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


**TICKETTAPE**

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

**DATT'S THE WAY ON HE-HUH, HE-HUH WE LIKE IT (UH-HUH, UH-HUH):** The path has finally been cleared for DAT to come marching through the radio stations. The most popular Music hardware and software hi-techs have hammered out a deal that will allow for DAT recorders to make copies from CDs and pre-recorded tapes but, thanks to a copyright clause, will make it impossible to reproduce the tapes digitally. That’s what all the fuss was about? Expect DAT players and software to become gingersly introduced before becoming a big to-do in the next couple of years.

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

**NO CASH:** 15 YEARS AFTER: Just when you thought that every ’80s rock & roll group that ever existed was back on tour, there were words that, uh-uh, there was one or two that are still unreunited. Well, one that is no longer in a state of dissolution is Ten Years After. That’s right, the band that included the fastest guitarist at Woodstock (Alvin Lee, naturally) is back. Chrysalis will give the world About Time, the band’s first recording in 15 years (gee, it seems like yesterday), on August 27th. Alvin Lee spent about three hours telling the fans at Woodstock he was “gon’ home.” Well, folks, he’s comin’ back. And now we hear that Poco has reunited. Imagine, Poco!

**VIEW-B-DOOBIE-DO:** Vestrion Video will release The Doobie Brothers: Listen to the Music, a 60-minute “complete video history” of the reunited ’70s hitmakers (em, you’ll need more than an hour to tell the whole story)! On September 27th ($19.98 to buy, about $2 to rent).

**SSSSS:** The good folks at Performance Magazine have compiled their list of the top concert promoters, the top booking agency, Radio City Music Hall the top large-sized venue and New York’s The Ritz the top club.

**GOT LIVE IF YOU WANT IT:** Great White, Tesla and Badlands have joined forces for a tour; look for them at a heavy metaleria near you in August.... Stevie Nicks — the woman about whom Atlantic’s Jann Wenner says “Stevie who?” — will be hitting the road for her first North American tour in over three years, opening August 16th and trudging down our highways and byways into the fall.

**ROCK & ROLL, EMPHASIS ON ROLL:** Rollergames, a new syndicated TV show by a weekly professional roller derby program aimed at wrestling fans, will have rock stars performing at “half time.” Already inked are Ozzy Osbourne, Deborah Harry and Prince, the Ramones, Kool & the Gang and the Shirelles. About the history “I won’t say we’re not putting it together.”

**THE BIZ: First Warning Records is a new independent label that has just signed a production and distribution deal with Rough Trade. Hex and the Roxettes are the first two signees. The look for albums in late August.... BMG Music Intl. has acquired 50% of Italy’s La Drogueria Di Drugolo label.

**ART & ARTISTS:** Sun Francisco’s James A. Nelson III is hard at work on a concept album celebrating sobriety.... Melissa Etheridge, wasting no time, will have her second album, Brave and Free, in November.... Island has also inked guitarist Stevie Salas, who is busily rehearsing his debut album with producer Bill Laswell.... Cyndi Lauper’s video for “My First Night With You” has been closed captioned for the hearing impaired, representing what Epic calls a “commitment” to the use of close captioning on more and more music videos.

**LABELING:** Existia Music Group, a new label started by young L.A.-based entrepreneur Kamal Abdul, has signed ex-Poco member Paul Cotton and R&B artist Peter Canada.
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In case you haven’t tuned in lately, that underfunded, wimpy cousin of MTV is now lookin’ cool and hangin’ 10. More to the point, in this era of radio entropy, VH-1 is breaking artists. What the heck is going on here?
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Twitty burst on the scene with the first wave of rock & rollers, but he matured into a country artist of stature, and he never stopped pushing on the edge of the envelope. Now, a third of a century later, a still vital Twitty looks back on his storybook career.
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Cover and feature photos of Chris Isaak & friends by Larry Busacca

CASH BOX is published weekly except Christmas week by Cash Box, 157 W. 36th Street, Suite 1442, New York, N.Y. 10018 for $25 per year second class, $30 first class, news and classified matter paid at New York, N.Y. 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. 36th Street, Suite 1442, New York, N.Y. 10018.
THE BUZZ

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

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

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

Oscar Wednesday

LA TO I MUST ADMIT that when I first heard the name, I was a little apprehensive about shucking out 10 bucks to see these Kik Tracee guys. I mean, I've been a rabid fan of the last few years and, I was surprised, was a bit taken aback when I looked him in awe. Where had this band been all my life? What was this fresh and totally original sound they were producing? And WHERE did they find this exquisite blue-eyed creature who had absolutely no problem mesmerizing a packed house? As an understanding soul was prying me from the stage after the show, I remember asking in confusion, "Axl who?"

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

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

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

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

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

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

Kik Tracee will be heading the Whisky on August 27th and from what I hear there will be many industry heavyweights attending. The A&R pinchhaves have already begun nibbling but as of yet no deal has been inked. The major hint, fans. Check out the show. In the so very eloquent words of their adoring fans, they're going to "Kik your ass.'"

Stephanie Brainerd

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

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

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

He was well-respected and well-liked by the artists he worked with as well. When The Godfathers set out to do their current More Songs About Love and Hate, they said that using Maile again was a given. The hard part was finding the right engineer, and the criterion was met when they discovered Harold Bur- 

ton, who they described as "an American Vic Maile." No fault praise. He will be missed.

ON A LIGHTER NOTE: Saw San Francisco's Legal Reins this week, at a CBGB showcase. The band's live set is considerably more exciting than the album, Please, The Pleasure on Arbista, which is not really surprising consider-

ing that this was their first. The set was a notch short of blistering, and ranged from a couple of very bluesy/fuzzy songs to the Modern English-ish single, "Wait for Fire Burning," to the chilling "Jealous Rage" and a song that isn't on the album, an acoustic thing about addiction that features bassist Eden Unger on vocals. Good stuff.

YEAR OF THE SWAMP THING: First we had King Swamp, and a few other pop-rock bands that decided the South was where it's at and changed their sound accordingly. Next in line is a new IRS band out of Gainesville, FL (at least they aren't English) called Alligator. The record isn't out yet, but I heard the single the other day, and it ain't bad, y'all. It also sounds... vaguely familiar. Keep yer ears open.
BELTED PUBLIC CONGRATULATIONS to my pal and former West Coast counterpart on this page and many others. Tom DeSavia, now happily settled in at ASCAP. Best of luck, although you won't need it, and thanks.

Karen Woods

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

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

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

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

Long known as the Ragin' Cajun, Kershaw has been noted since the early '60s for his wildly energetic performances and for his biggest hits, "Louisiana Man" and "Diggidy Diggly Lo," and for his more recent duet with Hank Williams Jr. Cajun Baby." His on-stage antics during this show proved he is still one of the best Cajun performers.

A little more traditionally Cajun-flavored was longtime Grand Ole Opry performer Jimmy C. Newman. Newman, highly regarded as one of the foremost authorities on Cajun music and its people, brought down the house with his 1987 hit, "A Fallen Star."

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

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

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

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

Kay Knight

MOVERS & SHAKERS

Joyce Lapinsky has been named director, creative, for Zomba Publishing/West Coast. In this newly created position, Lapinsky will be responsible for the company's publishing activity on the West Coast, which will include new acquisitions as well as exploitation of Zomba's catalog. In addition, she will be involved with Zomba's producer roster and in Zomba's film and television music activities.

Joni Somon was named manager of alternative promotion for Chameleon Music. Somon was previously project coordinator for Chameleon, a position she held since February 1988. 

BMG has promoted Heinz Henn to the position of senior vice president, A&R marketing for BMG Music International. He was previously vice president of the same department.

Enigma Records has announced the appointment of John Kirskey as vice president, rock promotion, effective July 31.

For the last 16 years, Kirskey has been with Epic Records (most recently as director of A&R) and has been appointed to A&R management.

Frederick Traube has been named promotion manager for General Records for the Baltimore, Maryland/Washington D.C./Virginia region.

Henn will work out of WEAs branch in Lanham, Maryland.

Mickey Gentle has been appointed Chicago regional branch manager for WEA. Gentle joined WEA Chicago in March 1984. In 1986, Gentle produced a sales rep for the Chicago territory, which he held before his new appointment.

Diana Flaherty has been appointed national sales & marketing manager for CEMA Distribution. Located in Los Angeles, Flaherty oversees promotion of materials used by the field sales people, and she also handles the allocation of point-of-purchase items and advanced cassette mailings.

Flaherty joined CEMA in 1986 as advertising secretary.

Satellite Music Network announced that Martin Raab has been promoted to vice president, marketing, from director of marketing. He is based at SMN headquarters in Dallas.

Raab works closely with SMN's affiliate sales department in developing strategies to market SMN's 10 music formats and to provide promotional services to over 1000-plus affiliates.

William Morris Agency announced that Joel Roman has joined WMA and will launch its soundtrack department, emphasizing the placement of William Morris music clients into feature and television projects.

Roman will work closely with WMA promotion manager for the R&B, jazz and country artists to team their clients with appropriate projects. Prior to joining WMA, Roman worked at Triad Artists in the soundtrack department.

CBS, D'Ann Roza has been appointed manager, national accounts advertising. Roza has been with CBS since February of 1988. Prior to that, she was with the Sony Corporation, as sales coordinator for distributors and national accounts.

NASHVILLE SKYLINE: Lorna Greenwood has been appointed vice president of sales for Entertainment Unlimited, a Music Row PR firm.

Greenwood has experience as performer, promoter and booker. She will be working with such artists as Doug Jones, Del Reeves, Kitty Wells and Johnny Wright.

Pride Music Group has announced the promotion of Steve Pope to promotional manager. Known to some as "Pope on the Row," he attributes part of his success to working with such notables as Byron Gallimore, Jim Scherer and Gary Overton.

Polygram Records, has announced the appointment of Rocco Capuzzo as western regional promotion manager. Capuzzo will assume his new duties and will soon be relocating from Nashville to Atlanta. 

MCA Music Publishing has announced the appointment of Eddie Tidwell to manager of creative services, Nashville. Tidwell most recently was a promotional manager with Silverline/Hotline Music, a division of Lorimar/Telepictures.

STATION TO STATION: WZVQ (V-103) Chicago announced the appointment of Tim Ryan Feagan as general sales manager. KLX 97.1 FM has named veteran air personality David Perry, host of the 6:00AM-10:00AM morning show. Bobby Rich has joined KMG1-FM/KX1-AM as vice president and general manager.
GUESS WHAT, MUSIC FANS! Now there’s a pop station where you can hear a generous assortment of hit singles, and it’s not VH-1. But it’s Bonny Raitt, Elvis Costello, Tom Petty, Lou Reed, XTC, Chris Isak, Love and Rockets, Basia, Soul II Soul, the Neville Brothers, Edie Brickell & New Bohemians, Adrian Belew, 10,000 Maniacs, etc. What’s more, the station was playing a lot of this stuff before just about any other outlet. While there’s also a down-side—you have to wade through a certain amount of schlock along with the goodies—let’s not forget that this was also the case during the golden age of pop radio in the 60s. So where on the FM dial is this enlightened station located? you ask? The answer is, nowhere. The station is VH-1.

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

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

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

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

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

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

“I think you’ll find there are gonna be more and more radio formats like VH-1, because radio needs those upper demographics in order to get advertising.” Virgil co-chairman Jeff Ayeroff speculates. “In fact we’re already starting to see it with this new NAC format — that’s where Enya came from, that’s where the Simply Red single came from. In a sense that’s the VH-1 format. It’s a viable audience with a lot of money, and it also goes down in age; there’s a lot of 20-year-olds that don’t want to watch MTV. It’s sort of like the difference between blue-collar workers and college students. They’re real smart guys, and I think they’re pressing the same buttons that Saturday Night Live did in the mid-70s. They need to get hipper around the edges, but I think they’re aware of that — that’s part of their scheme. But they’re doing it incrementally instead of cutting a wide cloth.”

VH-1 isn’t going up against radio for its audience, however. The competition is everything else on TV, from NFL football to This Old House. Keber explains his perception of the network’s strategy: “When a person is grazing through the channels with the remote control, what VH-1 wants on their channel are images and artists that have stopping power, that have
enough impact to hook a grazing viewer. Fortunately I think that Bonnie’s video had it and Bonnie as an artist has it. They recognized that and went with it.”

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

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

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

“All we were trying to do was get a situation where she could express herself, be comfortable in the video, and be working with a filmmaker who could capture the whole thing and be sensitive to her,” cause she’s a very appealing person. David Hogan turned out to be the perfect match. We’ve had a lot of success with him over the years, especially with artists that have an upper-dem skew. He’s directed all three videos for us, including one for ‘Nick of Time,’ which was actually the first video made in the campaign—in Europe it was the first single. The clip for ‘Nick of Time’ is much more of a hip video than the one for ‘Thing Called Love,’ but the fact that Dennis Quaid could be in the first one gave it an added dimension that really enhanced its programmability.

It wasn’t really that calculated on our part—he’s just a friend of hers. But it piggybacked on the press blitz that was just beginning on Great Balls of Fire, and they both also appeared together on an HBO Neville Brothers special. Since then, of course, he’s been signed to the label too. But she contributes a lot to the formation of these concepts, and ‘Love Letter’ demonstrates that she’s become more comfortable with the medium.

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

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

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

**CAPITOL GURU MICK KLEBER**

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

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

“The one thing you worry about more than anything else,” says Kleber, “is you hope you’re VH-1 to segue a Love & Rockets clip into a spot peeling to you is because you’ve tumbled out of the demographic—that you’re too old to rock & roll! But if they can keep the edge on the channel—and putting the alternative stuff into the mix keeps them really current in my mind—it lessens the feeling that you might be seeing acts are only pushing some sort of quasi-nostalgia buttons on you. I do feel when I’m watching it that I am seeing stuff that has some mental life to it, as opposed to the quintessential backlit hair and big lighting rig type of video.”

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

“Gracie Slick has a great quote that keys off a lot of what VH-1 is about,” Bennett offers. “She says, ‘We are your parents’ worst nightmare, because we are your parents.’ In a way, we are the channel for rock & roll parents, and we’ve achieved tremendous acceptance with that positioning. This is the rationale that allows us to put F.M. for Pumpers, secure in the belief that it makes a sort of sociocultural sense. ‘It does, exactly,” Bennett insists with a laugh.

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

“As this album got finished,” Isaak recalls, “it was just fortuitous that the new president of the company [Bennett] came and saw us play this nightclub in Oakland, which was in a pretty tough neighborhood. This guy stayed till like four in the morning and hung out afterwards. Apparently he has no fear of nightclubs, which most executives do. So then he said, ‘Let’s get together and talk sometime.’ And me, being no dummy, said, ‘Yeah, sure!’ “cause I’m dyin’ to be on VH-1, obviously. So he invited me by his place, and when I got there he was moving, he was gettin’ ready to go to New York to start his new job with VH-1. And I ended up havin’ him help him move his stereo speakers, these huge speakers, down these steps. So I think maybe a lot of my airplay on VH-1 is directly related to me having to move his equipment. I think it also helps that I do have pictures of Ed Bennett naked. If you look closely at that Rob Lowe sex tape, you can see that parts were cut out, I can’t say any more than that.

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

Continued on page 25
AS YOU PROBABLY KNOW, I've just returned from a whirlwind excursion to New York City, where I dined with the stars and was feted at some of the most glamorous nightclubs in the Western Hemisphere. Naturally I'm broke, so upon my return I waded through my pile of promo records, hoping to find some space amongst the cracks before I donated the records to Children's Hospital. The pile represents records that have sat beneath my desk for months, records that, for whatever reason, never made it to the Cash Box turntable. But having been in a couple bands myself, I know that every record represents somebody's hopes and dreams, and so it was only fair that I listen to all of them before donating the ones I didn't like to the local youth center. Happily, a batch of these discs turned out to be worth keeping, and I'm proud to tell you which ones they are: Rhys Chatham, Die Donnergott-te-ter (novelty rock in the '79-'82 tradition); Shades Apart (ditto); Marginal Man (the third in our triumvirate of melodic punk bands, all of whom are on Giant Records or their offshoot, Wishingwell); Right as Rain, Undertow (neo-Southern from Seattle, on the reliable DB label); Death of Samantha, Where the Women Wear the Glory and the Men Wear the Pants (glam-hooky, wiseguy punk with incisive lyrics); Mickey G. & the Chromosomes, Going Bald (novelty roots rock, suspiciously dear to my heart); and Angel Dust — Music for Movie Bikers (a compilation of cartoony, mostly instrumental highway noise, on an terrorized vinyl). The rest of the records are now at the Home for Unwed Mothers, priced from $1.99 to $3.99.

THANKS FOR THE T-SHIRTS: Alias Records (None of our bands suck!), Miracle Workers, Chesterfield Kings and the Slugs. (The Slugs, by the way, are a terrifyingly booby mod-punk band from Chicago. Their drummer, Michael Halston, books the band as well as our friends the Service, Green, Material Issue and Souled American — the cream of the Midwest punk crop, in other words. He's looking to bring this fine combo to the West Coast, and any clubowner with a taste for guitar pop-rock and a lick of sense should contact him at 312-878-0879.)

UNSOLICITED PLUGGLES: I've got nothing better to do, so I'd like to take a moment and mention two record companies of note. Someone wrote in the February issue of the magazine, by the way, and a free flexi-disc with every issue) that historians will judge Herald Vex Records as the most influential American label of the '80s. Concur. Herald Vex has put out close to 150 albums in its brief existence, ranging from the unbearable skree of G.G. Allin to the unbearable sweetness of the Verlaines. They've given us Big Dipper, Volcano Sun, Happy Flowers, the Pogs, Antietam, My Dad Is Dead, One Plus Two and countless other bands that were too hip or too ugly or too "small" for the mainstream labels. Gerad Cascoy, the cynical young urchin who runs the thing, is the most unrelenting advocate of alternative consciousness that you've ever meet.

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

ALTERNATIVES

FETCHIN BONES: Monster (Capitol)

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

TUPELO CHAIN SEX: // (Cargos Records CAR005)

After several months of release, this wigged-out mambo-ska celebration is inching up onto the way alternative chart. Like a lot of a good couple of grumpy veteran American bands, the Tupelos can't find a deal in the U.S. A., so they've released this fourth album through a Canadian company: but it's more than worth a trip to the import bins. Few bands combine such playful, spontaneous dance energy with biting social commentary and a slightly sinister air. On the surface it's a record of naked, noisy and angry passion — which includes National Peoples Gang, Eggplant, Food For Feet and the Swamp Zombies, is of world-class importance (yet), but Dr. Dream is true to its mission, and slowly an Orange County scene is coalescing around it. To further the cause, the label is opening a retail store, at 60 Plaza Square, "on the circle," in the city of Orange.

ALTERNATIVE MUSIC

1. BLIND MAN'S ZOO (Edora 0051) — 10,000 Maniacs 1 10
2. LOVE & ROCKETS (Rogger's Banquet RCA 97151-1 R) — Love & Rockets 2 12
3. DISINTEGRATION (Edora 0055) — The Cure 3 12
4. DOODLE (Edora 00585-1) — Pixies 4 14
5. WORKBOOK (Virgin 91240) — Bob Mold 5 12
6. 9 (Virgin 91562) — Public Image Limited 6 10
7. INDIGO GIRLS (Epic 35034) — Indigo Girls 7 17
8. MIND BOMB (Epic 40241) — The Thud 8 17
9. TIN MACHINE (EM E1-1990) — Tin Machine 9 8
10. COSMIC THING (Reprise 25584) — BZS 13 4

PASSION (Geffen 24206) — Peter Gabriel 9 6
12. TWIST OF SHADOWS (PolyGram 830/333) — Xerox 12 14
13. CLOUDLAND (PolyGram 83237) — Per Ubu 15 6
14. SONIC TEMPLE (Sire/Reprise 1-25671) — The Cult 15 10
15. THE RAW & THE COOKED (R.S. 6273) — Fine Young Cannibals 11 22
16. BRAIN DRAIN (Sire 25005) — The Remains 14 9
17. DOUBLE LIVE (Lalois/Reprise 1987) — The Butthole Surfers 15 8
18. 3 FEET HIGH AND RISING (Tommy Boy 11019) — Delia 19 16
19. ORANGES & LEMONS (Geffen GHS 24182) — XTC 21 21
20. HOME (Geffen/Reprise 25876) — BoDeans 22 2
21. SURPRISE (Virgin 91206) — Syd Straw 26 2
22. MR. MUSIC HEAD (Atlantic 81959) — Adrian Belew 25 5
23. ABSOLUTE TORCH & TWANG (Sire 25577) — k.d. Lang 18 15
24. NEARLY HUMAN (Warner Bros. 25081) — Todd Rundgren 20 8
25. THE ROCKING THING (Sire/Reprise 25587) — Neville Brothers 22 14
26. YELLOW MOON (A&M 52-542) — Wire 27 7
27. IT'S BEGINNING TO AND BACK AGAIN (Enigma 73516) — Hoodoo Gurus DEBUT
28. MAGNUM CUM LOUDER (RCA 9781) — The B.C. 30 32
29. SPIN THE WORLD (Sire 25914) — Royal Cremon 32 3
30. HARDER THAN YOU (In Effect/Relativity 88561-3009) — Headache 24 7-3
31. DIAL M FOR MOTHER**STAR (Caroline 1369) — Pussy Galore 31 5
32. SPIKE (Warner Bros. 25848) — Elvis Costello 23 24
33. LICK (Trash 801) — Lemonheads 33 3
34. MORE SONGS ABOUT LOVE & HATE (Epic 80027) — The Godfathers 24 9
35. MONSTER (Capitol 90661) — Catchin' Bones DEBUT
36. CLAM DIP AND OTHER DELIGHTS (Twintone TTR 81144) — Soulfly 7 11
37. THE BURNING WORLD (Uni 601) — The Swans 14 10
38. BLAZE OF GLORY (A&M 8297) — Joe Jackson 31 10
39. QUEEN ELVIS (A&M SP 5041) — Robyn Hitchcock 37 21
40. FUN & GAMES (TV 2556) — Connells 39 18

CASH BOX MAGAZINE 8 AUGUST 5, 1989

J oe Williams
THE HEAVY METALS

WHAT? ME COMPLAIN? I was treated well at the New Music Seminar, and Haou Mauz generously went out of his way to put me on a panel ("Drugs & Rock," which you'd be hearing about in a few graphs), so I almost feel guilty about bitchin' and moanin', but THERE W</p>
MILES AHEAD: Look for September to be the month of Miles Dewey Davis III. That’s when his autobiography Miles, written with Quincy Troupe, comes out from Simon & Schuster. (Who, in their wildest dreams, ever thought that Miles Davis would write an autobiography?) That’s also when Columbia—which never quite got over its loss of Miles to Warner Bros, after a 30 year relationship—will finally issue Aura, an extended orchestral piece that Danish trumpeter Palle Mikkelborg wrote for Miles a few years ago (and which, Miles once claimed, caused him to leave Columbia when they balked at funding the expensive recording of the project). Miles’ll be profiled on 60 Minutes, do the usual round of author stuff, and will perform at New York’s Indigo Blues, the Time Square club which opened with a triumphant Miles Davis engagement last late last year. The only thing Miles Davis seems incapable of doing at this particular moment is advancing very much musically: His basic set has hardly changed at all in five years (five years of “Time After Time” and “Human Nature” and a slow blues and some funky noodling).

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

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

“I’m sorry,” harrumphed old Sidney, “I didn’t mean to intrude an unwanted opinion.”

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

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

BOPPING AROUND: “Drums In Concert,” a seven-hour (!) concert billed as “a musical celebration of the percussive arts,” will shake the walls of UCLA’s Royce Hall, September 10th. It’s a benefit for the Remo Percussion Scholarship Fund, and among the many tub-tumblers on hand will be Louie Bollin, Ndugu Chancler, Ricky Lawson, Jeff Porcaro and Mark Craney. . . . I guess we can call this nut age: Peggy Stern, a pianist, has recorded new age versions of traditional Jewish folk melodies (including “Hatikvah”) on Aynah (Estrella Productions, 1984). . . . You may think this is really early to pass this information on, but if you’ve ever been there, this kind of information can never come too early; The 1989 New Orleans Jazz & Heritage Festival’s dates are April 27–May 6. That’s only nine months from this very minute; I can smell the crawfish boiling.

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

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

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

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

### NEW BEATS

#### Singles

**EPMD:** “So Watcha Sayin’” (Sleeping Bag)

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

**A Tribe Called Quest:** “Description of a Fool” (Jive)

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

**Big Daddy Kane:** “Smooth Operator” (Cold Chillin/WB 25941)

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

**Gang Starr:** “Words I Manifest” (Wild Pitch 1012)

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

#### Albums

**Richie Rich:** *I Can Make You Dance* (Gee St. UK)

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

**Jazzy V.**

### Cash Box MICRO CHART

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<thead>
<tr>
<th>LP</th>
<th>Track</th>
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<tr>
<td>1</td>
<td>Walking With a Panther</td>
<td>Del/Jam/Columbia 46173</td>
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<td>Big Time</td>
<td>RCA 42305</td>
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<td>3</td>
<td>Ghetto Music: The Blueprint of Hip-Hop</td>
<td>Jive/RCA 1182</td>
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<td>Let’s Get It Started</td>
<td>Capitol 90504</td>
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<td>6</td>
<td>As Nasty As They Wanna Be</td>
<td>Luke Skywalker XR107</td>
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<td>7</td>
<td>3 Feet High And Rising</td>
<td>Columbia 85710</td>
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<td>8</td>
<td>Straight Outta Compton</td>
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<td>Loc-Ed After Dark</td>
<td>Delicious Vinyl/Island 25005</td>
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<td>Teenage Love</td>
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<td>N.W.A. (Arista 1057)</td>
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<td>K-Posse (Arista AL 8569)</td>
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<td>Miami Bass Waves Vol 1</td>
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<td>You Can’t Hold Me Back</td>
<td>(Bettynel BL 12001)</td>
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<td>Born This Way</td>
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<td>So Def So Fresh So Stupid</td>
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<td>Act A Fool</td>
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<td>Miami Bass Waves Vol 2</td>
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<td>36</td>
<td>Comin Thru Like Warriors</td>
<td>(Luke Skywalker XR 106)</td>
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Sometimes when you're a publicist, you have to be on your toes, ready to answer any question at any moment. It's a job that requires a lot of multitasking and quick thinking. However, it can also be rewarding when you see your efforts pay off. That's why I love my job, even though it can be stressful at times.

———

**zikzakzipo**

**Soul on Wax**

**Singles**

**Cookie Crew:** "Come On and Get Some" (FFRR UK)

Remixed by the up-and-coming British soul group Blacksmith, who have mixed some of the most interesting and unique beats in recent memory. This track is a great example of their unique style and sound.

**Jimmy Cliff:** "Dance Reggae Dance" (Cliff c/o Vision)

Cliff takes an infectious pop/reggae groove and adds modern beats to perpetuate a crossover groove that's perfect for the dance floor. This track is a must-listen for any fan of reggae.

**AC Black:** "Funky Situation" (Motown 9046)

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

**Neil Harris**

Columbia artist Lisa & Cult Jam have just finished shooting the video for their latest dance stormer, "Just Git It Together," a strong candidate to light up the dance and R&B charts in the sweltering days of August. Show left is Lisa belting away in grand style! For more information about Lisa, contact Cynthia Bides-Rivers, who will do all of your requests with her usual charm.
1 ON OUR OWN (MCA 53992) Bobby Brown 6 9
1 SHOWER ME WITH YOUR LOVE (Columbia 36 68746) Surface 1 14
1 FRIENDS (MCA 53600) Jody Watley with Eric B. & Rakim 4 11
1 BAT DANCE (THEME FROM "BATMAN") (Parlophone/Warner Bros 22596) Prince 9 8
1 SECRET REINE (Warner Bros 47-27593) Karyn White 5 11
1 MIDNIGHT SPECIAL (Atlantic 7-68951) The System 8 13
1 THEY WANT MONEY (Jive/RCA 1217) Kool Moe Dee 10 12
1 KEEP ON MOVING (Virgin 7-96556) Soul II Soul 2 12
1 CONGRATULATIONS (A&M 1457) Vesta 13 13
1 TURNED AWAY (Atlantic 7-68917) Chucki Booker 3 14
1 NOTHING (THAT COMPARES 2 U) (Epic 34-68688) The Jacksons 7 12
1 TWO WRONGS (DON'T MAKE IT RIGHT) (Quiff 7-22518) David Peaston 16 9
1 IT'S NO CRIME (Sobers/CBS 254-68696) Babyface 23 6
1 IT'S REAL (Warner Bros 22975) James Ingram 11 14
1 WE GOT OUR OWN THANG (US:Motown/MCA 06369) Heavy D. And The Boyz 17 9
1 IT ISN'T, IT WASN'T, IT AIN'T NEVER GONNA BE (Atlantic AJ-9552)
Aretha Franklin & Whitney Houston 28 6
17 AS LONG AS WE ARE TOGETHER (A&M 1427) Al Green 19 10
17 MY LOVE IS SO RAW (Def Jam/Columbia 36 68699) Alyson Williams 20 10
17 GOT TO GET THE MONEY (Atlantic 7-68910) Levert 12 14
17 SARAH/SARAH (Jive/RCA 1216-7) Jonathan Butler 22 9
17 SHOW AND TELL (Capitol B-44347) Peabo Bryson 15 15
22 MY FANTASY (Motown 1983) Teddy Riley Featuring Guy 27 7
22 I'M THAT TYPE OF GUY (Def Jam/Columbia 36 68902) LL Cool J 16 10
24 SOMEBODY LOVES YOU (Motown 1966) El DeBarge 25 11
25 SPEND THE NIGHT (CE SOIR) (Warner Bros 7-22500) The Isley Brothers 41 6
26 TASTE OF YOUR LOVE (Virgin 7-99021) E.U. 40 6
27 THE WAY IT IS (RCA 82657-7) Troy Johnson 30 10
28 IF YOU ASKED ME TO (MCA 32565) Patti LaBelle 33 7
29 FIGHT THE POWER (Motown 1972) Public Enemy 47 4
30 JUST GIT IT TOGETHER (Columbia 36 68938) Lisa Lisa And Cult Jam 32 5
31 REMEMBER THE FIRST TIME (Poly Stiles/EMI B-2608) Eric Gable 34 8
32 I DO (EMI 82013) Natalie Cole 39 5
33 YOU FOUND ANOTHER GUY (Virgin 99020) Boy George 37 8
34 SOMETHING REAL (EMI 2012) Miki Blu 36 9
35 SOMETHING IN THE WAY (MCA 53624) Stephanie Mills 14 10
36 MY SUGAR (Warner Bros 7-22889) Atlantic Starr 57 4
37 LET GO (Warner Poly/Grand 871 712-7) Sharron Bryant 44 6
38 SPEND THE NIGHT (Uptown/MCA 53660) Guy 52 5
39 OBJECTIVE (Island 7-99228) Miles Jaye 21 17
40 BABIES HAVING BABIES (Trumpet 166) Terry Tate 60 3
41 GTHCNI U (Orpheus 7678) Z'Teoke 45 7
42 GOTTA BE A BETTER WAY (Atlantic 7-68870) Foster/McElroy 58 6
43 LEAD ME INTO LOVE (Epic 7-69029) Anita Baker 24 16
44 N.E.HEARTBREAK (MCA 53391) New Edition 50 5
45 RAIN DROPS (Mercury/Poly/Grand 874 402-7) Kool & The Gang 46 6
46 PUT YOUR MOUTH ON ME (Columbia 36-68967) Edie Murphy 65 2
47 FOR YOU TO LOVE (Epic 34-68742) Luther Vandross 26 16
48 LOVE SONG/Solar (EMI 6991) Midnight Star 48 8
49 WORKIN' OVERTIME (Motown MOT 862/74) Diana Ross 29 14
50 WHERE DO WE GO (Atlantic 88952) Ten City 55 5

19 WHY YOU WANNA (Tuff 65915) Desi Phillips 63 3
20 BABY DON'T FORGET MY NUMBER (Arista 9832) Millie Vanilli 31 14
20 I SECONDS THAT EMOTION (Crash 601-6) 10 25 13
20 SWEET TALK (Capitol 44374) D'Arra Hicks 61 3
20 HAVE YOU HAD YOUR LOVE (EMI 50186) The O'Jays 38 17
20 IF YOU DON'T KNOW ME BY NOW (Decca 1 65927) Simply Red 42 7
20 LITTLE JACKIE Wants to BE a STAR (Columbia 36 68674/Lisa Lisa & Cult Jam 43 17
20 HEAT OF THE MOMENT (Virgin 7-99254) After 7 79 2
20 CAN'T GET OVER YOU (Warner Bros 22856) Maze DEBUT
20 FUN (EMI 37401-7-1) Grady Harrell 87 2
20 FOR THE LOVE OF YOU (Wing/Poly/Grand 871 934-7) Tony! Tony! Tone! 46 18
20 ALL MY LOVE (Warner Bros/Rappi 7-22889) Al Jarreau 75 4
20 WHY IS THAT? (Jive 1221) Boogie Down Productions DEBUT
20 BUDDY STANCE (Virgin 7-99213) Neneh Cherry 51 11
20 JACKSON STREET (Epic 36-68897) The Jacksons 83 2
20 MR. D. (Motown 1961) Joyce "Fenderella" Irby 19 3
20 OUT OF MY MIND (EMI 502017) O'Jays 90 2
20 ME, MYSELF AND I (Tommy Boy TB 926) De La Soul 54 19
20 DARLIN' I (Wing/Poly/Grand 871 936) Vanessa Williams 56 15
20 LOOKING FOR A LOVE (Sleeping Bag 40142) Joyce Sims 71 4
20 AGAINST DOCTOR'S ORDERS (Arista ASI-9830) Kenny G 59 8
20 I CAN'T TELL YOU WHY (Motown 1989) Gerald Alston 62 8
20 I GOT IT Goin' On (Def Jive 106) Tone Loc 92 1
20 EVERY LITTLE TIME (Arista AF-1-9800) Klaire 16 4
20 I'N'T WIT IT (Capitol 15473) Paul Lawrence 81 3
20 JUICY (Victor/Triple Threat 7-99024) En touch DEBUT
20 CRAZY (FOR ME) (Capitol B-44354) Screamin' Jay 74 10
20 SPILL (Arista/Poly/Grand 88932) Freddie Jackson 70 14
20 ROCK THE HOUSE (Asiato/Ocean 7-99222) Deon Estus 72 8
20 LIKE IT (island 4th & B Way 7483) Nicole DEBUT
20 MISS YOU LIKE CRAZY (RCA 50185) Natalie Cole 74 19
20 STICKS AND STONES (EMI 50187) Grady Harrel 76 23
20 TALK TO MYSELF (SoulJam 7-99206) Christopher Williams DEBUT
20 LICENSE TO KILL (Capitol 53697) Gladys Knight 77 7
20 MY ONE TEMPTATION (Island 7-99252) Mica Paris 78 18
20 HEAVEN HELP ME (Mica/Poly/Grand 871 538-7) Deon Estus 80 21
20 DON'T MAKE ME OVER (Next Plateau 50107) Sybil DEBUT
20 WOMANS TOUCH(Mega Jam 2002) Christopher Mcdonnell 82 15
20 CHILDREN'S STORY (Columbia/Def Jam 38 68026) Slick Rick 84 18
20 CRUZIN' (Poly/Grand/MCA 88934-7) Jackie Jackson 85 9
20 WHAT MORE CAN I DO FOR YOU (Tuff 49-68504) Chevelle 86 11
20 IF I'M NOT YOU'RE LOVER (Warner Bros 7-27756) Al B. Sure 88 22
20 START OF A ROMANCE (Atlantic 88952) Sky 89 23

**CASH BOX CHARTS**

**TOP R&B SINGLES**

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

August 5, 1989
Singles

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

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

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

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

THE CURE: "Lovesong" (Elektra ED 5390)

If you just read the lyrics to this song, and were asked to guess the artist's name, a million and one names would come to your mind, one of the last of which would be the Cure. With lines like "No matter how far away, I will always love you," you'd think of something sentimental, sop-oozing crooner with a nice haircut, not the guy with the smeared red lipstick who once derived a hit out of Camus' existentialist classic, The Stranger. Where's the morbidity? The playful perversity? Don't worry, the demigod of darkness has pulled it off again, revealing with his desperate vocals that there is something namelessly sick and depressing about head-over-heelness. And he does it with the melodious, melodramatic ease reminiscent of the classic Cure of the '80s era. Guaranteed to be the most requested dedication song on trendy radio stations next Valentine's Day.

THE POGUES: Peace and Love (Island 7 91225)

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

JERRY GIDDENS: Livin' Ain't Easy (Mountain Railroad Records/Chameleonz Music Group, MC 82410)

Lead-singer/songwriter of the Wounded, Jerry Giddens demonstrates the sand-and-glue vocals and poetic social-consciousness that these guys are known for, with a track like "The Train" and "Captured Time". It is his unchained, man-plus-guitar acoustic tempo that can give the casual listener a bad case of deja ecutte by the end of the album: "Wait—somebody stop him—I think I heard this one already." Overall; a worthwhile effort. And remember, this is just to whet your appetite for the upcoming third LP by the Wounded, due for release August 23.

SOUNDGARDEN: Louder Than Love (A&M CSS 2522)

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

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

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

CRIS WILLIAMSON & TERESA TRULL: Country Blessed (Second Wave/Olivia LP 22013)

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

Oscar Wednesday

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

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

BEE GEES: One (Warner Bros. 9 25808-2)

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

MARTIN L. GORE: Counterfeit (E/P) (Sire 9 25808-2)

They say baboons get "excited" at the sight of shiny black objects. So do we pop consumers, whether it's a 12" piece of black vinyl or Mr. Gore's tight black leather pants. OK, so he's one of the all-time great stage sluts. Does that give him the right to do this? Counterfeit, indeed. A very appropriate title, even more appropriate if he'd called it Counterfeit: Gore Grosses Out Other People's Songs. I happen to know that "Smile in the Crowd" is a delicate, gorgeous song that induces hypnopsomnium (lock it up) visions when done properly by Vinnie Reilly of Durutti Column. Five other songs are victimized, and he'll probably be rewarded with mondo air play for "In A Manner of Speaking," since his voice on this track touches the same nerve as the honest "Somebody" ballad a la Modest for a few years back. That kind of tenderness coming from a man who loves to flaunt his nipples in front of huge crowds of trendinistas. Oh Martin, you shameless hussy! We can only speculate about what the "L" stands for in your name. It wouldn't be "libido" now, would it?
### Top 100 Singles

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

**August 5, 1989**

<table>
<thead>
<tr>
<th>#1 Single: Prince</th>
<th>#1 Debut: Starship #70</th>
<th>To Watch: Neneh Cherry #48</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 BATDANCE (FROM &quot;BATMAN&quot;) (Warner Bros. 22924)</td>
<td>Prince</td>
<td>1</td>
</tr>
<tr>
<td>2 ON OUR OWN (FROM GHOSTBUSTERS) (EMI 01236)</td>
<td>Bobby Brown</td>
<td>5</td>
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<tr>
<td>3 IF YOU DON'T KNOW ME BY NOW (Virgin 7-99719)</td>
<td>Simply Red</td>
<td>2</td>
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<tr>
<td>4 SO ALIVE (EMI 9769-7)</td>
<td>Love &amp; Rockets</td>
<td>7</td>
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<tr>
<td>5 LAY YOUR HANDS ON ME (Capitol 4-84069)</td>
<td>Don Jovin</td>
<td>10</td>
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<tr>
<td>6 EXPRESS YOURSELF (Sire/Warner Bros. 7-22948)</td>
<td>Madonna</td>
<td>3</td>
</tr>
<tr>
<td>7 I LIKE IT (Island 7436)</td>
<td>Dino</td>
<td>12</td>
</tr>
<tr>
<td>8 RIGHT HERE WAITING (EMI 01236)</td>
<td>Richard Marx</td>
<td>12</td>
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<tr>
<td>9 TOY SOLDIERS (Atlantic 7-99033)</td>
<td>Martika</td>
<td>14</td>
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<tr>
<td>10 WHAT YOU DON'T KNOW (Arista AS1-9336)</td>
<td>Expose</td>
<td>13</td>
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<tr>
<td>11 CRAZY ABOUT HER (Warner Bros. 7-27567)</td>
<td>Rod Stewart</td>
<td>13</td>
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<tr>
<td>12 COLDFEETED (Virgin 7-99196)</td>
<td>Paula Abdul</td>
<td>15</td>
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<tr>
<td>13 ONCE BITTEN TWICE SHY (Capitol 4-84069)</td>
<td>Great White</td>
<td>19</td>
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<tr>
<td>14 DRESSED FOR SUCCESS (EMI 9769-7)</td>
<td>Roxette</td>
<td>16</td>
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<tr>
<td>15 THE END OF THE INNOCENCE (Columbia 7-88917)</td>
<td>Don Henley</td>
<td>18</td>
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<tr>
<td>16 GOOD THING (R.S. &amp; T) (Virgin 7-99196)</td>
<td>Fine Young Cannibals</td>
<td>9</td>
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<tr>
<td>17 SECRET RENDEZVOUS (Warner Bros. 7-27567)</td>
<td>Karen White</td>
<td>23</td>
</tr>
<tr>
<td>18 BABY DON'T FORGET MY NUMBER (Arista AS1-9336)</td>
<td>Milli Vanilli</td>
<td>10</td>
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<tr>
<td>19 SACRED EMOTION (Capitol 4-84069)</td>
<td>Donny Osmond</td>
<td>21</td>
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<tr>
<td>20 FRIENDS (Arista AS1-9336)</td>
<td>Jody Watley with Eric B. and Rakim</td>
<td>29</td>
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<tr>
<td>21 WHO DO YOU GIVE YOUR LOVE TO? (EMI 01236)</td>
<td>Michael Morales</td>
<td>14</td>
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<tr>
<td>22 NO MORE RHYME (Virgin 7-99719)</td>
<td>Debbie Gibson</td>
<td>26</td>
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<tr>
<td>23 HEY BABY (EMI 01236)</td>
<td>Henry Lee Summer</td>
<td>25</td>
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<tr>
<td>24 I DROVE ALL NIGHT (Epic 34-68759)</td>
<td>Cyndi Lauper</td>
<td>17</td>
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<tr>
<td>25 DON'T WANNA LOSE YOU (EMI 01236)</td>
<td>Gloria Estefan</td>
<td>35</td>
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<tr>
<td>26 HEADED FOR A HEARTBREAK (Atlantic 7-98917)</td>
<td>Winger</td>
<td>28</td>
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<tr>
<td>27 SEND ME AN ANGEL (Columbia 1-98031)</td>
<td>Real Life</td>
<td>20</td>
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<tr>
<td>28 I'M THAT TYPE OF GUY (EMI 01236)</td>
<td>LL Cool J</td>
<td>33</td>
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<tr>
<td>29 KEEP ON MOVIN' (Virgin 7-99025)</td>
<td>Soul II Soul</td>
<td>38</td>
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<tr>
<td>30 ANGEL EYES/Africa (EMI 01236)</td>
<td>Jeff Healy Band</td>
<td>44</td>
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<tr>
<td>31 SATISFIED (EMI 01236)</td>
<td>Richard Marx</td>
<td>22</td>
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<tr>
<td>32 HANGIN' TIGHT/Columbia 7-88917)</td>
<td>New Kids On The Block</td>
<td>46</td>
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<tr>
<td>33 COVER OF LOVE (Columbia 1-98031)</td>
<td>Cyndi Lauper</td>
<td>17</td>
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<tr>
<td>34 THE DOCTOR (EMI 01236)</td>
<td>Michael Damian</td>
<td>37</td>
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<tr>
<td>35 IF I COULD TURN BACK TIME (EMI 01236)</td>
<td>Cher</td>
<td>50</td>
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<tr>
<td>36 ROOMS ON FIRE (Atlantic 7-98917)</td>
<td>Stevie Nicks</td>
<td>27</td>
</tr>
<tr>
<td>37 IT ISN'T IT WASN'T IT N'GON'T NEVER GO BE (EMI 01236)</td>
<td>Aretha Franklin and Whitney Houston</td>
<td>46</td>
</tr>
<tr>
<td>38 THIS TIME I KNOW IT'S FOR REAL (Atlantic 7-98917)</td>
<td>Donna Summer</td>
<td>30</td>
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<tr>
<td>39 HEAVEN (Columbia 7-98917)</td>
<td>Warrant</td>
<td>77</td>
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<tr>
<td>40 MISS YOU LIKE CRAZY (EMI 01236)</td>
<td>Natalie Cole</td>
<td>32</td>
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<tr>
<td>41 I WON'T BACK DOWN (EMI 01236)</td>
<td>Tom Petty</td>
<td>34</td>
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<tr>
<td>42 HOOKED ON YOU (EMI 01236)</td>
<td>Sweet Sensation</td>
<td>48</td>
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<tr>
<td>43 MY BRAVE FACE (EMI 01236)</td>
<td>Paul McCartney</td>
<td>35</td>
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<tr>
<td>44 EVERY LITTLE STEP (EMI 01236)</td>
<td>Bobby Brown</td>
<td>36</td>
</tr>
<tr>
<td>45 THE PRISONER/EMI 01236)</td>
<td>Howard Jones</td>
<td>51</td>
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<tr>
<td>46 BUFFALO STANCE (EMI 01236)</td>
<td>Neneh Cherry</td>
<td>39</td>
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<tr>
<td>47 I'LL BE LOVING YOU (EMI 01236)</td>
<td>Jovin's New Block on the Block</td>
<td>41</td>
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<tr>
<td>48 KISSES ON THE WIND (EMI 01236)</td>
<td>Neneh Cherry</td>
<td>62</td>
</tr>
<tr>
<td>49 SOUL PROVIDER (Atlantic 7-98917)</td>
<td>Michael Bolton</td>
<td>42</td>
</tr>
</tbody>
</table>

**Cash Box Charts**

**Top 100 Singles**

1. Prince
2. Bobby Brown
3. Simply Red
4. Love & Rockets
5. Don Jovin
6. Madonna
7. Dino
8. Richard Marx
9. Martika
10. Expose
11. Rod Stewart
12. Paula Abdul
13. Great White
14. Roxette
15. Don Henley
16. Fine Young Cannibals
17. Karen White
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26. Winger
27. Real Life
28. LL Cool J
29. Soul II Soul
30. Jeff Healy Band
31. Richard Marx
32. New Kids On The Block
33. Cyndi Lauper
34. Michael Damian
35. Cher
36. Stevie Nicks
37. Aretha Franklin and Whitney Houston
38. Donna Summer
39. Warrant
40. Natalie Cole
41. Tom Petty
42. Sweet Sensation
43. Paul McCartney
44. Bobby Brown
45. Howard Jones
46. Neneh Cherry
47. Jovin's New Block on the Block
48. Neneh Cherry
49. Michael Bolton
50. Greyson Hugh
51. 10,000 Maniacs
52. Robert Palmer
53. Warrant
54. Skid Row
55. Elton Costa
56. John Cougar Mellencamp
57. Bee Gees
58. Benny Mardones
59. Surface
60. Peter Gabriel
61. Donny Osmond
62. Thirty Eight Special
63. Frontwater
64. Bette Midler
65. The Bangles
66. Animation
67. Chuckill Booker
68. John Cougar Mellencamp

**70 It's Not Enough**

1. Celine Dion
2. Air Supply
3. Peter Gabriel
4. Simply Red
5. The Weeknd
6. Cheap Trick
7. Europe
8. Duran Duran
9. Michael Bolton
10. Huey Lewis and the News
11. Bon Jovi
12. Def Leppard
13. Pointer Sisters
14. Heart
15. Dire Straits
16. Dio
17. Van Halen
18. Queen
19. Journey
20. The Cars
21. Journey

**Stars Who Debut**

1. Celine Dion
2. Air Supply
3. Peter Gabriel
4. Simply Red
5. The Weeknd
6. Cheap Trick
7. Europe
8. Duran Duran
9. Michael Bolton
10. Huey Lewis and the News
11. Bon Jovi
12. Def Leppard
13. Pointer Sisters
14. Heart
15. Dire Straits
16. Dio
17. Van Halen
18. Queen
19. Journey
20. The Cars
21. Journey
CASH BOX

TOP 200 ALBUMS

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

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

August 5, 1989

Top Chart: David Peaston #134

<table>
<thead>
<tr>
<th>Rank</th>
<th>Album</th>
<th>Artist</th>
<th>Label</th>
<th>Peak Position</th>
<th>Weeks</th>
<th>Last Week</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>50</td>
<td>GUY</td>
<td>(MCA 42176/MCA 8.98)</td>
<td>GUY</td>
<td>48</td>
<td>52</td>
</tr>
<tr>
<td>51</td>
<td>MIRACLE</td>
<td>(Capitol 92357/CAP 8.98)</td>
<td>QUEEN</td>
<td>46</td>
<td>7</td>
<td></td>
</tr>
<tr>
<td>52</td>
<td>LARGER THAN LIFE</td>
<td>(MCA 62756/MCA 8.98)</td>
<td>JODY WATLEY</td>
<td>56</td>
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<td>THE TRINITY SESSION</td>
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THE KINSEY REPORT

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

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

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

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

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

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

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

ROOTS PICKS

- MUDDY WATERS: Trouble No More (Singles 1955-1959) (Chess/MCA CHC9291)
- LITTLE WALTER: The Best of Little Walter: Vol. 2 (Chess/MCA CHC9292)

KINSEY REPORT

Delmark 1965, was convincing father, steel Chicago what audience. At high time generally one there style them Chicagoan the blues, generally reaching another. The Paul Gayten set is a long-hope- collection, featuring two cuts previously unissued, the rest formerly issued only as singles. The stunning New Orleans musicianship features reed legends Lee Allen and Alvin "Red" Tyler, Gayten at the keys and on vocals, Edgar Blanchard, Charles "Hungry" Williams, Earl Palmer and more. The entire album sounds like a train that's left the tracks and is possibly the hottest of the four.

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

Ken Micaleff

VARIOUS ARTISTS: Wrinkles (Chess/MCA CHC9283)
- PAUL GAYTEN: Chess King of New Orleans (Chess/MCA CHC9294)

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

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

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

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

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Ken Micaleff
CONWAY WITTY:

It's More Than Make Believe

BY KAY KNIGHT

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

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

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

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

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

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

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

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

More often than not, Twitty sings songs that favor the woman's side of things, a tendency he explains in an all-most boyish way. "That's the most important thing there is in the world — women! They're a lot more sensitive than men. They get the message a whole lot quicker than men. But most disc jockeys out there are men, right, as a rule. So it's a lot tougher for them. Most of the people in this business are men. In fact, it's a pleasure to sit here with a woman to talk about my career — there should be more women like you in these sensitive spots out there. Guys do a good job at things and they eventually get it, but a woman is much more sensitive and understands what I'm saying," he says. "My songs are directed toward women."

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

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

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

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

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

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

After 35 years as an entertainer, Conway Twitty can still do any kind of song, with any kind of twist. But even through all the changes, and all the challenges that keep him on top of things, it's still Conway Twitty — and it's still what people want to hear.

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

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

"I'm always ready to meet that challenge. I don't live in the past. What you have done doesn't mean a thing. What you do next is what counts."
“JOHNNY WRIGHT IS ONE OF THE GREATS. As a duet with Jack Anglin for over 15 years and then as a single artist, he has made a true mark in country music. He deserves the recognition as all the other legends.”

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

Visiting the Wrigths at the family museum was a special treat. I had realized the impact Johnny Wright and partner Jack Anglin had on traditional country music until I viewed the awards these two had compiled, alongside the Kitty Wells collection.

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

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

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

In 1952, Wright and the Tennessee Hillbillies readied to become members of the Grand Ole Opry until a snap hit — “The solemn old Judge George D. Hay higher suggested a name change. In those days, the world hillbilly was degrading and [Hay] didn’t like it,” Wright remembers. “So that’s when we became Johnny and Jack and the Tennessee Mountain Boys.” The duet, along with Kitty Wells, became regulars on the Opry for the next 15 years.

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

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

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

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

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

T.L. Carr
ALBUM RELEASES

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

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

BILLY HILL: Billy Hill (Reprise 1-25915)

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

SINGLE RELEASES

OUT OF THE BOX

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

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

COUNTRY FEATURE PICKS

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

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

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

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

RICKY SKAGGS: "Let It Be You" (Epix 34-68965)

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

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

Marie's headed back to the charts with this catchy song about a gal who is determined to be more than a "steppin' stone" to her man. Great toe-tappin' tune, excellently produced by Jerry Crutchfield.
FALSE NEWCOMERS Shenandoah are booked solid throughout the summer months in support of their current album The Road Not Taken. Pictured following the kick-off concert at Nashville's Starwood Amphitheatre where they opened for Hank Williams, Jr., are (left to right): Fred Conley, Shenandoah's manager; Stan Thorn, Ralph Ezell and Jim Seales of Shenandoah; Mike Martinovich, VP marketing CBS Records/Nashville; Marty Raybon and Mike McGuire of Shenandoah.

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

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

INDIE SPOTLIGHT

GALE KESSINGER: “Just Too Perfect” (ST-2012)

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

INDIE FEATURE PICKS

EDDIE RIVERS: “I Ain’t Been Runnin’ With Other Women” (CH-220)

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

LOREN ALAN LINDSAY: “Lifetime Loan” (RM8905-A)

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

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

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

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

At this time, an official name has not been signed to the birth certificate, but rumor has it that it will be ACME GERONIMO BROWN! While T. is extremely excited about this anxiously awaited bundle of joy, unfortunately, he had to leave early the next morning following his son’s birth to finish the West Coast portion of his tour.

Congratulations, T. and Sheila!
Continued from page 7

And they're breaking artists."

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

In June VH-1 sent producer Jon Bendis to San Francisco in order to shoot some inserts of Isaak introducing segments for the channel's "Rock, Rhythm 'n' Blues" segments. These bits, which Isaak ad-libbed from a chair in his San Francisco living room, put VH-1's bland VJs to shame. ("Their DJs suck," says one critic of the medium. "They're hiring Rick Dees when they should be hiring people like Bill Murray meets Tom Schnabel of KCRW. But the VH-1 people are getting smarter.") Isaak so impressed Bennett, Rowe and Norm Schoenfeld, the network's head of artist relations, that they wanted more. "As a group, we said, 'This guy, there's something there with him.' Chris has got a dynamic personality, and he's gonna be more involved in hosting other shows, maybe even on a regular basis, in the months ahead."

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

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

The chance to be seen by millions of people at one time must seem like a dream come true to Isaak — that's more potential fans than he could reach in a decade of club dates. We're talking about a guy whose first album, the exquisite Silvermine, is stuck at 14,000 units, an artist who couldn't get arrested in any format until VH-1 adopted him. Up to now, in fact, virtually the only support Isaak has received has emanated from WB president Lenny Waronker.

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

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

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

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

A NEW AVENUE OPENS FOR INDIE ARTISTS

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

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

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

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

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

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

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

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

CRYSTAL LEWIS: Joy (Frontline C0004)

Her name is an appropriate description for her voice — crystal clear. This release is masterfully produced by Scott V. Smith and Gene Eugene. Joy, the title of the package, also describes the joyful emotions felt through each cut. “You Didn’t Have To Do It,” “Come Together” and “Bloodstained Pages” create the longest-lasting impressions on me, but each tune stands uniqueness. With top-notch production and Lewis’ delivery, Joy should create impressions on many.

CONTEMPORARY CHRISTIAN TOP 40 SINGLES

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<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
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<tr>
<td>1</td>
<td>HEALING</td>
<td>(Sparrow SP0-1174)</td>
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<td>2</td>
<td>STRONG MEDICINE</td>
<td>Bryan Duncan</td>
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<td>3</td>
<td>CAN I BEGIN AGAIN</td>
<td>Larnelle Harris</td>
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<td>4</td>
<td>JESUS IT’S YOU</td>
<td>Mylon LeFere &amp; Broken Heart</td>
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<td>5</td>
<td>PERFECT</td>
<td>Benny Hester</td>
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<td>6</td>
<td>SEARCH ME</td>
<td>Recess</td>
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<td>HIS STRENGTH IS PERFECT</td>
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<td>YAHWEH IS FOR US</td>
<td>(Marantha 71002468/22/B4/679)</td>
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<td>(Sparrow SP0-1198)</td>
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<td>IT’S ALRIGHT</td>
<td>(Day Springs 7014175576)</td>
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<td>SHEPHERD BOY</td>
<td>(Diadem 79019236/36)</td>
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<td>14</td>
<td>THE FATHER</td>
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<td>THE RIVER WILL FLOW</td>
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<td>EVERY LONELY HEART</td>
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<td>THINGS</td>
<td>(Word 70110256/65)</td>
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<td>BRIDGE OVER TROUBLED</td>
<td>Michael W. Smith</td>
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CASH BOX MICRO CHART

CONTEMPORARY CHRISTIAN TOP 40 SINGLES

August 5, 1989

CASH BOX MAGAZINE 26 AUGUST 5, 1989

Kimmy Wix

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

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

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

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

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

Since 1975, all of their recordings have reached the top ten on gospel charts. "Count It All Joy," "You Brought the Sunshine" and "Sincerely," which was their first Grammy nomination in 1984, all gained attention. Their performance at the 1987 Dove Awards was capped by their winning in the Best Black Contemporary Album by a Duo or Group category for their album entitled Heart and Soul, which also gained another Grammy nomination. Overall, the Clark Sisters have recorded at least 13 albums, including the current Conqueror (Rejoice Records), which features the title cut at #11 on this week's chart. The ladies are currently working on their second live album, which will possibly be released within days. The new album will also generate the Clark Sisters' first video.

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

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

In March, while celebrating their mother's birthday, the Clark Sisters honored their mother with a very special presentation. "We put together five different skits of us as little kids—how we grew up and how we were trained," says Jacky. "One skit showed how our mother would get a song from the Lord in the middle of the night, and she would wake us up to work up the harmonies. There were about 150 people there at the party and everyone just loved it. Our mother cried, our father cried and it was a lot of fun." It's obvious that the Clark Sisters give most of the credit for their success to their mother but they also admit that the audience gives them that supportive boost to continue. "We love our audiences because they've made us what we are today," Jacky says. "We want them to know that we're saved, we live a saved life and how they perceive us is very important." The Clark Sisters also say thanks to Joe, Maurice, Eddie, Antwan and Reggie, for being a band who is often over-looked, yet always a crucial part of them and their ministry.

J LAVINE HUDSON: Intervention
(Reunion 701044152X)

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

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

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

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

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

“We feel like our current album is appropriately right for where we are right now, because we feel like ’80, we just want to celebrate Jesus everywhere we go,” says Joel. It probably will not come as a big surprise that the title of their most recent album is Celebration, on Homeland Records. As usual, the album features songs that are destined to shoot straight to the top of gospel charts everywhere. This is already proving to be true — their current single, “The Party’s Over,” owns the #10 spot on this week’s Southern Gospel Chart. “When we perform in person, we don’t even think about airplay or anything like that,” Joel admits. “We just think about the audience — what they want to hear and ministering to them. We’re singing maybe seven songs, compared to the usual three, from the new album. We just feel so good about all the material and the audience does too.”

When we think of the Hemphills, we think of five separate tattooed personalities rolled into one dynamic force. Joel has written over 300 songs and has been nominated Gospel Music Songwriter of the Year for 12 years in a row. The family has received numerous Dove Awards in such categories as Traditional Gospel Album of the Year, Best Children’s Album and TV Program of the Year for The Hemphill Family Time. Gospel music is a ministry with the Hemphills. “It’s a broader outlet, too, than just pastoring a church,” says Candy. “We were happy pastoring in Louisiana, but we felt like through Dad’s songs, we really had something to say to the people about the Lord — how the Lord helps our family together, the Lord is a good friend, the Lord makes our lives happy and peaceful. We have things to say to people and the way we say it is through our music.”

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

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

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

**Year for The Hemphill Family Time:**

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**Kimmy Wix**
COIN

MACHINE

AROUND THE ROUTE

BY CAMILLE COMPASIO

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

COMES SEPTEMBER! This year's AMOA convention is certainly shaping up beautifully. The association has taken 80 additional booths at the Las Vegas Hilton to accommodate the overflow. In numbers, we're talking about 614 (as opposed to 513 in '88), and I don't believe this includes that additional 80. The number doesn't include the usual list of "in-town" shows, as usual, has been doing a lot of traveling, but he definitely managed to be in town on July 20 to celebrate his wife Carol's birthday! Felicitations, gal!

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

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

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

INDUSTRY CALENDAR 1989

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

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

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

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

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

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

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

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

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

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

(2) Prizes consist of or have Florida liquor licenses attached.

(3) Prizes consist of or have lottery tickets attached even if the tickets are for charitable purposes.

(4) Prizes are placed in areas where it is mechanically impossible for the player to extract them within a reasonable time, whether they are placed randomly, rather than as the result of a player's decision or the expiration of a set period of time.

(5) The playing time is not revealed to the player.

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

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

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

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

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

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

Any questions Florida operators have regarding the legality of their crane games should be directed to their local ABC official or to Kathy Fanning at (904) 878-8134, FAVA headquarters.

Murck Named Currency Products VP at Rowe

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

In his new position Murck will continue to direct Rowe's development and marketing of a line of bill acceptors, with emphasis on meeting the operators' changing needs. His experience in the coin-op industry, both domestically and internationally, spans 18 years. A graduate of Brown University, Murck currently resides in Basking Ridge, New Jersey, with his wife Dryden and daughter Elizabeth.

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

CASH BOX MAGAZINE 29 AUGUST 5, 1989
NAMA to Testify at Cigarette Ban Hearing

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

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

1. Surveys entire cigarette operation to determine the location of those machines to which minors are likely to have access.
2. Post “Minors Are Forbidden” decals conspicuously on all machines.
3. Post on each machine the name, address and phone number of the op.
4. Solicit the location owner’s cooperation to prevent minors from purchasing from machines to which minors have access. Relocate machines, where necessary, to assure adequate supervision.
5. Remove machines from locations where the sale of cigarettes to minors cannot be prevented.
6. Cooperate with competitors to achieve area-wide compliance of preventing the purchase of cigarettes by minors from vending machines. (As part of this step, establish local group liaison with police officials and offer cooperation in the enforcement of “sales to minors” laws.)

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

Konami’s ‘Crime Fighters’

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

What you have here is a tough situation where players take on the sneakiest of characters, which in turn helps create a very realistic atmosphere. The game involves the pursuit of such characters as a special agent or a private investigator.

The action takes place in a very realistic setting, where players must navigate through various locations such as a subway station, underground city or even a private investigator’s office.

The game features realistic graphics and sound effects, which add to the overall experience.

If you’re looking for an exciting and challenging interactive video game, Konami’s ‘Crime Fighters’ is definitely worth a try.

InterTainment ’89 Conference Set for Oct. 30-Nov. 1

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

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

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

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

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

InterTainment ’89 will feature 25 panel sessions of 90 minutes each, during which time a full array of presentation equipment will be available to allow the demonstration of participants’ products. In addition, Ms. Chin said that “an exhibition area for further demonstration is a high priority this year. We want attendees to be able to see and try some of the new systems being developed and introduced.”

Also on the agenda are a number of special events hosted by other companies.

The conference program is under the direction of Michael Mascioni, managing editor of The A&A Monthly on Interactive Entertainment, and program director of last year’s conference. Mr. Mascioni made mention of a series of new services and products that have been introduced during the last year.

“They are important barometers of the growing consumer interest in this field,” he said. “During the last year, we have seen the introduction of interactive television services, 900 audio services, amusement/theme parks with strong interactive entertainment components from Walt Disney and MCA, and powerful 16-bit game machines. New product introductions such as CD-I and DV-I will accelerate consumer familiarity and desire for interactive options.”

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

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

Further info may be obtained by contacting Sally E. Chin, Alexander & Associates, 38 W. 44th St., Suite 1109, New York, NY 10036, 212-382-3929.

Konami’s ‘Crime Fighters’

AMOA Expo ’89

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

CASH BOX MAGAZINE 30 AUGUST 5, 1989
Classified Ads Close TUESDAY

COIN MACHINES
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FOR SALE - IOT-80, also Bally Shoot A Line, Lotta Fun, Barrel O Fun, & Dixieland. Will also buy IOT-80 & Quick Change. Guerini, 121 W. 4th, Lewistown, PA. Tel: (717) 248-9011.

FOR SALE - Video Games - Out Run, After Burner, Heavyweight Champ, Dwarf Den, Pixel Pinballs for sale - Comet, Pin Boy, Taxi, Bally 80, F-14, Fire, Goldwing, M & P Amusement, 658 W. Market St., York, PA 17405. Tel: (717) 848-1846. FAX: (717) 854-6901. Call for prices.

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