

# CASH BOX

JULY 8, 1989

NEWSPAPER \$3.50



WHITE HEART



ANDRAE CROUCH



PECIAL

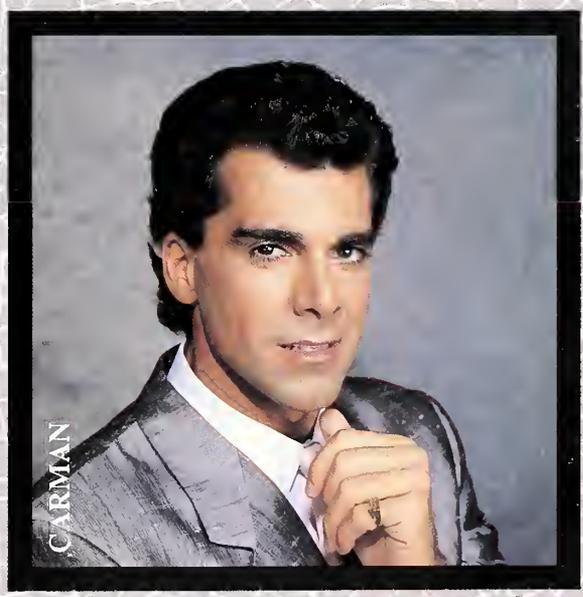


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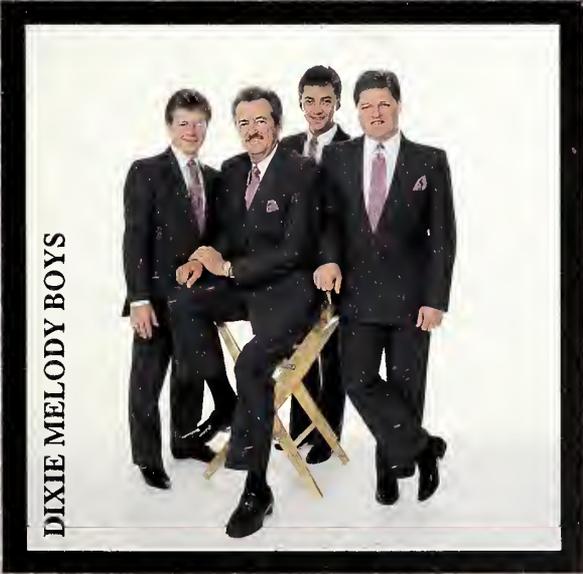
## THE GOSPEL RENAISSANCE



THE CATHEDRALS



CARMAN



DIXIE MELODY BOYS

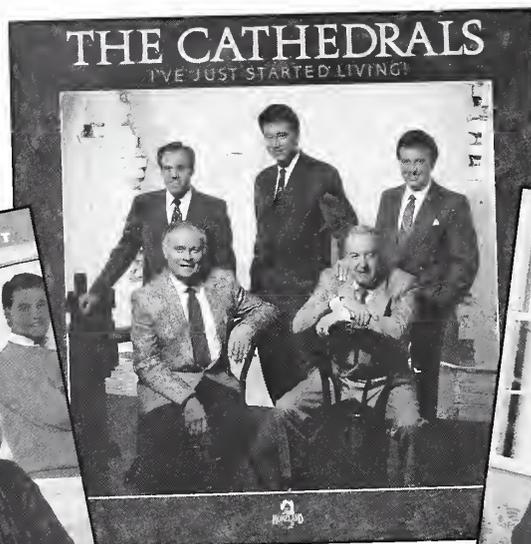


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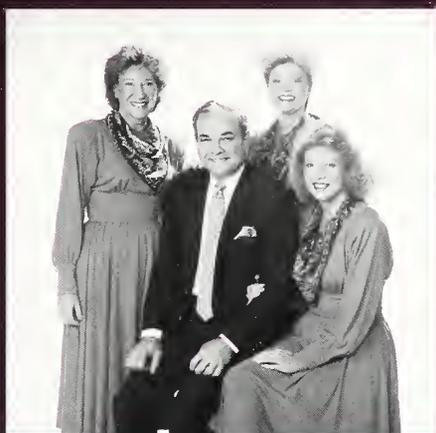
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VOL. LII, NO. 52, JULY 8, 1989

# CASH BOX

THE MUSIC TRADE MAGAZINE

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A look at contemporary gospel music, featuring White Heart, the Cathedrals, Andrae Crouch, the Dixie Melody Boys, Sandi Patti and Carman. Additional gospel coverage begins on page 29.

**Kimmy Wix**

### 9 GREG SMITH: DREAMING IN STEREO

Smith is quickly becoming one of the most sought-after writer/producers around, working with everyone from Diana Ross to Little Steven. And don't feel bad if you haven't heard of him—he prefers it that way.

**Karen Woods**

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# TICKERTAPE

**CONTROVERSY:** Public Enemy, according to Public Enemy, has disbanded, in the wake of the furor surrounding bandmembers **Professor Griff's** widely quoted anti-Semitic remarks a couple of weeks back. According to reports, the decision was made after a conversation between **CBS Records** chief **Walter Yetnikoff** and **Def Jam's Russell Simmons**. According to a CBS spokesman, "The band informed us they've broken up." CBS denies that Yetnikoff strong-armed the band, saying the Yetnikoff/Simmons conversation was only a matter of Yetnikoff asking whether "the other members of the group shared the feelings of Professor Griff." "All we do is market and distribute their records," said CBS, which will be marketing and distributing a Public Enemy home video, *Fight the Power* (CMV, \$19.98), on July 11. At presstime, the irrepressible **Rev. Al Sharpton** had thrown his hat into the fray. By the time you read this, of course, the whole thing may have changed completely.... Under great duress, the **Commodores** have cancelled their scheduled tour of South Africa. **SAMA** (the South Africa Musicians Alliance) vociferously opposed the tour, despite the fact that (A) the Commodores intended to donate a percentage of the proceeds to that organization, and (B) blacks were said to account for 80% of ticket sales. Despite the accusations from both SAMA and the American media that the group was tacitly supporting apartheid by its actions, the Commodores would seem to be guilty only of failing to understand the byzantine political ramifications of the situation.

**RADIO VOID:** On a more positive note, it has been speculated that **J.J. Jackson's** innovative "full-spectrum rock & roll" programming approach may have found a new home in L.A. The station in question would seem to be currently classical **KFAC** (94.3), a quick twist to the left of AOR bastion **KLOS**. It would be great to have a commercial station worth listening to again. We want our Edge! (And so does practically everybody in the record biz.)



**RON FAIR**

**A&R:** As we predicted a good four months ago, **Ron Fair** has left **Island Records** and London for **EMI Records** and his native Los Angeles. As the label's new VP, West Coast A&R/staff producer, Fair fills one of the longest-standing vacancies in the A&R sector.... Imminent changes are likely in **Geffen's** A&R department.

**ENTERTAINMENT LAW:** **Phil Spector** has filed a libel suit in State Supreme Court in Manhattan seeking in excess of \$30 million for damages

suffered from allegations in **Mark Ribowsky's** unauthorized bio of the wall-of-soundman, *He's a Rebel*. The 12-page complaint points to four "very serious matters" which Spector and his attorneys feel were "egregiously false, malicious and damaging" to the reclusive one's career and reputation, namely: "that plaintiff: a) was a child abuser; b) was a wife abuser; c) was a racist; and d) committed credit extortion, i.e., he would demand credit and royalties as a co-writer of songs that he did not write as a condition precedent to producing a recording of the songs."... And **Dennis White**, the deposed president of **CEMA**, has filed suit against **Capitol Records** for breach of contract and wrongful discharge. White, a 27-year veteran of Capitol-EMI, was abruptly terminated in January, at which time Capitol honcho **Joe Smith** replaced him with **Russ Bach**, Smith's former associate at Warner Bros. Records.

**JUMPIN' JIVE:** **RCA Records** and the **Zomba Group** have renewed the agreement whereby RCA markets, distributes and promotes Zomba's **Jive** and **Silvertone** labels in the U.S. As part of the deal, Jive's **Billy Ocean** moves from **Arista** to RCA (passing **Eurythmics** on their way from RCA to Arista) with his upcoming *Greatest Hits* package. A new agreement has also been worked out by **BMG Int'l** and Zomba for worldwide marketing and distribution, excluding Japan, Africa, the U.K. and the Benelux countries.



**ALICE & ASSOC.**

**ART & ARTISTS:** *Trash* is the title of **Alice Cooper's** first opus for **Epic**, due July 25.... **Tom Petty**, **John Cougar Mellencamp**, female rockers and rock's great guitarists are the featured subjects of MTV's July *Rockumentaries* (those are pretty good, those *Rockumentaries* are).... **L.L. Cool J** and **Slick Rick** hit the road together on Independence Day in Louisville, Kentucky and then rap cheerily throughout the land throughout the summer.... **Camper Van Beethoven**, just wrapping up their second **Virgin** album (which features new member **Morgan Fichter** on violin), will play a quikie set of West Coast preview dates, beginning in Fresno, July 11.... In a related note, **Virgin** has signed venerable quirk-rockers **NRBQ**, and the label intends to push these guys past cult status.

**FUN, FUN, FUN:** Last week the **Beach Boys** scheduled a press conference to announce that they were reforming to tour in celebration of their 25th anniversary, but called it off when it was pointed out to bandmembers that, hey, they're still together. **Mike Love** was not available for comment. In further B.B. news, word is that **Brian Wilson** is fast-readying the special 50th anniversary CD of *Pet Sounds*.

# MOVERS & SHAKERS

■ **A&M** has announced the appointment of **Tom Corson** to the position of executive director/assistant to the president. Corson joined A&M in 1988, and most recently served as executive director product development for the label. Prior to A&M Corson was with I.R.S. Also at A&M, **Jonathan Haft** has been appointed to the newly created position of vice president legal affairs. One of Haft's first responsibilities will be establishing an in-house legal affairs department. Most recently, Haft has served as VP of business affairs, **Almo/Irving Publishing**. ■ **Enigma Records** has appointed **Ron Cerrito** director, national modern rock/AOR promotion. Cerrito was formerly with *Billboard Magazine* in the capacity of radio chart research director. In his new position at Enigma he will be responsible for all modern rock and alternative radio promotion. Enigma has also announced the promotion of **Amy Seidenwurm** to manager, national modern rock/college promotions. Seidenwurm has been with Enigma for a year in the capacity of alternative marketing coordinator. In her new position, Seidenwurm will assist Ron Cerrito with national modern rock promotion as well as spearheading all college radio promotion. ■ **SBK Records** has announced two more appointments. Former **Chrysalis** promotion/marketing manager for the Mid-Atlantic **Neil Lasher** has been given the national director position for album promotion. Lasher has also worked in promotion and marketing for **EMI**, **Elektra** and **Polydor**, and was PD at **WKLC** in Charleston, West Virginia. On the other coast, **SBK** has placed **Dutch Cramblitt** in the national sales director, West Coast position. Cramblitt comes to **SBK** from **CEMA Distribution**, where he was sales manager for the LA branch. ■ **Pasha/CBS Records** has announced the appointment of a formal A&R department to enhance the expanding **EPA/CBS** associated label. Heading the staff will be A&R director **Randy Sosin**, also known for his work with **Baruck/Consolo Management** and the rock band **Rhythm Corps**. Pasha has also tapped **Denise Wysocki** as the label's street-level A&R consultant. Wysocki worked with rock & roll lighting designers **Ocean, Rose & Associates**, and as music columnist "Sweet Polly Purebread" for the *L.A. Rock Review*. ■ **EMI Australia** has appointed **John Anderson** managing director, **EMI Music Publishing**. Anderson comes from **SBK Songs Australia**, where he was managing director. The switch comes after **EMI Music Worldwide** purchased **SBK Entertainment World** at the beginning of the year. ■ **Chrysalis Music** has appointed **Mark Savage** to West Coast general professional manager. Previously, Savage worked for **Creative Entertainment** as a manager for acts like **Anita Baker**, **Denise Williams** and **Five Star**. ■ **Julie Levine** has been appointed national director for video promotion at **Elektra**. Levine has been with the label for two years, working in **CHR** promotion as an assistant, and as promotion and marketing manager in Miami. ■ **Chameleon Music Group** has named **John Bitzer** publicity department manager. Bitzer joins **Chameleon** after six years of freelance music journalism for publications such as *Cash Box*, *Music Connection* and *BAM*. He was also regional affiliations manager for the **Westwood One Radio Networks** for five-and-a-half years, as well as a working musician in Los Angeles (he will continue as songwriter/guitarist for the band **Valentine's Revenge**). ■ **Janet Thompson** has joined **Jobete Music** in Los Angeles as a professional manager. Previously with **Bug Music** and **Creative Artists Agency**, Thompson will focus on talent acquisition and development as well as working with **Jobete's** songwriting staff on current recording projects. ■ **EG Music** has announced the appointment of **Frank Petrone** as manager, creative activities. Petrone's duties will be the signing and development of staff writers and exploitation of the existing music from the **EG** catalogues. ■ **Craig A. Melone** has been named director of the newly created **Wilkinson/Lipsman Music Division**. In his new capacity, Melone will oversee corporate music activities, as well as the signing of new talent to the firm whose present clients include **Billy Crystal**, **Sammy Davis Jr.** and **Robin Williams**. Melone comes to **Wilkinson/Lipsman** after a three-year stint at the L.A. public relations house of **Norman Winter/Associates**, where he was an account executive. He also served over six years at **Capitol Records** in the areas of merchandising, promotion and most recently international operations, working with such talents as **Tina Turner**, **John Waite** and **David Bowie**. ■ **WEA** has announced the appointment of **Fred Katz** as Cleveland regional branch manager. A 35-year industry veteran, Katz spent the last 18 of those years at **WEA**, as the Cleveland branch sales manager. ■ **Capitol Records** has named **Milhan Gorkey** East Coast director, media and artist relations. Gorkey joins **Capitol** from **EMI Records**, where she was East Coast director, urban publicity. Prior to that Gorkey was with **Chrysalis Records** for five years where she served as director, national publicity.



**Corson**



**Cerrito**



**Lasher**



**Levine**



**Bitzer**



**Katz**

# MAKING A JOYFUL NOISE

BY KIMMY WIX

ALONG EACH SEPARATE AVENUE OF MUSIC—and there are so many—some kind of message will likely travel. After all, isn't that a purpose of music today—to deliver a message? Although the road map of contemporary music is dominated rap, metal, jazz, pop, rhythm & blues, country and rock, it is time we widen the road for another avenue of music, which will virtually *guarantee* deliverance of a message.

It is an honor for *Cash Box* to present the musical message of the Gospel. Introducing: White Heart, The Cathedrals, Andrae Crouch, The Dixie Melody Boys, Carman, and Sandi Patti—Christian and Gospel artists who have devoted their lives to making the Biblical phrase, *Make A Joyful Noise Unto The Lord*, a reality.



## WHITE HEART

"This is the music of our time and we're just trying to express our faith in that music," says Gordon Kennedy, one of the six men who make up one of Christian rock's leading bands, White Heart. Some might say, "Christian rock—is it possible for those two dimensions of music to fuse together?" It's more than possible—it's a reality. White Heart, consisting of Rick Florian, Mark Gersmehl, Gordon Kennedy, Chris McHugh, Tommy Sims and Billy Smiley, have an overpowering stage presence and recording style that's touched innumerable hearts of both Christians and non-Christians.

The style of music White Heart delivers is often questioned because of its so-called "rock" flair. But ask yourself this question, "Have I given this form of true gospel music a fair shot?" Chances are, if you're not familiar with White Heart and the faith through music they portray, you haven't. "There's an audience for all kinds of music, but we feel like we're doing what just comes natural. There's always going to be the skeptic who says our style of music doesn't come from the Bible. I think that a lot of people aren't informed enough about what our purpose is and they have a fear of change. So many people tend to form their own opinion before they know what's really going on," says White Heart. "When some hear our type of music, they often tie it in with a lot of the music kids listen to today—music with lyrics that are corrupt, sexual, drug related and radical. They tie it in with those things, which are complete-

ly different from our lyrics, except the music is similar."

Since 1983, White Heart has made a name for themselves in the Christian community, but like all bands, the members have come and gone. With the present line-up, they are most content. They credit much of their new found strength to their first producer, Brown Bannister, and to the fact that they now have the *right* people in the band. "We finally took the revolving door off the bus," laughs Gersmehl. "We've had some marvelously talented people in the band that I'm really thankful for. I've always felt the next person that came brought something great and unique, but now there's a greater sense of *band* than ever before. I hope that shows in our music, but I also hope it shows on stage. And I hope it shows on *Freedom*, our new album for Sparrow Records [featuring the single, "The River Will Flow."]."

Despite six successful albums behind them and the large audiences they attract, White Heart doesn't let the fame conquer their primary purpose. "It's not most important to us," says Gordon. "There have been plenty of opportunities we've been confronted with to allow us to find out the real reasons for why we're doing what we do. What we have said and what we're still trying to say in terms of how important eternity is and what impact the Lord has hopefully given us to say that can change people's lives and that we can have a small part of that, means a lot."

For White Heart, "this is how we express what's really happened and *is* happening in our lives and that's what we're most thankful for. This is a chance for us to learn about ourselves, and our faith and to do it through the medium we love the most."

## THE CATHEDRALS

For years, gospel music has had one of its most successful advocates in the ever popular Southern Gospel quartet, the Cathedrals. George Younce, Glen Payne, Mark Trammell and Danny Funderbarke, along with pianist, Roger Bennett, are a group who's uppermost goal is to reach every man, woman, boy and girl



with the gospel of Jesus Christ. The Homeland Records recording artists have catered to congregations all across the country. Not only have they held congregations captive with their musical talent, wit and sincerity, they have also lead each and every heart a little bit closer to the Lord.

For twenty-five years, The Cathedrals has given us true *Southern Gospel*, with an increasing polish as each year has gone by. Proving to be a winning combination, these five men have brought forth dozens of number one gospel hits. Songs such as "Step Into The Water," "The Master Builder," "Boundless Love," "Can He, Could He, Would He," "Somebody Touched Me" and "Champion of Love," are just a few of the titles most associated with the Cathedrals.

The Cathedrals are known for crossing over the boundaries of Southern Gospel to share their professional, yet personable style of music with an ever increasing, appreciative audience. One comparable situation is Bill Gaither's *Praise Gathering For Believers*. The Cathedrals have performed at the *Gathering* for the past three years as the only Southern Gospel group to ever appear. Also in 1987, the quartet journeyed to London to record their award-winning *Symphony Of Praises* LP with the London Philharmonic Orchestra.

Several awards presented to the band prove that they stand behind what talent the Lord has given them. Honors such as a Grammy Award for Best Gospel Performance, numerous Dove awards from the Gospel Music Association, Southern Gospel Album of the Year for *Goin' In Style* and Southern Gospel Song of the Year, "Champion Of Love," are all awards the Cathedrals can be proud of as they celebrate their twenty-fifth anniversary. Congratulations, Cathedrals!



## ANDRAE CROUCH

It is no exaggeration to say that Andrae Crouch is an multi-talented, dynamic human being, one who also just happens to be a Christian. In fact, he *strives* to be a more progressive Christian every new-fangled day of his life. He is a man whose name, personality, talent and faith need no descriptive introduction—but

most assuredly deserve every ounce of praise possible.

"I just want to keep myself available to do whatever God has in mind for me," declares Andrae Crouch. For over two decades, Crouch has used his talent and uncompromising Christianity to become one of the most innovative, outspoken and non-traditional gospel music creators within the industry. Through 13 albums, numerous television appearances and live performances, his music has transcended the lines of race, creed and color to make him one of the most in-demand performers in the world.

Crouch is perhaps *the* man responsible for actually opening the door for today's contemporary form of gospel music. How has he earned this honorable credit? It's simple, by doing the Lord's will and also being the first person to bring a high-energy *rhythm & blues* musical technique, combined with sincere Christianity gained through his long-term church experience, to the white audience.

Currently, he's working on album number 14, which will be his first production in about six years. His last album, *No Time To Lose*, was self-written and produced for his own production company, *Crouch Music Corporation*, distributed by Light Records. *No Time To Lose* won him his sixth Grammy Award and a Dove Award. He also co-produced his twin-sister Sandra's debut album, *We Sing Praises*, which also gained a Grammy.

NBC-TV's original *Saturday Night Live* offered Crouch the opportunity to be its first gospel artist guest. He is also known for his commercial endorsement for *Church's Fried Chicken*, hosting the first Gospel-fest (sponsored by *McDonald's*), being the founder of *Andrae Crouch & the Disciples* and launching numerous talents, including Tata Vega, Walter & Tremaine Hawkins and the Winans.

In 1975, Crouch became the first gospel artist to perform for a sold-out audience at Carnegie Hall, and did the same in 1979. He also managed to become the first gospel artist to play New York City's famed Radio City Music Hall, in 1982.

Crouch's songs have been recorded by the likes of Elvis Presley, Barbara Mandrell, Paul Simon and Joe Sample. They have been translated into 20 different languages, as well as into numerous African dialects. He has also written vocal arrangements for songs recorded by Michael Jackson and Madonna. Awards come consecutively for Crouch—a total of over six Grammy Awards, three Dove Awards and a special ASCAP Distinction Award, proves again that he is gifted with superb God-given talent.

Perhaps his most memorable stint arose when he was commissioned by director Stephen Spielberg and executive producer Quincy Jones to serve as gospel historian for Warner Bros.' production of *The Color Purple*. Crouch says he will be working with Jones again sometime in the near future.

I'm sure by now, you're asking yourself how this living musical legend finds the time to contribute to so many projects. "It does get frustrating trying to figure out just 'how' everything can be done, but there's no *one* way to do anything. God offers alternatives in how we go about doing something," he says.

What's most important to Crouch is the reason for his never-ending success—his dedication to God and being able to reach the people with the message he's obligated to deliver. "There's not a lot of power in gospel music today, compared to how it was in the church years ago," says Crouch. "The *artists* are able to reach the people, but the actual *Gospel*

doesn't as much. It might look like it and sound like it, but if it doesn't say 'Jesus,' it's not true Gospel."

If the name *Andrae Crouch* was a question, the answer would be back and front-bone Gospel—period.



## THE DIXIE MELODY BOYS

They're back again and more powerful than ever! In 1960, the Southern Gospel industry introduced a group that could be described as *the* Southern Gospel powerhouse of its time. For years, Ed O'Neal and his group carried the torch in their league of gospel music. It was nothing unusual for the Dixie Melody Boys to rack up another award, number one song or perform a major concert. They rapidly gained national attention for commanding hits such as their most notable, "Antioch Church Choir," released in 1982.

After their successful rise to the top of Southern Gospel, they fell into what they *thought* was the answer to continual growth for the group. A change to a more contemporary sound seemed to be the answer the Dixie Melody Boys were looking for. They made the change to the progressive area of music and were soon known as *the Band* or *DMB*. But *DMB* just never seemed to be as effective as Ed had predicted. "I felt it didn't work for us," says O'Neal.

"It *did* work for *The Imperials*, but not us," he continued.

O'Neal became so unhappy with their decision, he often sent the group out without him so he could just escape from the entire situation. He was even tempted to put an end to *DMB*, but hated the idea of turning out the light on his son, Allen, who was so devoted to the band.

The light did, however, finally dim into darkness. But that didn't stop O'Neal from having that desire to continue serving the Lord the way he knew best—through song and music. He immediately began his mission in search of young men who desired to be a part of Southern Gospel music. More importantly, he searched for men who wanted to serve the Lord as much as he did.

O'Neal soon found what he was looking for—the newly established Dixie Melody Boys, with pure Southern Gospel in their hearts and on their minds. “We carried it back to Southern in 1987,” says O'Neal, proudly. “It's just been an up-hill situation ever since.” The *new* Dixie Melody Boys, with that same old winning Southern delivery, signed with Morning Star's Eddie Crook and Dave Wilcox, just as O'Neal was advised to do by numerous DJ's across the country.

The six-man band consists of O'Neal, McCray Dove, Nathan Widenor, Derrick Boyd, Bobby Ledford and Larry DeLawder. All six are more than excited about their current LP release, *Back Home*, featuring their first single, “Double Dose,” written by lead singer McCray Dove.

Wilcox says there are more radio hits to follow and the Dixie Melody Boys are already searching for new tunes, which will hopefully be released in January.

I asked the bass singer and core of the group, Ed O'Neal, what he wanted readers to know most about the new quartet. “Just tell 'em that The Dixie Melody Boys are back again,” announces O'Neal.



## SANDI PATTI

Within the past nine years, we've heard and seen her grow from just a name to what is now considered a household word. If you're not familiar with Word recording artist and superstar, Sandi Patti, then you're definitely in the dark. Being in the dark is a far cry from the *light* she has managed to shine from the world of Christian music. Patti has recorded innumerable best-selling albums, is responsible for sold-out concert halls across the country, and has been honored with sixteen Dove Awards, four gold albums and four Grammy Awards.

Her list of accomplishments and honors is almost never-ending, but the undeniable reason for her uninterrupted success is her ability to *really* touch the hearts of those who hear her. Not only does Patti have a golden, God-gifted voice that repeatedly and immediately receives total attention, she also has the genuine respect of people all over the world.

Just as she has done previously, she continues to focus on sharing the good news of the Lord through song. That same good news is

delivered on one of Patti's most recent albums, *Make His Praise Glorious*, which guarantees to bring us closer to her as an artist, but more importantly, to bring us closer to our Father.

“Throughout my entire life, I have tried to allow the Lord to guide and direct my decisions and actions,” says Patti. “I find that if I do the things *He* gives me to do, day by day, and am faithful to His Word, then I am content in His will.” Patti dedicated her life to the Lord when she was only eight years old. Even then, it was obvious to Patti that she had been gifted musically. Her first performing experience was with her family's singing troupe. Afterwards, she pursued a career in music by enrolling in San Diego State University and later Anderson College in Indiana as a music major, with hopes of someday becoming a teacher.

Patti never made it to the classroom, but she has certainly earned the title *teacher*. Through her music and renowned faith, she has managed to teach many of us just how important the Lord's will and His undying love really is. She credits part of that ability to the Gaither Trio for giving her the opportunity to sing back-up for them in 1980. “They really taught me how to minister to people,” states Patti.

The abundance of support Patti receives for what she is and does, comes from her husband, John Helvering, her three children, Anna, Jonathon and Jennifer, and of course her audiences. “My audiences have been very supportive,” she remarks. “They've allowed me to grow even as I begin to understand more fully how God is using me. I feel very much that we are all part of the same wonderful family; that's the basis of our communication.”

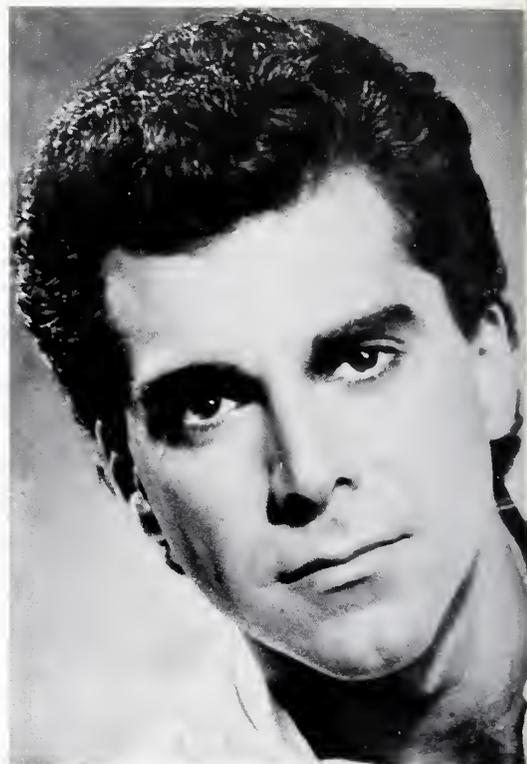
Patti is currently giving her all to her '88-'89 *Praise Glorious World Tour* and seeing magnificent response from her most recent album for children, *Sandi Patti and the Friendship Company*.

## CARMAN

It is not that I chose Carman, to conclude this article, which features a diversified line-up of the uppermost Christian and gospel performers of today, because he's my favorite. In fact, I'm perhaps less familiar with this Benson Recording artist's music and ministry than those artists previously mentioned. I did, however, save Carman for the conclusion because through his own words and testimony, he sums up what *Delivering the Message* and *Making A Joyful Noise Unto The Lord* is all about.

First, who is Carman and what makes him so unique, compared to other gospel and Christian artists? “The type of stuff I do that separates me from the rest of the crowd is I'll do a story—sort of a theatrical and dramatic type approach to Contemporary Christian music, but there's also an *extended* story with musical underscoring, as opposed to the usual melodies. It's like a miniature feature motion picture in a six to eight minute song,” says Carman.

Since the early '80s, Carman has rapidly progressed as a ministering servant to God. He tells stories, uses humor, performs music and is able to use this combination in a way that people can *really* relate. That same combination has made an overwhelming impact on many lives. To a certain extent, one might say that Carman has been *around*. By that, I mean he *knows* what life is all about, he *knows* how the heart and mind operate. Sure, there are many of us who know these same things, but



Carman has the unique ability to express those things vocally, theatrically, humorously *and* musically. But more importantly, he knows that God is the Master Controller of everything.

Born and raised in the suburbs of Trenton, N.J., Carman Dominic Licciardello lived in New Jersey for 20 years and later moved on to California, where he tried his hand at rock & roll, '50's and top-40 styles of music. He later gave his life to the Lord and knew then that his talents were to glorify *only* the Lord. “The most important thing to me is to do what the Lord tells me to do and to do it well,” says Carman.

Recently, Christian music for some artists has crossed over into the secular music zone. How does Carman respond to this fact? “Jesus says, ‘If I be lifted up, I'll draw all men unto myself.’ That's the principle that artists must follow. The *rule* is to lift up Jesus, but there's also a price tag that goes along with that rule. The price tag says, ‘If we lift up Jesus, it *could* cost us our audience.’ Many artists turn that principle around and say, ‘If I be lifted up, I'll draw all men to him, so make me big and popular and I'll just tell everybody about you—Jesus—when I perform.’ If it gets to that point, the artists should say, No thanks,” Carman states.

“According to the scripture, music was created by God to be used as praise and worship and nothing else. When I think of *cross-over*—first of all, I'm not going into enemy territory without ammunition for my gun, so if I can't go somewhere that I can't take the name of Jesus with me, then I don't belong there,” he explains. “Only the Holy Spirit can draw a man to Jesus—people or artists can't. I, as an artist, can present *truth* and it's up to the spirit of God that inhabits that truth to draw men to Jesus Christ.”

In March, Carman will be just one of the featured artists and well-known speakers in the first *High Praises Family Conference*, to be held in Dallas, Texas. The conference is designed for the entire family and will hopefully bring together various denominations, unite generations and present a picture of what it's like to be a Christian in different areas of life. For more information, call 918-250-1529.

“Make a joyful noise unto the Lord, all ye lands. Serve the Lord with gladness: come before his presence with singing.” Psalms 100:1-2. ○



# GREG SMITH: Dreaming in Stereo

BY KAREN WOODS



THIS IS THE PERFECT STORY for this time of the year. For the past decade hundreds of hopeful musicians, producers and aspiring industry moguls have flocked to New York City for the annual New Music Seminar, keeping their fingers crossed that they will be in the right place at the right time with the right people when opportunity knocks. Mostly they go away disappointed and a little disillusioned, but for a small percentage, maybe one in 500, the dream comes true.

Writer/producer Greg Smith is one of those few. At last year's seminar, he managed to get a tape to reknowned producer Nile Rodgers. The rest is history. "Someone gave Nile a tape of mine, and he heard it and said 'Who is this person?'" Smith explains. "From that, they called me just to meet me, and I ended up working on one record there, with Carol Davis, as a writer and just playing. And from that, it ended up being 'well, why don't you just stick around and see what you can do.' I ended up working with Diana Ross and with Hall and Oates."

Right. Diana Ross and Hall and Oates. And Phillip Bailey. Smith is perfectly modest about the fact that in his first year of producing artists, he is working with *artists*. Major artists. You ask him what's up, and he says "Well, I just finished doing the Diana Ross stuff, and Carol Davis, and I'm working on Will Downing right now, he's on Island. And I'm doing some writing with Hall and Oates, actually mostly with John Oates, for Hall and Oates. And that's about it, I'm really just concentrating on writing, taking a little break, trying to get a catalog of songs built up. The last couple of months I was really running, so I'm sort of taking a break."

He says he likes working with major artists, but doesn't really see that much difference between that and developing a lesser known talent. "Diana Ross, that was cool, it was really interesting. It's nice to see that end of things, that side of the spectrum, working with the biggest artists that you can be doing," he said. "I mean I do both things. It's kind of cool, because I can do little indie 12-inch things one day, then go and work with someone like Diana Ross. It's nice to be able to bounce around like that."

Smith is trying to avoid being pigeonholed stylistically, saying he is willing to write for and produce "really everything, but mostly R&B. I've done remixes for Little Steven, which is definitely more rock; I did a Japanese rock band

with Nile Rodgers — we did remixes on their record. Mostly I do R&B or dance stuff, but I'm trying not to fall into any one category. So far I've been lucky enough to be able to do a lot of different things."

His background is unsurprising; he plays guitar, bass and keyboards, kicked around in bands in high school and college, then got into engineering in Milwaukee, Wisc. "Just from the work I was doing there, engineering and playing around, a few songs that I had written were placed on Epic, so I just came out here (to New York) just to sight-see and take care of some business, and I ended up staying," he says. "Once I got here, I sort of got into the New York scene, too, playing some off-Broadway stuff, and a lot of different sessions. Actually, I'm doing some work with Lilo Thomas, for Capitol, and the way I got into his project as a writer/producer was originally I was just going to play keyboards. Then they found out I could write, so I started writing, then they found out I used to cut all my own tracks, so I ended up producing for that record."

As far as songwriting goes, Smith says he is trying a new tactic. Up until now, he tended to write songs "per project," but now is trying to put together a catalog of material that can be used at any time. "I'm finding that a lot of projects, if I have to go out and get the work, a lot of record companies and A&R people want you to bring the songs in already demo'd," he

explains. "If you're someone really big, you can just go in there and say I want to produce this artist, and they just take your word for it, but in my case, I find that I really need to have the stuff already there."

He doesn't, however, write songs with specific artists in mind. "Rarely. I don't like that style of writing. A lot of writers will do that, and you drive yourself crazy. You know, someone tells you that so-and-so is looking for material and you sit down and start writing something that sounds like their last hit. And it usually turns out that a lot of artists will change their style as they go along. That's what keeps an artist fresh. I like to write a song, then look at it, listen to it and think could I see this artist doing this song, then find out if they're looking for material. Rather than trying to write *for* them, looking through their past records to see if it would fit. When you do that, most of the time you're wrong."

As far as he's come in the past year, don't expect Smith to become another LA Reid & Babyface — "just Babyface," he jokes — or an American version of Stock, Aitken and Waterman. He has no interest in become as well-known, or *better* known, than his artists. "I've got a few singers that I'm working with, that's like my own project, but I really want to stay behind the scenes. I just want to keep producing and writing. I have sort of a phobia about being known," he says. "By the public, not by the industry. It's great when people in the industry know who you are."

"But it seems like when the general public knows you, they wait for you to make a mistake, they look at you that much more closely. If a famous producer makes a record and it's a flop, people are more likely to say it's their fault than the artist's fault, especially if it's a new artist. But if I produce a record and it's a flop, no one really cares, they don't even know I did it," he laughs.

"The way I look at it, a lot of producers now really are the artists. You take a big producer/writer, and you find a new talent, a pretty face and someone to sing, it's really the producer's record. I don't want to be the artist. I want to find artists and develop them. In terms of longevity and being able to do what you want, work on different styles of music, I'm more interested in finding people who already are artists or already have something unique and just bringing that out, and maybe adding a little of my own style to it as well." ○

# THE BUZZ



THE SPELVINS

**NY** "LADIES AND GENTLEMEN, the Ayatollah has left the building."

This is one of the few perfectly clear, intelligible things that came out on the tape of my interview with **the Spelvins**, probably because two of us said it at the same time. It was followed by something about Khomeini going to Cleveland. I was there, and I still don't know what we were talking about.

Besides being kind of funny, this points out the dichotomy between what this New York-based quartet does and who and what they are as people.

What they do: They make good, solid music with an ear to the past and an eye on the future, melodic, sweet bordering on mushy in places, literate pop tunes based on the rock & roll equation of bass + drums + guitar = loud. Turn-it-up pop/rock. Blue-eyed soul by brown-eyed boys. If the shoe fits; no one said it had to match.

What they are: bad puns, bad jokes, bad stories, good songs, funny guys who are not likely ever to lose their innate enthusiasm for anything and everything. Who they are: drummer Dog (not Doug—Dog, as in Cocker Spaniel) Hughes, who is completely incapable of sitting still; bass player/multi-instrumentalist Dave Bondy, who looks and dresses like an accountant and cheerfully admits it; songwriter/guitarist John Keaney, who tries very hard to be serious, but fails most of the time; and vocalist Michael Canarie, who spent two years in the Peace Corps, and is now trying to use his training on the other three.

The obvious next question is what is a *spelvin*. Bondy explains it's not a what, it's a who. Like the Who, or the Smiths. "George Spelvin is a theatrical alias. If you look through a cast list, usually halfway down you'll see George Spelvin, or Georgette Spelvin, usually what it means is that it's someone further up in the cast."

"In other words," Keaney clarifies, sort of, "if you have two or three parts in the same production, you use an alias."

"I thought it was kind of playful sounding," Bondy continues. "It doesn't sound like a bunch of 17-year-olds who look like they want to kill you, but aren't even old enough to shave yet."

"It allows you to recreate yourself," Keaney adds. "It allows you to not be stuck under one characterization. If you write a song that's jazzy or one that sounds like Bon Jovi—hopefully not—then the Spelvins is sort of a blanket name, an excuse for all this stuff."

Hughes brings up the point that what he likes about the name is the fact that it shifts emphasis from the band members to the music, which is where it belongs.

"We're promoting a group, and a sound, and we're trying to get it across that way," Keaney agrees, "rather than with a haircut or smelly socks or something."

"The socks work, though," Hughes adds. "Never mind. Thank you very much."

Before this particular incarnation of the Spelvins, Keaney says, they were playing the same sort of pop-with-a-rock-edge, "in the sense that I was writing the songs. But we relied a lot more on keyboards. With this band, Michael has a very direct-sounding voice, a powerful voice, and we thought that it wouldn't really make a lot of sense to have that kind of keyboard-synthy backdrop to the kind of singing that he does. And I play guitar, and I kind of like the idea of having a small band unit—"

"Small band eunuch?" Hughes.

"Unit. I'm trying to get serious here. What we're trying to get across is that it's the songs that are the most important thing. We are a band, yes, but the songs could be played on an acoustic with a person singing, or done by Yes and the Philharmonic and it would still sound good."

When it comes to citing influences, Spelvin tastes run the gamut from the Beatles ("they wrote the book," Keaney says), the Kinks, Elvis Costello, the Replacements, XTC, to the Cure and the Pixies. Song-based bands. Pop bands, if you will.

"The thing about pop," Keaney says, "is that it got a really bad name for awhile, because people equated pop with sheer, crass commercialism. But it shouldn't be that way. Pop isn't that simple, bogus stuff people think it is. A truly great pop song is a difficult thing to do."

"Ba dump bump." Hughes does a drum roll on the table. "Thank you very much."

Go see them. That's all. Check out the Village Gate July 13, or CBGBs July 25. Thank you very much.

**Karen Woods**



SHELBY LYNN (Photo: Kay Knight)

**NA** SOUTHERN COUNTRY BLUES: It may be country, but I call it Southern Country Blues. And it comes from CBS/Epic recording artist **Shelby Lynn**, one of the label's newest acts. Shelby, a native of Jackson, Alabama, recently had the crowd rockin' at Nashville's **12th & Porter** nightspot.

Not only is this girl talented, she has *personality plus* and a great sense of humor. In the middle of her show (and the place was literally packed, with very little standing room only), as they brighten the already scorching spotlights, she looks very disgustingly at the light man, then winks and says to her record label execs, "Boy, am I sweating! Does that mean I'm working hard?"

And after thunderous applause following one of her songs, she looks at the crowd and says, "Ah, shut up, I know you don't really mean it!"

But all humor aside, this young artist had the crowd eating out of the palm of her hand. You could have heard a pin drop when she wailed through the heart-wrenching ballad "I Love You So Much It Hurts." They were rocking during her uptempo, current single, "The Hurtin' Side," and roaring through her tongue-in-cheek, gospel/blues-sounding "That's Where It Hurts."

I'll be anxiously awaiting her debut album, produced by CBS's **Bob Montgomery** and **Billy Sherrill**, which is set for release in early September. Until then—keep on wailin' those Southern Country Blues, Shelby Lynn!

**AMUSICAL VARIETY PACK:** The music fired up immediately, following a brief introduction. They began to sing. I began to listen, and so did everyone at Nashville's well-known night spot, **The Stockyard-Bullpen Lounge**.



KIM & BILL NASH

It was a showcase of all showcases, featuring the husband/wife team of **Bill and Kim Nash**. With a seven-man band, they delivered an unforgettable, class 'A' performance. The Nashville duo literally *rocked* the lounge with the high-energy tune, "Love By the Gallon." After slowing down the mood with "So Easy," a beautiful duet, co-written by Bill and Kim, it was obvious how vocally talented these two experienced writers/singers really are.

The *variety pack* show continued to dazzle its audience with the cajun-style tune, "Nobody But You," and Bill managed to totally mesmerize the crowd and go straight to their hearts with a breathtakingly beautiful self-penned ballad.

And among the many guests and record company and media representatives in the crowd was none other than the pool champ, himself—Minnesota Fats. **WHAT AN AUDIENCE! WHAT A SHOW!**

**Kay Knight & Kimmy Wix**

# BEATS & HYPE



YOUNG M.C.

**YOUNG M.C. HAS A LOT OF FANS.** Only they may not know it yet. The L.A.-based rapper wrote the lyrics to **Tone Loc's** smash singles "Funky Cold Medina" and "Wild Thing." But more than that, Young as a solo act is one of the most talented rappers to come out of the West-Coast scene. He is set to release his debut album, *Stone Cold Rhymin'*, on the **Delicious Vinyl** label in mid-July; his current single, "Bust A Move," is already making its way up the charts and the video for the track is currently being seen on MTV. We talked to the prolific young lyricist and rhymist at his Hollywood Hills apartment (situated across the street from *Cash Box's* own **Jazzy V's** crib).

**How did the Delicious deal come about?**

Well, I was supposed to hook up with a guy in New York, but it didn't work out. I had to go back out to L.A. to go to school. So the person in New York called Mike Ross at Delicious and told him about me and Mike called me and I told him some rhymes over the phone and he signed me.

**So you got signed over the phone.**

Yeah, it was straight out like that.

**You graduated from U.S.C.. What came first—your interest in rapping or going to college?**

I was interested in rapping for a long time, but I knew I had to let my schooling go on until I got hooked up. What I planned to do was to go to school for four years, then get a job and make some money and put my own records out. Then the Delicious Vinyl thing came through and I was able to do it immediately.

**How many records did you do for Delicious before the Island deal came about?**

Just one. "I Let 'Em Know," backed with "My Name Is Young." "Know How" was the first Delicious/Island release.

**What has the difference been—before and after Island?**

Well, obviously it's a big push. The material hasn't changed that much, although I must admit that Matt [Dike] and Mike [Ross] are thinking a lot more about crossover because they're hitting a lot more markets. Before, with "I Let 'Em Know" and Loc's "I Got It Goin' On," they just wanted to hit with KDAY and maybe KJLH, mostly local stuff, maybe San Francisco. But now we're thinking nationwide, we're thinking big. Before Island I was reasonably happy with where I was. The song made me close to a household word in L.A., to the point where people who had albums were being mentioned in the same breath as me. So now when my album comes out, it's almost like I've had a lot of material out already. So people are ready for it.

**Do you think people realize that you wrote the lyrics for Tone Loc's "Wild Thing" and "Funky Cold Medina"?**

Well, only in interviews like this does it come out. I mean, I don't go screaming from the street that I wrote the songs. But a lot of people ask me, and in press releases and my bio it will give me credit. On the record it reads M. Young. And that's not Loc—it's me. Not as many know as I would like, but at the same time I don't want my career to be based on what I did for Loc.

**So what's going on with your album?**

The album should be out in mid-July, and there are a lot of strong cuts on it. It's gonna be deep. In a lot of cases, maybe it's too deep. There's so much good material that some of it might get lost in the shuffle. I don't want to bad mouth Loc, but I think that this album is a lot deeper. My record has a great deal of continuity. I'm using the same style lyrics as my singles, where I'm thinking a lot—it's that way all the way through. I don't swear on any of it. None of it is off color. So you'll be able to listen to my album all the way through and it's good. It's the kind of album people who don't usually buy rap will buy and sit down and listen to because they can really identify with a lot.

**Who did the producing?**

Mike Ross and Matt Dike did a good amount of it. The Dust Brothers did some. And Quincy Jones, Jr. did two cuts I co-produced with him. In the future I plan to do most, if not all, of my production. I feel strongly about that because I have my own production company now.

**So you're still going to U.S.C.?**

No, I graduated. I have a Bachelor's degree in Economics.

**Can rap be educational?**

Oh yeah, most definitely. It is. It depends on how you come across, but it definitely can be. I think it's the best medium for that in music, because you can say more in a rap song. You don't have to worry about where this note hits...It's a lot more free.

**Are you involved in the Stop The Violence Movement?**

I'm part of that. I was in the *STV* video, and I was contacted by some of the people in the movement. If I'm not mistaken, I'll have the logo on the back of my album. So I'm part of it. As a matter of fact I did some work with KRS-One on the Sly and Robbie album. They have an album coming out called **Silent Assassin**. I have two cuts that I wrote and rapped on, one called "Living A Lie" and one called "Under Arrest." Both of those records have a lot of social consciousness. I had a lot of freedom there and they let me write what I wanted to write. I felt good about it because it was Sly and Robbie. I just had a chance to listen to the tracks and everybody is into it. So I'm happy.

## CASH BOX MICRO CHART

### RAP LPs



July 8, 1989 The grey shading represents a bullet, indicating strong upward chart movement.

Total Weeks ▼  
Last Week ▼

1	3 FEET HIGH AND RISING (Tommy Boy 1019)	De La Soul	2	17
2	WALKING WITH A PANTHER (Def Jam/Columbia 45172)	L.L.Cool J	DEBUT	
3	KNOWLEDGE IS KING (Jive/RCA 1182)	Kool Moe Dee	15	3
4	LOC-ED AFTER DARK (Delicious Vinyl/Island DV3000)	Tone Loc	1	17
5	TOO SHORT (Jive/RCA 1149-1-J)	Too Short	4	21
6	LET'S GET IT STARTED (Capitol 90924)	M.C. Hammer	7	23
7	TEENAGE LOVE (Def Jam/Columbia 38-08105)	Slick Rick	5	23
8	IT TAKES TWO (Profile 1267)	Rob Base & D.J. E-Z Rock	8	23
9	EAZY DUZ IT (Priority 57100)	Eazy-E	6	23
10	STRAIGHT OUTTA COMPTON (Priority/Ruthless 57102)	N.W.A.	3	17
11	DOIN' IT (Select 21629)	U T F O	10	5
12	THE BOY GENIUS (FEATURING A NEW BEGINNING) (Atlantic 81941)	Kwamé	11	15
13	YOUNGEST IN CHARGE (Profile 1280)	Special Ed	14	7
14	WILD & LOOSE (Capitol 90926)	Oaktowns 3.5.7	12	11
15	SWASS (Nasty Mix 70123)	Sir Mix-a-Lot	13	23
16	2 HYPE (Select 21628)	Kid N' Play	9	23
17	IT TAKES A NATION OF MILLIONS TO HOLD US BACK (Def Jam/CBS FC 44303)	Public Enemy	16	23
18	BIG TYME (MCA 42302)	Heavy D. & The Boyz	DEBUT	
19	ORIGINAL STYLIN' (Arista 8571)	3 Times Dope	18	13
20	MOVE SOMETHIN' (Luke Skywalker 101)	2 Live Crew	19	23
21	WHAT TIME IS IT (Gucci/Hot Productions 3309)	Gucci Crew II	20	23
22	N.W.A. (Macola 1057)	N.W.A. And The Posse	21	23
23	K9-POSSE (Arista AL-8569)	K9-Posse	17	19
24	MIAMI BASS WAVES VOL.II (Luke Skywalker 5001)	Various Artists	22	7
25	INTO THE FUTURE (Mercury/PolyGram 836 953)	MC Rell & The House Rockers	25	9
26	ROAD TO THE RICHES (Cold Chillin'/Warner Bros. 25820)	Kool G Rap & D.J. Polo	24	13
27	BORN THIS WAY (Polydor/PolyGram 828 134)	The Cookie Crew	28	9
28	POWER (Sire 25765)	Ice-T	23	23
29	ME & JOE (Egyptian Empire DMSR-00777)	Rodney-O & Joe Cooley	27	23
30	SO DEF SO FRESH SO STUPID (Gucci/Hot Productions)	Gucci Crew II	26	23
31	YOU CAN'T HOLD ME BACK (Bentley BL 12001)	Awesome Dre	DEBUT	
32	JAM ON BASS VOL. II (Hot HTLP 3310)	Various Artists	35	3
33	ACT A FOOL (Capitol C1-90544)	King Tee	29	23
34	COMIN' THRU LIKE WARRIORS (Luke Skywalker XR 106)	MC Twist	30	15
35	HE'S THE D.J., I'M THE RAPPER (Jive/RCA 1091)	D.J. Jazzy Jeff & The Fresh Prince	31	23
36	THE DESOLATE ONE (Fresh 82010)	Just-Ice	32	13
37	MIAMI BASS WAVES VOL.II (Luke Skywalker 5001)	Various Artists	33	3
38	A SALT WITH A DEADLY PEPA (Next Plateau PL 1011)	Salt-N-Pepa	34	23
39	WHERE'S THE PARTY AT (Sleeping Bag 42106)	Cash Money & Marvelous	36	17
40	RESPECT (Luke Skywalker 103)	Anquette	37	23

## NEW BEATS

### Singles

■ **AFRO-RICAN: "I Can Do That" (Hip Rock)**  
Afro-Rican exploded on the Florida rap scene with the uptempo dance jam "Give It All You Got," and the song later became a nationwide dancefloor staple. This latest release gives the team yet another killer dance hit, check out the flip-side as well, "Let It Go," another smoking techno cut.

■ **HELLRAZOR: "Grapevine/Rolling Stone/Rock 'N Peace/No More James" (Next Plateau 50102)**  
Formerly recording as Robert S. on Epic, his new project is a mixed bag. Forget "Grapevine" and "Rolling Stone," and go straight to the "One Nation Under a Groove"-based, hard rhyming "Rock 'n Peace," and the humorously rapped "No More James," both examples of the rapper's potential and strong pointers to better things to come.

### Albums

■ **HEAVY D. AND THE BOYZ: Big Tyme (MCA 42302)**  
This strong set illustrates the ever-blurring line between modern hip-hop and harder R&B, with **Teddy Riley** getting into the act on "We Got Our Own Thing" and Al B. Sure climbing behind the board on "Somebody for Me" to further confuse the issue. The influence of **Don Barron** also looms large, with Heavy busting out in ragamuffin stylee on at least half of the LP's tracks, most effectively on the dancehall influenced "Mood for Love." The social concerns expressed on the "Everybody Plays the Fool"-based "A Better Land" add a little spice to the mix and overall this is a very pleasing pop/rap effort.

### Duff Marlowe

# SHOCK OF THE NEW

CASH BOX  
MICRO  
CHART

**CHRISTIAN ROCK—THE NEXT WAVE:** Quick—which of these bands is a “Christian rock group”: **The Popes, the Nuns, the Church** or the Icecold Archbishop? Answer: None. The Christian rock community isn't known for its self-mockery, and these days it's smart enough to avoid clunky references to Jesus, lambs and bloody crosses in their band names. There's still plenty of downright awful Christian rock, artless fodder for the shopping mall generation, but there's also a smattering of performers who can compete, in their music and presentation, with the secular artists on the major labels. We're not talking here about performers like **Bruce Cockburn** or **T Bone Burnett**, artists whose Christian faith is largely incidental to their music. Nor are we talking about Christian heavy metal, a puzzling phenomenon that reeks of infiltration and mind control. We're talking about a new, savvy generation of Christian rockers on Christian labels who have some familiarity with the latest trends in music and marketing.

Our initial reaction to a group called **The Choir** (after noting that they have the same name as a late-'60s Cleveland band that went on to become **the Raspberries**) was curiosity. The cover of their new Myrrh album, *Wide Eyed Wonder*, is beautiful, with the four band members elongated and wearing neo-psychedelic togs. The press kit also came with a full-length video. The music itself is pretty good, not unlike the quieter moments of **U2** and the Church. The tunes (mostly above-par love songs) avoid overt references to Jesus; they include a competent lounge-rap number and a cover of **George Harrison's** “Behind That Locked Door.”

Easier to recommend is *Phil Keaggy and Sunday's Child*, also on Myrrh. Keaggy is a widely respected guitarist, even outside of Christian circles, and he's been around for quite a while. Ten years ago he was a jazz/flamenco virtuoso. But his new album is the freshest slice of Beatlesque pop we've heard since **the Posies**. Like outtakes from an **XTC** or **Badfinger** album, Keaggy's latest has quirky, hummable melodies; high, sweet vocals; and some wise observations on the human parade. (“Blessed Be the Ties” is especially nice, a song about the quiet acceptance of responsibility.) On a major label it would be a pleasant surprise; on a Christian indie, it's astounding.

Perhaps it is the mainstream success of **Amy Grant** that has made the Christian labels more conscious of the secular market. Grant's *Lead Me On* album, on A&M, was refreshing for its lack of rhetoric and the sense that Grant was revealing herself as a flawed person, subject to sexual temptations and doubts about her faith. When you're preaching to the converted, whether in Baptist gospel or evangelical folk, you can sing about “Him” all you want; but if you want to reach those of us who don't buy the Jesus/secret-password thing in its entirety, it's better to address the human experience in more universal terms, letting the message of love and forgiveness speak for itself.

**SPEAKING OF BADFINGER:** Serious CD collectors have been panting after Badfinger product for years now. The latest generation of power-popsmiths have acknowledged their debt to the band, and it's not unusual for a young band to close their set with a rousing cover of “Baby Blue” or “No Matter What.” Although discovered and promoted by the Beatles, Badfinger were hardly clones; indeed they are a vital link in the chain between '60s pop and the new-wave generation. All of their records are out of print, but reissues are looming. Producer **Dan Mantovina** has been working with Rhino Records to secure CD rights to the Badfinger albums on Warner Bros. If that comes through, the Apple albums may follow (including a storied album that was recorded between *No Dice* and *Straight Up*), although the rights are jumbled between the surviving Beatles, Capitol, the surviving members of Badfinger and the Pete Ham estate. (Ham, the true genius of the band and the author of its only hit records, hung himself in 1975, fed up with the music biz and all the weasels who ran it.)

Badfinger, inexcusably, released a couple of albums after Ham's death. For the last few years they've been touring under the Badfinger name, with one or two of the original members and some hired hands. All reports of these “Badfinger” shows have been disastrous. Typical is this story from Arkansas last week: Two bands, one called Badfinger and one called **Foghat**, were playing at a race-track festival for a crowd of about 1,000. When it turned out the bands were lip-synching to pre-recorded music, the crowd got hostile. Then the promoter of the show told the audience that there wasn't enough money to pay the bands; the “music” would only continue if more money was collected. The bands started loading their equipment and a riot ensued. The crowd barricaded the exits of the parking lot and smashed out all the windows of the tour busses. Six people were arrested.

## ALTERNATIVES

### □ **CRAZYHEAD:** *Desert Orchid* (EMI E1-91035)

When the British try to do the American-scumbag-on-a-Harley thing, it often comes out with more wit and style than the Yankee version. A lot of people, for instance, think Motorhead is the best hard-rock/metal band in the world, and they do it without props and hair extensions. Crazyhead (no relation) combines a tongue-in-cheek metal sense with cleverly integrated elements of pop and soul, and the result would do the Fleshtones or Hoodoo Gurus proud. The names of the band members (Porkbeast, Fast Transatlantic Dick) is our first clue that this is just for fun, but there's nothing half-hearted about it. Standouts include “Time Has Taken Its Toll on You” (with a nice '60s modulation in the chorus),

## ALTERNATIVE MUSIC



July 8, 1989 The grey shading represents a bullet, indicating strong upward chart movement.

Total Weeks ▼  
Last Week ▼

1	<b>DISINTEGRATION</b> (Elektra 60855)	<b>The Cure</b>	1	8
2	<b>BLIND MAN'S ZOO</b> (Elektra 60815)	<b>10,000 Maniacs</b>	4	6
3	<b>WORKBOOK</b> (Virgin 91240)	<b>Bob Mould</b>	3	8
4	<b>LOVE &amp; ROCKETS</b> (Beggars' Banquet/RCA 9715-1-R)	<b>Love &amp; Rockets</b>	2	8
5	<b>DOOLITTLE</b> (Elektra 60856-1)	<b>Pixies</b>	5	10
6	<b>TIN MACHINE</b> (EMI E1-91990)	<b>Tin Machine</b>	7	5
7	<b>INDIGO GIRLS</b> (Epic FE 45044)	<b>Indigo Girls</b>	8	13
8	9 (Virgin 91062)	<b>Public Image Limited</b>	9	6
9	<b>SONIC TEMPLE</b> (Sire/Reprise 1-25871)	<b>The Cult</b>	6	11
10	<b>THE RAW &amp; THE COOKED</b> (I.R.S. 6273)	<b>Fine Young Cannibals</b>	10	18
11	<b>BRAIN DRAIN</b> (Sire 25905)	<b>The Ramones</b>	12	5
12	<b>3 FEET HIGH AND RISING</b> (Tommy Boy 1019)	<b>De La Soul</b>	11	12
13	<b>ORANGES &amp; LEMONS</b> (Geffen GHS 24218)	<b>XTC</b>	14	17
14	<b>YELLOW MOON</b> (A&M 5240)	<b>Neville Brothers</b>	15	10
15	<b>SPIKE</b> (Warner Bros. 25848)	<b>Elvis Costello</b>	13	20
16	<b>TWIST OF SHADOWS</b> (PolyGram 839233)	<b>Xymox</b>	18	10
17	<b>DON'T TELL A SOUL</b> (Sire/Reprise 9 25831-1)	<b>Replacements</b>	16	21
18	<b>BLAZE OF GLORY</b> (A&M 5239)	<b>Joe Jackson</b>	17	9
19	<b>ABSOLUTE TORCH &amp; TWANG</b> (Sire 25877)	<b>k.d. lang</b>	21	4
20	<b>NEW YORK</b> (Sire 25829)	<b>Lou Reed</b>	20	24
21	<b>MORE SONGS ABOUT LOVE &amp; HATE</b> (Epic 45023)	<b>The Godfathers</b>	22	5
22	<b>PASSION</b> (Geffen 24206)	<b>Peter Gabriel</b>	30	2
23	<b>DOUBLE LIVE</b> (Latino Bugervall LBV 002)	<b>The Butthole Surfers</b>	28	4
24	<b>NEARLY HUMAN</b> (Warner Bros. 25861)	<b>Todd Rundgren</b>	27	4
25	<b>CLOUDLAND</b> (PolyGram 83237)	<b>Pere Ubu</b>	31	2
26	<b>CLAM DIP AND OTHER DELIGHTS</b> (Twintone TTR 88144)	<b>Soul Asylum</b>	23	7
27	<b>IT'S BEGINNING TO AND BACK AGAIN</b> (Enigma 73516)	<b>Wire</b>	29	3
28	<b>FUN &amp; GAMES</b> (TVT 2550)	<b>Connells</b>	19	14
29	<b>TECHNIQUE</b> (Qwest/Warner Bros. 9 25845-1)	<b>New Order</b>	24	23
30	<b>THE BURNING WORLD</b> (Uni 601)	<b>The Swans</b>	25	6
31	<b>HARDER THAN YOU</b> (In-Effekt/Relativity 88561-3006)	<b>24-7 Spyz</b>	33	3
32	<b>STREET FIGHTING YEARS</b> (A&M 3927)	<b>Simple Minds</b>	26	7
33	<b>QUEEN ELVIS</b> (A&M SP 5241)	<b>Robyn Hitchcock</b>	35	17
34	<b>MR. MUSIC HEAD</b> (Atlantic 81959)	<b>Adrian Belew</b>	DEBUT	
35	<b>MYSTERY ROAD</b> (Island 91226)	<b>drivin' n' cryin'</b>	36	12
36	<b>BOOM BOOM CHI BOOM BOOM</b> (Sire/Reprise 25888)	<b>Tom Tom Club</b>	34	12
37	<b>DIAL M FOR MOTHERF**ER</b> (Caroline 1369)	<b>Pussy Galore</b>	DEBUT	
38	<b>101</b> (Sire 25853)	<b>Depeche Mode</b>	32	15
39	<b>HUNKPAPA</b> (Sire 9 25855-1)	<b>Throwing Muses</b>	37	21
40	<b>ROOT HOG OR DIE</b> (Enigma 7 73335-1)	<b>Mojo Nixon &amp; Skid Roper</b>	38	13

“Rags” (reminiscent of middle-period Stones) and “I Don't Want That Kind of Love” (one of the few grunge songs you'll ever hear with a sitar in it.)

### □ **LEMONHEADS:** *Lick* (Taang! 32)

The Pixies have already reconfirmed that a combination of pop hooks, punk energy and subversively twisted ideology produces the freshest kind of noise for those of us who won't submit to metal. Hailing from the same sleepy burg as the Pixies, the Lemonheads have unleashed a saber-toothed kitty cat of an album, one of the freshest of the year. This Boston band succeeds where so many other combos fail, in the delicate balance of hard and melodic elements. The distortion pedal is smoking, but the guitars are contained in the middle of the mix, subsidiary to Ben Deily's loose, tuneful vocalizing. The fireball energy is all there, the kind of energy you only get from wiry, short-haired college punks on speed; but there's no shortage of hooks, either. “Mallo Cup” is a beautiful shrug of a love song, and “Glad I Don't Know” is its bittersweet aftertaste. A tune in Italian and ampy covers of “Luka” and the *All in the Family Theme* give the album a smarty-pants cachet, but there's nothing phony or posing here. Recommended.



**Joe Williams**

# THE HEAVY METALS

**THE KINGDOM OF ROCK:** That's what we were calling Cat & the Fiddle restaurant the night that **Guardian** held its record release party there. The place was jammed with well-wishers, including **Stryper's Oz Fox**, who produced Guardian's **Enigma** debut, *First Watch*. Oz is sporting a new look these days—he's got a beard and (prepare to faint) a *tattoo!* And what does a good Christian boy get tattooed on his arm? The flames of Purgatory overlaid with "To Hell with the Devil," of course! The highly positive response to Guardian's record has been surprising a lot of people—the sales are very strong for an unsung (so to speak) young band.

After Guardian's party, most of the revelers headed down to the Palace to see **Murphy's Law** and **Girlschool**. Murphy's Law inspired a slam pit on the Palace's plush dance floor which the security guards, for the most part, let fly. Accompanying the East Coast band onstage was West Coast sax man **Angelo from Fishbone**. In the audience (near the pit, of course) were **24-7 Spyz** thoughtman, **Peter Fluid** and **In-Effect** publicist, and **Agnostic Front** member, **Steve Martin**—NYHC hell came to our house!

**Pasha Records** has opened its 24-track in-house production facilities to the public. Some of the artists that have recorded at the studio include **Cheap Trick**, **Guns N' Roses**, **Motley Crue**, **Vixen**, **Quiet Riot**, **Rhythm Corps**, **Rick Derringer** and **Heart**. The company has also started a formal A&R department—check out **Movers & Shakers** for details.

Songwriting can prove treacherous, just ask **Joe Blanton**, lead vocalist and scribe for **Royal Court of China**. By using his "automatic writing" style for coming up with lyrics, he has become something of a prophet. The RCOG song "Dragon Park" tells of a car accident and just recently Joe was involved in a crash that paralleled those lyrics. "Geared and Primed," the title track of the group's latest album, is about getting arrested and spending a night in jail. Not a week after the song was written, Joe and bassist **Drew Cornutt** wound up in the slammer. Geez, you'd think after all this, the guy would start writing "happy" songs! On top of being the Jeanne Dixon of rock & roll, Joe also likes to be Pablo Picasso—he scribbles his bizarre artwork all over the dressing rooms of the clubs his band plays. Does Mr. Blanton have genius in his soul, or is he just another weirdo with a record deal? Take a listen to the group's latest LP and you decide!

Those troublemakers, **Roxx Gang**, are at it again. When they swung through L.A. recently, they were scheduled to appear on a local live cable program. There was a mix-up, however and when the boys arrived at the studio, they discovered that this particular show was geared towards New Music—you know, that jangly-guitar wimp stuff. Naturally, a viewer called in with the opinion that "Roxx Gang sucks" and just as naturally, singer **Kevin Steele** jumped up, grabbed his crotch and said, "Suck this!" As a result, the group was summarily kicked off the show. A few days later, in Las Vegas, the group nearly failed to show up for a gig. Manager **Brett Steele** scoured the town for the tardy Gang and finally found them at Mabel's Whorehouse. The concert was two hours late, but I hear the performance went well—which "performance," I'm not sure. Anyhow, **Roxx Gang** is back home now, resting up before they begin to terrorize the U.S. once again.

On a more positive note, unsigned L.A. rockers **Jailhouse** are recording a live EP, the proceeds of which will benefit teenage runaways. The organizations involved include Options House, a shelter for runaways and the Chicago-based Nation Teen Runaway Switchboard. The recording took place June 30th at the Roxy and five songs will be chosen from the band's set for the record.

The pay-to-play issue has caused much debate on L.A.'s Sunset Strip. Bands often have to buy between fifty and a hundred and fifty tickets from certain promoters if they want to play on the Strip. The amount of money these groups have to shell out often runs close to a thousand dollars—and that's before playing for roadies, a soundman, transportation and rehearsals. Most struggling musicians don't have that kind of money and as a result, they can't play some of the better clubs in town. Finally someone has done something to address this problem—Mark Mason, a solo artist who's also in two bands, has formed an organization called **Rockers Against Pay to Play** (R.A.P.P.). He organized picketers last weekend and is planning a moratorium on paying to play during Labor Day weekend, asking all bands to refuse to do pay to play shows for those three days. If you're interested in supporting Mark in his efforts, he can be contacted at (818) 501-6635.

## ■ METAL PICKS

### ■ Weekly Ear-Ringer

#### BILLY SQUIER



#### HEAR & NOW

■ **BILLY SQUIER:** *Hear and Now* (Capitol C4-48748)

What happens when a grown up man rocks out? In Billy Squier's case, it results in a combination of mature songwriting and energy that hasn't forsaken its youthful roots. *Hear and Now* proves that Squier still has that desperate desire that drives younger men to jump onstage with a low-slung guitar and the amps on ten. The expansive sound of this record is ready-made for an arena, but the tunes have just as much punch in a club setting, as Squier proved recently at his record release party. Billy has illustrated once and for

## CASH BOX MICRO CHART



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Total Weeks ▼  
Last Week ▼

1	<b>SONIC TEMPLE</b> (Sire/Reprise 9 25871-1)	The Cult	1	11
2	<b>G N'R LIES</b> (Geffen GHS 24198)	Guns N' Roses	2	25
3	<b>TWICE SHY</b> (Capitol 90640)	Great White	3	10
4	<b>SKID ROW</b> (Atlantic 81936)	Skid Row	5	21
5	<b>VIVID</b> (Epic BFE 44099)	Living Colour	4	25
6	<b>APPETITE FOR DESTRUCTION</b> (Geffen GHS 24 184)	Guns N' Roses	6	25
7	<b>LITA</b> (RCA 6397-1-R)	Lita Ford	8	11
8	<b>WINGER</b> (Atlantic 81867)	Winger	7	25
9	<b>DIRTY ROTTEN FILTHY STICKING RICH</b> (Columbia 44383)	Warrant	9	20
10	<b>BADLANDS</b> (Atlantic 81966)	Badlands	12	6
11	<b>BIG GAME</b> (Atlantic 81969)	White Lion	20	2
12	<b>BLUE MURDER</b> (Geffen 24212)	Blue Murder	10	8
13	<b>...AND JUSTICE FOR ALL</b> (Elektra 60812)	Metallica	11	25
14	<b>HYSTERIA</b> (Mercury/PolyGram 836 345-1)	Def Leppard	13	25
15	<b>LONG COLD WINTER</b> (Mercury/PolyGram 834 612-1)	Cinderella	14	25
16	<b>KINGDOM COME IN YOUR FACE</b> (PolyGram 839192-1)	Kingdom Come	15	10
17	<b>SARAYA</b> (Polydor/PolyGram 837 734)	Saraya	16	5
18	<b>THE GREAT RADIO CONTROVERSY</b> (Geffen GHS 24224)	Tesla	17	20
19	<b>OPEN UP AND SAY...AHH!</b> (Enigma/Capitol C1-48493)	Poison	18	25
20	<b>THE HEADLESS CHILDREN</b> (Capitol 48942)	W.A.S.P.	19	13
21	<b>EXTREME</b> (A&M SP 5238)	Extreme	22	15
22	<b>OPERATION:MINDCRIME</b> (EMI 48640)	Queensryche	21	14
23	<b>DAANGEROUS TOYS</b> (Columbia FC 45031)	Dangerous Toys	25	7
24	<b>BULLETBOYS</b> (Warner Bros. 25782)	Bulletboys	24	25
25	<b>HEADLESS CROSS</b> (I.R.S. 82002)	Black Sabbath	23	10
26	<b>EAT THE HEAT</b> (Epic 44368)	Accept	27	3
27	<b>STATE OF EUPHORIA</b> (Megaforce/Atlantic 91004)	Anthrax	26	13
28	<b>BLESSING IN DISGUISE</b> (Elektra 60817)	Metal Church	28	18
29	<b>FABULOUS DISASTER</b> (Combat/Relativity 2001)	Exodus	29	19
30	<b>PSYCHO CAFE</b> (MCA 6300)	Bang Tango	31	3
31	<b>BEST WISHES</b> (Profile PRO-1274)	Cro-Mags	32	9
32	<b>HARDER THAN YOU</b> (In-Effect/Relativity 88561-3006)	24-7 Spyz	34	3
33	<b>JUNKYARD</b> (Geffen GHS 4-24227)	Junkyard	33	4
34	<b>STREET READY</b> (Atlantic 91072)	Leatherwolf	30	12
35	<b>SEA HAGS</b> (Chrysalis FV4 1665)	Sea Hags	35	4
36	<b>ALICE IN HELL</b> (Roadracer 9488)	Annihilator	36	8
37	<b>MEAN MACHINE</b> (RCA 9716)	Udo	DEBUT	
38	<b>GROSS MISCONDUCT</b> (Megaforce/Caroline 1360)	M.O.D.	37	18
39	<b>BLOW MY FUSE</b> (Atlantic 7 81877-1)	Kix	39	25
40	<b>I WANT OUT</b> (RCA 9709-1-R)	Halloween	38	11

all that rock & roll is a fountain of youth, as long as you let it shake your soul. So if anyone dares to call this dude an "old fart," they'll have to do it *over my dead body*.

## ■ Other Metal Releases

■ **LITTLE CAESAR:** *Name Your Poison* (Metal Blade 7 72418)

This four-song EP contains muscular, earthy r&b-based hard rock that has dirt under its fingernails and a revved-up attack. Little Caesar's not-so-secret weapon is the deep throated, masculine singing of Ron Young, a man whose soul is wider than the Grand Canyon and deeper than the sea. Corny platitude aside, this record only hints at things to come—Little Caesar is currently at work on an LP for Geffen. The buzz on these guys is well-deserved.

■ **HEIR APPARENT:** *One Small Voice* (Capitol/Metal Blade C4-91690)

Most bands that lean toward progressive metal have about as much emotive as a state-of-the-art robot. Not Heir Apparent. This Seattle quintet captures an otherworldly mood that is haunting and ethereal. For some, Steve Benit's emphatic, operatic vocals may become a tad grating by side two, but for the most part, he weaves himself around the songs effectively.

■ **MUCKY PUP:** *A Boy in a Man's World* (Torrid 88561-5001-4)

What can I say about a band that has a romantically inclined tune called "Stink" or a song about the dangers of combining a heavy breakfast with a lot of musical inspiration called "Death By Cholesterol"? That its punky garage metal is silly and sophomoric? That its lyrics are goofy and childish? That record is incredibly fun and a giggle all the way through? Mucky Pup takes sheer stoopidness to new and dazzling heights.

**Janiss Garza**

# RHYTHM & BLUES



CHIMERE

LET ME TAKE THE OPPORTUNITY TO APOLOGIZE for the lack of coverage in the magazine in the past few months. I have received mounds of records, and frankly have been unable to review them all. No excuse, I know, but to rectify the situation I will try to mention everything I have received as well as a short description and a means of contacting the people who put it out. The indies are many times the last bastion for quality deep soul, blues, and jazz, and other records that fall between the cracks at the majors. Many of these records are concerned with nothing other than quality, and a need to express the emotions of those involved, which is often a breath of fresh air.

Case in point is *Pick Up the Pieces* by **Frank-O** (Traction 601-981-4382), nothing but classic Southern soul. No tricks here, just a great expressive voice and a handful of good songs. For proof, check out the highlight "You Can't Run Away From Love." Ditto the vocal harmonies of the **Dramatics**, who glide all over *Positive State of Mind* (Volt/Fantasy). This is smooth, late-night stuff, and the funky "Blame It on New York City" has the goods to take it home. Also in the late-night smoocher category is "(Heaven) When I'm in Your Arms" by **Chimere** (Pot of Gold 215-747-2431), with five-part harmony that would fit any "Quiet Storm" format perfectly.

Also chillin is **Scotty Wright**, who alternates between scat and crooning on *Too Much Fun* (Tusco) without missing a note, and charms his way into your heart effortlessly. Extremely recommended. If you still can't get that mood right, try slipping on **McFarland & Roberts'** "Ain't Understanding Mellow" (Starville 312-261-2156), a lush ballad song in a manner that our man Smokey would definitely approve of. And if you still can't get it to click, **Thurman Green's** tasty trombone-playing on *Cross Current* (B.J. 6824-1/2 Ben St., North Hollywood, CA 91605) should do the trick.

There's more to life than setting up that perfect romantic encounter. Sometimes you just wanna dance. If that's the case, the catchy "She Wants 2 Be With Me," by **Hard** (Love Nest 213-677-0809) should motivate you if you like good straight-ahead R&B. Also quite infectious is **Spells'** "Make You My Lady" (Speak No Evil 213-965-7010), which could definitely fit into any R&B/pop crossover formats, and **Alfonze Jones'** *Champion of Love* (Angel City 213-67-ANGEL), a well-put-together piece of Urban Contemporary funk loaded with hooks. Also back treading the pop/R&B boards are the **Three Degrees**, who turn up with a little more soul than usual on *...and Holding* (Ichiban 404-926-3327), the catchiest tune being "After the Night Is Over." Also on the radio funk tip are "Heart Throb," by **Protogee** (Stone 3136 Story Rd. #3, San Jose, CA 95127), **Darrell Lee's** self-titled debut LP (Ichiban), jazzman **Roy Ayers'** "Suave" (Ichiban), **Little Kenny White's** "Two Wrongs Don't Make It Right" (Jam Kru 213-933-5170), and **Hogan's** update of "Hey Paula (89)" (Le Cam 817-738-8843).

When you're in the mood to kick back with a little blues, may we recommend the third installment in the *Blues Is Alright* series (Malaco 3023 W. Northside Dr., Jackson, MS 39213). Featuring **Bobby Blue Bland**, **B.B. King**, and the inimitable **Jimmy Reed**, it's a great way to get acquainted or reacquainted with the natural treasure this music is. If that whets your appetite, you might also want to check out two Ichiban releases, *Strange Things Happen* by **Blues Boy Willie**, featuring **Percy Mayfield's** "Strange Things Happen," and the **Legendary Blues Band's** *Woke Up With the Blues*, a classic bar blues record that features some very cool slide playing on "Honey Bee."

Some odds and ends include **Evol's** "Gotta Use Your Brain Gang" (Ghia Records 818-333-1212), an admirable anti-gang funkier song by a guy who wants to start his own religion. At least that's what it seems like to my ears. Also on the slightly bent tip is **J.B. Rozell & the Hollywood Garage Band's** "Godfather I" (HDM 1680 N. Vine, Hollywood, CA 90028), an "interview" with J.B. in jail done in inimitable **Dickie Goodman** "Mr. Jaws" style. And to save the best for last, make sure you check out the hook-laden (but by no means soft) reggae of **Iheko-Chama**, who absolutely delights on "Let's Go Dancin'" (S.A. 201-755-0836).

To close, let me just say that I hope the next indie R&B column is a little bit sooner in coming. As this signals the end of Black Music Month, I should be able to devote more time to listening, so keep that music coming!

Neil Harris

## R&B LPs

July 8, 1989 The grey shading represents a bullet, indicating strong upward chart movement.

Total Weeks ▼  
Last Week ▼

1	3 FEET HIGH AND RISING (Tommy Boy 1019)	De La Soul	1	18
2	THE GREAT ADVENTURES OF SLICK RICK (G)(Def Jam 40513)	Slick Rick	2	24
3	GUY (P)(MCA 42176)	Guy	3	51
4	LET'S GET IT STARTED (G)(Capitol 90924)	M.C. Hammer	4	35
5	LARGER THAN LIFE (MCA 6276)	Jody Watley	5	12
6	SERIOUS (EMI 90921)	The O'Jays	9	7
7	WALKING WITH A PANTHER (Def Jam/Columbia OC 45172)	L.L. Cool J	DEBUT	
8	DON'T BE CRUEL (P)(MCA 42185)	Bobby Brown	8	51
9	KNOWLEDGE IS KING (Jive 1182)	Kool Moe Dee	21	4
10	2ND WAVE (Columbia 44284)	Surface	6	35
11	GIRL YOU KNOW ITS TRUE (Arista 8592)	Milli Vanilli	7	16
12	KARYN WHITE (P)(Warner Bros. 25637)	Karyn White	10	41
13	YOUNGEST IN CHARGE (Profile 1280)	Special Ed	17	11
14	STRAIGHT OUTTA COMPTON (G)(Ruthless 57102)	N.W.A.	12	18
15	LIFE IS...TOO SHORT (Zomba/RCA 1149)	Too Short	14	20
16	HEAVEN (Capitol 90959)	BeBe & CeCe Winans	13	24
17	THE BOY GENIUS (FEATURING A NEW BEGINNING) (Atlantic 81941)	Kwamé	15	12
18	JUST COOLIN' (G) (Atlantic 81926)	Levert	16	33
19	MAXIMUM THRUST (Motown 6267)	Joyce "Fenderella" Irby	18	8
20	GOOD TO BE BACK (EMI 48902)	Natalie Cole	20	7
21	LOC'ED AFTER DARK (Delicious 3000)	Tone Loc	11	20
22	2300 JACKSON STREET (Epic 40911)	The Jacksons	27	4
23	STRAIGHT TO THE SKY (Columbia OC 44378)	Lisa Lisa & Cult Jam	19	8
24	WE'RE MOVIN' UP (Warner Bros. 25849)	Atlantic Starr	23	7
25	THROUGH THE STORM (Arista 8572)	Aretha Franklin	22	7
26	IRRESISTIBLE (Island 91235)	Miles Jaye	26	6
27	ORIGINAL STYLIN' (Arista 8571)	Three Times Dope	30	13
28	BIG TYME (MCA 42302)	Heavy D. & The Boyz	DEBUT	
29	SO GOOD (Island 90970)	Mica Paris	24	6
30	WILD & LOOSE (Capitol 90926)	Oaktown's 3.5.7.	25	9
31	START OF A ROMANCE (Atlantic 81853)	Skyy	28	14
32	2 HYPE (G) (Select 21628)	Kid N' Play	31	33
33	WORKIN' OVERTIME (Motown 6274)	Diana Ross	45	3
34	THE RIGHT STUFF (Wing/PolyGram 835 694-1)	Vanessa Williams	32	54
35	DOIN' IT (Select 21629)	UTFO	35	6
36	GIVING YOU THE BEST THAT I GOT (P) (Elektra 60827)	Anita Baker	29	36
37	EAZY DUZ IT (G) (Priority 57100)	Eazy-E	34	33
38	MESSAGE FROM THE BOYS (G) (Motown 6260)	The Boys	33	36
39	FOREVER YOUR GIRL (P) (Virgin 90943)	Paula Abdul	37	25
40	LIVIN' LARGE (Virgin 91021)	E.U.	38	14
41	ALL MY LOVE (Capitol 90641)	Peabo Bryson	47	4
42	COME PLAY WITH ME (RCA 8341)	Grady Harrell	39	9
43	ANY LOVE (P) (Epic 44308)	Luther Vandross	40	38
44	CHUKKI (Atlantic 81947)	Chuckii Booker	55	3
45	KEEP ON MOVIN' (Virgin 91267)	Soul II Soul	DEBUT	
46	TODAY (Motown 6261)	Today	41	31
47	IT'S REAL (Warner Bros. 25924)	James Ingram	57	3
48	LOVE SEASONS (Orpheus 75602)	Alex Bugnon	43	16
49	WHO? (Wing/PolyGram 422 835 549-1)	Tony! Toni! Tone!	46	61
50	ROAD TO THE RICHES (Cold Chillin'/Warner Bros. 25820)	Kool G. Rap & D.J. Polo	36	13
51	IT TAKES TWO (G) (Profile 1267)	Rob Base & DJ Easy Rock	42	40
52	THE DESOLATE ONE (Fresh/Sleeping Bag 82010)	Just-Ice	49	15
53	SERIOUS BUSINESS (Mercury/PolyGram 836 952)	Third World	64	2
54	GHOSTBUSTERS II (MCA 6306)	Original Motion Picture Soundtrack	DEBUT	
55	RAW LIKE SUSHI (Virgin 91252)	Neneh Cherry	66	3
56	HIGH HAT (Virgin 91022)	Boy George	50	14
57	ME AND JOE (Egyptian Empire 00777)	Rodney O & Joe Cooley	51	32
58	RAW (Def Jam FC 45015)	Alyson Williams	52	13
59	CRAZY NOISE (Fresh 82011)	Stezo	DEBUT	
60	GETTING OFF (On Top 9001)	Miami Boyz	60	14
61	WHO'S THE BOSS (Next Plateau 1015)	Antoinette	70	2
62	HANGIN TOUGH (P) (Columbia 40985)	New Kids On The Block	53	34
63	MIAMI BASS WAVES VOL. II (Luke Skyywalker 5001)	Various Artists	56	9
64	FROM OUT OF THE BLUE (Columbia FC 45092)	Blue Magic	54	11
65	TO CHANGE AND/OR MAKE A DIFFERENCE (Arista 8533)	Kiara	48	41
66	WAKE UP (Ichiban 1040)	Roy Ayers	65	6
67	A NEW FLAME (Elektra 60828)	Simply Red	67	8
68	I GET JOY (A&M 5228)	Al Green	68	2
69	SPELL (Mika 835 713-1)	Deon Estus	59	11
70	TAKE 6 (Reprise 25670)	Take 6	44	17
71	PELLBOUND (Warner Bros. 25781)	Joe Sample	58	7
72	GEMINI (Motown 6264)	El DeBarge	61	16
73	24/7 (4th & B'Way 4011)	Dino	73	10
74	LOVE OR PHYSICAL (Capitol 46946)	Ashford & Simpson	62	17
75	MORE THAN FRIENDS (Jive 1136)	Jonathan Butler	63	36

**CASH BOX CHARTS**

**TOP R&B SINGLES**

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

July 8, 1989



**#1 Single: Soul II Soul**



**#1 Debut: Natalie Cole #63**



**To Watch: Z-Looke #60**

		Total Weeks ▼	Last Week ▼
<b>1</b>	<b>KEEP ON MOVING</b> (Virgin 7-96556)	<b>Soul II Soul</b>	<b>6 8</b>
2	SHOW AND TELL (Capitol B-44347)	Peabo Bryson	1 11
3	FOR YOU TO LOVE (Epic 34-68742)	Luther Vandross	3 12
4	<b>NOTHING (THAT COMPARES 2 U)</b> (Epic 34-68688)	<b>The Jacksons</b>	<b>7 8</b>
5	LEAD ME INTO LOVE (Elektra 7-69299)	Anita Baker	5 12
6	TURNED AWAY (Atlantic 7-88917)	Chucki Booker	11 10
7	HAVE YOU HAD YOUR LOVE (EMI 50180)	The O'Jays	2 13
8	OBJECTIVE (Island 7-99228)	Miles Jaye	12 13
9	WORKIN' OVERTIME (Motown MOT-6274)	Diana Ross	9 10
10	BABY DON'T FORGET MY NUMBER (Arista 9832)	Milli Vanilli	10 10
11	GOT TO GET THE MONEY (Atlantic 7-88910)	Levert	15 10
12	SHOWER ME WITH YOUR LOVE (Columbia 38-68746)	Surface	26 10
13	DARLIN' I (Wing/PolyGram 871 936)	Vanessa Williams	14 11
14	FRIENDS (MCA 53660)	Jody Watley with Eric B. & Rakim	17 7
15	SECRET RENDEVOUS (Warner Bros. 4/7-27863)	Karyn White	19 7
16	CRAZY (FOR ME) (Capitol B-44354)	Freddie Jackson	16 10
17	IT'S REAL (Warner Bros. 22975)	James Ingram	20 10
18	MIDNIGHT SPECIAL (Atlantic 7-88901)	The System	25 9
19	THEY WANT MONEY (Jive/RCA)	Kool Moe Dee	22 8
20	I SECOND THAT EMOTION (Crush 601-6)	10 dB	23 9
21	LITTLE JACKIE WANTS TO BE STAR (Columbia 38-68674)	Lisa Lisa & Cult Jam	8 13
22	MR. D.J. (Motown 1961)	Joyce Irby	4 15
23	ON OUR OWN (MCA 53662)	Bobby Brown	28 5
24	BAT DANCE (Paisley Park/Warner Bros. 22924)	Prince	36 4
25	BUFFALO STANCE (Virgin 7-99231)	Nenah Cherry	32 7
26	SOMETHING IN THE WAY (MCA 23941)	Stephanie Mills	35 6
27	FOR THE LOVE OF YOU (Wing/PolyGram 871 934-7)	Tony! Toni! Tone!	13 14
28	LOST WITHOUT YOU (EMI 50185)	Bebe & Cece Winans	18 15
29	ME, MYSELF AND I (Tommy Boy TB 926)	De La Soul	21 15
30	MY FIRST LOVE (Warner Bros. 4/7-27525)	Atlantic Starr	24 15
31	MISS YOU LIKE CRAZY (EMI 50185)	Natalie Cole	27 15
32	WE GOT OUR OWN THANG (Uptown/MCA 53628)	Heavy D. And The Boyz	53 5
33	EVERY LITTLE TIME (Arista AF1-9800)	Kiara	29 14
34	A WOMANS TOUCH (Mega Jam 2002)	Christopher McDaniels	34 11
35	AS LONG AS WERE TOGETHER (A&M 1427)	Al Green	30 6
36	I'M THAT TYPE OF GUY (Def Jam/Columbia 38 68902)	LL Cool J	40 6
37	STICKS AND STONES (RCA 8870)	Grady Harrell	31 19
38	WHAT MORE CAN I DO FOR YOU (Tabu ZS4 68904)	Cherelle	38 7
39	SARAH, SARAH (Jive/RCA 1216-7)	Jonathan Butler	48 5
40	CONGRATULATIONS (A&M 1407)	Vesta	71 9
41	SOMEBODY LOVES YOU (Motown 1966)	El DeBarge	41 7
42	HEAVEN HELP ME (Mika/PolyGram 871 538-7)	Deon Estus	33 17
43	I LIKE IT (Island 4th & B Way 7483)	Dino	44 6
44	THE WAY IT IS (RCA 8925-7-R)	Troy Johnson	54 6
45	TAKE IT OFF (Motown 1967)	Today	46 8
46	IF YOU ASK ME TO (MCA 53358)	Patti LaBelle	56 3
47	YOU FOUND ANOTHER GUY (Virgin 99200)	Boy George	51 4
48	TWO WRONGS (DON'T MAKE IT RIGHT) (Geffen 7-27518)	David Peaston	60 5
49	MY LOVE IS SO RAW (Def Jam/Columbia 38 68903)	Alyson Williams	49 6
50	MY FANTASY (Motown 1968)	Teddy Riley Featuring Guy	59 3

51	MY ONE TEMPTATION (Island 96584)	Mica Paris	37 14
52	REMEMBER THE FIRST TIME (Orpheus/EMI B-72633)	Eric Gable	61 4
53	IT'S NO CRIME (Solar/CBS ZS4-68966)	Babyface	66 2
54	I CAN'T TELL YOU WHY (Motown 1969)	Gerald Alston	64 4
55	CHILDREN'S STORY (Columbia/Def Jam 38-68626)	Slick Rick	39 14
56	GOT TO BE A BETTER WAY (Atlantic 7-88879)	Foster & McElroy	63 2
57	SOMETHING REAL (EMI 50192)	Miki Bleu	65 5
58	CRUZIN' (Polydor/PolyGram 889 034-7)	Jackie Jackson	58 5
59	IT ISN'T, IT WASN'T, IT AIN'T NEVER GONNA BE (Arista AS1-9850)	Aretha Franklin & Whitney Houston	70 2
<b>60</b>	<b>GITHCI U</b> (Orpheus 72678)	<b>Z'looke</b>	<b>68 3</b>
61	THE MAN WE ALL KNOW AND LOVE (Atlantic 7-88937)	Kwame	42 9
62	AGAINST DOCTOR'S ORDERS (Arista AS1-9830)	Kenny G	69 4
<b>63</b>	<b>I DO</b> (EMI V-72675)	<b>Natalie Cole</b>	<b>DEBUT</b>
64	RIDING ON A TRAIN (Columbia 38-68931)	The Pasadenas	72 4
65	IF IM NOT YOU'RE LOVER (Warner Bros. 7-27556)	Al B. Sure	43 18
66	LOVE SONG (Solar/E.P.A. 68961)	Midnight Star	74 4
67	TASTE OF YOUR LOVE (Virgin 7-99201)	E.U.	75 2
68	IF YOU DON'T KNOW ME BY NOW (Elektra 7-69297)	Simply Red	73 3
69	START OF A ROMANCE (Atlantic 88932)	Sky	45 19
70	JUST GIT IT TOGETHER (Columbia 38-68938)	Lisa Lisa And Cult Jam	DEBUT
71	LISCENSE TO KILL (MCA 53657)	Gladys Knight	77 3
72	SPEND THE NIGHT (CE SOIR) (Warner Bros. 7-22900)	The Isley Brothers	80 2
73	SPELL (Mika/PolyGram 889 328-7)	Deon Estus	79 4
74	IF SHE KNEW (Atlantic 2560)	Anne G.	47 16
75	LET GO (Wing/PolyGram 871 722-7)	Sharron Bryant	85 2
76	CAN WE TALK (Oceana/Atlantic 99213)	Donna Allen	50 7
77	MADE TO BE TOGETHER (Virgin 7-99226)	Deja	52 15
78	TOBY (Luke Skywalker 205)	Angee Griffen	55 6
79	RAIN DROPS (Mercury/PolyGram 874 402-7)	Kool & The Gang	90 2
80	I AIN'T WIT IT (Orpheus 72678)	Paul Lawrence	82 3
81	THROUGH THE STORM (Arista AS1-98091)	Aretha Franklin & Elton John	57 13
82	WHERE DO WE GO (Atlantic)	Ten City	DEBUT
83	I'LL BE LOVING YOU (Columbia 38-68671)	New Kids On The Block	62 14
84	BUCK WILD (Virgin 7-99232)	E.U.	67 17
85	FORBIDDEN LOVE (Mercury/PolyGram 874 054-7)	Third World	76 6
87	SPEND THE NIGHT (Uptown/MCA 53666)	Guy	DEBUT
88	I FOUND LOVE (Orpheus/EMI V-72675)	B-Fat	91 9
89	CONSTANTLY (Virgin 7-99209)	Lia	83 9
90	N.E. HEARTBRAK (MCA)	New Edition	DEBUT
91	SHE'S SO COLD (Epic 49-68230)	Alston Stewart	84 13
92	NO PLACE TO GO (Zebra/MCA 17802)	Perri	86 7
93	I LIKE (MCA-53490)	Guy	87 18
94	ON A MISSION (Mercury 872 922)	Leotis	89 13
95	A LITTLE ROMANCE (Motown MOT 1965)	The Boys	78 11
96	REAL LOVE (MCA 53484)	Jody Watley	88 18
97	TURN THIS MUTHA OUT (Capitol 44290)	MC Hammer	81 17
98	BABY ME (Warner Bros. 4/7-27541)	Chaka Khan	92 19
99	IT'S LIKE MAGIC (OBR/Columbia) 38-68900)	Blue Magic	93 7
100	DON'T TAKE MY MIND ON A TRIP (Virgin 7-97272)	Boy George	94 20

# PURE POP FOR NOW PEOPLE

## ■ Singles

□ **ROD STEWART:** "Crazy About Her" (Warner Bros. 25684)

Rod the Mod brings in Al B. Sure to give him that '90s feel. How hip! Wow, Rod sure knows how to keep up with the times. That Urban Contemporary mysticism is just the right touch to make all the kiddies scream. Groundbreaking stuff!

□ **THE PIXIES:** "Here Comes Your Man" (Elektra 69287)

Single of the month, and a definite contender for the year-end top 10. This is perfect pop. The guitar lick, whimsical chorus, and lighthearted production are the stuff that summer top-down driving is made for. If you still have a taste for sincere pop play it, play it, play it.

□ **EVAN ROGERS:** "A Girl I Used to Know" (Capitol 15491)

This guy is the brains behind the recent meteoric rise of **Donny Osmond**, so you know its got that stamp of Osmond quality. How can it lose?



Kelli

□ **KELLI:** "Hey Baby '89/Hound Dog" (Le Cam)

Touted as "The Sound of Fort Worth," Le Cam has been pumping out disco covers of seventies pop hits for some time now. Grab a beer, get in your pickup truck, and drive, drive, drive until this record lodges itself into your consciousness. Your babe will love you for it.

□ **BUCK OWENS & RINGO STARR:** "Act Naturally" (Capitol 14409)

Who could not love this record? I mean, for chissakes, Buck and Ringo loing "Act Naturally"—pure Godhead! This one is a hybrid of both Buck's and the Beatles' previous versions, with a heavy dose of that Bakersfield sound brown in. A genuinely fun record. Recorded at Abbey Road studios in London.

□ **drivin' n' cryin':** "Straight to Hell" (Island 7-99188)

No, this isn't a cut from the soundtrack of the silly spaghetti-western sleeper of the same name starring the Pogues and Elvis Costello. On the contrary, this is seriously inspired tuff suitable for the most sophisticated barflies. By the third chorus, you will want to hold up your beer in weary-eyed toast while you throw an arm around your drinkin' buddy and go on along. This band should be an enlightening slap in the face to all the al-

ternative snobs out there who said countrified music was only for the myopic, Midwestern masses.

□ **SIMPLE MINDS:** "Take A Step Back~" (A&M 17824)

Is it just me, or do Jim Keer's pretentious, astroprojecting vocals make you think everything he sings should be an earthshaking message from God? But alas, it's only some musings on a boy-girl break-up, boomed out by our boy with the range of the spheres. That isn't to deny that this band has had some divine moments in the past, but this seems like a faint-hearted stab at their bygone glory.



□ **BARRY MANILOW:** "Keep Each Other Warm" (Arista AS1-9838)

Barry Manilow is the most underrated song stylist of our time. Period. I almost cried once while hearing "This One's For You," and I've had to apologize for it ever since. No more. Even when he was doing McDonald's commercials, Manilow had a knack for hooks and emotional shorthand that was downright scary. The arrangement of this new toe-tapper is warm, loose and clean at the same time, one of the best things he's ever done. The picture on the sleeve notwithstanding, Barry Manilow doesn't need a two-day stubble to convince us he's a regular guy and not the schmaltz-machine that some people think.

□ **LITA FORD:** "Falling in and out of Love" (RCA 9008)

Ahh, there's nothing like the power ballad. When I'm romancing my chick, I know she's gonna get in the mood when she hears stuff like this. Dreams of Lita's loveliness dance through my head as this song's self-assured delivery sweeps me off my feet. Good to see she's rid of Ozzy. I want her all to myself.



□ **TOM JONES:** "Move Closer" (Jive 1230-7-J)

Luther Vandross and Freddie Jackson run for cover when the hardest working Welshman in show business enters the room. He's bursting at the seams with a newfound talent for r&b balladeering, swollen with tenderness, bulging with pride and sincerity. This is gonna be huge.



□ **CROWDED HOUSE:** "I Feel Possessed" (Capitol 4JM-44406)

This amazing cassette/CD single represents maximum value for your entertainment dollar. "I Feel Possessed" is a spell-binder, tender and sexy and heartbroken at once. It's backed by three Byrds tunes recorded with Roger McGuinn at a concert this spring. It's very decent of the boys to surrender the spotlight to the legendary McGuinn on their own single; the result is exquisitely rendered versions of "Mr. Tambourine Man," "So You Want to Be a Rock 'N' Roll Star" and "Eight Miles High" (dig that vocalizing, and as wiggled out a solo as McGuinn has played in years.).

## ■ Albums



□ **LIVING IN A BOX:** "Gatecrashing" (Chrysalis 21676)

This English modern-pop trio seems to be one step away from making a great record. This album sure was pleasing in parts, especially on side two, but I'll be damned if I can remember anything but the fact that I liked a couple of songs. They've got hooks, but they're buried under so much production the energy is lost, and so is the ability to make a lasting impression. Better luck next time lads.

□ **THE B-52'S:** "Cosmic Thing" (Reprise 25854)

This is a welcome return to form for Athens' finest. Nile Rogers smooths out all the right edges, carefully leaving the B-52's vision and spirit intact. Oddly enough, the Kate & Cindy tracks are the highlights, especially



the wonderful "Roam." The LP is a fine listen throughout.

□ **BROTHERS OF REBELLION:** "Gun Runner" (Black Dragon 1)

Self-described as FRASZ, this is a blend of Funk, Rock, Reggae, Rap, and Salsa Jazz. It's so unique they even trademarked it! The raps are mostly political, and there looks to be a new religion bubbling under the surface here. If the dead can do it, so can they!

□ **BODEANS:** "Home" (Slash/Reprise 9 25876-2)

Everyone loved the first BoDeans record and everyone hated the second BoDeans record. Well, this one is better than the latter, but worse than the former. It seems that the band is still a bit stymied by all the genre labels they have to choose from, and aren't quite sure if they're rock & roll, just rock, country rock, blues rock or Southern rock. This isn't a bad album, but Lord knows it could be better. And, hey, AOR radio could wind up totally embracing this album.

□ **THE CALL:** "Let the Day Begin" (MCA 6303)

Reconciled, the Call's 1983 outing, stands as one of my favorite albums of all time—with its emotional rock and inspired songwriting wrapped up in a blanket of ambiguous spirituality. On *Let the Day Begin*, the band's debut for MCA, they appear a bit artistically lost. Although it does have its moments, the majority of the LP is filled with unimaginative AOR-ready rockers and power ballads. Jesus.

□ **DON HENLEY:** "The End of the Innocence" (Geffen 9 24217-2)

Hey, I enjoyed at least two or three Eagles songs, just like you, and my expectations for this new album were the sort reserved for ostensibly "important" artists, the kind who've been on the cover of *Rolling Stone* (preferably in a previous decade). The best of this record—"I Will Not Go Quietly" (a hard-rockin' protest song with Axl Rose on backing vox), "The Last Worthless Evening"—can pass for an original vision, and there's no doubt that Henley is a committed observer of the human experience. But there's a little too much tastefulness for my taste (a title-track collaboration with Bruce Hornsby? That oughta be, um, pleasant.), along with the usual rich-guy-with-a-conscience philosophy, and several weak jabs in the direction of funk & soul. As Jean Cocteau (or somebody) used to say: Come on, man—astonish me.

**Oscar Wednesday**



**CASH BOX CHARTS**

**TOP 100 SINGLES**

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

July 8, 1989



#1 Single: Fine Young Cannibals



#1 Debut: Richard Marx #53



To Watch: 38 Special

		Total Weeks Last Week		Total Weeks Last Week
1	<b>GOOD THING</b> (I.R.S. 53639)		<b>Fine Young Cannibals</b>	2 10
2	<b>BABY DON'T FORGET MY NUMBER</b> (Arista AS1-9832)		Milli Vanilli	4 11
3	<b>SATISFIED</b> (EMI 50189)		Richard Marx	1 10
4	<b>EXPRESS YOURSELF</b> (Sire/Warner Bros.)		Madonna	7 6
5	<b>I DROVE ALL NIGHT</b> (Epic 34-68759)		Cyndi Lauper	9 10
6	<b>THIS TIME I KNOW IT'S FOR REAL</b> (Atlantic 7-88899)		Donna Summer	6 11
7	<b>IF YOU DON'T KNOW ME BY NOW</b> (Elektra 7-69297)		Simply Red	12 10
8	<b>MISS YOU LIKE CRAZY</b> (EMI 50185)		Natalie Cole	11 13
9	<b>BUFFALO STANCE</b> (Virgin 7-99231)		Neneh Cherry	3 14
10	<b>EVERY LITTLE STEP</b> (MCA 53618)		Bobby Brown	5 15
11	<b>I WON'T BACK DOWN</b> (MCA 53669)		Tom Petty	14 11
12	<b>TOY SOLDIERS</b> (Columbia 38-68747)		Martika	17 8
13	<b>WHAT YOU DON'T KNOW</b> (Arista AS1-9836)		Expose	16 8
14	<b>I'LL BE LOVING YOU (FOREVER)</b> (Columbia 38-68671)		New Kids on the Block	8 15
15	<b>LAY YOUR HANDS ON ME</b> (Mercury/PolyGram 874 452-7)		Bon Jovi	22 6
16	<b>ROOMS ON FIRE</b> (Atlantic 7-99216)		Stevie Nicks	21 10
17	<b>CRY</b> (Polydor/PolyGram 871 110-7)		Waterfront	10 14
18	<b>WHO DO YOU GIVE YOUR LOVE TO?</b> (Wing/PolyGram 887 743)		Michael Morales	24 10
19	<b>THE DOCTOR</b> (Capitol B-44376)		The Doobie Brothers	23 8
20	<b>VERONICA</b> (Warner Bros. 7-22981)		Elvis Costello	20 13
21	<b>BATDANCE</b> (Paisley Park/Warner Bros. 22924)		Prince	33 4
22	<b>SO ALIVE</b> (RCA 8956-7-R)		Love And Rockets	29 8
23	<b>MY BRAVE FACE</b> (Capitol B-44367)		Paul McCartney	26 7
24	<b>ON OUR OWN</b> (MCA 53662)		Bobby Brown	36 5
25	<b>CRAZY ABOUT HER</b> (Warner Bros. 27657)		Rod Stewart	28 10
26	<b>I LIKE IT</b> (Island 7483)		Dino	31 9
27	<b>DRESSED FOR SUCCESS</b> (EMI 50204)		Roxette	34 7
28	<b>SEND ME AN ANGEL</b> (Curb/MCA 10531)		Real Life	32 9
29	<b>ONCE BITTEN TWICE SHY</b> (Capitol B-44366)		Great White	38 8
30	<b>INTO THE NIGHT</b> (Polydor 889 368)		Benny Mardones	30 9
31	<b>SACRED EMOTION</b> (Capitol 44379)		Donny Osmond	43 4
32	<b>ROCK ON</b> (Cypress 1420/A&M)		Michael Damian	15 16
33	<b>DOWN BOYS</b> (Columbia 38-68606)		Warrant	37 11
34	<b>SOLDIER OF LOVE</b> (Capitol 44369)		Donny Osmond	18 16
35	<b>HEY BABY</b> (Epic ZS4-68891)		Henry Lee Summer	40 8
36	<b>WIND BENEATH MY WINGS</b> (Atlantic 7-88972)		Bette Midler	13 18
37	<b>SECRET RENDEVOUS</b> (Warner Bros. 4/7-27863)		Karen White	46 7
38	<b>THE END OF THE INNOCENCE</b> (Geffen 7-22925)		Don Henley	49 3
39	<b>IN YOUR EYES</b> (WTG 68936)		Peter Gabriel	44 6
40	<b>HEADED FOR A HEARTBREAK</b> (Atlantic 88922)		Winger	48 6
41	<b>BE WITH YOU</b> (Columbia 38-68744)		The Bangles	19 10
42	<b>NO MORE RHYME</b> (Atlantic 7-88885)		Debbie Gibson	51 4
43	<b>POP SINGER</b> (Mercury/Polygram 838 2201)		John Cougar Mellencamp	27 11
44	<b>COLDHEARTED</b> (Virgin 7-99196)		Paula Abdul	53 3
45	<b>COMING HOME</b> (Mercury/PolyGram 872 982-7)		Cinderella	35 14
46	<b>FRIENDS</b> (MCA 53660)		Jody Watley	61 3
47	<b>REAL LOVE</b> (MCA 53484)		Jody Watley	39 17
48	<b>FIRE WOMAN</b> (Sire 2-4-7-2754)		The Cult	50 8
49	<b>WHERE ARE YOU NOW?</b> (WTG 31-68625)		Jimmy Harnen	41 18
50	<b>HOOKED ON YOU</b> (Atco 7-99210)		Sweet Sensation	55 5
51	<b>SOUL PROVIDER</b> (Columbia)		Michael Bolton	70 2

52	<b>FOREVER YOUR GIRL</b> (Virgin 7-99230)		Paula Abdul	42 18
53	<b>RIGHT HERE WAITING</b> (EMI 50219)		Richard Marx	DEBUT
54	<b>COMIN' DOWN TONIGHT</b> (A&M 1424)		Thirty Eight Special	72 2
55	<b>PATIENCE</b> (Geffen 7-22996)		Guns N' Roses	25 14
56	<b>CLOSE MY EYES</b> (RCA 8899-7-R)		Lita Ford & Ozzy Osbourne	45 19
57	<b>COVER OF LOVE</b> (Cypress 1430)		Michael Damian	64 3
58	<b>THROUGH THE STORM</b> (Arista AS1-9809)		Aretha Franklin & Elton John	47 13
59	<b>CUDDLY TOY (FEEL FOR ME)</b> (Epic 34-68549)		Roachford	52 12
60	<b>I'LL BE THERE FOR YOU</b> (Mercury/Polygram 872 564-7)		Bon Jovi	54 18
61	<b>CALLING IT LOVE</b> (Polygram 889 054-7)		Animation	68 4
62	<b>AFTER ALL</b> (Geffen 7-27529)		Cher & Peter Cetera	56 18
63	<b>DON'T WANNA LOSE YOU</b> (Epic 34-68959)		Gloria Estafan	DEBUT
64	<b>PRAYING TO A NEW GOD</b> (Geffen 7-22969)		Wang Chung	57 7
65	<b>IT ISN'T, IT WAS'NT, IT AIN'T NEVER GONNA BE</b> (Arista AS1-9850)		Aretha Franklin and Whitney Houston	79 2
66	<b>I'M THAT TYPE OF GUY</b> (Def Jam 38-68902)		LL Cool J	73 3
67	<b>ME, MYSELF AND I</b> (Tommy Boy 7926)		De La Soul	59 5
68	<b>ANGEL EYES</b> (Arista 1-9808)		Jeff Healy Band	75 6
69	<b>I WANT IT ALL</b> (Capitol B-44372)		Queen	60 9
70	<b>EVERLASTING LOVE</b> (Elektra 7-69308)		Howard Jones	58 17
71	<b>CULT OF PERSONALITY</b> (Epic 34-68611)		Living Colour	62 18
72	<b>LOVE TRAIN</b> (UNI/MCA 50023)		Holly Johnson	77 3
73	<b>ELECTRIC YOUTH</b> (Atlantic 7-88919)		Debbie Gibson	63 15
74	<b>THINKING OF YOU</b> (Cutting Mercury 872502-7)		Sa-fire	65 22
75	<b>OPEN LETTER TO A LANDLORD</b> (Epic)		Living Colour	83 2
76	<b>WE CAN LAST FOREVER</b> (Reprise 7-22985)		Chicago	66 10
77	<b>THE PRISONER</b> (Elektra 7-69288)		Howard Jones	DEBUT
78	<b>THE VOICES OF BABYLON</b> (Columbia 38-68601)		The Outfield	67 16
79	<b>KEEP ON MOVN'</b> (Virgin 7-99205)		Soul II Soul	DEBUT
80	<b>TALK IT OVER</b> (RCA 8802)		Grayson Hugh	89 2
81	<b>LITTLE JACKIE WANTS TO BE A STAR</b> (Columbia 38-68674)		Lisa Lisa and Cult Jam	71 13
82	<b>ALL I WANT IS YOU</b> (Island 7-99199)		U2	DEBUT
83	<b>TROUBLE ME</b> (Elektra 7-69298)		10,000 Maniacs	85 3
84	<b>LIKE A PRAYER</b> (Sire/Warner Bros. 2/4/7-27539)		Madonna	74 17
85	<b>GONNA MAKE IT</b> (Cutting/Polygram 874 278-7)		Sa-fire	91 2
86	<b>HEAVEN HELP ME</b> (Mika/Polydor 871 538-7)		Deon Estus	76 20
87	<b>I KO I KO</b> (Capitol 44343)		Belle Stars	78 18
88	<b>LITTLE FIGHTER</b> (Atlantic 7-88874)		White Lion	93 2
89	<b>POP SONG 89</b> (Warner Bros. 7-27640)		R.E.M.	80 5
90	<b>SHOWER ME WITH YOUR LOVE</b> (Columbia 38-68746)		Surface	DEBUT
91	<b>FUNKY COLD MEDINA</b> (Delicious Vinyl 104)		Tone Loc	69 19
92	<b>RIGHT NEXT TO ME</b> (Select 2005)		Whistle	82 5
93	<b>NOTHIN'(THAT COMPARES TO YOU)</b> (Epic 34-68688)		The Jacksons	84 6
94	<b>CIRCLE</b> (Geffen 7-27580)		Edie Brickell & New Bohemians	86 14
95	<b>COME HOME WITH ME BABY</b> (Epic 34-68885)		Dead Or Alive	DEBUT
96	<b>EVERYTHING COUNTS</b> (Sire 4/7-22993)		Depeche Mode	87 7
97	<b>THE LOOK</b> (EMI 50190)		Roxette	90 21
98	<b>SHE DRIVES ME CRAZY</b> (IRS 53483)		Fine Young Cannibals	88 24
99	<b>SECOND CHANCE</b> (A&M 1273)		38 Special	81 23
100	<b>FASCINATION STREET</b> (Elektra 60855)		The Cure	95 7

**CASH BOX CHARTS**

**TOP 200 ALBUMS**

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

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

July 8, 1989



**Top Debut: Prince #37**

		Total Weeks ▼	Last Week ▼
1	<b>THE RAW &amp; THE COOKED</b> (P) (I.R.S. 6273)MCA 8.98	18	1
2	<b>FULL MOON FEVER</b> (MCA 6253)MCA 9.98	9	2
3	<b>LIKE A PRAYER</b> (Sire 25844)WEA 9.98	14	3
4	<b>DON'T BE CRUEL</b> (P/3) (MCA 42185)MCA 8.98	52	7
5	<b>FOREVER YOUR GIRL</b> (P) (Virgin 90943)WEA 9.98	32	6
6	<b>SONIC TEMPLE</b> (Beggars Banquet/Sire/Reprise 25871)WEA 9.98	11	5
7	<b>BEACHES</b> (G) (Atlantic 81933)WEA 9.98	25	4
8	<b>GIRL YOU KNOW IT'S TRUE</b> (Arista AL-8592)RCA 8.98	16	9
9	<b>HANGIN' TOUGH</b> (P) (Columbia FC 40985)CBS	45	11
10	<b>BLIND MAN'S ZOO</b> (Elektra 60815)WEA 9.98	6	12
11	<b>DISINTEGRATION</b> (Elektra 60855-1)WEA 9.98	8	10
12	<b>THE OTHER SIDE OF THE MIRROR</b> (Modern/Atlantic 91245)WEA 8.98		
		14	5
13	<b>3 FEET HIGH AND RISING</b> (Tommy Boy 1019)IND 8.98	18	13
14	<b>BIG DADDY</b> (Mercury 838 220-1)POL	7	8
15	<b>TWICE SHY</b> (Capitol 90640)CAP 9.98	10	16
16	<b>CYCLES</b> (Capitol 90371)CAP 8.98	5	18
17	<b>NICK OF TIME</b> (Capitol 91268)CAP 8.98	14	17
18	<b>TIN MACHINE</b> (EMI 91990)CAP 8.98	5	19
19	<b>FLOWERS IN THE DIRT</b> (Capitol 91653)CAP 8.98	3	21
20	<b>WALKING WITH A PANTHER</b> (Def Jam/Columbia 45172)CBS	2	31
21	<b>SKID ROW</b> (Atlantic 81936)WEA 8.98	22	22
22	<b>KNOWLEDGE IS KING</b> (Jive 1182)RCA 8.98	4	25
23	<b>G N' R LIES</b> (P/2) (Geffen GHS 24198)WEA 8.98	30	15
24	<b>REPEAT OFFENDER</b> (EMI 90380)CAP 9.98	8	23
25	<b>A NEW FLAME</b> (Elektra 60828)WEA 8.98	18	27
26	<b>MIRACLE</b> (Capitol 92357)CAP 8.98	3	29
27	<b>LET'S GET IT STARTED</b> (G) (Capitol C1-90924)CAP 8.98	37	32
28	<b>LOVE AND ROCKETS</b> (Beggars Banquet 9715)RCA	8	33
29	<b>LIFE IS...</b> (RCA 1149-1-J)RCA 8.98	21	28
30	<b>LOC-ED AFTER DARK</b> (Delicious Vinyl/Island DV3000)IND 8.98	21	20
31	<b>VIVID</b> (P) (Epic BFE 44099)CBS	34	24
32	<b>GUY</b> (P) (MCA 42176)MCA 8.98	48	26
33	<b>PASSION</b> (Geffen 24206)WEA 8.98	3	37
34	<b>THE GREAT ADVENTURES OF</b> (G) (Def Jam/Columbia 38-08105)CBS		
		29	34
35	<b>NEW JERSEY</b> (P/4) (Mercury 836 345-1)POL	40	30
36	<b>ANDERSON, BRUFORD, WAKEMAN, HOWE</b> (Arista AL85-90126)RCA 8.98	2	59
	<b>ANDERSON, BRUFORD, WAKEMAN, HOWE</b>	2	59
37	<b>BATMAN SOUNDTRACK</b> (Warner Bros. 25936) 8.98	<b>DEBUT</b>	<b>PRINCE</b>
38	<b>APPETITE FOR DESTRUCTION</b> (P/7) (Geffen GHS 24148)WEA 8.98		
		97	35
39	<b>LARGER THAN LIFE</b> (MCA 6276)MCA 8.98	13	36
40	<b>IT TAKES TWO</b> (G) (Profile PRO-1267)IND 8.98	41	39
41	<b>EAZY-DUZ-IT</b> (G) (Priority/Ruthless 57100)IND 8.98	34	38
42	<b>WORLD IN MOTION</b> (Elektra 60830)WEA 8.98	3	44
43	<b>A NIGHT TO REMEMBER</b> (Epic OE 44318)CBS	7	42
44	<b>STRAIGHT OUTTA COMPTON</b> (G) (Priority/Ruthless 57102)IND 8.98	19	40
45	<b>LITA</b> (RCA 6397-1-R)RCA 8.98	11	41
46	<b>RAW LIKE SUSHI</b> (Virgin 91252)WEA 8.98	4	49
47	<b>INDIGO GIRLS</b> (Epic 45044)CBS	14	47
48	<b>2300 JACKSON ST.</b> (Epic 40911)CBS	4	50
49	<b>GHOSTBUSTERS II</b> (MCA 6306)MCA 8.98	2	72

		Total Weeks ▼	Last Week ▼
50	<b>ELECTRIC YOUTH</b> (P/2) (Atlantic 81932)WEA 9.98	22	50
51	<b>WINGER</b> (G) (Atlantic 81867)WEA 8.98	40	51
52	<b>BADLANDS</b> (Atlantic 81966)WEA 8.98	6	52
53	<b>DIRTY ROTTEN FILTHY STINKING RICH</b> (Columbia 44383)CBS	21	53
54	<b>OUT OF ORDER</b> (P) (Warner Bros. 25684)WEA 9.98	58	54
55	<b>ABSOLUTE TORCH &amp; TWANG</b> (Sire 25877)WEA 8.98	5	55
56	<b>BIG GAME</b> (Atlantic 81969)WEA 8.98	<b>DEBUT</b>	<b>WHITE LION</b>
57	<b>IN STEP</b> (Epic 45024)CBS	2	57
58	<b>VOLUME ONE</b> (P/2) (Wilbury/Warner Bros. 25796)WEA 9.98	35	58
59	<b>YELLOW MOON</b> (A&M 5240)RCA 8.98	15	62
60	<b>...AND JUSTICE FOR ALL</b> (P) (Elektra 60812)WEA 9.98	42	60
61	<b>ROADHOUSE</b> (Arista AL 8576)RCA 8.98	5	61
62	<b>KARYN WHITE</b> (P) (Warner Bros. 25637)WEA 8.98	41	62
63	<b>ANOTHER PLACE AND TIME</b> (Atlantic 81987)WEA 9.98	8	63
64	<b>SPIKE</b> (G) (Warner Bros. 25848)WEA 9.98	20	64
65	<b>BLUE MURDER</b> (Geffen 24212)WEA 9.98	9	65
66	<b>WATERMARK</b> (G) (Geffen GHS 24233)WEA 8.98	24	66
67	<b>MELISSA ETHERIDGE</b> (G) (Island 90875)WEA 8.98	42	67
68	<b>KALEIDOSCOPE WORLD</b> (Mercury 838 293-1)POL	7	68
69	<b>LONG COLD WINTER</b> (P/2) (Mercury 834 612-1)POL	51	69
70	<b>BIG TYME</b> (MCA 42302)MCA 8.98	2	70
71	<b>THROUGH THE STORM</b> (Arista AL 8572)RCA 9.98	8	71
72	<b>SHOOTING RUBBERBANDS AT THE STARS</b> (P) (Geffen GHS 24192)WEA 8.98		
		40	72
73	<b>HYSTERIA</b> (P/9) (Mercury 830 675-1)POL 9.98	98	73
74	<b>THE TRINITY SESSION</b> (RCA 8568-1-R)RCA 8.98	25	74
75	<b>2ND WAVE</b> (Columbia FC 44284)CBS	36	75
76	<b>WHAT YOU DON'T KNOW</b> (Arista)RCA 8.98	2	76
77	<b>DOIN' IT!</b> (Select 21629)IND 8.98	7	77
78	<b>IN MY EYES</b> (LMR 5531)IND 8.98	19	78
79	<b>LOOK SHARP!</b> (EMI 91098)CAP 9.98	12	79
80	<b>GOOD TO BE BACK</b> (EMI 48902)CAP 8.98	7	80
81	<b>GREEN</b> (P) (Warner Bros. 25795)WEA 9.98	33	81
82	<b>MYSTERY GIRL</b> (P) (Virgin 91058)WEA 9.98	21	82
83	<b>YOUNGEST IN CHARGE</b> (Profile 1280)IND	9	83
84	<b>MARTIKA</b> (Columbia SL 44290)CBS	2	84
85	<b>SERIOUS</b> (EMI 90921)CAP 8.98	7	85
86	<b>SILHOUETTE</b> (P/2) (Arista AL-8457)RCA 9.98	38	86
87	<b>SAY ANYTHING</b> (WTG SP 45140)CBS	9	87
88	<b>GIVING YOU THE BEST THAT I GOT</b> (P/3) (Elektra 60827)WEA 8.98		
		36	88
89	<b>THE GREAT RADIO CONTROVERSY</b> (G) (Geffen GHS 24224)WEA 8.98	21	89
90	<b>WILD AND LOOSE</b> (Capitol 90926)CAP 8.98	9	90
91	<b>THE BOY GENIUS (FEAT. A NEW BEGINNING)</b> (Atlantic 81941)WEA	10	91
92	<b>BARRY MANILOW</b> (Arista 8570)RCA 9.98	8	92
93	<b>SWEET 16</b> (MCA 6294)MCA 8.98	6	93
94	<b>EVERYTHING</b> (P) (Columbia OC 44056)CBS	36	94
95	<b>IN YOUR FACE</b> (PolyGram 839 192)POL	10	95
96	<b>HEAR &amp; NOW</b> (Capitol CI 48748)CAP 8.98	<b>DEBUT</b>	<b>BILLY SQUIER</b>
97	<b>9</b> (Virgin 91062)WEA 9.98	6	97
98	<b>SARAYA</b> (Polydor 837 734-1)POL	8	98
99	<b>STREET FIGHTING YEARS</b> (A&M 3927)RCA 9.98	8	99
100	<b>DONNY OSMOND</b> (Capitol 92354)CAP 8.98	9	100
101	<b>ORANGES &amp; LEMONS</b> (Geffen GHS 24218)WEA 9.98	17	101
102	<b>WILL THE CIRCLE BE UNBROKEN VOL. II</b> (Universal 17847)MCA		
		8	102
103	<b>SOMETHING REAL</b> (Elektra 60852)WEA 9.98	14	103
104	<b>TECHNIQUE</b> (Qwest/WB 25845)WEA 9.98	22	104
105	<b>TOURIST IN PARADISE</b> (GRP 9588)MCA	6	105
106	<b>AVALON SUNSET</b> (Mercury 839262)POL	3	106
107	<b>WORKBOOK</b> (Virgin 91240)WEA 9.98	8	107
108	<b>I'VE GOT EVERYTHING</b> (CBS OZ 45124)CBS	7	108
109	<b>BRAIN DRAIN</b> (Sire 25905)WEA 8.98	5	109
110	<b>NEARLY HUMAN</b> (Warner Bros. 25881)WEA 8.98	5	110
111	<b>SWASS</b> (G) (Nasty Mix 70123)IND	41	111
112	<b>TIME AND TIDE</b> (G) (Epic BFE 40767) CBS	56	112

113	RHYTHM & ROMANCE (Atlantic 81896)WEA 8.98	SYSTEM	108	2
114	KEEP ON MOVIN' (Virgin 91267)WEA 9.98	SOUL II SOUL	DEBUT	
115	DOOLITTLE (4AD/Elektra 60856)WEA	THE PIXIES	117	10
116	WHERE DO WE GO FROM HERE (Cypress/A&M 0130)RCA 8.98	MICHAEL DAMIAN	120	4
117	DANCING WITH THE LION (Columbia OC 45154)CBS	ANDREAS VOLLENWEIDER	110	13
118	RIVER OF TIME (G) (Curb/RCA 95951-1-R)RCA 8.98	THE JUDDS	98	12
119	BIG FUN (Virgin 91242)WEA 8.98	INNER CITY	126	3
120	AMANDALA (Warner Bros. 25873)WEA 8.98	MILES DAVIS	135	5
121	CROSS THAT LINE (Elektra 60794)WEA 9.98	HOWARD JONES	95	14
122	WORKING OVERTIME (Motown MOT 6274)MCA 8.98	DIANA ROSS	123	4
123	START OF A ROMANCE (Atlantic 81853)WEA 9.98	SKYY	103	11
124	BLAZE OF GLORY (A&M 5249)RCA	JOE JACKSON	104	10
125	VOICES OF BABYLON (Columbia 44449)CBS	THE OUTFIELD	106	13
126	LIVING YEARS (G) (Atlantic 81923)WEA 9.98	MIKE & THE MECHANICS	101	34
127	GIPSY KINGS (Elektra Musician 60845)WEA 9.98	GIPSY KINGS	115	30
128	IRRESISTIBLE (Island 91235)WEA 8.98	MILES JAYE	139	6
129	OPEN UP AND SAY...AHH! (P/4) (Enigma C1-48493)CAP 8.98	POISON	118	60
130	HEAVEN (Capitol C1-90959)CAP 8.98	BEBE & CECE WINANS	130	22
131	KILLIN' TIME (RCA 9668)RCA 8.98	CLINT BLACK	142	6
132	EXTREME (A&M 5238)RCA	EXTREME	129	14
133	IN A SENTIMENTAL MOOD (Warner Bros. 25889)WEA 9.98	DR. JOHN	141	6
134	DON'T CLOSE YOUR EYES (RCA 6494)RCA 8.98	KEITH WHITLEY	122	6
135	HEADLESS CHILDREN (Capitol 48942)CAP 8.98	W.A.S.P.	119	13
136	SO GOOD (Island 90970)WEA	MICA PARIS	143	7
137	DREAMS (Box Set) (Polydor 839 417)POL	THE ALLMAN BROTHERS	DEBUT	
138	TAKE 6 (Reprise 25670)WEA 9.98	TAKE 6	124	18
139	2 HYPE (G)(Select SEL 21628)IND 8.98	KID 'N PLAY	125	33
140	GREATEST HITS (P)(Columbia OC 44493)CBS	JOURNEY	132	32
141	SEE THE LIGHT (Arista AL 8553) 8.98	THE JEFF HEALEY BAND	DEBUT	
142	THE WARMER SIDE OF COOL (Geffen GHS 24222)WEA 8.98	WANG CHUNG	144	4
143	ON SOLID GROUND (MCA 6237)MCA 8.98	LARRY CARLTON	150	4
144	101 (Sire 25853)WEA 15.98	DEPECHE MODE	116	15
145	WE'RE MOVIN' UP (Warner Bros. 25849)WEA 9.98	ATLANTIC STARR	149	8
146	ROCK & ROLL STRATEGY (A&M SP 5218)RCA 8.98	THIRTY-EIGHT SPECIAL	127	37
147	GREATEST HITS III (G)(Warner Bros/Curb 25834)WEA 9.98	HANK WILLIAMS JR.	121	20
148	OPERATION: MINDCRIME (G) (EMI 48640)CAP 9.98	QUEENSRYCHE	138	13
149	ANCIENT HEART (Reprise 25839)WEA 8.98	TANITA TIKARAM	140	20
150	24/7(4TH & B'Way/Island 4011)WEA 8.98	DINO	181	2
151	STRAIGHT TO THE SKY (Columbia OC 44378)CBS	LISA LISA & CULT JAM	136	9
152	I GET JOY (A&M 5228)RCA 8.98	AL GREEN	153	6
153	LOVE WARRIORS (Windham Hill 0116)RCA 8.98	TUCK & PATTI	164	4
154	CITY STREETS (Capitol 90885)CAP 9.98	CAROLE KING	134	12
155	SERIOUS BUSINESS (Mercury 836 952)POL	THIRD WORLD	180	3
156	EAT THE HEAT (Epic 44368)CBS	ACCEPT	165	3
157	ROACHFORD (Epic FE 45097)CBS	ROACHFORD	163	6
158	NEW YORK (Sire 25829)WEA 9.98	LOU REED	133	24
159	CRACKERS INTERNATIONAL (Sire 25904)WEA 6.98	ERASURE	137	9
160	EAST (Epic OE 45022)CBS	HIROSHIMA	146	15
161	THE RIGHT STUFF (G) (Wing/PolyGram 835 964-1)POL	VANESSA WILLIAMS	148	22
162	THIS WOMAN (G) (RCA 8369-1)RCA 8.98	K.T. OSLIN	147	41
163	LYLE LOVETT AND HIS LARGE BAND (MCA/Curb 42263)MCA 9.98	LYLE LOVETT	162	22
164	KING SWAMP (Virgin 91069)WEA 9.98	KING SWAMP	159	6
165	TANTILLA (Rhino 70846)CAP 8.98	HOUSE OF FREAKS	166	5
166	RAINBOW WARRIORS/GREENPEACE (Geffen 24236)WEA 8.98	VARIOUS ARTISTS	DEBUT	
167	RATTLE AND HUM (P/3) (Island 91003)WEA 14.98	U2	168	37
168	WATERFRONT (Polydor 937 970)POL	WATERTFRONT	151	5
169	BULLETBOYS (G) (Warner Bros. 25782)WEA 8.98	BULLETBOYS	152	35
170	URBAN DAYDREAMS (GRP GR-9587)MCA	DAVID BENOIT	170	9
171	YO FRANKIE (Arista AL 8549)RCA 9.98	DION	171	7
172	JUST COOLIN' (G) (Atlantic 81926)WEA 9.98	LEVERT	154	34
173	BUCK WILD (Virgin 91021)WEA 9.98	E.U.	155	14
174	TAKE IT WHILE IT'S HOT (Atco 90917)WEA 8.98	SWEET SENSATION	173	15
175	MESSAGES FROM THE BOYS (G) (Motown MOT-6260) MCA 8.98	THE BOYS	179	37

176	PHANTOM OF THE OPERA HIGHLIGHTS (Polydor 831 563)POL	Original Cast Soundtrack	175	3
177	HEART BREAK (P)(MCA 42207)MCA 8.98	NEW EDITION	174	42
178	SOUTHERN STAR (G) (RCA 8587-1-R)RCA 8.98	ALABAMA	156	21
179	IT TAKES A NATION OF MILLIONS TO HOLD US BACK (Def Jam FC 44303)CBS	PUBLIC ENEMY	187	51
180	DON'T TELL A SOUL (Sire/Reprise 25831)WEA 8.98	THE REPLACEMENTS	157	21
181	RAIN MAN (Capitol 91866)CAP 8.98	Original Motion Picture Soundtrack	158	18
182	HEADLESS CROSS (I.R.S. 82002)MCA 9.98	BLACK SABBATH	160	10
183	HEART SHAPED WORLD (Reprise 25827)WEA 8.98	CHRIS ISAAK	DEBUT	
184	SOMETHING INSIDE SO STRONG(Reprise 25792)WEA 9.98	KENNY ROGERS	178	6
185	ORIGINAL STYLIN' (Arista 8571)RCA 8.98	3 TIMES DOPE	186	15
186	THE SCATTERING (Virgin 91239)WEA 9.98	CUTTING CREW	167	6
187	COCKTAIL (P/4) (Elektra 60806)WEA 9.98	Original Motion Picture Soundtrack	169	46
188	BEYOND THE BLUE NEON (G) (MCA 42266)MCA 8.98	GEORGE STRAIT	172	19
189	DICE (Def American/Geffen 24214)WEA 9.98	ANDREW DICE CLAY	189	10
190	SPELL (Mika/Polydor 835 713-1)POL	DEON ESTUS	188	11
191	FREE (I.R.S. 82001)MCA 9.98	CONCRETE BLONDE	190	7
192	BOOM BOOM CHI BOOM BOOM (Sire/Reprise 25888)WEA 9.98	TOM TOM CLUB	161	13
193	TOUCH (Arista AL 8594)RCA 9.98	SARAH McLACHLAN	176	7
194	FAITH (P/7) (Columbia OC 40867)CBS	GEORGE MICHAEL	177	85
195	BLAST OFF (EMI 91401)CAP	STRAY CATS	182	11
196	MOVE SOMETHIN' (G) (Luke Skywalker XR 101)IND 8.98	2 LIVE CREW	199	60
197	SPELLBOUND (Warner Bros. 25781)WEA 9.98	JOE SAMPLE	183	11
198	STATE OF EUPHORIA (Atlantic Megatorce/Atlantic 91004	ANTHRAX	184	9
199	MORE SONGS ABOUT LOVE & HATE (Epic 45023)CBS	THE GODFATHERS	185	6
200	BLESSING IN DISGUISE (Elektra 60817)WEA 8.98	METAL CHURCH	191	18

### ALPHABETIZED TOP 200 ALBUMS (BY ARTIST)

10,000 Maniacs / 10	De La Soul / 13	King, Carole / 154	Outfield / 125	System / 113
2 Live Crew / 196	Depeche Mode / 144	King Swamp / 164	Paris, Mica / 136	Take 6 / 138
3 Times Dope / 185	Dino / 150	Kingdom Come / 95	Petty, Tom / 2	Taylor Dayne / 185
Abdul, Paula / 5	Dion / 171	Kool Moe Dee / 22	Phantom O.A. High-	Tesla / 89
Accept / 156	Doobie Brothers / 16	Kwame / 91	Ights / 176	Third World / 155
Alabama / 178	Dr. John / 133	Lang K.D. / 55	Pixies / 115	Thirty-Eight Special / 146
Allman Bros. / 137	Eazy-E / 41	Lauper, Cyndi / 43	Poison / 129	Tikaram, Tanita / 149
Ander-	Enya / 66	L.L. Cool J / 20	Public Enemy / 179	Tin Machine / 18
son,Bruford,Wakeman,	Erasure / 159	Levert / 172	Public Image Ltd / 97	Tom Tom Club / 192
Howe / 36	Estus, Deon / 190	Lisa Lisa / 151	Queen / 26	Tone Loc / 30
Anthrax / 198	Etheridge, Melissa / 67	Living Colour / 31	Queensryche / 148	Too Short / 29
Atlantic Starr / 145	E.U. / 173	Love And Rockets / 28	Raitt, Bonnie / 17	Tuck & Patty / 153
Badlands / 52	Expose' / 76	M.C. Hammer / 27	R.E.M. / 81	Traveling Wilburys / 58
Baker, Anita / 88	Extreme / 132	Madonna / 3	Reed, Lou / 158	U2 / 167
Bangies / 94	Base, Rob / 40	Manilow, Barry / 92	Replacements / 180	U.T.F.O. / 77
Base, Rob / 40	Fine Young Cannibals / 1	Marika / 84	Rippingtons / 105	V.A.G.H.N. / 117
Basia / 112	Benoit David / 170	Ford, Lita / 45	Marx, Richard / 24	Roachford / 157
Brown, Bobby / 4	Black, Clint / 131	Franklin, Aretha / 71	McCartney, Paul / 19	Rogers, Kenny / 184
Bulletboys / 169	Black Sabbath / 182	Gabriel, Peter / 33	McEntire, Reba / 93	Ross, Diana / 122
Carlton, Larry / 143	Blue Magic / 170	Ghostbusters 2 / 49	McLachlan, Sarah / 193	Roxette / 79
Cherry, Nina / 46	Blue Murder / 65	Gibson, Debbie / 50	McLachlan, Sarah / 193	Rundgren, Todd / 110
Chung, Wang / 142	Bon Jovi / 35	Gipsy Kings / 127	Mellencamp, John	Sample, Joe / 197
Cinderella / 69	Boys, The / 175	Godfathers / 199	Cougar / 14	Saraya / 98
Clay, Andrew Dice / 189	Brickell, Edie / 72	Green, Al / 152	Metal Church / 200	Simple Minds / 99
Cole, Natalie / 80	Browne, Jackson / 42	Greenpeace / 166	Metallica / 60	Simply Red / 25
Concrete Blonde / 191	Brown, Bobby / 4	Guns N' Roses / 23,38	Michael, George / 194	Sir Mix A Lot / 111
Costello, Elvis / 64	Bulletboys / 169	Guy / 32	Midnight Star / 199	Skid Row / 21
Cowboy Junkies / 74	Carlton, Larry / 143	Healey, Jeff / 141	Mike & The Mechanics / 126	Skyy / 123
Cult / 6	Cherry, Nina / 46	Heavy D & The Boyz / 70	Milli Vanilli / 8	Slick Rick / 34
Cure / 11	Chung, Wang / 142	Hiroshima / 160	Mould, Bob / 107	Smthereens / 119
Cutting Crew / 186	Cinderella / 69	Hiroshima / 160	Morrison, Van / 106	Snow, Phoebe / 103
Damian, Michale / 116	Clay, Andrew Dice / 189	Indigo Girls / 47	Neville Brothers / 59	Soul 2 Soul / 114
Davis, Miles / 120	Cole, Natalie / 80	Inner City / 119	New Edition / 177	Special Ed / 83
Def Leppard / 73	Concrete Blonde / 191	Issak, Cris / 183	New Kids / 9	Squire, Billy / 96
	Costello, Elvis / 64	The Jacksons / 48	New Order / 104	Stevie B / 78
	Cowboy Junkies / 74	Jackson, Joe / 124	Nicks, Stevie / 12	Stewart, Rod / 54
	Cult / 6	Jaye, Miles / 128	Nitty Gritty / 102	Strait, George / 188
	Cure / 11	Jones, Howard / 121	N.W.A. / 44	Stray Cats / 195
	Cutting Crew / 186	Journey / 140	Oaktown 357 / 90	Summer, Henry Lee / 108
	Damian, Michale / 116	Judds / 118	Orbison, Roy / 82	Summer, Donna / 63
	Davis, Miles / 120	Kenny G / 86	Oslin, K.T. / 162	Surface / 75
	Def Leppard / 73	Kid N Play / 139	Osmond, Donny / 100	Sweet Sensation / 174
				Swing Out Sister / 68

## WESTERN REGION

### POP

#### ■ High Movers\*

1. Cold Hearted (Virgin) Paula Abdul
2. Friends (MCA) Jody Watley
3. Hooked On You (Atco) Sweet Sensation
4. I'm That Type Of Guy (Def Jam) L.L. Cool J
5. Cover Of Love (Cypress) Michael Damien

#### ■ Most Added\*\*

1. Right Here Waiting (EMI) Richard Marx
2. Don't Wanna Lose You (EMI) Gloria Estefan
3. Come Home With Me Baby (Epic) Dead Or Alive
4. The Prisoner (Elektra) Howard Jones
5. Cold Hearted (Virgin) Paula Abdul

### R&B

#### ■ High Movers\*

1. Turned Away (Atlantic) Chuckii Booker
2. Nothing That Compares To You (Epic) Jacksons
3. Keep On Moving (Virgin) Soul II Soul
4. Shower Me With Your Love (Columbia) Surface
5. Got To Get the Money (Atlantic) Levert

#### ■ Most Added\*\*

1. I Do (EMI) Natalie Cole
2. Just Git It Together (Columbia) Lisa Lisa
3. If You Asked Me To (MCA) Patti LaBelle
4. It's No Crime (Solar) Babyface
5. Spend The Night (Warner Bros.) Isley Brothers

### COUNTRY

#### ■ High Movers\*

1. Timber I'm Falling In Love (MCA) Patty Loveless
2. Never Givin' Up On Love (WB) Michael Martin Murphy
3. I'm Still Crazy (Columbia) Vern Gosdin
4. This Woman (RCA) K.T. Oslin
5. Maybe I Won't Love You Any More (Curb/MCA) Johnny Lee

#### ■ Most Added\*\*

1. Any Way The Wind Blows (WBRCA) Southern Pacific
2. Honky Tonk Heart (WB) Highway 101
3. Planet Texas (Reprise) Kenny Rogers
4. I Wonder Do You Think Of Me (RCA) Keith Whitley
5. Nothing I Can Do About It (Columbia) Willie Nelson

## SOUTH CENTRAL REGION

### POP

#### ■ High Movers\*

1. Cold Hearted (Virgin) Paula Abdul
2. No More Rhyme (Atlantic) Debbie Gibson
3. Hooked On You (Atco) Sweet Sensation
4. Cover Of Love (Cypress) Michael Damien
5. Calling It Love (Polygram) Animation

#### ■ Most Added\*\*

1. Don't Wanna Lose You (EMI) Gloria Estefan
2. Right Here Waiting (EMI) Richard Marx
3. Shower Me With Love (Epic) Surface
4. The Prisoner (Elektra) Howard Jones
5. Cover Of Love (Cypress) Michael Damien

### R&B

#### ■ High Movers\*

1. Shower Me With Your Love (Columbia) Surface
2. Show And Tell (Capitol) Peabo Bryson
3. Objective (Island) Miles Jaye
4. Batdance (WB) Prince
5. Congratulations (A&M) Vesta

#### ■ Most Added\*\*

1. I Do (EMI) Natalie Cole
2. Remember The First Time (EMI) Eric Gable
3. Gotta Be A Better Way (Atlantic) Foster/McElroy
4. The First Time (CBS) Chris Jasper
5. If You Ask Me To (MCA) Patti LaBelle

### COUNTRY

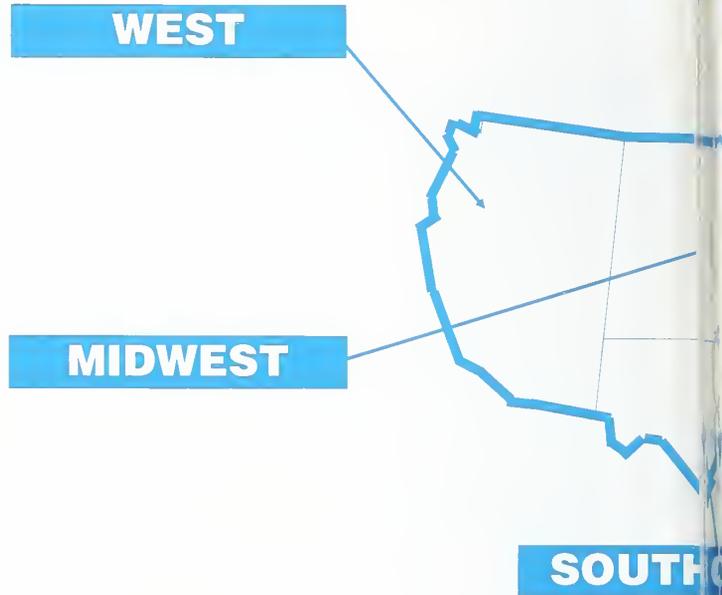
#### ■ High Movers\*

1. Timber I'm Falling In Love (MCA) Patty Loveless
2. Turn Of The Century (MCA) Nitty Gritty Dirt Band
3. I'm Still Crazy (Columbia) Vern Gosdin

## CASH BOX R

### REGIONAL COMPILATION BASED ON CASH BOX

\* Average Chart Movement  
\*\*\*Most



4. Are You Ever Gonna Love Me (WB) Holly Dunn
5. Love Has No Right (Atlantic America) Billy Joe Royal

#### ■ Most Added\*\*

1. Honky Tonk Heart (WB) Highway 101
2. Any Way The Wind Blows (WB) Southern Pacific
3. Give Me His Last Chance (MCA) Lionel Cartwright
4. Cotton Pickin' Time (WB) The Marcy Brothers
5. I Wonder Do You Think Of Me (RCA) Keith Whitley

## MIDWESTERN REGION

### POP

#### ■ High Movers\*

1. Cold Hearted (Virgin) Paula Abdul
2. No More Rhyme (Atlantic) Debbie Gibson
3. Cover Of Love (Cypress) Micheal Damien
4. Calling It Love (Polygram) Animation
5. I'm That Type Of Guy (Def Jam) L.L. Cool J

#### ■ Most Added\*\*

1. Don't Wanna Lose You (EMI) Gloria Estefan
2. Right Here Waiting (EMI) Richard Marx
3. It Isn't, It Wasn't... (Arista) Aretha & Whitney
4. Jackie Brown (Mercury) J.C. Mellencamp
5. Cover Of Love (Cypress) Micheal Damien

### R&B

#### ■ High Movers\*

1. Turned Away (Atlantic) Chuckie Booker
2. The Way It Is (RCA) Troy Johnson
3. Keep On Moving (Virgin) Soul II Soul
4. Got To Get The Money (Atlantic) Levert
5. Batdance (WB) Prince

#### ■ Most Added\*\*

1. I Do (EMI) Natalie Cole
2. Just Git It Together (Columbia) Lisa Lisa
3. Let Go (Wing/Polydor) Sharron Bryant
4. If You Ask Me To (MCA) Patti LaBelle
5. My Fantasy (Motown) Teddy Riley/Guy

# DIO REPORT

OF HOT SINGLES  
WEEKLY RADIO RESEARCH

\* Number of Station Ads  
Nationally



## COUNTRY

### High Movers\*

1. Are You Ever Gonna Love Me (WB) Holly Dunn
2. Never Givin' Up On Love (WB) Michael Martin Murphy
3. Love Has No Right (Atlantic America) Billy Joe Royal
4. Timber I'm Falling In Love (MCA) Patty Loveless
5. Turn Of The Century (MCA) Nitty Gritty Dirt Band

### Most Added\*\*

1. Honky Tonk Heart (WB) Highway 101
2. Any Way The Wind Blows (WB) Southern Pacific
3. Don't You (WB) The Forester Sisters
4. Brotherly Love (Curb/MCA) Moe Bandy
5. Planet Texas (Reprise/WB) Kenny Rogers

## NORTHEASTERN REGION

## POP

### High Movers\*

1. Toy Soldier (Columbia) Martika
2. On Our Own (MCA) Bobby Brown
3. Lay Yours Hands On Me (Mercury) Bon Jovi
4. Crazy About Her (WB) Rod Stewart
5. If You Don't Know Me By Now (Elektra)

### Most Added\*\*

1. Right Here Waiting (EMI) Richard Marx
2. Don't Wanna Lose You (Epic) Gloria Estefan
3. If I Could Turn Back Time (Geffen) Cher
4. Secret Rendezvous (WB) Karyn White
5. Friends (MCA) Jody Watley

## R&B

### High Movers\*

1. Bat Dance (Paisley Park) Prince
2. Remember (Orpheus) Eric Gable
3. Congratulations (A&M) Vesta
4. Turned Away (Atlantic) Chuckii Booker
5. Shower Me With Your Love (Columbia) Surface

### Most Added\*\*

1. I Do (EMI) Natalie Cole
2. Where Do We Go (Atlantic) Ten City
3. Take It Off (Motown) Today
4. If You Ask Me To (MCA) Patti LaBelle
5. It's No Crime (Solar) Babyface

## COUNTRY

### High Movers\*

1. Love Has No Right (Atlantic America) Billy Joe Royal
2. Turn Of The Century (MCA) Nitty Gritty Dirt Band
3. Timber I'm Falling In Love (MCA) Patty Loveless
4. I'm Still Crazy (Columbia) Vern Gosdin
5. Callin' Baton Rouge (Capitol) New Grass Revival

### Most Added\*\*

1. Any Way The Wind Blows (WB) Southern Pacific
2. Never Had A Love Song (Universal) Gary Morris
3. Honky Tonk Heart (WB) Highway 101
4. I Wonder Do You Think Of Me (RCA) Keith Whitley
5. Nothing I Can Do About It Now (Columbia) Willie Nelson

## SOUTHEASTERN REGION

## POP

### High Movers\*

1. If You Don't Know Me By Now (Elektra) Simply Red
2. So Alive (RCA) Love & Rockets
3. Toy Soldiers (Columbia) Martika
4. Batdance (WB) Prince
5. Lay Your Hands On Me (PolyGram) Bon Jovi

### Most Added\*\*

1. Right Here Waiting (EMI) Richard Marx
2. Don't Wanna Lose You (Epic) Gloria Estefan
3. The Prisoner (Elektra) Howard Jones
4. All I Want Is You (Island) U
5. Shower Me With Your Love (Columbia) Surface

## R&B

### High Movers\*

1. Secret Rendezvous (WB) Karyn White
2. My Fantasy (Motown) Teddy Riley
3. Batdance (WB) Prince
4. Objective (Island) Miles Jaye
5. Congratulations (A&M) Vesta

### Most Added\*\*

1. I Do (EMI) Natalie Cole
2. Raindrops (PolyGram) Kool & the Gang
3. If You Ask Me To (MCA) Patti LaBelle
4. My Fantasy (Motown) Teddy Riley/Guy
5. Spend The Night (WB) Isley Brothers

## COUNTRY

### High Movers\*

1. Timber I'm Falling In Love (MCA) Patty Loveless
2. Love Has No Right (UAtlantic America) Billy Joe Royal
3. Turn Of The Century (MCA) Nitty Gritty Dirt Band
4. Callin' Baton Rouge (Capitol) New Grass Revival
5. Are You Ever Gonna Love Me (WB) Holly Dunn

### Most Added

1. I Wonder Do You Think Of Me (RCA) Keith Whitley
2. Any Way The Wind Blows (WB) Southern Pacific
3. Honky Tonk Heart (WB) Highway 101
4. Give Me His Last Chance (MCA) Lionel Cartwright
5. Cotton Pickin' Time (WB) The Marcy Brothers

## GUARANTEED NATIONAL HITS

### POP\*\*\*

Right Here Waiting  
Richard Marx  
(EMI)

### R&B\*\*\*

I Do  
Natalie Cole  
(EMI)

### COUNTRY\*\*\*

Honky Tonk Heart  
Highway 101  
(WB)

**DOES THE FACE LOOK FAMILIAR?:** You know you've seen this man, but you don't quite know where. Yeah, you've got it, he's on *Saturday Night Live*, playing his trombone in that lickety-split back-up band, one of the reliable things in that show's spotty history. He's **Steve Turre** and he's one of the best trombonists in the jazz business, no small potatoes considering the competition (great veterans like **J.J. Johnson** and **Jimmy Knepper**, younger guys like **Ray Anderson**, **Craig Harris**, **Art Baron** and **Robin Eubanks**). After years as everybody's rollover sideman (from **Rahsaan Roland Kirk** to **Dizzy Gillespie** to **Woody Shaw** to **Hilton Ruiz**), Turre has begun to establish himself as a leader with two fine albums on **Stash**. He's also a hell of a conch shell player. If the jazz polls had a Best Conch Shell category, Turre would ace it every time.

"My goal — and I'm working towards that — is to be out there with my group, putting the trombone out there to make it popular again, with the help of the shells. I want to make my living playing with my own music, but I also don't think that you have to

be a starving artist to prove anything. I've got a family and I want to take care of them. And I'm going to do it, too.

"The show is very nice, because the season is October through May, so I can tour all summer. In the meantime, all those reruns all summer — get the check coming in, take care of my family. Until I can launch my career the way it's supposed to be. See, I've got a master plan here. I know the TV show is not going to last forever, but I'll stay there for as long as it's going, because it's too sweet not to. But my plan is, by the time it's winding down, I'll be in demand enough so that I can just ease out of it and it'll be no problem."

The 40-year-old **Rasputin**-haired and -bearded trombonist talks sense. He's done the starving artist thing, he's seen friends of his do it, and it's not for him. It's a healthy attitude, the same healthy attitude he brings to his music, which — like that of **Rahsaan Roland Kirk**, whose band he was in for the last several years of the saxophonist's life — incorporates the entire spectrum of jazz, from the traditional gutbucket trombone of the early New Orleans guys to a raucous animal sounds.

"Rahsaan was a great teacher, he sent me on to **Vic Dickenson** and all the early cats. See, I played New Orleans music in junior high, my brother and I had a band where we'd play 'Muskrat Ramble' and all that kind of stuff. Then in high school somebody gave me a J.J. record and I said, 'Wow!' But, in-between New Orleans and bebop, I didn't have that together or know about it. You know, like **Trummy Young**, **J.C. Higginbotham**, **Dicky Wells**, **Al Grey**, the Ellingtonians. And Rahsaan said, 'Hey, man, wait a minute, you're missing a piece here.'"

He came to New York in the mid-'70s, as a member of **Art Blakey & the Jazz Messengers**, at a time when avant-garde jazz was at its peak. Turre, who had worked with avant-gardists in San Francisco, was rooming with the AACM's **Philip Wilson** who asked him, "Man, why you want to play with Blakey, that old-time shit, that bebop shit? Why don't you come play with us?"

"I told him, 'I've played with you before and I'll play with you again, but this music is kicking my ass, I want to learn how to play these changes. Then I'll play with you.'"

You can hear it in Turre's playing: a little bit of everything wrapped into an optimistic personal approach. He's an uplifting player, a player who conveys joy, whether on the trombone or on his vast array of conch shells (different sizes providing different tones).

"That again goes to Rahsaan," he says about his interest in shells. "Rahsaan was going through an avant-garde period and he had a gong he would bang on while he blew a shell. It would be opposites — he'd bang the shit out of the gong and then he would play the shell and it would be real peaceful. He would be playing with the people, because he'd put two opposite vibrations out there and the people wouldn't know what to feel, he liked to trip on them. And I asked him, 'Rahsaan, can I blow that shell?' And I blew it and, I'm not kidding, something just clicked. I got one and I messed with it and I said, 'Man, I hear more music than just that one note.'"

The result: a shell choir. It's an audience killer, every time. It looks great and sounds great — the shells don't just make sounds, they make music.

Keep an eye on Steve Turre.

"Look, I've been out here a long time, and I've played with everybody except **Miles**. Now I really want to play my own thing, so I've got to really try and focus on what I'm about. I like the TV and the studio for a little money, but I would much rather play for people."

ee Jeske

## CONTEMPORARY JAZZ



July 8, 1989 The grey shading represents a bullet, indicating strong upward chart movement.

Total Weeks ▼  
Last Week ▼

1	TOURIST IN PARADISE (GRP 9588)	THE RIPPINGTONS	6	5
2	AMANDA (Warner Bros. 9/25873)	MILES DAVIS	10	5
3	ON SOLID GROUND (MCA 6237)	LARRY CARLTON	3	11
4	EAST (Hiroshima Epic 45022)	HIROSHIMA	1	16
5	REAL LIFE STORY (Verve Forecast/PolyGram 837 697)			
		TERRI LYNE CARRINGTON	2	16
6	SPELLBOUND (Warner Bros. 25781)	JOE SAMPLE	4	13
7	WHISPERS AND PROMISES (Warner Bros. 25902)	EARL KLUGH	13	5
8	DANCING WITH THE LION (Columbia OC 45154)	ANDREAS VOLLENWEIDER	5	13
9	IVORY DREAM (Atlantic 81938)	KIRK WHALUM	7	14
10	THE PROMISE (Columbia FC 45215)	BOBBY WYLER	15	3
11	ON THE CORNER (GRP GR 9583)	JOHN PATITUCCI	8	13
12	BOTTOM'S UP (Atlantic 81978)	VICTOR BAILEY	16	7
13	LOVE WARRIORS (Windham Hill Jazz WH 0116)	TUCK & PATTI	20	3
14	URBAN DAYDREAMS (GRP GR 9587)	DAVID BENOIT	9	11
15	SKY LIGHT (Verve Forecast/PolyGram 837 696)	RICARDO SILVEIRA	19	7
16	HEART'S HORIZON (Reprise 25778)	AL JARREAU	11	26
17	POINT OF VIEW (MCA 6309)	SPYRO GYRA	DEBUT	
18	METROPOLIS (Windham Hill 0114)	TURTLE ISLAND STRING QUARTET	12	7
19	ALL OF ME (Columbia FC 44463)	JOEY DeFRANCESCO	25	3
20	LOVE MADNESS (Headfirst 729)	SHERRY WINSTON	14	11
21	BEFORE WE WERE BORN (Elektra/Nonesuch 608843)	BILL FRISELL	24	11
22	RHYTHM DEEP (GRP GR 9585)	OMAR HAKIM	17	9
23	BLACK WATER (Columbia FC 44316)	THE ZAWINUL SYNDICATE	30	3
24	ROUND TRIP (GRP GR 9586)	ERIC MARIENTAL	18	9
25	PENCIL SKETCHES #1 (Optimism 3210)	KIM PENSYL	21	18
26	LET'S STAY TOGETHER (Artful Balance 7215)	ERIC GALE	22	7
27	PERFECT TIME (Windham Hill Jazz 0115)	RAY OBIEDO	DEBUT	
28	SILHOUETTE (Arista AL-8457)	KENNY G	23	34
29	CONFIDENTIAL (GRP GR-9581)	SPECIAL EFX	26	14
30	TIMES ARE CHANGING (Blue Note 90905)	FREDDIE HUBBARD	36	3
31	LOVE SEASON (Orpheus/Capitol 75602)	ALEX BUGNOD	27	14
32	N.Y.C. (Intuition/Capitol 91354)	STEPS AHEAD	28	14
33	DAVE GRUSIN COLLECTION (GRP 9579)	DAVE GRUSIN	29	18
34	THE SEARCHER (GRP GR-9580)	KEVIN EUBANKS	31	14
35	GIPSY KINGS (Elektra 60845)	GIPSY KINGS	32	20
36	SIMPLE PLEASURES (EMI- Manhattan E1-48059)	BOBBY MCFERRIN	33	61
37	FESTIVAL (GRP 9570)	LEE RITENOUR	34	34
38	MORE THAN FRIENDS (Jive/RCA 1136-1)	JONATHAN BUTLER	35	31
39	FLASHPOINT (GRP 9571)	TOM SCOTT	37	32
40	CLOSE-UP (Reprise 9 25715)	DAVID SANBORN	38	48

## JAZZ PICKS

### ■ PAT METHENY: *Letter From Home* (Geffen 9 24245)

Subtle, tuneful (at times even, *gasp*, new age-ish) date that, again, borrows much of its lively rhythmic and melodic base from Brazil, with a taste of Argentina. Metheny, on acoustic much of the way, sounds fine indeed.

### ■ LOU RAWLS: *At Last* (Blue Note 91937)

That familiar bedroom bass-baritone in a recently-unfamiliar setting: low-down jazz/blues, with a classic-R&B edge. Mix of oldies and appropriate newbies (some penned by co-producer Billy Vera). Guests include Ray Charles and Dianne Reeves, but the blue-chip band makes this one purr.

### ■ CHARLIE ROUSE: *Epitaph* (Landmark 1521)

Seven weeks before he died last fall, the great tenorman played this last concert: fittingly a program of Monk tunes, which he played like nobody else. A loose, limber, oddly gentle date, with Don Cherry (!) along half the way.

### ■ RALPH MOORE: *Images* (Landmark 1520)

A leading contender for "best tenor player of his generation," Moore and his fellow hard-boppers (including Terence Blanchard and Benny Green) are sharper than gator teeth on this typical head-solo-solo-solo-head blowing date.

### ■ RIQUE PANTOJA: *Featuring Ernie Watts* (Sound Wave 56325)

First domestic issue from WEA Latina's new Brazilian saxman Watts, soft fusion sound from a tasty keyboardist and (on three cuts) saxman Watts.

### ■ SHEILA JORDAN/HARVIE SWARTZ: *Old Time Feeling* (Muse MR 5366)

A welcome rejuvenation of the terrific '82 vocal/bass album (Jordan's best setting) which appeared briefly on Palo Alto. Great singing, no question.

**CASH BOX CHARTS**

**COUNTRY SINGLES**

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

July 8, 1989



**#1 Single: Ricky Skaggs**



**#1 Debut: Keith Whitley #54**



**To Watch: Southern Pacific #39**

		Total Weeks Last Week
<b>1</b>	<b>LOVIN' ONLY ME</b> (Epic 34-68693/CBS)	<b>Ricky Skaggs 3 12</b>
2	BEYOND THOSE YEARS (MCA 53625)	The Oak Ridge Boys 1 14
3	SHE'S GOT A SINGLE THING IN MIND (MCA 53633)	Conway Twitty 4 10
4	HOLE IN MY POCKET (Columbia 38-38694/CBS)	Ricky Van Shelton 6 11
5	CALL ON ME (Capitol 44348)	Tanya Tucker 2 15
6	WHAT'S GOING ON IN YOUR WORLD (MCA 53648)	George Stralt 8 10
7	SOWIN' LOVE (RCA 8919-7)	Paul Overstreet 5 13
8	CATHY'S CLOWN (MCA-53638)	Reba McEntire 11 8
9	COME FROM THE HEART (Mercury 872 766-7)	Kathy Mattea 9 11
10	HOUSTON SOLUTION (RCA 8868-7)	Ronnie Milsap 12 10
11	WHY'D YOU COME IN HERE LOOKIN' LIKE THAT (Columbia 3868760)	Dolly Parton 13 8
12	I DON'T WANT TO SPOIL THE PARTY (Columbia 38-68599)	Rosanne Cash 7 15
13	IN A LETTER TO YOU (Universal 66003/MCA)	Eddy Raven 17 11
14	LOVE HAS NO RIGHT (Atlantic America 7-99217)	Billy Joe Royal 18 18
15	SHE DON'T LOVE NOBODY (MCA/Curb 53616/MCA)	Desert Rose Band 10 16
16	WHERE DID I GO WRONG (MCA 53504)	Steve Wariner 14 18
17	SUNDAY IN THE SOUTH (Columbia 38-68892)	Shenandoah 20 6
18	BETTER MAN (RCA 8781-7)	Clint Black 15 19
19	ONE GOOD WELL (RCA 8867-7)	Don Williams 21 6
20	TIMBER I'M FALLING IN LOVE (MCA 53641)	Patty Loveless 23 5
21	UP & GONE (Warner Bros. 7-22991)	The McCarters 24 8
22	LOVE OUT LOUD (RCA 8824-7)	Earl Thomas Conley 16 16
23	TURN OF THE CENTURY (Universal UVL-66009)	Nitty Gritty Dirt Band 26 3
24	ARE YOU EVER GONNA LOVE ME (Warner Bros. 7-22957-A)	Holly Dunn 27 4
25	THE GOSPEL ACCORDING TO LUKE (MCA 53481)	Skip Ewing 19 17
26	NEVER GIVIN' UP ON LOVE (Warner Bros. 7-22970-A)	Michael Martin Murphy 31 5
27	I'M STILL CRAZY (Columbia 3868888)	Vern Gosdin 34 5
28	THE KING IS GONE (So Are You) (Epic 34-68743)	George Jones 22 9
29	THIS WOMAN (RCA 8943-7)	K.T. Oslin 39 3
30	YOU AIN'T GOING NOWHERE (Universal 66006)	Chris Hillman & Roger McGuinn 25 8
31	AND SO IT GOES (Universal-66008)	John Denver w/Nitty Gritty Dirt Band 32 4
32	MAYBE I WON'T LOVE YOU ANY MORE (Curb/MCA CR617A41A)	Johnny Lee 41 3
33	CALLIN' BATON ROUGE (Capitol PB44357)	New Grass Revival 42 3
34	HEAVEN ONLY KNOWS (Reprise 722999A)	Emmylou Harris 28 6
35	I LOVE THE WAY HE LEFT YOU (MCA 53656)	Lee Greenwood 47 3
36	SOMEBODY PAINTS THE WALL (Curb 10528)	Josh Logan 38 6
37	5:01 BLUES (Epic 34-68598/CBS)	Merle Haggard 29 6
38	BROTHERLY LOVE (Curb/MCA CRB 10537)	Mo Bandy 52 3
<b>39</b>	<b>ANY WAY THE WIND BLOWS</b> (Warner Bros. 7-23965)	<b>Southern Pacific 54</b>
40	THEY RAGE ON (Capitol 44345)	Dan Seals 30 16
41	I GOT YOU (Reprise 7-27567/Warner Bros.)	Dwight Yoakam 33 18
42	NEVER HAD A LOVE SONG (Universal UVL 66011)	Gary Morris 59 2
43	I MIGHT BE WHAT YOU'RE LOOKING FOR (Universal 66005)	Larry Gatlin & the Gatlin Brothers 35 5
44	AFTER ALL THIS TIME (Columbia 38-68585/CBS)	Rodney Crowell 35 20
45	IF I HAD YOU (RCA 8817-7)	Alabama 37 17
46	HONKY TONK HEART (Warner Bros. 722955)	Highway 101 75 2
47	WHO NEEDS YOU (Airborne B-75741/Capitol)	The Sanders 40 6
48	PLANET TEXAS (Reprise 7-27690)	Kenny Rogers 68 3
49	IS IT STILL OVER? (Warner Bros. 7-27551)	Randy Travis 43 17
50	WHEN DADDY DID THE DRIVING (Happy Man 821AA)	Chris & Lenny 56 5
51	NEVER SAY NEVER (Capitol P.B44349)	T. Graham Brown 44 9

		Total Weeks Last Week
52	THIS BUS WON'T BE STOPPIN' ON MEMORY LANE (SOR-399)	Dawnett Fawcett 45 8
53	THE PRECIOUS JEWEL (Hal Kat Country 63058)	Charlie Louvin/Roy Acuff 62 6
<b>54</b>	<b>I WONDER DO YOU THINK OF ME</b> (RCA 8940-7-RA)	<b>Keith Whitley DEBUT</b>
55	BIG BAD MAMA (Evergreen EV-1092)	Eddie Lee Carr 63 5
56	DID I LEAVE MY HEART AT YOUR HOUSE (Overton Lee 45-130)	A Touch Of Country 57 6
57	NOTHING I CAN DO ABOUT IT NOW (Columbia 38-68923)	Willie Nelson DEBUT
58	RED NECK BLUE MONDAY (Bear BR 2004)	Justin Wright 67 3
59	YOUNG LOVE (Strong Love) (Curb/RCA 8820-8/RCA)	The Judds 46 20
60	HARD TIMES (American Cowboy Songs 24001)	Chris Ladoux 69 4
61	COTTON PICKIN' TIME (Warner Bros. 7-22956-A)	The Marcy Brothers DEBUT
62	YOU MADE IT EASY (Evergreen 1093-A)	Sammy Sadler 71 4
63	CRIPPLE COWBOY (Interstate 20 777-A)	Tracker 65 5
64	DEATH AND TAXES (AND ME LOVIN' YOU) (Tra-Star TS-1226)	Patsy Cole 72 3
65	FACE OF LOVE (Sundial SR153)	Allen Karl 73 3
66	DON'T ABUSE YOUR BABY (Stop Hunger SHR-NG-1102)	Northern Gold 48 8
67	DON'T YOU (Warner Bros. 7-22943-A)	The Forester Sisters DEBUT
68	GIVE ME HIS LAST CHANCE (MCA 53651-A)	Lionel Cartwright DEBUT
69	BEFORE THE HEARTACHE ROLLS IN (RCA 8942-7)	Foster & Lloyd 49 4
70	CROSS MY BROKEN HEART (Capitol PB-44399)	Suzy Bogguss DEBUT
71	PAST THE POINT OF NO RETURN (AMI 1955)	Rich Chaney 82 2
72	SOUTHERN LADY (Round Robin U-24260)	Arne Benoni 50 7
73	I KEEP FORGETTING (Royal Knight RK-1001)	Misty Young 83 3
74	LYLE LOVETT'S HAIR (Funny Bone U-24698)	Joe Henderson 76 4
75	FALLING FOR YOU (Ridgewood R-3002-A)	Donnie Bowser 85 2
76	WHO'LL TURN OUT THE LIGHT (Curb/MCA CRB105)	Ronnie McDowell DEBUT
77	DRIVE TIME BLUES (Valley Road U-24381)	Faye Dudley 78 4
78	EASY LOVIN' NIGHTS WITH YOU (Cannery CA 01100)	Kenny Layne 80 3
79	LOOK AT ME BOY (Tentex TTR-003)	Coates Twins 86 3
80	NOTHIN' BEATS THE HARD TIMES (Carter Country 1203)	Brian James 81 3
81	WOULD YOU IF I DO (Gallery II G-031-A)	Susan Rose 87 2
82	YOU'RE THE SOFTEST ROCK (I'VE EVER LEANED ON) (Singer 0100)	Bryce Oblin DEBUT
83	MAYBE THERE (True TU-97AA)	Lisa Childress 90 2
84	WHEN LOVE COMES AROUND THE BEND (RCA 8815-7)	Juice Newton 51 6
85	DROWN IN THE FLOOD (Sundial SR-156)	Dawn Dorminy DEBUT
86	BETWEEN HELLO AND GOODBYE (Twila TW-501A)	Tony Cisco DEBUT
87	BUT YOU WILL (SOA 006)	Razzy Bailey 53 11
88	BLUE OF A KIND (Step One 403)	Ray Pennington DEBUT
89	DON'T TOSS US AWAY (MCA 53477)	Patty Loveless 55 23
90	IT'S GOT TO BE LOVE (Stop Hunger Records SHR-MP1102)	Bob Cat Douglass & Linda Kaye 58 7
91	WALKING IN MY DREAMS (GBS 792-A)	Ernie Bivens 3rd 94 2
92	FIRE ON THE MOUNTAIN (Sound Waves SW-4822)	Larry Dalton Band DEBUT
93	RAMBO JACK (American Image 4001)	Eddie Bond 60 6
94	WHEN IS THE RIGHT TIME (Golden Eagle GE-155-AA)	George Carone DEBUT
95	TELL IT LIKE IT IS (Atlantic America 7-99242/Atlantic)	Billy Joe Royal 61 22
96	DON'T QUIT ME NOW (MCA 53510)	James House 64 12
97	LOVE IS ONE OF THOSE WORDS (Columbia 38-68758)	Janie Frickie 66 5
98	HEY BOBBY (RCA 8865-7)	K.T. Oslin 70 22
99	I PROMISE (Evergreen EV1091)	Lynne Tyndall 74 9
100	SHOE STRING & A PRAYER (Junquera NH-5)	Nikki Hornsby 77 5

# COUNTRY MUSIC

## LIVING LEGEND

### MICKEY NEWBURY: Back, More Powerful Than Ever!



(Photo: Kay Knight)

THE STANDING ROOM ONLY crowd grew quiet as the slim figure in a white suit made his way across the room, stopping to shake hands and say hello to old friends and to his many fans. As he stepped onto the stage, the crowd came alive with thunderous applause and a standing ovation, and with the first sweet lyrics, Mickey Newbury began to weave his spell.

Early in his first set, the crowd started to request one of his best known tunes. "You're not even going to give me time to loosen up my voice?" Newbury asked, smiling. "Well, okay, if that's what you want, I'll sing it."

That smash hit, "Just Dropped In to See What Condition My Condition Was In" (the one that Kenny Rogers a star), only began to feed the crowd's insatiable appetite. Never have I seen a crowd so mesmerized! As he sang "Sweet Memories," "San Francisco Mabel Joy," "Heaven Help the Child," and "The American Trilogy," it was as if he took every person in the room to that place in his mind where the music comes from.

After a seven-year hiatus, Newbury came back into the spotlight last year with an album release, *Mickey Newbury: In a New Age*, on Airborne Records, and he is currently touring. While I've always been a Mickey Newbury fan, this was my first chance to see him *live* in concert. As I watched him perform, it was very obvious that Mickey Newbury is definitely *back*, more powerful than ever!

Growing up in Houston, Texas, Newbury was influenced by almost every style of music, including country, blues, jazz, Mexican and folk. He spent four years in the Air Force in the early '60s before moving to Nashville, where he became, along with good friend Kris Kristofferson, one of the most influential writers of the '70s.

Newbury is what musicians call a "songwriter's songwriter." The honesty of his lyrics and the sincerity of his performing set Newbury apart from his peers. He sings about life — his, and those close to him. "We've all gone through a lot of the same things, circumstances are just different, that's all," Newbury reflects. "Everybody suffers, it's just that one guy writes about it, and another cries."

"I love music and I love writing," Newbury says. "But it's got to come from the heart to be good, to be right. Songwriting is not a job. It is *not* a job. If you think it is, a fire will start in you that will burn you up — and it's not a good fire."

Songwriting is something Newbury infinitely knows about. One of the many projects he is currently involved

in is the organization of a publishing company. "It's called High Lonesome Publishing Company and the main office will be in San Francisco, with a branch office here in Nashville," Newbury says. "I'll be working with some great writers, and one of them is a very, very talented young artist by the name of Tommy Barnes. He is one of the hottest writers to come through Nashville in the last 10 years. He is also going to soon be on the roster for recording with ITA Records on the West coast, which I'll also be working with."

And work is something Newbury is enthused about right now. While in Nashville, he appeared on TNN's *Nashville Now* and *Crook & Chase*, in addition to his concert at The Cock-eyed Camel. He is scheduled to perform in Warsaw, Poland, later this month and an entire European tour may also be in the works. Newbury will appear October 6 with Kristofferson, Joan Biaz and others at the *Bread and Roses Folk Festival* in Berkeley, California, and he is booked to perform with Neil Diamond New Year's Eve at the Crystal Palace Casino in the Bahamas. On the recording level, Newbury says he has been approached about writing the soundtrack and theme music for Sean Connery's next movie, and he also intends to record another album.

"I may have been away from performing for a few years, but I never stopped writing," Newbury smiles. "I have enough new material to fill four or five albums, and the name of my next one will probably be *Old Friends and Golden Bridges*... "Old friends, old friends / That's what matters in the end," he softly recites the lines from what will probably become another Newbury classic.

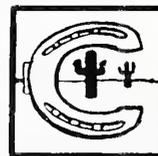
"Old Friends" and "I'm Just a Country Boy" were two of Newbury's more recent compositions that he performed in concert here, and if these are any indication of what the other new material will sound like, I'm sure we will continue to be swept away by the ever-present mystery of his music....

He has been away from his audience for a while, and in Europe it was even rumored that he had died. Well, contrary to belief and scattered rumors, Mickey Newbury is very much alive and back, more powerful than ever. And he remains the master at weaving his spell through sensuous songs with a melody of dreams.

While he wishes people wouldn't call him a living legend, it's pretty hard to resist because Mickey Newbury is what living legends are made of.

**Kay Knight**

## COUNTRY ALBUMS



July 8, 1989 The grey shading represents a bullet, indicating strong upward chart movement.

Total Weeks ▼  
Last Week ▼

1	SWEET SIXTEEN (MCA-6294) (G)	Reba McEntire	1	8
2	BEYOND THE BLUE NEON (MCA 42266)	George Strait	4	19
3	GREATEST HITS III (Warner/Curb 1-25834/Warner Bros.)	Hank Williams, Jr.	3	19
4	DON'T CLOSE YOUR EYES (RCA 6494-1)	Keith Whitley	5	54
5	RIVER OF TIME (Curb/RCA 9595-1/RCA)	The Judds	2	11
6	SOUTHERN STAR (RCA 8587-1)	Alabama	7	19
7	THIS WOMAN (RCA 8369) (G)	K.T. Oslin	6	42
8	KILLIN' TIME (RCA 8781-7)	Clint Black	8	8
9	WILL THE CIRCLE BE UNBROKEN (Warner Bros. 285301)	Nitty Gritty Dirt Band	10	6
10	DIAMONDS AND DIRT (Columbia 44076/CBS)	Rodney Crowell	9	62
11	HONKY TONK ANGEL (MCA 42223)	Patty Loveless	13	37
12	HITS 1979-1989 (Columbia 44054/CBS)	Rosanne Cash	14	16
13	THE ROAD NOT TAKEN (Columbia 44468/CBS)	Shenandoah	19	17
14	OLD 8 x 10 (Warner Bros. 25738) (P)	Randy Travis	11	49
15	LOVING PROOF (Columbia 44221/CBS) (G)	Ricky Van Shelton	12	40
16	SOMETHING INSIDE SO STRONG (Reprise 25792)	Kenny Rogers	18	7
17	ONE WOMAN MAN (Epic 44078/CBS)	George Jones	15	16
18	STRONG ENOUGH TO BEND (Capitol 48865)	Tanya Tucker	22	45
19	LYLE LOVETT AND HIS LARGE BAND (MCA/Curb 42263/MCA)	Lyle Lovett	17	21
20	WILLOW IN THE WIND (Mercury 422 836 950)	Kathy Mattea	16	9
21	TELL IT LIKE IT IS (Atlantic America 91064/Atlantic)	Billy Joe Royal	24	18
22	MYSTERY GIRL (Virgin 90158) (P)	Roy Orbison	23	17
23	GREATEST HITS (Curb/RCA 8318-1/RCA) (G)	The Judds	20	45
24	GREATEST HITS VOLUME THREE (MCA 42294)	The Oak Ridge Boys	27	4
25	THE COAST OF COLORADO (MCA 42128)	Skip Ewing	30	43
26	BLUEBIRD (Warner Bros. 25776)	Emmylou Harris	28	23
27	REBA (MCA 42134) (G)	Reba McEntire	33	60
28	BUENAS NOCHES FROM A LONELY ROOM (Reprise 25749-1/Warner Bros.) (G)	Dwight Yoakam	21	46
29	ABSOLUTE TORCH AND TWANG (Warner Bros. 25877)	k.d. lang	25	4
30	RAGE ON (Capitol 46976)	Dan Seals	29	49
31	STRANGER THINGS HAVE HAPPENED (RCA 9587)	Ronnie Milsap	31	15
32	WHITE LIMOZEEN (Columbia 44384)	Dolly Parton	34	3
33	101 2 (Warner Bros. 25742)	Highway 101	36	45
34	NEW CLASSIC WAYLON (MCA 42287)	Waylon Jennings	38	4
35	THE HEART OF IT ALL (RCA 6824-1-R)	Earl Thomas Conley	40	2
36	ALWAYS AND FOREVER (Warner Bros. 25568) (P/3)	Randy Travis	26	11
37	80'S LADIES (RCA 5924-1) (G)	K.T. Oslin	35	103
38	PURE 'N SIMPLE (Universal UVL 42277)	Larry Gatlin and the Gatlin Brothers	39	3
39	I GOT DREAMS (MCA 42272)	Steve Wariner	32	11
40	GREATEST HITS (RCA 6825-1) (G)	Alabama	41	3
41	STONES (Universal 76005)	Gary Morris	44	2
42	SWINGIN' DOORS, SAWDUST FLOORS (Mercury 836 710-1)	Larry Boone	45	12
43	COMIN' HOME TO STAY (Epic 40623/CBS)	Ricky Skaggs	46	2
44	CHISELED IN STONE (Columbia 40982/CBS)	Vern Gosdin	37	74
45	SOLID AS A ROCK (Epic 44326)	The Shooters	47	3
46	WILD EYED DREAM (Columbia 40602/CBS) (G)	Ricky Van Shelton	43	119
47	GREATEST HITS (MCA-12)	Patsy Cline	48	2
48	PINK CADILLAC (Warner Bros. 1-25922)	Original Motion Picture Soundtrack	42	2
49	THE STATLERS GREATEST HITS (RCA 8454)	The Statler Brothers	50	2
50	TURN THE TIDE (RCA 8454)	Baillie & The Boys	49	-2

## ■ COUNTRY HOT CUTS

1. GEORGE STRAIT: "Ace in the Hole" *Beyond the Blue Neon* GM(MCA)
2. WAYLON JENNINGS: "You Put the Soul in the Song" *Full Circle* (MCA)
3. THE JUDDS: "Let Me Tell You About Love" *River of Time* GM(RCA)
4. RONNIE MILSAP: "Stranger Things Have Happened" *Stranger Things Have Happened* (RCA)
5. ALABAMA: "Southern Star" *Southern Star* (RCA)

## ■ TOP 10 SINGLES—20 YEARS AGO

1. SONNY JAMES: "Running Bear" (Capitol)
2. JERRY LEE LEWIS: "One Has My Name (the Other Has My Heart)" (Smash)
3. CHARLEY PRIDE: "All I Have to Offer You (Is Me)" (RCA)
4. HANK WILLIAMS JR. "Cajun Baby" (MGM)
5. BUCK OWENS: "Johnny Be Goode" (Capitol)
6. CONWAY TWITTY: "I Love You More Today" (Decca)
7. MEL TILLIS: "Old Faithful" (Kapp)
8. JACK GREENE: "Statue of a Fool" (Decca)
9. GEORGE JONES: "I'll Share My World With You" (Musicor)
10. FREDDY WELLER: "Games People Play" (Columbia)



# COUNTRY MUSIC

## ALBUM RELEASES



□ **FORESTER SISTERS: *Greatest Hits*** (Warner Bros. 1-25897)

This work of art gives us the best (of the old and the new) of the Foresters. It is filled with hauntingly beautiful harmonies, those that are possible only through that family bond. It is hard to choose a favorite on this one, beautifully produced by Emory Gordy, Jr., James Stroud, Barry Beckett, J.L. Wallace and Terry Skinner, Wendy Waldmen and Jim Ed Norman. With brilliant producers such as these, and songs covering every spectrum of love from the ever-forgiving "(That's What You Do) When You're in Love" to the sorry-you-missed-your-chance-fellow "Leave It Alone," this album is truly the "greatest!"

□ **MERLE HAGGARD: *5:01 Blues*** (Epic 44283)

This LP offers Haggard fans everything from workin' man tunes like "5:01 Blues" and "If You Want to Be My Woman" to Haggard's classic tear-jerking ballads like "Someday We'll Know" and "A Thousand Lies Ago." Through great lyrics and excellent production by Haggard, Mark Yeary and Ken Suesov, Haggard again reaches out to the common man with words and advice we can all take to heart. Another album project brilliantly done and true Haggard. Good stuff!



## SINGLE RELEASES

### ■ OUT OF THE BOX

□ **CEE CEE CHAPMAN: "Twist of Fate"** (CRB-10547)

Excellent production by Austin Roberts, Charlie Black and Bobby Fischer spotlights Cee Cee's powerful vocal style that goes straight to the heart. This tune tells us that *everything* happens for a reason, and even true love comes to those who wait — even if it's through a strange "twist of fate." This talented new artist is bound to bring new life to country. Give us more!



### ■ COUNTRY FEATURE PICKS

□ **THE JUDDS: "Let Me Tell You About Love"** (8947-7-RAA)

They've done it again! A great toe-tappin' tune, written by Carl Perkins, Paul Kennerley and Brent Maher. This one tells about the oldest and strongest bond between the male and female species through the ages. It's that thing called LOVE. Another #1 on the way!

□ **BUCK OWENS & RINGO STARR: "Act Naturally"** (P-B-44409)

Jerry Crutchfield's excellent production intensifies the strong points that made this great song a hit for both Owens and Starr as solo acts. They blend harmoniously to bring just enough country *and* rock to the tune to make it work the second time around for both!

□ **GENE WATSON: "The Jukebox Played Along"** (7-22912-A)

Watson brings the honky-tonk blues to the airwaves as only his voice can. A great tune, written by Ken Bell and Charles Quillen, about drinking the blues away with that old jukebox, as many before have tried.

□ **PINKARD & BOWDEN: "Trailer Park Woman"** (PRO-S-3576)

A gutsy tune that is sure to bring a smile to your face. It's a tale about the life of a "mobile home princess" as seen through the eyes of her "trailer park king." True country comedy!

## NASHVILLE NOTE-ABLES

### DESERT ROSE: Doing What They Do



SO MANY GROUPS AND SOLO artists are categorized and labeled, both by the industry and by fans, as being traditional, bluegrass, folk, contemporary, etc. But if you sit down and listen to Desert Rose, especially their most recent LP, *Running*, you will hear it all.

The concept of combining traditional and progressive country music, for lead singer Chris Hillman anyway, goes back to the days when, as a teenager, he played with a bluegrass band called the Golden State Boys. Both he and Desert Rose singer/banjoist Herb Pedersen, growing up in Southern California, were not just influenced by progressive country leaders, they were among those leaders.

As a member of the Byrds and the Flying Burrito Brothers, Hillman was a founding father of country rock; Pedersen's work with Linda Ronstadt helped push country music into the pop marketplace. Lead guitarist John Jorgenson joined with Hillman and Pedersen in 1985 and Desert Rose was born. Add bassist Bill Bryson, steel-guitarist Jay Dee Maness and drummer Steve Duncan, and presto!

"We just do what we do and try to do it real good," says Hillman. "We're not trying to copy anybody...we couldn't probably if we wanted to," he laughs. "We're just trying to keep *our* sound, and the more records we make, the more that sound *becomes* our sound."

"Our sound is heavily on vocal harmonies, heavily on an influence from California rock to California country — with a little dab of Nashville in there," says Hillman.

"If a song works in our format, we'll do it," adds Pedersen. "Sometimes that

does take us to the extremes in style."

"People know we can play stoned traditional country music," Jorgeson says. "So people who at first may have been resistant to us and our progressive sound, they're just not now, because they know we really love and respect traditional country music."

"That's one of the main things about this band," Hillman says. "We do have a tremendous respect of where we came from musically, which is basically bluegrass and country, plus *some* of the West Coast influences like rock & roll and jazz."

From the first album, the group saw four charted singles including "Ashes of Love," "One Step Forward," "Love Reunited" and "He's Back and I'm Blue." The first single release from the second LP, "She Don't Love Nobody" went to the number one spot on *Country Box's* Top 100 Country Singles chart.

"We're working on album three right now," says Jorgeson. "We're over the hump on this project, now we just have to work on some harmonies and mixing — final touches. It should be ready for release by January."

Desert Rose members say they have all been "around" musically, and there is nothing like that experience help them avoid mistakes. "I really know intuitively when I should *not* go with something, musically," says Hillman. "This group, the band, feels right. The music feels right. But we all know too that fame can be very fleeting. But if it all ended tomorrow, we think we can say we've accomplished something."

**Kay Knight**



### COATES TWINS

Thanks For Making  
"Look At Me, Boy"  
A Hit!

Promotion by Gary Bradshaw & James Williams

# COUNTRY MUSIC



**ALABAMA LEAD SINGER** Randy Owens took time out from the hectic Alabama June Jam festivities to accept a plaque from *Cash Box*/Nashville office administrator Frank Scherman commemorating the supergroup's latest number one hit, "If I Had You." Left to right: Dale Morris, Alabama manager; Randy Owens, Alabama; and Frank Scherman, *Cash Box* administrator/Nashville.



**DESERT ROSE BANDMEMBERS** stopped by the *Cash Box* office recently to accept a congratulatory plaque in recognition of their recent number one smash, "She Don't Love Nobody." Left to right: Herb Pederson, DRB; Steve Hess, country chart director/Nashville office; Chris Hillman and John Jorgeson, DRB members.



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## RIISING STARS

### GRAYGHOST: Electric Country!



ALTHOUGH THE NAME MAY suggest it, there is nothing actually spooky about Mercury/PolyGram's up-and-coming group, Grayghost. Yet, their electrifying exuberance on stage may haunt you for a time to come. You will definitely remember the excitement of this six-member ensemble buildup, leaving you wanting more.

Spokesperson for Grayghost, Bill White, explains, "We guarantee entertainment. We create a circus when we perform, and when you come to see this show, you will not walk away without being entertained. We honestly believe that the *people* are really why we're here. We've worked for three years and each time we go onstage, we work just as hard or harder than the show before."

Working continually throughout the United States, Grayghost can boast of these included rock groups Three Dog Night and (would you believe) Foghat. Kind of like cowboys and Indians!

Each member of this versatile group comes to us with a unique forte. White comes from a successful solo act, contributing vocals and guitar, and follows other family members as a writer. Lacey Schaffer gives the lead vocals a blues-oriented background; her "soaring balladry" brings her much recognition, even when the mike is off! Tom Ware compliments with his lead guitar, accordion and fiddle. "He's a show fiddler," says White. "He doesn't just stand there — there's back-bending, dancing and even flips to keep up with." Before joining Grayghost as the "keyboard man," Larry Bedell opened for such blues greats as B.B. King and Bobby "Blue" Bland. "I don't see much Motown in what we do. Although Bedell is black, he sings a great George

Strait (a.k.a. Leroy Strait)," White jokes. Topping off this team is the perfect combination of drummer Don Martin and bassist George Hughes. Hughes adds his distinctive love for the iron-clad rock to his great respect for Western swing. Combined with Martin's rocking & rolling drum beat, each artist's individual contribution gives Grayghost its original sound.

All this energy and experience shows adamantly on their latest single "Let's Sleep On It." You can't just call them country. They add traditional country to a little new country, to a little blues, to a little rock. "We have just dubbed ourselves 'energy country,'" White jumps in. "No matter what label you give us, we no doubt label a pleased country audience — cowboy hats and all!"

Everyone is definitely pleased. From producers to Mercury/PolyGram record execs, all are working hard on the group's widespread recognition.

Helping to make this awareness worldwide, the group is to be one of the featured entertainers at the Marlboro Country Music's 4th of July Celebration at the Rota Naval Station in Rota, Spain. "None of us have ever toured out of the States. To get that kind of publicity and support from Marlboro can't be bought. I love these people! We were lucky enough to be selected as a sponsor for Miller Genuine Draft Beer on their 1987 Miller Music Tour, and now this! They're taking a bunch of hillbillies from the foothills of the Ozark Mountains and letting us loose in Spain! Look out!"

Well, we surely hope Mercury/PolyGram brings them to Nashville soon!  
**T.L. Carr & Kay Knight**

### FAYE DUDLEY WITH "DRIVE TIME BLUES"



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# COUNTRY INDIE SINGLES

1	WHEN DADDY DID THE DRIVING (Happy Man)	Chris & Lenny	1	5
2	THE PRECIOUS JEWEL (Hal Kat Kount)	Charlie Louvin/Roy Acuff	3	6
3	BIG BAD MAMA (Evergreen)	Eddie Lee Carr	4	5
4	RED NECK BLUE MONDAY (Bear)	Justin Wright	6	3-
5	HARD TIMES (American Cowboy Songs)	Chris LaDoux	7	4
6	YOU MADE IT EASY (Evergreen)	Sammy Sadler	8	4
7	DEATH AND TAXES (AND ME LOVIN' YOU) (Tra-Star TS-1226)	Patsy Cole	9	3
8	FACE OF LOVE (Sundial)	Allen Karl	10	3
9	PAST THE POINT OF NO RETURN (A.M.I.)	Rich Chaney	15	2
10	I KEEP FORGETTING (Royal Knight)	Misty Young	DEBUT	
11	FALLING FOR YOU (Ridgewood)	Donnie Bowser	16	2
12	LOOK AT ME BOY (TenTex)	Coates Twinst	DEBUT	
13	WOULD YOU IF I DO (Gallery II)	Susan Rose	17	2
14	YOUR'E THE SOFTEST ROCK (I've Ever Leaned On) (Sing Me)	Bryan O'Neill	DEBUT	
15	MAYBE THERE (True)	Lisa Childress	18	2
16	DROWN IN THE FLOOD (Sundial)	Dawn Dorminy	DEBUT	
17	BETWEEN HELLO AND GOODBYE (Twila)	Tommy Cisco	DEBUT	
18	FIRE ON THE MOUNTAIN (Soundwaves)	Larry Dalton Band	DEBUT	
19	WHEN IS THE RIGHT TIME (Golden Eagle)	George Carone	DEBUT	
20	DID I LEAVE MY HEART AT YOUR HOUSE (Overton Lee)	A Touch of Country	2	6

## COUNTRY INDIES

### INDIE SPOTLIGHT



#### ROSS LEWIS: "Of All the Foolish Things to Do" (WDI 21-7A)

It's the sound of the '60s that is coming back so strongly today. In this latest release, Lewis weighs the pros and cons of the life he has led since "foolishly" saying goodbye to his true love years ago. Good stuff!

### INDIE FEATURE PICKS

#### T.C. BRANDON: "You Belong to Me" (BR 2006)

In this tune, T.C. reminds her lover that although his travels may take him far away, he still "belongs" to her. The excellent production by Gene Davis and Bobby Dyson brings out the beautiful and heartfelt lyrics.

#### JOHN WAGNER: "Little Bit Late" (SBS 614)

Have you ever had one of those days? Well, producer-turned-singer John Wagner brings us a delightful tune about a guy whose entire life has turned into one of those days. Every solution he tries to solve his problems is just a "little bit late." Cute song that we all can identify with!

#### TOMMY TRICKA: "Out With the Boys" (GBS 780)

#### BILLY D. HUNTER: "Walk Softly on the Bridges" (Bold 389)

## RIISING STARS

# CHRIS & LENNY: Ready to Shine!

THEY MET IN MYRTLE BEACH, South Carolina. Lenny, a seasoned vet in the music business, was brought in to reorganize and direct a Top 40 bar band into a topnotch show band. Chris, a member of this band, was ready for the changes Lenny was about to bring about. Bored with strumming the guitar in the corner, Chris wanted to show her stuff!



(Photo: T.L. Carr)

Chris, Lenny and only one other member of that band were willing to sacrifice the energy, time and tolerance it would take to make a transition — major work. But where did everybody else go? They came, went, more came, went and now they are all gone! After all the stops and starts, these two stayed steadfast toward the goal. Standing on their own, combining their talents as singers, writers and music-makers, Chris and Lenny say "It's the best it's ever been."

That new beginning was over four years ago. The change to duet, simply Chris & Lenny, on Happy Man Records, has been a reality for two years. The diligent planning, and even that very first meeting, can be attributed to Richard O'Bitts, the duet's manager.

O'Bitts was originally interested in the "other" girl in the band, but she was happy with the track the band was on and was averse to change. This, fortunately, allowed the true stars to shine, and O'Bitts saw immediately the great harmonies and bright sparks these two created.

The first taste of this "bright country" duet we experienced was the single "Can We Talk," written by Chris' dad, Bob Thompson. His first try at writing brought Chris & Lenny a #1 hit on the *Cash Box* indie chart. "This may have created a monster," Chris chides laughingly, "especially at three in the morning when ol' Dad is struck with an idea!"

"It is those late nights, quiet times and long, lonely drives, however, that catch us coming up with the best ideas," adds Lenny. A perfect example is the duo's current chart-climbing single "When Daddy Did the Driving," written by Chris while in the car on a long trip alone. "I was just thinking about those safe, easy trips when Dad did do the driving."

Chris & Lenny have been inspired on many occasions, mostly writing separately, then sharing their thoughts and suggestions. They have recorded some of these self-penned tunes and those of other excellent writers, along with the two singles already released, at Muscle Shoals Sound in Alabama (production by Jerry Wallace). The overdubs and the sweeteners were done here in Nashville (production by O'Bitts) at Sound Emporium. As Lenny defines it, "We put the funk and soul to it in Muscle Shoals and added the country warmth in Nashville."

Right now, the radio is the only place we can hear the dynamic sounds of this duo. But following the completion of their debut album, and once their third single hits the airwaves, Chris & Lenny will be doing live shows. And according to this energetic act, it's not a moment too soon. ~~~"To be in front of that audience and feel their acceptance — that's what we need and love as artists! We are ready to take this act to the people!"

**T.L. Carr**

### AT THE SOUND OF THE TONE... RADIO LISTENS

You can hire Tommy Dee, or even Robert Gentry  
Or you can hire Bobby Witt, if you think he's fit  
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### Sounds Of America RECORDS

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Watch the charts for our new release on SOA RECORDS by Lario entitled "My Evangeline."

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# COUNTRY MUSIC

## MARLBORO COUNTRY MUSIC ROUNDUP TOURS

shows to our armed forces bases.

Although entertaining American troops around the world is a long-standing show business tradition, the Marlboro Country Music tour is the first of this caliber to be presented to military personnel and their families stationed in the United States.

"Marlboro has established a strong tradition of presenting the best in country music throughout America for the past seven years," says Susan Charney, manager of Marlboro promotions. "Now we're very proud to be able to extend our music tours to our servicemen and women."

The Marlboro Country Music Military Tour got underway Memorial Day weekend at Camp Pendleton Marine Base in Oceanside, California. Alabama, Kathy Mattea and Marlboro 1988 National Talent Roundup winner Ronnie Dunn drew a crowd of over 12,000 for the concert.

Also participating in this tour of U.S.

military bases are Restless Heart and Southern Pacific, who performed, along with Dunn, June 3 at Fort Sill Army Base in Lawton, Oklahoma and again June 4 at Fort Carson Army Base in Colorado Springs, Colorado.

Seven more dates will follow in the fall on Army, Air Force, Navy and Marine bases throughout the United States. Charney says three of those concerts will take place at Ft. Campbell Army Base in Hopkinsville, Kentucky, Ft. Elgin Air Force Base in Ft. Walton Beach, Florida and at Camp LeJeune Marine Base in Jacksonville, North Carolina. According to Charney, Highway 101 and Ricky Skaggs are also expected to appear at some of the fall concerts.

"Each individual base has the option to charge a minimal admission price," says Charney. "Proceeds from these ticket sales, as well as any money generated from concession sales, will go directly into the military bases' Morale, Welfare and Recreation Fund, which provides additional entertainment activities for the servicemen and their families."

Marlboro, who has again shown its interest in and support of the country music industry, will also continue to stage the popular Marlboro Country Music tour, in addition to the military dates, later in the fall. Keep up the good work, Marlboro, you're lookin' good to country music.

**Kay Knight**



**KATHY MATTEA**

MARLBORO, LONG KNOWN for bringing first-class country music tours and the Marlboro Country Music Talent Roundups to cities across the nation, are now taking their exciting

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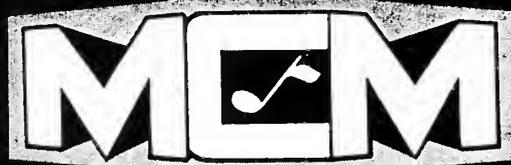
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# GLAD: Reflecting God's Glory



HOW OFTEN DO YOU attend a concert and leave asking yourself, "What kind of impact did that show really have on me?" How many times, after hearing a new song or band, do you wonder *what* was its purpose? It's difficult at times to get a grip on what the *band* is all about.

That's never the case with Glad—a Christian band that guarantees a capital music delivery and a diverse package of entertainment, with an intentional purpose. "Seeing a Glad concert is more like seeing a group of musicians. We entertain. I don't think there's any doubt about that," says Ed Nalle, who provides Glad's lead vocals and percussion. "We also do some comedy stuff, but there's a purpose. The whole purpose is, hopefully, by the end of a two-hour show, to reflect the glory of our God."

And what a reflection these five players, singers and writers create! Ed Nalle, Mark Wilson, John Gates, Chris Davis and Rob Neal present a diverse and dynamic package—filled with supreme harmony, the tightest ensemble sound possible and some of the most dazzling songwriting in the contemporary Christian spectrum.

Glad was formed in 1972, when Nalle and his brother Ron were two of many who auditioned for a new Christian band at Philadelphia College. It wasn't until 1976, after its members graduation, that Glad became a professional working band. They immediately began their mission—playing extensively at college campuses, churches and concert halls around the country. After testing their material on the road, it was easy for Glad to put together their debut album, *Glad*, which was released in 1978.

The *Glad* LP quickly attracted the attention of young Christian music lovers who were interested in a gospel message presented with artistry and conviction. Those same elements offered Glad the opportunity to release more albums within the following years. Albums like *Beyond a Star* (1980), *Captured in Time* (1982), *No Less Than All* (1983), *Glad: Live at The Kennedy Center* (1984), and *Champion of Love* (1986), which featured radio hits, "Still on the Side of Love" and "God is My Rock." They all spotlighted Glad's ability to combine their love for the Lord with the very best modern music form.

*Who Do You Love* (1987), was the album that captured audiences with the miraculous harmony they are noted for. "Our audiences are aware of us now," explains Nalle. "They like Glad because of its musical quality, apart from any message that it might carry. That makes me feel good and I like that. It's rewarding, if someone says after a show, 'Hey, that's good music.' We really appreciate that."

Even Christian and Gospel music is affected by the group or band's appearance. "There has to be a good appearance or presentation, but the Christian music industry is different from all the others, I guess," says Nalle. "Beyond that first impression, the record buyer or the concert-goer is looking to know, what kind of person is this? Does he *live* what he's singing about, or is he what he sings?" Nalle says. "They really want to know that and they check it out too."

Noted for their tight harmony and top music quality, these Benson recording artists also manage to slip some comedy in their show. "We do a fifteen minute segment that traces the history of contemporary Christian music. "We Praise Thee O God" is the song that carries Christian music all the way back to the 18th Century," explains Nalle. "There's always going to be people that don't like our style of music and this song explains that—but in a humorous way. Comedy is one of those things that crosses all age barriers."

Glad continues to receive attention from their most recent albums, *A Cappella*, and *Romans*. *A Cappella*, recorded in Glad's own recording studio, "is one of those albums that doesn't lie," Nalle says.

The band is carrying that undying music across the country, 80 concerts a year

July 8, 1989 The grey shading represents a bullet, indicating strong upward chart movement.

## CHRISTIAN TOP 40

Total Weeks ▼  
Last Week ▼

1	I CAN BEGIN AGAIN (Benson C-2056)	Larnelle Harris	DEBUT
2	JESUS IT'S YOU (Star Song SSC-8120)	Mylon LeFevre & Broken Heart	DEBUT
3	THE LIGHT IS COME (Sparrow SPD-1190)	Tramaine Hawkins	DEBUT
4	STRONG MEDICINE (Modern Art 701460256x)	Bryan Duncan	DEBUT
5	YAHWEH IS FOR US (Marantha 7100246822/849/679)	Randy Stonehill & The Marantha Singers	DEBUT
6	SEARCH ME (Reunion CASS-7010043523-728)	Recess	DEBUT
7	LONG ARM OF THE LORD (Day Springs 7014175572)	Wayne Watson	DEBUT
8	I WISH (Reunion 7010042527/721)	Billy Sprague	DEBUT
9	FATHER, FATHER (Front Line 9051)	Jon Gibson	DEBUT
10	I'LL BE SATISFIED (Reunion CASS-70110042527/721)	Rick Cua	DEBUT
11	HEALING (Sparrow SPD-1174)	Denise Williams	DEBUT
12	THE THRONE (Reunion 7010037523-728)	Michael W. Smith	DEBUT
13	TEARIN' DOWN THE WALLS (Sparrow SPD-1191)	Geoff Moore & The Distance	DEBUT
14	PERFECT (Front Line 9050)	Benny Hester	DEBUT
15	HIS STRENGTH IS PERFECT (Sparrow SPD-1160)	Stephen Curtis Chapmen	DEBUT
16	YOUR STEADFAST LOVE (Alleluia AMR-01CD)	Kelly Willard & Kenny LeBlanc	DEBUT
17	SONG FOR YOU (New Canaan 7019971539)	Bruce & Carroll	DEBUT
18	THE RIVER WILL FLOW (Sparrow SPD-1194)	White Heart	DEBUT
19	IT'S ALRIGHT (Day Springs 7014177575)	Paul Smith	DEBUT
20	SHEPPARD BOY (Diadem 7901130296/326)	Ray Boltz	DEBUT
21	YOU ARE HIS MIRACLE (Star Songs SSC-8119)	Tony Melendez	DEBUT
22	FOREVER FRIENDS (Word 7019-059503)	Sandi Patti	DEBUT
23	NEVER ENDING LOVE (Star Songs SSC-8102)	Twila Paris	DEBUT
24	THINGS (Word 7019082505)	Scott Wesley Brown	DEBUT
25	OPEN BOOK (Star Song SSC-8106)	Petra	DEBUT
26	STAND IN AWE (Benson C-02478)	Truth	DEBUT
27	IN THE VALLEY (Front Line 9053)	Debbie McClendon	DEBUT
28	BRIDGE OVER TROUBLED WATER (Sparrow SPD-1169)	BeBe & CeCe Winans	DEBUT
29	TELL ME HOW YOU FEEL (Myrrh 7016876381)	Phil Keaggy	DEBUT
30	I'M THE KINDA GIRL (Live Oak 9016270159)	Anne Herring	DEBUT
31	FOR EVERY LONELY HEART (Myrrh 7-01-688638-7/661-1)	Kim Boyce	DEBUT
32	KYRIE (Benson C02507)	Glad	DEBUT
33	IF GOD IS FOR US (Benson PWCO1096)	DeGarmo & Key	DEBUT
34	JERICHO (Benson C0-2463)	Carman	DEBUT
35	AS IN HEAVEN, SO ON EARTH (Sparrow SPD-1182)	Steve Fry	DEBUT
36	PRAYER WARRIOR (Benson CO-2521)	Heirloom	DEBUT
37	REST IN YOUR ARMS (Myrrh 7016878384)	The Imperials	DEBUT
38	YOU ALONE (Live Oak 7010010218)	Mathew Ward	DEBUT
39	SPEECHLESS (Frontline 9039)	Crumbacher	DEBUT
40	UNCONDITIONAL LOVE (New Canaan 7019969534)	Terri Gibbs	DEBUT

to be exact, and is working on the release of their 10th album, *A Cappella II*. "Our goal is to maintain our integrity and to increase the number of people we speak to and also the clarity with which we speak to them. I know that I can't change anybody by what I say or what I sing—but God *can* change a person by his spirit and that's what we're after."

### Kimmy Wix

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**TAKE 6:  
Takin' It to the Streets**



TRY TO VISUALIZE a typical rain shower—that's not so unusual. Now, try to picture the sudden surprise of a rainbow—which only occasionally follows. What an overwhelming sight. It's almost like you've witnessed some sort of miracle. It's not too often that we have that opportunity, just like it's not too often that we're exposed to a band such

as Warner Brothers' gospel recording artists, Take 6.

These young men are raging into the music world like a storm. Their style of music is often described as a blend of inspirational contemporary Christian, jazz, traditional black quartet gospel and a slight touch of street corner doo-wop. Having the ability to capture perfection with their acapella arrangements, they are rapidly becoming legends in their own time.

Take 6's began in 1980 with four freshmen students at Oakwood College, a small Christian school in northern Alabama. At that time, they were known as The Gentlemen's Estate Quartet, named after the dorm in which they resided. Later they were called Alliance. But changes in members of the group brought them to its current membership: Alvin Chea, Cedric Deut, David Thomas, Mervyn Warren, Mark Kibble and Claude V. McKnight, III, which make up Take 6.

Already, they have received a double Grammy Award, plus four Dove Awards—"Group of the Year," "New Artist of the Year," "Contemporary Black Gospel Recorded Song of the Year" (for "If We Ever") and "Contemporary Black Gospel Album of the Year."

Take 6 also added to its list of awards by taking "Best Gospel Album" (Group or Choir) honors at the 3rd Annual Soul Train Music Awards, held in Los Angeles.

It's evident that Take 6 has gained respect for their musical talents, but what is the essence behind these six vocal wonders? "We want to let the people know about the love of Jesus Christ—that it's there for you, it's good for you and it's definitely an alternative to the pleasures of the world, which aren't always necessarily good for you," says McKnight. "I know there are a lot of people out there who *are* Christians, or have at least been brought up in Christian homes, but think it's not fashionable to let people know that they know who Christ is, or they think it just isn't 'hip,'" McKnight continues. "I think we have helped to dispel some of those attitudes. You can be young, follow the straight and narrow path and not be a geek—a lot of people have trouble with that."

The Gospel industry has most definitely welcomed Take 6, but they have also managed to cross over into different categories of music because of their appealing and uniquely diversified style.

"I've heard that there are people in New York City who carry around the ghetto blasters listening to Take 6 music," laughs McKnight. "The lyrical content in our songs is about Jesus and the love of Christ. If the secular community is embracing that, then so be it—that's what we want. Now if some artists disguise the lyrics to cross-over, *that* doesn't set too well with me, but you can't get around the fact that we're a gospel group."

Take 6 is currently making their first organized tour around the world and in the middle of recording their second album. "We're very pleased with how our first album went, so we want to make this one a step above that," explains McKnight. That may be difficult to do since Take 6 has just learned that their debut album, *Take 6*, went gold!

So what can we expect to hear from this miraculous sextet's second vinyl release? "Expect to hear a lot of what was on the first album, but with a few surprises," McKnight says.

If those surprises compare to what Take 6 has already bestowed upon us, this next project will most assuredly be worth the wait.

July 8, 1989 The grey shading represents a bullet, indicating strong upward chart movement.

**TOP 40  
BLACK GOSPEL**

Total Weeks ▼  
Last Week ▼

1	I'VE GOT MY MIND MADE UP (Rejoice WR-8427)	Mighty Clouds Of Joy	DEBUT
2	WHAT SHALL I DO (Sparrow SPR- 1173)	Tramaine Hawkins	DEBUT
3	HEAVEN (SPARROW-SPR-1169)	BeBe & CeCe Winans	DEBUT
4	AVAILABLE TO YOU (Rejoice WR-8418)	Rev. Milton Bronson & The Thompson Community Choir	DEBUT
5	SO GOOD TO KNOW YOU (Light 7115730189/40184)	The Commissioned	DEBUT
6	I CAN'T MAKE IT WITHOUT YOU (Air AIR-10135)	Luther Barnes & The Red Budd Gospel Choir	DEBUT
7	SPREAD LOVE (Reprise 25670)	Take 6	DEBUT
8	HOLD MY MULE (Rejoice WR-8385)	Shirley Ceaser	DEBUT
9	GIVE HIM THE GLORY (Lexicon-Light 7115730172-40178)	L.A. Mass Choir	DEBUT
10	CONQUERER (Rejoice WR-8346)	The Clark Sisters	DEBUT
11	WE'RE GOING TO MAKE IT (Savoy 14794)	Myrna Summers	DEBUT
12	VISIONS (A&M WR-8406)	Richard Smallwood Singers	DEBUT
13	LET THE HOLY GHOST LEAD YOU (Maxako 6002)	The Florida Mass Choir	DEBUT
14	RESTORATION (Owest 25510)	The Winans	DEBUT
15	IF I CAN'T SAY A WORD (Savoy 7096)	Gospel Music Workshop Of America	DEBUT
16	DANCING IN THE SPIRIT (Selah RW-63056)	Ron Winans	DEBUT
17	NO GREATER LOVE (Savoy 14788)	Keith Pringle	DEBUT
18	DEATH AND THE BEAUTIFUL LADY (Melendo MEL-2259)	Slim & The Supreme Angels	DEBUT
19	LORD I THANK YOU (Malico 4430)	The Gospel Keynotes	DEBUT
20	MAKE ME WHOLE (Light 7115730210-40216)	Beau Williams	DEBUT
21	A REAL MAN (Command COM-1013)	Nicholas	DEBUT
22	BETTER TO HAVE AND NOT NEED (Sounds Of Gospel)	Rev. James Cleveland	DEBUT
23	BATTLEFIELD (I AM WR-8420)	Dorothy Norwood	DEBUT
24	THIS LITTLE LIGHT OF MIND (Word WR-8416)	Wintley Phipps	DEBUT
25	JESUS IS YOUR FRIEND (Malaco 6002)	Florida Mass Choir	DEBUT
26	VICTORY (Light 7115730202-40208)	Vicky Winans	DEBUT
27	THE BEST IS YET TO COME (Savoy 14789)	Albertina Walker	DEBUT
28	PRAISE HIM (A&M LP-5228)	Al Green	DEBUT
29	I'VE BEEN IN THE STORM TOO LONG (Arista)	Aritha Franklin	DEBUT
30	WATCH THEM DOGS (Melendo MEL-2257)	The Williams Brothers	DEBUT
31	IT'S HARD TO STUMBLE (Malaco 4432)	Jackson Southern Aires	DEBUT
32	ONE OF A KIND (Rejoice WR-8421)	Daniel Winans	DEBUT
33	OLD MAN TROUBLE (Malaco 4432)	Ruby Terry	DEBUT
34	THROUGH FAITH (Malaco 4434)	The Truthettes	DEBUT
35	WE'VE COME THIS FAR BY FAITH (Light 711573164-40127)	Voices Of Light	DEBUT
36	BACK TO THE CROSS (Light 7115730148-40138)	Melvin Williams	DEBUT
37	WHO'S ON THE LORD'S SIDE (Savoy 14795)	Timothy Wright	DEBUT
38	THAT'S WHAT HE'S DONE FOR ME (Light 7115730180-40186)	Darel Coley	DEBUT
39	LOVE LIFTED ME (Berach BRI-2010)	Candi Staton	DEBUT
40	LORD OF MY LIFE (Co-Love)	Mary Love Comer	DEBUT

**Kimmy Wix**



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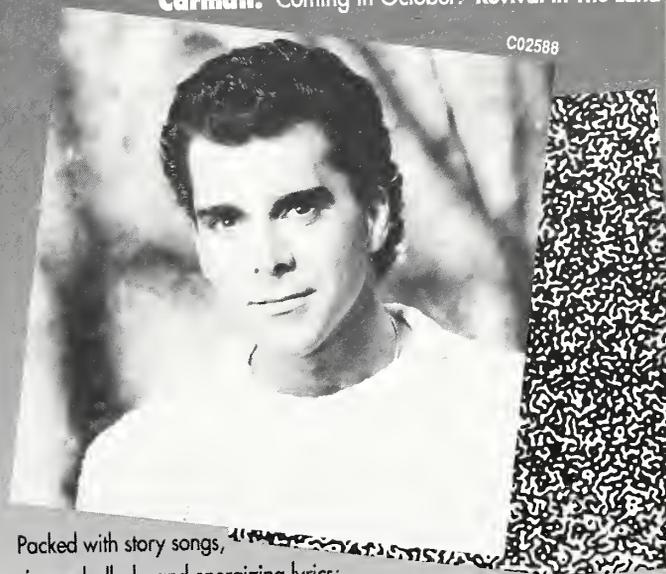
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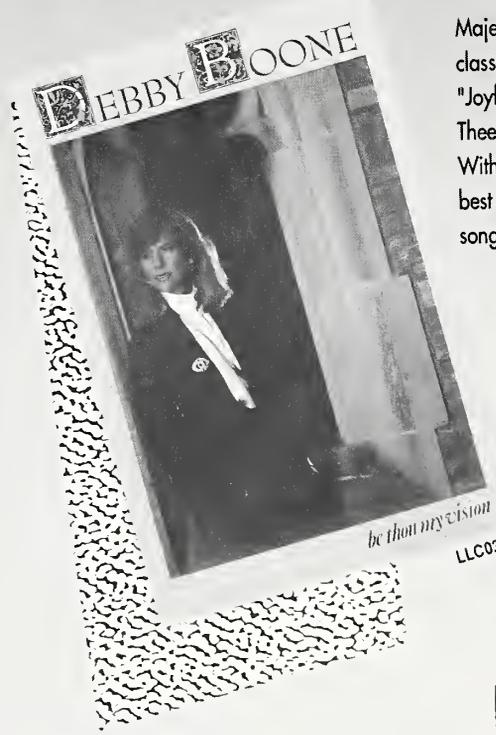
Christian music's top rock duo present a message that is bold and clear "He Died For Me, I'll Live For Him." Featuring "If God is For Us," & "Boycott Hell."

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**Debby Boone. Be Thou My Vision. Great Hymns of The Faith**



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**Larnelle. I Can Begin Again**



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# THE McKAMEYS: A "Purpose" for God



I FIND IT A GREAT HONOR to be in the position to write about this group of people. That's just what they are, normal people who have devoted years and years to serving the Lord they love so much. They are simple, down-to-earth and need no glamorous words to describe their character nor their purpose in life.

I remember numerous times, as a child, going to weekend singings in small Kentucky country churches. Every pew was filled and every person was eagerly waiting for the McKameys to step behind the microphones. It only took a short time to discover the spiritual power and Christian faith this family brought with them.

That same power and faith still exists today, as Morning Star Records' the McKameys continue to sing their ministry for the Lord, just as they have for the past 30 years. Although this Southern Gospel group's personnel has changed down through the years, their goal has

remained the same. "We just want people to recognize The McKameys as people working for the Lord, and hopefully, we can do something that will cause them to want to do the same," says Connie Powell.

The current McKameys consist of Ruben Bean, Peggie McKamey Bean, Connie Powell and Bonnie White. All reside in Clinton, Tenn., except White, who lives in Benton, Tenn., and is also the only member of the group that is not related.

Being one of Southern Gospel's leading quartets, they spend 50 weeks per year doing what Powell says is their calling to do. "We feel like it's our calling. It's what we need and want to do, and we feel guilty when we take time away from singing," says the group's soprano.

It's not unusual for The McKameys to perform sold-out concerts, according to Powell. "I think what's so amazing is that you can have sold out crowds at gospel music shows." With the success the McKameys have gained, they still manage to work the churches. "It's odd that people will come to the churches where we perform and then turn right around and pay eight dollars for one of our concerts to see us again," she says.

The McKameys' most current album release is *Gone to Meetin'*, which features the hit single, "God on the Mountain" and their latest release, "Ground Breakin'," which is already receiving an overwhelming response. In December, they will be breaking new ground by taking their music into the West Indies.

What inspires this group to keep doing what they've done for years? I think that question is best answered by Powell. "The people give us the inspiration to continue. So many people have become so free to talk with us about difficult problems they have, and we feel we owe it to them to be there. I feel like this is our mission and we don't ever think about stopping or changing what we do. We don't mind working so hard at times—we just want people to see Jesus in us and realize that they can have that too. We are a purpose," concludes Powell.

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## TOP 40 SOUTHERN GOSPEL

July 8, 1989 The grey shading represents a bullet, indicating strong upward chart movement.

Total Weeks ▼  
Last Week ▼

1	"SIN WILL TAKE YOU FARTHER" (Homeland HL-1006)	The Cathedrals	DEBUT
2	ONCE UPON A HILL (Riversong R-55909)	The Gold City Quartet	DEBUT
3	SAVED TO THE UTMOST (Homeland HL-1003)	The Speers	DEBUT
4	GONNA RIDE THAT GLORY CLOUD (Morning Star MST-45-4099-AA)	The Dixie Melody Boys	DEBUT
5	HELP ME STAND LORD (Riversong R-55916)	Jeff & Sheri Easter	DEBUT
6	THIS IS WAR (Riversong R-55909)	The Paynes	DEBUT
7	THERE'S STILL POWER IN THE BLOOD (Riversong RS-5916)	Heirloom	DEBUT
8	THE PARTY'S OVER (Homeland HL-1014)	The Hemphills	DEBUT
9	WHEN I KNELT, THE BLOOD FELL (American Christian Artists)	The Greenes	DEBUT
10	BRING MY CHILDREN HOME (New Canaan 693215-08)	The Nelons	DEBUT
11	HE CAN (Homeland HL-1008)	The Singing Americans	DEBUT
12	FOREVER IN HEAVEN (Harvest HAR-45-1163)	The Isacs	DEBUT
13	GOD SHALL WIPE AWAY ALL TEARS (Masters MSC-8814)	J.D. Sumner & The Stamps	DEBUT
14	GROUND BREAKING (Morning Star MST-45-12788)	The McKameys	DEBUT
15	CAN THE WORLD SEE JESUS IN YOU (Riversong RS-5900)	Heavenbound	DEBUT
16	I'VE BEEN TO THE POTTER'S HOUSE (Better Way WR-7007)	Quinton Mills	DEBUT
17	MORNING LIGHT (Passage 7-90057-080-2)	Squire Parsons	DEBUT
18	COMING SOON (Peace Full Stream 28491-1600-1)	The Spensers	DEBUT
19	THE MOUNTAIN (Morning Star MST-45-112888)	The Perry's	DEBUT
20	GOD'S GONNA SEND A REVIVAL (New Canaan 673620-DJ)	The Talley's	DEBUT
21	BLOW YE THE TRUMPET (Morning Star HAR-45-1152)	The Anchormen	DEBUT
22	THERE'LL BE A PAYDAY (Morning Star MST-45-4095)	The Perry Sisters	DEBUT
23	STRONG FAMILY RESEMBLENCE (Morning Star MST-45-4095)	The Fox Brothers	DEBUT
24	YOU'LL BE THERE (Son Light SON-115)	The Hoopers	DEBUT
25	TO THE HOMELAND (Homeland HL-1005)	Rusty Goodman	DEBUT
26	BATTLE HYMN OF THE REPUBLIC (Homeland HL-1018)	Priority	DEBUT
27	BY THE BLOOD OF THE LAMB (New Canaan G92967)	The Inspirations	DEBUT
28	I'M GONNA SEE HEAVEN (Associated artists)	The Chuck Wagon Gang	DEBUT
29	ON HOLY GROUND (Morning Star MST-45-4098)	The Singing Echoes	DEBUT
30	DOING IT BY THE BOOK (New Canaan NHS-005)	The Whites	DEBUT
31	HE'S THE REASON I SURVIVE (Journey)	The Dixie Echoes	DEBUT
32	BLOODBUGHT (Son Light SON-116)	The McGruders	DEBUT
33	THE CROSS IN THE MIDDLE (New Haven NHS-005)	The Florida Boys	DEBUT
34	I'M A KINGDOM HEIR (Son Light SON-1112)	The Kingdom Heirs	DEBUT
35	SING IT BROTHERS (Harvest HAR-45-11288)	The Wilburns	DEBUT
36	I'M PERSUADED TO BELIEVE (River Song RS-5909)	Gerald Wolfe	DEBUT
37	HEADED UP THE MOUNTAIN (Harvest HAR-45-11288)	The Chandlers	DEBUT
38	PEACE WITHIN (River Song RS-5917)	The Foresters	DEBUT
39	I WANT TO MAKE A DIFFERENCE (Morning Star HAR-45-11288)	The Mid South Boys	DEBUT
40	BEEN THROUGH ENOUGH (New Canaan 692716)	Janet Paschal	DEBUT

## GOSPEL ACCORDING TO GREEN

BY BOB LONG

SINGER/SONGWRITER/PRODUCER Jerry Green is enjoying early success with his secular LP entitled *Do That to Me Baby!* featuring the debut single "First on the Dance Floor" on Ham-Sem Records. Early believers are WLOU, WDIX and WLRS.

Green, a native of Louisville, started his musical career as a youth singing in the church. It has long been a dream of his to record a gospel song. William Campbell, president of Los Angeles-based Ham-Sem Records is a firm believer in Green's talent, and has given him the opportunity to fulfill his musical dreams.

Considering his background, it was natural for Green to record gospel music. His initial gospel recording is "A Tribute to Atlanta, Georgia" from the album *Rising Star*, an appropriately titled effort for this youthful music veteran.

Green certainly went to one of the hit-making factories — the world famous Muscle Shoals Studio in Sheffield, Alabama — who have produced some mega million-selling songs over the years. Green's unique talent plus the famous Muscle Shoals sound should add up to a hit for the young "rising star." ○





# In The Spirit Of Gospel Music

## **WORD**



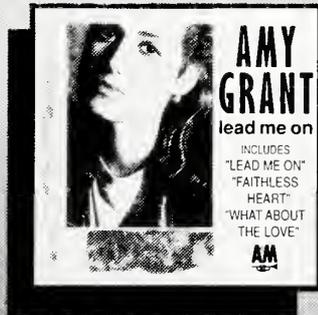
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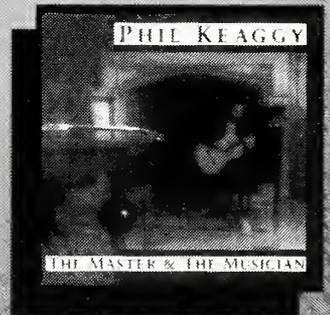
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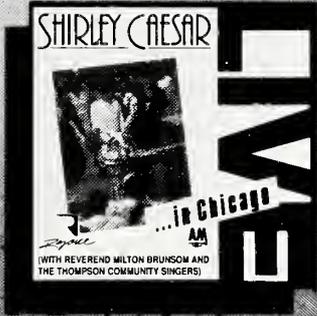
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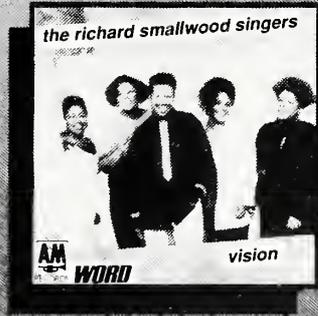
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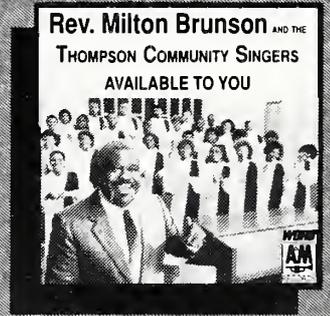
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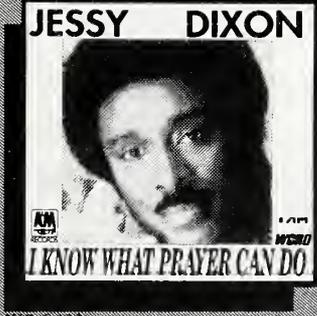
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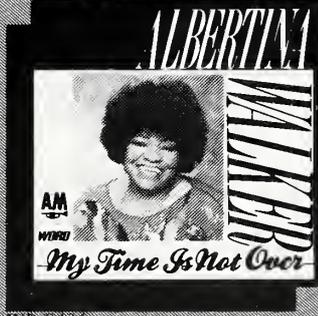
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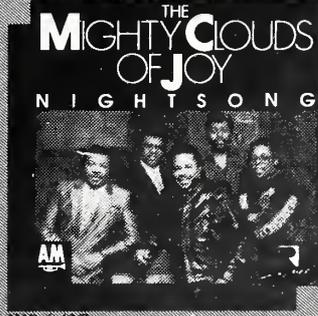
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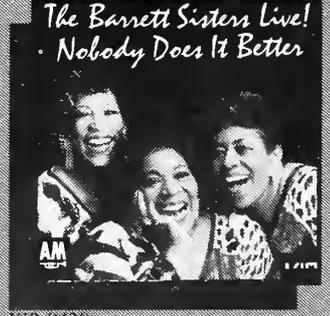
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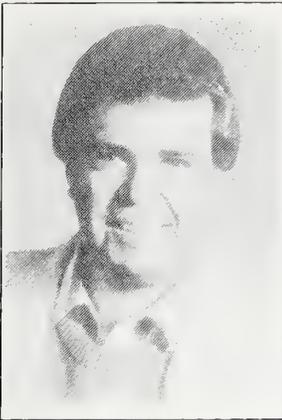
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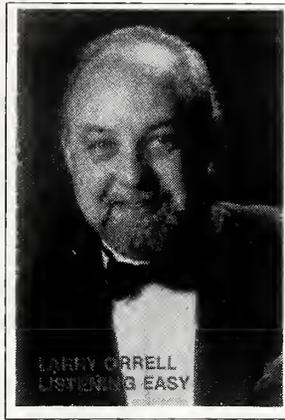
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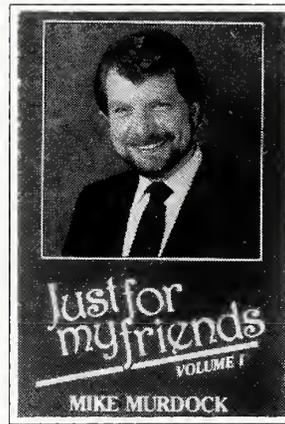
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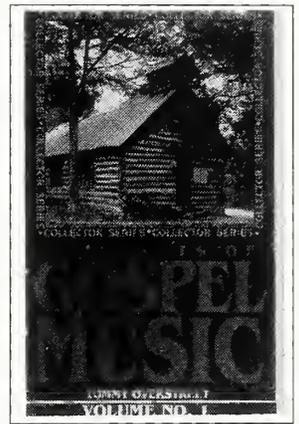
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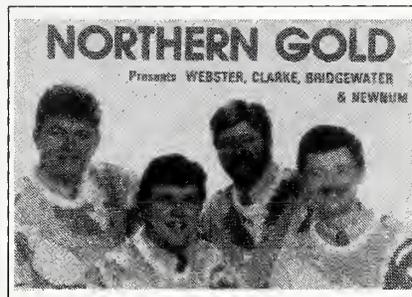
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## AROUND THE ROUTE

BY CAMILLE COMPASIO

ICMOA, the Illinois state ops association, held its annual convention June 9-11 at the Clock Tower in Rockford, Illinois, and it was quite a terrific event, which serves to underscore the growth of this state organization over the past few years. Area distribs participated with a full lineup of exhibits displaying the latest in coin-op equipment. There were other exhibitors as well, along with a significant representation from the manufacturer community. ICMOA has certainly come a long way from the days of "table top" displays! We don't have a confirmed attendance count, but the estimated figure is around 150 and that's mighty good! Keep tuned for photo coverage and further data regarding this show.

**NEW DIGS! Konami, Inc.** just completed its move into expanded facilities in Buffalo Grove, Illinois. The new address is 900 Deerfield Parkway and the accommodations are outstanding, from what VP **Stephen Kaufman** tells us. They've got an all-new phone hook-up, but if you dial 312-215-5100 you'll get through! They've also added a new member to their sales team. He is **Michael Kubin**. Welcome aboard! As for current selling equipment, the *Bottom of the Ninth* kit is still way up there on the popularity charts and in big demand; and Stephen tells us that the new *Crime Fighters* 4-player, interactive, dedicated upright is bringing in big earnings on test and fast developing into a winner!

**DATELINE SUNNYVALE, CALIFORNIA**, home of **SNK Corp. of America**, where the newly released *Prehistoric Isle* is doing beautiful business. Spoke with proxy **Paul Jacobs** just prior to his departure (with bait and hooks intact) for the North Woods in Wisconsin, where he'll be doin' some R&R. Paul told us that the next scheduled kit from SNK (shipping around July 5) is called *Gang Wars*, which is based on a street-fighting theme involving hand-to-hand confrontations and the standard street-oriented weapons (knives, bricks, etc.). Lots of action! Following this kit by about a week or so will be the *Super Champion Baseball* kit. Watch for 'em!

**ON THE GO! American Shuffleboard Co.'s Dick Delfino and Sol Lipkin** will be heading for Nashville in July to cover the BCA (Billiard Congress of America) convention. Factory will be showing its consumer and coin-op models. With more and more shuffleboard tournaments being held across the country, including the the East Coast Championship in Harrisburg in July, and other events throughout the summer months (all coin-op, of course), these two gents will be doing a lot more traveling!

**WATCH FOR IT!** To quote **John Margold** of Betson-Moonachie, NJ, "Betson has hit pay dirt with *Klondike*." This is their new quarter pusher machine which just went into shipment and holds tremendous promise, based on the initial take-off of this product. He also said that Betson is selling a lot of cranes. A case in point is *Top Choice*, their jumbo model, which is generating big earnings in arcade chains that have up graded their prizes and increased their pricing to \$1.00. Needless to say, the earnings reports he passed along were very impressive!

**DATELINE LOS ANGELES:** Business at **C.A. Robinson & Co.** is "fantastic," according to proxy **Ira Bettelman!** With all of the new equipment that's been coming out, the distrib is naturally involved in the "testing mode." At this point, the two proven winners appear to be Bally Midway's *Arch Rivals* and Sega's *Golden Axe*. Hopefully, there will be more to follow as the results keep coming in!



**NEW ARACHNID PREXY:** **William J. Ward, Jr.**, has been appointed president of **Arachnid, Inc.**, according to an announcement by **Michael L. Tillery**, founder of the Rockford, Illinois-based dart games producer, and his new partner **John Martin**. A 1960 graduate of the University of Notre Dame, **Ward's business background** includes a seven-year tenure as president of **American Autogard Corp. of Rockford**; prior to which he spent 15 years at **Warner Electric** (now part of **Dana Corporation**), in such positions as vice president of marketing and general manager of the **Motion Control Systems Division**.

## Williams/Midway Announce Korea Distrib

At a formal ribbon-cutting ceremony, G.L. Korea Company Ltd. opened its new showroom in the center of Seoul as exclusive distributorship for Williams Electronic Games, Inc. and Midway Manufacturing Co. (manufacturers of Bally amusement games). More than 300 operators were in attendance for the celebration and festivities.



Participants in the white glove ribbon-cutting ceremony included (l-r) **H.C. Kim**, chairman of the Korean game operators association; **H.K. Jung**, president of **G.L. Korea Co., Ltd.**; **Tom Cahill**, Williams/Bally/Midway's technical field support manager; **Samuel Kim**, president of **G.L. Technology, Inc.** and **S.I. Park**, chairman of the game manufacturers' association in Korea.



**Tom Cahill** presents **H.K. Jung** with a special plaque signifying **G.L. Korea Co. Ltd.** as the authorized exclusive distributor for the Williams and Midway product lines.



An interior view of the G.L. Korea showroom, where a portion of the more than 300 operators in attendance are pictured trying out the latest Williams and Midway equipment.

## INDUSTRY CALENDAR 1989

**July 21-22:** Pennsylvania Amusement & Music Operators Assn.; annual state convention & trade show; Seven Springs Resort; Champion, PA.

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

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

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

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

# COIN MACHINE

## NEW PRODUCTS

### SNK Intros 'Prehistoric Isle' Kit

CHICAGO — SNK Corporation of America recently introduced a new two-player, interactive, horizontal kit called *Prehistoric Isle*, which is being produced in limited quantity, according to company president Paul Jacobs.

The scenario goes like this. While investigating the strange disappearance of aircraft and sailing vessels, your plane suddenly nears a primitive island, and the action begins.

The adversaries you encounter represent an unusual breed, including Brontosaurus, Tyrannosaurus Rex, Pterodactyls, cavemen and other prehistoric creatures which you must eliminate (shoot) in order to survive. Optional weapons and bonuses are obtained along the way, of course, to help you achieve your goal.

Each kit includes PCB, harness, graphics, 8-way joysticks and buttons.

Further information may be obtained through factory distributors or by contacting SNK Corporation of America at 246 Sobrante Way, Sunnyvale, CA 94086.

### Bally's 'Transporter: The Rescue'



HERE IT COMES — *Transporter: The Rescue*, from Bally Games, and it represents a new generation of pinball combining the rich tradition of Bally design and the proven reliability of the Williams Electronics hardware system. The Bally graphics and playfield features are outstanding, along with sights, speech and sounds to complete the picture.

As the *Transporter* story unfolds, we find the ship the U.N. Orion (one of the special playfield features) has crash-landed on an uncharted planet, worlds away. The still-smoking ship fires players into an out-of-this-world multi-ball mission.

The objective is to reach the Transporter Rescue Beam. The entire crew races against intergalactic time as they scramble to avoid the iron claws of the planet's resident monster "Megalopolus." One by one, the crew must reach the Transporter Rescue Beam (increasing the score each time

the ball spins around the Transporter ramp shot) and be whisked away to the safety of the mothership.

Bear in mind that this is a pinball machine which offers not only a dramatic scenario by an abundance of skill shots, scoring options and play action to satisfy pinball enthusiasts of all skill levels.

Further information may be obtained through factory distributors or by contacting Bally Games at 3401 N. California Ave., Chicago, IL 60618.

### Atari's 'Escape From the Planet of the Robot Monsters'



ATARI GAMES' newest video, *Escape From the Planet of the Robot Monsters*, is a one- or two-player simultaneous game with a science fiction theme, comic book-style graphics and a slapstick humor. It takes place on the surface of a futuristic, imaginary industrial planetoid called Planet X, and the humans stationed there have been enslaved and forced to create a robot empire destined to attack Earth.

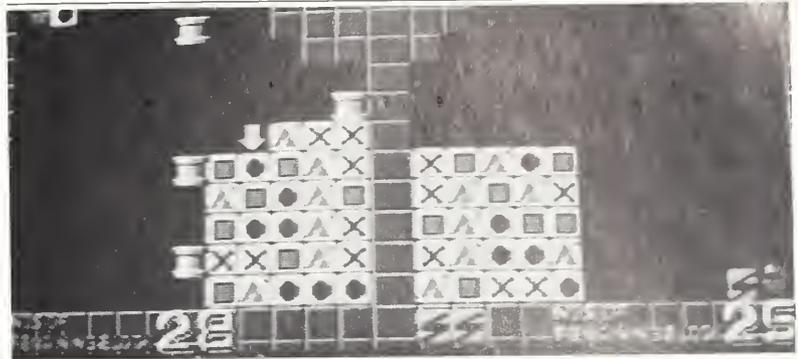
Players portray the two heroes, Jake and Duke, who must find their way through multiple levels of robot factories and the maze of the canal zones in search of Professor Sarah Bellum (a voluptuous young woman famous for her knowledge of cybernetics), while freeing other human hostages along the way. During the course of their mission they must face countless obstacles such as hordes of evil robots, reptiles and so forth, which adds to the challenge and excitement of the game.

Players are encouraged to add coins to continue the mission. To increase interest, there is an operator-selectable limit to the number of coins per game.

The *Escape* cabinet is designed with "works in a drawer" for easy serviceability, and a monitor that can be rotated to the vertical position for an extended useful life as a conversion cabinet. The *Escape* kit will include a JAMMA-compatible PCB and harness, hall-effect joysticks, buttons, artwork for attract, control panel, bezel, side panels, plexiglass for attract and control panel and complete installation instructions.

As noted by Mary Fujihara, director of marketing, "Players really enjoy the comic book look and slapstick humor of *Escape*. The game play is in the classic style of *Gauntlet*, but the comic book theme gives it an entirely different feel. Each time they play *Escape*, they find some new feature in the game to keep them coming back again and again."

The new game went into production in June at Atari's manufacturing facilities in Milpitas, California and Tipperary, Ireland. The kit will be available following game deliveries.



### Taito America's 'Plotting'

THE NEW Taito America Corp. video game, *Plotting*, is being described as "different," "fun," "awesome" and "mindboggling," and is reportedly creating quite a stir on test.

*Plotting* is a game of elimination, calling for strategy in a series of carefully orchestrated moves. It can be played by one or two players independently. The object of the game is to systematically eliminate a formation of blocks by tossing their matching counterparts into them, all within a specified time limit. The controls include a joystick and button.

Using the joystick, the player moves the character up and down the formation until it is lined up with the matching block or string of blocks to be

eliminated. Then, with the press of the button, the block is tossed. As the block enters the formation it passes through and eliminates each of the matching blocks until reaching an unmatched block, at which time it bounces the unmatched block into the player's arms and replaces it in the formation. The player who has the new and different block must now locate its matching counterparts. The game continues as long as the player successfully eliminates enough blocks to qualify for the next stage, and ends when the player has exhausted all possible moves before qualifying.

*Plotting* features a continue play option. Further information may be obtained through factory distributors or by contacting Taito America Corp., 660 S. Wheeling Road, Wheeling, IL 60090.

## AMOA Expo '89 Seminar Schedule Announced

CHICAGO — Educational seminars on CD jukeboxes, vehicle maintenance, route security, game conversions and video poker are among the 14 scheduled sessions that will take place during the 1989 Amusement & Music Operators Association's international exposition, September 11-13, at the Las Vegas Hilton in Las Vegas, Nevada.

In addition to the educational seminars, acclaimed motivational business consultant Mike Vance, a former Walt Disney Co. executive and one of the nation's five most requested speakers (according to *U.S.A. Today*), will be the keynote speaker at AMOA's annual breakfast meeting.

This year's educational program addresses a diverse range of industry topics, according to Russell A. Love (Royal Vending Service, Santa Fe Springs, CA), chairman of the Expo '89 seminars subcommittee. Following is the list of seminar topics and the individuals who will be conducting them:

"How to Buy & Maintain Vehicles for Maximum Mileage" is a panel featuring Frank Seninsky (Alpha-Omega Amusements, Edison, NJ), Jim Stansfield (Stansfield Vending, LaCrosse, WI) and Todd Erickson (Summit Amusements, St. Paul, MN).

"The How-To's of Buying & Selling a Route/Arcade" is a panel discussion featuring Richard Hawkins (D&R Novelty, Rochester, MA), John Estridge (Southern Games Dist., Nashville, TN) and Fred Collins (Collins Music Co., Greenville, SC).

"Distributor & Operator Relations" features a panel of leading operators and distributors.

"Effective Business Management" features industry consultant Charles Ross (Innovative Management Consultants, Harlingen, TX).

"Programming & Marketing CD

Jukeboxes" is a panel discussion now being developed by AMOA's Jukebox Promotion Committee.

"Creative Ways to Expand Your Jukebox Operation" and "Jukebox Speaker Applications" are two other sessions being developed by AMOA's Jukebox Promotion Committee.

"Guidelines for Successful Poker Legislation" is a panel featuring Phil Benson (Montana Music Rentals, Missoula, MT), Walter Bohrer (Hastings Dist., Milwaukee, WI) and AMOA attorney Elroy Wolff (Sidley & Austin, Washington, D.C.).

"Route Security: The Hidden Invader" features Al Krueger, president of the Industrial Security Association.

"Common Operator Legal Questions" and "Successful Steps for Combating Unfavorable Game Legislation" feature attorney David Hagen.

"How to Achieve Successful Game Conversions" features technical consultant Randy Fromm of La Mesa, CA; he'll also host "Best Technical Tips of All Time."

"Maximum Income Through Innovative Game Adjustments" features Todd Erickson (Summit Amusement, St. Paul, MN).

More than 520 booths are expected to be sold for AMOA Expo '89, where the latest in pinball games, video games, CD jukeboxes, electronic dart cranes, pool tables, cigarette vending and related products will be displayed. An estimated 7,000 traders representing all levels of the coin-op industry are expected to attend.

Further information may be obtained by contacting AMOA headquarters at 111 E. Wacker Drive, Suite 600, Chicago, IL 60601.

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**Nothing I Can Do About It Now (Warner/Reluge Macy Place-ASCAP) / 57**

**Not Like This (Life of the Record/Machado/Caddo-ASCAP/BMI) / 83**

**One Good Will (Irving/Colep Bay-BMI/Almo Bro Blues-ASCAP) / 64**

**Planet Texas (Hills Lou-BMI) / 68**

**Red Neck Love Monday (Acuff-Rose-BMI) / 81**

**She Don't Love Nobody (Lillybilly-BMI) / 17**

**She's Got a Single Thing in Mind (Rick Hall-ASCAP) / 51**

**Shoe String & A Prayer (GMH-BMI) / 91**

**Small Town Dreams (Lyn Peni/Kay Day-BMI) / 98**

**Somebody Paints The Wall (Joyana/Us 4 Fun/Noted-ASCAP) / 76**

**Son Of A Preacher Man (Tree Pub. Co.-BMI) / 94**

**Southern Lady (Memory Maker-BMI) / 89**

**Southern Men (Cowabonga-BMI) / 95**

**Sowin' Love (Screen Gems-EMI/Scarlett Moon-BMI/MCA/Don Schlitz-ASCAP) / 40**

**Still Loving You (Acuff-Rose-ASCAP) / 83**

**Sunday In The South (Screen Gems-EMI-BMI) / 53**

**Tell It Like It Is (Conrad Olap-BMI) / 6**

**The King Is Gone (So Are You) (Uncle Arhe-ASCAP) / 47**

**The Precious Jewel (Acuff Rose/IMC-BMI) / 92**

**They Rage On (Jack and Bill/Ranger Bob/Pink Pig-BMI) / 27**

**This Bus Won't Be Stoppin' On Memory Lane (G.I.D./Royalhaven-ASCAP/BMI) / 87**

**This Woman (Wooden Wonder-SESAC) / 55**

**Timber! I'm Falling In Love (Hall-Clemente/Weik-BMI) / 54**

**Turn Of The Century (Colgems/EMI/Little More/Back Nine/Mota-ASCAP) / 27**

**Up and Gone (Farm Hand/Debarbs/SBK April/GSC/Lion-Hearted-ASCAP) / 57**

**Cotton Pickin' Time (DebDave/Briarpatch-BMI) / 61**

**Cross My Broken Heart (SBK April/Ideas of March/Irving/Eaglewood-ASCAP/BMI) / 70**

**Death And Taxes (And Me Lovin' You) (Chappell S. Co./Serenity Manor/Hopi Sound/Bobby Fischer-ASCAP) / 80**

**Did I Leave My Heart At Your House (Tree Pub. Co.-BMI) / 86**

**Don't Abuse Your Baby (Aim High-ASCAP) / 88**

**Don't Quit Me Now (Texascity/Ah Rolins/Screen Gems-EMI/Moon And Stars-BMI) / 45**

**Don't Toss Us Away (Lionrich-BMI) / 4**

**Drive Time Blues (Angelo's-ASCAP) / 92**

**Drown In The Flood (Beechwood-BMI/Dickerson-BMI/Sister John-BMI) / 85**

**Don't You (Little Big Town/Oh The Music-BMI/Pierce-ASCAP) / 67**

**Easy Lovin' Nights With You (Warner Tamerlane-BMI) / 87**

**Falling For You (Lovey-BMI) / 85**

**5 01 Blues (Tree-BMI/Cross Keys-ASCAP) / 48**

**Give Me His Last Chance (Silverline/Long Run-BMI) / 68**

**Gospel According To Luke, The (Acuff-Rose/Golden Reed-BMI/ASCAP) / 16**

**Hard Times (Wyoming Brand-BMI) / 86**

**Haveen Only Kongs (Irving-BMI) / 56**

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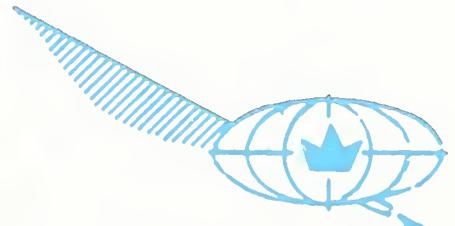
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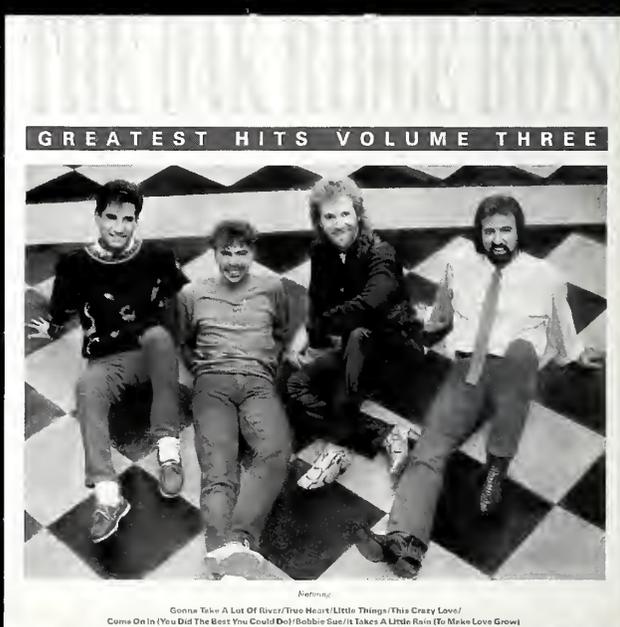
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