

AUGUST 5, 1989

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THE MUSIC TRADE MAGAZINE

CASH BOX

VH-1 GETS HIP
VH-1 GETS HIP
VH-1 GETS HIP
VH-1 GETS HIP

VH-1 PREZ ED BENNETT & PROGRAMMING VP JEFF ROWE HAVE BIG
PLANS FOR BUDDING VIDEO STAR CHRIS ISAAK (CENTER)

NANCY/A. REECE PROMOTIONS



SAMPLER

► Nancy A. Reece Promotions has worked with independent Christian musicians through radio promotion and advertising since the fall of 1983. As a service agency, our goal has been to adapt to the changing needs of the Christian music industry as it developed over the years.

► Radio airplay is one of the most significant avenues available to independent musicians. If an artist generates significant airplay it can create a touring base to move them into a national or even international arena.

► The CD has all but taken over contemporary radio stations. Example: a client's airplay doubled in two weeks when we released a CD to replace the vinyl! 45!! We salute this response to technology but at the same time realize the financial dilemma it creates for the independent musician.

MARKETING PLAN

Beginning in January of 1990 we will be releasing quarterly CD samplers to our radio stations covering the AC/INSP/CHR/ROCK and BKL Gospel formats. We have put together a package promotion that offers a 3 month marketing campaign at a savings of more than 50%.

THE OFFER

We will carefully review your project to determine what is marketable and airable. Upon your selection all we require is the finished mix. We will then:

1. Master for CD
 2. Manufacture CD's
 3. Package CD's including a booklet with each sampler giving lyric, and brief band bio and contact information
 4. Mail out CD's to over 350 radio stations and 100 press contacts
 5. Cover 12 weeks of radio promotion including sending you our bi-weekly reports accounting for every call made through our "song-tracker", graphic information on the status of your release through our "TMAPS" and percentage information on total adds to date.
 6. 1 full page 2 color advertisement in CCM Magazine
 7. 1/2 page B/W advertisement in Cashbox Magazine announcing all artists on the sampler
 8. Award winning design and production for those advertisements
- You can see that individually these costs can add up! We can do it for so much less by working together!

THE RECORD DEAL

Because of NARP'S relationship with a record company and distribution house, your participation on the sampler can lead to a publishing and/or record contract.

As independent companies, let's combine our forces for the 1990's. Take action today — we will begin production for each sampler at least three months in advance of its release!

NANCY A. REECE

Promotions
1505 16th Ave. South
Nashville, TN 37212
615/292-9973

TICKERTAPE

TIME HAS COME TODAY: After *mucho* wrangling, the deal is done. **Time Inc.** has taken control of **Warner Communications Inc.** to form what might be the largest communications and entertainment company in the world. The Delaware Supreme Court cleared the way for the deal last week — knocking **Paramount** out of the picture — and the company is expected to be off and running in about three months. How will this affect **Warner Bros. Records** and its various affiliates, the biggest hit machine in sight? Stay tuned.

DAT'S THE WAY (UH-HUH, UH-HUH) WE LIKE IT (UH-HUH, UH-HUH): The path has finally been cleared for DAT to come marching through the American landscape. Music hardware and software honchos have hammered out a deal that will allow for DAT recorders to make copies from CDs and pre-recorded tapes but, thanks to a copy protection chip, will make it impossible to reproduce the tapes digitally. That's what all the fuss was about? Expect DAT players and software to be gingerly introduced before becoming a big to-do in the next couple of years.

JUMPING ON THE BANDWAGON JACK FLASH: What do **Eric Clapton**, **Jethro Tull** and the **Allman Brothers** have that, to date, the **Rolling Stones** don't have. Graduation certificates from the **Betty Ford Clinic**? Nah, a retrospective boxed set all their own. Well, **Stones**, fret no longer. On August 15th (a week or two before **Columbia** grinds out *Steel Wheels*), **ABKCO Records** will bestow upon the land *The Rolling Stones Singles Collection: The London Years*, a three-CD, four-LP, four-cassette package of every **Stones** London single, A and B sides, in chronological order, beginning with "Come On"/"I Want to Be Loved" and ending with "Sympathy for the Devil"/"Jive Sister Fanny." The set includes a handsome 72-page booklet, written by **Anthony DeCurtis**, and the whole *schmear* has been put together by **Andrew Oldham** (who has decided to drop his "Loog"). Now, you wonder, what makes this different from, say, the two editions of *Hot Rocks*? Well, there are a couple of early recordings and B-sides that never made it to either *Hot Rocks*, but, then again, there are a couple of things on the second *Hot Rocks* that aren't available anywhere else, including here. But this does manage to shoehorn 58 songs onto three CDs, which is nothing to sneeze at, and the chronological presentation of the material is, in our opinion, the way to go.



15 YEARS AFTER: Just when you thought that every '60s rock & roll group that ever existed was back on tour, comes word that, *uh-uh*, there are one or two that are still unreunited. Well, one that is no longer in a state of dissolution is **Ten Years After**. That's right, the band that included the fastest guitarist at **Woodstock** (**Alvin Lee**, *naturalmente*) is back. **Chrysalis**

will give the world *About Time*, the band's first recording in 15 years (gee, it seems like only yesterday), on August 27th. **Alvin Lee** spent about three hours telling the fans at **Woodstock** he was "goin' home." Well, folks, he's comin' back. And now we hear that **Poco** has reunited. Imagine, **Poco**!

VIEW-BE-DOOBIE-DO: **Vestron Video** will release *The Doobie Brothers: Listen to the Music*, a 60-minute "complete video history" of the reunited '70s hitmakers (c'mon, you'll need more than an hour to tell the whole story!) on September 27th (\$19.98 to buy, about \$2 to rent).

\$\$\$\$\$: The good folks at *Performance Magazine* have compiled their list of the top concert moneymakers of the first half of 1989; the live acts that really raked in the *gelt* for the first six months of the year. In order, the top six are: **Bon Jovi** (grossing \$17.34 million in 68 shows), **Neil Diamond**, the **Grateful Dead**, **Metallica**, **Poison** and **Rod Stewart**. **Brass Ring Productions** was the top grossing concert promoter, **ICM** the top booking agency, **Radio City Music Hall** the top large-sized venue and **New York's The Ritz** the top club.

GOT LIVE IF YOU WANT IT: **Great White**, **Tesla** and **Badlands** have joined forces for a tour; look for them at a heavy metateria near you in August.... **Stevie Nicks** — the woman about whom **Aretha Franklin** says, "Stevie who?" — will be hitting the road for her first North American tour in over three years, opening August 16th and trudging over our highways and biways into the fall.

ROCK & ROLL, EMPHASIS ON ROLL: *Rollergames*, a new syndicated TV show that's, basically, a weekly professional roller derby program aimed at wrestling fans, will have rock stars performing at "half time." Already inked are **Ozzy Osbourne**, **Deborah Harry**, **Expose**, the **Ramones**, **Kool Moe Dee**, **Henry Lee Summer**, **Lita Ford** and **Warrent**. To say we can't wait is putting it mildly.

THE BIZ: **First Warning Records** is a new independent label that has just signed a production and distribution deal with **Rough Trade**. **Hex** and the **Jolly Boys** are the first two signings; look for albums in late August.... **BMG Music Int'l** has acquired 50% of Italy's **La Drogueria Di Drugolo** label.

ART & ARTISTS: San Francisco's **James A. Nelson III** is hard at work on a concept album celebrating sobriety.... **Melissa Etheridge**, wasting no time, will have her second album, *Brave and Crazy (Island)*, minted and in the stores in September.... **Webb Wilder** has signed a deal with **Island**, look for his *Hybrid Vigor* in August.... **Island** has also inked guitarist **Stevie Salas**, who is busily readying his debut album with producer **Bill Laswell**.... **Cyndi Lauper's** video for "My First Night With You" has been closed captioned for the hearing impaired, representing what **Epic** calls a "commitment" to the use of close captioning on more and more future videos.

LABELING: **Existia Music Group**, a new label started by young L.A.-based entrepreneur **Kamal Abouk-hater**, has signed ex-Poco member **Paul Cotton** and R&B artist **Peter Canada**.

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THE MUSIC TRADE MAGAZINE



THE CHRIS ISAAK SHOW?
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C O N T E N T S

6 THE GREENING OF VH-1

In case you haven't tuned in lately, that underfunded, wimpy cousin of MTV is now lookin' cool and hangin' 10. More to the point, in this era of radio entropy, VH-1 is breaking artists. What the heck is going on here?

Bud Scoppa

19 CONWAY TWITTY: IT'S MORE THAN MAKE BELIEVE

Twitty burst on the scene with the first wave of rock & rollers, but he matured into a country artist of stature, and he never stopped pushing on the edge of the envelope. Now, a third of a century later, a still vital Twitty looks back on his storybook career.

Kay Knight

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2. Charles McCarry: *The Last Supper* and *The Bride of the Wilderness* — a pair of intimate epics by the great undiscovered American novelist (Signet paperbacks)
3. Van Morrison: *Avalon Sunset* — the strange and lovely coda of Van's undervalued '80s period (Mercury)
4. Bernard Edwards, remixer: The Bangles' "I'll Set You Free" — talk about taking a sad song and making it better (Columbia single)
5. David Strathairn as Moss the bookseller in *The Days and Nights of Molly Dodd* — a standout member of the best ensemble cast on series TV (Lifetime)
6. Ziggy Marley and the Melody Makers: "Who Will Be There" — one of a half-dozen beauties on *One Bright Day* (Virgin)
7. The Lemonheads: "Luka" — not a novelty cover (from the Taang! LP *Lick*)
8. Chris Isaak: *Silvertone* — a time bomb waiting to explode (WB, 1985)
9. The California Angels — maybe they are for real!
10. Jim Gonzales, illustrator: back cover house ad this issue (far better than leaving it blank)

THE BUZZ

LA AS YOU PROBABLY

KNOW, I've just returned from a whirlwind excursion to New York City, where I dined with the stars and was feted at some of the most glamorous nighteries in the Western Hemisphere. In my life I've been all around the world and partied with a lot of the people that you regular folks can only read about in books and magazines. But nothing I've seen or done in recent memory can compare with the July 23 performance of **Tony Orlando & Dawn** at the Orange County Fair. Sauntering on stage to the tune of Glenn Frey's "True Love," Tony was pure show-business excitement for the next 90 minutes. I'm in no position to comment on the rumors that this living legend drinks the blood of newborn babies to preserve his youth; all I know is, I haven't seen a more vital and entertaining performer since **Frank Sinatra Jr.** at the Henry VIII Motor Lodge in St. Louis in 1985. Indeed, this Orlando gig was every bit the equal of his historic appearance at Six Flags Over Mid-America on Sept. 8, 1972. But make no mistake—even though Tony offered such favorites as "Knock Three Times," "Candida" and "Sweet Gypsy Rose," this was no nostalgia trip. Orlando is, as always, one step ahead of the times, and he spiced up the set with such cutting-edge material as "Don't Worry, Be Happy" and his dear friend **Steve Winwood's** "Back in the High Life Again." And his radical reinterpretation of "Tie a Yellow Ribbon 'Round the Old Oak Tree" was mind-boggling. (I could do without the swearing, though.) And let's not forget Dawn, who are sassier and sexier than ever. Telma and Joyce have come a long way from the days when they sang background vocals on "Heard it Through the Grapevine" and "Theme From Shaft" (yes, that was Telma who said "Shut Yo Mouth!" in the original hit), but they haven't forgotten that a back-up singer's job is to make the big guy look good. And do they ever. The group has reunited after an 11-year hiatus, but they're such a well-oiled machine, it's like they never left. Watching *le Tony* work the crowd reminded me again that without the stylish, soulful, mid-tempo sounds of Tony Orlando, **Prince** would be unthinkable. Welcome back, amigo.



DAWN, ORLANDO, DAWN

FROM THE SUBLIME TO THE RIDICULOUS: You realize the full greatness of a performer such as Tony Orlando when confronted with the likes of "Alice Cooper," as we were this week. The occasion was the release party for Cooper's new Epic album, *Trash*, at the notorious Cathouse club in L.A. Cooper, who insists on using a woman's first name, is a contemporary of Tony's but isn't worthy to lick Orlando's boots. Not that he wouldn't try—Cooper is a well-known degenerate. The "highlight" of his record release party was a "Trashy Lady Contest," in which hopelessly naive young women, lured by the prospect of easy money, degraded themselves for the amusement of Cooper and his "fans." Call me a prude, but no amount of money could make me bare *my* breasts for total strangers.

RUM & HAITIANS: It's amazing what a little astral projection can do. At the behest of that one-worlder **Tom Cheyney**, I transported over to the Music Machine on Saturday the 15th to catch **Tabou Combo**, Haiti's leading *compas* (comb-pah) band. Although Tom tells me the group has been living in Brooklyn for years, they still maintain ties to their troubled island nation. These cats cut one relentless set of grooves, causing Tom and me to ponder whether the adversity in their Haitian homeland is counteracted by an increased intensity on stage and on the dance floor. Anyhoo, the mostly Haitian expatriate crowd was doin' some mighty hip-shakin'. There are as many stops and starts in the whitewater of this *compas* music as any I've heard. A couple of tunes really got to ol' Oscar: the revved-up *rara* carnival trance of "Kote Mounen Yo" and the sad boogie of "La Vie en Exil" (Life in Exile). Tom says their latest indie album, *Aux Antilles*, is a digital killer, yet they aren't the subject of any label bidding wars. Whaddya want, after all, the next big garage band or the next big globalist band?

Oscar Wednesday

LA TOO

I MUST ADMIT that when I first heard the name, I was a little apprehensive about shucking out 10 bucks to see these **Kik Tracee** guys. But shuck I did, and after watching lead singer **Stephen Shareaux** jump, gyrate and roll around on the stage for a few songs, I was ready to give up the remaining three dollars in my pocket, my Macy's card, and possibly my entire family to hear this god utter even one more note. All loyal devotion to Ian Astbury was stripped from my mind as I looked on in awe. Where had this band been all my life? What was this fresh and totally original sound they were producing? And WHERE did they find this exquisite blue-eyed creature who had absolutely no problem mesmerizing a packed house? As an understanding soul was prying me from the stage after the show, I remember asking in confusion, "Axl who?"

Obviously, this group has had quite an effect on me. Kik Tracee is an invigorating experience. There is something so new about the Kik Tracee sound, so un-



KIK TRACEE

deniably different, that they stand far and above the rest of the pack. They do not rely on an image to make their impact. You might remember a glam band because of an obnoxious hairstyle or you might recall some rocker band because you were amazed that they could actually play while wearing so much studded leather. You will remember Kik Tracee for the music, for the aura they create, for the power.

Kik Tracee began performing with frontman Stephen Shareaux about a year ago. Before the coming of Stephen, however, they were known as **Gratitude**. After a parting with their singer, the guys began to search for the perfect frontman.

"We went through an eight or nine-month period where we tried out a hundred singers through magazine ads. It was a real test of patience, believing that the right person would come along," bassist **Robbie Grad** says. "When Stephen showed up, it was like, 'This is it.' The vibe was there before he even sang for us. We just knew it."

The unique sound of Kik Tracee comes from mixed musical influences and tasters of the different bandmembers. While Robbie gives Led Zeppelin, Tom Petty and The Cult as his favorites, he says that Stephen's tastes run more along the lines of Prince and the Cure, bringing a more alternative angle to their standard rock & roll. "We just play as it comes to us," Grad says.

When asked if he has any favorite local bands, Grad seems at a loss for words. He finally admits that he really doesn't get a chance to see many bands. Why? "To be totally honest, when I go down to the strip, I'm usually passing out flyers." What a dedicated bunch of guys, huh? "We work at it," Grad asserts, "We love what we're doing, but we know that to get what we want takes work. We're very disciplined, and that's part of the reason why we're good."

Kik Tracee will be heading the Whisky on August 26th, and from what I hear there will be many industry heavyweights attending. The A&R piranhas have already begun nibbling but as of yet no deal has been inked. That's a major hint, folks. Check out the show. In the so very eloquent words of their adoring fans, they're going to "Kik your ass."

Stephanie Brainerd

NY DURING THE HEIGHT OF THE FESTIVITIES during last week's New Music Seminar, a wave of sadness passed through the crowd when we heard that veteran English producer **Vic Maile** had produced his last kick-ass rock and roll record. Maile died of stomach cancer July 18, in Buckinghamshire, England.

Never having met the man, I can't properly eulogize him here. That's left to the people he knew and the people he worked with. I can say that his credit on the back of a record would make me look—or possibly listen—twice, and that he produced stellar albums for bands of not only my generation (The Godfathers, Screaming Blue Messiahs, Motorhead) but of the generation before me as well.

Maile started out as resident engineer for Pye's mobile studio, where he recorded artists like Jimi Hendrix, Led Zeppelin, The Who (*Live at Leeds*) and Eric Clapton. Not a bad CV. He went on to work with a roster of artists that included Guns 'n' Roses, Small Faces, The Kinks, The 101'ers (pre-Crash), the Vibrators, and Girlschool. And many others.

He was well-respected and well-liked by the artists he worked with as well. When The Godfathers set out to do their current *More Songs About Love and Hate*, they said that using Maile again was a given. The hard part was finding the right engineer, and the criterion was met when they discovered Harold Burgon, who they described as "an American Vic Maile." No faint praise.

He will be missed.

ON A LIGHTER NOTE: Saw San Francisco's **Legal Reins** this week, at a CBGB showcase. The band's live set is considerably more exciting than the album, *Please, The Pleasure* on Arista, which is not really surprising considering that this was their first. The set was a notch short of blistering, and ranged from a couple of very bluesy/jazzy songs to the Modern English-ish single, "Wait for Fire Burning," to the chilling "Jealous Rage" and a song that isn't on the album, an acoustic thing about addiction that features bassist Eden Unger on vocals. Good show.

YEAR OF THE SWAMP THING: First we had King Swamp, and a few other pop/rock bands that decided the South was where it's at and changed their sound accordingly. Next in line is a new IRS band out of Gainesville, FL (at least they aren't English) called **Alligator**. The record isn't out yet, but I heard the single the other day, and it ain't bad, y'all. It also sounds... vaguely familiar. Keep yer ears open.



A TEXAS STATE OF MIND: Scottish artists Texas were recently introduced to New York clubgoers when PolyGram showcased the band at MK. Pictured here are, from top left, bassist John McElhone, guitarist Ally McErlaine, executive VP marketing/sales Bob Jamieson, vocalist Sharlene Spiteri, drummer Stuart Kerr, nat'l sales development director Joseph DeMeo, senior VP nat'l sales development and branch dist. Jim Caparro, senior VP int'l A&R Bas Hartong, product development director Steve Kleinberg, and product manager Dane Venable. Hey, why isn't Jim Urie in this picture?

RELATED PUBLIC CONGRATULATIONS to my pal and former West Coast counterpart on this page and many others, Tom DeSavia, now happily settled in at ASCAP. Best of luck, although you won't need it, and thanks.

Karen Woods

NA CAJUN HOT AND JUMPIN': That's just what the first of its kind, kick-off Cajun Fest '89, a package show featuring South Louisiana music and food, was when Louisiana's favorite sons and daughter took the stage recently at Nashville's Starwood Amphitheatre.

The food was certainly "hot" enough to get the crowd fired up, and as show headliner Eddie Raven explained, it was authentic. "There's a lot of counterfeit Cajun food around — it's not the Cajun food that we were brought up on. So we brought Randol in with the real thing." (Raven was referring to Randol's Restaurant and Cajun Dance Hall of Lafayette, Louisiana).

The music served at the Cajun Fest was just as hot as the food. The terms Cajun and zydeco can cover a wide range of musical styles — from downhome blues to fiddle-screaming waltzes to peppery uptempo two-steps. And Louisiana's best played it all.

Appearing with Raven were fellow Cajuns Doug Kershaw, Jimmy C. Newman, Rockin' Sidney and Queen Ida. While Raven's country hits, some with a strong Cajun flavor, made him the artist with the highest radio and records profile, the other acts have all made unique contributions to the Cajun style.

Long known as the Ragin' Cajun, Kershaw has been noted since the early '50s for his wildly energetic performances and for his biggest hits, "Louisiana Man" and "Diggy Diggy Lo," and for his more recent duet with Hank Williams, Jr. "Cajun Baby." His on-stage antics during this show proved he is still one of the best Cajun performers.

A little more traditionally Cajun-flavored was longtime Grand Ole Opry performer Jimmy C. Newman. Newman, highly regarded as one of the foremost authorities on Cajun music and its people, brought down the house with his 1957 hit, "A Fallen Star."

Rockin' Sidney Simien, who used to be a South Louisiana blues artist, brought his true Cajun sound to the stage and rocked the crowd with his hit song that made Louisiana a new anthem in 1985, "My Toot Toot." (A "toot toot," according to Rockin' Sidney, means "a special person.")

Queen Ida's zydeco band was a hit, supplying the fiddle, triangle and guitar characteristic of the two-century old French Cajun tradition, in addition to washboard and drums. Her brand of zydeco combines the bounce of Cajun with the elements of country, bluegrass and reggae, rendered with the energy of rock and R&B.

Raven (who headlined, but actually performed prior to final act Kershaw, due to having to depart for an upcoming engagement) fully entertained the stompin' crowd with such tunes as his recent #1 hit "In a Letter to You," and his upcoming single "Bayou Boys," both from his recent Universal LP, *Temporary Sanity*. And before leaving the stage he also rocked the crowd with his ever popular "Mexico," "Joe Sure Knows How to Live" and "I'm Gonna Get You."

To keep the whole event within a Cajun framework, Louisiana humorist Tommy Joe Breaux was on hand to emcee and told more than a few of his inimitable dialect tales. Cajun Fest '89, sponsored in part by the city of Lafayette, Louisiana, is scheduled to continue into September. The Cajuns left Nashville and headed for Hartford, Connecticut, to continue their tour, which also includes stops in such major markets as Houston, Dallas and Los Angeles.

Kay Knight

MOVERS & SHAKERS

■ **Joyce Lapinsky** has been named director, creative, for **Zomba Publishing**—West Coast. In this newly created position, Lapinsky will be responsible for the company's publishing activity on the West Coast, which will include new acquisitions as well as exploitation of Zomba's catalog. In addition, she will be involved with Zomba's producer roster and in Zomba's film and television music activities. Most recently, Lapinsky was professional manager at EMI Music and previously held similar positions at Warner/Chappell and Chappell Music. She also worked in the A&R department at Motown Records. ■ **Joni Solomon** was named manager of alternative promotion for **Chameleon Music**. Solomon was previously project coordinator for Chameleon, a position she held since February, 1988. ■ **Profile, Murray Elias** has been appointed to A&R manager, world beat. Elias previously operated two firms, Popstand Productions and Jam Fierce Productions. ■ **BMG** has promoted **Heinz Henn** to the position of senior vice president, A&R marketing for BMG Music International. He was previously vice president of the same department. ■ **Enigma Records** has announced the appointment of **John Kirksey** as vice president, rock promotion, effective July 31. For the last 16 years, Kirksey has been with Epic Records (most recently as director, rock promotion). ■ **PolyGram** has named **John Titta** director of creative operations for music publishing. Titta previously was a professional manager for EMI/SBK Music Publishing. Also at PolyGram, **Grace Patti** has been promoted to director of promotion and publicity for Deutsche Gramophone, after working for the company for 14 years in marketing, publicity and promotion. ■ **Frederick Traube** has been named promotion manager for **Geffen Records** for the Baltimore, Maryland/Washington D.C./Virginia region. Traube will work out of WEA's branch in Lanham, Maryland. ■ **Mickey Gentile** has been appointed Chicago regional branch manager for **WEA**. Gentile joined WEA Chicago in March 1984. In 1986, Gentile was appointed a sales rep for the Chicago territory, which he held before his new appointment. ■ **Diana Flaherty** has been appointed national sales & marketing manager for **CEMA Distribution**. Located in Los Angeles, Flaherty oversees production of materials used by the field sales people, and she also handles the allocation of point-of-purchase items and advance cassette mailings. Flaherty joined CEMA in 1986 as advertising secretary. ■ **Satellite Music Network** announced that **Martin Raab** has been promoted to vice president, marketing, from director of marketing. He is based at SMN headquarters in Dallas. Raab works closely with SMN's affiliate sales department in developing strategies to market SMN's 10 music formats and to provide promotions support for the network's 1000-plus affiliates. ■ **William Morris Agency** announced that **Joel Roman** has joined WMA and will launch its soundtrack department, emphasizing the placement of William Morris music clients into feature and television projects. Roman will work with WMA's roster of contemporary, R&B, jazz and country artists to team their clients with appropriate projects. Prior to joining WMA, Roman worked at Triad Artists in the soundtrack department. ■ **CBS, D'Ann Roza** has been appointed manager, national accounts advertising. Roza has been with CBS since February of 1988. Prior to that, she was with the Sony Corporation, as sales coordinator for distributors and national accounts. ■ **NASHVILLE SKYLINE:** ■ **Lorna Greenwood** has been appointed vice president in charge of artists relations at **Entertainment Unlimited**, a Music Row PR firm. Greenwood has experience as performer, promoter and booker. She will be working with such artists as Doug Jones, Del Reeves, Kitty Wells and Johnny Wright and Mike Hoffman. ■ **Pride Music Group** has announced the promotion of **Steve Pope** to professional manager. Known to some as "Pope on the Row", he attributes part of his success to working with such notables as Byron Gallimore, Jim Scherer and Gary Overton. ■ **PolyGram Records**, has announced the appointment of **Rocco Cosco** to Southeast regional promotion manager. Cosco has assumed his new duties and will soon be relocating from Nashville to Atlanta. ■ **MCA Music Publishing** has announced the appointment of **Eddie Tidwell** to manager of creative services, Nashville. Tidwell most recently was a professional manager with Silverline-Goldline Music, a division of Lorimar-Telepictures. ■ **STATION TO STATION: WVAZ (V-103)** Chicago announced the appointment of **Tim Ryan Feagan** as general sales manager. ■ **KLSX 97.1 FM** has named veteran air personality, **David Perry**, host of the 6:00AM-10:00AM morning show. ■ **Bobby Rich** has joined KMGJ-FM/KIXI-AM-Seattle as vice president and general manager.



Lapinsky



Solomon



Elias



Henn



Titta



Patti



Raab

VH-1 HAS COME A

MTV's Once Wimpy Cousin Is Flexing

BY BUD SCOPPA



ROWE & RAITT HOLD GOLD TO DELIGHT OF CAPITOL EXECs

GUESS WHAT, MUSIC FANS? Now there's a pop station where you can hear a generous assortment of quality artists — **Van Morrison, Bonnie Raitt, El-vis Costello, Tom Petty, Lou Reed, XTC, Chris Isaak, Love and Rockets, Basia, Soul II Soul, the Neville Brothers, Edie Brickell & New Bohemians, Adrian Belew, 10,000 Maniacs**, etc. What's more, the station was playing a lot of this stuff before just about any other outlet. While there's also a down-side—you have to wade through a certain amount of schlock along with the goodies—let's not forget that this was also the case during the golden age of pop radio in the '60s. So where on the FM dial is this enlightened station located, you ask? The answer is, nowhere. The station is **VH-1**.

"There's a group of people that watches VH-1 that we can definitely feel record sales from," says **Warner Bros.** creative director **John Beug**. "The **Dr. John & Rickie Lee Jones** ["Makin' Whoopie"] was pretty clear, they've helped us launch **Tanita Tikaram, Take 6** most assuredly. When they adopt an artist and get into it, they sell records."

Once the bland, anemic cousin of **MTV**, **VH-1** has rather suddenly become a significant medium for breaking artists in this era of radio entropy. **Capitol**, in fact, gives the channel primary credit for breaking **Raitt's Nick of Time** LP. The restructuring of the **MTV Networks** earlier this year has put **VH-1** on equal financial footing with **MTV**, and as the latter has increasingly become the narrowcast domain of heavy metal and rap, which draw younger viewers, **VH-1** has begun heralding itself, without a trace of irony, as "the television network of Baby Boomers," going after viewers from 25-49. **VH-1's** new dedication to open-endedness has been increasingly apparent on the air since **Ed Bennett** took over the presidency of the channel three months ago. Bennett, who left his job as chief operating officer for **Viacom** to take the **VH-1** gig, would seem to be a perfect example of the quintessential **VH-1** viewer: He's an affluent businessman in his early 40s who keeps a drum set in his living room and still thinks of himself as a musician.

"Before I took the job," Bennett recalls, "I watched **VH-1** nonstop for like two weeks to make up my mind whether I could do anything with it. One of the conclusions I came to was that, for my taste, the playlist was a little too tight at the time. But it was a real group decision; it wasn't like, 'I won't take the job unless you expand the playlist.' But whenever you come in as president of an organization, you've gotta take responsibility for quality control and the product that you're producing."

"What's happening now is it's becoming increasingly defined as to what is an **MTV** artist and what is a **VH-1** artist," says **Capitol** video chief **Mick Kleber**. "For them to feel that **Bonnie Raitt** is a **VH-1** artist essentially legitimized her single ["Thing Called Love"], which might've been questionable in a vacuum. It made people realize that this is a legitimate form of upper-demo entertainment. Without the video, I don't know that that would've happened. The exposure, with **VH-1** putting it in five-star [read: heavy] rotation made it seem like, hey, the whole thing is really happening. The **VH-1** play made it clear that there was a major audience for **Bonnie** — and you know, I don't know if there was or not! But **VH-1** went right on it and said, yes, they believed that there was an audience — they made *sure* that there was by playing it."

"This has been an evolution over the last couple of years, which has really accelerated in 1989, of really locking in on a group of artists that have strong appeal to an adult audience," says **Jeff Rowe**, **VH-1's** VP of programming. "Our goal is to become a hybrid network that musically pulls from different areas. If I were to say, 'That's an **MTV** song,' you'd know exactly what that means. With **VH-1**, by playing everything from **Gloria Estefan & Miami Sound Machine** to **Bonnie Raitt** to the **Doobies**, mixed in with some oldies, you know somethin'? As someone who's a 30-, 35-, 40-year-old person, it'll totally fit — it'll relate to you. Our audience grew up with rock & roll and they're still interested in music; they maybe aren't interested in heavy metal or rap, and we feel that there's a huge audience for this type of

music, mixed together on **VH-1**."

To a great degree, the channel's current blend is an acknowledgment of the burgeoning yuppie CD market, consumers in their 30s and 40s who grew up on rock and have returned to the record stores to buy the classics of their youth, as well as new product by "adult rock" artists, on compact disc. **VH-1** has responded to the perceived (and heavily researched) interests of its target audience by separating its programming into four categories: music, comedy, nostalgia and "lifestyle information" (no irony there either). The combo seems to be working, to the unmitigated delight of the major labels. Not surprisingly, the channel's effectiveness has caused radio programmers to take notice as well.

"I think you'll find there are gonna be more and more radio formats like **VH-1**, because radio needs those upper demographics in order to get advertising," **Virgin** co-chairman **Jeff**



Ayeroff speculates. "In fact we're already starting to see it with this new **NAC** format — that's where **Enya** came from, that's where the **Simply Red** single came from. In a sense that's the **VH-1** format. It's a viable audience with a lot of money, and it also goes down in age; there's a lot of 20-year-olds that don't want to watch **MTV**. It's sort of like the difference between blue-collar workers and college students. They're real smart guys, and I think they're pressing the same buttons that **Saturday Night Live** did in the mid-'70s. They need to get hipper around the edges, but I think they're aware of that — that's part of their scheme. But they're doing it incrementally instead of cutting a wide cloth."

VH-1 isn't going up against radio for its audience, however. The competition is everything else on TV, from **NFL** football to **This Old House**. **Kleber** explains his perception of the network's strategy: "When a person is grazing through the channels with the remote control, what **VH-1** wants on their channel are images and artists that have stopping power, that have

LONG WAY, BABY

Its Muscles & Breaking Artists

enough impact to hook a grazing viewer. Fortunately I think that Bonnie's video had it and Bonnie as an artist has it. They recognized that and went with it."

With that priority in mind, does VH-1 make specific suggestions to labels about the type of video it prefers to air?

"We're not in the video production business," Rowe replies. "We tell them that if they want to get a feel for the type of video that we want, take a good look at what's [already] on VH-1 and do exactly the opposite."

In Raitt's case, Kleber and his associates — notably **Cynthia Biederman**, the executive on Raitt's videos — identified the specific visual mandate before filming began.

"All we were trying to do was get a situation where she could express herself, be comfortable in the video, and be working with a filmmaker who could capture the whole thing and be sensitive to her, 'cause she's a very appealing person. **David Hogan** turned out to be the perfect match. We've had a lot of success with him over the years, especially with artists that have an upper-demo skew. He's directed all three videos for us, including one for 'Nick of Time,' which was actually the first video made in the campaign — in Europe it was the first single. The clip for 'Love Letter' [the third shot] is much more of a hip video than the one for 'Thing Called Love,' but the fact that **Dennis Quaid** could be in the first one gave it an added dimension that really enhanced its programmability. It wasn't really that calculated on our part — he's just a friend of hers. But it piggybacked on the press blitz that was just beginning on *Great Balls of Fire*, and they both also appeared together on an HBO Neville Brothers special. Since then, of course, he's been signed to the label too. But she contributes a lot to the formation of these concepts, and 'Love Letter' demonstrates that she's become more comfortable with the medium.

"They're also really helpin' us on **Paul McCartney** and **Tim Finn** — who's a very interesting case because here's a guy who's coming from the alternative axis. I think there's a significant part of the upper demo that five or six years ago might've been Split Enz fans, and there are even Beatles resonances in this guy. MTV used to be the purview of 'hip' acts, and if an act wasn't too hip you hoped that VH-1 would go for it. What VH-1 has done over the past couple of years is they have made their channel a lot more hip than it used to be."

Indeed, a growing number of acts who are generally considered "alternative" — Costello, Fine Young Cannibals and 10,000 Maniacs, for example — sell as well to yuppies as they do to younger record buyers. And that means they fit the VH-1 profile. But Rowe is unwilling to make too much of the adult/alternative overlap.

"We really have not focused on alternative, because that's not our audience. Some of the groups may be technically termed alternative, but in the case of XTC and Love & Rockets, 'King for a Day' is like a Tears for Fears-type track, and 'So Alive' is like T. Rex of 1989, it's like 'Bang a Gong, Part 2.' [Futuristic nostalgia



CAPITOL GURU MICK KLEBER

— wowie zowie.] You look at our audience, and back when they were teens they were totally into the Top 40 radio, they became more interested in more progressive music as they grew into college, they probably programmed their own music after that. So I think that our audience is more sophisticated — they like anything from **Andreas Vollenweider** to Chris Isaak to the mainstream stuff. It's not that we're consciously reaching into the alternative market, it's really the opposite, it's like, we're going after this big generation, and what fits?"

But what fits in terms of the conservative side of VH-1's viewership isn't necessarily what The Doctor ordered for the hipster yuppies in the major markets, some of whom would be embarrassed to admit they tune in at all. Who'd wanna be caught watching a Gloria Estefan video? Nobody in my circle, that's for sure.

"The one thing you worry about more than anything else," says Kleber, "is you hope you're not gettin' to the point where the reason it's appealing to you is because you've tumbled out of the demographic — that you're too old to rock & roll! But if they can keep the edge on the channel — and putting the alternative stuff into the mix keeps them really current in my mind — it lessens the feeling that you might be seeing acts are only pushing some sort of quasi-nostalgia buttons on you. I do feel when I'm watching it that I am seeing stuff that has some mental life to it, as opposed to the quintessential backlit hair and big lighting rig type of video."

So the channel is walking a fine line between hip and drippy. On the other hand, the tweaking has only just begun. Quo vadis, VH-1?

"Gracie Slick has a great quote that keys off a lot of what VH-1 is about," Bennett offers. "She says, 'We are your parents' worst nightmare, because we are your parents.' In a way, we are the channel for rock & roll parents, and we've achieved tremendous acceptance with that positioning." This is the rationale that allows VH-1 to segue a Love & Rockets clip into a spot for Pampers, secure in the belief that it makes a sort of sociocultural sense. "It does, exactly," Bennett insists with a laugh.

The intersection of a hipper VH-1 with the growing momentum of the yuppie CD market, which has clearly played a large part in the surprise successes of Raitt, Brickell and **Roy Orbison**, may also significantly influence the career of the long-struggling Isaak in the coming months. Before there was any radio play on the artist's new *Heart Shaped World* LP outside of San Francisco, the channel put Isaak's eye-catching clip for "Don't Make Me Dream About You" (directed by gifted young filmmaker **Geoffrey Barish**) in five-star rotation. "One reason that Chris Isaak is a natural is that he fills the Roy Orbison niche," Kleber observes. Isaak has another, less McLuhanesque explanation for his good fortune.

"As this album got finished," Isaak recalls, "it was just fortuitous that the new president of the company [Bennett] came and saw us play this nightclub in Oakland, which was in a pretty tough neighborhood. This guy stayed till like



four in the morning and hung out afterwards. Apparently he has no fear of nightclubs, which most executives do. So then he said, 'Let's get together and talk sometime.' And me, bein' no dummy, said, 'Yeah, sure!' 'cause I'm dyin' to be on VH-1, obviously. So he invited me by his place, and when I got there he was moving, he was gettin' ready to go to New York to start his new job with VH-1. And I ended up havin' to help him move his stereo speakers, these huge speakers, down these steps. So I think maybe a lot of my airplay on VH-1 is directly related to me having to move his equipment. I think it also helps that I do have pictures of Ed Bennett naked. If you look closely at that Rob Lowe sex tape, you can see that parts were cut out; I can't say any more than that.

"But seriously," Isaak continues, "he's a new guy, he's pretty young and he's trying. It's like if you or I were the head of VH-1 all of a sudden. You'd say, 'How am I gonna make this better?' He's at least tryin' to do different things.

Continued on page 25

SHOCK OF THE NEW

AS YOU PROBABLY KNOW, I've just returned from a whirlwind excursion to New York City, where I dined with the stars and was feted at some of the most glamorous nighteries in the Western Hemisphere. Naturally I'm broke, so upon my return I waded through my pile of promo records, hoping to find some spare change between the cracks before I donated the records to the Children's Hospital. The pile represents records that have sat beneath my desk for months, records that, for whatever reason, never made it to the *Cash Box* turntable. But having been in a couple bands myself, I know that every record represents somebody's hopes and dreams, and so it was only fair that I listen to all of them before donating the ones I didn't like to the local youth center. Happily, a batch of these discs turned out to be worth keeping, and I'm proud to tell you which ones they are: **Rhys Chatham**, *Die Donnergotter* (avant guitar minimalism without the stink of pretense); **Apology**, *Pass You By* (melodic punk rock in the '79-'82 tradition); **Shades Apart** (ditto); **Marginal Man** (the third in our triumvirate of melodic punk bands, all of whom are on Giant Records or their offshoot, Wishingwell); **Right as Rain**, *Undertown* (neo-Southern jangle from Seattle, on the reliable DB label); **Death of Samantha**, *Where the Women Wear the Glory and the Men Wear the Pants* (glam-hooky wiseguy punk with incisive lyrics); **Mickey G. & the Chromedomes**, *Going Bald* (novelty roots rock, suspiciously dear to my heart); and **Angel Dust—Music for Movie Bikers** (a compilation of cartoonish, mostly instrumental highway noise, on terrific colored vinyl). The rest of the records are now at the Home for Unwed Mothers, priced from \$1.99 to \$3.99. **THANKS FOR THE T-SHIRTS:** Alias Records ("None of our bands suck."), **Miracle Workers**, **Chesterfield Kings** and **the Slugs**. (The Slugs, by the way, are a terrifically hooky mod-punk band from Chicago. Their drummer, Michael Halston, books the band as well as our friends **the Service**, **Green**, **Material Issue** and **Souled American**—the cream of the Midwestern crop, in other words. He's looking to bring these fine combos to the West Coast, and any club owner with a taste for guitar pop-rock and a lick of sense should contact him at 312-878-0879.)

UNSOLICITED PLUGSVILLE: I've got nothing better to do, so I'd like to take a moment and mention two record companies of note. Someone wrote in the February issue of *The Bob* (a fine publication, by the way, and a free flexi-disc with every issue) that historians will judge **Homestead Records** as the most influential American label of the '80s. I concur. Homestead has put out close to 150 albums in its brief existence, ranging from the unbearable skree of **G.G. Allin** to the unbearable sweetness of **the Verlaines**. They've given us **Big Dipper**, **Volcano Suns**, **Happy Flowers**, **the Frogs**, **Antietam**, **My Dad Is Dead**, **One Plus Two** and countless other bands that were too hip or too ugly or too "small" for the mainstream labels. Gerard Cosloy, the cynical young cuss who runs the thing, is the most unrelenting advocate of alternative consciousness that we have.

The other company I'd like to acknowledge is **Dr. Dream** records of Orange, Ca. The company is exclusively devoted to bands from Orange County, a fabulously wealthy satellite of Los Angeles that has its share of good young bands. None of their half dozen acts, which include **National Peoples Gang**, **Eggplant**, **Food For Feet** and **the Swamp Zombies**, is of world-class importance (yet), but Dr. Dream is true to its mission, and slowly an Orange County scene is coalescing around it. To further the cause, the label is opening a retail store, at 60 Plaza Square, "on the circle," in the city of Orange.

ALTERNATIVES

FETCHIN BONES: *Monster* (Capitol)

The Bones, truly one of the most underrated bands in America, have recruited producer Ed Stasium for this stab at the big time, a man who understands how to crank up the volume without sacrificing clarity. The songs and arrangements tend towards hard rock, an effective showcase for wonder-vocalist Faith Nicholls' ballsier side, but there's still some of the torchy twang of their earlier albums. There's no reason this can't be huge, unless you guys are still afraid of strong, sexual and slightly crazed women.



TUPELO CHAIN SEX: *4!* (Cargo Records CAR005)

After several months of release, this wiggled-out mambo-ska celebration is inching its way up the alternative charts. Like a lot of grubby semi-veteran American bands, the Tupelos can't find in a deal in the U.S. of A., so they've released this fourth album through a Canadian company; but it's more than worth a trip to the import bins. Few bands combine such playful, spontaneous dance energy with biting social commentary and a slightly sinister air. On the surface it's a record of naked, no-

apologies fun, a heady mix of ska, funk, punk and Latin elements, with horns aplenty and ragged edges. But singer Limey Dave is also quite the storyteller and a bit of a subversive moralist—his ingratiating Cockney nonsense turns

CASH BOX MICRO CHART

ALTERNATIVE MUSIC



August 5, 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	10
2	LOVE & ROCKETS (Beggars' Banquet/RCA 9715-1-R)	Love & Rockets	2	12
3	DISINTEGRATION (Elektra 60855)	The Cure	3	12
4	DOOLITTLE (Elektra 60856-1)	Pixies	4	14
5	WORKBOOK (Virgin 91240)	Bob Mould	5	12
6	9 (Virgin 91062)	Public Image Limited	6	10
7	INDIGO GIRLS (Epic FE 45044)	Indigo Girls	7	17
8	MIND BOMB (Epic 45241)	The The	17	3
9	TIN MACHINE (EMI E1-91990)	Tin Machine	8	9
10	COSMIC THING (Reprise 25854)	B52'S	13	4
11	PASSION (Geffen 24206)	Peter Gabriel	9	6
12	TWIST OF SHADOWS (PolyGram 839233)	Xymox	12	14
13	CLOUDLAND (PolyGram 83237)	Pere Ubu	15	6
14	SONIC TEMPLE (Sire/Reprise 1-25871)	The Cult	10	15
15	THE RAW & THE COOKED (I.R.S. 6273)	Fine Young Cannibals	11	22
16	BRAIN DRAIN (Sire 25905)	The Ramones	14	9
17	DOUBLE LIVE (Latino Bugerval LBV 002)	The Butthole Surfers	16	8
18	3 FEET HIGH AND RISING (Tommy Boy 1019)	De La Soul	19	16
19	ORANGES & LEMONS (Geffen GHS 24218)	XTC	21	21
20	HOME (Slash/Reprise 25876)	BoDeans	28	2
21	SURPRISE (Virgin 91266)	Syd Straw	26	2
22	MR. MUSIC HEAD (Atlantic 81959)	Adrian Belew	25	5
23	ABSOLUTE TORCH & TWANG (Sire 25877)	k.d.lang	18	8
24	NEARLY HUMAN (Warner Bros. 25881)	Todd Rundgren	20	8
25	THE REAL THING (Slash/Reprise 25878)	Faith No More	30	2
26	YELLOW MOON (A&M 5240)	Neville Brothers	22	14
27	IT'S BEGINNING TO AND BACK AGAIN (Enigma 73516)	Wire	27	7
28	MAGNUM CUM LOUDER (RCA 9781)	Hoodoo Gurus	DEBUT	
29	SPIN THE WORLD (Sire 25914)	Royal Crescent Mob	32	3
30	HARDER THAN YOU (In-Effekt/Relativity 88561-3006)	24-7 Spyz	29	7
31	DIAL M FOR MOTHERF**ER (Caroline 1369)	Pussy Galore	31	5
32	SPIKE (Warner Bros. 25848)	Elvis Costello	23	24
33	LICK (Taang! #32)	Lemonheads	33	3
34	MORE SONGS ABOUT LOVE & HATE (Epic 45023)	The Godfathers	24	9
35	MONSTER (Capitol 90661)	Fetchin' Bones	DEBUT	
36	CLAM DIP AND OTHER DELIGHTS (Twintone TTR 88144)	Soul Asylum	35	11
37	THE BURNING WORLD (Uni 601)	The Swans	34	10
38	BLAZE OF GLORY (A&M 5239)	Joe Jackson	36	13
39	QUEEN ELVIS (A&M SP 5241)	Robyn Hitchcock	37	21
40	FUN & GAMES (TVT 2550)	Connells	39	18

serious on an AIDS-related tune and an anti-drug rap. Yet even when the themes are serious (which they generally aren't), there's a current of reckless danceability and sexual abandon that keeps things in their properly naughty perspective. (Selma Records, 1040 N. Las Palmas, Hollywood, CA 90038)

MIRACLE WORKERS: *Primary Domain* (Glitterhouse GR 0050)

Yet another American band that has to deal with foreign labels, the Miracle Workers are Angelenos by way of Portland who record for West Germany's Glitterhouse label. Their sound teeters on the late-'60s/early-'70s precipice, but never sounds phony or camp. There are equal doses of hard blues (dig the harmonica and snotty vocals on "69 Ways") and psychedelic stillness (the eerie/lovely "Tick Tock," the Doorsy "Mary Jane") here, and both styles work well. *Primary Domain* finds the band maturing as songwriters and players, deftly balancing their usual party volume and headbanging rhythms with a new subtlety of execution. (The production here is especially good, nicely echoed, crunchy but clear). The Miracle Workers are not just for garage buffs anymore. Write 'em at: 1157 N. Wilcox Pl., Hollywood, CA 90038.

WE ALSO RECOMMEND: It's a mark of how far this music's come in the last few years that we could receive something like the new **Hoodoo Gurus** album and not have space to review it for a couple weeks. It's a swell record, of course, the usual Aussie crunch-pop, and we'll try to get to it next week. Also on the menu are: the pretty new album from **Winter Hours**, their major-label debut for Chrysalis; the righteous *Headache Rhetoric* by **Close Lobsters** and the tangy *friendloverplane* by their pals **the Blue Aeroplanes**; the great new album by **the Stone Roses**; and this trippy thang by **Dementia 13** called *Disturb the Air*.

Joe Williams

THE HEAVY METALS

WHAT? ME COMPLAIN? I was treated well at the New Music Seminar, and Haoui Montaug generously went out of his way to put me on a panel ("Drugs and Rock," which you'll be hearing about in a few graphs), so I almost feel guilty about bitchin' and moanin', but THERE WASN'T ENOUGH METAL! It's great that a lot of new bands and alternative acts got a chance to be seen by us high-powered(!) industry types. I'm sure our "Shocking" Joe Williams had a blast, but I was *dying* to see a good metal act or a meaningful metal panel. Sure, metal itself isn't exactly a "new" form of music — it's been around in some wicked way or another for 20 years — but there are a lot of heavy groups that definitely sit on the cutting edge. A few good metallists were represented here; but overall, the Seminar's attitude toward us is low-key and lacks a strong focus. Since we have very specific problems in dealing with the different aspects of the record industry, unity and focus is what we need.

Of course, there *was* good stuff to be had. One panel that did address a problem that's indigenous to both us and rap was entitled "Selling Records Without Radio." Metal Blade's head Brian Slagel was one of the moderators, and speaking were Important's Howie Gabriel and musician Nick Bowcott (ex-Grim Reaper), among others. I probably should have attended that panel, but I couldn't resist checking out "New York vs. Los Angeles — the Making of the Music Scenes: Who Rules?" which ran at the same time. Some of those who represented New York were promoter Chris Williamson and the Cycle Sluts From Hell, while the L.A. side had Cathouse/Bordello/MTV-DJ man Rikki Rachtman, Circle Jerks' Keith Morris and gossip columnist Belissa Cohen. What should have been an amusing battle of the wits turned into a complete fracas, with epithets like "wimps" being thrown at L.A. and "glam fags" to both coasts — not to mention the four-letter words that made up 90 percent of the Cycle Sluts' vocabulary. Pertinent comments by Chris and Keith got lost underneath shouting by less intelligent members of the panel. The most meaningful question posed by a member of the audience was "What's this whole panel about?" What a zoo!

The Seminar ignored several important aspects of the business of metal. Marketing is an especially important tool to get hard records off the ground, and we could have used a panel that was specifically directed toward metal marketing. One of our most important tools is consumer press. There are literally dozens of magazines that concentrate on acts from Bon Jovi to Slayer. So why wasn't any metal editor represented on the press panel? Rip's Lonni Friend was heard to complain loudly about that, and he had a point — metal journalism exists in a world all its own (as I've discovered in my attempts to score non-metal advance tapes), and could very well have had its own panel. Lonni *did* do a panel entitled "Metalcore to the Max," which covered, among other things, violence at metal shows — both on behalf of the fans and security. The panelists also discussed prejudicial attitudes towards metal. MTV's Carol Donovan took most of the flack, but she held her ground pretty well. She explained that often thrash and 'core bands aren't shown on *Headbanger's Ball* because they don't have a clip, or they only have one, whereas a lighter group like Winger often puts several songs to videotape. I bet it hasn't occurred to a lot of young bands out there that they might not even get a video. Welcome to the real world.

As far as shows go, I didn't see much that impressed me. Part of this is my own fault. I arrived in NYC too late to catch Prong and Raging Slab at CBGB's (I was still in L.A. that night so I could see the wonderful Goo Goo Dolls — more on them next week). I *did* see Flaming Lips and those intergalactic space warriors, GWAR, the next evening. I missed *Cash Box* faves Old Skull, but a lot of people who saw them walked out, griping. Keith Morris of the Circle Jerks flatly stated, "Their parents should be shot. They should be making those kids take piano and violin lessons. Then 10 years from now, they can do this stuff. As it is now, in 10 years they'll just be deaf." I almost went deaf listening to Flaming Lips. It pissed me off because if these guys didn't cop such an attitude about having high-level volume and low-level lights, they could easily go from alternative to commercial success. The songs are there. As for GWAR, I don't know if the songs are there, but who cares? With more blood, gore and gratuitous violence than seven *Chainsaw Massacre* flicks, this group is a horrific visual delight. Perhaps instead of a record deal, GWAR should get a video deal.

This show took its toll on me, so I missed the infamous CBGB's hardcore matinee *again* (I have yet to see this NYHC staple). However, I made it to the limelight later on, but the less said about that show the better. I will say the opening band, the Beautiful had a fascinating, psychotic singer; drummer Frank Ferrer has both sophistication and power. Unfortunately, the group needs better songs. The night went downhill from there. I missed Johnny Thunders in lieu of a noisy, intoxicating trio of girls called Scrawl who are on *Rough Trade*. Since I had to leave early, I missed the Sea Hags at the Cat Club, but I've seen them before, anyhow. I know that it sounds like there were enough hard rock and metal acts to keep us headbangers busy, but keep in mind that there were a couple dozen shows to be had on any given night during the Seminar. Only a couple of clubs featured metal, and often our choices seemed to be the lesser of two evils — that is, when we had a choice. There was neither quantity nor much quality.

Oh yeah, and what about the "Drugs and Rock" panel? It could have been pretty interesting — moderator Tony Wilson of *Factory Communications* contended that rock would not exist in its present day form without drugs. That's a pretty controversial concept, but some of my fave acts —

CASH BOX MICRO CHART



August 5, 1989 The grey shading represents a bullet, indicating strong upward chart movement.

Total Weeks ▼
Last Week ▼

1	SKID ROW (Atlantic 81936)	Skid Row	3	25
2	TWICE SHY (Capitol 90640)	Great White	1	14
3	SONIC TEMPLE (Sire/Reprise 9 25871-1)	The Cult	2	15
4	BIG GAME (Atlantic 81969)	White Lion	4	6
5	DIRTY ROTTEN FILTHY STICKING RICH (Columbia 44383)	Warrant	5	24
6	MR. BIG (Atlantic 81990)	Mr. Big	10	4
7	G N'R LIES (Geffen GHS 24198)	Guns N' Roses	6	29
8	BADLANDS (Atlantic 81966)	Badlands	12	10
9	HEAR & NOW (Capitol 48748)	Billy Squier	14	3
10	WINGER (Atlantic 81867)	Winger	7	29
11	APPETITE FOR DESTRUCTION (Geffen GHS 24148)	Guns N' Roses	9	29
12	VIVID (Epic BFE 44099)	Living Colour	8	29
13	LITA (RCA 6397-1-R)	Lita Ford	11	15
14	...AND JUSTICE FOR ALL (Elektra 60812)	Metallica	13	29
15	HYSTERIA (Mercury/PolyGram 836 345-1)	Def Leppard	15	29
16	LONG COLD WINTER (Mercury/PolyGram 834 612-1)	Cinderella	16	29
17	DANGEROUS TOYS (Columbia FC 45031)	Dangerous Toys	23	11
18	EAT THE HEAT (Epic 44356)	Accept	19	7
19	BLUE MURDER (Geffen 24212)	Blue Murder	17	12
20	SARAYA (Polydor/PolyGram 837 734)	Saraya	18	9
21	EXTREME (A&M SP 5238)	Extreme	20	19
22	SURPRISE ATTACK (A&M SP5261)	Tora Tora	31	3
23	IN YOUR FACE (PolyGram 839192-1)	Kingdom Come	21	14
24	BAD ENGLISH (Epic 45083)	Bad English	33	3
25	PSYCHO CAFE (MCA 6300)	Bang Tango	26	7
26	OPEN UP AND SAY...AHH! (Enigma/Capitol C1-48493)	Poison	22	29
27	THE GREAT RADIO CONTROVERSY (Geffen GHS 24224)	Tesla	24	24
28	CREATOR (Taang! #23)	Creator	28	3
29	GRETCHEN GOES TO NEBRASKA (Megaforce)	Kings X	29	4
30	JUNKYARD (Geffen GHS 4-24227)	Junkyard	30	8
31	OPERATION:MINDCRIME (EMI 48640)	Queensryche	32	18
32	FIRE FIRE (Geffen 24230)	E Z O DEBUT		
33	SEA HAGS (Chrysalis FV4 1665)	Sea Hags	37	8
34	BENEATH THE REMAINS (RC Records RC9511)	Sepultura	35	2
35	BULLETBOYS (Warner Bros. 25782)	Bulletboys	27	29
36	THE HEADLESS CHILDREN (Capitol 48942)	W.A.S.P.	25	17
37	HARDER THAN YOU (In-Effect/Relativity 88561-3006)	24-7 Spyz	34	7
38	ALICE IN HELL (Roadracer 9488)	Annihilator	40	12
39	STATE OF EUPHORIA (Megaforce/Atlantic 91004)	Anthrax	39	17
40	FABULOUS DISASTER (Combat/Relativity 2001)	Exodus	38	23

the Rolling Stones, Aerosmith and Guns N' Roses — are well-known present or past abusers, so Tony might have had a point. However, most members of the audience were more interested in talking about their *own* abuses than in discussing issues. Just when the panel threatened to turn into a huge NA meeting, it was invaded by the mighty GWAR, in full costume. They made a circus out of a panel that was already turning into a joke. After they left, the audience, unfazed, continued with their testimonials. Maybe they thought they were just having acid flashbacks.

■ METAL PICKS

□ **KREATOR: *Extreme Aggression* (Epic FE45254)**

The album's title says it all. Kreator has a pinch of Metallica, a dash of Exodus and features a singer whose voice sounds like fingernails scraping a chalkboard — which is not necessarily a bad thing. Pour these vocals over machine gun guitars and explosive drums and you have an LP with a vibe that will please quite a few metal warriors out there.



Janiss Garza



NOVA BOSSA NOVA: Chesky Records' David (left) and Norman Chesky (right) held a recent New York party to welcome Brazilian singer Ana Caram to the label. Paquito D'Rivera, who plays on Ana's album and has just signed with Chesky himself, completes this foursome.

MILES AHEAD: Look for September to be the month of Miles Dewey Davis III. That's when his autobiography *Miles*, written with Quincy Troupe, comes out from Simon & Schuster. (Who, in their wildest dreams, ever thought that Miles Davis would write an autobiography?). That's also when Columbia—which never quite got over its loss of Miles to Warner Bros. after a 30 year relationship—will finally issue *Aura*, an extended orchestral piece that Danish trumpeter Palle Mikkelborg wrote for Miles a few years ago (and which, Miles once claimed, caused him to leave Columbia when they balked at funding the expensive recording of the project). Miles'll be profiled on *60 Minutes*, do the usual round of author stuff, and will perform at New York's **Indigo Blues**, the Time Square club which opened with a triumphant Miles Davis engagement late last year. The only thing Miles Davis seems incapable of doing at this particular moment is advancing very much musically: His basic set has hardly changed at all in five years (five years of "Time After Time" and "Human Nature" and a slow blues and some funky noodling).

THE TITLE OF MY AUTOBIOGRAPHY: Offering opinions can, sometimes, be a hazardous occupation; there are people who, every so often, don't agree with your opinions. Case in point: A few years ago I was at an Italian jazz festival and, while standing at the front desk of my hotel, I noticed a popular jazz musician next to me checking in. Not one of my favorite musicians, but, I figured, hey, I'll introduce myself to this guy. I did and he greeted me like a long lost tumor, bringing up some negative comment I had made about him in *down beat* several years before. "What did you mean by 'sleep-inducing'?" he bellowed, quoting my words verbatim. "I meant boring," I sputtered, wishing I was in another country.

Anyway, a few weeks ago I was watching a moth-eaten old Humphrey Bogart potboiler on TV (*Across the Pacific*) and, at one point, Sidney Greenstreet said something that insulted Bogart. When Bogart snarled at the comment, Greenstreet delivered the line that, henceforth, I will deliver to any musician I've wounded in a review.

"I'm sorry," harrumphed old Sidney, "I didn't mean to intrude an unwanted opinion."

AIR RAID OVER LONDON: London Jazz Radio has just beaten out more than 30 competing groups for London's third largest commercial radio franchise. The award, made by the IBA, Britain's broadcasting authority, will give London a 24-hour-a-day jazz radio station. (The BBC broadcasts a skimpy four-and-a-half hours of jazz a week.) London Jazz Radio, formed in 1980 by composer/pianist David Lee, achieved what one of its directors, John Dankworth, termed "a great victory for the world of jazz."

LOUIS THE FIRST: This week PBS's *American Masters* series is airing *Satchmo*, a 90-minute documentary about Louis Armstrong, directed by Gary Giddins. It's a rather plain, straight-forward affair (not unlike Giddins' documentary about Charlie Parker that aired a week or two ago) and fans might find it too skimpy: It doesn't really dig under the skin of the great Armstrong, but, like most documentaries, mainly unreels the chronological facts and repeats the familiar stories. Film clips (including some fantastic early footage shot in Denmark) and talking heads (including Wynton Marsalis, Lester Bowie, Tony Bennett, Milt Hinton and Doc Cheatham) abound. The thing occasionally edges into unnecessary hyperbole, and the effort to cram a jam-packed 70 years into an hour-and-a-half is too evident; you wish this were a 10-part series (I would have liked much more time spent on those ground-breaking early years). Louis Armstrong was the greatest jazz musician who ever lived; *Satchmo* is well worth a gander.

BOPPING AROUND: "Drums In Concert," a seven-hour (!) concert billed as "a musical celebration of the percussive arts," will shake the walls of UCLA's Royce Hall, September 10th. It's a benefit for the Remo Percussion Scholarship Fund, and among the many tub-thumpers on hand will be Louie Bellson, Ndugu Chanler, Ricky Lawson, Jeff Porcaro and Mark Craney.... I guess we can call this *nu?* age: Peggy Stern, a pianist, has recorded new age versions of traditional Jewish folk melodies (including "Hatikvah") on *Aliyah* (Estrella Productions, 914-591-6483 for details).... You may think this is really early to pass this information on, but if you've ever been there, this kind of information can never come too early: The 1989 New Orleans Jazz & Heritage Festival's dates are April 27-May 6. That's only nine months from this very minute; I can smell the crawfish boiling.

Lee Jeske

CONTEMPORARY JAZZ



August 5, 1989 The grey shading represents a bullet, indicating strong upward chart movement.

Total Weeks ▼
Last Week ▼

1	LETTER FROM HOME (Geffen 9-24245)	PAT METHENY GROUP	10	3
2	AMANDLA (Warner Bros. 9/25873)	MILES DAVIS	2	9
3	TOURIST IN PARADISE (GRP 9588)	THE RIPPINGTONS	1	9
4	ON SOLID GROUND (MCA 6237)	LARRY CARLTON	3	15
5	EAST (Hiroshima Epic 45022)	HIROSHIMA	4	20
6	POINT OF VIEW (MCA 6309)	SPYRO GYRA	12	5
7	BOTTOM'S UP (Atlantic 81978)	VICTOR BAILEY	11	11
8	THE PROMISE (Columbia FC 45215)	KIRK WHALUM	8	7
9	LOVE WARRIORS (Windham Hill Jazz WH 0116)	TUCK & PATTI	9	7
10	NIGHT AFTER NIGHT (Elektra 60778)	GEORGE DUKE	18	3
11	REAL LIFE STORY (Verve Forecast/PolyGram 837 697)	TERRI LYNE CARRINGTON	5	20
12	SKY LIGHT (Verve Forecast/PolyGram 837 696)	RICARDO SILVEIRA	13	11
13	SPELLBOUND (Warner Bros. 25781)	JOE SAMPLE	6	17
14	ALL OF ME (Columbia FC 44463)	JOEY DeFRANCESCO	16	7
15	WHISPERS AND PROMISES (Warner Bros. 25902)	EARL KLUGH	7	9
16	TIMES ARE CHANGING (Blue Note 90905)	FREDDIE HUBBARD	22	7
17	DANCING WITH THE LION (Columbia OC 45154)	ANDREAS VOLLENWEIDER	14	17
18	SO FAR SO CLOSE (Blue Note/Capitol 90905)	ELIANE ELIAS	23	3
19	BEFORE WE WERE BORN (Elektra/Nonesuch 608843)	BILL FRISELL	19	15
20	HEART'S HORIZON (Reprise 25778)	AL JARREAU	20	30
21	BLACK WATER (Columbia FC 44316)	THE ZAWINUL SYNDICATE	21	7
22	IVORY DREAM (Atlantic 81938)	BOBBY LYLE	15	18
23	URBAN DAYDREAMS (GRP GR 9587)	DAVID BENOIT	17	15
24	METROPOLIS (Windham Hill 0114)	TURTLE ISLAND STRING QUARTET	24	11
25	PERFECT TIME (Windham Hill Jazz 0115)	RAY OBIEDO	25	5
26	LET'S STAY TOGETHER (Arista Balance 7215)	ERIC GALE	26	11
27	NEW YORK VOICES (GRP GR 9589)	NEW YORK VOICES	DEBUT	
28	ROUND TRIP (GRP GR 9586)	ERIC MARIENTHAL	27	13
29	PENCIL SKETCHES #1 (Optimism 3210)	KIM PENNSYLVANIA	28	22
30	LOVE MADNESS (Headfirst 729)	SHERRY WINSTON	29	15
31	RHYTHM DEEP (GRP GR 9585)	OMAR HAKIM	30	13
32	ON THE CORNER (GRP GR 9583)	JOHN PATTUCCI	31	17
33	SILHOUETTE (Arista AL-8457)	KENNY G	32	38
34	CONFIDENTIAL (GRP GR-9581)	SPECIAL EFX	33	18
35	LOVE SEASON (Orpheus/Capitol 75602)	ALEX BUGNON	34	18
36	N.Y.C. (Intuition/Capitol 91354)	STEPS AHEAD	35	18
37	DAVE GRUSIN COLLECTION (GRP 9579)	DAVE GRUSIN	36	22
38	THE SEARCHER (GRP GR-9580)	KEVIN EUBANKS	37	18
39	GIPSY KINGS (Elektra 60845)	GIPSY KINGS	38	24
40	SIMPLE PLEASURES (EMI- Manhattan E1-48059)	BOBBY MCFERRIN	39	65

■ JAZZ PICKS

□ BEN WEBSTER: *Plays Ballads* (Storyville 4118)

The title of this collection of European airchecks, circa '67-'71, says it all, as does the title of its companion, *Plays Duke Ellington*. Swooning tenor balladry at its best.

□ NDUGU: *Old Friends, New Friends* (MCA 6302)

Super session percussionist's MCA bow is a subtly funky fusion effort, tight and tuneful with strong work from Patrice Rushen and guitarist Greg Dalton.

□ CIRO HURTADO: *In My Mind* (ROM 26006)

The folk sounds of Hurtado's native Peru form the basis for this delicate yet rhythmic set of original Latin American acoustic guitar. Pretty and soulful.

□ BOB MINTZER: *Urban Contours* (DMP 467)

Saxist's muscular contemporary big band (here including Peter Erskine, Don Grolnick and Randy Brecker) on a robust, eclectic tour of urban landscapes.

□ MARK MORGANELLI: *Five Is Bliss* (Jazz Forum 002)

Trumpeter/impresario, a steadfast hard-bopper, hard-bops steadfastly (sometimes softly) along with such hard-bop heavyweights as Harold Land and Jimmy Cobb.

□ KIT WALKER: *Fire in the Lake* (Windham Hill Jazz WD-0117)

Lite Jazz radio should find a lot to play in this 'tweener by keyboardist Walker: It sits comfortably in the crack between new age and fusion. Reedman Paul McCandless and drummer Steve Smith are among the supporting melodists.

□ GREG MATHIESON: *For My Friends* (Headfirst A 215)

Agreeable Lite Jazz fusion from a veteran studio keyboardist who favors a soul-jazz organ sound.

BEATS & HYPE

EVERYBODY IN THE HOUSE GOT ATTITUDE: The current N.W.A. tour has become something of a travelling political and media circus. The group's shows have often been surrounded by a whirlwind of controversy, especially in the Midwest, where many civic officials have put on their best **Al Sharpton** hats (that is a hat that our man Al is wearing, isn't it?) and used the group's image to stand up on a soapbox. While most of these officials hope to limit the NWA's access to the public, the opposite has happened, and *Straight Out of Compton* has just been certified cold platinum.

So far, they have gotten cited for disorderly conduct in Cincinnati because of their use of obscene language on stage (an offense which carries a small fine), been boycotted by police in Toledo and Milwaukee (perhaps understandable due to their ~-song "Fuck tha Police"—would you want to work for someone who wrote a song called "Fuck tha [Fill in Your Occupation]," no matter what the point of it was), and had the mayor of Kansas City and the University of Tennessee try to ban their shows.

There has been a conspiracy angle to all this. The group claims that police officials from different cities have called each other to alert them to the perils of NWA, fearing that the groups lyric's might incite fans to riot. That fear was so strong that in Toledo two local TV stations interrupted prime time programs to bring viewers live on-the-scene reports from the show. Nothing happened in Toledo that night, and in fact the tour has gone off virtually without a hitch, which is a credit to the band and the promoters, who have worked together to make sure that they could accomodate local officials (in some cases even agreeing to eliminate "Fuck Tha Police" and "Gangsta, Gangsta" from their sets.).

While officials have so far been unsuccessful in their efforts to stop NWA concerts from going on, this censorship trip they're on is extremely dangerous. Its repercussions extend much further than the hip-hop community, and should be discouraged at all costs, even actively fought against. If the KKK have the right to march in public and express their views, so should our music community. We should not put ourselves above criticism, but this is a matter of free speech, and the public-safety concerns expressed are nowhere near as significant as a loss of those rights.

NEW BEATS

Singles

EPMD: "So Watcha Sayin" (Sleeping Bag)

Erick and Parrish return with another slow groove, trading lazy lines over understated beats and a very slowed-down "One Nation" bite. This one is a grower, perhaps because it's been so long since we heard those ultra-slow raps done well.

A TRIBE CALLED QUEST: "Description of a Fool" (Jive)

Jive reportedly paid a cool half mil for these guys, who are the link between the **Jungle Brothers** and **De La Soul**, sharing their musical and spiritual sensibilities. This is one tough and deep groove, overlaid with a strong call to get off the macho tip. They even borrow the bassy vocoder delivery from **Prince's** "Bob George," which is the ultimate in bite-of-the-year. So far, it looks like Jive got their money's worth.

BIG DADDY KANE: "Smooth Operator" (Cold Chillin/WB 25941)

Kane is back! As always, his rhymes are powerful and immaculately timed. By no means the forthcoming LP's strongest track, this is still heads above the competition.

GANG STARR: "Words I Manifest" (Wild Pitch 1012)

The standout track from their LP has been given a jumping remix that adds little flourishes to make it work better on the floor. The rhymes are some of the most intelligent in the business, and the delivery is on point. There is also a great non-LP B-Side (remember those?) to entice you to part with your green. Contact (212) 594-5050.

CASH BOX MICRO CHART

RAP LPs



August 5, 1989 The grey shading represents a bullet, indicating strong upward chart movement.

		Total Weeks	Last Week
1	WALKING WITH A PANTHER (Def Jam/Columbia 45172)	L.L.Cool J	1 5
2	BIG TYME (MCA 42302)	Heavy D. & The Boyz	7 5
3	GHETTO MUSIC: THE BLUEPRINT OF HIP-HOP (Jive/RCA 1187-J)		
4	KNOWLEDGE IS KING (Jive/RCA 1182)	Kool Moe Dee	2 7
5	LET'S GET IT STARTED (Capitol 90924)	M.C. Hammer	3 27
6	AS NASTY AS THEY WANNA BE (Luke Skywalker XR107)	2 Live Crew	21 3
7	3 FEET HIGH AND RISING (Tommy Boy 1019)	De La Soul	4 21
8	IT TAKES TWO (Profile 1267)	Rob Base & D.J. E-Z Rock	8 27
9	TOO SHORT (Jive/RCA 1149-1-J)	Too Short	5 25
10	STRAIGHT OUTTA COMPTON (Priority/Ruthless 57102)	N.W.A.	10 21
11	LOC-ED AFTER DARK (Delicious Vinyl/Island DV3000)	Tone Loc	6 21
12	TEENAGE LOVE (Def Jam/Columbia 38-08105)	Slick Rick	12 27
13	EAZY DUZ IT (Priority 57100)	Eazy-E	9 27
14	YOUNGEST IN CHARGE (Profile 1280)	Special Ed	13 11
15	SWASS (Nasty Mix 70123)	Sir Mix-a-Lot	16 27
16	WILD & LOOSE (Capitol 90926)	Oaktowns 3.5.7	17 15
17	2 HYPE (Select 21628)	Kid N' Play	18 27
18	THE BOY GENIUS (FEATURING A NEW BEGINNING) (Atlantic 81941)	Kwame	14 19
19	DOIN' IT (Select 21629)	U T F O	15 9
20	IT TAKES A NATION OF MILLIONS TO HOLD US BACK (Def Jam/CBS FC 44303)	Public Enemy	19 27
21	ORIGINAL STYLIN' (Arista 8571)	3 Times Dope	20 17
22	WHAT TIME IS IT (Gucci/Hot Productions 3309)	Gucci Crew II	22 27
23	N.W.A. (Macoia 1057)	N.W.A. And The Posse	24 27
24	K9-POSSE (Arista AL-8569)	K9-Posse	25 23
25	MIAMI BASS WAVES VOL.II (Luke Skywalker 5001)	Various Artists	26 11
26	MOVE SOMETHIN' (Luke Skywalker 101)	2 Live Crew	23 27
27	YOU CAN'T HOLD ME BACK (Bentley BL 12001)	Awesome Dre	28 5
28	BORN THIS WAY (Polydor/PolyGram 828 134)	The Cookie Crew	27 13
29	CAT GOT YOUR TONGUE (Arista AL8596)	Bobcat	33 3
30	INTO THE FUTURE (Mercury/PolyGram 836 953)	MC Rell & The House Rockers	29 13
31	TWIN HYPE (Profile PRO 1281)	Twin Hype	DEBUT
32	THE YOUNG SON OF NO. 1 (Atlantic 81995)	Breeze	36 3
33	POWER (Sire 25765)	Ice-T	30 27
34	JAM ON BASS VOL. II (Hot HTP 3310)	Various Artists	31 7
35	ROAD TO THE RICHES (Cold Chillin/Warner Bros. 25820)	Kool G Rap & D.J. Polo	32 17
36	ME & JOE (Egptian Empire DMSR-00777)	Rodney-0 & Joe Cooley	34 27
37	SO DEF SO FRESH SO STUPID (Gucci/Hot Productions)	Gucci Crew II	35 27
38	ACT A FOOL (Capitol C1-90544)	King Tee	37 27
39	MIAMI BASS WAVES VOL.II (Luke Skywalker 5001)	Various Artists	38 7
40	COMIN' THRU LIKE WARRIORS (Luke Skywalker XR 106)	MC Twist	39 19

Albums

RICHIE RICH: I Can Make You Dance (Gee St. UK)

British D.J. Richie Rich proves he can deliver over the course of an album here. The tracks are split between songs and D.J. cutups, and feature cameos from **Sugar Bear** and other talented British rappers. The cutups are fierce and funky, the centerpiece being "Gee With a Double EE," which sees Richie executing some breathless breakneck cuts (including a cool fiddle riff) over a great bed of beats. Of the traditional songs, "I Can Make You Dance," kicks hard, and "Coming From London" works a tight groove to great effect. Richie's experience as a jock has given him an acute knowledge of what works on the dancefloor, and all the LP's tracks invoke serious body movement. Most good import shops should have it, and its definitely worth the search. Contact (212) 979-1881 for more info.



Jazzy V.

RHYTHM & BLUES

BE NICE TO PUBLICISTS! They have a thankless job, plugging away at us irritable little slobos who never answer their calls, push aside their press releases, and write whatever we want instead. I've been particularly irresponsible myself lately, choosing to spout off endlessly with my opinions without giving a toss about the time they take to do their jobs. I'm sure if each of them had a dollar for each time I said "I'll call you back next week," or "Yeah, we'll do that interview soon," they could quit their jobs and go to Hawaii for the rest of their lives, cursing me all the way.

I'm a changed man now, however. To prove it, not a snotty little word will be uttered in this column this week. I therefore bring you the news as it happens, and I hope you all will gain a little appreciation for what these people are doing day after day. We'll call this section "Some Nice People Asked Me to Tell You," and you can look forward to seeing it as a semi-regular feature.

SOME NICE PEOPLE ASKED ME TO TELL YOU...: Joseph Alan Fears, an R&B singer/songwriter/producer from the great Midwest with two albums and over ten years of performing to his credit, is looking for distribution for his music. Contact him at (913) 823-5058...**Public Enemy**, who may or may not have broken up (call anyone at CBS or Def Jam if you want their opinion), have released **Fight the Power—the Video**. Retailing at a measly \$19.98, it is over sixty minutes long (talk about value!). Directed by **Hart Perry**, the man responsible for the cinematography on the wonderful *Harlan County, U.S.A.*, the video is a great cut-up of live performances, videos, backstage footage and interviews. The video captures the furious pace of P.E. and is further proof that they are one of the most important bands around... Choice Entertainment is presenting a pay-per-view performance from **La Toya Jackson**, who will do her thang at Bally's in Las Vegas on September 5th. This will be her only American performance this year. For more information contact (213) 655-5960...**Boat Full of Blues**, a yearly set of cruises around the L.A. harbor featuring live entertainment on board, will kick off this year on August 4th with a show featuring **Big Jay McNeely** and **Richard Berry**. Call (213) 426-4616 for more info.

MTV will be running an hour-long *Funky Reggae Party* special this Sunday at 10:00 AM and 7:00 PM. Shot on location in Jamaica, it will be hosted by **Fab 5 Freddy**, and will feature interviews with **Ziggy Marley & the Melody Makers**, **Shinehead**, **Aswad**, **Steel Pulse**, and **Sly & Robbie**, who have just finished an album with **KRS-1** and **Young MC**. In addition, the show will include numerous reggae clips and footage from the recent *Reggae Sunsplash USA* concert, as well as a tribute to **Bob Marley**. Remember people—Yo! MTV Raps started out as a one-hour pilot like this, so if you want to see reggae on MTV on a regular basis support the program and even take the effort to write the network. MTV has been known to respond well to viewer input, and this could possibly turn into a regular feature. Now how about some R&B programming?

THE ROBBERY CRAY BAND recently performed to over 100,000 people at a recent concert in the USSR. The show was broadcast live for Russian radio, and will be broadcast on TV at a later date. If only we were so supportive of our blues heritage.

KID CREOLE AND THE COCONUTS were be the "house" band for the *Miss Teen USA* pageant on CBS Tuesday, July 25, performing songs from their forthcoming *Private Waters in the Great Divide* LP. Is that great, or what?

■ SOUL ON WAX

■ Singles

□ **COOKIE CREW: "Come On and Get Some" (FFRR UK)**

Remixed by the up-and-coming British soul group **Blacksmith**, who have changed the sparse beats of the original into a lush new-jack groove, this could see major R&B radio play if released here. PolyGram, you listening?

□ **JIMMY CLIFF: "Dance Reggae Dance" (Cliff c/o Vision)**

Cliff takes an infectious pop/reggae groove and adds modern beats to perpetrate a crossover groove that endears. Call (305) 893-9191.

□ **AC BLACK: "Funky Situation" (Motown 9046)**

A slow and soulful James Bond-style groove simmers under a strong vocal, establishing Black as a voice to watch.

Neil Harris



Columbia artist Lisa Lisa & Cult Jam have just finished shooting the video for their latest dance stormer, "Just Git It Together," a strong candi-date to light up the dance and R&B charts in the sweltering days of August. Shown left is Lisa belting away in grand style! For more information about Lisa, contact Cynthia Badie-Rivers, who will no doubt satisfy any of your requests with her usual charm.

R&B LPs

August 5, 1989 The grey shading represents a bullet, indicating strong upward chart movement.

		Total Weeks ▼	Last Week ▼
1	WALKING WITH A PANTHER (Def Jam/Columbia OC 45172)	L.L. Cool J	1 5
2	KNOWLEDGE IS KING (Jive 1182)	Kool Moe Dee	4 8
3	BIG Tyme (MCA 42302)	Heavy D. & The Boyz	6 5
4	SERIOUS (EMI 90921)	The O'Jays	5 11
5	THE GREAT ADVENTURES OF SLICK RICK (G)(Def Jam 40513)	Slick Rick	2 28
6	KEEP ON MOVIN' (Virgin 91267)	Soul II Soul	9 5
7	BATMAN SOUNDTRACK (Warner Bros. 25936)	Prince	10 4
8	YOUNGEST IN CHARGE (Profile 1280)	Special Ed	8 15
9	GUY (P)(MCA 42176)	Guy	3 55
10	LET'S GET IT STARTED (G)(Capitol 90924)	M.C. Hammer	7 39
11	LARGER THAN LIFE (MCA 6276)	Jody Watley	11 16
12	NOT BE CRUEL (P)(MCA 42185)	Bobby Brown	12 55
13	AS NASTY AS THEY WANNA BE (Luke Skywalker 107)	2 Live Crew	31 2
14	GHETTO MUSIC: THE BLUEPRINT OF HIP-HOP (Jive/RCA 1187)	Boogie Down Productions	41 2
15	2ND WAVE (Columbia 44284)	Surface	13 39
16	GIRL YOU KNOW ITS TRUE (Arista 8592)	Milli Vanilli	14 20
17	2300 JACKSON STREET (Epic 40911)	The Jacksons	15 8
18	LIFE IS...TOO SHORT (Zomba/RCA 1149)	Too Short	17 24
19	IRRESISTIBLE (Island 91235)	Miles Jaye	18 10
20	3 FEET HIGH AND RISING (Tommy Boy 1019)	De La Soul	16 22
21	ORIGINAL STYLIN' (Arista 8571)	Three Times Dope	24 17
22	DO THE RIGHT THING (Motown 6272)	Soundtrack	26 4
23	INTRODUCING...DAVID PEASTON (Geffen 24228)	David Peaston	32 3
24	KARYN WHITE (P)(Warner Bros. 25637)	Karyn White	19 45
25	HEAVEN (Capitol 90959)	BeBe & CeCe Winans	20 28
26	GOOD TO BE BACK (EMI 48902)	Natalie Cole	21 11
27	HOME (MCA 6312)	Stephanie Mills	39 3
28	ALL MY LOVE (Capitol 90641)	Peabo Bryson	29 8
29	CHUKII (Atlantic 81947)	Chuckii Booker	30 7
30	THE BOY GENIUS (FEATURING A NEW BEGINNING) (Atlantic 81941)	Kwamé	22 16
31	GHOSTBUSTERS II (MCA 6306)	Original Motion Picture Soundtrack	34 5
32	JUST COOLIN' (G) (Atlantic 81926)	Levert	23 37
33	THROUGH THE STORM (Arista 8572)	Aretha Franklin	27 11
34	WE'RE MOVIN' UP (Warner Bros. 25849)	Atlantic Starr	25 11
35	MAXIMUM THRUST (Motown 6267)	Joyce "Fenderella" Irby	28 12
36	SERIOUS BUSINESS (Mercury/PolyGram 836 952)	Third World	40 6
37	BE YOURSELF (MCA 6292)	Patti Labelle	42 3
38	STRAIGHT OUTTA COMPTON (G) (Ruthless 57102)	N.W.A.	33 22
39	STRAIGHT TO THE SKY (Columbia OC 44378)	Lisa Lisa & Cult Jam	35 12
40	WILD & LOOSE (Capitol 90926)	Oaktown's 3.5.7.	43 13
41	CRAZY NOISE (Fresh 82011)	Stezo	38 5
42	WORKIN' OVERTIME (Motown 6274)	Diana Ross	36 7
43	WHO'S THE BOSS (Next Plateau 1015)	Antoinette	46 6
44	IT TAKES TWO (G) (Profile 1267)	Rob Base & DJ Easy Rock	47 44
45	DOIN' IT (Select 21629)	UTFO	44 10
46	SO GOOD (Island 90970)	Mica Paris	37 10
47	RAW LIKE SUSHI (Virgin 91252)	Neneh Cherry	45 7
48	2 HYPE (G) (Select 21628)	Kid N' Play	49 37
49	LOC'ED AFTER DARK (Delicious 3000)	Tone Loc	48 24
50	IT'S REAL (Warner Bros. 25924)	James Ingram	51 7
51	24/7 (4th & B'Way 4011)	Dino	63 14
52	THE RIGHT STUFF (Wing/PolyGram 835 694-1)	Vanessa Williams	50 58
53	GIVING YOU THE BEST THAT I GOT (P) (Elektra 60827)	Anita Baker	53 40
54	VESTA (A&M 5223)	Vesta	69 2
55	EAZY DUZ IT (G) (Priority 57100)	Eazy-E	55 37
56	RAW (Def Jam FC 45015)	Alyson Williams	61 17
57	FOREVER YOUR GIRL (P) (Virgin 90943)	Paula Abdul	56 29
58	HANGIN' TOUGH (P) (Columbia 40985)	New Kids On The Block	60 38
59	LIVIN' LARGE (Virgin 91021)	E.U.	57 18
60	FROM OUT OF THE BLUE (Columbia FC 45092)	Blue Magic	59 15
61	I GET JOY (A&M 5228)	Al Green	62 6
62	WILD (WTG/CBS FP 45205)	Mamado & She	71 2
63	ALL NIGHT (Elektra 60858)	Entouch	DEBUT
64	MESSAGE FROM THE BOYS (G) (Motown 6260)	The Boys	64 40
65	START OF A ROMANCE (Atlantic 81853)	Sky	54 18
66	STEPPIN' OUT (Crush 224)	10DB	52 4
67	LOVE SEASONS (Orpheus 75602)	Alex Bugnon	67 20
68	TENDER LOVER (Solar/CBS FZ45288)	Babyface	DEBUT
69	A NEW FLAME (Elektra 60828)	Simply Red	65 12
70	WHO? (Wing/PolyGram 422 835 549-1)	Tony! Toni! Tone!	58 65
71	TWIN HYPE (Profile 1281)	Twin Hype	DEBUT
72	HIGH HAT (Virgin 91022)	Boy George	72 18
73	COME PLAY WITH ME (RCA 8341)	Grady Harrell	66 13
74	ANY LOVE (P) (Epic 44308)	Luther Vandross	68 42
75	TODAY (Motown 6261)	Today	74 35

CASH BOX CHARTS

TOP R&B SINGLES

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

August 5, 1989



#1 Single: Bobby Brown



#1 Debut: Maze #59



To Watch: Eddie Murphy #46

		Total Weeks Last Week ▼	
1	ON OUR OWN (MCA 53662)	6	Bobby Brown 9
2	SHOWER ME WITH YOUR LOVE (Columbia 38-68746)	1	Surface 14
3	FRIENDS (MCA 53660)	4	Jody Watley with Eric B. & Rakim 11
4	BAT DANCE (THEME FROM "BATMAN") (Paisley Park/Warner Bros. 22924)	9	Prince 8
5	SECRET RENDEVOUS (Warner Bros. 4/7-27863)	5	Karyn White 11
6	MIDNIGHT SPECIAL (Atlantic 7-88901)	8	The System 13
7	THEY WANT MONEY (Jive/RCA 1217)	10	Kool Moe Dee 12
8	KEEP ON MOVING (Virgin 7-96556)	2	Soul II Soul 12
9	CONGRATULATIONS (A&M 1407)	13	Vesta 13
10	TURNED AWAY (Atlantic 7-88917)	3	Chucki Booker 14
11	NOTHING (THAT COMPARES 2 U) (Epic 34-68688)	7	The Jacksons 12
12	TWO WRONGS (DON'T MAKE IT RIGHT) (Geffen 7-27518)	18	David Peaston 9
13	IT'S NO CRIME (Solar/CBS ZS4-68966)	23	Babyface 6
14	IT'S REAL (Warner Bros. 22975)	11	James Ingram 14
15	WE GOT OUR OWN THANG (Uptown/MCA 53628)	17	Heavy D. And The Boyz 9
16	IT ISN'T, IT WASN'T, IT AIN'T NEVER GONNA BE (Arista AS1-9850)	28	Aretha Franklin & Whitney Houston 6
17	AS LONG AS WERE TOGETHER (A&M 1427)	19	Al Green 10
18	MY LOVE IS SO RAW (Def Jam/Columbia 38-68903)	20	Alyson Williams 10
19	GOT TO GET THE MONEY (Atlantic 7-88910)	12	Leverit 14
20	SARAH, SARAH (Jive/RCA 1216-7)	22	Jonathan Butler 9
21	SHOW AND TELL (Capitol B-44347)	15	Peabo Bryson 15
22	MY FANTASY (Motown 1968)	27	Teddy Riley Featuring Guy 7
23	I'M THAT TYPE OF GUY (Def Jam/Columbia 38-68902)	16	LL Cool J 10
24	SOMEBODY LOVES YOU (Motown 1966)	25	El DeBarge 11
25	SPEND THE NIGHT (CE SOIR) (Warner Bros. 7-22900)	41	The Isley Brothers 6
26	TASTE OF YOUR LOVE (Virgin 7-99201)	40	E.U. 6
27	THE WAY IT IS (RCA 8925-7-R)	30	Troy Johnson 10
28	IF YOU ASKED ME TO (MCA 53358)	33	Patti LaBelle 7
29	FIGHT THE POWER (Motown 1972)	47	Public Enemy 4
30	JUST GIT IT TOGETHER (Columbia 38-68938)	32	Lisa Lisa And Cult Jam 5
31	REMEMBER (THE FIRST TIME) (Orpheus/EMI B-72633)	34	Eric Gable 8
32	I DO (EMI 50213)	39	Natalie Cole 5
33	YOU FOUND ANOTHER GUY (Virgin 99200)	37	Boy George 8
34	SOMETHING REAL (EMI 50192)	36	Miki Bleu 9
35	SOMETHING IN THE WAY (MCA 53624)	14	Stephanie Mills 10
36	MY SUGAR (Warner Bros. 7-22896)	57	Atlantic Starr 4
37	LET GO (Wing/PolyGram 871-722-7)	44	Sharron Bryant 6
38	SPEND THE NIGHT (Uptown/MCA 53666)	52	Guy 5
39	OBJECTIVE (Island 7-99228)	21	Miles Jaye 17
40	BABIES HAVING BABIES (Trumpet 166)	60	Terry Tate 3
41	GITHCI U (Orpheus 72678)	45	Z'looke 7
42	GOTTA BE A BETTER WAY (Atlantic 7-88879)	58	Foster/McElroy 6
43	LEAD ME INTO LOVE (Elektra 7-69299)	24	Anita Baker 16
44	N.E. HEARTBREAK (MCA 53391)	50	New Edition 5
45	RAIN DROPS (Mercury/PolyGram 874-402-7)	49	Kool & The Gang 6
46	PUT NYOUR MOUTH ON ME (Columbia 38-68897)	65	Eddie Murphy 2
47	FOR YOU TO LOVE (Epic 34-68742)	26	Luther Vandross 16
48	LOVE SONG (Solar/E.P.A. 68961)	48	Midnight Star 8
49	WORKIN' OVERTIME (Motown MOT-6274)	29	Diana Ross 14
50	WHERE DO WE GO (Atlantic 88992)	55	Ten City 5

		Total Weeks Last Week ▼	
51	WHY YOU WANNA (Tabu 68915)	63	Dezi Phillips 3
52	BABY DON'T FORGET MY NUMBER (Arista 9832)	31	Milli Vanilli 14
53	I SECOND THAT EMOTION (Crush 601-6)	10	dB 35 13
54	SWEET TALK (Capitol 44374)	61	D'atra Hicks 3
55	HAVE YOU HAD YOUR LOVE (EMI 50180)	38	The O'Jays 17
56	IF YOU DON'T KNOW ME BY NOW (Elektra 7-69297)	42	Simply Red 7
57	LITTLE JACKIE WANTS TO BE STAR (Columbia 38-68674)	43	Lisa Lisa & Cult Jam 17
58	HEAT OF THE MOMENT (Virgin 7-99204)	79	After 7 2
59	CAN'T GET OVER YOU (Warner Bros. 22895)	DEBUT	Maze
60	FUN (RCA 9010-1-RD)	87	Grady Harrell 2
61	FOR THE LOVE OF YOU (Wing/PolyGram 871-934-7)	46	Tony! Toni! Tone! 18
62	ALL OF MY LOVE (Warner Bros./Reprise 7-22929)	75	Al Jarreau 4
63	WHY IS THAT? (Jive 1231)	DEBUT	Boogie Down Productions
64	BUFFALO STANCE (Virgin 7-99231)	51	Neneh Cherry 11
65	2300 JACKSON STREET (Epic 38-68897)	83	The Jacksons 2
66	MR. D.J. (Motown 1961)	53	Joyce "Fenderella" Irby 19
67	OUT OF MY MIND (EMI B-50212)	90	O'jays 2
68	ME, MYSELF AND I (Tommy Boy TB 926)	54	De La Soul 19
69	DARLIN' I (Wing/PolyGram 871-936)	56	Vanessa Williams 15
70	LOOKING FOR A LOVE (Sleeping Bag 40142)	71	Joyce Sims 4
71	AGAINST DOCTOR'S ORDERS (Arista AS1-9830)	59	Kenny G 8
72	I CAN'T TELL YOU WHY (Motown 1969)	62	Gerald Alston 8
73	I GOT IT GOIN' ON (Delicious Vinyl 106)	92	Tone Loc 2
74	EVERY LITTLE TIME (Arista AF1-9800)	64	Kiara 18
75	I AIN'T WIT IT (Capitol 15473)	81	Paul Laurence 3
76	FUNKY DIVIDENDS (Arista 1-9834)	96	Three Times Dope 2
77	LOST WITHOUT YOU (EMI 44300)	66	Bebe & Cece Winans 19
78	RIDING ON A TRAIN (Columbia 38-68931)	67	The Pasadenas 8
79	SPECIAL LOOK (MCA 53281)	94	Debbie Allen 2
80	MY FIRST LOVE (Warner Bros. 4/7-27525)	68	Atlantic Starr 19
81	JUST WHAT I LIKE (Warner Bros./Reprise 7-22950)	DEBUT	Michael Cooper
82	TAKE IT OFF (Motown 1967)	69	Today 12
83	II HYPE (Elektra/Vintertainment 7-69294)	DEBUT	Entouch
84	CRAZY (FOR ME) (Capitol B-44354)	70	Freddie Jackson 14
85	SPELL (Mika/PolyGram 889-328-7)	72	Deon Estus 8
86	ROCK THE HOUSE (Atlantic/Oceania 7-99222)	DEBUT	Nicole
87	I LIKE IT (Island 4th & B Way 7483)	73	Dino 10
88	MISS YOU LIKE CRAZY (EMI 50185)	74	Natalie Cole 19
89	STICKS AND STONES (RCA 8870)	76	Grady Harrell 23
90	TALK TO MYSELF (Geffen 7-22936)	DEBUT	Christopher Williams
91	LISCENSE TO KILL (MCA 53657)	77	Gladys Knight 7
92	MY ONE TEMPTATION (Island 7-99252)	78	Mica Paris 18
93	HEAVEN HELP ME (Mika/PolyGram 871-538-7)	80	Deon Estus 21
94	DON'T MAKE ME OVER (Next Plateau 50107)	DEBUT	Sybil
95	A WOMANS TOUCH (Mega Jam 2002)	82	Christopher McDanniels 15
96	CHILDREN'S STORY (Columbia/Def Jam 38-68626)	84	Slick Rick 18
97	CRUZIN' (Polydor/PolyGram 889-034-7)	85	Jackie Jackson 9
98	WHAT MORE CAN I DO FOR YOU (Tabu ZS4 68904)	86	Cherelle 11
99	IF IM NOT YOU'RE LOVER (Warner Bros. 7-27556)	88	Al B. Sure 22
100	START OF A ROMANCE (Atlantic 88932)	89	Sky 23

PURE POP FOR NOW PEOPLE

■ Singles

□ THE REPLACEMENTS: "Achin' to Be" (Sire/Reprise 3606)

Gosh, when these guys are good they're really *good!* Always naked but never sappy, their eloquence on any topic should never be underrated or overlooked. The boys from Minneapolis have another hit on their hands and I couldn't be happier for 'em. Stupendous!

□ INFORMATION SOCIETY: "Lay All Your Love On Me" (Tommy Boy/Reprise 3449)

Can you say "Neo-disco Nirvana"? There. Enough said.



□ THE CURE: "Lovesong" (Elektra ED 5390)

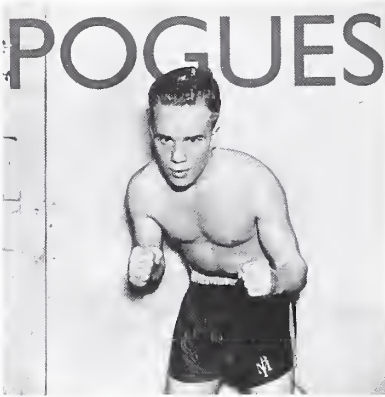
If you just read the lyrics to this song, and were asked to guess the artist's name, a million and one names would come to your mind, one of the last of which would be the Cure. With lines like "No matter how far away, I will always love you," you'd think of some sentimental, sap-oozing crooner with a nice haircut, not the guy with the smeared red lipstick who once derived a hit out of Camus' existentialist classic, *The Stranger*. Where's the morbidity? The playful perversity? Don't worry, the demigod of darkness has pulled it off again, revealing with his desperate vocals that there *is* something namelessly sick and depressing about head-over-heelness. And he does it with the melodious, melodramatic ease reminiscent of the classic Cure of the *Faith* era. Guaranteed to be the most requested dedication song on trendy radio stations next Valentine's Day.

■ Albums



□ ZIGGY MARLEY & THE MELODY MAKERS: *One Bright Day* (Virgin 91256)

Well, look who's dancing his way into the hearts of the pop public—it's that son-of-a-rastaman Ziggy Marley, and he's got every reason to feel irie about this one. Love, peace, harmony, unity, freedom and justice, those time-honored reggae ideals, are paired with enough (surprise) authentic reggae-dance rhythms to make a pleasing package in the tradition of the happiest music in the world. So pull out the peace pipe, get barefoot, listen to this album and O.D. on positive vibrations while you still can. Armageddon could come tomorrow.



□ THE POGUES: *Peace and Love* (Island 7 91225)

These lovable Irish scamps throw a curveball with an opening drum solo worthy of Buddy Rich, then offer us a perfectly credible swing instrumental ("Gridlock") before proceeding through a potpourri of peppy, rootsy, Celtic-flavored numbers. The Pogues work with an extended palette this time 'round, as the usual reels and jigs are augmented by calypso rhythms, lotsa horns, gang vocals and the stray bits of sound that are a trademark of Steve Lillywhite's production. Among the nicest surprises on this override album is "Lorelei"—the Pogues beating the Smiths at their own game. *Peace and Love* is big fun and has lyrics that we are assume are important, or mythic, or pertinent to the Irish question, or something along those lines.

□ JERRY GIDDENS: *Livin' Ain't Easy* (Mountain Railroad Records/Chameleon Music Group, MC 82810)

Lead-singer/songwriter of the Walking Wounded, Jerry Giddens demonstrates the sand-and-glue vocals and poetic social-consciousness that scream for comparisons to Dylan and Van Morrison. The album does listen like a very real, very human musical journal of true-to-life stories about loneliness, loss and hard times (just like the press release sez). Beautiful and moving as it is (especially on tracks like "The Train" and "Captured Time"), its unchanging, man-and-his-guitar acoustic tempo can give the casual listener a bad case of *deja ecoute* by the end of the album: "Wait—somebody stop stop him—I think I heard this one already." Overall, a worthwhile effort. And remember, this is just to whet your appetite for the upcoming third LP by the Walking Wounded, due for release August 23.

□ SOUNDGARDEN: *Louder Than Love* (A&M CS5252)

So the bidding wars are over, and lucky A&M has Soundgarden. The Seattle-based quartet doesn't like to be compared to Led Zeppelin, but everyone always does it anyway, so I thought I would too (conformist that I am), just to piss them off. Their first album was an independent six-song mini-LP on Seattle's Sub-Pop label, followed by the full-length *Ultramega OK*, which captured the attention of the collegiate Northwest and the A&R folks at Geffen and A&M. Soundgarden pumps out a powerful noise that suggests a plethora of influences, and one really isn't sure if the result is progressive or regressive. All in all, it's a mixture of hardcore and bombastic skullduggery—chainsaws in stereo, set to stun. No casualties yet as far as we know.



□ BEE GEES: *One* (Warner Bros. 9 25887)

The original heavy-metal animals return from a two-decade hiatus with their most versatile album to date, an astonishing mix of samba, psychedelic, polka, Middle-Eastern and Christian rock elements. You'll find no disco here (unless by "disco" you mean synthesized dance beats and high-pitched vocals over whooshy keyboard pablum) and none of the tiresome political themes that have taken all the fun out of music lately. It may be several listens before we can appreciate the full measure of what the Bee Gees have done here, but I'm sure we'll get our chance.

□ MARTIN L. GORE: *Counterfeit* (EP) (Sire 9 25980-2)

They say baboons get "excited" at the sight of shiny black objects. So do we pop consumers, whether it's a 12" piece of black vinyl or Mr. Gore's tight black leather pants. OK, so he's one of the all-time great stage sluts. Does that give him the right to do *this?* *Counterfeit*, indeed. A very appropriate title, even more appropriate if he'd called it *Counterfeit: Gore Grosses Out Other People's Songs*. I happen to know that "Smile in the Crowd" is a delicate, gorgeous song that induces hypnopompic (look it up) visions when done properly by Vinni Reilly of Durutti Column. Five other songs are victimized, and he'll probably be rewarded with mondo air play for "In A Manner of Speaking," since his voice on this track touches the same nerve as the honest "Somebody" ballad a la Mode of a few years back. That kind of tenderness coming from a man who

loves to flaunt his nipples in front of huge crowds of trendinistas. Oh Martin, you shameless hussy! We can only speculate about what the "L." stands for in your name. It wouldn't be "libido" now, would it?



□ NICK ROWE: *The Fire and the Moon* (WMR CD-101-2)

This old pub-rocker has certainly come a long way since "Cruel to be Kind." Here he's abandoned rock & roll altogether, with a lovely, all-instrumental album that is, perhaps, a tribute to his Anglo-Chinese heritage. Rowe displays a remarkable talent for the flute (both synthetic and acoustic), and he's joined by an impressive roster of musicians who share his easy, hypnotic and joyful tone. (The material has a definite Indian underpinning—there's a tabla player in the ensemble and a delicate use of drone.) Most impressive of all: This material is almost entirely improvised. Not your typical New Age album, by a longshot. Thank goodness.



□ CRIS WILLIAMSON & TERESA TRULL: *Country Blues* (Second Wave/Olivia LP 22013)

This fine giddyup of an album is a lovesong to the open range, a place where a woman can be a woman, where two women can be friends without the threatening glances of menfolk. Williamson, the founder of Olivia records, and Trull, a top-notch producer, team with some of the bright lights of the NorCal folk and bluegrass communities for this peppy, heartfelt effort. Horses play a big part in the thematic hierarchy, but there are also songs about AIDS, the environment and the love between parents and children. If we are, indeed, a kinder and gentler nation, then there's a place for this tender and sturdy worldview on your radio dial.

Oscar Wednesday

CASH BOX CHARTS

TOP 100 SINGLES

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

August 5, 1989



#1 Single: Prince



#1 Debut: Starship #70



To Watch: Neneh Cherry #48

		Total Weeks	Last Week
1	BATDANCE (FROM "BATMAN") (Paisley Park/Warner Bros. 22924) Prince	1	8
2	ON OUR OWN (FROM GHOSTBUSTERS) (MCA 53662) Bobby Brown	5	9
3	IF YOU DON'T KNOW ME BY NOW (Elektra 7-69297) Simply Red	2	14
4	SO ALIVE (RCA 8956-7-R) Love And Rockets	7	12
5	LAY YOUR HANDS ON ME (Mercury/PolyGram 874 452-7) Bon Jovi	6	10
6	EXPRESS YOURSELF (Sire/Warner Bros. 7-22948) Madonna	3	10
7	I LIKE IT (Island 7483) Dino	11	13
8	RIGHT HERE WAITING (EMI 50219) Richard Marx	12	5
9	TOY SOLDIERS (Columbia 38-68747) Martika	4	12
10	WHAT YOU DON'T KNOW (Arista AS1-9836) Expose	8	12
11	CRAZY ABOUT HER (Warner Bros. 27657) Rod Stewart	13	14
12	COLDHEARTED (Virgin 7-99196) Paula Abdul	15	7
13	ONCE BITTEN TWICE SHY (Capitol B-44366) Great White	19	12
14	DRESSED FOR SUCCESS (EMI 50204) Roxette	16	11
15	THE END OF THE INNOCENCE (Geffen 7-22925) Don Henley	18	7
16	GOOD THING (I.R.S. 53639) Fine Young Cannibals	9	14
17	SECRET RENDEVOUS (Warner Bros. 4/7-27863) Karen White	23	11
18	BABY DON'T FORGET MY NUMBER (Arista AS1-9832) Milli Vanilli	10	15
19	SACRED EMOTION (Capitol 44379) Donny Osmond	21	8
20	FRIENDS (MCA 53660) Jody Watley with Eric B. and Rakim	29	7
21	WHO DO YOU GIVE YOUR LOVE TO? (Wing/PolyGram 887 743) Michael Morales	14	14
22	NO MORE RYHME (Atlantic 7-88885) Debbie Gibson	26	8
23	HEY BABY (Epic ZS4-68891) Henry Lee Summer	25	12
24	I DROVE ALL NIGHT (Epic 34-68759) Cyndi Lauper	17	14
25	DON'T WANNA LOSE YOU (Epic 34-68959) Gloria Estafan	31	5
26	HEADED FOR A HEARTBREAK (Atlantic 88922) Winger	28	10
27	SEND ME AN ANGEL (Curb/MCA 10531) Real Life	20	13
28	I'M THAT TYPE OF GUY (Def Jam 38-68902) LL Cool J	33	7
29	KEEP ON MOVN' (Virgin 7-99205) Soul II Soul	38	5
30	ANGEL EYES (Arista 1-9808) Jeff Healy Band	44	10
31	SATISFIED (EMI 50189) Richard Marx	22	14
32	HANGIN' TOUGH (Columbia 38-68960) New Kids On The Block	46	3
33	COVER OF LOVE (Cypress 1430) Michael Damien	37	7
34	THE DOCTOR (Capitol B-44376) The Doobie Brothers	24	12
35	IF I COULD TURN BACK TIME (Geffen 7-22886) Cher	50	4
36	ROOMS ON FIRE (Atlantic 7-99216) Stevie Nicks	27	14
37	IT ISN'T, IT WAS'NT, IT AIN'T NEVER GONNA BE (Arista AS1-9850) Aretha Franklin and Whitney Houston	40	6
38	THIS TIME I KNOW IT'S FOR REAL (Atlantic 7-88899) Donna Summer	30	15
39	HEAVEN (Columbia 38-68985) Warrant	77	2
40	MISS YOU LIKE CRAZY (EMI 50185) Natalie Cole	32	17
41	I WON'T BACK DOWN (MCA 53369) Tom Petty	34	15
42	HOOKED ON YOU (Atco 7-99210) Sweet Sensation	48	9
43	MY BRAVE FACE (Capitol B-44367) Paul McCartney	35	11
44	EVERY LITTLE STEP (MCA 53618) Bobby Brown	36	19
45	THE PRISONER (Elektra 7-69288) Howard Jones	51	5
46	BUFFALO STANCE (Virgin 7-99231) Neneh Cherry	39	18
47	I'LL BE LOVING YOU (FOREVER) (Columbia 38-68671) New Kids on the Block	41	19
48	KISSES ON THE WIND (Virgin 7-99183) Neneh Cherry	62	3
49	SOUL PROVIDER (Columbia 38-68909) Michael Bolton	42	6

		Total Weeks	Last Week
50	TALK IT OVER (RCA 8802) Grayson Hugh	59	6
51	TROUBLE ME (Elektra 7-69298) 10,000 Maniacs	55	7
52	TELL ME I'M NOT DREAMING (EMI 50206) Robert Palmer	75	3
53	DOWN BOYS (Columbia 38-68606) Warrant	45	15
54	18 AND LIFE (Atlantic 7-88883) Skid Row	69	4
55	VERONICA (Warner Bros. 7-22981) Elvis Costello	47	17
56	JACKIE BROWN (Polygram 874 644-7) John Cougar Mellencamp	66	3
57	ONE (Warner Bros. 25887) Bee Gees	79	2
58	INTO THE NIGHT (Polydor 889 368) Benny Mardones	49	13
59	SHOWER ME WITH YOUR LOVE (Columbia 38-68746) Surface	74	5
60	IN YOUR EYES THEME FROM "SAY ANYTHING" (WTG 68936) Peter Gabriel	52	10
61	SOLDIER OF LOVE (Capitol 44369) Donny Osmond	53	20
62	COMIN' DOWN TONIGHT (A&M 1424) Thirty Eight Special	54	6
63	CRY (Polydor/PolyGram 871 110-7) Waterfront	43	18
64	COME HOME WITH ME BABY (Epic 34-68885) Dead Or Alive	67	5
65	WIND BENEATH MY WINGS (Atlantic 7-88972) Bette Midler	56	22
66	BE WITH YOU (Columbia 38-68744) The Bangles	57	14
67	CALLING IT LOVE (Polygram 889 054-7) Animotion	58	8
68	TURNED AWAY (Atlantic 7-88917) Chuckii Booker	73	4
69	POP SINGER (Mercury/Polygram 838 2201) John Cougar Mellencamp	60	15
70	IT'S NOT ENOUGH (RCA 9032-7-R) Starship	DEBUT	
71	FIRE WOMAN (Sire 2-4-7-2754) The Cult	61	12
72	THAT'S THE WAY (SBK-07303) Katrina and the Waves	82	2
73	COMING HOME (Mercury/PolyGram 872 982-7) Cinderella	63	18
74	ALL I WANT IS YOU (Island 7-99199) U2	64	5
75	FORGET ME NOT (Epic-34-68946) Bad English	85	2
76	ROCK ON (Cypress 1420/A&M) Michael Damian	65	20
77	PUT YOUR MOUTH ON ME (Columbia 38-68897) Eddie Murphy	90	2
78	REAL LOVE (MCA 53484) Jody Watley	68	21
79	HEY LADIES (Capitol B-44402) Beastie Boys	DEBUT	
80	WHERE ARE YOU NOW? (WTG 31-68625) Jimmy Harnen	70	22
81	LITTLE FIGHTER (Atlantic 7-88874) White Lion	71	6
82	LOVE HAS TAKEN IT'S TOLL (Polydor 889 292-7) Saraya	DEBUT	
83	DON'T SAY YOU LOVE ME (Capitol B44420) Billy Squier	87	3
84	FOREVER YOUR GIRL (Virgin 7-99230) Paula Abdul	72	22
85	LOVE SONG (Elektra 7-69280) The Cure	DEBUT	
86	CLOSE MY EYES (RCA 8899-7-R) Lita Ford & Ozzy Osbourne	76	23
87	OPEN LETTER TO A LANDLORD (Epic 34-68934) Living Colour	78	6
88	CUDDLY TOY (FEEL FOR ME) (Epic 34-68549) Roachford	80	16
89	YOU BETTER DANCE (MCA 53673) The Jets	DEBUT	
90	ME, MYSELF AND I (Tommy Boy 7926) De La Soul	81	9
91	LOVE TRAIN (UNI/MCA 50023) Holly Johnson	83	7
92	BABY DON'T FORGET MY NUMBER (Arista AS1-9870) Milli Vanilli	DEBUT	
93	MY FIRST NIGHT WITHOUT YOU (Epic 34-68945) Cyndi Lauper	DEBUT	
94	AFTER ALL (Geffen 7-27529) Cher & Peter Cetera	84	22
95	PRAYING TO A NEW GOD (Geffen 7-22969) Wang Chung	86	11
96	PATIENCE (Geffen 7-22996) Guns N' Roses	88	18
97	I'LL BE THERE FOR YOU (Mercury/Polygram 872 564-7) Bon Jovi	89	22
98	I WANT IT ALL (Capitol B-44372) Queen	91	13
99	EVERLASTING LOVE (Elektra 7-69308) Howard Jones	92	21
100	THROUGH THE STORM (Arista AS1-9809) Aretha Franklin & Elton John	93	17

ROCK & ROOTS



THE KINSEY REPORT

BLUES NEWS: The Kinsey Report is back with their newest release, *Midnight Drive*, which should bring the group's innovative blues to a wider audience. Their first Alligator album, *Edge of the City*, was welcomed with open arms by the national press; this one delves even deeper in expanding what is generally thought of as the blues.

At a time when many blues artists seek to emulate the music of yesteryear, the Kinsey Report offer a new blues, solidly rooted in the Chicago style but infused with the metal/R&B/soul/reggae/jazz musics they have individually and collectively played.

Growing up in Gary, Indiana, the Kinseys absorbed the grittiness of the steel mill region and learned much about traditional blues from their father, **Big Daddy Kinsey** (whose new *Blind Pig* release is due any day), who had them gigging at age 10 or 12. After touring the South and Midwest with blues and R&B bands, brothers **Donald** and **Ralph** formed the power trio **White Lightnin'** in the early '70s. Meanwhile, Donald was gaining notoriety as a session guitarist whose burning tone and attack was in high demand among such legendary figures as **Roy Buchanan**, **Bob Marley** and **Peter Tosh**. His knack for combining styles was evident then, convincing Tosh to cover "Johnny B. Goode," which became one of his better-known tunes.

In 1984 the Kinsey Report was formed, with brother **Kenneth** added on bass and Chicagoan **Ron Prince** coming on as guitarist. *Edge of the City* was hailed "a stunner" by *Musician*, "a breath of fresh air on the blues scene," by the *Houston Post* and "devastating" by *Downbeat*. They've since become one of the hottest touring acts in the biz presently on the East Coast, hitting the Southeast in August and September, and heading for the wild West in October.

While there is still room for growth in the band's songwriting, and the lyrics occasionally lack believability, the Kinsey Report is a powerhouse of the blues with an ear to the future while many of their contemporaries are busy looking back. Check 'em out while they're on the way up.

ROOTS AND AROUND: A&M has released the first of its *Americana* series with *Homeland* by **Tish Hinojosa** (pronounced Ee-no-hoe-sah). She explores a varied musical format all the while sticking close to her Tex/Mex roots. With the help of **Los Lobos** saxman **Steve Berlin** as producer, Ms. Hinojosa winds her way through an album rich in the feel of the Southwest. Fiddles, steel guitars and mandolins abound, but it's Hinojosa's voice with its peaceful soothing quality that really draws you in. Never mind that the songwriting is not quite up to the level of her vocal ability — she successfully conveys her Hispanic roots and rich history with her easy

way in the country-folk genre.

NEW AND UPCOMING: **Rhino Records** to release *Ernest Tubb: Live 1965*, featuring the classics "Drivin' Nails in My Coffin" and the famous "Walkin' the Floor Over You"... Ooo-La-Wee! That wonderful English label **Ace Records** has released **B.B. King's** *Lucille Had a Baby*, **Dana Gillespie's** *Sweet Meat*, **Big Joe Louis and the Blues Kings** and an **Arthur Alexander** compilation. New **Tracy Chapman**, *Crossroads*, in late August.... From **Epic** comes **Jeff Beck's** *Guitar Workshop*, **Jack Bruce's** *A Question of Time* and an **Indigo Girls** reissue, *Strange Fire*.... Chicago's **Delmark Records** will release **Jimmy Coe's** *After Hours Joint* (Coe was featured on Delmark's *Honkers and Bar Walkers*, the successful '50s sax compilation) and *Magic Sam Legacy*, which contains all previously unissued cuts from Sam's excellent Delmark period.... So until next time, keep your feet on the ground and keep reaching for the... UGH! Wait a minute! Wrong column.

ROOTS PICKS

❑ **MUDDY WATERS:** *Trouble No More (Singles 1955-1959)* (Chess/MCA CHC9291)

❑ **LITTLE WALTER:** *The Best of Little Walter: Vol. 2* (Chess/MCA CHC-9292)

CASH BOX MICRO CHART

ROOTS MUSIC



August 5, 1989 The grey shading represents a bullet, indicating strong upward chart movement.

Total Weeks ▼
Last Week ▼

1	FULL MOON FEVER (MCA 6253)	TOM PETTY	3	3
2	NICK OF TIME (Capitol 91268)	BONNIE RAITT	1	14
3	INDIGO GIRLS (Epic 45044)	INDIGO GIRLS	4	10
4	IN STEP (Epic OE 45024)	STEVIE RAY VAUGHN AND DOUBLE TROUBLE	30	3
5	VOLUME ONE (Wilbury/Warner Bros. 25796)	TRAVELING WILBURYS	2	25
6	YELLOW MOON (A&M 5240)	THE NEVILLE BROTHERS	7	14
7	MELISSA ETHRIDGE (Island 90875)	MELISSA ETHRIDGE	6	25
8	THE TRINITY SESSION (RCA 8568-1-R)	COWBOY JUNKIES	8	25
9	MYSTERY GIRL (Virgin 91058)	ROY ORBISON	5	21
10	IN A SENTIMENTAL MOOD (Warner Bros 9-25889)	DOCTOR JOHN	9	8
11	DREAMS (Polydor 839 417)	THE ALLMAN BROTHERS BAND	DEBUT	
12	SEE THE LIGHT (Arista)	JEFF HEALY BAND	DEBUT	
13	GATORHYTHMS (Rounder 3101)	MARCIA BALL	20	8
14	LIVE FROM AUSTIN (Alligator 4773)	DELBERT McCLINTON	15	10
15	LUCINDA WILLIAMS (Rough Trade US47)	LUCINDA WILLIAMS	13	21
16	LYLE LOVETT AND HIS LARGE BAND (MCA/Curb 42263)	LYLE LOVETT	10	21
17	WILLIE DIXON BOX (Chess/MCA)	WILLIE DIXON	14	25
18	CHICKEN, GRAVY AND BISCUITS (Alligator 4772)	LIL' ED AND THE BLUES IMPERIALS	17	10
19	THE BESSIE SMITH COLLECTION (Columbia 44441)	BESSIE SMITH	18	12
20	POWERFUL STUFF (CBS OZ 45094)	THE FABULOUS THUNDERBIRDS	11	10
21	THE BEST OF SLIM HARPO (Rhino R116 70169)	SLIM HARPO	29	6
22	DEVIL CHILD (Alligator 4774)	KENNY NEAL	27	6
23	ONE FAIR SUMMER EVENING (MCA 42255)	NANCY GRIFFITH	21	18
24	SEVEN YEAR ITCH (Island 91018)	ETTA JAMES	16	25
25	ZIZAGGIN THROUGH GHOSTLAND (Epic 44343)	THE RADIATORS	12	12
26	BAYOU CADILLAC (Rounder 6025)	BEAUSOLEIL	DEBUT	
27	TRACY CHAPMAN (Elektra 60774)	TRACY CHAPMAN	19	25
28	CADILLAC DADDY: MEMPHIS RECORDINGS, 1952 (Rounder)	HOWLIN' WOLF	22	9
29	ONE MORE FOR THE ROAD (Alligator 4771)	CHARLES BROWN	24	16
30	MIDNIHT DRIVE (Alligator AL 4775)	THE KINSEY REPORT	DEBUT	
31	CHECKOUT TIME (Black Top BT 1043)	JAMES THUNDERBIRD DAVIS	31	6
32	HIDDEN CHARMS (Bug Capitol 90595)	WILLIE DIXON	26	25
33	DON'T BE AFRAID OF THE DARK (Hightone/Polygram 832923)	ROBERT CRAY	25	25
34	SHORT SHARP SHOCKED (Mercury 834 924 1)	MICHELE SHOCKED	28	25
35	THE BEST OF LITTLE WALTER VOL.2 (Chess/MCA CH-9292)	LITTLE WALTER	DEBUT	
36	TROUBLE NO MORE (Chess/MCA CH-9291)	MUDDY WATERS	DEBUT	
37	WRINKLES Classic and Rare Chess Instrumentals (Chess/MCA CH-9293)	Various Artists	DEBUT	
38	BLAST OFF (EMI 91401)	STRAYCATS	23	10
39	JUKE BOX MUSIC (Antones)	DOUG SAHM	32	8
40	TOPS (Blind Pig)	OTIS RUSH	33	23

❑ **VARIOUS ARTISTS:** *Wrinkles* (Chess/MCA CHC-9293)

❑ **PAUL GAYTEN:** *Chess King of New Orleans* (Chess/MCA CHC-9294)

MCA's Chess reissue series has been a real treat for R&B/blues fans during the '80s. Their digital remasters of classic LPs by Chuck Berry, Muddy Waters, Sonny Boy Williamson, Howlin' Wolf *et al.*, and their Best off Chess Twofers, have been collectible godsend, filling in holes in numerous collections.

The Muddy Waters and Little Walter sets feature the blues giants in their prime. While many of these sides have been available before, it's great to have them in one place and in glorious, original mono.

Wrinkles is a compilation of instrumental cuts that've been very difficult to find in recent years. Otis Spann's "Five Spot," Paul Gayten's "Driving Home, Pt. 2," and the previously unissued "Mess Around" by Bo Diddley, "Little Eva" by Lloyd Glenn, or "Coolin' Out" by J.C. Davis are typical of the furiously funky, bluish rhythmical gems found herein.

The Paul Gayten set is a long-hope- for collection, featuring two cuts previously unissued, the rest formerly issued only as singles. The stunning New Orleans musicianship features reed legends Lee Allen and Alvin "Red" Tyler, Gayten at the keys and on vocals, Edgar Blanchard, Charles "Hungry" Williams, Earl Palmer and more. The entire album smokes like a train that's left the tracks and is possibly the hottest of the four.

The only downside to this release is the fact that the CDs contain more cuts than the cassettes or LPs. It seems unfair to those who still treasure vinyl or can't yet afford a CD player. Other than that, this is one of 1989's better reissues. Kudos to MCA.

Ken Micallef

COUNTRY MUSIC

NASHVILLE
NOTEABLES

CONWAY TWITTY: It's More Than Make Believe

BY KAY KNIGHT



"I STARTED OFF IN ROCK MUSIC, worked my way up to country, and never looked back."

These words, from the authorized biography *The Conway Twitty Story*, come straight from the man himself — the man who *made* Conway Twitty a household name, the man who built Twitty City for his fans, and the man who continues to meet the challenge after all these years.

Conway Twitty began singing professionally in 1956, becoming increasingly successful as this new thing called rock & roll swept the country. He became a teen idol in 1958 with his #1 pop hit "It's Only Make Believe." But his heart was never in pop, it was always in country music. After nine years of rockin' & rollin', Twitty felt the time had come to make a switch. He met the challenge of leaving a world where he was making thousands of dollars a day to one where, in the beginning, he only stood to make about \$200 a day, if he was working.

"I loved country music so much, I said, 'If that's what it takes, that's what I'll do,'" Conway remembers. "So, finally, after two years of struggling to get away from rock & roll, I just took off my guitar during the middle of a concert, laid it down and walked out of that place — and I've never looked back.

There's been no time to look back. Conway has looked at each step along the way and each career move as a challenge. "The challenge is *always* there and it's as hard or as easy as you make it. Some people see a wall and say, man, there's no way I can get over that, I've got to go around it," he says,

thoughtfully. "But others say, yeah, I can get over that wall. Yeah, I can do it. So it's just as hard or as easy as you make it — but the challenge is *always* there."

Conway says today it is probably tougher than in the earlier years. There are a lot more artists, but radio stations still have only the same amount of time, or less, to play records. Jukeboxes hold only so many records and usually only a percentage of those are country. Those little shops out there that sell the records have only a certain amount of space allotted for country music. The more artists there are — the tougher it is to get in one of those slots.

"But it's a fight that I dearly love, you know? I still roll up my sleeves at least three months out in front of an album and I listen to the songs. And I listen and I listen, over and over and over, sometimes to as many as 3,000 songs.

Twitty has won numerous awards for his songs through the years, and as with most of his albums, his latest, *House on Old Lonesome Road*, contains 10 top-notch tunes. His first single off that project, "She's Got a Single Thing in Mind," became Twitty's 54th #1 hit. Two other excellent songs off that LP, "Pieces of You," written by Max D. Barnes and Skip Ewing, and "Child With Child," written by Don Goodman, both of which are expected to become single cuts, are perfect examples of the kind of material Conway looks for.

More often than not, Twitty sings songs that favor the woman's side of things, a tendency he explains in an al-

most boyish way. "That's the most important thing there is in the world — women! They're a lot more sensitive than men. They get the message a *whole* lot quicker than men. But most disc jockeys out there are men, right, as well as most program directors. Most of the people in this business are men. In fact, it's a pleasure to sit here with a woman to talk about my career — there should be *more* women like you in these sensitive spots out there. Guys do a good job at things and they eventually get it, but a woman is *much* more sensitive and understands what's going on a lot quicker. So yeah, my songs are directed toward women."

At the same time, however, Conway says he wants to find something that men want to say, but just don't know how to say it. "All a guy has to do is drop a quarter in that jukebox and play that song at the appropriate time. He can squeeze her and she gets the message and he's said what he wants to say through music. That's what it's all about."

As many artists do, Conway has always believed that it is the *song* not the singer that is important, and says that if you can find a song that combines saying what a woman feels, and what a man wants to say, then you've really got a good song.

"All the great writers in this town [Nashville] — they're really something," Conway states. "Without them, the rest of us had might as well sack it up and go home. That's where it all begins."

Conway, always quick to praise others in the business who contribute, in whatever way, to his success, fails to mention, however, that he either wrote or co-wrote 17 of his 54 #1 hits. Sitting in his comfortable office overlooking Twitty City, listening to this man talk about his career and the many changes it has gone through and continues to go through, it is easy to see the determination and drive that keeps it ever-changing for Conway.

"Over the years, I've been well aware of my image (of being able to do so many different styles of songs) and constantly down through the years, I'd record something and push the edges of that image out just a little further," he reflects. "In the beginning, I could only do certain songs, but over the years, I've done all kinds of songs.

"I can do 'Slow Hand' and that's Conway Twitty. I can do 'The Rose' and that's Conway Twitty. I can do 'Hello Darlin'" and that's Conway Twitty. I can do 'Three Times a Lady,' and that's *flat* Conway Twitty."

After 33 years as an entertainer, Conway Twitty *can* still do any kind of song, with any kind of twist. But even through all the changes, and all the challenges that keep him on top of things, it's still Conway Twitty — and it's still what people want to hear.

"I made a promise years ago — it's like when I was a kid and out there pickin' that cotton. My daddy said, boy, as long as that cotton's out there, you get it. And when it ain't out there no more, you can rest, you know?"

"Well, I understood that," Conway says, as he smiles. "And that's the way it is in the music business. I made myself that promise — as long as that cotton's out there, I'm gonna' get it. Soon enough in everybody's life, the time comes along when things slack off. But I'm working hard at keeping this thing going, and at getting better and better. I keep making the needed changes to ensure that it stays that way — that I don't get lazy.

"I'm always ready to meet that challenge. I don't live in the past. What you *have* done doesn't mean a thing. What you do *next* is what counts." ○



COUNTRY MUSIC

LIVING LEGEND

JOHNNY WRIGHT: The Music Continues

"JOHNNY WRIGHT IS ONE OF THE GREATS. As a duet with Jack Anglin for over 15 years and then as a single artist, he has made a true mark in country music. He deserves the recognition as all the other [legends]."

No truer statement could be made and no other could say it with more knowledge of Wright's career than Mrs. Wright, better known to most as Kitty Wells.

Visiting the Wrights at the family museum was a special treat. I hadn't realized the impact Johnny Wright and partner Jack Anglin had on traditional country music until I viewed the awards these two had compiled, alongside the Kitty Wells collection.

As a duet, Wright and Anglin won the best duet, 1953-1958, for their hits "Poison Love," "I Can't Tell My Heart That," "Ashes of Love," "Crying Heart Blues," "Oh Baby Mine," "Goodnight Sweetheart," "Lonesome" and "Stop the World and Let Me Off." Remember those?!

Wright started his career in 1933, when he formed the duet with Anglin. "We played around on weekends while still working local day jobs, Kitty at a shirt factory, Jack, a hosiery mill and myself at a cabinet company," Wright recalls. "We really didn't start professionally until 1940. At that point George Peek, a country music promoter, contacted us. We then moved to Greensboro, North Carolina, under his direction, and began working as entertainers full time."

Their big break on WBIG there led to a move to WNOX in Knoxville to host the *Mid Day Merry-Go-Round* (a picture in the museum shows the crew of that show, which in addition to Wright and Anglin included Kitty Wells as girl singer and Chet Atkins on fiddle). Before the moves ended, the trio spent time in Louisiana as stars of the *Louisiana Hayride*, moved on to West Virginia, where two of their three children were born, then moved back to Nashville.

In 1952, Wright and the Tennessee Hillbillies readied to become members of the Grand Ole Opry until a snag hit — "The solemn old Judge George D. Hay highly suggested a name change. In those days, the word hillbilly was degrading and [Hay] didn't like it," Wright remembers. "So that's when we became Johnny and Jack and the Tennessee Mountain Boys." The duet, along with Kitty Wells, became



regulars on the Opry for the next 15 years.

Recording for RCA, the duo wrote most of their own material, as well as much of Wells', who recorded for MCA. Some of the hits Wright and Anglin are best remembered for include "Ashes of Love," "Lonesome," "I Can't Tell My Heart That," "One by One," and "You and Me."

Anglin was killed in a tragic auto accident in 1963. Following advice from associates, Wright became a single artist. "We all thought a new partner would just not be accepted; and at that time Bobby, our son, had begun working with the show — and I always had Kitty," he explains.

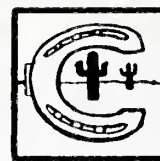
As a solo act, Johnny Wright kept making his mark and his hits continued — "Hello Vietnam," "Old Honky Tonk," "Nickles, Quarters and Dimes," "As Long As I Live," and "Don't Let the Stars Get in Your Eyes," just to name a few. Kitty Wells and Wright also combined their talents in "God Put a Rainbow in the Clouds" and "We'll Stick Together."

Still going strong, the family tours the States, covering over 100 dates a year. Johnny Wright, a definite legend, could boast of his many awards and accomplishments — but somehow the conversation always turns to his wife and family. He shows his pride openly and Kitty returns with compliments of him.

This is truly a family of devotion, admiration and support for each other's separate accomplishments with both equally deserving the title of Living Legends.

T.L. Carr

COUNTRY ALBUMS



August 5, 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	12
2	BEYOND THE BLUE NEON (MCA 42266)	George Strait	3	23
3	GREATEST HITS III (Warner/Curb 1-25834/Warner Bros.)	Hank Williams, Jr.	5	23
4	WILL THE CIRCLE BE UNBROKEN (Warner Bros. 285301)	Nitty Gritty Dirt Band	8	10
5	RIVER OF TIME (Curb/RCA 9595-1/RCA)	The Judds	2	15
6	DON'T CLOSE YOUR EYES (RCA 6494-1)	Keith Whitley	4	58
7	SOUTHERN STAR (RCA 8587-1)	Alabama	6	23
8	KILLIN' TIME (RCA 8781-7)	Clint Black	9	12
9	WHITE LIMOZEEN (Columbia 44384)	Dolly Parton	30	7
10	ABSOLUTE TORCH AND TWANG (Warner Bros. 25877)	k.d. lang	24	8
11	LOVING PROOF (Columbia 44221/CBS) (G)	Ricky Van Shelton	16	44
12	HONKY TONK ANGEL (MCA 42223)	Patty Loveless	11	41
13	THIS WOMAN (RCA 8369) (G)	K.T. Oslin	7	46
14	DIAMONDS AND DIRT (Columbia 44076/CBS)	Rodney Crowell	10	66
15	HITS 1979-1989 (Columbia 45054/CBS)	Rosanne Cash	13	20
16	OLD 8 x 10 (Warner Bros. 25738) (P)	Randy Travis	15	53
17	KENTUCKY THUNDER (Epic-45027)	Ricky Skaggs	DEBUT	
18	GREATEST HITS VOLUME THREE (MCA 42294)	The Oak Ridge Boys	20	8
19	STRONG ENOUGH TO BEND (Capitol 48865)	Tanya Tucker	12	49
20	THE ROAD NOT TAKEN (Columbia 44468/CBS)	Shenandoah	14	21
21	SOMETHING INSIDE SO STRONG (Reprise 25792)	Kenny Rogers	17	11
22	TELL IT LIKE IT IS (Atlantic America 91064/Atlantic)	Billy Joe Royal	18	22
23	ONE WOMAN MAN (Epic 44078/CBS)	George Jones	19	20
24	LYLE LOVETT AND HIS LARGE BAND (MCA/Curb 42263/MCA)	Lyle Lovett	21	25
25	BUENAS NOCHES FROM A LONELY ROOM (Reprise 25749-1/Warner Bros.) (G)	Dwight Yoakam	29	50
26	STRANGER THINGS HAVE HAPPENED (RCA 8587)	Ronnie Milsap	32	19
27	WILLOW IN THE WIND (Mercury 422 836 950)	Kathy Mattea	22	13
28	NEW CLASSIC WAYLON (MCA 42287)	Waylon Jennings	35	8
29	THE COAST OF COLORADO (MCA 42128)	Skip Ewing	25	47
30	LEAVE THE LIGHT ON (RCA 9584)	Lorrie Morgan	DEBUT	
31	MYSTERY GIRL (Virgin 90158) (P)	Roy Orbison	26	21
32	TEMPORARY SANITY (Universal 76003)	Eddie Raven	48	2
33	RAGE ON (Capitol 46976)	Dan Seals	31	53
34	101 2 (Warner Bros. 25742)	Highway 101	33	49
35	THE HEART OF IT ALL (RCA 6824-1-R)	Earl Thomas Conley	37	6
36	SWINGIN' DOORS, SAWDUST FLOORS (Mercury 836 710-1)	Larry Boone	34	16
37	GREATEST HITS (Curb/RCA 8318-1/RCA) (G)	The Judds	23	49
38	REBA (MCA 42134) (G)	Reba McEntire	28	64
39	COMIN' HOME TO STAY (Epic 40623/CBS)	Ricky Skaggs	36	6
40	BLUEBIRD (Warner Bros. 25776)	Emmylou Harris	27	27

■ COUNTRY HOT CUTS

1. GEORGE STRAIT: "Ace in the Hole" *Beyond the Blue Neon* (MCA)
2. ALABAMA: "High Cotton" *Southern Star* (RCA)
3. WAYLON JENNINGS: "You Put the Soul in the Song" *Full Circle GM* (MCA)
4. RONNIE MILSAP: "Stranger Things Have Happened" *Stranger Things Have Happened* (RCA)
5. CONWAY TWITTY: "Child With Child" *House on Old Lonesome Road GM* (MCA)

■ 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. ROY CLARK: "Yesterday, When I Was Young" (Dot)
6. JACK GREENE: "Statue of a Fool" (Decca)
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. MERLE HAGGARD: "Workin' Man Blues" (Capitol)

CASH BOX CHARTS

COUNTRY SINGLES

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

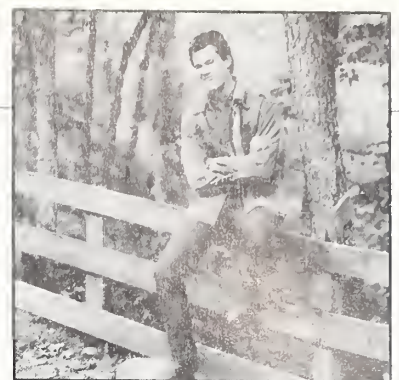
August 5, 1989



#1 Single: Billy Joe Royal



#1 Debut: Tanya Tucker #54



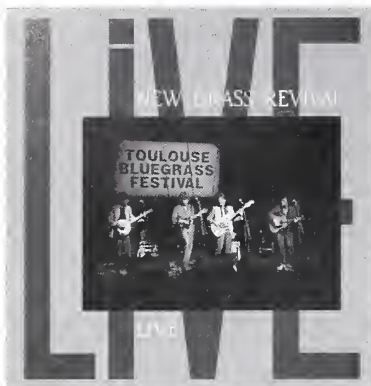
To Watch: Randy Travis #38

		Total Weeks ▼	Last Week ▼
1	LOVE HAS NO RIGHT (Atlantic America 7-99217)	Billy Joe Royal	3 22
2	WHY'D YOU COME IN HERE LOOKIN' LIKE THAT (Columbia 3868760)	Dolly Parton	1 12
3	SUNDAY IN THE SOUTH (Columbia 38-68892)	Shenandoah	5 10
4	TIMBER I'M FALLING IN LOVE (MCA 53641)	Patty Loveless	7 9
5	HOUSTON SOLUTION (RCA 8868-7)	Ronnie Milsap	2 14
6	CATHY'S CLOWN (MCA-53638)	Reba McEntire	4 12
7	ARE YOU EVER GONNA LOVE ME (Warner Bros. 7-22957)	Holly Dunn	10 8
8	WHAT'S GOING ON IN YOUR WORLD (MCA 53648)	George Strait	6 14
9	NEVER GIVIN' UP ON LOVE (Warner Bros. 7-22970-A)	Michael Martin Murphy	13 9
10	SHE'S GOT A SINGLE THING IN MIND (MCA 53633)	Conway Twitty	8 14
11	LOVIN' ONLY ME (Epic 34-68693/CBS)	Ricky Skaggs	9 16
12	THIS WOMAN (RCA 8943-7)	K.T. Oslin	16 7
13	ONE GOOD WELL (RCA 8867-7)	Don Williams	11 10
14	I'M STILL CRAZY (Columbia 3868883)	Vern Gosdin	17 9
15	IN A LETTER TO YOU (Universal 66003/MCA)	Eddy Raven	12 15
16	HOLE IN MY POCKET (Columbia 38-38694/CBS)	Ricky Van Shelton	14 15
17	ANY WAY THE WIND BLOWS (Warner Bros. 7-23965)	Southern Pacific	21 6
18	HONKY TONK HEART (Warner Bros. 722955)	Highway 101	22 6
19	TURN OF THE CENTURY (Universal UVL-66009)	Nitty Gritty Dirt Band	15 7
20	BEYOND THOSE YEARS (MCA 53625)	The Oak Ridge Boys	18 18
21	I WONDER DO YOU THINK OF ME (RCA 8940-7-RA)	Keith Whitley	27 5
22	CALL ON ME (Capitol 44348)	Tanya Tucker	19 19
23	NOTHING I CAN DO ABOUT IT NOW (Columbia 38-68923)	Willie Nelson	28 5
24	PLANET TEXAS (Reprise 7-27690)	Kenny Rogers	25 7
25	SOWIN' LOVE (RCA 8919-7)	Paul Overstreet	20 17
26	DON'T YOU (Warner Bros. 7-22943-A)	The Forester Sisters	32 5
27	CALLIN' BATON ROUGE (Capitol B44357)	New Grass Revival	23 7
28	COME FROM THE HEART (Mercury 872 766-7)	Kathy Mattea	24 15
29	GIVE ME HIS LAST CHANCE (MCA 53651-A)	Lionel Cartwright	36 5
30	I DON'T WANT TO SPOIL THE PARTY (Columbia 38-68599)	Rosanne Cash	26 19
31	LET ME TELL YOU ABOUT LOVE (Curb/RCA 89-47-7RAA)	The Judds	39 4
32	UP & GONE (Warner Bros. 7-22991)	The McCarters	29 12
33	SHE DON'T LOVE NOBODY (MCA/Curb 53616/MCA)	Desert Rose Band	30 20
34	CROSS MY BROKEN HEART (Capitol PB-44399)	Suzy Bogguss	41 5
35	THE COAST OF COLORADO (MCA 53663)	Skip Ewing	44 3
36	MAYBE I WON'T LOVE YOU ANY MORE (Curb/MCA -CR617A41A)	Johnny Lee	31 7
37	WHERE DID I GO WRONG (MCA 53504)	Steve Wariner	33 22
38	PROMISES (Warner Bros. 7-22917)	Randy Travis	46 4
39	BETTER MAN (RCA 8781-7)	Clint Black	34 23
40	LOVE OUT LOUD (RCA 8824-7)	Earl Thomas Conley	35 20
41	I GOT DREAMS (MCA 53665)	Steve Wariner	47 3
42	THE GOSPEL ACCORDING TO LUKE (MCA 53481)	Skip Ewing	37 21
43	HELLO TROUBLE (Curb/MCA 53671)	Desert Rose Band	50 4
44	THE KING IS GONE (So Are You) (Epic 34-68743)	George Jones	38 13
45	DEATH AND TAXES (AND ME LOVIN' YOU) (Tra-Star TS-1226)	Patsy Cole	48 7
46	ABOVE AND BEYOND (Columbia 38694B)	Rodney Crowell	54 4
47	COTTON PICKIN' TIME (Warner Bros. 7-22956-A)	The Marcy Brothers	40 5
48	PAST THE POINT OF NO RETURN (AMI 1955)	Rich Chaney	53 6
49	BUENAS NOCHES FROM A LONELY ROOM (Reprise 7-22940-A/Warner Bros.)	Dwight Yoakam	56 2
50	(I WISH I HAD A) HEART OF STONE (RCA 8944-7)	Ballie & The Boys	57 3
51	KILLIN' TIME (RCA 8945-7-RAA)	Clint Black	58 2

52	FINDERS ARE KEEPERS (Warner Bros. 7-22945-A)	Hank Williams Jr.	60 2
53	ACT NATURALLY (Capitol B-44409)	Buck Owens & Ringo Starr	64 3
54	DADDY AND HOME (Capitol PB-48801)	Tanya Tucker	DEBUT
55	I LOVE THE WAY HE LEFT YOU (MCA 53656)	Lee Greenwood	42 7
56	YOU'LL NEVER BE SORRY (MCA 53672)	The Bellamy Brothers	DEBUT
57	LIVING PROOF (Columbia 38-68994)	Ricky Van Shelton	66 2
58	MIRROR MIRROR (Capitol 44383)	Barbara Mandrell	DEBUT
59	YOU'RE THE SOFTEST ROCK (I'VE EVER LEANED ON) (Sing Me SM-4539)	Brian O'Neill	62 5
60	LOOK AT ME BOY (Tentex TTR-003)	Coates Twins	61 7
61	WHO'LL GIVE THIS HEART A HOME (Step One SOR 404A)	Jerry Landsdowne	67 4
62	THE JUKEBOX PLAYED ALONG (Warner Bros. 7-22912-A)	Gene Watson	71 2
63	OF ALL THE FOOLISH THINGS TO DO (Wolf Dog WD 1217A)	Ross Lewis	69 4
64	TO A SAN ANTOINE ROSE (Dorman Prods. 98915A)	Steve Douglas	72 19
65	MAYBE THERE (True TU-97AA)	Lisa Childress	65 6
66	A LITTLE GROUND IN TEXAS (Evergreen EV 1094)	Clay Cooper	73 2
67	A SONG, A DAY (KEEPS THE BLUES AWAY) (Stop Hunger Records SHR-MJ-1102)	Mickey Jones	74 3
68	YOU JUST CAN'T LOSE 'EM ALL (Epic 34-68955)	The Shooters	75 2
69	THE PRECIOUS JEWEL (Hal Kat Kountry 63058)	Charlie Louvin/Roy Acuff	43 10
70	FULL MOON FULL MOON OF LOVE (Srs 7-22932-A)	k.d. lang and the reclines	77 2
71	TOO MUCH MONTH AT THE END OF THE MONEY (Reprise 7-22942-A)	Billy Hill	78 2
72	PLEASE TELL HER THAT I SAID HELLO (Curb 10541)	Bobby Vinton	DEBUT
73	MY EVANGELINE (SOA 007)	Lariat	82 2
74	KEEP IT ON THE COUNTRY SIDE (Gallery II G033A)	Sherry Grooms Skillen	83 3
75	ANCIENT HISTORY (Project One PO6189)	Susan Ledford	79 3
76	WHEN WILL THE FIRES END (Step One SOR 406)	Matt Benson	DEBUT
77	AT THIS MOMENT (Evergreen EV 1095)	Holly Lipton	85 2
78	JUST THE TWO OF US (Stop Hunger SHR MT11)	Bobcat Douglass & Linda Kaye	86 2
79	BROTHERLY LOVE (Curb/MCA CRB 10537)	Mo Bandy	45 7
80	ROAD MAN (Tug Boat TG-1002)	Tracy Wilson	88 2
81	YOU AIN'T GOING NOWHERE (Universal 66006)	Chris Hillman & Roger McGuinn	49 12
82	YOU BELONG TO ME (Bear U25073)	T.C. Brandon	DEBUT
83	TWO OF A KIND (Gallery II G030A)	Diane Lauren	DEBUT
84	YOU MADE IT EASY (Evergreen 1093-A)	Sammy Sadler	51 8
85	CAJUN QUEEN (Ridgewood R 3004-7)	Mac Bailey	DEBUT
86	AND SO IT GOES (Universal-66008)	John Denver w/Nitty Gritty Dirt Band	52 8
87	WHO'LL TURN OUT THE LIGHT (Curb/MCA CRB105)	Ronnie McDowell	55 5
88	A MOUNTAIN AGO (Capitol B-44381)	Mason Dixon	59 4
89	YOU AIN'T DOWN HOME (Curb/MCA 10530)	Jann Browne	63 4
90	DROWN IN THE FLOOD (Sundial SR-156)	Dawn Dorminy	68 5
91	BEFORE YOU PULLED THE SHADE (GBS 793-A)	Lefty Williams	93 2
92	CHOOSING YOU (Ace-Hi AHR-0161)	Hank Sasaki	94 2
93	I FEEL LIKE HANK WILLIAMS TONIGHT (TTMS-1698)	Jerry Jeff Walker	95 2
94	LOVE SHY (Sundial SR-151AA)	Rebecca	DEBUT
95	BETWEEN HELLO AND GOODBYE (Twila TW-501A)	Tommy Cisco	70 5
96	FIRE ON THE MOUNTAIN (Sound Waves SW-4822)	Larry Dalton Band	76 5
97	SEND ME THE PILLOW YOU DREAM ON (Evergreen U24448)	Dave Bush	80 3
98	SINGIN' THE BLUES (MGA 104)	Jeff Golden	81 4
99	HEAVEN ONLY KNOWS (Reprise 722999A)	Emmylou Harris	84 10
100	WHEN DADDY DID THE DRIVING (Happy Man 821AA)	Chris & Lenny	87 9

COUNTRY MUSIC

ALBUM RELEASES



□ **NEW GRASS REVIVAL:** *New Grass Revival: Live* (Sugar Hill SH-3771)

Classic newgrass! It's just like being there! Recorded live at the Toulouse Bluegrass Festival in France, this album features some great cuts that cover it all. There's the magnificent, bluesy "Good Woman's Love," written by lead singer John Cowan; an 18-minute instrumental extravaganza written by Sam Bush that showcases the extreme talent of each bandmember; and even a flawless a cappella rendition of the very spiritual "Walk in Jerusalem," specially arranged by NGR. This LP captures the true energy and essence of what New Grass Revival is all about.



□ **BILLY HILL:** *Billy Hill* (Reprise 1-25915)

Billy Hill (a.k.a. Billy Scott Sherrill, Dennis Robbins and Bob DiPiero, plus a few of Nashville's best session pickers) is a new group that's truly a pleasure to listen to. While the first single from this project is a cute down-on-your-luck "Too Much Month at the End of the Money," the LP also contains some really good ballads, including "Lonely Blues," "What's a Boy to Do" and "Drive On By." Some good stuff from some very talented songwriters. We'll definitely look forward to hearing more from Billy Hill!

SINGLE RELEASES

■ OUT OF THE BOX



□ **BILLY 'CRASH' CRADDOCK:** "Just Another Miserable Day (Here in Paradise)" (Atlantic 7-88851)

Billy "Crash" Craddock is sure to make a strong comeback to the charts with this Buffett-style tune about a guy who is "stranded" on the beach and just *can't* get back to his gal in Nashville. Cute song, written by Charles R. Browder, Euell Rousell and Thomas B. Smith and expertly produced by Nelson Larkin. It surely gets *me* in the mood for a tropical holiday!

■ COUNTRY FEATURE PICKS

□ **STEVEN WAYNE HORTON:** "Roll Over" (P-B-44350)

A great tune with that old rockabilly feel and sound. With this uptempo tale, expertly produced by Jack Holder, Horton brings a welcome breath of fresh air to the country airways.

□ **TIM MENSY:** "Stone by Stone" (38-69007)

Catchy tune about a guy who finds he is letting a new love tear down the walls he has built around his previously broken heart. Expert production by Bob Montgomery and the super-positive lyrics are sure to make this one a hit for newcomer Mensy.

□ **RICKY SKAGGS:** "Let It Be You" (Epic 34-68995)

Hot on the heels of his recent #1 hit "Lovin' Only Me," this self-produced song about a guy who wants that *true love* to share his life with, is sure to follow his previous single straight to the top.

□ **MARIE OSMOND:** "Steppin' Stone" (Capitol P-B-44412)

Marie's headed back to the charts with this catchy song about a gal who is determined to be more than a "steppin' stone" to her man. Great toe-tappin' tune, excellently produced by Jerry Crutchfield.

CALENDAR OF EVENTS

COMING UP:

THE SECOND ANNUAL EVERLY BROTHERS' HOME-COMING REUNION will be held August 10-12, in their ancestral home of Central City, Kentucky. The three-day event will feature a golf tournament, a talent search, and a thumb-picking contest as well as a final evening of music, featuring the Everly Brothers, New Grass Revival, John Prine, guitar great Duane Eddy and the winners of both the talent search and thumb-picking contests.

Proceeds from all events go to the Everly Brothers' Foundation, which provides funds for scholarships and community projects in and around Central City. Info concerning the festival is available through the Everly Brothers' Foundation at (502) 754-9603.

BACK IN TIME:

AUGUST 1—The Carter Family first record together (1927)

AUGUST 2—Happy Birthday to songwriter **Hank Cochran**, born in Greenville, Mississippi

AUGUST 3—Country Music Foundation charter registered (1964)

AUGUST 4—Ricky Skaggs and Sharon White wed (1981)

AUGUST 5—Happy Birthday to "The Voice," **Vern Gosdin**, born in Woodland, Alabama.

AUGUST 6—Loretta Lynn's twin daughters, **Patsy** and **Peggy**, born, 1964

AUGUST 7—Happy Birthday to **Rodney Crowell** and to **B.J. Thomas**, both born in Houston, Texas.



DIANE LAUREN

DIANE LAUREN

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

"TWO OF A KIND"

on Gallery II Records

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Frank Marino, Business Manager

Produced by Jack Gale & Jim Pierce

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COUNTRY MUSIC



CASH BOX EDITOR Kay Knight recently took a tour of Conway Twitty's own Twitty City while there to present the multitasking artist with a commemorative plaque celebrating his recent #1 hit "She's Got a Single Thing in Mind." This latest achievement makes 54 #1s for the legendary entertainer.



FAVORITE NEWCOMERS Shenandoah are booked solid throughout the summer months in support of their current album *The Road Not Taken*. Pictured following the kick-off concert at Nashville's Starwood Amphitheatre where they opened for Hank Williams, Jr. are, left to right: Fred Conley, Shenandoah's manager; Stan Thorn, Ralph Ezell and Jim Seales of Shenandoah; Mike Martinovich, VP marketing CBS Records/Nashville; Marty Raybon and Mike McGuire of Shenandoah.



ROCK PIONEERS the Everly Brothers, Phil (left) and Don (right), visit a coal mine near their ancestral home in Central City, Kentucky, where they will return again this year to celebrate the Second Annual Everly Brothers' Homecoming Music Festival on August 12. Proceeds from the event go to the Everly Brothers Foundation, a charity that provides funds for scholarships and community projects.

COUNTRY MUSIC'S five-time Entertainer of the Year, Hank Williams, Jr., has been signed by ABC Sports to endorse this year's 20th anniversary season of *Monday Night Football*. The signature song for this season's shows will be a slightly changed version of Hank's 1984 hit "All My Rowdy Friends (Are Coming Over Tonight)" — now "All My Rowdy Friends (Are Here for Monday Night)." Shown with Williams following the recent signing is *Monday Night Football* co-host Frank Gifford.



RISEING STARS

THE BURCH SISTERS: Waitin' for Radio to Catch Up!

FIRST OF ALL, let me put to rest the rumor that the Burch Sisters are a fun loving trio who have a good time together. It's not a rumor — it's the absolute truth! Never have I had so much fun or laughed so hard during an interview. A couple of times, we got so carried away that they were all talking at the same time! So where does one start when really trying to describe the girls and how they feel about their music?

Siblings Cathy, Charlene and Cindy originally hail from Jacksonville, Florida, where they began harmonizing at the tender ages of eight, six and four. Later, the family moved to southeastern Georgia where their love of music continued. They performed at clubs, fairs and special events in their hometown during their teen years, yet each also finished their formal education and pursued different career interests.

"Even though Daddy knew how much we loved music and wanted to be involved in the music industry, he always told us to have another trade we could do in case the music career didn't work out," says oldest sister Cathy. So each chose a career field and worked hard at it. "We worked at our regular jobs for a year and a half after we got our recording contract with PolyGram," Cathy explains. "We were working full-time jobs, singing at shows, and driving to Nashville from Georgia to record."

Cathy worked on a farm, and is also a licensed cosmetologist and hairdresser (which comes in handy now for the group). Charlene is a licensed practical nurse, and has also done some modeling (she once dyed her hair fluorescent orange for a "mannequin" modeling job). Youngest sister Cindy is a radiologic technician and also handles the finances for the group.

Well, the girls are now definitely on a roll with their musical careers and have given up the nine-to-five jobs. Their debut PolyGram LP, *New Fire*, took the Burch Sisters into the top 25 on the country charts with their hit single, "Everytime You Go Outside I Hope It Rains." Another single off that album, "Old Flame, New Fire," a beautiful ballad, also got major airplay and chart action. The trio is preparing to go into the studio any day to start recording their second LP. And according to the girls, there will be a lot of the same type songs as on *New Fire* — songs that show women in a very positive and strong image.

"I hope we don't give everybody the impression that we hate men," Charlene says. "After we did 'Everytime You Go Outside I Hope It Rains,' one girl did a story on us and the headline said, 'The Burch Sisters Refuse To Stand By Their Men! I mean, I know I stand by one every chance I get,'" she laughs.

"For years, it's always been 'stand by your man' in all the country songs," adds Cathy. "And, by golly, if you can get a good one, you're darn right I'd stand by him and even fight somebody for him. But I really get tired of hearing so many of those kind of songs done, and if a guy don't want you — why would you want him? So, I'd never sing that kind of song either."

"Some of the songs we're singing are



songs like 'If you're doin' me wrong, get out of my face songs,'" Cindy laughs. "But they say something. It's not that we don't like men — we just don't like two-timin' men. And once men start to realize that we women are not gonna' take bein' treated like that anymore, they'll start to change."

These ladies are truly extraordinary! They spend practically 24 hours a day together. They work on the road together, and when they come off the road, they live together. They are very different in many ways, but they all have that same downhome Southern personality and that southern Georgia accent, which they do get kidded about.

"I guess some people do have trouble understandin' what we say sometimes, especially if they're from up North," says Charlene. "Once we were in a restaurant in Minneapolis and I ordered some 'ice tea,' you know? Well, when the waitress brought our drinks to the table, I got 'Asti' wine instead of the tea I ordered!"

"We even heard some gossip once about ourselves and our accents," says Cindy. "It came from this voice teacher who was helpin' us learn how not to strain our voices singing so much."

"He was a real serious man and the first time we went to see him, we talked for about 30 minutes, then he busted out laughin'!" adds Charlene.

"Well, at first we didn't know what to think," explains Cathy. "Then he said, 'Some people came in here once and asked me if I knew you girls. They told me that you were really from New York and that the record company brought you down here and taught you how to talk this way.' Well, that man told us that he would straighten them out because no one could teach us how to talk this way! And they couldn't because it's just the way we really talk."

Believe me, the accents are real, but so are the Burch Sisters. Their sincere love of music is real and their extreme talent is real. And this second album is sure to start a 'new fire' under the Burch Sisters, radio and the public.

"I just wish radio would hurry up and catch up," Cathy repeats. "I'm ready for some #1 songs — all of them off the new album would be fine," she laughs. "But seriously, I really think the more people see us and meet us in person, the more they'll start to recognize the Burch Sisters."

Kay Knight

COUNTRY INDIE SINGLES

1	PAST THE POINT OF NO RETURN (A.M.I.)	Rich Chaney	2	6
2	YOU'RE THE SOFTEST ROCK (I've Ever Leaned On) (Sing Me)	Brian O'Neill	4	5
3	OF ALL THE FOOLISH THINGS TO DO (Wolf Dog)	Ross Lewis	6	4
4	TO A SAN ANTONIO ROSE (Dorman)	Steve Douglas	7	4
5	A LITTLE GROUND IN TEXAS (Evergreen)	Clay Cooper	8	4
6	A SONG A DAY (KEEPS THE BLUES AWAY) (Stop Hunger)	Mickey Jones	9	3
7	MY EVANGELINE (SOA)	Lariat	11	2
8	KEEP IT ON THE COUNTRY SIDE (Gallery II)	Sherry Grooms Skillen	12	3
9	AT THIS MOMENT (Evergreen)	Holly Lipton	13	2
10	JUST THE TWO OF US (Stop Hunger)	Bobcat Douglass & Linda Kaye	14	2
11	ROAD MAN (Tug Boat)	Tracy Wilson	15	2
12	YOU BELONG TO ME (Bear)	T.C. Brandon	DEBUT	
13	TWO OF A KIND (Gallery II)	Diane Lauren	DEBUT	
14	CAJUN QUEEN (Ridgewood)	Mack Bailey	DEBUT	
15	LOVE SHY (Sundial)	Rebecca	DEBUT	
16	DEATH AND TAXES (AND ME LOVIN' YOU) (Tra-Star TS-1226)	Patsy Cole	1	7
17	LOOK AT ME BOY (TenTex)	Coates Twins	3	5
18	MAYBE THERE (True)	Lisa Childress	5	6
19	ANCIENT HISTORY (Project One)	Susan Ledford	10	3
20	BEFORE YOU PULLED THE SHADE (GBS)	Lefty Williams	16	2

COUNTRY INDIES

INDIE SPOTLIGHT



GALE KESSINGER: "Just Too Perfect" (ST-2012)

Gale's strong, raspy vocals bring justice to this one about how things are not so great since her "not-so-perfect" man moved out, leaving everything around the house "too perfect." A beautiful ballad, beautifully produced by Phil Thomson. Expect to hear much more from this talented lady.

INDIE FEATURE PICKS

EDDIE RIVERS: "I Ain't Been Runnin' With Other Women" (CH-220)

There's a good ole downhome country sound in this tune about a guy trying to convince his woman that she's the *only* one. Strong vocals, and excellent production by Charlie Fields.

LOREN ALAN LINDSAY: "Lifetime Loan" (RM8905-A)

Catchy tune about a guy who has a unique way of telling his lady how much he loves her. An unusual way, for sure, to ask "Will you marry me?" This one should get lots of radio attention for newcomer Lindsay.

CLINT LEWIS: "Up All Night" (G-2032-A)

GIL WARD: "Exxon, You Dirty Dawgs" (SW-4825-A)

COUNTRY TIDBIT: Capitol recording artist T. Graham Brown flew into Nashville early on July 18 to witness the birth of his and wife Shelia's first child. Baby boy Brown was born at 11:56 a.m. at Baptist Hospital, weighing in at 8 lbs., 6 oz. and 20" in length. Parents and baby are doing fine.

At this time, an official name has not been signed to the birth certificate, but rumor has it that it will be ACME GERONIMO BROWN!

While T. is extremely excited about this anxiously awaited bundle of joy, unfortunately, he had to leave early the next morning following his son's birth to finish the West Coast portion of his tour.

Congratulations, T. and Shelia!

INDIE FEATURE ARTIST

JOHNNY TOLLEY: A Country Gentleman



IT'S TIME TO MAKE ROOM for another country gentleman to move into the hearts of Nashville music fans.

Johnny Tolley, with his quiet manner, smooth voice and impressive ballads, eases into the scene very nicely. Tolley's first single on Bo Records has just been released and is a definite song to hear. Written by Dallas Frazier, "If This Is Our Last Time" was first recorded by Brenda Lee early in her career.

"I had been doing this tune in my show for a few years and felt it would be a great song for me to re-release," Tolley says. "Speaking with old friend Jim Brown, owner of Bo Records, we decided to record the single and sell it at fairs and other shows."

After recording and hearing the finished product, the decision was made to put an all-out promotion effort behind this single. "We were very pleased with the outcome and decided

to see what we could accomplish. It was time to take charge."

The chances are looking good! To accompany the release of Tolley's single, comes his first video. Filmed in Mississippi, along the river banks and abandoned store fronts, "It's kind of a romantic good-bye to a relationship."

As booking agent for Tolley, Billy Deaton says a great shot in the arm for the song will be the debut of the video July 27 on *Video Country*.

Even though this is Johnny Tolley's first studio work, he is not a stranger to the stage. Fronting for Del Reeves, Marty Robbins, Tom T. Hall, Hank Williams, Jr., as well as being a steady companion for Jerry Clower, Tolley has made entertaining his business for 17 years.

"Directly after graduation, I began working and I have since worked clubs, on up to fairs and appeared at three shows at the Mid South Coliseum in Memphis, Tennessee."

Tolley has his future sitting on the shelf with the second video ready to release. "I'll Hang On to My Memories Instead," a self-penned tune that has already received very favorable acceptance from many music associates.

"The director of my first video, Manocher Nouri, loved the concept of the song and felt it would help show all my abilities — writing, as well as performing," explains Tolley. "Brown seconded that motion, along with others, so we set to filming."

This may prove to be a two-sided hit for Johnny Tolley. As a solo artist, or with his band, The Country Gentlemen, Tolley continuously gives the right touch.

"I want my audience to enjoy my performing. If it's a live show, I want them to leave pleased. If it's a recording, I want them to like what I've done and expect to enjoy the rest to come."

T.L. Carr

Thanks, Radio!

Debuting #93

Lefty Williams

—sings—

"Before You Pulled the Shade"

on



National Promotion by John Elvis James

615-242-5001



Continued from page 7

And they're breaking artists."

Says Rowe: "Record companies will come to us and say, 'What do you think about the music of this artist?' And if we feel it fits we'll say, 'We really like it; what's your plan?' And if it fits their agenda and our agenda, we will jump in early on a project and really commit to building an artist. Chris Isaak is a great example of that."

In June VH-1 sent producer **Jon Bendis** to San Francisco in order to shoot some inserts of Isaak introducing segments for the channel's "Rock, Rhythm 'n' Blues" segments. These bits, which Isaak ad-libbed from a chair in his San Francisco living room, put VH-1's bland VJs to

shame. ("Their DJs suck," says one critic of the medium. "They're hiring Rick Dees when they should be hiring people like Bill Murray meets Tom Schnabel of KCRW. But the VH-1 people are getting smarter.") Isaak so impressed Bennett, Rowe and **Norm Schoenfeld**, the network's head of artist relations, that they wanted more. "As a group, we said, 'This guy, there's somethin' there with him.' Chris has got a dynamic personality, and he's gonna be more involved in hosting other shows, maybe even on a regular basis, in the months ahead."

The bigwigs first considered having Isaak host VH-1's weekly video countdown before coming up with a far more intriguing concept: *The Chris Isaak Show*. It's a planned weekly half-hour series that could be terrific if Isaak is combined with an equally spontaneous director. While the exact nature of the show has yet to be determined, a pilot has been ordered. In any case, there's little doubt that the VH-1 bigwigs would be delighted to show off the sharp, charismatic Isaak on the air as regularly as possible.

"And regarding the music," Rowe continues, "it totally fits the network. As we look up and down the list of new videos that come in, it's in the same groove as Edie Brickell, Adrian Belew and Bonnie Raitt; it appeals to the same audience."

The chance to be seen by millions of people at one time must seem like a dream come true to Isaak — that's more potential fans than he could reach in a decade of club dates. We're talking about a guy whose first album, the exquisite *Silvertone*, is stuck at 14,000 units, an artist who couldn't get arrested in *any* format until

VH-1 adopted him. Up to now, in fact, virtually the only support Isaak has received has emanated from WB president **Lenny Waronker**.

"It's so clear that Chris Isaak is great that there's no downside," Waronker said just before the release of Isaak's current album, *Heart Shaped World*, which contains the breakthrough single/video. "You can't lose with a good record, and Chris Isaak can't help but make a good record. Yeah, it could be spicier, it could be this, it could be that. That's just a matter of taste. But even if it doesn't connect in a large way, it will *always* be good."

It would seem that VH-1 will be the vehicle that brings Waronker's assessment into wider currency, and it's always gratifying to see a quality artist get a break. But if VH-1 is a god-send to Isaak, the reciprocal is just as true. The fact is, VH-1 is in desperate need of on-air talent as hip as its ever-improving musical content, and Isaak fills the bill to a T.

"It's important that we get in on the ground floor of developing artists like Chris Isaak," Rowe asserts. "That was one of the keys to the early success of MTV — of really building a stable of artists that, prior to MTV, really didn't exist. We think he fits, he's got tremendous potential, and we feel very fortunate that we're able to work with him. It really has not happened quite like this before."

The fact that Isaak is testing the waters has them all thinking. "They oughta get Bonnie on there too," Kleber suggests. "**Syd Straw** would be a natural," says Ayeroff. VH-1 has come a long way from the days when **Bowzer** was the star VJ. Could this be the start of a whole new thing? We'll see...○



TERESA MENDENHALL



FOUNDATION



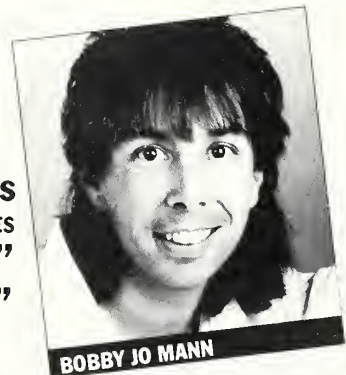
FRED "RE-RUN" BERRY



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A NEW AVENUE OPENS FOR INDIE ARTISTS



Pictured at the 1989 GMA are (left to right) Nancy Reece, Sam Sacco, Mark Woodley, Fred "Re-Run" Berry, Tim Chattman, Terry V. Salyer, Mary Welch Rogers and Henry Rivera of the Latinos.

IN REALIZING that Christian music has existed for an extensive period of time, like all music forms, it has progressed even more in recent years. Today, we view the contemporary Christian and black gospel market as a true art form, as well as a successfully established industry. Unfortunately, the industry tends to overlook numerous independent artists who are producing very deserving and top-quality song material — material that the public is *not* hearing because these artists haven't entered the doors of major label companies and found a home.

Perhaps now such independent artists have an alternative route to follow and an opportunity to be heard equally. That alternative route can be traveled with the services of *Nancy A. Reece Promotions (NARP)*, based in Nashville, Tennessee. "Our commitment is to the independent musicians, those kind of artists who are on the road struggling to get more and more concerts but at the same time, some not necessarily wanting a major record deal — they just want to remain true to their art-form," says Reece. NARP has created a situation which will allow independent artists, or even already successful major artists, to actually *hire* their own record company for a contractual period of time. "This has allowed us to develop a company for independent artists who can come to us, generate airplay, discover the areas that *are* receiving the most airplay and know where to go to begin booking concerts."

NARP's service also fulfills the necessity for the compact disc within today's CD-oriented industry. Just as secular stations, the majority of Christian radio stations have tossed the vinyl and welcomed the CD. However, the average expense of CD production is often too steep for the indie artists who have already spent mega-amounts of money on demo tapes.

The new *Quarterly CD Samplers*, consisting of various songs and artists, will be sent to reporting radio stations covering the AC/INSP/CHR/ROCK and BLK GOSPEL formats in January of 1990. The samplers will cater to those artists who need such a service to become active in the Christian music market. "We're able to work with the independent artists and cut the average price more than 50 percent off and charge one set fee for a complete three-month marketing plan," Reece proclaims. The plan will include mastering for the CD, the manufacturing of the CDs, the packaging of the CDs, including a booklet with each sampler giving lyrics and a brief bio and contact information, the mail-out of the CD's to over 350 radio stations and 100 press contacts, advertising in major publications with award-winning design and production and 12 weeks of radio promotion. All NARP requires is a finished mix. "If the artists do have something that proves to be marketable material, they can then take that to the major labels if they choose and say, 'Hey, we've got 80 stations playing our product,'" says Reece.

"Those days are gone when a country artist can come to Nashville with a guitar, go right into a record company, play and sing a song and get a record deal," says Reece. "The same goes for the Christian artist today. Now you have to bring in a pretty professional demo for anyone to even give attention to what you're doing. Usually those demos end up in a box somewhere with thousands of others," she continues.

The services and marketing plan within the new quarterly CD sampler package does not include actually selling the product, but does provide the artists with all possible leads in doing so on his own. "What's been really interesting to see over the past three or four years is that a lot of the major artists have become independents — finding out that they *can* do it on their own successfully," Reece says. "There are groups that are selling as many as 80,000 units on their own and with no label support."

Nancy A. Reece Promotions has worked with independent Christian artists through radio promotion and advertising since the fall of 1983, and has launched many of them off to successful careers. Perhaps the soon-to-be quarterly CD samplers will finally give those independents who seem to struggle the most, an even more fair shot at touching someone with their music than ever before. "We're here to really express the heart of those artists," concludes Reece.

□ **CRYSTAL LEWIS: Joy (Frontline CO9041)**

Her name is an appropriate description for her voice — crystal clear. This release is masterfully produced by Scott V. Smith and Gene Eugene. *Joy*, the

CONTEMPORARY CHRISTIAN TOP 40 SINGLES

August 5, 1989 The grey shading represents a bullet, indicating strong upward chart movement.

Total Weeks ▼
Last Week ▼

1	HEALING (Sparrow SPD-1174)	Deniece Williams	2	5
2	STRONG MEDICINE (Modern Art 701460256x)	Bryan Duncan	3	5
3	I CAN BEGIN AGAIN (Benson C-2056)	Larnelle Harris	1	5
4	JESUS IT'S YOU (Star Song SSC-8120)	Mylon LeFevre & Broken Heart	4	5
5	PERFECT (Frontline 9050)	Benny Hester	6	5
6	SEARCH ME (Reunion CASS-7010043523-728)	Recess	5	5
7	HIS STRENGTH IS PERFECT (Sparrow SPD-1160)	Steven Curtis Chapman	10	5
8	YAHWEH IS FOR US (Maranatha 7100246822/849.679)	Randy Stonehill & The Maranatha Singers	7	5
9	THE LIGHT IS COME (Sparrow SPD-1190)	Tramaine Hawkins	8	5
10	LONG ARM OF THE LORD (Day Springs 7014175572)	Wayne Watson	9	5
11	IT'S ALRIGHT (Day Springs 7014177575)	Paul Smith	14	5
12	SHEPHERD BOY (Diadem 7901130296/326)	Ray Boltz	16	5
13	I'LL BE SATISFIED (Reunion CASS-70110042527/721)	Rick Cua	11	5
14	I WISH (Reunion 7010042527/721)	Billy Sprague	12	5
15	FATHER, FATHER (Frontline 9051)	Jon Gibson	13	5
16	SONG FOR YOU (New Canaan 7019971539)	Bruce Carroll	15	5
17	THE RIVER WILL FLOW (Sparrow SPD-1194)	White Heart	17	5
18	FOR EVERY LONELY HEART (Myrrh 7-01-688638-7/661-1)	Kim Boyce	21	5
19	THINGS (Word 7019082505)	Scott Wesley Brown	23	5
20	OPEN BOOK (Star Song SSC-8106)	Petra	22	5
21	THE THRONE (Reunion 7010037523-728)	Michael W. Smith	18	5
22	BRIDGE OVER TROUBLED WATER (Sparrow SPD-1169)	BeBe & CeCe Winans	24	5
23	NEVER ENDING LOVE (Star Song SSC-8102)	Twila Paris	19	5
24	YOU ALONE (Live Oak 7010010218)	Matthew Ward	28	5
25	TEARIN' DOWN THE WALLS (Sparrow SPD-1191)	Geoff Moore & The Distance	20	5
26	IF GOD IS FOR US (Benson PWCO1096)	DeGarmo & Key	29	5
27	YOUR STEADFAST LOVE (Alleluia AMR-01CD)	Kelly Willard & Lenny LeBlanc	25	5
28	REST IN YOUR ARMS (Myrrh 7016878384)	The Imperials	33	5
29	IS IT RIGHT (Star Song SSC8129)	Jerome Olds	38	2
30	LOVE IS (Word 7014176625)	New Songs	39	2
31	IT'S REAL (Frontline 9041)	Crystal Lewis	35	4
32	YOU ARE HIS MIRACLE (Star Song SSC-8119)	Tony Melendez	26	5
33	STAND IN AWE (Benson C-02478)	Truth	27	5
34	SWEET VICTORY (Star Song SSD-8102)	Twila Paris	DEBUT	
35	FOREVER FRIENDS (Word 7019-059503)	Sandi Patti	30	5
36	THAT'S THE LOVE OF GOD (Word 701 9059503)	Sandi Patti	DEBUT	
37	AS IN HEAVEN, SO ON EARTH (Sparrow SPD-1182)	Steve Fry	31	5
38	COME QUICKLY LORD (Sparrow SPR-1161)	Margaret Becker	32	4
39	IN THE VALLEY (Front Line 9053)	Debbie McClendon	34	5
40	IN A SPECIAL WAY (Giant GRCO234)	Kellye Huff	36	3

title of the package, also describes the joyful emotions felt through each cut. "You Didn't Have to Do It," "Come Together" and "Bloodstained Pages" create the longer-lasting impressions on me, but each tune states uniqueness. With top-notch production and Lewis' delivery, *Joy* should create impressions on many.

Kimmy Wix



Bruce Carroll is shown here in the studio with producer Chris Christian, working on his song for an upcoming Word recording titled *Our Hymns*. The project is a collection of hymns performed by Gospel Music's top artists, including Carroll, Amy Grant, Russ Taff, Take 6 and Michael W. Smith.

**THE CLARK SISTERS:
Like Mother, Like Daughters**



THEY ARE PART OF A FAMILY TRADITION, who continue to carry their roots with them everlastingly. They also credit those roots for molding them into today's number one female gospel group. The electricity and power that shines through the Clark Sisters' recordings and performances has touched thousands over the past 25 years and continues to do so.

Born and raised in Detroit, Michigan, Jacky, Twinkie, Dorinda and Karen, daughters of gospel Music's legendary Dr. Mattie Moss Clark, who is a dynamic force in the gospel music industry, have been singing together since Karen, the youngest, was three years old. Indeed, the Clark Sisters' early development is credited to their mother's influence. "She was just so involved in being a musician, as well as a trainer, director, writer and composer," says Jacky. "I think that a lot of the things that we've learned because of her stability in the church and because of her influence, is the reason for what we are today. Because of her being so involved in the church and in the music industry, the only thing she could do to keep us close to her was to pull us into that too, but we appreciate that so much," continues Jacky. "We're very happy and proud of that."

As children, they traveled extensively, performing on cross-country tours with their mother's famous choirs. Soon they developed a national following of their own. At the same time, the musical training — keyboard playing, writing, arranging and performing, received from their mother, helped Twinkie develop her own composing skills. She soon began writing music for the choir and eventually for the Clark Sisters.

The Clark Sisters' music, described as innovative and dynamic, explores themes that deal with everyday life and reflect current conditions in society. With a blend of superb harmony, mixed with a touch of rhythm & blues, jazz and pop, they have created a traditional/contemporary gospel style that can't be matched.

Since 1975, all of their recordings have reached the top ten on gospel charts. "Count It All Joy," "You Brought the Sunshine" and "Sincerely," which was their first Grammy nomination in 1984, all gained attention. Their performance at the 1987 Dove Awards was capped by their winning in the Best Black Contemporary Album by a Duo or Group category for their album entitled *Heart and Soul*, which also gained another Grammy nomination. Overall, the Clark Sisters have recorded at least 13 albums, including the current *Conquerer* (Rejoice Records), which features the title cut at #14 on this week's chart. The ladies are currently working on their second live album, which will possibly be released within days. The new album will also generate the Clark Sisters' first video.

Although the girls have managed to carry their performances to numerous award shows, television programs and even Carnegie Hall, they are still able to maintain a certain image that just sort of comes naturally with their personalities. "We hope it's a positive image that we're showing — we do what we can to contribute to that when we're on stage, as well as off stage," says Jacky. "It's more than just saying that you're a Christian — anyone can do that. You can't live any other kind of life and think you're going to make it. We have to look at the environment and the things that young people are being confronted with today," she proclaims. "Things are changing a lot, hopefully for the better in terms of the image that we portray. There are so many things that young people can get caught up in and think it's one way and it's really another way — so I'm hoping that what we do will be positive for them and they can still have an image to look at, and that they know salvation is still free and there's only one way to make it into heaven."

The sense of family that the Clark Sisters present on stage exists off stage as well, and is perhaps one reason they have remained together for such a long time, plus taking care of their own families now. "Oh yeah, we have our little disagreements like any family does but they end soon," says Jacky. "But we always settle them before going on to anything else and we never hold grudges. We're all very close, because that's the way our mother raised us to be — and we're together so much that there's perhaps a closeness that wouldn't be found in some groups who aren't really family."

In March, while celebrating their mother's birthday, the Clark Sisters honored their mother with a very special presentation. "We put together five different skits of us as little kids — how we grew up and how we were trained," says Jacky. "One skit showed how our mother would get a song from the Lord in the middle of the night, and she would wake us up to work up the harmonies.

**BLACK GOSPEL
TOP 40 SINGLES**

August 5, 1989 The grey shading represents a bullet, indicating strong upward chart movement.

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

There were about 150 people there at the party and everyone just loved it. Our mother cried, our father cried and it was a lot of fun."

It's obvious that the Clark Sisters give most of the credit for their success to their mother but they also admit that the audience gives them that supportive boost to continue. "We love our audiences because they've made us what we are today," Jacky says. "We want them to know that we're saved, we live a saved life and how they perceive us is very important." The Clark Sisters also say thanks to Joie, Maurice, Eddie, Antwain and Reggie, for being a band who is often overlooked, yet always a crucial part of them and their ministry.

♪ LAVINE HUDSON: *Intervention* (Reunion 701004452X)

Wow, what a voice this lady has! Hudson's vocals alone is enough to cause *Intervention* to soar. Each and every cut presents variety, giving us a reason to listen to the entire package thoroughly. "Flesh of My Flesh" has already made an overwhelming impact and we certainly look forward to being impacted again. Contributing to *Intervention* are the Winans and the Clark Sisters, making it an even more interesting musical assortment.

Kimmy Wix



THE HEMPHILLS: At Home and On Stage



VISITING WITH THE HEMPHILLS at their home in Madison, Tennessee, was as if I had returned to my own home. The comfort and love that exists within this family is overwhelming, which reinforces even more the highly respected image they portray on stage and in their music. That image, being a close family bound together by the Father, is perhaps what's made them one of today's leading Southern Gospel groups.

The group consists of parents, Joel and LaBreeska, and their three children: Joel Jr. (Joey), Trent and Candy. They have traveled together as a singing family for almost 20 years. Joel and LaBreeska originally began their ministry when Joel pastored a church in Bastrop, Louisiana — he did the preaching and his better half did most of the singing. By 1966, the two were recording as a duet.

In 1972, the Hemphills made their way to Nashville and made singing the Gospel a full-time job. Currently, the original Hemphill family is extended to a second generation, with the children now having families of their own.

That sense of family is perhaps what adds that "something extra special" to their music — the same sense that seems to capture, yet charm audience after audience. "The family part of it all speaks to people more than we realize," says Joel. "Most of the comments we hear are positive ones about us being a family. They say, 'We just love to hear and see a family like yours sing together.'"

"We feel like our current album is really appropriate for where we are right now, because we feel like in '89, we just want to celebrate Jesus everywhere we go," says Joel. It probably will not come as a big surprise that the title of their most recent album is *Celebration*, on Homeland Records. As usual, the album features songs that are destined to shoot straight to the top of gospel charts everywhere. This is already proving to be true — their current single, "The Party's Over," owns the #10 spot on this week's Southern Gospel Chart. "When we perform in person, we don't even think about airplay or anything like that," Joel admits. "We just think about the audience — what they want to hear and ministering to them. We're singing maybe seven songs, compared to the usual three, from the new album. We just feel so good about all the material and the audience does too."

When we think of the Hemphills, we think of five separate talented personalities rolled into one dynamic force. Joel has written over 300 songs and has been nominated Gospel Music Songwriter of the Year for 12 years in a row. The family has received numerous Dove Awards in such categories as Traditional Gospel Album of the Year, Best Children's Album and TV Program of the

SOUTHERN GOSPEL TOP 40 SINGLES

August 5, 1989 The grey shading represents a bullet, indicating strong upward chart movement.

Total Weeks ▼
Last Week ▼

1	ONCE UPON A HILL (Riversong R-55909)	Gold City Quartet	1	5
2	THERE'S STILL POWER IN THE BLOOD (Riversong RS-5916)	Heirloom	3	5
3	BRING MY CHILDREN HOME (New Canaan 693215-08)	Nelons	6	5
4	SAVED TO THE UTMOST (Homeland HL-1003)	Speers	2	5
5	GONNA RIDE THAT GLORY CLOUD (Morning Star MST-45-4099-AA)	Dixie Melody Boys	5	5
6	HELP ME STAND LORD (Riversong R-55916)	Jeff & Sheri Easter	8	5
7	GOD SHALL WIPE AWAY ALL TEARS (Masters MSC-8814)	J.D. Sumner & The Stamps	9	5
8	SIN WILL TAKE YOU FARTHER (Homeland HL-1006)	Cathedrals	4	5
9	WHEN I KNELT, THE BLOOD FELL (American Christian Artists)	The Greens	10	5
10	THE PARTY'S OVER (Homeland HL-1014)	Hemphills	11	5
11	GROUND BREAKING (Morning Star MST-45-12788)	McKameys	12	5
12	HE CAN (Homeland HL-1008)	Singing Americans	7	5
13	THERE'LL BE A PAYDAY (Morning Star MST-45-4095)	Perry Sisters	18	5
14	I WANT TO MAKE A DIFFERENCE (Morning Star HAR-45-11288)	Mid South Boys	17	5
15	COMING SOON (Peace Full Stream 28491-1600-1)	Spencers	13	5
16	CAN THE WORLD SEE JESUS IN YOU (Riversong RS-5900)	Heavenbound	14	5
17	THE MOUNTAIN (Morning Star MST-45-112888)	Perrys	15	5
18	THIS IS WAR (Riversong R-55909)	Paynes	16	5
19	STRONG FAMILY RESEMBLENCE (Morning Star MST-45-4095)	Fox Brothers	19	5
20	THE CROSS IN THE MIDDLE (New Haven NHS-005)	Florida Boys	23	5
21	GOD'S GONNA SEND A REVIVAL (New Canaan 673620-DJ)	Talleys	20	5
22	BLOW YE THE TRUMPET (Morning Star HAR-45-1152)	Anchormen	21	5
23	I'VE BEEN TO THE POTTER'S HOUSE (Better Way WR-7007)	Quinton Mills	26	5
24	BEEN THROUGH ENOUGH (New Canaan 692716)	Janet Paschal	22	5
25	YOU'LL BE THERE (Son Light SON-115)	Hoppers	24	5
26	TO THE HOMELAND (Homeland HL-1005)	Rusty Goodman	25	5
27	BY THE BLOOD OF THE LAMB (New Canaan G92967)	Inspirations	27	5
28	TYPICAL DAY (Canaan 7019978)	Talleys	35	3
29	BLOODBUGHT (Son Light SON-116)	McGruders	28	5
30	I'VE JUST STARTED LIVING (Homeland HL 1006)	Cathedrals	36	2
31	PEACE WITHIN (River Song RS-5917)	Forester Sisters	29	5
32	LAZARUS, COME FORTH (Morning Star MST-4110)	Bishops	37	2
33	WAITING AT THE RIVER FOR YOU (Harvest U23701)	Stewards	30	3
34	WALK AROUND ME JESUS (New Canaan 7019967531)	Wendy Bagwell & The Sunlighters	DEBUT	
35	FOREVER IN HEAVEN (Harvest HAR-45-1163)	Isaacs	31	5
36	ANOTHER HEAVEN SONG (Homeland HL1010)	Priority	DEBUT	
37	CROSS YOUR HEART (New Canaan 7019971539)	Bruce Carroll	32	4
38	BOUGHT AND PAID FOR (New Canaan)	Kelly Nelon Thompson	33	4
39	SING IT BROTHERS (Harvest HAR-45-11288)	Wilburns	38	5
40	MORNING LIGHT (Passage 7-90057-080-2)	Squire Parsons	39	5

Year for *The Hemphill Family Time*.

Gospel music is a ministry with the Hemphills. "It's a broader outlet, too, than just pastoring a church," says Candy. "We were happy pastoring in Louisiana, but we felt like through Dad's songs, we really had something to say to the people about the Lord — how the Lord keeps our family together, the Lord is a good friend, the Lord makes our lives happy and peaceful. We have things to say to people and the way we say it is through our music."

"After 20 years, you learn to read an audience — we try to have a good balance of humor and not talk *too* much," laughs Joel. "You can just tell when the audience is with you and when they're not. I think the greatest thing is to take the audience on a little journey and really aim for something with your program." "We love audience participation, especially when they sing along," says LaBreeska. "But sometimes we can push just too hard and Joel can usually tell when we do that. Yeah, sometimes you can just wear your clutch right out," she laughs.

"Every album that we do stretches us," says LaBreeska. "We stretch ourselves to do it better everytime — it's always an upward climb." That successful climb is partly due to Trent becoming the family's producer throughout their projects. "We're just everyday people, honest people and what you see is what you get," states Candy. "We've had some producers who've tried to make us uptown, lean this way or lean that way, but we are just what we are."

There's no doubt about it: The Hemphills have what it takes to live up to their honorable name. I'm sure we'll continue to hear Hemphill tunes for many years to come — except maybe this one called "Me and Jasmine Goin' Down the Road," a spontaneous little tune that Grandpa Joel sings to 11-month-old Jasmine, Candy's daughter, who adds an extra sparkle to the family.

Kimmy Wix

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COIN MACHINE

AROUND THE ROUTE

BY CAMILLE COMPASIO

THE NEXT SOUND YOU HEAR will be a sigh of relief from this reporter, now that D-Day has arrived ("D" for *Cash Box Directory*, that is). All of the listings have been updated, the follow-up calls have been completed, the copy has been proofed and re-proofed... You know, when you are compiling the reference material (and it's voluminous) that goes into an edition of this nature, you prepare yourself for lots of revisions—manufacturers relocating from one site to another, distributors doing likewise and, in many instances, revising their product rosters, companies changing hands, personnel changing jobs, and so forth. And, while there were changes this year, particularly on the distributor level, they seemed almost on a par with what was happening last year at this time. The tried and true companies, representing the various levels of the trade, are still with us, doing business as usual, and maintaining the strong foundation upon which this industry was built. God bless 'em!

COMES SEPTEMBER! This year's AMOA convention is certainly shaping up beautifully. The association has taken 80 additional booths at the Las Vegas Hilton to accommodate the overflow. In numbers, we're talking about 614 (as opposed to 513 in '88), and I don't believe this includes that additional 80. The number of exhibiting firms, as of last week, was close to 200 (with the possibility of more by showtime). I've got a list of artists tentatively scheduled for the awards banquet that will make your head spin! But they're not quite confirmed as yet, so keep tuned. All that remains is for the people in the trade to make certain they're in attendance September 11-13 to really make it happen!

CONGRATS to Taito America's **Larry Stalmah** and his new bride, **Gail**, who were married on June 24!

MAKIN' IT BIG! The NSM *C.D. Galaxy* dedicated jukebox is doing extremely well in the U.S. market, according to Loewen America prexy **Rus Strahan**, to the tune of record sales figures at the end of June! Deliveries of the *C.D. Fire* wall machine are in progress and, this too, is lookin' mighty good! Rus, as usual, has been doing a lot of traveling, but he definitely managed to be in town on July 20 to celebrate his wife **Carol's** birthday! Felicitations, gal!

HITSVILLE! Bally's red hot *Arch Rivals* continues to be one of the most in demand pieces of the season; and from what marketing manager **Laura Trezek** tells us, ops are really responding to the special promo program that goes with it. The order of the day right now is to take care of those orders and also attend to plans for Bally's participation in AMOA Expo '89. Yes, *Arch Rivals* will be there, along with whatever "surprises" the factory has in store!

AS LONG AS we're in the neighborhood, let's focus on Williams' *Black Knight 2000* pin, which is doing extremely well, according to marketing chief **Roger Sharpe** (and other feedback we've received). And how about those *Black Knight 2000* T-shirts that are also in big demand. They're really gorgeous; they sell for \$14.95 each (quantity order discounts for ops and distributors are available). Williams has other promo items on tap, such as key chains, coasters, bumper stickers, etc. Just call **Roger** at 1-800-347-5300 for further details. Understand *Black Knight 2000* was being spotlighted on a weekend edition of *Entertainment Tonight!*

ON THE MOVE: **Banner Specialty** recently relocated into new facilities in Pittsburgh. New address is 532 Alpha Drive; new phone number is (412) 963-2800.

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.

Court Holds That Parallel Circuit Boards Violate Copyright Act

CHICAGO — It appears the final page in the longstanding parallel boards issue has been written. A federal appellate court in Richmond, Virginia, has upheld Taito America Corporation by ruling on Tuesday, July 18, 1989 that "parallel" or "grey market" printed circuit boards used in coin-operated video arcade games without permission of the copyright owner or licensee constitute a public performance in violation of the Copyright Act.

In its decision, the Court of Appeals expressly rejected the argument that the so-called "first-sale" doctrine overrides the right of a copyright owner to control the public performance of a copyrighted work. It held that the "first-sale" doctrine only circumscribes the right of a copyright owner or licensee to control the distribution rights of a work once it has been sold, not to control a subsequent performance.

Although the decision technically applies only to the *Double Dragon* video arcade game imported and sold ex-

clusively in the U.S. by Taito America Corporation, it has broad ramifications for all "parallel" or "grey market" copies of printed circuit boards used in coin-operated games.

The plaintiff Red Baron companies, operated in several states by William Beckham of Toledo, Ohio, had allegedly purchased used parallel or grey market *Double Dragon* printed circuit boards in Japan and imported them without Taito's consent for use by the public in Red Baron's video game arcades. The Court of Appeals held that, by operating the parallel *Double Dragon* boards in its arcades without a performance license from Taito, Red Baron was guilty of copyright infringement.

In ruling, the United States Court of Appeals for the Fourth Circuit reversed a 1988 district court decision in the case of *Red Baron-Franklin Park, Inc., et al v. Taito Corporation*, originally begun in February, 1988 in Alexandria, Virginia.

Guidelines Set for Cranes in Florida

CHICAGO — After a two-year battle to clarify the crane issue in Florida, FAVA (the Florida state operators association) has reached "substantial agreement" on a set of guidelines produced by the Department of Business Regulation, applicable to "licensed facilities" (businesses in which alcoholic beverages are sold, regulated by the Division of Alcoholic Beverages and Tobacco). FAVA members are cautioned, however, about the possibility that the guidelines could be used by local law enforcement officials in reviewing the legality of crane games in unlicensed facilities.

Crane games, where the player pushes an electronic switch that controls the movement of a claw within a locked container in which prizes such as stuffed animals are displayed, are perfectly legal to operate. These games will be seized, though, if any of the following conditions exist:

(1) Prizes are worth more than \$6 wholesale or 15 times the cost of a single play, not to exceed \$15.

(2) Prizes consist of any amount of coin or currency attached to other prizes or unattached.

(3) Prizes consist of or have Florida lottery ticket(s) attached.

(4) Prizes consist of or have lottery

tickets attached even if the tickets are for charitable purposes.

(5) Prizes are placed in areas where it is mechanically impossible for them to be extracted by the claw.

(6) If the claw drops randomly, rather than as the result of a player's decision or the expiration of a set period of time.

(7) If the playing time is not revealed to the player.

(8) If the claw pressure is so weak that prizes are pulled free by the force of gravity when the claw mechanism is elevated.

(9) Prizes are packed so tightly that the claw cannot grasp any prize.

(10) Prizes are too heavy for the claw to pick up.

(11) Prizes are below the level that the claw will descend.

(12) Prizes are of such a height that the claw falls off to one side constantly or continually precluding the possibility of winning that prize.

(13) One prize is attainable but is attached to another imbedded and unattainable prize.

Any questions Florida operators have regarding the legality of their crane games should be directed to their local ABT official or to Kathy Fanning at (904) 878-3134, FAVA headquarters.

Murck Named Currency Products VP at Rowe

CHICAGO — Sanford C. Murck has been named vice president-currency products at Rowe International, Inc., according to an announcement by Jerry Hejtmanek, Rowe's senior vice president of sales and marketing.

In his new position Murck will continue to direct Rowe's development and marketing of currency changers and bill acceptors, with emphasis on meeting the operators' changing needs. His

experience in the coin-op industry, both domestically and internationally, spans 18 years.

A graduate of Brown University, Murck currently resides in Basking Ridge, New Jersey, with his wife Dryden and daughter Elizabeth.

Rowe International, Inc., based in Whippany, New Jersey, is a leading manufacturer of bill acceptors, changers, vending machines and jukeboxes.

NAMA to Testify at Cigarette Ban Hearing

CHICAGO — Richard W. Funk, chief counsel for the National Automatic Merchandising Association, was scheduled to testify at a Congressional Subcommittee Hearing in Washington on July 25, in connection with a bill introduced in the House of Representatives (HR 1250) by Rep. Luken of Cincinnati, Ohio. The testimony relates to a portion of that bill which would prohibit the sale of cigarettes or other tobacco products through vending machines.

In his statement, Funk will call attention to the six-step self-regulation program adopted by the vending industry in 1962 and designed to make certain that cigarette vending machines are not a source of cigarettes for minors. The six steps, which are vigorously adhered to by industry members, according to Funk, are as follows:

Each vending machine op should:

(1) Survey his entire cigarette operation to determine the location of those machines to which minors are likely to have access.

(2) Post "Minors Are Forbidden" de-

calcs conspicuously on all machines.

(3) Post on each machine the name, address and phone number of the op.

(4) Solicit the location owner's cooperation to prevent minors from purchasing from machines to which minors have access. Relocate machines, where necessary, to assure adequate supervision.

(5) Remove machines from locations where the sale of cigarettes to minors cannot be prevented.

(6) Cooperate with competitors to achieve area-wide compliance of preventing the purchase of cigarettes by minors from vending machines. (As part of this step, establish local group liaison with police officials and offer cooperation in the enforcement of "sales to minors" laws).

He will also cite statistics underscoring the fact that eight out of 10 cigarette vending machines are located where teenagers are not allowed or rarely frequent, along with other data in support of NAMA's position.

Konami's 'Crime Fighters'

CRIME FIGHTERS, the latest dedicated upright, four-player interactive video game from Konami, Inc., abounds in exciting play action and offers the added incentive of buy-in and continuation features to keep the momentum going.

What you have here is a tough situation where players take on the sleaziest underground characters imaginable in order to rescue several beautiful girls who are being held captive. These innocent girls have been kidnapped by the city's most notoriously evil mob leader whose gang includes some pretty scary punks! Leather-clad thugs armed with knives, spike heads carrying steel pipes, and gun-toting gangsters are but a few of the adversaries you will encounter during the course of play. If you can wipe out these killers by using your fighting skills (punching and kicking), you can pick up their weapons, which will come in handy when you have to face even more brutal enemies like bikers, karate experts, attack dogs and more.

The action takes place in eight different sections of the city — subway station, subway train, city street, abandoned warehouse, rooftop, back street, waterfront and warehouse — which are not exactly the nicest places in town, so you must be constantly on the alert for sneak attacks.

When you finally reach the prison where the girls are being held, you must fact the mob's top men, who are heavily armed. Once you eliminate them, however, there's the boss himself, who's a mighty tough customer;

but if you're strong enough to destroy him, your mission will be completed and the girls will be brought to safety.

Test reports on *Crime Fighters* have been outstanding. Further information may be obtained through factory distributors or by contacting Konami, Inc., at 900 Deerfield Parkway, Buffalo Grove, IL 60089-4510.



KONAMI'S 'CRIME FIGHTERS'

CHICAGO — Alexander & Associates, Inc., in co-sponsorship with the NYNEX Corporation, will present the second annual Conference on Interactive Entertainment — InterTainment '89. This year's conference, expanded from two days to three full days, will be held Monday through Wednesday, October 30 through November 1, in New York City at the Marriott Marquis.

Conference director Sally E. Chin said, "We are delighted to welcome NYNEX as our co-sponsor. The emerging Interactive Entertainment industry already depends heavily on telephone-based systems; and interactive video programming is only a fiber cable away. NYNEX is an ideal co-sponsor for this conference."

NYNEX has created and marketed the Info-Look videotex system, offers 800 and 976 services and provides access for 900 services, all of which are important elements in the growing array of services and products that allow consumers to participate and make entertainment choices.

InterTainment '89, like its predecessor, is a "software"-oriented conference. Participants in last year's conference encompassed the computer software, cable television, home video, toy and game, motion picture, telecommunications, venture capital/Wall Street, videodisc, CD-I, DV-I, CD-ROM, publishing, advertising and market research, theater, art and "edutainment" communities.

As noted by Ms. Chin, "Last year's attendees, regardless of the industry they were from, were eager to hear from the telecommunications companies. With NYNEX as a sponsor, we expect to meet that demand for a closer look at the interaction between software and hardware delivery systems."

InterTainment '89 will feature 25 panel sessions of 90 minutes each, during which time a full array of presentation equipment will be available to allow the demonstration of participants' products. In addition, Ms. Chin said that "an exhibition area for further

product demonstration is a high priority this year. We want attendees to be able to see and try some of the new systems being developed and introduced." Also on the agenda are a number of special events hosted by other companies.

The conference program is under the direction of Michael Mascioni, managing editor of *The A&A Monthly on Interactive Entertainment*, and program director of last year's conference. Mr. Mascioni made mention of a series of new services and products that have been introduced during the last year. "They are important barometers of the growing consumer interest in this field," he said. "During the last year, we have seen the introduction of interactive television services, 900 audio services, amusement/theme parks with strong interactive entertainment components from Walt Disney and MCA, and powerful 16-bit game machines. New product introductions such as CD-I and DV-I will accelerate consumer familiarity and desire for interactive option."

Mr. Mascioni is currently organizing the panels and speakers for this year's program. "There will be panels on interactive television, interactive entertainment in theme and amusement parks, interactive children's toys and programming, experiments with fiber optic systems, and more," he said. He pointed out that the extra day for the schedule is intended to provide more time for speakers and participants to interact. "That's what we're all about!" he added. "And last year, panelists and attendees said they needed more time to delve into their topics."

Alexander & Associates, Inc., is a New York City-based marketing and business planning firm, working with corporations in the communications and entertainment industries. They also publish *The A&A Monthly on Interactive Entertainment*.

Further info may be obtained by contacting Sally E. Chin, Alexander & Associates, 28 W. 44th St., Suite 1109, New York, NY 10036, 212-382-3929.

AMOA Expo '89

September 11-13, 1989



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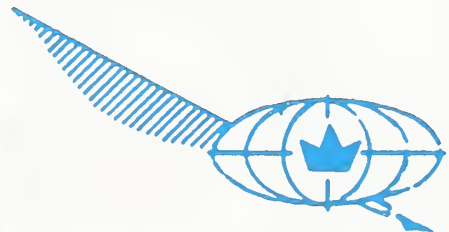
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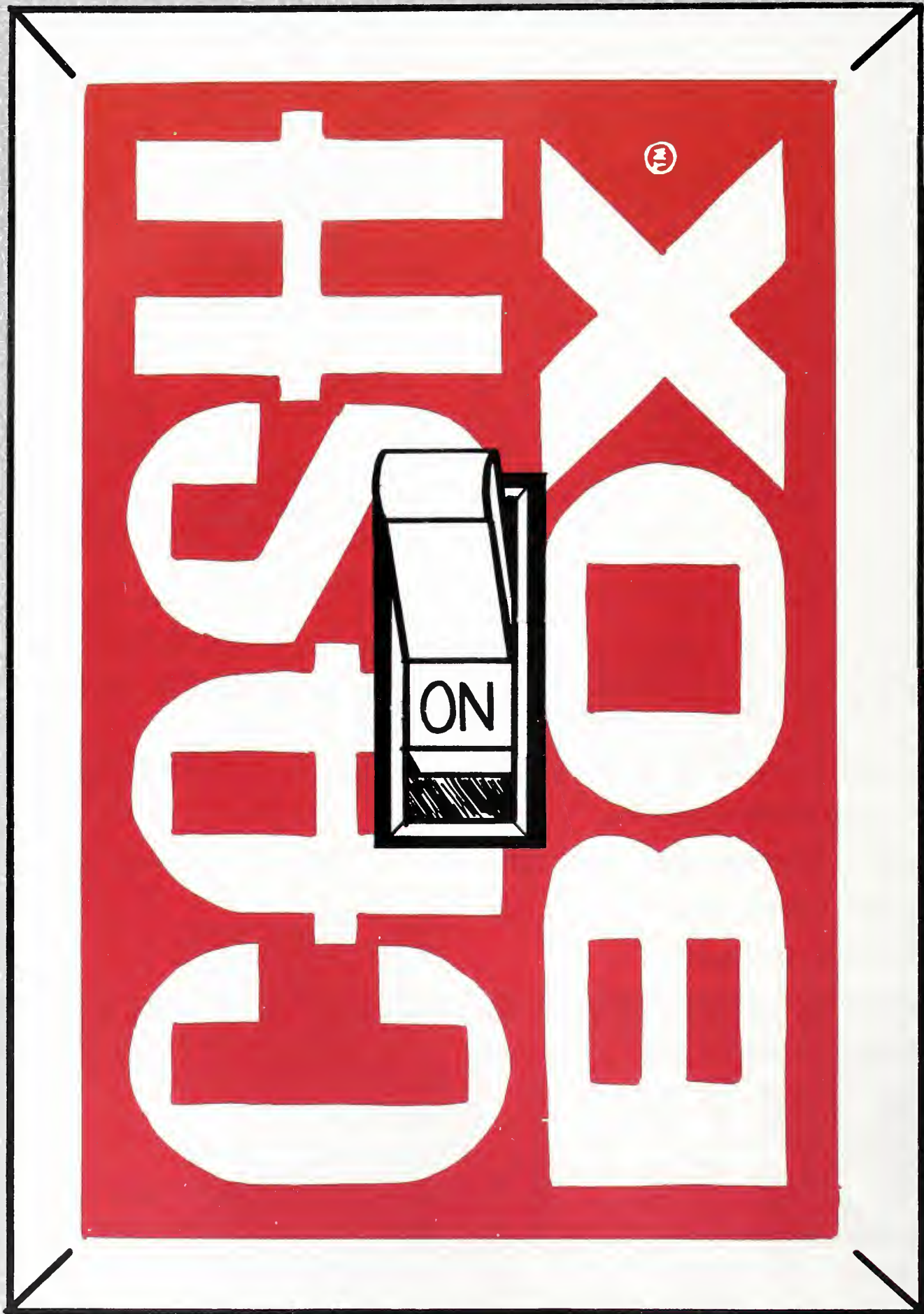
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