

CASH BOX

SAWYER BROWN

In Living Color

DREAM SYNDICATE

The Dream Is Over

AUGUST 26, 1989

NEWSPAPER \$3.50

Sawyer Brown

F. MACHINE

Serious Subversion



TICKERTAPE

BIG WHEEL KEEPS ON TURNING: Lol Creme and Lexi Godfrey have completed the new Tina Turner video, *The Best*, just in time for La Turner's four-month promotional tour of North America and Europe, in support of her upcoming album *Foreign Affair* (Capitol). Also, *I, Tina*, her autobiography, will be made into a movie next year by Disney/Touchstone. Could a tour be far off? Nah.

WHEN IT'S HOT, IT'S REALLY HOT: It's good to see that the Hollywood establishment is finally recognizing the importance of personal hygiene. Last year, Tinsel Town went condom crazy, and this year it's stinkiness. Witness the Wednesday (August 16) *Daily Variety* headline—SUMMER B.O. TURNING UP HEAT. The same day, *The Hollywood Reporter* lead with: DISNEY STRATEGY ALL IN THE FAMILY AS BABY BOOMERS BOOST B.O. Next year we boldly predict nose hair will be all the rage.

GUESS THE WORLD SERIES GAMES ARE AT THE AMERICAN LEAGUE PARKS ON THOSE DATES: Shea Stadium, home of the soon-to-be-first-place-now-that-they-suckered-someone-into-taking-David West-off-their-hands New York Mets (and once host to, among others, Grand Funk and the Beatles), will house the Rolling Stones October 26 and 28 (with a couple of other dates possible). New York around Halloween is chilly. Downright cold sometimes. Wonder if Bowie Kuhn's still using that raincoat.

WHERE'S TAMMY? Director and A&R magnate Penelope "Pit Stop" Spheeris is set to direct *Thunder and Mud*, a mud wrestling/heavy metal extravaganza brought to us by the Einsteins over at I.R.S. Hosted by the lovely and talented Jessica Hahn, the show will delve deeply into that special relationship metal and mud have enjoyed. Hahn will reportedly playing her special brand of slide as entertainment between rounds. You can get in on this pay-per-view madness on November 10.

YOUR LAST CHANCE TO HEAR THE WHO, UNTIL THEIR NEXT FAREWELL TOUR: You didn't buy *Tommy* on pay-per-view. You didn't go to a big stadium and hear the Who in person. You've even stopped drinking Miller beer since that obnoxious Who-take-a-rest-stop commercial started running. You think you've escaped. Well, you're wrong. On September 3, you can hear it all for nothing: Westwood One's broadcasting the absolutely final show live from the Cot-

ton Bowl in Dallas. Then the "Kids Are All Rich" tour goes away. Bye! **GOT LIVE IF YOU WANT IT:** Love and Rockets have hit the road across our fair land. Some of the dates are in stadiums with the Cure and the Pixies, some are in littler places on their own... Bob Dylan and the Pogues sounds like a pretty good double bill to us. It begins on September 3 in Berkeley and drips down the coast for a week, ending at L.A.'s Greek Theatre September 9 & 10... If you go to a Southern California concert promoted by Avalon Attractions (can you avoid it?), you'll be going to a "Coca-Cola Concert Series" attraction, thanks to a new deal between the promoters and the soda mongers.

BE SURE TO WEAR SOME FLOWERS IN YOUR HAIR: Remember "underground radio" (you know, '60s FM stations that played things like uncut Doors cuts and other subversive material). Well, if you were in San Francisco, you probably tuned into Tom Donahue, or Big Daddy as he was known. Well DCC Compact Classics is re-creating a show by the late Donahue, using tapes from those golden days of yesteryear. *The Golden Age of Underground Radio featuring Tom Donahue* is the title, September's the release date, and purchasers will hear Donahue introing the likes of Canned Heat, the Chambers Brothers and the Youngbloods.

WORTHY CAUSES: The L.A. Chapter of N.A.R.A.S. is hosting *Music Against AIDS*, a charity auction to be held at the Regent Beverly Wilshire Hotel in Los Angeles on October 15. There will be donated personal items from George Michael, Elton John, Ringo Starr, and others on the block, so don't miss out on a chance to get a hold of Michael's famous whiskers, which he's recently shed in favor of a more clean-cut image. For more info or the chance to donate, contact (818) 843-8253... *The Reach Out Festival*, which will be held on Sunday August 27 at Fairfax High in Los Angeles, will benefit Covenant House California, a help center for homeless youth and children. Performers include Lesley West (who hasn't stood in five years and promises to do so for this special occasion), Ginger Baker, E.G. Daily, hot newcomers Trulio Disgrecias (all you A&R types should check 'em out, and help a great cause in the meantime), *Married With Children's* trashy temptress Katy Segal, and many others. The event will run from 7-11 p.m., and you can call (213) 937-6325 for more info.



CHOMPIN' AT THE BIT: Three good reasons not to choose a career in orthodontic medicine, left to right: Before, After and During (Mushroom Maniac Mojo Nixon, the Pogues' Shane MacGowan and washboardist extraordinaire Skid Roper at a recent Pogues release party for their kick-hone new album *Peace and Love*).

MOVERS & SHAKERS

■ **PolyGram** has announced the promotion of venerable product manager **Dane Venable** to the position of vice president, artist development. Venable has been responsible for marketing and promotion of PGartists John Cougar Mellencamp, Hothouse Flowers, Michelle Shocked, Texas, Sa-Fire and Waterfront. In his new position, he will be responsible for overseeing all marketing and promotion efforts of developing artists. Rumor has it that Venable is the youngest VP in the label's history. Also at PolyGram, **Steve Kleinberg** has been named vice president, product development for the East Coast. Kleinberg was director of product management, responsible for the marketing of acts such as L.A. Guns, Cinderella, Vanessa Williams, Def Leppard and Bon Jovi. ■ **Keith Zajic** has been appointed vice president, business affairs for **Warner Bros. Inc.**'s music division. He succeeds Debbie Reinberg, who has decided to leave the company to pursue other interests. He joins Warner Bros. from his most recent position of senior vice president of business affairs, for the Columbia Pictures Entertainment Music Group. ■ **I.R.S. Records** announced the restructuring of its publicity department with three new appointments: **David Millman** is named national director, publicity (based in Los Angeles); **Steve Karas** is named East Coast director, publicity (based in New York); and **Susan Doyle** is named West Coast manager, publicity (based in Los Angeles). All of the appointments are effective immediately. Millman joins I.R.S. from Polygram Records, where he was West Coast publicist. Karas comes to I.R.S. from his own independent publicity firm. Doyle hails from Epic Records, where she was an intern publicist. ■ **Enigma Records** proudly announced the appointment of **Mark Diller** as East Coast director, national rock promotion. Diller was formerly with TVT Records in the capacity of national director of promotion. In his new position, Diller will be responsible for the promotion of all rock records out of Enigma's New York office. ■ **Capitol Records** has named **Hilda Williams** North/East regional promotion manager, black music division, working out of the company's New York branch. Before joining Capitol, Williams was in promotion at Polygram Records for two years. ■ **Lisa Morris** has been named black music A&R representative for **Warner Bros. Records**. Morris began her tenure at Warner Bros. in 1981 as an assistant in the R&B/jazz promotion department, in 1983 became an assistant for dance & contemporary music promotion and in 1987 moved to the black music A&R department as an assistant until this new appointment. ■ At **Epic**, **Mike Jones** has been appointed product manager, E/P/A. He will be responsible for marketing and product development for select artists on Epic and Associated Labels. Also at Epic, **Nancy C. Pitts** has been appointed product manager, West Coast for Epic and the Associated Labels. Pitts comes to Epic from Solar Records, where she has been since 1985, most recently holding the position of national director of press/publicity. ■ **Sue Lyon** has been appointed to the newly created position of manager of product development for **Atlantic Records**, based at the company's New York headquarters. Prior to this appointment, Lyon was the assistant to the director of product marketing at Epic Records. ■ At **CBS**, several appointments have been made in the distribution department. **Craig Applequist** is the new vice president for sales, and will work closely with all CBS Records branches and labels to develop and implement sales strategies and campaigns. **Larry Golinski** has been named Mid-Atlantic branch manager, responsible for sales, marketing and merchandising in his region; **Jim Chiado** is the new branch manager for Los Angeles, and **Laura Polson** has been named branch manager for the Northwest region. **Michael Greene** has been appointed to the newly-created position of director, jazz sales, CBS Records Distribution, in which he will be responsible for sales and marketing for CBS Records jazz lines. Greene comes to CBS from MCA, where he was vice president for sales. A few floors away, at **Columbia**, **Rich Kudolla** has been promoted to vice president for sales. Kudolla has been with the CBS family since 1975, when he was hired as a branch representative in Indianapolis. He most recently was in charge of the the CBS Records branch in Los Angeles, a position he held since 1981. And at **Columbia House**, **Mindy Francus** has been appointed associate director, video continuity marketing. In English that means she will be responsible for the production and marketing of select videos in the CBS Video Library. Francus has been with Columbia House since 1987, when she was hired as product manager, CBS Video Club.



Venable



Kleinberg



Zajic



Millman



Karas



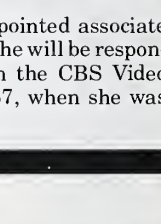
Williams



Morris



Jones



Pitts

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**SOME CALL HIM 'JOE.'
 WE CALL HIM WHEN WE NEED
 A FEW EXTRA BUCKS.**

J is for Johnson, which you possess
 in great quantity.

O is for Orphanage, where you bring things
 of dubious quality.

E is for Edison, the great maker of electricity.

W is for Words, a master of which you
 are second to none.

I is for Ignorance, which you've endured
 like a martyr.

L is for Las Vegas, your city of dreams.

L is for Love, which you've showed us in
 abundance. Ours will always be with you—
 you crazy, mixed-up punk rock post-graduate.

I is for Ides, the Saint of which gets you
 mighty messed up.

A is for A&R, a job you should soon possess.

M is for Mandy, for you came and you gave
 without taking. But we sent you away.

S is for See Ya, but not for long.

THE BUZZ



BEAT GOES BANG: THE NEXT BIG THING?

LA WE KNOW WHAT YOU WANT! Or at least what you need. Over the past six months our A&R cred has been impeccable. We put **De La Soul**, **Soul II Soul**, and **Bonnie Raitt** on the cover the week their albums shipped, and each of them have a shiny new gold record on their mantle as we speak. We brought you **Toad the Wet Sprocket**, who signed a megabuck deal after being graced in these pages, and have the goods to become a major force in the next decade. We don't like to brag, but we could.

But enough about our past. The question is, can we do it again? Sure we can. This time it won't even be hard. Our new faves are a band that could go straight up the middle to the top. They've got pure pop down to a science, and have all the other necessary ingredients for pop stardom such as charisma, looks, and a great sense of humor. They're called **Beat Goes Bang**, and we've got them first.

Perhaps the most important lesson I've learned here at *Cash Box* is the importance of good songs to the success of a group. No matter what type of music, it's the song that comes first and is the foundation for any other assets a band might possess. And though they've only been together for two years, Beat Goes Bang have already written three classics, and a handful of others that could climb effortlessly.

"Walking On Air," the group's first effort, still stands as a meter against which eighties pop should be judged. It glides effortlessly, punctuated by ascending, powerful, and unavoidably catchy choruses, and sits in your subconscious for days, appearing when you least expect it. B.G.B. singer **James Stark**'s delivery gives the song a coming of age charm, and my little sister melts every time she hears it. "Love Lies In Wait" and "Your Love Don't Change" are also perfect pop—chock-a-block full of hooks, and delivered flawlessly. The latter track employs a dreamy sax solo to drive the final nail of resistance out of the picture, forcing the listener to succumb.

Perhaps the band's strongest track is "Broken Hearts," an end-of-summer tale of love lost that, like all classics, hooks you in immediately and gets better each time you hear it. As you may have guessed by now, the theme of the group's records don't tread the political boards too heavily. Keyboardist **Francis Preve** explains: "Though we are as concerned about the planet as anyone else, I don't feel we could tackle the scope of a serious issue in a four-minute pop song. We'd be cheating

the audience, as well as ourselves. Besides, after months of trying we still can't get Jim to grow his hair like Bono's." Preve explains that "The artists we've always admired are the ones who could write a song that lasts. One that invites itself to different interpretations, but has universal appeal." He points out that "a pop star such as Madonna, who put in an AIDS information leaflet in her last album, and got it seen by millions of kids who might not otherwise gotten that knowledge, or ignored it if it came from an 'authority' who they couldn't relate to, is just as effective as a political singer. She speaks to their everyday wants and needs, and is a more powerful influence because of it."

Though Beat Goes Bang draw on a variety of influences from the pop, rock, and R&B sectors, their hookiness and the way they are employed are uniquely their own. Drummer **Mike Licata** explains their strategy: "We all come from different backgrounds. Jimmy spent time in a lot of time in rock bands, and I spent time in **Jermaine Stewart**'s band, so I got a good understanding of how funk relates to pop, especially when it comes to rhythm and physical reaction to music. Our new track "Miss Thing" is the most upfront, almost swingbeat, dance track we've done, but it still definitely fits into the Beat Goes Bang framework. We're a very physical band, especially Jimmy, who is all over the stage, and knows how to use his body better than almost any other performer I've seen." I'd have to concur. In fact, the last time I saw them live two girls in the audience fainted from a combination of the band's intensity and the audience's reaction to it.

The fact that the band chooses to go the straight pop route has been both a blessing and somewhat of a hindrance. They have gotten tremendous local radio play with their self-produced cassette releases, as well as penetrating a number of other markets that they have tried to go after. And their well chosen live shows are always packed. But, as Stark reiterates, "not being an 'alternative,' or college radio band, has its problems. The people who have seen or heard us really enjoy the music, but it's hard for us to get an underground network going. People want pop bands to do other people's material, which is not what we're about. We work well on a mass appeal level, but the problem is getting to the masses without a liberal amount of promotion, so I guess we'll have to deal with a major to make the right impact."

Beat Goes Bang definitely have what it takes to play with the big boys, and right now they're in that wonderful "shopping" period. They seem to have good heads on their shoulders, and stress that they'll wait until the time is right before they sign their songs away, which is a remarkable attitude for such a young band. Toad did the same thing, and have come out very happy. If you want to see what all the fuss is about, contact them at (716) 883-0158. And remember who told ya so.

Oscar Wednesday

LA TOO WATCH OUT, ALL YOU A&R TYPES, for the **Black Watch**, who lit up the Gaslight last weekend with a keen, clean display of sentient pop potency. This band has all the earmarks of budding alternative genius by my book—a confident and polished stage presence, a pleasing dose of a classical instrument (violin), and a songwriter/lead vocalist with a Ph.D. in English. But the Black Watch are not alternative in any way that could be construed as inaccessible. The crossover possibilities here are huge, proven by the fact that the notoriously skeptical and diverse crowd of the *Gaslight* *unanimously* approved with unprecedented enthusiasm. Vocalist **John Frederick** delivered from the heart, soul and cerebrum, while **J'Anna Jacoby**'s violin augmented the electricity and overall liveliness of the sound. It was an auspicious moment for this potential-packed ensemble, and very deserved of A&R attention. If you would like more information regarding the Black Watch, you may reach the eloquent and ever-pleasant John Andrew Frederick at (213) 458-7956.

Marisa Lackey



SAWYER BROWN

NA I ALWAYS TRY TO WRITE about the hippest things happening in Nashville every week. That includes concerts, showcases, songwriter's nights, etc. Well, most of the time there are LOTS of things going on, but this week I just couldn't find what I was really looking for, so I just decided to "buzz" around the area outside Nashville to see what I could find.

First stop...**The Bell Cove Club** in Hendersonville, Tennessee (just north of Nashville) where the very talented singer and much acclaimed songwriter, **David Chamberlain** was performing. Chamberlain was pretty much under



T.G. SHEPPARD'S MOON MOUNTAIN LODGE

the weather with that dreaded flu bug that's going around, but being the professional entertainer he is, he took the stage and drew continuous applause from the audience when he started through his string of George Strait hits. Among them were Chamberlain's latest Strait #1, "What's Goin' On In Your World," along with other hits like "Am I Blue," "Stranger Things Have Happened," and his Charlie Pride hit, "Have I Got Some Blues For You."

After leaving Chamberlain with his ardent fans, I decided to really get serious about looking for happening events outside Nashville. So...believe it or not, I packed up my car and headed out of town for the weekend to see just what I could run into. First I headed south (Tuscaloosa, Alabama to be exact) to pick up my friend **Doris Hardy** to go on this jaunt with me.

When leaving Alabama, we headed for the mountains—The Great Smokies, Gatlinburg and Pigeon Forge (where **Sawyer Brown** was performing at Dolly Parton's theme park **Dollywood**). We also knew that country entertainer **T.G. Sheppard** had a bed and breakfast there, so we called ahead to make sure we would have a place to lay our weary heads for the night.

We got to Pigeon Forge just in time for the concert (actually we were about ten minutes late—all that tourist traffic, you know) and Sawyer Brown was COOKIN' when we arrived. Never have I seen so much energy as that exuding from lead singer **Mark Miller**. This entertainer *extraordinaire* had that crowd (which included folks from wee toddlers to the older guys and gals who remembered the '40s) eating out of the palm of his hand the *whole* concert!

The entire band was great as they performed their string of former hits, mixed with some of the new from their upcoming Capitol LP *The Boys Are Back*. The crowd loved the group's latest single, "The Race Is On" and another new song called "Hey, Hey." All the "younger" girls screamed when Miller went into his performance of the beautiful "Heart Don't Fall Now," and the crowd went wild and rushed the stage when, as at every performance, Miller shouted, "Okay, the show is over and the party begins! Come on down!"

Once down front, the concert-goers sang and danced along with the guys (who, by the way, have so much *fun* doing what they do) on their mega-hits "Step That Step" and "Betty's Bein' Bad," where Miller struts his stuff and dances like crazy from one end of the stage to the other. We definitely left that concert entertained!

Now on to calmer entertainment. We headed for **T.G.'s Moon Mountain Lodge** that took us HIGH atop a mountain. After winding further up and up and up a winding road...there it was!—the 157-year old log home estate that is T.G.'s permanent residence, when he's not on the road touring and entertaining his fans.

The best part of the stay there had to be meeting T.G.'s Aunt Micki and Uncle Bob, who manage the bed and breakfast. Uncle Bob cooks up one of the *best* country breakfasts (that includes his secret recipe gravy and biscuits) you'll ever sink your teeth into. Aunt Micki made us feel just like family, and it was hard saying goodbye to our new-found friends. And what they say is true...you've never really seen the moon until you've seen it from Moon Mountain.

But come Sunday afternoon, we had to come down out of the clouds (literally) and head home to Nashville. We started back, knowing we had indeed been thoroughly entertained and that I had more than enough to construct this column. I was driving along on Interstate 24, admiring the beautiful sunset, daydreaming and thinking about how this world of country music goes 'round and 'round, when the very reason it exists drove right by me.

About 70 miles west of Music City, a little red car, loaded down with clothes and personal belongings pulled up beside me to pass and there on the front seat, next to the young fellow driving the car, sat a guitar. The scene said it all...as he drove past me and smiled, I watched that little red car with Virginia plates drive toward the city of dreams where it all begins—Nashville, Tennessee.

Kay Knight

UK PLEASURE AND PAIN: When Dave Stewart and Annie Lennox did their first tour as **Eurythmics** seven years ago, they noticed a boy back-

stage—wild, waiflike, with the deepest, darkest, wisest eyes and most beautiful make-up they had ever seen.

Before long he was cutting Annie's hair into that perfect crop and looking after her wardrobe. The boy was one **Barry McGuire**, longtime resident of a Liverpool children's home with a checkered and emotional past, as one might assume from those deep, sunken eyes that sparkle like the black crystals in his rosary necklace. Today he is part of a band **Pleasure**, on Dave Stewart's own label, where he hopes to emulate his heroes' fame and fortune.

It is Stewart's opinion that, "There is no one great who has not been able to overcome a certain amount of dodginess in their past. Even if they came from a nice middle-class background, great ones were always dodgy in their heads, going mental in their suburban bedrooms, feeling alienated when everyone went to auntie for tea. Anyone sensitive runs away because they feel trapped, they think this can't be it. I don't want to grow up into mum and dad, give me the weird pill."

"I identified with Barry. I felt extremely paternal towards him because I see myself in him."

Barry was always running away from the children's home. It was a bitter pill to swallow, going back there and having to call complete strangers "Auntie This" and "Uncle That," and to ask to go out when he had already been on tour with Eurythmics. It was Dave and Annie's thought that the only way to free him from a life as a drug addict—he had become heavily obsessed with all forms of narcotics and all manner of mind-altering substances simply to escape the home's tedium or terror—was to adopt him legally.

Barry recalls the phone call: "It came when I was at an impossible low. I was taking so many drugs, I was drifting too far from reality. I could feel the motion of my body and reality slipping away from each other. I couldn't walk, then I got the phone call saying I was part of the family and could go off to work for Eurythmics permanently."

Dave identified intensely with Barry.

"When I was 15," Dave says, "I ran away from home in the equipment van of a band called **Amazing Blondel**. When they found me they rang my dad, who said I may as well stay with them and be a roadie. I wasn't in a children's home. My mum and dad split when I was 11 and I was living with my dad and not very happy."

It was some time before Barry began writing songs. But if pain is the basis for art, then Barry has plenty of experience from which to draw.

"The first couple who ran the home," Barry says, "were thrown out when the husband was found interfering with one of the girls. We still had to call him 'Uncle.' Before that I had been in a foster home. My foster parents were quite old, they couldn't cope with me. I disappointed them by playing truant from school a lot. Before the home I had spent the worst time of my life in a detention center where you were not allowed outside. They caught me crying in a classroom and there was a severe punishment. I felt like screaming, 'I'm not bad, I'm just growing up.' But they put me in a glass room where I could be watched and asked me to write down all my thoughts about sexuality because they thought I was gay."

"My foster parents came to visit me and I realized I really loved them, and told my dad for the first time. Then I went to an open jail in the Lake District, which was an intermediate treatment center. We went canoeing and the food was nice. We all wore the same denim trousers and shirts, but we were allowed our own shoes. Then it was back to the children's home, which was much better."

"I don't want you to think of me as having a sob story. I feel incredibly lucky."

Dave caught the first whiff of Barry's plans for superstardom when he observed him staring hard at Annie from the wings.

"He was watching every move she made," says Dave, "and planning his own performance. He had kept his songwriting secret. He had teamed up with a guy called Gully who looked after my guitars, following him around doe-eyed. They had been writing songs together for two years, but I hadn't noticed because he was always disappearing, and I would find him in a cupboard sniffing shoe cleaner."

"When they first played me their tape I was astounded. It was brilliant. I signed them to my record label immediately; I wanted them to go off and write songs. I looked on them as a long-term proposition, and I wanted them to cultivate at least 30 great songs. I gave them the portastudio eight-track on which we wrote 'Sweet Dreams' and sent them off to L.A., where they ran amuck."

"I remember the night when **Bob Geldof** was knighted. We were having a party to celebrate and I asked Barry to drive him to our house. I forgot that he didn't have a license and that he was drunk and that he didn't know the way. But Barry didn't like to refuse me. It was a very disgruntled Bob that arrived two hours late for the celebrations."

"Barry keeps me sane, and **Siobhan** [Dave is married to ex-**Bananarama** **Siobhan Fahey**] is mad for him too. She goes to the front row of their gigs with all the drunken students, singing all the words like a **Queen** fan at Wembley. They remind me of the bad boys in *Pinocchio*. I wouldn't mind a bit if Sam [Dave and Siobhan's son] grew up just like him, although I wouldn't want him to suffer like Barry has."

At 19 months, **Samuel Hurricane Stewart** already plays at the guitar and piano. He has a vocabulary of 700 words, although some of them are Thai because he is looked after by some friends of Dave's from Thailand. He astutely calls his father Big Noise and his mother Funny Hat.

The Eurythmics are about to launch a new album, *We Too Are One*, and tour. **Pleasure** will support them.

"But can you believe it, **Pleasure** almost split up just before they wrote their first single," says Dave. "Barry got jealous that Gully got a girlfriend. I had to fly in and be a therapist and sort them out. I'm often called upon in such times."

"This time, I had to spend all day explaining that you can't have worked this hard for this long to give it all up. They broke up for a couple of days when Barry wrote some of his best and most heartfelt material, and so did Gully."

"Yeah," says Barry. "I had to realize the band was bigger than the stress, bigger than the arguments."

Chrissy Hley

SAWYER BROWN

The Boys Are Back: And Still Hungry!

BY KAY KNIGHT

WHAT DO YOU CALL SOMETHING that's hot, energized, sensual, a little rock and a little country, and completely unpredictable? Ordinary words don't really describe it, and until now it's been best described only by its name—Sawyer Brown.

After some musical searching, the boys are back with a brand new album called (yes) *The Boys Are Back* and a red-hot stage show, even though they had never really *gone* anywhere.

"Internally, we feel like we're back to where we need to be," says keyboardist Greg Hubbard (better known as Hobie). "We have our original producer, Randy Skruggs, back. I think the music has jelled back to what we wanted—music that represents us. It's got a little edge to it, but certainly not something that can't be fit into the country format."

Lead singer Mark Miller agrees, "Songs *can* be done differently than what one might think about a traditional country song, especially a song that people might not think we would cut. In our career, we've *always* done something that people wouldn't think we would do."

Sawyer Brown's latest Capitol Records album project is no exception. The boys (also including lead guitarist Bobby Randall, bass player Jim Scholten and drummer Joe Smyth) have surprised us this time with the classic tune "The Race Is On," first recorded by crooner Jack Jones and later by country legend George Jones.

"The song's not totally unrecognizable," says Miller, with his mischievous grin, "We just Sawyer-Browned it up."

"Now it's more a thrash rock-a-billy style, which really, when you go back and listen to George [Jones] version of it, that's what it was."

"Yeah," Hubbard interjects. "George's version was real kickin' for 1964."

And *kickin'* is what Sawyer Brown is all about, and has always been about—well, almost always. "We drifted there for a couple of years," Miller explains. "Not that we were searching, but I think the label was searching to try to have better placement for us on the country format, with radio."

Miller says that was frustrating because Sawyer Brown *already* had a place. It might have been hit or miss. Sometimes they would hit, like with a "Betty's Bein' Bad" and sometimes they would miss, like with a "Saving the Honeymoon," but at least they were turning in music that was Sawyer Brown and it didn't sound like any other records.

"The label came in and they tampered with that sound. They were doing what they thought was right, but it didn't happen to be right for us, radio play or not."

"The people who come to our concerts are the same people who listen to radio and want to hear our music, and if I'm not mistaken, that's what radio is for—the listeners," says Hubbard. "They're one and the same."

"We're not on any kick against radio," adds Miller. "We'd love for them to play us. Sometimes though, we do get passed by with radio and we don't really understand that. A lot of our songs have deserved radio play and haven't gotten it because of the band's reputation. But we'll settle for the hit-and-missing, I guess, because when we hit, we hit big."

"Even though 'Shakin' only went to #15 on the charts, we sold over half a million albums, partly because of that song and because of all those people out there that scream for us to sing 'Shakin' and 'Betty's Bein' Bad' and 'Step That Step.'"

Hubbard says Sawyer Brown is not asking the industry or radio for favors—they are just asking them to lighten up and to give the boys a break. "There are people who say, 'Oh, we just don't play Sawyer Brown.' We don't just sing *one* kind of song. We go





from 'Betty's Bein' Bad' to 'Heart Don't Fall Now.' Please base things on the music, not what kind of clothes we wear and what color tennis shoes we wear.' We're certainly not harmful and our music deserves to be there as much as anyone else's."

Part of what keeps Sawyer Brown *hungry*, according to both Miller and Hubbard, is the fact that they *haven't* had a hit record every time one is released. "So you can best bet if we keep going to the drawing board, as far as writing songs and making music and putting a live show together, we can't rest in this business. As soon as you get caught sleeping, you'll get called on. So we *will* be here for a long time. With the five of us, there's enough energy there. And we keep each other fresh and we keep each other down to earth and we keep each other hungry!"

Sawyer Brown *is* serious about their music *and* about their fans, and that is another reason for the title of the new LP, set for release September 3. Sawyer Brown is through with struggling with the label and with radio, and as a group made a very important decision. Record label or not, radio play or not, Sawyer Brown has to go in and do what *they* do.

"We have to," explains Miller. "We have too many people who come to the shows *because* of that music. We sell too many records *because* of that music, and we decided if we're ever going to be that big act that we want to be someday, we have to do our own thing."

"The thing is, we're sitting there looking at the fans that keep coming. We've developed this cult following that keeps getting bigger and bigger and we have to feed *those* people," Miller adds. "You can't sit back and worry about whether the program director or the head of the label will like what I'm doing out there because they're not *there*—they're just not there. But those fans are, and you have to feed those people who bought the ticket."

Sawyer Brown stays on the road the majority of the year. This year they have at least 250 scheduled dates, and they see plenty of ticket sales. People drive as many as 600 miles to see a show, not just once, but over and over again. "They'll come through the line (the guys sign autographs after each show) and they'll tell us how many shows they've been to 'cause that's kind of the 'hip' thing to do with Sawyer Brown fans—to see how many shows they can go to. There are dozens and dozens of people who come through and say, 'This is my hundred and fifth show!'"

"It's absolutely amazing," laughs Hubbard. "You know, a lot of them give up all their free time just to follow us. That's true loyalty."

Those that have been there numerous times aren't likely, however, to see the same show over and over. Sawyer Brown is known for having one of the most diverse and ever-changing stage shows in the business. The boys have the attitude that it is the fan's show. If someone yells out a song that is not on their set list, they stop the show and do that song right there.

"Our fans are very opinionated," says Hubbard. "They let us know what they like and what they don't like. When the *Somewhere in the Night* album was out, our fans picked up on the fact that the material was *not* Sawyer Brown—nice songs, but it wasn't us, and they knew it and let us know."

Miller agrees, "Yeah, they feel like they're a part of Sawyer Brown, so if they have a suggestion when they go through the line, they'll offer it. And if there's a song we haven't done in four or five shows, they know. And if it's one they really like, they'll tell us to put it back in the show."

This five-some, all truly entertaining, leave a piece of themselves with every audience. And only a fan can *really* describe Sawyer Brown. Their music is honest. It comes from each member of the group, but is developed also from their audience.

"We just want everyone to know that there is something real here," says Miller, thoughtfully. "There's a real honest music, there's a real artistry in Sawyer Brown. It's not just this bubbly kind of image that developed. That's evident in our shows."

"We don't have a record label that sits around and pats us on the back. We don't have a management company that sits around and pats us on the back. So I think it makes you work harder," says Hubbard. "It makes you stay hungry, which is exactly the way it *has* to be."

"We *would* like to be taken more seriously," adds Miller. "We've weathered the storm in our career. We're on our sixth album and we're here to stay. This is us—music *our* way. The boys are back and we're *still hungry!*" ○

A EULOGY FOR DREAM SYNDICATE

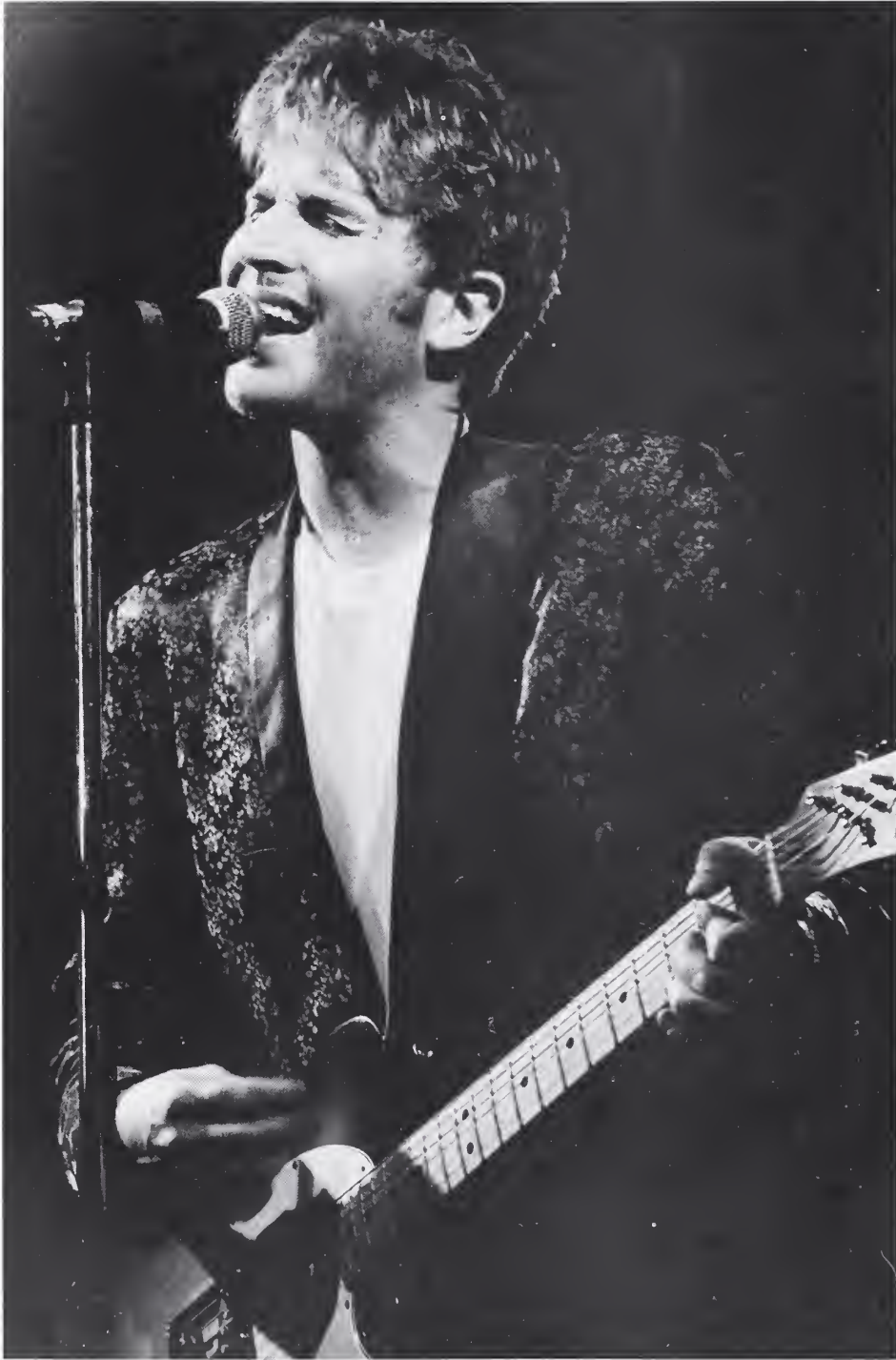
BY JANISS GARZA

DREAM SYNDICATE'S MOST DEADLY FAULT was that, although its shows were positively electric—sometimes to a terrifying extreme—it was never able to unleash that level of intensity in the studio. Every Syndicate show I attended during the band's last four years of existence tore at my casual, everyday facade. By the encore, I was often a sweaty shambles. The quartet touched something inside me that lay shivering beneath the surface. Yet its only albums I own are *Ghost Stories*, the last studio effort, and *Live at Raji's*, the final album. *Live*, on the Restless Performance Series, is the only Syndicate cassette in distribution that I can slip into my deck to capture the turmoil and freedom that they offered onstage. It's depressing that I can never experience the accompanying visuals again, but I learned a long time ago that we all have to move on.

Nevertheless, I'll always hold on tightly to the memory of the first time I saw Dream Syndicate after guitarist Paul Cutler joined the band. I'd seen the band once before, in November of '84 with Karl Precoda, but they didn't reach me then. It was only when they had a lead guitarist whose insanity matched, and often surpassed, vocalist Steve Wynn's that it achieved its psychotic potential. Paul, a small, odd-looking guy, would metamorphose through every song. He could change from a dangling spider, going in for the kill, to a lean, purring tiger, romping through the grass. Then there was Steve, singing with a strange combination of passion and detachment, playing off this wildman and ripping through insistent, unrelenting guitar licks. It was a breathtaking experience that gave the hot summer of '85 an almost unbearable joy.

After seeing the group a few times, I began to wonder why it wasn't more successful. I felt the quartet should be mowing down America instead of just popping up here and there at small clubs and halls. Eventually, I had to face the truth—and it wasn't all in the albums, which are only mild annals of its force. The fact is that most people listen to music as a blissful escape, not as a catharsis for their deepest, most private emotions. Most people don't want to dig that far into their psyche—more power to them, it makes life so much easier. The very thing that pushed me towards Dream Syndicate chased most others away.

For those few that willingly dared to explore those musty areas of unknowingness, however, the Syndi-



STEVE WYNN CIRCA 1985 (Photo: Janiss Garza)

cate was ready to fly you there on the wings of its pulsating rhythms. There were times when I stood as close to the stage as possible, but I was a million miles away from the hardcore fans that surrounded me. Watching the band was like viewing an uncontrollable forest fire that raged my way. I'd be too frightened to move, but at the same time, I was fascinated by the potential of having those flames engulf me. Cutler's six-string madness licked at my face, charring me to the bone, and Wynn would hit me with

a sudden, heated blast. It was a chilling experience. How odd that when you feel one extreme sensation, it becomes hauntingly similar to the opposite extreme.

If you pick a quiet time, late at night, to listen to *Live at Raji's*, you might understand the release that the Syndicate's attack is capable of giving. The first track is "Still Holding on to You," a song that begins as a tale of lost love and then edges into the issue of mortality. That's what is so fascinating about Dream Syndicate—it takes common-day experiences and searches for the underlying issues. It makes you look at the harsh, white secrets that lie behind the simplest events. With its soft, spooky intro, "Until Lately" tricks you. It doesn't take Wynn long to explode into a stuttering, hysterical tirade against those shallow, workaday values that others (like Bruce Springsteen) romanticize. "That's What You Always Say" springs into life, its shattering riff sending shards into your gut. When the lead guitar shoots off into its own sharp observations, it cuts even deeper. The sadness of "Merrittville" steps lightly and slowly, making the summertime blues ring with danger. "Halloween" features a freak show of a solo that fits in so comfortably with the song that it's almost gone before you realize how weird it is. In comparison, "Boston" is a shock of normalcy with its straight-ahead melody. When the Syndicate cuts loose, as it does with "The Days of Wine and Roses" and "John Coltrane Stereo Blues," (which features Peter Case on deranged harmonica), your by-now twisted soul bursts into an orgasm of color that's a celebration of painful ecstasy.

I love *Live*, but I have an even more treasured possession. I own a unedited bootleg of a full set from that night, which I acquired in the spring of '88. That was a particularly rough period of my life, and the prognosis for my escape from depression seemed

dubious at best. I can't say for sure that this tape was therapeutic, but it saw me through many angry, hopeless, tearful nights. I'm no fool—I'm sure I would have come out okay anyhow, but for that couple of months that the bootleg lived in my tape deck, it drew my angst to the surface until it finally hit home that the strength of my suffering was equal to my capability for feeling joy—a simple lesson, but hard to learn. My realization was no small gift.

I'm gonna miss that band. ○



REVVING UP F. MACHINE

BY KAREN WOODS

IT'S A SORRY STATE OF AFFAIRS when Pop Music, or whatever the hell you want to call it, has gotten to the point where everything has to be reduced to a formula. If you write a serious song, for instance, or a song about a serious subject, it has to *sound* properly serious. Serious subject matter set to upbeat music, or even something with a big hook, tends to fly over the average person's head like trash on Broadway on a windy day.

In fact, that's what happened the first time I listened to the new F. Machine record, *Here Comes the 21st Century*. I admit it. It went over my head. I basically wrote it off, thinking "Christ, another sexist rock & roll record with a singer who thinks he's David Bowie." It's an easy *surface* assumption to make; song titles like "Baby Let's ****," "Sexy Terrorist" and "Perfume" would make even the most unwilling feminist cringe. And the music is straightforward rock & roll with a massive injection of pop—no "Pay attention, stupid!" warnings anywhere. But there are two ballads on the record that made me go back and listen again: "This City," which is an unflinching look at urban desperation, and "Never Never Land," which is about suicide.

Surprise, surprise. Songwriter Simon F. (as in Fellowes) is being as subtle as a brick—or bloody cynical. He's taken all sorts of rather topical topics—AIDS, drugs, poverty, violence, racism, greed, lust—and hidden them in hook-laden songs that get your feet moving before your brain is engaged. I caught myself singing part of "Too Many White People" while I was doing dishes, and realized what I had just said was "Gonna get a gun, gonna kill me some..." This guy isn't subtle, he's subversive. Clever. *Here Comes the 21st Century* is what *New York* might have been if Lou Reed were English, in his late 20s and raised on a different kind of music.

"I like things that are absurd, dangerous, cynical, twisted," Fellowes explains. "And in order to get that across, you have to be very blatant about it, say 'Do you get it, do you get it?' You put 12 killers on the front cover. It's very heavy-handed, but there is no point in being subtle. I thought you could be slightly clever, and gentle and mischievous, but it goes right over the average person's head. They don't have enough time or energy to invest trying to figure some-

thing out. You just have to smack them in the face with it."

Fellowes made his first foray into music as half of a duo called Interferon, which released three singles and an album called *Gun* between 1983 and 1985. Asking about this gets the first serious grin out of young Mr. Fellowes, and he launches into a subject he finds much more amusing than England, MTV or the ephemeral nature of the American dream. "It was a tragic beginning in hindsight, because everything happened so immediately," he explains. "We'd only written three songs, we'd never played any shows, more importantly we never paid our dues, and we immediately signed a major deal. And the record company we signed to had no idea what to do with us, because there *were* just these three songs, and each one sounded completely different."

By starting at the end and trying to find the beginning, Interferon, well, succumbed. "We had no idea what we were going to do, either. It was like, 'Oh. Shit. I guess we'd better make an album now.' We had no concept of what we wanted to say in the bigger sense. Most bands spend two or three years or more playing, establishing their whole ethos, their reason for being, building a following, and we never did that." He laughs. "So since then, I've been trying to figure out where I belong, where I fit into this whole thing, and I still haven't figured it out. I just have to make my own little space, or hope someone will let me *have* my own little space."

After the demise of Interferon, Fellowes was picked up by Reprise, and recorded a solo album as Simon F. rather than F. Machine. The timing of *Never Never Land* was, how shall we say, inauspicious. Reprise had just been relaunched, and was struggling to regain its footing in the Warner Bros. hierarchy, and not much emphasis was put on the first three releases (*Never Never Land*, Dream Academy's *Remembrance Days* and a third which I quite frankly can't remember). I'd liked the first Dream Academy record, and although I'd never heard of Simon F., I liked the bio. "Hmm." is his response to that comment. "Maybe I should have tried to sell that."

"I don't think there was any way anyone could have known that record had been made unless they were there when we recorded it," he added. "There were a

couple of other things that confused the issue, the first being that it seemed poppier than the first album I made with Interferon, which I don't necessarily think is true. But the other thing that compounded that was the fact that they were trying to sell me as kind of a pin-up sort of thing, which I'm not. I'd love to be—I'd love to be on everybody's bedroom walls—but I'm just not that good-looking. So that was a very silly idea, and it made it very hard for people to take it seriously.

"So I had to take a big step back with this one, try and balance that out on this record by not having my face on the cover, calling it F. Machine, pushing myself as far to the background as they would let me. The other stuff, it's embarrassing, and I don't think I could live up to that."

He heaves a rather large sigh. "So yeah, that's the story of the last album. For something that was hardly heard, it did an incredible amount of damage to people's perception of me, which is a shame, because I've had to spend more time on damage control than on moving forward."

The story of the new album is that F. Machine is now a band consisting of the eponymous F., New York guitarist Vince James and fellow Londoner Keith Fernley on bass. For the album itself, Fellowes collected a bunch of stories, observations on the world around him. *Here Comes the 21st Century* also has a lot of New York in it, a city where Fellowes has lived for five years, and he says that's inevitable. "And intentional. I'm very much affected by where I live. I want to write about it, some songs specifically. I'm not trying to write a newspaper, like Lou Reed, but there are things I wrote about that were specifically inspired by things that happened in New York. At the same time I tried to keep it open enough that people can apply it to where they live, rather than thinking this is a record about New York. This is a record about lots of places, lots of cities, lots of intense environments.

"I think a lot of people, when they listen to the record, it makes them smile. Not ha-ha, laughing, but there is sort of a knowingness about it. And I think that's appropriate." ○

SHOCK OF THE NEW

SO LONG: This will be my last column for *Cash Box*. Don't try to talk me out of it. No, stop right now. I hate it when you cry. You know what it does to me, when you look at me with those big blue/green/brown eyes, your head tilted just so, the corners of your mouth turned up in a brave attempt at a smile. No, stop it.

As you know, music is my life. It has been since before I was born. But music doesn't exist in a vacuum. In my stint at this magazine, I've learned an awful lot about the interface of music and business. Part of what I learned is responsible for my sudden departure—believe me, this isn't my idea. But as long as I'm leaving, I might as well say a few things about that interface before I grab my fedora and my priceless collection of U2 shower caps and head for the door.

Almost everyone I've met in this business has been a good egg, a well-intentioned person with a genuine love of music. But with so much money and people involved, the music business has become a gigantic, lurching idiot of an industry, a blind and hungry monster that answers to no one, least of all itself. There's so much bad music out there, not because it's a conspiracy to lower our standards, but because so many people have a hand in deciding what will sell. "Product" is the steam that drives the engine. It's an undifferentiated mass of *stuff*, where the good and the bad is treated equally.

That's why I still think the indies are doing the best and most important work in promoting alternative music. The majors may have wised up, signed some good bands and hired people with a background in new music; but it's the indies who suss out the latest thing from garageland and give it the care it needs to grow. If I was a band like **54-40** and knew that my new album was being sent out in the third Warners mailing of the week, along with six other albums, and that no one at the parent company would be calling reviewers and fanzines on my behalf, I'd probably question the benevolent might of the majors. Bigness ain't necessarily good, remember? That's why we started this revolt in the first place.

The people I would consider friends in this business—and it's always hard to tell, since friendliness is the grease in the aforementioned engine—are almost all employees of independent labels. (Or former employees who rode the gravy train straight to Burbank.) When you write about music for a prestigious trade magazine (which I do), you get a lot of phone calls from people who want you to write about their label's latest thing. I've always preferred talking to those people who are fans of the groups they promote, people who might digress and start talking about the new **Pixies** album and forget altogether why they called. They all know why they get paid, but some people are simply more genuine than others. Here's a list, and if you see these people at parties, I want you to tell them you saw their names in *Cash Box*: **Randy** from **Slash**, **Wendy** from **Frontier**, **Sioux** from **TVT**, **John** from **Roadracer**/**Emergo**, **Wally** from **SST**, **Ron** from **Cruz**, **Ilene** and the ebullient **Shelly** from **Atlantic**, **Cary** from **Capitol**, **Conrad** from **Popllama**, and my college sweetheart **Chris Kamatani** from **Restless**.

As long as I'm imposing my thank-yous and goodbyes on a readership that really couldn't give a damn, I'd like to say a public howdy to such industry pals as **Wayne L. Green**, **Greg Sandow**, **Roy Trakin**, **Rob Yardumian** and, well, the list goes on and on. (Why didn't it occur to me until now that I'm constantly seeing the same people at clubs and parties? We are America's tastemakers, and we're incestuous, drunken swine. God bless us all.)

Since this column is also supposed to be practical, I'll take this opportunity to tell you what records to buy and what groups to adopt as your own. Buy anything by the following nice people: **the Young Fresh Fellows** (who gave me my start in this business), the **Posies** (who taught me the meaning of "rock"), **They Might Be Giants** (who played whiffle ball at my house one Easter), **the Service** (who wrote a song on a rainy afternoon at my house in Columbia, MO), **the Walkabouts** (who walked me through a traumatic birthday) and **Too Much Joy** (who taught me the importance of a good tattoo).

I don't know if *these* people are nice, but their records are, and you should buy them: **Miracle Legion**, **Flight of Mavis**, **Lemonheads**, **Game Theory** (the most underrated band in America—as Mitch Easter said, ten years ago Scott Miller would've been on the cover of every music magazine in America), **Camper Van Beethoven**, **Robyn Hitchcock**, **R.E.M.** (surely the best and most influential band of the decade), **Love Tractor**, the **Pixies**, **the Cure**, **the Cavedogs** (tomorrow's hitmakers), **Old Skull**, **Elvis Costello** (bless his heart), **House of Love**, **My Bloody Valentine**, **the Jazz Butcher**, **Primal Scream**, **the Weather Prophets** (and everything else on the mighty Creation label), **the Stone Roses** (who have the best new release of the month), **the Ophelias**, **the Wygals**, **Big Dipper** (the smartest band in all the land), **Beat Goes Bang**, **Pineapple 69**, **the Red Hot Chili Peppers** (swell new record), **Royal Crescent Mob**, **Happy Flowers**, **Redd Kross**, **Firehose**, **Bobby Sutcliffe**, **Sonic Youth**, **Tommy Keene**, **Daniel Johnston**, **Let's Active**, **Dinosaur Jr.**, **the Sneetches**, **the Smithereens**, **the Mr. T Experience**—you get the idea.

The bands I've tried to promote in this space for the last year and a half are guitar bands in a very specific sense of the term. Whether it's **Dinosaur Jr.** or the **Posies**, these bands are informed by a mid-'60s chord sense, a reverence for hooks and a reluctance to solo. They are also, for the most part, bands without image—none of the bands on this list has a mandatory hair length or wardrobe for their members. They don't pout in their publicity photos. They don't hint at their astonishing sexual prowess. They don't write songs with the words "babe" and "mama" in the title.

David Lee Roth once suggested that so many critics like **Elvis Costello** because they *look* like him. It was meant as a put-down, but it neatly ex-

CASH BOX MICRO CHART

| ALTERNATIVE MUSIC | | ALT | | August 26, 1989 | |
|-------------------|------------------------------------------------------------------------|--------------------------------------------------------------------------------|-------|-----------------|--|
| | | The grey shading represents a bullet, indicating strong upward chart movement. | | Total Weeks ▼ | |
| | | | | Last Week ▼ | |
| 1 | DOOLITTLE (Elektra 60856-1) | Pixies | 3 | 17 | |
| 2 | BLIND MAN'S ZOO (Elektra 60815) | 10,000 Maniacs | 1 | 13 | |
| 3 | MAGNUM CUM LOUDER (RCA 9781) | Hoodoo Gurus | 4 | 4 | |
| 4 | LOVE & ROCKETS (Beggars' Banquet/RCA 9715-1-R) | Love & Rockets | 2 | 15 | |
| 5 | 9 (Virgin 91062) | Public Image Limited | 5 | 13 | |
| 6 | MIND BOMB (Epic 45241) | The The | 8 | 6 | |
| 7 | INDIGO GIRLS (Epic FE 45044) | Indigo Girls | 6 | 20 | |
| 8 | DISINTEGRATION (Elektra 60855) | The Cure | 7 | 15 | |
| 9 | COSMIC THING (Reprise 25854) | B52'S | 9 | 7 | |
| 10 | WORKBOOK (Virgin 91240) | Bob Mould | 10 | 15 | |
| 11 | HOME (Slash/Reprise 25876) | BoDeans | 12 | 5 | |
| 12 | SURPRISE (Virgin 91266) | Syd Straw | 13 | 5 | |
| 13 | PASSION (Geffen 24206) | Peter Dinklage | 11 | 9 | |
| 14 | CLOUDLAND (PolyGram 83237) | Pere Ubu | 17 | 9 | |
| 15 | PEACE & LOVE (Island 91225) | The Pogues | 27 | 3 | |
| 16 | THE REAL THING (Slash/Reprise 25878) | Faith No More | 18 | 5 | |
| 17 | THE RAW & THE COOKED (I.R.S. 6273) | Fine Young Cannibals | 15 | 25 | |
| 18 | SONIC TEMPLE (Sire/Reprise 1-25871) | The Cult | 17 | 18 | |
| 19 | TWIST OF SHADOWS (PolyGram 839233) | Xymox | 19 | 17 | |
| 20 | MONSTER (Capitol 90661) | Fetchin' Bones | 22 | 4 | |
| 21 | COUNTERFEIT (Warner Bros. 25980) | Martin Gore | 23 | 3 | |
| 22 | SWING THE HEARTACHE (A&M 9804) | Bauhaus | 26 | 3 | |
| 23 | BRAIN DRAIN (Sire 25905) | The Ramones | 21 | 12 | |
| 24 | MARGIN WALKER (Dischord #35) | Fugazi | 31 | 2 | |
| 25 | MR. MUSIC HEAD (Atlantic 81959) | Adrian Belew | 24 | 8 | |
| 26 | TIN MACHINE (EMI E1-91990) | Tin Machine | 16 | 12 | |
| 27 | THUNDER & FIRE (A&M 5264) | Jason & The Scorchers | 30 | 3 | |
| 28 | SPIN THE WORLD (Sire 25914) | Royal Crescent Mob | 25 | 6 | |
| 29 | ORANGES & LEMONS (Geffen GHS 24218) | XTC | 28 | 24 | |
| 30 | IT'S BEGINNING TO AND BACK AGAIN (Enigma 73516) | Wire | 29 | 10 | |
| 31 | WALTZ DARLING (Epic OE 45247) | Malcolm McLaren | DEBUT | | |
| 32 | NEARLY HUMAN (Warner Bros. 25881) | Todd Rundgren | 32 | 11 | |
| 33 | 3 FEET HIGH AND RISING (Tommy Boy 1019) | De La Soul | 20 | 19 | |
| 34 | GOOD EVENING (Warner Bros. 1-25908) | Marshall Crenshaw | 36 | 2 | |
| 35 | THE BRIDGE (A Tribute to Neil Young) (Caroline Carol-1374/KARO) | Various Artists | DEBUT | | |
| 36 | DOUBLE LIVE (Latino Bugerval LBV 002) | The Butthole Surfers | 33 | 11 | |
| 37 | LICK (Taang! #32) | Lemonheads | 34 | 6 | |
| 38 | DIAL M FOR MOTHERF**ER (Caroline 1369) | Pussy Galore | 35 | 8 | |
| 39 | HARDER THAN YOU (In-Effect/Relativity 88561-3006) | 24-7 Spyz | 37 | 10 | |
| 40 | ABSOLUTE TORCH & TWANG (Sire 25877) | k.d.lang | 38 | 11 | |

plains the difference between two kinds of audiences and performers. I can imagine **David Lee Roth** in high school, swaggering down the hall in an early version of his peekaboo chaps, proud of his hair and his ability to outrage. **Presley** was his hero—the **Presley** of the glitter suits and the 10,000 screaming fans. He knew that rock stars weren't supposed to be like everybody else. Then you imagine **Costello**, biding his time as a computer programmer while he wrote songs at night. He never dreamed of being a rock star; his hero was the **Elvis Presley** who recorded his first song as a present for his mother. I know which of these guys is more like me, and I know which of these guys is more talented. I like alternative/punk-rock/new-wave/post-modern/college-radio music. I say no to nitwits.



ELVIS COSTELLO, STYLISH SMART GUY

It's gratifying that this music has survived a decade of misconceptions, that you can now walk into a coffee shop in Indianapolis (like I did last week) and hear **7 Seconds** on the stereo. The slow unfolding, the educational process, continues; as history marches on, I'll be there, cheerleading for music that is smart and humane. If you don't find me at the center of the action, I promise I'll be waving to you from the perimeter. (Until then, you can reach me at 6548 DeLongpre, L.A., CA 90028. 213-856-9880.)

Your friend, Joe Williams



GO AHEAD, MONK MY DAY: That's executive producer Clint Eastwood (left), producer Bruce Ricker and director Charlotte Zwerin (right) during the making of the feature-length documentary *Thelonious Monk: Straight No Chaser*, which plays at next month's New York Film Festival just prior to a theatrical release. Columbia's got the soundtrack.

YOU'LL HAVE THE TIME, THE TIME OF YOUR LIFE: It's free, it's being broadcast live on NPR, it takes place in the home of the soon-to-be second place **Chicago Cubs**, and it features performances by the likes of **Dizzy Gillespie's United Nations Band**, **Benny Carter** with **Frank Wess** and **Phil Woods**, **Betty Carter**, **Max Roach**, the **Gil Evans Orchestra**, **Stan Tracey** and **Jimmy McGriff** and **Hank Crawford**. Of course, it's the **Chicago Jazz Festival**, which'll fill Grant Park to overflowing over the Labor Day weekend. It's a big blow-out, no two ways about it.

WHILE WE'RE ON THE SUBJECT: A few other late-summer jazz festivals are on the docket, for those of you who prefer your jazz, like grapes, in bunches. Heading over to Israel this week? Perfect, just drop by the third **Red Sea Jazz Festival**, taking place in Eilat August 26-29. **Michel Petrucci**, **Sheila Jordan**, the **Olympia Brass Band**, **Courtney Pine**, **Major Holley**, **Clark Terry** and others will be there to greet you, along with a whole slew of Israeli bands.

You say you're going south this week, where summer is winter and the air is tinged with the whiff of a bubbling *feijoada*? Well, fella, sounds like you're a good candidate to swing by the **Free Jazz Festivals** in Sao Paulo and Rio de Janeiro. **Cecil Taylor**, **John Zorn**, the ubiquitous **Max Roach**, **George Benson**, **John Scofield**, **Branford Marsalis**, and the usual coterie of Brazilian jazz (that usually means fusion) groups'll be on hand. August 23-30 are the dates, so hurry.

No, you're stuck in New York this week, right? Okay, here's what you do: go down to the Village and get yourself a falafel and think of Israel; go up to Cabana Carioca on Saturday and get yourself a feijoada and think of Rio; then go back down to the Village and partake in the **Greenwich Village Jazz Festival**. That's the festival that's really not a festival, but rather a sale on jazz clubs. You pay 15 bucks for a pass, which gets you into clubs for half price. Not *all* the Village clubs (no **Blue Note**, for example), but, if you're planning some serious club-hopping at, say, **Sweet Basil**, the **Village Vanguard**, **Fat Tuesday's**, **Bradley's** and whatnot, this can be a bargain. You do, however, have to keep drinking (or eating) minimums, so the bargain can be tempered somewhat. Untempering it, though, is the free opening concert August 25 at the **Village Gate**, with **Kenny Burrell** and **Art Farmer**, the **Buck Clayton Big Band**, **Quest** and **Cindy Blackman**. The clubs'll have people like **Horace Silver**, **George Coleman**, **Ron Carter**, **Ralph Moore** and **Arthur Blythe**, and there are other special events: an artist-sponsored concert series at **Greenwich House**, a "Night with **Stash Records**" (with **Steve Turre**, the **Microscopic Septet**, **Sal Salvador** and much of the rest of that label's roster) at the Gate, several free afternoons of foreign jazz talent at **Basil**. The whole *mishigas* lasts from August 25 through Labor Day and passes are buyable at the Gate and **Basil**.

BOPPING AROUND: Another free event to brighten this weekend in New York is a big French jazz do, with the **Claude Bolling Big Band**, the **New Quintet of the Hot Club**, **Jon Hendricks** (Jon Hendricks?) and fireworks. At the South Street Seaport, August 26... Everything's out on CD, right? Wrong. A very important part of jazz recording history—the **Charlie Parker Dial** sides—have been, to say the least, hard to get here, even on vinyl (Bird, basically, recorded for three labels: **Savoy**, **Dial** and **Verve**; the Savoy and Verve are all in print in all formats). This fall, **Stash** will begin reissuing Bird's Dial recordings on CD. This, jazz fans, is major doings... **Al Pryor**, a veteran jazz personage (radio's where he usually hangs his hat), has been named general manager of **Gramavision Records**... Speaking of Bird (and getting back to this weekend in New York), **WKCR's** annual **Lester Young/Charlie Parker** birthday broadcast begins Saturday night at 2 a.m. and goes until Tuesday night at 1 a.m.; Bird and Pres 'round-the-clock, what could be bad... As you probably know, **DMP** and **Telarc** have begun their deal, whereby the latter distributes the recordings of the former. **Brother Donald Elfman**, jazz bon vivant, has *schlepped* himself to Cleveland (Cleveland!) to be **Telarc's** jazz & special projects manager. **Telarc**'ll be stepping up its own jazz action, too: look for **Andre Previn's** return to the jazz piano (in the company of **Ray Brown** and **Joe Pass**) next month.

Lee Jeske

TRADITIONAL JAZZ

August 26, 1989 The
grey shading represents a
bullet, indicating strong
upward chart movement.

Total Weeks ▼
Last Week ▼

| | | | | |
|----|-------------------------------------------------------------|---------------------------------------------|-------|----|
| 1 | IN A SENTIMENTAL MOOD (Warner Bros. 25889) | Dr. John | 2 | 13 |
| 2 | THE MAJESTY OF THE BLUES (Columbia OC 45091) | Wynton Marsalis | 4 | 7 |
| 3 | TENDERLY (Warner Bros. 25907) | George Benson | 13 | 3 |
| 4 | TRIO JEEPY (Columbia FC 45231) | Branford Marsalis | 6 | 9 |
| 5 | "LET'S GET LOST" (RCA Novus 3054) | Chet Baker | 1 | 15 |
| 6 | CHICK COREA AKAUSTIC BAND (GRP GR 9582) | Chick Corea | 3 | 21 |
| 7 | THE TRUTH IS SPOKEN HERE (Novus 3051) | Marcus Roberts | 5 | 25 |
| 8 | CLOSE ENOUGH FOR LOVE (Verve/PolyGram 837 933) | Shirley Horn | 7 | 17 |
| 9 | VODOO (Columbia FC 45042) | Dirty Dozen Brass Band | 8 | 21 |
| 10 | IN GOOD COMPANY (Verve/PolyGram 837 932) | Joe Williams | 16 | 7 |
| 11 | REVELATIONS (Blue Note 91651) | McCoy Tyner | 9 | 23 |
| 12 | BLUE DELIGHT (A&M 5260) | Sun Ra | 17 | 3 |
| 13 | MICHEL CAMILO (Portrait/CBS 44482) | Michel Camilo | 10 | 29 |
| 14 | ART DECO (A&M 5258) | Don Cherry | 19 | 9 |
| 15 | JOHN ABERCROMBIE (ECM/PolyGram 1390) | John Abercrombie/Marc Johnson/Peter Erskine | 15 | 5 |
| 16 | CITY OF EYES (ECM 1388) | Ralph Towner | 25 | 3 |
| 17 | HERE'S TO MY LADY (Chesky JD-3) | Phil Woods | 24 | 3 |
| 18 | FIRE! (Atlantic Jazz 81965) | David Newman | 11 | 9 |
| 19 | WHEN HARRY MET SALLY (Columbia SC 45319) | Harry Connick Jr. | 30 | 3 |
| 20 | BLUE SKIES (JMT/Poly Gram 834 419) | Cassandra Wilson | 12 | 29 |
| 21 | ALL OF ME (Columbia FC 44463) | Joey DeFrancesco | DEBUT | |
| 22 | PERSONAL MOUNTAINS (ECM 837 361) | Keith Jarrett | 14 | 11 |
| 23 | MING'S DYNASTY (Portrait/E.P.A. RK-44432) | David Murray | 18 | 19 |
| 24 | SUPER BLUE (Blue Note 91731) | Super Blue | 21 | 19 |
| 25 | EPISTROPHY (Landmark LLP 1521) | Charlie Rouse | 28 | 5 |
| 26 | RHYTHM AND BLUES (Elektra Nonesuch 60864) | World Saxophone Quartet | 22 | 9 |
| 27 | ASCENSEUR POUR L'ECHAFAUD (Fontana/PolyGram 836 305) | Miles Davis | 23 | 17 |
| 28 | IMAGES (Landmark LLP 1520) | Ralph Moore | 25 | 7 |
| 29 | NIGHT BEAT (Milestone M-9168) | Hank Crawford | 26 | 11 |
| 30 | MOTIAN ON BROADWAY (JMT/PolyGram) | Paul Motian | 36 | 3 |
| 31 | LIVE UNDER THE SKY (Columbia FC 45136) | Tribute To John Coltrane | 27 | 13 |
| 32 | COTTON CANDY (Pro Jazz 670) | Al Hirt | 29 | 17 |
| 33 | BIRD - THE ORIGINAL CHARLIE PARKER (Verve/PolyGram 837 832) | Charlie Parker | 31 | 29 |
| 34 | IN A JAZZ TRADITION (Emarcy/PolyGram 836 369) | Eric Gale | 32 | 13 |
| 35 | 20 (Columbia FC 44369) | Harry Connick Jr. | 33 | 29 |
| 36 | BLUES TO THE BONE (Milestone 9163) | Jimmy McGriff | 34 | 27 |
| 37 | THE COLUMBIA YEARS 1955-1985 (Columbia 45000) | Miles Davis | 35 | 29 |
| 38 | TORCH SONG TRILOGY (Polydor/PolyGram 837 785) | Various Artists | 37 | 23 |
| 39 | THE MEN IN MY LIFE (Three Cherries 44411) | Lena Horne | 38 | 29 |
| 40 | RAG, BUSH and ALL (RCA Novus 3052) | Henry Threadgill Sextet | 39 | 15 |

■ JAZZ PICKS

□ **AL GREY** *The New Al Grey Quintet* (Chiaroscuro CR 305)

Veteran trombonist (best known for his work with Basie, though he's really a bluesy bopster) in a tight, swinging set with his unusual two trombones (he and son Mike)/guitar (Joe Cohn)/bass/drums band. Plungers are in force.

□ **JAMES MOODY:** *Sweet and Lovely* (Novus 3063)

For some reason, this great mainstream reedman isn't making albums that capture his full witty brilliance. This is no exception. Okay playing, okay tunes, but we expect something with a bit more oomph. Dizzy Gillespie guests.

□ **AMINA CLAUDINE MYERS:** *In Touch* (Novus 3064)

Jazz/soul/pop/blues/new age/gospel from a soulful keyboardist/vocalist with avant-garde roots and eclectic contemporary leanings. User friendly in a variety of formats (though jazz perhaps least of all).

□ **BILLY CHILDS** *Twilight Is Upon Us* (Hip Pocket 0118)

Pianist with big, splashy style—a smidgeon of Herbie, a dollop of McCoy, a taste of Chick—in a spry, rhythmic and romantic band album, some acoustic, some electric.

□ **THE JAZZMOBILE ALL-STARS:** *The Jazzmobile All-Stars* (Taylor-Made 1003)

Billy Taylor wrote, produced and plays piano on this album of mellow bebop from some of New York's most steadfast mellow beboppers (Jimmy Owens, Frank Wess, Victor Gaskin, Bobby Thomas and Ted Dunbar).

□ **OCEANS:** *Ridin' The Tide* (ProJazz 697)

This slick and tuneful fusion quartet has a unique distinction: they are the official band of the Milwaukee Bucks, playing at all home games. Hmmm!

PURE POP FOR NOW PEOPLE

■ Singles

□ THE JIMMY HATS: "Jimmy Goes To College" (Spunk 816)

This record has got more hooks than any record this week. It's a superbly delivered tale of a man coming of age, discovering his inner worth, and spreading it to others. These Jimmys don't play it safe, and the listener is rewarded highly for it. It's hard, it's catchy, and it thrusts a basket full of charm straight in your face. Find it! (Sorry, there was no phone # on the record.)



ready to face whatever life had to offer. Those showers were like magic to him, and to this day I am convinced he has a little piece of Neptune in him. Whether at a public beach or an exclusive private health club, he proved himself to be a versatile swimmer, and could master virtually any water sport with ease.

So Barry, I salute you! Your record-breaking run on Broadway had us all cheering, and this record will have everyone else cheering as well. We here at *Cash Box* are simultaneously reaching into the closet, pulling out a glass, and saluting your triumphant return!

□ TINA TURNER: "The Best" (Capitol 44442)

Is there no end to this lady's talent? A versatile actress, commercial spokesperson, and now a singer! The crack A&R staff at Capitol was really on to something when they saw her in *Mad Max* and decided that with her looks she could make a run at the charts. The fact that she's got a pretty great set of lungs must have been an unexpected but welcome addition to the package. On this track Turner handles the lyric like she has been singing all her life. Amazing!

□ MOTLEY CRUE: "Dr. Feelgood" (Elektra 5405)

Axlent, dude! The Crue have always rocked, and this is no exception. Vince Neil has taught Steven Tyler all he knows, and no doubt Aerosmith will produce a shameless copy of this monster groove on their next album. It was produced by Bob Rock, so you know it rocks, and hard. Do I need to explain any further? Aexceptional stuff.

□ LIZA MINNELLI: "Losing My Mind" (Epic UK Zee T1)

Forget Frankie, forget Sammy, and take Dean, please. This sultry lass is going to carry her generation into the '90s with style. Hooking up with the Pet Shop Boys, who produced this (and her whole new LP) was a brilliant move, and should bring her back to her bathhouse days we remember so well. She looks positively radiant on the cover as well. Welcome back Liza. We love you honey!

□ PIPPI ROCKSTOCKING: "I Came To Rock" (Rock Out 001)

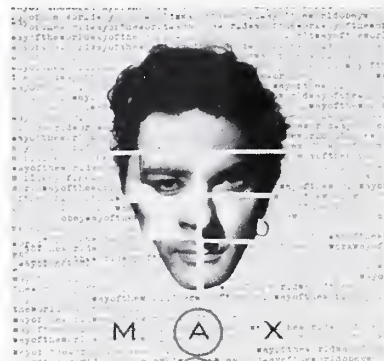
Though a member of L.A.'s premier comedy-rock outfit, Green Jello, Pippi gets serious here on this hard drivin', thoroughly kick-ass ode to Leslie West. This song could be as big as Leslie with the right promotion, and it has become something of a cult anthem for the Hollywood Blvd. cruiser set, who idolize Pippi as their guitar hero. Contact (213) 994-5000 for more info.

□ BARRY MANILOW: "The One that Got Away" (Arista 9883)

Even though I'm slightly biased, I must say this is a sterling effort from Barry. His delivery on this poignant tale of love lost reaffirms everything I've always known about this gentle man, who I've had the privilege of knowing for the past 15 years. At the height of his popularity in the '70s, he befriended me when I was at my lowest ebb. While I was roaming the streets of New York, not a penny to my name, Barry gave me my first job in this business, and my years as his valet will live as vibrant memories long after I leave this planet.

Without Barry I would have never met Clive, who always called me his "special friend." Never have I known a man with so much strength. He could get up after a late night of business meetings, go into the bathroom for five minutes, and come out a new man,

Hell, I even heard some guy named Mojo (what the hell kind of name is Mojo?) set up an Elton hotline. What's all the fuss about? Elton has gone back to basics, and delivers a great song this time, relying only on a piano and his golden throat to get him through.



□ MAX Q: "Way Of The World/Zero-2-0" (Atlantic 88844)

This is supposed to be some Australian supergroup, and though they have tried to keep their identity secret, my mom told me it was a kangaroo, two koalas, a member of the Little River Band, and Paul Hogan on bass. If this type of talent is brewing down under, it won't be long before rawk replaces Fosters as the country's most desirable export. Throw another shrimp on the barbie and groove, mate.

□ M.C. LAZY BOY: "Sleeper's Delight" (Languid Z100)

The world's slowest rapper returns from another long absence with his laziest record to date. Performed from a Barcalounger with a 40 of St. Ides in tow, the tune captures perfectly the sloth, the torpor, the majestic ease that is Lazy Boy. Fittingly, the rhythm track is sampled snoring sounds punctuated by periodic burps. Not for dancers only!

□ U2 WITH IRON EYES CODY: "It Don't Mean a Thing (If It Ain't Got That Swing)" (Spurious 001)

The Irish supergroup teams with the late Native American spokesmodel for a rhythmic exploration of our common musical heritage. Stunning in both concept and execution!

□ THE SUGARHILL GANG: "Rappers Delight '89" (Sugarhill)

People have told me that this rap thing has been around for ten years now, but I know they're yanking my crank, cus I personally heard it first in '86, when Aerosmith started it. There is some clever stuff here, but why do they have to cover it up with this "bip bam boogie to the rhythm of the boogie beat" junk. Can't they speak English? Or is it some hip code I won't hear about till next week? Utterly perplexing!

□ J.C. MARK: "I'll Live and Die in Freedom"/"The Hidden Gun" (Cybervoc)

"Warning!" it says on the sleeve. "This record may prove dangerous to your complacency." And it's true. After hearing this hard-charging, two-sided denunciation of the corporate state, I'm ready to storm the White House, smash the computers, and grow organic spinach in Montana until the big one drops. Never have I been so moved, so frightened, so educated by a hard-



□ BANKSTATEMENT: "Throwback" (Atlantic 88858)

Now we know who the true poet in Genesis is. You thought "Sussudio" was deep, but Phil can't hold a candle to Tony Banks. He boldly and sweetly takes us on a journey to "that time of night when even dogs believe in ghosts," but since he is so mentally superior, he ends up shouting "nobody understands a single word I say." I agree fully. Its tough being a genius, but Banks can handle it. Too bad we can't.

□ ELTON JOHN: "Healing Hands" (MCA 53692)

The king is back and stronger than ever. Though the *National Enquirer* was buzzing about Elton sightings in Burger Kings in Kansas, massage parlors in Toledo, and a rodeo in Memphis.

charging, two-sided denunciation of the corporate state. For his next record, this leading proponent of "the Ventura sound" should take on the conspiracy of ham-handed message anthems that is sweeping the indie 7-inch market. (2073 Pierpont Blvd., Ventura, CA 93001)

■ Albums

□ LISA & TOMMY: *Our Amazing Johnsons* (Jive 76432)

Five moves into the teeny-bopper market with this salute to Ladybird, Magic, Don, and all things Johnson. The cover collage is worth the price of admission alone. Usually when Jive tackles a new market, they do things right, and this is no exception. Crisp production and a handful of Stephen Bray compositions make this one a winner. Their synth-pop cover of the Clash's "Brand New Cadillac" is really cute, and should bring the group a whole new generation of fans. "Tender Loving" is full of hooks, and is the kind of early fall ballad that races up the charts. They've got the image thing down pat, and Tommy's well manicured beard could definitely be the trademark look for the '90s. Look for heavy MTV action on this one.

□ PINEAPPLE 69: *Try To Be Nice* (Joe's Records 0069)

The leading psychedelic folk-pop duo of Columbia, MO, makes its recorded debut with this bracing bouquet of irresistible tunes that could turn the college-market into a free-for-all of good vibrations and winsome sexuality. Guitarist Robb Moore could well be the best young axeman in America, with a style that's somewhere between R.E.M. jangle, Byrdsy chime and neo-classical filligree; yet on such numbers as the Mersey-flavored, Husker-fried "I Should Be Arrested" he turns up the knobs to remind us again that noise can be beautiful. The mystery singer has a plaintive voice and a terrific way with a lyric, particularly on the folk-lovely "April," the loungey "There's No Such Thing as a Free Brunch" and the metaphysical pop of "When Lobsters Dream." Newly relocated to L.A., Pineapple 69 is our nominee for Next Big Thing. And we're never wrong! (6548 DeLongpre, L.A., CA 90028. 213-856-9880.)

Oscar Wednesday

CASH BOX CHARTS

TOP 100 SINGLES

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

August 26, 1989



#1 Single: Richard Marx



#1 Debut: Prince #51



To Watch: Expose #50

| | | Total Weeks ▼ |
|----|------------------------------------------------------------|------------------------------------------|
| | Last Week ▼ | |
| 1 | RIGHT HERE WAITING (EMI 50219) | Richard Marx 1 8 |
| 2 | COLDHEARTED (Virgin 7-99196) | Paula Abdul 3 10 |
| 3 | DON'T WANNA LOSE YOU (Epic 34-68959) | Gloria Estafan 6 8 |
| 4 | HANGIN' TOUGH (Columbia 38-68960) | New Kids On The Block 7 6 |
| 5 | ONCE BITTEN TWICE SHY (Capitol B-44366) | Great White 5 15 |
| 6 | THE END OF THE INNOCENCE (Geffen 7-22925) | Don Henley 8 10 |
| 7 | ANGEL EYES (Arista 1-9908) | Jeff Healy Band 11 13 |
| 8 | SECRET RENDEVOUS (Warner Bros. 4/7-27863) | Karen White 10 14 |
| 9 | ON OUR OWN (FROM GHOSTBUSTERS) (MCA 53662) | Bobby Brown 2 12 |
| 10 | SACRED EMOTION (Capitol 44379) | Donny Osmond 12 11 |
| 11 | FRIENDS (MCA 53660) | Jody Watley with Eric B. and Rakim 13 10 |
| 12 | HEAVEN (Columbia 38-68985) | Warrant 16 5 |
| 13 | SHOWER ME WITH YOUR LOVE (Columbia 38-68746) | Surface 22 8 |
| 14 | KEEP ON MOVN' (Virgin 7-99205) | Soul II Soul 17 8 |
| 15 | I LIKE IT (Island 7483) | Dino 4 16 |
| 16 | IF I COULD TURN BACK TIME (Geffen 7-22886) | Cher 21 7 |
| 17 | 18 AND LIFE (Atlantic 7-88883) | Skid Row 24 7 |
| 18 | HEADED FOR A HEARTBREAK (Atlantic 88922) | Winger 18 13 |
| 19 | GIRL I'M GOONA MISS YOU (Arista AS1-9870) | Milli Vanilli 25 4 |
| 20 | BATDANCE (FROM "BATMAN") (Paisley Park/Warner Bros. 22924) | Prince 9 11 |
| 21 | LAY YOUR HANDS ON ME (Mercury/PolyGram 874 452-7) | Bon Jovi 14 13 |
| 22 | SO ALIVE (RCA 8956-7-R) | Love And Rockets 15 15 |
| 23 | CHERISH (Sire 4-7-22883) | Madonna 55 2 |
| 24 | THE PRISONER (Elektra 7-69288) | Howard Jones 26 8 |
| 25 | KISSES ON THE WIND (Virgin 7-99183) | Neneh Cherry 27 6 |
| 26 | ONE (Warner Bros. 25887) | Bee Gees 32 5 |
| 27 | TALK IT OVER (RCA 8802) | Grayson Hugh 31 9 |
| 28 | HOOKED ON YOU (Atco 7-99210) | Sweet Sensation 28 12 |
| 29 | HEY BABY (Epic ZS4-68891) | Henry Lee Summer 19 15 |
| 30 | SOUL PROVIDER (Columbia 38-68909) | Michael Bolton 34 9 |
| 31 | THAT'S THE WAY (SBK-07308) | Katrina and the Waves 35 5 |
| 32 | IT'S NOT ENOUGH (RCA 9032-7-R) | Starship 38 4 |
| 33 | NO MORE RYHME (Atlantic 7-88885) | Debbie Gibson 20 11 |
| 34 | LOVE SONG (Elektra 7-69280) | The Cure 40 4 |
| 35 | I'M THAT TYPE OF GUY (Def Jam 38-68902) | LL Cool J 23 10 |
| 36 | IF YOU DON'T KNOW ME BY NOW (Elektra 7-69297) | Simply Red 29 17 |
| 37 | DON'T LOOK BACK (I.R.S. 53695) | Fine Young Cannibals 52 3 |
| 38 | PUT YOUR MOUTH ON ME (Columbia 38-68897) | Eddie Murphy 44 5 |
| 39 | COVER OF LOVE (Cypress 1430) | Michael Damien 30 10 |
| 40 | FORGET ME NOT (Epic 34-68946) | Bad English 43 5 |
| 41 | CRAZY ABOUT HER (Warner Bros. 27657) | Rod Stewart 33 17 |
| 42 | HEY LADIES (Capitol B-44402) | Beastie Boys 46 4 |
| 43 | TOY SOLDIERS (Columbia 38-68747) | Martika 36 15 |
| 44 | NEED A LITTLE TASTE OF LOVE (Capitol B-44441) | The Doobie Brothers 58 3 |
| 45 | EXPRESS YOURSELF (Sire/Warner Bros. 7-22948) | Madonna 37 13 |
| 46 | WHAT YOU DON'T KNOW (Arista AS1-9836) | Expose 39 15 |
| 47 | TURNED AWAY (Atlantic 7-88917) | Chuckii Booker 50 7 |
| 48 | RUNNIN' DOWN A DREAM (MCA 53682) | Tom Petty 67 3 |
| 49 | DRESSED FOR SUCCESS (EMI 50204) | Roxette 41 14 |
| 50 | WHEN I LOOKED AT HIM (Arista AS1-9868) | Expose 70 2 |
| 51 | PARTYMAN (Paisley Park Warner Bros. 7-22814) | Prince DEBUT |
| 52 | TROUBLE ME (Elektra 7-69298) | 10,000 Maniacs 42 10 |

| | | Total Weeks ▼ |
|-----|----------------------------------------------------------------|--------------------------------------------|
| | Last Week ▼ | |
| 53 | JACKIE BROWN (Polygram 874 644-7) | John Cougar Mellancamp 45 6 |
| 54 | YOU BETTER DANCE (MCA 53673) | The Jets 62 4 |
| 55 | (YOU'RE MY ONE AND ONLY) TRUE LOVE (Vendetta 1433) | Seduction 71 3 |
| 56 | LISTEN TO YOUR HEART (EMI 50223) | Roxette DEBUT |
| 57 | LOVE HAS TAKEN IT'S TOLL (Polydor 889 292-7) | Saraya 60 4 |
| 58 | NATURE OF LOVE (PolyGram 871 414) | Waterfront 61 3 |
| 59 | CLOSER TO FINE (Epic 34-68912) | Indigo Girls 63 3 |
| 60 | MY FIRST NIGHT WITHOUT YOU (Epic 34-68945) | Cyndi Lauper 64 4 |
| 61 | LAY ALLL YOUR LOVE ON ME (Tommy Boy/Reprise 27534) | Information Society 66 3 |
| 62 | WHAT I LIKE ABOUT YOU (Wing/Polygram 889 678-7) | Michael Morales 80 2 |
| 63 | BABY DON'T FORGET MY NUMBER (Arista AS1-9832) | Milli Vanilli 47 18 |
| 64 | CALL IT LOVE (RCA 9039-2-RDJ) | Poco DEBUT |
| 65 | IT'S NO CRIME (Solar 4-68966) | Babyface 88 2 |
| 66 | IT ISN'T, IT WAS'NT, IT AIN'T NEVER GONNA BE (Arista AS1-9850) | Aretha Franklin and Whitney Houston 48 9 |
| 67 | WHO DO YOU GIVE YOUR LOVE TO? (Wing/PolyGram 887 743) | Michael Morales 49 17 |
| 68 | LOVE CRIES (Chrysalis 23368) | Stage Dolls 75 3 |
| 69 | PRIDE & PASSION (Scotti Bros. 4-68999) | John Cafferty & The Beaver Brown Band 69 3 |
| 70 | LOVE SHACK (Reprise 7-22817) | B-52's DEBUT |
| 71 | GOOD THING (I.R.S. 53639) | Fine Young Cannibals 51 17 |
| 72 | I DROVE ALL NIGHT (Epic 34-68759) | Cyndi Lauper 53 17 |
| 73 | SEND ME AN ANGEL (Curb/MCA 10531) | Real Life 54 16 |
| 74 | SATISFIED (EMI 50189) | Richard Marx 56 17 |
| 75 | LET THE DAY BEGIN (MCA 53659) | The Cali 90 2 |
| 76 | LET GO (Wing/Polygram 871 722-7) | Sharon Bryant 85 2 |
| 77 | THE DOCTOR (Capitol B-44376) | The Doobie Brothers 57 15 |
| 78 | WHEN THE RADIO IS ON (Capitol 44413) | Paul Schaffer 82 2 |
| 79 | OH DADDY (Atlantic 7-88904) | Adrian Belew 83 3 |
| 80 | HEALING HANDS (MCA 53692) | Elton John DEBUT |
| 81 | ROOMS ON FIRE (Atlantic 7-99216) | Stevie Nicks 59 17 |
| 82 | TELL ME I'M NOT DREAMING (EMI 50206) | Robert Palmer 65 6 |
| 83 | THIS TIME I KNOW IT'S FOR REAL (Atlantic 7-88899) | Donna Summer 68 18 |
| 84 | MISS YOU LIKE CRAZY (EMI 50185) | Natalie Cole 72 20 |
| 85 | LAY DOWN YOUR ARMS (A&M 1440) | The Graces DEBUT |
| 86 | I WON'T BACK DOWN (MCA 53369) | Tom Petty 73 18 |
| 87 | MY BRAVE FACE (Capitol B-44367) | Paul McCartney 74 14 |
| 88 | GLAMOUR BOYS (Epic 34-68548) | Living Colour DEBUT |
| 89 | EVERY LITTLE STEP (MCA 53618) | Bobby Brown 76 22 |
| 90 | DON'T SHUT ME OUT (Chrysalis 23389) | Kevin Paige DEBUT |
| 91 | BUFFALO STANCE (Virgin 7-99231) | Neneh Cherry 77 21 |
| 92 | I'LL BE LOVING YOU (FOREVER) (Columbia 38-68671) | New Kids on the Block 78 22 |
| 93 | ROCK WIT' CHA (MCA 53652) | Bobby Brown DEBUT |
| 94 | DOWN BOYS (Columbia 38-68606) | Warrant 79 18 |
| 95 | IN YOUR EYES (THEME FROM "SAY ANYTHING") (WTG 68936) | Peter Gabriel 81 13 |
| 96 | INTO THE NIGHT (Polydor 889 368) | Benny Mardones 84 16 |
| 97 | VERONICA (Warner Bros. 7-22981) | Elvis Costello 86 20 |
| 98 | AND THE NIGHT STOOD STILL (Arista 1-9797) | Dion 87 3 |
| 99 | SOLDIER OF LOVE (Capitol 44369) | Donny Osmond 89 23 |
| 100 | COMIN' DOWN TONIGHT (A&M 1424) | Thirty Eight Special 91 9 |

CASH BOX CHARTS

TOP 200 ALBUMS



Top Debut: Danny Elfman #40

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

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

August 26, 1989

| | | | Total Weeks ▼ | Last Week ▼ |
|----|--------------------------------------------------------------|-------------------------------------|---------------|-------------|
| 1 | BATMAN SOUNDTRACK (Warner Bros. 25936) 8.98 | PRINCE | 1 | 8 |
| 2 | FULL MOON FEVER (MCA 6253)MCA 9.98 | TOM PETTY | 3 | 16 |
| 3 | REPEAT OFFENDER (EMI 90380)CAP 9.98 | RICHARD MARX | 9 | 15 |
| 4 | THE END OF INNOCENCE (Geffen 24217)WEA 8.98 | DON HENLEY | 4 | 7 |
| 5 | HANGIN' TOUGH (P) (Columbia FC 40885)CBS | NEW KIDS ON THE BLOCK | 5 | 52 |
| 6 | FOREVER YOUR GIRL (P) (Virgin 90943)WEA 9.98 | PAULA ABDUL | 7 | 39 |
| 7 | THE RAW & THE COOKED (P) (I.R.S. 6273)MCA 8.98 | FINE YOUNG CANNIBALS | 2 | 25 |
| 8 | GIRL YOU KNOW IT'S TRUE (Arista AL-8592)RCA 8.98 | MILLI VANILLI | 10 | 23 |
| 9 | KEEP ON MOVIN' (Virgin 91267)WEA 9.98 | SOUL II SOUL | 15 | 8 |
| 10 | PAUL'S BOUTIQUE (Capitol 92844)CAP 9.98 | BEASTIE BOYS | 19 | 3 |
| 11 | SKID ROW (Atlantic 81936)WEA 8.98 | SKID ROW | 11 | 29 |
| 12 | CUTS BOTH WAYS (Epic 45217)CBS | GLORIA ESTEFAN | 12 | 5 |
| 13 | WALKING WITH A PANTHER (Def Jam/Columbia 45172)CBS | L.L.COOL J | 6 | 9 |
| 14 | DON'T BE CRUEL (P/3) (MCA 42185)MCA 8.98 | BOBBY BROWN | 8 | 59 |
| 15 | BLIND MAN'S ZOO (Elektra 80815)WEA 9.98 | 10,000 MANIACS | 13 | 13 |
| 16 | LOVE AND ROCKETS (Beggars Banquet 9715)RCA | LOVE AND ROCKETS | 14 | 15 |
| 17 | TWICE SHY (Capitol 90640)CAP 9.98 | GREAT WHITE | 16 | 17 |
| 18 | BIG TYME (MCA 42302)MCA 8.98 | HEAVY D. & THE BOYZ | 18 | 9 |
| 19 | MARTIKA (Columbia SL 44290)CBS | MARTIKA | 20 | 9 |
| 20 | AS NASTY AS THEY WANNA BE (Luke Skywalker XR107)IND 8.98 | LIVE CREW | 21 | 6 |
| 21 | A NEW FLAME (Elektra 60828)WEA 8.98 | SIMPLY RED | 17 | 25 |
| 22 | LIKE A PRAYER (Sire 25844)WEA 9.98 | MADONNA | 23 | 21 |
| 23 | DIRTY ROTTEN FILTHY STINKING RICH (Columbia 44383)CBS | WARRANT | 27 | 28 |
| 24 | GHETTO MUSIC:THE BLUEPRINT OF HIP-HOP (Jive 1187-J)RCA 8.98 | BOOGIE DOWN PRODUCTIONS | 24 | 6 |
| 25 | GHOSTBUSTERS II (MCA 6306)MCA 8.98 | Original Motion Picture Soundtrack | 22 | 9 |
| 26 | INDIGO GIRLS (Epic 45044)CBS | INDIGO GIRLS | 28 | 21 |
| 27 | IN STEP (Epic 45024)CBS | STEVIE RAY VAUGHAN & DOUBLE TROUBLE | 25 | 9 |
| 28 | ONE BRIGHT DAY (Virgin 91256)WEA 8.98 | ZIGGY MARLEY & THE MELODY MAKERS | 36 | 3 |
| 29 | LET'S GET IT STARTED (G) (Capitol C1-90924)CAP 8.98 | M.C. HAMMER | 29 | 44 |
| 30 | SONIC TEMPLE (Beggars Banquet/Sire/Reprise 25871)WEA 9.98 | THE CULT | 30 | 18 |
| 31 | BIG GAME (Atlantic 81969)WEA 8.98 | WHITE LION | 26 | 8 |
| 32 | BEACHES (G) (Atlantic 81933)WEA 9.98 | Original Motion Picture Soundtrack | 31 | 32 |
| 33 | THE OTHER SIDE OF THE MIRROR (Modern/Atlantic 91245)WEA 8.98 | STEVIE NICKS | 32 | 12 |
| 34 | ANDERSON, BRUFORD, WAKEMAN, HOWE (Arista AL85-90126)RCA 8.98 | ANDERSON, BRUFORD, WAKEMAN, HOWE | 33 | 9 |
| 35 | DISINTEGRATION (Elektra 60855-1)WEA 9.98 | THE CURE | 37 | 15 |
| 36 | STRAIGHT OUTTA COMPTON (G) (Priority/Ruthless 57102)IND 8.98 | N.W.A. | 39 | 26 |
| 37 | KNOWLEDGE IS KING (Jive 1182)RCA 8.98 | KOOL MOE DEE | 35 | 11 |
| 38 | MR. BIG (Atlantic 81990)WEA 8.98 | MR. BIG | 40 | 7 |
| 39 | CYCLES (Capitol 90371)CAP 8.98 | THE DOOBIE BROTHERS | 34 | 12 |
| 40 | BATMAN SOUNDTRACK (Warner Bros. 25977)WEA 8.98 | DANNY ELFMAN | DEBUT | |
| 41 | NICK OF TIME (Capitol 91268)CAP 8.98 | BONNIE RAITT | 41 | 21 |
| 42 | RAW LIKE SUSHI (Virgin 91252)WEA 8.98 | NENEN CHERRY | 44 | 11 |
| 43 | DO THE RIGHT THING (Motown 6272) 8.98 | SOUNDTRACK | 46 | 6 |
| 44 | WINGER (G) (Atlantic 81867)WEA 8.98 | WINGER | 54 | 47 |
| 45 | BIG DADDY (Mercury 838 220-1)POL | JOHN COUGAR MELLENCAMP | 43 | 14 |
| 46 | NEW JERSEY (P/4) (Mercury 836 345-1)POL | BON JOVI | 51 | 47 |
| 47 | WHAT YOU DON'T KNOW (Arista)RCA 8.98 | EXPOSE | 38 | 9 |
| 48 | 24/7(4TH & B'Way/Island 4011)WEA 8.98 | DINO | 49 | 9 |
| 49 | COSMIC THING (Reprise 25854)WEA 8.98 | B52'S | 50 | 7 |

Total Weeks ▼
Last Week ▼

| | | | | |
|-----|------------------------------------------------------------|------------------------------------------|-------|-----|
| 50 | GUY (P) (MCA 42176)MCA 8.98 | GUY | 53 | 55 |
| 51 | FLOWERS IN THE DIRT (Capitol 91653)CAP 8.98 | PAUL McCARTNEY | 42 | 10 |
| 52 | UNFINISHED BUSINESS (Fresh LPRE 92012)IND 8.98 | E.P.M.D. | 67 | 3 |
| 53 | NO ONE CAN DO IT BETTER (Atlantic 91275)WEA 8.98 | DOC | 77 | 3 |
| 54 | HEART OF STONE (Geffen 24239)WEA 8.98 | CHER | 85 | 6 |
| 55 | TRASH (Epic 45137)CBS | ALICE COOPER | 81 | 3 |
| 56 | LIFE IS...TOO SHORT(RCA 1149-1-J)RCA 8.98 | TOO SHORT | 55 | 28 |
| 57 | G N' R LIES (P/2) (Geffen GHS 24198)WEA 8.98 | GUNS N' ROSES | 45 | 37 |
| 58 | IT TAKES TWO (G) (Profile PRO-1267)IND 8.98 | ROB BASE & D.J. E-Z ROCK | 58 | 48 |
| 59 | EAZY-DUZ-IT (G) (Priority/Ruthless 57100)IND 8.98 | EAZY-E | 62 | 41 |
| 60 | TENDER LOVER (Solar 45288)CBS | BABYFACE | 66 | 5 |
| 61 | SEE THE LIGHT (Arista AL 8553) 8.98 | THE JEFF HEALEY BAND | 83 | 8 |
| 62 | RAINBOW WARRIORS/GREENPEACE (Geffen 24236)WEA | VARIOUS ARTISTS | 65 | 8 |
| 63 | BAD ENGLISH (Epic OE 45083)CBS | BAD ENGLISH | 56 | 7 |
| 64 | HOME (MCA 6312)MCA 8.98 | STEPHANIE MILLS | 63 | 6 |
| 65 | THE IRON MAN (Atlantic 81996-1)WEA 8.98 | PETE TOWNSHEND | 47 | 7 |
| 66 | 2ND WAVE (Columbia FC 44284)CBS | SURFACE | 68 | 43 |
| 67 | LETTER FROM HOME (Geffen GHS 24225)WEA 8.98 | PAT METHENY GROUP | 69 | 7 |
| 68 | OFF TO SEE THE LIZARD (MCA 6314)MCA 8.98 | JIMMY BUFFET | 48 | 7 |
| 69 | BADLANDS (Atlantic 81966)WEA 8.98 | BADLANDS | 61 | 13 |
| 70 | OUT OF ORDER (P) (Warner Bros. 25684)WEA 9.98 | ROD STEWART | 60 | 65 |
| 71 | LARGER THAN LIFE (MCA 6276)MCA 8.98 | JODY WATLEY | 57 | 20 |
| 72 | DANGEROUS TOYS (Columbia FC 45931)CBS | DANGEROUS TOYS | 78 | 6 |
| 73 | SO HAPPY (Columbia OCT 40970)CBS | EDDIE MURPHY | DEBUT | |
| 74 | 3 FEET HIGH AND RISING (Tommy Boy 1019)IND 8.98 | DE LA SOUL | 64 | 25 |
| 75 | KARYN WHITE (P) (Warner Bros. 25637)WEA 8.98 | KARYN WHITE | 70 | 48 |
| 76 | THE GREAT ADVENTURES OF (G) (Def Jam/Columbia 38-08105)CBS | SLICK RICK | 72 | 36 |
| 77 | HEAR & NOW (Capitol CI 48748)CAP 8.98 | BILLY SQUIER | 74 | 8 |
| 78 | SUPRISE ATTACK (A&M SP 5261)RCA 8.98 | TORA TORA | 86 | 5 |
| 79 | APPETITE FOR DESTRUCTION (P/7) (Geffen GHS 24148)WEA 8.98 | GUNS N' ROSES | 71 | 104 |
| 80 | ELECTRIC YOUTH (P/2) (Atlantic 81932)WEA 9.98 | DEBBIE GIBSON | 79 | 29 |
| 81 | WORLD IN MOTION (Elektra 60830)WEA 8.98 | JACKSON BROWNE | 76 | 10 |
| 82 | LOC-ED AFTER DARK (Delicious Vinyl/Island DV3000)IND 8.98 | STONE LOC | 75 | 28 |
| 83 | SOUL PROVIDER (Columbia 45012)CBS | MICHAEL BOLTON | 93 | 5 |
| 84 | LOOK SHARP! (EMI 91098)CAP 9.98 | ROXETTE | 82 | 19 |
| 85 | MIRACLE (Capitol 92357)CAP 8.98 | QUEEN | 73 | 10 |
| 86 | GREAT BALLS OF FIRE (Polydor 839 516)POL | SOUNDTRACK | 52 | 6 |
| 87 | WHEN HARRY MET SALLY... (Columbia 45319)CBS | SOUNDTRACK (FEATURING HARRY CONNICK JR.) | 129 | 3 |
| 88 | ...AND JUSTICE FOR ALL (P) (Elektra 60812)WEA 9.98 | METALLICA | 88 | 49 |
| 89 | YOUNGEST IN CHARGE (Profile 1280)IND | SPECIAL ED | 91 | 16 |
| 90 | HOME (Slash/Reprise 25876)WEA 8.98 | BODEANS | 90 | 6 |
| 91 | INTRODUCING...DAVID (Geffen 24228)WEA 8.98 | DAVID PEASTON | 95 | 4 |
| 92 | VIVID (P) (Epic BFE 44099)CBS | LIVING COLOUR | 89 | 41 |
| 93 | A NIGHT TO REMEMBER (Epic OE 44318)CBS | CYNDI LAUPER | 87 | 14 |
| 94 | PEACE & LOVE (Island/Atlantic 91225)WEA 8.98 | THE POGUES | 103 | 2 |
| 95 | ABSOLUTE TORCH & TWANG (Sire 25877)WEA 8.98 | K.D. LANG | 94 | 12 |
| 96 | TIN MACHINE (EMI 91990)CAP 8.98 | TIN MACHINE | 80 | 12 |
| 97 | PASSION (Geffen 24206)WEA 8.98 | PETER GABRIEL | 84 | 10 |
| 98 | LONG COLD WINTER (P/2) (Mercury 834 612-1)POL | CINDERELLA | 96 | 58 |
| 99 | BLIND TO REASON (RCA 7661)RCA 8.98 | GRAYSON HUGH | 98 | 6 |
| 100 | HYSTERIA (P/9) (Mercury 830 675-1)POL 9.98 | DEF LEPPARD | 99 | 105 |
| 101 | LOVE AMONG THE CANNIBALS (RCA 9693)RCA 8.98 | STARSHIP | 107 | 2 |
| 102 | LITA (RCA 6397-1-R)RCA 8.98 | LITA FORD | 97 | 18 |
| 103 | SERIOUS BUSINESS (Mercury 836 952)POL | THIRD WORLD | 104 | 10 |
| 104 | DOOLITTLE (4AD/Elektra 60856)WEA | THE PIXIES | 120 | 17 |
| 105 | BE YOURSELF (MCA 6292)MCA 8.98 | PATTI LABELLE | 59 | 7 |
| 106 | KILLIN' TIME (RCA 9668)RCA 8.98 | CLINT BLACK | 109 | 13 |
| 107 | AVOLON SUNSET (Mercury 839262)POL | VAN MORRISON | 92 | 10 |
| 108 | IN MY EYES (LMR 5531)IND 8.98 | STEVIE B | 101 | 26 |
| 109 | WHERE DO WE GO FROM HERE (Cypress/A&M 0130)RCA 8.98 | MICHAEL DAMIAN | 102 | 11 |
| 110 | GOOD TO BE BACK (EMI 48902)CAP 8.98 | NATALIE COLE | 105 | 14 |

| | | | | |
|----------------------------------------------------------|-------------------------------------------------------------------------|------------------------------------------|--------------|----|
| 111 | CHUCKII (Atlantic 81947)WEA 8.98 | CHUCKII BOOKER | 130 | 5 |
| 112 | SPEND THE NIGHT (Warner Bros. 25940)WEA 8.98 | | | |
| THE ISLEY BROTHERS (Featuring Ronald Isley) DEBUT | | | | |
| 113 | YELLOW MOON (A&M 5240)RCA 8.98 | NEVILLE BROTHERS | 100 | 22 |
| 114 | MIND BOMB (Epic 45241)CBS | THE THE | 110 | 6 |
| 115 | SWASS (G) (Nasty Mix 70123)IND | SIR MIX-A-LOT | 114 | 48 |
| 116 | DONNY OSMOND (Capitol 92354)CAP 8.98 | DONNY OSMOND | 112 | 16 |
| 117 | I'VE GOT EVERYTHING (CBS OZ 45124)CBS | HENRY LEE SUMMER | 111 | 14 |
| 118 | SERIOUS (EMI 90921)CAP 8.98 | THE O'JAYS | 113 | 14 |
| 119 | COUNTERFEIT (Warner Bros. 25980)WEA 8.98 | MARTIN GORE | 133 | 3 |
| 120 | LET THE DAY BEGIN (MCA 6303)MCA 8.98 | THE CALL | 127 | 4 |
| 121 | MELISSA ETHERIDGE (G) (Island 90875)WEA 8.98 | MELISSA ETHERIDGE | 117 | 49 |
| 122 | ONE (Warner Bros. 25887)WEA 8.98 | THE BEE GEES | DEBUT | |
| 123 | TURN OF THE SCREW (Atlantic 81992) 8.98 | DIRTY LOOKS | 139 | 2 |
| 124 | KALEIDOSCOPE WORLD (Mercury 838 293-1)POL | SWING OUT SISTER | 119 | 14 |
| 125 | MR. MUSIC HEAD (Atlantic 81959)WEA 8.98 | ADRIAN BELEW | 136 | 5 |
| 126 | HEART SHAPED WORLD (Reprise 25827)WEA 8.98 | CHRIS ISAAK | 122 | 8 |
| 127 | GIPSY KINGS (Elektra Musician 60845)WEA 9.98 | GIPSY KINGS | 128 | 37 |
| 128 | 9 (Virgin 91062)WEA 9.98 | PUBLIC IMAGE LTD. | 121 | 13 |
| 129 | ANOTHER PLACE AND TIME (Atlantic 81987)WEA 9.98 | DONNA SUMMER | 108 | 15 |
| 130 | VOLUME ONE (P/2)(Wilbury/Warner Bros. 25796)WEA 9.98 | TRAVELING WILBURYS | 106 | 42 |
| 131 | PRACTICE WHAT YOU PREACH (Megaforce/Atlantic 82009)WEA 8.98 | | | |
| TESTAMENT DEBUT | | | | |
| 132 | SHOOTING RUBBERBANDS AT THE STARS (P) (Geffen GHS 24192)WEA 8.98 | EDIE BRICKELL & NEW BOHEMIANS | 125 | 47 |
| 133 | TAKE IT WHILE IT'S HOT (Atco 90917)WEA 8.98 | SWEET SENSATION | 143 | 22 |
| 134 | I AM BLACK ENOUGH (Jive 1237)RCA 8.98 | SCHOOLY D | 148 | 2 |
| 135 | SWING THE HEARTACHE (A&M 9804) 8.98 | BAUHAUS | 146 | 3 |
| 136 | PSYCHO CAFE (Mercury/MCA 6300)MCA 8.98 | BANG TANGO | 145 | 4 |
| 137 | MARIA MCKEE (Geffen GHS 24229)WEA 8.98 | MARIA MCKEE | 123 | 7 |
| 138 | BLUE MURDER (Geffen 24212)WEA 9.98 | BLUE MURDER | 124 | 16 |
| 139 | BELIEVE (MCA 6313)MCA 8.98 | THE JETS | DEBUT | |
| 140 | DREAMS (Box Set) (Polydor 839 417)POL | THE ALLMAN BROTHERS | 118 | 8 |
| 141 | NUDE (Epic OE 45224)CBS | DEAD OR ALIVE | 116 | 6 |
| 142 | 2300 JACKSON ST. (Epic 40911)CBS | THE JACKSONS | 115 | 11 |
| 143 | TENDERLY (Warner Bros. 25907)WEA 8.98 | GEORGE BENSON | 162 | 3 |
| 144 | WATERMARK (G) (Geffen GHS 24233)WEA 8.98 | ENYA | 126 | 31 |
| 145 | SWEET 16 (MCA 6294)MCA 8.98 | REBA McENTIRE | 132 | 13 |
| 146 | CINDERELLA THEORY (Paisley Park/Warner Bros. 25994)WEA 8.98 | GEORGE CLINTON | DEBUT | |
| 147 | SARAYA (Polydor 837 734-1)POL | SARAYA | 135 | 15 |
| 148 | SILHOUETTE (P/2) (Arista AL-8457)RCA 9.98 | KENNY G | 138 | 45 |
| 149 | MAGNUM CUM LOUDER (RCA 9781)RCA 8.98 | HOODOO GURUS | 166 | 2 |
| 150 | 2 HYPE (G)(Select SEL 21628)IND 8.98 | KID 'N PLAY | 144 | 40 |
| 151 | SO GOOD (Island 90970)WEA | MICA PARIS | 142 | 14 |
| 152 | WILD AND LOOSE (Capitol 90926)CAP 8.98 | OAKTOWN'S 3-5-7 | 150 | 16 |
| 153 | THROUGH THE STORM (Arista AL 8572)RCA 9.98 | ARETHA FRANKLIN | 131 | 15 |
| 154 | GIVING YOU THE BEST THAT I GOT (P/3) (Elektra 60827)WEA 8.98 | ANITA BAKER | 134 | 43 |
| 155 | LOVE WARRIORS (Windham Hill 0116)RCA 8.98 | TUCK & PATTI | 157 | 11 |
| 156 | SWEAT (Mercury 836-233)POL | KOOL & THE GANG | 137 | 5 |
| 157 | NEARLY HUMAN (Warner Bros. 25881)WEA 8.98 | TODD RUNDGREN | 140 | 12 |
| 158 | FOUR WINDS (Atco/Atlantic 91251)WEA 8.98 | TANGIER | 169 | 4 |
| 159 | CROSS THAT LINE (Elektra 60794)WEA 9.98 | HOWARD JONES | 141 | 21 |
| 160 | BARRY MANILOW (Arista 8570)RCA 9.98 | BARRY MANILOW | 147 | 15 |
| 161 | EXTREME (A&M 5238)RCA | EXTREME | 149 | 21 |
| 162 | UHF (SOUNDTRACK) (Scotti Bros. 45265)CBS | "WEIRD AL" YANKOVICK | 182 | 2 |
| 163 | SURPRISE (Virgin 91266)WEA 8.98 | SYD STRAW | 159 | 4 |
| 164 | MICHAEL MORALES (Wing 835 810 1)POL | MICHAEL MORALES | 152 | 5 |
| 165 | GREEN (P) (Warner Bros. 25795)WEA 9.98 | R.E.M. | 155 | 40 |
| 166 | HEAVEN (Capitol C1-90959)CAP 8.98 | BEBE & CECE WINANS | 168 | 29 |
| 167 | PHANTOM OF THE OPERA (Polydor 831 273-1)POL | ORIGINAL LONDON CAST | 156 | 4 |
| 168 | O.F.R. (Rhino/Rampage 70894)IND 8.98 | NITRO | 178 | 2 |
| 169 | EVERYTHING (P) (Columbia OC 44056)CBS | THE BANGLES | 165 | 43 |
| 170 | THE TRINITY SESSION (RCA 8568-1-R)RCA 8.98 | COWBOY JUNKIES | 154 | 32 |
| 171 | WORKBOOK (Virgin 91240)WEA 9.98 | BOB MOULD | 158 | 15 |

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|-----|-------------------------------------------------------------------|-------------------------------------------|--------------|----|
| 172 | OPERATION: MINDCRIME (G) (EMI 48640)CAP 9.98 | QUEENSRYPHE | 174 | 20 |
| 173 | TOURIST IN PARADISE (GRP 9588)MCA | RIPPINGTONS | 163 | 13 |
| 174 | SA-FIRE (Cutting/Mercury 834 922 1)POL | SA-FIRE | 161 | 4 |
| 175 | KING SWAMP (Virgin 91069)WEA 9.98 | KING SWAMP | 167 | 13 |
| 176 | STREET LIFE (20 GREAT HITS) (Reprise 25857)WEA 8.98 | ROXY MUSIC | DEBUT | |
| 177 | GREATEST HITS (P)(Columbia OC 44493)CBS | JOURNEY | 172 | 39 |
| 178 | THE BOY GENIUS (Atlantic 81941)WEA | KWAME | 151 | 17 |
| 179 | BULLETTYOYS (G) (Warner Bros. 25782)WEA 8.98 | BULLETTYOYS | 171 | 42 |
| 180 | SPIKE (G) (Warner Bros. 25848)WEA 9.98 | ELVIS COSTELLO | 153 | 27 |
| 181 | JUNKYARD (Geffen GHS 24227)WEA 8.98 | JUNKYARD | DEBUT | |
| 182 | THE GREAT RADIO CONTROVERSY (G) (Geffen GHS 24224)WEA 8.98 | TESLA | 170 | 28 |
| 183 | OPEN UP AND SAY...AHH! (P/4) (Enigma C1-48493)CAP 8.98 | POISON | 173 | 67 |
| 184 | DICE (Def American/Geffen 24214)WEA 9.98 | ANDREW DICE CLAY | 186 | 17 |
| 185 | FREE (I.R.S. 82001)MCA 9.98 | CONCRETE BLONDE | 183 | 14 |
| 186 | VOICES OF BABYLON (Columbia 44449)CBS | THE OUTFIELD | 184 | 20 |
| 187 | BLAZE OF GLORY (A&M 5249)RCA | JOE JACKSON | 185 | 17 |
| 188 | YO FRANKIE (Arista AL 8549)RCA 9.98 | DION | 187 | 14 |
| 189 | CITY STREETS (Capitol 90885)CAP 9.98 | CAROLE KING | 188 | 19 |
| 190 | COCKTAIL (P/4) (Elektra 60806)WEA 9.98 | Original Motion Picture Soundtrack | 191 | 53 |
| 191 | JUST SAY MAO (Sire/Warner Bros. 2-25947)WEA 8.98 | VARIOUS ARTISTS | 160 | 5 |
| 192 | POINT OF VIEW (MCA 6309)MCA 8.98 | SPYRO GYRA | 164 | 6 |
| 193 | IRRESISTIBLE (Island 91235)WEA 8.98 | MILES JAYE | 175 | 13 |
| 194 | EAT THE HEAT (Epic 44368)CBS | ACCEPT | 176 | 10 |
| 195 | DON'T CLOSE YOUR EYES (RCA 6494)RCA 8.98 | KEITH WHITLEY | 177 | 13 |
| 196 | DANCING WITH THE LION (Columbia OC 45154)CBS | ANDREAS VOLLENWEIDER | 179 | 20 |
| 197 | WILL THE CIRCLE BE UNBROKEN VOL. II (Universal 17847)MCA | NETTY GRITTY DIRT BAND | 180 | 15 |
| 198 | SAY ANYTHING (WTG SP 45140)CBS | Original Motion Picture Soundtrack | 181 | 16 |
| 199 | GREATEST HITS III (G)(Warner Bros/Curb 25834)WEA 9.98 | HANK WILLIAMS JR. | 193 | 27 |
| 200 | SOMETHING REAL (Elektra 60852)WEA 9.98 | PHOEBE SNOW | 192 | 21 |

ALPHABETIZED TOP 200 ALBUMS (BY ARTIST)

| | | | | |
|---------------------------------------|--------------------------|------------------------|-------------------------|----------------------------|
| 10,000 Maniacs / 15 | Costello, Elvis / 180 | Jackson, Joe / 187 | Nitty Gritty / 197 | Sweet Sensation / 133 |
| 2 Live Crew / 20 | Cowboy Junkies / 170 | Jaye, Miles / 193 | N.W.A. / 36 | Swing Out Sister / 124 |
| Abdul, Paula / 6 | Cult / 30 | Jets / 139 | Oaktown 357 / 152 | Tangier / 158 |
| Accept / 194 | Cure / 35 | Jones, Howard / 159 | The O'jays / 118 | Taylor Dayne / 185 |
| Allman Bros. / 140 | Damian, Michale / 109 | Journey / 177 | Osmond, Donny / 116 | Tesla / 182 |
| Anderson, Bruford, Wakeman, Howe / 34 | Dangerous Toys / 72 | Junkyard / 181 | Outfield / 186 | Testament / 131 |
| 852's / 49 | Dead or Alive / 141 | Just Say Mao / 191 | Paris, Mica / 151 | The The / 114 |
| Babyface / 60 | Def Leppard / 100 | Kenny G / 148 | Peaston, David / 91 | Third World / 103 |
| Bad English / 63 | De La Soul / 74 | Kid N Play / 150 | Petty, Tom / 2 | Tin Machine / 96 |
| Badlands / 69 | Dino / 48 | King, Carole / 189 | Phantom Of Opra / 167 | Tone Loc / 82 |
| Baker, Anita / 154 | D.O.C. / 53 | King Swamp / 175 | Pixies / 104 | Tora Tora / 78 |
| Bangles / 169 | Doobie Brothers / 39 | Kool & The Gang / 156 | Pogues / 94 | Townshend, Pete / 65 |
| Bang Tango / 136 | Eazy-E / 59 | Kool Moe Dee / 37 | Poison / 183 | Tuck & Patty / 155 |
| Base, Rob / 58 | Enya / 144 | Kwame / 178 | Public Image Ltd. / 128 | Traveling Wilburys / 130 |
| Bauhaus / 135 | E.P.M.D. / 52 | Lang K.D. / 95 | Queen / 85 | Vaughn, Stevie Ray / 27 |
| Beastie Boys / 10 | Estefan, Gloria / 12 | Lauper, Cyndi / 93 | Queensryche / 172 | |
| Bee Gee's / 122 | Ethendge, Melissa / 121 | L.L. Cool J / 13 | Ratt, Bonnie / 41 | Andreas Vollenweider / 196 |
| Belew, Adrian / 125 | Expose / 47 | Living Colour / 92 | Rippingtons / 173 | Warrant / 23 |
| Benson, George / 143 | Extreme / 161 | Love And Rockets / 176 | Roxette / 84 | Watley, Jody / 71 |
| Black, Clint / 106 | Fine Young Cannibals / 7 | M.C. Hammer / 29 | Roxy Music / 176 | White, Karyn / 75 |
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| Bolton, Micheal / 83 | Ghostbusters 2 / 25 | Martika / 19 | Schooly D / 134 | |
| Booker, Chuckii / 111 | Gibson, Debbie / 80 | McCartney, Paul / 51 | Simply Red / 21 | 8eBe & CeCe |
| Boogie Down Productions / 24 | Gipsy Kings / 127 | McEntire, Reba / 145 | Sir Mix A Lot / 115 | Winans / 166 |
| Bon Jovi / 46 | Gore, Martin / 119 | McKee, Maria / 137 | Skid Row / 11 | Winger / 44 |
| Brockell, Edie / 132 | Great White / 17 | Mellencamp, John | Slick Rick / 76 | Yankovick "Weird Al" / 162 |
| Browne, Jackson / 81 | Greenpeace / 62 | Cougar / 45 | Smithereens / 119 | |
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| Cherry, Nina / 42 | Henley, Don / 4 | Mould, Rob / 171 | Squire, Billy / 77 | Cocktail / 190 |
| Cinderella / 98 | Hoodoo Gurus / 149 | Morales, Michael / 164 | Starship / 101 | Do The Right Thing / 43 |
| Clay, Andrew Dice / 184 | Hugh, Grayson / 99 | Morrison, Van / 107 | Stevie N / 108 | Great Balls / 86 |
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| Cooper, Alice / 55 | The Jacksons / 142 | New Kids / 5 | Summer, Donna / 129 | |
| | | Nicks, Stevie / 33 | Surface / 66 | |
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RHYTHM & BLUES

HE KNOWS HIS PAST, HE KNOWS HIS FUTURE: Ziggy Marley & the Melody Makers triumphantly rolled through Los Angeles this week, leaving a trail of believers in their wake. Ziggy impressed on his own terms, leaving the packed house clamoring for more. Though it took him a few songs to get into his groove, once he was in the pocket there was no stopping him.

Marley draws on the legacy of his father, but in no way relies on it to prop him up. He has definitely come into his own, and he now has two full LPs worth of material on which to draw. The set was approximately two hours in length, and was a fairly even mix of *Conscious Party* and *One Bright Day*, reaffirming the strength of the first album's material and adding flavor and tone to the new songs. "Who Will Be There," featuring the rough and rugged vocals of Ziggy's bro Stephen, and "When the Lights Gone Out" were much more meaningful as shared experiences between the artist and the audience—the feeling of community gave the lyrics power not immediately evident on the LP. "Black My Story" was beautiful, with male tribal harmonies elevating it to anthemic proportions. Ziggy really put his soul into it, and when it was over not a single member of the assembled mass could doubt that there was a strong man entertaining them.

There was also little doubt that Marley is an emerging bandleader, improvising freely with song structures and arrangements. Especially impressive was "Lee and Molly," a highlight of *Conscious Party*, which Ziggy started as a stripped-down, almost house, jam—just bass and drum—and slowly steered it into a languid reggae groove, hypnotizing the crowd. "Look Who's Dancing" was pure energy, with breakdowns galore, a hip-hop rhythm, and an energetic toast by Stephen that lit the crowd on fire. It is toasting and dancehall that matters in JA now, and it was only during this brief segment that Stephen seemed truly inspired, though he will undoubtedly learn quickly in this creative environment. I wouldn't be surprised if he goes in this direction more heavily in the future.

Sharon and Cedella provided two-thirds of an inspiring and uplifting background vocal trio that was always a reliable constant, always elevating the music to a higher level, and covering up and diverting when things went slightly askew musically. Ziggy has got his best years ahead of him, which was perhaps the most impressive thing conveyed to the audience that night. He will undoubtedly push in new directions in the future, as he gets older and more sure of his identity. I'm sure he can't ignore the current JA scene altogether, and I think he has the ability to improve on it, combining its street energy with his inbred sense of melody and power. He may never eclipse his dad, but he shouldn't be expected to, and frankly those comparisons don't hold water any more. Ziggy is his own man.

NEW BEATS

Singles

THE CHIMES: "1-2-3" (CBS UK 655166)

I rarely lead these reviews with an import, but this record is too good to wait on. **ATTENTION CBS: You have a monster hit on your hands here! This is a potential top ten black, dance, and pop single!** I'm not kidding. Imagine if Whitney had street smarts and wrote her own music, and you'll have a little bit of an idea what this is about. It's smart, savvy, and has a groove a mile deep. Jazzy B. and Nellie Hooper of Soul II Soul produced, offsetting the miraculous pop tones with some heavy bass and drum interplay.

If the men and women at Black Rock can cut through the red tape and get this out before the cold sets in, its going to do some real damage. This is a test of their ability to break a new artist. They haven't been handed something so upfront and charming in a long while, and if they miss the boat this time the '90s are going to be very rough.

Albums

GEORGE CLINTON: *The Cinderella Theory* (Paisley Park/WB 25994)

Clinton's best work in quite a while. "Airbound" is catchy, "The Cinderella Theory" is pure bugged-out funk, and "(She's Got It) Goin' On," is Clinton at his canine best. Unfortunately he can't hold it up for the length of a whole LP. He was brilliant on *Letterman* the other night, but nothing here matches up with the *Tracy Ullman Show* theme.

REGINA BELLE: *Stay With Me* (Columbia 44367)

Another strong set that should blaze further inroads for Belle, who established herself as a talent to watch with her debut LP. She is equally effective on ballads and uptempo songs, as her voice rings with strength and clarity no matter the setting. There's no worry about a sophomore slump here. Check out "This Is Love," the catchy "Baby Come to Me," and the slinky "What Goes Around" for further proof.



Neil Harris

R&B LPs

August 26, 1989 The grey shading represents a bullet, indicating strong upward chart movement.

Total Weeks ▼
Last Week ▼

| | | | | |
|----|-------------------------------------------------------------|------------------------------------|-------|----|
| 1 | BIG TYME (MCA 42302) | Heavy D. & The Boyz | 2 | 8 |
| 2 | KEEP ON MOVIN' (Virgin 91267) | Soul II Soul | 3 | 8 |
| 3 | WALKING WITH A PANTHER (Def Jam/Columbia OC 45172) | L.L. Cool J | 1 | 8 |
| 4 | BATMAN SOUNDTRACK (Warner Bros. 25936) | Prince | 4 | 7 |
| 5 | AS NASTY AS THEY WANNA BE (Luke Skyyaaker 107) | 2 Live Crew | 6 | 5 |
| 6 | KNOWLEDGE IS KING (Jive 1182) | Kool Moe Dee | 5 | 11 |
| 7 | SERIOUS (EMI 90921) | The O'Jays | 7 | 14 |
| 8 | GHETTO MUSIC: THE BLUEPRINT OF HIP-HOP (Jive/RCA 1187) | Boogie Down Productions | 10 | 45 |
| 9 | INTRODUCING...DAVID PEASTON (Geffen 24228) | David Peaston | 12 | 6 |
| 10 | GUY (P)(MCA 42176) | Guy | 9 | 58 |
| 11 | THE GREAT ADVENTURES OF SLICK RICK (G)(Def Jam 40513) | Slick Rick | 8 | 31 |
| 12 | HOME (MCA 6312) | Stephanie Mills | 15 | 6 |
| 13 | DO THE RIGHT THING (Motown 6272) | Soundtrack | 15 | 7 |
| 14 | UNFINISHED BUSINESS (Fresh 92012) | E.P.M.D. | 20 | 2 |
| 15 | YOUNGEST IN CHARGE (Profile 1280) | Special Ed | 11 | 18 |
| 16 | TENDER LOVER (Solar/CBS FZ45288) | Babyface | 21 | 4 |
| 17 | 2ND WAVE (Columbia 44284) | Surface | 14 | 42 |
| 18 | BE YOURSELF (MCA 6292) | Patti Labelle | 23 | 6 |
| 19 | LET'S GET IT STARTED (P)(Capitol 90924) | M.C. Hammer | 13 | 42 |
| 20 | ORIGINAL STYLIN' (Arista 8571) | Three Times Dope | 19 | 20 |
| 21 | DON'T BE CRUEL (P)(MCA 42185) | Bobby Brown | 18 | 58 |
| 22 | NO ONE CAN DO IT BETTER (Ruthless 91275) | The D.O.C. | 35 | 2 |
| 23 | LARGER THAN LIFE (MCA 6276) | Jody Watley | 17 | 19 |
| 24 | GHOSTBUSTERS II (MCA 6306) | Original Motion Picture Soundtrack | 24 | 8 |
| 25 | CHUKII (Atlantic 81947) | Chuckii Booker | 25 | 10 |
| 26 | 2300 JACKSON STREET (Epic 40911) | The Jacksons | 22 | 11 |
| 27 | GIRL YOU KNOW IT'S TRUE (Arista 8592) | Milli Vanilli | 26 | 23 |
| 28 | LIFE IS...TOO SHORT (Zomba/RCA 1149) | Too Short | 27 | 27 |
| 29 | IRRESISTIBLE (Island 91235) | Miles Jaye | 28 | 13 |
| 30 | ALL MY LOVE (Capitol 90641) | Peabo Bryson | 30 | 11 |
| 31 | GOOD TO BE BACK (EMI 48902) | Natalie Cole | 31 | 14 |
| 32 | THROUGH THE STORM (Arista 8572) | Aretha Franklin | 32 | 14 |
| 33 | VESTA (A&M 5223) | Vesta | 38 | 5 |
| 34 | 3 FEET HIGH AND RISING (Tommy Boy 1019) | De La Soul | 29 | 25 |
| 35 | SERIOUS BUSINESS (Mercury/PolyGram 836 952) | Third World | 34 | 9 |
| 36 | HEAVEN (Capitol 90959) | BeBe & CeCe Winans | 33 | 31 |
| 37 | WILD & LOOSE (Capitol 90926) | Oaktown's 3.5.7. | 36 | 16 |
| 38 | CRAZY NOISE (Fresh 82011) | Stezo | 37 | 8 |
| 39 | WHO'S THE BOSS (Next Plateau 1015) | Antoinette | 42 | 9 |
| 40 | AND THE WINNER IS... (Select 21631) | Chubb Rock With Howie Tee | 44 | 3 |
| 41 | STRAIGHT OUTTA COMPTON (G) (Ruthless 57102) | N.W.A. | 41 | 25 |
| 42 | ALL NIGHT (Elektra 60858) | Entouch | 47 | 4 |
| 43 | THE BOY GENIUS (FEATURING A NEW BEGINNING) (Atlantic 81941) | Kwame | 39 | 19 |
| 44 | PAUL'S BOUTIQUE (Capitol 91743) | Beastie Boys | 60 | 2 |
| 45 | IT TAKES TWO (G) (Profile 1267) | Rob Base & DJ Easy Rock | 45 | 47 |
| 46 | MAXIMUM THRUST (Motown 6267) | Joyce "Fenderella" Irby | 43 | 15 |
| 47 | 24/7 (4th & B'Way 4011) | Dino | 48 | 17 |
| 48 | WILD (WTG/CBS FP 45205) | Mamado & She | 54 | 5 |
| 49 | SWEAT (Mercury/PolyGram 838 694) | Kool & The Gang | 56 | 3 |
| 50 | TWIN HYPE (Profile 1281) | Twin Hype | 57 | 4 |
| 51 | HERE I AM (Wing/PolyGram 837 313) | Sharon Bryant | 58 | 3 |
| 52 | LIVIN' LARGE (Virgin 91021) | E.U. | 55 | 21 |
| 53 | KARYN WHITE (P)(Warner Bros. 25637) | Karyn White | 40 | 48 |
| 54 | 2 HYPE (G) (Select 21628) | Kid N' Play | 49 | 40 |
| 55 | FOREVER YOUR GIRL (P) (Virgin 90943) | Paula Abdul | 61 | 32 |
| 56 | RAW (Def Jam FC 45015) | Alyson Williams | 53 | 20 |
| 57 | MIDNIGHT RUN (Malaco 7450) | Bobby "Blue" Bland | 65 | 2 |
| 58 | DOIN' IT (Select 21629) | UTFO | 46 | 13 |
| 59 | JUST COOLIN' (G) (Atlantic 81926) | Levert | 50 | 40 |
| 60 | STRAIGHT TO THE SKY (Columbia OC 44378) | Lisa Lisa & Cult Jam | 51 | 15 |
| 61 | WORKIN' OVERTIME (Motown 6274) | Diana Ross | 52 | 10 |
| 62 | WE'RE MOVIN' UP (Warner Bros. 25849) | Atlantic Starr | 59 | 14 |
| 63 | CAUGHT IN THE ACT (Orpheus/EMI 75603) | Eric Gamble | DEBUT | |
| 64 | EAZY DUZ IT (G) (Priority 57100) | Eazy-E | 64 | 40 |
| 65 | CAT GOT YA TONGUE (Arista 8596) | Bobcat | DEBUT | |
| 66 | IT'S REAL (Warner Bros. 25924) | James Ingram | 62 | 10 |
| 67 | THE RIGHT STUFF (Wing/PolyGram 835 694-1) | Vanessa Williams | 63 | 61 |
| 68 | A NEW FLAME (Elektra 60828) | Simply Red | 69 | 15 |
| 69 | GIVING YOU THE BEST THAT I GOT (P) (Elektra 60827) | Anita Baker | 66 | 43 |
| 70 | HANGIN TOUGH (P) (Columbia 40985) | New Kids On The Block | 67 | 41 |
| 71 | RAW LIKE SUSHI (Virgin 91252) | Neneh Cherry | 71 | 10 |
| 72 | I GET JOY (A&M 5228) | Al Green | 68 | 9 |
| 73 | LOC'ED AFTER DARK (Delicious 3000) | Tone Loc | 70 | 27 |
| 74 | SO GOOD (Island 90970) | Mica Paris | 72 | 13 |
| 75 | TODAY (Motown 6261) | Today | 73 | 38 |

CASH BOX CHARTS

TOP R&B SINGLES

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

August 26, 1989



#1 Single: Babyface



#1 Debut: Surface #67



To Watch: Full Force #50

| | | Total Weeks ▼ | Last Week ▼ |
|----|-------------------------------------------------------------------|---------------------------------------------|-------------|
| 1 | IT'S NO CRIME (Solar/CBS ZS4-68966) | Babyface | 6 9 |
| 2 | SOMETHING IN THE WAY (MCA 53624) | Stephanie Mills | 3 13 |
| 3 | TWO WRONGS (DON'T MAKE IT RIGHT) (Geffen 7-27518) | David Peaston | 2 12 |
| 4 | IT ISN'T, IT WASN'T, IT AIN'T NEVER GONNA BE (Arista AS1-9850) | Aretha Franklin & Whitney Houston | 7 9 |
| 5 | CONGRATULATIONS (A&M 1407) | Vesta | 5 16 |
| 6 | SPEND THE NIGHT (CE SOIR) (Warner Bros. 7-22900) | The Isley Brothers (Featuring Ronald Isley) | 8 9 |
| 7 | MY FANTASY (Motown 1968) | Teddy Riley Featuring Guy | 9 10 |
| 8 | SARAH, SARAH (Jive/RCA 1216-7) | Jonathan Butler | 11 12 |
| 9 | BAT DANCE (THEME FROM "BATMAN") (Paisley Park/Warner Bros. 22924) | Prince | 1 11 |
| 10 | REMEMBER (THE FIRST TIME) (Orpheus/EMI B-72633) | Eric Gable | 12 11 |
| 11 | N.E. HEARTBREAK (MCA 53391) | New Edition | 13 8 |
| 12 | LET GO (Wing/PolyGram 871 722-7) | Sharron Bryant | 16 9 |
| 13 | MIDNIGHT SPECIAL (Atlantic 7-88901) | The System | 4 16 |
| 14 | I DO (EMI 50213) | Natalie Cole | 17 8 |
| 15 | IF YOU ASKED ME TO (MCA 53358) | Patti LaBelle | 19 10 |
| 16 | THE WAY IT IS (RCA 8925-7-R) | Troy Johnson | 18 13 |
| 17 | TASTE OF YOUR LOVE (Virgin 7-99201) | E.U. | 20 9 |
| 18 | ON OUR OWN (MCA 53662) | Bobby Brown | 10 12 |
| 19 | WE GOT OUR OWN THANG (Uptown/MCA 53628) | Heavy D. And The Boyz | 14 12 |
| 20 | PUT YOUR MOUTH ON ME (Columbia 38-68897) | Eddie Murphy | 29 5 |
| 21 | FIGHT THE POWER (Motown 1972) | Public Enemy | 23 7 |
| 22 | SPEND THE NIGHT (Uptown/MCA 53666) | Guy | 26 8 |
| 23 | JUST GIT IT TOGETHER (Columbia 38-68938) | Lisa Lisa And Cult Jam | 25 8 |
| 24 | MY SUGAR (Warner Bros. 7-22896) | Atlantic Starr | 28 7 |
| 25 | SHOWER ME WITH YOUR LOVE (Columbia 38-68746) | Surface | 21 17 |
| 26 | OUT OF MY MIND (EMI B-50212) | O'jays | 37 5 |
| 27 | BACK TO LIFE (Virgin 7-99171) | Soul II Soul | 52 3 |
| 28 | 2300 JACKSON STREET (Epic 38-68897) | The Jacksons | 31 5 |
| 29 | FRIENDS (MCA 53660) | Jody Watley with Eric B. & Rakim | 22 14 |
| 30 | HEAT OF THE MOMENT (Virgin 7-99204) | After 7 | 38 5 |
| 31 | CAN'T GET OVER YOU (Warner Bros. 22895) | Maze | 32 4 |
| 32 | BABIES HAVING BABIES (Trumpet 166) | Terry Tate | 34 6 |
| 33 | SWEET TALK (Capitol 44374) | D'atra Hicks | 36 6 |
| 34 | SMILIN' (Atlantic 7-88959) | Lever | 48 3 |
| 35 | RAIN DROPS (Mercury/PolyGram 874 402-7) | Kool & The Gang | 35 9 |
| 36 | MY LOVE IS SO RAW (Def Jam/Columbia 38 68903) | Alyson Williams | 15 13 |
| 37 | FUNKY DIVIDENDS (Arista 1-9834) | Three Times Dope | 39 5 |
| 38 | THEY WANT MONEY (Jive/RCA 1217) | Kool Moe Dee | 24 15 |
| 39 | FUN (RCA 9010-1-RD) | Grady Harrell | 41 5 |
| 40 | JUST WHAT I LIKE (Warner Bros./Reprise 7-22950) | Michael Cooper | 45 4 |
| 41 | BABY COME TO ME (Columbia 38-68969) | Regina Belle | 46 3 |
| 42 | ALL I WANT FROM YOU (Motown MOT-1974) | The Temptations | 57 3 |
| 43 | AS LONG AS WERE TOGETHER (A&M 1427) | Al Green | 27 13 |
| 44 | SECRET RENDEVOUS (Warner Bros. 4/7-27863) | Karyn White | 30 14 |
| 45 | SPECIAL LOOK (MCA 53281) | Debbie Allen | 47 5 |
| 46 | BUST A MOVE (Delicious Vinyl/Island 105) | Young M.C. | 65 3 |
| 47 | TALK TO MYSELF (Geffen 7-22936) | Christopher Williams | 50 4 |
| 48 | I'M IN DANGER (Capitol 444161) | Mother's Finest | 69 2 |
| 49 | SOMEBODY LOVES YOU (Motown 1966) | EI DeBarge | 40 14 |

| | | Total Weeks ▼ | Last Week ▼ |
|-----|---------------------------------------------------|-------------------------|-------------|
| 50 | AIN'T MY TYPE OF HYPE (Columbia 38-68975) | Full Force | 80 2 |
| 51 | II HYPE (Elektra/Vintertainment 7-69294) | Entouch | 54 4 |
| 52 | DON'T MAKE ME OVER (Next Plateau 50107) | Sybil | 76 2 |
| 53 | IT'S REAL (Warner Bros. 22975) | James Ingram | 42 17 |
| 54 | LOVE ALL THE WAY (Next Plateau 88873) | Sky | 63 3 |
| 55 | ALL MY LOVE (Capitol 44429) | Peabo Bryson | 66 3 |
| 56 | WHY YOU WANNA (Tabu 68915) | Dezi Phillips | 43 6 |
| 57 | HEART DONOR (Atlantic 7-88857) | Anne G. | 61 3 |
| 58 | WHERE DO WE GO (Atlantic 88992) | Ten City | 44 8 |
| 59 | YOU FOUND ANOTHER GUY (Virgin 99200) | Boy George | 49 11 |
| 60 | I WANNA COME BACK (Warner Bros. 22863) | James Ingram | 88 2 |
| 61 | SO WAT CHA SAYIN' (Sleeping Bag/Fresh 80133) | EPMD | 93 2 |
| 62 | NOTHING (THAT COMPARES 2 U) (Epic 34-68688) | The Jacksons | 51 15 |
| 63 | I'LL BE THERE (Island 7-99185) | Miles Jaye | 75 3 |
| 64 | KEEP ON MOVIN' (Virgin 99205) | Soul II Soul | 33 15 |
| 65 | AIN'T NOBODY'S BUSINESS (MCA/Magnolia 53683) | Eugene Wilde | 85 2 |
| 66 | GOT TO GET THE MONEY (Atlantic 7-88910) | Lever | 53 17 |
| 67 | YOU ARE MY EVERYTHING (Columbia 38-69016) | Surface | DEBUT |
| 68 | GOING CRAZY (Virgin 7-99197) | Deja | 68 3 |
| 69 | GOTTA BE A BETTER WAY (Atlantic 7-88879) | Foster/McElroy | 55 9 |
| 70 | 'BOUT 'DAT TIME (EMI 50208) | Pieces Of A Dream | 87 2 |
| 71 | STEPPIN' OUT (Crush A-426) | 10DB | 96 2 |
| 72 | GITHCI U (Orpheus 72678) | Z'looke | 56 10 |
| 73 | BREATHE LIFE INTO ME (Island 7-99178) | Mica Paris | 90 2 |
| 74 | TURNED AWAY (Atlantic 7-88917) | Chucki Booker | 58 17 |
| 75 | SHE'S NOT MY LOVER (Motown 1991) | Joyce "Fenderella" Irby | 83 2 |
| 76 | I GOT IT GOIN' ON (Delicious Vinyl 106) | Tone Loc | 59 5 |
| 77 | ROCK WIT' CHA (MCA 53652) | Bobby Brown | DEBUT |
| 78 | I'M THAT TYPE OF GUY (Def Jam/Columbia 38 68902) | LL Cool J | 60 13 |
| 79 | STATE OF ATTRACTION (Tabu/CBS ZS4 6900) | Rhonda Clark | DEBUT |
| 80 | SHOW AND TELL (Capitol B-44347) | Peabo Bryson | 62 18 |
| 81 | I GO TO WORK (Jive/RCA 1264-1-JD) | Kool Moe Dee | DEBUT |
| 82 | SOMETHING REAL (EMI 50192) | Miki Bleu | 64 12 |
| 83 | THIS HOUSE (Motown 1998) | Diana Ross | DEBUT |
| 84 | OBJECTIVE (Island 7-99228) | Miles Jaye | 67 20 |
| 85 | 2 HYPE (Select 62345) | Kid N' Play | DEBUT |
| 86 | THE FIRST TIME (Gold City 96847) | Chris Jasper | 70 3 |
| 87 | LEAD ME INTO LOVE (Elektra 7-69299) | Anita Baker | 71 19 |
| 88 | FOR YOU TO LOVE (Epic 34-68742) | Luther Vandross | 72 19 |
| 89 | ROCK THE HOUSE (Atlantic/Oceana 7-99222) | Nicole | 73 4 |
| 90 | BIG OLE BUTT (Def Jam/Columbia 38-69056) | LL Cool J | DEBUT |
| 91 | WHY IS THAT? (Jive 1231) | Boogie Down Productions | 74 4 |
| 92 | ALL OF MY LOVE (Warner Bros./Reprise 7-22929) | Al Jarreau | 77 7 |
| 93 | LOVE SONG (Solar/E.P.A. 68961) | Midnight Star | 78 11 |
| 94 | WORKIN' OVERTIME (Motown MOT-6274) | Diana Ross | 79 17 |
| 95 | BUFFALO STANCE (Virgin 7-99231) | Neneh Cherry | 92 14 |
| 96 | BABY DON'T FORGET MY NUMBER (Arista 9832) | Milli Vanilli | 81 17 |
| 97 | I SECOND THAT EMOTION (Crush 601-6) | 10 dB | 82 16 |
| 98 | HAVE YOU HAD YOUR LOVE (EMI 50180) | The O'Jays | 84 20 |
| 99 | IF YOU DON'T KNOW ME BY NOW (Elektra 7-69297) | Simply Red | 86 10 |
| 100 | LITTLE JACKIE WANTS TO BE STAR (Columbia 38-6867) | Lisa Lisa & Cult Jam | 89 20 |

ON THE DANCEFLOOR

RING MY BELL: The record of the month award again has the golden touch of the **Jazzy B. & Nellie Hooper** production team on it. "1-2-3" by the **Chimes** is perfection. Look for it on Columbia soon, and get the full story in this week's R&B column.



The British Soul movement keeps dominating the dance scene over here. Besides the Chimes, my favorite record has to be "So Good" by **Deluxe** (Unyque UK). Produced by **Master (The Beatcreator) Tee**, it is a lush groove accentuated by a soulful female vocal that seduces immediately. It's further proof of the power created by the melding together of soul and hip-hop, which in Britain is cool and sensual rather than the hard and street-tough stance taken by the American acts (**Heavy D, O'Jays**). In my opinion, the female voice sounds much better in this setting—too many American producers strip them of their femininity, failing to realize that a woman's voice can be sweet and at the same time very strong.

IMAGINATION ALL THE HITS HOT SENSATIONAL RE-MIXES



Imagination are the legitimate forebearers on this scene, and their lush arrangements have definitely left their mark on this generation of Brit soulsters. Whether you're an old fan or uninitiated, be sure to find *All The Hits (Hot Sensational Re-Mixes)* (Stylus UK). All their best records are included within, and the group has hired a handful of the best remixers to update their classics. Unlike the **Blondie**, and to an extent the **Chaka Khan**, sets, the mixers tread

lightly on the originals, keeping the spirit and feel of them intact. In fact, some of the mixes are so subtle (**Frankie Knuckles'** "Body Talk" being the best example) that it's hard to detect much difference. **David Morales** adds a pumpin' garage beat to "Changes," "Love's Taking Over," "Burning Up" and "Instinctual," all prime candidates for late-night floor action. When the songs are given the modern bass and drum hip-hop treatment so popular in the UK, the most exiting results are obtained. **Mike Pickering** and **Graeme Park**'s mix of "Just an Illusion" smokes, perfect for adding a little class to a hip-hop set or getting the BPM's up from Soul II Soul territory. **Craig Kallman** combines hard beats and a cool garage groove on "So Good, So Right," which matches the energy of "Just an Illusion" beat for beat. Kallman is definitely one of the stars of the mix scene, and he is only going to get better.

MURDER AND MAYHEM: In this country, the Midwest is continuing to wax the competition. Detroit is coming hard and strong, and although there is rumored to be trouble among the dynamic trio, the city is branching out past Techno Blvd. **Final Cut**, who scored big with "Take Me Away," return with *Into The Cut*, a hard-hitting combination of assassination beats and samples. This isn't sugar-coated kids' stuff. All eight tracks pound hard into your brain and feet with unrelenting fury. "I Told You Not To Stop" is so powerful that it's hard to get in and out of—it just stands there by itself challenging all comers. Best described as **Todd Terry** and **Nitzer Ebb** being dragged along by a gang of Hell's Angels who haven't got laid in six months, its effects are devastating. "Open Your Eyes" is a euro beats and noise wake-up call, and "Now to That's Funky" employs a pumpin bassline that filled my floor last weekend and should do the same thing to yours. This collection is a must for all those who call themselves fans of cutting-edge dance music. Don't be a fool—call (313) 263-9088 to get yours.

Also working the edge in Motor City is **Derrick May**, a.k.a. **Mayday**, whose **Transmat** label has been quite busy as of late. Among their latest releases is "Beyond The Dance" by **Rhythm is Rhythim**, a slowly building epic that mesmerizes, and points to May's understanding of the momentum necessary to rock a crowd. **K. Alexi Shelby** checks in with "All for Lee Sah," a tale of unbridled lust set to a minimal track that climaxes, cools out, and climaxes all over again. Pure sex, and recommended highly. From the *Techno 1* compilation comes "Illusion" by **R-Tyme**, an instrumental with a simple but infectious hook presented in four mixes by Detroit's finest. Finally, Detroit's amazing **Wizard**, who is arguably the nation's most insane and inventive radio mixmaster, lends a helping hand to **Code Assault's** "Action!!/Without Sin" (Technica), a furious and spooky euro track much in the **Front 242/Nitzer Ebb** vein. Contact Transmat at (313) 567-0701, Technica at (313) 342-9130.

YOU DON'T OWN ME, BASTARD: On the diva front, the biggest new discovery has to be the frontwoman for **Black Box**, who beats the hell out of her throat on "Ride on Time" (de Construction UK), which is spearheading the new "Italian House" movement (I smell New Beat here). This woman belts with vigor, and people I know that love the old disco divas even find her attack too powerful. She must be doing something right. **Adeva** returns with "Warning" (Cooltempo UK) and although she puts in

CASH BOX MICRO CHART

DANCE SINGLES



August 26, 1989 The grey shading represents a bullet, indicating strong upward chart movement.

Total Weeks ▼
Last Week ▼

| | | | | |
|----|-------------------------------------------------------|---------------------------|-------|----|
| 1 | COME HOME WITH ME BABY (Epic 49 68777) | Dead or Alive | 6 | 7 |
| 2 | FRIENDS (MCA 23956) | Jody Watley | 1 | 7 |
| 3 | ON OUR OWN (MCA 23957) | Bobby Brown | 2 | 7 |
| 4 | YOU'RE MY ONE AND ONLY (TRUE LOVE) (Vendetta VE-7021) | Seduction | 13 | 7 |
| 5 | FIGHT THE POWER (Motown 4647) | Public Enemy | 8 | 5 |
| 6 | COLD HEARTED (Virgin 0-96546) | Paula Abdul | 9 | 5 |
| 7 | BATDANCE (Warner Bros. 0-21257) | Prince | DEBUT | |
| 8 | DEEP IN VOGUE (Epic 49 68801) | Malcolm McClaren | 15 | 3 |
| 9 | MY FANTASY (Motown MOT-4643) | Teddy Riley Featuring Guy | 21 | 3 |
| 10 | LAY ALL YOUR LOVE ON ME (Tommy Boy TB-933) | Information Society | 14 | 5 |
| 11 | GIVE YOU ALL MY LOVE (Atlantic 0-86410) | Stacey Q | 11 | 7 |
| 12 | HEY LADIES/SHAKE YOUR PUMP (Capitol V-15483) | Beastie Boys | 29 | 3 |
| 13 | ALWAYS THERE (Capitol V-15482) | Charvoni | 28 | 3 |
| 14 | I LIKE IT (4th & B Way/Island 483) | Dino | 20 | 5 |
| 15 | BACK TO LIFE (Virgin 0-96537) | Soul II Soul | DEBUT | |
| 16 | BUST A MOVE (Delicious Vinyl/Island DV1005) | Young M.C. | DEBUT | |
| 17 | EXPRESS YOURSELF (Sire/Warner Bros. 0-21225) | Madonna | 3 | 9 |
| 18 | KEEP ON MOVIN' (Virgin 0-96556) | Soul II Soul | 12 | 13 |
| 19 | WE GOT OUR OWN THANG (Uptown/MCA 23942) | Heavy D & the Boyz | 5 | 11 |
| 20 | IT'S NO CRIME (Solar/E.P.A. 4Z9 68832) | Babyface | DEBUT | |
| 21 | LOVE HOUSE (Jive/RCA 1234-1-JD) | Samantha Fox | 31 | 3 |
| 22 | SECRET RENDEZVOUS (Remix) (Warner Bros. 0-20962) | Karyn White | 4 | 9 |
| 23 | THEY WANT MONEY (Jive/RCA 1215) | Kool Moe Dee | 10 | 11 |
| 24 | DON'T MAKE ME OVER (Next Plateau NP50107) | Sybil | DEBUT | |
| 25 | I NEED A RHYTHM (Vendetta/A&M VE-7023) | 28th Street Crew | DEBUT | |
| 26 | LET IT ROLL (Atlantic 0-86407) | Doug Lazy | 18 | 5 |
| 27 | TURNED AWAY (Atlantic 0-86430) | Chuckii Booker | 19 | 5 |
| 28 | PEOPLE HOLD ON (Tommy Boy TB-124) | New Edition | 22 | 3 |
| 29 | N.E. HEARTBREAK (MCA 23891) | Liz Torres | DEBUT | |
| 30 | PAYBACK IS A BITCH (Jive/RCA 1239-1-JD) | Sandra | DEBUT | |
| 31 | EVERLASTING LOVE (Virgin 0-96647) | Twin Hype | DEBUT | |
| 32 | DO IT TO THE CROWD (Profile PRO-7255) | Sheena Easton | 25 | 5 |
| 33 | 101 (MCA 23960) | Boogie Down Productions | 27 | 7 |
| 34 | WHY IS THAT? (Jive/RCA 1231-1-JD) | GUY | 35 | 3 |
| 35 | SPEND THE NIGHT (MCA 23958) | The Jacksons | 7 | 9 |
| 36 | NOTHIN (THAT COMPARES 2 U) (Epic 49 68233) | Expose | 16 | 9 |
| 37 | WHAT YOU DON'T KNOW (Arista AD1-9837) | L.L. Cool J | 17 | 9 |
| 38 | I'M THAT TYPE OF GUY (Def Jam/Columbia 44 68792) | Stevie B | 24 | 11 |
| 39 | IN MY EYES (LMR 4004) | Sa-Fire | 26 | 7 |
| 40 | GONNA MAKE IT (Cutting/PolyGram 874 279-1) | | | |

a strong vocal performance and the song is there, you are well advised to wait for a new mix. **Chaka Khan** comes back strong with "Soul Talkin'/I'm Every Woman" (Warner Brothers), both in new mixes, the first a **Paul Simpson** garage treatment, and the latter an excellent **Dancin' Danny D** mix, which in my opinion is the highlight of the *Life is a Dance* project. D adds an excellent street beat intro and then gives Chaka a fierce bed to lie on and seduce the hell out of you. **Lisa Stansfield**, the lead singer for **Blue Zone** and featured vocalist on **Coldcut's** "People Hold On," returns with "This is the Right Time," a pop/dance crossover nugget that could do serious damage on the floor and the charts. The **Mark Saunders** mix is cool and linear, accentuating the hook and Stansfield's vocal, and **Dave Dorrell & C.J. Mackintosh** (who are no longer using the M/A/R/R/S tag) provide a more stripped-down and hyper mix for those of you who need to be hard.

THE PEOPLE WHO HAVE LIVED IN CHITOWN SECTION: For those few who haven't picked it up on import, Polygram has provided you with a low-cost way to get your hands on "Tears," already a cult classic in some sectors. **Frankie Knuckles** and Japanese keyboard whiz **Satoshi Tomiie** have crafted a mood masterpiece, and when you add the masterful vocals of **Robert Owens** (why doesn't this guy have a deal?), you can't lose. Buy it or forever be cursed to live in Top 40 purgatory. A few records that have just reached our western seaboard are worth noting. Be sure to investigate the deep piano groove of "Searchin' Hard" by **Da Posse** (Dance Mania, 312-521-6300), the superb **Fingers** mix of "We're Gonna Work It Out" by **North/Clybourn** (Gherkin, 312-880-5880), and the pounding beats of **Neil "Hawaiian" House's** "Too Good To Talk To." (New Power, 312-921-5450). I'm making that move soon, so if you want my snotty little words to comment on your vinyl, send it A.S.A.P.! Full details next time. Out.

Neil Harris

CASH BOX CHARTS

COUNTRY SINGLES

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

August 26, 1989



#1 Single: Patty Loveless



#1 Debut: Alabama #42



To Watch: Oak Ridge Boys #57

| | | | Total Weeks ▼ | Last Week ▼ |
|----|-------------------------------------------------------------------------------|-----------------------------------|---------------|-------------|
| 1 | TIMBER I'M FALLING IN LOVE (MCA 53641) | Patty Loveless | 2 | 12 |
| 2 | ARE YOU EVER GONNA LOVE ME (Warner Bros. 7-22957) | Holly Dunn | 1 | 11 |
| 3 | NEVER GIVIN' UP ON LOVE (Warner Bros. 7-22970-A) | Michael Martin Murphy | 3 | 12 |
| 4 | HONKY TONK HEART (Warner Bros. 722955) | Highway 101 | 8 | 9 |
| 5 | THIS WOMAN (RCA 8943-7) | K.T. Oslin | 5 | 10 |
| 6 | I'M STILL CRAZY (Columbia 386888) | Vern Gosdin | 10 | 12 |
| 7 | SUNDAY IN THE SOUTH (Columbia 38-68892) | Shenandoah | 4 | 13 |
| 8 | ANY WAY THE WIND BLOWS (Warner Bros. 7-23965) | Southern Pacific | 12 | 9 |
| 9 | WHY'D YOU COME IN HERE LOOKIN' LIKE THAT (Columbia 3868760) | Dolly Parton | 6 | 15 |
| 10 | GIVE ME HIS LAST CHANCE (MCA 53651-A) | Lionel Cartwright | 14 | 8 |
| 11 | LOVE HAS NO RIGHT (Atlantic America 7-99217) | Billy Joe Royal | 7 | 25 |
| 12 | I WONDER DO YOU THINK OF ME (RCA 8940-7-RA) | Keith Whitley | 15 | 8 |
| 13 | HOUSTON SOLUTION (RCA 8868-7) | Ronnie Milsap | 9 | 17 |
| 14 | NOTHING I CAN DO ABOUT IT NOW (Columbia 38-68923) | Willie Nelson | 17 | 8 |
| 15 | LET ME TELL YOU ABOUT LOVE (Curb/RCA 89-47-7RAA) | The Judds | 19 | 7 |
| 16 | DON'T YOU (Warner Bros. 7-22943-A) | The Forester Sisters | 20 | 8 |
| 17 | CATHY'S CLOWN (MCA-53638) | Reba McEntire | 11 | 15 |
| 18 | WHAT'S GOING ON IN YOUR WORLD (MCA 53648) | George Strait | 13 | 17 |
| 19 | SHE'S GOT A SINGLE THING IN MIND (MCA 53633) | Conway Twitty | 16 | 17 |
| 20 | PROMISES (Warner Bros. 7-22917) | Randy Travis | 23 | 7 |
| 21 | THE COAST OF COLORADO (MCA 53663) | Skip Ewing | 25 | 6 |
| 22 | LOVIN' ONLY ME (Epic 34-68693/CBS) | Ricky Skaggs | 18 | 19 |
| 23 | I GOT DREAMS (MCA 53665) | Steve Wariner | 28 | 6 |
| 24 | ONE GOOD WELL (RCA 8867-7) | Don Williams | 21 | 13 |
| 25 | HELLO TROUBLE (Curb/MCA 53671) | Desert Rose Band | 31 | 7 |
| 26 | ABOVE AND BEYOND (Columbia 386948) | Rodney Crowell | 32 | 7 |
| 27 | IN A LETTER TO YOU (Universal 66003/MCA) | Eddy Raven | 22 | 18 |
| 28 | HOLE IN MY POCKET (Columbia 38-38694/CBS) | Ricky Van Shelton | 24 | 18 |
| 29 | KILLIN' TIME (RCA 8945-7-RAA) | Clint Black | 35 | 5 |
| 30 | (I WISH I HAD A) HEART OF STONE (RCA 8944-7) | Ballie & The Boys | 34 | 6 |
| 31 | FINDERS ARE KEEPERS (Warner Bros. 7-22945-A) | Hank Williams Jr. | 36 | 5 |
| 32 | TURN OF THE CENTURY (Universal UVL-66009) | Nitty Gritty Dirt Band | 26 | 10 |
| 33 | LIVING PROOF (Columbia 38-68994) | Ricky Van Shelton | 39 | 5 |
| 34 | CALL ON ME (Capitol 44348) | Tanya Tucker | 27 | 22 |
| 35 | BEYOND THOSE YEARS (MCA 53625) | The Oak Ridge Boys | 29 | 21 |
| 36 | DADDY AND HOME (Capitol B-48801) | Tanya Tucker | 40 | 4 |
| 37 | ACT NATURALLY (Capitol B-44409) | Buck Owens & Ringo Starr | 38 | 6 |
| 38 | PLANET TEXAS (Reprise 7-27690) | Kenny Rogers | 30 | 10 |
| 39 | SOWIN' LOVE (RCA 8919-7) | Paul Overstreet | 33 | 20 |
| 40 | FULL MOON FULL MOON OF LOVE (Sire 7-22932-A) | k.d. lang and the reclines | 46 | 5 |
| 41 | YOU'LL NEVER BE SORRY (MCA 53672) | The Bellamy Brothers | 47 | 4 |
| 42 | HIGH COTTON (RCA 8948-7-RAA) | Alabama | DEBUT | |
| 43 | THE JUKEBOX PLAYED ALONG (Warner Bros. 7-22912-A) | Gene Watson | 48 | 5 |
| 44 | COME FROM THE HEART (Mercury 872 766-7) | Kathy Mattea | 37 | 18 |
| 45 | A BETTER LOVE NEXT TIME (Epic 3468979) | Merle Haggard | 52 | 2 |
| 46 | ACE IN THE HOLE (MCA 536933) | George Strait | DEBUT | |
| 47 | I DON'T WANT TO SPOIL THE PARTY (Columbia 38-68599) | Rosanne Cash | 41 | 22 |
| 48 | FOOLS PARADISE (Mercury/PolyGram 874538-7) | Larry Boone | 50 | 3 |
| 49 | A SONG, A DAY (KEEPS THE BLUES AWAY) (Stop Hunger Records SHR-MJ-1102) | Mickey Jones | 53 | 6 |
| 50 | YOU JUST CAN'T LOSE 'EM ALL (Epic 34-68955) | The Shooters | 55 | 5 |
| 51 | WRITING ON THE WALL (Epic 34-68991) | George Jones | 57 | 2 |

| | | | | |
|-----|--------------------------------------------------------------------------|-------------------------------------------------|-------|----|
| 52 | TOO MUCH MONTH AT THE END OF THE MONEY (Reprise 7-22942-A) | Billy Hill | 58 | 5 |
| 53 | PAST THE POINT OF NO RETURN (AMI 1955) | Rich Chaney | 43 | 9 |
| 54 | LET IT BE YOU (Epic 34-68995) | Ricky Skaggs | DEBUT | |
| 55 | BURNIN' OLD MEMORIES (Mercury 874-672-05) | Kathy Mattea | DEBUT | |
| 56 | AT THIS MOMENT (Evergreen EV 1096) | Holly Lipton | 63 | 5 |
| 57 | AN AMERICAN FAMILY (MCA 53710) | Oak Ridge Boys | 64 | 2 |
| 58 | MY EVANGELINE (SOA 007) | Lariat | 60 | 5 |
| 59 | PLEASE TELL HER THAT I SAID HELLO (CURB 10541) | Bobby Vinton | 61 | 4 |
| 60 | LEAN ON ME (OL-)LR-45-132) | Marcy Carr | 65 | 3 |
| 61 | JUST THE TWO OF US (Stop Hunger SHR MT1101) | Bobcat Douglass & Linda Kaye | 66 | 5 |
| 62 | WHEN WILL THE FIRES END (Step One SOR 406) | Matt Benson | 62 | 4 |
| 63 | HARD LUCK ACE (Universal UVL-66014) | Lacy J. Dalton | 70 | 3 |
| 64 | SAY WHAT'S IN YOUR HEART (RCA 9034-7-RAA) | Restless Heart | 72 | 3 |
| 65 | BENEATH THE TEXAS MOON (RCA 9102-7-RAA) | J.C. Crowley | 71 | 2 |
| 66 | ROAD MAN (Tug Boat TG-1002) | Tracy Wilson | 67 | 5 |
| 67 | YOU BELONG TO ME (Bear U25073) | T.C. Brandon | 68 | 4 |
| 68 | HOT NIGHTS (16th Avenue 70433) | Canyon | DEBUT | |
| 69 | UP ALL NIGHT (Gallery II G-2032-A) | Clint Lewis | 79 | 3 |
| 70 | I WANT TO GIVE (Ridgewood R-3001-A) | Linda Borden | 80 | 3 |
| 71 | WEAK MEN BREAK (Associated Artists AA-503) | Harrell & Scott | 78 | 3 |
| 72 | CALIFORNIA BLUE (Virgin 99202) | Roy Orbison | 73 | 3 |
| 73 | I WAS BORN WITH A BROKEN HEART (CURB CRB-10553) | Josh Logan | DEBUT | |
| 74 | ANYTHING WORTH KNOWING (Master MR-012AA) | Eagle Creek | 82 | 2 |
| 75 | UNTIL I CAN LET GO OF THE BOTTLE (Killer K-121-AA) | Johnny Jones | 85 | 2 |
| 76 | BIG OLD HEARTACHE (Stop Hunger SHR-CBNA-1101) | Carl Butler & Nancy Ann | 86 | 2 |
| 77 | TWIST OF FATE (Curb CRB-10547) | Cee Cee Chapman | DEBUT | |
| 78 | IF YOU DON'T KNOW ME BY NOW (Evergreen EV-1100-A) | Joe Stampley | DEBUT | |
| 79 | DOWN HOME (Bear BR-2007-B) | Terry Roberson & The High Horse Band | 88 | 2 |
| 80 | BLOW YOUR MEMORIES AWAY (Hilltop HTS-510) | Terry Wooley | DEBUT | |
| 81 | THE LIE YOU NEVER TOLD (L'il Bill LB-115AA) | Jane Russell | 81 | 3 |
| 82 | INVINCIBLE (American Image AIR-1003) | Eddie Bond | DEBUT | |
| 83 | ACE IN THE HOLE (Tug Boat TG-1004) | Richie Balin | DEBUT | |
| 84 | CROSS MY BROKEN HEART (Capitol B-44399) | Suzy Bogguss | 42 | 8 |
| 85 | BUENAS NOCHES FROM A LONELY ROOM (Reprise 7-22940-A/Warner Bros.) | Dwight Yoakam | 44 | 5 |
| 86 | ME & MY HARLEY DAVIDSON (C-Horse CH-589-A) | Mickey Hawks | 94 | 2 |
| 87 | CALLIN' BATON ROUGE (Capitol B44357) | New Grass Revival | 45 | 10 |
| 88 | IT'S ALRIGHT SOMETIMES TO CRY (Premier POR-122B) | Johnny Dye | DEBUT | |
| 89 | UP & GONE (Warner Bros. 7-22991) | The McCarters | 49 | 15 |
| 90 | SHE DON'T LOVE NOBODY (MCA/Curb 53616/MCA) | Desert Rose Band | 51 | 23 |
| 91 | WHO'LL GIVE THIS HEART A HOME (Step One SOR 404A) | Jerry Landsdowne | 54 | 7 |
| 92 | I NEED THE REAL THING (Orbit OR-4575) | Kim Tsoy | 93 | 2 |
| 93 | OF ALL THE FOOLISH THINGS TO DO (Wolf Dog WD 1217A) | Ross Lewis | 56 | 7 |
| 94 | I'M GONNA LEAVE WHILE I STILL LOVE YOU (Soundwaves SW-4824-NSD) | Jim Martin | DEBUT | |
| 95 | LOVE OUT LOUD (RCA 8824-7) | Earl Thomas Conley | 59 | 23 |
| 96 | BETTER MAN (RCA 8781-7) | Clint Black | 69 | 26 |
| 97 | TWO OF A KIND (Gallery II GO30A) | Diane Lauren | 74 | 4 |
| 98 | CAJUN QUEEN (Ridgewood R 3004-7) | Mac Bailey | 75 | 4 |
| 99 | HOPELESSLY YOURS (16th Ave. PB-70432) | John Conlee | 76 | 3 |
| 100 | MAYBE I WON'T LOVE YOU ANY MORE (Curb/MCA -CR617A41A) | Johnny Lee | 77 | 10 |

COUNTRY MUSIC

LIVING LEGEND

HANK SNOW:

The Heart of Determination



"I've been through the poverty, a broken home, abuse from my stepfather to my sisters, [being] taken to an orphanage, but nothing could stop me. These hard times just gave me more determination. Nothing could sway me, nothing."

This determination has made Canadian-born Hank Snow a legend, and not just in country music. Snow has been inducted as a member of the Canadian Hall of Fame and the Country Music Association's Country Music Hall of Fame. He has also received numerous awards for his work outside the music industry, including his work with abused children.

Snow made his first public appearance when he was eight years old, in a charity minstrel. "I should have been the charity, but I stole the show with my blackened face and all," Snow recalls.

This gave Snow his desire to entertain. Facing all hardships, he went up the ladder, with each step bettering himself both as a compassionate man and as a musical talent.

Snow's lifelong idol is Jimmie Rodgers, so Snow, early in his career, dubbed himself "the Yodeling Ranger," after a Rodgers song. Touring Canada with his show, the yodeling slowly faded when, Snow recalls, "I just

couldn't hit those high vibratos, so I changed to 'Hank, the Singing Ranger.'"

Snow recorded for RCA/Victor in Canada for 12 years before moving to Texas to work in the States. "I fell in love with Texas. It was my dream, my intention...someday I was going to be a big entertainer in the U.S. When you have that dream, that burning desire to do something and you won't let anything sway you, it works!"

After living in Dallas for two years, Snow had his first recording session in the states in 1949 at RCA studios in Chicago. In January of 1950, Snow became a member of the Grand Ole Opry. "Ernest Tubb brought me to the Opry," Snow remembers. "Usually you came to the stage on a hit song, but I didn't. I was brought on board on the trust they had in Ernest."

Yet, Snow's unending determination and talent kept him from losing that spot until his self-penned "I'm Moving On" became that needed hit.

To date, Hank Snow has recorded 80 albums and 140 singles, released through RCA and others. He also holds the title of being the artist with the longest running contract with one label. Before parting ways with the company five years ago, Snow had been with RCA for 45 years.

During those years, "the Singing Ranger" was awarded Best Record of the Year for "I Don't Hurt Anymore;" "I'm Moving On" was chosen as All Time Favorite Country Record by National Disc Jockeys; and "Hello Love" brought Hank Snow back to the top of the charts in 1974.

Many people have much for which to thank Hank Snow—his music and his compassion. He is still giving us pleasure as a regular on the Grand Ole Opry.

"When you won't let anything sway you, it works!"

T.L. Carr

KIM TSOY

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

"I NEED THE REAL THING"

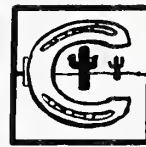
Produced by Ray McGinnis from the album

PURE COUNTRY

Betty & Bill Townson — Managers
National Promotion by Tommy Dee Promotion Team

ORBIT RECORDS: P.O. Box 120675
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COUNTRY ALBUMS



August 26, 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 | 15 |
| 2 | KILLIN' TIME (RCA 8781-7) | Clint Black | 4 | 15 |
| 3 | GREATEST HITS III (Warner/Curb 1-25834/Warner Bros.) | Hank Williams, Jr. | 5 | 26 |
| 4 | BEYOND THE BLUE NEON (MCA 42266) | George Strait | 2 | 26 |
| 5 | WILL THE CIRCLE BE UNBROKEN (Warner Bros. 285301) | Nitty Gritty Dirt Band | 6 | 13 |
| 6 | RIVER OF TIME (Curb/RCA 9595-1/RCA) | The Judds | 3 | 18 |
| 7 | WHITE LIMOZEEN (Columbia 44384) | Dolly Parton | 9 | 10 |
| 8 | OLD 8 x 10 (Warner Bros. 25738) (P) | Randy Travis | 8 | 56 |
| 9 | THIS WOMAN (RCA 8369) (G) | K.T. Oslin | 7 | 49 |
| 10 | KENTUCKY THUNDER (Epic 45027) | Ricky Skaggs | 14 | 4 |
| 11 | ABSOLUTE TORCH AND TWANG (Warner Bros. 25877) | k.d. lang | 11 | 11 |
| 12 | HONKY TONK ANGEL (MCA 42223) | Patty Loveless | 12 | 44 |
| 13 | DIAMONDS AND DIRT (Columbia 44076/CBS) | Rodney Crowell | 13 | 69 |
| 14 | LOVING PROOF (Columbia 44221/CBS) (G) | Ricky Van Shelton | 15 | 47 |
| 15 | SOMETHING INSIDE SO STRONG (Reprise 25792) | Kenny Rogers | 18 | 14 |
| 16 | DON'T CLOSE YOUR EYES (RCA 6494-1) | Keith Whitley | 10 | 61 |
| 17 | THE ROAD NOT TAKEN (Columbia 44468/CBS) | Shenandoah | 16 | 24 |
| 18 | WILLOW IN THE WIND (Mercury 422 836 950) | Kathy Mattea | 21 | 16 |
| 19 | HITS 1979-1989 (Columbia 45054/CBS) | Rosanne Cash | 17 | 23 |
| 20 | SOUTHERN STAR (RCA 8587-1) | Alabama | 19 | 26 |
| 21 | ALONE (Columbia FC65104) | Vern Gosdin | 23 | 2 |
| 22 | TELL IT LIKE IT IS (Atlantic America 91064/Atlantic) | Billy Joe Royal | 22 | 25 |
| 23 | GREATEST HITS VOLUME THREE (MCA 42294) | The Oak Ridge Boys | 20 | 11 |
| 24 | LEAVE THE LIGHT ON (RCA 9594) | Lorrie Morgan | 28 | 4 |
| 25 | ONE WOMAN MAN (Epic 44078/CBS) | George Jones | 25 | 23 |
| 26 | 5:01 BLUES (Epic E-44283) | Merle Haggard | 24 | 3 |
| 27 | BUENAS NOCHES FROM A LONELY ROOM (Reprise 25749-1/Warner Bros.) (G) | Dwight Yoakam | 26 | 53 |
| 28 | LAND OF ENCHANTMENT (Warner Bros. 9-25894-1) | Michael Martin Murphy | DEBUT | |
| 29 | GARTH BROOKS (Capitol C1-1-90897) | Garth Brooks | 29 | 3 |
| 30 | STRANGER THINGS HAVE HAPPENED (RCA 9587) | Ronnie Milsap | 30 | 22 |
| 31 | BLUE ROSE OF TEXAS (Warner Bros. 25939-1) | Holly Dunn | 31 | 2 |
| 32 | GREATEST HITS (Curb/RCA 8318-1/RCA) (G) | The Judds | 32 | 52 |
| 33 | LIONEL CARTWRIGHT (MCA 42276) | Lionel Cartwright | DEBUT | |
| 34 | LYLE LOVETT AND HIS LARGE BAND (MCA/Curb 42263/MCA) | Lyle Lovett | 27 | 28 |
| 35 | ALWAYS AND FOREVER (Warner Bros. 25568) | Randy Travis | RE-ENTRY | |
| 36 | BLUEBIRD (Warner Bros. 25776) | Emmylou Harris | 34 | 30 |
| 37 | 80's LADIES (RCA 5924-1-R) | K.T. Oslin | RE-ENTRY | |
| 38 | STRONG ENOUGH TO BEND (Capitol 48865) | Tanya Tucker | 33 | 52 |
| 39 | TEMPORARY SANITY (Universal 76003) | Eddie Raven | 35 | 5 |
| 40 | THE COAST OF COLORADO (MCA 42128) | Skip Ewing | 36 | 50 |

■ COUNTRY HOT CUTS

1. CONWAY TWITTY: "Child With Child" *House on Old Lonesome Road* (MCA)
2. HOLLY DUNN: "You're Still Keeping Me Up at Night" *The Blue Rose of Texas* (Warner Bros.)
3. KENNY ROGERS: "If I Ever Fall in Love Again" *Something Inside So Strong* (Reprise)
4. ALABAMA: "Old Baugh Road" *Southern Star* (RCA)
5. RONNIE MILSAP: "Stranger Things Have Happened" *Stranger Things Have Happened* (RCA)

■ TOP 10 SINGLES—20 YEARS AGO

1. MERLE HAGGARD: "Workin' Man Blues" (Capitol)
2. JOHNNY CASH: "A Boy Named Sue" (Columbia)
3. DAVID HOUSTON: "I'm Down to My Last I Love You" (Epic)
4. ROY CLARK: "Yesterday, When I Was Young" (Dot)
5. BILL ANDERSON: "But You Know I Love You" (Decca)
6. CHARLEY PRIDE: "All I Have to Offer You (Is Me)" (RCA)
7. GEORGE JONES: "If Not for You" (Musicor)
8. LORETTA LYNN: "To Make a Man" (Decca)
9. PORTER WAGONER: "Big Wind" (RCA)
10. KENNY ROGERS AND THE FIRST EDITION: "Ruby, Don't Take Your Love to Town" (Reprise)

COUNTRY MUSIC

ALBUM RELEASES



□ **JOSH LOGAN:** *Somebody Paints the Wall* (Curb 10612)

This debut album project, expertly produced by Nelson Larkin and Ron "Snake" Reynolds, showcases Logan's strong country vocals. This album contains some top-notch traditional tunes including the LP's title cut (which is also Logan's current single), "I've Learned to Lie," and a cut that's sure to hit the top of the charts, the true-country "Everytime I Get To Dreamin," written by stellar songwriters Don Goodman, J.B. Detterline, Jr. and John Capps. Strong vocals and hit tunes like this one are sure to make this LP a hit for Logan.



□ **TANYA TUCKER:** *Tanya Tucker: Greatest Hits* (Capitol C1-91814)

It's classic Tanya! It is obvious why every cut on this album has already garnered single recognition. We can once again enjoy Tanya's unique voice and style on cuts like "If It Don't Come Easy," "It's Only Over For You," "Strong Enough to Bend" and "I Won't Take Less Than Your Love" (with Paul Overstreet and Paul Davis). Also included are "I'll Come Back as Another Woman," one of my favorites, and the Jimmy Rogers classic "Daddy and Home," now on the charts. Tanya, still working harmoniously with producer Jerry Crutchfield, again gives us her best, and we look forward to *Greatest Hits IV!*

SINGLE RELEASES

■ OUT OF THE BOX



□ **WAYLON JENNINGS:** "You Put the Soul in the Song" (MCA-53710)

When this guy puts something into a song, you can certainly count on him, in one way or another, to touch the soul. J.B. Detterline, Jr.'s lyrics and Jennings' delivery in "You Put The Soul In The Song" lets us know right off that it's not always the musician or singer that is responsible for that "soulful" delivery. Quite often, the credit must go to the listener. Expect to hear the same classic Waylon that we've heard for years, singing a new song that *could* keep us talking for years. "You Put The Soul In The Song" is cleverly produced by Jimmy Bowen and Jennings.

■ COUNTRY FEATURE PICKS

□ **MARY CHAPIN CARPENTER:** "Never Had It So Good" (Columbia 38-69050)

Being a little bit partial to this gal's work is no shocking surprise. In fact, the entire *State Of The Heart* LP is nothing less than excellent. This latest release is just one example of that excellence. This cut brings out Carpenter's distinct vocals like never before and lets us know just how beautifully she can handle a tune guaranteed to conquer radio airplay. "Never Had It So Good," produced by John Jennings and Carpenter, expresses the true contentment within a relationship—and rising star Carpenter has never sounded so good.

□ **MERLE HAGGARD:** "Me and Crippled Soldiers" (Epic ES7-01749)

It takes a real pro to pull off a cut such as this one, and Haggard fills the role well. "Me And Crippled Soldiers," written by Haggard and Buck Owens and produced by Haggard and Mark Yeary, reflects the current controversy concerning the burning of the American flag. The lyrics inform us of just how shaken the wounded war veterans are about the proposed amendment. Through Haggard's voice and professional production, the message is clearly received. This cut has great potential to become another Haggard classic.

CALENDAR OF EVENTS

COMING UP:

THE FIRST ANNUAL MUSIC CITY Celebrity Chili Cookoff and Music Festival is to take place Sunday, September 10 at Nashville's MetroCenter. The concert will be non-stop, with Charlie Daniels headlining an all-star lineup that also includes Asleep at the Wheel, Mason Dixon, Wild Rose, the Nashville Pops Songwriters Showcase, and a few musical surprises.

The Chili Cookoff competition will include cooks from all across the nation, all vying for The Music City Celebrity Chili Cookoff grand prize consisting of a trophy, \$1,000, and two free round-trip tickets on American Airlines to the World Championship Chili Cookoff, to compete for a \$35,000 grand prize. Cooks wishing to participate should contact NARAS at (615) 255-8777.

Tickets for this fun event are \$8 in advance and \$10 at the gate. For complete information call Centratik at (615) 320-7172 or 1-800-877-7172. Proceeds from the Celebrity Chili Cookoff will benefit the Nashville Chapter of the National Academy of Recording Arts & Sciences, Inc.

BACK IN TIME:

AUGUST 22—Happy Birthday to Holly Dunn

AUGUST 23—"I Fell In Love Again Last Night" becomes a #1 single for the Forester Sisters (1985)

AUGUST 24—Tom T. Hall's "Harper Valley P.T.A." arrives on the charts for Jeannie C. Riley (1968)

AUGUST 25—Nitty Gritty Dirt Band's "Long Hard Road (The Sharecropper's Dream)" become a #1 Hit (1984)

AUGUST 26—Crystal Gayle's "Don't It Make My Brown Eyes Blue" spends its second week at #1 (1977)

AUGUST 27—Happy Birthday to Alabama's Jeff Cook (1949)

AUGUST 28—George Strait scores his first #1 single with "Fool Hearted Memory" (1982)



THE SAN BERNARDINO County Fair in Victorville not only had record-breaking crowds for their Charlie Daniels Band concerts on July 31, there was also a momentous occasion backstage. "King of the Cowboys," Roy Rogers, came backstage to meet with Daniels. Shown here left to right are: David Corlew, Daniels' personal manager; Charlie Daniels; Roy Rogers and show producer, Bill Hollingshead.



CAPITOL RECORDS' EXECUTIVES were among those present to celebrate the Grand Opening of the Anne Murray Centre in Springhill, Nova Scotia. The Centre will house memorabilia from Anne's life and career. Pictured left to right are: Lynn Shults, Vice President A&R; Murray; and Jim Foglesong, President of Capitol's Nashville Division. Anne will be celebrating again this month with the release of her *Greatest Hits Volume II* LP.

COUNTRY MUSIC



CASH BOX NASHVILLE EDITOR Kay Knight recently caught MCA recording artists the Oak Ridge Boys between hectic touring dates to present them with a commemorative plaque in recognition of their latest #1 hit "Beyond Those Years." Pictured accepting the plaque are left to right: Richard Sterban; Joe Bonsall; our smiling editor; Steve Sanders and Duane Allen.

MCA/NASHVILLE recently hosted a reception celebrating Ray Stevens' second gold album certification (500,000 units sold) since joining the label. Bruce Hinton, President of MCA/Nashville (right) presented the gold plaque for *I Have Returned to Stevens* (center) as manager Don Williams looked on.



BROTHER/SISTER duo the Sanders take time from their busy schedule to visit Lowell Percell's *Talk Back* show on KFAR in Fairbanks, Alaska. The Airborne Records recording artists were escorting the winners of The Sanders Alaskan Gold Mine Expedition radio contest on a tour of their home state. Pictured left to right is Lowell Percell, Vicki Sanders and Dale Sanders.



SINGIN' & SIGNIN'...RCA/Nashville label executives join Nashville Now host Ralph Emery and the show's side-kick Shotgun Red to announce the signing of the duo to the label. Emery and Shotgun Red are set to release a children's album this fall and a Christmas album during the holidays. Pictured left to right are: Joe Galante, Senior Vice President/General Manager RCA; Jack Weston, Vice President, Natl. Country Promotion; Ralph Emery; Shotgun Red; Randy Goodman, Vice President/Product Development.

RIISING STARS

BILLY HILL: A Sound That Fits

BILLY HILL: IT'S A NAME WITH A LIFE all its own, and a group as unique as its name. The sound of Billy Hill, the group, hits the cutting edge of Nashville music; the name came, unknowingly, from a true rebel who fits the style of this musical powerhouse's debut album, *Just a Rebel*.

The group was originally known as the Wolves in Cheap Clothing, but had to change their name because someone had already beaten them to it. Newly signed to Warner Brothers, they had a song coming out on the *Pink Cadillac* soundtrack and needed a new name immediately. So—in 24 hours time—Billy Hill was created, "partially out of fear," says Billy Hill member Bob DiPiero, "and partially out of instinct."

Actually, the name came to DiPiero one night as he was driving down 17th Avenue South (in the Music Row district). "I was driving around trying to come up with a name when Billy just made himself known to the general world by popping into my head," says DiPiero. "He's really become like his own character. He's become a person."

"We were having a meeting and we had about 30 names on a list to go over and we went through every one of them, not really happy with any of them," remembers another prominent member of the group, Dennis Robbins. "Bob looks up and says, 'How 'bout Billy Hill?' And we all said, 'That's it!' We just knew when we heard the sound of it that that was it!"

"The image of Billy is really the rebel," adds Robbins, "That's what this album is pretty much about."

DiPiero agrees. "The whole album is about Billy. He's had a little pleasure, a little pain and everything in between."

All the members of Billy Hill (which, in addition to Robbins and DiPiero, includes John Scott Sherrill, Martin Parker and Reno Kling) are established and successful songwriters in the music industry who wanted to get back to their first love—performing.

Billy Hill members have all played, on and off, in bands most of their lives. They had also tried for years, unsuccessfully, to get record deals. People cut their songs, but no one wanted to sign the band to a recording contract.

"We quit playing for about a year, and then we put it back together to do a showcase for our publishing company," says DiPiero. "We were only going to do a couple of songs, but ended up playing all night. The next day we had a record deal!"

After all that trying...when they weren't trying, it happened. Was it fate? Or was it Billy Hill?

"It's a little wierd, and kind of spooky, but Billy Hill really *does* have a life of his own," explains DiPiero. "And we found out *after* we came up with the name, that here in Tennessee [just southeast of Nashville] there really was a guy named Billy Hill!"

Billy was, from what Robbins and DiPiero have been able to gather, a hell-raiser. He was a ladies' man, a high school football star with all kinds of girlfriends. He was a *true* rebel.



"He was known in that county as the 'wildman of the county.' He drove a cherry red '57 Nomad and he *loved* to race it on dirt tracks," says DiPiero. "Well, Billy Hill was found dead one day of mysterious causes [something to do with a woman, it's told]. The county now holds a Billy Hill Memorial Invitational Dirt Track Classic every year. Can you believe that, and he fits the exact description of *our* Billy Hill character."

The guys are having fun with Billy Hill and want to keep having fun. That's the way they want their music to come off. "Whether people are listening to the record, or are at a live show, or driving around and hear it on the radio, we want people to know that's what it's about and to make them a part of it," says Robbins.

Waiting to release their second single, the group is anxious to bring Billy Hill to that live audience. "A lot of radio people think because of 'Too Much Month at the End of the Money' the group is just a fun, but maybe passing thing," says DiPiero. "But it's not. Like the album suggests, we do like to have fun, but we're very serious about our music too, and our live performances are a very important part of that. You need to see us live to really appreciate Billy Hill."

People are beginning to get a taste of Billy Hill in the flesh. They recently showcased in Chicago, and are scheduled to do some festivals throughout the country and another showcase this month in Atlanta. Billy Hill's sound is a combination of rock, country and blues—individual styles the members listened to when growing up. These guys have put the feel of all that together and that is what this album and Billy Hill are all about.

Dennis Robbins may have best presented the "essence" of Billy Hill with this description, "We put an audio biography together, and underneath the voice that is describing Billy, we start to play this patriotic song, like 'America the Beautiful.' I'm playing this slide guitar thing, real pretty, in the song, and Bob comes in with this Rolling Stones rhythm thing—but it worked, you know? It's kind of like Jimi Hendrix playing the national anthem, but not *quite* that far out there. It's a hillbilly, rock & roll version of 'America the Beautiful.'" But it's got that Billy Hill sound—it fits!

Kay Knight

COUNTRY INDIE SINGLES

| | | | | |
|----|-----------------------------------------------------------------|--------------------------------------|-------|---|
| 1 | A SONG A DAY (KEEPS THE BLUES AWAY) (Stop Hunger SHR-MJ1102) | Mickey Jones | 1 | 6 |
| 2 | AT THIS MOMENT (Evergreen EV1096) | Holly Lipton | 3 | 5 |
| 3 | LEAN ON ME (Overton Lee LR-45-132) | Marcy Carr | 4 | 3 |
| 4 | JUST THE TWO OF US (Stop Hunger SHR-MT1101) | Bobcat Douglass & Linda Kaye | 5 | 5 |
| 5 | UP ALL NIGHT (Gallery II G-2032) | Clint Lewis | 9 | 3 |
| 6 | I WANT TO GIVE (Ridgewood R-3001) | Linda Borden | 10 | 3 |
| 7 | WEAK MEN BREAK (Associated Artists AA-503) | Harrell & Scott | 8 | 3 |
| 8 | ANYTHING WORTH KNOWING (Master MR-012AA) | Eagle Creek | 12 | 2 |
| 9 | UNTIL I CAN'T LET GO OF THE BOTTLE (Killer K-121) | Johnny Jones | 13 | 2 |
| 10 | BIG OLD HEARTACHE (Stop Hunger SHR-CBWA1101) | Carl Butler & Nancy Ann | 14 | 2 |
| 11 | IF YOU DON'T KNOW ME BY NOW (Evergreen EV-1100-A) | Joe Stampley | DEBUT | |
| 12 | DOWN HOME (Bear BR 2007-B) | Terry Roberson & The High Horse Band | 15 | 2 |
| 13 | BLOW YOUR MEMORIES AWAY (Hilltop HTS-510) | Terry Wooley | DEBUT | |
| 14 | INVINCIBLE (American Image AIR-1003) | Eddie Bond | DEBUT | |
| 15 | ACE IN THE HOLE (Tug Boat TG-1004) | Richie Balin | DEBUT | |
| 16 | IT'S ALRIGHT SOMETIMES TO CRY (Premier POR-122B) | Johnny Dye | DEBUT | |
| 17 | I'M GONNA LEAVE WHILE I STILL LOVE YOU (Soundwaves SW-4824-NSD) | Jim Martin | DEBUT | |
| 18 | MY EVANGELINE (SOA 007) | Lariat | 2 | 5 |
| 19 | ROAD MAN (Tug Boat TG-1002) | Tracy Wilson | 6 | 5 |
| 20 | YOU BELONG TO ME (Bear U25073) | T.C. Brandon | 7 | 4 |

COUNTRY INDIES

INDIE SPOTLIGHT



□ **JOE STAMPLEY:** "If You Don't Know Me by Now" (Evergreen EV-1100-A)

We've been hearing a lot of this tune lately, but this time rock group Simply Red can't take the credit. Stampley proves in his version that, after two people spend a lengthy time together, there shouldn't be a doubt of actually *knowing* someone for who they really are. Singing this tune from his heart with his sultry-toned voice, Stampley should have no difficulty touching the hearts of listeners. "If You Don't Know Me by Now," produced by Ron Chancey, will perhaps be one of those "pop-to-country" remakes that will create an excitement for radio airplay.

INDIE FEATURE PICKS

□ **KITTY TIMBS:** "Chances Are We'll Be Cheatin'" (Master MR-013A)

"Chances Are We'll Be Cheatin,'" produced by Bobby Fischer and Don Wayne, is a catchy tune, delivered with a voice that's pure pleasure to the ear. Timbs introduces a preview of how cheatin' could possibly be involved in this risky romance.

□ **PAT MURPHY:** "Wooden Painted Pony" (Overton Lee OLR-45-133)

Sure, you can listen to this heart-touching ballad and *feel* what it says, but you'll actually *see* the story behind it too. Murphy, who has one of those voices you can't resist, takes this song and adds to it—magic. "Wooden Painted Pony," a pick of picks, is produced by Charles H. Romaine.

COUNTRY TIDBIT #1: Kristine Arnold, one half of the CBS Records group Sweethearts of the Rodeo, recently gave birth to her second daughter. Annabelle Grey Arnold came into the world weighing in at 8 lbs., 1 oz. and 20 1/2" in length. Baby, mother, father (Leonard Arnold, the Sweethearts' road manager), and big sister Mary Del (age 6) are all doing fine. The Sweethearts plan to be back on the road in full force by October.

COUNTRY TIDBIT #2: Though many people think he started his career by winning the national *Star Search* TV show, singer David Slater actually caught the performing bug at the age of 10—as an Elvis impersonator!

"My mom fixed up a little white jumpsuit and everything," Slater says. "I even had some of my schoolmates as bodyguards. I must have been the youngest Elvis impersonator in history."

Before winning the *Star Search* show, which ultimately led to his signing with Capitol Records, Slater spent an apprenticeship as a struggling Nashville songwriter, played piano in the back-up group of the late Keith Whitley and even worked at the Opryland theme park.

INDIE FEATURE ARTIST

PATSY COLE: The Timing Is Just Right



or Rosemary Clooney type stuff. I remember I used to love 'How Much Is That Doggie In The Window'—yeah, I use to go around singing all of those big-time songs." Her influences and tastes for music have broadened through the years. Now she admires the work of entertainers such as Reba McEntire, Barry Manilow and various Motown artists. What is most significant about this Tra-Star recording artist is her fondness for originality, a trait that becomes obvious as she sings with a uniquely sincere, yet powerful vocal delivery. "I try as hard as I can to be original, to sound only like myself," she says. "I believe my music is a combination of country, blues, and pop, but the emphasis is on country because of my rural background. Most of all, I just like to be original."

Her originality contributes to the fact that she has already gained national attention for her first two single releases. "I Never Had A Chance With You" and "Death And Taxes (And Me Lovin' You)," from her self-titled debut album, received immediate recognition and generated incredible radio airplay. Her current release, "You And The Horse (That You Rode In On)," has also delivered her first video, which proves to be yet another plus for this fresh-on-the-scene and successful entertainer.

Compared to most new artists, Cole followed a different route in reaching her present career level, but *her* route is perhaps most credited for the positive results she's shown thus far. "The thing is, after you go through life and start having children, the responsibilities change," proclaims Cole. "You know what you *have* to do and what you *can't* do—but the dream is still there."

"Now, I feel that since my two sons are at the age they are, I'm ready, and everything is ready for me. It's exactly the way things have always happened in the past—I'm at the right place at the right time," she admits. "So I just know it's going to happen now and there's no doubt in my mind that it won't. What's neat is that sometimes the boys will have friends over and I'll hear them say 'Hey, is this your Mom's record?' Then they'll say 'Yeah, wanna hear it?' I get a really big kick out of that."

Cole now resides in Mt. Juliet, Tennessee (just outside Nashville) and already has wishful plans for upcoming albums. "We want to do another album with old country standards and also a Christmas album," says Cole. "And I'd love to work in a '50s/'60s album with some Karen Carpenter songs—I love her music."

"I don't think I have any fears about my career or *anything* in my life. I think I just have a lot of faith," continues Cole. "You know, I just wonder if other new artists feel the same way I do—do they think and feel that the time is right?"

Kimmy Wix

THERE IS AN undeniable look about Patsy Cole that suggests sophistication in its highest form. As she speaks, a unique charm and sense of tranquility is detected in her voice. Her personality is a continual explosion of friendliness, sprinkled with wild and crazy humor—BUT WAIT 'TIL YOU HEAR HER SING!

As a small-town girl in Maquon, Illinois, Cole clung to a big-time dream, a dream that has darted into reality. This reality not only exists in her gleaming personality, but also shines through each word she sings. Perhaps those same characteristics have guided her recording career into the national spotlight, in which it currently stands.

It was at the youthful age of seven that she first realized how important singing would eventually be in her life. "The first performance that I really remember was with an announcer named Eddie Gail from WGIL radio, back in my hometown area," says Cole. "It was an amateur contest and I remember singing 'Slow Poke.' [Gail] came up on stage when I was halfway through the song and sat down beside me as I finished singing. Of course I won," she laughs. "It was cute back then, but I just loved it and that's when I knew..."

As that seven-year-old little girl grew, so did her love for music. She eventually went on to join a band and become one of the area's most sought-after club and concert attractions. "I used to do these shows in which I would dress up as different characters such as Dolly Parton, Ruth Buzzy and the 'Coal Miner's Daughter,' Loretta Lynn," remembers Cole. "I would sing those artists' songs and do different skits. I remember singing Loretta Lynn's song, 'One's On The Way'—I dressed like I was pregnant and dragged a string of dolls behind me."

Unlike many country music artists, Cole's earlier influences came from the likes of Perry Como and the Lennon Sisters. "Most people ask me why I didn't listen to the Grand Ole Opry when I was younger," she says. "I always loved country music, but where I was from, it was more of the Pat Boone

JEFF & SHERI EASTER: To Know Them Is to Love Them

BY KIMMY WIX

THERE WERE ONLY A FEW MINUTES LEFT UNTIL SHOWTIME. As the band finished warming up on stage, excited fans were already filling the auditorium. There is still enough time for Jeff and Sheri Easter to make a dash toward the bus parked just outside, finish dressing, allow a little bit of time to play with Madison, their nine-month-old baby, and then make last-minute preparations before hitting the stage again—except this time it's no warm-up—it's for real!

This process has become quite routine for southern gospel music's newest and most recognized duo. However, RiverSong recording artists Jeff & Sheri Easter are by no means new to gospel music. Their music and ministry represents a continuation of the legacies of two of gospel music's foremost families.

Jeff began performing with gospel music's famed Easter Brothers when he was only thirteen, playing bass guitar, piano, drums and harmonica. During his eleven years with the Easter Brothers, Jeff developed one of the most distinctive vocal styles in gospel and bluegrass music. He later joined one of southern gospel favorites, Gold City, and soon after landed a position with the famed Singing Americans. In 1985, he became a member of bluegrass gospel's favorite family, the Lewis Family, who just happened to be Sheri's family.

She was a teenager—traveling to local churches on the weekends with a contemporary Christian group. The years grew and so did Sheri's talent and love for singing. In 1980, her mother became ill and asked Sheri to step in for her during Lewis Family performances. Her mother returned and Sheri remained with the group throughout high school and college. Sheri is also praised for her contribution to the recent and successful *Heirloom* project, along with Candy Hemphill Christmas and Tanya Goodman-Sykes.

"The Lord really started blessing us the day we got married," says Jeff. "While I was traveling with my family, the Easter Brothers, they always said that I would never be satisfied until I had my own group. Sometimes I would have ideas about different things and others wouldn't think my ideas were so good," he laughs. "So I knew one day that I would have my own group and I realized that before I even met Sheri, but ya know—the Lord just worked everything out. I think he had it planned the whole time for Sheri and me to meet when we did, and everything just fell into place like clockwork."

"This is really the first year to just sing our music," says Sheri. "We've been married for four years this past June and we sang with my family for a little over three of those years. We came off the road last September and I had Madison in November. After that,



Jeff and I kind of started up on our own—so January 1st is when we began as Jeff & Sheri."

The couple's debut RiverSong album *A New Tradition* contained two southern gospel hits, "There's A Higher Power" and "I Want To Make Heaven My Home." "When Sheri and I started out, we weren't trying to please just the bluegrass market and we weren't trying to please just the southern gospel market," admits Jeff. "We just did what we liked."

"Really, we just did what kind of happens with us, ya know?" says Sheri. "Back when I use to sing at my church, they called us a contemporary group and they would say 'Sheri—can't you sing a little more contemporary?' And I'd say 'Well, this is just how it comes out,'" continues Sheri, with her southern yet irresistible accent. "We never really worked on the sound that we have. We never said 'OK, now you sing like this and I'll sing like that'—that's just what happens when we sing together."

A New Tradition was followed by *Home Folks*, which spawned the number one hits "I Won't Take Less Than Your Love" and "Help Me Stand Lord."

The stand that Jeff & Sheri take (along with Steve "Rabbit" Easter on steel and rhythm guitar, banjo and dobro, and Joel Lockwood on drums) is perhaps what's made them the success story they are today. "It's kind of like one of those overnight successes that takes eleven years to get there," Sheri says. "We've both been singing for a number of years, but nothing ever really happened until we started singing together."

"I'm just plain and country," Jeff admits, who's from

Andy Griffith's hometown, Mayberry. "What [we'd] like to do is just sing to as many people as [we] can and just be plain old Jeff and Sheri when we do it."

"We like to do what we do best and that's just to be ourselves and be accepted for that," proclaims Sheri. "I don't mind any situation, whether it be a real high-society place or just a little country church—it doesn't matter to me as long as we feel comfortable and we can be ourselves. We've been to little country churches where we've felt like they didn't want us, and then we've been to big things goin' on where we've felt the same way. I don't like things like that," she sighs. "I don't like that pressure. I like to be able to just get up and say what I feel and be accepted for what we do, even if we mess up or something. That helps us too, because the audience realizes that we're real people."

"I don't do anything out of my character," says Jeff. "I don't get up on stage and raise my hands in the air just because someone else does. When I get ready to raise my hands, it will come from the heart—it won't be an act."

"There's this one song that we sing—it's my favorite song and there's been many times that we could just sing it so beautifully all the way to the end," remembers Sheri. "Then there are other times we've started that song and just

squalled and would have to stop. We just couldn't sing anymore because that's the way we felt at that time."

Jeff & Sheri, compared to many gospel artists, seem to create an overpowering realism on stage and in their recordings. That realism proves to be true on their latest project *Picture Perfect Love*, which features the title cut, penned by Jerry Salley, Jim McBride and Buddy Blackman, the last of whom penned Randy Travis' hit, "1982." *Picture Perfect Love* also delivers "Help Us Stand Lord," "You'll Reap What You Sow" (which debuts at number 29 on this week's southern gospel chart), and Sheri's first recorded songwriting effort "Through The Eyes Of A Child."

"We've only been singing and touring together since January and dates are just flooding in," Jeff says excitedly. "We're booked solid for the rest of the year and we're even getting dates for 1990."

With no doubt whatsoever, the '90s can certainly look forward to Jeff & Sheri Easter's continued spotlight recognition. With their unique vocal harmonies, state-of-the-art country production and most importantly, their love for the Lord, this guy/gal team has built the kind of solid foundation on which a true gospel music ministry should stand.

"More than anything I just want people to see how much I really love the Lord," says Sheri. "I want them to see that what I do, I enjoy—to see that I love my husband and that I enjoy working with Joel and Rabbit."

"I feel the same way," agrees Jeff! ○

CONTEMPORARY CHRISTIAN TOP 40 SINGLES

August 26, 1989 The grey shading represents a bullet, indicating strong upward chart movement.

Total Weeks ▼
Last Week ▼

| | | | | |
|----|----------------------------------------------------------|-----------------------------------------|-------|---|
| 1 | HEALING (Sparrow SPD-1174) | Denlece Williams | 1 | 8 |
| 2 | IT'S ALRIGHT (DaySpring 7014177575) | Paul Smith | 3 | 8 |
| 3 | SHEPHERD BOY (Diadem 7901130296/326) | Ray Boltz | 4 | 8 |
| 4 | FOR EVERY LONELY HEART (Myrrh 7-01-688638-7/661-1) | Kim Boyce | 10 | 8 |
| 5 | STRONG MEDICINE (Modern Art 701460256x) | Bryan Duncan | 2 | 8 |
| 6 | IF GOD IS FOR US (Benson PWCO1096) | DeGarmo & Key | 17 | 8 |
| 7 | LOVE IS (Word 7014176625) | Newsong | 27 | 5 |
| 8 | IS IT RIGHT (Star Song SSC8129) | Jerome Olds | 21 | 5 |
| 9 | PERFECT (Frontline 9050) | Benny Hester | 5 | 8 |
| 10 | REST IN YOUR ARMS (Myrrh 7016878384) | The Imperials | 22 | 8 |
| 11 | SWEET VICTORY (Star Song SSD-8102) | Twila Paris | 28 | 4 |
| 12 | THAT'S THE LOVE OF GOD (Word 701 9059503) | Sandi Patti | 29 | 4 |
| 13 | OPEN BOOK (Star Song SSC-8106) | Petra | 13 | 8 |
| 14 | SEARCH ME (Reunion CASS-7010043523-728) | Recess | 9 | 8 |
| 15 | JESUS IT'S YOU (Star Song SSC-8120) | Mylon LeFevre & Broken Heart | 6 | 8 |
| 16 | ETERNITY IN THEIR HEARTS (Star Song SSC-8143) | Farrell & Farrell | 37 | 2 |
| 17 | YOU ALONE (Live Oak 7010010218) | Matthew Ward | 23 | 8 |
| 18 | HIS STRENGTH IS PERFECT (Sparrow SPD-1160) | Steven Curtis Chapman | 8 | 8 |
| 19 | HERE'S MY HEART (Giant C02555) | David & The Giants | 30 | 3 |
| 20 | I CAN BEGIN AGAIN (Benson C-2056) | Larnelle Harris | 7 | 8 |
| 21 | THINGS (Word 7019082505) | Scott Wesley Brown | 16 | 8 |
| 22 | LONG ARM OF THE LORD (DaySpring 7014175572) | Wayne Watson | 15 | 8 |
| 23 | YAHWEH IS FOR US (Maranatha 7100246822/849/679) | Randy Stonehill & The Maranatha Singers | 11 | 8 |
| 24 | THE LIGHT IS COME (Sparrow SPD-1190) | Tramaine Hawkins | 12 | 8 |
| 25 | CRYING IN THE CHAPEL (DaySpring 606757) | Allies | 35 | 3 |
| 26 | LIVING DANGEROUSLY IN THE HANDS OF GOD (Sparrow SDC-117) | Steve Camp | DEBUT | |
| 27 | VOICE OF EXPERIENCE (Reunion 7010046522) | Morgan Cryar | 39 | 2 |
| 28 | TESTIMONY (Reunion 7010049521) | Kim Hill | DEBUT | |
| 29 | I'LL BE SATISFIED (Reunion CASS-70110042527/721) | Rick Cua | 14 | 8 |
| 30 | I WISH (Reunion 7010037523-728) | Billy Sprague | 18 | 8 |
| 31 | STAND IN AWE (Benson C-02478) | Truth | 36 | 8 |
| 32 | FATHER, FATHER (Frontline 9051) | Jon Gibson | 20 | 8 |
| 33 | BRIDGE OVER TROUBLED WATER (Sparrow SPD-1169) | BeBe & CeCe Winans | 19 | 8 |
| 34 | THE RIVER WILL FLOW (Sparrow SPD-1194) | White Heart | 24 | 8 |
| 35 | SONG FOR YOU (New Canaan 7019971539) | Bruce Carroll | 25 | 8 |
| 36 | THE THRONE (Reunion 7010037523-728) | Michael W. Smith | 26 | 8 |
| 37 | ONCE IN A LIFETIME (Urgent 0006934501) | Wendi Foy & Phillip Sandifer | DEBUT | |
| 38 | ON THE OTHER SIDE (Reunion 7010037523) | Michael W. Smith | DEBUT | |
| 39 | IT'S REAL (Frontline 9041) | Crystal Lewis | 31 | 7 |
| 40 | AS IN HEAVEN, SO ON EARTH (Sparrow SPD-1182) | Steve Fry | 38 | 8 |

BLACK GOSPEL TOP 40 SINGLES

August 26, 1989 The grey shading represents a bullet, indicating strong upward chart movement.

Total Weeks ▼
Last Week ▼

| | | | | |
|----|-----------------------------------------------------------|----------------------------------------------------|-------|---|
| 1 | AVAILABLE TO YOU (Rejoice WR-8418) | Rev. Milton Brunson & The Thompson Community Choir | 4 | 7 |
| 2 | I'VE GOT MY MIND MADE UP (Rejoice WR-8427) | Mighty Clouds Of Joy | 1 | 7 |
| 3 | HEAVEN (Sparrow-SPR-1169) | BeBe & CeCe Winans | 2 | 7 |
| 4 | I CAN'T...WITHOUT YOU (Air AIR-10135) | Luther Barnes/Red Budd Gospel Choir | 3 | 7 |
| 5 | WE'RE GOING TO MAKE IT (Savoy 14794) | Myrna Summers & Timothy Wright | 6 | 7 |
| 6 | WHAT SHALL I DO (Sparrow SPR- 1173) | Tramaine Hawkins | 5 | 7 |
| 7 | IF I CAN'T SAY A WORD (Savoy 7096) | Gospel Music Workshop Of America | 11 | 7 |
| 8 | NO GREATER LOVE (Savoy 14788) | Keith Pringle | 8 | 7 |
| 9 | HOLD MY MULE (Rejoice WR-8385) | Shirley Ceaser | 7 | 7 |
| 10 | MAKE ME WHOLE (Light 7115730210-40216) | Beau Williams | 9 | 7 |
| 11 | SPREAD LOVE (Reprise 25670) | Take 6 | 10 | 7 |
| 12 | PRaise HIM (A&M LP-5228) | Al Green | 14 | 7 |
| 13 | SO GOOD TO KNOW YOU (THE SAVIOR) (Light 7115730189-40184) | Commissioned | 12 | 7 |
| 14 | GIVE HIM THE GLORY (Lexicon-Light 7115730172-40178) | L.A. Mass Choir | 13 | 7 |
| 15 | RESTORATION (Qwest 25510) | The Winans | 17 | 7 |
| 16 | CONQUERER (Rejoice WR-8346) | The Clark Sisters | 15 | 7 |
| 17 | VISIONS (A&M WR-8406) | Richard Smallwood Singers | 16 | 7 |
| 18 | CALL HIM UP (Malaco 6003) | The Mississippi Mass Choir | 21 | 6 |
| 19 | LET THE HOLY GHOST LEAD YOU (Malaco 6002) | The Florida Mass Choir | 18 | 7 |
| 20 | A REAL MAN (Command COM-1013) | Nicholas | 19 | 7 |
| 21 | HE WAS THERE ALL THE TIME (Malaco) | Rev. James Moore | 24 | 5 |
| 22 | DANCING IN THE SPIRIT (Selah RW-63056) | Ron Winans | 20 | 7 |
| 23 | HEROES (Light 7115/20231) | New Jersey Mass Choir | 26 | 5 |
| 24 | LORD I THANK YOU (Malaco 4430) | The Gospel Keynotes | 22 | 7 |
| 25 | THE BEST IS YET TO COME (Savoy 14789) | Albertina Walker | 23 | 7 |
| 26 | JESUS IS YOUR FRIEND (Malaco 6002) | Florida Mass Choir | 25 | 7 |
| 27 | THROUGH FAITH (Malaco 4434) | The Truthettes | 30 | 7 |
| 28 | BATTLEFIELD (I AM WR-8420) | Dorothy Norwood | 27 | 7 |
| 29 | VICTORY (Light 7115730202-40208) | Vicky Winans | 28 | 7 |
| 30 | DEATH AND THE BEAUTIFUL LADY (Melendo MEL-2259) | Slim & The Supreme Angels | 29 | 7 |
| 31 | I JUST WANT TO THANK YOU (Malaco MAL-4431) | Pilgrim Jubilee Singers | 32 | 3 |
| 32 | BETTER TO HAVE AND NOT NEED (Sounds Of Gospel) | Rev. James Cleveland | 31 | 7 |
| 33 | THAT'S WHAT HE'S DONE FOR ME (Light 7115730180-40186) | Daryl Coley | 33 | 7 |
| 34 | HEALING HANDS (Maxako) | The Florida Mass Choir | 34 | 4 |
| 35 | WHO'S ON THE LORD'S SIDE (Savoy 14797) | Timothy Wright | 37 | 2 |
| 36 | ONE OF A KIND (Rejoice WR-8421) | Daniel Winans | 39 | 7 |
| 37 | WONDERFUL (Light 7115720215) | Beau Williams | DEBUT | |
| 38 | MAGNIFY HIM (Savoy) | Myrna Summers & Timothy Wright | DEBUT | |
| 39 | IT'S HARD TO STUMBLE (Malaco 4432) | Jackson Southern Aires | 38 | 7 |
| 40 | THIS LITTLE LIGHT OF MIND (Word WR-8416) | Wintley Phipps | 35 | 7 |



Reunion recording artist Kim Hill, who has just released her second album, *Talk About Life*, recently opened two concerts for five-time Grammy Award winner Amy Grant, during her *Summer Fun Tour*. Pictured are Kim Hill and Amy Grant, posing backstage.



Rodney Lewis has recently assumed the position of royalty collections administrator. Rodney came to Benson from Washington D.C., where he was employed at the Department of Justice as a financial manager and auditor. He has also worked in radio, studios and has traveled extensively as a solo artist.

GOSPEL MUSIC



World-renowned entertainer Dolly Parton was recently honored by Benson Publishing for including the Benson song "He's Alive" on her CBS/Columbia recording *White Limozeen*. To commemorate Parton's rendition of "He's Alive," Benson director of publishing John Barker and professional manager Andrea Whitaker surprised the famed performer by presenting her with a large arrangement of silk Easter flowers in a Nashville studio where she was rehearsing for her upcoming tour. Pictured are (L to R) John Barker, Dolly Parton and Andrea Whitaker.



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□ **THE SPENCERS:** *Coming Soon* (Peaceful Stream PSM-1600)

It's down-home country gospel with a dash of simplicity, which makes this project an overall success. One might say the Spencers are just like the family next door—except this family can sing the house down. *Coming Soon*, produced by Bobby All, should literally keep 'em coming—top quality southern gospel tunes! This collection has already given us the LP title cut "Coming Soon," which holds the number 7 spot on this week's Southern Gospel Top 40 Singles Chart. Other cuts from this project, such as "He's Coming Back" and "Buried Treasure," are ones we can possibly expect to hear in the future. With tight harmony and all, *Coming Soon* comes through beautifully.

Album Reviews



□ **GUARDIAN:** *First Watch* (Benson C02535)

OK, Here's one for you gospel rock fans, or should I say "gospel heavy metallers?" All the songs, which are scripturally based, contain a message from the Bible. This project, produced by Oz Fox, portrays God as someone that anyone can relate to, no matter how lost or out of place one might feel. *First Watch* gives us a lot to watch for, including cuts such as "I'll Never Leave You," "Miracle," "World Without Love" and "Rock In Victory." Guardian's four-man band takes on *First Watch* with total control.



□ **COMMISSIONED:** *Will You Be Ready?* (Light 7-115-73019-0)

Produced by Fred Hammond and Michael Bracks, *Will You Be Ready?* is a perfect example of how one can have fun and praise the Lord at the same time. The key cut on this project, being "So Good to Know (The Savior)," utilizes a horn/guitar ensemble to the uttermost! Commissioned manages to obtain a "pop" sound, yet add a choral flavor. Also be on the lookout for "Don't Worry"—a thought-provoking tune with an upbeat catch.



Topflight performers of American Christian rock, Benson recording artists DeGarmo & Key, joined with other artists for Benson's second annual Evening Of Praise. The event was held during this year's Christian Booksellers Association convention. DeGarmo & Key performed "If God Is For Us" and "I'm Accepted," from their recent PowerDisc/Benson release *The Pledge*. Pictured during their CBA performance are (L to R) Eddie DeGarmo, Steve Taylor, Dana Key and Roscoe Meek, filling in for Tommy Cathy. (Not pictured is Chuck Reynolds.)

COIN MACHINE

AROUND THE ROUTE

BY CAMILLE COMPASIO

HILLTOP DISTRIBUTING of Weirton, West Virginia, is getting ready to open its first branch office, which will be located in Charleston, West Virginia. General manager **Doug Wilson** advised that they're looking at two possible sites to house the full service facilities, which will handle Hilltop's present roster of 25 lines. Heading up the new branch is **Rich Milletary**; his wife, **Karen**, will serve as assistant. The new branch is scheduled to be in operation by late September. We wish them much good luck! In other news, business is going great at the Weirton headquarters, with sales "continuing to build each month to the point where we've had to add personnel," according to Doug! They recently took on the Valley Recreation and Bally Midway lines, and are negotiating with "a few more manufacturers, which we hope to have on board in the immediate future," he added. We were happy to learn that Doug's wife **Carol**, who recently underwent surgery for a tumor on her lung, is recuperating beautifully, and plans to be back in action by AMOA time. Hope to see you at the show, Carol!

FOR THE PAST FEW WEEKS, I've been hinting about the big name stars who were "close" to committing their appearances at the AMOA awards show. Well, as you will read elsewhere in this issue, they are now committed, so you'll be seeing **Dionne Warwick, Tammy Wynette, Bill Medley, Bobby Vinton, Conway Twitty, Frankie Valli, Buck Owens** and others when you attend this year's big event! Isn't that great? What's even more important is the recognition of AMOA, the JB Awards and the coin-op amusement trade that is finally taking shape in the record/music industry! Incidentally, we just learned that **Peter Noone** (formerly of Herman's Hermits), host of VH-1's *My Generation*, is tentatively slated to emcee the awards show.

Spoke with Rowe's **Joel Friedman** (VP/Music Division), who was tight-lipped about the factory's plans for AMOA Expo '89, except to say that "a number of interesting projects are on the planning board, some of which will be introduced at Expo and others that will be coming next year." He also made it a point to credit the AMOA Jukebox Promotion Committee for its tremendous efforts over the past two years in "bringing the jukebox out front in the eyes of the public and the record community." Much has been accomplished in this regard, and Joel noted that Rowe's **Michael Reinert** must be singled out for his contribution to the reestablishment of dialogue and lines of communication between our industry and the record community. As to the Rowe *LaserStar* and combo units, sales have been even greater than anticipated this year, according to Joel, and collection reports have been so strong! This has, naturally, provided the incentive for more and more operators to climb aboard!



100th



Musicbiz Legends to Be Honored at AMOA Expo '89

CHICAGO—**Dionne Warwick, Tammy Wynette, Bill Medley, Bobby Vinton, Conway Twitty, Frankie Valli** and **Buck Owens** are among the artists scheduled to appear—and be honored for their lifetime contributions to the success of the jukebox industry—at the Amusement & Music Operators Association's 1989 Awards Banquet and Stage Show on September 12 in Las Vegas. In addition, **Elvis Presley** and **Roy Orbison** (whose wife Barbara will accept his award) will be honored posthumously.

Scheduled to entertain at the show are **Buster Poindexter** and hot new artists **Grayson Hugh** ("Talk It Over") and **Dino** ("I Like It"), both of whom are currently riding the charts, plus the **Tokens, Ben E. King** and **Bill Medley**, last year's Jukebox Pop Record of the Year winner for "I've Had the Time of My Life" (his duet with Jennifer Warnes). Medley will close the show.

This year's banquet and awards show coincides with the 100th anniversary of the jukebox, and is part of AMOA Expo '89, the coin-op industry's

largest annual trade show, which is being held September 11-13 at the Las Vegas Hilton. AMOA members own and service an estimated 115,000 of the nation's 225,000 jukeboxes.

In addition, winners of AMOA's annual Jukebox (JB) Awards for pop, country and R&B records of the year, along with three jukebox "rising star" awards honoring top jukebox money-makers in the industry during the previous year, will be announced at the banquet and stage show.

A Sellout!

Nearly 700 booths have been sold for the AMOA convention, establishing a new record for this event. Last year's convention in Chicago, the largest to date, featured 513 booths.

An estimated 7,000 operators, distributors and manufacturers of coin-op equipment are expected to attend Expo '89.

For registration, program and housing information, contact AMOA headquarters at 111 E. Wacker Drive, Chicago, IL 60601. The phone numbers are 312-644-6610 and 312-565-4602 (direct line).

Nintendo Acts to Curb Video Store Copyright Abuse

CHICAGO—"We will seek damages to the fullest extent allowable under U.S. law for any infringement of Nintendo's copyrights by video rental stores," stated Lynn Hvalsoe, Nintendo of America's general counsel. "Blockbuster Video's consent to a preliminary injunction to cease and desist from further reproduction or distribution of Nintendo instruction manuals only takes care of the future. But we intend to recover for damages already sustained by Blockbuster's illegal actions."

A preliminary injunction against Blockbuster was reportedly obtained by Nintendo just days after it brought suit against Blockbuster in the U.S. District Court of New Jersey.

Hvalsoe said that while Nintendo was quite pleased with the preliminary injunction, it expected to file similar suits against others. "While we are preparing similar actions against others who are violating our copyrights, we will also be proceeding with expedited discovery in the suit against Blockbuster, which will allow for a determination of damages and explore exactly how widespread the copying practice pervaded the Blockbuster Video chain," she continued. In the exhibits submitted by Nintendo when they brought the action, the company furnished actual photocopied Nintendo instruction manuals confiscated from Blockbuster stores in New Jersey.

INDUSTRY CALENDAR 1989

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

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

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

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

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

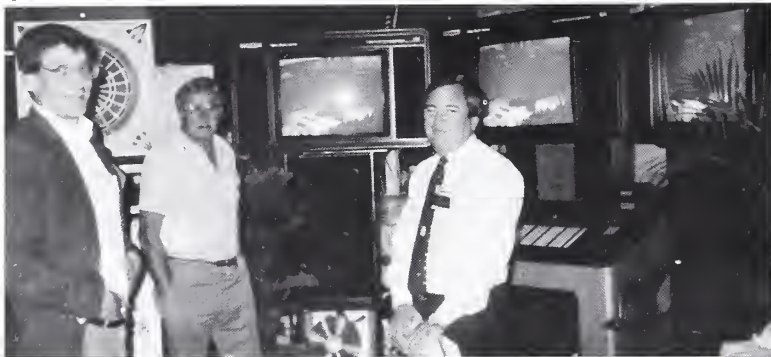
November 2-4: West Virginia Music & Vending Assn.; annual state convention; Ramada Inn; Charleston, WV.

COIN MACHINE

AT THE HILLTOP EXHIBIT! The recent Pennsylvania state organization's (PAMMA) annual convention and exhibit (July 21-22), at Seven Springs Resort in Western, PA, drew representation on the distribution and manufacturing level, as well as full membership participation. There was an outstanding array of equipment on display, and among the most high-traffic exhibits was the one hosted by Hilltop Distributing of Weirton, West Virginia, which attracted a steady flow of showgoers. General manager Doug Wilson, along with service manager Bob Smith and other members of the Hilltop team, were on hand to demonstrate the equipment and assist visitors.



This is a portion of the sizeable Hilltop exhibit, which was colorfully decked out for the occasion!



Hilltop's general manager Doug Wilson (left) and PAMMA prexy Fred Woods (right) of State Amusement, with a show visitor; you'll recognize the MAX II laser video music system and a Merit Premier Electronic Dart Game in the background.



"Pardon my back," says Hilltop's service manager Bob Smith, who's making a last-minute check on some of the numerous pieces that were on display.

Bally Acquires Systems Resource Group

CHICAGO—Bally Manufacturing Corporation announced the acquisition of the assets of the System Resource Group, Inc., headquartered in Reno, NV.

The Systems Resource Group (SRG) is a computer software company, specializing in the casino, food and beverage, and cruise line industries. SRG, which maintains an installed base of over 250 systems in 50 worldwide locations, will continue to be located in Reno, and will employ approximately 70 people. Service offices will remain in Las Vegas and Atlantic

City.

Commenting on the acquisition, Bally's president Roger N. Keese said, "The acquisition of SRG is part of Bally's overall plan to expand the company's gaming products and services. SRG's products complement the Bally Slot Data System, which is recognized as the leading slot management and player tracking system in the industry."

"We are excited about the opportunity to work with such a quality organization as Bally," added Suzanne March, president of SRG.

Sega Hosts 'Super' Distribbs Conclave in Chicago

BY CAMILLE COMPASIO

"SUPER" WAS BY FAR the key element surrounding the product presentation hosted by Sega Enterprises, Inc. (U.S.A.), August 4 at the Sofitel in Chicago, to introduce some new Fall equipment. More than 50 distributors, representing nearly 40 companies, attended the day-long event, and thoroughly appreciated what they saw.

Super Monaco GP, in cockpit and upright configurations, led the parade. When Sega president Tom Petit addressed the assemblage, he said that test reports on the GP have been "outstanding," and that it's been enjoying "incredible success in the Asian as well as European markets." Shipments of the cockpit model are targeted for mid-September. Initial quantities of the upright model are slated for shipment this month. (*Super Monaco GP* was featured in the August 12 issue of *Cash Box*.)

Super Masters is the new golf game that was revealed. Petit described it as "a very realistic approach to playing golf," and there were a few distributors who really couldn't tear themselves

away from this piece. It employs the System 24 PCB, which provides players with unique 3-D graphics for which the background moves simultaneously with each shot.

E.S.W.A.T., a horizontal kit, was also in the lineup. The game's theme involves the Especial Weapons and Tactics force battling urban crime. There are a total of 15 stages; the game is unique in that it is structured in a two-part manner. The player starts out as a rookie on the police force, advances through the various missions, and winds up in part two as an armed officer of the E.S.W.A.T. team.

The presentation was timed to accommodate distributors who were flying in from various areas of the country and Canada. Sega provided continental breakfast (for early arrivals) and a sumptuous buffet luncheon. Since the equipment was on display at the very start of the meeting, many attendees were able to quickly get back to O'Hare for return flights, thus completing the mission in one day!



Mr. Takenori Ogata and Mr. Takeshi Tomita of Sega Japan pictured with Sega's exec VP Howell Ivy (seated) and Darl E. Davidson, customer service manager.



At *Super Masters* with (left to right) Pioneer's Joel Kleiman, Shaffer's Steve Shaffer, Active's Dave Gilfor and Shaffer's Bill Kraft. (Shaffer spent a lot of time playing this game, by the way!)



Sega's marketing chief Lenore Sayers (l-r), marketing coordinator Donna Cristich and sales coordinator Lisa Montelbano, pictured at the *Super Monaco GP* with Active's Dave Gilfor and Pioneer's Joel Kleiman.



This is Donna Cristich with (l-r) Jerry Marcus of Atlas Dist., Terry Moss of Moss Dist. and Ed Pellegrini of Atlas.



Here are some of the members of the Canadian contingent, including Paul Janda (New Way), Jim Niblock (Canadian Coin), Sam Feder (Pacific Vend) and Jerry Janda (New Way).



Since we didn't catch him on the floor, we took this quick shot of Sega prexy Tom Petit as he was addressing the assemblage.

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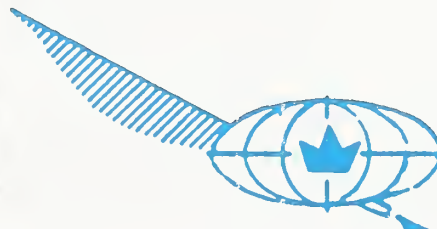
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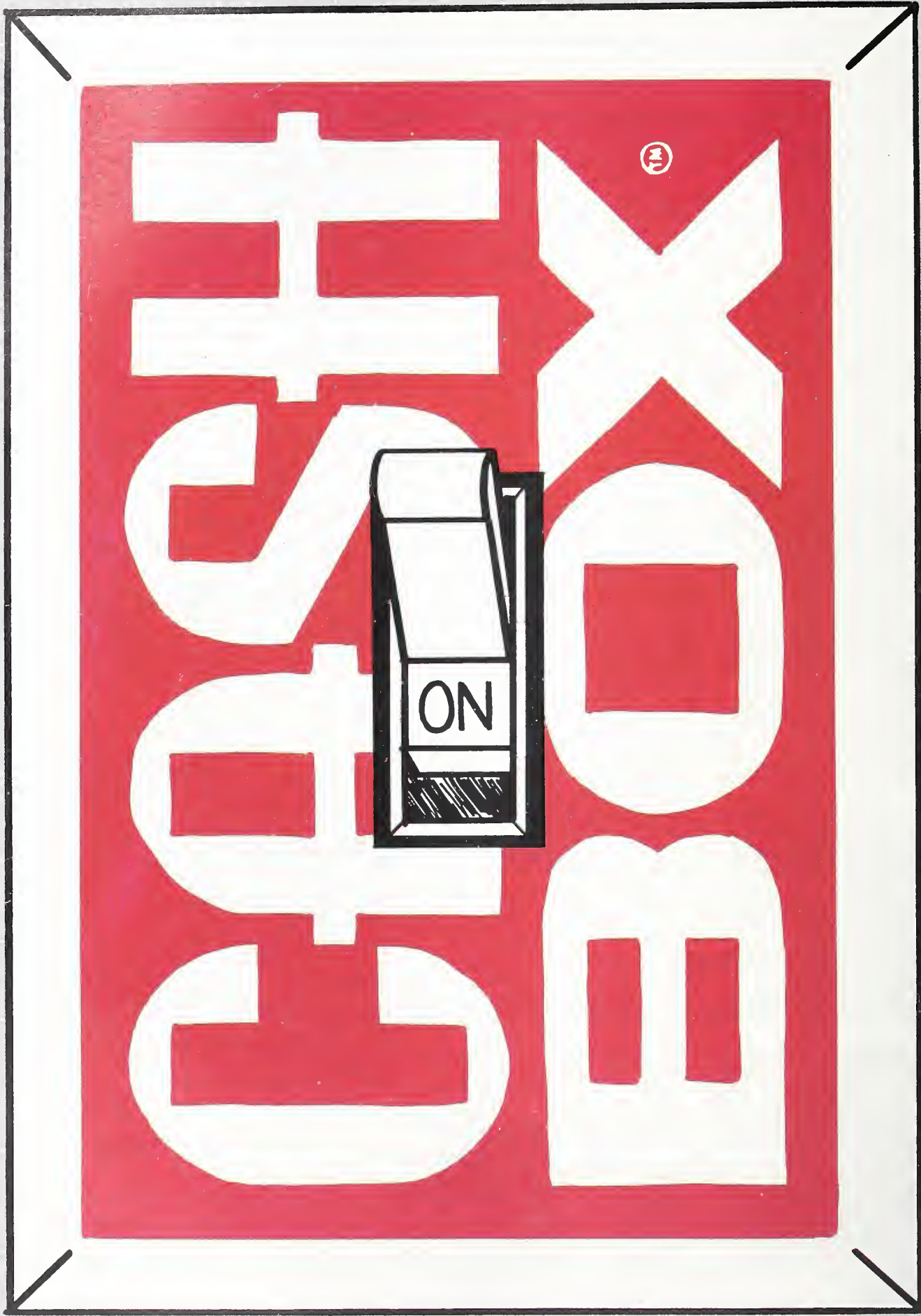
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