

# CASH BOX

OCTOBER 28, 1989

NEWSPAPER \$3.50

# CMJ

NEW MUSIC

SPECIAL

## SUGARCUBES: COOL<sup>3</sup>



**PLUS:**

**Interviews With:**

The Mighty Lemon Drops

Bad Brains

Testament

The Grapes of Wrath

The Wonder Stuff



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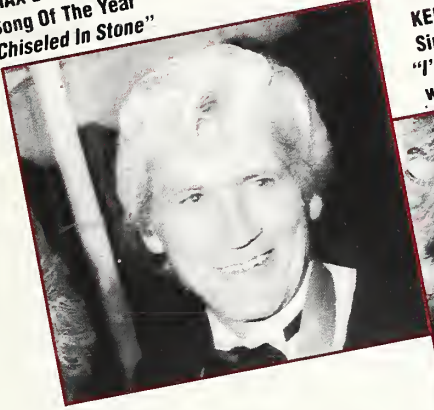
CASH BOX (ISSN 0008-7289) is published weekly (except Christmas week) by Cash Box, 157 W. 57th Street, Suite 1402 New York, NY 10019 for \$125 per year second class, \$150 first class. Second class postage paid at New York, NY and additional mailing offices. Copyright 1989 by George Albert. All rights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



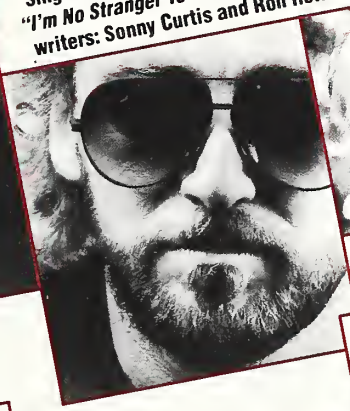
# 1989 CMA AWARDS

We are proud to salute these outstanding members of the BMI family on their Country Music Association Awards

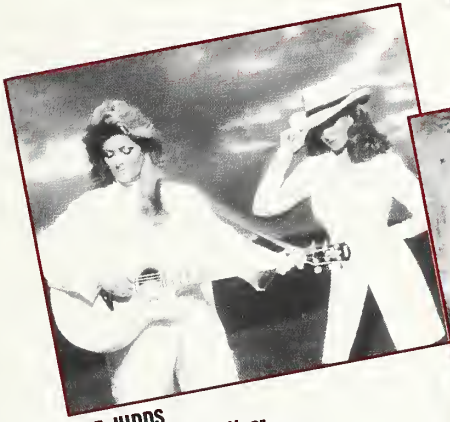
MAX D. BARNES  
Song Of The Year  
"Chiseled In Stone"



KEITH WHITLEY  
Single Of The Year  
"I'm No Stranger To The Rain"  
writers: Sonny Curtis and Ron Hellard



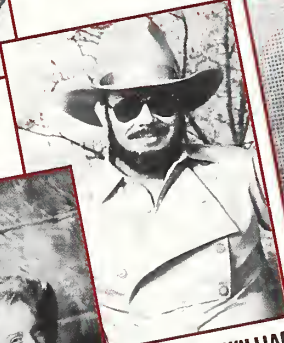
RANDY SCRUGGS  
Producer  
Album Of The Year  
"Will The Circle Be Unbroken Vol. II"



THE JUDDS  
Vocal Duo Of The Year



HIGHWAY 101  
Vocal Group Of The Year



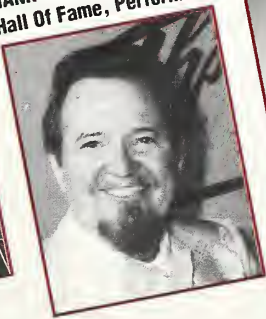
HANK WILLIAMS, JR. & HANK WILLIAMS, SR.  
Vocal Event Of The Year  
HANK WILLIAMS, JR.  
Music Video Of The Year  
"There's A Tear In My Beer"



JOHNNY GIMBLE  
Musician Of The Year



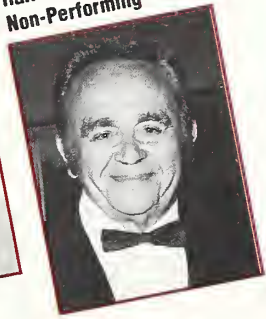
HANK THOMPSON  
Hall Of Fame, Performing



JACK STAPP  
Hall Of Fame,  
Non-Performing



CLIFFIE STONE  
Hall Of Fame,  
Non-Performing



# BMI



# THE BUZZ

**LA** BYRENIN' DOWN THE HOUSE: Musical globalist David Byrne and his 16-piece Latin band served up a virtual compendium of the grooves of our neighbors to the south on opening night of their five-night stand at the historic Pantages Theater in Hollyweird. Brazilian vocalist **Margareth Menezes** opened things up, accompanied by six percussionists, with a sacred rhythm track from the Afro-Brazilian *candomble* religion. Although Byrne's humor and sly observations were present throughout the evening, much of the show was rooted in this spirituality. Almost all of his new *Rei Momo* album was performed, and only two Talking Heads songs—a great version of "Mr. Jones," horns a-bla-zin', and an appropriately spooky take on "Papa Legba" as one of the encores. To call Bryne's current groove-mongering a combination of salsa and Brazilian music is an oversimplification. In fact, this tendency to label all Latin tropical dance music as "salsa" seems to be a plague among pop and rock critics striving for worldly relevance.

Byrne and the band, led by musical director/trumpeter **Angel Fernandez**, played the hyper beats of *merengue* from the Dominican Republic on "Lie To Me" and "The Call of the Wild," although they didn't quite connect with the virgin hips of the crowd as much as some of the slower grooves did. Classic Cuban *charanga* on "Marching Through the Wilderness" had the ushers frantically trying to clear the aisles of the activated revelers. The mutant Columbian *cumbia* of "Independence Day" was spiked with a bit of fiddle hoedown from **Lewis Kahn**, evidence that Byrne is not grafting onto these spicy grooves without adding his own twisted touch. The deeper, darker currents of the Cuban religious drums, anchored by *santero* drummer **Milton Cardona** on the mother *bata*, gave more atmosphere to "Good and Evil" than the recorded version. The refrains of the night (and maybe the album) belonged to "Dirty Old Town" and the *samba* sin of "Don't Want To Be Part of Your World." Radio programmers, please take note.

As for the "star" of the show (although he didn't come off as such), Byrne was all smiles and trances, cracking jokes with the audience and getting down to some seriously geeky booty-shakin' on his own. This was a celebration of a vast musical tradition that he was only too happy to share with us. Thanks, Dave, and don't let the so-called purists wear you down.

## Tom Cheney

**NY** IN ADDITION TO THE SHOWCASES and panel discussions that make up the **CMJ Music Marathon** this week is the increasingly important **New Music Awards**, to be held at the **Beacon Theater** October 26. The program will be hosted by **Penn Gillette**, the vocal half of the comedy team **Penn & Teller**, and will feature live performances by **Lou Reed**, the **Red Hot Chili Peppers**, **Big Daddy Kane**, **Nanci Griffith**, the **Dirty Dozen Brass Band**, **Ofra Haza**, **Soundgarden**, and the **Neville Brothers**. The Neville Brothers will be the recipients of the CMJ Lifetime Achievement Award. Two other highlights of this year's ceremony include a special tribute to **Blue Note Records** on its 50th anniversary, and a tribute to **U2**, who are the recipients of awards for group, song and album of the decade. The band, which is on tour in Australia, has prepared a video presentation for the awards show.

But the most important thing is, of course, who is up for what award. So the following is a list of categories and the finalists, the outcome of which we will only know after "the envelope, please." Due to space limitations, a few categories have been left out.

For **Song of the Year**, the nominees are **Tracy Chapman** for "Fast Car," the **Cure** for "Fascination Street," **Fine Young Cannibals** for "She Drives Me Crazy," **R.E.M.** for "Orange Crush" and the **Replacements** for "I'll Be You."

**Group of the Year** nominations went to **Metallica**, **R.E.M.**, the **Replacements**, **U2** and **XTC**.

For **Female Artist of the Year**, the nominees are **Tracy Chapman**, **Madonna**, **Bonnie Raitt**, **Michelle Shocked** and **Tanita Tikaram**. **Male Artist of the Year** nominees include **Elvis Costello**, **Bob Mould**, **Lou Reed**, **Keith Richards** and **Tone Loc**.

**Debut Artist of the Year** nominations went to **Edie Brickell** and **New Bohemians**, **Tracy Chapman**, **Cowboy Junkies**, **De La Soul** and the **Pixies**.

In the **Live Act** category, the nominees are **Fishbone**, **Living Colour**, **Metallica**, **Public Image Limited** and the **Replacements**.

**Album of the Year** hopefuls are **Tracy Chapman** for *Tracy Chapman*, **Public Enemy** for *It Takes a Nation of Millions to Hold Us Back*, **Lou Reed**



**OR-DAYNED:** Arista artist Taylor Dayne takes a break from shooting the video to her new single, "With Every Beat of My Heart," to have her picture taken with her director, David Kellogg.

**CRUEL GUNS:** At a recent Los Angeles performance at the Roxy, **PolyGram** act **Darling Cruel** was joined back-stage by labelmate **Philip Lewis** fro **L.A. Guns**. Pictured, from left, are **Darling Cruel** members **Erik George** and **Gregory Darling**, **Lewis**, and **Darling Cruel's Janis Massey**.



for *New York* and **XTC** for *Oranges and Lemons*.

**Jazz Album of the Year** nods went to the **Dirty Dozen Brass Band** for *Voodoo*, **Stanley Jordan** for *Flying Home*, **Branford Marsalis** for *Random Abstract*, **Bobby McFerrin** for *Simple Pleasures* and the *Bird* soundtrack.

In the **Hard Rock Album of the Year** stakes, it's **Metallica** for *...And Justice for All*, **Anthrax** for *State of Euphoria*, **Iron Maiden** for *Seventh Son of a Seventh Son*, **Ozzy Osbourne** for *No Rest for the Wicked* and **Queensryche** for *Operation: Mindcrime*.

Nominees for **Reggae Album of the Year** are **Aswad** for *Distant Thunder*, **Ziggy Marley** and the **Melody Makers** for *Conscious Party*, **Toots Hibbert** for *Toots in Memphis*, **UB40** for *UB40*, and **Bunny Wailer** for *Liberation*.

For **Folk Album of the Year**: **Tracy Chapman**, *Tracy Chapman*; **Nanci Griffith**, *One Fair Summer Evening*; **Indigo Girls**, *Indigo Girls*; **Phranc**, *I Enjoy Being a Girl*; and **Michelle Shocked** for *Short Sharp Shocked*. Interesting: They're all women.

**Beat Box Album** nods go to **Rob Base** and **D.J. E-Z Rock** for *It Takes Two*, **De La Soul** for *Three Feet High and Rising*, **Ice-T** for *Power*, **Public Enemy** for *It Takes a Nation...* and **Tone Loc** for *Loc'd After Dark*.

Nominees for the **Country Album** award are **Steve Earle** for *Copperhead Road*, **Foster & Lloyd** for *Faster and Louder*, **k.d. lang** for *Shadowland*, **Lyle Lovett** for *Lyle Lovett and His Large Band* and **Dwight Yoakam** for *Buenos Noches From a Lonely Room*.

**Video of the Year** nominees are **Elvis Costello's** "Veronica," **Madonna's** "Express Yourself" and "Like a Prayer," **Metallica's** "One," and **Tone Loc's** "Wild Thing."

**Soundtrack** nominees are **Colors**, *Do The Right Thing*, *Married to the Mob*, *The Last Temptation of Christ* and *Say Anything*.

**Record Label of the Year** nominees are **Elektra**, **Geffen**, **Sire**, **Virgin** and **Warner Bros.**

**Producer** nods go to **T-Bone Burnett**, **Daniel Lanois**, **Rick Rubin**, **Todd Rundgren** and **Ed Stasium**.

See you there.

## Karen Woods

**NA** [EDITOR'S NOTE: *Nashville Editor Kay Knight visited the San Francisco Bay area October 6-9, eight days before the devastating October 17 earthquake.*] **BREAD & ROSES FOR THE BAY:** It was a busy four days for me and a couple of fun-loving friends I took with me, but we managed to get the job done and find our way back to Nashville just in time to jump in with all the crazies here during CMA week. I am just about partied out, what with all the dinners, receptions and award shows that my job requires me to attend. It's a tough job, but somebody has to do it. God, I love the music business! But seriously, and back to my trip to California, my friends and I also enjoyed some of the finest musical entertainment that the City by the Bay has to offer. And it was all for a good cause.

It was the **15th Annual Bread & Roses Festival**. "Bread for the poor...roses for the sick" is the theme of the acoustic music fest, held at the Greek Theatre in Berkeley. Through the years, festival-goers have seen and heard a living encyclopedia of America's best music and its makers, and this year was no exception. **Kris Kristofferson**, **David Crosby**, **Graham Nash**, **Mickey Newbury**, **Bonnie Raitt** with **Johnny Lee Schell**, **Jennifer Warnes**, **Boz Scaggs** and **Joan Baez** all dedicated their time to entertain the thousands of music lovers. This year's event was hosted by singer/songwriter **Mimi Farina**, actor **Howard Hesseman** and funnyman **Michael Pritchard**.

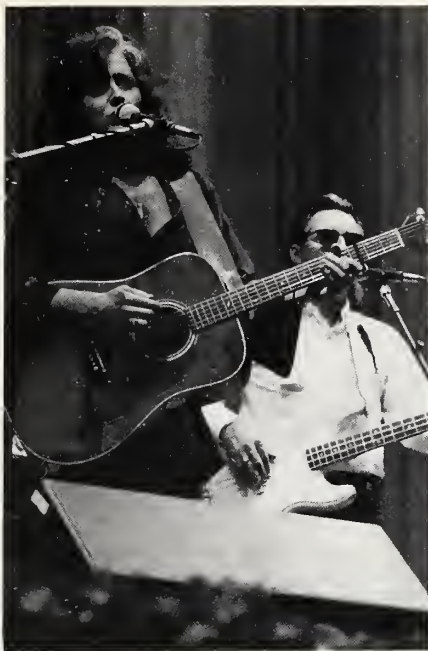
**Bread & Roses** is an organization that Farina formed as a way to reach out to the thousands of people institutionalized throughout the Bay area. Last year, hundreds of generous performers donated their talents to present 500 **Bread & Roses** shows in convalescent homes, children's wards, treatment centers, hospice facilities, halfway houses, jails and prisons. Part of the proceeds from this festival will be spent to create training videos for groups wanting to start organizations like the ones **Bread & Roses** benefit.

**Bread & Roses** exists on support by individual contributions, corporate and foundation grants, in-kind contributions of goods and services, as well as sponsorships and special fundraising events such as this benefit concert at the Greek Theatre. Hats off to this very special organization that continues to flourish despite years of financial hardship and numerous social changes. It's through performers like these, who give of their time and talent to bring happiness into the lives of those less fortunate, that the true meaning of music is conveyed.

**SPEAKING OF MUSICIANS AND PERFORMING ARTISTS** who care, the stars came out recently in Nashville to perform at a benefit concert for the Alaska oil-spill relief effort.

CBS recording artist **Russell Smith** was joined by country music entertainers **Rodney Crowell**, **Vince Gill**, **Guy Clark**, **New Grass Revival**, **J.C. Crowley**, **Jonell Mosser**, **Maura O'Connell** and Alaska's premier singer/songwriter **Hobo Jim** at **Nashville Center Stage** for the fund-raiser. Proceeds will go to the **Prince William Sound Clean-Up and Rehabilitation Fund** which is administered by the **Alaska Conservation Foundation**. This fund channels dona-





**BONNIE RAITT**

the thunderous applause and standing ovation given New Grass Revival after their rendition of "Too Late Now!" Country music and its many caring artists again come through for a good cause.

**ACROSS TOWN IN MUSIC CITY**, another special benefit was taking place, this one to help a local musician whose son was killed in a recent fire at his home. The event, held at the **Quality Inn Hall of Fame's Soundtrack Lounge**, was hosted by WSIX Radio's afternoon personality **C.C. McCartney**, and brought both recognized and local talent to the stage in behalf of **Walter Houston**, a member of the Soundtrack's house band, **Billy Bob Shane and the Overtime Band**. Houston's four-year-old son John David died in the fire, which also destroyed all the family's belongings. Hundreds of friends and concerned people gathered to raise about \$3,000 to help Houston, his wife and two daughters.

Opry great **Jack Greene**, as well as RCA recording artist **Lorrie Morgan** donated their time to perform for the standing-room-only crowd. Others who performed were noted songwriters **David Chamberlain** and **Royce Porter**, as well as **Billy Bob Shane**, **Mark Gray**, and **Gilly Elkin**, just to name a few. Singer/actress **Rebecca Holden** also made an appearance at the benefit and many other local artists donated their time and talents to this worthy cause.

A Walter Houston Family Fund has been set up, and contributions can be made to any Sovran Bank in account #0111395643.

## Kay Knight

**UK CAFE CARLISLE:** Much has been written about the transformation of **Belinda Carlisle**, from pudgy, druggy weirdo to smooth, sophisticated popster with the tiny waist, pointy cheekbones and healthiest of hair. She dropped into London last week to promote her single "Leave a Light On," and album *Runaway Horses*, and I couldn't help notice something of a transformation in her husband **Morgan Mason**. He, the straight guy, Reagan's youngest aide, who was supposed to set Carlisle on the straight and narrow.

He has undergone something of a metamorphosis himself. With his long hair, round Ray-Bans and scraggly clothes, he looked an absolute hippie. He is out of politics now, Carlisle assured me, and into film production. His most recent effort is that latest edition to the yuppie manual, *sex, lies and videotape*.

Carlisle isn't wearing any make-up; she is very different from the high gloss of her videos. She is chatty, not too revealing, and she speaks about her misshapen and drug-abusing past as if it all happened to another person. Quite possibly it did.

"I do know that if I had carried on the way I was, I would have been dead by now. I was addicted to every kind of drug and alcohol and food. Food was my worst addiction to conquer, but I realized what a terrible mood I got into and what terrible things happened to me when I ate sugar. So I gave that up too. Except when it was my birthday, I ate birthday cake.

"I ate the whole birthday cake. Once I start I can't stop, I have an addictive personality. I've even given up shopping. I don't enjoy spending loads of money on clothes anymore; I prefer to renovate my house."

I was beginning to think, how sad to be Belinda Carlisle, who seems to have given up everything that's fun in her life. What's life without shopping and sugar?

"I find other ways of having fun. I love being alone with Morgan. Ever since the first day I met him I knew he was the one and I decided to change. In the past I've had screwed-up relationships where I always sought to be rejected because I thought I wasn't worth anything. That was all part of the cycle of abuse. I wasn't going to let that happen to Morgan and me."

"Leave a Light On" is very much in the mold of "Heaven on Earth," but not quite so catchy. The resigned and self-assured Carlisle says, "I knew there should be pressure on me to worry about having a hit, but I know I've done my best and I'm absolutely delighted with the result. It doesn't matter what other people think as long as I know I've put everything into it."

Carlisle's life is so immaculately planned that she can tell me, "I'm going to have a baby, not this June but next. It must be then because Morgan wants it for his birthday. I have no fears about getting pregnant straight away; I come from very fertile stock. My mother produced eight children and both my parents come

tions and volunteer efforts to animal recovery, resource rehabilitation and beach clean-up necessary following the horrendous oil spill that occurred there in April of this year.

Russell Smith opened the show with a song about the Alaskan oil spill, which brought the audience to life and reminded everyone of the environmental problems caused by the incident. J.C. Crowley followed Smith, performing first with an awesome string section that could have lifted the rafters, yet also soothe the savage beast. Vince Gill treated us to two of my favorites—"Cinderella" and "Oklahoma Border Line"—plus a couple of his new tunes. Guy Clark performed his beautiful "Old Friends" and the hilarious "Home Grown Tomatoes." Rodney Crowell's performance included his latest single "Long & Lonesome Highway" and he was joined on stage by Gill, Albert Lee, and Michael Rhodes for a jumpin' version of "One Way Rider."

The entertainment was top-notch all night long, and was topped off by

from huge families. I wasn't ready to have a child before. I don't think I could have devoted the proper care and time to it. I know I can afford nannies, but that wouldn't be doing it right. After my tour ends will be perfect for Morgan's birthday."

**TVEENYBOP:** The *Smash Hits Poll Winners Party* looms large. It is the television pop event, far outclassing the once-presitigious *BPI Awards*, which proved to be something of a disaster last year, what with presenters **Samantha Fox** and **Mick Fleetwood** fluffing their cues, and various bands coming on stage too late or too soon.

*Smash Hits* carries with it huge credibility. I'm not quite sure why. But it is the teen bible. The show will be televised from the **London Arena, Docklands** on October 29 and the teenybop stars due to fly in for the occasion include **Jason Donovan**, **Kylie Minogue**, **Martika**, **Soul II Soul**, **Neneh Cherry**, **Sonia** and **Bros**, fresh off their American tour with **Debbie Gibson** (Bros fever, by the way, is definitely dying out). In case you don't know Sonia, she's yet another **Stock Aitken Waterman** protegée.

**CHRISTIAN ETHICS:** **Roger Christian**, brother of those other Christians—who split from the band rather acrimoniously—is now a bona-fide solo artist. His album is out this week. But just in case the whole business is a flop, he's got a nice sideline going in property development.

"It's relaxing," he says. "Why can't you be a businessman and a singer as well? Buy a place, do it up, sell it. It's very satisfying."

Off-site he is the singer of soulful ballads, produced by **Gary Katz** (of **Steely Dan** fame). He is also accompanied by a *capella* singers the **Persuasions** on a couple of tracks. They inspired the young Christian brothers when they held a vocal workshop in Liverpool in the early '70s.

Roger Christian is modestly content with the album.

"The idea that someone will sit down on a Wednesday afternoon and just listen to me singing is great. Dead, dead cool."

## Chrissy Iley

# SOUTH AFRICA

**JOHANNESBURG—Mzwakhe Mbuti** has finally stopped running. The South African activist performer known as "the poet of the struggle" has been detained, attacked and threatened so often, he has little left to fear.

So, after a decade of appearing unannounced and unadvertised at political meetings, funerals and even weddings, last month saw his first officially advertised and poster performance at a recognized theater venue.

Appropriately entitled *The Unbroken Spirit*, the show ran for two weeks at Johannesburg's Market Theatre—to almost empty houses.

The Market is South Africa's mecca of political theater—the Broadway hit *Sarafina*, for instance, premiered there. But Mbuti's appeal does not extend to commercial theater audiences. His is the angry, militant voice of resistance poetry. It enthralls and inspires fellow activists at political rallies. It does not sit well with comfortably seated audiences looking for a story with a beginning and an end.

Not that the man is not theatrical. Tall and erect, he commands the audience like a general and prowls the stage like a lion. Intense and passionate, his body language is as eloquent as his poetry. His backing band's *mbaqanga* rhythms wash over the powerful beat of his voice, and the lyrics take on a life they could never have on paper.

*The Unbroken Spirit* is also the upbeat title of Mbuti's latest album on the Shifty label. It represents a lyrical and musical evolution from his bleak first album *Change Is Pain*, recorded in 1987 by Shifty (released in the USA by Rounder Records). The album, which put his poetry to music for the first time, was immediately banned by the South Africa government. Mbuti was detained (for the seventh time) in January, 1988, under the notorious Section 29, a law that allows the authorities to hold a detainee indefinitely without trial.

The international acclaim that had met the album turned into an outcry, and Mbuti was finally released six months later. If anything, detention strengthened his resolve. By the time he reached the Market, his most powerful refrain was, "I am the drumbeat of Africa."

Despite his sop to commercialism, despite the small mainstream audiences, Mbuti's harrassment continued. He was threatened with death, his home attacked with grenades, and the government steadfastly refused to grant him a passport. Already this refusal had meant his having to turn down no less than 11 invitations to appear in European concerts and tours.

When he was invited to tour with Billy Bragg, one of Britain's leading protest singers, the security police told him he'd get his passport—if he "cooperated" with them.

Predictably, he refused.

The threats and attacks have continued, prompting him to announce from the stage on the last night of the show: "I am sentenced to death while still alive."

The South African authorities remain intransigent, but foreign governments are outraged by Mbuti's plight.

In an unprecedented move, the West German embassy this month initiated a solidarity concert for Mbuti at the Market, backed by 14 other embassies. After opening performances by progressive white singer **Jennifer Fergusson** and veteran township jazz band **Sharpetown Swingsters**, Mbuti reprised his *Unbroken Spirit* routine for an audience sprinkled with diplomats. The 15 embassies used the occasion to send a verbal message to the South African Foreign Office, expressing their support for Mbuti's passport application.

For his part, Mbuti told the audience that, passport or no, he would never pull his punches or censor himself. As he once put it, "How can I write about the beauty of nature when the ground is daily soiled?"

(For the correspondence-minded, Shifty Records' address is P.O. Box 27513, Bertsham 2013, South Africa.)

## Arthur Goldstuck



# Heatin' It Up With the Sugarcubes

BY ERNEST HARDY AND DAVID BYRNES



THOR, BRAGI, SIGGI, EINAR, BJORK & MAGGA: THE SUGARCUBES (Photo: Sigurgeir)

LAST YEAR, WHEN THE SUGARCUBES RELEASED the accolade-ready single "Birthday"—a brilliant, haunting, seductive song—it was the musical equivalent of Venus' springing full-grown from the head of Zeus. Few of the critical darlings of the last few years have been as impressive in their range of styles and seamless blending of musical genres. Just far enough out of the mainstream to appeal to art-types, their rock/pop/dance/funk collage, coupled with a lyrical vision rich in humor and slightly askew perspectives, defies categorization. There seems to be little they can't do—check out the *country* version of "Cold Sweat," their cover of one of their own singles from last year. Their new album *Here Today, Tomorrow, Next Week!* is predictable only in that it *doesn't* succumb to the dreaded sophomore slump. Co-vocalist/trumpet player Einar Orn recently spoke to *Cash Box*, musing on life, love, Debbie Gibson and the insufferable British press.

**Cash Box:** How're you doing?  
Einar Orn: *Halloo.* I'm fine, how are you?

**CB:** Good. How do you think coming from Iceland may have shaped the band in a way say, London, couldn't?

**EO:** I don't think it affected us at all, basically, but in a way it did because we are Icelandic. We've had to struggle for one thousand years for our own existence because we come from a rugged country. I mean, you can die there. I'm actually having quite an enjoyment out of this earthquake in San Francisco, just because people suddenly realize that the Earth we are living in can be

very volatile. It can actually kill you. You don't need a hit man or a disease. The earth can take care of it.

**CB:** What are some of your music influences?

**EO:** Our music influences are basically everything. We could go from classical music to modern pop. I mean, Debbie Gibson, "Shake Your Love." I don't know what that means, but I'm trying to figure that one out at the moment. But nothing specific. Just the radio.

**CB:** What's the music scene like in Iceland?

**EO:** Our music scene...we have a lot of bands. There are very many bands. But it's very small. We don't have a music venue. We don't have a club that plays live music every night, or anything like that. We've got a disco or a thing like that where you can play on a Thursday, Friday or Saturday night. And [the club-goers] don't come there for the money, they come to get drunk. Well...we play for the money, but they come to get drunk. It's just very different. It's very lively, but there's nowhere to play.

**CB:** Did you feel any pressure when recording the second album, considering the success of your debut?

**EO:** No pressure at all. The only thing we really wanted to do was to go into a studio to record our music. The only pleasure we'd had [following the first album's release] was that we'd been traveling around the world. We'd played all the songs that are on the new album for quite a while, so we wanted to get [the second album] over and done with.

But then people around us started

telling us, "You have to mix this way, you have to produce it with a certain producer." [The record company] sent the tape back and said we had to re-record some of the keyboards and some of the guitar. We said, "No way—this is our music." So the pressure came when we had to mix it. We couldn't mix it because it was our music, we were too close to it. So we got a friend of ours, an Icelandic friend [Petur Gislason] who's never mixed an album before, and we asked him to mix it because he knew us as people. And we just said we want keyboards and guitars to be heard where they should be heard. We don't want someone to come and put them in a different place. We don't want any session musicians in. And he just did it for us. Saved a lot of heartache.

**CB:** When you write your songs, do you write in Icelandic then translate, or do you write in English?

**EO:** We write everything in Icelandic, then we translate it. But it's a strenuous process. That's our only compromise with our music, that when we go abroad we have to sing in English. We want to sing in English because we can't expect people to start learning Icelandic just to listen to the Sugarcubes.

**CB:** Why do you release so many different versions of your singles?

**EO:** [long pause] Because basically there is not one version which is right. I mean, our songs are really fun when we are playing live, like here in England, but we never play a song the same way twice and we want therefore to just give an alternative to what we can sound like. And it's better that we

do it [rather] than to have somebody else do a cover version of one of those songs.

**CB:** What inspired the country version of "Cold Sweat" that's on the CD and cassette of *Here Today, Tomorrow, Next Week!*?

**EO:** What inspired that was, we wanted to do a cover version and we could not decide on an artist, so we thought we might do a cover version of ourselves. We tried to do a funky "Birthday." It didn't quite work out. We've got a jazzy version of "Motorcrash." But what we call *country*, is basically rural Iceland; it's not like country that comes from Nashville. It's a rural Iceland country version. And we just wanted to do a cover version of one of our own songs.

**CB:** Is there a chief lyricist or musical writer in the band?

**EO:** Me and [co-vocalist] Bjork, we write all our words that we sing, but then we've got very able poets with [bassist] Braggi and [guitarist] Thor. But we write all the music and we regard the lyrics as part of the music. We just say that we write in unison. When we get into our little garage, which is actually about the same size as my hotel room at the moment, we just start strumming away.

**CB:** A lot of your songs are lyrically very sad or introspective, but then you toss in an unexpected humorous twist such as in "Nail" ("Walk through here / When I've been just by myself / unheal-thy things start to happen / like gastric disorders"). Is this an intentional effort to go against the expected, or is that a natural flow of the lyrics?

**EO:** It's not intentional, you know—we don't have any *intent*. But things can be so perfectly ridiculous half of the time. You walk around the corner and you don't know if you will be dead or you will be alive, basically. So, it has nothing to do with intent. It's just that we don't expect anything. People talk to us about us being the next big thing so we say, "What is the next big thing?" People say "U2." So we say, "We look like U2?" No, we don't look like U2.

**CB:** In a recent interview, you said you'd only be interested in a successful revolution. What did you mean by that?

**EO:** A successful revolution? [long pause] Well, I would buy a successful revolution. Um, I would say that this world is wrong, basically. I mean, people get so surprised by natural disasters happening—like this earthquake now. But, you know, people take it for granted. Like when a bloody airplane is blown up by some terrorists. But I don't take it for granted. This world is wrong. Therefore I want a successful revolution where everybody can be happy. Nobody should be miserable. I just want everybody to be happy.

**CB:** And how do you think that could come about?

**EO:** Well, with a successful revolution.



# The Mighty Lemon Drops: Tart and Sweet

BY KAREN WOODS



**THE SUGARCUBES (Photo: Sigurgeir)**

With a trend of *thinking*. We don't need a pop star to say "Let's go and save the forests of Brazil." The Brazilian government should be saving it. We don't need the President of the United States to say, "Let's go and save Panama" or "Let's get rid of the Columbians because they are growing cocaine," then they send weapons over there. That is wrong. The Columbians should say to themselves, "We don't need drugs in this world." If we need drugs, there is something wrong with this world.

**CB:** *If I heard you correctly, it's a personal thing—people aren't happy because of the way they are thinking. So, what do you think is wrong with the way people are thinking? What do you think is keeping them unhappy?*

**EO:** I would say it would be the people that are ruling at the moment. They want to force some kind of an ideal on them, and people are trying to live up to that ideal to be immediately successful or upper-middle-class. They say that you're supposed to have two and a half children or something like that to be a nuclear family. How can you have two and a half children? And people are trying to do that. [World leaders] are just saying the wrong thing. You can't have two and a half children. You can only have two or one or three. There's nothing there in between. They are forcing this false idealism of what the world should be, and people don't want that. That's making people unhappy. They're striving for something they can't have. Two and a half children...

**CB:** *Do you think music can affect political change?*

**EO:** No. Because I don't accept politics. We talk more about human feelings. Music can have political impact, but not in a direct sense. It can have a sensual, human feeling. When you listen to music, you feel human again. When you listen to a lot of the pop music that's going around today, it's very inhuman. You listen to it and you know why they made that music—they make that music because they were told to make that music in order to get money for it. We try to be honest in the Sugarcubes. We are playing what we are. People recognize that we are pouring our very hearts out for this. I'm not on a mission. I just feel that people want to hear it. I don't think there are many bands who can play the same music as the Sugarcubes. We're the only band that can do it, so it's better we do it than all the Debbie Gibsons of the world.

**CB:** *You're not interested in celebrity or fame, so how do you handle all the media attention and acclaim?*

**EO:** We have to talk to people, so we do it through the media. But if we ever be-

come big stars...I think that will never happen because, if it does, it will mean something has changed in the pop music industry. [Being a celebrity] is not a likeable position. It's very scary.

**CB:** *What frightens you about it?*

**EO:** People look to us and ask for solutions. We don't have any solutions. We're just normal people playing our music, and our audience is just normal people who like our music. We're just trying to entertain them the same way they entertain us. We're there for them and they're there for us.

**CB:** *A lot of critics have suggested that the band would be better without you. How do statements like that affect the band or you personally?*

**EO:** It doesn't affect us as a band. It started to affect *me* a little bit, but then the rest of the band said "Don't pay any attention to it because [the critics] are just stupid." We're all very good friends in the band. We've known each other a very long time. Me and the bass player have known each other since we were twelve. Actually, I'm lying. We're not just friends, we're like family. [The criticism] doesn't affect me any longer. They are trying to slag us off over here in Britain, but we are going to piss them totally off when we play the London show. The guest list will be made up by somebody, but just before the guest list goes on to the door, we're going to cross every name that we don't like. The London show is going to be the biggest thing we do this year, so they won't be able to get in because the show is sold out. They won't even be able to buy a ticket, and no backstage pass. We are not there for them. We are there for the audience.

**CB:** *You're the only one in the band without children. How has the band's success affected the families of the band?*

**EO:** It hasn't affected them a lot. For me to go away [on tour], I get very sad, but then again I get very sad when I get back because I'm so terribly happy to be back. I can't explain it. But our families don't mind. They just think, "Oh, boy, they're on the road again. They have to go to work." And they just look at us as sailors. Like, "Oh, they're on a trip. They're bringing back the goodies. We'll have something when they come back." We try to send postcards regularly.

**CB:** *Do you intend to stay in Iceland?*

**EO:** Sure.

**CB:** *Even if the band continues to get bigger?*

**EO:** Why should we leave Iceland? We treat Iceland as our home and we don't want to change that. Home is where the heart is, said somebody. ○



**THE MIGHTY LEMON DROPS (Photo: Simon Fowler)**

OF ALL THE BANDS coming out of the Midlands of England in the past few years, one of the sweetest—pardon the pun—has to be the Mighty Lemon Drops. But only in the sense that their music is pure and it's pop, and that it has a sort of inherent sweetness to it. Something about the way the guitars are played, or the fact that the vocals are properly sung, rather than howled. Or something.

The Mighty Lemon Drops new album *Laughter* is their best example to date. It's a generally happy record, more so than last year's *World Without End*, which seemed more bitter than sweet at times. *Laughter* is not all sunshine and stupid smiles by any means, but it does as a whole tend to see the potential for happy endings.

A change in line-up and a subsequent change in attitude could have a lot to do with this. Between the end of the rather extensive *World Without End* tour and this record, the Lemon Drops replaced bass player Tony Linehan with Marcus Williams, a move they say was necessary. "The band wasn't like a unit any longer," guitarist David Newton explains. "He didn't want to tour to the extent that the band did, he didn't even hang out with us, he wasn't writing songs, which he used to do. And we wanted to lose this gloom-and-doom thing, which was sort of unjustly put on us. I think the biggest mistake was having the black and white sleeve on the last album, with us all looking at our feet. So after losing Tony, and bringing Marcus in the band, we made an honest album."

"[Tony] got stuck at one level, and the rest of us are always trying to move on," vocalist Paul Marsh adds. "Marcus just seemed more natural. This really

should have been done about a year and a half ago, but we just didn't really notice it. But once it was done, it was like a breath of fresh air."

"That's why we decided to call the album *Laughter*, as well," Newton says. "We decided that before we even recorded it, it sounded like a good title for an album. We didn't want a gloomy sleeve, either. We've always had a good balance between light and dark, but this album...it's still as hard, but in a more lighthearted way."

*Laughter* is "more us," Newton says. "It's more honest. We've found out who the Mighty Lemon Drops are, and it's sort of a starting point for where we're going to go from here."

The last tour, which included a three-month stretch here in the States (partly with Love and Rockets), did a great deal to establish the Mighty Lemon Drops with American audiences. And vice versa. "It did us a lot of good," Newton says. "At first we [thought] 'Love and Rockets, they're not quite compatible with us,' but over here, they are. In Britain, if we played with Love and Rockets, you could really have drawn a line down the middle of the audience, but here you couldn't tell. That's what we love about America, that people are into it because of the music, not because of what they've been told to be into."

Playing as much as they do gets taxing. "We don't get tired of it, but we do get tired," Newton says.

"You have to sort of switch off sometimes, too," Marsh muses, "or it becomes like automatic pilot. I remember when we first found out we were going to do a three-month tour of America, we really had to sit down and think about it, because that's literally a quarter of a year on the road. Then we had to do Europe



and England, and we had to think, can we physically do it. We did, without any major sort of illness, but by the end of it we were wrecks."

The reason they keep it up is because "no matter how bad you feel, once you get up on stage, it's just the place to be. It's like a different world," Newton says.

This separates the Mighty Lemon Drops—and anyone else who feels that way—from the other 90 percent of the world population. Very few people feel that way about their day jobs.

"We've talked about that," Newton says, laughing. "Because we all did sort of [terrible] jobs, we come from working-class backgrounds, our parents went out to work every day of their lives and they still don't own their own homes. So when we left school, we were sort of under pressure...I was a carpenter and [Paul] was a toolsetter, and we both just got fed up with it. But that's not fair to your parents, because you're living at

home and they're supporting you, and they don't have a lot anyway. You owe them something, I suppose, but you can't really go get something going on your own because you don't have any money. Probably that's how the whole band thing got started; we didn't intend it. But now it's great, because we're making a moderate living from it, we've got our own houses."

"It started out as a hobby, really," Marsh adds. "Like Dave says, he and I were on the dole, and [drummer] Keith [Rowley] and Tony had day jobs, and we just got together for a bit of fun. We were making music for ourselves and other people liked it. It just sort of snowballed."

Listening to *Laughter*, that's a little hard to believe, but if he says so... It just makes you wonder how many other people are out there doing things "for a bit of fun." It's an interesting thought. ○

# Jah Is Good to the Bad Brains

BY ROBB MOORE

I BELIEVE it was Winston Churchill who referred to Russia as "an enigma, wrapped in riddle, surrounded by mystery." If ol' Winny were alive today, he'd probably say the same thing about the Bad Brains. After all, it's not everyday that you run across a black American Rastafarian hardcore band. However, with their latest LP *Quickness* racing up the *Cash Box* alternative chart, it seems that the public has finally dispelled some of the mystery surrounding the band.

Actually, the distinction between punk rock and Rasta music is not as finely drawn as one might imagine. While the celebrated themes of reggae (Jah, back to Africa, the fall of Babylon) don't necessarily make concessions to a white audience, the punk aesthetic in many ways a variation on black ethnicity. While punk (or hardcore) provides an audible opposition to reggae, it seems to have no problem borrowing from its style (dreadlocks, bright colors), or by echoing reggae's emphasis on class structure and oppression. In the late '70s, some of the British punk bands like the Clash and the Ruts attempted to combine reggae's groove with punk's energy and venom. But none conveyed the Rasta message as well as Washington, D.C.'s Bad Brains.

Formed in 1977, the Bad Brains were initially interested in jazz-fusion. But when a friend of theirs introduced them to the ripped-up world of the Sex Pistols and some of the No New York bands, their taste did a complete 180. However, punk was not their only inspiration. Guitarist Dr. Know says "it was completely Jah's doing...I mean, Jah works in very mysterious ways, we didn't plan anything." Along with a few other Washington, D.C. bands like the Slickee Boys and the Penetrators, the Bad Brains helped create an under-

ground scene where there previously had been none. But their days in D.C. were to be numbered. In 1979, an outdoor concert in Lincoln Park turned into a small riot when local lawmen decided to pull the plug on the band. Soon after that, the Bad Brains found that the local club owners had nothing more to offer than a cold shoulder. "The promoters banned together to ban us... People are usually afraid of anything new. They just didn't understand why all of the audience was pogo-ing." Dr. Know adds, "So we just got our own house, practiced in the basement, and put on shows there. Of course, that lasted only six months, at the most."

Without a local gig, the Bad Brains made a move up the coast to New York. It was there that they planted the seed for the city's hardcore scene, and released their debut single "Pay to Cum." The critics raved, and the song appeared on the Dead Kennedy's *Let Them Eat Jellybeans* punk compilation, and appeared on the soundtrack to the Martin Scorsese film *After Hours*.

After recording a ROIR cassette in 1981, the Bad Brains found an unlikely candidate for producer—Cars vocalist/guitarist Ric Ocasek. "It turns out that Ric really liked our ROIR release, and came out to see us when we played a show in Boston," Dr. Know remembers. "Not long after that, he got ahold of us and said that we should come up and record at his Syncro Sound Studio." The result was a cohesive mixture of rock and reggae, entitled *Rock For Light*, released on the Jem/PVC label.

Near the end of 1983, the Bad Brains split into two factions to pursue different projects. Guitarist Dr. Know and bassist Darryl Jenifer worked with the band Me & I, while vocalist H.R. pursued straight reggae with Zion Train. But in late 1984, they reunited to



BAD BRAINS

release the amazing *I Against I* record on SST. Even though Ric Ocasek's production finesse on *Rock For Light* was marginally better than their previous efforts, it pales in comparison to the hardcore/metal crunch that Ron St. Germain lays down on both *I Against I* and their new LP *Quickness*. Dr. Know agrees with that opinion, "Yeah, we like him a lot...our manager is friends with Alan Douglas, who does all of the Jimi Hendrix stuff. Ron had helped remix some of that, so we decided to see what would happen with us. The rest is history."

The Bad Brains future looked very grim when H.R. and his drumming brother Earl Hudson left the band again to continue their project H.R., a.k.a. Human Rights. But Dr. Know and Jenifer decided to pick up the pieces and find new members, so they recruited ex Cro-Mags drummer Mackie, and Taj, an old bicycle messenger friend of Dr. Know's, to handle the vocal chores. The new line-up played out, fine-tuned their sound, and commenced work earlier this year on their first LP for the Caroline label, slated to be called *Put Your Foot On the Rock*. But then the unexpected happened, as Dr. Know relates, "We had no idea that the original line-up was going to get back together when we started to record *Quickness*. That's why Mackie plays drums on the album. But you know, like I said before, Jah works real mysteriously. You just have to take it when he gives it to you. He does not make any mistakes, he just has his plan...we can do what it is that we try to do, but inevitably, it's what Jah wants." Even though *Quickness* has just one reggae cut, "The Prophets Eye," the

Rastafarian message remains intact. "Right now, people just have to realize that we all have to come together and love one another."

In light of all the attention that 24.7 Spyz are receiving, and the platinum success of Living Color, does Dr. Know feel slighted when those who are uninformed fail to acknowledge that the Bad Brains paved the way for those bands? With a big laugh, he said "Yeah, that's all I ever hear, but we're not bitter. I like those bands, but you know, they all have their own works. We should just try to set up a concert tour with the three of us playing together, then people can see the differences for themselves."

Considering that the Bad Brains seem to be more politically conscious and spiritually motivated than those bands, Dr. Know could be justified in feeling that the Bad Brains may be perceived as too preachy. But again, he felt no contempt for the people that misinterpret their music, and put the Bad Brains outlook in proper perspective. "Everybody's got their opinions, I've got mine and you've got yours" he explains. "We're just going on the vibe, spirit, and inspiration that Jah has given us. All we're doing is letting that be known. Sometimes it seems like everybody is a critic, but you can't let anybody tell you what to do. By that, all they're doing is cramping your creativity, whether it be the audience or the record company. In our case, we just let Jah guide us."

If you are unfamiliar with the Bad Brains, it's time that you did something about it. They will fill your heart, blow your mind, and shred your speakers. ○





TESTAMENT (Photo: Mark Leialoha)

## Preaching a New Testament

BY STEPHANIE BRAINERD

*Men are poor and lost in war of ideology / No solution will prevail unless we can be / Free of anger, free of pain, free of hatred that we obtain / Tell me what this place was meant to be...*

NO, THESE AREN'T U2 LYRICS, not even close. The guys who wrote them aren't shy, humble musicians who blush and bashfully look away when the subject of their fame comes up. They don't wear slick little ponytails and cute paisley vests. I seriously doubt that they have five million dollars to spend on some pretentious movie about themselves. *This is heavy metal.*

There are a lot of narrow-minded pinheads out there who honestly think that heavy metal is "just a bunch of noise," and that the lead singer is "just screaming and not saying anything." They think that "if he is saying something, it *must* be satanic," and that heavy metal is responsible for twisting the minds of our innocent youth, causing teen suicide, pre-marital sex and probably a few natural disasters as well. Obviously these dorks have never heard of Testament.

Testament are five guys who seem very sincere about what they do. Their music is *almost* what one might label "thrash metal" but actually, there is a little more to it. Some thrash bands (though not *all*) really *don't* offer much more than that same old hammering drum and a shrieking, yowling vocalist that your own dog could out-sing. Testament does not fall under this category because of their diversity. They can go from a slow, emotional ballad to a lightning-speed, neck-snappin' tune that could possibly leave one quite breathless and mystified as to just what type of band they were listening to. Testament is more than your average metal band. They are incredibly powerful, socially aware and, yes, they really do have something to say.

Their latest album *Practice What You Preach* is very different from their past albums because it was recorded live. States lead singer Chuck Billy, "The first two years with *The Legacy* and *The New Order* we wanted to get a live feeling on the record because we're a band that sounds better live—much stronger and a lot of energy. When we recorded those records we didn't get it at all. You could tell there were layered tracks and there was no feeling in it. This year we were bound and determined to do it, so everybody went in and recorded it live,

except for the vocals. There's a lot more feeling and mood in the new record."

*Practice What You Preach* is a journey through the rather warped side of society and the many problems that the world faces today. Song topics range from child abuse to environmental destruction, and every song offers a message that is written in a way that is not hard to understand. No big words, no fancy phrasing, just the cold, hard truth. Billy stresses that they didn't set out with the intention of being a political or a "message" band. "When we wrote this record we didn't say, 'Okay, this record is going to be like *this*.' It's just the way it turned out. The songs are put together a lot better and they mean more."

Testament's songwriting process is a little complicated, but it certainly seems to work very well for them. "Usually the music gets written from start to finish and then we come up with an idea of what we want to talk about," Billy explains. "On this record I came up with all of the melody lines and so I would just hum or babble words that didn't make sense but I would have the melody lines already set. Then someone would say, 'It sounds like you should say this there,' and we'll start putting pieces together. From there we take the topic and mold it on the melody line with the babbling." The result: An album of ten songs that are extremely well written, both musically and lyrically, and sound as if the band has really decided to make some serious musical advances.

The success of the new album raised a few eyebrows in the industry, but Testament aren't at all surprised. "We knew that [this record] was going to be much more accessible to people in crowds that don't really listen to metal. We didn't know *how much* they would like it, but it turns out that a lot of people who weren't really into metal liked our record. So I guess we did accomplish something," asserts Billy. The album has been climbing steadily on the *Cash Box* metal chart since its debut nine weeks ago, and is currently at number five, up from eight last week. Obviously there has been quite a reaction to the album. Soon it should be fighting for the top spot with such heavyweights as Motley Crue, Aerosmith and Alice Cooper, something that is a little new (but really exciting) to the guys.

Billy agrees that *Practice What You Preach* is an improvement from their

past records and that even the band members themselves could hear their progress in the music. "We recorded a demo of the album after practicing it for a few months. We sat down then and listened to the songs on tape and the songs just hit us totally different than when we're actually playing them. Our songwriting has gotten a lot better, so we wanted to keep this style, and it worked out good," Billy says. Billy himself brought another twist to the sound of Testament when he began to sing the way he wanted to. "My singing style this year is different. Before, with *The Legacy* and *The New Order*, I was singing someone else's style, which was what the band wanted. This year they said, 'You're going to do everything [the way] you want to do it.'"

Testament are currently on tour with Annihilator and Wrathchild America but should finish up right around the new year. Being on stage is what this band is all about, it seems, and Billy wholeheartedly admits to his love for performing live. Just as with any kind

of rock or metal, you always have the problem of violence at shows and Billy feels that it's something beyond his control. "There's nothing you can do. Kids come to these shows to get off and let out aggression, and that's what our music is about because that's what *we're* doing on stage. There are always going to be problems. It sucks that it has to be, but you can't control it, no matter how many security guards you get to try and stop them, it's only going to make it worse," Billy claims.

With the success of the new album and its supporting tour, Testament are definitely going to making their mark in metal history this year. The guys are in their element, on stage every night, playing to the fans that have made it possible for them to be where they are today. Not that they don't deserve it, because they have worked hard and it certainly shows in their album and their live performances. The next Metallica? Well, we're just going to have to wait and see... ○



THE GRAPES OF WRATH (Photo: William Claxton)

## The Grapes of Wrath: Harvesting the Vineyards of Love

BY KEITH GORMAN

One of my most prescient memories from high school is of staying up 'til dawn, eyelid-wrestling with that pesky Sandman, as I valiantly plowed through an English assignment that was due the next day, and which of course I had left to the last minute—reading John Steinbeck's *The Grapes of Wrath*. On second thought, despite the unfortunately prophetic nature of that task to my current occupation—late hours, missed deadlines—forget Steinbeck.

Instead, think sweet, wistful melodies. Think ringing guitars rolling like the waves of grain in a gentle breeze. Think gorgeous arrangements, strings and chugging drums orchestrating the push and pull of love and loss. Think deceptively simple lyrics sung with a passion about deceptively simple ideas like friendship, honesty, the passing of time. Think Big Star. Think Love's *Forever Changes*. Think the Grapes of Wrath, whose new Capitol LP *Now and Then* blends it all together and falls on your ears like warm summer rain.

*Now and Then* is an album you sink into like you ease into a hot bath. The

songs are at once old and new, an old friend you've forgotten to call for so long, and who calls out of the blue. It's also the third album (not counting an early EP) from this band of British Columbians (that's Canada, chief), following their two other Capitol discs, *September Bowl of Green* and *Treehouse*.

Kevin Kane, he of the Grapes' high, lonesome vocals and friendly guitars, calls himself, lyrically, "sort of a defeatist in a lot of ways." But, scratch a defeatist, find an optimist (or is that the other way around?), and if the Grapes of Wrath are defeatists, then Jimi Hendrix was an abolitionist.

More to the point, these guys are believers, dreamers, nice guys. Kane tells the story of a lake near where he grew up in B.C., a lake rumored for eons to hold sea monsters—the stuff of little boys' fondest fantasies. Only, this little boy's fantasy is true. Maybe. "They've just confirmed that there's an actual sea monster living in the lake," Kane claims. "National Geographic bought a video tape that a guy shot off some log booms of these sea snakes. [They're like eels.] They estimate that they're about



15 feet long. They figure these are a school of young ones. They figure that they actually do grow to 30 feet in length."

Did he ever see one?

"I don't know," Kane muses. "You sort of think that, because it's like this folklore you grow up with as a kid. You're always hoping you'll see it. You never do, though."

What Kane and the band did get a glimpse of, though is that elusive rock and roll sea monster—success, at least in Canada. *Now and Then* recently celebrated gold status in the Land of Bob and Doug McKenzie, selling over 50,000 copies nationwide (it's currently over 65,000). Don't underestimate the power of belief, and a lot of sweat. "In Canada, they thought this record really has a chance," Kane says, "and they promoted it basically like it's a Top 40 record. They convinced stores... You really should take this record. We think it's going to do well.' We followed that up, we toured for seven weeks and we're on another tour right now. We're going to be out for another five weeks. When you consider that Canada's not that big a country, that's quite a bit of touring, and it's paid off."

Now the Grapes are looking south at our purple mountains majesty and hoping. After all, the book from which they took their name is quite American. Why not the band? Kane agrees. "We've gotten quite a lot of support in radio and it indicates something to us," Kane says. "It indicates that the record isn't some sort of weird Canadian-only phenomenon. People's choice in music isn't that different between Canada and the U.S."

*Now and Then* is an ideal record to prove this. In fact, "ideal" is the key word. "I guess we're kind of idealists, in a way," Kane says "for what a band should be. To us, we kind of have ideals about our favorite bands...when I finally saw the Kinks, I was miserable because they weren't absolutely brilliant. I thought they were supposed to be, that's what I had built up in my mind. That's the way we are, we always try to push towards our favorite records." *Now and Then's* producer Anton Fier played a big role in putting this idealism to vinyl. "Anton was a real good catalyst for that," Kane admits. "We'd do something, you'd get bogged down in the studio, you've been there for 10 hours doing something and you'd go 'Yeah, it's good enough.' And he'd say 'Good enough, what does that mean? Does that mean it can't be any better?'"

In addition to the heavy-hitting of Fier at the knobs, the Grapes of Wrath had also planned to bring in insurance, in the form of ex-Led Zeppelin bassist and famed '60s arranger John Paul Jones. Unfortunately, this didn't quite work out. "We'd approached John Paul Jones about doing some orchestra-

tions," Kane says. "We liked what he'd done with Donovan and with the Rolling Stones. He had the same manager as Anton, and Anton goes 'Oh yeah, I'll take care of it.' He sent off some tapes to John Paul Jones and he was interested in doing it. He worked on some stuff and we just didn't get the tapes back in time. We ended up bringing in a fellow from New York [Irwin Fisch] and we worked on the stuff there."

Even though Jones fell through, *Now and Then* still harks back to the groovy days of produced records. Fier took care of that. "With Anton, he said right from the start he wanted to make a produced record," Kane explains. "We were thinking 'Let's go for something like Glyn Johns [did with] the Eagles, the first three records.' That kind of produced element where we're not relying on technology, but we're using instruments to build things up. Instead of using some effect to make the guitar big, let's use five guitars to make the guitar big, let's use strings. Like Love's record—that sort of old-fashioned sounding, produced record. Not like Jam and Lewis, but like Love."

It should come as no surprise that the Beatles serve the Grapes of Wrath as unofficial patron saints, at least partially. Oddly enough, the Fab Four seem to find their most ardent disciples today in bands that, outside of the alternative charts, never feel the powerful undertow of the pop mainstream. Kane is a bit bemused by this. "Maybe to a lot of people it's an overkill thing," he wonders. "It's like saying 'God' to them—there's only going to be one Beatles, period. There's been a lot of wonderful bands that kind of got squashed that were moving on the same direction—like Badfinger or the Raspberries, a lot of my favorite bands. It's such a weird thing, because [the Beatles] were the ultimate rock band. Maybe the tide is turning, because Tears For Fears come out with a pretty...*blatant* borrowing, and it seems to be doing really well."

The tide comes in, the tide goes out, and the tide comes back in again. Maybe it just takes time. Kane claims that "a lot of the bands of our ilk...it took R.E.M. a certain amount of time. If the Smiths were to reform now and go out on tour, they'd be playing stadiums probably. I think a band that builds upon classic elements...of the '60s sort of music are only now starting to be appreciated."

Then and now, *Now and Then*. Don't wait for then. Groove into the Grapes of Wrath now. They'll be swinging through the States soon, and they'll play one of the many showcase gigs at the CMJ convention. As someone once said, there's nothing you can do that can't be done, nothing you can sing that can't be sung. It's easy. Believe it. ○

self-promotion. It's not what they're here for.

What they are here for is to make consistently good records. *Hup*, the second PolyGram release from this Midlands, England foursome, is a case in point. It's a great record, ranging from songs like the familiar-sounding "Don't Let Me Down, Gently" and "Radio A\*\* Kick," which sound like the Wonder Stuff of a year ago (pop songs with big hooks and easy melodies) to trippy slices of psychedelia like "Goodnight, Though" or "30 Years in the Bathroom" to country-influenced tracks like "Golden Green" and "Unfaithful," complete with strings (yes, *fiddles*). It's familiar and it's unfamiliar, it's new and it's old. It's what a second record is supposed to be, building on the foundation laid by the first, then heading off in different directions.

They still aren't into talking about it, though. "That's the idea," says singer Miles Hunt, of the new Stuff. "There's no point in making *The Eight-Legged Groove Machine, Part II*." Plus, he adds, it was time for new material. "It's not that difficult to get bored with it, especially when you've been playing it for two years. We'd been wanting to do other things, but touring got in the way."

What *does* the Wonder Stuff want to talk about? The music industry. Radio. Television. Gigs they've played, gigs they've been to. They tell a lot of stories, funny ones, some not fit to print. They are not, as it turns out, difficult at all.

The British music press is much to blame for the misconceptions many people have about the Wonder Stuff. They have been made out to be a little *out there*, a little arrogant, a lot obnoxious—Grebos, basically. "Then the image of the band and what [people have] heard doesn't match when we appear," Hunt says philosophically.

Their image, which is not exactly that of "Bad Boys" (although a lot has been made about the fact that they all have motorcycles [*wow!*]), is apparently based on the fact that "we speak our mind about things," according to Hunt. "They don't understand why we speak our minds. If we think something is totally silly, then we say it's totally silly."

The charges of the Wonder Stuff's raucous behaviour are a bit overdone as well. Though they like getting "legless" as much as the next guy, they play sober. "We had a bad experience a couple years ago," Hunt says. "We were playing this club in Birmingham, there were about 600 kids in there, raring to go, and we're onstage waiting for [drummer] Martin [Gilks] to start. Nothing happens, we look around, no Martin. So we said 'Has anyone seen our drummer?' He's at the bar, and he's waving at us. So he comes onstage, picks up his sticks, and falls off his stool."

Now, he says, "we just drink tea."

The first single to be released here is the rather apt "Radio A\*\* Kick," a song that has the Wonder Stuff wearing their opinion on their sleeves. "God bless the DJ, jeppers, yowsers / who's got the problem / just look at my behaviour." Here, it will undoubtedly fly, on college/alternative radio especially. In England, it's the more conservative "Don't Let Me Down, Gently," because, as Hunt says, "there's only one radio station and a song like 'Radio A\*\* Kick' is definitely not going to get played. It would be a disaster. But here, the radio stations are a lot freer, they can do what they want to do."

They did find that even American alternative radio, however, is a little conservative when it comes to a song like

that one. Long Island's commercial alternative station taped the Wonder Stuff's last New York gig, and Hunt told the audience the next song was dedicated to the station. On the edited version of the show, however, instead of ripping into "Radio A\*\* Kick," which we heard live, one hears the kinder, gentler "Wish Away." Hunt and guitarist Malcolm Treece both found that pretty funny. "That's fair enough, though."

This gets them on the subject of the music industry in general. They've discovered that it's not, actually, all about music. "All anyone is interested in is selling," Hunt says. "It's not that we're anti-sell, it's just that I feel thoroughly uncomfortable walking around saying 'Yeah, we're great, we make the best records in the world, we are the rock and roll band.' And they avoid the whole concept of music. They call it 'units.' It's not songs, it's product."

But that's not entirely a bad thing, because it makes the grassroots factor all the more important. "At the far end of the spectrum, you've got bands like Pop Will Eat Itself, and [That Petrol Emotion] and the Pixies, and you discover it for yourself, because TV and radio won't touch it, and it makes it all the more exciting. It makes them even better than they are, more valuable. And if a band wants to play, and they can do it, that's all the more important. They get top five singles, and then radio *has* to play it."

The grassroots factor has definitely worked for this band. They've got music press covers enough to decorate a room, and a somewhat rabid following as well. But it does, they've discovered, get disturbing. "It is difficult when you've got someone coming up to you, and they know loads about you and you don't know them at all. You suddenly feel like you've got to defend yourself," Hunt says. "Because in England the kids are completely obnoxious. They come up to you, and they [say] 'So you think you're such a pop star,' and I feel like saying 'You did it. I'm just doing what I did a year ago when we were still playing small clubs. Sorry mate, didn't mean to offend you.'"

What a concept. The anti-star pop star. It's a concept with which the Wonder Stuff started, one they've kept, one that's gotten them branded as difficult. They don't care. As long as they keep making records this good, neither should anyone else.

*Hup.* ○



THE WONDER STUFF

## The Difficult Wonderful World of the Wonder Stuff

BY KAREN WOODS

THE WONDER STUFF ARE KNOWN TO BE DIFFICULT interview subjects. It's not that they are unpleasant,

or don't have anything to say; quite the contrary. It's just that this is one of those bands that is honestly not into



# SHOCK OF THE NEW

CASH BOX  
MICRO  
CHART

## ALTERNATIVE MUSIC



October 28, 1989 The grey shading represents a bullet, indicating strong upward chart movement.

Total Weeks ▼  
Last Week ▼

1	MOTHER'S MILK (EMI-92152)	Red Hot Chili Peppers	1	8
2	KEY LIME PIE (Virgin 91289)	Camper Van Beethoven	3	6
3	QUICKNESS (Caroline 1375)	Bad Brains	7	5
4	COSMIC THING (Reprise 25854)	B52'S	2	17
5	DOOLITTLE (Elektra 60856-1)	Pixies	4	27
6	PEACE & LOVE (Island 91225)	The Pogues	5	13
7	HERE TODAY, TOMORROW, NEXT WEEK! (Elektra 60860)	Sugarcubes	27	3
8	MIND BOMB (Epic 45241)	The The	8	16
9	MEGATOP PHOENIX (Columbia FCT 45212)	B.A.D.	11	5
10	MAGNUM CUM LOUDER (RCA 9781)	Hoodoo Gurus	6	14
11	THE SEEDS OF LOVE (Fontana 838730)	Tears for Fears	16	3
12	OH MERCY (Columbia 45261)	Bob Dylan	17	3
13	DISINTEGRATION (Elektra 60855)	The Cure	12	25
14	MONSTER (Capitol 90661)	Fetchin' Bones	13	14
15	THE BRIDGE (A Tribute to Neil Young) (Caroline Carol-1374/KAR002)	Various Artists	9	10
16	MARGIN WALKER (Dischord #35)	Fugazi	15	12
17	LOUDER THAN LOVE (A&M)	Sound Garden	22	4
18	WE TOO ARE ONE (Arista 8606)	Eurythmics	18	4
19	CROSSROADS (Elektra 60888)	Tracy Chapman	32	2
20	LOVE & ROCKETTS (Beggars' Banquet/RCA 9715-1-R)	Love & Rocketts	10	25
21	SWING THE HEARTACHE (A&M 9804)	Bauhaus	14	13
22	RE-MOMO (Sire 1-25990)	David Byrne	DEBUT	
23	WORKBOOK (Virgin 91240)	Bob Mould	21	25
24	BLIND MAN'S ZOO (Elektra 60815)	10,000 Maniacs	20	23
25	INDIGO GIRLS (Epic FE 45044)	Indigo Girls	19	30
26	STONE ROSES (RCA 1184-1-J)	Stone Roses	26	5
27	FLYING COWBOYS (Geffen 24246)	Rickie Lee Jones	33	2
28	OLD WIVES' TALES (Rhino 70913)	Exene Cervenka	25	6
29	SURPRISE (Virgin 91266)	Syd Straw	28	15
30	LAUGHTER (Sire/Reprise 26017)	Mighty Lemon Drops	35	2
31	METHODS OF SILENCE (Atlantic 82002)	Camoflaug	34	2
32	WALTZ DARLING (Epic OE 45247)	Malcolm McLaren	23	11
33	LICK (Taang! #32)	Lemonheads	24	16
34	9 (Virgin 91062)	Public Image Limited	29	23
35	HOME (Slash/Reprise 25876)	BoDeans	30	15
36	SOUL FORCE REVOLUTION (Restless 7-72344-1)	7 Seconds	DEBUT	
37	STORM THE STUDIO (Waxtrax WAX066)	Meatbeat Manifesto	31	10
38	HYBRID VIGOR (Island 91280)	Web Wilder	36	7
39	THE REAL THING (Slash/Reprise 25878)	Faith No More	37	15
40	THE RAW & THE COOKED (I.R.S. 6273)	Fine Young Cannibals	40	35

SINCE THIS IS THE CMJ ISSUE, it follows that the alternative column should focus on the alternative convention. It's a weird thing. A while back, I rambled at length on the definition, if there is one, of alternative music. Didn't come up with a thing. But even if it isn't strictly *defineable*, we know enough about it to have mass get-togethers in the name of it.

The **New Music Seminar** is the patriarch of these. Although the daytime half of it seems to have less to do with music than with the big schmooze and/or the search for the best suite party, at least the after-dark aspect hasn't changed. In fact, the whole focus, if you think about it, is still how much music you can see in a short period of time—not how many business cards you can collect.

The **CMJ Music Marathon** is much the same thing, but may in some ways be even more dedicated to the music end of it by virtue of one thing: Age. Before I ruffle anyone's feathers, I've been out of college and college radio for a few years, and I'm hardly one of those people who doesn't trust anyone over 30. But having been to three seminars and one CMJ convention, the first thing I noticed was the age difference. This makes sense, because CMJ *does* stand for *College Music Journal*. It is a college radio tip-sheet, and the obvious bulk of attendees are going to be college radio types. MDs, PDs, DJs, maybe a few college hacks.

The other thing that tends to separate them from us is attitude. They still have the intangible thing that the music industry itself takes away from us after a while. It's a Catch 22, really, and kind of a funny one at that. If you look at what we do objectively, it looks pretty glamorous. We go out. A lot. And when we go out, we're treated better than Joe Average, who pays to go to the same shows. We don't pay—there are those among us who treat gratis tickets and guest lists as a *principle*—and we get better seats. Sometimes we get the only seats. We all know each other; it's like the cliques everyone wanted to be a part of in high school. More importantly, we meet the demigods who appear on stage. We work for them, we work with them. To a guy who plays their records on his radio show or writes about them for his college newspaper, this must look pretty good.



SHOXSIE & THE HAT

The best illustration I can think of is last year's **Siouxsie and the Banshees** press conference at CMJ. The smaller percentage of the audience consisted of journalists and other industristas—the jaded part of the audience, I guess you could say—who were there to either cover it or just to see what new things, if any, Sioux, Budgie and Severin had to say. The rest were *fans*. When the floor was opened up for questions, no one moved. No one spoke. Siouxsie had to say she didn't bite before the first curious minion stepped up to the microphone. Then it got chaotic. The line stretched out to the door and the questions were of the fan club variety (nobody really cared about *Peepshow*, which was the purpose of this exercise in the first

place). These guys wanted to know about former band members (one notorious dead one in particular) or they wanted to know about Siouxsie's cats (she doesn't have any: "They died of old age"). Some got antagonistic. They wanted to bring their idols down to their level; pissing them off works quickest. I was sitting with a friend from my alma mater. The highlight of her entire senior year was getting the band to sign her jacket. I just wondered where Sioux got her hat.

It seems like somewhere along the line, we lose our innocence. We work too hard, we hear too many bad records, we spend too much time in bad clubs when normal people are sleeping. We get tired, we get cranky, we miss *East-Enders*. We wonder why we got into this mess in the first place, why we aren't working on Wall Street and making a six-figure income. It certainly isn't for the money. Anyone who thinks he or she is going to get rich in the music industry while he or she is still healthy enough to enjoy it is either very naive, very stupid or very well-connected. So if it isn't money, it has to be that other thing that drives the human animal. Call it love, call it passion, call it whatever you want. It's the thing that makes it all worthwhile, the thing that hits you in the gut when you hear something *really* good, the thing that makes you stand right up in front of the stage at certain shows, and realize you're grinning like the village idiot. It's the thing that makes you listen to the same record—or the same song—so many times that the people around you threaten physical violence.

So when you get all these college radio types and music industry "professionals" together (in a hotel ironically located on Wall Street) in the name of alternative music, the difference between the two becomes apparent. When they get started on their favorite bands, they aren't trying to pitch something, they're out to make converts. They don't stand with arms folded at shows—or worse yet, carry on conversations while the band is playing. They are a lot less likely to complain about conventions and seminars, less likely to claim (falsely) that "this is the last time for me." We were all like that once. We were. I remember.

Stay tuned.

**Karen Woods**



**TEXAS TAKES MANHATTAN:** The Scottish quartet that named itself after the Lonestar State recently captivated the audience at New York's Bottom Line with their own version of the blues. Pictured backstage are, from left, PolyGram's Jim Caparro and Dick Asher, guitarist Ally McErlaine, PolyGram's David Leach and Jim Urie, singer Sharleen Spiteri, PolyGram's Dane Venable, bassist John McElhone and drummer Stuart Kerr.



# THE HEAVY METALS

**BUT WHERE ARE THE DRINK TICKETS?:** *Rip* Magazine and Riki Rachtman's *Cathouse* together celebrated their third anniversary this past weekend. The Park Plaza Hotel was crawling with industry "schmoosers" (all of us trying to wrangle V.I.P. passes and the seemingly non-existent drink tickets, of course) and a crew of scantily clad "Rip Girls" who ran around in small herds, giving away magazines and probably a few other things of which I am not aware. The Hollywood bimbo population was out in force as were the hair-farmers and pretty boys, all scanning the crowds for some familiar famous face.

The security in the place was pretty darn tight, checking I.D.s so well that a lot of folks who thought they were going to the *Rip* party ended up hangin' with the street-dwellers and drug dealers across the street at good ol' McArthur Park. Even band members and industry types were given a hard time—some of them were forced to wait in the cold (thank goodness *someone* supplied them with beer while they waited) until Rip's hostess from Hell **Janiss Garza** could sneak them in. In fact, when **Excel** guitarist **Adam Sigel** got turned down at the door because of his age (ya gotta fool 'em, Adam—I always do...) he waited patiently for a little while, consumed numerous beers, and then proceeded to break into the party via the roof. Pretty desperate partyman, huh?

Amongst the many prestigious rockers who dared to show their faces were **Mike Muir** of **Suicidal Tendencies** (Hanna, isn't he eligible for Love Connection?), **Dave Mustaine** of **Megadeth** (and of course, he brought along his charming little attitude), **Gregg Giuffria** and **James Christian** of **House of Lords**, **Gene Simmons**, **Mike Monroe**, **Don Dokken**, and various members of **Anthrax**, **Ratt**, and **Excel**. Opening the wild night o'live music were the **Mimes**, followed by **Epic's Johnny Crash**, **CBS's Love/Hate**, the amazing **Princess Pang**, **Def American's Wolfsbane**, **Faster Pussycat**, and the big, giant, secret surprise guest band that no one was supposed to know about but of course we all did—**Guns N'Roses**. The Guns were joined on stage by Mike Monroe for a few tunes, but by that time I was on my way out the door, running to beat the masses to the already body-clogged lobby. **Franchesca Capucci** of **Channel 7 News** was so very adept at her job that she even managed to get all of this metal mayhem on the 11 o'clock Eyewitness News. The only disappointing part of my night was not seeing *Rip's* editor and my hero, **Lonn Friend**, and hearing that members of **Metallica** were there and I was totally unaware of their awesome presence. Well, thanks anyway, *Rip* and Riki Rachtman for a fantastic, rock n'roll event.

**METAL NEWS: Whitesnake** are ready to release their new album entitled *Slip Of The Tongue*. The **Geffen** release will feature ten new songs, including the latest single "Fool For Your Loving." "It is an optimistic and positive direction for Whitesnake," states lead singer **David Coverdale** about the album, which is the follow-up to their 1987 smash *Whitesnake* that sold over nine million copies worldwide. With *Slip Of The Tongue*, guitarist **Steve Vai** joins the Whitesnake line-up. Though guitarist and songwriter **Adrian Vandenberg** was unable to record the album with the band because of a freak hand injury, he will be joining the guys when Whitesnake kicks off a worldwide concert tour this February in America.

The boys of **Law & Order** had a little brush with our favorite bad guys, the **L.A.P.D.** (Yes, the *real* ones, complete with badges and guns.) Apparently the guys had just finished up a photo shoot in good old Compton, Los Angeles, an area that is notorious for gang warfare, drugs and other bad, bad stuff. As they were driving through a narrow alley, they pulled to the side to let a police car pass by. It didn't. The next thing they knew, the entire entourage was on the ground with guns to their heads. It seems the two rental cars they were driving were sporting stolen license plates, therefore putting everyone through some serious questioning and heavy-duty frisking. As if this weren't bad enough, the cops got all weird about the jackets the band members were wearing (which of course, all said "Law & Order") and immediately suspected that they were some new L.A. gang. Well, a call to the rental agency cleared up the car problems, and after the photographer showed the cops the album sleeve and proved to them that these long-haired youths were not bloodthirsty hoodlums, the cops got a little sheepish and offered to "escort" the crew around Compton. Gotta keep that "Law & Order," ya know?

## Stephanie Brainerd

### ■ METAL PICKS O' THE WEEK

#### □ TOXIK: *Think This* (RoadRacer RRC 9460)

These New York rockers offer us gothic/thrash metal that may not be *my* thing—but hey, it could be yours. Toxik's lyrics are very deep, though, and reading through them was like reading the current *Newsweek*, complete with poverty, greed and suicide. This is an album with fantastic lyrics, which are definitely worth listening to to understand the group's message, even if you don't really like that particular type of metal (with those high-pitched vocals!). It's tight, it's fast, and it's heavy as mercury. A comparison to King Diamond would be appropriate, and wouldn't you know, they'll be opening for the King on his upcoming tour. Gothic metal-folk, enjoy!

#### □ COVEN: *Death Walks Behind You* (Medusa)

The first time I noticed the word "fish" on Coven's lyric sheet, I laughed, thinking it was a typo. The second time I became puzzled. Did these guys have some abnormal interest in fish? When I came upon the line, "She's back from the grave to fish and enslave," I was positive that something was definitely *up* with these dudes and it had nothing to do with aquatic life. The mystery unraveled, however, when I gave the record a spin and discovered that they were substituting "fish" for another popular f-word. Well, isn't that cute?

These boys are just too polite to print that nasty word but they certainly aren't shy when it comes to such choice dinner-time topics as cold-blooded murder, ten reasons why you *should* commit suicide, and of course, those pesky satanic

## CASH BOX MICRO CHART



October 28, 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 6
2	PUMP (Geffen GHS 24254)	Aerosmith	2 5
3	DIRTY ROTTEN FILTHY STINKING RICH (Columbia 44383)	Warrant	4 36
4	SKID ROW (Atlantic 81936)	Skid Row	3 37
5	PRACTICE WHAT YOU PREACH (Megaforce/Atlantic 82009)	Testament	8 10
6	WAKE ME WHEN IT'S OVER (Elektra 608833-1)	Faster Pussycat	7 6
7	TRASH (Epic OE 45137)	Alice Cooper	6 12
8	DANGEROUS TOYS (Columbia FC 45031)	Dangerous Toys	5 23
9	COCKED & LOADED (Vertigo/PolyGram 838 592)	L.A. Guns	9 8
10	THE DISREGARD OF TIMEKEEPING (WTF 45009)/CBS	Bonham	12 3
11	CONSPIRACY (Roadracer RR-9461)	King Diamond	17 6
12	PSYCHO CAFE (MCA 6300)	Bang Tango	14 19
13	SURPRISE ATTACK (A&M SP5261)	Tora Tora	10 15
14	TWICE SHY (Capitol 90640)	Great White	13 26
15	BIG GAME (Atlantic 81969)	White Lion	11 18
16	BADLANDS (Atlantic 81966)	Badlands	15 22
17	MR. BIG (Atlantic 81990)	Mr. Big	18 16
18	WINGER (Atlantic 81867)	Winger	19 41
19	BAD ENGLISH (Epic 45083)	Bad English	21 15
20	PERFECT SYMMETRY (Metal Blade/Enigma 73408)	Fates Warning	16 7
21	SONIC TEMPLE (Sire/Reprise 9 25871-1)	The Cult	20 27
22	...AND JUSTICE FOR ALL (Elektra 60812)	Metallica	24 41
23	TURN OF THE SCREW (Atlantic 81992)	Dirty Looks	22 11
24	APPETITE FOR DESTRUCTION (Geffen GHS 24148)	Guns N' Roses	23 41
25	ENUFF Z'NUFF (Atlantic 91262)	Enuff Z'Nuff	30 4
26	ATOMIC PLAYBOYS (Warner Bros. WB 1-25920)	Steve Stevens	25 9
27	LARGER THAN LIFE (Capitol 71328)	Keel	29 2
28	VIVID (Epic BFE 44099)	Living Colour	27 41
29	GRETCHEN GOES TO NEBRASKA (Megaforce 81997)	Kings X	28 16
30	GORKY PARK (Mercury 838628)	Gorky Park	33 3
31	NOT FAKIN' IT (Mercury/PolyGram 838 627)	Michael Monroe	35 2
32	NO FUEL LEFT FOR THE PILGRIMS (Medley/Warner Bros. 9 25989)		
		D.A.D. DEBUT	
33	FOUR WINDS (Atco/Atlantic 91251)	Tangier	32 12
34	SHOTGUN MESSIAH (Relativity 33561-1012)	Shotgun Messiah	36 2
35	NO MORE COLOR (Noise International 45181)	Coroner	DEBUT
36	CREATOR (Taang! #23)	Creator	26 15
37	TIME WILL TELL (Epic 45021)	Fifth Angel	31 5
38	JUNKYARD (Geffen GHS 4-24227)	Junkyard	34 20
39	MASTER OF DISGUISE (Metal Blade/Enigma 73413)	Lizzy Borden	38 11
40	CLIMBIN' THE WALLS (Atlantic 81889)	Wrathchild America	37 8

whores. Most of the lyrics are sick and demented but surprisingly well written. Though not a very original sound, Coven delivers maximum velocity thrash that absolutely seethes with anger, despair, and in this case, some major insanity. The only thing that I found annoying was vocalist Jay Clark's style. Perhaps if he actually sang instead of all that yowling and moaning, the music would be more tolerable. As it is, he sounds more like a pissed-off Yosemite Sam than the metal god he is trying so hard to be. This album is recommended for only the most dedicated mosh-mongers and it might even be too scary for them. Right now the guys in Coven are probably saying, "Who the fish does she think she is?"

**ARE YOU SURE YOU WANT ANOTHER ONE? At the Concrete Foundation Forum, Frank Blackfeet of German thrash band Kreator contemplates the possibility of consuming just one more Jack and coke. Stephanie B. of Cash Box thinks that this is not in his best interest. (Photo: Joy Lambert)**





# BEATS & HYPE



N.W.A.

IN THE LAST *BEATS & HYPE* COLUMN, I wrote of the hypocrisy in much of today's hip-hop, of how many performers who are attempting to improve self-image within the African-American community are at the same time guilty of reveling in their own homophobia and misogyny. I was a little worried that some would view the column as a call for some sort of censorship; it wasn't. I'm just concerned about the level of consciousness, not only among the artists, but also the industry that reaps millions from—and therefore (finally) aggressively promotes—the music.

As that column was going to press, news broke of the "memo" sent by the FBI to Brian Turner, president of Priority Records—home of controversial rappers N.W.A. The group's album *Straight Outta Compton*, and the track "---- Tha Police," have come to that federal agency's attention. The memo, signed by Milt Aherlich—an FBI assistant director, was to let Turner know that, "Advocating violence and assault is wrong, and we in the law enforcement community take exception to such action."

According to various press reports, Aherlich admits that neither he nor the bureau own a copy of the album and he hasn't even heard the song "---- Tha Police." Lyrics were provided by "concerned officers."

N.W.A. concerts have been the target of aggressive police crackdowns for some time now, with many performances cut short due to local police out to put the *upstarts* in their place. This is the first time, however, the federal government has blatantly employed censorship/intimidation tactics against the band. According to a *Village Voice* article, Aherlich claims this is the first time the FBI has ever adopted an official position on any record, book or film.

Little can be said in this space that hasn't been said elsewhere, but certain points can be reiterated. The hostile social and political climate that is resulting in a resurgence of black/gay/feminist pride, is also a feeding ground for repressive policies from the government. A frightened mainstream is all too willing to let the constitutional rights of "fringe elements" be sacrificed so they can maintain some illusion of safety or normalcy. Though I feel there is still some life left in the debate as to whether N.W.A. merely reflect or actually glorify a violent society (with the truth probably falling somewhere in between), any efforts to silence them solve nothing. The music press/musician/record company involvement in anti-PMRC/Tipper Gore activities needs desperately to halt the hot and cold levels of commitment and maintain some consistency in a fight where the opponents gather ever more powerful support as time goes by.

## Ernest Hardy

### NEW BEATS

### Pick Of The Week



at times approaches brilliance. Only a seemingly complete obliviousness to the women's movement (or to the realization that the same forces that nurture the racial bigotry he's fighting feed his own misogyny) prevent the album from being a major work. Highly recommended nonetheless.

ICE-T: *The Iceberg/Freedom Of Speech...Just Watch What You Say* (Sire/Warner Bros. 26028-1)

Not for the squeamish. Though his sexual politics are questionable, his depiction of a "Don't Worry, Be Happy" society taken to task is chilling. Opening with a biting re-working of the Bobby McFerrin hit—a spoken word piece, "Shut Up, Be Happy," by Jello Biafra—that condenses Orwell's *1984* to just under three minutes, the album continues to jar with harsh imagery and harder beats. Mixing cynicism, social awareness and bravado, the album

## CASH BOX MICRO CHART

### RAP LPs

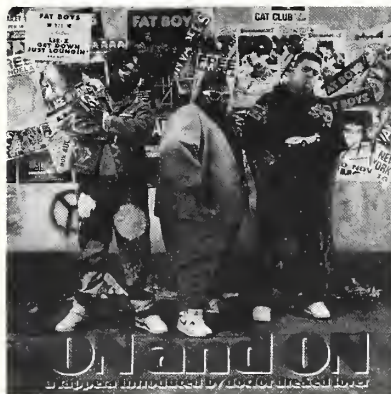


October 28, 1989 The grey shading represents a bullet, indicating strong upward chart movement.

Total Weeks ▼  
Last Week ▼

1	STONE COLD RHYMIN' (Delicious/Island 91309)	Young M.C.	1	5
2	IT'S A BIG DADDY THING (Cold Chillin'/Reprise 25941-1)	Big Daddy Kane	11	5
3	AS NASTY AS THEY WANNA BE (Luke Skywalker XR107)	2 Live Crew	3	16
4	NO ONE CAN DO IT BETTER (Atlantic 91275)	The D.O.C.	2	12
5	BIG TYME (MCA 42302)	Heavy D. & The Boyz	4	18
6	EYES ON THIS (First Priority/Atlantic 91304)	MC Lyte	29	3
7	LET'S GET IT STARTED (Capitol 90924)	M.C. Hammer	7	40
8	WALKING WITH A PANTHER (Def Jam/Columbia 45172)	L.L.Cool J	6	18
9	PAUL'S BOUTIQUE (Capitol 92844)	Beastie Boys	5	12
10	STRAIGHT OUTTA COMPTON (Priority/Ruthless 57102)	N.W.A.	9	34
11	UNFINISHED BUSINESS (Fresh LPRE 92012)	E.P.M.-D.	8	12
12	EAZY DUZ IT (Priority 57100)	Eazy-E	10	40
13	TOO SHORT (Jive/RCA 1149-1-J)	Too Short	12	38
14	IT TAKES TWO (Profile 1267)	Rob Base & D.J. E-Z Rock	14	40
15	THE ICEBERG/FREEDOM OF SPEECH...WATCH WHAT YOU SAY (Sire 26003)	Ice-T	DEBUT	
16	KNOWLEDGE IS KING (Jive/RCA 1182)	Kool Moe Dee	13	20
17	YOUNGEST IN CHARGE (Profile 1280)	Special Ed	16	24
18	GHETTO MUSIC: THE BLUEPRINT OF HIP-HOP (Jive/RCA 1187-J)	Boogie Down Productions	15	16
19	EVERYBODY WANTS SOME (Gucci/Hot Productions 3314)	Gucci Crew II	20	10
20	LOC-ED AFTER DARK (Delicious Vinyl/Island DV3000)	Tone Loc	19	34
21	TEENAGE LOVE (Def Jam/Columbia 38-08105)	Slick Rick	17	40
22	SWASS (Nasty Mix 70123)	Sir Mix-a-Lot	21	40
23	TWIN HYPE (Profile PRO 1281)	Twin Hype	24	14
24	3 FEET HIGH AND RISING (Tommy Boy 1019)	De La Soul	23	34
25	THE YOUNG SON OF NO. 1 (Atlantic 81995)	Breeze	22	16
26	IN THA HOOD (On Top 9002)	Success-N-Effect	27	8
27	A SHADE OF RED (Virgin 91269)	Redhead Kingpin	26	10
28	2 HYPE (Select 21628)	Kid N' Play	25	40
29	I AM BLACK ENOUGH (Jive/RCA 1237)	Schooly D	18	10
30	NO MORE MR. NICE GUY (Wild Pitch WPL2001)	The Gang Star	31	8
31	I GOTTA HABIT (Atlantic 82020)	Cool C	32	3
32	THE BIZ NEVER SLEEPS (Warner Bros. 9 26003)	Biz Markie	DEBUT	
33	WILD & LOOSE (Capitol 90926)	Oaktowns 3.5.7	28	27
34	THE BOY GENIUS (FEATURING A NEW BEGINNING) (Atlantic 81941)	Kwamé	30	32
35	CAT GOT YOUR TONGUE (Arista AL8596)	Bobcat	33	16
36	DROP THAT BOTTOM (Atlantic 82026)	L'Trilm	DEBUT	
37	ORIGINAL STYLIN' (Arista 8571)	Three Times Dope	34	30
38	IT TAKES A NATION OF MILLIONS TO HOLD US BACK (Def Jam/CBS FC 44303)	Public Enemy	35	40
39	DOIN' IT (Select 21629)	UT F O	36	22
40	WHAT TIME IS IT (Gucci/Hot Productions 3309)	Gucci Crew II	37	40

### Albums



FAT BOYS: *On and On* (Tin Pan Apple/Mercury 838867-1)

Touted as a "rapper," the album raises expectations for a Malcolm McLaren-style cross-genre piece. Though the Fat Boys aren't quite that inventive, they've completely dismissed with the gimmicky oldies-but-goodies covers and are rapping with an energy and freshness they haven't shown in a long time. Though their past image of relentless silliness may work against them, the trio have obviously paid attention to the marketplace (particularly the success of DJ Jazzy Jeff and the Fresh Prince) and produced a work solid enough to compete. For the more pop-oriented rap fan.

Highlights: "She's Hookin'," "Just Loungin'," the funky "Rainy Rainy" (where the boys actually sing) and guest appearances by Doctor Dre & Ed Lover.

BIZ MARKIE: *The Biz Never Sleeps* (Cold Chillin'/Warner Bros. 26003-1)

While the current trend in hip-hop is toward faster and harder beats, here the Diabolical One elevates lethargy to an art form. Slow beats and an occasionally involving groove back lyrics with glimmers of inspiration. For the hip hop crowd when it's time to unwind.





**BRAZILIAN CORNERS:** Pianist Eliane Elias, who records for Blue Note and who, here, was playing at the Blue Note in New York, gets a hug from Eumir Deodato, co-producer of her latest, *So Far So Close*.

**BOPPING AROUND:** It's that time again: Big boxed set time. We'll get into details later, but expect hefty jazz boxes to start creeping into stores documenting large slices of the recording careers of Art Pepper (Fantasy), Fats Waller and Glenn Miller (RCA), and Stan Getz, Clifford Brown and Dinah Washington (PolyGram).

PolyGram, which earlier this year dropped *Black Saint/Soul Note*—the adventurous and prolific Italian label that has had a lock on the Label of the Year prize in the annual *down beat* Critics Poll—is introducing a new European label, *Amadeo*. Guitarist Wolfgang Muthspiel and the delightful Vienna Art Orchestra are the first Amadeo releases, out now. JMT seems to be PolyGram's current European plum, what with a large slab of the *M-Basers* that everyone's so crazy about. Speaking of PolyGram, they've just started yet another new reissue series, one called *Jazz Club*, a half-dozen budget-priced CD compilations grouped, for the most part,

by instrument. Not my favorite way of stocking stuffers for budding jazz fans.

*Town Crier* is a little bitty label that, for the most part, has released underrecorded mainstream artists like pianist Lance Hayward on cassette. Now the label has stepped up to the plate with some snazzy-looking new CDs: Pianist Carol Britto with Flip Phillips and Michael Moore; Roland Hanna doing a solo turn; and something called *Return to Ipanema*, which returns trumpeter Claudio Roditi there, along with another Brazilian or two and guys like Paquito D'Rivera and Ralph Moore, who have, perhaps, visited on vacation. Brazilian-flavored jazz, needless to say.

In another new line about another new line, the *Jive Jazz Collection* is a new RCA-distributed series that will showcase the jazz—that's right, jazz—of South Africa (the land, of course, of Abdullah Ibrahim). First up are three saxophonists: Barney Rachabane (he of the *Graceland* tour), McCoy Mrubata and Ezra Ngcukana. There's nothing startling here: These aren't really jazz equivalents of, say, township jive, but rather, for the most part, international fusion records with African and bebop elements tossed here and there. Kolozi Lebona, who had something to do with *Graceland* himself, is the brains behind the series.

Stanley Turrentine was hospitalized in Pittsburgh on October 10 after his wife was unable to rouse him from his sleep. He was diagnosed as having pulmonary edema, or fluid on the lungs, and, we are told, is "resting comfortably"... Went to the movies last weekend. Saw *The Fabulous Baker Boys*, which has a jazz-rich score by Dave Grusin; and *Breaking In*, which has a terrific blues- and zydeco- and jazz-rich score by Michael Gibbs and a cameo by none other than Dave Frishberg, who is seen sitting right there singing "Dat Dere"... Svend Asmussen, the swinging Danish violin veteran, is the 1989 Man of the Year of the Danish American Society. He'll be honored at their October 27 New York dinner.

Are you in New York and looking for something cool to do on your lunch hour? Good: The Museum of Broadcasting is running Louis Armstrong radio shows every afternoon from 1:30-2:30 (and at 5:00 p.m. on Tuesdays). An hour of Pops'll make the afternoon just fly by... If you're in town on October 26, head over to Cooper Union for the American Jazz Orchestra's first concert of the season, a bow to drummer Mel Lewis, the keeper of the big band flame in New York. Mel is approaching a quarter century of Monday nights at the Village Vanguard with his own band.

Leonard Feather, who needs no introduction, has been appointed visiting professor of ethnomusicology (ethnomusicology?) at UCLA... Drum great Roy Haynes, who should also need no introduction, will headline a "jazz extravaganza," October 28 in his native Boston. It's a benefit for the Dimock Center, a provider of "integrated health and human services to Boston's neediest communities." It'll be at Hynes Center, it'll include a ton of local talent, and tickets can be ordered by calling (617) 442-8800.

Harry Connick Jr. will take time off from his busy schedule to buzz through a ten-city November/December tour playing music from *When Harry Met Sally*... backed, for the first time, by a big band. That album sold a whole lot of copies, so Harry's likely to be one hot ticket... *Jazziz*, that audacious Florida-based magazine that likes to give stodgy old *down beat* a run for its money, is, once again, giving away a free CD. Look for it in their December/January issue... Hey, speaking of hot tickets, a year ago Bobby McFerrin told me he was taking a year off. Just when his career was getting hot, McFerrin was going to cool his heels. Okay, year's up. Bobby?... Bobby?... Bobby?

Lee Jeske

## CONTEMPORARY JAZZ



October 28, 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	14
2	AT LAST (Blue Note 91937)	LOU RAWLS	2	11
3	THE SPIN (MCA 6304)	THE YELLOWJACKETS	6	11
4	AMANDLA (Warner Bros. 9-25873)	MILES DAVIS	5	20
5	POINT OF VIEW (MCA 6309)	SPYRO GYRA	4	16
6	LOVE WARRIORS (Windham Hill Jazz WH 0118)	TUCK & PATTI	7	18
7	FLAT OUT (Grammavision/Mesa 79400)	JOHN SCOFIELD	3	11
8	STORYTELLING (Columbia FC 45252)	JEAN LUC PONTY	8	9
9	TAKE TO THE SKIES (Intima/Enigma 73348)	RICHARD ELLIOT	14	11
10	MIGRATION (GRP 9592)	DAVE GRUSIN	16	3
11	COLOR RIT (GRP 9594)	LEE RITENOUR	20	3
12	TIME OUT OF MIND (Columbia OC 45253)	GROVER WASHINGTON JR.	DEBUT	
13	SO FAR SO CLOSE (Blue Note/Capitol 90905)	ELIANE ELIAS	9	14
14	JIGSAW (Atlantic 82027)	MIKE STERN	18	7
15	TOURIST IN PARADISE (GRP 9588)	THE RIPPINGTONS	10	20
16	ON SOLID GROUND (MCA 6237)	LARRY CARLTON	11	26
17	THE PROMISE (Columbia FC 45215)	KIRK WHALUM	13	18
18	EAST (Hiroshima Epic 45022)	HIROSHIMA	15	31
19	BOTTOM'S UP (Atlantic 81978)	VICTOR BAILEY	17	22
20	MIDNIGHT TRAIN (Optimism 3216)	MAX GROOVE	DEBUT	
21	T LAVITZ AND THE BAD HABITZ (Intima/Enigma 73512)	T LAVITZ	19	11
22	SKY LIGHT (Verve Forecast/PolyGram 837 696)	RICARDO SILVEIRA	23	22
23	NIGHT AFTER NIGHT (Elektra 60778)	GEORGE DUKE	22	14
24	SPY VS. SPY (Elektra/Musician 9 60844)	JOHN ZORN	25	5
25	NEW YORK VOICES (GRP GR 9589)	NEW YORK VOICES	21	12
26	TIMES ARE CHANGING (Blue Note 90905)	FREDDIE HUBBARD	24	18
27	REAL LIFE STORY (Verve Forecast/PG 837 697)	TERRI LYNE CARRINGTON	26	31
28	SPELLBOUND (Warner Bros. 25781)	JOE SAMPLE	28	28
29	WHISPERS AND PROMISES (Warner Bros. 25902)	EARL KLUGH	29	20
30	CURRENT EVENTS (Verve Forecast/PolyGram: 839 388)	CURRENT EVENTS	DEBUT	
31	BLACK WATER (Columbia FC 44316)	THE ZAWINUL SYNDICATE	30	18
32	BEFORE WE WERE BORN (Elektra/Nonesuch 608843)	BILL FRISELL	31	26
33	HEART'S HORIZON (Reprise 25778)	AL JARREAU	32	41
34	DANCING WITH THE LION (Columbia OC 45154)	ANDREAS VOLLENWEIDER	33	28
35	URBAN DAYDREAMS (GRP GR 9587)	DAVID BENOIT	34	26
36	IVORY DREAM (Atlantic 81938)	BOBBY LYLE	35	29
37	METROPOLIS (Windham Hill 0114)	TURTLE ISLAND STRING QUARTET	36	22
38	PERFECT TIME (Windham Hill Jazz 0115)	RAY OBIEDO	37	16
39	LET'S STAY TOGETHER (Artful Balance 7215)	ERIC GALE	38	21
40	LOVE MADNESS (Headfirst 729)	SHERRY WINSTONGALE	39	26

## JAZZ PICKS

### THE UPTOWN STRING QUARTET: *Uptown String Quartet* (Philips 838 358)

Can a string quartet swing? Yep. Max Roach produced this debut of half of his double quartet (all women, but who cares?), and this works because it doesn't have classical pretensions, the material (from rags and spirituals to post-bop) is tailored by writers who hear these instruments in jazz terms, and, simply, the *players* swing.

### WARREN VACHE AND THE BEAUX-ARTS STRING QUARTET *Warm Evenings* (Concord Jazz 4392)

In a more traditional approach to jazz-and-strings (clearly a format making a comeback), Vache's warm, clear cornet is set amid the gentle sweetness of the Beaux-Arts quartet (along with a whispering rhythm section) in a set of easy-listening standards arranged by Jack Gale. Soft, old-fashioned romance.

### DIZZY GILLESPIE: *The Symphony Sessions* (Pro Jazz 698)

Yep: Dizzy and strings, apparently for the first time. Gillespie standards ("Manteca," "Night in Tunisia," "Con Alma"... ) in mostly appealing settings for the Rochester Philharmonic conducted by John Dankworth. Gillespie's 72-year-old chops are fairly much intact (especially when he's stroking ballads), and his band is around to keep him rhythmic company. Rarely too soupy or maudlin, but it occasionally drips overboard.

### JOHN HANDY WITH CLASS: *Centerpiece* (Milestone M-9173)

The bluesy West Coast altoist is always cooking up something new and, that's right, here he's cooking with strings. This is jazz vaudeville: Class are three women who play zippy violin lines or sing, with Handy, in a manner not unlike Lambert, Hendricks & Ross. Okay if you like this sort of thing.



# BLACK GOSPEL

## CASH BOX MICRO CHART



**BEHOLD!** It's a new dawn rising out of South Central Los Angeles! This is **New Dawn Records**, founded by entrepreneur **Marlin McNichols**. McNichols, who is spearheading this venture, has over twenty years experience in the record industry in the areas of distribution, sales, marketing promotion and production. His vast background of experience makes him more than capable of truly making New Dawn rise to the top.

The New Dawn complex is a stunning multifaceted facility complete with all the amenities necessary for today's recording artist—a 24-track studio, six rehearsal halls and a video production company. It is fully equipped with all of the latest state-of-the-art equipment necessary for an artist to come in with ideas and leave with a complete package ready for the consumer market. McNichols highlights the

**MARLIN McNICHOLS,  
NEW DAWN PREZ**

facility's importance, which will enable each New Dawn artist to realize their full potential.

McNichols was bitten by the industry bug in his hometown of Battle Creek, Michigan, where he was able to associate with industry figures like **Junior Walker & the All Stars**, **Johnny Bristol**, **Fred Smith**, **Martha & the Vandellas** and **Wade Flemmings**.

His first major break in the music business came by way of **Edwin Starr** of **Motown Records**. After developing a working relationship with Starr, McNichols actively participated on such Starr hits as "25 Miles," "War" and "Stop the War Now." From that relationship he acquired knowledge in the fields of marketing, promotion, sales and distribution as well as a general working knowledge of the total industry.

Despite all the ups and downs, McNichols admits his most formidable challenge has been the establishing of New Dawn Records. Developing the gospel and inspirational artists, and reaching mass media and the optimum audience, has been difficult.

"Today as never before, we Christian music record companies must change the old philosophies about marketing and promotion of our music. In the past, we were perceived as low-budget, independently owned record companies without proper promotion and marketing of our artists. As the music has begun to bridge the gap, finding its way onto more secular radio stations, we must become more aggressive as record companies in the arena of marketing and promotion. We must approach the market with the same energy as our secular counterparts. By no means are we trying to segregate ourselves from the secular side of the record industry. [We must] take on the challenge of being more creative and garnering more exposure for outstanding Christian music.

"Although there have been some anti-contemporary music crowds in the church," McNichols says, "telling their children not to listen to certain forms of music, we as Christian music companies are sensitive to these traditional philosophies. But we are saying to these individuals there is nothing wrong with contemporary gospel music because our young music ministers are addressing the issues of today, just like our forefathers [did] in the past."

"We have a great artist development department headed by **Rick Evans** that is enabling us to develop a more contemporary format," says McNichols. "We must produce music that is current in order to reach radio and the consumer without compromising the word of God.

"Thank God to **BeBe & CeCe Winans**, the **Winans**, **Deniece Williams**, **Take 6** and **Amy Grant** for reaching out to that particular audience, and [to] secular radio for playing the music of these artist, he expounds."



**BROTHERS IN CHRIST**

Current releases from New Dawn include **Kenny Smith's** album *Witness*, **Brothers in Christ's** album *Twinkle Of An Eye* and **T.C.C.'s** album *His Hand Is Outstretched Still*. Other artists working on projects include **Nysa**, **Heartline** and producer/writer/artist **Rick Balentine**.

Marlin McNichols and New Dawn Records are determined to reach their goal of becoming one of the most formidable record companies in Christian music while praising the name of God. You may contact McNichols at (213) 737-3604.

## Bob Long

# BLACK GOSPEL TOP 40 ALBUMS

October 28, 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 4
2	FLOWING (Malaco 4434)	Truthettes	4 4
3	LIVE IN CHICAGO (Rejoice WR-WC CD8385)	Shirley Ceasar	6 4
4	SO SATISFIED (Air 10135)	Luther Barnes & Redd Budd Gospel Choir	2 4
5	AVAILABLE TO YOU (Rejoice WR-WC 8418)	Rev. Milton Brunson	3 4
6	HEROS (Light 7115720231)	N.J. Mass Choir	5 4
7	HEAVEN (Sparrow SPR 1169)	B.B. & C.C. Winans	7 4
8	LET THE HOLY GHOST LEAD YOU (Malaco 6002)	Florida Mass Choir	9 4
9	WE'RE GOING TO MAKE IT (Savoy 14795)	Myrna Summers	12 4
10	NO GREATER LOVE (Savoy 14788)	Keith Pringle	8 4
11	MY TIME IS NOT OVER (Word 7015030292)	Albertina Walker	10 4
12	MIGHTY CLOUDS OF JOY (Rejoice WR-WC 8427)	Night Song	16 4
13	AWESOME (I AM WR-WC 8391)	Calvin Bridges	11 4
14	AMAZING (Light 7115720061)	Kingdom	13 4
15	THE WINANS LIVE AT CARNEGIE HALL (Qwest SLR 7501)	Winans	14 4
16	WILL YOU BE READY (Light 7115720193)	Commissioned	18 4
17	I KNOW WHAT PRAYER CAN DO (I AM WR-WC 8432)	Jesse Dixon	15 4
18	ON THE THIRD DAY (Malaco 4435)	Jackson Southernares	19 4
19	WONDERFUL (Light 7115720215)	Bo Williams	17 4
20	I CAN BEGIN AGAIN (Benson CO2506)	Larnell Harris	21 4
21	WHO'S ON THE LORD'S SIDE (Savoy 14794)	Rev. Timothy Wright	20 4
22	TOTAL VICTORY (Light 7115720207)	Vicki Winans	25 4
23	FROM THE HEART (Malaco 4430)	Gospel Keynotes	22 4
24	JOY THAT FLOODS MY SOUL (Sparrow SPR 1173)	Tramaine Hawkins	26 4
25	BACK TO BASICS (Malaco 4431)	Pilgrim Jubilees	27 4
26	TURN IT OVER TO JESUS (I AM WR-WC 8423)	Dr. Charles B. Hayes	23 4
27	CONQUEROR (Rejoice WR-WC 8400)	Clark Sisters	29 4
28	I LEARNED MY LESSON WELL (Melitone 1508)	Melvin Couch	32 4
29	LIVE IN ST. LOUIS (Savoy 7096)	Gospel Music Workshop of America	24 4
30	LIVE IN MEMPHIS (Command CRN 1013)	Nicholas	28 4
31	WE'VE GOT THE VICTORY (Savoy 7093)	Georgia Mass Choir	34 4
32	CAN'T HOLD BACK (Light 7115-720-282)	L.A. Mass Choir	36 2
33	CHAPTER ONE (Malaco 4423)	Ruby Terry	30 4
34	TAKE 6 (Reprise 1-25670)	Take 6	31 4
35	GIVE HIM THE GLORY (Light 7115720177)	L.A. Mass Choir	33 4
36	NEW DIRECTIONS (Melitone 1505)	Soul Stirrers	DEBUT
37	Praise 88 (King James/Sound of Gospel)	Rev. James Cleveland	35 4
38	HIGHER GROUND (Command CRV 1011)	Vernessa Mitchell	38 4
39	BACK TO THE CROSS (Light 7115720142)	Melvin Williams	39 4
40	THE STORM IS OVER (Savoy 14796)	Bishop Jeff Banks	40 4



**Candida Mobley (l)**, hostess of a gospel music countdown show on **Bailey Broadcasting**, and **Joyce Dozier**, member of New Dawn recording group **Brothers in Christ**.



# RHYTHM & BLUES



**MAGNUM FORCE**

**MELTONE SIGNS MAGNUM FORCE:** Their music hit with the rhythmic rumbling of an earthquake. Their songs, charged with lightning vitality, rushed furiously like bullets into the minds of their listeners. Instead of violence, however, **Magnum Force** infused the audience with a dynamic enthusiasm when the band first made its debut on **Chi-Sound Records** in 1971. But their trigger jammed and the rapid-fire musical gems ceased when Chi-Sound experienced financial difficulties.

Magnum Force, consisting of **Rick and Ronny Starr** along with **Nathaniel Love**, is back. The whirlwind motion of their

singing, and their rippling rhythms like the mighty roaring wave of the deep sea, vibrate with a cosmic force that can now be experienced on Meltone Records.

President **Melvin Couch** and vice president international marketing, publicity and artists relations **Gus Redmond** are thrilled that this young, dynamic group will both interest the contemporary generation and attract mature audiences.

Their new release *Hang Out*, featuring **Nate Love** on lead vocals, was produced by **Leo Graham** with **Gus Redmond** serving as executive producer, and has begun to explode at the radio level around the country while establishing a strong sales and re-order pattern.

Rick and Ronny are alumni of Fenger High School in Chicago. Both had more than five years of extensive training in the arts at **Sammy Dyer School of the Theater**. Rick attended art school and went to **Southern Illinois University**, while his brother **Ronny** was more interested in becoming a disk jockey and often assisted **Terry Johnson** at **WJPC**.

Rick and Ronny met **Nate** during the time they were singing with the **Harrison Community Gospel Singers**. The trio made its first important appearance at the **All-City High School Jamboree** held at the **UIC Pavilion**, where it performed before several thousand young fans. They formed a group called **Serville**, a six-piece band, but upon securing a contract with **Chi-Sound Records**, it was necessary to change their name to **Magnum Force**.

Faith and patience were two attributes that enabled them to continue performing with a burning intensity, and then helped them to maintain their popularity. Now they are ready to reach a wider audience through **Meltone** and its strong distribution network. Work is being completed for their debut album, scheduled for release this fall.

Said Rick, "We are not going to become involved with the contemporary commercial musical trends, but are really reaching into our own souls and using our poetic gifts and musical ability to create tunes that we would like to last forever.

"We are blessed to have an individual like **Gus Redmond** to market our product, because he is a veteran and is one of the very best promotion men in the recording industry," said Rick.

If the current single "Hang Out" is any indication of what we can expect from this megatalented trio, then let the world beware: It is in for a musically enjoyable experience from **Magnum Force**.



**CHARLES**

**HAM-SEM INKS CHARLES:** Industry veteran **Bill Campbell**, CEO and president of **Ham-Sem Records**, recently announced the signing of singer/songwriter/producer **Charles**. Campbell, a very successful businessman in the Los Angeles area, said, "We've been waiting a long time for an artist like **Charles**, someone who is serious and very sincere to his craft. He is the type of artist that can make a company."

**Charles**, who hails from the state of **Virginia**, said, "I like to write lyrics and melodies that people can relate to when they hear it the first time. I'm a people person." His debut mini-compilation album is indicative of these feelings. It features the smooth, quiet storm-formatted "Absence Makes the Heart Grow Fonder" and the moving side called "Good For Ya." This young man is earmarked for stardom in the record industry.

In conjunction with the signing of **Charles**, **Campbell** announced the appointment of industry veteran **Ed Crawley** as label president. **Crawley** brings 28 years of experience to the position. His duties include marketing, merchandising and sales of all **Ham-Sem** product.

**ANNOUNCING PROS WANTED:** **Ceacar Gooding**, program director of **WEBB** radio in **Baltimore**, is looking for two on-air talents. Send tapes and resumes to **Ceacar Gooding**, **WEBB** 300 **Druid Park Drive**, **Baltimore**, **Maryland** 21215.

## Bob Long

## R&B LPs

October 28, 1989 The grey shading represents a bullet, indicating strong upward chart movement.

Total Weeks ▼  
Last Week ▼

1	TENDER LOVER (Solar/CBS FZ45288)	Babyface	1	13
2	SILKY SOUL (Warner Bros. 25802)	Maze Featuring Frankie Beverly	5	5
3	SPEND THE NIGHT (Warner Bros. 25940)	The Isley Brothers	4	9
4	KEEP ON MOVIN' (Virgin 91267)	Soul II Soul	3	17
5	JANET JACKSON'S RHYTHM NATION 1814 (A&M 3920)	Janet Jackson	8	3
6	NO ONE CAN DO IT BETTER (Ruthless 91275)	The D.O.C.	2	11
7	BIG TYME (MCA 42302)	Heavy D. & The Boyz	6	17
8	IT'S A BIG DADDY THANG (Cold Chillin'/Warner Bros. 25641)	Big Daddy Kane	10	3
9	STAY WITH ME (Columbia FC 44367)	Regina Belle	11	5
10	UNFINISHED BUSINESS (Fresh 92012)	E.P.M.D.	7	11
11	HOME (MCA 6312)	Stephanie Mills	9	15
12	STONE COLD RHYMIN' (Delicious/Island 91309)	Young M.C.	18	4
13	INTRODUCING...DAVID PEASTON (Geffen 24228)	David Peaston	13	15
14	AS NASTY AS THEY WANNA BE (Luke Skywalker 107)	2 Live Crew	14	14
15	DO THE RIGHT THING (Motown 6272)	Soundtrack	12	16
16	KNOWLEDGE IS KING (Jive 1182)	Kool Moe Dee	16	20
17	SERIOUS (EMI 90921)	The O'Jays	17	23
18	BATMAN SOUNDTRACK (Warner Bros. 25936)	Prince	15	16
19	BE YOURSELF (MCA 6292)	Patti Labelle	19	15
20	GHETTO MUSIC: THE BLUEPRINT OF HIP-HOP (Jive/RCA 1187)	Boogie Down Productions	20	14
21	GIRL YOU KNOW ITS TRUE (Arista 8592)	Milli Vanilli	21	32
22	SPECIAL (Motown 6275)	The Temptations	24	7
23	SYBIL (Next Plateau 1018)	Sybil	29	4
24	EYES ON THIS (First Priority/Atlantic 91304)	MC Lyte	31	3
25	WALKING WITH A PANTHER (Def Jam/Columbia OC 45172)	L.L. Cool J	23	17
26	ADVENTURES IN PARADISE (Geffen 24220)	Christopher Williams	28	9
27	2ND WAVE (Columbia 44284)	Surface	22	51
28	LET'S GET IT STARTED (P)(Capitol 90924)	M.C. Hammer	26	51
29	MIDNIGHT RUN (Malaco 7450)	Bobby "Blue" Bland	27	11
30	AFTER 7 (Virgin 91061)	After 7	34	4
31	DON'T BE CRUEL (P)(MCA 42185)	Bobby Brown	32	67
32	HERE I AM (Wing/PolyGram 837 313)	Sharon Bryant	33	12
33	WRECKS-N-EFFECT (Motown 6281)	Wrecks-N-Effect	36	4
34	SO HAPPY (Columbia OC40970)	Eddie Murphy	30	9
35	CAUGHT IN THE ACT (Orpheus/EMI 75603)	Eric Gable	35	10
36	CHUKII (Atlantic 81947)	Chuckii Booker	25	19
37	VIBE (Reprise 25807)	Zapp	54	3
38	AND THE WINNER IS... (Select 21631)	Chubb Rock With Howie Tee	37	12
39	GUY (P)(MCA 42176)	Guy	40	67
40	ALL MY LOVE (Capitol 90641)	Peabo Bryson	41	20
41	ONE BRIGHT DAY (Virgin 91256)	Ziggy Marley & the Melody Makers	42	7
42	VESTA (A&M 5223)	Vesta	43	14
43	GOOD TO BE BACK (EMI 48902)	Natalie Cole	46	23
44	THE GREAT ADVENTURES OF SLICK RICK (G)(Def Jam 40513)	Slick Rick	38	40
45	LIVIN' LARGE (Virgin 91021)	E.U.	39	30
46	IN THA HOOD (On Top 9002)	Success-In-Effect	55	8
47	EVERYBODY WANTS SOME (Gucci 3314)	Gucci Crew II	48	6
48	IRRESISTIBLE (Island 91235)	Miles Jaye	49	22
49	2300 JACKSON STREET (Epic 40911)	The Jacksons	44	20
50	LARGER THAN LIFE (MCA 6276)	Jody Watley	47	28
51	PAUL'S BOUTIQUE (Capitol 91743)	Beastie Boys	45	11
52	I GOTATA HABIT (Atlantic 82020)	Cool C	56	5
53	FOREVER YOUR GIRL (P) (Virgin 90943)	Paula Abdul	50	21
54	YOUNGEST IN CHARGE (Profile 1280)	Special Ed	61	27
55	THE CHERRY LP (S.D.E.G./Ichiban SDE 4008)	Bobby McClure	60	4
56	LIFE IS... TOO SHORT (Zomba/RCA 1149)	Too Short	52	36
57	ALL NIGHT (Elektra 60858)	Entouch	53	13
58	SERIOUS BUSINESS (Mercury/PolyGram 836 952)	Third World	57	18
59	RAW (Def Jam FC 45015)	Alyson Williams	65	29
60	WILD & LOOSE (Capitol 90926)	Oaktown's 3.5.7.	59	25
61	ON AND ON (Tin Pan Apple/PolGram 838 887)	Fat Boys	DEBUT	
62	SO GOOD (Island 90970)	Mica Paris	58	6
63	HEAVEN (Capitol 90959)	BeBe & CeCe Winans	64	40
64	IT'S REAL (Warner Bros. 25924)	James Ingram	71	2
65	ORIGINAL STYLIN' (Arista 8571)	Three Times Dope	51	29
66	STRAIGHT OUTTA COMPTON (G) (Ruthless 57102)	N.W.A.	63	34
67	THROUGH THE STORM (Arista 8572)	Aretha Franklin	67	23
68	SMOOVE (Columbia FC 45216)	Full Force	68	5
69	DIAMOND IN THE RAW (Tabu FZ 44147)	S.O.S. Band	DEBUT	
70	THE BOY GENIUS (FEATURING A NEW BEGINNING) (Atlantic 81941)	Kwame	62	28
71	TWIN HYPE (Profile 1281)	Twin Hype	66	13
72	JUST WHAT I LIKE (Reprise 25923)	Michael Cooper	69	5
73	D'ATRA HICKS (Capitol 46990)	D'Atra Hicks	70	6
74	A SHADE OF RED (Virgin 91269)	Redhead Kingpin	74	7
75	CRAZY NOISE (Fresh 82011)	Stezo	72	17



**CASH BOX CHARTS**

**TOP R&B SINGLES**

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

October 28, 1989



#1 Single: Janet Jackson



#1 Debut: Gap Band #64



To Watch: Patti LaBelle #59

Total Weeks ▼  
Last Week ▼

Total Weeks ▼  
Last Week ▼

1	MISS YOU MUCH (A&M 1445)	Janet Jackson	1	9
2	BABY COME TO ME (Columbia 38-68969)	Regina Belle	2	12
3	PARTYMAN (Paisley Park Warner Bros. 7-22814)	Prince	8	9
4	TALK TO MYSELF (Geffen 7-22936)	Christopher Williams	4	13
5	ALL MY LOVE (Capitol 44429)	Peabo Bryson	5	12
6	ROCK WIT' CHA (MCA 53652)	Bobby Brown	7	10
7	YOU ARE MY EVERYTHING (Columbia 38-69016)	Surface	10	10
8	BACK TO LIFE (Virgin 7-99171)	Soul II Soul	3	12
9	STATE OF ATTRACTION (Tabu/CBS ZS4 6900)	Rhonda Clark	15	10
10	DON'T MAKE ME OVER (Next Plateau 50107)	Sybil	6	11
11	I'M IN DANGER (Capitol 444161)	Mother's Finest	13	11
12	BUST A MOVE (Delicious Vinyl/Island 105)	Young M.C.	12	12
13	DON'T TAKE IT PERSONAL (Arista AS1-9875)	Jermaine Jackson	17	9
14	PUT YOUR MOUTH ON ME (Columbia 38-68897)	Eddie Murphy	9	14
15	EVERYTHING (MCA 53714)	Jody Watley	19	8
16	SMOOTH OPERATOR (Warner Bros. Cold Chillin' 7-22867)	Big Daddy Kane	18	9
17	(DON'T U KNOW) I LOVE YOU (Atlantic 7-88831)	Chuckii Booker	21	9
18	EVERYTIME I TRY TO SAY GOODBYE (Virgin 7-99180)	Cheryl Lynn	25	8
19	I GO TO WORK (Jive/RCA 1264-1-JD)	Kool Moe Dee	20	10
20	I WANNA COME BACK (Warner Bros. 22863)	James Ingram	24	11
21	ALL I WANT FROM YOU (Motown MOT-1974)	The Temptations	22	12
22	HOME (MCA 53712)	Stephanie Mills	27	7
23	GIRL I'M GONNA MISS YOU (Arista 1-9870)	Milli Vanilli	23	9
24	NEW JACK SWING (Motown 1979)	Wrecks-N-Effect	33	8
25	I'M STILL MISSING YOU (Tabu 69054)	S.O.S. Band	32	8
26	SMILIN' (Atlantic 7-88959)	Levert	14	12
27	CELEBRATE NEW LIFE (Capitol 44362)	Bebe & Cece Winans	28	9
28	HEAT OF THE MOMENT (Virgin 7-99204)	After 7	16	14
29	OOH BABY BABY (Warner Bros./Reprise 7-22489)	Zapp	34	6
30	JUST CALL MY NAME (Def Jam 38-69072)	Alyson Williams	40	6
31	PERSONALITY (Arista 1-9890)	Kashif	35	6
32	SOMEBODY FOR ME (Uptown 53718)	Heavy D. & The Boyz	47	5
33	KNOCKIN' ON HEAVEN'S DOOR (Warner Bros. 7-22865)	Randy Crawford	42	5
34	I'M NOT SOUPPED (Atlantic 88818)	Troop	39	6
35	SAY NO GO (Tommy Boy 934)	De La Soul	36	6
36	IT'S THE REAL THING (Mercury 816 008)	Angela Winbush	41	4
37	OUT OF MY MIND (EMI B-50212)	O'jays	11	14
38	SLOW DOWN (Warner Bros. 7-22858)	Karyn White	43	5
39	HERE AND NOW (Epic E2 45320)	Luther Vandross	46	3
40	BABIES HAVING BABIES (Trumpet 166)	Terry Tate	26	15
41	CAN'T GET OVER YOU (Warner Bros. 22895)	Maze	29	13
42	I AIN'T NOTHIN' IN THE WORLD (Atlantic 7-88826)	Miki Howard	48	5
43	IT'S FUNKY ENOUGH (Atlantic Ruthless 96549)	The D.O.C.	30	9
44	FOOLISH HEART (Wing 889 878-7)	Sharon Bryant	54	5
45	GIMME YOUR LOVE (Arista 9884)	Aretha Franklin & James Brown	62	3
46	I LOVE THE BASS (Enigma 75524)	Bardeux	51	6
47	I JUST WANNA LOVE YOU (Polydor 889-9107)	Main Ingredient	55	4
48	ME SO HORNY (Skywalker 127)	The 2 Live Crew	50	5
49	I PROMISE (EMI 50228)	Mikki Bleu	59	4
50	KISS YOUR TEARS AWAY (Columbia 38-69077)	Lisa Lisa & Cult Jam	56	5
51	BREATHE LIFE INTO ME (Island 7-99178)	Mica Paris	31	11

52	2300 JACKSON STREET (Epic 38-68897)	The Jacksons	37	14
53	DR. SOUL (Atlantic 7-88812)	Foster/McElroy	68	4
54	COLD FRESH GROOVE (Orpheus 72702)	Chill	58	5
55	PERPETRATOR (A&M AM 1449)	Randy & The Gypsie	66	3
56	AS A MATTER OF FACT (EMI-50231)	Natalie Cole	67	4
57	3 O'CLOCK JUMP (A&M 12316)	Herb Alpert	49	8
58	FEEL SO GOOD (Motown MOT-1996)	Perri	60	7
59	YO MISTER (MCA 53728)	Patti LaBelle	77	2
60	PAUSE (Profile 7262)	Run D.M.C.	57	8
61	SUPER LOVER (Tommy Boy 934)	Barry White	64	6
62	CAN I? (Geffen 7-22795)	David Peaston	73	3
63	SWEET TALK (Capitol 44374)	D'atra Hicks	44	15
64	ALL OF MY LOVE (Capitol V-15493)	Gap Band	DEBUT	
65	HOW YOU FEEL (A & M 1443)	Vesta	72	4
66	LICENSE TO CHILL (Jive 1279-4-JS)	Billy Ocean	DEBUT	
67	SERIOUS HOLD ON ME (EMI 50231)	O'Jays	91	2
68	LOOK WHO'S DANCING (Virgin 7-99182)	Ziggy Marley & The Melody Makers	71	4
69	TAKE GOOD CARE OF YOU AND ME (Arista AS1-9901)	Dionne Warwick & Jeffrey Osborne	80	2
70	'TIL THE MONEY'S GONE (Columbia 38-73018)	Eddie Murphy	DEBUT	
71	LOVE HAS GOT TO WAIT (Orpheus 72257)	Eric Gable	85	2
72	WHAT YOU NEED (Motown 1978)	Stacy Lattisaw	94	2
73	WHATCHA GONNA DO? (RCA 9094)	Tyler Collins	82	2
74	ONE SHOT AT LOVE (Def Jam 38-69056)	L.L. Cool J	78	3
75	YOU'LL NEVER WALK ALONE (Warner Bros. 7-22748)	The Isley Brothers	DEBUT	
76	TASTE OF YOUR LOVE (Virgin 7-99201)	E.U.	52	18
77	I DO (EMI 50213)	Natalie Cole	53	17
78	TENDER LOVER (Solar/E.P.A. ZF4 47003)	Babyface	DEBUT	
79	I'LL BE THERE (Island 7-99185)	Miles Jaye	45	12
80	JUST A FRIEND (Cold Chillin'/Warner Bros. 7-22900)	Biz Markie	DEBUT	
81	DON'T SAY GOOD-BYE (PolyGram 876 0027)	Walter Beasley	84	4
82	REAL LOVE (Atlantic 7-88816)	Sky	DEBUT	
83	LET'S GET IT ON (Island 96522)	By All Means	88	2
84	REMEMBER (THE FIRST TIME) (Orpheus/EMI B-72633)	Eric Gable	38	20
85	HIGHER THAN HIGH (Paisley Park 7-22907)	Tony Lemans	DEBUT	
86	JUST WHAT I LIKE (Warner Bros./Reprise 7-22950)	Michael Cooper	61	13
87	THIS HOUSE (Motown 1998)	Diana Ross	63	10
88	RICH GIRLS (EMI 56142)	R.J.'s Latest Arrival	DEBUT	
89	IF YOU ASKED ME TO (MCA 53358)	Patti LaBelle	89	19
90	MY FANTASY (Motown 1968)	Teddy Riley Featuring Guy	69	19
91	TELL ME (Polydor 889 658-7)	Will Clayton	70	5
92	DIDN'T I (BLOW YOUR MIND) (Columbia 38-68960)	New Kids On the Block	DEBUT	
93	'BOUT 'DAT TIME (EMI 50208)	Pieces Of A Dream	74	11
94	TEST OF TIME (Island 0-96530)	Will Downing	DEBUT	
95	LET GO (Wing/PolyGram 871 722-7)	Sharron Bryant	75	18
96	STEPPIN' OUT (Crush A-426)	10DB	76	11
97	THE SAME OLD SONG (PolyGram 874 786-7)	Third World	79	7
98	AIN'T MY TYPE OF HYPE (Columbia 38-68975)	Full Force	81	11
99	IT'S NO CRIME (Solar/CBS ZS4-68966)	Babyface	83	18
100	SOMETHING IN THE WAY (MCA 53624)	Stephanie Mills	86	22 =



**CASH BOX CHARTS**

**TOP 200 ALBUMS**

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

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

October 28, 1989



**Top Debut: Ice-T**

Total Weeks ▼  
Last Week ▼

		Total Weeks ▼	Last Week ▼
1	<b>JANET JACKSON'S RHYTHM NATION 1814</b> (A&M 3920)RCA 8.98	<b>JANET JACKSON</b>	1 4
2	<b>DR. FEELGOOD</b> (Elektra 60829)WEA 8.98	<b>MOTLEY CRUE</b>	2 6
3	<b>PUMP</b> (Geffen GHS 24254)WEA 8.98	<b>AEROSMITH</b>	3 5
4	<b>STEEL WHEELS</b> (Columbia 45333)CBS	<b>THE ROLLING STONES</b>	4 7
5	<b>FOREVER YOUR GIRL</b> (P) (Virgin 90943)WEA 9.98	<b>PAULA ABDUL</b>	5 48
6	<b>GIRL YOU KNOW IT'S TRUE</b> (Arista AL-8592)RCA 8.98	<b>MILLI VANILLI</b>	6 32
7	<b>THE SEEDS OF LOVE</b> (Fontana 838730)POL	<b>TEARS FOR FEARS</b>	8 4
8	<b>HANGIN' TOUGH</b> (P) (Columbia FC 40985)CBS	<b>NEW KIDS ON THE BLOCK</b>	7 61
9	<b>FULL MOON FEVER</b> (MCA 6253)MCA 9.98	<b>TOM PETTY</b>	9 25
10	<b>KEEP ON MOVIN'</b> (Virgin 91267)WEA 9.98	<b>SOUL II SOUL</b>	10 17
11	<b>CROSSROADS</b> (Elektra 60888)WEA 8.98	<b>TRACY CHAPMAN</b>	34 2
12	<b>THE RAW &amp; THE COOKED</b> (P) (I.R.S. 6273)MCA 8.98	<b>FINE YOUNG CANNIBALS</b>	12 34
13	<b>DISINTEGRATION</b> (Elektra 60855-1)WEA 9.98	<b>THE CURE</b>	13 24
14	<b>HEART OF STONE</b> (Geffen 24239)WEA 8.98	<b>CHER</b>	11 15
15	<b>COSMIC THING</b> (Reprise 25854)WEA 8.98	<b>B52'S</b>	17 16
16	<b>SKID ROW</b> (Atlantic 81936)WEA 8.98	<b>SKID ROW</b>	14 38
17	<b>THE END OF INNOCENCE</b> (Geffen 24217)WEA 8.98	<b>DON HENLEY</b>	15 16
18	<b>REPEAT OFFENDER</b> (EMI 90380)CAP 9.98	<b>RICHARD MARX</b>	16 24
19	<b>STONE COLD RHYMIN'</b> (Delicious/Island 91309)WEA 8.98	<b>YOUNG M.C.</b>	22 6
20	<b>BRAVE AND CRAZY</b> (Island 91285)WEA 8.98	<b>MELISSA ETHRIDGE</b>	23 4
21	<b>IT'S A BIG DADDY THING</b> (Cold Chillin'/Reprise 25941)WEA 8.98	<b>BIG DADDY KANE</b>	24 4
22	<b>AS NASTY AS THEY WANNA BE</b> (Luke Skywalker XR107)IND 8.98	<b>LIVE CREW</b>	18 15
23	<b>OH MERCY</b> (Columbia 45281)CBS	<b>BOB DYLAN</b>	27 4
24	<b>TENDER LOVER</b> (Solar 45288)CBS	<b>BABYFACE</b>	26 14
25	<b>DIRTY ROTTEN FILTHY STINKING RICH</b> (Columbia 44383)CBS	<b>WARRANT</b>	19 37
26	<b>TRASH</b> (Epic 45137)CBS	<b>ALICE COOPER</b>	21 12
27	<b>CUTS BOTH WAYS</b> (Epic 45217)CBS	<b>GLORIA ESTEFAN</b>	20 14
28	<b>SLEEPING WITH THE PAST</b> (MCA 6321)MCA 8.98	<b>ELTON JOHN</b>	28 7
29	<b>WE TOO ARE ONE</b> (Arista 8606)RCA 8.98	<b>EURYTHMICS</b>	29 5
30	<b>BATMAN SOUNDTRACK</b> (WB 25936) 8.98	<b>PRINCE</b>	25 17
31	<b>SILKY SOUL</b> (WB 25802)WEA 8.98	<b>MAZE FEATURING FRANKIE BEVERLY</b>	31 6
32	<b>FOREIGN AFFAIR</b> (Capitol 91873)CAP 8.98	<b>TINA TURNER</b>	36 4
33	<b>MOTHER'S MILK</b> (EMI-92152)CAP 8.98	<b>RED HOT CHILI PEPPERS</b>	35 8
34	<b>NO ONE CAN DO IT BETTER</b> (Atlantic 91275)WEA 8.98	<b>THE D.O.C.</b>	30 12
35	<b>FLYING COWBOYS</b> (Geffen 24246)WEA 8.98	<b>RICKIE LEE JONES</b>	54 3
36	<b>DON'T BE CRUEL</b> (P/3) (MCA 42185)MCA 8.98	<b>BOBBY BROWN</b>	32 68
37	<b>BAD ENGLISH</b> (Epic OE 45083)CBS	<b>BAD ENGLISH</b>	40 16
38	<b>BIG TYME</b> (MCA 42302)MCA 8.98	<b>HEAVY D. &amp; THE BOYZ</b>	37 18
39	<b>LIKE A PRAYER</b> (Sire 25844)WEA 9.98	<b>MADONNA</b>	33 30
40	<b>GUITAR SHOP</b> (Epic OE 44313)CBS	<b>JEFF BECK</b>	55 2
41	<b>SEE THE LIGHT</b> (Arista AL 8553) 8.98	<b>THE JEFF HEALEY BAND</b>	38 17
42	<b>TWICE SHY</b> (Capitol 90640)CAP 9.98	<b>GREAT WHITE</b>	41 26
43	<b>MERRY MERRY CHRISTMAS</b> (Columbia FC 45280)CBS	<b>NEW KIDS ON THE BLOCK</b>	72 2
44	<b>VIVID</b> (P) (Epic BFE 44099)CBS	<b>LIVING COLOUR</b>	42 50
45	<b>NEW KIDS ON THE BLOCK</b> (Columbia FC 40475)CBS	<b>NEW KIDS ON THE BLOCK</b>	67 3
46	<b>EYES ON THIS</b> (First Priority/Arista 91304)WEA 8.98	<b>MC LYTE</b>	49 3
47	<b>ONE BRIGHT DAY</b> (Virgin 91256)WEA 8.98	<b>ZIGGY MARLEY &amp; THE MELODY MAKERS</b>	39 12
48	<b>ROCK ISLAND</b> (Chrysalis F121708)CBS 8.98	<b>JETHRO TULL</b>	48 5

49	<b>BIG GAME</b> (Atlantic 81969)WEA 8.98	<b>WHITE LION</b>	47 17
50	<b>NO HOLDIN' BACK</b> (WB 25988)WEA 8.98	<b>RANDY TRAVIS</b>	82 2
51	<b>STAY WITH ME</b> (Columbia 44367)CBS	<b>REGINA BELLE</b>	57 8
52	<b>THE DISREGARD OF TIMEKEEPING</b> (WTG 45009)CBS	<b>BONHAM</b>	61 4
53	<b>BLIND MAN'S ZOO</b> (Elektra 60815)WEA 9.98	<b>10,000 MANIACS</b>	43 22
54	<b>STRAIGHT OUTTA COMPTON</b> (G) (Priority/Ruthless 57102)IND 8.98	<b>N.W.A.</b>	53 35
55	<b>LEGACY</b> (RCA 9694-1-R)RCA 8.98	<b>POCO</b>	63 6
56	<b>FREEDOM</b> (Reprise 25899)WEA 8.98	<b>NEIL YOUNG</b>	90 2
57	<b>LET'S GET IT STARTED</b> (G) (Capitol C1-90924)CAP 8.98	<b>M.C. HAMMER</b>	45 53
58	<b>SOUL PROVIDER</b> (Columbia 45012)CBS	<b>MICHAEL BOLTON</b>	46 14
59	<b>CRY LIKE A RAINSTORM — HOWL LIKE THE WIND</b> (Elektra 60872)WEA 8.98	<b>LINDA RONDSTADT (Featuring Aaron Neville)</b>	85 2
60	<b>INDIGO GIRLS</b> (Epic 45044)CBS	<b>INDIGO GIRLS</b>	44 30
61	<b>IN STEP</b> (Epic 45024)CBS	<b>STEVIE RAY VAUGHAN &amp; DOUBLE TROUBLE</b>	51 18
62	<b>WALKING WITH A PANTHER</b> (Def Jam/Columbia 45172)CBS	<b>L.L.COOL J</b>	64 18
63	<b>24/7</b> (4TH & B'Way/Island 4011)WEA 8.98	<b>DINO</b>	56 18
64	<b>MARTIKA</b> (Columbia SL 44290)CBS	<b>MARTIKA</b>	52 18
65	<b>THE ICEBERG/FREEDOM OF SPEECH...JUST WATCH WHAT YOU SAY</b> (Sire 26028)WEA	<b>ICE-T DEBUT</b>	
66	<b>WHEN HARRY MET SALLY...</b> (Columbia 45319)CBS	<b>SOUNDTRACK (FEATURING HARRY CONNICK JR.)</b>	50 12
67	<b>SONIC TEMPLE</b> (Beggars Banquet/Sire/Reprise 25871)WEA 9.98	<b>THE CULT</b>	58 27
68	<b>SURPRISE ATTACK</b> (A&M SP 5261)RCA 8.98	<b>TORA TORA</b>	60 14
69	<b>STILL CRUSIN'</b> (Capitol 92639)CAP 8.98	<b>THE BEACH BOYS</b>	68 8
70	<b>A COLLECTION: GREATEST HITS AND MORE</b> (Columbia 45369)CBS	<b>BARBARA STREISAND</b>	99 2
71	<b>WINGER</b> (G) (Atlantic 81867)WEA 8.98	<b>WINGER</b>	59 56
72	<b>A NEW FLAME</b> (Elektra 60828)WEA 8.98	<b>SIMPLY RED</b>	70 34
73	<b>NICK OF TIME</b> (Capitol 91268)CAP 8.98	<b>BONNIE RAITT</b>	71 30
74	<b>LOVE AND ROCKETS</b> (Beggars Banquet 9715)RCA	<b>LOVE AND ROCKETS</b>	62 24
75	<b>UNFINISHED BUSINESS</b> (Fresh LPRE 92012)IND 8.98	<b>E.P.M.D.</b>	66 12
76	<b>WAKE ME WHEN IT'S OVER</b> (Elektra 60863)WEA 8.98	<b>FASTER PUSSYCAT</b>	74 6
77	<b>REI-MOMO</b> (Sire 1-25990)	<b>David Byrne DEBUT</b>	
78	<b>LIFE IS...TOO SHORT</b> (RCA 1149-1-J)RCA 8.98	<b>TOO SHORT</b>	77 37
79	<b>SPEND THE NIGHT</b> (WB 25940)WEA 8.98	<b>THE ISLEY BROTHERS (Featuring Ronald Isley)</b>	78 10
80	<b>NEW JERSEY</b> (P/4) (Mercury 836 345-1)POL	<b>BON JOVI</b>	73 56
81	<b>WHAT YOU DON'T KNOW</b> (Arista)RCA 8.98	<b>EXPOSE</b>	81 18
82	<b>RUNAWAY HORSES</b> (MCA 6339)MCA 8.98	<b>BELINDA CARLISLE DEBUT</b>	
83	<b>PAUL'S BOUTIQUE</b> (Capitol 92844)CAP 9.98	<b>BEASTIE BOYS</b>	65 12
84	<b>COCKED &amp; LOADED</b> (Vertigo 838 592)POL	<b>L.A. GUNS</b>	80 8
85	<b>HERE TODAY, TOMORROW, NEXT WEEK!</b> (Elektra 60860)WEA 8.98	<b>SUGARCUBES</b>	95 3
86	<b>2ND WAVE</b> (Columbia FC 44284)CBS	<b>SURFACE</b>	75 52
87	<b>EAZY-DUZ-IT</b> (G) (Priority/Ruthless 57100)IND 8.98	<b>EAZY-E</b>	84 50
88	<b>LOOK SHARP!</b> (EMI 91098)CAP 9.98	<b>ROXETTE</b>	91 28
89	<b>SYBIL</b> (Next Plateau 1018)IND 8.98	<b>SYBIL</b>	103 3
90	<b>GORKY PARK</b> (Mercury 838628)POL	<b>GORKY PARK</b>	87 8
91	<b>IT TAKES TWO</b> (G) (Profile PRO-1267)IND 8.98	<b>ROB BASE &amp; D.J. E-Z ROCK</b>	88 57
92	<b>APPETITE FOR DESTRUCTION</b> (P/7) (Geffen GHS 24148)WEA 8.98	<b>GUNS N' ROSES</b>	89 113
93	<b>BEACHES</b> (G) (Atlantic 81933)WEA 9.98	<b>Original Motion Picture Soundtrack</b>	92 41
94	<b>DANGEROUS TOYS</b> (Columbia FC 45931)CBS	<b>DANGEROUS TOYS</b>	93 15
95	<b>PSYCHO CAFE</b> (Mechanic/MCA 6300)MCA 8.98	<b>BANG TANGO</b>	102 13
96	<b>SOUND + VISION</b> (Ryko 122)IND 65.98	<b>DAVID BOWIE (Box Set)</b>	100 3
97	<b>BE YOURSELF</b> (MCA 6292)MCA 8.98	<b>PATTI LABELLE</b>	108 16
98	<b>LETTER FROM HOME</b> (Geffen GHS 24225)WEA 8.98	<b>PAT METHENY GROUP</b>	83 16
99	<b>MEGATOP PHOENIX</b> (Columbia 45212)CBS	<b>BIG AUDIO DYNAMITE</b>	79 6
100	<b>LOVE AMONG THE CANNIBALS</b> (RCA 9693)RCA 8.98	<b>STARSHIP</b>	96 11
101	<b>THE BIZ NEVER SLEEPS</b> (WB 9 26003)	<b>Biz Markie DEBUT</b>	
102	<b>SOUTHSIDE</b> (Mercury 838171)POL	<b>TEXAS</b>	104 9
103	<b>CHANGE</b> (I.R.S. 82018)MCA 8.98	<b>THE ALARM</b>	105 4
104	<b>HOME</b> (MCA 6312)MCA 8.98	<b>STEPHANIE MILLS</b>	109 15
105	<b>BATMAN SOUNDTRACK</b> (WB 25977)WEA 8.98	<b>DANNY ELFMAN</b>	69 10
106	<b>RAW LIKE SUSHI</b> (Virgin 91252)WEA 8.98	<b>NENEH CHERRY</b>	76 20
107	<b>SINGLES COLLECTION: THE LONDON YEARS</b> (Abkco Records 1218)POL	<b>THE ROLLING STONES</b>	107 9



108	STORMS (MCA 6319)MCA 8.98	NANCI GRIFFITH	94	9
109	PRACTICE WHAT YOU PREACH (Megaforce/Atlantic 82009)WEA 8.98	TESTAMENT	97	10
110	KNOWLEDGE IS KING (Jive 1182)RCA 8.98	KOOL MOE DEE	111	20
111	BLOW MY FUSE (Atlantic 81877)WEA 8.98	KIX	134	4
112	JUST LOOKIN' FOR A HIT (Reprise 25989)WEA 8.98	DWIGHT YOAKUM	141	2
113	ONE NIGHT OF SIN (Capitol 92861)CAP 8.98	JOE COCKER	114	7
114	ABSOLUTE TORCH & TWANG (Sire 25877)WEA 8.98	K.D. LANG	98	21
115	DIAMONDS IN THE ROUGH (Tabu/Epic 44147)CBS	S.O.S.	DEBUT	
116	BIG TRASH (WB 25921)WEA 8.98	THOMPSON TWINS	126	3
117	FRANK. (A&M 5278)RCA 8.98	SQUEEZE	123	5
118	ELECTRIC YOUTH (P/2) (Atlantic 81932)WEA 9.98	DEBBIE GIBSON	118	38
119	STREET LIFE (20 GREAT HITS) (Reprise 25857)WEA 8.98	ROXY MUSIC	122	64
120	ONE (WB 25887)WEA 8.98	THE BEE GEES	86	10
121	DANGER DANGER (Imagine/E.P.A. FZ 44342)CBS	DANGER DANGER	121	9
122	JEFFERSON AIRPLANE (Epic OE 45271)CBS	JEFFERSON AIRPLANE	101	6
123	SO HAPPY (Columbia OCT 40970)CBS	EDDIE MURPHY	119	10
124	...AND JUSTICE FOR ALL (P) (Elektra 60812)WEA 9.98	METALLICA	110	58
125	MAGNUM CUM LOUDER (RCA 9781)RCA 8.98	HOODOO GURUS	117	11
126	AVALON SUNSET (Mercury 839262)POL	VAN MORRISON	127	19
127	LET THE DAY BEGIN (MCA 6303)MCA 8.98	THE CALL	125	13
128	GUY (P) (MCA 42176)MCA 8.98	GUY	115	64
129	BLIND TO REASON (RCA 7661)RCA 8.98	GRAYSON HUGH	112	15
130	INTRODUCING...DAVID (Geffen 24228)WEA 8.98	DAVID PEASTON	133	13
131	KILLIN' TIME (RCA 9668)RCA 8.98	CLINT BLACK	132	22
132	HYSTERIA (P/9) (Mercury 830 675-1)POL 9.98	DEF LEPPARD	135	114
133	VIBE (Reprise 25807-1)WEA 8.98	ZAPP	106	5
134	KEY LIME PIE (Virgin 91289)WEA 8.98	CAMPER VAN BEETHOVEN	113	5
135	BIG DADDY (Mercury B38 220-1)POL	JOHN COUGAR MELLENCAMP	116	23
136	MR. BIG (Atlantic 81990)WEA 8.98	MR. BIG	124	16
137	YOUNGEST IN CHARGE (Profile 1280)IND	SPECIAL ED	128	25
138	SMOOVE (Columbia 45216)CBS	FULL FLOOR	129	8
139	THE HEALER (Chameleon D1-74808)CAP 8.98	JOHN LEE HOOKER	DEBUT	
140	G N' R LIES (P/2) (Geffen GHS 24198)WEA 8.98	GUNS N' ROSES	131	46
141	ENUFF Z'NUFF (Atco/Atlantic 91262)WEA 8.98	ENUFF Z'NUFF	160	3
142	LOC-ED AFTER DARK (Delicious Vinyl/Island DV3000)IND 8.98	ONE LOC	137	37
143	EVERYBODY WANTS SOME (Gucci 3314)IND 8.98	GUCCI CREW II	143	5
144	LAST OF THE RUNAWAYS (A&M SP 5272)RCA 8.98	GIANT	149	2
145	GHETTO MUSIC:THE BLUEPRINT OF HIP-HOP (Jive 1187-J)RCA 8.98	BOOGIE DOWN PRODUCTIONS	130	15
146	CONSPIRACY (Roadracer 9461)MCA 8.98	KING DIAMOND	155	4
147	NO FUEL LEFT FOR THE PILGRIMS (WB 25999)WEA 8.98	D.A.D.	164	3
148	DEF, DUMB & BLONDE (Sire/Reprise 25938)WEA 8.98	DEBORAH HARRY	161	2
149	HERE I AM (Wing 837 3131)POL	SHARON BRYANT	154	5
150	WE CAN'T GO WRONG (Capitol 91041)CAP 8.98	THE COVER GIRLS	151	3
151	ABOUT TIME (Chrysalis 21722)CBS 8.98	TEN YEARS AFTER	156	6
152	DO THE RIGHT THING (Motown 6272) 8.98	SOUNDTRACK	120	15
153	KASHIF (Arista 8595)RCA 8.98	KASHIF	DEBUT	
154	REBA LIVE (MCA 6034)MCA 8.98	REBA MCENTIRE	174	2
155	TWIN HYPE (Profile 1281)IND 8.98	TWIN HYPE	162	8
156	CYCLES (Capitol 90371)CAP 8.98	THE DOOBIE BROTHERS	139	21
157	SHOTGUN MESSIAH (Relativity/Important 1012)IND 8.98	SHOTGUN MESSIAH	DEBUT	
158	DICE (Def American/Geffen 24214)WEA 9.98	ANDREW DICE CLAY	157	26
159	BADLANDS (Atlantic 81966)WEA 8.98	BADLANDS	138	22
160	GHOSTBUSTERS II (MCA 6306)MCA 8.98	Original Motion Picture Soundtrack	136	18
161	FLOWERS IN THE DIRT (Capitol 91653)CAP 8.98	PAUL McCARTNEY	140	19
162	IN MY EYES (LMR 5531)IND 8.98	STEVIE B	145	35
163	MIGRATION (GRP 9592)MCA 8.98	DAVE GRUSIN	DEBUT	
164	SWASS (G) (Nasty Mix 70123)IND	SIR MIX-A-LOT	152	57
165	STEVE STEVENS ATOMIC PLAYBOYS (WB 25920)WEA 8.98	STEVE STEVENS ATOMIC PLAYBOYS	148	9
166	DOOLITTLE (4AD/Elektra 60856)WEA	THE PIXIES	150	26
167	FOUR WINDS (Atco/Atlantic 91251)WEA 8.98	TANGIER	163	13
168	ANDERSON, BRUFORD, WAKEMAN, HOWE (Arista ALB5-90126)RCA 8.98	ANDERSON, BRUFORD, WAKEMAN, HOWE	159	18
169	PERFECT SYMMETRY (Metal Blade/Enigma 73408)CAP 8.98	FATES WARNING	153	5
170	THE OTHER SIDE OF THE MIRROR (Modern/Atlantic 91245)WEA 8.98	STEVIE NICKS	142	21

171	SHANGRI-LA (Enigma 73522)CAP 8.98	BARDEUX	DEBUT	
172	TURN OF THE SCREW (Atlantic 81992) 8.98	DIRTY LOOKS	144	11
173	KEVIN PAIGE (Chrysalis 21683)CBS	KEVIN PAIGE	180	2
174	KARYN WHITE (P) (WB 25637)WEA 8.98	KARYN WHITE	147	57
175	VESTA 4 U (A&M 003781)RCA 8.98	VESTA	167	9
176	LARGER THAN LIFE (MCA 6276)MCA 8.98	JODY WATLEY	158	29
177	STAGE DOLLS (Chrysalis 217167)CAP	STAGE DOLLS	166	9
178	GOOD TO BE BACK (EMI 48902)CAP 8.98	NATALIE COLE	179	23
179	PERFECT VIEW (A&M SP 5265)RCA 8.98	THE GRACES	169	5
180	THE GREAT ADVENTURES OF (G) (Def Jam/Columbia 38-08105)CBS	SLICK RICK	146	45
181	JUNKYARD (Geffen GHS 24227)WEA 8.98	JUNKYARD	168	10
182	2 HYPE (G)(Select SEL 21628)IND 8.98	KID 'N PLAY	172	49
183	9 (Virgin 91062)WEA 9.98	PUBLIC IMAGE LTD.	181	22
184	PHANTOM OF THE OPERA (Polydor B31 273-1)POL	ORIG. LONDON CAST	185	13
185	CAN'T LOOK AWAY (Elektra 60781)WEA 8.98	TREVOR RABIN	165	9
186	EXTREME (A&M 5238)RCA	EXTREME	186	30
187	BREAK OF HEARTS (SBK 92649) 8.98	KATRINA & THE WAVES	170	7
188	LONG COLD WINTER (P/2) (Mercury 834 612-1)POL	CINDERELLA	171	67
189	OUT OF ORDER (P) (WB 25684)WEA 9.98	ROD STEWART	173	74
190	HEAR & NOW (Capitol CI 48748)CAP 8.98	BILLY SQUIER	175	17
191	CINDERELLA THEORY (Paisley Park/WB 25994)WEA 8.98	GEORGE CLINTON	176	10
192	WATERMARK (G) (Geffen GHS 24233)WEA 8.98	ENYA	177	40
193	3 FEET HIGH AND RISING (Tommy Boy 1019)IND 8.98	DE LA SOUL	178	34
194	BELIEVE (MCA 6313)MCA 8.98	THE JETS	182	10
195	A NIGHT TO REMEMBER (Epic OE 44318)CBS	CYNDI LAUPER	183	23
196	GREATEST HITS (P)(Columbia OC 44493)CBS	JOURNEY	184	48
197	SERIOUS BUSINESS (Mercury 836 952)POL	THIRD WORLD	187	19
198	OFF TO SEE THE LIZARD (MCA 6314)MCA 8.98	JIMMY BUFFET	188	16
199	RAINBOW WARRIORS/GREENPEACE (Geffen 24236)WEA	VARIOUS	189	17
200	MIND BOMB (Epic 45241)CBS	THE THE	190	15

### ALPHABETIZED TOP 200 ALBUMS (BY ARTIST)

10,000 Maniacs / 53	158	Harry, Deborah / 148	Mills, Stephanie/ 104	Starship / 100
2 Live Crew / 22	Clinton, George / 191	Healey, Jeff / 41	Milli Vanilli / 6	Stevens, Steve / 165
Abdul, Paula / 5	Cocker, Joe / 113	Heavy D & The Boyz / 38	Morrison, Van / 126	Stevie N / 162
Aerosmith / 3	Cole, Natalie / 178		Motley Crue / 2	Stewart, Rod / 189
Alarm / 103	Cooper, Alice / 26	Henley, Don / 17	Mr. Big / 136	Streisand, Barbara / 70
Ander-son, Bruford, Wakeman, Howe / 168	Cover Girls / 150	Hoodoo Gurus / 125	Murphy, Eddie / 123	Sugarcube / 85
B 52's / 15	Cult / 67	Hooker, John Lee / 139	New Kids (1st L.P.) / 45	Surface / 86
Babyface / 24	Cure / 13	Hugh, Grayson / 129	New Kids / 8	Sybil / 89
Bad English / 37	D.A.D. / 147	Ice - T / 65	New Kids (Christmas) / 43	Taylor Dayne / 185
Badlands / 159	Danger Danger / 121	Indigo Girls / 60	Nicks, Stevie / 170	Tears For Fears / 7
Bang Tango / 95	Dangerous Toys / 94	Isley Bros. / 79	N.W.A. / 54	Ten Years After / 151
Bardeux / 171	Def Leppard / 132	Jackson, Janet / 1	Paige, Kevin / 173	Testament / 109
Base, Rob / 91	De La Soul / 193	Jefferson Airplane / 122	Peaston, David / 130	Texas / 102
Beach Boys / 69	Dino / 63	Dirty Looks / 172	Jethro Tull / 48	The The / 200
Beastie Boys / 83	D.O.C. / 34	Doobie Brothers / 156	Jets / 194	Third World / 197
Beck, Jeff / 40	Dylan, Bob / 23	Dylan, Bob / 23	Jones, Rickie Lee / 35	Thompson Twins / 116
Bee Gee's / 120	Eazy E / 87	Journey / 196	Junkyard / 181	Tone Loc / 142
Belle Regina / 51	Enuff Nuff / 141	Junkyard / 181	Kashif / 153	Too Short / 78
Big Daddy Kane / 21	Enya / 192	Katrina & Waves / 187	Kid N Play / 182	Tora Tora / 68
Big Audio Dynamite / 99	E.P.M.D. / 75	Katrina & Waves / 187	King Diamond / 146	Travis, Randy / 50
Biz Markie / 101	Estelan, Gloria / 27	Etheridge, Melissa / 20	Kix / 111	Turner, Tina / 32
Black, Clint / 131	Eurythmics / 29	L.A. Guns / 84	Kool Moe Dee / 110	Twin Hype / 155
Blue Magic / 170	Exposé / 81	Labelle, Patt / 97	Lang K.D. / 114	Vaught, Stevie Ray / 61
Bonham / 52	Extreme / 186	Lang K.D. / 114	Lauper, Cyndi / 195	Vesta / 175
Bolton, Micheal / 58	Faster Pussycat / 76	Fates Warning / 169	Fine Young Cannibals / 12	Warrant / 25
Boogie Down Productions / 145	Living Colour / 44	Full Force / 138	Ghostbusters 2 / 160	Watley, Jody / 176
Bon Jovi / 80	Giant / 144	M.C. Lyte / 46	M.C. Hammer / 57	White, Karyn / 174
Bowie, David (Box) / 96	Gibson, Debbie / 118	Madonna / 39	Gorky Park / 90	White Lion / 49
Brown, Bobby / 36	Gorky Park / 90	Marley, Ziggy / 47	Martika / 64	Winger / 71
Bryant, Sharon / 149	The Call / 127	The Graces / 179	Marx, Richard / 18	Yoakum, Dwight / 112
Buffet, Jimmy / 198	Camper Van Beethoven / 134	Greenpeace / 199	Griffith, Nanci / 108	Young M.C. / 19
Byrne, David / 77	Chapman, Tracey / 11	Cher / 14	Gruzin, Dave / 163	Young, Neil / 56
The Call / 127	Cherry, Nina / 106	Cinderella / 188	Guns N' Roses / 140,92	Zapp / 133
Camper Van	Clay, Andrew Dice /			Soundtracks:
Beethoven / 134				Skid Row / 16
Carlisle, Belinda / 82				Slick Rick / 180
Chapman, Tracey / 11				Smithereens / 119
Cher / 14				Soul 2 Soul / 10
Cherry, Nina / 106				S.O.S Band / 135
Cinderella / 188				Special Ed / 137
Clay, Andrew Dice /				Squeeze / 117
				Squire, Billy / 190
				Stage Dolls / 177





**JERRY JEFF WALKER**

COUNTRY SINGER OR dung-kicking honky-tonker? Folkie troubadour or psychedelic rock & roller? Classifications have always eluded **Jerry Jeff Walker**, and understandably so. Born in upstate New York, Walker has established his own rather crazed reputation while exploring the musical terrain from Nashville to Greenwich Village, and associating with country outlaws like Waylon Jennings and Willie Nelson. He had hit singles—"Mr. Bojangles" and "Hill Country Rain"—and helped to launch the "progressive country" movement of the mid-'70s before finally settling down to his Austin, Texas home.

It is from here that Walker, with a new concern for his health and future (he was taking in-

travenous vitamin C while I spoke with him on the phone), launched his **Tried and True** label and began putting out some of his best music in years. The latest, *Live at Gruene Hall* (Tried and True/Rykodisc TTMC 1698), is prime Walker, featuring his rich, unmistakable voice and honest songs about hardworking, consistent people.

He's still outspoken, but with an ease in his voice that reveals his contentment with his life and his music. On current radio: "I've always been under this theory that too much of the music-talk [revolves] around [the belief] that technique is what matters. Okay, but what's the song about? I don't [care] about the technique. Ultimately I still think it's the song that matters."

On the "new folk music" trend: "**Doug Sahm** remarked to me the other day that you've got to be either pop or country for the radio stations to play you. **Lyle Lovett** or **Nanci Griffith** wouldn't have been classified straight country, say in the late '60s or early '70s. They would have been like **James Taylor** or **Joni Mitchell**—soft pop stuff."

Major labels vs. indies: "The big labels are recording everybody as fast as they can. Some of it takes off—if nothing happens, you're a tax deduction. For every one that makes it, two or three walk away saying, 'Boy! Did I get wrung through the ringer!' We're doing okay [on *Tried and True*]. We're making music we want to make, and **Rykodisc** is a good distributor to work with. Good people. I hope people will see what we're doing and realize they can do it too."

On his lifestyle: "I live the lifestyle I've always wanted to [live]. Traveling is the hardest part, so I bought my own plane! The songs are about my life, so I get to relive the memories as I'm playing. I like having people who want me to play my music for them. It's rejuvenating." Nuff said.

**BLUESSTAGE UPDATE:** National Public Radio's **Bluesstage** is in full swing and like I promised, October 28: **Lowell Fulson** at the **Village Gate**, **Kenny Neal** at **Tipitinas**, and **Bobby King** and **Terry Evans** in California. November 4: **Koko Taylor** from the **Chicago Blues Festival**, **Charles Brown**, **Son Seals** and others. Check local listings... **Amos Garrett**, **Doug Sahm** and **Gene Taylor** have culled their talents and now we have the **Formerly Brothers**. Look for a release soon on **Rykodisc**...

**MARLBORO COUNTRY MUSIC FESTIVAL:** 'Til October 28, this festival is bringing together some primo artists in concert performances, as well as free workshops open to the public. **Jo-El Sonnier**, **Johnny Cash**, **Jimmie Dale Gilmore**, **Garth Brooks**, **New Grass Revival**, **Lyle Lovett**, **Joe Ely** and **John Hiatt** are some of the names appearing. From one-to-one workshops to grand-scale concerts, from traditional country to Cajun—all at different clubs scattered throughout the Big Apple. Sounds like a dung-kicking good time, eh?

## Ken Micallef

### ROOTS PICKS

▮ **DOCTOR JOHN:** *Dr. John Plays Mac Rebennack* (Clean Cuts CC 705)

▮ **DOCTOR JOHN:** *The Brightest Smile in Town* (Clean Cuts CC 707)

These recordings were released in the early '80s, well before the Doc's currently successful Warners effort, but are now available on CD and feature additional, previously unreleased material. *Plays Mac Rebennack* highlights John's rolling boogie-woogie/ragtime piano stylings, on standards like "The Nearness of You," "Silent Night," "Wade in the Water" and "When the Saints Go Marching In." *Brightest Smile* has more vocal numbers, including the hilarious "Touro Infirmary," the plaintive "Average Kind of Guy" and the

## ROOTS MUSIC



October 28, 1989 The grey shading represents a bullet, indicating strong upward chart movement.

Total Weeks ▼  
Last Week ▼

1	FULL MOON FEVER (MCA 6253)	TOM PETTY	1	16
2	BRAVE AND CRAZY (Island 91285)	MELISSA ETHRIDGE	DEBUT	
3	OH MERCY (Columbia 45281)	BOB DYLAN	DEBUT	
4	CROSSROADS (Elektra 60888)	TRACY CHAPMAN	DEBUT	
5	SEE THE LIGHT (Arista)	JEFF HEALY BAND	3	14
6	INDIGO GIRLS (Epic 45044)	INDIGO GIRLS	2	23
7	IN STEP (Epic OE 45024)	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE	4	16
8	LEGACY (RCA 9694-1-R)	POCO	7	5
9	NICK OF TIME (Capitol 91268)	BONNIE RAITT	5	27
10	STORMS (MCA 6319)	NANCY GRIFFITH	6	5
11	THE HEALER (Chameleon 74808)	JOHN LEE HOOKER	11	5
12	JUST LOOKIN' FOR A HIT (Reprise 25989)	DWIGHT YOAKUM	DEBUT	
13	YELLOW MOON (A&M 5240)	THE NEVILLE BROTHERS	12	27
14	GINGER ALE AFTERNOON (MCA/Varese)	WILLIE DIXON	20	5
15	THE BIG BREAK (Alligator AL 4776)	LITTLE CHARLIE & THE NIGHTCATS	23	5
16	RACK 'EM UP (Black Top BT 1049)			
<b>ANSON FUNDERBURGH &amp; THE ROCKETS (Featuring Sam</b>				
17	IN A SENTIMENTAL MOOD (Warner Bros. 9-25889)	DOCTOR JOHN	17	21
18	MIDNIGHT DRIVE (Alligator AL 4775)	THE KINSEY REPORT	13	14
19	OUT OF NOWHERE (Black Top BT 1046)	SNOOKS EAGLIN	15	10
20	LIVE EMULSIFIED (Rounder 9017)	BARENCE WHITFIELD AND THE SAVAGES	DEBUT	
21	THE LONDON HOWLIN' WOLF SESSIONS (Chess/MCA CH-9297)			
<b>HOWLIN' WOBOWLIN</b>				
22	HEART & SOUL (Blind Pig BP 3389)	HUBERT SUMLIN	24	5
23	VOLUME ONE (Wilbury/Warner Bros. 25796)	TRAVELING WILBURYS	9	38
24	FATHERS AND SONS (Chess/MCA CH 92522)	VARIOUS ARTISTS	14	10
25	RESSURECTION OF PIGBOY CRANSHAW (Elektra)	PAUL BUTTERFIELD	DEBUT	
26	READ MY LIPS (Antones 0009)	LOU ANN BARTON	18	12
27	THE CAPITOL YEARS (Capitol C1-92858)	JOHNY OTIS	29	3
28	MARIA MCKEE (Geffen GHS 24229)	MARIA MCKEE	8	12
29	DREAMS (Polydor 839 417)	THE ALLMAN BROTHERS BAND	10	14
30	GATORHYTHMS (Rounder 3101)	MARCIA BALL	16	21
31	CHECKOUT TIME (Black Top BT 1043)	JAMES THUNDERBIRD DAVIS	19	19
32	BAYOU CADILLAC (Rounder 6025)	BEAUSOLEIL	32	14
32	BLUES ON BROADWAY (Fantasy 9662)	RUTH BROWN	DEBUT	
33	TROUBLE NO MORE (Chess/MCA CH-9291)	MUDDY WATERS	21	14
34	MELISSA ETHRIDGE (Island 90875)	MELISSA ETHRIDGE	22	38
35	FANNING THE FLAMES (Alligator AL 4778)	TINSLEY ELLIS	DEBUT	
36	COOKIN' WITH QUEEN IDA (GNP/Crescendo GPPF 2197)	QUEEN IDA	25	10
37	KING OF THE BLUES GUITAR (Atlantic 8213)	ALBERT KING	27	5
38	BOOM BOOM (Rounder 2060)	JOHNY COPELAND	28	12
39	LUCINDA WILLIAMS (Rough Trade US47)	LUCINDA WILLIAMS	30	34
40	WRINKLES Classic and Rare Chess Instrumentals (Chess/MCA CH-9293)	VARIOUS ARTISTS	31	13

gentle "Come Rain or Come Shine." Either would be a fine introduction to this American musical treasure.

▮ **PHIL OCHS:** *There But for Fortune* (Elektra 960832-2)

Four songs each from *All the News That's Fit to Sing* and *I Ain't Marching Anymore* (Ochs' first two albums) and 10 from *Phil Ochs in Concert* make up this CD compilation. The concert is the high point, anchored by the hysterical "Love Me, I'm a Liberal," the beautiful "Changes," the title track and the spooky "When I'm Gone." Re-issuing the live album separately (with some out-takes) would've been a better deal for the consumer.

▮ **JUKE BOY BONNER:** *They Call Me Juke Boy* (Ace CHD 269)

Seriously underappreciated, Juke Boy Bonner was a blues treasure. His lack of flash may have precluded his acceptance as a solidly rooted musician—and many of these previously unreleased sides from 1967-69 show just how solid an artist he was. As always, Ace Records underscore their singular savvy in reissuing classic blues.

▮ **ELIZA GILKYSOON:** *Legends of Rainmaker* (Gold Castle DZ-71323)

An accomplished California singer/songwriter, Gilkysoon's '60s nostalgia and "new age" concerns seem a bit corny at first, but eventually win one over with her impassioned vocals, highly catchy songs and the intense conviction of her beliefs. Remember the name.

▮ **THE BLUZZBLASTERS:** *Get Blasted* (King Snake KS-016)

As you might imagine, I receive a lot of records by unknown blues groups and most of them remain unnoticed. Not so with this one. "Who are these guys and where did they come from?" is what I wanted to know after the first spin of the roaring, surprisingly hot performance from this racially mixed ensemble. Choice covers, good vocals and musicianship, and killer blues instincts make this a band to watch. TDWR for sure.



**CASH BOX CHARTS**

**TOP 100 SINGLES**

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

October 28, 1989



**#1 Single: Janet Jackson**



**#1 Debut: Prince w/Sheena #75**



**To Watch: Taylor Dayne #43**

		Total Weeks Last Week			Total Weeks Last Week
<b>1</b>	<b>MISS YOU MUCH (A&amp;M 1445)</b>		<b>Janet Jackson</b>	<b>1</b>	<b>9</b>
2	LOVE SONG (Elektra 7-69280)		The Cure	2	13
3	SOWING THE SEEDS OF LOVE (Polygram 874710-7)		Tears For Fears	5	9
4	LISTEN TO YOUR HEART (EMI 50223)		Roxette	4	10
5	DR. FEELGOOD (Elektra 69271-4)		Motley Crue	6	9
6	MIXED EMOTIONS (Columbia 38-69008)		The Rolling Stones	3	9
7	COVER GIRL (Columbia 38-69088)		New Kids On The Block	9	7
8	LOVE IN A ELEVATOR (Geffen 7-22845)		Aerosmith	8	9
9	ROCK WIT'CHA (MCA 53652)		Bobby Brown	13	10
10	BUST A MOVE (Island/Delicious Vinyl 105)		Young M.C.	10	5
11	WHEN I LOOKED AT HIM (Arista AS1-9868)		Expose	11	11
12	WHEN I SEE YOU SMILE (Epic 34-69082)		Bad English	16	6
13	HEALING HANDS (MCA 53692)		Elton John	15	10
14	THE BEST (Capitol B-44442)		Tina Turner	17	9
15	LOVE SHACK (Reprise 7-22817)		B-52's	18	10
16	IT'S NO CRIME (Solar 4-68966)		Babyface	12	11
17	THE WAY THAT YOU LOVE ME (Virgin 7-99982)		Paula Abdul	20	6
18	ANGELIA (EMI B-50218)		Richard Marx	25	4
19	CHERISH (Sire 4-7-22883)		Madonna	7	11
20	CALL IT LOVE (RCA 9039-2-RDJ)		Poco	23	10
21	DIDN'T I BLOW (YOUR MIND) (Columbia 38-36960)		New Kids on The Block	24	6
22	IF I COULD TURN BACK TIME (Geffen 7-22886)		Cher	14	16
23	POISON (Epic 34-68958)		Alice Cooper	32	8
24	BLAME IT ON THE RAIN (Arista 1-9904)		Milli Vanilli	38	3
25	GET ON YOUR FEET (Epic 34-69064)		Gloria Estefan	36	5
26	GLAMOUR BOYS (Epic 34-68548)		Living Colour	29	10
27	SUGAR DADDY (Warner Bros. 22819)		Thompson Twins	30	6
28	I FEEL THE EARTH MOVE (Columbia 38-68996)		Martika	26	9
29	WE DIDN'T START THE FIRE (Columbia CSK 73021)		Billy Joel	39	3
30	SUNSHINE (Island/4th & Broadway 7489)		Dino	35	7
31	HEAVEN (Columbia 38-68985)		Warrant	19	14
32	DON'T LOOK BACK (I.R.S. 53695)		Fine Young Cannibals	21	12
33	IT'S NOT ENOUGH (RCA 9032-7-R)		Starship	22	13
34	DON'T KNOW MUCH (Elektra 7-69261)		Linda Ronstadt with Arron Neville	42	5
35	LIVING IN SIN (Mercury Polygram 876 070-7)		Bon Jovi	46	4
36	DON'T SHUT ME OUT (Chrysalis 23389)		Kevin Palge	44	10
37	LEAVE A LIGHT ON (MCA 53709)		Belinda Carlisle	47	5
38	BACK TO LIFE (Virgin 7-99171)		Soul II Soul	54	4
39	DON'T CLOSE YOUR EYES (Atlantic 7-88902)		Kix	49	4
40	DON'T ASK ME WHY (Arista AS 1-9880)		Eurythmics	45	5
41	PARTYMAN (Paisley Park/Warner Bros. 7-22814)		Prince	27	10
42	18 AND LIFE (Atlantic 7-88883)		Skid Row	28	16
<b>43</b>	<b>WITH EVERY BEAT OF MY HEART (Arista AS1-9895)</b>		<b>Taylor Dayne</b>	<b>59</b>	<b>2</b>
44	GIRL I'M GONNA MISS YOU (Arista AS1-9870)		Milli Vanilli	31	13
45	THE ANGEL SONG (Capitol 44449)		Great White	53	6
46	(YOU'RE MY ONE AND ONLY) TRUE LOVE (Vendetta 1433)		Seduction	33	12
47	THE WAY TO YOUR HEART (EMI 50217)		Soul Sister	50	6
48	LICENCE TO CHILL (Jive 1279-4-JS)		Billy Ocean	60	4
49	MY HEART SKIPS A BEAT (Capitol 44436)		The Cover Girls	51	7
50	THE LAST WORTHLESS EVENING (Geffen 7-22771)		Don Henley	56	4
51	WHAT I LIKE ABOUT YOU (Wing/Polygram 889 678-7)		Michael Morales	34	11
52	LET GO (Wing/Polygram 871 722-7)		Sharon Bryant	37	11
53	KISSES ON THE WIND (Virgin 7-99183)		Neneh Cherry	40	15
54	DON'T WANNA LOSE YOU (Epic 34-68959)		Gloria Estefan	41	17
55	RUNNIN' DOWN A DREAM (MCA 53682)		Tom Petty	43	12
56	ONE (Warner Bros. 25887)		Bee Gees	48	14
57	TALK TO MYSELF (Geffen 7-22936)		Christopher Williams	64	8
58	KEEP ON MOVN' (Virgin 7-99205)		Soul II Soul	55	17
59	COLDHEARTED (Virgin 7-99196)		Paula Abdul	57	19
60	ME SO HORNY (Skywalker 130)		The 2 Live Crew	69	4
61	HANGIN' TOUGH (Columbia 38-68960)		New Kids On The Block	58	15
62	JUST LIKE JESSE JAMES (Geffen 7-22844)		Cher	92	2
63	THAT'S THE WAY (SBK-07303)		Katrina and the Waves	61	14
64	I LOVE THE BASS (Enigma 75047)		Bardeux	67	6
65	JUST BETWEEN YOU AND ME (Atlantic 88781)		Lou Gramm	DEBUT	
66	SHOWER ME WITH YOUR LOVE (Columbia 38-68746)		Surface	52	17
67	I LIVE BY THE GROOVE (Chrysalis B-23427)		Paul Carrack	80	2
68	CONGRATULATIONS (A&M 1407)		Vesta	65	7
69	EVERYTHING (MCA 53714)		Jody Watley	86	2
70	RADAR LOVE (Atlantic 7-88836)		White Lion	78	5
71	BABY COME TO ME (Columbia 38-68969)		Regina Belle	75	3
72	FRIENDS (MCA 53660)		Jody Watley with Eric B. and Rakim	68	19
73	ANGEL EYES (Arista 1-9808)		Jeff Healy Band	73	22
74	LOVE SONG (Geffen 7-22856)		Tesla	95	2
<b>75</b>	<b>THE ARMS OF ORION (Warner Bros. 7-22757)</b>		<b>Prince (with Sheena Easton)</b>	<b>DEBUT</b>	
76	I'M A BELIEVER (A & M 1454)		Giant	90	2
77	DON'T MAKE ME OVER (Next Plateau 325)		Sybil	84	3
78	RIGHT HERE WAITING (EMI 50219)		Richard Marx	71	17
79	GIRL I AM SEARCHING FOR YOU (LMR 74005)		Stevie B	82	2
80	I'M NOT THE MAN I USED TO BE (I.R.S./MCA 53686)		Fine Young Cannibals	DEBUT	
81	TALK IT OVER (RCA 8802)		Grayson Hugh	62	18
82	HOW I AM SUPPOSED TO LIVE WITHOUT YOU (Columbia 38-68984)		Michael Bolton	DEBUT	
83	THE END OF THE INNOCENCE (Geffen 7-22925)		Don Henley	63	19
84	PUMP UP THE JAM (SBK 07311)		Technotronic (featuring Felly)	DEBUT	
85	IF YOU ASKED ME TO (FROM LICENSE TO KILL) (MCA 53358)		Patti Labelle	88	3
86	HOLD ON (Capitol Z-15505)		Donny Osmond	72	5
87	SOLD ME DOWN THE RIVER (I.R.S. 73002)		The Alarm	DEBUT	
88	SOUL PROVIDER (Columbia 38-68909)		Michael Bolton	66	18
89	SECRET RENDEVOUS (Warner Bros. 4/7-27863)		Karen White	70	23
90	ONCE BITTEN TWICE SHY (Capitol B-44366)		Great White	74	24
91	THE PRISONER (Elektra 7-69288)		Howard Jones	76	17
92	PUSS N' BOOTS/THESE BOOTS (ARE MADE FOR WALKIN) (Atlantic 7-88828)		Kon Kan	77	8
93	WE COULD BE TOGETHER (Atlantic 7-88896)		Debbie Gibson	79	5
94	ON OUR OWN (FROM GHOSTBUSTERS) (MCA 53662)		Bobby Brown	81	21
95	WHAT ABOUT ME (Geffen 7-22859)		Moving Pictures	83	8
96	PUT YOUR MOUTH ON ME (Columbia 38-68897)		Eddie Murphy	85	14
97	I LIKE IT (Island 7483)		Dino	87	25
98	NO BIG DEAL (RCA 9715)		Love & Rockets	89	5
99	HEADED FOR A HEARTBREAK (Atlantic 88922)		Winger	91	22
100	NEED A LITTLE TASTE OF LOVE (Capitol B-44441)		The Doobie Brothers	93	12



# TICKERTAPE

**VINYL JEOPARDY:** Henry Droz, president of WEA, has "recommended to the [WEA] labels that they begin *immediately* not to release certain selections on LP." As for specific guidelines under which releases would be affected, Droz said "That is a label decision. They could be country, heavy metal, and obviously classics are over with, and certain selected new artists." LPs for these artists would be made available only if "something develops to a point where it takes on significant importance."

Responding to reports that had WEA eliminating vinyl in 1990, Droz said "I'm not looking at one fell swoop where all of a sudden, 'Hey the LP's are gone, they're buried, forget it.' I think it will continue to be gradual." Droz added that "There are, in the case of certain, select, superstar artists, people who come out of the woodwork and only buy LPs on those artists and, considering the number of turntables out there, I think that will continue for some time to come."

For the most part, however, the decline of the vinyl LP is a "*fait accompli*," Droz claims. "They're not gonna come back, they're just gonna continue to erode." The speed of that erosion will depend on Droz's continued assessment and reaction to the marketplace. "The cassette is an overwhelming configuration right now. The LP has slipped down to between two and three percent across the board. The question then is, should we be putting out all selections on LP? I think the answer is pretty obvious. We should not."

**OUT OF THE CHRYSALIS:** Doug D'Arcy, former Chrysalis International president, has formalized a deal with **BMG Music International** for the formation of a new record label that, according to D'Arcy, "will be dedicated to music, not marketing. The kind of artists that we will be signing will, I hope, represent a major development in music—they might be regarded as alternative in some quarters..." D'Arcy will be managing director of the as-yet-unnamed joint venture between himself and BMG.

**NARAS' MUSIC AGAINST AIDS** auction was a hit on two fronts. According to NARAS' **Billy James**, the event not only "raised a lot of money, but more importantly, raised a lot of consciousness." James was effusive in his praise of such diverse figures as **Adam Horowitz** and **David Cassidy** for showing up at the Regent Beverly Wilshire Hotel to lend support to the cause. In a decade that has seen concerned musicians perform a multitude of benefits, James noted that this was the "first time that rock and rollers got involved" in a benefit for AIDS. Among the items auctioned off were: **Mick Jagger's** cape for \$4,200, an **Elvis Presley** shirt for \$2,600, **Michael Jackson's** fedora for \$1,600, a **Keith Richards** jacket for \$1,300, and the steal of the day—**Madonna's** bustier, which added another \$600 to the coffers.

**FOR A SONG:** As we speak, **Len Chandler**, co-founder/director of the **Los Angeles Songwriters Showcase**, is railroading across country on his "Write Across America" tour. Chandler will conduct songwriting seminars at various whistle-stops along the way to the annual **Songwriter's Expo**, to be held October 28 and 29 at the Pasadena Conference Center.

**Capitol/EMI CEO Joe Smith** is set to deliver the keynote address on October 28 at 10 a.m. In addition to essential LASS events, the Pitch-A-Thon and Publisher Song Evaluations, this year's Expo will also highlight a Hit Writers Panel and two workshops focusing on music in the film/television business. For info call (213) 654-1665.

**PAINT IT PINK!** **John Cougar Mellencamp** and **Miles Davis** are currently exhibiting about 60 original paintings at **Triangle Galleries** in Beverly Hills. The 20 by Mellencamp represent his first public showing as an artist. Davis, on the other hand, is already well respected in the art world for his sketches and oil paintings and will have about 40 new paintings on exhibit for purchase. At a packed "very cool" opening on October 14, our man **Gene Ferriter**, already a big fan of the "direct, abstract, organic and angular" nature of Davis' art, came away impressed with the "down-home melancholy" of Mellencamp's paintings as well. The exhibit runs through November 14 and Gene says "Don't miss this major event!"



PRINCE

**ROYAL PLANS:** Prince will kick off a short European tour April 27 in Dublin. This "unique tour" gives Prince the chance to showcase "a select collection of both his and his fans' favorite material." (Does he usually play songs he hates?) Bandmembers for the dates include **Patrice Rushens**, **Dr. (Matt) Fink**, **Levi Seacer**, **Candy Dulfer**, **Michael Bland** and **Miko Weaver**. Meanwhile the Purple One has four films in development in which he will star and for which he will write the music. **Albert Magnoli** will write and direct. Should keep him busy 'til 1999.

**DOING THE RIGHT THING:** Just a quick pat on the back to the folks at **VH-1** for their "World Alert" vignettes. The short pieces feature celebs addressing topics designed to increase environmental awareness and therefore stimulate action. Evidently it's working because phone inquiries at **Greenpeace** are up 750-1,000 calls daily.

**IF '60S WERE '90S:** **Rock 'n Roll's Main Event**, a tribute to American music, will take place Labor Day weekend, 1990 at Glen Helen Regional Park, in San Bernardino, CA. Producer **Michael Scafuto** expects 60,000 rock pilgrims a day to trek to the former site of the **US Festival** where they'll be rewarded with performances by 44 superstars from the '50s, '60s, '70s, and '80s. Currently set to appear are: **Little Anthony**, **Wolfman Jack**, the **Strawberry Alarm Clock**, the **Commodores** and **Soul Survivors**. Pretty groovy, huh? For more info, contact Scafuto through his company, **Stache Entertainment**, at (714) 980-5616.

# MOVERS & SHAKERS

■ **Simon Potts** has been chosen to run **Capitol Records'** U.S. A&R department as senior vice president, A&R. Potts joined Capitol in 1987 as senior vice president, A&R worldwide. Prior to that, he served at Elektra Records U.K. as managing director and Arista U.K. as director of A&R. Also at Capitol, the sales department has made three additions. **George Nunes** has been appointed national director of sales. Reporting to Nunes will be **Les Silver**, regional marketing director, West Coast; and **Laura Giarratano**, regional marketing director, East Coast. Nunes spent the last ten years at CEMA, most recently as sales manager for the Chicago branch. Silver was last West Coast marketing director at Arista and Giarratano served as manager of field sales and merchandising, also at Arista. ■ **Epic** has announced the appointment of **Vivian Piazza** to vice president, media relations. She comes to Epic from Capitol, where she was East Coast director, media and artist relations, since 1987. She started her industry career in CBS's copyright department in 1979, moving to Epic publicity in 1980. After six years there, she went to A&M as East Coast publicity director, then going to Capitol the following year. ■ **PolyGram** has two promotions to announce. **Jim Danatos** has been named director, administration for the West Coast, moving up from manager, financial planning. Danato has been with the label since 1986. Taking Danato's former position is **Douglas Koch**, who most recently was senior financial analyst, budget/financial planning. Koch has been with the label for two years. ■ **MCA Records** made two promotions this week. **Maria Kleinman** has been upped to the position of director of publicity/West Coast. Kleinman was previously manager of West Coast publicity at the label. **John Allison** was also promoted to MCA distributing's regional branch manager for the West Coast/Southwest regions. Prior to his promotion, Allison served as regional branch manager for MCA distributing's West Coast region. ■ **Enigma Records** has named **Adam Nimoy** senior director, business affairs. Nimoy, a music attorney, was previously with the business affairs department at EMI America. ■ **RCA** has added three managers to its field promotion staff. **Ray Carlton**, **Chris Hensley** and **Judy Verducci** will represent AOR/CHR/AC product to markets in Cincinnati, Cleveland and Chicago, respectively. Prior to joining RCA, Carlton spent 10 years with Elektra, as local promotion rep for Florida, Denver and Phoenix, as well as national Top 40 promotion director, and Hensley has been in the industry for over ten years in both promotion and management capacities. Verducci previously worked at B&W Marketing for two years. And at **BMG Music International**, **Jesus Lopez** has been named managing director for **BMG Ariola Mexico**. Prior to joining BMG, he served as deputy manager of **Hispavox** in Spain. ■ **GRP** has named **Sheryl Gold** to the position of associate director, business affairs. She was previously contract administrator for the label. ■ **Dennis Hannon** is the new national sales manager for **CEMA Distribution**. Hannon will oversee national sales efforts for Capitol, Enigma, Chameleon and Gold Castle Records. Most recently, Hannon was VP/marketing for **Shape Optimedia** and before that he served as VP sales and distribution, video, for **CBS Records**. ■ **Jerry Follis** was appointed to the newly created position of national sales manager for the **Chameleon Music Group**. Follis will coordinate retail advertising for the company, specifically based around new releases and tours, as well as assisting in the planning of all sales-oriented efforts. Most recently Follis was CD buyer for the **Wherehouse** chain. ■ **Priority Records** has promoted **Robert Grossi** to vice president of sales. He last served as national sales manager for Priority after performing a similar function for **K-Tel**. **Kevin Hosmann** has been named senior art director for the label. Hosmann was previously art director at Capitol Records for three years. ■ **Bob Reitman** has been named general manager of **Narada Productions'** newly established West Coast office. In his new position, Reitman will be responsible for increasing the visibility of Narada in conjunction with the label's distributor, MCA. Reitman comes to Narada after 13 years with A&M Records as general manager/vice president, marketing services. ■ **Geffen Music**, the publishing arm of the David Geffen Company, has named **Jaymes Foster-Levy** as a creative consultant. Most recently Foster-Levy was partnered in personal management with **Recor/Foster** and has held positions with **Quincy Jones Music**, **United Artists Music** and **20th Century-Fox Music**.



Potts



Nunes



Silver



Giarratano



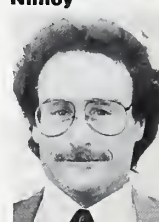
Kleinman



Allison



Nimoy



Follis



**CASH BOX CHARTS**

**COUNTRY SINGLES**

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

October 28, 1989



#1 Single: **Alabama**



#1 Debut: **Highway 101 #46**



**To Watch: Ronnie Milsap #24**

			Total Weeks ▼
		Last Week ▼	
<b>1</b>	<b>HIGH COTTON</b> (RCA 8948-7-RAA)	<b>Alabama</b>	<b>1 10</b>
<b>2</b>	<b>ACE IN THE HOLE</b> (MCA 536933)	<b>George Strait</b>	<b>2 10</b>
<b>3</b>	<b>A BETTER LOVE NEXT TIME</b> (Epic 3468979)	<b>Merle Haggard</b>	<b>3 11</b>
<b>4</b>	<b>BURNIN' OLD MEMORIES</b> (Mercury 874-672-05)	<b>Kathy Mattea</b>	<b>5 10</b>
<b>5</b>	<b>LET IT BE YOU</b> (Epic 34-68995)	<b>Ricky Skaggs</b>	<b>6 10</b>
<b>6</b>	<b>AN AMERICAN FAMILY</b> (MCA 53710)	<b>Oak Ridge Boys</b>	<b>8 11</b>
<b>7</b>	<b>LIVING PROOF</b> (Columbia 38-68994)	<b>Ricky Van Shelton</b>	<b>4 14</b>
<b>8</b>	<b>YELLOW ROSES</b> (Columbia 3869040)	<b>Dolly Parton</b>	<b>9 8</b>
<b>9</b>	<b>BAYOU BOYS</b> (Universal UVL-66016)	<b>Eddy Raven</b>	<b>10 9</b>
<b>10</b>	<b>TILL LOVE COMES AGAIN</b> (MCA-53694)	<b>Reba McEntire</b>	<b>11 7</b>
<b>11</b>	<b>KILLIN' TIME</b> (RCA 8945-7-RAA)	<b>Clint Black</b>	<b>7 14</b>
<b>12</b>	<b>THE RACE IS ON</b> (Capitol/Curb B-44431)	<b>Sawyer Brown</b>	<b>14 9</b>
<b>13</b>	<b>THE VOWS GO UNBROKEN (ALWAYS TRUE TO YOU)</b> (Reprise 7-22828-A)	<b>Kenny Rogers</b>	<b>15 7</b>
<b>14</b>	<b>IF TOMORROW NEVER COMES</b> (Capitol B-44430)	<b>Garth Brooks</b>	<b>15 7</b>
<b>15</b>	<b>SAY WHAT'S IN YOUR HEART</b> (RCA 9034-7-RAA)	<b>Restless Heart</b>	<b>12 12</b>
<b>16</b>	<b>THE LONELY SIDE OF LOVE</b> (MCA-53702)	<b>Patty Loveless</b>	<b>17 6</b>
<b>17</b>	<b>TWO DOZEN ROSES</b> (Columbia 38-69061)	<b>Shenandoah</b>	<b>19 5</b>
<b>18</b>	<b>I'VE BEEN LOVED BY THE BEST</b> (RCA 9017-7-RAA)	<b>Don Williams</b>	<b>20 6</b>
<b>19</b>	<b>FINDERS ARE KEEPERS</b> (Warner Bros./Curb 7-22945-A)	<b>Hank Williams Jr.</b>	<b>13 14</b>
<b>20</b>	<b>COUNTRY CLUB</b> (Warner Bros. 7-22882-A)	<b>Travis Tritt</b>	<b>22 7</b>
<b>21</b>	<b>YOU'LL NEVER BE SORRY</b> (MCA/Curb 53672)	<b>The Bellamy Brothers</b>	<b>18 13</b>
<b>22</b>	<b>BREAKING NEW GROUND</b> (Universal UVL-66018)	<b>Wild Rose</b>	<b>24 5</b>
<b>23</b>	<b>IT'S JUST A MATTER OF TIME</b> (Warner Bros. 7-22841-A)	<b>Randy Travis</b>	<b>27 4</b>
<b>24</b>	<b>A WOMAN IN LOVE</b> (RCA-9027-7-R)	<b>Ronnie Milsap</b>	<b>30 4</b>
<b>25</b>	<b>HOUSE ON OLD LONESOME ROAD</b> (MCA-53688)	<b>Conway Twitty</b>	<b>25 4</b>
<b>26</b>	<b>OUT OF YOUR SHOES</b> (RCA 9019-7-RAA)	<b>Lorrie Morgan</b>	<b>31 6</b>
<b>27</b>	<b>NEVER HAD IT SO GOOD</b> (Columbia 38-69050)	<b>Mary Chapin Carpenter</b>	<b>33 8</b>
<b>28</b>	<b>I GOT DREAMS</b> (MCA 53665)	<b>Steve Wariner</b>	<b>21 15</b>
<b>29</b>	<b>NEVER ALONE</b> (MCA 53117)	<b>Vince Gill</b>	<b>35 5</b>
<b>30</b>	<b>ALL THE FUN</b> (RCA 9015-7-RAA)	<b>Paul Overstreet</b>	<b>36 4</b>
<b>31</b>	<b>(I WISH I HAD A) HEART OF STONE</b> (RCA 8944-7)	<b>Baillie &amp; The Boys</b>	<b>23 15</b>
<b>32</b>	<b>THERE GOES MY HEART AGAIN</b> (Warner Bros. 7-22795-A)	<b>Holly Dunn</b>	<b>37 3</b>
<b>33</b>	<b>LET ME TELL YOU ABOUT LOVE</b> (Curb/RCA 89-47-RAA)	<b>The Judds</b>	<b>26 16</b>
<b>34</b>	<b>SOMETIMES LOVE'S NOT A PRETTY THING</b> (Columbia 38-69062)	<b>Zaca Creek</b>	<b>39 5</b>
<b>35</b>	<b>LONG WHITE CADILLAC</b> (Reprise 7-22799)	<b>Dwight Yoakam</b>	<b>41 3</b>
<b>36</b>	<b>ABOVE AND BEYOND</b> (Columbia 386948)	<b>Rodney Crowell</b>	<b>28 16</b>
<b>37</b>	<b>THAT JUST ABOUT DOES IT</b> (Columbia 38-69084)	<b>Vern Gosdin</b>	<b>42 3</b>
<b>38</b>	<b>YOU MUST NOT BE DRINKING ENOUGH</b> (RCA 8973-7-5AA)	<b>Earl Thomas Conley</b>	<b>44 3</b>
<b>39</b>	<b>SHE'S THERE</b> (Mercury PolyGram 874-330-1)	<b>Daniele Alexander</b>	<b>29 5</b>
<b>40</b>	<b>HELLO TROUBLE</b> (Curb/MCA 53671)	<b>Desert Rose Band</b>	<b>32 16</b>
<b>41</b>	<b>THE TRUTH DOESN'T ALWAYS RHYME</b> (Tra-Star TR-1229)	<b>Rebecca Holden</b>	<b>47 5</b>
<b>42</b>	<b>IT'S YOU AGAIN</b> (MCA 53732)	<b>Skip Ewing</b>	<b>50 3</b>
<b>43</b>	<b>GIVE ME HIS LAST CHANCE</b> (MCA 53651-A)	<b>Lionel Cartwright</b>	<b>34 17</b>
<b>44</b>	<b>IF I EVER FALL IN LOVE AGAIN</b> (MCA B-44432)	<b>Anne Murray &amp; Kenny Rogers</b>	<b>57 2</b>
<b>45</b>	<b>YOU AND THE HORSE (THAT YOU RODE IN ON)</b> (Tra-Star TS-1227)	<b>Patsy Cole</b>	<b>38 8</b>
<b>46</b>	<b>WHO'S LONELY NOW</b> (Warner Bros. 7-22779-A)	<b>Highway 101</b>	<b>DEBUT</b>
<b>47</b>	<b>LIE LEFT ON HIS FINGER</b> (Teast Of Texas TOT-3333)	<b>Glenda Sue Foster</b>	<b>53 5</b>
<b>48</b>	<b>IT AIN'T NOTHING</b> (RCA 9059-7-RAA)	<b>Keith Whitley</b>	<b>DEBUT</b>
<b>49</b>	<b>WRITING ON THE WALL</b> (Epic 34-68991)	<b>George Jones</b>	<b>40 11</b>
<b>50</b>	<b>GIVE 'EM MY NUMBER</b> (Columbia 3869057)	<b>Janie Frickie</b>	<b>51 4</b>

			Total Weeks ▼
		Last Week ▼	
<b>51</b>	<b>SHE'S GONE GONE GONE</b> (Universal UVL-66024)	<b>Glenn Campbell</b>	<b>56 4</b>
<b>52</b>	<b>THAT'S ALRIGHT</b> (Ark)	<b>Greg Nations</b>	<b>52 6</b>
<b>53</b>	<b>THREE FLAGS</b> (Badger BG-1004AA)	<b>Billy Joe Burnette</b>	<b>54 6</b>
<b>54</b>	<b>WHAT GOES UP DO COME DOWN</b> (Soundwaves SW-483-NSD)	<b>Jim Martin</b>	<b>60 4</b>
<b>55</b>	<b>MY SWEET LOVE AIN'T AROUND</b> (Capitol 79788)	<b>Suzy Boggass</b>	<b>75 2</b>
<b>56</b>	<b>AIN'T NO ONE LIKE ME IN TENNESSEE</b> (Happy Man HM-822AA)	<b>Holly Ronnick</b>	<b>63 3</b>
<b>57</b>	<b>WE BOTH WERE IN LOVE WITH YOU</b> (Twila TW-502)	<b>Tommy Cisco</b>	<b>64 4</b>
<b>58</b>	<b>BUT SHE LOVES ME</b> (Hallmark HR-7-004A)	<b>Roy Clark</b>	<b>58 4</b>
<b>59</b>	<b>DIDDY DOO WAH</b> (Dorman Productions 98916)	<b>Steve Douglas</b>	<b>65 3</b>
<b>60</b>	<b>SIMPLE MAN</b> (Epic 34-73030)	<b>Charlie Daniels</b>	<b>66 2</b>
<b>61</b>	<b>STICKS AND WHEELS</b> (Music City USA MC-117AA)	<b>Ronnie Mason</b>	<b>61 6</b>
<b>62</b>	<b>THIS NIGHT WON'T LAST FOREVER</b> (Curb CRB-10555)	<b>Moe Bandy</b>	<b>69 4</b>
<b>63</b>	<b>TILL I CAN'T TAKE IT ANYMORE</b> (Atlantic America 7-88815)	<b>Billy Joe Royal</b>	<b>DEBUT</b>
<b>64</b>	<b>IF I WERE THE MAN YOU WANTED</b> (MCA/Curb 53703)	<b>Lyle Lovett</b>	<b>68 3</b>
<b>65</b>	<b>YOU'RE ONLY A MEMORY AWAY</b> (Taste Of Texas TOT-3334)	<b>Johnny Cantrell</b>	<b>71 2</b>
<b>66</b>	<b>MOANIN' THE BLUES</b> (16th Avenue 70431)	<b>Vicki Bird</b>	<b>67 4</b>
<b>67</b>	<b>FAMILY TREE</b> (Warner Bros. 7-22765-A)	<b>Michael Martin Murphy</b>	<b>DEBUT</b>
<b>68</b>	<b>LET ME HEAR MY SONG</b> (Wonder Horses DM-469)	<b>Denny Marion</b>	<b>74 3</b>
<b>69</b>	<b>DEEP WATER</b> (MCA 53711)	<b>Marsha Thornton</b>	<b>70 3</b>
<b>70</b>	<b>BIGGER MAN THAN ME</b> (Stop Hunger SHR-MJ-1103)	<b>Mickey Jones</b>	<b>DEBUT</b>
<b>71</b>	<b>THE LOVE IN MAMA'S EYES</b> (37 Records AMB-2003)	<b>American Made Band</b>	<b>78 2</b>
<b>72</b>	<b>THERE YOU ARE</b> (Columbia 38-73015)	<b>Willie Nelson</b>	<b>76 3</b>
<b>73</b>	<b>WALK SOFTLY ON THIS HEART OF MINE</b> (Mercury/PolyGram 874-744-7)	<b>The Kentucky HeadHunters</b>	<b>77 2</b>
<b>74</b>	<b>ONCE IN A LIFETIME THING</b> (Evergreen EV-1106A)	<b>Sammy Sadler</b>	<b>81 2</b>
<b>75</b>	<b>TONIGHT</b> (Downhome DR0001)	<b>Terry</b>	<b>DEBUT</b>
<b>76</b>	<b>I FAILED HER</b> (NSD NSD-262)	<b>Todd Dunford</b>	<b>83 2</b>
<b>77</b>	<b>WOODEN PAINTED PONY</b> (Overton Lee OLR-45-133-A)	<b>Pat Murphy</b>	<b>86 2</b>
<b>78</b>	<b>WHEN ITS GONE</b> (Universal UVL-66023)	<b>Nitty Gritty Dirt Band</b>	<b>DEBUT</b>
<b>79</b>	<b>GONNA HAVE LOVE</b> (Capitol 79805)	<b>Buck Owens</b>	<b>DEBUT</b>
<b>80</b>	<b>LOVE BOUND</b> (Sundial SR-159)	<b>Sheri Cristi</b>	<b>88 2</b>
<b>81</b>	<b>SONS OF THE PIONEERS</b> (American Cowboy Songs 24002)	<b>Chris LeDoux</b>	<b>43 7</b>
<b>82</b>	<b>THE KING OF ROCK-N-ROLL</b> (Velco 534-A)	<b>Robert Messer</b>	<b>82 2</b>
<b>83</b>	<b>WHEN I COULD COME HOME TO YOU</b> (MCA 53738)	<b>Steve Wariner</b>	<b>DEBUT</b>
<b>84</b>	<b>DADDY AND HOME</b> (Capitol B-48801)	<b>Tanya Tucker</b>	<b>44 13</b>
<b>85</b>	<b>COUNTRY TIME</b> (CCR Productions CCR-80 189-AA)	<b>Liz Calender</b>	<b>85 2</b>
<b>86</b>	<b>NOTHING I CAN DO ABOUT IT NOW</b> (Columbia 38-68923)	<b>Willie Nelson</b>	<b>46 17</b>
<b>87</b>	<b>CRY, CRY, CRY</b> (MCA 53687)	<b>Marty Stewart</b>	<b>48 4</b>
<b>88</b>	<b>YOU PUT THE SOUL IN THE SONG</b> (MCA 53710)	<b>Waylon Jennings</b>	<b>49 9</b>
<b>89</b>	<b>CONSTANTLY</b> (Hal Kat Kountry HKK-608-A)	<b>Anne Brown</b>	<b>55 7</b>
<b>90</b>	<b>YOU AIN'T DOWN HOME</b> (Curb/MCA 10530)	<b>Jann Browne</b>	<b>59 8</b>
<b>91</b>	<b>FOREVER OR NEVER</b> (Sundial SR-162)	<b>Allen Karl</b>	<b>62 5</b>
<b>92</b>	<b>I GO CRAZY</b> (MCA-53716)	<b>Lee Greenwood</b>	<b>72 4</b>
<b>93</b>	<b>IS THERE ANYTHING LEFT</b> (Ridgewood R-3006-A)	<b>Kat Ballou</b>	<b>73 4</b>
<b>94</b>	<b>DON'T YOU</b> (Warner Bros. 7-22943-A)	<b>The Forester Sisters</b>	<b>79 17</b>
<b>95</b>	<b>I WONDER DO YOU THINK OF ME</b> (RCA 8940-7-RA)	<b>Keith Whitley</b>	<b>80 17</b>
<b>96</b>	<b>HONKY TONK HEART</b> (Warner Bros. 722955)	<b>Highway 101</b>	<b>84 18</b>
<b>97</b>	<b>THE JUKEBOX PLAYED ALONG</b> (Warner Bros. 7-22912-A)	<b>Gene Watson</b>	<b>87 14</b>
<b>98</b>	<b>HOT NIGHTS</b> (16th Avenue 70433)	<b>Canyon</b>	<b>89 10</b>
<b>99</b>	<b>OUTSIDE CHANCE</b> (USA 620SI-1)	<b>Larry Dean</b>	<b>90 9</b>
<b>100</b>	<b>DARE TO DREAM</b> (Stop Hunger SHR-MMX-1101)	<b>Missy Maxwell</b>	<b>91 7</b>



## 23RD ANNUAL CMA AWARDS SHOW: AND THE WINNERS ARE...

BY KIMMY WIX



GEORGE STRAIT & BRUCE HINTON

EXCITEMENT CONTINUES TO BUILD with only a short time remaining until the final countdown. While last-minute preparations are being made down on stage, the Grand Ole Opry House proceeds to become jam-packed. All eyes, however, seem to be on those who enter the doors on the lower level of the auditorium. As each person enters and heads toward their seat, we begin to ask ourselves questions such as, "Hey, who's that? Is it Reba? Wow, look at the Judds, are they decked out or what? Okay, now who is this coming in? It must be either George Strait or Clint Black. It's so hard to tell with those cowboy hats. Oh my gosh! It's Tanya Tucker! Doesn't she look great? And look over there, can you believe what that guy is wearing?"

These questions are only a small part of the excitement as we patiently wait for the 23rd Annual Country Music Association Awards Show to get under way. After all, this is one of the most sensational extravaganzas held in Nashville—a time for those within the industry to get all dressed up, help celebrate our country's truest music form and honor those who have contributed the most throughout the year. All right, get ready. It's showtime! Coming up, 3-2-1... The lights are up on a sparkling stage and the welcom-

ing voice of Ralph Emery kicks off the evening!

As usual, the CMA Awards Show—this year hosted by Anne Murray and Kenny Rogers—was a complete success, bringing forth the best of country music talent and awarding those who have made the greatest impact within the past year. The first award of the evening went to the late **Keith Whitley** for Single of the Year, "I'm No Stranger to the Rain." His widow, Opry star **Lorrie Morgan**, accepted the first crystal bullet, saying, "I appreciate this so much. Five months ago on this date I lost the world's greatest husband. Country music, in my eyes, lost the world's greatest singer."

After having won the Vocal Duo of the Year award four consecutive times, the mother/daughter duo the **Judds** took it home once again. Both ladies expressed how much receiving the award meant, even if it was for the fifth time. The Judds also gave a dashing performance of their #1 song "Let Me Tell You About Love." Let me tell you—after that performance, it was easy to understand why these two gals are five-time Vocal Duo award winners.

When it came right down to it, **Dolly Parton's** "Why'd You Come in Here Lookin' Like That" and **Hank Williams, Jr.'s** "There's a Tear in My Beer"

ran a close race for this year's Video of the Year award. However, Hall of Fame member **Hank Williams, Sr.**, would again have been proud of his son, a two-time Entertainer of the Year, and the only multiple award winner at the ceremony. The younger Hank took Video and Vocal Event of the Year honors for his electronic pairing with his late father on "There's a Tear in My Beer." **Ethan Russell** was also awarded as director of the video.

The **Nitty Gritty Dirt Band** played a very large role in this year's ceremony. They, along with other fellow artists and musicians, performed a grand rendition of "Will the Circle Be Unbroken," which is featured on this year's Album of the Year—*Will the Circle Be Unbroken Volume II*. This award sparked the very first CMA honor for the Dirt Band.

When it came time to announce the nominees for Female Vocalist of the Year, screams from female voices literally rang throughout the auditorium as Warner Bros. recording artist **Randy Travis** appeared on stage. After showing a clip from last year's ceremony of Dolly Parton embarrassing Travis by actually sitting on his lap, once again Parton couldn't resist the temptation. She managed to sneak up behind Travis and turn his solemn face into a red one. After a few laughs from the audience, Female Vocalist of the Year was awarded to West Virginian **Kathy Mattea**. This marked her first honor as Female Vocalist. Mattea's performance of her newest single release, "Burnin' Old Memories," didn't go unrecognized either, as she proved what being a winner is all



RICKY VAN SHELTON

about.

Those who stand in the spotlight and in front of a microphone often receive the most praise in country music. However, the music that backs up the vocalists can't go on unnoticed. Accepting the award for Instrumental/Musician of the Year for the fifth time was **Johnny Gimble**. Song of the Year honors went to stalwarts **Max D. Barnes** and **Vern Gosdin**, who wrote the heart-aching ballad "Chisled in Stone."

After recently giving birth to **Presley Tanita**, Capitol recording artist **Tanya Tucker** hit the stage looking better than ever. Tucker rocked the audience with a segment from her "If It Don't Come Easy" hit and then announced the nominees for Male



KATHY MATTEA



# COUNTRY MUSIC

Vocalist of the Year. The award was presented to Columbia artist **Ricky Van Shelton**. Just as Shelton showed his excitement and appreciation, so did the entire audience. The excitement increased as it came time for the Vocal Group of the Year nominees to be announced. Going up against entertainers such as **Alabama** and **Shenandoah**, **Highway 101** scored their second straight triumph as Vocal Group of the Year.

Throughout the ceremony, anticipation built as Horizon Award nominees were showcased, giving millions of viewers an opportunity to see and hear what's in store for tomorrow's country music. Horizon nominees included **Shenandoah**, **Clint Black**, the **Desert Rose Band** and **Patty Loveless**. What seemed to be one of this year's toughest decisions resulted in the CMA awarding new Texas sensation **Clint Black** with the honor. "I kinda feel like Texas music is a part of country music, and country music is a part of Texas," said Black as he accepted the award.

Texas also claimed another winner at this year's presentation. Country music legend **Hank Thompson** was inducted into the Country Music Hall of Fame Performing category. Two new non-performing members of the Hall of Fame were then inducted because of a tie vote. One inductee was the late **Jack Stapp**, who was a founder of **Tree Music**, a broadcasting executive and one of the CMA founders. Californian **Cliffie Stone**, who has been instrumental in promoting country music on the West Coast, was also lauded the honor.

It's what we'd all been waiting for—the Entertainer of the Year category. Who could it be? There's **Hank Williams Jr.**, who's a previous two-time winner; **Reba McEntire**, who garnered the award in 1986; **Randy Travis**, whose name speaks for itself; **Ricky Van Shelton**, a man who has



THE JUDDS

practically taken country music by the handle this past year and **George Strait**, who has been up for this award time and time again. As former Entertainer of the Year **Barbara Mandrell** opened the envelope, the sound of a worn guitar pick could have been heard hitting the floor. And the winner is...**GEORGE STRAIT!** Immediately, thousands rose to their feet, cheering on yet another Texan victor. "I'm so excited," admits Strait. "I've wanted this for so long." The audience remained standing, hands continued to clap and voices kept cheering as Strait left the stage after proudly doffing his familiar ten-gallon hat—an act of thanks that he's been waiting to express for a long time.

Winning results from the 23rd Annual CMA Awards Show couldn't have been any more satisfying and neither could this year's lineup of special musical numbers. As usual, **Hank Williams, Jr.**, tore up the stage with a new cut from his upcoming album. The song, entitled "Man to Man," had the Grand Ole Opry House literally rockin' with enthusiasm.

**Michael Martin Murphy**, along with an onstage and in-audience dance team, performed a special tribute to the Jukebox, as this year marks its 100th anniversary. Country music legend **Chet Atkins** accompanied **Rodney Crowell** as Crowell performed his #1 single "After All This Time."

Perhaps one of the evening's highlights was the performance given by superstar **Dolly Parton**. Along with the **Christ Church Choir**, Parton managed to create a breathtaking spiritual uplift with the song "He's Alive," which is featured on her *White Limozeen* LP. Once again, a standing ovation was in order and the "He's Alive" performance will long be remembered.

In addition to awards presented at this year's CMA Awards telecast, numerous honors were recognized outside the awards show. The late **Bob Claypool**, a Houston music critic, was honored with the Media Achievement Award during CMA's annual membership meeting. **Randy Scruggs**, producer of the **Nitty Gritty Dirt**

Band's *Will the Circle Be Unbroken Volume II*, accepted his crystal bullet for Album of the Year. **Garth Fundis** and the late **Keith Whitley** were recognized for their production efforts on "Don't Close Your Eyes," the 1989 Single of the Year.

The founding President's Award, established in 1963 by founding president **Connie B. Gay**, is given annually to a person not currently serving on the CMA Board of Directors who has done the most for CMA during the previous year. This year's recipient is **Michael Sukin**.

Since October is celebrated as "Country Music Month," the Country Music Hall of Fame and Museum took time out to recognize those who deserve a spot on the Walkway of Stars. This year's inductees were the **Desert Rose Band**, **Patty Loveless**, **Vern Gosdin**, **Irlene Mandrell**, the late **Ralph Sloan**, **Curly Fox** and the late **Texas Ruby**, the **Nitty Gritty Dirt Band**, **Billy Joe**

**Royal**, **Lacy J. Dalton** and the late **Keith Whitley**.

**Maggie Cavender**, **Sanger D. "Whitey" Shafer** and **Rory Bourke** were recently inducted into the Nashville Songwriter Association International (NSAI) Hall of Fame during the annual dinner on October 8 at the Vanderbilt Plaza Hotel. NSAI director emeritus **Maggie Cavender** became the first honorary inductee to join the Hall of Fame.

During "Country Music Month," many organizations involved in the industry recognize the outstanding talents and efforts of the artists, publishers and others through numerous award presentations and dinners held during CMA week. *Cash Box* also extends its congratulations and thanks to the industry for its continued support and cooperation throughout the year, and in helping to make country music a truly international art form. ○



CLINT BLACK



THE NITTY GRITTY DIRT BAND



# COUNTRY MUSIC

## ASCAP 1989 COUNTRY AWARDS: CELEBRATING 75 YEARS

BY KAY KNIGHT



ASCAP's Connie Bradley and Gloria Messinger, Don Schlitz and ASCAP's Morton Gould. (Photo: Don Putnam)

A SPECTACULAR FIREWORKS DISPLAY topped off ASCAP's recent Country Gala in celebration of its 75th anniversary. The 27th annual Country Music Awards, held at Opryland Hotel's elegant Presidential Ballroom in Nashville, drew some 1,400 music notables from Nashville, New York, Los Angeles, England, Canada and Sweden.

One of the evening's highlights was the presentation of the first ASCAP American Classic Award to America's first and favorite singing cowboy, **Gene Autry**. Movie star/singer/songwriter/businessman Autry, an ASCAP member since 1940, received three standing ovations before leaving the podium. Autry was cited for his special contribution to the popularization of country music across the United States and around the world through his performances on records, in motion pictures and on radio and television.

"This is indeed a wonderful night for me, because I know so many of you out there, collectively and individually, deserve this honor more than I do," Autry stated. "I mean that from the bottom of my heart."

Among the classic songs associated with Autry are "You Are My Sunshine," "Rudolph the Red-Nosed Reindeer," and "Back in the Saddle Again." Renowned sculptor Jane-Allen McKinney was commissioned by ASCAP to create a unique glass sculpture for Autry's American Classic Award.

The matchless contributions to ASCAP by founding member **Irving Berlin**, who died last month in New York at the age of 101, were also acknowledged by ASCAP president **Morton Gould**. Video highlights of the Emmy Award-winning 1988 ASCAP 100th birthday celebration for Berlin at Carnegie Hall were shown.

The big winner of the night was Songwriter of the Year **Don Schlitz**, who received no fewer than eight individual awards. These included "Crying Shame," "Forever and Ever Amen," "I Won't Take Less Than Your Love," "Satisfy You," "Strong Enough to Bend," "A Sunday Kind of Love," "True

Heart," "Turn It Loose," "Wheels" and "When You Say Nothing at All."

"Let me tell you this one thing," said Schlitz as he accepted the Songwriter of the Year award, "the real honor bestowed tonight is to be present in this room." Schlitz also praised his wife



ASCAP's Merlin Littlefield, Gene Autry and ASCAP president Morton Gould. (Photo: Don Putnam)

Polly, citing her as "the reason I go to work in the mornings, but most of all, the reason I come home at night."

**MCA Music** was recognized as ASCAP's Publisher of the Year, winning 12 song awards. **Gene Pistilli**, former Spanky and Our Gang member, took Song of the Year honors for "Too Gone, Too Long." Publishers who took home awards for that song were **Almo Music** and **High Falutin' Music**.

Country standard awards for the most-performed country songs in the last 10 years went to "Don't It Make Your Brown Eyes Blue," "The Gambler," "Lookin' for Love," "She Believes in Me," "You Decorated My Life" and "You Needed Me."

Multiple songwriter award winners at the ASCAP ceremonies included **Larry Alderman**, **David Bellamy**, **Craig Bickhardt**, **Rory Bourke**, **Guy Clark**, **Rodney Crowell**, **Richard Fagan**, **Radney Foster**, **Vern Gosdin**, **Jimmy Ibbotson**, **Bucky Jones**, **Kieran Kane**, **Dave Loggins**, **Bob McDill**, **Brent Maher**, **Bob Morrison**, **Woody Mullis**, **Jamie O'Hare**, **Mike Reid**, **Austin**

**Roberts**, **Patti Ryan** and **Don Schlitz**.

Country Music Association and Country Music Foundation executive directors **Jo Walker-Meador** and **Bill Ivey** were recognized with special awards for their long service to the country music community.

Huge video screens flanked the stage, which was framed by two semi-circular tiers of lights. The ASCAP logo floated through a constantly changing palette of soft pastels in simulated skywriting. Attendees were treated to a glimpse of themselves on the video screens as they gathered for the gala event. Videos of the five most performed songs were also shown on the huge screens throughout the evening. Those songs include "Cry, Cry, Cry," "I Told You So," "It's Such a Small World," "Strong Enough to Bend" and "Too Gone, Too Long."

The entire Presidential Lobby and Ballroom were exquisitely decorated for the celebrity-studded gala. The stairway descending into the lobby had

tables were topped with huge round mirrors, and in the center were tall arrangements of orchids and liatris mixed with loops and cascades of neon-lighted roping, magenta and turquoise paper sprays and silver metallic starbursts to resemble a fireworks display.

In addition to award winners who traveled from all over the world to attend the ceremonies, among other notables who attended were **Daniele Alexander**, **Eddy Arnold**, **Clint Black**, **Garth Brooks**, **The Burch Sisters**, **Johnny Cash**, **Rodney Crowell**, **Steve Earle**, **Emmylou Harris**, the **Judds**, **Kathy Mattea**, **Restless Heart**, **Shenandoah**, **Ronnie Milsap**, **Sweethearts of the Rodeo**, the **Nitty Gritty Dirt Band** and **Randy Travis**.

ASCAP's southern executive director **Connie Bradley** hosted the evening, along with Gould and ASCAP managing director **Gloria Messinger**. Bradley, together with **Merlin Littlefield**, **Judy Gregory**, **Tom Long**, **John Briggs**, **Pat Rolfe**, **Shelby Kennedy** and **Dona Sprangler** of the ASCAP Nashville office presented plaques honoring the writers and publishers whose 81 songs were ASCAP's most-performed country songs in 1988.

Song of the Year is determined by the greatest number of performance credits accrued over the calendar year. Writer of the Year and Publisher of the Year are determined by the individual writers and publishers receiving the highest number of awards.

Each year, the American Society of Composers, Authors and Publishers honors its country music writers and publishers whose songs have been the most performed during the past year.

In addition to ASCAP officials who presented plaques throughout the night, those involved in planning and preparation of the evening were **Lois Fleming**, **Jerri Leonard**, **Karen Shelton**, **Eve Vaupel**, **Charline Wilhite** and **Mary Wyatt**. ○



ASCAP's biggest winners are (left to right): ASCAP president Morton Gould; MCA Music Publishing's Eddie Tidwell; Don Schlitz; MCA's Kathy Lee; ASCAP's Connie Bradley; MCA's Al Cooley and Steve Day; Gene Pistilli; MCA's John McKellan; Rick Shoemaker, Noel Fox and Leeds Levy; and ASCAP's Merlin Littlefield. (Photo: Don Putnam)



## BMI'S COUNTRY AWARDS CELEBRATION: A STAR-STUDDED EVENT

BY KAY KNIGHT



Left to right: Roger Sovine, BMI vice president; Paul Overstreet; Francis Preston, BMI president; Paul Kennerley; and Mike Geiger. (Photo: Don Putnam)

HUNDREDS OF MUSIC INDUSTRY NOTABLES gathered under a magnificent custom-designed tent in the Broadcast Music Incorporated parking lot on Music Row for the 37th Annual Country Awards Dinner on October 10. BMI president and CEO **Frances W. Preston** and vice president **Roger Sovine** honored the songwriters and publishers of BMI's most-performed country songs of the past year.

Songwriters **Greg Fowler**, **Mike Geiger**, **Teddy Gentry**, **Paul Kennerley**, **Paul Overstreet** and **Randy Owen**, and **Tree Publishing Co., Inc.** took top honors of the evening.

"Fallin' Again" was honored with the 21st Robert J. Burton Award as the Most Performed Country Song of the Year for writers **Greg Fowler**, **Teddy Gentry** and **Randy Owen**, and publisher **Maypop Music**. This award, honoring the late BMI President Robert J. Burton, is an etched Tiffany crystal obelisk.

**Mike Geiger**, **Paul Kennerley** and **Paul Overstreet** shared the honor of Songwriter of the Year, each receiving three awards. This is the third consecutive year **Paul Overstreet** has been named Songwriter of the Year.

Other multiple winners of the night included **Max D. Barnes**, **Dean Dillon**, **Steve Hill**, **Chris Hillman**, **Bill Lloyd**, **Gene Nelson**, **Paul Nelson**, **Eddie Rabbitt**, **John Scott Sherrill** and **Steve Wariner**, garnering two citations each.

Publisher of the year honors went to **Tree Publishing Co., Inc.** with 10 awards, making this the 18th time they have held this honor. **EMI Music Publishing** picked up eight citations, while **Warner Music Group** received

seven. Joining the BMI songwriters were CMA Horizon Award-winner **Clint Black**; **Paulette Carlson** and **Curtis Stone** of **Highway 101**, CMA Vocal Group of the Year; **Naomi** and **Wynona Judd**, CMA Vocal Duo of the Year; **Kathy Mattea**, Female Vocalist of the Year; **Max D. Barnes**, CMA Song of the Year writer with co-writer and recording artist **Vern Gosdin**; **Lorrie Morgan**, wife of the late **Keith Whitley**, winner of the CMA Single of the Year award, and Hall of Fame inductee **Cliffie Stone**. Also attending was Nashville Songwriter Association International Hall of Fame inductee **Whitey Shafer**.

Other country music notables who turned out to pay tribute to the BMI composers were **Roy Acuff**, **Eddy Arnold**, **Chet Atkins**, **Kathie Baillie**,

**Bobby Bare**, **Jessi Colter** and **Waylon Jennings**, the **Desert Rose Band**, **Jimmy Dickens**, **Holly Dunn**, **Vince** and **Janis (Sweethearts of the Rodeo) Gill**, **Emmylou Harris**, **John Hiatt**, **Becky Hobbs**, **Pee Wee King**, **Roger Miller**, **Minnie Pearl**, **Oak Ridge Boy Richard Sterban**, **Charley Pride**, **Dan Seals**, **Ray Stevens**, **Restless Heart's Larry Stewart**, **Marty Stuart**, **Pam Tillis**, **Kitty Wells** and **Tammy Wynette**.

Last year BMI held its Country Awards Dinner at the Tennessee Performing Arts Center downtown, but decided to come home to the Row for this year's gala. Come home in style they did—under a tent to outshine all tents.

The high-tech structure, custom-designed and rising 35 feet high, made its debut at this year's star-studded event. The tent enclosed 550,000 square feet—an area that measured 150 feet long and 90 feet wide housed the dinner award presentations, while an additional 150-foot by 60-foot area was set aside for the cocktail reception area. The size of the tent led BMI to resurface a 180-foot by 300-foot area to the rear of its building to accommodate the huge structure, along with its 120-foot by 40-foot covered kitchen and service staging area. It was quite an elaborate canvas covering for an eventful extravaganza.

Seventy-three writers and 57 publishers of 65 songs received BMI's Citation of Achievement Award in recognition of popularity in the field of country music, as measured by broadcast performances for the period of April 1, 1988 to March 31, 1989. ○



Left to right: Roger Sovine, Cliff Williamson of Maypop Music, Randy Owen, Greg Fowler, Frances Preston, Maypop's Kevin Lamb and Teddy Gentry. (Photo: Don Putnam)

**Irving Music, Inc.** received five awards and **Acuff-Rose Music, Inc.** received four citations. Publishers honored with three awards each include **Careers Music, Inc.** and **Scarlet Moon Music**. Two awards each were presented to **Bar-None Music**, **Believus or Not Music**, **Eddie Rabbitt Publishing**, **Maypop Music**, **Michael Jackson Publishing Group** and **Steve Wariner Music, Inc.**

"If You Ain't Lovin' (You Ain't Livin')" and "It's Only Make Believe" were each honored for the second time, and the **Joe Melson/Roy Orbison** song "Crying" picked up its third award this year.

Dozens of Nashville's brightest stars attended this gala event, including many of the previous evening's Country Music Association Award win-



Left to right: Roger Sovine; Tree staffers **Walter Campbell**, **Dan Wilson**, **Betty Fowler**, **Harrienne Condra**, **Charlotte Lowther**, vice president **Donna Hilley**, **Tracey Gershon**, **Paul Worley** and president **Buddy Killen**; and **Frances Preston**. (Photo: Don Putnam)



# COUNTRY MUSIC

## SESAC'S SILVER ANNIVERSARY CELEBRATION!



K.T. Oslin and SESAC vice president and director—affiliate relations C. Diane Petty. (Photo: Beth Gwinn)

OVER 300 COUNTRY MUSIC artists, writers, publishers and other music industry professionals turned out to help celebrate SESAC's silver anniversary. The 25th Annual SESAC Music Awards ceremony took place here in Music City at the Vanderbilt Plaza Hotel.

K.T. Oslin was this year's top winner at the stellar event. For the second consecutive year, Oslin was honored as the Writer of the Year. She also received three National Performance Activity awards for her songs "Hold Me," "Hey Bobby" and "This Woman." Harold Shedd received the awards for **Wooden Wonder Music** as the publisher for the three songs.

Oslin was also recognized at the gala for another major accomplishment in her career. Her album *'80s Ladies* achieved platinum RIAA-certification, a first for a country female artist's debut album.

Kendal Franceschi and Quentin Powers teamed up again on Reba McEntire's new album *Sweet Sixteen*, which captured a #1 position at the top of the Country Albums chart for 13 consecutive weeks, breaking the previous record set by Dolly Parton. The

prolific songwriting pair received two National Performance Activity awards for "Little Girl" and "It Always Rains on Saturday." The publisher awards went to W.B.M. Music Corp. for "Little Girl" and Timber Publishing Company, Inc., a division of Tree International, for "It Always Rains on Saturday."

SESAC writer Walter Scott received a National Performance Activity award for his 1957 hit "Burning Bridges," which has been recorded by over 30 artists, most recently by George Jones. Ima Withers accepted an award for Sage and Sand Music, publishers of the song.

SESAC writers John Archer and Ron Satterfield, also known as the new adult contemporary duo Checkfield, received National Performance Activity recognition for their album *Through the Lens*. Publisher awards went to Checkfield Music and Dots and Lines Ink.

One of the highlights of the evening was a special tribute to the 50-year-old children's classic "I'm a Little Teapot." Marilyn Sanders, daughter of the composer, accepted the award for the publisher, Kelman Music Corp.

Special recognition was also given to George Drescher, president of The Personal Touch, for 25 years of outstanding creative contributions. Drescher and his firm have provided concept and design throughout the years for SESAC as well as the Country Music Association.

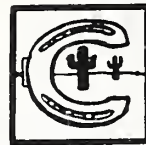
Judy Harris of Harris-Richardson Music Group was presented a SESAC Service Award, and Robin Eubanks was honored with a Vista Award during the prestigious ceremony.

Hosts for this gala event were SESAC chairman and president Alice H. Prager and chief executive officer and executive vice president Vincent Candilora. C. Diane Petty, vice president and director—affiliate relations, presided over the ceremony; and Thomas Casey, director—repertory administration, assisted in the presentation of the awards. ○



Walter Scott, Ima Withers of Sage and Sand Music (center) and C. Diane Petty. (Photo: Beth Gwinn)

# COUNTRY ALBUMS



October 28, 1989 The grey shading represents a bullet indicating strong upward chart movement.

Total Weeks ▼  
Last Week ▼

1	KILLIN' TIME (RCA 8781-7)	Clint Black	11	24
2	I WONDER DO YOU THINK OF ME (RCA 9889-1-R)	Keith Whitley	2	9
3	A HORSE CALLED MUSIC (Columbia 45046)	Willie Nelson	3	9
4	SWEET SIXTEEN (MCA-6294) (G)	Reba McEntire	4	24
5	THE ROAD NOT TAKEN (Columbia 44468/CBS)	Shenandoah	5	33
6	ABSOLUTE TORCH AND TWANG (Wamer Bros. 25877)	k.d. lang	6	20
7	GREATEST HITS III (Warner/Curb 1-25834/Wamer Bros.)	Hank Williams, Jr.	7	35
8	WHITE LIMOZEEN (Columbia 44384)	Dolly Parton	8	19
9	RIVER OF TIME (Curb/RCA 9595-1/RCA)	The Judds	9	27
10	OLD 8 x 10 (Wamer Bros. 25738) (P)	Randy Travis	10	65
11	BEYOND THE BLUE NEON (MCA 42266)	George Strait	11	35
12	LOVING PROOF (Columbia 44221/CBS) (G)	Ricky Van Shelton	12	56
13	DIAMONDS AND DIRT (Columbia 44076/CBS)	Rodney Crowell	13	28
14	SOUTHERN STAR (RCA 8587-1)	Alabama	14	35
15	HONKY TONK ANGEL (MCA 42223)	Patty Loveless	15	53
16	THIS WOMAN (RCA 8369) (G)	K.T. Oslin	16	58
17	REBA LIVE (MCA C2-8034)	Reba McEntire	17	4
18	NO HOLDIN' BACK (Warner Bros. 25988)	Randy Travis	18	2
19	TELL IT LIKE IT IS (Atlantic America 91064/Atlantic)	Billy Joe Royal	19	34
20	TANYA TUCKER'S GREATEST HITS (Capitol C1-1-91814)	Tanya Tucker	20	7
21	GARTH BROOKS (Capitol C1-1-90897)	Garth Brooks	21	12
22	ALONE (Columbia FC65104)	Vern Gosdin	22	11
23	SOMETHING INSIDE SO STRONG (Reprise 25792)	Kenny Rogers	23	23
24	LEAVE THE LIGHT ON (RCA 9594)	Lorrie Morgan	24	13
25	WILL THE CIRCLE BE UNBROKEN (Warner Bros. 285301)	Nitty Gritty Dirt Band	25	22
26	WILLOW IN THE WIND (Mercury 422 836 950)	Kathy Mattea	26	25
27	LOOKIN' FOR A HIT (Reprise 9-25939-1)	Dwight Yoakam	27	2
28	KENTUCKY THUNDER (Epic-45027)	Ricky Skaggs	28	13
29	DON'T CLOSE YOUR EYES (RCA 6494-1)	Keith Whitley	29	70
30	AMERICAN DREAMS (MCA-42311)	The Oak Ridge Boys	30	3
31	BLUE ROSE OF TEXAS (Warner Bros. 25939-1)	Holly Dunn	31	11
32	GREATEST HITS (Curb/RCA 8318-1/RCA) (G)	The Judds	32	61
33	ALWAYS AND FOREVER (Warner Bros. 25568)	Randy Travis	33	10
34	5:01 BLUES (Epic E-44283)	Merle Haggard	34	12
35	HITS 1979-1989 (Columbia 45054/CBS)	Rosanne Cash	35	32
36	GREATEST HITS (RCA 6825-1)G	Alabama	36	2
37	THE STATLER'S GREATEST HITS (Mercury/PolyGram 8454)	The Statlers	37	6
38	LAND OF ENCHANTMENT (Warner Bros. 9-25894-1)	Michael Martin Murphy	37	9
39	BUENAS NOCHES FROM A LONELY ROOM (Reprise 25749-1/Wamer Bros.) (G)	Dwight Yoakam	39	62
40	GREATEST HITS VOLUME THREE (MCA 42294)	The Oak Ridge Boys	40	20

## COUNTRY INDIE SINGLES

1	THE TRUTH DOESN'T ALWAYS RHYME (Tra-Star TR-1229)	Rebecca Holden	1	5
2	LIE LEFT ON HIS FINGER (Teast Of Texas TOT-3333)	Glenda Sue Foster	3	5
3	WHAT GOES UP DO COME DOWN (Soundwaves SW-483-NSD)	Jim Martin	6	4
4	AIN'T NO ONE LIKE ME IN TENNESSEE (Happy Man HM-822-AA)	Holly Ronnick	8	3
5	WE BOTH WERE IN LOVE WITH YOU (Twila TW-502)	Tommy Cisco	9	4
6	DIDDY DOO WAH (Dorman Productions 98916)	Steve Douglas	10	3
7	YOU'RE ONLY A MEMORY AWAY (Taste Of Texas TOT-3334)	Johnny Cantrell	11	2
8	LET ME HEAR MY SONG (Wonder Horse DM-469)	Denny Marion	13	3
9	BIGGER MAN THAN ME (Stop Hunger SHR-MJ-1103)	Mickey Jones	DEBUT	
10	THE LOVE IN MAMA'S EYES (37 Records AMB-2003)	American Made Band	14	2
11	ONCE IN A LIFETIME THING (Evergreen EV-1106-A)	Sammy Sadler	15	2
12	TONIGHT (Downhome DR0001)	Terry	DEBUT	
13	I FAILED HER (NSD NSD-262)	Todd Dunford	17	2
14	WOODEN PAINTED PONY (Overton Lee OLR-45-133A)	Pat Murphy	RE-ENTRY	
15	LOVE BOUND (Sundial SR-159)	Sheri Cristi	19	2
16	YOU AND THE HORSE (THAT YOU RODE IN ON) (Tra-Star TS-1227)	Patsy Cole	20	9
17	THAT'S ALRIGHT (Ark)	Greg Nations	2	6
18	THREE FLAGS (Badger BG-1004AA)	Billy Joe Burnette	RE-ENTRY	
19	BUT SHE LOVES ME (Hallmark HR-7-004A)	Roy Clark	5	4
20	STICKS AND WHEELS (Music City USA-MC-117-AA)	Ronnie Mason	7	6



# COUNTRY MUSIC

## CMA WEEK: EXCITEMENT WAS IN THE AIR!



**CAPITOL RECORDS ARTISTS** Garth Brooks and Tanya Tucker ham it up with WYYD's Robin James at Capitol's post-awards party at the Opryland Hotel in Nashville. Brooks is celebrating the success of his latest single "If Tomorrow Never Comes." Meanwhile, Tucker is celebrating her latest single release "My Arms Stay Open All Night." (Photo: Bonnie Rasmussen)



**RCA CMA AWARD WINNERS:** RCA recording artist Clint Black and Lorrie Morgan celebrate at the RCA party following the Country Music Association's Awards Show. Black was named 1989's Horizon Award winner. Lorrie Morgan, Keith Whitley's widow, accepted Whitley's award for Single of the Year for "I'm No Stranger to the Rain." Pictured (left to right) are: Joe Galante, senior VP/GM, RCA/Nashville; Clint Black; Lorrie Morgan; and Bob Buziak, president, RCA Records. (Photo: Don Putnam)



**POLYGRAM EXECS GATHER BACKSTAGE** following the CMA Awards to congratulate Kathy Mattea, the brand new CMA Female Vocalist of the Year. Pictured (left to right) are: Bobby Young, national director of country promotion; Paul Lucks, VP and general manager; Mattea; executive VP Bob Jamieson; director of communications Sandy Neese; and VP of national country promotion Ed Mascolo. (Photo: Alan Mayor)



**SESAC'S JERRY SALLEY IS "BREAKING NEW GROUND"** WITH WILD ROSE: Eleven-year SESAC songwriting veteran Jerry Salley accepts a 1989 National Performance Activity award for "Breaking New Ground," the fast-rising debut single of Universal recording artists Wild Rose. Pictured here joining Salley in the celebration are (left to right): SESAC vice president and director-affiliate relations C. Dianne Petty, Wild Rose member Pam Gadd, and SESAC director-repertoire administration Tom Casey. (Photo: Beth Gwinn)



**ALMOST 300 RADIO CONTEST WINNERS** stand in line to meet Lee Greenwood, Lorrie Morgan, Lorianne Crook, Charlie Chase and Sawyer Brown during CMA's Artist Brunch. CMA gave away 300 tickets to 150 CMA member radio stations for their on-air promotion of the CMA Awards Show. In addition to being the only fans in the audience for the show October 9, the radio winners were also treated to a special brunch the next day. (Photo: Beth Gwinn)



**DEBRA RICHARDSON (left) AND JUDY HARRIS (right)** of Harris-Richardson Music Group, publishers of George Strait's #1 hit "What's Going on in Your World," had the opportunity during all the hoopla to share congratulations with CMA Entertainer of the Year Strait. (Photo: Don Putnam)



# GOSPEL MUSIC

## KIM HILL: "Maybe This Is Kind of a Big Deal!"

BY KIMMY WIX



IN A WORLD REplete with a wide range of opportunities, it's often difficult to grab hold of the one for which we strive the most. For Reunion recording artist Kim Hill, the range was quite narrow, yet clear. Hill grabbed onto what was not an opportunity, but instead was the fulfillment of a predestined dream.

"I was one of those people who thought that since a singer was what I always said I wanted to be, then I'd have to be a singer. That's kinda how I've been all my life," Hill laughs. "I mean no one ever said 'Hey Kim, everybody doesn't get to do it.' I've always had very loving parents who encouraged me to do whatever I wanted to do. They never once said that I might not be able to. They just said 'Yeah—you can do it,' so that's what I always believed. I guess thinking that way was good for me, because I never worried about all the little things in life working out or how it was going to happen. I just thought it *would* happen and it just did."

What just happened for Hill, however, was much more than a shot in the dark at accomplishing her goals. She began developing her musical skills at a tender age. Performing in talent shows, singing in chapel services and learning to play the guitar at age nine soon paved a pathway for Hill to follow. Although her love for music was strong, so also was her desire to grow in God's word. Much of her influence came from actually witnessing what a change the Lord could create in someone's life.

"I was really influenced by the music my parents were listening to when I was in elementary school," remembers Hill. "They were listening to a lot of seventies/folk type music like James Taylor; Carly Simon; Peter, Paul & Mary and Carole King. I wanted to play the guitar, so I started taking lessons when I was in fourth grade and didn't take them very long. I guess I learned to play enough," Hill admits. "My

parents gave me songbooks so I could learn to play like the people they liked. Then my parents became Christians, so there was a *big* change at our house. My parents had been kinda like *post-hippies* who liked the love-beads and had a lot of parties. I mean they weren't real wild, but all of a sudden we went from having bands at our house to having these people singing praise songs. I thought, 'What's going on here?' They explained that they had become Christians, then I soon became a Christian. Soon after that was when I began liking Christian music. That's what my parents were listening to, so I grew up listening to all of the earlier Christian music and kept it up through college. It was such a strong influence on me and I knew that's what I wanted to do."

After performing with a Christian band during college, and continuing to enhance her Biblical knowledge, Hill made her move to Nashville, Tennessee, upon graduation in 1986. Her Nashville roommate turned out to be a mutual friend of Grammy and Dove Award-winning producer Brown Bannister. Hill's talent soon sparked an interest and gained heavy attention from Bannister—resulting in her self-titled debut album in the winter of 1987. The *Kim Hill* LP, which brought forth the hits "Faithful" and "Psalm One," immediately launched this hometown-Memphis gal into the highlight of contemporary Christian music. Today, Hill proves to be an example of instant success, even if she doesn't admit to it.

"It's a combination of a lot of things," she ponders. "I think I was definitely able to begin on the right foot with Brown Bannister as a producer. He's one of the best in Christian music, and probably just in music, period. He's really taught me a lot. His biggest thing on my first record was that we had people to introduce some *great* songs to us. We looked really hard for great songs and not just good ones. I think that really paid off, because out of the first nine songs I recorded, six were singles in one form or another. It's really been a combination of all those things, but I think I just came along at the right time too," she laughs.

Hill's musical delivery style certainly holds its own unique quality and is backed up by silken vocals with just a dash of rasp—compare her to the likes of Carly Simon, Crissie Hynde or even Bonnie Raitt. Those qualities, plus an ability to communicate easily with her audience, has given her music outstanding recognition. But according to this 25-year-old songster, her rapid growth in recognition took a while to

hit home.

"I think the radio success kinda surprised me," says Hill. "I didn't really know anything about how things worked. I *really* thought when my first song went to number one, that it was no big deal. I thought everyone's song did that. I remember the first time someone called me and said, 'Kim, your song is number one!' I thought 'That's great,' but I didn't realize what a big deal that was. I think that kinda helps keep it all in perspective, though. Just because I had a number one song doesn't mean I'm Whitney Houston or anything. Being in Christian music and out on the road, I'm still being introduced," Hill continues. "There are still millions of people out there who don't have a clue who Kim Hill is, so I don't look at it like I've *arrived*. I can sit next to people who've never heard of Amy Grant or Michael W. Smith. One of the things I'm really excited about are the things we're trying to do to make our records more available to the general public, instead of just to the Christian audience and listeners. I live in an apartment complex where these people come up to me all the time and they're like, 'Where do we buy your records?' They don't even know where a Christian bookstore is."

If we're looking to find the true Kim Hill and what she's all about, perhaps her most recent project, *Talk About Life*, would be the place to begin the search. *Talk About Life*, again produced by Brown Bannister along with Wayne Kirkpatrick, Michael Blanton and Terry Hemmings, delivers a more precise retrospective of Hill and her guidelines for life.

"The second album seems a little more personal. The first album had a lot of topical songs, which are great, but the first one consisted of subjects that were real generic to me," states Hill. "I think the new album has done some different things with the song selection. The song 'Talk About Life' relates a lot to my life and my relationship with my mother. It just fits, because my mom is the one who told me about being a Christian. That's what the song is all about—a mother telling her daughter what the secret to life is, which is Jesus. The first album had a lot of songs about the good times, times when we're the most faithful. This one deals with when things are bad and when we're sad. Just as a person, and being out on the road this past year, I've learned that everything doesn't always go perfect," Hill realizes. "Just because you're a Christian doesn't mean there won't be any trials in life or hard times. In those hard times, there's a

refuge we can run to. I think, through learning about all these things, I was able to represent them on this new album."

In addition to capturing a more personal approach with *Talk About Life*, Hill admits that she's also achieved a higher level of quality. "I kinda sang everything on the first album in the same groove, but on this one, I really had to stretch vocally. We did a lot of new things that I'd never done before. On this one, I sing with a real soul-ish, a little country and even a jazz influence. A couple of the songs are a little more *pop* than usual, so it's really a variety. More than anything, I'm a singer and Brown recognizes that," Hill says. "So he says, 'Let's do all the different things you can do with your voice.' I never even realized that my voice was an instrument and that it could do lots of different things. Brown has really worked hard to push that out."

Currently, Hill's *personal* testimony can best be heard in the lyrics of her most recent single, "Testimony," which has already captured the number one spot on the *Cash Box* charts. Other cuts that shine are "Snake in the Grass," "Closer to a Broken Heart" and "Secret Place." She is also making efforts to perform for more college audiences and plans to begin a major tour in the Spring. Since her earlier college days, while playing in a small Christian band, Hill vaguely realizes that her career *has* begun an upward climb.

"Things happen so fast sometimes, you don't really think about them," Hill says. "I remember when I played with Amy Grant in New York. I was watching her out there singing. As I was standing there watching her, I remembered maybe five years ago when I was singing in a little Christian band and singing *her* songs! So I'm standing there and I think 'Gosh! I used to sing this in college.' It was really wierd because I thought, 'Now here I am—really doing this! This is what I do!' Then I suddenly realized that maybe this is kind of a big deal."

Whether you're one of the thousands who see and hear her in concert, or maybe one of the handful who catch her performance in a small living room-like atmosphere, you get nothing more and nothing less than Kim Hill. Whether she's backed by a full-piece band with an elite sound system, or perhaps just a guitar, you get nothing more and nothing less than Kim Hill. And if you haven't yet been exposed to Hill and her music, you're definitely getting *less* than you deserve. ○





**CONTEMPORARY  
CHRISTIAN  
TOP 40 SINGLES**

October 28, 1989 The grey shading represents a bullet, indicating strong upward chart movement.

Total Weeks ▼  
Last Week ▼

1	<b>'TIS SO SWEET TO TRUST IN JESUS</b> (Word 7019107508)	Amy Grant	1	7
2	<b>IN IT AFTER ALL</b> (Benson C-02506)	Larnelle Harris	2	7
3	<b>THE HUNGER STAYS</b> (Sparrow 1762-71202)	Margaret Becker	3	8
4	<b>WE BELONG TO HIM</b> (DaySpring 7014175372)	Wayne Watson	4	8
5	<b>TESTIMONY</b> (Reunion 7010049521)	Kim Hill	5	10
6	<b>YOU'RE BEAUTIFUL</b> (Benson C02548)	Michele Wagner	6	7
7	<b>FARTHER ON</b> (Myrrh 9016239154)	Russ Taff	7	5
8	<b>BIGGER THAN LIFE</b> (DaySpring 7014177575)	Paul Smith	8	5
9	<b>FOUNDATIONS</b> (Sparrow SPD-1191)	Geoff Moore & The Distance	9	7
10	<b>NO CONDEMNATION</b> (Alleluia 003001)	Kelly Willard	10	9
11	<b>MOVIN' ON</b> (Star Song SSC-8120)	Mylon Lefevre and Broken Heart	11	8
12	<b>ON THE OTHER SIDE</b> (Reunion 7010037523)	Michael W. Smith	12	10
13	<b>IN THE NAME OF THE LORD</b> (Frontline CD-9051)	Jon Gibson	13	5
14	<b>HERE'S MY HEART</b> (Giant C02555)	David & The Giants	14	12
15	<b>LIVING DANGEROUSLY IN THE HANDS OF GOD</b> (Sparrow SDC-1172)	Steve Camp	15	10
16	<b>WONDERFUL WORDS OF LIFE</b> (Reunion 7010047529)	Prism	16	9
17	<b>READY TO FLY</b> (Home Sweet Home 7010046409)	Mike Eldred	17	9
19	<b>SWEET VICTORY</b> (Star Song SSD-8102)	Twila Paris	19	13
20	<b>I AM DETERMINED</b> (Diadem 7-90113-049-0)	Tim Sheppard	20	9
21	<b>MORE TO THIS LIFE</b> (Sparrow SPD-1201-1)	Steven Curtis Chapman	21	4
22	<b>GO AND SIN NO MORE</b> (Frontline C009071)	Lialson	22	4
23	<b>DON'T CRY</b> (Sparrow SGL-1169-4)	Cee Cee Winans	23	4
24	<b>YOU WEREN'T MEANT TO LIVE YOUR LIFE ALONE</b> (Frontline C09050)	Benny Hester	24	4
25	<b>HOLY, HOLY, HOLY</b> (Word 7019107508)	Michael W. Smith	25	2
26	<b>IT'S GONNA TAKE LOVE</b> (Word 7014180576)	Farrell & Farrell	26	2
27	<b>LIVE THIS MYSTERY</b> (Sparrow PRX-1203)	Michael Card	27	5
28	<b>NOTHIN' I WOULDN'T DO</b> (Reunion 7010043523)	Recess	28	6
29	<b>HAND IN HAND</b> (Benson PWCO-1096)	DeGarmo & Key	29	2
30	<b>NO OTHER LIKE YOU</b> (Star Song SSC-8119)	Tony Melendez & Twila Paris	30	6
31	<b>BLOODSTAINED PAGES</b> (Frontline C09041)	Crystal Lewis	31	2
32	<b>BLESSED BE THE LORD</b> (Alleluia AM001)	Mathew Ward	32	2
33	<b>VOICE OF EXPERIENCE</b> (Reunion 7010046522)	Morgan Cryar	33	11
34	<b>FORGET IT</b> (New Canaan 7-01-997153-9)	Bruce Carroll	34	2
35	<b>CALLING ON LOVE</b> (Myrrh 7016892387)	Shelia Walsh	35	2
36	<b>ALL DAY PRAISING</b> (Benson C02468)	Billy & Sarah Gaines	36	5
37	<b>8TH WONDER</b> (Sparrow 176271194)	White Heart	37	9
38	<b>THAT'S THE LOVE OF GOD</b> (Word 701 9059503)	Sandi Patti	38	13
39	<b>IN YOUR STRENGTH</b> (Benson C02549)	Craig Smith	39	6
40	<b>LOVE SO LOVED THE WORLD</b> (Benson C02507)	Glad	40	9

**SOUTHERN  
GOSPEL  
TOP 40 SINGLES**

October 28, 1989 The grey shading represents a bullet, indicating strong upward chart movement.

Total Weeks ▼  
Last Week ▼

1	<b>I'VE JUST STARTED LIVING</b> (Homeland HL 1006)	Cathedrals	1	14
2	<b>WHEN I KNELT, THE BLOOD FELL</b> (American Christian Artists)	The Greenes	2	17
3	<b>LAZARUS, COME FORTH</b> (Morning Star MST-4110)	Bishops	3	17
4	<b>THE PARTY'S OVER</b> (Homeland HL-1014)	Hemphills	4	17
5	<b>GOD BLESS THE FAMILY LIVING IN THE U.S.A.</b> (Stop Hunger SHR-NG1102)	Northern Gold	5	10
6	<b>WALK AROUND ME JESUS</b> (New Canaan 7019967531)	Wendy Bagwell/Sunliters	6	13
7	<b>TYPICAL DAY</b> (Canaan 7019978)	Talleys	7	15
8	<b>THERE'S STILL POWER IN THE BLOOD</b> (RiverSong RS-5916)	Heirloom	8	17
9	<b>COMING SOON</b> (Peaceful Stream 28491-1600-1)	Spencers	9	17
10	<b>YOU'LL REAP WHAT YOU SOW</b> (RiverSong CO-2542)	Jeff & Sheri Easter	10	10
11	<b>THE CROSS IN THE MIDDLE</b> (New Haven NHS-005)	Florida Boys	11	17
12	<b>BRING MY CHILDREN HOME</b> (New Canaan 693215-08)	Nelons	12	17
13	<b>GETTIN' READY TO LEAVE THIS WORLD</b> (RiverSong RS-CO2559)	Gold City	13	6
14	<b>ONCE UPON A HILL</b> (RiverSong R-55909)	Gold City Quartet	14	17
15	<b>CARRY ON CHILDREN</b> (Morning Star MSC4095)	Fox Brothers	15	12
16	<b>JESUS IS COMING FOR ME</b> (RiverSong CO-2569)	Kingsmen	16	10
17	<b>I WANT TO MAKE A DIFFERENCE</b> (Morning Star HAR-45-11288)	Mid South Boys	17	17
18	<b>IT'S THE KING</b> (RiverSong C02522)	Heaven Bound	18	9
19	<b>GROUND BREAKING</b> (Morning Star MST-45-12788)	McKameys	19	17
20	<b>SIN WILL TAKE YOU FARTHER</b> (Homeland HL-1006)	Cathedrals	20	17
21	<b>GONNA RIDE THAT GLORY CLOUD</b> (Morning Star MST-45-4099-AA)	Dixie Melody Boys	21	17
22	<b>BLOODBOUGHT</b> (Son Light SON-116)	McGruders	22	17
23	<b>GOD SHALL WIPE AWAY ALL TEARS</b> (Masters MSC-8814)	J.D. Sumner/Stamps	23	17
24	<b>I WANT TO GO THERE</b> (Sonlite FON120)	Cedar Ridge	24	8
25	<b>CROSS YOUR HEART</b> (New Canaan 7019971539)	Bruce Carroll	25	16
26	<b>THE ALTAR</b> (Harvest HAR-1144)	Cornerstones	26	9
27	<b>IN HIS TIME</b> (Sonlite SON-112)	Perkins Family	27	8
28	<b>HE CAN</b> (Homeland HL-1008)	Singing Americans	28	17
29	<b>I'VE BEEN REDEEMED</b> (Sonlite SON-119)	Kingdom Heirs	29	5
30	<b>THE MOUNTAIN</b> (Morning Star MST-45-112888)	Perrys	30	17
31	<b>CELEBRATION TIME</b> (Welcome Home WHS-0001)	Accords	31	5
32	<b>WHEN I REACH THAT CITY</b> (Morning Star MSC-4093)	McKeithens	32	9
33	<b>HELP ME STAND LORD</b> (RiverSong R-55916)	Jeff & Sheri Easter	33	17
34	<b>HE HAS RISEN</b> (Sonlite SON-122)	Singing Cookes	34	4
35	<b>STAND BACK</b> (Homeland 8C8804)	Speers	35	7
36	<b>MORBUS SABBATICUS</b> (Stop Hunger SHR-NG-1102)	Northern Gold	36	5
37	<b>WAITING AT THE RIVER FOR YOU</b> (Harvest U23701)	Stewards	37	15
38	<b>LIVING IN BEULAH LAND</b> (Pinnacle PRC00110)	Karen Peck	38	2
39	<b>READY TO GO</b> (Harvest HAR-1171)	Trailblazers	39	2
40	<b>YOU'VE GOT TO BE BORN AGAIN</b> (Shiloh 2325M)	Dudley Smith	40	7



**A SURPRISE WINNER'S ANNOUNCEMENT LUNCHEON** was an add-on at Sparrow/Star Song Distribution's mid-year Atlanta sales conference when Wendy Moss, vice-president and general manager of Hanna-Barbera Home Video, flew in from Hollywood to announce that the distribution team had exceeded Hanna-Barbera initial sales projections by 42% in the first 60 days for their Greatest Adventure video series. Shown here after the celebration are (from left): Moss; Bill Hearn, senior vice president, marketing for Sparrow; and Sparrow's product and marketing manager Lucy Diaz.



**HISTORY WAS MADE** on September 30 as nearly 300 recording artists, radio & media representatives, and Benson employees gathered to record the chorus of the new southern gospel anthem "That's Why We're Here." Pictured above is the all-star chorus, which included artists Gold City, the Kingsmen, Kelly Nelon Thompson, Jeff & Sheri Easter, Heirloom, and the Paynes, along with radio and media representatives from across the country and Benson employees. "That's Why We're Here," which features each of the 10 RiverSong artists, will be the title cut of a new RiverSong greatest hits package and also a radio single, both to be released in early 1990.



# GOSPEL MUSIC



**TIM SHEPPARD** recently visited the studios of **KLTY-Dallas** to discuss his latest Diadem album, *I Am Determined*. **KLTY** vice president of programming **Jon Rivers** hosted a special on-air interview with Sheppard. Pictured (left to right) are **KLTY** program director **Scott Wilder**, Sheppard and Rivers.

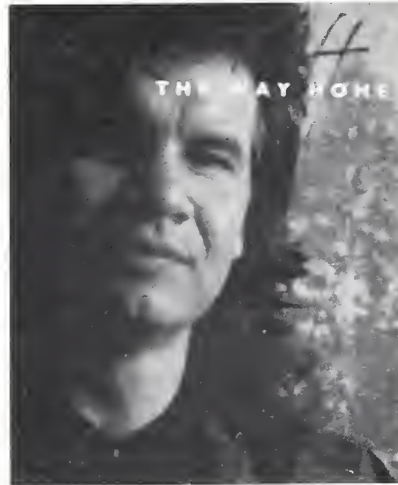


The Tennessee State Fair grandstand was filled recently for the Benson Company's presentation of "Gospel Fireworks '89," one of the best-attended shows at this year's fair. Hosted by **Kelly Nelon Thompson** and **Gerald Wolfe**, the evening featured excellent performances. Shown here singing "The Battle Hymn of the Republic" as the fireworks explode over the stage, is the all-star lineup.



Homeland artist **Allison Durham** has recently secured an exclusive booking agreement with Artist Direction Agency. Durham, a vibrant new talent on the Homeland label, ministers a great deal in the local church, as well as other venues across the country. Her debut recording, coupled with her affiliation with Artist Direction, is sure to open more doors for this young artist. **Fay Shedd**, president of the agency, comments, "Allison is a bright, fresh, new talent which I believe will bring a new dimension to both the southern gospel and inspirational market." Pictured here (left to right) are Shedd and Durham.

# Album Reviews



□ **RUSS TAFF:** *The Way Home* (Mrrrh 7016880389)

It took quite a while to get around to this project, but finally time permitted. After thoroughly listening to Russ Taff's *The Way Home*, I now realize what I've missed—a musical excellence. The first cut, "Winds of Change," which sparks somewhat of a country flavor, hit me just right. From that point on, Taff had me captured. *The Way Home*, produced by Taff and James Hollihan Jr., delivers such a variety, there's no possible way to not like something here. From a rock & rollish tune entitled "It Was Love," to the beautifully harmonica-enhanced "Farther On," this package has the ability to make you become so fired up you gotta dance, and also allows you to become so vulnerable you're forced to cry. Also included are tunes such as "I Need You," which deserves the highest of praise, and "He Came Through," a cut that dishes out the best of a down-deep soul appeal. With excellent material delivered with Taff's raspy and sincere vocals, *The Way Home* should find an easy way home to anyone's heart.



□ **THE HEMPHILL BAND:** *Band of Light* (Homeland HC8918)

If you've often wondered from where much of the power comes when you hear the ever-popular Hemphills sing, now you know. The Hemphill Band proves to be an incredible musical force that can now be solely recognized. Produced by Trent Hemphill, *Band of Light* comes through loud and clear with the best of music quality. With a heavy piano emphasis on many of the cuts, this project seems to take us back to the sounds of the old country church, where the piano played a dominant role. *Band of Light* delivers familiar tunes such as "Victory in Jesus," "Precious Memories," "When the Saints Go Marchin' In" and "Amazing Grace." With an excellent choice in material, backed up by top-notch instrumentation with a contemporary drive, this new Homeland Records release is a definite must.



One of Christian music's leading ladies, **Kelly Nelon Thompson**, recently signed a long-term recording contract with the Benson Company. Shown at the signing are (left to right) **Dan Lynch**, Benson's director of record marketing; **Stephen Speer**, Main Line Management; **Kelly Nelon Thompson**; **Norman Holland**, RiverSong's director of A&R; and **Jerry Park**, Benson's general manager and chief operating officer. Thompson's debut release is scheduled for early 1990.



# COIN MACHINE

## AROUND THE ROUTE

BY CAMILLE COMPASIO

DURING THE OCTOBER 12-15 NAMA convention in Chicago, **Konami** reserved a suite at the Hyatt Regency to show ops its new *Teenage Mutant Ninja Turtles* game, which is based on the very popular syndicated TV cartoon which airs on Saturday mornings. From what we learned, this game has been on test for about four weeks, with "phenomenal" results. Contact your Konami distrib for further specifics.

**DATELINE**—ST. LOUIS, MO, where we spoke with **Audio Visual Amusements'** prexy **Pete Entringer**, who noted that business has picked up. Those ops who were hesitant about doing any buying prior to the AMOA show, preferring to wait and see, are now coming through with orders. "We're selling a cross-section of just about everything," said Entringer, "and I feel that business should continue to pick up for the remainder of this year and, hopefully, give us a good lead into 1990." He singled out Konami's *Crime Fighters* kit as a most consistent big seller at AVA.

**LATEST BULLETIN FROM EXIDY'S** marketing and sales chief **Virginia Kaufman** reveals that the factory's **Twister** redemption game did well at Expo and is proving to be "just what ops were looking for, to add variety to their businesses." **YA DID IT AGAIN, DOC!** Your personal recap of Expo, as it appeared on page 36 of the September 30 edition of *Cash Box*, brought in so many calls and comments—all positive. There are those who told me you took the words right out of their mouths! As most of you are aware by now, **Doc English** is a frequent contributor to the weekly coin-op section of *Cash Box*, and his articles never fail to attract attention. So, take another bow, Doc.

**BELATED BIRTHDAY GREETINGS** to **Bally/Midway's** marketing VP **Steve Blattspieler**, who was on an overseas biz trip when we visited the plant a couple of weeks back.

**AS WE WERE GETTING READY** to go to press, the annual **NAMA** convention was just about wrapping up at McCormick Place in Chicago. This year's event was expected to shatter some records in terms of exhibitor participation and attendance. Among the unique products on exhibit were a new hot dog/corn dog vending machine from Israel, a new line of frozen food vending machines from Holland, a new variety of vendible products featuring healthful oat bran, and a new fruit juice sparkler product.

**DATELINE**—NILES, IL, home of **Jaleco USA**, where all hands are concentrating on *Big Run*, the firm's first dedicated game; and *Astyanax*, their new kit. As we learned from **Larry Berke**, director of coin-op sales, the *Big Run* moving cockpit deluxe model is currently in delivery, with the upright version scheduled for production and shipment by the time this column makes print. The *Astyanax* kit goes into delivery around November 1. I had difficulty pronouncing the name of this kit, let alone the proper spelling; however, as Berke pointed out, the important thing to remember is that it plays well, it earns well, and that's all that counts!

**DATELINE**—WHEELING, IL, where we spoke with **Taito America's** sales VP **Rick Rochetti** about a couple of the factory's newly introduced products. *Night Striker*, for one, is the new futuristic flying/driving/shooting game we all saw at Expo. This dedicated, sit-down machine represents a departure from the usual Taito product, and it's loaded with terrific features: A moving, vibrating seat that is player-adjustable; outstanding light effects (both inside and outside the game) and a molded plastic cabinet, to name a few. It's currently in production and delivery, by the way. Rochetti also told us about the *Crime City* two-player horizontal kit (displayed at Expo), which is a fighting/shooting game with six different screen levels. The name of the game pretty much describes the theme, which involves criminals invading the city, with the player in the role of the hero. This, too, was very well received at the AMOA convention, and is already in shipment. Rochetti reminded us that the *U.S. Classic* golf kit ("a great piece for street ops") is still available and still the "strongest golf game on the market."

**ATTENTION DISTRIBS:** Keep tuned for specifics regarding the specialized seminar program that will be getting underway next year, under sponsorship of **Frank "The Crank" Seninsky** and *Star Tech Journal*.

## INDUSTRY CALENDAR 1989

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

## AMOA 1990 Dart Tourney is Set for Las Vegas

CHICAGO—Team Dart V, the fifth in the continuing series of AMOA National Dart Association tournaments, has been scheduled for May 2-5, 1990 at the Sahara Resort Casino in Las Vegas, Nevada.

This past year's tournament (Team Dart IV), which was also held at the Sahara, attracted competitors from 32 states and four foreign countries. Championship titles were earned in eight separate events in three divisions, with total prize money and awards exceeding \$40,000.

Planning and league competition is currently underway, nationally and

worldwide. Players considering participation in Team Dart V, which is a classification tournament, will be matched by ability level. Electronic darting enjoys the reputation of attracting many different skill levels and offering league and tournament programming to all.

Sponsors of the event are Valley Recreation, AMOA and Merit Industries. Further information may be obtained by contacting Joseph W. Conway, executive director, AMOA-National Dart Association, 141 W. Vine Street, Milwaukee, WI 53212.

## Valley to Stage World Dart Championships in Florida

CHICAGO—Valley Recreation Products, Inc. has finalized details for its fourth annual World Soft-Tip Dart Championships, to be held in Orlando, Florida during March, 1990. Of special significance this time around will be the efforts of the U.S. team to regain the Valley Cup from the German national team, which won the championship in Bingen, West Germany earlier this year.

Although the U.S. players were successful in the singles championships and won many other awards, the team championships was the most sought-after event of the competition. As stated by Alan Schafer, Valley's vice president of marketing, "We are staging regional tournaments run by our Valley operators across the states between October, 1989 and February, 1990. These tournaments are the result of an ever-increasing demand for the Valley *Cougar* game, and are meant to not only assist and cooperate with the Valley operators in their

promotional efforts, but to bring together a domestic team that can bring the trophy back from Europe."

During the October-through-February regionals, Valley operators will select the two top men and women from the singles matches to fly to Orlando to compete in the North American Championships, which will select a team to represent the U.S. against the visiting overseas teams. In addition to receiving awards, winning players from the regionals will be flown to Orlando and accommodated in a luxury hotel for the weekend of the tournament.

The selected U.S. team will win an expenses-paid touring trip to Germany in 1990, where the members will play against European players and also tour the countryside.

"I am very pleased with the Championships schedule and the tremendous enthusiasm shown by our operators who are anxious as we are to get the show on the road," said Schafer.

## Williams Shuffle Inn

WILLIAMS ELECTRONICS GAMES, INC., the master builder of shuffle alleys, released its all-new, state-of-the-art model called *Shuffle Inn*, which was on display in the Williams exhibit at AMOA Expo '89.

Enhanced sound and speech effects, improved engineering and exciting scoring options are but a few of the features incorporated into this outstanding six-player game. It offers the classic Regulation, Flash, Strike 90 and Tic Tac Strike scoring.

In addition, *Shuffle Inn* introduces an innovative game option called Big Strike. Scoring is similar to regulation bowling with a big strike difference. Each time players light three X's in a row on the back-glass grid, a special 500-point bonus is awarded. When players can achieve strikes in all the odd-numbered frames to light up the Big Strike, a spectacular, 3,000-point bonus is collected at the end of the game.

Other features include advanced diagnostics, comprehensive bookkeeping functions, a laminated hard-and-true surface for long-lasting wearability, and easily identifiable con-

nectors and printed circuit boards for service made easy.

Further information may be obtained through factory distributors or by contacting Roger Sharpe at Williams Electronics Games, Inc., 3401 N. California Ave., Chicago, IL 60618.



WILLIAMS' "SHUFFLE INN"



## Change of Control Pending at Intermark

CHICAGO—Intermark Gaming International, Inc. and Leisure Investments U.S.A., Inc. jointly announced that Leisure has entered into a definitive purchase and sale agreement to sell its Intermark common stock, which represents a majority ownership position. The sale will be made to the Camino Trust, an Arizona trust controlled by an investor group headquartered in Scottsdale. The title to the Intermark stock is expected to be transferred on or after November 20, 1989.

According to Leisure, the pending sale is a direct result of decisions made in August and September, 1989, by the Leisure board of directors in the United Kingdom to dispose of all of its non-

U.K. operation in order to create a stronger U.K.-based leisure company, with a new emphasis on "lifestyle" industries, rather than in gaming.

James R. Johnson, who will remain as chairman and CEO of Intermark, stated that, "the program instituted with Leisure in May of 1989 to restructure the activities of Intermark's previous basic lines of business is underway and will be continued by the new investor group."

Intermark's Amusements Division was sold in August, 1989. Preliminary discussions have been entered into regarding the potential sale of both the Intermark Slot Machine Mfg. and the arcade business groups.



CHICAGO—The American Amusement Machine Assn. has released the second in a series of public awareness posters produced on behalf of the National Committee for Prevention of Child Abuse. The poster, which features famed sportscaster John Madden and carries his personal message ("Be a good sport...take time out for your kids"), is currently being distributed throughout the United States by the NCPA and AAMA.

The poster, which is part of a series

that features well-known celebrities, is designed to raise public awareness and promote the role of the family in the prevention of child abuse. According to Sandy Montag of the International Management Group which represents Mr. Madden, "John and Virginia's children, Mike and Joe, have always played a big part in their lives. Therefore, John is delighted to participate in this worthwhile cause with the National Committee for Prevention of Child Abuse."

The poster is being distributed to a number of youth organizations and child advocacy groups across the country. To broaden its message, it is being distributed nationally to newspapers and other publications as a public service announcement.

Referring to the first poster, which was developed by AAMA and the Amusement and Music Operators Assn., and featured New York Yankee star Don Mattingly and his family, AAMA president Gil Pollock stated, "Children are our business." He went on to note that, "For this industry, there is no better use of our energy than to help America's kids. Our purpose with this project is to help the NCPA reach their goal—to effectively reduce the incidence of child abuse in this country."

To request copies of the poster, contact your local chapter of the National Committee for Prevention of Child Abuse or write NCPA, Box 2866M, Chicago, IL 60690.

## Record Exhib Count for Winter CES

CHICAGO—Approximately 1,350 manufacturers and distributors have requested a record amount of space for exhibits at the 1990 International Winter Consumer Electronics Show (CES), to be held January 6-9, 1990 in the Las Vegas Convention Center and the Las Vegas Hilton.

During the four-day show, tens of thousands of attendees are expected from across the U.S. and 80 foreign countries, to view the newest technologies and products, ranging from car alarms to stereos and TVs to personal copiers and fax machines.

Exciting developments in audio/visual hardware and accessories, home office and photographic products, car and home security, home automation and more will be housed in the Las Vegas Convention Center. The Las Vegas Hilton exhibits will feature the latest telephone products and accessories, watches, calculators, personal electronics, batteries and more

audio/video accessories. The Sahara Hotel will house specialty audio and video products and adult video software.

In addition to the exhibits, there will be approximately 30 hours of quality workshops, including a special opening session and four informative overview sessions.

Bernard F. Brennan, chairman and chief executive officer of Montgomery Ward & Co., Inc., will keynote the opening session along with Frank J. Myers, president and chief operating officer of Wells-Gardner Electronics Corp.

The Winter CES, like its summer counterpart (which is held in Chicago), is sponsored, produced and managed by the Electronic Industries Association's Consumer Electronics Group, the Washington, D.C.-based trade association representing most major manufacturers of audio, video, home office and home automation products in the United States.

## Arachnid Launches Bar Game Promo

CHICAGO—Arachnid, Inc. of Rockford, Illinois, announced the start of a series of bar-game tournaments focusing on four sports—darts, pool, electronic basketball and video bowling—under the banners of Coors Light and Sports Tournament of America.

Dallas-based Sports Tournament of America is promoting 15,000 local tournaments and coordinating 12 regionals, with more than one million in cash and prizes being awarded. The regional tournaments will be held in major cities across the country, using Coors Light electronic English Mark Darts games (manufactured by Arachnid) as the official tournament game. The Coors Light World Series of Bar Games grand finale will take place in

Las Vegas, with a guaranteed \$150,000 in cash and prizes being offered.

A \$2 entry fee is required for participation in all local tournaments, which will be double elimination and consist of seven or eight players. Local level play began on October 1, 1989, and will continue through December 15, 1989.

Between January, 1990 and May, 1990, 12 regional tournaments will be played in designated cities. All of the events lead up to the grand finale, which will take place July 5-10, 1990 in Las Vegas.

Further information may be obtained by contacting Arachnid, Inc. at 6421 Material Ave., P.O. Box 2901, Rockford, IL 61132-2901.

## 15 Years Ago In Cash Box

**Atari Corp.** announced its acquisition of **Kee Games, Inc.** **Joe Keenan** founder and prexy of Kee, will move to Atari as president; **Nolan Bushnell** will retain his position as chairman... Two major showings of the new **Seeburg First Edition** quad phonograph were recently held in Cleveland (hosted by Ron Gold) and in New York City (hosted by Seeburg's Atlantic New York organization)... **Chicago Dynamic Industries** is currently shipping **Funland**, its first single-player rifle in quite a while... **Bobby Vinton's** "My Melody of Love" (ABC) is among current singles making it big on the nation's jukeboxes... **Williams** has a new four-

player pin game on the market called **Strato-Flite**... Talk of the trade in New York is the appointment of **Albert Simon, Inc.** to represent the Seeburg music line... **Rogo** is the new four-player flipper in release from **Bally**... **Gottlieb** just released its **Duotron** two-player flipper, in time for the fall buying season... **Walter Bohrer, Jr.**, president of **Hastings Distg. Inc.** (Milwaukee), announced the merger of the company with **Christoph Wholesale Co.** of Waukesha, a wholesale firm specializing in tobacco, candies, maintenance supplies, paper products and restaurant and bar supplies... Tradesters on the West Coast and throughout the nation were sad-

dened by the sudden death of **See-West's Leo Simone**, who suffered a fatal heart attack at the age of 59... The 1974 annual NAMA convention, scheduled for October 17-20 at McCormick Place in Chicago, is expected to draw an attendance of 10,000... **Atari, Inc.** announced the introduction of **Touch Me**, its first non-video computer game, which challenges the mind as well as eye-to-hand coordination skills... **Rowe** introduced its new R-74 line of phonographs which includes the **Arlington**, the **Classic** and the **Crestwood** console. It employs the new Rowe four-channel quad sound system... **MOA** announced the winners of the 1974 JB (jukebox) awards, which

will be presented at the awards banquet in the Conrad Hilton on November 3. The winners are: **Charlie Rich** (Epic) for artist of the year, "**Sundown**" by **Gordon Lightfoot** (Reprise) for pop record, "**Let Me Be There**" by **Olivia Newton-John** (MCA) for country & western record, "**Show and Tell**" by **Al Wilson** (Rocky Road) for soul record and "**Most Beautiful Girl in the World**" by **Charlie Rich** for record of the year... Grand opening ceremonies were recently held in Moscow's Gorky Park to herald the Soviet Union's first public bowling center, which was installed by Brunswick Corp.'s Brunswick Division.



# CLASSIFIEDS

## CLASSIFIED AD RATE 35 CENTS PER WORD

Count every word including all words in firm name. Numbers in address count as one word. Minimum as accepted \$10.00 CASH or CHECK MUST ACCOMPANY ALL ORDERS FOR CLASSIFIED ADVERTISING. If cash or check is NOT enclosed with your order your classified ad will be held for following issue pending receipt of your check or cash. NOTICE - \$230 Classified Advertiser (Outside USA add \$80 to your present subscription price). You are entitled to a classified ad of 40 words in each week's issue for a period of one full year, 52 consecutive weeks. You are allowed to change your Classified each week if you so desire. All words over 40 will be billed at a rate of \$.35 per word. Please count words carefully. Be sure your Classified Ad is sent to reach the Los Angeles publication office, 6464 Sunset Blvd., Los Angeles, CA 90028 by Tuesday, 12 noon, of preceding week to appear in the following week's issue.

### Classified Ads Close TUESDAY

#### COIN MACHINES

**FOR SALE:** CYBERBALL 4 PLAYER \$1995; TOOBIN \$995; VINDICATOR \$895; ASSAULT \$1195; HEAVY BARREL \$895; BAD DUDES \$1295; SHOWDOWN \$1395; DEVASTATOR \$1095; QUARTERBACK \$1195; VS RBI/RBI (DUAL UPRIGHT) \$1395; DOUBLE DRAGON II \$1495; IKARI III \$1695; GAIN GROUND 3 PL. \$1995; AFTER BURNER \$1495; DOUBLE DRAGON \$1195; RALLY BIKE \$895; OPERATION WOLF \$1495; TECMO BOWL 4 PL. \$1895; TIME MACHINE \$1695; MUSICAL FERRIS WHEEL \$1595; MOTORCYCLE \$995; KNIGHT RIDER \$1395; COLUMBIA \$1095; VAN \$1295; JUNIOR CAROUSEL \$1395; MEAN MACHINE \$1795; 88 GAMES \$795. CALL OR WRITE NEW ORLEANS NOVELTY CO., 3030 NO. ARNOULT ROAD, METAIRIE, LA, 70002. TEL: (504) 888-3500. FAX (504) 888-3506.

...  
**SEEBURG** Jukeboxes and Used Amusement Games for Sale. Old Style Electro-Mechanical Pin Balls available. Videos, Shuffle Alleys and your specific requests are our command. **JUKEMUSIK & Games**, Box 262, Hanover, PA 17331. Tel: (717) 632-7205.

...  
**HENRY ADAMS AMUSEMENT CO.**, 1317 South 1st Street, Temple, TX, 76501. I want to buy Merit Pit Boss and Merit Triv Whiz (sex) counter (bartop) games.

...  
**DYNAMO POOL TABLES** 4x8-\$1000 each, 1/3 deposit & balance C.O.D. I want to buy 22 Crownline Cig Machines in good condition. Henry Adams Amusement Co., 114 So. 1st Street, P. O. Box 3644, Temple, TX, 76501.

...  
**FOR SALE** - Blue Chip Stock Market Wall Street tickertapes, Hi-flyers, Dixielands & uprights. We also carry a complete line of Bingo & Upright parts. Antique slots for legal areas. Draw 80 Pokers. Call Wassick Dist., Morgantown, W. Va, (304) 292-3791.

...  
**For Sale** IGT-80, also Bally Shoot A Line, Lotta Fun, Barrel O Fun, & Dixieland. Will also buy IGT-80 & Quick Change. Guerrini, 1211 W. 4th, Lewistown, PA. Tel: (717) 248-9611.

...  
**FOR SALE** Video Games - Out Run, After Burner, Heavyweight Champ, Dwarf Den, Pixel. Pinballs for sale - Comet, Pin Bot, Taxi, Big Gun, F-14, Fire, Goldwing. M & P Amusement, 658 W. Market St., York, PA 17405. Tel: (717) 848-1846. FAX: (717) 854-6801. Call for prices.

## REAL ESTATE

...  
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## RECORDS

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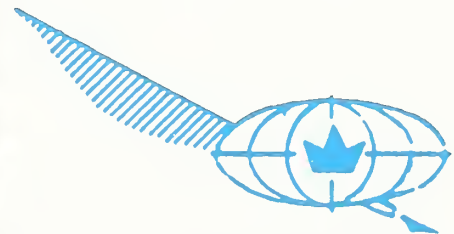
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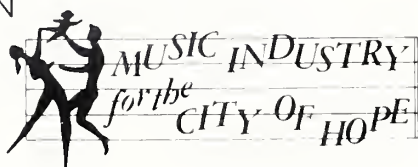
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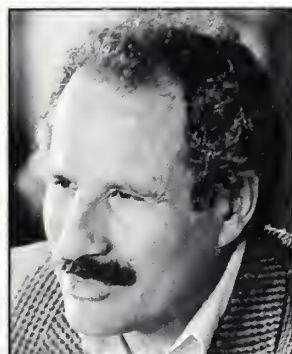
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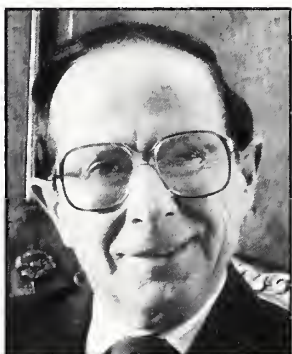
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