

THE MUSIC TRADE MAGAZINE

NEWSPAPER \$3.50

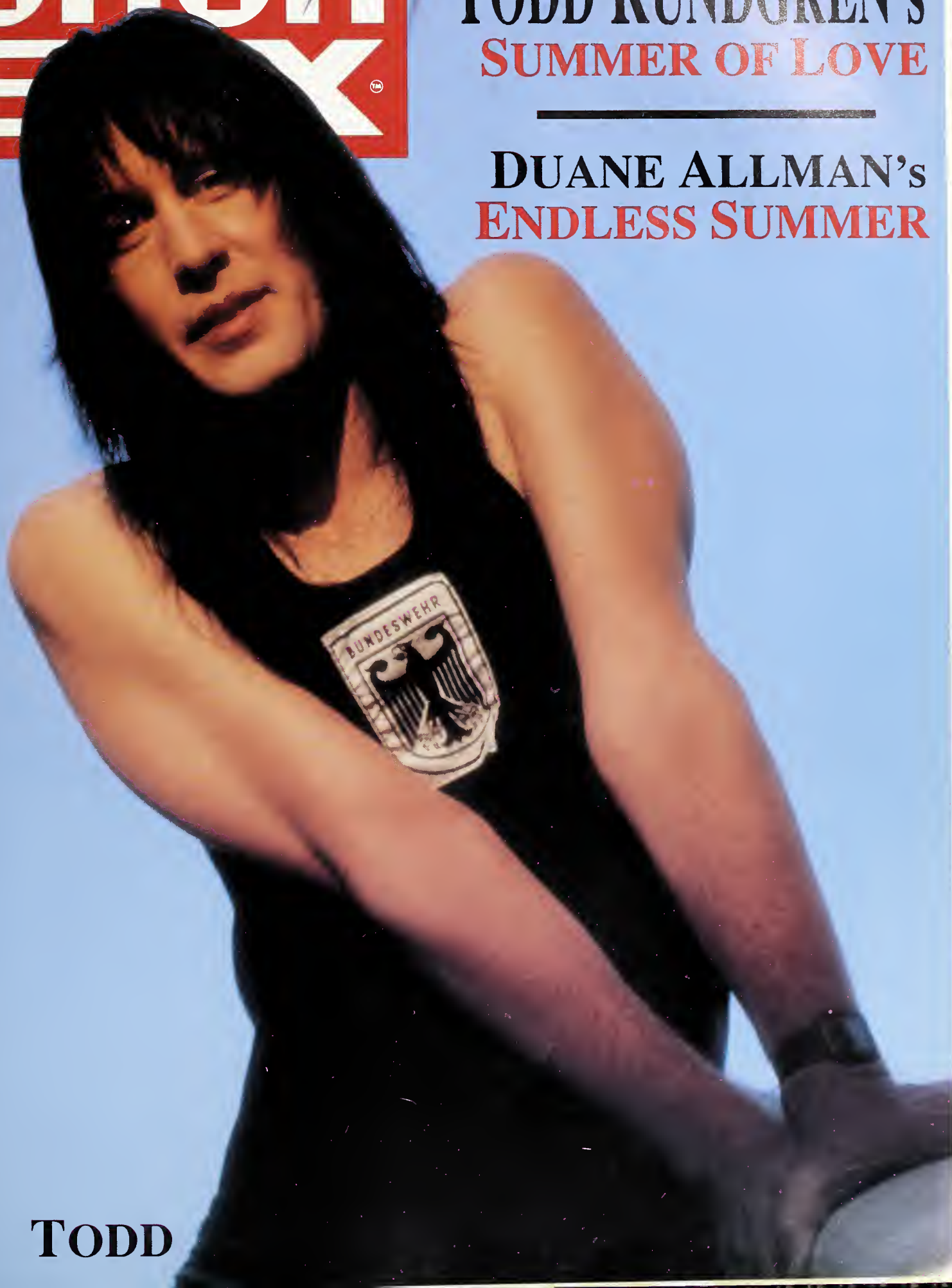
AUGUST 19, 1989

CASH
EX

The Eternal '70s Issue...

TODD RUNDGREN'S
SUMMER OF LOVE

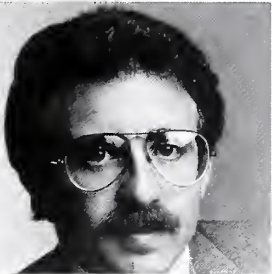
DUANE ALLMAN'S
ENDLESS SUMMER



TODD

TICKERTAPE

WHAT TO DO WHEN YOU GET SICK OF WATCHING YOUR ROB LOWE TAPE: Def Leppard will release a 90-minute home video on September 19, *In The Round—In Your Face... The Nitty Gritty Dirt Band* and their *Will the Circle Be Unbroken Volume II* will be the subjects of a 90-minute video documentary to be released by Cabin Fever Entertainment sometime later this year.



IRVING AZOFF

MOVIN' AND GROOVIN': PolyGram has moved its New York offices, from 810 Seventh Ave. to 825 Eighth Ave. (into the new **Worldwide Plaza** complex). **Dick Asher** thinks the move will "help us continue our progress in the industry." **John Cougar Mellencamp** called the move "no skin off my nose"... In the meantime, **Warner Bros. Records** has bought itself the former home of **Columbia Pictures Television**, across the street from its current Burbank offices, to supplement its current crowded quarters. **Prince** called the purchase "a moist investment"... The **Digital Audio Disc Corp.**, Sony's CD plant in Terre Haute, recently broke ground on a 58,000 square foot addition, which will enable it to step-up its CD capacity... And in the Wild, Unsubstantiated Rumors Department, **The Hollywood Reporter**, in its August 9 edition, reported that MCA Music Group chairman **Irving Azoff** may be leaving MCA to form his own label, possibly as early as next week, and possibly with backing from PolyGram. So far, the only comment from parties involved is, of course, "No comment."

IN THE BRAG: **Atlantic Records** claims that it just finished the best first-half in the label's history. It is a happy, happy company.

ART AND ARTISTS: **Dwight Yoakam**, currently in the midst of a 50-city tour, will release a greatest hits album next month, *Just Lookin' For a Hit* (**Reprise**), which'll pull things from his three previous albums and add a couple of extra tracks. Seems a little premature to us, Dwight... **Camper Van Beethoven**, who are out in the sunshine opening for **10,000 Maniacs**, will have a new album, *Key Lime Pie*, set for release by **Virgin** on September 5.

A PAUSE FOR A CAUSE: On August 27, *The Reach Out Festival* will take place at L.A.'s Fairfax High School to benefit **Covenant House California**. Among the scheduled participants are **Leslie West**, **Ginger Baker**, **Jerry Seinfeld**, **Martin Chambers**, **Martha Davis**, **Michael Des Barres** and many, many others.

POPPING OFF: **ASCAP's** eighth **East Coast Pop Workshop** will commence somewhere in New York on October 3 and roll on for about six weeks. Interested writers may apply for participation by submitting a cassette tape

with two original songs, along with lyric sheets and a brief music resume to: **ASCAP Pop Workshop**, One Lincoln Plaza, New York, NY 10023. Deadline for applications is September 15.

KILLER FILLER: **L.A. Air Force** is about to release its 400-cut collection of radio jingles, effects, promotion items, and all sorts of other slick station filler, on CD. The three-CD set'll be available for \$249.95 from L.A. Air Force, 1097 D-Bar-K Drive, Durango, CO 81301.

THE GREAT BLACK NORTH: The eighth annual Minnesota Black Musicians and Artists Awards will be handed out at Minneapolis' **Orchestra Hall** on September 23. **J.D. Steele** and **Amy Powell** will host the all-star extravaganza, and the show will be part of a whole slew of related activities. In fact, **Gov. Rudy Perpich** has proclaimed September 18-24 "Minnesota Black Musicians and Artists Awards Week."

THE BIZ: **BMG Music Publishing Worldwide** has acquired the **World Music Publishing Group**, one of the top publishers in the Benelux countries, and the publishing companies of **Christopher Cross**, **Pop 'N' Roll Music** and **Another Page**; Cross has also signed a co-publishing agreement with **BMG Songs**.

HELLO, PETE? HELLO...? HELLO...?: **The Who**, in an attempt to drum up business for their short-awaited pay-per-view telecast of *Tommy*, will be available for live phone calls from the money-ed masses, August 17, when **Westwood One** airs *The Who Live Call-In Program From Vancouver*. That's 11 p.m. eastern time for those of you who want to ask the Who what, where or when.

GOT SALSA IF YOU WANT IT: **Ruben Blades**, **Celia Cruz**, **Jerry Garcia**, **Linda Ronstadt**, **Poncho Sanchez** and **Carlos Santana** came together at L.A.'s Biltmore Hotel August 2 for the taping of *Cinemax Sessions: A Latino Session*.

ALITTLE NIGHT MUSIC: *Micholob Presents Night Music*, is the new name of that fine, fine show that, last year, was called **Sunday Night**. The show, back for a second season, had the name changed to allow stations to play it on, say, Tuesday night if they want. **David Sanborn** and **Jools Holland** are back as hosts. **Lorne Michaels** is back as executive producer and **Hal Willner** will be joining on as musical producer.

GIVE 'EM HELL...ER, HECK...

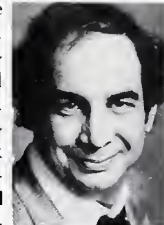
MORT: **ASCAP** president **Morton Gould** issued a statement regarding the **National Endowment for the Arts'** suddenly controversial funding policies. Said Gould, "I am deeply concerned about recent Congressional actions which would bar Federal funding to art deemed obscene or indecent or offensive to any group. Throughout history much of the world's great art has been controversial. Government funding through the National Endowment for the Arts has worked—it has encouraged creativity in our nation... It is indeed ironic that just when totalitarian governments are emulating the United States by moving toward a policy of more artistic freedom, our Congress may suddenly reverse itself and adopt policies that would limit support for artists and thereby limit their freedom to create. America encourages freedom of expression in the arts. So should Congress."

MOVERS & SHAKERS

Another ex-*Cash Boxer* hits the big time. **Lisa Johnson**, variously known as "the Priestess of Parties," "the Sultan of Scene-Making," "the Angelyne of the Underground" and "the Lunchbox Lady," has parlayed her unique talents into a high-profile gig with **Zomba Publishing**. Miss Lisa will be responsible for finding, securing and exploiting new talent. The tireless Johnson assures us she will bend over backwards for the good of the company. ■ **Billy Brill** was named senior vice president of field promotion at **MCA Records**. In this new position, Brill will put into action all promotional strategies with MCA's field force and will continue to work closely with radio, based in Los Angeles. Prior to this appointment, Brill was vice president of national promotion. ■ **PolyGram** has named **Tom Nilsen** vice president administration, business affairs. Nilsen was promoted from director administration and business affairs. He has been with PolyGram since 1986. ■ **Chrysalis** announced the appointment of **Barbara Schwartz** to northeast regional marketing manager. She comes to Chrysalis from Elektra, where she was northeast consumer relations manager. ■ The dance music department of **Atlantic Records** has been restructured, and newly-appointed director of dance music **Joey Carvello** will oversee the activities of four managers: manager of retail promotion/12" singles, **Vicente Iturbides**; manager of dance music A&R and crossover promotion, **Marc Nathan**; manager of club and record pool promotion, **Joe Nicosia**; and dance music department manager, **Danny Sirchia**. All five execs are based at the company's New York headquarters. ■ **Pam Jones** has been named **Warner Bros. Records** black music promotion manager for the Cleveland area. Jones was most recently promotion assistant at Capitol Records in Atlanta. ■ **WHOOOPS!** We'd like to thank **Skid Weiss** of **WEA** for setting us straight on **Mickey Gentile's** appointment. Gentile was appointed **WEA** Chicago branch *merchandising* manager, NOT regional branch manager, as reported in *Movers & Shakers*, August 5, 1989. Sorry Mick, I guess we just have high hopes. At **WEA** this week, **Tony Camardo** was appointed to...regional branch manager! (Just kidding) Actually, Camardo is the new national sales coordinator. Having joined **WEA** in 1978, he's been moving up ever since. In his new position, he will be located at the firm's national headquarters in Burbank. ■ **The William Morris Agency** announces the organization of a black and urban contemporary music division. Long time **Hush Productions** vice president and general manager **Kevin Harewood** will head the new division based out of **William Morris Agency's** Beverly Hills office. The division will have staffers on both the East and West coasts. Concurrently, **Hush Productions** announces that **Walter Lee** has been appointed vice president and general manager of its **Orpheus Records** division, **Michael Elder** has been appointed management representative and **Lynda Simmons** as artist development manager. The **William Morris** roster includes **Bobby Brown**, **Freddie Jackson**, **Atlantic Starr**, **Surface**, **BeBe** and **CeCe Winan**, **Jonathan Butler** and **Najee**. The **Hush** roster includes **Melba Moore**, **Najee**, **Freddie Jackson**, **Alex Bugnon**, **Stacy Lattishaw**, **Paul Lawrence**, and **Eric Gable**. ■ **BMG** has announced the appointment of **Tom White** to director, national accounts for **BMG** distribution. White has been with **BMG** since 1983. ■ At **CBS**, **Karen Padgett** has been promoted to associate director, administration, **CBS** records distribution. Padgett has been with **CBS** since 1975, most recently as manager, marketing administration. ■ **Marti Baldassaro** has joined the recently opened Los Angeles office of the 17-year-old PR firm, **Peter Levinson Communications, Inc.**, as an associate. Most recently, Baldassaro spent four years at **Macey Lipman Marketing** as a marketing director working on such album chart-making projects as **Madonna**, **George Michael**, **Lionel Richie**, **Steve Winwood**, **Paula Abdul**, *Ghostbusters II*, **Billy Idol** and **Winger**. ■ **Filmtrax** has appointed **Kevin Odegard** director of creative services. Odegard was previously executive director of the **National Academy of Songwriters**. ■ **STATION TO STATION: Q101/WKQX-FM** Chicago has appointed **Susan Roth** to the position of account executive in the sales department, and **Denise Hart** as promotion coordinator in the marketing department...**Dede Ferrell** has joined the sales staff at **Q107-Washington D.C.**...**Kathryn Bachman** has been promoted to director, advertising and promotion at **The Arbitron Company**...At **Westwood One/Audiotex**, **Stuart D. Goldberg** was promoted to vice president, **Donna Borotto** has been named account executive, and **Terry Edwards** was promoted to regional manager, affiliate relations...**Richard L. Dobson** was named vice president, exhibits and associate membership, at **National Association of Broadcasters**, while **Douglas Williams** was appointed to the **NAB** Board of Directors.



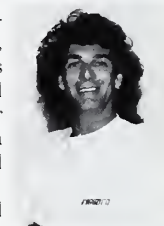
Johnson



Brill



Nilsen



Carvello



Jones



Schwartz



Padgett

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CASH BOX (ISSN 0008-7289) is published weekly (except Christmas week) by Cash Box, 157 W. 57th Street, Suite 1402 New York, NY 10019 for \$125 per year second class, \$150 first class. Second class postage paid at New York, NY and additional mailing offices. Copyright 1989 by George Albert. All rights reserved. Copyright under Universal Copyright Convention. POSTMASTER: Send address changes to CASH BOX, 157 W. 57th Street, Suite 1402, New York, NY 10019.



THE MUSIC TRADE MAGAZINE

C O N T E N T S**6 TODD RUNDGREN'S SUMMER OF LOVE**

The man who made the '70s safe for scrawny, misunderstood romantics everywhere seizes the moment with a pair of retrospective albums and his most appealing new release of the decade.

Joe Williams**8 DUANE ALLMAN'S ETERNAL SUMMER**

Everything old is new again, and on the eve of an Allman's reunion tour, we reprint a '71 interview with the late genius of Southern whiteboy rock guitar.

Bud Scoppa**COLUMNS**

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Cover photo of Todd Rundgren by Lynn Goldsmith, who does quite well, thank you



Todd Rundgren, saving grace of the '70s. (Page 6)



Shaun Cassidy's idol moment. (Page 4)

THE BUZZ



SHAUN CASSIDY, the spokesman of his generation.

LA DANGER WILL ROBINSON! The E-Ticket this week had to be an invite to Golden Apple Comics' Tenth Anniversary Celebration, held at the lavish Santa Monica Pier Carousel. The store, frequented by members of the Cult, Anthrax, Echo and the Bunnymen, the Jesus and Mary Chain, Afrika Islam, and many more, went all out to produce a bash nobody who attended would soon forget. Besides the lavish food and star-studded guest list, owner Bill Liebowitz spared no expense when it came to entertainment. Besides the Fabulous Monte Carlos, the enterprising Liebowitz found an all-star band fronted by Billy Mummy, better known to millions of adoring fans as young Will Robinson on *Lost in Space*. They ripped through a set of rock & roll standards before stopping to bring up a surprise guest, who turned out to be none other than the ultra-talented singer/actor/love man Shaun Cassidy.

Naturally I had to interrupt my bondage session with ultra-sexy scenester Judi Schumacher to check Shaun out. He ripped through a rousing rendition of "Light My Fire," and it is my humble opinion that Shaun has lost none of the power his voice had in the '70s, and his ability to make females weak at the knees is intact 100%. With the rightful and triumphant ascendance of Donny Osmond back to his throne at the top of the charts, can Shaun be far behind? And will brother David, whose demo is making the rounds, make it a powerful trio? We say yes! Yes! Yes! Remember, you read it here first.

SMOKIN' AT THE STRAND: What do you get when you put 4 jazz virtuosos together and watch them go? Answer: the Branford Marsalis quartet's recent gig at The Strand in Redondo. With the red-hot unit of Marsalis on sax, Kenny Kirkland on piano, Jeff "Tain" Watts on drums and Bob Hurst on bass, the foursome were actually four soloists—each valiantly exploring the limits of their own spheres, while keeping delicately tuned in to the musical frequencies of the others. Now some may argue that the thread-like connection between their worlds (and between the notes within Branford's world) was too thin, too disconnected, too random. But if you ask me, these are the same people who fail to see the genius of stream-of-consciousness literature. There is beauty in abandon when it is married to talent, and that is truer of jazz than any other form of expression.

True to no form, but still true, the quartet opened with Ellis Marsalis' composition, "Swingin' at the Haven," and did two relentless sets including the positively swooning "Nearness of You" and the casually cool "Housed for Edward" from the recent CBS LP *Trio Jeepy*, the insane white-knuckler "Wrath of Tain," Kirkland's ballad jewel "Parable," and a phenomenal Marcus Roberts composition, "Country of My Choice" to appease those of us who missed his recent L.A. shows. Bravo, Jeepy!

Oscar Wednesday



W.A.S.P.

LA TOO I was actually quite impressed by W.A.S.P. at their performance in Santa Monica last week. Though I have never been a big W.A.S.P. fan, I had listened to their record and liked it, and at times defended the guys when the other folks got overly critical. The show was very strong, the only real problem being the sound, which was probably due to the location itself. The stage set-up was incredible and was enhanced even more by some slick lighting maneuvers.

So there I was, just kicking back and enjoying the music when between songs, lead singer Blackie Lawless started talking about music videos and how a lot of them these days really "sucked." Well, that's all fine and dandy, because it is true to some degree. Mr. Lawless then proceeded to name two bands that in his opinion "sucked" (being Fine Young Cannibals and New Kids On the Block) and did some pretty obnoxious name calling. Not only was this totally uncalled for, it was more out of jealousy than dislike. It is highly offensive when someone who has never even had a gold album himself can get up the utter gall to slag off two hugely successful groups that have both achieved platinum status and whose albums are both currently in the top ten.

Everyone has their own opinions and tastes when it comes to music, but I don't think that a man who is trying so hard to show everyone how much he's "changed" and how he "wants to pick up every cross and right every injustice" should be tossing out insulting and demeaning comments which are, in actuality, quite unjust. I still support W.A.S.P. and I think they are very underrated in the heavy metal world when compared to some of the so-called metal bands that are making it today. I'm just a firm believer that when one has to resort to trashing others to make themselves look "cool," it really only makes them look very, very small.

Stephanie Brainerd



LV CAN YOU SAY 'VIVA LAS VEGAS'? I THOUGHT YOU COULD: Yeah, I'm a Vegas kinda guy. What of it? Some people like their Paris in the springtime; me, I'll take the Mojave in August any day of the week. There's something profoundly spiritual about that great oasis of lights rising up out of the desert—surely if God needed a place to score a little action, this would be it.

I wouldn't say that I'm a gambling man (and neither would the girls at Sassy Sally's, where an unfortunate lapse in judgement left me \$100 poorer); my reason for travelling to the Friendliest City on Earth was to attend the eighth annual convention of the Video Software Dealers' Association. This intimate get-together for 14,000 is an ideal barometer for measuring our cultural decay; by the evidence I witnessed, I'd say Armageddon is about a week and a half away.

The convention is an opportunity for film studios and t.v. production companies to flaunt their newest releases with elaborate, state-of-the-art displays and scantily clad spokesmodels. Whether it's *Rain Man*, *Smurfs on Holiday*, *Protect Your Home From Intruders* or *Friday the 13th—A Nude Beginning*, all of the latest product is available for distributors and video store owners to watch and enjoy. And along with the new releases are the celebrities to promote them. They do this by signing autographs, exuding star quality and enduring physical contact with the little people. At VSDA you've got your Chuck Hestons, your Lynn Redgraves, your Larry Bud Melmans, your Buzz Aldrins. For the young people there was one of the Coreys (Feldman? Haim? Prof. Irwin?), along with Scooby Doo, George Jetson, Fred Flintstone, Snoopy, Mighty Mouse and an unidentified dinosaur. (Presumably they were just humans in costume.) There was Dick Van Patten promoting his tennis video, David Brenner promoting his *I-Hate-to-Workout Workout* and ex-underage-porn-star Tracy Lords promoting her new "straight" release, *Fast Food* (with co-star Jim "Ernest" Varney). If real porn stars is what you seek (and I'm a journalist, so I have to seek these things), VSDA offered you everyone from the lovely and talented Keisha to the lovely and talented Porsche Lynn. Nina Hartley looked especially professional in her South American tonga bikini, while Hyapatia Lee won Miss Congeniality and Bunny Bleu walked away with Best Newcomer. Watching the porn-star autograph session were adult auteur Russ Meyer, the nice folks from Bizarre Video (specialists in TV/TS), and the poor guy who was working the virtually empty *Andy Griffith Show* booth across the aisle.

Is it any wonder I'm a Vegas kinda guy?

Oscar Wednesday

NY GLASNOST HITS THE HARD ROCK: PolyGram threw a party last week for a Soviet band called Gorky Park at the Hard Rock here, the purpose of which was the presentation of a red (get it, get it?) Kramer guitar to the Hard Rock's ever expanding collection of rock and roll memorabilia. This guitar has both American and Soviet flags on it, was signed in front of us (for authenticity, of course) by the band members and has the Gorky Park logo on it, so we won't forget who it belonged to. It was a fairly emotional presentation, as well it should be, with a lot of talk about music being one way to settle ideological differences. Only problem was that when one of the band members got up to speak, the party-goers were too busy talking to pay attention, and numerous shushes were to no avail. Welcome to America, land of free speech. Here you



DON'T KNOW WHAT COLOR YOUR EYES ARE, BABY, but your nose is very large. The enigmatic and mysterious Love and Rockets recently were awarded a gold record for their current self-titled Beggars Banquet/RCA release. Pictured here are, from left, RCA senior marketing director Randy Miller, RCA president Bob Buziak, Daniel Ash, David J. and Kevin Haskins, and Beggars Banquet managing director Peter Gordon.

can say whatever you want; the hard part is getting someone else to listen.

The funniest thing about this party, however, was going on out front. Hordes, and I do mean *hordes*, of teenagers were lined up behind the barricades waiting to get a glimpse of...someone. I think it was supposed to be **Bon Jovi**. No such, uh, luck. Either that or they saw that it was a private party, and figured **Mick** or **Keith** or someone would show. In defense of the ever-maligned Hard Rock, though, they do have great guacamole.

THIS IS A PLUG. THIS IS ONLY A PLUG. In the case of a real emergency, you would have been informed where to tune in your area for official information. Speaking of tuning in, and official information, following is a list of upcoming shows by *Cash Box* faves **the Beautiful**. The show that truly should not be missed is the Aug. 15 art-killer combination of **Killing Joke** and the Beautiful at the Cat Club. If you can't make that one, however, try the Academy of Music (a.k.a. the Backdoor of the Palladium) Aug. 19, CBGBs Aug. 21, the Limelight's Rock and Roll Church Aug. 27, and Union Station in Wilmington, DE Aug. 31. See them now so you can say you saw them then.

WOODSTOCK, WOODSTOCK, WOODSTOCK. It was twenty years ago today, et cetera, et cetera. I can say *I wasn't there*—I was all of five at the time—but for those who were, and want to relive it on a much smaller scale, check out a downtown Manhattan club called **Wetlands Preserve** during the week of Aug. 15-19. The entire week is devoted to "the spirit of Woodstock," and will feature performances by several of the artists who played the famously infamous festival. Highlights include a multi-media tribute to the Grateful Dead called **Dead Center** on the 15th, **Country Joe McDonald**, **Barry "the Fish" Melton** and **Buddy Miles and his Band of Gypsies** on the 16th, **Canned Heat** on the 17th, and **Big Brother and the Holding Company** on the 18th and 19th. For more information, call (212) 966-4225.

THE HYPE DEPARTMENT: These guys wrote the book on it, believing it or not. **Public Enemy** has released a statement on its state of being, which has been questionable lately after the *Washington Times* disaster. According to **Chuck D.**, Public Enemy exists as follows: they are back; **Professor Griff** is now Supreme Allied Chief of Community Relations, something akin to a community service sentence, I think, and will not be available for interviews; the new Minister of Information is **James Norman, SIW**; there will be a new record out this winter; "We're still pro-black, pro-black culture, and pro-human race. Please direct any further questions to Axl Rose." (I like that); and "Peace."

Karen Woods



SEA HAGS AT CBGs: Chrysalis artists Sea Hags played New York's legendary CBGB during the recent New Music Seminar, for what was easily one of the most buzzed-about shows in the five-night marathon. Pictured here in front of the club are, from left, Sea Hags **Chris Schlosshardt** and **Adam Maples**, executive VP Chrysalis PLC **Joe Kiener**, Sea Hag **Frank Wilsey**, Chrysalis chairman **Chris Wright**, Sea Hag **Ron Yocum**, Chrysalis president **Mike Bone**, and **Jeff Aldrich**, senior VP, Chrysalis International.

UK GOSS AND DOLL: While a million **Brossettes** pout in their bedroom mirrors, preen and dream, emulating their heroes in their torn 501s and leather jackets, driving themselves into unknown states of prepubescent anorexic frenzy, vocalist **Shirley Lewis** can lounge on the bed she shares with **Luke Goss** giving herself an overdose of Slendertone.

"I hate exercise, so I put it on full speed and twice as long as you are supposed to and watch my muscles jump about."

Many would say she is a lucky girl, living in what she calls "my little paradise" with such a teen dream as Luke—pop idol and 20-year-old millionaire. (He's the one who does not sing but plays the drums.)

Shirley herself says she is lucky. Lucky because "it's the first time I've ever been in love." And lucky because she was not exactly the most eligible candidate for such a role. She is eight years older than Luke, "but, of course, he's very mature for his age." And she comes as a package deal, a ready-made family, with her six-year-old daughter **Carly** from a previous liaison.

"I told Luke as soon as I met him. He just couldn't believe it. He's not the most paternal person in the world, and, at first, I wasn't sure how he would take the idea. But I just had to put it to him, that if I was going to move in, Carly was going to move in as well. It's a lot to ask a 20-year-old. But in his head he is much, much older, because he's had to live the last few years so quickly.

"I know for a fact that if we met now it would be too late. We'd never get together. It was so important that we met just before he became famous. I would have been too proud to talk to him just because he was so famous. I appear so brazen, so confident, but I'm not, and we'd never have got as far as him knowing that. He would never have been able to trust me."

She dismisses **Matt's** single status as nothing more than a lack of trust.

"He's not a big recluse. It's true that he doesn't open his mouth much when he has to rest his voice for singing. So he not only finds it difficult to meet people but to know what they are after."

Although as twins they have encountered sympathetic septic thumbs and all kinds of psychically transmitted pains, their emotional development seems to be at quite a different pace. While Matt is often too shy and introspective to cope with girls, Luke is already ensconced in domestic bliss.

One might imagine a Mrs. Bros to be squeamish, precious, star-struck, a vacuous status symbol model. Ms. Lewis is none of these things. She is what is known in the trade as a good operator; she knows what she wants and how to get it.

She is tired of living in other peoples' shadows. Her sister is the '70s singing star **Linda Lewis**. She herself has sung with the best of them, **Elton John** and **George Michael**.

"I'm fed up being somebody's sister or somebody's girlfriend."

She has just released a very sophisticated, funky single, "Realistic," which stands a better chance of being a hit Stateside than over here.

"It's a lot easier for me there because I'm accepted for myself. I don't have tons of abuse. It's not hard coping with the Brossettes. It's not true that we have to go out with four keepers—we eat at restaurants every night, because I can only cook roast chicken and gravy.

"It does get rather frustrating to never be known as myself. It's the price you pay, and I love Luke very much."

She says her weirdest phobia is plunging her head to wash her face in her newly-acquired marble sink, because she is scared she will not see who is coming up behind her. Possibly it's symptomatic of her insecurity about losing her man, who is clearly a hot property.

"I'm overweight and out of condition. Of course I worry that he could go off with anybody else. But I don't worry enough to stop eating chips. I could stop eating anything except chips. Chips or mayonnaise."

Luke and Shirley have mayonnaise with everything, including the plate of steamed vegetables she is eating today.

"There are no plans for marriage yet. I don't think it would give me any added security. If he wants to go off, he could do that just as well if we were married."

One thing that might precipitate marriage is another baby, and Shirley admits, "I am beginning to feel a bit broody. It would be such a gorgeous kid. I love Carly. She wants to be a singer, but I want her to be a tennis player, she's in the Essex junior league. Her tutor says she's a natural. I want that for her desperately because it's what I wanted for myself when I was a kid. I loved tennis, but I had a cartilage problem, so I was never going to be a star.

"And although I love children, I don't relish the thought of pregnancy. They don't tell you about all that pain, they don't tell you that your body totally changes shape. They don't tell you about the three-day blues, when you can't face looking at the child you've just given birth to. Next time I would consider twilight birth or underwater birth. There's no way I would get Luke to be beside me, it would absolutely turn him off.

"He can't quite cope with me as a mother. He just laughs when I go into my mother voice. He thought that his girlfriend has suddenly changed into this whole other being. It's like he's living with two people, which is quite nice because he never knows what to expect."

Shirley Lewis has gone from being the fattest girl in the class, the one who never got any boyfriends—"I almost turned down my first job as a backing singer because I couldn't bear to be measured for the clothes"—to having an engagement ring on her finger whose stone is so large it stretches the waiter as he pours the coffee. But, then again, she was the girl for whom **Stock**, **Aitken**, **Waterman** wrote "I Should Be So Lucky."

"But I hated it. My voice sounded so stupid. So I gave it away to **Kylie Minogue**."

Chrissy Hey

TODD RUNDGREN'S SUMMER OF LOVE

BY JOE WILLIAMS



YOU MAY NOT HAVE NOTICED, but it's a Todd Rundgren summer. Nineteen-seventy-two had a Todd Rundgren summer, with "Hello It's Me" and "I Saw the Light" wafting from transistor radios like musical perfume. The summer of 1978 as well was saved from the burning fires of disco by "Can We Still Be Friends." This seems to happen periodically, just when the world has run low on pop transcendence; now 1989 has seen the release of *three* separate Rundgren albums in a one-week period, including *Nearly Human*, for Warner Bros., and two anthologies on Rhino—one of his solo work and one of his work with the band Utopia.

This overflow of Rundgren is tonic for that nation of fans that has made him perhaps the quintessential cult artist of American music. (How many other performers are so consistently referred to by their first name alone?) Since 1968—the glory year of his band the Nazz—Rundgren has built a following of anemic castaways, misbegotten flower children and unregenerate techies that deserves to be called fanatical. In his technical audacity, his tunefulness, his underlying innocence and overriding spirituality, he has provided his fans with a model of artistic integrity and long-term personal growth. It's not unusual for two Todd devotees to suss each other at parties, nor is it unusual for the enlightened to toss flowers, notes and teddy bears to their hero in the midst of a concert.

"It's not a pain," he says of the fan worship he has inspired over the years, "mostly because it's a fairly sedate crowd. They don't have this temporary, maniacal fanaticism that somebody like Madonna must have to endure. It seems more like a club or an extended family. They realize that my music is not something that everybody's listening to, so they have don't have such a common point of reference. The point of reference has something to do with the other kinds of peculiar people that listen to the same music that you do. With a more popular performer, you listen to it because it's in, and music becomes a contemporary wallpaper or the thing to do. With something like the Who, it's the hot ticket. I've never been 'the hot ticket,' and the types of people who listen to my

'I'm not as on the fringe as some people, but I tend to weave in various directions, and I feel that that's my right as a person possessing a mind.'

music, who buy my albums year in and year out without me having to be a breakout artist, have made it possible for me to go on making records."

Rundgren's absolute unwillingness to compromise his art in order to sell records has puzzled many of his less fanatical followers and frustrated the people whose job has been to market his product (specifically the executives at Warner Bros., parent company to the now-defunct Bearsville, Rundgren's longtime label). This is the man who followed his biggest-selling album, *Something/Anything?*, with *A Wizard/A True Star*, a dizzy collage of song fragments and technological noodling. This is the man who in 1974 released *Initiation*, an electro-meditation on THE MEANING OF LIFE that featured a side-long title track and more minutes of music on a single album than any other record up to that time. This is the man who recorded an album wherein all the "instruments" were the Rundgren voice, electronically treated (1984's *A Cappella*). This is the man who has juxtaposed Gilbert & Sullivan whimsy with heavy-metal skree (1974's *Todd*). This is the man who sublimated his ego to the best interests of Utopia, a decidedly democratic band that struggled for recording contracts and accepted opening-act gigs for the likes of the Tubes (one of the bands that Rundgren-the-producer turned into a hitmaking machine, as he has done for such acts as Meatloaf, Grand Funk Railroad, XTC and the Pursuit of Happiness and hopes to do

for a Japanese hip-hop band—!—called La Putsch.).

"The thing that I've always believed," he says in the liner notes of his new solo anthology, "was that I'm not as on the fringe as some people, but I tend to weave in various directions, and I feel that that's my right as a person possessing a mind. That I have a right, and in some cases an obligation, in the sense that I'm wasting my life if I don't exploit the full breadth of what's available to me. Consequently, I have never made records trying to calculate what the listener is going to respond to or how he's going to respond to it. I know as a record producer what is popular and, in some respects, the reason *why* it's popular. But as an artist myself, those considerations are put in a box somewhere and forgotten. I am capable of making a commercial album, and I may feel inclined to make one. If the concept that I have in mind seems commercial, then it may be a commercial record."

Clearly, Rundgren is one of the great generalists of American pop culture. "Music is just one of the things I'm involved in," he says. "I'm really kind of off-center in some other 'thing.' The thing that I want to learn about, that I'm interested in, isn't necessarily musical trivia about myself. From my standpoint, I'm just a club member, and some of the other people in the club have other interests that I want to learn about."

Toward that end, Rundgren has dabbled in software engineering (he's particularly excited about artificial, interactive "environments"), was a pioneer in music video and has done the musical score for such television programs as *Pee Wee's Big Adventure* and *Crime Story*. He has also just completed the score for *Up Against It*, a musical comedy by the late Joe Orton that was originally slated to be the Beatles' third film project; the play, produced by Joseph Papp's Public Theatre, is slated to premiere in the fall, and a song from the production, "Parallel Lines," appears on the *Nearly Human* album.

The schizophrenic nature of Rundgren's recorded output has resulted in a novel arrangement with Warner Bros. "If I deliver an album that they consider beneath or beyond their standards, they don't



count it as one of the deal albums, but they have to put it out. The ones that they believe in and accept will be promoted, and the ones they think are obscure or deviant they'll not consider part of the deal."

Nearly Human may be the most commercial and accessible album Rundgren has produced since 1975's *The Hermit of Mink Hollow*, which it somewhat resembles. The new album is notable for its avoidance of overdub studio technology—it was largely performed live, in the studio, with a large ensemble of friends.

"The reason why it's seemingly more commercial is because, under the rules of the game, in order for everyone to learn the songs and be able to perform them adequately in one day, they had to be more assimilable. And that by its nature made them more accessible. They had to be accessible to the people who were playing them.

"I wanted it to sound quasi-orchestral," he continues. "I'm more interested in that kind of music these days."

These are puzzling words from a man who has long been associated with the latest advances in music technology, but Rundgren maintains that he has always been, at best, a cautious user of the newest toys.

"I really don't use electronic gimmicks any more than I have to," he says, "and I hardly ever use them when I'm making records. The real thing that I expect to be judged on is what the music sounds like. I

really don't have a particular bent one way or the other. I think sequencers dehumanize the music and I think they sometimes take longer to use than it takes to learn the music yourself. I expect to keep myself up to date on what's available, and to be able to use these tools for their proper purpose, but I don't necessarily want to use what's hip."

This return to the basics of human-beings-gathered-around-a-microphone has made for an album of myriad pleasures. There is a definite soul feeling to much of the material on *Nearly Human* (a feeling that is reinforced by the presence of legendary soul voice Bobby Womack on the first single, "The Want of a Nail"). It's a throwback to Rundgren's Philadelphia boyhood, as well as an echo of the strongest work in his 17-year solo catalog.

The Rundgren lineage, from the mod-pop Nazz days to the heartbreaking ballads to the technological experimentation, is proudly rendered on the new Rhino anthologies, and Warner Bros. used the release of the two Rhino albums to its own advantage. "They viewed the [simultaneous releases] as a fortuitous coincidence," he says. "You have a very strange thing where two separate record companies are cooperating in a promotional effort. Rhino provided to Warner Bros. 2,000 or 3,000 copies of the compilation, which Warner Bros. sent out with the promotional single."

Indeed, *Nearly Human* represents the parent company's best opportunity in years to turn this pres-

tige artist into a commercial asset, and they're making the best of it, with three separate "emphasis tracks" already being promoted ("The Want of a Nail," "Parallel Lines" and "I Can't Stop Running").

"It's not likely that I'll record an album with this kind of commercial potential again in the near future, so they might as well promote it now," he says.

On his current tour in support of the album, Rundgren does not disappoint those who clamor for the hits. Backed by about a dozen musicians in cheesy, *Love Boat*-style finery, he unleashes a ceaseless barrage of uplift. Most of the message songs are here—from "Love in Action" and "Love of the Common Man" to Marvin Gaye's "What's Going On" and a thrilling, gospel climax of "I Love My Life" (the closer on the new album). Naturally there's a spring-driven rendition of "Hello It's Me" (a tune that he calls his "albatross"), but the unmistakable focus of the show is the brotherhood/oneness/compassion theme that has been woven through his work for a decade and a half.

It's never been clearer that Todd Rundgren is a groping, evolving, profoundly human performer. In an oft-quoted passage from the sleeve of *A Wizard / A True Star* (most recently quoted by former *Cash Box* guru Bud Scoppa in the liner notes to the solo anthology), the self-effacing Rundgren says, "I'm not a real star. I'm just a musical representative of certain human qualities—the Quest for Knowledge and the Quest for Love. Knowledge comes to a lucky few. Love comes to the anyone with Knowledge to recognize it. At any rate, we should all have fun looking." ○

The Best of Todd Rundgren (one fan's perspective)

- "Open My Eyes" (the Nazz)
- "Gonna Cry Today" (the Nazz)
- "Forget All About It" (the Nazz)
- "We Gotta Get You a Woman" (*Runt*)
- "Medley: Baby Let's Swing / Last Thing You Said / Don't Tie My Hands" (*Runt*)
- "Long Flowing Robe" (*The Ballad of Todd Rundgren*)
- "Boat on the Charles" (*The Ballad of Todd Rundgren*)
- "Remember Me" (*The Ballad of Todd Rundgren*)
- "I Saw the Light" (*Something/Anything?*)
- "It Wouldn't Have Made Any Difference" (*Something/Anything?*)
- "Marlene" (*Something/Anything?*)
- "Couldn't I Just Tell You?" (*Something/Anything?*)
- "Hello It's Me" (*Something/Anything?*)
- Something/Anything?* (complete)
- "Never Never Land" (*A Wizard, A True Star*)
- "Medley: I'm So Proud / Ooh Baby Baby / La La Means I Love You / Cool Jerk" (*A Wizard, A True Star*)
- "Does Anybody Love You?" (*A Wizard, A True Star*)
- "Just One Victory" (*A Wizard, A True Star*)
- "A Dream Goes On Forever" (*Todd*)
- "Izzat Love?" (*Todd*)
- "Heavy Metal Kids" (*Todd*)
- "Real Man" (*Initiation*)
- "Do Ya?" (*Another Live*)
- "Love of the Common Man" (*Faithful*)
- "Black and White" (*Faithful*)
- "Cliche" (*Faithful*)
- "Love in Action" (*Oops, Wrong Planet—Utopia*)
- "Love is the Answer" (*Oops, Wrong Planet—Utopia*)
- "My Angel" (*Oops, Wrong Planet—Utopia*)
- "Can We Still Be Friends?" (*Hermit of Mink Hollow*)
- "Hurting For You" (*Hermit of Mink Hollow*)
- "Time Heals" (*Healing*)
- "Healing" (*Healing*)
- "I Just Wanna Touch You" (*Deface the Music—Utopia*)
- "One World" (*Swing to the Right—Utopia*)
- "Lysistrata" (*Swing to the Right—Utopia*)
- "Bang on the Drum All Day" (*The Ever Popular Tortured Artist Effect*)
- "Compassion" (*The Ever Popular Tortured Artist Effect*)
- "The Want of a Nail" (*Nearly Human*)
- "Parallel Lines" (*Nearly Human*)

Joe Williams

DUANE ALLMAN DON'T MESS AROUND

BY BUD SCOPPA

[EDITOR'S NOTE: The following interview was originally published in *Rock* magazine on April 26, 1971; it was recorded during the weekend gigs that would soon become *The Allman Brothers Live at Fillmore East*. It is presented in the spirit of this, the *Cashbox Summer of the '70s* issue, and to commemorate PolyGram's recently released 55-track boxed-set *Allman Brothers retrospective, Dreams*.]

MIKE, THE SOUNDMAN for the Allman Brothers Band, was looking around the West Village for some Nat Sherman's Cigarettellos. They don't have Sherman's down in Macon. It turned out they didn't have them on Eighth Street, either. Too bad; when you stay up all night, as the six guys inevitably do when they're in New York, you go through a lot of cigarettes. A slow-burning brand like Sherman's keeps the total count down lower—so you can fool yourself into thinking you haven't smoked as much and you're not wasting yourself so rapidly. Two empty Sherman's boxes equals three Marlboro boxes. There's no saltpeter

in Sherman's either, just pure tobacco. But there were no Sherman's on Eighth Street, so Mike had to settle for London Lords.

Several members of the Allman's Macon contingent had finally lurched into bed at eight that morning, after an all-night oldies session with Elvin Bishop (who was sharing this Fillmore East three-night bill with the Allman Brothers and Johnny Winter's band). Seems that Bishop has accumulated hundreds of vintage rock & roll singles—not the kind Sha Na Na parodies, but the dark, sinful R&R on which Southern boys were raised—and programmed them onto cassettes. He even cataloged them—neatly printed the name of each tune in this book as thick as the Macon Telephone Directory (including Yellow Pages). They're all in there—take Duane Allman's word for it. He's heard a lot of them before.

"I spent my junior high school and high school years down in Daytona Beach, Florida, and it was *not* very conducive to musical development at all. But there was still some good rhythm & blues music on the black stations and that was great—you could get WLAC down there. So that's where I got most of my background. Everything I heard, just about, was on one of those stations. I was a record freak. I never did have enough money to get into a lot of records, but I bought as many as I could afford. The first record I ever bought was 'Young Love,' by Sonny James. I borrowed a buck from my mother to get that one. Boy, what a waste of money...I was 10 years old at the time."

From listening to all that good music (not counting "Young Love"), it was a simple step to want to learn how to play it:

"I had a kid livin' next door to me, man—this ol' country guy. I was livin' in a housing project with my grandmother in Nashville—I used to spend the summers up there, just to get away from Florida for a while, you know, I'd go visit my grandma. And this kid named John Banion lived across the street and he had an old Silvertone guitar. John taught me a couple of chords on it and stuff, and I got kinda interested in it, and my brother Gregg did, too. In fact, Gregg learned to play first, and I kinda lost interest in it, man.

"Then, when he was 13 or 14, he decided he wanted a guitar; and one year, for Christmas, I got a little Harley Davidson motorcycle, you know. I tore up the bike in about two months, and the guitar still looked brand new. I had nothin' to do again, so I said to Gregg, 'Why don't you teach me a lick or two on that?' So he taught me to play. Later on he got interested in organ—keyboards and stuff, and I just kept on playin' guitar.

"I took a little piano, when I was real young. My



'It'd be nice if everybody in the world played harmonica instead of talked. If a cat was really down, he'd be wailin', sittin' down, and six or eight cats get around him and cheer him up, you know. It'd be great, man. Really be great.'

teacher, man, she was always tellin' me, 'What beautiful hands you have,' and all this shit—dirty ol' woman or somethin', man—I was scared of her, anyway, I don't know why. She kept tellin' me, 'You oughta study,' and everything, and the last thing I said to her, I said, 'The reason I don't wanna do this is because I'm never gonna need it for the rest of my life. I'll never need this fuckin' music—take it and shove it.' I left, and she died before I could get back and apologize to her. I always regretted that really bad—she was a good woman, man. Really good to me and patient with me. When I'd get a fuckin' weird-on or have a tantrum, she'd just sit there, you know, and let it run out and then try to get me to play somethin'.

I also took a little trumpet in school one time—in the marching band. Couldn't make it."

The marching band wasn't the only part of school that Duane couldn't handle.

"I never finished school, man. I'd ask 'em, 'Well, why am I learnin' this?' you know. 'Well, never mind why—you're gonna need it.' Shit, man, I wanted a little more proof than that. I did the ninth grade and split. I said, 'No more. I've learned everything I wanna learn in *this* vein.' I didn't go along with that, at all."

Down in Florida in those days, a guy didn't need a diploma if he knew how to play. Although Duane was just a kid, before long, his band was making \$75 a night—so much money that they had to play only a couple of nights a week to get by. There were lots of young musicians making a living then. But unlike most, Duane and his brother Gregg kept getting better—they weren't satisfied with being club hacks playing copy-music. The mediocre players kept dropping out, and the bands gradually got sharper and leaner. Duane and Gregg were still in the middle of it.

Meanwhile, way up in Chicago, a kid named Berry Oakley was wishing he was someplace else.

"I was born there and lived there 'til I was about 17," Oakley remembers. "I started playing—let's see, I was a freshman in high school—I started playing when I was about 15, I think, or 14. Me and a couple other cats, we said to each other, 'Hey, let's start a rock & roll band.' So we says, 'Okay, well, let's take lessons or something.' And we did that 'til we could figure out three chords and then we started a band, you know, about six months later. But then when I was 17, man, I was just lookin' for something to do. I wanted to get away, you know, and this band—from

down South—they were tourin' up there, and I liked 'em. One of the cats got drafted, so I wanted to sit in with them. I said, 'You need another guitar player, I'd like to do it,' you know. And they said okay, and they were leavin' to go the next couple of days, so I just split. I been down South ever since, and I really dig it, you know, a lot more than I did up there."

Duane, Gregg and Berry leapfrogged their ways through a succession of cities and bands—the Allman Joys and the Hour Glasses, in various incarnations—and bounced inevitably toward each other. Through all the five-sets-a-night, six-night-a-weeks, empty Marlboro boxes, dingy hotel rooms and sleepless nights, the process of elimination continued, slicing away all but those most determined, and those most devoted to that thick, dark, lumpy music. Living that way either makes you sickly and depressed or lean and pragmatic—and older than other people your own age (maybe the result of logging more hours of wakefulness than people who live in standard fashion).

By the time the Allman Brothers Band got together and settled in Macon, each of the six musicians *knew* he was good, having proved it to himself long before. It stands to reason that the Allman Brothers Band should know how to play better than most—ask anybody who's ever seen them, and they'll tell you it's true. Even on a bad night, there's hardly anybody playing that could cut them.

The band has attracted a cadre of people to support it—people to drive the truck, lug the equipment, mix the sound, cook the chicken, answer the phone, book the dates. Nobody calls it an organization—it's just a bunch of people who tend to hang together—but it's a hard-working, efficient bunch of people, nevertheless, just like the band itself. There's an aura of single-mindedness surrounding all of them, from Duane and Gregg to Mike and Red Dog. They won't turn their backs on you—in fact, they'll see to it that you have a good time—but still, they all seem to know the same secret, and they keep that shared understanding within themselves and guard it from the outside.

Wherever they travel, people come around, not just to hear the music, but also to sip an ounce or two of their smoky-brown aura that—like drummer Jai Johnny Johannsen's homemade blend of iced tea, beer, juices, and whatever else he can find—is always flowingly in evidence wherever the band goes. There's almost always somebody on stage with the six bandmembers, on harp, or soprano, or tambourine, and these pick-up players have to work hard to find any holes in the music to fill. Backstage, it's just as crowded.

Continued on page 14

BEATS & HYPE

I WANT A NEW DRUG: Tired of cheeba? Extasy doesn't do it for you anymore? Well folks, fret no more. Sex Packets are here! Reports from the Bay Area have everybody buzzing about the new drug in town. It's so wonderful that **Digital Underground** has named their new album in its honor. And, to be honest, it sounds too good to be true.

Let me run down the basics. Scientists at Stanford University, which is in an idyllic setting just south of San Francisco, were commissioned by our almighty government to come up with a drug that would allow our overworked and sex-starved astronauts to have an orgasm in space. Apparently back issues of stroke mags just don't do the trick while you're in orbit. (If you're of the opinion, like this writer, that the money-men in Washington should be spending your tax dollars on worthwhile projects like these rather than developing the latest mobile missile system, be sure to write your congressman.) Well, an enterprising young lad apparently got wind of the project, and did what any red-blooded businessperson would do—he stole the formula. Currently doses of this love drug are being sold on the streets of San Francisco, but our faithful spies warn that the quality control problem hasn't been completely ironed out. Sometimes they work, and sometimes you're just left hanging, so to speak.

There are still many unanswered questions about this interesting new substance. Obviously the personal hygiene question with a drug such as this needs to be addressed. Are jimmy hats involved? What is the viability of mass marketing? How will drug packets affect the music scene? Most importantly, the reliability of the source needs to be confirmed. Even if this is hype, it was too good to pass up. I'll be interviewing Digital in two weeks, so stay tuned for further details.

NEW BEATS

Singles

□ **JAMOSE:** "Dance to The Megablast/The Rhythmologist" (Wild Pitch 1013)

This is a great club groove, with a Jacksons bassline, funky horns, and a great old-style rap. Most of all, it's really fun to listen and dance to, which is no mean feat considering the overabundance of tired beats and tired rappers putting out records. The B-side is a lazy street groove perfect for chillin' to. If EPMD had tracks like this on their new album, I'm sure it would have much longer play. Call my man Stu at (212) 594-5050 to get yours.

□ **PRINCESS M.C.:** "Pump Up the Funk" (Vision 1220)

□ **ULTRAMAGNETIC M.C.'S:** "Travelling at the Speed of Thought" (Next Plateau 50103)

Both these tracks work are perfect for pumpin' up a floor, with the Ultramagnetics delivering a smart rhyme over a New York street based hip-house backing and some dope Yaz, Michael Zager, and Lynn Collins samples. The Princess M.C. track mixes "Set it Off," Trouble Funk and a boomin' 808 to great effect, and coats it with some slick rhythmic scratchin' to move your butt. Contact (305) 893-9191.

□ **MYSTIQUE:** "Rap Again/Here We Go" (Tuff City 128046)

The A-side is a silky groove that would sound great on the radio, with a classy rap propelling it nicely. The B-side is a powerful Freddy Bastone produced club rap which alternates between a techno groove and a funky break beat, and is guaranteed to fill a floor. Call money-making Aaron at (212) 262-0385, or be uninformed.

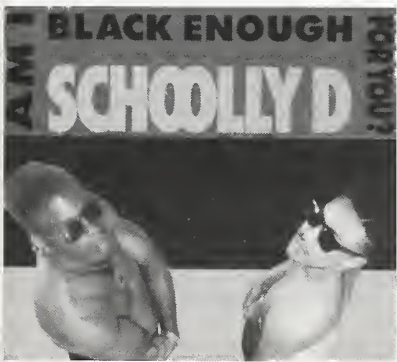
Albums

□ **EPMD:** *Unfinished Business* (Sleeping Bag)

Strictly Business, the first EPMD album, was full of ultra-thick grooves that were the perfect background for Erick & Parrish's lazy delivery. Their smoothness was so endearing, and the uniqueness of their style got them mighty green. On *Unfinished Business* there seems to be something crucial missing. I think the production is to blame, specifically the lack of a round bottom end. It's this roundness that held the first LP together, and without it, not only does the music suffer, but Errick and Parrish seem to be left hangin' in mid-air with nothing to hold them up. More often than not, their delivery falls flat on its face. The rhymes are good on at least half of the album—EPMD are amazing storytellers—but they'll need to bring in an unbiased ear to do the remixes for their 12"s if this album is going to have any legs.

□ **SCHOOLLY D:** *Am I Black Enough for You?* (Jive 1237)

My main hang-up with Schoolly is that he tries too hard to prove that he indeed is black enough. In person he's the epitome of a strong, self-assured black man, but on his records he feels the need to be the baddest man around, often to the point of overkill. That gripe aside, this is a great album. The grooves come at you hard and fast, changin' gears all the time to give you a full-blown sonic assault. The musical sameness that afflicted *Smoke Some Kill* has been thrown out



CASH BOX MICRO CHART

RAP LPs



August 19, 1989 The grey shading represents a bullet, indicating strong upward chart movement.

			Total Weeks ▼	Last Week ▼
1	PAUL'S BOUTIQUE (Capitol 92844)	Beastie Boys	DEBUT	
2	WALKING WITH A PANTHER (Def Jam/Columbia 45172)	L.L.Cool J	1	7
3	AS NASTY AS THEY WANNA BE (Luke Skyywalker XR107)	2 Live Crew	6	5
4	BIG TYME (MCA 42302)	Heavy D. & The Boyz	2	7
5	GHETTO MUSIC: THE BLUEPRINT OF HIP-HOP (Jive/RCA 1187-J)	Boogie Down Productions	3	5
6	KNOWLEDGE IS KING (Jive/RCA 1182)	Kool Moe Dee	3	9
7	LET'S GET IT STARTED (Capitol 90924)	M.C. Hammer	5	29
8	STRAIGHT OUTTA COMPTON (Priority/Ruthless 57102)	N.W.A.	10	23
9	TOO SHORT (Jive/RCA 1149-1-J)	Too Short	9	27
10	3 FEET HIGH AND RISING (Tommy Boy 1019)	De La Soul	7	23
11	IT TAKES TWO (Profile 1267)	Rob Base & D.J. E-Z Rock	8	29
12	EAZY DUZ IT (Priority 57100)	Eazy-E	13	29
13	TEENAGE LOVE (Def Jam/Columbia 38-08105)	Slick Rick	12	29
14	LOC-ED AFTER DARK (Delicious Vinyl/Island DV3000)	Tone Loc	11	23
15	YOUNGEST IN CHARGE (Profile 1280)	Special Ed	14	13
16	UNFINISHED BUSINESS (Fresh LPRE 92012)	E.P.M.D.	DEBUT	
17	SWASS (Nasty Mix 70123)	Sir Mix-a-Lot	15	29
18	WILD & LOOSE (Capitol 90926)	Oaktowns 3.5.7	16	17
19	2 HYPE (Select 21628)	Kid N' Play	17	29
20	THE BOY GENIUS (FEATURING A NEW BEGINNING) (Atlantic 81941)	Kwame	18	21
21	NO ONE CAN DO IT BETTER (Atlantic 91275)	The D.O.C.	DEBUT	
22	DOIN' IT (Select 21629)	U T F O	19	11
23	IT TAKES A NATION OF MILLIONS TO HOLD US BACK (Def Jam/CBS FC 44303)	Public Enemy	20	29
24	ORIGINAL STYLIN' (Arista 8571)	Three Times Dope	21	19
25	WHAT TIME IS IT (Gucci/Hot Productions 3309)	Gucci Crew II	22	29
26	CAT GOT YOUR TONGUE (Arista AL8596)	Bobcat	29	5
27	N.W.A. (Macola 1057)	N.W.A. And The Posse	23	29
28	TWIN HYPE (Profile PRO 1281)	Twin Hype	31	3
29	THE YOUNG SON OF NO. 1 (Atlantic 81995)	Breeze	32	5
30	K9-POSSE (Arista AL-8569)	K9-Posse	24	25
31	MIAMI BASS WAVES VOL. II (Luke Skyywalker 5001)	Various Artists	25	13
32	MOVE SOMETHIN' (Luke Skyywalker 101)	2 Live Crew	26	29
33	YOU CAN'T HOLD ME BACK (Bentley BL 12001)	Awesome Dre	27	7
34	BORN THIS WAY (Polydor/PolyGram 828 134)	The Cookie Crew	28	15
35	INTO THE FUTURE (Mercury/PolyGram 836 953)	MC Rell & The House Rockers	30	15
36	POWER (Sire 25765)	Ice-T	33	29
37	JAM ON BASS VOL. II (Hot HTLP 3310)	Various Artists	34	9
38	ROAD TO THE RICHES (Cold Chillin'/Warner Bros. 25820)	Kool G Rap & D.J. Polo	35	19
39	ME & JOE (Egptian Empire DMSR-00777)	Rodney-0 & Joe Cooley	36	29
40	SO DEF SO FRESH SO STUPID (Gucci/Hot Productions)	Gucci Crew II	37	29

the window, and Scoolly is innovating once more. It should go over big.

□ **VARIOUS ARTISTS:** *Hip House Compilation* (D.J. International 1021)

This album features the best of the Chicago hip-house scene, including the classic "Yo, Yo Get Funky" by Fast Eddie, "Turn Up the Bass" by Tyree, and Chicago's premier rapper Kool Rock Steady on "Let's Get Hyped" and "Ain't We Funkin' Now." This is a great buy for anyone who wants to check out what's happenin' in Chitown, or just a good way to get doubles if you've got the shit already. Call (312) 559-1845.

□ **THE D.O.C.:** *No One Can Do It Better* (Ruthless/Atlantic 91275)

The latest rapper from Eazy E's stable has the goods necessary to follow his lablemates to the bank. **Dre's** production is consistent if at times uninspiring, but the D.O.C.'s rhyming is pinpoint and aggressive. The tracks range from the speedrappin' and hard-hittin' "Mind Blowin'" to the hyped beats of "Lend Me An Ear," and there's even a bluesy commercial in the middle of side one that features a strong lead female vocal that could be the next trick up Eazy's sleeve.



Jazzy V.

SHOCK OF THE NEW

MY DISCO OASIS: I did a real '70s thing this weekend—I went to Las Vegas with Oscar Wednesday, and now my karma's completely screwed. All that time in the casinos, rubbing elbows with Midwestern carpet salesmen, makes a guy feel sort of unclean. It's a good thing I was able to drag Wednesday away from the pai-gow tables long enough to check out the hottest disco in all of Vegas, the Sports Pub. I know what you're thinking: Disco? But I assure you, after watching a Polynesian lounge band do "Wild Thing" and a chorus of toppers sing "The Greatest Love of All" (I swear to God), there's something gratifying about a roomful of sweaty young people bopping to the latest **Cure** single.

The Sports Pub is adjacent to the campus of prestigious U.N.L.V., and it's filled with hip, attractive kids who would rather eat barbed wire than spend an hour with the likes of **Sheeky Greene**. There I met DJ **Ben "Jammin" Jones**, and for the first time all weekend I was able to converse with someone who didn't think that **Mudhoney** was some hooker who works out of Caesar's Palace. Jones tells us that the big songs on the Sports Pub dancefloor this month are **M.C. Hammer's** "Turn This Mutha Out," **Dead or Alive's** "Come Home With Me, Baby" and **Kon Kan's** "Puss 'N Boots." Until last week, Jones was running the Las Vegas Record Pool, but now he's taking time out to do some recording of his own, starting with a remix of **Gabriel's** surprise hit, "I Wonder." It's nice to know that even in the middle of Sin City, there are genuine people. And I mean that. Sincerely.

IT'S NUTTY! IT'S CD-COMPILATION MANIA! Remember a few months ago when we were complaining about the death of vinyl? What the heck were we thinking? These CDs are great! Coming soon from Rykodisc is a dream come true for that special **Bowie** fan in your life. *Sound + Vision* is an overview of the Great One's career from 1969 to 1980, including "rarities" and "unreleased gems." It comes with a 72-page booklet by "noted rock journalist" Kurt Loder, and will be available in boxed sets of three-CDs, three cassettes or six vinyl LPs. (But who would want those stinky old LPs?) This is just the beginning of Rykodisc's Bowie-reissue campaign, a campaign that will embrace every Bowie album from *Space Oddity* to *Scary Monsters*.

If that's not enough to make you want to buy a CD player, consider these two greatest-hits packages from the nice folks at the Warner Bros. conglomerate: *Street Life*, by **Bryan Ferry** and **Roxy Music**, and *Groovies' Greatest Grooves by the Flamin' Groovies*. The Roxy set is a must for you lovers out there, while the Groovies' is a tip-o'-the-hat to one of the great new-wave source bands of that special decade we are saluting in this issue. **EMBRACE THE KNIFE:** On Saturday, Aug. 12, the earth will shake with the first and only American appearance of **Shonen Knife**, the Japanese psychedelic girl trio that can rightly claim to be the greatest cult band of our time. They will be appearing at the Second Coming with the **Imperial Butt Wizards** and members of the **Tater Totz**. The Totz are probably responsible for this appearance, and they're certainly responsible for the burgeoning phenomenon among the L.A.-rock smart-set. The Totz and many of their tacky rock-star friends are now hard at work on a Shonen Knife tribute album for Gasatanka Records, an album that will feature **Big Dipper**, **Redd Kross**, the **Three O'Clock**, the **Pandoras**, **Luna Chicks**, **Christmas, Dinosaur Jr.** and more. This album is guaranteed to *rauk*.

IF YOU HAD THIS JOB, YOU'D HAVE THESE TAPES: *Key Lime Pie* by **Camper Van Beethoven**, *Mother's Milk* by the **Red Hot Chili Peppers** and *Monsters* by **Meat Puppets**. You'll notice that none of these fine records is yet available in stores.

ALTERNATIVES

THE BLACK WATCH: *The Black Watch* (Eskimo)

the black watch

A stunner. You'd expect an intelligent, Anglo-flavored pop sensibility from a frontman with a Ph.D. in English (John Andrew Frederick's thesis: "Nothingness and the Void in Modern British Literature"), but the self-assurance and sheer musicality of this EP puts the Black Watch in league with some of the greats. Their sound is ethereal (which is literary talk for "dreamy" or "soft"), with a chimy guitar foundation and exquisite use of J'Anna Jacoby's melancholy violin. (Am I hearing echoes of the Go-Betweens?) The lyrics, not too surprisingly, are of the

cryptic/poetic sort; they work best in the stream-of-consciousness "A Mess of Yesterdays" and the straightforwardly callous "The Mad Hatters" ("You want to tell me secrets / I want to tell you 'keep them.'") Produced by a fellow named O'Higgins, who's also worked with such acts as the Jazz Butcher, House of Love and Robyn Hitchcock, this is the band's second record; you can bet that their third will have a much higher profile.

THE DEVIL DOGS: *The Devil Dogs* (Crypt)

"It's like an ass-kickin' version of the Saints singin' about fast chicks and wheels," says the thoughtful press release from our friend Lightbulb. Actually it's more like the Ramones performing at a fascist pimp convention in the East End of London in 1977. "Pretty melodic," says our friend Neil. "Not a

CASH BOX MICRO CHART

ALTERNATIVE MUSIC



August 19, 1989 The grey shading represents a bullet indicating strong upward chart movement.

Total Weeks ▼
Last Week ▼

1	BLIND MAN'S ZOO (Elektra 60815)	10,000 Maniacs	1	12
2	LOVE & ROCKETS (Beggars' Banquet/RCA 9715-1-R)	Love & Rockets	2	14
3	DOOLITTLE (Elektra 60856-1)	Pixies	3	16
4	MAGNUM CUM LOUDER (RCA 9781)	Hoodoo Gurus	10	3
5	9 (Virgin 91062)	Public Image Limited	5	12
6	INDIGO GIRLS (Epic FE 45044)	Indigo Girls	6	19
7	DISINTEGRATION (Elektra 60855)	The Cure	7	14
8	MIND BOMB (Epic 45241)	The The	8	5
9	COSMIC THING (Reprise 25854)	B52'S	9	6
10	WORKBOOK (Virgin 91240)	Bob Mould	4	14
11	PASSION (Geffen 24206)	Peter Dinklage	12	8
12	HOME (Slash/Reprise 25876)	BoDeans	14	4
13	SURPRISE (Virgin 91266)	Syd Straw	16	4
14	CLOUDLAND (PolyGram 83237)	Pere Ubu	13	8
15	THE RAW & THE COOKED (I.R.S. 6273)	Fine Young Cannibals	15	24
16	TIN MACHINE (EMI E1-91990)	Tin Machine	11	11
17	SONIC TEMPLE (Sire/Reprise 1-25871)	The Cult	17	17
18	THE REAL THING (Slash/Reprise 25878)	Faith No More	22	4
19	TWIST OF SHADOWS (PolyGram 839233)	Xymox	19	16
20	3 FEET HIGH AND RISING (Tommy Boy 1019)	De La Soul	20	18
21	BRAIN DRAIN (Sire 25905)	The Ramones	18	11
22	MONSTER (Capitol 90661)	Fetchin' Bones	29	3
23	COUNTERFEIT (Warner Bros. 25980)	Martin Gore	28	2
24	MR. MUSIC HEAD (Atlantic 81959)	Adrian Belew	21	7
25	SPIN THE WORLD (Sire 25914)	Royal Crescent Mob	26	5
26	SWING THE HEARTACHE (A&M 9804)	Bauhaus	33	2
27	PEACE & LOVE (Island 91225)	The Pogues	35	2
28	ORANGES & LEMONS (Geffen GHS 24218)	XTC	25	23
29	IT'S BEGINNING TO AND BACK AGAIN (Enigma 73516)	Wire	27	9
30	THUNDER & FIRE (A&M 5264)	Jason & The Scorchers	36	2
31	MARGIN WALKER (Dischord #35)	Fugazi	DEBUT	
32	NEARLY HUMAN (Warner Bros. 25881)	Todd Rundgren	23	10
33	DOUBLE LIVE (Latino Bugervall LBV 002)	The Butthole Surfers	24	10
34	LICK (Taang! #32)	Lemonheads	34	5
35	DIAL M FOR MOTHERF**ER (Caroline 1369)	Pussy Galore	31	7
36	GOOD EVENING (Warner Bros. 1-25908)	Marshall Crenshaw	DEBUT	
37	HARDER THAN YOU (In-Effekt/Relativity 88561-3006)	24-7 Spyz	30	9
38	ABSOLUTE TORCH & TWANG (Sire 25877)	k.d. lang	32	10
39	YELLOW MOON (A&M 5240)	Neville Brothers	37	16
40	CLAM DIP AND OTHER DELIGHTS (Twintone TTR 88144)	Soul Asylum	39	13

bad record. Not a bad record at all." We heartily concur, mate! (Call these snotty little punk *auteurs* at 212-614-0405.)

MONKS OF DOOM: *The Cosmodemonic Telegraph Company* (Pitch-A-Tent/Rough Trade)

"Intriguing" is what those of us who don't play instruments are forced to call this kind of wiggled-out cultural and stylistic cross-breeding. If your idea of inaccessible is Camper Van Beethoven (the band that employs three of the Monks of Doom), run like the devil away from this side project. But if you understand why the Campers' use of tempo shifts, drone and non-Western tonalities is at the cutting edge of new music, you're ready for the next step—psychedelic jazz-metal from an Armenian surf colony. Don't be scared—the Monks are smart, darkly playful and ultimately quite musical.

DANIEL JOHNSTON: *Yip/Jump Music* (Homestead)

Any release from Daniel Johnston is a cause for celebration, and this one is even more so, because it represents a somewhat upbeat alternative to last year's great *Hi, How Are You?* album. Johnston, for those of you who don't know, is a Texas eccentric who has recorded his soul-baring ditties on a home portable tape recorder for years. (This double album comes from tapes that were made in 1983.) His inability to function in the so-called normal, workaday world both lends a poignance to the story and at the same time allows us to patronize the artist and think his music somehow cute. Actually, he's a fine tunesmith; but it's his lost-child lyrical content that makes him one of the great artists of our time. And his wonderfully cheery chord organ, of course.

Joe Williams

THE HEAVY METALS

CASH BOX MICRO CHART

MASTERFUL REALITY: That's what you get if you see the **Masters of Reality** perform. You sure don't get a bunch of glammed-out pretty boys leaping and wailing and shakin' their booties. These four ordinary-looking guys seem rather down to earth, even if their music is the kind of stuff that makes for good acid trips. The group's recent show at the Palace in Hollywood was an aural garden of delights, from the breezy "Candy Song" to the dreamy "Blue Garden," to the twangy "Eyes of Texas." Plus there was all sorts of smoke and wild, early seventies-style lights. The effect was as if a couple of dinosaur bands had given illegitimate birth to a pup back in their salad days, and the kid grew up, mutating in revulsion against the disco and corporate rock eras, then burst forth, ancient and new at the same time. Whew! Did I just write that? The Masters certainly fry some musty areas of your brain.

The opening bands for this show—**The Nymphs** and **King of Kings**—also sizzle in their own ways. The Nymphs' wall of dirge-rock barrels at you, lead by the mysterious, enigmatic **Inger Lorre**, a young lady that brooks no interference. She's cool, but not composed, and the intensity the band puts out is both numbing and unnerving. Actually, the Nymphs aren't a metal band—the sound has more of an alternative vibe—but King of Kings' spacey hard rock *always* has a place in my column. The **Cream/Hendrix** influences of this band are what got metal started on its sordid road in the first place. The trio has been signed to **Geffen** for a while now (as have the Nymphs). When are we going to see some vinyl (or vinyl substitute) on these guys? Soon, I hope!

There's lotsa tour stuff going on (don't you hate it when us educated journalist types condescendingly fake bad grammar?). **Kreator** will be starting off its first-ever trek through the U.S. in September. Opening for the German metallers will be **Coroner** who recently finished up its third LP, *No More Color*. My fave Venice 'core band (and **Neil Harris**, too), **Excel**, will be hitting the road at the end of this month. **The Cult** dropped off the **Metallica** tour several weeks ago, and should be starting its own arena tour soon. **Faith No More** will now be opening for the Metalli-dudes, beginning September 5. **Bad Brains** is heading westward from its East Coast home base, with **Leeway** in tow for many of its dates—this is a *must see* show. **Bad English** is currently schlepping through Japan. **Ozzy Osbourne** is still touring behind his *No Rest For the Wicked* LP. He had to reschedule his date at the Irvine Meadows Amphitheater August 2 and 3 because of "military aircraft maneuvers in the area"—at least, that's what the promoters said. Well, if you can't fight city hall, you certainly can't fight those divebombers.

Roadracer band **Toxik** has been working on its new album, *Think This*—and when I say it's electrifying, I mean that literally. Morrisound, the Florida studio where the band was recording was hit not once, but *twice* by terrifying bolts of lightning! The first time it happened, the band was running through one of its new songs, and the sound board gave off sparks, just like in an old Frankenstein movie. No one was hurt, but the band was understandably shaken up. The second lightning bolt hit the studio during the time the group was mixing. I bet this record is killer—Mother Nature has given it a pretty hefty endorsement. On an even more frightening note, **The Great Kat** is gearing up to release her second LP, *Beethoven on Speed*. Among other things, the wildwoman of hyperspeed metal has reduced Beethoven's Fifth into a three-minute flurry of guitar licks. And of course, when the record comes out in early 1990, we'll also be treated to Kat's inimitable motor-mouth interviews. Wow, I can't wait!

Japanese rockers **E-Z-O** recently had a record release party at the Cat Club in New York for its album *Fire Fire*. The place was crammed with industry freaks and fans, including **Britny Fox**, and the **Circus of Power** boys. Guitarist **Taro** said of the event, "Lucky no one yelled fire." Yuk! Yuk!

■ METAL PICKS



□ PRINCESS PANG *Princess Pang* (Metal Blade/Capitol C1-92584)

This is a special group of New York City street rockers. Instead of losing themselves in the city's fast-paced seaminess, they rail against it with a fighting spirit that just plain kicks butt. Fronting the band is **Jeni Foster**, whose voice is as raw as an open wound. She's the force that puts this blues-based band a cut above the others.

□ ALICE COOPER: *Trash* (Epic OET 45137)

What happens when you blend Alice Cooper's wicked concepts and vocal delivery with hitmeister **Desmond Childs**'s finely tuned sense of melody? You might call the resulting album *Living on a Nightmare*. Sad Alice admits that "Hell is Living Without You," even though he insists I'm "Poison," and our relationship is a "Bed of Nails." I guess he sums it up when he tells me, "This

HEAVY METAL



August 19, 1989 The grey shading represents a bullet, indicating strong upward chart movement.

Total Weeks ▼
Last Week ▼

1	SKID ROW (Atlantic 81936)	Skid Row	1	27
2	TWICE SHY (Capitol 90640)	Great White	2	16
3	BIG GAME (Atlantic 81969)	White Lion	3	8
4	SONIC TEMPLE (Sire/Reprise 9 25871-1)	The Cult	4	17
5	DIRTY ROTTEN FILTHY STICKING RICH (Columbia 44383)	Warrant	5	26
6	MR. BIG (Atlantic 81990)	Mr. Big	6	6
7	G N'R LIES (Geffen GHS 24198)	Guns N' Roses	7	31
8	HEAR & NOW (Capitol 48748)	Billy Squier	8	5
9	BADLANDS (Atlantic 81966)	Badlands	9	12
10	WINGER (Atlantic 81867)	Winger	10	31
11	BAD ENGLISH (Epic 45083)	Bad English	20	5
12	DANGEROUS TOYS (Columbia FC 45031)	Dangerous Toys	12	13
13	APPETITE FOR DESTRUCTION (Geffen GHS 24148)	Guns N' Roses	11	31
14	...AND JUSTICE FOR ALL (Elektra 60812)	Metallica	15	31
15	SURPRISE ATTACK (A&M SP5261)	Tora Tora	19	5
16	VIVID (Epic BFE 44099)	Living Colour	13	31
17	LITA (RCA 6397-1-R)	Lita Ford	14	17
18	TRASH (Epic OE 45137)	Alice Cooper	34	2
19	LONG COLD WINTER (Mercury/PolyGram 834 612-1)	Cinderella	16	31
20	HYSTERIA (Mercury/PolyGram 836 345-1)	Def Leppard	17	31
21	PSYCHO CAFE (MCA 6300)	Bang Tango	24	9
22	BLUE MURDER (Geffen 24212)	Blue Murder	22	14
23	SARAYA (Polydor/PolyGram 837 734)	Saraya	23	11
24	THE GREAT RADIO CONTROVERSY (Geffen GHS 24224)	Tesla	25	26
25	EXTREME (A&M SP 5238)	Extreme	21	21
26	FIRE FIRE (Geffen 24230)	E Z O	28	3
27	EAT THE HEAT (Epic 44368)	Accept	18	9
28	OPEN UP AND SAY...AHH! (Enigma/Capitol C1-48493)	Poison	26	31
29	GRETCHEN GOES TO NEBRASKA (Megaforce)	Kings X	29	6
30	CREATOR (Taang! #23)	Creator	31	5
31	JUNKYARD (Geffen GHS 4-24227)	Junkyard	30	10
32	SEA HAGS (Chrysalis FV4 1665)	Sea Hags	32	10
33	FOUR WINDS (Atco/Atlantic 91251)	Tangier	35	2
34	TURN OF THE SCREW (Atlantic 81992)	Dirty Looks	DEBUT	
35	IN YOUR FACE (PolyGram 839192-1)	Kingdom Come	27	16
36	MASTER OF DISGUISE (Metal Blade/Enigma 73413)	Lizzy Borden	DEBUT	
37	BULLETBOYS (Warner Bros. 25782)	Bulletboys	37	31
38	OPERATION:MINDCRIME (EMI 48640)	Queensryche	33	20
39	BENEATH THE REMAINS (RC Records RC9511)	Sepultura	36	4
40	HARDER THAN YOU (In-Effect/Relativity 88561-3006)	24-7 Spyz	38	9

Maniac's in Love with You." All this is done with these incredible pop hooks, too. Ol' Al's thrown me for a loop on this LP, but I'm not ready to break off our romance just yet. I must say, though, that this record really weirded me out, and I still haven't decided whether I can live with it or not.

□ LIZZY BORDEN: *Master of Disguise* (Metal Blade 7 73413-4)

This latest incarnation of Lizzy's shows maturity and a bit of sophistication...musically, at least. As for the lyrics, there are the usual horror show vampires and hobgoblins hovering about, along with some sleazy sex tales. Some of the songs are a bit confusing—is "Never Too Young" pro or anti-suicide? I read the lyric sheet over and over again and still couldn't get a clue. Lizzy cops Zep with "Under the Rose" and throws in some piano here and there for kitschy effect. Most of the songs just go for high melodrama, which is Lizzy's specialty.

□ POWERMAD: *Absolute Power* (Reprise 1-25937)

Though this ten-song LP is heavy-as-hell, it's not strictly thrash all the way through. "Plastic Town," for example, puts some melodicism into the relentless rhythm—which, by the way, rarely lets up throughout the course of the album. This young Minneapolis-based group isn't terribly innovative, but it does hit like a sledgehammer.

□ GUY MANN-DUDE: *Sleight of Hand* (MCA 6324)

If you want to hear a whole album's worth of wild, cranking, ragin' guitar solos, this debut album is the one for you. However, if you want to hear an album's worth of wild, cranking, ragin' *songs*, you'd better look elsewhere. Guy is flash, flash, and more flash. I ain't gonna knock it too much, but much of *Sleight of Hand* left me uncranked.

Janiss Garza

ROCK & ROOTS

ANSON FUNDERBURGH & THE ROCKETS. You know the name. Right? Well, I had listened to their earlier records, and have not stopped turning the tape over (and over) on their new one, *Rack 'Em Up*. So I was primed to have myself a quality entertainment experience when I caught them at the Lone Star Roadhouse here in N.Y. a couple weeks ago. What I was not prepared for was the impact these guys have on stage. I was totally bowled over. Along with **Ronnie Earl** and **Donald Kinsey**, Funderburgh is one of the top blues guitarists working today. I've haven't heard anyone move a band quite the way he does. Watch this space for more on the subject but in the meantime SEE THIS BAND: In Louisville, KY, August 17-26; Columbus, OH, Aug. 29; Detroit, MI, Aug. 31; Dayton, OH, September 1; Berwyn, IL, Sept. 2; Louisville, KY, Sept. 3-4; Durham, NC, Sept. 15; Atlanta, GA, Sept. 16; Helena, AR, October 14; Phoenix, AZ, Oct. 21; Tucson, AZ, Oct. 22. You'll be glad ya' did.

BLUES IN THE AIR: Starting October 7, that bastion of high quality programming, **National Public Radio**, will begin broadcasts of **Bluesstage**, a year-long, nationally distributed series devoted entirely to the blues. It will feature a veritable blues who's-who, recorded live in concert at some of this country's greatest venues.

This weekly, hour-long program will be hosted by **Ruth Brown**, blues star of stage (Tony Award winner for her 1989 Broadway debut in *Black and Blue*) and recording (Brown holds the honor of being Atlantic Records' first million-selling artist).

Not too shabby for starters, eh?

Check out some of the artists to appear: **Dr. John**, **Koko Taylor**, **Johnny Adams**, **Charles Brown**, **Albert Collins**, **Katie Webster**, **Lowell Fulson**, **Kenny Neal**, **Bobby King** and **Terry Evans**, **Earl King**, **Ronnie Earl** and the **Broadcasters**, **Bobby Marchan**, **A.C. Reed**, **Lonnie Brooks**, **Guitar Slim Jr.**, **Little Milton** and **Denise LaSalle**. Whew!

And the venues: New York's Village Gate, the Chicago Blues Festival, New Jersey's Peppermint Club, Tipitina's and Colt 38 in New Orleans, the Lone Star Roadhouse, the New Orleans Jazz and Heritage Festival, the infamous BK Lounge and other *on location* spots coast to coast.

A really big show indeed. So while you're warming up your tape deck you might check local listings for your area. And I'll remind you from week to week who's coming up so you won't miss a lick.

THE MONKEY SPEAKS HIS MIND: Quote of the Week Award goes to **David Halberstam's** excellent new book *The Reckoning*. The book deals with the rise and decline of America's auto industry and its attempts to combat Japan's growing manufacturing dominance.

"In the early days," Halberstam writes, "the auto executives were men who had little financial sophistication but trusted their almost primal instincts. Their love of the automobile and what could make it better. The new Detroit was more cautious, a place of people who had made their way up by taking as few risks as possible and never letting their eyes waiver from the bottom line. Innovation cost money and entailed risk, and they had little stomach for it."

Hmmm...That could well describe another huge American industry, couldn't it? Men with "primal instincts" like **John Hammond**, **Alfred Lion** and **Barry Gordy**. Where are today's visionaries that trust their gut feelings? Probably looking for the next "hemline" or trend to roll with. OK. OK. Bitch, bitch. But you have got to wonder what's going on when someone like **Frank Zappa**, who has given so much incredible music to this country, gets out of the business and tells us to read of his future ventures in the *Wall Street Journal*.

ROOTS AND AROUND: PBS' *The Lonesome Pine Special* will broadcast its tribute to **Rounder Records's** 20th anniversary in late December. The two-hour special (which will be broken up into three one-hour segments in the spring) will feature **David Grisman**, **Christine Lavin**, **Flaco Jimenez** and **Walter Wolfman Washington**, to name a few. The catch is this: Rounder's 20th Anniversary isn't until 1990! You go figure it. Soon to be in your favorite record store: **Snoks Eaglin's** *Out Of Nowhere* and **Al Copley's** *Automatic Overdrive*, both on Black Top... **Lightnin' Hopkins' Herald Recordings** and **Mojo Hand** on Collectibles... **Albert King's** *The Big Blues* and **Big Jay McNeely's** *Big J In 3-D* on King... **Arthur Crudup's** *Mean Ole' Frisco* on Collectibles... **Big Daddy Kinsey's** *Can't Let Go* on Blind Pig... **Larry Long** and the **Children Of Oklahoma's** *It Takes a Lot of People* on Flying Fish... Look out for New York folksters **Buskin & Bateau** on the road with **Judy Collins**. On the East Coast, that is... See ya'.



ROOTS PICKS

▣ **MIKI HONEYCUTT:** *Soul Deep* (Rounder 3113)

Miki Honeycutt is a blues belter in the style of Janis Joplin, Irma Thomas, Aretha Franklin and Etta James. From her opening lines in "Not by Man Alone," you know she's got it. That special way with a lyric or phrase that sends chills up your spine in acknowledgement of a mutual remembrance of love lost or dues paid. Check out "Don't Cry for

CASH BOX MICRO CHART

ROOTS MUSIC



August 19, 1989 The grey shading represents a bullet, indicating strong upward chart movement.

Total Weeks ▼
Last Week ▼

1	FULL MOON FEVER (MCA 6253)	TOM PETTY	1	5
2	IN STEP (Epic OE 45024)	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE	4	5
3	INDIGO GIRLS (Epic 45044)	INDIGO GIRLS	3	12
4	NICK OF TIME (Capitol 91268)	BONNIE RAITT	2	16
5	SEE THE LIGHT (Arista)	JEFF HEALY BAND	12	3
6	YELLOW MOON (A&M 5240)	THE NEVILLE BROTHERS	6	16
7	VOLUME ONE (Wilbury/Warner Bros. 25796)	TRAVELING WILBURYS	5	27
8	MELISSA ETHRIDGE (Island 90875)	MELISSA ETHRIDGE	7	27
9	DREAMS (Polydor 839 417)	THE ALLMAN BROTHERS BAND	11	3
10	MARIA MCKEE (Geffen GHS 24229)	MARIA MCKEE	DEBUT	
11	THE TRINITY SESSION (RCA 8568-1-R)	COWBOY JUNKIES	8	27
12	IN A SENTIMENTAL MOOD (Warner Bros. 9-25889)	DOCTOR JOHN	10	10
13	GATORHYTHMS (Rounder 3101)	MARCIA BALL	13	10
14	MYSTERY GIRL (Virgin 91058)	ROY ORBISON	9	23
15	LUCINDA WILLIAMS (Rough Trade US47)	LUCINDA WILLIAMS	15	23
16	CHICKEN, GRAVY AND BISCUITS (Alligator 4772)	LIL' ED AND THE BLUES IMPERIALS	18	12
17	MIDNIGHT DRIVE (Alligator AL 4775)	THE KINSEY REPORT	30	3
18	LIVE FROM AUSTIN (Alligator 4773)	DELBERT McCLINTON	14	12
19	WILLIE DIXON BOX (Chess/MCA)	WILLIE DIXON	17	27
20	THE BESSIE SMITH COLLECTION (Columbia 44441)	BESSIE SMITH	19	14
21	DEVIL CHILD (Alligator 4774)	KENNY NEAL	22	8
22	BAYOU CADILLAC (Rounder 6025)	BEAUSOLEIL	26	3
23	LYLE LOVETT AND HIS LARGE BAND (MCA/Curb 42263)	LYLE LOVETT	16	23
24	SEVEN YEAR ITCH (Island 91018)	ETTA JAMES	24	27
25	ONE FAIR SUMMER EVENING (MCA 42255)	NANCY GRIFFITH	23	20
26	THE BEST OF SLIM HARPO (Rhino R116 70169)	SLIM HARPO	21	8
27	TROUBLE NO MORE (Chess/MCA CH-9291)	MUDDY WATERS	36	3
28	WRINKLES Classic and Rare Chess Instrumentals (Chess/MCA CH-9293)	VARIOUS ARTISTS	3	37
29	CHECKOUT TIME (Black Top BT 1043)	JAMES THUNDERBIRD DAVIS	31	8
30	READ MY LIPS (Antones 0009)	LOU ANN BARTON	DEBUT	
31	THE BEST OF LITTLE WALTER VOL.2 (Chess/MCA CH-9292)	LITTLE WALTER	35	3
32	ONE MORE FOR THE ROAD (Alligator 4771)	CHARLES BROWN	29	18
33	POWERFUL STUFF (CBS OZ 45094)	THE FABULOUS THUNDERBIRDS	20	12
34	BOOM BOOM (Rounder 2060)	JOHNY COPELAND	DEBUT	
35	ZIZAGGIN THROUGH GHOSTLAND (Epic 44343)	THE RADIATORS	25	14
36	ALABAMA BOUND (RCA 9600-2-R)	LEADBELLY	DEBUT	
37	DRINKIN' AND STINKIN' (Flying Fish 506)	BOOGIE BILL WEBB	DEBUT	
38	CADILLAC DADDY: MEMPHIS RECORDINGS, 1952 (Rounder)	HOWLIN' WOLF	28	11
39	HIDDEN CHARMS (Bug Capitol 90595)	WILLIE DIXON	32	27
40	DON'T BE AFRAID OF THE DARK (Hightone/Polygram 832923)	ROBERT CRAY	33	27

Me" or Junior Wells' "Come On in This House" for blues balladry at its gutsy finest. She displays her hefty soul/R&B chops on "Soul Deep" and Van Morrison's "Here Comes the Night." As with other great singers, Honeycutt pulls out gems by other artists and makes them all her own.

Calling Shreveport, LA. home, she has garnered quite a reputation in the South but this is her debut album as a leader. She is backed by Duke Robillard along with New England's Sugar Ray & the Bluetones.

A few of the selections here qualify as filler, but this is a minor point considering the quality of Honeycutt's vocal gifts. Hey! This is the debut recording of a fantastic singer! No kidding.

▣ **MIGHTY SAM MCCLAIN:** *Live in Japan* (Orleans 9888)

Mighty Sam defies listeners to explain why he's still a virtual unknown outside R&B/soul circles. For instant analysis, check out the Buster Brown classic "Fannie May," Sam Cooke's "A Change Is Gonna Come," or McClain's "In the Same Old Way." He could sing the *Fortune* 500 and make it moan, but it's interesting to hear how his depth of soul and musical maturity inspires this great, all-Japanese (minus one) band to melt the roof. You need this CD.

▣ **KENNY NEAL:** *Devil Child* (Alligator AL 4774)

In recent years, as blues has become popular among yuppies (following the rise of Robert Cray), a new crop of rookie blues artists has surfaced. With a foot both in rock and blues, Kenny Neal proves he's got it, though he seems uncertain of his own true direction. A good musician, he lacks definition, but shows potential.

Ken Micallef



WRANGLING WITH RANGELL: GRP co-president Larry Rosen (left) and saxophonist Nelson Rangell seal it with a handshake; "it" being Rangell's deal with the label. Look for his GRP debut, *Playing For Keeps*, next month.

TRAD AND TRUE: Attention labels, attention labels!! Want to do something a little different? Want to have a surprise jazz hit on your hands? I've got one word for you: traditional jazz (make that two words). Last week I was listening to some killer young New Orleans-based traditional players doing a **Jelly Roll Morton** tribute at Alice Tully Hall and I couldn't help thinking that, with all the interest that **Wynton Marsalis** brought to bebop and hard bop, with all the interest the **Dirty Dozen Brass Band** has brought to updated marching-band sounds, and with all the interest **Harry Connick Jr.** is now bringing to swing piano, somebody should pay some attention to traditional jazz. Not garter-round-the-bicep trad, but real solid New Orleans jazz played by players (like three of the participants here: **Michael White**, a stunning clarinetist; trombonist **Fred Lonzo** and pianist **Steve Pistorious**) who really know and love this music. New Orleans, in general, is hot; Wynton did a traditional thing on his new album; and, most importantly, people *love* this stuff—it just makes you feel good. **The Preservation Hall Jazz Band**, which tours all over the place, isn't where traditional jazz ends, and I think an intelligent major label might look at this and think, "Hm...mmmmmm."

SOUNDS LIKE A COUNTRY LABEL TO ME: Welcome Mesa/Bluemoon Records. That's a new Burbank-based label headed by **Jim Snowden**. For those of you who've been wondering what happened to **Gramavision**, after their **PolyGram** deal went belly up: Here they are, being distributed by Mesa/Bluemoon, which is being distributed by **Rhino**. Also signed up for a distribution deal with Mesa/Bluemoon is **Enja**, the fine German jazz label (which has bounced around the distribution circuit for years). **Black Saint/Soul Note** almost waded into this sea, but that didn't happen. In any case, Mesa, they tell me, will focus on "world music" (look for a lot of new age in there) and Bluemoon will focus on "traditional jazz," although their first signings (**Harvie Swartz** and **Tim Eyermann**) make you wonder about their definition of traditional. Anyway, sounds like good news to me; it's about time the goofballs at Rhino got their hands on some jazz.

FIVE-OH: Look, I don't really like compilation albums in general and I like label survey albums even less (does anybody really care that **Ronnie Laws** and **Sidney Bechet** recorded for the same label?). So I can't get excited about the ballyhooed **Blue Note 50th Anniversary Collection**, a five-disc (all formats) set that prances through the label's history from **Albert Ammons** to **Dianne Reeves**. Give Blue Note credit for the fact that although these are available as limited-edition boxed sets, the albums are also on sale individually. Blue Note *did*, at one point, have a sound and style and concept—the whole hard bop thing in the '50s and '60s—and two of these albums, *Volume 2: The Jazz Message* and *Volume 3: Funk and Blues*, capture that period nicely. The other albums are *Volume 1: From Boogie To Bop*, *Volume 4: Outside In* and *Volume 5: Lighting the Fuse*.

MAKIN' IT UP: **Howard Mandel**, a friend, colleague, and ex-editor of mine (at *down beat*), has been a steadfast supporter of experimental improvised music, a genre of jazz that has been beaten-down in this neo-conservative musical age. But experimental improvised music is thriving in lower Manhattan, among other places, and Mandel, as always, has his nose to the winds (one can usually hear where his nose leads him on **NPR's Morning Edition**). **Improvisers Unlimited** is a radio series (six half-hours) he's put together with funding from the **NEA**, the **N.Y. State Council on the Arts** and the **NPR Satellite Program Development Fund**. The show's focus, in words and music, on **Butch Morris**, **John Zorn**, **Sound Unity** (**William Parker**, **Roy Campbell** and others), **Henry Threadgill**, **Jason Hwang**, and three singers (**Ellen Christi**, **Shelley Hirsch** and **Juliana Kohl**) and they're exceptional. On September 12, NPR will distribute the shows over its satellite; any qualified station can grab 'em and play 'em—up to three times over the next two years—for free. Good deal, right? Right.

MIXED BLESSINGS: **MCA Impulse!** recently reissued eight albums from the '60s, many of them representative of the avant-garde, or free jazz, of the time. That's the good news. Important albums by **Albert Ayler**, **John Coltrane**, **Charles Mingus**, **Sam Rivers**, **Archie Shepp**, the **Charlie Haden Liberation Music Orchestra** (a minor classic, that one), **Gato Barbieri** and **Pharoah Sanders**, and a sampler. The bad news is that a couple of the albums are made up of extended pieces (not uncommon in those days) and, get this, *the CDs fade out in the middle of the piece and then fade back in*—the old "Side One," "Side Two" deal. They've got to be kidding.

Lee Jeske

CASH BOX MICRO CHART

CONTEMPORARY JAZZ



August 19, 1989 The grey shading represents a bullet, indicating strong upward chart movement.

Total Weeks ▼
Last Week ▼

1	LETTER FROM HOME (Geffen 9-24245)	PAT METHENY GROUP	1	4
2	AMANDLA (Warner Bros. 9/25873)	MILES DAVIS	2	10
3	POINT OF VIEW (MCA 6309)	SPYRO GYRA	6	6
4	TOURIST IN PARADISE (GRP 9588)	THE RIPPINGTONS	3	10
5	ON SOLID GROUND (MCA 6237)	LARRY CARLTON	4	16
6	LOVE WARRIORS (Windham Hill Jazz WH 0116)	TUCK & PATTI	9	8
7	BOTTOM'S UP (Atlantic 81978)	VICTOR BAILEY	7	12
8	EAST (Hiroshima Epic 45022)	HIROSHIMA	5	21
9	THE PROMISE (Columbia FC 45215)	KIRK WHALUM	8	8
10	NIGHT AFTER NIGHT (Elektra 60778)	GEORGE DUKE	10	4
11	AT LAST (Blue Note 91937)	LOU RAWLS	DEBUT	
12	SO FAR SO CLOSE (Blue Note/Capitol 90905)	ELIANE ELIAS	18	4
13	REAL LIFE STORY (Verve Forecast/PolyGram 837 697)	TERRI LYNE CARRINGTON	11	21
14	THE SPIN (MCA 6304)	THE YELLOWJACKETS	DEBUT	
15	SKY LIGHT (Verve Forecast/PolyGram 837 696)	RICARDO SILVEIRA	12	12
16	TIMES ARE CHANGING (Blue Note 90905)	FREDDIE HUBBARD	16	8
17	SPELLBOUND (Warner Bros. 25781)	JOE SAMPLE	13	18
18	T LAVITZ AND THE BAD HABITZ (Intima/Enigma 73512)	T LAVITZ	DEBUT	
19	ALL OF ME (Columbia FC 44463)	JOEY DeFRANCESCO	14	8
20	WHISPERS AND PROMISES (Warner Bros. 25902)	EARL KLUGH	15	10
21	BEFORE WE WERE BORN (Elektra/Nonesuch 608843)	BILL FRISELL	19	16
22	DANCING WITH THE LION (Columbia OC 45154)	ANDREAS VOLLENWEIDER	17	18
23	NEW YORK VOICES (GRP GR 9589)	NEW YORK VOICES	27	2
24	HEART'S HORIZON (Reprise 25778)	AL JARREAU	20	31
25	FLAT OUT (Gramavision/Mesa 79400)	JOHN SCOFIELD	DEBUT	
26	BLACK WATER (Columbia FC 44316)	THE ZAWINUL SYNDICATE	21	8
27	IVORY DREAM (Atlantic 81938)	BOBBY LYLE	22	19
28	URBAN DAYDREAMS (GRP GR 9587)	DAVID BENOIT	23	16
29	METROPOLIS (Windham Hill 0114)	TURTLE ISLAND STRING QUARTET	24	12
30	TAKE TO THE SKIES (Intima/Enigma 73348)	RICHARD ELLIOT	DEBUT	
31	PERFECT TIME (Windham Hill Jazz 0115)	RAY OBIEDO	25	6
32	LET'S STAY TOGETHER (Artful Balance 7215)	ERIC GALE	26	12
33	ROUND TRIP (GRP GR 9586)	ERIC MARIENTHAL	28	14
34	PENCIL SKETCHES #1 (Optimism 3210)	KIM PENNSYLVANIA	29	23
35	LOVE MADNESS (Headfirst 729)	SHERRY WINSTON	30	16
36	RHYTHM DEEP (GRP GR 9585)	OMAR HAKIM	31	14
37	ON THE CORNER (GRP GR 9583)	JOHN PATITUCCI	32	18
38	SILHOUETTE (Arista AL-8457)	KENNY G	33	39
39	CONFIDENTIAL (GRP GR-9581)	SPECIAL EFX	34	19
40	LOVE SEASON (Orpheus/Capitol 75602)	ALEX BUGNON	35	19

■ JAZZ PICKS

□ JOHN SCOFIELD: *Flat Out* (Gramavision 79400)

Gramavision resurfaces with a burning album by John Scofield, stripped down to his bluesy shorts: guitar, upright bass (Anthony Cox), drums (Terri Lyne Carrington or Johnny Vidacovich) and Hammond B-3 (Don Grolnick). Flat-out cooking!

□ PAUL MOTIAN: *On Broadway Vol. 1* (JMT 834 430)

Charlie Haden's on bass (along with Motian regulars Joe Lovano on tenor and Bill Frisell on guitar) for this set of show tunes, recast into the hazy, humid sound that, thanks to Frisell's spacy playing, is Motian's specialty.

□ FRANK MORGAN: *Reflections* (Contemporary C-14052)

Less of a bebop blowing session than some of Morgan's dates; more a relaxed, contemplative affair, though a blowing session it is. Ron Carter, Bobby Hutcherson, Joe Henderson and Mulgrew Miller are the other blowers. Morgan's now off to Antilles (the label, not the country; or Island, not islands).

□ GEOFF KEEZER: *Waiting In the Wings* (Sunnyside SSCC 1035)

The latest baby-faced hard bop phenom is this 18-year-old pianist from Wisconsin, a protege of pianist (and album producer) James Williams. He can play hard and fast, he can write, and, here, he can helm a tough Messengers-like sextet. For hard bop aficionados, one to watch.

□ MARCUS SILVA & INTERSECTION: *White & Black* (Crossover 5006)

Sergio Mendes-like Brazilian instrumentals. "Breezy" is putting it mildly.

DUANE ALLMAN

Continued from page 8



ALLMAN BROTHERS BAND, LIVE AT FILLMORE EAST, 1971

"We've had 14 people on the stage at one time," Duane recalled. "Tony Glover was around one afternoon and we got fucked up, and I said, 'Why don't you get your harmonica and come down and play with us tonight?' He said okay. So he came down and did a couple of songs."

"Tony played a little on the sets with us," Berry added, "but then, in the dressing room in-between shows, man, they had it goin' all night. Like Dickie [Betts, the Allmans' other lead guitarist] playin' guitar and Tony playin' harp, and there's been other people, too."

"Yeah," Duane said, "a cat named Claude Lises, who puts on the Montreaux Jazz Festival every year, was here—he tried to book us for that last year—yeah, he's about 40 years old, you know, and he has a broken-up Swiss accent, and he really has trouble communicatin' even, his accent's so thick. Well, he opened up this little briefcase, man, and he had a bunch of harmonicas in there. I said, 'Well, what's that doin' in there?' I thought it was souvenirs or somethin'. The guys says, 'I play, you know,' so I says, 'What are you talkin' about?' So he says, 'The blues, man.' I say, 'C'mon with me,' so we go over to the dressing room, and that motherfucker blowed his brains out, man—played his ass off! So I said, 'Gaaa-damn, what're you doin' bookin' gigs? Why don't you come play with my band?'"

"Everybody ought to get a degree in musical education; that would help things a lot. I think everybody ought to learn how to play the piano, man—take at least six years on it, because if they did that, eventually everybody'd get to the point where they wouldn't even have to talk, man, everybody could just play. They could let everybody know how they felt by just layin' it down. It'd be so much nicer to listen to than goin' on the street and hearin' all that jabberin' shit, to hear everybody wailin', you know. And you could have a common key for the instruments so everybody'd be blowin' in the same key. I read a science fiction book about that one time. It was a great story...great story."

"It'd be nice if everybody in the world played harmonica instead of talked. If a cat was really down, he'd be wailin', sittin' down, and six or eight cats get around him and cheer him up, you know. It'd be great, man. Really be nice."

Duane is getting pretty close to that dream, in his own life, at least. There's music everywhere: when he's not playing, he's listening—to Little Walter or John Hammond or Junior Wells or Miles Davis. And when talking is necessary, he doesn't make sentences as much as he plays language: Duane's words, inflection and rhythm are as natural and fluid as his slide guitar playing.

"If we could just get people to come out and see us," he said in complete earnestness, "I know they'd like what they heard." His complete confidence—like the confidence of his band—is right out there. All you have to do is look at him: orange whiskers hang thick from his cheeks, but he leaves enough space in the middle to let his clean-shaven chin protrude. With his long, lank hair, full, drooping side whiskers, and spare, easy stride, Duane has the alert, proud demeanor of a prize hunting hound. No nonsense about him—he heads straight for whatever he's after. If there's any weakness of character inside him, any crack in his pride, it doesn't show. Duane is a guitar player—if he didn't have his guitar...well, that question just wouldn't come up; he'll always have his guitar.

Duane Allman's Band, and Derek and the Dominoes (to whose *Layla* Duane contributed his playing and spirit) have put out a reminder that rock & roll didn't start out to be a mean but ambiguous kind of music played by fey and mannered young Britishers. The real rock & roll was hard, blues-rich, powerful and overtly virile stuff. Go to an Allman Brothers Band show and that's what you'll hear. It may get very free and loose and sophisticated at certain points, but it's always got its chest out and its eyes open. You know what it is. Part of the masculine feel comes from the patterned thunder of Jai Johnny and Butch Trucks' double drumming, part from the two guitars circling each other like a pair of killer falcons. But it's the force of the whole band playing with that incredible single-mindedness that gets people on their feet after practically every number, as happened at the Fillmore East that weekend. This band won't be second-billed to anybody for much longer. ☺

PURE POP

Albums

E D D I E M U R P H Y



S O H A P P Y

EDDIE MURPHY: *So Happy* (Columbia)

I have this fantasy. I'm walking the streets of Hollywood one night, minding my own business, a quart bottle of Olde English in my hand, when up ahead of me on the sidewalk I see what can only be called an entourage. A dozen large Afro-American men wearing dark suits are coming in my direction, four abreast. And in the middle of their cluster is a glowing presence. As we approach the same patch of sidewalk, the entourage parts to let me pass and I see that the glowing presence at the center of the pack, a smaller black man who is dancing with his eyes closed, is totally naked. I try to sidestep him, but one of his flailing arms knocks my bottle to the ground, where it shatters in a spray of glass and liquid.

"My suit!" cries the small man. "You've ruined a \$2,000 Italian suit!"

"Hey, I'm sorry," I say. "But you're not wearing a suit. In fact, you're not wearing anything, man."

The small man lets loose an imitation of a bumpkin's laugh. "That's a funny joke," he guffaws, then suddenly he is scowling again. "Now who's going to pay for this suit, white boy?"

"He's right, Eddie," says the largest of the men in the entourage, "you're as naked as the day you met your mama."

"And knock off that 'white boy' stuff," says another of the men. "You never heard of the Golden Rule?"

"Don't get smart with me" says the smaller man. "I'll fire your ass!"

"Go ahead," says a third henchman. "Prince pays me better. And he sings better, too."

"So does Michael Jackson," says a fourth. "And he doesn't try to tell jokes."

"Hey man, are you saying I'm not funny?" demands the naked man.

"Of course you are," says another.

"And as a singer, you've got a pleasant voice and work with some talented people. But jeez, Eddie, come down to earth. Do you think you'd be making albums if your name was Herbie Teetlebaum? You're a comedian, a rich one. You live in a world that the rest of us could never understand, you treat other people like an inconvenience, you sing derivative songs about your sexual appetite for all the world to hear, and then you complain about invasion of your privacy. There's something terribly wrong here."

"Yeah," says the rest of the pack, in uncanny unison.

"Here," says the largest man, handing me two dollars. "This is for your beer. We're sorry about all this."

That would make me so happy.

PAUL SHAFFER: *Coast to Coast* (Capitol 48288)

Needless to say, almost everybody who is anybody in this biz graces this platter. Any fool could also tell that it's got all the fire and intensity of the *Late Night* band, which comes at you like a charging muskrat in heat. I'd have to say this kicks butt over the Warrant record, proving once again that you don't need lots of hair to rock. The words and music are a swingin' tribute to all that's right about this country—open prairies, lunch at Le Dome, Melissa Gilbert, panty raids, morning coffee, Wendy O. Williams and the long, long legs of Toni Tenille. Paul is a poet on a par with the greats—people like Oprah, Jesse Helms, and Mitch "Blood" Green. Give me more, Paul, give me more.

THE HANGMEN: *The Hangmen* (Capitol)

If you like straightforward, hard rock & roll with sass, sexuality and street-smarts, you'll get your fill from these long-haired urchins. My sassy, sexual, street-smart friends tell me that the band is influenced by everyone from the Rolling Stones to the Ramones to the Fleshtones (with perhaps a hint of Fetchin Bones, Steve Jones, the A-Tones and the Phones); the liner notes suggest a band with one foot in the punk/garage community and one in the metal, but the bluesy swagger and the Vic Maile production is definitely aimed at the bandana crowd. I bet the Hangmen would rather be the Count Five than L.A. Guns, but they know that the crazy, mixed-up chicks who make the scene in Hollywood these days prefer a biker 'do over a nice pageboy any day. Fair enough.



JOHNNY MATHIS: *In the Still of the Night* (Columbia 44336)

Finally our man Johnny has seen the light and decided to forego the trendy-producer route, which in the past resulted in some of the drippiest records imaginable. On this record he gets back to basics—good songs, airy arrangements, and that throat that sets the wimmen's hormones afire. Curl up next to a bottle of Asti Spumante, light a fire, and get naked with your loved one. Johnny'll do the rest.

Oscar Wednesday

CASH BOX CHARTS

TOP 100 SINGLES

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

August 19, 1989



#1 Single: Richard Marx



#1 Debut: Madonna #55



To Watch: Beastie Boys #46

		Total Weeks ▼	Last Week ▼
1	RIGHT HERE WAITING (EMI 50219)	Richard Marx	3 7
2	ON OUR OWN (FROM GHOSTBUSTERS) (MCA 53662)	Bobby Brown	2 11
3	COLDHEARTED (Virgin 7-99196)	Paula Abdul	8 9
4	I LIKE IT (Island 7483)	Dino	6 15
5	ONCE BITTEN TWICE SHY (Capitol B-44366)	Great White	7 14
6	DON'T WANNA LOSE YOU (Epic 34-68959)	Gloria Estafan	13 7
7	HANGIN' TOUGH (Columbia 38-68960)	New Kids On The Block	14 5
8	THE END OF THE INNOCENCE (Geffen 7-22925)	Don Henley	10 9
9	BATDANCE (FROM "BATMAN") (Paisley Park/Warner Bros. 22924)	Prince	1 10
10	SECRET RENDEVOUS (Warner Bros. 4/7-27863)	Karen White	12 13
11	ANGEL EYES (Arista 1-9808)	Jeff Healy Band	16 12
12	SACRED EMOTION (Capitol 44379)	Donny Osmond	15 10
13	FRIENDS (MCA 53660)	Jody Watley with Eric B. and Rakim	17 9
14	LAY YOUR HANDS ON ME (Mercury/PolyGram 874 452-7)	Bon Jovi	5 12
15	SO ALIVE (RCA 8956-7-R)	Love And Rockets	4 14
16	HEAVEN (Columbia 38-68985)	Warrant	26 4
17	KEEP ON MOVN' (Virgin 7-99205)	Soul II Soul	24 7
18	HEADED FOR A HEARTBREAK (Atlantic 88922)	Winger	21 12
19	HEY BABY (Epic Z54-68891)	Henry Lee Summer	19 14
20	NO MORE RYHME (Atlantic 7-88885)	Debbie Gibson	20 10
21	IF I COULD TURN BACK TIME (Geffen 7-22886)	Cher	28 6
22	SHOWER ME WITH YOUR LOVE (Columbia 38-68746)	Surface	29 7
23	I'M THAT TYPE OF GUY (Def Jam 38-68902)	LL Cool J	23 9
24	18 AND LIFE (Atlantic 7-88883)	Skid Row	34 6
25	GIRL I'M GOONA MISS YOU (Arista AS1-9870)	Milli Vanilli	52 3
26	THE PRISONER (Elektra 7-69288)	Howard Jones	35 7
27	KISSES ON THE WIND (Virgin 7-99183)	Neneh Cherry	31 5
28	HOOKED ON YOU (Atco 7-99210)	Sweet Sensation	32 11
29	IF YOU DON'T KNOW ME BY NOW (Elektra 7-69297)	Simply Red	9 16
30	COVER OF LOVE (Cypress 1430)	Michael Damien	30 9
31	TALK IT OVER (RCA 8802)	Grayson Hugh	33 8
32	ONE (Warner Bros. 25887)	Bee Gees	39 4
33	CRAZY ABOUT HER (Warner Bros. 27657)	Rod Stewart	11 16
34	SOUL PROVIDER (Columbia 38-68909)	Michael Bolton	41 8
35	THAT'S THE WAY (SBK-07303)	Katrina and the Waves	48 4
36	TOY SOLDIERS (Columbia 38-68747)	Martika	18 14
37	EXPRESS YOURSELF (Sire/Warner Bros. 7-22948)	Madonna	22 12
38	IT'S NOT ENOUGH (RCA 9032-7-R)	Starship	55 3
39	WHAT YOU DON'T KNOW (Arista AS1-9836)	Expose	25 14
40	LOVE SONG (Elektra 7-69280)	The Cure	63 3
41	DRESSED FOR SUCCESS (EMI 50204)	Roxette	27 13
42	TROUBLE ME (Elektra 7-69298)	10,000 Maniacs	43 9
43	FORGET ME NOT (Epic-34-68946)	Bad English	57 4
44	PUT YOUR MOUTH ON ME (Columbia 38-68897)	Eddie Murphy	53 4
45	JACKIE BROWN (Polygram 874 644-7)	John Cougar Mellancamp	46 5
46	HEY LADIES (Capitol B-44402)	Beastie Boys	60 3
47	BABY DON'T FORGET MY NUMBER (Arista AS1-9832)	Milli Vanilli	36 17
48	IT ISN'T, IT WAS'NT, IT AIN'T NEVER GONNA BE (Arista AS1-9850)	Aretha Franklin and Whitney Houston	37 8
49	WHO DO YOU GIVE YOUR LOVE TO? (Wing/PolyGram 887 743)	Michael Morales	38 16
50	TURNED AWAY (Atlantic 7-88917)	Chuckli Booker	59 6

		Total Weeks ▼	Last Week ▼
51	GOOD THING (I.R.S. 53639)	Fine Young Cannibals	40 16
52	DON'T LOOK BACK (I.R.S. 53695)	Fine Young Cannibals	77 2
53	I DROVE ALL NIGHT (Epic 34-68759)	Cyndi Lauper	42 16
54	SEND ME AN ANGEL (Curb/MCA 10531)	Real Life	44 15
55	CHERISH (Sire 4-7-22883)	Madonna	DEBUT
56	SATISFIED (EMI 50189)	Richard Marx	45 16
57	THE DOCTOR (Capitol B-44376)	The Doobie Brothers	47 14
58	NEED A LITTLE TASTE OF LOVE (Capitol B-44441)	The Doobie Brothers	80 2
59	ROOMS ON FIRE (Atlantic 7-99216)	Stevie Nicks	49 16
60	LOVE HAS TAKEN IT'S TOLL (Polydor 889 292-7)	Saraya	66 3
61	NATURE OF LOVE (PolyGram 871 414)	Waterfront	75 2
62	YOU BETTER DANCE (MCA 53673)	The Jets	68 3
63	CLOSER TO FINE (Epic 34-68912)	Indigo Girls	83 2
64	MY FIRST NIGHT WITHOUT YOU (Epic 34-68945)	Cyndi Lauper	72 3
65	TELL ME I'M NOT DREAMING (EMI 50206)	Robert Palmer	50 5
66	LAY ALL YOUR LOVE ON ME (Tommy Boy/Reprise 27534)	Information Society	70 2
67	RUNNIN' DOWN A DREAM (MCA 53682)	Tom Petty	85 2
68	THIS TIME I KNOW IT'S FOR REAL (Atlantic 7-88899)	Donna Summer	51 17
69	PRIDE & PASSION (Scotti Bros. 4-68999)	John Cafferty & The Beaver Brown Band	73 2
70	WHEN I LOOKED AT HIM (Arista AS1-9868)	Expose	DEBUT
71	(YOU'RE MY ONE AND ONLY)TRUE LOVE (Vendetta 1433)	Seduction	94 2
72	MISS YOU LIKE CRAZY (EMI 50185)	Natalie Cole	54 19
73	I WON'T BACK DOWN (MCA 53369)	Tom Petty	56 17
74	MY BRAVE FACE (Capitol B-44367)	Paul McCartney	58 13
75	LOVE CRIES (Chrysalis 23386)	Stage Dolls	96 2
76	EVERY LITTLE STEP (MCA 53618)	Bobby Brown	61 21
77	BUFFALO STANCE (Virgin 7-99231)	Neneh Cherry	62 20
78	I'LL BE LOVING YOU (FOREVER) (Columbia 38-68671)	New Kids on the Block	64 21
79	DOWN BOYS (Columbia 38-68606)	Warrant	65 17
80	WHAT I LIKE ABOUT YOU (Wing/Polygram 889 678-7)	Michael Morales	DEBUT
81	IN YOUR EYES (THEME FROM "SAY ANYTHING") (WTG 68936)	Peter Gabriel	67 12
82	WHEN THE RADIO IS ON (Capitol 44413)	Paul Schaffer	DEBUT
83	OH DADDY (Atlantic 7-88904)	Adrian Belew	92 2
84	INTO THE NIGHT (Polydor 889 368)	Benny Mardones	69 15
85	LET GO (Wing/Polygram 871 722-7)	Sharon Bryant	DEBUT
86	VERONICA (Warner Bros. 7-22981)	Elvis Costello	71 19
87	AND THE NIGHT STOOD STILL (Arista 1-9797)	Dion	90 2
88	IT'S NO CRIME (Solar 4-68966)	Babyface	DEBUT
89	SOLDIER OF LOVE (Capitol 44369)	Donny Osmond	74 22
90	LET THE DAY BEGIN (MCA 53658)	The Call	DEBUT
91	COMIN' DOWN TONIGHT (A&M 1424)	Thirty Eight Special	76 8
92	CRY (Polydor/PolyGram 871 110-7)	Waterfront	78 20
93	COME HOME WITH ME BABY (Epic 34-68885)	Dead Or Alive	79 7
94	WIND BENEATH MY WINGS (Atlantic 7-88972)	Bette Midler	81 24
95	BE WITH YOU (Columbia 38-68744)	The Bangles	82 16
96	CALLING IT LOVE (Polygram 889 054-7)	Animotion	84 10
97	POP SINGER (Mercury/Polygram 838 2201)	John Cougar Mellencamp	86 17
98	FIRE WOMAN (Sire 2-4-7-2754)	The Cult	87 14
99	COMING HOME (Mercury/PolyGram 872 982-7)	Cinderella	89 20
100	ALL I WANT IS YOU (Island 7-99199)	U2	91 7

CASH BOX CHARTS

TOP 200 ALBUMS

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

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

August 19, 1989



Top Debut: The Pogues #103

		Total Weeks ▼	Last Week ▼			Total Weeks ▼	Last Week ▼		
1	BATMAN SOUNDTRACK (Warner Bros. 25936) 8.98	PRINCE	1	7	49	24/7 (4TH & B'Way/Island 4011)WEA 8.98	DINO	51	8
2	THE RAW & THE COOKED (P) (I.R.S. 6273)MCA 8.98	FINE YOUNG CANNIBALS	2	24	50	COSMIC THING (Reprise 25854)WEA 8.98	B52'S	50	6
3	FULL MOON FEVER (MCA 6253)MCA 9.98	TOM PETTY	3	15	51	NEW JERSEY (P/4) (Mercury 836 345-1)POL	BON JOVI	53	46
4	THE END OF INNOCENCE (Geffen 24217)WEA 8.98	DON HENLEY	4	6	52	GREAT BALLS OF FIRE (Polydor 839 516)POL	SOUNDTRACK	52	5
5	HANGIN' TOUGH (P) (Columbia FC 40985)CBS	NEW KIDS ON THE BLOCK	6	51	53	GUY (P) (MCA 42176)MCA 8.98	GUY	57	54
6	WALKING WITH A PANTHER (Def Jam/Columbia 45172)CBS	L.L.COOL J	5	8	54	WINGER (G) (Atlantic 81867)WEA 8.98	WINGER	63	46
7	FOREVER YOUR GIRL (P) (Virgin 90943)WEA 9.98	PAULA ABDUL	8	38	55	LIFE IS... (RCA 1149-1-J)RCA 8.98	TOO SHORT	44	27
8	DON'T BE CRUEL (P/3) (MCA 42185)MCA 8.98	BOBBY BROWN	7	58	56	BAD ENGLISH (Epic OE 45083)CBS	BAD ENGLISH	58	6
9	REPEAT OFFENDER (EMI 90380)CAP 9.98	RICHARD MARX	10	14	57	LARGER THAN LIFE (MCA 6276)MCA 8.98	JODY WATLEY	54	19
10	GIRL YOU KNOW IT'S TRUE (Arista AL-8592)RCA 8.98	MILLI VANILLI	9	22	58	IT TAKES TWO (G) (Profile PRO-1267)IND 8.98	ROB BASE & D.J. E-Z ROCK	55	47
11	SKID ROW (Atlantic 81936)WEA 8.98	SKID ROW	12	28	59	BE YOURSELF (MCA 6292)MCA 8.98	PATTI LABELLE	56	6
12	CUTS BOTH WAYS (Epic 45217)CBS	GLORIA ESTEFAN	17	4	60	OUT OF ORDER (P) (Warner Bros. 25684)WEA 9.98	ROD STEWART	61	64
13	BLIND MAN'S ZOO (Elektra 60815)WEA 9.98	10,000 MANIACS	13	12	61	BADLANDS (Atlantic 81966)WEA 8.98	BADLANDS	62	12
14	LOVE AND ROCKETS (Beggars Banquet 9715)RCA	LOVE AND ROCKETS	14	14	62	EAZY-DUZ-IT (G) (Priority/Ruthless 57100)IND 8.98	EAZY-E	65	40
15	KEEP ON MOVIN' (Virgin 91267)WEA 9.98	SOUL II SOUL	16	7	63	HOME (MCA 6312)MCA 8.98	STEPHANIE MILLS	66	5
16	TWICE SHY (Capitol 90640)CAP 9.98	GREAT WHITE	11	16	64	3 FEET HIGH AND RISING (Tommy Boy 1019)IND 8.98	DE LA SOUL	48	24
17	A NEW FLAME (Elektra 60828)WEA 8.98	SIMPLY RED	15	24	65	RAINBOW WARRIORS/GREENPEACE (Geffen 24236)WEA	VARIOUS ARTISTS	67	7
18	BIG TYME (MCA 42302)MCA 8.98	HEAVY D. & THE BOYZ	19	8	66	TENDER LOVER (Solar 45288)CBS	BABYFACE	69	4
19	PAUL'S BOUTIQUE (Capitol 92844)CAP 9.98	BEASTIE BOYS	39	2	67	UNFINISHED BUSINESS (Fresh LPRE 92012)IND 8.98	E.P.M.D.	110	2
20	MARTIKA (Columbia SL 44290)CBS	MARTIKA	21	8	68	2ND WAVE (Columbia FC 44284)CBS	SURFACE	68	42
21	AS NASTY AS THEY WANNA BE (Luke Skywalker XR107)IND 8.98	2 LIVE CREW	24	5	69	LETTER FROM HOME (Geffen GHS 24225)WEA 8.98	PAT METHENY GROUP	72	6
22	GHOSTBUSTERS II (MCA 6306)MCA 8.98	Original Motion Picture Soundtrack	18	8	70	KARYN WHITE (P) (Warner Bros. 25637)WEA 8.98	KARYN WHITE	64	47
23	LIKE A PRAYER (Sire 25844)WEA 9.98	MADONNA	20	20	71	APPETITE FOR DESTRUCTION (P/7) (Geffen GHS 24148)WEA 8.98	GUNS N' ROSES	70	103
24	GHETTO MUSIC:THE BLUEPRINT OF HIP-HOP (Jive 1187-J)RCA 8.98	BOOGIE DOWN PRODUCTIONS	26	5	72	THE GREAT ADVENTURES OF (G) (Def Jam/Columbia 38-08105)CBS	SLICK RICK	73	35
25	IN STEP (Epic 45024)CBS	STEVIE RAY VAUGHAN & DOUBLE TROUBLE	25	8	73	MIRACLE (Capitol 92357)CAP 8.98	QUEEN	59	9
26	BIG GAME (Atlantic 81969)WEA 8.98	WHITE LION	22	7	74	HEAR & NOW (Capitol C1 48748)CAP 8.98	BILLY SQUIER	60	7
27	DIRTY ROTTEN FILTHY STINKING RICH (Columbia 44383)CBS	WARRANT	33	27	75	LOC-ED AFTER DARK (Delicious Vinyl/Island DV3000)IND 8.98	TONY LOC	75	27
28	INDIGO GIRLS (Epic 45044)CBS	INDIGO GIRLS	34	20	76	WORLD IN MOTION (Elektra 60830)WEA 8.98	JACKSON BROWNE	74	9
29	LET'S GET IT STARTED (G) (Capitol C1-90924)CAP 8.98	M.C. HAMMER	32	43	77	NO ONE CAN DO IT BETTER (Atlantic 91275)WEA 8.98	DOC	92	2
30	SONIC TEMPLE (Beggars Banquet/Sire/Reprise 25871)WEA 9.98	THE CULT	23	17	78	DANGEROUS TOYS (Columbia FC 45931)CBS	DANGEROUS TOYS	82	5
31	BEACHES (G) (Atlantic 81933)WEA 9.98	Original Motion Picture Soundtrack	27	31	79	ELECTRIC YOUTH (P/2) (Atlantic 81932)WEA 9.98	DEBBIE GIBSON	77	28
32	THE OTHER SIDE OF THE MIRROR (Modern/Atlantic 91245)WEA 8.98	STEVIE NICKS	28	11	80	TIN MACHINE (EMI 91990)CAP 8.98	TIN MACHINE	76	11
33	ANDERSON, BRUFORD, WAKEMAN, HOWE (Arista AL85-90126)RCA 8.98	ANDERSON, BRUFORD, WAKEMAN, HOWE	29	8	81	TRASH (Epic 45137)CBS	ALICE COOPER	98	2
34	CYCLES (Capitol 90371)CAP 8.98	THE DOOBIE BROTHERS	30	11	82	LOOK SHARP! (EMI 91098)CAP 9.98	ROXETTE	78	18
35	KNOWLEDGE IS KING (Jive 1182)RCA 8.98	KOOL MOE DEE	31	10	83	SEE THE LIGHT (Arista AL 8553) 8.98	THE JEFF HEALEY BAND	86	7
36	ONE BRIGHT DAY (Virgin 91256)WEA 8.98	ZIGGY MARLEY & THE MELODY MAKERS	71	2	84	PASSION (Geffen 24206)WEA 8.98	PETER GABRIEL	79	9
37	DISINTEGRATION (Elektra 60855-1)WEA 9.98	THE CURE	35	14	85	HEART OF STONE (Geffen 24239)WEA 8.98	CHER	89	5
38	WHAT YOU DON'T KNOW (Arista)RCA 8.98	EXPOSE	38	8	86	SURPRISE ATTACK (A&M SP 5261)RCA 8.98	TORA TORA	90	4
39	STRAIGHT OUTTA COMPTON (G) (Priority/Ruthless 57102)IND 8.98	N.W.A.	42	25	87	A NIGHT TO REMEMBER (Epic OE 44318)CBS	CYNDI LAUPER	80	13
40	MR. BIG (Atlantic 81990)WEA 8.98	MR. BIG	43	6	88	...AND JUSTICE FOR ALL (P) (Elektra 60812)WEA 9.98	METALLICA	81	48
41	NICK OF TIME (Capitol 91268)CAP 8.98	BONNIE RAITT	36	20	89	VIVID (P) (Epic BFE 44099)CBS	LIVING COLOUR	83	40
42	FLOWERS IN THE DIRT (Capitol 91653)CAP 8.98	PAUL McCARTNEY	37	9	90	HOME (Slash/Reprise 25876)WEA 8.98	BODEANS	88	5
43	BIG DADDY (Mercury 838 220-1)POL	JOHN COUGAR MELLENCAMP	40	13	91	YOUNGEST IN CHARGE (Profile 1280)IND	SPECIAL ED	85	15
44	RAW LIKE SUSHI (Virgin 91252)WEA 8.98	NENEH CHERRY	46	10	92	AVALON SUNSET (Mercury 839262)POL	VAN MORRISON	87	9
45	G N' R LIES (P/2) (Geffen GHS 24198)WEA 8.98	GUNS N' ROSES	41	36	93	SOUL PROVIDER (Columbia 45012)CBS	MICHAEL BOLTON	112	4
46	DO THE RIGHT THING (Motown 6272) 8.98	SOUNDTRACK	49	5	94	ABSOLUTE TORCH & TWANG (Sire 25877)WEA 8.98	K.D. LANG	91	11
47	THE IRON MAN (Atlantic 81996-1)WEA 8.98	PETE TOWNSHEND	47	6	95	INTRODUCING...DAVID (Geffen 24228)WEA 8.98	DAVID PEASTON	101	3
48	OFF TO SEE THE LIZARD (MCA 6314)MCA 8.98	JIMMY BUFFET	45	6	96	LONG COLD WINTER (P/2) (Mercury 834 612-1)POL	CINDERELLA	93	57
					97	LITA (RCA 6397-1-R)RCA 8.98	LITA FORD	84	17
					98	BLIND TO REASON (RCA 7661)RCA 8.98	GRAYSON HUGH	96	5
					99	HYSTERIA (P/9) (Mercury 830 675-1)POL 9.98	DEF LEPPARD	95	104
					100	YELLOW MOON (A&M 5240)RCA 8.98	NEVILLE BROTHERS	97	21
					101	IN MY EYES (LMR 5531)IND 8.98	STEVIE B	99	25
					102	WHERE DO WE GO FROM HERE (Cypress/A&M 0130)RCA 8.98	MICHAEL DAMIAN	102	10
					103	PEACE & LOVE (Island/Atlantic 91225)WEA 8.98	THE POGUES	DEBUT	
					104	SERIOUS BUSINESS (Mercury 836 952)POL	THIRD WORLD	115	9
					105	GOOD TO BE BACK (EMI 48902)CAP 8.98	NATALIE COLE	105	13
					106	VOLUME ONE (P/2) (Wilbury/Warner Bros. 25796)WEA 9.98	TRAVELING WILBURYS	103	41
					107	LOVE AMONG THE CANNIBALS (RCA 9693)RCA 8.98	STARSHIP	DEBUT	
					108	ANOTHER PLACE AND TIME (Atlantic 81987)WEA 9.98	DONNA SUMMER	94	14

109	KILLIN' TIME (RCA 9668)RCA 8.98	CLINT BLACK	130	12	173	OPEN UP AND SAY...AHH! (P/4) (Enigma C1-48493)CAP 8.98	POISON	170	66
110	MIND BOMB (Epic 45241)CBS	THE THE	100	5	174	OPERATION: MINDCRIME (G) (EMI 48640)CAP 9.98	QUEENSRYCHE	173	19
111	I'VE GOT EVERYTHING (CBS OZ 45124)CBS	HENRY LEE SUMMER	104	13	175	IRRESISTIBLE (Island 91235)WEA 8.98	MILES JAYE	165	12
112	DONNY OSMOND (Capitol 92354)CAP 8.98	DONNY OSMOND	114	15	176	EAT THE HEAT (Epic 44368)CBS	ACCEPT	164	9
113	SERIOUS (EMI 90921)CAP 8.98	THE O' JAYS	107	13	177	DON'T CLOSE YOUR EYES (RCA 6494)RCA 8.98	KEITH WHITLEY	158	12
114	SWASS (G) (Nasty Mix 70123)IND	SIR MIX-A-LOT	106	47	178	O.F.R. (Rhino/Rampage 70894)IND 8.98	NITRO	DEBUT	
115	2300 JACKSON ST. (Epic 40911)CBS	THE JACKSONS	111	10	179	DANCING WITH THE LION (Columbia OC 45154)CBS	ANDREAS VOLLENWEIDER	175	19
116	NUDE (Epic OE 45224)CBS	DEAD OR ALIVE	117	5	180	WILL THE CIRCLE BE UNBROKEN VOL. II (Universal 17847)MCA	NITTY GRITTY DIRT BAND	156	14
117	MELISSA ETHERIDGE (G) (Island 90875)WEA 8.98	MELISSA ETHERIDGE	108	48	181	SAY ANYTHING (WTG SP 45140)CBS	Original Motion Picture Soundtrack	163	15
118	DREAMS (Box Set) (Polydor 839 417)POL	THE ALLMAN BROTHERS	113	7	182	UHF (SOUNDTRACK) (Scotti Bros. 45265)CBS	"WEIRD AL" YANKOVICK	DEBUT	
119	KALEIDOSCOPE WORLD (Mercury 838 293-1)POL	SWING OUT SISTER	116	13	183	FREE (I.R.S. 82001)MCA 9.98	CONCRETE BLONDE	187	13
120	DOOLITTLE (4AD/Elektra 60856)WEA	THE PIXIES	137	16	184	VOICES OF BABYLON (Columbia 44449)CBS	THE OUTFIELD	176	19
121	9 (Virgin 91062)WEA 9.98	PUBLIC IMAGE LTD.	121	12	185	BLAZE OF GLORY (A&M 5249)RCA	JOE JACKSON	189	16
122	HEART SHAPED WORLD (Reprise 25827)WEA 8.98	CHRIS ISAAK	123	7	186	DICE (Def American/Geffen 24214)WEA 9.98	ANDREW DICE CLAY	188	16
123	MARIA MCKEE (Geffen GHS 24229)WEA 8.98	MARIA MCKEE	122	6	187	YO FRANKIE (Arista AL 8549)RCA 9.98	DION	185	13
124	BLUE MURDER (Geffen 24212)WEA 9.98	BLUE MURDER	124	15	188	CITY STREETS (Capitol 90885)CAP 9.98	CAROLE KING	186	18
125	SHOOTING RUBBERBANDS AT THE STARS (P) (Geffen GHS 24192)WEA 8.98	EDIE BRICKELL & NEW BOHEMIANS	120	46	189	TECHNIQUE (Owest/WB 25845)WEA 9.98	NEW ORDER	150	28
126	WATERMARK (G) (Geffen GHS 24233)WEA 8.98	ENYA	109	30	190	IN A SENTIMENTAL MOOD (Warner Bros. 25889)WEA 9.98	DR. JOHN	151	12
127	LET THE DAY BEGIN (MCA 6303)MCA 8.98	THE CALL	129	3	191	COCKTAIL (P/4) (Elektra 60806)WEA 9.98	Original Motion Picture Soundtrack	191	52
128	GIPSY KINGS (Elektra Musician 60845)WEA 9.98	GIPSY KINGS	131	36	192	SOMETHING REAL (Elektra 60852)WEA 9.98	PHOEBE SNOW	182	20
129	WHEN HARRY MET SALLY... (Columbia 45319)CBS	SOUNDTRACK (FEATURING HARRY CONNICK JR.)	174	2	193	GREATEST HITS III (G)(Warner Bros/Curb 25834)WEA 9.98	HANK WILLIAMS JR.	193	26
130	CHUCKII (Atlantic 81947)WEA 8.98	CHUCKII BOOKER	132	4	194	IN YOUR FACE (PolyGram 839 192)POL	KINGDOM COME	178	16
131	THROUGH THE STORM (Arista AL 8572)RCA 9.98	ARETHA FRANKLIN	125	14	195	MYSTERY GIRL (P) (Virgin 91058)WEA 9.98	ROY ORBISON	177	27
132	SWEET 16 (MCA 6294)MCA 8.98	REBA McENTIRE	119	12	196	ROADHOUSE (Arista AL 8576)RCA 8.98	Original Motion Picture Soundtrack	181	11
133	COUNTERFEIT (Warner Bros. 25980)WEA 8.98	MARTIN GORE	149	2	197	ROACHFORD (Epic FE 45097)CBS	ROACHFORD	183	12
134	GIVING YOU THE BEST THAT I GOT (P/3) (Elektra 60827)WEA 8.98	ANITA BAKER	118	42	198	ORANGES & LEMONS (Geffen GHS 24218)WEA 8.98	XTC	184	23
135	SARAYA (Polydor 837 734-1)POL	SARAYA	134	14	199	TIME AND TIDE (G) (Epic BFE 40767) CBS	BASIA	190	62
136	MR. MUSIC HEAD (Atlantic 81959)WEA 8.98	ADRIAN BELEW	153	4	200	URBAN DAYDREAMS (GRP GR-9587)MCA	DAVID BENOIT	192	15
137	SWEAT (Mercury 836-233)POL	KOOL & THE GANG	139	4					
138	SILHOUETTE (P/2) (Arista AL-8457)RCA 9.98	KENNY G	135	44					
139	TURN OF THE SCREW (Atlantic 81992) 8.98	DIRTY LOOKS	DEBUT						
140	NEARLY HUMAN (Warner Bros. 25881)WEA 8.98	TODD RUNDGREN	126	11					
141	CROSS THAT LINE (Elektra 60794)WEA 9.98	HOWARD JONES	138	20					
142	SO GOOD (Island 90970)WEA	MICA PARIS	141	13					
143	TAKE IT WHILE IT'S HOT (Atco 90917)WEA 8.98	SWEET SENSATION	166	21					
144	2 HYPE (G)(Select SEL 21628)IND 8.98	KID 'N PLAY	147	39					
145	PSYCHO CAFE (Mechanic/MCA 6300)MCA 8.98	BANG TANGO	167	3					
146	SWING THE HEARTACHE (A&M 9804) 8.98	BAUHAUS	180	2					
147	BARRY MANILOW (Arista 8570)RCA 9.98	BARRY MANILOW	136	14					
148	I AM BLACK ENOUGH (Jive 1237)RCA 8.98	SCHOOLY D	DEBUT						
149	EXTREME (A&M 5238)RCA	EXTREME	142	20					
150	WILD AND LOOSE (Capitol 90926)CAP 8.98	OAKTOWN'S 3-5-7	145	15					
151	THE BOY GENIUS (FEAT. A NEW BEGINNING) (Atlantic 81941)WEA	KWAME	148	16					
152	MICHAEL MORALES (Wing 835 810 1)POL	MICHAEL MORALES	146	4					
153	SPIKE (G) (Warner Bros. 25848)WEA 9.98	ELVIS COSTELLO	128	26					
154	THE TRINITY SESSION (RCA 8568-1-R)RCA 8.98	COWBOY JUNKIES	127	31					
155	GREEN (P) (Warner Bros. 25795)WEA 9.98	R.E.M.	133	39					
156	PHANTOM OF THE OPERA (Polydor 831 273-1)POL	ORIGINAL LONDON CAST	152	3					
157	LOVE WARRIORS (Windham Hill 0116)RCA 8.98	TUCK & PATTI	157	10					
158	WORKBOOK (Virgin 91240)WEA 9.98	BOB MOULD	154	14					
159	SURPRISE (Virgin 91266)WEA 8.98	SYD STRAW	162	3					
160	JUST SAY MAO (Sire/Warner Bros. 2-25947)WEA 8.98	VARIOUS ARTISTS	155	4					
161	SA-FIRE (Cutting/Mercury 834 922 1)POL	SA-FIRE	159	3					
162	TENDERLY (Warner Bros. 25907)WEA 8.98	GEORGE BENSON	168	2					
163	TOURIST IN PARADISE (GRP 9588)MCA	RIPPINGTONS	140	12					
164	POINT OF VIEW (MCA 6309)MCA 8.98	SPYRO GYRA	143	5					
165	EVERYTHING (P) (Columbia OC 44056)CBS	THE BANGLES	144	42					
166	MAGNUM CUM LOUDER (RCA 9781)RCA 8.98	HOODOO GURUS	DEBUT						
167	KING SWAMP (Virgin 91069)WEA 9.98	KING SWAMP	161	12					
168	HEAVEN (Capitol C1-90959)CAP 8.98	BEBE & CECE WINANS	160	28					
169	FOUR WINDS (Atco/Arista 91251)WEA 8.98	TANGIER	179	3					
170	THE GREAT RADIO CONTROVERSY (G) (Geffen GHS 24224)WEA 8.98	TESLA	169	27					
171	BULLETBOYS (G) (Warner Bros. 25782)WEA 8.98	BULLETBOYS	172	41					
172	GREATEST HITS (P)(Columbia OC 44493)CBS	JOURNEY	171	38					

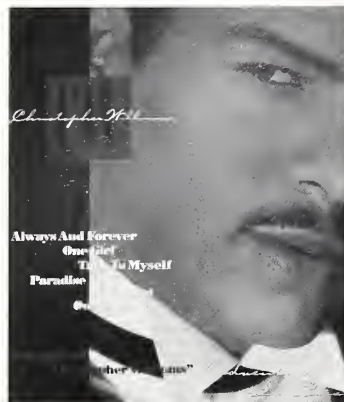
ALPHABETIZED TOP 200 ALBUMS (BY ARTIST)

10,000 Maniacs / 13	Costello, Elvis / 153	Jaye, Miles / 175	Oaktown 357 / 150	Tangier / 169
3 Times Dope / 195	Cowboy Junkies / 154	Jones, Howard / 141	The O'Jays / 113	Taylor Dayne / 185
2 Live Crew / 21	Cult / 30	Journey / 172	Orbison, Roy / 195	Tesla / 170
Abdul, Paula / 7	Cure / 37	Just Say Mao / 160	Osmond, Donny / 112	The The / 110
Accept / 176	Damian, Michale / 102	Kenny G / 138	Outfield / 184	Third World / 104
Allman Bros. / 118	Dangerous Toys / 78	Kid N Play / 144	Paris, Mica / 142	Tin Machine / 80
Ander-son Brulord, Wakeman, Del Leppard / 99	Dead or Alive / 116	King, Carole / 188	Peaston, David / 95	Tone Loc / 75
De La Soul / 64	Del Leppard / 99	King Swamp / 167	Petty, Tom / 3	Too Short / 55
8 2's / 50	Dino / 49	Kingdom Come / 194	Phantom Ol Opra / 156	Tora Tora / 86
Babylace / 66	Dion / 187	Kool & The Gang / 137	Pixies / 120	Townshend, Pete / 47
Bad English / 56	D.O.C. / 77	Kool Moe Dee / 35	Pogues / 103	Tuck & Patty / 157
Badlands / 61	Doobie Brothers / 34	Kwame / 151	Poison / 173	Traveling Wilburys / 106
Baker, Anita / 134	Dr. John / 190	Labelle, Patti / 59	Public Image Ltd. / 121	Vaughn, Stevie Ray / 25
Bangles / 165	Eazy-E / 62	Lang K.D. / 94	Queen / 73	Andreas Vollenweider / 179
Bang Tango / 145	Enya / 126	Lauper, Cyndi / 87	Queensryche / 174	Warrant / 27
Base, Rob / 58	E.P.M.D. / 67	L.L. Cool J / 6	Ratt, Bonnie / 41	W.A.S.P. / 181
Basia / 199	Estefan, Gloria / 12	Living Colour / 89	Rippingtons / 163	Watley, Jody / 57
Bauhaus / 146	Etheridge, Melissa / 117	Love And Rockets / 14	Roachford / 197	White, Karyn / 70
Beastie Boys / 19	Expose' / 38	M.C. Hammer / 29	Roxette / 82	White Lion / 26
Belew, Adrian / 136	Extreme / 149	Madonna / 23	Rundgren, Todd / 140	Whitley, Keith / 177
Benoit David / 200	Fine Young Cannibals / 2	Manilow, Barry / 147	Sa Fire / 161	Williams, Hank Jr. / 193
Benson, George / 162	Blue Magic / 170	Marley, Ziggy / 36	Saraya / 135	BeBe & CeCe Winans / 168
Black, Clint / 1109	Blue Murder / 124	Martika / 20	Schooly D / 148	Winger / 54
BoDeans / 90	BoDeans / 90	Marx, Richard / 9	Simply Red / 17	XTC / 198
Bolton, Micheal / 93	Booker, Chuckii / 130	McCartney, Paul / 42	Sir Mix A Lot / 114	Yankovic "Weird Al" / 182
Boogie Down Productions / 24	Boogie Down Productions / 24	McEntee, Reba / 132	Skid Row / 11	Soundtracks: Batman 1, Beaches 31, Cocktail 191, Do The Right Thing 46, Great Balls 52, Roadhouse 196, Say Anything 181, When Harry Met Sally 129
Bon Jovi / 51	Boogie Down Productions / 24	McKee, Mana / 123	Slick Rick / 72	
Bonckell, Edie / 125	Brown, Bobby / 8	Mellencamp, John / 18	Smithereens / 119	
Browne, Jackson / 76	Bufilet, Jimmy / 48	Midnight Star / 199	Snow, Phoebe / 192	
Brown, Bobby / 8	Bulletboys / 171	Mills, Stephanie / 63	Soul 2 Soul / 15	
Bufilet, Jimmy / 48	The Call / 127	Mills, Vanilli / 10	Special Ed / 91	
Bulletboys / 171	Cher / 85	Mould, Bob / 158	Spyro Gyra / 164	
Cherry, Nina / 44	Cherry, Nina / 44	Morales, Michael / 152	Squire, Billy / 74	
Cinderella / 96	Cinderella / 96	Morrison, Van / 92	Starship / 107	
Clay, Andrew Dice / 186	Cole, Natalie / 105	Mr. Big / 40	Stevie N / 101	
Cole, Natalie / 105	Concrete Blonde / 183	Neville Brothers / 100	Stewart, Rod / 60	
Concrete Blonde / 183	Cooper, Alice / 81	New Kids 5	Straw, Syd / 159	
Cooper, Alice / 81		Hugh, Grayson / 98	Summer, Henry Lee / 111	
		Indigo Girls / 28	Summer, Donna / 108	
		Isaac, Cris / 122	Surface / 68	
		The Jacksons / 115	Sweet Sensation / 143	
		Jackson, Joe / 185	Swing Out Sister / 119	
		N.W.A. / 39		

RHYTHM & BLUES

BUT WHAT ABOUT THE MUSIC? As many of you may have noticed, there has been an acute lack of music reviews in this column lately. Part of the blame for this can be attributed to lack of space, part of it can be attributed to other stories of note (such as the Guy-New Edition shooting incident. New evidence brought forth by people on the tour strongly suggests that the shooting may have been in self defense. The airplane tickets for the "security force" sent in by Guy's management, allegedly equipped with automatic weapons and baseball bats, were in Gene Griffin's name). But most of the blame for the lack of music coverage can simply be attributed to the fact that there hasn't been that many noteworthy releases of late. Most of the really exciting R&B has had its roots in dance (**Soul II Soul**) or rap (**Tribe Called Quest**, **Heavy D.**), and has crossed over. Very seldom does something come straight down the middle to light the "Urban Contemporary" scene aflame.

One noteworthy release that has slipped through the cracks here is the debut LP by **Chuckii Booker**, who has already topped the charts with "Turned Away," a lush production employing the best of **Jam & Lewis**' tricks. By no means is he a one-hit wonder, however, and the album should enjoy a long stay on the charts. Booker has also produced the best tracks on the **Kool & the Gang** album, which is further evidence that Booker could be a force to be reckoned with in the future.



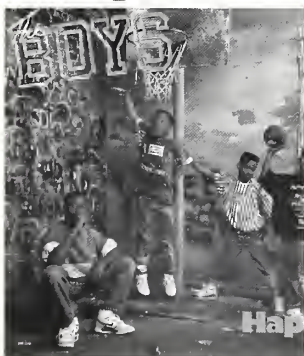
Geffen is quickly becoming an important entity in the male R&B singer market. **Jeff Fenster** proved he had ears with the release of the **David Peaston** album, which has made inroads into the pop charts, and he has brought us another wonderful singer in **Christopher Williams**. The lead single, "Talk To Myself," a shameless **Bobby Brown** clone, really gives no clue as to the extent of Williams' vocal powers, and an identity track should follow soon. Asking Williams to debut with "Talkin'" is like asking Mario Andretti to demonstrate his skills on a golf cart. The rest of *Adventures in Paradise* showcases Williams' strong voice, especially "If's

That's What You Want," a **Levert**-produced ballad that sees Williams doing vocal divembombs and twists that immediately impress and endear. "Promises, Promises" and "Turn Your Hurt Around" establish Williams as a self-assured lovelorn, falling somewhere in between the sexual hijinks of **Bobby Brown** and the cool passion of **Luther** and **Miles Jaye**. "Always & Forever" proves Christopher can handle a classic ballad with ease, and this versatility coupled with his sleek image should earn him widespread appeal. Look for him to be major factor on the charts in the second half of the year.

As long as we're on the subject of strong male vocalists, let me take the opportunity to introduce **Ce-Ce Rogers** to this column. Rogers has been one of the bright lights of the deep house scene, and his new 12" "Forever" (Atlantic), has all the necessary ingredients for a black radio smash. **Marshall Jefferson** lays down a seductive and uncluttered Philly soul groove that gives Rogers plenty of room to breathe, and Rogers rises to the occasion by letting out a gospel-inspired wail. This is definitely a record that will work given the chance, so do your jobs!

SOUL ON WAX

Singles



■ **BLUE MAGIC:** "Secret Lover" (OBR/Columbia 68849)

■ **THE BOYS:** "Happy" (Motown 4668)

Both these ballads play well on the strengths of their respective performers, with the Boys handling this tale of young love perfectly—not too cute and not too heavy-handed. If you've got any kid in you, you can't fail to fall for its charms. **Blue Magic** is definitely not kids' stuff, and their silky harmonies make me melt every time. It's got real gut emotion, so play it, fool!

Albums

■ **JAMES BROWN AND FRIENDS:** *Soul Sessions Live* (Scotti Bros./CBS 45164)

J.B. goes to Vegas; Robert Palmer, Wilson Pickett, and Aretha come along. The one track that I would have loved to hear live, his duet with Aretha, "Give Me Your Love," is instead presented as studio dross, neutering two of the finest singers this planet has ever known. Skip it.

■ **BOBBY "BLUE" BLAND:** *Midnight Run* (Malaco 17450)

This is a fine blues album from one of the country's finest singers. There are two tracks on this LP that are standard quality—"Lay Love Aside" and "Kiss Me To The Music." Are we going to have to wait until Bobby dies for the public and the music "establishment" to acknowledge his talent?

R&B LPs

1	WALKING WITH A PANTHER (Def Jam/Columbia OC 45172)	L.L. Cool J	1	7
2	BIG TYME (MCA 42302)	Heavy D. & The Boyz	3	7
3	KEEP ON MOVIN' (Virgin 91267)	Soul II Soul	4	7
4	BATMAN SOUNDTRACK (Warner Bros. 25936)	Prince	5	6
5	KNOWLEDGE IS KING (Jive 1182)	Kool Moe Dee	2	10
6	AS NASTY AS THEY WANNA BE (Luke Skyywalker 107)	2 Live Crew	8	4
7	SERIOUS (EMI 90921)	The O'Jays	6	13
8	THE GREAT ADVENTURES OF SLICK RICK (G)(Def Jam 40513)	Slick Rick	7	30
9	GUY (MCA 42176)	Guy	9	57
10	GHETTO MUSIC: THE BLUEPRINT OF HIP-HOP (Jive/RCA 1187)	Boogie Down Productions	12	44
11	YOUNGEST IN CHARGE (Profile 1280)	Special Ed	10	17
12	INTRODUCING...DAVID PEASTON (Geffen 24228)	David Peaston	14	5
13	LET'S GET IT STARTED (P)(Capitol 90924)	M.C. Hammer	11	41
14	2ND WAVE (Columbia 44284)	Surface	15	41
15	DO THE RIGHT THING (Motown 6272)	Soundtrack	17	6
16	HOME (MCA 6312)	Stephanie Mills	21	5
17	LARGER THAN LIFE (MCA 6276)	Jody Watley	13	18
18	DON'T BE CRUEL (P)(MCA 42185)	Bobby Brown	16	57
19	ORIGINAL STYLIN' (Arista 8571)	Three Times Dope	20	19
20	UNFINISHED BUSINESS (Fresh 92012)	E.P.M.D.	DEBUT	
21	TENDER LOVER (Solar/CBS FZ45288)	Babyface	32	3
22	2300 JACKSON STREET (Epic 40911)	The Jacksons	19	10
23	BE YOURSELF (MCA 6292)	Patti Labelle	34	5
24	GHOSTBUSTERS II (MCA 6306)	Original Motion Picture Soundtrack	26	7
25	CHUKII (Atlantic 81947)	Chuckii Booker	27	9
26	GIRL YOU KNOW ITS TRUE (Arista 8592)	Milli Vanilli	18	22
27	LIFE IS...TOO SHORT (Zomba/RCA 1149)	Too Short	22	26
28	IRRESISTIBLE (Island 91235)	Miles Jaye	23	12
29	3 FEET HIGH AND RISING (Tommy Boy 1019)	De La Soul	24	24
30	ALL MY LOVE (Capitol 90641)	Peabo Bryson	28	10
31	GOOD TO BE BACK (EMI 48902)	Natalie Cole	30	13
32	THROUGH THE STORM (Arista 8572)	Aretha Franklin	33	13
33	HEAVEN (Capitol 90959)	BeBe & CeCe Winans	29	30
34	SERIOUS BUSINESS (Mercury/PolyGram 836 952)	Third World	35	8
35	NO ONE CAN DO IT BETTER (Ruthless 91275)	The D.O.C.	DEBUT	
36	WILD & LOOSE (Capitol 90926)	Oaktown's 3.5.7.	36	15
37	CRAZY NOISE (Fresh 82011)	Stezo	37	7
38	VESTA (A&M 5223)	Vesta	49	4
39	THE BOY GENIUS (FEATURING A NEW BEGINNING) (Atlantic 81941)	Kwamé	31	18
40	KARYN WHITE (P)(Warner Bros. 25637)	Karyn White	25	47
41	STRAIGHT OUTTA COMPTON (G) (Ruthless 57102)	N.W.A.	40	24
42	WHO'S THE BOSS (Next Plateau 1015)	Antoinette	44	8
43	MAXIMUM THRUST (Motown 6267)	Joyce "Fenderella" Irby	39	14
44	AND THE WINNER IS... (Select 21631)	Chubb Rock With Howie Tee	47	2
45	IT TAKES TWO (G) (Profile 1267)	Rob Base & DJ Easy Rock	43	46
46	DOIN' IT (Select 21629)	UTFO	45	12
47	ALL NIGHT (Elektra 60858)	Entouch	52	3
48	24/7 (4th & B Way 4011)	Dino	48	16
49	2 HYPE (G) (Select 21628)	Kid N' Play	46	39
50	JUST COOLIN' (G) (Atlantic 81926)	Levert	38	39
51	STRAIGHT TO THE SKY (Columbia OC 44378)	Lisa Lisa & Cult Jam	41	14
52	WORKIN' OVERTIME (Motown 6274)	Diana Ross	42	9
53	RAW (Def Jam FC 45015)	Alyson Williams	54	19
54	WILD (WTG/CBS FP 45205)	Mamado & She	58	4
55	LIVIN' LARGE (Virgin 91021)	E.U.	57	20
56	SWEAT (Mercury/PolyGram 838 694)	Kool & The Gang	62	2
57	TWIN HYPE (Profile 1281)	Twin Hype	59	3
58	HERE I AM (Wing/PolyGram 837 313)	Sharon Bryant	65	2
59	WE'RE MOVIN' UP (Warner Bros. 25849)	Atlantic Starr	50	13
60	PAUL'S BOUTIQUE (Capitol 91743)	Beastie Boys	DEBUT	
61	FOREVER YOUR GIRL (P) (Virgin 90943)	Paula Abdul	61	31
62	IT'S REAL (Warner Bros. 25924)	James Ingram	51	9
63	THE RIGHT STUFF (Wing/PolyGram 835 694-1)	Vanessa Williams	53	60
64	EAZY DUZ IT (G) (Priority 57100)	Eazy-E	60	39
65	MIDNIGHT RUN (Malaco 7450)	Bobby "Blue" Bland	DEBUT	
66	GIVING YOU THE BEST THAT I GOT (P) (Elektra 60827)	Anita Baker	55	42
67	HANGIN' TOUGH (P) (Columbia 40985)	New Kids On The Block	56	40
68	I GET JOY (A&M 5228)	Al Green	64	8
69	A NEW FLAME (Elektra 60828)	Simply Red	68	14
70	LOC'ED AFTER DARK (Delicious 3000)	Tone Loc	63	26
71	RAW LIKE SUSHI (Virgin 91252)	Neneh Cherry	66	9
72	SO GOOD (Island 90970)	Mica Paris	67	12
73	TODAY (Motown 6261)	Today	71	37
74	STEPPIN' OUT (Crush 224)	10DB	69	6
75	LOVE SEASONS (Orpheus 75602)	Alex Bugnon	70	22

CASH BOX CHARTS

TOP R&B SINGLES

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

August 19, 1989



#1 Single: Prince



#1 Debut: Full Force #80



To Watch: Soul II Soul #33

Total Weeks ▼
Last Week ▼

Total Weeks ▼
Last Week ▼

1	BAT DANCE (THEME FROM "BATMAN") (Paisley Park/Warner Bros. 22924)	Prince	1	10
2	TWO WRONGS (DON'T MAKE IT RIGHT) (Geffen 7-27518)	David Peaston	3	11
3	SOMETHING IN THE WAY (MCA 53624)	Stephanie Mills	8	12
4	MIDNIGHT SPECIAL (Atlantic 7-88901)	The System	4	15
5	CONGRATULATIONS (A&M 1407)	Vesta	5	15
6	IT'S NO CRIME (Solar/CBS ZS4-68966)	Babyface	7	8
7	IT ISN'T, IT WASN'T, IT AIN'T NEVER GONNA BE (Arista AS1-9850)	Aretha Franklin & Whitney Houston	10	8
8	SPEND THE NIGHT (CE SOIR) (Warner Bros. 7-22900)	The Isley Brothers (Featuring Ronald Isley)	11	8
9	MY FANTASY (Motown 1968)	Teddy Riley Featuring Guy	12	9
10	ON OUR OWN (MCA 53662)	Bobby Brown	2	11
11	SARAH, SARAH (Jive/RCA 1216-7)	Jonathan Butler	16	11
12	REMEMBER (THE FIRST TIME) (Orpheus/EMI B-72633)	Eric Gable	19	10
13	N.E. HEARTBREAK (MCA 53391)	New Edition	26	7
14	WE GOT OUR OWN THANG (Uptown/MCA 53628)	Heavy D. And The Boyz	14	11
15	MY LOVE IS SO RAW (Def Jam/Columbia 38 68903)	Alyson Williams	15	12
16	LET GO (Wing/PolyGram 871 722-7)	Sharron Bryant	29	8
17	I DO (EMI 50213)	Natalie Cole	20	7
18	THE WAY IT IS (RCA 8925-7-R)	Troy Johnson	24	12
19	IF YOU ASKED ME TO (MCA 53358)	Patti LaBelle	23	9
20	TASTE OF YOUR LOVE (Virgin 7-99201)	E.U.	22	8
21	SHOWER ME WITH YOUR LOVE (Columbia 38-68746)	Surface	9	16
22	FRIENDS (MCA 53660)	Jody Watley with Eric B. & Rakim	13	13
23	FIGHT THE POWER (Motown 1972)	Public Enemy	28	6
24	THEY WANT MONEY (Jive/RCA 1217)	Kool Moe Dee	6	14
25	JUST GIT IT TOGETHER (Columbia 38-68938)	Lisa Lisa And Cult Jam	27	7
26	SPEND THE NIGHT (Uptown/MCA 53666)	Guy	34	7
27	AS LONG AS WERE TOGETHER (A&M 1427)	Al Green	17	12
28	MY SUGAR (Warner Bros. 7-22896)	Atlantic Starr	30	6
29	PUT YOUR MOUTH ON ME (Columbia 38-68897)	Eddie Murphy	35	4
30	SECRET RENDEVOUS (Warner Bros. 4-7-27863)	Karyn White	18	13
31	2300 JACKSON STREET (Epic 38-68897)	The Jacksons	40	4
32	CAN'T GET OVER YOU (Warner Bros. 22895)	Maze	38	3
33	KEEP ON MOVING (Virgin 7-96556)	Soul II Soul	21	14
34	BABIES HAVING BABIES (Trumpet 166)	Terry Tate	37	5
35	RAIN DROPS (Mercury/PolyGram 874 402-7)	Kool & The Gang	42	8
36	SWEET TALK (Capitol 44374)	D'atra Hicks	44	5
37	OUT OF MY MIND (EMI B-50212)	O'jays	49	4
38	HEAT OF THE MOMENT (Virgin 7-99204)	After 7	47	4
39	FUNKY DIVIDENDS (Arista 1-9834)	Three Times Dope	50	4
40	SOMEBODY LOVES YOU (Motown 1966)	El DeBarge	25	13
41	FUN (RCA 9010-1-RD)	Grady Harrell	48	4
42	IT'S REAL (Warner Bros. 22975)	James Ingram	31	16
43	WHY YOU WANNA (Tabu 68915)	Dezi Phillips	43	5
44	WHERE DO WE GO (Atlantic 88992)	Ten City	46	7
45	JUST WHAT I LIKE (Warner Bros./Reprise 7-22950)	Michael Cooper	57	3
46	BABY COME TO ME (Columbia 38-68969)	Regina Belle	60	2
47	SPECIAL LOOK (MCA 53281)	Debbie Allen	55	4
48	SMLIN' (Atlantic 7-88959)	Lever	68	2
49	YOU FOUND ANOTHER GUY (Virgin 99200)	Boy George	33	10

50	TALK TO MYSELF (Geffen 7-22936)	Christopher Williams	63	3
51	NOTHING (THAT COMPARES 2 U) (Epic 34-68688)	The Jacksons	32	14
52	BACK TO LIFE (Virgin 99205)	Soul II Soul	80	2
53	GOT TO GET THE MONEY (Atlantic 7-88910)	Lever	36	16
54	II HYPE (Elektra/Vintertainment 7-69294)	Entouch	73	3
55	GOTTA BE A BETTER WAY (Atlantic 7-88879)	Foster/McElroy	39	8
56	GITHCI U (Orpheus 72678)	Z'looke	41	9
57	ALL I WANT FROM YOU (Motown MOT-1974)	The Temptations	75	2
58	TURNED AWAY (Atlantic 7-88917)	Chucki Booker	45	16
59	I GOT IT GOIN' ON (Delicious Vinyl 106)	Tone Loc	61	4
60	I'M THAT TYPE OF GUY (Def Jam/Columbia 38 68902)	LL Cool J	51	12
61	HEART DONOR (Atlantic 7-88857)	Anne G.	86	2
62	SHOW AND TELL (Capitol B-44347)	Peabo Bryson	52	17
63	LOVE ALL THE WAY (Next Plateau 88873)	Skyy	83	2
64	SOMETHING REAL (EMI 50192)	Miki Bleu	53	11
65	BUST A MOVE (Delicious Vinyl/Island 105)	Young M.C.	88	2
66	ALL MY LOVE (Capitol 44429)	Peabo Bryson	90	2
67	OBJECTIVE (Island 7-99228)	Miles Jaye	54	19
68	GOING CRAZY (Virgin 7-99197)	Deja	78	2
69	I'M IN DANGER (Capitol 444161)	Mother's Finest	DEBUT	
70	THE FIRST TIME (Gold City 96847)	Chris Jasper	72	2
71	LEAD ME INTO LOVE (Elektra 7-69299)	Anita Baker	56	18
72	FOR YOU TO LOVE (Epic 34-68742)	Luther Vandross	58	18
73	ROCK THE HOUSE (Atlantic/Oceana 7-99222)	Nicole	77	3
74	WHY IS THAT? (Jive 1231)	Boogie Down Productions	59	3
75	I'LL BE THERE (Island 7-99185)	Miles Jaye	93	2
76	DON'T MAKE ME OVER (Next Plateau 50107)	Sybil	DEBUT	
77	ALL OF MY LOVE (Warner Bros./Reprise 7-22929)	Al Jarreau	62	6
78	LOVE SONG (Solar/E.P.A. 68961)	Midnight Star	64	10
79	WORKIN' OVERTIME (Motown MOT-6274)	Diana Ross	65	16
80	AIN'T MY TYPE OF HYPE (Columbia 38-68975)	Full Force	DEBUT	
81	BABY DON'T FORGET MY NUMBER (Arista 9832)	Milli Vanilli	66	16
82	I SECOND THAT EMOTION (Crush 601-6)	10 dB	67	15
83	SHE'S NOT MY LOVER (Motown 1991)	Joyce "Fenderella" Irby	DEBUT	
84	HAVE YOU HAD YOUR LOVE (EMI 50180)	The O'Jays	69	19
85	AIN'T NOBODY'S BUSINESS (MCA/Magnolia 53683)	Eugene Wilde	DEBUT	
86	IF YOU DON'T KNOW ME BY NOW (Elektra 7-69297)	Simply Red	71	9
87	'BOUT DAT TIME (EMI 50208)	Pieces Of A Dream	DEBUT	
88	I WANNA COME BACK (Warner Bros. 22863)	James Ingram	DEBUT	
89	LITTLE JACKIE WANTS TO BE STAR (Columbia 38-68674)	Lisa Lisa & Cult Jam	76	19
90	BREATHE LIFE INTO ME (Island 7-99178)	Mica Paris	DEBUT	
91	FOR THE LOVE OF YOU (Wing/PolyGram 871 934-7)	Tony! Toni! Tone!	79	20
92	BUFFALO STANCE (Virgin 7-99231)	Nenah Cherry	81	13
93	SO WAT CHA SAYIN' (Sleeping Bag/Fresh 80133)	EPMD	DEBUT	
94	MR. D.J. (Motown 1961)	Joyce "Fenderella" Irby	82	21
95	ME, MYSELF AND I (Tommy Boy TB 926)	De La Soul	84	21
96	STEPPIN' OUT (Crush A-426)	10 DB	DEBUT	
97	DARLIN' I (Wing/PolyGram 871 936)	Vanessa Williams	85	17
98	LOOKING FOR A LOVE (Sleeping Bag 40142)	Joyce Sims	87	6
99	AGAINST DOCTOR'S ORDERS (Arista AS1-9830)	Kenny G	89	10
100	I AIN'T WIT IT (Capitol 15473)	Paul Laurence	74	5

COUNTRY MUSIC

NASHVILLE
NOTABLES

BRENDA LEE: The Consummate Entertainer!

BY KAY KNIGHT

IT'S OFTEN SAID THAT DYNAMITE comes in small packages. Entertainer Brenda Lee is just that—her voice is dynamite and her performances, dynamic!

Recently signed with Warner Brothers Records, Brenda is anxiously awaiting a chance to get in the studio and begin work on a new album project (which will probably be released in early 1990). For a lady who has been in the business for over 30 years, she is *still* just as excited about performing and recording as she was when she signed that first recording contract in 1956 at the tender age of eleven.

Growing up in Atlanta, Georgia, Brenda says she has always loved music and performing, but that there was very little musical influence in her life as a youngster.

"I heard church music and my mother sang me Hank Williams songs, but other than that, I didn't hear a lot," Brenda remembers. "We didn't have a television, a radio or a record player, so I didn't have a means of hearing anything."

Brenda started performing as a child on a radio show in Augusta, Georgia and a deejay whom she worked with there sang her praises every chance he got. Red Foley heard Brenda sing and was so impressed that he invited her to appear on his network television show, which was the forerunner of the famed *Ozark Jubilee*.

"I became a regular on that show, and through that exposure I got my first recording contract with Decca Records."

The rest is history. Brenda Lee had cut a phenomenal 256 recorded sides before she was even out of her teens—a figure that already included the classic pop million sellers such as "I'm Sorry," "All Alone Am I," "Rockin' Around the Christmas Tree," "Fool Number 1" and "Emotions."

Brenda's worldwide record sales are scaling the 100 million mark, and she is one of America's most in-demand musical exports. Whether in the midst of performing a Royal Command Per-



formance for the Queen of England, or similar concerts for the crowned heads of Mexico and South America, her name has appeared in lights from London to Tokyo. And she has won numerous national and international awards during her three decades in the music business.

With all these accomplishments behind her, how has Brenda Lee remained a solid force in the industry and as excited about her career as she was in the beginning?

"Anytime I'm on stage, I'm having fun," Brenda says, smiling fondly. "I'm enjoying myself 'cause that's what I like to do, what I *know* how to do. And I think we all shine at what we *feel* like we do best."

"Singing is like my child. I've raised it, nurtured it and loved it. And in turn, it loves me back. We get along good together."

Brenda says the music business is almost like a never-ending beauty contest with no winners. "You're always

competing. The audience wouldn't be out there if they didn't like you, but they're there to be entertained, and if you don't entertain them, they're not happy. So it's a challenge to win them over and to try to touch their emotions."

"There's more comradery in country music than in any other kind of music, not just between the fans and the artists, but between the artists themselves," Brenda reflects. "I've been in both fields, country and pop, but country isn't quite as fast-paced as the rock world and I think the field of country music is more realistic."

Even though she has left the music scene periodically, to raise her family and to take care of personal aspects of her life, country music has been a very realistic aspect of Brenda Lee's career, and things are currently moving very quickly for this stellar entertainer.

"Right now there *is* a lot happening with me and I'm thrilled to death," Brenda exclaims. "I'm thrilled to get another shot, to get another chance to be on a new record label that believes in me and is behind me in my corner. It's a good feeling, especially when you've been doing this as long as I have and when all the emphasis is usually put on newcomers."

Brenda says there is something to be said for being in the business as long as she has, but that it can be a yoke around her neck too. Right now Brenda Lee is very excited about the future and what it holds for her. In addition to recently being signed to Warner Brothers, she is in her second year with Opryland's *Music, Music, Music* extravaganza and she has just finished a duet with Ricky Van Shelton that will be on Shelton's upcoming album, scheduled for release early next year.

"During the course of my career, I've never lost the sense of thrill I have about my music or in working to a live audience. I've never lost the sense of gratitude I have to that audience for giving me the opportunity of doing what I enjoy most...entertaining." ☺

CASH BOX CHARTS

COUNTRY SINGLES

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

August 19, 1989



#1 Single: Holly Dunn



#1 Debut: Merle Haggard #52



To Watch: Lionel Cartwright #14

Total Weeks ▼
Last Week ▼

Total Weeks ▼
Last Week ▼

1	ARE YOU EVER GONNA LOVE ME (Warner Bros. 7-22957)	Holly Dunn	4	10
2	TIMBER I'M FALLING IN LOVE (MCA 53641)	Patty Loveless	2	11
3	NEVER GIVIN' UP ON LOVE (Warner Bros. 7-22970-A)	Michael Martin Murphy	7	11
4	SUNDAY IN THE SOUTH (Columbia 38-68892)	Shenandoah	1	12
5	THIS WOMAN (RCA 8943-7)	K.T. Oslin	9	9
6	WHY'D YOU COME IN HERE LOOKIN' LIKE THAT (Columbia 3868760)	Dolly Parton	5	14
7	LOVE HAS NO RIGHT (Atlantic America 7-99217)	Billy Joe Royal	3	24
8	HONKY TONK HEART (Warner Bros. 722955)	Highway 101	14	8
9	HOUSTON SOLUTION (RCA 8868-7)	Ronnie Milsap	6	16
10	I'M STILL CRAZY (Columbia 3868888)	Vern Gosdin	12	11
11	CATHY'S CLOWN (MCA-53638)	Reba McEntire	8	14
12	ANY WAY THE WIND BLOWS (Warner Bros. 7-23965)	Southern Pacific	15	8
13	WHAT'S GOING ON IN YOUR WORLD (MCA 53648)	George Strait	10	16
14	GIVE ME HIS LAST CHANCE (MCA 53651-A)	Lionel Cartwright	26	7
15	I WONDER DO YOU THINK OF ME (RCA 8940-7-RA)	Keith Whitley	18	7
16	SHE'S GOT A SINGLE THING IN MIND (MCA 53633)	Conway Twitty	11	16
17	NOTHING I CAN DO ABOUT IT NOW (Columbia 38-68923)	Willie Nelson	20	7
18	LOVIN' ONLY ME (Epic 34-68693/CBS)	Ricky Skaggs	13	18
19	LET ME TELL YOU ABOUT LOVE (Curb/RCA 89-47-7RAA)	The Judds	22	6
20	DON'T YOU (Warner Bros. 7-22943-A)	The Forester Sisters	23	7
21	ONE GOOD WELL (RCA 8867-7)	Don Williams	16	12
22	IN A LETTER TO YOU (Universal 66003/MCA)	Eddy Raven	17	17
23	PROMISES (Warner Bros. 7-22917)	Randy Travis	29	6
24	HOLE IN MY POCKET (Columbia 38-38694/CBS)	Ricky Van Shelton	19	17
25	THE COAST OF COLORADO (MCA 53663)	Skip Ewing	33	5
26	TURN OF THE CENTURY (Universal UVL-66009)	Nitty Gritty Dirt Band	21	9
27	CALL ON ME (Capitol 44348)	Tanya Tucker	24	21
28	I GOT DREAMS (MCA 53665)	Steve Wariner	34	5
29	BEYOND THOSE YEARS (MCA 53625)	The Oak Ridge Boys	25	20
30	PLANET TEXAS (Reprise 7-27690)	Kenny Rogers	27	9
31	HELLO TROUBLE (Curb/MCA 53671)	Desert Rose Band	35	6
32	ABOVE AND BEYOND (Columbia 386948)	Rodney Crowell	36	6
33	SOWIN' LOVE (RCA 8919-7)	Paul Overstreet	28	19
34	(I WISH I HAD A) HEART OF STONE (RCA 8944-7)	Ballie & The Boys	40	5
35	KILLIN' TIME (RCA 8945-7-RAA)	Clint Black	41	4
36	FINDERS ARE KEEPERS (Warner Bros. 7-22945-A)	Hank Williams Jr.	42	4
37	COME FROM THE HEART (Mercury 872 766-7)	Kathy Mattea	30	17
38	ACT NATURALLY (Capitol B-44409)	Buck Owens & Ringo Starr	47	5
39	LIVING PROOF (Columbia 38-68994)	Ricky Van Shelton	50	4
40	DADDY AND HOME (Capitol B-48801)	Tanya Tucker	49	3
41	I DON'T WANT TO SPOIL THE PARTY (Columbia 38-68599)	Rosanne Cash	31	21
42	CROSS MY BROKEN HEART (Capitol B-44399)	Suzy Bogguss	32	7
43	PAST THE POINT OF NO RETURN (AMI 1955)	Rich Chaney	44	8
44	BUENAS NOCHES FROM A LONELY ROOM (Reprise 7-22940-A/Warner Bros.)	Dwight Yoakam	45	4
45	CALLIN' BATON ROUGE (Capitol B44357)	New Grass Revival	37	9
46	FULL MOON FULL MOON OF LOVE (Sire 7-22932-A)	k.d. lang and the reclines	63	4
47	YOU'LL NEVER BE SORRY (MCA 53672)	The Bellamy Brothers	51	3
48	THE JUKEBOX PLAYED ALONG (Warner Bros. 7-22912-A)	Gene Watson	52	4
49	UP & GONE (Warner Bros. 7-22991)	The McCarters	38	14
50	FOOLS PARADISE (Mercury/PolyGram 874538-7)	Larry Boone	60	2
51	SHE DON'T LOVE NOBODY (MCA/Curb 53616/MCA)	Desert Rose Band	39	22

52	A BETTER LOVE NEXT TIME (Epic 3468979)	Merle Haggard	DEBUT
53	A SONG, A DAY (KEEPS THE BLUES AWAY) (Stop Hunger Records SHR-MJ-1102)	Mickey Jones	59 5
54	WHO'LL GIVE THIS HEART A HOME (Step One SOR 404A)	Jerry Landsdowne	55 6
55	YOU JUST CAN'T LOSE 'EM ALL (Epic 34-68955)	The Shooters	61 4
56	OF ALL THE FOOLISH THINGS TO DO (Wolf Dog WD 1217A)	Ross Lewis	57 6
57	WRITING ON THE WALL (Epic 34-68991)	George Jones	DEBUT
58	TOO MUCH MONTH AT THE END OF THE MONEY (Reprise 7-22942-A)	Billy Hill	65 4
59	LOVE OUT LOUD (RCA 8824-7)	Earl Thomas Conley	43 22
60	MY EVANGELINE (SOA 007)	Lariat	66 4
61	PLEASE TELL HER THAT I SAID HELLO (CURB 10541)	Bobby Vinton	67 3
62	WHEN WILL THE FIRES END (Step One SOR 406)	Matt Benson	68 3
63	AT THIS MOMENT (Evergreen EV 1096)	Holly Lipton	69 4
64	AMERICAN FAMILY (MCA 53710)	Oak Ridge Boys	DEBUT
65	LEAN ON ME (OL-)LR-45-132)	Marcy Carr	73 2
66	JUST THE TWO OF US (Stop Hunger SHR MT1101)	Bobcat Douglass & Linda Kaye	71 4
67	ROAD MAN (Tug Boat TG-1002)	Tracy Wilson	72 4
68	YOU BELONG TO ME (Bear U25073)	T.C. Brandon	74 3
69	BETTER MAN (RCA 8781-7)	Clint Black	48 25
70	HARD LUCK ACE (Universal UVL-66014)	Lacy J. Dalton	76 2
71	BENEATH THE TEXAS MOON (RCA 9102-7-RAA)	J.C. Crowley	DEBUT
72	SAY WHAT'S IN YOUR HEART (RCA 9034-7-RAA)	Restless Heart	81 2
73	CALIFORNIA BLUE (Virgin 99202)	Roy Orbison	79 2
74	TWO OF A KIND (Gallery II G030A)	Diane Lauren	75 3
75	CAJUN QUEEN (Ridgewood R 3004-7)	Mac Bailey	77 3
76	HOPELESSLY YOURS (16th Ave. PB-70432)	John Conlee	78 2
77	MAYBE I WON'T LOVE YOU ANY MORE (Curb/MCA-CR617A41A)	Johnny Lee	46 9
78	WEAK MEN BREAK (Associated Artists AA-503)	Harrell & Scott	84 2
79	UP ALL NIGHT (Gallery II G-2032-A)	Clint Lewis	86 2
80	I WANT TO GIVE (Ridgewood R-3001-A)	Linda Borden	87 2
81	THE LIE YOU NEVER TOLD (Lil' Bill LB-115AA)	Jane Russell	88 2
82	ANYTHING WORTH KNOWING (Master MR-012AA)	Eagle Creek	DEBUT
83	WHERE DID I GO WRONG (MCA 53504)	Steve Wariner	53 24
84	MIRROR MIRROR (Capitol 44383)	Barbara Mandrell	54 3
85	UNTIL I CAN'T LET GO OF THIS BOTTLE (Killer K-121)	Johnny Jones	DEBUT
86	BIG OLD HEARTACHE (Stop Hunger SHR-CBNA-1101)	Carl Butler & Nancy Ann	DEBUT
87	THE GOSPEL ACCORDING TO LUKE (MCA 53481)	Skip Ewing	56 23
88	DOWN HOME (Bear BR-2007-B)	Terry Roberson & The High Horse Band	DEBUT
89	COTTON PICKIN' TIME (Warner Bros. 7-22956-A)	The Marcy Brothers	58 7
90	TO A SAN ANTONIO ROSE (Dorman Prods. 98915A)	Steve Douglas	62 21
91	A LITTLE GROUND IN TEXAS (Evergreen EV 1094)	Clay Cooper	64 4
92	KEEP IT ON THE COUNTRY SIDE (Gallery II G033A)	Sherry Grooms Skillen	70 5
93	I NEED THE REAL THING (Orbit OR-4575)	Kim Tsoy	DEBUT
94	ME & MY HARLEY DAVIDSON (C-Horse CH-589-A)	Mickey Hawks	DEBUT
95	MAYBE THERE (True TU-97AA)	Lisa Childress	80 8
96	THE KING IS GONE (So Are You) (Epic 34-68743)	George Jones	82 15
97	DEATH AND TAXES (AND ME LOVIN' YOU) (Tra-Star TS-1226)	Patsy Cole	83 9
98	I LOVE THE WAY HE LEFT YOU (MCA 53656)	Lee Greenwood	85 9
99	YOU'RE THE SOFTEST ROCK (I'VE EVER LEANED ON) (Sing Me SM-4539)	Brian O'Neill	89 7
100	THE PRECIOUS JEWEL (Hal Kat Kountry 63058)	Charlie Louvin/Roy Acuff	90 12

COUNTRY MUSIC

LIVING LEGEND

WEBB PIERCE: The "Wandering Boy" Has Wandered Home

Pierce's songs, including "I Ain't Never" and "No Love of Mine," crossed over from the country to the pop charts.

Not only did Pierce enjoy crossover success, he also accomplished feats that no other artist has probably ever accomplished since. Webb Pierce garnered 18 consecutive number one hits; his "In the Jailhouse Now" held the #1 position on the country charts for 32 consecutive weeks and was on the charts for 48 weeks; and, most astonishing of all, Pierce held seven places in the top 12 country charts at one time, including two songs tied for the number one position!

A forefather of country music, Pierce has worked both ends of "the business." As the 30th member of the Country Music Association, he also formed businesses of his own. Along with partner James R. Denny, he opened the Cedarwood Publishing Company. They also invested in several radio stations.

"Working at Sears taught me about business, and I held on to that," Pierce states.

The publishing company held the publishing rights to the songs written by Pierce. "I felt I didn't need to give half of my rights to my songs to someone else, so we opened Cedarwood." Along with Pierce, the company writers included Mel Tillis, Wayne Walker, Mary Dawn Wilkins and Webb's manager of 25 years, Max Powell, to name a few.

Working those 25-hour days Pierce still found time to venture into television, guesting on shows such as *The Perry Como Show*, and *The Kate Smith Show*. In addition, he shared the stage each week with Red Foley on the Ozark Jubilee. "I performed a half hour to Foley's hour. Back then it was all 'live'," Pierce remembers, "no mistakes there!" "Live" also meant an occasional ad-lib. "When they said stretch," Pierce says, "we would [say]—'Now who's our guest next week? Now what was his name and does anybody know who that was? Oh well...I'll still be here next week even if he doesn't show up...'"

Webb Pierce has given of his abilities in music, acting and business for 35 years and through 32 number one hits. He is now settled, enjoying home and family. "I've been on that road long enough, but I still do a few special events. Let's say I'm semi-retired."

In his home (minus his famed guitar-shaped pool) with his pretty granddaughter Audrea by his side, and with family portraits scattered about, he has much in which to take pleasure—deservedly so.

T.L. Carr



DETERMINED TO GRAB that brass ring, Webb Pierce took a slightly different course than that taken by his inspiration, Gene Autry, "The Singing Cowboy."

"I wanted to sing, even have the horse," says Pierce. "I never got the horse, but Gene (now a dear friend) did send me a hat."

Pierce became a singing phenomenon and even earned his own nickname—"The Wandering Boy." "I wanted to play the Opry, make the hit records, get on top to become the number one singer. I'm thankful that I was able to fulfill that dream."

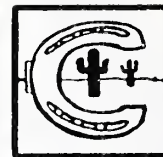
A quick glance around his study, where Pierce displays his four triple crowns (all won in one year) and his many other awards, validates the fact that the goal *was* accomplished.

Pierce started his career the way many singers do, working a regular day job (Sears & Roebuck) and singing nights at local clubs. "I never saw profits from my music until I took a job on *The Louisiana Hayride* and until my first hit in 1952, "Wandering," became #1."

Still performing on the Hayride, Pierce delivered two more #1's before leaving to become a regular on the Grand Ole Opry. "First 'Wandering' turned into a smash hit, then 'Don't Do It Darling' followed. After 'Back Street Affair' went boom-boom to become my third number one hit, the Opry called and I moved to Nashville."

By developing his own style of music, and having a knack for pulling off the impossible or improbable, Webb Pierce kept surprising the industry. While on Decca Records, many of

COUNTRY ALBUMS



August 19, 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	14
2	BEYOND THE BLUE NEON (MCA 42266)	George Strait	5	25
3	RIVER OF TIME (Curb/RCA 9595-1/RCA)	The Judds	3	17
4	KILLIN' TIME (RCA 8781-7)	Clint Black	2	14
5	GREATEST HITS III (Warner/Curb 1-25834/Warner Bros.)	Hank Williams, Jr.	4	25
6	WILL THE CIRCLE BE UNBROKEN (Warner Bros. 285301)	Nitty Gritty Dirt Band	6	12
7	THIS WOMAN (RCA 8369) (G)	K.T. Oslin	8	48
8	OLD 8 x 10 (Warner Bros. 25738) (P)	Randy Travis	7	55
9	WHITE LIMOZEEN (Columbia 44384)	Dolly Parton	10	9
10	DON'T CLOSE YOUR EYES (RCA 6494-1)	Keith Whitley	12	60
11	ABSOLUTE TORCH AND TWANG (Warner Bros. 25877)	k.d. lang	9	10
12	HONKY TONK ANGEL (MCA 42223)	Patty Loveless	14	43
13	DIAMONDS AND DIRT (Columbia 44076/CBS)	Rodney Crowell	11	68
14	KENTUCKY THUNDER (Epic-45027)	Ricky Skaggs	17	3
15	LOVING PROOF (Columbia 44221/CBS) (G)	Ricky Van Shelton	13	46
16	THE ROAD NOT TAKEN (Columbia 44468/CBS)	Shenandoah	19	23
17	HITS 1979-1989 (Columbia 45054/CBS)	Rosanne Cash	22	22
18	SOMETHING INSIDE SO STRONG (Reprise 25792)	Kenny Rogers	18	13
19	SOUTHERN STAR (RCA 8587-1)	Alabama	16	25
20	GREATEST HITS VOLUME THREE (MCA 42294)	The Oak Ridge Boys	20	10
21	WILLOW IN THE WIND (Mercury 422 836 950)	Kathy Mattea	15	15
22	TELL IT LIKE IT IS (Atlantic America 91064/Atlantic)	Billy Joe Royal	24	24
23	ALONE (Columbia FC65 104)	Vern Gosdin	DEBUT	
24	5:01 BLUES (Epic E-44283)	Merle Haggard	35	2
25	ONE WOMAN MAN (Epic 44078/CBS)	George Jones	21	22
26	BUENAS NOCHES FROM A LONELY ROOM (Reprise 25749-1/Warner Bros.) (G)	Dwight Yoakam	23	52
27	LYLE LOVETT AND HIS LARGE BAND (MCA/Curb 42263/MCA)	Lyle Lovett	27	27
28	LEAVE THE LIGHT ON (RCA 9594)	Lorrie Morgan	28	3
29	GARTH BROOKS (Capitol C1-1-90897)	Garth Brooks	30	2
30	STRANGER THINGS HAVE HAPPENED (RCA 9587)	Ronnie Milsap	37	21
31	BLUE ROSE OF TEXAS (Warner Bros. 25939-1)	Holly Dunn	DEBUT	
32	GREATEST HITS (Curb/RCA 8318-1/RCA) (G)	The Judds	25	51
33	STRONG ENOUGH TO BEND (Capitol 48865)	Tanya Tucker	26	51
34	BLUEBIRD (Warner Bros. 25776)	Emmylou Harris	33	29
35	TEMPORARY SANITY (Universal 76003)	Eddie Raven	29	4
36	THE COAST OF COLORADO (MCA 42128)	Skip Ewing	32	49
37	MYSTERY GIRL (Virgin 90158) (P)	Roy Orbison	36	23
38	THE HEART OF IT ALL (RCA 6824-1-R)	Earl Thomas Conley	31	8
39	RAGE ON (Capitol 46976)	Dan Seals	40	55
40	REBA (MCA 42134) (G)	Reba McEntire	38	66

■ COUNTRY HOT CUTS

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

■ TOP 10 SINGLES—20 YEARS AGO

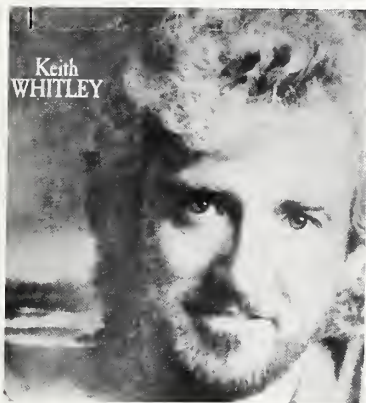
1. ROY CLARK: "Yesterday, When I Was Young" (Dot)
2. MERLE HAGGARD: "Workin' Man Blues" (Capitol)
3. JOHNNY CASH: "A Boy Named Sue" (Columbia)
4. CHARLEY PRIDE: "All I Have to Offer You (Is Me)" (RCA)
5. DAVID HOUSTON: "I'm Down to My Last I Love You" (Epic)
6. BUCK OWENS: "Johnny B. Goode" (Capitol)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

COUNTRY TIDBIT #1: Finalists for the 1989 Horizon Award have been announced by the Country Music Association. The ten nominees are: Clint Black, Suzy Bogguss, Desert Rose Band, Skip Ewing, k.d. lang, Patty Loveless, The McCarters, Shenandoah, Jo-El Sonnier and Keith Whitley.

The Horizon Award is given to the individual or group who has demonstrated the most significant creative growth and development in overall chart and sales activity, live performance, professionalism and critical media recognition. The ten nominees will be narrowed to five finalists, and the winner will be announced Oct. 9 on the 23rd Annual Country Music Association Awards Show, televised live on CBS from the Grand Ole Opry House.

COUNTRY MUSIC

ALBUM RELEASES



□ **KEITH WHITLEY: "I Wonder Do You Think of Me" (RCA-9809-1-R)**

Even though Whitley is gone, his music is *still* touching our hearts. On this LP, the music takes us from one song of pain and heartbreak to another. While there are a couple of uptempo tunes on this project, the best cuts are the kind of songs Whitley did best—"Between an Old Memory and Me," the ironic "Tennessee Courage" and the title cut. Expert production by Garth Fundis and Whitley himself ensure that this multi-talented artist will be with us in spirit, through his music, for years to come. And yes, Keith, we do still think of you.

□ **WILLIE NELSON: "A Horse Called Music" (Columbia AL-45046)**

It's music as only Willie Nelson can deliver. Throughout this excellent album, Nelson makes us *see* his music. He paints a picture with every song and as we listen we can see everything he sings about, from the free spirit of the "Horse Called Music" to the hauntingly beautiful "Spirit," about the American Indian. Other great cuts on this project, brilliantly produced by Fred Foster, are "I Never Cared For You," "Is The Better Part Over" and Nelson's current single "Nothing I Can Do About It Now." This album, as were most of Nelson's before it, is a work of art. Thanks, Willie, for continuing to share with us your special kind of music.



SINGLE RELEASES

■ OUT OF THE BOX



□ **SAWYER BROWN: "The Race Is On" (Capitol P-B-44431)**

The "boys" are definitely back! This remake of the George Jones classic is hot, movin' and on the mark. And it gets your fingers snappin' and your toes tappin' as only Sawyer Brown can. The expert production by Randy Skruggs and lead singer Mark Miller, plus the energy you can *feel* by just listening to it should turn radio *on* and take this tune straight to the top for these talented guys!

■ COUNTRY FEATURE PICKS

□ **EMMYLOU HARRIS: "I Still Miss Someone" (Reprise 7-22850)**

As always, Emmylou's pure, melodic vocals hit us right straight in the heart in this song about the lover she can't "quite" forget. Beautiful delivery by Harris on this tune, written by Johnny Cash and Roy Cash, Jr., and expert production by Emmylou and Richard Bennett. Good stuff!

□ **KENNY ROGERS: "The Vows Go Unbroken (Always True to You)" (Reprise 7-22828)**

If ever a song painted a picture of what true love is all about, this one is it! This cut, off Kenny's *Something Inside So Strong* LP is a beautiful song, written by Gary Burr and Eric Kaz, that is sure to get lots of airplay and win the hearts of Rogers' fans everywhere.

□ **DOLLY PARTON: "Yellow Roses" (Columbia 38-69040)**

In this song, written by Dolly, a single yellow rose sparks the memory and the pain of a love that's gone. Brilliantly produced by Ricky Skaggs, this tune is pure country, and one that is sure to go straight up the charts for this Tennessee songbird.

□ **JERRY LEE LEWIS: "Crazy Arms" (Polydor 889-798-7)**

In this Chuck Seals/Ralph Mooney classic about lost love, first recorded by Lewis in 1976, the "Killer" lets us know he's back. Straight from the Polydor LP *Great Balls of Fire* soundtrack, and expertly produced by T-Bone Burnette, Lewis, with his dynamic display on the keyboards, reminds us all of where rockabilly began!

CALENDAR OF EVENTS

COMING UP:

THE BARBARA FAIRCHILD AND FRIENDS Celebrity Golf Tournament and Concert will be held in Nashville on Monday, September, 25 at the Harpeth Hills Golf Course. Following the 18-hole tournament, the day's events will be capped off with two hours of star-studded music that will feature a mixture of country, gospel, and contemporary Christian. The annual event benefits the ongoing ministries of Koinonia Christian Ministries.

For more information, call Golf Committee chairman Denny Murphy at (615) 333-2698, or contact Koinonia Christian Ministries at (615) 254-6414.

BACK IN TIME:

AUGUST 15—Reba McEntire tops the charts with "Little Rock" (1986)

AUGUST 16—Elvis Presley dies (1977)

AUGUST 17—T.G. Sheppard's "Last Cheater's Waltz," destined for #1, enters the charts (1979)

AUGUST 18—John Denver's "Take Me Home Country Roads" is awarded a gold record (1971)

AUGUST 19—Happy Birthday to Eddie Raven

AUGUST 20—Mickey Gilley's "Bring It On Home to Me" tops the charts (1979)

AUGUST 21—Exile's "She's Too Good To Be True" reaches #1 (1987)

ANNE MURRAY AND KENNY ROGERS TO HOST CMA AWARDS SHOW



ANNE MURRAY AND KENNY ROGERS will head an array of artists on the 23rd annual Country Music Association Awards Show as they join to host the industry's pre-eminent awards gala Monday, October 9th at 9:00 p.m. (EDT). This marks the first time the two superstars have hosted the show together.

Murray hosted with Willie Nelson in 1983 and with Kris Kristofferson in 1986; Rogers hosted in 1979, 1984, and 1987. Broadcast live from Nashville as a two-hour CBS Television Network special, the CMA Awards Show is touted as "America's Premier Music Awards Telecast," having been on major television since 1968.

This year's show will feature the first live performance of Murray and Roger's duet, "If I Ever Fall in Love Again," from Roger's current LP *Something Inside So Strong*.

For the past twenty years, the multi-talented Anne Murray has been one of the most successful female performing artists, scoring an impressive array of

hits on the country, pop and adult contemporary charts. It was her release of "Snowbird" in 1970 which set her feet firmly on the path to superstardom and was the beginning of an illustrious career that has earned her a place in the hearts of music fans everywhere. Her classics "Danny's Song," "Shadows in the Moonlight," "Could I Have This Dance," "You Needed Me" and "A Little Good News" are among the many hits which have propelled this Canadian-born singer to more than 20 million in record sales.

Kenny Rogers enjoys the status as one of today's most versatile, talented and important entertainers. Since his emergence on the country scene in 1978 with "Lucille," Rogers has charted hit after hit, both as a solo artist and with such duet partners as Dottie West, Dolly Parton and Shenna Easton. Rogers is the recipient of countless commendations for his artistry; his trophy case includes numerous gold and platinum records, along with five CMA, three Grammy, 18 American Music, 10 People's Choice and eight Academy of Country Music awards. Coupled with his successful singing career, Rogers has, in the last 10 years, built an equally successful television career, with a dozen specials, five movies-of-the-week and a miniseries to his credit.

The 1989 CMA Awards Show will be produced by Bob Precht of Sullivan Productions, Los Angeles. Walter Miller will direct. For the seventh year, a stereo radio simulcast of the show will be satellite-delivered by the Mutual Broadcasting System. CTV will also carry the show live in Canada.

Kay Knight

SHELBY LYNNE: The Talk of the Town



COLUMBIA RECORDING ARTIST Rodney Crowell and Cash Box Nashville Editor Kay Knight are all smiles as Crowell is presented a congratulatory plaque in recognition of his recent #1 smash "After All This Time." This is Crowell's fourth #1 hit off his *Diamonds and Dirt* LP. (Photo credit: T.L. Carr)



MCA/NASHVILLE recording artist George Strait recently caused total pandemonium when he appeared at the Grand Opening of the newest Sound Warehouse store in Dallas. Busy touring throughout the summer and fall, Strait is shown here with two very young and enthusiastic fans, who were among the 1000 plus who showed up for the event.



NEWLY SIGNED COLUMBIA recording group Zaca Creek recently showcased in Music City. The SRO event was taped to be the video of the group's upcoming debut single, "Sometime Love's Not A Pretty Thing." Pictured following the showcase/video taping are left to right: (front) Roy Wunsch, Senior VP, Nashville Operations, CBS Records; Gates Foss, Jeff Foss, James Foss, Scot Foss, Zaca Creek; (back) Mike Keeley, Drummer, Zaca Creek; and Eddie Kilroy, Producer/Manager Zaca Creek.



UNIVERSAL RECORDS RECORDING artist, Joe Barnhill (right), celebrates the release of his single "Your Old Flame's Going Out Tonight" with label head and producer of the single, Jimmy Bowen. Newcomer, Barnhill is also a big hit at Nashville's hot nightspot *The Nashville Palace*.



"IF I'M SINGING, I'M HAPPY," says CBS/Epic recording artist Shelby Lynne. If that's all it takes to make this twenty-year-old Jackson, Alabama gal happy, Lynne should be smiling from ear to ear in the future.

The future for Lynne looks quite different now, compared to what it looked like a little over a year ago. That's when she took her shot at an Opryland audition, held in Mobile, Alabama. The sad surprise—she was turned down. However, a young songwriter heard her at the audition and asked her to do the vocals on a demonstration tape of one of his compositions. The demo tape wound up in Music City.

After producers heard Lynne's powerful heart-and-soul voice, she was booked to perform on *Nashville Now*. That single performance, described as sensational, led to four major recording offers. Legendary producer Billy Sherrill became immensely interested in Lynne, and this interest was the deciding factor that guided her to a contract with CBS/Epic.

"It hasn't seemed like a struggle," admits Lynne. "I feel pretty fortunate, as far as everything happening so fast, because it just doesn't usually happen that way. Sometimes it just blows my mind and I can't believe it all."

We can believe it though, with the overwhelming mark she has already made on country music in such a short time, including tours with the likes of Randy Travis, Ricky Van Shelton, Mel McDaniel, Conway Twitty and even an appearance with Roy Acuff on the Grand Ole Opry. Perhaps Lynne's heaviest mark thus far was the release of her first single, "If I Could Bottle This Up," a duet with George Jones, written by Paul Overstreet and Dean Dillon. "I was on *Nashville Now* again for the second time—a kind of 'Thank you' to the network for helping me so

far," remembers Lynne. "George watched the show and saw me. It was really neat because I was in Billy Sherrill's office one day and George called while I was there. Billy put me on the phone with him and I didn't even know who I was talking to and the voice said 'This is George Jones. Let's get together and sing.' I said, 'Sure!'"

It wasn't long before the two were in the studio cutting the duet. "The great thing about it was that *he* asked me and I loved that," says Lynne. "I guess when you see someone that you've never heard of before with someone like George Jones, it gets the curiosity up. Maybe that's why we got a lot of the airplay we did."

Lynne can't tell the kind of woodshedding stories that many rising artists tell. Her training ground comes only from the fiddling conventions held frequently in rural Alabama, where she always won in the solo voice competition. The voice that won her numerous competitions back in Alabama is the same winning voice today.

"As far as my voice, I just take what I have and maybe put a little bit of everyone else that I like with it, and whatever comes out, comes out. And I never do anything the same way twice," Lynne says. "I've had so many influences and I listen to so many kinds of music. I don't just listen to *country* music. I grew up on western swing, I guess you could say, but I listen to rock, pop, jazz and big band, which I like a lot."

Lynne is wasting no time in giving us a follow-up to her duet with Jones. Her current single is "The Hurtin' Side," produced by Bob Montgomery. "The Hurtin' Side" plus the duet with Jones will be featured on Lynne's debut album, *Sunrise*, co-produced by Sherrill and Montgomery. *Sunrise* is scheduled to be released sometime this fall.

How has such rapid success affected this young star-to-be? Not a whole lot, according to Lynne. "My personal life hasn't changed that much, except I have a lot more cousins now than I did before. I expect that though," laughs Lynne. "If people like what I do, I guess I owe it to them to let them be my cousin."

It's obvious that country music has been blessed with a rare gift of talent, the kind that doesn't pass through too often. When we see this newcomer on stage in her trademark cowboy boots and jeans, and hear the power and emotion that comes from this petite but dynamic entertainer, we see Shelby Lynne—possibly country music's top female vocalist of tomorrow.

Kimmy Wix

COUNTRY INDIE SINGLES

1	A SONG A DAY (KEEPS THE BLUES AWAY) (Stop Hunger SHR-MJ)	Mickey Jones	3	5
2	MY EVANGELINE (SOA 007)	Lariat	18	4
3	AT THIS MOMENT (Evergreen EV1096)	Holly Lipton	4	4
4	LEAN ON ME (Overton Lee LR-45-132)	Marcy Carr	7	2
5	JUST THE TWO OF US (Stop Hunger SHR-MT110)	Bobcat Douglass & Linda Kaye	5	4
6	ROAD MAN (Tug Boat TG-1002)	Tracy Wilson	6	4
7	YOU BELONG TO ME (Bear U25073)	T.C. Brandon	8	3
8	WEAK MEN BREAK (Associated Artists AA-503)	Harrell & Scott	11	2
9	UP ALL NIGHT (Gallery II G-2032)	Clint Lewis	12	2
10	I WANT TO GIVE (Ridgewood R-3001)	Linda Borden	13	2
11	THE LIE YOU NEVER TOLD (L'il Bill CB115AA)	Jane Russell	14	2
12	ANYTHING WORTH KNOWING (Master MR-012AA)	Eagle Creek	DEBUT	
13	UNTIL I CAN'T LET GO OF THE BOTTLE (Killer K-121)	Johnny Jones	DEBUT	
14	BIG OLD HEARTACHE (Stop Hunger SHR-CBWA1101)	Carl Butler	DEBUT	
15	DOWN HOME (Bear BR 2007-B)	Terry Roberson & The High Horse Band	DEBUT	
16	I NEED THE REAL THING (Orbit OR-4575)	Kim Tsou	DEBUT	
17	ME & MY HARLEY DAVIDSON (Charley Horse C4-589)	Mickey Hawks	DEBUT	
18	PAST THE POINT OF NO RETURN (A.M.L. 1955)	Rich Chaney	1	8
19	OF ALL THE FOOLISH THINGS TO DO (Wolf Dog WD1217)	Ross Lewis	2	6
20	TWO OF A KIND (Gallery II 6030A)	Diane Lauren	9	3

COUNTRY INDIES

INDIE SPOTLIGHT



■ EAGLE CREEK: "Anything Worth Knowing" (Master MR-012AA)

Radio should love this one! It's a great tune that tells us how anything worth knowing can be found in some good old country song, and shows us that in one country song title after another. This group is dynamite on the vocals and exudes energy galore! We expect to hear lots more from Eagle Creek and wouldn't be surprised if the "majors" jump on these newcomers quick!

INDIE FEATURE PICKS

■ MIKE TERRY: "C-LUV Radio" (Roto Noto RN1075)

This is a fun-lovin' song with a catchy beat. Written by Terry, Cousins and Hotchkiss, this tune makes you want to fall in love. The arrangement is tight, with strong vocals.

■ RICHIE BALIN: "Ace in the Hole" (Tug Boat TG 1004)

Getting that ace in the hole is Richie Balin! The production and vocals on this one certainly hit that ace. Produced by Doc Holiday and written by Balin and Judith Guthro, this song is easy to listen to and one that makes you want to sing along.

HOTTEST INDIE PRODUCERS

THE INDIE PRODUCTION TEAM of Jack Gale and Jim Pierce continue to score on the *Cash Box* charts. This week, Gale and Pierce have five acts on the Top 100 Country Charts.

Their current records are "Keep It on the Country Side," by Sherry Grooms-Skillen; "Two of a Kind" by Diane Lauren; and "Up All Night" by Clint Lewis on their Gallery II label.

"Cajun Queen" by Mac Bailey and "I Wanna Give" by Linda Borden on Ridgewood, are also seeing chart action.

Gale and Pierce have also produced sessions for Kitty Wells, Del Reeves, Roy Drusky, David Frizzell, Tiny Tim, Ronnie Dove, Margo Smith, Frankie Laine and Jimmy C. Newman.

They will soon be producing the soundtrack for the *Bobby Helms Life Story* "My Special Angel," and an upcoming film starring Playback artists David Heavener and Sylvie and her Silver Dollar Band. Both soundtracks will be on the Playback label and will be distributed by CEMA/Capitol.

INDIE FEATURE ARTIST

SHERRY GROOMS-SKILLEN: Just a Country Girl



Eddie Rabbit's platinum hit, "Suspicious."

After moving to Nashville, Sherry worked at Opryland one summer in the Rock & Roll show. "I wasn't always country. I would rebel against it, being from Memphis I just fought it," Sherry remembers. "My love was Rhythm & Blues, but after moving here, I developed a passion for country and began learning it. I just fell into it."

Sherry's growing love for country music filtered into her fans, who love to hear her performing it. Jack Gale, her current producer, is one of those fans. After hearing songs that Sherry and Robert had written and pitched to him, Gale preferred Sherry's voice over the songs. "He contacted Robert (who is Sherry's manager too), told him he disliked the songs, but that he was interested in me as a singer."

Shortly after, Gale produced Sherry's first single, "What Do You Do," which rose to 78 in the *Cash Box* Top 100 Country Singles chart.

BIG SURPRISES COME IN little packages. This definitely is true when it comes to soft-spoken Sherry Grooms-Skillen. She may be small, but her impressive portfolio is busting at the seams with past accomplishments.

In her early teens, Sherry performed and won the championship of the *Ted Mack Amateur Hour*—not just once, but five consecutive times. "That was a tremendous experience," Sherry recalls. "People all over supported me. It was all done electronically and I just had many fans voting for me!"

As Sherry grew, so did her talent and the diversity of her work. Sherry began doing demonstration tapes. "Once a man asked me to do some demos and radio commercials when he heard my voice over the phone. I've impersonated everyone from Mae West to Roseanne Barr," laughs Sherry. "My husband, Robert, and I have a great time doing the commercials and we also share in writing jingles and songs."

The variety doesn't stop there, and neither do the accomplishments. Sherry has worked as a backup singer for Randy Travis, Charlie Craig and is pleased to say she did backup vocals on

"Just Say No," a song penned by the husband and wife team, became her second single. This tune became the theme song for First Lady Nancy Reagan's "Just Say No" campaign. Proceeds from this record are all donated to the cause. "We had seen Mrs. Reagan on television when she first said, 'say no' and Robert took to writing." To date, there have been over 250,000 copies distributed throughout the country.

On May 17 of this year, Sherry released her latest single on Gallery II Records, "Keep It On The Country Side," written by Robert Skillen with Sherry in mind. Climbing to 74 in the Top 100 chart and to number eight in the *Cash Box* Country Indies Singles chart, this song depicts how Robert sees his country girl.

"He wrote this because that's how I am. Country is all I listen to, write and sing. My family is so pleased I've finally come over to country. Honestly, that's where I think I was always meant to be!"

T.L. Carr

COUNTRY TIDBIT #2: HE DOES IT ALL! At a recent date in Huntington, West Virginia, Capitol recording artist Garth Brooks and band were found directing traffic. The concert organizer had let some of his traffic directors go home due to heavy rains prior to the concert, but when the rain let up, the cars started to pour in. Garth wowed the crowd with a rip-roarin' country show playing his top 10 single, "Much Too Young (To Feel This Damn Old)". Then between signing autographs and hauling equipment, he helped direct traffic!

SANDRA CROUCH: Ambassador of Good Will

BY KIMMY WIX

TAKING IT DAY BY DAY: leaving, with each passing day, a positive impression on every person, place or thing she touches—somehow Sandra Crouch manages to do that, and has since the early '70s.

Throughout most of the '70s, and into the '80s, Sandra's fast-beating gospel-style tambourine playing was heard on over five million records. In addition to working with superstar Diana Ross, Sandra continued to add the "Crouch touch" to Motown projects until one night, while doing a show at the famed Coconut Grove, she faced what would be the turning point of her career.

Sandra's twin brother, Andrea, had just begun his live concert career with the Disciples and had come to see her perform. That same night, Andrea pleaded with her to become part of his musical ministry. By not being fully committed to the Lord, Sandra hesitated in taking such a turnaround. She finally did agree to go on the road with her brother for a few days, just to help out. Sandra didn't realize at that time those "few days" would turn into sixteen years. She saw people really being turned on to Jesus Christ and how their lives were changed. She knew at that point she had to make a total commitment to be effective.

Her commitment became evident when she recorded her first solo album, *We Sing Praises*, for which she co-produced and wrote all the songs. *We Sing Praises* gained her a Grammy Award for Best Female Gospel Performance (among other prestigious awards) in 1983. Her follow-up LP was just as successful and paved the way for solo tours, television appearances and, most important to her, the opportunity to reach out and touch people.

Sandra leads a very diversified life, as singer/songwriter/publisher/musician/producer and arranger for albums, television, films and commercials. She is also a counselor and devoted wife. "I consider myself an ambassador, you know," says Sandra.

"An ambassador of good will for the Lord. You see, my thing is being a fisherman. A fisherman might specialize in one type of fish, but there are some people, like my dad, who can sit on the dock and not care what bites that hook—they just want to reel something in."

In January of 1989, Sandra and her husband, Gregg Phillips, organized a support group at their local church for people with addictive behaviors (and their families), especially for those who suffer serious drug and alcohol problems. "We deal with people who have been abused mentally, emotionally, physically and spiritually," says Sandra. "We have people that simply

oversleep, people that overeat and I have gotten really in tune with that to where it's caused me to be very sensitive to these people and their problems. We share our innermost feelings and nobody feels like they're on the spot."

Sandra explains that solving problems such as these is part of a "healing" process, in which she strongly believes. "It's all *healing*," proclaims Sandra. "The word of God and gospel music *is* healing, if we're not ashamed. If we keep things in the dark and the light is not there, God can't really shine *his* light on it, but when we bring it out—that's when the real healing process begins. There's scripture in the Bible that says 'You overcome by the words of your testimony.' That's what healing and the love of God is all about, so if we can write in our music about healing, love and restoration, I think we will see a positive turnaround."

Sandra hopes that this "turnaround"

will be reflected in the most current project in which she and Andrea are involved. "We're in the process of building our own family studio, called the Crouch Factory. It will be for the family's use," Sandra says. "It's going to be real comfortable—to have a place to record and also get a really good sound. God has blessed us with some really great talent, which we'll be producing—some young fresh talent that is really committed to the Lord."

Some of the projects Sandra will be producing herself, and some she will co-produce with Andrea. "I'm involved with a lot of choir music, so that's what I'll be focusing on," she says. "We'll also be doing some live remote-type projects and then mix in the studio. Some of our favorite artists have said they want to do some gospel albums, so we're going to work with different artists in producing really good gospel music—it'll be dynamite!"



With the talent and long-time experience the twins have, the Crouch Factory should prove to be nothing less than total success. "It all just creates the right ingredients," admits Sandra. "We have the respect and admiration of these artists and they also really respect who we are and what we do. We're really committed to having good gospel music and good lyrics."

"Lyrics are what I'm concerned with the most. Musically, you can get some great sounds by just programming a computer, but it's real important that the lyrics are strong—that they're convicting to the heart, encouraging and uplifting. That's the reason I really get down on my knees when I write something and pray, asking God to give me something. I want it to penetrate the heart you know? It matters because people out there really do listen."

"I had an uncle that passed away about ten years ago and he told us when he was dying—with only a few breaths left—he said, 'Never sell out,' and I'll never forget that. People can easily say 'Well, I want you to say this or that. You can write it this way but not that way.' To me, if I do that, it's selling out and I just can't do that," continues Sandra. "If I had to do that, I would just never do music again."

Sandra credits much of her inspiration and success to her coming from such a unique family background. "I think I have the most unique family in the world. They're the most loving, supportive and encouraging. My parents are my mentors, spiritually and emotionally. Our parents have never beaten us down when we've failed, and that's been many times. They've always shown us and told us what the love of God is," Sandra says. "Before I even knew what the love of God was, I saw it in my parents."

"I just want to see families come together and be supportive of each other. That's important whether you're Christians or not. If you have 'unconditional love' for family members, that love can amount to a whole lot, and if that love could extend into the family of God—it could be a powerful, powerful thing."

In the coming weeks, Sandra will continue her ministry with the support group, while writing and arranging new songs for her next album, which is scheduled for release by the end of the year. She is also writing and producing songs for a soon-to-be released film starring Dyan Cannon, as well as recording with the likes of Phil Collins, Quincy Jones and Lionel Richie.

"I feel like I'm a *big sister* to everybody," laughs Sandra. "Sometimes I feel like I'm running for office."

**CASH BOX
MICRO
CHART**

**CONTEMPORARY
CHRISTIAN
TOP 40 SINGLES**

August 19, 1989 The grey shading represents a bullet, indicating strong upward chart movement.

Total Weeks ▼
Last Week ▼

1	HEALING (Sparrow SPD-1174)	Deniece Williams	1	7
2	STRONG MEDICINE (Modern Art 701460256x)	Bryan Duncan	2	7
3	IT'S ALRIGHT (DaySpring 7014177575)	Paul Smith	8	7
4	SHEPHERD BOY (Diadem 7901130296/326)	Ray Boltz	9	7
5	PERFECT (Frontline 9050)	Benny Hester	3	7
6	JESUS IT'S YOU (Star Song SSC-8120)	Mylon LeFevre & Broken Heart	4	7
7	I CAN BEGIN AGAIN (Benson C-2056)	Larnelle Harris	5	7
8	HIS STRENGTH IS PERFECT (Sparrow SPD-1160)	Steven Curtis Chapman	6	7
9	SEARCH ME (Reunion CASS-7010043523-728)	Recess	7	7
10	FOR EVERY LONELY HEART (Myrrh 7-01-688638-7/661-1)	Kim Boyce	14	7
11	YAHWEH IS FOR US (Maranatha 7100246822/849/679)	Randy Stonehill & The Maranatha Singers	10	7
12	THE LIGHT IS COME (Sparrow SPD-1190)	Tramaine Hawkins	11	7
13	OPEN BOOK (Star Song SSC-8106)	Petra	18	7
14	I'LL BE SATISFIED (Reunion CASS-70110042527/721)	Rick Cua	13	7
15	LONG ARM OF THE LORD (DaySpring 7014175572)	Wayne Watson	12	7
16	THINGS (Word 7019082505)	Scott Wesley Brown	16	7
17	IF GOD IS FOR US (Benson PWCO1096)	DeGarmo & Key	23	7
18	I WISH (Reunion 7010042527/721)	Billy Sprague	15	7
19	BRIDGE OVER TROUBLED WATER (Sparrow SPD-1169)	BeBe & CeCe Winans	20	7
20	FATHER, FATHER (Frontline 9051)	Jon Gibson	17	7
21	IS IT RIGHT (Star Song SSC8129)	Jerome Olds	26	4
22	REST IN YOUR ARMS (Myrrh 7016878384)	The Imperials	25	7
23	YOU ALONE (Live Oak 7010010218)	Matthew Ward	21	7
24	THE RIVER WILL FLOW (Sparrow SPD-1194)	White Heart	22	7
25	SONG FOR YOU (New Canaan 7019971539)	Bruce Carroll	19	7
26	THE THRONE (Reunion 7010037523-728)	Michael W. Smith	24	7
27	LOVE IS (Word 7014176625)	Newsong	27	4
28	SWEET VICTORY (Star Song SSD-8102)	Twlla Paris	30	3
29	THAT'S THE LOVE OF GOD (Word 701 9059503)	Sandi Patti	32	3
30	HERE'S MY HEART (Giant C02555)	David & The Giants	34	2
31	IT'S REAL (Frontline 9041)	Crystal Lewis	28	6
32	NEVER ENDING LOVE (Star Song SSC-8102)	Twlla Paris	29	7
33	TEARIN' DOWN THE WALLS (Sparrow SPD-1191)	Geoff Moore & The Distance	31	7
34	YOUR STEADFAST LOVE (Alleluia AMR-01CD)	Kelly Willard & Lenny LeBlanc	33	7
35	CRYING IN THE CHAPEL (DaySpring 606757)	Allies	36	2
36	STAND IN AWE (Benson C-02478)	Truth	37	7
37	ETERNITY IN THEIR HEARTS (Star Song SSC-8143)	Farrell & Farrell	DEBUT	
38	AS IN HEAVEN, SO ON EARTH (Sparrow SPD-1182)	Steve Fry	39	7
39	VOICE OF EXPERIENCE (Reunion 7010046522)	Morgan Cryar	DEBUT	
40	YOU ARE HIS MIRACLE (Star Song SSC-8119)	Tony Melendez	35	7

**CASH BOX
MICRO
CHART**

**BLACK GOSPEL
TOP 40 SINGLES**

August 19, 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

**SOUTHERN GOSPEL
TOP 40 SINGLES**

August 19, 1989 The grey shading represents a bullet, indicating strong upward chart movement.

Total Weeks ▼
Last Week ▼

1	ONCE UPON A HILL (Riversong R-55909)	Gold City Quartet	11	7
2	THERE'S STILL POWER IN THE BLOOD (Riversong RS-5916)	Heirloom	2	7
3	HELP ME STAND LORD (Riversong R-55916)	Jeff & Sheri Easter	5	7
4	WHEN I KNELT, THE BLOOD FELL (American Christian Artists)	The Greenes	8	7
5	THE PARTY'S OVER (Homeland HL-1014)	Hemphills	9	7
6	GROUND BREAKING (Morning Star MST-45-12788)	McKameys	10	7
7	BRING MY CHILDREN HOME (New Canaan 693215-08)	Nelons	3	7
8	GOD SHALL WIPE AWAY ALL TEARS (Masters MSC-8814)	J.D. Sumner & The Stamps	4	7
9	GONNA RIDE THAT GLORY CLOUD (Morning Star MST-45-4099-AA)	Dixie Melody Boys	7	7
10	SAVED TO THE UTTERMOST (Homeland HL-1003)	Speers	6	7
11	HE CAN (Homeland HL-1008)	Singing Americans	14	7
12	I WANT TO MAKE A DIFFERENCE (Morning Star HAR-45-11288)	Mid South Boys	12	7
13	COMING SOON (Peace Full Stream 28491-1600-1)	Spensers	15	7
14	THE CROSS IN THE MIDDLE (New Haven NHS-005)	Florida Boys	16	7
15	SIN WILL TAKE YOU FARTHER (Homeland HL-1006)	Cathedrals	11	7

16	THERE'LL BE A PAYDAY (Mornig Star MST-45-4095)	Perry Sisters	13	7
17	THIS IS WAR (Riversong R-55909)	Paynes	19	7
18	THE MOUNTAIN (Morning Star MST-45-112888)	Perrys	18	7
19	I'VE BEEN TO THE POTTER'S HOUSE (Better Way WR-7007)	Quinton Mills	21	7
20	BLOW YE THE TRUMPET (Morning Star HAR-45-1152)	Anchormen	20	7
21	CAN THE WORLD SEE JESUS IN YOU (Riversong RS-5900)	Heavenbound	17	7
22	TYPICAL DAY (Canaan 7019978)	Talleys	26	5
23	I'VE JUST STARTED LIVING (Homeland HL 1006)	Cathedrals	25	4
24	LAZARUS, COME FORTH (Morning Star MST-4110)	Bishops	28	4
25	GOD'S GONNA SEND A REVIVAL (New Canaan 673620)	Talleys	23	7
26	TO THE HOMELAND (Homeland HL-1005)	Rusty Goodman	24	7
27	WAITING AT THE RIVER FOR YOU (Harvest U23701)	Stewards	29	5
28	STRONG FAMILY RESEMBLENCE (Morning Star MST-45-4095)	Fox Brothers	22	7
29	BEEN THROUGH ENOUGH (New Canaan 692716)	Janet Paschal	27	7
30	WALK AROUND ME JESUS (New Canaan 7019967531)	Wendy Bagwell Sunliters	30	3
31	BLOODBOUGHT (Son Light SON-116)	McGruders	34	7
32	YOU'LL BE THERE (Son Light SON-115)	Hoppers	31	7
33	THE PRECIOUS JEWEL (Hal Kat HKK63058)	Charlie Louvin & Roy Acuff	36	2
34	CARRY ON CHILDREN (Morning Star MSC4095)	Fox Brothers	38	2
35	BY THE BLOOD OF THE LAMB (New Canaan G92967)	Inspirations	32	7
36	ANOTHER HEAVEN SONG (Homeland HL1010)	Prioty	33	3
37	PEACE WITHIN (River Song RS-5917)	Forester Sisters	35	7
38	BOUGHT AND PAID FOR (New Canaan)	Kelly Nelson Thompson	40	6
39	CELEBRATE JESUS' NAME (Canaan 7019873531)	Janet Pascal	DEBUT	
40	CROSS YOUR HEART (New Canaan 7019971539)	Bruce Carroll	39	6

GOSPEL MUSIC



The first night of the International CBA convention found Spectra Distribution hosting "An Evening with the Family." Among the appearing artists were The Speers of Homeland Recording and Publishing. The Speers brought the audience to their feet with their jubilant singing; overall, a knockout performance. Pictured from left to right are: Jane Greene, Bill Speer, Bill Itzel, Faye Speer and Brock Speer. (PHOTO CREDIT: Tania Rice)

The Singing Echoes!



"Waiting On The Other Side"

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Sparrow Records has signed an exclusive worldwide artist's agreement with David and Delores Winans, according to Billy Ray Hearn, Sparrow president. They have previously performed as both solo and guest singers for Winans family recordings on various record labels, but their Sparrow debut album in October will be their first together. Pictured from left to right are: David Winans, Delores Winans, Billy Ray Hearn and Joanie Hearn.



Star Song, a division of Jubilee Communications, Inc., announces the signing of the premier Contemporary Christian group, the Imperials. Shown here from left to right are: Dave Will, Stan Moser (Star Song CEO), Ron Hemby, Jimmie Lee, Armond Morales and Darrell Harris (Star Song Pres).

Album Reviews

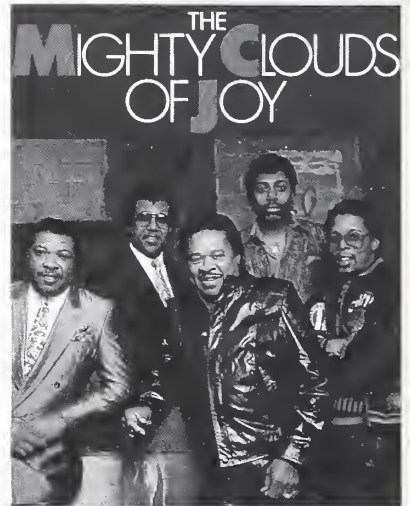
┘ TERRY V. SALYER: *Take a Stand* (TR Prod. TR1433)

Salyer does indeed take a stand with this project, produced by Tom Reeves. This collection expresses an easy feel, utilizing horns to enhance the already existing beauty and smoothness of Salyer's vocals. "My Heart Is His" is a ballad expressing the unity and dedication in a relationship with the Lord. The cut, "Live His Love," displays Salyer's "bluesier" approach as he seems to vocally cut loose and give it his all. *Take a Stand* delivers a mixture of tunes, reflecting the various lights in which God can be seen—and Salyer makes a successful delivery.



┘ MIGHTY CLOUDS OF JOY: *Night Song* (Rejoice 7015029294)

Without a doubt, the key cut on *Night Song* is "I've Got My Mind Made Up to Serve the Lord." The vocal arrangement is "tight," as well as soul-stirring. A contemporary version of Rogers & Hammerstein's "You'll Never Walk Alone" is a plus to this project, proving that the Mighty Clouds of Joy know how to pump out excellent and top quality material. *Night Song* is cleverly produced by Frank Wilson and Lynn Keesecker.



┘ GOLD CITY: *Goin' Home* (RiverSong C02559)

What is this—a Dixieland Jazz Band? That may be your initial reaction as the first cut, "What A Glad Day," kicks this package off to a sizzling start. Even with almost overpowering horns at times, Gold City is able to blend a superb musical ensemble with perfected vocal harmonies, creating a collection of tunes that forces you to move with the tempo and sing the lyrics. "That's What I Am" and "I'm Going Home To Jesus" will keep you moving and singing even after fading to silence. *Goin' Home* should prove to be the next in the long line of grand projects for Gold City.



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COIN MACHINE

AROUND THE ROUTE

BY CAMILLE COMPASIO

BE ON THE LOOKOUT for *Twister* from **Exidy**, which marks the factory's entry into the redemption market! Sales and marketing chief **Virginia Kauffman** says it's been bringing in terrific earnings on test, particularly in family-oriented locations where its appeal spans all age brackets (probably because of the skill and strategy involved). See further details elsewhere in this issue.

Since running our story on the **ACME '90** convention slated for Chicago's Hyatt Regency, March 9-11 (*Cash Box*, 7/15/78), we received some calls from the distrib community, taking exception to the proposed Distributor Preview Night being held on Thursday evening. Seems they're not too pleased about it, the preference being the "distributor only" hours during show days. When we contacted **Bill Glasgow Sr.** of ACME's management firm, he assured us the situation would definitely be addressed at the September 9 meeting of the Show Committee in Las Vegas. As a matter of fact, it's the "#1 priority item on the agenda!" Nice to know that they're listening, and are intent on making every effort to satisfy!

Ken Keim departed his post as vice president of sales at **Rock-Ola**. As of this writing, there's no word of a replacement. But that's understandable because, right now, the factory's main concern is the upcoming introduction, at AMOA Expo '89, of its new dedicated CD juke! We can assume, though, that coinvet **Frank Schultz** will be taking on the added responsibilities in the interim, with an assist, of course, from **Bob Hesch**, Rock-Ola's east regional sales manager.

Spoke with **World Wide Dist.** prexy **Fred Skor**, who had lots of good things to say about the **NSM/Loewen** line of juke. The *CD Galaxy*, for example, has been "hitting the streets, working perfectly, and producing high earnings!" And, the NSM combo *City IV* "has been making a marvelous impression on operators throughout our territory." Translation: Those orders are coming in and these boxes are selling!

While we're on the subject of Loewen America, prexy **Rus Strahan** and his lovely wife, **Carol**, are enjoying the pitter patter of little paws at the Strahan household, with the recent arrival of Heidi, the cutest little puppy you ever did see!

Jaleco USA in Niles, Illinois has big plans for their participation in AMOA Expo '89, as we learned from **Larry Berke**, director of coin-op sales. You'll see a couple of new kits in their exhibit, plus a dedicated driving game. That latter piece sounds interesting. ~doesn't it? However, it will remain under wraps until showtime. Jaleco USA continues to do big business in the consumer market. The coin-op division, as you know, is still in its infancy; but, as Larry tells it, the new driving game will swing it into adulthood real quick!

I'd like to express sincere condolences to a good friend, **Andy Ducay**, who is well known throughout the trade for his expertise in the area of engineering service. He was among the starters of the service school programs that began many, many years back, and was noted for his down-to-earth presentations. Andy's wife, **Elaine**, died recently, following a two-year illness. They had been married for 38 years, and had started enjoying a renewed togetherness when Andy went into semi-retirement, which makes this loss even more painful for him. May she rest in peace.

Sega unveiled some very exciting equipment at its August '89 product presentation/sales meeting, which was held at the Sofitel hotel in Chicago (8/4). The lineup includes the *Super Monaco GP* (in Deluxe, Cockpit and Upright models), the *E.S.W.A.T.* kit and the *Super Masters* golf game. Distribs were very enthusiastic in their reaction to the new pieces. Even the horrible Chicago weather that preceded the show (thunderstorms, heavy rain and flood conditions) didn't dampen their spirits! There were about 39 distributor firms represented. Keep tuned for further details and photo coverage.

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.

Key Appointment at Valley Recreation

CHICAGO—**DICK SHELTON**, VP of manufacturing at Bay City, Michigan-based **Valley Recreation Products**, announced that **Bruce Allen** has been promoted to the position of manufacturing operations manager, reporting directly to Shelton.

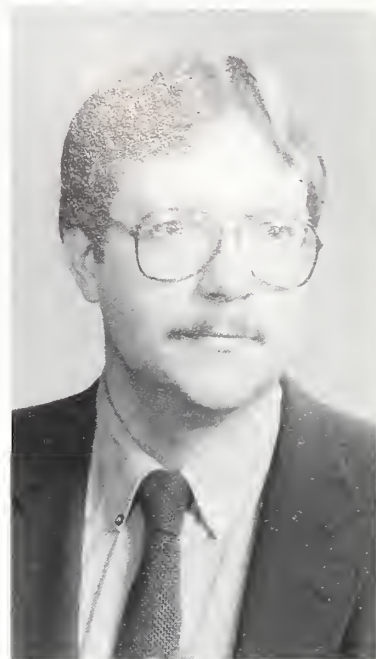
"Bruce has been with Valley for over eight years. He will be totally responsible for all special projects involving purchasing, manufacturing processes, factory remodeling, development of new products and new equipment purchases," stated Shelton.

Bruce Allen graduated from Chesaning High School and went on to Western Michigan University, where he earned his B.S. degree in Industrial Education, and later his M.S. degree in Industrial Education from Eastern Michigan University.

He joined Valley as a draftsman, subsequently becoming director of model shop and engineering.

"Bruce brings with him years of experience in our industry, and his involvement in the modeling and engineering department over the past years gives him hands-on experience that will be a great asset in his new position," Shelton added.

Allen and his wife, Bobbi, who is an



BRUCE ALLEN

assistant professor of mathematics and computer science at Delta College, have three children.

Study Reveals Major Reasons for Teenage Smoking

CHICAGO—**FRIENDS WHO SMOKE**, peer pressure and parents' and other family members' smoking are the major reasons why teenagers take up the smoking habit, and the average age when they start smoking is 13, according to a new research study of teenage smoking behavior and cigarette purchase practices.

Conducted between June 21 and July 9 by **Response Research of Chicago**, the nationwide study covered interviews with 1,015 youths aged 13 to 17. It was underwritten by the **National Merchandising Association**, reports **Richard W. Funk**, chief counsel of NAMA, who was asked to testify at a hearing in Washington, dealing with H.F. 1250, a bill which proposes severe restrictions on cigarette advertising and on the sale of cigarettes through vending machines.

As for the source for securing cigarettes, the survey revealed that friends are the most likely source when teenagers first begin to smoke (57%), while family members and purchasing (21% for each) rank as the other major sources for new smokers.

Of the 21% who purchased their cigarettes when they started to smoke, 84% obtained them from a sales clerk in a store, and 16% used vending machines.

Asked by Response Research where they buy cigarettes, 64% of the teenagers, ranging in age from 13 to 17, who said they buy either often or

occasionally, said their most frequent source was over the counter in stores, while only 9% use vending machines. The over-the-counter sources most frequently mentioned were convenience stores, gas stations, grocery stores and drug stores.

The teenagers who reported that they seldom or never buy from vending machines said they avoid the machines because they are located inconveniently (48%) and because cigarettes are more expensive in vending machines (35%).

"We are not surprised that the study shows that 38% of the teenagers who smoke do so with the permission of their parents," Funk said. "Even 22% of 13-year-olds smoke at home, and 54% of the 17-year-old smokers do so. An even higher percentage are allowed by parents to purchase cigarettes.

"We in the vending industry have long been aware that our machines are not a significant source of cigarettes for minors because the majority are located in bars, cocktail lounges and places of employment where teenagers are not present," he continued. "I feel that the teenagers' comments to the researchers demonstrate clearly that cigarette machines do not need to be regulated, since they have little to do with teenagers' smoking behavior.

Copies of the study are available from NAMA, at 20 N. Wacker Drive, Chicago, IL 60606.

FABTEK Intros 'Dynamite Duke'

CHICAGO—FABTEK IS INTRODUCING the world's newest superhero in its latest game release, **Dynamite Duke**. Duke, half-man, half-killing machine, is out to destroy his evil creator, who is set on conquering the world with an army of biotechnically altered soldiers.

In an environment of vivid graphics and special effects, players shoot and kick their way through eight deadly combat missions in pursuit of the final showdown. Duke's powerful advantage is a Dynamite Punch that literally explodes on the screen. Players can gain enhanced fighting power and longer life by finding hidden power items along the way; for especially difficult game stages, players have the option of buying extra dynamite to

strengthen their attack.

"*Dynamite Duke* combines the realistic feel of boxing that Nintendo's *Punch-Out* offered and the fast-paced shooting action of our own *Dead Angle*," commented Frank Ballouz, FABTEK president.

Collection results support Ballouz's optimism. The game, licensed to FABTEK by Seibu Kaihatsu, has reportedly been generating outstanding earnings in test locations throughout the U.S., Europe and Japan.

Dynamite Duke is available in horizontal kit form. Further information may be obtained through FABTEK distributors or by contacting FABTEK, Inc., 13807 N.E. 48th Place, Bellevue, WA 98005.

Exidy Intro's Redemption Game

CHICAGO—IT'S CALLED **TWISTER**! It's an alley game for the redemption market, and it's being introduced by Exidy.

The name of the game tells you a great deal, for *Twister* provides some unique features that represent a departure from the ordinary in this equipment category. Or, as the Exidy people point out, "*Twister* is more than just a ball up an alley!"

Skill and strategy are called upon as players do their best to reap the rewards. As an added incentive there's the Bonus Bucket to keep them coming back for more.

The game measures 7' long by 2' wide, has clever audio to add to the fun, and is equipped with the Deltronic ticket mech. Exidy has been testing it at family entertainment centers, mini-golf spots, boardwalks, mall arcades, sports bars and other locations, with excellent results.

Initial shipments are expected to begin around August 28. Further information may be obtained through factory distributors or by contacting Exidy, Inc. at 4770 Caterpillar Road, Redding, CA 96003—and be sure to ask about Exidy's free freight program.

Bally Reports Second Quarter Results

CHICAGO—FOR THE SECOND QUARTER of 1989, **Bally Manufacturing Corporation** reported revenues of \$518,794,000 compared to \$474,413,000 last year. Net income was \$21,497,000, up from \$12,890,000 reported in the same period the prior year. Primary earnings per share were \$.68 compared to \$.41 for the second quarter a year ago.

Second quarter 1989 earnings included a gain for the sale of **Aladdin's Castle Amusement** subsidiary of \$33.9 million (\$1.08 per share) and unusual non-recurring charges of \$8.4 million (\$.27 per share).

Bally's board chairman and CEO **Robert E. Mullane** said he was "pleased with the profit realized on the

sale of the Aladdin's Castle division and disappointed in the quarter's operating results." He said further that "Start-up costs relating to an addition at the company's **Park Place** casino combined with weakness in the Reno market caused a decline in the results for the casino division. In addition, the fact that health club revenues did not meet expectations adversely affected operating results."

Commenting further, Mullane said, "Preliminary discussions are in progress to restructure parts of Bally with the expectation that it will increase market awareness as to the value of the company's assets and the resultant future earnings and cash flow."

TO FURTHER EMPHASIZE the necessity of quarter play, **Williams Electronics** recently informed operators that its new *Granite* shuffle alley is available with a *one play for a quarter or three plays for two quarters* option, using the same coin chute.... A recent *Cash Box* editorial stated that "With the current rise in the price of singles...many courageous operators are now experimenting with *straight quarter play on the jukeboxes*".... **Mondial International** of Springfield, New Jersey has been appointed a franchised **Seeburg** distributor for the New Jersey area, succeeding **Atlantic New Jersey Corporation**.... **Rowe International, Inc.** has scheduled its 1974 national distributor meeting for September 12-13 at the Copley Plaza Hotel in Boston, where its new phonograph line will be unveiled.... A recent California Supreme Court decision declared that any ordinance within the state which prohibited games of skill (including flippers) was unconstitutional.... Citing the "rapid growth of electronic video games and the increased use of electronic devices in traditional games, such as flippers...." **Ramtek**

Corporation of Sunnyvale, California has launched a series of free "Solid State Schools" for service personnel in the coin-operated amusement industry.... The talk of the trade these days is the necessity for increased play pricing, to help offset the spiraling costs of equipment, service, labor, etc. Current programs underway include 35-cent and even 50-cent play on pool tables, straight quarter play on music boxes, minimum guarantees on both music and games as well as straight equipment leasing based on sensible terms and a suggested \$2 per machine service charge, per collection period.... **Bob Jones**, founder of **Robert Jones International** (now a division of **Bally Mfg.**) has resigned his position there to open a new amusement game and gaming machine export operation named **Arjay Export Company**.... News from the Boston area has it that **Joe Dillon** is the new general manager at **Seeburg** in Randolph.... A huge celebration took place recently at **C.A. Robinson & Co.** in honor of **Sandy Bettelman's** engagement to lovely **Adrea Leibowitz** of Granada Hills. Nuptials are scheduled for spring....

AMOA Expo '89

September 11-13, 1989



Las Vegas Hilton

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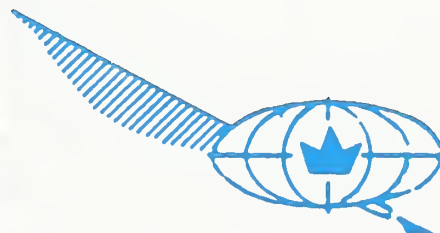
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"Miss You Much."
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from the long-awaited new
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Produced by Jimmy Jam & Terry Lewis
for Flyte Tyme Productions, Inc.
Co-Producer: Janet Jackson
Executive Producer: John McClain

when you play it
say it



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