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SPECIAL ISSUE: SHAKES OF BLACK

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WHAT DOES P&D MEAN, DADDY?

P&D DEAL OF THE WEEK: Mike Lebov's brand-new Fair Warning label to Rough Trade. Fair Warning's initial release will consist of the debut LP of the Hex (produced by the Church's Steve Kilbey) and the first from Jamaica's Jolly Boys (produced by Jules Shear, who's teamed on his new L.R.S. album with another Church guy — is it more coincidence or something far more sinister??)

ART & ARTISTS: RCA has signed writer/singer David Swanson, 10 years to the month after his former band, the Pop, became Arista's entry in the new wave sweepstakes... We were a little premature in announcing that L.A.'s Rhino Bucket has a demo deal with Geffen. In fact, the band may go somewhere else entirely. Sorry.

WHISKAS: Joel Ellis, frontman for EMI rockers Cats in Boots (bet you can guess which one he is), says cheese with label bigwig Sal Licata, A&R bigwig Gerry Griffith and studio-label bigwig Ron Fair at the company's recent thank-God-we're-outta-that-dump celebration in Los Angeles. Cats in Boots are preparing for the release next month of their label debut LP, Kicked & Klawed. Bruce Dickinson may be at MCA now, but he still likes his band and as he did when he signed 'em to EMI, which was right before he left.

WOWSER! Arista has added two staff members, effective Sept. 1: Phran Schwartz will be in-house director of marketing and product development, and Allen Butler will come on as director of promotion. Schwartz comes to Arista from RCA Records, where she has held the title of director, product development. She was previously with MCA Records in Memphis. Butler, who's from nearby Clarksville, was RCA's manager of Southwest promotions in Dallas, Texas. ■ Capitol/E.M.I. Nashville president Jim Fogelson has been named chairman of the Country Music Foundation's Board of Trustees.
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LA THE BUZZ

IT'S AN EIGHT O'CLOCK WORLD: If you weren't out early this week, you lost, buddy. Two of the best sets I have seen in a long time were inauspicious half-hour gatherings attended by those-in-the-know, who soaked up some great sounds while their less-literate brethren sipped on espresso and discussed the theory of convoluted at trendy hellholes throughout Burbank. Little did the laggards know that the Goo-Goo Dolls and Toad the Wet Sprocket were laying the groundwork for the '90s across town.

The Goo-Goo's show at the Whisky (which also included Mary My Hope, the megabuck signing I Love You, and the excellent but still virtually unknown Buck Pets) was a definite eye-opener for a lot of people, myself included. They've got all the good elements of trash-power, passion, and speed—but they also have got some of the best pop hooks around. This duality leaves something for everyone to enjoy, and those who ventured into the club early got a special treat.

The big-wig exes who slipped the set in favor of grabbing some food at Dukes lost out.

The Goo-Goos lived up to the promise shown by their second LP, Jed (Metal Blade), a collection of bone crunchers that pummeled themselves into your consciousness and stick there indefinitely with the aid of some of the best written songs the genre has to offer. They have a well-paced set, featuring "No Way Out," "Out of Time," and "Addicted," all hits in a world with brains, and an indication that in two more albums these guys are going to be shifting major units. But don't wait till your neighbors know about them — do yourself a favor and buy a copy of Jed, and go see the band when they return in the fall.

Toad the Wet Sprocket play a more subtle type of pop, and sneak into your nerve centers rather than break the doors down. Their stock in trade is minor chords and major hooks—which combined with sterling, emotive vocals and thoughtful playing makes them irresistible. This show was their first since they were the subject of the biggest bidding war this side of Jane's Addiction, Columbia being the winner. The band declined fanfare and instead gave the event a house party feel, understatement seeming to be their trump card. When singer/guitarist Glenn Phillips broke a string on the first song, there was no backup guitar to be found — so a fine gentleman from the audience had to be recruited to replace it. This allowed drummer Randy Guss—the Henny Youngman of the pop world—to take the spotlight and torture us with some jokes he found in his grandpa's attic. Perhaps Phillips summed it up best when he quipped "That's why they sign bands to development deals."

The operative word for both of these bands is development. They both show masses of potential, and seem to want nothing more than to get their songs to the people. Hopefully their innate individuality combined with classic songwriting will be the archetype for the next decade.

WHAT IS HOUSE? On Friday night Neil Harris pulled up to my house a little past midnight (the keeps incredibly late hours) and dragged me away from Star Trek to go to Mac's Garage, which he described as being a "house" club. But when we got there it wasn't a house at all. It was at the Musician's Union building on Melrose and Vine, where upon arrival we were escorted in by the courteous club management. I couldn't believe my eyes when I got in the main room! It was just a mass of sweating, sexy bodies getting down with each other, all to a constantly pumping soundtrack expertly put together by D.J. Marcus, who never missed a beat all night long. If I could get people to do that in my house, I'd be a much happier guy. They even had live entertainment there, in this case a rapper named KC Flight, who put on an entertaining show. I hear they will be having Twinkies there next Friday, which Neil is all excited about, and he knows about this stuff. You can now count me as one of the converted. House music all night long!

The ASTORIANS

A COUPLE YEARS AGO, when I was still in D.C., I got an EP from a band called The Astorians which I listened to the first time solely on the strength of the cover art, this wild amalgam of cartoonish stuff. The record was good, too, showed a lot of promise. I saw them open for the Replacements later that year, and liked that as well.

Since then, I haven't heard too much about them, but a press kit and a tape with the same immediatelyrecognizable artwork crossed my desk recently, and after listening to it, then going back and listening to the old one, the word "development" comes to mind. The Astorians have gone from being a band that sounded good but a lot like everyone else to a band that makes seriously good grungy garage-tinged rock with great big pop hooks. Cool stuff.

So over nachos and B&O in the East Village, frontman Phred Wilhelm explained the whys and whereabouts of this up-and-coming band. To wit: The Astorians began as a group of friends who just started playing together about five years ago while a couple of them were students at New York University. "We called ourselves the Astorians because three of us were living in Astoria (Queens) and I was living on Astor Place. It's a great name though, because when we get out of town no one knows what it means."

Since then, the Astorians have gone through three drummers, but are very happy with the current one, Elizabeth Hughes, affectionately dubbed the "Queen of Rock. "People act as if yell that out at shows," Wilhelm says with a laugh. "I don't know how they know it, but they do."

The lead singer and chief songwriter left about a year ago, and Wilhelm stepped into that spot. "When we started out, we sounded completely different; if I played you our first demo you probably wouldn't recognize it. It was real jangly, folkly, REM-ish. Then when we got out of school, we realized that life wasn't so jangly. I think that's why Andy left, because Chris (Laine) the bass player — who is the only other original Astorian — and I were wanting to play a mega-rock event; even though luminaries from Richard Lewis to Bob Uecker were conspicuously in attendance, Petty did his best to deflate the usual expectations of big rock bands. He started the show with a cover of the Byrds' "Feel A Whole Lot Better," then maintained a reverent jangle for the next several songs. Eventually his crack combo asserted its own identity on an endless procession of hit singles, but Petty himself never shifted into show-off mode (even allowing the crowd to sing the whole of "Breakdown"). The Heartbreakers are simply an amazing band, and we can't hold it against them that they've helped their leader sell about a billion records. Those songs are just plain good. And Tom seems like a real nice fellow—or at least he did from the big gator fry afterwards.

A JONES FOR JOHNSON: While browsing for teddies at Frederick's of Hollywood one recent afternoon, shameless scenemaker Lisa Johnson of Zomba Publishing ran into Welsh crooner Tom Jones, the man with the biggest, uh, titty and show business. Jones had just been awarded a star on the Hollywood Walk of Fame, and needed someone to share his excitement with. What happened next is best left for the next Certs commercial.

Oscar Wednesday

PETTY CONCERNS: It was probably premature to consider myself worldy before I'd ever seen a Tom Petty concert, but now the situation's been rectified. Last week my bud and I ambled over to Universal Studios, where a character in a Conan the Barbarian costume slipped us around before giving us two prime tickets to this mega-rock event. Actually, it would be inaccurate to call this a
rougher stuff, more rock and roll, and it wasn’t the same direction he wanted to go. It turned out to be a good thing, because we were able to unify ourselves. Everyone in the band has basically the same ideas about music now."

They put out the above-mentioned record, Gufhifah, on their own Peg’N’ Hole Wardwhisk, learning in the process that while it is possible to press and distribute your own product, it is a bit of a pain in the ass. "We were packaging up records and wheeling them down to the post office in a shopping cart," Wilhelm laughs, "hundreds of ’em at a time. It was worth it, because we were getting airplay and we got some good reviews, but man was it a lot of work."

The current plan evolves around a new tape, of the kick-ass variety, and doing as many gigs as possible. And even though playing out in New York City is not the easiest thing to do, it sure beats the shopping cart plan.

ART & ENTERTAINMENT: LIZARD CREATIONISTS (GOLDFISH IS): The Johnnie Walker Rock & Roll Celebrity Golf Classic, to benefit the T.J. Martell Foundation for Leukemia and Cancer Research, tees off soon from California’s Half Moon Bay. Signed up to date: John McVie, Mick Fleetwood, Rick Nielsen, Robin Zander, Corbin Bernsen and David Leisure. Oh, if Bing Crosby had lived long enough.

ART AND ARTISTS: Anita Baker has written a song, “Fairy Tales,” for Nancy Wilson’s upcoming album; the two pop-jazz divas duet on it. Kid Creole & the Coconuts, one of those groups we like a whole lot but which seems to never quite get its break, try again. Columbia’s the label this time around and Private Waters in the Great Divide is the album title; look for it around October (to be supported by a week on Broadway, where KC & the Coconuts are). Haven’t we had enough of the Soviet Union yet? Hasn’t this glasnost business lost its novelty? Do we care that MTV will be broadcasting from there this week? "We used to have a better reputation for our posters than for our music."

Not anymore.

THE I DID IT AGAIN DEPARTMENT: I’ve said it before, if you’re going to goof, goof funny. Not long ago, I did a column about a band called House of Usher, in which I claimed, due to some synaptic misfiring, that drummer Lewis King used to play in the Rockelettes. That was supposed to be Rockcats. Keep those knees up and those legs straight, Lewis.

Karen Woods

MAGAZINE

LAST WEEK, I WAS LYING ON THE BEACH, the ocean breeze blowing through my hair, listening to the waves softly crash ashore. ... Back to reality! Well, for a while I almost believed I was there. I must have been at a Jimmy Buffett concert.

The King of the Parrot Heads is still doing it—still making people from nine to 90 lose all touch with reality and become beach people without a care in the world for anything except Jimmy Buffett music—the old and the new. On his latest visit to Music City, he gave the capacity crowd just what it wanted.

Buffett started out with the old stuff, like “Cheeseburger in Paradise,” “Come Monday,” and “ Changes in Latitude,” which he introduced by saying, “This song is a little bit of a letdown, which seems to be running rampant through this crowd.” (And it was) Of course, no Buffett concert would be complete without the classics “Margaritaville” and “Why Don’t We Get Drunk.”

This year’s concert was not only sold out, it was a record breaker. Yeah, Parrot Heads! Buffett visited See the Lizard tour brought in 17,500 fans, to beat last year’s Def Leppard show, the previous record holder, by approximately 500.

Nashville always turns out in full support of Buffett, who spent some years here as a struggling songwriter in the ’70s, and Buffett, who loves Nashville, always makes mention of those good and not-so-good times. “It’s always good to see our friends in Nashville,” Buffett screamed into the microphone. “I spent a few good years here.”

And Nashville loves Buffett. His fans brought him back to the stage not once, but twice—where he finally sang some of his newest stuff from his current Off to See the Lizard album. Included was some of his typical material, which runs from one end of the musical spectrum to the other, like the beautiful “Changing Channels” and the hilarious “That’s My Story and I’m Sticking to It.”

But the concert’s highlight had to be Buffett’s performance of his vintage “Pen- cil Rim Mustache,” to which he danced a tremendous softshoe routine “for Lucy and Ricky wherever they are.”

Although Buffett is talking about making his next album this summer (17 summers now he’s been on the road, 14 with the Coral Reefs Band), to devote time to writing books and songs, he still knows how to take us to paradise for a few short hours through his music.

As I sat in bumper-to-bumper traffic trying to leave the concert parking lot, I could hear Buffett’s voice in my head. "Are you another one of those two-hour people who buy their tickets on ticket brokers or ticket agencies?" he said. A few words to Buffett’s “Off to See the Lizard” drifted in and out of my head — Deja Vu, Deja Vu / Believe it and it might come true / Vega Du Vega Du / What works for me might work for you... Would you hand me my margarita, please?

Kay Knight

SA JOHANNESBURG—It took until this time, but Gorbachev’s glasnost has finally come to South Africa—thanks to the Russians’ fascination with the music of an apartheid society. Two months ago Warrick Sony, an artist who is almost the first in his country, took his band on a tour of Russia and Moscow, to become the first South African rock musician to perform in the Soviet Union. Sony is leader and only permanent member of Kalahari Surfers, a band which uses every available innovation in sound technology to drive home a harsh apartheid message. He appeared on Russian national television along with 50 other musicians—although his music had never been broadcast on South African state radio or television.

But Sony is no stranger to irony. His record company, the independent Shifty Records, had until recently had to send all the master tapes of his albums to the United Kingdom to have the records pressed. As a result, Kalahari Surfers albums were available in South Africa only as imports. The latest record, Bigger Than Jesus, is their first to be pressed locally. To mark the occasion this month, the State censor board, the Publications Control Board, has banned the album completely, but Sony has yet to be given an official reason for the banning, but it is likely that the title itself offended the censors.

As the name suggests, it is both a tribute to the musical revolution of the Beatles and a send-up of moral standards in South Africa, where white schoolchildren were once taught that pop music generally and John Lennon in particular were agents of Communism. Sony’s band, called “Mandela,” is made up of various “unenlightened” us.

Sonic is an unlikely musical ambassador for South Africa. His recording techniques are closer to the sampling styles of American techno-junks than the heady brew of South African township rhythms. The fact that he is a white artist, moreover, underscores the democratic nature of progressive musical culture in South Africa.

The more traditional exponents of this culture have also been given their place in the Russian spotlight. Paul Simon’s reprise of the Graceland tour—which provided an unprecedented showcase for South African music two years ago—took township music to Russia for the first time in June. A cappella gospel group Ladysmith Black Mambazo, Ray Phiri and Isaac Mishall of anthemic township group Stimela, leading saxman Barney Rachabane and innovative bass guitarist Bakhiti Khumalo joined legendary exiles Hugh Masekela and Miriam Makeba on the Graceland’s final tour. Scheduled to cover nine countries in 724 days, they reached Moscow on June 24, with two dates at Cork Park.

South African music’s Russian adventure is the culmination of a remarkable 12 months of international activity. It is all the more notable in the light of the United Nations cultural boycott of artists visiting South Africa or touring from here. The boycott, partly inspired by the African National Congress (ANC), was redefined after the original Graceland concert persuaded the ANC that exponents of progressive culture should not be barred from exposing that culture to the world.

This attitude was confirmed ahead of the Eric Clapton charity concert in the southern African kingdom of Swaziland on July 23. Clapton is scheduled to headline a three-day festival to mark the 21st birthday of Swaziland’s young monarch, King Mswati III. About a dozen of South Africa’s leading groups and artists have been invited to round off the bill, which will include Joan Armatrading and Beggars Banquet, led by aging vanguard multi-instrumentalist Labi Siffre.

An ANC spokesman in Mozambique, which borders Swaziland, confirmed that the cultural boycott would not prevent the South Africans appearing. “The boycotting of a South African artist depends on whether he or she is an advocate or an opponent of apartheid,” the spokesman said. “As a result of this attitude, acts like Ldysmith Black Mambazo and Johnny Clegg’s Savuka have been able to undertake extensive tours of North America and Europe.

Clegg himself helped the process along by forming the South African Musicians Alliance (SAMSA) to give a united voice to artists who shared the same ideals for a free and equal South Africa. Notional South America. National South Africa. National African music. The result of the process he helped set in motion. Amid extensive live appearances in France, he sold over a million copies of his albums First World Child and Shadow Man—unprecedented sales for any South African-based act.

But Sony is a Meinheimer with the music of the moment, and his Savuka Mahotella, once called the “Lion of Soweto,” and now all the rage in Paris and London. His supporting vocalists, the Mahotella Queens—all-woman trio, and backing group the Makgona Tshole Band, made their separate entrances as well, followed by township reggae king Lucky Dube. All these acts used France as a springboard for a tour through Europe. Notional South African rock group Zia came next, showing another side of the Savuka coin."

Then, in May, no less than 60 South African musicians visited France for a 10-day tour under the banner “Framenach Zoulou” (Frankly Zulu). Highlights of the musical collaboration were Lucky Dube, township disco star Chicco, Zoulou and Stimela, who between them illustrated the astonishing variety of musical styles that can be called South African. Much was made of the fact that their popularity forced Diana Ross to cancel a concert in Paris, but perhaps this was inevitable.

South Africa’s musical conquest of Europe continues. The invasion of Russia has begun. The obvious next target is that vast, unsuspecting—and lucrative—American market.

Arthur Goldstuck

CASH BOX MAGAZINE 7 August 12, 1989
SHOCK OF THE NEW

III. WELCOME TO THE DIRECTORY ISSUE: There was a time, not too long ago, when the editorial content of this magazine was suberviant to the charts and the publicity interests of potential advertisers. And ya know, on week-ends it’s just too hot to cook up some controversial new angle for this column, I kinda miss those days. So in the spirit of our departed comrade Tom DeSavia, I’m going to function this week as a publicity conduit. Just this once.

ENIGMA, one of our favorite record companies, continues to plunder the vaults for overlooked, out-of-print gems to add to their retro series. Already there have been re-releases by the late Tim Buckley, the not-so-late Captain Beefheart, the GTOs, Ted Nugent and Alice Cooper. Forthcoming are some rare live recordings from Cooper circa 1969, a big batch of Can, a couple Buzzcocks, and maybe some Of Niff Little Fingers. (New-wave nostalgia marches on.) In the latest retro development, two mysterious figures recently paid a visit to Enigma World Headquarters, claiming to be the Residents and ready to negotiate for some re-releases. But since no one has ever actually seen the Residents in the flesh, we’re a little confused as to what to do. Rumor has it that the alleged band and the Enigma brass are still sitting across a table from each other, speechless.

Our departed comrade Tom DeSavia would never forgive us if we didn’t mention that Enigma will be releasing the new album by Don Dixon, called EEF, on Sept. 30.

MORE TOMPOOOLEY: Our special friend, who works for ASCAP, has been telling us about a new record company which he recently saw at the new 8121 Club. Her name is Terri Garrison and she’s the first management project for Coconut Teaser good-guy Len Fugan. Our friend assures us she’s captivating, tuneful, attractive and twangy, all the qualities we admire in a new country act. She’ll be at the 8121 several times in August, and if she’s any good we’ll plug her again.

ONLY NEIL CAN BREAK YOUR HEART: We, like you, are looking forward to The Bridge: A Tribute to Neil Young on Caroline Records. It’s one of those charity projects where a diverse group of rockers pay tribute to a musical pioneer for the benefit of a charity—in this case, the Bridge Foundation for children with cerebral palsy. Like the recent Johnny Cash tribute for AIDS research (Two Things Are Brighter than Lights), this album is notable for the roster of cutting-edge performers lending a hand: Soul Asylum, Flamming Lips, Sonic Youth, Henry Kaiser, David Lindley, Nikki Sudden, Dinosaur Jr. and more. A must for every alternative household.

HEY THANKS: What a great day for mail this has been. I’ve already gotten albums by Daniel Johnston and Fish & Roses (Homestead); Mecca Normal (K Records); and the Tar Babies, Soundgarden and Mission of Burma’s Roger Miller (SST). And if I’m not mistaken, this package here contains the new Johnny Mathis and Jean-Luc Ponty! Also, thanks to Geffen for the Blue Post-Moderne Fragments Neo-Traditionalist Guitar-shaped pencil. The perfect addition to any office, and a welcome reminder of something to do with Peter Case.

UNSOLICITED OPINION: There’s this guy named Arthur-Jing. He used to be in the Shirts. His new band, Jing, has an album on Three Chirres Records that’s the best imitation of Elvis Costello/Graham Parker that you will ever hear.

AN HONEST PLUG IS WORTH A THOUSAND WORDS: After months of languishing in deep re-purposal, the Painted Word has returned to active club status around L.A. Led by vocalist/lyricist/guitarist-for-ear Spencer Eldridge, the Painted Word is an offspring of the legendary Mutts, a band that needs no introduction to readers of this space. The Painted Word takes that basic rock & roll thang and pouts it in a political direction, without that’s so important to the kids these days. They’ll be playing at the Club With No Name later this month, and you are advised to attend.

WHAT A WORLD: We’re happy to report that Gabriel, one of our favorite Las Vegas performers, has landed a single on the dance charts of Las Vegas Record Systems, the authority for dance music in the desert. Gabriel’s “I Wonder,” from his Little of Eeverything album, is at #29 and climbing. It’s the most danceable, experimental thing on this otherwise adult-contemporary album, and a forthcoming 12” disco remix could open up a whole new audience to his music. And good news for Gabriel’s career since he was a pup, or at least since the remarkable “Somewhere Elvis Is Singing” single ripped the lid off that whale “Elvis is dead” scam, and the world would be a much more interesting place if he had hit records.

ALTERNATIVES

ALTERNATIVES

THE BLUE AEROPLANES: friendloverplane (Restless 72314)

This 11-piece band from Northern England (which includes a full-time guitarist, drummer, and keyboard man) are looking towards a deceptive, folkily harmonic-challege on their second American release, a compilation of B-sides and British rarities. Gerard Langley’s drawing, throwaway vocals are like early Dylan by way of Mark E. Smith of the Fall, while still retaining some of the Mark Knopflers-isms of last year’s stunning Spitting Out Miracles LP. In the middle of the textured twang is some politicized stream-of-consciousness, but it might escape those who are beguiled by all the strings and things that walk through the mix. This is definitely one of those records that requires a patient listener and a good pair of headphones, but the Blue Aeroplanes are a band of real importance and rare accomplishment.

HOODOO GURUS: Magnun Cum Louder (RCA 9781-1-R)

These likable Aussies have been doing the same song for five years, but it’s a good song, a campy combination of hookah-hastic garage rock and acoustic strum. “Come Anytime” is this album’s version of “I Want You Back” and “What’s My Scene?” “Where’s That Hit?” in another pleaser, a twangy ditty that refers to baseball but is actually about the pressures of the recording industry (or smoking pot, depending on your willingness to extrapolate).

BOILED IN LEAD: From the Ladle to the Grave (Atomic Theory ATR 1104)

“Put on that Boiled in Lead album," I suggested to my bored roommate. "Boiled in Lead," he shot back, "sounds like heavy-metal—the heaviest of all metals. Why would I want to listen to that? I assumed he wasn’t metal, but as the first monolithic note of "The Pinch of Shuff" rose from the stereo, he smiled victoriously. Then, just as suddenly, Celtic drums rumbled from underfoot, followed by a fiddle and a mandolin and a penny whistle. Boiled in Lead is, by their own description, a "Celtoid Worldbest Rock & Roll" band, a foursome from Minneapolis who inject the Celtic roots formula with relevance and surprise. Much of the album is instrumental, and all of it is pretty cool.

Joe Williams
THE HEAVY METALS

Goo Goo Mania: There are times when life just seems too heavy. Everyone wants something out of you, there's too much to do, your love life is downright agonizing, and on top of all that, you're having a birthday, which only serves to remind you of the state of your life and how bad it is. And it might have gotten worse if the Goo Goo Dolls hadn't come to town.

Maybe the Goo Goo Dolls won't change everyone's life, but a 45-minute set of raucous, funny pop-punk and the anarchic anarchism of Robbie, Johnnie and George's boundless energy should lift anyone's spirits. I saw four out of the five gigs they played in L.A., and no matter how big or how small the crowd was, they performed with the same crazy irreverence.

Musically, the Goo Goo Dolls are hard to categorize — they're neither alternative, metal or hardcore — but the lack of a strictly defined label suits Rob- bie just fine. "Harrods has completely robbed a slammer's paradise. I guess," he claims, "and metal has become a friggin' fashion show, or just the opposite — a non-fashion show." He calls the Goo sound "melodic, dreamin' rock & roll," but at the same time, he admits, "You turn the amps down, and we're practically 'Makin' Waves,'" That's almost debatable — the group is actually closer to Paul Westerberg than Hank, and much wackier. Their play- ful attitude has won them several new fans in high places, including John Harrington of William Morris — he's sending the Goo Goo off on some dates, opening up for 24-7 Spyz. A great band!

There's still life in Death Angel. Rock & Roll Magazine is flying that the five Philippine cousins had lost their focus and didn't even want to be a thrash band anymore. But when they played in Reseda last weekend, they were as heavy as ever, and the new material was a blast of innovations and virtuoso playing. Singer Mark Osegueda has lost a bit of his formerly charming stage presence — maybe the rigors of being on a major label (Geffen) are getting to him. Hopefully, he'll relax and get down to being real once again.

Both Aerosmith and Motley Crue shot videos a few days ago. I popped in on the Aerosmith shoot and watched as singer Steven Tyler do a few closeups. A couple of days prior, a segment that was supposed to take place in an elevator with 500 girls was shot down because of the noise. Appropriately enough, the song's title "Love in an Elevator" is loaded with Tyler's witty double entendres. His outfit was a bit more blase, though — it was all red and black stretch lace. Since Steven seemed to be wearing no underwear, this left little to the imagination.

With the New Music Seminar, and my column getting a couple weeks ago in the massive disc file of our spacious New York office, I've gotten behind on the latest metal news, so perhaps it's time for me to catch up. Let's see... Ronnie James Dio has found a new guitarist — 17-year-old Rowan Robertson. The young Brit will make his debut on Dio's next record... That ballyard lady, Leather, will be heading out on tour soon, backed by L.A.'s Warbride. They're calling it the "Maidens of Metal" tour... Four members of Minus8 have split and reformed under the name Asphalt Ballet. Singer Matt Basson will continue with new members... Bobby Rock has put together a new instructional video for drummers called Metal-morphosis... Rollover, a new underground sports series for fall, will have some interesting half-time shows — the scheduled performers include Ozzy Osbourne, Warrant and new bride Lita Ford, who recently tied the knot with longtime boyfriend Chris Holmes of W.A.S.P. Sting stars in Laaz Rockit's new video, "Fire in the Hole." No, no, no, that's not Sting, the socially conscious and somewhat whiny ex-Polishprindler. It's Sting, the heavyweight wrestling champion. And I'm sure that Dangerous Toys have a dangerous show at a club in Phoenix, Arizona. Recently, they were playing "Ten Boots (Stompin')" when their bassist, Mike Watson, crashed right through the floor. I guess they were stonking just a little too hard!

WE SINGING Ear Ringer

STEVE JONES: Fire and Gasoline (MCA 6298)

Steve Jones is a phoenix. He has emerged from the ashes of his drug and alcohol addiction, from the depths of the Sex Pistols' destructiveness, and from less-than-stellar solo projects. On Fire and Gasoline, he's rediscovered his rock & roll identity and found his unique throb for loud music. You can hear his long years of experience in his vocals and guitar, both sound world-weary, yet ready to stand up and fight anyone. He doesn't just give you a taste of his spirit — he rams it right down the way a rock & roll artist should. This record is a welcome relief after his sleepy '87 LP, Mercy. Perhaps he needed that record to purge some leftover demons, but now he's back in rare form. No more embers for this man.

METAL PICKS

B E-Z-O: Fire Fire (Geffen GHS 24230)

When even a Japanese rock band understands American nightlife, it makes wonder what the world is coming to. Fire Fire is such a passionate taste of U.S.-style hard rock that you'd think E-Z-O's members had spent all their lives in New York City or Los Angeles, hanging out at sleazy strip joints and breathing gutter fumes. This band is either incredibly perceptive or our brand of rock & roll is a seductive disease that's spreading faster than the most virulent malignancy. Fire Fire is frightening, in both its implications and its excellence.

MR. BIG: Mr. Big (Atlantic 78199)

Arena-ready rock by four virtuoso musicians. This concept could potentially wind up being boring and stale, but not in the capable hands of Eric Martin, Billy Sheehan, Paul Gilbert and Pat Torpey. They attack the songs at hand with such unabashed enthusiasm and energy that they'll have you humming the melodies moments after the record's done. These dudes aren't above strutting their stuff, but they usually do it within the context of the tunes, many of which have a Bad Company vibe. Considering the talent involved, and the lack of musical jacking off, Mr. Big seems to signify the return of real melody to larger-than-life rock & roll.

SICK OF IT ALL: Blood, Sweat and No Tears (In Effect 3005)

This tuneful, humorously cynical LP has a lot of snappy rhythms for carnivorous hardcore fans. Some songs are tightening bursts of brutal, and brutal, funny, punk insight; other tunes just ooze forlornly. Blood, Sweat and No Tears is definitely a smoother's paradise, but like any good slummers should keep in mind that Sick of It All just loves to end songs abruptly, and if they aren't prepared, the pit will collapse like a stack of dominoes.

LION: Trouble in Angel City (Grand Slam SLAM 5)

Lion performs its melodic power rock smoothly and forcefully. Its serious approach is expanded by lush arrangements and fiery vocals. While some may feel the group's larger-than-life passion is a bit overblown, its boldness actually works quite well for them.

Janiss Garza
GLOBALIST GROOVE

WE TAKE OUR FREEBIES FOR GRANTED in the music-criticism biz. Sure, we aren't paid much for our work (in some cases, not at all), so the allure of "complimentary" records, tapes, discs, concerts and other assorted goodies is one reason we keep at it. Recently, it occurred to me that as we become more accustomed to receiving all these musical by-products, we assume that our readers can readily get by and buy the albums or see the groups we rave about. It's time for a little perspective activation in order to find out what the approximate monetary worth of all the stuff is that I've talked about in the past. In the case of albums, I've only been a participant in two "crit biz" might be more grateful for the goodies and less quick to judge those average folks who don't have a copy of every "hip" release.

First, I'll detail the pricing guide from which I made my calculations. For a domestic pressing or to that domestic $8-$8.50 range. (This is the range of complimentary record company publicists.) For every review or mention, there are probably two or three other releases that are never discussed, although I try to cover as much ground as I can in my various outlets. For example, a look at the July 29 World Music Chart reveals that I had all but one of the imports and had not yet talked about 19 of the remaining 37 in this column.

So after all this build-up and laying out of determining factors, what are the totals I've calculated?

Going back to my Top Ten for 1988 (my first Cash Box contribution) and adding up everything up through my July 29 column, I have talked about approximately 110 releases in some form or another and discussed about 10 shows. I've reviewed over a few tapes and singles to boot. This all adds up to at least $1400 worth of fun for about a seven-month period, or about 2 $10's a month.

In my circle of friends, there are maybe one or two folks who can shell out that kind of money for hip fare. But those are the hip, rare Bryant recordings. Buying an album or two and go on to an occasional show is the extent of most of their budgets. In the "real world" outside of the industry and outside of teenagers with greater than usual economic disposable income (no bills means more tapes), people simply can't afford to go all out as we all take for granted. So much for complaining when the weekly delivery of goodies prompts me to cry: "Geez, I only get five records in the mail—what the hell's going on?"

On the other side of the equation, having just noted that this may not be for everyone, I'll add that there isn't a huge amount of globalist product available on domestic labels. To stay on top of what's out there on this planet we call Earth, the import bins and specialty radio shows must be kept up with. Since much of the imported stuff is, after all, an extension of the affluent international home-taping network is critical. When someone in the network gets hold of a desired record, tape or disc, he or she often makes copies for many of their like-minded buddies. There isn't any official exchange, just the friendly sharing of good music. I want to briefly share a few recent tapes I've received in the last few months from my friends and colleagues that have opened my ears to important curation of the world.

My friend Phil D. is always in search of the bargain record or disc, whether it's rock, jazz, classical or world music. He takes him to many unusual and exotic places, like Orange County, and he has come up with some real nuggets. A tape he made for my wife on her 40th birthday has ended up in my Walkman quite a bit in recent months. (Actually, it's her Walkman, but that's another story.)

On the first side and a bit of the second, he recorded Lee Perry and Friends Give Me Power, a collection of Perry-produced classic reggae records originating from Trojan Records in the U.K. as part of its ongoing series of crucial compilations. No Walkers material is on release, even though it was during the early '70s that Perry was producing the group.

James "Bubba" Banta No Pick-pocket" tries to spellfully explain that Natty Dred is not a thief, while the Stinglers' "Give Me Power" seeks what rightfully belongs to the underdog. When King Ijah adds his toast (proceder of Tope Suit on the "Give Me Power" track, it is transformed from a plea to a demand. Perry and his Upsetters are all for justice to the People, then a few tracks later mutate into dubwise fashion the give classic reggae "Circle of Fire." The dub treatments throughout the release ample proof of "Scarab's" innovative studio techniques, preying many of the tricks of the trade used today.

The bulk of the second side of young Phil's tape is devoted to Quaafal and Party, by the reigning monarch of thea, the devotional music of the Islamic Sufi sect. Nusrat Fateh Ali Khan's family has musical roots going back at least six decades. This is obvious from the sound of his voice, a timeless tenor with a suitably rough edge that can tackle modal scales with a smooth tone or wicked vibrato, all the while praising Allah with due fervor. The melodies are improvised, and the scales depend on the time of day and quality of the lyric. Slight, barely perceptible shifts in tempo quicken the pace as the driving tabla toll the tale. Repetition is employed as a means of enlightenment. Within Sufi beliefs, there are two forms of Grace, neither greater in importance than the other: Those with the gift of a great voice can gain Grace as well as those with the power and ability to appreciate those who sing. For those of us who fall into the latter category and wonder if our intense enjoyment of other people's music would get us anywhere, here's food for thought and meditation. Let's think that Phil conveyed all this information on the cassette wrapper, I had to borrow the original WOJAD album from him.

Other home tapes crucial to my coverage of the globalist groove include Sim- rete Selassie's custom selection of then-current dancehall reggae singles, which I used extensively in my column in the hip-hop special issue on dancehall; CC's combo tape of Kunda Bongo Man's Sai Liza, featuring his hot kassa-kassa zoumbou from the African-dominated studies of Paris, and Scion Sashdown Success: "For those of us from a part of one of the most refreshing and talented dancehall singers; and John C.'s gift of the Jethro Band live in Paris and Pianist's The Planxty Connection, two important documents of modern Celtic folk music. I don't want to mention the donors of numerous copies of board and audacious. I've eagerly gobbled up, but shows include Bob Marley's 32nd babwe concert, Mahlatini and the Mahotella Queens live at the Music Machine in West L.A., and Salif Keita live and weird in Paris.

Once again, I've run out of space. Next time, a first-hand report from one of the biggest reggae fests on the West Coast—Reggae on the River.

Tom Cheaney

CASH BOX MAGAZINE
August 12, 1989
GROOVIN' HIGH: Dizzy Gillespie uses a little body English to make a point to producer Creed Taylor during the filming of a 90-minute jazz film in High Definition TV. Rhythmstick's the tentative title, and Tito Puente, John Scofield and Art Farmer were among the other participants.

REP IT UP: At the moment, New York is in the midst of its third jazz festival in a month dedicated to jazz. First came "Landmark Jazz Concerts at the Village Vanguard," then came Music Hall, then came "Jazz in July at the Y." This week we're in the midst of "Classic Jazz at Lincoln Center." Duke Ellington, Bix Beiderbecke, Jelly Roll Morton, Billie Holiday, Django Reinhardt/Stephane Grappelli, Bud Powell, the original Dixieland Jazz Band... the number of "re-creations" of bands, charts, styles, solos, etc. has been staggering.

This, of course, isn't a coincidence, it's indicative of a serious trend, one that started breeding 10 years ago — when the avant-gardists of the '70s began dabbling "in the tradition" — and has grown to astounding proportions. It is not just the growth of "traditional" organizations like the American Jazz Orchestra, but with the heaps of reissues that have been coming out. Black Saint/Soul Note, the Italian label that has been at the forefront of documenting contemporary jazz over the past decade, has quietly disappeared from the Grappelli has edged it off its agenda, but nobody has even noticed the gap due to the deluge of reissues. Reissues, re-creations, repertory: re, re, re.

Dick Hyman, the pianist and jazz scholar who programs the "Jazz in July at the Y" series, recently asked, rhetorically: "Does it mean we're lacking something in the present and just looking in the past, or that we're simply opening our eyes to value that was there all along?"

It's a good question, and one without easy answers. Jazz was blessed with a mind-boggling progression of innovations. Think about it: From ODJB's record of the first jazz song we've heard have exploded into a million little hits by now. "What we want innovations and we want them now!!" is the way some people think. It has certainly been frustrating to musicians — are they inadequate if they aren't thinking of something new every second? — and it's frustrating to many listeners and critics, who don't know what's it's right to expect from an art form that gave us so many geniuses so rapidly.

Reissues are great, but are they keeping new artists from the studios? Yeah, probably. Historical concerts are great, but are they taking some attention away from contemporary jazz, whatever that means? Yeah, probably.

In any case, I turn to Winton Marsalis. Marsalis is the artistic director of "Classical Jazz at Lincoln Center" and I posed Dick Hyman's question to him. Here's what he said:

"Man. You know, when you don't know the past, then it's not the past. In art, there's no such thing as the past. You know, when you pick up the Odyssey and read it, it's just as bad as now it ever was. And, see the thing that I don't understand is, why is it that there are all these claims for jazz as art — 'Jazz is art,' 'Jazz is art,' every time you turn around they're saying that jazz is art — yet everybody wants to treat it like a fad. I mean, something is art, what that means is that the greatest thinkers in that form deserve to have their works played and repeatedly played and be paid repeated attention to. Like nobody goes to concerts of Bach and says, 'Man, why are people playing Bach's music? There's all kinds of contemporary jazz being made today.' We're playing contemporary jazz everywhere. But the question is, there's nobody on the level of Duke Ellington right now, so why shouldn't his music be paid respect to? Just like in classical music there are no composers on the level of Beethoven. So you should deal with Beethoven and then maybe you will produce somebody like him. If you're going to recognize something as an art, then treat it like that's what it is."

"Duke Ellington didn't write in a style, he wrote jazz. See, that's the thing that we should strive for, that's what I'm striving for. I don't want to play a style of jazz — like that's everybody's looking for, a modern style. Well, there is no modern style. I think people got into that mentality in the '40s so they could turn the music into a fad. 'What is the newest thing they're playing,' becomes like a new hairstyle or something."

Lee Jeske

■ JAZZ PICKS

**HARRY CONNICK JR.: Music From the Motion Picture When Harry Met Sally...** (Columbia SC 45339)

Young Connick croons and tickles his way through 10 standards (one twice) — in settings from solo to big band — recorded for the hit flick. Expect this one to be HUGE!

**ANA CARAM: Rio After Dark** (Chesky JD28)

Bravely-voiced Brazilian chanteuse bears comparison with Astrud Gilber-to as she sways through a tuneful bossa nova set: some new, some old, some in English, some in Portuguese. Antonio Carlos Jobim and Paquito D'Rivera guest.

**LUZ BONFA: Non-Stop to Brazil** (Chesky JD29)

The first generation bossa nova composer/guitarist in his first American date in 15 years. Many of his standards are here ("Samba De Orfeu," "Manha De Carnaval," etc.) and he plays them with great warmth and delicacy. Lovely!

**YELLOWJACKETS: The Spin** (MCA 6304)

Popular fusion quartet (Marc Russo, Jimmy Haslip, Russell Ferrante and Will Johnson) medly's the current line-up goes for a tough, lean, jazzier approach on much of this album, recalling the early work of, say, Return to Forever. CD includes bonus surprise: a Billy Strayhorn/Bud Powell medley.

**LEO GANDELMAN: Western World** (Verve Forecast 836 424)

Gandelman's hot-shot Brazilian fusion saxophonist (really; the Letterman show could introduce him as "the Brazilian David Sanborn or "Tom Scott.

**JOE BONNER: New Beginnings** (Theresa 125)

West Coast pianist goes the soft, pristine, at times almost new-agey, route on this swirling set of, mainly, piano solos.
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<tr>
<th>TOP ALBUMS</th>
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break, tries again. Columbia's the label this time around, and Private Waters in the Great Divide's album title look for it around October (to be supported by a week on Broadway, where KC & the C belongs). San Francisco's James A. Nelson III is hard at work on a concept album celebrating seafaring Melville's Moby Dick, wasting no time, will have her second album, Brave and Crazy Island, minted and in stores in September... Webb Wilder has signed a deal with Island, look for his Hybrid Vigor in August... Island has also inked guitarist Stevie Salas, whose funk-rockin' debut album (co-produced by Bill Laswell) will be front-loaded toward an October release... 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 closed captioning on more and more future videos... Haven't we had enough of the Soviet Union yet? Haven't this glasnost business lost its novelty? Do we care that MTV will be broadcasting from there this week, or that there's some big-deal rock festival taking place there? Well, do we? We do not.

HE WAS THE CUTE ONE: Yes, it looks like the Paul McCartney tour, which starts in Norway (Norway?) in September, will be here before the year is out. Look for a quick U.S. tour to be sandwiched in, between two long European legs, in December, Norway?

UN POQUITO MAS

CAN'T SAY WE DIDN'T WARN YOU: Pooh, indeed, has regrouped, in its frequently regrouped form, if you will, in Los Angeles... Of course, the one true Los Angeles Pooh is Theodore Geisel himself, but the reincarnation of this character, "the original and authentic Pooh," is for sale this month. We hope he is as happy as we are for him... The electronic version of the "Pooh" comic strip, as we understand it, will be available on Disc mail order... The first two issues go for $9.50, the third for $11.50, and the four for $49.50...

GOT GOLF IF YOU WANT IT: September 10 is the date, mark it down. That's when Gregg Griffin's 3rd Annual Johnnie Walker Rock & Roll Celebrity Golf Classic, to benefit the T.J. Multiple Sclerosis Research Foundation, leukemia and cancer research, tees off from California's Half Moon Bay. Signed up to date: John McVie, Mick Fleetwood, Rick Nielsen, Robin Zander, Corbin Bernsen, and David Leisure. Oh, if Bing Crosby had lived to see this.

RUN, TOTO, RUN: On August 22nd, CBS Radio will issue the "definitive" recording of the soundtrack to The Wizard of Oz, in celebration of that classic flick's 50th anniversary. The reason the band didn't make it to the original album, they're throwing in a booklet, and it'll all be available as a $9.98 list "Nice Price" CD.

BET A LOT OF PEOPLE ARE GOING TO BE CHECKING THIS BOOK'S INDEX REAL CAREFULLY: Waiting For The Man/The Story of Dragnet and Popular Music by Harvey Shapiro has just been published ($18.95, William Morrow).

PLATINUM IN THEM THAR HILLS: What does it mean, the top 10 of July's gold discs, certifications? What does it say about our planet, about the state of life in the late 20th century, about where our civilization is going? When the sagging contains the doobie brothers and the Doobie Brothers stand check-by-jowl (we're not kidding) with the likes of the Cowboy Junkies and the Grateful Dead, what does it mean next to the ice-cold flesh of Roy Orbison and Patsy Cline? Hell, there's even room for Van Cliburn. What does that say about our planet? Well here's the whole whack: Multi-platinum albums went to Guns N' Roses' Appetite For Destruction (8 million), New Kids on the Block's Hangin' Tough (5 million), Michelob's A Perpetual Party for All and Paula Abdul's Forever Your Girl (two million each). Platinum albums were The Beatles' Help! and shipped out to M.C. Hammer's Let's Get It Started, Great White's Twice Shy, Tom Petty's Full Moon Fever, N.W.A's Straight Outta Compton, Richard Baketa's Repeat Offender (gold), Skid Row's South of Heaven, Couger Mellencamp's Big Daddy (gold also on that one), Van Cliburn's Tchaikovsky Concertos No. 1 and Sibelius' Piano Concerto... A little gold baby's were minted for Bonnie Raitt's Nick of Time, the Doobie Brothers' Circles, Roy Orbison's In Dreams, Greatest Hits, Catching Up with Depeche Mode, Keith Whitley's Don't Close Your Eyes, Earl Thomas Conley's Greatest Hits, Andreas Vollenweider's Concerts Magica, the Cranberries' Everybody Else Is Doing It, I Swear, Stevie Nicks' The Other Side of the Mirror, 10,000 Maniacs' Blind Man's Zoo and Take 6's eponymous (doncha love that word?)... I'll see you Colour got themselves a gold video award, for Primer, and Colombia took the opportunity to cash in a stack of multi-platinum chips going back to old Spade Jones, and Ambrosine, but we're not going to publish that whole list here. (Waddaya think this is, Billboard?blurple)

NARM'S RETAILERS the fall. Coral Gables' Billmore Hotel, September 25-27, and its Wholesalers Conference'll do the fall to Phoenix's Billmore, October 21-22. Raffi, Sharon, Lois & Phil, Tom Chapin and Fred Penner, A&M's stars of children's music, will join forces for a series of Carnegie Hall benefits, September 10 and 12, to benefit the New York City Food and Hunger Hotline... It's not too early to start planning for the 1989 World Harmonica Championships, sponsored by the Harmonica Association (what, you thought this would be sponsored by Adidas?). Scheduled for October 26-28 in Trossingen, West Germany (ahhh, autumn in Germany). Write to write to Commissioner at P.O. Box 9375, Richmond, VA 23227 for all the. er, hot air on this one.

BROADCAST BLUES: BluesStage is the name of a series of broadcasts on National Public Radio in October. We're talking an hour a week of three- chord songs and queens recorded at hotspots near and far, i.e. Dr. John at the Village Gate, Koko Taylor at the Chicago Blues Festival, Kenny Neal at Tipitina's, and Johnny Adams at the Lone Star Roadhouse.

"Snake Puppy"?), and Romeo's Daughter makes me feel utterly divine. Let's party fellow.

PAUL MCCARTNEY: "This One" (Capitol)

You'd think that people would have had enough of silly love songs, but I look around me and I see it isn't so. Some people want to fill the world with silly love songs. What's wrong with that? I need to know, because this young Turk does them better than anyone I've heard since the '60s.

Singles

WIRE: "In Vivo" (Enigma EPRO-215)

Therapist: So when you see all these bands that once had substance and originality selling out and becoming unremarkable synth-pop bands, how does that make you feel?

Music critic: Horribly helpless... and like a cornered, wounded animal. All I want to LASH OUT! I find myself punching at the walls with my bare and bloody hands in utter frustration, screaming and ranting at anyone who mentions their name! I always end up here, with my arms bound 'round my sides like this, in this white room, talking to you, and feeling a bit queasy, and mumbling about how avarice has replaced justice...

RED FLAG: "If I Ever" (Enigma 7-75527-0)

Wait, didn't I review Martin Gore's EP last week? Oh my God, while Martin was busy imposing his style other people's songs, somebody going taken over by his identity? Holy confusion, feit caper, Batman!) And their flag is entirely the wrong color for a black celebration! A truly amazing impersonation, right down through the dance, dub and instrumental mixes. But I wonder if these Reynolds boys look as saucy in leather? If so, they're a force to be reckoned with.

STEVE STEVENS AND THE ATOMIC PLAYBOYS: "Atomic Playboys" (Warner Brothers)

Again, I must state that I'm not a sissy of any kind, but if Stevens uses his member the way he uses his axe I'm sure he has a gargoyle of chicks following him home every night. And I'm also sure he can line 'em up and send each of them home smiling. The quiet breakdown in the middle shows this guy can be sensitive too, and I love the way the singer sounds like a cross between Billy Idol and Robert Plant. Truly mesmerizing.

DREAM TEAM "Doin The Nasty" (MCA 53678)

KEVIN PAIGE: Kevin Paige (Chrysalis)

At last we've found the white Michael Jackson. Now beat it.

BEASTIE BOYS: Paul's Boutique (Capitol C4-91743)

I don't get it—the spoken lyrics over pre-recorded backing rhythms suggest that this is a "rap" record, but friends assure me that the Beastie Boys are three white fellows. If whites start jumping abord this rap craze, what's next—white basketball players? And is it that so many of the "songs" here end abruptly? Can't Capitol afford competent studio help? Finally, I'd bet my right arm that the Beatles are playing the background music on one of these tracks. So why haven't I read more about it? Is a reunion in the works? Are the Beasties actually the Beatles? (Surely I'm not the only one who noticed the similarity in spelling?) Are we talking cover-up? I'm terribly confused.

TOAD THE WET SPROCKET: Bread and Circus (Abe's/ Columbia 45326)

MICK JONES: Mich Jones (Atlantic 81991)

One of these albums was recorded for $98, contains 10 wonderful, understated and individual pop songs, points to great things to come in the next decade. It is a personal work by four very talented young men that are going to put music on the map. This record was made for about half a mil, contains cameos by Billy Joel, Carly Simon, Simon Kirke, and Ian Hunter, and couldn't hold a candle to the first as far as songwriting and original ideas go—much less inspiration. Check them and see. (By the way, as this of writing I've got a fever of 103.)

Oscar Wednesday
<table>
<thead>
<tr>
<th>#1 Single: Prince</th>
<th>#1 Debut: John Cafferty #73</th>
<th>To Watch: Katrina &amp; Waves #48</th>
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<tr>
<td><strong>1. BATDANCE</strong> <em>(From &quot;BATMAN&quot;)</em> (Jensive Polk/Warner Bros 22904)</td>
<td><strong>Prince</strong></td>
<td><strong>1. TELL ME I'M NOT DREAMING</strong> <em>(EMI 50206)</em> Robert Palmer 52 4</td>
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<td><strong>2. ON OUR OWN</strong> <em>(From GHOSTBUSTERS)</em> (MCA 35002)</td>
<td><strong>Bobby Brown</strong> 2 10</td>
<td><strong>51. THIS TIME I KNOW IT'S FOR REAL</strong> <em>(Atlantic 7-88999)</em> Donna Summer 38 16</td>
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<td><strong>3. RIGHT HERE WAITING</strong> <em>(EMI 50216)</em></td>
<td><strong>Richard Marx</strong> 8 6</td>
<td><strong>52. GIRL I'M GONNA MISS YOU</strong> <em>(Arista AS1-9870)</em> Milli Vanilli 92 2</td>
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<td><strong>4. SO ALIVE</strong> <em>(RCA 6996-7)</em></td>
<td><strong>Love And Rockets</strong> 4 13</td>
<td><strong>53. PUT YOUR MOUTH ON ME</strong> <em>(Columbia 38-68907)</em> Eddie Murphy 77 3</td>
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<td><strong>5. LAY YOUR HANDS ON ME</strong> <em>(Mercury/PolyGram 674 452-7)</em></td>
<td><strong>Bon Jovi</strong> 5 11</td>
<td><strong>54. MISS YOU LIKE CRAZY</strong> <em>(EMI 50185)</em> Natalie Cole 40 18</td>
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<td><strong>6. I LIKE IT</strong> <em>(Island 7463)</em></td>
<td><strong>Dino</strong> 7 14</td>
<td><strong>55. IT'S NOT ENOUGH</strong> <em>(RCA 9332-7-9)</em> Starship 70 2</td>
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<td><strong>7. ONCE BITTEN T WICE SHY</strong> <em>(Capitol B-44366)</em></td>
<td><strong>Great White</strong> 13 13</td>
<td><strong>56. I WON'T BACK DOWN</strong> <em>(MCA 53369)</em> Tom Petty 41 16</td>
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<td><strong>8. COOLHEARTED</strong> <em>(Virgin 7-96196)</em></td>
<td><strong>Paula Abdul</strong> 12 8</td>
<td><strong>57. FORGET ME NOT</strong> <em>(Capitol-34-68846)</em> Bad English 75 3</td>
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<td><strong>9. IF YOU DON'T KNOW ME BY NOW</strong> <em>(Elektra 7-69237)</em></td>
<td><strong>Simply Red</strong> 3 15</td>
<td><strong>58. MY BRAVE FACE</strong> <em>(Capitol B-44367)</em> Paul McCartney 43 12</td>
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<td><strong>10. THE END OF THE INNOCENCE</strong> <em>(Geffen 7-22905)</em></td>
<td><strong>Don Henley</strong> 15 8</td>
<td><strong>59. TURNED AWAY</strong> <em>(Atlantic 7-88117)</em> Chuckill Booker 68 5</td>
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<td><strong>11. CRAZY ABOUT HER</strong> <em>(Warner Bros. 27-2657)</em></td>
<td><strong>Rod Stewart</strong> 11 15</td>
<td><strong>60. HEY LADIES</strong> <em>(Capitol B-44402)</em> Beastie Boys 79 2</td>
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<td><strong>12. SECRET RENDEZVOUS</strong> <em>(Warner Bros. 47-27663)</em></td>
<td><strong>Karen White</strong> 17 12</td>
<td><strong>61. EVERY LITTLE STEP</strong> <em>(MCA 53618)</em> Bobby Brown 44 4</td>
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<td><strong>13. DON'T WANT YOU TO LOSE ME</strong> <em>(Capitol 34-68559)</em></td>
<td><strong>Gloria Estafan</strong> 25 6</td>
<td><strong>62. BUFFALO STANCE</strong> <em>(Virgin 7-99231)</em> Neneh Cherry 46 19</td>
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<td><strong>14. HANGIN' TIGHT</strong> <em>(Columbia 38-68690)</em></td>
<td><strong>New Kids On The Block</strong> 32 4</td>
<td><strong>63. LOVE SONG</strong> <em>(Elektra 7-69290)</em></td>
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<td><strong>15. SACRED EMOTION</strong> <em>(Capitol 44379)</em></td>
<td><strong>Donny Osmond</strong> 19 9</td>
<td><strong>64. I'LL BE LOVING YOU (FOREVER)</strong> <em>(Columbia 38-68671)</em> New Kids on the Block 47 20</td>
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<td><strong>16. ANGEL EYES</strong> <em>(Island 1-9008)</em></td>
<td><strong>Jeff Healy Band</strong> 30 11</td>
<td><strong>65. DOWN BOYS</strong> <em>(Columbia 38-68606)</em> Warrant 53 16</td>
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<td><strong>17. FRIENDS</strong> <em>(MCA 53650)</em></td>
<td><strong>Jody Watley with Eric B. and Rakim</strong> 20 8</td>
<td><strong>66. LOVE HAS TAKEN IT'S TOLL</strong> <em>(Polydor 889 292-7)</em> Saray 82 2</td>
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<td><strong>18. TOY SOLDIERS</strong> <em>(Columbia 38-68747)</em></td>
<td><strong>Maritika</strong> 9 13</td>
<td><strong>67. IN YOUR EYES (THEME FROM &quot;SAY ANYTHING&quot;)</strong> <em>(WTTG-68936)</em> Peter Gabriel 60 11</td>
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<td><strong>19. HEY BABY</strong> <em>(Capitol 254-68891)</em></td>
<td><strong>Henry Lee Summer</strong> 23 13</td>
<td><strong>68. YOU BETTER DANCE</strong> <em>(MCA 56737)</em> The Jets 89 2</td>
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<td><strong>20. NO MORE RHYMIE</strong> <em>(Atlantic 7-88686)</em></td>
<td><strong>Debbie Gibson</strong> 22 9</td>
<td><strong>69. INTO THE NIGHT</strong> <em>(Polydor 669 366)</em> Benny Mardones 14 18</td>
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<td><strong>21. HEADED FOR A HEARTBREAK</strong> <em>(Atlantic 88687)</em></td>
<td><strong>Winger</strong> 26 11</td>
<td><strong>70. LAY ALL YOUR LOVE ON ME</strong> <em>(Tommy Boy/Reprise 27534)</em> Information Society DEBUT</td>
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<td><strong>22. EXPRESS YOURSELF</strong> <em>(See Warner Bros. 7-22948)</em></td>
<td><strong>Madonna</strong> 6 11</td>
<td><strong>71. VERONICA</strong> <em>(Warner Bros. 7-22981)</em> Elvis Costello 55 18</td>
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<td><strong>23. I'M THAT TYPE OF GUY</strong> <em>(Island 74-68902)</em></td>
<td><strong>LL Cool J</strong> 28 8</td>
<td><strong>72. MY FIRST NIGHT WITHOUT YOU</strong> <em>(Capitol 34-68645)</em> Cyndi Lauper 93 2</td>
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<td><strong>24. KEEP ON MOVIN'</strong> <em>(Virgin 7-99205)</em></td>
<td><strong>Soul II Soul</strong> 29 6</td>
<td><strong>73. PRIDE &amp; PASSION</strong> <em>(Scoot Bros 4-68995)</em></td>
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**John Cafferty & The Beaver Brown Band DEBUT**

| **74. SOLDIER OF LOVE** *(Capitol 44369)* | Donny Osmond 61 21 | **74. WIND BENEATH MY WINGS** *(Atlantic 7-88972)* Bette Midler 65 23 |
| **75. NATURE OF LOVE** *(PolyGram 871 414)* | **Waterfront DEBUT** |
| **76. COMIN' DOWN TOWARD - AM (4-1242)** | **Thirty Eight Special 62 7** |
| **77. DON'T LOOK BACK** *(R.S. 53685)* | **Fine Young Cannibals DEBUT** |
| **78. CRY** *(PolyGram 871 110-7)* | **Waterfront 63** |
| **79. COME HOME WITH ME BABY** *(Capitol 34-68685)* | **Dead Or Alive 64 6** |
| **80. NEED A TASTE OF LOVE** *(Capitol 8-44441)* | **The Doobie Brothers DEBUT** |
| **81. WIND BENEATH MY WINGS** *(Atlantic 7-88972)* | **The Bangles 66 15** |
| **82. BE WITH YOU** *(Columbia 38-68744)* | **Indigo Girls DEBUT** |
| **83. CLOSER TO FINE** *(Epic 34-686712)* | **Animal 67** |
| **84. CALLING IT LOVE** *(PolyGram 889 054-7)* | **Animal 67** |
| **85. RUNNIN' DOWN A DREAM** *(MCA 53622)* | **Tom Petty DEBUT** |
| **86. POP SINGER** *(PolyGram 836 2201)* | **John Cougar Mellencamp 69 16** |
| **87. FIRE WOMAN** *(SBC 2-7-2754)* | **The Cult 73** |
| **88. COMING HOME** *(PolyGram 872 982-7)* | **Cinderella 73 19** |
| **89. AND THE NIGHT STOOD STILL** *(Arista 1-9797)* | **Dion DEBUT** |
| **90. ALL I WANT IS YOU** *(Island 7-99199)* | **U2 74 6** |
| **91. OH DADDY** *(Atlantic 766994)* | **Adrian Belew DEBUT** |
| **92. ROCK ON** *(Cypress 1420/ASC)* | **Michael Damian 76 21** |
| **93. (YOU'RE MY ONE AND ONLY) TRUE LOVE** *(Verrrco 1433)* | **Seduction DEBUT** |
| **94. REAL LOVE** *(MCA 53484)* | **Jody Watley 78 22** |
| **95. LOVE CRIES** *(Chrysalis 23366)* | **Stage Dols DEBUT** |
| **96. WHERE ARE YOU NOW?** *(WTTG 31-68605)* | **Jimmie Harris 80 23** |
| **97. LITTLE FIGHTER** *(Atlantic 7-88674)* | **White Lion 81 7** |
| **98. DON'T SAY YOU LOVE ME** *(Capitol B-4420)* | **Billy Squier 83 4** |
| **99. FOREVER YOUR GIRL** *(Virgin 7-99230)* | **Paula Abdul 84 23** |
ON THE DANCEFLOOR

FROM THE SLURME: The output of Virgin U.K.’s A&R department seems to dominate this column, and this week is no exception. Soul II Soul returns with a domestic release of the fabulous “Back to Life,” another deep groove that features the seductive voice of Caron Wheeler gliding all over it. Jazzy B has added beats to what on the LP was originally an a capella release for Caron’s vocals. The original single’s heavy reggae remixes are included, as well as two new American mixes which add new vocals and music but unfortunately rely a little too heavily on the “Keep On Movin’” drum pattern. Milli Vanilli release strategies are not something to be emulated, folks. This is a necessary record nonetheless.

Detroit’s dynamic duo Inner City are also back, following “ Ain’t Nobody Better” with another pop/dance crossover, “Do You Love What You Feel?” Again Paris’ lighthearted vocal touch is framed by Kevin Saunderson’s pounding beats, the best real deal Detroit, then added “Hitman” Wilson’s hard-hitting “Techno” mix and the moody “Power 41” mix. This track should have no problem repeating the success of the first single, though I would personally like to see if Virgin could do something with the spectacular, airy ballad “Power of Passion.”

The importance of Paris vocal technique to the success of Inner city is evidenced by listening to EMB’s “Dear John” (KMS 313 255-1555). The song is the type of techno-pop nugget Paris usually eats up, but the vocalist on this track is flat and soulless, which is just what Saunderson’s backgrounds don’t need. And neither do you.

On the underground tip, New York is consistently checking in with innovative minimalist tracks that more than make up in excitement what they lack in production values. Teacher & the Preacher check in with “Must Move On/ Lay Back & Groove” (Majore Lable 2), two tracks that go one step beyond records by that’s a great trend in the outer-reaches category but whose beats make them essential listening. Nu Groove (212-990-8855) gives us a bargain with the eight-track Frankie Bones & Lenny Dee-created 12” Lovejoy Tunes, essentially a collection of trancemations that includes the African House of “Noody Woobee,” the funkily drummed “Just As Long As I Got You,” and the Soul II Soul beats combined with Stairway-to-Heaven-guitar of “Halfway to Seven,” all guaranteed to set your floor on fire. While you do well to skip the dozens of crappy Batman movie soundtracks released recently and cash in on the Batcraze, by no means should you overlook “Revenge of the Bat,” by No Face (Great-Jones/Island/Polygram) (the people who brought you “Hump Music”), which is a hilariously dirty spoof of the man in black that includes a Richard Pryor parody and lots of sex.

Sybil and her remixers PWL, the team that last year produced a wonderful M/A/R/R/S ripoff, this year do the same to Soul II Soul (at least you can’t fault their taste) with “Don’t Make Me Over,” a Bacharach/David cover that actually sounds great with the “Keep On Movin’” drums behind it. It will be useful for those of you who need to go to the bathroom and still won’t program hip-hop (you probably never played in the mud as a kid either—I never trust anybody that hasn’t gotten their hands dirty and enjoyed it).

The final essential track of the past few weeks is “Rhytheme & Reason” by Dee Major (Catt UK), a combination of house rhythms, ragga bass, “Computer World” samples, and a combination of a perfectly timed rap and a soulfully sung chorus. This one is a deft categorization for me, and though I’ve yet to get a perfect handle on using it in a mix, I know once I do it will be dynamite. There’s something great going on here which draws me to it again and again. A demanding but eventually very rewarding record.

TO THE RIDICULOUS: What do Paul McCartney and fashion designer Jean Gallier have in common? The have each put out records that have little to do with them other than bear their names. McCartney hits us with “Ou Est le Soleil,” which is French for “Why can’t I write songs anymore?” or “Why didn’t I retire five years ago?” or maybe “Why does a guy whose best friend is a chump own the rights to my songs?”. McCartney (I assume that’s the title song) even over a Shep Pettibone overhaul that includes more of George Kranz’s work than old Paul’s. DeBelle fans still get by this crap?

At least Gaultier knows how to take an idea to excess. Not content with merely making a record where someone uses one or two lines and does a little else like McCartney, Gaultier has turned his meager idea into a full-blown album. And unlike McCartney, who chose the dried out Pettibone to mix his record, Gaultier has the good sense to employ the cream of today’s cutting edge mixers (and a couple of old relians thrown in for good measure). The basic premise is that Gaultier has been interviewed over a Tony Mansfield backing track, and vocla—instant song. And you thought Frankie Goes To Hollywood was a scam! Unfortunately, we never get to hear old Jean Paul utter a complete sentence. Whether he is capable of putting words together correctly to accomplish this feat may be one of the greatest mysteries of man. Perhaps we’ll get lucky and he’ll do it on the second album.

How does the record sound? you might ask. Valid question. Well, if you get twelve different remixers in to have a go at the same tune, you better have diversity. First up is Norman Cook, who turns in a traditional, groove-heavy masterpiece. Next, Art of Noise mainman J.J. Jeczalik makes the track sound like, well, Art of Noise. Tony Mansfield adds an accordion on one mix, and takes it out on another. Tony Moran of the Latin Rasines insist a little freestyle charm, and new-beat kings Morton, Sheehan, and Bellucci give it—a wait for it—new-beat mix. M/A/R/R/S and Mantronik even take a turn, and to be really continental there’s even a rai mix! All this on one LP. With a Jean Baptiste Mondino cover, no less. Who said there weren’t any bargains anymore? (Much less geniuses.) All hail Gaultier and McCartney!

WORTH INVESTIGATING: The African deep house of “Mbulu” by Prince Mambassa (Circa UK); the pounding, pure-Chicago hip-house of Maurice’s “Get Into the Dance/Opening Melody” (Trax) watch out for doo-doo-pressing; Kam: a mix of vocals contrasted with a Finger-type backing on “Take Me” (Trax - ditto the preceding warning); Severed Heads’ moody New Order-like track “All Saints Day” (Netwerk Canada); the infectious-key Culture Club-feel of Lee Zoo’s “Heaten” (Hot); the interestingly sung but disco-clique-haden “That Kind of Love” by Ashley Paul (Hot); the wonderful late-night deep house moods of K.F.D. “3AM Eternal” (KLF UK); the airy and funky Franciscus Kerkovian mix of The Thed’s “Gratitude To Me” (Epic UK); and the straight-ahead DOR mix of PIL’s “Warrior” (Virgin UK).

Neil Harris
<table>
<thead>
<tr>
<th>#1 Single: Prince</th>
<th>#1 Debut: Levert #68</th>
<th>To Watch: Michael Cooper #57</th>
</tr>
</thead>
</table>
| **Cash Box Charts**

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

**August 12, 1989**

### Top R&B Singles

<table>
<thead>
<tr>
<th>Song Title</th>
<th>Artist</th>
<th>Peak Position</th>
<th>Weeks on Charts</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. <strong>Bat Dance (Theme from &quot;Batman&quot;)</strong></td>
<td>Prince</td>
<td>#1</td>
<td>9</td>
</tr>
<tr>
<td>2. <strong>On Our Own</strong></td>
<td>Bobby Brown</td>
<td>#2</td>
<td>10</td>
</tr>
<tr>
<td>3. <strong>Let's Go ape</strong></td>
<td>Tye Tribbey &amp; Jody Watley</td>
<td>#3</td>
<td>12</td>
</tr>
<tr>
<td>4. <strong>I'm Just a Woman</strong></td>
<td>Sarah</td>
<td>#4</td>
<td>11</td>
</tr>
<tr>
<td>5. <strong>Just A Feeling</strong></td>
<td>费道斯</td>
<td>#5</td>
<td>11</td>
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</table>

### Single: Prince

<table>
<thead>
<tr>
<th>Song Title</th>
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</tr>
<tr>
<td><strong>I'm Just a Woman</strong></td>
<td>#4</td>
<td>11</td>
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</table>

### Debut: Levert #68

<table>
<thead>
<tr>
<th>Song Title</th>
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<tbody>
<tr>
<td><strong>Full of Love</strong></td>
<td>#68</td>
<td>8</td>
</tr>
<tr>
<td><strong>The Same Old Story</strong></td>
<td>#67</td>
<td>6</td>
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### To Watch: Michael Cooper #57

<table>
<thead>
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<tbody>
<tr>
<td><strong>Right</strong></td>
<td>#57</td>
<td>12</td>
</tr>
<tr>
<td><strong>What We Got</strong></td>
<td>#56</td>
<td>11</td>
</tr>
<tr>
<td><strong>Where I've Been</strong></td>
<td>#55</td>
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</tbody>
</table>

### More Songs

- **Funky Dividends** (Arista 1-9834)
- **I'm That Type of Guy** (Del-Jam/Columbia 38-68902)
- **Show and Tell** (Capitol B-44347)
- **Something Real** (EM 50192)
- **Objective** (Island 7-99228)
- **Special Look** (MCA 53281)
- **Lead Me into Love** (Elektra 7-69290)
- **Just What I Like** (Warner Bros/Reprise 7-22560)

### Numbers

- **58 For You to Love** (Epic 34-68742)
- **Why Is That** (Motown Jive 1231)
- **Baby Come to Me** (Columbia 38-68969)
- **I Got It Goin' On** (Delicious Vinyl 106)
- **All of My Love** (Warner Bros/Reprise 7-22929)
- **Talk to Myself** (Geffen 7-22936)
- **Love Song** (Virgin 7-68741)
- **Workin' Overtime** (Motown MOT-6274)
- **Baby Don't Forget My Number** (Arista 9832)
- **I Second That Emotion** (Cush 601-6)
- **Levert** (Atlantic 7-88905)
- **Have You Had Your Love** (EMI 50160)
- **If You Don't Know Me By Now** (Elektra 7-49207)
- **The First Time** (Gold City 96047)
- **Ill Hype** (Elektra/Virgin 7-99228)
- **I Ain't Wit It** (Capitol 15473)
- **All I Want From You** (Motown MOT-1974)
- **Little Jackie Wants to Be Star** (Columbia 38-68674/Lisa & Cult Jam)
- **Rock the House** (Atlantic/CoCima 7-69220)
- **Going Crazy** (Virgin 7-89197)
- **For the Love of You** (Wing/PolyGram 871 934-7)
- **Back to Life** (Virgin 98005/FM 96888)
- **Buffalo Stance** (Virgin 7-99221)
- **Mr. D.J.** (Motown 1961)
- **Love All the Way** (Next Plateau 88873)
- **Me, Myself and I** (Tommy Boy 926)
- **Darlin'** (Wing/PolyGram 871 936)
- **Heart Donor** (Atlantic 7-88857)
- **Looking for a Love** (Sloopy Bag 40142)
- **Bust A Move** (Deevo/Virgin 7-99204)
- **Against Doctor's Orders** (Arista 7-99205)
- **I'll Be There** (Island 7-99218)
- **Lost Without You** (EMI 44300)
- **My First Love** (Warner Bros/Reprise 7-22929)
- **Take It Off** (Motown 1967)
- **Razzy (For Me)** (Capitol B-44354)
- **Sells** (Arista/PolyGram 88 328-7)
- **I Like It** (Island 4th & B/Way 7483)

### Additional Information

- **At The Top**
- **At The Bottom**
- **At The End**
- **At The Beginning**
- **At The Middle**
- **At The Center**
- **At The Left**
- **At The Right**
- **At The Edge**
- **At The Corner**
- **At The Tip**
- **At The Point**
- **At The Center**
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THE KENDALLS: Making It Happen Again

BY KAY KNIGHT

OFTEN DUBBED the “First Family” of country music, the Kendalls have been in the forefront, to the background and are now headed back to the forefront of a business they fell in love with many years ago.

Recently signed with CBS Records, they have just released a two-record LP on Epic titled The Kendalls: 20 Favorites. And they are just that. This project includes the song that made the father/daughter duo famous in 1977, “Love Is Just a Sin Away,” nine of their other greatest hits, plus ten other all-time “favorites” such as “Pick Me Up on Your Way Down” and “Heartaches by the Number.” 20 Favorites has already gone gold in Canada, and their first U.S. single release from this LP is a remake of the 1958 Don Gibson hit “Blue Blue Day,” which garnered enough attention to make people sit up and take notice of the Kendalls again.

Royce and Jeannie Kendall say they are ready to go full-throttle again at a career that actually started from some friendly encouragement. “I’ve been singing since I was a little girl, but I never really thought about it in terms of a profession,” Jeannie recalls. “But I knew deep down inside that I’d like to.”

Royce had sang professionally with his brother Foyce several years ago, but shortly after Jeannie was born, the duo split up and Royce went to work as a barber to support his family. When Jeannie really started to show promise as a singer, Royce found he harmonized very well with her. Well, when father and daughter sat down and started to sing together, just for their own enjoyment, all their family and neighbors told them that they sang as well as anyone they were hearing on the radio, and urged them to cut a record.

“We were dumb enough to believe them,” says Jeannie, smiling. “And once you get in the music business, you can never get out. We were hooked.”

The duo came to Nashville and saw relative success with a remake of a country cover of Peter, Paul & Mary’s “Leaving on a Jet Plane,” which went into the Top 20 on the country charts. Seven years later, the Kendalls came to the top of the country music world via the “B” side of a record.

“It was really pretty unusual, and something that would be almost impossible to do today,” says Royce. “The A-side of that record, “Live and Let Live,” really didn’t go over too well with radio, but the DJs loved ‘Heaven’s Just a Sin Away’ — the B side. We probably wouldn’t have a hit with that today because the DJs can’t really make those decisions today — they have to play what the music and program directors tell them to play.

While the duo has been in the background for a while, they say the Kendalls have never left the country music scene. People just didn’t know where to find them. “Our fans and followers have remained loyal to us and are always there to support us when we perform,” says Royce. “Our records just weren’t out there like they should have been and we just haven’t seemed to be able to get a hold of that hit song for a while.”

The Kendalls have still been recording — an album every year. First they were with Mercury/PolyGram for four years, then with MCA, then with Step One Records. They say signing earlier this year with CBS and getting this album released has been a very positive move in the right direction for them.

“This is the first time, too, that we have worked with a manager,” Royce explains. “You have to have someone who believes in you, in there working hard and trying to get something for you. And Bill Isaac is certainly doing that for us, and he’s the first guy we’ve run in to who really thinks like we do about things.”

The duo has also signed an exclusive booking agreement with Buddy Lee Attractions and Buddy Killen, one of the best in the business, is now producing the Kendalls. Killen has revived the strong vocals and relaxed, folky harmony of this duo. It’s still the same sweet Kendall harmony, but with a new sound...a new energy.

“All the new technology makes it all so different,” says Royce. “Even the old tunes we redid sound better.”

“Well, it’s either the new recording technology, or we’ve just learned the songs better by now, we’ve sung them so much,” laughs Jeannie.

Through the years, the Kendalls have done things their way, with their own unique style and sound. Their music is contemporary, it’s traditional and it has continued to change enough to keep up with the times.

Whatever the reasons, the Kendalls are making it happen again, and are definitely headed back to the forefront of the country music scene. ☺
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JEAN SHEPARD: Giving Us Her Best

THE MELODY RANCH GIRLS never made it to superstar status, yet this all-girl western swing band served as a great beginning for one of country music's great ladies—Jean Shepard.

"I don't know that we were actually good as much as loud," Jean laughs. Good or loud, this group of teenagers were noticed, probably because they were a little before their time in forming an all-girl band. "Back then it was always good to have a girl in the band, but not all girls—it just wasn't done."

The Melody Ranch Girls made appearances on radio and played for area dances; it was during one of these appearances that Hank Thompson first noticed Jean Shepard. Thompson was so impressed with Jean's talent that he became involved personally with her career. This friendship was responsible for the signing of Jean's first major recording contract.

Joining Red Foley and others in Missouri, working on the Osark Jubilee, helped build Jean's career. She eventually moved on to Nashville and the Grand Ole Opry, where she became a member in 1955.

Six years later, in 1961, rolling high in her career, she married another Grand Ole Opry star, who was at the height of his career—Hawkshaw Hawkins. After only two years of marriage, Jean lost Hawkins in the tragic plane crash that also killed Patsy Cline, Cowboy Copus and Randy Hughes. Left with a 15-month-old son and eight months pregnant with their second son, Jean had to rebuild her life and get back on track with her career, which she bravely (and successfully) did.

On Capitol Records for 21 years, Jean made famous songs such as "A Dear John Letter" and "Forgive Me John" (both duets with Ferlin Husky), and "Satisfied Mind." "With His Hand in Mine," "Another Lonely Night," and "Then He Touches Me," among others, also hit big for this very talented singer. Jean then moved to United Artists and in 1973 hit the charts with "Slippin' Away."

"I'm glad to see the trend turning back to traditional again," Jean says. "Ones like Ricky Skaggs, Ricky Van Shelton and Gene Watson have just given a boost in the arm to traditional country music." Jean compliments these artists and others on keeping traditions strong during times when she says traditions are getting the bad deals, such as flag defacing. "To me, this is not a statement of free speech, it's more of an act (against the flag). We would have still been in jail had we done this when I was young."

Keeping her pride in America strong, Jean Shepard still appears at shows for veterans across the states. Splitting those dates with Grand Ole Opry performances and other engagements across the country, Jean also finds time to share her special music overseas.

"The people over there love traditional music, and I love touring there. Ireland and Scotland are both very beautiful places, and are also filled with beautiful people."

During her career, Jean has given us over 24 albums filled with her unique music—and she is still going strong. "I'll be doing one more album early next year with 20 of the best old songs that were popular during the peak of my career. Not necessarily my songs. They are just songs that I've collected and it's 'My Best to You.'"

T.L. Carr & Kay Knight

Brian O'Neill

"You're the Softest Rock (I've Ever Leaned On)" on Sing Me Records

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National Promotion: Chuck Dixon 615/754-7492

COUNTRY MUSIC
LIVING LEGEND

COUNTRY ALBUMS

1. SWEET SIXTEEN (ACA 6256) (Epic)
2. KILLIN' TIME (ACA 6257) (Epic)
3. RIVER OF TIME (Curb/RCA 9556-1) (RCA)
4. GREATEST HITS II (Warner Bros./Curb 28534 Warner Bros.)
5. BEYOND THE BLUE NEON (ACA 4220)
6. WINTER CIRCLE UNBROKEN (Warner Bros. 283301)
7. OLD 8 X 10 (Warner Bros. 25738-1)
8. THIS WOMAN (ACA 6258) (Epic)
9. ABSOLUTE TORCH AND TWANG (Warner Bros. 25877)
10. WHITE LUMINOSE (ACV/44036)
11. DIAMONDS AND DIRT (Columbia 40745/55)
12. DON'T CLOSE YOUR EYES (ACA 6259-1)
13. LOVING PROOF (Columbia 442215/655)
14. HONKY TONK ANGEL (ACA 6273)
15. WILLOW IN THE WIND (MCA 421285-1)
16. SOUTHERN STAR (ACA 4257-1)
17. KENTUCKY THUNDER (ACA 6269)
18. SOMETHING INSIDE SO STRONG (MCA 257265)
19. THE ROAD NOT TAKEN (Columbia 444316/65)
20. GREATEST HITS VOLUME THREE (ACA 42524)
21. ONE WOMAN MAN (Epic 440727/65)
22. HITS 1979-1980 (Columbia 44256-1)
23. BUENAS NOCHES FROM A LONELY ROOM (Reprise 25149-1)
24. TELL IT LIKE IT IS (Atlantic America 9556-1) (Atlantic)
25. GREATEST HITS (Curb/RCA 9519-1) (RCA)
26. ROYAL RECORDS (Curb/RCA 9523)
27. LYLE LOVETT AND HIS LARGE BAND (MCA/Curb 28534)
28. LEAVE THE LIGHT ON (ACA 9554)
29. TEMPORARY SANITY (Universal 70203)
30. GARTH BROOKS (Capitol C-1-25857)
31. THE HEART OF IT ALL (RCA 8264-1) (RCA)
32. THE COAST OF COLORADO (ACA 42126)
33. BLUEBIRD (Warner Bros. 25757)
34. SWING DOORS, SAWDUST FLOORS (Mercury 850 710-1)
35. 5:01 BLUES (Epic 44205)
36. MYSTERY GIRL (A&M 95158-1) (RCA)
37. STRANGER THINGS HAVE HAPPENED (MCA 95557)
38. REBA (ACA 6207-1) (Epic)
39. NEW CLASSIC CROWLEY (ACA 42587)
40. RAGE ON (Curb/RCA 62517)

COUNTRY HOT CUTS

1. ALABAMA: "Old Gaugh Road" Southern Star (RCA)
2. CONWAY TWITTY: "Child With Child" House on Old Lonesome Road (MCA)
3. RONNIE MILSPAP: "Stranger Things Have Happened" Stranger Things Have Happened (RCA)
4. GEORGE STRAIT: "Ace in the Hole" Beyond the Blue Neon (RCA)
5. ALABAMA: "Southern Star" Southern Star (RCA)

TOP 10 SINGLES—20 YEARS AGO

1. CHARLEY PRIDE: "I've Had to Offer You (Is Me)" (RCA)
2. BUCK OWENS: "Johnny B. Goode" (Capitol)
3. ROY CLARK: "Yesterday, When I Was Young" (Dot)
4. MERLE HAGGARD: "Workin' Man Blues" (Capitol)
5. CONWAY TWITTY: "I Love You More Today" (Dot)
6. PORTER WAGONER: "Big Wind" (RCA)
7. DAVID HOUSTON: "I'm Down to My Last I Love You" (Epic)
8. JOHNNY CASH: "A Boy Named Sue" ( Columbia)
9. JACK GREENE: "A Stool for a Foot" (Duck)
10. PEGGY SUE: "I'm Dumbimate" (Decca)

August 12, 1989
CASH BOX MAGAZINE
<table>
<thead>
<tr>
<th>Song Title</th>
<th>Artist / Label</th>
<th>Peak Position</th>
</tr>
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<tbody>
<tr>
<td>53 WHERE DID I GO WRONG</td>
<td>MCA 53504</td>
<td>62</td>
</tr>
<tr>
<td>54 MIRROR MIRROR</td>
<td>Capitol 44383</td>
<td>37</td>
</tr>
<tr>
<td>55 WHO'LL GIVE THIS HEART A HOME</td>
<td>Stax 54024-A</td>
<td>37</td>
</tr>
<tr>
<td>56 THE GOSPEL ACCORDING TO LUCY</td>
<td>MCA 53481</td>
<td>55</td>
</tr>
<tr>
<td>57 OF ALL THE FOOLISH THINGS TO DO</td>
<td>Capitol 54024-A</td>
<td>22</td>
</tr>
<tr>
<td>58 COTTON PICKIN' TIME</td>
<td>Warner Bros. 7-22955-A</td>
<td>47</td>
</tr>
<tr>
<td>59 A SONG, A DAY (KEEPS THE BLUES AWAY)</td>
<td>(Capitol 54024-A)</td>
<td>70</td>
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<tr>
<td>60 FOOLS PARADISE</td>
<td>Mercury/Play-Grain #11538-7</td>
<td>78</td>
</tr>
<tr>
<td>61 YOU JUST CAN'T LEAVE 'EM ALL</td>
<td>Epic 34-68955</td>
<td>68</td>
</tr>
<tr>
<td>62 TO A SAN ANTONIO ROSE</td>
<td>Columbia 98915-A</td>
<td>64</td>
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<tr>
<td>63 FULL MOON FULL MOON OF LOVE</td>
<td>RCA 7-22952-A</td>
<td>73</td>
</tr>
<tr>
<td>64 A LITTLE GROUND IN TEXAS</td>
<td>Evergreen EV 1094</td>
<td>63</td>
</tr>
<tr>
<td>65 TOO MUCH MONTH AT THE END OF THE MONEY</td>
<td>(Reprise 7-22942-A)</td>
<td>71</td>
</tr>
<tr>
<td>66 MY EVANGELIST (SO-507)</td>
<td>Epic 7-22932-A</td>
<td>73</td>
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<tr>
<td>67 PLEASE TELL HER THAT I SAID HELLO</td>
<td>CBS #8943-7</td>
<td>72</td>
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<tr>
<td>68 WHEN WILL THE FIRES END</td>
<td>(Capitol 54024-A)</td>
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<td>69 AT THIS MOMENT</td>
<td>Evergreen EV 1096</td>
<td>77</td>
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<tr>
<td>70 KEEP IT ON THE COUNTRY SIDE</td>
<td>(MCA-5333-A)</td>
<td>74</td>
</tr>
<tr>
<td>71 JUST THE TWO OF US</td>
<td>(Capitol 54024-A)</td>
<td>78</td>
</tr>
</tbody>
</table>

**Country Singles**

**Single #1:** Shenandoah

**Debut:** Larry Boone #50

**To Watch:** Randy Travis #29

- **BAND OF GOLD**
  - **WHERE DID I GO WRONG**
  - **MIRROR MIRROR**
  - **WHO'LL GIVE THIS HEART A HOME**
  - **THE GOSPEL ACCORDING TO LUCY**
  - **OF ALL THE FOOLISH THINGS TO DO**
  - **COTTON PICKIN' TIME**
  - **A SONG, A DAY (KEEPS THE BLUES AWAY)**

- **BOB CRAWFORD**
  - **YOU JUST CAN'T LEAVE 'EM ALL**
  - **TO A SAN ANTONIO ROSE**
  - **FULL MOON FULL MOON OF LOVE**
  - **A LITTLE GROUND IN TEXAS**
  - **TOO MUCH MONTH AT THE END OF THE MONEY**
  - **MY EVANGELIST**
  - **PLEASE TELL HER THAT I SAID HELLO**
  - **WHEN WILL THE FIRES END**
  - **AT THIS MOMENT**
  - **KEEP IT ON THE COUNTRY SIDE**
  - **JUST THE TWO OF US**

- **LARRY BOONE**
  - **WHERE DID I GO WRONG**
  - **MIRROR MIRROR**
  - **WHO'LL GIVE THIS HEART A HOME**
  - **THE GOSPEL ACCORDING TO LUCY**
  - **OF ALL THE FOOLISH THINGS TO DO**
  - **COTTON PICKIN' TIME**
  - **A SONG, A DAY (KEEPS THE BLUES AWAY)**

- **Randy Travis**
  - **YOU JUST CAN'T LEAVE 'EM ALL**
  - **TO A SAN ANTONIO ROSE**
  - **FULL MOON FULL MOON OF LOVE**
  - **A LITTLE GROUND IN TEXAS**
  - **TOO MUCH MONTH AT THE END OF THE MONEY**
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  - **KEEP IT ON THE COUNTRY SIDE**
  - **JUST THE TWO OF US**

**Cash Box Charts**

**Country Singles**

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

August 12, 1989
COUNTRY MUSIC

ALBUM RELEASES

J CONWAY TWITTY: House on Old Lonesome Road (MCA-42297)
As with every album that's come before it, House on Old Lonesome Road is classic Conway Twitty! Every cut on this LP is top-notch and worthy of single release. Again, Conway and producer Jimmy Bowen have filled this project with a diversity of musical styles. There's the country (with an R&B feel) smash "She's Got a Single Thing in Mind," that went straight to #1 on the country charts; a classic cheatin' song, "Who's Gonna Know"; a true left-all-alone ballad, "House on Old Lonesome Road"; and my favorite cut, the beautiful "Pieces of You." I could go on and on about each cut. Bottom line—it's a winner!

J DANIELLE ALEXANDER: First Move (Mercury 838 352-1)
This multi-talented newcomer's dynamic voice and delivery will knock your socks off! Each and every cut comes alive with an energy you won't believe. From the realization that love has come and gone in "She's There," the LP's first single release, to the sorry-you-had-your-chance-and-missed-it "You Called," Danielle covers all the bases of feelings most women have when dealing with the perfect and not so perfect relationships. The brilliant production by Harold Shedd and strong tunes throughout, all written or co-written by Danielle, ensure that this is only the beginning for this very talented singer/songwriter. We're looking forward to more!

SINGLE RELEASES

OUT OF THE BOX

J ALABAMA: "High Cotton" (RCA 89487-RAA)
The boys from 'Bama do it again! "High Cotton" tells the story of how love and family can get you through the hard times. It's also a great toe-tappin' tune that just makes you want to sing along. That good ol' down-home country melody and excellent production by Josh Leo and Alabama should take this one straight to the top of the charts!

COUNTRY FEATURE PICKS

J KATHY MATTEA: "Burnin' Old Memories" (Mercury 874 672-7)
Kathy's unique voice and style makes this song come alive with feeling. This one tells of a lady who's burnin' old memories with a brand new flame. It's a great song, and one that is brilliantly produced by Kathy's long-time producer, mentor and friend, Allen Reynolds.

J JOSH LOGAN: "I Was Born With a Broken Heart" (Curb CRB-10553)
Logan's strong vocals bring the heartbreak right into this song about a man who was raised on "hand-me-down-blues" and knows what heartbreak is all about. This tune, written by Aaron Tippin and Jim McBride, was exceptionally produced by Nelson Larkin and Ron "Snake" Reynolds. Another good radio song for Logan off his Somebody Paints the Wall LP.

J DEAN DILLON: "It's Love That Makes You Sexy" (Capitol P-B-14480)
A great song about a guy who tells his woman that it's not how she feels or looks physically that turns him on, but the woman she is inside that makes him love her. Dillon had a hand in producing this one with Frank Skruggs, and also co-wrote (with Frank Dycus) this tune that tells us what true love is all about.

J WAYNE MASSEY: "Heaven in a Haystack" (Mercury 872-903-7)
This fellow is shown what "down-on-the-farm" livin' is all about in this cute toe-tappin' tune, produced by Massey and Jim Cotton. This one, from his upcoming LP Wayne Massey and Black Hawk should garner this talented (and handsome) artist, who hasn't seen much chart action since his last duet with wife Charley McClain, some major airplay.

CALENDAR OF EVENTS

COMING UP:

THE INTERNATIONAL BLUEGRASS MUSIC ASSOCIATION World of Bluegrass 1989 Trade Show will take place September 19-22 in Owensboro, Kentucky at the Executive Inn Rivertown. This event brings together bluegrass professionals—performers, promoters, writers, disk jockeys, agents, songwriters, association leaders, and others—for four intensive days of sampling the best bluegrass has to offer in both talent and products.

For more information, write the IBMA at 326 St. Elizabeth Street; Owensboro, Kentucky 42301 or call (502) 684-9025 or (919) 542-3997.

BACK IN TIME:

AUGUST 8—Hank Williams, Jr. has a near-fatal fall while mountain-climbing in Montana (1979)
AUGUST 9—"The Three Birds" by the Browns begins its climb to #1 on both the country and pop charts (1959)
AUGUST 10—Willie Nelson's "City of New Orleans," destined for #1, enters the charts (1984)
AUGUST 11—Happy Birthday to John Conley, Versailles, Kentucky (1946)
AUGUST 12—Happy Birthday to Buck Owens, Sherman, Texas and to Porter Wagoner, West Plains, Missouri
AUGUST 13—Tanya Tucker's #1 single, "Here's Some Love," debuts on the charts (1976)
AUGUST 14—Johnny Cash receives a gold record for "A Boy Named Sue" (1969)

CASHBOX #1 INDEPENDENT MALE VOCALIST

RAZZY BAILEY

on SOA RECORDS

THANKS COUNTRY RADIO FOR A GREAT YEAR

Promotion by:
CHUCK DIXON & GARY BRADSHAW

CASH BOX MAGAZINE 22 August 12, 1989
Thanks Everyone for another great year!
CASH BOX PRESIDENT AND PUBLISHER
George Albert and Nashville Director of Operations Mark Carman recently presented Alabama's manager, Dale Morris, with a commemorative plaque. Morris has been named Manager of the Decade for his work with successful recording stars Alabama. Morris has been with the group since 1980.

COLUMBIA RECORDING ARTIST Dolly Parton played two shows recently at L.A.'s Universal Amphitheatre. The sold-out house was treated to songs from Dolly's new LP, White Limozene. This is Parton's first time to hit the concert circuit in six years. Pictured backstage at the concert are left to right: Roy Wunsch, sr. VP, Nashville Operations, CBS Records; Parton; Mike Martinovich, VP marketing, CBS Records/Nashville.

THE JIM HALSEY COMPANY in Nashville will produce the First Annual Country Gold Concert in Kumamoto, Japan, September 23. The event will feature performances by Michael Johnson, Roger Miller, The Wagoners, Bill Monroe & the Bluegrass Boys, Hank Thompson, Wanda Jackson, and the clogging duo Pride of America.

Also featured will be Japan's own Charlie Nagatani and the Western Cannonballs. Nagatani, who has been performing country music in his homeland for more than 30 years, will be primarily coordinating the show, which will be held at Aspecta, an outdoor venue capable of accommodating 50,000 people.

During a press conference at the Music Row offices of the Country Music Association, Nagatani stressed that he and his government hopes that this concert will promote relations between the United States and Japan and will revive the interest there in country music.

The budget for staging and promoting the concert is still being calculated, but Nagatani says that approximately 40% of the costs will be covered by the local government, 40% by him, and 20% by private sponsors.

Ticket price will be 3,000 yen (about $20). According to CMA representatives, this is a relatively low price, since the average jazz festival ticket is about $50, and hotel dinner shows featuring U.S. country acts are about $250 and up. The concert is being publicized in Japanese newspapers and on radio and television. The Jim Halsey Company is exclusive booking agent and producer for the concert. Organizers of this event say plans have already been made to have a Country Gold concert each year in Japan to bring country music to new audiences.

Kay Knight

"TO A SAN ANTONE ROSE"
(J.D. LAWRENCE)

Produced by D.J. Fontana, J.D. Lawrence, Ronnie Fitz

THANKS RADIO FOR ALL YOUR SUPPORT

National Promotion by:
Chuck Dixon (615) 754-7492
Tim Fitzpatrick (615) 865-5252
Also: Tony D’Antonio (615) 444-4785
Joe P. Etheridge
Art Thomas

VIDEO AVAILABLE THROUGH
DORMAN PRODUCTIONS
One Lawrence Centre
P.O. Box 2806, Conroe, TX 77305
(713) 350-3399
JOE BARNHILL: Living the Dream

JOE BARNHILL has been a singing cowboy at heart since he was just a toot. He used to stuff paper in his grandfather's cowboy hat and wear his boots around the house, strumming on a plastic guitar and singing for anyone who would listen. So it's really no surprise that when this determined young man finished high school and started to plan for his future, music was right at the forefront.

"I've been singing ever since I can remember," Barnhill says. "I'd get up and perform when guests would come over to the house. I remember, I used to play Folsom Prison. So I guess Johnny Cash was my first idol in country music. I played with bands all through high school. The only other love I had was football," states the slender, 5'8" singer, laughing. "But since body never did grow that, it was a little out of the question.

"My dad heard me sing right after high school and asked me if that's what I really wanted to do," Barnhill remembers. "I'd always been a little timid about letting him know I was interested in a musical career. He'd been in the business so long, I thought he would think of me as a kid in a high school band, so I never felt like I should bother him with it."

Joe's father is definitely a veteran in the music industry. Joe Bob Barnhill, Sr.'s experience in the business spans being a musician, producer, publisher and writer. He has now added management to that wide array of talent, acting as his son's personal and business manager.

"When I first talked with Joe about getting in the business," explains Joe Bob Sr., "I told him, unless you're really serious about this, don't do it. If you're not, just keep it as a hobby and enjoy it, but don't pursue it as a career. But he is determined to be successful!"

"My dad used to tell me when I was growing up, that you couldn't do anything with luck if you weren't prepared," Barnhill says, thoughtfully. "You have to be working toward luck, toward a place where you're going to get a lucky break. When you can step into a situation and control it, then they say you're lucky. But, if you still weren't prepared and you got lucky -- you'd either stay there for a short while and fall off, or you wouldn't make it at all. So you have to be prepared when things happen."

And happen they have quickly for Barnhill. About four years ago, Barnhill went to the Nashville Palace for dinner with some friends, and remembers hearing that a fellow by the name of Randy Travis had just left there as an entertainer because he had been signed to a major label and was really starting to hit it big. His friends, the Johnson Sisters, asked Nashville Palace owner Johnny Hobbs if Barnhill could get up on stage and sing a couple of songs.

"That night, after I sang, John asked me if I could come back in and play a week there," Barnhill says. "That led to every other weekend gig -- at that time Ricky Van Shelton also performed there -- and six months ago, a weekly show evolved."

"I was lucky to get a job there. It's a place where a lot of industry people go -- artists, producers, record label execs. It's a place where, if you're in the right place at the right time, great things can happen. That's been proven," Barnhill states. "Sylvia was discovered in there, Randy Travis, Ricky Van Shelton." And they also found Joe Barnhill there. "Well, I guess if you have to be categorized, it's not too bad being described as the next big name to come out of the Nashville Palace," Barnhill smiles. "I'd love to be mentioned one day in the same company with Randy Travis and Ricky Van Shelton as an entertainer. I think that would be great!"

Barnhill is taking some serious strides in that direction. Universal Records has just released a single called 'Your Old Flame's Goin' Out Tonight' and an album is scheduled for release in late August or early September. This debut LP will feature most of the musical styles that Barnhill grew up listening to and was most influenced by.

"I love Merle Haggard, so there's going to be a manful song or two on there. I grew up listening to Bob Wills, so there's going to be a little bit of swing. George Jones was a big influence on me, so there's some nice uptempo songs that remind me of 'The Race Is On' kind of songs."

"Working with Jimmy Bowen has been a tremendous learning experience for me," Barnhill praises. "And finding writers that really get me the kind of song I'm looking for makes it a lot easier too. Wayne Perry, who wrote 'My Old Flame's Goin' Out Tonight' wrote or co-wrote five of the songs on this debut album. He's really good. He's hit the kind of song I like to sing right on the head of the nail."

"All the people I'm working with right now, make my job a lot easier. I'm just really excited about everything that's happening."

Barnhill says he knows that there is a lot of hard work ahead of him but that he is ready to tackle it. "Yeah, I'm ready. Nothing scares me about it. I mean the hard work and the long hours I know this includes are not going to scare me. I'm just really excited that I'm getting ready to do something that only a small percentige get a chance at -- and millions dream about. Right now if the dream stopped...I'm on a major label. I have a song out on the charts. I've sang on the stage of the Grand Old Opry. Can you imagine how many people dream about doing that? Millions! I'd hate for it to have to stop right now, but if it did...I've done more than most people ever dream about doing, and I'm thankful."

Kay Knight
INDIE FEATURE ARTIST

T.C. BRANDON: Back in the Water!

BEYOND THE CALIFORNIA blond hair, the deep blue eyes, and the complete, "total" look, T.C. Brandon has that special something. She has that "it" that producers look for in an artist, and she tops it all off with a dynamic personality.

Beauty and talent go hand in hand for T.C. Brandon, with possibly some added luck. "I've never really, as they say, paid my dues," T.C. explains. "Friends who've been in the music business yet working other jobs for years, joke about how I'm already here in Nashville with my first single."

Luck hasn't always been there for T.C., however. Starting three years ago, after a chance meeting between her and George Blair (the world's oldest barefoot skier), the two decided to make T.C. Brandon a 'star'.

"As with so many other people wanting to make it in Nashville, we got stuck with a shark!" T.C. states, rather matter-of-factly. With Blair as her manager, their first visit was a bust. "We were promised a lot but we just got taken."

They headed back home to California and to their separate lives. Not until this past November did T.C. feel ready to go for it again. "I had met producer Gene Davis and knowing he was for real, I called George and asked him if he was willing to try again." By February, T.C. was in the Masterlinks Studio preparing her newly released single, "You Belong to Me."

Written by Chilton Price, Red Stewart and PeeWee King, T.C.'s single is making a promising impact in the radio market across the nation—she charted at #74 this week on the Cash Box Top 100 Country Singles chart.

"Call it fate, call it luck, but just working since February, it's going tremendously fast!" T.C. exclaims. "I recently finished a video, 'Big Mac,' which will be sold as part of a five-part series for truckers. The first video in the series will be one of Merle Haggard's. Mine is second and then there will be three more. It was all top-notch, MTV filming crew, on down." This video series will be out by the last week of August for the public.

T.C. will begin live performances in September, with shows in Las Vegas, Reno, Florida and in England already booked. "We are headed forward but we're keeping our backs against the wall. No more sharks for T.C., just godliness!"

"My main goal for my musical career is simple—success!" T.C. states. "I want to be successful, as big as I can be. I'm here because of my fans. If not for them, where would any of us [artists] be?"

T.L. Carr

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A SUMMER SIZZLER FROM EVERGREEN!!

"AT THIS MOMENT"

by Holly Lipton

Written by BILLY VERA
Produced by JOHNNY MORRIS

National Promotion by: JOHNNY MORRIS, CRAIG MORRIS, and CHUCK DIXON
INTERNATIONAL TALENT SERVICES INC. has announced plans for a syndicated radio program titled The Back Forty. The program will be taped weekly at a Music Row studio and will be hosted by Nashville's WSIX radio's popular afternoon personality C.C. McCartney.

The Back Forty gets its name from the music it will feature—songs from the second half of a national country chart. Along with the music, the show will feature live interviews from country artists, a "legends" spot where people will hear what the country legends are doing now and where they are. Also featured will be segments discussing the songwriters' and the producers' points of view concerning the music business.

Wayne Brayfield, of International Talent, has been named show manager and will coordinate business and advertising for the program. Eric Marshall, program director for WSIX, who was the recent winner of the Top Country Radio Station honor at the Academy of Country Music Awards, will produce the program, which is scheduled to air in mid-September. For additional information, contact (615) 822-3596.

615/320-0939
SUNDIAL RECORD'S
POP ROCK HIT
"SHE'S HAUNTING ME"
written by
DARCY TRELA & TIM HOOKER
artist
TIM HOOKER
THANKS DJs FOR MAKING OUR HIT
produced by
DANNY DAY

COUNTRY TIDBIT #2: Riders in the Sky played cowboy cupid's at a recent live performance in Nashville. Ranger Doug helped an eager fan publicly propose matrimony to his sweetheart in the crowd. The audience watched the third-party proposal in delight as Susie said "Yes."
CONTREPORARY CHRISTIAN

RAY BOLTZ: Painting a Picture of Success

IT IS NOT TOO OFTEN that we are blessed with such a powerful force of peace and reassurance, especially in present times. We find that force pushing the music, the songs and the successful ministry of Diadem recording artist Ray Boltz. Add to that force, a humble and unaffected personality that says "Let me be your friend — I understand.

Since the September release of his Thank You LP, which has consistently been a top seller across the country, Boltz has proven to be one of today's leading and most deserving Christian artists. Although sincere understanding and extraordinary talent play big roles in his success, there has been a long struggle road he's had to travel to reach the level he is at now. "I was real involved in rock & roll with the drugs and all in the '60s and '70s, and had really never heard contemporary Christian music before, but it really changed my life," admits Boltz.

Boltz is perhaps a living example of just how meaningful contemporary Christian music is and the difference it can make in one's life. It was in 1972, at a contemporary people at a music concert, that he decided to give his life to the Lord. From the desire to share his newfound faith with others, he began writing and singing, which would eventually lead to a full-time ministry. "I took my acoustic guitar and went out to share my faith through songs," Boltz says, "I remember playing during the breaks for this band called the Fishermen — they weren't a national group, but they toured throughout the Midwest.

During the next 12 years, Boltz continued playing everywhere he was able to play. Places such as coffeehouses, small churches, nursing homes and even prisons, gave him an unusual, yet worthy sort of experiences. "It was really neat back then — it was all new," he says. "You could just walk in somewhere, strum the guitar and sing. Folk music was pretty big back then and people wanted to hear that style. Then over the years, that style changed and became more contemporary. The professionalism and quality of Christian music was raised," continued Boltz. "People began to say 'I don't just want to hear someone strum a guitar — I want to be impressed and hear some good music.' Then for a while, it seemed like that new style became the most important — how big of a light show someone had and so forth. Now it's finally come back to the point where people are saying 'Yes, we want that professionalism and quality, but we also want music that says something — something concrete.'"

In 1985, after knocking on doors and sending out tape after tape, Boltz decided to set up his own four-track recording system in his living room. The results created an overwhelming turning point in his career. WXIR, a Christian radio station in Indianapolis, selected Boltz self-penned and produced "What I Supposed To Be" as one of the 10 winning songs to be featured on a special new artist album. The contest finally opened the door, allowing his music to reach vinyl.

Exposure from the single generated interest from Heartland Records, which immediately signed the young singer. It was through Heartland that Boltz' first album, Watch the Lamb, was born. After suffering financial trouble, Heartland closed its doors, but did mail copies of Watch the Lamb to Christian radio stations.

Still without a recording label, Boltz followed the unexpected success of Watch the Lamb with continual concerts. His undying efforts were soon rewarded with an offer from Diadem Records, which was more than happy to sign such deserving talent.

"It's all grown so fast," says Boltz. "Sometimes I can see that 2,000 people have come to see me and I think, 'Wow! I'm really something,' then I might go to another city and there are only 200 people there. But I never worry about that. We just want to continue to communicate and put out songs that go straight to the heart. Our ultimate goal is through music and lyrics, to paint pictures with words, so that people will see Jesus in a way they've never seen him before. I want them to see more than just me."

Today, Boltz draws a very diverse audience, which is perhaps due to the various locations and audiences he's played in the past. "We always try to have a low ticket price and maybe an offering," says Boltz.

He is currently receiving tremendous response from his latest single, "Shepherd Boy," which holds at #9 on this week's Top 40 Chart. Boltz is also working on his latest LP, titled This Altror, which should prove to be even a step above his already established success — a success that's contributed by the support of his wife, Karen, and his four children.

"I don't have any doubt why I'm doing this," says Boltz. "Because if I was in it for the glory or money, I never would have stuck it out through those 12 years. I just want to encourage everyone that their future is in only the hands of God."

**BENNY MESTER: Perfect (Frontline C901050)**

Hester's Perfect, produced by himself and Bill Baumgart, gives us a variety of cuts we can expect to see at the top of future Contemporary Christian charts. The already successful Perfect, which held comfortably at #3 this week, is destined to eventually reach the #1 spot. With Hester's distinctive voice, and overall production including horns and the works, Perfect is just a stepping stone for this artist, who shall possibly become one of the most noted in his field. Hester's revised version "Shall We Gather at the River" deserves a mark of excellence.

**Kimmy Wix**

**CASH BOX MAGAZINE** 28 August 12, 1989**
MINISTER KEITH PRINGLE is a native of Detroit, Michigan. After completing high school in Detroit, he decided to move to Los Angeles. In September of 1976, he began to play for Rev. James Cleveland. As Keith worked with Rev. Cleveland more and more, his singing talent was increasingly used, and in 1978 Keith was featured on the song, “I Don’t Feel Noways Tired.” Gospel music fans across the country fell in love with Keith’s voice. Soon thereafter, Keith founded the Pentecostal Community Choir, and brought them to the attention of Savoy Records. In 1980, PCC and Keith recorded True Victory. The album was a huge success, largely due to the mass appeal of the selection “Call Him Up,” which was written by Ricky Grundy. Keith and PCC became a hot commodity, and were soon invited to do concerts across the country.

In 1984, Keith left the choir — although he never severed ties with them — and recorded his first solo album, I Feel Like Going On. The next solo album was Perfect Peace. Keith began to concertize more and more as a soloist. He then relocated to Washington, D.C., to pursue his solo career. It was in D.C. that Keith landed a role with the touring company of Mama, I Want To Sing, and traveled to Italy with the show.

His recent release, All to You, was recorded on the Muscle Shoals label, and produced by Butch McGhee. As a result of the All To You project, Keith received nominations for Grammy and Stellar Awards, and was voted Contemporary Male Vocalist of the Year by Totally Gospel Magazine. He currently holds the #8 spot on this week’s Black Gospel Chart for his single, “No Greater Love.”

Many Pringle fans say that his musicality is extraordinary, as a soloist he can combine innovative contemporary vocal style with traditional tone. He has the ability to sing the old Watts hymns with depth and feeling, and in the next selection convey the new vibrant rocking gospel in a way that is unforgettable.

Keith Pringle and the Pentecostal Community Choir, two of the most impactful personalities in gospel music, have recently combined to produce a powerful LP video. Grundy, who is a superior musician and prolific composer, is now the director of PCC. The reunion of PCC and Keith is destined to make a great impact in the gospel world. According to Keith’s headquarters, the session is dynamic, combining the efforts of himself, Grundy and songwriters, Jefery LaValley and Milton Bagbush, along with other tremendous soloists. Some say this project was too good to miss — the opportunity to capitalize on another first for Savoy Records.
**SOUTHERN GOSPEL**

**MID SOUTH BOYS:**
Top-Notch Country With Christian Lyrics

_Country Gospel is rolling in like a storm — turning heads and touching hearts like never before._

The Mid South Boys consists of Bobby McGee (keyboards, vocals), Bobby Bown (bass, vocals), Tony Turner (guitar, vocals), Joe Cook (guitar, vocals) and Donny Lewis (drums). While adjusting to some new changes, they desire to follow the same direction they set out to follow four years ago when the group received a contract and won the 1986 Newcomer of the Year Award. “We don’t want to turn off any of our old fans, but we want to be able to make some new ones at the same time — it’s too hard to build up a following and then just tear it down,” says Donny. “I think that people are thinking that because we’re now with Word, that we’re making a drastic change. We realized we never could compete with the Kingdom or the Cathedrals because they had already made it there — we couldn’t follow their footsteps,” continues Donny. “We wanted to have our own thing and now we feel like we’ve found that. This style of music is comfortable and natural for us.”

Often referred to as having a comparable sound to Alabama, Exile or Restless Heart, the Mid South Boys have developed a unique sound and style from a broad spectrum of various types of music. Actually, Bobby comes from the Country music circuit, Joe from rock & roll, Donny and Bobby from Southern Gospel and Tony from an R&B/progressive pop background. With that blend of experience, elegant harmony, a superb instrumental ensemble and a goal to be top-notch, how can these guys possibly go wrong?

_Down to Earth_ titles the Mid South Boys’ debut New Canaan project and is scheduled to be released sometime this month. Producer John Mays pulled together some of Nashville’s hottest “New Country” musicians to provide the foundation for the Boys’ tight three-part harmonies. Also contributing to the project was New Canaan labelmate and two-time Dove Award winner Bruce Carroll. “To prove to the press, radio and everybody that we’re not making a big change, our first single will be a hard-back tune that won’t sound so secular,” says Donny. “We’re also gonna give them a song that will fit into the southern market.” According to him, the first single will possibly be a slow tune called “Sin Met Grace.”

“It’s family entertainment,” proclaims Donny as he describes a Mid South Boys’ performance. “A lot of people will get scared when we use the word, entertainment, when talking about Christian music — but we’re not afraid to say that we’re Christian entertainers with our main goal being ministry. We try to mix the two and everyone is saying that, especially young people,” continues Donny. “Those young people are seeing that Christians can have fun too. We want to always portray that type of positive image.”

With already successful songs to their credit, including “Resting Place,” “City Limits,” “That’s My Child” and the current “I Want To Make a Difference,” charted at #12 this week, the Mid South Boys strive to eventually gain a #1 position. They also wish to continue opening up for country acts such as Willie Nelson, just as they did prior to the switch from Morning Star Records to New Canaan. Such a goal shouldn’t be so difficult for a band that’s as hot as the Mid South Boys. “The Lord has really blessed us,” says Donny. “I think as long as we stay where he wants us to, he’ll continue to do that.”

**J.D. SUMMER & THE STAMPS:** _Smile (Masters MSC-8814)_

Sumner & The Stamps remind us to not forget what the foundation of Southern Gospel music is all about. _Smile_, produced by Steve Warren, is a perfect collection of tunes ranging from get-up-and-shouters to inspirational heart-touchers such as “God Shall Wipe Away All Tears,” which holds at number seven on this week’s chart. With harmonies that deserve an “A” rating, and a traditional sound, yet contemporary flair, _Smile_ will definitely turn a frown.

**Kimmy Wix**

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**CASH BOX MICRO CHART**

August 12, 1989 — The grey shadow represents a take-off, indicating strong upward chart movement.

| SOUTHERN GOSPEL TOP 40 SINGLES |
|-------------------|---|
| **1** | **2** | **3** | **4** |
| "ONCE UPON A HILL" (RiverSong RS-50969) | Gold City Quartet | 1 | 6 |
| "THERE’S STILL POWER IN THE BLOOD" (RiverSong RS-50916) | Heirloom | 2 | 6 |
| "BRING MY CHILDREN HOME" (New Canaan 62219-58) | Nelons | 3 | 6 |
| "GOD SHALL Wipe AWAY ALL TEARS" (Masters KCSC-8804) | J.D. Sumner & The Stamps | 4 | 5 |

**Helpful Tips:***
- The **CASH BOX MICRO CHART** ranks the top 40 Southern Gospel singles based on airplay data collected by the Corinna Company.
- **Newcomers** and **Comings** are highlighted with special notes.
- The **CASH BOX MICRO CHART** includes a **Total Money** section for each entry, indicating the total revenue generated by the artist over the past 52 weeks.
CHICAGO — This coming November, which is National Jukebox Month, the Amusement & Music Operators Association and Miller Brewing Co. (Mil- ler) will conduct a major jukebox promotion involving consumers, juke- box locations, AMOA member opera- tors and local Miller distributors in eight market areas: Chicago, Pits- burgh, Cleveland, Cincinnati, Detroit, Milwaukee, Birmingham and Montgomery.

The promotion, which ties into Miller’s High Life brand saluting the 100th an- niversary of the jukebox, which is being celebrated this year, Miller will underwrite the effort, which includes a consumer-driven promotion via a local radio station in each market that will give away a jukebox in a contest called “Spin & Win.” In addition, con- sumers will have an opportunity to win a jukebox by filling out an entry form at local jukebox locations. One new nostalgia model jukebox, modified for home use, will be given away in each market. AMOA will also give away one jukebox to the member operator who performs best in each market.

Miller will provide point-of-pur- chase promotional materials, includ- ing records, CDs and jukebox title strips, to participating AMOA member operators in each market. Miller dis- tributors will also be provided with promotional materials to display at juke- box locations.

The promotion is a result of recent discussions between Miller and AMOA’s jukebox promotion commit- tee. AMOA members own and service approximately 150,000 of the nation’s 200,000 jukeboxes.

Following is the list of participating AMOA members in each market:

DETROIT: E&N Services (Fraser), AMOA Amusements (Warren), Zemke Operated Machines (Ann Arbor), Cigarette Service Co. (Dear- born), W.E. Maskeny Music & Samplers (Detroit), AMOA Amusements (Wyandotte), HAV Amusements (Detroit) and Union Music Co. (Har- per Woods).

CINCINNATI: Pioneer Vending, Harp Technology, Associated Vending and Royal Distributing, all in Cincinnati.

CLEVELAND: Lorain Music Co. (Amherst), All State Vending (Orange Village), Ohio Vending Machine (N. Ridgeville), Walter Music & Vending (Mentor), Roy George Music (Painesville), Auto- matic Music Operators of America (Cleveland), Master Vending (Cleveland), B&B Music & Video (Cleveland), Advance Vending (Highland Heights) and McGilton Co. (Cuyahoga Falls).

PHILADELPHIA: Stomel Vending (Ber- lin, NJ), Stan Harris & Co. (Philadelphia), Perm Vending (Ben- jamin), Rob & Bill’s Vending (Laurel Springs, NJ), Bill’s Vending Service (Sewell, NJ), Argo Amuse- ments (Ocean City, NJ), Philadelphia Vending (Bensalem, PA), Monarch Amusements (Pitts- lynne, PA), Apple Vending (Phil- adelphia), Lew’s Vending (Norris- town, PA), Lansdale Amusement (Hatfield, PA) and R&R Amuse- ments (Plymouth, PA).

PITTSBURGH: Marsico Amuse- ment (Beaver Falls), Morgan Amuse- ment (McKeesport), T.J. Harri- son Co. (McKees Rock), Belmont Amusements (Pittsburgh), Acme Music (Homestead), H. Lazar & Son (Pittsburgh), Acme Vending (Pitts- burg), American Amusements (Eighty Four), Ferguson Vending (Fayette City), Kiski Coin Machine (Apollo) and Kays Music Co. (Vandergrift).

MILWAUKEE: Hastings Dis- tribution (Big Bend), Sam’s Amuse- ments (Kenosha), American Entertain- ment (Mukwonago), Hometown Amusements (Milwaukee), South- ern Novelty Co. (Milwaukee), Mil- waukee Amusement Co. (Mil- waukee), Wisconsin Novelty (Milwaukee), P&P Distributing (Milwaukee), Laser Enterprises (Milwaukee), Mitchell Novelty Co. (Milwaukee), Red’s Novelty Co. (West Allis), A&A Vendors (Mil- waukee) and Racine Amusement (Racine).

BIRMINGHAM and MONTGOM- ERY: BAMA; Abbott Vending (Pell City), Sunshine Enterprises (Birmingham), Birmingham Vending (Birmingham) and Franco Novelty Co. (Montgomery).

Further information about the program may be obtained by contact- ing AMOA headquarters at 111 E. Wacker Drive, Suite 600, Chicago, IL 60601.
COIN MACHINE

Vending Industry Vet
Walter Reed Sets Up Consulting Firm

CHICAGO — Walter W. Reed, long-time director of public relations of the National Automatic Merchandising Association (Chicago), is leaving the association to start an international consulting firm for marketing and public relations, beginning August 1.

Reed, who has been NAMA's public relations director and international expert since 1958, will specialize in assisting domestic and international firms in marketing products and equipment to the vending industry and helping vending and foodservice companies to improve their marketing and public relations programs. He will also engage in general public relations counseling activities outside the vending industry.

"Creative Relations International Ltd. will put my more than three decades of experience to work for the benefit of U.S. companies seeking connections in other countries, as well as help foreign marketers to size up and enter the U.S. vending and foodservice market successfully," Reed said.

"While I will be retiring from my almost lifelong connection with NAMA, my future activities will be closely related to the people of our industry," he added. "The vending business is going more and more international, and I plan to assist those companies which are looking for marketing opportunities in the 1990s."

Creative Relations International Ltd. will be headquartered at 422 Forest Avenue, Wilmette, IL 60091. The phone number is (312) 251-8211.

Nama Releases Vending Industry Directory

CHICAGO—More than 2,000 vending and foodservice management companies, including vending machine operators and supplier companies, are listed in the new 1989-1990 Directory of Members of the National Automatic Merchandising Association, which has just been published.

The largest listing is of vending and foodservice operating firms, organized by state and city. Each listing gives the product range offered by each company and whether it operates a kitchen facility (commissary), office coffee service (OCS) and similar information.

Other segments in the 72-page book list suppliers of vendible products, vending machine manufacturers and distributors.

A free copy of the Directory has been furnished to all members of NAMA. Non-members may purchase it for $100 per copy; additional copies for members cost $8.

Orders should be directed to NAMA at 20 N. Wacker Drive, Chicago, IL 60606 and payment in advance must be included.

Sega's 'Super Monaco GP'

Sega will keep you revvin' with its sensational new driving game, Super Monaco GP, the game that takes you through the streets of Monte Carlo behind the steering wheel of the ultimate sports machine, a Formula 1. The Preliminary race allows the driver to test his or her ability, as well as qualify for their position in the starting grid of the actual race that follows. And if that's not enough, players can experience the wet conditions of the track by placing third or better in the actual race.

Sega has taken simulator technology to the ultimate with a new air drive suspension system in the Deluxe version that whips drivers with every high-speed turn, bump and curve. Available in Cockpit and Upright models as well, this F-1 driving experience puts players in a class of their own.

An innovative monitor magnifies the ultra-real graphics and the multi-channel sound system is a further enhancement that adds to the excitement. An authentic F-1 wing shift system can be used for players who choose a 4-speed or 7-speed manual transmission instead of the automatic version. And there's the rear view mirror function on the screen that provides more realism to the play experience.

The challenging Power Link optional feature allows two or more games to be interfaced so players can compete with each other in the same race.

Connecting Ingenuity to Income

Super Monaco GP utilizes Sega's new Power Link capabilities. As was demonstrated in a sneak preview at the 1988 AMOA convention, Sega has given the operator a choice to operate the games individually or by using Power Link to connect them together, allowing the players at each game to interact with each other.

"Starting with Super Monaco, Sega has created a means for the operator to have a variety of choices in which to operate his games — as a single unit or as a multigame arcade attraction, linking up to eight games, which can be easily unlinked to operate individually again," stated Lenore Sayers, director of marketing.

"Power Link simply is a combination of newly integrated technology and an optional cabling connection system which reliably links games together," explained Howell Ivy, vice president of manufacturing. "This optical link allows for very high communication rates, which gives each player full realism without any game delay time."

Further information may be obtained through factory distributors or by contacting Sega Enterprises, Inc. (U.S.A.), 2149 Paragon Drive, P.O. Box 610550, San Jose, CA 95161-0550.
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### Top 20 Singles
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2. I'LL BE THERE FOR YOU - BON JOVI - MERCURY/POLYGRAM
3. STRAIGHT UP - PAULA ABDUL - VIRGIN
4. LOST IN YOUR EYES - DEBBIE GIBSON - ATLANTIC
5. SATISFIED - RICHARD MARX - EMI
6. WILD THING - TONE LOC - DELICIOUS/ISLAND
7. REAL LOVE - JODY WATLEY - MCA
8. GIRL YOU KNOW IT'S TRUE - MILLI VANILLI - ARISTA
9. ETHERAL FLAME - THE BANGLES - COLUMBIA
10. THE LOOK - ROXETTE - EMI
11. SHE DRIVES ME CRAZY - FINE YOUNG CANNIBALS - I.R.S./MCA
12. BORN TO BE MY BABY - BON JOVI - MERCURY/POLYGRAM
13. GOOD THING - FINE YOUNG CANNIBALS - I.R.S./MCA
14. THE LIVING YEARS - MIKE & THE MECHANICS - ATLANTIC
15. ROCK ON - MICHAEL DAMIAN - CYPRESS/A&M
16. BOBBY BROWN - EVERY LITTLE STEP - MCA
17. WIND BENEATH MY WINGS - BETTE MIDLER - ATLANTIC
18. SOLDIER OF LOVE - DONNY OSMOND - CAPITOL
19. BABY DON'T FORGET MY NUMBER - MILLI VANILLI - ARISTA
20. THE LOVER IN ME - SHEENA EASTON - MCA

### Top Male Artist Groups
1. BON JOVI - MERCURY/POLYGRAM
2. FINE YOUNG CANNIBALS - I.R.S./MCA
3. MILLI VANILLI - ARISTA
4. GUNS N' ROSES - GEFFEN
5. NEW KIDS ON THE BLOCK - COLUMBIA

### Top Female Artists
1. PAULA ABDUL - VIRGIN
2. MADONNA - SIRE/WARNER BROS.
3. DEBBIE GIBSON - ATLANTIC
4. JODY WATLEY - MCA
5. BETTE MIDLER - ATLANTIC

### Top New Male Artists
1. TONE LOC - DELICIOUS/ISLAND
2. MICHAEL DAMIAN - CYPRESS/A&M
3. DEON ESTUS - MIKA/POLYDOR

### Awards

#### Pop Singles
1. **Top 25 Albums**
   1. DON'T BE CRUEL - BOBBY BROWN - MCA
   2. G N' R LIES - GUNS N' ROSES - GEFFEN
   3. THE RAW & THE COOKED - FINE YOUNG CANNIBALS - I.R.S./MCA
   4. FOREVER YOUR GIRL - PAULA ABDUL - VIRGIN
   5. VOLUME ONE - TRAVELING WILBURY'S - WARNER BROS.
   6. LIKE A PRAYER - MADONNA - SIRE/WARNER BROS.
   7. LOC-ED AFTER DARK - TONE LOC - DELICIOUS/ISLAND
   8. APPETITE FOR DESTRUCTION - GUNS N' ROSES - GEFFEN
   9. ELECTRIC YOUTH - DEBBIE GIBSON - ATLANTIC
   10. SOUNDTRACK - BEACHES - ATLANTIC
   11. VIVID - LIVING COLOUR - EPIC
   12. MYSTERY GIRL - ROY ORBISON - VIRGIN
   13. SHOOTING SHOOTING SHOOTING BANDS AT THE STARS - EDIE BRICKELL & NEW BOHEMIANS - GEFFEN
   14. HANGIN' TIGHT - NEW KIDS ON THE BLOCK - COLUMBIA
   15. GIVING YOU THE BEST THAT I GOT - ANITA BAKER - ELEKTRA
   16. SONIC TEMPLE - THE CULT - SIRE/REPRISE
   17. FULL MOON FEVER - TOM PETTY - MCA
   18. GREEN - R.E.M. - WARNER BROS.
   19. HYSTERIA - DEF LEPPARD - MERCURY/POLYGRAM
   20. NEW JERSEY - BON JOVI - MERCURY/POLYGRAM
   21. OPEN UP AND SAY... AHH! - POISON - ENigma/CAPITOL
   22. DISINTEGRATION - THE CURVE - ELEKTRA
   23. BIG DADDY - JOHN COUGAR MELLENCAMP - MERCURY/POLYGRAM
   24. SILHOUETTE - KENNY G - ARISTA
   25. KARYN WHITE & KARYN WHITE - WARNER BROS.

#### Top Male Artists
1. BOBBY BROWN - MCA
2. TONE LOC - DELICIOUS/ISLAND
3. ROY ORBISON - VIRGIN
4. TOM PETTY - MCA
5. JOHN COUGAR MELLENCAMP - MERCURY/POLYGRAM

#### Top Female Artists
1. PAULA ABDUL - VIRGIN
2. MADONNA - SIRE/WARNER BROS.
3. DEBBIE GIBSON - ATLANTIC
4. JODY WATLEY - MCA
5. BETTE MIDLER - ATLANTIC

#### Top New Male Artists
1. TONE LOC - DELICIOUS/ISLAND
2. M.C. HAMMER - CAPITOL
3. EAZY-E - PRIORITY/RUTHLESS

#### Top Black Contemporary Male Artist
1. BOBBY BROWN - MCA
2. TONE LOC - DELICIOUS/ISLAND
3. DEON ESTUS - MIKA/POLYDOR

#### Top New Groups
1. MILLI VANILLI - ARISTA
2. SIMPLY RED - ELEKTRA
3. DINO - 4TH & B'WAY/ISLAND

#### Top Female Groups
1. BANGLES - COLUMBIA
2. VIXEN - EMI
3. EXPOSE - ARISTA

#### Top Male Groups
1. BON JOVI - MERCURY/POLYGRAM
2. FINE YOUNG CANNIBALS - I.R.S./MCA
3. MILLI VANILLI - ARISTA
4. GUNS N' ROSES - GEFFEN
5. NEW KIDS ON THE BLOCK - COLUMBIA

#### Top Male Groups
1. TRAVELING WILBURY'S - WARNER BROS.
2. LIVING COLOUR - EPIC
3. NEW KIDS ON THE BLOCK - COLUMBIA
4. WINGER - ATLANTIC

#### Top Soundtracks
1. BEACHES - ATLANTIC
2. COCKTAIL - ELEKTRA
3. RAIN MAN - CAPITOL
4. SAY ANYTHING - WTG/CBS

#### Top Male Groups
1. GUNS N' ROSES - GEFFEN
2. FINE YOUNG CANNIBALS - I.R.S./MCA
3. TRAVELING WILBURY'S - WARNER BROS.

#### Top Black Contemporary Groups
1. MILLI VANILLI - ARISTA
2. DE LA SOUL - TOMMY BOY
3. GUY - MCA
4. SURFACE - COLUMBIA
5. THE BOYS - MOTOWN

#### Top New Groups
1. MILLI VANILLI - ARISTA
2. ROXETTE - EMI
3. NEW KIDS ON THE BLOCK - COLUMBIA
4. INFORMATION SOCIETY - TOMMY BOY/REPRISE

#### Black Contemporary Groups
1. MILLI VANILLI - ARISTA
2. SIMPLY RED - ELEKTRA
3. DINO - 4TH & B'WAY/ISLAND
### AWARDS

#### R&B SINGLES

**TOP 20 SINGLES**

1. **RONI** - BOBBY BROWN - MCA
2. **REAL LOVE** - JODY WATLEY - MCA
3. **LOVE SAW IT** - KARYN WHITE - WARNER BROS.
4. **MR. D.J.** - JOYCE "FENDERELLA" IRBY - MOTOWN
5. **HAVE YOU HAD YOUR LOVE** - THE O'JAYS - EM 
6. **START OF A ROMANCE** - SKY - ATLANTIC
7. **JUST BECAUSE** - ANITA BAKER - ELECTRA
8. **CAN YOU READ MY LIPS** - Z'LOOKE - ORPHEUS/EMI
9. **LUCKY CHARM** - THE BOYS - MOTOWN
10. **CLOSER THAN FRIENDS** - SURFACE - COLUMBIA
11. **SHE WON'T TALK TO ME** - LUTHER VANDROSS - EPIC
12. **SO GOOD** - AL JARREAU - REPRISE
13. **DREAMIN'** - VANESSA WILLIAMS - POLYGRAM
14. **SHOW AND TELL** - PEABO BRYSON - CAPITOL
15. **CAN YOU STAND THE RAIN** - NEW EDITION - MCA
16. **GIRL YOU KNOW IT'S TRUE** - MILLI VANILLI - ARISTA
17. **STRAIGHT UP** - ANITA BAKER - ELEKTRA
18. **PULL OVER** - LEVERT - ATLANTIC
19. **MY FIRST LOVE** - ATLANTIC STARR - WARNER BROS.
20. **MISS YOU LIKE CRAZY** - NATALIE COLE - EMI

**TOP MALES**

1. **BOBBY BROWN** - MCA
2. **LUTHER VANDROSS** - EPIC
3. **AL JARREAU** - REPRISE
4. **PEABO BRYSON** - CAPITOL
5. **AL B. SURE** - WARNER BROS.

**TOP NEW MALES**

1. **GRACY HARREL** - RCA
2. **DEON ESTUS** - MIKAYA POLYGRAM
3. **GERALD ALSTON** - MOTOWN

**TOP FEMALES**

1. **KARYN WHITE** - WARNER BROS.
2. **ANITA BAKER** - ELEKTRA
3. **JODY WATLEY** - MCA
4. **JOYCE "FENDERELLA" IRBY** - MOTOWN
5. **PAULA ABDUL** - VIRGIN

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#### R&B ALBUMS

**TOP 15 ALBUMS**

1. **GUY** - GUY - MCA
2. **DON'T BE CRUEL** - BOBBY BROWN - MCA
3. **LET'S GET IT STARTED** - M.C. HAMMER - CAPITOL
4. **KARYN WHITE** - KARYN WHITE - WARNER BROS.
5. **ADVENTURES OF Slick Rick** - DEF JAM
6. **LOC'D AFTER DARK** - TONE LOC - DELICIOUS/ISLAND
7. **MESSAGE FROM THE BOYS** - THE BOYS - MOTOWN
8. **JUST COOLIN'** - LEVERT - ATLANTIC
9. **3 FEET HIGH AND RISING** - DE LA SOUL - TOMMY BOY
10. **2ND WAVE** - SURFACE - COLUMBIA
11. **2 HYPE** - KID N PLAY - SELECT
12. **GIVING YOU THE BEST** - ANITA BAKER - ELECTRA
13. **NEW EDITION** - HEART BREAK - MCA
14. **STRAIGHT OUTTA COMPTON** - N.W.A. - RUTHLESS
15. **LARGER THAN LIFE** - JODY WATLEY - MCA

**TOP MALES**

1. **BOBBY BROWN** - MCA
2. **M.C. HAMMER** - CAPITOL

**TOP NEW MALES**

1. **M.C. HAMMER** - CAPITOL
2. **Slick Rick** - DEF JAM
3. **TONE LOC** - DELICIOUS/ISLAND
4. **Too Short** - ZOMBA/RCA
5. **Eazy-E** - PRIORITY

**TOP FEMALES**

1. **KARYN WHITE** - WARNER BROS.
2. **ANITA BAKER** - ELEKTRA
3. **JODY WATLEY** - MCA
4. **PAULA ABDUL** - VIRGIN
5. **CHAKA KHAN** - WARNER BROS.

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#### DANCE SINGLES

**TOP 20 DANCE SINGLES**

1. **LIKE A PRAYER** - MADONNA - SIRE
2. **ME, MYSELF & I** - DE LA SOUL - TOMMY BOY
3. **GOOD LIFE** - INNER CITY - VIRGIN
4. **WILD THING** - TONE LOC - DELICIOUS/ISLAND
5. **FUNKY COLD MEDINA** - TONE LOC - DELICIOUS/ISLAND
6. **KEEP ON MOVIN'** - SOUL II SOUL - VIRGIN
7. **BUFFALO STANCE** - NENEH CHEERY - VIRGIN
8. **FINE TIME** - NEW ORDER - QWEST/WARNER BROS.
9. **I BEG YOUR PARDON** - KON KAN - ATLANTIC
10. **SHE DRIVES ME CRAZY** - FINE YOUNG CANNIBALS - I.R.S.
11. **THIS IS ACID** - MAURICE - VENDETTA
12. **STRAIGHT UP** - ANITA BAKER - ELEKTRA
13. **GIRL YOU KNOW IT'S TRUE** - MILLI VANILLI - ARISTA
14. **THAT'S THE WAY LOVE IS** - TEN City - ATLANTIC
15. **THIS TIME I KNOW IT'S FOR REAL** - DONNA SUMMER - ATLANTIC
16. **FADEAWAY** - WILL TO POWER - EPIC
17. **ELECTRIC YOUTH** - DEBBIE GIBSON - ATLANTIC
18. **REAL LOVE** - JODY WATLEY - MCA
19. **MR. D.J.** - JOYCE "FENDERELLA" IRBY - MOTOWN
20. **WORKIN' OVERTIME** - DIANA ROSS - MOTOWN

**TOP DANCE GROUPS**

1. **DE LA SOUL** - TOMMY BOY
2. **INNER CITY** - VIRGIN
3. **SOUL II SOUL** - VIRGIN
4. **NEW ORDER** - QWEST/WARNER BROS.
5. **KON KAN** - ATLANTIC
6. **FINE YOUNG CANNIBALS** - I.R.S.
7. **MILLI VANILLI** - ARISTA
8. **TEN CITY** - ATLANTIC
9. **WILL TO POWER** - EPIC
10. **THE BOYS** - MOTOWN

**TOP MALE ARTISTS**

1. **TONE LOC** - DELICIOUS/ISLAND
2. **MAURICE** - VENDETTA
3. **BOBBY BROWN** - MCA
4. **BOY GEORGE** - VIRGIN
5. **L.L. COOL J** - DEF JAM/COLUMBIA

**TOP FEMALE ARTISTS**

1. **MADONNA** - SIRE
2. **NENEH CHEERY** - VIRGIN
3. **PAULA ABDUL** - VIRGIN
4. **DONNA SUMMER** - ATLANTIC
5. **DEBBIE GIBSON** - ATLANTIC
6. **JODY WATLEY** - MCA
7. **JOYCE "FENDERELLA" IRBY** - MOTOWN
8. **DIANA ROSS** - MOTOWN
9. **SHEENA EASTON** - MCA
10. **SAMANTHA FOX** - JIVE/RCA

**TOP NEW FEMALE ARTISTS**

1. **NENEH CHEERY** - VIRGIN
2. **PAULA ABDUL** - VIRGIN
3. **JOYCE "FENDERELLA" IRBY** - MOTOWN
4. **KARYN WHITE** - WARNER BROS.

**TOP DUOS**

1. **ASHFORD & SIMPSON** - CAPITOL
2. **JAMES JT TAYLOR & REGINA BELLE** - EPIC
3. **THE WINANS** - EMI
TOP 20 RAP ALBUMS:
1. LOC-ED AFTER DARK - TONE LOC - DELICIOUS/ISLAND
2. EAZY DUZ IT - EAZY-E - PRIORITY
3. KNOWLEDGE IS KING - Kool MOE DEE - JIVE/RCA
4. LET'S GET IT STARTED - M.C. HAMMER - CAPITOL
5. STRAIGHT OUTTA COMPTON - N.W.A. - PRIORITY/RUTHLESS
6. TOO SHORT - TOO SHORT - JIVE/RCA
7. IT TAKES TWO - ROB BASE & D.J.E-Z ROCK - PROFILE
8. SLICK RICK - TEENAGE LOVE - DEF JAM/COLUMBIA
9. 3 FEET HIGH AND RISING - DE LA SOUL - TOMMY BOY
10. 2 HYPE - KID N' PLAY - SELECT
11. SWASS - SIR MIX-A-LOT - NASTY MIX
12. POWER - ICE-T - SIRE
13. WALKING WITH A PANTHER - L.L. COOL J - DEF JAM/COLUMBIA
14. A SALT WITH A DEADLY PEPA - SAL'T-N-PEPA - NEXT PLATEAU
15. IT TAKES A NATION OF MILLIONS TO HOLD US BACK - PUBLIC ENEMY - DEF JAM/COLUMBIA
16. HE'S THE D.J., I'M THE RAPPER - D.J. JAZZY JEFF & THE FRESH PRINCE - JIVE/RCA
17. DOIN' IT - U.F.O. - SELECT
18. SUPERSONIC-THE ALBUM - J.J.FAD - RUTHLESS/ATLANTIC
19. BIG TYME - HEAVY D. & THE BOYZ - MCA
20. GHETTO MUSIC; THE BLUEPRINT OF HIP-HOP - BOOGIE DOWN PRODUCTIONS - JIVE/RCA

TOP 20 JAZZ ALBUMS:
1. SILHOUETTE - KENNY G. - ARISTA
2. MICHEL CAMILO - MICHEL CAMILO - PORTRAIT/CBS
3. HEART'S HORIZON - AL JARREAU - REPRISE
4. BLUE SKIES - CASSANDRA WILSON - JMT/POLYGRAM
5. SIMPLE PLEASURES - BOBBY MCFERRIN - EMI
6. FESTIVAL - LEE RITENOUR - GRP
7. CHICK COREA AKOUSTIC BAND - CHICK COREA - GRP
8. THE TRUTH IS SPOKEN HERE - MARCUS ROBERTS - RCA NOVUS
9. DAVID SANBORN - WARNER BROS.
10. 20 - HARRY CONNICK JR. - COLUMBIA
11. TALKIN'/BOUT YOU - DIANNE SCHUUR - GRP
12. BIRD - THE ORIGINAL CHARLIE PARKER - VERVE/POLYGRAM
13. EAST - HIROSHIMA - EPIC
14. DON'T TRY THIS AT HOME - MICHAEL BRECKER - MCA IMPULSE!
15. TIME AND TIDE - BASIA - EPIC
16. REAL LIFE STORY - TERRI LYNEE CARRINGTON - VERVE/POLYGRAM
17. THE MEN IN MY LIFE - LENA HORNE - THREE CHERRIES
18. DAVE GRUSIN COLLECTION - DAVE GRUSIN - GRP
19. PENCIL SKETCHES #1 - KIM PENSYLV - OPTIMISM
20. SPELLBOUND - JOE SAMPLE - WARNER BROS.

NEW ARTISTS:
1. CASSANDRA WILSON - JMT/POLYGRAM
2. MARCUS ROBERTS - RCA NOVUS
3. HARRY CONNICK JR. - COLUMBIA

VOCALISTS
1. AL JARREAU - REPRISE/WARNER BROS.
2. CASSANDRA WILSON - JMT/POLYGRAM
3. BOBBY MCFERRIN - EMI
4. BETTY CARTER - VERVE/POLYGRAM

SOLO
1. KENNY G. - ARISTA
2. MICHEL CAMILO - PORTRAIT/CBS
3. AL JARREAU - REPRISE/WARNER BROS.
4. CASSANDRA WILSON - JMT/POLYGRAM
5. BOBBY MCFERRIN - EMI

KEYBOARDS
1. MICHEL CAMILO - PORTRAIT/CBS
2. CHICK COREA - GRP
3. MARCUS ROBERTS - RCA NOVUS
4. ELIANE ELIAS - BLUE NOTE/CAPITOL

GUITAR
1. LEE RITENOUR - GRP
2. LARRY CARLTON - MCA
3. EARL KLUH - WARNER BROS.
4. GEORGE BENSON - WARNER BROS.

SAXOPHONE
1. KENNY G. - ARISTA
2. DAVID SANBORN - WARNER BROS.
3. GROVER WASHINGTON - COLUMBIA
4. MICHAEL BRECKER - MCA
5. DAVID MURRAY - PORTRAIT/CBS

TRUMPET
1. MILES DAVIS - WARNER BROS.
2. CHET BAKER - RCA NOVUS
3. FREDDIE HUBBARD - BLUE NOTE/CAPITOL
AWARDS
COUNTRY SINGLES

TOP MALE VOCALISTS
1. RANDY TRAVIS-WARNER BROS.
2. GEORGE STRAIT-MCA
3. RICKY VAN SHELTON-COLUMBIA
4. ROYCE CROWELL-COLUMBIA
5. VERN GODIN-COLUMBIA

TOP FEMALE VOCALISTS
1. REBA MCENTIRE-MCA
2. KATHY MATTEA-MERCURY
3. ROSANNE MCENTIRE-MCA
4. PATSY LOVELESS-MCA
5. TANYA TUCKER-CAPITOL

TOP GROUPS
1. ALABAMA-RCA
2. SHENANDOAH-COLUMBIA
3. RESTLESS HEART-RCA
4. OAK RIDGE BOYS-MCA
5. DESERT ROSE BAND-MCA

TOP MAJOR LABELS
1. MCA
2. WARNER BROS.
3. RCA
4. CAPITOL
5. COLUMBIA

TOP 5 SINGLES
1. IF I HAD YOU-ALABAMA-RCA
2. DEEPER THAN A HOLLER-RANDY TRAVIS-RCA
3. BABY'S GOTTEN GOOD AT GOODBYE-GEORGE STRAIT-MCA
4. I'M NO STRANGER TO THE RAIN-RCA
5. CHURCH ON CUMBERLAND ROAD-SHENANDOAH-COLUMBIA

NEWCOMERS
1. CLINT BLACK-RCA
2. SKIP EWING-MCA
3. LIONEL CARTWRIGHT-MCA
4. LOFRIE MORGAN-RCA
5. DAVID SLATER-CAPITOL

AWARDS
COUNTRY ALBUMS

TOP 20 COUNTRY ALBUMS
1. SOUTHERN STAR-ALABAMA-RCA
2. LIVING PROOF-RICKY VAN SHELTON-COLUMBIA
3. OLD 8x10-RANDY TRAVIS-COLUMBIA
4. DIAMONDS AND DIRT-RODNEY CROWELL-COLUMBIA
5. GREATEST HITS-HANK WILLIAMS JR.-WARNER BROS.
6. BEYOND THE BLUE NEON-GEORGE STRAIT-MCA
7. THIS WOMAN-K.T. OSLIN-RCA
8. LYLE LOVETT AND HIS BIG BAND-LYLE LOVETT-MCA/CURB
9. BEUNAS NOCHES FROM A LONELY ROOM-DWIGHT YOAKAM-REPRISE
10. STRONG ENOUGH TO BEND-TANYA TUCKER-CAPITOL
11. H.Proxy TONK ANGEL-PATSY LOVELESS-MCA
12. REBA-REBA MCENTIRE-MCA
13. ROAD NOT TAKEN-SHANANDOAH-COLUMBIA
14. GREATEST HITS-ROSANNE CASH-COLUMBIA
15. ONE WOMAN MAN-GEORGE JONES-EPIC
16. BLUEBIRD-REMYLOU HARRIS-WARNER BROS.
17. COPPERHEAD ROAD-STEVE EARL-UNIVERSAL/MCA
18. RAGE ON-DAN SEALS-CAPITOL
19. TELL IT LIKE IT IS-BILLY JOE ROYAL-ATLANTIC/AMERICA
20. WILLOW IN THE WIND-KATHY MATTEA-MERCURY

AWARDS
COUNTRY INDIE SINGLES

TOP MALE VOCALISTS
1. RAZZY DAILY
2. DON MALENA
3. RICH CHANEY
4. JUSTIN WRIGHT
5. SAMMY SADLER

TOP FEMALE VOCALISTS
1. PATSY COLE
2. LISA CHILDER
3. MICHELLE LYNN
4. MARCY CARR
5. PATSY GLENN

TOP GROUPS
1. HEARTLAND
2. NORTHERN GOLD
3. FOX BROTHERS
4. A TOUCH OF COUNTRY
5. G.T. EXPRESS

TOP 5 SINGLES
1. BUT YOU WILL-RAZZY DAILY
2. KEEP THE FAITH-HEARTLAND
3. DEATH AND TAXES-PATSY COLE
4. WHEN DADDY DID THE DRIVING-CHRIS & LENNY
5. THAT OLD FAMILIAR FEELING-LISA CHILDER

TOP MAJOR LABELS
1. MCA
2. WARNER BROS.
3. RCA
4. CAPITOL
5. COLUMBIA

TOP 5 GROUPS
1. ALABAMA-RCA
2. SHENANDOAH-COLUMBIA
3. OAK RIDGE BOYS-MCA
4. RESTLESS HEART-RCA
5. WARNER BROS.

TOP 5 LABELS
1. MCA
2. RCA
3. WARNER BROS.
4. CAPITOL
5. COLUMBIA

TOP DUOS
1. JUDDS-RCA
2. FOSTER AND LLOYD-RCA
3. BELLAMY BROS.-MCA

NEWCOMERS
1. MICKEY JONES
2. BRIAN O'NEILL
3. STEVE DOUGLAS
4. DAWN DORMINY

TOP DUOS
1. CHARLIE LOUVIN & ROY ACUFF
2. CHRIS & LENNY
3. BOBCAT DOUGLAS & LINDA KAY
4. COATES TWINS
5. RENO BROTHERS

CASH BOX MAGAZINE 37 August 12, 1989
CONGRATULATIONS TO AWARD-WINNING NORTHERN GOLD CASH BOX MAGAZINE'S INDEPENDENT GROUP OF THE YEAR CATEGORY

CURRENT SINGLE: GOD BLESS THE FAMILY, LIVING IN THE U.S.A. (Written By: Doug Newnum / BMI)
LABEL: STOP HUNGER RECORDS
PRODUCER: ROBERT METZGAR FOR CAPITOL MANAGEMENT
PUBLISHERS: BOBBY & BILLY MUSIC / BMI
PUBLICITY: BILLY DEATON TALENT
PROMOTION: CHUCK DIXON & TONY D'ANTONIO (COUNTRY STATIONS) LARRY TUCKER (INSPIRATIONAL STATIONS)
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AWARD-WINNING ARTISTS RECORDING WITH AN AWARD-WINNING}

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CONGRATULATIONS TO AWARD-WINNING
MICKEY JONES  CASH BOX MAGAZINE’S INDEPENDENT
NEWCOMER OF THE YEAR CATEGORY

CURRENT SINGLE:  A SONG A DAY
LABEL:  STOP HUNGER RECORDS
PRODUCED BY:  ROBERT METZGAR
CO-PRODUCED BY:  JEFF TEAGUE
WRITTEN BY:  HASPEL • HURT • SIMON • TEAGUE
PUBLISHING:  SCHUFFLE HILL MUSIC / BMI
PUBLICITY:  BILLY DEATON TALENT
NASHVILLE, TENNESSEE
ARTIST:  MICKEY JONES
MODEL:  LISA BANDY
PROMOTION TEAM:  CHUCK DIXON
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<td>St. Louis</td>
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**COIN MACHINE NATIONAL, STATE & LOCAL ASSOCIATIONS**

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<th>State</th>
<th>City</th>
<th>Association</th>
<th>Address</th>
<th>Phone</th>
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<td>ARIZONA</td>
<td>Phoenix</td>
<td>Arizona Coin Machine Council</td>
<td>1909 W. Joan DeArc</td>
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<tr>
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<td>Los Angeles</td>
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<td>Illinois Amusement Operators Assn.</td>
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<td>Baltimore</td>
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<td>Kansas City</td>
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<td>Nebraska Amusement Operators Assn.</td>
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<td>New Jersey Amusement Operators Assn.</td>
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<td>3200 W. I-40</td>
<td>(505) 789-0123</td>
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<td>Mississippi Amusement Operators Assn.</td>
<td>3200 S. 44th St.</td>
<td>(601) 567-8901</td>
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<td>3200 W. 47th Ave.</td>
<td>(816) 999-0000</td>
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<tr>
<td>MONTANA</td>
<td>Montana Coin Machine Council</td>
<td>3231 S. 7th Ave., Suite A</td>
<td>(406) 987-6789</td>
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