Virgin and writing for the Mac Band.

RCA is thrilled with the appointment of Skip Miller to its black music division.
The former Motown president, who worked his way up from the mailroom,
is one of the best-liked guys in the business. If he can dis-
cover another Georgio in 1989, look for a big
year from RCA, which is determined to break
Jonathan Butler and D.J. Jazzy Jeff wide
open in ’89.

The success of Bobby Brown, cur-
rently racing up the charts with “Roni,” has fueled speculation
that the next to leave New Edition
will be Ralph Tresvant. Thus far, however, the group’s management
has refused to confirm such rumors—hardly surprising considering how
well they are doing with the new single, “Can You Stand the Rain.”

Everybody is talking about the Boys, the teenagers from California who are
being compared with the Jackson Five in their early years. The Boys
are comprised of the four Abdul-Samad brothers—Khiry, 14, Hakeem,
13, Taji, 11, and Bilal, 9. As for comparisons with the Jacksons, the Boys
are flattered but are quick to point out that they, unlike anyone else, do
flips on stage. Motown has just released a 12” single, “Lucky Charm,” from
the debut LP. The L.A. & Babyface mix includes a radio edit, instrumen-
tal and “Casualvers” version, and although not as strong as “Din’ My Heart,”
should keep the Boys’ name in the public eye.

Michael Hepworth
**WESTERN REGION**

**CHR**

- High Movers*
  1. Lost In Your Eyes (Atlantic) Debbie Gibson
  2. Paradise City (Geffen) Guns N' Roses
  3. Don't Tell Me Lies (A&M) Breathe
  4. Just Because (Elektra) Anita Baker
  5. Girl You Know It's True (Arista) Milli Vanilli

- Most Added**
  1. Just Because (Elektra) Anita Baker
  2. Cryin' (EMI) Vixen
  3. Across the Miles (Scotti Bros.) Survivor
  4. 24/7 (4th & B'Way) Dino
  5. You're Not Alone (Reprise) Chicago

**BLACK CONTEMPORARY**

- High Movers*
  1. Turn My Back on You (Epic) Sade
  2. Kisses Don't Lie (EMI) Evelyn King
  3. Teddy's Jam (MCA) Guy
  4. She Won't Talk to Me (Epic) Luther Vandross
  5. Take Me Where You Want To (Motown) Gerald Alston

- Most Added**
  1. Just Coolin’ (Atlantic) Levert
  2. Joy and Pain (Oceanic) Donna Allen
  3. All I Want Is Forever (Epic) James Taylor and Regina Belle
  4. Me, Myself and I (Columbia) Cheryl Peppi Riley
  5. With Each Beat of My Heart (Motown) Stevie Wonder

**COUNTRY**

- High Movers*
  1. Don't You Ever Get Tired (Of Hurting Me) (RCA) Ronnie Milsap
  2. Honey I Dare You (Warner Bros.) Southern Pacific
  3. Down That Road Tonight (Warner Bros.) Nitty Gritty Dirt Band
  4. New Fool at an Old Game (MCA) Reba McEntire
  5. Come As You Were (Capitol) T. Graham Brown

- Most Added**
  1. Old Coyote Town (Capitol) Don Williams
  2. Hit the Ground Runnin' (16th Avenue) John Conlee
  3. Fair Shake (RCA) Foster & Lloyd
  5. I'm No Stranger to the Rain (RCA) Keith Whitley

**SOUTH CENTRAL REGION**

**CHR**

- High Movers*
  1. Lost In Your Eyes (Atlantic) Debbie Gibson
  2. You're Not Alone (Reprise) Chicago
  3. The Living Years (Atlantic) Mike & The Mechanics
  4. Just Because (Elektra) Anita Baker

- Most Added**
  1. Roni (MCA) Bobby Brown
  2. You're Not Alone (Reprise) Chicago
  3. Don't Tell Me Lies (A&M) Breathe
  4. Cryin' (EMI) Vixen
  5. The Last Mile (Mercury/PolyGram) Cinderella

**BLACK CONTEMPORARY**

- High Movers*
  1. I Want To Be Your Lover (Epic) Luther Vandross
  2. This Time (Epic) Kiara
  3. Dreamin' (PolyGram) Vanessa Williams
  4. Turn My Back on You (Epic) Sade
  5. Take Me Where You Want To (Motown) Gerald Alston

- Most Added**
  1. Straight Up (Atlantic) Paula Abdul
  2. Girl I Got My Eyes on You (Motown) Today
  3. Just Coolin’ (Atlantic) Levert
  4. Cutie Pie (Atlantic) L'Trimm
  5. All I Want Is Forever (Epic) James Taylor and Regina Belle

**COUNTRY**

- High Movers*
  1. Don't You Ever Get Tired (Of Hurting Me) (RCA) Ronnie Milsap

**MIDWESTERN REGION**

**CHR**

- High Movers*
  1. Lost In Your Eyes (Atlantic) Debbie Gibson
  2. Don't Tell Me Lies (A&M) Breathe
  3. The Living Years (Atlantic) Mike & The Mechanics
  4. Give Me the Keys (And I'll Drive You Crazy) (Chrysalis) Huey Lewis
  5. I'm a One Woman Man (Epic) George Jones

- Most Added**
  1. I'm No Stranger to the Rain (RCA) Keith Whitley
  2. Who You Gonna Blame It On This Time (Columbia) Vern Gosdin
  3. Hit the Ground Runnin' (16th Avenue) John Conlee
  4. Tennessee Nights (Warner Bros.) Crystal Gayle
  5. Old Coyote Town (Capitol) Don Williams

**BLACK CONTEMPORARY**

- High Movers*
  1. Wild Thing (Delicious Vinyl) Tone Loc
  2. I Don't Want 2 Be Alone (Motown) Gerogio
  3. I Wanna Have Some Fun (Jive/RCA) Samantha Fox
  4. Cutie Pie (Atlantic) L'Trimm
  5. Baby Doll (PolyGram) Tony!Toni!Tone!

- Most Added**
  1. Just Coolin’ (Atlantic) Levert
  2. You and I Got a Thang (Capitol) Freddie Jackson
  3. Closer Than Friends (Columbia) Surface
  4. Cutie Pie (Atlantic) L'Trimm
  5. With Each Beat of My Heart (Motown) Stevie Wonder
**COUNTRY**

### NORTHEAST

**High Movers**
1. Honey I Dare You (Warner Bros.) Southern Pacific
2. Don't You Ever Get Tired (Of Hurting Me) (RCA) Ronnie Milsap
3. I'm a One Woman Man (Epic) George Jones
4. I Wish I Was Still in Your Dreams (MCA) Conway Twitty
5. New Fool at an Old Game (MCA) Reba McEntire

**Most Added**
1. Who You Gonna Blame It on This Time (Columbia) Vern Gosdin
2. Hit the Ground Runnin' (16th Avenue) John Conlee
3. Baby's Gotten Good at Goodbye (MCA) George Strait
4. Old Coyote Town (Capitol) Don Williams
5. From a Jack to a King (Columbia) Ricky Van Shelton

### NORTHEASTERN REGION

**CHR**

**High Movers**
1. Lost in Your Eyes (Atlantic) Debbie Gibson
2. She Wants To Dance With Me (RCA) Rick Astley
3. You Got It (Columbia) New Kids On The Block
4. Angel of Harlem (Island) U2
5. When I'm With You (Capitol) Sheriff

**Most Added**
1. Lost in Your Eyes (Atlantic) Debbie Gibson
2. Cryin' (EMI) Vixen
3. Got It Made (Atlantic) CSN&Y
4. Don't Tell Me Lies (A&M) Breathe
5. Tell Her (Columbia) Eddie Money

### BLACK CONTEMPORARY

**High Movers**
1. Take Me Where You Want To (Motown) Gerald Alston
2. Killing Me Softly (Warner Bros.) Al B. Sure
3. So Good (Warner Bros.) Al Jarreau
4. Turn My Back on You (Epic) Sade

**Most Added**
1. Just Coolin' (Atlantic) Levert
2. Lucky Charm (Motown) The Boys
3. You and I Got a Thang (Capitol) Freddie Jackson

### SOUTHEASTERN REGION

**CHR**

**High Movers**
1. Dreamin' (PolyGram) Vanessa Williams
2. This Time (Epic) Riara
3. Kisses Don't Lie (EMI) Evelyn King
4. I Wanna Have Some Fun (Live/RCA) Samantha Fox
5. I Want To Be Your Lover (EMI) Alesse Simmons

**Most Added**
1. Just Coolin' (Atlantic) Levert
2. Joy and Pain (Oceanic) Donna Allen
3. With Each Beat of My Heart (Motown) Stevie Wonder
4. Luckey Charm (Motown) Stevie Wonder
5. I Got My Eyes on You (Motown) Today

### COUNTRY

**High Movers**
1. Honey I Dare You (Warner Bros.) Southern Pacific
2. 'Til You Cry (RCA) Eddy Raven
3. Come As You Were (Capitol) T. Graham Brown
4. Don't You Ever Get Tired (Of Hurting Me) (RCA) Ronnie Milsap
5. From a Jack to a King (Columbia) Ricky Van Shelton

**Most Added**
1. Baby's Gotten Good at Goodbye (MCA) George Strait
2. From a Jack To a King (Columbia) Ricky Van Shelton
3. I'm No Stranger To The Rain (RCA) Keith Whitley
4. Fair Shake (RCA) Foster & Lloyd
5. Hit the Ground Runnin' (16th Avenue) John Conlee

### GUARANTEED NATIONAL HITS

**CHR***

- The Living Years
- Mike & The Mechanics

**BLACK CONTEMPORARY***

- Just Coolin'
  - Levert
  - (Atlantic)

**COUNTRY***

- Baby's Gotten Good at Goodbye
  - George Strait
  - (MCA)
<table>
<thead>
<tr>
<th>Rank</th>
<th>Album</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>VOLUME ONE</td>
<td>(P) Whiskey/Burnett Bros.</td>
<td>RCA 8.98</td>
</tr>
<tr>
<td>2</td>
<td>APPETITE FOR DESTRUCTION (P)</td>
<td>(Geffen GHS 2146)</td>
<td>RCA 8.98</td>
</tr>
<tr>
<td>3</td>
<td>DON'T BE CRUEL</td>
<td>(P/3) MCA 42185/MCA 8.98</td>
<td>RCA 8.98</td>
</tr>
<tr>
<td>4</td>
<td>GIVING YOU THE BEST THAT I GOT (P2)</td>
<td>(Elektra 60827)</td>
<td>RCA 8.98</td>
</tr>
<tr>
<td>5</td>
<td>C &amp; N' R LIES</td>
<td>(Geffen GHS 24196)</td>
<td>RCA 8.98</td>
</tr>
<tr>
<td>6</td>
<td>OPEN UP AND SAY... AHHH (P3)</td>
<td>(Enigma C 14943/9)</td>
<td>RCA 8.98</td>
</tr>
<tr>
<td>7</td>
<td>HYSTERIA(P/B) (Mercury 830 075-1)P/10</td>
<td>RCA 8.98</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>NEW JERSEY (P3)</td>
<td>(Mercury 636 345-1)P/10</td>
<td>RCA 8.98</td>
</tr>
<tr>
<td>9</td>
<td>SHOOTING RUBBERBANDS AT THE STARS (G)</td>
<td>(Geffen GHS 24192)</td>
<td>RCA 8.98</td>
</tr>
<tr>
<td>10</td>
<td>RATTLE &amp; HUM (G)</td>
<td>(Island 91103)</td>
<td>RCA 8.98</td>
</tr>
<tr>
<td>11</td>
<td>COCKTAIL (P3)</td>
<td>(Elektra 62006)</td>
<td>RCA 8.98</td>
</tr>
<tr>
<td>12</td>
<td>SILHOUETTE (P)</td>
<td>(Arista AL 8457/RCA 9.98</td>
<td>RCA 8.98</td>
</tr>
<tr>
<td>13</td>
<td>LIVE DELICATE SOUND OF THUNDER</td>
<td></td>
<td>RCA 8.98</td>
</tr>
<tr>
<td>14</td>
<td>GREATEST HITS (P)</td>
<td>(Columbia GHS 44464)C/S</td>
<td>RCA 8.98</td>
</tr>
<tr>
<td>15</td>
<td>GREEN</td>
<td>(Warner Bros. 25706)</td>
<td>RCA 8.98</td>
</tr>
<tr>
<td>16</td>
<td>GREATEST HITS (Warner Bros. 25801)</td>
<td>RCA 8.98</td>
<td></td>
</tr>
<tr>
<td>17</td>
<td>AMERICAN DREAM</td>
<td></td>
<td>RCA 8.98</td>
</tr>
<tr>
<td>18</td>
<td>REACH FOR THE SKY</td>
<td>(Atlantic 81929-1)</td>
<td>RCA 8.98</td>
</tr>
<tr>
<td>19</td>
<td>ANY LOVE</td>
<td>(Epic OE 4430)</td>
<td>RCA 8.98</td>
</tr>
<tr>
<td>20</td>
<td>FAITH (P5)</td>
<td>(Columbia OC 40867C/S)</td>
<td>RCA 8.98</td>
</tr>
<tr>
<td>21</td>
<td>TILL I LOVED YOU</td>
<td>(P) Columbia OC 40860C/S</td>
<td>RCA 8.98</td>
</tr>
<tr>
<td>22</td>
<td>KICK (P3)</td>
<td>(Atlantic 81706-1)</td>
<td>RCA 8.98</td>
</tr>
<tr>
<td>23</td>
<td>HOLD AN OLD FRIEND'S HAND</td>
<td>(MCA 6267) MCA 8.98</td>
<td>RCA 8.98</td>
</tr>
<tr>
<td>24</td>
<td>TRACY CHAPMAN (P2)</td>
<td>(Elektra 62274)</td>
<td>RCA 8.98</td>
</tr>
<tr>
<td>25</td>
<td>OU812 (P2)</td>
<td>(Warner Bros. 25735)</td>
<td>RCA 8.98</td>
</tr>
<tr>
<td>26</td>
<td>LONG COLD WINTER (P2)</td>
<td>(Mercury 834 612-1)P/10</td>
<td>RCA 8.98</td>
</tr>
<tr>
<td>27</td>
<td>SMASHES, THRASHES &amp; HITS</td>
<td>(Mercury 836 427-1)P/10</td>
<td>RCA 8.98</td>
</tr>
<tr>
<td>28</td>
<td>WINGER</td>
<td>(Atlantic 81877)</td>
<td>RCA 8.98</td>
</tr>
<tr>
<td>29</td>
<td>HEART BREAK (P/3)</td>
<td>(MCA 42007/MCA 9.98</td>
<td>RCA 8.98</td>
</tr>
<tr>
<td>30</td>
<td>KARYN WHITE (Warner Bros. 25633)</td>
<td>RCA 8.98</td>
<td></td>
</tr>
<tr>
<td>31</td>
<td>IT TAKES TWO (G)</td>
<td>(PolyGram PRO-12877)NO 8.98</td>
<td>RCA 8.98</td>
</tr>
<tr>
<td>32</td>
<td>ROLL WITH IT</td>
<td>(Virgin 50947)</td>
<td>RCA 8.98</td>
</tr>
<tr>
<td>33</td>
<td>...AND JUSTICE FOR ALL (P)</td>
<td>(Elektra 60812)</td>
<td>RCA 8.98</td>
</tr>
<tr>
<td>34</td>
<td>TELLIT TO MY HEART (P)</td>
<td>(Arista AL 8529/RCA 8.98</td>
<td>RCA 8.98</td>
</tr>
<tr>
<td>35</td>
<td>EVERYTHING (G)</td>
<td>(Columbia OC 44056C/S)</td>
<td>RCA 8.98</td>
</tr>
<tr>
<td>36</td>
<td>WILD, WILD WEST</td>
<td>(Atlantic 81871)</td>
<td>RCA 8.98</td>
</tr>
<tr>
<td>37</td>
<td>BIG THING (G)</td>
<td>(Capitol C-99059/CAP 8.98)</td>
<td>RCA 8.98</td>
</tr>
<tr>
<td>38</td>
<td>FOREVER YOUR GIRL</td>
<td>(Virgin 30943)</td>
<td>RCA 8.98</td>
</tr>
<tr>
<td>39</td>
<td>PRIDE (P)</td>
<td>(Atlantic 81786)</td>
<td>RCA 8.98</td>
</tr>
<tr>
<td>40</td>
<td>BULLETBOYS (Warner Bros. 25762)</td>
<td>RCA 8.98</td>
<td></td>
</tr>
<tr>
<td>41</td>
<td>MESSAGES FROM THE BOYS (Motown MOT-6230)</td>
<td>MCA 9.98</td>
<td></td>
</tr>
<tr>
<td>42</td>
<td>UP YOUR ALLEY (G)</td>
<td>(Blackheart ZF 4414)</td>
<td>RCA 8.98</td>
</tr>
<tr>
<td>43</td>
<td>DREAMING #11 (G)</td>
<td>(Motown 8561-8265)NO 8.98</td>
<td>RCA 8.98</td>
</tr>
<tr>
<td>44</td>
<td>EAZY-DOUZ-IT</td>
<td>(Priority/Ruthless 4XLT/S76)NO 8.98</td>
<td>RCA 8.98</td>
</tr>
<tr>
<td>45</td>
<td>INFORMATION SOCIETY (G)</td>
<td>(Tommy Boy TBLP 25631)WEA 8.98</td>
<td>RCA 8.98</td>
</tr>
<tr>
<td>46</td>
<td>VIVID (Epic BFE 44099)</td>
<td></td>
<td>RCA 8.98</td>
</tr>
<tr>
<td>47</td>
<td>GUY (G) MCA 4276/MCA 8.98</td>
<td></td>
<td>RCA 8.98</td>
</tr>
<tr>
<td>48</td>
<td>OUT OF ORDER (P)</td>
<td>(Warner Bros. 25664/WEA 9.96</td>
<td>RCA 8.98</td>
</tr>
<tr>
<td>49</td>
<td>(G) (Reprise 25714)</td>
<td></td>
<td>RCA 8.98</td>
</tr>
</tbody>
</table>

**Highest Debut: Lou Reed**
<table>
<thead>
<tr>
<th>Single</th>
<th>Artist(s)</th>
<th>Chart Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>#1 Single: Taylor Dayne</td>
<td>*</td>
<td></td>
</tr>
<tr>
<td>Highest Debut: Vixen</td>
<td>*</td>
<td></td>
</tr>
<tr>
<td>Rcd to Watch: Bobby Brown</td>
<td>*</td>
<td></td>
</tr>
</tbody>
</table>

### CASH BOX CHARTS

**TOP 100 SINGLES**

| #1 | DONT RUSH ME (Arista ASI-9722) | Taylor Dayne | 1 | 2 |
| #2 | ARMAGEDDON IT (Mercury/PolyGram 870 692-7) | Def Leppard | 3 | 10 |
| #3 | TWO HEARTS (Atlantic 7-89050) | Phil Collins | 4 | 10 |
| #4 | WHEN I'M WITH YOU (Capitol B-44902) | Sheriff | 5 | 10 |
| #5 | STRAIGHT UP (Virgin 90251) | Paula Abdul | 6 | 8 |
| #6 | BORN TO BE MY BABY (Mercury/PolyGram 872 156-7) | Bon Jovi | 7 | 9 |
| #7 | THE WAY YOU LOVE ME | Warner Bros. 7-27773 | Karyn White | 11 | 14 |
| #8 | WHEN THE CHILDREN CRY (Atlantic 7-89015) | White Lion | 14 | 10 |
| #9 | I REMEMBER HOLDING YOU (MCA MCA-53340) | Boys Club | 14 | 4 |
| #10 | ALL THIS TIME (MCA MCA-53371) | Tiffany | 15 | 12 |
| #11 | HOLDING ON (Virgin 90310) | Steve Whitwood | 13 | 9 |
| #12 | PUT A LITTLE LOVE IN YOUR HEART (A&M AM-1256) | Annie Lennox/Al Green | 12 | 5 |
| #13 | WILD THING | Delicious Vinyl/DV 102 | Tone Loc | 19 | 8 |
| #14 | EVERY ROSE HAS ITS THORN (Columbia EP-44031) | Poison | 6 | 13 |
| #15 | SHE WANTS TO DANCE WITH ME (RCA 8838-7-R) | Rick Astley | 26 | 6 |
| #16 | THE LOVER IN ME (MCA 53416) | Sheena Easton | 22 | 13 |
| #17 | ANGEL OF HARLEM (Island 7-99254) | U2 | 27 | 6 |
| #18 | WALKING AWAY | Tommy Boy/Reprise 7-27736 | Information Society | 23 | 9 |
| #19 | YOU GOT IT (Columbia 38-08020) | New Kids On The Block | 30 | 10 |
| #20 | WHAT I AM (Get'n 7-27696) | Edie Brickell & New Bohemians | 26 | 8 |
| #21 | MY PREROGATIVE (MCA-53383) | Bobby Brown | 8 | 12 |
| #22 | SMOOTH CRIMINAL (Epic 34-08004) | Michael Jackson | 7 | 11 |
| #23 | I WANTA HAVE SOME FUN (Lee/Reprise RCA 1154-7-J) | Samantha Fox | 25 | 12 |
| #24 | WAITING FOR A STAR TO FALL (RCA 8691-7) | Boy Meets Girl | 11 | 21 |
| #25 | A LITTLE RESPECT (Reprise 7-27738) | Ensue | 35 | 7 |
| #26 | DIAL MY HEART | Motown Mot-53001 | The Boys | 32 | 7 |
| #27 | SURRENDER ME | Capitol B-44288 | Ann Wilson & Robin Zander | 37 | 6 |
| #28 | GIVING YOU THE BEST THAT I GOT (Elektra 6-69731) | Anita Baker | 16 | 17 |
| #29 | IN YOUR ROOM | Columbia 38-08000 | Bangles | 18 | 15 |
| #30 | SHAKE FOR THE SHEIK | Atlantic 7-86989 | The Escape Club | 25 | 6 |
| #31 | MY HEART CAN'T TELL YOU NO | Warner Bros. 7-27789 | Rod Stewart | 48 | 8 |
| #32 | ALL SHE WANTS IS | Capitol FP-44287 | Duran Duran | 46 | 6 |
| #33 | LITTLE Liar (Blackheart/CBS ZSI-08095) | Joan Jett and the Blackhearts | 20 | 13 |
| #34 | SILHOUETTE (Arista ASI-9751) | Kenny G | 21 | 14 |
| #35 | LOST IN YOUR EYES | Atlantic 7-27767 | Debbie Gibson | 70 | 2 |
| #36 | LOOK AWAY (Poppy 7-27766) | Chicago | 24 | 18 |
| #37 | PARADISE CITY (Get'n 7-27570) | Guns N' Roses | 62 | 2 |
| #38 | THE LIVING YEARS (Atlantic 7-88894) | Mike & The Mechanics | 52 | |
| #39 | I DON'T WANT YOUR LOVE | Capitol B-44237 | Duran Duran | 29 | 15 |
| #40 | WELCOME TO THE JUNGLE (Get'n 7-27759) | Guns N' Roses | 31 | 14 |

**Top Tracks of the Week**

51. JUKE BOX (Elektra 7-40327) - Anita Baker
52. THE PROMISE (Virgin 7-99328) - When In Rome
53. GIRL YOU KNOW IT'S TRUE (Arista B-3396) - Little Shop of Horrors
54. THE LOVE OF YOUR EYES (Columbia 38-08550) - Eddie Money
55. YOUR NOT ALONE (Warner Bros. 27757) - Chicago
56. GIVE ME THE KEYS (Chrysalis VS43335) - Huey Lewis & the News
57. IF WE NEVER MEET AGAIN (Columbia 38-08550) - Tommy DeVito
58. BACK ON HOLIDAY (EMI B-50152) - Robbie Nevil
59. MORE THAN YOU KNOW (Columbia 38-08103) - Martika
60. DON'T TELL ME LIES (A&M 1267) - Breathe
61. BAD MEDICINE (Mercury/PolyGram 870 657-7) - Bon Jovi
62. EARLY IN THE MORNING (EMI B-50157) - Robert Palmer
63. KISS (Polydor/Polymag 871 387-7) - Art Of Noise (Featuring Tom Jones)
64. DESIRE (Island 7-90250) - U2
65. KISSING A FOOL (Columbia 39-08500) - George Michael
66. CROSS MY HEART (WTC/CBS 31-08036) - Eighth Wonder
67. THE GREAT COMMANDMENT (Atlantic 7-89031) - Camouflage
68. THANK YOU FOR MY CHILD (Columbia 38-07996) - Cheryl Pepilie
69. NEW DAY FOR YOU (Epic 34-08110) - Basis
70. WAY COOL JR. (Atlantic 7-89986) - Ratt
71. IT'S NO SECRET (Get'n 7-27651) - Kylie Minogue
72. DOMINO DANCING (EMI-Manhattan B-50161) - Pet Shop Boys
73. WILD, WILD WEST (Atlantic 7-89048) - The Escape Club
74. NOT JUST ANOTHER GIRL (Polydor/Polygram 834 896-1) - Ivan Neville

75. CRYIN. (EMI 10411) - Vixen

76. IN THE HOUSE OF LOVE (Chrysalis VS 42266) - Was (Not Was)
77. DREAMIN' (Wing 971 078-7/Polymag) - Vanessa Williams
78. WALK THE DINOSAUR (Chrysalis 254 4331) - W.A.S. Not Was
79. STAND (Warner Bros. 27688) - R.E.M.
80. SHE DRIVES ME CRAZY (Jive/RCA 1154-7-J) - Fine Young Cannibals
81. YOU GOT IT (Virgin 96245) - Roy Orbison
82. ORINACLO FLOW (SAIL AWAY) (Get'n 7-27632) - Enya
83. CHIP AWAY THE STONE (Columbia 38-08506) - Aerosmith
84. THE LAST MILE (Mercury/Polygram 8721487) - Cinderella
85. TELL HER (Columbia 38-08511) - Kenny Loggins
86. POSSE ON BROADWAY (Nasty Mw 55955) - Sir Mix-A-Lot
87. LEFT TO MY OWN DEVICES (EMI B-50171) - Pet Shop Boys
88. BULLETS RUN RINGS (Capitol B-44240) - Marc Almond
89. HEAVEN KNOWS (Virgin 7-89253) - When In Rome
90. ACROSS THE MILES (Isle of Wight 7-68526) - Survivor
91. HANDLE WITH CARE (Warner Bros. 7-27732) - Traveling Wilburys
92. GOT IT MADE (Atlantic 7-88896) - Crosby, Stills, Nash & Young
93. LET'S PUT THE X IN SEX (Mercury/Polygram 872246-7) - Kiss
94. YEAH, YEAH, YEAH (Atlantic 7-89989) - Judson Spence
95. ANCHORAGE (Mercury/Polygram 870 611-7) - Michelle Shocked
96. I WANNA BE LOVED (EMI B-50167) - House Of Lords
97. DON'T KNOW WHAT YOU GOT (Virgin 7-89253) - Cinderella
98. THE LOVE YOU TAKE (A&M) - Dan Hartman & Denise Lopez
99. DOCTORIN'T TARDIES (TVT 4025) - The Temptations
100. PERFECT (EMI 8789) - Fairground Attraction
SINGLES GOING STEADY

THE GRAMMY-FATHER: I had the pleasure of speaking to Michael Greene, president, National Academy of Recording Arts & Sciences (NARAS), who is working hard to bring new relevance to the Grammy Awards. (Greene has been a key player pushing for the new metal and rap categories in this year's nominations.) He is the first permanent, paid president of NARAS and is uniquely qualified to keep the Grammy's ear firmly on track. His professional career has combined the artistic and the technical, having been a recording artist, composer, record producer and business executive.

"NARAS is trying to become more of a pro-activist organization," comments Greene. "Our real charge is to create representative music people on censorship, home-taping, front-and-back-issuing [of song titles on radio] and drug abuse. We're planning a Grammy festival for a drug-free America. Our Sky Bridge program with the Soviet Union has brought together music creators from both countries. The Grammy show, however, is still our centerpiece.

Over the years, the Grammy has evolved from a good-old-boy pat on the back for safe, commercial music to a more legitimate barometer of current trends. How are new categories added? Greene explains: "Four or five years ago we started pushing to be less of an exclusive bunch here. We wanted to bring in the Latin community, rappers and metal. Over a period of time—it can take years sometimes—we measure release activity. We don't really watch chart action, but it's only human nature to notice. As a musical genre begins to cross over, like rap and metal has, we pay attention. You've got a rap song on an Anthrax album this year? When music crosses boundaries like that, and there's a lot of product out, when it looks like more than a temporary phenomenon, then the academy takes it seriously."

Continues Greene: "I felt it was impossible for groups like Metallica and Jane's Addiction to score anything up against a Bruce Springsteen. But when you add a category, there are new people joining and making the voting constituency better, and therefore the category gets stronger. This year I've spoken at three metal conventions, we've been to rap conventions. We're always examining categories; right now we're analyzing fusion.

Greene is determined that the nominating rules remain fair and understandable. He especially wants to clarify the rules on nominating Record of the Year, which caused some confusion last year when the song 'Graceland' won, after the LP of the same name won as Album of the Year for '86. "The reason Michael Jackson is nominated for Record of the Year for 'Man in the Mirror', and the reason Paul Simon won last year in this category, is that it's for any single released during the year."

For Greene, it is critical that the Grammy show remain focused on the nomination process itself, as opposed to being purely an entertainment show.

"There are award shows that are variety shows—they'll create awards just to get a star booking," asserts Greene. "That's not what the Grammy's are all about. We're gonna see more live performances connected to the nominations themselves. Our host Billy Crystal will keep things fun, yet credible. The show is produced by Pierre Cossette."

Adds Greene: "This year in the record business, if you looked at it as an electrocardiogram, it's been a steady heartbeat. We had a lot more young people achieving success. We're gonna play on the fact that the veterans and the kids are in the running."

JULIUS ROBINSON

GRAMMY CRACKERS: Pictured at the recent press conference announcing nominations for the 31st Annual Grammy Awards—(l-r) Pierre Cossette, telecast producer; NARAS president Mike Greene; host Billy Crystal; and artist Peter Max, who designed this year's Grammy poster.

STARS ON 45

BANGLES: "Eternal Flame" (Columbia)

You don't hear rangy, lovely melodies like this in pop songs anymore, and it's a shame. We have a feeling that trend may change for good after this classic gets out of the box. Written by Susanna Hoffs, Billy Steinberg and Tom Kelly, it is undoubtedly the strongest ballad from Everything. Hoffs negotiates the peaks and valleys with wispy aplomb, never missing an emotional beat. The song ends with a stirring unison chorus, accenting the timeless melody. #1 pick.

JUDSON SPENCE: "Love Dies in Slow Motion" (Atlantic)

What do you get when you cross David Bowie, Michael Jackson and George Michael? The answer is joyfully simple: Judson Spence. This is a soaring, emotional performance within a pulsating, simple tune. The Mississippi-born singer-songwriter shows signs of being "the next big thing." Tracks on this tune were cut live in studio. Must add.

BETTE MIDLER: "Wind Beneath My Wings" (Atlantic)

From the soundtrack recording for Beaches, this is a more conventional kind of pop ballad, distinguished by Midler's dynamic performance. She has a slightly less impressive voice than a Streisand, but her emotional accessibility is more remarkable. Even with average material she can put a lump in your throat. This single ought to linger high on AC.

RADIANT: "Something's Got a Hold on Me" (Columbia)

This is one of those tracks that is so spectacularly produced that your ears perk and your feet begin to tremble uncontrollably in anticipation of donning those pointy dancing shoes. Produced by Mic Murphy and David Frank, we predict this little gem will make some noise on dance and urban outlets. From Radiant's LP Catch The Glow.

RELEASES TO WATCH

GEORGE BENSON: "Twice the Love" (Warner Bros.)

RICK JAMES: "Sexual Love Affair" (Reprise)

JONATHAN BUTLER: "More than Friends" (Jive)

ROMEO'S DAUGHTER: "I Cry Myself to Sleep at Night" (Jive)

KIM WIDE: "Four Letter Word" (MCA)

FIVE STAR: "Another Weekend" (RCA)

EUROPE: "Let the Good Times Rock" (Epic)

WILL TO POWER: "Fading Away" (Epic)

TOO SHORT: "Life is Too Short" (Zomba)

BRITNY FOX: "Save the Fox" (Columbia)

LEVERT: "Just Coolin'" (Atlantic)

JULIAN COPE: "5 O'clock World" (Island)
<table>
<thead>
<tr>
<th>#1 Single: Bobby Brown</th>
<th>Highest Debut: L'Trimm</th>
<th>Record to Watch: Surface</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>1.</strong> RONI (MCA 53463) Bobby Brown 2 10</td>
<td><strong>52.</strong> HEY LOVER (Capitol P-B-44258) Freddie Jackson 38 18</td>
<td><strong>50.</strong> CASH BOX CHARTS</td>
</tr>
<tr>
<td><strong>2.</strong> CAN YOU READ MY LIPS (Capitol/Epic PB-72954) Z'Looke 3 13</td>
<td><strong>53.</strong> THE CLUB (Aegis Records ZS-40617) Marcus Lewis 72 6</td>
<td><strong>TOP R&amp;B SINGLES</strong></td>
</tr>
<tr>
<td><strong>3.</strong> SUPERWOMAN (Warner Bros. 7-27773) Karyn White 1 10</td>
<td><strong>54.</strong> LUCKY CHARM (Motown 1952) The Boys 80 2</td>
<td></td>
</tr>
<tr>
<td><strong>4.</strong> THE LOVER IN ME (MCA MCA 53416) Sheena Easton 4 14</td>
<td><strong>55.</strong> THERE'S ONE BORN EVERY MINUTE (Live RCA 1143-7-J) Jonathan Butler 39 18</td>
<td></td>
</tr>
<tr>
<td><strong>5.</strong> CAN YOU STAND THE RAIN (MCA 53464) New Edition 7 8</td>
<td><strong>56.</strong> MORE THAN FRIENDS (Jive 1147) Jonathan Butler 85 2</td>
<td></td>
</tr>
<tr>
<td><strong>6.</strong> BABY DOLL (PolyGram 871 108-7) Tony Toni Tone! 10 11</td>
<td><strong>57.</strong> ME MYSELF AND I (Columbia 38-0858) Cheryl Pepsii Riley 89 29</td>
<td></td>
</tr>
<tr>
<td><strong>7.</strong> TAKE ME WHERE YOU WANT TO (Motown MOT-1951) Gerald Alston 13 9</td>
<td><strong>58.</strong> YOU MAKE ME WORK (Atlanta Artist/Virgin 87086-7) Cameo 41 17</td>
<td></td>
</tr>
<tr>
<td><strong>8.</strong> IT'S MY PARTY (Warner Bros. 7-27678) Chaka Khan 5 12</td>
<td><strong>59.</strong> I'M MISSED (Columbia 38-08018) Surface 43 18</td>
<td></td>
</tr>
<tr>
<td><strong>9.</strong> SO GOOD (Reprise 7-276654) Al Jarreau 12 2</td>
<td><strong>60.</strong> THANKS FOR MY CHILD (Columbia 38-07996) Cheryl Pepsii Riley 33 20</td>
<td></td>
</tr>
<tr>
<td><strong>10.</strong> SHE WON'T TALK TO ME (Epic 34-08551) Luther Vandross 16 8</td>
<td><strong>61.</strong> JOY AND PAIN (Motown 1952) Donna Allen 86 2</td>
<td></td>
</tr>
<tr>
<td><strong>11.</strong> PULL OVER (Atlantic 7-89997) Levert 6 12</td>
<td><strong>62.</strong> GIVING YOU THE BEST THAT I GOT (Elektra 7-69371) Anita Baker 45 19</td>
<td></td>
</tr>
<tr>
<td><strong>12.</strong> JUST BECAUSE (Elektra 7-69327) Anita Baker 19 6</td>
<td><strong>63.</strong> R-U-LONELY (To-Wond 45-5022) Jocelyn Brown 46 9</td>
<td></td>
</tr>
<tr>
<td><strong>13.</strong> DON'T STOP YOUR LOVE (Elektra 7-69359) Keith Sweat 8 13</td>
<td><strong>64.</strong> PUMP IT UP (Capitol 44266) M.C. Hammer 51 11</td>
<td></td>
</tr>
<tr>
<td><strong>14.</strong> KILLING ME SOFTLY (Warner Bros. 7-27727) Al B. Sure! 20 8</td>
<td><strong>65.</strong> OH LOVE (MCA 53469) George Howard 82 2</td>
<td></td>
</tr>
<tr>
<td><strong>15.</strong> DREAMIN' (PolyGram 871-078) Vanessa Williams 21 10</td>
<td><strong>66.</strong> GONNA GET OVER YOU (Epic 34-07995) Sweet Obession 52 21</td>
<td></td>
</tr>
<tr>
<td><strong>16.</strong> THIS TIME (Arista AS-1977) Kira 20 11</td>
<td><strong>67.</strong> FLASHIN' BACK (Fat Boys) Tyrone Davis 88 2</td>
<td></td>
</tr>
<tr>
<td><strong>17.</strong> KISSES DON'T LIE (EMI B-50164) Evelyn King 22 10</td>
<td><strong>68.</strong> IF EVER A LOVE THERE WAS Four Tops &amp; Aretha Franklin 53 13</td>
<td></td>
</tr>
<tr>
<td><strong>18.</strong> TURN MY BACK ON YOU (Epic 34-08553) Sade 23 10</td>
<td><strong>69.</strong> ANY LOVE (Epic 34-08047) Luther Vandross 54 20</td>
<td></td>
</tr>
<tr>
<td><strong>19.</strong> OASIS (Atlantic 7-88996) Roberta Flack 11 15</td>
<td><strong>70.</strong> GENTLY (MCA 53465) Ready For The World 83 2</td>
<td></td>
</tr>
<tr>
<td><strong>20.</strong> TEDDY'S JAM (MCA 53462) Guy 24 7</td>
<td><strong>71.</strong> RESCUE ME (Warner Bros. 7-27762) Al B. Sure! 55 22</td>
<td></td>
</tr>
<tr>
<td><strong>21.</strong> WILD THING (Delicious Vinyl 120) Tone Loc 25 28</td>
<td><strong>72.</strong> (I'VE GOT)FEMALE TROUBLE The Boyz From Detroit 84 2</td>
<td></td>
</tr>
<tr>
<td><strong>22.</strong> YOU GOT IT (THE RIGHT STUFF) (Columbia 38-0860) New Kids On The Block 26 8</td>
<td><strong>73.</strong> DON'T ROCK THE BOAT Midnight Star Featuring Ecsacy Of Whodini 56 26</td>
<td></td>
</tr>
<tr>
<td><strong>23.</strong> I WANNA HAVE SOME FUN (Ari 115495CA) Samantha Fox 30 9</td>
<td><strong>74.</strong> YOU LOVE ME (EMI B-50164) Vesta 13 18</td>
<td></td>
</tr>
<tr>
<td><strong>24.</strong> SWWWW.T, SWEET LOVE (A&amp;M 1247)</td>
<td><strong>75.</strong> WITH EACH BEAT OF MY HEART (Motown 1952) Stevie Wonder 91 2</td>
<td></td>
</tr>
<tr>
<td><strong>25.</strong> THIS IS AS GOOD AS IT GETS (Columbia 38-08507) Deniece Williams 32 8</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>26.</strong> SKIN I'M IN (Atlantic Artists 872314-7) Cameo 37 7</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>27.</strong> HIM OR ME (Motown MOT-1954) Today 14 16</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>28.</strong> I'M GONNA GET YOU SUCKA (Arista AS-1977) Gap Band 42 20</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>29.</strong> TWICE THE LOVE (Warner Bros. 7-27658) George Benson 35 8</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>30.</strong> SNAKE IN THE GRASS (Soul 817-20564) Midnight Star 44 4</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>31.</strong> STRAIGHT UP (Virgin 7-99056) Paula Abdul 62 2</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>32.</strong> I DON'T WANT TO BE ALONE (Motown 1949) Georgio 40 9</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>33.</strong> TUMBLIN' DOWN (Virgin 99039) Ziggy Marley 17 17</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>34.</strong> STILL IN LOVE (Atlantic 7-98974) Troop 49 6</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>35.</strong> BEING IN LOVE AIN'T EASY (Epic 34-08521) Sweet Obession 47 7</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>36.</strong> SMOOTH CRIMINAL (Epic 34-08044) Michael Jackson 15 12</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>37.</strong> TEENAGE LOVE (Def Jam/Columbia 38-01895) Slick Rick 48 6</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>38.</strong> I JUST WANNA STOP (Capitol P-B-44169) Angela Bofill 26 16</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>39.</strong> DIAL MY HEART (Motown Mot-53301) The Boys 27 19</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>40.</strong> WHERE DID YOU GET IT (Motown 53301) Ray, Goodman &amp; Brown 58 7</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>41.</strong> EVERYTHING I MISSED AT HOME (Analog/CBS 234 0805) Cherrill 18 17</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>42.</strong> THE SPIRIT OF LOVE (T-87837) Average White Band 60 6</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>43.</strong> WHERE IS THE LOVE (MCA 53038) Robert Brooks 29 11</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>44.</strong> HEAVEN ON EARTH (Capitol/CBS 390565) Donna Allen 31 14</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>45.</strong> MR. BACHELOR (MCA 53012) Loose Ends 34 17</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>46.</strong> ONE THING LED TO ANOTHER (Columbia 38 08510) Johnny Kemp 50 8</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>47.</strong> CLOSER THAN FRIENDS (Columbia 38-08537) Surface 78 2</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>48.</strong> GIRL YOU KNOW IT'S TRUE (Attna S-3996) Milli Vanilli 67 2</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>49.</strong> I'M THE ONE WHO LOVES YOU (Island 7-99074) By All Means 36 16</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>50.</strong> YOU AND I GOT A THANG (Capi 44283) Freddie Jackson 68 2</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>51.</strong> BACK ON HOLIDAY (EMI B-50152) Robbie Nevil 63 6</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Total Weeks ↑**

**Last Week ↓**

**Total Weeks ↑**

**Last Week ↓**
COUNTRY MUSIC

NASHVILLENEWS

THEANNOUNCEMENTOF COUNTRY MUSIC'S GRAMMY NOMINEES was Nashville's biggest news this week. RCA recording diva K.T. Oslin and Reprise's half-billed Dwight Yoakam presided over the disclosures, along with Nashville NARAS President Merlin Littlefield and Nashville Executive Director Nancy Shapiro.

Oslin was nominated in two categories: Best Country Vocal Performance, Female and Best Country Song) and Yoakam was also nominated for two (Best Country Vocal Performance, Male and Best Country Vocal Collaboration, for his duet with Buck Owens, "Streets Of Bakersfield"). Canadian k.d. lang nabbed three nominations, one for Best Country Vocal Performance and two in the Best Country Vocal Collaboration category. The entire list of nominees was published in last week's issue of Cash Box.

In other industry news, the Country Music Association held a preview screening of the video they will be utilizing to persuade advertisers to use country music in national ad campaigns. The CMA will be targeting agencies in New York, Chicago, Atlanta, Detroit and Los Angeles and will try to heighten the awareness of what kind of people make up the country listening audience today. The 10-minute video, titled "Go For The Heart" shows the diversity of country listeners' lifestyles and uses music from the likes of Reba McEntire, K.T. Oslin, Hank Williams, Jr., the Bellamy Brothers and Willie Nelson to pull it all together. We wish the CMA the best of luck in their endeavors.

The "best party of the week" award goes to the BMI-sponsored Nashville Entertainment Association reception for the participants in the NEA Extravaganza held here last weekend. Label reps from New York and L.A. made their fourth annual pilgrimage to Music City to check out what's new in rock 'n roll here. Twenty acts, including Jane His Wife, Dessau, In Pursuit and African Drum Festival and Will & The Bushmen, plied their musical trades in hopes of that ever-elusive recording contract.

The party that should have been great turned out to be the Tree/CBS 'marriage' celebration at the Opryland Hotel. Although it was touted as the hottest ticket in town, and hundreds showed up to support the union, it lacked a certain 'cohesiveness'. There were many artists in the crowd: Janis and Vince Gill, Ethel and the Shameless Hussies, Sharon White, Ricky Skaggs, Tom Wopat and Randy VanWarmer, to name a few.

Paul Overstreet stopped by recently to receive his number one plaque from Cash Box for his song "Love Helps Those" which topped the charts the week of December 24. Overstreet not only performed, but wrote the tune as well, making it a doubly-deserved award. Featured are Overstreet and Cash Box's Don Mitchell and Joe Henderson

In showcase news, a talented young lady from Colorado, Kip, gave a rousing performance at the Bullopen Luncheon last week. Sponsored by Boot Town, USA and Double-O Productions, Kip made a stunning appearance with such tunes as "Old Big Bopper", "Little White Lie" and "Blue To The Bone". Thanks also to the folks at Arista Publicity for a most enjoyable evening.

Cecilia Walker

Singer/songwriter Ron Moore was presented in showcase by the Gehl Force Music Group on January 10 at the Bluebird Cafe. Moore, originally from South Carolina, is a veteran in the music business, having worked on the road with T.G. Sheppard for many years as well as being a writer for Tree Publishing, with cuts by such artists as George Strait and Sheppard.

Having proven his abilities behind the scenes this multi-talented man is ready to step out front and embark on a career as a singer. On and off stage he is energetic, warm and has an enduring quality that captivated the audience. His lyrics are honest, sincere and sensitive. He has all of the ingredients necessary to become a success in his new endeavor, so keep an eye (and ear) out for Ron Moore. As of this writing, there are several major labels interested in him, and we at Cash Box wish him the best.

Sue Thackrey

RCA's Baillie & The Boys are shown visiting with Crook & Chase hosts Charlie Chase and Lorriane Crook, Kathy, Michael and Alan discussed their second album, Turn The Tide, which will be released this month. "Long Shot", the current single from the album peaked at #4 on the Cash Box Top 100 chart. Pictured (from left) are Charlie Chase, Lorriane Crook, Kathy Baillie, Michael Bonagura and Alan LeBoeuf. (Photo by Barbara Burch)

CASH BOX MAGAZINE 24 JANUARY 28, 1989
EMMYLOU HARRIS - Bluebird (1-25776) - RCA

After guest-starring on many a fellow artist's projects, Emmylou takes an anxiously-awaited step out on her own. Her voice is like no other female singer in her league - it's strong, it's lonesome, it's even ethereal at times. And it's those feelings that make Emmylou what she is, a damn good artist. Her lyrical subjects are all entangled in love, like the emotionally frozen lovers in "Icy Blue Heart", or the sad demise of two people's relationship in "No Regrets". There's the majestic sounding "You've Been On My Mind" or the simply stunning "Lonely Street", both performed with grace and finesse. An appropriate disc to usher in 1989.

BAILIE & THE BOYS - Turn The Tide - RCA (8454-1-R) - Producer: K. Lehnig
With harmonies that spill over one another like the streams of a waterfall, Kathie Baillie, Michael Bonagura and Alan LeBouef put just as much soul and depth into their sophomore LP for RCA Records. The songs they've chosen, (six of them written or co-written by one of the trio), hit home in everyone's life at one time or another. On "Who Will I Be" the song's subject feels trapped by her love for a man who can't decide between two women. "When It Rains", "She Deserves You", "I Wish I Had A Heart Of Stone", and "Long Shot" are all sure bets too.

MEL McDaniel - Walk That Way (230) - Capitol (B-44276) - Flight-O Five/Millhouse-ASCAP/BMI
R. Grissom-S. Munsey, Jr. - Producer: J. Kennedy
A woman wiggles her way past McDaniel's heart, resulting in a fatal blow to his manly passions. Throwing caution to the wind, he invites her over (a request that is neither accepted or denied). A barroom come-on tune that should be wildly successful in honky-tongs across the country.

COUNTRY FEATURE PICKS

FOSTER & LLOYD - Fair Shake (325) - RCA (8795-7-R) - SBK April/Uncl Artie-Artie-ASCAP; Lawyer's Daughter-BMI - C. Clark-R. Foster-B. Lloyd - Producers: B. Lloyd-R. Foster-Will
From their sophomore LP Faster and Louder, the duo-to-beat in '89 starts off with an energetic effort for equitable rights for this girl's heart.

BARBARA MANDELL - My Train of Thought (236) - Capitol (B-44276) - Ensign/termite-ASCAP/BMI
B. Burch-M. Woody - Producer: T. Collins
With wailing violins ushering in this locomotive of loneliness, Mandrell forges full steam ahead with her country comeback. Clever lyrics lay the track for an irresistible country tune.

CREDITS:
"Old Coyote Town"...Don Williams
"American Faces"...John Conlee
"Until I Fall In Love Again"...Marie Osmond
Charly McClain
"Don't Give Candy To A Stranger"...Larry Boone
"Beyond The Blue Neon"...George Strait

SHENANDOAH - The Church on Cumberland Road (258) - Columbia (38-68550) - Little Big Town/American Made-BMI; Wee B. Music-ASCAP - B. DiPiero-J. Scott Sherrill-R. Robbins - Producers: R. Hall-R. Byrne
After a night of rockin' and rollin' Shenandoah's in a hurry to get to the church on time. Why? We are never told except for the vague allusion to a crying girl waiting there. Oh well, we expected better from such illustrious songwriters as those listed above.

PATTY LOVELESS - Don't Toss Us Away (413) - MCA (53477) - Lionich-BMI - B. MacLean - Producer: T. Brown
Producer Tony Brown handles Loveless' vocals with delicate control, letting her pleading deliverance do all the work. And it does work - to perfection. A lonesome classic.

BILLY JOE ROYAL - Tell It Like It Is (258) - Atlantic America (7-89242) - Conrad/Olrap-BMI - G. Davis-L. Diamond - Producer: N. Larkin
The title cut from his newest album, Royal choses a time-worn favorite for his baby-boomer fans. Adding his own phrasing to spice it up, Royal possesses the tune, resulting in yet another 'radio run' for this standard.

PROGRAMMERS PICK

FOSTER & LLOYD: "Fair Shake" (RCA)
Radio seemed agreeable to giving Foster & Lloyd a "fair shake" at some chart action this week. The RCA duo debuts at #67 (bullet) on the Top 100. Stations behind them include: EZNN, WQTE, WOFF, WDLW, KIXX, WASP and WCTY.

RAPPIN' WITH THE WRITERS:

LARRY BOONE
Larry Boone is not only the brightest new face in the country recording star's area, he is recognized as one of Nashville's brightest new songwriters. Larry explains his career this way:

"When I first came to Nashville in 1980, I was a kid. I kicked around for about four years, and realized that I had a lot to learn! I spent my time studying the craft of songwriting. I loved to write and felt I had the gift to write. I realized, early, that my song ideas were a little abstract and they 'strayed' too much.

"I had worked my way through college by playing music. So, when I got out of school, I loaded everything I owned in my old VW van and headed for Nashville. I got an apartment here, and I sat there, lonely, for a while. I didn't know one soul here!"

"I had a little 4-track board and I was making my own song demos. Kathy Mattea was working as a waitress back then, and we did our demos together. She sang my female songs."

"Gene Ferguson (now Larry's manager) got Charly McClain and her producer, Norro Wilson, to listen to my song "Until I Fall In Love Again". Charly gave me my first cut on that song. I continued to write, and more cuts started trickling in. By '84, I had signed a writing contract with MTM."

"I got my recording contract with Mercury about a year later. I met Paul and Gene Nelson, and we wrote together constantly. We all had different publishers, so we figured we were increasing our odds for getting cuts. The chemistry between the three of us has been amazing. From working with them, I realized I had been writing 'safe' songs. I wasn't taking what I came with and adding what I had learned. When the three of us got together, we opened a whole new world of different ideas."

Don Williams' new single, "Old Coyote Town", came from that time in Larry's career. Hits have continued for Larry Boone. He has had his songs cut by others...Keith Whitley, Ed Bruce, Michael Martin Murphey, Marie Osmond, Johnny Duncan, Ronnie Milsap, George Strait, Kathy Mattea and John Conlee...just to mention an additional few.

CASH BOX MAGAZINE 25 JANUARY 28, 1989
**NASHVILLE NOTE-ABLES**

Billy Walker: “Don’t discount the people who paved the way!”

Billy Walker, The Tall Texan, and his band, The Tennessee Walkers, have become a trademark for the kind of traditional country music in which he so strongly believes. This native of Ralls, Texas (25 miles east of Lubbock) began his entertaining career at age 15 on a radio show in Clovis, New Mexico. His first big hit came in 1956 when he recorded “Anything Your Heart Desires” and it became a regional hit for him. The hits have continued through the years...right up to this memoir where you’ll find “Callin’ You Now And Then” on radio playlists all across the nation.

With that introduction, meet Billy Walker as he sits in our Cash Box office during a casual conversation/interview.

“Ray Pennington wrote and produced the new record. I think it’s a classic country product. We released it on Sonet One Records and the song is drawing great response. That’s evident!”

When I asked Billy what he wanted to talk about, he smiled and began with, “The first time I came to Nashville, I was a teenage rhythm guitarist. I came to play on a session for Jimmy Lawson. I came back in ’52, when I was beginning to have some success with my own records. I recorded at the old Castle Studios, but I was still living in Texas and performing regularly on the Louisiana Hayride.

“So, I was here when we started paving the road to what has now become Music City, U.S.A. We really didn’t know what we were creating at the time. We were cutting records the world wanted to hear. That’s all we knew. But, I want to tell that same world and the people in the industry today...don’t discount the people who paved the way!”

“I’m not being negative. It’s just that I love this business so much that I am truly concerned. You simply can’t kill the ‘roots’ of the industry and expect it to survive. For example, today, there are only a dozen or so hit artists. We used to have that many on each label. I really don’t see how the industry can make it without a few successful artists.

“A certain amount of nostalgia radio programming would certainly help to relieve the problems of many established performers. It has not become the business a lot of good. Most young people think Kenny Rogers invented country music.

We need a country music ‘history lesson’ now and then. Anything, or anyone, who made this industry great should not be forgotten. Young people who know about country music are in the audience everywhere I go. You don’t have to be 25 years old to gather country fans. If they grow up hearing your record, they become devoted fans just like their parents and grandparents. We’re living in a day of changing images. I want to say this, too, for all country artists. Personally think that it should be mandatory, with the FCC, that an artist’s name be stated either before or after his/her record is played!”

Billy Walker speaks from knowledge and experience gained while becoming a legend in country music circles. He is a major label veteran (including 15 years with Columbia). He has had six number one songs and 32 top ten songs. He has appeared all over the world and on every major country music TV show. On January 1, 1989, he celebrated his 29th year with the Grand Ole Opry. Country music has no better friend, and son, than Billy Walker!

Joe Henderson
**CASH BOX COUNTRY INDIE SINGLES**

<table>
<thead>
<tr>
<th>Song Title</th>
<th>Artist</th>
<th>Chart Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>That Old Familiar Feeling</td>
<td>Lisa Childress</td>
<td>45</td>
</tr>
<tr>
<td>Tell It Like It Is</td>
<td>Sammy Sadler</td>
<td>76</td>
</tr>
<tr>
<td>Ramblin' Man</td>
<td>Emie Welch</td>
<td>85</td>
</tr>
<tr>
<td>Making Love To Dixie</td>
<td>Heartland</td>
<td>12</td>
</tr>
<tr>
<td>I'd Do It All Over Again</td>
<td>Ray Price</td>
<td>11</td>
</tr>
<tr>
<td>I Need Somebody Bad</td>
<td>Narvel Felts</td>
<td>6</td>
</tr>
<tr>
<td>You And Saturday Morning (Round Track)</td>
<td>Dusty Martin</td>
<td>10</td>
</tr>
<tr>
<td>Sittin' At The Kitchen Table</td>
<td>Justin Wright</td>
<td>14</td>
</tr>
<tr>
<td>You Only Love Me When I'm Leavin'</td>
<td>Ellen Lee Miller</td>
<td>15</td>
</tr>
<tr>
<td>Here's To You</td>
<td>Faron Young</td>
<td>37</td>
</tr>
<tr>
<td>Love Gonna Live Here</td>
<td>Keystone</td>
<td>13</td>
</tr>
<tr>
<td>Photographic Memory</td>
<td>Billy Mata</td>
<td>18</td>
</tr>
<tr>
<td>Lovelight</td>
<td>The Family Band</td>
<td>17</td>
</tr>
<tr>
<td>Stay The One For Me</td>
<td>Wynd 20</td>
<td></td>
</tr>
<tr>
<td>Only You</td>
<td>Scott Randolph</td>
<td>21</td>
</tr>
<tr>
<td>Weekend Rendezvous (Gallery 8)</td>
<td>Al Bradshaw</td>
<td>23</td>
</tr>
<tr>
<td>Cry Baby, Baby Cry</td>
<td>Marcy Carr</td>
<td>3</td>
</tr>
<tr>
<td>Wrong Train</td>
<td>Judy Lindsay</td>
<td>22</td>
</tr>
<tr>
<td>Talk To Her Memory</td>
<td>Billy Joe Burnette</td>
<td>DEBUT</td>
</tr>
<tr>
<td>Can We Talk</td>
<td>Chris and Lenny</td>
<td>DEBUT</td>
</tr>
<tr>
<td>I Can Just Call You Now And Thee</td>
<td>Billy Walker</td>
<td>5</td>
</tr>
<tr>
<td>When I'm Leavin' With Me</td>
<td>Hank Thompson</td>
<td>6</td>
</tr>
<tr>
<td>I Fell In Love Up To My Heart</td>
<td>Ron Roberts</td>
<td>28</td>
</tr>
<tr>
<td>Coat Miners Son</td>
<td>Mack Vickery &amp; Jim Vest</td>
<td>27</td>
</tr>
<tr>
<td>Lonesome Lonesome (Player)</td>
<td>Terry Stafford</td>
<td>31</td>
</tr>
</tbody>
</table>

With the potential of being a hard-edged rival to Tanya Tucker, Morgan wails out a grinding plea for time with her lover. The jazzy feel makes for a startling debut for Morgan.

**INDIE SPOTLIGHT**

**BURBANK STATION** • Get Out of My Way (3:25) • Prairie Dust (PD-8812) • Wild Country-ASCAP/Driving/Color Bay-BMI • W. Robinson-K. Robbins • Producer: L. Morton

Burbank Station's female lead vocalist has the talent to hold it all together, but this is a product that could have used more overdraw. The lyrics and melody hold promise, but there's a certain 'roughness' that suggests a quickly produced product. The song's subject here is hoping to make a break from an unhealthy relationship that has hindered her for too long.

**INDIE FEATURE PICKS**

**TERESA LAYNE MOODY** • Tell Me Another One • Evergreen (EV 1082) • Long Ride/Penny Renae-ASCAP • T.L. Moody • Producer: K. Tolley

With increased help from Evergreen, Moody is shaping up to be a formidable indie artist, but her vocal talent here far outweighs her songwriting skills. However, this upbeat tune does hold promise.

**THE PRISONER** • Learn How To Say Sorry (No Time Listed) • Venture (NR 17597) • BMI • J. Broon • Producers: B. Cherrier-H. Shedd-J. Cotton-D. Cormier

After a romantic relationship crumbles, The Prisoner makes an effort to start anew. A traditional country ballad with a true hillbilly twang that makes it all hit home.

**THE LONESOME Strangers** • Goodbye Lonesome, Hello Baby Doll (2:34) • Hightone (508A) • Opryland-BMI • L. Emerson • Producer: Unlisted

With authentic honky-tonk grooves the Strangers find a gal to fill the gap that loneliness has brought back. A fine disc worthy of repeated airplay.

**JUDY MORGAN** • Make Sometime For Us (2:53) • Killer (K-1016) • Little Bill-BMI • J. Morgan • Producer: M. Johnson

**ROARING STARS**

**JOHNNY CHESTER**

One of Australia's most successful country music stars is also impressing many of the industry personnel in the U.S. Johnny Chester is from Melbourne and he tours his native country constantly. In fact, the smiling, good-natured "Johnny" is so much in demand that it takes nearly two and a half years for him to make the planned tours of Australia.

Johnny has started his own label, HomeSpun Records, in his native land, and he was in Nashville recently to attend the talent buyers' showcases. As Johnny puts it, "I wanted to see what direction country music is taking in the U.S. However, I came away more confused than ever!"

While here, I've also been writing and recording. We have come up with some new songs and 'feels'. Perhaps, I will be able to put some Australian influence into a certain style of country music. I want to get input from both sides of the 'pond'. You see, pioneers of country music in Australia have gone through the same trials and tribulations as they did here in the States.

"We've been recording here in hopes of getting a record label interested in releasing our product here. The interest level has been good. I've been coming to Nashville for seven years. It feels better, this time, because I feel I have people who are actually interested in taking our product as far as possible. It's all been done on a handshake. It's a mutual appreciation of talents!"

This month, Chester acted as host for the Australian Country Music Awards. That gives an idea of what a star he has become there. We predict that the name, Johnny Chester, will soon become very popular here, too. Johnny's star burns brightly over Australia, and if you check the skies, you can see a glimmer beginning to glow on the American country music scene as well.

**Joe Henderson**
As we were making our calls for this week's column a number of the jukebox operators really got into work for London to participate in the ATE show. Hope to have some feedback to report within the next couple of issues.

Dateline Milpitas, CA, where we spoke with Atari Games' marketing chief Mary Fujihara who told us about two exciting new pieces that are just about ready for delivery. One is called Hard Drivin', and the name pretty much describes the theme but there are some interesting aspects, including 3-dimensional simulation among others, to give players the real feel of driving. It's set for release in February. Tetris is the other piece she mentioned and it's a universal horizontal kit. Mary called it a "puzzle in motion" and she stressed that there's no shooting, no punching, but plenty of what it takes to keep the player interested. Besides which, it has a competitive price tag. Tetris will be available by the end of January. Mary noted that test reports on Hard Drivin' have been "fabulous", to the tune of big earnings! Tetris, however, was just going on test as we spoke, so it's a little too early for an evaluation.

Almost ready, American Vending Sales' new building, which is currently under construction in Elk Grove Village, IL, is near completion and should be ready for occupancy around the first week of March. Needless to say, everyone's looking forward to the big move. As we chatted with veepee Frank Gunna Jr. (upon his return from the Dynamo ski trip in Vail) he advised that business is good, with emphasis on music equipment, pool tables and dart games. The Rowe LaserStar dedicated C.D. jukebox is doing "exceptional" business, to the point of demand exceeding supply. Frank sees '89 as another banner year for Rowe machines. He also said the Teeno Ninja Gaiden kit is very strong at AVS.

On the subject of jukebox licensing, following are some statistics from the AMOA newsletter. The number of jukeboxes registered with the U.S. Copyright Office as of 11/18/88 was 95,950 (only 1383 less than for all of 1987, but also less than the 115,000 quota that was set for 1988). While the 1987 figure was a little better (at 97,333) it still fell short of the 110,000 total necessary to put the rebate program into effect. The last time operators received a rebate under the terms of the ASCAP-BMI-SESA Jukebox Rebate Fund was determined via AMOA's 1985 agreement with the performing rights societies and the U.S. Copyright office for the 1988 rebate was $10 per jukebox. AMOA, therefore, urges all of its members to license their jukeboxes. The current annual jukebox licensing fee is $63. For further information contact the Licensing Division of the U.S. Copyright Office at (202) 707-8130.

Camille Compasio

**'PLAY YOUR HEART OUT' NATIONAL JUKEBOX PROMOTION GETS UNDERWAY**

By Camille Compasio

CHICAGO—The nation's jukebox operators and major record labels will join forces to conduct a jukebox "Play Your Heart Out" promotion in February, featuring the love songs of seven artists at more than 10,000 jukebox locations across the country. The promotion is a historic first between the jukebox and record industries. Spearheading the effort is the Amusement & Music Operators Association, whose members own and service approximately 115,000 of the nation's estimated 225,000 jukeboxes, and the program will include songs from artists on the RCA, Arista, A&M, Atlantic, Virgin, Universal and Jive record labels. The promotion also includes a jukebox "Love Month" promotion with the celebration of Valentine's Day on February 14th will be coordinated through Pittsburgh, PA based Sterling Title Strips and the nation's one-stop record outlets that sell to the jukebox industry.

A jukebox "Play Your Heart Out" package, which jukebox operators can pick-up from their local one-stop for display at their jukebox locations, includes two "Play Your Heart Out" posters touting the jukebox's 100th anniversary in 1989 along with 50 table tents for display at locations. Highlighted on these items will be the seven featured "Play Your Heart Out" records with pictures of the artists. The package also includes a special jukebox title strips.

The participating labels are underwriting the cost of the printed promotion materials. Jukebox operators must purchase the records featured in the promotion as part of the package.

**APPOINTMENT**

**ANNE HAYES JOINS **

**ATARAI SALES TEAM**

CHICAGO—Atari Games of Milpitas, California, announced the appointment of Anne Hayes as western regional sales manager. Ms. Hayes brings six years of coin-op experience to her new post, having served Atari Europe in the position of credit manager.

"We are extremely pleased to have Anne join our sales team," stated Shane Breaks, vice president of sales. "Anne will be a very positive addition to our sales force. She brings with her a great understanding of our product and customers from her long association with Atari Ireland."

Ms. Hayes holds a business degree from the N.I.H.E. (Limerick, Ireland). Her most recent position was with the National Credit Controller for Wang Laboratories in Ireland.

**ACME '89 EXPANDS EXHIBIT SPACE**

CHICAGO—The 1989 American Coin Machine Exposition, to be held at Bally's Hotel in Reno, February 23-25, has sold all available exhibit space in the Grand and Goldwyn ballrooms; however, additional booths have been added to the Bijou Complex (located directly across from the Grand Ballroom exhibits and adjacent to Main Registration), to accommodate the overflow.

As stated by Show Committee chairman Bill Cravens, "Careful consideration was given to expanding the exhibit area. Unless we were able to accommodate exhibitors in a high visibility area within the main floor of traffic, ACME would have decided not to expand," he continued. "The Bijou Complex was the logical solution, provided that ACME '89 seminars could be moved to the Mezzanine Level meeting rooms in Bally's Hotel. As soon as Bally's officials gave us the go-ahead with the seminars, a decision was reached to expand floor space."

Bob Fay of AAMA (American Amusement Machine Assn.) and Carol Lally of Play Meter Magazine, the show's sponsors, concur that the 1989 American Coin Machine Exposition will be the largest ACME show ever. Last year's ACME in Reno featured 407 booths. To date, 484 booths have been sold for ACME '89.

Additional information regarding the convention may be obtained by contacting the convention's management firm, William T. Glasgow, Inc. at 10006 South Park Avenue, South Holland, IL 60473 or phoning (312) 333-9292.
COIN

MACHINE

(Ed Note: The December 3, 1988 edition of Cash Box featured an article headlined "Arachnid Files Suit Against Valley." Following is the responding statement Valley issued on January 4, 1989.)

VALLEY RESPONDS TO ARACHNID LAWSUIT

On November 4, 1988, Arachnid filed a lawsuit against Valley Recreation Products claiming that Valley has infringed Arachnid's alleged trademark rights in a yellow, black and red color combination for dart targets. Shortly afterwards, Arachnid issued a new release referring to the lawsuit. Significantly, Arachnid made no mention in the new release of the fact that on March 16, 1988 Arachnid filed application serial number 73/717022 in the United States Patent and Trademark office refused to grant Arachnid a registration for its alleged trademark.

The issue of any alleged infringement is moot, however, because Valley has not used, nor does it intend to use, a yellow, black and red target for its Cougar or Royal Dar- tes dart machine, and Valley has not delivered, nor does it intend at the present time to deliver its revolutionary new T-60/30 target kits for competitive games in a yellow-black-red color scheme.

"This newest lawsuit is yet but another example of Arachnid's effort to dominate the electronic dart game business through litigation," stated Valley president Chuck Milhem. "The ultimate success of any product will be determined in the environment of the marketplace. Valley has expressed confidence that "Valley's dart games not only will survive, but thrive in such environment."

Milhem stated further that, "Among the many benefits the T-60/30 target kits offer operators of competitive dart machines is the ability of the thin spider and expanded target segments to accommodate soft tip darts weighing up to 30 grams. This will attract more steel tip players to the electronic games."

Milhem went on to say that "In view of the significant benefits of the T-60/30 coupled with such other Valley innovations as the large overhead LED display, the front service door, the patented double bullseye, the dart catcher ring, and the automatic player advance Tru- System, the Arachnid Valley hardly can be called a 'me too' follower as Arachnid suggests."

NEW PRODUCT

KONAMI'S 'THUNDER CROSS'

Thunder Cross is the latest 2-player interactive, horizontal monitor kit from Konami, Inc. and it offers the added incentive of the buy-in and continuation features.

The theme involves a situation where all communication from the planet Hubris has been mysteriously cut off, the objective being to investigate and subsequently correct the situation. To accomplish this, players take off into outer space in preparation for battle. The spacecraft is equipped with two side ships that cannot be destroyed. During the mission, of course, players encounter all types of intergalactic enemy ships and must dodge their fire which includes bullets, lasers, time-release bombs and other deadly shots. In addition, the spacecraft must be maneuvered through tight zones, tunnels, around buildings and rockets, to mention just a few of the obstacles that are encountered along the way.

After destroying certain enemies, power-ups can be obtained to help the player and these include the Vulcan Bomb (for speed and number of bullets increases), Multiple Option (for extra ships) and Bonus (where bonus points are awarded).

Along with the power-up, players are also given Li'l Babies which are used to neutralize all of the enemies in front, however, the use of Li'l Babies is limited. This assignment takes players through seven scenic, challenging stages ranging from city skylines to depths of the universe so there's more than enough in terms of action, excitement and scenic environment to hold the player's interest.

Further information may be obtained through Konami's distributor network or by contacting Konami direct at 815 Midland Drive, Wood Dale, IL 60191.

WEA & RCA USE SEEBURG CD JUKEBOXES TO PROMOTE NEW ALBUMS

CHICAGO—A series of preview listening parties took place in student-oriented pubs located on or near selected college campuses, to introduce the sound of the new R.E.M. album on the WEA label. The events were held on the evening preceding the album's release to the market this past November, with promotional back-up from local radio stations and retail record shops. In each instance, the albums were played on Seeburg c.d. jukeboxes.

Local radio stations provided promotional on-the-air mentions, announcing the hours and locations of the preview parties and the prizes that would be given away. Retail record shops in the respective areas participated by hanging posters in their stores advising patrons of the availability of the R.E.M. Album and all particulars with respect to the listening parties that would be in progress at their favorite watering-holes.

WEA supplied the local Seeburg operating company with all of the prizes, including cassettes, L.P's, 4-color posters and compact discs. The operator's responsibility was to select the site of the party, coordinate the affair with the pub owner, take charge of hanging the posters, disposing of the prizes, and making certain that the R.E.M. cd album was prominently displayed on the jukebox.

Likewise, RCA is also employing Seeburg's CD jukeboxes for a promotion focusing on the January release of the new FIXX album. Here again, operators are targeting college campus customers and arranging to hang large 4-color posters of the artist in leisure establishments for at least two weeks and to set Seeburg's computerized internal automatic play mode so that one song cut from the FIXX album will play at least once every sixty minutes over the two-week period. Where possible, RCA will arrange for local radio promotional mentions advising listeners as to time and place with respect to the participating locations.

Immediately following the official release date of the album, RCA will send each Seeburg operator a FIXX cd and 4-color poster, plus a bonus for each participating college campus location. To help offset the operator's expense RCA will include additional Top Hit CDs in each promotional packet.

According to Seeburg, early operator response indicates that there will be over one thousand college-oriented locations participating in the RCA FIXX promotion.

Seeburg will shortly announce other promotions designed to give record labels more market exposure for their artists as well as providing operators with the marketing and merchandising tools that will help to increase their collections.

For further specifics contact Seeburg's executive vice president Joseph Fankus at Seeburg Corporation, 1105 Woodstock Ave., Addison, IL 60101.

The Exclusive Record Store in Madison, Wisconsin was another location that hosted an R.E.M. listening party, complete with promotional posters, etc. Pictured is Tami, the store manager.

Roger Westmont of Modern Specialty Music (lr), Jim Huss, owner of the Plaza Tavern, his daughter Kathy and Modern's music director Dan Tortorice at the R.E.M. listening party, which drew a big crowd at the Plaza.

Patrons lined up at the Plaza Tavern for the big drawing to win an assortment of prizes, including cassettes, L.P's, compact discs and 4-color posters, which were supplied by WEA.
CLASSIFIEDS
CLASSIFIED AD RATE $36 PER WORD
Count every word in your ad, including all words in firm name. Numbers address count as one word. Minimum as accepted $10.00 CASH or CHECK MUST ACCOMPANY ALL ORDERS FOR CLASSIFIED ADS. If error or correction is desired and enclosed with your order your classified ad will be held for issue pending receipt of your corrected order. Your ad $2.50 per word, with $10.00 minimum charge. All classified ads are placed in the Los Angeles edition, and are also placed in the Las Vegas edition; each for $2.50 per word. We are allowed to charge your Classifieds each week if you so desire. All words over 40 will be billed at a rate of 35 per additional word. On order forms enclosed with order, classified ad is to reach the Los Angeles publication office, 6641 Sunset Blvd., Los Angeles, CA 90028 by Tuesday, 11 noon, of preceding week to appear in the following week.

Classified Ads Close TUESDAY

COIN MACHINES
FOR SALE: VINDICATORS $1595, BLASTERODS $1301, KARNOV $795, GANDO MANIA $895, VIPER $1295, ZENOPHOB $895, SEGA HOT ROD 3 PL FLOOR SAMPLES $1595, GUERRILLA WAR $1495, KAGEKI $1195, STANDARD CHANGE MACHINES $1095, ESCAPE FROM THE LOST WORLD $1095, ARENA $895, ROBO WAR $1495, FIRE $1595, SPIN OUT $1095, KNIGHT RIDER $1595, DEAD ANGLE $1395, STRIKE ZONE $1195, R TYPE $1195, VICTORY $995, F14 TOMCAT $895, ZENOPHOB $895, MAJOR EVENT $1595, VIGILANTE $1295, ALL POINTS BULLETIN $1195. CALL OR WRITE, CELIE, ROSE OR HAROLD AT: NEW ORLEANS NOVELTY CO., 3030 NO. ARNOT ROAD, METAIRA, LA, 70002.

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

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

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

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

FOR SALE - IGT-50, also Bally Shoot A Line, Lotta Fun, Barrel 0 Fun, & Dixieland. Will also buy IGT-50 & Quick Change. Guerini, 1211 W. 4th, Lewistown, PA. Tel: (717) 248-9611.

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

MUSICIAN OPPORTUNITIES
MUSICIANS! BANDS! Looking for the right group or players? Call PMR 1-800-398-8660.

CASH BOX MAGAZINE 31 JANUARY 28, 1989

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

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

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

FOR SALE - IGT-50, also Bally Shoot A Line, Lotta Fun, Barrel 0 Fun, & Dixieland. Will also buy IGT-50 & Quick Change. Guerini, 1211 W. 4th, Lewistown, PA. Tel: (717) 248-9611.

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

MUSICIAN OPPORTUNITIES
MUSICIANS! BANDS! Looking for the right group or players? Call PMR 1-800-398-8660.
OVER 3,000,000 PEOPLE READ CASH BOX CONFIDENTIAL EACH WEEK.

THIS WEEKLY SYNDICATED MUSIC COLUMN APPEARS IN NEWSPAPERS ACROSS THE UNITED STATES AND CONTAINS MATERIAL SPECIALLY SELECTED FROM THE PAGES OF CASH BOX MAGAZINE.