

THE MUSIC TRADE MAGAZINE

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Blue-Ribbon Country

**A PREVIEW OF THE 23RD
ANNUAL COUNTRY MUSIC
ASSOCIATION AWARDS**

Plus:

**CLOCKING IN WITH WINTER
HOURS • VONDA SHEPARD'S
BOHEMIAN RHAPSODY**

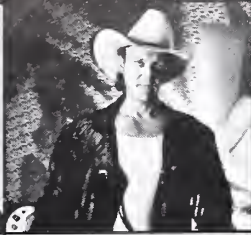
GARTH BROOKS



RANDY TRAVIS
Entertainer of the Year
Album of the Year,
"Old 8 x 10"
Male Vocalist of the Year



REBA McENTIRE
Entertainer of the Year
Female Vocalist
of the Year



RICKY VAN SHELTON
Entertainer of the Year
Single of the Year,
"I'll Leave This World
Loving You"
Album of the Year,
"Loving Proof"
Male Vocalist of the Year



RODNEY CROWELL
Single of the Year,
"After All This Time"
Song of the Year,
"After All This Time"
Male Vocalist of the Year
Music Video of the Year,
"After All This Time"



GEORGE STRAIT
Entertainer of the Year
Album of the Year,
"Beyond The Blue Neon"
Male Vocalist of the Year



KATHY MATTEA
Album of the Year,
"Willow In The Wind"
Female Vocalist
of the Year



CLINT BLACK
Single of the Year,
"A Better Man"
Song of the Year,
"A Better Man"
Horizon Award



BOB McDILL
(Writer) Song of the Year,
"Don't Close Your Eyes"



HAYDEN NICHOLAS
(Writer) Song of the Year,
"A Better Man"



VERN GOSDIN
Single of the Year,
"Chiseled In Stone"
Song of the Year,
"Chiseled In Stone"



RESTLESS HEART
Vocal Group of the Year



THE BELLAMY BROTHERS
Vocal Duo of the Year



SHENANDOAH
Vocal Group of the Year
Horizon Award



BAILLIE AND THE BOYS
Vocal Duo of the Year



JOHNNY CASH
Vocal Event of the Year



HIGHWAY 101
Vocal Group of the Year



JERRY DOUGLAS
Musician of the Year



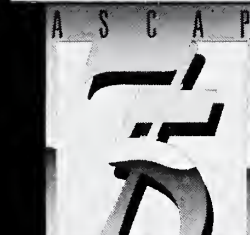
FOSTER & LLOYD
Vocal Duo of the Year



NITTY GRITTY DIRT BAND
Album of the Year,
"Will The Circle Be Unbroken
Vol. II"
Vocal Event of the Year
Music Video of the Year,
"Will The Circle Be Unbroken
Vol. II"



JOHN DENVER
Vocal Event of the Year



ASCAP
25
YEARS



SWEETHEARTS OF THE RODEO
Vocal Duo of the Year

A S C A P
Nashville

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THE BUZZ

LA LET KRAVITZ RULE: Writing for a music industry publication, we have to be especially careful what we say about bootlegs and any sort of taping. But I would give a limb to have had somehow smuggle a recording device into the Lenny Kravitz showcases at the Roxy on September 29. You've heard it a zillion times before, and usually it's pure hype, but everyone who attended Kravitz's sold-out showcases (one at 8 p.m., another at 10:30) knew they were witnessing music history: the birth of a key player in the pop/rock/funk worlds.

While his music had a harder rock edge live than on album, what was most astonishing was the assurance and the command with which he handled both the stage and his audience. Never did his confidence waver and, despite minimal between-song chatter (reminiscent of early Prince), his rapport with the audience was something that many far more experienced artists have yet to achieve. Playing with a ferocious intensity (at one point he so lost himself in his playing that he disconnected his electric guitar and smiled sheepishly as he had to re-connect it at song's end), his blending of rock, soul and funk (with, as stated earlier, the emphasis on *rock*), was far more seamless and effortless than Terence Trent D'Arby's (whom he often resembled with his flying dreads). When he learns to focus his *brotherhood, peace, and understanding* beliefs into more original, less clichéd lyrics, he will truly be a force to be reckoned with. Quite simply, the guy has talent to burn.

(NOTE: While his cover of the Hendrix classic "If 6 Was 9" was a highlight, the set-closing "Let Love Rule" should quickly be dumped. This anthem-ready track, during which Kravitz asked everyone to sing along and clap, was intended to be the sort of unifying, provocative, audience singalong that Peter Gabriel's "Biko" has become, but instead it already has the earmarks of being the mechanical, superficial, audience-participation pap of Diana Ross' "Reach Out and Touch.")

TEA AND CRUMPETS: Also on September 29, Warner Bros. held a *tea party* for Sire recording artists **Erasure** that tripled as a listening party for their upcoming album *Drama* and a commemoration of their gold LP *The Innocents*. Tea, crumpets, and cucumber sandwiches (among other things) were served, but most in attendance were simply concerned with getting a glimpse of the duo (**Vince Clark** and vocalist **Andy Bell**). Though extremely shy and typically British (reserved), the lads graciously posed for photos and gave autographs. Publicist **Doreen Rosatto**, having juggled a hectic day of press for the two the day before, made sure everything ran smoothly and all needs were met. Drifting through the speakers, snatches of the new album promised that it will be their best yet, giving a little of the familiar dance fare, but stretching the band into more soulful territory. (The beautiful "How Many Times" floored everyone.) A good time was had by all.

EVERY LITTLE HIT HE MAKES: So you still doubt that **Bobby Brown** is a big deal? Witness the turnout for his October 3 party to commemorate the five million-plus selling album *Don't Be Cruel*. On hand at trendy L.A. restaurant City were: **Janet Jackson** and entourage, Brown's producer and budding recording star **Babyface**, **Ray Parker Jr.**, **Boy George**, **Jody Watley** and **Andre Cymone**, **E.G. Daily**, **Little Richard** and entourage, director **Mary Lambert** (*Siesta*, *Pet Semetary*, Madonna videos), Madonna's backing singers **Nicki & Donna** (who have groupies of their own), **Martika**, **Mica Paris**, **Tiffany**, actress **Shelley Duvall** and **Dan Gilroy** (lead singer of the *Breakfast Club*), actor/director **Keenan Wayans** (*I'm Gonna Get You Sucka*), and top model **Beverly Johnson**. The food was great; portions were small. Celebrities were plentiful; wannabes were even more so. And security was something of a joke: beautiful young women in mini-skirts running around with walkie-talkies. At times it felt like being trapped in a bad episode of *Charlie's Angels* (is that redundant, or what?).

Ernest Hardy

LA TOO TEN YEARS AND COUNTING: In honor of the 10-year anniversary of the Sandinista revolution, **Luis Enrique Mejia Godoy** and **Mancotal**, Nicaragua's musical ambassadors, kicked off a 25-city U.S. tour to a packed Santa Monica High School auditorium. The flamboyant and dramatic Godoy and the Mancotal sextet blended Latin, African and indigenous musics, reflecting the cultural diversity of their land. The crowd was mainly composed of activists, most of whom had their roots in Central America. In fact, the show had the air of a political meeting. In addition to the comments and announcements made from the stage and the various booths outside the hall, spontaneous shouts of slogans were called out and responded to throughout the night. Godoy's between-song patter was translated into English for good reason—the man is a poet/musician. At one point he told the audience that Mancotal tries to reproduce the joy and pain of the Nicaraguan people, a people whose recent history is filled with blood as well as hope. The blood of the horse fertilizes our own blood, he said, sometimes one has to die for his own dreams. By the end of the show, the mood turned celebrative, with everyone up and dancing and conga lines snaking up and down the aisles to the strains of the Caribbean standard "Banana." Congrats to **The Ash Grove** folks for bringing these messengers of good will from a country misrepresented and bloodied by the Reagan/Bush junta.

Tom Cheyney

LA FREE TEN YEARS AND TRYING TO COUNT HOW MANY I'VE HAD (HONEST, OCCIFER): The Sandinistas weren't the only group of happy campers celebrating their 10th anniversary last week. **I.R.S. Records** also marked their first decade with a ten-on-the-richter-scale blowout at their Universal City offices. I.R.S. went for the Epcot Center effect, with five



A VERY LOOSE MILES COPELAND AND JAY BOBERG

theme rooms named after exotic foreign vacation spots, each providing munchies appropriate to the locale. Upstairs was Tennessee (spicy chicken wings, BBQed corn and taters, peanut brittle) and Canada (ice cream, apple crepes), downstairs was Britain (fish and chips), Africa (fruit and chocolate fondue) and Mexico (tacos, chips and dip). My plus-one and I spent most of our time in Mexico, since that room also held the bar, and if I can judge by the number of glassy-eyed strangers I saw in line, we weren't the only ones. Speaking of glassy-eyed strangers, there must have been some kind of discount at the door for ex-*Cash Box* staffers, because I spotted **Uncle Joe Williams**, **Naughty Neil Harris**, **Jammin' Janiss Garza**, **Tom "T.O. Rules" DeSavia**, and even **Lovely Lisa Johnson** (whom I don't even know!), all either holding up a wall or standing in line for more beer. I also thought I spied **Obnoxious Oscar Wednesday** trying to scam on my date, but that couldn't have been, since he's dead. Up on the stage, a band led by **Steve Hunter** and ex-**Climax Blues Band** guitarist **Pete Haycock** noodled around for a while. The highlight of the night, however (other than seeing I.R.S. head of publicity "**Rockin'**" Dave Millman in a suit), was the impromptu onstage performance by a very loose I.R.S. chairman **Miles Copeland**, as he spent about ten minutes yelling for I.R.S. president **Jay Boberg** to come up and take a bow. Copeland finally found him, and Boberg proceeded to tell the tale about how Copeland started I.R.S. with \$75 in his pocket, then melted back into the crowd. Me, I went back to Mexico.

Keith Gorman

NY THIS HAS VERY LITTLE TO DO WITH NEW YORK, but it's interesting anyway. **Love and Rockets**, that seminal "post-punk" band that has been eating up the pop charts with their current self-titled (fourth) record, decided to give something back to college radio, the medium that essentially got them to where they are today—proud owners of a gold-heading-toward-platinum record. In the midst of the band's most successful tour to date, they took time out to play a benefit at San Francisco's **Fillmore Auditorium**. **RCA Records** had held a nationwide contest called "Design the Love and Rockets t-shirt," with the winner's school hosting the concert. Over 60 stations participated, with each station submitting its five best entries. The band judged the winners, from some 300 entries.

So it was on September 7 that **University of San Francisco** student **Ben Geoffries** received the first prize of \$1,000, and radio station **KUSF** hosted the show. The band donated its fee and RCA covered production costs, and the benefit raised over \$10,000 for the radio station. **KUSF** in return made two donations of its own: \$1,000 each to the **AIDS Emergency Fund** and to **Huckleberry House**, which provides shelter, clothing and counseling for runaways in the Bay Area.

Pretty cool, yeah?

ON THAT NOTE, **Love and Rockets** has done a good percentage of this tour with the **Cure**, who finished up the U.S. portion of its worldwide **Prayer Tour** in Boston two weeks ago. This is *supposedly* the last Cure tour ever, and the band treated it that way, playing for well over three hours and treating fans to songs they haven't heard live in a while, like "Cold" and "The Hanging Garden" from *Pornography*, as well as material from the current *Disintegration* album. Frontman **Robert Smith** threatened to cut off all of his hair (again), but thankfully, he didn't do it. Last time, he looked rather frighteningly like **Peter Gabriel**, and one of those is quite enough, thank you.

The point of all this is that if **Love and Rockets** have done well for a college/alternative band, then the **Cure** set the standard. The band's last record, *Kiss Me, Kiss Me, Kiss Me* went platinum, the preceding greatest hits package went gold, and this record *so far* has sold well over a million copies. The thing you have to realize, however, is that this success has been earned strictly on Cure terms. Despite the numbers, the "legitimate" news and entertainment press, e.g. *Time* or *Newsweek* or *People* even, won't touch the band with a ten-foot pole. I guess **Bono** is a tad more photogenic than old Mad Bob. Just shows to go you that once "underground," always "underground." (snicker, snicker) But we quite like it down here. It allows both bands and those who support them, as Cure manager **Chris Parry** puts it, to "basically do what we bloody well want to do."

WRONG WAY ROWAN: Much has been made over **Ronnie James Dio's** newest protegee, **Rowan Robinson**. For example, the fact that he's a whiz with an axe, that he's only 17, and as our own **Stephanie Brainerd** asserts, not hard to look at. I seem to recall she also mentioned something to the effect that he had just gotten his driver's license. According to a reliable source, that wasn't *quite* true. Seems he went in to take the test, passed the written half of it with no problems whatsoever, then got behind the wheel for the *real* test. And promptly forgot which side of the Atlantic he was on. Department of Motor Vehicles people don't have a lot of patience with English people who drive down the wrong side of the road; they think it's dangerous, or something. Better luck next time...

THE CATCH-UP DEPT: Good things happen to good bands, sometimes it just

takes a while. And the good news about two former Buzz bands is that the "some-one sign these guys, please" plea was heard. NY/NJ favourites and generally nice people **Strange Cave** have a production agreement with **RCA**, and those goofy (sorry, can't help it) **Das Psycho Rangers** have signed a publishing deal with **Warner-Chappell**. I hear they are going to be in some strange *Highway to Hell*-sort of movie as well, playing—what else?—a motorcycle gang. Vive le dudes. And congratulations all around.

And last but not least, **King Swamp** are coming back for the second leg (Leg? Why not arm? Or foot? Why leg?) of their American tour, beginning on Long Island October 10, hitting NYC on Friday the 13th, and running through November 8, when they will take on the metropolis of Albuquerque, New Mexico. I hear they are set to go back into the studio in December to record *King Swamp II* or *Return of the Swamp Thing*, or whatever, with producer **Bob Clearmountain**, who did the band's self-titled debut.

Peace.

Karen Woods



THE KENTUCKY HEADHUNTERS

NA WHAT'S THE DEAL HERE? By the size of this crowd, you'd think it was some kind of big event or something! I'd been waiting for this gig to happen for two weeks. How was I to know that everyone else had, too. I mean really—**Mercury/PolyGram's the Kentucky HeadHunters** have become the talk of the town and this guy wasn't about to miss out. So despite the remaining hurricane effects on Music City and the tardiness of my pal Douger, who happens to be one of Nashville's newest and most sultry picture-taking people, I arrived just in time. After battling through a standing-room-only flock of fans and music industrials, I made my way up front toward the Ace Of Clubs stage. From that point on, the Kentucky HeadHunters had my head, and everyone else's, captured into what turned out to be an excellent performance.

These guys' batteries were charged to the max and they wasted no time in cranking out music that had the joint rockin', shakin', boppin', clappin' and snappin'! To actually see them in person, one wouldn't compare them with the likes of Shenandoah, Alabama or the typical country-looking band. At first glance, maybe the Lovin' Spoonful or Crosby, Stills, Nash and Young comes to mind. But to hear what these fellows can do is phenomenal. They conjure up a mixture of blues, rock and jazz, with a dash of bluegrass, country and soul. With those ingredients, they create a boiling musical stew and those who taste it, absolutely love it!

As they continued to deliver cuts from their debut Mercury LP *Pickin' On Nashville*, I looked around me, attempting to discover just what kind of response from others they were receiving. Ya know, it was a really good feeling knowing that everyone else was enjoying the HeadHunters as much as I was. I kept looking and realized that this Kentucky quartet had drawn a host of familiar faces, including artists such as **William Lee Golden**, **Sylvia**, **Daniele Alexander** and **Will Rambo**. It came as no surprise though. I'd been repeatedly listening to *Pickin' On Nashville* at home for days (loving every minute of it) and I knew the live version would be just overwhelming.

The Kentucky HeadHunters consists of Doug Phelps, Ricky Lee, Richard and Fred Young and Greg Martin. Together on stage, they created a certain sort of magic that Nashville just doesn't witness that often. The magic however, became even more powerful when the band broke into the intro of their current single "Walk Softly on This Heart of Mine," originally recorded by country legend Bill Monroe. Other performed tunes included a sparking version of "Oh, Lonesome Me" and one of my favorites—a HeadHunter original, "Dumas Walker."

Before the first show came to an end, Fred launched into a drum solo that had the entire congregation totally entranced. With all the entrancing and all the dancing you'd think the roof would blow away second! Thank the lucky stars it didn't though, because the rest of Nashville would have gotten a powerhouse of a show—free of charge.

When the first show did eventually come to an end, I began my mingling adventure back toward the door. On the way back, I heard it time and time again: "Weren't they great!" "Wow, that band is awesome!" "Let's stay for the second show!" And of course I boosted their performance, because I personally think this band is one of the best to have hit country music in a long time. So what do I do? You guessed it—I stay for the second show.

Kimmy Wix



LEIBER, COLLINS, OCEAN, HAYWARD & CLIMIE AT ASCAP AWARDS

UK ASCAP AND GOWN: It's that time of year again, season of mists and mellow fruitfulness and ASCAP awards honoring the PRS. This year's affair was even grander than usual, taking place in the Whitehall Banqueting Rooms, where **King Charles I** was led on the way to his execution.

The unexpected highlight of the night, apart from the wild cherry curacao soup, was a delightful performance at the piano by **Jerry Leiber** and **Mike Stoller**, who flew over especially to honor their friend **James Fisher**, who runs ASCAP/UK. **Phil Collins** said, "I didn't know anyone even wrote these songs," as the duo began their medley of things like "Hound Dog," "Spanish Harlem," "Charlie Brown," "Love Potion No. 9" and "Is That All There Is?," ending with "Stand By Me."

Leiber sang, half-talking/half-jesting, in a whirling, crazy kind of way; nobody cared that he did not even attempt to hit some of the right notes. All the guests stood to give them an ovation, feeling a real emotional bonding, everyone proud to belong in the same business.

Collins was the first to leap to the stage during "Stand By Me," followed by **Billy Ocean** (who was once again named Songwriter of the Year), **Simon Climie** and **Justin Hayward**.

The other pop star guests, the **Pet Shop Boys**, did not display any keenness to contribute. **Chris Lowe**, preempting the occasion of being asked up, actually sneaked out during the "Hound Dog" part of the medley. He said he had gone to the toilet, but he never returned. **Neil Tennant**, hair ever wispiest, voice never quieter, visibly shrunk in his seat, making a hasty exit after surviving the medley seated.

Ocean's awards were for "Colour of Love" and "Get Out of My Dreams." Collins was there because he won last year, and he is just that sort of person, gracious enough to go when asked even though he did not actually win anything. Although this time next year he may be there again, having just finished his new album, which his manager **Tony Smith** tells me is "his best yet." But he would, wouldn't he?

Other award winners included **Andy Bell** and **Vince Clarke** for "Chains of Love," **Chris de Burgh** for "Lady in Red," **U2** for "I Still Haven't Found What I'm Looking For" and "With or Without You," **MARRS** for "Pump Up the Volume," **Def Leppard** for "Hysteria" and "Pour Some Sugar on Me." And **Terry Britten's** "What's Love Got To Do With It" was honored for the 50th consecutive year.

Jed Leiber, accompanying his father, is carrying on the family songwriting business, working with **Terri Nunn**, who used to be part of **Berlin**.

BAT OUT OF HELL: **Jim Steinman** is staging a rather extravagant comeback. Having co-written and produced *Bat Out of Hell* and **Bonnie Tyler's Total Eclipse of the Moon**, he is striving for superstar status on his own. For his single "It's All Coming Back to Me Now," **Ken Russell** directed a video with a 130,000 pound budget. It's the usual thing: a cast of thousands, a lookalike poisonous snake (Steinman's a snake expert), a cemetery setting, scantily-clad bodies writhing and strutting while a lascivious songstress, **Elaine Caswell**, goes into a wild dream sequence to be given the kiss of life by a crazed paramedic. Steinman says, "Ken Russell is a definite soul who is not afraid of going over the top. There is not a lot of tiny **Stock Aitken Waterman** records that could be shot in a cemetery, although most of them belong there."

BUNNY HOP: **Jive Bunny's** "Swing the Mood" has been the biggest-selling single in the UK this year. It spent five weeks at #1, outselling **Kylie Minogue's** #2 record by three-to-one. In fact, it's the biggest-selling single since **Jennifer Rush's** "The Power of Love," quite an accolade.

Who is Jive Bunny? What is Jive Bunny? Now there's a new Jive Bunny, "That's What I Like," appearing on our TV screens. Is it a video? No it is not. It's a ten- or 30-second ad which appears alongside regular ads for Nescafe and Renault. It's not even telling us to buy something at **Tower Records**. The part-animation, part-vintage-footage clip was cheap to make, and the producers were able to buy airtime in order to promote the single, which will no doubt be a monster club hit all over Europe.

Jive Bunny has been created by the unlikely combination of **John Pickles**, who is in the travel and electronics business in Yorkshire, and a mixing team called **the Music Factory**. There is no star to identify with or lust after, no picture pin-up, just a sound conglomeration. Jive Bunny is not only a monster smash hit, it is another tolling of the death knell for the rock & roll star.

Les Bastow, who is responsible for the video, tells me about the album they plan for Christmas.

"I think it's going to be the biggest Christmas album ever. Jiving and swing music was due for a revival anyway. Now it is updated with a modern club beat. We've got some excellent tracks mixed together by the Music Factory, who for a long time have provided a service to DJs throughout the country, issuing alternative mixes to songs, so they do know their market expertly."

Despite Jive Bunny's phenomenal success, Bastow claims that producer Pickles has not made a fortune.

"He's plowed all this money back into marketing. This is the first time to my knowledge there has ever been a commercial for a single on prime time television, or on television at all for that matter."

Not satisfied with killing off the pop stars, Jive Bunny will also be killing off pop videos.

Chrissy Iley

COUNTRY MUSIC ASSOCIATION AWARDS SHOW: THE STARS SHINE BRIGHTLY IN MUSIC CITY

BY KIMMY WIX



THE NITTY GRITTY DIRT BAND

ON OCTOBER 21, 1967, the Municipal Auditorium in Nashville was filled with country music artists, songwriters, publishers and many others associated with the industry. They all watched as RCA Victor's veteran performer Eddie Arnold's eyes filled with tears as he made his way to the podium to accept the very *first* Country Music Association's Entertainer of the Year award.

Also taking their place in history that same evening were: Female Vocalist of the Year Lynn Anderson, Vocal Group of the Year the Stoneman Family, Instrumental Group or Band of the Year the Buckaroos (Buck Owens' supporting instrumentalists), Instrumentalist of the Year Chet Atkins and Comedian of the Year Don Bowman.

Oh yes, and then there was the big winner of the year—Jack Greene, who received four of those first ten awards ever presented. Greene was named Male Vocalist of the Year, received awards for the Single of the Year ("There Goes My Everything," penned by Dallas Frazier), Album of the Year (*There Goes My Everything*) and Song of the Year ("There Goes My Everything"). That feat has been matched by only three entertainers since: Johnny Cash, Merle Haggard and Randy Travis.

What a way to begin a tradition of awarding excellence. It's a tradition that is still as exciting and emotional today as when it all began. This week (October 9) will mark the 23rd Annual Country Music Association Awards Show. The two-hour gala will blend country newcomers and legends, all of which are guaranteed to demonstrate why country music is one of the top forms of entertainment today.

1988 CMA Entertainer of the Year Hank Williams, Jr. is again up for the Entertainer of the Year Award, as well as two Vocal Event of the Year nods (with Johnny Cash and with his father, Hank Williams, Sr.) and Music Video of the Year ("There's a Tear in My Beer"). Williams will perform "Man to Man" (co-written with newcomer Tommy Bar-

nes), which will be included on Hank's next LP, due out in January.

All five Horizon Award finalists—Clint Black, The Desert Rose Band, Patty Loveless, Shenandoah and Keith Whitley—will be showcased in segments interspersed throughout the show. Houston native Black will sing his number one single "A Better Man." The Desert Rose Band will perform its top five hit "She Don't Love Nobody." Loveless will perform her heart-throbbing "Don't Toss Us Away." Shenandoah will entertain the crowd with their current single "Two Dozen Roses." A video performance of "I'm No Stranger to the Rain" will pay tribute to Whitley, who died in May.

Female songstress Kathy Mattea, nominated for Female Vocalist of the

Year, Album of the Year (*Willow in the Wind*) and Song of the Year ("Eighteen Wheels and a Dozen Roses"), will sing her current "Burnin' Old Memories." Four-time 1989 CMA Awards nominee Rodney Crowell will perform his chart topper "After All This Time." In addition to a Male Vocalist of the Year nomination, Crowell was nominated for Single and Song of the Year honors for his self-penned "After All This Time." His video of "After All This Time" claimed a Video of the Year nomination as well for director Bill Pope. Michael Martin Murphy will recognize the 100th anniversary of the jukebox by performing his appropriately titled single "Jukebox."

Joining the Nitty Gritty Dirt Band on "Will the Circle be Unbroken" will be Roy Acuff, Bashful Brother Oswald (one of the original Smoky Mountain Boys), former Byrd member (and now lead singer of the Desert Rose Band) Chris Hillman, New Grass Revival, Ricky Skaggs, the Whites, Mark O'Connor, Vince Gill, Roy Huskey, Jr., Randy Scruggs, Marty Stuart and Highway 101's Paulette Carlsson.

Country music legends Chet Atkins and Roy Clark will present the two Hall of Fame inductees. Glen Campbell will sing part of one of his hits before announcing the Song of the Year winner. Other presenters include Buck Owens, Tanya Tucker and Barbara Mandrell.

Dolly Parton and Ricky Van Shelton will also perform at the star-studded event, which will be hosted by Anne Murray and Kenny Rogers. 1988 Horizon Award winner Shelton received nods in the Entertainer and



KEITH WHITLEY

Male Vocalist of the Year categories. His *Loving Proof* LP garnered an Album of the Year nomination, while his number one hit "I'll Leave This World Loving You" captured a Single of the Year nomination.

In addition to his Horizon Award nomination, Clint Black also received nominations in the Single and Song of the Year categories for his number one hit "A Better Man." The Nitty Gritty Dirt Band's much-touted *Will the Circle be Unbroken: Vol. II* LP received an Album of the Year nomination and spawned a Vocal Event of the Year nomination for the group, as well as for fellow Coloradoan John Denver. Video Director Bill Pope claimed a Video of the Year Award nomination for the album's title track.

Texan George Strait, a three-time CMA Award winner, is a contender for the Entertainer and Male Vocalist of the Year Award. His *Beyond the Blue Neon* album is also competing in the



HANK WILLIAMS, JR.



RODNEY CROWELL



CLINT BLACK

Album of the Year category.

Current Male Vocalist of the Year Randy Travis is again a nominee for that citation. He has also picked up nominations for Entertainer of the Year and Album of the Year (*Old 8 x 10*).

In addition to the Horizon Award nomination, the late Keith Whitley, who died May 9, was nominated for Male Vocalist of the Year and Single of the Year ("I'm No Stranger to the Rain"). Songwriter Bob McDill garnered a nomination for the Whitley cut "Don't Close Your Eyes."

While the Country Music Association Awards Show is considered the highlight of the week-long festivities during Country Music Week in Nashville, there are plenty of other events scheduled to keep everyone busy, busy, busy.

The American Society of Composers, Authors and Publishers (ASCAP) celebrates its 75th Anniversary this year and will hold its 27th Annual Awards Presentation and Dinner to honor the writers and publishers of the most-performed country songs of 1988. To help commemorate the star-filled night, the legendary singing cowboy Gene Autry will attend that celebration.

ASCAP began in 1914, when a small but visionary group of songwriters and publishers, led by Victor Herbert and including Irving Berlin and John

Philip Sousa as founding members, formed the organization. They helped establish a practical and economical way for music creators to ensure they would be compensated for the use of their works.

ASCAP has come a long way since 1914. Today, the society has more than 40,000 members, and licenses over 10,000 radio stations, 875 television stations, thousands of clubs and other music venues, and countless other music users.

Broadcast Music, Inc. (BMI) is 50 years strong and the officers and directors of that organization are celebrating its 37th Annual Country Music Awards with a dinner to honor the writers and publishers of the most-performed country songs during the year April 1, 1988 to March 31, 1989.

In its brief history, BMI has become, through dedicated service to both the creators and users of music, the world's largest licensing organization, with over 90,000 writers and publishers. The BMI awards are citations of achievement, in recognition of popularity in the field of country music, as measured by broadcast performance.

The third music performing rights organization, SESAC (originally known as the Society of European Stage Authors and Composers), was founded in 1930 and is this year



RANDY TRAVIS

celebrating its 25th Annual Awards Presentations and Dinner.

All three of these organizations are very much a part of Country Music Week here in Music City. They are all staffed by people who know the music business well and who are alert to potential dangers facing their members. All three are also voluntary-membership associations whose function is to protect the rights of their members by licensing and collecting royalties for public performance of their copyrighted works. The societies' own share of these royalties finance both educational and lobbying efforts (and some of the best parties in town).

The organization that has most helped country music attain its deserved recognition around the world is the Country Music Association. The CMA, formed in 1958, was the first trade organization ever formed to promote a type of music. Originally consisting of only 233 members, CMA now has more than 7,000 members in 31 countries.

Through CMA's leadership and guidance, country music has become one of America's most diplomatic am-

bassadors to the world. Its constant reach to both national and international media has made country music news as far afield as Japan, Australia and even Czechoslovakia.

Because of the legwork of CMA, presidents Nixon, Carter, Reagan and Bush have all recognized October as Country Music Month, through proclamations and statements to commemorate the broadening scope of the celebration, which began with the establishment of Country Music Week in 1962. But most of all, the Country Music Association has more than fulfilled its objective of providing a unity of purpose for the country music industry.

So hang on to your hats! Country Music Week and Country Music Month have just begun. Watch for results and pictures from all the award presentations and dinners held during Country Music Week in Nashville in the October 28 issue of *Cash Box*.

(NOTE: I want to thank Ellen and Melodye at BMI; Eve at ASCAP; and Kelley, Holly, Peggy and all the ladies at CMA who helped me round up pages and pages of history on these organizations so I could put this article together so quickly.) O



GEORGE STRAIT

1989 CMA AWARD FINALISTS

ENTERTAINER OF THE YEAR

Reba McEntire
Ricky Van Shelton
George Strait
Randy Travis
Hank Williams, Jr.

SINGLE OF THE YEAR

"A Better Man," Clint Black (RCA)
"After All This Time," Rodney Crowell (CBS)
"Chisled in Stone," Vern Gosdin (CBS)
"I'll Leave This World Loving You," Ricky Van Shelton (CBS)
"I'm No Stranger to the Rain," Keith Whitley (RCA)

ALBUM OF THE YEAR

Beyond the Blue Neon, George Strait (MCA)
Loving Proof, Ricky Van Shelton (CBS)
Old 8 x 10, Randy Travis (Warner Bros.)
Will the Circle Be Unbroken: Vol II, Nitty Gritty Dirt Band (Universal)
Willow in the Wind, Kathy Mattea (Mercury)

SONG OF THE YEAR

"A Better Man," Clint Black/Hayden Nicholas
"After All This Time," Rodney Crowell
"Chisled in Stone," Max D. Barnes/Vern Gosdin
"Don't Close Your Eyes," Bob McDill
"Eighteen Wheels and a Dozen Roses," Paul Nelson/Gene Nelson

FEMALE VOCALIST OF THE YEAR

Rosanne Cash
Patty Loveless
Kathy Mattea
Reba McEntire
Tanya Tucker

MALE VOCALIST OF THE YEAR

Rodney Crowell
Ricky Van Shelton
George Strait
Randy Travis
Keith Whitley

VOCAL GROUP OF THE YEAR

Alabama
Desert Rose Band
Highway 101
Restless Heart
Shenandoah

VOCAL DUO OF THE YEAR

Baile & the Boys (Kathie and Michael)
The Bellamy Brothers
Foster & Lloyd
The Judds
Sweethearts of the Rodeo

MUSICIAN OF THE YEAR

Jerry Douglas
Paul Franklin
Johnny Gimble
Mark O'Connor
Don Potter

HORIZON AWARD

Clint Black
Desert Rose Band
Patty Loveless
Shenandoah
Keith Whitley

MUSIC VIDEO OF THE YEAR,

PERFORMER/DIRECTOR

"After All This Time," Rodney Crowell/Bill Pope
"Dear Me," Lorne Morgan/Stephen Buck
"There's a Tear in My Beer," Hank Williams, Jr./Ethan Russell
"Why'd You Come in Here Lookin' Like That," Dolly Parton/Jack Cole
Will the Circle Be Unbroken: Vol II, Nitty Gritty Dirt Band/Bill Pope



RICKY VAN SHELTON

GARTH BROOKS: Setting the World on Fire

BY KIMMY WIX

HERE IS A GUY WHO JOURNEYED TO NASHVILLE back in 1985, wearing a cowboy hat, with a guitar on his back and looking to make it big. Did that approach work for this Yukon, Oklahoma entertainer? Well, no. It's not that easy anymore. Those legendary days are over and done, and Capitol recording artist Garth Brooks will be the first to admit it.

"I guess the perfect thing happened when I first came to Nashville," remembers Brooks. "It rained from the first second I got into town until long after I'd left. I looked around me and suddenly Nashville didn't seem to be the city of opportunity that I thought it was. I found out that there is a family in country music and it's very hard to get into that family."

Brooks could tear up a stage and capture the attention of everyone in Yukon, Oklahoma, but Nashville country music wasn't quite ready to adopt him into its family. It took almost two years for Brooks to actually become family material. But even today, after becoming the rising country star that he is, he looks back at 1985 as being somewhat of a blessing to his career in music.

"Now I look back at that time and really see it as a blessing, because someone let me know—not what I was, but what I wasn't," says Brooks.

"When I came back in '87, I realized that it was how I'd been looking at it all. I realized that Nashville is a city of opportunity and it is a city where dreams can come true. I also found out that the country music family isn't really that hard to get into—you just have to have the right attitude. The wrong attitude is coming here to Nashville and thinking that you can just set this place on fire. To me, the right attitude is to become a citizen in a sense, and learn how to drive at five o'clock with these people, get a job and then start really working on your music."

Brooks is not only driving well at five o'clock these days, he's also driving his self-titled debut album right to the top. Since his first release "Much Too Young (To Feel This Damn Old)," he's been recognized as one of country music's newest and most sultry entertainers. What's the secret he holds that causes listeners to automatically fall in love with his work?

"It's heart music—from the heart, to the heart," explains Brooks. "It just passes through the ears and goes straight to the chest. I go for a combination of three of my greatest heroes, which are George Jones, of course,



James Taylor and Dan Fogelberg. Every producer that I'd talked to before about teaming the Taylor & Fogelberg lyrics with a George Jones drive, kind of got a little worried. Allen Reynolds was the first guy who didn't flinch at that idea. That made me know that the marriage between the three was right."

This marriage was successful as well. Brooks' follow-up to "Much Too Young" proves that he's not just one of those one-hit artists. His latest release, "If Tomorrow Never Comes," is on its way to becoming what could be his first number one. The tune asks the question, "If tomorrow never comes, have I done my job?" This particular song means a lot to Brooks because of personal friends he's lost in the past. He passed that idea by a multitude of songwriters until finally Kent Blazy realized its potential. What was once just potential has now turned into success. Turn on the radio, scan through the country stations and don't be surprised to hear "If Tomorrow Never Comes" on all of them.

Perhaps it's not only the "heart" music that causes Brooks to click. It could also be the fact that he has this

burning desire to really relate to his listeners on a personal level.

"I look at it like this," ponders Brooks. "When I record a song, I've got three minutes or so to say something to the whole nation. I want to make those minutes really count. I think that's quite a gift and a blessing to have—to be able to do that. So I try to take advantage of that."

It's difficult to talk with this Oklahoma State University graduate without him mentioning his better half, Sandy. According to Brooks, she is indeed the better half of the couple. "I guess I'm one of the world's worst husbands, but I have one of the world's best wives so she always forgives me," Brooks laughs. "She made me keep that drive going the second time around. She's someone who I can always have pick me up when I get knocked down. Before, all I had was myself—which ain't much."

"I love my wife and I love the people around me," he continues. "But ya know? I really don't think I'm living until I hear my name announced and I hear the crowd and the lights come up and the music starts. For that hour or two out there on stage, I'm living and

my heart is just pumping a hundred miles an hour. I never want that to stop. That's what it's all about to me. I know I'm not doing all of this alone either. The good Lord has blessed me with everything I've got, and those gifts that he's given me represent everyone that I work with."

In December, after an extensive touring schedule, Brooks plans to begin the recording of his second album. "It will again be produced by Allen Reynolds and engineered by Mark Miller. I hope to do on the second one what I did on the first one," he explains. "It will be a five/five mixture of my own material and material from other writers here in town."

In addition to his love for music, Garth Brooks also shows love for his American heritage. He expresses that love by taking part in the National Foundation to Protect the American Eagle campaign. He, along with label-mates Suzy Bogguss and David Slater, will perform in a special benefit concert for the foundation in February, during the annual Country Radio Seminar held at Nashville's famed Opryland Hotel.

The multi-talented Brooks will also put another notch under his belt as he makes his movie debut this month on the Nashville Network. The premier of *Nashville Beat* will

be aired October 21 and again October 25. The movie features Brooks as a singer/musician in a local club setting. Although his role in the picture is a small one, he refers to the experience as a real special moment for him. The song he sings in the movie, "The Dance," is his favorite from the *Garth Brooks LP*.

"I guess the biggest change for me is what was once just a dream is now a reality," admits Brooks. "It's amazing when you're just a kid, lying there in bed back in Yukon, Oklahoma, how much you can dream about all of this stuff and actually how much of it will come true. You dream of concerts, screaming people and hot guitar licks. Then the next thing you know, there you are right in the middle of screaming people and your guitar is just tearin' it up. You think about yourself lying there and you say, 'Yeah—this is how I always hoped it would be.'"

Since 1985, a lot has happened to this guy wearing a cowboy hat, who once thought he could set the world on fire with his music. Yeah—now this guy who wears a cowboy hat is setting the world on fire! ○

THE FUTURE IS OURS!



James House



Patty Loveless



Vince Gill



Skip Ewing



Lionel Cartwright



Marty Stuart



Marsha Thornton

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NASHVILLE**
The Best In Country Music

COUNTRY MUSIC

LIVING LEGEND

BILL ANDERSON: One of a Kind



DUBBED "WHISPERING BILL" by comedian Don Bowman in the late '60s, Bill Anderson has always been an original. "Don started calling me 'Whispering Bill' when he worked with me on my shows," Anderson remembers. "At the time, Ralph Emery was the all-night disc jockey for WSM radio here in Nashville and everyone listened to Ralph. When he heard Don calling me 'Whispering Bill,' he picked up on it, and in turn, so did everyone else. I'm glad, because Bill Anderson is a very common name. 'Whispering Bill' has given me a different hook."

Starting out when a different hook was needed, Whispering Bill soon found his spot in country music. "I actually began with a strong desire to be a disc jockey," Anderson says, smiling. "I would go to school [University of Georgia] in the morning and be a DJ in the afternoons in Commerce, Georgia. While there, I became interested in writing and did a couple of recordings for a small label in Texas called TNT Records."

One of those originals was "City Lights," which Ray Price recorded and took to #1 on the charts in 1958. That hit song opened many musical doors for Anderson. "All I had to say was, 'I wrote 'City Lights,' and they'd say, 'Come on in, what else have you written?'"

Anderson soon moved to Nashville, making many contacts and guest-starring on the Grand Ole Opry until he became a member on July 12, 1961. He says one of the best contacts he has ever made, and most important to his life and his career, was Buddy Killen of Tree Publishing.

"We hit it off personally as well as professionally, and I signed with Tree on a three-year writing contract. Buddy also knew my interest in recording; he arranged the audition with Owen Bradley of Decca Records. Shortly after, I signed with Decca and stayed with them for 23 years. I have never recorded for another major label," Anderson remarks proudly.

While with Decca (now MCA Records), Anderson received numerous awards, including Male Vocalist of the Year, Songwriter of the Year and Song

of the Year in 1963.

Country music—its styles and traditions—always changes. Bill Anderson has seen many of these transitions come about. Finding that certain niche was very important to the artist of the '50s and '60s.

"When I started in country music, the biggest artists and writers had their own unique, distinctive style. There was only one Johnny Cash, one Ernest Tubb, one Marty Robbins...and fortunately only one Whispering Bill," Anderson says. "I was lucky to find my niche that no one else had. In recent years that's all changing. It's almost a drawback to be unique. For years it was a great asset to be instantly recognized, but now a stylist would probably have a hard time getting into the business."

Now Whispering Bill is a mold the new artists of today try to fit. His songs are still a common sound on the radio. We are very aware of the songs he has penned for himself, as well as for others. Songs such as "City Lights," "The Tips of My Fingers," "When Two Worlds Collide" and "I Love You Drops" have become hits for himself and others like Waylon Jennings, Dean Martin, Aretha Franklin, Conway Twitty and Roy Clark, just to name a few.

In addition to being a legendary singer/songwriter, Anderson has become a well-known television personality as host of TNN's game show *Fandango*, and as a cast member of the daytime drama *One Life to Live*. During his current short hiatus from television, Anderson is busy with concert dates, along with his constant book promotions.

Whispering Bill, his newly released autobiography, reveals his own story of personal and professional struggles, the tragedy of his wife's almost fatal automobile accident and their triumph over it. "The book has given me a lot of self-satisfaction. It was hard work and it took a lot of dedication, but it's just wetted my appetite for writing."

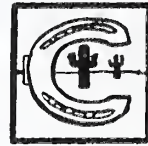
"It's difficult for me to say what's next for me. I never thought I wanted to be on a game show or a soap opera. It just happened," Anderson continues. "I have general ideas I want to pursue. I love doing my Sunday four-hour radio show, *Yesteryear*, which features top country tunes from the past. I love to host and emcee and to create new things. Television is an area I want to stay with. It's also been very exciting to see my old songs recorded again."

"You and Your Sweet Love" was just recorded by Ricky Van Shelton; Mel Tillis has just released "City Lights." Anderson, along with Toni Bellin, released "Slippin' Away" earlier this year.

"All this action may just spur me to composing a few new ones!" Whispering Bill remarks, and we all cross our fingers on that one.

T.L. Carr

COUNTRY ALBUMS



October 14, 1989 The grey shading represents a bullet, indicating strong upward chart movement.

Total Weeks ▼
Last Week ▼

1	KILLIN' TIME (RCA 8781-7)	Clint Black	1	22
2	I WONDER DO YOU THINK OF ME (RCA 9889-1-R)	Keith Whitley	4	7
3	A HORSE CALLED MUSIC (Columbia 45046)	Willie Nelson	2	7
4	SWEET SIXTEEN (MCA 6294) (G)	Reba McEntire	3	22
5	BEYOND THE BLUE NEON (MCA 42266)	George Strait	7	33
6	RIVER OF TIME (Curb/RCA 9595-1/RCA)	The Judds	5	25
7	WHITE LIMOZEEN (Columbia 44384)	Dolly Parton	8	17
8	THIS WOMAN (RCA 8369) (G)	K.T. Oslin	12	56
9	ABSOLUTE TORCH AND TWANG (Warner Bros. 25877)	k.d. lang	10	18
10	GREATEST HITS III (Warner/Curb 1-25834/Warner Bros.)	Hank Williams, Jr.	6	33
11	HONKY TONK ANGEL (MCA 42223)	Patty Loveless	9	51
12	LOVING PROOF (Columbia 44221/CBS) (G)	Ricky Van Shelton	11	54
13	THE ROAD NOT TAKEN (Columbia 44468/CBS)	Shenandoah	14	31
14	OLD 8 x 10 (Warner Bros. 25738) (P)	Randy Travis	15	63
15	WILL THE CIRCLE BE UNBROKEN (Warner Bros. 285301)	Nitty Gritty Dirt Band	17	20
16	TANYA TUCKER'S GREATEST HITS (Capitol C1-1-91814)	Tanya Tucker	18	5
17	DIAMONDS AND DIRT (Columbia 44076/CBS)	Rodney Crowell	13	76
18	GARTH BROOKS (Capitol C1-1-90897)	Garth Brooks	23	10
19	SOUTHERN STAR (RCA 8587-1)	Alabama	19	33
20	ALONE (Columbia FC65104)	Vern Gosdin	16	9
21	TELL IT LIKE IT IS (Atlantic America 91064/Atlantic)	Billy Joe Royal	24	32
22	SOMETHING INSIDE SO STRONG (Reprise 25792)	Kenny Rogers	21	21
23	BLUE ROSE OF TEXAS (Warner Bros. 25939-1)	Holly Dunn	26	9
24	KENTUCKY THUNDER (Epic 45027)	Ricky Skaggs	20	11
25	REBA LIVE (MCA C2-8034)	Reba McEntire	31	2
26	LEAVE THE LIGHT ON (RCA 9594)	Lorrie Morgan	25	11
27	WILLOW IN THE WIND (Mercury 422 836 950)	Kathy Mattea	22	23
28	ALWAYS AND FOREVER (Warner Bros. 25568)	Randy Travis	32	8
29	HITS 1979-1989 (Columbia 45054/CBS)	Rosanne Cash	29	30
30	DON'T CLOSE YOUR EYES (RCA 6494-1)	Keith Whitley	27	68
31	GREATEST HITS VOLUME THREE (MCA 42294)	The Oak Ridge Boys	30	18
32	5:01 BLUES (Epic E-44283)	Merle Haggard	28	10
33	BUENAS NOCHES FROM A LONELY ROOM (Reprise 25749-1/Warner Bros.) (G)	Dwight Yoakam	33	60
34	GREATEST HITS (Curb/RCA 8318-1/RCA) (G)	The Judds	35	59
35	LAND OF ENCHANTMENT (Warner Bros. 9-25894-1)	Michael Martin Murphy	34	7
36	TURN THE TIDE (RCA 8454-1-R-A)	Baillie & The Boys	RE-ENTRY	
37	THE STATLER'S GREATEST HITS (Mercury/PolyGram 8454)	The Statlers	38	4
38	ONE WOMAN MAN (Epic 44078/CBS)	George Jones	37	30
39	GREATEST HITS (RCA 6825-1)G	Alabama	RE-ENTRY	
40	AMERICAN DREAMS (MCA-42311)	The Oak Ridge Boys	DEBUT	

■ COUNTRY HOT CUTS

1. CLINT BLACK: "Nobody's Home" *Killin' Time* (RCA)
2. RICKY SKAGGS: "Heartbreak Hurricane" *Kentucky Thunder* (Epic)
3. SAWYER BROWN: "Putting the Dark Back Into the Night" *The Boys Are Back* (Capitol)
4. GARTH BROOKS: "Not Counting You" *Garth Brooks* (Capitol)
5. CONWAY TWITTY: "Pieces of You" *House on Old Lonesome Road* (MCA)

■ TOP 10 SINGLES—10 YEARS AGO

1. JOHN CONLEE: "Before My Time" (MCA)
2. T.G. SHEPPARD: "Last Cheater's Waltz" (Warner/Curb)
3. BARBARA MANDRELL: "Fooled By a Feeling" (MCA)
4. THE OAK RIDGE BOYS: "Dream On" (MCA)
5. LARRY GATLIN: "All the Gold in California" (Columbia)
6. KENNY ROGERS: "You Decorated My Life" (United Artists)
7. CRYSTAL GAYLE: "Half the Way" (Columbia)
8. RONNIE MILSAP: "In No Time at All" (RCA)
9. BELLAMY BROTHERS: "You Ain't Just Whistlin' Dixie" (Warner/Curb)
10. DOLLY PARTON: "Sweet Summer Lovin'/Great Balls" (RCA)

CASH BOX CHARTS

COUNTRY SINGLES

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

October 14, 1989



#1 Single: Alabama



#1 Debut: Holly Dunn #48



To Watch: Marty Stewart #50

		Total Weeks ▼	Last Week ▼
1	HIGH COTTON (RCA 8948-7-RAA)	Alabama	4 8
2	LIVING PROOF (Columbia 38-68994)	Ricky Van Shelton	1 12
3	ACE IN THE HOLE (MCA 536933)	George Strait	6 8
4	KILLIN' TIME (RCA 8945-7-RAA)	Clint Black	2 12
5	FINDERS ARE KEEPERS (Warner Bros./Curb 7-22945-A)	Hank Williams Jr.	5 12
6	A BETTER LOVE NEXT TIME (Epic 3468979)	Merle Haggard	8 9
7	BURNIN' OLD MEMORIES (Mercury 874-672-05)	Kathy Mattea	11 8
8	YOU'LL NEVER BE SORRY (MCA/Curb 53672)	The Bellamy Brothers	9 11
9	LET IT BE YOU (Epic 34-68995)	Ricky Skaggs	12 8
10	AN AMERICAN FAMILY (MCA 53710)	Oak Ridge Boys	13 9
11	I GOT DREAMS (MCA 53665)	Steve Wariner	3 13
12	SAY WHAT'S IN YOUR HEART (RCA 9034-7-RAA)	Restless Heart	15 10
13	YELLOW ROSES (Columbia 3869040)	Dolly Parton	17 6
14	BAYOU BOYS (Universal UVL-66016)	Eddy Raven	18 7
15	(I WISH I HAD A) HEART OF STONE (RCA 8944-7)	Baillie & The Boys	7 13
16	TILL LOVE COMES AGAIN (MCA-53694)	Reba McEntire	19 5
17	LET ME TELL YOU ABOUT LOVE (Curb/RCA 89-47-RAA)	The Judds	10 14
18	THE RACE IS ON (Capitol/Curb B-44431)	Sawyer Brown	21 7
19	THE VOWS GO UNBROKEN (ALWAYS TRUE TO YOU) (Reprise 7-22828-A)	Kenny Rogers	22 5
20	ABOVE AND BEYOND (Columbia 386948)	Rodney Crowell	14 14
21	IF TOMORROW NEVER COMES (Capitol B-44430)	Garth Brooks	25 5
22	THE LONELY SIDE OF LOVE (MCA-53702)	Patty Loveless	27 4
23	HELLO TROUBLE (Curb/MCA 53671)	Desert Rose Band	16 14
24	TWO DOZEN ROSES (Columbia 38-69061)	Shenandoah	28 3
25	GIVE ME HIS LAST CHANCE (MCA 53651-A)	Lionel Cartwright	20 15
26	I'VE BEEN LOVED BY THE BEST (RCA 9017-7-RAA)	Don Williams	31 4
27	WRITING ON THE WALL (Epic 34-68991)	George Jones	23 9
28	COUNTRY CLUB (Warner Bros. 7-22882-A)	Travis Tritt	32 5
29	SHE'S THERE (Mercury PolyGram 874-330-1)	Daniele Alexander	34 3
30	DADDY AND HOME (Capitol B-48801)	Tanya Tucker	24 11
31	BREAKING NEW GROUND (Universal UVL-66018)	Wild Rose	38 3
32	NOTHING I CAN DO ABOUT IT NOW (Columbia 38-68923)	Willie Nelson	26 15
33	HOUSE ON OLD LONESOME ROAD (MCA-53688)	Conway Twitty	39 2
34	YOU PUT THE SOUL IN THE SONG (MCA 53710)	Waylon Jennings	29 7
35	YOU AIN'T DOWN HOME (Curb/MCA 10530)	Jann Browne	35 6
36	IT'S JUST A MATTER OF TIME (Warner Bros. 7-22841-A)	Randy Travis	42 2
37	DON'T YOU (Warner Bros. 7-22943-A)	The Forester Sisters	30 15
38	A WOMAN IN LOVE (RCA-9027-7-R)	Ronnie Milsap	46 2
39	I WONDER DO YOU THINK OF ME (RCA 8940-7-RA)	Keith Whitley	33 15
40	YOU AND THE HORSE (THAT YOU RODE IN ON) (Tra-Star TS-1227)	Patsy Cole	44 6
41	NEVER ALONE (MCA 53117)	Vince Gill	48 3
42	OUT OF YOUR SHOES (RCA 9016-7-RAA)	Lorrie Morgan	50 4
43	HONKY TONK HEART (Warner Bros. 722955)	Highway 101	36 16
44	NEVER HAD IT SO GOOD (Columbia 38-69050)	Mary Chapin Carpenter	51 6
45	SONS OF THE PIONEERS (American Cowboy Songs 24902)	Chris LeDoux	52 5
46	THE JUKEBOX PLAYED ALONG (Warner Bros. 7-22912-A)	Gene Watson	37 12
47	ALL THE FUN (RCA 9015-7-RAA)	Paul Overstreet	53 2
48	THERE GOES MY HEART AGAIN (Warner Bros. 7-22796-A)	Holly Dunn	DEBUT
49	SOMETIMES LOVE'S NOT A PRETTY THING (Columbia 38-69062)	Zaca Creek	57 3
50	CRY, CRY, CRY (MCA 53687)	Marty Stewart	60 2
51	LONG WHITE CADILLAC (Reprise 7-22799)	Dwight Yoakam	DEBUT

		Total Weeks ▼	Last Week ▼
52	HOT NIGHTS (16th Avenue 70433)	Canyon	40 8
53	THAT JUST ABOUT DOES IT (Columbia 38-69084)	Vern Gosdin	DEBUT
54	YOU MUST NOT BE DRINKING ENOUGH (RCA 8973-7-5AA)	Earl Thomas Conley	DEBUT
55	THE TRUTH DOESN'T ALWAYS RHYME (Tra-Star TR-1229)	Rebecca Holden	62 3
56	OUTSIDE CHANCE (USA 620SI-1)	Larry Dean	56 7
57	CONSTANTLY (Hal Kat Kountry HKK-608-A)	Anne Brown	64 5
58	DARE TO DREAM (Stop Hunger SHR-MMX-1101)	Missy Maxwell	61 5
59	NUMBER ONE HEARTACHE PLACE (Universal UVL-66021)	The Gatlin Brothers	59 3
60	THREE FLAGS (Badger BG-1004AA)	Billy Joe Burnette	65 4
61	THAT'S ALRIGHT (Ark)	Greg Nations	66 4
62	LIE LEFT ON HIS FINGER (Teast Of Texas TOT-3333)	Glenda Sue Foster	68 3
63	GIVE 'EM MY NUMBER (Columbia 3869057)F50P&B	Janie Fricke	80 2
64	FOREVER OR NEVER (Sundial SR-162)	Allen Karl	71 3
65	BUT SHE LOVES ME (Hallmark HR-7-004A)	Roy Clark	72 2
66	SHE'S GONE GONE GONE (Universal UVL-66024)	Glenn Campbell	73 2
67	YOU GOT THE BEST OF ME (Gallery II G-2026-A)	Juanita Rose	69 4
68	WHAT GOES UP DO COME DOWN (Soundwaves SW-483-NSD)	Jim Martin	74 2
69	STICKS AND WHEELS (Music City USA MC-117AA)	Ronnie Mason	75 4
70	AIN'T NO ONE LIKE ME IN TENNESSEE (Happy Man HM-822AA)	Holly Ronnick	DEBUT
71	WE WERE BOTH IN LOVE WITH YOU (Twila TW-502)	Tommy Claco	78 2
72	DIDDY DOO WAH (Dormin Productions 98916)	Steve Douglas	DEBUT
73	I GO CRAZY (MCA-53716)	Lee Greenwood	81 2
74	MOANIN' THE BLUES (16th Avenue 70431)	Vicki Bird	83 2
75	IS THERE ANYTHING LEFT (Ridgewood R-3006-A)	Kat Ballou	84 2
76	HONEST-TO-GOODNESS AMIGOS (Gallery II G-2036-A)	Bill Ross Jr. & Crazy Roy	77 3
77	THIS NIGHT WON'T LAST FOREVER (Curb CRB-10555)	Moe Bandy	86 2
78	IT'S YOU AGAIN (MCA 53732)	Skip Ewing	DEBUT
79	DEEP WATER (MCA 53711)	Marsha Thornton	DEBUT
80	LET ME HEAR MY SONG (Wonder Horses DM-469)	Denny Marion	DEBUT
81	I'M STILL CRAZY (Columbia 3868888)	Vern Gosdin	41 19
82	TIMBER I'M FALLING IN LOVE (MCA 53641)	Patty Loveless	43 19
83	IF I WERE THE MAN YOU WANTED (MCA/Curb 53703)	Lyle Lovett	DEBUT
84	DO YOU FEEL THE SAME WAY TOO (RCA 8974)	Becky Hobbs	45 7
85	THERE YOU ARE (Columbia 38-73015)	Willie Nelson	DEBUT
86	BAD MOON RISING (Soundwaves 4876)	Cerrito	47 7
87	ARE YOU EVER GONNA LOVE ME (Warner Bros. 7-22957)	Holly Dunn	49 18
88	THE OTHER SIDE OF YOUR HEART (Soundwaves SW-261-NSD)	Faded Blue	88 2
89	NEVER GIVIN' UP ON LOVE (Warner Bros. 7-22970-A)	Michael Martin Murphy	54 19
90	WE NEED A SATURDAY NIGHT (Track TR-205)	Judy Olsen	90 2
91	SUZETTE (RCA 9028-7-RAA)	Foster And Lloyd	55 4
92	FIRE ME (Soundwaves SW-4828)	Tonja West	92 2
93	FULL MOON FULL MOON OF LOVE (Sire 7-22932-A)	k.d. lang and the reclines	58 12
94	THE COAST OF COLORADO (MCA 53663)	Skip Ewing	63 13
95	MORE THAN A LIFETIME (Lamon LR-10200)	Stephan Almond	67 5
96	ANY WAY THE WIND BLOWS (Warner Bros. 7-23965)	Southern Pacific	70 16
97	DON'T YOU NEED SOMEONE (Ridgewood R-3003-A)	Lori Oakley	76 4
98	THIS WOMAN (RCA 8943-7)	K.T. Oslin	79 17
99	WALK ON BY (Evergreen EV-1097AA)	Michael Dee	82 3
100	HOME SWEET HOMELESS PEOPLE (Gifted Few GFR-101)	Jim Vest	85 5

COUNTRY MUSIC

ALBUM RELEASES



□ HIGHWAY 101: *Paint the Town* (Warner Bros. 1-25992)

There's not a bad one on this whole album! Expert production by Paul Worley and Ed Seay spotlights Carlson's distinctive vocals, tune after tune. From the honky-tonk love-gone-wrong songs like their current single "Who's Lonely Now," "Midnight Angel" and the toe-tappin' "Walkin', Talkin', Cryin', Barely Beatin' Broken Heart" to the opposite side of the coin with "I Can't Love You Baby"—it's all great! And who but Paulette Carlson (the Stevie Nicks of country music) could take James Taylor's "Sweet Baby James" and deliver it in true country style. Another winner for Highway 101!

□ MARTY STUART: *Hillbilly Rock* (MCA-42312)

Hillbilly Rock—the title says it all! Marty Stuart brings back the sound with uptempo cuts such as "The Wild One," written by Merle Kilgore and Tillman Franks; the love-me-but-I'm-a-gypsy tune "Easy to Love (Hard to Hold)" that Stuart co-wrote with Paul Kennerley; and Stuart's current single, "Cry, Cry, Cry," written by none other than John R. Cash. Brilliant production by Richard Bennett and Tony Brown, especially on the only ballad, "Since I Don't Have You," shows us two sides of Marty Stuart, and a talent that is sure to garner much airplay from radio and some serious chart action.



SINGLE RELEASES

■ OUT OF THE BOX



□ RODNEY CROWELL: "Many a Long & Lonesome Highway" (Columbia 38 73042)

Crowell has held onto the magic touch in this tune about doing things his own way while traveling down the highway of life. Co-written with Will Jennings and co-produced by Tony Brown, "Many a Long & Lonesome Highway" is sure to begin a string of #1 hits for Crowell from his upcoming LP, *Keys to the Highway*.

■ COUNTRY FEATURE PICKS

□ ANNE MURRAY: "If I Ever Fall in Love Again" (Capitol PB-44432)

A true love song as only Anne Murray and Kenny Rogers can deliver. Murray's rich, strong vocals mixed with Rogers' raspy tones should take this tune about taking another chance on love straight to the top of the charts.

□ CEE CEE CHAPMAN: "Love Is a Liar" (Curb CRB-10529)

This catchy, uptempo song about the dangers and reality of falling in love is a perfect vehicle for Cee Cee's emotion-filled voice. Expert production by Bobby Fischer, Charlie Black and Austin Roberts should garner this multi-talented new artist lots of attention and airplay.

□ KEITH WHITLEY: "It Ain't Nothin'" (RCA 9059-7-RAA)

Whitley is still blowing us away with his tremendous, emotion-filled vocals in this Haggard-style song about how true love can make all of life's little problems disappear. Slick co-production by Whitley and Garth Fundis make this one another sure hit for the gone-but-not-forgotten troubadour.

□ ALAN JACKSON: "Blue Blooded Woman" (Arista AS1-9892)

A good toe-tappin', hand-clappin' tune from Arista's first country artist. This one, about how love can bridge the gap between a blue-blooded woman and a red-neck man, is a good, safe bet for radio. Watch for more from this fellow.

CALENDAR OF EVENTS

COMING UP:

THE BELLAMY BROTHERS will kick off their first annual benefit concert this year with the introduction of the Snake, Rattle & Roll Jam on October 21 in San Antonio, Florida.

The concert is being held in conjunction with the San Antonio Rattlesnake Festival, where the Bellamys made their debut public appearance with their father, Homer, in 1958. The Forester Sisters and local Florida act the Beaumont Family will round out the lineup, making the event a real family affair.

Tickets for the event are \$10 and can be purchased by phoning the official Jam office at (904) 588-3054.

BACK IN TIME:

OCTOBER 10—Happy Birthday to Tanya Tucker (1958)

OCTOBER 11—Happy Birthday to Dottie West (1932) and Gene Watson (1943)

OCTOBER 12—Bill Anderson's "8 X 10" reaches the #1 spot on the charts (1963)

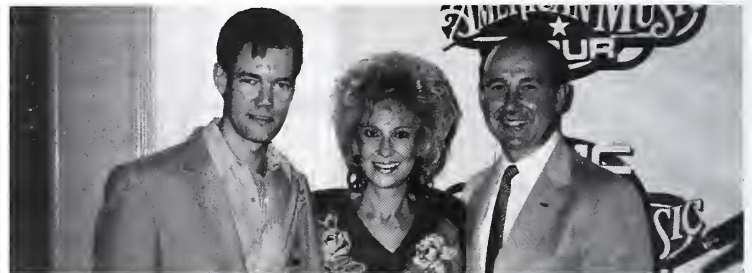
OCTOBER 13—Happy Birthday to Lacy J. Dalton (1946)

OCTOBER 14—The original Carter Family and Bill Monroe inducted into the Country Music Hall of Fame (1970)

OCTOBER 15—Loretta Lynn's first appearance on the Grand Ole Opry (1960)

OCTOBER 16—"Is It Really Over" by Jim Reeves goes to #1 on the country charts. (1965)

GMC TRUCK AMERICAN MUSIC TOUR



Randy Travis, Tammy Wynette and GMC's Ray Rota (Photo: Sarah Knight)

GMC TRUCK BEGAN ITS SPONSORSHIP of the GMC Truck American Music Tour in the winter of 1988 with the sponsorship of ten concerts in select markets across the nation. Ray Rota, general sales manager of GMC Truck Division, announced recently during lunch at Nashville's elite restaurant The Merchants, the continued association of that company with two of country music's brightest stars—Randy Travis and Tammy Wynette.

In three short years, Randy Travis has become a superstar, reaching a level of popular appeal and artistic maturity rare in any musical field. His debut album, *Storms of Life*, was the first debut album by a country artist to go platinum within a year. He quickly picked up every award they gave out, including two Grammys, and became the youngest male singer ever asked to join the Grand Ole Opry. His second album, *Always and Forever*, was #1 for 10 months.

Tammy Wynette, the First Lady of Country Music, has been called one of the greatest vocal stylists of our time. Since recording her first single, "Apt. #9," in 1966 Tammy has sold more than 30 million records. Her recording of "Stand by Your Man" is the biggest selling single in the history of country music. Her releases have made the #1 position on the charts some 35 times; she was the first female country artist to receive a platinum album. She's won two Grammys, she's a three-time winner of CMA's Female Vocalist of the Year award, and she was the Academy of Country Music's Top Female Vocalist in 1969. The list goes on and on.

"Besides sharing a common audience, both the celebrities and GMC represent top quality in our respective fields. It makes good sense for us to work together," stated Rota during the press conference. "I'm sure that it comes as no surprise to anyone in this audience that a lot of country music fans drive trucks. So an association between GMC Truck and country music seemed almost inevitable."

On its third tour, the GMC Truck American Music Tour will stop in 15 cities from San Francisco to New England, and country music fans will have an opportunity to see both entertainers, as well as to win a new GMC truck. This association heavily involves the GMC dealers in each tour market, where they provide a GMC truck to be given away at their local concert. Fans can register to win at their participating GMC Truck dealerships and hope that Tammy Wynette draws their name during the concert.

"We are proud to continue sponsorship of the GMC Truck American Music tour," said Rota. "It has been very beneficial for the company; and most importantly, our association with Tammy and Randy creates a favorable impression for GMC Truck and its products long after the concert is over."

COUNTRY MUSIC



MCA/NASHVILLE RECENTLY hosted a reception honoring Reba McEntire and several new milestones in her already much-awarded career. The four-time CMA "Female Vocalist of the Year" was presented with a platinum album for her *Greatest Hits* LP, as well as a gold album for her *Sweet Sixteen* LP. Shown here at the reception (left to right) are: Tony Brown, exec VP and head of A&R, MCA/Nashville; Al Teller, chairman of MCA Music Entertainment Group; McEntire; Bruce Hinton, president MCA/Nashville; Narvel Blackstock, McEntire's manager. (Photo: Beth Gwinn)



BMI EXECUTIVES were out in force at the 11th Annual Georgia Music Hall of Fame Awards held recently in Atlanta. Shown here taking time out for a photo opportunity are (left to right): Joe South, 1981 Georgia Music Hall of Fame Inductee; BMI vice president Roger Sovine; Ray Stevens, 1980 Inductee and performer in this year's show; Lionel Hampton, who also performed; BMI's Harry Warner; Harold Shedd, one of this year's inductees in the non-performing category; and Joe Moscheo, BMI VP. (Photo: Rick Diamond)



REVENGE IS PLOTTED for the Gatlins, but all does not go according to plan! Left to right: Steve Gatlin, Charlie Chase, Larry Gatlin and 'the law.' Tune in October 12 at 9:30 p.m. central time as Chase hosts his second in a series of *Funny Business* specials, produced by Jim Owens & Associates for TNN. Other featured guests subject to Chase's practical jokes include the Oak Ridge Boys and Lorrie Morgan. (Photo: Laurie Larson-Haynes)



ASCAP GOES ON THE ROAD: ASCAP recently caught up with RCA recording artist Jo-Ei Sonnier on the way to a concert performance in Alabama. Pictured are Sonnier (left) and ASCAP's Shelby Kennedy.

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ADM PUBLICITY
DICK MCVEY
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THE WAGONEERS: Passing the Test of Time

WHEN JUST A COUPLE OF YEARS AGO four youthful guys in Austin, Texas, teamed up to create a good time and do some jammin', who would have thought they'd be carrying the torch for today's country music new wave? A&M recording artists the Wagoneers are indeed waving a fresh and new-fledged flag of music toward the country audience—so what's the response? Incredibly overwhelming!

The Wagoneers, consisting of lead singer/guitarist/songwriter Monte Warden, lead guitarist Brent Wilson, drummer Tom Lewis and bassist Craig Pettigrew, began rehearsing in Warden's living room, but never realized what impact the rehearsals would eventually make. "We weren't looking for anything to be straight country," admits Warden. "We were just looking to work up the songs which I had written,

and of course they were country songs. It's Texas Honky-tonk music. People are trying to put different names on it and figure out exactly what it is. I think it's just because we're so young. Some people just think we're too young to enjoy country music like we do."

Warden, age 22, says he and the Wagoneers cut their teeth on the honky-tonk circuit, so that musical influence certainly shines through what

they do. The audience they're hitting now, though, has changed somewhat since their hardcore honky-tonk days. They not only continue to keep the honky-tonkers two-steppin', they're also tearing up the college, fair and rodeo crowds as well. Having sold nearly 75,000 copies of their first album, *Stout and High*, they're now witnessing rapid success from their second project, *Good Fortune*. "When

**Thanks Country Radio
for another charted
single at #71 bullet
and still climbing!**



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LOVE
WITH
YOU"
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the first album came out, nobody really knew who we were, so we were at the honky-tonks a lot and that was basically our audience," says Warden. "Thank the Lord that our second album is doing a lot better."

Good Fortune, produced by Emory Gordy Jr., gives us pure country, wrapped in a fresh contemporary package sure to create an excitement for those who already worship country music. But what's more important is that it just could be the spark which will pull in the young audience for which country music strives. "I guess our goal is to show young people that country music is the best way that people have to express themselves," says Warden. "Maybe the reason there's not a lot of country music that young people can relate to is that there's not a lot of artists out there who can relate to them. I think we're in a good position to finally do that. If people will remember, it was Hank Williams, Elvis, the Everly Brothers and cats like them who were all in their twenties when they began. I think people sometimes lose sight of that. For the first time in years, country music is being made by younger people, and I hope that continues."

Catching a glimpse of this quartet, one might not immediately recognize them as having that so-called *country* appearance, but to actually hear their latest single, "Test of Time," their country roots prove to be evident. "Since I was 10 years old, I wanted to grow sideburns and wear my hair back," Warden admits. "None of us said, 'Okay—we have to look like this or have a certain *Wagoneer* look or any-

thing.' I think if you try to put something on like that, an audience—especially a country audience—would know. Nobody can weed out fakes like a country audience can. They always know when something is just a put-on," continues Warden. "The only thing I've done that maybe was a little fake was when we first taped a TV show. It was *Austin City Limits*. My hair looked real dirty because it was a dark-brown color, so I dyed it black. I thought it would look a lot neater under the lights," he laughs. I guess maybe our look is a bit different, but not all that much. To me, it's just country and that's what we are."

Within only nine months after their first stint, they were signed to A&M Records, which makes the group the first country act signed to the pop label. Since the signing, the Wagoneers have launched into a full-time schedule, expanding their hometown Austin audience to include country fans throughout the United States, Canada and Europe.

"We're touring solid through the first part of November," Warden proclaims. "I mean we're hittin' it hard—thank God! We have a real hard time turning down gigs now. I never thought this would happen! I know that every day I go out to do another gig, I just thank my lucky stars. I mean every time that I start to moan or gripe about how tough the road-work is, I think, 'Ya know, when I was driving a delivery truck, I was a lot less happy than I am now. It has been a tough road and I know we've paid a lot of dues, but lots of people have paid a lot more dues than we have. We've been *very* lucky



and we're so fortunate to be where we are right now."

Whether it be making the ladies swoon with their lost-love ballads or causing the rockabillies to rock a little harder, the Wagoneers are definitely ready to swoon-rock into the '90s. Per-

haps the title of their latest single, "Test of Time," will be just that for these talented musicians. If music, lyrics and vocals count, these guys are sure to ace the test!

Kimmy Wix

THANKS RADIO FOR RIDING US ON YOUR WAVES... TASTE OF TEXAS RECORDS

"The Lie Left on His Finger"

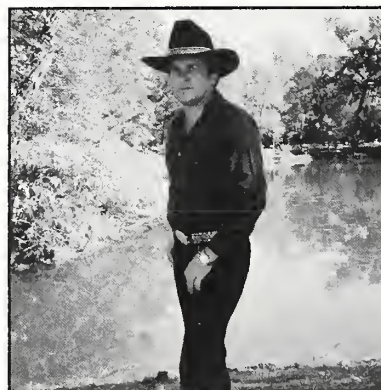


GLENDASUE FOSTER

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Houston, TX 77277
713-667-7836

National Promotion:
Chuck Dixon
615-754-7492
Gary Bradshaw
512-675-3862

"Just a Memory Away"



JOHNNY CANTRELL

COUNTRY INDIE SINGLES

1	YOU AND THE HORSE (THAT YOU RODE IN ON) (Tra-Star TS-1227)	Patsy Cole	1	6
2	SONS OF THE PIONEERS (American Cowboy Songs 24002)	Chris LeDoux	2	5
3	THE TRUTH DOESN'T ALWAYS RHYME (Tra-Star TR-1229)	Rebecca Holden	5	3
4	CONSTANTLY (Hal Kat Kountry HKK-608-A)	Anne Brown	6	5
5	THREE FLAGS (Badger BG-1004AA)	Billy Joe Burnette	7	4
6	THAT'S ALRIGHT (Ark)	Greg Nations	8	4
7	LIE LEFT ON HIS FINGER (Teast Of Texas TOT-3333)	Glenda Sue Foster	9	3
8	FOREVER OR NEVER (Sundial SR-182)	Allen Karl	11	3
9	BUT SHE LOVES ME (Hallmark HR-7-004A)	Roy Clark	12	2
10	WHAT GOES UP DO COME DOWN (Soundwaves SW-483-NSD)	Jim Martin	13	2
11	STICKS AND WHEELS (Music City USA-MC-117-AA)	Ronnie Mason	14	4
12	AIN'T NO ONE LIKE ME IN TENNESSEE (Happy Man HM-822-AA)	Holly Rönnick	DEBUT	
13	WE WERE BOTH IN LOVE WITH YOU (Twila TW-502)	Tommy Cisco	16	2
14	DIDDY DOO WAH (Dormin Productions 98916)	Steve Douglas	DEBUT	
15	IS THERE ANYTHING LEFT (Ridgewood R-3006-A)	Kat Ballou	17	2
16	LET ME HEAR MY SONG (Wonder Horse DM-469)	Denny Marlon	DEBUT	
17	OUTSIDE CHANCE (USA 620SI-1)	Larry Dean	3	7
18	DARE TO DREAM (Stop Hunger SHR MMX-1101)	Missy Maxwell	4	5
19	YOU GOT THE BEST OF ME (Gallery II G-2026-A)	Juanita Rose	10	4
20	HONEST-TO-GOODNESS AMIGOS (Gallery II G-2036-A)	Bill Ross Jr. & Crazy Roy	15	3

COUNTRY INDIES

INDIE SPOTLIGHT



MEET MEL TILLIS: "City Lights" (Radio Records RR-001AA)

In his soft, easy vocal style, Tillis sings about hiding from heartbreak in the "city lights." Expert production by Tillis and Buddy Cannon make this remake of Whispering Bill Anderson's 1963 hit a sure bet for Tillis with radio.

INDIE FEATURE PICKS

- SAMMY SADLER: "Once in a Lifetime Thing" (Evergreen EV 1106A)**
 A great tune by the award-winning duo Jerry Foster and Bill Rice, about that love that sometimes *does* happen once in a lifetime. Johnny Morris' expert production and Sadler's true country style should make this one another hit for Sadler.
- LIZ CALENDAR: "Country Time" (CCR-80189-AA)**
 Newcomer Liz Calendar's got the true country twang needed to deliver this one about taking things as they should be taken—slow and easy, the *country* way. Brilliantly produced by Jerry Abbott, this country cutie should get lots of attention from radio.

UP & COMING

- JOHNNY CANTRELL: "You're Only a Memory Away" (Taste of Texas TOT-3334)**
- ERNIE BIVINS 3RD: "I Heard Every Word" (GBS 798A)**



STOP HUNGER RECORDS & MISSY MAXWELL Congratulate Country Radio Stations on our second nationally charted single!

TITLE: I'M A BELIEVER (In This Kind Of Love)
(Writers: R. Metzgar / H. Smiley)

PRODUCED BY: ROBERT METZGAR, PAUL HOLLOWELL & STEVE MAULDIN
 PUBLICITY BY: BILLY DEATON TALENT, Nashville, Tennessee
 PROMOTION BY: CHUCK DIXON (Cash Box) CRAIG MORRIS (Billboard)
 PUBLISHERS: AIM HIGH MUSIC COMPANY (ASCAP Publishers)
 MANAGEMENT: CAPITOL MANAGEMENT
 1300 Division Street
 Nashville, Tennessee 37203
 Call 615-242-4722

LATEST SINGLE
FOR COUNTRY RADIO

I'M A BELIEVER



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(Writer: Curtis Wayne)

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LATEST SINGLE
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BIGGER MAN THAN ME



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MISSY MAXWELL'S



COUNTRY ARTIST MICKEY JONES THANKS RADIO STATIONS FOR YOUR SUPPORT

MICKEY JONES

COUNTRY MUSIC

INDIE FEATURE ARTIST

EDDIE PRESTON: His Time's Comin'

EDDIE PRESTON IS IN NO WAY a stranger to the stage, touring, recording or the recognition from fans to music executives. Starting as early as 12 years old, Preston and his little girl partner entertained at fairs and local concerts. They became a quick favorite on the Grand Ole Opry Show as it traveled through San Diego, California. Appearing on stage with greats like Hank Snow, Carl Smith and Wanda Jackson was an inspiration for young Preston.

In his later teens, he became lead singer, lead guitarist and spokesman for the Cascades. Known nationally for the 1963 classic "Rhythm of the Rain," their album of the same name proved to be even more successful in the orient than in the United States.

"Rhythm of the Rain" was our only big hit in the States, but in the orient we had many," says Preston. "At one point we had three songs in the Top 10. So most of our touring led us through Japan, the Philippines, and we did an extensive USO tour in Vietnam. I look back on those years as a great experience that I would have sadly missed otherwise."

The Cascades held together until 1979. Staying to the tours and the nightclub circuit at that time, the long overseas tours and family life started to conflict. "I was soon to become a father and I just couldn't see being gone so much of the time away from my family," Preston states proudly. "He [Preston's son] is nine now and we have a great relationship. I still enjoyed doing a single act these past few years and I was able to spend a lot of time at home. It's great!"

Moving to the Northwest from San Diego a couple of years ago helped Preston to regain the country life he remembered as a child in Oklahoma. "I enjoyed the trees, and all the land where we're able to have horses and a garden and just plenty of space. I have a small studio at home where I'm able to write and record my material in the peaceful surroundings. One of the highlights of my life is to write and record a song and when I play it back, it moves me. I enjoy writing tremendously and I love hearing my songs later on and they do something to me. Now that's a good song!" Preston exclaims.

Platinum International Music, a

record label that Preston formed with Norman Ratner and J.F. Roberts, has just released Preston's first single, "Long Time Coming." Produced by Ratner, CEO of the company, the song was penned by Preston and is the title cut off his soon-to-be-released album. Accompanying his single is a video produced by Roberts, P.I.M.'s president, that is now airing on TNN's *Video Clips*.

"All the songs on the album are originals of mine. It is exciting, a combination of songs I've held on to through the years. There's one song on the album, "Tear by Tear," which is the very first song I wrote. It is possible it will be the next single release off the album," Preston remarks. "I hope so, because it's a peppy, nostalgic song that has always been a crowd pleaser."

From all the excitement and enthusiasm stirred by Preston's exten-



sive radio promotional tour throughout the country, this new release may prove to be as the story goes!— a long time coming!

T.L. Carr



DIANA CHRISTIAN (right) has been singing and traveling this year with the Father of Bluegrass, Bill Monroe (left) and his Bluegrass Boys. Bill Monroe has helped countless people with their careers, but Diana is the first to hold this honor (with the exception of Melissa Monroe, Bill's only daughter, who traveled and sang with him in the '50s and '60s). This is Monroe's 50th anniversary tour; he'll also be celebrating 50 years this month as a member of the world famous Grand Ole Opry.

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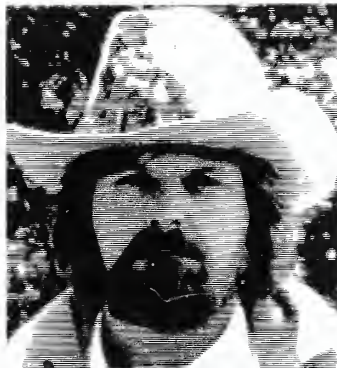
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“Nations Lends Himself To The Song Making It A Treat To The Ear”

Cash Box Magazine

“Staff Pick, Good Record”

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WE WANT TO THANK ALL MUSIC & PROGRAM DIRECTORS FOR THEIR TIME AND GENEROSITY FROM EVERY ONE AT ARK RECORDS.

Gary Bradshaw and Chuck Dixon,
National Promotion
Lee Lebowitz, Thank You Much!
Terry Lowe, (Performance Magazine)
Thank You

COUNTRY TIDBIT: CBS MONDAY NIGHT SURE LIKES THE OAKS: Two Monday night primetime series have contacted the Oak Ridge Boys for permission to use their likeness as set dressing. First, *The Famous Teddy Z*, the new sitcom about Hollywood agents, wants a framed color photo of the Oaks to sit on the desk of a secretary in each episode. Next, *Designing Women* called to ask if they could use put a picture of the Boys on a black vinyl piano to decorate the set of an upcoming episode. The guys quickly gave permission to both shows, which air back-to-back on CBS.

WTRI RADIO JOINS DRUG WAR!

WTRI RADIO IN BRUNSWICK, MARYLAND has taken a stand against drugs and is spreading the word. Program Director **George Shannon** has organized the Just Say No campaign and is asking country recording artists to get involved to help heighten public awareness of the problem.

“[Promoters] are always asking me what they can to help with things, so when this anti-drug campaign started to materialize I told them,” explains Shannon. “I said I'd like to get, if at all possible, recording artists to tell us in their own words why they think it's bad to get involved with any kind of drugs or alcohol—maybe through a story about a past experience or one of a close friend, or whatever.”

Shannon says response to the request has been remarkable. Calls have already come in from Curb recording artist **Cee Cee Chapman** and from 16th Avenue's **Canyon. John Conley, Susy Bogguss** and many others are already getting involved in this worthwhile project.

The anti-drug public service announcements will be heard throughout Maryland, Virginia and West Virginia during the entire month of October. Area politicians, school officials and law enforcement officials, in addition to the country music stars, will be working together to get the message to the

people.

“When teenagers hear their teachers and parents tell them that drugs are bad, sometimes it's just like water running off a duck's back,” Shannon says, thoughtfully. “But when they hear the artists themselves and some of their own peers telling them what drugs have done to them or some of their friends, they tend to listen a little more readily. So, we're mixing them all together—messages from all walks of life.”

Shannon says after calling the station to do the PSA for the Just Say No campaign, the artist will also be interviewed and featured on WTRI's *New Music Review Show*. “The main thing we're trying to stress is that we want it in their own words. We don't want it to sound like an interview. We just want the artist and others involved to tell people why *not* to get involved with drugs and alcohol and how they both can destroy lives.”

Artist managers or labels who are interested in participating in WTRI Radio's Just Say No campaign should call George Shannon at WTRI, Brunswick, Md. (301) 834-8141 to set up interview arrangements. WTRI will make time available 24 hours a day to work with the artist in scheduling an interview time.

COUNTRY TIDBIT: AND BABY MAKES FOUR! Warner/Chappel Nashville VP/GM Tim Wiperman and wife Mary are celebrating the birth of their son, Thomas James Wiperman, born September 13, 1989 and weighing in at 7 pounds, 13 ounces. Also welcoming the new addition to the family is Thomas James' big brother, Phillip David, who is four years old. Congratulations to the Wipermans.

For further information call:



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TICKERTAPE

VIRGINS NO LONGER: The Virgin Music Group, one of the industry's last (and largest) independent companies, has sold a 25% minority stake to a Japanese media firm. **Fujisankei Communications Group** will pay about \$150 million for its share of Virgin—which includes the world's sixth largest record company (based on a July '88-'89 turnover of \$400 million). **Richard Branson**, the British head of Virgin, said the partnership "would provide a springboard for our ambitions to become the world's number one music group." Under the terms of the deal, that effort will be centered in Japan, now the world's second largest market, where a new domestic label will be launched (domestic artists account for 70% of sales in Japan). In addition, cooperative agreements have been signed for the development of activities in Southeast Asia, including the establishment of Virgin Records subsidiaries. Thus, Virgin joins RCA, CBS, Motown, Chrysalis, Island and, by next week, A&M on the list of prominent record companies completely or partially acquired by industry giants seeking to expand.

The difference, according to **Jordan Harris**, co-president of Virgin Records, is that the "investment allows us to stay independent. There are no provisions nor options for Fujisankei to increase their investment beyond the initial 25%." As "the only independent" record company, Virgin will maintain its commitment to developing artists (**Camper Van Beethoven**, **Lenny Kravitz**, **Bob Mould**) that Harris sees as crucial to Virgin's success and identity. Commenting on the trend towards consolidation in the industry Harris said that he had a "hard time thinking [of a label] becoming more creative" because the "conglomerates forcing their way in only want a market share."



JOE SMITH & JERRY WEST

HEAD HUNTING: Look for an announcement from **Capitol Records** soon regarding that vacancy at the top. Sources tell us that marathon meetings are being held at Capitol-EMI's New York offices with a varied list of names being bandied about. **Joe Smith**, Capitol Prez and CEO, wants to wrap this up before the Laker season gets under way (we know they pick low in the draft, but this is ridiculous!). Really, he's just the team's first-ever "Spectator of the Year," an award he received from Laker GM **Jerry West**.

A LITTLE MOUSE TOLD US: **Disney/Touchstone** is on the verge of announcing the formation of a new record label to handle soundtracks (from the revitalized studio's pix) and new artists. Heading the label will be noted music-biz power-attorney **Peter Paterno**. You'll be hearing more about this soon.

CAUGHT YA! BMI has filed suit against **The Christian Broadcasting Network** for using songs, includ-

ing "Blue Suede Shoes," "California Girls" and "Strangers in the Night" (what a mix!), without license and fees. According to Edward W. Chapin, BMI vp and general counsel, "Protracted negotiations have failed to produce an agreement on a reasonable license fee with the CBN Family Channel and we have now filed suit to protect the rights of our songwriters, composers and publishers." Nail 'em.

GUMBY ROCKS!?! Gummy (*The Green Album*), featuring songs about the Gummy experience from **Brave Combo**, **Frank Sinatra, Jr.**, **Jonathan Richman**, **Sly and Robbie**, **Dweezil and Moon Unit Zappa**, and **Flo and Eddie**, sounds like a collectors' must to us. The album, out on Buena Vista Records, contains sure-fire nuggets like the "I Am the Walrus"-ized "We Are All Gummy" from Flo and Eddie and "I Like Gummy" from Richman (who fits this project like a glove). Although it's been 20 years since the Green One's heyday, he has maintained something of a cult status and we expect a resurgence with this collection. Who can deny the relevance of the Gummy credo—"Above all, just be flexible"—in today's world? Can *Gummy, The Movie* be far behind?

CHARLIE BROWN SWINGS AND BOPS! Charlie's always been a jazz cat, so it's no surprise that for *Peanuts'* 40th anniversary album, **GRP Records** has recruited a cast including **David Benoit**, **Dave Brubeck**, **Chick Corea**, **Kenny G.**, **B.B. King**, and **Lee Ritenour**. *Happy Anniversary, Charlie Brown!* is set for an October 17 release, with the first single, "Linus and Lucy" by David Benoit, due out on October 3. Can't wait for the **Grinch's** metal album.

THE BIZ: **Bill Ward**, who beat the skins for 20 years in **Black Sabbath**, has a solo disc on **Chameleon** due out October 18. The album, *Ward One: Along The Way*, features guest appearances by **Carmen Appice**, **Jack Bruce**, **Zakk Wylde** and **Ozzy Osbourne**. No lizard heads were eaten... Austin's new indie label **REC Music Group, Inc.** recently threw a shindig celebrating the release of the **Nep-tunes'** new disc. The highlight of the affair was an impromptu duet featuring Austin mayor **Lee Cooke** and the uninvited director/actor **Dennis Hopper**. The pair did a three-song medley from *Blue Velvet*. "Daddy" Hopper left the gas mask at home... **Linda Blum-Huntington** and **Marcia McNally** have announced the formation of **Emerald Forest Entertainment Company**, a joint venture with **Hori Productions**. The LA-based firm will emphasize "hands-on" creative personal publishing on a full-time basis. McNally, former vp of talent acquisition for Warner/Chappell Music, was instrumental in the development of **Jody Watley**, **Guns N' Roses**, **Til Tuesday**, **the BoDeans** and **Amy Sky**. Blum-Huntington worked with such songwriters as **Holly Knight**, **Diane Warren** and **Mark Spiro** while serving as vp of professional activities, USA for EMI Music Publishing Group... **Atlantic Records** has created a new division that it's calling **Atlantic Street**, to handle A&R, promotion and marketing duties for the label's ever-growing rap roster. **Sylvia Rhone**, senior vp, is policing the street.

MOVERS & SHAKERS

■ **Epic** has appointed **Glen Brunman** vice president, media and artist development, responsible for supervising the operation of the media relations department and all other areas necessary in advancing the career development of Epic artists. He has been with CBS Records since 1975, when he joined as a tour publicist. ■ **Enigma Records** announced two appointments to its newly created A&R department. **John Guarnieri** is the new senior director, A&R. Guarnieri had previously held an A&R executive position at EMI where he worked with Queensryche, George Thorogood, the Neville Brothers, Red Hot Chili Peppers, the Stray Cats and Lions & Ghosts. Prior to that, he performed a similar function for IRS Records. In addition, **Jacqui Randle** has been promoted to the position of A&R administrator. Randle has been at Enigma for two years, most recently as accounts payable supervisor. ■ **PolyGram** has several announcements this week, in various departments. **Sean Renet** has been named manager, college promotion for **PolyDor/PolyGram**. He will be responsible for the alternative, metal and new rock genres for the West Coast. He comes from Motown, where he spent four years as national college promotion manager. **Steve Winn** and **Greg Barbero** have been named regional classical managers for the label, in San Francisco and Boston, respectively. Winn most recently was the classical sales rep for San Francisco, and has been with the label since 1980. Barbero comes to PolyGram from Barnes and Noble, where he was manager for the classical music center. **Maureen Rooney** has been named manager, national singles sales. Prior to joining PolyGram, Rooney spent seven years at *Billboard* magazine, as sales director. ■ **MCA Records** announced three appointments to its newly created alternative marketing department. The department will consist of **Jim Cardillo**, national director, metal/alternative marketing; **John Loscalzo**, national director, metal/alternative promotion; and **Lauren Ashlee**, director, metal/rock press. Most recently, **Ashlee** was vice president of **Total Music Public Relations**. **Loscalzo** comes to MCA after serving as music director for **WRCN** in Long Island, New York. **Cardillo** joins MCA after serving as vp/marketing for **Concrete Marketing**. ■ At **PolyGram Jazz**, **Debbie Schore** has been appointed to product manager. She comes to the label from the now-defunct Gaia Records, where she was director of national promotion. At **ECM**, **James Schoenfeld** has been appointed production coordinator. He comes from ICM, where he served as assistant to the East and West Coast sales agents. And **Noel Grey** has been promoted to quality control/special projects coordinator. He has been with ECM for over three years, first as an intern, then as a part-time employee. ■ **Arista Records** has announced the appointment of **Mike Dungan** to the position of midwest regional marketing director. Dungan comes to Arista from BMG distribution and previously spent eight years doing promotion for RCA. ■ At **Chrysalis**, **Elaine Summers** has been promoted to West Coast manager of publicity. She has been with the label for four years, most recently as marketing/publicity assistant. ■ **Virgin Records** has announced the addition of **Marcia Platzer** and **Lindsey Cipcic** to the Virgin field promotion staff. Platzer, named midsouth regional promotion manager, joins Virgin from New York radio station Z-100 where she was assistant music director for the last four years. Cipcic, the new northwest regional promotion manager, comes to Virgin from WIOQ in Philadelphia where she was the mid-day on-air personality and director of music research. ■ **Susan Clary** is the new president of **Vis-Ability**, a music video marketing and promotion company. Clary was formerly the west coast director of publicity for EMI Records. In her new position, Clary will be responsible for national video promotion, client relations, and overseeing the day-to-day affairs of the 5-year-old company. ■ Around the corner at **MTV Networks**, three new appointments have been made. **Rob Saffer** has been named director, sales and marketing communications for the network. Saffer has been with MTVN since July of 1988, when he joined as manager of corporate communications. **John Catalano** has been appointed account manager, advertising sales for Nickelodeon/Nick at Nite; Catalano comes to MTVN from NBC, where he worked for over eight years with WNBC radio and the network group. **Michael Koff** has been promoted to account director, advertising sales, Nickelodeon/Nick at Nite. He has been with the network since January of 1988, as account manager. Previously he worked for the NBC station group, where he worked in spot and local advertising sales.



Brunman



Guarnieri



Renet



Cardillo



Loscalzo



Ashlee



Summers



Clary

CASH BOX CHARTS

Total Weeks ▼
Last Week ▼

TOP 200 ALBUMS

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

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

October 14, 1989



Top Debut: Rickie Lee Jones #70

		Total Weeks ▼	Last Week ▼
1	DR. FEELGOOD (Elektra 60829)WEA 8.98	MOTLEY CRUE	2 4
2	STEEL WHEELS (Columbia 45333)CBS	THE ROLLING STONES	1 5
3	GIRL YOU KNOW IT'S TRUE (Arista AL-8592)RCA 8.98	MILLI VANILLI	3 30
4	FOREVER YOUR GIRL (P) (Virgin 90943)WEA 9.98	PAULA ABDUL	5 46
5	PUMP (Geffen GHS 24254)WEA 8.98	AEROSMITH	6 3
6	JANET JACKSON'S RHYTHM NATION 1814 (A&M 3920)RCA 8.98	JANET JACKSON	19 2
7	HANGIN' TOUGH (P) (Columbia FC 40985)CBS	NEW KIDS ON THE BLOCK	4 59
8	FULL MOON FEVER (MCA 6253)MCA 9.98	TOM PETTY	7 23
9	KEEP ON MOVIN' (Virgin 91267)WEA 9.98	SOUL II SOUL	8 15
10	HEART OF STONE (Geffen 24239)WEA 8.98	CHER	13 13
11	SKID ROW (Atlantic 81936)WEA 8.98	SKID ROW	11 36
12	THE RAW & THE COOKED (P) (I.R.S. 6273)MCA 8.98	FINE YOUNG CANNIBALS	9 32
13	REPEAT OFFENDER (EMI 90380)CAP 9.98	RICHARD MARX	12 22
14	DISINTEGRATION (Elektra 60855-1)WEA 9.98	THE CURE	14 22
15	THE END OF INNOCENCE (Geffen 24217)WEA 8.98	DON HENLEY	10 14
16	CUTS BOTH WAYS (Epic 45217)CBS	GLORIA ESTEFAN	15 12
17	DIRTY ROTTEN FILTHY STINKING RICH (Columbia 44383)CBS	WARRANT	16 35
18	AS NASTY AS THEY WANNA BE (Luke Skyywalker XR107)IND 8.98	LIVE CREW	20 13
19	COSMIC THING (Reprise 25854)WEA 8.98	B52'S	21 14
20	BATMAN SOUNDTRACK (Warner Bros. 25936) 8.98	PRINCE	17 15
21	TRASH (Epic 45137)CBS	ALICE COOPER	27 10
22	NO ONE CAN DO IT BETTER (Atlantic 91275)WEA 8.98	THE D.O.C.	18 10
23	DON'T BE CRUEL (P/3) (MCA 42185)MCA 8.98	BOBBY BROWN	23 66
24	THE SEEDS OF LOVE (Fontana 638730)POL	TEARS FOR FEARS	48 2
25	STONE COLD RHYMIN' (Delicious/Island 91309)WEA 8.98	YOUNG M.C.	36 4
26	LIKE A PRAYER (Sire 25844)WEA 9.98	MADONNA	26 28
27	BIG TYME (MCA 42302)MCA 8.98	HEAVY D. & THE BOYZ	24 16
28	TENDER LOVER (Solar 45288)CBS	BAByFACE	31 12
29	SLEEPING WITH THE PAST (MCA 6321)MCA 8.98	ELTON JOHN	30 5
30	SEE THE LIGHT (Arista AL 8553) 8.98	THE JEFF HEALEY BAND	29 15
31	WE TOO ARE ONE (Arista 8606)RCA 8.98	EURHYTHMICS	35 3
32	ONE BRIGHT DAY (Virgin 91256)WEA 8.98	ZIGGY MARLEY & THE MELODY MAKERS	22 10
33	SILKY SOUL (Warner Bros. 25802)WEA 8.98	MAZE FEATURING FRANKIE BEVERLY	41 4
34	IT'S A BIG DADDY THING (Cold Chillin'/Reprise 25941)WEA 8.98	BIG DADDY KANE	63 2
35	TWICE SHY (Capitol 90640)CAP 9.98	GREAT WHITE	28 24
36	MOTHER'S MILK (EMI-92152)CAP 8.98	RED HOT CHILI PEPPERS	38 6
37	VIVID (P) (Epic BFE 44099)CBS	LIVING COLOUR	37 48
38	BLIND MAN'S ZOO (Elektra 60815)WEA 9.98	10,000 MANIACS	25 20
39	INDIGO GIRLS (Epic 45044)CBS	INDIGO GIRLS	33 28
40	BRAVE AND CRAZY (Island 91285)WEA 8.98	MELISSA ETHRIDGE	57 2
41	WHEN HARRY MET SALLY... (Columbia 45319)CBS	SOUNDTRACK (FEATURING HARRY CONNICK JR.)	32 10
42	BIG GAME (Atlantic 81969)WEA 8.98	WHITE LION	43 15
43	LET'S GET IT STARTED (G) (Capitol C1-90924)CAP 8.98	M.C. HAMMER	45 51
44	SOUL PROVIDER (Columbia 45012)CBS	MICHAEL BOLTON	46 12
45	OH MERCY (Columbia 45281)CBS	BOB DYLAN	60 2
46	IN STEP (Epic 45024)CBS	STEVIE RAY VAUGHAN & DOUBLE TROUBLE	44 16
47	MARTIKA (Columbia SL 44290)CBS	MARTIKA	40 16
48	STRAIGHT OUTTA COMPTON (G) (Priority/Ruthless 57102)IND 8.98	N.W.A.	49 33

49	FOREIGN AFFAIR (Capitol 91873)CAP 8.98	TINA TURNER	77 2
50	WALKING WITH A PANTHER (Def Jam/Columbia 45172)CBS	L.L.COOL J	39 16
51	ROCK ISLAND (Chrysalis F121708)CBS 8.98	JETHRO TULL	64 3
52	PAUL'S BOUTIQUE (Capitol 92844)CAP 9.98	BEASTIE BOYS	34 10
53	EYES ON THIS (First Priority/Atlantic 91304)WEA 8.98	MC LYTE	DEBUT
54	24/7 (4TH & B'Way/Island 4011)WEA 8.98	DINO	56 16
55	UNFINISHED BUSINESS (Fresh LPRE 92012)IND 8.98	E.P.M.D.	47 10
56	BAD ENGLISH (Epic OE 45083)CBS	BAD ENGLISH	62 14
57	SONIC TEMPLE (Beggars Banquet/Sire/Reprise 25871)WEA 9.98	THE CULT	51 25
58	LOVE AND ROCKETS (Beggars Banquet 9715)RCA	LOVE AND ROCKETS	42 22
59	WINGER (G) (Atlantic 81867)WEA 8.98	WINGER	53 54
60	SUPRISE ATTACK (A&M SP 5261)RCA 8.98	TORA TORA	50 12
61	BATMAN SOUNDTRACK (Warner Bros. 25977)WEA 8.98	DANNY ELFMAN	55 8
62	RAW LIKE SUSHI (Virgin 91252)WEA 8.98	NENEH CHERRY	59 18
63	NICK OF TIME (Capitol 91268)CAP 8.98	BONNIE RAITT	58 28
64	A NEW FLAME (Elektra 60828)WEA 8.98	SIMPLY RED	52 32
65	STAY WITH ME (Columbia 44367)CBS	REGINA BELLE	84 6
66	STILL CRUSIN' (Capitol 92639)CAP 8.98	THE BEACH BOYS	66 6
67	WAKE ME WHEN IT'S OVER (Elektra 60883)WEA 8.98	FASTER PUSSYCAT	68 4
68	EAZY-DU-Z-IT (G) (Priority/Ruthless 57100)IND 8.98	EAZY-E	69 48
69	LEGACY (RCA 9694-1-R)RCA 8.98	POCO	85 4
70	FLYING COWBOYS (Geffen 24246)WEA 8.98	RICKIE LEE JONES	DEBUT
71	LIFE IS...TOO SHORT (RCA 1149-1-J)RCA 8.98	TOO SHORT	70 35
72	SPEND THE NIGHT (Warner Bros. 25940)WEA 8.98	THE ISLEY BROTHERS (Featuring Ronald Isley)	61 8
73	NEW JERSEY (P/4) (Mercury 836 345-1)POL	BON JOVI	65 54
74	IT TAKES TWO (G) (Profile PRO-1267)IND 8.98	ROB BASE & D.J. E-Z ROCK	76 55
75	2ND WAVE (Columbia FC 44284)CBS	SURFACE	67 50
76	COCKED & LOADED (Vertigo 838 592)POL	L.A. GUNS	54 6
77	MEGATOP PHOENIX (Columbia 45212)CBS	BIG AUDIO DYNAMITE	86 4
78	JEFFERSON AIRPLANE (Epic OE 45271)CBS	JEFFERSON AIRPLANE	80 4
79	LETTER FROM HOME (Geffen GHS 24225)WEA 8.98	PAT METHENY GROUP	87 14
80	GORKY PARK (Mercury 838628)POL	GORKY PARK	81 6
81	ONE (Warner Bros. 25887)WEA 8.98	THE BEE GEES	82 8
82	APPETITE FOR DESTRUCTION (P/7) (Geffen GHS 24148)WEA 8.98	GUNS N' ROSES	79 111
83	BEACHES (G) (Atlantic 81933)WEA 9.98	Original Motion Picture Soundtrack	72 39
84	WHAT YOU DON'T KNOW (Arista)RCA 8.98	EXPOSE	78 16
85	LOVE AMONG THE CANNIBALS (RCA 9693)RCA 8.98	STARSHIP	83 9
86	THE DISREGARD OF TIMEKEEPING (WTG 45009)CBS	BONHAM	132 2
87	DANGEROUS TOYS (Columbia FC 45931)CBS	DANGEROUS TOYS	71 13
88	SO HAPPY (Columbia OCT 40970)CBS	EDDIE MURPHY	75 8
89	KNOWLEDGE IS KING (Jive 1182)RCA 8.98	KOOL MOE DEE	73 18
90	PRACTICE WHAT YOU PREACH (Megaforce/Atlantic 82009)WEA 8.98	TESTAMENT	74 8
91	ABSOLUTE TORCH & TWANG (Sire 25877)WEA 8.98	K.D. LANG	100 19
92	PSYCHO CAFE (Mechanic/MCA 6300)MCA 8.98	BANG TANGO	94 11
93	STORMS (MCA 6319)MCA 8.98	NANCI GRIFFITH	98 7
94	LOOK SHARP! (EMI 91093)CAP 9.98	ROXETTE	109 26
95	SOUTHSIDE (Mercury 838171)POL	TEXAS	104 7
96	SINGLES COLLECTION: THE LONDON YEARS (Abkco Records 1218)POL	THE ROLLING STONES	97 7
97	GUY (P) (MCA 42176)MCA 8.98	GUY	88 62
98	BIG DADDY (Mercury 838 220-1)POL	JOHN COUGAR MELLENCAMP	90 21
99	BLIND TO REASON (RCA 7661)RCA 8.98	GRAYSON HUGH	99 13
100	DO THE RIGHT THING (Motown 6272) 8.98	SOUNDTRACK	93 13
101	...AND JUSTICE FOR ALL (P) (Elektra 60812)WEA 9.98	METALLICA	101 56
102	HOME (MCA 6312)MCA 8.98	STEPHANIE MILLS	103 13
103	STREET LIFE (20 GREAT HITS) (Reprise 25857)WEA 8.98	ROXY MUSIC	96 62
104	VIBE (Reprise 25807-1)WEA 8.98	ZAPP	118 3
105	MAGNUM CUM LOUDER (RCA 9781)RCA 8.98	HOODOO GURUS	107 9
106	SOUND + VISION (Rykko 122)IND 65.98	DAVID BOWIE (Box Set)	DEBUT
107	ELECTRIC YOUTH (P/2) (Atlantic 81932)WEA 9.98	DEBBIE GIBSON	102 36
108	KEY LIME PIE (Virgin 91289)WEA 8.98	CAMPER VAN BEETHOVEN	121 3
109	ONE NIGHT OF SIN (Capitol 92861)CAP 8.98	JOE COCKER	120 5
110	BE YOURSELF (MCA 6292)MCA 8.98	PATTI LABELLE	117 14



WINTER HOURS: Time Is on Their Side

BY KAREN WOODS

DATELINE: WASHINGTON, D.C., a couple years ago. I remember seeing this band called Winter Hours at the 9:30 Club. I remember being impressed. I knew they had a new record out called *Leaving Trains*, so a day or two later, I went looking for it. But since it was on an independent label (Link Records), and D.C. isn't the best place to buy indies, I can't find it. I buy a *Leaving Trains* record instead.

Cut to New York City, two years later. An advance cassette from Chrysalis arrives, called simply *Winter Hours*. I somehow associate this with a noisy garage band that put out a rather explicitly titled album a year or two ago. Knowing that my synapses are crossed, I put the tape on. No garage band, this. Instead, it's melody and moods, words and music that have something to say if you want to listen, or that provide a gentle, friendly background to your own thoughts if you don't.

Cut to a few months later. Winter Hours are playing the Lone Star Roadhouse in midtown Manhattan. I'm tired, I'm cranky, I promise myself I'll stay for three or four songs, then I'll go home. The band takes the stage. Forget tired, forget cranky—I'm mesmerized. Fascinated. We move from the back of the room to as close to the stage as is safe on this particular evening. It just gets better. Forget going home, we stay through the encore, and happily join in the noise to try and get them back for another one.

Part of the reason for the fascination, not just on my part but on the part of the rest of the industry-heavy audience as well, is frontman Joseph Marques. He is one of those rare singers who actually has *presence*, not a reasonable facsimile thereof. He spits fire and breathes ice, attracts and repels, and on this particular evening, frightens a few people as well, especially those standing right in front. His mike cuts out on him; after the second or third

time, he pitches it off the stage in disgust and uses the guitarist's. Everyone steps back a healthy pace or two. "That wasn't good," he says. "I wanted to tear the stage apart and set it on fire." What he probably isn't aware of is that his anger gives him an extra edge, an almost dangerous intensity. And the rest of the band seem to catch it, as well; the more pissed off he gets, the more aggressive the music becomes.

"What happened at the Lone Star, to me that's so much a part of it," Marques muses. "I hate people who go up there and try and act professional—like regardless of the circumstance, they try to put on the same show, they have the same rap between songs. I don't believe in that, at all. Whatever's happening that day or that night, you just express it on stage. If you're having a great night, you put that across. If everything is screwed up...I don't believe in putting on a *show*. It's not honest, and I hate to go see bands like that; if you see them a couple nights in a row, they say the same things. Three songs, speak to the audience, three songs, then the rap about the subway or something. That's just so false. If I'm up there and I'm pissed off, or having a bad night, I may wreck a few mike stands, or I may pour beer in the monitor." He grins, shrugs. "That's just the way it goes."

Violence on stage aside, Marques in person is almost exactly what you would expect, after hearing Winter Hours' music. Polite and reserved at first, economical with his words and direct in his opinions, he warms up after a few minutes and allows you glimpses of the things that make him laugh or make him angry. The same thing happens in his songs; his lyrics are spare, but the underlying emotions are readily accessible once you figure out where to look for them.

And as he explains it, that's the whole point. "As a lyricist, I'm really

careful about not falling into clichés," he says. "Even if I have an emotion that's been written about too much, if I really feel it sincerely, I'll try and work around it, make it sound not so trite and not so typical."

For example: "The song 'Just Like Love' on this album is funny, because I swore I would never write a song with the word 'love' in it. If you turn the radio on, everything is 'love this,' 'love stinks,' 'love makes the world go around,' whatever. But when we started to write that one, it became so tongue-in-cheek; it's not *really* love, it's just *like* love. At the time, a lot of the people I was meeting, and a lot of the people I was involved with were just typical...you know, you meet someone, and they say 'I'm not really interested in a serious relationship' and then two days later, it's 'How come you haven't called me?' That was kind of the emotion behind that, that's why the word comes up so much, to kind of beat it into the ground."

He sees a lot of responsibility inherent in writing lyrics as well. Not surprising, the guy studied comparative literature in college. But the responsibilities are two-fold. The first is simply good writing, avoiding clichés and lyrical minefields, like being too open or too cryptic. The second is remembering that "you do have the potential to make an impression, especially when you start to see the progression from being a band that sells 5,000 records to a band that sells 50,000 records. That many more people are listening to what you have to say, and it's having some effect on their lives, or on the way they think.

"These groups like Guns N' Roses, who write these really irresponsible, sexist, racist, homophobic lyrics...there are millions of young kids out there who are listening to this stuff, singing along with it, you know, 'nigger this,' and 'faggot that,' I don't think adults should be writing lyrics like that. They

should stand back and think about how they're going to affect 15-year-olds who are listening to their songs.

"There is a certain element of rock and roll that has to be rebellious, that has to question authority and question our standards, but there's a difference between rebellion, and being irresponsible and stupid, being banal about things," he leans back in his chair, looks disgusted. "I think there is a certain amount of rebellion in what we do, without going overboard and being irresponsible and stupid."

Or banal. Winter Hours' rebellion, however, is more apparent live than it is on record. "Absolutely," he says, sitting straight up again. "I think our records, including this one, are all kind of pristine. They're well balanced and they sound nice, but live we're a lot more raucous and there's a lot more of that anger, and even some violence that has to be expressed." Pity the poor mike stands. He laughs. "Yeah. That's part of it, too. There are all the emotions we write about, and then there's how we're feeling at that moment, and that has to come across, too."

Winter Hours is currently out on tour, something they have grown rather used to in the past four years. Up until this year, the drill has been write-songs-make-record-tour-repeat-as-necessary. Yet Marques says they never took the band concept that seriously. "I guess most people are looking for the immediate rewards of having a big tour bus and doing everything in a very comfortable way," he says thoughtfully. "We just started out having fun. We all get along, and it was just having fun, driving around in a van, sleeping on people's floors—which does get old. We're about ready for hotel rooms and a Winnebago, three square meals a day."

But until the band was picked up by Chrysalis, he says it was all "baby steps. We never actively went out and sought a record deal. We just made our little independent records and toured and were really kind of pragmatic about it, never had any illusions. It was kind of cool that we did it that way, because we got used to everything at a slow pace instead of being thrust into all of a sudden having to do a lot of interviews or having to go on MTV or something. It was real slow."

Winter Hours is sort of a melding of two bands that were kicking around northern New Jersey in 1984. Marques and guitarist Bob Perry were in one band, and guitarist Michael Carlucci and bassist Bob Messing were in another. Carlucci and Messing asked Marques if he and Perry would join their band if the singer left, and they did. Drummer Dave Scheff is a newer addition. "We had problems with drummers before this," Marques says. "It was kind of like *Spinal Tap*." They spontaneously combusted.

Originally, "we never had any plans. We had a couple of songs written, and we just wanted to make a demo tape and maybe play Maxwell's, or something. That was our goal. It wasn't 'Alright, we're going to get a band together, write ten songs and get an album out.' We wrote a few songs, played a few local shows, got a manager, got a publishing deal a couple years later, started making independent records...I guess now it's more of a unified vision, we're all kind of committed to it, we know we're going to make another album, we're going to be doing this for awhile."

By the way, I saw *Leaving Trains* in a used record store last week. I bought it. ○



Vonda Shepard Is Doing It for Herself

BY ERNEST HARDY

VONDA SHEPARD SITS ON THE EDGE of her chair and smiles. She's about to deflate a desperate attempt to define her music.

"I think," she begins, "that there are so many different styles I put together on the album [*Vonda Shepard*/Reprise-Warner Bros.] that *one* word, like 'folk' or 'pop' or whatever, just won't cover it. I like to let the music speak for itself and describe what it is." She settles back and smiles again. Your turn.

Yes, it's time to drag out the rock critic's well-thumbed book of clichés and herald another *find*. White girl with soul. Rickie Lee Jones meets (you fill in the blank). A *cleverly* crafted collection of heartfelt soul/pop/folk... Duh, I dunno whuditis, but I like it.

Breezing into her publicist's office a half hour earlier, Shepard managed to be every Hollywood stylist's professional dream. Tousled hair, armfuls of bracelets and trinkets, a black, swirling, gypsy dress with one side knotted, a pull-over black top, sandals, and a huge black bag slung over one shoulder. It's a look that people spend hundreds of dollars to achieve. Yet Shepard is far funkier than the thrift-store addicts who try so hard. Missing is the sheen of calculation that defeats the whole purpose of the *bohemian* look. Perhaps it's because she's the real McCoy.

"My parents were very artistic," she says proudly. "They were beatniks in New York and we had a very bohemian lifestyle—always all these house guests."

Once they moved to California, one

of those house guests ("A music journalist not unlike yourself," laughs Shepard) was so impressed with what he heard of the fourteen-year-old Shepard's singing, playing and composing that he urged her to try it professionally.

"He booked my first gig at a place called the Relic House. It was me and my best friend who also sang," recalls Shepard. "We were *fourteen* years old; our mothers had to drive us to the club. The journalist happened to play a little guitar so he sat in. That was my first gig and I think there were 10, maybe 12, people in the audience. It just built from there. I loved it."

Shepard, minus the musical journalist, went on to play Los Angeles' club circuit—At My Place, The Bla Bla Club, The Troubador, Club Lingerie—and built a strong following, but took a while before deciding this would actually be her *career*.

"At around the age of 17 or 18, I really wanted a record deal," she says thoughtfully, "but it took me about four years to reach that point. Then I started taking it far more seriously. I wasn't knowledgeable of the fact that I really didn't fit in [to what was happening in the music scene at the time]. When I got into Artist Development at Warner Bros., that's when it got frustrating because there was a lot of British music—you know, Tears for Fears, Scritti Politti, seriously *produced* albums where there wasn't the focus on lyrics that there is now. If my album had come out two years ago, it might have gotten totally ignored.

Since there's a resurgence of folkie-type music—Tracy Chapman, Edie Brickell, whatever—it's a good time for me."

So, we're back to trying to describe the music. It definitely is not folk, though there is that element. The Rickie Lee Jones influence, much like the jazzier inflections, can be traced to the fact that she worked with Jones and Al Jarreau, playing keyboards and providing backing vocals for both on past tours. But that's all too pat and simple. With her beautifully woven stories and characters cradled in a swirl of musical styles and flavorings, all driven by a soulful voice, it's simply intelligent, addictive...

"Jewish/polka/funk/rock," offers Shepard, laughing. "I don't know what it is. When I was growing up, I really loved Chaka Khan, Stevie Wonder, Al Green, Donny Hathaway, Candi Staton..."

She stops when I say how great Staton is.

"You know who she is? God, most people...I say her name and they have no idea who she is."

(Staton was a soul singer who achieved her greatest success in the late-'60s/early-'70s and whose cover of "Stand By Your Man" easily eclipsed Tammy Wynette's original version. During the mid-'70s she struggled along with minor successes, finally becoming a born-again Christian and recording only gospel music. Needless to say, she is a grossly underrated talent.)

"One of the songs I do in my set, and

the only song that's not an original, is a song called 'That's How Strong' that she covered. I could never come close to how she did it, and I have a lot of nerve trying," laughs Shepard. "I'm so glad you know who she is because I just want to convey how great she is."

Having agreed earlier that linear conversations are the mark of the uninspired, we segue back to Shepard's songs and their sources of inspiration, stopping along the way for some cheery musing on pain as a catalyst for creativity.

"It's not that I can't write in a lighter frame of mind. I have and I do...but when you're depressed or unhappy, even if that's not what you're writing about, I think the intensity of emotion heightens your concentration. You have to say something so...so *strongly*," she forces out with mock dramatics.

"Like, the situation in 'Don't Cry Eileen'—the three of us, the guy, Eileen, and myself...it was just one of those complicated, triangle situations that was inspiring. [But then] 'A New Marilyn' simply deals with the whole resurgence of Marilyn Monroe. Not very complicated."

Though the origin of the song "A New Marilyn" may not be complicated, the subject of Marilyn Monroe brings us to the tricky area of image and marketing. Particularly since Shepard's music, though hardly the issue-laden material of Michelle Shocked or Tracy Chapman, is still not the aural candy of say, Martika. It's pure naivete to think that just because someone is not easily categorized in the narrow pop spectrum, or even if they are as adamantly *anti-pop* in action or sentiment as a Natalie Merchant, *image* is of no concern. Shepard nods in agreement.

"The fact that you even think I have an image is so amazing to me. I used to go onstage wearing jeans and a t-shirt, which is now considered a happening image, but then I didn't care so much. People had to come up to me and say 'Hey, Vonda, dress up a little; put some make-up on or something,'" she says laughing. "It's taken me, by myself, making a conscious effort to say 'What do you like, what don't you like, what do you want to look like?' I didn't care so much before, and I still think it means more to other people. I just realized that I had to be myself and be comfortable, not do something I'd be uncomfortable with, like wearing leather pants or bustiers, or whatever. That's just not me. It's taken me a long time to find something I like."

But wouldn't it make the guys at the record company happier if she'd be a little more *trend-conscious*?

"They [Warner Bros.] have said nothing to me in regards to my image. They've given me so much space in every way, creativity, image, everything..."

It's a sign of the respect being given women artists, proof that they are really being taken seriously. But does it mean the music industry is finally an enlightened one, or is it just a fad?

"Both, I think. It shows a growth in the industry; I also think it's a cultural pendulum swinging. And it's really nice that it's swinging to the women. Hopefully, what won't happen is, there won't be people signing women simply because they're women. I mean, if there's a man out there doing great music, he should be signed, not ignored just because the trend is women. I'm really fortunate. It's just worked out to be a good time for me." ○

THE HEAVY METALS



PRETTY BOY FLOYD

I WAS RIGHTFULLY APPALLED when I received a postcard from MCA showcasing four male crotches encased in leather and spandex and stating in bold letters, "Coming Soon." I could understand if the guys in the group were big, stud-like specimens, but this was **Pretty Boy Floyd**. Does the name not speak for itself? Though their appearance is highly annoying (any guy who wears more eyeliner than me falls into this category), their music *does* actually have a few things to offer. If they would just drop all of the dumb sex hoopla and their excessive use of the letter Z ("leather boyz with electric toyz?"), I might be able to take them seriously. There are going to be hundreds of comparisons to **Poison**, but the more I listen to the album, the more commercial possibilities I see. If their target audience is the thousands of junior-high groupie girls that populate the **Poison/White Lion/Bon Jovi** shows, they *could* be huge.

The Country Club was an absolute zoo on Saturday night when **Epic's** German metal-meisters **Kreator** came to town. The club was packed to the rafters with an estimated 875 thrashers, a mere 125 bodies short of club capacity. Members of **Death Angel** and **Excel** were spotted in the monstrous mosh pit, but this time I decided *not* to join in the friendly, violent fun. (I may be a wild n' crazy girl, but I DO value my life.) Opening for **Kreator** were **Noise's** **Coroner**, **SBK's** thrash hopefuls **Dead On**, and the possessors of one of the most revolting names in metal, **Dead and Bloated**.

Enigma's **Laaz Rockit**, the coolest thrash band around, has had a change in line-up. Guitarist **Phil Ketner** and drummer **Vic Agnello** have bid adieu to the band in order to pursue more commercial avenues of music. In their place we'll now see **Sven Solderham** on the guitar and **Jon Doe** (is there something we should know here?) beating the skins. The guys are currently recording a track for the upcoming film *Texas Chainsaw Massacre III* called (get this) "Leatherface." There's also talk of a video, but let's hope there's not too much actual film footage. Yuck.

The **Red Hot Chili Peppers**, the band that never turns down an opportunity to cause a scene, recently created a rather large one on the Sunset Strip. An estimated crowd of 1,500 fans were gathered in a parking lot across the street from Hollywood High School for a free noontime concert. The set only lasted about 35 minutes, ending just as four police cars pulled up and began dispersing the crowd. (Ha, ha, they couldn't ruin anything because it was already over!) The Peppers had just returned in the wee hours o' the morn from Tijuana, where they played sold-out shows on Saturday and Sunday. Friday they played to a sold-out crowd of about 4,000 at the Hollywood Palladium, followed by a blow-out bash on the roof of the Hyatt on Sunset. Will these boys *ever* tire? We certainly hope not...

METAL TIDBITS: **Roxx Gang** have recently wrapped up filming of their second video in the beachfront community of Tampa, Florida. The clip will include footage of a concert scene that was performed as a benefit for the Children's Home in Tampa (raising \$4,000!), plus the disgusting tradition of hotel-wrecking, and a steamy little scene with lead singer **Kevin Steele** and a charming young lady in a bathtub. When asked what the band thought was the best part of the video shoot, guitarist **Jeff Taylor** exclaimed, "The best part was getting to trash the hotel room and the guitars!" Is this the mentality of *all* new rock bands these days? -I pray not... **Joe Satriani's** new album *Flying in a Blue Dream* will hit the streets some time in October and it is guaranteed to be an absolute masterpiece. His first single from the album is the high-energy track "Big Bad Moon," which not only showcases Satriani's guitar expertise but also features Satriani on vocals and harmonica. In keeping with the aeronautically titled disc, the folks at **Relativity** will throw a release party at, of all places, the Santa Monica Airport. A tour is scheduled for January, 1990... "18 and Life," **Skid Row's**

CASH BOX MICRO CHART

HEAVY METAL



October 14, 1989 The grey shading represents a bullet, indicating strong upward chart movement.

Total Weeks ▼
Last Week ▼

1	DR. FEELGOOD (Elektra 960829-1)	Motley Crue	1	4
2	PUMP (Geffen GHS 24254)	Aerosmith	3	3
3	SKID ROW (Atlantic 81936)	Skid Row	2	35
4	DIRTY ROTTEN FILTHY STICKING RICH (Columbia 44383)	Warrant	4	34
5	TRASH (Epic OE 45137)	Alice Cooper	5	10
6	DANGEROUS TOYS (Columbia FC 45031)	Dangerous Toys	6	21
7	SURPRISE ATTACK (A&M SP5261)	Tora Tora	7	13
8	COCKED & LOADED (Vertigo/PolyGram 838 592)	L.A. Guns	9	6
9	WAKE ME WHEN IT'S OVER (Elektra 608883-1)	Faster Pussycat	10	4
10	PRACTICE WHAT YOU TEACH (Megaforce/Atlantic 82009)	Testament	8	8
11	BIG GAME (Atlantic 81969)	White Lion	14	16
12	TWICE SHY (Capitol 90640)	Great White	12	24
13	PSYCHO CAFE (MCA 6300)	Bang Tango	11	17
14	BADLANDS (Atlantic 81966)	Badlands	13	20
15	THE DISREGARD OF TIMEKEEPING (WTG 45009)/CBS	Bonham	DEBUT	
16	PERFECT SYMMETRY (Metal Blade/Enigma 73408)	Fates Warning	18	5
17	MR. BIG (Atlantic 81990)	Mr. Big	15	14
18	CONSPIRACY (Roadracer RR-9461)	King Diamond	21	4
19	WINGER (Atlantic 81867)	Winger	16	39
20	SONIC TEMPLE (Sire/Reprise 9 25871-1)	The Cult	17	25
21	BAD ENGLISH (Epic 45083)	Bad English	23	13
22	TURN OF THE SCREW (Atlantic 81992)	Dirty Looks	19	9
23	APPETITE FOR DESTRUCTION (Geffen GHS 24148)	Guns N' Roses	20	39
24	...AND JUSTICE FOR ALL (Elektra 60812)	Metallica	22	39
25	ATOMIC PLAYBOYS (Warner Bros. WB 1-25920)	Steve Stevens	24	7
26	VIVID (Epic BFE 44099)	Living Colour	27	39
27	GRETCHEN GOES TO NEBRASKA (Megaforce 81997)	Kings X	28	14
28	CREATOR (Taang! #23)	Creator	29	13
29	JUNKYARD (Geffen GHS 4-24227)	Junkyard	26	18
30	CLIMB'N' THE WALLS (Atlantic 81889)	Wrathchild America	25	6
31	MASTER OF DISGUISE (Metal Blade/Enigma 73413)	Lizzy Borden	32	9
32	TIME WILL TELL (Epic 45021)	Fifth Angel	34	3
33	ENUFF Z'NUFF (Atlantic 91262)	Enuff Z'Nuff	35	2
34	FOUR WINDS (Atco/Atlantic 91251)	Tangier	36	10
35	NO RESPECT (Island 91272)	Vain	30	8
36	GORKY PARK (Mercury 838628)	Gorky Park	DEBUT	
37	HEAR & NOW (Capitol 48748)	Billy Squier	31	13
38	OPERATION:MINDCRIME (EMI 48640)	Queensryche	38	28
39	G N'R LIES (Geffen GHS 24198)	Guns N' Roses	33	39
40	EXTREME (A&M SP 5238)	Extreme	37	29

second single from their self-titled album, has been certified gold by the RIAA. The album itself has just passed the double-platinum mark. If you'd like to see the video for this tune, just turn on MTV and watch for a half hour and I guarantee you'll see it at least once... **Ferrari** finally found a new singer. His name is **Rory Cathey** and he's from Fayetteville, North Carolina. Ferrari will begin recording their album for MCA on November 6...

Stephanie Brainerd

■ Metal Picks o' the Week

□ SOUNDGARDEN: *Louder Than Love* (A&M SP 5252)

I was really looking forward to listening to this album, but I have to say that it isn't really *my* cup of tea. If you like slow, heavy, grunge metal, you'll like it. The lyrics are intriguing, to say the least, and the P.M.R.C. must have thought so too, since there is a big sticker on the front of the album that warns, "Explicit Lyrics! Parental Advisory!" The best two tracks fall at the end of the album: "Get on the Snake" and "Full On Kevin's Mom" (we can only wonder where they came up with THAT one). I don't want to discourage anyone from listening to this album, because other folks I've talked to have absolutely raved about it, so give it a chance.

□ PRETTY BOY FLOYD: *Leather Boyz With Electric Toyz* (MCA 6341)

Glam band albums really have no business being on my desk. Even this one sat in a drawer for a week or two until I felt like I had to listen to it simply out of courtesy to MCA. Well surprise, surprise. Finally someone has found a glam band that actually has a little more to offer than four pairs of matching crimson lips and Aqua-Net creations that defy gravity. I found myself actually *enjoying* a few of the tunes on this debut album from Hollywood's glam kings of the Sunset Strip. Bearable tracks include "Rock & Roll (Is Gonna Set the Night on Fire)," "Rock & Roll Outlaws" and the endearing "Last Kiss." Listen to the entire album *before* drawing conclusions based solely on appearances (it's hard, but try), and you just might find yourself in my position. I'm hooked.



SASS AND BRASS: September 1 was "Sarah Vaughan Day" in Los Angeles. Here Mayor Tom Bradley lays the proclamation on the greatest singer on the planet.

PASSING ON: Bill Barron was one of those jazz musicians who, at some point, made a choice. He chose to forego a career as an active musician, scuffling for the same handful of gigs that everybody else scuffles for, in favor of teaching. He chose to pass on the rich jazz heritage that he knew so well in a direct manner, via the classroom. An exceptional post-bop saxophonist, Barron received his doctorate at U.Mass. in 1975 and joined the Wesleyan University faculty, where he was the director of African-American music and a chairman of the music department. He didn't completely stop playing—when he had the time he'd do the odd New York gig with his brother, pianist **Kenny Barron**, and record for **Muse**—but he stopped playing enough so that his name isn't recognizable to the majority of jazz fans.

All jazz musicians are teachers—the music is still, basically, learned at the feet of its purveyors—but some eventually just tire of all the nonsense one has to put up with for the art; the life of the jazz musician is probably not much easier now than it was in the '20s or the '40s or the '60s. Some retire, some die, some disappear. Bill Barron became a distinguished teacher. He was always a distinguished saxophonist. Bill Barron died on September 19 of cancer at the age of 62.

ROLLIN' ON: I've got to give the **Columbia Jazz Masterpieces** series some credit. I may not always like the sound of the albums. I may not always like the cockamamie way *some* of the albums are programmed. But, for the most part, this is an exemplary reissue program. As it concludes a third year, not only does it show no sign of letting up, but it is, according to Columbia's publicity machine, a smashing success, with some 2.5 million copies of the 70 titles out and about. The latest eight titles are a typical potpourri of reissue styles.

There's one complete, chronological package: **Louis Armstrong: Volume IV**, which completes the *absolutely, positively essential* Chicago recordings of jazz's greatest musician. This features **Earl Hines**, includes "West End Blues" and, along with the other three volumes, is something every human being who can hear should own. There's two incomplete, selected-recordings packages: *Little Jazz*, by **Roy Eldridge**, which includes a lot of the stuff on Columbia's last double-LP Eldridge reissue *except* the stuff with **Gene Krupa** (which'll have its own album in the next release); and *The Benny Goodman Sextet Featuring Charlie Christian 1939-41*, which complements *Charlie Christian: Genius of the Electric Guitar* and includes some previously unreleased sides. There's three more-or-less regular album reissues: **Dave Brubeck's** '54 Columbia debut, *Jazz Goes to College*; **Eddie Condon's** '57 *Dixieland Jam*, in stereo for the first time (along with some previously unreleased stereo sides from the same sessions, but missing some of the original mono stuff); and *The Sound of Jazz*, the music featured on the immortal 1957 TV show of the same name but *not* the music from the show. Instead, it's much of the same stuff recorded in the studio four days before the show with most of the same people—**Billie Holiday**, **Lester Young**, **Jimmy Rushing**, **Ben Webster**, etc. There's one let's-cut-up-some-really-good-original-albums-into-one-really-good-new-album reissue: **Thelonious Monk's** *Standards* (I've always loved Monk's interpretations of standards). Finally, there's one jazz history lesson: *The Jazz Arranger, Volume I (1928-40)*, a great idea that really makes its point, spotlighting such behind-the-scenes greats as **Eddie Sauter**, **Edgar Sampson**, **Don Redman** and **Sy Oliver**.

Up next, sometime this winter: **Miles Davis**, **Jimmie Lunceford**, that Krupa album, **Bix Beiderbecke**, **Tubby Hayes** (!), *The Quintessential Billie Holiday, Volume VI*, *The Jazz Arranger, Volume II* and *The Art of the Jazz Piano*. Other labels (hey, MCA!) should pay attention to some of the things these guys (**Mike Berniker**, **Michael Brooks**, **Gary Pacheco** and **Amy Herot**) are doing.

Out of the same building have been coming, for the past few years, sporadic CD and cassette reissues of the CTI catalogue. The catalogue has been under **Epic's** aegis and, for the most part, you'd think the whole thing was a secret: *Psssst, you want some CTI albums?* **Didier Deutsch** has been doing a terrific job coordinating this program—the sound is crisp and clean, typical of the label. Many of the albums have additional unissued tracks or alternate takes—and there are almost as many CTI titles around from CBS as Jazz Masterpieces. Nonetheless, CBS hasn't exactly been beating a drum about any of this. I'm told this is going to change. In any case, the latest CTIs out there are **Chet Baker's** *She Was Too Good to Me*, **George Benson's** *Body Talk*, *Good King Bad* and a *Best Of*, **Deodato Live at the Felt Forum**, **Art Farmer** and **Jim Hall's** *Big Blues* and a compilation called *Masters of the Keyboard*.

Lee Jeske

CONTEMPORARY JAZZ



October 14, 1989 The grey shading represents a bullet, indicating strong upward chart movement.

Total Weeks ▼
Last Week ▼

1	LETTER FROM HOME (Geffen 9-24245)	PAT METHENY GROUP	1	12
2	AT LAST (Blue Note 91937)	LOU RAWLS	2	9
3	FLAT OUT (Grammavision/Mesa 79400)	JOHN SCOFFIELD	5	3
4	POINT OF VIEW (MCA 6309)	SPYRO GYRA	3	14
5	AMANDLA (Warner Bros. 925873)	MILES DAVIS	4	18
6	THE SPIN (MCA 6304)	THE YELLOWJACKETS	6	9
7	LOVE WARRIORS (Windham Hill Jazz WH 0116)	TUCK & PATTI	7	7
8	STORYTELLING (Columbia FC 45252)	JEAN LUC PONTY	10	7
9	SO FAR SO CLOSE (Blue Note/Capitol 90905)	ELIANE ELIAS	8	12
10	TOURIST IN PARADISE (GRP 9588)	THE RIPPINGTONS	9	18
11	ON SOLID GROUND (MCA 6237)	LARRY CARLTON	11	24
13	THE PROMISE (Columbia FC 45215)	KIRK WHALUM	12	16
14	TAKE TO THE SKIES (Intima/Enigma 73348)	RICHARD ELLIOT	18	9
15	EAST (Hiroshima Epic 45022)	HIROSHIMA	13	29
16	MIGRATION (GRP 9592)	DAVE GRUSHIN	DEBUT	
17	BOTTOM'S UP (Atlantic 81978)	VICTOR BAILEY	14	20
18	JIGSAW (Atlantic 82027)	MIKE STERN	21	5
19	T LAVITZ AND THE BAD HABITZ (Intima/Enigma 73512)	T LAVITZ	15	9
20	COLOR RIT (GRP 9594)	LEE RITENHOUR	DEBUT	
21	NEW YORK VOICES (GRP GR 9589)	NEW YORK VOICES	16	10
22	NIGHT AFTER NIGHT (Elektra 60778)	GEORGE DUKE	17	12
23	SKY LIGHT (Verve Forecast/PolyGram 837 696)	RICARDO SILVEIRA	19	20
24	TIMES ARE CHANGING (Blue Note 90905)	FREDDIE HUBBARD	20	16
25	SPY VS. SPY (Elektra/Musician 9 60844)	JOHN ZORN	30	3
26	REAL LIFE STORY (Verve Forecast/PolyGram 837 697)	TERRI LYNE CARRINGTON	22	29
28	SPELLBOUND (Warner Bros. 25781)	JOE SAMPLE	23	26
29	WHISPERSpAd PRMISE (Warner Bros. 25902)	EARL KLUGH	24	18
30	BLACK WATER (Columbia FC 44316)	THE ZAWINUL SYNDICATE	25	16
31	BEFORE WE WERE BORN (Elektra/Nonesuch 608843)	BILL FRISELL	26	24
32	HEART'S HORIZON (Reprise 25778)	AL JARREAU	28	39
33	DANCING WITH THE LION (Columbia OC 45154)	ANDREAS VOLLENWEIDER	27	26
34	URBAN DAYDREAMS (GRP GR 9587)	DAVID BENOIT	31	24
35	IVORY DREAM (Atlantic 81938)	BOBBY LYLE	29	27
36	METROPOLIS (Windham Hill 0114)	TURTLE ISLAND STRING QUARTET	32	20
37	PERFECT TIME (Windham Hill Jazz 0115)	RAY OBIEDO	33	14
38	LET'S STAY TOGETHER (Artful Balance 7215)	ERIC GALE	34	20
39	LOVE MADNESS (Headfirst 729)	SHERRY WINSTON	35	24
40	PENCIL SKETCHES #1 (Optimism 3210)	KIM PENNSYLVANIA	36	31

JAZZ PICKS

■ **EGBERTO GISMONTI: Danca Dos Escravos (ECM 837 753)**

A warm, soulful solo date from the feather-fingered Brazilian acoustic guitarist. Pretty and serene—new agers'll dig it—but rhythmically meaty.

■ **DAVID BENOIT: Waiting For Spring (GRP 9595)**

Who'd a thunk it: The Lite Jazz superstar keyboardist in a romantic, acoustic album inhabited, not unintentionally, by the spirit of Bill Evans. Emily Remler, Peter Erskine and Luther Hughes (on bass most of the way) round out this quartet. Light and fluffy, like eiderdown.

■ **NESTOR TORRES: Morning Ride (Verve Forecast 839 387)**

Fluid fusion flutist flaunts a wide range of Latin American influences in this muscle-flexing, virtuosic debut. Dave Valentin's the obvious comparison.

■ **ANDY NARELL: Little Secrets (Windham Hill Jazz 0120)**

The usual fusion brew—some of it light and dreamy, some of it with a rhythmic edge—from one of the few non-Caribbeans to treat the steel drums (or pan) like the lovely, melodic instrument it is.

■ **RUDY SMITH/ANESE HADEED: Jazz 'n' Steel (Delos 4013)**

Now bebop steel drums! Two jazz pan players from Trinidad/Tobago, Rudy Smith and Anese Hadeed (on one cut), work out convincingly on standards, though the rhythm sections need help. Imagine, two jazz steel drum reviews on one page!

■ **MICHAEL CARVIN: Between Me and You (Muse MR 5370)**

A solid group of New York hard-boppers (Claudio Roditi, Cyrus Chestnut, Cecil and Ron Bridgewater and Calvin Hill) steered by the solid-going drummer in an old-fashioned hard-bop blowing date.



ED "DOC" MILLER

MILLER'S GOSPEL TRAILS: Gospel Trails Inc., the brainchild of New York businessman Ed "Doc" Miller, is about to embark on an adventurous marketing and promotional campaign for gospel artists and their music. The first leg of this event will kick off with a gospel music extravaganza at the world famous **Apollo Theater** in New York on November 4, 1989. The show will be hosted by gospel radio legend **Therman Ruth**, who was the first concert promoter to present a gospel show at the Apollo despite resistance from various members of the community. Ruth, known to his legion of fans as "T. Ruth," is a 76-year-old veteran of 60 years of radio broadcasting, having worked at various stations in New York, Philadelphia, North Carolina and South Carolina. His fans can still enjoy his melodic tones daily from 6 a.m.-7 a.m. on WWRV in Staten Island, New York.

Ruth was once a member of the **Selah Lodge Jubilee Singers**, during which time he became friends with the likes of **Mahalia Jackson** and **Louie Jordan**. He was the first to present a gospel show at the now-defunct Golden Gate Auditorium in N.Y. He has served as a guest lecturer on gospel music at the Smithsonian Institute. A book on Ruth, who opened so many doors for present-day gospel announcers, is in the works as you are reading this column.

The initial show will include several noteworthy events. **Percy Sutton**, chairman of **Inner City Broadcasting** (and owner of the Apollo) will receive a special achievement award. **Hal Jackson**, vice

president of Inner City, will celebrate his 50th year as one of America's leading radio personalities. In addition to Therman Ruth, **Bob Johnson** of *Jet* Magazine and **Joe Crane**, another gospel legend, will also appear. A posthumous award will go to **Joe Bostic**.

There will be special awards presented to various record company presidents whose companies have helped maintain the rich heritage of gospel music, as well as special recognition awards for various music trade publications who have lent their support to this genre.

According to Miller, Gospel Trails will embark on a 30-state tour, beginning at the Apollo and scheduled to take place over a two-year period. The tour will feature such gospel artists as **the Soul Stirrers** (former members include **Sam Cooke**, **Lou Rawls** and **Johnny Taylor**), **the Mighty Clouds of Joy**, **Inez Andrews** and **the Pilgrim Jubilees**. The Apollo will also hold monthly gospel shows in a talent search format (similar to the Apollo's famed amateur night).

Miller is encouraging the networks and all other media to broadcast these shows. He believes that although gospel music has remained popular, it lacks the proper television and radio exposure it needs and deserves. Miller has been in communication with **Jim Robinson** and **Ken Chenault**, chairman and vice president, respectively, of American Express, regarding sponsorship in full or part for the Gospel Trails Musical Caravan.

Miller believes that gospel music can and will promote racial harmony, that it is spiritual and economic food for all mankind. He hopes that these shows will heighten the awareness of all segments of society to gospel, and re-acquaint those who may have forgotten with their gospel music roots.

Miller, the entrepreneur behind Gospel Trails Inc., has enjoyed success in various business ventures, so this endeavor is nothing new to him. An active Republican and George Bush booster, Miller is chairman of South Carolina Heating Fuel, Inc., located in Harlem. He is also active in many community organizations, as president of Harlem's Kiwanis, as financial secretary for the Harlem Churches for Community Improvement and, through the help of **Mu-hammed Ali** and **Don King**, as founder of Harlem One, a business networking group within the city.

Record company presidents and A&R reps should attend this gala affair with pens in hand because there will undoubtedly be an abundance of unsigned talent performing at the Apollo. Anyone in gospel music should contact Ed "Doc" Miller at (212) 662-9200.

Cash Box is committed to lending any support necessary to the Gospel Trails campaign, as well as to every aspect of gospel music, record companies and their artists. You can expect our unmitigating support for gospel music with continuing features and stories.

Bob Long

BLACK GOSPEL TOP 40 ALBUMS

October 14, 1989 The grey shading represents a bullet, indicating strong upward chart movement

Total Weeks ▼
Last Week ▼

1	MISSISSIPPI MASS CHOIR (Malaco 6003)	Mississippi Mass Choir	1	3
2	SO SATISFIED (Air 10135)	Luther Barnes & Redd Budd Gospel Choir	2	3
3	AVAILABLE TO YOU (Rejoice WR-WC 8418)	Rev. Milton Brunson	3	3
4	FLOWING (Malaco 4434)	Truthettes	5	3
5	HEROS (Light 7115720231)	N.J. Mass Choir	4	3
6	LIVE IN CHICAGO (Rejoice WR-WC CD8385)	Shirley Ceasar	8	3
7	HEAVEN (Sparrow SPR 1169)	B.B. & C.C. Winans	6	3
8	NO GREATER LOVE (Savoy 14788)	Keith Pringle	7	3
9	LET THE HOLY GHOST LEAD YOU (Malaco 6002)	Florida Mass Choir	9	3
10	MY TIME IS NOT OVER (World 7015030292)	Albertina Walker	11	3
11	AWESOME (I AM WR-WC 8391)	Calvin Bridges	10	3
12	WE'RE GOING TO MAKE IT (Savoy 14795)	Myrna Summers	15	3
13	AMAZING (Light 7115720061)	Kingdom	12	3
14	THE WINANS LIVE AT CARNEGIE HALL (Qwest SLR 7501)	Winans	14	3
15	I KNOW WHAT PRAYER CAN DO (I AM WR-WC 8432)	Jesse Dixon	13	3
16	MIGHTY CLOUDS OF JOY (Rejoice WR-WC 8427)	Night Song	18	3
17	WONDERFUL (Light 7115720215)	Bo Williams	17	3
18	WILL YOU BE READY (Light 7115720193)	Commissioned	19	3
19	ON THE THIRD DAY (Malaco 4435)	Jackson Southernares	20	3
20	WHO'S ON THE LORD'S SIDE (Savoy 14794)	Rev. Timothy Wright	16	3
21	I CAN BEGIN AGAIN (Benson CO2506)	Larnell Harris	22	3
22	FROM THE HEART (Malaco 4430)	Gospel Keynotes	21	3
23	TURN IT OVER TO JESUS (I AM WR-WC 8423)	Dr. Charles B. Hayes	24	3
24	LIVE IN ST. LOUIS (Savoy 7096)	Gospel Music Workshop of America	23	3
25	TOTAL VICTORY (Light 7115720207)	Vicki Winans	30	3
26	JOY THAT FLOODS MY SOUL (Sparrow SPR 1173)	Tramaine Hawkins	32	3
27	BACK TO BASICS (Malaco 4431)	Pilgrim Jubilees	33	3
28	LIVE IN MEMPHIS (Command CRN 1013)	Nicholas	27	3
29	CONQUEROR (Rejoice WR-WC 8400)	Clark Sisters	31	3
30	CHAPTER ONE (Malaco 4423)	Ruby Terry	26	3
31	TAKE 6 (Reprise 1-25670)	Take 6	25	3
32	I LEARNED MY LESSON WELL (Meitone 1508)	Melvin Couch	37	3
33	GIVE HIM THE GLORY (Light 7115720177)	L.A. Mass Choir	34	3
34	WE'VE GOT THE VICTORY (Savoy 7093)	Georgia Mass Choir	36	3
35	Praise 88 (King James/Sound of Gospel)	Rev. James Cleveland	28	3
36	CAN'T HOLD BACK (Light 7115-720-282)	L.A. Mass Choir	DEBUT	
37	I GET JOY (A&M 5228)	Al Green	29	3
38	HIGHER GROUND (Command CRV 1011)	Vernessa Mitchell	35	3
39	BACK TO THE CROSS (Light 7115720142)	Melvin Williams	39	3
40	THE STORM IS OVER (Savoy 14796)	Bishop Jeff Banks	40	3



Capitol/Sparrow's BeBe & CeCe Winans receive gold for their album *Heaven*. Pictured, front row (l-r): Jean Riggins, director, artist & product development, Capitol Records; CeCe Winans; Bill Hearn, senior vp marketing, Sparrow Records. Back row (l-r): Donnie Simpson, BET; BeBe Winans; Step Johnson, vp/gm, black music division, Capitol Records.

BEATS & HYPE

ANY TIME A VOICE IS GIVEN TO THOSE OUTSIDE THE MAINSTREAM OR THE STATUS QUO, there's a feel of excitement, even danger. New perspectives are not only enlightening, but potentially dangerous, threatening to shatter grooves we've worn our lives into and illusions we've carefully nurtured to explain/justify/validate ourselves. The anger that courses through much of rap, and the politics that find themselves surfacing in even the more pop-oriented material, is intriguing—not only because of the frustration and despair that is finally given voice, but because theories that are so *right* and praiseworthy are often couched in sentiments that are downright deplorable. Do we pick and choose lines and phrases to endorse, while simply turning a blind eye to the rest? Do we offer unconditional support and bite our lips at what we know should be challenged? Do we toss the baby out with the bath water? As the profits and market for rap multiply, as rap artists increasingly turn political, these are questions that not only the record-buying public, but the *industry* must address as well. For my money, the only thing worse than bigotry and ignorance is hypocrisy.

Ernest Hardy

NEW BEATS

Singles

□ **HEAVY D. & THE BOYZ: "Somebody For Me"** (Uptown/MCA MCA9408)

One day there will be a university for would-be rappers to attend. Mandatory for graduation will be a semester spent under the tutelage of Professors Heavy D. and the Boyz. If these guys have yet made a bad move, I don't know what it is. While L.L. Cool J. wraps himself in saccharine to relay his tales of love (he's a *sensitive* rapper), Heavy D. doesn't sacrifice beats, integrity or *cool* to get the same message across. Think of this as "I Need Love" with balls.



□ **ICE T: "Lethal Weapon"** (Sire/Warner Bros. 21325-0)

The A-side of this single is simply "Colors" with a major twist: After outlining all the horrors and violence of the world in which he lives, Ice T. assures you that his ultimate lethal weapon is his mind—a point that it's hoped his younger fans will pick up on. Flip the record over, and Ice T. unleashes his fury with no attempt at softening. On "This One's For Me," the rapper lashes out at "punk, bourgeois, black suckers" who he feels are selling out the race, and uses the recent controversy surrounding Public Enemy as a prime example—

even going so far as offering to sacrifice his career to defend the group and stating that anyone who has a problem with the band should "come talk to me." Though he makes some valid points and in no way sugarcoats his message, his "for me or against me" bit goes too far. He argues that we should question authority, their motives and hypocritical actions, yet says that no matter what Professor Griff says (whether anti-semitic or homophobic), blacks should stand behind them and ask no questions. I don't think so, Ice T.

Albums



□ **GUCCI CREW II: Everybody Wants Some** (Gucci Records HTLP 3314)

Though there is nothing groundbreaking or especially attention-grabbing on this album, it's a solidly crafted piece of work loaded with attitude and smooth samples (Ohio Players, O'Jays, etc.). What's of interest are the contradictions presented. Though the Crew are anti-drug (as demonstrated by their new *politically correct* single "Five Dollar High"), they, on parts of the rest of the album, glorify the lifestyle and trappings that make the drug industry such an attractive one to many. On the cut

"N.T.S.," it's unclear whether they are deflating or reveling in the misogyny of the genre, though, based on bits from other cuts, it's most likely the latter. The Crew have strong grooves and a personality (albeit one that's still forming) that leaps from the speakers. When they clear up their politics—and this is their third album, so time is *not* on their side—they'll either be brilliant or an abomination. (SEE: Big Daddy Kane)

□ **BIG DADDY KANE: It's a Big Daddy Thing** (Cold Chillin'/Reprise 25941-1).

CASH BOX MICRO CHART

RAP LPs



October 14, 1989 The grey shading represents a bullet, indicating strong upward chart movement.

Total Weeks ▼
Last Week ▼

1	STONE COLD RHYMIN' (Delicious/Island 91309)	Young M.C.	17	3
2	NO ONE CAN DO IT BETTER (Atlantic 91275)	The D.O.C.	4	10
3	AS NASTY AS THEY WANNA BE (Luke Skywalker XR107)	2 Live Crew	1	14
4	BIG TYME (MCA 42302)	Heavy D. & The Boyz	3	16
5	PAUL'S BOUTIQUE (Capitol 92844)	Beastie Boys	2	10
6	WALKING WITH A PANTHER (Def Jam/Columbia 45172)	L.L.Cool J	6	16
7	LET'S GET IT STARTED (Capitol 90924)	M.C. Hammer	8	38
8	UNFINISHED BUSINESS (Fresh LPRE 92012)	E.P.M.D.	5	10
9	STRAIGHT OUTTA COMPTON (Priority/Ruthless 57102)	N.W.A.	7	32
10	EAZY DUZ IT (Priority 57100)	Eazy-E	9	38
11	IT'S A BIG DADDY THING (Cold Chillin'/Reprise 25941-1)	Big Daddy Kane	35	3
12	TOO SHORT (Jive/RCA 1149-1-J)	Too Short	11	36
13	KNOWLEDGE IS KING (Jive/RCA 1182)	Kool Moe Dee	13	18
14	IT TAKES TWO (Profile 1267)	Rob Base & D.J. E-Z Rock	12	38
15	GHETTO MUSIC: THE BLUEPRINT OF HIP-HOP (Jive/RCA 1187-J)	Boogie Down Productions	10	14
16	YOUNGEST IN CHARGE (Profile 1280)	Special Ed	14	22
17	TEENAGE LOVE (Def Jam/Columbia 38-08105)	Slick Rick	16	38
18	I AM BLACK ENOUGH (Jive/RCA 1237)	Schoolly D	15	8
19	LOC-ED AFTER DARK (Delicious Vinyl/Island DV3000)	Tone Loc	18	32
20	EVERYBODY WANTS SOME (Gucci/Hot Productions 3314)	Gucci Crew II	26	8
21	SWASS (Nasty Mix 70123)	Sir Mix-a-Lot	20	38
22	THE YOUNG SON OF NO. 1 (Atlantic 81995)	Breeze	21	14
23	3 FEET HIGH AND RISING (Tommy Boy 1019)	De La Soul	19	32
24	TWIN HYPE (Profile PRO 1281)	Twln Hype	22	12
25	2 HYPE (Select 21628)	Kid N' Play	23	38
26	A SHADE OF RED (Virgin 91269)	Redhead Kingpin	28	8
27	IN THA HOOD (On Top 9002)	Success-N-Effect	29	6
28	WILD & LOOSE (Capitol 90926)	Oaktowns 3.5.7	24	25
29	EYES ON THIS (First Priority/Atlantic 91304)	MC Lyte	DEBUT	
30	THE BOY GENIUS (FEATURING A NEW BEGINNING) (Atlantic 81941)	Kwamé	27	30
31	NO MORE MR. NICE GUY (Wild Pitch WPL2001)	The Gang Starr	33	6
32	I GOTTA HABIT (Atlantic 82020)	Cool C	DEBUT	
33	CAT GOT YOUR TONGUE (Arista AL8596)	Bobcat	25	14
34	ORIGINAL STYLIN' (Arista 8571)	Three Times Dope	32	28
35	IT TAKES A NATION OF MILLIONS TO HOLD US BACK (Def Jam/CBS FC 44303)	Public Enemy	31	38
36	DOIN' IT (Select 21629)	U T F O	30	20
37	WHAT TIME IS IT (Gucci/Hot Productions 3309)	Gucci Crew II	34	38
38	N.W.A. (MacoLa 1057)	N.W.A. And The Posse	36	38
39	K9-POSSE (Arista AL-8569)	K9-Posse	37	34
40	MIAMI BASS WAVES VOL.II (Luke Skywalker 5001)	Various Artists	38	22



□ **THE GET FUNKY CREW: Shake Them** (Vision Records VR-3311)

Quite a few years ago, there was an anti-smoking ad on television that began with a little boy and his father walking through the countryside. Every move the father made was imitated by his son. At the commercial's end, the father sat under a huge tree, took out a pack of cigarettes, and lit up. The spot ended with a close-up on the little boy's face as he stared intently at his father... Consider this album the *Son of Big Daddy Kane*.

This is vile, moronic babbling that will make even the most ardent liberals bite their lips, roll their eyes heavenward, and re-think their positions on censorship. By mixing *uplift the race* sentiments with standard-issue homophobia and misogyny, Kane is a follower of the schizo-macho politics of much of late-'80s rap: decry social injustice while taking cheap shots at easy targets (gays and women). Hypocritical tripe.



RHYTHM & BLUES



JIMMY CLIFF

CLIFF FORMS OWN LABEL: Jimmy Cliff, megastar of stage, studio and the silver screen, is an undisputed reggae master and musicmaker. He has recorded over twenty albums, and he's written and produced over three hundred songs. Cliff has recently entered a new phase of his illustrious career, forming his own label **Cliff Sounds and Films**. For distribution worldwide, Cliff Sounds and Films will not only release Cliff's own recordings, but also those by other singers and musicians to be signed to the label. Cliff says, "I want to be in control of the quality, image and identity of my work." Quality, image and identity have always been a hallmark of this legendar

dary performer.

After recording so many albums for other companies, Cliff decided to form Cliff Sounds and Films in time to release his hit-filled new album *Images*. It is difficult to suggest the album's best cut, because they are all outstanding. You should certainly listen to "Trapped," "Rebel in Me," "No Justice," "Pressure," "Image of the Beast" and "Everliving Love" (with Betty Wright and her kids doing some background work). Cliff wanted to have control over his own destiny and be able to lend a hand of support to other aspiring artists, or inspire them to become entrepreneurs themselves.

Cliff was born in the village of Somerton, near Montego Bay, Jamaica. Growing up in the country, he spent a lot of time listening to folk music, as well as the likes of **Fats Domino, Sam Cooke, Smiley Lewis, Ray Charles** and many other international, or what they called "foreign" artists, once radio was available in his home town.

Cliff is a student of African culture, which led him to visit Africa several times. "In Africa I had the greatest satisfaction of my life as an artist." In comparing the U.S. with Africa, he said, "The U.S.A. is more twentieth-century in the sense of technology, whereas Africa is more first-world in human things. People are not as hostile, they are more friendly, taking time to speak. In New York, for example, they are in such a hurry, until the human element is virtually forgotten. So, in terms of humanity, Africa is still ahead of the modern world. With the so-called modernization, human beings are falling to the level of animals."

Cliff is happy to find that more African-Americans are wearing African clothing and other things that represent Africa. "It pleases me that in the '80s more African-Americans outwardly are having some kind of consciousness of Africa," Cliff says. "It is important for people to identify with where they come from. In the west there is a tendency to not want to remember, but it is good to see the heightening of an association with Africa."

"It has been a great brainwashing campaign, because if more people knew that every dollar spent in America is based on the value of gold, [and] almost two-thirds of the gold in the world comes from Africa, they would have different thoughts. Everyone is so busy with making money, therefore a lot of social issues get lost in the daily hustle of life. It is like sitting in a building that is falling down—you don't realize it, but the person on the outside sees it slowly but surely falling down around you. It is the same kind of situation that's happening on our planet. People are so preoccupied with making a daily living that we don't see what is happening around us."

Cliff gets his inspiration for his socially conscious lyrics from everyday life, his own experiences and from watching other people—from observing the worldly situations within the system. He is a naturally curious, concerned humanitarian.

Cliff's concern sometimes gets him in hot water, as did the song he wrote during the Vietnam war called "Vietnam." Even though **Bob Dylan** said at the time that it was the best protest song ever written, it was banned from the radio. Cliff's album **Majority Rules** was banned in South Africa, so he changed the title to **Give the People What They Want**. Strong message songs have always had problems getting airplay, but they somehow eventually find their way to the people.

His first song, "Daisy Got Me Crazy," was done while he was still in technical school, but the song was never released because the producers only offered to pay him bus fare—one shilling (twelve cents).

Before he started writing and singing, acting first caught Cliff's attention, via performances in school plays. If acting had been more accessible, he would have pursued acting on a full-time basis. An accomplished actor, Cliff has appeared in three movies. Because of the added difficulties of acting, he chose music as his career focus, because he could simply pick up his guitar, and start writing or playing. He has received numerous movie scripts, but will not do a movie just for the sake of doing a movie. There are two scripts he is currently looking at very seriously that may go into production by next spring or summer.

Now, as he enters the 1990s, Jimmy Cliff, who won a grammy award in 1985 (and was twice nominated other times), sees himself at a turning point—with a new decade, a new record label and a new control over his international career. "My role, so far, has been the shepherd of reggae music, Jamaican music, paving the way. When they wanted to bring reggae to the U.S., England, Africa, they sent for Jimmy Cliff," he says proudly, and accurately. "As long as I can remember I have never wanted to do anything but make music and films."

Bob Long

R&B LPs

October 14, 1989 The grey shading represents a bullet, indicating strong upward chart movement.

Total Weeks ▼
Last Week ▼

1	TENDER LOVER (Solar/CBS FZ45288)	Babyface	3	11
2	NO ONE CAN DO IT BETTER (Ruthless 91275)	The D.O.C.	1	9
3	KEEP ON MOVIN' (Virgin 91267)	Soul II Soul	4	15
4	BIG TYME (MCA 42302)	Heavy D. & The Boyz	5	15
5	SPEND THE NIGHT (Warner Bros. 25940)	The Isley Brothers	6	7
6	UNFINISHED BUSINESS (Fresh 92012)	E.P.M.D.	2	9
7	SILKY SOUL (Warner Bros. 25802)	Maze Featuring Frankie Beverly	12	3
8	HOME (MCA 6312)	Stephanie Mills	7	13
9	AS NASTY AS THEY WANNA BE (Luke Skywalker 107)	2 Live Crew	8	12
10	INTRODUCING...DAVID PEASTON (Geffen 24228)	David Peaston	9	13
11	BATMAN SOUNDTRACK (Warner Bros. 25936)	Prince	10	14
12	DO THE RIGHT THING (Motown 6272)	Soundtrack	14	14
13	KNOWLEDGE IS KING (Jive 1182)	Kool Moe Dee	13	18
14	STAY WITH ME (Columbia FC 44367)	Regina Belle	23	3
15	SERIOUS (EMI 90921)	The O'Jays	16	21
16	WALKING WITH A PANTHER (Def Jam/Columbia OC 45172)	L.L. Cool J	11	15
17	BE YOURSELF (MCA 6292)	Patti Labelle	17	13
18	CHUKII (Atlantic 81947)	Chuckii Booker	18	17
19	GHETTO MUSIC:THE BLUEPRINT OF HIP-HOP (Jive/RCA 1187)	Boogie Down Productions	15	12
20	LET'S GET IT STARTED (P)(Capitol 90924)	M.C. Hammer	19	49
21	2ND WAVE (Columbia 44284)	Surface	21	49
22	GIRL YOU KNOW ITS TRUE (Arista 8592)	Milli Vanilli	22	30
23	IT'S A BIG DADDY THANG (Cold Chillin'/Warner Bros. 25641)	Big Daddy Kane	DEBUT	
24	STONE COLD RHYMIN' (Delicious/Island 91309)	Young M.C.	30	2
25	JANET JACKSON'S RHYTHM NATION 1814 (A&M 3920)	Janet Jackson	DEBUT	
26	SO HAPPY (Columbia OC40970)	Eddie Murphy	24	7
27	SPECIAL (Motown 6275)	The Temptations	35	5
28	MIDNIGHT RUN (Malaco 7450)	Bobby "Blue" Bland	32	9
29	DON'T BE CRUEL (P)(MCA 42185)	Bobby Brown	29	65
30	HERE I AM (Wing/PolyGram 837 313)	Sharon Bryant	31	10
31	ADVENTURES IN PARADISE (Geffen 24220)	Christopher Williams	36	7
32	GUY (P)(MCA 42176)	Guy	20	65
33	AND THE WINNER IS... (Select 21631)	Chubb Rock With Howie Tee	28	10
34	THE GREAT ADVENTURES OF SLICK RICK (G)(Def Jam 40513)	Slick Rick	27	38
35	LIVIN' LARGE (Virgin 91021)	E.U.	26	28
36	CAUGHT IN THE ACT (Orpheus/EMI 75603)	Eric Gable	38	8
37	2300 JACKSON STREET (Epic 40911)	The Jacksons	25	18
38	PAUL'S BOUTIQUE (Capitol 91743)	Beastie Boys	33	9
39	VESTA (A&M 5223)	Vesta	34	12
40	AFTER 7 (Virgin 91061)	After 7	52	2
41	ALL MY LOVE (Capitol 90641)	Peabo Bryson	37	18
42	GOOD TO BE BACK (EMI 48902)	Natalie Cole	42	21
43	ONE BRIGHT DAY (Virgin 91256)	Ziggy Marley & the Melody Makers	48	5
44	EYES ON THIS (First Priority/Atlantic 91304)	MC Lyte	DEBUT	
45	WRECKS-N-EFFECT (Motown 6281)	Wrecks-N-Effect	64	2
46	SYBIL (Next Plateau 1018)	Sybil	56	2
47	FOREVER YOUR GIRL (P) (Virgin 90943)	Paula Abdul	46	39
48	LARGER THAN LIFE (MCA 6276)	Jody Watley	39	26
49	ORIGINAL STYLIN' (Arista 8571)	Three Times Dope	40	27
50	EVERYBODY WANTS SOME (Gucci 3314)	Gucci Crew II	49	4
51	LIFE IS...TOO SHORT (Zomba/RCA 1149)	Too Short	44	34
52	ALL NIGHT (Elektra 60858)	Entouch	41	11
53	IRRESISTIBLE (Island 91235)	Miles Jaye	53	20
54	I GOTATA HABIT (Atlantic 82020)	Cool C	54	3
55	IN THA HOOD (On Top 9002)	Success-In-Effect	51	6
56	SERIOUS BUSINESS (Mercury/PolyGram 836 952)	Third World	43	16
57	YOUNGEST IN CHARGE (Profile 1280)	Special Ed	45	25
58	THE BOY GENIUS (FEATURING A NEW BEGINNING) (Atlantic 81941)	Kwame	47	26
59	STRAIGHT OUTTA COMPTON (G) (Ruthless 57102)	N.W.A.	50	32
60	SO GOOD (Island 90970)	Mica Paris	55	4
61	D'ATRA HICKS (Capitol 46990)	D'Atra Hicks	61	4
62	WILD & LOOSE (Capitol 90926)	Oaktown's 3.5.7.	57	23
63	HEAVEN (Capitol 90959)	BeBe & CeCe Winans	58	38
64	JUST WHAT I LIKE (Reprise 25923)	Michael Cooper	63	3
65	THE CHERRY LP (S.D.E.G./Ichiban SDE 4008)	Bobby McClure	69	2
66	TWIN HYPE (Profile 1281)	Twin Hype	59	11
67	THROUGH THE STORM (Arista 8572)	Aretha Franklin	62	21
68	SMOOVE (Columbia FC 45216)	Full Force	60	3
69	RAW (Def Jam FC 45015)	Alyson Williams	72	27
70	CRAZY NOISE (Fresh 82011)	Stezo	65	15
71	VIBE (Reprise 25807)	Zapp	DEBUT	
72	2 HYPE (G) (Select 21628)	Kid N' Play	66	47
73	A SHADE OF RED (Virgin 91269)	Redhead Kingpin	67	5
74	WORKIN' OVERTIME (Motown 6274)	Diana Ross	74	17
75	EAZY DUZ IT (G) (Priority 57100)	Eazy-E	75	47

CASH BOX CHARTS

TOP R&B SINGLES

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

October 14, 1989



#1 Single: Janet Jackson



#1 Debut: Luther Vandross #58



To Watch: Angela Winbush #52

		Total Weeks Last Week ▼
1	MISS YOU MUCH (A&M 1445)	Janet Jackson 2 7
2	BACK TO LIFE (Virgin 7-99171)	Soul II Soul 1 10
3	DON'T MAKE ME OVER (Next Plateau 50107)	Sybil 4 9
4	BABY COME TO ME (Columbia 38-68969)	Regina Belle 7 10
5	TALK TO MYSELF (Geffen 7-22936)	Christopher Williams 9 11
6	PUT YOUR MOUTH ON ME (Columbia 38-68897)	Eddie Murphy 3 12
7	HEAT OF THE MOMENT (Virgin 7-99204)	After 7 5 12
8	CAN'T GET OVER YOU (Warner Bros. 22895)	Maze 6 11
9	ALL MY LOVE (Capitol 44429)	Peabo Bryson 12 10
10	ROCK WIT' CHA (MCA 53652)	Bobby Brown 16 8
11	OUT OF MY MIND (EMI B-50212)	O'jays 13 12
12	BUST A MOVE (Delicious Vinyl/Island 105)	Young M.C. 18 10
13	PARTYMAN (Paisley Park Warner Bros. 7-22814)	Prince 22 7
14	BABIES HAVING BABIES (Trumpet 166)	Terry Tate 14 13
15	SMILIN' (Atlantic 7-88959)	Levert 17 10
16	I'M IN DANGER (Capitol 444161)	Mother's Finest 21 9
17	YOU ARE MY EVERYTHING (Columbia 38-69016)	Surface 25 8
18	IT'S FUNKY ENOUGH (Atlantic Ruthless 96549)	The D.O.C. 19 7
19	STATE OF ATTRACTION (Tabu/CBS ZS4 6900)	Rhonda Clark 29 8
20	BREATHE LIFE INTO ME (Island 7-99178)	Mica Paris 23 9
21	SMOOTH OPERATOR (Warner Bros. Cold Chillin' 7-22867)	Big Daddy Kane 24 7
22	DON'T TAKE IT PERSONAL (Arista AS1-9875)	Jermaine Jackson 28 7
23	ALL I WANT FROM YOU (Motown MOT-1974)	The Temptations 26 10
24	I GO TO WORK (Jive/RCA 1264-1-JD)	Kool Moe Dee 31 8
25	GIRL I'M GONNA MISS YOU (Arista 1-9870)	Milli Vanilli 32 7
26	2300 JACKSON STREET (Epic 38-68897)	The Jacksons 8 12
27	(DON'T U KNOW) I LOVE YOU (Atlantic 7-88831)	Chuckii Booker 35 7
28	EVERYTHING (MCA 53714)	Jody Watley 39 6
29	REMEMBER (THE FIRST TIME) (Orpheus/EMI B-72633)	Eric Gable 15 18
30	I WANNA COME BACK (Warner Bros. 22863)	James Ingram 36 9
31	SWEET TALK (Capitol 44374)	D'atra Hicks 10 13
32	EVERYTIME I TRY TO SAY GOODBYE (Virgin 7-99180)	Cheryl Lynn 37 6
33	I'LL BE THERE (Island 7-99185)	Miles Jaye 34 10
34	CELEBRATE NEW LIFE (Capitol 44362)	Bebe & Cece Winans 41 7
35	HOME (MCA 53712)	Stephanie Mills 42 5
36	I'M STILL MISSING YOU (Tabu 69054)	S.O.S. Band 45 6
37	TASTE OF YOUR LOVE (Virgin 7-99201)	E.U. 11 16
38	NEW JACK SWING (Motown 1979)	Wrecks-N-Effect 43 6
39	I DO (EMI 50213)	Natalie Cole 27 15
40	JUST WHAT I LIKE (Warner Bros./Reprise 7-22950)	Michael Cooper 30 11
41	SAY NO GO (Tommy Boy 934)	De La Soul 46 4
42	MY FANTASY (Motown 1968)	Teddy Riley Featuring Guy 20 17
43	OOH BABY BABY (Warner Bros./Reprise 7-22489)	Zapp 47 4
44	PERSONALITY (Arista 1-9890)	Kashif 54 4
45	JUST CALL MY NAME (Def Jam 38-69072)	Alyson Williams 55 4
46	SLOW DOWN (Warner Bros. 7-22858)	Karyn White 61 3
47	KNOCKIN' ON HEAVEN'S DOOR (Warner Bros. 7-22865)	Randy Crawford 63 3
48	I'M NOT SOUPPED (Atlantic 88818)	Troop 51 4
49	3 O'CLOCK JUMP (A&M 12316)	Herb Alpert 53 6
50	THIS HOUSE (Motown 1998)	Diana Ross 52 8
51	IF YOU ASKED ME TO (MCA 53358)	Patti LaBelle 33 17

		Total Weeks Last Week ▼
52	IT'S THE REAL THING (Mercury)	Angela Winbush 70 2
53	I AIN'T NOTHIN' IN THE WORLD (Atlantic 7-88826)	Mild Howard 62 3
54	LET GO (Wing/PolyGram 871 722-7)	Sharron Bryant 38 16
55	'BOUT 'DAT TIME (EMI 50208)	Pieces Of A Dream 40 9
56	STEPPIN' OUT (Crush A-426)	10DB 56 9
57	I LOVE THE BASS (Enigma 75524)	Bardeux 65 4
58	HERE AND NOW (Epic E2 45320)	Luther Vandross DEBUT
59	SOMEBODY FOR ME (Uptown 53718)	Heavy D. & The Boyz 67 3
60	PAUSE (Profile 7262)	Run D.M.C. 60 6
61	COLD FRESH GROOVE (Orpheus 72702)	Chill 72 3
62	FEEL SO GOOD (Motown MOT-1998)	Perri 66 5
63	KISS YOUR TEARS AWAY (Columbia 38-69077)	Lisa Lisa & Cult Jam 74 3
64	ME SO HORNY (Skywalker 127)	The 2 Live Crew 83 3
65	FOOLISH HEART (Wing 889 878-7)	Sharon Bryant 69 3
66	I JUST WANNA LOVE YOU (Polydor 889-9107)	Main Ingredient 75 2
67	THE SAME OLD SONG (PolyGram 874 786-7)	Third World 71 5
68	I PROMISE (EMI 50228)	Mikid Bleu 77 2
69	AIN'T MY TYPE OF HYPE (Columbia 38-68975)	Full Force 50 9
70	GIMME YOUR LOVE (Arista 9884)	Aretha Franklin & James Brown DEBUT
71	TELL ME (Polydor 889 658-7)	Will Clayton 82 3
72	SUPER LOVER (Tommy Boy 934)	Barry White 79 4
73	AS A MATTER OF FACT (EMI-50231)	Natalie Cole 87 2
74	IT'S NO CRIME (Solar/CBS ZS4-68966)	Babyface 59 16
75	PERPETRATOR (A&M AM 1449)	Randy & The Gypsies DEBUT
76	HOW YOU FEEL (A & M 1443)	Vesta 80 2
77	SOMETHING IN THE WAY (MCA 53624)	Stephanie Mills 68 20
78	DR. SOUL (Atlantic 7-88812)	Foster/McElroy 84 2
79	SO WAT CHA SAYIN' (Sleeping Bag/Fresh 80133)	EPMD 48 9
80	CAN I? (Geffen 7-22795)	David Peaston DEBUT
81	JUST GIT IT TOGETHER (Columbia 38-68938)	Lisa Lisa And Cult Jam 49 15
82	LOOK WHO'S DANCING (Virgin 7-99182)	Ziggy Marley & The Melody Makers 90 2
83	ONE SHOT AT LOVE (Def Jam 38-69056)	L.L. Cool J DEBUT
84	SPEND THE NIGHT (CE SOIR) (Warner Bros. 7-22900)	The Isley Brothers (Featuring Ronald Isley) 44 16
85	COLD FRESH GROOVE (Orpheus 72702)	Chill DEBUT
86	SARAH, SARAH (Jive/RCA 1216-7)	Jonathan Butler 57 19
87	MY SUGAR (Warner Bros. 7-22896)	Atlantic Starr 73 14
88	ON THE STRENGTH (Epic 34-68918)	Flame (With Tony Terry) 76 6
89	FUN (RCA 9010-1-RD)	Grady Harrell 58 12
90	DON'T SAY GOOD-BYE (PolyGram 876 0027)	Walter Beasley 94 2
91	TWO WRONGS (DON'T MAKE IT RIGHT) (Geffen 7-27518)	David Peaston 79 19
92	MAKE THAT MOVE (Polydor 889 360-7)	Finest Hour 81 5
93	IT ISN'T, IT WASN'T, IT AIN'T NEVER GONNA BE (Arista AS1-9850)	Aretha Franklin & Whitney Houston 64 16
94	II HYPE (Elektra/Vintertainment 7-69294)	Entouch 85 11
95	N.E. HEARTBREAK (MCA 53391)	New Edition 86 15
96	HEY YOUNG WORLD (Columbia)	Slick Rick 88 5
97	FIGHT THE POWER (Motown 1972)	Public Enemy 89 14
98	HAPPY (Motown 1993)	The Boys 91 7
99	SPEND THE NIGHT (Uptown/MCA 53666)	Guy 92 15
100	BIG OLE BUTT (Def Jam/Columbia 38-69056)	LL Cool J 93 8



STEVIE RAY VAUGHAN

HOW'S THIS FOR A FAIRYTALE? After a blistering performance by Stevie Ray Vaughan and Double Trouble at the Montreaux Jazz Festival in 1982, Jackson Browne was so impressed, he offered the band the use of his Los Angeles recording studio free of charge for however long it took to produce an album. At the time of their Montreaux appearance, however, they were unsigned—the first band, in fact, to play Montreaux without a major-label contract. Shortly after the festival, John Hammond (who discovered the likes of Count Basie, Bob Dylan, Benny Goodman, Billie Holiday and Bruce Springsteen) heard a tape of the Montreaux proceedings, signed Vaughan to CBS and the rest, as they say, is history.

Praise has been hot and heavy ever since, starting with the release of *Texas Flood* in 1983, and continuing for the platinum *Couldn't Stand the Weather* in '84, *Soul to Soul* in '85, *Live Alive* in '86 and *In Step*, released this summer. Vaughan and crew have toured incessantly during this time and have a Grammy award and seven Grammy nominations to show for it.

I had the chance to meet Vaughan at Epic's New York office and was struck by his candor, self-effacement and genuine warmth. Citing his brother Jimmie Vaughan of the Fabulous Thunderbirds as his biggest influence, Vaughan says, "Watching him learn how to play taught me. He was amazing. He got a guitar that had three strings on it and he wrote three songs the first day.

He started to learn more about it and it was not long at all 'til he was the hottest guitar player in Texas." The Vaughans were also being influenced by Jimmy Reed, Buddy Guy, B.B. King and Muddy Waters, not to mention the incoming British Invasion led by the Beatles, the Rolling Stones and John Mayall and the Bluesbreakers.

Another big factor in Vaughan's guitar playing, as well as his personal life, was his friendship with Lonnie Mack. "We met while I was playing this club in Austin. We had just started the set—I'd hit the second chord and—Wham!—Lonnie Mack walks in the door. The guy he was with said something to him—I found out later he said 'I didn't know you were playing tonight, Lonnie!' So I must've been doing it right.

"I got the chance to become friends with him. He's really been a good influence. He's been like a brother, a trusted friend, a daddy almost—the patience he would show with what was going on with me and trying to help, that caring."

Love and care were exactly what Vaughan needed during his tour of Europe in 1986, when too many one-nighters and too much pressure, coupled with alcohol and substance abuse, put him out of commission. After a five-day detox at a London hospital, Vaughan flew back to the states for treatment at Charter Peachford Hospital in Atlanta.

"It's funny, I got on the plane and realized I'd never been on a plane sober. Even coming straight out of the hospital—this will tell you how insane addiction makes a person—I borrowed money from my mother to buy cigarettes, went straight to the bar and drank all the money. Didn't get a buzz, sat down—my mother knew exactly what had happened. That was my last drunk."

Straight now for over three years, Vaughan has a new lease on life. "I was scared, I didn't have my crutches. But at the same time there was a lot more to live for. There was so much relief in giving up a fight I knew I could never win. I knew I couldn't win it before I went down."

Since the release of *In Step*, Vaughan and Double Trouble have hit the road with their brand of fire-tested blues. They opened for the Who at the last two dates of that band's final tour; are kicking off a nationwide tour on October 25 with Jeff Beck that is guaranteed to be one of the hottest shows of the fall; and have been on the *Today* show, *Night Music with David Sanborn*, *After Hours* and three separate airings of *This Week in Rock on the MTV Network*. They will also be on upcoming episodes of *Austin City Limits*.

So many great artists have been cut down in the prime of their career. Stevie Ray Vaughan's purpose for living and performing has taken on new meaning, which will surely be reflected in the music of this soft-spoken man.

"It's a whole new world. It's a new reason to play from the heart."

Ken Micallef

ROOTS MUSIC



October 14, 1989 The grey shading represents a bullet, indicating strong upward chart movement.

Total Weeks ▼
Last Week ▼

1	FULL MOON FEVER (MCA 6253)	TOM PETTY	4 14
2	INDIGO GIRLS (Epic 45044)	INDIGO GIRLS	1 21
3	SEE THE LIGHT (Arista)	JEFF HEALY BAND	2 12
4	IN STEP (Epic OE 45024)	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE	3 14
5	NICK OF TIME (Capitol 91268)	BONNIE RAITT	5 25
6	STORMS (MCA 6319)	NANCY GRIFFITH	6 3
7	LEGACY (RCA 9694-1-R)	POCO	7 3
8	MARIA MCKEE (Geffen GHS 24229)	MARIA MCKEE	8 10
9	VOLUME ONE (Wilbury/Warner Bros. 25796)	TRAVELING WILBURYS	9 36
10	DREAMS (Polydor 839 417)	THE ALLMAN BROTHERS BAND	10 12
11	THE HEALER (Chameleon 74808)	JOHN LEE HOOKER	23 3
12	YELLOW MOON (A&M 5240)	THE NEVILLE BROTHERS	13 25
13	MIDNIGHT DRIVE (Alligator AL 4775)	THE KINSEY REPORT	14 12
14	FATHERS AND SONS (Chess/MCA CH 92522)	VARIOUS ARTISTS	18 8
15	OUT OF NOWHERE (Black Top BT 1046)	SNOOKS EAGLIN	15 8
16	GATORHYTHMS (Rounder 3101)	MARCIA BALL	12 19
17	IN A SENTIMENTAL MOOD (Warner Bros. 9-25889)	DOCTOR JOHN	16 19
18	READ MY LIPS (Antones 0009)	LOU ANN BARTON	21 10
19	CHECKOUT TIME (Black Top BT 1043)	JAMES THUNDERBIRD DAVIS	19 17
20	GINGER ALE AFTERNOON (MCA/Varese)	WILLIE DIXON	22 3
21	TROUBLE NO MORE (Chess/MCA CH-9291)	MUDDY WATERS	24 12
22	MELISSA ETHRIDGE (Island 90875)	MELISSA ETHRIDGE	11 36
23	THE BIG BREAK (Alligator AL 4776)	LITTLE CHARLIE & THE NIGHTCATS	32 3
24	HEART & SOUL (Blind Pig BP 3389)	HUBERT SUMLIN	35 3
25	RACK 'EM UP (Black Top BT 1049)		

ANSON FUNDERBURGH & THE ROCKETS (Featuring Sam Myers) DEBUT			
26	COOKIN' WITH QUEEN IDA (GNP/Crescendo GPF 2197)	QUEEN IDA	17 8
27	KING OF THE BLUES GUITAR (Atlantic 8213)	ALBERT KING	27 3
28	BOOM BOOM (Rounder 2060)	JOHNY COPELAND	28 10
29	THE CAPITOL YEARS (Capitol C1-92859)	JOHNY OTIS	DEBUT
30	LUCINDA WILLIAMS (Rough Trade US47)	LUCINDA WILLIAMS	25 32
31	WRINKLES Classic and Rare Chess Instrumentals (Chess/MCA CH-9293)	VARIOUS ARTISTS	26 11
		BEAUSOLEIL	29 12
32	BAYOU CADILLAC (Rounder 6025)	LIL' ED AND THE BLUES IMPERIALS	20 30
33	CHICKEN, GRAVY AND BISCUITS (Alligator 4772)	DELBERT MCCLINTON	31 21
34	LIVE FROM AUSTIN (Alligator 4773)	BOOGIE BILL WEBB	33 10
35	DRINKIN' AND STINKIN' (Flying Fish 506)	WILLIE DIXON	34 36
36	WILLIE DIXON BOX (Chess/MCA)		
37	THE LONDON HOWLIN' WOLF SESSIONS (Chess/MCA CH-9297)	HOWLIN' WOLF	DEBUT
38	ALABAMA BOUND (RCA 9600-2-R)	LEADBELLY	37 10
39	THE BEST OF LITTLE WALTER (Chess/MCA CH-9292)	LITTLE WALTER	38 12
40	DEVIL CHILD (Alligator 4774)	KENNY NEAL	39 17

ROOTS PICKS

☐ **JAMES THUNDERBIRD DAVIS:** *Checkout Time* (Black Top BT 1043)

This amazing record is being hailed by critics big and small as *the* comeback album of the year. The Scott boys at Black Top have assembled a stellar supporting cast, including Anson Funderburgh, Clarence Holliman, Ron Levy and Earl King. But the real star is Davis, with his I've-seen-it-all-and-lived-to-tell vocals that will peel the label off your beer bottle, make your dog cry, and possibly cause you to repent. Twenty-one gun salute!

☐ **RY COODER:** *Johnny Handsome: Original Motion Picture Soundtrack* (Warner Bros. 25996)

Backed by Jim Keltner on drums and Steve Douglas on sax, Cooder serves up an atmospheric, haunting collection that runs the gamut from slightly rocking cajun to moody solo guitar ventures. Beautifully recorded, this sounds like a sleepless lost weekend spent on some Tex-Mex highway.

☐ **LEO KOTTKE:** *My Father's Face* (Private Music 2050-2-P)

Kottke has been turning out such high-quality material for so long (this is his 22nd release) he tends to be overlooked in the blitzkrieg of today's market. He is the rare talent who can move us with the sheer beauty of his talent. Possibly his best work to date, this album features his first vocal in eight years. Excellent.

☐ **NRBQ:** *Wild Weekend* (Virgin Records 91291-1)

This group's longtime cult following has a reason to rejoice. The latest offering by this quirky, melodic quartet gets better with each listening. Gentle rockers "It's a Wild Weekend" and "If I Don't Have You" are catchy enough, but the hypnotic, Everly Brothers-ish "Little Floater" (a boy and his car) is worth the cost of the LP alone. Good stuff.

CASH BOX CHARTS

TOP 100 SINGLES

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

October 14, 1989



#1 Single: Janet Jackson



#1 Debut: Billy Joel #53



To Watch: Bon Jovi #55

		Total Weeks Last Week ▼
1	MISS YOU MUCH (A&M 1445)	Janet Jackson 2 7
2	CHERISH (Sire 4-7-22883)	Madonna 1 9
3	MIXED EMOTIONS (Columbia 38-69008)	The Rolling Stones 7 7
4	LOVE SONG (Elektra 7-69280)	The Cure 8 11
5	IF I COULD TURN BACK TIME (Geffen 7-22886)	Cher 3 14
6	LISTEN TO YOUR HEART (EMI 50223)	Roxette 12 8
7	SOWING THE SEEDS OF LOVE (Polygram 874710-7)	Tears For Fears 14 7
8	HEAVEN (Columbia 38-68985)	Warrant 4 12
9	DR. FEELGOOD (Elektra 69271-4)	Motley Crue 20 7
10	DON'T LOOK BACK (I.R.S. 53695)	Fine Young Cannibals 10 10
11	IT'S NOT ENOUGH (RCA 9032-7-R)	Starship 13 11
12	IT'S NO CRIME (Solar 4-68966)	Babyface 17 9
13	WHEN I LOOKED AT HIM (Arista AS1-9868)	Expose 16 9
14	LOVE IN A ELEVATOR (Geffen 7-22845)	Aerosmith 18 7
15	PARTYMAN (Paisley Park/Warner Bros. 7-22814)	Prince 15 8
16	ROCK WIT'CHA (MCA 53652)	Bobby Brown 21 8
17	BUST A MOVE (Island/Delicious Vinyl 105)	Young M.C. 3
18	HEALING HANDS (MCA 53692)	Elton John 24 8
19	18 AND LIFE (Atlantic 7-88883)	Skid Row 5 14
20	COVER GIRL (Columbia 38-69088)	New Kids On The Block 28 5
21	WHEN I SEE YOU SMILE (Epic 34-69082)	Bad English 30 4
22	THE BEST (Capitol B-44442)	Tina Turner 29 7
23	GIRL I'M GONNA MISS YOU (Arista AS1-9870)	Milli Vanilli 6 11
24	(YOU'RE MY ONE AND ONLY) TRUE LOVE (Vendetta 1433)	Seduction 27 10
25	WHAT I LIKE ABOUT YOU (Wing/Polygram 889 678-7)	Michael Morales M.C. 9
26	LOVE SHACK (Reprise 7-22817)	B-52's 31 8
27	CALL IT LOVE (RCA 9039-2-RD.J)	Poco 32 8
28	THE WAY THAT YOU LOVE ME (Virgin 7-99982)	Paula Abdul 36 4
29	ONE (Warner Bros. 25887)	Bee Gees 9 12
30	I FEEL THE EARTH MOVE (Columbia 38-68996)	Martika 34 7
31	DIDN'T I BLOW (YOUR MIND) (Columbia 38-36960)	New Kids on The Block 35 4
32	KISSES ON THE WIND (Virgin 7-99183)	Neneh Cherry 11 13
33	GLAMOUR BOYS (Epic 34-68548)	Living Colour 37 8
34	ANGELIA (EMI B-60218)	Richard Marx 53 2
35	DON'T WANNA LOSE YOU (Epic 34-68959)	Gloria Estafan 19 15
36	RUNNIN' DOWN A DREAM (MCA 53682)	Tom Petty 22 10
37	SHOWER ME WITH YOUR LOVE (Columbia 38-68746)	Surface 23 15
38	SUNSHINE (Island/4th & Broadway 7489)	Dino 44 5
39	KEEP ON MOVN' (Virgin 7-99205)	Soul II Soul 33 15
40	LET GO (Wing/Polygram 871 722-7)	Sharon Bryant 42 9
41	POISON (Epic 34-68958)	Alice Cooper 46 6
42	SUGAR DADDY (Warner Bros. 22819)	Thompson Twins 48 4
43	COLDHEARTED (Virgin 7-99196)	Paula Abdul 38 17
44	HANGIN' TOUGH (Columbia 38-68960)	New Kids On The Block 39 13
45	DON'T KNOW MUCH (Elektra 7-69261)	Linda Ronstadt with Arron Neville 55 3
46	THAT'S THE WAY (SBK-07303)	Katrina and the Waves 40 12
47	DON'T SHUT ME OUT (Chrysalis 23389)	Kevin Paige 50 8
48	GET ON YOUR FEET (Epic 34-69064)	Gloria Estefan 61 3
49	TALK IT OVER (RCA 8802)	Grayson Hugh 41 16
50	DON'T ASK ME WHY (Arista AS 1-9890)	Eurythmics 59 3
51	LEAVE A LIGHT ON (MCA 53709)	Belinda Carlisle 66 3

52	THE WAY TO YOUR HEART (EMI 50217)	Soul Sister 64 4
53	WE DIDN'T START THE FIRE (Columbia CSK 73021)	Billy Joel DEBUT
54	MY HEART SKIPS A BEAT (Capitol 44438)	The Cover Girls 54 5
55	LIVING IN SIN (Mercury Polygram 876 070 7)	Bon Jovi 75 2
56	THE END OF THE INNOCENCE (Geffen 7-22925)	Don Henley 45 17
57	TALK TO MYSELF (Geffen 7-22936)	Christopher Williams 57 6
58	CONGRATULATIONS (A&M 1407)	Vesta 58 5
59	SOUL PROVIDER (Columbia 38-68909)	Michael Bolton 43 16
60	THE ANGEL SONG (Capitol 44449)	Great White 65 4
61	BACK TO LIFE (Virgin 7-99171)	Soul II Soul 77 2
62	FRIENDS (MCA 53660)	Jody Watley with Eric B. and Rakim 49 17
63	BLAME IT ON THE RAIN (Arista 1-9904)	Milli Vanilli DEBUT
64	SECRET RENDEVOUS (Warner Bros. 47-27863)	Karen White 51 21
65	LISCENCE TO KILL (Live 1279-4-JS)	Billy Ocean 80 2
66	RIGHT HERE WAITING (EMI 50219)	Richard Marx 52 15
67	THE LAST WORTHLESS EVENING (Geffen 7-22771)	Don Henley 70 2
68	DON'T CLOSE YOUR EYES (Atlantic 7-88902)	Kix 85 2
69	ANGEL EYES (Arista 1-9808)	Jeff Healy Band 47 20
70	I LOVE THE BASS (Enigma 75047)	Bardeux 73 4
71	ONCE BITTEN TWICE SHY (Capitol B-44366)	Great White 56 22
72	ME SO HORNY (Skywalker 130)	The 2 Live Crew 80 2
73	THE PRISONER (Elektra 7-69288)	Howard Jones 60 15
74	PUSS N' BOOTS/THESE BOOTS (ARE MADE FOR WALKIN) (Atlantic 7-88828)	Kon Kan 62 6
75	HOLD ON (Capitol Z-15505)	Donny Osmond 81 3
76	WE COULD BE TOGETHER (Atlantic 7-88896)	Debbie Gibson 76 3
77	ON OUR OWN (FROM GHOSTBUSTERS) (MCA 53662)	Bobby Brown 63 19
78	WHAT ABOUT ME (Geffen 7-22859)	Moving Pictures 67 6
79	PUT YOUR MOUTH ON ME (Columbia 38-68897)	Eddie Murphy 68 12
80	BABY COME TO ME (Columbia 38-68969)	Regina Belle DEBUT
81	I LIKE IT (Island 9 7483)	Dino 69 23
82	NO BIG DEAL (RCA 9715)	Love & Rockets 83 3
83	HEADED FOR A HEARTBREAK (Atlantic 88922)	Winger 71 20
84	RADAR LOVE (Atlantic 7-88836)	White Lion 88 3
85	NEED A LITTLE TASTE OF LOVE (Capitol B-44441)	The Doobie Brothers 72 10
86	BATDANCE (FROM "BATMAN") (Paisley Park/Warner Bros. 22924)	Prince 74 18
87	LAY YOUR HANDS ON ME (Mercury/PolyGram 874 452-7)	Bon Jovi 79 20
88	SACRED EMOTION (Capitol 44379)	Donny Osmond 82 18
89	SO ALIVE (RCA 8956-7-R)	Love And Rockets 84 22
90	DON'T MAKE ME OVER (Next Plateau 325)	Sybil DEBUT
91	STAND UP (Warner Bros./Sire 7-22852)	Underworld 78 7
92	HOOKED ON YOU (Atco 7-99210)	Sweet Sensation 86 19
93	IF YOU ASKED ME TO (FROM LICENCE TO KILL) (MCA 53358)	Patti Labelle DEBUT
94	HEY BABY (Epic ZS4-68891)	Henry Lee Summer 87 22
95	FORGET ME NOT (Epic-34-68946)	Bad English 89 12
96	HUNGRY (Atlantic 7-88859)	Winger 91 3
97	LAY DOWN YOUR ARMS (A&M 1440)	The Graces 92 8
98	HEY LADIES (Capitol B-44402)	Beastie Boys 93 11
99	NO MORE RYHME (Atlantic 7-88885)	Debbie Gibson 94 18
100	IF YOU DON'T KNOW ME BY NOW (Elektra 7-69297)	Simply Red 95 24

PURE POP FOR NOW PEOPLE

■ Singles

□ **EDDIE MURPHY:** "Till the Money's Gone" (Columbia CAS 1864)

Applying his mimicry skills to lyrics documenting his already too-publicized paranoia about being ripped off by women, Murphy apes Michael Jackson this time around (it was Prince on the previous single "Put Your Mouth on Me"). The question still remains, can Murphy really sing, or is he the Rich Little of the pop world? (Ernest Hardy)

□ **BELINDA CARLISLE:** "Leave a Light On" (MCA 53706)

This is your basic, radio-ready pop single that is sure to fare well, on the airwaves as well as MTV, but there's nothing too original about it. Carlisle has an undeniably unique and very pleasant sound, but, lacking a new twist, that pleasant sound becomes a bit monotonous. To stay fresh, an artist needs to try something a little different on each album; "Leave a Light On" sounds like it could have easily come right off of Carlisle's last album. This is the first single from the forthcoming *Runaway Horses*, an album that we'll definitely be looking forward to hearing. (Stephanie Brainerd)

□ **WARRANT:** "Big Talk" (Columbia 38-73035)

Warrant is a talented band, no doubt, but this follow-up release to their recent number one single "Heaven" is weak by comparison. It's too ordinary, too run-of-the-mill. The hard-rocking "32 Pennies" would have been a better choice, but given Warrant and their widespread popularity, "Big Talk" will probably cruise right up to the top, to join "Down Boys" and "Heaven" in platinumland. (SB)

■ Albums



DANIEL
LANOIS
+
ACADIE

□ **DANIEL LANOIS:** *Acadie* (Opal/Warner Bros. 9 25969-2)

Daniel Lanois' production work with U2, the Neville Brothers and Bob Dylan reveals a master craftsman at work. For his solo album, the fear is that Lanois would turn out to be more of a technician than an artist. One listen to *Acadie* will put those fears to rest. This is a subtle masterpiece that proves Lanois' talents lie in front of the mixing console as well as behind it. It has the low-tech feel of a homemade project, which essentially it is, although the pals helping out happen to

be members of an artistically high-rent neighborhood. They include Adam Clayton and Larry Mullen of U2 (who mailed in their parts), Brian Eno and assorted Nevilles.

That Lanois manages to unite these disparate elements into a cohesive whole is his gift. The music lilts and flows into bluesy soul concoctions that convey a range of moods and atmospheres, from aching on "Still Water" to joyous on "Under the Stormy Sky." On top of it all is his voice. And, yes, he can sing. Check out the elegiacal "Where the Hawkwind Kills" and you'll hear a little bit 'o Bono, or the jamming soul of "The Maker," where Paul Young comes to mind. Lanois is able to recall his influences while putting his personal stamp on all of them. The album is such a seamless, gentle offering that you hardly notice the achievement of it. Steel, slide and vibrato guitars, alongside wailing harp and Eno treatments, turn the sounds that Lanois explores—cajun, soul, blues and rock—inside out. Don't wait to hear this on the radio. It's that good. (David Byrnes)

THE
INNOCENCE
MISSION

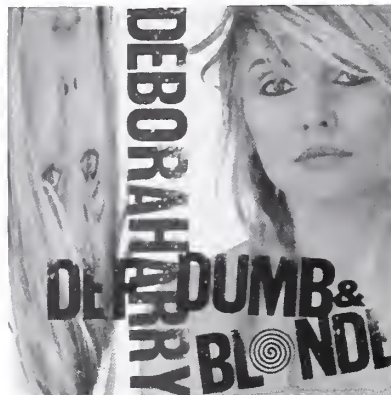


□ **THE INNOCENCE MISSION:** *The Innocence Mission* (A&M SP-05274-B)

Karen Peris is a goddess. Her angelic voice floats, soars and gently touches your soul with the innocence of a young child. She sounds like a cross between Kate Bush and Edie Brickell, creating an ethereal aura that envelopes you, captivates you, and will strike you instantly as talent with which to be reckoned. The music is very basic, nothing overdone or having that "studio-mixed" sound. It just sounds like these guys got together in comfortable surroundings and played what came to them. It's a relaxing, enjoyable experience, not just another rec-ord. This album is a beautiful expression from a group that we're sure to be hearing a lot about in the future. (SB)

□ **DEBORAH HARRY:** *Def Dumb & Blonde* (Sire/Warner Bros. 4-25938)

Deborah Harry is not your standard pop diva. Since the breakup of Blondie, she has meandered through the music and film industries as if she had better things to do. As a result, her recorded output has been spotty, outside of the odd soundtrack hits—"Rush Rush" from *Scarface* and the remake of "Liar, Liar" from *Married to the Mob*. Yet, the sense of detachment that Harry projects is precisely what makes her such an intriguing figure. Beautiful and sultry without making it an issue, she has kept her distance from the pop



machinery, choosing instead to pick her own spots. More than that, she has a depth of gamey experiences—Playboy bunny, junkie, NY late-'70s punk goddess, nurse to partner Chris Stein—that give her persona resonance and soul.

On *Def Dumb & Blonde*, Harry moves through the vocal styles—sassy rock, rap, bop and liquid dream—that have distinguished her career. This time out, however, she's putting all that history to work. "Maybe For Sure" and "End of the Run" (if you can get past the first line) reveal a writer confronting and coming to terms with the past, with an eye on the future. The majority of the album reunites the creative team of Blondie's breakout effort *Parallel Lines* (Harry, Stein and producer Mike Chapman), although "I Want That Man" and "Kiss It Better" were written and produced by the Thompson Twins (whose pop prowess has always been undermined by whiny vocals). Harry, however, has got the punch to stay on top, and the result crackles and breathes. *Def Dumb & Blonde* is a pop album that rips and, like Harry, gets better with age. (DB)



□ **THE STONE ROSES:** *The Stone Roses* (Silvertone/RCA 1184-4-J)

Perhaps the best summary of the Stone Roses' debut LP appears on the cover: a Jackson Pollack-styled splatter painting with three lemon slices on top. In much the same way, the Stone Roses combine a pastiche of colorful psychedelic influences and lay sweet and sour vocals over the music. That may seem like nothing new considering that they are the British indie scene's latest offering in the Next Big Thing sweepstakes. However, the Stone Roses' reference points are so wide and their execution is so clear that they avoid the retro trap, and subsequently have come up with an album that contains some truly stellar moments.

Some of the credit must go to producer John Leckie (the Fall, Woodentops, Let's Active), who helps create a dreamy soundscape that fits in

quite nicely between the House of Love and some of the Chills' early singles. Still, the album's high point is the inclusion of "The Elephant Stone" single, produced by New Order bassist Peter Hook. He successfully transfers his band's sense to the Stone Roses while avoiding the pitfall of weighing down their guitar pop with technical gizmos. Highly recommended. (Robb Moore)



□ **THE GRAPES OF WRATH:** *Now and Again* (Capitol 92581)

Whoa, chief, here's an unexpected surprise. With an EP and an LP of gentle, chimy Byrds/R.E.M. pop under their collective belt, the Grapes of Wrath have reached back into the past and hooked into a new groove. *Now and Again* is the love child of modern-day Rickenbacker pop and the spaced-out beauty of Love's *Forever Changes*. Kevin Kane's brittle tenor vocals glide over lush orchestrations (including "Sneaky" Pete Kleinow's pedal steel guitar) and real strings (well, one—a cello), steadied by a sturdy backbone of open, ringing guitars and galloping drums. They don't sing songs as hippy/freaky as Arthur Lee's "Bummer in the Summer" or "The Good Humor Man He Sees Everything Like This," but they're pretty fab anyway, and casually literate in a way that should cause all those ex-English majors out there to crack a grin.

Anton Fier's atmospheric and very friendly production dovetails nicely into the Grapes' delicate songwriting and lovely harmonies, and the vibes are, well, groovy. There's no telling what Steinbeck would have thought of the group's highjacking the title of his best-known novel (which, incidentally, is celebrating its 50th anniversary this year, for what it's worth), but don't worry. *Now and Again* is vintage Grapes of Wrath, a sweet, intoxicating brew. (Keith Gorman)



□ **E.G. DAILY:** *Lace Around The Wound* (A&M SP5202)

On her second album, E.G. Daily offers us soulful, bluesy rock, with a lit-

tle country twang to make things interesting. This is not your average, radio-ready, girl-pop. It's a little deeper than that. Daily touches on many subjects, showing a variety of musical influences, and comes off with an album that might not be top-five material, but is certainly well written and worthy of praise. The song "Lace Around the Wound" could easily put Daily at the top of the pop singles chart if combined with a smashing video and airplay. Daily has the talent, I only pray that she will use it to her advantage. (SB)

hoping for an artistic step forward, you won't find it in this collection. *Smithereens 11* continues to mine the same thematic ground of girls and girl problems. They won't lose any fans with this one, but they won't gain any either. (DB)



□ **SYBIL:** *Sybil* (Next Plateau PL 1018).

Combining a recipe-full of different elements, *Sybil* is one of the most perfect stylistic fusions of any recent R&B or pop release. It blends Soul II Soul's sparse, funky style of production, an emphasis on a hypnotic beat, pop and R&B sensibilities, and Sybil's own sweet voice. The covers of Bacharach/David classics "Don't Make Me Over" and "Walk On By," along with a version of the old Jackson 5 gem "I Wanna Be Where You Are" are highlights. (EH)

□ **7 SECONDS:** *SoulForce Revolution* (Restless 7 72344-1)

□ **DOUGHBOYS:** *Home Again* (Restless 7 72345-1)

Those who rue the passing of Husker Du should find a little bit of solace in these two new releases from Restless. By combining a punky wall of guitar sound with big, melodic hooks, 7 Seconds and the Doughboys distance themselves from hardcore's abrasiveness. As a result, both bands nudge themselves into the same post-punk mold as the Lemonheads, Goo Goo Dolls, and the previously mentioned trio from Minneapolis.

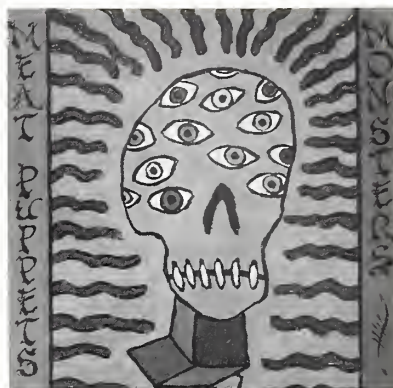
Canada's Doughboys accomplish this feat with production help from ALL members Bill Stevenson and Steve Egerton, who manage to convey some of their own bands' powerful pop sound onto the Doughboys' first U.S. release. Unfortunately, the songwriting doesn't quite hold up to the sonic finesse. In comparison to the Doughboys, 7 Seconds are old-timers; *SoulForce Revolution* is their eleventh release! Over the course of their discography, they've gradually transcended their manic hardcore roots and refuted the bleak outlook of the punk youth culture. As opposed to merely reflecting outrage and disappointment, 7 Seconds keep the mood positive and compassionate, even touching upon Gandhi's Satyagraha principle. These days, it's nice to see a band keep its chin up... (RM)

□ **MY DAD IS DEAD:** *The Taller You Are, The Shorter You Get* (Homestead HMS146-1)

The aural environment fashioned on this two-record set by Cleveland's My

Dad is Dead is vast and inviting. There is plenty of room in which to jump and plenty of time in which to do it. Nothing feels forced. It's similar to Sonic Youth's *Daydream Nation* in its musical consistency and scope. Amazingly, My Dad is Dead is the product (outside of occasional help on bass) of one man, Mark Edwards. On *The Taller You Are, The Shorter You Get*, Edwards houses his songs in sparse, well-orchestrated arrangements that belie the level of intensity and melodicism that he's pumping out. Although there is an edge to this guitar-based disc, it won't club you on the noggin. It will subtly pull you in, letting you delve into the psyche of one unique artist.

The real treat of *The Taller You Are...* is the confessional nature of Edwards' songwriting, which makes listening to this record something like eavesdropping. Edwards strips his songs naked to confront some primal emotional issues. What am I doing here and why am I doing it? It is a mature approach that is appealing for the sense of the artist trying to work through the big questions ("Seven Years," "Boundaries") with understanding and thought. In "The Big Picture" Edwards worries that "I could spend my whole life / Thinking about what's important to me," but realizes that "sometimes I need to be just where I am." And that's an interesting place to visit. (DB)



□ **THE MEAT PUPPETS:** *Monsters* (SST L253)

A friend once suggested that the key to deciphering the Meat Puppets' albums is to imagine what kind of mind-expanding substances the band (presumably) partook of during each recording session. Think of speed and brown acid for their self-named debut, lots of fresh peyote for *Up On the Sun*, even more peyote (with a chiva chaser) for *Mirage*...you get the idea. If this is true, then Arizona's favorite manic mystics must have been guzzling a ton of Lone Star beer and dreaming of ZZ Top during the recording of *Monsters*, their latest.

In a magazine interview a few years back, guitarist Curt Kirkwood mentioned, to the total bewilderment of many of the Pups' hardcore fans, his holy devotion to ZZ Top's guitarist Billy Gibbons. After having been drenched in the spaced-out Mojave poeticism of *Up On the Sun*, many Pup-heads found this hard to swallow. Believe it. *Monsters* (even more than *Huevos*, the Pups' tush-rocking Top homage from 1987) is the wiggled-out stepchild of those sharp-dressed men from Tejas. You can almost picture the Pups in front of ceiling-high stacks of Marshall amps, chunking out funky, power-chord boogie to a sea of rabid, cowboy-hatted yahoos at Charlie Daniels' next Volunteer Jam (although imagining the boys wearing down-to-the-belt beards and playing fuzz-covered guitars is stretching things a bit).

What you have here is ten romping monster grooves fired by heavy chording guitars, phased so far out into the ozone that you'd expect them to be wearing space helmets. Riding a thick Les Paul buzz and Derrick Bostrom's almost four-to-the-floor backbeat, Curt pulls out less jazzy, more metalish solos than the twirling guitar arpeggios on which he built his reputation. Yet he's still cryptic and elliptical enough to cause spontaneous flashbacks, even in non-trippers. Mate this with Curt and his brother Cris' stoned-beautiful harmonies and such titles as "Flight of the Fire Weasel" and "The Void," and you're ready to blast off into the far corners of your mind, via Meat Puppets Airways. If the Arizona desert could play electric guitars and sing, it would sound like the Meat Puppets. And if ZZ Top ever got stranded in the same desert for a few sun-stroked years, they would probably come crawling out, sounding like *Monsters*. (KG)



□ **UNCLE GREEN:** *You* (DB 94)

Somewhere between Guadalcanal Diary and Dreams So Real lies a grassy knoll, and on it sits Uncle Green. This Georgia four-piece blends Byrdsish harmonies with a southern pop guitar sound. Despite the glutony of bands following this same path, they somehow manage to sound distinctive and sincere.

Their last release, *15 Dryden*, indicated that a little fine-tuning was necessary to their arrangements. But on *You*, their third release and first on DB, they have a newfound self-assurance that shows in the grooves, and helps make this their strongest LP yet. Guitarist Matt Brown does the majority of the songwriting and singing. The LP's best cut, however, the slightly XTC-ish "He's the Man," was written by second guitarist Jeff Jensen. You could do far, far worse than spend a little time with Uncle Green. (RM)



□ **THE LAST:** *Awakening* (SST 230)

There are few compilation LPs that wrap up a scene—in this case, the Los Angeles Paisley Underground—as well as Volume One of *The Radio Tokyo Tapes*. Both demographically and musically, it provided a good representation of that era and its bands. On the Last's sole contribution to the album, "It Had To Be You," they somehow managed to swipe the melody from the Beatles' "There's a Place" and still outface many of their contemporaries. Unfortunately, destiny would prove otherwise: Some of the Radio Tokyo bands went on to goo-pop stardom (the Bangles, Three O'Clock), a few fell as quickly as they rose (Rain Parade, the Long Ryders), and some just faded into oblivion...

That's why it's so fab that Mike and Joe Nolte have decided to exhume their pioneering pop-adelic band the Last. With a reconstituted lineup, they appeared out of nowhere with last year's *Confession* LP on SST, which sounded a lot like their previous records. But rather than take another eight-year hiatus, they've decided to issue a follow-up, called *Awakening*. Those who yearn for the days long-gone should find some comfort in the Mersey-ish vocals and superstrummed pop guitars. Just in case you still can't figure out where the Last are coming from, they've finish off the LP with covers of the Beatles' "She Loves You" and "Baby, It's You." (RM)

□ **THE SMITHEREENS:** *Smithereens 11* (Enigma/Capitol C4-91194)

The Smithereens have teamed with Ed Stasium (the Ramones) for this, their third major-label release. While the guitars are a tad crunchier and the vocals occasionally *Joey-esque*, not much has changed. That's good news if you liked the power pop of *Especially For You* and *Green Thoughts*. You'll feel right at home from the opening kick of "A Girl Like You" to the hook-laden "Yesterday Girl." If, however, you were

MIKE ELDRED: Taking On the Impossible

BY KIMMY WIX

"Ya know, it's all kind of funny. Now I can look back at everything that's happened for me as being a direct gift from God. What I always strive to do in every situation, is to just sit down and say 'God, is this what you want me to do?' Even if things look attractive sometimes—is it something that God really wants for me? God has just been so great to me, and one thing I've really tried to do is just stay obedient to him. I have tried and he's made a lot of my dreams come true."

The "dreams come true" that Home Sweet Home recording artist Mike Eldred mentions are mere results of his spiritual dedication. His loyal dedication to the Lord has guided him toward reaching the musical success that he now experiences. Quite often has this twenty-four-year-old artist been offered numerous opportunities that appeared to be awfully tempting, but instead, he chose to remain true to his ministry. "I have had some real attractive offers that have pulled my eyes away for a second. Some things that were always life-time dreams for me—some group situations that for as long as I can remember, have been big dreams," Eldred admits. "But no matter what, I feel like I should be doing what I'm doing right now. Sometimes I still go 'Gosh! I can't believe I turned that down, but I know this is where I should be. Two years ago, I probably would have jumped at it, so it's kind of frustrating that *now* is when I'm getting those offers."

Although Eldred had to make quite a few rather tough decisions about his career, the decisions he's made have finally allowed him to record his first solo project—another dream come true. *Uncommon Love*, produced by close friends Chris Christian, Chris Thompson and Joe Hogue, is currently being recognized as one of contemporary Christian music's top-notch projects.

"I really feel like it's a relationship album," says Eldred. "It's one that talks about, first and foremost, a good healthy relationship with God. One that's a priority. Then a lot of the songs deal with *us* having a relationship with each other. *Uncommon Love* wasn't even going to be the title of the album at first, but then we decided on it because it made more sense. It stands as being more of an overall theme—the unconditional love of God and how it applies to all of our struggles."

Sparking the most interest right now is the cut "All That I Need," which has gained excellent status on the *Cash Box* charts, as well as overwhelming radio airplay across the country. Eldred credits much of that success to Sarah Dowdy, who's with The Eagles' Nest, a booking and artist representation agency, based in Nashville,



Tennessee.

Eldred realized that God had already planned a music ministry for him at the age of sixteen. After winning several vocal competitions while in high school, and with the influence of artists such as the Imperials and the Cruse Family, he was prepared to take the next step. Upon graduation, he entered Stephen F. Austin University, where he received formal vocal training. This experience, which eventually became extremely competitive, opened his eyes to the importance of placing his life completely in the hands of God, rather than in his own.

It was not until after winning the vocal competition at the 10th Annual Christian Artists Seminar in Estes Park, Colorado that the name Mike Eldred actually became familiar. From that point in his career, Christian music groups began to express an in-

terest in hiring him. "That competition is when I first knew that I wasn't ready to be a solo artist yet," remembers Eldred. "Although that's what I really wanted at that time."

With that realization, Eldred eventually joined Truth, a contemporary Christian group, in 1984. While with Truth, highlights included appearances with the likes of Larnelle Harris, Steve Green and Wayne Watson. After performing over 300 concerts per year with the group, he decided to move to Nashville in 1987. There, he broadened his career in music even further by singing background vocals on albums for various Christian artists. He then became a member of the Stamps Quartet, a name bought from the legenday J.D. Sumner. After also trying his hand in country music, Eldred's hunger for a solo ministry became overpowering. The hunger led him to finally deciding

that he could now do what he'd always wanted to do on his own. At this point, the birth of *Uncommon Love* had begun to take place.

"It was scary, just because all of a sudden, these new responsibilities were there," says Eldred. "A lot of people think that's the best way to do it [solo], but they don't realize all of the responsibilities and they don't realize just what kind of demands there are. All of a sudden, *you're* the one who has to make all of the decisions, not someone else. So it *is* kind of scary." When it comes to writing, Eldred says it's something he's working on but for right now, he'll let those who do it well continue to do it. "A lot of the songs on *Uncommon Love* were written by friends of mine," he states with pride. "They knew me and knew what I wanted to say. Right now, they're better at it than I am, so why not take advantage of the fact that this album has some really *good* songs on it, instead of some not-so-good songs that I might have written. I'm hoping to do at least one or two on the next album though, unless they're bad. If they're bad, we won't put them on there."

The next single we can expect to hear from *Uncommon Love* is a cut entitled "Lay It All on Him." "I believe in that song a lot," says Eldred. "Everytime I hear it, it really ministers to me. I even knew before we started cutting it, that it just had to be on there—it was just too good of a song. I feel like it will do really well." "I'm a pretty normal person," Eldred admits. "A normal person that goes through the same normal trials and struggles that everyone else goes through. I like to have a lot of fun, especially musically. I think messages in songs are real important, but I feel like messages in life are *more* important than messages in songs. So one thing I've really been trying to work on the last couple of years is my *lifetime* ministry," he continues. "For a long time, I focused on my ministry on stage, but the most important ministry to me is how I deal with people every day."

What else can we expect from this guy, who has practically had a taste of all areas of music? From singing in church as a small lad, to studying opera in college, to performing with the well known Truth, to attempting the country circuit, and to now being a successful Christian solo artist—what's next? Maybe the answer to this question lies in the next goal or dream that blossoms in the heart and mind of Mike Eldred.

"I grew up with all kinds of goals," he ponders. "As long as I can remember, I always had specific goals—things I wanted to accomplish. They were all things that I thought were next to impossible."

**CASH BOX
MICRO
CHART**

**CASH BOX
MICRO
CHART**

**CONTEMPORARY
CHRISTIAN
TOP 40 SINGLES**

October 14, 1989 The grey shading represents a bullet, indicating strong upward chart movement.

Total Weeks ▼
Last Week ▼

1	TESTIMONY (Reunion 7010049521)	Kim Hill	1	8
2	IN IT AFTER ALL (Benson C-02506)	Lamelle Harris	2	5
3	'TIS SO SWEET TO TRUST IN JESUS (Word 7019107508)	Amy Grant	3	5
4	THE HUNGER STAYS (Sparrow 1762-71202)	Margaret Becker	4	6
5	WE BELONG TO HIM (DaySpring 7014175372)	Wayne Watson	5	6
6	NO CONDEMNATION (Alleluia 003001)	Kelly Willard	6	7
7	YOU'RE BEAUTIFUL (Benson CO2548)	Michele Wagner	7	5
8	LIVING DANGEROUSLY IN THE HANDS OF GOD (Sparrow SDC-1172)	Steve Camp	8	8
9	ON THE OTHER SIDE (Reunion 7010037523)	Michael W. Smith	9	8
10	HERE'S MY HEART (Giant C02555)	David & The Giants	10	10
11	FARTHER ON (Myrrh 9016239154)	Russ Taff	11	3
12	MOVIN' ON (Star Song SSC-8120)	Mylon Lefevre and Broken Heart	12	6
13	WONDERFUL WORDS OF LIFE (Reunion 7010047529)	Prism	13	7
14	FOUNDATIONS (Sparrow SPD-1191)	Geoff Moore & The Distance	14	5
15	SWEET VICTORY (Star Song SSD-8102)	Twila Paris	155	11
16	READY TO FLY (Home Sweet Home 7010046409)	Mike Eldred	16	7
17	BIGGER THAN LIFE (DaySpring 7014177575)	Paul Smith	17	3
18	IN THE NAME OF THE LORD (Frontline CD-9051)	Jon Gibson	18	3
19	I AM DETERMINED (Diadem 7-90113-049-0)	Tim Sheppard	19	7
20	8TH WONDER (Sparrow 176271194)	White Heart	20	7
21	THAT'S THE LOVE OF GOD (Word 701 9059503)	Sandi Patti	21	11
22	IF GOD IS FOR US (Benson PWCO1096)	DeGarmo & Key	22	15
23	NOTHIN' I WOULDN'T DO (Reunion 7010043523)	Recess	23	4
24	VOICE OF EXPERIENCE (Reunion 7010046522)	Morgan Cryar	24	9
25	LOVE SO LOVED THE WORLD (Benson CO2507)	Glad	25	6
26	IN YOUR STRENGTH (Benson CO2549)	Craig Smith	26	4
27	NO OTHER LIKE YOU (Star Song SSC-8119)	Tony Melendez & Twila Paris	27	4
28	LIVE THIS MYSTERY (Sparrow PRX-1203)	Michael Card	28	3
29	A DAY LIKE ANY OTHER DAY (Maranatha 7100256944)	Bill Batstone & The Maranatha Singers	29	2
30	ALL DAY PRAISING (Benson CO2458)	Billy & Sarah Gaines	30	3
31	FOR EVERY LONELY HEART (Myrrh 7-01-688638-7/661-1)	Kim Boyce	31	15
32	DON'T CRY (Sparrow SGL-1169-4)	Cee Cee Winans	32	2
33	IS IT RIGHT (Star Song SSC8129)	Jerome Olds	33	12
34	YOU WEREN'T MEANT TO LIVE YOUR LIFE ALONE (Frontline CO9050)	Benny Hester	34	2
35	GO AND SIN NO MORE (Frontline C009071)	Liaison	35	2
36	HEALING (Sparrow SPD-1174)	Deniece Williams	36	15
37	CRYING IN THE CHAPEL (DaySpring 606757)	Allies	37	10
38	SHEPHERD BOY (Diadem 7901130296/326)	Ray Boltz	38	15
39	MORE TO THIS LIFE (Sparrow SPD-1201-1)	Steven Curtis Chapman	39	2
40	MORE THAN ENOUGH (Star Song SSD8130)	Bash-N-The-Code	40	7

**SOUTHERN
GOSPEL
TOP 40 SINGLES**

October 14, 1989 The grey shading represents a bullet, indicating strong upward chart movement.

Total Weeks ▼
Last Week ▼

1	LAZARUS, COME FORTH (Morning Star MST-4110)	Bishops	1	15
2	COMING SOON (Peaceful Stream 28491-1600-1)	Spencers	2	15
3	I'VE JUST STARTED LIVING (Homeland HL 1006)	Cathedrals	3	12
4	GOD BLESS THE FAMILY LIVING IN THE U.S.A. (Stop Hunger SHR-NG1102)	Northern Gold	4	8
5	WHEN I KNELT, THE BLOOD FELL (American Christian Artists)	The Greens	5	15
6	THE PARTY'S OVER (Homeland HL-1014)	Hemphills	6	15
7	WALK AROUND ME JESUS (New Canaan 7019967531)	Wendy Bagwell & The Sunliters	7	11
8	ONCE UPON A HILL (RiverSong R-55909)	Gold City Quartet	8	15
9	THERE'S STILL POWER IN THE BLOOD (RiverSong RS-5916)	Heirloom	9	15
10	TYPICAL DAY (Canaan 7019978)	Talleys	10	13
11	YOU'LL REAP WHAT YOU SOW (RiverSong CO-2542)	Jeff & Sheri Easter	11	8
12	THE CROSS IN THE MIDDLE (New Haven NHS-005)	Florida Boys	12	15
13	BRING MY CHILDREN HOME (New Canaan 693215-08)	Nelons	13	15
14	JESUS IS COMING FOR ME (RiverSong CO-2569)	Kingsmen	14	8
15	GROUND BREAKING (Morning Star MST-45-12788)	McKameys	15	15
16	GETTIN' READY TO LEAVE THIS WORLD (RiverSong RS-CO2559)	Gold City	16	4
17	I WANT TO GO THERE (Sonlite FON120)	Cedar Ridge	17	6
18	CARRY ON CHILDREN (Morning Star MSC4095)	Fox Brothers	18	10
19	BLOODBUGHT (Son Light SON-116)	McGruders	19	15
20	IT'S THE KING (RiverSong CO2522)	Heaven Bound	20	7
21	SIN WILL TAKE YOU FARTHER (Homeland HL-1006)	Cathedrals	21	15
22	IN HIS TIME (Sonlite SON-112)	Perkins Family	22	6
23	THE ALTAR (Harvest HAR-1144)	Cornerstones	23	7
24	GONNA RIDE THAT GLORY CLOUD (Morning Star MST-45-4099-AA)	Dixie Melody Boys	24	15
25	THE MOUNTAIN (Morning Star MST-45-112888)	Perrys	25	15
26	WHEN I REACH THAT CITY (Morning Star MSC-4093)	McKeithens	26	7
27	WAITING AT THE RIVER FOR YOU (Harvest U23701)	Stewards	27	13
28	HE CAN (Homeland HL-1008)	Singing Americans	28	15
29	I WANT TO MAKE A DIFFERENCE (Morning Star HAR-45-11288)	Mid South Boys	29	15
30	I'VE BEEN REDEEMED (Sonlite SON-119)	Kingdom Heirs	30	3
31	HE HAS RISEN (Sonlite SON-122)	Singing Cookies	31	2
32	GOD SHALL WIPE AWAY ALL TEARS (Masters MSC-8814)	J.D. Sumner/Stamps	32	15
33	HELP ME STAND LORD (RiverSong R-55916)	Jeff & Sheri Easter	33	15
34	STAND BACK (Homeland 8C8804)	Spears	34	5
35	CELEBRATION TIME (Welcome Home WHS-0001)	Accords	35	3
36	MORBUS SABBATICUS (Stop Hunger SHR-NG-1102)	Northern Gold	36	3
37	YOU'VE GOT TO BE BORN AGAIN (Shiloh 2325M)	Dudley Smith	37	5
38	CROSS YOUR HEART (New Canaan 7019971539)	Bruce Carroll	38	14
39	FOREVER (Sonlite SON-116)	Down East Boys	39	2
40	THERE'LL BE A PAYDAY (Morning Star MST-45-4095)	Perry Sisters	40	15



"1 BY 1," Compassion International's first recorded project, will be released through Sparrow-Star Song Distribution this fall. "1 by 1" is a response to the demand shown for the All Star Band after a performance at the Cornerstone Festival in Illinois last year. The Band also appeared at this year's Atlanta Fest & Creation Festival, where most of the songs were recorded live for the new album. Pictured (l-r), the Compassion All-Star band: John Schreiner, Margaret Becker, Rick Cua, Joe English, Randy Stonehill, Mike Mead and Phil Keaggy.

Homeland Recording and Publishing recently signed veteran country gospel artist/songwriter Walt Mills. Mills, a deep baritone noted for his soulful vocal delivery, has been recording for over 20 years. Homeland has plans to collaborate with producer Bobby All on Mills' new recording project the first of next year. Currently, Mills has his own television program on the TBN Network. Pictured at the signing (left to right) are: Homeland President Bill Traylor, Walt Mills, and his wife Betty Mills. (Photo: Tania Rice)

GOSPEL MUSIC



While in Nashville recently, Tony Melendez was surprised with an opportunity to meet his long-time fave Barbara Mandrell, while the award-winning country artist was in rehearsal for her upcoming tour. During their visit, Melendez and Mandrell exchanged musical moments, with Barbara sharing highlights from her stage show and Tony borrowing a guitar and doing a song from his album.

ATLANTA, GEORGIA—Inspirations Across America, the nationally syndicated radio program hosted by broadcast radio veteran Burke Johnson, had boxing champion Evander Holyfield as a special host recently. Holyfield, the first of the 1984 Olympic class to win a world title, is a devoted Christian and a big fan of gospel music. "No one can make it without God," says Holyfield. "I just want everyone to know how important God is to me. I've really been blessed." Pictured left to right: Evander Holyfield; Andraine Jackson with Anderson Communications; Richard Wells, engineer; Vanessa Vaughn, producer; and Burke Johnson, host.



Award-winning southern gospel group Gold City recently announced the addition of new bass player Mark Fain. Fain (pictured) comes to Gold City from the Nelons, and previously spent four years with the Singing Americans. The addition of Fain occurred simultaneously with the release of Gold City's new project, *Goin' Home*.

Album Reviews



□ **MARGARET BECKER**
Immigrant's Daughter (Sparrow SPC-1202)

If you've enjoyed Margaret Becker in the past, you're sure to love this lady's latest project. She's rock and roll, yet rhythm and blues, with a dash of soul mixed in to create a sound that only Ms. Becker can create. Producer and arranger Charlie Peacock certainly had his work cut out for him. This collection of songs includes her latest single "The Hunger Stays," which has risen to the number four spot on this week's chart. Other hot cuts on this innovative and exciting project are "Immigrant's Daughter" and "People Get Ready," the Impressions' song made popular by Rod Stewart and Jeff Beck. Full of excellent arrangements, this project is definitely an earful for the true music lover.

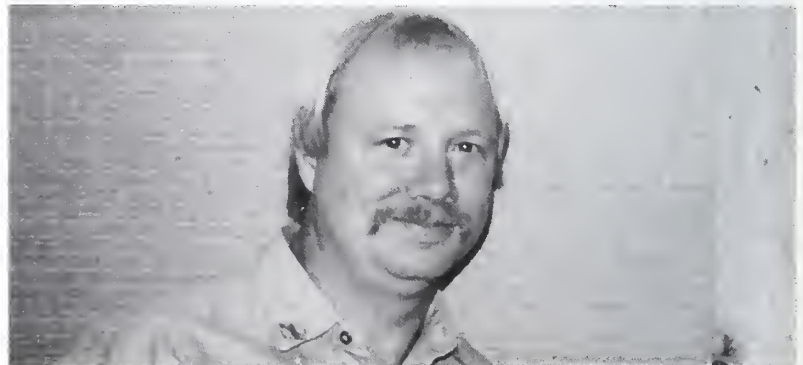


□ **THE PRIMITIVE QUARTET: By Request, Acappella** (Dawn 2543)

With intricate harmonies, this group croons their hearts out on this collection of tunes, all mastered with an a cappella approach. Enhancing the style of the legendary barbershop quartet, the Primitive Quartet utilize their skills in blending a masterpiece creation. This Dawn Records release takes the word *a cappella* and gives it a new meaning. These guys do a fabulous job with each cut, giving each one special attention. Listen for "In God After a While," "Jesus Paid It All" and "Does Jesus Care." Results from this package prove the Primitive Quartet to be anything but primitive when it comes to quality.



Dayspring Records artist Trace Balin was a recent guest on Bob Souer's Christian Countdown America on the CBN Radio Network. Pictured from left are Trace Balin, her guitarist/husband Joel and Bob Souer. Balin is currently in the studio working on a new project.



Kerry Livgren's *One of Several Possible Musiks* has been released on Sparrow Records. The progressive instrumental release was recorded in Livgren's basement studio, The Peach, at his farm in Covington, GA; Livgren played all instruments on the sessions. Livgren is perhaps best known for his "Dust in the Wind" cut with recording group Kansas, among many others.

C.A. ROBINSON HOSTS ANNUAL POST-EXPO GALA

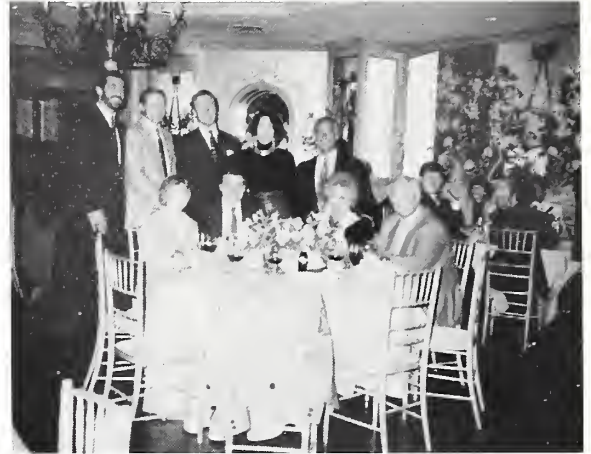
RUNNING TRUE TO TRADITION, and with AMOA Expo'89 still fresh in everyone's mind, C.A. Robinson & Co. held its annual post-convention showings, for the sixteenth consecutive year. The events were staged in the distrib's Los Angeles facilities on Wednesday, September 20 and in the San Francisco branch on Friday, September 22, providing customers the opportunity to see the lineup of equipment that was featured at the AMOA convention. Here, we will be focusing on the Los Angeles showing, which started at Robinson's Pico Blvd. showrooms and was climaxed with a sumptuous dinner party at Jimmy's in Beverly Hills that evening. As you will see, in the accompanying photos, the manufacturer community was very well represented, which is the norm at this function.



STEVE KORDEK HONORED: The Pegasus Gourmet Room in Las Vegas provided the setting for a gala evening, hosted by Williams Electronic Games Inc., and Midway Mfg. Co. (subsidiaries of WMS Industries, Inc.), to honor their foreign distributors at Expo '89. During the festivities, Mr. Hans Rosenzweig (NOVA of Germany) made a surprise presentation of a diamond-and-gold stick pin to Williams' own Steve Kordek, in recognition of his dedication, service and continued contributions to the advancement of pinball worldwide. Pictured are Steve Kordek (l) accepting his special award from Mr. Rosenzweig as Williams/Midway execs Marty Glazman and Steve Blattspieler look on in the background.



Surrounding C.A. Robinson's Sandy Bettelman (front) are (l-r) Cash Box veepee & gen. mgr. Keith Albert, Nintendo's Jerry Monday, FABTEK's Frank Ballouz, Dynamo's Mark Struhs and Data East's Bob Lloyd.



Pictured in this table shot are (l-r, seated) Mr. & Mrs. Chuck Milhelm, Leah Bettelman and Atari Games' Shane Breaks; (l-r, standing) FABTEK's Frank Ballouz, Data East's Bob Lloyd, Sega's Tom Petit, FABTEK's Jeanne Ballouz and C.A. Robinson prexy Ira Bettelman.



AT THE AWARDS BANQUET: In conjunction with the celebration of the Jukebox Centennial in November, AMOA added a new category to this year's awards ceremony, honoring artists for their lifetime contributions to the success of the jukebox industry. Among the "legends" who were singled out for these awards were: Dionne Warwick, Tammy Wynette, Bill Medley, Bobby Vinton, Conway Twitty, Frankie Valli, Buck Owens and the late Elvis Presley and Roy Orbison. Many of the celebrities were present to personally accept their awards. Pictured is Dionne Warwick and Colonel Tom Parker, who accepted on behalf of Elvis.



Obviously talkin' shop, in the midst of the star-studded NSM/Loewen America lineup of jukeboxes (Galaxy 200, Fire, et al) in the distrib's showroom are (l-r) C.A.'s Hank Tronick and Loewen America's Rus Strahan.



Another good shot at the dinner party. Pictured (l-r) are Cash Box publisher/president George Albert and his lovely wife, Edna, with our hosts, Leah, Ira, Adrea and Sandy Bettelman.



At Jimmy's, (l-r) Jaleco's Larry Berke, Mr & Mrs. Chuck Milhelm (Valley), Marcio Bonilla (Arachnid), Robinson's Ira, Leah and Sandy Bettelman. Among the luminaries in the crowd are SNK's Paul Jacobs, Romstar's Rene Lopez, Williams' Marty Glazman, and many, many others.

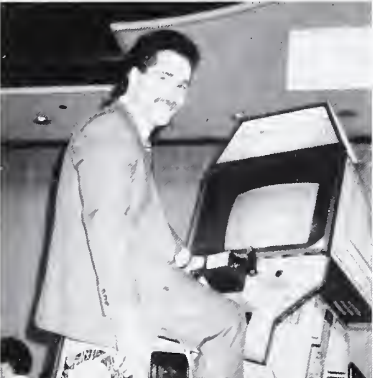


AMOA EXPO '89...ON CAMERA!

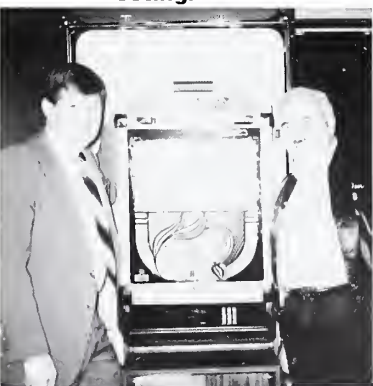
OUR COVERAGE OF THE 1989 AMOA EXPOSITION (September 11-13) at the Las Vegas Hilton would not be complete without the usual *Cash Box* photo spread. If you read the past two editions of *Cash Box* (September 30 and October 7 issues), you've got pretty much of a handle on many of the products that were shown, on the impressive exhibitor count and attendance figures and on how very successful this convention was. (photos by Pam Caposieno)



The Exidy exhibit showcased the factory's unique, new *Twister* redemption piece, which was proudly demonstrated for us by these members of the Kauffman family, namely: (l-r) Amber, Pete, Virginia and Jeff.



Even with his left foot in a cast, Atari's Frank Cosentino obliged the press by climbing atop the elevated platform on which the new *Stun Runner* game was stationed at Atari's Monday morning distribs meeting.



Among the stellar attractions in the NSM/Loewen exhibit was the outstanding *Fire* wall-mounted music machine, which you see here in the company of (l-r) Loewen America prexy Rus Strahan and Don Liberatore of Don Records one-stop in New York.



SNK's new *Street Smart* obviously appeals to players of all ages. Pictured with the little guy (l-r) are SNK's John Barone, Paul Jacobs and Neal Zook.



Williams' *Police Force* was among the hit pins at Expo and the members of the staff were appropriately garbed to show it off! Pictured with VP/GM Ken Fedesna (not in uniform) and marketing chief Roger Sharpe (3rd from left) are Herb Foss, George Petro, Pat Lawler, Ed Boone and Shirley Vega.



This is a portion of the Taito America exhibit, at which we saw the exciting, new *Night Striker*, a futuristic game that was quite a big attraction with showgoers. Pictured with it are marketing mgr. Natalie Kulig and production veepee Ben Rochetti.



There was so much to see in the Sega exhibit, where there was a continuous flow of heavy traffic. However, we did manage to take this corner shot at the popular *E.S.W.A.T.* kit with Sega's Lisa Montelbano and customer service mgr. Darl Davidson (otherwise known as "Mr. Good Parts").



Bally hosted a special press conference in their suite to showcase the exciting, new *Elvira & the Party Monsters* pinball machine, which you see here surrounded by company execs (l-r) Laura Rezek, Ron Bolger, Ken Fedesna, Steve Blattspieler and, of course, Elvira herself!



Along with the popular *Laser-Music* CD jukebox, Seeburg had a number of celebrities on hand at their exhibit during various hours of the three-day convention. Here you see actor Jeff Conaway of TV's *Taxi*, as he was signing autographs.



The new *S.P.Y.* kit was among the popular attractions in the Konami exhibit at Expo. As this player was doing his thing, the *CB* photog shot this photo of Konami's Mary Hermanson with senior technician Paul Sawicki.



Rock-Ola intro'd its new *Laser 2000* dedicated CD jukebox at Expo, which was anxiously awaited by the trade and well received at Expo. You can see the upper portion of it in this photo; that's Brady Dist.'s Jim Frye at left and Bob Haim at right.



Another of the new pingames premiered at Expo was *Bone Busters*, in the Premier exhibit and, as you can see, showgoers were giving the models on display quite a workout!



The *C.D. Carnegie* from Wurlitzer, which is pictured here with the factory's U.S. sales manager Jerry Reeves, went into delivery here in the states about sixty days ago and has been enjoying "excellent response!"



Speaking of unique encasements for jukeboxes, a la the Carson Mfg. line (which includes the popular *Songbird*), what you see here is the *Country Classic*, housed in a '48 Chevy pickup truck and programmed for 45s, CDs or CD/45s. Pictured are Carson's Donna Braun and prexy Paul Harmon.

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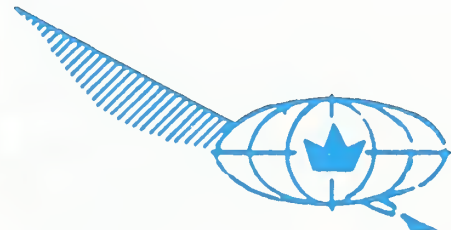
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