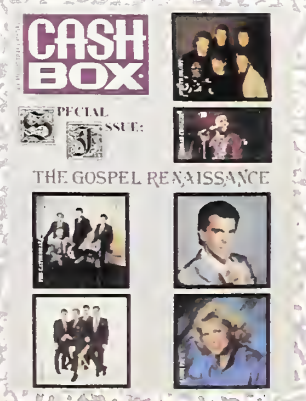
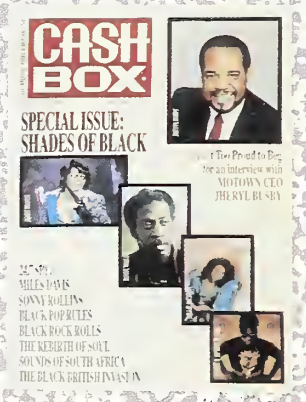
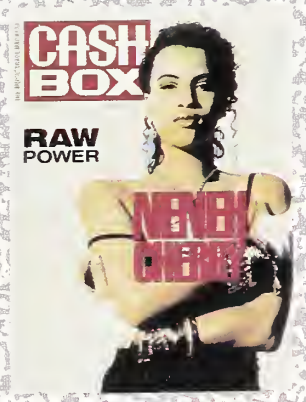
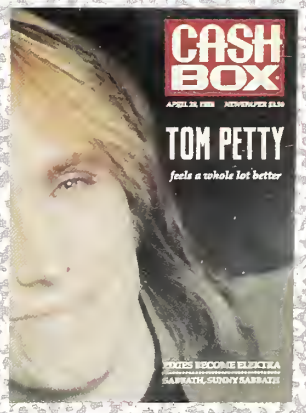
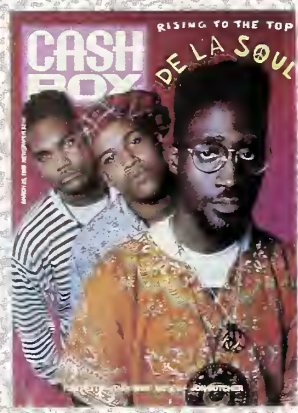
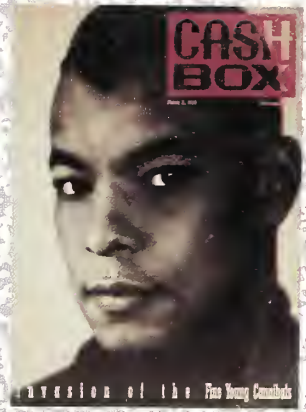
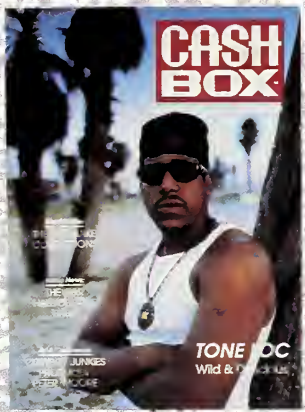


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157 W. 57th Street (Suite 1402)

New York, NY 10019

Phone: (212) 586-2640

Fax: (212) 582-2571

HOLLYWOOD

6464 Sunset Blvd. (Suite 605)

Hollywood, CA 90028

Phone: (213) 464-8241

Fax: (213) 464-3235

NASHVILLE

1300 Division St. Ste. 202,

Nashville TN 37203

Phone: (615) 244-2898

Fax: (615) 259-2913

CHICAGO

1442 S. 61st Ave., Cicero IL 60650

Phone: (312) 863-7440

BRAZIL**CHRISTOPHER PICKARD**

Av. Rio Branco, 123/2012

Rio de Janeiro—RJ

20.040—Brazil

Phone: (021) 222-4893/242-3315

Fax: (021) 222-7904

ITALY**MARIO DE LUIGI**

"Music e Dischi" Via De Amicis 47

201233 Milan, Italy

Phone: (902) 839-18-37/832-79-37

JAPAN

Adv. Mgr., SACHIO SAITO

Editorial Mgr. KOZO OTSUKA

2-chome, 11-1, Shinbashi,

Minato-ku

Tokyo Japan, 105

Phone: 504-1651

UNITED KINGDOM**CHRISSEY ILEY**

Flat 3, 51 Cleveland Street

London W1P 5PQ England

Phone: 01-631-1826

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TICKERTAPE

THE BIZ: As the Swami fearlessly predicted a fortnight ago, **PolyGram** has indeed bought **Island**, lock, stock and publishing coiffers. Now, if the Dutch/German-owned giant can steal away **A&M** from German rival **BMG**, PolyGram will have dramatically altered the balance of power among the Big Six. And yeah, **A&M** may be ice cold right now, but wait'll you hear the upcoming **Janet Jackson** album — would four or five #1 singles warm things up enough? As for the Swami's other prediction, PolyGram has broken off talks with **Paraguay** and is now said to be looking seriously into acquiring **Portugal**. The Swami has spoken.... **The Musicland Group** has acquired **Yorktown Music Shop Inc.**, a 34-store chain in the Midwest.... **MTV Europe**, in business for two years, tells us they've got 10 million subscribers.... The **Famous Artists Agency** has begun **Famous News Notes**, its own newsletter.... **ASCAP**, bless its heart, has distributed \$1.1 million in supplemental cash awards, annual money whose purpose is to "reward writers whose works have a unique prestige value, and to compensate those whose works are performed in media not surveyed by ASCAP."

RADIO, RADIO: On the always-volatile L.A. front, **KROQ** has a new general manager. He's **Trip Reeb**, who left his operations manager gig at San Diego's alternative **9IX** for beautiful Burbank. But don't expect **KROQ** to necessarily get interesting again; Reeb was brought in for his organizational savvy, not for his musical taste. Since **KEDG** went off the air a few months ago, many disenfranchised new wavers have discovered they can pick up **91X** on their car radios. Even with a bit of static, that station is far hipper than anything on the L.A. dial at the moment. The ball's in **KFAC**'s court. But then, if **KFAC** comes up with a **91X**-style format of its own, L.A.'s classical listeners will be disenfranchised. What's gonna happen, Swami?... In a related matter, **Rick Carroll Memorial Fund** organizer **Scott Mason** (Inside Tracks, Aug. 5 — oops! wrong trade) is counting on the major labels to kick in generous contributions, considering Rick's own vast contribution to the industry. Mason

(**KROQ**'s operations manager) is also trying to persuade the various labels to replace the numerous gold and platinum albums bestowed upon Carroll over the years; he wants Rick's dad and sister to have them. C'mon, guys, be real. Send contributions, plaques, etc. to Mason at **KROQ**, 3500 Olive Ave., Burbank, CA 91505.... Finally, **KIIS-FM** has hired Matt Alan as the station's afternoon drive-time jock. Alan comes from New York's **Z-100**; he was also a **VH-1** VJ. If this keeps up they'll have to change this town's name to Los Apple. Why don't the rest of you guys stay put, huh? In the immortal words of Sam & Dave, it's gettin' mighty crowded.



WHAT DOES P&D MEAN, DADDY?

P&D DEAL OF THE WEEK: **Mike Lembo**'s brandy-new **Fair Warning** label to **Rough Trade**. Fair Warning's initial release will consist of the debut LP of **the Hex** (produced by the Church's **Steve Kilbey**) and the first from Jamaica's **Jolly Boys** (produced by **James Shear**, who's teamed on his new **I.R.S.** album with another Church guy — is it mere coincidence or something far more sinister?).

ART & ARTISTS: **RCA** has signed writer/singer **David Swanson**, 10 years to the month after his former band, **the Pop**, became **Arista**'s entry in the new wave sweepstakes.... We were a little premature in announcing that L.A.'s **Rhino Bucket** has a demo deal with **Geffen**. In fact, the band may go somewhere else entirely. Sorry, but press is press, right?... **Anita Baker** has written a song, "Fairy Tales," for **Nancy Wilson**'s upcoming album; the two pop-jazz divas duet on it.... **Kid Creole & the Coconuts**, one of those groups we like a whole lot but which seems to never quite get its



WHISKAS: **Joel Ellis**, frontman for **EMI** rockers **Cats in Boots** (bet you can guess which one he is), says cheese with label bigwig **Sal Licata**, **A&R** bigwig **Gerry Griffith** and studio-tanned bigwig **Ron Fair** at the company's recent thank-God-we're-outta-that-dump celebration in Los Angeles. **Cats in Boots** are preparing for the release next month of their label debut LP, **Kicked & Klawed**. **Bruce Dickinson** may be at **MCA** now, but he still likes this band as much as he did when he signed 'em to **EMI**, which was right before he left.

MOVERS & SHAKERS

Over in Century City, **Nick Terzo** has become associate director of **A&R**, West Coast, for **Columbia Records**. Terzo comes to CBS from **ASCAP**, where he ran the rock & roll department, signing Little Caesar, Soundgarden, Toad the Wet Sprocket and Social Distortion, among others, like, uh, Guns N' Roses. Hmmm, wonder who replaced Nick at **ASCAP**...? **Geffen**'s already humongous **A&R** department is now even bigger with the recent addition of **Michael Alago** to the label's New York staff, which also includes Michael Rosenblatt and Mary Gormley. Most recently, Alago was vice president of **A&R** at **Uni/MCA**. Prior to that he was at **Elektra**, where he's credited with nabbing **Metallica**. **Carol Ware** has been promoted to vice president of **MCA Music Publishing**. Ware has been with **MCA Music** for four years, most recently serving as creative director. **At MTV**, **Doug Greenlaw** has been named executive vice president, advertising sales. Greenlaw joined **MTV** in 1988, coming from **CBN** where he was vice president of sales. In the same department, **Harvey Ganot** has been named senior vice president, advertising sales. Ganot was most named VP of advertising sales, New York, last year. **Alvah Jalila Larsuel** has been appointed national director, urban & jazz, media & artists relations at **Capitol Records**. Larsuel will oversee, develop and implement media campaigns for the Urban, Blue Note and Intuition artists; she'll also be involved in press campaigns for selected pop/rock artists. Larsuel comes to Capitol from Columbia publicity. Hmmm, wonder who took Jalila's place...? **Virgin Records** has announced that **Betsy Mahoney** has been promoted to publicity manager, based in New York. In her new capacity, Mahoney will be responsible for handling much regional press east of the Mississippi, as well as coordinating much local and national press centered in New York. For the past two years, Mahoney has served as executive assistant to **Audrey Strahl**, **Virgin**'s VP of publicity. **Ron Shapiro** has been promoted to senior director, media & writer/publisher relations, at **BMI**. Shapiro, who was previously director, public relations, West Coast, will take on added responsibilities in the writer/publisher relations area. Shapiro joined **BMI** last year after a stint at **Sarah McMullen & Company PR**. **Warner/Chappell Music** has appointed **Jon Bonci** creative manager. Bonci has been with the firm for two years, most recently as a creative assistant. **Ian Wilson** has been appointed manager of European artist development for **Atlantic Records**. Based at **Atlantic**'s London offices, Wilson handles acquisition of new talent throughout Europe as well as **A&R** responsibilities for European members of the **Atlantic** roster. In addition, he will oversee the development of new **Atlantic** artists in Europe. The former **Polygram U.K.** exec also managed the **Alarm** for five years. While we're on the Europe subject, **BMG Music International** has appointed **Chris Stone** vice president, **A&R** marketing, Europe. He will also act as official worldwide deputy to recently appointed senior vice president **Heinz Henn**. **Arista Records** has named **Bill Gaden** international marketing manager. In this position, Gaden, a recent Harvard Business School graduate, will be responsible for developing international promotion and marketing strategies, analysing and reporting on sales and chart activity, and handling international ancillary licensing and special projects. **A&M** announced the appointment of **Sue DeBenedette** to the position of international marketing manager. DeBenedette, who's spent six years on the Lot, will be responsible for worldwide marketing of **A&M** artists, under international marketing director **Jay Durgan**. Also at **A&M**, **Jill Glass** has been named regional marketing director, West Coast. She moves to the Los Angeles-based post after serving in the same capacity on the East Coast. Taking her place in that office will be **Mike Regan**, upped to East Coast marketing director. He was previously local marketing director, New York. And we musn't forget **Lori Holder-Anderson**, who has been promoted to the position of national field director at **A&M**. The onetime **Epic** exec will continue to be based at the **A&M** office in Seattle.

NASHVILLE SKYLINE: **Arista** has added two staff members, effective Sept. 1: **Phran Schwartz** will serve as director of marketing and product development, and **Allen Butler** will come on board as director of promotions. Schwartz comes to **Arista** from **RCA Records**, where she has held the title of director, product development. She was previously with **MCA Records** in Memphis. Butler, who's from nearby **Clarksville**, was **RCA**'s manager of Southwest promotions in **Dallas, Texas**. **Capitol/EMI-Nashville** president **Jim Fogelsong** has been named chairman of the **Country Music Foundation's** Board of Trustees.



Terzo



Alago



Ware



Mahoney



Larsuel



Shapiro



Wilson



Fogelsong

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THE BUZZ

LA IT'S AN EIGHT O'CLOCK WORLD: If you weren't out early this week, you lost, buddy. Two of the best sets I have seen in a long time were inauspicious half-hour gatherings attended by those-in-the-know, who soaked up some great sounds while their less-hip brethren sipped on cappuccino and discussed the theory of convolution at trendy hellholes throughout Burbank. Little did the laggards know that the **Goo-Goo Dolls** and **Toad the Wet Sprocket** were laying the groundwork for the '90s across town.

The Goo-Goo's show at the Whisky (which also included **Mary My Hope**, the megabuck signing **I Love You**, and the excellent but still virtually unknown **Buck Pets**) was a definite eye-opener for a lot of people, myself included. They've got all the good elements of thrash—power, passion, and speed—but they also have got some of the best pop hooks around. This duality leaves something for everyone to enjoy, and those who ventured into the club early got a special treat. The big-wig execs who skipped the set in favor of grabbing some food at Dukes lost out.

The Goo-Goos lived up to the promise shown by their second LP, *Jed* (Metal Blade), a collection of bone crunchers that pummel themselves into your consciousness and stick there indefinitely with the aid of some of the best written songs the genre has to offer. They had a well paced set, featuring "No Way Out," "Out of Time," and "Addicted," all hits in a world with brains, and an indication that in two more albums these guys are going to be shifting major units. But don't wait till your neighbors know about them—do yourself a favor and buy a copy of *Jed*, and go see the band when they return in the fall.

Toad the Wet Sprocket play a more subtle type of pop, and sneak into your nerve centers rather than break the doors down. Their stock in trade is minor chords and major hooks—which combined with sterling, emotive vocals and thoughtful playing makes them irresistible. This show was their first since they were the subject of the biggest bidding war this side of Jane's Addiction, Columbia being the winner. The band declined fanfare and instead gave the event a house party feel, understatement seeming to be their trump card. When singer/guitarist **Glenn Phillips** broke a string on the first song, there was no backup guitar to be found—so a fine gentlemen from the audience had to be recruited to replace it. This allowed drummer **Randy Guss**—the **Henny Youngman** of the pop world—to take the spotlight and torture us with some jokes he found in his grandpa's attic. Perhaps Phillips summed it up best when he quipped "That's why they sign bands to development deals."

The operative word for both of these bands is development. They both show masses of potential, and seem to want nothing more than to get their songs to the people. Hopefully their gutsy individuality combined with classic songwriting will be the archetype for the next decade.

WHAT IS HOUSE? On Friday night Neil Harris pulled up to my house a little past midnight (he keeps incredibly late hours) and dragged me away from *Star Trek* to go to **Mac's Garage**, which he described as being a "house" club. But when we got there it wasn't a house at all. It was at the Musician's Union building on Melrose and Vine, where upon arrival we were escorted in by the courteous club management. I couldn't believe my eyes when I got in the main room! It was just a mass of sweating, sexy bodies getting down with each other, all to a constantly pumping soundtrack expertly put together by D.J. Marcus, who never missed a beat all night long. If I could get people to do that in my house, I'd be a much happier guy. They even had live entertainment there, in this case a rapper named **KC Flightt**, who put on an entertaining show. I hear they will be having **Twin Hype** there next Friday, which Neil is all excited about, and he knows about this stuff. You can now count me as one of the converted. House music all night long!



TOM PETTY

PETTY CONCERNS: It was probably premature to consider myself worldly before I'd ever seen a Tom Petty concert, but now the situation's been rectified. Last week my bud and I ambled over to Universal Studios, where a character in a Conan the Barbarian costume slapped us around before giving us two prime tickets to this mega-rock event. Actually, it would be inaccurate to call this a

mega-rock event; even though luminaries from **Richard Lewis** to **Bob Uecker** were conspicuously in attendance, Petty did his best to deflate the usual expectations of big rock extravaganzas. He started the show with a cover of the Byrds' "Feel a Whole Lot Better," then maintained a reverent jangle for the next several songs. Eventually his crack combo asserted its own identity on an endless procession of hit singles, but Petty himself never shifted into show-off mode (even allowing the crowd to sing the whole of "Breakdown."). The Heartbreakers are simply an amazing band, and we can't hold it against them that they've helped their leader sell about a billion records. Those songs are just plain good. And Tom seems like a real nice fellow—or at least he did from at the big gator fry afterwards.

SEATTLE SLEUTHS: One would have to be really *low* to pull the stunt that left **Mary My Hope** without instruments, amps, or even their U-Haul trailer. On July 27, after driving 27 hours straight from California to Seattle, the guys of **Mary My Hope** were ready for some serious sleep and relaxation. Not even three hours had passed before someone was banging on their hotel room door saying their U-Haul trailer had been swiped from the parking lot. To say this was hell for the guys would be a drastic understatement. Three days later, after spending an estimated \$15,000 to replace the stolen goods, the Seattle police called to report that they had recovered about 70% of the band's equipment. Needless to say, the boys are ecstatic about getting their stuff back and will be heading off for Chicago to tour with *The Godfathers*. Soooo...anyone interested in a brand new Pearl drum set, still in the box?

Oscar Wednesday



THE ASTORIANS

NY A COUPLE YEARS AGO, when I was still in D.C., I got an EP from a band called **The Astorians** which I listened to the first time solely on the strength of the cover art, this wild amalgam of cartoon stuff. Cool. The record was good, too, showed a lot of promise. I saw them open for the Replacements later that year, and liked that as well.

Since then, I haven't heard too much about them, but a press kit and a tape with the same immediately-recognizable artwork crossed my desk recently, and after listening to it, then going back and listening to the old one, the word "development" comes to mind. The Astorians have gone from being a band that sounded good but a lot like everyone else to a band that makes seriously good grungy garage-tinged rock with great big pop hooks. Cool stuff.

So over nachos and BLTs in the East Village, frontman **Phred Wilhelm** explained the whys and wherefores of this up and coming band. To wit: The Astorians began as a group of friends who just started playing together about five years ago while a couple of them were students at New York University. "We called ourselves the Astorians because three of us were living in Astoria (Queens) and I was living on Astor place. It's a good name though, because when we get out of town no one knows what it means."

Since that time, the Astorians have gone through three drummers, but are very happy with the current one, **Elizabeth Hughes**, affectionately dubbed the Queen of Rock. "People actually yell that out at shows," Wilhelm says with a laugh. "I don't know how they know it, but they do."

The lead singer and chief songwriter left about a year ago, and Wilhelm stepped into that spot. "When we started out, we sounded completely different; if I played you our first demo you probably wouldn't recognize it. It was real jangly, folksy, REM-ish. Then when we got out of school, we realized that life wasn't so jangly. I think that's why Andy left, because **Chris (Laine)** the bass player—who is the only other original Astorian—and I were wanting to play



A JONES FOR JOHNSON: While browsing for teddies at **Frederick's** of Hollywood one recent afternoon, shameless scenemaker **Lisa Johnson** of **Zomba Publishing** ran into Welsh crooner **Tom Jones**, the man with the biggest, uh, tonsils in show business. Jones had just been awarded a star on the **Hollywood Walk of Fame**, and needed someone to share his excitement with. What happened next is best left for the next Certs commercial.

rougher stuff, more rock and roll, and it wasn't the same direction he wanted to go. It turned out to be a good thing, because we were able to unify ourselves. Everyone in the band has basically the same ideas about music now."

They put out the above-mentioned record, *Guffahw*, on their own Peg N' Hole Wreckchords, learning in the process that while it is possible to press and distribute your own product, it is a bit of a pain in the ass. "We were packing up records and wheeling them down to the post office in a shopping cart," Wilhelm laughs, "hundreds of 'em at a time. It was worth it, because we were getting airplay and we got some good reviews, but man was it a lot of work."

The current plan evolves around a new tape, of the kick-ass variety, and doing as many gigs as possible. And even though playing out in New York City is not the easiest thing to do, it sure beats the shopping cart plan.

ATTENTION CLUBGOERS (GOLF, THAT IS): The Johnnie Walker Rock & Roll Celebrity Golf Classic, to benefit the **T.J. Martell Foundation for Leukemia and Cancer Research**, tees off soon from California's Half Moon Bay. Signed up to date: **John McVie, Mick Fleetwood, Rick Nielsen, Robin Zander, Corbin Bernsen and David Leisure**. Oh, if **Bing Crosby** had lived to see this.

ART AND ARTISTS: **Anita Baker** has written a song, "Fairy Tales," for **Nancy Wilson's** upcoming album; the two pop-jazz divas duet on it.... **Kid Creole & the Coconuts**, one of those groups we like a whole lot but which seems to never quite get its break, tries again. **Columbia's** the label this time around and *Private Waters in the Great Divide* is the album title; look for it around October (to be supported by a week on Broadway, where KC & the C belong).... Haven't we had enough of the **Soviet Union** yet? Hasn't this glasnost business lost its novelty? Do we care that **MTV** will be broadcasting from there this week? "We used to have a better reputation for our posters than for our music."

Not anymore.

THE "I DID IT AGAIN" DEPARTMENT: I've said it before, if you're going to goof, goof funny. Not long ago, I did a column about a band called **House of Usher**, in which I claimed, by some synaptic misfiring, that drummer **Lewis King** used to play in the **Rockettes**. That was supposed to be **Rockcats**. Keep those knees up and those legs straight, Lewis.

Karen Woods

NA LAST WEEK, I WAS LYING ON THE BEACH, the ocean breeze blowing through my hair, listening to the waves slowly crash ashore... Oops! Back to reality! Well, for a while I almost believed I was there. I must have been at a Jimmy Buffett concert.

The King of the Parrot Heads is still doing it—still making people from nine to 90 lose all touch with reality and become beach people without a care in the world for anything except Jimmy Buffett music—the old and the new. On his latest visit to Music City, he gave the capacity crowd just what it wanted.

Buffett started out with the old stuff, like "Cheeseburger in Paradise," "Come Monday," and "Changes in Latitudes," which he introduced by saying, "This song is about insanity, which seems to be running rampant through this crowd." (And it was) Of course, no Buffett concert would be complete without the classics "Margaritaville" and "Why Don't We Get Drunk."

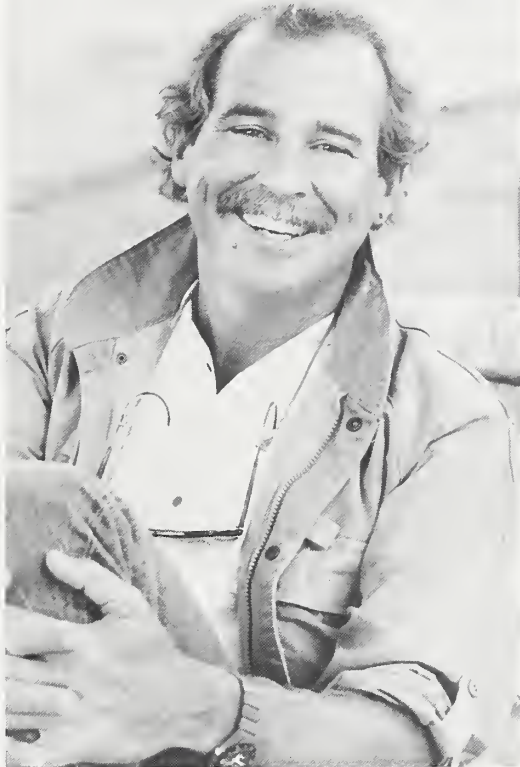
This year's concert was not only sold out, it was a record breaker. Yeah, Parrot Heads! Buffett's *Off to See the Lizard* tour brought in 17,200 fans, to beat last year's Def Leppard show, the previous record holder, by approximately 500.

Nashville always turns out in full support of Buffett, who spent some years here as a struggling songwriter in the '70s; and Buffett, who loves Nashville, always makes mention of those good and not-so-good times. "It's always good to see our friends in Nashville," Buffet screamed into the microphone. "I spent a few good years here."

And Nashville loves Buffett. His fans brought him back to the stage not once, but twice—where he finally sang some of his newest stuff from his current *Off to See the Lizard* album. Included was some of his typical material, which runs from one end of the musical spectrum to the other, like the beautiful "Changing Channels" and the hilarious "That's My Story and I'm Sticking to It."

But the concert's highlight had to be Buffett's performance of his vintage "Pencil Thin Mustache," to which he danced a tremendous softshoe routine "for Lucy and Ricky, wherever they are."

Although Buffett is talking about making next year his final year of touring



JIMMY BUFFETT

(17 summers now he's been on the road, 14 with the Coral Reefer Band), to devote time to writing books and songs, he *still* knows how to take us to paradise for a few short hours through his music.

As I sat in bumper-to-bumper traffic trying to leave the concert parking lot, I could still feel that ocean breeze and hear those waves crashing ashore as the words to Buffett's "Off to See the Lizard" drifted in and out of my head — *Deja Vu, Deja Vu / Believe it and it might come true / Vega Du Vega Du / What works for me might work for you...* Would you hand me my margarita, please?

Kay Knight

SA JOHANNESBURG—It took its time, but Gorbachev's glasnost has finally come to South Africa—thanks to the Russians' fascination with the music of an apartheid society. Two months ago **Warrick Sony**, an artist who is almost totally unknown in his own country, took part in a musical "Afrifest" in Moscow, to become the first South African rock musician to perform in the Soviet Union. Sony is leader and only permanent member of **Kalahari Surfers**, a band which uses every available innovation in sound technology to drive home a harsh anti-apartheid message. He appeared on Russian national television along with 50 other bands—although his music had never been broadcast on South African state radio or television.

But Sony is no stranger to irony. His record company, the independent **Shifty Records**, had until recently had to send all the master tapes of his albums to the United Kingdom to have the records pressed. As a result, **Kalahari Surfers** albums were available in South Africa only as imports. The latest record, *Bigger Than Jesus*, is their first to be pressed locally. To mark the occasion this month, the State censor body, the Publications Control Board, has banned the album cover. Shifty have yet to be given an official reason for the banning, but it is likely that the title itself offended the censors.

As the name suggests, it is both a tribute to the musical revolution of the Beatles and a send-up of moral standards in South Africa, where white schoolchildren were once taught that pop music generally and John Lennon in particular were agents of Communism, Satanism and various other unspeakable isms.

Sony is an unlikely musical ambassador for South Africa. His recording techniques are closer to the sampling styles of American techno-junkies than the heady brew of South African township rhythms. The fact that he is a white artist, however, merely underscores the democratic nature of progressive musical culture in South Africa.

The more traditional exponents of this culture have also been given their place in the Russian spotlight. **Paul Simon's** reprise of the Graceland tour—which provided an unprecedented showcase for South African music two years ago—took township music to Russia for the first time in June. *A cappella* gospel group **Ladysmith Black Mambazo**, **Ray Phiri** and **Isaac Mishall** of anthem township group **Stimela**, leading saxman **Barney Rachabane** and innovative bass guitarist **Bakhiti Khumalo** joined legendary exiles **Hugh Masekela** and **Miriam Makeba** on the tour. Scheduled to cover nine countries in 724 days, they reached Moscow on June 24, with two dates at Gorky Park.

South African music's Russian adventure is the culmination of a remarkable 12 months of international activity. It is all the more notable in the light of the United Nations cultural boycott of artists visiting South Africa or touring from here. The boycott, partly inspired by the African National Congress (ANC), was redefined after the original Graceland concert persuaded the ANC that exponents of progressive culture should not be barred from exposing that culture to the world.

This attitude was confirmed ahead of the **Eric Clapton** charity concert in the southern African kingdom of Swaziland on July 23. Clapton is scheduled to headline a three-day festival to mark the 21st birthday of Swaziland's young monarch, **King Mswati III**. About a dozen of South Africa's leading groups and artists have been invited to round off the bill, which will include **Joan Armatrading** and British rhythm & blues artist **Labi Siffre**.

An ANC spokesman in Mozambique, which borders Swaziland, confirmed that the cultural boycott would not prevent the South Africans appearing. "The boycotting of a South African artist depends on whether he or she is an advocate or an opponent of apartheid," the spokesman said. As a result of this attitude, acts like **Ladysmith Black Mambazo** and **Johnny Clegg's Savuka** have been able to undertake extensive tours of North America and Europe.

Clegg himself helped the process along by forming the South African Musicians Alliance (SAMA) to give a united voice to artists who shared the same ideals for a non-racial South Africa. Not coincidentally, he was one of the early beneficiaries of the process he helped set in motion. Amid extensive live appearances in France, he sold over a million copies of his albums *First World Child* and *Shadow Man*—unprecedented sales for any South African-based act.

Clegg and Savuka were followed by aging "groaner" **Mahlatini**, once called the "Lion of Soweto," and now all the rage in Paris and London. His supporting vocalists, the **Mahotella Queens** all-woman trio, and backing group the **Makgona Tsohle Band**, made their separate entrances as well, followed by township reggae king **Lucky Dube**. All these acts used France as a springboard for brief tours of Europe and North America. Multiracial African rock group **Zia** came next, showing another side of the Savuka coin.

Then, in May, no less than 60 South African musicians visited France for a 10-day tour under the banner "Franchement Zoulou" (Frankly Zulu). Highlights of this musical caravan were **Lucky Dube**, township disco star **Chicco**, **Zia** and **Stimela**, who between them illustrated the astonishing variety of musical styles that can be called South African. Much was made of the fact that their popularity forced **Diana Ross** to cancel a concert in Paris, but perhaps this was inevitable.

South Africa's musical conquest of Europe continues. The invasion of Russia has begun. The obvious next target is that vast, unsuspecting—and lucrative—American market.

Arthur Goldstuck

SHOCK OF THE NEW

HI, WELCOME TO THE DIRECTORY ISSUE: There was a time, not too long ago, when the editorial content of this magazine was subservient to the charts and the publicity interests of potential advertisers. And ya know, on weeks when it's just too hot to cook up some controversial new angle for this column, I kinda miss those days. So in the spirit of our departed comrade Tom DeSavia, I'm going to function this week as a publicity conduit. Just this once.

ENIGMA, one of our favorite record companies, continues to plunder the vaults for overlooked, out-of-print gems to add to their Retro series. Already there have been re-releases by the late **Tim Buckley**, the not-so-late **Captain Beefheart**, the **GTOs**, **Ted Nugent** and **Alice Cooper**. Forthcoming are some rare live recordings from Cooper circa 1969, a big batch of **Can**, a couple **Buzzcocks**, and maybe some **Stiff Little Fingers**. (New-wave nostalgia marches on.) In the latest Retro development, two mysterious dudes recently paid a visit to Enigma World Headquarters, claiming to be the **Residents** and ready to negotiate for some re-releases. But since no one has ever actually seen the Residents in the flesh, nobody knew what to do. Rumor has it that the alleged band and the Enigma brass are still sitting across a table from each other, speechless.

Our departed comrade Tom DeSavia would never forgive us if we didn't mention that Enigma will be releasing the new album by **Don Dixon**, called *EEE*, on Sept. 20.

MORE TOMFOOLERY: Our special friend, who works for ASCAP, has been telling us about a nouveau country chanteuse whom he recently saw at the new 8121 Club. Her name is **Terri Garrison** and she's the first management project for Coconut Teaszer good-guy **Len Fagan**. Our friend assures us she's captivating, tuneful, attractive and twangy, all the qualities we admire in a nouveau country chanteuse. She'll be at the 8121 several times in August, and if she's any good we'll plug her again.

ONLY NEIL CAN BREAK YOUR HEART: We, like you, are looking forward to *The Bridge: A Tribute to Neil Young* on Caroline Records. It's one of those charity records where a diverse group of rockers pay tribute to a musical pioneer for the benefit of a charity—in this case, the Bridge Foundation for children with cerebral palsy. Like the recent **Johnny Cash** tribute for AIDS research (*Til Things Are Brighter*), this album is notable for the roster of cutting-edge performers lending a hand: **Soul Asylum**, **Flaming Lips**, **Sonic Youth**, **Henry Kaiser**, **David Lindley**, **Nikki Sudden**, **Dinosaur Jr.** and more. A must for every alternative household.

HEY, THANKS: What a great day for mail this has been. I've already gotten albums by **Daniel Johnston** and **Fish & Roses** (Homestead); **Mecca Normal** (K Records); and the **Tar Babies**, **Soundgarden** and **Mission of Burma's Roger Miller** (SST). And if I'm not mistaken, this package here contains the new **Johnny Mathis** and **Jean-Luc Ponty**! Also, thanks to Geffen for the Blue Post-Modern Fragmented Neo-Traditionalist Guitar-shaped pencil. The perfect addition to any office, and a welcome reminder of something to do with **Peter Case**.

UNSOLICITED OPINION: There's this guy named **Arthur Jing**. He used to be in the **Shirts**. His new band, **Jing**, has an album on Three Cherries Records that's the best imitation of Elvis Costello/Graham Parker that you will ever hear.

AN HONEST PLUG IS WORTH A THOUSAND WORDS: After months of languishing in deep rehearsal, the **Painted Word** has returned to active club status around L.A. Led by vocalist/firebrand/itinerant-designer **Spencer Eldridge**, the Painted Word is an offshoot of the legendary **Mutts**, a band that needs no introduction to readers of this space. The Painted Word takes that basic rock & roll thang and points it in a political direction, without sacrificing the voodoo/sexuality factor that's so important to the kids these days. They'll be playing at the Club With No Name later this month, and you are advised to attend.

WHAT A WORLD: We are happy to report that **Gabriel**, one of our favorite Las Vegas performers, has landed a single on the dance charts of Las Vegas Record Systems, the authority for dance music in the desert. Gabe's "I Wonder," from his *Little of Everything* album, is at #29 and climbing. It's the most danceable, experimental thing on this otherwise adult-contemporary album, and a forthcoming 12" disco remix could open up a whole new audience for him. We've been following Gabriel's career since he was a pup, or at least since the remarkable "Somewhere Elvis is Smiling" single ripped the lid off that whole "Elvis is dead" scam, and the world would be a much more interesting place if he had hit records.

ALTERNATIVES

THE BLUE AEROPLANES



friendloverplane

THE BLUE AEROPLANES: friendloverplane (Restless 72314)

This 11-piece band from Northern England (which includes a full-time dancer and a tape manipulator) tends toward a deceptive, folksy non-chalance on their second American release, a compilation of B-sides and British rarities. Gerard Langley's drawing, throwaway vocals are like early Dylan by way of Mark E. Smith of the Fall, while still retaining some of the Mark Knopflerisms of last year's stunning *Spitting Out Miracles* LP. In the middle of the tex-

CASH BOX MICRO CHART

ALTERNATIVE MUSIC



August 12, 1989 The grey shading represents a bullet, indicating strong upward chart movement.

Total Weeks ▼
Last Week ▼

1	BLIND MAN'S ZOO (Elektra 60815)	10,000 Maniacs	1	11
2	LOVE & ROCKETS (Beggars' Banquet/RCA 9715-1-R)	Love & Rockets	2	13
3	DOOLITTLE (Elektra 60856-1)	Pixies	4	15
4	WORKBOOK (Virgin 91240)	Bob Mould	5	13
5	9 (Virgin 91062)	Public Image Limited	6	11
6	INDIGO GIRLS (Epic FE 45044)	Indigo Girls	7	18
7	DISINTEGRATION (Elektra 60855)	The Cure	3	13
8	MIND BOMB (Epic 45241)	The The	8	4
9	COSMIC THING (Reprise 25854)	B52'S	10	5
10	MAGNUM CUM LOUDER (RCA 9781)	Hoodoo Gurus	28	2
11	TIN MACHINE (EMI E1-91990)	Tin Machine	9	10
12	PASSION (Geffen 24206)	Peter Dinklage	11	7
13	CLOUDLAND (PolyGram 83237)	Pere Ubu	13	7
14	HOME (Slash/Reprise 25876)	BoDeans	20	3
15	THE RAW & THE COOKED (I.R.S. 6273)	Fine Young Cannibals	15	23
16	SURPRISE (Virgin 91266)	Syd Straw	21	3
17	SONIC TEMPLE (Sire/Reprise 1-25871)	The Cult	14	16
18	BRAIN DRAIN (Sire 25905)	The Ramones	16	10
19	TWIST OF SHADOWS (PolyGram 839233)	Xymox	12	15
20	3 FEET HIGH AND RISING (Tommy Boy 1019)	De La Soul	18	17
21	MR. MUSIC HEAD (Atlantic 81959)	Adrian Belew	22	6
22	THE REAL THING (Slash/Reprise 25878)	Faith No More	25	3
23	NEARLY HUMAN (Warner Bros. 25881)	Todd Rundgren	24	9
24	DOUBLE LIVE (Latino Bugervall LBV 002)	The Butthole Surfers	17	9
25	ORANGES & LEMONS (Geffen GHS 24218)	XTC	19	22
26	SPIN THE WORLD (Sire 25914)	Royal Crescent Mob	29	4
27	IT'S BEGINNING TO AND BACK AGAIN (Enigma 73516)	Wire	27	8
28	COUNTERFEIT (Warner Bros. 25980)	Martin Gore	DEBUT	
29	MONSTER (Capitol 90661)	Fetchin' Bones	35	2
30	HARDER THAN YOU (In-Effect/Relativity 88561-3006)	24-7 Spyz	30	8
31	DIAL M FOR MOTHERF***ER (Caroline 1369)	Pussy Galore	31	6
32	ABSOLUTE TORCH & TWANG (Sire 25877)	k.d.lang	23	9
33	SWING THE HEARTACHE (A&M 9304)	Bauhaus	DEBUT	
34	LICK (Taang! #32)	Lemonheads	33	4
35	PEACE & LOVE (Island 91225)	The Pogues	DEBUT	
36	THUNDER & FIRE (A&M 5264)	Jason & The Scorchers	DEBUT	
37	YELLOW MOON (A&M 5240)	Neville Brothers	26	15
38	SPIKE (Warner Bros. 25848)	Elvis Costello	32	25
39	CLAM DIP AND OTHER DELIGHTS (Twintone TTR 88144)	Soul Asylum	36	12
40	MORE SONGS ABOUT LOVE & HATE (Epic 45023)	The Godfathers	34	10

ured twang is some politicized stream-of-consciousness, but it might escape those who are beguiled by all the strings and things that waltz through the mix. This is definitely one of those records that requires a patient listener and a good pair of headphones, but the Blue Aeroplanes are a band of real importance and rare accomplishment.

HOODOO GURUS: *Magnum Cum Louder* (RCA 9781-1-R)

These likable Aussies have been doing the same song for five years, but it's a good song, a cagey combination of hookadelic garage energy and acoustic strum. "Come Anytime" is this album's version of "I Want You Back" and "What's My Scene?" "Where's That Hit?" is another pleaser, a twangy ditty that refers to baseball but is actually about the pressures of the recording industry (or smoking pot, depending on your willingness to extrapolate.).

BOILED IN LEAD: *From the Ladle to the Grave* (Atomic Theory ATR 1104)

"Put on that Boiled in Lead album," I suggested to my bored roommate. "Boiled in Lead?" he shot back, "sounds like heavy metal—the heaviest of all metals. Why would I want to listen to that?" I assured him it wasn't metal, but as the first monolithic notes of "The Pinch of Snuff" rose from the stereo, he smiled victoriously. Then, just as suddenly, Celtic drums rumbled from underneath, followed by a fiddle and a mandolin and a penny whistle. Boiled in Lead is, by their own description, a "Celtodelic Worldbeat Rock & Reel" band, a foursome from Minneapolis who inject the Celtic roots formula with relevance and surprise. Much of the album is instrumental, and all of it is pretty cool.

Joe Williams

THE HEAVY METALS

GOO GOO MANIA: There are times when life just seems too heavy. Everyone wants something out of you, there's too much to do, your love life is downright agonizing, and on top of all that, you're having a birthday, which only serves to remind you of your own mortality. I was in a *bad mood*. And it might have gotten worse if the **Goo Goo Dolls** hadn't come to town.

Maybe the Goo Goo Dolls won't change everyone's life, but a 45-minute set of raucous, funny punk-pop and the anarchic mayhem of **Robbie, Johnnie** and **George's** boundless energy should lift anyone's spirits. I saw four out of the five gigs they played in L.A., and no matter how big or how small the crowd was, they performed with the same crazy irreverence.

Musically, the Goo Goos are hard to categorize — they're neither alternative, metal or hardcore — but the lack of a strictly defined label suits Robbie just fine. "Hardcore has completely lost any semblance of good music," he claims, "and metal has become a friggin' fashion show, or just the opposite — a non-fashion show." He calls the Goo sound "melodic, screamin' rock & roll," but at the same time, he admits, "You turn the amps down, and we're practically **Hank Williams**." That's sorta debatable — the group is actually closer to **Paul Westerberg** than old Hank, and much wackier. Their playful attitude has won them several new fans in high places, including **John Harrington** of **William Morris** — he's sending the Goo Goos off on some dates, opening up for **24-7 Spyz**. What a great bill!

There's still life in **Death Angel**. Rumors were flying that the five Philippine cousins had lost their focus and didn't even want to be a thrash band anymore. But when they played in Reseda last weekend, they were as heavy as ever, and the new material was a blast of innovations and virtuoso playing. Singer **Mark Osegueda** has lost a bit of his formerly charming stage presence — maybe the rigors of being on a major label (**Geffen**) are getting to him. Hopefully, he'll relax and get down to being real once again.

Both **Aerosmith** and **Motley Crue** shot videos a few days ago. I popped in on the Aerosmith shoot and watched **Steven Tyler** do a few closeups. A couple of days prior, a segment that was supposed to take place in an elevator with 500 girls was shot down because of the noise. Appropriately enough, the song's titled "Love in an Elevator" and is loaded with Tyler's witty double entendres. His outfit was a bit more blatant, though — it was all red and black stretch lace. Since Steve seemed to be wearing no underwear, this left little to the imagination.

With the New Music Seminar, and my column getting lost a couple weeks ago in the massive disc file of our spacious New York office, I've gotten behind on the latest metal news, so perhaps it's time for me to catch up. Let's see... **Ronnie James Dio** has found a new guitarist — 17-year-old **Rowan Robertson**. The young Brit will make his debut on Dio's next record.... That ballsy lady, **Leather**, will be heading out on tour soon, backed by L.A.'s **Warbride**. They're calling it the "Maidens of Metal" tour.... Four members of **Mistreated** have left the group and reformed under the name **Asphalt Ballet**. Singer **Matt Basson** will continue on with new members.... **Bobby Rock** has put together a new instructional video for drummers called *Metal-morphosis.... Rollergames*, a new syndicated sports series for fall, will have some interesting half-time shows — the scheduled performers include **Ozzy Osbourne**, **Warrant** and new bride **Lita Ford**, who recently tied the knot with longtime boyfriend **Chris Holmes** of **W.A.S.P.**... **Sting** stars in **Laaz Rockit's** new video, "Fire in the Hole." No, no, no, that's *not* Sting, the socially conscious and somewhat whiny ex-**Police**-man — it's Sting, the heavyweight wrestling champion.... And lastly, **Dangerous Toys** had a dangerous show at a club in Phoenix, Arizona, recently. They were playing "Ten Boots (Stompin')" when their bassist, **Mike Watson**, crashed right through the floor. I guess they were stomping just a little too hard!

WEEKLY EAR RINGER



STEVE JONES: *Fire and Gasoline* (MCA 6298)

Steve Jones is a phoenix. He has emerged from the ashes of his drug and alcohol addiction, from the depths of the Sex Pistols' destructiveness, and from less-than-stellar solo projects. On *Fire and Gasoline*, he's rediscovered his rock & roll identity by adding maturity to his unquenchable thirst for loud music. You can hear his long years of experience in his vocals and guitar, which both sound world-weary, yet ready to stand up and fight once again. He doesn't just give you a taste of his spirit — he rams it right

down, the way a rock & roll artist should. This record is a welcome relief after his sleepy '87 LP, *Mercy*. Perhaps he needed that record to purge some leftover demons, but now he's back in rare form. No more embers for this man.

METAL PICKS

E-Z-O: *Fire Fire* (Geffen GHS 24230)

When even a Japanese rock band understands American nightlife, it makes me wonder what the world is coming to. *Fire Fire* is such a passionate taste of U.S.-style hard rock that you'd think E-Z-O's members had spent all their lives in New York City or Los Angeles, hanging out at sleazy strip joints and

CASH BOX MICRO CHART



August 12, 1989 The grey shading represents a bullet, indicating strong upward chart movement.

Total Weeks ▼
Last Week ▼

1	SKID ROW (Atlantic 81936)	Skid Row	1	26
2	TWICE SHY (Capitol 90640)	Great White	2	15
3	BIG GAME (Atlantic 81969)	White Lion	4	7
4	SONIC TEMPLE (Sire/Reprise 9 25871-1)	The Cult	3	16
5	DIRTY ROTTEN FILTHY STICKING RICH (Columbia 44383)	Warrant	5	25
6	MR. BIG (Atlantic 81990)	Mr. Big	6	5
7	G N'R LIES (Geffen GHS 24198)	Guns N' Roses	7	30
8	HEAR & NOW (Capitol 48748)	Billy Squier	9	4
9	BADLANDS (Atlantic 81966)	Badlands	8	11
10	WINGER (Atlantic 81867)	Winger	10	30
11	APPETITE FOR DESTRUCTION (Geffen GHS 24148)	Guns N' Roses	11	30
12	DAUGHTERHOOD (Columbia FC 45031)	Dangerous Toys	17	12
13	VIVID (Epic BFE 44099)	Living Colour	12	30
14	LITA (RCA 6397-1-R)	Lita Ford	13	16
15	...AND JUSTICE FOR ALL (Elektra 60812)	Metallica	14	30
16	LONG COLD WINTER (Mercury/PolyGram 834 612-1)	Cinderella	16	30
17	HYSTERIA (Mercury/PolyGram 836 345-1)	Def Leppard	15	30
18	EAT THE HEAT (Epic 44368)	Accept	18	8
19	SURPRISE ATTACK (A&M SP5261)	Tora Tora	22	4
20	BAD ENGLISH (Epic 45083)	Bad English	24	4
21	EXTREME (A&M SP 5238)	Extreme	21	20
22	BLUE MURDER (Geffen 24212)	Blue Murder	19	13
23	SARAYA (Polydor/PolyGram 837 734)	Saraya	20	10
24	PSYCHO CAFE (MCA 6300)	Bang Tango	25	8
25	THE GREAT RADIO CONTROVERSY (Geffen GHS 24224)	Tesla	27	25
26	OPEN UP AND SAY...AHH! (Enigma/Capitol C1-48493)	Poison	26	30
27	IN YOUR FACE (PolyGram 839192-1)	Kingdom Come	23	15
28	FIRE FIRE (Geffen 24230)	E Z O	32	2
29	GRETCHEN GOES TO NEBRASKA (Megaforce)	Kings X	29	5
30	JUNKYARD (Geffen GHS 4-24227)	Junkyard	30	9
31	CREATOR (Taang! #23)	Creator	28	4
32	SEA HAGS (Chrysalis FV4 1665)	Sea Hags	33	9
33	OPERATION:MINDCRIME (EMI 48640)	Queensryche	31	19
34	TRASH (Epic OE 45137)	Alice Cooper	DEBUT	
35	FOUR WINDS (A&M/Capitol 91251)	Tangier	DEBUT	
36	BENEATH THE REMAINS (RC Records RC9511)	Sepultura	34	3
37	BULLETBOYS (Warner Bros. 25782)	Bulletboys	35	30
38	HARDER THAN YOU (In-Effect/Relativity 88561-3006)	24-7 Spyz	37	8
39	THE HEADLESS CHILDREN (Capitol 48942)	W.A.S.P.	36	18
40	ALICE IN HELL (Roadracer 9488)	Annihilator	38	13

breathing gutter fumes. This band is either incredibly perceptive or our brand of rock & roll is a seductive disease that's spreading faster than the most virulent malignancy. *Fire Fire* is frightening, in both its implications and its excellence.

MR. BIG: *Mr. Big* (Atlantic 7 81990)

Arena-ready rock by four virtuoso musicians. This concept could potentially wind up being boring and stale, but not in the capable hands of Eric Martin, Billy Sheehan, Paul Gilbert and Pat Torpey. They attack the songs at hand with such unabashed enthusiasm and energy that they'll have you humming the melodies moments after the record's done. These dudes aren't above strutting their stuff, but they usually do it within the context of the tunes, many of which have a Bad Company vibe. Considering the talent involved, and the lack of musical jacking off, *Mr. Big* seems to signify the return of real melody to larger-than-life rock & roll.

SICK OF IT ALL: *Blood, Sweat and No Tears* (In Effect 3005)

This tuneful, humorously cynical LP has a lot of meaty rhythms for carnivorous hardcore fans. Some songs are lightning bursts of brutal, and brutally funny, punk insight; other tunes just ooze forbodingly. *Blood, Sweat and No Tears* is definitely a slammer's paradise. However, slammers should keep in mind that Sick of It All just *loves* to end songs abruptly, and if they aren't prepared, the pit will collapse like a stack of dominoes.

LION: *Trouble in Angel City* (Grand Slamm SLAMC 5)

Lion performs its melodic power rock smoothly and forcefully. Its serious approach is expanded by lush arrangements and fiery vocals. While some may feel the group's larger-than-life passion is a bit overblown, its boldness actually works quite well for them.

Janiss Garza

GLOBALIST GROOVE

WE TAKE OUR FREEBIES FOR GRANTED in the music-criticism biz. Sure, we aren't paid much for our work (in some cases, not at all), so the allure of "complimentary" records, tapes, discs, concerts and other assorted goodies is one reason we keep at it. Recently, it occurred to me that as we become more accustomed to receiving all these musical by-products, we assume that our readers can easily go out and buy the albums or see the groups we rave about. It's time for a little perspective activation in order to find out what the approximate monetary worth of all the stuff is that I've talked about in my column so far. In this way, others who are participants in the "crit biz" might be more grateful for the goodies and less quick to judge those average folks who don't have a copy of every "hip" release.

First, I'll detail the pricing guide from which I made my calculations. For a domestic LP or tape, I estimated \$8 a pop, while for imports I pegged it at \$12. U.S. compact discs have been computed at \$12 each and imports at \$18. All concert or club tickets have been noted on an individual, gig-by-gig basis, with each figure multiplied by at least two (this is known as "plus one" in the biz). The few videos and singles are also calculated individually. These prices are obviously arbitrary and should be seen as an attempt to come up with reasonable cost estimates. Finally, remember that I have only added up those releases covered here—I haven't included any that I've discussed in other publications.

I counted anything that I talked about, not just the albums I've reviewed extensively. So if I mentioned a track on any of my lists, Globally Flip or otherwise, I figured the cost of the album from which that cut was drawn. I also included those few albums and tapes I actually bought with cash money into the grand total because almost all of them were bought with credit garnered from trade-ins that I received as part of this line of work. Finally, selections that I got from friends and colleagues as part of the internationalist home-taping network (which I will discuss later in this column) have been included as if I had to buy the original recording. If I were an average music consumer, I probably wouldn't know these other professionals who have access to the goodies and would have to buy the albums myself anyway.

As crits know, no one writes about every single piece of vinyl or vinyl substitute we receive. I am no exception. (Pause for sound of complaining record company publicists.) For every review or mention, there are probably two or three other releases that are never discussed, although I try to cover as much ground as I can in my various outlets. For instance, a look at the July 29 World Music chart revealed I had all but three of the albums and had not yet talked about 19 of the remaining 37 in this column.

So after all this build-up and laying out of determining factors, what are the totals I reached?

Going back to my Top Ten for 1988 (my first *Cash Box* contribution) and adding up everything up through my July 29 column, I have talked about approximately 110 releases in some form or another and discussed about 10 shows, with a few miscellaneous items such as videos and singles to boot. This all adds up to at least \$1400 worth of fun for about a seven-month period, or about two C's a month.

In my circle of friends, there are maybe one or two folks who can shell out that kind of bread for music-consumption-related products. Buying an album or two and going to an occasional show is the extent of most of their budgets. In the "real world" outside of the industry and outside of teenagers with greater disposable income (no bills means more tapes), people simply can't afford to purchase all the wonderful music we all take for granted. So much for complaining when the weekly delivery of goodies prompts us to cry: "Geez, I only got five records in the mail—what the hell's goin' on?!"

HOME TAPING: Despite all this manna from the industry, there still isn't a huge amount of globalist product available on domestic labels. To stay on top of what's out there on this planet we call Earth, the import bins and specialty radio shows must be kept up with. Since much of the imported stuff is expensive or hard to find, the aforementioned internationalist home-taping network is critical. When someone in the network gets hold of a desired record, tape or disc, he or she often makes copies for many of their like-minded buddies. There isn't any official exchange, just the friendly sharing of good music. I want to briefly share a few recent tapes I've received in the last few months from my friends and colleagues that have opened my ears to important ear candy of the world.

My friend Phil D. is always in search of the bargain record or disc, whether it's rock, jazz, classical or world music. His job takes him to many unusual and exotic places, like Orange County, and he has come up with some real nuggets. A tape he made for my wife on her 40th birthday has ended up in my Walkman quite a bit in recent months. (Actually, it's her Walkman, but that's another story.)

On the first side and a bit of the second, he recorded Lee Perry and Friends *Give Me Power*, a collection of Perry-produced classic reggae recorded originally in 1970-73 and reissued recently by Trojan Records in the U.K. as part of its ongoing series of crucial compilations. No Wailers material is on release, even though it was during the early '70s that Perry was producing the group.

Junior Byles' "Rasta No Pickpocket" tries to soulfully explain that Natty Dread is not a thief, while the Stingers' "Give Me Power" seeks what rightfully belongs to the underdog. When King Iwah adds his toast (predecessor of rap) to the "Give Me Power" track, it is transformed from a plea to a demand. Perry and his Upsetters clamor for "Justice to the People," then a few tracks later mutate inna dubwise fashion the country classic "Ring of Fire." The dub treatments throughout the release give ample proof of "Scratch" Perry's innovative studio techniques, predating many of the tricks of the trade used today.

The bulk of the second side of young Phil's tape is devoted to *Qawwal and Party*, by the reigning monarch of *qawwali*, the devotional music of the Islamic Sufi sect. Nusrat Fateh Ali Khan's family has musical roots going back

CASH BOX MICRO CHART



August 12, 1989 The grey shading represents a bullet, indicating strong upward chart movement.

Total Weeks ▼
Last Week ▼

1	SERIOUS BUSINESS (Polygram 836-952-1)	Third World	1	11
2	BRAZIL CLASSICS 1: BELEZA TROPICAL (Sire/Fly 25805)	Various Artists	1	25
3	GIPSY KINGS (Elektra Musician 60845)	Gipsy Kings	2	27
4	QUAREEB (Shanachie 64009)	Najma	6	17
5	PRINCE OF RAI (Shanachie 64013)	Cheb Mami	10	11
6	VINI POU (Columbia 44420)	Kassav	3	17
7	LIBERATION (Shanachie 43059)	Bunny Wailer	7	25
8	MYSTERY OF BULGARIAN VOICES VOLUMES I AND II (Nonesuch 79165)	The Bulgarian Radio and T.V. Choir	5	27
9	SONGO (Mango ZCM 9825)	Los Van Van	19	9
10	BALI:GAMELON AND KECAK (Nonesuch Explorer 79204)	Various Artists	21	6
11	SHADAY (Sire 25816)	Ofra Haza	8	27
12	ONE BRIGHT DAY (Virgin 91256)	Ziggy Marley & the Melody Makers	DEBUT	
13	O'LA SOCA (Mango 9835)	Arrow	20	4
14	SLAVE (Shanachie 43050)	Lucky Dube	12	17
15	COCODY ROCK (Shanachie 64011)	Alpha Blondy	9	27
16	MILTON'S (Columbia FCT 45239)	Milton Nascimento	31	4
17	AKWABA BEACH (Polydor/Barclay 833199-1)	Mory Kante	11	27
18	TOOTS IN MEMPHIS (Mango MLPS 9818)	Toots	13	27
19	VISIONS OF THE WORLD (IRS 82003)	Pato Banton	34	4
20	ANY WHICH WAY....FREEDOM (Shanachie 43061)	Mutabaruka	19	11
21	I WILL NOT BE SAD IN THIS WORLD ANYMORE (WEA/Opal 25885)	Djivan Gasparian	25	6
22	BOB MARLEY (Urban-Tek/SLAM UT3002)	Bob Marley	14	23
23	LIVE! (Slash Records)	Burning Spear	DEBUT	
24	PAN NIGHT AND DAY (Mango ZCM 9822)	Our Boy's Steel Orchestra	26	6
25	LEGEND (Island 90169)	Bob Marley & The Wailers	15	27
26	ALI FARKA TOURE (Mango ZCM 9826)	Ali Farka Toure	27	9
27	UNH! (Elektra Nonesuch KON-79225-2)	Phillip Tabane & Malambo	DEBUT	
28	YOU ARE MINE (Mango MPLS 9827)	Chaba Fedela	17	15
29	RAI REBELS (Virgin/Earthworks 91000)	Various Artists	16	25
30	SUENO (Capitol 91353)	Eddie Palmieri	18	11
31	THE REGGAE PHILHARMONIC ORCHESTRA (Mango ZCM 9828)	The Reggae Philharmonic Orchestra	23	11
32	ENTRE HUMOY BOTELLAS (Rounder 6022)	Flaco Jimenez	24	15
33	RED ROSE FOR GREGORY (RAS 3040)	Gregory Isaacs	28	27
34	LOVEDANCE (Warner Bros. 25950)	Ivan Lins	36	4
35	HOOMANA'O INA MELE OKA WA U'I (Rounder 6028)	The Tau Moe Family with Bob Brozman	DEBUT	
36	THE WORLD MUSIC ALBUM (Intuition 91310)	Various Artists	29	19
37	CONSCIOUS PARTY (Virgin 90878-1)	Ziggy Marley & The Melody Makers	30	27
38	IN MY MIND (ROM 6006)	Ciro Hurtado	DEBUT	
39	HUAYRASAN (Flying Fish)	Sukay	DEBUT	
40	MAXI PRIEST (Virgin 90957)	Maxi Priest	40	27

at least six centuries. This is obvious from the sound of his voice, a timeless tenor with a suitably rough edge that can tackle modal scales with a smooth tone or wicked vibrato, all the while praising Allah with due fervor. The melodies are improvised, and the scales depend on the time of day and quality of the lyric. Slight, barely perceptible shifts in tempo quicken the pace as the driving tablas tell the tale. Repetition is employed as a means of enlightenment. Within Sufi beliefs, there are two forms of Grace, neither greater in importance than the other: Those with the gift of a great voice can gain Grace as well as those with the power and ability to appreciate those who sing. For those of us who fall into the latter category and wonder if our intense enjoyment of other people's music would get us anywhere, here's food for thought and meditation. Let you think that Phil conveyed all this information on the cassette wrapper, I had to borrow the original WOMAD album from him.

Other home tapes crucial to my coverage of the globalist groove include Simrete Selassie's custom selection of then-current dancehall reggae singles, which I used extensively in my column in the hip-hop special issue on dancehall; CC's combo tape of Kanda Bongo Man's *Sai-Liza*, featuring his hot *kwassa-kwassa soukous* from the African-dominated studios of Paris, and Scion Sashay Success' *In the Balance*, the latest from one of the most refreshing and talented dancehall singers; and John C.'s gift of the Bothy Band live in Paris and Planxty's *The Planxty Connection*, two important documents of modern Celtic folk music. I don't want to mention the donors of numerous copies of board and audience tapes I've eagerly gobbled up, but shows include Bob Marley's Zimbabwe concert, Mahlathini and the Mahotella Queens live at the Music Machine in West L.A., and Salif Keita live and weird in Paris.

Once again, I've run out of space. Next time, a first-hand report from one of the biggest reggae fests on the West Coast—Reggae on the River.

Tom Cheyney



GROOVIN' HIGH: Dizzy Gillespie uses a little body English to make a point to producer Creed Taylor during the filming of a 90-minute jazz film in High Definition TV. *Rhythmstick's* the tentative title, and Tito Puente, John Scofield and Art Farmer were among the other participants.

REP IT UP: At the moment, New York is in the midst of its third jazz festival in a month dedicated to vintage jazz. First came "Landmark Jazz Concerts at Carnegie Hall," then came "Jazz in July at the Y." This week we're in the midst of "Classical Jazz at Lincoln Center." Duke Ellington, Bix Beiderbecke, Jelly Roll Morton, Billie Holiday, Django Reinhardt/Stephane Grappelli, Bud Powell, the Original Dixieland Jazz Band... the number of "re-creations" of bands, charts, styles, solos, etc. has been staggering.

This, of course, isn't a coincidence, it's indicative of a serious trend, one that started breeding 10 years ago — when the avant-gardists of the '70s began dabbling "in the tradition" — and has grown to astounding proportions. It doesn't just have to do with concerts and such organizations as the **American Jazz Orchestra**, but with the heaps of reissues that have been coming out. **Black Saint/Soul Note**, the Italian label that has been at the forefront of documenting contemporary jazz over the past decade, has quietly disappeared from American shelves (**PolyGram** has edged it off its agenda), but nobody has even noticed the gap due to the deluge of reissues. Reissues, re-creations, repertory: re, re, re.

Dick Hyman, the pianist and jazz scholar who programs the "Jazz in July at the Y" series, recently asked, rhetorically: "Does it mean we're lacking something in the present and just looking in the past, or that we're simply opening our eyes to value that was there all along?"

It's a good question, and one without easy answers. Jazz was blessed with a mind-boggling progression of innovations. Think about it: From ODJB's recording of the first jazz record to the death of **John Coltrane** was 50 years. 50 years! A blink of an eye from **King Oliver** to **Albert Ayler**. Music that in the past — before 20th-century communication and transportation — might have been chewed over for decades was absorbed in a second. And, thus, the simplified jazz history: a decade by decade march from dixieland to swing to bebop to cool jazz to free jazz. Bam! 50 years.

The murmurs of, "There hasn't been a real major innovator since Coltrane," are true, but the complaint is absurd: Jazz history spoiled people for constant fist-in-the-eye innovations. If the music continued to progress at the pace of its first 50 years, jazz would have exploded into a million little bits by now. "We want innovations and we want them now!!!!" is the way some people think. It has certainly been frustrating to musicians — are they inadequate if they aren't thinking of something new every second? — and it's been frustrating to many listeners and critics, who don't know what it's their right to expect from an art form that gave us so many geniuses so rapidly.

Reissues are great, but are they keeping new artists from the studios? Yeah, probably. Historical concerts are great, but are they taking some attention away from contemporary jazz, whatever that means? Yeah, probably.

In any case, I turn to **Wynton Marsalis**. Marsalis is the artistic director of "Classical Jazz at Lincoln Center" and I posed Dick Hyman's question to him. Here's what he said:

"Man. You know, when you don't know the past, then it's not the past. In art, there's no such thing as the past. You know, when you pick up the *Odyssey* and read it, it's just as bad now as it ever was. And, see, the thing that I don't understand is, why is it that there are all these claims for jazz as art — 'Jazz is art,' 'Jazz is art,' every time you turn around they're talking that jazz is art — yet everybody wants to treat it like it's a fad. I mean, when something is art, what that means is that the greatest thinkers in that form deserve to have their works played and repeatedly played and be paid repeated attention to. Like nobody goes to concerts of Bach and says, 'Man, why are people playing Bach's music?' There's all kinds of contemporary jazz being played, all over the world. People are playing contemporary jazz everywhere. But the question is, there's nobody on the level of Duke Ellington right now, so why shouldn't his music be paid respect to? Just like in classical music there are no composers on the level of Beethoven. So you should deal with Beethoven and then maybe you will produce somebody like him. If you're going to recognize something as an art, then treat it like that's what it is.

"Duke Ellington didn't write in a style, he wrote jazz. See, that's the thing that we should strive for, that's what I'm striving for. I don't want to play a style of jazz — like that's what everybody's looking for, a modern style. Well, there is no modern style. I think people got into that mentality in the '40s so they could turn the music into a fad. 'What is the newest thing they're playing,' it becomes like a new hairstyle or something."

Lee Jeske

TRADITIONAL JAZZ



August 12, 1989 The
grey shading represents a
bullet, indicating strong
upward chart movement.

Total Weeks ▼
Last Week ▼

1	"LET'S GET LOST" (RCA Novus 3054)	Chet Baker	1	13
2	IN A SENTIMENTAL MOOD (Warner Bros. 25889)	Dr. John	3	11
3	CHICK COREA ACOUSTIC BAND (GRP GR 9582)	Chick Corea	2	19
4	THE MAJESTY OF THE BLUES (Columbia OC 45091)	Wynton Marsalis	12	5
5	THE TRUTH IS SPOKEN HERE (Novus 3051)	Marcus Roberts	4	23
6	TRIO JEEPY (Columbia FC 45231)	Branford Marsalis	8	7
7	CLOSE ENOUGH FOR LOVE (Verve/PolyGram 837 933)	Shirley Horn	5	15
8	VODOO (Columbia FC 45042)	Dirty Dozen Brass Band	6	19
9	REVELATIONS (Blue Note 91651)	McCoy Tyner	7	21
10	MICHEL CAMILO (Portrait/CBS 44482)	Michel Camilo	9	27
11	FIRE! (Atlantic Jazz 81965)	David Newman	10	7
12	BLUE SKIES (JMT/PolyGram 834 419)	Cassandra Wilson	11	27
13	TENDERLY (Warner Bros. 25907)	George Benson	DEBUT	
14	PERSONAL MOUNTAINS (ECM 837 361)	Keith Jarrett	15	9
15	JOHN ABERCROMBIE (ECM/PolyGram 1390)	John Abercrombie/Marc Johnson/Peter Erskine	17	3
16	IN GOOD COMPANY (Verve/PolyGram 837 932)	Joe Williams	20	5
17	BLUE DELIGHT (A&M 5260)	Sun Ra	DEBUT	
18	MING'S DYNASTY (Portrait/E.P.A. RK-44432)	David Murray	13	17
19	ART DECO (A&M 5258)	Don Cherry	19	7
20	CITY OF EYES (ECM/PolyGram 1388)	Ralph Towner	25	3
21	SUPER BLUE (Blue Note 91731)	Super Blue	14	17
22	RHYTHMN AND BLUES (Elektra Nonesuch 60864)	World Saxophone Quartet	22	7
23	ASCENSEUR POUR L'ECHAFAUD (Fontana/PolyGram 836 305)	Miles Davis	16	15
24	HERE'S TO MY LADY (Chesky JD-3)	Phil Woods	DEBUT	
25	IMAGES (Landmark LLP 1520)	Ralph Moore	28	5
26	NIGHT BEAT (Milestone M-9168)	Hank Crawford	17	9
27	LIVE UNDER THE SKY (Columbia FC 45136)	Tribute To John Coltrane	21	11
28	EPISTROPHY (Landmark LLP 1521)	Charlie Rouse	30	3
29	COTTON CANDY (Pro Jazz 670)	Al Hirt	23	15
30	WHEN HARRY MET SALLY (Columbia SC 45319)	Harry Connick Jr.	DEBUT	
31	BIRD - THE ORIGINAL CHARLIE PARKER (Verve/PolyGram 837 832)	Charlie Parker	24	27
32	IN A JAZZ TRADITION (Emarcy/PolyGram 836 369)	Eric Gale	26	11
33	20 (Columbia FC 44369)	Harry Connick Jr.	27	27
34	BLUES TO THE BONE (Milestone 9163)	Jimmy McGriff	29	25
35	THE COLUMBIA YEARS 1955-1985 (Columbia 45000)	Miles Davis	31	27
36	MOTIAN ON BROADWAY (JMT/PolyGram)	Paul Motian	DEBUT	
37	TORCH SONG TRILOGY (Polydor/PolyGram 837 785)	Various Artists	32	21
38	THE MEN IN MY LIFE (Three Chemies 44411)	Lena Horne	33	27
39	RAG, BUSH and ALL (RCA Novus 3052)	Henry Threadgill Sextet	34	13
40	TALKIN' BOUT YOU (GRP 9567)	Diane Schuur	35	27

■ JAZZ PICKS

- ☐ **HARRY CONNICK JR.: *Music From the Motion Picture When Harry Met Sally...* (Columbia SC 45319)**
Young Connick croons and tickles his way through 10 standards (one twice) — in settings from solo to big band — recorded for the hit flick. Expect this one to be HUGE!
- ☐ **ANA CARAM: *Rio After Dark* (Chesky JD28)**
Breathy-voiced Brazilian chanteuse bears comparison with Astrud Gilberto as she sways through a tuneful bossa nova set: some new, some old, some in English, some in Portuguese. Antonio Carlos Jobim and Paquito D'Rivera a guest.
- ☐ **LUIZ BONFA: *Non-Stop to Brazil* (Chesky JD29)**
The first generation bossa nova composer/guitarist in his first American date in 15 years. Many of his standards are here ("Samba De Orfeu," "Manha De Carnaval," etc.) and he plays them with great warmth and delicacy. Lovely!
- ☐ **YELLOWJACKETS: *The Spin* (MCA 6304)**
Popular fusion quartet (Marc Russo, Jimmy Haslip, Russell Ferrante and William Kennedy's the current line-up) goes for a tougher, leaner, jazzier approach on much of this album, recalling the early work of, say, Return to Forever. CD includes bonus surprise: a Billy Strayhorn/Bud Powell medley.
- ☐ **LEO GANDELMAN: *Western World* (Verve Forecast 836 424)**
Gandelman's a hot-shot Brazilian fusion saxophonist (really); the Letterman show could introduce him as "the Brazilian David Sanborn" or "Tom Scott."
- ☐ **JOE BONNER: *New Beginnings* (Theresa 125)**
West Coast pianist goes the soft, pristine, at times almost new age-y, route on this swirling set of, mainly, piano solos.

CASH BOX CHARTS

TOP 200 ALBUMS

The grey shading represents a bullet, indicating strong upward movement.

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

August 12, 1989



Top Debut: Beastie Boys #39

		Total Weeks ▼	Last Week ▼
1	BATMAN SOUNDTRACK (Warner Bros. 25936) 8.98	PRINCE	1 6
2	THE RAW & THE COOKED (P) (I.R.S. 6273)MCA 8.98	FINE YOUNG CANNIBALS	2 23
3	FULL MOON FEVER (MCA 6253)MCA 9.98	TOM PETTY	4 14
4	THE END OF INNOCENCE (Geffen 24217)WEA 8.98	DON HENLEY	6 5
5	WALKING WITH A PANTHER (Def Jam/Columbia 45172)CBS	L.L.COOL J	3 7
6	HANGIN' TOUGH (P) (Columbia FC 40985)CBS	NEW KIDS ON THE BLOCK	7 50
7	DON'T BE CRUEL (P/3) (MCA 42185)MCA 8.98	BOBBY BROWN	5 57
8	FOREVER YOUR GIRL (P) (Virgin 90943)WEA 9.98	PAULA ABDUL	10 37
9	GIRL YOU KNOW IT'S TRUE (Arista AL-8592)RCA 8.98	MILLI VANILLI	8 21
10	REPEAT OFFENDER (EMI 90380)CAP 9.98	RICHARD MARX	15 13
11	TWICE SHY (Capitol 90640)CAP 9.98	GREAT WHITE	11 15
12	SKID ROW (Atlantic 81936)WEA 8.98	SKID ROW	12 27
13	BLIND MAN'S ZOO (Elektra 60815)WEA 9.98	10,000 MANIACS	9 11
14	LOVE AND ROCKETS (Beggars Banquet 9715)RCA	LOVE AND ROCKETS	14 13
15	A NEW FLAME (Elektra 60828)WEA 8.98	SIMPLY RED	17 23
16	KEEP ON MOVIN' (Virgin 91267)WEA 8.98	SOUL II SOUL	21 6
17	CUTS BOTH WAYS (Epic 45217)CBS	GLORIA ESTEFAN	20 3
18	GHOSTBUSTERS II (MCA 6306)MCA 8.98	Original Motion Picture Soundtrack	18 7
19	BIG TYME (MCA 42302)MCA 8.98	HEAVY D. & THE BOYZ	19 7
20	LIKE A PRAYER (Sire 25844)WEA 9.98	MADONNA	13 19
21	MARTIKA (Columbia SL 44290)CBS	MARTIKA	23 7
22	BIG GAME (Atlantic 81969)WEA 8.98	WHITE LION	22 6
23	SONIC TEMPLE (Beggars Banquet/Sire/Reprise 25871)WEA 9.98	THE CULT	16 16
24	AS NASTY AS THEY WANNA BE (Luke Skywalker XR107)IND 8.98	2 LIVE CREW	32 4
25	IN STEP (Epic 45024)CBS	STEVIE RAY VAUGHAN & DOUBLE TROUBLE	27 7
26	GHETTO MUSIC: THE BLUEPRINT OF HIP-HOP (Jive 1187-J)RCA 8.98	BOOGIE DOWN PRODUCTIONS	29 4
27	BEACHES (G) (Atlantic 81933)WEA 9.98	Original Motion Picture Soundtrack	26 30
28	THE OTHER SIDE OF THE MIRROR (Modern/Atlantic 91245)WEA 8.98	STEVIE NICKS	25 10
29	ANDERSON, BRUFORD, WAKEMAN, HOWE (Arista AL85-90126)RCA 8.98	ANDERSON, BRUFORD, WAKEMAN, HOWE	24 7
30	CYCLES (Capitol 90371)CAP 8.98	THE DOOBIE BROTHERS	28 10
31	KNOWLEDGE IS KING (Jive 1182)RCA 8.98	KOOL MOE DEE	31 9
32	LET'S GET IT STARTED (G) (Capitol C1-90924)CAP 8.98	M.C. HAMMER	30 42
33	DIRTY ROTTEN FILTHY STINKING RICH (Columbia 44383)CBS	WARRANT	36 26
34	INDIGO GIRLS (Epic 45044)CBS	INDIGO GIRLS	37 19
35	DISINTEGRATION (Elektra 60855-1)WEA 9.98	THE CURE	33 13
36	NICK OF TIME (Capitol 91268)CAP 8.98	BONNIE RAITT	34 19
37	FLOWERS IN THE DIRT (Capitol 91653)CAP 8.98	PAUL McCARTNEY	35 8
38	WHAT YOU DON'T KNOW (Arista)RCA 8.98	EXPOSE	40 7
39	PAUL'S BOUTIQUE (Capitol 92844)CAP 9.98	BEASTIE BOYS	DEBUT
40	BIG DADDY (Mercury 838 220-1)POL	JOHN COUGAR MELLENCAMP	38 12
41	G N' R LIES (P/2) (Geffen GHS 24198)WEA 8.98	GUNS N' ROSES	41 35
42	STRAIGHT OUTTA COMPTON (G) (Priority/Ruthless 57102)IND 8.98	N.W.A.	44 24
43	MR. BIG (Atlantic 81990)WEA 8.98	MR. BIG	46 5
44	LIFE IS... (RCA 1149-1-J)RCA 8.98	TOO SHORT	43 26
45	OFF TO SEE THE LIZARD (MCA 6314)MCA 8.98	JIMMY BUFFET	47 5
46	RAW LIKE SUSHI (Virgin 91252)WEA 8.98	NENEH CHERRY	42 9
47	THE IRON MAN (Atlantic 81996-1)WEA 8.98	PETE TOWNSHEND	48 5
48	3 FEET HIGH AND RISING (Tommy Boy 1019)IND 8.98	DE LA SOUL	39 23
49	DO THE RIGHT THING (Motown 6272) 8.98	SOUNDTRACK	57 4

		Total Weeks ▼	Last Week ▼
50	COSMIC THING (Reprise 25854)WEA 8.98	B52'S	56 5
51	24/7 (4TH & B'Way/Island 4011)WEA 8.98	DINO	53 7
52	GREAT BALLS OF FIRE (Polydor 839 516)POL	SOUNDTRACK	54 4
53	NEW JERSEY (P/4) (Mercury 836 345-1)POL	BON JOVI	60 45
54	LARGER THAN LIFE (MCA 6276)MCA 8.98	JODY WATLEY	52 18
55	IT TAKES TWO (G) (Profile PRO-1267)IND 8.98	ROB BASE & D.J. E-Z ROCK	49 46
56	BE YOURSELF (MCA 6292)MCA 8.98	PATTI LABELLE	55 5
57	GUY (P) (MCA 42176)MCA 8.98	GUY	50 53
58	BAD ENGLISH (Epic OE 45083)CBS	BAD ENGLISH	62 5
59	MIRACLE (Capitol 92357)CAP 8.98	QUEEN	51 8
60	HEAR & NOW (Capitol CI 48748)CAP 8.98	BILLY SQUIER	59 6
61	OUT OF ORDER (P) (Warner Bros. 25684)WEA 9.98	ROD STEWART	61 63
62	BADLANDS (Atlantic 81966)WEA 8.98	BADLANDS	58 11
63	WINGER (G) (Atlantic 81867)WEA 8.98	WINGER	65 45
64	KARYN WHITE (P) (Warner Bros. 25637)WEA 8.98	KARYN WHITE	64 46
65	EAZY-DUZ-IT (G) (Priority/Ruthless 57100)IND 8.98	EAZY-E	66 39
66	HOME (MCA 6312)MCA 8.98	STEPHANIE MILLS	72 4
67	RAINBOW WARRIORS/GREENPEACE (Geffen 24236)WEA	VARIOUS ARTISTS	73 6
68	2ND WAVE (Columbia FC 44284)CBS	SURFACE	70 41
69	TENDER LOVER (Solar 45288)CBS	BABYFACE	76 3
70	APPETITE FOR DESTRUCTION (P/7) (Geffen GHS 24148)WEA 8.98	GUNS N' ROSES	69 102
71	ONE BRIGHT DAY (Virgin 91256)WEA 8.98	ZIGGY MARLEY & THE MELODY MAKERS	DEBUT
72	LETTER FROM HOME (Geffen GHS 24225)WEA 8.98	PAT METHENY GROUP	75 5
73	THE GREAT ADVENTURES OF (G) (Def Jam/Columbia 38-08105)CBS	SLICK RICK	63 34
74	WORLD IN MOTION (Elektra 60830)WEA 8.98	JACKSON BROWNE	68 8
75	LOC-ED AFTER DARK (Delicious Vinyl/Island DV3000)IND 8.98	TONE LOC	67 26
76	TIN MACHINE (EMI 91990)CAP 8.98	TIN MACHINE	71 10
77	ELECTRIC YOUTH (P/2) (Atlantic 81932)WEA 9.98	DEBBIE GIBSON	77 27
78	LOOK SHARP! (EMI 91098)CAP 9.98	ROXETTE	79 17
79	PASSION (Geffen 24206)WEA 8.98	PETER GABRIEL	45 8
80	A NIGHT TO REMEMBER (Epic OE 44318)CBS	CYNDI LAUPER	74 12
81	...AND JUSTICE FOR ALL (P) (Elektra 60812)WEA 9.98	METALLICA	82 47
82	DANGEROUS TOYS (Columbia FC 45931)CBS	DANGEROUS TOYS	93 4
83	VIVID (P) (Epic BFE 44099)CBS	LIVING COLOUR	78 39
84	LITA (RCA 6397-1-R)RCA 8.98	LITA FORD	81 16
85	YOUNGEST IN CHARGE (Profile 1280)IND	SPECIAL ED	83 14
86	SEE THE LIGHT (Arista AL 8553) 8.98	THE JEFF HEALEY BAND	92 6
87	AVALON SUNSET (Mercury 839262)POL	VAN MORRISON	87 8
88	HOME (Slash/Reprise 25876)WEA 8.98	BODEANS	89 4
89	HEART OF STONE (Geffen 24239)WEA 8.98	CHER	91 4
90	SUPRISE ATTACK (A&M SP 5261)RCA 8.98	TORA TORA	115 3
91	ABSOLUTE TORCH & TWANG (Sire 25877)WEA 8.98	K.D. LANG	88 10
92	NO ONE CAN DO IT BETTER (Atlantic 91275)WEA 8.98	DOC	DEBUT
93	LONG COLD WINTER (P/2) (Mercury 834 612-1)POL	CINDERELLA	80 56
94	ANOTHER PLACE AND TIME (Atlantic 81987)WEA 9.98	DONNA SUMMER	84 13
95	HYSTERIA (P/9) (Mercury 830 675-1)POL 9.98	DEF LEPPARD	94 103
96	BLIND TO REASON (RCA 7561)RCA 8.98	GRAYSON HUGH	107 4
97	YELLOW MOON (A&M 5240)RCA 8.98	NEVILLE BROTHERS	86 20
98	TRASH (Epic 45137)CBS	ALICE COOPER	DEBUT
99	IN MY EYES (LMR 5531)IND 8.98	STEVIE B	95 24
100	MIND BOMB (Epic 45241)CBS	THE THE	98 4
101	INTRODUCING...DAVID (Geffen 24228)WEA 8.98	DAVID PEASTON	134 2
102	WHERE DO WE GO FROM HERE (Cypress/A&M 0130)RCA 8.98	MICHAEL DAMIAN	96 9
103	VOLUME ONE (P/2) (Wilbury/Warner Bros. 25796)WEA 9.98	TRAVELING WILBURYS	97 40
104	I'VE GOT EVERYTHING (CBS OZ 45124)CBS	HENRY LEE SUMMER	101 12
105	GOOD TO BE BACK (EMI 48902)CAP 8.98	NATALIE COLE	102 12
106	SWASS (G) (Nasty Mix 70123)IND	SIR MIX-A-LOT	99 46
107	SERIOUS (EMI 90921)CAP 8.98	THE O'JAYS	100 12
108	MELISSA ETHERIDGE (G) (Island 90875)WEA 8.98	MELISSA ETHERIDGE	105 47

Table with 3 columns: Rank, Album Title (Artist), and Weeks on Chart. Includes entries like WATERMARK, UNFINISHED BUSINESS, 2300 JACKSON ST., SOUL PROVIDER, DREAMS (Box Set), DONNY OSMOND, SERIOUS BUSINESS, KALEIDOSCOPE WORLD, NUDE, GIVING YOU THE BEST THAT I GOT, SWEET 16, SHOOTING RUBBERBANDS AT THE STARS, 9 (Virgin), MARIA MCKEE, HEART SHAPED WORLD, BLUE MURDER, THROUGH THE STORM, NEARLY HUMAN, THE TRINITY SESSION, SPIKE, LET THE DAY BEGIN, KILLIN' TIME, GIPSY KINGS, CHUCKII, GREEN, SARAYA, SILHOUETTE, BARRY MANILOW, DOOLITTLE, CROSS THAT LINE, SWEAT, TOURIST IN PARADISE, SO GOOD, EXTREME, POINT OF VIEW, EVERYTHING (P), WILD AND LOOSE, MICHAEL MORALES, 2 HYPE, THE BOY GENIUS (FEAT. A NEW BEGINNING), COUNTERFEIT, TECHNIQUE, IN A SENTIMENTAL MOOD, PHANTOM OF THE OPERA, MR. MUSIC HEAD, WORKBOOK, JUST SAY MAO, WILL THE CIRCLE BE UNBROKEN VOL. II, LOVE WARRIORS, DON'T CLOSE YOUR EYES, SA-FIRE, HEAVEN, KING SWAMP, SURPRISE, SAY ANYTHING, EAT THE HEAT, IRRESISTIBLE, TAKE IT WHILE IT'S HOT, PSYCHO CAFE, TENDERLY, THE GREAT RADIO CONTROVERSY, OPEN UP AND SAY...AHH!, GREATEST HITS (P), BULLETBOYS.

Table with 3 columns: Rank, Album Title (Artist), and Weeks on Chart. Includes entries like OPERATION: MINDCRIME, WHEN HARRY MET SALLY..., SOUNDTRACK (FEATURING HARRY CONNICK JR.), DANCING WITH THE LION, VOICES OF BABYLON, MYSTERY GIRL, IN YOUR FACE, FOUR WINDS, SWING THE HEARTACHE, ROADHOUSE, SOMETHING REAL, ROACHFORD, ORANGES & LEMONS, YO FRANKIE, CITY STREETS, FREE (I.R.S.), DICE, BLAZE OF GLORY, TIME AND TIDE, COCKTAIL, URBAN DAYDREAMS, GREATEST HITS III, BRAIN DRAIN, AMANDALA, ON SOLID GROUND, WORKING OVERTIME, STREET FIGHTING YEARS, WATERFRONT, BEYOND THE BLUE NEON.

ALPHABETIZED TOP 200 ALBUMS (BY ARTIST)

Alphabetized list of top 200 albums by artist. Includes artists like 10,000 Maniacs, Cooper, Alice, Jaye, Miles, The O'Jays, 3 Times Dope, Costello, Elvis, Jones, Howard, Journey, Osmond, Donny, 2 Live Crew, Cowboy Junkies, Journey, Outfield, Abdul, Paula, Cult, Just Say Mao, Kenny G, Paris, Mica, Allman Bros., Damian, Michale, Kid N Play, Peaston, David, King, Carole, Petty, Tom, son, Bruford, Wakeman, Davis, Miles, King Swamp, Phantom Of Opra, Howe, Dead or Alive, Kingdom Come, 852's, Def Leppard, Kool & The Gang, Babyface, De La Soul, Poison, Bad English, Dino, Kool Moe Dee, 8badlands, Dion, Kwame, Baker, Anita, D.O.C., Labelle, Patti, Bangles, Doobie Brothers, Lang K.D., Bang Tango, Dr. John, Lauper, Cyndi, Base, Rob, Eazy-E, L.L. Cool J, Basia, Enya, Living Colour, Bauhaus, E.P.M.D., Love And Pockets, Beastie Boys, Estefan, Gloria, M.C. Hammer, Belew, Adrian, Etheridge, Madonna, Ross, Diana, Benoit David, 108, Manilow, Barry, Roxette, 78, Benson, George, Exposure, Marley, Ziggy, 71, Black, Clint, Extreme, 142, 8/ue Magic, Fine Young Cannibals, Marx, Richard, Blue Murder, 124, McCartney, Paul, 80Deans, Ford, Lita, 84, Bolton, Micheal, Franklin, Aretha, 125, Booker, Chuckii, Gabriel, Peter, 79, 80ogie Down Productions, Ghostbusters 2, 18, 8on Jovi, Gipsy Kings, 131, 8nckell, Edie, Gore, Martin, 149, 8rowne, Jackson, Great White, 11, Brown, Bobby, Greenpeace, 67, Buffet, Jimmy, Guns N' Roses, 41,70, Bulletboys, Guy, 57, The Call, Healey, Jeff, 86, Carlton, Larry, Heavy D & The Boyz, 19, Cher, 89, Neville Brothers, 97, Cherry, Nina, Henley, Don, 4, Cinderella, Hugh, Grayson, 96, Clay, Andrew Dice, 188, Indigo Girls, 34, Cole, Natalie, 105, Isak, Cris, 123, Concrete Blonde, 187, Jackson, Joe, 189, Jaye, Miles, 165, Jones, Howard, 138, Journey, 171, Just Say Mao, 155, Kenny G, 135, Kid N Play, 147, King, Carole, 186, King Swamp, 161, Kingdom Come, 178, Kool & The Gang, 139, Kool Moe Dee, 31, Kwame, 148, Labelle, Patti, 56, Lang K.D., 91, Lauper, Cyndi, 80, L.L. Cool J, 5, Living Colour, 83, Love And Pockets, 14, M.C. Hammer, 32, Madonna, 20, Manilow, Barry, 136, Marley, Ziggy, 71, Martika, 21, Marx, Richard, 10, McCartney, Paul, 37, McEntire, Reba, 119, McKee, Maria, 122, Mellencamp, John, Cougar, 40, Metallica, 81, Metheny, Pat, 72, Midnight Star, 199, Mills, Stephanie, 66, Milli Vanilli, 9, Mould, Rob, 154, Morales, Michael, 146, Morrison, Van, 87, Mr. Big, 43, Neville Brothers, 97, New Kids, 6, New Order, 150, Nicks, Stevie, 28, Nitty Gritty, 156, N.W.A., 42, Oaktown, 357, 145, Osmond, Roy, 177, Taylor Dayne, 185, Testa, 169, The The, 100, Third World, 115, Tin Machine, 76, Tone Loc, 75, Too Short, 44, Tora Tora, 90, Townsend, Pete, 47, Tuck & Patty, 157, Traveling Wilburys, 103, Vaughn, Stevie Ray, 25, Warrant, 33, W.A.S.P., 181, Waterfront, 199, Watley, Jody, 54, White, Karyn, 64, White Lion, 22, Whitley, Keith, 158, Williams, Hank Jr., 193, BeBe & CeCe, 160, Winans, 160, Winger, 63, XTC, 184, Soundtracks: Balman, 1, Beaches, 27, Cocktail, 191, Do The Right Thing, 49, Great Balls, 52, Roadhouse, 181, Say Anything, 163, When Harry Met Sally, 174, Summer, Donna, 94, Surface, 68, Sweet Sensation, 166, Swing Out Sister, 116.

break, tries again. Columbia's the label this time around and *Private Waters in the Great Divide's* the album title; look for it around October (to be supported by a week on Broadway, where KC & the C belong)... San Francisco's **James A. Nelson III** is hard at work on a concept album celebrating sobriety... **Melissa Etheridge**, wasting no time, will have her second album, *Brave and Crazy (Island)*, minted and in the stores in September... **Webb Wilder** has signed a deal with Island, look for his *Hybrid Vigor* in August... Island has also inked guitarist **Stevie Salas**, whose funk-rockin' debut album (co-produced by **Bill Laswell**) will be front-loaded toward an October release... **Cyndi Lauper's** video for "My First Night With You" has been closed captioned for the hearing impaired, representing what **Epic** calls a "commitment" to the use of closed captioning on more and more future videos... Haven't we had enough of the **Soviet Union** yet? Hasn't this glasnost business lost its novelty? Do we care that **MTV** will be broadcasting from there this week, or that there's some big-deal rock festival taking place there? Well, do we? Do we? We do not.

HE WAS THE CUTE ONE: Yes, it looks like the **Paul McCartney** tour, which starts in Norway (Norway?) in September, will be here before the year is out. Look for a quick U.S. tour to be sandwiched in, between two long European legs, in December. Norway?



UN POQUITO MAS

CAN'T SAY WE DIDN'T WARN YOU: **Poco**, indeed, has regrouped, in its original formation. That's **Jim Messina**, **Richie Furay**, **Rusty Young**, **George Grantham** and **Randy Meisner**, for those of you who were too stoned in those years to remember, or care. *Legacy*, the group's first album since 1916, will be released by **RCA** on August 29.

GOT GOLF IF YOU WANT IT: September 10 is the date, mark it down. That's when **Gregg Guiffria's 3rd Annual Johnnie Walker Rock & Roll Celebrity Golf Classic**, to benefit the **T.J. Martell Foundation for Leukemia and Cancer Research**, tees off from California's Half Moon Bay. Signed up to date: **John McVie**, **Mick Fleetwood**, **Rick Nielsen**, **Robin Zander**, **Corbin Bernsen** and **David Leisure**. Oh, if **Bing Crosby** had lived to see this.

RUN, TOTO, RUN: On August 22nd, **CBS Records** will issue the "definitive" recording of the soundtrack to *The Wizard of Oz*, in celebration of that classic flick's 50th anniversary. They've found 30 minutes of music that never made it to the original album, they're throwing in a booklet, and it'll all be available as a \$9.98 list "Nice Price" CD.

BET A LOT OF PEOPLE ARE

GOING TO BE CHECKING THIS BOOK'S INDEX REAL CAREFULLY: *Waiting For the Man: The Story of Drugs and Popular Music* by **Harvey Shapiro** has just been published (\$18.95, William Morrow).

PLATINUM IN THEM THAR HILLS: What does it mean, the **RIAA's** list of July gold and platinum certifications? What does it say about our planet, about the state of life in the late 20th century, about where our civilization is going? When the sagging flesh of *alte rockers* like **Bonnie Raitt** and the **Doobie Brothers** stand cheek-by-jowl (and we're not kidding) with the likes of the **Cowboy Junkies** and **Metallica** and **N.W.A.** who cozy next to the ice-cold flesh of **Roy Orbison** and **Patsy Cline**? Hell, there's even room for **Van Cliburn**. What does it mean? We do not know. But here's the whole knish: Multi-platinum albums went to **Guns N' Roses' Appetite for Destruction** (8 million), **New Kids on the Block's Hangin' Tough** (3 million) and **Patsy Cline's Greatest Hits**, **Metallica's And Justice For All** and **Paula Abdul's Forever Your Girl** (2 million each). Platinum albums were pressed up and shipped out to **M.C. Hammer's Let's Get It Started**, **Great White's Twice Shy**, **Tom Petty's Full Moon Fever**, **N.W.A's Straight Outta Compton**, **Richard Marx's Repeat Offender** (gold, too), **Skid Row**, **John Cougar Mellencamp's Big Daddy** (gold also on that one), **Van Cliburn's Tchaikovsky Concertos No. 1** and **Sandi Patti's Hymns Just For You**. Little gold babies were minted for **Bonnie Raitt's Nick of Time**, the **Doobie Brothers' Cycles**, **Roy Orbison's In Dreams: Greatest Hits**, **Catching Up with Depeche Mode**, **Keith Whitley's Don't Close Your Eyes**, **Earl Thomas Conley's Greatest Hits**, **Andreas Vollenweider's Caverna Magica**, the **Cowboy Junkies' The Trinity Session**, **Stevie Nicks' The Other Side of the Mirror**, **10,000 Maniacs' Blind Man's Zoo** and **Take 6's** eponymous (doncha love that word?) longplayer. **Living Colour** got themselves a gold video award, for *Primer*, and Columbia took the opportunity to cash in a stack of multi-platinum chips going back to old **Springsteen** and **Billy Joel** records, but we're not going to publish that whole list here. (Waddaya think this is, *Billboard*?)

PLACES TO BE: **NARM's** Retailers Conference will fill Coral Gables' Biltmore Hotel, September 25-27, and its Wholesalers Conference'll do the same to Phoenix's Biltmore, October 21-25... **Raffi, Sharon, Lois & Bram, Tom Chapin** and **Fred Penner**, **A&M's** stars of children's music, will join forces for a series of **Carnegie Hall** benefits, September 16 & 17, to benefit the **New York City Food and Hunger Hotline**... It's not too early to start planning for the 1989 **World Harmonica Championships**, sponsored by **Hohner** (what, you thought it would be sponsored by **Adidas**?), scheduled for October 26-28 in Trossingen, West Germany (ahhh, autumn in Trossingen). Write to **Hohner** — fast! — at P.O. Box 9375, Richmond, VA 23227 for all the, er, hot air on this one.

BROADCAST BLUES: **BluesStage** is the name of a series set to debut on **National Public Radio** in October. We're talking an hour a week of three-chord kings and queens recorded at hotspots near and far, i.e. **Dr. John** at the **Village Gate**, **Koko Taylor** at the **Chicago Blues Festival**, **Kenny Neal** at **Tipitina's**, and **Johnny Adams** at the **Lone Star Roadhouse**.

PURE POP

■ Singles

□ **WIRE: "In Vivo"** (Enigma EPRO-215)

Therapist: So when you see all these bands that once had substance and originality selling out and becoming unremarkable synth-pop bands, how does that make you feel?

Music critic: Horribly helpless...and like a cornered, wounded animal I want to LASH OUT! I find myself punching at the walls with my bare and bloody hands in utter frustration, screaming and spitting on anyone who mentions their name! I always end up here, with my arms bound 'round my sides like this, in this white room, talking to you, and feeling a bit queasy, and mumbling about how avarice has replaced justice...

□ **RED FLAG: "If I Ever"** (Enigma 7-75527-0)

Wait, didn't I review **Martin Gore's** EP last week? Oh my God, while **Martin** was busy imposing his style other people's songs, somebody's gone and taken over his identity! (Holy counterfeit caper, **Batman!**) And their flag is entirely the wrong color for a black celebration! A truly amazing impersonation, right down through the dance, dub and instrumental mixes. But I wonder if these **Reynolds boys** look as saucy in leather? If so, they're a force to be reckoned with.

□ **STEVE STEVENS AND THE ATOMIC PLAYBOYS: "Atomic Playboys"** (Warner Brothers)

Again, I must state that I'm not a sissy of any kind, but if **Stevens** uses his member the way he uses his axe I'm sure he has a gaggle of chicks following him home every night. And I'm also sure he can line 'em up and send each of them home smiling. The quiet breakdown in the middle shows this guy can be sensitive too, and I love the way the singer sounds like a cross between **Billy Idol** and **Robert Plant**. Truly mesmerizing.

□ **DREAM TEAM "Doin The Nasty"** (MCA 53678)



□ **ROMEO'S DAUGHTER: "Heaven in the Back Seat"** (Jive 1256)

I'm completely amazed at the way bands can put a new and interesting slant on the subject of sex. The way the **Dream Team** muses about "Doin' the Nasty" is truly poetic (did you expect anything less from a group whose membership includes a guy named

"Snake Puppy"?), and **Romeo's Daughter** makes me feel utterly divine. Lets party fellas.

□ **PAUL McCARTNEY: "This One"** (Capitol)

You'd think that people would have had enough of silly love songs; but I look around me and I see it isn't so. Some people want to fill the world with silly love songs. What's wrong with that? I need to know, because this young turk does them better than anyone I've heard since the '60s.

■ Albums



□ **KEVIN PAIGE: Kevin Paige** (Chrysalis)

At last we've found the white **Michael Jackson**. Now beat it.

□ **BEASTIE BOYS: Paul's Boutique** (Capitol C4-91743)

I don't get it—the spoken lyrics over pre-recorded backing rhythms suggest that this is a "rap" record, but friends assure me that the **Beastie Boys** are three white fellows. If whites start jumping aboard this rap craze, what's next—white basketball players? And why is it that so many of the "songs" here end abruptly? Can't **Capitol** afford competent studio help? Finally, I'd bet my right arm that the **Beatles** are playing the background music on one of these tracks. So why haven't I read more about it? Is a reunion in the works? Are the **Beasties** actually *the Beatles*? (Surely I'm not the only one who's noticed the similarity in spelling.) Are we talking cover-up? I'm terribly confused.

□ **TOAD THE WET SPROCKET: Bread and Circus** (Abe's/Columbia 45326)

□ **MICK JONES: Mick Jones** (Atlantic 81991)

One of these albums was recorded for \$98, contains 10 wonderful, understated and individual pop songs, and points to great things to come in the next decade. It is a personal work by four very talented young men that are going to go far in this biz. The other was made for about half a mil, contains cameos by **Billy Joel**, **Carly Simon**, **Simon Kirke**, and **Ian Hunter**, and couldn't hold a candle to the first as far as songwriting and original ideas go, much less inspiration. Check them and see. (By the way, as of this writing I've got a fever of 103.)

Oscar Wednesday

CASH BOX CHARTS

TOP 100 SINGLES

The grey shading represents a bullet, indicating strong upward movement.

August 12, 1989



#1 Single: Prince



#1 Debut: John Cafferty #73



To Watch: Katrina & Waves #48

			Total Weeks ▼
		Last Week ▼	
1	BATDANCE (FROM "BATMAN") (Paisley Park/Warner Bros. 22924)	Prince	1 9
2	ON OUR OWN (FROM GHOSTBUSTERS) (MCA 53662)	Bobby Brown	2 10
3	RIGHT HERE WAITING (EMI 50219)	Richard Marx	8 6
4	SO ALIVE (RCA 8956-7-R)	Love And Rockets	4 13
5	LAY YOUR HANDS ON ME (Mercury/PolyGram 874 452-7)	Bon Jovi	5 11
6	I LIKE IT (Island 7483)	Dino	7 14
7	ONCE BITTEN TWICE SHY (Capitol B-44366)	Great White	13 13
8	COLDHEARTED (Virgin 7-99196)	Paula Abdul	12 8
9	IF YOU DON'T KNOW ME BY NOW (Elektra 7-69297)	Simply Red	3 15
10	THE END OF THE INNOCENCE (Geffen 7-22925)	Don Henley	15 8
11	CRAZY ABOUT HER (Warner Bros. 27657)	Rod Stewart	11 15
12	SECRET RENDEVOUS (Warner Bros. 4/7-27863)	Karen White	17 12
13	DON'T WANNA LOSE YOU (Epic 34-68959)	Gloria Estafan	25 6
14	HANGIN' TOUGH (Columbia 38-68960)	New Kids On The Block	32 4
15	SACRED EMOTION (Capitol 44379)	Donny Osmond	19 9
16	ANGEL EYES (Arista 1-9808)	Jeff Healy Band	30 11
17	FRIENDS (MCA 53660)	Jody Watley with Eric B. and Rakim	20 8
18	TOY SOLDIERS (Columbia 38-68747)	Martika	9 13
19	HEY BABY (Epic ZS4-68891)	Henry Lee Summer	23 13
20	NO MORE RHYME (Atlantic 7-88885)	Debbie Gibson	22 9
21	HEADED FOR A HEARTBREAK (Atlantic 88922)	Winger	26 11
22	EXPRESS YOURSELF (Sire/Warner Bros. 7-22948)	Madonna	6 11
23	I'M THAT TYPE OF GUY (Def Jam 38-68902)	LL Cool J	28 8
24	KEEP ON MOVN' (Virgin 7-99205)	Soul II Soul	29 6
25	WHAT YOU DON'T KNOW (Arista AS1-9836)	Expose	10 13
26	HEAVEN (Columbia 38-68985)	Warrant	39 3
27	DRESSED FOR SUCCESS (EMI 50204)	Roxette	14 12
28	IF I COULD TURN BACK TIME (Geffen 7-22886)	Cher	35 5
29	SHOWER ME WITH YOUR LOVE (Columbia 38-68746)	Surface	59 6
30	COVER OF LOVE (Cypress 1430)	Michael Damlen	33 8
31	KISSES ON THE WIND (Virgin 7-99183)	Neneh Cherry	48 4
32	HOOKED ON YOU (Atco 7-99210)	Sweet Sensation	42 10
33	TALK IT OVER (RCA 8802)	Grayson Hugh	50 7
34	18 AND LIFE (Atlantic 7-88883)	Skid Row	54 5
35	THE PRISONER (Elektra 7-69288)	Howard Jones	45 6
36	BABY DON'T FORGET MY NUMBER (Arista AS1-9832)	Milli Vanilli	18 16
37	IT ISN'T, IT WAS'NT, IT AIN'T NEVER GONNA BE (Arista AS1-9850)	Aretha Franklin and Whitney Houston	37 7
38	WHO DO YOU GIVE YOUR LOVE TO? (Wing/PolyGram 887 743)	Michael Morales	21 15
39	ONE (Warner Bros. 25887)	Bee Gees	57 3
40	GOOD THING (I.R.S. 53639)	Fine Young Cannibals	16 15
41	SOUL PROVIDER (Columbia 38-68909)	Michael Bolton	49 7
42	I DROVE ALL NIGHT (Epic 34-68759)	Cyndi Lauper	24 15
43	TROUBLE ME (Elektra 7-69298)	10,000 Maniacs	51 8
44	SEND ME AN ANGEL (Curb/MCA 10531)	Real Life	27 14
45	SATISFIED (EMI 50189)	Richard Marx	31 15
46	JACKIE BROWN (Polygram 874 644-7)	John Cougar Mellencamp	56 4
47	THE DOCTOR (Capitol B-44376)	The Doobie Brothers	34 13
48	THAT'S THE WAY (SBK-07303)	Katrina and the Waves	72 3
49	ROOMS ON FIRE (Atlantic 7-99216)	Stevie Nicks	36 15

			Total Weeks ▼
		Last Week ▼	
50	TELL ME I'M NOT DREAMING (EMI 50206)	Robert Palmer	52 4
51	THIS TIME I KNOW IT'S FOR REAL (Atlantic 7-88899)	Donna Summer	38 16
52	GIRL I'M GOONA MISS YOU (Arista AS1-9870)	Milli Vanilli	92 2
53	PUT YOUR MOUTH ON ME (Columbia 38-68897)	Eddie Murphy	77 3
54	MISS YOU LIKE CRAZY (EMI 50185)	Natalie Cole	40 18
55	IT'S NOT ENOUGH (RCA 9032-7-R)	Starship	70 2
56	I WON'T BACK DOWN (MCA 53369)	Tom Petty	41 16
57	FORGET ME NOT (Epic-34-68946)	Bad English	75 3
58	MY BRAVE FACE (Capitol B-44367)	Paul McCartney	43 12
59	TURNED AWAY (Atlantic 7-88917)	Chuckli Booker	68 5
60	HEY LADIES (Capitol B-44402)	Beastie Boys	79 2
61	EVERY LITTLE STEP (MCA 53618)	Bobby Brown	44 20
62	BUFFALO STANCE (Virgin 7-99231)	Neneh Cherry	46 19
63	LOVE SONG (Elektra 7-69280)	The Cure	85 2
64	I'LL BE LOVING YOU (FOREVER) (Columbia 38-68671)	New Kids on the Block	47 20
65	DOWN BOYS (Columbia 38-68606)	Warrant	53 16
66	LOVE HAS TAKEN IT'S TOLL (Polydor 889 292-7)	Saraya	82 2
67	IN YOUR EYES (THEME FROM "SAY ANYTHING") (WTG 68936)	Peter Gabriel	60 11
68	YOU BETTER DANCE (MCA 53673)	The Jets	89 2
69	INTO THE NIGHT (Polydor 889 368)	Benny Mardones	58 14
70	LAY ALL YOUR LOVE ON ME (Tommy Boy/Reprise 27534)	Information Society	DEBUT
71	VERONICA (Warner Bros. 7-22981)	Elvis Costello	55 18
72	MY FIRST NIGHT WITHOUT YOU (Epic 34-68945)	Cyndi Lauper	93 2
73	PRIDE & PASSION (Scotti Bros. 4-68999)	John Cafferty & The Beaver Brown Band	DEBUT
74	SOLDIER OF LOVE (Capitol 44369)	Donny Osmond	61 21
75	NATURE OF LOVE (PolyGram 871 414)	Waterfront	DEBUT
76	COMIN' DOWN TONIGHT (A&M 1424)	Thirty Eight Special	62 7
77	DON'T LOOK BACK (I.R.S. 53695)	Fine Young Cannibals	DEBUT
78	CRY (Polydor/PolyGram 871 110-7)	Waterfront	63 19
79	COME HOME WITH ME BABY (Epic 34-68885)	Dead Or Alive	64 6
80	NEED A TASTE OF LOVE (Capitol B-44441)	The Doobie Brothers	DEBUT
81	WIND BENEATH MY WINGS (Atlantic 7-88972)	Bette Midler	65 23
82	BE WITH YOU (Columbia 38-68744)	The Bangles	66 15
83	CLOSER TO FINE (Epic 34-68912)	Indigo Girls	DEBUT
84	CALLING IT LOVE (Polygram 889 054-7)	Animation	67 9
85	RUNNIN' DOWN A DREAM (MCA 53682)	Tom Petty	DEBUT
86	POP SINGER (Mercury/Polygram 838 2201)	John Cougar Mellencamp	69 16
87	FIRE WOMAN (Sire 2-4-7-2754)	The Cult	71 13
89	COMING HOME (Mercury/PolyGram 872 982-7)	Cinderella	73 19
90	AND THE NIGHT STOOD STILL (Arista 1-9797)	Dion	DEBUT
91	ALL I WANT IS YOU (Island 7-99199)	U2	74 6
92	OH DADDY (Atlantic 7-88904)	Adrian Belew	DEBUT
93	ROCK ON (Cypress 1420/A&M)	Michael Damian	76 21
94	(YOU'RE MY ONE AND ONLY) TRUE LOVE (Vendetta 1433)	Seduction	DEBUT
95	REAL LOVE (MCA 53484)	Jody Watley	78 22
96	LOVE CRIES (Chrysalis 23366)	Stage Dolls	DEBUT
97	WHERE ARE YOU NOW? (WTG 31-68625)	Jimmy Harnen	80 23
98	LITTLE FIGHTER (Atlantic 7-88874)	White Lion	81 7
99	DON'T SAY YOU LOVE ME (Capitol B44420)	Billy Squier	83 4
100	FOREVER YOUR GIRL (Virgin 7-99230)	Paula Abdul	84 23

ON THE DANCEFLOOR

CASH BOX MICRO CHART

DANCE SINGLES



August 12, 1989 The grey shading represents a bullet, indicating strong upward chart movement.

Total Weeks ▼
Last Week ▼

1	FRIENDS (MCA 23956)	Jody Watley	2	5
2	ON OUR OWN (MCA 23957)	Bobby Brown	3	5
3	EXPRESS YOURSELF (Sire/Warner Bros. 0-21225)	Madonna	1	7
4	SECRET RENDEZVOUS (Remix) (Warner Bros. 0-20962)	Karyn White	4	7
5	WE GOT OUR OWN THANG (Uptown/MCA 23942)	Heavy D & the Boyz	5	9
6	COME HOME WITH ME BABY (Epic 49 68777)	Dead or Alive	8	5
7	NOTHIN' (THAT COMPARES 2 U) (Epic 49 68233)	The Jacksons	7	7
8	FIGHT THE POWER (Motown 4647)	Public Enemy	16	3
9	COLD HEARTED (Virgin 0-96546)	Paula Abdul	17	3
10	THEY WANT MONEY (Jive/RCA 1215)	Kool Moe Dee	14	9
11	GIVE YOU ALL MY LOVE (Atlantic 0-86410)	Stacey Q	19	5
12	KEEP ON MOVIN' (Virgin 0-96556)	Soul II Soul	11	11
13	YOU'RE MY ONE AND ONLY (TRUE LOVE) (Vendetta VE-7021)	Seduction	18	5
14	LAY ALL YOUR LOVE ON ME (Tommy Boy TB-933)	Information Society	30	3
15	DEEP IN VOGUE (Epic 49 68801)	Malcolm McClaren	DEBUT	
16	WHAT YOU DON'T KNOW (Arista AD 1-9837)	Expose	6	7
17	I'M THAT TYPE OF GUY (Def Jam/Columbia 44 68792)	L.L. Cool J	9	7
18	LET IT ROLL (Atlantic 0-86407)	Doug Lazy	33	3
19	TURNED AWAY (Atlantic 0-86430)	Chuckli Booker	31	3
20	I LIKE IT (4th & B'Way/Island 483)	Dino	29	3
21	MY FANTASY (Motown MOT-4643)	Teddy Riley Featuring Guy	DEBUT	
22	PEOPLE HOLD ON (Tommy Boy TB-124)	Cold Cut Featuring Lisa Stansfield	DEBUT	
23	N.E. HEARTBREAK (MCA 23891)	New Edition	DEBUT	
24	IN MY EYES (LMR 4004)	Stevie B	12	9
25	101 (MCA 23960)	Sheena Easton	34	3
26	GONNA MAKE IT (Cutting/PolyGram 874 279-1)	Sa-Fire	22	5
27	WHY IS THAT? (Jive/RCA 1231-1-JD)	Boogie Down Productions	24	5
28	ALWAYS THERE (Capitol V-15482)	Charvoni	DEBUT	
29	HEY LADIES/SHAKE YOUR PUMP (Capitol V-15483)	Beastie Boys	DEBUT	
30	HARRY HOUDINI (Atlantic 0-86416)	Kon Kan	27	3
31	LOVE HOUSE (Jive/RCA 1234-1-JD)	Samantha Fox	DEBUT	
32	GOOD THANG (I.R.S./MCA 23959)	Fine Young Cannibals	10	7
33	SEND ME AN ANGEL 89 (Curb/MCA CRB-10303)	Real Life	13	9
34	YOU ARE THE ONE (Tommy Boy TB 929)	TKA	15	7
35	SPEND THE NIGHT (MCA 23958)	GUY	DEBUT	
36	MR D.J. (Motown MOT-4634)	Joyce "Fenderella" Irby	20	11
37	ME, MYSELF & I (Tommy Boy TB-926)	De La Soul	21	15
38	WORKIN' OVERTIME (Motown MOT-4639)	Diana Ross	23	11
39	THIS TIME I KNOW IT'S FOR REAL (Atlantic 0-86415)	Donna Summer	25	11
40	BABY DON'T FORGET MY NUMBER (Arista ADI-9833)	Milli Vanilli	26	9

FROM THE SUBLIME: The output of Virgin U.K.'s A&R department seems to dominate this column, and this week is no exception. **Soul II Soul** returns with a domestic release of the fabulous "Back to Life," another deep groove that features the seductive voice of **Caron Wheeler** gliding all over it. **Jazzy B** has added beats to what on the LP was originally an *acapella* showcase for Caron's voice. The original UK bass-heavy reggae remixes are included, as well as two new American mixes which add new vocals and music but unfortunately rely a little too heavily on the "Keep on Movin'" drum pattern. Milli Vanilli release strategies are not something to be emulated, folks. This is a necessary record nonetheless.

Detroit's dynamic duo **Inner City** are also back, following "Ain't Nobody Better" with another pop/dance crossover, "Do You Love What You Feel?" Again Paris' lighthearted vocal touch is framed by Kevin Saunderson's pounding beats, the best results obtained on Mike "Hitman" Wilson's hard-hitting "Techno" mix and the moody "Power 41" mix. This track should have no problem repeating the success of the first three, though I would personally like to see if Virgin could do something with the spectacular, airy ballad "Power of Passion."

The importance of Paris' vocal technique to the success of Inner city is evidenced by listening to **EMB's** "Dear John" (KMS (313) 259-1553). The song is the type of techno-pop nugget Paris usually eats up, but the vocalist on this track is flat and soulless, which is just what Saunderson's back-grounds don't need. And neither do you.

On the underground tip, New York is consistently checking in with innovative minimalist tracks that more than make up in excitement what they lack in production values. **Teacher & the Preacher** check in with "Must Move On/Lay Back & Groove" (Majer Lable 2), two tracks that go one step beyond records by **Trybe** and **the Truth** in the outer-reaches category but whose beats make them essential listening. **Nu Groove (212-398-1855)** gives us a bargain with the eight-track **Frankie Bones & Lenny Dee**-created 12" *Looney Tunes*, essentially a collection of transition records that includes the African House of "Nobody Webboe," the funkily drummed "Just as Long As I got You," and the Soul II Soul beats combined with Stairway-to-Heaven-guitar of "Halfway to Seven," all guaranteed to set your floor on fire. While you'd do well to skip the dozens of crappy Batman records released to cash in on the Bateraze, by no means should you overlook "Revenge of the Bat," by **No Face** (Great Jones/Island/Polygram) (the people who brought you "Hump Music"), which is a hilariously dirty spoof of the man in black that includes a **Richard Pryor** impression and lots of sex.

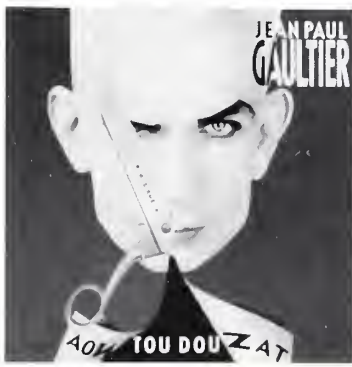
Sybil and her remixers **PWL**, the team that last year produced a wonderful M/A/R/R/S ripoff, this year do the same to Soul II Soul (at least you can't fault their taste) with "Don't Make me Over," a Bacharach/David cover that actually sounds great with the "Keep On Movin'" drums behind it. It will be useful for those of you who need to go downtown and still won't program hip-hop (you probably never played in the mud as a kid either—I never trust anybody that hasn't gotten their hands dirty and enjoyed it).



The final essential track of the past few weeks is "Rhyme & Reason" by **Dee Major** (Catt UK), a combination of house rhythms, raga bass, "Computer World" samples, and a combination of a perfectly timed rap and a soulfully sung chorus. This one has defied categorization for me, and though I've yet to get a perfect handle on using it in a mix, I know once I do it will be dynamite. There's something great going on here which draws me to it again and again. A demanding but eventually very rewarding record.

TO THE RIDICULOUS: What do **Paul McCartney** and fashion designer **Jean Paul Gaultier** have in common? The have each put out records that have little to do with them other than bear their names. McCartney hits us with "Ou Est le Soleil," which is French for "Why can't I write songs anymore?" or "Why didn't I retire five years ago?" or maybe "Why does a guy whose best friend is a chimp own the rights to my songs?" McCartney (I assume that's him) chants the title endlessly over a **Shep Pettibone** overhaul that includes more of **George Kranz's** work than old Paul's. Do Beatle fans still get taken by this crap?

At least Gaultier knows how to take an idea to excess. Not content with merely making a record where he utters one or two lines and does little else (like McCartney), Gaultier has turned his meager idea into a full-blown album. And unlike McCartney, who chose the dried out Pettibone to mix his record, Gaultier had the good sense to employ the cream of today's cutting edge mixers (and a couple of old relics thrown in for good measure). The basic premise is that Gaultier is interviewed over a **Tony Mansfield** backing track, and *viola*—instant song. And you thought Frankie Goes To Hollywood was a scam! Unfortunately, we never get to hear old Jean Paul utter a complete sentence. Whether he is capable of putting



words together correctly to accomplish this feat may be one of the great mysteries of man. Perhaps we'll get lucky and he'll do it on the second album.

How does the record sound? you might ask. Valid question. Well, if you get twelve different remixers in to have a go at the same tune, you better have diversity. First up is **Norman Cook**, who turns in a traditional, groove-heavy samplefest. Next, Art of Noise mainman **J.J. Jeczalik** makes the track sound like, well, Art of Noise. **Tony Mansfield** adds an accordion on one mix, and takes it out on another. **Tony Moran** of the Latin Rascals infuses a little freestyle charm, and new-beat kings **Morton, Sherman, and Bellucci** give it a—wait for it—new-beat mix. **M/A/R/R/S** and **Mantronik** even take a turn, and to be really continental there's even a *rai mix!* All this on one LP. With a **Jean Baptiste Mondino** cover, no less. Who said there weren't any bargains anymore? (Much less geniuses.) All hail Gaultier and McCartney!

WORTH INVESTIGATING: The African deep house of "Mbuluna" by **Prince Mambassa** (Circa UK); the pounding, pure-Chicago hip-house of **Maurice's** "Get Into the Dance/Opening Melody" (Trax) (watch out for doo-doo pressings); **Kamia's** powerful vocals combined with a Fingers-type backing on "Take Me" (Trax - ditto the pressing warning); **Severed Heads'** moody New Order-like track "All Saints Day" (Netwerk Canada); the infectiously low-key Culture Club-feel of **Le Zoo's** "Heaven" (Hot); the interestingly sung but disco-cliche-laden "That Kind of Love" by **Ashley Paul** (Hot); the wonderful late-night deep house moods of **KLF's** "3AM Eternal" (KLF UK); the airy and funky **Francis Kerkovian** mix of **The The's** "Gravitate to Me" (Epic UK); and the straight-ahead DOR mix of **PIL's** "Warrior" (Virgin UK).

Neil Harris

CASH BOX CHARTS

TOP R&B SINGLES

The grey shading represents a bullet, indicating strong upward movement.

August 12, 1989



#1 Single: Prince



#1 Debut: Levert #68



To Watch: Michael Cooper #57

		Total Weeks	Last Week
1	BAT DANCE (THEME FROM "BATMAN") (Paisley Park/Warner Bros. 22924)	Prince	4 9
2	ON OUR OWN (MCA 53662)	Bobby Brown	1 10
3	TWO WRONGS (DON'T MAKE IT RIGHT) (Geffen 7-27518)	David Peaston	12 10
4	MIDNIGHT SPECIAL (Atlantic 7-88901)	The System	6 14
5	CONGRATULATIONS (A&M 1407)	Vesta	9 14
6	THEY WANT MONEY (Jive/RCA 1217)	Kool Moe Dee	7 13
7	IT'S NO CRIME (Solar/CBS Z54-68966)	Babyface	13 7
8	SOMETHING IN THE WAY (MCA 53624)	Stephanie Mills	35 11
9	SHOWER ME WITH YOUR LOVE (Columbia 38-68746)	Surface	2 15
10	IT ISN'T, IT WASN'T, IT AIN'T NEVER GONNA BE (Arista AS1-9850)	Aretha Franklin & Whitney Houston	16 7
11	SPEND THE NIGHT (CE SOIR) (Warner Bros. 7-22900)	The Isley Brothers	25 7
12	MY FANTASY (Motown 1968)	Teddy Riley Featuring Guy	22 8
13	FRIENDS (MCA 53660)	Jody Watley with Eric B. & Rakim	3 12
14	WE GOT OUR OWN THANG (Uptown/MCA 53628)	Heavy D. And The Boyz	15 10
15	MY LOVE IS SO RAW (Def Jam/Columbia 38 68903)	Alyson Williams	18 11
16	SARAH, SARAH (Jive/RCA 1216-7)	Jonathan Butler	20 10
17	AS LONG AS WERE TOGETHER (A&M 1427)	Al Green	17 11
18	SECRET RENDEVOUS (Warner Bros. 4/7-27863)	Karyn White	5 12
19	REMEMBER (THE FIRST TIME) (Orpheus/EMI B-72633)	Eric Gable	31 9
20	I DO (EMI 50213)	Natalie Cole	32 6
21	KEEP ON MOVING (Virgin 7-96556)	Soul II Soul	8 13
22	TASTE OF YOUR LOVE (Virgin 7-99201)	E.U.	26 7
23	IF YOU ASKED ME TO (MCA 53358)	Patti LaBelle	28 8
24	THE WAY IT IS (RCA 8925-7-R)	Troy Johnson	27 11
25	SOMEBODY LOVES YOU (Motown 1966)	El DeBarge	24 12
26	N.E. HEARTBREAK (MCA 53391)	New Edition	44 6
27	JUST GIT IT TOGETHER (Columbia 38-68938)	Lisa Lisa And Cult Jam	30 6
28	FIGHT THE POWER (Motown 1972)	Public Enemy	29 5
29	LET GO (Wing/PolyGram 871 722-7)	Sharron Bryant	37 7
30	MY SUGAR (Warner Bros. 7-22896)	Atlantic Starr	36 5
31	IT'S REAL (Warner Bros. 22975)	James Ingram	14 15
32	NOTHING (THAT COMPARES 2 U) (Epic 34-68688)	The Jacksons	11 13
33	YOU FOUND ANOTHER GUY (Virgin 99200)	Boy George	33 9
34	SPEND THE NIGHT (Uptown/MCA 53666)	Guy	38 6
35	PUT NYOUR MOUTH ON ME (Columbia 38-68897)	Eddie Murphy	46 3
36	GOT TO GET THE MONEY (Atlantic 7-88910)	Levert	19 15
37	BABIES HAVING BABIES (Trumpet 166)	Terry Tate	40 4
38	CAN'T GET OVER YOU (Warner Bros. 22895)	Maze	59 2
39	GOTTA BE A BETTER WAY (Atlantic 7-88879)	Foster/McElroy	42 7
40	2300 JACKSON STREET (Epic 38-68897)	The Jacksons	65 3
41	GITHCI U (Orpheus 72678)	Z'looke	41 8
42	RAIN DROPS (Mercury/PolyGram 874 402-7)	Kool & The Gang	45 7
43	WHY YOU WANNA (Tabu 68915)	Dezi Phillips	51 4
44	SWEET TALK (Capitol 44374)	D'atra Hicks	54 4
45	TURNED AWAY (Atlantic 7-88917)	Chucki Booker	10 15
46	WHERE DO WE GO (Atlantic 88992)	Ten City	50 6
47	HEAT OF THE MOMENT (Virgin 7-99204)	After 7	58 3
48	FUN (RCA 9010-1-RD)	Grady Harrell	60 3
49	OUT OF MY MIND (EMI B-50212)	O'jays	67 3

		Total Weeks	Last Week
50	FUNKY DIVIDENDS (Arista 1-9834)	Three Times Dope	76 3
51	I'M THAT TYPE OF GUY (Def Jam/Columbia 38 68902)	LL Cool J	23 11
52	SHOW AND TELL (Capitol B-44347)	Peabo Bryson	21 16
53	SOMETHING REAL (EMI 50192)	Miki Bleu	34 10
54	OBJECTIVE (Island 7-99228)	Miles Jaye	39 18
55	SPECIAL LOOK (MCA 53281)	Debbie Allen	79 3
56	LEAD ME INTO LOVE (Elektra 7-69299)	Anita Baker	43 17
57	JUST WHAT I LIKE (Warner Bros./Reprise 7-22950)	Michael Cooper	81 2
58	FOR YOU TO LOVE (Epic 34-68742)	Luther Vandross	47 17
59	WHY IS THAT? (Jive 1231)	Boogie Down Productions	63 2
60	BABY COME TO ME (Columbia 38-68969)	Regina Belle	DEBUT
61	I GOT IT GOIN' ON (Delicious Vinyl 106)	Tone Loc	73 3
62	ALL OF MY LOVE (Warner Bros./Reprise 7-22929)	Al Jarreau	62 5
63	TALK TO MYSELF (Geffen 7-22936)	Christopher Williams	90 2
64	LOVE SONG (Solar/E.P.A. 68961)	Midnight Star	48 9
65	WORKIN' OVERTIME (Motown MOT-6274)	Diana Ross	49 15
66	BABY DON'T FORGET MY NUMBER (Arista 9832)	Milli Vanilli	52 15
67	I SECOND THAT EMOTION (Crush 601-6)	10 dB	53 14
68	Levert (Atlantic 7-88959)	Smilin'	DEBUT
69	HAVE YOU HAD YOUR LOVE (EMI 50180)	The O'Jays	55 18
71	IF YOU DON'T KNOW ME BY NOW (Elektra 7-69297)	Simply Red	56 8
72	THE FIRST TIME (Gold City 96847)	Chris Jasper	DEBUT
73	II HYPE (Elektra/Vintertainment 7-69294)	Entouch	83 2
74	I AIN'T WIT IT (Capitol 15473)	Paul Laurence	75 4
75	ALL I WANT FROM YOU (Motown MOT-1974)	The Temptations	DEBUT
76	LITTLE JACKIE WANTS TO BE STAR (Columbia 38-68674)	Lisa Lisa & Cult Jam	57 18
77	ROCK THE HOUSE (Atlantic/Oceana 7-99222)	Nicole	86 2
78	GOING CRAZY (Virgin 7-99197)	Deja	DEBUT
79	FOR THE LOVE OF YOU (Wing/PolyGram 871 934-7)	Tony! Toni! Tone!	61 19
80	BACK TO LIFE (Virgin 99205) F50P8B	Soul II Soul	DEBUT
81	BUFFALO STANCE (Virgin 7-99231)	Nenah Cherry	64 12
82	MR. D.J. (Motown 1961)	Joyce "Fenderella" Irby	66 20
83	LOVE ALL THE WAY (Next Plateau 88873)	Sky	DEBUT
84	ME, MYSELF AND I (Tommy Boy TB 926)	De La Soul	68 20
85	DARLIN' I (Wing/PolyGram 871 936)	Vanessa Williams	69 16
86	HEART DONOR (Atlantic 7-88857)	Anne G.	DEBUT
87	LOOKING FOR A LOVE (Sleeping Bag 40142)	Joyce Sims	70 5
88	BUST A MOVE (Delicious Vinyl/Island 105)	Young M.C.	
89	AGAINST DOCTOR'S ORDERS (Arista AS1-9830)	Kenny G	71 9
90	ALL MY LOVE (Capitol 44429)	Peabo Bryson	DEBUT
91	I CAN'T TELL YOU WHY (Motown 1969)	Gerald Alston	72 9
92	EVERY LITTLE TIME (Arista AF1-9800)	Kiara	74 19
93	I'LL BE THERE (Island 7-99185)	Miles Jaye	DEBUT
94	LOST WITHOUT YOU (EMI 44300)	Bebe & Cece Winans	77 20
96	MY FIRST LOVE (Warner Bros. 4/7-27525)	Atlantic Starr	80 20
97	TAKE IT OFF (Motown 1967)	Today	82 13
98	CRAZY (FOR ME) (Capitol B-44354)	Freddie Jackson	84 15
99	SPELL (Mika/PolyGram 889 328-7)	Deon Estus	85 9
100	I LIKE IT (Island 4th & B'Way 7483)	Dino	87 11

COUNTRY MUSIC

NASHVILLE
NOTABLES

THE KENDALLS: Making It Happen Again

BY KAY KNIGHT

OFTEN DUBBED the "First Family" of country music, the Kendalls have been in the forefront, to the background and are now headed back to the forefront of a business they fell in love with many years ago.

Recently signed with CBS Records, they have just released a two-record LP on Epic titled *The Kendalls: 20 Favorites*. And they are just that. This project includes the song that made the father/daughter duo famous in 1977, "Love Is Just a Sin Away," nine of their other greatest hits, plus ten other all-time "favorites" such as "Pick Me Up on Your Way Down" and "Heartaches by the Number." *20 Favorites* has already gone gold in Canada, and their first U.S. single release from this LP is a remake of the 1958 Don Gibson hit "Blue Blue Day," which garnered enough attention to make people sit up and take notice of the Kendalls again.

Royce and Jeannie Kendall say they are ready to go full-steam ahead again at a career that actually started from some friendly encouragement. "I've been singing since I was a little girl, but I never really thought about it in terms of a profession," Jeannie recalls. "But I knew deep down inside that I'd like to."

Royce had sang professionally with his brother Floyce several years ago, but shortly after Jeannie was born, the duo split up and Royce went to work as a barber to support his family. When Jeannie really started to show promise as a singer, Royce found he harmonized very well with her. Well, when father and daughter sat down and started to sing together, just for their own enjoyment, all their family and neighbors told them that they sang as well as anyone they were hearing on the radio, and urged them to cut a record.

"We were dumb enough to believe them," says Jeannie, smiling. "And



once you get in the music business, you can never get out. We were hooked."

The duo came to Nashville and saw relative success with a remake of a country cover of Peter, Paul & Mary's "Leaving on a Jet Plane," which went into the Top 20 on the country charts. Seven years later, the Kendalls came to the top of the country music world via the "B" side of a record.

"It was really pretty unusual, and something that would be almost impossible to do today," says Royce. "The 'A' side of that record, 'Live and Let

Live," really didn't go over too well with radio, but the DJs loved 'Heaven's Just a Sin Away' — the 'B' side. We probably wouldn't have a hit with that today because the DJs can't really make those decisions today — they have to play what the music and program directors tell them to play.

While the duo has been in the background for a while, they say the Kendalls have never left the country music scene. People just didn't know where to find them. "Our fans and followers have remained loyal to us and are al-

ways there to support us when we perform," says Royce. "Our records just weren't out there like they should have been and we just haven't seemed to be able to get a hold of that 'hit' song for a while."

The Kendalls have still been recording — an album every year. First they were with Mercury/PolyGram for four years, then with MCA, then with Step One Records. They say signing earlier this year with CBS and getting this album released has been a very positive move in the right direction for them.

"This is the first time, too, that we have worked with a manager," Royce explains. "You have to have someone who believes in you, in there working hard and trying to get something for you. And Bill Isacs is certainly doing that for us, and he's the first guy we've run in to who really thinks like we do about things."

The duo has also signed an exclusive booking agreement with Buddy Lee Attractions and Buddy Killen, one of the best in the business, is now producing the Kendalls. Killen has revived the strong vocals and relaxed, folksy harmony of this duo. It's still the same sweet Kendall harmony, but with a new sound...a new energy.

"All the new technology makes it all so different," says Royce. "Even the old tunes we redid sound better."

"Well, it's either the new recording technology, or we've just learned the songs better by now, we've sang them so much," laughs Jeannie.

Through the years, the Kendalls have done things their way, with their own unique style and sound. Their music is contemporary, it's traditional and it has continued to change enough to keep up with the times.

Whatever the reasons, the Kendalls are making it happen again, and are definitely headed back to the forefront of the country music scene. ○

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COUNTRY MUSIC

LIVING LEGEND

JEAN SHEPARD: Giving Us Her Best



THE MELODY RANCH GIRLS never made it to superstar status, yet this all-girl western swing band served as a great beginning for one of country music's great ladies—Jean Shepard.

"I don't know that we were actually good as much as loud," Jean laughs. Good or loud, this group of teenagers were noticed, probably because they were a little before their time in forming an all-girl band. "Back then it was always good to have a girl in the band, but not all girls—it just wasn't done."

The Melody Ranch Girls made appearances on radio and played for area dances; it was during one of these appearances that Hank Thompson first noticed Jean Shepard. Thompson was so impressed with Jean's talent that he became involved personally with her career. This friendship was responsible for the signing of Jean's first major recording contract.

Joining Red Foley and others in Missouri, working on the *Ozark Jubilee*, helped build Jean's career. She eventually moved on to Nashville and the Grand Ole Opry, where she became a member in 1955.

Six years later, in 1961, rolling high in her career, she married another Grand Old Opry star, who was at the height of his career—Hawk Shaw Hawkins. After only two years of marriage, Jean lost Hawkins in the tragic plane crash that also killed Patsy Cline, Cowboy Copas and Randy Hughes. Left with a 15-month old son and eight months pregnant with their second son, Jean had to rebuild her life and get back on track with her career,

which she bravely (and successfully) did.

On Capitol Records for 21 years, Jean made famous songs such as "A Dear John Letter" and "Forgive Me John" (both duets with Ferlin Huskey), and "Satisfied Mind." "With His Hand in Mine," "Another Lonely Night" and "Then He Touched Me," among others, also hit big for this very talented singer. Jean then moved to United Artists and in 1973 hit the charts with "Slippin' Away."

"I'm glad to see the trend turning back to traditional again," Jean says. "Ones like Ricky Skaggs, Ricky Van Shelton and Gene Watson have just given a boost in the arm to traditional country music." Jean compliments these artists and others on keeping traditions strong during times when she says traditions are getting the bad deals, such as flag defacing. "To me, this is not a statement of free speech, it's more of an [act] against the flag. We would have still been in jail had we done this when I was young."

Keeping her pride in America strong, Jean Shepard still appears at shows for veterans across the states. Splitting those dates with Grand Ole Opry performances and other engagements across the country, Jean also finds time to share her special music overseas.

"The people over there love traditional music, and I love touring there. Ireland and Scotland are both very beautiful places, and are also filled with beautiful people.

During her career, Jean has given us over 24 albums filled with her unique music—and she is still going strong. "I'll be doing one more album early next year with 20 of the best old songs that were popular during the peak of my career. Not necessarily my songs. They are just songs that I've collected and it's 'My Best to You.'"

T.L. Carr & Kay Knight

BRIAN O'NEILL

"You're the Softest Rock
(I've Ever Leaned On)"

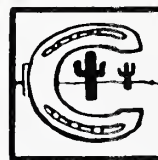
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COUNTRY ALBUMS



August 12, 1989 The grey shading represents a bullet, indicating strong upward chart movement.

Total Weeks ▼
Last Week ▼

1	SWEET SIXTEEN (MCA-6294) (G)	Reba McEntire	1	13
2	KILLIN' TIME (RCA 8781-7)	Clint Black	8	13
3	RIVER OF TIME (Curb/RCA 9595-1/RCA)	The Judds	5	16
4	GREATEST HITS III (Warner/Curb 1-25834/Warner Bros.)	Hank Williams, Jr.	3	24
5	BEYOND THE BLUE NEON (MCA 42266)	George Strait	2	24
6	WILL THE CIRCLE BE UNBROKEN (Warner Bros. 285301)	Nitty Gritty Dirt Band	4	11
7	OLD 8 x 10 (Warner Bros. 25738) (P)	Randy Travis	16	54
8	THIS WOMAN (RCA 8369) (G)	K.T. Oslin	13	47
9	ABSOLUTE TORCH AND TWANG (Warner Bros. 25877)	k.d. lang	10	9
10	WHITE LIMOZEEN (Columbia 44384)	Dolly Parton	9	8
11	DIAMONDS AND DIRT (Columbia 44076/CBS)	Rodney Crowell	14	67
12	DON'T CLOSE YOUR EYES (RCA 6494-1)	Keith Whitley	6	59
13	LOVING PROOF (Columbia 44221/CBS) (G)	Ricky Van Shelton	11	45
14	HONKY TONK ANGEL (MCA 42223)	Patty Loveless	12	42
15	WILLOW IN THE WIND (Mercury 422 836 950)	Kathy Mattea	27	14
16	SOUTHERN STAR (RCA 8587-1)	Alabama	7	24
17	KENTUCKY THUNDER (Epic-45027)	Ricky Skaggs	17	2
18	SOMETHING INSIDE SO STRONG (Reprise 25792)	Kenny Rogers	21	12
19	THE ROAD NOT TAKEN (Columbia 44468/CBS)	Shenandoah	20	22
20	GREATEST HITS VOLUME THREE (MCA 42294)	The Oak Ridge Boys	18	9
21	ONE WOMAN MAN (Epic 44078/CBS)	George Jones	23	21
22	HITS 1979-1989 (Columbia 45054/CBS)	Rosanne Cash	15	21
23	BUENAS NOCHES FROM A LONELY ROOM (Reprise 25749-1/Warner Bros.) (G)	Dwight Yoakam	25	51
		Billy Joe Royal	22	23
25	GREATEST HITS (Curb/RCA 8318-1/RCA) (G)	The Judds	37	50
26	STRONG ENOUGH TO BEND (Capitol 48865)	Tanya Tucker	19	50
27	LYLE LOVETT AND HIS LARGE BAND (MCA/Curb 42263/MCA)	Lyle Lovett	24	26
28	LEAVE THE LIGHT ON (RCA 9594)	Lorrie Morgan	30	2
29	TEMPORARY SANITY (Universal 76003)	Eddie Raven	32	3
30	GARTH BROOKS (Capitol C1-1-90897)	Garth Brooks	DEBUT	
31	THE HEART OF IT ALL (RCA 6824-1-R)	Earl Thomas Conley	35	7
32	THE COAST OF COLORADO (MCA 42128)	Skip Ewing	29	48
33	BLUEBIRD (Warner Bros. 25776)	Emmylou Harris	40	28
34	SWINGIN' DOORS, SAWDUST FLOORS (Mercury 836 710-1)	Larry Boone	36	17
35	5:01 BLUES (Epic E-44283)	Merle Haggard	DEBUT	
36	MYSTERY GIRL (Virgin 90158) (P)	Roy Orbison	31	22
37	STRANGER THINGS HAVE HAPPENED (RCA 9587)	Ronnie Milsap	26	20
38	REBA (MCA 42134) (G)	Reba McEntire	38	65
39	NEW CLASSIC WAYLON (MCA 42287)	Waylon Jennings	28	9
40	RAGE ON (Capitol 46976)	Dan Seals	33	54

■ COUNTRY HOT CUTS

1. ALABAMA: "Old Baugh Road" *Southern Star* (RCA)
2. CONWAY TWITTY: "Child With Child" *House on Old Lonesome Road* (MCA)
3. RONNIE MILSAP: "Stranger Things Have Happened" *Stranger Things Have Happened* (RCA)
4. GEORGE STRAIT: "Ace in the Hole" *Beyond the Blue Neon* (MCA)
5. ALABAMA: "Southern Star" *Southern Star* (RCA)

■ TOP 10 SINGLES—20 YEARS AGO

1. CHARLEY PRIDE: "All I Have to Offer You (Is Me)" (RCA)
2. BUCK OWENS: "Johnny B. Goode" (Capitol)
3. ROY CLARK: "Yesterday, When I Was Young" (Dot)
4. MERLE HAGGARD: "Workin' Man Blues" (Capitol)
5. CONWAY TWITTY: "I Love You More Today" (Decca)
6. PORTER WAGONER "Big Wind" (RCA)
7. DAVID HOUSTON: "I'm Down to My Last I Love You" (Epic)
8. JOHNNY CASH: "A Boy Named Sue" (Columbia)
9. JACK GREENE: "Statue of a Fool" (Decca)
10. PEGGY SUE: "I'm Dynamite" (Decca)

CASH BOX CHARTS

COUNTRY SINGLES

The grey shading represents a bullet, indicating strong upward movement.

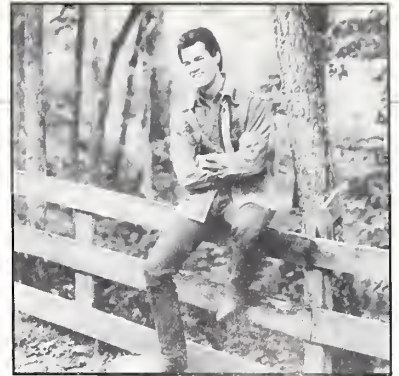
August 12, 1989



#1 Single: Shenandoah



#1 Debut: Larry Boone #60



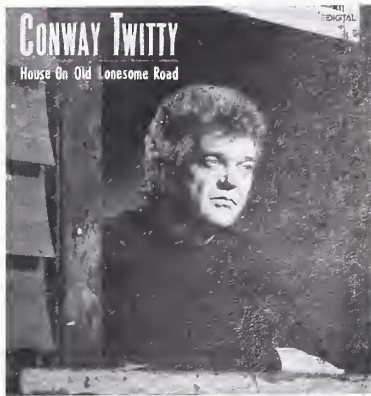
To Watch: Randy Travis #29

		Total Weeks ▼	Last Week ▼
1	SUNDAY IN THE SOUTH (Columbia 38-68892)	Shenandoah	3 11
2	TIMBER I'M FALLING IN LOVE (MCA 53641)	Patty Loveless	4 10
3	LOVE HAS NO RIGHT (Atlantic America 7-99217)	Billy Joe Royal	1 23
4	ARE YOU EVER GONNA LOVE ME (Warner Bros. 7-22957)	Holly Dunn	7 9
5	WHY'D YOU COME IN HERE LOOKIN' LIKE THAT (Columbia 3868760)	Dolly Parton	2 13
6	HOUSTON SOLUTION (RCA 8868-7)	Ronnie Milsap	5 15
7	NEVER GIVIN' UP ON LOVE (Warner Bros. 7-22970-A)	Michael Martin Murphy	9 10
8	CATHY'S CLOWN (MCA-53638)	Reba McEntire	6 13
9	THIS WOMAN (RCA 8943-7)	K.T. Oslin	12 8
10	WHAT'S GOING ON IN YOUR WORLD (MCA 53648)	George Strait	8 15
11	SHE'S GOT A SINGLE THING IN MIND (MCA 53633)	Conway Twitty	10 15
12	I'M STILL CRAZY (Columbia 3868888)	Vern Gosdin	14 10
13	LOVIN' ONLY ME (Epic 34-68693/CBS)	Ricky Skaggs	11 17
14	HONKY TONK HEART (Warner Bros. 722955)	Highway 101	18 7
15	ANY WAY THE WIND BLOWS (Warner Bros. 7-23965)	Southern Pacific	17 7
16	ONE GOOD WELL (RCA 8867-7)	Don Williams	13 11
17	IN A LETTER TO YOU (Universal 66003/MCA)	Eddy Raven	15 16
18	I WONDER DO YOU THINK OF ME (RCA 8940-7-RA)	Kelth Whitley	21 6
19	HOLE IN MY POCKET (Columbia 38-38694/CBS)	Ricky Van Shelton	16 16
20	NOTHING I CAN DO ABOUT IT NOW (Columbia 38-68923)	Willie Nelson	23 6
21	TURN OF THE CENTURY (Universal UVL-66009)	Nitty Gritty Dirt Band	19 8
22	LET ME TELL YOU ABOUT LOVE (Curb/RCA 89-47-7RAA)	The Judds	31 5
23	DON'T YOU (Warner Bros. 7-22943-A)	The Forester Sisters	26 6
24	CALL ON ME (Capitol 44348)	Tanya Tucker	22 20
25	BEYOND THOSE YEARS (MCA 53625)	The Oak Ridge Boys	20 19
26	GIVE ME HIS LAST CHANCE (MCA 53651-A)	Lionel Cartwright	29 6
27	PLANET TEXAS (Reprise 7-27690)	Kenny Rogers	24 8
28	SOWIN' LOVE (RCA 8919-7)	Paul Overstreet	25 18
29	PROMISES (Warner Bros. 7-22917)	Randy Travis	38 5
30	COME FROM THE HEART (Mercury 872 766-7)	Kathy Mattea	28 16
31	I DON'T WANT TO SPOIL THE PARTY (Columbia 38-68599)	Rosanne Cash	30 20
32	CROSS MY BROKEN HEART (Capitol PB-44399)	Suzy Bogguss	34 6
33	THE COAST OF COLORADO (MCA 53663)	Skip Ewing	35 4
34	I GOT DREAMS (MCA 53665)	Steve Wariner	41 4
35	HELLO TROUBLE (Curb/MCA 53671)	Desert Rose Band	43 5
36	ABOVE AND BEYOND (Columbia 386948)	Rodney Crowell	46 5
37	CALLIN' BATON ROUGE (Capitol B44357)	New Grass Revival	27 8
38	UP & GONE (Warner Bros. 7-22991)	The McCarters	32 13
39	SHE DON'T LOVE NOBODY (MCA/Curb 53616/MCA)	Desert Rose Band	33 21
40	(I WISH I HAD A) HEART OF STONE (RCA 8944-7)	Ballie & The Boys	50 4
41	KILLIN' TIME (RCA 8945-7-RAA)	Clint Black	51 3
42	FINDERS ARE KEEPERS (Warner Bros. 7-22945-A)	Hank Williams Jr.	52 3
43	LOVE OUT LOUD (RCA 8824-7)	Earl Thomas Conley	40 21
44	PAST THE POINT OF NO RETURN (AMI 1955)	Rich Chaney	48 7
45	BUENAS NOCHES FROM A LONELY ROOM (Reprise 7-22940-A/Warner Bros.)	Dwight Yoakam	49 3
46	MAYBE I WON'T LOVE YOU ANY MORE (Curb/MCA -CR617A41A)	Johnny Lee	36 8
47	ACT NATURALLY (Capitol B-44409)	Buck Owens & Ringo Starr	53 4
48	BETTER MAN (RCA 8781-7)	Clint Black	39 24
49	DADDY AND HOME (Capitol PB-48801)	Tanya Tucker	54 2
50	LIVING PROOF (Columbia 38-68994)	Ricky Van Shelton	57 3
51	YOU'LL NEVER BE SORRY (MCA 53672)	The Bellamy Brothers	56 2
52	THE JUKEBOX PLAYED ALONG (Warner Bros. 7-22912-A)		

		Total Weeks ▼	Last Week ▼
53	WHERE DID I GO WRONG (MCA 53504)	Gene Watson	62 3
54	MIRROR MIRROR (Capitol 44383)	Steve Wariner	37 23
55	WHO'LL GIVE THIS HEART A HOME (Step One SOR 404A)	Barbara Mandrell	58 2
56	THE GOSPEL ACCORDING TO LUKE (MCA 53481)	Jerry Landsdowne	61 5
57	OF ALL THE FOOLISH THINGS TO DO (Wolf Dog WD 1217A)	Skip Ewing	42 22
58	COTTON PICKIN' TIME (Warner Bros. 7-22956-A)	Ross Lewis	63 5
59	A SONG, A DAY (KEEPS THE BLUES AWAY) (Stop Hunger Records SHR-MJ-1102)	The Marcy Brothers	47 6
		Mickey Jones	67 4
60	FOOLS PARADISE (Mercury/PolyGram 874538-7)	Larry Boone	DEBUT
61	YOU JUST CAN'T LOSE 'EM ALL (Epic 34-68955)	The Shooters	68 3
62	TO A SAN ANTONIO ROSE (Dorman Prods. 98915A)	Steve Douglas	64 20
63	FULL MOON FULL MOON OF LOVE (Sire 7-22932-A)	k.d. lang and the reclines	70 3
64	A LITTLE GROUND IN TEXAS (Evergreen EV 1094)	Clay Cooper	66 3
65	TOO MUCH MONTH AT THE END OF THE MONEY (Reprise 7-22942-A)	Billy Hill	71 3
66	MY EVANGELINE (SOA 007)	Lariat	73 3
67	PLEASE TELL HER THAT I SAID HELLO (CURB 10541)	Bobby Vinton	72 2
68	WHEN WILL THE FIRES END (Step One SOR 406)	Matt Benson	76 2
69	AT THIS MOMENT (Evergreen EV 1096)	Holly Lipton	77 3
70	KEEP IT ON THE COUNTRY SIDE (Gallery II G033A)	Sherry Grooms Skillen	74 4
71	JUST THE TWO OF US (Stop Hunger SHR MT1101)	Bobcat Douglass & Linda Kaye	78 3
72	ROAD MAN (Tug Boat TG-1002)	Tracy Wilson	80 3
73	LEAN ON ME (OL-JLR-45-132)	Marcy Carr	DEBUT
74	YOU BELONG TO ME (Bear U25073)	T.C. Brandon	82 2
75	TWO OF A KIND (Gallery II G030A)	Diane Lauren	83 2
76	HARD LUCK ACE (Universal UJVL-66014)	Lacy J. Dalton	DEBUT
78	HOPELESSLY YOURS (16th Ave. PB-70432)	John Conlee	DEBUT
79	CALIFORNIA BLUE (Virgin 99202)	Roy Orbison	DEBUT
80	MAYBE THERE (True TU-97AA)	Lisa Childress	65 7
81	SAY WHAT'S IN YOUR HEART (RCA 9034-7-RAA)	Restless Heart	DEBUT
82	THE KING IS GONE (So Are You) (Epic 34-68743)	George Jones	44 14
83	DEATH AND TAXES (AND ME LOVIN' YOU) (Tra-Star TS-1226)	Patsy Cole	45 8
84	WEAK MEN BREAK (Associated Artists AA-503)	Harrell & Scott	DEBUT
85	I LOVE THE WAY HE LEFT YOU (MCA 53656)	Lee Greenwood	55 8
86	UP ALL NIGHT (Gallery II G-2032-A)	Clint Lewis	DEBUT
87	I WANT TO GIVE (Ridgewood R-3001-A)	Linda Borden	DEBUT
88	THE LIE YOU NEVER TOLD (L'il B III LB-115AA)	Jane Russell	DEBUT
89	YOU'RE THE SOFTEST ROCK (I'VE EVER LEANED ON) (Sing Me SM-4539)	Brian O'Neill	59 6
90	THE PRECIOUS JEWEL (Hal Kat Kountry 63058)	Charlie Louvin/Roy Acuff	69 11
91	LOOK AT ME BOY (Tentex TTR-003)	Coates Twins	60 8
92	ANCIENT HISTORY (Project One PO6189)	Susan Ledford	75 4
93	BROTHERLY LOVE (Curb/MCA CRB 10537)	Mo Bandy	79 8
94	LOVE SHY (Sundial SR-151AA)	Rebecca	94 2
95	YOU AIN'T GOING NOWHERE (Universal 66006)	Chris Hillman & Roger McGuinn	81 13
96	YOU MADE IT EASY (Evergreen 1093-A)	Sammy Sadler	84 9
97	AND SO IT GOES (Universal-66008)	John Denver w/Nitty Gritty Dirt Band	86 9
97	CAJUN QUEEN (Ridgewood R 3004-7)	Mac Bailey	85 2
98	WHO'LL TURN OUT THE LIGHT (Curb/MCA CRB105)	Ronnie McDowell	87 6
99	A MOUNTAIN AGO (Capitol B-44381)	Mason Dixon	88 5
100	YOU AIN'T DOWN HOME (Curb/MCA 10530)	Jann Browne	89 5

COUNTRY MUSIC

ALBUM RELEASES



□ **CONWAY TWITTY:** *House on Old Lonesome Road* (MCA-42297)

As with every album that's come before it, *House on Old Lonesome Road* is classic Conway Twitty! Every cut on this LP is top-notch and worthy of single release. Again, Conway and producer Jimmy Bowen have filled this project with a diversity of musical styles. There's the country (with an R&B feel) smash "She's Got a Single Thing in Mind," that went straight to #1 on the country charts; a classic cheatin' song, "Who's Gonna Know"; a true left-all-alone ballad, "House on Old Lonesome Road"; and my favorite cut, the beautiful "Pieces of You." I could go on and on about each cut. Bottom line—It's a winner!

□ **DANIELE ALEXANDER:** *First Move* (Mercury 838 352-1)

This multi-talented newcomer's dynamic voice and delivery will knock your socks off! Each and every cut comes alive with an energy you won't believe. From the realization that love has come and gone in "She's There," the LP's first single release, to the sorry-you-had-your-chance-and-missed-it "You Called," Daniele covers all the bases of feelings most women have when dealing with the perfect and not so perfect relationships. The brilliant production by Harold Shedd and strong tunes throughout, all written or co-written by Daniele, ensure that this is only the *beginning* for this



very talented singer/songwriter. We're looking forward to more!

SINGLE RELEASES



■ **OUT OF THE BOX**

□ **ALABAMA:** "High Cotton" (RCA 8948-7-RAA)

The boys from 'Bama do it again! "High Cotton" tells the story of how love and family can get you through the hard times. It's also a great toe-tappin' tune that just makes you want to sing along. That good ol' down-home country melody and excellent production by Josh Leo and Alabama should take this one straight to the top of the charts!

■ COUNTRY FEATURE PICKS

□ **KATHY MATTEA:** "Burnin' Old Memories" (Mercury 874 672-7)

Kathy's unique voice and style makes this song come alive with feeling. This one tells of a lady who's burnin' old memories with a brand *new* flame. It's a great song, and one that is brilliantly produced by Kathy's long-time producer, mentor and friend, Allen Reynolds.

□ **JOSH LOGAN:** "I Was Born With a Broken Heart" (Curb CRB-10553)

Logan's strong vocals bring the heartbreak right into this song about a man who was raised on "hand-me-down-blues" and knows what heartbreak is all about. This tune, written by Aaron Tippin and Jim McBride, was exceptionally produced by Nelson Larkin and Ron "Snake" Reynolds. Another good radio song for Logan off his *Somebody Paints the Wall* LP.

□ **DEAN DILLON:** "It's Love That Makes You Sexy" (Capitol P-B-44400)

A great song about a guy who tells his woman that it's not how she feels or looks *physically* that turns him on, but the woman she is *inside* that makes him love her. Dillon had a hand in producing this one with Ricky Skruggs, and also co-wrote (with Frank Dycus) this tune that tells us what *true* love is all about.

□ **WAYNE MASSEY:** "Heaven in a Haystack" (Mercury 872-952-7)

This fellow is shown what "down-on-the-farm" lovin' is all about in this cute toe-tappin' tune, produced by Massey and Jim Cotton. This one, from his upcoming LP *Wayne Massey and Black Hawk* should garner this talented (and handsome) artist, who hasn't seen much chart action since his last duet with wife Charley McClain, some major airplay.

CALENDAR OF EVENTS

COMING UP:

THE INTERNATIONAL BLUEGRASS MUSIC ASSOCIATION World of Bluegrass 1989 Trade Show will take place September 19-22 in Owensboro, Kentucky at the Executive Inn Rivermont. This event brings together bluegrass professionals—performers, promoters, writers, disk jockeys, agents, songwriters, association leaders, and others—for four intensive days of sampling the best bluegrass has to offer in both talent and products.

For more information, write the IBMA at 326 St. Elizabeth Street; Owensboro, Kentucky 42301 or call (502) 684-9025 or (919) 542-3997.

BACK IN TIME:

AUGUST 8—Hank Williams, Jr. has a near-fatal fall while mountain-climbing in Montana (1979)

AUGUST 9—"The Three Bells" by the Browns begins its climb to #1 on both the country and pop charts (1959)

AUGUST 10—Willie Nelson's "City of New Orleans," destined for #1, enters the charts (1984)

AUGUST 11—Happy Birthday to John Conley, Versailles, Kentucky (1946)

AUGUST 12—Happy Birthday to Buck Owens, Sherman, Texas and to Porter Wagoner, West Plains, Missouri

AUGUST 13—Tanya Tucker's #1 single, "Here's Some Love," debuts on the charts (1976)

AUGUST 14—Johnny Cash receives a gold record for "A Boy Named Sue" (1969)

CASHBOX #1
INDEPENDENT
MALE VOCALIST



**RAZZY
BAILEY**

on
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#1 GROUP

#1 ALBUM "Southern Star"

#1 SINGLE "If I Had You"

CASHBOX 1989

*Thanks Everyone
for another great year!*



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COUNTRY MUSIC



CASH BOX PRESIDENT AND PUBLISHER George Albert and Nashville Director of Operations Mark Carman recently presented Alabama's manager, Dale Morris, with a commemorative plaque. Morris has been named Manager of the Decade for his work with successful recording stars Alabama. Morris has been with the group since 1980.



COLUMBIA RECORDING ARTIST Dolly Parton played two shows recently at L.A.'s Universal Amphitheatre. The sold-out house was treated to songs from Dolly's new LP, *White Limozeen*. This is Parton's first time to hit the concert circuit in six years. Pictured backstage at the concert are left to right: Roy Wunsch, sr. VP, Nashville Operations, CBS Records; Parton; Mike Martinovich, VP marketing, CBS Records/Nashville.



Left to right: Jim Halsey, Charlie Nagatani, Japanese coordinator/sponsor of concert; Jo Meador-Walker, exec. dir. CMA; Judy Seale, VP of operations, Jim Halsey Co.; Hitoshi Iijima, pres., Sunburst Inc.; Susan Pompian, int'l coordinator, Sunburst; Michael Johnson, artist; Steve K. McDaniel, Tenn. House of Representatives. (Photo credit: Nancy Russell)

COUNTRY GOLD CONCERT SLATED IN JAPAN

THE JIM HALSEY COMPANY in Nashville will produce the First Annual Country Gold Concert in Kumamoto, Japan, September 23. The event will feature performances by Michael Johnson, Roger Miller, The Wagoners, Bill Monroe & the Bluegrass Boys, Hank Thompson, Wanda Jackson, and the clogging duo Pride of America.

Also featured will be Japan's own Charlie Nagatani and the Western Cannonballs. Nagatani, who has been performing country music in his homeland for more than 30 years, will be primarily coordinating the show, which will be held at Aspecta, an outdoor venue capable of accommodating 50,000 people.

During a press conference at the Music Row offices of the Country Music Association, Nagatani stressed that he and his government hopes that this concert will promote relations between the United States and Japan and will revive the interest there in country music.

The budget for staging and promoting the concert is still being calculated, but Nagatani says that approximately 40% of the costs will be covered by the local government, 40% by him, and 20% by private sponsors.

Ticket price will be 3,000 yen (about \$20). According to CMA representatives, this is a relatively low price, since the average jazz festival ticket is about \$50, and hotel dinner shows featuring U.S. country acts are about \$250 and up. The concert is being publicized in Japanese newspapers and on radio and television. The Jim Halsey Company is exclusive booking agent and producer for the concert. Organizers of this event say plans have already been made to have a Country Gold concert each year in Japan to bring country music to new audiences.

Kay Knight



STEVE DOUGLAS

"TO A SAN ANTONE ROSE"

(J.D. LAWRENCE)

Produced by D.J. Fontana, J.D. Lawrence, Ronnie Fitz

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COUNTRY MUSIC

RIISING STARS

JOE BARNHILL: Living the Dream



JOE BARNHILL HAS been a singing cowboy at heart since he was just a tot. He used to stuff paper in his granddad's cowboy hat and wear his boots around the house, strumming on a plastic guitar and singing for anyone who would listen. So it's really no surprise that when this determined young man finished high school and started to plan for his future, music was right at the forefront.

"I've been singing ever since I can remember," Barnhill says. "I'd get up and perform when guests would come over to the house. I remember, I used to play Folsom Prison. So I guess Johnny Cash was my first idol in country music. I played with bands all through high school. The only other love I had was football," states the slender, 5'8" singer, laughing. "But since my body never didn't grow into that, it was a little out of the question.

"My dad heard me sing right after high school and asked me if that's what I really wanted to do," Barnhill remembers. "I'd always been a little timid about letting him know I was interested in a musical career. He'd been in the business so long, I thought he would think of me as a kid in a high school band, so I never felt like I should bother him with it."

Joe's father is definitely a veteran in the music industry. Joe Bob Barnhill, Sr.'s experience in the business spans being a musician, producer, publisher and writer. He has now added management to that wide array of talent, acting as his son's personal and business manager.

"When I first talked with Joe about getting in the business," explains Joe Bob Sr., "I told him, unless you're *really* serious about this, don't do it. If you're not, just keep it as a hobby, and enjoy it, but don't pursue it as a career. But he *is* determined to be successful!"

"My dad used to tell me when I was growing up, that you couldn't do anything with luck if you weren't prepared," Barnhill says, thoughtfully. "You have to be working toward luck, toward a place where you're going to get a lucky break. When you can step into a situation and control it, then they say you're lucky. *But*, if you still weren't prepared and you got lucky — you'd either stay there for a short while and fall off, or you wouldn't make it at all. So you have to be *prepared* when things happen."

And happen they have quickly for Barnhill. About four years ago, Barnhill went to the Nashville Palace for dinner with some friends, and remembers hearing that a fellow by the name of Randy Travis had just left there as an entertainer because he had been signed to a major label and was really starting to hit it big. His friends, the Johnson Sisters, asked Nashville Palace owner Johnny Hobbs if Barnhill could get up on stage and sing a couple of songs.

"That night, after I sang, John asked me if I could come back in and play a week there," Barnhill says. That led to every other weekend gigs — at that time Ricky Van Shelton also performed there — and six months ago, a weekly show evolved.

"I was lucky to get a job there. It's a

place where a lot of industry people go — artists, producers, record label execs. It's a place where, if you're in the right place at the right time, great things *can* happen. That's been proven," Barnhill states. "Sylvia was discovered in there, Randy Travis, Ricky Van Shelton." And they also found Joe Barnhill there. "Well, I guess if you have to be categorized, it's not too bad being described as the next big name to come out of the Nashville Palace," Barnhill smiles. "I'd love to be mentioned one day in the same company with Randy Travis and Ricky Van Shelton as an entertainer. I think that would be great!"

Barnhill is taking some serious strides in that direction. Universal Records has just released a single called "Your Old Flame's Goin' Out Tonight" and an album is scheduled for release in late August or early September. This debut LP will feature most of the musical styles that Barnhill grew up listening to and was most influenced by.

"I love Merle Haggard, so there's going to be a moanful song or two on there. I grew up listening to Bob Wills, so there's going to be a little bit of swing. George Jones was a big influence on me, so there's some nice up-tempo songs that remind me of 'The Race Is On' kind of songs.

"Working with Jimmy Bowen has been a tremendous learning experience for me," Barnhill praises. "And finding writers that really get me the kind of song I'm looking for makes it a lot easier too. Wayne Perry, who wrote 'My Old Flame's Goin' Out Tonight' wrote or co-wrote five of the songs on this debut album. He's really good. He's hit the kind of song I like to sing right on the head of the nail."

"All the people I'm working with right now, make my job a lot easier. I'm just really excited about everything that's happening."

Barnhill says he knows that there is a lot of hard work ahead of him but that he is ready to tackle it. "Yeah, I'm ready. Nothing *scares* me about it. I mean the hard work and the long hours I know this includes are not going to scare me. I'm just really excited that I'm getting ready to do something that only a small percentile get a *chance* at — and millions dream about. Right now if the dream stopped...I'm on a major label. I have a song out on the charts. I've sang on the stage of the Grand Old Opry. Can you imagine how many people *dream* about doing that? Millions! I'd hate for it to have to stop right now, but if it did — I've done more than most people ever dream about doing, and I'm thankful."

Kay Knight

Eddie Preston

"Long Time Comin'"

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HITS PAYDAY AGAIN

"BETTER OFF WITHOUT ME"

written by

DOUG COTTON

artist

DOUG COTTON

THANKS DJS FOR ALL YOUR SUPPORT

produced by

DANNY DAY

available on video



COUNTRY TIDBIT #1: As Oak Ridge Boy Duane Allen entered an antique car auction where he was to sell a '48 Plymouth coupe and a '54 Ford pickup from his own collection, he was surprised to discover a charity auction taking place first. The auctioneer quickly spotted Allen and, without warning, began auctioning the vest off the singer's back. In five minutes time the vest had been sold for \$850, which Duane donated to the United Way of Sumner County, Tennessee. His cars were sold, too, but no price was reported on them.

COUNTRY INDIE SINGLES

1	PAST THE POINT OF NO RETURN (A.M.I.)	Rich Chaney	1	7
2	OF ALL THE FOOLISH THINGS TO DO (Wolf Dog)	Ross Lewis	3	5
3	A SONG A DAY (KEEPS THE BLUES AWAY) (Stop Hunger)	Mickey Jones	6	4
4	AT THIS MOMENT (Evergreen)	Holly Lipton	9	3
5	JUST THE TWO OF US (Stop Hunger)	Bobcat Douglass & Linda Kaye	10	3
6	ROAD MAN (Tug Boat)	Tracy Wilson	11	3
7	LEAN ON ME (Overton Lee)	Marcy Carr	DEBUT	
8	YOU BELONG TO ME (Bear)	T.C. Brandon	12	2
9	TWO OF A KIND (Gallery II)	Diane Lauren	13	2
10	CAJUN QUEEN (Ridgewood)	Mack Bailey	14	2
11	WEAK MEN BREAK (Associated Artists)	Harrell & Scott	DEBUT	
12	UP ALL NIGHT (Gallery II)	Clint Lewis	DEBUT	
13	I WANT TO GIVE (Ridgewood)	Linda Borden	DEBUT	
14	THE LIE YOU NEVER TOLD (L'il Bill)	Jane Russell	DEBUT	
15	YOU'RE THE SOFTEST ROCK (I've Ever Leaned On) (Sing Me)	Brian O'Neill	2	6
16	TO A SAN ANTONIO ROSE (Dorman)	Steve Douglas	4	5
17	A LITTLE GROUND IN TEXAS (Evergreen)	Clay Cooper	5	5
18	MY EVANGELINE (SOA)	Lariat	7	3
19	KEEP IT ON THE COUNTRY SIDE (Gallery II)	Sherry Grooms Skillen	8	4
20	LOVE SHY (Sundial)	Rebecca	15	2

COUNTRY INDIES

INDIE SPOTLIGHT



□ **PATSY COLE:** "You and the Horse (That You Rode In On)" (Tra-Star TS 1227)

This one says it all! Tired of her man's two-timin' ways, this lady tells him *exactly* how she feels about his cheatin' ways, and that he can ride right out of her life. Her strong vocals, along with tunes like this one, are bound to soon bring Patsy Cole to the attention of the majors. Keep it up Patsy!

INDIE FEATURE ARTIST

T.C. BRANDON: Back in the Water!



BEYOND THE CALIFORNIA blond hair, the deep blue eyes, and the complete, "total" look, T.C. Brandon has that special something. She has that "it" that producers look for in an artist, and she tops it all off with a dynamic personality.

Beauty and talent go hand in hand for T.C. Brandon, with possibly some added luck. "I've never really, as they say, paid my dues," T.C. explains. "Friends who've been in the music business yet working other jobs for years, joke about how I'm already here in Nashville with my first single."

Luck hasn't always been there for T.C., however. Starting three years ago, after a chance meeting between her and George Blair (the world's oldest barefoot skier), the two decided to make T.C. Brandon a 'star'.

"As with so many other people wanting to make it in Nashville, we got stuck with a shark!" T.C. states, rather matter-of-factly. With Blair as her backer and manager, their first visit was a bust. "We were promised a lot but we just got taken."

They headed back home to California and to their separate lives. Not until this past November did T.C. feel ready to go for it again. "I had met producer Gene Davis and knowing he was for real, I called George and asked him if he was willing to try again." By February, T.C. was in the Masterlinks

Studio preparing her newly released single, "You Belong to Me."

Written by Chilton Price, Red Stewart and Pee-wee King, T.C.'s single is making a promising impact in the radio market across the nation—she charted at #74 this week on the *Cash Box* Top 100 Country Singles chart.

"Call it fate, call it luck, but just working since February, it's going tremendously fast!" T.C. exclaims. "I recently finished a video, 'Big Mac,' which will be sold as part of a five-part series for truckers. The first video in the series will be one of Merle Haggard's. Mine is second and then there will be three more. It was all top-notch, MTV filming crew, on down." This video series will be out by the last week of August for the public.

T.C. will begin live performances in September, with shows in Las Vegas, Reno, Florida and in England already booked. "We are headed forward but we're keeping our backs against the wall." No more sharks for T.C., just goldfish!

"My main goal for my musical career is simple—success!" T.C. states. "I want to be successful, as big as I can be. I'm here because of my fans. If not for them, where would any of us [artists] be?"

T.L. Carr

A SUMMER SIZZLER FROM EVERGREEN!!



"AT THIS MOMENT"

EV 1096

by

Holly Lipton

Written by **BILLY VERA**
Produced by **JOHNNY MORRIS**

National Promotion by:
JOHNNY MORRIS,
CRAIG MORRIS, and
CHUCK DIXON



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COUNTRY MUSIC



BMI RECENTLY HOSTED a luncheon honoring country comedian Jerry Clower on the occasion of his 20th anniversary with BMI. Shown taking time out for a photo opportunity during the celebration are left to right: Don Fowler of World Class Talent; WSM's Charlie Douglas; Clower; BMI vice president Roger Sovine; and longtime Clower associate Tandy Rice of Top Billing International. (Photo credit: Don Putnam)



PICTURED DURING A RECENT interview for Country Clips are left to right: Charlie Louvin, artist on single and video of "The Precious Jewel" and host Shotgun Red. Charlie is joined on this classic video by Hall of Fame member and King of Country Music Roy Acuff, who also wrote the song.

DIANE LAUREN

Thanks to the *Cash Box* reporters for giving me my 1st chart record

"TWO OF A KIND"

on Gallery II Records

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(305) 935-4880



DIANE LAUREN

Frank Marino, Business Manager
Produced by Jack Gale & Jim Pierce
National Promotion by Chuck Dixon Promotion Team
(615) 754-7492
Aristo Publicity (615) 269-7072

COUNTRY TIDBIT #2: Riders in the Sky played cowboy cupids at a recent live performance in Nashville. Ranger Doug helped an eager fan publicly propose matrimony to his sweetheart in the crowd. The audience watched the third-party proposal in delight as Susie said "Yes."

BACK FORTY:

INTERNATIONAL TALENT SERVICES INC. has announced plans for a syndicated radio program titled *The Back Forty*. The program will be taped weekly at a Music Row studio and will be hosted by Nashville's WSIX radio's popular afternoon personality C.C. McCartney.

The Back Forty gets its name from the music it will feature—songs from the second half of a national country chart. Along with the music, the show will feature live interviews from country artists, a "legends" spot where people will hear what the country legends are doing now and where they

are. Also featured will be segments discussing the songwriters' and the producers' points of view concerning the music business.

Wayne Brayfield, of International Talent, has been named show manager and will coordinate business and advertising for the program. Eric Marshall, program director for WSIX, who was the recent winner of the Top Country Radio Station honor at the Academy of Country Music Awards, will produce the program, which is scheduled to air in mid-September. For additional information, contact (615) 822-3596.

615/320-0939
SUNDIAL RECORD'S
POP ROCK HIT

"SHE'S HAUNTING ME"

written by

DARCY TRELA & TIM HOOKER

artist

TIM HOOKER

THANKS DJs FOR MAKING OUR HIT

produced by

DANNY DAY



RED HOT BIG BIG LOVE

BW

CIELITO LINDO
PRETTY DARK EYES

JERRY JARAMILLO

LRJ RECORDS

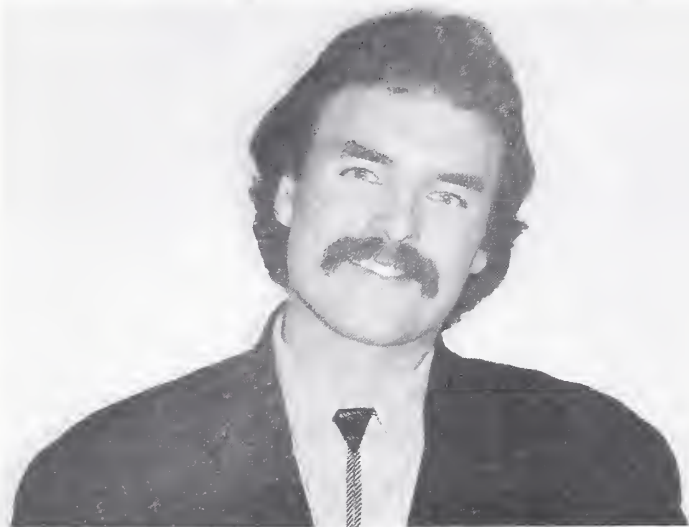


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CONTEMPORARY CHRISTIAN

RAY BOLTZ: Painting a Picture of Success



IT IS NOT TOO OFTEN that we are blessed with such a powerful force of peace and reassurance, especially in present times. We find that force pushing the music, the songs and the successful ministry of Diadem recording artist Ray Boltz. Add to that force, a humble and unaffected personality that says "Let me be your friend — I understand."

Since the September release of his *Thank You* LP, which has consistently been a top seller across the country, Boltz has proven to be one of today's leading and most deserving Christian artists. Although sincere understanding and extraordinary talent play big roles in his success, there has also been a long struggling road he's had to travel to reach the level he is at now. "I was real involved in rock & roll with the drugs and all in the '60s and '70s, and had really never heard contemporary Christian music before, but it really changed my life," admits Boltz.

Boltz is perhaps a living example of just how meaningful contemporary Christian music is and the difference it can make in one's life. It was in 1972, at a contemporary Christian music concert, that he decided to give his life to the Lord. From the desire to share his newfound faith with others, he began writing and singing, which would eventually lead to a full-time ministry. "I took my acoustic guitar and went out to share my faith through songs," Boltz says. "I remember playing during the breaks for this band called the Fishermen — they weren't a national group, but they toured throughout the Midwest."

During the next 12 years, Boltz continued playing everywhere he was able to play. Places such as coffeehouses, small churches, nursing homes and even prisons, gave him an unusual, yet worthy sort of experience. "It was really neat back then — it was all new," he says. "You could just walk in somewhere, strum the guitar and sing. Folk music was pretty big back then and people wanted to hear that style. Then over the years, that style changed and became more contemporary. The professionalism and quality of Christian music was raised," continued Boltz. "People began to say 'I don't just want to hear someone strum a guitar — I want to be impressed and hear some good music.' Then for a while, it seemed like that *new style* became the most important — how big of a light show someone had and so forth. Now it's finally come back to the point where people are saying 'Yes, we want that professionalism and quality, but we also want music that says something — something concrete.'"

In 1985, after knocking on doors and sending out tape after tape, Boltz decided to set up his own four-track recording system in his living room. The results created an overwhelming turning point in his career. WXIR, a Christian radio station in Indianapolis, selected Boltz' self-penned and produced "What Was I Supposed to Be" as one of the 10 winning songs to be featured on a special new artist album. The contest finally opened the door, allowing his music to reach vinyl.

Exposure from the single generated interest from Heartland Records, which immediately signed the young singer. It was through Heartland that Boltz' first album, *Watch the Lamb*, was born. After suffering financial trouble, Heartland closed its doors, but did mail copies of *Watch the Lamb* to Christian radio stations.

Still without a recording label, Boltz followed the unexpected success of *Watch the Lamb* with continual concerts. His undying efforts were soon rewarded with an offer from Diadem Records, which was more than happy to sign such deserving talent.

"It's all grown so fast," says Boltz. "Sometimes I can see that 2,000 people have come to see me and I think, 'Wow! I'm really something,' then I might go to another city and there are only 200 people there. But I never worry about that. We just want to continue to communicate and put out songs that go straight to the heart. Our ultimate goal is through music and lyrics, to paint pictures with words, so that people at our concerts will see Jesus in a way they've never seen him before. I want them to see more than just me."

Today, Boltz draws a very diverse audience, which is perhaps due to the various locations and audiences he's played in the past. "We always try to have

CONTEMPORARY CHRISTIAN TOP 40 SINGLES

August 12, 1989 The grey shading represents a bullet, indicating strong upward chart movement.

Total Weeks ▼
Last Week ▼

1	HEALING (Sparrow SPD-1174)	Deniece Williams	1	6
2	STRONG MEDICINE (Modern Art 701460256x)	Bryan Duncan	2	6
3	PERFECT (Frontline 9050)	Benny Hester	5	6
4	JESUS IT'S YOU (Star Song SSC-8120)	Mylon LeFevre & Broken Heart	4	6
5	I CAN BEGIN AGAIN (Benson C-2056)	Larnelle Harris	3	6
6	HIS STRENGTH IS PERFECT (Sparrow SPD-1160)	Steven Curtis Chapman	7	6
7	SEARCH ME (Reunion CASS-7010043523-728)	Recess	6	6
8	IT'S ALRIGHT (DaySpring 7014177575)	Paul Smith	11	6
9	SHEPHERD BOY (Diadem 7901130296/326)	Ray Boltz	12	6
10	YAHWEH IS FOR US (Maranatha 7100246822/849/679)	Randy Stonehill & The Maranatha Singers	8	6
11	THE LIGHT IS COME (Sparrow SPD-1190)	Tramaine Hawkins	9	6
12	LONG ARM OF THE LORD (DaySpring 7014175572)	Wayne Watson	10	6
13	I'LL BE SATISFIED (Reunion CASS-70110042527/721)	Rick Cua	13	6
14	FOR EVERY LONELY HEART (Myrrh 7-01-688638-7/661-1)	Kim Boyce	18	6
15	I WISH (Reunion 7010042527/721)	Billy Sprague	19	6
16	THINGS (Word 7019082505)	Scott Wesley Brown	14	6
17	FATHER, FATHER (Frontline 9051)	Jon Gibson	15	6
18	OPEN BOOK (Star Song SSC-8106)	Petra	20	6
19	SONG FOR YOU (New Canaan 7019971539)	Bruce Carroll	16	6
20	BRIDGE OVER TROUBLED WATER (Sparrow SPD-1169)	BeBe & CeCe Winans	22	6
21	YOU ALONE (Live Oak 7010010218)	Matthew Ward	24	6
22	THE RIVER WILL FLOW (Sparrow SPD-1194)	White Heart	17	6
23	IF GOD IS FOR US (Benson PWCO1096)	DeGarmo & Key	26	6
24	THE THRONE (Reunion 7010037523-728)	Michael W. Smith	21	6
25	REST IN YOUR ARMS (Myrrh 7016878384)	The Imperials	28	6
26	IS IT RIGHT (Star Song SSC8129)	Jerome Olds	29	3
27	LOVE IS (Word 7014176625)	New Songs	30	3
28	IT'S REAL (Frontline 9041)	Crystal Lewis	31	5
29	NEVER ENDING LOVE (Star Song SSC-8102)	Twila Paris	23	6
30	SWEET VICTORY (Star Song SSD-8102)	Twila Paris	34	2
31	TEARIN' DOWN THE WALLS (Sparrow SPD-1191)	Geoff Moore & The Distance	25	6
32	THAT'S THE LOVE OF GOD (Word 701 9059503)	Sandi Patti	36	2
33	YOUR STEADFEST LOVE (Alleluia AMR-01CD)	Kelly Willard & Lenny LeBlanc	27	6
34	HERE'S MY HEART (Giant C02555)	David & The Giants	DEBUT	
35	YOU ARE HIS MIRACLE (Star Song SSC-8119)	Tony Melendez	32	6
36	CRYING IN THE CHAPEL (DaySpring 606757)	Allies	DEBUT	
37	STAND IN AWE (Benson C-02478)	Truth	33	6
38	FOREVER FRIENDS (Word 7019-059503)	Sandi Patti	35	6
39	AS IN HEAVEN, SO ON EARTH (Sparrow SPD-1182)	Steve Fry	37	6
40	COME QUICKLY LORD (Sparrow SPR-1161)	Margaret Becker	38	5

a low ticket price and maybe an offering," says Boltz.

He is currently receiving tremendous response from his latest single, "Shepherd Boy," which holds at #9 on this week's Top 40 Chart. Boltz is also working on his latest LP, titled *This Altar*, which should prove to be even a step above his already established success — a success that's contributed by the support of his wife, Karen, and his four children.

"I don't have any doubt why I'm doing this," says Boltz. "Because if I was in it for the glory or money, I never would have stuck it out through those 12 years. I just want to encourage everyone that their future is in only the hands of God."

□ BENNY HESTER: *Perfect* (Frontline CO9050)

Hester's *Perfect*, produced by himself and Bill Baumgart, gives us a variety of cuts we can expect to see at the top of future Contemporary Christian charts. The already successful "Perfect," which holds comfortably at #3 this week, is destined to eventually reach the #1 spot. With Hester's distinctive voice, and over-all production including horns and the works, *Perfect* is just a stepping stone for this artist, who shall possibly become one of the most noted in his field. Hester's revised version "Shall We Gather at the River" deserves a mark of excellence.

Kimmy Wix



KEITH PRINGLE: Rejoining Forces With the PCC



MINISTER KEITH PRINGLE is a native of Detroit, Michigan. After completing high school in Detroit, he decided to move to Los Angeles. In September of 1976, he began to play for Rev. James Cleveland. As Keith worked with Rev. Cleveland more and more, his singing talent was increasingly used, and in 1978 Keith was featured on the song, "I Don't Feel Noways Tired." Gospel music fans across the country fell in love with Keith's voice. Soon thereafter, Keith founded the Pentecostal Community Choir, and brought them to the attention of Savoy Records. In 1980, PCC and Keith recorded *True Victory*. The album was a huge success, largely due to the mass appeal of the selection "Call Him Up," which was written by Ricky Grundy. Keith and PCC became a hot commodity, and were soon invited to do concerts across the country.

In 1984, Keith left the choir — although he never severed ties with them — and recorded his first solo album, *I Feel Like Going On*. The next solo album was *Perfect Peace*. Keith began to concertize more and more as a soloist. He then relocated to Washington, D.C., to pursue his solo career. It was in D.C. that Keith landed a role with the touring company of *Mama, I Want to Sing*, and traveled to Italy with the show.

His recent release, *All to You*, was recorded on the Muscle Shoals label, and produced by Butch McGhee. As a result of the *All To You* project, Keith received nominations for Grammy and Stella Awards, and was voted Contemporary Male Vocalist of the Year by *Totally Gospel Magazine*. He currently holds the #8 spot on this week's Black Gospel Chart for his single, "No Greater Love."

Many Pringle fans say that his musicality is extraordinary; as a soloist he can combine innovative contemporary vocal style with traditional tone. He has the ability to sing the old *Watts hymns* with depth and feeling, and in the next selection convey the new vibrant rocking gospel in a way that is unforgettable.

Keith Pringle and the Pentecostal Community Choir, two of the most impacting personalities in gospel music, have recently combined to produce a powerful LP/video. Grundy, who is a superior musician and prolific composer, is now the director of PCC. The reunion of PCC and Keith is destined to make a great

BLACK GOSPEL TOP 40 SINGLES

August 12, 1989 The grey shading represents a bullet, indicating strong upward chart movement.

Total Weeks ▼
Last Week ▼

1	I'VE GOT MY MIND MADE UP (Rejoice WR-8427)	Mighty Clouds Of Joy	2	6
2	HEAVEN (SPARROW-SPR-1169)	BeBe & CeCe Winans	1	6
3	I CAN'T MAKE IT WITHOUT YOU (AIR AIR-10135)	Luther Barnes & The Red Budd Gospel Choir	3	6
4	AVAILABLE TO YOU (Rejoice WR-8418)	Rev. Milton Brunson & The Thompson Community Choir	4	6
5	WHAT SHALL I DO (Sparrow SPR- 1173)	Tramaine Hawkins	6	6
6	WE'RE GOING TO MAKE IT (Savoy 14794)	Myrna Summers & Timothy Wright	7	6
7	HOLD MY MULE (Rejoice WR-8385)	Shirley Ceaser	5	6
8	NO GREATER LOVE (Savoy 14788)	Keith Pringle	10	6
9	MAKE ME WHOLE (Light 7115730210-40216)	Beau Williams	11	6
10	SPREAD LOVE (Reprise 25670)	Take 6	8	6
11	IF I CAN'T SAY A WORD (Savoy 7096)	Gospel Music Workshop Of America	13	6
12	SO GOOD TO KNOW YOU (THE SAVIOR) (Light 7115730189/40184)	Commissioned	9	6
13	GIVE HIM THE GLORY (Lexicon-Light 7115730172-40178)	L.A. Mass Choir	12	6
14	PRAISE HIM (A&M LP-5228)	Al Green	16	6
15	CONQUERER (Rejoice WR-8346)	The Clark Sisters	14	6
16	VISIONS (A&M WR-8406)	Richard Smallwood Singers	15	6
17	RESTORATION (Qwest 25510)	The Winans	19	6
18	LET THE HOLY GHOST LEAD YOU (Malaco 6002)	The Florida Mass Choir	17	6
19	A REAL MAN (Command COM-1013)	Nicholas	18	6
20	DANCING IN THE SPIRIT (Selah RW-63056)	Ron Winans	20	6
21	CALL HIM UP (Malaco 6003)	The Mississippi Mass Choir	24	5
22	LORD I THANK YOU (Malaco 4430)	The Gospel Keynotes	21	6
23	THE BEST IS YET TO COME (Savoy 14789)	Albertina Walker	22	6
24	HE WAS THERE ALL THE TIME (Malaco)	Rev. James Moore	26	4
25	JESUS IS YOUR FRIEND (Malaco 6002)	Florida Mass Choir	25	6
26	HEROES (Light 7115/20231)	New Jersey Mass Choir	29	4
27	BATTLEFIELD (I AM WR-8420)	Dorothy Norwood	23	6
28	VICTORY (Light 7115730202-40208)	Vicky Winans	27	6
29	DEATH AND THE BEAUTIFUL LADY (Melendo MEL-2259)	Slim & The Supreme Angels	28	6
30	THROUGH FAITH (Malaco 4434)	The Truthettes	36	6
31	BETTER TO HAVE AND NOT NEED (Sounds Of Gospel)	Rev. James Cleveland	30	6
32	I JUST WANT TO THANK YOU (Malaco MAL-4431)	Pilgrim Jubilee Singers	37	2
33	THAT'S WHAT HE'S DONE FOR ME (Light 7115730180-40186)	Daryl Coley	31	6
34	HEALING HANDS (Maxako)	The Florida Mass Choir	32	3
35	THIS LITTLE LIGHT OF MIND (Word WR-8416)	Wintley Phipps	33	6
36	WATCH THEM UOGS (Melendo MEL-2257)	The Williams Brothers	34	6
37	WHO'S ON THE LORD'S SIDE (Savoy 14797)	Timothy Wright	DEBUT	
38	IT'S HARD TO STUMBLE (Malaco 4432)	Jackson Southern Aires	35	6
39	ONE OF A KIND (Rejoice WR-8421)	Daniel Winans	38	6
40	I'VE BEEN IN THE STORM TOO LONG (Arista)	Aretha Franklin	39	6

impact in the gospel world. According to Keith's headquarters, the session is dynamite, combining the efforts of himself, Grundy and songwriters, Jeffery La-Valley and Milton Biggham, along with other tremendous soloists. Some say this project was too good to miss — the opportunity to capitalize on another first for Savoy Records.

ALBERTINA WALKER: *My Time Is Not Over* (Word 7015030292)

The title says it best, and this album's material proves the title to be true. Walker, known to most as the Queen of Black Gospel Music, continues to deliver what she's delivered for many years — down-to-earth gospel music filled with all the soul and emotion possible. Complete with an energetic back-up choir, *My Time Is Not Over*, produced by Sanchez Harley, Lynn Keesecker and Denise Marcia, presents traditional Walker tunes that cause us to tap our toes, clap our hands and actually feel what the lyrics say. No cut is any less than the rest. They each deserve high praise and attention. When talent such as Walker's is combined with production at its best, we expect a majestic package. Once again, we receive what we expect.

Kimmy Wix



MID SOUTH BOYS: Top-Notch Country With Christian Lyrics



THIS YEAR MARKS THE 30TH ANNIVERSARY for only the group's name, but the group itself is as new and fresh as if it was born just yesterday. Well actually, the Mid South Boys' current five-man group has existed for four years, but has just recently crossed over into the so-called *big league* of the Christian music industry.

The group has not only made a giant step by signing with Word's Southern Gospel division, New Canaan Records, which is often referred to as Christian music *big-time*, but has also gained deserving recognition for successfully creating a musical style of its very own. That style, being termed as *Progressive*

Country Gospel is rolling in like a storm — turning heads and touching hearts like never before.

The Mid South Boys consists of Robby McGee (keyboards, vocals), Bobby Bowan (bass, vocals), Tony Turner (guitar, vocals), Joe Cook (guitar, vocals) and Donny Lewis (drums). While adjusting to some new changes, they desire to follow the same direction they set out to follow four years ago when the group

reconstructed and won the 1986 Newcomer of the Year Award. "We don't want to turn off any of our old fans, but we want to be able to make some new ones at the same time — it's too hard to build up a following and then just tear it down," says Donnie. "I think that people are thinking that because we're now with Word, that we're making a drastic change. We realized that we could never compete with the Kingsmen or the Cathedrals because they had already made it there — we couldn't follow their footsteps," continues Donny. "We wanted to have our own thing and now we feel like we've found that. This style of music is comfortable and natural for us."

Often referred to as having a comparable sound to Alabama, Exile or Restless Heart, the Mid South Boys have developed a unique sound and style from a broad spectrum of various types of music. Musically, Robby comes from the Country music circuit, Joe from rock & roll, Donny and Bobby from Southern Gospel and Tony from an uptempo/progressive pop background. With that blend of experience, elegant harmony, a superb instrumental ensemble and a goal to be top-notch, how can these guys possibly go wrong?

Down to Earth titles the Mid South Boys' debut New Canaan project and is scheduled to be released sometime this month. Producer John Mays pulled together some of Nashville's hottest "New Country" musicians to provide the foundation for the Boys' tight three-part harmonies. Also contributing to the project was New Canaan labelmate and two-time Dove Award winner Bruce Carroll. "To prove to the press, radio and everybody that we're not making a big change, our first single will be a laid-back tune that won't sound so secular," says Donny. "We're also gonna give



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SOUTHERN GOSPEL TOP 40 SINGLES

August 12, 1989 The grey shading represents a bullet, indicating strong upward chart movement.

Total Weeks ▼
Last Week ▼

1	ONCE UPON A HILL (Riversong R-55909)	Gold City Quartet	1	6
2	THERE'S STILL POWER IN THE BLOOD (Riversong RS-5916)	Heirloom	2	6
3	BRING MY CHILDREN HOME (New Canaan 693215-08)	Nelons	3	6
4	GOD SHALL WIPE AWAY ALL TEARS (Masters MSC-8814)	J.D. Sumner & The Stamps	7	6
5	HELP ME STAND LORD (Riversong R-55916)	Jeff & Sheri Easter	6	6
6	SAVED TO THE UTMOST (Homeland HL-1003)	Speers	4	6
7	GONNA RIDE THAT GLORY CLOUD (Morning Star MST-45-4099-AA)	Dixie Melody Boys	5	6
8	WHEN I KNELT, THE BLOOD FELL (American Christian Artists)	The Greenes	9	6
9	THE PARTY'S OVER (Homeland HL-1014)	Hemphills	10	6
10	GROUND BREAKING (Morning Star MST-45-12788)	McKameys	11	6
11	SIN WILL TAKE YOU FARTHER (Homeland HL-1006)	Cathedrals	8	6
12	I WANT TO MAKE A DIFFERENCE (Morning Star HAR-45-11286)	Mid South Boys	14	6
13	THERE'LL BE A PAYDAY (Morning Star MST-45-4095)	Perry Sisters	13	6
14	HE CAN (Homeland HL-1008)	Singing Americans	12	6
15	COMING SOON (Peace Full Stream 28491-1600-1)	Spencers	15	6
16	THE CROSS IN THE MIDDLE (New Haven NHS-005)	Florida Boys	20	6
17	CAN THE WORLD SEE JESUS IN YOU (Riversong RS-5900)	Heavenbound	16	6
18	THE MOUNTAIN (Morning Star MST-45-112888)	Perrys	17	6
19	THIS IS WAR (Riversong R-55909)	Paynes	18	6
20	BLOW YE THE TRUMPET (Morning Star HAR-45-1152)	Anchormen	22	6
21	I'VE BEEN TO THE POTTER'S HOUSE (Better Way WR-7007)	Quinton Mills	23	6
22	STRONG FAMILY RESEMBLANCE (Morning Star MST-45-4095)	Fox Brothers	19	6
23	GOD'S GONNA SEND A REVIVAL (New Canaan 673520-DJ)	Talleys	21	6
24	TO THE HOMELAND (Homeland HL-1005)	Rusty Goodman	26	6
25	I'VE JUST STARTED LIVING (Homeland HL 1006)	Cathedrals	30	3
26	TYPICAL DAY (Canaan 7019978)	Talleys	28	4
27	BEEN THROUGH ENOUGH (New Canaan 692716)	Janet Paschal	24	6
28	LAZARUS, COME FORTH (Morning Star MST-4110)	Bishops	32	3
29	WAITING AT THE RIVER FOR YOU (Harvest U23701)	Stewards	33	4
30	WALK AROUND ME JESUS (New Canaan 7019967531)	Wendy Bagwell & The Sunlighters	34	2
31	YOU'LL BE THERE (Son Light SON-115)	Hoppers	25	6
32	BY THE BLOOD OF THE LAMB (New Canaan G92967)	Inspirations	27	6
33	ANOTHER HEAVEN SONG (Homeland HL1010)	Priority	36	2
34	BLOODBOUGHT (Son Light SON-116)	McGruders	29	6
35	PEACE WITHIN (River Song RS-5917)	Forester Sisters	31	6
36	THE PRECIOUS JEWEL (Hal Kat HKK63058)	Charlie Louvin & Roy Acuff	DEBUT	
37	FOREVER IN HEAVEN (Harvest HAR-45-1163)	Isaacs	35	6
38	CARRY ON CHILDREN (Morning Star MSC4095)	Fox Brothers	DEBUT	
39	CROSS YOUR HEART (New Canaan 7019971539)	Bruce Carroll	37	5
40	BOUGHT AND PAID FOR (New Canaan)	Kelly Nelson Thompson	38	5

them a song that will fit into the southern market." According to him, the first single will possibly be a slow tune called "Sin Met Grace."

"It's family entertainment," proclaims Donny as he describes a Mid South Boys' performance. "A lot of people will get scared when we use the word, entertainment, when talking about Christian music — but we're not afraid to say that we're Christian entertainers with our main goal being ministry. We try to mix the two and everyone is accepting that, especially young people," continues Donny. "Those young people are seeing that Christians can have fun too. We want to always portray that type of positive image."

With already successful songs to their credit, including "Resting Place," "City Limits," "That's My Child" and the current "I Want to Make a Difference," charted at #12 this week, the Mid South Boys strive to eventually gain a #1 position. They also wish to continue opening up for country acts such as Willie Nelson, just as they did prior to the switch from Morning Star Records to New Canaan. Such a goal shouldn't be so difficult for a band that's as *hot* as the Mid South Boys. "The Lord has really blessed us," concludes Donny. "I think as long as we stay where he wants us to, he'll continue to do that."

□ **J.D. SUMNER & THE STAMPS: *Smile* (Masters MSC-8814)**

Sumner & The Stamps remind us to not forget what the foundation of Southern Gospel music is all about. *Smile*, produced by Steve Warren, is a perfected collection of tunes ranging from get-up-and-shouters to inspirational heart touchers such as "God Shall Wipe Away All Tears," which holds at number seven on this week's chart. With harmonies that deserve an "A" rating, and a traditional sound, yet contemporary flair, *Smile* will definitely turn a frown.

Kimmy Wix

COIN MACHINE

AROUND THE ROUTE

BY CAMILLE COMPASIO

AS PREVIOUSLY REPORTED, operators and manufacturers had the opportunity for a good deal of dialogue at the **ICMOA** state convention this past June (*Cash Box*, 7/1/89). Increasing play pricing on pins and videos was a main topic of discussion, with the burden being placed on the manufacturers to provide the tools that will bring in better earnings for the operators. At the start of August, a test program got underway, involving **ICMOA**, a group of op members and about seven major manufacturers, who provided a lineup of eight current, top-notch videos and pingames. A portion of the machines are equipped with dollar bill validators and the remainder with the four quarters option, meaning none of these machines can be activated with less than dollar. The test sites are "liquor pouring" street locations, exclusively; so the players are adults. The program will continue over a two-month period with an evaluation meeting taking place after the first four weeks, and the final results being conveyed to the manufacturers at the conclusion of the test. The objective is to get patrons accustomed to inserting the dollar (or equivalent) at the onset of play. As one participating op told us, "I feel that players will be more receptive to three plays for a dollar, which amounts to 33-1/3 cents per play, than they would to a 50-percent increase." The important thing about this project is that it came about because operators and manufacturers sat down and talked with each other. No one knows what the outcome will be, but this sure seems like a step in the right direction.

COOKIN' ON ALL BURNERS! Spoke with Taito America's sales VP **Rick Rochetti**, who gave us a rundown on what's happening out there in Wheeling, Illinois. Currently in production and delivery, and doing well, are: *Operation Thunderbolt*, *U.S. Classic* (in kit, dedicated cocktail and dedicated upright), the *Nastar Warrior* kit, the *V-Ball* (four-player) kit, and the newly released *Plotting* kit. With respect to the latter, Rick describes it as "our latest and greatest," a "mind-bending masterpiece of fun," and he also emphasized that it's "priced right, with the street operator in mind!" He further pointed out that, with the release of *Plotting*, Taito America in responding to the operator's plea for something different. There's no fighting, there's no violence. You use strategy in playing this game and, as Rick said, it can easily be converted to countertop models, has mass appeal to players of both sexes and in all age brackets, and is being well-received in street locations! And by the way, *Superman* is about to return, "by popular demand," in limited quantity!

Those hazy, lazy, reduced collection days of summer! Many city operators face this dilemma every year at this time, when city folk depart to the lake or beach area or resort area or what have you, to spend their leisure dollars, forsaking the neighborhood tavern or watering hole. We talked about this with Chicago op **Kem Thom** (Western Automatic Music), whose route is in the urban/inner city area. Collections are "terrible," he said. Summer is usually slow, but for some reason it's even slower this year. Even at that, though, the machines that still manage to bring in the bread are those ever-lovin' basketball games. Kem is among the operators participating in the aforementioned test program, and will be concentrating on it for the next couples of months, initially in his top locations and subsequently taking it from there. We're anxious to hear about the results.

COMES SEPTEMBER! Following last week's item on the upcoming **AMOA Expo '89** in Las Vegas, here's some additional bits of info. This time around we contacted **AMOA's** record label liaison **Sam Atchley**, who's been working like a trooper to generate as much record biz interest as possible; his efforts certainly seem to be paying off. "I'm getting excellent cooperation from many of the major labels, including **RCA**, **PolyGram**, **Island**, **A&M**, **Arista**, **Warner Bros.** and **Geffen**, who are enthusiastic about the convention and the awards banquet," he told *Cash Box*. He's also receiving calls of inquiry and interest from managers and PR people who represent many of the big name artists in the entertainment world. Sam noted that, in conjunction with the jukebox centennial, **AMOA** is adding a new category, "Legends of the Jukebox," to this year's award presentation; thus far, there will be about 10 recipients — all very familiar names! As it looks now, the record community will be very visible at this year's Expo, more so than in '88 (or any other year in recent memory).

MOVING: By the end of August, **Grand Products** will be settling into more spacious, new facilities — about twice the size of their current digs! New address will be 425 Meyer in Bensenville, Illinois. Goes to show you what can happen when you produce a 19" Universal cabinet that has met with such great success! And VP **Stan Jarocki** notes that they'll be introducing a 25" version very soon. He also pointed out that "Our cabinet is the only one on the market that allows you to put the monitor in four different positions," not to mention the tempered glass and other unique features. **Grand Products** will be showing a full line of cabinets at the upcoming **AMOA** convention in Vegas — along with a surprise or two which they have up their sleeves. With regard to the latter, though, company policy says they won't show anything unless it's been proven on test.

AMOA/Miller to Do National Jukebox Month Promo

CHICAGO — This coming November, which is National Jukebox Month, the Amusement & Music Operators Association and Miller Brewing Co. (Milwaukee) will conduct a major jukebox promotion involving consumers, jukebox locations, **AMOA** member operators and local Miller distributors in eight markets; including Philadelphia, Pittsburgh, Cleveland, Cincinnati, Detroit, Milwaukee, Birmingham and Montgomery.

The promotion involves Miller's High Life brand saluting the 100th anniversary of the jukebox, which is being celebrated this year. Miller will underwrite the effort, which includes a consumer-driven promotion via a local radio station in each market that will give away a jukebox in a contest called "Spin & Win." In addition, consumers will have an opportunity to win a jukebox by filling out an entry form at local jukebox locations. One new nostalgia model jukebox, modified for home use, will be given away in each market. **AMOA** will also give away one jukebox to the member operator who performs best in each market.

Miller will provide point-of-purchase promotional materials, including records, CDs and jukebox title strips, to participating **AMOA** member operators in each market. Miller distributors will also be provided with promotion materials to display at jukebox locations.

The promotion is a result of recent discussions between Miller and **AMOA's** jukebox promotion committee. **AMOA** members own and service approximately 115,000 of the nation's 225,000 jukeboxes.

Following is the list of participating **AMOA** members in each market:

DETROIT: **E&N Services** (Fraser), **Alpha Amusements** (Warren), **Zemke Operated Machines** (Ann Arbor), **Cigarette Service Co.** (Dearborn), **W.E. Maskeny Music & Games** (Dearborn), **Michigan Nickel** (Wyandotte), **HAV Amusements** (Detroit) and **Union Music Co.** (Harper Woods).

CINCINNATI: **Pioneer Vending**, **Harber Technology**, **Associated Vending** and **Royal Distributing**, all in Cincinnati.

CLEVELAND: **Lorain Music Co.** (Amherst), **All State Vending**

(Orange Village), **Ohio Vending Machine** (N. Ridgeville), **Walter Music & Vending** (Mentor), **Roy George Music** (Painesville), **Automatic Music & Games** (Painesville), **Master Vend** (Cleveland), **B&B Music & Video** (Cleveland), **Advance Vending** (Highland Heights) and **J.L. Hilton Co.** (Cuyahoga Falls).

PHILADELPHIA: **Stomel Vending** (Berlin, NJ), **Stan Harris & Co.** (Philadelphia), **Penn Vending** (Bensalem, PA), **Blackwood Vending** (Laurel Springs, NJ), **Bill's Vending Service** (Sewell, NJ), **Argo Amusements** (Ocean City, NJ), **Philadelphia Vending** (Bensalem, PA), **Monarch Amusements** (Crum Lynne, PA), **Apple Vending** (Philadelphia), **Lew's Vending** (Norristown, PA), **Lansdale Amusement** (Hatfield, PA) and **R&R Amusements** (Fleetwood, PA).

PITTSBURGH: **Marsico Amusement** (Beaver Falls), **Morgan Amusement** (McKeesport), **T.J. Harrison Co.** (McKees Rock), **Belmont Amusements** (Pittsburgh), **Acme Music** (Homestead), **H. Lazar & Son** (Pittsburgh), **Acme Vending** (Pittsburgh), **Canonsburg Amusement** (Eighty Four), **Ferguson Vending** (Fayette City), **Kiski Coin Machine** (Apollo) and **Kays Music Co.** (Vandergrift).

MILWAUKEE: **Hastings Distribution** (Big Bend), **Sam's Amusements** (Kenosha), **American Entertainment** (Mukwonago), **Hometown Amusements** (Milwaukee), **Southern Novelty Co.** (Milwaukee), **Milwaukee Amusement Co.** (Milwaukee), **Wisconsin Novelty** (Milwaukee), **P&P Distributing** (Milwaukee), **Laser Enterprises** (Milwaukee), **Mitchell Novelty Co.** (Milwaukee), **Red's Novelty Co.** (West Allis), **AAA Vendors** (Milwaukee) and **Racine Amusement** (Racine).

BIRMINGHAM and **MONTGOMERY, ALABAMA:** **Abbott Vending** (Pell City), **Sunshine Enterprises** (Birmingham), **Birmingham Vending** (Birmingham) and **Franco Novelty Co.** (Montgomery).

Further information about the program may be obtained by contacting **AMOA** headquarters at 111 E. Wacker Drive, Suite 600, Chicago, IL 60601.

INDUSTRY CALENDAR 1989

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

August 18-20: Amusement & Music Operators of Tennessee; annual state convention & trade show; Vanderbilt Plaza Hotel; Nashville, TN.

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

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

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

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

Vending Industry Vet Walter Reed Sets Up Consulting Firm



CHICAGO — Walter W. Reed, long-time director of public relations of the National Automatic Merchandising Association (Chicago), is leaving the association to start an international consulting firm for marketing and public relations, beginning August 1.

Reed, who has been NAMA's public relations director and international expert since 1958, will specialize in assisting domestic and international firms in marketing products and equipment to the vending industry and helping vending and foodservice companies to improve their marketing and public relations programs. He will also engage in general public relations counseling activities outside the vending industry.

"Creative Relations International

Ltd. will put my more than three decades of experience to work for the benefit of U.S. companies seeking connections in other countries, as well as help foreign marketers to size up and enter the U.S. vending and foodservice market successfully," Reed said.

"While I will be retiring from my almost lifelong connection with NAMA, my future activities will be closely related to the people of our industry," he added. "The vending business is going more and more international, and I plan to assist those companies which are looking for marketing opportunities in the 1990s."

Creative Relations International Ltd. will be headquartered at 422 Forest Avenue, Wilmette, IL 60091. The phone number is (312) 251-8211.

NAMA Releases Vending Industry Directory

CHICAGO — More than 2,000 vending and foodservice management companies, including vending machine operators and supplier companies, are listed in the new 1989-1990 Directory of Members of the National Automatic Merchandising Association, which has just been published.

The largest listing is of vending and foodservice operating firms, organized by state and city. Each listing gives the product range offered by each company and whether it operates a kitchen facility (commissary), office coffee ser-

vice (OCS) and similar information.

Other segments in the 72-page book list suppliers of vendible products, vending machine manufacturers and distributors.

A free copy of the Directory has been furnished to all members of NAMA. Non-members may purchase it for \$100 per copy; additional copies for members cost \$8.

Orders should be directed to NAMA at 20 N. Wacker Drive, Chicago, IL 60606 and payment in advance must be included.

Sega's 'Super Monaco GP'



SUPER MONACO GP UPRIGHT

SEGA WILL KEEP YOU REVVIN' with its sensational new driving game, *Super Monaco GP*, the game that takes you through the streets of Monte Carlo behind the steering wheel of the ultimate sports machine, a Formula 1. The Preliminary race allows the driver to test his or her ability, as well as qualify for their position in the starting grid of the actual race that follows. And if that's not enough, players can experience the wet conditions of the track by placing third or better in the actual race.

Sega has taken simulator technology to the ultimate with a new air drive suspension system in the Deluxe version that whips drivers with every

high-speed turn, bump and curve. Available in Cockpit and Upright models as well, this F-1 driving experience puts players in a class of their own.

An innovative monitor magnifies the ultra-real graphics and the multi-channel sound system is a further enhancement that adds to the excitement. An authentic F-1 wing shift system can be used for players who choose a 4-speed or 7-speed manual transmission instead of the automatic version. And there's the rear view mirror function on the screen that provides more realism to the play experience.

The challenging Power Link optional feature allows two or more games to be interfaced so players can compete with each other in the same race.

Connecting Ingenuity to Income

Super Monaco GP utilizes Sega's new Power Link capabilities. As was demonstrated in a sneak preview at the 1988 AMOA convention, Sega has given the operator a choice to operate the games individually or by using Power Link to connect them together, allowing the players at each game to interact with each other.

"Starting with *Super Monaco*, Sega has created a means for the operator to have a variety of choices in which to operate his games — as a single unit or as a multigame arcade attraction, linking up to eight games, which can be easily unlinked to operate individually again," stated Lenore Sayers, director of marketing.

"Power Link simply is a combination of newly integrated technology and an optional cabling connection system which reliably links games together," explained Howell Ivy, vice president of manufacturing. "This optical link allows for very high communication rates, which gives each player full realism without any game delay time."

Further information may be obtained through factory distributors or by contacting Sega Enterprises, Inc. (U.S.A.), 2149 Paragon Drive, P.O. Box 610550, San Jose, CA 95161-0550.



SUPER MONACO GP COCKPIT

LAST BOX

AUGUST 12, 1989

47th Anniversary Edition Directory 1989-90

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POP SINGLES



TOP 20 SINGLES

1. LIKE A PRAYER - MADONNA - SIRE/WARNER BROS.
2. I'LL BE THERE FOR YOU - BON JOVI - MERCURY/POLYGRAM
3. STRAIGHT UP - PAULA ABDUL - VIRGIN
4. LOST IN YOUR EYES - DEBBIE GIBSON - ATLANTIC
5. SATISFIED - RICHARD MARX - EMI
6. WILD THING - TONE LOC - DELICIOUS/ISLAND
7. REAL LOVE - JODY WATLEY - MCA
8. GIRL YOU KNOW IT'S TRUE - MILLI VANILLI - ARISTA
9. ETERNAL FLAME - THE BANGLES - COLUMBIA
10. THE LOOK - ROXETTE - EMI
11. SHE DRIVES ME CRAZY - FINE YOUNG CANNIBALS - I.R.S./MCA
12. BORN TO BE MY BABY - BON JOVI - MERCURY/POLYGRAM
13. GOOD THING - FINE YOUNG CANNIBALS - I.R.S./MCA
14. THE LIVING YEARS - MIKE & THE MECHANICS - ATLANTIC
15. ROCK ON - MICHAEL DAMIAN - CYPRESS/A&M
16. BOBBY BROWN - EVERY LITTLE STEP - MCA
17. WIND BENEATH MY WINGS - BETTE MIDLER - ATLANTIC
18. SOLDIER OF LOVE - DONNY OSMOND - CAPITOL
19. BABY DON'T FORGET MY NUMBER - MILLI VANILLI - ARISTA
20. THE LOVER IN ME - SHEENA EASTON - MCA

TOP MALE ARTIST

1. BOBBY BROWN - MCA
2. RICHARD MARX - EMI
3. TONE LOC - DELICIOUS/ISLAND
4. MICHAEL DAMIAN - CYPRESS/A&M
5. DONNY OSMOND - CAPITOL

TOP NEW MALE ARTISTS

1. TONE LOC - DELICIOUS/ISLAND
2. MICHAEL DAMIAN - CYPRESS/A&M
3. DEON ESTUS - MIKA/POLYDOR

TOP NEW FEMALE ARTISTS

1. NENEH CHERRY - VIRGIN
2. KARYN WHITE - WARNER BROS.
3. EDIE BRICKELL - GEFFEN
4. MARTIKA - COLUMBIA

TOP BLACK CONTEMPORARY FEMALE ARTISTS

1. PAULA ABDUL - VIRGIN
2. JODY WATLEY - MCA
3. SHEENA EASTON - MCA
4. NENEH CHERRY - VIRGIN
5. KARYN WHITE - WARNER BROS.

TOP BLACK CONTEMPORARY MALE ARTISTS

1. BOBBY BROWN - MCA
2. TONE LOC - DELICIOUS/ISLAND
3. DEON ESTUS - MIKA/POLYDOR

TOP FEMALE ARTISTS

1. PAULA ABDUL - VIRGIN
2. MADONNA - SIRE/WARNER BROS.
3. DEBBIE GIBSON - ATLANTIC
4. JODY WATLEY - MCA
5. BETTE MIDLER - ATLANTIC

TOP GROUPS

1. BON JOVI - MERCURY/POLYGRAM
2. FINE YOUNG CANNIBALS - I.R.S./MCA
3. MILLI VANILLI - ARISTA
4. GUNS N' ROSES - GEFFEN
5. NEW KIDS ON THE BLOCK - COLUMBIA

TOP MALE GROUPS

1. BON JOVI - MERCURY/POLYGRAM
2. FINE YOUNG CANNIBALS - I.R.S./MCA
3. MILLI VANILLI - ARISTA
4. GUNS N' ROSES - GEFFEN
5. NEW KIDS ON THE BLOCK - COLUMBIA

TOP NEW GROUPS

1. MILLI VANILLI - ARISTA
2. ROXETTE - EMI
3. NEW KIDS ON THE BLOCK - COLUMBIA
4. INFORMATION SOCIETY - TOMMY BOY/REPRISE

BLACK CONTEMPORARY GROUPS

1. MILLI VANILLI - ARISTA
2. SIMPLY RED - ELEKTRA
3. DINO - 4TH & B'WAY/ISLAND

TOP FEMALE GROUPS

1. BANGLES - COLUMBIA
2. VIXEN - EMI
3. EXPOSE - ARISTA



· A · W · A · R · D · S ·

POP ALBUMS



TOP 25 ALBUMS

1. DON'T BE CRUEL - BOBBY BROWN - MCA
2. G N' R LIES - GUNS N' ROSES - GEFFEN
3. THE RAW & THE COOKED - FINE YOUNG CANNIBALS - I.R.S./MCA
4. FOREVER YOUR GIRL - PAULA ABDUL - VIRGIN
5. VOLUME ONE - TRAVELING WILBURYS - WARNER BROS.
6. LIKE A PRAYER - MADONNA - SIRE/WARNER BROS.
7. LOC-ED AFTER DARK - TONE LOC - DELICIOUS/ISLAND
8. APPETITE FOR DESTRUCTION - GUNS N' ROSES - GEFFEN
9. ELECTRIC YOUTH - DEBBIE GIBSON - ATLANTIC
10. SOUNDTRACK - BEACHES - ATLANTIC
11. VIVID - LIVING COLOUR - EPIC
12. MYSTERY GIRL - ROY ORBISON - VIRGIN
13. SHOOTING RUBBER BANDS AT THE STARS - EDIE BRICKELL & NEW BOHEMIANS - GEFFEN
14. HANGIN' TOUGH - NEW KIDS ON THE BLOCK - COLUMBIA
15. GIVING YOU THE BEST THAT I GOT - ANITA BAKER - ELEKTRA
16. SONIC TEMPLE - THE CULT - SIRE/REPRISE
17. FULL MOON FEVER - TOM PETTY - MCA
18. GREEN - R.E.M. - WARNER BROS.
19. HYSTERIA - DEF LEPPARD - MERCURY/POLYGRAM
20. NEW JERSEY - BON JOVI - MERCURY/POLYGRAM
21. OPEN UP AND SAY...AHH! - POISON - ENIGMA/CAPITOL
22. DISINTEGRATION - THE CURE - ELEKTRA
23. BIG DADDY - JOHN COUGAR MELLENCAMP - MERCURY/POLYGRAM
24. SILHOUETTE - KENNY G - ARISTA
25. KARYN WHITE - KARYN WHITE - WARNER BROS.

TOP MALE ARTIST

1. BOBBY BROWN - MCA
2. TONE LOC - DELICIOUS/ISLAND
3. ROY ORBISON - VIRGIN
4. TOM PETTY - MCA
5. JOHN COUGAR MELLENCAMP - MERCURY/POLYGRAM

TOP NEW MALE ARTIST

1. TONE LOC - DELICIOUS/ISLAND
2. M.C. HAMMER - CAPITOL
3. EAZY-E - PRIORITY/RUTHLESS

TOP BLACK CONTEMPORARY MALE ARTIST

1. BOBBY BROWN - MCA
2. TONE LOC - DELICIOUS/ISLAND
3. M.C. HAMMER - CAPITOL

TOP FEMALE ARTIST

1. PAULA ABDUL - VIRGIN
2. MADONNA - SIRE
3. DEBBIE GIBSON - ATLANTIC
4. EDIE BRICKELL & NEW BOHEMIANS - GEFFEN
5. ANITA BAKER - ELEKTRA

TOP NEW FEMALE ARTIST

1. EDIE BRICKELL & NEW BOHEMIANS - GEFFEN
2. KARYN WHITE - WARNER BROS.
3. ENYA - GEFFEN
4. NENEH CHERRY - VIRGIN

TOP BLACK CONTEMPORARY FEMALE ARTIST

1. PAULA ABDUL - VIRGIN
2. ANITA BAKER - ELEKTRA
3. KARYN WHITE - WARNER BROS.
4. JODY WATLEY - MCA

TOP GROUPS

1. GUNS N' ROSES - GEFFEN
2. FINE YOUNG CANNIBALS - I.R.S./MCA
3. TRAVELING WILBURYS - WARNER BROS.

4. LIVING COLOUR - EPIC

5. NEW KIDS ON THE BLOCK - COLUMBIA

TOP NEW GROUPS

1. TRAVELING WILBURYS - WARNER BROS.
2. LIVING COLOUR - EPIC
3. NEW KIDS ON THE BLOCK - COLUMBIA
4. WINGER - ATLANTIC

TOP SOUNDTRACKS

1. BEACHES - ATLANTIC
2. COCKTAIL - ELEKTRA
3. RAIN MAN - CAPITOL
4. SAY ANYTHING - WTG/CBS

TOP MALE GROUPS

1. GUNS N' ROSES - GEFFEN
2. FINE YOUNG CANNIBALS - I.R.S./MCA
3. TRAVELING WILBURYS - WARNER BROS.

TOP BLACK CONTEMPORARY GROUPS

1. MILLI VANILLI - ARISTA
2. DE LA SOUL - TOMMY BOY
3. GUY - MCA
4. SURFACE - COLUMBIA
5. THE BOYS - MOTOWN



· A · W · A · R · D · S ·

R&B SINGLES



TOP 20 SINGLES

1. RONI - BOBBY BROWN - MCA
2. REAL LOVE - JODY WATLEY - MCA
3. LOVE SAW IT - KARYN WHITE - WARNER BROS.
4. MR. D.J. JOYCE - "FENDERELLA" IRBY - MOTOWN
5. HAVE YOU HAD YOUR LOVE - THE O'JAYS - EMI
6. START OF A ROMANCE - SKYY - ATLANTIC
7. JUST BECAUSE - ANITA BAKER - ELEKTRA
8. CAN YOU READ MY LIPS - Z'LOOKE - ORPHEUS/EMI
9. LUCKY CHARM - THE BOYS - MOTOWN
10. CLOSER THAN FRIENDS - SURFACE - COLUMBIA
11. SHE WON'T TALK TO ME - LUTHER VANDROSS - EPIC
12. SO GOOD - AL JARREAU - REPRISÉ
13. DREAMIN' - VANESSA WILLIAMS - POLYGRAM
14. SHOW AND TELL - PEABO BRYSON - CAPITOL
15. CAN YOU STAND THE RAIN - NEW EDITION - MCA
16. GIRL YOU KNOW IT'S TRUE - MILLI VANILLI - ARISTA
17. STRAIGHT UP - PAULA ABDUL - VIRGIN
18. PULL OVER - LEVERT - ATLANTIC
19. MY FIRST LOVE - ATLANTIC STARR - WARNER BROS.
20. MISS YOU LIKE CRAZY - NATALIE COLE - EMI

TOP MALES

1. BOBBY BROWN - MCA
2. LUTHER VANDROSS - EPIC
3. AL JARREAU - REPRISÉ
4. PEABO BRYSON - CAPITOL
5. AL B. SURE - WARNER BROS.

TOP NEW FEMALES

1. KARYN WHITE - WARNER BROS.
2. JOYCE "FENDERELLA" IRBY - MOTOWN
3. PAULA ABDUL - VIRGIN

TOP GROUPS

1. THE O'JAYS - EMI
2. SKYY - ATLANTIC
3. Z'LOOKE - ORPHEUS/EMI
4. THE BOYS - MOTOWN
5. SURFACE - COLUMBIA

TOP NEW MALES

1. GRADY HARREL - RCA
2. DEON ESTUS - MIKA/POLYGRAM
3. GERALD ALSTON - MOTOWN

TOP FEMALES

1. KARYN WHITE - WARNER BROS.
2. ANITA BAKER - ELEKTRA
3. JODY WATLEY - MCA
4. JOYCE "FENDERELLA" IRBY - MOTOWN
5. PAULA ABDUL - VIRGIN

TOP DUOS

1. ASHFORD & SIMPSON - CAPITOL
2. JAMES 'JT' TAYLOR & REGINA BELLE - EPIC
3. THE WINANS - EMI



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R&B ALBUMS



TOP 15 ALBUMS

1. GUY - GUY - MCA
2. DON'T BE CRUEL - BOBBY BROWN - MCA
3. LET'S GET IT STARTED - M.C. HAMMER - CAPITOL
4. KARYN WHITE - KARYN WHITE - WARNER BROS.
5. THE GREAT ADVENTURES OF SLICK RICK - DEF JAM
6. LOC'ED AFTER DARK - TONE LOC - DELICIOUS/ISLAND
7. MESSAGE FROM THE BOYS - THE BOYS - MOTOWN
8. JUST COOLIN' - LEVERT - ATLANTIC
9. 3 FEET HIGH AND RISING - DE LA SOUL - TOMMY BOY
10. 2ND WAVE - SURFACE - COLUMBIA
11. 2 HYPE - KID N' PLAY - SELECT
12. GIVING YOU THE BEST THAT I GOT - ANITA BAKER - ELEKTRA
13. NEW EDITION - HEART BREAK - MCA
14. STRAIGHT OUTTA COMPTON - N.W.A. - RUTHLESS
15. LARGER THAN LIFE - JODY WATLEY - MCA

3. SLICK RICK - DEF JAM/COLUMBIA
4. TONE LOC - DELICIOUS/ISLAND
5. LUTHER VANDROSS - EPIC

TOP NEW MALES

1. M.C. HAMMER - CAPITOL
2. SLICK RICK - DEF JAM
3. TONE LOC - DELICIOUS/ISLAND
4. TOO SHORT - ZOMBA/RCA
5. EAZY-E - PRIORITY

TOP FEMALES

1. KARYN WHITE - WARNER BROS.
2. ANITA BAKER - ELEKTRA
3. JODY WATLEY - MCA
4. PAULA ABDUL - VIRGIN
5. CHAKA KHAN - WARNER BROS.

TOP NEW FEMALES

1. KARYN WHITE - WARNER BROS.
2. PAULA ABDUL - VIRGIN
3. JOYCE "FENDERELLA" IRBY - MOTOWN
4. CHERRELLE - TABU/CBS
5. CHERYL "PEPSI" RILEY - COLUMBIA

TOP GROUPS

1. GUY - MCA
2. THE BOYS - MOTOWN
3. LEVERT - ATLANTIC
4. DE LA SOUL - TOMMY BOY
5. SURFACE - COLUMBIA

TOP NEW GROUPS

1. THE BOYS - MOTOWN
2. DE LA SOUL - TOMMY BOY
3. KID N' PLAY - SELECT
4. N.W.A. - RUTHLESS
5. MILLI VANILLI - ARISTA

TOP MALES

1. BOBBY BROWN - MCA
2. M.C. HAMMER - CAPITOL

· A · W · A · R · D · S ·

DANCE SINGLES



TOP 20 DANCE SINGLES

1. LIKE A PRAYER - MADONNA - SIRE
2. ME, MYSELF & I - DE LA SOUL - TOMMY BOY
3. GOOD LIFE - INNER CITY - VIRGIN
4. WILD THING - TONE LOC - DELICIOUS/ISLAND
5. FUNKY COLD MEDINA - TONE LOC - DELICIOUS/ISLAND
6. KEEP ON MOVIN' - SOUL II SOUL - VIRGIN
7. BUFFALO STANCE - NENEH CHERRY - VIRGIN
8. FINE TIME - NEW ORDER - QWEST/WARNER BROS.
9. I BEG YOUR PARDON - KON KAN - ATLANTIC
10. SHE DRIVES ME CRAZY - FINE YOUNG CANNIBALS - I.R.S.
11. THIS IS ACID - MAURICE - VENDETTA
12. STRAIGHT UP - PAULA ABDUL - VIRGIN
13. GIRL YOU KNOW IT'S TRUE - MILLI VANILLI - ARISTA
14. THAT'S THE WAY LOVE IS - TEN CITY - ATLANTIC
15. THIS TIME I KNOW IT'S FOR REAL - DONNA SUMMER - ATLANTIC
16. FADING AWAY - WILL TO POWER - EPIC
17. ELECTRIC YOUTH - DEBBIE GIBSON - ATLANTIC
18. REAL LOVE - JODY WATLEY - MCA
19. MR. D.J. - JOYCE "FENDERELLA" IRBY - MOTOWN
20. WORKIN' OVERTIME - DIANA ROSS - MOTOWN

TOP DANCE GROUPS

1. DE LA SOUL - TOMMY BOY
2. INNER CITY - VIRGIN
3. SOUL II SOUL - VIRGIN
4. NEW ORDER - QWEST/WARNER BROS.
5. KON KAN - ATLANTIC
6. FINE YOUNG CANNIBALS - I.R.S.
7. MILLI VANILLI - ARISTA
8. TEN CITY - ATLANTIC
9. WILL TO POWER - EPIC
10. THE BOYS - MOTOWN

TOP FEMALE ARTISTS

1. MADONNA - SIRE
2. NENEH CHERRY - VIRGIN
3. PAULA ABDUL - VIRGIN
4. DONNA SUMMER - ATLANTIC
5. DEBBIE GIBSON - ATLANTIC
6. JODY WATLEY - MCA
7. JOYCE "FENDERELLA" IRBY - MOTOWN
8. DIANA ROSS - MOTOWN
9. SHEENA EASTON - MCA
10. SAMANTHA FOX - JIVE/RCA

TOP MALE ARTISTS

1. TONE LOC - DELICIOUS/ISLAND
2. MAURICE - VENDETTA
3. BOBBY BROWN - MCA
4. BOY GEORGE - VIRGIN
5. L.L. COOL J - DEF JAM/COLUMBIA

TOP NEW FEMALE ARTISTS

1. NENEH CHERRY - VIRGIN
2. PAULA ABDUL - VIRGIN
3. JOYCE "FENDERELLA" IRBY - MOTOWN
4. KARYN WHITE - WARNER BROS.



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RAP ALBUMS



TOP 20 RAP ALBUMS:

1. LOC-ED AFTER DARK - TONE LOC - DELICIOUS/ISLAND
2. EAZY DUZ IT - EAZY-E - PRIORITY
3. KNOWLEDGE IS KING - KOOL MOE DEE - JIVE/RCA
4. LET'S GET IT STARTED - M.C. HAMMER - CAPITOL
5. STRAIGHT OUTTA COMPTON - N.W.A. - PRIORITY/RUTHLESS
6. TOO SHORT - TOO SHORT - JIVE/RCA
7. IT TAKES TWO - ROB BASE & D.J.E-Z ROCK - PROFILE
8. SLICK RICK - TEENAGE LOVE - DEF JAM/COLUMBIA
9. 3 FEET HIGH AND RISING - DE LA SOUL - TOMMY BOY
10. 2 HYPE - KID N'PLAY - SELECT
11. SWASS - SIR MIX-A-LOT - NASTY MIX

12. POWER - ICE-T - SIRE
13. WALKING WITH A PANTHER - L.L. COOL J - DEF JAM/COLUMBIA
14. A SALT WITH A DEADLY PEPA - SALT-N-PEPA - NEXT PLATEAU
15. IT TAKES A NATION OF MILLIONS TO HOLD US BACK - PUBLIC ENEMY - DEF JAM/COLUMBIA
16. HE'S THE D.J., I'M THE RAPPER - D.J. JAZZY JEFF & THE FRESH PRINCE - JIVE/RCA
17. DOIN' IT - U.T.F.O. - SELECT
18. SUPERSONIC-THE ALBUM - J.J.FAD - RUTHLESS/ATLANTIC
19. BIG TYME - HEAVY D. & THE BOYZ - MCA
20. GHETTO MUSIC: THE BLUEPRINT OF HIP-HOP - BOOGIE DOWN PRODUCTIONS - JIVE/RCA

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JAZZ ALBUMS



TOP ELECTRIC ALBUMS

1. KENNY G. - ARISTA
2. LEE RITENOUR - GRP
3. HIROSHIMA - EPIC
4. TERRI LYNNE CARRINGTON - VERVE/POLYGRAM
5. DAVE GRUSIN - GRP

KEYBOARDS

1. MICHEL CAMILO - PORTRAIT/CBS
2. CHICK COREA - GRP
3. MARCUS ROBERTS - RCA NOVUS
4. ELIANE ELIAS - BLUE NOTE/CAPITOL

TOP ACOUSTIC ALBUMS

1. MICHEL CAMILO - PORTRAIT/CBS
2. CASSANDRA WILSON - JMT/POLYGRAM
3. BOBBY MCFERRIN - EMI
4. CHICK COREA - GRP
5. MARCUS ROBERTS - RCA NOVUS

TOP 20 JAZZ ALBUMS

1. SILHOUETTE - KENNY G. - ARISTA
2. MICHEL CAMILO - MICHEL CAMILO - PORTRAIT/CBS
3. HEART'S HORIZON - AL JARREAU - REPRISE
4. BLUE SKIES - CASSANDRA WILSON - JMT/POLYGRAM
5. SIMPLE PLEASURES - BOBBY MCFERRIN - EMI
6. FESTIVAL - LEE RITENOUR - GRP
7. CHICK COREA ACOUSTIC BAND - CHICK COREA - GRP
8. THE TRUTH IS SPOKEN HERE - MARCUS ROBERTS - RCA NOVUS
9. DAVID SANBORN - WARNER BROS.
10. 20 - HARRY CONNICK JR. - COLUMBIA
11. TALKIN' BOUT YOU - DIANNE SCHUUR - GRP
12. BIRD - THE ORIGINAL CHARLIE PARKER - VERVE/POLYGRAM
13. EAST - HIROSHIMA - EPIC
14. DON'T TRY THIS AT HOME - MICHAEL BRECKER - MCA IMPULSE!
15. TIME AND TIDE - BASIA - EPIC
16. REAL LIFE STORY - TERRI LYNNE CARRINGTON - VERVE/POLYGRAM
17. THE MEN IN MY LIFE - LENA HORNE - THREE CHERRIES
18. DAVE GRUSIN COLLECTION - DAVE GRUSIN - GRP
19. PENCIL SKETCHES #1 - KIM PENNYL - OPTIMISM
20. SPELLBOUND - JOE SAMPLE - WARNER BROS.

GUITAR

1. LEE RITENOUR - GRP
2. LARRY CARLTON - MCA
3. EARL KLUGH - WARNER BROS.
4. GEORGE BENSON - WARNER BROS.

SAXOPHONE

1. KENNY G. - ARISTA
2. DAVID SANBORN - WARNER BROS.
3. GROVER WASHINGTON - COLUMBIA
4. MICHAEL BRECKER - MCA
5. DAVID MURRAY - PORTRAIT/CBS

NEW ARTISTS

1. CASSANDRA WILSON - JMT/POLYGRAM
2. MARCUS ROBERTS - RCA NOVUS
3. HARRY CONNICK JR. - COLUMBIA

VOCALISTS

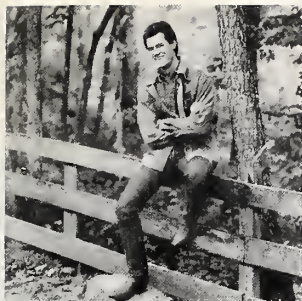
1. AL JARREAU - REPRISE/WARNER BROS.
2. CASSANDRA WILSON - JMT/POLYGRAM
3. BOBBY MCFERRIN - EMI
4. BETTY CARTER - VERVE/POLYGRAM

SOLO

1. KENNY G. - ARISTA
2. MICHEL CAMILO - PORTRAIT/CBS
3. AL JARREAU - REPRISE/WARNER BROS.
4. CASSANDRA WILSON - JMT/POLYGRAM
5. BOBBY MCFERRIN - EMI

TRUMPET

1. MILES DAVIS - WARNER BROS.
2. CHET BAKER - RCA NOVUS
3. FREDDIE HUBBARD - BLUE NOTE/CAPITOL



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COUNTRY SINGLES



TOP MALE VOCALISTS

1. RANDY TRAVIS-WARNER BROS.
2. GEORGE STRAIT-MCA
3. RICKY VAN SHELTON-COLUMBIA
4. RODNEY CROWELL-COLUMBIA
5. VERN GOSDIN-COLUMBIA

TOP FEMALE VOCALISTS

1. REBA McENTIRE-MCA
2. KATHY MATTEA-MERCURY
3. ROSANNE CASH-MCA
4. PATTY LOVELESS-MCA
5. TANYA TUCKER-CAPITOL

TOP GROUPS

1. ALABAMA-RCA
2. SHENANDOAH-COLUMBIA
3. RESTLESS HEART-RCA
4. OAK RIDGE BOYS-MCA
5. DESERT ROSE BAND-MCA

TOP DUOS

1. BELLAMY BROS.-MCA
2. FOSTER AND LLOYD-RCA
3. JUDDS-RCA
4. BAILLIE & THE BOYS-RCA
5. SWEETHEARTS OF THE RODEO-COLUMBIA

TOP MAJOR LABELS

1. MCA
2. WARNER BROS.
3. RCA
4. CAPITOL
5. COLUMBIA

TOP 5 SINGLES

1. IF I HAD YOU-ALABAMA-RCA
2. DEEPER THAN A HOLLER-RANDY TRAVIS-RCA
3. BABY'S GOTTEN GOOD AT GOODBYE-GEORGE STRAIT-MCA
4. I'M NO STRANGER TO THE RAIN-RCA
5. CHURCH ON CUMBERLAND ROAD-SHENANDOAH-COLUMBIA

NEWCOMERS

1. CLINT BLACK-RCA
2. SKIP EWING-MCA
3. LIONEL CARTWRIGHT-MCA
4. LORRIE MORGAN-RCA
5. DAVID SLATER-CAPITOL



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COUNTRY ALBUMS



TOP 20 COUNTRY ALBUMS

1. SOUTHERN STAR-ALABAMA-RCA
2. LIVING PROOF-RICKY VAN SHELTON-COLUMBIA
3. OLD 8x10-RANDY TRAVIS-COLUMBIA
4. DIAMONDS AND DIRT-RODNEY CROWELL-COLUMBIA
5. GREATEST HITS-HANK WILLIAMS JR.-WARNER BROS.
6. BEYOND THE BLUE NEON-GEORGE STRAIT-MCA
7. THIS WOMAN-K.T. OSLIN-RCA
8. LYLE LOVETT AND HIS BIG BAND-LYLE LOVETT-MCA/CURB
9. BEUNAS NOCHES FROM A LONELY ROOM-DWIGHT YOAKAM-REPRISE
10. STRONG ENOUGH TO BEND-TANYA TUCKER-CAPITOL
11. HONKY TONK ANGEL-PATTY LOVELESS-MCA
12. REBA-REBA McENTIRE-MCA
13. ROAD NOT TAKEN-SHENANDOAH-COLUMBIA
14. GREATEST HITS-ROSANNE CASH-COLUMBIA
15. ONE WOMAN MAN-GEORGE JONES-EPIC
16. BLUEBIRD-EMMYLOU HARRIS-WARNER BROS.
17. COPPERHEAD ROAD-STEVE EARL-UNIVERSAL/MCA
18. RAGE ON-DAN SEALS-CAPITOL
19. TELL IT LIKE IT IS-BILLY JOE ROYAL-ATLANTIC/AMERICA
20. WILLOW IN THE WIND-KATHY MATTEA-MERCURY

TOP 5 MALE VOCALISTS

1. RICKY VAN SHELTON-COLUMBIA
2. RANDY TRAVIS-WARNER BROS.
3. RODNEY CROWELL-COLUMBIA
4. HANK WILLIAMS JR.-WARNER BROS.
5. GEORGE STRAIT-MCA

TOP 5 FEMALE VOCALISTS

1. K.T. OSLIN-MCA
2. TANYA TUCKER-CAPITOL
3. PATTY LOVELESS-MCA
4. REBA McENTIRE-MCA
5. ROSANNE CASH-COLUMBIA

TOP 5 GROUPS

1. ALABAMA-RCA
2. SHENANDOAH-COLUMBIA
3. OAK RIDGE BOYS-MCA
4. RESTLESS HEART-RCA
5. WARNER BROS.

TOP 5 LABELS

1. MCA
2. COLUMBIA
3. RCA
4. WARNER BROS.
5. CAPITOL

TOP DUOS

1. JUDDS-RCA
2. FOSTER AND LLOYD-RCA
3. BELLAMY BROS.-MCA

TOP MALE VOCALISTS

1. RAZZY BAILEY
2. DON MALENA
3. RICH CHANEY
4. JUSTIN WRIGHT
5. SAMMY SADLER

TOP FEMALE VOCALISTS

1. PATSY COLE
2. LISA CHILDRESS
3. MICHELLE LYNN
4. MARCY CARR
5. PATTY GLENN

TOP GROUPS

1. HEARTLAND
2. NORTHERN GOLD
3. FOX BROTHERS
4. A TOUCH OF COUNTRY
5. G.T. EXPRESS

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COUNTRY INDIE SINGLES

TOP 5 SINGLES

1. BUT YOU WILL-RAZZY BAILEY
2. KEEP THE FAITH-HEARTLAND
3. DEATH AND TAXES-PATSY COLE
4. WHEN DADDY DID THE DRIVING-CHRIS & LENNY
5. THAT OLD FAMILIAR FEELING-LISA CHILDRESS

TOP LABELS

1. TRA-STAR
2. SOA
3. EVERGREEN
4. STOP HUNGER
5. TRUE

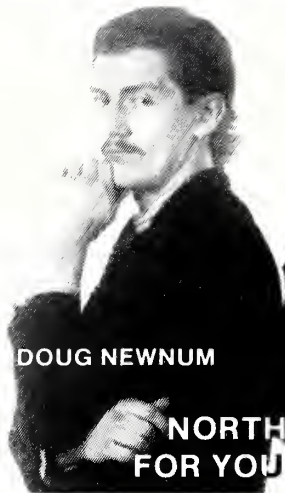
NEWCOMERS

1. MICKEY JONES
2. BRIAN O'NEILL
3. STEVE DOUGLAS
4. DAWN DORMINY

TOP DUOS

1. CHARLIE LOUVIN & ROY ACUFF
2. CHRIS & LENNY
3. BOBCAT DOUGLAS & LINDA KAY
4. COATES TWINS
5. RENO BROTHERS

CONGRATULATIONS TO AWARD-WINNING NORTHERN GOLD CASH BOX MAGAZINE'S INDEPENDENT GROUP OF THE YEAR CATEGORY



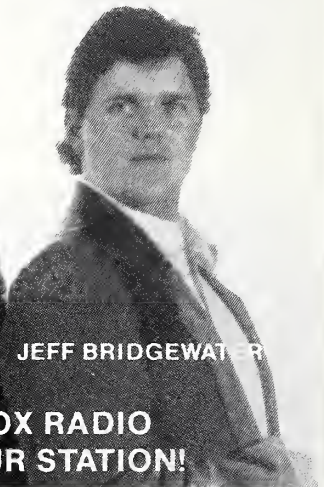
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/ BMI
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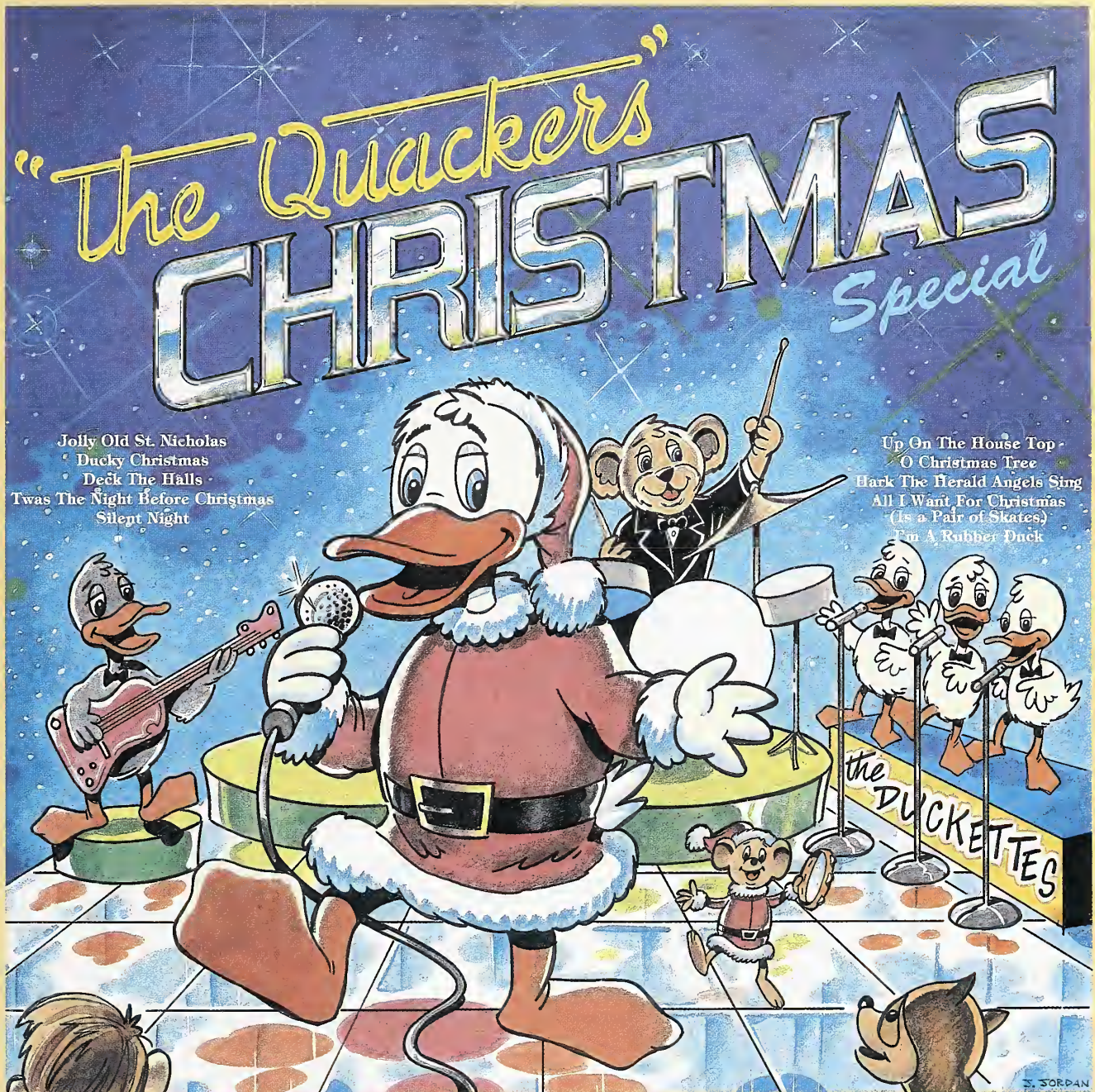
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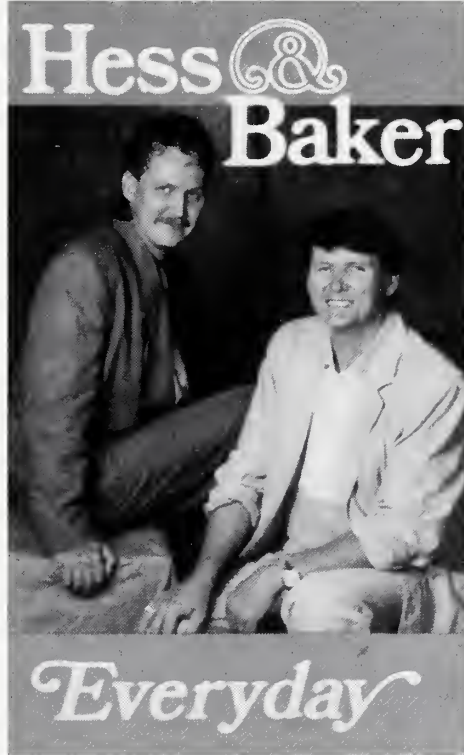
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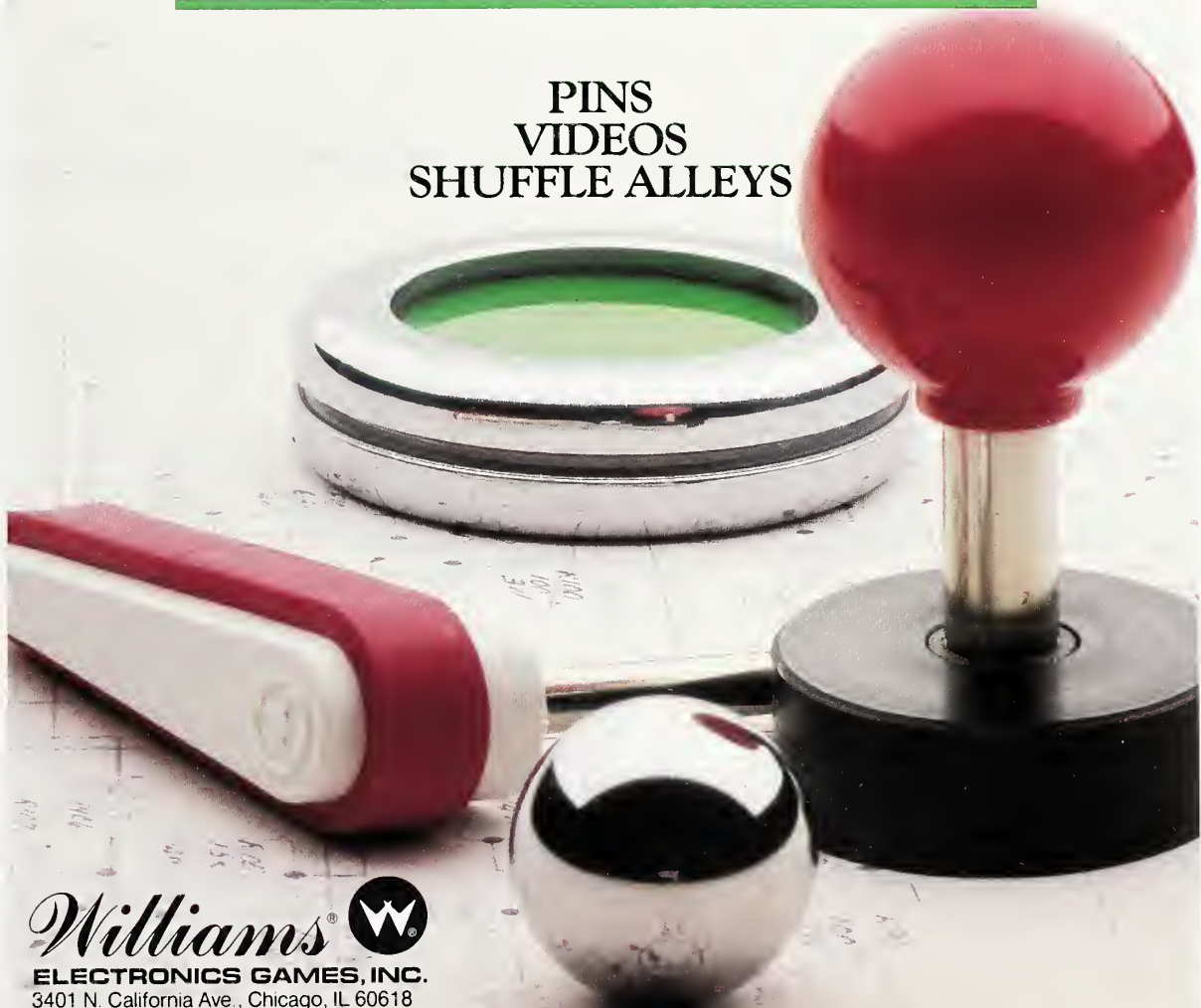
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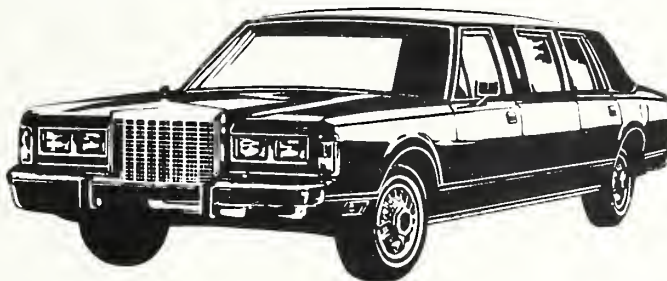
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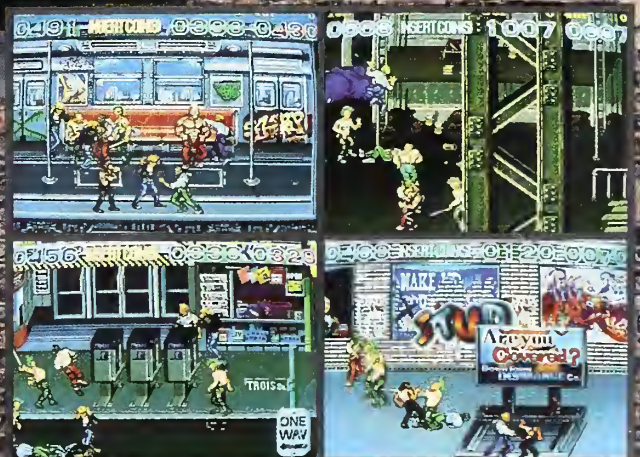
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(800) 325-2646
Contact: Ken Hoffman
(coin handling equipment: coin doors, front plates, acceptors, changers, timers, lighted push button switches, shower control devices & electronic acceptors)

COIN CONTROLS, INC.

1000A Touhy
Elk Grove Village, IL 60007
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(800) 323-8174
FAX: 312-228-1833
Contact: Mike Meisinger
(Mfrs of coin doors, featuring both electronic & mechanical coin acceptors; also offers hopper pay-out systems, magnetic strip card readers)

COIN MECHANISMS, INC.

817 Industrial Drive
Elmhurst, IL 60126
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(800) 323-6498
FAX: 312-279-9154
contact: Frank Schubert
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D & R INDUSTRIES, INC.

7111 N. Capitol Dr.
Lincolnwood, IL 60645
(312) 677-3200
(800) 323-2852
Contact: Ms. Lois Berman
(billiard accessories & coin machine parts)

EAGLE LIFT

2401 W. Broadway
Council Bluffs, IA 51501
(712) 322-1111
(800) 872-4283
contact: Dan Barry
(complete line of hydraulic liftgates for pickups & light to medium trucks; 1,000 lb., 1250 lb., and 1600 lb. capacity models.)

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5617 Northwest Highway
Chicago, IL 60646
(312) 775-8400
FAX: 312-775-5968
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(800) 543-0862
FAX: 513-381-1570
contact: Dan Kroeger
(snack bar equipment for arcades, etc.)

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1340 Metropolitan Ave.
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(800) 221-0982
contact: Phil Brown
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Toledo, OH 43606
(419) 535-7667
FAX: 419-535-0345
Contact: James Nesmith
(currency changers, token dispensers, bill validators)

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1270 Valley Brook Ave.
Lyndhurst, NJ 07071
(201) 507-0936
(800) 526-6261
FAX: 201-507-9181
contact: Bob Lapinski
(billiard supplies, coin machine parts & supplies; power supplies; monitors; foosball tables)

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FAX: 914-668-8735
Contact: Don Shimel
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KLOPP COIN COUNTERS, INC.

(Klopp International, Inc.)
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(813) 522-9425
(814) Rybicki, dir. of mrktng.
(U.S. manufacturer of manual & electric coin sorters & counter/wrapper/baggers)

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(800) 421-0921 (in CA)
(800) 762-7057 (outside CA)
FAX: 714-433-2166
Contact: Carol Cutri
(money handling equipment & supplies; coin sorting, counting & wrapping machines; currency counters; counterfeit detectors; paper shredders, balers, cutters, decollators, bursters, folders, etc.)

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contact: Leonie Breoze
(mfr of bulk vending equipment & chrome stands; gum & nut dispensers; coin mechanisms)

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(800) 227-8233
FAX: 415-856-3328
Contact: Jack Riddle, Carol Schreiber
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(800) 227-6136
FAX: 615-793-5512
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Los Angeles, CA 90061
(213) 323-1752
contact: Patrick Murrey
(pool table parts & supplies)

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145 Ontario St.
Buffalo, NY 14207
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FAX: 716-873-6621
contact: Rose Emerson
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(800) 458-4116
contact: David Lawson
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(800) 523-8934
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(800) 426-6665
FAX: 215-664-0125
contact: Rob Steinberg
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FAX: 317-684-2134
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(800) 227-5814 (in CA)
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(800) 225-2734
FAX: 508-226-2033
contact: Sheila Dellacona
(tokens)

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contact: Carol Spence
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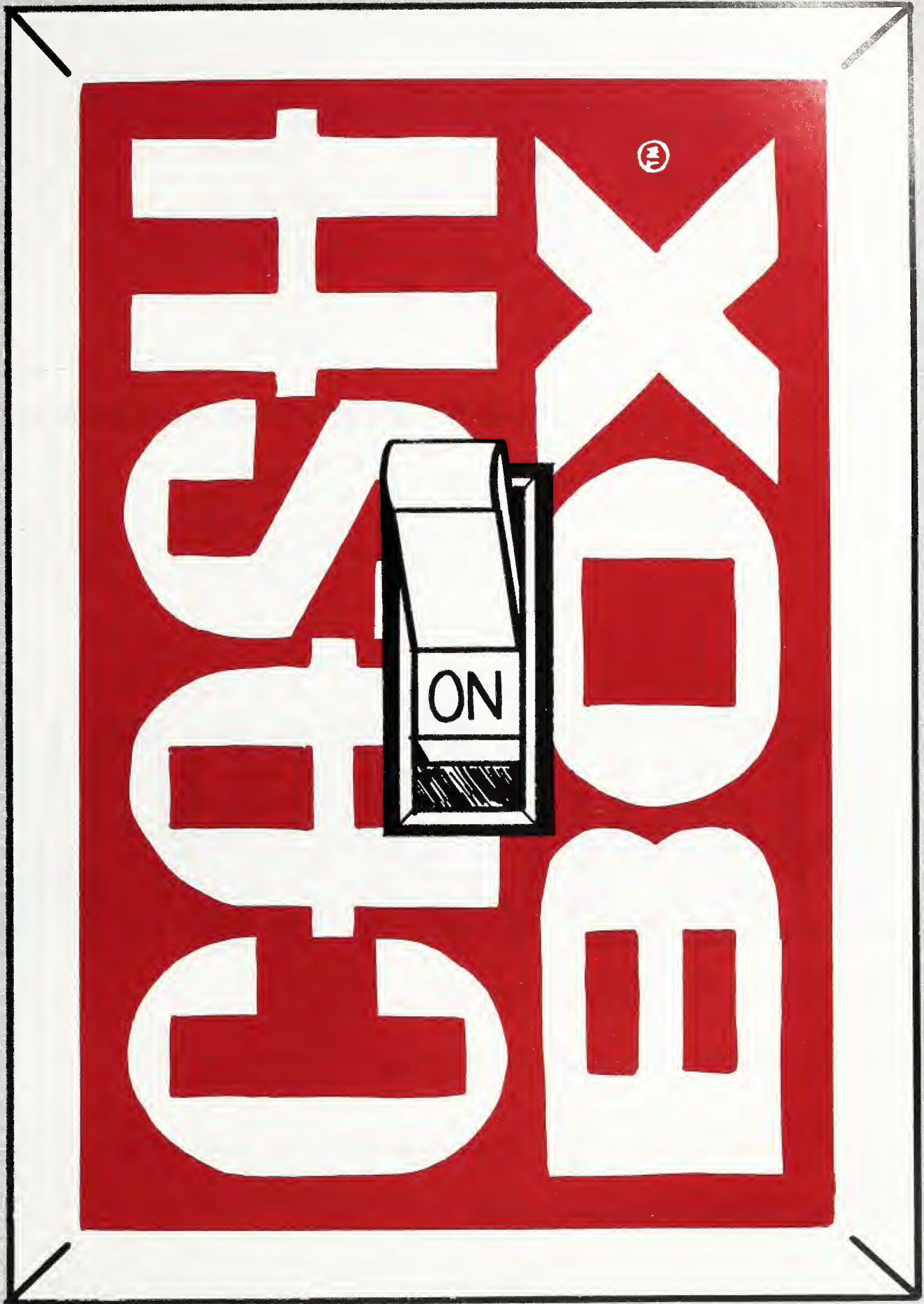
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(formerly Coin Communicators)
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Ric Stephan, president
(pay telephones)



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Galesville, WI 54630
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(800) 227-8233
FAX: 415-856-3328
contact: Jack Riddle
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111 E. Wacker Dr., Suite 600
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Rockford, IL 61132
(815) 654-0212
(800) 435-8319
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(800) 328-2866 (out of state Wats)
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Dayton, OH 45439
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FAX: 513-299-0990, ext. 218
contact: John Harasyn/G. Kobe
(digital test equipment)

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P.O. Box 5004
Bensalem, PA 19020
(215) 639-4700
(800) 523-2760
FAX: 215-639-5346
contact: Mort Ansky at (800) 523-2760
(mfrs of electronically scored dart games; dart tournaments & promotions)

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(800) 872-4665
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STAR TECH JOURNAL

P.O. Box 1065
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FAX: 609-488-9326

Contact: James Calore
(The technical & informational monthly for the coin-op industry)

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FAX: 714-549-4883

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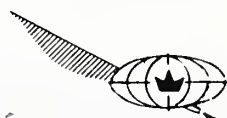
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