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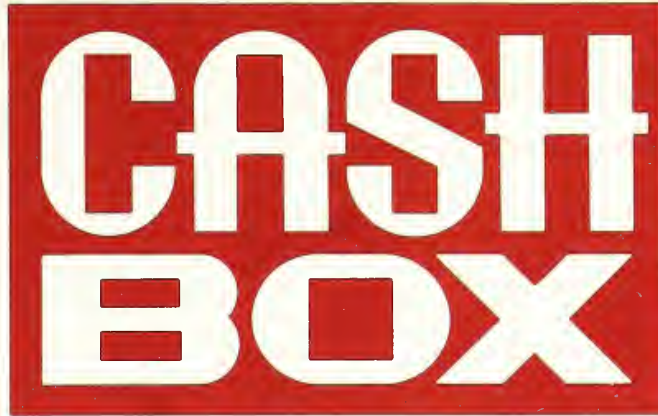
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THE BUZZ

NY LAND OF THE LOST: A section of Lower Manhattan that runs from the Cat Club on East 13th Street, south to where the Bowery and Bleecker Street meet, west on Bleecker as far as you can go, over to Tenth Avenue, up to 23rd Street, then diagonally back to the east side. It's sort of a lumpy, lopsided diamond that encompasses most of the live venues in Manhattan. It also encompasses most of the places I've seen an "up and coming young band" called the **Lost** over the past few months—the Lighthouse, the Cat Club on a few occasions, CBGB, Kenny's Castaways (which becomes the Kitten Club on Tuesdays)—opening for the likes of **Gun Club**, the **Beautiful**, **Bang Tango** and the brilliant **Faith No More**.

The Lost has a rather unusual history, almost backward, if you think about it. It started out as a meeting of the minds between frontman **Lucas Janklow** and E/P/A affiliate **Robinson Records'** eponymous **Lisa** and **Richard**. When it was discovered that there were convergent philosophies about bands, and about music and how to create it, Janklow was signed as the nucleus of a band-to-be, and the search began for what eventually would become the Lost.

The thing that struck me, however, after a rather divergent conversation in a coffee shop (with a very cranky waiter, who became crankier when he realized the 6'-6" Mr. Janklow was not a "lady") was the discipline and pragmatism that went into putting this band together. Lucas is young, yeah, but he has a sort of single-mindedness that is not a usual character trait in anyone under 40, if that. When he decided to pursue music seriously, he had an image of *this* band in his head, "just snippets of it," and he kept looking until he found it.

The Lost, he says, has existed "in its real form for about six months, but it's been about a year and half, two years in the making. I've been playing guitar for a long time. I was going to school, but the only thing I really enjoyed doing was playing guitar. I could never really seeing myself doing anything else. Then I met Lisa [Robinson] through mutual friends, they were starting this label, and she asked if I still played, and I said yes. We got together, I played her some stuff, she was really into it, and after that, we just made it sort of a quest to put this band together."

But it still wasn't the "I want to be a rock star" thing, at all. They were looking for a band, not a vehicle. "The whole premise, the only reason I'm really into playing music is to actually *do* that," he explains. "There's nothing else that really comes close. I really wanted to put a band together of great musicians, so I could do a lot of different things, play with people who are really responsive, they could help me, I could help them, the whole thing. I'd seen [rhythm guitarist] **Javier [Escovedo]** play, in the True Believers, and with Will Sexton, and I really dug his playing. People don't even know how amazing he is. I think he's the best rhythm guitar player around. He *shreds* Izzy Stradlin [Guns N'Roses]. He's my rock of Gibraltar."

They went to Texas to "begin the process of getting him," as Janklow puts it, playing together, working on a few songs, getting to know each other musically and personally. "To make a long story short, after much negotiation and an organizational nightmare, we got him moved up here, and that was the first step. In the meantime, we started looking for a drummer. I knew it was going to be hard, but I didn't realize it was going to take nine months. *Nine* months. I mean, empires fall..."

Drummer **Frank Araneo** was somewhere around the 66th or 67th drummer to audition. "He walked in, and we were like 'Yeah, right, just get behind the kit and play.' But it was immediate, he was exactly what we wanted. That was the beginning of the unit." Wry smile, a shrug. "We had a bass player, but that didn't work out." They are still, at this writing, looking for the perfect, or even the near-perfect, bassist.

But from that point, about six months ago, to the present has been what he calls "a really steady growth period. I think it's really turning into what I had imagined when I was sitting around thinking about what kind of band I wanted to put together, good players, good songs. We have a bunch of musicians who can, with real authority, play anything from Metallica to George Jones, and that's what I really love about it."

In the not-too-distant future, probably after the New Year, the Lost will be heading into the studio to put this authoritative playing down for public consumption, but Janklow has the same sort of disciplined vision about a debut record as he had about the band itself. "Originally, I said I wanted to do 50 [live] dates before we even went *near* a studio," he explains. "We've done 35, 40 already, but I want to do a few more, maybe 25 more gigs, because it really helps. One show is like a week's worth of rehearsals. You're under a magnifying glass."

Janklow, unusual as it is, volunteered the origin of the name. "I hated the idea of having to come up with one, but I think it's appropriate, because I feel like we're this sort of island, a lost island in the middle of this mess. There are some great bands in this town, and there's a lot of junk. I hate to say that, I don't intend to demean anyone, but I have a lot of respect for music, a *lot* of respect, and when I see people who don't, and who aren't in it for the right reasons, I'm not very pleased."

"It doesn't matter what kind of music you play, whether you're in a synth-pop band, or whether you're into jazz or whatever, if you reach a certain level of [proficiency], if you're honest about it and really care about it, then you can make good music. I can listen to great country music and I can listen to great heavy metal, as long as its good in and of itself, as long as there is something intelligent going on, not just someone dressing up and putting on their flourescent guitars."

It could be said that the Lost is in its childhood at this point, but it's a prodigious childhood. This is a band with enormous potential, and the sheer number of gigs they've played so far has added an element of professionalism to the raw ability already there. Escovedo has in a way taken on dual roles to make up for the lack of a permanent bassist, providing both a rhythmic foundation and serving as a

foil for Janklow's almost effortless leads. The songs are there, the groundwork has been done, the passion for the music *itself* is there. This is a band you *will* be hearing about. I've said it before, I'll say it again: get out to see them *now*.

ON LANGUAGE: William Safire I'm not, although I have been known to pick up a dictionary now and then, but I was reading through this new magazine called the *Music Independent* the other day, and I discovered in the New York column an expression which stopped my eyeballs dead in their tracks. The expression is "faboo to the max." As in **Don Dixon's** new record is "faboo to the max." Now, since *EEE* is an outstanding record, I'm going to assume that "faboo to the max" means, well, outstanding. I do like this one better than "stud muffin," an expression I have to admit has never made much sense to me. I think it means cute boy. I *think*. So maybe I should be on the lookout for a "faboo to the max stud muffin..." Actually, I think I should just go home.

Peace.

Karen Woods

NA THE MULTI-COLORED INDIAN BLANKETS were going fast as residents made their way to the trading post before the harsh winter weather set in. The teepees out back were warm shelter for those who worked the post, helping people pick out a few luxuries like hand-made silver jewelry and beaded items, in addition to the necessities like knives and black powder pistols...

"Oh...um...excuse me...yeah, sure," I said as someone bumped into me, bringing me back to reality. Wow, it was so real and so believable. I almost had myself convinced that I was back in time at a frontier-era trading post when it was all really happening.

Well, actually I was in an authentic frontier-era trading post and Western art gallery. Only it was last week, not 1881.

It was the grand opening of the **Whites Creek Trading Post**, just north of Nashville. It was standing room only as devotees of original Western art, authentic Indian crafts, custom leather clothing and frontier-era trade goods gathered to rub elbows with country music stars and Western artists, including the owner and resident painter—**Randal Martin**.

Also in the crowd were Epic recording artist **Les Taylor**, who recently released his debut single after leaving the popular group Exile, and CBS Records' youngest star, **Shelby Lynne**.

In addition to the attention the trading post is receiving because of the many country music artists who shop there, the building itself has some very interesting history that draws people to the location.

The building was a combination frontier store and saloon that became known as the "James Gang House" by the locals. As the story goes, James Gang member Bill Ryan (alias Tom Hill) stopped into the saloon to get out of a rainstorm and proceeded to get drunk and raise enough ruckus to get arrested by a local constable who owned the saloon and just happened to be there. It was then discovered that Ryan was carrying too many guns, too much stolen money and stolen jewelry, and authorities finally realized that they had captured a member of the James Gang.

The old saloon at Whites Creek Trading Post is now the kitchen. The swinging saloon door still separates it from the main house. The 1800s wood structure oozes of frontier-era charm, an era that Martin says has always fascinated him. Martin is a member of a Black Powder club called the French Lick Rifles (named after the area, now Nashville, which was once called French Lick) whose members dress in frontier-era clothing and camp in teepees once a month.

"I'm forty-one years old and when I was a little kid about five or six, the Disney series *Davy Crockett* was on TV," Martin remembers. "I had a coon-skin cap, a Davy Crockett knife, a Davy Crockett t-shirt. So it [the love of the frontier era] started then—it was there even then. It's always been there. It's part of the way I'm made up and it's just what I am inside. Being able to do this now is a dream come true."

Martin has spent the past three years as a country music album-cover artist for CBS Records in Nashville, and now plans to run the trading post while working on his Western art paintings. Whites Creek Trading Post is open from 10 a.m. to 5 p.m. on Monday, Wednesday, Friday and Saturday's and from 1 to 5 p.m. on Sundays.

Kay Knight (alias Running Crazy Pen Katie)



Epic recording artist **Les Taylor** (left) and Whites Creek Trading Post owner **Randal Martin** (right) at the gala Grand Opening. (photo: Beth Gwinn)

MUSIC PUBLISHING

BY SHELLY WEISS

LMO/IRVING: Rod Temperton has just finished co-producing Quincy Jones' new LP... Rick Neigher is in the studio producing the Sherriff LP... Wardell Potts has three cuts on Tyler Collins' debut LP, two of which he produced... Sam Dees recently returned from a successful promotional tour of Europe in conjunction with his new BMG LP, entitled *Secret Admirer*... And Gregg Fulkerson is currently in the studio working on his debut MCA LP with producer David Cole...

CHRYSALIS: Artist/writers the Angels, Australia's hard rock kings, will return to the U.S. with their first Chrysalis LP, *From Angel City*. For more than a decade the Angels have been a leading light on their home turf, and are generally credited with carving out the Aussie touring circuit that spawned the likes of AC/DC, Midnight Oil and INXS. Eight of their nine LPs are multiplatinum, and the Angels have been taken to heart as a key influence by such stateside disciples as Guns N'Roses and Great White. The nine new tracks were produced by renowned U.S. boardman Terry Manning (ZZ Top, George Thorogood, Ten Years After), and were recorded in Australia and Memphis. Included is the first single, "Dogs Are Talking"...

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

GOLD HILL MUSIC: With all the hoopla surrounding Crosby, Stills & Nash's forthcoming single about the fall of the Berlin Wall, Ken Weiss did not want it overlooked that the writer of "Chippin' Away" is Tom Fedora. It is only the second time CSN has recorded an outside song, the first being the now-classic "Woodstock"...

MCA MUSIC: Debbie Previti reports the signing of a co-pub and exclusive writer pact with Ron Newt of the Neutrons (MCA)... Nick Mundy, currently at the top of the black charts with "Personality," which he co-wrote/co-produced for Kashif, is preparing to record his second (WB) LP... Musician/writer/producer/artist Marcus Miller is writing and producing the next Crusaders LP, and has several cuts on the top-charting *Best Of*... package by Luther Vandross... Jeff Pescetto has the next David Peaston single... Paul Jackson is in final stages of his second (Atlantic) LP... Following the tremendous success of both "Soldier of Love" and "Sacred Emotion" for Donny Osmond, and "Every Time I Try to Say Goodbye" for Cheryl Lynn, writers/producers Carl Sturken and Evan Rogers are working with St. Paul (Capitol) and Gerald Alston (Taj/Motown)...

WINDSWEPT/PACIFIC: "Before You Accuse Me," written by Bo Diddley, has just been released on Eric Clapton's *Journeyman* LP... "Mary Lou," written by Obie Jessie and Sam Ling, has been recorded by Southern Pacific (WB)... And "Maggie May," written by Rod Stewart and Martin Quittenton has been cut by Wet Wet Wet (MCA)... Also, writer/artists Bang Tango's (Mechanic/MCA) second single, "Breaking Up a Heart of Stone" has just been released... Finally, WPE has just signed the self-contained group Curio, who are talking with labels about a recording deal...

ZOMBA MUSIC: Zomba continues its metal assault on charts with hot new progressive metal acts Voivod (Mechanic/MCA), Meliah Rage (Epic), and Britny Fox (CBS)... Barry Eastmond is producing cuts for new Anita Baker LP, and is the first outside producer for Baker since Michael Powell... Vincent Henry, Freddie Jackson's sax player, is composing his debut solo Jive LP, produced by Wayne Brathwaite and Barry Eastmond... Writer/producer Mutt Lange (not Michael Powell, as we stated last week) has the new Starship single "I Didn't Mean to Stay All Night," has cuts on the new Heart LP, wrote/produced the Billy Ocean single, and is now writing in the studio with Bryan Adams... Also, Linda & Cecil Womack have a cut on the new Clapton LP, and Boogie Down Productions wrote/produced for Sly & Robbie.



RCA recording artist Tyler Collins has signed a publishing agreement with the newly formed Emerald Forest Entertainment Company. Just released, Collins' single "Whatcha Gonna Do"—co-written with Philip Gordy—is already bulleting up national black singles charts. Her debut album, *Girls Night Out*, was released October 21. Shown in Emerald Forest's Los Angeles office are (from left): Marla McNally of EFE, Collins and Linda Blum-Huntington of EFE.

NASHVILLE: David Conrad informs us that Almo/Irving Music Nashville has exclusive writers—Kent M. Robbins, Donny Lowery, Fred Knobloch, Paul Kennerley, Mike Reid, Gary Scruggs, and writer/artists Steve Wariner, Nancy Griffith and Michael Johnson—and are involved in a co-pub and administration deal with Don Schlitz and the writers at his Hayes St. Music. The company has also scored with BMI's Country Songwriter of the Year Paul Kennerley, ASCAP's Country Writer of the Year Don Schlitz, and ASCAP's most-performed country song of the year, the Randy Travis single "Too Gone Too Long" written by Gene Pisilli. Currently having nine hot singles on the *Cash Box* country charts, and no less than 20-plus LPs on the country album charts, makes this the hottest company in Nashville...

INTERNATIONAL: Cooltempo/Chrysalis, the dance/R&B label that has been so successful in the U.K. and Europe this year with Milli Vanilli and Monie Love, is to be launched in the U.S., with distribution by CEMA, but marketing and promotion by Chrysalis or Capitol, depending on the product. Capitol will handle the first release LP by New Jersey-based Adeva, whose Cooltempo debut has already had four U.K. hits and passed gold status. Chrysalis will handle club/rap artists with CHR crossover potential, and use the same expertise that took Jellybean's "The Real Thing," Was (Not Was)'s "Spy in the House of Love" and Living in a Box to the top of the dance charts. Young M.C. is co-writing/producing the first U.S. rap artist for the label... Zomba Music Int. has Tina Turner (Capitol) on the U.K. charts, through their sub-pub deal with Mike Chapman, and also Iron Maiden's (EMI) "Infinite Dreams" single is the highest new entry on the U.K. charts...

FILM/TV: Musician/writer Stephen James Taylor is scoring producer Edward Pressman's new film *To Sleep With Anger*, starring Danny Glover and written/directed by Charles Burnett... Touchstone's new flick *The Blaze*, starring Paul Newman and directed by Ron Shelton (*Bull Durham*), has David Anderle supervising music for A&M... L.A.-based Gibraltar Films just inked a long-term worldwide administration deal with Jay Warner's National League Music... Geffen Music's Tony Award-winning musical composer Steven Sondheim (*Into the Woods*) has three songs in Disney's new Warren Beatty film *Dick Tracy*, to be performed by co-star Madonna... Ken Weiss/Gold Hill Music reports that their song "Church (Part of Someone)" is the main title theme of new CBS series *Triangle*, written and performed by Stephen Stills...

NOTEWORTHY: Writer/musician Marty Grebb, on the road with Bonnie Raitt, informs us that he and co-writer Jerry Williams have their song "Breakin' Point" on the new Clapton LP... Chicago-based artist/writer/producer Eric "Merc" Mercury with co-writer Ira Antelis are hot, with just-released Shanice Wilson/Gerald Alston single "X-Mas Presence," on the new Motown *X-Mas* package, co-writing with Gerald Alston (ex-Manhattan lead singer) for Alston's next Taj/Motown release, due February 2, 1990, and co-producing it along with Alston and Steve Shafer. A sure classic on the LP is the ballad "Almost There." Merc and Antelis are also working on the Dells' next release, and on songs for Mercury's solo LP, with several labels already bidding for this hot property...

CONGRATULATIONS: To Ronnie Vance of Geffen Music on his engagement to Janice Prager of the Wiesenthal Center... and to National League Music's Jay Warner on his engagement to artist/writer/actress Jackie English...



One of Cypress Records' newest artists, Vinnie James, recently performed at an ASCAP-sponsored Black Rock Coalition party honoring Living Colour. Vernon Reid and company were in town for their L.A. Coliseum shows where they opened for Guns N'Roses and the Rolling Stones. James treated the crowd to several of his songs, after which he did some schmoozing, shook some hands, and posed for a few photos. After working with T-Bone Burnett on pre-production, James is currently at A&M Studios recording his debut LP with veteran producer Tom Panunzio (U2, the Graces, Jeff Healey, Beat Farmers, Joan Jett). Some of the musicians contributing their talents to the recording are Benmont Tench (Tom Petty's Heartbreakers), Kenny Aranoff (John Cougar Mellencamp's band) and Bob Glaub (bassist for Jackson Browne). The album is scheduled for a February release.

RETAIL NEWS

BY ROBB MOORE

'TIS THE SEASON...that the winter *blahs* set in. As you already know, the holidays are not only a time of family gatherings and yuletide cheer, they can also bear the mark of high stress and depression. Why? It's safe to assume that a large part of it has to do with the pressures of Christmas shopping, loneliness and trying to think of a new way to dodge those "what are you doing with your life" questions from the grandparents.

Your friendly local music retailer is no exception. The Christmas season means trying to assist demanding customers, dealing with the risk of shoplifting and attempting to check out customers lined up around the in-store aluminum tree. By the end of the day, the clerks are dead on their dogs, with the sound of Mannheim Steamroller echoing in their ears.

But that's OK...the pre-holiday rush only lasts one month, and it's a time of huge sales figures—that is, if the retailer approaches the Christmas season from the right angle, and is able to present the consumer with exactly what they walked in the door to buy. In an attempt to find a general consensus on what that *something* is, I talked to various store managers around the country and asked them what they thought.

Martin Gary, Gary's Records, Richmond, Virginia: "We have all of our Christmas releases displayed prominently up by the front of the store, as well as decorations hanging from the ceiling and placed all around. Since all of our record locations are in malls, we're pretty much subject to comply with their extended hours. We've also had to expand our staff, even though I'm not sure as to what size in percentage terms. The thing that is the most difficult is having the optimum number of people in relation to the season, which seems to get shorter and shorter each year. Years ago, it used to be fairly solid from the end of Thanksgiving all the way through, and up to, Christmas. It seems that sales slow down the first week of December, and then pick up the last two weeks before Christmas. More and more business is getting concentrated into less and less time, so it gets harder to schedule the staff and have enough people around to handle the crowds, and yet, not have too many so that they're standing around with nothing to do.

"We also try to stress to our employees that theft is a big problem this time of year, especially now that it's cold out, and people are wearing big coats, which are a lot easier to hide things in. Things are worse even now with CDs, because it's like people are stealing two for the price of one, at least in wholesale terms."

As far as music sales, Martin says, "the Temptations' Christmas LP does extremely well, probably bigger than any other record that's been. In terms of new release, the New Kids On the Block has been just incredible. It started selling far in advance of the season. There's a couple things out on Rhino that seem to have a lot of the classics on them; they do real well. The Special Olympics is selling again this year, but I guess not as well as last year...and in the country market, the new Randy Travis Christmas LP is doing great."

Bob Marcelis, Tower Records, Sacramento, California: "We have two big Christmas displays, one in the front of the store and one is kind of in the back. The end rack in the front has the majority of the hit items, like both Mannheim Steamroller Christmas records, anything that has to do with Frank Sinatra, Anne Murray, GRP Jazz and Vince Guaraldi." Tower has decided to maintain the same hours, "nine to midnight, and it will always stay that way. But we have increased our work hours because it's a constant rush. We haven't really been hit yet—we did have the big weekend, but during the week it has kind of mellowed. But, believe me, the weekends are killer, we pretty much double the amount of business that we usually do."

When asked about theft, he replied that "theft is always a problem, regardless of whether you have ten people or thirty people. But, I think that it's actually less with more people out walking around on the floor, so it's definitely harder during the rush hours.

"Besides the big sellers that I mentioned before, country has really taken off...the Randy Travis is doing really well. But the Nat King Cole, that thing's still blowing out the door. I hate that New Kids on the Block band, but I have to admit, it's been selling since Halloween. Our best-selling video is the GRP Christmas video followed up by Windham Hill's *Winter Solstice*, but that's about it as far as Christmas video."

Kevin Walsh, Streetside Records, Columbia, Missouri: "Our Christmas displays are over the place, we have a huge one right up by the check-out area, complete with a tree. We have also converted a part of the store that we refer to as the *wall of sound*. It's an area that we've completely filled with Christmas products, mainly cassettes and compact discs. The store hours have been stretched a bit. We're opened an hour later every night of the week except Sundays, then we open an hour earlier. Since most of our employees are students and some go home for the holidays, we'll probably rehire a few people to help carry the weight."

Even though the Missouri-based Streetside chain liquidated their video departments, they still carry a few prerecorded items. "The Mannheim Steamroller's *Fresh Aire Christmas* does very well for us. Music-wise, Handels' *Messiah* and *The Nutcracker* do well in the classical vein. In pop, I'd say that every year, everybody looks for the Nat King Cole Christmas record for some reason. Whether or not they buy it...they just look to see if we have it. I really don't know why, there seems to be something traditional about that in itself. I'd have to say that and the Phil Spector Christmas record on Rhino are the releases that generate the most interest." I asked Kevin about the current status of my personal fave...the Jimmy Smith Christmas record. "That is a *classic*, and fortunately, it is still in print. It's called *Christmas Cookin'*, I believe it's available on Verve. There are a few new surprises besides Winton Marsalis and New Kids on the Block. The one that's simply a must for restaurant owners is something on Rykodisc called *The Players*—it's Andy MacKay and Phil Manzanera from Roxy Music doing Celtic acoustic versions of traditional numbers, only with a bit of saxophone. The *Christmas Guitars* record on Rounder is doing well, and George Winston's *December* does o.k., but it's been replaced with *Winter Solstice #1* and

#2, which is a group of various Windham Hill artists like Philip Aaberg doing seasonal music. And they're on tour too." He adds, "Rhino has a great new one called *Bummed Out Christmas*, and really, just all of their collections, like the three volumes of *Rockin' Christmas*. Rhino has definitely provided a big boom to the Christmas music market. But without a doubt, the best-selling year-to-year Christmas albums that we carry are the Mannheim Steamroller LPs, both volume one and two. Personally, I really can't understand it. It sounds like sportscaster music...like the kind of thing that you would hear watching a football game at halftime, y'know, that whole electronic thing."

Michael York, Record Bar, North Miami Beach, Florida: "We have a really big Christmas display in the front window, plus we have banners hanging from the ceiling, and we have a full stock of Christmas releases placed in their own bins up by the front door. Since we don't carry vinyl LPs any longer, it's filled with an equal amount of cassettes and compact discs. We were opened an extra half-hour the weekend after Thanksgiving, but it's really worthless to do that. Nobody shops until 10 o'clock, so we inevitably end up just standing around. But we're located in a mall, and it's a *mall regulation* to comply with what all of the other stores are doing. That's the way it's been for the last three years.

"Nevertheless, we've added two people to our staff to help with the big rush. I think that most professional shoplifters are not going to use the store when it's busy, but if it's a casual shoplifter, then it gets worse at Christmas. I try to have at least one person walking the floor, on the lookout for crooks, but there is only so much that we can do. Traditionally, our biggest sellers have been Amnesty International's *Special Christmas*, the *Charlie Brown Christmas*, [Babs] Streisand's Christmas record, and I guess Johnny Mathis does o.k. too. Among the new releases, both Mannheim Steamroller releases do well although the first one is far better, and of course, that New Kids thing sells amazingly."

David Crouch, Rhino Records, Los Angeles, California: "We've managed to move a few bins around; I suppose we have about five or six of them situated near the front counter. It's pretty much divided up between all three formats, with an equal number of Christmas compact discs, cassettes and albums. But we also carry a lot of used Christmas vinyl too, stuff that we stash all year long until December. Plus a good majority of it is out-of-print stuff that people really go nuts for. We're now opened until midnight on Friday and Saturday as opposed to our normal closing time of 11 o'clock. I think that we're in pretty good shape staff-wise, because we've been building up ever since summer. However, we have expanded our part-time hours a bit, in case it gets to the point where business is really busy. Of course, you need a few employees out there just to help the customers, and some to just keep an eye on the phone and counter...it can get pretty hectic.

"We used to be a small store, but we just expanded, so I guess we'll find out just how extensive the shoplifting problem is. We're a *friendly* store, but at the same time, we're not going to get set up by anybody. As a matter of fact, we are having a seminar this week concerning things like walking the floor, and teaching the staff how to deal with shoplifting situations without causing a scene. Basically, it centers around establishing your rights as a business owner. You just have to keep your eyes peeled for that *suspicious junkie* look. Your basic low-life scum thief works on a confusion basis, where they know that no one is watching the door or the counter...the more people in the store, the greater the chance of someone trying stuff. But if they're a die-hard crook, they're going to try and take you regardless of what time of year it is.

"Well, it's kind of unfair for me to say this, but the Rhino Christmas albums do amazingly well...the *Cool Yule*, *Hipster Christmas*, all of those Rhino compilations have become American Christmas classics. People don't necessarily associate those records with Rhino because they put out such good packaging. There are even a few reggae LPs, like *Yardstyle Christmas*, and *Reggae Christmas*. But I suppose the best sellers overall are *CBS Jazz Christmas*, James Brown's *Santa Has a Brand New Bag*, *Doctor Demento's Christmas*, *Motown Christmas*, and of course, the fantastic Phil Spector Christmas LP. All of the versions on there are classics. We basically just try to carry it all and get rid of it by January, saving just a few things for next year. Back when the Phil Spector LP wasn't actually available, people would come here to buy it out of our cut-out section, because we always had it. Of the new releases, I think people will check out the Polygram Jazz Christmas LP, the Chess *R&B Christmas*, and believe it or not, a Hungarian release on Qualiton Records out of New York. At Rhino, we really try to fill in those cracks and gaps in the Christmas music market."

Cindy Hurn, Camelot Music, Seattle, Washington: "We have two Christmas windows at the front of our store, each about twenty feet long. The one on the left has a tree it with various products and accessories hanging on it, surrounded by tape cases and CD cases. The other one is divided into a New Kids on the Block shrine, with their releases scattered around, and a display of our best-selling movies, which currently are *Bambi*, *Land Before Time*, and *Batman*. We also carry a few Christmas videos like *Scrooge*, *The Grinch That Stole Christmas*, *The Jetsons Meet the Flintstones*, and *It's a Wonderful Life*. We don't carry albums anymore, just cassettes and CDs, with the Christmas cassettes far outselling the CDs. The best are George Winston's *December*, both volumes of the Mannheim Steamroller, and *A Very Special Christmas* by the Carpenters. We're not selling any New Kids CDs but the cassette is in our Top 5 sales.

"Normally we're open until nine-thirty, but starting this Saturday we're open until midnight, all of next week til 10 o'clock, the following week is the same, and then the week before Christmas we're open until 11. In an attempt to deal with these longer hours, we've hired on five people through Christmas...that should be enough to handle the increasing crowds. Also, the addition of these new people means that we can zone the store out and try to deter any potential thieves. Plus we have an employee situated at the door greeting customers and saying good-bye...so people know that they have a large obstacle to overcome if they plan on stealing anything."

SHOCK OF THE NEW



JIM, ALEX, LYLE, P.: DAS DAMEN (photo: Big Chief Na Nee Na Nee)

HAS ANYONE SEEN the trailer for the new *National Lampoon* film, *Christmas Vacation*, where the cat is chewing on the Christmas tree cord, and someone plugs it in... This has absolutely nothing to do with anything, except it's funny, and the guys in **Das Damen** are funny—their press clips are the best I've read in months—and everyone should be careful with Christmas lights. (I feel like Smokey the Bear...)

So, **Das Damen** are homeboys. They started out a few years back, rising from the ashes of the hardcore/thrash scene and a band called, depending on what you read, the Misguided or Misguided Youth in Asia. I prefer the latter, myself. The band consists of **Jim Walters**, guitar and vocals; **Alex Totino**, guitar and vocals; **Lyle Hysen**, drums; and prodigal bassist **Dave Motamed**. Along the line, they became darlings of the British press for their sheer volume and precocious wit, and of the college/alternative crowd, because not only were they *loud*, they were *good*, too. The former filler of this particular page, friend and mentor **Joe Williams**, said of the last album, *Triskaidekaphobe*, "Das Damen aims to melt your brain, nothing less." Call it thrash for thinking people, if you like. Everyone else did.

But, oh dear, hold the phone, what's this? There's a new Das Damen record called *Mousetrap*, and, well, it's kind of, you know, like real pretty in spots. Like they've felt the cold, harsh presence of the demon tinnitus lurking around the corner, and decided to tone it down in places, including a gentle piano bit in "Please Please Me," (no, not *that* one), and to focus more on distinct, definable, delineated melodies. The result is something that can be played at home as well as seen live (phenomenal) and blasted out of a car stereo. But don't, under any circumstance, use the words "sell out," because then I will have to find out where

you live, and send one of *them* after you.

To sum up, *Mousetrap* is a fantastic piece of work. The last album was good, although not necessarily my cup of tea (Darjeeling as opposed to Earl Grey), not the sort of thing I'd reach for automatically. *Mousetrap*, on the other hand, has been sitting on my desk for the past month. I haven't bothered to put it away. So it goes onto the turntable whenever I should be listening to *New Age Christmas Classics*, *Country Holiday Favorites* or *Post-Punk, Post-Modern, Post-Alternative and Post-Apocalyptic Pop Artists Doing Handel's Messiah*—any of the rather suspect pieces of vinyl that have slithered across my desk lately. I do that obnoxious play-the-same-song-ten-times-in-a-row routine with "Mirror Leaks" and "Twenty-four to Zero," which is easy because they are back to back.

None of which I told drummer Lyle Hysen when I finally caught up with him the other day. Or he caught up with me, "pre-coffee, so forgive me if I'm not the wittiest guy." He did have a few witticisms about the benefits of living in Astoria, Queens, and the lack of benefits in Duran Duran.

Another thing Hysen mentioned was that Das Damen has just finished a five-week European tour, and for some reason the press, particularly in England, haven't quite figured this record out yet. "This year they were a little confused, I think," Hysen admits. "I don't know if you've heard the new

album yet [no, not at all], but it's a little different than last year's album. I don't think they were really that happy that we decided to change a little bit. I mean, the popular sound in England right now is the heavy guitar, SubPop sort of thing. We do that, and we've *done* it for years...but that for us was last year's news. We're just going along at our own speed, on our own path. It wasn't like we said 'Let's make a totally different album.' We just woke up, wrote some more songs, and that's the way they came out."

On the New York music scene that raised them: "What do you think?" Not fair. We mention the difference between the Cat Club "scene" and the Lower East Side "scene"—one faction can't go above 8th Street, the other can't go below. Hysen laughs. "I don't believe in that, but I know people who do. All of that is bogus. It should be music for music's sake, you don't have to go out of your way to make a point." Switching into a tortured voice: "I'm so East Village, I hate my feet." That kind of stuff. What's really weird is that people move to New York acting like this is how they should behave. The bands that are most Lower East Side aren't even from there. They're like, 'This is how we have to be, wear black and look like heroin addicts.' I grew up in New York, so maybe I should move down South somewhere, wear a big hat and talk in a funny accent." He says something about smoking cotton gins, too, but I can't quite make it out.

Or about "Alternative Marketing Departments," generic brand: "That's so insulting. What do you have to do, market with your left hand? It's Fake Indie Rock, man. I'm telling you, it's taking over the world. Middle-aged men in torn jeans."

Other witticisms include: "I think it would be cool to write an opera, another rock opera, about an indie band struggling on the road. How intense: this one is called *Sleeping on the Floor*, the next one would be *We Didn't Sell Any Shirts*, and then there's *Competitiveness*. Actually, that's a good idea, I think I'll go pitch it at the guys." You read it here first.

Then there's the bit about the problem they had with Big Brother Mike. Those familiar with Das Damen know that there is/was an EP between *Triskaidekaphobe* and *Mousetrap*, called *Marshmallow Conspiracy*. It caused a bit of a stink because of the cover of "Magical Mystery Tour," which had parts of the Rutles' (ex-Monty Pythoners) "Tragical History Tour" mixed in, and was subtitled "Song for Michael Jackson to Sell." Mr. Jackson, owner of the Beatles catalog (and the man who sold "Revolution" to *Nike*, for Heaven's sake) was not amused. The EP was recalled and the offensive song removed. Not a pretty chapter in the history of "indie rock," but Das Damen has managed to keep its collective sense of humor about it: there's a song on this record called "Please Please Me," which is *not* a Beatles song, and Hysen says "for a while, we were considering naming all of our songs after Beatles songs, or Michael Jackson songs. Like 'Twenty-four to Zero,' we call that one 'Smooth Criminal.' Except on the album."

About the whole Jackson/Damen controversy, Hysen says "I thought it was a joke. I still have the tape from my answering machine, it's really harsh. In retrospect, it's really annoying, to tell you the truth." He says they did get a lot of press out of it, "but it was condescending press. Magazines that otherwise wouldn't touch us were doing 'Hardcore Band Involved in Controversy' stories. That's not what I want to be known for."

Keep doing this building-a-better-*Mousetrap* kind of stuff, the indie rock operas and whatever comes next, and you won't be. Oh, and I just remembered the reason for the cat reference. On the album cover, Sammy the cat is making a major dive toward a couple of cables. Don't forget to check those Christmas lights.

Peace.

Karen Woods

THE HEAVY METALS

WHITE LION OPENS UP AND SAYS...NOTHING!: Pop metal stud muffin Mike Tramp of White Lion has been given strict orders to keep his yap shut for a few weeks due to an operation that has left him without tonsils. The guys aren't too busy right now, since they just recently returned from a tour of Japan, so the operation will most likely have no ill effects on Mike's budding career as a rock vocalist. Ten days of rest and the guy will be back on his big, bad Harley outsmarting highway patrol, rescuing crying children in overalls and impressing frustrated waitresses with large behinds. For all you groupies, rest assured that Mike is receiving top medical attention and feeling no pain. He's probably kicked back in his remote-controlled hospital bed snarfing down ice cream, flirting with nurses and wearing hospital apparel two times too small that clashes perfectly with his nice pink boots. Well, we always knew he was a "little fighter"...



VOI VOD (photo: Gene Ambo)

MCA CRACKS THE TOUR WHIP:

MCA acts are getting off their buns and on the stage in the very near future. Alternative metal dudes Voi Vod are packing their bags for a six-week American tour that will begin in Los Angeles on December 16 and will finish up on January 21 in Boston. The tour is in support of their current album *Nothingface*, which is receiving tons of praise from critics and fans everywhere in both metal and alternative crowds. And of course, **Pretty Boy Floyd**, the notorious "leather boyz," are charging up those "electric toyz" in order to spread their "delightful noyz" (I'm getting good at this) from sea to shining sea on their national tour beginning December 1 and ending December 22. If you've been reading my column lately, you should already be very familiar with PBF and their debut album, *Leather Boyz With Electric Toyz*. Pretty Boy Floyd has been labeled by many as "The Next Big



PRETTY BOY FLOYD
(photo: Annamaria Di Santo)

Thing," garnering major attention from radio, press and fans everywhere. If you haven't had the chance to see these guys live, you'd be a fool to pass this opportunity up because the live show is much more powerful than the album. After all, are you a little curious about these "electric toyz?"

BREAK OUT THE PITCHFORK AND HIDE THE CATS: The band of your mother's worst nightmares and the band of Tipper Gore's wildest dreams are preparing for, what else—a new album. Yes, **Slayer** has finally returned to good ol' SoCal after spreading their brutal force and horrifying tales (that's right, *tales* not truths) to their bloodthirsty, maniacal fans worldwide during their World Sacrifice '89 tour. During the Concrete Foundations Forum, lead singer **Tom Araya** made it clear that while Slayer's main theme is concerning satanism and death, the members of Slayer are not worshippers of the Dark Dude. That's real admirable and all, but I doubt that the PMRC's gonna go for it, Tom. Anyway, they're working on songs as you read this very page and will be headin' for the studios in early 1990 with producer Rick Rubin to record the album that will keep Mrs. Gore [How can she *not* like metal with a name like that?—Ed.] in a job and give Slayer fans more death and destruction than they'll know what to do with. Light the black candles...it's Slayer time.

COUCH POTATO ROCKERS REJOICE: Can't seem to tear yourself away from *Wheel of Fortune*? Too fat from munchies to heave yourself out of the recliner and roll on down to a concert? Too lazy to really care? Well cheer up, little buckaroo, because **Poison** has just released their home video *Sight For Sore Ears*, and for a small fortune you can see never-seen-before footage, the personal confessions of **Bret Michaels** and every Poison video ever made without ever leaving your living room. If you're a tough guy, you'd probably be more interested in the release of **Danzig's** home vid, which is scheduled for January 30, 1990. The forty-minute video contains four Danzig videos as well as the usual backstage hoopla and candid interviews. The video "She Rides" has been called "one of the steamiest clips ever committed to celluloid." You wouldn't want to miss out on the making of video history, now, would you? I didn't think so...

AND YOU THOUGHT EQUIPMENT ENDORSEMENTS WERE BAD: Enigma rockers **Guardian** have really gone outer limits, folks. Currently touring the nation in support of their debut album *First Watch*, the band has somehow struck up a little deal with the makers of **Vans** shoes. It seems that Vans has designed an exclusive Guardian shoe in a variety of colors and sizes and is available for fans to purchase at every Guardian show. Enigma stresses that this isn't a direct band endorsement, but that the agreement entails a Vans display at each show, shoe samples, mail order information and of course, a lovely neon sign to attract the barefoot headbangers. This is the first time Vans has done a specific design for a band and if you ask me, it's not a very smart move. Who in their right mind is going to order a shoe at a concert from perfect strangers, pay for them right up front, wait six weeks, and then walk around in Vans that proclaim their devotion



WHITE ZOMBIE (photo: Ernesto Vrdaneta)

to a rock band? Don't they realize that rockers think they're too cool for this kind of stuff? I'm not trashing the band in any way, but *Guardian shoes*? What's next?

OBVIOUS WHITE ZOMBIE PLUG: Yes, I might as well be blantant about my adoration of this band. The Zombies have released a cover of the Kiss tune, "God Of Thunder." (See rave review below.) Also included is one brand-new song and a new version of one of their old songs, but you'll just have to read further down the page for more details. The Zombies are currently scheduled to head outta the Big Apple for their first European tour sometime in December/January, but for the time being, they will be playing New York's **CBGB's** on December 1.

■ METAL PICKS O' THE WEEK

□ **RUSH: *Presto* (Atlantic 82040)**

Presto is the seventeenth album from Canada's premier rock gods, but is actually their first album to be released by Atlantic Records. The guys took some time off before they began working on *Presto* to get in touch with themselves and family and just generally live like us normal folks while they pondered the future of Rush. After six months, they came together to create *Presto*, and it's obvious that the relaxation did the guys good.

The music itself isn't all that different-sounding than previous Rush releases, but just because the sound is similar doesn't necessarily suggest a lack of originality. After all, if Rush didn't *sound* like Rush, they would be uncerimoniously dumped into the bottomless pit o' re-run rock, where the mediocre and the unoriginal all blend into one big, boring, simplistic stew. On *Presto*, Rush easily clears that pit with a graceful leap that includes extremely solid musicianship, unique song structure, and some of the most amazing, thought-provoking lyrics that this critic has read in eons. Rush is the perfect example of a rock band that has not allowed a few grey hairs to affect the quality of their material. Unlike some aging rockers who continue to put out lame, uninspired work in hopes of buttressing their sagging careers, Rush stays in the game and pulls an ace with *Presto*.

□ **WHITE ZOMBIE: *God of Thunder* (Caroline 1457)**

I have been impatiently awaiting the arrival of this, this *thing* (it's not an album and it's not an EP, but it's not a single, either) for weeks, *months*. My excitement for this record had nothing to do with the fact that the Zombies covered a classic Kiss tune, because quite honestly, I don't really even like Kiss and I've definitely never heard the original version of "God of Thunder." (No, I *was not* raised by a pack of wolverines. I was an obviously happy child without big brothers.)

Upon receiving the record, I immediately demanded that whatever was currently on the turntable be removed RIGHT NOW because White Zombie was finally here. I threw that sucker onto the first side, which is the Kiss cover and listened with the diehard devotion of a true fan. The song didn't really blow me away, but it didn't disappoint me either. The Zombie sound is very diverse, and even though I listen to all kinds of metal, I've yet to encounter this dark, ominous power that crashes into your room like a wounded Godzilla. More to the point, it's unbelievably formidable, yet it moves very slowly and with great concentration, creating an aura that is gripping and, strangely enough, rather sensual. The tune "Love Razor" is definitely the highlight of the record. In fact, I played it over and over until one of my co-workers gave me the evil eye that signaled either extreme dislike for my type of music or extreme dislike for my impromptu displays of the "metal mamba." The new version of "Disaster Blaster" is very cool, too, but how could it NOT be when the original tune (from their latest album *Make Them Die Slowly*) is practically their best song ever? If "Love Razor" is any indication of what's to come, White Zombie had better break out the shades. Their future is *blinding*.

Stephanie Brainerd

RAP

NEW BEATS

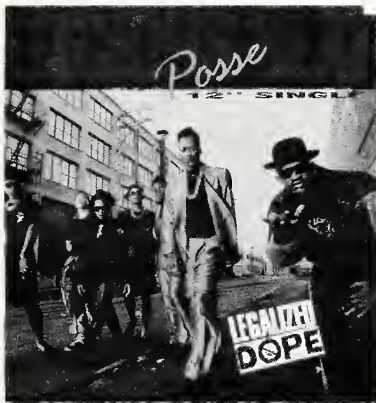
Pick O' the Week



□ DIVINE STYLER FEATURING THE SCHEME TEAM: WORD POWER (Rhyme Syndicate/Epic FET 45299)

Imagine De La Soul with a *real* hard edge to their world view. Imagine Public Enemy gone off the deep end and fighting their way back with humor, biting wit and a straightjacket. Then, infuse that with a heavy dose of reggae. History, politics, humor and philosophy mate, breed, square off and dance in what is one of the best rap albums of this year and should carry Styler clear through the next one. Highlight is the recorded-in-the-Twilight Zone cut, "The Last Black House on the Left." The entire album is encapsulated in this surreal/schizo track that owes a nod to Was (Not Was) "The Party Broke Up." In a year that has ushered in Neneh Cherry and seen De La Soul break big, this is an excellent topper to it all.

Singles



□ VICIOUS BEAT POSSE: "Legalized Dope" (MCA 23990)

MCA's newest label, Vicious Beat Recordings, releases its first effort—a collaboration of all the label's current artists (~~~~~~MC Deb~~~~~ "B," Superslim, Marvee V, and DBX) under the handle *Vicious Beat Posse*. And no, they aren't quite advocating the legalization of what ails the nation. "Dope," here, means "knowledge" and we're informed that "these rhymes are dope." Message-wise, it's the now-standard mix of self-promotion and social awareness. What makes it work is that the rhymes *are* tight, as is the music. (Well, Mr. Clark, it's...uh, got a nice beat

and you can dance to it.) There's lots of attitude, but it's backed by real talent.

All artists on this track will have albums out sometime next year and based on what's displayed here, Vicious Beat/MCA should have a banner year. There's not a dud in the crowd.

□ PRINCE RAHEIM & BEAT MASTER CLAY D: "Skin To Win" b/w "Pull It All the Way Down" (Beat Master Records VR 1232-B)

Lamenting the sexism and misogyny in rap/hip-hop (no, it's not *inherent* in the genre, it just seems that way) is to understand what East Germans must have felt when approaching the Berlin Wall until very recently: it stretches on forever. No matter how much is (was) chipped away, no progress seems to really be made. At times it's enough to cause you to abandon all hope.

Following the success of 2 Live Crew, it only stood to reason that the rather lame "it's all just for fun/it's the way of the streets" arguments would lend themselves to even more of the Crew's brand of entertainment. Raheim not only mirrors the Crew's woman-as-sex-object approach, but even is thoughtful enough to similarly provide "clean" and "nasty" versions of the song. Will probably be a huge hit.

□ DEF JEF: "Droppin' Rhymes On Drums" (Delicious Vinyl DV 1008)

Def Jef has delivered a slick and competent, if unremarkable, track. What warrants mention is the cameo by the legendary Etta James. Not sampled, but livin' and breathin' soul into this effort, it makes the mind boggle to think what Etta could do in this context if really challenged or imaginatively used. Hope someone else picks up on this idea and runs with it.

□ KOOL MOE DEE: "All Night Long" (Jive 1307-1-JD-A)

Kool Moe Dee tells us he wants his women "deep...mentally, emotionally, and physically." Though he gives much verbiage to the first two, somehow it's the last that ultimately emerges as most important to him. Worth hearing just for the sample of King Floyd's early seventies hit "Groove Me," one of the sexiest songs of all time.

Albums

□ STEADY B: *Going Steady* (Jive/RCA 1284-1-J)

□ LADI LUV: *Anything Goes* (Joey Boy Records JB 3001)

Ladi Luv reminds you of what the little sister of MC Lyte or Queen Latifah

CASH BOX MICRO CHART

RAP LPs

December 9, 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	10
2	AS NASTY AS THEY WANNA BE (Luke Skywalker XR107)	2 Live Crew	19	
3	AND IN THIS CORNER... (Jive/RCA 1188)	D.J. Jazzy Jeff & the Fresh Prince	2	
4	THE ICEBERG/FREEDOM OF SPEECH...WATCH WHAT YOU SAY (Sire 26003)			
5	SEMINAR (Nasty Mix 70150)	Sir-Mix-a-Lot	11	3
6	NO ONE CAN DO IT BETTER (Atlantic 91275)	The D.O.C.	7	17
7	BIG TYME (MCA 42302)	Heavy D. & The Boyz	9	23
8	THE BIZ NEVER SLEEPS (Warner Bros. 9 26003)	Biz Markie	8	6
9	IT'S A BIG DADDY THING (Cold Chillin'/Reprise 25941-1)	Big Daddy Kane	6	10
10	EYES ON THIS (First Priority/Atlantic 91304)	MC Lyte	5	8
11	STRAIGHT OUTTA COMPTON (Priority/Ruthless 57102)	N.W.A.	10	39
12	LET'S GET IT STARTED (Capitol 90924)	M.C. Hammer	12	45
13	TOO SHORT (Jive/RCA 1149-1-J)	Too Short	13	43
14	THE CACTUS ALBUM (Def Jam/Columbia FCT 45415)	3rd Base	DEBUT	
15	EAZY DUZ IT (Priority 57100)	Eazy-E	16	45
16	IT TAKES TWO (Profile 1267)	Rob Base & D.J. E-Z Rock	18	45
17	PAUL'S BOUTIQUE (Capitol 92844)	Beastie Boys	17	17
18	ALL HAIL THE QUEEN (Tommy Boy 1022)	Queen Latifah	DEBUT	
19	UNFINISHED BUSINESS (Fresh LPRE 92012)	E.P.M.D.	14	17
20	YOUNGEST IN CHARGE (Profile 1280)	Special Ed	19	29
21	WALKING WITH A PANTHER (Def Jam/Columbia 45172)	L.L.Cool J	15	23
22	KNOWLEDGE IS KING (Jive/RCA 1182)	Kool Moe Dee	20	25
23	EVERYBODY WANTS SOME (Gucci/Hot Productions 3314)	Gucci Crew II	21	15
24	WRECKS-N-EFFECT (Motown 6281)	Wrecks-N-Effect	29	3
25	LOC-ED AFTER DARK (Delicious Vinyl/Island DV3000)	Tone Loc	22	39
26	THE MIC STALKER (Jive/RCA 1248)	Doctor Ice	28	4
27	GHETTO MUSIC: THE BLUEPRINT OF HIP-HOP (Jive/RCA 1187-J)	Boogie Down Productions	23	21
28	TWIN HYPE (Profile PRO 1281)	Twin Hype	24	19
29	YOU CAN'T HOLD ME BACK (Priority 5Awopme)	Dre & the Hardcore Committee	33	4
30	IN THA HOOD (On Top 9002)	Success-N-Effect	25	13
31	NOTORIOUS (Rhyme Syndicate/Epic 45298)	Donald D	34	4
32	BROTHER ARAB (Orpheus)	Arabian Prince	DEBUT	
33	TEENAGE LOVE (Def Jam/Columbia 38-08105)	Slick Rick	26	45
34	NO MORE MR. NICE GUY (Wild Pitch WPL2001)	The Gang Star	27	13
35	I GOTTA HABIT (Atlantic 82020)	Cool C	30	8
36	3 FEET HIGH AND RISING (Tommy Boy 1019)	De La Soul	31	39
37	2 HYPE (Select 21628)	Kid N' Play	33	45
38	A SHADE OF RED (Virgin 91269)	Redhead Kingpin	35	15
39	DROP THAT BOTTOM (Atlantic 82026)	L'Trimm	36	6
40	WILD & LOOSE (Capitol 90926)	Oaktowns 3.5.7	37	32



would be like: smart and sassy, tough in a non-threatening way. While the shadow of her bigger sister would still cover her, you could see the potential for her to be a formidable personality in her own right some day. Promising is her step into house on the track "Ladi of the House." (What else?)

Steady B., in his own way, is also in the shadow of more impressive talents. Though a solid and entertaining album, there are far more interesting and noteworthy artists pushing and experimenting with the limits, definitions and boundaries of the genre. Includes his own house cut, "Purple Haze."

□ VARIOUS ARTISTS: *Word 4* (Jive 1289-1-J)

□ VARIOUS ARTISTS: *Mr. Magic's Rap Attack Volume 5* (Profile Records)

Both these compilations manage to maintain a healthy balance between the crossover successes and those acts who are still known mainly to devotees of rap. The *Word 4* release is the true value, though, not only because it's a double album, but because the style is more varied: from political lyrics to those with decidedly less serious issues to deal with, from dance-oriented cuts to those with intentions to stir the mind, and of course, all the hybrids in between. All-star line-ups ensure that no listener comes away disappointed.

Ernest Hardy

PASSING ON: The entire history of jazz is so brief that, just a few years ago, you could go hear important players from the music's earliest days. In fact, **Eubie Blake** and **Alberta Hunter**—both of whom lived and worked well into the '80s—in a sense pre-dated jazz history.

Those days, for the most part, are over. I won't go into a list of those who died in the '80s, but, needless to say, the ranks of veteran players who were on hand through major innovations in jazz history are inexorably thinning. In 1980, for example, you could almost assemble **Count Basie's** entire 1937 orchestra; in 1990, you'd only find a handful of those players still alive.

What brings this to mind is the November 14 death of cornetist **Wild Bill Davison**, a blustery, no-nonsense traditional player who was a living link to the brand of roistering traditional jazz that developed in Chicago in the 1920s. Davison was a joy on and off the bandstand: a hard player, a hard drinker and a hard laugher; a man as quick with a racy anecdote as with a fiery solo; a man who, until the end, bubbled with enthusiasm for living and playing. Wild Bill Davison was 83.

Benny Carter, **Lionel Hampton**, **Danny Barker**, **Louis Nelson**, **Doc Cheatham**, **Jimmy McPartland**, **Art Hodes**, **Eddie Barefield**, **Stephane Grappelli**, **Buck Clayton**...there are a number of players still alive to whom names like **Bix Beiderbecke**, **Jelly Roll Morton**, **King Oliver** and **Fletcher Henderson** are not legends but ex-bandmates or employers. When Eubie Blake died, the last contemporary of **Scott Joplin** died; ragtime finally was left to the history books. When **Alberta Hunter** and **Sippie Wallace** died, the last of the great female blues singers of the '20s died, simple as that. Even the remaining original beboppers are few and far between, their ranks decimated as much by their lifestyles as age; but age is catching up with those who survived the jazz life and the early jazz death.

Jazz was born this century, and when this century passes, most jazz originators will have passed with it. The few who are still with us, as we enter the '90s, need to be cherished.

I'd also like to note the deaths of two other important jazz figures. Drummer **Freddie Waits**, a thunderous percussionist who was a very active member of the New York jazz scene for the past 20 years (the cliché "he played with everybody" almost fits) died November 25 of pneumonia and kidney failure at the age of 49. And **Rose "Chi-Chi" Murphy**, a pianist and singer who had a little dollhouse voice and enjoyed a measure of success in jazz clubs and cabarets in the '40s (and a revival at New York's *Cookery* in the '70s), died November 23 at the age of 76.

Lee Jeske

CONTEMPORARY JAZZ



December 9, 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	17
2	LETTER FROM HOME (Geffen 9-24245)	PAT METHENY GROUP	2	20
3	LOVE WARRIORS (Windham Hill JazzWH 0116)	TUCK & PATTI	3	24
4	MIGRATION (GRP 9592)	DAVE GRUSIN	4	9
5	POINT OF VIEW (MCA 6309)	SPYRO GYRA	5	22
6	TAKE TO THE SKIES (Intima/Enigma 73348)	RICHARD ELLIOT	6	17
7	TIME OUT OF MIND (Columbia OC 45253)	GROVER WASHINGTON JR.	7	7
8	COLOR RIT (GRP 9594)	LEE RITENOUR	8	9
9	JIGSAW (Atlantic 82027)	MIKE STERN	9	13
10	HAPPY ANNIVERSARY CHARLIE BROWN (GRP GR 9596)	VARIOUS ARTISTS	10	5
11	AURA (Columbia C2X 45332)	MILES DAVIS	11	5
12	THE SPIN (MCA 6304)	THE YELLOWJACKETS	12	17
13	FLAT OUT (Grammavision/Mesa 79400)	JOHN SCOFIELD	13	17
14	MIDNIGHT TRAIN (Optimism 3216)	MAX GROOVE	14	7
15	CURRENT EVENTS (Verve Forecast/PolyGram 839 388)	CURRENT EVENTS	15	7
16	STORYTELLING (Columbia FC 45252)	JEAN LUC PONTY	16	15
17	SO FAR SO CLOSE (Blue Note/Capitol 90905)	ELIANE ELIAS	17	20
18	AMANDLA (Warner Bros. 9/25873)	MILES DAVIS	18	26
19	TOURIST IN PARADISE (GRP 9588)	THE RIPPINGTONS	19	26
20	ANDY NARELL (Atlantic 81938)	ANDY NARELL	20	3
21	ON SOLID GROUND (MCA 6237)	LARRY CARLTON	21	32
22	THE PROMISE (Columbia FC 45215)	KIRK WHALUM	22	24
23	EAST (Hiroshima Epic 45022)	HIROSHIMA	23	37
24	BOTTOM'S UP (Atlantic 81978)	VICTOR BAILEY	24	28
25	T LAVITZ AND THE BAD HABITZ (Intima/Enigma 73512)	T LAVITZ	25	17
26	SKY LIGHT (Verve Forecast/PolyGram 837 696)	RICARDO SILVEIRA	26	28
27	HUMAN FEEL (Human Youth Records HU 11)	HUMAN FEEL	27	5
28	NIGHT AFTER NIGHT (Elektra 60778)	GEORGE DUKE	28	20
29	SPY VS. SPY (Elektra/Musician 9 60844)	JOHN ZORN	29	11
30	MORNING PIPE (Verve Forecast 839307)	NESTOR TORRES	30	3
31	TIMES ARE CHANGING (Blue Note 90905)	FREDDIE HUBBARD	31	24
32	REAL LIFE STORY (Verve Forecast/PolyGram 837 697)	TERRI LYNE CARRINGTON	32	37
33	SPELLBOUND (Warner Bros. 25781)	JOE SAMPLE	33	34
34	WHISPERS AND PROMISES (Warner Bros. 25902)	EARL KLUGH	34	26
35	BLACK WATER (Columbia FC 44316)	THE ZAWINUL SYNDICATE	35	24
36	NEW YORK VOICES (GRP GR 9589)	NEW YORK VOICES	36	18
37	BEFORE WE WERE BORN (Elektra/Nonesuch 608843)	BILL FRISELL	37	32
38	HEART'S HORIZON (Reprise 25778)	AL JARREAU	38	47
39	DANCING WITH THE LION (Columbia OC 45154)	ANDREAS VOLLENWEIDER	39	34
40	IVORY DREAM (Atlantic 81938)	BOBBY LYLE	40	36

JAZZ PICKS

PAQUITO D'RIVERA: *Tico! Tico!* (Chesky JD34)

This reedman's first album since parting with Columbia is also one of his best. Not only does he commune with his Cuban roots in a big way (the title track's an example), but he communes with other Latin American roots (Venezuelan and Brazilian) and plays *mucho* clarinet. Snappy contemporary Cubop.

DAVID CHESKY: *Club De Soul* (Chesky JD33)

This keyboardist, one of the Cheskys behind for this small classical and jazz label (his brother's the other), will be remembered by some for *Rush Hour*, a big band fusion album on Columbia in the '70s. Here he favors a soft, subtle new age/romantic jazz sound—Brazilian rhythms under lovely, gentle melodies.

GENE HARRIS AND THE PHILIP MORRIS SUPERBAND: *Live at Town Hall* (Concord Jazz CJ-4397)

The cigarette people sponsor a big annual world tour; this was the first concert by this year's ensemble: a Gene Harris big band stuffed with ringers ("Sweets" Edison, James Moody, Ray Brown, Ralph Moore, Herb Ellis...). Ernie Andrews and Ernestine Anderson sing. Chopped liver this is not.

LARRY CARLTON: *Christmas at My House* (MCA 6322)

At Carlton's house at Christmas, Carlton plays Yule songs on the guitar. No surprise, but he's probably better than the guitarist at your house at Christmas.

DEE DEE BRIDGEWATER: *Live in Paris* (MCA 6331)

Shameless oversinging mars the welcome return of vocalist Bridgewater, who made such a strong impression in the mid-'70s with the Thad Jones/Mel Lewis band. She's got the pipes, but she wrings the life out of these standards.

MARJORIE-JEAN

Marjorie-Jean Losing My Mind

*Superbly recorded
and for listeners
with impeccable
taste, Marjorie-
Jean's bright and
inspiring voice
treats us to jazz
and Broadway
standards on her
debut recording,
"Losing My Mind".*

Leslie Knight
KSCM 91.1 FM

Photography by Ron Croft

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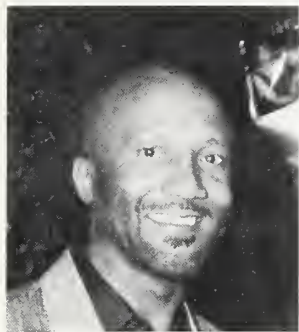
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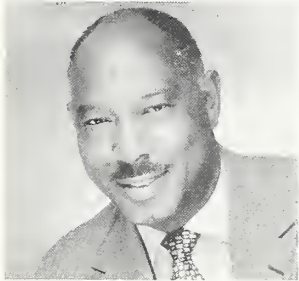
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BOB LONG SPEAKS ON GOSPEL



BOB LONG

community Choir, the Clark Sisters, the Richard Smallwood Singers, the Mighty Clouds of Joy, Douglas Miller, Bryan Duncan and thirteen-year-old sensation DeLeon Richards. Recent signings to Word Records include Helen Baylor and O'Lando Draper & the Associates. Look for releases on these new signees in early 1990.



JAMES BULLARD

Mike Rapp handles all of the designs for poster and advertising layouts. Todd Chapman handles the Christian radio promotions. Denise Marcia handles the A&R activities for the gospel music division of Word Records. Word also possess the largest sales force in gospel music with a team of twenty-three industry professionals around the country, plus offices in London, England and Australia.



JOYCE LOGAN

REJOICE IN LOS ANGELES: It was announced on November 21, 1989 by Stevie Wonder (a member of the West Angeles Church of God in Christ) that he would be headlining a benefit concert, "Rejoice in Los Angeles," Saturday, January 6, 1990, at the Great Western Forum, with the proceeds benefitting **The Inner City Foundation For Excellence in Education.** The foundation was formed to help combat the crisis-level educational problems in our inner city schools, where over fifty percent of minority students are high school dropouts.

Wonder will head a roster of musical artists, including **Los Cruzados** and other musical acts to be announced shortly, in an effort to raise funds for better schooling and scholarships for inner city students and to raise public awareness of the rising catastrophic educational problems exacerbated by drugs, gangs and violence in the inner city neighborhoods.

Reverend Leroy Walker, executive director of the Inner City Foundation, spoke of the goals the organization hoped to accomplish through events such as "Rejoice in Los Angeles" concert, which include "financially assisting students and schools through scholarships, implementation of teachers' salaries, the raising of public awareness to the necessity of reaching children at the elementary school level to encourage their staying in school through high school graduation and then going on to college."

Wonder also announced at the press conference that the grand finale of the concert, produced by **Palazzo Production**, will be a celebrity choir, which Wonder will be coordinating. Already confirmed for the choir are: (in alphabetical order) **Barry Bostwick, Vicki Carr, Larry Carroll, Clifton Davis, Marla Gibbs, Danny Glover, Robert Guillaume, Louis Gossett, Jr., Breigh Kelly, Jared Martin, Alley Mills, Denise Nicholas, Edward James Olmos, Sheryl Lee Ralph, Charlene Tilton, Willie Tyler & Lester and Michael Winslow.** It is such a blessing to see so many top-named individuals lending their time and support to a needy cause: working for the betterment of quality education for our leaders of tomorrow, our youth.

A.I.R. HOLIDAY RELEASES: As we enter into this holiday season, Atlanta International Records gives you three new gifts of music:

FIRST-CLASS PROFESSIONAL: In the field of gospel music you will meet some of the most sincere and caring people in the world. As with any business or profession there are those who just stand out. In gospel music the name that comes right to the top is **James Bullard**, general manager of the gospel music division of **Word Records**. Word Inc is a Dallas based subsidiary of the entertainment conglomerate Capital Cities/ABC, known industry-wide as the largest company in the gospel music arena.

The roster of artists include contemporary Christian music's biggest stars: **Amy Grant, Shirley Caesar** and **Sandi Patti**. Other artist on the growing list include **Albertina Walker, Milton Brunson & the Thompson Community Choir**, the **Clark Sisters**, the **Richard Smallwood Singers**, the **Mighty Clouds of Joy**, **Douglas Miller, Bryan Duncan** and thirteen-year-old sensation **DeLeon Richards**. Recent signings to Word Records include **Helen Baylor** and **O'Lando Draper & the Associates**. Look for releases on these new signees in early 1990.

James (a member of the West Angeles Church of God in Christ) is one of the most respected business professionals and leaders in the world of gospel music. Of course James could not do so many marvelous things to help so many people without the benefit of other top professionals on his team. **Joyce Logan**, an industry pro with over fifteen years in the business, is assistant marketing director. **Marilynn Winters** is Midwest regional promotional director. **George Scott** is Southern regional promotional director.

Congratulations to James Bullard and his outstanding team on a tremendous decade of delivering some of the world's finest gospel music for us to enjoy. Those of us who know, love and respect you and your great love for mankind believe that the decade of the '90s will witness the continual growth of Word Records, James Bullard and your team of professionals.

CASH BOX MICRO CHART

BLACK GOSPEL TOP 40 ALBUMS

December 9, 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	12
2	WHO'S ON THE LORD'S SIDE (Savoy 14794)	Rev. Timothy Wright	10	12
3	ON THE THIRD DAY (Malaco 4435)	Jackson Southernaires	6	12
4	TOTAL VICTORY (Light 7115720207)	Vicki Winans	11	12
5	WONDERFUL (Light 7115720215)	Bo Williams	17	12
6	WE'RE GOING TO MAKE IT (Savoy 14795)	Myrna Summers	5	12
7	LIVE IN CHICAGO (Rejoice WR-WC CD8385)	Shirley Ceasar	2	12
8	CAN'T HOLD BACK (Light 7115-720-282)	L.A. Mass Choir	18	10
9	SO SATISFIED (Air 10135)	Luther Barnes & Redd Budd Gospel Choir	7	12
10	HEROS (Light 7115720231)	N.J. Mass Choir	16	12
11	AVAILABLE TO YOU (Rejoice WR-WC 8418)	Rev. Milton Brunson	4	12
12	FLOWING (Malaco 4434)	Truthettes	3	12
13	BREATHE ON ME (Savoy 7097)	James Cleveland	29	7
14	LET THE HOLY GHOST LEAD YOU (Malaco 6002)	Florida Mass Choir	8	12
15	AIN'T LIFE WONDERFUL (Malaco 4420)	The Williams Brothers	28	7
16	YOUNG ARTIST FOR CHRIST (Sound of Gospel 2D184)	Young Artist for Christ	30	7
17	MIGHTY CLOUDS OF JOY (Rejoice WR-WC 8427)	Night Song	9	12
18	HEAVEN (Sparrow SPR 1169)	B.B. & C.C. Winans	12	12
19	JOY THAT FLOODS MY SOUL (Sparrow SPR 1173)	Tramaine Hawkins	13	12
20	CONQUEROR (Rejoice WR-WC 8400)	Clark Sisters	15	12
21	MY TIME IS NOT OVER (Word 7015030292)	Albertina Walker	21	12
22	BACK TO BASICS (Malaco 4431)	Pilgrim Jubilees	14	12
23	LIVE IN MEMPHIS (Command CRN 1013)	Nicholas	22	12
24	WE'VE GOT THE VICTORY (Savoy 7093)	Georgia Mass Choir	19	12
25	NO GREATER LOVE (Savoy 14788)	Keith Pringle	20	12
26	NEW DIRECTIONS (Meltone 1505)	Soul Stirrers	25	9
27	I REMEMBER MOMMA (Word/A&M 8447)	Shirley Ceasar	DEBUT	
28	LIVE IN ST. LOUIS (Savoy 7096)	Gospel Music Workshop of America	24	12
29	I KNOW WHAT PRAYER CAN DO (I AM WR-WC 8432)	Jesse Dixon	23	12
30	CHILDREN IN PRAISE VOL. 1 (Sparrow 1190)	The West Angeles C.O.G.I.C.	33	7
31	MOVING BY SPIRIT (Sound of Gospel 186)	J.L. Ferrell/N.Y. Seminar Mass Choir	DEBUT	
32	GOT MY TICKET (WFL/Spektra 2623)	Washington State Mass Choir	DEBUT	
33	GOD IS A GOOD GOD (Sound of Gospel SOG-177)	Keith Hunter & the Witness for Christ Choir	35	5
34	WILL YOU BE READY (Light 7115720193)	Commissioned	31	12
35	WE NEED TO HEAR FROM YOU (Word WR 8443)	DeLeon	36	3
36	SAINTS IN PRAISE (Sparrow SPR 1189)	The West Angeles C.O.G.I.C.	37	5
37	AND THEY SANG A HYMN (Sound of Gospel SOG-179)	Thomas Whitfield & Co.	38	5
38	AWESOME (I AM WR-WC 8391)	Calvin Bridges	27	12
39	I LEARNED MY LESSON WELL (Meltone 1508)	Melvin Couch	26	12
40	THE STORM IS OVER (Savoy 14796)	Bishop Jeff Banks	32	12

Reverend Janice Brown, the O'Neal Twins and Luther Barnes & the Red Budd Gospel Choir.

Reverend F.C. Barnes & Reverend Janice Brown—I know you have seen these names in lights. Together they have encouraged the hearts of many, singing songs written by both of them. However, Reverend Brown has always had a deep love for the standard traditional hymns. Given the opportunity to record her favorite hymns, she jumped at the chance. "The hymns have always been an inspiration to me," Brown says, but "it was not until I accepted Jesus in my inner being that the lyrics became a reality." Reverend Brown is proud of her debut solo album. Give a listen to these potential hit singles "Come to the Garden," "Fly Away" and "Amazing Grace."

The O'Neal Twins of St. Louis have released another great album. Unlike their previous live recordings, this new one was recorded in a studio. Edgar and Edward gathered together a group of singers and musicians from the Washington, D.C. area to record this awesome album. You will notice the rich vocal blends and fine instrumentation in each cut. The title track "I Won't Be Silent Anymore" was recorded with the Church of God in Christ in mind. That is the official theme of the C.O.G.I.C. Listen to these potential hits "I Won't Be Silent Anymore," "When Praises Go Up," and "I Can't Let a Day Go By."

The long-awaited Christmas album by Luther Barnes & the Red Budd Gospel Choir, entitled *It's Christmas Time Again*, is finally here. People everywhere have always enjoyed Luther Barnes' song ministry. One can feel his sincerity to God through his music. This album is filled with Christmas joy. From the choir renditions of "Jesus, Oh What a Wonderful Child," "Mary Had a Baby," and "For Unto Us a Child Is Born," to the solo tracks "White Christmas," and "There Is Room For Thee," you will be uplifted. So, this year, spend Christmas time with Luther Barnes & the Red Budd Gospel Choir.

Bob Long



THE TOP BRASS AT CBS DISCOS

YOU CAN'T DISCUSS TROY WITHOUT MENTIONING THE HORSE: Similarly, one can't discuss the U.S. Hispanic music market without dealing with **CBS Discos**. A historical analysis of its reported 40% market share reveals a focused pursuit of several principle strategies. One thrives on maintaining the superstar status of their renowned top sellers. Another is geared to the development of other *artistas vendedores*, evinced by the eventual success of **Braulio, Luis Enrique** and **Ana Gabriel**. Additionally, and to the amazement of the most prudent industry minds, CBS Discos continues to exert a vigorous A&R approach—a behavior befitting a dilapidated division rather than an acknowledged industry leader, with a slew of curious captures: **Hansel, Lucia Mendez, Franco de Vita, Luis Angel, Willie Colon, and Emmanuel**.

A less obvious shuffling has been taking place on the executive level, dating back to 1987 when **George Zamora**, the original *Caballo de RCA*, trotted to Discos along with **Angel Carrasco**. Other moves followed. **Al Zamora** was named National Director of Promotion, as brother George and Carrasco were made vice presidents of marketing and A&R, respectively. The West Coast A&R department was eliminated, concentrating its operations in Miami. Popular **Jesus Godoy** was charmed back to the ranks, one of various inner promotions and expansions in the promotion and sales corps. With these activities occurring almost simultaneously, suspicious minds have been wondering whether CBS Discos will succumb under the weight of its own success.

If anyone is worried by such thoughts, no one shows it. Even the most probing questions are fielded with a first baseman's dexterity. When asked about the perceived difficulty in breaking new acts on radio, considering the label's continuously growing roster of stars, Al Zamora didn't hesitate. Faster than he can order white-rice-and-black-beans at Miami's Versailles Restaurant, the younger Zamora dispelled the fallacy.

"Don't let anyone kid you. When you got the horses we do," he stated in an equine metaphor of Discos' top acts, "programmers become more responsive to breaking the new acts." Older brother George claimed "there are no secrets other than hard work and careful planning," and cited as examples its centralized shipment system from Miami, wholesalers and distributors programs implemented specifically for Christmas, and an aggressive TV advertising campaign in most major markets. Label head **Frank Welzer**, while quick to credit the ever-present support from CBS Records in New York, also pooh-poohed the "rest-on-our-laurels" notion when he stated "we have to continue building this organization."

Welzer, a veteran of two decades in CBS, also alluded to monitored changes in the purchasing habits and domestic relocation of Hispanics in the United States and Puerto Rico, as a result of its continuous assimilation into mainstream America, and rising per-capita disposable income. Nonetheless, Welzer claims, this audience remains loyal to Hispanic musical products, but is forced to buy them at retailers that may not be used to carrying latin products.

"We feel that non-Hispanic accounts offer a tremendous possibility for sales growth," Welzer said. Other areas mentioned by Welzer for future label expansion were publishing, with its inherent benefits derived from promotional packaging ties, and the marketing of its artists' video.

Still, the road ahead is not paved with rose petals. Spanish-language radio and TV have long been reluctant to match the various labels' real commitment to make latin rock popular in the U.S. market. CBS Discos executives, however, are encouraged by a perceived attitudinal change in stations in Puerto Rico, Miami and the West Coast. With these and other hopes baking in the oven, it isn't difficult to understand Welzer's summation of CBS Discos' general philosophy when he said "it is our responsibility to take all of our artists to their next career level, to make them more popular, to expose them to bigger and broader audiences."

One gets the feeling that complacency is nowhere in sight with the corporate horses at CBS Discos' stable.

COCINANDO BESTOWS ITS FIRST 1990 KEKO JONES AWARD to **Dick Asher** who, until recently, headed **PolyGram Records**. A consistent friend of the Hispanic music industry, Asher spearheaded the creation of CBS Discos a decade ago. More important for our profession, he made himself accessible to not-so-important reporters, as he did several years ago to this scribe to explain the creation of PolyGram Latino—which he also fostered—and its expected future, months before its top executive was hired. I found Asher to be thoughtful, straightforward, honest and modest with his answers, qualities rarely found in a business where hype and self-promotion are everything. Just as I am sure not-yet-appointed successor **Bob Jamieson** will continue the Latino tradition commenced by Asher, so will his new employer or collaborator benefit from the aforementioned character assets. Godspeed, Dick Asher, wherever you may go.

Tony Sabournin

CASH BOX MICRO CHART

CHICAGO LATIN LPs

1	ANA GABRIEL (CBS Discos)	Tierra de nadie	DEBUT
2	LUIS ENRIQUE (CBS Discos)	Mi mundo	DEBUT
3	FRANCO DE VITA (CBS Discos)	Te amo	DEBUT
4	LOS BUKIS (Fonovisa)	Y para siempre	DEBUT
5	BRONCO (Fonovisa)	A todo galope	DEBUT
6	JOAN SEBASTIAN (Musart)	Con tambora, Vol. II	DEBUT
7	GRUPO EL PADRINO (ABS)	Un buen perdedor	DEBUT
8	FRANKIE RUIZ (TH/Rodven)	Mas grande que nunca	DEBUT
9	RICARDO MONTANER (TH/Rodven)	En la cima del cielo	DEBUT
10	LOS YONICS (Fonovisa)	Frente a frente	DEBUT

December 9, 1989 The grey shading represents a bullet, indicating strong upward chart movement.

Total Weeks ▼
Last Week ▼

CASH BOX MICRO CHART

MIAMI LATIN LPs

1	DYANGO (EMI/Capitol)	Suspiros	DEBUT
2	JULIO IGLESIAS (CBS Discos)	Raices	DEBUT
3	CHAYANNE (CBS Discos)	Chayanne	DEBUT
4	EDDIE SANTIAGO (TH/Rodven)	Invasion de la Privacidad	DEBUT
5	SONORA MATANCERA (TH/Rodven)	65 Aniversario	DEBUT
6	WILLIE CHIRINO (CBS Discos)	Acuarela del Caribe	DEBUT
7	ANA GABRIEL (CBS Discos)	Tierra de nadie	DEBUT
8	ISABEL PANTOJA (BMG/Ariola)	Se me enamora el alma	DEBUT
9	LOS BUKIS (Fonovisa)	Y para siempre	DEBUT
10	WILLIE COLON (Fania)	Top Secrets	DEBUT

December 9, 1989 The grey shading represents a bullet, indicating strong upward chart movement.

Total Weeks ▼
Last Week ▼

LATIN PICKS

□ BONGO-LOGIC: *Cha-Cha Charanga* (Rocky Peak Records RP52752)

Bongo-Logic defies, pardon the pun, all logic, as it is the rarest form of production in the tropical genre. First it is completely instrumental, an anomaly in a market where vocalists are so deified by radio and public alike. Second, it is a charanga—a sound made popular in the U.S. during the early '60s by the late Charlie Palmieri and Johnny Pacheco and that refuses to die, in spite of reports to the contrary. Third, it reeks with dancing swing and exquisite execution. Fourth, if you are born with two left feet that render you physically unable to follow your body's dancing dictates, just groove to it next to your loved one, for *Cha Cha Charanga* lends itself to more than one purpose. Another jewel not readily at hand; yet the effort of searching it out will be worth it.

□ ORQUESTA REVE: *La Explosion del Momento!* (Realworld 91301)

An unheralded compilation of some of the better tunes by Cuba's Orquesta Reve, which in recent years has matched Los Van Van in popularity. It would be a mistake for American ears to equate Reve's *changui* sound with salsa (a mistake made by the inner sleeve). The uniqueness of Reve's sound lies in the addition of batatas and the subtraction of bongos in the rhythm section to provide a base for violin and trombone melodies. This, in turn, forces the dancers to rely more on skin slaps for the swing. But don't get too comfortable, because Reve's minions are experts in unexpected breaks, especially to introduce half-coros or contra-coros—an exclusive Reve trait. This is a "must buy," since your local commercial radio station is highly unlikely to play it for political reasons. Plus, I am sure the distributing arm of Virgin Records doesn't know that with a minor marketing effort, based on a latent closet core-market, this album could outsell 75% of current salsa releases. What a shame.



LUCINDA WILLIAMS

LUCINDA, HANK & TED: Recently I had the privilege of interviewing country/blues singer **Lucinda Williams**, whose latest release, the five-song EP *Passionate Kisses* (Rough Trade), follows up her successful '88 Rough Trade debut *Lucinda Williams*. Her first two albums were recorded for Folkways in the '70s.

The night before we spoke she had performed for the *Saturday Night Live* reunion party, and was anticipating a few days off in Los Angeles. She is currently touring New Zealand.

Cash Box: *Over what period of time were the songs for the album written?*

Lucinda Williams: They span a period of about eight years. The earliest ones, "Abandoned" and "I Just Want to See You So Bad," were both written in about 1980. They go back pretty far because I hadn't recorded in all that time.

CB: *Did you have the band in mind when you wrote the songs or was it purely from a solo viewpoint?*

LW: I wrote them for just me and the guitar. I've always had that approach pretty much. I'm not really used to thinking about the songs arranged for the band until they come in.

This is the way we recorded the album—hardly any pre-production stuff. Everything was real trial and error.

To me the mark of success for this kind of music is taking your so-called folk kind of stuff and putting a band to it without making it sound like a pop song—trying to keep the arrangement but changing it just a little bit.

CB: *Are you a prolific songwriter?*

LW: I go in spurts. I can go for months without writing anything...well, I don't really want to admit that! Then I'll write four or five songs together. I get on a roll. The better songs do take a little bit longer, though.

CB: *Was it a conscious decision to make your songs such personal statements?*

LW: It's never a conscious decision on my part. It rolls and flows out of me like eating, sleeping or breathing. It's second nature to me.

CB: *Considering all the time one has to write their first album, do you feel pressured to come up to par for the second one?*

LW: I still have a lot of material that I've written. We were going to go in and record some bonus tracks for the CD but we ran out of time in the studio.

CB: *How do you feel about the "struggling artist drawing all her inspiration from hard times" question?*

LW: Well, I'm still struggling internally, I don't think that changes, really. I don't like to perpetuate this myth that you have to be miserable and suffering to write. I think you have to have experienced things and maybe there is suffering in that experience.

I feel better as a person when I have a roof over my head and I don't have to worry about the rent and so forth. For me, that makes it more comfortable to write and I don't have to be bummed out because I'm working a day job and not able to play music. It's not an issue whether I'm going to be able to write or not. There is always going to be another struggle to write about. There's a lot to draw upon that I have suffered through that I haven't written about yet. I feel like I've barely touched the tip of the iceberg as far as

what I can write about. So far I've only dealt with interpersonal relationships and I'd like to try and focus on some other things.

CB: *Did the Southern literary heritage influence your writing?*

LW: I read a lot of that type of stuff growing up and I was very drawn to that whole vision—like Flannery O'Connor and Faulkner, getting into the psyche of the person and seeing what's behind the closed doors, the darker side of life. It deals with more than just what's on the surface.

CB: *You've told me you were bored with the folk scene in the '70s?*

LW: What folk scene?! There was some semblance of a folk scene. I was studying cultural anthropology in Texas at that time. That lasted for a couple semesters. I bounced around like a crazy person for a while then I got a gig in New Orleans, which was my first real paying gig, then out to California, then to Nashville, back to Arkansas, then ended up in Austin in '74.

There was a strong acoustic music scene happening there at the time and I was able to thrive on that. I moved to Houston in '76 and that's where I met Nanci Griffith and Lyle Lovett. In Austin I got to be friends

with Jimmie Dale Gilmore and Joe Ely. I had a really good support group of people around me. Getting a record deal was not the foremost thing on everyone's mind though, not in Austin in 1974. People were having too much fun.

You've gotta be a certain kind of person to stay with it. You can't get all uptight and worried about the future. You have to know that you're eventually gonna make it, but at the same time you have to be able to go day to day, month to month. The climate was different then. Things were cheaper and it was easier to live.

CB: *Current projects?*

LW: I'm working on this compilation album that's going to come out on Demon Records. I'm doing some Nick Drake songs. It's sort of a tribute to folk artists who've passed away. I'm also doing some singing on the next Koerner, Ray & Glover album, too. I have a lot of work starting to pop up.

Ken Micallef

■ ROOTS PICKS

□ **ALBERT KING: *King of the Blues Guitar* (Atlantic 8213)**

This soulful, varied set was recorded between 1966 and 1968 and is some of the finest blues of the period. King was in his prime and his insatiable guitar playing is in full force, as is his smooth vocal delivery.

Backed by Booker T and the MGs and the wonderful Memphis Horns, every song here is a treasure and is a testament to the legacy of this King of the Blues Guitar. A must.

□ **BIG JOE & THE DYNAFLOWS: *Good Rockin' Daddy* (Powerhouse 106)**

Energetic, funky, jump blues that'll move your butt and make your chops bust your face from grinnin' so hard. Well produced, strongly played and guaranteed to log more time on your turntable than it will in its dust jacket. Hot stuff.

□ **VARIOUS ARTISTS: *A Tribute to Woody Guthrie* (Warner Bros. 26036-2)**

Selections from the original LPs recorded at Carnegie Hall ('68) and the Hollywood Bowl ('70) make up this CD reissue (with added CD-video). Highlights include appearances by Arlo Guthrie, Odetta, Joan Baez, Pete Seeger, Judy Collins, Tom Paxton, Richie Havens and Jack Elliott. The three cuts by Dylan and the Band make this one worth the effort even if digital reveals some raggedness.

□ **ROY ORBISON AND FRIENDS: *A Black and White Night* (Virgin 91295-2)**

If you've already viewed the cable video of this event you may be surprised at the audio portion all by its lonely. The video is a visual treat aided by the presence of Messrs. Costello, Springsteen, Waits, Browne and Burton, not to mention Ms. Raitt, Warnes and lang. But blind listening reveals a somewhat unexciting performance until near the set's end when Orbison delivers with the best version ever of Costello's "The Comedians" followed by his own "Oh Pretty Woman." Subsequent viewing of the video underscores the holes. Thus, the CD can only be recommended to Orbison devotees and Springsteen/Costello collectors.

CASH BOX CHARTS

TOP R&B SINGLES

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

December 9, 1989



#1 Single: Luther Vandross



#1 Debut: Michelle #78



To Watch: Michael Cooper #50

Total Weeks ▼
Last Week ▼

Total Weeks ▼
Last Week ▼

1	HERE AND NOW (Epic E2 45320)	Luther Vandross	1	9	52	WHAT YOU NEED (Motown 1978)	Stacy Lattisaw	39	8
2	IT'S THE REAL THING (Mercury 816 008)	Angela Winbush	3	10	53	DID'NT I (BLOW YOUR MIND) (Columbia 38-68960)	New Kids On the Block	44	7
3	HOME (MCA 53712)	Stephanie Mills	2	13	54	DON'T CHA' THINK (Virgin 99143)	After 7	65	5
4	KNOCKIN' ON HEAVEN'S DOOR (Warner Bros. 7-22865)	Randy Crawford	8	11	55	MISS YOU MUCH (A&M 1445)	Janet Jackson	45	15
5	JUST CALL MY NAME (Def Jam 38-69072)	Alyson Williams	7	12	56	OWWWW! (MCA 53736)	Chunky A	62	3
6	I AIN'T NOTHIN' IN THE WORLD (Atlantic 7-88826)	Miki Howard	10	11	57	STATE OF ATTRACTION (Tabu/CBS ZS4 6900)	Rhonda Clark	46	16
7	ALL OF MY LOVE (Capitol V-15493)	Gap Band	12	7	58	FRIENDS B-4 LOVERS (Columbia 38-73110)	Full Force	64	5
8	(DON'T U KNOW) I LOVE YOU (Atlantic 7-88831)	Chuckii Booker	4	15	59	SISTER ROSA (MCA 53730)	James "J.T." Taylor	47	6
9	TENDER LOVER (Solar/E.P.A. ZF4 47003)	Babyface	18	7	60	LIVING LARGE (Virgin)	E. U.	60	6
10	EVERYTHING (MCA 53714)	Jody Watley	5	14	61	PARTYMAN (Paisley Park Warner Bros. 7-22814)	Prince	48	15
11	PERSONALITY (Arista 1-9890)	Kashif	6	12	62	SUPER LOVER (A&M 12317)	Barry White	63	12
12	YO MISTER (MCA 53728)	Patti Labelle	14	8	63	WALK ON BY (Next Plateau 50111)	Sybil	70	2
13	CAN I? (Geffen 7-22795)	David Peaston	17	9	64	HIGHER THAN HIGH (Paisley Park 7-22907)	Tony Lemans	55	7
14	DR. SOUL (Atlantic 7-88812)	Foster/McElroy	16	10	65	BACK TO LIFE (Virgin 7-99171)	Soul II Soul	59	18
15	SOMEBODY FOR ME (Uptown 53718)	Heavy D. & The Boyz	9	11	66	TAKE GOOD CARE OF YOU AND ME (Arista AS1-9901)	Dionne Warwick & Jeffrey Osborne	61	8
16	FOOLISH HEART (Wing 889 878-7)	Sharon Bryant	19	11	67	SCANDALOUS (Paisley Park/Warner Bros. 4/7-22824)	Prince	77	2
17	RHYTHM NATION (A&M 1455)	Janet Jackson	24	5	68	JUST A FRIEND (Cold Chillin'/Warner Bros. 7-22900)	Biz Markie	53	7
18	I JUST WANNA LOVE YOU (Polydor 889-9107)	Main Ingredient	21	10	69	BUST A MOVE (Delicious Vinyl/Island 105)	Young M.C.	66	18
19	LOVE HAS GOT TO WAIT (Orpheus 72257)	Eric Gable	22	8	70	CAN WE SPEND SOME TIMEY (Columbia 38-738028)	Surface	82	2
20	WHATCHA GONNA DO? (RCA 9094)	Tyler Collins	23	8	71	GIMME YOUR LOVE (Arista 9884)	Aretha Franklin & James Brown	67	9
21	DON'T TAKE IT PERSONAL (Arista AS1-9875)	Jermaine Jackson	11	15	72	I'M IN DANGER (Capitol 444161)	Mother's Finest	69	17
22	LET'S GET IT ON (Island 96522)	By All Means	26	8	73	AIN'T NOTHIN' LIKE THE LOVIN' WE GOT (Malaco 2157)	Shirley Brown With Bobby Womack	83	3
23	I'M STILL MISSING YOU (Tabu 69054)	S.O.S. Band	13	14	74	TALK TO MYSELF (Geffen 7-22936)	Christopher Williams	71	19
24	SERIOUS HOLD ON ME (EMI 50231)	O'Jays	33	8	75	WHAT CAN I DO (EMI 50111)	Pieces Of A Dream	87	2
25	I THINK I CAN BEAT MIKE TYSON (Jive 1282)	D.J. Jazzy Jeff/Fresh Prince	25	6	76	(I'LL BE YOUR) DREAM LOVER (Sam 5004)	Richard Rodgers	90	2
26	SILKY SOUL (Warner Bros. 7-22738)	Maze Featuring Frankie Beverly	34	5	77	TURN IT OUT (Profile 5275)	Rob Base	84	2
27	I'LL BE GOOD TO YOU (Qwest/Warner Bros. 22697)	Quincy Jones	36	5	78	NO MORE LIES (Ruthless Atlantic 7-99149)	Michelle	DEBUT	
28	I'M NOT SOUPPED (Atlantic 88818)	Troop	15	12	79	ALL MY LOVE (Capitol 44429)	Peabo Bryson	72	18
29	ROCK WIT' CHA (MCA 53652)	Bobby Brown	20	16	80	EVERY MOMENT (MCA 53707)	Deniece Williams	80	3
30	YOU ARE MY EVERYTHING (Columbia 38-69016)	Surface	27	16	81	NEVER GIVE UP (Mercury/Polygram 876 073-7)	Kool & The Gang	73	6
31	PUMP UP THE JAM (SBK 19701)	Technotronic featuring Felly	42	4	82	I DESIRE (Columbia 38-73020)	Newkirk	74	4
32	REAL LOVE (Atlantic 7-88816)	Sky	38	7	83	PEABO BRYSON (Capitol 44481)	Peabo Bryson	DEBUT	
33	EVERYTIME I TRY TO SAY GOODBYE (Virgin 7-99180)	Cheryl Lynn	28	14	84	HELP (Tommy Boy/Warner Bros. 7-22813)	Timmy Gatling	75	4
34	BLAME IT ON THE RAIN (Arista 1-9904)	Milli Vanilli	40	6	85	I WANNA COME BACK (Warner Bros. 22863)	James Ingram	76	17
35	MAKE IT LIKE IT WAS (Columbia 38-73022)	Regina Belle	43	5	86	PRINCIPAL'S OFFICE (Delicious Vinyl 7-99137)	Young M. C.	DEBUT	
36	YOU'LL NEVER WALK ALONE (Warner Bros. 7-22748)	The Isley Brothers	41	7	87	SLOW DOWN (Warner Bros. 7-22858)	Karyn White	78	11
37	BABY COME TO ME (Columbia 38-68969)	Regina Belle	29	18	88	I WANNA BE WHERE YOU ARE (Polydair 876 762-7)	Will Clayton	DEBUT	
38	LICENSE TO CHILL (Jive 1279-4-JS)	Billy Ocean	30	7	89	ELECTRIC BOOGIE (Mango Island 7832)	Marcia Griffith	79	3
39	KISS YOUR TEARS AWAY (Columbia 38-69077)	Lisa Lisa & Cult Jam	31	11	90	HEAVEN (Island 7-99136)	Miles Jaye	DEBUT	
40	I WANNA BE RICH (Solar 74005)	Calloway	49	5	91	PUT YOUR MOUTH ON ME (Columbia 38-68897)	Eddie Murphy	81	20
41	OOH BABY BABY (Warner Bros./Reprise 7-22489)	Zapp	32	12	92	SMOOTH OPERATOR (Warner Bros. Cold Chillin' 7-22867)	Big Daddy Kane	85	15
42	NO FRIEND OF MINE (Warner Bros. 7-22769)	Club Nouveau	54	5	93	REALISTIC (Verdenna 7026/A&M)	Shirley Lewis	86	4
43	RICH GIRLS (EMI 56142)	R.J.'s Latest Arrival	50	7	94	DON'T MAKE ME OVER (Next Plateau 50107)	Sybil	88	17
44	NEW JACK SWING (Motown 1979)	Wrecks-N-Effect	35	14	95	WHY YOU WANNA LOVE ME LIKE THAT (Valley Vue 75749)	The Manhattans	89	6
45	SPECIAL (Motown 2004)	Temptations	52	5	96	I GO TO WORK (Jive/RCA 1264-1-JD)	Kool Moe Dee	91	16
46	ALL NITE (Elektra 7-79260)	Entouch Featuring Kelth Sweat	57	5	97	ALL I WANT FROM YOU (Motown MOT-1974)	The Temptations	92	18
47	RIGHT AND HYPE (Reprise 7-22872)	Abstrac	56	6	98	GIRL I'M GONNA MISS YOU (Arista 1-9870)	Milli Vanilli	93	15
48	YOUR SWEETNESS (Motown 1976)	Good Girls	58	5	99	CELEBRATE NEW LIFE (Capitol 44362)	Bebe & Cece Winans	94	15
49	TEST OF TIME (Island 0-96530)	Will Downing	51	7	100	AS A MATTER OF FACT (EMI-50231)	Natalie Cole	95	10
50	SHOULD HAVE BEEN YOU (Geffen 3533)	Michael Cooper	68	3					
51	PERPETRATOR (A&M AM 1449)	Randy & The Gypsie	37	9					

SUGAR AND SPICE, HOW NICE



YOUR SWEETNESS MOT-4651

THE HIT SINGLE FROM THEIR DEBUT LP ALL FOR YOUR LOVE MOT-6278

Single produced by: John "L.A. Jay" Barnes III and Kyle Hudnall Management: Jonathan Clark



RHYTHM & BLUES

CALLOWAY: DESTINATION PLATINUM: For Reggie and Cino-Vincent Calloway, *All the Way* isn't just the title of their Solar/Epic debut album, but a musical mandate. Well established as one of the industry's hottest songwriting and production teams by dint of their work with Levert, Natalie Cole, Teddy Pendergrass, Gladys Knight & the Pips and more, *All the Way*—featuring the premier single "I Wanna Be Rich"—brings the siblings now known simply as Calloway full circle as recording and performing artists in their own right.

"This is the record we thought we'd be doing years from now," says Reggie Calloway. "It's a combination of the things we've done for other acts and things we looked to do down the road, but not this soon."

Cino views *All the Way* as both a personal and musical revelation: "We learned a lot about ourselves as we went along. When you're reaching for something different on your own album, as opposed to working with other artists, it calls for real objectivity. Making this album was a growing experience for us both."

Asked to comment on a few of his favorite tracks, Reggie chose three in particular:

"I Wanna Be Rich." You know, the media so often focus on the negatives in life. But with this song, we hope to speak for everyone who has a dream and is just going for it. It's a fun song, and it says something that people may feel inside but rarely say out loud.

"Sir Lancelot." The image of the knight in shining armor represents the dream man so many women are looking for. He's the guy that will sweep a woman off her feet, to love, honor and protect her forever.

"You Can Count On Me." This is a song of love and desire, and trust—which is one of the most important elements in any great love affair. Because everyone needs someone they can really count on when the chips are down."

Other highlights of *All the Way* include the expansive "Love Circles," the festive "Holiday" (a great song for this and every holiday season) and the emotive ballad "You Are My Everything." Gentlemen, this album is filled with hit product and should garner you platinum-plus sales.

Raised and still based in Cincinnati, Ohio, Reggie and Cino-Vincent Calloway were brought up in a musical family. Both brothers picked up instruments at an early age, with Reggie settling on trumpet, flute and keyboards and Cino following suit on trumpet, trombone, keys and flugelhorn. Individually, the brothers passed through a succession of high school bands and semi-professional soul groups before joining forces in a jazz/funk unit called Sunchild.

During this period of the mid-'70s, Reggie studied music theory and composition at Kentucky State University. "What I learned in the classroom allowed me to take my musical ideas beyond the street level," Reggie says. "Knowledge is what set me apart from some of the other musicians I worked with back then. I am glad I stuck it out in school."

In 1976, Reggie formed Midnight Star with another member of Sunchild, Bill Simmons. Cino-Vincent joined the group the following year. Signed to Solar Records in 1979, Midnight Star released two moderately successful albums before breaking through in 1983 with the double platinum *No Parking on the Dance Floor* and the chart-topping singles "Freak-A-Zoid" and "Operator." Two Midnight Star albums followed, both certified gold: *Planetary Invasion* in 1985 and *Headlines* in 1986. The latter LP spawned two more top ten black hits, "Headlines" and "Midas Touch."

The Calloways were not content with even this impressive level of success. In 1984, they began writing and producing for other Solar artists, including the Whispers and Klymaxx. In 1987, the Calloway team wrote and produced three number one hits: Natalie Cole's "Jump Start My Heart," Levert's "Cassanova," and "Love Overboard" by Gladys Knight & the Pips. In early 1988, they topped the chart once more with "Joy" by Teddy Pendergrass. The Calloways received three Grammy nominations (including R&B Song of the Year for "Cassanova" and Best R&B Male Vocal for "Joy") and won the Grammy for "Love Overboard" as Best R&B Female Vocal Performance.

In 1988, Reggie and Cino took a year off to enjoy the fruits of their many labors and to refocus on their career as Calloway. "We've always seen ourselves as artists out front, but the production thing just blossomed, so we had to hold off. But our hearts are in this album," says Reggie.

With the release of *All the Way*, Calloway will be ready and willing to take their music to the stage. Reggie says, "People must see you perform in order to really embrace you." Adds Cino emphatically: "This is not just a one-shot thing."

A personal note regarding Reggie and Cino: Having watched these young men during their formative music years in Cincinnati, I am extremely happy for them and the tremendous amount of success they have and will continue to enjoy in the music business. It is truly gratifying to know that you played a small role in someone's success, but more importantly to know that success may have changed their lifestyle, but not their moral fiber. A special hat's-off to Reggie and Cino and some strong parental guidance. Much continued health, happiness and prosperity for two extremely talented and fine human beings.

MURPHY CHAIRS UNCF CAMPAIGN: Mega-filmstar Eddie Murphy is taking the lead in a super-special effort to keep the doors of opportunity open at historically black colleges and universities. Murphy will serve as 1989 honorary chairman of the **United Negro College Fund's** *Lou Rawls Parade of Stars*, the only national telethon held to raise funds in support of black higher education. As honorary chairman, Murphy will support the telethon's promotional efforts.

"I am pleased to be a part of the fund raising effort for the United Negro College Fund," Murphy says. "The traditionally black colleges have a critical role to play in training the next generation of African-American leaders. No burden is too heavy, or sacrifice too great, to ensure the success of our mission."

Bob Long

R&B LPs

December 9, 1989 The grey shading represents a bullet, indicating strong upward chart movement.

Total Weeks ▼

Last Week ▼

1	JANET JACKSON'S RHYTHM NATION 1814 (A&M 3920)	Janet Jackson	1	9
2	STAY WITH ME (Columbia FC 44367)	Regina Belle	2	11
3	SILKY SOUL (Warner Bros. 25802)	Maze Featuring Frankie Beverly	3	11
4	TENDER LOVER (Solar/CBS FZ45288)	Babyface	4	19
5	THE BEST OF LUTHER VANDROSS (Epic EZT 45422)	Luther Vandross	7	5
6	HOME (MCA 6312)	Stephanie Mills	6	21
7	EYES ON THIS (First Priority/Atlantic 91304)	MC Lyte	9	9
8	STONE COLD RHYMIN' (Delicious/Island 91309)	Young M.C.	8	10
9	IT'S A BIG DADDY THANG (Cold Chillin'/Warner Bros. 25641)	Big Daddy Kane	5	9
10	BIG TYME (MCA 42302)	Heavy D. & The Boyz	11	23
11	KEEP ON MOVIN' (Virgin 91267)	Soul II Soul	10	23
12	THE ICEBERG/FREEDOM OF SPEECH...JUST WATCH WHAT YOU SAY (Sire 26028)	Ice-T	12	6
13	THE BIZ NEVER SLEEPS (Cold Chillin'/Warner Bros. 26003)	Biz Markie	14	5
14	SYBIL (Next Plateau 1018)	Sybil	13	10
15	THE REAL THING (Mercury/PolyGram 838 366)	Angela Winbush	16	6
16	SPEND THE NIGHT (Warner Bros. 25940)	The Isley Brothers	15	15
17	BE YOURSELF (MCA 6292)	Patti Labelle	18	21
18	INTRODUCING...DAVID PEASTON (Geffen 24228)	David Peaston	17	21
19	NO ONE CAN DO IT BETTER (Ruthless 91275)	The D.O.C.	20	17
20	AFTER 7 (Virgin 91061)	After 7	21	10
21	AS NASTY AS THEY WANNA BE (Luke Skywalker 107)	2 Live Crew	24	20
22	CAUGHT IN THE ACT (Orpheus/EMI 75603)	Eric Gable	22	16
23	AND IN THIS CORNER... (Jive/RCA 1188)	D.J. Jazzy Jeff & the Fresh Prince	25	3
24	SERIOUS (EMI 90921)	The O'Jays	26	29
25	DON'T TAKE IT PERSONAL (Arista 8493)	Jermaine Jackson	27	5
26	WRECKS-N-EFFECT (Motown 6281)	Wrecks-N-Effect	23	10
27	UNFINISHED BUSINESS (Fresh 92012)	E.P.M.D.	19	17
28	GIRL YOU KNOW ITS TRUE (Arista 8592)	Milli Vanilli	29	38
29	RICH AND POOR (Warner Bros. 26002)	Randy Crawford	38	4
30	SEMINAR (Nasty Mix 70150)	Sir Mix-A-Lot	30	5
31	RAW (Def Jam FC 45015)	Alyson Williams	31	35
32	ALL HAIL THE QUEEN (Tommy Boy 1022)	Queen Latifah	39	3
33	MIKI HOWARD (Atlantic 82024)	Miki Howard	41	3
34	KASHIF (Arista 8595)	Kashif	28	6
35	KNOWLEDGE IS KING (Jive 1182)	Kool Moe Dee	32	26
36	SPECIAL (Motown 6275)	The Temptations	33	13
37	MIDNIGHT RUN (Malaco 7450)	Bobby "Blue" Bland	34	17
38	2ND WAVE (Columbia 44284)	Surface	35	57
39	HERE I AM (Wing/PolyGram 837 313)	Sharon Bryant	36	18
40	YOUNGEST IN CHARGE (Profile 1280)	Special Ed	40	33
41	WHATEVER IT TAKES (Virgin 91254)	Cheryl Lynn	42	6
42	THE CHERRY LP (S.D.E.G./Ichiban SDE 4008)	Bobby McClure	45	10
43	DIAMOND IN THE RAW (Tabu FZ 44147)	S.O.S. Band	46	6
44	ATTITUDE (Atlantic 82035)	Troop	44	3
45	A SHADE OF RED (Virgin 91269)	Redhead Kingpin	56	13
46	EVERYBODY WANTS SOME (Gucc! 3314)	Gucc! Crew II	52	12
47	ROUND TRIP (Capitol 90799)	The Gap Band	67	2
48	YOU WANNA DANCE WITH ME? (MCA 6343)	Jody Watley	DEBUT	
49	ADVENTURES IN PARADISE (Geffen 24220)	Christopher Williams	37	15
50	YOU CAN'T HOLD ME BACK (Priority 57114)	Awesome Dre & the Hardcore Committee	50	4
51	LET'S GET IT STARTED (P)(Capitol 90924)	M.C. Hammer	51	57
52	IN THA HOOD (On Top 9002)	Success-In-Effect	49	14
53	LARGER THAN LIFE (MCA 6276)	Jody Watley	53	34
54	CRAZY NOISE (Fresh 82011)	Stezo	64	4
55	GHETTO MUSIC:THE BLUEPRINT OF HIP-HOP (Jive/RCA 1187)	Boogie Down Productions	43	20
56	WHAT YOU NEED (Motown 6280)	Stacy Lattisaw	60	3
57	THE CACTUS ALBUM (Columbia FC 45415)	3rd Base	DEBUT	
58	DON'T BE CRUEL (P)(MCA 42185)	Bobby Brown	47	73
59	THE MAN IS BACK (A&M 5256)	Barry White	DEBUT	
60	DO THE RIGHT THING (Motown 6272)	Soundtrack	48	22
61	VIBE (Reprise 25807)	Zapp	54	9
62	TONY LEMANS (Paisley Park/Warner Bros.25999)	Tony LeMans	68	2
63	THE REAL DEAL (London/PolyGram 838 598)	Marvin Sease	65	2
64	BATMAN SOUNDTRACK (Warner Bros. 25936)	Prince	55	22
65	BEYOND A DREAM (Island 91319)	By All Means	71	2
66	BAD SISTER (Cold Chillin'/Warner Bros. 25809)	Roxanne Shante	DEBUT	
67	CHUCKII (Atlantic 81947)	Chuckii Booker	57	25
68	WALKING WITH A PANTHER (Def Jam/Columbia OC 45172)	L.L. Cool J	58	23
69	ALL NIGHT (Elektra 60858)	Entouch	69	19
70	FOREVER YOUR GIRL (P) (Virgin 90943)	Paula Abdul	66	47
71	ALL MY LOVE (Capitol 90641)	Peabo Bryson	59	26
72	THE INCREDIBLE BASE (Profile 1285)	Rob Base	DEBUT	
73	ONE BRIGHT DAY (Virgin 91256)	Ziggy Marley & the Melody Makers	61	13
74	ON AND ON (Tin Pan Apple/PolGram 838 867)	Fat Boys	62	7
75	IRRESISTIBLE (Island 91235)	Miles Jaye	63	28

1989 Cash Box Nashville Music Awards Show

HOSTED BY: Mark Carman,
Director of Operations/Nashville

CO-HOSTS: George Jones, T. Graham Brown, Rebecca Holden, Gary McSpadden and Hicks & Cohagan

PERFORMERS: Alabama, Patty Loveless, Shenandoah, Sawyer Brown, Cee Cee Chapman, Patsy Cole, Mickey Jones, the Fox Brothers, Gold City Quartet, Terry Salyer and White Heart.

SCHEDULE OF EVENTS

WELCOME: Mark Carman

PRESENTATION OF AWARDS:

COUNTRY FEMALE VOCALIST OF THE YEAR

Nominees:
Rosanne Cash
Holly Dunn
Emmylou Harris
Patty Loveless
Reba McEntire
Kathy Mattea
Lorrie Morgan
K.T. Oslin
Dolly Parton
Tanya Tucker

INDEPENDENT FEMALE VOCALIST OF THE YEAR

Nominees:
Marcy Carr
Lisa Childress
Patsy Cole
Holly Lipton
Lynn Tyndall

SOUTHERN GOSPEL FEMALE VOCALIST OF THE YEAR

Nominees:
Sheri Easter
Candy Hemphill Christmas
Peg McKamey
Janet Paschal
Betty Jean Robinson
Debra Talley
Kelly Nelson Thompson

CONTEMPORARY GOSPEL FEMALE VOCALIST OF THE YEAR

Nominees:
Kim Hill
Margaret Becker
Amy Grant
Tramaine Hawkins
Kim Boyce

INSPIRATIONAL FEMALE VOCALIST OF THE YEAR

Nominees:
Twila Paris
Sandi Patti
Deniece Williams
Debby Boone
Karla Worley

MUSICAL PERFORMANCE BY PATTY LOVELESS

COUNTRY MALE VOCALIST OF THE YEAR

Nominees:
Rodney Crowell
Ronnie Milsap
Billy Joe Royal
Ricky Van Shelton
George Strait
Ricky Skaggs
Randy Travis
Keith Whitley
Hank Williams, Jr.
Dwight Yoakam

INDEPENDENT MALE VOCALIST OF THE YEAR

Nominees:
Razzy Bailey
Rich Chaney
Chris LeDoux
Sammy Sadler
Joe Stampley

SOUTHERN GOSPEL MALE VOCALIST OF THE YEAR

Nominees:
Levoy Dewey

Danny Funderburk
Jerry Goff
Dean Hopper
Ivan Parker
Kevin Spencer
Kirk Talley

CONTEMPORARY GOSPEL MALE VOCALIST OF THE YEAR

Nominees:
Bryan Duncan
Paul Smith
Michael W. Smith
Steve Camp
Russ Taff

INSPIRATIONAL MALE VOCALIST OF THE YEAR

Nominees:
Larnelle Harris
Steven Curtis Chapman
Gary McSpadden
Steve Green
Carman

MUSICAL PERFORMANCE BY MICKEY JONES

NEW COUNTRY FEMALE VOCALIST OF THE YEAR

Nominees:
Daniele Alexander
Suzy Bogguss
Mary Chapin Carpenter
Shelby Lynne
Cee Cee Chapman

NEW INDEPENDENT FEMALE VOCALIST OF THE YEAR

Nominees:
Summer Cassidy
Patty Glenn
Rebecca Holden
Sherry Grooms Skillen
Kitty Timbs

NEW SOUTHERN GOSPEL FEMALE VOCALIST OF THE YEAR

Nominees:
Sheri Easter
Paula George
Patty Glenn
Jane Green
Priscilla McGruder
Angeiina McKeithen

NEW CONTEMPORARY GOSPEL ARTIST OF THE YEAR

Nominees:
Recess
Kim Hill
Terri Gibbs
Terry V. Salyer
Crystal Lewis

MUSICAL PERFORMANCE BY GOLD CITY QUARTET

NEW COUNTRY MALE VOCALIST OF THE YEAR

Nominees:
Clint Black
Garth Brooks
Lionel Cartwright
J. C. Crowley
Skip Ewing

NEW INDEPENDENT MALE VOCALIST OF THE YEAR

Nominees:
Arne Benoni
Eddie Lee Carr
Tommy Cisco
Mickey Jones
Justin Wright

NEW SOUTHERN GOSPEL MALE VOCALIST OF THE YEAR

Nominees:
Clyde Foley Cummings
Doug Newnum
Paul Overstreet
Carroll Roberson
Gerald Wolfe

NEW INSPIRATIONAL ARTIST OF THE YEAR

Nominees:
Jerome Olds
Bruce Carroll
Tony Melendez
Mary Welch Rogers

Michele Wagner

MUSICAL PERFORMANCE BY TERRY SALYER

COUNTRY DUET OF THE YEAR

Nominees:
The Bellamy Brothers
Foster and Lloyd
The Judds
The Kendalls
Sweethearts of the Rodeo

INDEPENDENT DUET OF THE YEAR

Nominees:
Bobcat Douglas & Linda Kay
Charlie Louvin & Roy Acuff
Chris & Lenny
Coates Twins
Harrell & Scott

SOUTHERN GOSPEL DUET OF THE YEAR

Nominees:
Greg & Heather Day
Jeff & Sherri Easter
Tim & Dixie McKeithen
Mike Murdock & Suzanne Dewey
Henry & Hazel Slaughter
Jerry Thompson & Kelly Nelson Thompson

MUSICAL PERFORMANCE BY SAWYER BROWN

NEW COUNTRY ARTIST OF THE YEAR

Nominees:
Clint Black
Suzy Bogguss
Garth Brooks
Lionel Cartwright
Cee Cee Chapman
Patsy Cole
Skip Ewing
Rebecca Holden
Mickey Jones
New Grass Revival
David Slater

NEW INDEPENDENT ARTIST OF THE YEAR

Nominees:
Tommy Cisco
Northern Gold
Rebecca Holden
Mickey Jones
Justin Wright

NEW SOUTHERN GOSPEL GROUP OF THE YEAR

Nominees:
The Bishops
Heirloom
Kingdom Heirs
Mid-South Boys
Northern Gold
Priority

SOUTHERN GOSPEL HORIZON AWARD OF THE YEAR

Nominees:
The Forester Sisters
Johnny Minick and Family
Larry Orrell
Isaacs
The McGruders
The Whites

MUSICAL PERFORMANCE BY CEE CEE CHAPMAN

COUNTRY GROUP OF THE YEAR

Nominees:
Alabama
Desert Rose Band
Highway 101
Nitty Gritty Dirt Band
Oak Ridge Boys
Restless Heart
Sawyer Brown
Shenandoah
Statler Brothers
Southern Pacific

INDEPENDENT GROUP OF THE YEAR

Nominees:
Eagle Creek
The Fox Brothers
Heartland
Lariat
Northern Gold

SOUTHERN GOSPEL GROUP OF THE YEAR

Nominees:

The Cathedrals
The Fox Brothers
Gold City
Kingsmen
The McKameys
The Nelons
The Spencers
The Talleys

CONTEMPORARY GOSPEL GROUP OF THE YEAR

Nominees:
Bash-N-The-Code
Whiteheart
Petra
The Imperials
BeBe & CeCe Winans
Allies
David & the Giants
Take 6
DeGarmo & Key
The Choir

MUSICAL PERFORMANCE BY THE FOX BROTHERS

COUNTRY PRODUCER OF THE YEAR

Nominees:
Jimmy Bowen
Steve Buckingham
Jerry Crutchfield
Nelson Larkin
Kyle Lehning
Brent Maher
Jim Ed Norman
Randy Scruggs
Harold Shedd
James Stroud

INDEPENDENT PRODUCER OF THE YEAR

Nominees:
Dirk Johnson
Overton Lee
Robert Metzger
Johnny Morris
Hal Wayne

SOUTHERN GOSPEL PRODUCER OF THE YEAR

Nominees:
Bobby All
Eddie Crook
Eldridge Fox
Lari Goss
Jim Hamill
John Mays
Kevin McManus
Robert Metzger
Laverna Moore
Bill Traylor

CONTEMPORARY GOSPEL PRODUCER OF THE YEAR

Nominees:
Brown Bannister
Johnathan David Brown
Gary McSpadden
Greg Nelson
Keith Thomas

MUSICAL PERFORMANCE BY WHITE HEART

COUNTRY SINGLE OF THE YEAR

Nominees:
"Baby's Gotten Good at Goodbye," George Strait
"Beyond Those Years," Oak Ridge Boys
"Church on Cumberland Road," Shenandoah
"Deeper Than a Holler," Randy Travis
"If I Had You," Alabama
"I'm No Stranger to the Rain," Keith Whitley
"Lovin' Only Me," Ricky Skaggs
"New Fool at an Old Game," Reba McEntire
"Tell It Like It Is," Billy Joe Royal
"Young Love," The Judds

INDEPENDENT SINGLE OF THE YEAR

Nominees:
"But You Will," Razzy Bailey
"When Daddy Did the Driving," Chris & Lenny
"If You Don't Know Me By Now," Joe Stampley
"Keep the Faith," Heartland
"Lean on Me," Marcy Carr
"Making Love to Dixie," Heartland

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1989 CASH BOX NASHVILLE AWARDS SHOW



George Jones

FROM THE HONKY-TONKS of East Texas to a Living Legend concert tour. That is where more than 35 years in this business called country music has taken George Jones.

He was the Country Music Association's best male vocalist in 1962 and 1963 and almost 20 years later, he was back, winning awards in 1980 and 1981 for Male Vocalist of the Year and Single of the Year (for "He Stopped Loving Her Today"). In 1986, Jones won the CMA's Video of the Year award with "Who's Gonna Fill Their Shoes." Today, Jones is touring the states with other legendary artists like Conway Twitty and Loretta Lynn in the Living Legends Concert Tour, in addition to recording and keeping those songs at the top of the country charts.

Jones started recording in 1953 for a small independent label. His first hit came in 1955 with "Why, Baby, Why" and Jones was named Most Promising Artist in 1956 in the *Cash Box* awards. Since that first big hit in '55, George Jones has had songs on the country charts every year.

Country music writers have always drawn a parallel between Jones' personal life and his songs. In recent years, the comparison is still valid. His vocal performance on "Who's Gonna Fill Their Shoes," provided an answer to anyone who wonders who among today's artists is in the same league with Acuff, Williams and Tubb. More recently, "Right Left Hand," a song written about him and his wife Nancy, showed a George Jones who has his life in order. He credits much of his success of the last six years, both personal and professional, to Nancy.

Truly a legendary entertainer, many country artists name George Jones as the singer who has most influenced them, and many have praised him as being the greatest country singer in the world. As he was in the beginning, George Jones is still nothing less than the heart and soul of country music. ○



T. Graham Brown

MEET HIS T-NESS, T. Graham Brown, the king of country soul, and the king of cool. With stage movements as unique

as his phrasing, Brown takes traditional country sound for a finger-snapping stroll down R&B Avenue.

Reviewers have variously compared him to Huey Lewis, Mickey Rourke and Dennis the Menace. In one moment, as he grips the microphone with both hands, head back and eyes closed behind his signature "shades," he treats the heavens to a soul-filled ballad. In the next instant, he whips off the sunglasses and greets the world with twinkling blue eyes and the infectious grin of a country boy fresh off the farm.

Both are real. That's the secret of T. Graham Brown.

To understand how Brown can be at once down-home country boy and the epitome of tongue-in-cheek hipness, how his undeniable country sound feels so at home in a smoke-filled blues bar, it's necessary to dump the jigsaw pieces on the table. He grew up on a farm in Georgia, but he's a child of the '60s, one of the cocky baby-boom generation. He was raised on country music, but his area of the country (just outside Atlanta) was the heart of soul-land. He took his favorite influences of Otis Redding and George Jones, Percy Sledge, Al Green and Merle Haggard, and ran them through his own undaunted essence to create country music's charismatic enigma—T. Graham Brown. ○



Rebecca Holden

ONE MARK OF A SUCCESS is dedication, and dedication usually means sacrifices. Rebecca Holden has foregone a lucrative career as an actress and model on the West Coast in favor of full-time dedication to a successful career in country music in Nashville.

Holden's childhood musical interest developed into her major field of study at North Texas State University. However, it was her natural ability in acting and modeling that first opened the door to New York City and eventually Los Angeles.

This striking red-headed beauty's acting credits include co-starring roles as the computer whiz on *Knight Rider* and as the diabolical Elena on ABC's *General Hospital*. She has guest-starred on a number of major television series, appeared in several major motion pictures, done hundreds on commercials, appeared on magazine covers, major talk shows and game shows. Her special interest in charity work has also landed her appearances on several telethons.

Though Holden's career in print and television was booming, her love of country music could not be suppressed and she organized a band that performed at the world famous *Lone Star Cafe*.

Holden's country music appearances have always been an important part of her life, and since signing with Tra-Star Records earlier this year, Nashville has

accepted her with open arms. She has appeared several times on *Nashville Now* and *Crook & Chase*, and was featured on the Academy of Country Music Awards Show earlier this year. Holden has opened live concerts for Earl Thomas Conley, Gary Morris and Ronnie McDowell. As an actress, she has appeared in country music videos with the Statler Brothers ("Only You") and Ronnie Milsap ("She Loves My Car") and as an artist, has just completed the shooting of her own debut video, "License to Steal."

Holden's desire to perform for live audiences is definitely the driving force behind her singing career. From Hollywood to Nashville, this rising star is determined to shine. ○



Gary McSpadden

WHETHER PERFORMING AS THE LEAD VOCALIST with the Bill Gaither Trio and the Gaither Vocal Band, maintaining a strong solo concert schedule, producing records, writing songs or preaching, Gary McSpadden is proving through more than 26 years of ministry that a broad expression of musical gifts can be an important part in shaping an industry and influencing thousands of people.

Born in Oklahoma and raised in Texas, McSpadden was positively influenced by his Christian parents. At a very young age, he made a commitment to Christ and his desire for musical expression grew while his Christian faith also grew.

In 1962, McSpadden's dream to someday become a member of a gospel quartet was realized when he joined the Statesmen as a fill-in for Jake Hess. For more than a year, he served as one of the popular Oak Ridge Boys and later teamed with Jake Hess to form the Grammy-winning gospel quartet known as the Imperials.

In 1977, after becoming one of the most respected men in all of Christian music, he was invited to join the Gaither Trio as lead singer. For more than ten years, the Bill Gaither Trio has given us musical moments such as "This Is The Time I Must Sing," "The Church Triumphant," "Get All Excited," "Lord of Hosts" and "One By One."

Simultaneous to McSpadden's participation with the Gaithers has been his continued focus on his solo music endeavors. He has recorded eight solo album projects and shares his music in some 75 concert appearances a year. As a songwriter, he continues to receive positive response, having his tunes recorded by Sandi Patti, Pat Boone, the Cathedrals, the Talleys, White Heart and many more.

In the midst of the high profile and hectic pace, including various television obligations such as the *PTL Club* and

Backstage With Gary McSpadden, he has once again responded to a deeper call. Establishing Gary McSpadden Ministries in partnership with wife Carol, he is reacting to a need toward supporting Christian ministries all over the world.

His accessibility and genuine concern for his fellow man has been the cornerstone of his calling throughout every avenue he has successfully traveled. Today, he travels with the same genuine concern and the same love for the Lord which he first developed as a child. ○



Hicks & Cohagan

THEY'VE BEEN PERFORMING COMEDY AND DRAMA with a Christian perspective since 1980. Believing that we can laugh while we learn and grow, Stephen Hicks and Jerry Cohagan bring wit, warmth and a moving message to their performance ministry. Using sketches and monologues, they offer timely observations into serious and not-so-serious aspects of the Christian journey.

Hicks & Cohagan initiated their beginning at Northwest Nazarene College in Nampa, Idaho. Both graduated with degrees in Speech Communication with an emphasis in Drama. Their professional involvement in theater, television and film has stretched across the United States, and from the Caribbean to Canada. Both are contributing writers for several religious periodicals. Cohagan was the recipient of an Evangelical Press Association award for his humorous writing.

Aside from their live stage performances as Hicks & Cohagan, they have appeared in the award-winning film series, *One Is a Whole Number* and *Choices: In Pursuit of Wholeness*. Also available are *Hicks & Cohagan: Captured Live* and *Joined in Progress*, two audio collections of the most familiar Hicks & Cohagan presentations. The most recent recorded project, *Joined in Progress*, is now being distributed by Parable Records. They have co-authored several sketch books, including *He's Got My Number* and *Other Sketches* and, most recently, *Soldiers of Light*. In addition, they've authored the sketches from the musical *Who Cares?: A Youth in Mission Musical*. Individually, Cohagan has authored two books, which are available from the Lillenas Publishing Company.

Along with future projects in television and film, this twosome will continue writing and performing the "serious humor" that has become a trademark of the performance ministry of Hicks & Cohagan. ○



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AS THE
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★ WHAT A YEAR ★

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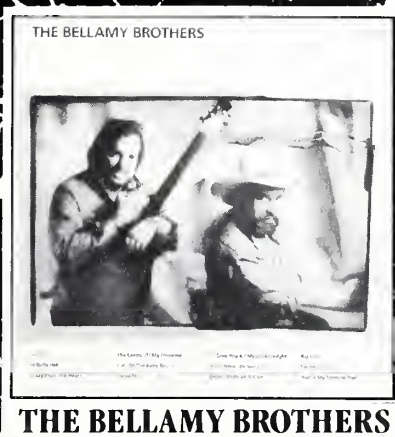
\$20 million in concert ticket sales

American Music Awards — Group of the Year

Playboy — Group of the Year

WAY TO GO, GUYS!

Cash Box Nominees... and Some of Our Winners!

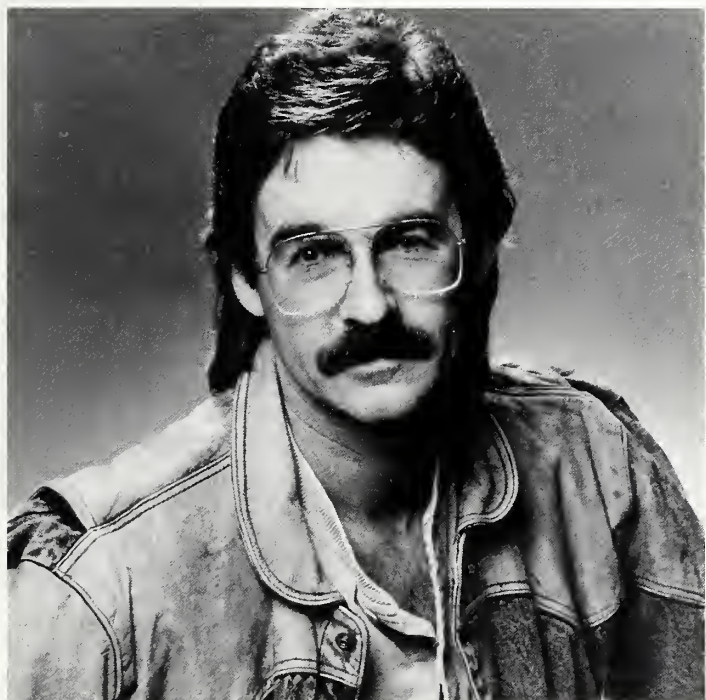


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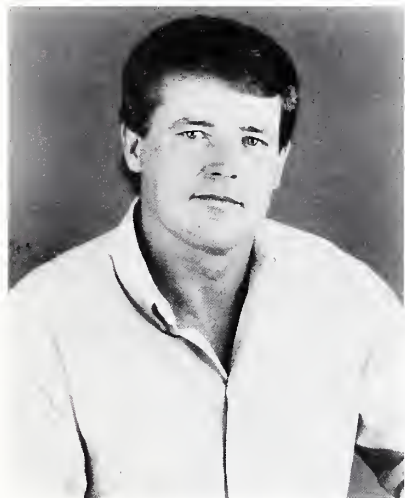
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AWARDS PROGRAM

(Continued from previous page)

"Past the Point of No Return," Rich Chaney
 "Precious Jewel," Roy Acuff & Charlie Louvin
 "Song a Day," Mickey Jones
 "You and the Horse," Patsy Cole

Southern Star, Alabama
The Road Not Taken, Shenandoah
Willow in the Wind, Kathy Mattea

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SOUTHERN GOSPEL SINGLE OF THE YEAR

Nominees:
 "Bring My Children Home," The Nelons
 "Champion of Love," The Cathedrals
 "Coming Soon," The Spencers
 "God on the Mountain," The McKameys
 "Once Upon a Hill," Gold City
 "Saved to the Uttermost," The Speer Family

SOUTHERN GOSPEL ALBUM OF THE YEAR

Nominees:
All I Need, The Forester Sisters
Coming Soon, The Spencers
Cuts of Many Colors, The McGruders
Double Exposure, Northern Gold
Get Ready, The Nelons
Goin' in Style, The Cathedrals
Gone to Meetin', The McKameys

CONTEMPORARY GOSPEL SINGLE OF THE YEAR

Nominees:
 "I Can Begin Again," Larnelle Harris
 "The Healing," Deniece Williams
 "Do You Feel Their Pain?," Steve Camp
 "That's the Love of God," Sandi Patti
 "If We Ever," Take 6
 "Sweet Victory," Twila Paris

CONTEMPORARY GOSPEL ALBUM OF THE YEAR

Nominees:
Take 6, Take 6
Wide Eyed Wonder, The Choir
The Friendship Company, Sandi Patti
Lead Me On, Amy Grant
12 (Eye), Michael W. Smith
Freedom, White Heart
Talk About Life, Kim Hill

MUSICAL PERFORMANCE BY SHENANDOAH

INDEPENDENT ARTIST OF THE YEAR

Nominees:
 Razy Bailey
 Marcy Carr
 Rich Chaney
 Patsy Cole
 Joe Stampley

MUSICAL PERFORMANCE BY PATSY COLE

PRESENTATION OF MONUMENTAL ACHIEVEMENT AWARD

MUSICAL PERFORMANCE BY ALABAMA

PRESENTATION OF LIVING PROOF AWARD

ENTERTAINER OF THE YEAR AWARD

COUNTRY ALBUM OF THE YEAR

Nominees:
Beyond the Blue Neon, George Strait
Diamonds and Dirt, Rodney Crowell
Don't Close Your Eyes, Keith Whitley
Greatest Hits Volume III, Hank Williams, Jr.
Loving Proof, Ricky Van Shelton
Old 8 X 10, Randy Travis
Reba, Reba McEntire

Nominees:
 Alabama
 George Strait
 Patty Loveless
 Reba McEntire
 Oak Ridge Boys
 Dolly Parton
 Ricky Van Shelton
 Shenandoah
 Conway Twitty
 Hank Williams, Jr.



MICKEY JONES



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- 3—INDIE SINGLE OF THE YEAR! LEAN ON ME
- 4—INDIE FEMALE VOCALIST OF THE YEAR! MARCY CARR
- 5—INDIE PRODUCER OF THE YEAR! OVERTON LEE

A special thanks to MAE AXTON, GARY BRADSHAW, ROY HAWS and EVERYONE involved with our efforts.

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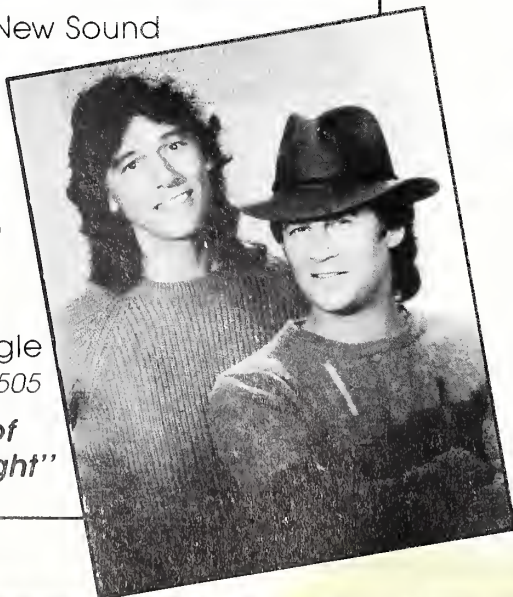
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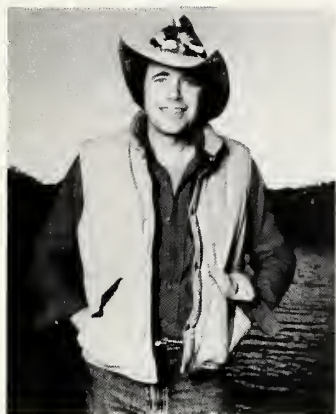
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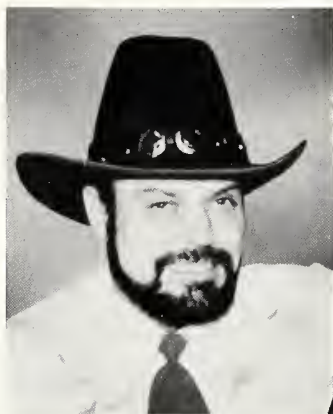
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She's no longer just a kid who can sing

Five years ago, a tiny eight-year-old girl named DeLeon Richards recorded an album that brought her international acclaim. After people began to experience DeLeon live—whether it was on nationwide television or at the Gospel Music Association's Dove Awards program—everyone seemed to be asking the same question: how could a young girl have such a commanding stage presence, own such an expressively rich and powerful voice, and have so much to say...and all at the age of *eight*? Like all girls, DeLeon continued to grow, as a singer, a performer, and a Christian. And with the release of

her third album titled *We Need To Hear From You*, DeLeon Richards is no longer just a kid who can sing; DeLeon Richards is a teenage contemporary Christian music *artist*. If you've never heard DeLeon before, you're in for a huge—and very pleasant—surprise. If you have either of her last two albums, you'll agree that this is DeLeon's best release yet. Listen for the new hit single "He's Knockin'" on your favorite contemporary Christian music and urban contemporary radio station, and pick up your copy of *We Need To Hear From You*, the exciting new album from DeLeon Richards.



Produced by Jerry Peters
Executive Producer: James Bullard

WORD

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CASH BOX CHARTS

TOP 100 SINGLES

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

December 9, 1989



#1 Single: Billy Joel



#1 Debut: Expose #72



To Watch: Eddie Money #56

		Total Weeks ▼	Last Week ▼			Total Weeks ▼	Last Week ▼
1	WE DIDN'T START THE FIRE (Columbia CSK 73021)	Billy Joel	3	9	51	THE ANGEL SONG (Capitol 44449)	Great White 46 12
2	ANOTHER DAY IN PARADISE (Atlantic 7-88774)	Phil Collins	5	6	52	LICENCE TO CHILL (Jive 1279-4-JS)	Billy Ocean 47 10
3	ANGELIA (EMI B-50218)	Richard Marx	2	10	53	SUNSHINE (Island/4th & Broadway 7489)	Dino 48 13
4	BACK TO LIFE (Virgin 7-99171)	Soul II Soul	6	10	54	SUGAR DADDY (Warner Bros. 22819)	Thompson Twins 49 12
5	THE WAY THAT YOU LOVE ME (Virgin 7-99982)	Paula Abdul	1	12	55	CALL IT LOVE (RCA 9039-2-RDJ)	Poco 52 16
6	DON'T KNOW MUCH (Elektra 7-69261) Linda Ronstadt with Aaron Neville	7	11	56	PEACE IN OUR TIME (Columbia 38-68996)	Eddie Money 70	
7	WITH EVERY BEAT OF MY HEART (Arista AS1-9895)	Taylor Dayne	10	8	57	DR. FEELGOOD (Elektra 69271-4)	Motley Crue 53 15
8	RHYTHM NATION (A&M 1455)	Janet Jackson	13	5	58	JANIE'S GOT A GUN (Geffen 22727)	Aerosmith 73 3
9	DON'T CLOSE YOUR EYES (Atlantic 7-88902)	Kix	11	10	59	BUST A MOVE (Island/Delicious Vinyl 105)	Young M.C. 54 11
10	LOVE SHACK (Reprise 7-22817)	B-52's	4	16	60	PRETENDING (Reprise/Warner Bros. 4/7-22732)	Eric Clapton 68 5
11	POISON (Epic 34-68958)	Alice Cooper	8	14	61	LOVE SONG (Elektra 7-69280)	The Cure 56 19
12	LEAVE A LIGHT ON (MCA 53709)	Belinda Carlisle	14	11	62	MIXED EMOTIONS (Columbia 38-69008)	The Rolling Stones 57 15
13	LIVING IN SIN (Mercury Polygram 876 070-7)	Bon Jovi	15	10	63	WHEN I LOOKED AT HIM (Arista AS1-9868)	Expose 58 17
14	JUST LIKE JESSE JAMES (Geffen 7-22844)	Cher	18	8	64	LULLABY (Elektra)	The Cure 75 3
15	BLAME IT ON THE RAIN (Arista 1-9904)	Milli Vanilli	9	9	65	ME SO HORNY (Skywalker 130)	The 2 Live Crew 59 10
16	WHEN I SEE YOU SMILE (Epic 34-69082)	Bad English	12	12	66	DON'T ASK ME WHY (Arista AS 1-9880)	Eurythmics 62 11
17	DON'T SHUT ME OUT (Chrysalis 23389)	Kevin Paige	17	16	67	SOLD ME DOWN THE RIVER (I.R.S. 73002)	The Alarm 63 7
18	JUST BETWEEN YOU AND ME (Atlantic 88781)	Lou Gramm	22	7	68	GLAMOUR BOYS (Epic 34-68548)	Living Colour 64 16
19	GET ON YOUR FEET (Epic 34-69064)	Gloria Estefan	19	11	69	IF I COULD TURN BACK TIME (Geffen 7-22886)	Cher 65 22
20	THE LAST WORTHLESS EVENING (Geffen 7-22771)	Don Henley	20	10	70	STEAMY WINDOWS (Capitol 44473)	Tina Turner 80 2
21	DON'T MAKE ME OVER (Next Plateau 325)	Sybil	23	9	71	THE WAY TO YOUR HEART (EMI 50217)	Soul Sister 66 12
22	OH FATHER (Sire/Warner Bros. 4/7-22723)	Madonna	25	6	72	TELL ME WHY (Arista)	Expose DEBUT
23	LOVE SONG (Geffen 7-22856)	Tesla	26	8	73	WHAT KIND OF MAN WOULD I BE (Reprise 4/7-22741)	Chicago 88 2
24	PUMP UP THE JAM (SBK 07311) Technotronic (featuring Felly)	27	7	74	HEAVEN (Columbia 38-68985)	Warrant 67 20	
25	LISTEN TO YOUR HEART (EMI 50223)	Roxette	16	16	75	BACK TO THE BULLET (Polydor 889 976-4)	Saraya 77 5
26	ROCK AND A HARD PLACE (Columbia 38-73057)	Rolling Stones	28	6	76	START MY HEART (Elektra 7-69248)	Motley Crue 86
27	THIS ONE'S FOR THE CHILDREN (Columbia 38-73064) New Kids On The Block	31	4	77	IT'S NOT ENOUGH (RCA 9032-7-R)	Starship 69 19	
28	DOWNTOWN TRAIN (Warner Bros. 7-22685)	Rod Stewart	34	3	78	DON'T TAKE IT PERSONAL (Arista 1-9875)	Jermaine Jackson 82 4
29	SOWING THE SEEDS OF LOVE (PolyGram 874 4710)	Tears For Fears	21	15	79	TALK TO MYSELF (Geffen 7-22936)	Christopher Williams 71 14
30	I LIVE BY THE GROOVE (Chrysalis B-23427)	Paul Carrack	32	8	80	TOO HOT (Columbia 38-68996)	Loverboy 83 2
31	HOW I AM SUPPOSED TO LIVE WITHOUT YOU (Columbia 38-73017)	Michael Bolton	37	7	81	NO MORE LIES (Atco Ruthless 7-99169)	Michelle DEBUT
32	WHEN THE NIGHT COMES (Capitol 44437)	Joe Cocker	38	6	82	IT'S NO CRIME (Solar 4-68966)	Babyface 72 17
33	THE ARMS OF ORION (Warner Bros. 7-22757) Prince (with Sheena Easton)	33	7	83	SERIOUS KIND OF GIRL (EMI B-50229)	Christopher Max DEBUT	
34	COVER GIRL (Columbia 38-69088)	New Kids On The Block	24	13	84	BABY COME TO ME (Columbia 38-68969)	Regina Belle 74 9
35	FREE FALLIN' (MCA AC-53728)	Tom Petty	40	6	85	PRINCIPAL'S OFFICE (Delicious Vinyl/Island 7-99137)	Young MC 90 2
36	FOOL FOR YOUR LOVING (Geffen 4-22715)	Whitesnake	42	6	86	I'M A BELIEVER (A & M 1454)	Giant 76 8
37	SWING THE MOOD (Atco 7-99140) Jive Bunny And The Mastermixers	44	4	87	WE CAN'T GO WRONG (Capitol 44498)	Cover Girls DEBUT	
38	LOVE IN A ELEVATOR (Geffen 7-22845)	Aerosmith	29	15	88	GIRL I'M GONNA MISS YOU (Arista AS1-9870)	Milli Vanilli 78 19
39	TWO TO MAKE IT RIGHT (Vendetta 1464/A&M)	Seduction	45	4	89	WOMAN IN CHAINS (Fontana/Polygram 8762487)	Tears For Fears DEBUT
40	DIDN'T I BLOW (YOUR MIND) (Columbia 38-36960) New Kids on The Block	30	12	90	OVER AND OVER (Atlantic 7-88799)	Pajama Party 94 2	
41	I'LL BE GOOD TO YOU (Qwest/Warner Bros. 22697)	Quincy Jones	50	4	91	GIRL I AM SEARCHING FOR YOU (LMR 74005)	Stevie B 79 8
42	I REMEMBER YOU (Atlantic 7-88886)	Skid Row	51	3	92	NEW THING (Atco 7-99207)	Enuff Z'Nuff 81 4
43	HEALING HANDS (MCA 53692)	Elton John	35	16	93	MY HEART SKIPS A BEAT (Capitol 44436)	The Cover Girls 84 13
44	TENDER LOVER (Solar 4-74003)	Babyface	55	3	94	HIDE YOUR HEART (Polygram 876 146-7)	Kiss DEBUT
45	EVERYTHING (MCA 53714)	Jody Watley	36	8	95	WHAT I LIKE ABOUT YOU (Wing/Polygram 889 678-7)	Michael Morales 85 17
46	ROCK WIT'CHA (MCA 53652)	Bobby Brown	39	16	96	(YOU'RE MY ONE AND ONLY) TRUE LOVE (Vendetta 1433)	Seduction 87 18
47	I'M NOT THE MAN I USED TO BE (I.R.S./MCA 53686) Fine Young Cannibals	61	7	97	LET GO (Wing/Polygram 871 722-7)	Sharon Bryant 89 17	
48	THE BEST (Capitol B-44442)	Tina Turner	41	15	98	DON'T LOOK BACK (I.R.S. 53695)	Fine Young Cannibals 91 18
49	MISS YOU MUCH (A&M 1445)	Janet Jackson	43	15	99	RADAR LOVE (Atlantic 7-88836)	White Lion 92 11
50	WAS IT NOTHING AT ALL (A & M 1451)	Michael Damlan	60	3	100	YOU ARE MY EVERYTHING (Columbia 38-73035)	Surface 93 5

CASH BOX CHARTS

TOP 200 ALBUMS

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

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

December 9, 1989



Top Debut: Quincy Jones #103

			Total Weeks ▼	Last Week ▼
1	STORMFRONT (Columbia 44366)CBS	BILLY JOEL	3	6
2	GIRL YOU KNOW IT'S TRUE (Arista AL-8592)RCA 8.98	MILLI VANILLI	1	38
3	JANET JACKSON'S RHYTHM NATION 1814 (A&M 3920)RCA 8.98	JANET JACKSON	2	10
4	STEEL WHEELS (Columbia 45333)CBS	THE ROLLING STONES	4	13
5	FOREVER YOUR GIRL (P) (Virgin 90943)WEA 9.98	PAULA ABDUL	6	54
6	COSMIC THING (Reprise 25854)WEA 8.98	B52'S	7	22
7	CROSSROADS (Elektra 60888)WEA 8.98	TRACY CHAPMAN	5	8
8	PUMP (Geffen GHS 24254)WEA 8.98	AEROSMITH	8	11
9	HANGIN' TOUGH (P) (Columbia FC 40985)CBS	NEW KIDS ON THE BLOCK	9	67
10	SLIP OF THE TONGUE (Geffen 24249)WEA 8.98	WHITESNAKE	11	3
11	DR. FEELGOOD (Elektra 60829)WEA 8.98	MOTLEY CRUE	10	12
12	STONE COLD RHYMIN' (Delicious/Island 91309)WEA 8.98	YOUNG M.C.	12	12
13	KEEP ON MOVIN' (Virgin 91267)WEA 9.98	SOUL II SOUL	14	23
14	FULL MOON FEVER (MCA 6253)MCA 9.98	TOM PETTY	13	31
15	CRY LIKE A RAINSTORM — HOWL LIKE THE WIND (Elektra 60872)WEA 8.98	LINDA RONDSTADT (Featuring Aaron Neville)	15	8
16	MERRY MERRY CHRISTMAS (Columbia FC 45280)CBS	NEW KIDS ON THE BLOCK	22	8
17	FLYING IN A BLUE DREAM (Relativity 88561-1015)IND 8.98	JOE SATRIANI	19	4
18	AS NASTY AS THEY WANNA BE (Luke Skywalker XR107)IND 8.98	2 LIVE CREW	18	21
19	THE SEEDS OF LOVE (Fontana 838730)POL	TEARS FOR FEARS	17	10
20	BUILT TO LAST (Arista)RCA 8.98	GRATEFUL DEAD	16	4
21	TENDER LOVER (Solar 45288)CBS	BABYFACE	21	20
22	BAD ENGLISH (Epic OE 45083)CBS	BAD ENGLISH	24	22
23	THE BEST OF LUTHER...THE BEST LOVE (Epic 45320-EK45423)CBS	LUTHER VANDROSS	25	6
24	JOURNEYMAN (Reprise 26074)WEA 8.98	ERIC CLAPTON	42	3
25	...BUT SERIOUSLY (Atlantic)WEA 8.98	PHIL COLLINS	54	2
26	REPEAT OFFENDER (EMI 90380)CAP 9.98	RICHARD MARX	28	30
27	FREEDOM (Reprise 25899)WEA 8.98	NEIL YOUNG	23	8
28	HEART OF STONE (Geffen 24239)WEA 8.98	CHER	26	21
29	SKID ROW (Atlantic 81936)WEA 8.98	SKID ROW	27	44
30	THE RAW & THE COOKED (P) (I.R.S. 6273)MCA 8.98	FINE YOUNG CANNIBALS	29	40
31	TRASH (Epic 45137)CBS	ALICE COOPER	31	18
32	MOTHER'S MILK (EMI-92152)CAP 8.98	RED HOT CHILI PEPPERS	32	14
33	THE SENSUAL WORLD (Columbia 44164)CBS	KATE BUSH	33	6
34	BRAVE AND CRAZY (Island 91285)WEA 8.98	MELISSA ETHRIDGE	30	10
35	PRESTO (Atlantic)WEA 8.98	RUSH	76	2
36	HOT IN THE SHADE (PolyGram 838 913)POL	KISS	36	6
37	THE END OF INNOCENCE (Geffen 24217)WEA 8.98	DON HENLEY	34	22
38	AND IN THIS CORNER... (Jive 1188)RCA 8.98	D.J. JAZZY JEFF & THE FRESH PRINCE	38	4
39	A COLLECTION: GREATEST HITS AND MORE (Columbia 45369)CBS	BARBARA STREISAND	35	8
40	THE DISREGARD OF TIMEKEEPING (WTG 45009)CBS	BONHAM	40	10
41	THE ICEBERG/FREEDOM OF SPEECH...JUST WATCH WHAT YOU SAY (Sire 26028)WEA	ICE-T	37	7
42	FLYING COWBOYS (Geffen 24246)WEA 8.98	RICKIE LEE JONES	20	9
43	DANCE!...YA KNOW IT (MCA 6342)MCA 8.98	BOBBY BROWN	102	2
44	BLOW MY FUSE (Atlantic 81877)WEA 8.98	KIX	46	10
45	DISINTEGRATION (Elektra 60855-1)WEA 9.98	THE CURE	43	30
46	WE TOO ARE ONE (Arista 8606)RCA 8.98	EURYTHMICS	39	11
47	CDS BOTH WAYS (Epic 45217)CBS	GLORIA ESTEFAN	47	20
48	SEMINAR (Nasty Mix 70150)	SIR MIX-A-LOT	51	4

			Total Weeks ▼	Last Week ▼
49	STAY WITH ME (Columbia 44367)CBS	REGINA BELLE	49	14
50	RUNAWAY HORSES (MCA 6339)MCA 8.98	BELINDA CARLISLE	50	7
51	NO HOLDIN' BACK (Warner Bros. 25988)WEA 8.98	RANDY TRAVIS	45	8
52	NO ONE CAN DO IT BETTER (Atlantic 91275)WEA 8.98	THE D.O.C.	52	18
53	WILD! (Sire/Reprise 26026)WEA 8.98	ERASURE	53	5
54	DON'T BE CRUEL (P/3) (MCA 42185)MCA 8.98	BOBBY BROWN	55	74
55	BIG Tyme (MCA 42302)MCA 8.98	HEAVY D. & THE BOYZ	56	24
56	NEITHER FISH NOR FLESH (Columbia 45351)CBS	TERRENCE TRENT D'ARBY	61	3
57	NEW KIDS ON THE BLOCK (Columbia FC 40475)CBS	NEW KIDS ON THE BLOCK	57	9
58	LOOK SHARP! (EMI 91098)CAP 9.98	ROXETTE	60	34
59	DIRTY ROTTEN FILTHY STINKING RICH (Columbia 44383)CBS	WARRANT	48	43
60	OH MERCY (Columbia 45281)CBS	BOB DYLAN	41	10
61	SILKY SOUL (Warner Bros. 25802)WEA 8.98	MAZE FEATURING FRANKIE BEVERLY	58	12
62	CAN'T FIGHT FATE (Arista 8581)RCA 8.98	TAYLOR DAYNE	75	4
63	LEGACY (RCA 9694-1-R)RCA 8.98	POCO	59	12
64	EYES ON THIS (First Priority/Atlantic 91304)WEA 8.98	MC LYTE	62	9
65	FOREIGN AFFAIR (Capitol 91873)CAP 8.98	TINA TURNER	63	10
66	SOUL PROVIDER (Columbia 45012)CBS	MICHAEL BOLTON	71	20
67	THE GREAT RADIO CONTROVERSY (Geffen GHS 24224)WEA 8.98	TESLA	74	6
68	GUITAR SHOP (Epic OE 44313)CBS	JEFF BECK	44	8
69	BOYS N HEAT (Columbia FC 45300)CBS	BRITNY FOX	83	2
70	IT'S A BIG DADDY THING (Cold Chillin'/Reprise 25941)WEA 8.98	BIG DADDY KANE	64	10
71	REI-MOMO (Sire 1-25990)	DAVID BYRNE	65	7
72	SLEEPING WITH THE PAST (MCA 6321)MCA 8.98	ELTON JOHN	66	13
73	THE BIZ NEVER SLEEPS (Warner Bros. 9 26003)	BIZ MARKIE	67	7
74	SYBIL (Next Plateau 1018)IND 8.98	SYBIL	68	9
75	LIKE A PRAYER (Sire 25844)WEA 9.98	MADONNA	69	36
76	TWICE SHY (Capitol 90640)CAP 9.98	GREAT WHITE	70	32
77	SMITHEREENS 11 (Capitol 91194)CAP 8.98	THE SMITHEREENS	79	5
78	VIVID (P) (Epic BFE 44099)CBS	LIVING COLOUR	72	56
79	STRAIGHT OUTTA COMPTON (G) (Priority/Ruthless 57102)IND 8.98	N.W.A.	73	41
80	BATMAN SOUNDTRACK (Warner Bros. 25936) 8.98	PRINCE	77	23
81	BEST OF ROCKERS & BALLADS (PolyGram 842002-1)POL	SCORPIONS	94	2
82	BIG GAME (Atlantic 81969)WEA 8.98	WHITE LION	81	23
83	HOME (MCA 6312)MCA 8.98	STEPHANIE MILLS	85	21
84	24/7 (4TH & B'Way/Island 4011)WEA 8.98	DINO	80	24
85	IN STEP (Epic 45024)CBS	STEVIE RAY VAUGHAN & DOUBLE TROUBLE	84	24
86	THE HEALER (Chameleon D1-74808)CAP 8.98	JOHN LEE HOOKER	88	7
87	CAPTAIN SWING (PolyGram 838 878)POL	MICHELLE SHOCKED	89	5
88	TROUBLE WALKIN' (MegaForce/Atlantic 82942)WEA 8.98	ACE FREHLEY	90	5
89	STRANGE ANGELS (Warner Bros. 25900)WEA 8.98	LAURIE ANDERSON	91	5
90	BILLY OCEAN'S GREATEST HITS (Jive 1271-1-J)RCA 8.98	BILLY OCEAN	92	3
91	NEW JERSEY (P/4) (Mercury 836 345-1)POL	BON JOVI	93	62
92	ENUFF Z'NUFF (Atco/Atlantic 91262)WEA 8.98	ENUFF Z'NUFF	82	9
93	ROCK ISLAND (Chrysalis F121708)CBS 8.98	JETHRO TULL	87	11
94	WHAT YOU DON'T KNOW (Arista)RCA 8.98	EXPOSE	86	24
95	SEE THE LIGHT (Arista AL 8553) 8.98	THE JEFF HEALEY BAND	78	23
96	GORKY PARK (Mercury 838628)POL	GORKY PARK	98	14
97	THE FABULOUS BAKER BOYS (GRP GR2-002)MCA 8.98	SOUNDTRACK	107	3
98	LET'S GET IT STARTED (G) (Capitol C1-90924)CAP 8.98	M.C. HAMMER	96	59
99	CACTUS ALBUM (Def Jam/Columbia FCT 45415)CBS	3RD BASE	120	2
100	NICK OF TIME (Capitol 91268)CAP 8.98	BONNIE RAITT	108	36
101	BEACHES (G) (Atlantic 81933)WEA 8.98	Original Motion Picture Soundtrack	95	47
102	HAPPY ANNIVERSARY CHARLIE BROWN (GRP GR 9596)MCA 8.98	VARIOUS ARTISTS	119	4
103	BACK ON THE BLOCK (Qwest/Warner Bros. 26020)WEA 8.98	QUINCY JONES	DEBUT	
104	THE REAL THING (Mercury 838 366)POL	ANGELA WINBUSH	122	5
105	APPETITE FOR DESTRUCTION (P/7) (Geffen GHS 24148)WEA 8.98	GUNS N' ROSES	100	119
106	A FRESH AIRE CHRISTMAS (American Gramophone AG 1989)IND 9.98	MANHEIM STEAMROLLER	DEBUT	
107	DANGEROUS TOYS (Columbia FC 45931)CBS	DANGEROUS TOYS	104	21
108	LIFE IS...TOO SHORT (RCA 1149-1-J)RCA 8.98	TOO SHORT	97	43
109	COCKED & LOADED (Vertigo 838 592)POL	L.A. GUNS	99	14
110	INDIGO GIRLS (Epic 45044)CBS	INDIGO GIRLS	101	36

111	ONE NIGHT OF SIN (Capitol 92861)CAP 8.98	JOE COCKER	127	11
112	KENNY G LIVE (Arista 8613)RCA 8.98	KENNY G	DEBUT	
113	ATTITUDE (Atlantic 82035)WEA 8.98	TROOP	125	4
114	KILLIN' TIME (RCA 9668)RCA 8.98	CLINT BLACK	115	28
115	BE YOURSELF (MCA 6292)MCA 8.98	PATTI LABELLE	117	22
116	AVALON SUNSET (Mercury 839262)POL	VAN MORRISON	118	25
117	PSYCHO CAFE (Mechanic/MCA 6300)MCA 8.98	BANG TANGO	105	19
118	SOUND + VISION (Ryko 122)IND 65.98	DAVID BOWIE (Box Set)	103	9
119	MANHEIM STEAMROLLER CHRISTMAS (American Gramaphone AG 1984)IND 8.98	MANHEIM STEAMROLLER	DEBUT	
120	DIAMONDS IN THE ROUGH (Tabu/Epic 44147)CBS	S.O.S.	106	7
121	JUST LOOKIN' FOR A HIT (Reprise 25989)WEA 8.98	DWIGHT YOAKUM	109	8
122	A BLACK & WHITE NIGHT - LIVE (Virgin 91295)WEA 8.98	ROY ORBISON & FRIENDS	166	2
123	SPEND THE NIGHT (Warner Bros. 25940)WEA 8.98	THE ISLEY BROTHERS (Featuring Ronald Isley)	124	16
124	LAST OF THE RUNAWAYS (A&M SP 5272)RCA 8.98	GIANT	121	8
125	WHEN HARRY MET SALLY... (Columbia 45319)CBS	SOUNDTRACK (FEATURING HARRY CONNICK JR.)	134	18
126	STORYTELLER/COMPLETE ANTHOLOGY 1964-1990 (Warner Bros. 4-25987)WEA 8.98	ROD STEWART	DEBUT	
127	WAKE ME WHEN IT'S OVER (Elektra 60883)WEA 8.98	FASTER PUSSYCAT	113	12
128	EAZY-DUZ-IT (G) (Priority/Ruthless 57100)IND 8.98	EAZY-E	116	56
129	SHOTGUN MESSIAH (Relativity/Important 1012)IND 8.98	SHOTGUN MESSIAH	131	7
130	LONG HARD LOOK (Atlantic 81915)WEA 8.98	LOU GRAMM	138	3
131	AFTER 7 (Virgin 91061)WEA 8.98	AFTER 7	135	3
132	SHOCKER (SBK 93233) 9.98	Soundtrack	DEBUT	
133	BLIND MAN'S ZOO (Elektra 60815)WEA 9.98	10,000 MANIACS	110	28
134	STILL CRUSIN' (Capitol 92639)CAP 8.98	THE BEACH BOYS	114	14
135	MEGATOP PHOENIX (Columbia 45212)CBS	BIG AUDIO DYNAMITE	126	12
136	ABSOLUTE TORCH & TWANG (Sire 25877)WEA 8.98	K.D. LANG	130	27
137	IT TAKES TWO (G) (Profile PRO-1267)IND 8.98	ROB BASE & D.J. E-Z ROCK	139	63
138	FLOWERS IN THE DIRT (Capitol 91653)CAP 8.98	PAUL McCARTNEY	173	25
139	BRASIL CLASSICS II/O SAMBA (Luaka Bop/Sire/Warner Bros. 26019)WEA 8.98	VARIOUS ARTISTS (Compiled by David Byrne)	161	4
140	UK JIVE (MCA 6337)MCA 8.98	THE KINKS	143	2
141	AUTOMATIC (Warner Bros. 26015)WEA 8.98	THE JESUS & MARY CHAIN	145	3
142	RAGING SLAB (RCA 9680)RCA 8.98	RAGING SLAB	146	5
143	ALL HAIL THE QUEEN (Tommy Boy 1022)WEA 8.98	QUEEN LATIFAH	151	2
144	BOOK OF DAYS (Columbia 45412)CBS	PSYCHADELLIC FURS	154	4
145	DICE (Def American/Geffen 24214)WEA 9.98	ANDREW DICE CLAY	155	32
146	SINGLES COLLECTION: THE LONDON YEARS (Abkco Records 1218)POL	THE ROLLING STONES	149	15
147	ADDICTIONS VOL.1 (Island 91318)WEA 8.98	ROBERT PALMER	DEBUT	
148	SONIC TEMPLE (Beggars Banquet/Sire/Reprise 25871)WEA 9.98	THE CULT	112	33
149	ONE BRIGHT DAY (Virgin 91256)WEA 8.98	ZIGGY MARLEY & THE MELODY MAKERS	111	18
150	RESULTS (Epic OE 45098)CBS 8.98	LIZA MINNELLI	123	3
151	CHANGE (I.R.S. 82018)MCA 8.98	THE ALARM	141	10
152	TRIAL BY FIRE: LIVE IN LENINGRAD (PolyGram 839726)	YNGWIE MALMSTEEN	144	6
153	MOSAIC (Elektra 60892)WEA 8.98	GYPSY KINGS	DEBUT	
154	KEVIN PAIGE (Chrysalis 21683)CBS	KEVIN PAIGE	170	8
155	STORMS (MCA 6319)MCA 8.98	NANCI GRIFFITH	137	15
156	THE BEST OF DARK HORSE (Dark Horse/Warner Bros. 25786)WEA 8.98	GEORGE HARRISON	133	5
157	THE MIND IS A TERRIBLE THING TO TASTE (Sire/Warner Bros. 26004)WEA 8.98	MINISTRY	172	2
158	NOTHING MATTERS WITHOUT LOVE (Vendetta/A&M SP 5280)RCA 8.98	SEDUCTION	156	6
159	DANGER DANGER (Imagine/E.P.A. FZ 44342)CBS	DANGER DANGER	147	15
160	ELECTRIC YOUTH (P/2) (Atlantic 81932)WEA 9.98	DEBBIE GIBSON	153	44
161	KEY LIME PIE (Virgin 91289)WEA 8.98	CAMPER VAN BEETHOVEN	163	11
162	DON'T TAKE IT PERSONAL (Arista AL 8493)RCA 9.98	JERMAINE JACKSON	DEBUT	
163	BADLANDS (Atlantic 81966)WEA 8.98	BADLANDS	164	28
164	...AND JUSTICE FOR ALL (P) (Elektra 60812)WEA 9.98	METALLICA	159	64
165	NO FUEL LEFT FOR THE PILGRIMS (Warner Bros. 25999)WEA 8.98	D.A.D.	160	9
166	YOUNGEST IN CHARGE (Profile 1280)IND	SPECIAL ED	169	31
167	2ND WAVE (Columbia FC 44284)CBS	SURFACE	165	58

168	LARGER THAN LIFE (MCA 6276)MCA 8.98	JODY WATLEY	180	35
169	SUPRISE ATTACK (A&M SP 5261)RCA 8.98	TORA TORA	136	20
170	SIMPLE MAN (Epic FE 45316)CBS	CHARLIE DANIELS	DEBUT	
171	WINGER (G) (Atlantic 81867)WEA 8.98	WINGER	128	62
172	HERE TODAY, TOMORROW, NEXT WEEK! (Elektra 60860)WEA 8.98	SUGARCUBES	129	9
173	A NEW FLAME (Elektra 60828)WEA 8.98	SIMPLY RED	132	40
174	LOVE AMONG THE CANNIBALS (RCA 9693)RCA 8.98	STARSHIP	157	17
175	PHANTOM OF THE OPERA (Polydor 831 273-1)POL	ORIGINAL LONDON CAST	188	19
176	FRANK. (A&M 5278)RCA 8.98	SQUEEZE	167	11
177	DEF, DUMB & BLONDE (Sire/Reprise 25938)WEA 8.98	DEBORAH HARRY	140	8
178	REBA LIVE (MCA 8034)MCA 8.98	REBA MCENTIRE	150	8
179	PAUL'S BOUTIQUE (Capitol 92844)CAP 9.98	BEASTIE BOYS	142	18
180	MARTIKA (Columbia SL 44290)CBS	MARTIKA	148	24
181	SOUTHSIDE (Mercury 838171)POL	TEXAS	158	15
182	BIG TRASH (Warner Bros. 25921)WEA 8.98	THOMPSON TWINS	152	9
183	HYSTERIA (P/9) (Mercury 830 675-1)POL 9.98	DEF LEPPARD	174	120
184	Y U I ORTA (Mercury 838 9731)POL	IAN HUNTER/MICK RONSON	DEBUT	
185	SHANGRI-LA (Enigma 73522)CAP 8.98	BARDEUX	171	7
186	YEARS OF DECAY (Atlantic 82405)WEA 8.98	OVERKILL	162	5
187	UNFINISHED BUSINESS (Fresh LPRE 92012)IND 8.98	E.P.M.D.	168	18
188	LET LOVE RULE (Virgin 91290)WEA 9.98	LENNY KRAVITZ	DEBUT	
189	RAW LIKE SUSHI (Virgin 91252)WEA 8.98	NENEH CHERRY	178	26
190	MIGRATION (GRP 9592)MCA 8.98	DAVE GRUSIN	175	7
191	WALKING WITH A PANTHER (Def Jam/Columbia 45172)CBS	L.L.COOL J	176	24
192	CONTROLLED BY HATRED/FEEL LIKE SHIT...DEJA VU (Epic 6E-45244)CBS	SUICIDAL TENDANCIES	177	6
193	KASHIF (Arista 8595)RCA 8.98	KASHIF	179	7
194	BLIND TO REASON (RCA 7661)RCA 8.98	GRAYSON HUGH	181	21
195	SWASS (G) (Nasty Mix 70123)IND	SIR MIX-A-LOT	182	63
196	INTRODUCING...DAVID (Geffen 24228)WEA 8.98	DAVID PEASTON	183	19
197	LETTER FROM HOME (Geffen GHS 24225)WEA 8.98	PAT METHENY GROUP	184	22
198	LET THE DAY BEGIN (MCA 6303)MCA 8.98	THE CALL	185	19
199	LOVE AND ROCKETS (Beggars Banquet 9715)RCA	LOVE AND ROCKETS	186	30
200	HERE I AM (Wing 837 3131)POL	SHARON BRYANT	189	11

ALPHABETIZED TOP 200 ALBUMS (BY ARTIST)

10,000 Maniacs / 133	Collins, Phil / 25	Hooker, John Lee / 86	Ministry / 157	Special Ed / 166
2 Live Crew / 18	Cooper, Alice / 31	Hunter/Ronson / 184	Minnelli, Liza / 150	Squeeze / 176
Abdul, Paula / 5	Cult / 148	Hugh, Grayson / 194	Morrison, Van / 116	Starship / 174
Aerosmith / 8	Cure / 45	Ice - T / 41	Motley Crue / 11	Stewart, Rod (Box) / 126
After 7 / 131	D.A.D. / 165	Indigo Girls / 110	New Kids (1st LP) / 57	Streisand, Barbara / 39
Alarm / 151	Daniels, Charlie / 170	Isley Bros. / 123	New Kids / 9	Sugarcubes / 172
Anderson, Lorie / 89	Danger Danger / 159	Jackson, Janet / 3	New Kids (Christmas) / 16	Suicidal Tendencies / 192
852's / 6	Dangerous Toys / 107	Jackson, Jermaine / 162	N.W.A. / 79	Surface / 167
Babyface / 21	D'Arby, Terrence / 56	Jesus & Mary Chain / 141	Ocean, Billy / 90	Sybil / 74
Bad English / 22	Trent / 56	Def Leppard / 183	Orbison, Roy / 122	Overkill / 186
Badlands / 163	Def Leppard / 183	D.J. Jazzy Jeff / 38	Palmer, Robert / 147	Taylor Dayne / 62
Bang Tango / 117	Dino / 84	D.O.C. / 52	Paige, Kevin / 154	Tears For Fears / 19
Bardeux / 185	Dylan, Bob / 60	Eazy-E / 128	Peaston, David / 196	Teles / 67
Base, Rob / 137	Eazy-E / 128	Enuff'Nuff / 92	Petty, Tom / 14	Third Base / 99
Beach Boys / 134	E.P.M.D. / 187	E.P.M.D. / 187	Phantom Of Opera / 175	Thompson Twins / 182
Beastie Boys / 179	Erasure / 53	Erasure / 53	Poco / 63	Too Short / 108
Beck, Jeff / 68	Esfelan, Gloria / 47	Esfelan, Gloria / 47	Psychedelic Furs / 144	Tora Tora / 169
Belle Regna / 49	Ethendge, Melissa / 34	Kiss / 36	Queen Latifah / 143	Travis, Randy / 51
Big Daddy Kane / 70	Eurythmics / 46	Kix / 44	Raging Slab / 142	Troop / 113
Big Audio Dynamite / 135	Expose' / 94	Kravitz, Lenny / 188	Raitt, Bonnie / 100	Turner, Tina / 65
Biz Markie / 73	Faster Pussycat / 127	L.A. Guns / 109	Red Hot Chili Peppers / 32	Vandross, Luther / 23
Black, Clint / 114	Fine Young Cannibals / 30	Labelle, Patti / 115	Rolling Stones (L.P.) / 4	Vaughn, Stevie Ray / 85
Blue Magic / 170	Full Force / 188	Lang K.D. / 136	Rolling Stones (Box) / 146	Warrant / 59
Bonham / 40	Full Force / 188	L.L. Cool J / 191	Rondstam, Linda / 15	Watley, Jody / 168
Bolton, Micheal / 66	Gibson, Debbie / 160	Living Colour / 78	Roxette / 58	White Lion / 82
Bon Jovi / 91	Gorky Park / 96	Love And Rockets / 199	Rush / 35	Whitesnake / 10
Brazil Classics II / 139	Gramm, Lou / 130	M.C. Hammer / 98	Satriani, Joe / 17	Wimbush, Angela / 104
Britny Fox / 69	Great White / 76	M.C. Lyte / 64	Scorpions / 81	Winger / 171
Brown, Bobby / 54	Griffith, Nanci / 155	Madonna / 75	Seduction / 158	Yoakum, Dwight / 121
Brown, Bobby (Dance) / 43	Grusin, Dave / 190	Malmsteen, Yngwie / 152	Shocked, Michele / 87	Young M.C. / 12
Bryant, Sharon / 200	Guns N' Roses / 105	Manheim Steamroller (Fresh) / 106	Shotgun Messiah / 129	Young, Neil / 27
Bush, Kate / 33	Gypsy Kings / 153	Manheim Steamroller (X-Mas) / 119	Simply Red / 173	Soundtracks / 80
Byrne, David / 71	Happy Anniversary / 129	Marley, Ziggy / 149	Sir Mix A Lot / 195	Batman (Pnnce) / 80
The Call / 198	Charlie Brown / 102	Martika / 180	Sir Mix A Lot (Seminar) / 48	Beaches / 101
Camper Van	Harrison, George / 156	Marx, Richard / 26	Skid Row / 29	Fabulous Baker Boys / 97
Beethoven / 161	Harry, Deborah / 177	Maze / 61	Smithereens / 77	Shocker / 132
Carlisle, Belinda / 50	Healey, Jeff / 95	McCartney, Paul / 138	Soul 2 Soul / 13	When Harry Met Sally / 125
Chapman, Tracy / 7	Heavy D & The Boyz / 55	McEntire, Reba / 178	S.O.S. Band / 120	
Cher / 28	Henley, Don / 37	Metallica / 164		
Cherry, Nina / 189		Metheny, Pat / 197		
Clapton, Eric / 24		Mills, Stephanie / 83		
Clay, Andrew Dice / 145		Miti Vanilli / 2		
Cocker, Joe / 111				

TICKERTAPE

IT'S OFFICIAL: Michael Eisner, chairman and CEO of The Walt Disney Company, announced the start-up of a new record division, tentatively dubbed **Hollywood Records**. As reported earlier, Peter Paterno will be president of the new division. Paterno, who has repped Guns N'Roses, Metallica, Rick Rubin, Delicious Vinyl and Enigma Records during his 12-year law career, will join the company after the first of the year. Eisner said the diskery will be devoted "almost exclusively" to new artists.

REVOLVING HEADS: PolyGram head Dick Asher was reportedly making the rounds at the New York offices, bidding farewell to his PolyGram co-workers. Word is that Asher, head of the label since 1985, was not part of Dutch parent company Philips' plans for restructuring PolyGram in the wake of the Island and A&M purchases. International vice president Alain Levy is the interim head. No future plans for Asher have been announced... Meanwhile, Chrysalis head Mike Bone has cleared the way for his long-rumored pairing with Peter Paterno at Hollywood Records. Bone will be leaving Chrysalis on December 15, almost certainly heading west. Sources tell us that Bruce Springsteen's recent firing of the E Street Band will clear the way for "The Boss" to live up to his moniker as the new head of Chrysalis. Springsteen's combination of creative skill and artistic sensibility along with his savvy business sense make him an ideal candidate for the position. After all, he is "Born To Run." Uh...maybe.

COME TOGETHER!?: Now that the lawsuits are settled and Paul McCartney is at peace with his legacy (his current tour is loaded with Beatlesongs and the shows are opened with a 14-minute film retrospective of the group) he considers a Beatles reunion distinctly possible. "What might be a good way to start it [the reunion] is this film," McCartney said, referring to *The Long and Winding Road*, a Beatles film history culled from home movies and other seldom-seen footage that has been stalemated by their differences. "Hopefully we can put the record straight," McCartney said, adding that "A possibility is that George and I could write together. We've never done that."

Not so fast, Paul. In a terse statement issued by Warner Bros. Records, George Harrison responded to Paul's proposal: "As far as I am concerned, there won't be a Beatles reunion as long as John Lennon remains dead." Easy George, remember "Come together / Right now / Over me"?

THE BIZ: Pay attention because this gets confusing. Ready? Lieberman Enterprises Incorporated, a subsidiary of LIVE Entertainment Inc., recently purchased Navarre Corporation. Among other things, Navarre is the largest independent music distributor in the Midwest, serving over 100 record labels, and is the Midwest's largest one-stop music supplier. Lieberman Ent., in addition to other interests, is one of the nation's largest rackjobbers of pre-recorded music. Another of LIVE's subsidiaries is Strawberries Records, Tapes & CDs. Make sense? To top it all off, LIVE bought the Waxie Maxie Quality Record Company to its growing stable,

buying the company for \$11.75 million. Waxie Maxie operates 33 stores in Maryland and Virginia, selling CDs, tapes, records, videotapes and related accessories. Roger Smith, president of the newly formed LIVE Enterprises unit, said the transactions "will further our goal to become one of the leading suppliers of entertainment software in the United States"... Visa is giving Paul McCartney a seven-figure sum for the right to back his 1990 American Tour. McCartney will also be featured in an \$8.5 million TV ad campaign and Visa will be the only credit card that ticket sellers and concessionaires will accept for tour tix. Is cash ok?... In the wake of MCA Publicity's restructuring, Susan Levy, ex-director of media & artist relations, has become an independent consultant working with the label on the Tragically Hip. As we speak, Levy is vanning across the East Coast with the band on their hit-&-run swing that includes stops in Boston, New York and Washington, D.C. before finishing in Chicago. Easterners, don't miss them!

FALLEN HERO: While his contemporaries are mounting comebacks of various size and scope, pop/rock/funkateer Sly Stone today sits in a Santa Monica jail. Stone was extradited from the East Coast for a pair of unresolved 1987 California drug charges. Perhaps David Crosby could help...

ATTENDANCE REQUIRED: A must see for music video professionals, especially in light of MTV head Tom Freston's recent comments regarding the lack of creativity in video, is the American Cinematheque "Art of Music Video" festival on December 9 & 10 at the Director's Guild of America in Hollywood. Put together by ex-Filmex director Gary Essert, the comprehensive program combines mainstream groundbreakers (David Bowie, Peter Gabriel, David Byrne, The The, DEVO and Laurie Anderson), with underground artists (Sonic Youth, Minutemen, Black Flag and Lydia Lunch) and directors (Robert Longo, James Herbert and Zbigniew Rybczynski) who've pushed the envelope of the form beyond MTV boundaries. There are a number of excellent programs on the schedule so buy the weekend pass and for two days see the possibilities.

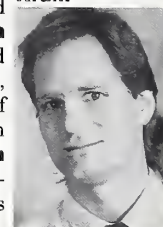
NO, THEY'RE NOT GOING TO DO TOMMY: The Rolling Stones are going to do the pay-per-view thing (with the emphasis on "pay") before their Steel Wheels Tour rumbles into the sunset. *Rolling Stones: Terrifying* is the odd title of the broadcast, which will originate from the Atlantic City Convention Center on December 19 (in the middle of a three-night Atlantic city stand, the last dates on the tour and the first in an arena). Look for Eric Clapton, Axl Rose and Izzy Stradlin, possibly Tina Turner and other guests to join the Stones on the broadcast, which will cost \$24.95 per home. "The Golden Age of television was when everything was virtually live and that's what great TV is all about," says Keith Richards, a noted Golden Age of television buff. "Live television concerts are something I think there should be more of." ABC Radio Networks, by the way, will simulcast the thing live, so get those tape machines plugged in, turn on old sitcoms on *Nick at Nite* and, hey, have

EXECUTIVES ON THE MOVE

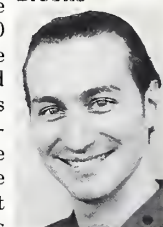
■ Chrysalis has announced two promotions this week. Jackie Peresman has been promoted to director of A&R administration, moving up a notch from manager, A&R administration. She has been with the label for four years. And at the Chrysalis Music Group, the label's publishing arm, Tom Sturges has been promoted to senior vice president and general manager of the publishing company in the U.S., reporting to London-based Stuart Slater, president of Chrysalis Music Group Worldwide. Sturges has also been with the label for four years. ■ Elektra has named Danny Kahn national director, artist development, a newly created position. Kahn will act as liaison to and creator of special projects with new and developing artists, including road and promotion tour coordination. Kahn has been with Elektra since March of 1988. Prior to that, he was road manager for 10,000 Maniacs and Violent Femmes, and developed an alternative radio station in Wisconsin. ■ Enigma Records announced two new appointments in the promotion department this week. Michael Krum has been named vice president/national CHR promotion and Ben Brooks has been promoted to the position of senior director/CHR promotion. Krum spent the past 14 years with Scotti Brothers Records where he most recently held the position of vice president/promotion. Brooks previously held the position of director/national singles promotion at Enigma. ■ Capitol Records has appointed Sean Fernald manager, national video promotion. Fernald last served at Virgin Records in the crossover music department and, before that, in MCA's video department. ■ Atlantic Records has promoted Shelli Andranigian to the position of West Coast publicist. Andranigian joined Atlantic in 1987 as publicity assistant after majoring in journalism and public relations at California State University in Fresno. ■ At SBK, Maye James has been appointed general manager of R&B/urban promotion for the label. Prior to her new appointment, James worked in independent promotion at Palm Tree Enterprises, a complete in-house production facility. Prior to that, she was music director for five years at WBLS-FM in New York. ■ At PolyGram, Mary Jo Heath has been appointed product manager, Philips Classics. Prior to this appointment, she was a classical radio announcer at WQXR in New York, and was a freelance digital editor for Squires Productions, editing classical recordings. ■ LIVE Entertainment Inc. announced several key senior management appointments. Devendra Mishra, currently executive vice president, operations, was named president and chief operating officer of LIVE. Roger R. Smith, LIVE's chief financial officer, was named president of the newly formed LIVE Enterprises Inc. Joining the LIVE board of directors are Alan J. Hirschfield, formerly the CEO of both 20th Century Fox and Columbia Pictures Industries, and Cy Leslie, founder and long-time chairman of Pickwick International and founder and first chairman of MGM/UA Home Entertainment Group.



Krum



Brooks



Fernald



Andranigian

a cheap evening on the Stones.

VID PICKS: MGM/UA is releasing a number of music films on video in the new year including *The Last Waltz*, *The Compleat Beatles* and *Pink Floyd: The Wall*. For the curious there's *The Fastest Guitar Alive*, a '60s western starring Roy Orbison and directed by David Lynch, and for Aquarians the Milos Forman version of *Hair*. Getting our nod, however, is the Dennis Hopper-hosted trip through the last 20 years of rock called *Rolling Stone Presents Twenty Years of Rock & Roll*. The video contains plenty of vintage performance clips (Elton John backing Marc Bolan and a rare "Jumpin' Jack Flash" promo) interspersed with insightful comments from David Bowie, Mick Jagger and Neil Young, among others. It's an essential historical document lacking only in its failure to include R.E.M., certainly one of the '80s leading bands.

TUBE STEAK: VH-1's tantalizing new artist profile series continues in December with three picks for the discerning viewer. Squeeze will be interviewed and taped rehearsing in *Frankly Speaking*, set to air on December 2 (9:30 p.m.), 3 (3:30 p.m.), 4 (10:30 p.m.) and 8 (1

p.m.). Linda Ronstadt fans will get the chance to visit Linda's San Francisco home (she better lock up the silver) on December 4 (7:30 p.m.), 5 (10:30 p.m.), 9 (8:30 p.m.) and 10 (3 p.m.). And a special look at the influences and traditions of "America's native musical styles" featuring Tish Hinojosa, David Wilcox and Zachary Richard will air on December 12 (1 p.m.)...

AWARDS: The 22nd annual NAACP Image Awards show, to be taped December 9 at the Wiltern for a January 6 airdate, is shaping up as the place to be. Patrice Rushen will be the musical director and confirmed presenters include Paula Abdul, George Clinton, Danny Glover, Louis Gossett, Herbie Hancock, Iman, Spike Lee, Tone Loc and Mike Tyson (definitely not least, Mike—it's alphabetical). Performers are still a secret, but we're betting that Prince will be there. Rushen is, after all, joining him on his spring European jaunt... Smokey Robinson, Andrew Lloyd Webber, Liza Minnelli and Willie Nelson were all presented with Grammy Living Legend awards by N.A.R.A.S. president Mike Greene.

CASH BOX CHARTS

COUNTRY SINGLES

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

December 9, 1989



#1 Single: Shenandoah



#1 Debut: George Strait #57



To Watch: The Judds #40

		Total Weeks ▼	Last Week ▼
1	TWO DOZEN ROSES (Columbia 38-69061)	Shenandoah	3 11
2	IF TOMORROW NEVER COMES (Capitol B-44430)	Garth Brooks	1 13
3	I'VE BEEN LOVED BY THE BEST (RCA 9017-7-RAA)	Don Williams	5 12
4	THE LONELY SIDE OF LOVE (MCA-53702)	Patty Loveless	6 12
5	YELLOW ROSES (Columbia 3869040)	Dolly Parton	2 14
6	A WOMAN IN LOVE (RCA-9027-7-R)	Ronnie Milsap	9 10
7	OUT OF YOUR SHOES (RCA 9016-7-RAA)	Lorrie Morgan	11 12
8	IT'S JUST A MATTER OF TIME (Warner Bros. 7-22841-A)	Randy Travis	4 10
9	THERE GOES MY HEART AGAIN (Warner Bros. 7-22796-A)	Holly Dunn	14 9
10	BAYOU BOYS (Universal UVL-66016)	Eddy Raven	7 15
11	WHO'S LONELY NOW (Warner Bros. 7-22779-A)	Highway 101	17 7
12	THE RACE IS ON (Capitol/Curb B-44431)	Sawyer Brown	8 15
13	THAT JUST ABOUT DOES IT (Columbia 38-69084)	Vern Gosdin	18 9
14	THE VOWS GO UNBROKEN (ALWAYS TRUE TO YOU) (Reprise 7-22828-A)	Kenny Rogers	10 13
15	IT AIN'T NOTHING (RCA 9059-7-RAA)	Keith Whitley	20 7
16	SHE'S GONE GONE GONE (Universal UVL-66024)	Glenn Campbell	22 10
17	IT'S YOU AGAIN (MCA 53732)	Skip Ewing	19 9
18	AN AMERICAN FAMILY (MCA 53710)	Oak Ridge Boys	12 17
19	MANY A LONG AND LONESOME HIGHWAY (Columbia 38-73042)	Rodney Crowell	23 6
20	MY ARMS STAY OPEN ALL NIGHT (Capitol 79810)	Tanya Tucker	27 6
21	SIMPLE MAN (Epic 34-73030)	Charlie Daniels	24 8
22	TILL I CAN'T TAKE IT ANYMORE (Atlantic America 7-88815)	Billy Joe Royal	28 7
23	ALL THE FUN (RCA 9015-7-RAA)	Paul Overstreet	13 10
24	IN MY EYES (MCA 53727)	Lionel Cartwright	29 5
25	DIDN'T EXPECT IT TO GO DOWN THIS WAY (RCA 9029-7-RAA)	K.T. Oslin	26 6
26	YOU MUST NOT BE DRINKING ENOUGH (RCA 8973-7-5AA)	Earl T. Conley	15 9
27	NOBODY'S HOME (RCA 9078-7-RAA)	Clint Black	33 4
28	WALK SOFTLY ON THIS HEART OF MINE (Mercury/PolyGram 874-744-7)	The Kentucky HeadHunters	31 8
29	THERE YOU ARE (Columbia 38-73015)	Willie Nelson	32 9
30	LET IT BE YOU (Epic 34-68995)	Ricky Skaggs	16 16
31	WHEN I COULD COME HOME TO YOU (MCA 53738)	Steve Wariner	34 7
32	WHEN ITS GONE (Universal UVL-66023)	Nitty Gritty Dirt Band	36 7
33	IF YOUR HEART SHOULD EVER ROLL THIS WAY AGAIN (RCA 9014-7-R)	Jo-EI Sonnier	37 5
34	BIGGER MAN THAN ME (Stop Hunger SHR-MJ-1103)	Mickey Jones	38 7
35	RADIO LOVER (Epic 34-73070)	George Jones	35 4
36	COUNTRY CLUB (Warner Bros. 7-22882-A)	Travis Tritt	21 13
37	I CAN'T TURN THE TIDE (RCA 90767-RAA)	Baillie & The Boys	40 5
38	START ALL OVER AGAIN (MCA/Curb MCA-53746)	Desert Rose Band	45 4
39	BLACK AND WHITE (Columbia 38-73054)	Rosanne Cash	42 3
40	ONE MAN WOMAN (Curb/RCA 9077-RAA)	The Judds	49 2
41	NEVER ALONE (MCA 53117)	Vince Gill	25 11
42	AMY'S EYES (16th Ave. PB-70435)	Charlie Pride	43 5
43	THE CENTER OF MY UNIVERSE (MCA MCA-53719)	The Bellamy Brothers	46 3
44	QUIT WHILE I'M BEHIND (Warner Bros. 7-22763-A)	Jennifer McCarter & The McCarters	47 4
45	MY SWEET LOVE AIN'T AROUND (Capitol 79788)	Suzy Boggass	30 8
46	STATUE OF A FOOL (Columbia 38-73077)	Ricky Van Shelton	51 2
47	TILL LOVE COMES AGAIN (MCA-53694)	Reba McEntire	39 13
48	WHERE'VE YOU BEEN (Mercury/PolyGram 876-262-7)	Kathy Mattea	53 2

		Total Weeks ▼	Last Week ▼
49	IF I EVER FALL IN LOVE AGAIN (MCA B-44432)	Anne Murray & Kenny Rogers	41 8
50	IF YOU COULD ONLY SEE (Tug Boat TG-1007)	Richie Balin	54 5
51	TELL ME WHY (CRB-10568)	Jann Browne	58 2
52	GIRLS LIKE HER (Bear BR-2009)	Justin Wright	59 4
53	BURNIN' OLD MEMORIES (Mercury 874-672-05)	Kathy Mattea	44 16
54	WHERE DID THE MOON GO WRONG (Mercury 876-228-7)	Daniele Alexander	56 3
55	ACE IN THE HOLE (MCA 536933)	George Strait	48 16
56	THE GREAT DIVIDE (Warner Bros. 7-22751-A)	Gene Watson	62 2
57	OVERNIGHT SUCCESS (MCA MCA-53755)	George Strait	DEBUT
58	LEAVE IT ALONE (Warner Bros. 7-22773-A)	The Foresters	64 2
59	A HEART I CAN'T HANDLE (Mercury/PolyGram 876-112-7)	The Statlers	60 2
60	I ONCE HAD YOU (Tra-Star TS-1232)	Heith Locklear	61 4
61	IF YOU WANT TO BE MY WOMAN (Epic 34-73076)	Merle Haggard	DEBUT
62	DON'T LEAVE HER LONELY TOO LONG (MCA MCA-53751)	Marty Stuart	DEBUT
63	A BETTER LOVE NEXT TIME (Epic 3468979)	Merle Haggard	50 17
64	SOMETHING'S GOT A HOLD ON ME (Soundwaves SW-4830)	James Rogers	65 4
65	I'M A BELIEVER (Stop Hunger SHR-1102)	Missy Maxwell	71 3
66	I'M GOING BACK TO OKLAHOMA (SOA SOA-008)	Tammy Lucos	52 6
67	BLUE BONNET BLUES (American Cowboy Songs U-25934)	Chris LeDoux	70 3
68	DARKNESS OF THE LIGHT (Associated Artists AA-505)	Harrell & Scott	73 3
69	THAT'S WHAT MAKES THE GOOD TIMES ROLL (Tra-Star TS-1235)	Eddy Lee Carr	74 3
70	RADIO ROMANCE (16th Ave. PB-70437)	Canyon	80 3
71	I REFALL IN LOVE (SOA SOA-011)	Lariat	78 2
72	BIG GIRLS DON'T CRY (Tra-Star TS-1233)	Linda Carol Forrest	79 2
73	HIGH COTTON (RCA 8948-7-RAA)	Alabama	55 16
74	LICENSE TO STEAL (Tra-Star TS-1234)	Rebecca Holden	DEBUT
75	GOD BLESS AMERICA TONIGHT (Fraternity F-3546-A)	Vetz	81 2
76	ROSE CAFE (New Act NA-004)	Robin Right	DEBUT
77	SOMEBODY'S CHEATIN' (Playback 1332)	P.J. Allman	77 3
78	ONE WAY TICKET (Caprice CIR-2358-A)	Joey Weiz	85 2
79	WHEN I LOOK INTO YOUR EYES (Overton Lee OLR-45-134A)	Touch Of Country	87 2
80	STONES (NSD NSD-263)	John Murray	DEBUT
81	STORIES, TROPHIES AND MEMORIES (16th Ave 70434)	Randy Van Warmer	82 3
82	WISHING WELL BLUES (Round Robin RR-1883)	Blaine Dakota	DEBUT
83	HONEY I'M ALRIGHT (Gallery II 92037-A)	Bunny Mills	83 2
84	I'VE NEVER HAD IT BAD (Ridgewood R-3007)	Terry Smith	DEBUT
85	LIVING PROOF (Columbia 38-68994)	Ricky Van Shelton	57 20
86	SHE'S GOT A MAN ON HER MIND (Airborne PB-75746)	Curtis Wright	DEBUT
87	THE LOVE SHE FOUND IN ME (Sundial SR-163)	Hal Gibson	63 5
88	FINDERS ARE KEEPERS (Warner Bros./Curb 7-22945-A)	Hank Williams Jr.	66 20
89	OLD FASHIONED GIRL (Track T-203L)	BC & The Darts	DEBUT
90	SOMETIMES LOVE'S NOT A PRETTY THING (Columbia 38-69062)	Zaca Creek	67 11
91	HARD TIMES FOR AN HONEST MAN (MCA 53731)	James House	68 6
92	LOVE IS A LIAR (Curb CRB-10529)	Cee Cee Chapman	69 5
93	DON'T FORGET YOUR WAY HOME (Tra-Star TS-1230)	Teresa Kennedy	72 6
94	SAY WHAT'S IN YOUR HEART (RCA 9034-7-RAA)	Restless Heart	75 18
95	STILL THE SAME (Playback 75714)	Bonnie Guitar	76 4
96	THRILL OF LOVE (Curb CRB-10563)	Kennard & John	84 3
97	AIN'T NO ONE LIKE ME IN TENNESSEE (Happy Man HM-822AA)	Holly Ronick	86 9
98	SWINGIN' DOORS (TRACK TR-206)	Buck Hall	88 6
99	FAMILY TREE (Warner Bros. 7-22765-A)	Michael Martin Murphy	89 7
100	I HEARD EVERY WORD (GBS GBS-798A)	Ernie Bivens III	90 6

COUNTRY MUSIC

Charlie Daniels: A Simple Man Saying "Wake Up America"

BY KAY KNIGHT

"I thank God every day that I can make a living in a business I love so much, and I do love this business!"

These are words from a man who has been making a living in this business for nearly 35 years and who has a recording career that spans 18 years. Epic recording artist Charlie Daniels has traveled over 120,000 miles this year, playing about 150 concerts.

"Different people have different styles of working. Some people like to go out and do one tour a year, then go somewhere and play for the rest of the year. I don't like to do that. I have a 12-month-a-year operation," Daniels states. "We've got an office with people who staff it five days a week, concerned with the proliferation of the Charlie Daniels Band. That's the focal point of what we're doing. We love it and that keeps it exciting and challenging. We're always trying new and different things—maybe in unorthodox ways sometimes—but it works for us."

The "live" show is the Charlie Daniels forte. Anyone who has ever seen Daniels live on stage knows that there is an excitement in the crowd that builds as the show progresses.

"I started playing professionally in beer joints, and I found out early in my career that it's not enough to get them in the door—you've got to keep them there." Daniels explains, "I found out how to pace it, especially in dance clubs. Sometimes it was good to play two slow songs in a row, when it's about

midnight and people are feeling a little romantic. Then, sometimes it's not, but I've got a pretty good sense of that. But the bottom line is, you entertain them whether it's on a dance floor or at a concert."

Daniels certainly has the right sense of that. Entertaining is something he definitely knows about. Charlie Daniels has sold more than ten million albums, including six gold, four platinum and two double-platinum records. The band has won four Country Music Association awards, two Academy of Country Music awards, a Grammy and a *Playboy* Reader's Poll award for Country Group. The Charlie Daniels Band has performed its brand of rockin' hard country with a straightforward message to over one million fans this year alone.

Is there a way to really describe CDB music?

"Not in a hundred words or less," Daniels says, smiling broadly. "I play what I guess I call 'American Music.' That has different meaning to different people, but to me it means a mixture of country, rock, bluegrass, blues and jazz—all of it."

Daniels' music, in addition to spanning a variety of styles, has also been quite controversial through the years. His current single, "Simple Man," with its staunch, anti-crime lyrics, is drawing fire from several directions.

"I've definitely stepped on some

toes," Daniels says, rather matter-of-factly. "But I've been out on the far reaches for so long with my music. I've never hidden from controversy. I don't say I like it particularly, but it's been a part of my career, simply because I want to tell the truth about the way I feel about things."

The way Daniels feels about things is clearly described in the lyrics of "Simple Man"—"They tell our kids to 'Just Say No' / And then some pantywaist judge lets a drug dealer go / Slaps him on the wrist and turns him back out on the town. / Well, if I had my way with people selling dope / I'd take a big tall tree and a short piece of rope. / I'd hang 'em up high and let 'em swing 'till the sun goes down...As far as I'm concerned, there ain't no excuse / For the rapin' and the killin' and the child abuse. / I've got a way to put an end to all that mess. / You just take 'em rascals out in the swamp / Put 'em on their knees and tie 'em to a stump. / You let the rattlers and bugs and alligators do the rest."

"That's where my mind is," Daniels says, "and what I can't understand is...it seems like part of the population is blinded to what's going on in this country. If we don't put the brakes on right now, the pedal is going to go all the way to the floor and there's going to be no brakes left to put on."

"So the jails are full. Build more! My personal feeling is, the people who complain the loudest, the bleeding hearts, about gun control and things like that are people who do not live in the high-crime part of town. They live in white houses in the suburbs. They drive Mercedes and go to health clubs and drink martinis at the country clubs and play golf and tennis while these people are getting their brains stomped out."

"Hey, wake up America! Before you're put to sleep forever, because we can't keep going like this. We are raising a generation that has no respect for the law."

Though "Simple Man" is quickly becoming one of the most controversial songs of the year, Daniels, a veteran guitar-picker, singer and songwriter from North Carolina, has been speaking his mind through his music since



CHARLIE DANIELS

the beginning of his career. "Still in Saigon" told of a former soldier still haunted by his Vietnam experience years before the plight of the Vietnam vet became a fashionable social cause. His hit, "Long Haired Country Boy," took a stab at "the preacherman talkin' on TV," a topic that's still timely today. And his updated version of an earlier hit, "Uneasy Rider '88," finds our narrator and his chums in hot water once again, this time in a transvestite punk rock bar.

Daniels may step on some people's toes and may get more than a little controversial from time to time, but he remains one of country music's top entertainers. He played to over one million people this year and plans just as hectic a schedule for next year. He is planning a trip to Europe next April, his first overseas tour in several years. He will be going into the studio in June to record his next album. There is also a musical documentary on Daniels' career in the works.

"Pretty much the same things as usual," Daniels says with a mischievous grin. "Cutting records, playing concerts, running my mouth...the usual unorthodox things Charlie Daniels does, you know?" ○

BMG/RCA RECORDS

recently held a company-wide toast in RCA's New York studio for Alabama, recipient of BMG's Global Achievement Award. Pictured with the entire company are, front row (l to r): Monti Lueftner, co-chairman, BMG; Jeff Cook, Teddy Gentry, Mark Herndon and Randy Owen of Alabama; Joe Galante, senior VP/GM, RCA/Nashville; Bob Buziak, president/RCA Records; Michael Dornemann, co-chairman/president BMG; Ridi Gassner, president/CEO, BMG International.



AFTER EXCHANGING WEDDING VOWS with longtime beau Lee Davis, Cindy Burch of the Burch Sisters tries to coax reluctant sisters Cathy and Charlene to follow suit. The wedding took place in their hometown of Screven, Georgia. Left to right: Cindy, Cathy and Charlene. After the honeymoon, Cindy will join her sisters in the studio in Nashville with producer Doug Johnson to complete work on their forthcoming Polygram LP, slated for January release. (photo: Maureen Millre)



LIGHTS! ACTION! On the day after Thanksgiving, "Christmas at Twitty City," located just minutes from Nashville, was ablaze when over 350,000 twinkling lights and larger-than-life displays illuminated the theme park. "Santa's Petting Zoo," one of the children's favorites, was back this year. Here Conway Twitty and his grandchildren spend some time with a camel, which children ride. This was

just one of the many friendly animals at the month-long event.



Nick Firth, president of BMG Music Publishing Worldwide. (photo: Beth Gwinn)

BMG MUSIC PUBLISHING International will sub-publish Larry Henley Music for the world, ex-USA. Included in Larry Henley Music are such hits as "Wind Beneath My Wings" and "Is It Still Over?" Shown outside of BMG's Nashville office are (l to r): Henry Hurt, VP/GM of BMG's Nashville Division; Charlie Andrews, Henley's attorney; Larry Henley and

COUNTRY MUSIC

LIVING LEGEND

Billy Walker: Bitten By Desire



AT THE AGE OF 13, Billy Walker was bitten by that same bug to which so many entertainers lay blame—that ole' bug that puts music into your veins and rhythm in your soul.

"I saw my first Gene Autry movie and I was bitten," Walker recalls, earnestly. "I had to be like that guy who played the guitar!"

There is only one cure for the bite of the "boogie bug" and that is to pursue the given desire to become an entertainer. Billy Walker did just that and at the age of 15, he had won his first talent contest. As winner, Walker received \$3.00, a chocolate cake and a 15-minute weekly radio show in Clovis, New Mexico.

"At the time I was living 80 miles away in White Face, Texas. We, like many back then, were poor farmers so there was no hopping in the family car. I hitchhiked each Saturday to the station. This lasted for three years, until I graduated from high school."

Walker was not just making a special effort to get to his job. He was doing this solely because of his desire to perform, because there *was* no paycheck.

"When you have that dream and the talent, you can make that dream come true," states Walker. "It was my dream to become a professional singer."

After finishing high school, Walker felt it was time to move on. "In my mind, I felt I had made a name for myself in my hometown and it was time to widen the realm of influence. Dallas had become a place known for the entertainers who were there, and I decided to try my hand at becoming one of those entertainers."

Walker was quickly hired onto the

Big D Jamboree in 1949 where he became the "Traveling Texan," the masked singer of folk songs. "People had a hard time remembering 'traveling' so the name eventually evolved into the 'Tall Texan,' and it stuck!"

Maybe a strange beginning, but after six months Billy Walker signed his first record deal with Capitol Records. On Capitol, Walker began his recording career, but not until 1952, after signing with Columbia Records, did he score his first hit, "Anything Your Heart Desires."

"Back then, there was only the Top Ten, not the Top 100 that we enjoy now," Walker remembers. "We also didn't have the immediate access to radio stations. A song would hit big in one town, then the next. By the time the song hit the charts, it was six months old so it stayed at the stage of 'bubbling under the Top Ten.'"

After this first hit, Walker began his steady climb to the top. Also in 1952, Walker joined the Louisiana Hayride. There he stayed until he joined the televised *Ozark Jubilee* in 1955, where he spent the next five years.

"There was some type of Opry in every major city then. Dallas had the Big D, Wheeling, West Virginia had the WWBA Jamboree, and Shreveport had the Louisiana Hayride. The Grand Ole Opry was the Granddaddy of them all. We all wanted to end up in Nashville because when you made it to the Grand Ole Opry, you had *made it*. You were a success."

Walker joined the Grand Ole Opry on January 1, 1960, when his success had only begun. He produced hit after hit, with several reaching that desired top position—a number one record. Those to hit that pinnacle included "Funny How Time Slips Away," "Charlie's Shoes," "Cross the Brazos at Waco," "A Million and One," "When a Man Loves a Woman" and "Sing Me a Love Song to Baby." All included, Walker has seen 32 of his releases go to the Top 10 throughout his career.

In 1988, Billy Walker again was in the country charts with a Texas swing song entitled "Wild Texas Rose."

"Thirty-nine years later and I'm still singing!"

T.L. Carr

COUNTRY TIDBIT: When **HANK WILLIAMS JR.**'s *Lone Wolf* LP is released January 30, don't be surprised if you experience a sense of *deja vu* when you hear the song "Man to Man," co-written by Hank and newcomer Tommy Barnes. When Hank recently performed the song on the CMA Awards telecast, someone recorded it and gave it to several radio stations. Williams' manager, Merle Kilgore, had the unpleasant task of asking the stations to cease and desist until the single was released.

"We've had over one hundred calls from irate fans since we had the stations quit playing the song," says Kilgore. "If that's any indication, it appears Hank's got another smash record on his hands."

Another cut from the LP is a duet with Jimmy C. Newman entitled "Big Mamou." The song is a cover of Newman's record of the same title some 30 years ago. Hank posed for album pictures in Big Sky country, near a teepee belonging to a local Indian tribe, outfitted in mountain-man gear and with a live wolf at his side.

COUNTRY ALBUMS

December 9, 1989 The grey shading represents a bullet, indicating strong upward chart movement.

Total Weeks ▼
Last Week ▼

1	KILLIN' TIME (RCA 8781-7)	Clint Black	2	29
2	THE ROAD NOT TAKEN (Columbia 44468/CBS)	Shenandoah	7	38
3	NO HOLDIN' BACK (Warner Bros. 25988)	Randy Travis	1	7
4	I WONDER DO YOU THINK OF ME (RCA 9889-1-R)	Keith Whitley	3	14
5	A HORSE CALLED MUSIC (Columbia 45046)	Willie Nelson	5	14
6	LOVING PROOF (Columbia 44221/CBS) (G)	Ricky Van Shelton	9	61
7	REBA LIVE (MCA C2-8034)	Reba McEntire	4	9
8	WHITE LIMOZEEN (Columbia 44384)	Dolly Parton	6	24
9	SWEET SIXTEEN (MCA 6294) (G)	Reba McEntire	8	29
10	RIVER OF TIME (Curb/RCA 9595-1/RCA)	The Judds	10	32
11	BEYOND THE BLUE NEON (MCA 42266)	George Strait	12	40
12	GREATEST HITS III (Warner/Curb 1-25834/Warner Bros.)	Hank Williams, Jr.	11	40
13	ALONE (Columbia FC65104)	Vern Gosdin	18	16
14	HONKY TONK ANGEL (MCA 42223)	Patty Loveless	15	58
15	ABSOLUTE TORCH AND TWANG (Warner Bros. 25877)	k.d. lang	14	25
16	GARTH BROOKS (Capitol C1-1-90897)	Garth Brooks	20	17
17	LOOKIN' FOR A HIT (Reprise 9-25939-1)	Dwight Yoakam	24	7
18	THIS WOMAN (RCA 8369) (G)	K.T. Oslin	16	63
19	OLD 8 x 10 (Warner Bros. 25738) (P)	Randy Travis	13	70
20	SOUTHERN STAR (RCA 8587-1)	Alabama	17	40
21	KENTUCKY THUNDER (Epic-45027)	Ricky Skaggs	22	18
22	DIAMONDS AND DIRT (Columbia 44076/CBS)	Rodney Crowell	21	83
23	THE WILL TO LOVE (MCA 42301)	Skip Ewing	19	5
24	SIMPLE MAN (Epic E-45316)	Charlie Daniels Band	27	2
25	SOMETHING INSIDE SO STRONG (Reprise 25792)	Kenny Rogers	23	28
26	RICKY VAN SHELTON SINGS CHRISTMAS (Columbia 45269)	Ricky Van Shelton	DEBUT	
27	DON'T CLOSE YOUR EYES (RCA 6494-1)	Keith Whitley	26	75
28	LEAVE THE LIGHT ON (RCA 9594)	Lorrie Morgan	25	18
29	WILLOW IN THE WIND (Mercury 422 836 950)	Kathy Mattea	29	30
30	KEEP TO THE HIGHWAY (Columbia C-45242)	Rodney Crowell	30	2
31	PICKIN' ON NASHVILLE (Mercury/PolyGram 422 838744-1)	Kentucky Head Hunters	33	2
32	PAINT THE TOWN (Warner Bros. 1-25992)	Highway 101	40	2
33	AN OLD TIME CHRISTMAS (Warner Bros. 25972)	Randy Travis	DEBUT	
34	RADIO ROMANCE (16th Ave. D170556)	Canyon	36	3
35	WILL THE CIRCLE BE UNBROKEN (Warner Bros. 285301)	Nitty Gritty Dirt Band	34	27
36	MERRY CHRISTMAS STRAIT TO YOU (MCA 5800)	George Strait	DEBUT	
37	AMERICAN DREAMS (MCA 42311)	The Oak Ridge Boys	35	8
38	CHRISTMAS IN AMERICA (Reprise 1-25973)	Kenny Rogers	DEBUT	
39	TANYA TUCKER'S GREATEST HITS (Capitol C1-1-91814)	Tanya Tucker	28	12
40	LIONEL CARTWRIGHT (MCA 42276)	Lionel Cartwright	31	6

■ COUNTRY HOT CUTS

1. RANDY TRAVIS: "Hard Rock Bottom of Your Heart" *No Holdin' Back* (Warner Bros.)
2. GEORGE STRAIT: "Hollywood Squares" *Blue Neon* (MCA)
3. NITTY GRITTY DIRT BAND/BRUCE HORNSBY: "Valley Road" *Will the Circle be Unbroken: Vol. II* (Universal)
4. RANDY TRAVIS: "Singing the Blues" *No Holdin' Back* (Warner Bros.)
5. RICKY SKAGGS: "Kentucky Thunder" *Kentucky Thunder* (Epic)

■ TOP 10 SINGLES—10 YEARS AGO

1. HANK WILLIAMS JR.: "Whiskey Bent and Hell Bound" (Elektra/Curb)
2. CONWAY TWITTY: "Happy Birthday Darlin'/Heavy Tears" (MCA)
3. ANNE MURRAY: "Broken Hearted Me" (Capitol)
4. MOE BANDY: "I Cheated Me Right Out of You" (Columbia)
5. WAYLON JENNINGS: "Come With Me" (RCA)
6. LORETTA LYNN: "I've Got a Picture of Us on My Mind" (MCA)
7. DAVE & SUGAR: "My World Begins and Ends With You" (RCA)
8. CHARLIE PRIDE: "Missin' You/Heartbreak Mountain" (RCA)
9. EDDIE RABBITT: "Pour Me Another Tequila" (Elektra)
10. KENNY ROGERS: "Coward of the County" (United Artists)

ALBUM RELEASES



□ **CARL PERKINS: *Born to Rock*** (Universal UVL-76001)

The king of rockabilly still has it. The voice that brought rockabilly to life in the '50s is still coming through loud and clear with cuts like "Hambone," "Charlene" and "Baby Please Answer Your Phone." He rocks on the title cut and brings a tear to your eye with heart-warming ballads like "A Lifetime Last Night" and "Love Makes Dreams Come True." Expert production by Brent Maher and Don Potter and Perkins' smooth, yet growling vocals make this LP project a winner. Good stuff.

SINGLE RELEASES

OUT OF THE BOX



□ **ALABAMA: "Southern Star"** (RCA 9083-7-RAA)

The title alone says "Alabama," and as always, these Southern stars are shining brighter than ever with this cut, produced by the phenomenal Barry Beckett. As usual, this tune is a reflection of the band itself, revealing just how demanding life on the road can be. However, with the constant glow of a Southern star to guide them back home, somehow home is never that far away. By holding on to perfect harmonies and utilizing their strong vocal sincerity, Alabama once again delivers a fresh, yet classic sound to the airwaves.

COUNTRY FEATURE PICKS

□ **ZACA CREEK: "Ghost Town"** (Columbia 3873096)

When a true love is suddenly lost, the loser's heart becomes a lonely ghost town. Columbia recording artist Zaca Creek delivers this comparison in song with their latest release, "Ghost Town." With a smooth blend of vocals capable of melting the listener's heart, Zaca Creek pours out this Eddie Kilroy-produced tune with total control.

□ **RICKY SKAGGS: "Heartbreak Hurricane"** (Epic 3473076)

Skaggs tags this one just right. Complete with Skaggs' bluegrass voice and a fiddle flavor, "Heartbreak Hurricane" proves to be a storm of a song. Produced by Skaggs and Steve Buckingham, this tune expresses just how powerful a heartbreak can be. Being no different than any other Skaggs release, "Heartbreak Hurricane" should also be another power boost for radio as well.

□ **JO-EL SONNIER: "If Your Heart Should Ever Roll This Way Again"** (RCA 9014-7-RAA)

Packed with energy and wrapped with an excellent musical ensemble is "If Your Heart Should Ever Roll This Way Again." Produced by Bill Halverson and Richard Bennett, this cut serves as a welcoming invitation to those who abandon a relationship, yet might have a change of mind. Sonnier delivers a rich and crisp sound that compares to the style of early traditional country, yet takes on today's country with just as much power.

□ **JOHNNY LEE: "You Can't Fly Like an Eagle"** (Curb-10573)

This story-telling tune about a street preacher who wants the people around him to make their lives right, showcases Lee's strong vocals, perfect for this kind of message song. This tune, written by Tommy Dennis, Chris Gantry, Barrett King and Tony Vincent and co-produced by Mick Lloyd and Mike Daniel, along with Lee, should garner Lee some major airplay.

COUNTRY TIDBIT: THE OAK RIDGE BOYS will be featured on a Christmas album produced by the Children's Hospital of San Diego, performing "First Christmas Day," written by Joe Bonsall, from their *Christmas Again* album. Also featured on the album are Kenny Loggins, Natalie Cole, Stevie Nicks, Juice Newton, Barbara Mandrell, Larry Gatlin & the Gatlin Brothers and a duet with Ricky Skaggs and James Taylor. The LP goes on sale in the San Diego area at local Imperial Savings and Taco Bell locations, or by calling 1 (800) HIT SONG. The price of the album is \$7.95 plus shipping and handling, and 100 percent of the proceeds go to the Children's Hospital.

RIISING STARS

The Kentucky HeadHunters: Tearing Down the Fence



OK, I'LL ADMIT IT—I'd never even heard of these guys before we met that morning. Unfortunately, the night before was a rather rough one, and the mere thought of interviewing a bunch of guys who call themselves the *Kentucky HeadHunters* just didn't seem to be one of those top-of-the-list sort of things, ya know? Didn't I feel like a total idiot when these guys turned out to be perhaps the most down-home and tender-hearted group of fellows I'd ever met—plus their music proves to be a rare and incredible phenomenon.

We could look at Mercury/PolyGram's the Kentucky HeadHunters as two separate forces, which luckily fused together to create an even greater musical drive. Back in the late '60s, Richard and Fred Young, accompanied by their cousin Greg Martin, fired up a rock and roll band. Practice took place in an old house on the Young family's Kentucky farm, still known today as "the practice house."

Influences by the likes of Led Zepelin, Mountain, Cream and the Lovin' Spoonful gave the young musicians what they needed to create an original musical vogue of their very own.

Just across the Mississippi River, in the Delta region of Arkansas and Missouri, were brothers Doug and Ricky Lee Phelps. They too were hitting music hard, writing songs with a 1960s British pop appeal. At the same time, overtones of their religious upbringing also existed within their music, once again creating a one-of-a-kind style.

The marriage eventually took place in 1984, when Doug Phelps (vocals, guitar, bass) auditioned and secured a gig with an artist whose lead guitarist happened to be Martin. The introduction of Richard Young (rhythm guitar, vocals) and brother Fred (drums, percussion, harmonica) resulted in the four writing songs and playing dates in and around their Kentucky hometown area.

The remaining ingredient was supplied by Doug's brother Ricky Lee. During one of the first gigs, Ricky Lee sang a couple of numbers with the newly formed band, thus marking the beginning of the current Kentucky HeadHunters phenomenon.

"All of our lives, we had just always played and we never really even thought about really playing 'big,'" remembers Richard. "Then one day, we just all kind of looked at each other without saying a word, but thinking 'Hey—this is gonna work.' The time was just right. Our hearts were just right and I think we were just playing the right kind of stuff that people needed to hear."

We're definitely hearing them now and the *stuff*, as they call it, does indeed prove to be just right. Their Mercury debut project, *Pickin' On Nashville*, delivers twenty years' worth of

perfected musical package, consisting of rock, blues and jazz, with a wild dash of country bluegrass and soul. *Pickin' On Nashville's* first offspring, entitled "Walk Softly On This Heart of Mine," has done everything but walk softly on the country music industry. Somewhat different from Bill Monroe's original version, the tune hits a bit harder. It's also hitting radio with a more than positive impact.

"I'd say our music takes an aggressive attitude," says Doug. "Whether it's live or in the studio, everybody just puts their heart into it and I guess that sometimes comes off as being aggressive."

"For country music, maybe it does come off a little heavy, but it's not because we're sittin' there thinking, 'OK boys—now we gotta do it this way so that we can scare the pants off of 'em,'" Richard laughs. "We aim to be as calm as we can about it, but, man, when those lights come on, our eyes cross over and the energy just starts flowing and we just can't stop it. We don't aim to be ridiculous about this. We want to come off as being appreciated just like any other musician would. We don't think that we're doing something that's too far-fetched for Nashville. There are a lot of young folks out there, say even our age, who would almost listen to country music, but it just ain't nobody putting that final punch to it."

The Kentucky HeadHunters are punching hard with their rockish country flair, but according to them, their unique brand of music is something they don't want to force on anyone.

"There's a fence, an electrical barbed-wire fence. We've got one leg over here and one leg over here and everybody that does what we're doing usually ends up stepping on over to one side of that fence," Richard explains. "What we're going to do is just keep sittin' on it until it comes down. But if it doesn't work, then that's OK, because we don't want it to be forced."

"This is just us," says Ricky and Greg. "We can't do anything more, ya know? Either people like us or they don't. Next week we can't say, 'Well this sound is in style this week so let's change'—we just can't do that."

"Who knows, next year we might be out there making that big twenty dollars a night, just like we did before," laughs Fred.

To witness a Kentucky HeadHunters performance is almost like going through a physical workout. The high-powered energy that boils from their music and stage show is simply too tremendous for an audience to keep still.

"It seems like the tunes that we play and the music we play just make people want to party," admits Fred. "It just cheers them up somehow."

"There's something a little more there, maybe a lot more," says Ricky. "You might even sweat a lot," he laughs. "This band feeds off the audience—the wilder the audience gets, the wilder we get. It's real too, what we do. It comes from the inside and we just can't ever fake it. That just doesn't work in this band."

Kimmy Wix

COUNTRY INDIE SINGLES

1	BIGGER MAN THAN ME (Stop Hunger SHR-MJ-1103)	Mickey Jones	1	7
2	IF YOU COULD ONLY SEE (Tug Boat TG-1007)	Richie Balin	2	5
3	GIRLS LIKE HER (Bear BR-2009)	Justin Wright	3	4
4	I'M A BELIEVER (Stop Hunger SHR-1102)	Missy Maxwell	7	3
5	BLUE BONNET BLUES (American Cowboy Songs U-25934)	Chris LeDoux	6	3
6	DARKNESS OF THE LIGHT (Associated Artists AA-505)	Harrell & Scott	8	3
7	THAT'S WHAT MAKES THE GOOD TIMES ROLL (Tra-Star TS-1235)	Eddie Lee Carr	9	3
8	I REFALL IN LOVE (SOA SOA-011)	Lariat	11	2
9	LICENSE TO STEAL (Tra-Star TS-1234)	Rebecca Holden	DEBUT	
10	GOD BLESS AMERICA TONIGHT (Fraternity F-3546-A)	Vetz	13	2
11	ROSE CAFE (New Act NA-004)	Robin Right	DEBUT	
12	ONE WAY TICKET (Caprice CIR-2358-A)	Joey Welz	15	2
13	WHEN I LOOK INTO YOUR EYE (Overton Lee OLR-45-134A)	Touch of Country	16	2
14	STONES (NSD NSD-263)	John Murray	DEBUT	
15	WISHING WELL BLUES (Round Robin RR-1883)	Blaine Dakota	DEBUT	
16	I'VE NEVER HAD IT BAD (Ridgewood R-3007)	Terry Smith	DEBUT	
17	OLD FASHIONED GIRL (Track T-203L)	BC & The Darts	DEBUT	
18	I ONCE HAD YOU (Tra-Star TS-1232)	Heith Locklear	4	4
19	SOMETHING'S GOT A HOLD ON ME (Soundwaves SW-4830)	James Rogers	5	4
20	I'M GOING BACK TO OKLAHOMA (SOA SOA-008)	Tammy Lucas	17	6

COUNTRY INDIES

INDIE SPOTLIGHT



□ **PJ ALLMAN:** "Somebody's Cheatin'" (Playback P-1332-A)

"Don't blame it on me," says PJ Allman, with this snappy-beated tune. "Somebody's Cheatin'," produced by Jack Gale and Jim Pierce, hits those unfaithfuls right in the face. Allman, however, hits us with sassy vocals and a gutsy delivery that causes this song to be well worth the spin.

INDIE FEATURE PICKS

□ **RANDY RHOADS:** "Honey Do Weekend" (Blue Ridge 001)

After hearing "Honey do this" and "Honey do that" so many times, I guess it was time someone recorded a song about it. "Honey Do Weekend," produced by Andy Anderson, gives us clever lyrics with a brilliant hook. Rhoads also manages to slip in a bit of brilliance himself with just the right vocals to deliver such a catchy tune.

UP & COMING

□ **BUNNIE MILLS:** "Honey, I'm Alright" (Gallery II G-2037-A)

□ **TERRY SMITH:** "I've Never Had It Bad" (Ridgewood R-3007-A)

CASH BOX

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Radio & Retail
each and
every week.

INDIE FEATURE ARTIST

Missy Maxwell: Addicted to a Dream



MISSY MAXWELL ADMITS to her addiction. "I'm addicted to music—listening to and especially performing it. When I hear a tune I like, I sing it all day. My heart is country music with strong gospel roots, but I like many styles of music. Everyone likes a little bit of everything and I guess that helps to make you a well-rounded individual. Yet, there's that down-home feeling of country music, and you can't help but love people associated with it."

Country music fans are showing that their feelings are mutual for Maxwell. She has, to date, released two successful singles. The first, "Dare to Dream," went into the Top 50 of the *Cash Box* Top 100 Country Singles chart (which is a rarity for a first release). Her second and current single, "I'm a Believer (In This Kind of Love)," is receiving the same enthusiasm from her radio fans, as it starts to climb up the country charts. Debuting at #79 on the Top 100 Country Singles chart, Maxwell hopes this one will become her first top 40 hit.

Maxwell made the move to Nashville in February of this year, after meeting

Robert Metzgar the previous summer and signing on his label, Stop Hunger Records. Maxwell's family stayed in her hometown of Silver City, New Mexico, but are continuing to be her biggest supporters.

"My parents have so much fun watching my songs on the charts," Maxwell says, excitedly. "They get so excited and just call to tell me what they've seen or heard. I love hearing their excitement and I think they're really proud of the great things happening for me."

Still working a day job, Maxwell is anxious to do it all for the cause. "Anything to support my habit!" she exclaims. "Well, actually there are two addictions I have to admit to. I also love ice cream. But music is clearly my first and my strongest, so I'm definitely looking forward to getting back to touring in 1990. The songs I have out now are helping to secure a market for my music. I'm anxious to get back out in front of a live audience because being able to see those people makes me feel already close to my fans."

Knowing what you want and achieving it doesn't always come together, but Maxwell has a pretty good idea of how to work towards her goal. "We all think about it... 'Could I be a Star?' I leave that up to God. I think if He feels I can handle it, then it will go that way. I'll do all I can though to get up there. It's really a combination of it all, including a lot of luck and good timing."

"I'm a person who doesn't quit easily," Maxwell concludes with a promise. "I'll be at it for a long time, at least ten more years—always giving my best to my music and to my fans."

T.L. Carr

CALENDAR OF EVENTS

COMING UP:

COUNTRY MUSIC LOVERS AND entertainers within the country music fold are known for helping each other and all Americans during a time of crisis. A "Cross the Country Volunteer Jam" is being planned for January 21, 1990 to do just that.

The concept of "Cross the Country Volunteer Jam" is to enlist the aid of those within the country music industry, including all country music associations, clubs, entertainers, organizations, bands, etc. in promoting benefit country jamborees locally throughout the United States on January 21.

All profits that are generated by the functions will be donated to the American Red Cross disaster relief efforts to counter the devastation caused by Hurricane Hugo and the recent earthquake in San Francisco.

For information about how to get involved with "Cross the Country Volunteer Jam," please contact Roz Smith with the American Red Cross/Mid-Maine Chapter at (207) 873-6176 or Barry Zell, national coordinator, at (207) 948-2939.

BACK IN TIME:

DECEMBER 5—Buck Owens' "I Don't Care" holds the #1 spot on the country charts for the fourth week in a row (1964)

DECEMBER 6—Happy Birthday to Bill Lloyd (1955) and to Helen Cornelius (1941)

DECEMBER 7—Happy Birthday to Gary Morris (1948)

DECEMBER 8—Marty Robbins dies (1982)

DECEMBER 9—"It's the Little Things" goes to #1 for Sonny James (1967)

DECEMBER 10—Charlie Rich's "The Most Beautiful Girl" is awarded a gold record (1973)

DECEMBER 11—Hank Williams' first recording session, (1946); Happy Birthday to Brenda Lee (1944)

GOSPEL MUSIC



ALINE BILODEAU



THE CHUCK WAGON GANG

The Chuck Wagon Gang: A Legend Lives On

BY KIMMY WIX

SOME MIGHT SAY THE NAME IS BIGGER THAN THEIR MUSIC. However, after fifty-three years, the Chuck Wagon Gang continues to hold its own slot in today's gospel circuit. They've not only remained true to their self-carved brand of music for more than a half a century, but they have also clung to the corresponding sound they originated back in the early 1930s.

The Chuck Wagon Gang's origin is credited to its founding father, D.P. Carter, who called the beginning group the Carter Quartet. The quartet consisted of Dad and three of his nine children: Rose, Anna and Jim. The trademark that began this musical legacy remains the same today—rich melodies, close harmonies and songs that contain a priceless message of cheer and good hope.

When the Gang first began performing by way of live Texas radio, they focused on a country/western drive, which eventually whirled into ultimate gospel. After such transitions in name and market, history took its course. Successful results first showed up in their Columbia debut release, "The Son Hath Made Me Free." Since then, the Chuck Wagon Gang has sold over thirty million records throughout the United States, as well as Jamaica, Sweden, Canada, the Netherlands, the Bahamas and even various European

markets.

In the early 1950s, the demand for additional personnel took on brothers Roy and Eddie Carter, as well as Howard Gordon (now deceased), Anna's husband. In September, 1955, the Chuck Wagon Gang was presented their first gold record for their recording, *I'll Shout and Shine*, which commemorated their 20th year on Columbia Records. Since then, numerous awards and honors have followed, including Dad Carter being inducted into the Gospel Music Association's Hall of Fame in 1985, and in 1987 when SESAC presented both past and present members with the Lifetime Achievement Award.

Current members of the Chuck Wagon Gang include Roy Carter, Pat McKeehan, Harold Timmons, Debby Trusty, Mae Kutz and the newest addition, Aline Bilodeau, who now fills in for Ruth Ellen (Carter) Yates. That same familiar Chuck Wagon Gang harmony still exists and so does the love from those who hear it.

"I think it's because we've never changed more than one voice at a time," explains Carter. "When I came in for instance, back in 1413," he laughs, "there were three of the originals still there—my dad and my two sisters. It was pretty hard for just one voice to distract from that dominance of the three voices already there. I just kind of had

to fit in the cracks that were left. I had the same tone quality and phrasing as the other members, which kept that original sound. That's the way it's been all along."

Their latest single, "Hard Trials Will Soon Be Over," on the Associated Artists Records label, has just recently launched to a high position on the Southern Gospel Top 40 Chart. The single is one of many cherished hymns from their *Memories Made New Volume II* project.

The Gang has already begun work in the studio on an upcoming album and plans to record again in January. "I think we've done enough memories for a while," says Carter. "I think it's time for something brand new and fresh, so that's what's next. Every time we go into the studio, I always like to do something that might snap people's heads back, rather than to come back with the same kind of format that the Chuck Wagon Gang has had for years. Yet, I can't forget that there are a lot of people out there who like that sound. We've sold millions of records to somebody out there who likes what they hear. It wasn't my daddy's original saying, but he used it a lot. He said, 'If it ain't broke, don't fix it.' Our music and what we do is super simple and I think maybe that's part of the secret."

Compared to most Southern gospel artists, the sound we hear coming from

the Chuck Wagon Gang seems dramatically different. Whether they be classified as Southern gospel or in a unique vogue of their very own, the Gang continues to hold on to that extra-something-special sound that just never dies. Their music not only caters to the Christian and gospel fans, but quite often, they've managed to carry it into the secular market as well. Somehow this brand of cowboy/inspirational music always finds a comfortable spot in the hearts of all who hear it.

"It's a compliment to me when someone says that we're so different that we don't sound like any other Southern gospel group," Carter admits. "It's a compliment to me that we've kinda carved our own niche and that we're the only ones in that niche. Gosh, I'm 63 years old. I don't know how long I can sing. I can't sing forever, I know that. I'll probably sing 'til my toes point up," he laughs, "but I'd like to think the Gang would always keep going. Right now, we're alive and kicking more than ever!"

In addition to soon beginning a heavier touring schedule, the Chuck Wagon Gang is currently celebrating 54 years of actual singing and 53 years of recording. Also, be looking for Roy Carter's book, *A Legend Lives On—The Chuck Wagon Gang*, soon to be released. ○



Robert Butler recently joined the Benson Company as director of A&R for black gospel music. Butler, a native Tennessean, most recently directed Butler Productions, serving as gospel consultant to the Stellar Awards for the past three years, as well as special gospel consultant for the nationally televised Martin Luther King, Jr. special. Previously, Butler served as A&R director for Word's Rejoice Records division, working with artists like Shirley Caesar, the Mighty Clouds of Joy and the Clark Sisters.



Gathering around Sparrow's Steven Curtis Chapman after he received Dove Awards for Songwriter of the Year and Contemporary Recorded Song of the Year are (from left): Billy Ray Hearn, Sparrow Records president; Joe Moscheo, vice president, special sales, BMI; Steven Curtis Chapman; Frances W. Preston, president and CEO, BMI. The Gospel Music Association Dove Award ceremonies were held in Nashville April 13, 1989.

**CONTEMPORARY
CHRISTIAN
TOP 40 SINGLES**

December 9, 1989 The grey shading represents a bullet, indicating strong upward chart movement.

Total Weeks ▼
Last Week ▼

1	MORE TO THIS LIFE (Sparrow SPD-1201-1)	Steven Curtis Chapman	1	10
2	CALLING ON LOVE (Myrrh 7016892387)	Shelia Walsh	3	8
3	BIGGER THAN LIFE (DaySpring 7014177575)	Paul Smith	2	11
4	FAITH (Myrrh 7016886387)	Kim Boyce	5	6
5	SWEET LOVE (Myrrh 7016889386)	First Call	7	6
6	FARTHER ON (Myrrh 9016239154)	Russ Taff	6	11
7	EVERY MOMENT (Sparrow SPD-1174-2)	Deneice Williams	9	6
8	FEEL EVERY HEARTBEAT (DaySpring 714183575)	Holm, Sheppard & Johnson	10	5
9	MISSION (Sparrow SPD-1196)	Steve Green	16	4
10	I'LL BE A FRIEND TO YOU (Day Spring 7014160575)	Kenny Marks	12	5
11	IT'S GONNA TAKE LOVE (Word 7014180576)	Farrell & Farrell	4	8
12	WELL DONE (DaySpring 9016396152)	Trace Balin	14	4
13	WALK TOWARD THE LIGHT (River SPCN-7901300000)	Greg X. Volz	15	5
14	HOLY, HOLY, HOLY (Word 7019107508)	Michael W. Smith	8	8
15	READY FOR THE STORM (Reunion)	Rich Mullins	18	13
16	LOVE'S ON THE OTHER SIDE (Benson BR-59511)	Michele Wagner	20	3
17	YES YES (Reunion 7010046522)	Morgan Cryar	27	2
18	HAND IN HAND (Benson PWC0-1096)	DeGarmo & Key	13	8
19	CHARM IS DECEITFUL (Reunion 7010049521)	Kim Hill	26	3
20	IT IS WELL WITH MY SOUL (Word 7019107508)	Wayne Watson	23	3
21	THE ALTAR (Diadem 7-90113-057-1)	Ray Boltz	21	4
22	YOU WEREN'T MEANT TO LIVE YOUR LIFE ALONE (Frontline CO9050)	Benny Hester	18	5
23	DON'T TELL THEM JESUS LOVES THEM (Sparrow SPD-1172)	Steve Camp	29	3
24	LORD OF THE PAST (Urgent ISBN#0001381849)	Bob Bennett	34	2
25	MASTERPIECE (Word 701-9059-503)	Sandi Patti	DEBUT	
26	SQUARE PEG, ROUND HOLE (Word 7014176579)	New Song	22	5
27	BLESSED BE THE LORD (Alleluia AM001)	Mathew Ward	17	8
28	JUST COME IN (Sparrow SPC-1202)	Margaret Becker	32	2
29	WILL HE FIND FAITH (Star Song SSG-3001)	Bash 'N The Code	30	3
30	I DON'T WANT TO EVER LIVE WITHOUT YOU (Myrrh 701-00365-3)	Randy Stonehill	24	2
31	EXALT THE NAME (Word 701-914-4500)	Sandi Patti	DEBUT	
32	FRIENDS IN HIGH POWER (Benson CO2506)	Larnelle Harris	36	2
33	THEY THAT WAIT (Word 7019082505)	Scott Wesley Brown	19	6
34	DOES ANYBODY LOVE THE LORD (Live Oak 701-001-9703)	Rick Crawford	DEBUT	
35	WANDERING PILGRIM (Star Song SSC-8128)	Twila Paris	DEBUT	
36	SQUARE PEG ROUND HOLE (Word 7014176579)	New Song	22	5
37	THE HUNGER STAYS (Sparrow 1762-71202)	Margaret Becker	25	14
38	SOMEBODY SAY AMEN (Myrrh 701-6897-389)	David Mullen	DEBUT	
39	HIS LOVE FLOWS (Star Song SSC-8129)	Jerome Olds	28	6
40	DON'T CRY (Sparrow SGL-1169-4)	Cee Cee Winans	31	10
41	IN IT AFTER ALL (Benson C-02506)	Larnelle Harris	33	13

**SOUTHERN
GOSPEL
TOP 40 SINGLES**

December 9, 1989 The grey shading represents a bullet, indicating strong upward chart movement.

Total Weeks ▼
Last Week ▼

1	GETTIN' READY TO LEAVE THIS WORLD (RiverSong RS-CO2559)	Gold City	1	12
2	YOU'LL REAP WHAT YOU SOW (RiverSong CO-2542)	Jeff & Sheri Easter	2	16
3	WHEN I KNELT, THE BLOOD FELL (American Christian Artists)	The Greens	4	23
4	WALK AROUND ME JESUS (New Canaan 7019967531)	Wendy Bagwell/Sunliters	5	19
5	THE CROSS IN THE MIDDLE (New Haven NHS-005)	Florida Boys	6	23
6	I'VE JUST STARTED LIVING (Homeland HL 1006)	Cathedrals	7	20
7	JESUS IS COMING FOR ME (RiverSong CO-2569)	Kingsmen	10	16
8	COMING SOON (Peaceful Stream 28491-1600-1)	Spencers	9	23
9	GOD BLESS THE FAMILY LIVING IN THE U.S.A. (Stop Hunger SHR-NG1102)	Northern Gold	3	16
10	HARD TRIALS WILL SOON BE OVER (Assoc. Artists AA-504)	Chuck Wagon Gang	12	6
11	I WANT TO MAKE A DIFFERENCE (Morning Star MST-45-11288)	Mid South Boys	11	23
12	STAND BACK (Homeland HL-8804)	Speers	14	13
13	CARRY ON CHILDREN (Morning Star MST-4095)	Fox Brothers	13	18
14	BRING MY CHILDREN HOME (New Canaan 693215-08)	Nelons	8	23
15	THE PARTY'S OVER (Homeland HL-1014)	Hemphills	15	23
16	IT'S THE KING (RiverSong CO2522)	Heaven Bound	16	15
17	HE CAN (Homeland HL-1008)	Singing Americans	18	23
18	NEW MAN (Harvest HAR-1173)	Carrol Roberson	22	6
19	GROUND BREAKING (Morning Star MST-45-12788)	McKameys	17	23
20	THE CHURCH IS ALIVE AND WELL (Welcome Home WHS-0002)	Johnny Minick & Family	30	2
21	TYPICAL DAY (Canaan 7019978)	Talleys	21	21
22	LIVING IN BEULAH LAND (Pinnacle PRC00110)	Karen Peck	26	8
23	HE HAS RISEN (Sonlite SON-122)	Singing Cookes	24	10
24	RESURRECTION MORN (Morning Star MST-4104)	Perry Sisters	28	3
25	LAZARUS, COME FORTH (Morning Star MST-4110)	Bishops	19	23
26	HEAVEN HOLDS ALL FOR ME (Harvest HAR-1152)	Anchormen	27	3
27	GONNA RIDE...GLORY CLOUD (Morning Star MST-45-4099-AA)	Dixie Melody Boys	20	23
28	GLORY DEVINE (Morning Star MST-4104)	Perrys	31	3
29	LOVE STILL FLOWS (Homeland NC-8913)	Priority	29	3
30	CROSS YOUR HEART (New Canaan 7019971539)	Bruce Carroll	23	22
31	I'D RATHER TALK ABOUT JESUS (CHARITY CHR-124)	Latter Rain	33	2
32	I WANT TO GO THERE (Sunlite FON120)	Cedar Ridge	32	14
33	NO MORE PAIN (Harvest HAR-1184)	Chandlers-	40	2
34	IF THESE WALLS COULD SHOUT (Homeland HL-1003)	Spirit Bound	38	2
35	THE FLOWERS WE LOVE (Dawn D-3636)	Primitive Quartet-	35	2
36	I'VE BEEN REDEEMED (Sonlite SON-119)	Kingdom Heirss	DEBUT	
37	WHEN YOUR BACK IS AGAINST THE WALL (Sonlite SON-121)	Chosen	DEBUT	
38	BLOODBUGHT (Son Light SON-116)	McGruders	25	23
39	I'M FLYING HIGHER THAN I'VE EVER BEEN (Calvary Stab 5221)	Ronnie Hinson	DEBUT	
40	THE ALTAR (Harvest HAR-1144)	Cornerstones	34	15



The Regals recently agreed to a recording contract with Welcome Home Records. Welcome Home, a division of Homeland, is eager to work with the Regals and anticipates great success in their future. Although a definite recording date has not yet been confirmed, they plan to begin recording late in the year, with Mike English producing the project. Pictured (l to r): Carol Phillips, Terry Darnell, J.W. Bolin, Gary Hautamaki, Terry Exley, Kim Lanford, Ken FuQuay, and Steve Hanks. (photo credit: Tania Rice)



The Lesters, gospel music's well known family from St. Louis, has recently joined the Homeland family. By way of Homeland's acquisition of Journey Records, the Lesters have now joined the roster of Homeland artists. The Lesters have just finished a new project, *Hold On Tight*, set to be released in January on the Homeland label. Pictured here at the Homeland offices in Nashville, Tennessee are (l to r): Homeland president Bill Traylor; Ginger Pitchers and Brian Lester, sister and brother of the Lester clan; and Homeland VP of publishing Terry Exley. (photo credit: Tania Rice)

GOSPEL MUSIC



Buce Carroll is all smiles as he works on completing his third release for Word Records, entitled *Moment of Truth*. He is pictured in the studio with (l to r) Brent King, engineer; Bubba Smith, producer; and Randy Moore, manager. The new project is slated for a February release as Word Records' album of the month.



Benson forges ahead in black gospel. Jerry Park, general manager and chief operating officer of the Zondervan Music Group, announced recently that Robert Butler has joined the Benson Company as director of A&R for black gospel music. Pictured (l to r): Butler and Park.



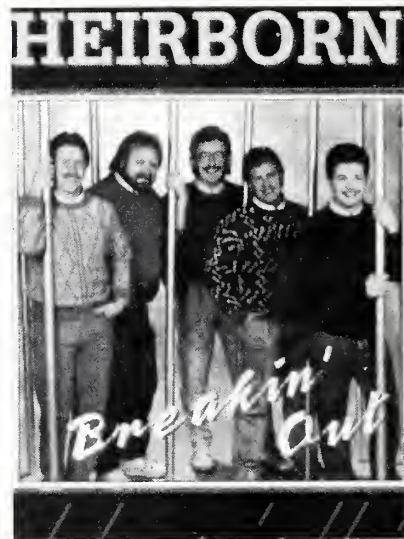
Ferocious instrumentalist Steve "Rabbit" Easter, member of recording artist Jeff & Sheri Easter, recently completed filming a series of instrumental videos. The sessions relay Easter's skill and experience on guitar, bass, dobro, banjo and steel guitar to aspiring gospel musicians.

Album Reviews



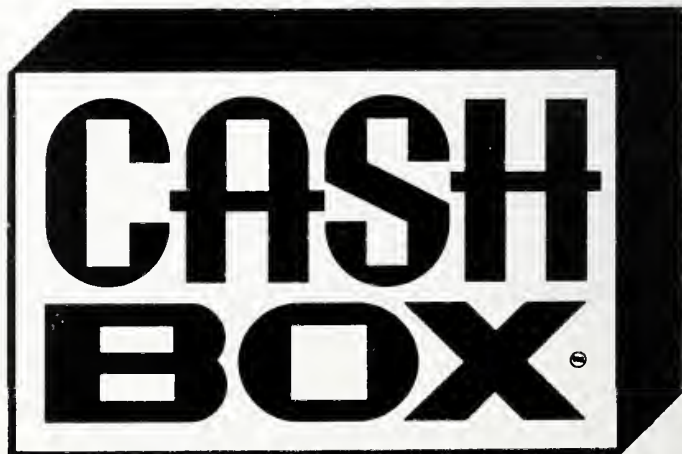
□ **KAREN WHEATON:** *Live in the Spirit* (Life Stream SPCN-7501830363)

If we were to compare the musical ministry of Karen Wheaton to other leading Christian artists, results would perhaps place her in a separate category of her own. Such a one-artist category certainly doesn't spark a negative reflection, but does however, reveal the fact that this Life Stream recording artist is by all means one of a kind. *Live in the Spirit*, produced by Dr. Nelson S. Parkerson, Jr. and Rex Bledsoe, is much more than music. It's much more than lyrics. Lined with a warm spirit and an overwhelming conversational appeal, in addition to Wheaton's exalted vocal stamina, this project is highly commanding. Whether it be the tender-flowing tunes such as "He'll Do It Again," "Lonely Tonight" and "Take Time" or energy-bursting cuts like "Can I Get a Witness," or "He That the Son Hath Set Free," Wheaton wails, yet she also presents a deep personal commitment as she sings. Incredible background vocals delivered by Marvin Mathews, Marie Lewey and Cindy Richardson Walker add the soulful flavor required to make *Live in the Spirit* an absolute majestic piece of work.



□ **HEIRBORN:** *Breakin' Out* (Charity CHR-119)

Charity recording artist Heirborn offers a fresh taste of Southern gospel with a slight contemporary flair. This all-male singing clan creates a vocal blend that seems to grasp the listener with its peaceful harmonies and puts a charge into heart-touching lyrics. *Breakin' Out*, produced by Chris White, reveals a relaxing ten-song package, with each cut sparking a variety in message and instrumentation. "It's What You Do With What You've Got" and "Standing on the Rock" supplies this project with its energizing kick, while cuts such as "Whiter Than Snow" and "Shelter in the Storm" provide a more sincere appeal with excellent soul-stirring lyrics. *Breakin' Out* indeed breaks out at its best and Heirborn offers a most honorable delivery.



COIN MACHINE

AROUND THE ROUTE

BY CAMILLE COMPASIO

TAITO AMERICA's new dedicated upright, *S.C.I.* (Special Criminal Investigation) won the full approval of attending distributors who viewed it at the factory's recent meeting in Chicago (11/15). The game incorporates two popular themes, driving and shooting, so it can't miss. It went into delivery the week of November 27—so watch for it! And by the way, Taito America is scouting around for larger facilities to house its Wheeling, Illinois headquarters.

ALSO ON THE MOVE: By January of 1990, **FABTEK, Inc.** hopes to be settled into their new premises in Redmond, Washington (which will also be occupied by IREM). New address will be 8335 154th Ave. N.E.

IT'S A BOY! Romstar marketing chief **Rene Lopez** had to cut short a recent trip to the West Coast in order to be with his wife, **Linda**, in Chicago when she gave birth to their first child—*a son!* *Cash Box* felicitations to the new parents!

DATELINE WEIRTON, WEST VIRGINIA, home of **Hilltop Distg.**: General manager **Doug Wilson** advised that "We've sold more equipment this month [November] than we did during September and October combined!" That's always good to hear. Hilltop has enjoyed a very healthy run with Bally's *Elvira and the Party Monsters* pin. They've also been doing terrific business with the **Plateau Mfg.** "works in a drawer" cabinet. As Doug noted, Plateau introduced this cabinet at AMOA Expo a couple of years back. And, while Hilltop was a little reluctant about it at first, they're very pleased they decided to take it on, because it has certainly proven itself to be quite a winner. Hilltop's recently opened branch office in Charleston is off and running, and doing quite well thank you! Watch for the opening of their second branch office sometime in 1990!

OUR CONDOLENCES to Taito America's executive VP **Yoshi Suzuki**, whose father-in-law passed away in Japan.

NEW FROM PREMIER: Two new pieces were introduced by **Premier Technology** at their November 15 distributors meeting in Chicago: a pin game called *Lights, Camera, Action* and *Exterminator*, the factory's first video game. As the name implies, the pin focuses on a movie theme where the player, as a stuntman, must complete various scenes in order to wrap up the movie. Premier has incorporated a number of "industry firsts" to make the game even more appealing. *Exterminator* is a two-player, interactive video game which puts the player in the role of a pest control expert and offers an abundance of "plus" features. Hope to have photos and further specifics either elsewhere in this issue or in next week's edition of *Cash Box*.

ON ITS WAY: The recently debuted **Rowe Wallstar** CD remote wall selection unit, which is such a big hit in Europe, is now in delivery to the U.S. market, as we learned from senior VP **Joel Friedman**. "There are more than 2,000 *Wallstars* in the European market right now," he told us, "and early indications are that they'll be equally successful here in America." Need we report that Rowe is back-ordered for months and months! "The jukebox business is very strong," said Joel, with emphasis on the *LaserStar* dedicated CD machine, as well as all of the other models in Rowe's lineup... The factory's November 16 jukebox centennial celebration, which was held at the Grand Rapids, Michigan facilities, received rave notices. The bill of fare included an informal dinner on Wednesday evening; a birthday party complete with cake, candles and all the trimmings; a tour of the factory; and a tour of the newly opened Rowe museum, located within the original factory building in Grand Rapids and containing 55 years of Rowe jukebox history. The guest list was limited to representatives from the Jukebox Promotion Committee, AMOA and the trade press. Incidentally, while the museum is not open to the public, operators who would like to arrange group tours may contact **Joel Friedman** at 201-887-0400.

THERE ARE THOSE WHO ARE COMPLAINING somewhat about current business conditions, and those who are not complaining at all. **Williams** fits into the latter category. The factory is doing terrific business. And there's much on the planning board; but all we could get from sales and marketing VP **Marty Glazman** was a rather simple quote: "1990 is guaranteed to be the year of the pin-ball!" Enough said...but keep tuned, because this reporter will not rest until she gets more specifics, no matter how long it takes!



SAY HELLO TO HEIDI! You've read about this adorable pet in previous editions of *Cash Box*. In late July, at six weeks old (and five pounds), Heidi was welcomed into the family of **Rus** and **Carol Strahan** of **Loewen America**. This photo was taken in August, while Heidi was still a puppy. She has since increased her weight to 25 pounds, is perfectly housebroken (thanks to Carol) and will definitely be in attendance when the Strahans go deer hunting in Massachusetts after the Thanksgiving holiday!

Elvira... Promo Makes It Big

CHICAGO—*Elvira and the Party Monsters*, Bally's award-winning pinball machine, hit the airwaves recently via a promotions tie-in to the "Go Psycho With Elvira" Halloween promotion supporting Pepsi-Cola's Mug Root Beer and Mandarin Orange Slice soft drinks.

According to Steve Blattspieler, vice president of sales and marketing for Midway Manufacturing Company, manufacturers of Bally Amusement Games, "With *Elvira and the Party Monsters*, we not only have a sensational pinball machine, but a fantastic celebrity tie-in that has afforded us a unique opportunity to further promote pinball in the consumer marketplace.

As spokesperson for Mug Root Beer and Mandarin Orange Slice this fall, Elvira's presence has been everywhere. Specifically, in a radio promotion in Los Angeles, San Francisco and Seattle, listeners of KROO and KFOG had the chance to win their very own *Elvira and the Party Monsters* pinball machine. We're obviously very encouraged with this budding relationship between ourselves and Pepsi-Cola, and hope that this program will be just the first of many to come in the future."

The promotion ran through the month of October and attracted thousands of listeners.

MEET THE CHAMPS! Arachnid's ongoing \$135,000 Bullshooter V Tour made its latest stop in Orlando, Florida at the Orlando Twin Towers. The event took place October 20, 21 and 22, under co-sponsorship of Southern Music of Orlando, with players competing on *English Mark Darts*, the official dart game used in the tournament. **Terry Mutton**, who hails from Illinois, took first place in the Pro Singles division, **Elona Beatty** from Pennsylvania won top honors in Women's Singles, and **Jim Newbury** from Georgia was the first place winner in Open Singles. In addition to cash prizes and trophies, the first through third place champions received qualifying certificates allowing them to enter in the annual Bullshooter finals, to be held Memorial Day weekend in Chicago. Further information regarding the tour may be obtained by contacting Arachnid, Inc., 6421 Material Ave., P.O. Box 2901, Rockford, IL 61132-2901. Pictured in the accompanying photos are Arachnid's tournament director **Dave Schultz** with Pro Singles winner **Terry Mutton** (photo #1) and Women's Singles winner **Elona Beatty** (photo #2).



TERRY MUTTON



ELONA BEATTY

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.

Taito America Intros S.C.I. at Distribs Meeting in Chicago

BY CAMILLE COMPASIO

CHICAGO—The stage was set—in the Paramount Room of the Woodfield Hilton in suburban Arlington Heights, Illinois, on Wednesday, November 15—for the Taito America Corporation distributor meeting, where the factory's exciting new S.C.I. (Special Criminal Investigation) video game would be unveiled. The program was impeccably arranged and timed to begin at 9:30 a.m. Weather conditions in Chicago and in some of the areas from which distributors would be traveling, however, caused a bit of a delay. But prexy Joe Dillon took this in stride, adjusted the time schedule and made certain that the program would not begin until everyone was present. And, indeed, this event saw a full distributor turnout, despite weather conditions. In addressing the assemblage Dillon reaffirmed Taito's commitment to the industry and its intention to continue to produce quality products with high earnings potential. "We are expanding our facilities to better service the market, and this means expanded R&D, engineering, customer service and all other departmental functions," Dillon stressed.

Sales manager Jim Chapman then proceeded to explain all of the outstanding features of S.C.I., following which marketing manager Natalie Kulig talked about the steady earnings the game has been garnering on test, and the longevity it offers for street locations as well as arcades. Vice president of sales Rick Rochetti reminded distributors of Taito America's "responsibility to listen to the needs of the operator," and cited S.C.I. as the latest example of this commitment. "It's a strong product and it's priced for the market's needs," he said, adding that it is targeted for delivery the week of November 27.

(photos by Pam Caposieno)



BEHIND DOOR #1...? You'll recognize this slimmed down, smiling gentleman as Taito America prexy Joe Dillon, who is about to unveil S.C.I. You're lookin' great, Joe!



Pete Entringer of Audio Visual Amusements in St. Louis had quite a story to tell about the weather conditions that delayed his arrival—but he made it! Pictured (l-r) are Pete, with CB's Camille Compasio, and Jay Waldman of Kentucky Coin.



Among the early arrivals at this gathering were the Canadian contingent of distributors, who were very well represented. Here you see Jean Coutu of Laniel in Montreal talkin' business with prexy Joe Dillon.



Looking comfy and relaxed for the CB photog are (l-r) World Wide Dist.'s Fred Skor, Jerry and Paul Janda of New Way Sales in Canada and World Wide Dist.'s Doug Skor.



How about this group shot, featuring (l-r) Steve Koenigsberg of State Sales, Steve Lieberman of Lieberman Music, Taito's Natalie Kulig, Taito's Rick Rochetti, Dave Gilfor of Active Amusement, Tony Yula, Jr. of Mondial, and Taito's Jim Chapman.



GLAD YOU MADE IT, BOB! This handsome quartet is composed of (l-r) Taito America's Rick Rochetti, Atlas Dist.'s Jerry Marcus, Rowe's Bob LeBlanc (who had quite a time coming in from Dedham), and Moss Dist.'s Terry Moss!



Are you anxious to see the new S.C.I.? But of course! Jay Waldman of Kentucky Coin (left) and Dave Hesketh of Monroe Distg. (right) traveled to Chicago just for this occasion, and Taito's Jim Chapman (center) was glad they did!



After S.C.I. was unveiled, prexy Joe Dillon invited distributors to come up close to the machine *Kick the Wheels* and observe as Jim Chapman proceeded with a full demonstration. As you can see, the distributors were anxious to oblige!

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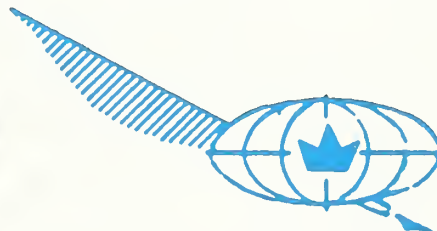
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