

THE MUSIC TRADE MAGAZINE

CASH BOXTM

JULY 29, 1989

NEWSPAPER \$3.50

DISPATCHES FROM THE
NEW MUSIC SEMINAR

SHOOTING HOOPS WITH
THE BEASTIE BOYS

THE THOROUGHLY MODERN SOUL OF
STEPHANIE MILLS



TICKERTAPE



MILES AWAY (FROM MCA)

LABELING: I.R.S. has finally gotten around to formally announcing its distribution deal with MCA, which went into effect way back on March 31. Primary reason for the delay: I.R.S. wanted to put its new field promotion staff in place before declaring its autonomy. The label currently has nine field reps and plans on adding three more. The downside of the pact is that the I.R.S. recorded catalog reverts to MCA. Ouch.... **PolyGram** takes what it thinks is a "bold step into the realm of industrialized dance/rock" with its U.S. deal with **Fiction Records**, best known as the home of the **Cure**. **Die Warzau's Disco Rigido**, out August 22, and an October album by **Eat** will help get the ball rolling.

CRYSTAL BALL: **PolyGram** acquires **Island**.... **PolyGram** acquires **A&M**.... **PolyGram** acquires **Paraguay**.... Yet another publishing group buys **Creem** magazine, and writers who've been burned twice will be told that *this* time everything's gonna be on the up and up, pointing to the highly regarded former **Creem** editor who has returned.... **Creem Metal**, which is published by another company, changes its name to something catchy like, uh, **Half & Half Metal**.... Former **Creem** publisher **Chambray** goes bankrupt in an unsuccessful attempt to declare bankruptcy. (All prophecies courtesy **Swami Oscar Yukbandana**.)

ART & ARTISTS & PIANOS: **David + David**, one of our fave L.A. acts, is no more. The duo's scheduled second A&M LP is now a **David Baerwald** solo project, while **Dave Ricketts** will produce the next **Toni Childs** long-player, among other studio activities. The Daves leave one undervalued masterpiece, **Boomtown**, which comprises their entire body of work.... **Geffen** has inked a coupla more L.A. bands (and you thought they were all signed by now): **The Brothers Figaro** get an album deal, and **Rhino Bucket** gets a demo deal (with the rootsy **Dan Fredman** set to produce said demo).... Speaking of roots, **Jules Shear's** upcoming I.R.S. LP, **The Third Party**, is a **Nebraska**-like vocal & acoustic guitar workout, with Jules on vox and **the Church's Marty Willson-Piper** doin' the strummin'.... Looks like the **Chrysalis A&R** department has come up with yet another late-'80s hipster act. It's the new Brit group **Dorothy**, containing former members of early-'80s hipster act the Raincoats.... **The Pet Shop Boys** are in the midst of their first tour, *ever*. They're bouncing around the U.K. for now, in a show directed (directed?) by filmmaker **Derek Jarman** and featuring a supporting cast that includes hot young British jazz saxophonist **Courtney Pine**.... **Tina Turner** will have a new album, **Foreign Affair**, out on **Capitol** September 12. It's billed as a return to her roots.... **Ziggy Marley** and **the Melody Makers** kick off a tour in Santa Cruz on August 2, a week after

their newest disc, **One Bright Day**, is released by **Virgin**. (So why has the label already mailed out review copies?)... **Mick Jones** has put **Foreigner** on hold for a solo album, due from **Atlantic** on August 8. It's billed as a return to his roots.... **Steinway** just built themselves their 500,000th piano and, no measly assemblage of ebony and ivory this, they're taking it on an 18-city tour. Look for it, coming soon to a (huh?) place where pianos tour near you.

COLLECTIBLES: The **Warner Bros./Geffen** August bounty includes anthologies that gather goodies from the archives of **John Hiatt**, **Rodney Crowell**, **Martha Velez**, **Doug Kershaw** and **the Flamin' Groovies**. And get this: cuts by **k.d. lang** show up on no less than *three* WB compilation LPs next month. The **Sire** soundtrack album for **The Shag** contains her evocative cover of "Our Day Will Come" (previously available only on a U.K. 12-inch single), **The New Tradition Sings the Old Tradition** contains the torchy "Three Cigarettes in an Ashtray," and on **Singin' Country Favorites** k.d. tackles Lynn Anderson's "Rose Garden." Also highly visible on the August release schedule is **Randy Newman**, who not only remakes **Fats Domino's** "I'm in Love Again" for **The Shag**, but also comes with the score for **Ron Howard's Parenthood**, with an all-star cast led by **Steve Martin** and **Tom Hulce**. The film opens August 4.... While we're on the subject, that same release contains the WB debuts of **the Thompson Twins**, **MAZE Featuring Frankie Beverly** and erstwhile **Billy Idol** henchman **Steve Stevens**, the **Reprise** debut of crooner **B.J. Thomas** and the **Paisley Park** debut of **George Clinton**. And that's *still* not all, folks (but we're out of space).



COOL LOGO, JASON

THE BIZ: The RIAA has a new logo (above), and bossman **Jason Berman** (also above) likes it just fine.... **NARAS** president **Mike Greene** will chair the first meeting of **NARAS' Presidential Advisory Council** on Tues. (July 25) at the **Bel Air Hotel**; those who should be there, you know who you are.... **Aiwa** has signed on as sponsor of the 1989 **CMJ New Music Awards**, which will make its broadcast television (gasp!) debut come December. Part of the deal is a sweepstakes whereby **Aiwa** is sniffing around for new music "talent"; look for details at an **Aiwa** pusher near you.... **Monarch Entertainment** and **John Scher Presents**, the New York/New Jersey sister concert promotion companies, are now combined as **Metropolitan Entertainment Inc.**.... **Personics**

has just bowed in the New York area, with more than 25 stores now cranking out the customized tapes.... **The Bottom Line**, the New York club that has hosted everybody and their brother since opening 16 (!) years ago, has just opened a branch in Nagoya, Japan, with plans for **Bottom Line** clones to pop up in Tokyo, Osaka and other Asian cities. The **Bottom Line** is that this is a licensing deal.

SWEET BABY TAYLOR JAMES: On May 18, **Nadeen** and **Tim Toomey** became the proud parents of a second son, **Taylor James**. He's the grandson of **Edna** and **George Albert**.

GOT LIVE IF YOU WANT IT: **Mary's Danish** (which the **L.A. Times** called L.A.'s best live act of '88, edging out **Kirk Gibson** and **the Gimps** by a croissant) is on the highway in support of **There Goes the Wondertruck (Chameleon)**.... **Natalie Cole** is also out there pounding the pavement, she's goin' to St. Louis; **Joplin**, **Missouri** and **Oklahoma City** looks might pretty. See **Amarillo**; **Gallup**, **New Mexico**; **Flagstaff**, **Arizona**, don't forget **Ramona**, **Kingman**, **Barstow**, **San Bernardino**.... all in support of **Good to Be Back (Capitol)**.... **Joe Jackson** will begin his first concert tour in three years, July 27 in **Albany**, zipping around the country until L.A. dates August 28 & 29. He'll do all of his new album, **Bound for Glory (A&M)**, and lots of other stuff (please, **Joe**, go easy on the instrumentals).

WHAT, NO TEN YEARS AFTER?: **Central Park** is the place. August 16 is the date. And something of a **Woodstock** reunion is the event. Already lined up are (are you sitting down?) **Richie Havens**, **Country Joe McDonald**, **Melanie**, the remains of **Donald Heat**, **John Sebastian**, **Garth Hudson**, **Rick Danko** and **Buddy Miles**, but, we're assured, "there are indications that many of the 'giants' will be on hand." **Paul Sladkus** is the producer of this extravaganza and "negotiations" are taking place with TV, sponsors, radio and all sorts of other **Woodstock**-starved individuals and companies. We'll keep you posted.



THE MULTIFACETED MAURO

DO THE KIDDY, KIDDY SHAKE: **Mauro Magellan** of the **Georgia Satellites** has just published a children's book, **Max, The Apartment Cat** (**Humanics Publishing**), which he drew and wrote while on the road with the band (and you thought all rock & roll musicians did on tour was take **Pol-a-roids** of naked women).

HELLO MUDDAH, HELLO FAD-DAH: Have you ever pictured yourself playing catch with **Bucky Dent** or **Dick Groat** or **Johnny Roseboro**? Well, get yourself to a baseball fantasy camp. But if your idea of a fantasy is

(we're not making this one up, folks) hanging out in a "rock & roll hotel" with the likes of **Mick Fleetwood** and **Craig Chaquico**, well, you're ready to sign up for **Rock 'n Roll Fantasy Camp**. Yep, from August 20-27 in **San Francisco** (where else?) you'll be able to be a rock & roll camper, you'll hang with **Mick** and **Craig** and "rehearse and record in professional surroundings and perform live in concert." At the end of the week, you'll get a videotape of your fun, along with a tour jacket and who knows what else. What other celebrities'll be counselors? We don't know (but if you've got a counselor named **Uncle Ernie**, make sure to call your folks). How much does this cost? We don't know what either, but you can be dialing (800) 443-0344. Remember, this is not a joke.

HEY, WHERE DID WE PUT THAT DAVE MASON ALBUM?: Would you believe the **New York Public Library** at **Lincoln Center** is holding an exhibition of picture discs? That's right, records and CDs (even CDs!) with pictures on them (from a 1919 children's record to a **Richard Nixon** campaign record to a recent **David Bowie** CD) will be displayed until Halloween in the **Rodgers & Hammerstein Archives**. You knew this stuff would be worth something some day, didn't you?

A BLURB WE CAN COTTON TO: "Travel the world with rock stars. It's not a fantasy. Men and women just like you are doing it. Your Rock dreams of working alongside the Stars really can come true with this fabulous, never-before book of inside information. Learn how it's done from 63 men and women in **Rock's inner circle**. They **GET PAID** handsomely by your favorite stars to do the rigging, makeup, staging, driving, security, lights, sound, lasers, pyrotechnics, merchandise—even law, management, booking, insurance, accounting—at the shows **YOU PAY** to see." The book is **Backstage Pass**, the authors are **Eric M. Todd**, **Frank Weimann** and **Elliot L. Hoffman**, and a call to (800) 345-5700 gets you all the info you'd like.

BROADCAST NEWS: **Lonesome Pine**, that **PBS** show celebrating musical good taste of all sorts, will help **Rounder Records** celebrate its upcoming 20th anniversary by taping **The Bluegrass All-Star Band** (**David Grisman**, **Tony Rice**, **Alison Krauss**, **J.D. Crowe**, **Mark Schatz**), **Christine Lavin**, **Flaco Jimenez**, **the Rebirth Brass Band**, **Walter "Wolfman" Washington** and **Brave Combo** at **Louisville's Kentucky Center for the Arts** August 3-4.



PHIL SPECTOR & BODYGUARDS

WALL OF ATTORNEYS' FEES: A U.S. District Court judge in **New York** refused to dismiss **Phil Spector's** suit against **Jerry Leiber** and **Mike Stoller** (actually, **Spector's Mother Bertha Music's** suit against **Leiber & Stoller's Trio Music**). **Spector** wants \$250,000 in damages and \$2 million in a punitive award for what he claims are royalty payments withheld from him for 25 songs he co-wrote (things like "Be My Baby" and "Da Do Run Run").

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THE MUSIC TRADE MAGAZINE



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Kay Knight

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TOTALLY HIP TOP 10

- 1. Ziggy Marley & the Melody Makers: *One Bright Day* (Virgin)
- 2. Wotta concept: *The Chris Isaak Show* (scheduled pilot for a weekly half-hour series on VH-1)
- 3. Todd Rundgren: "Parallel Lines" (WB LP cut that should be a single—now)
- 4. Stevie Ray Vaughan & Double Trouble: "Riviera Paradise" (Epic LP cut)
- 5. A Tribe Called Quest: "Description of a Fool" (Jive 12")
- 6. The Black Sorrows: "Hold on to Me" & "Glorybound" (emphasis cuts from the Epic LP *Hold On to Me*)
- 7. The Stone Roses: *The Stone Roses* (Silvertone U.K.)
- 8. Todd Rundgren & band: medley featuring "What's Goin' On" & "Feel It" (Wiltern Theatre, July 13)
- 9. The Tragically Hip: "Blow at High Dough" (cut from self-titled MCA LP by the worst-named Canadian band since the Cowboy Junkies)
- 10. Woody Harrelson, slaughtering the host in one-on-one hoops during *The Arsenio Hall Show*

NY THIS YEAR'S MODEL: New Music Seminar #10 has wound down to a close, leaving all of us who attended with the same question we ask ourselves every year: Did I accomplish anything?

I did. I got two tattoos. Courtesy of **Twin/Tone**, a leopard on each forearm. They are *bad*. Like the seminar, however, they will have faded in a few days.

So what is this thing? Trying to come up with something coherent at this point, after too little sleep and too much of everything else, on a computer screen that is seriously, uhm, wiggling (at first I thought it was me), is very... what was I saying? Oh, yeah. The seminar. What it is.

It is five days of wandering from party to party, some good, some bad, all packed to the rafters, some with food, some with no food, some with Tibetan food, like the **Beggars Banquet** suite party, which at one point looked like a dorm bash, with the overflow sitting on the floor in the hallway. And some fabulous, like **FBI's** yearly affair, where the crowd was eclectic, the libations were more than plentiful and a certain guitarist who wasn't supposed to be in town was hiding out behind a door.

It's five days of wandering from show to show, hopelessly, because of the 250 bands playing, you can never see everyone you want to see. So you see a few. A mostly non-strategic few. On this desk, it was **Too Much Joy**, **Darling Cruel**, **Das Psycho Rangers**, the fabulous **the Beautiful**, the boring **De La Soul**, **Lucinda Williams**, **Scrawl**, and that kick-ass band from Charlotte, **Fetchin Bones**.

It's four days of wandering from panel to panel, sometimes staying for the whole thing, often not because you've heard it all before. The press panel this year was good, well-attended but in a smaller room than in years past. That was the *major* press panel. The alternative press panel was stuck in a tiny room with no microphones, and the struggling editors and publishers of regional mags and fanzines were drowned out by a standing fan. The air-circulating kind. The New York vs. L.A. panel had a chance of being either very good or very bad. It opted for the latter. Someone, in his or her infinite wisdom, decided to have **the Cycle Sluts from Hell**, all *four* of them, as the majority of the New York representatives. If you're unfamiliar with these, uh, ladies, their attitude and articulateness are about summed up by their names, collective and individual. One calls herself Venus Penis Crusher. *Charming*. Two other NYC reps were **Tommy Gunn**, of Cat Club metal night fame, and **Chris Williamson**, who is **Rock Hotel**. Therefore, to anyone who doesn't live here, it looks like New York is metal. *Bzzzt*. Los Angeles seemed to be a little more fairly represented, but it was actually hard to tell, because the Cycle Sluts wouldn't shut up. Oh, well.

It's four days of wandering from booth to booth in the exhibition area (the "play room"), picking up cool things and junk, like tattoos and goofy sunglasses, tapes, mardi gras beads, magazines and more magazines, and this year, not one but two different kinds of condoms(!). And if you wanted to, you could get your pic taken with **Nick Cave**. Not the real Nick Cave, but a good cardboard facsimile. I think **Mute** raffled him off. **Atco** also had the first-ever tape drop, wherein unsigned bands could get the ears of the A&R dudes, at least briefly, without the pain and embarrassment of actually hunting them down. It'll be interesting to see how that idea works out.

And it's at least five days of schmoozing. I have buckets full of business cards, gave out a few myself when necessary, have numerous phone numbers scribbled on the backs of flyers, napkins, invitations, dentist appointment reminders. Now that it's over with, maybe we can put the word "schmooze" away for a year, and come up with something else to describe the act of walking up to a complete stranger, leaning down to read his name tag (if it wasn't worn backward), extending your hand and saying "Artie Fufkin, Polymer Records, damn glad to meet you." I actually met a guy whose name tag said he was Artie Fufkin. He gave me a tattoo.

It's good, it's bad, it's ugly, it's Spinal Tap, and for this year, it's over. See you all at CMJ...

It goes to eleven.

Karen Woods



LET LENNY DO IT: Lenny Kravitz, the latest in Virgin's growing stable of neo-ethnic young artists, recently dropped by the label's L.A. office to hang out. "By the way," he said after a while, "do you guys want the final mixes of my self-produced and -performed debut LP, *Let Love Rule*, a *melange* of soul, blues, six-string rock and Beatlesque pop, or should I come back some other time?" After getting everybody's attention, Kravitz suggested a celebratory photo; manager Steve Smith, Virgin co-honchos Jordan Harris and Jeff Ayeroff, and label bigwigs Jacquie Perryman, Jim Swindel and Phil Quartararo all thought it was a great idea.



BEASTIES' CHAMPIONSHIP BANNER? NOT TILL THEY GET A BIG MAN.

LA THE MUSTARD IS OFF THE HOTDOG! Just last weekend I had the extreme pleasure of shooting a few hoops with **the Beastie Boys**, those bratty little rap guys from New York. The location was a schoolyard in one of the more elevated parts of town, both physically and financially. Nobody could ever accuse these guys of being dumb, because the court they chose featured rims that were, shall we say, somewhat under regulation height. Since the Beasties are not tall, despite their larger-than-life charisma, this gave them a distinct advantage. While my killer jump shot definitely needed adjustment, **Ad-Rock** flicked 'em in with cool regularity. I'm no dummy, but I was quite perplexed whenever **MCA** made regular pit-stops to "visit Mr. Cheeb," but his hook shot worked like magic after that. The only thing I didn't understand was his paranoia under the boards. Showing that L.A. boys can hold their own was **Chris "Charlie Brown" Dowd** from **Fishbone**, who moved down the lane like a Mac Truck, swarming the boys from the Apple. In the end, despite a valiant effort, Ad-Rock's squad went back to their cribs with their heads held low. These guys just don't know how to go to the right — and they don't call me "the Big O" fer nuthin'.

BLACK CAT WAIL: Be sure not to miss **All Is Not Quiet on the Western Front—The Black Rock Invasion Part II**, to be held at the Music Machine in Los Angeles on July 29. Hosting the event will be **Living Colour** guitarist and **Black Rock Coalition** co-founder **Vernon Reid**, as well as the lovely **Nona Hendryx** (who is worth the price of admission by herself). The purpose of the event is to raise the profile of the B.R.C. and its member acts in Los Angeles, and coalition co-founder and *Village Voice* columnist **Greg Tate** will be running down the manifesto on that night. Appearing live will be a host of black rockers, including **Civil Rite**, **Hello Children**, **Gangland**, **Blacksheep**, **Heart of One** and **Eye & I** (whose lineup includes bassist extraordinaire **Melvin Gibbs**). Each band will play a 20-minute set, and admission will be a measly 10 bucks. For more info call (213) 969-7730.

Oscar Wednesday

MOVERS & SHAKERS

■ **Arista Records** has announced the promotion of **Roy Lott** to the position of executive vice president, operations. Roy has been with Arista for 10 years, most recently as senior vice president, operations. Arista also announced the promotion of **Jim Cawley** to the position of senior vice president, sales and distribution. Cawley has been with Arista for over 15 years and most recently held the position of vice president, sales and distribution. ■ **Enigma Entertainment Corporation** has named **James Martone** executive vice president. Martone formerly had the title of vice president for EEC. After joining Enigma Records as controller in 1984, Martone soon became co-owner, director, vice president and chief financial officer. Martone created and ran Intima Records, the jazz label division of EEC; he was also a major player in the recent negotiations that resulted in Capitol-EMI Music, Inc.'s purchase of a half interest in Enigma Entertainment. ■ **John Brown** has been appointed A&R director for **Virgin Records**, based in the company's Los Angeles headquarters. Brown joins Virgin from Capitol Records, where he was promotion manager. Prior to working with Capitol, Brown was with MCA and A&M Records, building an extensive background in A&R, promotion, and all facets of the music industry. ■ **SBK** has announced two more appointments to its ever-expanding staff. **Jess Auerbach** has been named director of production, responsible for overseeing all purchasing, production and manufacturing for the SBK Records Group. Auerbach comes to the label from RCA, where he was director of production as well. Prior to that, he held the same position at Arista. **Hilary Lerner**, meanwhile, takes over as manager, national adult contemporary and video promotion. Lerner comes from CBS Records, where she was an alternative marketing representative in the Carolinas; she has also worked in MTV's news department. ■ **MTV** has named **Steve Leeds** director of talent/artist relations special projects, based in New York. Leeds will assist in talent coordination and booking for MTV-sponsored tours as well as fielding all artist-driven calls for special music events. He will also assist Showtime and MTV in developing pay-per-view events. Prior to his appointment, Leeds was director of on-air talent at MTV. ■ **Capitol Records** has upped **Denise Cox** to manager, special projects, in the media and artist relations department. In her new capacity, Cox, a staff writer for the last two years, will continue to oversee all written press information, as well as handling publicity for selected press releases, with an emphasis in the alternative press area and Capitol's reissue program. Prior to joining Capitol, Cox was a radio journalist for six years on the CBS and ABC radio networks. ■ **John Vlautin** has been promoted to the position of director of information, publicity, for **A&M Records**. Vlautin joined A&M in 1986 and most recently served as publicity coordinator. He will continue to be based on the A&M lot in Hollywood. ■ **John Wojciechowski** has been named vice president of management information systems for **Warner Bros. Records**. Wojciechowski began his tenure at Warner Bros. in 1974 as a systems analyst, a job he held for three years. He was subsequently named data processing manager and promoted to director of management information in 1984. ■ **Michael Roden** has been appointed sales manager of **CEMA Distribution's** Los Angeles branch. In this position, Roden is responsible for directing the sales activities of the branch which covers Los Angeles, San Diego, Bakersfield, Las Vegas, and all of Arizona. He also oversees corporate advertising placement in these areas. Roden has served as special accounts manager, CEMA, in Los Angeles since 1982, handling such accounts as Warehouse, Show Industries, and Tower Sunset. ■ **NASHVILLE SKYLINE:** **Atlantic Records** has announced that the company will be opening a Nashville office in early August. Atlantic Records/Nashville will be a full-service record company involved in the signing and development of new and established talent in the country music field. The newly formed operation will handle A&R, promotion, sales and marketing, artist development and publicity. Well-known industry figures **Rick Blackburn** and **Nelson Larkin** have been appointed to co-head Atlantic/Nashville, in the respective capacities of vice president of operations and vice president of creative services. Additional appointments are imminent. ■ **STATION TO STATION:** **Wayne Cornils** has been appointed vice president/communications for **Transtar Radio Network...** **Ken Kashan** has been hired at **Solid Gold 101/KHYL Radio-Sacramento** as the promotions director... **Russ Parr** has joined **KJMZ/KHVN-Dallas** as the station's new morning man.



Lott



Cawley



Martone



Brown



Auerbach



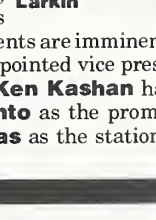
Cox



Vlautin



Roden



Blackburn

Larkin



ALL JOKING ASIDE: Following their special performance at the *Batman* premiere party, June 19 at the exclusive Los Angeles nitery *Twenty/20*, Reprise/Tommy Boy recording artists *Information Society* mixed with party guests that included the Joker himself, Steve Miller. (Just trust me this one time.) That's bandmember Kurt Valaquen with Steve, who looks like he's lost a few pounds.

NA TURNING ON THE JUICE: The crowd came alive immediately when country-rock singer Juice Newton took the stage at Nashville Center Stage for her first appearance in Music City in three years. That warm welcome included two standing ovations and a key to the city, presented by Nashville Mayor Bill Boner. "The mayor contacted me when I got here tonight and I was so touched," Newton said from the stage. "Then I found out he wanted to talk to me about a loan!" The crowd loved it.



THE JUICE

Newton made her appearance in Music City between tour dates promoting her current RCA LP, *Ain't Gonna Cry*. Not surprisingly, her show included several cuts off that album, including "Going to Work," "Falling in Love" (a song every woman—and a lot of men—can probably identify with) and her current single, "When Love Comes Around the Bend." Newton also floored the crowd with a heart-stopping rendition of "Hurt." With a two-year old daughter, Jessica Ann, and a son expected to arrive in November, Newton has lessened her touring pace somewhat since she hit it big in the early '80s with "Angel of the Morning" and "Queen of Hearts" — both of which brought the house down at this concert. Other crowd-pleasers were the opener, "One Touch Is Worth a Thousand Words," which stirred things up, and my very favorite Juice Newton hit, "The Sweetest Thing I've Ever Known (Is Lovin' You)."

A pair of extremely promising acts opened the show. First up was **Steven Wayne Horton**, whose bluegrass-derived sound is now hitting the airwaves via his debut single on Capitol, "Roll Over." (The singer's first album is coming in early August.) Another guy who exudes talent is **Anthony Crawford**, who plays bass in Steve Winwood's touring band. In his slot, Crawford showed off some strong material, but two that really stood out were "Waste of My Time" and the evocative "Burn Me Like a Fire," which also goes over big when he sings it with his other band, **Name the Animal**. As far as we know, Crawford hasn't been signed yet, but he keeps busy hitting all the hot showcase spots in Nashville with both his performing units. Name the Animal isn't a one-man show; the group also features **Clayton Payne**, who's been getting a lot of attention around Music City for his unique voice, heartfelt delivery and intriguing originals like "Satellite" and "In on the Jam." My guess is it won't be long before some sharp-eared A&R rep signs one or both of these impressive singer/songwriters. An even better move would be to lasso Name the Animal and get 'em both.

Kay Knight



ROCK MOBSTERS: The B-52's did their *Cosmic Thing* at L.A. hotspot *The Probe*, and they didn't bomb, that's fur sheer. The event, which featured a "Big Hair and Wig Contest" was attended by the band and "a full compliment of rowdy revelers," it sez here. These included WB wise guy Steve Baker; Reprise guys Jim Dixon and Michael Linehan; B-52 tailgunner Kate Pierson; Warners hipsters Paul V., Dave Lombardi and Craig Kostich; B-52's Keith Strickland, Fred Schneider and Cindy Wilson. Don't pick yer nose, Fred! That goes fer you too, Dixon!

STEPHANIE MILLS COMES HOME

BY BOB LONG & NEIL HARRIS

STEPHANIE MILLS IS A SURVIVOR. She has been making music for over a decade now, outlasting many of the trends the public has embraced. Perhaps her longevity is due to her unerring desire to maintain her identity in the face of pressure to conform. Though Mills is a household name in black America, she curiously has had limited success on the pop charts, despite possessing one of the most expressive and powerful voices put on record in this decade. **Bob Long** had the pleasure to talk to Ms. Mills on the eve of her joining the **Budweiser Superfest**, where she will have a featured position.

Your vocal style is so reminiscent of the real singers, people like Dinah Washington, Sarah Vaughn and Aretha Franklin. We just don't have those types of artists around anymore, so you're a rare breed.

Thank you. I've tried to keep doing what I do best and not fall into the trends. It's so easy to fall into a trend when it is selling major records, but you have to stay true to yourself. And I love to sing, I love what I do.

Your latest LP, *Home*, took a year and a half to make. Were you searching to be sure you had the right material so that it would be a focused Stephanie Mills record, or was it just a combination of things you usually have to deal with when making a record, especially one that follows such a successful record?

It took a year and a half because there were certain producers we wanted to work with, and their schedules didn't permit them to work on my album until a certain time. We wanted to wait for them to finish the projects they were working on. The waiting strategy paid off, because I'm very, very happy with the album. I think it's my best album yet. I say that because it has both the ballads and the uptempo songs — it's very balanced. So many times we had too many ballads or medium tempo songs, which led me more into one direction than another.

I agree. I was listening to it yesterday, and the balance really brings out the best in those outstanding vocals of yours.

I work with some really talented people. **Nick Martinelli** produced "Home," and he produced "I Feel Good



All Over" for me before. Every time that I've gone back to Nick we've continued to grow and grow. Working with **Teddy Riley**, **Timmy Gatling**, **Alton Stewart** and **Gerald Levert** was a good experience for me. And of course **Angela Winbush**, who gave me my first #1 hit with "The Power of Love," produced the first single on the album, "Something in the Way (You Make Me Feel)," which is really representative of

my style.

I had the pleasure of seeing you in the Broadway show *The Wiz*, and chills just went up and down my spine when you sang "Home." Listening to the LP, I get a sense that you put a special emphasis and a special meaning on the song.

"Home" is really dedicated to my fellow castmembers and the people that were in my life at that time. **Ken Hop-**

per, the producer of *The Wiz*, and **Charlie Smalls**, the songwriter/composer of all the songs, are no longer with us. There are also a lot of castmembers that are no longer with us, so I'm really singing the song for them. I don't want people to forget how wonderful these people were and what a huge success *The Wiz* was. I don't want to sound morbid, but so many of my friends who were with me at that time — **John Simmons** just recently died — make "Home" much more meaningful now. And with the homeless and the world the way it is today, "Home" has become the perfect song. I always do cover tunes, like "If I Was Your Woman" and the Prince tune "How Come You Don't Call Me." This time I just decided to cover myself.

I'm sure that a lot of people who remember your outstanding performance in the *The Wiz* have asked you to do it again.

I haven't sung "Home" in my show since '80 or '81. After singing it for five years on Broadway I was thinking, "Oh no, I'm sick of 'Home.' I don't want to sing it anymore!" So I took it out of my show, and all of the time people would come to my shows and say, "Sing 'Home!' Sing 'Home!'" I would never do it. Hopefully now they'll like that I'm doing it again. It's so prominent on this album, getting the title and everything.

You've been writing quite a bit, and on this particular LP you co-wrote several tunes.

I co-wrote "Fast Talk." **Teddy Riley** produced all the music and I wrote the lyrics. I also co-produced "I Come to You" with **Kevin Phillips** and **Sami McKenny**. I really enjoyed working with them because I think Kevin and Sami are a wonderful team. And I also co-wrote the two bonus cuts that are on the CD. I did those with a guy by the name of **Donald Lawrence**, who is my musical conductor. So I got a chance to really spread my wings. I don't think I would ever want to co-produce or co-write my entire album. I like doing just a little song here or there, and then letting everyone else do what they do best. But I like getting my feet wet, and being in the background. I have a lot of creative ideas after being in the studio for so long, and I kinda know how I like things to sound, and I'm able to work well with the producers. I was lucky enough to work with people that allowed me the freedom to say, "I'd like

R&B LPs

Total Weeks ▼
Last Week ▼

1	WALKING WITH A PANTHER (Def Jam/Columbia OC 45172)	LL Cool J	1	4
2	THE GREAT ADVENTURES OF SLICK RICK (G)(Def Jam 40513)	Slick Rick	2	27
3	GUY (P)(MCA 42176)	Guy	3	54
4	KNOWLEDGE IS KING (Jive 1182)	Kool Moe Dee	5	7
5	SERIOUS (EMI 90921)	The O'Jays	6	10
6	BIG TYME (MCA 42302)	Heavy D. & The Boyz	11	4
7	LET'S GET IT STARTED (G)(Capitol 90924)	M.C. Hammer	7	38
8	YOUNGEST IN CHARGE (Profile 1280)	Special Ed	10	14
9	KEEP ON MOVIN' (Virgin 91267)	Soul # Soul	14	4
10	BATMAN SOUNDTRACK (Warner Bros. 25936)	Prince	17	3
11	LARGER THAN LIFE (MCA 6276)	Jody Watley	8	15
12	DON'T BE CRUEL (P)(MCA 42185)	Bobby Brown	9	54
13	2ND WAVE (Columbia 44284)	Surface	12	38
14	GIRL YOU KNOW ITS TRUE (Arista 8592)	Milli Vanilli	13	19
15	2300 JACKSON STREET (Epic 40911)	The Jacksons	16	7
16	3 FEET HIGH AND RISING (Tommy Boy 1019)	De La Soul	4	21
17	LIFE IS...TOO SHORT (Zomba/RCA 1149)	Too Short	15	23
18	IRRESISTIBLE (Island 91235)	Miles Jaye	20	9
19	KARYN WHITE (P)(Warner Bros. 25637)	Karyn White	19	44
20	HEAVEN (Capitol 90959)	BeBe & CeCe Winans	18	27
21	GOOD TO BE BACK (EMI 48902)	Natalie Cole	21	10
22	THE BOY GENIUS (FEATURING A NEW BEGINNING) (Atlantic 81941)	Kwamé	22	15
23	JUST COOLIN' (G) (Atlantic 81926)	Levert	23	36
24	ORIGINAL STYLIN' (Arista 8571)	Three Times Dope	25	16
25	WE'RE MOVIN' UP (Warner Bros. 25849)	Atlantic Starr	24	10
26	DO THE RIGHT THING (Motown 6272)	Soundtrack	47	3
27	THROUGH THE STORM (Arista 8572)	Aretha Franklin	28	10
28	MAXIMUM THRUST (Motown 6267)	Joyce "Fenderella" Irby	26	11
29	ALL MY LOVE (Capitol 90641)	Peabo Bryson	32	7
30	CHUKII (Atlantic 81947)	Chukkii Booker	34	6
31	AS NASTY AS THEY WANNA BE (Luke Skywalker 107)	2 Live Crew	DEBUT	
32	INTRODUCING...DAVID PEASTON (Geffen 24228)	David Peaston	55	2
33	STRAIGHT OUTTA COMPTON (G) (Ruthless 57102)	N.W.A.	27	21
34	GHOSTBUSTERS II (MCA 6306)	Original Motion Picture Soundtrack	39	4
35	STRAIGHT TO THE SKY (Columbia OC 44378)	Lisa Lisa & Cult Jam	29	11
36	WORKIN' OVERTIME (Motown 6274)	Diana Ross	30	6
37	SO GOOD (Island 90970)	Mica Paris	31	9
38	CRAZY NOISE (Fresh 82011)	Steze	46	4
39	HOME (MCA 6312)	Stephanie Mills	48	2
40	SERIOUS BUSINESS (Mercury/PolyGram 836 952)	Third World	42	5
41	GHETTO MUSIC: THE BLUEPRINT OF HIP-HOP (Jive/RCA 1187)	Boogie Down Productions	DEBUT	
42	BE YOURSELF (MCA 6292)	Patti Labelle	51	2
43	WILD & LOOSE (Capitol 90926)	Oaktown's 3.5.7.	33	12
44	DOIN' IT (Select 21629)	UTFO	35	9
45	RAW LIKE SUSHI (Virgin 91252)	Neneh Cherry	40	6
46	WHO'S THE BOSS (Next Plateau 1015)	Antoinette	45	5
47	IT TAKES TWO (G) (Profile 1267)	Rob Base & DJ Easy Rock	49	43
48	LOC'ED AFTER DARK (Delicious 3000)	Tone Loc	36	23
49	2 HYPE (G) (Select 21628)	Kid N' Play	37	36
50	THE RIGHT STUFF (Wing/PolyGram 835 694-1)	Vanessa Williams	38	57
51	IT'S REAL (Warner Bros. 25924)	James Ingram	44	6
52	STEPPIN' OUT (Crush 224)	10DB	54	3
53	GIVING YOU THE BEST THAT I GOT (P) (Elektra 60827)	Anita Baker	41	39
54	START OF A ROMANCE (Atlantic 81853)	Sky	43	17
55	EAZY DUZ IT (G) (Priority 57100)	Eazy-E	50	36
56	FOREVER YOUR GIRL (P) (Virgin 90943)	Paula Abdul	52	28
57	LIVIN' LARGE (Virgin 91021)	E.U.	56	17
58	WHO? (Wing/PolyGram 422 835 549-1)	Tony! Toni! Tone!	61	64
59	FROM OUT OF THE BLUE (Columbia FC 45092)	Blue Magic	68	14
60	HANGIN TOUGH (P) (Columbia 40985)	New Kids On The Block	66	37
61	RAW (Def Jam FC 45015)	Alyson Williams	63	16
62	I GET JOY (A&M 5228)	Al Green	71	5
63	24/7 (4th & B'Way 4011)	Dino	70	13
64	MESSAGE FROM THE BOYS (G) (Motown 6260)	The Boys	53	39
65	A NEW FLAME (Elektra 60828)	Simply Red	65	11
66	COME PLAY WITH ME (RCA 8341)	Grady Harrell	57	12
67	LOVE SEASONS (Orpheus 75602)	Alex Bugnoy	58	19
68	ANY LOVE (P) (Epic 44308)	Luther Vandross	59	41
69	VESTA (A&M 5223)	Vesta	DEBUT	
70	THE DESOLATE ONE (Fresh/Sleeping Bag 82010)	Just-Ice	60	18
71	WILD (WTG/CBS FP 45205)	Mamado & She	DEBUT	
72	HIGH HAT (Virgin 91022)	Boy George	62	17
73	ROAD TO THE RICHES (Cold Chillin'/Warner Bros. 25820)	Kool G. Rap & D.J. Polo	64	16
74	TODAY (Motown 6261)	Today	67	34
75	ME AND JOE (Egyptian Empire 00777)	Rodney O & Joe Cooley	69	35

sandra Mills have the same last name. How are you related?

She's my sister-in-law. She was once married to my brother. Cassandra is my backbone — she keeps it all together and keeps everything running smooth. We do everything together. It's definitely a team effort all the time. She's got the strength that keeps me going in times when I doubt whether I can get through something. She's always there, pulling me along, even during the times when I don't think I want to go.

When I think of her, and I think of you, and other ladies like Angela Winbush, I realize that women are making such a massive impact. Finally, males aren't having any problem seeing them grow.

That's so good! That's so wonderful of you to say that because Angela is so dear to me. I've wanted to work with Angela since doing "The Power of Love." It's great to have the opportunity to do something with her, and to have her give me "So Good, So Right" was a wonderful experience. I think Angela is one of our gifted lady producers.

With her production and your outstanding voice, I'm going to predict that this is going to be your biggest LP.

You think so? You know when I do an album I just do the best that I can do, and I hope people appreciate it. And when we put together a show, we rehearse and try to get as near to perfection as we can. I feel like that is all you can do. Just like when you asked me about the new producers — I can't do what they do, but I can do the best of what I do. I don't think an artist should try to copy someone else or try to go with what's happening then, especially if they had a style of their own already. You just continue to grow and perfect your own style. And that's what I hope people see in my music — that I've grown — because that's what I've tried to do.

Like you said, the most important thing is that you as an artist are satisfied that what you have done is your best. Hopefully, people will see that and want to make it a part of their record library at home. As a long-time fan, I certainly feel that this is the best work you've ever done.

Thank you. I really enjoyed doing the album. Sometimes you don't enjoy doing an album, but I enjoyed doing each and every song on this album because I learned so much from all of my producers. Lemel Humes produced "Comfort of a Man," which was a song I didn't really want to sing. I was thinking, "Can I sing this song and be that blunt?" But then I thought about it some more, and I realized that there's a lot of women out there who would really want to express these feelings. I think my songs speak for and relate to women. Actually, they speak for men and women, but I think a lot of women really enjoy and appreciate what I say.

Let's face it — regardless of whether a man would want to say it or a woman would want to say it, we all need the comfort of someone special in our lives. So I'm very glad from a male's perspective that you did sing "Comfort of a Man," because it could also apply to the comfort of a woman.

Or the comfort of a great voice attached to some classic songs, which Mills has provided us for many years, and hopefully will be appreciated by a much larger audience very soon. ☺

to sing this this way," or "Can I try this?" That's real important. And I had some really good producers!

When you first encounter a new producer — for example, I assume this is the first time you've worked with Teddy Riley — do you all just sit down and exchange ideas and then get a feel for his methodology of producing?

Working with Teddy was really different for me. He is from the new breed of producers, and they know exactly what they want to do. They do all the music and they know how they want you to sing their songs. I was used to doing things over two or three times, whereas Teddy wanted me to do it in one take. It was interesting because it made me come up to where the new school was.

When I was in the studio with Nick, I could say, "Oh, Nick, I want to try this again." Even though Teddy was willing to let me do that, he wanted to show me that I could do a vocal in one take. At first I was sayin', "No way! I can't do a vocal in one take!" And he's like, "Yes, Stephanie, you can do it in one take." "Fast Talk" was really done in one take, and we remixed it later. There were things I wanted to do over. "Real Love" was a song that was done maybe in two takes. I learned that from him that I could really do a song in one or two takes as opposed to three or four.

As an established artist, do you have a fear that a new producer will make you sound just like another artist?

Oh no, because Teddy was really into my sound. He really liked "If I Was Your Woman" and "Secret Lady" from the last album. So he didn't want me to try to sound like any of the other stuff he had done. I think Teddy and I really had a marriage in the studio. When you work with producers it's almost like a marriage, because you're working so closely with them that week or two weeks in the studio. You really have to open yourself up to what they want you to do. Sometimes as a singer you don't like to take direction, but I think you stifle yourself from growing if you take that attitude. I wanted to soak it all up from Teddy Riley and from Timmy Gatling.

Working with Timmy was really different because he didn't want me to sing my songs — he wanted me to chant them. I learned a lot from the young producers, and I really enjoyed working with them because it was so different.

I'm from the old school, and I can't imagine having the audacity to tell Stephanie Mills, "Chant it, don't sing it."

I know! Timmy gave me an example while we were in the studio of a Michael Jackson song, and he said, "He's not singing that song, he's chanting it." I said to myself, "You know, he's right!" And that's how "Ain't No Cookin'" came about. I'm really just chanting that song instead of singing it.

I'll have to go back and listen to that, because I'm so used to hearing Stephanie Mills just wail away!

But you know it's harder really to not sing than it is to sing. It's harder to pull back. With Teddy Riley and Timmy Gatling I had to pull back — I couldn't sing as much. Teddy just wanted me to flow with the melody. Now that I listen to the album, I really like that — and I really understand. Sometimes you don't understand something until everything is done.

You and your manager Cas-



WHEN HARRY MET WHEN HARRY MET SALLY: Here's Harry Connick Jr. (right), working on the soundtrack of Rob Reiner's remake of several Woody Allen classics, *When Harry Met Sally*. Coaching young Connick (who, at the moment, is acting in a movie, are (from left) Reiner, co-producer Andrew Scheinman and arranger Marc Shaiman.

PASSING ON: The history of jazz is dotted with people who, although not musicians, are essential figures in the music's advancement; people who, motivated simply by a love of the art form, helped to raise it on its heels. Nesuhi Ertegun, who died July 15th of cancer, was one of those figures; a diminutive man, he was a giant in the jazz business.

Where brother Ahmet was the R&B fan, Nesuhi found his pleasures in jazz — particularly traditional New Orleans jazz, documented on his early *Jazz Man* label and, later, on Atlantic. But Nesuhi Ertegun had wide, adventurous ears, ears with plenty of room for John Coltrane, Ornette Coleman, Charles Mingus and the many other greats he brought to Atlantic, producing numerous classic LPs in the process. Even when Atlantic's jazz commitment was spotty, many of the recordings remained in print.

In the days when he was principally a media mogul, as head of WEA International, Ertegun always kept a finger in jazz, even co-producing (with Bruce Lundvall) a landmark concert at the New York Jazz Festival a few years ago called "The Young Lions of Jazz" (the original title, "The Young Turks," was understandably nixed by Nesuhi). He explained to me at the time that it was the young musicians who interested him, the musicians who were going to keep this music alive. It was that concern that drove Nesuhi Ertegun, a man who saw the past and the present and the future all at once. Sure, he loved traditional jazz, but his vision was generous.

In 1987, when he left WEA International, Ertegun founded the Atlantic-distributed *East-West Records*, another jazz label, and began, once again, producing his own records. He also revved up Atlantic's lagging jazz reissue program, which has since been a leader in CD reissues. Most of the albums — many of them bona fide jazz classics — bear the legend: "Produced by Nesuhi Ertegun." One of them, Charles Mingus' *Oh Yeah*, has, as a bonus track, a long conversation between Mingus and Ertegun (who Mingus called "Nes"), and one can feel the mutual admiration between the men. Nesuhi Ertegun was 71.

RUSSELLING UP SOME CASH: Pssst, George Russell is a genius. How do I know? Well, his 40 years of sterling, forward-thinking arrangements — from the ones he wrote for Dizzy Gillespie's big band to the ones he still writes for his own on-again, off-again big band — gave me an inkling. As did his two remarkable jazz theories: the "Lydian Chromatic Concept" and "Vertical Forms" (forerunners of modal jazz, harmolodic jazz and all sorts of experiments in the avant-garde). Russell is not just a great composer and arranger, but a serious jazz thinker; one who practices what he preaches and (in his longtime role at the *New England Conservatory of Music*) preaches what he practices. There are plenty of Russell albums on the shelves (from CD reissues on *Riverside* and *RCA Novus* to newer efforts on *Soul Note* and *Blue Note*; most of them are well worth hearing. There have only been a handful of truly great jazz arrangers since the *Swing Era*; George Russell, at the age of 66, is one of the greatest.

And, right now, George Russell has something that very few jazz musicians have (Max Roach and Ran Blake'd be it, I believe): a "genius award" from the John D. and Catherine T. MacArthur Foundation, a large sum of money (between \$150,000 and \$375,000) to do with whatever he damn well feels like doing. Knowing George Russell's work, some good music will probably, at some time, result. Good work, genius award givers. Congratulations, George.

SECRET SERVICE: The National Jazz Service Organization was formed in Washington, D.C. in 1984 with the purpose of raising the profile of jazz; it was the latest in a very long (and, since '84, ever-lengthening) list of organizations attempting to do for jazz what the Country Music Assoc. does for country music: raise its profile, serve as a central advocate for a music that, goodness knows, needs the help.

To date, little has been heard from the NJSO, whose big accomplishment was spearheading the Senate and House resolution declaring jazz "an American national treasure." (Look, I don't need anybody to tell me George Russell's a genius any more than I need Congress to tell me jazz is a treasure, but I guess that doesn't hold with the majority of the world.)

In any case, the formidable Willard Jenkins, one of jazz's most steadfast advocates and somebody who, as well as anybody, knows how to mobilize the forces, has been named executive director of the NJSO; he comes there from four years at Minneapolis' Arts Midwest, where he pounded the pavement — hard! — for jazz. The NJSO, if they can get everybody behind them, is an organization whose time may have come, and Jenkins might be the guy who can make it come.

Lee Jeske

CASH BOX MICRO CHART

TRADITIONAL JAZZ



July 29, 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	2	11
2	CHICK COREA AKOUSTIC BAND (GRP GR 9582)	Chick Corea	1	17
3	IN A SENTIMENTAL MOOD (Warner Bros. 25889)	Dr. John	4	9
4	THE TRUTH IS SPOKEN HERE (Novus 3051)	Marcus Roberts	3	21
5	CLOSE ENOUGH FOR LOVE (Verve/PolyGram 837 933)	Shirley Horn	6	13
6	VODOO (Columbia FC 45042)	Dirty Dozen Brass Band	5	17
7	REVELATIONS (Blue Note 91651)	McCoy Tyner	7	19
8	TRIO JEEPY (Columbia FC 45231)	Branford Marsalls	14	5
9	MICHEL CAMILO (Portrait/CBS 44482)	Michel Camilo	8	25
10	FIRE! (Atlantic Jazz 81965)	David Newman	10	5
11	BLUE SKIES (JMT/Poly Gram 834 419)	Cassandra Wilson	9	25
12	THE MAJESTY OF THE BLUES (Columbia OC 45091)	Wynton Marsalis	16	3
13	MING'S DYNASTY (Portrait/E.P.A RK-44432)	David Murray	11	15
14	SUPER BLUE (Blue Note 91731)	Super Blue	12	15
15	PERSONAL MOUNTAINS (ECM 837 361)	Keith Jarrett	17	7
16	ASCENSEUR POUR L'ECHAFAUD (Fontana/PolyGram 836 305)	Miles Davis	13	13
17	JOHN ABERCROMBIE (ECM/PolyGram 1390)	John Abercrombie/Marc Johnson/Peter Erskine	DEBUT	
18	NIGHT BEAT (Milestone M-9168)	Hank Crawford	19	7
19	ART DECO (A&M 5258)	Don Cherry	25	5
20	IN GOOD COMPANY (Verve/PolyGram 837 932)	Joe Williams	23	3
21	LIVE UNDER THE SKY (Columbia FC 45136)	Tribute To John Coltrane	15	9
22	RHYTHM AND BLUES (Elektra Nonesuch 80884)	World Saxophone Quartet	27	5
23	COTTON CANDY (Pro Jazz 670)	Al Hirt	18	13
24	BIRD—THE ORIGINAL CHARLIE PARKER (Verve/PolyGram 837 832)	Charlie Parker	20	25
25	CITY OF EYES (ECM/PolyGram 1388)	Ralph Towner	DEBUT	
26	IN A JAZZ TRADITION (Emarcy/PolyGram 836 369)	Eric Gale	21	9
27	20 (Columbia FC 44369)	Harry Connick Jr.	22	25
28	IMAGES (Landmark LLP 1520)	Ralph Moore	34	3
29	BLUES TO THE BONE (Milestone 9163)	Jimmy McGriff	24	23
30	EPISTROPHY (Landmark LLP 1521)	Charlie Rouse	DEBUT	
31	THE COLUMBIA YEARS 1955-1985 (Columbia 45000)	Miles Davis	26	25
32	TORCH SONG TRILOGY (Polydor/PolyGram 837 785)	Various Artists	28	19
33	THE MEN IN MY LIFE (Three Cherries 44411)	Lena Horne	29	25
34	RAG, BUSH AND ALL (RCA Novus 3052)	Henry Threadgill Sextet	30	11
35	TALKIN' BOUT YOU (GRP 9567)	Diane Schuur	31	25
36	LOOK WHAT I GOT (Verve/PolyGram 835 661)	Betty Carter	32	25
37	NO MORE BLUES (Concorde CJ 370)	Susannah McCorkle	33	15
38	20TH CONCORD FESTIVAL ALL-STARS (Concord/CJ 366)	Various Artists	35	15
39	BIRD (Columbia FC 44299)	Original Motion Picture Soundtrack	36	25
40	THEN AND NOW (Columbia OC 44256)	Grover Washington Jr.	37	25

JAZZ PICKS

■ STANLEY TURRENTINE: *La Place* (Blue Note 7 90261)

Stanley in funkland, somewhere between the organ-based soul-jazz of yesteryear and the blander instrumental R&B of this year. Bobby Lyle produced.

■ HAROLD DANKO: *Alone but Not Forgotten* (Sunnyside 1033)

One of the finest of the many Bill Evans Trio-influenced albums that have been proliferating: crystalline, delicate playing from pianist Danko and his Evans alumni trio mates. John LaBarbera provides some pretty string arrangements.

■ VARIOUS: *The Kingdom of Swing & the Republic of Oop Bop Sh' Bam* (Musicmasters 60200)

A loose, lively mainstream jam recorded at N.Y.'s annual "Jazz in July at the Y" festival, produced by Dick Hyman. Hyman, Buddy Tate, Joe Wilder, Urbie Green, Milt Hinton, Warren Vache, Derek Smith and Butch Miles swing out.

■ GUY VAN DUSER/BILLY NOVICK: *Exactly Like Us* (Rounder 3111)

Old-time songs done in an old-time way by guitarist Van Duser and clarinetist/vocalist Novick. Charming jazz/folk/blues razzmatazz.

■ GEORGE BENSON: *Tenderly* (Warner Bros. 9 25907)

Benson's long-awaited return to jazz is a bland attempt to please everybody. At the core is the potentially smoking unit of Benson, McCoy Tyner, Ron Carter and one of three drummers, but most of this is a horn- and string-sweetened showcase for Benson's saccharine vocals, with McCoy and company reduced to accompanists.

CASH BOX CHARTS

TOP R&B SINGLES

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

July 29, 1989



#1 Single: Surface



#1 Debut: Eddie Murphy #65



To Watch: Atlantic Starr #57

		Total Weeks Last Week ▼		Total Weeks Last Week ▼
1	SHOWER ME WITH YOUR LOVE (Columbia 38-68746)	Surface	4	13
2	KEEP ON MOVING (Virgin 7-96556)	Soul II Soul	1	11
3	TURNED AWAY (Atlantic 7-88917)	Chucki Booker	3	13
4	FRIENDS (MCA 53660)	Jody Watley with Eric B. & Rakim	6	10
5	SECRET RENDEVOUS (Warner Bros. 4/7-27863)	Karyn White	8	10
6	ON OUR OWN (MCA 53662)	Bobby Brown	12	8
7	NOTHING (THAT COMPARES 2 U) (Epic 34-68688)	The Jacksons	2	11
8	MIDNIGHT SPECIAL (Atlantic 7-88901)	The System	10	12
9	BAT DANCE (THEME FROM "BATMAN") (Paisley Park/Warner Bros. 22924)	Prince	15	7
10	THEY WANT MONEY (Jive/RCA 1217)	Kool Moe Dee	14	11
11	IT'S REAL (Warner Bros. 22975)	James Ingram	11	13
12	GOT TO GET THE MONEY (Atlantic 7-88910)	Levert	5	13
13	CONGRATULATIONS (A&M 1407)	Vesta	19	12
14	SOMETHING IN THE WAY (MCA 53624)	Stephanie Mills	18	9
15	SHOW AND TELL (Capitol B-44347)	Peabo Bryson	7	14
16	I'M THAT TYPE OF GUY (Def Jam/Columbia 38 68902)	LL Cool J	17	9
17	WE GOT OUR OWN THANG (Uptown/MCA 53628)	Heavy D. And The Boyz	20	8
18	TWO WRONGS (DON'T MAKE IT RIGHT) (Geffen 7-27518)	David Peaston	23	8
19	AS LONG AS WERE TOGETHER (A&M 1427)	Al Green	24	9
20	MY LOVE IS SO RAW (Def Jam/Columbia 38 68903)	Alyson Williams	72	9
21	OBJECTIVE (Island 7-99228)	Miles Jaye	13	16
22	SARAH, SARAH (Jive/RCA 1216-7)	Jonathan Butler	25	8
23	IT'S NO CRIME (Solar/CBS ZS4-68966)	Babyface	31	5
24	LEAD ME INTO LOVE (Elektra 7-69299)	Anita Baker	16	15
25	SOMEBODY LOVES YOU (Motown 1966)	EI DeBarge	28	10
26	FOR YOU TO LOVE (Epic 34-68742)	Luther Vandross	9	15
27	MY FANTASY (Motown 1958)	Teddy Riley Featuring Guy	30	6
28	IT ISN'T, IT WASN'T, IT AIN'T NEVER GONNA BE (Arista AS1-9850)	Aretha Franklin & Whitney Houston	35	5
29	WORKIN' OVERTIME (Motown MOT-6274)	Diana Ross	22	13
30	THE WAY IT IS (RCA 8925-7-R)	Troy Johnson	33	9
31	BABY DON'T FORGET MY NUMBER (Arista 9832)	Milli Vanilli	26	13
32	JUST GIT IT TOGETHER (Columbia 38-68938)	Lisa Lisa And Cult Jam	36	4
33	IF YOU ASKED ME TO (MCA 53358)	Patti LaBelle	38	6
34	REMEMBER (THE FIRST TIME) (Orpheus/EMI B-72633)	Eric Gable	37	7
35	I SECOND THAT EMOTION (Crush 601-6)	10 dB	27	12
36	SOMETHING REAL (EMI 50192)	Miki Bleu	43	8
37	YOU FOUND ANOTHER GUY (Virgin 99200)	Boy George	40	7
38	HAVE YOU HAD YOUR LOVE (EMI 50180)	The O'Jays	21	16
39	I DO (EMI 50213)	Natalie Cole	45	4
40	TASTE OF YOUR LOVE (Virgin 7-99201)	E.U.	47	5
41	SPEND THE NIGHT (CE SOIR) (Warner Bros. 7-22900)	The Isley Brothers	48	5
42	IF YOU DON'T KNOW ME BY NOW (Elektra 7-69297)	Simply Red	42	6
43	LITTLE JACKIE WANTS TO BE STAR (Columbia 38-68674)	Lisa Lisa & Cult Jam	32	16
44	LET GO (Wing/PolyGram 871 722-7)	Sharron Bryant	53	5
45	GITHCI U (Orpheus 72678)	Z'looke	50	6
46	FOR THE LOVE OF YOU (Wing/PolyGram 871 934-7)	Tony! Toni! Tone!	39	17
47	FIGHT THE POWER (Motown 1972)	Public Enemy	55	3
48	LOVE SONG (Solar/E.P.A. 68961)	Midnight Star	57	7
49	RAIN DROPS (Mercury/PolyGram 874 402-7)	Kool & The Gang	61	5

50	N.E. HEARTBREAK (MCA 53391)	New Edition	56	4
51	BUFFALO STANCE (Virgin 7-99231)	Nenah Cherry	29	10
52	SPEND THE NIGHT (Uptown/MCA 53666)	Guy	63	4
53	MR. D.J. (Motown 1961)	Joyce "Fenderella" Irby	34	18
54	ME, MYSELF AND I (Tommy Boy TB 926)	De La Soul	44	18
55	WHERE DO WE GO (Atlantic 88992)	Ten City	65	4
56	DARLIN' I (Wing/PolyGram 871 936)	Vanessa Williams	46	14
57	MY SUGAR (Warner Bros. 7-22896)	Atlantic Starr	71	3
58	GOTTA BE A BETTER WAY (Atlantic 7-88879)	Foster/McElroy	49	5
59	AGAINST DOCTOR'S ORDERS (Arista AS1-9830)	Kenny G	51	7
60	BABIES HAVING BABIES (Trumpet 166)	Terry Tate	80	2
61	SWEET TALK (Capitol 44374)	D'atra Hicks	89	2
62	I CAN'T TELL YOU WHY (Motown 1969)	Gerald Alston	52	7
63	WHY YOU WANNA (Tabu 68915)	Dezi Phillips	83	2
64	EVERY LITTLE TIME (Arista AF1-9800)	Kiara	54	17
65	PUT YOUR MOUTH ON ME (Columbia 38-68897)	Edie Murphy	DEBUT	
66	LOST WITHOUT YOU (EMI 44300)	Bebe & Cece Winans	41	18
67	RIDING ON A TRAIN (Columbia 38-68931)	The Pasadenas	59	7
68	MY FIRST LOVE (Warner Bros. 4/7-27525)	Atlantic Starr	62	18
69	TAKE IT OFF (Motown 1967)	Today	64	11
70	CRAZY (FOR ME) (Capitol B-44354)	Freddie Jackson	66	13
71	LOOKING FOR A LOVE (Sleeping Bag 40142)	Joyce Sims	75	3
72	SPELL (Mika/PolyGram 889 328-7)	Deon Estus	68	7
73	I LIKE IT (Island 4th & B'Way 7483)	Dino	69	9
74	MISS YOU LIKE CRAZY (EMI 50185)	Natalie Cole	70	18
75	ALL OF MY LOVE (Warner Bros./Reprise 7-22929)	Al Jarreau	78	3
76	STICKS AND STONES (RCA 8870)	Grady Harrell	58	22
77	LISCENSE TO KILL (MCA 53657)	Gladys Knight	73	6
78	MY ONE TEMPTATION (Island 7-99252)	Mica Paris	74	17
79	HEAT OF THE MOMENT (Virgin 7-99204)	After 7	DEBUT	
80	HEAVEN HELP ME (Mika/PolyGram 871 538-7)	Deon Estus	67	20
81	I AIN'T WIT IT (Capitol 15473)	Paul Laurence	87	2
82	A WOMANS TOUCH (Mega Jam 2002)	Christopher McDaniels	76	14
83	2300 JACKSON STREET (Epic 38-68897)	The Jacksons	DEBUT	
84	CHILDREN'S STORY (Columbia/Def Jam 38-68626)	Slick Rick	77	17
85	CRUZIN' (Polydor/PolyGram 889 034-7)	Jackie Jackson	79	8
86	WHAT MORE CAN I DO FOR YOU (Tabu ZS4 68904)	Cherelle	60	10
87	FUN (RCA 9010-1-RD)	Grady Harrell	DEBUT	
88	IF IM NOT YOU'RE LOVER (Warner Bros. 7-27556)	Al B. Sure	82	21
89	START OF A ROMANCE (Atlantic 88932)	Skyy	84	22
90	OUT OF MY MIND (EMI B-50212)	O'Jays	DEBUT	
91	IF SHE KNEW (Atlantic 2560)	Anne G.	85	19
92	I GOT IT GOIN' ON (Delicious Vinyl 106)	Tone Loc	DEBUT	
93	MADE TO BE TOGETHER (Virgin 7-99226)	Deja	86	18
94	SPECIAL LOOK (MCA 53281)	Debbie Allen	DEBUT	
95	THE MAN WE ALL KNOW AND LOVE (Atlantic 7-88937)	Kwame	81	12
96	FUNKY DIVIDENDS (Arista 1-9834)	Three Times Dope	DEBUT	
97	CAN WE TALK (Oceana/Atlantic 99213)	Donna Allen	90	10
98	THROUGH THE STORM (Arista AS1-98091)	Aretha Franklin & Elton John	92	16
99	I'LL BE LOVING YOU (Columbia 38-68671)	New Kids On The Block	93	17
100	BUCK WILD (Virgin 7-99232)	E.U.	94	20

SHOCK OF THE NEW

ATTACK OF THE KILLER SCHMOOZE: Lee Jeske, our New York editor and a veteran of five New Music Seminars, says the annual convention is both overwhelming and underwhelming, "an oxymoron of whelmingness." After one visit, I have to concur. The official activities around which the Seminar is built constitute the "underwhelming" component: The exhibition hall was colorful but offered little besides the usual free stuff and chit-chat, while the panel discussions I attended were largely irrelevant affairs that sent attendees scurrying from crowded meeting rooms to the air-conditioned expanse of the lobby. For raw information, one would be better off subscribing to a good trade magazine (may we suggest?) than shelling out \$175 for the pronouncements of the little toadies who constitute many of the panelists. No doubt, being chosen for a panel is a mark of prestige in the weirdly defined community that the Seminar attracts. But between the pedants, the jaded veterans, the brash loudmouths, the insecure newcomers and the ill-informed functionaries, almost nothing of value gets communicated. Who wouldn't be ticked off if they'd paid big money for this convention and wound up hearing representatives of the L.A. and N.Y. club circuit endlessly debating which city "rocks hardest" instead of addressing the stated subject matter of their particular seminar.

After 10 years the organizers have probably run out of nuts-&-bolts topics that can be addressed in fresh ways, so there is a preponderance of issue-related discussions about such things as the co-optation of the alternative sound, the proper function of rock journalism and the sorry state of radio. It should be noted, though, that at least two panels rose above the heap. A panel on "Afrocentricity," featuring **Chuck D.**, **Spike Lee** and **Bill Stephney**, was provocative and timely. (Throughout the Seminar, this whole African-nationalism/Malcolm X./Do the Right Thing craze was almost as popular as *Batman* paraphernalia.) And a panel on "Drugs and Rock," featuring **Einar of the Sugarbushes**, **Rodney of the Dead Milkmen** and **Janiss of Cash Box**, was irreverent and honest until it degenerated into name-calling.

"HI, MY NAME'S CASH BOX. WHAT'S YOURS?"

There is, to be sure, a little something for everyone at this tightly-organized, intelligently run convention. The panels are divided into the areas of "radio," "marketing," "dance," "legal," "technology," "booking," "publishing," "issues," "career growth" (!), "international" and "alternative." This last category is perhaps the most problematic, for any number of reasons. Although NMS started as a convention for punk/new-wave aficionados who needed a place to trade information and cassettes, the alternative focus of the convention has gotten fuzzier and fuzzier over time. Today, everything from rap to metal to world music seems to qualify under the alternative rubric, while the thing that we used to call "new wave" is stuck in some kind of image limbo, drained of its subversive potency yet selling more records than ever. The attitude at the convention seems to be that alternative music is an established fact, a market presence that will constantly replenish itself.

The sheer number of people involved is part of what makes the New Music Seminar so overwhelming. There were about 8,000 registrants this year, and any given attendee was a potential handshake for about half of them. Ostensibly my job at the Seminar was to hand out copies of our swell alternative issue to deserving big-shots; but quickly that gave way to the awful and necessary activity that we in the business call "networking." Is it just me, or does everybody hate this process? Many of the folks who go to the Seminar don't come from a conventional business orientation, and anything that smacks of phoniness runs counter to their worldview. There were many, many nice folks that I could've said hello to, people who I've known through the phone or through their work, yet all I wanted to do was run and hide by the Dutch hospitality center. And those with whom I did speak were locked in a cycle of exchanging business cards and making false promises. I was as bad as anyone, agreeing to lunches left and right and then taking my phone off the hook.

The thing that makes it most difficult to concentrate on business is the roster of good bands that are playing throughout the city during that week. A good 20 clubs have activities connected to the Seminar, and anyone with the coveted NMS name-tag gets in for free. With so many choices, every night becomes a juggling act of taxicabs and timetables. I didn't hear even a third of the bands that I'd surely go see if they came to L.A. on an average Wednesday night, but I did get my share of good shows, and here's the inevitable list: the very nice and airy **Downy Mildew**; the very fierce and noisy **Sister Ray**; **Big Dipper**; **Ultra Vivid Scene**; **Royal Crescent Mob** (rambunctious at CBGB); **GWAR** (who lost a few points by barging into the "Drugs and Rock" panel in full cave-metal finery to hoard a few minutes of the publicity spotlight); **Ofra Haza**; **Nirvana**; **Roger Manning** (busing in the lobby, bless his heart); a hard-rocking and brainy female trio called **Scrawl**; **Too Much Joy** (my pals for life, who may have scored a major-label deal on the strength of their smart and funny gig at CBGB); **Deep Six**; the **Dhar-**

CASH BOX MICRO CHART

ALTERNATIVE MUSIC



July 29, 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	9
2	LOVE & ROCKETS (Beggars' Banquet/RCA 9715-1-R)	Love & Rockets	2	11
3	DISINTEGRATION (Elektra 60855)	The Cure	3	11
4	DOOLITTLE (Elektra 60856-1)	Pixies	5	13
5	WORKBOOK (Virgin 91240)	Bob Mould	4	11
6	9 (Virgin 91062)	Public Image Limited	8	9
7	INDIGO GIRLS (Epic FE 45044)	Indigo Girls	7	16
8	TIN MACHINE (EMI E1-91990)	Tin Machine	6	8
9	PASSION (Geffen 24206)	Peter Gabriel	9	5
10	SONIC TEMPLE (Sire/Reprise 1-25871)	The Cult	10	14
11	THE RAW & THE COOKED (I.R.S. 6273)	Fine Young Cannibals	11	21
12	TWIST OF SHADOWS (PolyGram 839233)	Xymox	15	13
13	COSMIC THING (Reprise 25854)	B52'S	20	3
14	BRAIN DRAIN (Sire 25905)	The Ramones	12	8
15	CLOUDLAND (PolyGram 83237)	Pere Ubu	18	5
16	DOUBLE LIVE (Latino Bugervall LBV 002)	The Butthole Surfers	17	7
17	MIND BOMB (Epic 45241)	The The	23	2
18	ABSOLUTE TORCH & TWANG (Sire 25877)	k.d.lang	16	7
19	3 FEET HIGH AND RISING (Tommy Boy 1019)	De La Soul	19	15
20	NEARLY HUMAN (Warner Bros. 25881)	Todd Rundgren	21	7
21	ORANGES & LEMONS (Geffen GHS 24218)	XTC	13	20
22	YELLOW MOON (A&M 5240)	Neville Brothers	14	13
23	SPIKE (Warner Bros. 25848)	Elvis Costello	22	23
24	MORE SONGS ABOUT LOVE & HATE (Epic 45023)	The Godfathers	24	8
25	MR. MUSIC HEAD (Atlantic 81959)	Adrian Belew	25	4
26	SURPRISE (Virgin 91266)	Syd Straw	DEBUT	
27	IT'S BEGINNING TO AND BACK AGAIN (Enigma 73516)	Wire	27	6
28	HOME (Slash/Reprise 25876)	BoDeans	DEBUT	
29	HARDER THAN YOU (In-Effect/Relativity 88561-3006)	24-7 Spyz	28	6
30	THE REAL THING (Slash/Reprise 25878)	Faith No More	DEBUT	
31	DIAL M FOR MOTHERF***ER (Caroline 1369)	Pussy Galore	33	4
32	SPIN THE WORLD (Sire 25914)	Royal Crescent Mob	35	2
33	LICK (Taang! #32)	Lemonheads	36	2
34	THE BURNING WORLD (Uni 601)	The Swans	29	9
35	CLAM DIP AND OTHER DELIGHTS (Twintone TTR 88144)	Soul Asylum	26	10
36	BLAZE OF GLORY (A&M 5239)	Joe Jackson	30	12
37	QUEEN ELVIS (A&M SP 5241)	Robyn Hitchcock	32	20
38	TECHNIQUE (Qwest/Warner Bros. 9 25845-1)	New Order	31	26
39	FUN & GAMES (TVT 2550)	Connells	34	17
40	DON'T TELL A SOUL (Sire/Reprise 9 25831-1)	Replacements	37	24

ma Bums (bravo); **Trip Shakespeare** (whose three incredible voices made all of New York stop cold for a moment, as my friend said); and those adorable pre-teen punks from **Old Skull** (who attracted a swarm of news cameras and parents with children in tow. "Hot Dog Hell," with weenies flying in both directions, was never better, and afterwards I heard a father encouraging his seven-year-old son, "Dylan," to start a band with some other kids in the neighborhood.)

And of course, swirling all around these thousands of pretty, intoxicated clubgoers is the most overwhelming phenomenon of all, New York City itself. The Seminar is held at a swank hotel in Times Square, a district that no amount of money can yuffify; but most of the clubgoing took place in the Village, SoHo and the Bowery, areas where the poor and the bohemian have formed an uneasy truce. In these crowded quarters, bums and junkies live on the same block with painters and expensive little bistros. The bums have become like the court jesters for the smart set, working the crowds in front of the clubs with endless variations on the "spare change" shuffle. On an average night you'll be solicited for money a dozen times or more, growing ever more guilty or cynical with each new ragamuffin. There's nothing picturesque about the kind of squalor one sees in New York—these people are dead poor, and it's getting worse as the condo speculators and art mobs drive the homeless further underground. And there's nothing, *nothing* that we sensitive alternative-types can do besides vote Democratic and spill a few pennies into their cups. (And yes, I did stay with a friend at one of those expensive SoHo loft-condos, and it was storybook.)

Really, though, how can anybody complain about NMS? You come to New York, see neat things, hear good bands, get handed free stuff, get drunk, make friends, fall in love, do business, walk around. And at the end of it, you get to leave.

Joe Williams

GLOBALIST GROOVE

PRODUCERS ARE CULT HEROES to many worldly music fans. The Lee Perrys and Coxson Dodds of reggae, Rachid and Fethi Ahmed Babas of *rai*, and the Georges and Henri Debs of *zouk* are in some respects as important as the musicians themselves. Several of the best North-meets-South technoroots LPs of the '80s share one name in common — **Martin Meissonnier**.

The French producer has brought his technical vision to Sunny Ade's *Aura* and several other efforts. At his best, Meissonnier polishes without smoothing out all the rough edges and honors the roots of the particular artist by eliciting a clarity of sound bolstered by a balanced, creative mix. He is a pioneer of world music crossover. Two current releases sport the sensitive Meissonnier technotouch: **Papa Wemba's** self-titled disc on Stern's Africa-U.K. and **Cheb Khaled and Safy Boutella's** *Kutche* (Capitol/Intuition).



PAPA WEMBA

The Zairean-born Wemba has been in the U.S. as part of the **Africa Oyé!** revue (see July 15 column). While in L.A., he and his multinational **Viva La Musica** band had a chance to play a gig in the dance club environs of the Crenshaw district's Executive Club. Freed from the constricting format of the stage show, the combo let loose with groove after groove of Wemba's crossover neo-rumba rock, finally pulling the plug around 3 a.m. Wemba wants to be more than just a star among his fellow Zaireans and French-speaking Africans: He would like to follow in the footsteps of someone like Youssou N'Dour, who has taken his music to the world. With his Stern's album, he and Meisson-

nier have fashioned a document worthy of the crossover dream. The insistent rumba riffing of "M'Fono Yami" kicks things off, as textural synth colorings suggest what's to come. "Bakwetu" urges the women to dance in Wemba's native Tetela tongue — "kuja maja bakaji" — while the interplay between the nattily attired leader and his singers has an almost physical palpability. Toward the end of the tune, a bit of older-style Zairean rumba/*soukous* is dolloped out, exerting a midtempo, cheek-to-cheek sway. The third song, "Analengo," is the first fully realized crossover world pop piece on the disc, with changes and keyboard enhancements floating along the electronic current rather than the one-wicked-groove school of central African music.

"Bokulaka" starts off in a jazzy R&B mode, with Wemba eventually wailing, whispering, crooning and talk-singing matter-of-factly to the object of his lyrical affection. Then, with a few licks from **Rigo Star's** guitar, the band brings forth a disco-*soukous* thang, which builds to an absolutely addictive high-end guitar figure with Wemba and his vocal compatriots chanting and improvising in solo, duet and trio fashion. The finale, "Esclave" (Slave), begins with a church organ sound before attaching to yet another Star guitar line. Wemba is impassioned, exhibiting a weary energy bristling along the edge of his shout-sung notes — nothing sappy-pretty here. He is a soul-singerin' U.N. diplomat of the One True Planet, delivering a discourse on the Africans' pain, both in the Motherland and in the forced exile of the diaspora: "Slave in Africa with a rope around my neck / slave in America on the railroads."

While Papa Wemba wants to touch the world with his music, Cheb Khaled, the so-called king of *rai*, just wants to party. Considering Khaled's reputation as a womanizer and flake, part of Meissonnier's accomplishment on *Kutche* has to be getting the Algerian bad boy in the Paris studio long enough to complete the killer vocal tracks. The producer was dealing with a guy who, if a party beckons, answers — despite such other piddling commitments as a studio appointment or a concert appearance. But Khaled and Meissonnier aren't the whole story: Safy Boutella co-produced with the Frenchman, adding electronic expertise and arrangement skills that have been compared to those of Donald Fagen and Joe Zawinul.

Rai has been slowly gaining acceptance outside its core audience of North African youth, but *Kutche* may catapult Khaled and the music to a more general listenership, especially among open-minded dancers. Leadoff track "La Camel" lays the groove quickly for Khaled's pleading, libidinous voice, with hip-hop scratching breaks and stone-solid-funky guitar and keyboards. The title track has the Meissonnier touch, as Khaled's pure, rootsy chops blend with string synths in the background and plucked *oud* in the foreground, segueing into more and more layers of mystery.

The cut that seems to be garnering much of the early airplay and clubplay is "Chebba," a wicked mix of casbah groove and multitrack wizardry. Just when we sink comfortably into the high-tech ambience of this brave new fusion, Khaled, Boutella, Meissonnier and friends scurry back to the source on "Hana-Hana," with a sound close to the heart of the bordellos of Khaled's hometown of Oran, even if a little reggae rhythm guitar pops up next to the singer's oscillating wail.

Although Papa Wemba and Cheb Khaled make notably different music, they share a global soulfulness and a dancefloor edge capable of electrifying boogie chillun around the world. Martin Meissonnier has aided in the creation of two candidates for this year's Top Ten. Personal details of the producer's life haven't filtered through to me yet, but on the basis of his latest work, I don't need a record company bio to sense genius.

Tom Cheyney

CASH BOX MICRO CHART



July 29, 1989 The grey shading represents a bullet, indicating strong upward chart movement.

Total Weeks ▼
Last Week ▼

1	BRAZIL CLASSICS 1: BELEZA TROPICAL (Sire/Fly 25805)	Various Artists	1	22
2	GIPSY KINGS (Elektra Musician 60845)	Gipsy Kings	2	24
3	VINI POU (Columbia 44420)	Kassav	18	14
4	SERIOUS BUSINESS (Polygram 836-952-1)	Third World	26	8
5	MYSTERY OF BULGARIAN VOICES VOLUMES I AND II (Nonesuch 79165)	The Bulgarian Radio and T.V. Choir	3	24
6	QUAREEB (Shanachie 64009)	Najma	5	14
7	LIBERATION (Shanachie 43059)	Bunny Wailer	6	22
8	SHADAY (Sire 25816)	Otra Haza	8	24
9	COCODY ROCK (Shanachie 64011)	Alpha Blondy	12	24
10	PRINCE OF RAI (Shanachie 64013)	Cheb Mami	25	8
11	AKWABA BEACH (Polydor/Barclay 833199-1)	Mory Kante	7	24
12	SLAVE (Shanachie 43050)	Lucky Dube	9	14
13	TOOTS IN MEMPHIS (Mango MLPS 9818)	Toots	10	24
14	BOB MARLEY (Urban-Tek/SLAM UT3002)	Bob Marley	14	20
15	LEGEND (Island 90169)	Bob Marley & The Wailers	11	24
16	RAI REBELS (Virgin/Earthworks 91000)	Various Artists	13	22
17	YOU ARE MINE (Mango MPLS 9827)	Chaba Fedela	16	12
18	SUENO (Capitol 91353)	Eddie Palmieri	19	8
19	SONGO (Mango ZCM 9825)	Los Van Van	27	6
20	O'LA SOCA (Mango 9835)	Arrow	DEBUT	
21	BALI: GAMELON AND KECAK (Nonesuch Explorer 79204)	Various Artists	29	3
22	ANY WHICH WAY...FREEDOM (Shanachie 43061)	Mutabaruka	23	8
23	THE REGGAE PHILHARMONIC ORCHESTRA (Mango ZCM 9828)	The Reggae Philharmonic Orchestra	23	8
24	ENTRE HUMOY BOTELLAS (Rouner 6022)	Flaco Jimenez	22	12
25	I WILL NOT BE SAD IN THIS WORLD ANYMORE (WEA/Opal 25816)	Dimitri Gasparian	33	4
26	PAN NIGHT AND DAY (Mango ZCM 9822)	Our Boy's Steel Orchestra	36	3
27	ALI FARKA TOURE (Mango ZCM 9826)	Ali Farka Toure	30	6
28	RED ROSE FOR GREGORY (RAS 3040)	Gregory Isaacs	28	24
29	THE WORLD MUSIC ALBUM (Intuition 91310)	Various Artists	21	16
30	CONSCIOUS PARTY (Virgin 90878-1)	Ziggy Marley & The Melody Makers	20	24
31	MILTON'S (Columbia FCT 45239)	Milton Nascimento	DEBUT	
32	THE IRISH ALBUM (BMG 7892-1-RG)	Various Artists	15	12
33	MAXI PRIEST (Virgin 90957)	Maxi Priest	17	24
34	VISIONS OF THE WORLD (IRS 82003)	Pato Banton	DEBUT	
35	SHADOW MAN (Capitol C1-90411)	Johnny Clegg & Savuka	31	22
36	LOVEDANCE (Warner Bros. 25850)	Ivan Lins	DEBUT	
37	ONE STEP MORE (Mango MLPS 9820)	Junior Delgado	32	24
38	BRAZIL IS BACK (Braziloid BR 4011)	Various Artists	33	22
39	INSIDE THE KREMLIN (Private Music 2044-1-P)	Ravi Shankar	35	18
40	STRENGTH OF MY LIFE (RAS 3037)	Israel Vibration	38	24

A GLOBALLY FLIP TOP 14

Since it's midsummer and this is my 14th column, here is a semi-random sampling of what the Globalist Groovemeister might have on in one of his music boxes.

CHRIS ISAAK: "Forever Young" (*Heart Shaped World*, Reprise)

ROTONDI: "Hippie Children" (*Preaching and Confessing*, ROM)

WAGI BROS. BAMBOO BAND: untitled (*David Fanshawe Musical Mariner Pacific Journey* album from PBS show, Mercury)

CONCRETE BLONDE: "God Is A Bullet" (*Free*, IRS)

BOILED IN LEAD: "Step It Out, Mary." (*From the Ladie to the Grave*, Atomic Theory, dist. by Flying Fish)

SCION SASHAY SUCCESS: "The Jury" (*In the Balance*, Eclipse)

BUNNY WAILER: "Rise and Shine" (*Liberation*, Shanachie)

MARCIA GRIFFITHS: "Everywhere" (*Marcia*, RAS)

YOUSOU N'DOUR/PETER GABRIEL: "Shaking the Tree" (*The Lion*, Virgin)

CHEB KHALED WITH SAFY BOUTELLA: "La Camel" (*Kutche*, Capitol/Intuition)

TABOU COMBO: "Kanaval" (*Aux Antilles*, Zafem)

LOS VAN VAN: "Que Palo Es Ese" (*Songo*, Mango)

PAPA WEMBA: "Mukaji Wanyi" (*Papa Wemba*, Stern's Africa-U.K.)

WORLD SAXOPHONE QUARTET: "(Sittin' on) the Dock of the Bay" (*Rhythm and Blues*, Elektra/Musician)

ON THE DANCEFLOOR



IMPORTS, ETC: For the past two weeks most of the exciting records have been imports. Whether the records are from artists unsigned in America, or special remixes unavailable in this country, the folks from Europe have been beating us at our own game. I know some of you don't have easy access to imports, so I will list a number of sources for obtaining the records at the end of the column.

My favorite record of the last couple of weeks has to be "Earthly Powers" by **A Man Called Adam** (Acid Jazz UK), a sublime combination of rare groove '70s jazz/funk and some serious funky drumming sure to set the floor alight. There's even a Tech-

no mix for you terminally hip folks out there, but my advice is to stick with the original's acoustic charms. Coming off the strong "Ye Ke Ye Ke" is **More Kante**, who checks in with an ultra-smooth fusion of traditional African music and euro-house. "Tama" (London UK) has a groove a mile deep, and it instantly puts mixer **Howard Grey** in the one-to-watch category. **June Montana** returns in grand deep house style with "I Need Your Love" (ffrr UK)—go for the remix if you can find it (its the non-picture sleeve). Also coming on strong is **Imagination**, who's new track "Love's Taking Over" combines their patented silky vocals with a strong Latin House rhythm track courtesy of England's **T-Coy**. The real treat is **David Morales**' "Sensitive Mix," which frames their voices with an irresistible after midnight setting.

On the remix front, the **Pet Shop Boys**' "It's Alright" has received no less than six remixes, two poppier mixes on the original 12" (Parlophone UK), which add keyboard lines and groove in traditional **Trevor Horn** style. Also available are "the D.J. International Mixes," with **Sterling Void** (who wrote the song) giving it a smooth house treatment, and **Tyree** overhauling it radically, taking out the vocals and adding frantic percussion. Finally, Julian Mendellson has done two hi-energy mixes, available only on a limited edition 10". Those who found **Prince's** "Batdance" (Warner brothers UK) hard to program because of its radical tempo changes and lack of fluidity should definitely investigate the pumping house remixes **Mark Moore** (of **S-Express**) has given the track. Rumor has it that Prince himself was so pleased with them that he invited Moore to Minneapolis to "jam." The new **Yello 12**" (Phonogram UK) features a sparse "Latinohouse" remix of their excellent LP track "Blazing Saddles," and an updated, though perhaps not as good as the original, mix of "I Love You." The CD single comes in a heat-sensitive sleeve making it the first mood ring CD. Rumor has it Boris and Deiter are upset with Polygram's inability to break them in the states, and that they are currently looking to offer their services elsewhere. Ex-Housemartin **Norman Cook** has come up with an extremely funky mix of **The Real Roxanne's** "Roxanne's on a Roll" (Urban UK) which is far superior to any of the American mixes and should be investigated immediately.

Smith and Mighty, England's finest bedroom producers, are associated with two new records of note. The first is "Acid Off A Way/Funky Man" by **R+R** (Three Stripe), two funky instrumental jams worthy of your attention, and the second is a great down-tempo mix of "Reflections" by **Dorothy** (Cooltemp UK), which uses the Supremes original and combines it with some tough beats, making it perfect for both B-Boy and mainstream floors. **Renegade Soundwave** returns with the frantically sampled (including bits from "White Riot"), tribal percussion-based essential track "The Phantom" (Mute France), which will not be available on the domestic LP when it comes out in October, and a necessary find. Finally, on the megamix front comes "The Official Bootleg Mix Pt. II," a straight mix of his more recent hits that has a few nice tricks, and a house beat and heavily sampled **Village People** megamix (Touch of Gold France) has just been unleashed on an unsuspecting world.

Some of the more reliable sources for imports are **Unique Record Distributors** ((800) 922-9011), a wholesale company with a mail order business for jocks; **Apollo Records** ((716) 883-7040), a small distributor that specializes in hard to find imports and classics, and have a wealth of knowledge of anything hip-hop related; **Butch Wax** ((415) 431-0904), who specialize in hi-energy and house, and seem to have a knack for getting things early; **Vinyl Mania Records** ((212) 633-9623), who have an extremely knowledgeable staff, and have all the new York and New Jersey Garage records as well as a full line of imports; and **Gherkin Records** ((312) 880-5580), a distributor with a large collection of Chicago House as well as overseas flow.

NEW GROOVES

Singles

□ **HOUSE TO HOUSE (FEATURING KYM MAZELLE):** "I'm a Lover" (Lower Level 2)

This is a reissue of a great deep house track from 1986, produced by **Marshall Jefferson** and sung to perfection by Mazelle. Don't let it slip by a

CASH BOX MICRO CHART

DANCE SINGLES

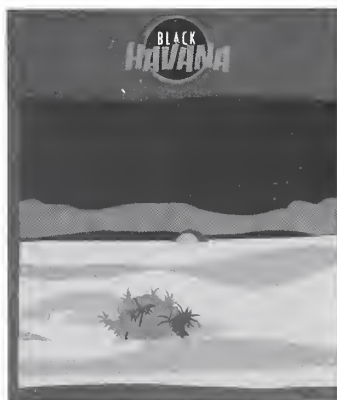


July 29, 1989 The grey shading represents a bullet, indicating strong upward chart movement.

		Total Weeks ▼	Last Week ▼
1	EXPRESS YOURSELF (Sire/Warner Bros. 0-21225)	Madonna	1 5
2	FRIENDS (MCA 23956)	Jody Watley	15 3
3	ON OUR OWN (MCA 23957)	Bobby Brown	19 3
4	SECRET RENDEZVOUS (Remix) (Warner Bros. 0-20962)	Karyn White	4 5
5	WE GOT OUR OWN THANG (Uptown/MCA 23942)	Heavy D & the Boyz	10 7
6	WHAT YOU DON'T KNOW (Arista AD1-9837)	Exposé	6 5
7	NOTHIN' (THAT COMPARES 2 U) (Epic 49 68233)	The Jacksons	13 5
8	COME HOME WITH ME BABY (Epic 49 68777)	Dead or Alive	18 3
9	I'M THAT TYPE OF GUY (Def Jam/Columbia 44 68792)	L.L. Cool J	11 5
10	GOOD THANG (I.R.S./MCA 23959)	Fine Young Cannibals	12 5
11	KEEP ON MOVIN' (Virgin 0-96556)	Soul II Soul	2 9
12	IN MY EYES (LMR 4004)	Stevie B	14 7
13	SEND ME AN ANGEL 89 (Curb/MCA CRB-10303)	Real Life	5 7
14	THEY WANT MONEY (Jive/RCA 1215)	Kool Moe Dee	17 7
15	YOU ARE THE ONE (Tommy Boy TB 929)	TKA	16 5
16	FIGHT THE POWER (Motown 4647)	Public Enemy	DEBUT
17	COLD HEARTED (Virgin 0-96546)	Paula Abdul	DEBUT
18	YOU'RE MY ONE AND ONLY (TRUE LOVE) (Vendetta VE-7021)	Seduction	28 3
19	GIVE YOU ALL MY LOVE (Atlantic 0-86410)	Stacey Q	29 3
20	MR D.J. (Motown MOT-4634)	Joyce "Fenderella" Irby	3 9
21	ME, MYSELF & I (Tommy Boy TB-926)	De La Soul	9 13
22	GONNA MAKE IT (Cutting/PolyGram 874 279-1)	Sa-Fire	30 3
23	WORKIN' OVERTIME (Motown MOT-4639)	Diana Ross	7 9
24	WHY IS THAT? (Jive/RCA 1231-1-JD)	Boogie Down Productions	34 3
25	THIS TIME I KNOW IT'S FOR REAL (Atlantic 0-86415)	Donna Summer	8 9
26	BABY DON'T FORGET MY NUMBER (Arista ADI-9833)	Milli Vanilli	21 7
27	HARRY HOUDINI (Atlantic 0-86416)	Kon Kan	DEBUT
28	ELECTRIC YOUTH (REMIX) (Atlantic 0-86427)	Debbie Gibson	20 11
29	I LIKE IT (4th & B'Way/Island 483)	Dino	DEBUT
30	LAY ALL YOUR LOVE ON ME (Tommy Boy TB-933)	Information Society	DEBUT
31	TURNED AWAY (Atlantic 0-86430)	Chuckie Booker	DEBUT
32	AIN'T NOBODY BETTER (Virgin 0-96559)	Inner City	22 9
33	LET IT ROLL (Atlantic 0-86407)	Doug Lazy	DEBUT
34	101 (MCA 23960)	Sheena Easton	DEBUT
35	BRING MR EDELWEISS (Atlantic 0-86423)	Edelweiss	31 7
36	ROUND AND ROUND (Owest/Warner Bros. 0-21062)	New Order	23 11
37	IKO IKO (Capitol V-15475)	The Belle Stars	24 9
38	BUFFALO STANCE (Virgin 0-96573)	Neneh Cherry	25 15
39	THAT'S HOW I'M LIVING (Next Plateau NP50098)	Toni Scott	26 5
40	ANYTHING CAN HAPPEN (Chrysalis 4V9 43378)	Was (Not Was)	27 5

second time. Call (212) 840-9253 and get your's today.

Albums



□ **VARIOUS ARTISTS: Black Havana** (Capitol 90923)

This adventurous project combines ethnic musical structures with cutting-edge dance structures, and succeeds both as a floor filler and a cultural exchange. Executive producer **Kenny Ortiz** has assembled a stellar lineup of talent here, and all rise to the occasion brilliantly. Highlights include "Like This, Like That," by **Madagascar**, a searing mix of multilayered percussion and superb vocals, mixed to perfection by **David Morales**; two tracks from **3 Big Men**, essentially the creative core of Cutting Records—this is the best stuff they've done in years; "Twilight," a col-

laboration between **Larry Heard** and **Ten City**, a joyfully hypnotic midtempo instrumental; and **Vice Versa's** "Do It Steady," a powerful pumper that should do serious damage on a floor near you.

Neil Harris

CASH BOX CHARTS

TOP 100 SINGLES

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

July 29, 1989



#1 Single: Prince



#1 Debut: Warrant #77



To Watch: New Kids #46

		Total Weeks ▼	Last Week ▼
1	BATDANCE (FROM "BATMAN") (Paisley Park/Warner Bros. 22924)	Prince	4 7
2	IF YOU DON'T KNOW ME BY NOW (Elektra 7-69297)	Simply Red	2 13
3	EXPRESS YOURSELF (Sire/Warner Bros. 7-22948)	Madonna	1 9
4	TOY SOLDIERS (Columbia 38-68747)	Martika	5 11
5	ON OUR OWN (FROM GHOSTBUSTERS) (MCA 53662)	Bobby Brown	11 8
6	LAY YOUR HANDS ON ME (Mercury/PolyGram 874 452-7)	Bon Jovi	10 9
7	SO ALIVE (RCA 8956-7-R)	Love And Rockets	12 11
8	WHAT YOU DON'T KNOW (Arista AS1-9836)	Expose	8 11
9	GOOD THING (I.R.S. 53639)	Fine Young Cannibals	3 13
10	BABY DON'T FORGET MY NUMBER (Arista AS1-9832)	Milli Vanilli	6 14
11	I LIKE IT (Island 7483)	Dino	17 12
12	RIGHT HERE WAITING (EMI 50219)	Richard Marx	22 4
13	CRAZY ABOUT HER (Warner Bros. 27657)	Rod Stewart	15 13
14	WHO DO YOU GIVE YOUR LOVE TO? (Wing/PolyGram 887 743)	Michael Morales	14 13
15	COLDHEARTED (Virgin 7-99196)	Paula Abdul	31 6
16	DRESSED FOR SUCCESS (EMI 50204)	Roxette	21 10
17	I DROVE ALL NIGHT (Epic 34-68759)	Cyndi Lauper	7 13
18	THE END OF THE INNOCENCE (Geffen 7-22925)	Don Henley	28 6
19	ONCE BITTEN TWICE SHY (Capitol B-44366)	Great White	23 11
20	SEND ME AN ANGEL (Curb/MCA 10531)	Real Life	20 12
21	SACRED EMOTION (Capitol 44379)	Donny Osmond	25 7
22	SATISFIED (EMI 50189)	Richard Marx	9 13
23	SECRET RENDEVOUS (Warner Bros. 4/7-27863)	Karen White	26 10
24	THE DOCTOR (Capitol B-44376)	The Doobie Brothers	13 11
25	HEY BABY (Epic ZS4-68891)	Henry Lee Summer	27 11
26	NO MORE RHYME (Atlantic 7-88885)	Debbie Gibson	30 7
27	ROOMS ON FIRE (Atlantic 7-99216)	Stevie Nicks	16 13
28	HEADED FOR A HEARTBREAK (Atlantic 88922)	Winger	34 9
29	FRIENDS (MCA 53660)	Jody Watley with Eric B. and Rakim	35 6
30	THIS TIME I KNOW IT'S FOR REAL (Atlantic 7-88899)	Donna Summer	18 14
31	DON'T WANNA LOSE YOU (Epic 34-68959)	Gloria Estafan	39 4
32	MISS YOU LIKE CRAZY (EMI 50185)	Natalie Cole	19 16
33	I'M THAT TYPE OF GUY (Def Jam 38-68902)	LL Cool J	47 6
34	I WON'T BACK DOWN (MCA 53369)	Tom Petty	24 14
35	MY BRAVE FACE (Capitol B-44367)	Paul McCartney	29 10
36	EVERY LITTLE STEP (MCA 53618)	Bobby Brown	32 18
37	COVER OF LOVE (Cypress 1430)	Michael Damian	42 6
38	KEEP ON MOVIN' (Virgin 7-99205)	Soul II Soul	48 4
39	BUFFALO STANCE (Virgin 7-99231)	Neneh Cherry	33 17
40	IT ISN'T, IT WAS'NT, IT AIN'T NEVER GONNA BE (Arista AS1-9350)	Aretha Franklin and Whitney Houston	45 5
41	I'LL BE LOVING YOU (FOREVER) (Columbia 38-68671)	New Kids on the Block	36 18
42	SOUL PROVIDER (Columbia 38-68909)	Michael Bolton	44 5
43	CRY (Polydor/PolyGram 871 110-7)	Waterfront	37 17
44	ANGEL EYES (Arista 1-9808)	Jeff Healy Band	51 9
45	DOWN BOYS (Columbia 38-68606)	Warrant	38 14
46	HANGIN' TOUGH (Columbia 38-68960)	New Kids On The Block	70 2
47	VERONICA (Warner Bros. 7-22981)	Elvis Costello	40 16
48	HOOKED ON YOU (Atco 7-99210)	Sweet Sensation	41 8
49	INTO THE NIGHT (Polydor 889 368)	Benny Mardones	43 12
50	IF I COULD TURN BACK TIME (Geffen 7-22886)	Cher	67 3

		Total Weeks ▼	Last Week ▼
51	THE PRISONER (Elektra 7-69288)	Howard Jones	60 4
52	IN YOUR EYES THEME FROM "SAY ANYTHING" (WTG 68936)	Peter Gabriel	46 9
53	SOLDIER OF LOVE (Capitol 44369)	Donny Osmond	49 19
54	COMIN' DOWN TONIGHT (A&M 1424)	Thirty Eight Special	50 5
55	TROUBLE ME (Elektra 7-69298)	10,000 Maniacs	57 6
56	WIND BENEATH MY WINGS (Atlantic 7-88972)	Bette Midler	52 21
57	BE WITH YOU (Columbia 38-68744)	The Bangles	53 13
58	CALLING IT LOVE (Polygram 889 054-7)	Animation	54 7
59	TALK IT OVER (RCA 8802)	Grayson Hugh	62 5
60	POP SINGER (Mercury/Polygram 838 2201)	John Cougar Mellencamp	55 14
61	FIRE WOMAN (Sire 2-4-7-2754)	The Cult	56 11
62	KISSES ON THE WIND (Virgin 7-99183)	Neneh Cherry	77 2
63	COMING HOME (Mercury/PolyGram 872 982-7)	Cinderella	58 17
64	ALL I WANT IS YOU (Island 7-99199)	U2	64 4
65	ROCK ON (Cypress 1420/A&M)	Michael Damian	59 19
66	JACKIE BROWN (Polygram 874 644-7)	John Cougar Mellencamp	87 2
67	COME HOME WITH ME BABY (Epic 34-68885)	Dead Or Alive	72 4
68	REAL LOVE (MCA 53484)	Jody Watley	61 20
69	18 AND LIFE (Atlantic 7-88883)	Skid Row	85 3
70	WHERE ARE YOU NOW? (WTG 31-68625)	Jimmy Harnen	63 21
71	LITTLE FIGHTER (Atlantic 7-88874)	White Lion	71 5
72	FOREVER YOUR GIRL (Virgin 7-99230)	Paula Abdul	65 21
73	TURNED AWAY (Atlantic 7-88917)	Chuckii Booker	83 3
74	SHOWER ME WITH YOUR LOVE (Columbia 38-68746)	Surface	79 4
75	TELL ME I'M NOT DREAMING (EMI 50206)	Robert Palmer	80 2
76	CLOSE MY EYES (RCA 8899-7-R)	Lita Ford & Ozzy Osbourne	68 22
77	HEAVEN (Columbia 38-68985)	Warrant	DEBUT
78	OPEN LETTER TO A LANDLORD (Epic 34-68934)	Living Colour	69 5
79	ONE (Warner Bros. 25887)	Bee Gees	DEBUT
80	CUDDLY TOY (FEEL FOR ME) (Epic 34-68549)	Roachford	73 15
81	ME, MYSELF AND I (Tommy Boy 7926)	De La Soul	81 8
82	THAT'S THE WAY (SBK-07303)	Katrina and the Waves	DEBUT
83	LOVE TRAIN (UNI/MCA 50023)	Holly Johnson	75 6
84	AFTER ALL (Geffen 7-27529)	Cher & Peter Cetera	76 21
85	FORGET ME NOT (Epic 34-68946)	Bad English	DEBUT
86	PRAYING TO A NEW GOD (Geffen 7-22969)	Wang Chung	78 10
87	DON'T SAY YOU LOVE ME (Capitol B44420)	Billy Squier	90 2
88	PATIENCE (Geffen 7-22996)	Guns N' Roses	66 17
89	I'LL BE THERE FOR YOU (Mercury/Polygram 872 564-7)	Bon Jovi	74 21
90	PUT YOUR MOUTH ON ME (Columbia 38-68897)	Eddie Murphy	DEBUT
91	I WANT IT ALL (Capitol B-44372)	Queen	82 12
92	EVERLASTING LOVE (Elektra 7-69308)	Howard Jones	86 20
93	THROUGH THE STORM (Arista AS1-9809)	Aretha Franklin & Elton John	88 16
94	CULT OF PERSONALITY (Epic 34-68611)	Living Colour	89 21
95	GONNA MAKE IT (Cutting/Polygram 874 278-7)	Sa-fire	91 5
96	ELECTRIC YOUTH (Atlantic 7-88919)	Debbie Gibson	92 18
97	THINKING OF YOU (Cutting Mercury 872502-7)	Sa-fire	93 25
98	WE CAN LAST FOREVER (Reprise 7-22985)	Chicago	94 13
99	THE VOICES OF BABYLON (Columbia 38-68601)	The Outfield	95 19
100	LITTLE JACKIE WANTS TO BE A STAR (Columbia 38-68674)	Lisa Lisa and Cult Jam	96 16

CASH BOX CHARTS

TOP 200 ALBUMS

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

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

July 29, 1989



Top Debut: Gloria Estefan #49

		Total Weeks ▼	Last Week ▼
1	BATMAN SOUNDTRACK (Warner Bros. 25936) 8.98	PRINCE	1 4
2	THE RAW & THE COOKED (P) (I.R.S. 6273)MCA 8.98	FINE YOUNG CANNIBALS	2 21
3	WALKING WITH A PANTHER (Def Jam/Columbia 45172)CBS	L.L.COOL J	4 5
4	FULL MOON FEVER (MCA 6253)MCA 9.98	TOM PETTY	3 12
5	DON'T BE CRUEL (P/3) (MCA 42185)MCA 8.98	BOBBY BROWN	5 55
6	GIRL YOU KNOW IT'S TRUE (Arista AL-8592)RCA 8.98	MILLI VANILLI	6 19
7	BLIND MAN'S ZOO (Elektra 60815)WEA 9.98	10,000 MANIACS	7 9
8	HANGIN' TOUGH (P) (Columbia FC 40985)CBS	NEW KIDS ON THE BLOCK	10 48
9	THE END OF INNOCENCE (Geffen 24217)WEA 8.98	DON HENLEY	14 3
10	LIKE A PRAYER (Sire 25844)WEA 9.98	MADONNA	8 17
11	FOREVER YOUR GIRL (P) (Virgin 90943)WEA 9.98	PAULA ABDUL	9 35
12	TWICE SHY (Capitol 90640)CAP 9.98	GREAT WHITE	11 13
13	SKID ROW (Atlantic 81938)WEA 8.98	SKID ROW	17 25
14	BEACHES (G) (Atlantic 81933)WEA 9.98	Original Motion Picture Soundtrack	12 28
15	SONIC TEMPLE (Beggars Banquet/Sire/Reprise 25871)WEA 9.98	THE CULT	13 14
16	THE OTHER SIDE OF THE MIRROR (Modern/Atlantic 91245)WEA 8.98	STEVIE NICKS	15 8
17	DISINTEGRATION (Elektra 60855-1)WEA 9.98	THE CURE	16 11
18	LOVE AND ROCKETS (Beggars Banquet 9715)RCA	LOVE AND ROCKETS	21 11
19	CYCLES (Capitol 90371)CAP 8.98	THE DOOBIE BROTHERS	19 8
20	KNOWLEDGE IS KING (Jive 1182)RCA 8.98	KOOL MOE DEE	20 7
21	BIG TYME (MCA 42302)MCA 8.98	HEAVY D. & THE BOYZ	27 5
22	REPEAT OFFENDER (EMI 90380)CAP 9.98	RICHARD MARX	23 11
23	A NEW FLAME (Elektra 60828)WEA 8.98	SIMPLY RED	24 21
24	ANDERSON, BRUFORD, WAKEMAN, HOWE (Arista AL85-90126)RCA 8.98	ANDERSON, BRUFORD, WAKEMAN, HOWE	25 5
25	GHOSTBUSTERS II (MCA 6306)MCA 8.98	Original Motion Picture Soundtrack	26 5
26	FLOWERS IN THE DIRT (Capitol 91653)CAP 8.98	PAUL McCARTNEY	18 6
27	IN STEP (Epic 45024)CBS	STEVIE RAY VAUGHAN & DOUBLE TROUBLE	31 5
28	NICK OF TIME (Capitol 91268)CAP 8.98	BONNIE RAITT	28 17
29	LET'S GET IT STARTED (G) (Capitol C-1-90924)CAP 8.98	M.C. HAMMER	32 40
30	BIG GAME (Atlantic 81969)WEA 8.98	WHITE LION	33 4
31	PASSION (Geffen 24206)WEA 8.98	PETER GABRIEL	30 6
32	MARTIKA (Columbia SL 44290)CBS	MARTIKA	50 5
33	BIG DADDY (Mercury 838 220-1)POL	JOHN COUGAR MELLENCAMP	22 10
34	GHETTO MUSIC:THE BLUEPRINT OF HIP-HOP (Jive 1187-J)RCA 8.98	BOOGIE DOWN PRODUCTIONS	61 2
35	KEEP ON MOVIN' (Virgin 91267)WEA 9.98	SOUL II SOUL	49 4
36	DIRTY ROTTEN FILTHY STINKING RICH (Columbia 44383)CBS	WARRANT	38 24
37	3 FEET HIGH AND RISING (Tommy Boy 1019)IND 8.98	DE LA SOUL	29 21
38	INDIGO GIRLS (Epic 45044)CBS	INDIGO GIRLS	40 17
39	WHAT YOU DON'T KNOW (Arista)RCA 8.98	EXPOSE	41 5
40	G N' R LIES (P/2) (Geffen GHS 24198)WEA 8.98	GUNS N' ROSES	35 33
41	LIFE IS... (RCA 1149-1-J)RCA 8.98	TOO SHORT	36 24
42	RAW LIKE SUSHI (Virgin 91252)WEA 8.98	NENEH CHERRY	42 7
43	STRAIGHT OUTTA COMPTON (G) (Priority/Ruthless 57102)IND 8.98	N.W.A.	43 22
44	AS NASTY AS THEY WANNA BE (Luke Skywalker XR107)IND 8.98	2 LIVE CREW	123 2
45	IT TAKES TWO (G) (Profile PRO-1267)IND 8.98	ROB BASE & D.J. E-Z ROCK	45 44
46	MIRACLE (Capitol 92357)CAP 8.98	QUEEN	34 6
47	LOC-ED AFTER DARK (Delicious Vinyl/Island DV3000)IND 8.98	ONE LOC	37 24
48	GUY (P) (MCA 42176)MCA 8.98	GUY	47 51
49	CUTS BOTH WAYS (Epic 45217)CBS	GLORIA ESTEFAN - DEBUT	

		Total Weeks ▼	Last Week ▼
50	WORLD IN MOTION (Elektra 60830)WEA 8.98	JACKSON BROWNE	39 6
51	MR. BIG (Atlantic 81990)WEA 8.98	MR. BIG	68 3
52	OFF TO SEE THE LIZARD (MCA 6314)MCA 8.98	JIMMY BUFFET	63 3
53	THE IRON MAN (Atlantic 81996-1)WEA 8.98	PETE TOWNSEND	69 3
54	NEW JERSEY (P/4) (Mercury 836 345-1)POL	BON JOVI	46 43
55	TIN MACHINE (EMI 91990)CAP 8.98	TIN MACHINE	44 8
56	LARGER THAN LIFE (MCA 6276)MCA 8.98	JODY WATLEY	52 16
57	THE GREAT ADVENTURES OF (G) (Def Jam/Columbia 38-08105)CBS	SLICK RICK	53 32
58	BADLANDS (Atlantic 81966)WEA 8.98	BADLANDS	60 9
59	KARYN WHITE (P) (Warner Bros. 25637)WEA 8.98	KARYN WHITE	59 44
60	OUT OF ORDER (P) (Warner Bros. 25684)WEA 9.98	ROD STEWART	65 61
61	HEAR & NOW (Capitol CI 43748)CAP 8.98	BILLY SQUIER	71 4
62	WINGER (G) (Atlantic 81867)WEA 8.98	WINGER	54 43
63	EAZY-DUZ-IT (G) (Priority/Ruthless 57100)IND 8.98	EAZY-E	48 37
64	A NIGHT TO REMEMBER (Epic OE 44318)CBS	CYNDI LAUPER	55 10
65	2300 JACKSON ST. (Epic 40911)CBS	THE JACKSONS	51 7
66	APPETITE FOR DESTRUCTION (P/7) (Geffen GHS 24148)WEA 8.98	GUNS N' ROSES	57 100
67	ELECTRIC YOUTH (P/2) (Atlantic 81932)WEA 9.98	DEBBIE GIBSON	62 25
68	VIVID (P) (Epic BFE 44099)CBS	LIVING COLOUR	56 37
69	BE YOURSELF (MCA 6292)MCA 8.98	PATTI LABELLE	88 3
70	24/7 (4TH & B Way/Island 4011)WEA 8.98	DINO	124 5
71	GREAT BALLS OF FIRE (Polydor 839 516)POL	SOUNDTRACK	129 2
72	2ND WAVE (Columbia FC 44284)CBS	SURFACE	73 39
73	YELLOW MOON (A&M 5240)RCA 8.98	NEVILLE BROTHERS	72 18
74	LITA (RCA 6397-1-R)RCA 8.98	LITA FORD	58 14
75	COSMIC THING (Reprise)WEA 8.98	B52'S	105 3
76	YOUNGEST IN CHARGE (Profile 1280)IND	SPECIAL ED	79 12
77	ANOTHER PLACE AND TIME (Atlantic 81987)WEA 9.98	DONNA SUMMER	67 11
78	ABSOLUTE TORCH & TWANG (Sire 25877)WEA 8.98	K.D. LANG	64 8
79	...AND JUSTICE FOR ALL (P) (Elektra 60812)WEA 9.98	METALLICA	66 45
80	LOOK SHARP! (EMI 91098)CAP 9.98	ROXETTE	77 15
81	HYSTERIA (P/9) (Mercury 830 675-1)POL 9.98	DEF LEPPARD	74 101
82	LONG COLD WINTER (P/2) (Mercury 834 612-1)POL	CINDERELLA	78 54
83	IN MY EYES (LMR 5531)IND 8.98	STEVIE B	81 22
84	HOME (MCA 6312)MCA 8.98	STEPHANIE MILLS	104 2
85	LETTER FROM HOME (Geffen GHS 24225)WEA 8.98	PAT METHENY GROUP	108 3
86	VOLUME ONE (P/2) (Wilbury/Warner Bros. 25796)WEA 9.98	TRAVELING WILBURYS	70 38
87	AVALON SUNSET (Mercury 839262)POL	VAN MORRISON	92 6
88	SERIOUS (EMI 90921)CAP 8.98	THE O'JAYS	90 10
89	TENDER LOVER (Solar 45288)CBS	BABYFACE	DEBUT
90	WATERMARK (G) (Geffen GHS 24233)WEA 8.98	ENYA	76 27
91	GOOD TO BE BACK (EMI 48902)CAP 8.98	NATALIE COLE	83 10
92	RAINBOW WARRIORS/GREENPEACE (Geffen 24236)WEA	VARIOUS ARTISTS	119 4
93	DO THE RIGHT THING (Motown 6272) 8.98	SOUNDTRACK	153 2
94	DREAMS (Box Set) (Polydor 839 417)POL	THE ALLMAN BROTHERS	106 4
95	SEE THE LIGHT (Arista AL 8553) 8.98	THE JEFF HEALEY BAND	107 4
96	I'VE GOT EVERYTHING (CBS OZ 45124)CBS	HENRY LEE SUMMER	97 10
97	NEARLY HUMAN (Warner Bros. 25881)WEA 8.98	TODD RUNDGREN	98 8
98	KALEIDOSCOPE WORLD (Mercury 838 293-1)POL	SWING OUT SISTER	86 10
99	WHERE DO WE GO FROM HERE (Cypress/A&M 0130)RCA 8.98	MICHAEL DAMIAN	103 7
100	MIND BOMB (Epic 45241)CBS	THE THE	116 2
101	SWASS (G) (Nasty Mix 70123)IND	SIR MIX-A-LOT	114 44
102	BAD ENGLISH (Epic OE 45083)CBS	BAD ENGLISH	145 3
103	SPIKE (G) (Warner Bros. 25848)WEA 9.98	ELVIS COSTELLO	75 23
104	THE TRINITY SESSION (RCA 8568-1-R)RCA 8.98	COWBOY JUNKIES	80 28
105	MELISSA ETHERIDGE (G) (Island 90875)WEA 8.98	MELISSA ETHERIDGE	82 45
106	BLUE MURDER (Geffen 24212)WEA 9.98	BLUE MURDER	85 12
107	GREEN (P) (Warner Bros. 25795)WEA 9.98	R.E.M.	89 36
108	GIVING YOU THE BEST THAT I GOT (P/3) (Elektra 60827)WEA 8.98	ANITA BAKER	109 39
109	THROUGH THE STORM (Arista AL 8572)RCA 9.98	ARETHA FRANKLIN	91 11

110	SWEET 16 (MCA 6294)MCA 8.98	REBA McENTIRE	96	9
111	SHOOTING RUBBERBANDS AT THE STARS (P) (Geffen GHS 24192)WEA 8.98	EDIE BRICKELL & NEW BOHEMIANS	87	43
112	MYSTERY GIRL (P) (Virgin 91058)WEA 9.98	ROY ORBISON	93	24
113	EVERYTHING (P) (Columbia OC 44056)CBS	THE BANGLES	95	39
114	ROADHOUSE (Arista AL 8576)RCA 8.98	Original Motion Picture Soundtrack	84	8
115	HEART OF STONE (Geffen 24239)WEA 8.98	CHER	133	2
116	HOME (Slash/Reprise 25876)WEA 8.98	BODEANS	160	2
117	SAY ANYTHING (WTG SP 45140)CBS	Original Motion Picture Soundtrack	94	12
118	SILHOUETTE (P/2) (Arista AL-8457)RCA 9.98	KENNY G	99	41
119	9 (Virgin 91062)WEA 9.98	PUBLIC IMAGE LTD.	100	9
120	TOURIST IN PARADISE (GRP 9588)MCA	RIPPINGTONS	101	9
121	SOMETHING REAL (Elektra 60852)WEA 9.98	PHOEBE SNOW	102	17
122	BARRY MANILOW (Arista 8570)RCA 9.98	BARRY MANILOW	110	11
123	ROACHFORD (Epic FE 45097)CBS	ROACHFORD	125	9
124	DONNY OSMOND (Capitol 92354)CAP 8.98	DONNY OSMOND	113	12
125	SARAYA (Polydor 837 734-1)POL	SARAYA	112	11
126	LOVE WARRIORS (Windham Hill 0116)RCA 8.98	TUCK & PATTI	131	7
127	DON'T CLOSE YOUR EYES (RCA 6494)RCA 8.98	KEITH WHITLEY	136	9
128	BLIND TO REASON (RCA 7661)RCA 8.98	GRAYSON HUGH	137	2
129	MARIA MCKEE (Geffen GHS 24229)WEA 8.98	MARIA MCKEE	139	3
130	POINT OF VIEW (MCA 6309)MCA 8.98	SPYRO GYRA	142	2
131	SERIOUS BUSINESS (Mercury 836 952)POL	THIRD WORLD	141	6
132	DOOLITTLE (4AD/Elektra 60856)WEA	THE PIXIES	121	13
133	CROSS THAT LINE (Elektra 60794)WEA 9.98	HOWARD JONES	122	17
134	WILL THE CIRCLE BE UNBROKEN VOL. II (Universal 17847)MCA	NITTY GRITTY DIRT BAND	117	11
135	SO GOOD (Island 90970)WEA	MICA PARIS	130	10
136	EXTREME (A&M 5238)RCA	EXTREME	134	17
137	SURPRISE ATTACK (A&M SP 5261)RCA 8.98	TORA TORA	DEBUT	
138	KILLIN' TIME (RCA 9668)RCA 8.98	CLINT BLACK	138	9
139	EAT THE HEAT (Epic 44368)CBS	ACCEPT	146	6
140	NUDE (Epic OE 45224)CBS	DEAD OR ALIVE	168	2
141	TECHNIQUE (Qwest/WB 25845)WEA 9.98	NEW ORDER	126	25
142	VOICES OF BABYLON (Columbia 44449)CBS	THE OUTFIELD	132	16
143	IN A SENTIMENTAL MOOD (Warner Bros. 25889)WEA 9.98	DR. JOHN	111	9
144	THE BOY GENIUS (FEAT. A NEW BEGINNING) (Atlantic 81941)WEA	KWAME	115	13
145	BRAIN DRAIN (Sire 25905)WEA 8.98	RAMONES	118	8
146	DANGEROUS TOYS (Columbia FC 45931)CBS	DANGEROUS TOYS	185	2
147	WILD AND LOOSE (Capitol 90926)CAP 8.98	OAKTOWN'S 3-5-7	159	12
148	HEART SHAPED WORLD (Reprise 26827)WEA 8.98	CHRIS ISAAK	157	4
149	IRRESISTIBLE (Island 91235)WEA 8.98	MILES JAYE	154	9
150	DANCING WITH THE LION (Columbia OC 45154)CBS	ANDREAS VOLLENWEIDER	151	16
151	GIPSY KINGS (Elektra Musician 60845)WEA 9.98	GIPSY KINGS	152	33
152	MICHAEL MORALES (Wing 835 810 1)POL	MICHAEL MORALES	DEBUT	
153	HEAVEN (Capitol C1-90959)CAP 8.98	BEBE & CECE WINANS	135	25
154	SWEAT (Mercury 836-233)POL	KOOL & THE GANG	DEBUT	
155	AMANDALA (Warner Bros. 25873)WEA 8.98	MILES DAVIS	120	8
156	WORKBOOK (Virgin 91240)WEA 9.98	BOB MOULD	127	11
157	WORKING OVERTIME (Motown MOT 6274)MCA 8.98	DIANA ROSS	128	7
158	ON SOLID GROUND (MCA 6237)MCA 8.98	LARRY CARLTON	140	7
159	STREET FIGHTING YEARS (A&M 3927)RCA 9.98	SIMPLE MINDS	143	11
160	SOUL PROVIDER (Columbia 45012)CBS	MICHAEL BOLTON	DEBUT	
161	ORANGES & LEMONS (Geffen GHS 24218)WEA 9.98	XTC	144	20
162	IN YOUR FACE (PolyGram 839 192)POL	KINGDOM COME	147	13
163	OPEN UP AND SAY...AHH! (P/4) (Enigma C1-48493)CAP 8.98	POISON	150	63
164	BULLETBOYS (G) (Warner Bros. 25782)WEA 8.98	BULLETBOYS	166	38
165	2 HYPE (G)(Select SEL 21628)IND 8.98	KID 'N PLAY	177	36
166	KING SWAMP (Virgin 91069)WEA 9.98	KING SWAMP	163	9
167	JUST SAY MAO (Sire/Warner Bros. 2-25947)WEA 8.98	VARIOUS ARTISTS	DEBUT	
168	DOIN' IT! (Select 21629)IND 8.98	U T F O	148	10
169	THE WARMER SIDE OF COOL (Geffen GHS 24222)WEA 8.98	WANG CHUNG	149	7
170	CHUCKII (Atlantic 81947)WEA 8.98	CHUCKII BOOKER	DEBUT	
171	TAKE IT WHILE IT'S HOT (Atco 90917)WEA 8.98	SWEET SENSATION	173	18
172	TIME AND TIDE (G) (Epic BFE 40767) CBS	BASIA	158	59
173	URBAN DAYDREAMS (GRP GR-9587)MCA	DAVID BENOIT	171	12

174	YO FRANKIE (Arista AL 8549)RCA 9.98	DION	174	10
175	GREATEST HITS (P)(Columbia OC 44493)CBS	JOURNEY	179	35
176	MR. MUSIC HEAD (Atlantic 81959)WEA 8.98	ADRIAN BELEW	DEBUT	
177	GREATEST HITS III (G)(Warner Bros/Curb 25834)WEA 9.98	HANK WILLIAMS JR.	164	23
178	LIVING YEARS (G) (Atlantic 81923)WEA 9.98	MIKE & THE MECHANICS	162	37
179	BIG FUN (Virgin 91242)WEA 8.98	INNER CITY	155	6
180	THE GREAT RADIO CONTROVERSY (G) (Geffen GHS 24224)WEA 8.98	TESLA	156	24
181	RIVER OF TIME (G) (Curb/RCA 95951-1-R)RCA 8.98	THE JUDDS	169	15
182	CITY STREETS (Capitol 90885)CAP 9.98	CAROLE KING	172	15
183	STRAIGHT TO THE SKY (Columbia OC 44378)CBS	LISA LISA & CULT JAM	170	12
184	ANCIENT HEART (Reprise 25839)WEA 8.98	TANITA TIKARAM	165	23
185	TAKE 6 (Reprise 25670)WEA 9.98	TAKE 6	167	21
186	BLAZE OF GLORY (A&M 5249)RCA	JOE JACKSON	161	13
187	WATERFRONT (Polydor 937 970)POL	WATERTFRONT	187	8
188	COCKTAIL (P/4) (Elektra 60806)WEA 9.98	Original Motion Picture Soundtrack	189	49
189	OPERATION: MINDCRIME (G) (EMI 48640)CAP 9.98	QUEENSRYCHE	184	16
190	ROCK & ROLL STRATEGY (A&M SP 5218)RCA 8.98	THIRTY-EIGHT SPECIAL	183	40
191	DICE (Def American/Geffen 24214)WEA 9.98	ANDREW DICE CLAY	190	13
192	EAST (Epic OE 45022)CBS	HIROSHIMA	178	18
193	START OF A ROMANCE (Atlantic 81853)WEA 9.98	SKYY	180	14
194	FREE (I.R.S. 82001)MCA 9.98	CONCRETE BLONDE	192	10
195	RHYTHM & ROMANCE (Atlantic 81896)WEA 8.98	SYSTEM	175	5
196	WE'RE MOVIN' UP (Warner Bros. 25849)WEA 9.98	ATLANTIC STARR	176	11
197	101 (Sire 25853)WEA 15.98	DEPECHE MODE	182	18
198	BEYOND THE BLUE NEON (G) (MCA 42266)MCA 8.98	GEORGE STRAIT	186	22
199	MESSAGES FROM THE BOYS (G) (Motown MOT-6260) MCA 8.98	THE BOYS	191	40
200	THIS WOMAN (G) (RCA 8369-1)RCA 8.98	K.T. OSLIN	193	44

ALPHABETIZED TOP 200 ALBUMS (BY ARTIST)

10,000 Maniacs / 7	Cowboy Junkies / 104	Jones, Howard / 133	Nitty Gritty / 134	Swing Out Sister / 98
3 Times Dope / 195	Cult / 15	Journey / 175	N.W.A. / 43	System / 195
2 Live Crew / 44	Cure / 17	Judds / 181	Oaktown 357 / 147	Take 6 / 185
Abdul, Paula / 11	Damian, Michale / 99	Just Say Mao / 167	The O'jays / 88	Taylor Dayne / 185
Accept / 139	Dangerous toys / 146	Kenny G / 118	Orbison, Roy / 112	Tesla / 180
Allman Bros. / 94	Davis, Miles / 155	Kid N Play / 165	Oslin, K.T. / 200	The The / 100
Ander-son, Bruford, Wakeman, Howe / 24	Dead or Alive / 140	King, Carole / 182	Osmond, Donny / 124	Third World / 131
Atlantic Starr / 196	Def Leppard / 81	King Swamp / 166	Outfield / 142	Thirty-Eight Special / 190
852's / 75	De La Soul / 37	Kingdom Come / 162	Paris, Mica / 135	Tikaram, Tanita / 184
Babyface / 89	Depeche Mode / 197	Kool & The Gang / 154	Petty, Tom / 4	Tin Machine / 55
Bad English / 102	Dino / 70	154	Pixies / 132	Tone Loc / 47
Badlands / 58	Dion / 174	Kool Moe Dee / 20	Poison / 163	Too Short / 41
Baker, Anita / 108	Doobie Brothers / 19	Kwame / 144	Public Image Ltd. / 119	Tora Tora / 137
Bangles / 113	Dr. John / 143	Labelle, Patti / 69	Queen / 46	Townsend, Pete / 53
Basie, Rob / 45	Eazy-E / 63	Lang K.D. / 78	Queensryche / 189	Tuck & Patty / 126
Basia / 172	Enya / 90	Lauper, Cyndi / 64	Raitt, Bonnie / 28	Traveling Wilburys / 86
Belew, Adrian / 176	Estefan, Gloria / 49	L.L. Cool J / 3	Ramones / 145	U.T.F.O. / 168
Benot David / 173	Ethendge, Melissa / 105	Lisa Lisa / 183	R.E.M. / 107	Vaughn, Stevie Ray / 27
Black, Clint / 138	Expose / 39	Living Colour / 68	Rippingtons / 120	Andreas Vollenweider / 150
Blue Magic / 170	Extreme / 136	Love And Rockets / 18	Roachford / 123	Warrant / 36
Blue Murder / 106	Fine Young Cannibals / 2	Madonna / 10	Ross, Diana / 157	W.A.S.P. / 181
BoDeans / 116	Ford, Lita / 74	Manilow, Barry / 122	Roxette / 80	Waterfront / 187
Bolton, Micheal / 160	Franklin, Aretha / 109	Martika / 32	Rundgren, Todd / 97	Watley, Jody / 56
Booker, Chuckii / 170	Gabriel, Peter / 31	Marx, Nichill / 22	Saraya / 125	White Lion / 30
Boogie Down Productions / 34	Gibson, Debbie / 67	McCartney, Paul / 25	Simple Minds / 159	Whitley, Keith / 127
Bon Jovi / 54	Ghostbusters 2 / 26	McEntire, Reba / 110	Simply Red / 23	Williams, Hank Jr. / 177
Boys / 199	Gipsy Kings / 151	McKee, Maria / 129	Sir Mix A Lot / 101	8e8e & CeCe Winans / 153
Brickell, Edie / 111	Great White / 12	Mellencamp, John / 19	Skid Row / 13	Winger / 62
Browne, Jackson / 50	Greenpeace / 92	Cougar / 33	Skyy / 193	XTC / 161
Brown, Bobby / 5	Greenpeace / 92	Metallica / 79	Slick Rick / 57	Soundtracks: Batman / 1
Buffet, Jimmy / 52	Guns N' Roses / 40,66	Metheny, Pat / 85	Smithereens / 119	Beaches / 14
Bulletboys / 164	Guy / 48	Midnight Star / 199	Snow, Phoebe / 121	Cocktail / 188
Carlton, Larry / 158	Healey, Jeff / 95	Mike & The Mechanics / 178	Soul 2 Soul / 35	Do The Right Thing / 93
Cher / 115	Heavy D & The Boyz / 21	Mills, Stephanie / 84	Special Ed / 76	Great Balls / 71
Cherry, Nina / 42	Henley, Don / 9	Milli Vanilli / 6	Spyro Gyra / 130	Roadhouse / 114
Chung, Wang / 169	Hiroshima / 192	Mould, Bob / 156	Squire, Billy / 61	Say Anything / 117
Cinderella / 82	Hugh, Grayson / 128	Morales, Michael / 152	Stevie N / 83	
Clay, Andrew Dice / 191	Indigo Girls / 38	Morrison, Van / 87	Stewart, Rod / 60	
Cole, Natalie / 91	Inner City / 179	Mr. Big / 51	Strait, George / 198	
Concrete Blonde / 194	Issak, Cris / 148	Neville Brothers / 73	Summer, Henry Lee / 96	
Costello, Elvis / 103	The Jacksons / 65	New Kids / 8	Summer, Donna / 77	
	Jackson, Joe / 186	New Order / 141	Surface / 72	
	Jaye, Miles / 149	Nicks, Steve / 16	Sweet Sensation / 171	

RECESS: Striving to Lighten Up the World



IMAGINE YOURSELF BACK IN THE CLASSROOM. The entire day has been filled to the rim with serious studying, homework assignments and the sound of your least favorite teacher's ever-so-sweet voice. The bell rings, your fellow classmates' faces begin to glow and you immediately realize that the bell rang for a purpose—it's time for *recess!* All of a sudden, you consider that the day isn't so bad after all. That's how we perceive Reunion recording artists, Recess. They are one of those out of the ordinary elements that allow us to see the lighter side of life, yet still take it seriously—sure, *fun* can be serious!

"There's a certain amount of *religiosity* that has a kind of staleness about it and we're not much into that. We feel that people need to lighten up a little bit and take time to enjoy life every day—life is just a process," says saxophone player, Dave Carlson. "We feel that from our perspective, there's a real freedom in being a Christian. God has given us a lot of freedom to enjoy life and lots of ways to express that freedom. Music is just our way to express various things in life, to celebrate with it and have fun. We hope that people see and hear our music as a real celebration of life or for them to think, 'Wow, this is a great time.'"

Recess, which consists of Carlson; Tony Kankakee, keyboardist; Jerry Gassie, lead guitarist; Mike Kondourajian, drummer; Tim McGuire, lead vocalist and rhythm guitarist; David Quinones, bass player; and Dianne Songer, background vocalist, blossomed into the world when a few *wild and crazy* guys at a small Christian college in Kankakee, Illinois decided to break away from the traditional idea of "no-fun Christianity." With a multi-blend of groovin' rhythm & blues, colossal-powered stage energy and a rockin' dash of that "I gotta dance" felt music, Recess creates a commanding form of artistic excellence like no other band!

That excellence proves to be true as they deliver an uppermost host of tunes from their self-titled debut release—"Born Again," "Dead Ain't Always Six Feet Under," "Time Out," "Reckless" and "Search Me," which holds the number five position on this week's Contemporary Christian chart.

According to Recess, they view their typical performance as the frame-work of a house and then let the audience come in to do the decorating. "If our songs can allow that, then we've accomplished a really cool thing," explains McGuire. "I just really want to create a situation where people can have a really good time and then ask questions later," McGuire continues. "I don't like going somewhere that I'm *about* to hear some really good music and all of a sudden, the format changes and I'm being taught or getting preached at. I don't want to do that to people. A lot of younger people like to come and watch the band because it's *up* and there's no down time. We've had some big discussions in the past about, 'Should we say a whole lot to these people?' Sometimes we feel that these kids just don't need to be talked to again, because they're already talked to a lot—sometimes they just need to party. They need to get up and bounce."

Witnessing a Recess performance means more than discovering that Christianity can be a most enjoyable life. It also means having the chance to see and hear a really good band. "We don't want to play the audience for fools. We want to give them credit for being able to think on their own and understand what's going on. We're not going to explain why we do this or what reasons we have for doing it. Some people spend their entire lives explaining everything and spoon-feeding the audience. So if people can't come to our concerts and see that we're really Christians from way down inside, then something's wrong," says McGuire. "To be able to somehow touch these younger people, with them having that concept of feeling, we have to also be really good at music—the band has to be hot, what we do has to be good, there can't be a lot of dead time or they'll get up and go for popcorn and not come back."

Perhaps some won't perceive Recess as being a totally *Christian-oriented* band because of their care-free and fun-filled attitudes. But by no means does that represent the idea that they're not doing what they do for a sincere purpose. "What we've discovered is we don't have a division in our heads about what is secular and what is sacred because by being a true Christian, we view everything in that one light," says Carlson. "We see everything as coming from God—to us, *everything* is sacred. I look at my parents sometimes and see that they don't necessarily understand what we do musically, like Mom isn't going to go home every night and throw on our album because maybe she doesn't really get it. That's okay though, she doesn't have to. We don't find ourselves in a situation to where we have to defend what we do because the people that come to see us are mostly younger people who are attracted to our kind of music," Carlson explains.

Behind the name Recess exists a group, ranging from their mid- to late-twenties, who realize that the relationship they have is much more than ever expected. "The family part of it all is good for us. We're in a creative endeavor

July 29, 1989 The grey shading represents a bullet, indicating strong upward chart movement.

CONTEMPORARY CHRISTIAN TOP 40 SINGLES

Total Weeks ▼
Last Week ▼

1	I CAN BEGIN AGAIN (Benson C-2056)	Larnelle Harris	1	4
2	HEALING (Sparrow SPD-1174)	Deniece Williams	5	4
3	STRONG MEDICINE (Modern Art 701460256x)	Bryan Duncan	2	4
4	JESUS IT'S YOU (Star Song SSC-8120)	Mylon LeFevre & Broken Heart	3	4
5	SEARCH ME (Reunion CASS-7010043523-728)	Recess	8	4
6	PERFECT (Frontline 9050)	Benny Hester	10	4
7	YAHWEH IS FOR US (Maranatha 7100246822/849/679)	Randy Stonehill & The Maranatha Singers	7	4
8	THE LIGHT IS COME (Sparrow SPD-1190)	Tramaine Hawkins	4	4
9	LONG ARM OF THE LORD (Day Springs 7014175572)	Wayne Watson	6	4
10	HIS STRENGTH IS PERFECT (Sparrow SPD-1160)	Steven Curtis Chapman	13	4
11	I'LL BE SATISFIED (Reunion CASS-70110042527721)	Rick Cua	9	4
12	I WISH (Reunion 7010042527/721)	Billy Sprague	11	4
13	FATHER, FATHER (Frontline 9051)	Jon Gibson	12	4
14	IT'S ALRIGHT (Day Springs 7014177575)	Paul Smith	17	4
15	SONG FOR YOU (New Canaan 7019971539)	Bruce Carroll	14	4
16	SHEPHERD BOY (Diadem 7901130296/326)	Ray Boltz	18	4
17	THE RIVER WILL FLOW (Sparrow SPD-1194)	White Heart	16	4
18	THE THRONE (Reunion 7010037523-728)	Michael W. Smith	19	4
19	NEVER ENDING LOVE (Star Song SSC-8102)	Twila Paris	23	4
20	TEARIN' DOWN THE WALLS (Sparrow SPD-1191)	Geoff Moore & The Distance	15	4
21	FOR EVERY LONELY HEART (Myrrh 7-01-688638-7/661-1)	Kim Boyce	21	4
22	OPEN BOOK (Star Song SSC-8106)	Petra	27	4
23	THINGS (Word 7019082505)	Scott Wesley Brown	20	4
24	BRIDGE OVER TROUBLED WATER (Sparrow SPD-1169)	BeBe & CeCe Winans	29	4
25	YOUR STEADFEST LOVE (Alleluia AMR-01CD)	Kelly Willard & Lenny LeBlanc	22	4
26	YOU ARE HIS MIRACLE (Star Song SSC-8119)	Tony Melendez	24	4
27	STAND IN AWE (Benson C-02478)	Truth	28	4
28	YOU ALONE (Live Oak 7010010218)	Mathew Ward	30	4
29	IF GOD IS FOR US (Benson PWCO1096)	DeGarmo & Key	33	4
30	FOREVER FRIENDS (Word 7019-059503)	Sandi Patti	25	4
31	AS IN HEAVEN, SO ON EARTH (Sparrow SPD-1182)	Steve Fry	26	4
32	COME QUICKLY LORD (Sparrow SPR-1161)	Margaret Becker	36	3
33	REST IN YOUR ARMS (Myrrh 7016878384)	The Imperials	37	4
34	IN THE VALLEY (Front Line 9053)	Debbie McClendon	31	4
35	IT'S REAL (Frontline 9041)	Crystal Lewis	38	3
36	IN A SPECIAL WAY (Giant GRCO234)	Kellye Huff	39	2
37	KYRIE (Benson C02507)	Glad	32	4
38	IS IT RIGHT (Star Song SSC8129)	Jerome Olds	DEBUT	
39	LOVE IS (Word 7014776825)	New Songs	DEBUT	
40	PRAYER WARRIOR (Benson CO-2521)	Heirloom	34	4

together, a business venture together, a spiritual development together—we're all growing in these different areas and getting to a place where others don't have the opportunity to reach," says Carlson. "We want to say that we have taken this thing on as an abandonment. We really want to trust God with everything we do and for him to just use us in unexpected ways."

Hopefully, Recess will begin touring again in the fall and hopefully, we'll learn from them how essential it is to sometimes just escape the struggles of life and focus on *lightening up* a bit. Sure, that bell will eventually ring again, classes will begin again, but just always remember how much fun you had during *recess*.

□ **RICK CUA: *Midnight Sun*** (Reunion 7-01-004552-6)

The message we receive from Cua's *Midnight Sun* is one of perseverance. It is the key to survival until Christ returns. The message is brought to us with an up-beat rockish delivery, and an emphasis on heavy guitar. The current single release, "I'll Be Satisfied," expresses that when all fears, tears and hurts go away, the only alternative—to be satisfied. *Midnight Sun*, produced by Jeff Moseley & Terry Hemmings, is a Cua treasure.

Kimmy Wix



RICHARD SMALLWOOD SINGERS: Making a Positive Difference



THEY ARE BREAKING GROUND in the music industry and the dust they're stirring up leaves us covered with a blanket of positive vibes, both musically and spiritually! The Richard Smallwood Singers' music and ministry has certainly left some wide tracks since the early seventies, when Smallwood formed his first group, The Celestials, while studying classical piano at Howard University in Washington, DC. They were not only the first gospel group at Howard, but became the first gospel group to appear on stage at the Montreaux Jazz Festival in Montreaux, Switzerland.

It was in 1977 that the Richard Smallwood Singers were born, releasing their first self-titled album, which immediately rose to the top of gospel music charts and remained there for more than numerous weeks. The follow-up didn't lack in the least. Their second album, *Psalms*, released in 1984, precipitated a Grammy nomination as "Best Gospel Album."

Smallwood's honors have racked up over the years, including being honored by the Smithsonian Institute as a "gospel innovator and songwriter," receiving the Mayoral Art Award from Washington, DC mayor, Marion Barry, for "Precision and Excellence in Artistic Discipline" and delivering his music to even areas such as England, Switzerland, Russia and Poland. "We seem to be gaining quite a bit of popularity in Europe, especially within the past two years or so," says Smallwood. "We went last year, for the first time in a while and our latest album, *Vision*, was released there, so it was really special. "They were the first to get the album even before the United States."

Remember the 1985 tour of the musical *Sing, Mahalia, Sing*, starring Jennifer Holiday? The Richard Smallwood Singers were perhaps the core of the musical. Smallwood served as musical director/composer, along with the rest of the group, consisting of Jackie Ruffin, Dottie Jones, Carolene Evans, Tim Linzy and Jeff Davis, who is now replaced by Andre Webb. Since that time, Darlene Simmons and Raymond Reeder have been added to the group.

Since 1986, when the Richard Smallwood Singers signed with Rejoice Records, a division of Word, they've torn up more ground than ever. Exposure such as being the first gospel group to appear on daytime television (*Ryan's Hope*), has given them a solid and professional foundation, proving that they are more than serious about what they do. "I look at my music as a ministry, simply because I feel that the reason why I'm doing this is to help somebody else through my music," says Smallwood. "There have been times when I've seen that really happen." He is referring to just one example—when the group was performing at the Smithsonian Institute. "We were singing and a young lady in the audience turned to a friend of mine after we were finished and said, 'Before I came to this concert, I had contemplated suicide. But after hearing what went on this afternoon, I feel that is not the way. I feel that God has something to do with my life and I know that suicide is the wrong route.' When I hear something like that," says Smallwood, "it makes it all worthwhile."

If anyone can witness the many changes that have taken place within the gospel music industry over the years, it's Smallwood, and he's well pleased with those changes. "I think for the past four or five years, gospel music has become much more accepted in the mass market," explains Smallwood. "Recording companies are putting more money into gospel productions so it sounds just as professional as any secular recordings. Of course with the cross-over that's taken place, it's even more acceptable. I think gospel music can be sung at other places besides the church on Sunday mornings. I believe in taking the message everywhere I can. You know, you need to take it to where people aren't always necessarily going to hear it—that's what it's all about."

For someone who takes his music as seriously as Smallwood does, it is not so unusual to discover a certain level of perfection in there somewhere. "Because of my formal musical training, I'm very picky I guess," admits Smallwood. "I like for the music part of it all to be really right—harmonies and everything. So musically, I take it very seriously, as an art form as well as a ministry—I'm very hard on myself at times."

The Richard Smallwood Singers have traveled a long journey, yet they see no stopping point, at least not any time soon that is. While in the midst of touring

July 29, 1989 The grey shading represents a bullet, indicating strong upward chart movement.

BLACK GOSPEL TOP 40 SINGLES

Total Weeks ▼
Last Week ▼

1	I CAN'T MAKE IT WITHOUT YOU (Air AIR-10135)	Luther Barnes & The Red Budd Gospel Choir	5	4
2	WHAT SHALL I DO (Sparrow SPR-1173)	Tramaine Hawkins	2	4
3	HEAVEN (SPARROW-SPR-1169)	BeBe & CeCe Winans	3	4
4	I'VE GOT MY MIND MADE UP (Rejoice WR-8427)	Mighty Clouds Of Joy	4	4
5	HOLD MY MULE (Rejoice WR-8385)	Shirley Caesar	6	4
6	AVAILABLE TO YOU (Rejoice WR-8418)	Rev. Milton Brunson & The Thompson Community Choir	1	4
7	SPREAD LOVE (Reprise 25670)	Take 6	7	4
8	SO GOOD TO KNOW YOU (Light 7115730189-40184)	The Commissioned	8	4
9	WE'RE GOING TO MAKE IT (Savoy 14794)	Myrna Summers	10	4
10	MAKE ME WHOLE (Light 7115730210-40216)	Beau Williams	13	4
11	GIVE HIM THE GLORY (Lexicon-Light 7115730172-40178)	L.A. Mass Choir	9	4
12	IF I CAN'T SAY A WORD (Savoy 7096)	Gospel Music Workshop Of America	11	4
13	NO GREATER LOVE (Savoy 14788)	Keith Pringle	16	4
14	CONQUERER (Rejoice WR-8346)	The Clark Sisters	12	4
15	VISIONS (A&M WR-8406)	Richard Smallwood Singers	17	4
16	LET THE HOLY GHOST LEAD YOU (Malaco 6002)	The Florida Mass Choir	14	4
17	A REAL MAN (Command COM-1013)	Nicholas	15	4
18	DANCING IN THE SPIRIT (Selah RW-63056)	Ron Winans	18	4
19	PRAISE HIM (A&M LP-5228)	Al Green	19	4
20	LORD I THANK YOU (Malaco 4430)	The Gospel Keynotes	23	4
21	RESTORATION (Owest 25510)	The Winans	20	4
22	JESUS IS YOUR FRIEND (Malaco 6002)	Florida Mass Choir	21	4
23	VICTORY (Light 7115730202-40208)	Vicky Winans	26	4
24	DEATH AND THE BEAUTIFUL LADY (Melendo MEL-2259)	Slim & The Supreme Angels	22	4
25	BETTER TO HAVE AND NOT NEED (Sounds Of Gospel)	Rev. James Cleveland	24	4
26	THAT'S WHAT HE'S DONE FOR ME (Light 7115730180-40186)	Daryl Coley	25	4
27	THE BEST IS YET TO COME (Savoy 14789)	Albertina Walker	27	4
28	BATTLEFIELD (I AM WR-8420)	Dorothy Norwood	28	4
29	CALL HIM UP (Malaco 6003)	The Mississippi Mass Choir	32	3
30	THIS LITTLE LIGHT OF MIND (Word WR-8416)	Wintley Phipps	29	4
31	WATCH THEM DOGS (Melendo MEL-2257)	The Williams Brothers	30	4
32	IT'S HARD TO STUMBLE (Malaco 4432)	Jackson Southern Aires	31	4
33	HE WAS THERE ALL THE TIME (Malaco)	Rev. James Moore	35	2
34	ONE OF A KIND (Rejoice WR-8421)	Daniel Winans	33	4
35	HEROES (Light 711520231)	New Jersey Mass Choir	37	2
36	I'VE BEEN IN THE STORM TOO LONG (Arista)	Aretha Franklin	34	4
37	HEALING HANDS (Maxako)	The Florida Mass Choir	DEBUT	
38	OLD MAN TROUBLE (Malaco 4432)	Ruby Terry	36	4
39	THROUGH FAITH (Malaco 4434)	The Truthettes	38	4
40	WE'VE COME THIS FAR BY FAITH (Light 711573164-40127)	Voices Of Light	39	4

in the U.S. and overseas, In October, Smallwood will devote his time to the U.S. Air Force by traveling to Germany to offer his musical and vocal expertise to the force's chorus. From there he'll make his way to Norway to begin work with the Norwegian Mass Choir, which consists of over 300 voices.

"One of the main things I want to do in my life is really make a positive difference in the Gospel Music Industry," states Smallwood. "I want to be one of those people who really makes a difference and elevates gospel music to another level so that it's even more accepted than it is now." The Richard Smallwood Singers just could be on the right road to making that happen. Keep stirring up the dust, guys!

□ TAKE 6: *Take 6* (Warner Bros. 7-01-003252-1)



With strands of pop, jazz and R&B, this masterful a capella sextet blends these three musical approaches into one unique and energizing collection of cuts. Each voice unites with perfection, to create tight-fitting vocal arrangements. *Take 6*, executive produced by well-known Jim Ed Norman, features the already successful tunes "If We Ever" and "Spread Love." If results like these continue to form, Take 6 will perhaps become a household name.

Kimmy Wix

THE FORESTER SISTERS: A Breath of Fresh Air



JUST A FEW YEARS AGO, had you driven by the New Salem Methodist Church in Lookout Mountain, Georgia, on an early Sunday morning, perhaps you would have heard the sweet harmonious blend of four little girls' voices. Over the years, those same four voices have grown even sweeter and more harmonious. Add to that years of hard work, and personalities just as sweet—the results create the Forester Sisters.

It was almost five years ago that the Forester Sisters broke into the country music field professionally, by signing with Warner Bros. "At that particular time, we were perfect to fill a spot," says Kim. "Besides the Judds and the Whites, there weren't any other female groups—certainly no all-sister groups out there."

Compared to five years ago, the road to a successful recording career is a lot tougher now. The competition is much greater and those stories of up and coming artists, devoting years and years trying to make it in the business is reality. "It just kind of fell in our laps, compared to most people," says Christy. "We didn't knock on any doors or pack up and move to Nashville—as a matter of fact, the only time we had been to Nashville was when we visited Opryland." "We started a long time ago though," interrupts Kathy. "It really didn't just happen. We've worked really hard to get where we are today. Instead of singing in the bar circuit like a lot of people, we just always sang in the church."

"That's how we started," says Christy. "We sort of got into the gospel market place in a round-about way," adds Kathy. "We've been in the country field professionally now, for five years and we've just released our *Greatest Hits* package, which we're very proud of. Heartland, a company that promotes the majority of television album offers, talked with Warner Bros. about some of the artists doing a gospel project. Being family, having that family harmony and also having roots from singing gospel music, caused them to approach us. At first we didn't want to, because we didn't want it to interfere with the momentum we had going in our country careers." Later, after being approached again, and reaching an agreement which meant marketing the ladies in the gospel field only as a country group who's roots are pretty firm in gospel music and are only willing to do such a project as an extension to their already country careers, they said, "Sure, why not?"

That "Sure, why not" resulted in yet another success story for the

THE McKAMEYS



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SOUTHERN GOSPEL TOP 40 SINGLES

July 29, 1989 The grey shading represents a bullet, indicating strong upward chart movement.

Total Weeks ▼
Last Week ▼

1	ONCE UPON A HILL (Riversong R-55909)	The Gold City Quartet	1	4
2	SAVED TO THE UTMOST (Homeland HL-1003)	The Speers	4	4
3	THERE'S STILL POWER IN THE BLOOD (Riversong RS-5916)	Heirloom	5	4
4	"SIN WILL TAKE YOU FARTHER" (Homeland HL-1006)	The Cathedrals	2	4
5	GONNA RIDE THAT GLORY CLOUD (Morning Star MST-45-4099-AA)	The Dixie Melody Boys	6	4
6	BRING MY CHILDREN HOME (New Canaan 693215-08)	The Nelons	7	4
7	HE CAN (Homeland HL-1008)	The Singing Americans	8	4
8	HELP ME STAND LORD (Riversong R-55916)	Jeff & Sheri Easter	3	4
9	GOD SHALL WIPE AWAY ALL TEARS (Masters MSC-8814)	J.D. Sumner & The Stamps	9	4
10	WHEN I KNELT, THE BLOOD FELL (American Christian Artists)	The Greens	10	4
11	THE PARTY'S OVER (Homeland HL-1014)	The Hemphills	11	4
12	GROUND BREAKING (Morning Star MST-45-12788)	The McKameys	12	4
13	COMING SOON (Peace Full Stream 28491-1600-1)	The Spensers	13	4
14	CAN THE WORLD SEE JESUS IN YOU (Riversong RS-5900)	Heavenbound	17	4
15	THE MOUNTAIN (Morning Star MST-45-112888)	The Perry's	14	4
16	THIS IS WAR (Riversong R-55909)	The Paynes	15	4
17	I WANT TO MAKE A DIFFERENCE (Morning Star HAR-45-11288)	The Mid South Boys	20	4
18	THERE'LL BE A PAYDAY (Mornig Star MST-45-4095)	The Perry Sisters	16	4
19	STRONG FAMILY RESEMBLANCE (Morning Star MST-45-4095)	The Fox Brothers	21	4
20	GOD'S GONNA SEND A REVIVAL (New Canaan 673620-DJ)	The Talleys	18	4
21	BLOW YE THE TRUMPET (Morning Star HAR-45-1152)	The Anchormen	19	4
22	BEEN THROUGH ENOUGH (New Canaan 692716)	Janet Paschal	25	4
23	THE CROSS IN THE MIDDLE (New Haven NHS-005)	The Florida Boys	27	4
24	YOU'LL BE THERE (Son Light SON-115)	The Hoppers	22	4
25	TO THE HOMELAND (Homeland HL-1005)	Rusty Goodman	23	4
26	I'VE BEEN TO THE POTTER'S HOUSE (Better Way WR-7007)	Quinton Mills	29	4
27	BY THE BLOOD OF THE LAMB (New Canaan G92967)	The Inspirations	24	4
28	BLOODBUGHT (Son Light SON-116)	The McGruders	26	4
29	PEACE WITHIN (River Song RS-5917)	The Foresters	28	4
30	WAITING AT THE RIVER FOR YOU (Harvest U23701)	The Stewards	34	2
31	FOREVER IN HEAVEN (Harvest HAR-45-1163)	The Isaacs	30	4
32	CROSS YOUR HEART (New Canaan 7019971539)	Bruce Carroll	31	3
33	BOUGHT AND PAID FOR (New Canaan)	Kelly Nelon Thompson	32	3
34	BATTLE HYMN OF THE REPUBLIC (Homeland HL-1018)	Priority	33	4
35	TYPICAL DAY (Canaan 7019978)	The Talleys	38	2
36	I'VE JUST STARTED LIVING (Homeland HL 1006)	The Cathedrals	DEBUT	
37	LAZARUS, COME FORTH (Morning Star MST-4110)	The Bishops	DEBUT	
38	SING IT BROTHERS (Harvest HAR-45-11288)	The Wilburns	35	4
39	MORNING LIGHT (Passage 7-90057-080-2)	Squire Parsons	36	4
40	I'M GONNA SEE HEAVEN (Associated artists)	The Chuck Wagon Gang	37	4

Forester Sisters. Even after stressing with both Warner Bros. and Benson, which is a leading gospel record company, that their foremost and first priority is country music, they released a powerful gospel album entitled *All I Need*. The album also features this week's #29 single, "Peace Within," on the Southern Gospel Chart. "We feel very fortunate that our gospel material is doing so well," says Kathy. "I think our voices are suited for gospel music because that's what we've always done. But we've always done a little bit of gospel even in our country shows—most all country artists do though. This is just the first time we've put gospel to vinyl."

Although *All I Need* is doing extremely well in the gospel market, don't expect the Forester Sisters to begin totally focusing on that direction. "We feel like we're doing what we should be doing and what God has called us to do. We might be wrong—who knows?" they say. "There are a lot of people who really want to have a 'gospel' career, tour all the churches and everything else that comes along," proclaims Kathy. "But we choose to have a country music career and if we decide to do a gospel record, then that's what we choose to do. The gospel album is just a project we've always wanted to do. We never feel like that we're preachers or anything, there are other people who are called to do that. And we're not perfect by any means—we do go to church and we go because we need that in our lives."

Currently, the Forester Sisters are climbing up the ladder, trying to continually progress forward and upward. One step on that ladder means going back into the studio in September to record their sixth country album. Whether it be country or gospel music or just life in general, these four ladies have proven to be a taste of sweet success and a breath of fresh air.

Kimmy Wix

COUNTRY MUSIC

NASHVILLE
NOTEABLES

TANYA TUCKER'S BABY BOOM

BY KAY KNIGHT



'poor little me' songs," she laughs. "If you get knocked down, you have to get back up and try again. You get back in the saddle. I've certainly had to do that. And I think it makes for a stronger person and a solid person. A lot of people might not *think* so, but I'm a solid ground kind of person. I like to enjoy life and have fun and do all of that too, but I'm also a God-fearing, all-American kind of girl."

Her music aptly portrays that love of America and of country music. "Country music has *always* been my favorite. That's where my roots are, that's what I'll always sing."

Since that first hit song 17 years ago, Tanya continues to change, yet that distinctive voice and style that first garnered attention from producer Billy Sherrill when Tanya was only 13 years old remains.

"My favorite song of all time is still 'Delta Dawn,'" says Tanya. "It was my *first* one and it still holds up today. It's a great record. But I love them *all* really. I've been pleased with all my songs."

Some, she says, stand out more than others and are songs she relates to more than others. "I'll Come Back" really says it like I feel it," Tanya states. "And the other day, I was telling Dave Gibson, who wrote 'If It Don't Come Easy,' that that was one of my favorite songs too, because that's *also* the way I feel about it. *If it don't come easy/let it go.*

"Yeah...obviously!" she laughs, looking down at her protruding tummy. "Unfortunately, some women don't feel that they can take care of themselves and do certain things on their own, but maybe that song helps them be that way a little though. In this business, it's hard not to be your own person, especially in relationships."

Tanya has repeatedly talked about

her choice to have her child and raise her as a single parent, whether people accept that or not. "I know that when you become a high profile person, you have to realize that your life is not really your own anymore, you belong to the public. I don't mind it, but it sure is nicer when someone writes something that relates to your music instead of what's going on all the time in your personal life. *Some* newspapers and magazines never seem to have a problem writing something about me—even if they have to make it up."

Well, one would never have to *make up* something to write about Tanya Tucker's music. Her songs speak for themselves and many have become standards, "What's Your Mama's Name," "Blood Red and Goin' Down," and "Would You Lay With Me (in a Field of Stone)," just to name a few. And they haven't changed today, as "Love Me Like You Used To," "Just Another Love," and "Strong Enough to Bend" readily proclaim.

After 17 years in the business, this multi-talented artist says she feels she is *still* at the creative stage of her career. "I really feel that way. I still haven't reached the heights I want to go. I've hit a few valleys, and sometimes I think things go slow," she reflects. "But I guess good things take a long time, you know, and I feel like I have so much further to go. I don't feel like it's even *halfway* over yet."

And over it's not. Capitol has just released a greatest hits album, as did Columbia and MCA when she recorded for them. Between concerts and having a baby, Tanya is also working on another album, due out this fall. Jerry Crutchfield will again produce Tanya, making it their tenth LP within 12 years.

"When you get to work with friends in

the studio, it makes a tremendous difference in the product, and I certainly work well with Jerry. And I'm getting to do a lot of my friends' songs on this next project too."

The upcoming LP will include tunes from Paul Overstreet, Paul Davis, newcomer Troy Martin and Royce Porter. It will also include a self-penned tune Tanya co-wrote with good friend Gary Stewart.

Overall, more than 20 of Tanya Tucker's records have gone top 10 or better in the charts since "Delta Dawn" first hit the airways in 1972, and at least nine of them jumped to the #1 spot. With each album her music grows stronger and she continues to change and to be more creative.

Tanya realizes there are big changes to come with this new little person in her life. Everyone has told her that once Presley was born, Tanya would change and so would her priorities. "I keep telling them it's not going to happen, but they say, 'Oh yeah.' We'll see, I guess. We'll do another interview next year and you can ask, 'Now what do you think?'" she laughs heartily. O



ONLY DAYS BEFORE the birth of her daughter, Tanya Tucker sat in our *Cash Box* offices here in Nashville, talking about the many changes about to come about in her life.

"I don't really know how to explain the way I feel about this upcoming event," Tanya smiles. "A little scared, first of all, and apprehensive. I'm already worrying about the future. About how I'm going to discipline and *all* that stuff, because every little thing *matters* when it comes to a child. But then again, kids are tough."

Presley Tanita, named after you know who and Tanya's mother Juanita, weighed in at seven pounds, six ounces on July 5. But mama Tanya has no plans to slow down at all. She is scheduled to go back on the road again this week and will be *on* the road until September—Presley at her side. "I can't imagine going out without her, not when she's this small. She's gonna be a road baby. I think kids are a lot tougher than we think or give them credit for. She'll be okay."

Tanya herself has always been tough and a fighter and is still doing things her way. "I don't sing too many

COUNTRY MUSIC

LIVING LEGEND

KITTY WELLS: Still the Queen of Country



QUEEN OF COUNTRY MUSIC—a title Kitty Wells received early in her career, and one that still holds true today.

"I am honored to have been given this name, but it's hard to live up to such a title. I've always tried and I hope I've done all right."

After speaking with this legendary entertainer for just a few minutes, you realize there could be no other. What a lady, with a capital L! Kitty Wells has the grace, dignity and kindness a queen would have, and has many accomplishments that even true royalty like Queen Elizabeth would definitely envy. This lady broke the mold of a "man's world" in 1952 by being the first female to chart a number one song, "It Wasn't God Who Made Honky Tonk Angels." This was the beginning of a true superstar.

Starting in her teens, singing locally with a cousin as the *Deason Twins*, Muriel Deason (aka Kitty Wells) soon met Johnny Wright, who after a two year courtship, became her husband. They, in turn, began working shows together.

"We've never worked separately, even when Jack Anglin (Johnny's long time partner) was alive," Kitty recalls. "From the beginning, we've been family. Jack was married to my sister-in-law so we truly had a family show."

After agent George Peck told her that Muriel Deason was too hard a name to remember, Kitty Wells soon became the name no one could (or ever wanted to) forget.

Soon after her first chart-busting hit, she followed with hit after hit—"Amigo's Guitar," "Thank You for the Roses," "Dust on the Bible," "Release Me," and "Making Believe," just to name a few. Kitty, along the way, accumulated 23 #1 songs, many written by the three-man team of Johnny Wright, and Jack and Jim Anglin.

Kitty's accomplishments in the country music world brought to her many awards. These include Country

Music Female Artist of the Year 1954 through 1965, *Cash Box's* own "Special Award" for #1 Female Artist 1953-1962. In 1974, she was honored as "Woman of the Year" by Nashville Association of Business and Professional Women. And in 1976, Kitty was inducted into the Country Music Hall of Fame.

Family has stayed #1 in her life, throughout her career. "After each of my three children were born, I took time off to be with them. When they reached the age of two, I would begin work again," Kitty remembers. "I really missed some of the activities they were involved in, with school and such, but I spent as much time as possible with them, and my mother was there when I couldn't be." During summers, the whole family toured, which gave the children a love for music and the opportunity to get involved. Son Bobby is still a major part of the group today.

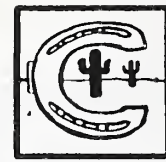
"The fans are still here. Those of yesteryear brought their children and they, in turn, bring theirs. There is an abundance of younger fans today who enjoy the traditional music as much as I do," Kitty states. "They come and comment about how much they enjoyed the show and for some, it's their first."

Touring still as a family, Johnny, Bobby and Kitty cover more than 100 personal appearances a year and only occasionally do they appear alongside others. One of those occasions was the recent taping of a video. Kitty joined k.d. lang, Brenda Lee and Loretta Lynn in singing "The Honky Tonk Angels Melody," proving to be a hit with all, and also gaining respect as one of the top videos of the year.

Kitty Wells will soon please her fans again as she steps into the family's studio (attached to their museum) to record her next single—reminding us all that the "Queen of Country Music" is still on her throne.

T.L. Carr

COUNTRY ALBUMS



July 29, 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	11
2	RIVER OF TIME (Curb/RCA 9595-1/RCA)	The Judds	3	14
3	BEYOND THE BLUE NEON (MCA 42266)	George Strait	2	22
4	DON'T CLOSE YOUR EYES (RCA 6494-1)	Keith Whitley	4	57
5	GREATEST HITS III (Warner/Curb 1-25834/Warner Bros.)	Hank Williams, Jr.	5	22
6	SOUTHERN STAR (RCA 8587-1)	Alabama	6	22
7	THIS WOMAN (RCA 8369) (G)	K.T. Oslin	7	45
8	WILL THE CIRCLE BE UNBROKEN (Warner Bros. 285301)	Nitty Gritty Dirt Band	8	9
9	KILLIN' TIME (RCA 8781-7)	Clint Black	9	11
10	DIAMONDS AND DIRT (Columbia 44076/CBS)	Rodney Crowell	10	65
11	HONKY TONK ANGEL (MCA 42223)	Patty Loveless	11	40
12	STRONG ENOUGH TO BEND (Capitol 48865)	Tanya Tucker	16	48
13	HITS 1979-1989 (Columbia 45054/CBS)	Rosanne Cash	12	19
14	THE ROAD NOT TAKEN (Columbia 44468/CBS)	Shenandoah	13	20
15	OLD 8 x 10 (Warner Bros. 25738) (P)	Randy Travis	14	52
16	LOVING PROOF (Columbia 44221/CBS) (G)	Ricky Van Shelton	15	43
17	SOMETHING INSIDE SO STRONG (Reprise 25792)	Kenny Rogers	17	10
18	TELL IT LIKE IT IS (Atlantic America 91054/Atlantic)	Billy Joe Royal	21	21
19	ONE WOMAN MAN (Epic 44078/CBS)	George Jones	18	19
20	GREATEST HITS VOLUME THREE (MCA 42294)	The Oak Ridge Boys	22	7
21	LYLE LOVETT AND HIS LARGE BAND (MCA/Curb 42263/MCA)	Lyle Lovett	19	24
22	WILLOW IN THE WIND (Mercury 422 836 950)	Kathy Mattea	20	12
23	GREATEST HITS (Curb/RCA 8318-1/RCA) (G)	The Judds	23	48
24	ABSOLUTE TORCH AND TWANG (Warner Bros. 25877)	k.d. lang	27	7
25	THE COAST OF COLORADO (MCA 42128)	Skip Ewing	24	46
26	MYSTERY GIRL (Virgin 90158) (P)	Roy Orbison	25	20
27	BLUEBIRD (Warner Bros. 25776)	Emmylou Harris	26	26
28	REBA (MCA 42134) (G)	Reba McEntire	28	63
29	BUENAS NOCHES FROM A LONELY ROOM (Reprise 25749-1/Warner Bros.) (G)	Dwight Yoakam	29	49
30	WHITE LIMOZEEN (Columbia 44384)	Dolly Parton	30	6
31	RAGE ON (Capitol 46976)	Dan Seals	31	52
32	STRANGER THINGS HAVE HAPPENED (RCA 9587)	Ronnie Milsap	32	18
33	101 2 (Warner Bros. 25742)	Highway 101	33	48
34	SWINGIN' DOORS, SAWDUST FLOORS (Mercury 836 710-1)	Larry Boone	37	15
35	NEW CLASSIC WAYLON (MCA 42287)	Waylon Jennings	34	7
36	COMIN' HOME TO STAY (Epic 40623/CBS)	Ricky Skaggs	39	5
37	THE HEART OF IT ALL (RCA 6824-1-R)	Earl Thomas Conley	35	5
38	ALWAYS AND FOREVER (Warner Bros. 25568) (P/3)	Randy Travis	36	114
39	80'S LADIES (RCA 5924-1) (G)	K.T. Oslin	38	106
40	PURE 'N SIMPLE (Universal UVL-42277)	Larry Gatlin and the Gatlin Brothers	40	6
41	I GOT DREAMS (MCA 42272)	Steve Wariner	41	14
42	GREATEST HITS (RCA 6825-1) (G)	Alabama	42	6
43	STONES (Universal 76005)	Gary Morris	43	5
44	CHISELED IN STONE (Columbia 40982/CBS)	Vern Gosdin	44	77
45	SOLID AS A ROCK (Epic 44326)	The Shooters	45	6
46	GARTH BROOKS (Capitol C-1-90897)	Garth Brooks	DEBUT	
47	WILD EYED DREAM (Columbia 40602/CBS) (G)	Ricky Van Shelton	46	122
48	TEMPORARY SANITY (Universal/MCA 76003)	Eddy Raven	DEBUT	
49	GREATEST HITS (MCA-12)	Patsy Cline	47	5
50	TURN THE TIDE (RCA 8454)	Baillie & The Boys	48	4

■ COUNTRY HOT CUTS

1. **ALABAMA:** "Southern Star" *Southern Star* (RCA)
2. **RONNIE MILSAP:** "Stranger Things Have Happened" *Stranger Things Have Happened* (RCA)
3. **WAYLON JENNINGS:** "You Put the Soul in the Song" *Full Circle* (MCA)
4. **GEORGE STRAIT:** "Ace in the Hole" *Beyond the Blue Neon* (MCA)
5. **ALABAMA:** "High Cotton" *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. **CONWAY TWITTY:** "I Love You More Today" (Decca)
4. **JERRY LEE LEWIS:** "One Has My Name (the Other Has My Heart)" (Smash)
5. **JACK GREENE:** "Statue of a Fool" (Decca)
6. **SONNY JAMES:** "Running Bear" (Capitol)
7. **PORTER WAGONER:** "Big Wind" (RCA)
8. **CLAUDE KING:** "All for the Love of a Girl" (Columbia)
9. **PORTER WAGONER & DOLLY PARTON:** "Always, Always" (RCA)
10. **DEL REEVES:** "Be Glad" (United Artists)

CASH BOX CHARTS

COUNTRY SINGLES

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

July 29, 1989



#1 Single: Dolly Parton



#1 Debut: Dwight Yoakam #56



To Watch: Skip Ewing #44

Total Weeks ▼
Last Week ▼

Total Weeks ▼
Last Week ▼

1	WHY'D YOU COME IN HERE LOOKIN' LIKE THAT (Columbia 3868760)	Dolly Parton	4	11
2	HOUSTON SOLUTION (RCA 8868-7)	Ronnie Milsap	2	13
3	LOVE HAS NO RIGHT (Atlantic America 7-99217)	Billy Joe Royal	6	21
4	CATHY'S CLOWN (MCA 53638)	Reba McEntire	1	11
5	SUNDAY IN THE SOUTH (Columbia 38-68892)	Shenandoah	8	9
6	WHAT'S GOING ON IN YOUR WORLD (MCA 53648)	George Strait	3	13
7	TIMBER I'M FALLING IN LOVE (MCA 53641)	Patty Loveless	12	8
8	SHE'S GOT A SINGLE THING IN MIND (MCA 53633)	Conway Twitty	5	13
9	LOVIN' ONLY ME (Epic 34-68693/CBS)	Ricky Skaggs	7	15
10	ARE YOU EVER GONNA LOVE ME (Warner Bros. 7-22957)	Holly Dunn	17	7
11	ONE GOOD WELL (RCA 8867-7)	Don Williams	11	9
12	IN A LETTER TO YOU (Universal 66003/MCA)	Eddy Raven	9	14
13	NEVER GIVIN' UP ON LOVE (Warner Bros. 7-22970-A)	Michael Martin Murphy	18	8
14	HOLE IN MY POCKET (Columbia 38-38694/CBS)	Ricky Van Shelton	10	14
15	TURN OF THE CENTURY (Universal UVL-66009)	Nitty Gritty Dirt Band	15	6
16	THIS WOMAN (RCA 8943-7)	K.T. Oslin	21	6
17	I'M STILL CRAZY (Columbia 3868888)	Vern Gosdin	23	8
18	BEYOND THOSE YEARS (MCA 53625)	The Oak Ridge Boys	13	17
19	CALL ON ME (Capitol 44348)	Tanya Tucker	14	18
20	SOWIN' LOVE (RCA 8919-7)	Paul Overstreet	16	16
21	ANY WAY THE WIND BLOWS (Warner Bros. 7-23965)	Southern Pacific	27	5
22	HONKY TONK HEART (Warner Bros. 722955)	Highway 101	29	5
23	CALLIN' BATON ROUGE (Capitol B44357)	New Grass Revival	24	6
24	COME FROM THE HEART (Mercury 872 766-7)	Kathy Mattea	19	14
25	PLANET TEXAS (Reprise 7-27690)	Kenny Rogers	32	6
26	I DON'T WANT TO SPOIL THE PARTY (Columbia 38-68599)	Rosanne Cash	20	18
27	I WONDER DO YOU THINK OF ME (RCA 8940-7-RA)	Kelth Whitley	34	4
28	NOTHING I CAN DO ABOUT IT NOW (Columbia 38-68923)	Willie Nelson	36	4
29	UP & GONE (Warner Bros. 7-22991)	The McCarters	22	11
30	SHE DON'T LOVE NOBODY (MCA/Curb 53616/MCA)	Desert Rose Band	25	19
31	MAYBE I WON'T LOVE YOU ANY MORE (Curb/MCA -CR617A41A)	Johnny Lee	26	6
32	DON'T YOU (Warner Bros. 7-22943-A)	The Forester Sisters	43	4
33	WHERE DID I GO WRONG (MCA 53504)	Steve Wariner	28	21
34	BETTER MAN (RCA 8781-7)	Clint Black	30	22
35	LOVE OUT LOUD (RCA 8824-7)	Earl Thomas Conley	31	19
36	GIVE ME HIS LAST CHANCE (MCA 53651-A)	Lionel Cartwright	47	4
37	THE GOSPEL ACCORDING TO LUKE (MCA 53481)	Skip Ewing	33	20
38	THE KING IS GONE (So Are You) (Epic 34-68743)	George Jones	35	12
39	LET ME TELL YOU ABOUT LOVE (Curb/RCA 89-47-7RAA)	The Judds	51	3
40	COTTON PICKIN' TIME (Warner Bros. 7-22956-A)	The Marcy Brothers	40	4
41	CROSS MY BROKEN HEART (Capitol PB-44399)	Suzy Bogguss	49	4
42	I LOVE THE WAY HE LEFT YOU (MCA 53656)	Lee Greenwood	37	6
43	THE PRECIOUS JEWEL (Hal Kat Kountry 63058)	Charlie Louvin/Roy Acuff	45	9
44	THE COAST OF COLORADO (MCA 53663)	Skip Ewing	55	2
45	BROTHERLY LOVE (Curb/MCA CRB 10537)	Mo Bandy	38	6
46	PROMISES (Warner Bros. 7-22917)	Randy Travis	57	3
47	I GOT DREAMS (MCA 53665)	Steve Wariner	60	2
48	DEATH AND TAXES (AND ME LOVIN' YOU) (Tra-Star TS-1226)	Patsy Cole	53	6
49	YOU AIN'T GOING NOWHERE (Universal 66006)	Chris Hillman & Roger McGuinn	39	11
50	HELLO TROUBLE (Curb/MCA 53671)	Desert Rose Band	62	3
51	YOU MADE IT EASY (Evergreen 1093-A)	Sammy Sadler	52	7

52	AND SO IT GOES (Universal-66008)	John Denver w/Nitty Gritty Dirt Band	41	7
53	PAST THE POINT OF NO RETURN (AMI 1955)	Rich Chaney	59	5
54	ABOVE AND BEYOND (Columbia 386948)	Rodney Crowell	65	3
55	WHO'LL TURN OUT THE LIGHT (Curb/MCA CRB105)	Ronnie McDowell	56	4
56	BUENAS NOCHES FROM A LONELY ROOM (Reprise 7-22940-A Warner Bros.)	Dwight Yoakam	DEBUT	
57	(I WISH I HAD A) HEART OF STONE (RCA 8944-7)	Baillie & The Boys	69	2
58	KILLIN' TIME (RCA 8945-7-RAA)	Clint Black	DEBUT	
59	A MOUNTAIN AGO (Capitol B-44381)	Mason Dixon	61	3
60	FINDERS ARE KEEPERS (Warner Bros. 7-22945-A)	Hank Williams Jr.	DEBUT	
61	LOOK AT ME BOY (Tentex TTR-003)	Coates Twins	66	6
62	YOU'RE THE SOFTEST ROCK (I'VE EVER LEANED ON) (Sing Me SM-4539)	Brian O'Neill	68	4
63	YOU AIN'T DOWN HOME (Curb/MCA 10530)	Jann Browne	64	3
64	ACT NATURALLY (Capitol B-44409)	Buck Owens & Ringo Starr	76	2
65	MAYBE THERE (True TU-97AA)	Lisa Childress	70	5
66	LIVING PROOF (Columbia 38-68994)	Ricky Van Shelton	DEBUT	
67	WHO'LL GIVE THIS HEART A HOME (Step One SOR 404A)	Jerry Landsdowne	74	3
68	DROWN IN THE FLOOD (Sundial SR-156)	Dawn Dorminy	72	4
69	OF ALL THE FOOLISH THINGS TO DO (Wolf Dog WD 1217A)	Ross Lewis	75	3
70	BETWEEN HELLO AND GOODBYE (Twila TW-501A)	Tommy Cisco	73	4
71	THE JUKEBOX PLAYED ALONG (Warner Bros. 7-22912-A)	Gene Watson	DEBUT	
72	TO A SAN ANTOINE ROSE (Dorman Prods. 98915A)	Steve Douglas	79	18
73	A LITTLE GROUND IN TEXAS (Evergreen EV 1094)	Clay Cooper Douglas	79	3
74	A SONG, A DAY (KEEPS THE BLUES AWAY) (Stop Hunger Records SHR-MJ-1102)	Mickey Jones	82	2
75	YOU JUST CAN'T LOSE 'EM ALL (Epic 34-68955)	The Shooters	DEBUT	
76	FIRE ON THE MOUNTAIN (Sound Waves SW-4822)	Larry Dalton Band	77	4
77	FULL MOON FULL MOON OF LOVE (Sire 7-22932-A)	k.d. lang and the reclines	DEBUT	
78	TOO MUCH MONTH AT THE END OF THE MONEY (Reprise 7-22942-A)	Billy Hill	DEBUT	
79	ANCIENT HISTORY (Project One PO6189)	Susan Ledford	86	2
80	SEND ME THE PILLOW YOU DREAM ON (Evergreen U24448)	Dave Bush	84	2
81	SINGIN' THE BLUES (MGA 104)	Jeff Golden	83	3
82	MY EVANGELINE (SOA 007)	Lariat	DEBUT	
83	KEEP IT ON THE COUNTRY SIDE (Gallery II G033A)	Sherry Grooms Skillen	90	2
84	HEAVEN ONLY KNOWS (Reprise 722999A)	Emmylou Harris	42	9
85	AT THIS MOMENT (Evergreen EV 1096)	Holly Lipton	DEBUT	
86	JUST THE TWO OF US (Stop Hunger SHR MT1)	Bobcat Douglass & Linda Kaye	DEBUT	
87	WHEN DADDY DID THE DRIVING (Happy Man 821AA)	Chris & Lenny	44	8
88	ROAD MAN (Tug Boat TG-1002)	Tracy Wilson	DEBUT	
89	NEVER HAD A LOVE SONG (Universal UVL 66011)	Gary Morris	46	5
90	RED NECK BLUE MONDAY (Bear BR 2004)	Justin Wright	48	6
91	HARD TIMES (American Cowboy Songs 24001)	Chris Ladoux	50	7
92	YOU'LL THINK OF ME (Killer K-118AA)	James Fransen	93	2
93	BEFORE YOU PULLED THE SHADE (GBS 793-A)	Lefty Williams	DEBUT	
94	CHOOSING YOU (Ace-HI AHR-0181)	Hank Sasaki	DEBUT	
95	I FEEL LIKE HANK WILLIAMS TONIGHT (TTMS-1698)	Jerry Jeff Walker	DEBUT	
96	SOMEBODY PAINTS THE WALL (Curb 10528)	Josh Logan	54	9
97	FACE OF LOVE (Sundial SR153)	Allen Karl	58	6
98	THEY RAGE ON (Capitol 44345)	Dan Seals	63	19
99	5:01 BLUES (Epic 34-68598/CBS)	Merle Haggard	67	9
100	WOULD YOU IF I DO (Gallery II G-031-A)	Susan Rose	71	5

COUNTRY MUSIC

ALBUM RELEASES



□ **HOLLY DUNN:** *The Blue Rose of Texas* (Warner Bros. 1-25939)

As in the past, Holly displays a great vocal arrangement, especially on tunes like the current single from the LP, "Are You Ever Gonna Love Me," "You're Still Keeping Me Up at Night," and the dynamic "Thunder and Lightning." Produced by Holly and brother Chris Waters, this LP definitely displays the emergence of a talented songwriter, producer and singer who continues to sweep the country music charts. GO FOR IT, HOLLY!!



□ **RICKY SKAGGS:** *Kentucky Thunder* (Epic 45027)

Dynamic is the word! With "Lovin' Only Me" which topped the chart at #1 in early July, Skaggs has outdone himself with what may be one of his all-time greatest tunes. On this LP, Skaggs seems to have the formula as well on the title cut, "Kentucky Thunder." What a good, compact work of art displayed throughout all ten cuts. Ricky, you're a winner!

SINGLE RELEASES

OUT OF THE BOX



□ **BOBBY VINTON:** "Please Tell Her I Said Hello" (CRB 10541)

The same velvety voice, so full of compassion, that rocketed Vinton to pop stardom in the '60s is bound to take him straight to the top with this country tune. In this one, about a man, who even though he has lost his love, swallows his pride (in a round-about way) and admits he still loves her, he could still convince a woman he deserves another chance at her heart. True Bobby Vinton and true gold!

COUNTRY FEATURE PICKS

□ **MATT BENSON:** "When Will the Fires End" (SOR 406)

Excellent production by Ray Pennington on this patriotic song showcases the strong heartfelt vocals of this talented newcomer to country music. Watch for more from this fellow.

□ **JOE BARNHILL:** "You're Old Flame's Goin' Out Tonight" (UVL-66014)

Western swing is the name of the game and the lyrics say it all in this tune by talented writer Wayne Perry, about getting over that lost love by "getting out." Barnhill's unique voice is bound to take this one quickly up the charts and Barnhill quickly on his way upward.

□ **RESTLESS HEART:** "Say What's in Your Heart" (RCA 9034-7-RAA)

They've done it again! Larry Stewart's sexy voice and emotional plea in this one would melt any girl's heart. Expert production too by Tim DuBois, Scott Hendricks and Restless Heart. Great tune.

□ **JOHNNY LEE:** "I'm Not Over You" (CRB-10552)

Lee's dynamic voice and style is sure to take this ballad, about the so *real* after-effects of lost love, straight up the charts. True heart-felt country from Lee's current LP *New Directions*.

CALENDAR OF EVENTS

COMING UP:

THE SONGWRITERS GUILD OF AMERICA is sponsoring a workshop which will begin July 27 and will meet weekly thru August 31. The workshop, designed to teach developing writers how to use self-critiquing and re-writing skills to change a good song into a hit song, will be instructed by legendary songwriter Jack Keller, who has written hit songs in every genre of music over the past 30 years with success in New York, Los Angeles and Nashville.

The fee for the course is \$80.00 for Guild members and \$125.00 for non-members. For more information, please call the Songwriters Guild of America at (615) 329-1782.

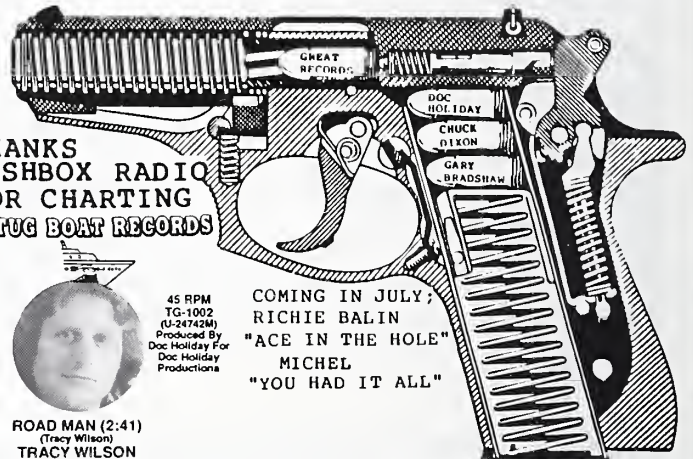
BACK IN TIME:

JULY 29—Eddie Rabbitt—"The Wanderer" hits #1 (1988)

JULY 30—Jim Ed Brown/Helen Cornelius—"I Don't Want to Have to Marry You" enters the charts (1976)

JULY 31—"I'm Just Me" reaches #1 (1971)

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TG-1002
(U-2472M)
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"ACE IN THE HOLE"
MICHEL
"YOU HAD IT ALL"

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COUNTRY TIDBIT: K.T. Oslin's recent Reno appearance presented some obstacles, but none that an '80s lady couldn't overcome. Oslin arrived in Reno two hours late when hailstorms delayed her plane's landing. She was rushed by limo to the studios of **Howard Rosenberg's Live at 5**, which airs on Reno's CBS affiliate, KTVN. She quipped to host Rosenberg, "When I hit a town, all 'hail' breaks loose!" She was right—K.T. performed two shows a night to packed houses at **Harrah's**, turning away more than 100 patrons per show.

COUNTRY MUSIC

RIISING STARS

THE SANDERS: Exploring New Frontiers



BMI HOSTED A #1 PARTY to celebrate the success of the recent chart-topping tune, "Lovin' Only Me," co-written by Even Stevens and Hillary Kanter, and published by ESP Music. Sharing a congratulatory moment are (l-r) Roy Wunsch, CBS Records senior VP; Stevens; Kanter; BMI VP Roger Sovine; and Sharon White, standing in for husband Ricky Skaggs who recorded the hit single.



RCA RECORDING ARTISTS Bill Lloyd and Rodney Foster of Foster & Lloyd team up backstage with Columbia artist Rodney Crowell at a recent show in Murray, Kentucky. The two acts participated along with Patty Loveless and Southern Pacific for the Redman Tour.



LAURA AND DALE MOES of Burbank, California were the lucky grand prize winners of a pair of front row seats and a chance to meet Willie Nelson. They won tickets on a KZLA/Willie Nelson Ticket Blitz Weekend Contest and attended a pre-concert party at the Universal Amphitheater in Los Angeles.



KLAC'S MORNING MAN and Program Director, Stan Campbell, along with MCA recording artist Steve Wariner, present a new Takamine guitar to a lucky KLAC listener at a pre-concert party on one of Steve's recent shows with Hank Williams Jr. in Los Angeles. The grand prize winner also received front row seats for the concert.



INTO EVERY LIFE should come some adventure. It's rather ironic that that statement fits the hot brother/sister duo, the Sanders, so completely. It's no surprise that Vicki and Dale Sanders just up and moved thousands of miles in quest of a dream. You see, it's in their blood. The pair *do* come from a long line of adventurous souls.

Their mother moved to Alaska from Utah when she was only two years old. Their grandmother was the first woman to travel the famed Al-Can Highway, then but a dirt road. Grandpa Carroll, one of the region's most prominent bush pilots, died like a true pioneer. He never returned from a trip that took him over the polar ice cap.

The Sanders' side of the family, who originated in New York, were just as adventurous. Grandpa Sanders went to Alaska for railroad work, leaving his wife and seven kids to follow him across the United States, then north to Alaska via Navy ship during WWII.

Vicki's and Dale's immediate family also braved the wilds of Alaska in the family gold mines. The whole family pitched in to work the mines, often fighting grizzly bears and gold thieves.

"It was a great way to grow up, with that kind of influence," says Vicki. "We were never afraid to try new things."

Their unusual upbringing in the "land of the midnight sun" was obviously their inspiration for reaching out for things they really want, including careers in the music field.

"My decision to really pursue a career in music came to me one day when I was working at the mine," explains Vicki, who operated machinery that included a D-9 Caterpillar and a front-end loader, the same as her three brothers. "Working a loader and breaking rocks is a mindless job, so there's plenty of time to get creative. So I got to thinking, you know, this is crazy. Why not go for this now? This is something, in my heart, I have wanted for years and there's no better time than the present."

So from that moment, Vicki pushed herself to improve and work harder on her music, until she attained goal after goal and until she finally made the move to Nashville in 1987, where she thought she *could* make it happen.

But Dale wasn't quite as quick to move it all to Music City as Vicki. "I had just gotten married at the time and wanted to settle down into a stable

family job (he was selling insurance in Montana)—but I wasn't happy doing it at all. Then, during a visit to Nashville, I saw Vicki down here doing quite well," he remembers.

"Yeah, I knew my brother pretty well, and where his heart was," Vicki interjects. "I knew all I had to do was get him here where he could get a taste of it."

"I was hooked. The electricity of all the creativity here just kind of sucked me right in," Dale concludes.

Dale made concrete plans to make the move, and one month after that visit, Nashville became Dale's home. That move also brought other family members and support to help them through.

The Sanders recently opened shows for the Forrester Sisters and the Lonesome Strangers. Appearances with such noted artists are only a part of the activity the Sanders have quickly picked up since signing with Airborne Records and releasing their debut album last year titled *Into Each Life*. This LP produced the chart-climbers "Dancing to the Radio" and "Grandma's Old Wood Stove" as well as the beautiful "Starry Lullaby."

They are also set (and extra excited) to go into the studio next month to begin work on album number two.

"The production will be different on this one," says Vicki. "It will be more radio oriented, more mainstream. The first album was a little more folksy than this one will be and the material this time around is a lot stronger."

In addition to the singles that charted on *Into Each Life*, there is another very *strong* tune that Vicki says pretty well sums up life and love. The song, Vicki's favorite on the album, is "So Have I."

"It's fantasy. It just makes you feel good," says Vicki. "Have you ever watched a bird on high / circling around the clear blue sky / Don't it make you want to fly?" It just kind of makes you conjure up all kinds of images. And it makes you believe you can do anything you want to do."

"This is not an easy business to get into, but it's not the *only* difficult one to get into either," states Vicki. "We believe in what we're doing and we genuinely love music and performing to people."

"We are getting to perform more often now," adds Dale. "And we're *really* looking forward to the new LP and a single due out possibly by mid-September, which will be co-produced by Steve Roberts and Clyde Brooks."

Three years ago the Sanders were playing in taverns in Alaska and working the gold mines there, and they were so far removed from the music industry that they never even dreamed of a recording career. They simply sang because they loved it.

But today, the Sanders continue to "explore" new directions. They are truly carrying on the family tradition of pioneering and discovery in their careers. We're sure to hear much more in the future from this innovative duet. Their frontier is awaiting...

Kay Knight

COUNTRY INDIE SINGLES

1	DEATH AND TAXES (AND ME LOVIN' YOU) (Tra-Star TS-1226)	Patsy Cole	3	6
2	PAST THE POINT OF NO RETURN (A.M.I.)	Rich Chaney	4	5
3	LOOK AT ME BOY (TenTex)	Coates Twinst	5	4
4	YOU'RE THE SOFTEST ROCK (I've Ever Leaned On) (Sing Me)	Brian O'Neill	6	4
5	MAYBE THERE (True)	Lisa Childress	7	5
6	OF ALL THE FOOLISH THINGS TO DO (Wolf Dog)	Ross Lewis	10	3
7	TO A SAN ANTOINE ROSE (Dorman)	Steve Douglas	12	3
8	A LITTLE GROUND IN TEXAS (Evergreen)	Clay Cooper	13	3
9	A SONG, A DAY, (KEEPS THE BLUES AWAY) (Stop Hunger)	Mickey Jones	14	2
10	ANCIENT HISTORY (Project One)	Susan History	17	2
11	MY EVANGELINE (SOA)	Lariat	DEBUT	
12	KEEP IT ON THE COUNTRY SIDE (Gallery II)	Sherry Grooms Skillen	18	2
13	AT THIS MOMENT (Evergreen)	Holly Lipton	DEBUT	
14	JUST THE TWO OF US (Stop Hunger)	Bobcat Douglass & Linda Kaye	DEBUT	
15	ROAD MAN (Tug Boat)	Tracy Wilson	DEBUT	
16	BEFORE YOU PULLED THE SHADE (GBS)	Lefty Williams	DEBUT	
17	CHOOSING YOU (Ace-Hi)	Hank Sasaki	DEBUT	
18	I FEEL LIKE HANK WILLIAMS TONIGHT (TTMS)	Jerry Jeff Walker	DEBUT	
19	THE PRECIOUS JEWEL (Hal Kat Kount)	Charlie Louvin/Roy Acuff	1	9
20	YOU MADE IT EASY (Evergreen)	Sammy Sadler	2	7

COUNTRY INDIES

INDIE SPOTLIGHT



□ **SHELLY RANN:** "I'd Like to Hear My Daddy Play (the Wildwood Flower Again)" (Echo 114-A)

Strong emotional vocals showcase this great tune, written by Ron Bowling and Kerry Tolley, and expertly produced by Tolley. This song brings back fond memories and reminds us how *special* daddys are. Good stuff!

INDIE FEATURE PICKS

□ **TERRY WOOLEY:** "Blow Your Memories Away" (U-24831)

This fellow is *strong* on vocals and his heart-felt rendition of this beautiful ballad, written by Wooley and Morris Tucker, should get this talented new artist some "major" attention.

□ **DIANE LAUREN:** "Two of a Kind" (G-030-A)

This newcomer sings it straight from the heart in this tune about planning that perfect future with Mr. Right. We're sure to hear more from this talented lady.



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INDIE FEATURE ARTIST

DIANE LAUREN: Biting the Big Apple

IN THE MIDST of the hustle bustle of a New York City workday comes the solid, yet powerful voice of Diane Lauren. Her *country* music has become a first for the Pier II lunchtime concerts.

The usual noontime performance that was once dominated by Jazz or Top 40, is now converting to Diane's style—Country. "I've tried the Top 40 scene, but I'm at home with country music. This is where I belong," explains Lauren. Now she's trying to convince her hometown in New York to do the same.

These New Yorkers are enjoying something soon to be a delight to us all. Lauren has just released her first single on Playback/Gallery II Records, "Two of a Kind."

Although Lauren herself is a very talented writer, along with manager Frank Marino, this debut single was penned by Jerry Fuller. "We wanted the advantage of using a well-known writer for my debut single, but I do plan for a couple of our originals to appear on my album," she says.

After signing with Playback, Lauren and Marino did all their dealings with Mr. Gale long distance, until their first face-to-face meeting at Reflections Studio in Nashville, Tennessee. This was in February of 1989, when they were working along with Jim Pierce, co-producer of the new single.

Lauren now shares her time be-



tween New York and Nashville. While in New York, she can still be seen at the Pier, singing her country heart out, and Nashvillians can see her occasionally sitting in at the well known Stockyard Cafe, Moxey's and various other Nashville hot spots. "I can't stand to sit still," says Lauren. "I want to work and work a lot, at least five days per week. I love doing live performances as well as studio work. I want to do both as much as possible." Her manager, who is also her husband and bandmember, keeps her doing just that—staying busy.

"It's great to have a manager as dedicated to my career as I am," states Lauren, flashing a shy grin at her husband.

T.L. Carr

COUNTRY TIDBIT: In the "just purr-fectly cute" department, Waylon Jennings' family cat Tinker Bell is Miss April for the Purina Cat Food Calendar's Silver Anniversary issue, and will appear photographed next to Waylon's guitar.



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COIN MACHINE

AROUND THE ROUTE

BY CAMILLE COMPASIO

IN LATE JUNE, the assets of the **Struve Dist.** branch in **Denver** were purchased by **The Colorado Games Exchange, Inc.** (dba Colorado Game & Vending Exchange). Prexy is **Richard S. Babich** and the distrib's new location is 2830 W. 9th Ave. in Denver.

DATELINE SPRINGFIELD, NJ, home of Mondial Int'l. It's that time of year when the term "summer doldrums" gets bandied about quite a bit, but not always in a negative manner, as we just learned. General manager **Tony Yula Jr.** considers this period as "catching up time" for operators, who are concentrating on paying their bills and cleaning up the slate in preparation for next season's buying. Certainly makes a lot of sense, especially for distribs. However, as Tony pointed out, when you've got some hot pieces to sell, you don't hesitate to recommend them to op customers, and the lineup he singled out includes Konami's *Crime Fighters* and Data East's *Sly Spy* videos, along with Sega's *Golden Axe* and Capcom's *Dynasty Wars* kits!

HEADIN' FOR CHICAGO! Sega has invited its distributor network to The Sofitel Hotel in Chicago (August 4) for a one-day presentation focusing on "high-powered, sensational product for this fall season!"

JOINT VENTURE: AAMA and AMOA are co-sponsoring a free play, arcade-style game room for the enjoyment of athletes participating in the U.S. Olympic Festival. Official opening day is July 20 in the Oliver Lounge, Gate Center, University of Oklahoma in Norman, OK, where a kick-off reception will be held.

DATELINE ST. LOUIS, MO, home of Audio Visual Amusements. When we called, prexy **Pete Entringer** was about ready to depart for France, his favorite "second choice country," where he has enjoyed many a vacation. As he told us, business is holding steady: "Pizza Huts are doing fantastic with the Seeburg CD jukes! And there are some good games in the market that are really sellin', including Konami's *Crime Fighters*, Taito America's *Operation Thunderbolt* and Williams' *Black Knight 2000* pin." As he pointed out, all you need are the right products and they will sell, no matter what! Bon voyage, Pete!

ATTENTION JUKEBOX OPS: **Gus Tartol** of Singer One Stop for Ops told us about three singles that are really doin' it on jukeboxes. They are "Let Me Tell You About Love" by **the Judds** (RCA), which is a must for country programming; "Bat Dance" by **Prince** (WB); and "End of Innocence" by **Don Henley** (WB). Give 'em a spin!

BEAR WITH ME. This is Directory time, meaning that every member of the *Cash Box* staff is concentrating on updating all of the listings and reference material that will go into our **47th** edition of this very important issue. I'm cutting this column short so that I can follow up by phone on those few tradesters who neglected to complete and return our questionnaires (shame on you). Thankfully, most of you responded; and believe me, I'm grateful, since it makes the job a lot easier. Issue date of this year's *Cash Box Directory* is August 5, released to the trade on July 31 — watch for it!



TALKIN' IT UP: Steve Blattspieler, Bally Games' vice president of sales and marketing (left), is obviously making a point to area operator Bob Polo (Cooperative Amusements) during a recent meeting of the Chicago Metropolitan Music & Amusement Association. Polo is treasurer of CMMMA. Think they could be discussing the factory's red-hot *Arch Rivals*?

AMOA Games Awards Nominees Announced

CHICAGO — A highlight of the Amusement & Music Operators Association convention each year is the annual AMOA Awards presentation, during which time the trade honors the records/recording artists as well as the coin-op amusement machines that have excelled over the past 12 months. A cigarette vending machine promotion award is also presented at this time. The AMOA Jukebox Awards nominations were revealed in the July 1, 1989 edition of *Cash Box*.

Following are the nominees for the Games Awards: Taito's *Double Dragon*, Data East's *Bad Dudes*, Taito's *Operation Thunderbolt*, Leland's *Super Off Road* and Leland's *John Elway's Team QB*, for "Most Played Video Game-Dedicated"; Williams' *Earthshaker*, Williams' *Cyclone*, Premier's *Bad Girls*,

Williams' *Jokerz* and Williams' *Taxi*, for "Most Played Pinball Game"; Tecmo's *Ninja Gaiden*, Capcom's *Capcom Bowling*, Sega's *Shinobi*, Atari's *Tetris* and FABTEK's *Cabal*, for "Most Played Conversion Kit"; and Williams' *Earthshaker*, Atari's *Hard Drivin'* and Valley's *Electronic Pool Table*, for "Most Innovative (best new technology)."

The nominees for "Cigarette Vending Machine Promotion Award" are: American Tobacco, Brown & Williamson, Lorillard, Philip Morris and R.J.R. Sales.

The awards are voted upon by the operator members of AMOA. Award winners will be announced on September 12 in Las Vegas at the AMOA awards ceremony, which takes place during AMOA Expo '89.

New Officers Named for AMOA-New York Association

CHICAGO — The Music and Amusement Association of New York (AMOA-NY) has undergone some changes following the untimely death of recently elected president Nathan Ury of Misty Automatic Ind. (Amityville, NY). Former vice president Robert Herman (Ace Amusements-Brooklyn) will assume the role of president, former treasurer Ralph Ceraldi (C&C Vending-Bohemia, NY) will take over the vice presidency, and Frank Calland (E&S Music-Bay Shore, NY) will assume the role of treasurer. Sergeant-at-arms Peter Horowitz (Crosstown Operating Corp.) and secretary Scott Tartaglia (Shamrock Vending) will remain in their current offices.

During the short period that Ury was president, AMOA-NY experienced some important changes, such as the incorporation of cigarette vendors into the association, and increased lobbying efforts to help fight unfair tax burdens proposed by the state. Ury directed a tremendous amount of ener-

gy toward the betterment of the industry. "Nat set the groundwork on some important issues that vendors face, and I plan to pick up where he left off," stated Robert Herman, noting that he will also concentrate on the future of AMOA-NY. "We have some long-range political goals on the agenda," he added. "I would like the AMOA-NY to become a powerful voice in government issues."

The association's board members bring years of experience to their new positions. Robert Herman has grown up in the vending industry, working initially with his father, Aaron Herman (L&A Music-Brooklyn), and then branching out on his own five years ago. Ralph Ceraldi started in the industry over 20 years ago, delivering machines at first, and in 1978 opened his own company. Frank Calland has over 35 years in the industry, and will celebrate his 20th anniversary as co-owner of E&S Music this year.

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.

November 2-4: West Virginia Music & Vending Assn.; annual state convention; Ramada Inn; Charleston, WV.

COIN MACHINE

15 Years Ago in Cash Box

Vending service companies are asking their customers to turn in scarce pennies as part of a nationwide "penny hunt" launched by the U.S. Bureau of the Mint to alleviate the serious shortage of these coins.... After successfully launching its own *Air Janitor* line of air cleaning equipment in the domestic market, **Hastings Dist. Inc.** of Milwaukee recently expanded into the overseas market with the appointment of distributors in Japan, Australia, Belgium, Germany and Holland.... For the first time in over a dozen years, the **price of single records** is taking a significant upward jump with the one-stop price to the operator heading anywhere from **72 cents to 80 cents per disk**. The feeling is that operators will adjust to the increase (out of necessity), will continue to purchase the same volume of records as in the past, but will most likely be concentrating on the hits much more so than in the past.... **MOA** is urging operators to contact their senators regarding the **copyright situation** in Washington. Even though the proposed new jukebox royalty was reduced from \$9 to \$8 per machine per year and the proposed 50 cents annual jukebox registration fee was knocked

out, the association is totally opposed to the current provisions which would open up the jukebox royalty to readjustment at periodic intervals.... **Bally** announced delivery of its new *Delta Queen* single player flipper.... Lots of visitors and good will wishes have been arriving at the newly opened **Robert Jones International** branch distribution office in **Syracuse**.... **Midway Mfg. Co.** recently began sample shipping its new *T.V. Basketball* game.... **Peabody's, Inc.**, importers for the **Rene Pierre** Competition Foosball machine, announced the modification of the French table to accept the American push-type coin chute, in response to market demands.... **Atari's** national sales manager, **Pat Karns**, reports that Atari's *Grand Trak 10* is enjoying excellent sales, that will get even better now that the electronic driving game has a free play unit.... To further emphasize the necessity of quarter play, **Williams Electronics** has informed operators that its new *Granite* shuffle alley is available with a one play for a quarter or three plays for two quarters option, using the same coin chute.



MEET JOHN SCHUMACHER. Since a photo was not available in time for our original introduction (*Cash Box*, 7/15/89) of the new executive vice president of AMOA, we'd like to reintroduce Mr. John M. Schumacher, who is based at association headquarters in Chicago. Welcome aboard, John!

Bally Sells Minority Interest in Aladdin's Castle

CHICAGO — Bally Manufacturing Corporation has completed the sale of a minority interest in its Bally's Aladdin's Castle, Inc., amusement center subsidiary to Newcastle Holdings, Inc., an affiliate of Wesray Capital Corporation.

Wesray also received an option to purchase a controlling interest in the

amusement center business beginning in 1990.

The value of the transaction to Bally, including the option payment, is in excess of \$80 million.

Wesray Capital Corporation is a private investment firm headquartered in Morristown, New Jersey and New York City.

AMOA Expo '89

September 11-13, 1989



Las Vegas Hilton

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

Bally Announces Dividend

CHICAGO — The board of directors of Bally Manufacturing Corporation (BLY:NYSE) has declared a dividend of ~\$1.00 per share to holders of its Series

D convertible exchangeable preferred stock, payable August 1, 1989, to the holders of record as of the close of business on July 14, 1989.



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Classified Ads Close TUESDAY COIN MACHINES

FOR SALE: CYBERBALL 4 PLAYER \$2595; TOOBIN \$1195; VINDICATOR \$895; PAC MANIA \$895; ROLLING THUNDER \$1095; FORGOTTEN WORLD \$1595; HEAVY BARREL \$895; BAD DUDES \$1695; THE MAIN EVENT \$895; QUARTERBACK \$1295; PLAYCHOICE 10 \$1895; VS RBI - RBI UPRIGHT DUAL \$1395; GOLD MEDALIST \$1195; AFTER BURNER \$1595; P.O.W. \$1095; IKARI III \$1695; SHOWDOWN (Button Model) \$1495; RALLY BIKE \$995; TECMO BOWL 4 PLAYER \$1895; DOUBLE DRAGON \$1195; SECRET SERVICE \$795; HOT SHOT \$1795; F-14 TOM CAT \$675; JOKERZ \$1695. CALL OR WRITE NEW ORLEANS NOVELTY CO., 3030 NO. ARNOULT ROAD, METAIRE, LA 70002. TEL: (504) 888-3500.

SEEBURG Jukeboxes and Used Amusement Games for Sale. Old Style Electro-Mechanical Pin Balls available. Videos,

Shuffle Alleys and you specific requests are our command. **JUKEMUSIK** and Games, Box 262, Hanover, PA, 17331. Tel: (717) 632-7205.

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

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

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

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

FOR SALE Video Games - Out Run, After Burner, Heavyweight Champ, Dwarf Den, Pixel. Pinballs for sale - Comet, Pin Bot, Taxi, Big Gun, F-14, Fire, Goldwing. M & P Amusement, 658 W. Market St., York, PA 17405. Tel: (717) 848-1846. FAX: (717) 854-6801. Call for prices.

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RECORD PROMOTION

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

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

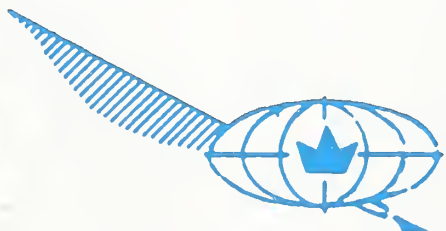
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