

CASH BOX

November 25, 1989

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A SPECIAL TRIBUTE
TO
THE ARTIST OF THE
DECADE

ALABAMA



...A BEHIND-THE-SCENES LOOK

CASH BOX

THE MUSIC TRADE MAGAZINE

Presents

1989 Nashville Music Awards

Dec. 6, 1989 - 8:00 p.m.

Opryland Hotel - Tennessee Ballroom

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White Heart

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CASH BOX

THE INTERNATIONAL WEEKLY *MUSIC* TRADE PUBLICATION

George Albert - President/Publisher
Keith Albert - Vice President/General Manager
Mark Carman - Director of Operations, Nashville

Dear Randy, Teddy, Jeff and Mark,

It is with a special warmth that I reflect back on your career as entertainers. It seems that it was only yesterday that Alabama appeared on the scene and embarked on a drive that would change country music forever. Your list of credits and accomplishments reads like that of a record company, rather than that of an artist. As president and publisher of *Cash Box* magazine I have watched you define the commonly used term "superstar" and set an extremely high precedent for others to follow. For this you should be proud.

As you well know, your manager Dale Morris has also been very special to me for many years, and I celebrate his part in guiding your careers with such effectiveness.

Because you are so deserving, I take this opportunity to salute Randy, Teddy, Jeff and Mark as Artist of the Decade by dedicating this special issue of *Cash Box* to you. With it I bid you Godspeed on the forthcoming decade.

Your friend,

George Albert
President/Publisher
Cash Box Magazine

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THE BUZZ

LA IT WAS ALMOST AS IF I'D HAPPENED upon a performance by Up With People or Amy Grant. Such was the all-American, well-scrubbed appearance of the Alarm's blissfully respectful and supportive group of followers at their concert Tuesday at the majestic Wiltern Theater. That the crowd was in a participatory mood was clearly evident from the time that Woody Guthrie's "This Land Is Your Land" blared over the sound system and received hand-clapping support. Still, I was unprepared for the devoted response accorded the Welsh band's tight, 90-minute set.

From the instant that Dave Sharp cranked out the reverb-drenched chords to "Devolution Workin' Man's Blues" the crowd was on its feet, pumping fists and singing along with religious fervor (especially the guy directly behind me whose loud, off-key warblings were accompanied by an irritating tendency to beat his hands in poly-rhythms that, I assure you, were *not* there). When they did quiet down it was like being in the middle of an E.F. Hutton commercial. Mike Peters waved his hand and the crowd went silent, hanging on every word of his rap on freedom and the Berlin Wall that preceded and enhanced "No Frontiers" from the group's *Change*. LP. Although the set was packed with crowd-pleasing hits from the band's repertoire ("68 Guns," "Rescue Me" and the new addition, "Sold Me Down the River"), my favorite moment was when Peters dropped his Bono fixation long enough to deliver a straight-ahead version of Neil Young's "Rockin' in the Free World." It's the type of song that you sense the Alarm wish they had written: anthemic and meaty. The type that would move them out of the U2, Jr. arena and into a world of their own. But then their fans don't demand that of them.

David Byrnes

NA ONCE AGAIN, I FACE ANOTHER NASHVILLE SATURDAY NIGHT, and, as usual, this familiar, yet most crucial question rattles my demented brain. After having spent the entire week seduced in what I, upon occasions, refer to as the *Twilight Zone* (better known as country music)—what's a guy like myself gonna do?

Well, here's what happens. For some bizarre reason, I get this really wild hair ya see, and decide to, believe it or not, go catch a country music gig! It's like I almost NEVER do these things alone because let's face it, sometimes they're just not so happening. So my pal Rod takes on this musical venture with me, just in case there's a need for some heavy chit-chat.

Where? The *Bluebird Cafe* seems to spark the most interest on this particular evening, so that's our destination. My curiosity immediately begins to stretch when we can't even find a parking place and I see other *Twilight Zone* victims lined up outside the Bluebird's door.

OK, we're inside now and the rest is left up to whoever does what they're gonna do on stage. What's this—no stage? Well actually, there is a stage but for some strange reason, the performance is set up to take place right smack-dab in the center of the room. There are four microphones, each one facing another as if the performers will be singing to each other instead of the audience. I see a couple of acoustic guitars, two keyboards, a fiddle and a mandolin surrounding each mic, so I'm saying to myself, "This should be *quite* interesting."

Interesting is to say the least! The four individuals who take their seats in front of the mics turn out to be four of the most talented artists in Music City. **Mike Reed**, who's credited for penning such tunes as "Prisoner of the Highway," "One Good Well" and "Too Soon to Tell"; **Lisa Silvers**, who's responsible for Reba McEntire's "One Promise Too Late" and also responsible for totally overwhelming the *Bluebird* crowd with touching tunes like "Someone, Somewhere, Sometime" and "Believe"; and **Gary Burr**, who gifts us with Kenny Rogers' latest single, "The Vows Go Unbroken" and a clever heart-felt tune entitled "Firewood" that almost had the packed house in tears. Then there's **Beth Neilson Chapman**, who slightly resembles Patty Loveless. She poured out self-penned tunes like "Strong Enough to Bend," which was recently recorded by Tanya Tucker, and a cut called "Life Holds On," which will be featured on her upcoming debut album.

It was like four people getting together at home in the living room to do some pickin' and singin', and the audience absolutely LOVED it! The four-part harmony created between them was phenomenal. It was almost like watching some kind of *game* or something—each talented person taking turns at giving us another musical treasure, and in between songs, we were even entertained with a joke or two.

Response from the audience was positively tremendous, from the first song to the last. At times, I glanced and discovered numerous listeners so entranced by such moving instrumentation and lyrics that their eyes were shut, revealing a sense of total relaxation and security. Also entranced by the spectacular two-guy/two-gal performance was country recording artist Judy Rodman and husband John, with whom we were honored to have been seated.

Since my move to Nashville, I can honestly admit that this gig was one of my favorites thus far, which forces me to say, "Ya know—I'm really glad I entered the *Twilight Zone* once again."

Kimmy Wix



THE ALARM

NY LOVE IS A STRANGER IN AN OPEN CAR: I've been to many good shows this year, across the board, from young unsigned bands playing in hole-in-the-wall clubs with no stage to sold-out Madison Square Garden gigs, where the people on stage bear a strong resemblance to animated Barbie Dolls, unless you have binoculars.

But out of them all (figure four or five per week, times 45 weeks, we're talking over 200 shows here), the **Eurythmics** show at **Radio City Music Hall** last Monday had to be one of the absolute high points of the year, if not *the* high point.

There were all sorts of dynamics at work. There was the fact that **Annie Lennox** can walk out onstage for the first set of songs looking like she'd been awakened by a fire alarm in the middle of the night, thrown on the closest thing, and rushed out of the house. How many women do you know who can look glamorous wearing a cross between a slip and a nightgown, black sneakers and a man's tweed coat? Not many, I'd bet. But somehow, when she donned a fuzzy wig and lost the jacket for "I Need a Man," it was perfect.

Then there's her voice. She simply has one of the most stunning voices in pop music. Unequaled: the **Tanita Tikarims**, **Taylor Daynes**, **Mica Paris**, **Natalie Merchants**, **ad nauseum**, all have either power or range or quality; Lennox has all three. She also has this *presence*, a kind of dignity and strength that perhaps comes half from experience, musical and life, but it's tangible.

Then there were the songs—literally something for everyone, from the opening "We Too Are One," the title track from the new Arista album, to "Sweet Dreams" to "Would I Lie to You" to "Who's that Girl" to "Revival." The two-hour set was divided about three-to-one between full band numbers—guitars, keyboards, bass, drums and two back-up singers—and just Lennox and partner **Dave Stewart** on acoustic guitar. Its hard to say which were more impressive. The songs were also split fairly evenly between the tent-show type rave-ups and the slower, achingly sad or distantly cynical ballads for which these two are so well known. "You Have Placed a Chill in My Heart," for example, or the current single "Don't Ask Me Why."

Then there's Lennox and Stewart themselves: her presence, his guitarwork and the fact that he roams the stage like the patriarch he is, and the incredible bond between the two of them. Even just seeing them onstage, one realizes that the friendship between them is very nearly perfect. When they played a showcase at the Puck Building here a couple of months ago, Stewart introduced Lennox as "the most important woman in my life," and it's very easy to believe.

All in all, it was one of those shows that leave you with a feeling that is as incredible as it is indescribable—the sort of thing sweet dreams are made of.

ON A LESS TRANSCENDENTAL NOTE: This past weekend saw the fifth annual **Hungerthon** broadcast. Hungerthon '89 was sponsored, as it is every year, by 92.3 K-ROCK, UNICEF and World Hunger Year, in an effort to raise funds to combat hunger throughout the United States and abroad. The program is a 24-hour live radio broadcast from the United Nations' Visitor's Lobby, and this year featured performances by **Ricki Lee Jones**, **Warren Zevon**, **Hot Tuna**, **Jack Bruce** and **Poco** in the lobby, and **Southside Johnny and the Asbury Jukes**, **Mick Taylor**, the **Washington Squares** and **Donald Fagen** at the **Lonestar Roadhouse**. The highlight of the benefit this year was the \$100-per-ticket **Crosby, Stills & Nash** performance at the U.N.'s General Assembly.

Last year's radiathon raised over \$300,000; this year's program is expected to take the five-year total over \$1 million. Homeboy **Bruce Springsteen** donated \$10,000 to kick off the event.

FLEDGELING LABEL SBK RECORDS has just reached its first milestone; the four-month-old label has just "struck gold." **Technotronic's** "Pump Up the Jam" marks the first RIAA certification for the label, racing up the dance and club charts, then crossing over to pop singles. Congratulations and continued success.

Peace.

Karen Woods



SHORT PEOPLE GOT NO REASON TO LIVE: Spotted recently celebrating **Epic** recording artist **Michel Camilo's** stint earlier this year as the #1 artist on the **Cash Box** jazz chart are (l-r): **Julie Remick** (**Tower, Westwood**), **Neil Gorov** (**All That Jazz**), **Dave Meyer** (**KKGO DJ**), **Michel Camilo**, **Helen Borgers** (**KLON Music Director**), **Cliff Gorov** (**All That Jazz**), and in the foreground, a very short **Gene "Zen Master" Ferriter** (**Cash Box** chart king).

TICKERTAPE

CD LONG-BOX DAYS ARE NUMBERED: Look for those useless cardboard long-boxes in which CDs are currently packaged to disappear sometime in 1990. **Rob Simonds** of Rykodisc cites two major problems with CD long-boxes: "First, they add \$1 to the retail price of the disc without giving anything to the consumer. Secondly, this is the first time that record companies have added to waste, and at an inopportune time environmentally." Simonds is the author of a proposal calling for the introduction of reusable 6" x 12" plastic frames as replacements for the cardboard box. According to Simonds, "retailers' resistance" is holding up the conversion to the plastic frames, and that's "the only reason why the disposable box is still out there." The retailers' objection centers on the extra time it will take to insert the discs into the frames, but Simonds believes that additional money spent on labor will be easily offset by savings on pilferage (plastic long boxes can't be folded and pocketed). In the interim, some ecologically aware companies (Rhino, A&M) are exploring the possibility of using recycled material for the long-boxes, but "the bottom line," Simonds concludes, "is that consumers universally don't want the garbage, especially when they find out they're paying an extra dollar for it." Amen.

THE BIZ: WEA International announced the creation of **Teldec Classics International**, located in Hamburg, West Germany. The company will handle most classical music activities previously covered by the operations of **Teldec Record Service GmbH** and will be headed by **Prof. Hans Hirsch**, who laid out the following goals: "We hope to release approximately 100 titles annually, and we see the development of international operatic product, and international orchestral recordings, as high priorities"... Seattle's own '90s version of the **Hollies**, better known as the **Posies**, have officially sealed their deal with **Geffen Records**. The label is currently shopping for a producer for the group's major label debut album, which is scheduled for a Spring, 1990 release... In what might be called a very strange case of writer's cramp, the **Cramps** signed their new **Enigma** contract recently, on the grave of **Bela Lugosi**. Their new album (or is that a motto?) *Stay Sick!* is due out in January... **Private Records**, which has gone from new age to **Nona Hendryx** and **Leon Redbone** (a pretty far jump if you ask us) has signed a new three-year distribution deal with **BMG Distribution**.

IN THE WORKS: **Paul Atkinson**, currently senior vp of A&R at RCA will be joining the **MCA Music Entertainment Group** as head of the A&R department... **Stephen Bedell**, senior VP of music for Paramount Pictures, will be departing his post in mid-December. Bedell supervised the music of over 100 Paramount films in his six-year stint, including *Top Gun*, *Footloose* and *Beverly Hills Cop I & II*, among others...

I SHALL BE RELEASED (OR REMASTERED, REPACKAGED, ETC.): Worth mainlining this month is the soundtrack to *Drugstore Cowboy*, scored by **Elliot Goldenthal** and featuring the classic **Desmond Dekker** track, "The Israelites," along with

other oldies... Remastered releases aplenty from RCA this week: three **Jefferson Airplane** LPs (*30 Seconds Over Winterland*, *Early Flight* and *Crown of Creation*) along with the **Isley Brothers'** entire RCA sessions (*Shout! The Complete Victor Sessions*) and *Rock 'N' Roll Party: The Late '50s* compiled by **Billy Vera**. Listeners to Vera's weekend morning NPR show are already familiar with his passion for archival excursions and this promises to be a well conceived collection in that vein... **R.I.P. 45s:** EMI has just released 29 classic catalog singles as cassette singles, things like **Eddie Cochran's** "Summertime Blues," **Fat Domino's** "Ain't That a Shame" and **Jan & Dean's** "Surf City." "We are glad to meet the retail market's demand for oldies on the cassette single format," grins EMI sales vp **Ira Derfler**.

PAUSES FOR CAUSES: **Stevie Wonder** will be dusting it off and headlining the "Rejoice In Los Angeles" benefit concert for **The Inner City Foundation For Excellence In Education** January 6 at the Forum. The foundation is committed to the belief that education will provide the key to a better life for inner city youth... **Jive Records** is donating all the royalties from **Too Short's** single "Oakland, City of Dope" (a real boost to the city's image...) to the Bay Area Red Cross Earthquake Relief Fund... **Frank Sinatra**, **Lionel Hampton**, **Clive Davis** and **Norby Walters** will all be taking part in a \$1,000-a-plate tribute to Dr. Martin Luther King, Jr. on January 15, 1990 at New York's Sheraton Centre Hotel. The shindig is hosted by **CORE** (Congress of Racial Equality) and will feature a presentation of the international brotherhood award to 1986 Nobel Peace Prize winner and holocaust writer **Elie Wiesel**. For info, dial **CORE NYC** at (212) 353-8130.

TUBE STEAK: VH-1 has programmed a pair of worthy artist profiles for the end of November. **Nanci Griffith**, whom we'd love to know better, will be featured November 23 (1 p.m.), 25 (4:30 p.m.), 26 (3 p.m.) and 29 (7:30 p.m.). **Eurythmics** will be spotlighted on November 24 (1 p.m.), 28 (7:30 p.m.) and December 3 (6:30 p.m.). Also on VH-1 is a replay of the **Who's** previous "final" tour of 1982. The concert special airs on November 23 at 5 p.m. By the way, all times are ET... **Daniel Lanois** will be appearing on **David Sanborn's Night Music Sunday**, November 26... **Judy Collins: From the Heart**, a half-hour special featuring the veteran folk diva, will air over **Showtime** several times next month... **MTV**, ever on top of things, has launched *MTV Unplugged*, an acoustic music series. The show's pilot will air Sunday, November 26 (10 p.m.) and guesting are **Squeeze**, **Syd Straw** and **Elliot Easton** (?) of the **Cars**. **Phranc's** probably not too happy about this.

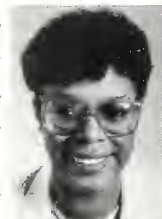
LASER ON A SUNNY AFTER-NOON: **RCA Records** and **Pioneer Laserdisc** have signed three new deals. One involves the co-production of a longform **Marcus Roberts** video. Another provides for RCA to license 10 to 20 music video programs to Pioneer for laserdisc release in the U.S. The third involves Pioneer's release of a **Lita Ford** home video on laserdisc...

EXECUTIVES ON THE MOVE

■ At **CBS**, **Bob Sherwood** has been appointed senior vice president, international marketing, CBS Records Division, in which he will develop strategies for the international marketing, promotion and exploitation of records produced in the United States. Prior to this appointment, Sherwood was senior vice president, marketing, for Columbia, a position he held since 1986. **Donna Pedro** has been appointed director, minority development, CBS Records Inc., responsible for developing and implementing a development plan for women and minorities within all business units of the label. And **William Magazie** has been appointed controller of CBS Records. He comes to the label from Revlon, where he was vice president and controller, international. ■ **WEA International** made three key promotions in their finance division. **Don Sweeney** has been upped from assistant controller/finance to director of financial operations. **Brian Porritt** succeeds Sweeney as assistant controller/finance. He previously served as assistant controller/accounting & royalties. Taking Porritt's place in that position will be **Grant Feddon**. Feddon moves up from the post of financial analyst. ■ **Capitol Records** has appointed **Barbara Lewis** vice president, promotion, black music division. Lewis comes to Capitol Records from her position as national director of black music and jazz promotion at Columbia Records. ■ **RCA Records** has two new appointments this week. **Howard Gabriel** has been named director of product development, sales. Gabriel has spent 16 years in the industry, including the previous eight as vice president of marketing at Relativity Records. In addition, **Robin Hall** has been promoted to field promotion manager for RCA. Hall has worked for RCA for 10 years, most recently as the department's administrator. ■ **A&M Records** promoted **Amy Stanton** to the position of director of music video production. In her new position, Stanton will schedule and oversee A&M video productions. She has been with A&M for ten years, most recently as video producer. ■ **Arista** announced the promotion of **Jordan Katz** to the position of regional marketing manager, northeast region. Katz has been with Arista for two and a half years, most recently as assistant to the national sales director. ■ **The Nashville Network's** programming department has made some recent changes, according to general manager David Hall. **Anne Boatman**, formerly programming administrator, has been named manager, internal production. **Rhonda Hendrix** has been promoted from promotions producer to communications coordinator for TNN's new KU band mobile satellite uplink truck, *Starcatcher*. And **Robert H. (Bob) Baker** has been named to the newly created position of manager of planning and development. Baker will be responsible for developing programming with independent television producers around the country. ■ **K-tel International** has made three promotions this week. **Paul Altman** is the new executive vice president and chief financial officer. He was last senior vice president. **Jeff Koblick** has been promoted from vice president to senior vice president, purchasing and operations. And **Mark Dixon** has been upped from director of finance to vice president, finance. ■ **Donald Kasen**, president and CEO of Peter Pan Industries, announced the appointment of **Dunn Pearson, Jr.** as vice president and staff producer of **Compose Records**. Pearson will be responsible for signing and developing new talent. Pearson served eight years as music conductor for the O'Jays and has worked with Stevie Wonder, Grover Washington, Jr., Lou Rawls, Teddy Pendergrass and Stephanie Mills. ■ **Jozef Nuyens**, owner of **Chuck Enterprises, Inc.**, announces the promotion of **Chuck Gannaway** to assistant manager. Formerly with MTM Music Group, Chuck has been with the Castle for two years. In addition to his responsibility of day-to-day studio operation, he will be screening all material for the production and publishing companies. ■ **Barbara DeProspero** has joined **Metropolitan Entertainment** as assistant to Elaine Maggi, who is executive assistant to Metropolitan president John Scher. ■ **Patti L. Shannon** has been promoted to southwestern regional manager, Radio Station Services at the **Arbitron Company** in Dallas. Shannon's last position at Arbitron was as an account executive. ■ **LIVE Entertainment Inc.** has appointed **Melvin A. Wilmore** president and CEO of LIVE's Specialty Retail Group. Wilmore will assume immediate responsibility for the expansion of the Strawberries Records, Tapes & CDs chain. Wilmore last served as president of the Zale jewelry store division. ■ **Sparrow Star Song Distribution** has named **Gordon Bate** manager of distributed labels. Bate was previously Sparrow Records international and domestic services manager.



Sherwood



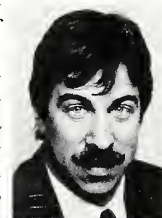
Pedro



Magazie



Lewis



Gabriel



Hall



Stanton



Katz

MUSIC PUBLISHING

BY SHELLY WEISS



CHRIS HILLMAN: One of the all-time greats!

such as "Stranger in My House" and "Lost in the Fifties," plus over 100 songs by Grammy-winning songwriter **Tim Reid**, and rising PolyGram artist **Daniele Alexander**... On the charts: **Raging Slab's** (RCA) debut; **Badlands** (Atlantic) LP, approaching gold; **Eurythmics'** (Arista) LP and single "Don't Ask Me Why" and the **Bee Gees'** LP and single... **Michael Penn's** (RCA) debut LP *March*, and first single "No Myth" are getting strong airplay, great reviews, and maximum video exposure... 1990 releases include the **Mission** and **Hall & Oates**...

ISLAND MUSIC: Current signings: artists **Steve Salas** (Island) and **Boo-Ya Tribe** (4th & B'way), both due Jan. 1990; **Kings X** (Megaforce/Atl.), out now; writers **Barry Goldberg** and **Barry Reynolds** (Reynolds is writing with **Midge Ure** for his upcoming *Chrysalis* LP) and **Brent Bourgeois**, formerly of *Bourgeois Tagg* (Charisma/Virgin), with **Danny Kootchmar** producing...

MCA MUSIC: The **Silos** have signed a worldwide co-publishing agreement. The band is now recording their BMG debut, being produced by **Peter Moore**, whose credits include the *Cowboy Junkies*. The **Silos** were *Rolling Stone's* Independent Band of the Year, and are recording live from a theater to a mobile unit, which for a new band is a new and very unique concept... MCA has also cut a new deal with **Urban Grove Tunes** for the exclusive services of, among others, **Eban Kelly & Jimi Randolph**, whose song "I Remember When" is on the four-times platinum LP *New Kids on the Block*; just-released cuts on the **SOS Band** and upcoming **Al Green** and **Stylistics** LPs...

ZOMBA MUSIC: **David Renzer** reports from N.Y. the opening of their three-million-dollar recording complex **Battery Studios**... Writer/producer **Barry Eastmond**, who recently completed *Anita Baker*, *Howard Hewitt* and *Regina Belle* projects, is in the studio with **Jeffery Osborne**, and is soon to do **Jonathan Butler's** new *Jive* LP... Writer/artist/producers **Levert** have three chart singles with the **O'Jays**, **James Ingram** and **Levert**... **Andy "Panda" Tripoli**, writer/producer, has chart action with **Seduction** and the **Cover Girls**... Also, hard rock act **Kix** has gone gold on Atlantic, and soon-to-be-released **Britny Fox** is following their CBS gold debut... With 24 records on the charts, *Zomba* is hot, and getting hotter...



ALMO/IRVING MUSIC PUBLISHING proudly signs writer/producer **Joel Davis** to a long-term, exclusive deal. **Davis** is best known for his work with the *Whispers*, *Teddy Pendergrass* and the soon-to-be-released duet featuring *Howard Hewitt* and *Anita Baker*. Pictured (l to r) are: **Brenda Andrews**, VP, creative; **Lance Freed**, president of *Almo/Irving*; **Mike Gardner**, **Davis'** manager and **Joel Davis**.

ALMO/IRVING: Writer/producer **Rick Neigher**, with action as diversified as *Prince*, *Billy Vera*, *Vixen*, the *Spinners*, *Fiona*, *Tonio K* and *Five Star*, and just finishing *Paisley Park's* newest act **Good Question**, is a talent to keep an eye on... **Yuri Gorkov**, discovered by the #1 Russian rock band *Stas Namin*, is the first Russian songwriter to be signed by an American publisher, and is set to write with **Glen Ballard**, **Greg Sutton**, **Sue Shifrin**, and **Peter Beckett**... More than 24 artists on the Top 200 Pop Album Charts are singing this company's songs...

BMG MUSIC: Major acquisitions: **Lodge Hall Music** and **Milsap Music**, the publishing companies of artist/producer/writer **Ronnie Milsap** (RCA), with Grammy-winning songs

NASHVILLE: **Chris Hillman**, who was recently honored for his 21-year association with BMI, has kept the hits comin', winning writer and publisher awards in country music for the last two years. Hillman has been making hits from his days with the *Byrds*, the *Flying Burrito Brothers* and his several solo LPs, to the present, with his group the **Desert Rose Band**. The DRB has two top-of-the-charts LPs, eight top chart singles (including five #1s) and the latest single "Start All Over Again," their hottest release to date, from their *Pages of Life* LP, slated for release January 9, 1990 on MCA/Curb. With 10 of the 11 new songs co-written by Chris, it makes this writer/artist/performer one of the all-time greats...

BMI: Just-signed San Francisco-based band **Psychefunkapus** has inked a deal with Atlantic. This band was one of the first showcased by BMI and *The S.F. Weekly*, as part of their monthly new music showcases... **Imagine World Peace** is also creating quite a buzz... Also inked is **Virgin's** new act the **Origin**, in the studio with producer **David Kershenbaum**...

FILM/TV: **Island Music** has the *Sea of Love* title theme, the *Sidewalk Stories* (Island Pictures) soundtrack and writer **Guy Mann-Dude's** "Shock Dance" and "Shocker" in the soon-to-be-gold *Shocker* soundtrack (SBK), from *Wes Craven's* new hit movie... At **Gold Hill Music**, **Ken Weiss** is in talks with producer **Ronald M. Cohen** on the title theme of *Cohen and Eddie Milkis'* forthcoming *Showtime* series *Southern Cross*. The show's title is the same as one of **Stephen Stills'** biggest hits... **"Jocko" Marcellino**, songwriter/musician/actor, and founder of *Shanna-Na*, wrote and sang two of his songs in the Academy Award-winning movie *Rain Man*. Academy Award-winning director of *Rain Man*, **Barry Levinson**, liked "Wishful Thinking," one of those two songs, so much, he has re-recorded it for his untitled new film now shooting in Baltimore... **Famous Music's Bob Knight** informs us that their classic song "Call Me Irresponsible" will be used by AT&T for their national TV campaign, starting in December... **MCA Music** just placed a song in **Rob Lowe's** film *Black Market*... EXCLUSIVE: **Tim James & Steve McClintock** of **Headway Productions** recently wrapped work on five songs for *The Jetsons*, due out Summer, 1990. Singer **Tiffany**, as the voice of *Judy Jetson*, will sing three of the five songs: "I Always Thought I'd See You Again," "I'll Be Here" and "You & Me"... **Windswept Pacific** has "Lullaby of Birdland" in *The Fabulous Baker Boys* soundtrack, which has sold in excess of 100,000 units in just 10 days...

INTERNATIONAL: EXCLUSIVE: The **rooART** label, launched by **INXS** manager **Chris Murphy**, with **Sebastian Chase** and **Justin Van Storm**, is set to release its first LP, *Shiver*, by **Tall Tales & True**, in conjunction with multinational giant PolyGram Records, making rooART the first international record company in history to be based in Australia. rooART's other artists to date are **Martha's Vineyard**, the **Hummingbirds** and the **Trilobites**...

LOOKING AHEAD: **Whitney Houston**, just out of the studio, recorded "Who Do You Love," produced by **Luther Vandross**, co-written by **Luther & Hubert Eaves III**, for her new Arista LP... **Danny Elfman's** MCA LP is due January 23, 1990... **Bobby Z.** of *Prince*, *Wendy & Lisa* and *Boy George* fame, has his Virgin LP set for January 15, 1990... **Colin Hay**, ex-*Men At Work* lead singer, just finished mastering his first MCALP at **Bernie Grundman's Lab**... **Michael Jay**, songwriter/producer, following his *Martika* gold debut LP, and #1 hit "Toy Soldier," has opened a new production facility, **Captain Hook Productions**, and has kicked off activities by signing **Anna Marie** to MCA by **Al Teller**...

CONGRATULATIONS to *Almo/Irving* songwriter **Pamela Sue Oland**, on her new *Writer's Digest* book *You Can Write Great Lyrics*...

To be continued...



BARRY'S BACK! The heavyweights lined up when BMI and A&M Records hosted a party at L.A.'s Spago restaurant to honor **Barry White** on his latest release, *The Man is Back*, and the album's first single, "Super Lover," currently climbing the black charts. **Barry**, who recently completed a smash European tour, is also contributing to current projects of **Quincy Jones** and **Chuckii Booker**. Pictured are (from left) **Ron DeBlasio** and **Ned Shankman**, **Barry White's** managers; **Quincy Jones**; **Barry White**; **Gil Friesen**, A&M president; **Dawnn Lewis**, singer and star of NBC's *A Different World*; and **Rick Riccobono**, BMI vice president.

RETAIL NEWS

BY ROBB MOORE

THIS WEEK'S SEGMENT OF RETAIL NEWS is a continuation of last week's subject matter—spotlighting various independent labels and listing their most successful releases. After the last column, I realized that catalog numbers and addresses should take priority over sales figures, so I have included both here. Considering the huge number of indies, the following info is intended simply as an overview, and by no means reflects the "biggest or best." My apologies to anyone who may feel slighted.

If you have any information that may fit into the format of Retail News, please write to me, care of *Cash Box*—or better yet, call me at (213) 464-8241.



ROY BUCHANAN

Buchanan's *When a Guitar Plays the Blues* is their #5 record (4752). (Alligator Records, P.O. Box 60234, Chicago, IL 60660.)

Barking Pumpkin—Barking Pumpkin may seem like an odd name for a label...except when it belongs to Frank Zappa, then it's very appropo! #1 is Mr. Z's *Joe's Garage, Acts 1, 2 & 3* (SWCL-74206). Second is *Thingfish* (SKCO 74201), and third is the Barking Pumpkin/Rykodisc re-release of *Apostrophe* and *Overnight Sensation* (CD-74221). (Barking Pumpkin, P.O. Box 5265, North Hollywood, CA 91616.)

Blind Pig—This Bay Area label has released many fine blues albums, including Buddy Guy and Jr. Wells' *Drinkin' TNT & Smokin' Dynamite* (BP 1182). #2 is Big Daddy Kinsey with *Can't Let Go* (BP 1182), followed by Otis Rush's *Tops* (BP 3188). Roy Rogers' *Slidewinder* (BP 2687), and Pinetop Perkins' *After Hours* (BP3088) are also consistent sellers. (Blind Pig Records, P.O. Box 2344, San Francisco, CA 94126.)

C.D. Presents—Another Bay Area label that has managed to release some classic records representative of the West Coast alternative scene. First off is the Avengers' debut LP (CD 007), second is D.O.A.'s *Bloodied But Unbowed* (CD 027), and third is Volume 1 of the *Rat Music for Rat People* compilations. Next is the double-disc Lydia Lunch retrospective, titled *Hysterie* (CD 039), followed up by the Subhumans' *Incorrect Thoughts* (CD 036). (C.D. Presents, 1317 Grant Ave. Suite 531, San Francisco, CA 94133.)



JOHN LEE HOOKER

Gene Harris All Star Big Band Tribute to Count Basie (CJ 337). (Concord, P.O. Box 845, Concord, CA 94522.)

Fresh/Sleeping Bag Records—This New York-based rap label has done incredibly well with the E.P.M.D. LP *Unfinished Business* (LPRE 92012). The #2 and #3 slots are filled by Steezo's *Crazy Noise* (LPRE 82011), and Cashmoney & Marvellous' *Where's the Party At?* (SLX 40145). (Fresh/Sleeping Bag, 1974 Broadway, 3rd Floor, New York, NY 10023.)

Hannibal/Carthage—Owned by Fairport Convention's producer Joe Boyd, it's not surprising that the artist who dominates Hannibal's sales figure is the Fairports' original guitarist, the brilliant Richard Thompson. The first of these is the critically acclaimed LP *Shoot Out the Lights* (#1303), done with Richard's then-wife, Linda. Second is *Pour Down Like Silver* (#4404), and third is *I Want to See the Bright Lights Tonight* (#4407). (Hannibal/Carthage, P.O. Box 667, Rocky Hill, NJ 08553.)

K-Tel—A few years ago, K-Tel was infamous for releasing Top 40 compilations a few years after the fact and using frequent TV spots as promotion. The modern K-Tel has branched out a bit. Their biggest success so far has been picking up the Capricorn-era catalog of the Marshall Tucker Band and re-releasing them with original covers in the CD format. Next is *Yo! Mo Rap* (K-Tel 350), but third is one of their "old faithfuls," Volume 1 of *Back to the '60s* (K-Tel 772). (K-Tel International/USA, 15535 Medina Road, Plymouth, MN 55447.)

Luke Skywalker—Undoubtedly, Luke Skywalker is one of the hottest indie rap labels around, and a lot of that has to do with the current success of 2 Live Crew. Their *Move Somethin'* LP is the label's biggest seller, while *2 Live is What We Are* comes in second runner-up (XR 101 & XR 100, respectively). Anquette is third with

Respect (XR 103), followed by M.C. Twist's *Coming Through Like Warriors* (XR 106), and the Tony Rock 12" of *Keep Dancing* (EZ 03). (Luke Skywalker, 3050 Biscayne Blvd. #307, Miami, FL 33137.)



DENISE LA SALLE

Ave. #101, Burbank, CA 91502.)

Metal Blade—No doubt about it, Slayer's catalog pays the rent at Metal Blade—their records account for three of the top four sellers on the label. First is their *Show No Mercy* LP (71034), followed by *Hell Awaits* (72297). Flotsam and Jetsam's *Doomsday for the Deceiver* (72130) places third. This one goes to eleven... (Metal Blade, 15456 Ventura, Suite 302, Tarzana, CA 91356.)

Muse/Savoy—Considering the fact that there are almost 400 jazz releases in the Muse/Savoy catalog, it's not surprising that Joe Fields can't quite put his finger on the all-time best-seller. However, he is positive that Charlie Parker does better than any other artist on Muse. As far as Savoy goes, Etta Jones, Woody Shaw, Groove Holmes, Sonny Stitt, Larry Coryell and Pat Martino continually do well. (Muse/Savoy, 160 W. 71st St., New York, NY 10023.)

Priority—Priority is undoubtedly the only label that can claim to have both rap and singing Claymation raisins on their roster. #1 is *Easy E Does It* (57100), #2 is the controversial *Straight Outta Compton* LP by N.W.A. (57102), and the third spot is taken by the California Raisins (!) (9755). (Priority, 6430 Sunset Blvd. #800, Hollywood, CA 90028.)



RUN-D.M.C.

Center, 11810 Wills Rd., Roswell, GA 30077-1724.)

Redwood—Owned and run by Holly Near, this northern California folk label's two best-selling releases feature Near in collaboration with others. #1 is the *Lifeline* LP, with Near and Ronnie Gilbert (RR404). Joined by the legendary Arlo Guthrie and Pete Seeger, Near and Gilbert then released *Harp* (RR409), Redwood's second-biggest record. Third is the Inti-Illimani LP *Imagination* (RR8505). (Redwood, 6400 Hollis St., Suite 8, Emeryville, CA 94608.)

Rounder—The entire George Thorogood back catalog does well for Rounder, but his *Move It On Over* LP stands out as the #1 (R 3024). The highly acclaimed *Last of the True Believers* by singer/guitarist Nanci Griffith is the label's best-selling "non-Thorogood" LP (Philo-R 1109). (Rounder, One Camp St., Cambridge, MA 02140.)

Shanachie—Shanachie has a very impressive roster of talent, including roots and reggae. Rita Marley's *Who Feels It, Knows It* (43003) peaks their list, while the wonderful township sounds of Ladysmith Black Mambazo, featured on the *Inala* LP, fill the #2 position (43040). Third is the current release from Bunny Wailer, *Liberation* (43059). (Shanachie, Dalebrook Park, Hohokus, NJ 03423.)

Soundwaves—This country label has met success with the punny *Sax Life in Nashville*, by Maury Finney (SW3301). The self-titled LP from Jim, Jesse & Charlie Louvin (SW3308), and Billy Parker's *The Last Country Song* (SW3309) fill up the second and third spots. (Soundwaves, 1012 18th Ave. S., Nashville, TN 37212)

Stop Hunger—The Nashville-based Stop Hunger differs from all other country labels by issuing vocal versions on side one of their releases and instrumental tracks on side two. Their best-selling catalog item is *Gal From San Antone* by Mickey Jones (SHR-MJ 1101). #2 is Northern Gold's *Double Exposure* (SHR-NG 1102), with Jenny Lynn & Kelley Jean's *Sweeter Than Honey* coming in third (SHR-SWHN 1101). (Stop Hunger, 1300 Division St., Nashville, TN 37203.)

Tra-Star—The Tra-Star label's top three LPs are all self-titled releases: #1 is by Heartland (TS090760); Patsy Cole (TS090361), and Rebecca Holden (TS 090362) follow suit. (Tra-Star-1009 17th Ave. South, Nashville, TN 37212.)

Malaco—The #1 LP is on this esteemed gospel label is *Down Home Blues* by ZZ Hill (7406). Following up Hill is Denise LaSalle's *Lady in the Streets* (7441), and Little Milton's *Annie Mae's Cake* (7435). (Malaco, P.O. Box 9287, Jackson, MS 39206.)

Mesa/Blue Moon—Billing themselves as an "adult alternative," the Mesa/Blue Moon label specializes in jazz, new age and world music. Their greatest selling artist is the Japanese new-age synthesist Kitaro. His whole catalog does extremely well, with his *My Best* LP topping the list (GR 79407). Next is John Scofield's *Electric Outlet* (GR 79404), and *Into the Night* by Exchange (Mesa 79017). (Mesa/Blue Moon, 209 E. Alameda

The Alabama Story

BY KAY KNIGHT



WHERE DOES ONE BEGIN WHEN attempting to tell the success story of four talented men—three from rural Alabama, one from southcentral Massachusetts—who, with diverse musical styles, cast the mold that would make them superstars?

We begin with the backgrounds of these multi-talented individuals—again, three similar, one different—and the events that would bring them together as Alabama.

Randy Owen, Teddy Gentry and Jeff Cook, founders of the group, were born and raised in northeastern Alabama. They were no strangers to the hard times of country living, or to the close-

knit family ties that also come with growing up in the rural South.

In the tough years before and during their music career, Owen worked laying brick, painting, farming and hanging sheetrock before going to college and earning a B.A. degree in English. Gentry ran a theater, laid carpet, bagged groceries and worked on a farm. Cook got his first taste of the music business as a nighttime DJ at the age of 14, then after finishing high school, received a degree in electronics and worked as an electronic technician. Mark Herndon grew up a military kid, his dad a Marine pilot, so he learned early the frequent moves of a military family. A college

education soon gave way to dreams of stardom as he played in various bands, mostly rock and roll, before crossing paths with his now fellow-bandmembers.

First cousins Owen and Gentry got together with distant cousin Cook in 1969 to jam, which led to the formation of the group Young Country. In 1972, the three cousins, along with friend Bennett Vartanian, officially formed the group Wild Country. It was in 1973 that the foursome decided to give up their day jobs and pursue their dream of playing music full-time and becoming successful at it. The place they found gainful employment was at a waterfront nightclub in Myrtle Beach, South Carolina called the Bowery.

Owen, Gentry and Cook (along with



actually more interested in the group's original songs than in them as a band—an attitude shared by all the major country labels. The Alabama Band released its first single, "I Want to Be With You Tonight," an original composition. It went to #77 on the national country charts and was beginning to



six or seven drummers who came and went in the coming years) put in seven long, hot summers as the Bowery's house band. They played six nights a week, for tips. It was no vacation, but it was steady employment, and a vehicle for being heard by thousands of tourists who congregated to the beaches every summer. Wild Country soon had a loyal following in Myrtle Beach, and they were also able to begin showcasing the songs they'd now begun to write. Wild Country became known as the Alabama Band in 1977. From the Bowery emerged a unique, distinctive sound and presence—anchored in precise, three-part harmonies—that is now known as Alabama.

In 1977, Alabama landed its first one-shot record contract with a small, Nashville-based label called GRT, which was

garner the band some national attention when the record label went out of business. Complications in a production contract kept the group from recording for the next two years, but by 1979 things finally started to look up for the Alabama Band.

Enter Mark Herndon, who brought with him his high-energy rock and roll



THE BOWERY



background and a new excitement and enthusiasm to the group. Soon afterward, Alabama landed a spot on the annual New Faces Show at the 1980 Country Radio Seminar. RCA executives caught the show and immediately signed the foursome. Their very first RCA single, "Tennessee River," went to number one. Soon country music history was being made.

Alabama has literally re-written the country music book of records:

—Every album Alabama has recorded on RCA has gone platinum, selling more than one million copies each.

—*Feels So Right* (1981) and *Mountain Music* (1982) have surpassed four million units.

—*Roll On* (1984) was the first country album ever to ship platinum.

—*40 Hour Week* (1984) achieved platinum status within 30 days of its release and has sold more than two million copies.

—*The Closer You Get* (1983) sold over three million.

—Alabama's 21 consecutive #1 chart singles not only broke the previous record (17), they also made music history as the most consecutive #1 singles in any music format.

—Alabama was the first band to win the Country Music Association's "Entertainer of the Year" award. They broke another record by winning this award three years in a row (1982, 1983, 1984), an accomplishment no other band or individual artist has managed to do.

—The Academy of Country Music bestowed its Entertainer of the Year award on Alabama five consecutive years.

—Alabama has received no fewer than

14 ACM awards, making them the ACM's all-time record holder for awards won.

—Alabama has also earned two prestigious Grammy Awards and five American Music Awards.

Alabama's record sales are in the neighborhood of 35 million dollars now, something that makes a statement in itself about what the group has done for country music. Alabama was the first to bring in the demographics that encompass rock and roll without alienating country audiences—and that is something that is very hard to do.

Most everyone would have to agree that it will be a long time, if ever, before another country act will surpass what Alabama has done. They are very much a major part of the history of country music, and Alabama is responsible for making Nashville and the country music industry much more receptive and open.

Many may have criticized Alabama the past few years, as always happens when four people as mega-talented as these tread the waters of success for as many years as they have. Alabama has seen their valleys and their peaks through those years and not too long ago were struggling to regain their momentum in the changing country market. Others, less consistent and determined than these four, might have fallen by the wayside, but through it all Alabama has maintained their dignity and integrity.

They are true entertainers in every sense of the word and more than deserve the title bestowed them by the Academy of Country Music—Artist of the Decade. Roll on, Alabama...roll on. ○



Randy Yeuell Owen

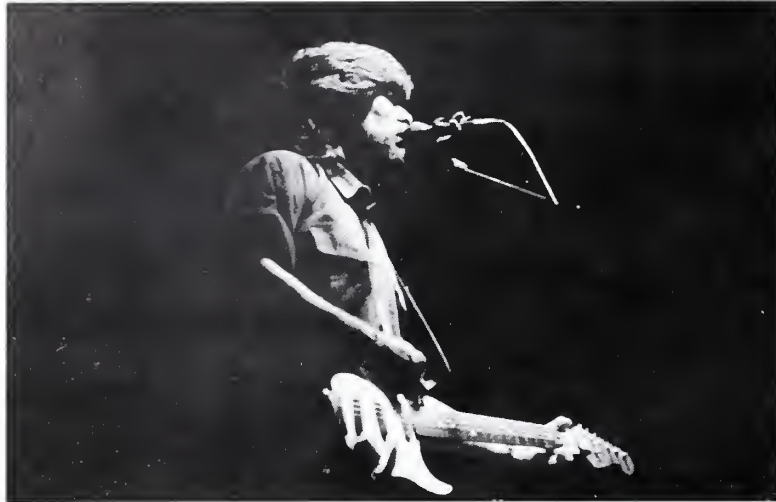
BY KAY KNIGHT

"SOMETIMES IT'S HARD. But we love what we do and we keep right on truckin'"

That pretty well sums up the attitude of Alabama lead singer Randy Owen. Through thick and thin, Owen and his fellow band members have stuck it out and proved themselves as one of country music's most entertaining groups.

Born in Ft. Payne, Alabama, on December 13, 1949, Owen learned to love music at a very early age. His early influences were mainly gospel, gained largely through listening to his mother and father play and sing. He has played music since the age of six and, along with cousin Teddy Gentry and Jeff Cook, formed the group known the world over as Alabama.

"It's pretty unbelievable to be just a simple country boy, and then after you struggle for years, when nobody cares, suddenly you start to snowball and it seems unstoppable," Owen ponders. "Success does come. I'm continually trying to remember that things could happen just as quickly in reverse as it does in forward. So I guess I never really look at myself as successful. I look at myself as the underdog or the person that is trying to make it. It's still hard for me to en-



vision that it's any other way."

Again, this attitude is prevalent throughout the whole conversation with Owen. He is truly humble as he speaks about his contribution to Alabama and about the impact this group has had on their fans and on the country music industry.

"I'm just doing my part...doing the lead vocals," Owen states. "I've been able

to write some songs a long time ago too that nobody else would record. Now, luckily for us, they wouldn't. But just doing my part and doing whatever I can is my contribution.

"I have to feel what I do," Owen insists. "I'm a very sensitive person and I guess my emotions show pretty obviously on stage. But I've found that unless something mechanically goes wrong on stage, you can overcome it physically by just being naturally tough, I guess."

Offstage, at home, Owen is just as laid back and easygoing an individual. He enjoys farming, writing short stories, poetry and sports of all kinds. He also likes being alone with his immediate family, away from the phone. In addition to his wife and two children, Owen's mother and two younger sisters live close to him in the same area of rural Alabama where he grew up.

"Ft. Payne is where I live. Somehow we [Alabama] were able to be successful and never have to move. We still live in the same place we always did...a little town where we grew up," Owen says, reflectively. "Our fan club headquarters and all that stuff is still right there. It's really good to be able to see your family, and it's so important to be able to walk out into a field or to the edge of the woods where you used to play as a kid. You get those dreams and those feelings and you smell the same smells and you see the same trees and the swings you used to play on, or the rocks you used to sit on for hours, playing your guitar where no one could hear you...and you'd play and

sing for hours. You see fences you and your daddy built or the trucks and tractors you drove—the things that meant so much to you as a kid."

Owen says when he thinks back that way to yesteryear, he can suddenly be a kid again and he is the little boy that seemed to be going nowhere. "I had a lot of love from a wonderful mom and dad, but I realize too that it's a tremendous story that I'm now living.

"A lot of people identify a lot of things we do with themselves," says Owen. "The good thing about it is that we're just being ourselves. So many groups, great groups, that play music today have a better chance I think in the industry now. We're awfully proud of our place in being able to help change some things for bands.

"We had no idea who was going to like our music," Owen explains. "When you're an artist, the record companies want to target you for a certain audience. I know ours wanted to target us to country radio. We had no idea whether country radio or rock radio, or whoever, would play our music. When we were out there promoting our music, in the early days, we went to every radio station that had a tower."

Owen, as with every member of Alabama, is honored at being named Artist of the Decade, but this multi-talented musician says his biggest honor would be to be named the "Artist of the Fan." "I like to look those people in the eye," Owen says. "It bothers me when we're in real heavy lights and I can't see the people in the audience. I like to feel that magic that they feel, and see them enjoy themselves. That's what's important...how I feel about a show and how that fan feels about it. I just need to feel good in my heart about what I did. We always want our fans to feel like they've gotten their money's worth from our concerts and from our records.

"Our songs are a dedication to the people we admire most: the working people," explains Owen. "They are the kind of people who, when they tell you something, they mean it—people who do their work and live by their word."

Those are the kind of people who raised Owen, the kind of people who pick cotton and work in the mills. "We come from people that worked hard for a living and we're proud of them," Owen says. "We hope they're proud of us." ○

CONGRATULATIONS

Randy, Jeff, Teddy & Mark on being named
"Artist of the Decade"

We are very proud of each of you and wish you many more successful years.

Roland, Doris and Heath Locklear
LOCKLEAR HOSIERY
 Airport Road, Fort Payne, AL

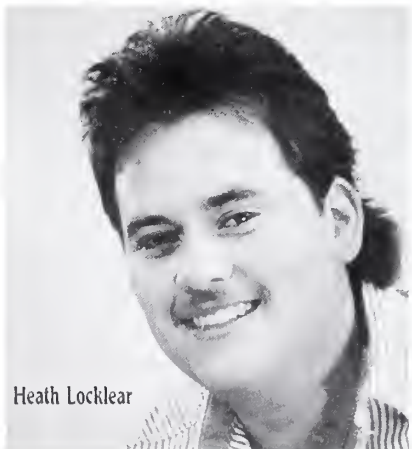
THANKS,
 RADIO,
 FOR LETTING
 ME RIDE
 THE WAVES

"I ONCE
 HAD YOU"

on



MEM



Heath Locklear

HEATH LOCKLEAR



RANDY OWEN'S HOME IN FT. PAYNE, ALABAMA

ALABAMA



27

**CASHBOX
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**CONGRATULATIONS
RANDY, TEDDY, JEFF, AND MARK**

**YOU'RE THE BEST!
—FROM EVERYONE AT RCA RECORDS**

Jeffery Alan Cook

BY KIMMY WIX

"AT ONE TIME, I was gonna host a television show and try to work that into my schedule, but things changed somehow, so we went on and here we are today!"

An interest in television is just one of many concerns that Alabama's Jeff Cook has, despite his busy schedule with the band. Born in Ft. Payne, Alabama on August 27, 1949, Cook is not only a valuable member of the Artist Of The Decade, he also owns a radio station and a recording studio (Cook Sound Studio).

At age 14, Cook began working in radio, and today his overwhelming interest in the broadcasting industry still exists. After graduation from high school, he completed a course in electronic technology from Alabama State Technical College in Gadsden, Alabama. Although he finds it difficult to spend as much time as he'd like with his radio station, Cook seems quite satisfied with just having his hand still in the pot. "Working in radio on a full-time basis is probably what I'd be doing right now if I wasn't in Alabama," he admits. "I guess it's kind of funny now, because since I've been involved in radio, I



find that it really bothers me when these stations play all of these songs back to back and they never mention who was singing the song," he laughs.

Cook is perhaps best recognized as being responsible for those "hot licks" we hear—he plays an electrifying lead guitar and fiddle. He can also master keyboards, drums, a bass, banjo and

mandolin. "I guess we all contribute different areas of music," says Cook. "I add that '50/'60s style of rock and roll, where Teddy and Randy come from the more country and gospel roots of music."

It might come as quite a surprise, but Alabama began, intentionally, without a specific musical focus. "We didn't really aim to be a specific type of band when we first started," Cook remembers. "When we first started, we really tried to focus on our harmonies and make them the best. We *knew* that there were better musicians out there than us, but we were a self-contained band. Back then, there just weren't too many groups like that. Our different areas of music inputs can best be heard if you were to go back and listen to some of our earlier material. Today, producers are able to cover a lot of that up—not that that's bad or anything," Cook laughs again.

Today, we see Alabama as being the quartet kings of country music—an outstanding legend in their own time. According to Cook, however, it wasn't always such a smooth sail, especially when the band first launched into their career. "I remember when we first began, we were somewhat ignorant about all the rules and regulations of the music business—a little green I guess you could say," Cook admits. "I guess if we could have changed anything, it would be that."

The changes and transitions that Alabama have made over the past few

years have not only boosted their own credibility as artists, but the results have also made a heavy impact on many other artists as well. "I guess we opened a lot of doors for other young bands," ponders Cook. "We're very proud that we have been able to create so many of the firsts in music, such as being honored as the third Artist of the Decade. That really surprised us. We didn't expect that at all. We were told that we would be presenting an award and then when they began showing all of those film clips of us on screen, we thought 'Hey, this isn't what was supposed to happen.'"

Even after years of receiving numerous awards, Cook admits that they're still just as special now as they were when they received the first one. "Yes, we still love the awards and really appreciate them very much," Cook says. "It always feels good when they call out our name again."

Just as accepting another award for their musical efforts never seems to become old, neither does the music we hear coming from Alabama today. Cook says that it's just as tough to put out something new and fresh today as it was when they first began. "It's still real important to us that we try to make this particular single or album better than the one before," Cook proclaims. "We just always manage to pull together in the tough times, no matter what happens."

After asking Cook to fill us in on something that has sparked some humor since the band has been together, he replied, "Yeah, we've all talked about just how many of our songs have the word 'river' in them," he says. "There was this one time when this guy sent us a song that had the word 'river' in it twenty-something times. So yeah, we've certainly got criticized for that," laughs Cook.

In his time off the road, he simply enjoys being the typical family man. He also enjoys camping, watching TV, working in his new studio and coming home to Ft. Payne in hope of doing a little fishing whenever possible.

"I truly love to go fishing," says Cook. "As long as I can remember, I've always loved to fish, except now I just fish out of a bigger boat." ○



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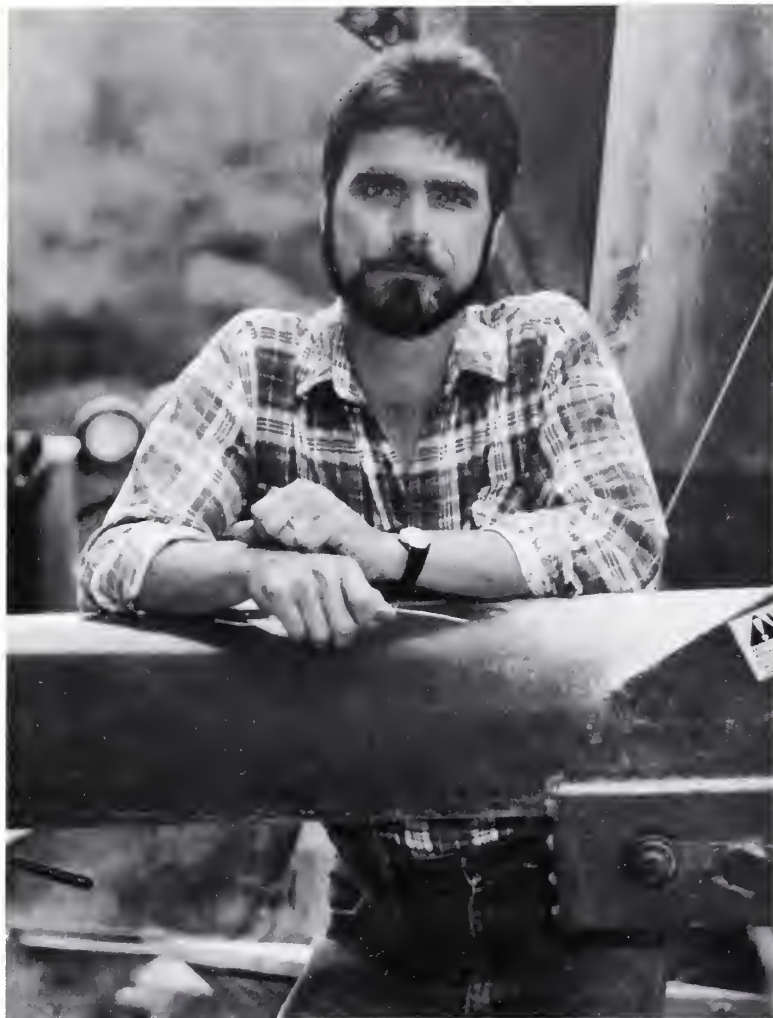


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Teddy Wayne Gentry

BY KAY KNIGHT



"THE FIRST THING AS AN ENTERTAINER, is that you have to be yourself. You have to be what you are. That way you don't have any problem walking out on that stage and being who you are in front of all those people."

"As an individual, I guess I probably contribute consistency as much as anything to the group. That, and my writing," Gentry reflects. "I look at myself as being a solid team player and try to hold up my end of the deal, whether it be in performance, studio work, writing or whatever."

Coming from a close-knit family, Gentry knows all about being a team player. Gentry was born in Ft. Payne, Alabama on January 22, 1952 and lived on a farm in the country on Lookout Mountain with his mother and his grandfather PaPaw. He is married and has a son and a daughter. When not on the road touring, Gentry enjoys spending time with that family and dealing in the cattle business, as well as writing songs and fishing.

"I think we have the best team in the business right now," states Gentry,

proudly. "Not just with the players on stage, but from management and all the people surrounding us. It takes a whole team to make things work. It's real hard to go out and put on a good show without a good support team."

Gentry, along with fellow group members Randy Owen, Jeff Cook and Mark Herndon, as well as that all-important support team, have built a monumental following through the years by working together and by always making their fans their utmost concern.

"I think we've attracted a lot of young people to country music," says Gentry. "Bunches of people tell me that they never got into country until Alabama came along. Now that they've gotten turned on to Alabama, they like other country groups too."

Alabama was the first country "band." There were other vocal groups, but as a band, Alabama has opened the door for a lot of other bands. "The industry just wouldn't open the door to bands in country until we started having some hits," remembers Gentry. "Then suddenly, every label seemed to want a band."

Being named Artist of the Decade is a challenging honor to follow up on. What makes Alabama continue to "click" and stay at the top? To Gentry, that's simple.

"There are a lot of bands that had more or just as much talent as Alabama," explains Gentry. "But I think it's a matter of hard work, in all aspects, not just in the music. We spend a lot of time

rehearsing and writing, but the business end of it too is very important—doing interviews and going out and trying to stay in touch with radio and with our fans. I think a lot of artists get to the point where they think, 'Well, I'm pretty successful now and I don't have to take the time for interviews or working radio.' That is the wrong attitude to stay successful at this."

Alabama has been on the receiving end of award after award and Gentry says since they have already been through all that, it is not one of his main goals these days. He does feel, however, that Alabama can still be very successful in other aspects.

"I'd just like to continue to be consistent. One of the main things about staying in this business is to never let down the standards of our albums, and to continue working hard to do everything well—to never get to the point where we just half-ass do anything. It always takes a full team effort."

"I feel like I'm just a small part of a great big team that's involved in the success of Alabama," says Gentry, humbly. "The main ones are the fans out there who buy the records and come to the concerts. If they should suddenly decide to shut Alabama off, there's no point anymore for a group called Alabama. They are the people who determine what they like and what they want to spend their money on. I just hope we can continue doing what they like." ○



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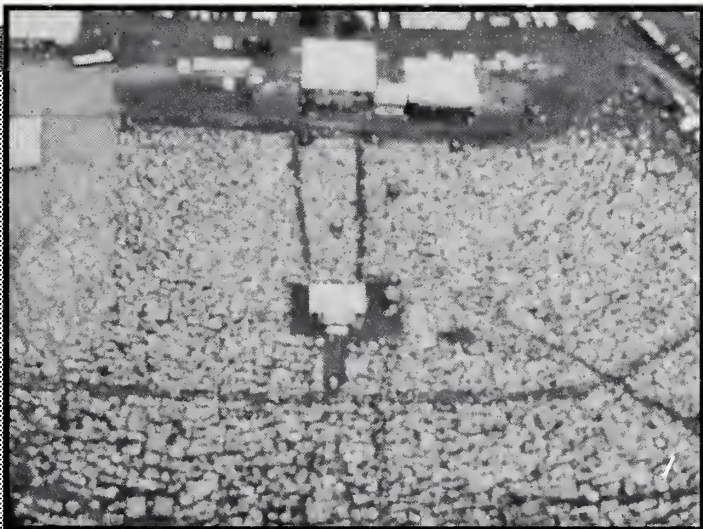
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Mark Joel Herndon

BY KIMMY WIX



SOMETHING EXTRAORDINARY OCCURRED IN 1979. We *could* call it a "fate," or we could simply call it "Mark Herndon." When Herndon teamed up with Alabama a little over ten years ago, the band not only extended into a new dimension, but they also adopted one heck of a guy, who happened to be an incredible drummer.

Born in Springfield, Massachusetts on May 11, 1955, Herndon began what we could refer to as a life of travel. His father was a Marine pilot, so he and his parents traveled all over the country

most of his life. Eventually they settled in Myrtle Beach, South Carolina, which Herndon now calls home. It was there that he gained much of his experience, while playing in circuit bands in and around the area. Herndon would possibly say that being a part of Alabama is considered home too.

"When I came into the group, I didn't really expect the success we've gained," he admits. "You know, I was just one of those musicians who was determined to play and wanted to be a part of something."

When hearing Alabama today, it's not so difficult to pick out Herndon's contributions. If you've ever thought there was a dash of rock and roll within the band's unique sound, you were hearing those uptempo Herndon drumbeats. "I'd say I contribute most of the rock and roll energy that the group has," he says.

Sometimes it's amazing how Herndon has stepped into the group and become such a valuable piece of the Alabama pie. After all, he's almost like the outsider of the band. However, by having roots in Massachusetts and South Carolina, he has in no way compromised the Alabama sound. "I don't really look at myself as being anything out of the ordinary," says Herndon. "I realize that I'm a little different from the other guys. I know I talk a little different," he laughs.

Like most of the Alabama members, Herndon also realizes the fact that what he and the group have accomplished over the years has made a heavy impact on today's country music. "I guess if we wanted anyone to remember us for something it would be that we were the first group really in country music to make such a big impact," he explains. "We no longer consider ourselves as a new splash in the pan. We've been around long enough to where we just don't [think that way] anymore. And now, I don't think any of these new groups pattern themselves after Alabama like they did earlier. At least I hope they don't go for that desire to copy. We also no longer consider ourselves as being a shining star or anything," he continues. "We've been around long enough now to look at it as if we're just doing what we do, not meaning that negatively either."

According to Herndon, it's the fans who are most important to what he and the other guys do and represent. "The support from fans is *most* important," he says. "Just knowing that they *are* out there and that they are ready to support what we do. We just know a lot of the fans *personally*," Herndon continues. "Over the years we've met a lot of people and made a lot of friends and many of the people in the audience aren't just some person from wherever who's traveled a long distance to see us—many are people that we really know personal-

ly. The people know *us!* They know what we're all about, where we're coming from and who we really are."

It proves to be true every time we hear a new Alabama tune. Somehow, their music, sound, material and style never become old. Maybe that's why the name Alabama continues to hold the highest slot in today's country music. "We still all go into the studio and try to pull something new out of our pockets to create something different," states Herndon. "I mean I don't just sit on this couch and all of a sudden have to jump up and try to come up with something new, but when we get into the studio, we always seem to pull something new out of our pockets."

Whatever it is that these fellows pull from their pockets, it always seems to work. In fact, it's worked so well that being named Artist of the Decade to this group indeed means a lot, yet to them it's just another appreciated award for only doing what they enjoy. "Well, it means something else we can chalk up for the mantle," Herndon ponders. "But we don't sit around and think about awards or anything. They're great—knowing that people out there really like what we do—but when we do a show, play for an audience or go into the studio to record, we just don't ever think about doing it in hope of winning some kind of award."

How does this Alabama drummer feel about sharing his life with so many people? Does it ever reach the point to where his personal life becomes disturbed or somewhat violated? "I love my privacy, but that's *never* a problem," he insists. "Never do I have people coming up to my house uninvited. I definitely don't live behind an iron gate or anything. As a matter of fact, it's a wooden fence," he laughs. "When I get to my driveway, being part of Alabama just sort of stops and I'm just a normal guy."

In his spare time, Herndon enjoys spending time with his wife, family and friends. He's also a licensed pilot, so he enjoys aviation, as well as motorcycling and traveling. Ask this guy where his favorite place is and more than likely, he'll say home. After all, they say home is where the heart is and Mark Herndon is definitely a man who's helped in making for the group Alabama somewhat of a home in our hearts. ○

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Dale Morris Steering the Ship

BY FRANK SCHERMAN



AFTER 10 YEARS of continuously traveling from show to show, calling the shots, giving direction and becoming one of the most successful managers in the business, Alabama's manager Dale Morris continues full speed ahead overlooking the careers of the Artist of the Decade.

"We had all the tools to make it happen," explains Morris, "and we tried to make it happen to where we always kept

Alabama in the best light for their career."

After starting in the music business several years ago, Morris has overseen the success of what one may call "the Beatles of country music." He started with a booking agency known as International House of Talent, where he and Harold Shedd had a small partnership.

"I had just bought half of the old Music Mill Studio with Harold, across from the

Hall of Fame Motel," Morris recalls. "That's where I was approached with a demo tape of this band then known as Wild Country, who later became the Alabama Band and is now, of course, Alabama."

Morris says in the beginning the guys had never gotten one square shake from anything they had tried to accomplish in the music industry. "They were leery of me because I was dealing with their other manager at the time and I was still booking other acts. It took some convincing to let them know that I had their best interests at heart.

"We booked their first professional date in Greensboro, South Carolina for \$750 ten years ago," Morris says, smiling. "About a year later, I started managing them."

Morris has watched a group of guys struggle from being an ordinary club band and has helped direct them toward fulfilling the group's ultimate goals. This man has been able to achieve for them what any artist dreams of—Superstardom.

"With all four of these guys, I feel like I'm a manager, a father, a father confessor," Morris says. "Whatever it takes to keep the wheels on the wagon, that's

what I do."

Originally organizing a staff of two or three, Morris' decisionmaking now affects some 54 or so people employed by the Alabama organization. Although Morris has a hard time taking any credit himself for the phenomenal success of this super-group, his efforts are noticed by others; he was named Manager of the Decade by his peers. When you speak to anyone in the Alabama organization about Morris, the words used to describe him are "dynamic," "great" or "the best manager a group could ever ask for." The focus and direction Dale Morris has had on Alabama is easily detected.

"When all these things started working and things started exploding, the more they exploded the more the guys pulled together," Morris says, proudly. "Instead of Alabama running out and going in 40 different directions, they kept focus and listened and learned. Alabama has become a household name, with a good name, and their image is still just as important to them today as their music. If I was to write anything about these guys or make any kind of statement about them, I would say they are the ultimate group!" ○



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Greg Fowler Promoting at Its Best

BY FRANK SCHERMAN



GREG FOWLER

HE STARTED WITH A PROGRESSIVE Top 40 FM radiostation in Myrtle Beach, South Carolina and is now traveling with country music's Artist of the Decade as their promotions manager.

He is Greg Fowler. Very much business-minded when it comes to the boys, Fowler is also one to keep the practical jokes and light side of work alive within the Alabama organization. One never knows what to expect next with this man, which is probably one of the reasons he is so deft at what he does best—promote Alabama.

"In 1978 I really got turned on to Alabama, who were then called Wild Country," remembers Fowler, "but I always tried to maintain a business attitude, too."

Fowler recalls patronizing Myrtle Beach's club known as the Bowery. "[Alabama] were attracting such a strong following in Myrtle Beach and they just kept growing and growing."

Fowler decided to leave the radio business and became a part of the Alabama organization. "These guys have given me the realization of a dream to get involved in this business and to go as far as I could go," Fowler states, rather proudly. "I guess you could say we keep the attitude of a winning operation."

After working with the group some

eleven years, Fowler recalls the night of the Academy of Country Music Awards. "When Alabama was recognized as the Artist of the Decade, it went through me like lightning had hit me! I'm a proud individual to be the 'assistant coach,' the 'concierge' you might say, of this organization," Fowler says, with that boyish grin.

"But seriously, I also have a really great staff to work with," Fowler praises, mostly about his assistant Kim Armstrong. To see this woman at work is actually amazing. Phones constantly ringing, her pen continuously writing, she maintains total control and always has the correct answers for whatever question about Alabama comes her way. This talented young career woman also has only positive things to say about Alabama and about Fowler.

"[Alabama] helped me decide my career and I love them for putting up with me for five and a half years," she says, very matter of factly. "And as for Greg, he is the best leader in the world!"

From flying from shore to shore, east to west, north to south, all over the nation, Greg Fowler is recognized as a superior leader for the "boys in the band."

"And we like spaghetti too!" shouts Fowler, as I leave the interview. ○

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

Barbara Hardin Making Alabama Roll

BY KAY KNIGHT

"I'M A BEHIND-THE-SCENES kind of person. I don't like being in the spotlight," Barbara Hardin begins. "As a matter of fact, in the ten years I've worked with Alabama, I don't think I've ever done an interview before."

She may not be used to being in the spotlight, but this lady helps keep Alabama in the spotlight. Hardin works with Dale Morris & Associates, and is the group's in-house booking agent.

"I'm used to sitting here negotiating contracts," Hardin explains. "I start at the beginning of the year and try to book the guys at about 100 shows, buy the opening talent and try to get the best deals that we can."

There is absolutely no way Hardin could (or would) book Alabama at some of the many places they are requested to perform.

"People get some funny ideas," she says, smiling. "They think, 'Well, we'd like Alabama to come and play at our wedding.' They really do, and a lot of people can afford it. We do perform at a lot of private shows, in different places and at different functions, but we have to draw the line somewhere. We just want them to perform in the best atmosphere that we can find."

Hardin has been working with Alabama manager Dale Morris for 15 years. She was managing a booking agency for Morris when Harold Shedd, who was then producing Alabama, brought a demo tape of the guys to Morris.

"I was really bored with the business at this time [1979], and was thinking about leaving the music industry," Hardin remembers. "I had worked with Conway Twitty and Loretta Lynn at United Towers for about six years, but I had not really found an act that I really wanted

to be a part of and thought I could sell. When Harold brought that tape over to Dale, Dale then played it for me and wanted me to tell him what I thought about the group. Well, I just got cold chills when I heard them sing, and being from the South, I could really relate to their music."

Things just naturally evolved from there. "We've been booking them for ten years now," says Hardin. "They've done quite well in that ten years and they still love to perform and to be out on the road with their fans."

Hardin says there are many, many funny or special situations that have occurred through the years that she could tell stories about, but one of the funniest happened one night at the Grand Ole Opry.

"The last time we played the Opry, the guys' hair was a little longer than it is now. This little old lady was talking about them after their performance and said, 'Well, I don't know, they're really a good group, but that little girl drummer sure hits those drums hard!'" Hardin says, laughing heartily. "That was pretty funny and we still tease Mark about that a lot."

Alabama, now doing about 100 shows a year, plans to cut down a bit on their touring this upcoming year. Hardin says they want to do more writing and they all have individual interests they want to pursue, which she says has been well earned at this stage in their careers. Alabama will be in off the road January through March of next year to try to do some of that writing and to spend more time at home with their families.

"We can never outdo what Alabama has already done," Hardin says of the group's accomplishments, proudly. "That makes it really hard to keep

things fresh and new because they have done it all."

She says from a booking standpoint, an international tour is now in the planning stages. "We also want to book them in some extensive Las Vegas and Lake Tahoe dates and we're also looking at a worldwide television special and concentrating on the international market. We've been all over the United States and it's time to broaden our horizons and take the guys into new territory for Alabama. It's long overdue. So these are some of the things we're looking at for Alabama for next year and for the next decade."

Hardin says at this point working for the Alabama organization is more a family relationship than a working one. "They leave all the booking up to us and know they don't have to worry about it

getting done. They know they can just concentrate on their music.

"I am more interested now and more committed to Alabama than when I first started working with them," Hardin states, "because they want to continue to grow musically and in every way, and it's wonderful to work for people like that. They are good people and you just couldn't ask for a better working situation."

"Every member of Alabama is real," Hardin insists. "What you see is really the way they are. They don't change. Sometimes they might dress up a little more than others, but they are very real people and I think that is what's made them so special to so many people. I think they have also shown us that anything is possible if you continue to work and to believe." ○



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Harold Shedd, Barry Beckett and Josh Leo: Producing the Sound

BY KAY KNIGHT



HAROLD SHEDD

TEN YEARS AGO, LITTLE KNOWN PRODUCER Harold Shedd took a demo tape of an even lesser known band to his then booking agency partner Dale Morris. Shedd was instrumental in getting that demo tape of these unknown artists into the hands of the right people in the music industry. The rest is history.

Shedd went on to produce 12 albums with mega-group Alabama, beginning in 1979. "Those first two or three albums were really exciting," Shedd remembers. "It was new and it was different; it was advanced and it was original. The combination of all the various ingredients made it something really exciting, and as it turned out, not only for them, but for the industry as well."

As a producer, Shedd has worked with countless acts in country music, but says working with Alabama through the years has been a little different than working with anyone else.

"For one thing, it's a group. It's one, yet, it's four. Sometimes it gets to be four, but it always turns out to be one," he explains. "They all have different personalities and it's sometimes hard to agree, but one thing that helps make them so successful is the fact that even though there may have been disagreement about how some things should or shouldn't be done, they were always, all four, going in the same direction. The final, ultimate goal was the same. For that reason, it makes them unique because I've worked with artists that didn't have a real focus on where they wanted to go musically. Alabama *always* knew pretty much what they wanted to do."

The key, Shedd thinks, to Alabama's success and the knack for staying a major influence in country music is their dedication to what they do.

"They are hard workers," Shedd explains. "They've been a touring band and when they hit the stage, it's with energy and desire and ambition. I think that dedication to being better each show they perform and that kind of attitude has a lot to do with their success."

Shedd says his involvement with Alabama for the past ten years has been a wonderful experience but that he feels it was time to make a change and to look in another direction.

"I think Alabama will be a group for as long as they want to be. They have the ingredients for what it takes—they love what they do," Shedd says. "Nothing comes easy, even though it may look easy. It takes a really closely knit, dedicated team to accomplish what Alabama

has accomplished. Lots of people were involved and lots of people should get credit. I feel that my being able to be a part of the Alabama success has been a special gift given me from somewhere."

The new blood that has come into Alabama's fold, Josh Leo, agrees that being able to work with these guys is a special gift. Leo is also impressed by Alabama's dedication to what they do. Leo was brought in, along with veteran producer Barry Beckett, to produce Alabama's latest album, *Southern Star*.

"I was set to do production on a Juice Newton album for RCA and Joe Galante kind of dropped this Alabama project into my lap during a meeting," Leo remembers. "We discussed the Juice Newton project and as I was leaving the office Joe said, 'Oh, by the way, how would you like to produce half the next Alabama record?' It didn't really hit me, what I would be doing, until a couple of days after that. I was driving home going, 'Nah, this can't be happening, something will happen.' But everything worked out, and I really loved working with them."

Leo says Alabama is probably the most successful group he has ever worked with, and the down-home country-boy image of these guys is real, despite the enormous success they've achieved. Leo too, is impressed with their professional dedication, as is Barry Beckett.

"I was approached about working with the guys by Joe Galante," Beckett says, "and of course I said, 'Sure, I'd love to work with them.' I mean, what a challenge to pick up where Harold Shedd left off. I have a tremendous respect for him and he's a great producer."

Working with the "Artist of the Decade," says Beckett, was quite a pleasurable experience. "It was pretty much what I expected. The only thing that really stood out to me as being dif-

ferent is that Randy Owen likes to have his vocals at least 90 percent right as you're recording the tracks. I knew about that going in...sometimes, I think there's a danger to that because you can lose a great feeling track, but on this particular album, it came out great. I mean, Randy is about as good as you can get on vocals, so that was really no problem."

Both Beckett and Leo contributed their own unique style of doing things on *Southern Star*, and that, along with Alabama's own distinct touch, created another smash album for the group.

"Alabama's sound encompasses just good, white protestant gospel," Beckett explains. "Almost every melody that has been in their songs, if it had gospel lyrics to it, it could be performed in a church. Their harmonies are definitely gospel-influenced. There is a distinct sound with these guys and it's work to get the music to flow with their sound. But when it's done...it's magic."

"Barry's and my approaches in producing are completely different to recording, to songs and to the band," says Leo. "I'm not known as a real country producer. I moved here from Los Angeles four years ago and my scope on country music is a little more limited, but I think that's what they wanted. Barry and I are both able to give them new life, Barry is just a lot more experienced at making country records than I am and he takes them in that direction. I think my direction gives them a little more edge."

Whatever the reason, the combination of new blood brought to the group by Leo and Beckett, along with the trademark Harold Shedd sound that has worked for Alabama for the past ten years, worked. The magical music continues to flow and Alabama's sound is coming back strong. Their next album project, which will again be produced by Beckett and Leo, is scheduled to get underway early next year. ○

Joe Galante: VP to the Ambassadors of Country

BY KAY KNIGHT



JOE GALANTE

NINE YEARS AGO, WHEN RCA VICE PRESIDENT and General Manager Joe Galante heard a band called Alabama sing during the Country Radio Seminar's New Faces Show, he *knew* there was something special and unique about these new artists. Soon after that performance, Galante made sure the group was signed to RCA Records.

Alabama wasn't exactly a new group. They had been singing in nightclubs for years, scraping-by, working for tips and struggling to raise enough money to get some of their work recorded so a major record label could hear *their* kind of music.

Galante remembers well one such

club where he traveled to see Alabama live following their performance at the New Faces Show—the Bowery in Myrtle Beach, South Carolina.

"A fellow in the New York office of the label and myself went down to Myrtle Beach where the guys were supposed to be opening for Jimmy Buffett. Randy picked us up at the airport in a red Camaro and I remember he kept apologizing because the car didn't have an air conditioner," Galante relates, laughing. "It was just an old beat-up car. Obviously, the boys had no money at this point. But Randy proceeded to take us to every radio station and every record store in the community. He knew everyone, I mean as soon as we walked in, it was 'Randy! How are you?' It was fascinating to me at this point that they had the instinct already to build their relationship with the people that would help them succeed."

Galante says Owen, a few weeks ago when he visited Galante in New York, had that very same calmness and caring that he had that very first day in Myrtle Beach. "There has been no change in the attitude of the group from the time I met them that night, until this point ten years later. And that's why, I think, Alabama succeeds. It's because they are confident...it doesn't fluctuate. They may have good days and bad days like

we all do, but as far as everybody else around them socially or professionally, you'd never know that. They are the most consistent group I have ever met in my whole career."

As can the many people who are a part of the Alabama organization, Galante says he could go on and on with stories about these guys—about being on video shoots with them, working on albums, whatever. But wherever Galante has been with them, he says they are always the same. They *are* as they appear—down-home country boys.

"I remember one time I was down in Fort Payne with them and we were sitting down to dinner at Granny's house," Galante says. "Some people buzzed the doorbell and asked Randy for an autograph. He gets up from the table, brings the kids out with him, and signs autographs. Teddy, Jeff, Mark...they're all the same way."

If you look at it as a group, Alabama has probably set more records as a single entertainment act than anyone else, especially in the country music industry. There are four diverse personalities and it has to be difficult to get a consensus when that is the case. However, Galante and many others who work with Alabama say although they do have to work at it, Alabama does what is best for Alabama as a group, not just what's best for the individuals.

"I consider Alabama the ambassadors of the label, and Ft. Payne goes along with that," explains Galante. "It's a great place to go. It's a wonderful city, there's a lot of color there and a lot of colorful characters too. The guys have a great organization there and they have been

consistent all along. You know what you're going to get with those guys—100 percent.

"No matter what they do, they work their tails off at it," Galante says, very matter of factly. "If you pay \$20 for a ticket, they give you \$20 worth. And when we sit down and are working on tunes together, they have to be able to sing it, they have to feel it and that's cool."

"It's not just a down-home country-boy attitude either," Galante insists. "They are genuine Americans in that they have a pride in their country, they have a pride in the South, obviously. Their country is very important to them, as well as the things that happen around them...you know, education and the growing of the kids out there."

The grueling schedule of life on the road can drag an artist down and it can get to become too much pressure at certain points, says Galante. But Alabama is still out there and they are having fun again.

"These guys have propelled us into the '80s and will keep us going into the '90s as a label," Galante praises. "There is a partnership and a feeling that goes way beyond business between us. If they called up in the morning and said 'We need you to be here or to do something,' we would be there. I don't want this to sound overly emotional, but it's almost the same feeling that you get about patriotism that we have about these boys. It's a kinship in that we are just as much a part of their organization as they are of ours. We defend each other, support each other and generally have a great time with them. It's just a great group of people." ○

Alabama's June Jam VIII

BY FRANK SCHERMAN

WHEN IT COMES TO JAMMIN' or throwing a "hometown" party, Gaynelle Pitts and Denise Dingler, organizers of this mega-event, know how to throw one!

June Jam is more than a day-long musical concert. In addition to the many country stars, the day's activities include cloggers, sky-divers, well-known emcees, a huge fireworks display and some 40 to 60 thousand people in attendance. Proceeds from the June Jam are donated to state and local charities, with most of the funds being allocated in the DeKalb County, Alabama area. Many who are less fortunate are helped by this event. It means Christmas presents for children who might not otherwise receive gifts. It means a brand new bus for retired volunteers. It means equipment for firefighters and police officers, scholarships, equipment for hospitals and much, much more.



JUNE JAM 1989

Some of the stars who donated their time and talent to the 1989 Jam include: the Gatlin Brothers, Charley Pride, the Charlie Daniels Band, Mel Tillis, the Forester Sisters, the Nitty Gritty Dirt Band, Ricky Van Shelton, the Bellamy

Brothers, Eddy Raven, Jo-El Sonnier, the Shooters, Shotgun Red, the Byrds, Skip Ewing, Southern Pacific, Shenandoah, Canyon, Benny Wilson, Les Taylor and Ft. Payne's own superstars, Alabama, plus many, many more.

The June Jam is always scheduled for the last Saturday of Fan Fair activities in Nashville. Festive events are held all week preceding the Jam and include such fun things as a celebrity softball game featuring members of Alabama, a golf tournament, the Jeff Cook Celebrity Bass Tournament, the June Jam parade, boxing matches, Talent in the Park and the grand finale of over 12 hours of great live musical entertainment.

To date, the June Jam has raised more than two million dollars, with each dollar being donated to a charity of some sort. "It's a win-win situation because it works...and it's working to help others," says June Jam organizer, Gaynelle Pitts.

Alabama's June Jam is also fast becoming one of the premiere annual summer concert events. Another job well done, Alabama! ○

Alabama 1989 Tour Schedule

February 3—Murfreesboro, TN
 February 4—Jackson, TN
 February 5—Evansville, IN
 February 10—Raleigh, NC
 February 11—Roanoke, VA
 February 12—Richmond, VA
 February 17—Ft. Myers, FL
 February 18—Tallahassee, FL
 February 19—Atlanta, GA
 February 24—Wheeling, WV
 February 25—Charleston, WV
 February 26—Huntsville, AL
 March 10—Buffalo, NY
 March 11—Dale, PA
 March 12—Binghamton, NY
 March 17—Toledo, OH
 March 18—Dayton, OH
 March 30—Ft. Wayne, IN
 March 31—Louisville, KY
 April 1—Harrisonburg, VA
 April 3—Gulf Shores, AL
 April 5—Tucson, AZ
 April 7—Costa Mesa, CA
 April 8—Las Vegas, NV
 April 14—Hattiesburg, MS
 April 15—Birmingham, AL
 April 21—Green Bay, WI
 April 22—Rockford, IL
 April 23—Terre Haute, IN
 April 27—Fayetteville, AR
 April 28—Shreveport, LA
 April 29—Phoenix, AZ
 May 5—Cullowhee, NC
 May 6—Goldsboro, NC
 May 7—Johnstown, DA
 May 11—West Palm Beach, FL
 May 12—Gainesville, FL



May 13—Columbus, GA
 May 14—Atlanta, GA
 May 18—Alexandria, LA
 May 19—Lafayette, LA
 May 20—New Orleans, LA
 May 29—Oceanside, CA (Camp Pendleton AFB)
 June 2—Augusta, GA
 June 3—Jacksonville, FL
 June 4—Pensacola, FL
 June 10—June Jam VIII, Ft. Payne, AL
 June 15—Dallas, TX
 June 16—Branson, MO
 June 18—Arlington, WV
 June 23—Muskegon, MI
 June 24—Angola, IN
 June 25—Herron, OH
 July 1—Corpus Christi, TX

July 2—Abilene, TX
 July 3—Amarillo, TX
 July 4—Wichita Falls, MT
 July 12—Salt Lake City, UT
 July 13—Reno, NV
 July 14—Concord, CA
 July 15—Sacramento, CA
 July 16—Mt. View, CA
 July 17—Lake Arrowhead, CA
 July 21—Minot, ND
 July 22—Cheyenne, WY
 July 23—Cheyenne, WY
 July 24—Holdrege, NE
 August 2—Clearfield, PA
 August 4—Detroit Lakes, MA
 August 5—Milwaukee, WI
 August 6—Jackson, MS
 August 10—Cuyahoga Falls, OH
 August 11—Springfield, IL

August 12—Cincinnati, OH
 August 19—Indianapolis, IN
 August 20—Millington, TN
 August 26—St. Paul, MN
 September 1—Bristol, CT
 September 2—Allentown, PA
 September 3—Winston Salem, NC
 September 4—Charleston, SC
 September 8—Greenville, SC
 September 9—Fayetteville, NC
 September 10—Atlanta, GA
 September 15—York, PA
 September 16—Westbury, NY
 September 17—Norfolk, VA
 September 23-Oct 2—Canadian Tour
 October 7—Cummings, GA
 October 19—Rochester, NY
 October 20—Pittsburg, PA
 October 21—Normal, IL
 October 22—Chicago, IL
 October 26—Bangor, ME
 October 27—Worcester, MA
 October 28—Lake Placid, NY
 October 29—New York City, NY
 November 4—Detroit, MI
 November 9—Landover, MD
 November 10—Columbia, SC
 November 11—Tampa, FL
 November 12—Kansas City, MO
 November 14—Las Vegas, NV
 November 17—Denver, CO
 November 18—Boise, ID
 November 19—Spokane, WA
 November 20—Portland, OR
 November 21—Eugene, OR
 November 22—Tacoma, WA
 December 8 & 9—Las Vegas, NV

TOUR INFO

ALABAMA

FAN CLUB/MUSEUM—ALABAMA

Band Fan Club
P.O. Box 529
Fort Wayne, AL 35967
(205) 845-1646

SPECIAL PROMOTIONS: PUBLICITY-PUBLIC RELATIONS

Greg Fowler
201 Glenn Avenue SW
Fort Payne, AL 35967
(205) 845-1646 or (205) 845-4283
Asst.: Kim Armstrong

ROAD MANAGER

Steve Boland
P.O. Box 529
Fort Payne, AL 35967
(205) 845-1646

JUNE JAM CONCERT &

PROMOTIONS

ALABAMA Band Fan Club
P.O. Box 529
Fort Payne, AL 35967
(205) 845-1646
Attn: Gaynelle Pitts, Denise Dingler

BUSINESS MANAGEMENT & ACCOUNTING

Borders & Associates
207 Gault Avenue S.
Fort Payne, AL 35967
(205) 845-3212
Attn: Buck Borders

OPERATIONS MANAGER

Bruce Burnett
P.O. Box 529
Fort Payne, AL 35967

NASHVILLE

PERSONAL MANAGEMENT

Dale Morris
Dale Morris & Associates

818 19th Avenue S.
Nashville, TN 37203
(615) 327-3400

BOOKING AGENT

Barbara Hardin
Dale Morris & Associates
818 19th Avenue S.
Nashville, TN 37203
(615) 327-3400

ADVERTISING

Keith Fowler Promotions
812 19th Avenue S.
Nashville, TN 37203
(615) 320-0515

RECORD LABEL NASHVILLE

RCA Records
30 Music Square West
Nashville, TN 37203
(615) 664-1200

CONCERT PRODUCTIONS

Brent Barrett

201 Glenn Avenue SW
Fort Payne, AL 35967
(205) 845-4604
or Vickie Killian McBride
ALABAMA Productions
812 19th Avenue S.
Nashville, TN 37203
(615) 320-0515

JUNE JAM PRODUCTION

Brent Barrett
201 Glenn Avenue SW
Fort Payne, AL 35967
(205) 845-4604
or Vickie Killian McBride
812 19th Avenue S.
Nashville, TN 37203
(615) 320-0515

PUBLISHING

MayPop Music Group
Keith Lamb, General Manager
Box 121192
Nashville, TN 37203
(615) 254-8800

PUBLIC SERVICE AFFILIATIONS & CONTRIBUTIONS

The following is a complete list of agencies receiving June Jam VII funds.

Fort Payne High School (\$4,913.00)
Fort Payne Band (\$2,300.00)
Fort Payne Middle School (\$1,190.00)
Williams Avenue School (\$2,228.00)
Forest Avenue School (\$5,343.00)
Forest Avenue School/Art & Music (\$1,000.00)
Williams Avenue School/RIF Program (\$1,000.00)
Fort Payne FFA Chapter (\$1,000.00)
Vocational Industrial Education (\$1,000.00)
Fort Payne High Cheerleaders (\$500.00)
Distributive Education Department (\$500.00)
Fort Payne Athletic Boosters (\$5,000.00)
Graduation Assistance Program (\$4,000.00)
DeKalb County Board of Education (\$10,000.00)
Plainview School (\$2,304.00)
Plainview Band (\$1,400.00)
Sylvania School (\$1,938.00)
Sylvania Band (\$1,200.00)
Valley Head School (\$1,064.00)
Valley Head Band (\$500.00)
Ider School (\$1,806.00)
Ider Band (\$900.00)
Geraldine School (\$1,660.00)
Geraldine Band (\$400.00)
Fyffe School (\$1,834.00)
Fyffe Band (\$900.00)
Fyffe FFA Chapter (\$500.00)
Crossville School (\$2,050.00)
Crossville Band (\$700.00)
Collinsville School (\$1,038.00)
Collinsville Band (\$300.00)
Ruhama School (\$372.00)
Moon Lake School (\$248.00)
Henagar School (\$560.00)
Grove Oak School (\$146.00)
Adamsburg School (\$312.00)
DeKalb County Special Education (\$1,000.00)
Cherokee County Band (\$1,400.00)
Centre High School (\$1,044.00)
Center Middle School (\$860.00)
Centre Elementary School (\$1,630.00)
Cedar Bluff School (\$1,134.00)
Gaylesville School (\$890.00)
Sand Rock School (\$1,262.00)
Spring Garden School (\$920.00)
McInnis School (\$Contribution in the name

of Mrs. Helen Hunt) (\$1,000.00)
Landmarks Museum (\$100.00)
DeKalb County Health Department (\$5,000.00)
ARC/Fort Payne (\$9,500.00)
United Givers Fund (\$500.00)
Lookout Mtn. Booster Club (\$250.00)
Fort Payne Police Department (\$5,000.00)
RSVP (\$2,000.00)
BMC DeKalb/Emergency Room (\$7,900.00)
BMC DeKalb/Pediatrics (\$3,000.00)
Kiwanis Club (\$2,000.00)
American Red Cross (\$1,000.00)
DeKalb County 4-H Club (\$1,000.00)
Landmarks of DeKalb County (\$1,000.00)
C.E.D. Mental Health Center (\$500.00)
Child Development Center (\$5,000.00)
The Salvation Army (\$250.00)
DeKalb Ambulance Service (\$1,500.00)
DeKalb County Council on Aging (\$2,000.00)
Department of Pensions and Security (\$1,000.00)
Fort Payne Fire Department (\$2,000.00)
Adamsburg Volunteer Fire Department (\$1,000.00)
Dogtown Volunteer Fire Department (\$1,000.00)
DeKalb County Association of Fire Departments (\$100.00)
DeKalb County FOP (\$1,000.00)
Junior Girl Scouts of Fort Payne (\$100.00)
Fort Payne Sports Complex (\$10,000.00)
Fort Payne Rescue Squad (\$1,000.00)
Rainsville Rescue Squad (\$1,000.00)
Collinsville Rescue Squad (\$1,000.00)
Crossville Rescue Squad (\$1,000.00)
Ider Rescue Squad (\$1,000.00)
Graldine Rescue Squad (\$1,000.00)
Fyffe Rescue Squad (\$1,000.00)
Fischer Rescue Squad (\$1,000.00)
DeSoto Rescue Squad (\$1,000.00)
Scottsboro Rescue Squad (\$1,000.00)
Rosalie Rescue Squad (\$1,000.00)
Lookout Mountain Nutrition Site (\$50.00)
Fort Payne Soccer Program (\$100.00)
Albertville Police Department (\$1,000.00)
United Cerebral Palsy Center (\$100.00)
Calhoun-Cleburne Mental Health Board (\$100.00)
Ms. Wheelchair Alabama, Inc. (\$100.00)
2nd Chance (\$100.00)
Crisis Center of East Alabama (\$100.00)
State Department of Agribusiness Education (Contribution made in the name of Mr. E.B. Rotch) (\$1,000.00)

Cherokee County 4-H Club (\$100.00)
Tri-Community Volunteer Fire Department (\$1,000.00)
Boaz High School Band (\$250.00)
Boy Scouts of America (\$500.00)
United Cerebral Palsy of Birmingham (\$1,560.00)
Cystic Fibrosis Foundation (\$1,000.00)
Sparks Center (\$5,000.00)
Spina Bifida Association (\$1,000.00)
Muscular Dystrophy Association (\$1,000.00)
Eye Injury Registry of Alabama (\$50.00)
Leukemia Society of America (\$1,000.00)
Alabama Council on Epilepsy (\$1,000.00)
Sporting Horizon (\$900.00)
Alabama Coalition of Citizens with Disabilities (\$500.00)
The Childrens Hospital of Alabama (\$1,000.00)
Alabama Sheriffs Boys and Girls Ranch (\$42,738.59)
Tuckers Chapel Volunteer Fire Department (\$100.00)
Cedar Bluff Volunteer Fire Department (\$100.00)
Disabled American Veterans (\$50.00)
The King's Ranch (\$50.00)
Hendrixville Bolunteer Fire Department (\$100.00)
Mount Vera Fire Protection Authority (\$100.00)
Crossville Fire Department (\$1,000.00)
Crossville Police Department (\$500.00)
Hospice of Morgan County (\$100.00)
Alabama Easter Seals Crippled Children's Clinic (\$200.00)
Dutton Elementary School (\$250.00)
Douglas High School (\$500.00)
Cartersville Vounteer Fire Department (\$500.00)
Tenbroeck Volunteer Fire Department (\$500.00)
Powell Volunteer Fire Department (\$500.00)
Big Brothers/Big Sisters of Northeast Alabama (\$800.00)
Darden Rehabilitation Center Workshop (\$500.00)
Rehabilitation and Crippled Children (\$500.00)
Broomtown-Rinehart Volunteer Fire Department (\$500.00)
Gaylesville Volunteer Fire Department (\$500.00)
John Croyle Bog Oak Ranch (\$1,000.00)
Henagar Lady Reds (\$50.00)

Henagar Volunteer Fire Deaprtment (\$500.00)
Huntsville Hospital Foundation (\$100.00)
Hopital Hopitality House (\$100.00)
Ruth Hindmand Foundation (\$1,000.00)
ARC/Huntsville (\$100.00)
Food Bank of Northern Alabama (\$500.00)
Camp Seale Harris (\$50.00)
Town of Ider (\$500.00)
Choccolocco Council Boy Scouts (\$6,000.00)
Alabama Music Hall of Fame (\$1,000.00)
Epilepsy Chapter of Mobile (\$50.00)
Mobile Bay Area Partnership for Youth (\$50.00)
Alabama Sports Festival (\$15,000.00)
Pisgah High School (\$100.00)
Pine Ridge Fire Department (\$500.00)
Rainsville Public Library (\$100.00)
DeKalb County Soil & Water District (\$50.00)
Rainsville Volunteer Fire Department (\$500.00)
Rainsville Fire Department (\$500.00)
CASA (\$100.00)
United Way of Jackson County (\$100.00)
The RISE Program (\$500.00)
Alabama Institue for Deaf & Blind (\$100.00)
Town Creek Volunter Fire Department (\$500.00)
Valley Head Volunteer Fire Department (\$500.00)
Town of Hammondville (\$50.00)
Hammondville Fire Department (\$500.00)
Cloudland Fire Department (\$500.00)
Georgia Council on Child Abuse (\$50.00)
Cystic Fibrosis Foundation (\$50.00)
Georgia Alliance of the Mentally Ill (\$50.00)
Menlo Volunteer Fire Department (\$100.00)
Senior Citizens Recreation Center (\$50.00)
Sunshine Foundation (\$100.00)
Chattanooga Speech & Hearing Center (\$2,000.00)
United Way of Greater Chattanooga (\$678.00)
Starkey Development Center (Contribution in the name of Charlie Daniels Band) (\$500.00)
Detoxification Rehabilitation Institute (\$100.00)
Recreation Ranch, Inc. (\$100.00)
Scholarships (\$2 @ 10,000 each) (\$20,000.00)
Alabama Christmas for Kids Day (\$2,500.00)
DeKalb County Health Department (Maternity Clinic) (\$600.00)

DISCOGRAPHY

SINGLES

I WANT TO BE WITH YOU TONIGHT (1977)
 I WANNA COME OVER (6/79)
 MY HOME'S IN ALABAMA c/w WHY LADY WHY (5/16/80)
 TENNESSEE RIVER c/w CAN'T FORGET ABOUT YOU (5/16/80)
 WHY LADY WHY c/w I WANNA COME OVER (9/9/80)
 OLD FLAME c/w I'M STONED (1/23/81)
 FEELS SO RIGHT c/w SEE THE EMBERS, FEEL THE FLAME (5/1/81)
 LOVE IN THE FIRST DEGREE c/w RIDE THE TRAIN (9/4/81)
 OLD FLAME c/w TENNESSEE RIVER (Gold Standard Release)

(11/3/81)
 MOUNTAIN MUSIC c/w NEVER BE ONE (12/23/81)
 TAKE ME DOWN c/w LOVIN' YOU IS KILLIN' ME (5/6/82)
 CLOSE ENOUGH TO PERFECT c/w FANTASY (8/19/82)
 CHRISTMAS IN DIXIE (11/5/82)
 DIXIELAND DELIGHT (1/24/83)
 THE CLOSER YOU GET (4/20/83)
 LADY DOWN ON LOVE (8/8/83)
 ROLL ON (1/5/84)
 WHEN WE MAKE LOVE (6/12/84)
 IF YOU'RE GONNA PLAY IN TEXAS/NOT THAT WAY ANYMORE (7/16/84)
 FIRE IN THE NIGHT (10/22/84)
 THERE'S NO WAY (1/20/85)
 40 HR. WEEK (4/17/85)

CAN'T KEEP A GOOD MAN DOWN (8/9/85)
 SHE AND I (12/30/85)
 TOUCH ME WHEN WE'RE DANCING (9/12/86)
 "YOU'VE GOT" THE TOUCH (1/16/87)
 TAR TOP (8/3/87)
 FACE TO FACE (11/23/87)
 FALLIN' AGAIN (3/28/88)
 SONG OF THE SOUTH (11/7/88)
 IF I HAD YOU (2/13/89)

ALBUMS

MY HOME'S IN ALABAMA* (May 1980)
 FEELS SO RIGHT**** (February 1981)

MOUNTAIN MUSIC**** (February 1982)
 THE CLOSER YOU GET** (March 1983)
 ROLL ON** (January 1984)
 40 HR. WEEK* (January 1985)
 ALABAMA CHRISTMAS (September 1985)
 ALABAMA GREATEST HITS (January 1986)
 THE TOUCH (September 1986)
 JUST US (September 1987)
 ALABAMA LIVE (June 1988)
 SOUTHERN STAR (February 1989)

*RIAA Certified Platinum
 **RIAA Certified Double Platinum
 ***RIAA Certified Triple Platinum
 ****RIAA Certified Quadruple Platinum

AWARDS



Alabama proudly display the trophy they received when they were named Favorite Country Group on the 16th annual "American Music Awards," which aired on ABC-TV, January 30. The group also served as presenters on the special, which honored the past year's elite in music, and was a dick clark productions, inc. presentation. The award marked Alabama's 6th win in that category. (Photo: Ron Wolfson)

1980 • CASH BOX • New Vocal Group of the Year • Singles
 1980 • CASH BOX • New Vocal Group of the Year • Albums
 1981 • CASH BOX • Top Group of the Year • Singles
 1981 • CASH BOX • Top New Group of the Year • Albums
 1981 • CASH BOX • Top Group • Singles
 1981 • Billboard • New Group of the Year (selected by DJs)
 1981 • Academy of Country Music • Vocal Group of the Year
 1981 • Country Music Association • Instrumental Group of the Year
 1981 • Country Music Association • Vocal Group of the Year
 1981 • International Country Group/Entertainers of the Year • United Kingdom
 1981 • Radio & Records • Group of the Year
 1981 • Radio & Records • Album of the Year • *Feels So Right*
 1982 • CASH BOX • Programmer's Choice Awards • Vocal Group of the Year (selected by DJs)
 1982 • CASH BOX • Programmer's Choice Awards • Album of the Year (selected by DJs)
 1982 • CASH BOX • Male Entertainer of the Year
 1982 • CASH BOX • Top Group of the Year • Albums
 1982 • CASH BOX • Top Group of the Year • Singles
 1982 • 1983 • Alabama Broadcaster's Association "Citizens of the Year"
 1982 • International Country Group/Entertainers of the Year • United Kingdom
 1982 • US Magazine Award • Favorite Country Group
 1982 • Music City News • LP of the Year
 1982 • Music City News • Band of the Year
 1982 • Amusement & Music Operators of America • Most Popular Artists of the Year
 1982 • Billboard • Breakthrough Award • Country to Pop
 1982 • Billboard • Top LP • *Feels So Right*
 1982 • Billboard • Top Singles Group
 1982 • Billboard • Top Album Artists
 1982 • Billboard • Top Group of the Year • LPs and Singles
 1982 • Billboard • Top Artists of the Year • LPs and Singles
 1982 • Academy of Country Music • Vocal Group of the Year
 1982 • Academy of Country Music • Entertainer of the Year
 1982 • Academy of Country Music • LP of the Year • *Feels So Right*
 1982 • Country Music Association • Instrumental Group of the Year
 1982 • Country Music Association • Vocal Group of the Year
 1982 • Country Music Association • Entertainer of the Year
 1982 • Radio & Records • Performers of the Year
 1982 • Radio & Records • Group of the Year

Year
 1982 • Radio & Records • Album of the Year • *Mountain Music*
 1983 • CASH BOX • Programmer's Choice Awards • Group of the Year (selected by DJs)
 1983 • CASH BOX • Programmer's Choice Awards • Album of the Year (selected by DJs)
 1983 • CASH BOX • Single of the Year
 1983 • CASH BOX • Group of the Year
 1983 • CASH BOX • Vocal Group of the Year • Singles
 1983 • CASH BOX • Vocal Group of the Year • Albums
 1983 • US Magazine Award • Favorite Country Group
 1983 • American Music Award • Favorite Country Group
 1983 • Grammy • "Mountain Music"
 1983 • Birmingham Arts Council • Obelisk Humanitarian Award
 1983 • Music City News • Band of the Year
 1983 • Music City News • Vocal Group of the Year
 1983 • Academy of Country Music • Vocal Group of the Year
 1983 • Academy of Country Music • Entertainer of the Year
 1983 • Country Music Association • Vocal Group of the Year
 1983 • Country Music Association • Album of the Year • *The Closer You Get*
 1983 • Billboard • Top LP Artists
 1983 • Billboard • Top LP Group
 1983 • Billboard • Top LP • *Mountain Music*
 1983 • Billboard • Overall Top Artist
 1983 • Billboard • Overall Top Group
 1983 • Radio & Records • Performers of the Year
 1983 • Radio & Records • Group of the Year
 1983 • Radio & Records • Album of the Year • *The Closer You Get*
 1984 • American Music Awards • Group of the Year (Country)
 1984 • American Music Awards • Country

LP of the Year • *The Closer You Get*
 1984 • American Music Awards • Favorite Video (Country) • "Dixieland Delight"
 1984 • Grammy • *The Closer You Get*
 1984 • Academy of Country Music • Vocal Group of the Year
 1984 • Academy of Country Music • Album of the Year • *The Closer You Get*
 1984 • Academy of Country Music • Entertainer of the Year
 1984 • Music City News • Band of the Year
 1984 • Music City News • LP of the Year • *The Closer You Get*
 1984 • CASH BOX • Country Singles Award • Vocal Group
 1984 • CASH BOX • Country Album Award • Vocal Group
 1984 • CASH BOX • Top 50 Country Album • #1 *Roll On*
 1984 • Billboard • Top Album Group
 1984 • Billboard • Top Album Artist
 1984 • Billboard • Top Singles Group
 1984 • Billboard • Overall Top Country Artist, Album & Single
 1984 • Billboard • Overall Top Country Group, Album & Single
 1984 • Billboard • Bill Williams Artist of the Year Award
 1984 • Radio & Records • Album of the Year • *Roll On*
 1984 • Radio & Records • Performers of the Year
 1984 • Country Music Association • Entertainer of the Year
 1985 • Alabama Music Hall of Fame • Contemporary Group
 1985 • American Music Awards • Country Group of the Year
 1985 • Academy of Country Music • Vocal Group of the Year
 1985 • Academy of Country Music • Album of the Year • *Roll On*
 1985 • Academy of Country Music • Entertainer of the Year
 1985 • Radio & Records • Performers of the Year

Year
 1985 • Radio & Records • Album of the Year • *Roll On*
 1985 • Radio & Records • Group of the Year
 1985 • CASH BOX • #1 Group
 1985 • CASH BOX • #1 Album
 1985 • Billboard • Top Artist for Singles & Albums
 1985 • Billboard • Top Group for Singles & Albums
 1985 • Billboard • Top Singles Artist
 1985 • Billboard • Top Group for Singles
 1985 • Billboard • Top Group for Albums
 1985 • Radio & Records • Performer of the Year
 1985 • Radio & Records • Best Group
 1985 • Radio & Records • Best LP
 1985 • CASH BOX • Programmer's Choice Award
 1985 • CASH BOX • #1 Group
 1985 • CASH BOX • #1 LP
 1986 • American Music Awards • Country Group of the Year
 1986 • American Music Awards • Country LP of the Year • *40 Hr. Weel*
 1986 • Academy of Country Music • Vocal Group of the Year
 1986 • Academy of Country Music • Entertainer of the Year
 1986 • CASH BOX • Entertainers of the Year
 1986 • CASH BOX • Album • Group of the Year
 1986 • Billboard • Top Overall Album Artist
 1986 • Billboard • Top Overall Album Group
 1986 • Billboard • Top Overall Vocal Group • Singles & Albums
 1987 • Alabama Music Hall of Fame • America's Music Award
 1987 • Alabama Music Hall of Fame • Governor's Sustaining Achievement Award for Popular Music
 1987 • American Music Awards • Best Country Group
 1987 • American Music Awards • Best Country Video
 1987 • American Music Awards • Best Country LP • *Greatest Hits*
 1987 • People's Choice • Favorite Musical Group
 1987 • Bob Hope Humanitarian Award • For Public Service Work & Contributions Involving Children
 1987 • CASH BOX • Country Vocal Group of the Year
 1987 • Ampex Golden Reel Award • *The Touch*
 1987 • National Association for Campus Activities • Favorite Country Music Performers
 1988 • American Music Awards • Favorite Country Group
 1988 • National Association of Collegiate Activities • Vocal Group of the Year
 1988 • Alabama Music Hall of Fame • Distinguished Service Award
 1988 • Ampex Golden Reel Award • *Just Us*
 1989 • American Music Awards • Favorite Country Group

CASH BOX CHARTS

TOP 200 ALBUMS

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

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

November 25, 1989



Top Debut: Whitesnake #44

		Total Weeks ▼	Last Week ▼
1	JANET JACKSON'S RHYTHM NATION 1814 (A&M 3920)RCA 8.98	JANET JACKSON	1 8
2	GIRL YOU KNOW IT'S TRUE (Arista AL-8582)RCA 8.98	MILLI VANILLI	2 36
3	CROSSROADS (Elektra 60888)WEA 8.98	TRACY CHAPMAN	3 6
4	STORMFRONT (Columbia 44366)CBS	BILLY JOEL	5 4
5	STEEL WHEELS (Columbia 45333)CBS	THE ROLLING STONES	4 11
6	PUMP (Geffen GHS 24254)WEA 8.98	AEROSMITH	6 9
7	FOREVER YOUR GIRL (P) (Virgin 90943)WEA 9.98	PAULA ABDUL	8 52
8	COSMIC THING (Reprise 25854)WEA 8.98	B52'S	10 20
9	THE SEEDS OF LOVE (Fontana 838730)POL	TEARS FOR FEARS	7 8
10	DR. FEELGOOD (Elektra 60829)WEA 8.98	MOTLEY CRUE	9 10
11	HANGIN' TOUGH (P) (Columbia FC 40985)CBS	NEW KIDS ON THE BLOCK	11 65
12	STONE COLD RHYMIN' (Delicious/Island 91309)WEA 8.98	YOUNG M.C.	12 10
13	FULL MOON FEVER (MCA 6253)MCA 9.98	TOM PETTY	13 29
14	KEEP ON MOVIN' (Virgin 91267)WEA 9.98	SOUL II SOUL	14 21
15	CRY LIKE A RAINSTORM — HOWL LIKE THE WIND (Elektra 60872)WEA 8.98	LINDA RONDSTADT (Featuring Aaron Neville)	15 6
16	BUILT TO LAST (Arista)RCA 8.98	GRATEFUL DEAD	28 2
17	BRAVE AND CRAZY (Island 91285)WEA 8.98	MELISSA ETHRIDGE	16 8
18	THE RAW & THE COOKED (P) (I.R.S. 6273)MCA 8.98	FINE YOUNG CANNIBALS	17 38
19	SKID ROW (Atlantic 81936)WEA 8.98	SKID ROW	18 42
20	FLYING COWBOYS (Geffen 24246)WEA 8.98	RICKIE LEE JONES	20 7
21	FREEDOM (Reprise 25899)WEA 8.98	NEIL YOUNG	21 6
22	TENDER LOVER (Solar 45288)CBS	BABYFACE	22 18
23	AS NASTY AS THEY WANNA BE (Luke Skywalker XR107)IND 8.98	2 LIVE CREW	23 19
24	BAD ENGLISH (Epic OE 45083)CBS	BAD ENGLISH	27 20
25	FLYING IN A BLUE DREAM (Relativity 88561-1015)IND 8.98	JOE SATRIANI	43 2
26	OH MERCY (Columbia 45281)CBS	BOB DYLAN	19 8
27	HEART OF STONE (Geffen 24239)WEA 8.98	CHER	24 19
28	REPEAT OFFENDER (EMI 90380)CAP 9.98	RICHARD MARX	26 28
29	THE END OF INNOCENCE (Geffen 24217)WEA 8.98	DON HENLEY	29 20
30	MERRY MERRY CHRISTMAS (Columbia FC 45280)CBS	NEW KIDS ON THE BLOCK	30 6
31	THE ICEBERG/FREEDOM OF SPEECH...JUST WATCH WHAT YOU SAY (Sire 26028)WEA	ICE-T	31 5
32	TRASH (Epic 45137)CBS	ALICE COOPER	32 16
33	MOTHER'S MILK (EMI-92152)CAP 8.98	RED HOT CHILI PEPPERS	34 12
34	THE SENSUAL WORLD (Columbia 44164)CBS	KATE BUSH	35 4
35	DISINTEGRATION (Elektra 60855-1)WEA 9.98	THE CURE	25 28
36	NO HOLDIN' BACK (Warner Bros. 25988)WEA 8.98	RANDY TRAVIS	36 6
37	A COLLECTION: GREATEST HITS AND MORE (Columbia 45369)CBS	BARBARA STREISAND	39 6
38	THE BEST OF LUTHER...THE BEST LOVE (Epic 45320-EK45423)CBS	LUTHER VANDROSS	41 4
39	HOT IN THE SHADE (PolyGram 838 913)POL	KISS	40 4
40	WE TOO ARE ONE (Arista 8608)RCA 8.98	EURYTHMICS	45 9
41	THE DISREGARD OF TIMEKEEPING (WTG 45009)CBS	BONHAM	37 8
42	GUITAR SHOP (Epic OE 44313)CBS	JEFF BECK	38 6
43	AND IN THIS CORNER... (Jive 1188)RCA 8.98	D.J. JAZZY JEFF & THE FRESH PRINCE	65 2
44	SLIP OF THE TONGUE (Geffen 24249)WEA 8.98	WHITESNAKE	DEBUT
45	FOREIGN AFFAIR (Capitol 91873)CAP 8.98	TINA TURNER	33 8
46	DIRTY ROTTEN FILTHY STINKING RICH (Columbia 44383)CBS	WARRANT	42 41
47	STAY WITH ME (Columbia 44367)CBS	REGINA BELLE	47 12
48	CUTS BOTH WAYS (Epic 45217)CBS	GLORIA ESTEFAN	46 18
49	IT'S A BIG DADDY THING (Cold Chillin'/Reprise 25941)WEA 8.98		

		Total Weeks ▼	Last Week ▼
	BIG DADDY KANE	48	8
50	EYES ON THIS (First Priority/Atlantic 91304)WEA 8.98	MC LYTE	44 7
51	RUNAWAY HORSES (MCA 6339)MCA 8.98	BELINDA CARLISLE	55 5
52	NO ONE CAN DO IT BETTER (Atlantic 91275)WEA 8.98	THE D.O.C.	50 16
53	SILKY SOUL (Warner Bros. 25802)WEA 8.98	MAZE FEATURING FRANKIE BEVERLY	51 10
54	DON'T BE CRUEL (P/3) (MCA 42185)MCA 8.98	BOBBY BROWN	54 72
55	BLOW MY FUSE (Atlantic 81877)WEA 8.98	KIX	58 8
56	THE BIZ NEVER SLEEPS (Warner Bros. 926003)	BIZ MARKIE	56 5
57	BIG TYME (MCA 42302)MCA 8.98	HEAVY D. & THE BOYZ	59 22
58	NEW KIDS ON THE BLOCK (Columbia FC 40475)CBS	NEW KIDS ON THE BLOCK	57 7
59	WILD! (Sire/Reprise 26026)WEA 8.98	ERASURE	83 3
60	LEGACY (RCA 9694-1-R)RCA 8.98	POCO	49 10
61	SEMINAR (Nasty Mix 70150)	SIR MIX-A-LOT	88 2
62	JOURNEYMAN (Reprise 26074)WEA 8.98	ERIC CLAPTON	DEBUT
63	LOOK SHARP! (EMI 91098)CAP 9.98	ROXETTE	67 32
64	REI-MOMO (Sire 1-25990)	David Byrne	52 5
65	SLEEPING WITH THE PAST (MCA 6321)MCA 8.98	ELTON JOHN	53 11
66	SYBIL (Next Plateau 1018)IND 8.98	SYBIL	66 7
67	LIKE A PRAYER (Sire 25844)WEA 9.98	MADONNA	60 34
68	TWICE SHY (Capitol 90640)CAP 9.98	GREAT WHITE	64 30
69	SOUL PROVIDER (Columbia 45012)CBS	MICHAEL BOLTON	68 18
70	VIVID (P) (Epic BFE 44099)CBS	LIVING COLOUR	61 54
71	STRAIGHT OUTTA COMPTON (G) (Priority/Ruthless 57102)IND 8.98	N.W.A.	72 39
72	BATMAN SOUNDTRACK (Warner Bros. 25936) 8.98	PRINCE	62 21
73	SEE THE LIGHT (Arista AL 8553) 8.98	THE JEFF HEALEY BAND	70 21
74	THE GREAT RADIO CONTROVERSY (Geffen GHS 24224)WEA 8.98	TESLA	80 4
75	ROCK ISLAND (Chrysalis F 121708)CBS 8.98	JETHRO TULL	74 9
76	24/7(4TH & B'Way/Island 4011)WEA 8.98	DINO	77 22
77	NEITHER FISH NOR FLESH (Columbia 45351)CBS	TERRENCE TRENT D'ARBY	DEBUT
78	BIG GAME (Atlantic 81969)WEA 8.98	WHITE LION	69 21
79	JUST LOOKIN' FOR A HIT (Reprise 25989)WEA 8.98	DWIGHT YOAKUM	75 6
80	ENUFF Z'NUFF (Atco/Atlantic 91262)WEA 8.98	ENUFF Z'NUFF	78 7
81	WHAT YOU DON'T KNOW (Arista)RCA 8.98	EXPOSE	82 22
82	IN STEP (Epic 45024)CBS	STEVIE RAY VAUGHAN & DOUBLE TROUBLE	83 22
83	CAN'T FIGHT FATE (Arista 8581)RCA 8.98	TAYLOR DAYNE	100 2
84	DIAMONDS IN THE ROUGH (Tabu/Epic 44147)CBS	S.O.S.	86 5
85	SMITHEREENS 11 (Capitol 91194)CAP 8.98	THE SMITHEREENS	129 3
86	LET'S GET IT STARTED (G) (Capitol C1-90924)CAP 8.98	M.C. HAMMER	76 57
87	BLIND MAN'S ZOO (Elektra 60815)WEA 9.98	10,000 MANIACS	71 26
88	NICK OF TIME (Capitol 91268)CAP 8.98	BONNIE RAITT	89 34
89	THE HEALER (Chameleon D1-74808)CAP 8.98	JOHN LEE HOOKER	114 5
90	LIFE IS...TOO SHORT (RCA 1149-1-J)RCA 8.98	TOO SHORT	87 41
91	NEW JERSEY (P/4) (Mercury 836 345-1)POL	BON JOVI	85 60
92	HOMÉ (MCA 8312)MCA 8.98	STEPHANIE MILLS	97 19
93	ONE BRIGHT DAY (Virgin 91256)WEA 8.98	ZIGGY MARLEY & THE MELODY MAKERS	73 16
94	HERE TODAY, TOMORROW, NEXT WEEK! (Elektra 60860)WEA 8.98	SUGARCUBES	84 7
95	TROUBLE WALKIN' (MegaForce/Atlantic 82942)WEA 8.98	ACE FREHLEY	99 3
96	STRANGE ANGELS (Warner Bros. 25900)WEA 8.98	LAURIE ANDERSON	119 3
97	CAPTAIN SWING (PolyGram 838 878)POL	MICHELLE SHOCKED	115 3
98	BEACHES (G) (Atlantic 81933)WEA 9.98	Original Motion Picture Soundtrack	94 45
99	A NEW FLAME (Elektra 60828)WEA 8.98	SIMPLY RED	92 38
100	COCKED & LOADED (Vertigo 838 592)POL	L.A. GUNS	96 12
101	SONIC TEMPLE (Beggars Banquet/Sire/Reprise 25871)WEA 9.98	THE CULT	81 31
102	INDIGO GIRLS (Epic 45044)CBS	INDIGO GIRLS	79 34
103	APPETITE FOR DESTRUCTION (P/7) (Geffen GHS 24148)WEA 8.98	GUNS N' ROSES	103 117
104	THE BEST OF DARK HORSE (Dark Horse/Warner Bros. 25786)WEA 8.98	GEORGE HARRISON	105 3
105	GORKY PARK (Mercury 838628)POL	GORKY PARK	98 12
106	SOUND + VISION (Ryko 122)IND 65 98	DAVID BOWIE (Box Set)	93 7
107	PSYCHO CAFE (Mechanic/MCA 6300)MCA 8.98	BANG TANGO	102 17
108	DANGEROUS TOYS (Columbia FC 45931)CBS	DANGEROUS TOYS	109 19
109	BILLY OCEAN'S GREATEST HITS (Jive 1271-1-J)RCA 8.98	BILLY OCEAN	DEBUT
110	WINGER (G) (Atlantic 81867)WEA 8.98	WINGER	91 60

Table of album rankings 111-210. Columns include Rank, Album Title (Artist), Weeks on Chart, and Peak Position. Albums include Martika, Surprise Attack, Still Crusin', Wake Me When It's Over, MEGATOP PHOENIX, THE FABULOUS BAKER BOYS, KILLIN' TIME, BE YOURSELF, EZAZ-DU-Z-IT, AVALON SUNSET, LAST OF THE RUNAWAYS, ABSOLUTE TORCH & TWANG, ONE NIGHT OF SIN, DEF, DUMB & BLONDE, SPEND THE NIGHT, RESULTS, STORMS, CHANGE, PAUL'S BOUTIQUE, THE REAL THING, SINGLES COLLECTION: THE LONDON YEARS, SHOTGUN MESSIAH, DANGER DANGER, REBA LIVE, UNFINISHED BUSINESS, AFTER 7, ATTITUDE, WHEN HARRY MET SALLY..., IT TAKES TWO, BIG TRASH, LOVE AMONG THE CANNIBALS, LONG HARD LOOK, SHANGRI-LA, YOUNGEST IN CHARGE, TRIAL BY FIRE: LIVE IN LENINGRAD, HAPPY ANNIVERSARY CHARLIE BROWN, SOUTHSIDE, CONTROLLED BY HATRED/FEEL LIKE SHIT...DEJA VU, RAGING SLAB, ELECTRIC YOUTH, AUTOMATIC, RAW LIKE SUSHI, KASHIF, ...AND JUSTICE FOR ALL, WALKING WITH A PANTHER, HYSTERIA, FRANK., NOTHING MATTERS WITHOUT LOVE, BOOK OF DAYS, NO FUEL LEFT FOR THE PILGRIMS, MIGRATION, DICE, SWASS, YEARS OF DECAY, BRASIL CLASSICS II/O SAMBA, 2ND WAVE, INTRODUCING...DAVID, KEY LIME PIE, LETTER FROM HOME, LET THE DAY BEGIN, LOVE AND ROCKETS.

Table of album rankings 172-210. Columns include Rank, Album Title (Artist), Weeks on Chart, and Peak Position. Albums include BADLANDS, KNOWLEDGE IS KING, MAGNUM CUM LOUDER, PRACTICE WHAT YOU PREACH, BLIND TO REASON, GUY, EVERYBODY WANTS SOME, MR. BIG, CONSPIRACY, KEVIN PAIGE, WHEN ALL THE PIECES FIT, ONE, ABOUT TIME, LOC-ED AFTER DARK, PHANTOM OF THE OPERA, LARGER THAN LIFE, SMOOVE, IN MY EYES, FLOWERS IN THE DIRT, FOUR WINDS, HERE I AM, G N'R LIES, BATMAN SOUNDTRACK, JEFFERSON AIRPLANE, STREET LIFE (20 GREAT HITS), SO HAPPY, STAGE DOLLS, HEAR & NOW, VIBE, ORIGINAL LONDON CAST, JODY WATLEY, FULL FORCE, STEVIE B, PAUL McCARTNEY, TANGIER, SHARON BRYANT, GUNS N' ROSES, DANNY ELFMAN, JEFFERSON AIRPLANE, ROXY MUSIC, EDDIE MURPHY, STAGE DOLLS, BILLY SQUIER, ZAPP.

ALPHABETIZED TOP 200 ALBUMS (BY ARTIST)

Alphabetized list of 200 albums. Columns include Artist, Album Title, Weeks on Chart, and Peak Position. Artists listed include 10,000 Maniacs, 2 Live Crew, Abdul, Aerosmith, After 7, Alarm, Anderson, Lorie, B 52's, Babyface, Bad English, Badlands, Bang Tango, Bardeux, Base, Rob, Beach Boys, Beastie Boys, Beck, Bee Gees, Belle Regna, Big Daddy Kane, Big Audio Dynamite, Biz Markie, Black, Clint, Blue Magic, Bonham, Bolton, Micheal, 8on Jovi, Bowie, David, Brazil Classics, Brown, Bobby, Bryant, Sharon, Bush, Kate, Byrne, David, The Call, Camper Van, Beethoven, Carlisle, Belinda, Chapman, Tracey, Cher, Cherry, Nina, Clapton, Eric, Clay, Andrew Dice, Cocker, Joe, Cooper, Alice, Cult, Cure, D.A.D., Danger Danger, Dangerous Toys, D'Arby, Terrence, Trent, Def Leppard, D.J. Jazzy Jeff, Dino, D.O.C., Dylan, Eazy-E, Erasure, Estatic, Gloria, Etheridge, Melissa, Eurythmics, Exposé, Faster Pussycat, Fine Young Cannibals, Frampton, Peter, Frehley, Ace, Full Force, Giant, Gibson, Debbie, Gorky Park, Gram, Lou, Great White, Greatful Dead, Griffith, Nanci, Grusin, Dave, Gucci Crew, Guns N' Roses, 193,103, Guy, Happy Anniversary, Charlie Brown, Harrison, George, 104, Harry, Deborah, Healey, Jeff, Heavy D & The Boyz, Henley, Don, Hoodoo Gurus, Hooker, John Lee, Hugh, Grayson, Ice - T, Indigo Girls, Isley Bros., Jackson, Janet, Jefferson Airplane, 195, Jesus & Mary Chain, Kix, Kiss, Kix, 55, Kool Moe Dee, L.A. Guns, Labelle, Pat, Lang K.D., L.L. Cool J, Living Colour, Love And Rockets, 171, M.C. Hammer, M.C. Lyte, Madonna, Malmsteen, Yngwie, Marley, Ziggy, Martika, Marx, Richard, Maze, McCartney, Paul, McEntire, Reba, Metallica, Metheny, Pat, Mills, Stephanie, Milli Vanilli, Minnelli, Liza, Morrison, Van, Motley Crue, Mr. Big, Murphy, Eddie, New Kids, New Kids (Christmas), New Kids/11, Ocean, Billy, Overkill, Paige, Kevin, Peaston, David, Petty, Tom, Phantom Of Opra, Poco, Psychedelic Furs, Raging Slab, Raitt, Bonnie, Red Hot Chilipeppers, Turner, Tina, Rolling Stones, Rolling Stones, Ronstant, Linda, Roxette, Roxy Music, Satiani, Joe, Seduction, Shocked, Michele, Shotgun Messiah, Simply Red, Sir Mix A Lot, Sir Mix A Lot, Skid Row, Smithereens, Soul 2 Soul, S.O.S. Band, Special Ed, Squire, Billy, Stage Dolls, Starship, Stevie B, Stresand, Barbara, Sugar, Sugarbubes, Suicidal Tendancies, 148, Surface, Sybil, Tangier, Taylor Dayne, Tears For Fears, Ten Years After, Tesla, Testament, Texas, Thompson Twins, Tone Loc, Too Short, Tora Tora, Travis, Randy, Troop, Turner, Tina, Vandross, Luther, Vaughn, Stevie Ray, Warrant, Watley, Jody, White Lion, Whitesnake, Winbush, Angela, Winger, Yoakum, Dwight, Young M.C., Young, Neil, Zapp.

SHOCK OF THE NEW

ON THE ROAD AGAIN: I kind of like this idea of taking short mental holidays to places I *wish* I were at the moment, but unfortunately am not. Although Manhattan is cold and clear at the moment—as beautiful as this city gets without snow (which makes even dumpsters look good)—right now I'd rather be...in England. Who knows why. Maybe because they took *Blackadder III* off the air and I'm going through serious Rowan Atkinson withdrawal. *Monty Python* and *EastEnders* just don't bridge the gap. All right, then. This week, friends, Romans and expatriates, we will examine six new decidedly English releases—some old friends, some new, all unique in their own way. Astrologically speaking, it must have been a good week, because out of this particular six-pack, there is not a clinker in the bunch. D'you know wot I mean? Yeah, innit.



THE PSYCHEDELIC FURS

▣ **THE PSYCHEDELIC FURS:** *Book of Days* (Columbia FC 45412)

This is the Furs record for which I, at least, have been waiting for quite some time. The last two releases—*Midnight to Midnight* and the greatest hits package *All of This and Nothing*—just didn't match up to the standards set by earlier work. *Midnight to Midnight* was a bit of a muddle, with a couple of excellent pop songs as the saving grace. *All of This and Nothing* was a rehash with a new single. So we've technically been waiting for a good Furs record for about three years, yeah? This one does it. It forsakes commercialism, the hip-poppy stuff that broke this band in 1983 with "Love My Way," and earned them arena status with a remake of "Pretty in Pink" for that dreadful film in 1985. Instead it goes back to *Talk Talk Talk*-era angst, languid melodies that imprint themselves on your subconscious, slightly distorted guitars that get beneath your skin, and Richard Butler's vocals, which fluctuate between menace, sadness and detachment. Witness for example the exquisite melancholy of "Shine," the acidic "Home," and the rampant emotional poverty of the title track. Witness *Book of Days*, period.



LUSH (Photo: Suzi Gibbons)

▣ **LUSH:** *Scar* (4AD JAD911)

There is an inherent dichotomy in the words "lush" and "scar." The former suggests beauty and sensuality, the latter pain and disfigurement. Lush, the band, and *Scar*, the EP suggest the same dichotomy in the way that guitars and vocals can express both. Sometimes the roaring feedback is almost painful, while Miki Berenyi's vocals storm angry and seductive through the mix. At other times, the melodies are gentle and provocative, the buried harmonies sweet and almost innocent. It is perhaps a little contrived, at times it sounds a little like the Jesus and Mary Chain or Ultra Vivid Scene with an angelic female vocalist, but that doesn't detract from the fact that Lush proves there are still avenues in alternative music to be explored. Dichotomy is one of those roads less traveled.

▣ **SCREAMING BLUE MESSIAHS:** *Totally Religious* (Elektra 9 60859-1)

The age-old adage that says music calms the savage breast has nothing at all to do with Screaming Blue Messiahs. Mild-mannered Bill Carter tunes up, plugs in and *becomes* a screaming blue messiah, preaching the gospel of decaying culture and losing hope, of cynicism and disgust, with guitars blazing in the background. The best thing about it is that no matter how aggressive the music gets, melody is never sacrificed for sonic boom—not an easy trick, to say the least. "Wall of Shame," for example, is one of the angriest pieces of blues-based *beauty* I've heard in many moons. This entire record, while falling far short of thrash, and not metal by any stretch of the imagination, is musical rocket fuel, composed of a propulsive rhythm section and Carter's screeching, scorching guitar. It is not for the faint of heart. If you can't handle whiskey neat, city streets or confrontations of any kind, avoid it. If you can, it must be played *loud*.

▣ **THE LILAC TIME:** *Paradise Circus* (PolyGram/Fontana 838641-1)

More acoustic glory from Stephen Duffy, the man who used to be Tin Tin. Remember that techno-sappy thing we all loved called "Kiss Me"? Same guy. Although it's hard to believe until you hear that song done in a little pub. "Wait, that sounds like..." The Lilac Time has brother Nick on bass and cousin Michael Giri on drums to augment Duffy's quiet acoustic guitar, gently intimate voice and last-of-the-true-romantics lyrics. Individually, stunners are the *Wings of Desire*-inspired "Father Mother Wife and Child," the sad-sweet "She Still Loves You," and the rather resigned "I'll Be the Last to Know." Collectively, *Paradise Circus* comes very close to perfection.

▣ **THE JAZZ BUTCHER:** *Big Planet, Scarey Planet* (Genius geniLP-008)

Pat Fish, a.k.a. the Jazz Butcher, is the sort of person you would choose for an uncle, if you had the choice to make. He's funny, quirky, bright to the point of precociousness—one of those people who can actually wax lyrical about chickens (on last year's *Fishcoteque*), love, madness, bubonic plague or rotten kids. Regardless of subject matter, the Jazz Butcher creates something that is immediately engaging, makes you laugh, makes you cry, maybe changes your life. Weird Uncle Fish. On *Big Planet, Scarey Planet*, he unpacks his trademark double-time jangle, adds a few horns, brushes up on his sense of humour, and attacks the subject of life. I don't know of many others who could get away with "I know I look like Altamont and smell like Richard Nixon." This record, for those who are interested, is "designed ergonomically [sic] for maximum vegetable comfort." 'Nuff said.

▣ **SHELLEYAN ORPHAN:** *Century Flower* (Columbia FC 45198)

Now, this is what *all* "girl pop groups" should sound like. After a year or two of groups fronted by pretty little things whose vocal talent is marginal at best, and whatever impetus that exists is supplied by the boys in the band, it's an absolute delight to hear a voice like this singing songs like this—with the added attraction of a plethora of strings, wind instruments, percussion and accordian. Imagine the Cocteau Twins playing rock and roll. Imagine an earthier, alto Kate Bush fronting a cross between T. Rex and the Frazier Chorus. Imagine a Deadhead party in a formal garden. Caroline Crawley's voice has a kind of silky passion that's soothing and unsettling at the same time, warm and cool within the same song. Also unsettling *and* soothing is the mixture of influences running through *Century Flower*—everything from centuries-old classical and folk to pop to jazz. You name it, it's here, and it's lovely.

Stay Tuned.

Karen Woods



"WATCH OUT—THE LAST ONE'S A LULU!" In fact, five out of six are. That's "Downtown" Julie Brown sandwiched between (l-r) Nick Marsh, Rocco Barker, Derek Greening, Mike Steed and Hans Persson of *Flesh For Lulu*, as they celebrated the release of their fab new platter *Plastic Fantastic*, at the Hub Club in Boston.

THE HEAVY METALS



RAGING SLAB

BROWN LEATHER, FACIAL HAIR, AND HOT TOMATOES: Yep, I encountered all of 'em when RCA's **Raging Slab** invaded Hollywood last week. The Roxy was jam-packed for the Slab show, which was broadcasted live on **KNAC** for those who couldn't quite drag themselves away from the couch. RCA's latest discovery, the incredible **Kik Tracee**, opened the show and were, of course, beyond amazing. They played all of my favorite tunes plus some new material, including a very powerful acoustic tune entitled "Big Western Sky" that made me melt, absolutely melt. A good friend patiently stood over my puddle-like form until I could regain my composure, which I did just in time to see Raging Slab hit that stage. I was pleasantly blown away

by their original brand of stompin' rock and roll, and I have to say that the Slabs definitely win my award for "Longest Hair in Rock." The band is comprised of four dudes and one dude-ess, something pretty unheard of in this male-dominated world we call rock, but when she screeched out the endearing "Mississippi Queen," she only proved once again that women *can* compete with the big boys.

The next day I had the honor of lunching with the Slabs at a chic little restaurant called Duplex and I must say, it was a rather exciting experience for this journalist. I managed to snag the coveted "next-to-the-lead-singer" seat and had interesting conversation with him concerning the next Raging Slab "unit" (and the "power cuts" that said unit will contain), our fear of consuming spaghetti with "hot tomatoes," and the size of our waiter's eyebrows. The luncheon was quite enlightening (not to mention delicious) and I am thoroughly convinced that Raging Slab will be moving on to even greater heights of rock and roll popularity in the very near future.



WARRANT (Photo: Neil Zlozower)

THE DOWN BOYS ARE HAPPY BOYS: The guys of **Warrant** haven't got a thing to be unhappy about at the present time. While their **Columbia** debut album *Dirty Rotten Filthy Stinking Rich* is rapidly approaching the two million mark, their second single "Heaven" has been certified gold, reaching number two on the national singles charts. As if that's not enough to make those hairy chests swell, the boys are set to embark on their largest tour yet—a national Fall blitz opening for **Motley Crue**. That outrageous little trip just kicked off on November 16 in Tucson, Arizona and should be coming soon to a venue near you.



COPELAND, SPHEERIS, HAHN, PHILLIPS, COLICHMAN

THUNDER AND MUD—LIVE AND UNCENSORED AT I.R.S.: We've always known that those people at I.R.S. are a little strange, but when the first thing you see as you enter their lively entertainment complex is a mud pit surrounded by televisions, you really have to start worrying about the mental health of this illustrious label. As a concerned industry professional, I dropped by the complex to check on them *and* check out the party that was held prior to the release of

Thunder and Mud, the pay-per-view mud-slinging extravaganza that was directed by **Penelope Spheeris**, hosted by **Jessica Hahn**, and filled with scantily clad, mud-encrusted bimbos dive-bombing each other to the sounds of heavy metal music. Quite a thrill for all you salivating neanderthals out there, but as for me, well, let's just say that my television was off on the night of November 10. The party was a pretty casual affair with everyone dressed in jeans (after all, it *is* about mud), sipping beer, and snacking on Halloween candy. As a special treat, I.R.S. presented us with *live* mud-wrestling right there in complex, and what a sight that was. (I'll leave the sordid details to your imagination.)



BAD ENGLISH (Photo: Neil Zlozower)

YOU CAN BET THEY'RE SMILIN': **Epic** recording artists **Bad English** finally hit the big time, capturing the number one spot on national singles charts with their current "When I See You Smile." The single is the second release from their debut album *Bad English*, which has just been certified gold for the sales of more than 500,000 copies. The video for "When I See You Smile," which has already hit number one on MTV's *Top Twenty Countdown*, offers a taste of the excitement surrounding **Bad English's** first national tour. The tour, which began in clubs and rapidly expanded into theaters and auditoriums, will continue into the Northwest and Midwest through November 22 and there

are rumors of additional dates being added. Congrats to the guys on their number one single—it's certainly well-deserved.

HAIRY MAN AND SKINNY DUDE—THE VIDEOS: That's right, folks, **Atlantic** Records is proud to announce the release of video compilations by hard rock acts **Winger** and **Kix**. The **Winger** vid, entitled *Winger: The Videos, Volume I* includes the clips "Seventeen," "Madalaine," "Headed For a Heartbreak" and their most recent, "Hungry." Also included is exclusive personal interview footage that is not available anywhere else. (Will the perennially bare-chested **Kip** finally reveal who is responsible for the theft of ALL of his t-shirts?) The suggested retail price is \$14.98 so pinch those pennies, **Winger-ettes**.

Then of course, there's **Kix** and their vid, entitled *Blow My Fuse: The Videos*. It includes their smash hit single that is currently climbing the charts, "Don't Close Your Eyes," "Cold Blood," "Blow My Fuse," "Get It While It's Hot" and of course, the exclusive documentary footage of **Kix** on stage, off stage, back stage, under the stage (just kidding) and just foolin' around. This one is \$14.98, too, so you either need to pinch *lots* of pennies or make the most crucial decision in rock history: **Kip** (*where* did he get that name?) or **Steve**...it's up to you.



TEMPORARY INSANITY

LOCAL BOYS MAKE VERY GOOD: Local thrashers **Temporary Insanity** actually came out of hiding last week and played at the Whisky a Go Go. It was a Monday night **No Bozos Jam** and they were the first band to go on stage, so the crowd was pretty thin, but that certainly didn't affect the performance of the Temps. It was my first time seeing these guys live and I was more than impressed with the show, which was extremely tight and obviously well rehearsed. Their newer tunes seem a little less thrashy and have more of a punk edge to them without being too obnoxious. Lead singer **Lestat St. Cyr** has improved his vocal style immensely, bringing his usually high-pitched vocals down to a comfortable medium that adds depth and is a lot less irritating. All of you metal A&R folks are really missing an incredible band if you overlook **Temporary Insanity**. For information and demos call: (213) 850-5614.

Stephanie Brainerd

■ METAL PICK O' THE WEEK

□ **BABYLON A.D.:** *Babylon A.D.* (Arista AC-8580)

On their debut album, these Bay Area rockers deliver high-energy rock and roll with serious attitude. There are a lot of bands out there who have the attitude but don't have the music to back it up—but such is not the case with the boys of **Babylon**. Their music is power, punching you between the eyes with fantastic licks, nasty lyrics and some truly soulful vocals that would make any girl's knees weak. (I still haven't gotten up off the floor.) Their current single and video, "Hammer Swings Down," were just released and so far **Babylon A.D.** is being well received by the rock and metal masses. With an album this good, it's only going to be a matter of time before those masses realize what they've got on their hands: a band with the potential to be *HUGE*.



GRIN MILL: George Shearing (left) and Mel Torme performing together on *Newport Jazz '89*, which airs on PBS this week. Wynton Marsalis, Dianne Reeves, Spyro Gyra and the Newport All-Stars also appear.

A NEW YORK STORY: One Sunday afternoon last summer (the summer of '88) I was strolling home to my East Side apartment from Central Park. There, sitting quietly on a bench in front of the **International Center of Photography**, was **Vladimir Horowitz**. He was alone, dressed in a blue blazer and a rakish bowtie, and he returned a smile with a smile and a twinkle. It was one of those only-in-New-York moments; a musical legend just taking the air on a Sunday afternoon, perhaps not coincidentally his favorite concertizing time.

Anyway, fast-forward a year: same time (Sunday afternoon), same place (a bench in front of ICP), same guy (Horowitz alone in a blazer and a bowtie). This time, however, I was on my way to **Carnegie Recital Hall** for a 5 o'clock concert by **Art Hodes**. The great pianist once again returned a smile, but this time my mind did a quick, "Ask him if he wants to go hear Hodes." After all, Hodes was exactly the same age as Horowitz and was also a Russian Jewish immigrant. Horowitz has always expressed an appreciation for jazz, and I happened to have an extra ticket in my pocket. Talk about a New York story—as I quickly fantasized walking into the Recital Hall, where I knew several of my friends were, with Vladimir Horowitz. My heart skipped a quick beat. Worst thing he could do is refuse, right? Imagine Art Hodes, looking out and seeing Horowitz staring back. What a story, one for the grandchildren!

I didn't ask him. I regretted it immediately. He could've said yes. Oh well. **HARRY, C'MON:** Did anybody see **Miles Davis** on *60 Minutes* last week? I couldn't believe it. **Harry Reasoner**, who has probably stared down presidents and kings, was just as intimidated by the old manipulator as any green jazz critic. The segment was nonsense; since when does *60 Minutes* quake in the presence of a celebrity? Not only did ol' Harry not go into the questionable details of Miles' autobiography (the drug-, child- and woman-abuse), but he let Miles tell him he hadn't read his own book without even raising an eyebrow and when Miles responded to the question, "Are you anti-white?," by saying, "Not all the time," he laughed. He laughed! Harry Reasoner! Think about this—say Harry Reasoner asked, oh, **Clint Eastwood**, "Are you anti-black?," and Eastwood said, "Not all the time," would Harry Reasoner, or anybody else on *60 Minutes*, have dismissed the remark with a laugh? Give Miles credit: he's been running that hoodoo down for 40 years and here he stared down the big boys. They blinked. Imagine.

BOPPING AROUND: Gear up those tape players, and get ready for more versions of "Moanin'" than you ever thought possible. Those crazy folks at Columbia University's **WKCR-FM**, bless their insane little hearts, are in the midst of broadcasting 219 consecutive hours (you read that right: nine days) of **Art Blakey**, November 18-27, in celebration of the great man's 70th birthday last month... **Stan Getz:** *The Girl From Ipanema*, *The Bossa Nova Years* has just been issued by **PolyGram** as a four-CD set. It's basically the same as the LP set, but with the addition of a couple of minutes of Getz and **Baden Powell** and the inclusion, correctly, of the **Astrud Gilberto** part of *Getz Au Go Go*. Seems, then, they may as well have included the non-bossa nova sides from *Getz Au Go Go* as well, just to make things tidy, but, still, this is some of my favorite music ever: Getz and **Jobim**, Getz and **Joao Gilberto**, Getz and **Laurindo Almeida**, etc. Great stuff!... **Milestones:** *The Music and Times of Miles Davis*, a fairly definitive, if rather stiff, biography of Miles Davis's public life and times by **Jack Chambers**—originally published in two volumes in hardback—is out in a huge one-volume paperback (\$15.95, **William Morrow**). It's good complement to the autobiography... **Atlantic** has just put **Duke Ellington's** correctly titled '63 *The Great Paris Concert* on a double CD, adding 10 songs from the same time that had originally been out on a **Reprise** album called *Duke Ellington's Greatest Hits*, which also was available later from **Columbia's** budget **Harmony House** line... **Fantasy** has put out **Bill Evans: The Solo Sessions Volume 1**, which is some fine '63 solo Evans that had previously been available only in the hefty and expensive **Complete Riverside Recordings** boxed set... Remember the pre-CD "direct-to-disc" rage (I never understood it, I admit)? It's back. Yep, **Reference Recordings** informs us that, come January, **Dick Hyman Plays Fats Waller** will be the first "direct-to-CD" recording. "Music waveforms," we're told, "were converted to a digital bistream and transmitted—via microwave—directly to the compact disc master," all thanks to the **Bosendorfer** SE computerized reproducing piano. See, Hyman played in New York. His performance was stored on a floppy disc which then went to California where it, the disc, played another **Bosendorfer** SE in the studio, where mikes picked up soundwaves, etc., etc. I still don't get it, but it'll list for \$30 and be available in a numbered, limited (!!) edition of 25,000.

Lee Jeske

CASH BOX MICRO CHART

CONTEMPORARY JAZZ



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

Total Weeks ▼
Last Week ▼

1	AT LAST (Blue Note 91937)	LOU RAWLS	1	15
2	LETTER FROM HOME (Geffen 9-24245)	PAT METHENY GROUP	2	18
3	LOVE WARRIORS (Windham Hill Jazz WH 0116)	TUCK & PATTI	5	22
4	MIGRATION (GRP 9592)	DAVE GRUSIN	7	7
5	POINT OF VIEW (MCA 6309)	SPYRO GYRA	4	20
6	TAKE TO THE SKIES (Intima/Enigma 73348)	RICHARD ELLIOT	6	15
7	TIME OUT OF MIND (Columbia OC 45253)	GROVER WASHINGTON JR.	8	5
8	COLOR RIT (GRP 9594)	LEE RITENOUR	9	7
9	JIGSAW (Atlantic 82027)	MIKE STERN	11	11
10	HAPPY ANNIVERSARY CHARLIE BROWN (GRP GR 9596)	VARIOUS ARTISTS	15	3
11	AURA (Columbia C2X 45332)	MILES DAVIS	12	3
12	THE SPIN (MCA 6304)	THE YELLOWJACKETS	3	15
13	FLAT OUT (Grammavision/Mesa 79400)	JOHN SCOFIELD	13	15
14	MIDNIGHT TRAIN (Optimism 3216)	MAX GROOVE	17	5
15	CURRENT EVENTS (Verve Forecast/PolyGram 839 388)	CURRENT EVENTS	21	5
16	STORYTELLING (Columbia FC 45252)	JEAN LUC PONTY	14	13
17	SO FAR SO CLOSE (Blue Note/Capitol 90905)	ELIANE ELIAS	16	18
18	AMANDLA (Warner Bros. 9/25873)	MILES DAVIS	10	24
19	TOURIST IN PARADISE (GRP 9588)	THE RIPPINGTONS	18	24
20	ANDY NARELL (Atlantic 81938)	ANDY NARELL	DEBUT	
21	ON SOLID GROUND (MCA 6237)	LARRY CARLTON	19	30
22	THE PROMISE (Columbia FC 45215)	KIRK WHALUM	20	22
23	EAST (Hiroshima Epic 45022)	HIROSHIMA	22	35
24	BOTTOM'S UP (Atlantic 81978)	VICTOR BAILEY	23	26
25	T LAVITZ AND THE BAD HABITZ (Intima/Enigma 73512)	T LAVITZ	24	15
26	SKY LIGHT (Verve Forecast/PolyGram 837 696)	RICARDO SILVEIRA	25	26
27	HUMAN FEEL (Human Youth Records HU 11)	HUMAN FEEL	27	3
28	NIGHT AFTER NIGHT (Elektra 60778)	GEORGE DUKE	26	18
29	SPY VS. SPY (Elektra/Musician 9 60844)	JOHN ZORN	28	9
30	MORNING PIPE (Verve Forecast 839307)	NESTOR TORRES	DEBUT	
31	TIMES ARE CHANGING (Blue Note 90905)	FREDDIE HUBBARD	30	22
32	REAL LIFE STORY (Verve Forecast/PolyGram 837 697)	TERRI LYNE CARRINGTON	31	35
33	SPELLBOUND (Warner Bros. 25781)	JOE SAMPLE	32	32
34	WHISPERS AND PROMISES (Warner Bros. 25902)	EARL KLUGH	33	24
35	BLACK WATER (Columbia FC 44316)	THE ZAWINUL SYNDICATE	34	22
36	NEW YORK VOICES (GRP GR 9589)	NEW YORK VOICES	29	16
37	BEFORE WE WERE BORN (Elektra/Nonesuch 608843)	BILL FRISSELL	35	30
38	HEART'S HORIZON (Reprise 25778)	AL JARREAU	36	45
39	DANCING WITH THE LION (Columbia OC 45154)	ANDREAS VOLLENWEIDER	37	32
40	IVORY DREAM (Atlantic 81938)	BOBBY LYLE	38	33

■ JAZZ PICKS

■ **WYNTON MARSALIS:** *Crescent City Christmas Card* (Columbia FC 45287)

Rather than just glide through a sweet album of Yuletide hits, Wynton has thought these chestnuts through; his arrangements are both intricate and subtle without sacrificing the warm heart of these never-too-familiar ditties.

■ **HANK JONES:** *Lazy Afternoon* (Concord Jazz 4393)

One of the fortuitous pairings of the past year has been that of pianist Hank Jones and bassist Dave Holland, two hefty virtuosos who, along with Keith Copeland, have provided some fine trio moments in New York clubs. Reedman Ken Peplowski joins them (albeit unnecessarily) on this sweet and smooth set.

■ **RUBY BRAFF/DICK HYMAN:** *Music From My Fair Lady* (Concord 4393)

Two tidy swingers swing tidily through 11 Lerner and Loewe chestnuts. Lovely!

■ **RAMSEY LEWIS/BILLY TAYLOR:** *We Meet Again* (CBS FMT 44991)

A nice idea, nicely executed. Two swinging, blues-wise piano vets tickle and slap the 176s in a set of tunes by pianists: Ellington, Evans, Corea, etc.

■ **TOM HARRELL:** *Sail Away* (Contemporary 14054)

Tough hard bop album with a warm romantic center. Trumpeter Harrell's full-fledged debut as a leader is a good one, with a strong supporting cast.

■ **CLYDE CRINER:** *The Color of Dark* (Novus 3066)

Ambitious, if a bit heavy, fusion project from a keyboardist who weaves together jazz-funk and new age, with bits of Ecuadoran folk music thrown in. Large and cinematic, like music for some unfiled epic.

BEATS & HYPE

■ Singles

- **LORD FINESSE & DJ MIKE SMOOTH:** "Baby, You Nasty" b/w "Track the Movement" (Wild Pitch Records WP 1015)
- **CHILL ROB G:** "Court Is Now in Session" (Wild Pitch Records WP 1014)

Lord Finesse aptly sums up his duo on "Track the Movement" when he says, "[We] rock a *smooth* tempo." His laid-back delivery still manages to be full of authority and should the raps ever really get beyond self-aggrandizement to bigger themes, it's a style that will serve the team well. "Baby, You Nasty" features a sample of an old Eddie Murphy routine that really could have been used a little more imaginatively.

Chill Rob G holds court and gives the kind of sermon Finesse & DJ Mike should grow into. His is a harsh take on an indifferent society, for which his best advice is, "Put your mouth on pause; put your brain in gear." Give this guy a listen, he definitely has something worthwhile to say.

■ Albums



□ **D.J. CHUCK CHILLOUT & KOOL CHIP:** *Masters of the Rhythm* (Mercury 838 406-1)

A funky sampling from Talking Heads' "Once In a Lifetime" opens this release—it's used in the track "Rhythm is the Master"—and establishes the groove for the entire disc. Dancefloor ready and *solid* from opening cut to closing.



□ **MS. MELODIE:** *Diva* (Jive/RCA 1210-2-J)

Boogie Down Productions has another winner on its hands with Ms. Melodie's aural attack. This release puts her squarely in the company of such influential and intelligent women rappers as MC Lyte, Roxanne Shante and Queen Latifah. A rich mix of social commentary (that includes what appears to be a rather curious endorsement of the Reagan's inane "Just Say No" campaign), humor and style, Ms. Melodie's *Diva* moves her from backing vocalist to the limelight with ease, and should simultaneously move her to the forefront of the genre.

□ **D.J. JAZZY JEFF AND THE FRESH PRINCE:** *And in This Corner...* (Jive/RCA 1188-1-J)

Following the release of last year's incredibly successful *He's the DJ, I'm the Rapper* (and the subsequent hit singles, videos and 900 number...), this duo came in for a lot of criticism from the hardcore faction for being pop *fluff*. Luckily, they didn't listen...much. They're two suburban kids rapping about what they know—pop culture, malls and girls—and that's a far sight better than having them assume some ill-fitting street-tough persona. Though nothing on this album is quite as immediately catchy as "Parents

Just Don't Understand," the formula is pretty much the same: humorous storylines, clever rhymes and the comic delivery of seasoned pros.

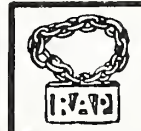
□ **ARABIAN PRINCE:** *Brother Arab* (Orpheus Records)

This former member of N.W.A. retains that group's raw perspective on society but not their depiction of it. Far less confrontational (and therefore less controversial), he's traded in the X-rated language for PG, preferring innuendo and wordplay (~"She's Got a Big Posse") when he's dealing with lighter subjects, and (by his former group's standards) sanitized straightforwardness when addressing social issues (~"Now You Have To Understand"). He also displays far more diversity than N.W.A., showing a playfulness in his lyrics as well as an appreciation for a good dance groove. Though *Brother Arab* is a lot more polished than N.W.A.'s releases, it's far from a case of sell-out; Arab's subversiveness is simply more subtle.

□ **POSITIVELY BLACK:** *Positively Black* (Select Records SEL 21630)

A cursory glance at the song titles and you've pretty much been told everything you need to know about this group and album: "Soldier at War," "Es-

CASH BOX MICRO CHART



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

Total Weeks ▼
Last Week ▼

1	STONE COLD RHYMIN' (Delicious/Island 91309)	Young M.C.	1	8
2	THE ICEBERG/FREEDOM OF SPEECH...WATCH WHAT YOU SAY (Sire 26003)			
		Ice-T	33	
3	AS NASTY AS THEY WANNA BE (Luke Skywalker XR107)	2 Live Crew	4	19
4	AND IN THIS CORNER... (Jive/RCA 1188)	D.J. Jazzy Jeff & the Fresh Prince	DEBUT	
5	EYES ON THIS (First Priority/Atlantic 91304)	MC Lyte	6	6
6	IT'S A BIG DADDY THING (Cold Chillin'/Reprise 25941-1)	Big Daddy Kane	2	8
7	NO ONE CAN DO IT BETTER (Atlantic 91275)	The D.O.C.	4	15
8	THE BIZ NEVER SLEEPS (Warner Bros. 9 26003)	Biz Markie	10	4
9	BIG TYME (MCA 42302)	Heavy D. & The Boyz	7	21
10	STRAIGHT OUTTA COMPTON (Priority/Ruthless 57102)	N.W.A.	11	37
11	SEMINAR (Nasty Mix 70150)	Sir-Mix-a-Lot	DEBUT	
12	LET'S GET IT STARTED (Capitol 90924)	M.C. Hammer	8	43
13	TOO SHORT (Jive/RCA 1149-1-J)	Too Short	13	41
14	UNFINISHED BUSINESS (Fresh LPRE 92012)	E.P.M.D.	12	15
15	WALKING WITH A PANTHER (Def Jam/Columbia 45172)	L.L.Cool J.	9	21
16	EAZY DUZ IT (Priority 57100)	Eazy-E	14	43
17	PAUL'S BOUTIQUE (Capitol 92844)	Beastie Boys	17	15
18	IT TAKES TWO (Profile 1267)	Rob Base & D.J. E-Z Rock	15	43
19	YOUNGEST IN CHARGE (Profile 1280)	Special Ed	18	27
20	KNOWLEDGE IS KING (Jive/RCA 1182)	Kool Moe Dee	16	23
21	EVERYBODY WANTS SOME (Gucci/Hot Productions 3314)	Gucci Crew II	19	13
22	LOC-ED AFTER DARK (Delicious Vinyl/Island DV3000)	Tone Loc	22	37
23	GHETTO MUSIC: THE BLUEPRINT OF HIP-HOP (Jive/RCA 1187-J)	Boogie Down Productions	21	19
		Twin Hype	23	17
24	TWIN HYPE (Profile PRO 1281)	Success-N-Effect	25	11
25	IN THA HOOD (On Top 9002)	Slick Rick	24	43
26	TEENAGE LOVE (Def Jam/Columbia 38-08105)	The Gang Starr	28	11
27	NO MORE MR. NICE GUY (Wild Pitch WPL2001)	Doctor Ice	31	2
28	THE MIC STALKER (Jive/RCA 1249)	Wrecks-N-Effect	DEBUT	
29	WRECKS-N-EFFECT (Motown 6281)	Cool C	29	6
30	I GOTTA HABIT (Atlantic 82020)	Awesome Dre & The Hardcore Committee	33	2
31	YOU CAN'T HOLD ME BACK (Priority 57114)	De La Soul	26	37
		Kid N' Play	32	43
32	3 FEET HIGH AND RISING (Tommy Boy 1019)	Donald D	36	2
33	2 HYPE (Select 21628)	Redhead Kingpin	30	13
34	NOTARIOUS (Rhyme Syndicate/Epic 45298)	L'Trimm	34	4
35	A SHADE OF RED (Virgin 91269)	Oaktowns 3.5.7	35	30
36	DROP THAT BOTTOM (Atlantic 82026)	Sir Mix-a-Lot	20	43
37	WILD & LOOSE (Capitol 90926)	Breeze	27	19
38	SWASS (Nasty Mix 70123)	Schooly D	37	13
39	THE YOUNG SON OF NO. 1 (Atlantic 81995)			
40	I AM BLACK ENOUGH (Jive/RCA 1237)			

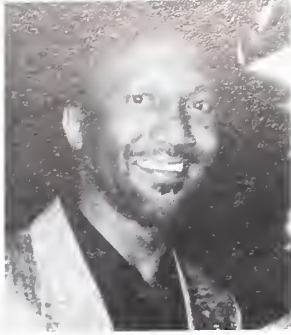


cape From Reality," "Positively Black U.A.R. At War," "Nightmare On America Street," etc. Public Enemy and Boogie Down Productions are the obvious influences here, but Positively Black definitely have their own message and style, all similarities and overlaps seeming more incidental than derivative. What prevents a wholehearted endorsement of this album (and it is a good one) is the homophobia that rears its ugly head in "Wilderness of Sin" where corrupt politicians are blithely called "faggots." It's bad enough that the derogatory term is used at all; this particular application is even more insulting to gays.

It's an especially noteworthy usage in light of its inconsistency with the band's written message on the back of the album: "Let's snap out of this divisional war and see reality as one. What's the difference between Rap and Hip Hop? What's the difference between East Coast and West Coast? Most of all what's the difference between black and white? The term 'united we stand' died with chivalry. The preaching is over, now only the facts remain! Each one, teach one." If they go back and read their own notes before their next album, Positively Black could be a truly positive force.

Ernest Hardy

BOL LONG SPEAKS ON GOSPEL



BOB LONG

COGIC CONVOCATION: This writer had the privilege of attending the 82nd Annual Church Of God In Christ Convocation Convention in Memphis, Tennessee, November 9-12. Attendance figures, which included COGIC members from all over the country, ranged near the 50,000 mark.

Between the songs and the sermons, members of COGIC had a chance to do some spiritual shopping. Vendors had tables throughout the convention center, displaying t-shirts, tapes, videos, books and more exotic items, all designed to glorify God. An item attracting a lot of attention was the **Biblicist Intelligent System**, a computer program for Bible research. Having trouble finding that scripture verse? Larry

Ginn, president of KZ Unique International of Long Beach, California, believes he has the solution with the \$95.00 BIBS computer system unit. "It helps your memory, cross-reference study, searches for words, phrases and it gives you inspirational messages," said Ginn. The program has been popular among ministers, who use it to prepare lessons and sermons. Once the sermon is prepared, **Lloyd and Dinah Braxton**, who operate *Ebony Reflections* in Los Angeles, will immortalize it with the video postcard for only \$9.99.

Although videos are not as popular in other parts of the country as they are in Los Angeles, **Mark Ritchie** of Mark Ritchie Productions in Montgomery, Alabama, is providing audio/video/public relations expertise through his company to further enhance the growth of gospel music, the church and the messages of ministers around the country.



NICHOLAS

A very special thanks to **Arthur Hunt** of Marx Production who put together a fine package of musical entertainment (and helped me secure a room in a city with no available rooms), consisting of Memphis-based **Orlando Draper & Associates** (newly signed to *Word Records*), **Angelic Voices Of Faith**, **Bryan Duncan**, **De-Leon Richards**, **Nicholas**, **Marquis Hunt** and the world famous **Winans**.

The evening was a special joy to me because I finally had the opportunity to see the thirteen-year-old singing sensation **DeLeon Richards**, of whom **James Bullard**, general manager *Word Records*, had spoken so glowingly for some time. I must admit that James, in my opinion, has been modest in his praise for this young lady's talent. She is absolutely sensational as an artist, performer and person. This writer predicts mega success for Ms. Richards. **Nicholas**, a truly handsome husband and wife team (this writer thought they were brother and sister), who record for the Hollywood-based **Command Records**, are known in the gospel music world as the sweethearts of gospel. They were truly captivating with their charisma, voices, talent and their interpretation of "A Love Like This." What a talented team!



DELEON

What can I say about **Qwest Records** artists the **Winans**. They have been leaders in the world of gospel music for years and show no signs of letting up. Their vocals, harmonies, messages

and showmanship was typical of the **Winans**. Great!

A very heartfelt **Cash Box** thanks to presiding **Bishop J.O. Patterson, Sr.**, **Bishop W.L. Porter**, all of the bishops and elders, **James Bullard**, **Arthur Hunt**, **Gregory Michael Siggers**, **Gina Stewart**, **George N. Scott**, **K-FTH 107.1 Radio**, **WREG-TV** and all the conventioners, for allowing this writer to be a part of this most festive occasion, praising the name of God.

I could not conclude my assessment of the convention without saying a few words about **Bishop Charles Blake**, pastor of the 6,000 member (and growing) **West Angeles Church Of God In Christ** in Los Angeles, which includes some of the top names from the world of entertainment. Bishop Blake is one of the most highly recognized and respected individuals within the COGIC organization. I had the pleasure of meeting this dynamic man, thanks again to **James Bullard**, a member of his congregation. Bishop Blake delivered a simply outstanding message, that really touched me spiritually, as it did the many thousands in attendance.

The one regret for me during the convention was I did not physically get to see a very dear friend, a former co-worker of mine at **WCIN Radio** in Cincinnati, **Little Abraham Isaac Jacob Swanson the Twelfth**, pastor of the **Bibleway Church Of God In Christ** in Cincinnati. Nonetheless this was a highly enjoyable and most rewarding weekend of fellowship for me. I thank God for the opportunity to be a part of this glorious occasion.

Bob Long

CASH BOX MICRO CHART

BLACK GOSPEL TOP 40 ALBUMS

November 25, 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	10
2	LIVE IN CHICAGO (Rejoice WR-WC CD8385)	Shirley Ceasar	3	10
3	FLOWING (Malaco 4434)	Truthettes	2	10
4	AVAILABLE TO YOU (Rejoice WR-WC 8418)	Rev. Milton Brunson	4	10
5	WE'RE GOING TO MAKE IT (Savoy 14795)	Myrna Summers	5	10
6	ON THE THIRD DAY (Malaco 4435)	Jackson Southeraires	8	10
7	SO SATISFIED (Air 10135)	Luther Barnes & Redd Budd Gospel Choir	6	10
8	LET THE HOLY GHOST LEAD YOU (Malaco 6002)	Florida Mass Choir	7	10
9	MIGHTY CLOUDS OF JOY (Rejoice WR-WC 8427)	Night Song	9	10
10	WHO'S ON THE LORD'S SIDE (Savoy 14794)	Rev. Timothy Wright	12	10
11	TOTAL VICTORY (Light 7115720207)	Vicki Winans	13	10
12	HEAVEN (Sparrow SPR 1169)	B.B. & C.C. Winans	10	10
13	JOY THAT FLOODS MY SOUL (Sparrow SPR 1173)	Tramaine Hawkins	15	10
14	BACK TO BASICS (Malaco 4431)	Pilgrim Jubilees	16	10
15	CONQUEROR (Rejoice WR-WC 8400)	Clark Sisters	17	10
16	HEROS (Light 7115720231)	N.J. Mass Choir	11	10
17	WONDERFUL (Light 7115720215)	Bo Williams	14	10
18	CAN'T HOLD BACK (Light 7115-720-282)	L.A. Mass Choir	22	8
19	WE'VE GOT THE VICTORY (Savoy 7093)	Georgia Mass Choir	23	10
20	NO GREATER LOVE (Savoy 14788)	Keith Pringle	18	10
21	MY TIME IS NOT OVER (Word 7015030292)	Albertina Walker	19	10
22	LIVE IN MEMPHIS (Command CRN 1013)	Nicholas	24	10
23	I KNOW WHAT PRAYER CAN DO (I AM WR-WC 8432)	Jesse Dixon	20	10
24	LIVE IN ST. LOUIS (Savoy 7096)	Gospel Music Workshop of America	21	10
25	NEW DIRECTIONS (Meltone 1506)	Soul Stirrers	29	7
26	I LEARNED MY LESSON WELL (Meltone 1508)	Melvin Couch	25	10
27	AWESOME (I AM WR-WC 8391)	Calvin Bridges	26	10
28	AIN'T LIFE WONDERFUL (Malaco 4420)	The Williams Brothers	31	5
29	BREATHE ON ME (Savoy 7097)	James Cleveland	32	5
30	YOUNG ARTIST FOR CHRIST (Sound of Gospel 2D184)	Young Artist for Christ	33	5
31	WILL YOU BE READY (Light 7115720193)	Commissioned	27	10
32	THE STORM IS OVER (Savoy 14796)	Bishop Jeff Banks	34	10
33	CHILDREN IN PRAISE VOL. 1 (Sparrow 1190)	The West Angeles C.O.G.I.C.	35	5
34	THE WINANS LIVE AT CARNEGIE HALL (Qwest SLR 7501)	Winans	28	10
35	GOD IS A GOOD GOD (Sound of Gospel SOG-177)	Keith Hunter & the Witness for Christ Choir	38	3
36	WE NEED TO HEAR FROM YOU (Word WR 8443)	DeLeon	DEBUT	
37	SAINTS IN PRAISE (Sparrow SPR 1189)	The West Angeles C.O.G.I.C.	39	3
38	AND THEY SANG A HYMN (Sound of Gospel SOG-179)	Thomas Whitfield & Co.	40	3
39	AMAZING (Light 7115720061)	Kingdom	30	10
40	TAKE 6 (Reprise 1-25670)	Take 6	37	10



SPREADING LOVE UNDER THE STARS: After a recent performance at the Greek Theatre in Los Angeles, members of **Take 6** met up with **Whitney Houston** backstage. Pictured l-r: **Mark Kibble** of **Take 6**, **Houston**, **Claude V. McKnight 3** and **Mervyn Warren** of **Take 6**.

THE UNITED STATES' HISPANIC MARKET is often viewed as others see Latin America itself—countries separated by a common language, music in this case. The standard radio programming in Los Angeles is as widely different from New York's as Miami's is from its Texan neighbor's. For years, this has been the accepted given in the industry. A gradually growing faction, however, tends to regard this as an all-encompassing fallacy based on the growing percentage of Mexicans who have shifted to the Eastern sites during the last decade, and the gradual acceptance of tropical salsa as mainstream programming on the principal West Coast radio stations. This is vastly different from the status of ten years ago. Yet the variations, with all their inherent complexities, are nonetheless fascinating as an experience.

Then there is Puerto Rico, a case study unto itself. It's an island whose business importance is reflected by its independent budgetary separation from most companies' continental monies, where \$85 million dollars worth of musical products are sold every year to a population of 4.5 million, arguably the highest per-capita consumption index in the western hemisphere. In addition, the Puerto Rican industry exists without the slightest indication of animosity. Competitive promotional, sales and radio personnel share the daily routine of after-work drinks—a unique environment in an otherwise ruthless field.

Somewhat reassured of the prosperity of its immediate future (as a result of the Hurricane Hugo relief funds expected to roll into the island through the next one and a half years), Puerto Rico's music industry is currently concerned with the changes expected at the WQBS radio network from the transfer of programming director **Tito Lopez** to radio station WHHQ in Camuy as general manager as well as PD. Lopez set his claim to fame with a portentous performance to raise WQBS-AM to the top rating spheres in the San Juan metro area with a heavy emphasis on the then-incipient sensual salsa trend. This effort, in turn, assisted the ratings of WQBS's sister stations in Ponce and Mayaguez. In addition to carving a niche in one of the elite tropical FMs in the island (along with Radio SAR, X-100, KQ 105, Cosmo 94 and Z-93), WHHQ will offer Lopez an opportunity to be in direct contact with all points in the island without being part of a relaying network. As of this writing, a successor for Lopez's position in WQBS has not been announced.

If there is a message to be conveyed this week, it ought to be "If variety is the spice of life, let's us all enjoy it as it comes." This is exactly the intention of Cocinando. We will cook up some good information and times, telling often the stories of successes (and less frequently, we hope, the tales of infamies) and talk about topics of common interest. We will cover the future of Spanish rock in the United States' Hispanic market, the next phase of salsa, the musical treasures buried in Texas, the quietest noises in Southern California, Miami's sounds and Chicago's throttling town. We'll hear from old friends like the Good Rumor Man, the Horse, the Original Mr. T., D.J., Compay Ralph, and Uncles Frank and Margo as well as the periodic announcements of the Keko Jones Awards for sheer audacity. *Que viva la variedad!*

Tony Sabournin

LATIN PICKS



□ **JOSE ALBERTO: *Mis Amores* (RMM 1309)**

Mis Amores is a present and proud sample of hard work from the former Tipica 73 vocalist. Alberto hits with his second swinging smash album, establishing a definite niche amidst the genre's elite. Those in Puerto Rico who feel that Cuto Soto and Tommy Villarin are "it" in terms of salsa arrangements will be pleasantly surprised here with the work of the East Coast's own Puerto Rican representatives Isidro Infante ("Cierra los ojos" and "Luna de miel") and Sergio George ("Mis Amores"). An

unseen additional bonus with Jose Alberto is that, unlike most of his competitors, he has also developed an extremely tight and creative stage choreography. Look out Eddie S.! Watch it Luis E.! Here comes "El Canario!"

□ **EL GRAN COMBO DE PUERTO RICO: *!Amame!* (CR 4506)**

El Gran Combo is a true legend in a business where success is measured by an artist's ability to stay on top through the years—EGC has for the bet-

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Total Weeks ▼
Last Week ▼

TEX-MEX LPs

1	STRAIGHT FROM THE HEART (Disco CBS)	Grupo Mazz	DEBUT
2	EXPLOSIVO (Disco CBS)	La Mafia	DEBUT
3	LAS TRES VIUDAS SOLAS (Mar Int.)		DEBUT
4	EMILIO NAVAIRA (Disco CBS)	Emilio Navaira	DEBUT
5	GABINO (Freddie Records)	Grupo La Sombra	DEBUT
6	UN GOLPE MAS (Phonovisa)	Bronco	DEBUT
7	POR TU MALDITO AMOR (Disco)	Vicente Fernandez	DEBUT
8	NO CANTAN MAL LAS RANCHERAS (Disco Luna)	Los Caminantes	DEBUT
9	MI BUENA SUERTE (Phonovisa)		DEBUT
10	TU SOLO TU (RTRL)	Shelly Lares	DEBUT

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Total Weeks ▼
Last Week ▼

PUERTO RICAN LPs

1	CON UN TOQUE DE (WEA Latina)	Chantelle	DEBUT
2	DUENO DEL SONEO (CEG)	Cano Estremera	DEBUT
3	MI MUNDO (Disco CBS)	Luis Enrique	DEBUT
4	OJALA QUE LLUEVA CAFE (Karen Records)	Juan L. Guerra y Grupo 440	DEBUT
5	INVASION DE LA PRIVACIDAD (TH-Rodven)	Eddie Santiago	DEBUT
6	CON LA MORENA (TH-Rodven)	Los Hijos de Puerta Rico	DEBUT
7	AMAME (Combo Records)	El Gran Combo	DEBUT
8	APRENDERE (Capitol-EMI)	Max Torrez	DEBUT
9	SIN COMPARACION (Sonotone)	Willie Gonzalez	DEBUT
10	SALSA TROPICAL (Unlimited)	Ruby Haddock	DEBUT



ter part of three decades. Boasting, for the first time in the group's history, three full-fledged, complementing singers, *!Amame!* also adds to the legend of Rafael Ithier's guiding genius, beginning with his Cortijo y su Combo tenure and untarnished after 35 years. He has exquisitely maneuvered EGC away from its victorious salsa sounds of yesteryear straight into today's sensual trend—changing the coro/lead vocal patterns in songs like "Aguacero" while sub-contracting the arrangements of the album's hits, long the exclusive domain of "Don Rafa." For these ears, as it should for any beginner in the salsa field, El Gran Combo remains the source.



ANGELA WINBUSH

SUPREMELY TALENTED: Angela Winbush has been dazzling the music industry with her musical talents for years. She did it two years ago with the release of her album *Sharp*; it was with that album that she bloomed into the highly acclaimed artist she is today. Now Winbush is back with her second album, *Real Thing*, and she is taking her music to a higher plane. She is not only emerging as a hit artist once again, but as one of the hottest and most successful producers of this era.

Winbush's second album for Mercury Records, *Real Thing* is her most creative work to date. She displays superb vocal abilities on each and every song with her natural four-octave voice. On *Real Thing*, Winbush struc-

tured the songs in a manner that would display her development as an artist/producer, and she has done just that.

Winbush really covers all the bases on this album. The title cut is a tough, funky song that hooks you from the first few bars. On "Please Bring Back Your Love," Winbush beautifully displays her musical and vocal skills. She emphasizes the fact that she "locked into her own style," something that has proven highly successful. This collection of songs represents a major step forward for Winbush, even though she has enjoyed remarkable success over the last couple of years.

In 1988, Winbush released *Sharp*, her solo debut album. She immediately hit the #1 slot on the black music charts with the highly successful, beautifully melodic "Angel." She backed up "Angel" with three more successful singles—"Run To Me," "C'est Toi" and "Hello Beloved," a memorable duet with **Ronald Isley**. Winbush stayed on the charts for well over a year, and proved once and for all that she is here to stay.

Winbush's next endeavor was to invade the male-dominated arena of production. She produced *Smooth Sailin'* by the **Isley Brothers**, which went gold and provided the Isleys with a major smash. "Something in the Way You Make Me Feel" was the next cut that Winbush produced and it was for singing sensation **Stephanie Mills'** *Home* LP. This single provided Mills with success on her first released single. Winbush continued to knock out the hits by producing music for **Sheena Easton's** first LP, the female group **Body's** debut LP on MCA and for Virgin recording artist **Laylah Hathaway** (daughter of **Donnie Hathaway**).

Angela Winbush has not always shown the enthusiasm for singing and producing that she does today. In her teen years she was subjected to music lessons, vocal as well as instrumental, and she recalls hating music. She was naturally gifted, however, and was immediately spotted for her great vocal abilities. She found herself singing with **Stevie Wonder's** *Wonderlove* in the latter portion of the '70s as well as doing session work with various artists, including **Dolly Parton**, **Lenny Williams** and **Destiny**, all of whom began recording Winbush's songs. Winbush prepared herself well for her musical career, as she saw it blooming, by attending Howard University in an effort to ensure her success in some form or another.

In 1980 she began to develop her skills as a producer. She did work on **Janet Jackson's** debut album, and entered into a six-year musical association with **Rene Moore**, recording three albums for Capitol and one for PolyGram. It was the last of these albums, *Street Called Desire*, that produced Moore and Winbush's five major hit records—"Save Your Love," "I'll Be Good," "Your Smile," "You Don't Have To Cry" and "No How, No Way." These five chart successes catapulted the album to gold status.

In 1987, after completing production on the Isley's *Smooth Sailin'*, Winbush began work on the *Sharp* LP and upon completion she embarked upon a major promotional tour spanning the US and the UK. Since September of 1987 she has performed on *The Soul Train Music Awards* (in tribute to Gladys Knight and the Pips, with Chaka Kahn, Ronald Isley and Stephanie Mills), the *Lou Rawls Parade of Stars* telethon (in a tribute to Aretha Franklin) and has co-hosted BET's *Video Soul* with **Donnie Simpson**. She has also been featured on the *Ebony/Jet Showcase* and has performed on *Club MTV* and *Soul Train*. During this time, she received a vast amount of press coverage in major industry and consumer publications, and also performed live in the UK with Ronald Isley as well as repeating the honors on the 1988 *BRE Music Awards Show* and at the *NAACP Image Awards* in Los Angeles.

In between all the activity surrounding *Sharp*, Winbush took time out to engage in a major business endeavor. She and manager Isley purchased a property in Hollywood on Sunset Boulevard. The building will serve as their business and musical complex, with two state-of-the-art recording studios under construction. Winbush wants to develop "new and exciting talent and build a large stable of young writers and producers" to infiltrate the music industry. She currently has two artists, **Derek Brinkley** and **Raymond Reeder**, signed to A. Winbush Productions.

Now, with the release of *Real Thing*, Angela Winbush is taking her musical career to the next level. As a woman of the '90s, she has established herself as one of the top producers in this male-dominated business and will continue to produce hits well into the next decade. Utilizing her amazing vocal abilities, and the dedication and hard work that she puts in time and time again, Angela Winbush will propel herself to new heights all the way across the board.

Bob Long

R&B LPs

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Total Weeks ▼
Last Week ▼

1	JANET JACKSON'S RHYTHM NATION 1814 (A&M 3920)	Janet Jackson	1	7
2	TENDER LOVER (Solar/CBS FZ45288)	Babyface	2	17
3	SILKY SOUL (Warner Bros. 25802)	Maze Featuring Frankie Beverly	4	9
4	STAY WITH ME (Columbia FC 44367)	Regina Belle	5	9
5	IT'S A BIG DADDY THANG (Cold Chillin'/Warner Bros. 25641)	Big Daddy Kane	3	7
6	KEEP ON MOVIN' (Virgin 91267)	Soul II Soul	6	21
7	HOME (MCA 6312)	Stephanie Mills	7	19
8	STONE COLD RHYMIN' (Delicious/Island 91309)	Young M.C.	9	8
9	SPEND THE NIGHT (Warner Bros. 25940)	The Isley Brothers	8	13
10	EYES ON THIS (First Priority/Atlantic 91304)	MC Lyte	14	7
11	BIG TYME (MCA 42302)	Heavy D. & The Boyz	10	21
12	THE BEST OF LUTHER VANDROSS (Epic EZT 45422)	Luther Vandross	18	3
13	SYBIL (Next Plateau 1018)	Sybil	17	8
14	THE ICEBERG/FREEDOM OF SPEECH...JUST WATCH WHAT YOU SAY (Sire 26028)	Ice-T	16	4
15	THE BIZ NEVER SLEEPS (Cold Chillin'/Warner Bros. 26003)	Biz Markie	19	3
16	NO ONE CAN DO IT BETTER (Ruthless 91275)	The D.O.C.	11	15
17	INTRODUCING...DAVID PEASTON (Geffen 24228)	David Peaston	13	19
18	BE YOURSELF (MCA 6292)	Patti Labelle	15	19
19	UNFINISHED BUSINESS (Fresh 92012)	E.P.M.D.	12	15
20	THE REAL THING (Mercury/PolyGram 838 366)	Angela Winbush	28	4
21	AS NASTY AS THEY WANNA BE (Luke Skywalker 107)	2 Live Crew	20	18
22	GIRL YOU KNOW ITS TRUE (Arista 8592)	Milli Vanilli	21	36
23	WRECKS-N-EFFECT (Motown 6281)	Wrecks-N-Effect	23	8
24	CAUGHT IN THE ACT (Orpheus/EMI 75603)	Eric Gable	25	14
25	AFTER 7 (Virgin 91061)	After 7	26	8
26	SERIOUS (EMI 90921)	The O'Jays	22	27
27	KNOWLEDGE IS KING (Jive 1182)	Kool Moe Dee	24	24
28	KASHIF (Arista 8595)	Kashif	31	4
29	DON'T TAKE IT PERSONAL (Arista 8493)	Jermaine Jackson	36	3
30	SPECIAL (Motown 6275)	The Temptations	27	11
31	AND IN THIS CORNER... (Jive/RCA 1188)	D.J. Jazzy Jeff & the Fresh Prince	DEBUT	
32	ADVENTURES IN PARADISE (Geffen 24220)	Christopher Williams	29	13
33	MIDNIGHT RUN (Malaco 7450)	Bobby "Blue" Bland	30	15
34	SEMINAR (Nasty Mix 70150)	Sir Mix-A-Lot	40	3
35	2ND WAVE (Columbia 44284)	Surface	34	55
36	HERE I AM (Wing/PolyGram 837 313)	Sharon Bryant	38	16
37	RAW (Def Jam FC 45015)	Allyson Williams	44	33
38	DON'T BE CRUEL (P)(MCA 42185)	Bobby Brown	32	71
39	GHETTO MUSIC:BLUEPRINT OF HIP-HOP (Jive/RCA 1187)	Boogie Down Prod	33	18
40	DO THE RIGHT THING (Motown 6272)	Soundtrack	35	20
41	LET'S GET IT STARTED (P)(Capitol 90924)	M.C. Hammer	37	55
42	YOUNGEST IN CHARGE (Profile 1280)	Special Ed	43	31
43	WHATEVER IT TAKES (Virgin 91254)	Cheryl Lynn	45	4
44	VIBE (Reprise 25807)	Zapp	41	7
45	BATMAN SOUNDTRACK (Warner Bros. 25936)	Prince	39	20
46	CHUCKII (Atlantic 81947)	Chuckii Booker	42	23
47	DIAMOND IN THE RAW (Tabu FZ 44147)	S.O.S. Band	52	4
48	WALKING WITH A PANTHER (Def Jam/Columbia OC 45172)	L.L. Cool J	46	21
49	THE CHERRY LP (S.D.E.G./Ichiban SDE 4008)	Bobby McClure	53	8
50	IN THA HOOD (On Top 9002)	Success-In-Effect	49	12
51	RICH AND POOR (Warner Bros. 26002)	Randy Crawford	66	2
52	ONE BRIGHT DAY (Virgin 91256)	Ziggy Marley & the Melody Makers	47	11
53	MIKI HOWARD (Atlantic 82024)	Miki Howard	DEBUT	
54	ALL MY LOVE (Capitol 90641)	Peabo Bryson	50	24
55	ON AND ON (Tin Pan Apple/PolyGram 838 867)	Fat Boys	51	5
56	ATTITUDE (Atlantic 82035)	Troop	DEBUT	
57	LARGER THAN LIFE (MCA 6276)	Jody Watley	59	32
58	EVERYBODY WANTS SOME (Gucci 3314)	Gucci Crew II	54	10
59	ALL HAIL THE QUEEN (Tommy Boy)	Queen Latifah	DEBUT	
60	A SHADE OF RED (Virgin 91269)	Redhead Kingpin	68	11
61	IRRESISTIBLE (Island 91235)	Miles Jaye	63	26
62	YOU CAN'T HOLD ME BACK (Priority 57114)	Awesome Dre & the Hardcore Committee	67	2
63	SO HAPPY (Columbia OC40970)	Eddie Murphy	48	13
64	AND THE WINNER IS... (Select 21631)	Chubb Rock With Howie Tee	58	16
65	I GOTATA HABIT (Atlantic 82020)	Cool C	60	9
66	FOREVER YOUR GIRL (P) (Virgin 90943)	Paula Abdul	65	45
67	WHAT YOU NEED (Motown 6280)	Stacy Lattisaw	DEBUT	
68	GOOD TO BE BACK (EMI 48902)	Natalie Cole	56	27
69	CRAZY NOISE (Fresh 82011)	Stezo	69	2
70	ALL NIGHT (Elektra 60858)	Entouch	70	17
71	SMOOVE (Columbia FC 45216)	Full Force	71	2
72	ORIGINAL STYLIN' (Arista 8571)	Three Times Dope	55	33
73	GUY (P)(MCA 42176)	Guy	57	71
74	VESTA (A&M 5223)	Vesta	61	18
75	WILD & LOOSE (Capitol 90926)	Oaktown's 3.5.7.	62	29

CASH BOX CHARTS

TOP R&B SINGLES

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

November 25, 1989



#1 Single: Stephanie Mills



#1 Debut: Chunky A #70



To Watch: Maze #40

		Total Weeks ▼	Last Week ▼		Total Weeks ▼	Last Week ▼			
1	HOME (MCA 53712)	4	11	Stephanie Mills	51	BLAME IT ON THE RAIN (Arista 1-9904)	57	4	Milli Vanilli
2	EVERYTHING (MCA 53714)	3	12	Jody Watley	52	MAKE IT LIKE IT WAS (Columbia 38-73022)	64	3	Regina Belle
3	DON'T TAKE IT PERSONAL (Arista AS1-9875)	1	13	Jermaine Jackson	53	GIMME YOUR LOVE (Arista 9884)	37	7	Aretha Franklin & James Brown
4	(DON'T U KNOW) I LOVE YOU (Atlantic 7-88831)	5	13	Chuckii Booker	54	JUST A FRIEND (Cold Chillin'/Warner Bros. 7-22900)	55	5	Biz Markie
5	HERE AND NOW (Epic E2 45320)	8	7	Luther Vandross	55	HIGHER THAN HIGH (Paisley Park 7-22907)	68	5	Tony Lemans
6	PERSONALITY (Arista 1-9890)	10	10	Kashif	56	TEST OF TIME (Island 0-96530)	73	5	Will Downing
7	I'M STILL MISSING YOU (Tabu 69054)	7	12	S.O.S. Band	57	I WANNA BE RICH (Solar 74005)	71	3	Calloway
8	IT'S THE REAL THING (Mercury 816 008)	12	8	Angela Winbush	58	RICH GIRLS (EMI 56142)	61	5	R.J.'s Latest Arrival
9	SOMEBODY FOR ME (Uptown 53718)	13	9	Heavy D. & The Boyz	59	PUMP UP THE JAM (SBK 19701)	75	2	Technotronic featuring Felly
10	JUST CALL MY NAME (Def Jam 38-69072)	14	10	Alyson Williams	60	SPECIAL (Motown 2004)	66	3	Temptations
11	ROCK WIT' CHA (MCA 53652)	2	14	Bobby Brown	61	NO FRIEND OF MINE (Warner Bros. 7-22769)	74	3	Club Nouveau
12	KNOCKIN' ON HEAVEN'S DOOR (Warner Bros. 7-22865)	15	9	Randy Crawford	62	ALL NITE (Elektra 7-79260)	65	3	Entouch Featuring Keith Sweat
13	YOU ARE MY EVERYTHING (Columbia 38-69016)	6	14	Surface	63	ALL MY LOVE (Capitol 44429)	45	16	Peabo Bryson
14	I AIN'T NOTHIN' IN THE WORLD (Atlantic 7-88826)	18	9	Miki Howard	64	RIGHT AND HYPE (Reprise 7-22872)	70	4	Abstrac
15	I'M NOT SOUPPED (Atlantic 88818)	22	10	Troop	65	SUPER LOVER (Tommy Boy 934)	48	10	Barry White
16	EVERYTIME I TRY TO SAY GOODBYE (Virgin 7-99180)	9	12	Cheryl Lynn	66	LIVING LARGE (Virgin)	78	4	E. U.
17	YO MISTER (MCA 53728)	21	6	Patti Labelle	67	YOUR SWEETNESS (Motown 1976)	77	3	Good Girls
18	DR. SOUL (Atlantic 7-88812)	25	8	Foster/McElroy	68	DON'T CHA' THINK (Virgin 99143)	79	3	After 7
19	ALL OF MY LOVE (Capitol V-15493)	26	5	Gap Band	69	NEVER GIVE UP (Mercury/Polygram 876 073-7)	69	4	Kool & The Gang
20	BABY COME TO ME (Columbia 38-68969)	11	16	Regina Belle	70	QWW/WW! (MCA 53736)	DEBUT		Chunky A
21	CAN I? (Geffen 7-22795)	23	7	David Peaston	71	I WANNA COME BACK (Warner Bros. 22863)	53	15	James Ingram
22	FOOLISH HEART (Wing 889 878-7)	30	9	Sharon Bryant	72	FRIENDS B-4 LOVERS (Columbia 38-73110)	82	3	Full Force
23	TENDER LOVER (Solar/E.P.A. ZF4 47003)	32	5	Babyface	73	SLOW DOWN (Warner Bros. 7-22858)	56	9	Karyn White
24	I JUST WANNA LOVE YOU (Polydor 889-9107)	29	8	Main Ingredient	74	PUT YOUR MOUTH ON ME (Columbia 38-68897)	58	18	Eddie Murphy
25	OOH BABY BABY (Warner Bros./Reprise 7-22489)	16	10	Zapp	75	HELP (Tommy Boy/Warner Bros. 7-22813)	80	2	Timmy Gatling
26	NEW JACK SWING (Motown 1979)	17	12	Wrecks-N-Effect	76	I DESIRE (Columbia 38-73020)	86	2	Newkirk
27	I THINK I CAN BEAT MIKE TYSON (Jive 1282)	38	4	D.J. Jazzy Jeff & The Fresh Prince	77	SMOOTH OPERATOR (Warner Bros. Cold Chillin' 7-22867)	60	13	Big Daddy Kane
28	LOVE HAS GOT TO WAIT (Orpheus 72257)	35	6	Eric Gable	78	DON'T MAKE ME OVER (Next Plateau 50107)	41	15	Sybil
29	STATE OF ATTRACTION (Tabu/CBS ZS4 6900)	19	14	Rhonda Clark	79	WHY YOU WANNA LOVE ME LIKE THAT (Valley Vue 75749)	62	4	The Manhattans
30	LICENSE TO CHILL (Jive 1279-4 JS)	34	5	Billy Ocean	80	ELECTRIC BOOGIE (Mango Island 7832)	DEBUT		Marcia Griffith
31	KISS YOUR TEARS AWAY (Columbia 38-69077)	36	9	Lisa Lisa & Cult Jam	81	I GO TO WORK (Jive/RCA 1264-1-JD)	63	14	Kool Moe Dee
32	WHATCHA GONNA DO? (RCA 9094)	43	6	Tyler Collins	82	ALL I WANT FROM YOU (Motown MOT-1974)	67	16	The Temptations
33	MISS YOU MUCH (A&M 1445)	20	13	Janet Jackson	83	SHOULD HAVE BEEN YOU (Geffen 3533)	DEBUT		Michael Cooper
34	LET'S GET IT ON (Island 96522)	40	6	By All Means	84	GIRL I'M GONNA MISS YOU (Arista 1-9870)	72	13	Milli Vanilli
35	RHYTHM NATION (A&M 1455)	51	3	Janet Jackson	85	EVERY MOMENT (MCA 53707)	DEBUT		Deniece Williams
36	PARTYMAN (Paisley Park Warner Bros. 7-22814)	24	13	Prince	86	REALISTIC (Verdette 7026/A&M)	90	2	Shirley Lewis
37	PERPETRATOR (A&M AM 1449)	39	7	Randy & The Gypsie	87	AIN'T NOTHIN' LIKE THE LOVIN' WE GOT (Malaco 2157)	DEBUT		Shirley Brown With Bobby Womack
38	SERIOUS HOLD ON ME (EMI 50231)	42	6	O'Jays	88	CELEBRATE NEW LIFE (Capitol 44362)	76	13	Bebe & Cece Winans
39	WHAT YOU NEED (Motown 1978)	44	6	Stacy Lattisaw	89	EVELYN CHAMPAGNE KING (MCA 53736)	DEBUT		Evelyn Champagne King
40	SILKY SOUL (Warner Bros. 7-22738)	59	3	Maze Featuring Frankie Beverly	90	AS A MATTER OF FACT (EMI-50231)	81	8	Natalie Cole
41	TALK TO MYSELF (Geffen 7-22936)	27	17	Christopher Williams	91	SMILIN' (Atlantic 7-88959)	83	16	Leverf
42	I'LL BE GOOD TO YOU (Qwest/Warner Bros. 22697)	46	3	Quincy Jones	92	'TIL THE MONEY'S GONE (Columbia 38-73018)	84	5	Eddie Murphy
43	REAL LOVE (Atlantic 7-88816)	50	5	Skyy	93	HEAT OF THE MOMENT (Virgin 7-99204)	85	18	After 7
44	DID'NT I (BLOW YOUR MIND) (Columbia 38-68960)	49	5	New Kids On the Block	94	OUT OF MY MIND (EMI B-50212)	87	18	O'Jays
45	BACK TO LIFE (Virgin 7-99171)	28	16	Soul II Soul	95	DON'T SAY GOOD-BYE (PolyGram 876 0027)	88	8	Walter Beasley
46	TAKE GOOD CARE OF YOU AND ME (Arista AS1-9901)	47	6	Dionne Warwick & Jeffrey Osborne	96	BABIES HAVING BABIES (Trumpet 166)	89	19	Terry Tate
47	SISTER ROSA (MCA 53730)	52	4	James "J.T." Taylor	97	I LOVE THE BASS (Enigma 75524)	91	10	Bardeux
48	YOU'LL NEVER WALK ALONE (Warner Bros. 7-22748)	54	5	The Isley Brothers	98	I PROMISE (EMI 50228)	92	8	Mikki Bleu
49	I'M IN DANGER (Capitol 444161)	31	15	Mother's Finest	99	SAY NO GO (Tommy Boy 934)	93	10	De La Soul
50	BUST A MOVE (Delicious Vinyl/Island 105)	33	16	Young M.C.	100	CAN'T GET OVER YOU (Warner Bros. 22895)	94	17	Maze

ROCK & ROOTS

CAROLINA DREAMIN': Charlotte, North Carolina is a burgeoning boomtown of sorts that has launched the career of the Reverend **Jim Bakker**, been the recording base for producer extraordinaire **Don Dixon**, and



DARYLE RYCE

provided the home-town atmosphere that enabled grunge rockers **Fetchin Bones** to rise above the ordinary.

Add to this oddly related list **Daryle Ryce**, whose new **Rounder** release, *Carolina Blue*, explores yet another side of the New South. She sings, in her easy-going, storytelling manner, songs of love, one-nighters, and show biz that reveal the heart of one who has seen much of life's ups and downs and has much to tell.

Citing **James Taylor** and other soft-rock artists of that period as her early influences, Ryce infuses much of *Carolina Blue* with a jazzy, lilting quality reminiscent of **Kenny Rankin** or **Carole King**. Ms. Ryce fits easily into the genre.

A local favorite for years in the Southeast, playing

clubs and concerts, she has also done extensive work with **Loonis McGlohan**, a writer/arranger for none other than the big guy himself, **Mr. Frank Sinatra**.

Not content with local horizons, Ryce recently moved to Nashville with an eye on that city's lucrative songwriting market.

"I met **Chet Atkins** a couple of years ago and he felt that I had a lot of talent to become a good songwriter but that I needed to be around those guys—talk with them, share with them and really learn the craft of songwriting. I've been hanging out a lot with **Harlan Howard**"—songwriter for **Patsy Cline**, among others—"lately and he's been very supportive of my work yet critical at the same time.

"I really care about the songs. As a singer I've always admired people like **Jule Styne** and **Irving Berlin** and that's where my aspirations lie."

As we leave North Carolina one can't help but recall those famous words of my old pal **Charlie Daniels**, "Be glad you're a rebel, cause the South's gonna do it again. And again."



ALBERT COLLINS

BLUESSTAGE UPDATE: Have you guys been checking out this series? It has included some truly fine broadcasts, courtesy of **National Public Radio**. November 25 brings us "Swamp Boogie Queen" **Katie Webster**, soulful sax belter **A.C. Reed**, legendary guitarist **Lowell Fulson**, and the *mah-velous* a capella soul of the **Persuasions**. Bearing down hard on the Yuletide (December 2) are **Lonnie Brooks** from **Tipitinas** in New Orleans, the soul howlings of **Little Buster**, and live **Albert Collins** from that hotbed of the blues, **Poughkeepsie, New York**. Check local listings for broadcast times in your area.

Ken Micallef

ROOTS PICKS

■ **THE BOOGALOO SWAMIS:** *Cajun Party* (Swamptone 6603)

With a name like the Boogaloo Swamis you're either great or you're a com-

edy act, and these guys don't do stand-up. One of New England's best "live" bands, the fact that they play Cajun/zydeco music with R&B overtones, rather than rock, keeps their profile low.

Their second album is as delightful as their first. Though a band in every sense, they stand out as individuals too. Chief Swami **Mickey Bones** opens with a shuffling version of **Clifton Chenier's** "Let's Talk It Over." **Bones'** presence and drum work seems the core of the band. **Rockin' Ralph Tufo** continues to write fine songs and to hypnotize with his funky accordion. **Joe Pete Weatherbee** kicks in with a lusty "Quoi Faire," and his funkier-than-thou guitar. **Jeanne Boyer** again offers a voice that's pure class. Throaty and sonorous, with the texture of a big band singer, she scores on "I'd Rather Go Blind" and **Jackie DeShannon's** "Breakaway" while handily holding down the bass chair. And **Matt Leavenworth** seems to be everywhere with his bayou fiddle.

If there's a criticism, it's in the mix. Textures and cross-rhythms heard to advantage on stage are sometimes lost on vinyl. Best way to remedy that? Album #3 should be live. In the meantime, this'll do ya.

■ **THE PENGUINS:** *Golden Classics* (Collectables COL 5045)

■ **VERNON GREEN & THE MEDALLIONS:** *Golden Classics* (Collectables COL 5047)

■ **VARIOUS ARTISTS:** *Blame It on the Blues* (Collectables COL 5050)

■ **DON JULIAN & THE MEADOWLARKS:** *Golden Classics* (Collectables COL 5046)

■ **VARIOUS ARTISTS:** *Collectables Presents Dootone Rhythm & Blues* (Collectables COL 5048)

Doo-wop fans have been on to the Collectables label for years. Numerous, long-lost and unreissued sides are often found nowhere else, save for original vinyl.

Collectables' latest features sides originally released on the California-based **Dootone** and **Dooto** labels in the '50s.

The Penguins are well remembered for "Earth Angel" and rightly so; it was the best thing they ever did. While the album fortifies that notion it also suggests that 1954 was their best year as well, when "Hey Senorita" and "Baby Let's Make Some Love," the only cuts to come close to "Earth Angel," were also recorded.

Vernon Green and the **Medallions'** "The Letter" is their "Earth Angel" and it is one of doo-wop's classics. **Green's** spoken monologues were the stuff of heartfelt inspiration then, and they produce some humorous nostalgia as well as lump-in-the-throat reverie today. The lesser known "Magic Mountain" alone is worth the cost of the album.

Prior to shortening their name to the Larks and scoring with "The Jerk" and "Philly Dog," **Don Julian** and the **Meadowlarks** recorded a brand of soulful doo-wop that resulted in hits like "Heaven and Paradise," "Please Love a Fool" and "Always and Always." But it's lesser known tunes like "Oop Boopy Bop," "Boogie Woogie Teenage" and "Big Mama Wants To Rock" that round out the picture, illustrating that **Mr. Julian & Co.** were one of the most well-rounded groups of the genre.

Collectables Presents Dootone Rhythm & Blues is a sampler combining the hits of the above-mentioned groups plus others by the **Cuff Links**, the **Pipes**, and the **Romancers**.

Blame It on the Blues is not a doo-wop album at all, but rather a strict R&B collection featuring the torrid work of **Willie Headen** on the title cut, "You Can Be Replaced" and two others. Also featured are **Roy Milton**, **Chuck Higgins**, and **Filmore Slim**.

Collectables' only flaw is in their mastering. Often their classic waxings use original 45s as their source, or tapes are transferred replete with drop-outs, both of which could easily be remedied via digital technology. The poor source material can be similarly upgraded and remixed to sound better than ever. All in all, though, a great and welcome release.



BLACK TOP RECORDING ARTIST **Ronnie Earl** and **Boston's Tower Records** manager **Greg Wallis** discuss the blues during Earl's recent visit to the world's largest record store. Note cool display of Earl's *Soul Searchin'* album.

CASH BOX CHARTS

TOP 100 SINGLES

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

November 25, 1989



#1 Single: Milli Vanilli



#1 Debut: Rod Stewart #54



To Watch: New Kids #49

			Total Weeks ▼	Last Week ▼
1	BLAME IT ON THE RAIN (Arista 1-9904)	Milli Vanilli	2	7
2	ANGELIA (EMI B-50218)	Richard Marx	5	8
3	THE WAY THAT YOU LOVE ME (Virgin 7-99982)	Paula Abdul	3	10
4	LOVE SHACK (Reprise 7-22817)	B-52's	6	14
5	WHEN I SEE YOU SMILE (Epic 34-69082)	Bad English	1	10
6	WE DIDN'T START THE FIRE (Columbia CSK 73021)	Billy Joel	8	7
7	LISTEN TO YOUR HEART (EMI 50223)	Roxette	4	14
8	POISON (Epic 34-68958)	Allce Cooper	11	12
9	GET ON YOUR FEET (Epic 34-69064)	Gloria Estefan	10	9
10	BACK TO LIFE (Virgin 7-99171)	Soul II Soul	14	8
11	DON'T KNOW MUCH (Elektra 7-69261)	Linda Ronstadt with Arron Neville	15	9
12	ANOTHER DAY IN PARADISE (Atlantic 7-88774)	Phil Collins	19	4
13	DON'T CLOSE YOUR EYES (Atlantic 7-88902)	Kix	16	8
14	SOWING THE SEEDS OF LOVE (PolyGram 874 4710)	Tears For Fears	7	13
15	WITH EVERY BEAT OF MY HEART (Arista AS1-9895)	Taylor Dayne	17	6
16	LEAVE A LIGHT ON (MCA 53709)	Belinda Carlisle	20	9
17	COVER GIRL (Columbia 38-69088)	New Kids On The Block	9	11
18	LIVING IN SIN (Mercury Polygram 876 070-7)	Bon Jovi	25	8
19	LOVE IN A ELEVATOR (Geffen 7-22845)	Aerosmith	12	13
20	DIDN'T I BLOW (YOUR MIND) (Columbia 38-36960)	New Kids on The Block	13	10
21	RHYTHM NATION (A&M 1455)	Janet Jackson	33	3
22	THE LAST WORTHLESS EVENING (Geffen 7-22771)	Don Henley	29	8
23	HEALING HANDS (MCA 53692)	Elton John	21	14
24	DON'T SHUT ME OUT (Chrysalis 23389)	Kevin Paige	26	14
25	JUST LIKE JESSE JAMES (Geffen 7-22844)	Cher	30	6
26	JUST BETWEEN YOU AND ME (Atlantic 88781)	Lou Gramm	31	5
27	ROCK WIT'CHA (MCA 53652)	Bobby Brown	18	14
28	THE BEST (Capitol B-44442)	Tina Turner	22	13
29	OH FATHER (Sire/Warner Bros. 4/7-22723)	Madonna	37	4
30	MISS YOU MUCH (A&M 1445)	Janet Jackson	23	13
31	ROCK AND A HARD PLACE (Columbia 38-73057)	Rolling Stones	42	4
32	LOVE SONG (Geffen 7-22856)	Tesla	45	6
33	THE ANGEL SONG (Capitol 44449)	Great White	36	10
34	LICENCE TO CHILL (Jive 1279-4-JS)	Billy Ocean	35	8
35	DON'T MAKE ME OVER (Next Plateau 325)	Sybil	40	7
36	THE ARMS OF ORION (Warner Bros. 7-22757)	Prince (with Sheena Easton)	39	5
37	SUNSHINE (Island/4th & Broadway 7489)	Dino	27	11
38	EVERYTHING (MCA 53714)	Jody Watley	43	6
39	I LIVE BY THE GROOVE (Chrysalis B-23427)	Paul Carrack	44	6
40	SUGAR DADDY (Warner Bros. 22819)	Thompson Twins	24	10
41	HOW I AM SUPPOSED TO LIVE WITHOUT YOU (Columbia 38-73017)	Michael Bolton	46	5
42	PUMP UP THE JAM (SBK 07311)	Technotronic (featuring Felly)	51	5
43	CALL IT LOVE (RCA 9039-2-RDJ)	Poco	28	14
44	FREE FALLIN' (MCA AC-53728)	Tom Petty	53	4
45	WHEN THE NIGHT COMES (Capitol 44437)	Joe Cocker	55	4
46	DR. FEELGOOD (Elektra 69271-4)	Motley Crue	32	13
47	BUST A MOVE (Island/Delicious Vinyl 105)	Young M.C.	34	9
48	MIXED EMOTIONS (Columbia 38-69008)	The Rolling Stones	38	13
49	THIS ONE'S FOR THE CHILDREN (Columbia 38-73064)	New Kids On The Block	63	2
50	FOOL FOR YOUR LOVING (Geffen 4-22715)	Whitesnake	57	4

			Total Weeks ▼	Last Week ▼
51	LOVE SONG (Elektra 7-69280)	The Cure	41	17
52	WHEN I LOOKED AT HIM (Arista AS1-9868)	Expose	47	15
53	ME SO HORNY (Skywalker 130)	The 2 Live Crew	48	8
54	DOWNTOWN TRAIN (Warner Bros. 7-22685)	Rod Stewart	DEBUT	
55	IT'S NO CRIME (Solar 4-68966)	Babyface	49	15
56	SWING THE MOOD (Atco 7-99140)	Jive Bunny And The Mastermixers	82	2
57	DON'T ASK ME WHY (Arista AS 1-9880)	Eurythmics	50	9
58	SOLD ME DOWN THE RIVER (I.R.S. 73002)	The Alarm	60	5
59	GLAMOUR BOYS (Epic 34-68548)	Living Colour	52	14
60	IF I COULD TURN BACK TIME (Geffen 7-22886)	Cher	54	20
61	THE WAY TO YOUR HEART (EMI 50217)	Soul Sister	56	10
62	HEAVEN (Columbia 38-68985)	Warrant	58	18
63	TWO TO MAKE IT RIGHT (Vendetta 1464/A&M)	Seduction	80	2
64	IT'S NOT ENOUGH (RCA 9032-7-R)	Starship	59	17
65	TALK TO MYSELF (Geffen 7-22936)	Christopher Williams	61	12
66	I'LL BE GOOD TO YOU (Qwest/Warner Bros. 22697)	Quincy Jones	70	2
67	I'M NOT THE MAN I USED TO BE (I.R.S./MCA 53686)	Fine Young Cannibals	68	5
68	BABY COME TO ME (Columbia 38-68969)	Regina Belle	62	7
69	I'M A BELIEVER (A & M 1454)	Giant	64	6
70	TENDER LOVER (Solar 4-74003)	Babyface	DEBUT	
71	PRETENDING (Reprise/Warner Bros. 4/7-22732)	Eric Clapton	74	3
72	GIRL I'M GONNA MISS YOU (Arista AS1-9870)	Milli Vanilli	65	17
73	GIRL I AM SEARCHING FOR YOU (LMR 74005)	Stevie B	67	6
74	NEW THING (Atco 7-99207)	Enuff Z'Nuff	76	2
75	I REMEMBER YOU (Atlantic 7-88886)	Skid Row	DEBUT	
76	MY HEART SKIPS A BEAT (Capitol 44436)	The Cover Girls	69	11
77	WAS IT NOTHING AT ALL (A & M 1451)	Michael Damian	DEBUT	
78	WHAT I LIKE ABOUT YOU (Wing/Polygram 889 678-7)	Michael Morales	71	15
79	(YOU'RE MY ONE AND ONLY) TRUE LOVE (Vendetta 1433)	Seduction	72	16
80	LULLABY (Elektra)	The Cure	DEBUT	
81	LET GO (Wing/Polygram 871 722-7)	Sharon Bryant	73	15
82	DON'T LOOK BACK (I.R.S. 53695)	Fine Young Cannibals	75	16
83	BACK TO THE BULLET (Polydor 889 976-4)	Saraya	88	3
84	RADAR LOVE (Atlantic 7-88836)	White Lion	77	9
85	YOU ARE MY EVERYTHING (Columbia 38-73035)	Surface	85	3
86	DON'T WANNA LOSE YOU (Epic 34-68959)	Gloria Estafan	78	21
87	JANIE'S GOT A GUN (Geffen 22727)	Aerosmith	DEBUT	
88	DON'T TAKE IT PERSONAL (Arista 1-9875)	Jermaine Jackson	90	2
89	CHERISH (Sire 4-7-22883)	Madonna	66	15
90	RUNNIN' DOWN A DREAM (MCA 53682)	Tom Petty	79	16
91	HANGIN' TOUGH (Columbia 38-68960)	New Kids On The Block	81	19
92	THAT'S THE WAY (SBK-07303)	Katrina and the Waves	84	18
93	BIG TALK (Columbia 38-69016)	Warrant	86	3
94	COLDHEARTED (Virgin 7-99196)	Paula Abdul	87	23
95	I LOVE THE BASS (Enigma 75047)	Bardeux	89	10
96	18 AND LIFE (Atlantic 7-88883)	Skid Row	94	20
97	FRIENDS (MCA 53660)	Jody Watley with Eric B. and Rakim	95	23
98	SHOWER ME WITH YOUR LOVE (Columbia 38-68746)	Surface	96	21
99	CROSSROADS (Elektra 7-69273)	Tracy Chapman	91	4
100	I FEEL THE EARTH MOVE (Columbia 38-68996)	Martika	92	13

POP REVIEWS

■ Singles

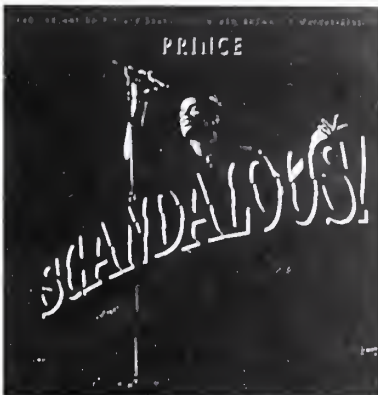
■ **MADONNA: "Oh Father"**
(Sire/WB 4/7-22723)

Madonna follows up her two number one singles with an emotional ballad that she wrote especially for Dad. The tune is about a woman coming to terms with her childhood father but also contains some religious overtones referring to another Father that we all know. "Oh Father" isn't your typical pop single. As a matter of fact, it's one of the last songs I would have chosen from *Like a Prayer* to be her next hit, but hey, when "Live to Tell" was released, folks were sure that it was going to be Madonna's first major flop, and that song went straight to number one. If "Oh Father" hits the top, it will be obvious to us all that Madonna can do anything. But of course, we already knew that. (Stephanie Brainerd)



■ **AEROSMITH: "Janie's Got a Gun"**
(Geffen GHS24254)

Aerosmith goes for a totally different sound with their second single from *Pump*. Gone is the glitzy raunch n'roll of their last single "Love In an Elevator." In its place we find an unusually arranged slow piece that can't really be classified as a ballad but isn't very upbeat, either. The lyrics are about child abuse, an issue that vocalist Steven Tyler feels very strongly about and wishes to bring out in the open for the benefit of all children who have suffered at the hands of an adult. "Janie" has a very original, low-key sound with a sort of John Cougar Mellencamp ring to it. Though this isn't the Aerosmith norm, the tune is a definitely a gem. (SB)



■ **PRINCE: "Scandalous!"**
(Warner Brothers 7-22824-A)

The Purple One calms down for his third single from the *Batman* soundtrack, discarding the wild and uninhibited image for a more sensual, seductive approach. Prince croons as only Prince can about scandalous luv, what else? The ballad is smooth and

quite heart-wrenching, showing us that Prince is a sensitive kind of guy as well as an outrageous partymeister. This song should fare very well in pop and R&B formats. (SB)

■ Albums



■ **THE TRAGICALLY HIP: Up to Here**
(MCA MCAD-6310)

Gordon Downie could be blueprinting his band's path for success on the opening cut of *Up to Here* when he sings that "The smarter it gets / The further it's gonna go." Ultimately that's what will distinguish the Tragically Hip from other practitioners of the raw Stonestyle rock that they favor. Not that they don't have the chops and kick. They do. In spades. "Trickle Down," "Everytime You Go" and "She Didn't Know" all evoke the blistering twin-guitar riff attack pioneered by Keith Richards, with tough, seductive, find-the-groove-and-work-it rhythms that pull you in and move you around. The bonus is the band's literate, keenly observant style of writing. From the well drawn account of love gone bad ("Boots or Hearts") to the fine blend of social realism and fantasy ("Another Midnight"), themes are treated with intelligence and insight. Most arresting is the stark, bare-bones treatment of a family tragedy in "Thirty-Eight Years Old": "See, my sister got raped, so a man got killed / Local boy went to prison, man's buried on the hill." It is an emotionally honest and direct account that characterizes the Tragically Hip's approach. *Up to Here* is a solid debut from a band worth watching. (David Byrnes)



■ **THE U-KREW: The U-Krew**
(Enigma 773524-2)

Taking a cue from the latest British invasion (or perhaps it's a natural result of musical evolution), this band is a rich blend of dance, funk, hip-hop and R&B with large doses of lyrical humor as the link. If not quite as far-reaching in their cultural influences as Soul II Soul or Neneh Cherry, they're

no less masterful in their melding of sources. This is a solid and impressive debut that announces the arrival of one of the few real bands in quite a while. As demonstrated in their new single, "If You Were Mine," they also have a healthy respect of women, which automatically puts them levels ahead of many of their contemporaries. (Ernest Hardy)

■ **JANE SIBERRY: Bound By the Beauty**
(Reprise 9 25942-2)

Avant/new age/pop songstress Jane Siberry has already established herself as a freshly eclectic artist. Her previous pop explorations have earned Siberry all of the trappings of critical success: a healthy cult following and numerous comparisons to fellow female iconoclasts Kate Bush and Joni Mitchell. The trick now for Siberry is to move beyond the solid base of core support that she's built and begin to garner mainstream attention. *Bound By the Beauty* is a strong enough album to vault Siberry's career to the next level. The album's title cut, a celebration of earthly delights that is an ecologist's anthem, demonstrates Siberry's gift for melody and vocal gymnastics. She plays with words, repeating them and twirling them around in her throat before sending them out on their soaring way. Other recommended cuts include the rousing "The Life is the Red Wagon" ("You pull me / And I pull for you"), the country & eastern-flavored "Something About Trains" and "Miss Punta Blanca," which contains Siberry's own declaration of independence. Rather than doing the rumba or samba with moneymen, Siberry takes a motorcycle ride with the guy she really likes and proposes "a toast to who we really are." I'll join her on that one. (DB)



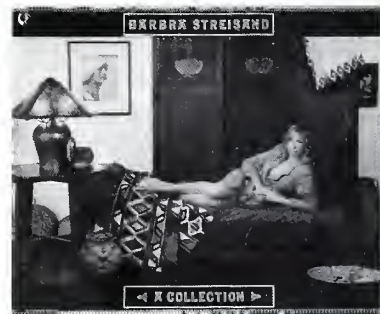
■ **GRACE JONES: Bulletproof Heart**
(Capitol C1-91737)

Grace Jones has such singular style that she can spark life into the most flaccid of material—which is mainly the case with this new album. There is nothing as challenging here as in Jones' more *avant garde* days of covering songs like Daniel Miller's "Warm Leatherette" or Sting's "Demolition Man," or releasing original gems like "Pull Up to the Bumper" and "Nipple to the Bottle." Instead, Jones has some fun with her ice-maiden image (as on the first single, "Love On Top of Love") and melts it occasionally to demonstrate an increasingly strong *singing* ability. Though the title track and the slower-tempo "Paper Plan" are engaging, for the most part this is state-of-the-art dance/pop—and from a former trailblazer like Jones, that's not quite up to par. (EH)



■ **MAP OF THE WORLD: An Inch Equals a Thousand Miles**
(Atlantic 7 82049-1)

If you're interested in a stunningly nutritious slice of garage-pop pie, then check out Map of the World's new mini-album release. Hailing from Ann Arbor, Michigan, and lead by brother/sister combo Khalid and Sophia Hanifi, the band navigates through familiar aural territory, recalling the sound of the pre-synthesized, pre-sequenced, pre-slick '60s, without becoming mere revivalists. At times, the vocal interplay of the Hanifis suggests a more spirited Sonny and Cher ("The Wall of Least Resistance"), while at others the purity of Sophia's singing combined with the rough backing of the band remind one of Nico's work with the Velvet Underground ("Impenetrable You"). None of this would work without some beaucoup songwriting chops and on this sampler the tunes display healthy doses of hooks, insight and emotion ("Steps": "I'm trying to ignite you / But burning myself"). Adventurous popsters won't want to miss out on this one. (DB)



■ **BARBRA STREISAND: A Collection/Greatest Hits...and More**
(Columbia CK 45369)

This collection represents the output and various incarnations of the last dozen-plus years from Barbra Streisand, arguably the greatest female singer of our time. Included are turns as a disco diva ("The Main Event/Fight"), pop mistress ("Woman in Love," "Someone I Used to Love") and show-tune interpreter ("Memory" from *Cats*, "Somewhere" from *West Side Story*), among others. All bear the unmistakable stamp of that *voice*. A first-class offering, the only real glitch is the dancefloor offering of "The Main Event/Fight." Fine for what it is, it's still jarringly out of sync with the rest of the material. Also includes the new single "We're Not Makin' Love Anymore." (EH)

COUNTRY MUSIC

Steve Wariner: Coming Through Loud and Clear

BY KAY KNIGHT

A MAN OF MANY TALENTS, MCA recording artist Steve Wariner is again changing directions as he begins work on his upcoming album, set for release in the spring of 1990. Whenever he completes a new album, Wariner always feels like it is his strongest work. This one proves to be no exception. It's back to acoustics this time out for Wariner, who is not only a talented singer and performer, but also a top-notch guitar player and one who is perfecting his producing skills.

"I've co-produced my last two albums with Jimmy Bowen, so I've learned some really good lessons from him on production," explains Wariner. "But this will be the first time, except

on my demos, that I've actually produced some cuts by myself."

The album will also be produced by Randy Scruggs, Garth Fundis and Tony Brown, and will be done in a fashion somewhat different than the norm in country music circles.

"We've gone in the studio with each producer and cut five songs. So now we have to decide which ten of the twenty we'll end up with to use for this album," says Wariner. "I know people in other forms of music work with several producers on an album, but I don't think it's been done much in country music yet."

On his last album, *I Got Dreams*, Wariner wrote nine of the ten songs, and did much of the instrumental work, in addition to co-producing the project with Bowen. This multi-talented young artist's recent career achievements reflect the total breadth of his talents and are finally garnering him the much-deserved recognition that has somehow eluded him the past few years.

Wariner has had a string of Top 10 songs on the national country charts. His last two single releases, "Where Did I Go Wrong" and "I Got Dreams" both hit the #1 spot. His current release, "When I Could Come Home to You," is at #38 with a bullet, after only five weeks on the charts.

So why is it that Wariner is constantly overlooked when it comes time to pass out awards for career achievement—even though he has won critical acclaim time and time again?

"I don't really have any answers as to why that happens," Wariner says, rather humbly. "I try to keep a good at-

titude about it. My philosophy on the whole thing is that I just try to make really good records and do what I do well and if all that stuff is supposed to happen, it will. It's so political and there are so many artists, it's really hard to figure it sometimes. I think, for me, the key is to keep the right attitude and I just try to laugh about it and not worry about it. If you start getting obsessed with whether or not you win awards, that's all you're going to think about, then you don't think about making good records or doing good shows live, or writing good songs. So that's where I try to keep my focus—that's what's most important to me."

Wariner cites others in the industry who likewise have been passed over through the years when it comes to awards. "Look at Hank [Williams] Jr. He's a perfect example. He didn't win anything for ever and for ever. But I do appreciate what you're saying [that he has been unfairly overlooked], and others have told me the same thing—reporters, songwriters and deejays," Wariner says. "But again, Glen Campbell and Conway are two great artists and they've never won hardly any awards. There are so many great artists and everybody *can't* win. Besides, I'm a pretty quiet and shy kind of guy too. I'm not real flashy or flamboyant, so I guess I just get passed by sometimes."

Wariner, who is still very close to his family, says they have always been very supportive of his decision to enter the music business, but they never pressured him. His dad had a band and Wariner began playing in clubs with him at a very early age. He loved it then



and has never lost his desire to entertain.

"I knew by the time I was 12 years old that I would be out on a stage singing, would be making records and on the road touring," Wariner claims. "It's just what I've always wanted to do."

"There used to be a country music park not far from where we lived," Wariner remembers. "On Sundays our family would go over there and watch the bands perform. I used to think that it was real romantic that those bands would do that show there, then get on their busses and go to the next show somewhere else. I always wondered where they were going next and what it would be like there. I've always been fascinated by it."

The title of Wariner's song "I Got Dreams" aptly describes where this unusual man has come from and where he is going. While those dreams may have been *slowly* coming true up to this point in his career, this quiet and kind-of-shy artist's music is definitely starting to come through loud and clear. ○

Thanks to Everyone

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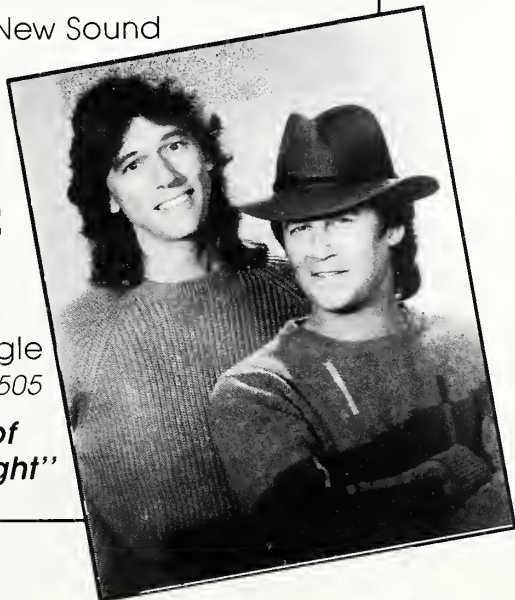
Nominated for: Indie Duet of the Year

An Exciting New Sound
by

**Harrell
& Scott**

New Hit Single
AA-505

"Darkness of
the Light"



Nominated for: Southern Gospel Living Legends



The Legendary

Chuck Wagon Gang

New Single is Hot Nationally:

"Hard Trials" (Will Soon Be Over)

AA-504

Current LP:

"Memories Made New" Vol. I

(Video Also Available)

COUNTRY MUSIC

LIVING LEGEND

Floyd Cramer: Still Making Beautiful Music



FOR FLOYD CRAMER, as for many country artists of the day, the *Louisiana Hayride* was the beginning of an illustrious musical career. For four years, Cramer played piano alongside country greats like Faron Young, Webb Pierce and Hank Thompson.

"Elvis made several appearances too on the *Hayride* before he was signed to RCA," Cramer recalls. "From 1951 until I moved to Nashville in 1955, we toured with Jim Reeves, Marty Robbins and others from the *Louisiana Hayride*."

Floyd Cramer came to Nashville with the desire to become a studio musician. "I wanted to work in the studios—to live and work in Nashville. We had already traveled plenty while working in Shreveport [home of the *Hayride*]. It worked out great...it's when the 'Nashville Sound' was born. All the Chet [Atkins], Owen [Bradleys] and Don Lawses were really churning up the business. Nashville was growing and we were a part of it."

A big part of that Nashville Sound, Floyd Cramer has lent his unique piano styles to numerous recordings, including those by Elvis Presley, Perry Como, Jim Reeves, Roy Orbison, Loretta Lynn and many, many more. Yet one of the main accomplishments of Cramer's career has been his part in securing a place for instrumentalists in the country music industry. His first instrumental, "Fancy Pants," was released on Abbott Records while he was still with the *Hayride*.

In 1959 Cramer signed with RCA Victor and recorded his debut album, *Hello Blues*, which was released that same year. "My second album release,

Last Date, in early 1961, established me as an instrumentalist. With my very first single release on RCA, "Flip, Flop and Bop," Chet Atkins [producer for RCA] and I agreed that the instrumental was where I would fit into country music. The song received great acceptance on radio, getting a lot of airplay on both pop and country stations."

Next came "Last Date," a song, says Cramer, that was so unique in sound and in feeling that a lot of people could relate to it. "The combination of title, sound and the mood of the song made it successful. There was nothing like it out anywhere at the time, so it all evolved from there."

Staying with RCA until 1982, Cramer recorded 50 albums during a mutually successful alliance.

Cramer has recently signed with Step One Records, a long-time Nashville-based independent label. After three releases on Step One—"Country Gold," "Me and My Piano" and "Special Songs of Love"—a collection of Christmas favorites has followed, titled *We Wish You a Merry Christmas*.

The album, covered with shots of the Cramer family, is being offered on television. "It's a short selling period, but out in enough markets, we're confident of great response," states Cramer. "We're set to mail out for Christmas all orders made before December 12...now that's service!"

And it's just that kind of service, determination and desire to please his fans that rates Cramer his legend status. He is still out there making beautiful music for all of us to enjoy.

T.L. Carr

COUNTRY TIDBIT: MASON DIXON MENDS A MARRIAGE: When Mason Dixon took part in a radio promotion in conjunction with the Prescott (Arizona) Frontier Days Rodeo this past summer, they had no idea what a long-range affect they would have on a couple of local fans.

Dixie Bamberg and her husband had won a contest through radio station KGMN to have dinner with the Capitol recording artists prior to their concert that night. The Bambergs had recently become separated and were contemplating divorce, a fact that they shared with their dinner companions. Mason Dixon mentioned that one of the songs they were going to perform, "A Mountain Ago," might have special meaning to the couple. After hearing the song, which tells of the trials and tribulations of marriage, the Bambergs decided to give it another shot. They've stayed together since that night, and Dixie gives the credit to Mason Dixon.

COUNTRY ALBUMS



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

Total Weeks ▼
Last Week ▼

1	I WONDER DO YOU THINK OF ME (RCA 9889-1-R)	Keith Whitley	3	12
2	KILLIN' TIME (RCA 8781-7)	Clint Black	2	27
3	A HORSE CALLED MUSIC (Columbia 45046)	Willie Nelson	1	12
4	WHITE LIMOZEEN (Columbia 44384)	Dolly Parton	4	22
5	REBA LIVE (MCA C2-8034)	Reba McEntire	10	7
6	NO HOLDIN' BACK (Warner Bros. 25988)	Randy Travis	13	5
7	SWEET SIXTEEN (MCA 6294) (G)	Reba McEntire	5	27
8	THE ROAD NOT TAKEN (Columbia 44468/CBS)	Shenandoah	6	36
9	GREATEST HITS III (Warner/Curb 1-25834/Warner Bros.)	Hank Williams, Jr.	7	38
10	OLD 8 x 10 (Warner Bros. 25738) (P)	Randy Travis	8	68
11	LOVING PROOF (Columbia 44221/CBS) (G)	Ricky Van Shelton	16	59
12	ABSOLUTE TORCH AND TWANG (Warner Bros. 25877)	k.d. lang	12	23
13	THIS WOMAN (RCA 8369) (G)	K.T. Oslin	9	61
14	RIVER OF TIME (Curb/RCA 9595-1/RCA)	The Judds	11	30
15	BEYOND THE BLUE NEON (MCA 42266)	George Strait	14	38
16	HONKY TONK ANGEL (MCA 42223)	Patty Loveless	15	56
17	SOUTHERN STAR (RCA 8587-1)	Alabama	17	38
18	DIAMONDS AND DIRT (Columbia 44076/CBS)	Rodney Crowell	19	81
19	ALONE (Columbia FC65104)	Vern Gosdin	18	14
20	GARTH BROOKS (Capitol C1-1-90897)	Garth Brooks	20	15
21	THE WILL TO LOVE (MCA 42301)	Skip Ewing	31	3
22	SOMETHING INSIDE SO STRONG (Reprise 25792)	Kenny Rogers	22	26
23	LEAVE THE LIGHT ON (RCA 9594)	Lorrie Morgan	21	16
24	DON'T CLOSE YOUR EYES (RCA 6494-1)	Keith Whitley	26	73
25	TANYA TUCKER'S GREATEST HITS (Capitol C1-1-91814)	Tanya Tucker	23	10
26	KENTUCKY THUNDER (Epic 45027)	Ricky Skaggs	25	16
27	LOOKIN' FOR A HIT (Reprise 9-25939-1)	Dwight Yoakam	29	5
28	WILLOW IN THE WIND (Mercury 422 836 950)	Kathy Mattea	27	28
29	WILL THE CIRCLE BE UNBROKEN (Warner Bros. 285301)	Nitty Gritty Dirt Band	24	25
30	LIONEL CARTWRIGHT (MCA 42276)	Lionel Cartwright	37	4
31	AMERICAN DREAMS (MCA 42311)	The Oak Ridge Boys	28	6
32	HILLBILLY ROCK (MCA 42312)	Marty Stuart	32	2
33	HITS 1979-1989 (Columbia 45054/CBS)	Rosanne Cash	33	35
34	5:01 BLUES (Epic E-44283)	Merle Haggard	30	15
35	GREATEST HITS (Curb/RCA 8318-1/RCA) (G)	The Judds	34	64
36	BLUE ROSE OF TEXAS (Warner Bros. 25939-1)	Holly Dunn	36	14
37	GREATEST HITS (RCA 6825-1)G	Alabama	39	3
38	RADIO ROMANCE (18th Ave. D170558)	Canyon	DEBUT	
39	ALWAYS AND FOREVER (Warner Bros. 25568)	Randy Travis	40	13
40	LAND OF ENCHANTMENT (Warner Bros. 9-25894-1)	Michael Martin Murphy	38	12

■ COUNTRY HOT CUTS

1. VERN GOSDIN: "Alone" *Alone* (Columbia)
2. CHARLIE DANIELS BAND: "Mr. DJ" *Simple Man* (Epic)
3. BUCK OWENS: "Out There Chasing Rainbows" *Act Naturally* (Capitol)
4. RANDY TRAVIS: "Hard Rock Bottom" *No Holdin' Back* (MCA)
5. MARTY STUART: "When the Sun Goes Down" *Hillbilly Rock* (MCA)

■ TOP 10 SINGLES—10 YEARS AGO

1. GENE WATSON: "Should I Come Home (Or Should I Go Crazy)" (Capitol)
2. WAYLON JENNINGS: "Come With Me" (RCA)
3. HANK WILLIAMS JR.: "Whiskey Bent and Hell Bound" (Elektra/Curb)
4. MERLE HAGGARD: "My Own Kind of Hat" (MCA)
5. ANNE MURRAY: "Broken Hearted Me" (Capitol)
6. CRYSTAL GAYLE: "Half the Way" (Columbia)
7. MOE BANDY: "I Cheated Me Right Out of You" (Columbia)
8. LORETTA LYNN: "I've Got a Picture of Us on My Mind" (MCA)
9. DAVE & SUGAR: "My World Begins and Ends With You" (RCA)
10. MEL TILLIS: "Blind in Love" (Elektra)

CASH BOX CHARTS

COUNTRY SINGLES

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

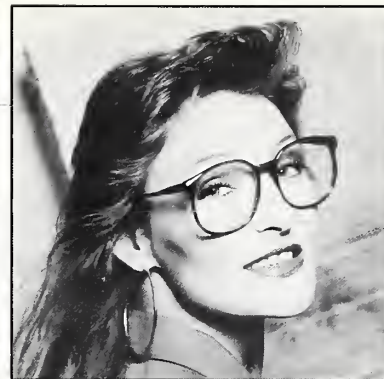
November 25, 1989



#1 Single: Dolly Parton



#1 Debut: Rosanne Cash #50



To Watch: Daniele Alexander #57

		Total Weeks ▼	Last Week ▼
1	YELLOW ROSES (Columbia 3869040)	Dolly Parton	3 12
2	BAYOU BOYS (Universal UVL-66016)	Eddy Raven	4 13
3	IF TOMORROW NEVER COMES (Capitol B-44430)	Garth Brooks	6 11
4	THE RACE IS ON (Capitol/Curb B-44431)	Sawyer Brown	5 13
5	IT'S JUST A MATTER OF TIME (Warner Bros. 7-22841-A)	Randy Travis	12 8
6	TWO DOZEN ROSES (Columbia 38-69061)	Shenandoah	10 9
7	THE VOWS GO UNBROKEN (ALWAYS TRUE TO YOU) (Reprise 7-22828-A)	Kenny Rogers	7 11
8	THE LONELY SIDE OF LOVE (MCA-53702)	Patty Loveless	9 10
9	AN AMERICAN FAMILY (MCA 53710)	Oak Ridge Boys	1 15
10	I'VE BEEN LOVED BY THE BEST (RCA 9017-7-RAA)	Don Williams	11 10
11	LET IT BE YOU (Epic 34-68995)	Ricky Skaggs	2 14
12	A WOMAN IN LOVE (RCA-9027-7-R)	Ronnie Milsap	15 8
13	ALL THE FUN (RCA 9015-7-RAA)	Paul Overstreet	16 8
14	COUNTRY CLUB (Warner Bros. 7-22882-A)	Travis Tritt	14 11
15	OUT OF YOUR SHOES (RCA 9016-7-RAA)	Lorrie Morgan	17 10
16	YOU MUST NOT BE DRINKING ENOUGH (RCA 8973-7-5AA)	Earl Thomas Conley	23 7
17	THERE GOES MY HEART AGAIN (Warner Bros. 7-22796-A)	Holly Dunn	21 7
18	NEVER ALONE (MCA 53117)	Vince Gill	19 9
19	WHO'S LONELY NOW (Warner Bros. 7-22779-A)	Highway 101	24 5
20	THAT JUST ABOUT DOES IT (Columbia 38-69084)	Vern Gosdin	22 7
21	IT'S YOU AGAIN (MCA 53732)	Skip Ewing	25 7
22	TILL LOVE COMES AGAIN (MCA-53694)	Reba McEntire	20 11
23	IT AIN'T NOTHING (RCA 9059-7-RAA)	Keith Whitley	28 5
24	IF I EVER FALL IN LOVE AGAIN (MCA B-44432)	Anne Murray & Kenny Rogers	26 6
25	SHE'S GONE GONE GONE (Universal UVL-66024)	Glenn Campbell	30 8
26	SIMPLE MAN (Epic 34-73030)	Charlie Daniels	32 6
27	MANY A LONG AND LONESOME HIGHWAY (Columbia 38-73042)	Rodney Crowell	38 4
28	DIDN'T EXPECT IT TO GO DOWN THIS WAY (RCA 9029-7-RAA)	K.T. Oslin	37 4
29	BURNIN' OLD MEMORIES (Mercury 874-672-05)	Kathy Mattea	8 14
30	TILL I CAN'T TAKE IT ANYMORE (Atlantic America 7-88815)	Billy Joe Royal	36 5
31	MY SWEET LOVE AIN'T AROUND (Capitol 79788)	Suzy Boggass	34 6
32	ACE IN THE HOLE (MCA 536933)	George Strait	13 14
33	IN MY EYES (MCA 53727)	Lionel Cartwright	39 3
34	WALK SOFTLY ON THIS HEART OF MINE (Mercury/PolyGram 874-744-7)	The Kentucky HeadHunters	42 6
35	THERE YOU ARE (Columbia 38-73015)	Willie Nelson	43 7
36	A BETTER LOVE NEXT TIME (Epic 3468979)	Merle Haggard	18 15
37	HIGH COTTON (RCA 8948-7-RAA)	Alabama	27 14
38	WHEN I COULD COME HOME TO YOU (MCA 53738)	Steve Wariner	44 5
39	RADIO LOVER (Epic 34-73070)	George Jones	49 2
40	IF YOUR HEART SHOULD EVER ROLL THIS WAY AGAIN (RCA 9014-7-R)	Jo-el Sonnier	47 3
41	BIGGER MAN THAN ME (Stop Hunger SHR-MJ-1103)	Mickey Jones	48 5
42	LIVING PROOF (Columbia 38-68994)	Ricky Van Shelton	29 18
43	WHEN ITS GONE (Universal UVL-66023)	Nitty Gritty Dirt Band	55 5
44	I CAN'T TURN THE TIDE (RCA 90767-RAA)	Baillie & The Boys	51 3
45	NOBODY'S HOME (RCA 9078-7-RAA)	Clint Black	53 2
46	FINDERS ARE KEEPERS (Warner Bros./Curb 7-22945-A)	Hank Williams Jr.	31 18
47	AMY'S EYES (16th Ave. PB-70435)	Charlie Pride	52 3
48	SOMETIMES LOVE'S NOT A PRETTY THING (Columbia 38-69062)	Zaca Creek	33 9

		Total Weeks ▼	Last Week ▼
49	MY ARMS STAY OPEN ALL NIGHT (Capitol 79810)	Tanya Tucker	57 4
50	BLACK AND WHITE (Columbia 38-73054)	Rosanne Cash	DEBUT
51	START ALL OVER AGAIN (MCA/Curb MCA-53746)	Desert Rose Band	58 2
52	QUIT WHILE I'M BEHIND (Warner Bros. 7-22763-A)	Jennifer McCarter & The McCarters	62 2
53	I'M GOING BACK TO OKLAHOMA (SOA SOA-008)	Tammy Lucos	61 4
54	HARD TIMES FOR AN HONEST MAN (MCA 53731)	James House	54 4
55	THE CENTER OF MY UNIVERSE (MCA MCA-53719)	The Bellamy Brothers	DEBUT
56	LOVE IS A LIAR (Curb CRB-10529)	Cee Cee Chapman	56 3
57	WHERE DID THE MOON GO WRONG (Mercury 876-228-7)	Daniele Alexander	DEBUT
58	DON'T FORGET YOUR WAY HOME (Tra-Star TS-1230)	Teresa Kennedy	59 4
59	IF YOU COULD ONLY SEE (Tug Boat TG-1007)	Richie Balin	65 3
60	SAY WHAT'S IN YOUR HEART (RCA 9034-7-RAA)	Restless Heart	35 16
61	AIN'T NO ONE LIKE ME IN TENNESSEE (Happy Man HM-822AA)	Holly Ronick	40 7
62	SWINGIN' DOORS (TRACK TR-206)	Buck Hall	64 4
63	THE LOVE SHE FOUND IN ME (Sundial SR-163)	Hal Gibson	69 3
64	FAMILY TREE (Warner Bros. 7-22765-A)	Michael Martin Murphy	41 5
65	I HEARD EVERY WORD (GBS GBS-798A)	Ernie Bivens III	67 4
66	I ONCE HAD YOU (Tra-Star TS-1232)	Heith Locklear	72 2
67	GIRLS LIKE HER (Bear BR-2009)	Justin Wright	73 2
68	KILLIN' TIME (RCA 8945-7-RAA)	Clint Black	45 18
69	BLUE BLOODED WOMAN (Arista AS1-9892)	Alan Jackson	71 2
70	WOODEN PAINTED PONY (Overton Lee OLR-45-133-A)	Pat Murphy	70 6
71	NEVER HAD IT SO GOOD (Columbia 38-69050)	Mary Chapin Carpenter	46 12
72	SOMETHING'S GOT A HOLD ON ME (Soundwaves SW-4830)	James Rogers	78 2
73	MY GUY (Tug Boat TG-1008)	Diane Darrah	74 3
74	THERE IN YOUR WORLD (GBS GBS-797)	Karen Donavan	75 3
75	TIE ME UP (HOLD ME DOWN) (Bitter Creek BCR-07789)	David Speegle	76 3
76	STILL THE SAME (Playback 75714)	Bonnie Guitar	84 2
77	BLUE BONNET BLUES (American Cowboy Songs U-25934)	Chris LeDoux	DEBUT
78	YOU'RE ONLY A MEMORY AWAY (Taste Of Texas TOT-3334)	Johnny Cantrell	50 6
79	I'M A BELIEVER (Stop Hunger SHR-1102)	Missy Maxwell	DEBUT
80	DARKNESS OF THE LIGHT (Associated Artists AA-505)	Herrell & Scott	DEBUT
81	THAT'S WHAT...GOOD TIMES ROLL (Tra-Star TS-1235)	Eddy Lee Carr	DEBUT
82	LONG WHITE CADILLAC (Reprise 7-22799)	Dwight Yoakam	60 7
83	SOMEBODY'S CHEATIN' (Playback 1332)	P.J. Allman	DEBUT
84	LOVE BOUND (Sundial SR-159)	Sheri Cristi	63 6
85	THRILL OF LOVE (Curb CRB-10563)	Kennard & John	DEBUT
86	WHISKEY RIVER YOU WIN (Killer K-121-AA)	Pat Minter	87 2
87	RADIO ROMANCE (16th Ave. PB-70437)	Canyon	DEBUT
88	HOUSE ON OLD LONESOME ROAD (MCA-53688)	Conway Twitty	66 8
89	STORIES, TROPHIES AND MEMORIES (16th Ave 70434)	Randy Van Warmer	DEBUT
90	YOU'LL NEVER BE SORRY (MCA/Curb 53672)	The Bellamy Brothers	77 17
91	WHAT GOES UP DO COME DOWN (Soundwaves SW-483-NSD)	Jim Martin	79 8
92	THE TRUTH DOESN'T ALWAYS RHYME (Tra-Star TR-1229)	Rebecca Holden	80 9
93	I GOT DREAMS (MCA 53665)	Steve Wariner	81 19
94	(I WISH I HAD A) HEART OF STONE (RCA 8944-7)	Baillie & The Boys	82 19
95	TONIGHT (Downhome DR0001)	Terry	83 5
96	LET ME TELL YOU ABOUT LOVE (Curb/RCA 89-47-RAA)	The Judds	85 20
97	LIE LEFT ON HIS FINGER (Teast Of Texas TOT-3333)	Glenda Sue Foster	86 9
98	ABOVE AND BEYOND (Columbia 38948)	Rodney Crowell	88 20
99	SHE'S THERE (Mercury PolyGram 874-330-1)	Daniele Alexander	89 9
100	HELLO TROUBLE (Curb/MCA 53671)	Desert Rose Band	90 20

COUNTRY MUSIC

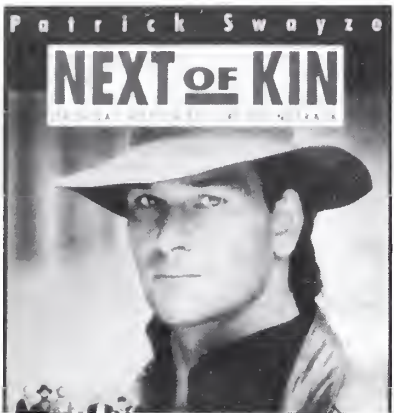
ALBUM RELEASES



VINCE GILL: *When I Call Your Name* (MCA 42321)

This one is truly a music lover's delight. Gill's pure musical style and extreme talent is evident on this project, for which he wrote seven of the ten songs, played lead guitar on most of the cuts and a mandolin solo on one. He mesmerizes me with "Never Knew Loney" and teams up with several biggies in the business, including Reba McEntire on "Oklahoma Swing" and Patty Loveless on the title cut. Kathie Baillie joins Gill on two ballads, "Sight For Sore Eyes" and "We Could Have Been," and we can't forget Emmylou on "Rita Ballou." This LP, expertly

produced by Tony Brown, definitely captures the full range of Gill's talent and is sure to be a giant success.



PATRICK SWAYZE: *Next of Kin: Original Motion Picture Soundtrack* (CBS CT45331)

If you thought the movie was a hit, wait until you hear the soundtrack. No one word can describe this package's diversity. From traditional country cuts, delivered by the likes of Ricky Skaggs ("Straight and Narrow"), George Jones ("Pyramid of Cans") and Ricky Van Shelton ("Hillbilly Heart") to high-energy tunes by Gregg Allman & Lori Yates and Rodney Crowell, what we have here is an excellent variety package. Also featured on the *Next of Kin* Soundtrack is the cowboy-rockin' "Paralyzed," which superbly brings out the vocals of the Sweethearts of the

Rodeo, as well as "My Sweet Baby's Gone," which gives us the familiar sound and style of Charlie Daniels. Perhaps the key cut within this collection is the tender yet powerful song entitled "Brothers," which features Patrick Swayze himself and Larry Gatlin. Each artist seems to incorporate their personal, individual talent and style just enough to create something that anyone can appreciate.

SINGLE RELEASES

OUT OF THE BOX



SOUTHERN PACIFIC AND CARLENE CARTER: "Time's Up" (Warner Bros. 7-22714-A)

Take time out for this one, radio jocks. What we have here is an air-play powerhouse. "Time's Up," produced by Southern Pacific and Jim Ed Norman, offers one of those rare vocal combinations that we can't overlook—or overhear, that is. Southern Pacific, along with Carlene Carter, create a harmony blend that's full of fun and diversity. With an upbeat tempo and an energetic kick, "Time's Up" gives us three minutes of nothing less than an *up* time built on a crisp/clever arrangement and detailed lyrics that demand putting a rush on love.

COUNTRY FEATURE PICKS

RONNIE McDOWELL: "She's a Little Past Forty" (Curb/MCA CRB-10558)

Kickin' off with a finger-snapping and a toe-tapping beat, McDowell delivers another tune that seems to praise the more *mature* women of the world. "She's a Little Past Forty," produced by Buddy Killen, McDowell and Joe Meador, is packed with peaking energy and gives us one of the more catchy countries—a radio must.

JANN BROWNE: "Tell Me Why" (Curb/MCA CRB-10668)

This is Browne's follow-up to "You Ain't Down Home," but by all means, she gives us down-home country on this one. "Tell Me Why," produced by Steve Fishell, demands the reason for a tragic heartbreak. Delivered at a snappy pace and with Browne's sassy/sultry vocals, "Tell Me Why," tells us that we'll be hearing it a lot.

RISEING STARS

Kennard & John: Just Out of the Starting Gate



"We're honest and we don't know how to be anything else but that, ya know? The music that we play and sing is just an extension of who we are as people. We'll probably end up defining ourselves through our music. Hopefully, that will be enough for people to latch onto."

Latching onto a definition that seems to fit these two fellows is not all that difficult. New Curb recording artists Phillip Kennard and Ron John just happen to be another missing piece that will fit into today's progressive-country puzzle. It's not that what's happened to country music within the past couple of years is actually puzzling. It is just finally forming a clear picture, of which Kennard & John will definitely be a part.

"There's a movement happening in country music, traditionally and progressively," explains John, "where in other forms of music, that movement seems to be dead, ya know?"

"Alive," however, describes the fresh taste of music that this California-based duo delivers. As an acoustic act, they began working together almost three years ago. John had this talent for writing and playing, while Kennard had the ability to—what's the word we're looking for? Oh yeah...—sing. Together, they offer a remarkable slice of true *country* harmony.

After he and his family settled in Memphis, Tennessee, Kennard began to soak up a variety of musical influences. His grandfather was a singing evangelist and his mother had sung on the radio, so much of his musical heritage is that of gospel, yet Kennard still managed to develop a love for the well-known Memphis blues. Kennard later attended a small liberal arts school in Santa Barbara, and eventually settled in the area. It was there that he met John.

Born in Las Vegas, John took to the guitar while in fourth grade. Both of his grandfathers were musicians and his dad was a fan of the opera, so he too was exposed to various music forms. In Vegas, John backed up numerous singers and comedians, and even played in cabaret shows. It was from this wide range of experiences that he realized the significance of a solid storyline in good music. This background has proven to be a valuable asset, one which continues to pay dividends in his writing and music today.

"I'm mainly a songwriter and never really had a good singer to sing my songs," says John. "Phillip was a singer who was doing all kinds of things, so we just kind of hooked up."

"When we first started working together, we really almost started out

doing it just for fun, which is probably how you should go about this business," Kennard admits. "Everything we did just came off real easy and we've had a good time doing it. Dick Whitehouse, at the record company, heard some of what we'd been doing and said, 'Well heck—why are you sitting around making demo tapes and holding on to yourself? Let's put it out there!' We did and it all seems to be working well for us now. What comes the easiest sometimes is the best thing, ya know?"

What comes easy for these two guys, who currently *both* write, sing and produce, is creating a blend of traditional country with a contemporary rock-and-rollish appeal that's uniquely superb. Results—specifically their debut single, "Thrill Of Love"—prove that multi-hyphenated description to be true.

"I guess you really couldn't call what we do strictly traditional," John explains. "Actually, it's a little bit more uptempo and a little more rockin'. But it's not rock and roll either. Listen to me. Here we are trying to explain something that can't really be explained. Put it this way—it's more of a *fun* type of country music."

"It almost has a kind of Memphis vibe or that early rock and roll sound, which to me, sounds like much of today's country music," says Kennard. "We really like to get that vibe going. It really moves and it's got a lot of energy, but we love to slap a lot of dobro and acoustics to it."

Both Kennard and John say it is that acoustic intimacy that really makes their style their own, yet sometimes that's rather difficult to attain. "We've run into a number of songs when after rehearsing, we begin to think, 'Well, maybe we should just do this one acoustically,' because some of the songs, especially some of the slower tunes tend to lose some of that intimacy when the entire band is going," Kennard says. "But I don't think we'll ever lose that part of our show."

"It's just a big chore to capture that with a group sometimes, but I think we've picked the right kind of players," adds John. "They're real sensitive and song-oriented players, so that's what we're working on now too and that's why we're trying to take it real slow. We're trying to make sure we can transcend electrically with the band, plus still keep that intimacy that we started out with."

Presently, Kennard & John are working on their debut album, possibly called *Bloodshot Moon*. However, their priority is kicking off their touring schedule. "We're ready to get out on the road and really start playing for people everywhere, rather than in our own backyard," Kennard says. "We're trying to have fun and if we feel like writing something, we don't care what it is. We just want to see it through and maybe learn something from it. Then if the record company feels that they can put it somewhere that the people can get to it, we'll be happy as we can be. We're pretty much right out of the starting gate, ya know? I mean really—we have the whole field in front of us."

Kimmy Wix



TAMMY LUCAS



LARIAT

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COUNTRY INDIE SINGLES

1	BIGGER MAN THAN ME (Stop Hunger SHR-MJ-1163)	Mickey Jones	2	5
2	I'M GOING BACK TO OKLAHOMA (SOA SOA-008)	Tammy Lucas	4	4
3	IF YOU COULD ONLY SEE (Tug Boat TG-1007)	Richie Balin	6	3
4	THE LOVE SHE FOUND IN ME (Sundial SR-163)	Hal Gibson	8	3
5	I ONCE HAD YOU (Tra-Star TS-1232)	Heith Locklear	10	2
6	GIRLS LIKE HER (Bear BR-2009)	Justin Wright	11	2
7	SOMETHING'S GOT A HOLD ON ME (Soundwaves SW-4830)	James Rogers	15	2
8	STILL THE SAME (Playback 75714)	Bonnie Guitar	16	2
9	BLUE BONNET BLUES (American Cowboy Songs U-25934)	Chris LeDoux	DEBUT	
10	I'M A BELIEVER (Stop Hunger SHR-1102)	Missy Maxwell	DEBUT	
11	DARKNESS OF THE LIGHT (Associated Artists AA-505)	Herrell & Scott	DEBUT	
12	THAT'S WHAT MAKES THE GOOD TIMES ROLL (Tra-Star TS-1235)	Eddy Lee Carr	DEBUT	
13	SOMEBODY'S CHEATIN' (Playback T-1332)	P.J. Allman	DEBUT	
14	AIN'T NO ONE LIKE ME IN TENNESSEE (Happy Man HM-822-AA)	Holly Ronick	1	7
15	DON'T FORGET YOUR WAY HOME (Tra-Star TR-1230)	Teresa Kennedy	3	3
16	SWINGIN' DOORS (Track TR-206)	Buck Hall	5	4
17	YOU'RE ONLY A MEMORY AWAY (Taste Of Texas TOT-3334)	Johnny Cantrell	18	6
18	I HEARD EVERY WORD (GBS GBS-7984)	Ernie Bivens III	7	3
19	WOODEN PAINTED PONY (Overton Lee OL-)	Pat Murphy	9	2
20	MY GUY (Tug Boat TG-1009)	Diane Darrah	12	3

JUSTIN WRIGHT



— Thanks, Radio, for the airplay
 — Thanks, *Cash Box*, for the nomination
 — Watch for my next single,
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INDIE FEATURE ARTIST

Richie Balin: Taking the Essential Steps



RICHIE BALIN LOVES country music. Adding that love to his love of jazz, rock and roll and swing serves to make him a versatile writer and performer.

"I'm very versatile in my music. Each one of my records have different undertones," explains Balin. "My latest, 'If You Could Only See,' has that country flair, yet the previous single, 'Ace in the Hole,' has undertones of rock and roll."

Doc Holiday is credited by Balin for his involvement in country music. Visiting a club in Virginia, Holiday (owner of Tug Boat Records) found himself interested in the entertainment of the evening—Richie Balin.

"Doc pulled me aside after the show and complimented me on the show and said he would like to do some studio work with me," Balin remembers. Shortly thereafter, the two found their way to the studio where Balin got his first taste of studio singing. "It was great! We had instant chemistry—talent versus production. Doc and I just worked great together."

"Studio is a lot different from live performances. I like having made records, but I don't love making records," explains Balin. "not like I love performing live. The perfection needed in the studio demands hard work, and records are a

totally separate business than performing."

Though hard work is needed, Balin is pleased with the numerous comments on the great collaboration of this duo.

Richie Balin has two major musical influences in his career—Doc Holiday and Balin's talented mother. "She performed with greats like Jackie Mason, Henny Youngman and Rodney Dangerfield," says Balin, proudly. "I was used to seeing them in person one night and then on television the next. I quickly got over being star-struck."

Yet he did find that desire to perform. Balin picked up several instruments at an early age and began writing at the ripe old age of ten. "My first song is stored away and brought out only for a chuckle," Balin says.

With his writing talent perfected during his teens, Balin now writes his own material, including his recent chart-climbing single, "If You Could Only See."

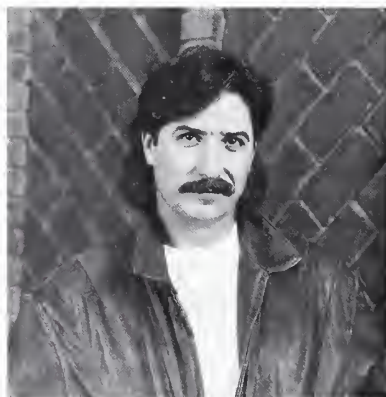
Balin is realistic about his musical career. He knows that the *want* to succeed doesn't always make it happen. "The ten years I've been performing professionally, I have always tried to take success with a grain of salt," Balin states, thoughtfully. "You can't lose your head over this business. It's so tough and it can engulf you. And the track record shows that some can't handle it."

Balin plans on enjoying his climb to the top and is thankful for the people who give him that special edge. "Whether it be Doc Holiday, my mom, or even my record promoters Chuck Dixon and Gary Bradshaw, they all are the essential steps in my career."

T.L. Carr

COUNTRY INDIES

INDIE SPOTLIGHT



■ **DONNIE MARSICO:** "Hold On to the Night" (Barn Burner BBR-3131)

Donnie Marsico's "Hold On to the Night" might not have held on to country radio a few years ago, but with today's country progression taking place, it's right on target. Produced by Barney Lee and Bob Corbin, "Hold On to the Night" is enhanced with Marsico's gravely vocals and an almost *mystic* instrumental flair. "Hold On to the Night" throws out some hot guitar licks as well as some pretty heated lyrics that express just how special a night can be if the company is right. All in all, this release is just different

enough for radio to definitely hold on to.

INDIE FEATURE PICKS

■ **TOUCH OF COUNTRY:** "When I Look Into Your Eyes" (Overton Lee OLR-45-134-A)

"When I Look Into Your Eyes," produced by Lonnie Wright and Rich E. Poor, expresses just how powerful and informative the eyes can be. Also sparking power is Touch of Country, which touches this tune with smooth harmony and a traditional country appeal. "When I Look Into Your Eyes" presents us with one of those easy singalongs and should also flow easily with traditional country radio as well.

UP & COMING

■ **BC AND THE DARTZ:** "Old Fashioned Girl" (Track T-203L)

■ **CAZ ALLEN:** "Tennessee's on My Mind" (Hard Hat HH548-553)

GOSPEL MUSIC

Phil Driscoll: Alias "Trumpet Warrior"

BY KIMMY WIX

HE WOULD PERHAPS THROW BACK A RATHER MODEST RESPONSE if someone called him a musical genius, but this guy has unquestionably earned the title. His contributions to the music industry down through the years have been phenomenal. Highly recognized for his extraordinary trumpet playing, as well as his singing, composing and producing, Phil Driscoll continues to add a powerful charge to today's music.

When he was only five years old, his parents bought him a steel guitar. Such a bizarre gift for a five year old began Driscoll's musical sojourn and

eventually gained him \$6,000 in talent contest prizes by the time he was in the third grade. After seeing his uncle play the trumpet a year later, he realized that was the instrument for him. Once again, proving to be ahead of his league, he was already playing first trumpet in the high school band when he was only in the sixth grade. In high school, Driscoll began studying classical music. A focus on the classical continued through his enrollment at Baylor University. It was there and then that he gained national recognition, after winning the All-American College Show.

With a Christian-rooted upbringing and a father who was a preacher, Driscoll's first professional musical focus was on the Christian marketplace. He recorded his first two albums on the Word Records label in the late 1960s. However, due to the Christian market's refusal to accept contemporary music at that time, he directed his talents toward the secular marketplace. Perhaps his hunger for a role in Christian music wasn't satiated immediately, but mainstream music, on the other hand, devoured his talent with a smile.

Driscoll immediately garnered high acclaim throughout the industry with appearances on the *Ed Sullivan*, *Merv Griffin* and *Steve Allen* TV shows. He was soon working with the best of the '60s and '70s, such as Blood, Sweat and Tears, and Joe Cocker. It wasn't long before Driscoll was earning a six-figure income and his career had darted to a level that was worthy of being called "highly successful."

He had it all—fame, fortune and a

life that he *thought* was a happy and fulfilling one. After years of such routine—literally a life in the fast lane, along with drugs and alcohol—Driscoll realized that he really wasn't all that happy. It was then that he decided to readjust his focus once again, which took him back into the Christian marketplace.

His 1983 album *I Exalt Thee* earned him a Grammy nomination and a Dove award, the latter of which recognized him as the "Best Gospel Music Instrumentalist of the Year." He totally electrified 80 million viewers during the 1984 Grammy Awards telecast with his moving rendition of "Amazing Grace." *Celebrate Freedom*, which featured majestic patriotic hymns and other songs, was also nominated for a Grammy in 1984, while his duet with Debby Boone on "Keep the Flame Burning" won the prestigious music award. We also owe Driscoll elite praise for his performance on the *Sound the Trumpet* and *Classical Hymns Vol. 1* projects, recorded on the Sparrow and Benson labels, respectively.

Currently, *Warriors* is the latest contribution from Driscoll. The *Warriors* project sparks a heavy rock and roll appeal, but according to Driscoll, the music will continue to hold a positive ministry. "It's gonna deal with a lot of the problems that I think music can help to counteract," says Driscoll. "I would hope that music in the future tries to lead kids away from the drug problem instead of toward it. Not just a political 'Just Say No' song either. There are a lot of problems in our country that I think music can play a

positive role in affecting a little bit of a change.

"In the world of what we call 'gospel' or 'Christian' music, there's been a big controversy over questions such as 'Is God funky?'" Driscoll says "Does God really dig electric guitars or does he just dig acoustics? You know, it's just a bunch of crazy stuff. Most people in the world think that God is a drag and it's not that way at all."

Although Driscoll has a true-hearted dedication to the Lord and a love for Christian music, he never wants to put a labeled lid on his music. As he once put it, "Music transcends all thoughts and goes right to the spirit like no other medium we have." ○



Album Reviews

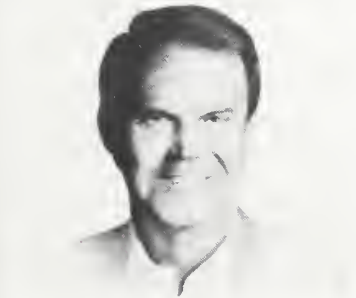


□ **PAUL SMITH:** *Back to Who I Am* (Dayspring 7014177575)

Dayspring recording artist Paul Smith presents to us an energetic package of tunes that not only builds an urge to physically move with the music, but also gifts us with some pretty touching messages as well. Produced by Jonathan David Brown and executive-produced by Lynn Keesecker, *Back to Who I Am* takes us back to the foundation on which contemporary Christian music was originally built—the Lord Jesus Christ. Vocally, Smith proves to be in total control as he tenderly sings "Silence Isn't Golden

Anymore" and "Homesick For Eden." He not only shows us that he has an extraordinary vocal talent that can be stretched to an extended level, but he also incorporates just enough energy to cause this project to have a moving musical power. Currently, "Bigger Than Life" sparks the most recognition as well as a high ranking on the chart, but cuts such as "Beat of a Different Heart," "Hunger and Thirst" and "So Satisfied" also deserve colossal praise.

CAMPBELL



□ **GLEN CAMPBELL:** *Favorite Hymns* (New Canaan 7019977537)

It's as if we've been taken back to the old country church and Glen Campbell happens to be the guest singer. Without a doubt, *Favorite Hymns*, produced by Campbell and Marty Paich, will most likely become your favorite after hearing this gospel treasure chest of classic hymns. No one cut proves to be any better than the other, so to mention every individual song would definitely not be out of line. "Standing on the Promises," "What a Friend We Have in Jesus," "Softly and Tenderly," "Sweet Hour of

Prayer," "I Surrender All," "The Lord's Prayer," "Tall Oak Tree," "Sweet By and By," "I See Love," "Father Along," "In the Garden" and "Suddenly There's a Valley" are all featured on *Favorite Hymns*. Need I say more? Very well done, Glen!



Carman, Benson recording artist, recently signed an exclusive one-year booking agreement with Chuck Tilley, of Tilley & Associates in Atlanta, Georgia, which will be solely responsible for arranging concert appearances in the theme park and state fair arenas nationwide. Tilley's expertise in direct marketing to theme parks and coordinating with park personnel will be utilized to further establish Carman in this marketplace. Pictured (l to r) is Tilley with Carman, backstage in Birmingham, Alabama after the artist's debut concert of his new release *Revival in the Land*.



Mark Carman, Cash Box Director of Operations, Nashville, presents an award to the Southern Gospel group the Spencers at their #1 single party. The event was hosted by the Oak Ridge Boys at their studio, Acorn Sound Recorders. The Spencers' recent chart-topping album was recorded exclusively at Acorn Sound. From left to right: J.B. Spencer, Wade Spencer, Mark Carman, Barbara Spencer, Kevin Spencer and producer Bobby All.

**CONTEMPORARY
CHRISTIAN
TOP 40 SINGLES**

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

Total Weeks ▼
Last Week ▼

1	BIGGER THAN LIFE (DaySpring 7014177575)	Paul Smith	2	9
2	MORE TO THIS LIFE (Sparrow SPD-1201-1)	Steven Curtis Chapman	3	8
3	FARTHER ON (Myrrh 9016239154)	Russ Taff	1	9
4	IT'S GONNA TAKE LOVE (Word 7014180576)	Farrell & Farrell	6	6
5	YOU WEREN'T MEANT TO LIVE YOUR LIFE ALONE (Frontline CO9050)	Benny Hester	5	8
6	CALLING ON LOVE (Myrrh 7016892387)	Shelia Walsh	10	6
7	HAND IN HAND (Benson PWC0-1096)	DeGarmo & Key	8	6
8	HOLY, HOLY, HOLY (Word 7019107508)	Michael W. Smith	9	6
9	FAITH (Myrrh 7016886387)	Kim Boyce	18	4
10	BLESSED BE THE LORD (Alleluia AM001)	Mathew Ward	12	6
11	SWEET LOVE (Myrrh 7016899386)	First Call	13	4
12	THE HUNGER STAYS (Sparrow 1762-71202)	Margaret Becker	4	12
13	EVERY MOMENT (Sparrow SPD-1174-2)	Deneice Williams	16	4
14	FEEL EVERY HEARTBEAT (DaySpring 714183575)	Holm, Sheppard & Johnson	20	3
15	HIS LOVE FLOWS (Star Song SSC-8129)	Jerome Olds	15	4
16	I'LL BE A FRIEND TO YOU (Day Spring 7014160575)	Kenny Marks	23	3
17	WELL DONE (DaySpring 9016396152)	Trace Balin	27	2
18	WALK TOWARD THE LIGHT (River SPCN-7901300000)	Greg X. Voiz	25	3
19	IN IT AFTER ALL (Benson C-02506)	Larnelle Harris	7	11
20	THEY THAT WAIT (Word 7019082505)	Scott Wesley Brown	22	4
21	MISSION (Sparrow SPD-1196)	Steve Green	33	2
22	DON'T CRY (Sparrow SGL-1169-4)	Cee Cee Winans	11	8
23	SQUARE PEG, ROUND HOLE (Word 7014176579)	New Song	28	3
24	THE ALTAR (Diadem 7-90113-057-1)	Ray Boltz	34	2
25	YOU'RE BEAUTIFUL (Benson CO2548)	Michele Wagner	14	11
26	READY FOR THE STORM (Reunion)	Rich Mullins	36	
27	WE BELONG TO HIM (DaySpring 7014175372)	Wayne Watson	17	12
28	I DON'T EVER WANT TO LIVE WITHOUT YOU (Myrr)	Randy Stonehill	38	
29	LOVE'S ON THE OTHER SIDE (Benson BR-59511)	Michele Wagner	DEBUT	
30	'TIS SO SWEET TO TRUST IN JESUS (Word 7019107508)	Amy Grant	21	11
31	IT IS WELL WITH MY SOUL (Word 7019107508)	Wayne Watson	DEBUT	
32	CHARM IS DECEITFUL (Reunion 7010049521)	Kim Hill	DEBUT	
33	IN THE NAME OF THE LORD (Frontline CD-9051)	Jon Gibson	19	9
34	FOUNDATIONS (Sparrow SPD-1191)	Geoff Moore & The Distance	24	11
35	DON'T TELL THEM JESUS LOVES THEM (Sparrow SPD-1172)	Steve Camp	DEBUT	
36	FORGET IT (New Canaan 7-01-997153-9)	Bruce Carroll	26	6
37	WILL HE FIND FAITH (Star Song SSG-3001)	Bash 'N The Code	DEBUT	
38	NOAH (Word 7019114504)	Mark Lowery	30	3
39	A DAY LIKE ANY OTHER DAY (Maranatha 7100256844)	Bill Batstone & The Maranatha Singers	29	7
40	MOVIN' ON (Star Song SSC-8120)	Mylon Lefevre and Broken Heart	31	12

**SOUTHERN
GOSPEL
TOP 40 SINGLES**

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

Total Weeks ▼
Last Week ▼

1	GOD BLESS THE FAMILY LIVING IN THE U.S.A. (Stop Hunger SHR-NG1102)	Northern Gold	2	14
2	YOU'LL REAP WHAT YOU SOW (RiverSong CO-2542)	Jeff & Sheri Easter	1	14
3	GETTIN' READY TO LEAVE THIS WORLD (RiverSong RS-CO2559)	Gold City	4	10
4	WALK AROUND ME JESUS (New Canaan 7019967531)	Wendy Bagwell & The Sunliters	3	17
5	THE CROSS IN THE MIDDLE (New Haven NHS-005)	Florida Boys	6	21
6	WHEN I KNELT, THE BLOOD FELL (American Christian Artists)	The Greenes	8	21
7	BRING MY CHILDREN HOME (New Canaan 693215-08)	Nelons	7	21
8	I'VE JUST STARTED LIVING (Homeland HL 1006)	Cathedrals	10	18
9	IT'S THE KING (RiverSong CO2522)	Heaven Bound	11	13
10	COMING SOON (Peaceful Stream 28491-1600-1)	Spencers	5	21
11	I WANT TO MAKE A DIFFERENCE (Morning Star MST-45-11288)	Mid South Boys	9	21
12	JESUS IS COMING FOR ME (RiverSong CO-2569)	Kingsmen	15	14
13	GROUND BREAKING (Morning Star MST-45-12788)	McKameys	12	21
14	THE PARTY'S OVER (Homeland HL-1014)	Hemphills	13	21
15	CARRY ON CHILDREN (Morning Star MST-4095)	Fox Brothers	14	16
16	HARD TRIALS...SOON BE OVER (Associated Artists AA-504)	Chuck Wagon Gang	20	4
17	STAND BACK (Homeland HL-8804)	Speers	19	11
18	HE CAN (Homeland HL-1008)	Singing Americans	18	21
19	GONNA RIDE...GLORY CLOUD (Morning Star MST-45-4099-AA)	Dixie Melody Boys	16	21
20	LAZARUS, COME FORTH (Morning Star MST-4110)	Bishops	21	21
21	CROSS YOUR HEART (New Canaan 7019971539)	Bruce Carroll	17	20
22	HE'S STILL GOD (Sonlite SON-1144)	Hoppers	22	3
23	TYPICAL DAY (Canaan 7019978)	Talleys	24	19
24	BLOODBOUGHT (Son Light SON-116)	McGruders	23	21
25	HE HAS RISEN (Sonlite SON-122)	Singing Cookes	26	8
26	NEW MAN (Harvest HAR-1173)	Carrol Roberson	29	4
27	ONCE UPON A HILL (RiverSong R-55909)	Gold City Quartet	25	21
28	LIVING IN BEULAH LAND (Pinnacle PRC00110)	Karen Peck	31	6
29	I WANT TO GO THERE (Sunlite FON120)	Cedar Ridge	30	12
30	THE ALTAR (Harvest HAR-1144)	Cornerstones	33	13
31	CELEBRATION TIME (Welcome Home WHS-0001)	Accords	27	9
32	RESURRECTION MORN (Morning Star MST-4104)	Perry Sisters	DEBUT	
33	WHEN I REACH THAT CITY M (Morning Star MSC-4093)	Mckeithens	36	3
34	HEAVEN HOLDS ALL FOR ME (Harvest HAR-1152)	Anchormen	DEBUT	
35	SIN WILL TAKE YOU FARTHER (Homeland HL-1006)	Cathedrals	28	21
36	LOVE STILL FLOWS (Homeland NC-8913)	Priority	DEBUT	
37	INSIDE INFORMATION (Canaan 7019966535)	Kelly Nelon Thompson	32	3
38	THE MOUNTAIN (Morning Star MST-47-112888)	Perrys	39	21
39	YOU'VE GOT TO BE BORN AGAIN (Shiloh 2325M)	Dudley Smith	38	11
40	GLORY DEVINE (Morning Star MST-4104)	Perrys	DEBUT	

Thanks a million
for the #1
"Walk Around Me Jesus"

Thanks

Wendy, Jerri, Jan, Kevin & Matt



Dolly Parton's moving rendition of the classic "He's Alive" brought those attending the recently televised Country Music Association Awards to their feet. Pictured during the performance at Nashville's Opry House are Parton, flanked by Music City's renowned Christ Church Choir. The performance of the Don Francisco-penned song generated so many requests, CBS Records was prompted to release it as a single to country radio. In response to requests generated within the Christian music industry, the Benson Company has released the single to selected Christian adult contemporary, inspirational and southern gospel radio stations as well.

COIN MACHINE

AROUND THE ROUTE

BY CAMILLE COMPASIO

PLEASE MAKE NOTE THAT, commencing November 11, the Chicago office of *Cash Box* has been assigned a new phone number: (708) 863-7440. For your further information, under the terms of the city's new system, the 312 area code continues to apply when dialing numbers in Chicago proper. Most suburban areas (including the location of our office) will be utilizing the 708 code.

Atlas Dist. prexy **Jerry Marcus** recently returned from the West Coast where he viewed some of the new products coming out. With regard to Atlas' planned move into more spacious facilities, Marcus said they're very close to selecting a building site that is not too far from their present Chicago location. It's larger, of course, more modern. They hope to take occupancy by March, 1990. Meanwhile, Marcus couldn't rave enough about Konami's new *Teenage Mutant Ninja Turtles* game, which has produced the "biggest pre-sell I've had since *Double Dragon!*" Enough said. The new Fabtek *Toki* kit is testing out very well and pinballs are makin' good noise in the Atlas territory. As Marcus noted, the market is currently experiencing a peculiar up and down period. We have since heard this from other tradesters. Some companies are doing extremely well, others are fighting like crazy to stay alive. How do you figure it? But getting back to Atlas, the date of Friday, December 8 is now firmed up for the distrib's big annual Christmas party, to be held at the now-familiar Zum Deutschen Eck restaurant in Chicago, which has once again been refurbished for this special occasion. This event is a big draw and it has literally put this popular Chicago eatery on the map for all of the out-of-town trade people who come in every year to attend and partake of everything it has to offer.

DATELINE: BENSENVILLE, IL, the new home (since September) of Grand Products, which is located at 425 Meyer Road in this Chicago suburb. When we spoke with VP **Stan Jarocki**, he told us the company is continuing to forge ahead with its contract manufacturing business (which is doing very well), along with the design work and the assembly work they do for other factories. However, they've got something of their own on the planning board, which sounds very exciting...so keep tuned.

ATTENTION CUB FANS: The fifth annual **Chicago Cubs Convention** is scheduled for January 26-28, 1990 at the Hyatt Regency Chicago and it offers a full weekend roster of activities, including special appearances by members of the 1989 division-champion Chicago Cubs. Honorary chairman is Hall of Fame broadcaster **Harry Caray**, who will be on hand throughout the event. For general information call (312) 951-CUBS.

DATELINE: ADDISON, IL, where we spoke with Seeburg exec **Bob Breither** who's been putting in a lot of extra time these days due to the backlog of orders for the factory's *LaserMusic* CD juke, for domestic and international delivery. As he told us, "Ops who previously shied away from CD juke are climbing aboard in sizeable numbers!"

Be on the lookout for Fabtek's new *Toki* kit, which we've been hearing so much about of late; it just went into delivery. As Fabtek's director of sales **Drew Maniscalco** told us, "there's nothing like it on the market!" No gang violence, no punching, no kicking, period. It's very much along the lines of a *Super Mario*. The theme involves a caveman and cavewoman in a jungle environment where the caveman ultimately turns into a gorilla. What you do is play the game as the gorilla, utilizing such power-up items as fire out of your mouth, a pair of sneakers that make you jump up higher, a football helmet that can be used to hit the enemies, a snorkle mask and all sorts of things. This is a game of adventure and challenge that offers tremendous graphics, sound effects, and, as Maniscalco pointed out, "all of the ingredients for a great piece." Test reports are terrific! Watch for it.

CONGRATS TO **TOM CAMPBELL** of C.A. Robinson & Co. (San Francisco) and his bride **Valerie**, who were married on October 28 aboard the yacht *Hornblower* on San Francisco Bay. Valerie has only been living in San Francisco for about a year but, in the wake of Earthquake '89, has quickly become a seasoned native. Speaking of which, Tom told us that although things are pretty much back to normal, there is still the problem of traffic congestion, which should, he hopes, be alleviated somewhat when the Bay Bridge goes back into service by the end of this month. One of the major Oakland freeways (I-880 Ext.), however, is not expected to be fully restored for about a year. Meanwhile, they are still experiencing after shocks (more than 30 in the four-point plus range) and fresh, new quakes in the range of 2.7 to 4.5.

Ron Bolger recently departed his post with the Bally/Midway organization to join American Vending Sales of Elk Grove Village, IL, in music and games sales. He took on his new responsibilities as of November 6.

On the Subject of 45s...

BY CAMILLE COMPASIO

OPERATORS ARE VERY CONCERNED about the present and future availability of 45s, and many are taking their grievances to the nation's one-stops.

Granted, the compact disc jukebox has been steadily gaining momentum in the marketplace, as more and more operators/locations/patrons become accustomed to the reality that the CD juke is the now machine and the product of the future—at least, until another technological advancement surfaces.

When you're in the entertainment business you have to face up to change and progress, but you also have to survive. For many operators, survival means buying whatever quantity of CD machines they can afford for specific locations and also maintaining their vinyl models. As one operator confided, "I'm keeping up with the times...I'm buying CDs...but I still have plenty of machines to stock with 45s."

Dianne Bennekeper, assistant to Don Liberatore at Don Records in Farmingdale, New York, constantly deals with operators on a day-to-day basis and is sympathetic to their plight. "You can't blame them," she told *Cash Box*. "This bouncing back and forth with cassettes and 45s is disconcerting. An operator will check the charts, come in and ask for a hit record and discover that it is only available on cassette. The record companies are inconsistent with their releases, and this creates more confusion for the operator." As she pointed out, some of the hottest singles are only available on cassettes.

So what happens to the operator who wants to program the top hits on his jukeboxes? Can you imagine how discouraging it is for him to read or hear that this label or that label is considering the discontinuation of 45s?

Gus Tartol of Singer One Stop for Ops in Chicago told us that "Operators are fearful of the reported demise of the 45," but, "that is not the case as I see it." Tartol agrees with Bennekeper that the record companies should be more consistent. "Why release one major artist on vinyl and not another?" he complained. There appears to be a redeeming factor, however, in that "Record companies are adding new releases to

their oldies catalogs and they are also printing new oldies catalogs," which "leads me to believe that they intend to continue to press 45s, and this is what I'm telling my operator customers. In other words, don't give up on the 45s!"

"Operators are definitely complaining," advised Greg Shaver, general manager of Music People in Oakland, California. "They are limited in the selection of singles available to them mainly because the top singles are being released on cassettes and not on vinyl." He told us that labels are farming out a lot of their old hit catalogs, but he also stressed that one-stops still sell a lot of vinyl. "Some of the labels said they would pre-solicit orders so that the one-stops could pre-solicit their accounts," he said. This could present an extra burden for some one-stops. "Unless it's a hit people are asking for, we are reluctant to take a chance with it."

Brad Hamma has been in charge of jukebox programming at A.H. Entertainers in Rolling Meadows, Illinois, for the past 15 years. A.H. is a major operating company that has embraced CD juke to the tune of about 35% of the route. However, they still have a good number of vinyl machines to maintain, so A.H. is in the same boat as its colleagues when it comes to getting the 45s needed to keep these boxes programmed properly. Hamma, though, adopted the stance of "Where were all of you when this started to happen? The CD machines have been around for a while, during which time the statement should have been made that there are non-CD juke that must still be recognized." He faults the one-stops and the operators for failing to secure an early line of communication with the record labels to remind them of the importance of the jukebox as a promotional vehicle and a sales market for vinyl discs. "Over the years, when the CD thing got started, everyone was under the impression that somebody would back up the 45s. This proved to be a rather dangerous assumption. At A.H. we took the initiative and starting making direct contact with the record labels and the independent labels." In closing he noted, "We can't just scrap our vinyl machines."

Euro Games Named Bally/Midway Distrib

CHICAGO—Midway Manufacturing Co. announced the appointment of EGS Euro Games (Spielautomaten Fuer Europa GmbH) as distributor of the Bally pinball and Bally/Midway video product lines.

Euro Games, headed up by Udo Nickel, is the newly formed subsidiary of Nova Apparate, part of the Paul Gauselmann Spielgerate group of companies. "We are very pleased to take on the line," commented Nova chief Hans Rosenzweig. "Bally has taken a fresh turn toward engineering product that is not only underlined with superb electronics, but is filled with innovative design features and very appealing sounds and graphics."

Nova, long renowned for its technical expertise and business experience, has



UDO NICKEL

earned the status as Europe's largest importer of coin-operated games.

COIN MACHINE

NAMA Show Draws Big Numbers

CHICAGO—The 1989 National Automatic Merchandising Association convention, which was held October 12-15 at McCormick Place in Chicago, drew a total of 7,750 persons, marking the second largest attendance ever recorded for this national convention/exhibit of vending and food service management. This figure was surpassed only by NAMA's 50th anniversary convention, which drew more than 8,000 attendees in 1986, according to Richard M. Geerdes, NAMA's director of conventions.

A total of 240 companies exhibited equipment, products and services, nearly matching the NAMA record of 241 exhibitors, set in 1987.

Among the notable items on display were: a new pizza vending machine; a frozen-food dispenser with a built-in microwave oven; coffee machines with built-in bean grinders; cashless "debit card" vending systems; downsized vending machines, designed to bring sandwiches and other food items to small offices and other sites that would not require a lineup of traditional vending machines; snack items made with oat bran, cholesterol-free oils, etc., for health-conscious customers; new packaging for a serving of french fries, to "fry" them in a microwave oven; and a microwave oven that "listens" to popping corn and turns off the power when

the oven's electronic "brain" determines the popcorn is ready.

Topics covered in the seminar program included an update on the proposed one-dollar coin that could save money for the federal government while making transactions more convenient for customers and retailers; trends in vended food programs, including an explanation of why many vending companies are making their own food products; the market for "free" (non-coin-operated) office coffee service, and how to motivate employees to provide top-notch service.

William F. Buckley, Jr., the conservative political columnist and host of the television show *Firing Line*, delivered the keynote address. He told NAMA delegates he would like to see a one-dollar coin in circulation. He denounced "confiscatory" taxes that penalize successful entrepreneurs, and offered his opinions on other domestic and foreign policy issues in a speech entitled "Reflecting on Current Contentions."

Most of the NAMA program sessions are available on cassette tapes and may be obtained through Nationwide Recording Services, 15016 W. 106th St., Lenexa, KS 66215. The phone number is (913) 492-7910.

"The event was a double success," declared NAMA president James A. Rost. "Many exhibitors said it was the best show ever for them, and the participants' comments on the educational offerings were overwhelmingly favorable. It was particularly satisfying to see the tremendous interest in the educational programs we offered. Every session was packed with managers from our industry."

NAMA will hold its Western Convention/Exhibit in San Jose, California during the period of March 23-25. The 1990 national convention is scheduled for Orlando, Florida, October 11-14.

Valley Launches Regional Dart Tournaments

CHICAGO—Valley Recreation Products, Inc. of Bay City, Michigan, launched a series of electronic darts tournaments designed to further extend the promotion of the sport both in the U.S. and overseas.

The fourth Valley International Electronic Darts Championships are scheduled for Orlando, Florida during the latter part of March, 1990, when teams from overseas will compete with U.S. players for the prestigious Valley Cup.

"The launching of this program is our commitment to the sport, and together with our operators in regions all over the country, we plan to make this the most successful championship thus far," stated Alan Schafer, vice president of marketing for Valley Products.

"We began by holding a series of regional tournaments conducted by Valley operators, commencing in October and continuing until February, 1990," he added, explaining that these events will produce two men and two women who will fly to Orlando in March to compete in the North American Championships against other regional winners. "From this championship, two men and two women will be selected to represent Team U.S.A., who will then go on to

play against visiting teams from overseas for the Valley Cup."

While Team U.S.A. won the first two championship cups, the German national team gained the trophy and title in 1989, in a successful series held in the town of Bingen, where over 2,000 players participated in what was termed the biggest event of its kind ever held in Europe.

"We, together with our operators, are looking forward to these exciting tournaments, and all games will be played on the Valley exclusive T60/30 target, which is in such player demand," said Schafer.

Chuck Milhem, president of Valley Recreation and the person responsible for bringing the U.S.A. and overseas players together, has just returned from a trip to Japan, where he and Valley's James Griffiths met with the Japanese officials to coordinate the Japanese Championships, which will be played off in Tokyo early in 1990.

"I am once again looking forward to this exciting program, which brings together players from many regions of the United States with players from overseas in a spirit of friendliness touched with competitive drive to win the prestigious Valley Cup, which symbolizes this annual event," stated Milhem.

Rowe Intros Newest Video Jukebox

CHICAGO—Rowe International, Inc. has introduced its latest video jukebox, the *CD/Video Combo*, which offers audio selections on 20 compact discs, and 40 video selections on high-grade stereo HiFi Beta tapes.

"This update of our five-year-old *Video Jukebox* is a logical step in today's marketplace," stated Joel Friedman, Rowe's senior vice president of music. "The *Video Jukebox* has proven successful in over 1,000 locations and we at Rowe are firmly committed to expanding on that success. The introduction of CD technology to this unit has produced the ultimate combination in coin-operated entertainment, one that should help increase collections for the operator. We have already seen how tremendously successful these boxes are throughout

Europe, and we believe that success can and should be matched here."

The first *CD/Video Combos* will be available in November of this year. Rowe will continue to make the standard *Video Jukebox* available, featuring 160 audio selections on 80 vinyl 45 rpm records, along with the 40 video selections.

All operators of the new Rowe *Video Jukebox* have a monthly selection of three programs to choose from: Rock/Pop, featuring the top hits on today's charts; Urban Contemporary, showcasing the best of R&B and rap videos; and the latest format, Country/Adult Contemporary, which combines the hottest talent from Nashville with favorite A/C artists such as Elton John, Billy Joel, Linda Ronstadt and others.

AMOA/Miller Sponsor Jukebox Centennial Promo

CHICAGO—Miller High Life and the Amusement & Music Operators Assn. (AMOA) have been jointly sponsoring a special promotion (which began on November 1 and will continue through November 24, 1989) in celebration of the 100th anniversary of the jukebox. The program will culminate with the giving away of eight fully stocked, classic-design jukeboxes.

The celebration promotion will feature a contest during which callers can win jukebox-shaped radio/cassette players or 100th anniversary jukebox t-shirts. All radio contestants, along with mail-in and on-premise drop-box entries (where legal), will qualify for

the grand prize drawing to win a fully stocked, classic-design jukebox, valued at \$6,500.

AMOA operator members will also participate with local Miller distributors in staging 100th anniversary promotion nights in various establishments, some of which will include live on-premise radio remotes and personality appearances.

"We are very pleased to be involved with the celebration of such a great American tradition," stated Jeffrey Schouten, Miller High Life brand manager. "Like the jukebox, Miller High Life is another part of the great American leisure-time scene."

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.

March 9-11: ACME '90 (American Coin Machine Exposition); Hyatt Regency; Chicago; annual international trade show.

March 23-25: NAMA (Nat'l Automatic Merchandising Assn.); San Jose Convention Center; San Jose, CA; western convention & trade show.

March 23-25: Minnesota Operators of Music & Amusements (MOMA); Sheraton Park Place Hotel; Minneapolis, MN; state convention and trade show.

April 13-14: Washington Amusement & Music Operators Assn. (WAMOA); Red Lion Hotel; Bellevue, WA; state convention and trade show.

April 19-22: Florida Amusement & Vending Assn., Omni International Hotel & Expo Center; state convention & trade show.

May 4-6: Northeast Regional Amusement Machine Convention & Trade Show (NYSCMA, AMOA-NY, AMOA-NJ, PAAMMA); Trump Regency; Atlantic City, NJ. For info contact: Sue Matterson at (518) 439-0981.

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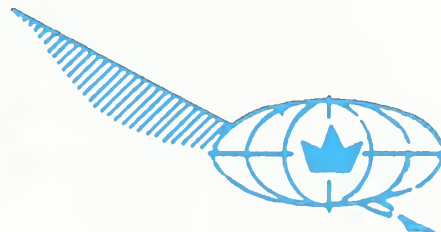
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