

CASH BOX

December 2, 1989

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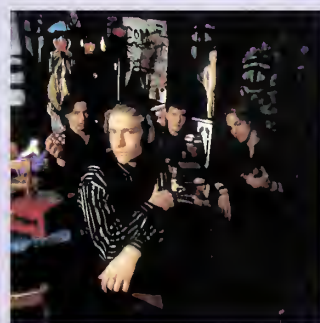
BUCK OWENS



RANDY JACKSON & THE GYPSYS



THE INNOCENCE MISSION



SEE NO EVIL

TICKERTAPE

MOUSEKETUNES: After spending the past two months denying media speculation on the story, power music attorney **Peter Paterno** has finally confirmed that he will head Disney's new record label, **Touchstone Records**. The label is expected to begin operations in January, joining Irving Azoff's new Warner Brothers label as the second major record company to start from scratch in that month. Competition between the two has already emerged in the form of a wooing war for the services of Chrysalis president **Mike Bone**. Paterno confirmed that he is interested in having Bone join him at Touchstone, adding that negotiations between Bone and Azoff "didn't work out." Although extremely reluctant to speculate until the deal is finalized, Paterno said that he "expects the label will be pop, rock, R&B, street artists, rap, whatever."

WANTED: CLIVE JR.: BMG head **Michael Dornemann** claims that the lack of the right executive is also the "only thing" keeping BMG from adding a third label to its roster. Dornemann confirmed that he has been "seeking for some time about a third label because Arista is running very well and RCA is on the way. As I look at my competitors, to broaden the A&R base is a very good idea." Dornemann cites the "economically unfeasible" acquisition prices as the reason for starting a new label. "The money is here. There is no problem. We want to invest." Dornemann describes his ideal label head as "somebody who is very A&R oriented and is entrepreneurial enough...like Clive Davis, 35 years old."

NARADA CELEBRATES TEN: In the midst of all this major label hoopla, Milwaukee-based new age **Narada Productions** is quietly celebrating its ten-year anniversary. Narada president **John Morey** founded the company based on a philosophy of social responsibility that emphasizes making a positive contribution to the world community through music. "This music is, in essence, the soundtrack for a more constructive and peaceful world," explains Morey. In the past three years Narada has increased sales by 25% each year, reflecting the growing appeal of new age. Narada executive director **Mary Buffet** enthusiastically described Narada's releases as "music that expresses energy, verve, joy and, above all, hope—music from the heart. When you put out these kind of records, you are automatically giving something back to the world at large."

SIGN OF THE TIMES: **Ringo Starr** has succeeded in permanently blocking the release of a 1987 album produced by **Chips Moman** because, he claims, musicians at the recording dates were often drunk and sometimes high on marijuana. Now that Starr is sober, *The Drunken Album*, as bootleggers are sure to dub it, became a source of embarrassment for Ringo, who admitted to recording the album while in the advanced stages of his chemical addiction. The album, for which Moman is still seeking to recoup recording costs of \$146,239, was permanently barred from release by Superior Court Judge Clarence Cooper.

THE BIZ: Keith Addis and Nick

Wechsler have merged their management and production companies to form **Addis-Wechsler & Assoc.**, a personal management and production company. Musical clients include **Robbie Robertson**, **PiL**, **Thelonus Monster** and **Victoria Williams**. The pair will also represent hot filmmaker **Gus Van Sant** and manage the film careers of **Sting** and **Steve Guttenberg**, among others... **Splat Winger** announced the formation of **Splat-Co Records**. The first two releases for the label will be *Split!* from **Victor Banana** and *The Bad Sleep Well* by **Sativa Luv Box**. In addition, **New Alliance Records** will release *Taste Test #1*, a collection of live performances from Winger's weekly KXLU radio show. Winger describes his show, *Brain Cookies*, "as a populist-oriented response to a fascist, scene-oriented music establishment. No 'pay to play' here." OK, Splat!

PAUSES FOR CAUSES: **The Who** and their manager **Bill Curbishley** received the **Nordhoff-Robbins Music Therapy Center's Silver Clef Awards** for contributions made to the center from their New York and Los Angeles *Tommy* performances. The contributions, totalling \$1 million, will go towards establishing an American branch of the Nordhoff-Robbins Music Therapy Foundation. The Foundation's method uses music to reach and treat autistic and multihandicapped children. See the *Tommy* connection?... **Enigma** artists **Shooting Star** are doing a series of "Toys For Tots" dates on their current tour with **Bad English**. They'll be falling into the Roxy on December 3 and the price of admission is a new un-wrapped toy... **The 4th Annual KLOS Veterans' Food Bank Drive** raised \$397,497 to help feed needy and homeless veterans and other low-income families in Southern California.

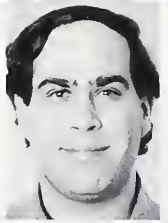
ROLL OVER BEETHOVEN: The January issue of *High Society* will feature **Chuck Berry** in eight provocative *nude* poses with eight various women. The photos are allegedly from Berry's private collection, revealing his proclivity for documenting his carnal exploits.

THINGS YOU NEED TO KNOW: **Herb Alpert**, his pockets bulging with **PolyGram** cash, has established the **Herb Alpert Arts Endowment** in the field of visual arts at Miami's **National Foundation for Advancement in Arts**... **B.B. King** has found a few days open in his 300-concert-a-year schedule, so he's going to do a few weeks of lectures in February. Contact Boston's **Robert P. Walker Enterprises** if you'd like B.B. addressing your group.

GOT LIVE AND WE'LL FLAUNT IT: **Daniel Lanois** is embarking on a North American jaunt as we speak. Dates for the cajun soulster include November 30 at the Bottom Line in New York and December 11 at the Roxy in Los Angeles... **Poco** (remember them?) will be back on the road in 1990. They'll be joining **Richard Marx** on a short tour that begins January 24 in Battle Creek, Michigan and winds up on February 18 in East Rutherford, New Jersey... RCA also has some road-ready artists for December: the **Primi-**

EXECUTIVES ON THE MOVE

■ **Virgin Records** has promoted **Michael Plen** to vice president, promotion. Plen joined Virgin at its U.S. inception as vice president, field promotion. Before serving at Virgin, Plen was vice president, promotion at IRS Records. ■ **Gary Klein** has been named vice president, creative services for both **SBK Records** and **EMI Music Publishing**. He will be responsible for the exploitation of the EMI catalog, as well as the establishment of the EMI/SBK corporate image on a creative level. Prior to this, Klein was director of creative services for SBK Entertainment World from the company's inception in 1986. ■ **CBS Records** has announced the appointment of **Alyson Shapiro** as director, college marketing for the label. She will be responsible for radio promotion, retail, press and artist development for the artists in the label's college department. Prior to this appointment, she was regional manager of alternative promotion for Columbia Records. At **CBS Records/Nashville**, **Jackie Straka** has been promoted to the position of supervisor, product marketing. Straka joined the CBS/Nashville staff in 1980. Another change at CBS brings **Cheryl Lindsey** to the Nashville offices as supervisor, media & college marketing. Prior to her current position, Lindsey was coordinator, alternative music, for Columbia Records in New York. ■ **Motown Records** has tapped **Frank Turner** to head its new pop promotion department as senior vice president. Turner is a 23-year industry veteran who spent the last seven and a half years at MCA Records as vice president of promotion. ■ **A&M Records** has appointed **Celia Hirschman** to the position of product manager. Prior to joining A&M, Hirschman was founder and president of Vis-Ability, a video clip marketing company. ■ **Profile Records** has named **Tracey Miller** national media director. Miller last served at Kathryn Schenker Associates as national director after serving as Profile's publicity manager for two years. In addition, **Fred Feldman** has been promoted to national media coordinator. He was previously a promotion assistant for the label. ■ At **ATCO**, **Steve Smith** has been named Southeast regional promotion manager, based in Atlanta. Smith comes to the label from Mercury/PolyGram, where he had been local promotion manager since July of 1986. ■ **Connie Bradley**, Southern director of the American Society of Composers, Authors and Publishers (ASCAP) and **Roger Sovine**, vice president of Broadcast Music, Inc. (BMI), Nashville were elected to lead the **Country Music Association** in 1990 by the CMA Board of Directors. Bradley will serve as chairman of the board, while Sovine will assume the presidency. This will be the second year Bradley and Sovine have held CMA's top leadership positions—Bradley is CMA's outgoing president and Sovine served as chairman of the board in 1989. ■ **Vincent Candilora** has been appointed to the post of president and chief executive officer, assumes the position after an uninterrupted 20-year association with the licensing firm. He joined SECAC in 1969 as a member of the station relations department. ■ Veteran music industry publicist **Mike Hyland** is a new senior public relations representative for **Opryland USA Inc.** He will concentrate on the company's Opryland Music Group division. For the past six years, Hyland headed the Hyland Co., an entertainment public relations company. He also was a co-founder of the Network Ink public relations agency. ■ **MU Records** of L.A. announced the appointment of **Scott Church** to the position of vice president and director, A&R. Church also works as an independent engineer and producer.



Plen



Klein



Shapiro



Straka



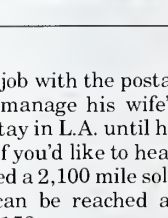
Lindsey



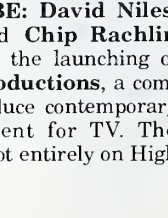
Turner



Hirschman



Miller



Feldman

tives, the **Del Fuegos**, **Hoodoo Gurus**, **Buster Poindexter**, **Raging Slab** and **Liz Story** are all out on tour, with the **Stone Roses** set to hit the trail come January.

HEY ARSENIO!: **William Hunter** biked 2,100 miles, all the way from Birmingham, Alabama to Hollywood, over the past 20 days in order to attract the attention of **Arsenio Hall** and get his wife, R&B singer **Cheryl Hunter**, a shot on his show. Hunter says that it's "something that I wouldn't want to do again." Nonetheless, his belief in wife Cheryl's talent merits attention.

Hunter has quit his job with the postal service in order to manage his wife's career and vows to stay in L.A. until he "gets the job done." If you'd like to hear the voice that inspired a 2,100 mile solo bike ride, Hunter can be reached at (213) 464-8344, ext. 153.

HIGH-TECH TUBE: **David Niles**, **Phil Ramone** and **Chip Rachlin** recently announced the launching of **Magnetoscope Productions**, a company that will produce contemporary music entertainment for TV. The programs will be shot entirely on High Definition.

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THE BUZZ

LA WHEN THE INCREDIBLY FIT Jane Fonda, who is her own Lesi workout ad, introduced Bonnie Raitt as "staunch and raunchy" at Wednesday night's Santa Monica Civic benefit for the Environmental Protection Initiative, Raitt called it the best intro she's ever had. Over the course of the next hour, she proceeded to live up to her billing in every way. Joking that if opensers David Lindley and Ry Cooder had played any longer she'd have needed a "rubber suit," Raitt managed to pull herself together in time to deliver a solidly paced set of searing blues/pop that had the liberal-levi-celeb crowd on its feet, begging for more.



BONNIE RAITT (photo: Jim Shea)

Fueled by material from the strong-selling Capitol debut *Nick of Time* and reveling in her recent, well-publicized sobriety ("now that I'm not kicking myself around" it's time to clean up the planet), Raitt prowled the stage with a confident, sexy swagger. Her full-bodied vocals were devastatingly on target, from the heartfelt balladic treatment of "Nick of Time" to the celebratory reading of "Love Letter." Ably supported by an equally versatile band, Raitt injected the tunes with her trademark slide leads that were alternately biting, fluid and economical. It was an amazingly powerful performance that culminated with Lindley and Cooder joining Bonnie onstage for a no-holds-barred version of John Hiatt's "Thing Called Love."



RY COODER

Axl Rose-bashing). Closing the event was Bonnie's pop, John Raitt, singing a rousing rendition of "Oklahoma." This one was better than OK by a longshot.

David Byrnes

NY SONGS FROM A LOST AMERICA: *Requiem for the Americas* is a completely fascinating musical collaboration/compilation record coming out on Enigma at the first of the year. Conceived and written by producer/songwriter Jonathan Elias, it is a "rock opera" of sorts, inspired by a photo essay called "The Life and Times of a Shadow Catcher," telling the story of how Native Americans lost control of the country they had inhabited since the beginning of recorded history. Elias has said "the spirituality and mysticism of Native American cultures" have always had an important influence on both him, and his work, which he calls "modern primitivism"—simple, elemental music created by modern machines. Some of his prior credits include film scores to *The Jagged Edge*, *9 1/2 Weeks*, *A View to a Kill* and *Rude Awakening*, and production work on Duran Duran's *Big Thing*, Glamour Camp's self-titled debut album, and Grace Jones' *On My Way*.

The *Requiem* project started over four years ago, originally envisioned as a solo project. Since then, the list of contributors has grown to include, alphabetically, Jon Anderson, Michael Bolton, The Boys Choir of Harlem, Toni Childs, Stewart Copeland, Susanna Hoffs, Grace Jones, Simon Le Bon, Jim Morrison, Liam O'Maonlai, Dan Reed, Nick Rhodes, Patti Scialfa, Charlie Sheen, Martin Sheen, John Taylor and John Waite. Jim Morrison's contribution consists of a poetry reading done shortly before his death, and contributed by his estate for the project. All proceeds from *Requiem for the Americas* go to the Save the Children Foundation's American Indian Program. Release date is set for January 24, 1990.

AVANTAR PHSANTS: The eyes of the world have been on Berlin lately, as the wall

crumbles and American capitalists, ever out to make a buck, are selling "pieces" of it. (And if you order by midnight, we'll throw in a set of genuine Ginzu knives...) But a microcosm of the world population's attention has been focused on Berlin for quite some time, because of its fascinating art/music/film scene, and the interesting cast of characters of same.

There are three bands that make up the core of Berlin's music element: Nick Cave and the Bad Seeds, Crime and the City Solution and Einsturzende Neubauten. The key players are Cave, Mick Harvey and Blixa Belgard, respectively. They play in each other's bands and on each other's records. They collaborate on soundtracks, like the one to Australian director John Hillcoat's *Ghosts...of the Civil Dead*, easily this year's strangest release. They had cameo appearances in German visionary Wim Wenders' beautiful film *Wings of Desire*. Now comes film number three, *Dandy*, which is described as a "musical travelogue," directed by Peter Sempel and filmed in London, Cairo, Tokyo, Berlin, Marrakesh and New York. It also features music by the Birthday Party, (an Australian band, with Cave and Harvey pre-Bad Seeds and pre-Berlin), Einsturzende Neubauten, Lene Lovich, Nina Hagen, and the Bad Seeds. The film should be released sometime after the first of the year.



EAT

EVER HAVE ONE OF THOSE SONGS that you can *not* stop playing? You put the headphones on, so no one knows that you're listening to it ten or eleven times in a row? I do it all the time, and the latest on the list (past favorites include Faith No More's "Falling to Pieces" and Screaming Blue Messiahs' "Wall of Shame") is from a British band called Eat, one of two new signings from Fiction, the indie that brought you the Cure. Eat and Chicago industrialists Die Warzau are the first bands to be signed to Fiction since the Associates in 1982, and while both are outstanding, Eat's *Sell Me a God* is one of the best albums of 1989. Without question.

That song, that *damned* song, is "Things I Need." I mean, what can you say about a track that mentions Dr. Ruth, L. Ron Hubbard, calamine lotion and soap-on-a-rope, among other things? Expect to see the full story of Eat sometime soon. Both Eat and Die Warzau are, by the way, licensed to PolyGram here in the good ole US of A.

Peace.

Karen Woods

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MUSIC PUBLISHING

BY SHELLY WEISS

ALL NATIONS: **Billy Meshel** informs us that his company has acquired Bobby O Music (ASCAP) and Orbob Music (ASCAP), which include all of the music **Bobby Orlanda** produced with many worldwide dance/rock artists, such as "Helpless," "Don't Put Another Dime in the Jukebox" and "Passion" by the **Flirts**, "Shoot Your Shoot" and "Native Love" by **Devine**, "She Has a Way" by **Bobby O**, "Desire" by **Roni Griffith**, and several copyrights by the **Pet Shop Boys**...

BMG: **Danny Strick** reports their writer **Jerry Williams** has four cuts on the current **Eric Clapton** LP, including the hot new single "Pretending"... BMG stepped up its pace in the black music area with recent signing of the L.A.-based writing/producing team **Kyle Hudnall** and **John Barnes III**. They have six tracks on the debut LP of the very hot **Motown** act **Good Girls**. Barnes co-wrote/co-produced their bulleting R&B chart single "Your Sweetness"...

EMI/SBK: **Techonotronic's** 12-inch dance chart single "Pump Up the Jam" strikes gold on the just-four-months-old SBK Records, and is starting to cross over to the Pop and R&B singles charts... **Desmond Child**, co-writer of **Alice Cooper's** hit single "Poison" from Cooper's worldwide million-selling LP (Epic), has the new **Cher** single "Just Like Jesse James" and is co-writing for his solo Elektra LP with **Mick Jones**... Action with **Tracy Chapman**, **Simply Red**, **New Kids on the Block**, **Al B. Sure**, **Darryl Tookes**, **Wendy Wall**, **Katrina & the Waves** and the all-metal hit soundtrack from Universal's **Shocker** makes this a hot place to be...

GEFFEN MUSIC: **Leslie Thayer** checked in about **Robben Ford**, who co-wrote six cuts on **Bruce Willis's** LP (Motown). Ford just finished touring as a featured player with **David Sanborn**, and is starting to write for his second WB LP, with the likes of **Eric Kaz**, **Dave Alvin** of the **Blasters**, and **Darrell Brown**... Brown, also a Geffen writer, is finishing up two songs with **Michael McDonald** for McDonald's new LP, and will have no less than four co-writes on the new **Hall & Oates** record, one of which, "And We All Fall Down," was also co-written by **Dennis Matkosky** of Geffen Music...

MCA MUSIC: Newcomer **Greg Smith** is working with Arista's the **Promise**, and has songs on **Diana Ross's** *Workin' Overtime* LP and for just-released Island act **Will Downing**... Writer **Victor Bailey** has a current **Kashif** LP cut and is working on his new Atlantic jazz LP with **Michael Brecker**, **Omar Hakim** and **Brandon Marsalis**...

NATIONAL LEAGUE MUSIC: Writer **Felton Pilate** has the new **Ace Juice** (Capitol) single "Love Train"... **Ross Vanelli** co-wrote several songs on the new **Gap Band** LP... Artist/writer **William King** of the **Commodores** is working on the new **Commodores** LP...

WINDSWEPT/PACIFIC: Recently signed writer/producer/artist **Wendy Waldman** wrote three songs for **Hurricane** (Enigma), co-wrote "River of Stone" with **Reid Nelson** for **Restless Heart's** next RCA release, is producing the upcoming **Forrester Sisters** (WB), **Susie Boguss** (Capitol), and her own **Cypress/A&M** LP, and will share producer credits with **Josh Leo** on **Matraca Berg's** RCA LP... **Bob Mitchell** has **Kon Kan's** just-released second single "Move to Move," and co-wrote "Coming Up for Air" with **Phil Radford**, being cut by **Laura Branigan**... **Steve Dubin's** "Give You My Blessing" was co-written with **Jeff Pescetto** and is to be cut by **Nia Peoples** (PolyGram)... "Rescue Me" by **Dubin**, **Pescetto** and **Charles Olin**, is currently being recorded by **Alicia** for her MCA debut LP... **Steven Ray**, member of **Def Con 4** (WB) has several songs on the next LP, due early 1990... New albums by **Havalinas** (Elektra), and **Rodney "O"** (Atlantic) are both due February, 1990...

ZOMBA MUSIC: **Jazzy Jeff & the Fresh Prince** are hot on the R&B and Pop charts... Writer **Martin Page** enters the charts with new **Starship** single "I Didn't Mean to Stay All Night" and cuts by **Bad English** (Epic) and **Fiona** (Atlantic)... Writer/producers **Full Force's** single "Friends B 4 Lovers" is hot on the charts... **Carvin Wyman's** new **Regina Belle** single "Make It Like It Was" is going Top 40 R&B, while the LP is approaching gold... Writer/producers **Levert** have cuts with

Miki Howard and **Troop** (Atlantic)...

INTERNATIONAL: **BMG Music Int.** will sub-publish **Larry Henley Music** for the world ex-USA. Henley, an award-winning songwriter has written such classics as "Wind Beneath My Wings," a hit for **Gary Morris**, and more recently a #1 single for **Bette Midler**, included on her platinum *Beaches* soundtrack. With additional covers by artists, including **Fleetwood Mac**, **Gladys Knight**, **Willie Nelson**, **Sheena Easton** and **Randy Travis' #1** single, "Is It Still Over?," this looks like a great acquisition... **Rolf Nicklaus**, president of West German-based **Hi-Score/CBS**, reports that his German songwriting team **Klarmann & Weber** is having great success with several U.S. artists. **Latoya Jackson** cut four songs: "Bad Girl," "Piano Man," "He's So Good to Me" and "Restless Heart." **B.J. Nelson** (EMI) did "Measure This Love," produced by **Robert Palmer**. **Jennifer Rush** (CBS) recorded "For All That," with **Phil Ramone** at the board, and new Canadian artist **Sheeree Jaeocoke** will sing "Forever You, Forever Me" for her BMG Records debut. Also, Japanese hit artist **Seiko** (CBS) is recording "Good to Me" with producer **Maurice White**. Klarmann & Weber also had last year's **Traci Spencer** (Capitol) top 40 hit "Symptoms of True Love"...

OVERNIGHT SUCCESS DEPT.: **Jay Warner**, president of **National League Music**, reports that just six days after the signings of **Victor Hill & Bernard Spears**, **Maurice White** and friends have recorded three new **Hill & Spears** songs for the next **Earth, Wind & Wire** (CBS) LP, due early 1990...

FILM/TV: **Mitch Lieb** at **Touchstone** informs us that the "big buzz soundtrack" for early 1990 will be from Touchstone's upcoming **Gary Marshall**-directed **Richard Gere/Julia Roberts** film *3000* (that's a working title). So far, contributions from **Robert Palmer**, **David Bowie**, **Natalie Cole**, the **Red Hot Chili Peppers** and **Roxette**, to name just a few, have early guessers putting this soundtrack in the *Cocktail* league (seven million sales worldwide)... **Pat Griffith** at **EFX Systems** is in the dubbing/recording stages *Waiting for the Light*, written and directed by **Christopher Monger**, starring **Shirley MacLaine** and **Teri Garr**, with music credits to **Alfred Music** for "Festive March"... Hot director **Leon Ichaso**, having done numerous *Miami Vice* episodes, the first four *Crime Story* episodes, and the highly acclaimed **Ruben Blades** vehicle *Crossover Dreams* (to name just a few), has chosen **Santana** drummer **Michael Shrieve** to score his new **USA Channel** film *The Take*, which stars **Ray Sharkey**, **Lisa Hartman**, **R. Lee Gray**, **Larry Minetti** and musician/actor **Joe Lala**. Slated for a March, 1990 TV release, *The Take* will be released theatrically in Europe...

STUDIO: Producer **Michael J. Jackson**, working at **Clear Lake Studio** in Burbank with **Hurricane** (Enigma/Capitol), informs us that besides the group's recording its own compositions, some outside co-writers include **Wendy Waldman**, **Brad Parker** (Waldman's husband) and **Adam Mitchell**. Also included is **Frank Simes**, former guitarist of the **Motels** (and just off the road with **Don Henley**), and one **Waldman**, **Parker** and **Franne Golde** composition. This looks like hot packaging...

UNIQUE OF THE WEEK: A song has finally found its time! "Chippin' Away," recorded a few years ago by **Graham Nash** for his *Innocent Eyes* (Atlantic) LP, has just been updated into a new single by **Crosby, Stills & Nash**, commemorating the events now taking place in Berlin. Thanks to **Ken Weiss**, managing director of **Gold Hill Music**, and his German sub-publisher **Andy Budde** of **Rolf Bude Musik Verlage**, the song debuted on German radio last Sunday (November 19) and was played hourly throughout the week. Again thanks to **Weiss**, who coordinated the events with **Budde**, **CSN**, following a two-day round of radio and TV interviews, appeared live on Tuesday (November 21) in front of the Berlin Wall at the Brandenburg Gate entrance to East Berlin. TV coverage was extensive throughout Europe and the world...

THE WANT-TO-GET-INTO-THE-BUSINESS DEPT.: **All Nations Music** has an opening for an internship. For info, call **Roberta** at (213) 657-9814...

To be continued...



Pictured (l to r): **Jonathan Stone**, general manager/WPE; **Chuck Kaye**, CEO/WPE; **Wendy Waldman**; **Joel Sill**, president/WPE; and **John Anderson**, WPE. (photo: Jeffrey Mayer)



Billy Meshel stands behind **Henry Mancini's** attorney **Larry Kartiganer**, second from left; **Mancini**, third from left; and (from left) **All Nations** staff members **Ira Blacker**, general professional manager; **Chris Mancini**, vice president creative affairs; and **John Massa**, director of copyright administration.

RETAIL NEWS

BY ROBB MOORE

TRY TO IMAGINE THIS FUTURISTIC SCENARIO: After blowing the dust off of your record crates, you feel an impulsive craving for some new music, and fling yourself out the door in the direction of your local record store. After stopping on the way to fill up the tank with petrol, you realize that your wallet's feeling kind of thin, and that maybe this wasn't such a grand ideal after all... But your id takes charge and in no time, you're standing in the middle of 150,000 compact discs and cassettes. Now comes the really hard part—deciding *what* to buy. Fortunately, a machine over in the corner lets you preview 80 of the hottest contemporary artist, and you walk out the door confident and content with your purchase.

Well, here comes the part of the column where I tell you that "it wasn't a futuristic scenario" at all, and that "the future is now." I know, it's an old trick, but I'm trying to make a point here. A Stamford, Connecticut company that goes by the name of PICS Previews Entertainment Division has created that "machine over in the corner." The PICS Previews system allows the music-buying public to sample various artists by touching a button that resembles the album cover or video box. They are then shown a 30-second laser disc sample at no cost. The system appears to be a godsend to the labels, retailers, and consumers alike, because it voids the risk of blind record buying, and it generates sales.



Michael Olivieri, president and CEO, PICS Entertainment Division (r) and Debra Rodriguez, operations manager, Sam Goody, test out the PICS system. (photo: Chuck Pulin)

be a deciding factor in future purchases.

Those figures are somewhat meaningless unless an actual increase of sales are net. The envelope, please? In a 10-month research based in Minneapolis and Orange County Musicland/Sam Goody stores, the amount of increase versus the static control stores amounted to a whopping 29%. The figures are even more impressive when broken down into format: cassette sales jumped by 23% while compact disc sales leaped by 49%. Mr. Olivieri explains, "We believe that the people buying CDs are a little older than people purchasing other configurations, and are probably not locked into one radio station, or watching a great deal of MTV. Since they get input from fewer sources, PICS provides awareness and commitment to a particular product. Compact discs have the highest risk factor because of their higher price. Our sampling service simply eliminates that risk."

However, the very aspects that eliminate the risk can also harm sales, and dissuade the consumer from buying an artist that he or she was previously interested in buying. Olivieri adds, "In any form of sampling, there is a good chance of the consumer deciding against the product. But the across-the-board figures, in both formats, indicates a case of sales increase. I think that this is largely due to the fact that the record companies supply the artwork that the artist comes packaged in, which is shown on the button. And it features a clip from an artist that the company truly believes in...they're giving us their strongest material."

It's undoubtedly in the best interest of the record companies to supply the PICS System with their best effort, for it is they who control the variation of artists. Even though the stores themselves cannot manipulate the selections, PICS intends to regionalize in the future. Olivieri feels very optimistic about the system's future. "Ultimately, the system will become part of the retailers' and record companies' marketing plans, and among other things, be an effective piece in the puzzle of building consumer awareness...in conjunction with radio airplay and whether or not an act is on tour."

Currently, the labels affiliated with the system are: Warner Bros., Virgin, RCA, Motown, Geffen, Elektra, CBS, Atlantic and Arista. By January of 1990, PICS expects all of the major labels to be involved with the system. When asked whether or not PICS has any interest in focusing on the great wealth of independent labels, he replied, "the contracts are annual...to adhere to it, I believe that the independents would have to have enough product flow to keep up with the rest [of the major labels]. But I suppose there's room for everybody." As far as the independent retailers, he feels "the PICS System is really geared toward the largest music chains that deliver the biggest sales returns. We don't have any immediate plans to do otherwise."

The PICS Previews system is destined to take a firm role in the world of music retail. The consumer enjoys the benefit of exposure to a new artist with which they may not be familiar, while avoiding purchase risks. Retailers will obviously take note of the impressive sales-generating stats. Record labels are allowed another chance to showcase their artist. During the the 10-month research

period, the PICS Preview system totaled up an amazing two million plays! Olivieri adds, "This thing is like sex, after the first time you say to yourself...oh, that's what everyone was talking about. Nobody has ever walked away from the PICS System and said 'Boy, is that thing ever off the mark.' It's so dead-on that it amazes me. But hey, the test results speak for themselves."

The PICS Preview System is currently available for use in various Musicland, Sam Goody, Camelot, and Music Plus stores around the nation.



STUCK INSIDE OF TOWER WITH THOSE AUTOGRAPH BLUES AGAIN: No, really, it's Chameleon Records' Dramarama at the Tower Records in West Covina, California, as literally hundreds of rabid fans lined up around the block to meet the group and have them sign their new *Stuck in Wonderland* disc. Pictured (l to r): KROQ DJ Rodney Bingenheimer and band members Mr. E. Boy, Jesse, John Easdale, Chris Carter and Peter Wood.

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Randy Jackson: Superstar in Training

BY BOB LONG

RANDY JACKSON IS A YOUNG, TALENTED ARTIST rapidly ascending to the realms of superstardom. Jackson's talent and determination, together with his well-honed musical instincts, have paved the way for him to scale new heights in his career. Jackson is the key force behind the hot new band called Randy & the Gypsies, who have just released their debut album of the same name on A&M Records. As writer, producer and arranger of this fresh, funky new band, Jackson has created a very tight-knit ensemble of musicians, one that he hopes will draw the spotlight away from any single performer, and onto the entire band.

Needless to say, Randy Jackson, a member of the hugely successful Jackson family, is used to creating only the highest quality music. He began developing his musical skills as a youngster, while his older brothers were making a name for the family. He wanted to be a part of the group, so he practiced daily. He would practice bass, guitar, drums and piano, one hour each, every single day. When his brother Jermaine departed the group to embark on a solo career, Randy became an official group member, and has been with his brothers ever since. His talents began to emerge during this period, especially in the areas of writing and producing. In

fact, it was Randy who, along with brother Michael (of whom Randy says, "Michael is the best entertainer in the world"), wrote one of their biggest hits of the '70s, "Shake Your Body Down to the Ground."

Randy Jackson toured and recorded with his brothers throughout the '80s, recording albums such as *Triumph, Live, Victory* and the current release *2300 Jackson Street*. It has not always been smooth sailing for Jackson, though. A serious car accident in 1980 left him partially paralyzed for a year. His sheer determination and will to win enabled him to fight back to health; he even toured with his brothers after *Triumph*. On the *Victory Tour*, Randy had to step out from behind his keyboards to dance and sing in place of his injured brother Jackie. He pulled this feat off with the utmost style, but remained undecided about striking out on his own. One man, however, changed all this. That man was John McClain (who is like a seventh Jackson brother), who was then executive vice president/general manager of the A&R team at A&M.

John McClain helped Jackson realize his true talents. Jackson was writing, singing, playing and producing for his brothers, and McClain convinced him he was ready and capable of doing his own album. The rest is history, or better yet, Randy & the Gypsies. Jackson loves his music and loves the art in its simplest form. He believes that it is of the utmost importance to be creative, energetic and expressive in his music. Jackson says he has a keen ear for what he knows should be played, and he has the unique ability to relay that information to the individual members of his band. That is what he believes helps to make the band

a unit. The Gypsies are a multifaceted entity that can head in any direction at any given time, and this is what Jackson believes will make the band a success.

Jackson's music covers a wide range of feelings and experiences. "They are all personal experiences," he says, and "they have great emotion and a unique feel about them." There are no gimmicks, just pure musicians under one groove. Even so, Jackson knows the Gypsies are only on the ground floor right now. With the Gypsies, Jackson hopes to bring the band, as opposed to the singer, to the forefront, something Jackson sees as a rarity with many artists today. Jackson feels proud for what he has accomplished with his family (who support him greatly), and for each member's individual success, but he wants the Gypsies to be a creation of his essence. He refused to use his last name on his debut album because he wants his individual talent to shine through without playing on the family name. It's a gamble, but a well played one; his debut has the potential to put Jackson at the top of his profession. Drop the needle on "Luv Thang," "You Got a Lady," "Gigolo" or the funk-infested, emotion-packed "The Love We Almost Had" (based on a true story), and you will feel the funk of Jackson and his hard hittin' Gypsies.

These songs and others prove that the artistry of this very personable young man is in full bloom. Within the band, Jackson is the key creative force, and he hopes to make a name for himself, apart from his success with his brothers. With the Gypsies, Jackson has a winner, and with Jackson, the Gypsies have a winner. They blend beautifully, but it is Jackson who truly stirs the drink. He is search-



RANDY & THE GYPSIES

ing for his own niche, and with the talent he possesses, a miss is an impossibility. Randy & the Gypsies are bustin' out, and headed for higher ground.

(A personal observation: I found Jackson to be one of the warmest, caring individuals I have met in my 20 years in and around the business. He is focused, he knows who he is, he knows where he's going and he knows how he is going to get there. He has a genuine love for his fellow human beings, and expounded, off the record, about some of his future endeavors that will certainly make the world a better place for all. Best wishes to Randy Jackson and may your dreams and goals become a reality. I wish the world were blessed with about 200 million people with your thoughts, concerns, love, respect and prayers for all mankind. It takes everyone to make the world a better place, but we need more people—successful people—like you to get things done. Randy, you may be a superstar artist in the making, but you are already a super human being.) ○

The Gap Band: At Home in the House That New Jack Built

BY ERNEST HARDY

THE MUSIC INDUSTRY STILL ANCHORS ITSELF on the notion that rock is the only real music—all other forms are (financially) necessary, but unappreciated, stepchildren. That belief has shortchanged many artists, records, and members of the record-buying public. It's also been the reason that the history of R&B/dance music is held in nowhere near the same esteem or value as that of rock.

When the *new jack swing* phenomenon broke, critics tripped over themselves to herald this new find. Those with sharper ears, however, heard strains of the Gap Band's early-'80s hits "Early in the Morning," "You Dropped a Bomb on Me," and "Oops, Upside the Head," among others, in the works of Guy and Bobby Brown—to name but two heirs to this sound. It's a combination of sweat, grind and unadulterated funk. To say that the Gap Band provided the blueprint for today's *urban contemporary* sound is to state the obvious. It looks like the music industry is finally catching up with the Wilson brothers (Ronnie, Robert and Charlie) who, to revive the old cliché, were years ahead of their time.

"See, most of the young bands who are out there now were greatly influenced by

the Gap Band," says lead vocalist Charlie Wilson, sitting in the offices of the band's new home, Capitol Records. "Just listen to the radio right now; it's about [our] music, [our] influence. Guy used to talk a lot about the Gap Band but I guess their management made them shut up after a while. They used to say, 'We went to sleep with the Gap Band on, that's all we listened to.' Then one day I heard them say, 'We have our own sound,' and I almost fell out of bed," laughs Wilson. "How'd they figure that? Their management must have told them to stop using the Gap Band name so much."

Whether acknowledged or not, the influence is there. For a few years at the start of this decade, the brothers Wilson dominated not only black clubs and radio, but were making some serious inroads to the pop market as well — *without* the whitewashing that the crossover attempt usually brings. The group was winning mainstream success on their own terms. Just as they were about to really break big, however, hassles with their record company, as well as some personal problems, threw the band off course. Tied up in legal battles for the last few years, the group has kept a low profile, not able to record until the lawyers sorted things out. Such a long period away from the limelight can be the death knell of a music career. It's a testament to the group's earlier impact that their latest single, "All My Love," from the just-released Capitol album *Round Trip* is the third most-added single in R&B radio history.

"We were just wondering, 'Well, what are we gonna do this time?,' when out popped 'All My Love,'" says Wilson. "I didn't think it would happen, you know? I didn't know if that would be the single or not, but man, it just went crazy."

The new album finds the band picking up where they left off. Since their sound pre-dated current trends by a few years, that means the new disc is as timely as anything being released by the upstarts now ruling the charts. In fact, the Wilson brothers show exactly what that extra little something is that's lacking in the music of their "descendants." The Gap Band are just that—a *band*. While the *new jack swing* generation is studio-friendly, they usually lack the undeniable power and energy that come from a live, accomplished band. And Charlie Wilson's voice, a vastly underrated instrument, doesn't need gimmicks, sweetening or hyper-production to camouflage weaknesses. The band can still "kick it" with the best of them while at the same time effortlessly producing ballads that stand alongside classics like "Seasons (No Reason to Change)" and "Outstanding."

The big challenge for the band now is the concert stage. At their peak they were known for extravagant, flashy live shows. The dilemma facing them now is to find a way to give their fans their dollars' worth without seeming too gimmicky. They want the focus to be on the music, but don't want anyone to walk away feeling short-changed.

"We're looking to tour in March, but I'm not sure if that will come to pass," says Wilson. "I'm very concerned about how we go about this particular Gap Band tour...if we'll be performing in the fashion that we always have. I don't want to be covered in any gimmicks because I don't want to fool the people about what we can do."

Another consideration is the fact that Charlie Wilson is currently on the road with Eurythmics for their world tour. It's not exactly the most obvious pairing of



THE GAP BAND

talents, but it has worked out to both parties' satisfaction.

"I'm very close to Dave [Stewart]. I went to his house [where he has a studio] for a recording session and I'd never met him. He was just sitting there when I walked through and he came up to me and said 'Great job on Pebbles.' I had no idea he even knew me. He asked me to do the music for a movie with him [*Rooftops*]. Then I asked him if he'd do an album on the Gap Band and he thought that was the funniest thing he'd ever heard. He said, 'You guys are the Gap Band, I don't know what I could come up with.'"

Though he doesn't worry about exhausting himself with one tour before starting another, he is concerned that he and his brothers have time to assemble the best backing musicians and crew possible before taking their own show on the road. Many nay-sayers and cynics look back on some of the band's wilder times and are waiting for the guys to trip themselves up again.

"I always say, 'When they stop talking about me, I'll have something to worry about,'" says Wilson. "As long as they're talking about me...they can say what they want to say. Our music speaks for itself." ○

The Innocence Mission's Brotherly Love

BY STEPHANIE BRAINERD

IT ALL BEGAN IN LANCASTER, PENNSYLVANIA IN 1982. Four young people came together in high school and began creating a sound that was very much their own. The music had strength, emotion and an intensity that could envelope one totally. Today, seven years later, the group is still together and still making incredible music. Only now it is possible for the entire world to hear, on their self-titled A&M debut album, *The Innocence Mission*.

During the first four years or so of the band's existence, the Innocence Mission played regularly in Lancaster County but weren't really focused on what they were doing quite yet. "We just sort of knocked about for a few years, not really playing seriously," says guitarist Don Peris. Around 1986 they began doing

shows in Philadelphia and became much more resolute about the band and the direction that they were taking. "About three and a half years ago we started recording, or 'demo-ing.' Then about two years ago we sent tapes out to record companies and were signed," states Peris.

It was A&M Records with which the Innocence Mission decided to sign, a small yet very important label with an unusual roster of artists. The band stresses that it was not so much the promises and the actual "deal" that drew them to A&M. It was the people. "They were one of the first record companies to come out and see us. Right from the start they were just terrific. It came down to not really anything but personalities, which is the most important thing," explains Peris.

Drummer Steve Brown agrees wholeheartedly. "Patrick Clifford, who is our A&R guy, helped us find the greatest people to work with. He helped us find Larry Klein, our producer. Looking back at making the record, I can't imagine doing it without these people that've been involved. Everyone here at A&M is super."

The making of the album was a leisurely sort of thing, and the band is thankful that they had that extra bit of leeway. "It took the better part of a year to make the record. We had the luxury of having a lot of time to do it with no real pressure from anybody saying, 'You have to get this done.' We were able to just take time with it and have a record that we felt good about," states Peris.

The lyrics on *The Innocence Mission* are really a collection of stories, it seems. Vocalist/keyboardist Karen Peris has a unique way of bringing real human feelings into a song, making the listener really experience the music. "Karen writes about half of the songs by herself, lyrics and music," explains Peris. "The other half she and I write the music together and she writes the lyrics. We have a room that we keep our instruments set up in and she and I just go in there and play different ideas."

The name the Innocence Mission brings a variety of images to mind. Children, discovery and perseverance are only a few of the things that one might conjure up when analyzing such a title. "When we were trying to think of the right name for the band, one of the



THE INNOCENCE MISSION

things that we liked about the Innocence Mission was that the quality of innocence is seen as a strong thing as opposed to weak," asserts Peris.

When asked what they think about the whole "fame" thing, the entire band was so humble and shy, it was hard to get an answer. "It feels great, having a chance to have your music heard by people. That's the main thing," asserts vocalist Karen Peris. "The band is thankful for the opportunity to spread their music to the rest of the world but doesn't like to think of themselves as anything but a group of people doing what they love most in the world."

"It's a dream come true," reflects Brown with a shy smile. "It's what I've always wanted to do with my life. I couldn't be happier." ○

Speak No Evil About See No Evil

BY KAREN WOODS

SOME BANDS BURST ONTO "THE SCENE," whatever that may be, with a busload of hype, an angle, a hook, something that immediately grabs one's attention, but frequently not much else. Conventional wisdom, however, dictates that where there's smoke, there's fire, so even if there's nothing to back up the fanfare, bands like this get the attention they seek.

Other bands are like Boy Scouts. Instead of dousing newspapers and kindling—not the most substantial of foundations—with gasoline and tossing a match, they rub two sticks together until they get a spark, and move on without haste from there. They smoulder until they catch fire, and don't burn themselves out in the process.

New York's See No Evil subscribes to the second philosophy. The band's self-titled debut album came out on Robinson Records, an E/P/A affiliate, several

months ago with little fanfare. It garnered favorable reviews, but not many people noticed. But instead of saying "Oh well, next record," they took the grassroots route, and started playing out. And playing out, most recently on King Swamp's second tour of the States, which took the bands from one end of the country to the other and introduced them to a much wider audience. Now, finally, people are talking, for all the right reasons.

"I've never been one to think 'Get the deal, record the record and make it big,'" says singer/songwriter/guitarist Robin Salmon. "My philosophy has always been that I would like the person who becomes a fan to be someone who stumbled into CBGB without knowing who was playing, then have him see the record somewhere a few weeks later and buy it."

For this band, that's the way things have been happening, except that CBGB has become any number of larger halls across the country, and instead of just being on the bill, they're the opening band for someone who already has a built-in audience. "A lot of people were telling us that going out and opening for bigger bands doesn't help, but how can that not help?" wonders Salmon. "Like when we played with Cyndi Lauper, we've got her audience, she drew them, but if you're playing in front of a thousand people, and a hundred walk away liking you, you've done something. So we really believe that it works, and that's what we're doing now."

The first thing you learn about See No Evil is that it's a tight, melodic band that plays straight-ahead rock and roll, no gimmicks—the sort of music you can listen to for extended periods of time. The songs are polished, the lyrics intelligent but not pretentious, the subjects everything from politics to relationships.

The first thing you learn about See No Evil is the fact that Salmon was born and spent his childhood in South Africa's Orange Free State, which lends the political edge to his songwriting. He does not, however, sound like an Afrikaner; instead he has the sort of a flat non-accent more associated with middle America, punctuated by "you know" and "and stuff." This makes sense, because despite his birthplace, he spent his formative years right here in the good ole

US of A, after his family was forced to leave because of differences in opinion with the South African government.

"When I was about 12 or 13, we moved to Texas," he explains. "That was about the only thing I'd heard about in the States—cowboys and stuff. In South Africa, when you think about America, the only things that come to mind are Texas and New York. Cowboys and gangsters. The funny thing was, when we got over here, we moved to this big huge ranch, a working ranch, so there were these guys still running around wearing sidearms, because of rattlesnakes and stuff."

A few years later, Salmon moved to Colorado, where he met up with bassist Bob Barleen and drummer James Hendrick. "We played around there for a while, which got kinda old quick," he says with a laugh. "Then we decided to move to Austin, spent about a year there."

Exhausting the Austin scene, Salmon, Barleen and Hendrick decided to pack up once again, and try their luck in New York. "The biggest difference to us when we moved here was in standard of living," Salmon says.

Poverty? "Yeah, poverty. The funny thing is, after you've been here about two years, you find out how many jobs there are. When we were in Austin, we all worked in restaurants, and we figured there are restaurants in New York, so... But we couldn't find anything. You end up working on Long Island for a while. But then you get your first restaurant job in Manhattan and all of a sudden there are thousands of places that will hire you. I guess when you first walk in the door, they look at you and say 'Well, he needs about a year.' You're like 'Hi, how are you?' No attitude. Big mistake. I found out after a while that if you're rude to the customers, you get tipped more. I'm serious!"

For a while, as the story goes, all three of them were living in a studio and sur-



SEE NO EVIL (photos: D. KATZENSTEIN)

living on white rice and Kool Aid. I can believe that, because for me it was bagels and bananas. The good thing about it, however, was they moved in next door to Kol Marshall, who would eventually become their keyboard player, after they convinced him to dump the band he was in at the time.

See No Evil is the band's first major release, and is the first release on Robinson Records, as well. "Richard [Robinson, best known for his production work with Lou Reed, David Johansen and the Flamin Groovies] found us. He had the company started, he started coming to all our rehearsals, and he became like the fifth member of the band, which was great, because I had always envisioned this producer-artist relationship where the producer says 'No, not red, yellow.' And Richard was always like 'Maybe not red, maybe yellow.' He would suggest things, and if it worked, it worked, and if it didn't, we'd change it."

Prior to this record, Salmon says, "we did our own little album, on an eight-track, and pressed 300 copies of it, and sold six... I remember the best one that we sold was down at CBGB, at a gig, and we had no money, so we bought a pizza. And it was great, we felt like we were supporting ourselves. We still have the rest."

With the album still on the shelves and the buzz growing, the band and the label have decided to release a bit of an update, a 7-inch single that includes three new songs. While the single—"Just Waiting" b/w "To Be Free" and "Is This Human"—has all the production quality of the full-length effort, it is more indicative of what this band sounds like live—rougher around the edges, rawer. To repeat the analogy, it burns. In this case, the smoke is for real. ○



SEE NO EVIL'S ROBIN SALMON

SHOCK OF THE NEW

RIDING ON THE SUBWAY sometimes inspires flashes of brilliance. You're sitting there, trying not to stare at the assorted cast of yuppies who can't afford cabs yet, the artsy weirdos from your neighborhood, the subway residents and the assorted lunatics. (I particularly like the guy who goes from car to car explaining in this very weird Jerry Lewis voice that he is from another solar system, and he's collecting change to fuel his spaceship. Then he launches into "Superstar." You know: "Looong ago, and oh so far away." A&R folks take note; he's usually on the N or the R, and his singing voice is, um, out of this world.) So you put on your darkest shades and contemplate your toe-caps, and you come up with ideas.

This week's idea: all of us here at Shock of the New bring you alternative artists, records and what-have-you, but we've not really paid much attention to the people who put this stuff out. So, from now on, we'll also look at independent labels, that noble but slowly dying breed, and see what makes 'em tick. We'll give you vital statistics, rosters, all that good stuff, maybe an anecdote or two.

LABEL NUMBER ONE: What do you do when you live in Athens, Georgia, manage a band called R.E.M., and just *don't* know what to do with your spare time? If you're **Jefferson Holt**, you get together with buddy **Mac Euliss** and start your own record label. There's a good story behind the name of this one. Originally, when the label was about to be launched in 1986, it was going to be called Sosome. (Phonetic spelling: say it out loud.) When it was pointed out that the name had already been taken, Holt's response was typical: "Doggone it." The new name of the label? **Dog Gone**.

Things have changed considerably since then; Euliss is (dog)gone, and the staff now numbers four: Holt, label manager Allan Wolfe, radio promotion dude Sean Curry and Austin-based West Coast promotion gal Brenda Hutchinson.

"You know," Holt muses, "I'll be honest—when we put it together, it was kind of like 'Yee haw.' There were a lot of projects, the first two years, that were unfinished, there was a thing called **Calling Sounds** that wasn't even a band, there was a band called **Die Monster Die** that did an EP then broke up, lots of scattered stuff. I was pretty much just doing anything that I liked the sound of, and dumping it in Mac's lap. And when he left, I sort of had to get serious, get down to business. So we narrowed the roster down to the six artists that are on it now, and I sort of feel like we're just starting, like the label's brand new. And I think the response to these two new releases is an indication of things to come."



SNATCHES OF PINK

The two new releases are *Dead Men* from **Snatches of Pink**—a razor-sharp trio from Chapel Hill, N.C., whose drummer is former Let's Active member Sara Romweber—and *Days Between Stations*, the second album by the only non-Southern act on the label, Iowa City's **Dangtrippers**.

"The label's doing great," Holt adds. "We've got these two, and two new ones coming out in January: the **Flat Duo Jets'** first album, and **Mark Bingham's** first album."

Those of you who saw *Athens GA: Inside and Out*, an independent documentary on the Athens art and music scene released a couple years back, might remember **Flat Duo Jets**. They were the guys who played the front porch of a frat house at the University of Georgia. The unusual choice of venue is completely in keeping with the spirit of this duo; they've been called everything from "Elvis on hallucinogens" to "a funnier, more believable Mojo and Skid." Frontman **Dexter Romweber** is also Sara Romweber's brother, but that's where the connection between Snatches of Pink and Flat Duo Jets ends.

Athens GA: Inside and Out also featured another Dog Gone artist, the **Squalls**, a band that has been a part of the Athens scene for a few years and has just started getting the attention they deserve elsewhere. They also had one of the most memorable songs on the soundtrack, a weird little thing called "Na Na Na." **Seven Simons**, another Athens band, put out an album called *Clockwork* a year or so ago, a promising debut that had the same element of murkiness and psychedelic tendencies made famous by Holt's first band.



THE SQUALLS (photo: Sandra-Lee Phipps)

Mark Bingham, Holt says, is "a producer, songwriter, arranger, engineer, you name it. He actually produced and engineered the Flat Duo Jets album, which is live to two-track. I met him when he was the producer for the track with the Roches and Natalie Merchant and Michael [Stipe] on the *Stay Awake* album. He produced and arranged that. We got to be friends, and eventually I found out he was working on an album of his own, and talked him into letting me put it out. It's amazing. It's got lots of folks on it: Allan Ginsberg, Steve Swallow, John Scofield, John Mooney, just all kinds of people. It's jazz, rock, blues, the music is kind of hard to define. Eclectic, to say the least."

As is the entire roster... "They all are sort of pretty different," Holt agrees. "I guess Seven Simons and Dangtrippers sort of fall into the slightly psychedelic pop-rock area. The Squalls are in a place of their own, Mark Bingham is in a place of his own...and Dexter [Romweber] is *definitely* in a place of his own."

"And as far as signing people," he adds, "I didn't start out to make it eclectic, but my tastes are eclectic, and I signed what I liked." When it's pointed out that the band he manages is eclectic, to say the least, he laughs and says "Yeah...yeah. But I just sort of did it by gut instinct."

When we spoke, Holt had just come home from the R.E.M. tour, which started in January of last year and, for him at least, has run essentially straight through. When he is asked about the built-in pressures of managing a band that has grown from four hometown boys with a single called "Radio Free Europe" to a band that sells out Madison Square Garden and trying to keep a label together, he says, "The tough thing has just been juggling the two. And the tough thing is running a small label without the money to hire tons of people to handle all this stuff. I've been around record companies enough to know the various things that need to be done, and it's tough having one or two people trying to do all of them."

It's the scourge of all indie labels. Dog Gone, however, has all the right stuff as well—good bands, good instincts, a reputation as being an artist's label, putting out things that sound like the bands rather than someone's interpretation of same. What each of the past and present releases may lack in studio slickness and production quality, they more than make up for in that increasingly hard-to-find thing called honesty. And that, dear reader, is what independent labels are all about, doggone it.

Stay tuned.

Karen Woods



WELL, AT LEAST WE LOOK LIKE AN ALTERNATIVE BAND: That's Tom Petty (left) and director Julien Temple (right), finalist and semi-finalist, respectively, in the *CashBox* cool sunglasses contest... Actually the two are hangin' on location in sunny So. Cal. (up Laurel Canyon and Mulholland Drive), during the shoot for Petty's recent "Free Fallin'" video.

THE HEAVY METALS



BANG TANGO (photo: Brad Branson)

BANGING AT THE HARD ROCK:

That's *head-banging*, of course. The Hard Rock Cafe in Los Angeles was an absolute mob scene when MCA rockers **Bang Tango** hosted a celebration for their already successful debut album, *Psycho Cafe*. Exactly what we were celebrating, I'm not sure, but the place was definitely swinging with folks in a serious party mode. Once we scrambled our way through the breath-restricting hordes that *impatiently* waited at the door, fellow *Cash Box*-er **CJ** (he still won't tell me his real name) and I made a beeline for, what else, the food. Once we had ourselves situated at a cozy little booth, who should come moseying up to the table and bluntly say, "Hey, can we sit here for a minute?"

but **Marq Torien** and **Lonnie Vincent** of the **Bullet Boys**. I smiled politely and made the appropriate noises, listened quietly as CJ chatted excitedly to Lonnie about the bass, but when Torien came out with the quote, "There aren't many bands that are better than us," I decided that it was definitely time to take a walk.

Bang Tango played a short, five-song set that included their smash (well, at least it was a smash to me) "Someone Like You" and their current single, "Breaking Up a Heart of Stone." The set was pure energy and even though we were in a restaurant, the sound was incredibly clear. An hour later I found CJ, Mr. Corona himself, propped up against the bar shooting the stuff with **Pretty Boy Floyd** drummer **Kari "The Mouth" Kane** and MCA's publicity goddess **Lauren Ashley**. CJ was glowing about the fact that **Duff McKagan** of **Guns N'Roses** actually had a conversation with him and it was I who had to break the news to him that yes, the party had come to an end. Thanks Lauren and MCA for an outrageous evening of music and mayhem. CJ is *still* smiling...

THEIR NAME SAYS IT ALL:

Columbia's Dangerous Toys have been wreaking all sorts of havoc on their current U.S. tour. The ceiling came down in Oklahoma. Bassist **Mike Watson** fell through the floor in Arizona. Drummer **Mark Geary's** monitor burst into flames in Texas. Then frontman **Jason McMaster** split his head open in New York. By the time these noisome fellows came rolling into Wilkes-Barre, Pennsylvania, they were aboard their sixth tour bus in six months but no one was expecting what happened next.

"The pit area was being used as a temporary floor, held up by trusses, but we didn't know that," explains guitarist **Danny Aaron**. "I guess the



DANGEROUS TOYS (photo: Mark Weiss)

promoters expected everyone to stay in their seats, because they didn't have any security there, or erect barricades. Everyone was sitting down and we started our set."

"We just finished 'Queen' and were about to go into 'Woody' when we noticed that nobody was up front," continues guitarist **Scott Dalhover**. "So Jason invited the kids to come down and party with us. And they did—in hordes! Everyone was screamin' and yellin' and havin' a good time. Meanwhile security was on the sidelines going crazy because the floor was caving in! They were frantic—waving and doing anything to get our attention. We got through playing in the nick of time. There were broken beams, split wood. It was pretty munched."

"I thought it was pretty killer, having all those kids up there with us," reflects Aaron. "Then the promoters threw us out..."

Well, when you've booked a band like Dangerous Toys, you've got to expect *some* excitement, right? McMaster seems to feel no shame for the shenanigans he instigated. "I got the crowd to come up to the stage," he remembers. "Did they expect me to let kids who spent \$20 just to see us sit down at the show? We're not Simon and Garfunkel!"

GET DOWN GET FUNKY: Ex-M.O.D. bass god **John Monte**, ex-M.O.D. guitarist **Lou Svitek** and **Reed St. Mark** (Celtic Frost's original drummer) have joined forces and are creating a totally new sound for the '90s—**Mind Funk**. Just recently they picked up newcomer **Jason Coppola** (formerly of the New Jersey-based **Chemical Waste**) as a second guitarist. All they need now is a fabulous frontman, and according to **Metal Maria** at **Megaforce**, the search is definitely on! For more information, contact Jim Lewi of **Crazed Management** at (201) 254-6533.

GANG GREEN OLDER...THAN EVER: **Chris Doherty**, leader of **Gang Green** and world-renowned party hound has just recently become a proud papa! His wife, **Karen Doherty**, gave birth to **Kaleigh Elizabeth** at 4:36 p.m. on November 6. While he plans to take **Gang Green** on tour sometime in the not-too-distant future, Doherty is for now quite content to stay home and get to know the latest addition to the Greenies. Congrats!

OPEN UP AND SAY...SOMETHING NEW: Still surfing on the huge wave of success that followed their five-million selling *Open Up And Say...Ahh!* album,



ROCKETT, MICHAELS, DEVILLE & DALL: POISON (photo: Zlozower)

Poison will soon begin work on their third album. Recording is tentatively set to begin in December in Vancouver, and this time they've decided to join forces for the first time with producer **Bruce Fairbairn**. Fairbairn is most recently known for his work with **Aerosmith** and **Bon Jovi**.

"We met Bruce on our last tour," explains **Bret Michaels**, lead singer and songwriter of Poison. "He told us he felt our band has been underrated and we were excited about the prospect of working with new blood." Michaels and the guys are currently in pre-production for the album, which is expected to be released in mid-1990.

GETTING CHEEKY WITH XYZ: Those people over at **Enigma** threw another one of their wild record-release parties, this time for their latest hard-rock hopefuls, **XYZ**. The band's self-titled debut album was premiered at the world-famous **Body Shop** in Hollywood, where skin is most definitely *in*, if you get my drift. Instead of the regular listen-to-album-while-snarfing-pretzels, those creative creatures at Enigma presented the album to industry guests in an audio-visual manner that was impossible to ignore. The illustrious **Body Shop** dancers shook and shimmed through choreographed burlesque routines, sporting Enigma Records and XYZ logos that were strategically placed on various parts of their anatomy. Of course, these routines were all performed to the sounds of XYZ...how *special*. Shortly after this little flesh-fest, the guys left for New York on a whirlwind promotional tour that included another party to celebrate the album's release (we can only *guess* what that one was like) and a first-time performance in the Big Apple at the notorious **Cat Club**. XYZ not only received two encores, but they were joined on stage by their producer, rocker **Don Dokken**, bringing the house down with a spontaneous version of the Dokken hit, "It's Not Love."



ENUFF Z'NUFF

AS IF WE DON'T HAVE Z'NUFF

HAIRSPRAY IN L.A.: ATCO recording act **Enuff Z'Nuff** will be making their Los Angeles debut at the **Whisky a Go Go** in Hollywood on Wednesday, November 29. Since the release of their self-titled debut album, these crazy psychedelic hair-farmers have received rave reviews from even the meanest, nastiest skeptics (that's me). Their infectious blend of '60s anthem-rock and power pop has certainly set the stage for the '90s, not to mention the mark they made with their first video. The video for "New Thing" has been one of MTV's top most requested videos for the last nine weeks and continues to make steady progress up the charts.

The second single/video, "Fly High Michelle," is already receiving airplay in many major markets across the country. So put on those paisley stretch pants and get on down to the Whisky.

NEW BAND ON THE LOOSE: Kansas City rockers the **Front** are currently on a major cross-country tour with **Bonham** through the end of 1989. You've never heard of the Front? Well, we can't blame you, really, since their self-titled debut album was just released a few weeks ago. The record was produced by **Andy Wallace** (who is known for his work with the **Cult** and the **Godfathers**) and from what we hear, it's supposed to be quite a masterpiece. The guys recently signed on with **McGhee Entertainment**, the management firm that is quite famous for the antics of their wildly successful charges **Bon Jovi** and **Skid Row**. Does this mean that we can expect to see the Front boys on the cover of every rock magazine for the next year? I wouldn't mind, actually...

GETTING A PIECE OF AEROSMITH: Before they headed off for their first European tour in twelve years, rock's original bad boys **Aerosmith** were honored in their hometown of Boston at the Hard Rock Cafe. In attendance were the city's mayor, members of the **Cars**, **Boston**, and the **J. Geils Band**, and numerous other VIPs. These hard rockin' partymeisters were present for the unveiling of the "Aerosmithsonian." Its contents: Aerosmith stage clothes, guitars, microphones (complete with Tyler scarves), platinum records, drum heads, boots—you name it, it's there. The "Aerosmithsonian" is a permanent display at the Hard Rock Cafe in Boston. Meanwhile, the Aero-dudes should be hitting the U.S. mid-December for a major national tour.

Stephanie Brainerd

ON THE DANCEFLOOR

CASH BOX MICRO CHART

DANCE, DANCE, DANCE (YOWZAH, YOWZAH, YOWZAH): On November 19 here in Los Angeles, local radio station Power 106 FM threw a party/concert to celebrate their ranking as the #1 radio station in the city for the second straight year. Performers included Lil Louis, Pam Russo, Technotronic, Seduction, Pajama Party, and 2 Live Crew.



LIL LOUIS (photo: Hubert Van Stephens) up.

Technical difficulties defeated the efforts of Russo, Pajama Party, and 2 Live Crew. I only wish that had been the case for the live sex show masquerading as a concert that Lil Louis presented. Opening his mercifully brief set with an absolutely pointless U.S. vs. Russia boxing match, with Lil Louis representing the U.S. and a backing singer representing Russia, the man hinted at the wrong-headedness to come. Hey, Louis, just take a cursory glance at a newspaper. The Russkies ain't the bad guys no more. You can burn your Rambo tapes and join the real world... Unfortunately, the very young crowd ate this garbage

backing dancers grinding crotches in the faces of "partners" (who flickered tongues in case anyone was too stupid to figure out what was going on). This, of course, proved to be even more popular with the crowd than the boxing match.

In the end, Louis' set was a lot of things: repugnant, insulting, sexist... But sexy? Talent-revealing? Provocative? Not by a long shot. That's too bad, because his upcoming album, *From the Mind of Lil Louis* is excellent, covering a variety of styles and moods, showing true wit and style—all the things painfully absent from his stage presentation.

Proving that you *could* be sexy without sacrificing talent were Technotronic, featuring Felly, and the group Seduction. Though *all* acts sang to pre-recorded tracks, it was especially amusing to see Technotronic *be* simply Felly singing and dancing on stage to the track, with no attempt to showcase "Technotronic." Nonetheless, Felly was great, singing "Pump Up the Jam" twice and dancing around the stage while the crowd sang and danced along.

Seduction turned out to be the real audience-pleaser, and rightfully so. Not only were they in great voice, but they showed a sense of humor, making real contact with the audience. I loved when they sent up the whole process of



SEDUCTION

producer-formed, something-for-everyone girl groups when Idalis introduced herself as "the Puerto Rican of the group" and Michelle Visage announced she was "the blonde bombshell." April Harris was fairly self-explanatory. They sang the hits "You're My One and Only" and "It Takes Two" (turning the former into an audience singalong), as well as the ballad "Could This Be Love." As proof of how solid these women were, even during the ballad, the crowd, who had clearly come to dance, gave rapt attention. I personally am looking forward to some club dates from this trio. Maybe they could even tutor Lil Louis and his merry band of sleazoids before they hit the road again.

Ernest Hardy

■ NEW GROOVES

■ Pick O' the Week

□ **SUBLEVEL:** "Don't Blame Me" (Profile Records PRO-7261-B)

Driven by a great bassline, an incredible voice (it's hard to believe that vocalist Andrea Holdclaw is only *nineteen* years old), and two incredible mixes (Original Demo Mix and Basement Boys Remix), "Don't Blame Me" is an aural dare to be still. The production is really raw, even on the Basement Boys Remix, which only adds to the intensity. Holdclaw really belts out the seemingly off-the-top-of-her-head lyrics and though she isn't always in complete control of her instrument (again *adding* to the attraction), Sublevel is always in control of the groove. Good stuff.

■ Albums

□ **JODY WATLEY:** *You Wanna Dance With Me?* (MCA-6343)

□ **BOBBY BROWN:** *Dance!...Ya Know It!* (MCA-6342)

Dance re-mix compilations are usually little more than greatest hits collections, a favor to the consumer only in that all the filler has been weeded out. Unfortunately, they're also usually redundant. With the releases earlier this year of remixed recordings by Chaka Khan, Debbie Harry/Blondie, and Imagination, works that were never *really* dance fare or music that is a direct forerunner of today's dance music *stylistically* but suffers from the "disco" label, was dusted off, re-

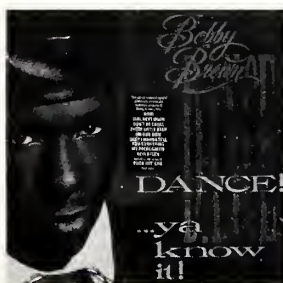
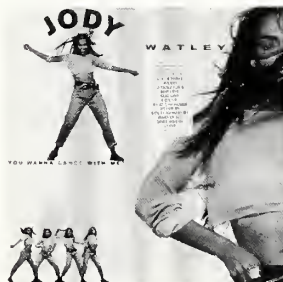
DANCE SINGLES



December 2, 1989 The grey shading represents a bullet, indicating strong upward chart movement.

Total Weeks ▼
Last Week ▼

1	PUMP UP THE JAM (SBK V-19701)	Technotronic	3	7
2	I LOVE THE BASS (Enigma 75524-0)	Bardeux	7	7
3	FRENCH KISS (Epic 68875)	Lil Louis	1	13
4	ME SO HORNY (Skyywalker GR-127)	The 2 Live Crew	4	11
5	NEW JACK SWING (Motown 4654)	Wrecks-N-Effect	11	5
6	SOMEBODY FOR ME (Uptown/MCA 23982)	Heavy D & the Boyz	14	5
7	DON'T MAKE ME OVER (Next Plateau NP50107)	Sybil	6	14
8	OVER & OVER (23 West/Atlantic 0-96282)	Pajama Party	17	3
9	GET ON YOUR FEET (Epic 49 68877)	Gloria Estefan	18	3
10	MISS YOU MUCH (A&M SP-12315)	Janet Jackson	5	11
11	RHYTHM NATION (A&M SP-12335)	Janet Jackson	DEBUT	
12	STATE OF ATTRACTION (Tabu/E.P.A. 49 68806)	Rhonda Clarke	10	7
13	DRAMA! (Sire/Warner Bros. 0-21356)	Erasure	15	5
14	PERSONAL JESUS (Sire/Warner Bros. 0-21328)	Depeche Mode	13	5
15	GIRL I AM SEARCHING FOR YOU (LMR 4005)	Stevie B	16	5
16	ROCK WIT'CHA (MCA 23951)	Bobby Brown	8	7
17	LOVE SHACK (Reprise/Warner Bros. 0-21318)	The B-52's	24	5
18	TALK TO MYSELF (Geffen 0-21233)	Christopher Williams	9	9
19	MY HEART SKIPS A BEAT (Capitol V-15498)	Cover Girls	12	11
20	LOVE ON TOP OF LOVE - KILLER KISS (Capitol V-15508)	Grace Jones	DEBUT	
21	SWING THE MOOD (Atco 0-96512)	Jive Bunny and the Mastermixers	DEBUT	
22	BLAME IT ON THE RAIN (Arista AD1-9905)	Milli Vanilli	DEBUT	
23	WITH EVERY BEAT OF MY HEART (Arista AD1-9896)	Taylor Dayne	DEBUT	
24	LOSING MY MIND (Epic 49 68858)	Lizi Minelli	25	9
25	BABY DON'T SAY GOODBYE (Epic 49 73101)	Dead or Alive	DEBUT	
26	TENDER LOVER (Solar 4Z9-74502)	Babyface	DEBUT	
27	SUGAR DADDY (Warner Bros. 0-21320)	Thompson Twins	32	3
28	OUR LOVE (IT'S OVER) (Active/Select ACT-3063)	Dee Holloway	DEBUT	
29	THIEF OF HEART (MICMAC 526)	Cynthia	28	3
30	I'M STILL MISSING YOUR LOVE (Tabu/E.P.A. 4Z9 68863)	S.O.S.	29	3
31	IF YOU LEAVE ME KNOW (LMR 7000)	Jaya	30	3
32	BUST A MOVE (Delicious Vinyl/Island DV1005)	Young M.C.	22	14
33	GET BUSY (Jive/RCA 1274-1)	Mr. Lee	DEBUT	
34	LOVE IS A SHIELD (Atlantic 0-86311)	Camouflage	33	3
35	WALTZ DARLING (Epic 49 68868)	Malcolm McClaren	34	3
36	LOVE'S ABOUT TO CHANGE MY HEART (Atlantic 0-86309)	Donna Summer	2	11
37	BACK TO LIFE (Virgin 0-96537)	Soul II Soul	19	14
38	HEAT OF THE MOMENT (Virgin 0-96553)	After 7	20	9
39	PARTYMAN (Warner Bros. 0-21370)	Prince	21	7
40	DON'T LOOK BACK (I.R.S. 23979)	Fine Young Cannibals	27	7



tooled and given new life.

What makes these releases by Brown and Watley especially redundant is that, aside from the fact that these songs were all crisply produced in their original forms on very *recent* album releases, most were also given state-of-the-art remixes on 12-inch singles. There is really nothing more that can be wrung out of these recordings.

Watley's disc is by far the worse for the effort. Everything but the kitchen sink is tossed into some of the most cluttered, busy mixes you're likely to have heard in a while. Complete with such tired effects as scratching and echo, whatever charm or appeal these tracks originally had—and "Don't You Want Me" and "Most of All" had considerable amounts of both—has been largely diminished.

Brown's hits have all barely slipped off the charts, so his release reeks of pure greed. In terms of quality, the remixing is subtly done (which, in comparison to Watley's, makes it an extremely well done job) but hardly warrants attention except from the most ardent of fans. Three of the eight tracks are really obvious filler—a fairly high percentage for this kind of release—while two others are the sound-alike ballads ("Roni" and "Rock Wit' Cha") that are out of place here.

BROWNIE: Clifford Brown has been dead for eight years longer than his entire life lasted, yet his influence is no less enormous today than it was 33 years ago, when his car skidded and crashed and shut down one of the most beautiful trumpet sounds jazz has ever heard. You hear him in all the young trumpeters—just go check out **Roy Hargrove**, a young player who wasn't even born until the '70s. Yep, there's plenty of Brownie in there.

The *Complete EmArcy Recordings of Clifford Brown*, the 10-CD set that **PolyGram** has just released, doesn't add anything to our knowledge of Clifford Brown. This isn't one of those sets where, listening to it, you suddenly realize that we need to reevaluate this guy. Uh-uh. Clifford Brown was a magnificent musician. This set just drives it home in a big way: the man was fast and fiery and virtuosic, sure, but his playing dripped with heart and soul. He was only 25 years old when he died, and he didn't even start playing the trumpet until he was 13, but, man oh man, could Clifford Brown play!

This collects everything Brownie recorded for EmArcy: the dates with the **Max Roach-Clifford Brown Quintet**, the sessions where he backed **Dinah Washington**, **Sarah Vaughan** and **Helen Merrill**, the West Coast jam sessions, and the fantastic **Neal Hefti**-arranged date with strings (the high point, still, of the "trumpet-and-strings" format and one of the most romantic albums ever made). It includes the alternate takes that have been found over the years and, amazingly, comes up with a handful of alternates that escaped the archeologists who previously dug through these archives. The sound is gorgeous—a vast improvement over the sound on the previous CDs of this material—and it's in a CD-sized box and has a CD-sized booklet (a pet peeve of mine—CD boxed sets in 12" boxes with 12" booklets).

If it, at times, seems excessive (one of the CDs, for instance, has nothing on it but three takes of "Coronado"), it is not. Clifford Brown didn't do much that wasn't worth hearing, and the band with Roach (whether with **Harold Land** or **Sonny Rollins** on tenor) set hard bop standards that would serve as good lessons for today's legion of hard-bop bands. The trumpeters all study Brown, and the drummers all study Roach, but I don't know how many of these bands are studying the *band*, the group concept that enabled this band to burn through long tracks without causing the listener to lose interest.

Sixteen CDs of **Art Pepper**, great as they are, might have limited appeal. Ten CDs of Clifford Brown should appeal to anybody who has an ear for jazz, and would make a great, great gift for a young **Wynton Marsalis** fan. (That's taking nothing away from Marsalis, I just wonder how many of the kids who like Marsalis, for example, care enough to investigate jazz beyond him. Or are they kids with three hundred rock albums and six Marsalis albums?)



**WE
WORK
FOR
YOU!**

CASH BOX MICRO CHART

TRADITIONAL JAZZ



December 2, 1989 The grey shading represents a bullet, indicating strong upward chart movement.

Total Weeks ▼
Last Week ▼

1	WHEN HARRY MET SALLY (Columbia SC 45319)	Harry Connick Jr.	1	17
2	TENDERLY (Warner Bros. 25907)	George Benson	2	17
3	WAITING FOR SPRING (GRP GR 9595)	David Benoit	7	5
4	THE FABULOUS BAKER BOYS SOUNDTRACK (GRP 2002)	Dave Grusin	15	3
5	IN A SENTIMENTAL MOOD (Warner Bros. 25889)	Dr. John	3	27
6	SOLO GUITAR (Warner Bros. 26018)	Earl Klugh	14	5
7	JAZZ JAZZ (Nova 8918)	Rob Mullins	8	11
8	CHRISTOPHER HOLLYDAY (RCA/Novus 3055)	Christopher Hollyday	9	11
9	ON FIRE (Epic OE 45295)	Michel Camilo	12	5
10	STRAIGHT NO CHASER (Columbia CK 45358)	Thelonious Monk	10	7
11	ART DECO (A&M 5258)	Don Cherry	4	23
12	THE MAJESTY OF THE BLUES (Columbia OC 45091)	Wynton Marsalis	5	21
13	ALL OF ME (Columbia FC 44463)	Joey DeFrancesco	6	15
14	LET'S GET LOST/ALTERNATE TAKES (Pacific Jazz/Capitol 92932)	Chet Baker	11	11
15	MY FAVORITE SONGS (Enja 79600)	Chet Baker	25	5
16	TRIANGULAR (Blue Note 92750)	Ralph Peterson	18	7
17	INTO THE FADDISHERE (Epic 45266)	John Faddis	13	9
18	LIVE IN PARIS (MCA Impulse 6331)	Dee Dee Bridgewater	20	3
19	SWEET AND LOVELY (Novus 3063)	James Moody	16	7
20	COLOR (Blue Note 92779)	Rick Margitza	DEBUT	
21	MINDIF (Enja 79601)	Abdullah Ibrahim	23	7
22	"LET'S GET LOST" (RCA Novus 3054)	Chet Baker	17	29
23	BLUE DELIGHT (A&M 5260)	Sun Ra	19	17
24	TRIO JEEPY (Columbia FC 45231)	Branford Marsalis	21	23
25	SAIL AWAY (Contemporary C-14504)	Tom Harrel	27	5
26	OTHER TIMES, OTHER PLACES (Global Pacific 45245)	Dave Friesen	22	9
27	THIRD DEGREE BURN (Milestone M-9174)	Charles Earland	30	3
28	HERE'S TO MY LADY (Chesky JD-3)	Phil Woods	24	17
29	BLUES ALL DAY LONG (Muse 5358)	Richard Groove Holmes	33	3
30	VODOO (Columbia FC 45042)	Dirty Dozen Brass Band	26	34
31	LAUGHING LOUIS (Blue Bird 9759 1RB)	Louis Armstrong	28	9
32	CHICK COREA ACOUSTIC BAND (GRP GR 9582)	Chick Corea	29	35
33	THE TRUTH IS SPOKEN HERE (Novus 3051)	Marcus Roberts	31	39
34	CLOSE ENOUGH FOR LOVE (Verve/PolyGram 837 933)	Shirley Horn	32	31
35	IN GOOD COMPANY (Verve/PolyGram 837 932)	Joe Williams	34	21
36	CITY OF EYES (ECM 1388)	Ralph Towner	35	16
37	FIRE (Atlantic Jazz 81965)	David Newman	36	23
38	MICHEL CAMILO (Portrait/CBS 44482)	Michel Camilo	37	43
39	JOHN ABERCROMBIE (ECM/PolyGram 1390)	John Abercrombie/Marc Johnson/Peter Erskine	38	19
40	PERSONAL MOUNTAINS (ECM 837 361)	Keith Jarrett	39	25

Kiyoshi Koyama, not surprisingly, is responsible for this set. Kudos.

Lee Jeske

■ JAZZ PICKS

□ MEL LEWIS JAZZ ORCHESTRA: *The Definitive Thad Jones* (Musicmasters 60228)

The terrific Mel Lewis big band of 1988, doing some of the fine works of Thad Jones, the band's original co-leader, live at the Vanguard, the band's home for 23 years. This swings with a sizzle and a swagger and, lest the title mislead, this is Volume One. Also out, *The Lost Art*, a Mel Lewis Sextet recording (which is the lost art—the sextet or the big band?). Strong focus on one of jazz's great drummers and leaders.

□ ART FARMER: *Ph.D.* (Contemporary 14055)

Wise, warm date from the planet's prettiest flugelhornist and a blue-chip cast of fellow soft-boppers (Clifford Jordan, Kenny Burrell, James Williams, Rufus Reid and Marvin "Smitty" Smith). A highly listenable set of mainstream jazz.

□ BOBBY HUTCHERSON: *Ambos Mundos* (Landmark 1522)

Something a bit different from the vibes great: an Afro-Cuban album. The underrated James Spaulding's along on flute and the two old Blue Noters shimmer over, under and in-between the well-grooved latin percussion.

□ DAVE SAMUELS: *Ten Degrees North* (MCA 6328)

Spyro Gyra vibist/marimbist charts cozy fusion territory: Caribbean rhythms, sunny hooks and impressive musicianship. Jay Beckenstein produced.

COCINANDO

BRAVO FOR A SUNNY, DIVINE INSPIRATION: "To tell you the truth, it all happened approximately four years ago when I was lying on a Miami beach in the midst of a hot, sunny day. God must have sent me a divine inspiration because I realized the latin music industry lacked an international award show. And I saw then the whole show in my mind."



SHERRY REINKER

The narrator of this vision is **Sherry Reinker**, president of Jeffrey Industries and producer of *The Bravo Latin Music Awards*. The sigh within the pause seemed more a reflection of how far her own Hollywoodesque *Beach of Dreams* story had traveled in the past three long/short years. "I reasoned that my timing had to be right because the audience was certainly there," she says.

The Third Bravo Latin Music Awards will be held at the Shrine Auditorium in Los Angeles December 10 at 2 p.m. For the first time, the show's broadcast will be bilingual and bi-hemispheric. CBS will broadcast the event in the New

York, Los Angeles, Chicago, Miami and Philadelphia markets. **Raymond Horn Syndication** will cover 85% of the remaining households in the United States, while **Turner Program Services** will cover all of Latin America, Spain and Portugal. The show's English broadcast will air in Canada, England, Scotland and Ireland with dubbed versions for Italy, France, Germany, Australia and the Orient.

Tomas Fundora, publisher of the Miami magazine *23 Millones*, has been serving as non-salaried chairman of the Bravo's Voting Committee for the past five months. He says of Reinker, "People with Sherry's good intentions in the latin music world simply do not exist. That's why I have staked my professional reputation to insure that the nominees and categories were selected in the most honest way." According to Fundora, this process was effected by first requesting a list of nominees from the most important Spanish-format radio programmers throughout the U.S. This list was then cross-checked against another supplied by the most important wholesalers to avoid what Fundora refers to as a "radio hit," a song whose radio popularity is not commensurate with its eventual sales. The result was input into the same computer system used by *23 Millones*, and tabulated. Fundora has provided a signed affidavit attesting to the method's impartiality to the Latin Music Awards Committee as well as to the three syndication services.

The 1990 Bravo Latin Music Awards categories and nominations provided by Fundora's voting committee are:

—**SINGER OF THE YEAR (MALE):** **Julio Iglesias**, *Raices* (CBS); **Jose Luis Rodriguez**, "Baila Mi Rumba" (PolyGram Latino); **Braulio**, "Amandote, Sonandote" (CBS); **Emmanuel**, "Quisiera" (BMG/Ariola).

—**SINGER OF THE YEAR (FEMALE):** **Rocio Jurado**, "Amor De Noche" (EMI-Latin); **Vikki Carr**, "Mala Suerte" (CBS); **Rocio Durcal**, "Como Tu Mujer" (BMG-Ariola).

—**YOUNG SINGER OF THE YEAR:** **Luis Miguel**, "La Incondicional" (WEA Latina); **Chayanne**, "Este Ritmo Se Baila Asi" (CBS).

—**TROPICAL SINGER OF THE YEAR (MALE):** **Willie Colon**, "El Gran Varon" (Fania); **Lalo Rodriguez**, "Ven Devorame Otra Vez" (TH-Rodven); **Eddie Santiago**, "Tu Me Haces Falta" (TH-Rodven).

—**MEXICAN AMERICAN SINGER OF THE YEAR:** **Marisela**, "Ya No Puedo Volver Contigo" (BMG/Ariola); **Susy Gonzalez**, "Una Prueba De Amor" (WEA Latina).

—**MEXICAN AMERICAN GROUP OF THE YEAR:** **Los Bukis**, "Tus Mentiras" (Fonovisa); **Los Yonicis**, "Tu Presa Facil" (Laser); **Los Tigres Del Norte**, "Camioneta" (Galmex).

—**SONG OF THE YEAR:** "La Incondicional"; "Bamboleo"; "Tu Me Haces Falta"; "Ritmo De San Martin"; "Ven Devorame Otra Vez."

—**ALBUM OF THE YEAR:** **Julio Iglesias**, *Raices* (CBS); **Luis Miguel**, *Busco Una Mujer* (WEA Latina); **Lalo Rodriguez**, *Un Nuevo Despertar* (TH/Rodven).

The following winners were also selected by the voting committee in categories where winners ran unopposed. These are:

—**CROSSOVER SINGER OF THE YEAR:** **Gloria Estefan**.

—**CROSSOVER GROUP OF THE YEAR:** the **Gipsy Kings**.

—**TROPICAL SINGER OF THE YEAR (FEMALE):** **Celia Cruz**.

—**ROCK LATINO INTERNATIONAL AWARD:** **Soda Stereo**.

—**AMERICAN CROSSOVER DUO OF THE YEAR:** **Little Joe Hernandez** and **Willie Nelson** for their release "You Belong to My Heart."

During several informal conversations with some of the industry's *nerviosos*, the misgivings sprouted, mostly in the form of "another-latin-music-award-show" yawns. Frankly I am quite surprised by this attitude—although I must admit that I'm biased toward Sherry Reinker. I like her very much and have grown to admire her persistence during the last three years—often through colossal mistakes and damaging misinformation—to maintain the logistics necessary to keep the Bravo Awards alive. I also witnessed her private legal struggle to protect her Bravo trademark against the **Univision-Billboard** axis—who were subsequently forced to change their award name to *Lo Mejor*—without either party feeling better to this day for the ill-fated association. She even had to endure a last-minute change, caused by labor union difficulties, that moved the event from Las Vegas' Caesar's Palace on November to its current site and date. But I don't think it's hype when Sherry says this will be the most successful Bravo ever, because for the first time a latin music award will reach a television audience

CASH BOX MICRO CHART

NY LATIN LPs

November 25, 1989 The grey shading represents a bullet, indicating strong upward chart movement.

Total Weeks ▼
Last Week ▼

1	FRANKIE RUIZ (TH/Rodven)	Mas Grande Que Nunca	DEBUT
2	JOSE ALBERTO (RMM Records)	Mis Amores	DEBUT
3	LUIS ENRIQUE (CBS Discos)	Mi Mundo	DEBUT
4	TITO NIEVES (RMM Records)	Yo Quiero ser cantante	DEBUT
5	COCO BAND (Kubaney)	Coco Band	DEBUT
6	JOHNNY & RAY (Polygram Latino)	Salsa con Clase	DEBUT
7	JOSE LUIS RODRIGUEZ (Polygram Latino)	Tengo Derecho a Ser Feliz	DEBUT
8	ANA GABRIEL (CBS Discos)	Tierra de nadie	DEBUT
9	ISABEL PANTOJA (BMG-Ariola)	Desde Andalucia	DEBUT
10	EDDIE SANTIAGO (CBS Discos)	Invasion dela Privacidad	DEBUT

CASH BOX MICRO CHART

SF LATIN LPs

December 2, 1989 The grey shading represents a bullet, indicating strong upward chart movement.

Total Weeks ▼
Last Week ▼

1	ANA GABRIEL (CBS Discos)	Tierra de nadie	DEBUT
2	LA SONORA MATANCERA (TH/Rodven)	75 Anniversary	DEBUT
3	JULIO IGLESIAS (CBS Discos)	Raices	DEBUT
4	LOS FLAMIRS (BMG-Ariola)	La Negra Tomasa	DEBUT
5	TROPIROLLO (Musart)	Volumen 2	DEBUT
6	LOS BUKIS (Fonovisa)	Y para siempre	DEBUT
7	VICENTE FERNANDEZ (CBS Discos)	Por tu maldito amor	DEBUT
8	ROBERTO CARLOS (CBS Discos)	Sonrie	DEBUT
9	VIARIOS ARTISTAS (CBS Discos)	Lo nuestro, lo mejor	DEBUT
10	LUIS ENRIQUE (CBS Discos)	Mi mundo	DEBUT

projected in the hundreds of millions, thanks to the aforementioned syndication agreements. Anyone who knows anything about television syndication understands that this fact by itself is one mean feat. As such, the third Bravo Latin Music Award should be supported.

Sure, some of the trepidations are sensible. Like the relatively limited artistic award categories. Or the larger-than-usual number of special awards to be granted. But there is really nothing wrong for an organization to acknowledge an artist who takes time away from earning income to commune with his or her public for promotional purposes. Besides, if only a minor percentage of those scheduled to perform actually show up, it will still be a sight to see. From **Carlos Santana** to **Celia Cruz**, **Sheila E.**, **Wifredo Vargas**, **Nestor Torres**, **Laura Branigan**, **Little Joe**, **Expose**, **Maria Conchita Alonso**, and many others. I would have preferred to see more definite recognition of other latin rhythms—such as merengue, cumbia, tex-mex, latin jazz and latin rock, whose combined sales represent a significant slice of the United States and Puerto Rican market. Yet, the fact remains that the three basic Hispanic music markets are represented, and no one else—other than Tomas Fundora, the voting committee and his *23 Millones* computer system—volunteered time and energy to this very important phase.

Like Shakespeare's *Macbeth*, *los nerviosos* worry more about the moving jungle than the greed that lurks within. They lose sight of the fact that unless all, and I mean ALL industry components support these types of shows, we will eventually lose them. They can't take for granted that there are no other latin music awards with the Bravo's credentials of consecutive broadcasts for the U.S. and Puerto Rican market, let alone this year's targeted audience across the Atlantic.

It is also understandable from a business point of view that Hispanic record label executives cannot spend their annual promotion budget lodging and flying their nominated artists to and from the continuously growing awards show circuit. Like many other decisions in those executives' lives, they will have to deal with it based on the individual merits of each event. To this mind, the Bravo Latin Music Awards is definitely among the most worthy, mainly because it provides the record labels with a free ride for ample television promotion. As we all know, ladies and gentlemen, television sells.

Tony Sabournin

RHYTHM & BLUES



QUINCY JONES

Q'S FIRST SINCE 1981: The master, the genius, brilliant... Wait a minute—just grab the dictionary and find every word dealing with “the best,” and apply them all to **Quincy Jones**.

Jones, in a celebrated career that has been marked by consistent innovation, impeccable taste and a harmonic mingling of consummate artistry and universal popular appeal—the unique vision of “Q” has embraced the wide spectrum of the performing arts. He is one of the few conceptualizers whose artistry transcends the styles it helps to define, an artist who commands equal respect in corporate boardrooms, street-level jam sessions and in the international communities of filmmakers and musicians.

To call his new album “long-awaited” may qualify as the decade’s most eloquent understatement. It was in 1981 when the legendary producer, performer, composer, talent scout and musical visionary first agreed to record an album for **Warner Bros. Records** under the auspices of his own **Qwest Records**. Now, almost ten years later, with a cast of thousands, including stars too numerous to mention, Quincy Jones is *Back on the Block* (the title of the record), with an album that retraces the path Jones has taken in his musical career. Jones explains, “it’s an autobiographical footprint.” That path, and those footprints, naturally led Jones to encounters with a great number of remarkable men and women. In turn, a great number of those friends, special guests and new discoveries are represented on *Back on the Block*.

The album is much more than a collection of famous names returning favors. Bringing together such an extraordinary roster of styles and stars, Jones has achieved nothing less than a dazzling synthesis of sound, summing up his own broad-based musical style and suggesting all manner of fresh directions for the new decade. Jones asserts, “This is my kind of menu, there is a taste of everything here, from African to Brazilian, bebop to hip-hop. There’s an incredible connection between all those different kinds of music and that connection is what this album is all about. *Back on the Block* is a lifetime of music in one package. I’ve assembled a group of friends, old and new, whose musical talent I consider to be God-given, and we’ve worked together to bridge generations and traverse musical boundaries. My colleagues and I have taken a journey through every influence and everyone that I love in music. Each and all of those who are gathered here have a special meaning to me.”



BOBBY WOMACK

THE PREACHER IS BACK: Veteran soul singer **Bobby Womack**, known affectionately as “the Preacher” to his friends, has returned to the music scene with an absolutely sensational album entitled *Save the Children*, scheduled for release in early December on **Solar/Epic Records**. The album is a hit-filled collection of ten new songs produced or co-produced by Womack. He co-wrote four songs on the album, played his funky guitar throughout and of course does all the lead vocals with his distinctive tones.

At sixteen, the Cleveland, Ohio native was lead guitarist for the legendary **Sam Cooke**. By the time he reached the ripe old age of twenty-one, Womack was playing on sessions with

Aretha Franklin and **Ray Charles** while producing and writing some of **Wilson Pickett**’s biggest records, including “I’m a Midnight Mover” and “I’m in Love.” His songs have turned up as hits for everyone from the **Rolling Stones** (“It’s All Over Now”) to **George Benson** (“Breezing”). Womack’s own lengthy solo career has yielded a dozen or more top-ten R&B hits, including the number-one hit singles “Woman’s Gotta Have It” and “Lookin for a Love.”

Special guests on this project include singers **Frankie Gaye** (brother of the legendary **Marvin Gaye**) and **Leon Ware** (who has written numerous major hits during his career), guitarist **Carlos Santana** (whose unmistakable sound graces “Too Close For Comfort” and “Tough Job”) and saxophonist **Gerald Albright** (who can be heard performing his magic with solos on “Free Love” and the title track and lead single, “Save the Children”). The Rolling Stones’ **Ron Wood** painted the album cover, and the liner notes were penned by another longtime Bobby Womack fan, actress/author **Joan Collins**. Like fine wine, Womack’s talents get better with age. Welcome back, my friend!

STARDUST DEBUTS: The city of Los Angeles, long noted for being one of the major musical hubs of the entertainment world, can lay claim to the birth of **Stardust Records**. The L.A.-based label is headed by singer/songwriter/producer **Albert Hagar**, whose debut 12” single release, entitled “What’s in Your Heart” (produced by **Albert & Uncle Jim Productions**), has garnered early positive response, with heavy adds and play at some of the top dance clubs around the country.

Penn Jersey pool director **Charles Nagy** says “What’s in Your Heart” is one of the best new 12” releases he has received lately, and it sounds like a great radio record. **Summer Peek** of St. Louis Metro DJ Association says, “The record has a great breakdown and is well produced.” Based on the early responses from various club pool directors, the record certainly has a tremendous amount of hit potential.

Bob Long

R&B LPs

December 2, 1989 The grey shading represents a bullet, indicating strong upward chart movement.

Total Weeks ▼

Last Week ▼

1	JANET JACKSON'S RHYTHM NATION 1814 (A&M 3920)	Janet Jackson	1	6
2	STAY WITH ME (Columbia FC 44367)	Regina Belle	4	10
3	SILKY SOUL (Warner Bros. 25802)	Maze Featuring Frankie Beverly	3	10
4	TENDER LOVER (Solar/CBS FZ45288)	Babyface	2	18
5	IT'S A BIG DADDY THANG (Cold Chillin'/Warner Bros. 25641)	Big Daddy Kane	5	8
6	HOME (MCA 6312)	Stephanie Mills	7	20
7	THE BEST OF LUTHER VANDROSS (Epic EZT 45422)	Luther Vandross	12	4
8	STONE COLD RHYMIN' (Delicious/Island 91309)	Young M.C.	8	9
9	EYES ON THIS (First Priority/Atlantic 91304)	MC Lyte	10	8
10	KEEP ON MOVIN' (Virgin 91267)	Soul II Soul	6	22
11	BIG TYME (MCA 42302)	Heavy D. & The Boyz	11	22
12	THE ICEBERG/FREEDOM OF SPEECH...WHAT YOU SAY (Sire 26028)	Ice-T	14	5
13	SYBIL (Next Plateau 1018)	Sybil	13	9
14	THE BIZ NEVER SLEEPS (Cold Chillin'/Warner Bros. 26003)	Biz Markie	15	4
15	SPEND THE NIGHT (Warner Bros. 25940)	The Isley Brothers	9	14
16	THE REAL THING (Mercury/PolyGram 838 366)	Angela Winbush	20	5
17	INTRODUCING...DAVID PEASTON (Geffen 24228)	David Peaston	17	20
18	BE YOURSELF (MCA 6292)	Patti Labelle	18	20
19	UNFINISHED BUSINESS (Fresh 92012)	E.P.M.D.	19	16
20	NO ONE CAN DO IT BETTER (Ruthless 91275)	The D.O.C.	16	16
21	AFTER 7 (Virgin 91061)	After 7	25	9
22	CAUGHT IN THE ACT (Orpheus/EMI 75603)	Eric Gable	24	15
23	WRECKS-N-EFFECT (Motown 6281)	Wrecks-N-Effect	23	9
24	AS NASTY AS THEY WANNA BE (Luke Skyyaker 107)	2 Live Crew	21	19
25	AND IN THIS CORNER... (Jive/RCA 1188)	D.J. Jazzy Jeff & the Fresh Prince	31	2
26	SERIOUS (EMI 90921)	The O'Jays	26	28
27	DON'T TAKE IT PERSONAL (Arista 8493)	Jermaine Jackson	29	4
28	KASHIF (Arista 8595)	Kashif	28	5
29	GIRL YOU KNOW ITS TRUE (Arista 8592)	Milli Vanilli	22	37
30	SEMINAR (Nasty Mix 70150)	Sir Mix-A-Lot	34	4
31	RAW (Def Jam FC 45015)	Alyson Williams	37	34
32	KNOWLEDGE IS KING (Jive 1182)	Kool Moe Dee	27	25
33	SPECIAL (Motown 6275)	The Temptations	30	12
34	MIDNIGHT RUN (Malaco 7450)	Bobby "Blue" Bland	33	16
35	2ND WAVE (Columbia 44284)	Surface	35	56
36	HERE I AM (Wing/PolyGram 837 313)	Sharon Bryant	36	17
37	ADVENTURES IN PARADISE (Geffen 24220)	Christopher Williams	32	14
38	RICH AND POOR (Warner Bros. 26002)	Randy Crawford	51	3
39	ALL HAIL THE QUEEN (Tommy Boy)	Queen Latifah	59	2
40	YOUNGSTER IN CHARGE (Profile 1280)	Special Ed	42	32
41	MIKI HOWARD (Atlantic 82024)	Miki Howard	53	2
42	WHATEVER IT TAKES (Virgin 91254)	Cheryl Lynn	43	5
43	GHETTO MUSIC:THE BLUEPRINT OF HIP-HOP (Jive/RCA 1187)	Boogie Down	39	19
44	ATTITUDE (Atlantic 82035)	Troop	56	2
45	THE CHERRY LP (S.D.E.G./Ichiban SDE 4008)	Bobby McClure	49	9
46	DIAMOND IN THE RAW (Tabu FZ 44147)	S.O.S. Band	47	5
47	DON'T BE CRUEL (P)(MCA 42185)	Bobby Brown	38	72
48	DO THE RIGHT THING (Motown 6272)	Soundtrack	40	21
49	IN THA HOOD (On Top 9002)	Success-In-Effect	50	13
50	YOU CAN'T HOLD ME BACK (Priority 57114)	Awesome Dre & the Hardcore Committee	62	3
51	LET'S GET IT STARTED (P)(Capitol 90924)	M.C. Hammer	41	56
52	EVERYBODY WANTS SOME (Gucci 3314)	Gucci Crew II	58	11
53	LARGER THAN LIFE (MCA 6276)	Jody Watley	57	33
54	VIBE (Reprise 25807)	Zapp	44	8
55	BATMAN SOUNDTRACK (Warner Bros. 25936)	Prince	45	21
56	A SHADE OF RED (Virgin 91269)	Redhead Kingpin	60	12
57	CHUCKII (Atlantic 81947)	Chuckii Booker	46	24
58	WALKING WITH A PANTHER (Def Jam/Columbia OC 45172)	L.L. Cool J	48	22
59	ALL MY LOVE (Capitol 90641)	Peabo Bryson	54	25
60	WHAT YOU NEED (Motown 6280)	Stacy Lattisaw	67	2
61	ONE BRIGHT DAY (Virgin 91256)	Ziggy Marley & the Melody Makers	52	12
62	ON AND ON (Tin Pan Apple/PolGram 838 867)	Fat Boys	55	6
63	IRRESISTIBLE (Island 91235)	Miles Jaye	61	27
64	CRAZY NOISE (Fresh 82011)	Stezo	69	3
65	THE REAL DEAL (London/PolyGram 838 598)	Marvin Sease	DEBUT	
66	FOREVER YOUR GIRL (P) (Virgin 90943)	Paula Abdul	66	46
67	ROUND TRIP (Capitol 90799)	The Gap Band	DEBUT	
68	TONY LEMANS (Paisley Park/Warner Bros.25999)	Tony LeMans	DEBUT	
69	ALL NIGHT (Elektra 60858)	Entouch	70	18
70	SO HAPPY (Columbia OC40970)	Eddie Murphy	63	14
71	BEYOND A DREAM (Island 91319)	By All Means	DEBUT	
72	AND THE WINNER IS... (Select 21631)	Chubb Rock With Howie Tee	64	17
73	I GOTATA HABIT (Atlantic 82020)	Cool C	65	10
74	GOOD TO BE BACK (EMI 48902)	Natalie Cole	68	28
75	SMOOVE (Columbia FC 45216)	Full Force	71	3

CASH BOX CHARTS

TOP R&B SINGLES

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

December 2, 1989



#1 Single: Luther Vandross



#1 Debut: Sybil #70



To Watch: Michael Cooper #68

		Total Weeks ▼		Last Week ▼	
1	HERE AND NOW (Epic E2 45320)	Luther Vandross	5	8	
2	HOME (MCA 53712)	Stephanie Mills	1	12	
3	IT'S THE REAL THING (Mercury 816 008)	Angela Winbush	8	9	
4	(DON'T U KNOW) I LOVE YOU (Atlantic 7-88831)	Chuckii Booker	4	14	
5	EVERYTHING (MCA 53714)	Jody Watley	2	13	
6	PERSONALITY (Arista 1-9890)	Kashif	6	11	
7	JUST CALL MY NAME (Def Jam 38-69072)	Alyson Williams	10	11	
8	KNOCKIN' ON HEAVEN'S DOOR (Warner Bros. 7-22865)	Randy Crawford	12	10	
9	SOMEBODY FOR ME (Uptown 53718)	Heavy D. & The Boyz	9	10	
10	I AIN'T NOTHIN' IN THE WORLD (Atlantic 7-88826)	Miki Howard	14	10	
11	DON'T TAKE IT PERSONAL (Arista AS1-9875)	Jermaine Jackson	3	14	
12	ALL OF MY LOVE (Capitol V-15493)	Gap Band	19	6	
13	I'M STILL MISSING YOU (Tabu 69054)	S.O.S. Band	7	13	
14	YO MISTER (MCA 53728)	Patti Labelle	17	7	
15	I'M NOT SOUPPED (Atlantic 88818)	Troop	15	11	
16	DR. SOUL (Atlantic 7-88812)	Foster/McElroy	18	9	
17	CAN I? (Geffen 7-22795)	David Peaston	21	8	
18	TENDER LOVER (Solar/E.P.A. ZF4 47003)	Babyface	23	6	
19	FOOLISH HEART (Wing 889 878-7)	Sharon Bryant	22	10	
20	ROCK WIT' CHA (MCA 53652)	Bobby Brown	11	15	
21	I JUST WANNA LOVE YOU (Polydor 889-9107)	Main Ingredient	24	9	
22	LOVE HAS GOT TO WAIT (Orpheus 72257)	Eric Gable	28	7	
23	WHATCHA GONNA DO? (RCA 9094)	Tyler Collins	32	7	
24	RHYTHM NATION (A&M 1455)	Janet Jackson	35	4	
25	I THINK I CAN BEAT MIKE TYSON (Jive 1282)	D.J. Jazzy Jeff & The Fresh Prince	27	5	
26	LET'S GET IT ON (Island 96522)	By All Means	34	7	
27	YOU ARE MY EVERYTHING (Columbia 38-69016)	Surface	13	15	
28	EVERYTIME I TRY TO SAY GOODBYE (Virgin 7-99180)	Cheryl Lynn	16	13	
29	BABY COME TO ME (Columbia 38-68969)	Regina Belle	20	17	
30	LICENSE TO CHILL (Jive 1279-4-JS)	Billy Ocean	30	6	
31	KISS YOUR TEARS AWAY (Columbia 38-69077)	Lisa Lisa & Cult Jam	31	10	
32	OOH BABY BABY (Warner Bros./Reprise 7-22489)	Zapp	25	11	
33	SERIOUS HOLD ON ME (EMI 50231)	O'Jays	38	7	
34	SILKY SOUL (Warner Bros. 7-22738)	Maze Featuring Frankie Beverly	40	4	
35	NEW JACK SWING (Motown 1979)	Wrecks-N-Effect	26	13	
36	I'LL BE GOOD TO YOU (Qwest/Warner Bros. 22697)	Quincy Jones	42	4	
37	PERPETRATOR (A&M AM 1449)	Randy & The Gypsie	37	8	
38	REAL LOVE (Atlantic 7-88816)	Skyy	43	6	
39	WHAT YOU NEED (Motown 1978)	Stacy Lattisaw	39	7	
40	BLAME IT ON THE RAIN (Arista 1-9904)	Milli Vanilli	51	5	
41	YOU'LL NEVER WALK ALONE (Warner Bros. 7-22748)	The Isley Brothers	48	6	
42	PUMP UP THE JAM (SBK 19701)	Technotronic featuring Felly	59	3	
43	MAKE IT LIKE IT WAS (Columbia 38-73022)	Regina Belle	52	4	
44	DID'NT I (BLOW YOUR MIND) (Columbia 38-68960)	New Kids On the Block	44	6	
45	MISS YOU MUCH (A&M 1445)	Janet Jackson	33	14	
46	STATE OF ATTRACTION (Tabu/CBS ZS4 6900)	Rhonda Clark	29	15	
47	SISTER ROSA (MCA 53730)	James "J.T." Taylor	47	5	
48	PARTYMAN (Paisley Park Warner Bros. 7-22814)	Prince	36	14	
49	I WANNA BE RICH (Solar 74005)	Calloway	57	4	
50	RICH GIRLS (EMI 56142)	R.J.'s Latest Arrival	58	6	
51	TEST OF TIME (Island 0-96530)	Will Downing	56	6	
52	SPECIAL (Motown 2004)	Temptations	60	4	
53	JUST A FRIEND (Cold Chillin'/Warner Bros. 7-22900)	Biz Markie	54	6	
54	NO FRIEND OF MINE (Warner Bros. 7-22768)	Club Nouveau	61	4	
55	HIGHER THAN HIGH (Paisley Park 7-22907)	Tony Lemans	55	6	
56	RIGHT AND HYPE (Reprise 7-22872)	Abstrac	64	5	
57	ALL NITE (Elektra 7-79260)	Entouch Featuring Keith Sweat	82	4	
58	YOUR SWEETNESS (Motown 1976)	Good Girls	67	4	
59	BACK TO LIFE (Virgin 7-99171)	Soul II Soul	45	17	
60	LIVING LARGE (Virgin)	E. U.	66	5	
61	TAKE GOOD CARE OF YOU AND ME (Arista AS1-9901)	Dionne Warwick & Jeffrey Osborne	46	7	
62	OWWWWI (MCA 53736)	Chunky A	70	2	
63	SUPER LOVER (A&M 12317)	Barry White	65	11	
64	FRIENDS B-4 LOVERS (Columbia 38-73110)	Full Force	72	4	
65	DON'T CHA' THINK (Virgin 99143)	After 7	68	4	
66	BUST A MOVE (Delicious Vinyl/Island 105)	Young M.C.	50	17	
67	GIMME YOUR LOVE (Arista 9884)	Aretha Franklin & James Brown	53	8	
68	SHOULD HAVE BEEN YOU (Geffen 3533)	Michael Cooper	83	2	
69	I'M IN DANGER (Capitol 444161)	Mother's Finest	49	16	
70	WALK ON BY (Next Plateau 50111)	Sybil	DEBUT		
71	TALK TO MYSELF (Geffen 7-22936)	Christopher Williams	41	18	
72	ALL MY LOVE (Capitol 44429)	Peabo Bryson	63	17	
73	NEVER GIVE UP (Mercury/Polygram 876 073-7)	Kool & The Gang	69	5	
74	I DESIRE (Columbia 38-73020)	Newkirk	76	3	
75	HELP (Tommy Boy/Warner Bros. 7-22813)	Timmy Gatling	75	3	
76	I WANNA COME BACK (Warner Bros. 22863)	James Ingram	71	16	
77	SCANDALOUS (Paisley Park/Warner Bros. 4/7-22824)	Prince	DEBUT		
78	SLOW DOWN (Warner Bros. 7-22858)	Karyn White	73	10	
79	ELECTRIC BOOGIE (Mango Island 7832)	Marcia Griffith	80	2	
80	EVERY MOMENT (MCA 53707)	Deniece Williams	85	2	
81	PUT YOUR MOUTH ON ME (Columbia 38-68897)	Eddie Murphy	74	19	
82	CAN WE SPEND SOME TIMEY (Columbia)	Surface	DEBUT		
83	AIN'T NOTHIN' LIKE THE LOVIN' WE GOT (Malaco 2157)	Shirley Brown With Bobby Womack	87	2	
84	TURN IT OUT (Profile 5276)	Rob Base	DEBUT		
85	SMOOTH OPERATOR (Warner Bros. Cold Chillin' 7-22867)	Big Daddy Kane	77	14	
86	REALISTIC (Verndetta 7026/A&M)	Shirley Lewis	86	3	
87	WHAT CAN I DO (EMI 50111)	Pieces Of A Dream	DEBUT		
88	DON'T MAKE ME OVER (Next Plateau 50107)	Sybil	78	16	
89	WHY YOU WANNA LOVE ME LIKE THAT (Valley Vue 75749)	The Manhattans	79	5	
90	(I'LL BE YOUR) DREAM LOVER (Sam 5004)	Richard Rodgers	DEBUT		
91	I GO TO WORK (Jive/RCA 1264-1-JD)	Kool Moe Dee	81	15	
92	ALL I WANT FROM YOU (Motown MOT-1974)	The Temptations	82	17	
93	GIRL I'M GONNA MISS YOU (Arista 1-9870)	Milli Vanilli	84	14	
94	CELEBRATE NEW LIFE (Capitol 44362)	Bebe & Cece Winans	88	14	
95	AS A MATTER OF FACT (EMI-50231)	Natalie Cole	90	9	
96	SMILIN' (Atlantic 7-88959)	Levert	91	17	
97	'TIL THE MONEY'S GONE (Columbia 38-73018)	Eddie Murphy	92	6	
98	HEAT OF THE MOMENT (Virgin 7-99204)	After 7	93	19	
99	OUT OF MY MIND (EMI B-50212)	O'Jays	94	19	
100	DON'T SAY GOOD-BYE (PolyGram 876 0027)	Walter Beasley	95	9	

CASH BOX CHARTS

TOP 200 ALBUMS



Top Debut: Phil Collins #54

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

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

December 2, 1989

		Total Weeks ▼	Last Week ▼
1	GIRL YOU KNOW IT'S TRUE (Arista AL-8592)RCA 8.98	MILLI VANILLI	2 37
2	JANET JACKSON'S RHYTHM NATION 1814 (A&M 3920)RCA 8.98	JANET JACKSON	1 9
3	STORMFRONT (Columbia 44366)CBS	BILLY JOEL	4 5
4	STEEL WHEELS (Columbia 45333)CBS	THE ROLLING STONES	5 12
5	CROSSROADS (Elektra 60888)WEA 8.98	TRACY CHAPMAN	3 7
6	FOREVER YOUR GIRL (P) (Virgin 90943)WEA 9.98	PAULA ABDUL	7 53
7	COSMIC THING (Reprise 25854)WEA 8.98	B52'S	8 21
8	PUMP (Geffen GHS 24254)WEA 8.98	AEROSMITH	6 10
9	HANGIN' TOUGH (P) (Columbia FC 40985)CBS	NEW KIDS ON THE BLOCK	11 66
10	DR. FEELGOOD (Elektra 60829)WEA 8.98	MOTLEY CRUE	10 11
11	SLIP OF THE TONGUE (Geffen 24249)WEA 8.98	WHITESNAKE	44 2
12	STONE COLD RHYMIN' (Delicious/Island 91309)WEA 8.98	YOUNG M.C.	12 11
13	FULL MOON FEVER (MCA 6253)MCA 9.98	TOM PETTY	13 30
14	KEEP ON MOVIN' (Virgin 91267)WEA 9.98	SOUL II SOUL	14 22
15	CRY LIKE A RAINSTORM — HOWL LIKE THE WIND (Elektra 60872)WEA 8.98	LINDA RONDSTADT (Featuring Aaron Neville)	15 7
16	BUILT TO LAST (Arista)RCA 8.98	GRATEFUL DEAD	16 3
17	THE SEEDS OF LOVE (Fontana 838730)POL	TEARS FOR FEARS	9 9
18	AS NASTY AS THEY WANNA BE (Luke Skywalker XR107)IND 8.98	LIVE CREW	23 20
19	FLYING IN A BLUE DREAM (Relativity 88561-1015)IND 8.98	JOE SATRIANI	25 3
20	FLYING COWBOYS (Geffen 24246)WEA 8.98	RICKIE LEE JONES	20 8
21	TENDER LOVER (Solar 45288)CBS	BABYFACE	22 19
22	MERRY MERRY CHRISTMAS (Columbia FC 45280)CBS	NEW KIDS ON THE BLOCK	30 7
23	FREEDOM (Reprise 25899)WEA 8.98	NEIL YOUNG	21 7
24	BAD ENGLISH (Epic OE 45083)CBS	BAD ENGLISH	24 21
25	THE BEST OF LUTHER...THE BEST LOVE (Epic 45329-EK45423)CBS	LUTHER VANDROSS	38 5
26	HEART OF STONE (Geffen 24239)WEA 8.98	CHER	27 20
27	SKID ROW (Atlantic 81936)WEA 8.98	SKID ROW	19 43
28	REPEAT OFFENDER (EMI 90380)CAP 9.98	RICHARD MARX	28 29
29	THE RAW & THE COOKED (P) (I.R.S. 6273)MCA 8.98	FINE YOUNG CANNIBALS	18 39
30	BRAVE AND CRAZY (Island 91285)WEA 8.98	MELISSA ETHRIDGE	17 9
31	TRASH (Epic 45137)CBS	ALICE COOPER	32 17
32	MOTHER'S MILK (EMI-92152)CAP 8.98	RED HOT CHILI PEPPERS	33 13
33	THE SENSUAL WORLD (Columbia 44164)CBS	KATE BUSH	34 5
34	THE END OF INNOCENCE (Geffen 24217)WEA 8.98	DON HENLEY	29 21
35	A COLLECTION: GREATEST HITS AND MORE (Columbia 45369)CBS	BARBARA STREISAND	37 7
36	HOT IN THE SHADE (PolyGram 838 913)POL	KISS	39 5
37	THE ICEBERG/FREEDOM OF SPEECH...JUST WATCH WHAT YOU SAY (Sire 26028)WEA	ICE-T	31 6
38	AND IN THIS CORNER... (Jive 1188)RCA 8.98	D.J. JAZZY JEFF & THE FRESH PRINCE	43 3
39	WE TOO ARE ONE (Arista 8606)RCA 8.98	EURYTHMICS	40 10
40	THE DISREGARD OF TIMEKEEPING (WTG 45009)CBS	BONHAM	41 9
41	OH MERCY (Columbia 45281)CBS	BOB DYLAN	26 9
42	JOURNEYMAN (Reprise 26074)WEA 8.98	ERIC CLAPTON	62 2
43	DISINTEGRATION (Elektra 60855-1)WEA 9.98	THE CURE	35 29
44	GUITAR SHOP (Epic OE 44313)CBS	JEFF BECK	42 7
45	NO HOLDIN' BACK (Warner Bros. 25988)WEA 8.98	RANDY TRAVIS	36 7
46	BLOW MY FUSE (Atlantic 81877)WEA 8.98	KIX	55 9
47	CUTS BOTH WAYS (Epic 45217)CBS	GLORIA ESTEFAN	48 19
48	DIRTY ROTTEN FILTHY STINKING RICH (Columbia 44383)CBS	WARRANT	46 42
49	STAY WITH ME (Columbia 44367)CBS	REGINA BELLE	47 13

		Total Weeks ▼	Last Week ▼
50	RUNAWAY HORSES (MCA 6339)MCA 8.98	BELINDA CARLISLE	51 6
51	SEMINAR (Nasty Mix 70150)	SIR MIX-A-LOT	61 3
52	NO ONE CAN DO IT BETTER (Atlantic 91275)WEA 8.98	THE D.O.C.	52 17
53	WILD! (Sire/Reprise 26026)WEA 8.98	ERASURE	59 4
54	...BUT SERIOUSLY (Atlantic)WEA 8.98	PHIL COLLINS	DEBUT
55	DON'T BE CRUEL (P/3) (MCA 42185)MCA 8.98	BOBBY BROWN	54 73
56	BIG TYME (MCA 42302)MCA 8.98	HEAVY D. & THE BOYZ	57 23
57	NEW KIDS ON THE BLOCK (Columbia FC 40475)CBS	NEW KIDS ON THE BLOCK	58 8
58	SILKY SOUL (Warner Bros. 25802)WEA 8.98	MAZE FEATURING FRANKIE BEVERLY	53 11
59	LEGACY (RCA 9694-1-R)RCA 8.98	POCO	60 11
60	LOOK SHARP! (EMI 91098)CAP 9.98	ROXETTE	63 33
61	NEITHER FISH NOR FLESH (Columbia 45351)CBS	TERRENCE TRENT D'ARBY	77 2
62	EYES ON THIS (First Priority/Atlantic 91304)WEA 8.98	MC LYTE	50 8
63	FOREIGN AFFAIR (Capitol 91873)CAP 8.98	TINA TURNER	45 9
64	IT'S A BIG DADDY THING (Cold Chillin'/Reprise 25941)WEA 8.98	BIG DADDY KANE	49 9
65	REI-MOMO (Sire 1-25990)	DAVID BYRNE	64 6
66	SLEEPING WITH THE PAST (MCA 6321)MCA 8.98	ELTON JOHN	65 12
67	THE BIZ NEVER SLEEPS (Warner Bros. 9 26003)	BIZ MARKIE	56 6
68	SYBIL (Next Plateau 1018)IND 8.98	SYBIL	66 8
69	LIKE A PRAYER (Sire 25844)WEA 9.98	MADONNA	67 35
70	TWICE SHY (Capitol 90640)CAP 9.98	GREAT WHITE	68 31
71	SOUL PROVIDER (Columbia 45012)CBS	MICHAEL BOLTON	69 19
72	VIVID (P) (Epic BFE 44099)CBS	LIVING COLOUR	70 55
73	STRAIGHT OUTTA COMPTON (G) (Priority/Ruthless 57102)IND 8.98	N.W.A.	71 40
74	THE GREAT RADIO CONTROVERSY (Geffen GHS 24224)WEA 8.98	TESLA	74 5
75	CAN'T FIGHT FATE (Arista 8581)RCA 8.98	TAYLOR DAYNE	83 3
76	PRESTO (Atlantic)WEA 8.98	RUSH	DEBUT
77	BATMAN SOUNDTRACK (Warner Bros. 25936) 8.98	PRINCE	72 22
78	SEE THE LIGHT (Arista AL 8553) 8.98	THE JEFF HEALEY BAND	73 22
79	SMITHEREENS 11 (Capitol 91194)CAP 8.98	THE SMITHEREENS	85 4
80	24/7(4TH & B'Way/Island 4011)WEA 8.98	DINO	76 23
81	BIG GAME (Atlantic 81969)WEA 8.98	WHITE LION	78 22
82	ENUFF Z'NUFF (Atco/Atlantic 91262)WEA 8.98	ENUFF Z'NUFF	80 8
83	BOYS N HEAT (J) 8.98	BRITNY FOX	DEBUT
84	IN STEP (Epic 45024)CBS	STEVIE RAY VAUGHAN & DOUBLE TROUBLE	82 23
85	HOME (MCA 6312)MCA 8.98	STEPHANIE MILLS	92 20
86	WHAT YOU DON'T KNOW (Arista)RCA 8.98	EXPOSE	81 23
87	ROCK ISLAND (Chrysalis F121708)CBS 8.98	JETHRO TULL	75 10
88	THE HEALER (Chameleon D1-74808)CAP 8.98	JOHN LEE HOOKER	89 6
89	CAPTAIN SWING (PolyGram 838 878)POL	MICHELLE SHOCKED	97 4
90	TROUBLE WALKIN' (MegaForce/Atlantic 82942)WEA 8.98	ACE FREHLEY	95 4
91	STRANGE ANGELS (Warner Bros. 25900)WEA 8.98	LAURIE ANDERSON	96 4
92	BILLY OCEAN'S GREATEST HITS (Jive 1271-1-J)RCA 8.98	BILLY OCEAN	109 2
93	NEW JERSEY (P/4) (Mercury 836 345-1)POL	BON JOVI	91 61
94	BEST OF ROCKERS & BALLADS (PolyGram 842002-1)POL	SCORPIONS	DEBUT
95	BEACHES (G) (Atlantic 81933)WEA 9.98	Original Motion Picture Soundtrack	98 46
96	LET'S GET IT STARTED (G) (Capitol C1-90924)CAP 8.98	M.C. HAMMER	86 58
97	LIFE IS...TOO SHORT (RCA 1149-1-J)RCA 8.98	TOO SHORT	90 42
98	GORKY PARK (Mercury 838628)POL	GORKY PARK	105 13
99	COCKED & LOADED (Vertigo 838 592)POL	L.A. GUNS	100 13
100	APPETITE FOR DESTRUCTION (P/7) (Geffen GHS 24148)WEA 8.98	GUNS N' ROSES	103 118
101	INDIGO GIRLS (Epic 45044)CBS	INDIGO GIRLS	102 35
102	DANCE!...YA KNOW IT (MCA 6342)MCA 8.98	BOBBY BROWN	DEBUT
103	SOUND + VISION (Ryko 122)IND 65.98	DAVID BOWIE (Box Set)	106 8
104	DANGEROUS TOYS (Columbia FC 45931)CBS	DANGEROUS TOYS	108 20
105	PSYCHO CAFE (Mechanic/MCA 6300)MCA 8.98	BANG TANGO	107 18
106	DIAMONDS IN THE ROUGH (Tabu/Epic 44147)CBS	S.O.S.	84 6
107	THE FABULOUS BAKER BOYS (GRP GR2-002)MCA 8.98	SOUNDTRACK	116 2
108	NICK OF TIME (Capitol 91268)CAP 8.98	BONNIE RAITT	88 35
109	JUST LOOKIN' FOR A HIT (Reprise 25989)WEA 8.98	DWIGHT YOAKUM	79 7
110	BLIND MAN'S ZOO (Elektra 60815)WEA 9.98	10,000 MANIACS	87 27
111	ONE BRIGHT DAY (Virgin 91256)WEA 8.98	ZIGGY MARLEY & THE MELODY MAKERS	93 17
112	SONIC TEMPLE (Beggars Banquet/Sire/Reprise 25871)WEA 9.98	THE CULT	101 32

113	WAKE ME WHEN IT'S OVER (Elektra 60883)WEA 8.98	FASTER PUSSYCAT	114	11
114	STILL CRUSIN' (Capitol 92639)CAP 8.98	THE BEACH BOYS	113	13
115	KILLIN' TIME (RCA 9668)RCA 8.98	CLINT BLACK	117	27
116	EAZY-DUZ-IT (G) (Priority/Ruthless 57100)IND 8.98	EAZY-E	119	55
117	BE YOURSELF (MCA 6292)MCA 8.98	PATTI LABELLE	118	21
118	AVALON SUNSET (Mercury 839262)POL	VAN MORRISON	120	24
119	HAPPY ANNIVERSARY CHARLIE BROWN (GRP GR 9596)MCA 8.98			
	VARIOUS ARTISTS	146	3	
120	CACTUS ALBUM (Def Jam/Columbia FCT 45415)CBS	THIRD BASE	DEBUT	
121	LAST OF THE RUNAWAYS (A&M SP 5272)RCA 8.98	GIANT	121	7
122	THE REAL THING (Mercury 838 366)POL	ANGELA WINBUSH	130	4
123	RESULTS (Epic OE 45098)CBS 8.98	LIZA MINNELLI	126	2
124	SPEND THE NIGHT (Warner Bros. 25940)WEA 8.98			
	THE ISLEY BROTHERS (Featuring Ronald Isley)	125	15	
125	ATTITUDE (Atlantic 82035)WEA 8.98	TROOP	137	3
126	MEGATOP PHOENIX (Columbia 45212)CBS	BIG AUDIO DYNAMITE	115	11
127	ONE NIGHT OF SIN (Capitol 92861)CAP 8.98	JOE COCKER	123	10
128	WINGER (G) (Atlantic 81867)WEA 8.98	WINGER	110	61
129	HERE TODAY, TOMORROW, NEXT WEEK! (Elektra 60860)WEA 8.98			
	SUGARCUBES	94	8	
130	ABSOLUTE TORCH & TWANG (Sire 25877)WEA 8.98	K.D. LANG	122	26
131	SHOTGUN MESSIAH (Relativity/Important 1012)IND 8.98	SHOTGUN MESSIAH	132	6
132	A NEW FLAME (Elektra 60828)WEA 8.98	SIMPLY RED	99	39
133	THE BEST OF DARK HORSE (Dark Horse/Warner Bros. 25786)WEA 8.98			
	GEORGE HARRISON	104	4	
134	WHEN HARRY MET SALLY... (Columbia 45319)CBS			
	SOUNDTRACK (FEATURING HARRY CONNICK JR.)	138	17	
135	AFTER 7 (Virgin 91061)WEA 8.98	AFTER 7	136	2
136	SUPRISE ATTACK (A&M SP 5261)RCA 8.98	TORA TORA	112	19
137	STORMS (MCA 6319)MCA 8.98	NANCI GRIFFITH	127	14
138	LONG HARD LOOK (Atlantic 81915)WEA 8.98	LOU GRAMM	142	2
139	IT TAKES TWO (G) (Profile PRO-1267)IND 8.98	ROB BASE & D.J. E-Z ROCK	139	62
140	DEF, DUMB & BLONDE (Sire/Reprise 25938)WEA 8.98	DEBORAH HARRY	124	7
141	CHANGE (I.R.S. 82018)MCA 8.98	THE ALARM	128	9
142	PAUL'S BOUTIQUE (Capitol 92844)CAP 9.98	BEASTIE BOYS	129	17
143	UK JIVE (MCA 6337)MCA 8.98	THE KINKS	DEBUT	
144	TRIAL BY FIRE: LIVE IN LENINGRAD (PolyGram 839726)			
	YNGWIE MALMSTEEN	145	5	
145	AUTOMATIC (Warner Bros. 26015)WEA 8.98	THE JESUS & MARY CHAIN	151	2
146	RAGING SLAB (RCA 9680)RCA 8.98	RAGING SLAB	149	4
147	DANGER DANGER (Imagine/E.P.A. FZ 44342)CBS	DANGER DANGER	133	14
148	MARTIKA (Columbia SL 44290)CBS	MARTIKA	111	23
149	SINGLES COLLECTION: THE LONDON YEARS (Abkco Records 1218)POL			
	THE ROLLING STONES	131	14	
150	REBA LIVE (MCA 8034)MCA 8.98	REBA MCENTIRE	134	7
151	ALL HAIL THE QUEEN (Tommy Boy 1022)WEA 8.98	QUEEN LATIFAH	DEBUT	
152	BIG TRASH (Warner Bros. 25921)WEA 8.98	THOMPSON TWINS	140	8
153	ELECTRIC YOUTH (P/2) (Atlantic 81932)WEA 9.98	DEBBIE GIBSON	150	43
154	BOOK OF DAYS (Columbia 45412)CBS	PSYCHADELLIC FURS	159	3
155	DICE (Def American/Geffen 24214)WEA 9.98	ANDREW DICE CLAY	162	31
156	NOTHING MATTERS WITHOUT LOVE (Vendetta/A&M SP 5280)RCA 8.98			
	SEDUCTION	158	5	
157	LOVE AMONG THE CANNIBALS (RCA 9693)RCA 8.98	STARSHIP	141	16
158	SOUTHSIDE (Mercury 838171)POL	TEXAS	147	14
159	...AND JUSTICE FOR ALL (P) (Elektra 60812)WEA 9.98	METALLICA	154	63
160	NO FUEL LEFT FOR THE PILGRIMS (Warner Bros. 25999)WEA 8.98	D.A.D.	160	8
161	BRASIL CLASSICS II/O SAMBA (Luaka Bop/Sire/Warner Bros. 26019)WEA 8.98			
	VARIOUS ARTISTS (Compiled by David Byrne)	165	3	
162	YEARS OF DECAY (Atlantic B2405)WEA 8.98	OVERKILL	164	4
163	KEY LIME PIE (Virgin 91289)WEA 8.98	CAMPER VAN BEETHOVEN	168	10
164	BADLANDS (Atlantic 81966)WEA 8.98	BADLANDS	172	27
165	2ND WAVE (Columbia FC 44284)CBS	SURFACE	166	57
166	A BLACK & WHITE NIGHT - LIVE (Virgin 91295)WEA 8.98			
	ROY ORBISON & FRIENDS	DEBUT		
167	FRANK. (A&M 5278)RCA 8.98	SQUEEZE	157	10
168	UNFINISHED BUSINESS (Fresh LPRE 92012)IND 8.98	E.P.M.D.	135	17
169	YOUNGEST IN CHARGE (Profile 1280)IND	SPECIAL ED	144	30
170	KEVIN PAIGE (Chrysalis 21683)CBS	KEVIN PAIGE	181	7
171	SHANGRI-LA (Enigma 73522)CAP 8.98	BARDEUX	143	6

172	THE MIND IS A TERRIBLE THING TO TASTE (Sire/Warner Bros. 26004)WEA 8.98			
		MINISTRY	DEBUT	
173	FLOWERS IN THE DIRT (Capitol 91653)CAP 8.98	PAUL McCARTNEY	190	24
174	HYSTERIA (P/9) (Mercury 830 675-1)POL 9.98	DEF LEPPARD	156	119
175	MIGRATION (GRP 9592)MCA 8.98	DAVE GRUSIN	161	6
176	WALKING WITH A PANTHER (Def Jam/Columbia 45172)CBS	L.L.COOL J	155	23
177	CONTROLLED BY HATRED/FEEL LIKE SHIT...DEJA VU (Epic 6E-45244)CBS			
		SUICIDAL TENDANCIES	148	5
178	RAW LIKE SUSHI (Virgin 91252)WEA 8.98	NENEH CHERRY	152	25
179	KASHIF (Arista 8595)RCA 8.98	KASHIF	153	6
180	LARGER THAN LIFE (MCA 6276)MCA 8.98	JODY WATLEY	187	34
181	BLIND TO REASON (RCA 7661)RCA 8.98	GRAYSON HUGH	176	20
182	SWASS (G) (Nasty Mix 70123)IND	SIR MIX-A-LOT	163	62
183	INTRODUCING...DAVID (Geffen 24228)WEA 8.98	DAVID PEASTON	167	18
184	LETTER FROM HOME (Geffen GHS 24225)WEA 8.98	PAT METHENY GROUP	169	21
185	LET THE DAY BEGIN (MCA 6303)MCA 8.98	THE CALL	170	18
186	LOVE AND ROCKETS (Beggars Banquet 9715)RCA	LOVE AND ROCKETS	171	29
187	GUY (P) (MCA 42176)MCA 8.98	GUY	177	69
188	PHANTOM OF THE OPERA (Polydor 831 273-1)POL			
		ORIGINAL LONDON CAST	186	18
189	HERE I AM (Wing 837 3131)POL	SHARON BRYANT	192	10
190	KNOWLEDGE IS KING (Jive 1182)RCA 8.98	KOOL MOE DEE	173	25
191	MAGNUM CUM LOUDER (RCA 9781)RCA 8.98	HOODOO GURUS	174	16
192	PRACTICE WHAT YOU PREACH (Megaforce/Atlantic B2009)WEA 8.98			
		TESTAMENT	175	15
193	EVERYBODY WANTS SOME (Gucci 3314)IND 8.98	GUCCI CREW II	178	10
194	MR. BIG (Atlantic 81990)WEA 8.98	MR. BIG	179	21
195	CONSPIRACY (Roadracer 9461)MCA 8.98	KING DIAMOND	180	9
196	WHEN ALL THE PIECES FIT (Atlantic 82030)WEA 8.98	PETER FRAMPTON	182	5
197	ONE (Warner Bros. 25887)WEA 8.98	THE BEE GEES	183	15
198	ABOUT TIME (Chrysalis 21722)CBS 8.98	TEN YEARS AFTER	184	11
199	G N' R LIES (P/2) (Geffen GHS 24198)WEA 8.98	GUNS N' ROSES	193	51
200	IN MY EYES (LMR 5531)IND 8.98	STEVIE B	189	40

ALPHABETIZED TOP 200 ALBUMS (BY ARTIST)

10,000 Maniacs / 110	155	Harry, Deborah / 140	Minnelli, Liza / 123	Special Ed / 169
2 Live Crew / 18	Cocker, Joe / 127	Healey, Jeff / 78	Morrison, Van / 118	Squeeze / 167
Abdul, Paula / 6	Collins, Phil / 54	Heavy D & The Boyz	Motley Crue / 10	Starship / 157
Aerosmith / 8	Cooper, Alice / 31	/56	Mr. Big / 194	Stevie B / 200
After 7 / 135	Cult / 112	Henley, Don / 34	New Kids (1st LP.) /	Streisand, Barbara /
Alarm / 141	Cure / 43	Hoodoo Gurus / 191	57	35
Anderson, Lorie / 91	D.A.D. / 160	Hooker, John Lee / 88	New Kids / 9	Sugarcubes / 129
852's / 7	Danger Danger / 147	Hugh, Grayson / 181	New Kids (Christmas)	Suicidal Tendancies /
Babyface / 21	Dangerous Toys / 104	Ice - T / 37	/ 22	177
Bad English / 24	D'arcy, Terrence	Indigo Girls / 98	N.W.A. / 73	Surface / 165
Badlands / 164	Trent / 61	Isley Bros. / 124	Ocean, Billy / 92	Sybil / 68
Bang Tango / 105	Def Leppard / 174	Jackson, Janet / 2	Orbison, Roy / 166	Taylor Dayne / 75
Bardeux / 171	D.J. Jazzy Jeff / 38	Jesus & Mary Chan /	Overkill / 162	Tears For Fears / 17
Base, Rob / 139	Dino / 80	145	Paige, Kevin / 170	Ten Years After / 198
Beach Boys / 113	D.O.C. / 52	Jethro Tull / 87	Peaston, David / 183	Tesla / 74
Beastie Boys / 142	Dylan, Bob / 41	Joel, Billy / 3	Petty, Tom / 13	Testament / 192
Beck, Jeff / 44	Eazy-E / 116	John, Elton / 66	Phantom Of Opra /	Texas / 158
Bee Gee's / 197	Enuff'Nuff / 82	Jones, Rickie Lee / 20	188	Third Base / 120
Belle Regina / 49	E.P.M.D. / 168	Kashif / 179	Poco / 59	Thompson Twins / 152
Big Daddy Kane / 64	Erasure / 53	King Diamond / 195	Psychedelic Furs /	Too Short / 97
Big Audio Dynamite /	Estelan, Gloria / 47	Kinks / 143	154	Tora Toran / 136
126	Etheridge, Melissa /	Kiss / 36	Queen Latifah / 151	Travis, Randy / 45
82 Markie / 67	30	Kix / 46	Raging Slab / 146	Troop / 125
Black, Clint / 115	Eurythmics / 39	Kool Moe Dee / 190	Raitt, Bonnie / 108	Turner, Tina / 63
Blue Magic / 170	Exposé / 86	L.A. Guns / 99	Red Hot Chilipeppers	Vandross, Luther / 25
Bonham / 40	Faster Pussycat / 113	Labelle, Pat / 117	/ 32	Vaughn, Stevie Ray /
Bolton, Micheal / 71	Fine Young Cannibals	Lang K.D. / 130	Rolling Stones (L.P.) /	84
Bon Jovi / 93	/ 29	L.L. Cool J / 176	4	Warrant / 48
Bowie, David (Box) /	Frampton, Peter / 196	Living Colour / 72	Rolling Stones (Box) /	Watley, Jody / 180
103	Frehley, Ace / 90	Love And Rockets /	149	White Lion / 81
Brazil Classics II / 161	Full Force / 188	186	Rondstam, Linda / 15	Whitesnake / 11
Briny Fox / 83	Giant / 121	M.C. Hammer / 96	Roxette / 60	Winbush, Angela / 122
Brown, Bobby / 55	Gibson, Debbie / 153	M.C. Lyte / 62	Rush / 76	Winger / 128
Brown, Bobby (Dance)	Gorky Park / 101	Madonna / 69	Satriani, Joe / 19	Yoakum, Dwight / 109
/ 102	Gramm, Lou / 138	Malmsteen, Yngwie /	Scorpions / 94	Young M.C. / 12
Bryant, Sharon / 189	Great White / 70	144	Seduction / 156	Young, Neil / 23
Bush, Kate / 33	Grateful Dead / 16	Marley, Ziggy / 111	Shocked, Michele / 89	Soundtracks:
Byrne, David / 65	Griffith, Nanci / 137	Martika / 148	Shotgun Messiah /	Batman (Pnnce) / 77
The Call / 185	Grusin, Dave / 175	Marx, Richard / 28	131	Beaches / 95
Camper Van	Gucci Crew II / 193	Maze / 58	Simply Red / 132	Fabulous Baker Boys
Beethoven / 163	Guns N' Roses /	McCartney, Paul / 173	Sir Mix A Lot / 182	/ 107
Carlisle, Belinda / 50	199,100	McEntire, Reba / 150	Sir Mix Alot (Seminar)	When Harry Met Sally
Chapmen, Tracey / 5	Guy / 187	Metallica / 159	/ 51	/ 134
Cher / 26	Happy Anniversary	Metheny, Pat / 184	Skd Row / 27	
Cherry, Nina / 178	Charlie Brown / 119	Mills, Stephanie / 85	Smthereens / 79	
Clapton, Eric / 42	Harrison, George /	Mili Vanilli / 1	Soul 2 Soul / 14	
Clay, Andrew Dice /	133	Ministry / 172	S.O.S Band / 106	

BOB LONG SPEAKS ON GOSPEL



BOB LONG

STELLAR AWARDS: BeBe & CeCe Winans, who virtually dominated most gospel categories on every major award show over the past year, continued their streak by totaling six nominations to lead all nominees for **The Fifth Annual Stellar Awards**. The Stellar Awards will be hosted by **Clifton Davis** (star of the NBC television hit show *Amen*) and **Marla Gibbs** (star of another NBC hit television show, *Room 227*), and will be taped as a nationally syndicated two-hour music special from the Aquarius Theatre on Monday, December 11, 1989. They officially announced their nominations in thirteen categories on November 11, 1989.

BeBe & CeCe Winans and their top-selling album *Heaven*, on **Sparrow Records**, received contemporary gospel nominations for Best Performance Group or Duo, Album of the Year, Song of the Year and Best Inspirational Performance. Individually, the tandem were also nominated for Best Solo Performance, Contemporary, Male and Female, respectively. CeCe was nominated for her performance on "Don't Cry For Me," and BeBe for "In the Meantime," also from their album *Heaven*.

New **Malaco Records** artists the **Mississippi Mass Choir** dominated the traditional gospel award categories, collecting five nominations for their debut album, *Mississippi Mass Choir Live*.

They received traditional nominations for Album of the Year and Song of the Year, and were nominated for Best New Artist, Best Gospel Video and Choir of the Year.

Songstress **Myrna Summers** led all other nominees with four nominations, including traditional bids for Best Solo Performance, Female; Song and Album of the Year and Best Gospel Video.

Five others artists received at least two nominations each. Recording star **Deniece Williams** was the only artist nominated twice in the same category. Her duet performance with **Natalie Cole** on "We Sing Praises," and her performance with **Clifton Davis** and the **West Los Angeles Church of God in Christ Angelic Choir** on "Jesus We Give You the Glory," were nominated for Best Inspirational Gospel Performance. Veteran performers **Keith Pringle**, the **Clark Sisters**, **Reverend James Moore** and **Tramaine Hawkins** also received two nominations.

Recording artists with albums released from September 1, 1988 to September 1, 1989 were eligible. Ballots were sent out to some seven hundred people in the gospel music industry, including recording artists, producers, record executives, deejays and retailers. The top nominee in each category will be presented with a Stellar Award at the taped telecast.

The Fifth Annual Stellar Awards is a Tribune/Central City Productions program to be nationally syndicated and distributed by the Tribune Entertainment Company to over 120 markets from January 8-28, 1990. **Don Jackson**, who will serve as the show's executive producer, entered into a joint venture arrangement with Tribune Broadcasting Company for the purpose of producing and syndicating minority programming on a national level. **Barbara L. Wilson** will serve as producer and **Dennis Rosenblatt** will direct.

Tribune/Central City Productions syndicates the weekly *Soul Train* dance show, which is the longest running program in syndication today. Tribune/Central City Productions also produces and syndicates such shows as *Free at Last*, a musical tribute to **Dr. Martin Luther King Jr.**, *The Making of Black Mayors* and *The National Know Your Heritage Quiz Show* series. Most recently Tribune/Central City Productions has produced and syndicated "Black History Notes," a series of vignettes, and the critically acclaimed *Living the Dream*, a star-studded salute to Martin Luther King in words and music, hosted by **Shari Belafonte** and **Robert Guillaume**.

COMMAND JOINS A&M/WORD: Hollywood-based **Command Records**, home of the musical "Sweethearts of Gospel," recording artists **Philip** and **Brenda Nicholas**, recently signed a multi-year manufacturing and distribution agreement with **A&M/Word Records**. "Now more people will hear our 'music for the soul,' which ministers to that part of every person in a soulful style," says Phil Nicholas, co-owner of the label.

"We get both the Christian bookstore and general consumer marketplaces for the price of one," says Command's executive vice president, **Kent Washburn**, one-time producer for **Motown**, **RCA** and **Warner Bros. Records**. The A&M/Word agreement has been in the works for some time. "The timing couldn't be better," says Washburn. "It enables us at Command to concentrate our efforts on producing top-rate product instead of running our



BEBE & CECE WINANS



DENIECE WILLIAMS

CASH BOX MICRO CHART

BLACK GOSPEL TOP 40 ALBUMS

December 2, 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	11
2	LIVE IN CHICAGO (Rejoice WR-WC CDB385)	Shirley Ceasar	2	11
3	FLOWING (Malaco 4434)	Truthettes	3	11
4	AVAILABLE TO YOU (Rejoice WR-WC 8418)	Rev. Milton Brunson	4	11
5	WE'RE GOING TO MAKE IT (Savoy 14795)	Myrna Summers	5	11
6	ON THE THIRD DAY (Malaco 4435)	Jackson Southernaires	6	11
7	SO SATISFIED (Air 10135)	Luther Barnes & Redd Budd Gospel Choir	7	11
8	LET THE HOLY GHOST LEAD YOU (Malaco 6002)	Florida Mass Choir	8	11
9	MIGHTY CLOUDS OF JOY (Rejoice WR-WC 8427)	Night Song	9	11
10	WHO'S ON THE LORD'S SIDE (Savoy 14794)	Rev. Timothy Wright	10	11
11	TOTAL VICTORY (Light 7115720207)	Vicki Winans	11	11
12	HEAVEN (Sparrow SPR 1169)	B.B. & C.C. Winans	12	11
13	JOY THAT FLOODS MY SOUL (Sparrow SPR 1173)	Tramaine Hawkins	13	11
14	BACK TO BASICS (Malaco 4431)	Pilgrim Jubilees	14	11
15	CONQUEROR (Rejoice WR-WC 8400)	Clark Sisters	15	11
16	HEROS (Light 7115720231)	N.J. Mass Choir	16	11
17	WONDERFUL (Light 7115720215)	Bo Williams	17	11
18	CAN'T HOLD BACK (Light 7115-720-282)	L.A. Mass Choir	18	9
19	WE'VE GOT THE VICTORY (Savoy 7093)	Georgia Mass Choir	19	11
20	NO GREATER LOVE (Savoy 14788)	Keith Pringle	20	11
21	MY TIME IS NOT OVER (Word 7015030292)	Albertina Walker	21	11
22	LIVE IN MEMPHIS (Command CRN 1013)	Nicholas	22	11
23	I KNOW WHAT PRAYER CAN DO (I AM WR-WC 8432)	Jesse Dixon	23	11
24	LIVE IN ST. LOUIS (Savoy 7096)	Gospel Music Workshop of America	24	11
25	NEW DIRECTIONS (Meltone 1505)	Soul Stirrers	25	8
26	I LEARNED MY LESSON WELL (Meltone 1508)	Melvin Couch	26	11
27	AWESOME (I AM WR-WC 8391)	Calvin Bridges	27	11
28	AIN'T LIFE WONDERFUL (Malaco 4420)	The Williams Brothers	28	6
29	BREATHE ON ME (Savoy 7097)	James Cleveland	29	6
30	YOUNG ARTIST FOR CHRIST (Sound of Gospel 2D184)	Young Artist for Christ	30	6
31	WILL YOU BE READY (Light 7115720193)	Commissioned	31	11
32	THE STORM IS OVER (Savoy 14796)	Bishop Jeff Banks	32	11
33	CHILDREN IN PRAISE VOL. 1 (Sparrow 1190)	The West Angeles C.O.G.I.C.	33	6
34	THE WINANS LIVE AT CARNEGIE HALL (Owest SLR 7501)	Winans	34	11
35	GOD IS A GOOD GOD (Sound of Gospel SOG-177)	Keith Hunter & the Witness for Christ Choir	35	4
36	WE NEED TO HEAR FROM YOU (Word WR 8443)	DeLeon	36	2
37	SAINTS IN PRAISE (Sparrow SPR 1189)	The West Angeles C.O.G.I.C.	37	4
38	AND THEY SANG A HYMN (Sound of Gospel SOG-179)	Thomas Whitfield & Co.	38	4
39	AMAZING (Light 7115720061)	Kingdom	39	11
40	TAKE 6 (Reprise 1-25670)	Take 6	40	11

own independent distribution."

Nicholas has had several huge gospel albums in the last seven years. Nicholas and other Command artists **Vernessa Mitchell** and **Rodney Friend** have been found to have strong appeal in the white contemporary Christian market, but have lacked distribution to attain substantial recognition there.

Best-selling Nicholas albums *Dedicated*, *A Love Like This* and *Nicholas Live in Memphis* (currently on the gospel charts) will be re-released immediately so that audiences can enjoy all of Nicholas at once. Nicholas' records were among the first gospel albums to feature lush strings and horn instrumentation. At first, this style was called "too black" by some white gospel radio programmers and "too white" by some black gospel stations and churches. But that didn't stop Nicholas. "These successes are nothing short of miracles from God," says Phil Nicholas. "I believe it is because he wants our message to be heard."

Bob Long



BEBE & CECE VISIT KJLH: Shown during a recent visit to KJLH Radio in Los Angeles are (l-r): CeCe Winans; Karen Slade, general manager, KJLH and BeBe Winans.

ALL AROUND THE WORLD



MILTON NASCIMENTO

MILTON: Brazilian music is, of course, now finally getting some of the recognition it has long deserved here in America. So it's not surprising to find **Milton Nascimento** and **Djavan** and **Caetano Veloso** all in New York around the same time: Nascimento and Djavan to do concerts, Veloso to do some promotion for his new album. I guess it's not surprising to find them all with American album deals: Nascimento and Djavan on **Columbia**, Veloso on **Elektra**.

But it is somewhat surprising to note that Milton Nascimento actually had his first American record deal 20 years ago, when he recorded *Courage* for **CTI** (recently reissued by **Epic**). In fact, Nascimento—although he didn't make his U.S. concert debut until five years ago—has been in and around the American consciousness a lot in those 20 years (most notably when he recorded *Native Dancer* with **Wayne Shorter** in 1975). There are a lot of great contemporary Brazilian musicians, but Nascimento, somehow, stands above them all: his writing is rich and affecting and his voice is a thing of genuine beauty; his music, at its best, embraces you with warmth and humanity. It's no coincidence that **Pat Metheny**, **Paul Simon**, **Sarah Vaughan**, **Herbie Hancock**, the **Manhattan Transfer** and Shorter have all recently collaborated with Nascimento.

Nascimento's recent albums, and his U.S. tour of last year, favored a glossy jazz-rock fusion sound. But his new album, *Miltons* (both a pluralization of his name and Portuguese for "a thousand tones"), has a softer, gentler sound. It's basically a trio album, with Nascimento's vocals and acoustic guitar set amid Herbie Hancock's piano and **Nana Vasconcelos'** percussion.

I talked to Nascimento, through an interpreter, just before his recent **Lincoln Center** concert, a show that featured the songs, and sound, of *Miltons* and which, in the words of **Jon Pareles** in *The New York Times*, "reaffirmed his place as one of the greatest musicians alive."

Cash Box: Your new album has a softer sound to it. Why is that?

Milton Nascimento: The idea started to develop when Herbie Hancock came to Brazil to do a few shows. We sat down and decided to record an album together. The second part of the album took place when Nana Vasconcelos came to Brazil; we did the more percussive part of the album. It was a very happy and successful idea, because Nana and Herbie have been playing with me since the beginning of my career.

CB: What has caused this change in sound?

MN: I can't explain this very well, because it tends to be a magical thing. It's not that I sat down and said, "Well, this is going to be my new direction." It's just something that happens in my life—my life has always been like this: things happen.

I have never followed trends, I always do whatever I feel in my head or my heart is the right thing to do. This is what I've been following since the moment I started my musical career.

CB: You've never fit into categories: *Tropicalismo*, *bossa nova*, etc...

MN: When I left my small town, I left with my own thing already. See, I come from a very small place in the state of Minas Gerais where it was very difficult to get what the major urban centers were doing. So when I reached the main cities, like Rio and Sao Paulo, *Tropicalismo* was already happening. I was arriving with something of my own, something different.

The fact that I always brought my own different thing has, in a way, always set me aside from the main media revolution. Since I didn't come into the *Tropicalismo* trend, the media had a tendency to put me apart and not talk about me. But when I reached the big urban centers, I already had my own thing.

CB: There's strong folk music elements in your music.

MN: I like to be close to things that touch my heart. Minas Gerais, my state in Brazil, has a lot of the folk thing, although my music isn't only a folk music because throughout the years I've been filtering several different elements into it.

Usually my songs happen because of something that all of a sudden clicks in my mind—I go on doing things and something all of a sudden hits me. I don't have any determined objective on doing music, I do things that I feel inspired by at that moment.

"River Phoenix" [a song on *Miltons*] is a good example of how things happen in a certain magical way in my life. The first time I saw him was in the movie *The Mosquito Coast*. When I saw the movie the first time I didn't know who River was, I didn't even know his name—I had to run through all of the credits at the end of the movie to figure out who he was. The thing is, when I saw that kid, there was something beyond what he was playing that was really touching my heart. After I recorded the song, I got more in touch with what River actually does and I started to see that the feeling that I captured while seeing *The Mosquito Coast* is really true; I started to discover that River had all those elements that I was capturing while seeing the movie.

CB: Have you met River Phoenix since you recorded the song?

MN: I haven't met him, but something interesting happened. After the album came out, I sent him one of my bios, a translation of the lyrics and a copy of the album. I also sent photos of me and Sting and me and Quincy Jones so that River wouldn't think that I was a flake. It was funny, because when River sent me a letter back, he said that he knew me before receiving the album. The funniest thing was that pretty much the same thing happened—River got in touch with my music and I got in touch with his acting career at pretty much the same time. It's magical.

CB: Of all the contemporary Brazilian musicians, you've had the closest relationship with jazz and jazz musicians.

MN: Until a few years ago, the jazz artists that I knew tended to be the more open-minded musicians, the people who were looking for more novelty. So the first time Herbie went to Brazil he got in touch with me, and we played together on my first American release, *Courage*. Then afterwards, I did one of the best albums of my life, *Native Dancer*, with Wayne Shorter. It seems that...maybe it's just the jazz artists that I know, but they're the ones who are more open-minded, searching for more novelty.

The last few years, a lot of pop artists have come to Brazil searching for a new thing: some just as a matter of interest and some who are sick and tired of what they were doing, they were looking for a novelty. But I'm against categorizing: "These are jazz people, these are pop people." "I just listen to jazz, I just listen to pop." I think that people should be open and listen to everything.

CB: Now that you've played America a few times over the past five years, how do you feel about playing here?

MN: I've had a very positive experience playing here. Everybody used to say, "Well, if you don't sing in English, they won't receive you very well." But I never had this kind of problem. I've always had very good experiences everywhere, not only in America but all over the world. I'm here to disprove that.

CB: When you know that most of the people don't speak Portuguese, does that affect your performance?

MN: I don't have any problems with that because, in a certain sense, everybody understands what I'm doing, they understand the emotion. The melody itself brings all the emotion that the lyrics bring and the voice identifies different emotions and feelings with different modulations. In the end, there's this link you have between melody and lyrics—people manage to get it even if they do not understand Portuguese because they can feel the way my voice is floating.

I'll give you an example, but please don't think that I'm trying to compare myself with this person. The first time I heard Ray Charles, I barely understood English, but I freaked out, because I was feeling everything that Ray Charles was singing. I could capture all that emotion that was coming out of Ray Charles' heart. That's what music's all about.

CB: When you're singing to a non-Portuguese-speaking audience, do you change the way you sing?

MN: When I'm singing to a non-Portuguese-speaking audience I have more freedom in my performances. Because when I'm performing in Brazil, people always sing with me. So I have to do every song exactly as it was recorded. When I'm singing to people without a language demand, I can improvise more, I can use the words in a different way than I can when I'm singing to a Brazilian or Portuguese audience. I don't have to follow the rules so strictly, because people don't expect me—like they do in Brazil—to do exactly what they hear on the radio.

A very interesting point is that, all these chances that I have to have more freedom when I do something outside of Brazil gives me a lot of strength when I go back to Brazil. When I go back, at the end of, say, a tour of the United States or Europe, I start improvising in the way that I did outside of Brazil. The results that come out on the following album, because I tend to put on the album this improvisation, this freedom that I have touring outside of Portuguese-speaking places. It's almost a Catch-22 situation, because the next songs that people are going to get to know from the radio have all that improvisation, all those feelings, that I got from foreign audiences.

CB: Some Brazilian musicians have expressed pessimism about the future for Brazilian music, saying that young Brazilians are favoring American and English pop and rock and, in response, that young Brazilian musicians are stripping the Brazilian elements from their music. Do you feel the same way?

MN: It's very problematic right now. Brazilian music is much more respected, and better received, outside of Brazil than it is right now in Brazil. You're always under a certain dictatorship imposed by record companies and radio stations. It tends to look like they're trying to put an end to Brazilian culture. But I'm not pessimistic—Brazil's a very big country, a very big place, and I see a lot of young people getting very interested right now in what can be considered Brazilian culture in general. The younger people that are starting to get more interested in Brazil are starting to have this feeling, because Americans, for instance, are getting more and more interested in Brazilian music every day. People in Brazil are starting to notice this, saying, "Oh, this is cool, people really do like this." I think this is one of the things that might change the status of Brazilian music. But I hope it happens quickly enough so that people really can see this as Brazilian music. A lot of people all over the world do not see bossa nova, for instance, as Brazilian music anymore.

But I'm not pessimistic, Brazil is a very vast country. If people want to put an end to Brazilian culture, they will have to finish with the whole country. When I'm talking about all these problems, I'm not talking about the Brazilian audience. The Brazilian audience is very open-minded to music in general. I'm talking about those that control the information.

AFROPOP, ALL OVER THE MAP: *Afropop*, that fine **National Public Radio** series that premiered last year, is taking a broader world view for next season (or would that be a broader *world beat* view?). That's not to say that *Afropop* is abandoning Africa, *au contraire*. But it's going to mix some of the spices of the Africa diaspora into its mix. No, not **James Brown** and **Louis Armstrong**, but Brazil's **Gilberto Gil**, Colombia's **Joe Arroyo**, Cuba's **Los Van Van**, Jamaica's **Ziggy Marley**...you get the idea. *Afropop Worldwide* is the new handle for the series, and it gets under way, with host **Georges Collinet** still in tow, on January 4 with **Thomas Mapfumo** recorded at S.O.B.'s.

AFRONEWYORKPOP: It's mind-boggling how many African pop stars are shuttling around the States these days. For example, within two weeks recently **Thomas Mapfumo**, **Yousou N'Dour**, **Tabu Ley Rocherau** and **King Sunny Ade** were all in New York. Amazing. There's even a new African club open, **Kilimanjaro**, to give S.O.B.'s a run for its money. Also, check out **Mahlathini** and the **Mahotella Queens** (whose Central Park concert this summer was one of the concert highlights of my year) on the new **Art of Noise** album. *Afropop* goes boom!

Lee Jeske

POP REVIEWS

■ Singles

□ **THE BLUE HEARTS:** "Be Nice" b/w "Hammer" (Juggler YGKS 124)

This single answers the eternal question: what would happen if you locked four young Japanese musicians in a cramped room with only a tape of the Clash's first album and a Walkman? Like pre-dental-plan Strummer, you can't understand a word (both songs are sung in Japanese), but don't let that throw you. Although neither of these tunes are as dangerous as vintage Clashmusic—the Blue Hearts have as much pop as punk in their blood—they're damn near as much fun. "Hammer" is a total ripoff of "Clash City Rockers," but it's also the coolest rip since Joe "King" Carrasco and the Crowns stole their entire careers from the two chords in "96 Tears." The Blue Hearts have released more than three full albums in Japan, and a stateside EP compilation is due in April, 1990. Call Juggler at (503) 223-9419 for more info. (Keith Gorman)

□ **THE COVER GIRLS:** "We Can't Go Wrong" (Capitol 79867)

The title track from the Cover Girls' latest album, this is a typical high-school dance ballad that's probably about a high school relationship and sounds suspiciously as if a high school cheerleader is singing it. It's not a *bad* song—it's actually pretty catchy. Prom night sweethearts will eat it up. (Stephanie Brainerd)

□ **KENNY ROGERS:** "Christmas in America" (Reprise 7-22750-A)

Get out your Santa hats, hang up Old Glory, and hold your candles aloft... Rogers performs this touching Christmas anthem with such patriotic spirit and genuine emotion it will tug at the heartstrings of just about any real American. Written by Dolly Parton, "Christmas in America" is a charming seasonal tune that should bring good cheer to folks who dig country music, and probably a few others, too. (SB)

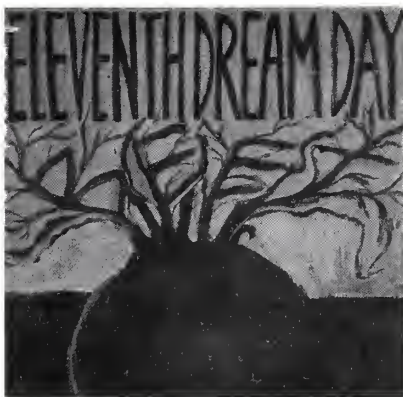
■ Albums



□ **THE KINKS:** *UK Jive* (MCA 6337)

UK Jive finds the Kinks greeting their January induction into the Rock and Roll Hall of Fame with a full-on frontal assault. Proving that age is no barrier to a fresh hard-rock attack, the brothers Davies have sculpted an album that kicks like a donkey while retaining the frontal-lobe activity that has distinguished Ray's writing for,

what, 25 years or so. Although not as consistent throughout as *Schoolboys in Disgrace* (but, then, what is?), *UK Jive* remains an occasionally brilliant slab of vinyl. In "How Do I Get Close," the difficulties in becoming intimate are set to a classic Kinks guitar arrangement, while "War Is Over" and "Down All the Days" recall the Merseybeat pop and the vocal teamwork of the Davies' early work. Throughout the album, difficult themes are illuminated in a literate manner that never resorts to sloganeering or easy answers. Perhaps that is one reason why the Kinks never enjoyed the Coliseum-level success of their contemporaries. They've never felt the need to simplify a complex world. The smile of the album is "Dear Margaret," Dave Davies' love letter (*Blue Velvet*-style) to Maggie Thatcher. (David Byrnes)



□ **ELEVENTH DREAM DAY:** *Beet* (Atlantic 7 82053-1)

From the edge of Lake Michigan comes the Eleventh Dream Day and their major-label debut, *Beet*. With Big Dipper guitarist Gary Waleik in the producer's chair, they've managed to deliver a sonically powerful LP without changing their previous sound one bit. *Beet* falls somewhere in between the Dream Syndicate circa *The Days of Wine and Roses*, and the extremes of Television's ROIR cassette, *The Blow Up*. Whether it's the MC5 reference in "Between Here and There," or the *Marquee Moon*-isms of "Baghdad's Last Ride," it's not difficult to figure out that Eleventh Dream Day have a foundation built on classic guitar pop. Put this one on the top of your Christmas list. (Robb Moore)



□ **IMAGINING YELLOW SUNS:** *Imagining Yellow Suns* (Dr. Dream DDC 8921)

Out of Orange County, California comes this week's biggest and best surprise: the psychedelic power pop of Imagining Yellow Suns. Their self-titled debut is a seamless blend of influences (Beatles, Pink Floyd, Television and, dare I say...Zeppelin)

that moves between musical spheres (as in "The News...Everybody's High") without ever losing its transcendental, hypnotic groove. Anchored by a musical sense that both creates space and gets in your face, the group's three-part vocal harmonies, combined with intelligent and perceptive songwriting, make this album a rewarding journey from start to finish. From the internal musings of "Alone (And in the Dark)" and "Are You There" to the political "Who Owns the Land," Imagining Yellow Suns covers miles of musical territory without ever succumbing to pretension or self-importance. To top it all off, the band sneaks in a few surprises, like a chorus of the Beatles' "I Want You/She's So Heavy" in the middle of the Tom Verlaine-inspired "Black Crow," paying homage with a wink of the eye. Don't blink! (DB)



□ **BUFFALO TOM:** *Buffalo Tom* (SST 250)

It's not too surprising that J. Mascis co-produced the Buffalo Tom record. Even without his help, they bear more than a passing resemblance to Dinosaur Jr. Both bands are East Coast power trios with a somewhat similar sound. However, the thing that sets them apart are the songs themselves. Buffalo Tom avoids the senseless noise jams and excess of other bands in this genre and gets down to the heart of the matter—songwriting. With this, their first LP, they show that they can go from the full-throttle pop of "Sunflower Suit" to the slower, almost Husker-ish "The Bus." A fantastic debut. Highly recommended. (RM)



□ **IAN McCULLOCH:** *Candleland* (Sire 4-26012)

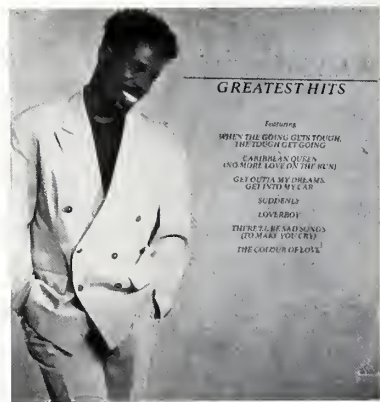
Casting a somber tone over mood-master and ex-frontman of Echo and the Bunnymen Ian McCulloch's solo debut is a blurred black & white photo, the design of which was lifted from labelmates the Replacements' *Don't Tell a Soul* cover art. That small crime aside, the aptly titled *Candleland* finds McCulloch firmly ensconced in the internal landscapes that have become his

oeuvre. The smoothly brooding vocals and gloomy pop arrangements remain solid throughout, if unspectacular. Missing, more than anything, is the directly emotional and passionate nature of writers like Westerberg that McCulloch would be better off borrowing in place of cover art. He'll have hits on this album—"Proud to Fall," "The White Hotel" and "The Flickering Wall" are all picked to click without a hitch—but he won't bust out. The shame is that McCulloch is talented enough. It just doesn't seem that important to him. (DB)



□ **DURAN DURAN:** *Decade* (Capitol 93178)

Pop's premier pretty boys present pleasant puffery from their prosperous past. Though the band has long been usurped in both relevance and prettiness, this collection—the *essential* Duran Duran if you will—recalls all the group's finer moments...and then some. Though the band's formula for presenting vague, often meaningless lyrics—and the pretentiousness that entails—eventually evolved into a somewhat clearer, though no less pretentious, pseudo-social/political vision, they remain laughably self-important. They've never been about all that much, despite Simon Le Bon's labored, nasal vocals that strain to convince otherwise, but they have managed to make a good show of it now and again. This is the best Duran Duran album ever, and the only one really worth owning. (Ernest Hardy)



□ **BILLY OCEAN:** *Greatest Hits* (Jive/RCA 1271-1-J)

Despite the mock he-man stance of "Get Outta My Dreams, Get Into My Car" or the calculated eyebrow-raising title, "I Sleep Much Better (In Someone Else's Bed)" (a new track), Ocean is one of the most innocuous performers today. Absolutely free of any hint of risk or danger, this light, toe-tapping collection is the perfect stocking-stuffer for Mom...or Granny. (EH)

CASH BOX CHARTS

TOP 100 SINGLES

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

December 2, 1989



#1 Single: Paula Abdul



#1 Debut: Eddie Money #70



To Watch: Quincy Jones #50

		Total Weeks ▼ Last Week ▼				Total Weeks ▼ Last Week ▼	
1	THE WAY THAT YOU LOVE ME (Virgin 7-99982)	Paula Abdul	3	11	51	I REMEMBER YOU (Atlantic 7-88886)	Skid Row 75 2
2	ANGELIA (EMI B-50218)	Richard Marx	2	9	52	CALL IT LOVE (RCA 9039-2-RDJ)	Poco 43 15
3	WE DIDN'T START THE FIRE (Columbia CSK 73021)	Billy Joel	6	8	53	DR. FEELGOOD (Elektra 69271-4)	Motley Crue 46 14
4	LOVE SHACK (Reprise 7-22817)	B-52's	4	15	54	BUST A MOVE (Island/Delicious Vinyl 105)	Young M.C. 47 10
5	ANOTHER DAY IN PARADISE (Atlantic 7-88774)	Phil Collins	12	5	55	TENDER LOVER (Solar 4-74003)	Babyface 70 2
6	BACK TO LIFE (Virgin 7-99171)	Soul II Soul	10	9	56	LOVE SONG (Elektra 7-69280)	The Cure 51 18
7	DON'T KNOW MUCH (Elektra 7-69261) Linda Ronstadt with Aaron Neville		11	10	57	MIXED EMOTIONS (Columbia 38-69008)	The Rolling Stones 48 14
8	POISON (Epic 34-68958)	Alice Cooper	8	13	58	WHEN I LOOKED AT HIM (Arista AS1-9868)	Expose 52 16
9	BLAME IT ON THE RAIN (Arista 1-9904)	Milli Vanilli	1	8	59	ME SO HORNY (Skywalker 130)	The 2 Live Crew 53 9
10	WITH EVERY BEAT OF MY HEART (Arista AS1-9895)	Taylor Dayne	15	7	60	WAS IT NOTHING AT ALL (A & M 1451)	Michael Damian 77 2
11	DON'T CLOSE YOUR EYES (Atlantic 7-88902)	Kix	13	9	61	I'M NOT THE MAN I USED TO BE (I.R.S./MCA 53686)	Fine Young Cannibals 67 6
12	WHEN I SEE YOU SMILE (Epic 34-69082)	Bad English	5	11	62	DON'T ASK ME WHY (Arista AS 1-9880)	Eurythmics 57 10
13	RHYTHM NATION (A&M 1455)	Janet Jackson	21	4	63	SOLD ME DOWN THE RIVER (I.R.S. 73002)	The Alarm 58 6
14	LEAVE A LIGHT ON (MCA 53709)	Belinda Carlisle	16	10	64	GLAMOUR BOYS (Epic 34-68548)	Living Colour 59 15
15	LIVING IN SIN (Mercury Polygram 876 070-7)	Bon Jovi	18	9	65	IF I COULD TURN BACK TIME (Geffen 7-22886)	Cher 60 21
16	LISTEN TO YOUR HEART (EMI 50223)	Roxette	7	15	66	THE WAY TO YOUR HEART (EMI 50217)	Soul Sister 61 11
17	DON'T SHUT ME OUT (Chrysalis 23389)	Kevin Paige	24	15	67	HEAVEN (Columbia 38-68985)	Warrant 62 19
18	JUST LIKE JESSE JAMES (Geffen 7-22844)	Cher	25	7	68	PRETENDING (Reprise/Warner Bros. 4/7-22732)	Eric Clapton 71 4
19	GET ON YOUR FEET (Epic 34-69064)	Gloria Estefan	9	10	69	IT'S NOT ENOUGH (RCA 9032-7-R)	Starship 64 18
20	THE LAST WORTHLESS EVENING (Geffen 7-22771)	Don Henley	22	9	70	PEACE IN OUR TIME (Columbia 38-68996)	Eddie Money DEBUT 14
21	SOWING THE SEEDS OF LOVE (PolyGram 874 4710)	Tears For Fears	14	14	71	TALK TO MYSELF (Geffen 7-22936)	Christopher Williams 65 13
22	JUST BETWEEN YOU AND ME (Atlantic 88781)	Lou Gramm	26	6	72	IT'S NO CRIME (Solar 4-68966)	Babyface 55 16
23	DON'T MAKE ME OVER (Next Plateau 325)	Sybil	35	8	73	JANIE'S GOT A GUN (Geffen 22727)	Aerosmith 87 2
24	COVER GIRL (Columbia 38-69088)	New Kids On The Block	17	12	74	BABY COME TO ME (Columbia 38-68969)	Regina Belle 68 8
25	OH FATHER (Sire/Warner Bros. 4/7-22723)	Madonna	29	5	75	LULLABY (Elektra)	The Cure 80 2
26	LOVE SONG (Geffen 7-22856)	Tesla	32	7	76	I'M A BELIEVER (A & M 1454)	Giant 69 7
27	PUMP UP THE JAM (SBK 07311)	Technotronic (featuring Felly)	42	6	77	BACK TO THE BULLET (Polydor 889 976-4)	Saraya 83 4
28	ROCK AND A HARD PLACE (Columbia 38-73057)	Rolling Stones	31	5	78	GIRL I'M GONNA MISS YOU (Arista AS1-9870)	Milli Vanilli 72 18
29	LOVE IN AN ELEVATOR (Geffen 7-22845)	Aerosmith	19	14	79	GIRL I AM SEARCHING FOR YOU (LMR 74005)	Stevie B 73 7
30	DIDN'T I BLOW (YOUR MIND) (Columbia 38-36960)	New Kids on The Block	20	11	80	STEAMY WINDOWS (Capitol 44473)	Tina Turner DEBUT
31	THIS ONE'S FOR THE CHILDREN (Columbia 38-73064)	New Kids On The Block	49	3	81	NEW THING (Atco 7-99207)	Enuff Z'Nuff 74 3
32	I LIVE BY THE GROOVE (Chrysalis B-23427)	Paul Carrack	39	7	82	DON'T TAKE IT PERSONAL (Arista 1-9875)	Jermaine Jackson 88 3
33	THE ARMS OF ORION (Warner Bros. 7-22757)	Prince (with Sheena Easton)	36	6	83	TOO HOT (Columbia 38-68996)	Loverboy DEBUT
34	DOWNTOWN TRAIN (Warner Bros. 7-22685)	Rod Stewart	54	2	84	MY HEART SKIPS A BEAT (Capitol 44436)	The Cover Girls 76 12
35	HEALING HANDS (MCA 53692)	Elton John	23	15	85	WHAT I LIKE ABOUT YOU (Wing/Polygram 889 678-7)	Michael Morales 78 16
36	EVERYTHING (MCA 53714)	Jody Watley	38	7	86	START MY HEART (Elektra 7-69249)	Motley Crue DEBUT
37	HOW I AM SUPPOSED TO LIVE WITHOUT YOU (Columbia 38-73017)	Michael Bolton	41	6	87	(YOU'RE MY ONE AND ONLY) TRUE LOVE (Vendetta 1433)	Seduction 79 17
38	WHEN THE NIGHT COMES (Capitol 44437)	Joe Cocker	45	5	88	WHAT KIND OF MAN WOULD I BE (Reprise 4/7-22741)	Chicago DEBUT
39	ROCK WIT'CHA (MCA 53652)	Bobby Brown	27	15	89	LET GO (Wing/Polygram 871 722-7)	Sharon Bryant 81 16
40	FREE FALLIN' (MCA AC-53728)	Tom Petty	44	5	90	PRINCIPAL'S OFFICE (Delicious Vinyl/Island 7-99137)	Young MC DEBUT
41	THE BEST (Capitol B-44442)	Tina Turner	28	14	91	DON'T LOOK BACK (I.R.S. 53695)	Fine Young Cannibals 82 17
42	FOOL FOR YOUR LOVING (Geffen 4-22715)	Whitesnake	50	5	92	RADAR LOVE (Atlantic 7-88836)	White Lion 84 10
43	MISS YOU MUCH (A&M 1445)	Janet Jackson	30	14	93	YOU ARE MY EVERYTHING (Columbia 38-73035)	Surface 85 4
44	SWING THE MOOD (Atco 7-99140)	Jive Bunny And The Mastermixers	56	3	94	OVER AND OVER (Atlantic 7-88799)	Pajama Party DEBUT
45	TWO TO MAKE IT RIGHT (Vendetta 1464/A&M)	Seduction	63	3	95	DON'T WANNA LOSE YOU (Epic 34-68959)	Gloria Estefan 86 22
46	THE ANGEL SONG (Capitol 44449)	Great White	33	11	96	CHERISH (Sire 4-7-22883)	Madonna 89 16
47	LICENCE TO CHILL (Jive 1279-4-JS)	Billy Ocean	34	9	97	RUNNIN' DOWN A DREAM (MCA 53682)	Tom Petty 90 17
48	SUNSHINE (Island/4th & Broadway 7489)	Dino	37	12	98	HANGIN' TOUGH (Columbia 38-68960)	New Kids On The Block 91 20
49	SUGAR DADDY (Warner Bros. 22819)	Thompson Twins	40	11	99	THAT'S THE WAY (SBK-07303)	Katrina and the Waves 92 19
50	I'LL BE GOOD TO YOU (Qwest/Warner Bros. 22697)	Quincy Jones	66	3	100	BIG TALK (Columbia 38-69016)	Warrant 93 4

Buck Owens: Still the Same Ole Buckaroo

BY KAY KNIGHT

ISAT, A LITTLE NERVOUSLY, WAITING for the West Coast King of Country Music to answer at the other end of the telephone line. We had already rescheduled this interview once because Buck Owens was suffering from cold and flu symptoms and I was afraid he wouldn't be in the best of moods if he was still under the weather. But when the voice answered, it was one of the most warm and congenial I've ever heard.

"I sure am sorry I've kept you waiting on this interview," Owens began. "But I just haven't been able to shake this dang cold. Since I usually get more sympathy here at the office than I do at home, I decided to come on in to work and be pampered.

"So, what would you like to talk about?" he chuckled. What a question, I thought. There is so much I could ask him and so many things I was interested in knowing about this legendary entertainer.

First of all, we're talking about a man who was once country music's biggest star, one who has already made a permanent mark in country music history.

Owens has had 31 number one country hits, 26 of which were consecutive #1s and 19 of which were chart-toppers between 1963 and 1969. They include classics like "I've Got a Tiger by the Tail," "Together Again," "Act Naturally," ~-~ "Love's Gonna Live Here" and "Under Your Spell Again." The list could go on and on. The Beatles recorded "Act Naturally," two years after it went #1 for Owens, adding to his credibility with rock and roll fans, and in 1966 Ray Charles hit big with Owens' "Cryin' Time."

Owens won numerous country music awards and was the co-host of TV's *Hee Haw*, the longest-running show in television syndication. By the mid-'60s, Owens had begun to build an investment empire that included real estate, radio stations, publishing companies, booking agencies and a cattle ranch.

But in 1979, Owens stopped recording and in 1984 he walked away from *Hee Haw* after 17 years, never to look back.

"At the time, I was very disillusioned and unhappy about where country music was going. Besides, at the time, I couldn't even get arrested as far as radio went," he said, laughing heartily. "As far as *Hee Haw* is concerned, I had some good times there through the years, but I was burned out. Weekly television is death for recording artists. It's too much exposure and the mystery is no longer there."

Owens' music has been described by

some as straddling the line between honky-tonk and rockabilly—a description Owens says pretty well fits the bill. "It's also been called 'rockin' honky-tonk,'" he says. "Maybe that's what it is. It's honky-tonk music with a beat! It certainly is not music to take a nap by!"

Owens explains further: "What I've written and sung about is just what the moment was about. I used to sit down and think I had to write because I *hadn't* written for a month. It would be structurally right, you know, the syllables and everything, but those songs invariably turned out to be pretty worthless, and it didn't take me long to figure that out.

"It's the same thing as I see with a lot of the songs today," Owens explains, "and I'm going to be quite open and frank with you...I think a lot of today's songs are too much perspiration and not enough inspiration—and that gives me constipation! That's true! What I'm saying is, it's too structured, too manufactured, too concerned with whether radio will play it instead of will the record buyers buy it, because we all know how important radio is in selling records."

Owens' music has always been exactly what he wants it to be, whatever others thought of it. "In those days," he remembers, "people thought that the guitars and the drums were rather raunchy. I thought so too. But I think doing what I did is what I've always done the best."

What Buck Owens did was what later became known as "the Bakersfield Sound." His return to the recording industry proved just how durable his part in the Bakersfield sound is, nearly 30 years after he created it, and how much *his* music has shaped today's.

"As long as you've got the Randy Trivises and the Ricky Van Sheltons and the Dwight Yoakams doing traditional country, then the shot is always there that the sound will be strong," Owens states. "I don't know if it will ever come back as strong as I'd like to see it, but as long as young people like Clint Black and Rodney Crowell are out there doing it, it's going to continue to prosper."

In talking about his return to recording and touring, Owens affectionately mentions Dwight Yoakam. He says even though he had already been passively contemplating coming back to the music scene before Yoakam visited him two years ago, he does admit that there is something special that happened when the two met.

"I liked him immediately," Owens recalls. "He was one of these young fellows that just came by my office unan-



BUCK OWENS

nounced. He didn't call, set up an appointment or anything—he just showed up... Anyway, like I said, I liked him immediately. There's just an electricity and magic between us when we talk or sing together, or whatever."

Owens says he knew that Yoakam had dedicated his album to Owens, and said he had read all the things that Yoakam had been saying about him. "That first night I went out to see his show, I did get up and sing with him," Owens says. "His band knew several of my songs, and it just felt natural."

Owens, one to believe that certain people and certain things are meant to occur in our lives, says he believes that is *exactly* what has happened with himself and Yoakam. "I absolutely believe that is what happened," Owens insists. "I don't know why these things happen or who says what happens, but I have seen it happen so many times before. It's the timing. It's where you are, when you are, and what's happening."

Owens says what really prompted it all—the collaboration between himself and Yoakam—was when Owens, along with Merle Haggard, was invited by the Country Music Association to appear on its 30th Anniversary television special to represent the Bakersfield sound.

"When Merle couldn't come at the last minute, I asked if Dwight could come with me," Owens says. "They told me to bring him and to bring a song about Bakersfield with us. We performed 'Streets of Bakersfield' on the show and got great response."

Shortly after that, the Academy of Country Music asked the duo to sing the same song on its awards show, again garnering the two positive response, and the rest is history.

Owens came back to Capitol Records to record once more. His debut album upon returning was *Hot Dog*, a good album mostly made up of new versions of older songs. Owens' latest release, *Act Naturally*, features both old and

new material and is classic Buck Owens. He is currently wrapping up a tour that will include about 80 performances this year, some with Yoakam, and is gearing up to promote his new album's release. This time Owens recorded the title cut, which was the LP's first release, with former Beatle Ringo Starr. The video from that single is one of the most popular country videos airing nationally.

Walking away from it all when he was still in demand, still in the spotlight, may have been just what he needed to really get his musical career in perspective.

"I think maybe what happened is that I was so disappointed with the business in 1979 when I walked away...and now I was ready to come back," Owens says, thoughtfully. "After I was away for a while, I'd see in the newspaper or hear on the radio, 'What's happened to Buck Owens?' And the longer I was gone, the *more* people seemed to ask if I was ever coming back. I've always tried to 'keep things between the ditches,' you know? I've never tried to push myself too hard one way or the other.

"It's fun to do things because you want to and not because you have to," says Owens, quite matter-of-factly. "I can do it, but it has to be because I still enjoy it. I didn't want to die sitting in a motel room somewhere, waiting to play some little club on the road. I intend to do things at my pace, my way. The boredom of sitting in some motel room and the loneliness is enough to drive you crazy. I've been through it and I didn't like it then. I would like it even less now.

"I'm back for as long as I love it and for as long as the people want my kind of music and me," Owens promises. "I'm still doing my music, my way. This is who I am. I hope you like it, 'cause this is Buck Owens." ○

CASH BOX CHARTS

COUNTRY SINGLES

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

December 2, 1989



#1 Single: Garth Brooks



#1 Debut: The Judds #49



To Watch: Tanya Tucker #27

		Total Weeks ▼	Last Week ▼
1	IF TOMORROW NEVER COMES (Capitol B-44430)	Garth Brooks	3 12
2	YELLOW ROSES (Columbia 3869040)	Dolly Parton	1 13
3	TWO DOZEN ROSES (Columbia 38-69061)	Shenandoah	6 10
4	IT'S JUST A MATTER OF TIME (Warner Bros. 7-22841-A)	Randy Travis	5 9
5	I'VE BEEN LOVED BY THE BEST (RCA 9017-7-RAA)	Don Williams	10 11
6	THE LONELY SIDE OF LOVE (MCA-53702)	Patty Loveless	8 11
7	BAYOU BOYS (Universal UVL-66016)	Eddy Raven	2 14
8	THE RACE IS ON (Capitol/Curb B-44431)	Sawyer Brown	4 14
9	A WOMAN IN LOVE (RCA-9027-7-R)	Ronnie Milsap	12 9
10	THE VOWS GO UNBROKEN (ALWAYS TRUE TO YOU) (Reprise 7-22828-A)	Kenny Rogers	7 12
11	OUT OF YOUR SHOES (RCA 9016-7-RAA)	Lorrie Morgan	15 11
12	AN AMERICAN FAMILY (MCA 53710)	Oak Ridge Boys	9 16
13	ALL THE FUN (RCA 9015-7-RAA)	Paul Overstreet	13 9
14	THERE GOES MY HEART AGAIN (Warner Bros. 7-22796-A)	Holly Dunn	17 8
15	YOU MUST NOT BE DRINKING ENOUGH (RCA 8973-7-5AA)	Earl T. Conley	16 8
16	LET IT BE YOU (Epic 34-68995)	Ricky Skaggs	11 15
17	WHO'S LONELY NOW (Warner Bros. 7-22779-A)	Highway 101	19 6
18	THAT JUST ABOUT DOES IT (Columbia 38-69084)	Vern Gosdin	20 8
19	IT'S YOU AGAIN (MCA 53732)	Skip Ewing	21 8
20	IT AIN'T NOTHING (RCA 9059-7-RAA)	Keith Whitley	23 6
21	COUNTRY CLUB (Warner Bros. 7-22882-A)	Travis Tritt	14 12
22	SHE'S GONE GONE GONE (Universal UVL-66024)	Glenn Campbell	25 9
23	MANY A LONG AND LONESOME HIGHWAY (Columbia 38-73042)	Rodney Crowell	27 5
24	SIMPLE MAN (Epic 34-73030)	Charlie Daniels	26 7
25	NEVER ALONE (MCA 53117)	Vince Gill	18 10
26	DIDN'T EXPECT IT TO GO DOWN THIS WAY (RCA 9029-7-RAA)	K.T. Oslin	28 5
27	MY ARMS STAY OPEN ALL NIGHT (Capitol 79810)	Tanya Tucker	49 5
28	TILL I CAN'T TAKE IT ANYMORE (Atlantic America 7-88815)	Billy Joe Royal	30 6
29	IN MY EYES (MCA 53727)	Lionel Cartwright	33 4
30	MY SWEET LOVE AIN'T AROUND (Capitol 79788)	Suzy Boggass	31 7
31	WALK SOFTLY ON THIS HEART OF MINE (Mercury/PolyGram 874-744-7)	The Kentucky HeadHunters	34 7
32	THERE YOU ARE (Columbia 38-73015)	Willie Nelson	35 8
33	NOBODY'S HOME (RCA 9078-7-RAA)	Clint Black	45 3
34	WHEN I COULD COME HOME TO YOU (MCA 53738)	Steve Wariner	38 6
35	RADIO LOVER (Epic 34-73070)	George Jones	39 3
36	WHEN ITS GONE (Universal UVL-66023)	Nitty Gritty Dirt Band	43 6
37	IF YOUR HEART SHOULD EVER ROLL THIS WAY AGAIN (RCA 9014-7-R)	Jo-el Sonnier	40 4
38	BIGGER MAN THAN ME (Stop Hunger SHR-MJ-1103)	Mickey Jones	41 6
39	TILL LOVE COMES AGAIN (MCA-53694)	Reba McEntire	22 12
40	I CAN'T TURN THE TIDE (RCA 90767-RAA)	Baillie & The Boys	44 4
41	IF I EVER FALL IN LOVE AGAIN (MCA B-44432)	Anne Murray & Kenny Rogers	24 7
42	BLACK AND WHITE (Columbia 38-73054)	Rosanne Cash	50 2
43	AMY'S EYES (16th Ave. PB-70435)	Charlie Pride	47 4
44	BURNIN' OLD MEMORIES (Mercury 874-672-05)	Kathy Mattea	29 15
45	START ALL OVER AGAIN (MCA/Curb MCA-53746)	Desert Rose Band	51 3
46	THE CENTER OF MY UNIVERSE (MCA MCA-53719)	The Bellamy Brothers	55 2
47	QUIT WHILE I'M BEHIND (Warner Bros. 7-22763-A)	Jennifer McCarter & The McCarters	52 3
48	ACE IN THE HOLE (MCA 536933)	George Strait	32 15

		Total Weeks ▼	Last Week ▼
49	ONE MAN WOMAN (Curb/RCA 9077-RAA)	The Judds	DEBUT
50	A BETTER LOVE NEXT TIME (Epic 3468979)	Merle Haggard	36 16
51	STATUE OF A FOOL (Columbia 38-73077)	Ricky Van Shelton	DEBUT
52	I'M GOING BACK TO OKLAHOMA (SOA SOA-008)	Tammy Lucos	52 5
53	WHERE'VE YOU BEEN (Mercury/PolyGram 876-262-7)	Kathy Mattea	DEBUT
54	IF YOU COULD ONLY SEE (Tug Boat TG-1007)	Richie Ballin	59 4
55	HIGH COTTON (RCA 8948-7-RAA)	Alabama	37 15
56	WHERE DID THE MOON GO WRONG (Mercury 876-228-7)	Daniele Alexander	57 2
57	LIVING PROOF (Columbia 38-68994)	Ricky Van Shelton	42 19
58	TELL ME WHY (CRB-10568)	Jann Browne	DEBUT
59	GIRLS LIKE HER (Bear BR-2009)	Justin Wright	67 3
60	A HEART I CAN'T HANDLE (Mercury/PolyGram 876-112-7)	The Statlers	DEBUT
61	I ONCE HAD YOU (Tra-Star TS-1232)	Heith Locklear	66 3
62	THE GREAT DIVIDE (Warner Bros. 7-22751-A)	Gene Watson	DEBUT
63	THE LOVE SHE FOUND IN ME (Sundial SR-163)	Hal Gibson	63 4
64	LEAVE IT ALONE (Warner Bros. 7-22773-A)	The Foresters	DEBUT
65	SOMETHING'S GOT A HOLD ON ME (Soundwaves SW-4830)	James Rogers	72 3
66	FINDERS ARE KEEPERS (Warner Bros./Curb 7-22945-A)	Hank Williams Jr.	46 19
67	SOMETIMES LOVE'S NOT A PRETTY THING (Columbia 38-69062)	Zaca Creek	48 10
68	HARD TIMES FOR AN HONEST MAN (MCA 53731)	James House	54 5
69	LOVE IS A LIAR (Curb CRB-10529)	Cee Cee Chapman	56 4
70	BLUE BONNET BLUES (American Cowboy Songs U-25934)	Chris LeDoux	77 2
71	I'M A BELIEVER (Stop Hunger SHR-1102)	Missy Maxwell	79 2
72	DON'T FORGET YOUR WAY HOME (Tra-Star TS-1230)	Teresa Kennedy	58 5
73	DARKNESS OF THE LIGHT (Associated Artists AA-505)	Herrell & Scott	80 2
74	THAT'S WHAT MAKES THE GOOD TIMES ROLL (Tra-Star TS-1235)	Eddy Lee Carr	81 2
75	SAY WHAT'S IN YOUR HEART (RCA 9034-7-RAA)	Restless Heart	60 17
76	STILL THE SAME (Playback 75714)	Bonnie Guitar	76 3
77	SOMEBODY'S CHEATIN' (Playback 1332)	P.J. Altman	83 2
78	I REFALL IN LOVE (SOA SOA-011)	Lariat	DEBUT
79	BIG GIRLS DON'T CRY (Tra-Star TS-1233)	Linda Carol Forrest	DEBUT
80	RADIO ROMANCE (16th Ave. PB-70437)	Canyon	87 2
81	GOD BLESS AMERICA TONIGHT (Fraternity F-3546-A)	Vetz	DEBUT
82	STORIES, TROPHIES AND MEMORIES (16th Ave 70434)	Randy Van Warner	89 2
83	HONEY I'M ALRIGHT (Gallery II 92037-A)	Bunny Mills	DEBUT
84	THRILL OF LOVE (Curb CRB-10563)	Kennard & John	85 2
85	ONE WAY TICKET (Caprice CIR-2358-A)	Joey Welz	DEBUT+
86	AIN'T NO ONE LIKE ME IN TENNESSEE (Happy Man HM-822AA)	Holly Ronick	61 8
87	WHEN I LOOK INTO YOUR EYES (Overton Lee OLR-45-134A)		DEBUT
88	SWINGIN' DOORS (TRACK TR-206)	Buck Hall	62 5
89	FAMILY TREE (Warner Bros. 7-22765-A)	Michael Martin Murphy	64 6
90	I HEARD EVERY WORD (GBS GBS-798A)	Ernie Bivens III	65 5
91	KILLIN' TIME (RCA 8945-7-RAA)	Clint Black	68 19
92	BLUE BLOODED WOMAN (Arista AS1-9892)	Alan Jackson	69 3
93	WOODEN PAINTED PONY (Overton Lee OLR-45-133-A)	Pat Murphy	70 7
94	NEVER HAD IT SO GOOD (Columbia 38-69050)	Mary Chapin Carpenter	71 13
95	MY GUY (Tug Boat TG-1008)	Diane Darrah	73 4
96	THERE IN YOUR WORLD (GBS GBS-797)	Karen Donavan	74 4
97	TIE ME UP (HOLD ME DOWN) (Bitter Creek BCR-07789)	David Speegle	75 4
98	YOU'RE ONLY A MEMORY AWAY (Taste Of Texas TOT-3334)	Johnny Cantrell	78 7
99	LONG WHITE CADILLAC (Reprise 7-22799)	Dwight Yoakam	82 8
100	LOVE BOUND (Sundial SR-159)	Sheri Cristi	84 7

COUNTRY MUSIC

ALBUM RELEASES



□ BUTCH BAKER: *We Will* (Mercury/PolyGram 834 777-4)

After years of paying his dues and releasing numerous singles, Baker's full talents are finally showcased in his long-overdue debut album, *We Will*. This LP truly captures the essence of this fine vocalist's versatility. He captures your attention and your heart in his renditions of Eric Clapton's "Wonderful Tonight" and the title cut. He also shows some strong energy in the two-stepping "Calm After the Storm," and in the traditional country "You Wrote the Book on Love." Harold Shedd brings his unique production touches to this project, which should finally enforce on the country music scene.

□ TISH HINOJOSA: *Homeland* (A&M SP-05263)

True Americana—this native Texan, the daughter of Mexican immigrants, brings to vinyl her love of country music and of her culture. On *Homeland*, Hinojosa explores a variety of musical forms—country, western swing, Spanish folk and straight pop—all with a special Hispanic flair. This debut album on A&M showcases this extremely talented artist's unique vocals on beautiful ballads like "Who Showed You the Way to My Heart" and "Let Me Remember." Her heritage is also proudly expressed on "Border Trilogy," which addresses the struggles

and triumphs of the Mexican immigrant. Expert production by Los Lobos' Steve Berlin and Hinojosa's delivery make this outing a sure attention-getter.



and triumphs of the Mexican immigrant. Expert production by Los Lobos' Steve Berlin and Hinojosa's delivery make this outing a sure attention-getter.

SINGLE RELEASES

■ OUT OF THE BOX



□ THE JUDDS: "One Man Woman" (Curb/RCA 9077-7RAA)

Wynonna's raspy, seductive vocals come through loud and clear on this bluesy tune about what this one-woman wants—namely, a one-woman-man. This one, written by Paul Kennerly and expertly produced by Brent Maher is sung in the true Judds style. The simple lyrics help dramatize the heart-and-soul, straight-from-the-gut delivery and show why this mother/daughter duo continues to tear up the charts and take home the awards. Great stuff.

■ COUNTRY FEATURE PICKS

□ THE FORESTER SISTERS: "Leave It Alone" (Warner Bros. 7-22773-A)

There's fire in this cut and the Forester Sisters prove to be hotter than ever. From note one, "Leave It Alone," produced by Wendy Waldman, cranks out a snappy tune that says, "Back off baby, I'm tired of hearing it!" With a drastic increase in tempo and energy compared to their usual slow-paced softies, the Foresters continue to incorporate their untouched and incomparable harmony blend. "Leave It Alone" will be the last thing radio does with this release.

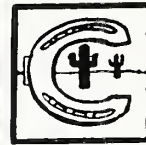
□ GENE WATSON: "The Great Divide" (Warner Bros. 7-22751-A)

It's time to pull out the hankies. Watson is back again with an incredible tear-jerker. There's absolutely nothing wrong with that—after all, who can better deliver a sad song than this guy? Watson sings with an open heart and complete sincerity, causing this song about a split relationship to sink right to the soul. Produced by Paul Worley, Ed Seay and Gregg Brown, "The Great Divide" gives us the usual *great* voice of Watson, plus excellent lyrics by John Lindley and Randy Travis.

□ MARTY STUART: "Don't Leave Her Too Lonely" (MCA-53751)

Another great rockabilly tune from Stuart. This tune, written by Stuart and Kostas, tells it like it is for those guys on the road and out there on the town, leaving their women behind. Stuart's unique vocals, along with snappy production by Richard Bennett and Tony Brown, make this a great follow-up to Stuart's last chart-climber "Gone, Gone, Gone."

COUNTRY ALBUMS



December 2, 1989 The grey shading represents a bullet, indicating strong upward chart movement.

Total Weeks ▼
Last Week ▼

1	NO HOLDIN' BACK (Warner Bros. 25988)	Randy Travis	6	5
2	KILLIN' TIME (RCA 8781-7)	Clint Black	2	28
3	I WONDER DO YOU THINK OF ME (RCA 9889-1-R)	Keith Whitley	1	13
4	REBA LIVE (MCA C2-8034)	Reba McEntire	5	8
5	A HORSE CALLED MUSIC (Columbia 45046)	Willie Nelson	3	13
6	WHITE LIMOZEEN (Columbia 44384)	Dolly Parton	4	23
7	THE ROAD NOT TAKEN (Columbia 44468/CBS)	Shenandoah	8	37
8	SWEET SIXTEEN (MCA-6294) (G)	Reba McEntire	7	28
9	LOVING PROOF (Columbia 44221/CBS) (G)	Ricky Van Shelton	11	60
10	RIVER OF TIME (Curb/RCA 9595-1/RCA)	The Judds	14	31
11	GREATEST HITS III (Warner/Curb 1-25834/Warner Bros.)	Hank Williams, Jr.	9	39
12	BEYOND THE BLUE NEON (MCA 42266)	George Strait	15	39
13	OLD 8 x 10 (Warner Bros. 25738) (P)	Randy Travis	10	69
14	ABSOLUTE TORCH AND TWANG (Warner Bros. 25877)	k.d. lang	12	24
15	HONKY TONK ANGEL (MCA 42223)	Patty Loveless	16	57
16	THIS WOMAN (RCA 8369) (G)	K.T. Oslin	13	62
17	SOUTHERN STAR (RCA 8587-1)	Alabama	17	39
18	ALONE (Columbia FC65104)	Vern Gosdin	19	15
19	THE WILL TO LOVE (MCA 42301)	Skip Ewing	21	4
20	GARTH BROOKS (Capitol C1-1-90897)	Garth Brooks	20	16
21	DIAMONDS AND DIRT (Columbia 44076/CBS)	Rodney Crowell	18	82
22	KENTUCKY THUNDER (Epic-45027)	Ricky Skaggs	26	17
23	SOMETHING INSIDE SO STRONG (Reprise 25792)	Kenny Rogers	22	27
24	LOOKIN' FOR A HIT (Reprise 9-25939-1)	Dwight Yoakam	27	6
25	LEAVE THE LIGHT ON (RCA 9594)	Lorrie Morgan	23	17
26	DON'T CLOSE YOUR EYES (RCA 6494-1)	Keith Whitley	24	74
27	SIMPLE MAN (Epic E-45316)	Charlie Daniels Band	DEBUT	
28	TANYA TUCKER'S GREATEST HITS (Capitol C1-1-91814)	Tanya Tucker	25	11
29	WILLOW IN THE WIND (Mercury 422 836 950)	Kathy Mattea	28	29
30	KEEP TO THE HIGHWAY (Columbia C-45242)	Rodney Crowell	DEBUT	
31	LIONEL CARTWRIGHT (MCA 42276)	Lionel Cartwright	30	5
32	HILLBILLY ROCK (MCA 42312)	Marty Stuart	32	3
33	PICKIN' ON NASHVILLE (Mercury/PolyGram 422-838744-1)	Kentucky Head Hunters	DEBUT	
34	WILL THE CIRCLE BE UNBROKEN (Warner Bros. 285301)	Nitty Gritty Dirt Band	29	26
35	AMERICAN DREAMS (MCA-42311)	The Oak Ridge Boys	31	7
36	RADIO ROMANCE (16th Ave. D170556)	Canyon	38	2
37	HITS 1979-1989 (Columbia 45054/CBS)	Rosanne Cash	33	36
38	ALWAYS AND FOREVER (Warner Bros. 25568)	Randy Travis	39	14
39	GREATEST HITS (Curb/RCA 8318-1/RCA) (G)	The Judds	35	65
40	PAINT THE TOWN (Warner Bros. 1-25992)	Highway 101	DEBUT	

■ COUNTRY HOT CUTS

1. RANDY TRAVIS: "Have a Good Rest of Your Life" *No Holdin' Back* (Warner Bros.)
2. SCOTT MCQUAIG: "High Friends in Places (All Over Town)" *Scott McQuaig* (MCA)
3. JOHNNY LEE: "You Can't Fly Like an Eagle" *New Directions* (Curb)
4. HOLLY DUNN: "Blue Rose of Texas" *Blue Rose of Texas* (Warner Bros.)
5. THE JUDDS: "Sleepless Nights" *River of Time* (RCA/CURB)

■ TOP 10 SINGLES—10 YEARS AGO

1. WAYLON JENNINGS: "Come With Me" (RCA)
2. HANK WILLIAMS JR.: "Whiskey Bent and Hell Bound" (Elektra/Curb)
3. ANNE MURRAY: "Broken Hearted Me" (Capitol)
4. CONWAY TWITTY: "Happy Birthday Darlin'/Heavy Tears" (MCA)
5. GENE WATSON: "Should I Come Home (Or Should I Go Crazy)" (Capitol)
6. MOE BANDY: "I Cheated Me Right Out of You" (Columbia)
7. LORETTA LYNN: "I've Got a Picture of Us on My Mind" (MCA)
8. DAVE & SUGAR: "My World Begins and Ends With You" (RCA)
9. MEL TILLIS: "Blind in Love" (Elektra)
10. TOM T. HALL: "You Show Me Your Heart (And I'll Show You Mine)" (RCA)

COUNTRY MUSIC



THERE WAS MUCH TO CELEBRATE recently at a birthday luncheon for Capitol Records' T. Graham Brown. In addition to his birthday, his T-ness was celebrating his return to the studio—this time with producer Barry Beckett—to begin work on his next Capitol LP. Present for the happy event were, (l to r): Brown's manager, C.K. Spurlock; Barry Beckett; T. Graham Brown; and Capitol's Exec. VP and GM, Jerry Crutchfield. (photo: Bonnie Rasmussen)



ALL-STAR CONCERT: In conjunction with Country Music Month, McGhan Radio Productions telecast the Second Annual All-Star Radio Concert—Live from Nashville. The two-hour radio program showcased the talents of Mary Chapin-Carpenter, Highway 101, Shelby Lynne, the O'Kanes, Shenandoah and host Charlie Daniels, and was featured on over 150 stations from Seattle, Washington to Pittsburgh, Pennsylvania. The show originated from Nashville's SIR Studio. Pictured following the show are (l to r): Charlie Daniels; Mike Chapman, Chapman Consulting Service; Marty Raybon, Shenandoah; Mary Chapin-Carpenter; Jack Lameier, Director of Promotion, CBS Records.



A LIVING LEGEND MAKES HIS POINT... Tune in Monday, December 4 at 8:00 p.m. (eastern time) as Lorianne Crook hosts her fifth in a series of *Celebrities Offstage* specials, produced by Jim Owens & Associates, for The Nashville Network. (The show repeats December 13 at 10:30 p.m.) Crook also visits with three other featured guests in their homes: Lorrie Morgan and Steve and Rudy Gatlin. Pictured (l to r): George Jones, his wife Nancy Jones and Lorianne Crook. (photo: Laurie Larson Haynes)



LEGENDARY COUNTRY ENTERTAINER Eddy Arnold, who is celebrating the 45th anniversary of his first recording, will be the featured artist on TNNR's *Yesteryear* with Bill Anderson program on Sunday December 3. *Yesteryear* is a weekly four-hour oldies countdown show hosted by "Whispering" Bill Anderson and produced by TNNR. Pictured at TNNR studios in Nashville, from left: Eddy Arnold and Bill Anderson.

RISING STARS

Jann Browne: True to Country

THIS GAL IS NO FLASH IN THE PAN—she's here to stay. Hittin' the Southern California honky-tonk circuit was just a minor stepping stone, compared to the giant steps Curb recording artist Jann Browne is currently taking.

At the age of six, when she first discovered the likes of Brenda Lee and Patsy Cline in her mother's record collection, Brown began using such influences to construct her own musical foundation. Onto that foundation, Browne has now built the solid framework of what eventually could become a country powerhouse. We can already feel much of that power as Browne delivers her second single, "Tell Me Why," which is a follow-up to her debut release, "You Ain't Down Home." Both tunes throw off an incredible down-home country charm, but it's Browne's spicy-flavored vocals that have the heaviest impact.

"To me, I think I have an unpredictable voice," Brown ponders. "There are just a lot of different styles that I like to sing, ya know? I listened to a lot of Brenda Lee and a *whole* lot of male singers while I was growing up [in Shelbyville, Indiana]. I've heard a lot of people say this and it's true—you just rip off as many people as you can to make your own style," she laughs. "You just sort of take a little bit here and a little bit there of the things you really like. You don't want to *sound* like these other people, but at the same time you have to have somebody that you can kind of copy to a certain point. I think that's what I've done...I mean I've just tried to listen to every female singer I could, took bits and pieces from them and then, hopefully, that's become who *I* am now."

In 1977 Browne gave in to her love for the sun, which led her to Southern California, where greater musical challenges *also* happened to exist. It was only a matter of time until she made her name on the nightclub scene. In 1981, after she sat in with Asleep at the Wheel at North Hollywood's Palomino Club, Browne's just couldn't refuse the calling to hit the road. She spent two years with Asleep at the Wheel, touring and performing over 300 days a year.

Her marriage to songwriter Roger Stebner in 1985 marked a time when she tried her hand at *gospel* music. By 1987 she had returned to her first love and was awarded "Entertainer of the Year" from the California Country Music Association. She received this honor two consecutive years.

"In California, there's a lot of two-steppin' going on," says Browne. "People out there really take their dancing quite seriously. There are *some* clubs there where I feel like you almost have to be a jukebox. In some of the smaller honky-tonks though, you can be a little bit more of yourself and authentic, whereas some of the larger places request that you do a lot of the top-40 kind of country. I was always used to everyone dancing around in a circle, so when I first began doing *showcases* in L.A., where people actually sat down and listened to me, it was really strange. It took me a while to get used to having that kind of atten-



JANN BROWNE

tion from people. It's a little scary but it's fun too. All of a sudden people are actually paying attention to what I do."

When it comes to paying dues, we could perhaps say that Browne has spent a fortune, but according to her, the payments have been worth it. "I've been doing this for about thirteen years now and I've been in and out of different band situations," she remembers. "I'm sure it's the same in Nashville, but in L.A. all the musicians, ya know—we just all know each other. It's like a big family situation and it's not unusual to have a different band on any given night.

"I've had the opportunity to work with a lot of different L.A. musicians, so it's been really good experience for me," she continues. "I don't look back at anything I've done in the past as really being negative. I've certainly had my down moments and my questionable times, but I also look back knowing that it was a time for me to learn my craft and become better. If this had've happened to me when I was in my twenties, when I wanted it too, I'm sure it would have been a very different experience than it is now. So I kind of try to look back at everything and think positively about it. I wouldn't trade any of that experience now, especially at this point."

At this point Browne can only look toward the future, and so far it's looking rather bright. Her debut Curb LP is scheduled to be released in early January.

"It's just called *Jann Browne* at this point, until we can come up with something fun," she laughs. "We've had a lot of wonderful people to come and help me out on this—Emmylou Harris [with whom Browne has worked for the past two years], Wanda Jackson of Wild Rose, the Desert Rose Band and New Grass Revival. You'll find a variety on the album," she admits. "It's obviously country music and maybe geared toward just a rootsy kind of sound that reflects where I come from. There's some spice there too—a little bit of some up-tempo/rocky/country kind of things."

Browne's debut single hit radio just right. "You Ain't Down Home" rose right up the charts—and left Browne totally shocked. "I was extremely surprised," Browne explains. "I really was settled in on the fact that it would kind of say 'Hello' and do just a *little* chart climbing. I thought it would be an introduction to radio, but never in my wildest dreams did I think that it would do what it did."

So it did, and so does Browne continue to do what she's done for most of her life—stay true to country music. "I'm just a regular person who gets a little silly every once in a while, but I just hope people realize that I'm *really* true to country music."

Kimmy Wix

COUNTRY INDIE SINGLES

1	BIGGER MAN THAN ME (Stop Hunger SHR-MJ-1103)	Mickey Jones	1	6
2	IF YOU COULD ONLY SEE (Tug Boat TG-1007)	Richie Balin	3	4
3	GIRLS LIKE HER (Bear BR-2009)	Justin Wright	6	3
4	I ONCE HAD YOU (Tra-Star TS-1232)	Heith Locklear	5	3
5	SOMETHING'S GOT A HOLD ON ME (Soundwaves SW-4830)	James Rogers	7	3
6	BLUE BONNET BLUES (American Cowboy Songs U-25934)	Chris LeDoux	9	2
7	I'M A BELIEVER (Stop Hunger SHR-1102)	Missy Maxwell	10	2
8	DARKNESS OF THE LIGHT (Associated Artists AA-505)	Harrell & Scott	11	2
9	THAT'S WHAT MAKES THE GOOD TIMES ROLL (Tra-Star TS-1235)	Eddy Lee Carr	12	2
10	SOMEBODY'S CHEATIN' (Playback T-1332)	P.J. Allman	13	2
11	I REFALL IN LOVE (SOA SOA-011)	Lariat	DEBUT	
12	BIG GIRLS DON'T CRY (Tra-Star TS-1233)	Linda Carol Forrest	DEBUT	
13	GOD BLESS AMERICA TONIGHT (Fraternity F-3546-A)	Vetz	DEBUT	
14	HONEY I'M ALRIGHT (Gallery II 92037-A)	Bunny Mills	DEBUT	
15	ONE WAY TICKET (Caprice CTR-2358-A)	Joey Welz	DEBUT	
16	WHEN I LOOK INTO YOUR EYES (Overton Lee OLR-45-134A)	Touch Of Country	DEBUT	
17	I'M GOING BACK TO OKLAHOMA (SOA SOA-008)	Tammy Lucas	2	5
18	THE LOVE SHE FOUND IN ME (Sundial SR-163)	Hal Gibson	4	4
19	DON'T FORGET YOUR WAY HOME (Tra-Star TR-1230)	Teresa Kennedy	15	4
20	STILL THE SAME (Playback 75714)	Bonnie Guitar	8	3

COUNTRY INDIES

INDIE SPOTLIGHT



□ JAMES ROGERS: "Something's Got a Hold on Me" (Soundwaves SW-4830)

This uptempo tune, written by Rogers about the effects of love on this man, is a great radio song that is sure to garner Rogers some major airplay and industry attention. A great horn section, and expert production by Al Henson, make you want to tap your toes and sing along with this newcomer on this one.

INDIE FEATURE PICKS

□ LINDA CAROL FORREST: "Big Girls Don't Cry" (Tra-Star TS-1233)

In this self-penned tune, Linda Carol turns the tables on the man who just broke her heart by refusing to cry. It's a tune to which many a gal can relate and is also a perfect vehicle for the strong, straight-from-the-heart vocals of this talented newcomer. Expect major airplay from country radio and some raised eyebrows of music execs, who will be awaiting Forrest's next release.

UP & COMING:

□ JERRY JARAMILLO: "I Don't Want to See You Cry" (LRJ-2021)

□ MICHAEL SHANE: "Southern Girls" (CMC-1305)

□ MEGAN DAY: "Three Good Reasons" (Echo-115)

COUNTRY TIDBIT: CURB RECORDING ARTIST Ronnie McDowell and his producer Buddy Killen recently visited WSM Radio in Nashville to "test" the reaction to McDowell's new single, "She's a Little Past Forty."

Listener response was so overwhelming that Killen (who is co-owner of Ambassador Travel) offered to give the 40th caller, who also had to be over 40 years old, a free cruise on the *MS Caribe*. In less than 60 seconds, Jean Renn of Nashville became the winner. Ms. Renn, who is obviously very glad she is "a little past forty," will be enjoying her cruise December 2-9. The complimentary cruise is scheduled to feature concerts by Conway Twitty and will leave from the port of Miami for sites in Jamaica, the Cayman Islands and Mexico.

WSM's News Director Jerry Dahmen's *I Love Life: In Spite of It All*



JERRY DAHMEN

WSM RADIO NEWS DIRECTOR JERRY DAHMEN has written one of the most inspiring books I have ever read. *I Love Life: In Spite of it All* is based on the award-winning radio show produced and hosted by Dahmen, and profiles 21 people from all walks of life, including himself, who have overcome adversity. It is a book of hope and encouragement.

"Once we tell people they can't have hope—if they give up on themselves—that's worse than assaulting them," states Dahmen, who himself fought the odds when people were telling him he couldn't achieve his dreams.

Growing up in Sioux Falls, South Dakota, Dahmen thought of himself as a loser. He was small in stature, overwhelmed with shyness and had a speech defect that made communication difficult. Yet, within him, there was a spark of determination. That determination and the negative response he got from so many of those from whom he sought help, motivated Dahmen to become a success at his life-long dream—being a radio broadcaster.

After years of the negative, depressing nature of most of the stories he covered as a radio newscaster, Dahmen developed the *I Love Life* concept and created a radio show that dealt with positive stories about people who faced difficulties in their lives, yet managed to overcome them and touch others through their adversity.

Among those featured in Dahmen's *I Love Life* are country superstar Ricky Skaggs, whose son was the victim of a random shooting in 1986; Tom Ritter, son of country music legend Tex Ritter, with his courageous response to cerebral palsy; the family of Mary Catherine Strobel, a Nashville advocate for the homeless and disadvantaged who was murdered by a drifter (Grand Ole Opry House manager Jerry Strobel is the late Mrs. Strobel's son); and country singer O.B. McClinton, who continued to pursue his musical career, and maintained his humor and courage during his battle with terminal cancer. The book also features a chapter on Edgar Allen Poe, captain of the General Jackson Showboat in Nashville, who has overcome two life-threatening bouts with cancer; and one about the Zemba family, who have adopted dozens of foster children over the years, children who had problems—children no one else wanted.

Within the pages are stories of encouragement, hope, perseverance, compassion, forgiveness and courage. *I Love Life* is about real people and can quickly jolt us out of our me-myself-and-I attitude about life.

In his book, Dahmen says the *I Love Life* guests have given him the opportunity and the incentive to write and broadcast their stories. "They have provided my listeners and me a unique perspective of real achievement and success. Instead of sitting at home with the shades drawn and wallowing in misery with a 'poor-me' facial expression, each of them has ridden the waves of adversity and challenge and, in their own ways, have triumphed."

I Love Life: In Spite of it All is published by Broadman Press and is also available on two 90-minute audio cassette tapes (abridged and narrated by Dahmen) and three 30-minute VHS videotapes (hosted by Dahmen and Ralph Emery).

Dahmen is contributing 10 percent of the royalties from book sales to the Strobel Fund for the Homeless and Needy.



BACK-TO-BACK TOP 40: Tra-Star Records celebrates with back-to-back successes for two of the label's artists, Patsy Cole and Rebecca Holden. Patsy Cole (right), a recurring chart-mover, celebrates the success of her third single, "You and the Horse." Rebecca Holden (left), who has starred in shows like *Knight Rider* and *General Hospital*, is very rapidly making herself known to country radio and is celebrating the success of her first single release, "The Truth Doesn't Always Rhyme."

GOSPEL MUSIC

The Rock, Rhythm & Rap Tour: Cua, Cryar and Peace Conclude Tour

POP ROCKERS Rick Cua and Morgan Cryar recently completed the thirty-six-city national Fall tour, which they co-headlined with special guest Michael Peace. The eight-week *Rock, Rhythm & Rap* tour, which began in Atlanta, Georgia on September 11, presented a full band and supported all three artists' current releases: Cua's *Midnight Sun*, Cryar's *Like a River* and Peace's *Vigilante of Hope*.

A unique feature of the tour was that in addition to evenings of rock and roll performances, Cua, Cryar and Peace involved themselves in local ministry, as they spoke individually to church congregations and school assemblies.

"I really sensed a spirit of them wanting to minister and reach kids," says Brian Harris, youth pastor of Westport Brethren Church and promoter of the Tulsa, Oklahoma date. "They received a tremendously warm reception... they definitely gave more than we could have expected."

Reunion recording artist Cua spoke to congregations about some of the issues he addresses in his songs, ranging from the pressures in teenage life, which he reflects in the tune "Young Boy Young Girl," to strength and commitment in the Christian walk, expressed in both "Dedicated" and "Can't Stand Too Tall." "They [the congregation] loved Rick," says Steve Crino, youth pastor of Gospel Temple in West Greenwich, Rhode Island. "He shared how the Lord has been performing miracles in the lives of people they meet, and my congregation really responded."

Such Wednesday and Sunday night services provided Cryar, who's also on the Reunion Records roster, the opportunity to share his thoughts about ministry to a wide variety of age groups. He often fielded questions about what issues he felt teenagers across the



MICHAEL PEACE, RICK CUA & MORGAN CRYAR

country were facing. "Cryar's ministry in the church was very impressive," says Rob Marshall, promoter of the Denver, Colorado date and eighteen-year contemporary Christian music veteran. "The people were impressed not just by his music but by the attitude he portrayed offstage. He obviously came to minister."

Peace, a gospel rap artist and street minister based in Rochester, New York, brought his message not only to churches, but to inner-city neighborhoods, homeless shelters and public high schools. In the schools, Peace typi-

cally addressed students in grades nine through twelve on the topics of drug and alcohol use and abuse, suicide and academic excellence. He also spoke of his personal experiences dealing with gangs, drug dealers and prisoners. Vickie Chase, supervisor for a Christian coffee-house and homeless shelter in Beloit, Wisconsin, says of Peace, "The people received him with open arms. He took time to talk with the street people and the homeless. In being such a witness for Christ, he gave them something to hold on to. He really cared." ○



Nashville's Christ Presbyterian Church echoed with the sounds of doo-wop recently as the new Benson youth musical *Let's Go to the Rock* celebrated its national premiere. Flanked by the cast following the performance are (center, l to r): Mark Sumney, Zondervan Music Group's coordinator of print marketing promotions; Vince Wilcox, Benson's vice president of marketing; Lynn Hodges and Jan R. Esterline, creators, arrangers and directors of *Let's Go to the Rock*; Greg Buick, Zondervan Music Group's director of print marketing; and David Spear, Zondervan Music Group's manager of print publications. The performance uses music from the 1950s, as parents take their kids "back in time" to glimpse some of the lessons learned as they were growing up. The musical will release in a variety of formats, including video, in November.

Doctors' offices are not usually fun places to be, unless you're there filming a scene from the Paynes' new video, *God Wants You*. Shown exercising their dramatic talents are group member Keith Payne and Barbara Ball, wife of the ensemble's sound man, Greg Ball. The new concept video, also the title cut and hit single from the Paynes' new *RiverSong* release, includes footage filmed at the Army recruiting station and other locales in the group's hometown of Elyria, Ohio. The clip was produced by drummer Mark Payne.



A thorough team effort of gospel and mainstream marketing and promotion is credited by Sparrow Records' Bill Hearn, senior vice president, marketing, and Jean Riggins, Capitol's director, artist and product development, for BeBe & CeCe Winans' *Heaven* (Sparrow/Capitol) reaching RIAA certified Gold Album status), a first for the duo. Hearn said Sparrow's own promotion, merchandising, advertising and sales were fine-tuned to those of Capitol Records in the mainstream market. "This is another positive step for contemporary Christian music to truly cross over and provide spiritual impact on the world's population," Hearn claims. Pictured (l to r): Jean Riggins; BeBe Winans; Step Johnson, Capitol's VP and general manager; CeCe Winans; and Bill Hearn.



latest, *Bowling in Paris*. He produced Michael Anderson's new release for A&M and is tentatively scheduled for Amy Grant's next project.

Three-time Grammy winner Michael Omartian has just signed with Myrrh Records, Word's West Coast-based record label. As a producer, pianist and composer, Omartian's talents cover a wide range. His first project for Myrrh will be recorded at the new studio the artist is building in North Hollywood. The album is scheduled for release in the first quarter of 1990. Most recently, Omartian's projects include production on the Jacksons' new album, *2300 Jackson St.*, Michael Bolton's album *Soul Provider* and Stephen Bishop's

**CONTEMPORARY
CHRISTIAN
TOP 40 SINGLES**

December 2, 1989 The grey shading represents a bullet, indicating strong upward chart movement.

Total Weeks ▼
Last Week ▼

1	MORE TO THIS LIFE (Sparrow SPD-1201-1)	Steven Curtis Chapman	2	9
2	BIGGER THAN LIFE (DaySpring 7014177575)	Paul Smith	1	10
3	CALLING ON LOVE (Myrrh 7016892387)	Shelia Walsh	5	7
4	IT'S GONNA TAKE LOVE (Word 7014180576)	Farrell & Farrell	4	7
5	FAITH (Myrrh 7016886387)	Kim Boyce	9	5
6	FARTHER ON (Myrrh 9016239154)	Russ Taff	3	10
7	SWEET LOVE (Myrrh 7016889386)	First Call	11	5
8	HOLY, HOLY, HOLY (Word 7019107508)	Michael W. Smith	8	7
9	EVERY MOMENT (Sparrow SPD-1174-2)	Deneice Williams	13	5
10	YOU WEREN'T MEANT TO LIVE YOUR LIFE ALONE (Frontline CO9050)			
11	FEEL EVERY HEARTBEAT (DaySpring 714183575)	Holm, Sheppard & Johnson	14	4
12	I'LL BE A FRIEND TO YOU (Day Spring 7014160575)	Kenny Marks	16	4
13	HAND IN HAND (Benson PWC0-1096)	DeGarmo & Key	7	7
14	WELL DONE (DaySpring 9016396152)	Trace Balin	17	3
15	WALK TOWARD THE LIGHT (River SPCN-7901300000)	Greg X. Voiz	18	4
16	MISSION (Sparrow SPD-1196)	Steve Green	21	3
17	BLESSED BE THE LORD (Alleluia AM001)	Mathew Ward	10	7
18	READY FOR THE STORM (Reunion)	Rich Mullins	26	12
19	THEY THAT WAIT (Word 7019082505)	Scott Wesley Brown	20	5
20	LOVE'S ON THE OTHER SIDE (Benson BR-59511)	Michele Wagner	28	2
21	THE ALTAR (Diadem 7-90113-057-1)	Ray Boltz	24	3
22	SQUARE PEG, ROUND HOLE (Word 7014176579)	New Song	23	4
23	IT IS WELL WITH MY SOUL (Word 7019107508)	Wayne Watson	31	2
24	I DON'T EVER WANT TO LIVE WITHOUT YOU (Myrr)	Randy Stonehill	28	1
25	THE HUNGER STAYS (Sparrow 1762-71202)	Margaret Becker	12	13
26	CHARM IS DECEITFUL (Reunion 7010049521)	Kim Hill	32	2
27	YES YES (Reunion 7010046522)	Morgan Cryar	DEBUT	
28	HIS LOVE FLOWS (Star Song SSC-8129)	Jerome Olds	15	5
29	DON'T TELL THEM JESUS LOVES THEM (Sparrow SPD-1172)	Steve Camp	35	2
30	WILL HE FIND FAITH (Star Song SSG-3001)	Bash 'N The Code	37	2
31	DON'T CRY (Sparrow SGL-1169-4)	Cee Cee Winans	22	9
32	JUST COME IN (Sparrow SPC-1202)	Margaret Becker	DEBUT	
33	IN IT AFTER ALL (Benson C-02506)	Larnelle Harris	19	12
34	LORD OF THE PAST (Urgent ISBN#0001381849)	Bob Bennett	DEBUT	
35	YOU'RE BEAUTIFUL (Benson C02548)	Michele Wagner	27	2
36	FRIENDS IN HIGH POWER (Benson C02506)	Larnelle Harris	DEBUT	
37	'TIS SO SWEET TO TRUST IN JESUS (Word 7019107508)	Amy Grant	30	12
38	WE BELONG TO HIM (DaySpring 7014175372)	Wayne Watson	27	13
39	IN THE NAME OF THE LORD (Frontline CD-9051)	Jon Gibson	33	10
40	FORGET IT (New Canaan 7-01-997153-9)	Bruce Carroll	36	7

**SOUTHERN
GOSPEL
TOP 40 SINGLES**

December 2, 1989 The grey shading represents a bullet, indicating strong upward chart movement.

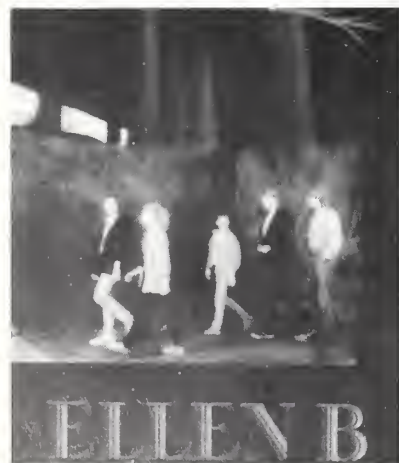
Total Weeks ▼
Last Week ▼

1	GETTIN' READY TO LEAVE THIS WORLD (RiverSong RS-CO2559)	Gold City	3	11
2	YOU'LL REAP WHAT YOU SOW (RiverSong CO-2542)	Jeff & Sheri Easter	2	15
3	GOD BLESS THE FAMILY LIVING IN THE U.S.A. (Stop Hunger SHR-NG1102)			
		Northern Gold	1	15
4	WHEN I KNELT, THE BLOOD FELL (American Christian Artists)	The Greenes	6	22
5	WALK AROUND ME JESUS (New Canaan 7019967531)	Wendy Bagwell/Sunliters	4	18
6	THE CROSS IN THE MIDDLE (New Haven NHS-005)	Florida Boys	5	22
7	I'VE JUST STARTED LIVING (Homeland HL 1006)	Cathedrals	8	19
8	BRING MY CHILDREN HOME (New Canaan 693215-08)	Nelons	7	22
9	COMING SOON (Peaceful Stream 28491-1600-1)	Spencers	10	22
10	JESUS IS COMING FOR ME (RiverSong CO-2569)	Kingsmen	12	15
11	I WANT TO MAKE A DIFFERENCE (Morning Star MST-45-11288)	Mid South Boys	11	22
12	HARD TRIALS...SOON BE OVER (Associated Artists AA-504)	Chuck Wagon Gang	16	5
13	CARRY ON CHILDREN (Morning Star MST-4095)	Fox Brothers	15	17
14	STAND BACK (Homeland HL-8804)	Speers	17	12
15	THE PARTY'S OVER (Homeland HL-1014)	Hemphills	14	22
16	IT'S THE KING (RiverSong CO2522)	Heaven Bound	9	14
17	GROUND BREAKING (Morning Star MST-45-12788)	McKameys	13	22
18	HE CAN (Homeland HL-1008)	Singing Americans	18	22
19	LAZARUS, COME FORTH (Morning Star MST-4110)	Bishops	20	22
20	GONNA RIDE...GLORY CLOUD (Morning Star MST-45-4099-AA)	Dixie Melody Boys	19	22
21	TYPICAL DAY (Canaan 7019978)	Talleys	23	20
22	NEW MAN (Harvest HAR-1173)	Carrol Roberson	26	5
23	CROSS YOUR HEART (New Canaan 7019971539)	Bruce Carroll	21	21
24	HE HAS RISEN (Sonlite SON-122)	Singing Cookes	25	9
25	BLOODBOUGHT (Son Light SON-116)	McGruders	24	22
26	LIVING IN BEULAH LAND (Pinnacle PRC00110)	Karen Peck	28	7
27	HEAVEN HOLDS ALL FOR ME (Harvest HAR-1152)	Anchormen	34	2
28	RESURRECTION MORN (Morning Star MST-4104)	Perry Sisters	32	2
29	LOVE STILL FLOWS (Homeland NC-8913)	Priority	36	2
30	THE CHURCH IS ALIVE AND WELL (Welcome Home WHS-0002)	Johnny Minick & Family	DEBUT	
		Perrys	40	2
31	GLORY DEVINE (Morning Star MST-4104)	Cedar Ridge	29	13
32	I WANT TO GO THERE (Sunlite FON120)	Latter Rain	DEBUT	
33	I'D RATHER TALK ABOUT JESUS (CHARITY CHR-124)	Cornerstones	30	14
34	THE ALTAR (Harvest HAR-1144)	Primitive Quartet~	DEBUT	
35	THE FLOWERS WE LOVE (Dawn D-3636)	Mckeithens	33	4
36	WHEN I REACH THAT CITY (Morning Star MSC-4093)	Perrys	38	22
37	THE MOUNTAIN (Morning Star MST-47-112888)	Spirit Bound	DEBUT	
38	IF THESE WALLS COULD SHOUT (Homeland HL-1003)	Hoppers	22	4
39	HE'S STILL GOD (Sonlite SON-1144)	Chandlers~	DEBUT	
40	NO MORE PAIN (Harvest HAR-1184)			

Album Reviews

□ **ELLEN B: Prince of Peace** (Alarma C009081)

Sure, this is a 1988 release, but for some bizarre reason this Ellen B project seems to yank my attention every time I walk by the product shelf. After finally hearing these guys, I must admit it's a shame I hadn't already hooked onto this piece of really good *stuff*. Produced by Kenneth Eriksson, *Prince of Peace* proves to be one of those easy-listening projects—not that it consists of totally slow-tempoed tunes, but that it is actually very easy to listen to. Lasse Nilsson's raspy vocals create an unusual, yet smooth flow to



each and every cut. *Prince of Peace* delivers variety in pace, beat and musical ensemble. Rockin' tunes such as "Real Man" and "Water Into Wine" reveal that dash of rock and roll emphasis, while "Don't End the Night" and "Man With Many Names" spark a clever mid-beat pop appeal. If one had to choose a highlight cut however, you'd have to go with "As Long as She's Living." This tune proves to be a tender/mellow perfection that displays Ellen B's vocals at its best. This package most definitely holds that rare crossover potential. Highly enjoyable.



□ **ALLISON DURHAM: Allison Durham** (Homeland HC-8914)

Where exactly does this lady stand? Wherever it is, she's certainly standing tall. One could say Homeland recording artist Allison Durham is perhaps moonlighting with this project—she's part-time Southern gospel and also part-time contemporary Christian. Whichever, she offers an excellent performance from beginning to end. Her self-titled debut project, produced by Phil and Carolyn Cross, immediately informs us of her outstanding talent. Vocally, Durham reaches those rather extensive heights that usually can't be reached—and reaches them well. With a rich and crisp voice that's even flavored with a slight operatic emphasis, Durham proves to be in total vocal control. "Buildin' This House on the Rock" gives us a powerful Southern gospel tune, while cuts such as "Written in Heaven," "Grace Greater Than All Our Sin" and the renowned "Land of the Free" spark a contemporary/inspirational appeal. My personal pick from the package is by all means "Standing in the Presence of the King." However, this is one you'll have to try for yourself—it's different, yet of top-notch quality, and has the ability to cater to a broad field of listeners.

Women in Coinbiz: Fabtek's Jeanne Ballouz

BY CAMILLE COMPASIO

Bally Announces Third Quarter Results

CHICAGO—In announcing results for the third quarter and nine months ended September 30, 1989, Bally Manufacturing Corp. reported that income before an extraordinary item for the quarter was \$4,697,000 or \$.10 per share based on revenues of \$530,439,000. This compares to \$21,921,000 or \$.70 per share on revenues of \$523,652,000 for the same period in 1988. Net results for the quarter were a loss of \$3,714,000 or \$.21 per share as compared to net income of \$21,921,000 or \$.70 per share in 1988. The 1989 results are after an extraordinary expense item of \$8,411,000 or \$.31 per share from the early retirement of debt associated with the refinancing of the Bally's Park Place casino hotel in Atlantic City, New Jersey.

In commenting on the third quarter results, Robert E. Mullaney, board chairman and chief executive officer, stated, "Performance for the quarter was adversely affected by a lag in revenue associated with expansion projects in both the Casino Hotel and Fitness Center businesses. However, revenue and profits for the manufacturing businesses improved substantially over the prior year."

For the nine months ending September 30, 1989, income before an extraordinary item was \$38,043,000 or \$1.19 per share based on revenues of \$1,565,942,000 compared to \$45,149,000 or \$1.43 per share based on revenues of \$1,455,866,000 for the same period in 1988. Net income was \$29,632,000 compared to \$45,149,000 in 1988. Earnings per share were \$.88 compared to \$1.43 for the same period in 1988.

THIS SERIES ONCE AGAIN FOCUSES on a woman in coinbiz who shares her last name with the president of the company. Jeanne Ballouz is married to Frank Ballouz, who is president of Fabtek, Inc.! They are a familiar couple at all of the industry's trade functions, and their combined experience in this business measures up quite impressively.

Jeanne's coinbiz career began at Atari in 1977, initially in personnel and then as successor to Lenore Sayers in the position of sales order processing supervisor, which marked her entry into sales. She reported to Frank Ballouz, a member of Atari's executive team at the time. And, as she confided, "You could say I have reported to him ever since!"

During their years at Atari, the couple learned that "shop talk was ever present" in their daily relationship. "That certainly hasn't changed at all over the years," according to Jeanne. "Even after we left Atari and took a year off for just traveling and playing, we stayed in touch with people in the industry who, by now, had also become friends." While they were doing their traveling they drove the coast of Washington and Oregon and fell in love with the beauty of the Northwest.

They subsequently returned to California, of course, but not long thereafter an opportunity arose for the Ballouzes to relocate to Washington. As Jeanne tells it, "Frank and I attended an open house at Betson Pacific in San Francisco where Frank and Ron Judy of Nintendo came into contact. This led to a position for Frank at Nintendo. So off to work he went, while I concentrated on being a full-time mom to my son Tom, and also on refining my tennis game. I do have to admit, though, that I did go through a period of jealousy, because for the first time in our relationship Frank was with a company that I was not involved with, so I felt a little left out. However, it wasn't too long before the people at Nintendo became our very good friends." The "Nintendo folks," as Jeanne referred to them, are held in high regard by both her and her husband.

In April of 1988, Frank Ballouz left Nintendo and started Fabtek, Inc., dragging Jeanne off the tennis courts and back into the office. "After I finished pouting and exchanged my tennis warm-ups for office attire, I realized that I love being back!"



JEANNE BALLOUZ

What is your official title at Fabtek, and could you tell us about some of your duties? we asked.

"My title is vice president, though I prefer 'Her Highness,'" was Jeanne's initial reply. "In reality, my position involves administration, but at Fabtek we all wear a variety of hats. Last November, Frank hired Drew Maniscalco as director of sales and really made this a family-run company; because as most people know, Drew and Frank grew up next door to each other back in New Jersey. With Frank and Drew mainly on the phones selling those Fabtek hits such as *Dead Angle*, *Cabal*, *Dynamite Duke* and, very shortly, *Toki*, the paperwork falls on my desk; but Drew is always ready to back me up. As a matter of fact, you'll even see Drew's wife, Donna, out on test locations; besides which, her company is the supplier of our booth display, which is featured at the trade show." Jeanne also reminded us that, "We are getting ready to move into a new facility in Redmond, where Frank will be heading up the Irem America Corporation. We're all really excited about the future here at Fabtek."

At this point, it's pretty obvious that the people at Fabtek have something very special going for them, above and beyond the satisfaction that comes when your products achieve success in the marketplace. Everyone pulls together to make things happen, and they do it in an atmosphere of closeness, mutual respect and camaraderie. As Jeanne noted, "Because of the heavy amount of traveling that is involved in this industry, we all try to cover each other whenever we can. Of course, when it comes to the major trade shows, we all attend. With regard to the various open houses that are held,

we arrange to split up and attend as many as we can. We may be a small company, but I feel it is important to play like the big guys!"

Do a happy marriage and a productive working arrangement go hand in hand?

"One of the reasons that Frank and I have been able to maintain a healthy balance in both the personal and professional aspects of our relationship is the fact that we have a great deal of respect for each other," Jeanne responded. "Over the years I have learned so much from Frank, but he has also allowed me a lot of latitude. This is very important. One of the nice things about owning your own company is that you really are your own boss!"

Getting to know the people she comes in contact with in the coin-op industry and establishing friendships is very important to Jeanne Ballouz. She's not one to greet you at a trade function, give you a quick hello or a "thank you for your interest" and let it go at that until next time. "The relationships we develop in the coin-op business are both personal and professional, just as in our marriage," she told us. "When Frank's mother passed away in August, the amount of cards, correspondence, flowers, etc. that arrived was a real indication of how much people in this industry really care."

Tom Petit, president of Sega, is Jeanne's brother; Lenore Sayers, Sega's director of marketing, is a close friend. And when each or both are in town, there's the enjoyment of shop talk regarding the latest games, or "some hot new rumors." She said that when Al Stone and Darlene of Nintendo come to visit, "There's some business talk, along with deciding which restaurant to go to for dinner that weekend."

On the subject of recreation or unwinding after work, Frank and Jeanne still find time to play tennis. They're looking forward to skiing this winter with son, Tom. And with their recent purchase of a beautiful new home, some time will be spent getting it ready.

In the final analysis, as Jeanne put it, "The real reason Frank and I have made such a great go of it is because it's really not all that hard to spend so much time with your best friend...now is it?"

FABTEK Intros the Next Video Legend—*Toki!*

IN THE TRADITION of such legendary video characters as Mario and Luigi of Super Mario Bros., FABTEK, Inc. of Redmond, Washington now presents the next hero of the screen—*Toki!*

In this, the company's latest character adventure game, the engaging new star is a high-jumping, fire-spewing man-turned-ape who sets out on a perilous adventure to free his kid-

napped lover, Miho. *Toki's* mission takes him through six challenging stages and a cast of unworldly characters, such as the deadly Bashtar of the pouncing fists and feet, and the eye-popping menace Rumbacha.

Game action moves swiftly against a backdrop of vivid screen graphics and an occasional dose of humor. Players of all ages will enjoy the game's interesting scenario development and the un-

usual antics of its hero.

"*Toki!* offers a change of pace from the typical shoot 'em up, macho characters found in a lot of the current games on the market," commented Frank Ballouz, FABTEK president. "The plot is interesting and the *Toki* ape character makes for an unlikely, but likable hero. We anticipate that *Toki!* will be a long-running hit among both male and female players across all age groups."

The game, which is licensed to FABTEK from TAD Corporation (the developers of *Cabal*), offers challenging one-player or alternating two-player action in a horizontal kit form.

For more details about the newest legend to hit the video screen, contact authorized FABTEK distributors, or FABTEK, Inc. direct at 8333 154th Ave. N.E., Redmond, WA 98052.

COIN MACHINE

Get Set for ACME '90 in Chicago!

CHICAGO—Last year's American Coin Machine Exposition featured over 507 booths hosted by 153 exhibiting companies and attracted 4,633 registered attendees. Next year's edition is expected to surpass these figures considerably, according to the show's management firm.

ACME '90, billed as "hotter than the Chicago fire," will open on Friday, March 9, 1990 at the Hyatt Regency in Chicago, and will continue through Sunday, March 11. A first at this event will be a special distributor preview night, on Thursday, March 8 during the hours of 6:30 p.m. until 8 p.m., when exhibits will be open to distributors only.

A gala reception will follow. Additionally, there will be "distributors only" exhibit hours on Friday (9 a.m.-11 a.m.) and Saturday (9 a.m.-10 a.m.).

The exhibit floor will showcase a full array of the latest in coin-op equipment, and the agenda will include a comprehensive seminar program dealing with management, financial, legislative and technical topics tailored to the needs of today's operators.

Terry Bradshaw, newly inducted NFL Hall of Famer and former Pittsburgh Steeler quarterback, will speak on "The Sporty Side of Life" at a special seminar on Sunday, March 11. Tickets can be purchased at \$20 each (continental breakfast included).

Other highlights will be the complimentary All-Show Cocktail Party on Friday (which has become a tradition at ACME), and the American Amusement Machine Association Charitable Foundation's annual Appreciation Dinner on Saturday, at which noted industry veteran Joe Robbins will be honored.

Further information regarding this major trade convention may be obtained by contacting William T. Glasgow, Inc., 16066 South Park Avenue, South Holland, IL 60473.

Bally's Mousin' Around!

A PINBALL MACHINE that's loaded with "brand new charm and universal appeal" is how Bally describes its latest release, *Mousin' Around!*, which offers super-charged playfield features, eye-catching graphics and a whimsical musical score.

Among the unique features are the foolproof mouse traps which you set by spelling the words M-O-U-S-E T-R-A-P and locking one ball in each to start the triple multi-ball action. You then re-trap two balls and send the third one home to the Mouse Hole for a Jackpot feast that's worth up to five million. Next is a ride through nooks and crannies spelling the word C-H-E-E-S-E and opening the gate for a clean sweep to the safety of the Mouse Hole. Every perilous trip home builds the Jackpot and earns the tasty Cheezy Bonus and an Extra Ball or Special.

Now comes the Big Cheese Loop. Spotting the P-O-W targets is the secret combination of 1-2-3 that unlocks the door and lets players sneak inside. Scurrying around the loop energizes the cheese ramps to spot the letters M-I-L-L-I-O-N. When all the lights are on, a quick escape to the Mouse Hole scores one million. When the increase light is on, hitting the Cheese Targets doubles the playfield values, even the Million Shot and Jackpot, for



BALLY'S "MOUSIN' AROUND"

twice the fun. *Mousin' Around!* offers plenty of scoring action and lots of fun as well. It baits players with an irresistible test of skill and one mischievous challenge after another. Further information may be obtained through factory distributors or by contacting Steve Blattspieler at 312-267-2240.

INDUSTRY CALENDAR 1990

January 23-24: AMOA-sponsored meeting for state association executives; Westin O'Hare Hotel; Rosemont, IL. For info contact Fred Newton of AMOA at (312) 644-6610.

January 23-26: IMA (Int'l Amusement & Vending Trade Fair); Frankfurt Trade Center; Frankfurt, Germany.

February 23-25: Iowa Operators of Music & Amusements; Holiday Inn-Waterloo Civic Center; Waterloo, IA; state convention & trade show.

February 23-25: South Carolina Coin Operators Assn., Inc. (SCCOA); Sheraton Hotel; Columbia, SC; state convention & trade show.

Taito America's S.C.I.

S.C.I. (SPECIAL CRIMINAL INVESTIGATION) is the new driving game from Taito America, and it offers six different stages, four difficulty settings, a vibrating steering wheel, outstanding sound/voice effects and other features for a very exciting, challenging play experience. With this game, Taito has covered all bases in that *S.C.I.* tests not only players' driving skill, but their shooting skill as well.

The scenario focuses on two detectives with the Bureau of Special Criminal Investigations who are faced with the most important case in their careers—namely, to rescue the Mayor's daughter, who is being held hostage. As play progresses, the two detectives, Tony and Ray, are in fast-paced pursuit of the suspects, with Tony at the wheel and Ray pumping lead out of his .44 Magnum into the criminals' car. Periodically, a police helicopter air-drops artillery, providing Ray with even greater firepower.

In their pursuit of the wanted criminals, players must race against time through city back roads, country dirt roads and the winding curves of a mountainside. Skill is called upon for maneuvering around such dangers as falling rocks, opened bridges and even the crashing of waves onto an ocean-iron highway.

The action heightens as players spot the criminals' car and go into the real chase, amidst varying road conditions and other obstacles. With one hand on the wheel and the other on the gun, players must aim their sight and stand ready to confront whatever action they have to face.

As test results have revealed thus far, *S.C.I.* is a proven game for street locations, and is also very much at home in arcades. The recommended pricing is 50 cents to start, 25 cents to buy in. Targeted delivery date is the week of November 27.

For further information, contact your local Taito America distributor or Taito America direct at 660 S. Wheeling Road, Wheeling, IL 60090.



This photo of *S.C.I.* was taken when Taito America unveiled it at the factory's recent distributors meeting in Chicago—part of the "veil" is still visible on the floor!



World Cup '90, the new kit from Techno, Inc., presents a realistic portrayal of the popular sport of soccer, complete with all of the techniques imaginable, including sliding blocks, jumping blocks, diving head-shooting and overhead kicks. It can be played by one player against the computer, who must defeat seven teams to win; or by two players in heated competition. The play time is set by the number of coins inserted (operator adjustable); and to make it even more challenging,

continuation play is also possible. Further information about *World Cup '90* may be obtained through factory distributors or by contacting Techno, Inc., 18005 Adria Maru Lane, Carson, CA 90746. Pictured with the new piece at the AMOA convention in Las Vegas this past September are (left to right) Michael Robinson, Techno national sales manager, and Maryland distributor Jay Roffeld of Jay's Vending Service.

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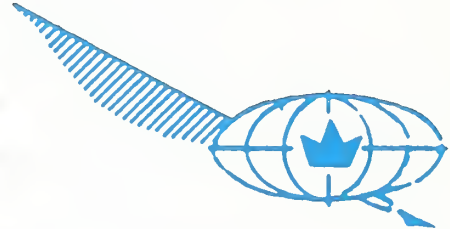
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