

CASH BO

The Creation of "Elvira and the Party Monsters"



Plus:
Babylon A.D.
Ragin' in the Promised Land
Dr. John
The Doctor Is In

TICKERTAPE



OSTIN & AZOFF

AZOFF IS WARNERS' NEWEST BROTHER: It didn't take long for Irving Azoff to get back into the record biz in a big way. Less than two months after Azoff resigned his position at the top of MCA, Warner Bros. Records has announced an agreement to fully fund a joint-venture recorded music and publishing company with Azoff. He will own the company in a 50-50 partnership with Warners and, reportedly, will have the future option to either buy Warners' share or sell his half of the company. The label, which does not have a name at this point, will start up operations on January 1, 1990.

Warner Bros. chairman Mo Ostin, citing Azoff's history of success, said "The prospect of our involvement in Irving's new company is tremendously exciting." Azoff added that, "My 20-year relationship with Mo Ostin and the Warners family has always been a successful one; from Front Line Management and Full Moon Records to, most recently, WEA's international distribution of MCA Records." Commenting on the prospect of starting an independent label in this age of consolidation, Azoff said that "Music is a rebellious art form, and artists would rather sign with an independently owned company as opposed to some of the multinationals." Although no staff positions have been announced, look for ex-Cash Box editor and former Arista A&R man Bud Scoppa to join the label.

Azoff began his career while attending college in Champaign, Illinois, booking local R.E.O. Speedwagon gigs. He subsequently met and began to manage a coffeehouse artist named Dan Fogelberg and the two travelled west to L.A. From there Azoff hooked up with the Eagles and the rest is, as they say, history.

ANTE UP: NV Philips, the Dutch consumer electronics giant, recently announced that they had reacquired the outstanding 10% of PolyGram and now plan to make 20% of the company's shares available via a public stock offering. Prospective investors will have a few weeks to mull over the opportunity to purchase shares in the world's third largest music company while authorities in the United States and the Netherlands work out the details. Meanwhile, we'll be breaking open those piggy banks.

SLIP OF THE TONGUE INDEED! Geffen Records president Ed Rosenblatt was driving to Santa Barbara a couple of weeks ago when he tuned into KHTY-FM and heard the DJ urge listeners to "get your tape recorders ready" as he was about to play

an as-yet-unreleased album. Imagine the stunned look on Rosenblatt's face when the album turned out to be Geffen's new Whitesnake album, *Slip of the Tongue*. Still smarting from a similar occurrence in May when the station aired an unfinished master of Don Henley's *The End of the Innocence*, the David Geffen Company, in conjunction with Warner Brothers Music, has filed a lawsuit against KHTY-FM and its owners, Pinnacle Communications, for airing the album prior to its release date and encouraging listeners to tape it.

The lawsuit comes on the heels of the recent Office of Technology Assessment (OTA) study that found that Americans tape more than one billion pieces of music per year, 40% having taped pre-recorded music in the past year, representing a 22% leap in the past decade. This is especially alarming to the industry now that DAT and the forthcoming erasable/recordable CD technology make it possible to produce virtually perfect copies. In addition, the OTA study found that 93% of the public surveyed found it "acceptable" to tape music for one's own use or to give to a friend. Jay Berman, president of the R.I.A.A., finds these figures "frightening," adding that "Just because the public is now copying music to the tune of \$1.5 billion dollars per year, does not make it right." He went on to claim that "the same people who love music and tape music from a friend's collection are those that are diminishing the ability of the music community to nurture new talent and continue to provide alternative forms of music."

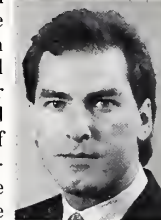
WALK ON THE AWARD SIDE: Lou Reed will need to make some shelf space for his recent slew of awards. The New York Chapter of NARAS has named Reed as recipient of its Governor's Award for significant musical contributions. Sony has tabbed Reed for its Tiffany Walkman Tribute, which will net him a sterling silver Sony Walkman (can he play tapes on it?) in ceremonies at NY's Hard Rock Cafe on November 8. Finally, CMJ has picked *New York* as Album of the Year. In between picking up accolades, Reed has been polishing *Songs For 'Drella* with ex-VU mate John Cale. The two will premiere the piece November 29 at the Brooklyn Academy of Music. The only thing missing here is the Lou Reed boxed set... The non-profit Rhythm and Blues Foundation, started with a \$1.5 million endowment from the Atlantic Records Foundation, has announced the first recipients of its cash grants. A total of \$125,000 will be distributed to R&B greats Ruth Brown, LaVern Baker, Charles Brown, the Clovers, Etta James, Jimmy Scott, Percy Sledge and Mary Wells at a November 10 invitation-only concert at the Smithsonian Institution... Alabama was presented with the first Bertelsmann Music Group Award in New York last week in "recognition of its outstanding achievements and contributions to the global music business"... Irving Caesar, the 94-year-old songwriter of, among others, "Tea For Two" and "Swanee," is this year's recipient of the ASCAP/Richard Rodgers Award for veteran musical theater composers or lyricists.

MOVERS & SHAKERS

■ **MTV Networks** made two major announcements this week. John Cannelli has been named vice president, music and talent relations for the network. Cannelli has been with MTV Networks since 1983, last serving as director, talent and artists relations. Joel Gallen has also been promoted to the position of vice president, production. Gallen has been with the network for six months as executive producer, special programs after spending the previous ten years producing for network, syndication and cable. ■ **WEA International** promoted Paul Ewing and Andre Midani to the positions of vice presidents of the company. Midani, who has been managing director of WEA Discos Ltda. of Brazil, will also supervise WEA's Latin American operations. In addition, following the split of WEA's Brazilian company, Midani has named Marcos Kilzer general manager, international division and Ana Fonseca to manage the domestic division. Ewing, who has been managing director of the company's Hong Kong affiliate, will also be chairman of WEA Hong Kong. Paco Wong, who had been general manager of WEA Hong Kong, has been promoted to the position of managing director, WEA Hong Kong. ■ **PolyGram** has announced five new appointments. Tom Laskey has been named A&R producer, special projects, responsible for assisting clients in developing repertoire concepts for direct marketing packages and in selecting music for films and television. Frank Dattoma has been promoted to vice president, inventory management/production. His most recent position was director of production/inventory management, and he has been with the label since 1988, coming from CBS Records, where he was manager, product coordination. Donna Goral has been appointed tax director, responsible for all state, local and federal tax filings for the company. Michael Kushner has been named director, business affairs, moving up from senior attorney for legal affairs. He has been with the label since 1987. And Nancy Kielblock has been appointed manager, international order services. Kielblock has been with PolyGram since 1982, when she went to work at the Edison Depot as a customer service representative. ■ **Columbia Records** has appointed Wanda M. Ramos director, national promotion, black music. Prior to this promotion, Ramos was local promotion manager for Columbia's black music department in the Southeast region. Columbia House has announced three promotions: David Haviland has been appointed promotion director, creative operations, editorial, Valerie Estess has been named promotion director, CBS Video Club, and Stephanie Fogel has been appointed promotion director, direct mail. And at CBS, George Becker has been appointed vice president, business planning and analysis for the label. Becker spent seven years as director, marketing finance and administration, and most recently spent four years as director, financial analysis and budgets. ■ **A&M Records** also has two promotions this week. Lauren Zelisko has been named East Coast publicist for the label. Zelisko has been with A&M since 1986, most recently as East Coast coordinator of publicity. In addition, Karen Kennedy has been upped to the position of product manager. Kennedy started with A&M in 1987 as director of the Y.E.S. to jobs program. At Almo/Irving Music and Rondor Music International, Mary Lee Ryan has been named vice president, business affairs. Ryan was previously director of music business affairs at Columbia Pictures. ■ **Elektra Nonesuch** has announced the promotion of Peter Clancy to the position of vice president of marketing & creative services for the label. Clancy first joined the label in 1984 as marketing director and before that, served in press and artist relations for Philips Records at PolyGram classics. ■ **Enigma Records** announced the appointment of Gilles "Frenchy" Gauthier to the position of vice president of marketing. Gauthier's music industry career has spanned two decades including stints at Capitol-EMI as manager of international promotion and EMI-America as vice president of creative services. Most recently, Gauthier formed Northern Light, a video production and marketing company. ■ **Arista Records** has announced the promotion of Nicki Brown to the position of regional marketing director, southwest. Brown has been with Arista since 1985. Greg Loudin has been appointed to the newly created position of southeast regional promotion manager for Atlantic Records Nashville. Loudin last held the position of field merchandiser for WEA in Atlanta where he will continue to be based. ■ **Tabu Records** has announced the appointment of Robin Tucker to manager, A&R administration. ■ The RIAA announced the appointment of David E. Leibowitz as senior vice president and general counsel. Leibowitz was previously a partner in the Washington, D.C. law firm of Wiley, Rein & Fielding.



Cannelli



Gallen



Laskey



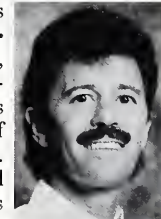
Ramos



Zelisko



Clancy



Gauthier



Tucker

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THE MUSIC TRADE MAGAZINE

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Stephanie Brainerd

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BOB MOULD (Photo: Marc Norberg)

LA LET US NOW PRAISE FAMOUS GUITARISTS: Well, *one* at least, and he's nowhere near as famous as he should be... I'm talking about **Bob Mould**, ex-wielder of the Gibson Flying V for the late, lamented Minneapolis noise-meisters **Husker Du** (sorry, you'll have to imagine the umlauts). Mould recently opened up for the **Pixies** at that carnivorous cavern of grunge, the Palladium, and proved that it is time to reconsider our guitar heroes.

After an opening set by **John Doe** with a band (the name of which got swallowed up by the Palladium's black-hole acoustics), Mould played pretty much the same set that he used to damage my eardrums at the Whiskey a Go Go just about four months back. At the Palladium, Mould danced and hopped around the stage like a bear that had swallowed a comet, reminding everyone in attendance of one of the reasons why the Huskers were one of the most ferocious live acts ever to burn up a stage. (Do you remember?) As during the Whiskey show, one of the highlights of the show was an extended feedback solo, molded by Mould as he stood, back to the crowd, dipping and zooming his guitar in front of, around and between a bank of four speakers as if he were a ten-year-old aviator, and his guitar the toy plane.

This, and the searing, searching cry of Mould's open, ringing guitar, caused *Cash Box* Chart King **Gene "Mr. Prescience" Ferriter** to remark before Mould's second encore that this man is the true heir to Neil Young's throne (while Young's still in it, even!). On cue, Mould then ground into a cover of Young's "Cinnamon Girl," playing it note for note, including the solo, with a growling power that Crazy Horse would have been *very* hard-pressed to match. While he whanged through the song, Mould sported a grin so wide, it threatened to swallow his face; it was perfect, and he knew it.

Keith Gorman

NY ANOTHER CMJ CONVENTION OVER WITH: Happens every year, with an alternating feeling of relief and regret. The former because you can actually get some much needed rest, the latter because you never seem to accomplish everything you set out to do.

This year I managed to get to more panels than usual. I always try to hit at least one that covers a topic I know absolutely nothing about, and this time it was video: how they're serviced, priorities and so on. An interesting point that came up was MTV's new policy of requiring that lyrics accompany submission forms. This seems to be one of those true Catch-22s. MTV is not one of the Big Three-and-a-Half major networks, so obviously the standards are going to be a bit looser. Perfect—and timely—examples are the new **Bon Jovi** clip for "Living in Sin" and **Cher's** "If I Could Turn Back Time." The Bon Jovi video is in the new vogue of mixing religious imagery and sex. Cher's shows her tattoo and her extensive Holiday Spa work to its, um, best advantage. Neither of those clips are likely to be shown in their entirety on a network broadcast. Even *A Current Affair*, the cream of the sleazebag "news" shows, did a lot of editing. So obviously MTV's standards, at least visually, are not as strict. Verbally, or lyrically, however, certain things are still taboo, even though speech is protected by the First Amendment. While I'm not suggesting that artists should be allowed to say anything and everything in their lyrics, if the network is worried about a video



SCAREY PEOPLE? Not at all, just Elektra staff meeting with Sara Hickman, who has just released her debut, *Equal Scarey People* on the label. Pictured here are, from left, VP marketing **David Bither**, director of national AC promotion **Suzanne Berg**, executive VP **Aaron Levy**, Hickman, VP A&R East Coast **Howard Thompson**, VP for creative services **Marcia Edelstein**, and VP sales **Kenny Hamlin**.

having a negative impact on viewers, the question is which impact is actually stronger: the immediate visual impact or the less immediate lyrical one? It's an interesting question.

Another interesting panel was part of the Metal Marathon segment, an interview workshop called "Getting Beyond 'So Dude, How'd You Get Your Name?'" **Bruce Dickinson** of **Iron Maiden** had some of the best comments. Having been through the interview rigamarole more times than he probably cares to think about, he addressed subjects like stereotype-by-instrument, e.g. the Dumb Drummer Syndrome (which a couple fellow panelists took seriously and were highly offended by; one was a drummer). The most interesting thing brought up, as far as I was concerned, was that interviews should be more like conversations than like the Spanish Inquisition; two or more people with similar interests sitting down and discussing them. I never thought of it that way.

I hit two other press panels, the "underground" press panel, called "Rags and Other Riches," and the mainstream press panel, which dealt with "The Role of Journalism in Artist Development." If you really didn't have your own opinion on the subject, going to both panels would have scrambled your brains. According to the underground panel, which featured writers who contribute to both fanzines and mainstream publications, 'zine editors, and a couple of label people, none of us are ever going to get rich, major labels are the robber barons of the '80s, it's highly amusing that several majors set up alternative marketing departments before they had signed any alternative bands, and all sorts of other cynical-but-true stuff.

Panel number two addressed the serious stuff, like how it is incredibly difficult to get national rock press on alternative black artists, because quite simply the American rock press continues to be a basically racist machine. Hip hop and rap have basically had to make it on their own. No one can argue with that; think for a minute about how many black artists have been on the cover of the major music magazines in the past year. This one was kind of the press panel for grown-ups, although there was probably very little age difference in either the audience or the panelists. It was more of a difference in attitude. But I'm *still* not sure anyone believes the press, underground or otherwise, has any role in making or breaking artists.

Other Convention stuff: it's amazing that people will walk up to the label person on duty at any particular booth, and basically ask for a job. I witnessed this once, was told it happens all the time. Wow. Talk about chutzpah. It's also amazing how much useless junk you can collect in three days. This year's winners had to be the SBK joy buzzers, which didn't work very well, the Wonder Stuff toilet paper, the Katrina and the Waves keychains, because they make great subway toys, and the Too Much Joy keychains, because they're bottle openers. Too Much Joy also gave out postcards that say "Lloyd Cole thinks they suck." Also high on my list were the Nestle's Crunch bars someone was giving out, because it took me three hours to find my lunch date, who at that point had already eaten. And, of course, the t-shirts. Everyone needs more t-shirts. I need more t-shirts.

Oh, and the bands...almost forgot about that. Since I'm running out of room, I guess I'll cover that in Shock of the New. Although in this case maybe it should be called Shock of the Noon.

I HAVE TO THROW THIS IN: Thanks to the -L.A. "Posse" for making the convention so much fun, specifically **Tom DeSavia**, **Erik Filkorn**, **Dan Fredman**, **Lisa Johnson**, **Loretta Munoz**, **Sandy Tanaka** and **Rob Yardumian**. Two months 'til Disneyland.

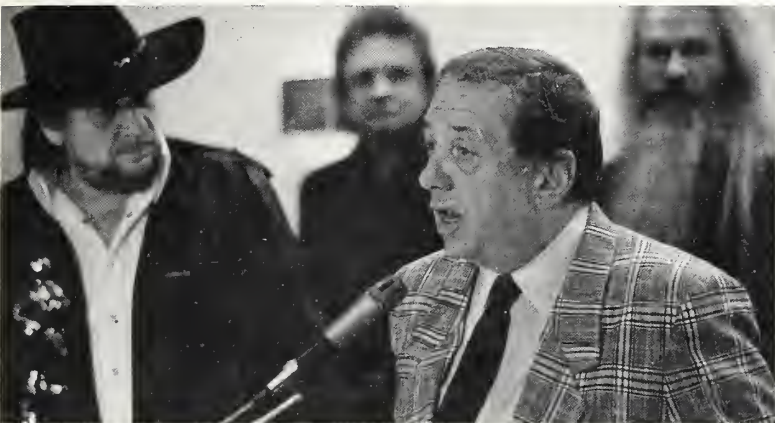
Peace.

Karen Woods

NA DUBBED "THE UNITED NATIONS OF MUSIC," The International Marketplace Of Festivals (IMOF) is a gathering of major festival and fair organizers, record companies, artists, songwriters, music publishers, talent buyers and production companies from around the world. Held in Los Angeles the past two years, this was the first year IMOF was held in Nashville. Representatives from approximately 100 music festivals throughout 52 countries turned out for the five-day event, which featured local and international artist showcases as well as panel discussions on the international music scene.



JESSI COLTER & WAYLON JENNINGS



JENNINGS, CASH, HALSEY & GOLDEN

"The global music market is becoming a very important arena," says Jim Halsey, president of International Federation Of Festival Organizations.

Among this year's performers were country greats Roy Clark, Johnny Cash, Waylon Jennings, Jessi Colter, as well as Russian music superstar Alla Pugachova, all of whom performed at the Nashville Gala, which was held at the Nashville War Memorial Auditorium.

This year's event was moved to Music City after organizers accepted an invitation from the Nashville Association Of Talent Directors (NATD) to host the forum. "It's almost impossible to describe how exciting this new venture is and what it means to the American music community," says Sonny Simmons, president of NATD. "IMOF marks a unified effort by the Nashville music industry to open a new market of worldwide opportunities."

Topics discussed included the expansion of the global market, changing currency regulations, artist touring and festival production and planning. Panelists included music industry experts in international law, banking and corporate sponsorships.

Composer/songwriter Les Reed, famous for such hits as "There's a Kind of a Hush," "Delilah" and "The Last Waltz," judged an international music competition that featured artists from 26 countries. Menudo and Richard Marx also served as additional highlights to the weeks' activities. Both performed at Nashville's annual Riverfest, where the competition was held.

IMOF was timed this year to coincide with the Country Music Association's Talent Buyers Entertainment Marketplace, a somewhat similar event that annually precedes Country Music Week.

Kimmy Wix

UK SMASH PALACE: The *Smash Hits Awards* have been labeled the **Stock Aitken Waterman Awards**; their creations **Jason** and **Kylie** swept the boards. Even the anonymous **Sonia**—a more heavyweight version of Kylie—was there to sing her heart out.

Jason Donovan won Best Male Singer, Best Album, Most Fanciable Male and Best Dressed Person. **Kylie** won Best Female Singer and Most Fanciable Female. **Bros** hung on with Best Group. Best House Act was **Neneh Cherry**, Best Rock Band was **Guns N'Roses**, Best New Group was the dreary and unfun **Big Fun** and Best TV Show was *Neighbours*.

The show, held at the **Docklands Arena**, had two highlights: 1. They played a clip of **Guns N'Roses**; 2. The elevator from floors one to two was a silent little vacuum—you couldn't hear a thing.

Even if you sat with your fingers in your ears, which I did most of the time, you could not drown out the high-frequency piercing scream of **Kylie Youth**. Nor could it stop the vibration of the patter of tiny feet. Over 12,000 of them stamping away.

It has to be remembered that the *Smash Hits Awards* do not necessarily reflect the taste of the nation, merely the nation of teenage girls. Perhaps it is selfrighteous of me, but I can't help feeling that this monotonous, dull, mindless music is bad for the soul. There is skill rather than artistry. There is production rather than creation. I found it sad, and was nostalgic for a great swoop of **Roxy Music** or early **Bowie**.

The party afterwards was another great disappointment. It was held at the refurbished **Limelight Club**, where myself and **Boy George** were once permanent fixtures of the VIP room. Neither of us were welcome; we were not on the guest list. And, to their credit, neither were the **London Boys**, who arrived with an entourage of 25, mothers and girlfriends, and took over one of the balconies.

They said: "If it's not us-plus-25, it's not us at all."

They had had their own exclusive party at the **Groucho Club**, where they served champagne, goat cheese on toast and basil tortellini on sticks. It was the only civilized part of the evening. I would like to have savored more of it, and so would the **London Boys**, but we were all stranded, prisoners in the Docklands Arena. It describes itself as 30 minutes from the center of London, but it took us four hours to get out. No cars could get in to collect us, no cars could get out once they got in because of traffic jams. I should mention here the light railway service that sometimes operates to the City. It is closed on Sundays. There was no public transport and no taxis.

Neil Tennant ventured out of the VIP room only briefly and confirmed that he had split from the management group of **Tom Watkins**, so the **Pet Shop Boys** will now manage themselves. Watkins is the marketing genius who created their feel, as well as restructured **Bros'** image. **Bros** also deigned to come out of the VIP room briefly for a walkabout, like the Queen does in Australia. They were severely cosseted by bodyguards, but at least they made the effort.

The **Brits Awards** is the industry trying to be fair—record companies patting each other on the backs. This is *Smash Hits*, by far the biggest-selling pop magazine, so it honors the latest teen dream and pays homage to whoever or whatever that is.

This year it's **Kylie**, but it won't be next year. You see, **Kylie** is every little girl's (and it is little girls who like her, not little boys) television pal. They come home from school and she is there for them to play with on TV. But **Kylie** didn't see it that way, and as of this week she has quit *Neighbours*; she wants to be a pop star and a more serious actress—clearly a mistake. The girl is so crazed with love for herself that she has tried to ban a video of **Kylie** and **Jason** highlights from the show. There is currently a court case deciding whether such a video is damaging to her career, as she now has a new one out and doesn't want to be trapped by the old one. But it's that very availability that made her a starlet.

She will do well to remember that the little girls liked her in her boring, mismatched, I'd-like-to-be-trendy-but-I-can't-manage-it clothes. She looked just like them. Now she looks like **Madonna**, circa 1987. She seems to be permanently in a gold spangled bra and some kind of spangly knickers. There is one tried and truism of rock which I don't understand: If **Madonna** wears it, she's a slut; if **Kylie** wears it she's still the squeaky-clean girl next door.

Chrissy Hley



APPROVING THE GROOVE: **Chrysalis** recently hosted a party for **Paul Carrack** at Manhattan's **Blue Willow** to celebrate the release of his new album, *Groove Approved*. Pictured here are, from left, **Chrysalis** chairman **Chris Wright**, executive VP **Joe Kiener**, **Carrack**, and president **Mike Bone**.



FAVOURITE COLOUR—PLATINUM: **Living Colour** took time out from their hectic **Rolling Stones** tour to collect plaques certifying that *Vivid* has gone platinum in Canada. Pictured at the Toronto presentation are, from left, manager **Jim Grant**, **Will Calhoun**, **CBS Canada** president **Paul Burger**, **Corey Glover**, **Muzz Skillings**, **Epic** label manager/**CBS Canada** **Bill Neily**, **Vernon Reid**, and **CBS Canada** VP/sales & marketing **Don Oates**.

The Creation of *Elvira* and the *Party Monsters*

(as told by game designer
Dennis Nordman)

CASH BOX recently spent some time with the members of the Bally team at the 3401 N. California Ave. facilities in Chicago—which have been considerably expanded, by the way, as the result of the extensive reconstruction that got underway out there this past summer. It had been only a few months since our last visit, but we were astounded by the improvements that were completed in what seemed like such a short period of time.

At any rate, our main purpose was to sit down with the sales and marketing people and the creative staff at Bally (especially Dennis Nordman) to get as much background information as we could on this dynamic new pinball machine *Elvira and the Party Monsters*, which has taken the trade by storm. It was premiered in the Bally exhibit at AMOA Expo '89, was subsequently declared the "best of the show" piece, and is proceeding to become a captivating influence in the pinball market.

At the time of our visit, sales and marketing veepee Steve Blattspieler was in Europe on a business trip. However, we managed to touch base with sales manager Ron Bolger and marketing manager Laura Rezek, who gave us a handle on how well this machine has been performing in the marketplace. Laura took time from her busy schedule to guide us through the production area, and to assemble the members of the design crew who assisted Dennis Nordman in the creation of this outstanding machine. While we were geared for a Q&A session, we were grateful for the following prepared statement from Dennis Nordman. So, read on and take note of how *Elvira and the Party Monsters* came to be, in Dennis's own words.

"*Elvira and the Party Monsters* is the result of the combining of three separate themes or game ideas. For years, one of the games I had planned to develop was one using monsters as a theme called *Monster Mash*. This game would have used the dancing 'Boogie Men' that are now in the *Elvira* game. The idea for the 'Boogie Men' came to me about five years ago while I was shopping at Halloween time. I noticed these funny little finger puppets with wildly dancing arms and I thought it would be great fun to see them jumping up and down in a pinball game.

"Early this year, Greg Freres mentioned to me an idea he had for a game he called *Party Monster*. This game would have been a follow-up to my previous *Party Animal* game. Greg and I decided to combine our efforts and develop this *Party Monster* idea for one of our future games.

"In March of this year, Roger Sharpe (Williams' marketing director) approached us with his idea for using the theme of *Elvira*, who is a popular (and beautiful) movie star and TV movie hostess. Greg and I both jumped at the chance to use this theme and decided to combine our ideas to create *Elvira and the Party Monsters*!

"From the beginning I had two main goals that I wanted accomplished with this game. One was to design a game with rules that would be uncomplicated and easy to understand. The second goal was to create a game with as much

exciting three-dimensional action and animation as possible; something pinball offers that video can't.

"I wanted the rules to be fun for the average player and challenging for the more skilled player. An example of this is the 'Monster Slide' ramp shot. The shot is fun for everyone because of its exciting pinball action, great sounds and brilliant light show. It is challenging for the skilled player because consecutive shots increase in value to one million points!

"Creating a more visually interesting game was the challenge of the second goal I set for myself. The 'Boogie Men' idea was the first three-dimensional feature developed for *Elvira*. Searching for other ways of getting more visual action, I realized that attaching the thumper bumper cap directly to the ring that propels the ball would cause a jumping action. This

idea developed into the exclusive new Bally 'Jumper Bumpers'!

"The flip-up targets and downhill/uphill section of the 'Monster Slide' were both developed to create more visual excitement.

"The 'Skull Cave' was created one day when Greg Freres and I were discussing ideas for the game. I was flipping the pages of a fantasy comic book and noticed this great illustration of a mountain with a cave entrance through the mouth of a giant skull. Jack Haeger, the video graphics designer who did most of the graphics for *Narc*, sculpted the original skull for the game. A mold was made from that so we could make production pieces.

"The first whitewood was completed by mid-April and after playing it for a while, we were ready to make game revisions. On April 30, I decided to take a break and go dirt-bike riding with

Steve and Mark Ritchie. Unfortunately, my 40-year-old body couldn't keep up with my 18-year-old brain and I crashed, breaking my leg and several other bones in my body. I spent the next three months in the hospital. (There are many broken bones in the artwork for this reason!)

"I would like to thank the following people whose support and dedication helped see this game to completion while I was recuperating:

Steve Kordek, who is in charge of the Bally Design Group, attended every meeting to ensure that all the details were getting taken care of. He also contributed his experience to the development of rules for this game. **Greg Freres** is the man responsible for the beautiful artwork on the *Elvira* pin. His previous games include *Strange Science*, *Escape From Lost World* and *Rolling Stones*. During the last month of development for this game, Greg worked night and day, getting two months of work done in one month. With this kind of talent and dedication, he has created a visually exciting and appealing package.

Mark Penacho is the software designer who brought all of our ideas together and made them work. He deserves most of the credit for rule development and he created all of the brilliant light shows in the game. Mark's previous game was *Earthshaker*.

Chris Granner is sound designer and he created all of the exciting music and sound effects for the *Elvira* game. All of the music for the various stages of game play is original and was written by Chris. Chris's music brings the game to life and makes playing it a very enjoyable experience. Chris, by the way, is the one who screams 'Party!'

Tony Pugh is the mechanical engineer responsible for design and refinement of all of the mechanisms in this game. Without him, the flip-up targets, the 'Boogie Men,' the 'Jumper Bumper Caps,' etc., would still be just ideas.

Jim Patla is the man most responsible for getting *Elvira* ready for production. Without him, this game would never have been finished in time for the AMOA show. I'm sure you will recognize Jim's name as the designer of such hits as *Centaur*, *Space Invaders* and *Silverball Mania*. Jim unselfishly suspended work on his own innovative new pinball game to take over the *Elvira* project after I was involved in the accident.

Steve and Mark Ritchie both took some time out from their own games to help with revisions to my playfield drawing right after my accident. These two super talents are responsible for such games as *Firepower*, *Black Knight* and *High Speed* by Steve and *Big Guns*, *Taxi* and *Police Force* by Mark. Mark is also the voice of Dracula used in the *Elvira* game.

"With all of these talented and dedicated people involved in the *Elvira* project, it is easy to see why it is such a well developed, exciting and fun game to play!"

There is nothing this reporter can add to Dennis' statement except to say that we observed firsthand the closeness and the total commitment of this terrific team. It has been said that creative people are often equipped with tremendous egos to satisfy their quest for individual recognition. This was most certainly not the case with all of these seasoned professionals who worked together to create *Elvira and the Party Monsters*!



WHAT CAST? Who'd notice that long, heavy cast when it's planted alongside Elvira's long, shapely leg! Taking a break from work is not supposed to come out like this! Unfortunately, game designer Dennis Nordman suffered his broken leg at a most inopportune time during the development of *Elvira and the Party Monsters*. He obligingly posed for this photo (with Elvira for support) at the Bally press conference during AMOA Expo '89, much to the envy of every other male present!

COIN MACHINE

AROUND THE ROUTE

BY CAMILLE COMPASIO

THERE ARE QUITE A NUMBER of major trade functions coming up over the next several weeks. **Rowe International** will be hosting a Jukebox Birthday event which will start with cocktails and buffet dinner on Wednesday evening, November 15 and continue through Thursday, November 16 at their Grand Rapids, Michigan facilities. Highlights will include a tour of the jukebox manufacturing plant out there, a luncheon birthday party and a "trip through Memory Lane" for a look-see at 55 years of Rowe's jukebox history that's on display in their private museum.... **Taito America Corp.** has scheduled three regional distrib showings to introduce their exciting new driving game *S.C.I.* (Special Criminal Investigation). Dates are **November 13** at the Stouffer Hotel in Los Angeles and **November 15** at the Ritz Carlton in Atlanta, Georgia.... A joint product introduction and dinner is being hosted by **Atari Games** and **Sega Enterprises** on Thursday, **November 30**, at the San Francisco Airport Marriott in Burlingame, California. Looks like distrib will be chalking up some traveling miles between now and the holidays!

Nice chatting with C.A. Robinson's **Hank Tronick**, who gave us a quick call this past week. He mentioned that there's been quite a resurgence of interest in pinball machines out there, with a number of ops who were previously lukewarm about them starting to do some serious buying. Distrib's three best sellers in this category are Bally's *Elvira*..., Williams' *Police Force* and Premier's *Bone Busters*. Hank noted that there's a lot of good product hitting the market in the aftermath of AMOA Expo. Business has been picking up nicely, and C.A. Robinson is moving a variety of equipment. And that's always good to hear!

As a native Chicagoan, based in the Windy City, may I tell you that we are experiencing what has to be the most ideal October weather in our city's history. Temperatures are in the lower to upper 70s for six days running! Are we in heaven, or what! 'Course, it just occurred to me that this column won't make print until November 6, at which time I hope I will not have to swallow these words!

Hope to very shortly have the results of the manufacturer/operator equipment test that got underway this past summer, under auspices of the **Illinois Coin Machine Operators Assn.** This project came about when operators and manufacturers sat down and talked, during the ICMOA state convention this past June, and will hopefully result in improved marketing and promoting of amusement games. Keep tuned.

AAMA to Honor Members' Achievements

RECOGNIZING THE IMPORTANCE of honoring those companies in the coin-op business that go the extra mile for the industry, and the need to acknowledge companies for sales excellence, the American Amusement Machine Association board of directors has approved the establishment of achievement awards for its members.

Ten awards categories will be available, based on a variety of criteria. Sales awards, which will be based on sales volume and available in silver, gold, platinum and diamond categories, will be presented for video software and video dedicated, pinballs, jukeboxes, pool tables and specialty games (air hockey, foosball, basketball, crane). AAMA member distributors will be asked to vote on "Factory of the Year" awards in quality of production and design, customer satisfaction and industry promotion. Additionally, AAMA manufacturers will be asked to vote for "Distributor of the Year."

All awards are open to AAMA members only and will be presented during the American Amusement Machine

Charitable Foundation's annual Appreciation Dinner, which takes place each year in conjunction with the American Coin Machine Exposition. The first achievement awards will be presented in Chicago on March 10, 1990.

AAMA president Gil Pollock feels that a program such as this is long overdue for the coin-op industry. "All entertainment industry trade associations offer achievement awards to their members. The Motion Picture Association, the Software Publishers Association, etc., all have their awards. We are the only major entertainment industry that doesn't. It's indisputable that there is no greater distinction than to be recognized among your peers for your accomplishments, and I think this will promote some very healthy competition as well as re-establish workman's pride in the industry."

Further information regarding the achievements award program may be obtained by contacting the American Amusement Machine Association, 205 The Strand, Alexandria, VA 22314.

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.

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

March 23-25: NAMA Western Convention-Exhibit (Nat'l Automatic Merchandising Assn.); San Jose Convention Center; San Jose, CA.

Rowe Realigns Corporate Structure

CHICAGO—Bruce K. Cowles, president and chief executive officer of Parsippany, New Jersey-based Rowe International, Inc., announced a major realignment of Rowe's corporate organization. "The new structure," he explained, "will focus on distinct business segments and position Rowe for aggressive growth and improved response to market opportunities."

To direct the vending, music and currency products segments, Jerry Hejtmanek has been elected to the position of executive vice president, responsible for each segment's manufacturing and marketing operations, as well as the corporate-wide sales efforts.

Jerry Gordon has been elected senior vice president, sales, and assumes the additional responsibilities for the Showcase Junior sales efforts, technical services and Rowe's order service function.

Ed Wiler, in addition to his duties as vice president, national account sales and his responsibility for communications programs, assumes additional responsibilities for vending market analysis and development. Under the direction of Jerry Hejtmanek, Wiler and Carmine Cortese, director of vending products, will be responsible for analyzing and developing vending seg-

ment growth opportunities.

Joel Friedman and Sanford Murck have been elected senior vice presidents in charge of directing the growth of Rowe's music and currency products businesses, respectively.

Rowe has also established a Corporate Executive Committee to support continuing operations and, under Mr. Cowles' direction, to facilitate development and implementation of the corporate strategy. Named to the committee along with Messrs. Cowles and Hejtmanek, are Jay L. Spaanem, also elected senior vice president and chief financial officer; and Stanley H. Davis, also elected senior vice president, human resources and organization development.

"By capitalizing on the dedication of our fellow employees and our leadership in the markets we serve, Rowe will be better positioned to take advantage of the many opportunities that lie ahead," observed Cowles. "An aggressive corporate structure is representative of Rowe's new, bold posture toward its operations and the growth of our company," he continued. "Our business segment focus, redefined support systems and movement toward strategic business management reinforce Rowe's commitment to our customers, vendors and employees."

MAKING IT WORK! If you can produce a hit game incorporating all of the tools for making it profitable right from the start, you've come up with a winning combination that can't miss. And that's exactly the case with Bally's *Elvira and the Party Monsters*. As explained by marketing manager Laura Rezek (pictured in her office), "The pricing on this machine is one play for 50 cents, two plays for 75 cents, three plays for a dollar. We are finding that, on test, *Elvira's* been bringing in terrific earnings, so 50-cent play is really working!" For further backup there are various national promotional tie-ins Laura told us about, including one with Pepsi that involves radio contests where listeners can actually win an *Elvira* machine. So, Bally has provided a total package enhanced by the celebrity image and equipped with the essentials operators require for increasing their collections. But even without the pluses, "The game itself is outstanding and has so many features that appeal to players," Laura pointed out, "the added *Elvira* touch just makes it even better."



Say Hello to the Members of the *Elvira... Design Team*

ELSEWHERE IN THIS ISSUE you've read about how the Bally *Elvira and the Party Monsters* pinball machine was conceived, developed, produced and put to market. By now you're aware of the creative energy, the burning of the midnight oil and the dedication that was put into this machine. I hope I was able to convey to you what I observed firsthand. An exceptional crew of designers was responsible for the creation of *Elvira*. Each and every one of them was so cooperative when I was out at the plant with our *Cash Box* photographer. I wanted to get some unusual shots and they gladly obliged, even though it involved some climbing and some moving of equipment. Thanks a lot, guys!



Dennis Nordman's cast is once again upstaged, this time by Laura Rezek's shapely leg. Tony Pugh and Jim Patla also got into the act, as (left to right) Chris Granner, Mark Penacho, Ron Bolger and Greg Freres played it straight.



This is a "thumbs up" shot in the production area, with Laura and Dennis up front, along with Mark Penacho, Chris Granner, Greg Freres, Ron Bolger, Jim Patla and Tony Pugh.



This time around the guys planted their heads (at our request) on the *Elvira*. You'll recognize (left to right) Tony Pugh, Dennis Nordman, Mark Penacho, Jim Patla, Greg Freres and Chris Granner.



Let's get serious. This shot was taken in one of the executive offices, so here's a full view of (left to right) Mark Penacho, Chris Granner, Dennis Nordman, Tony Pugh, Greg Freres, Jim Patla and the lovely Laura Rezek right in the middle.



Couldn't resist taking this shot of the production line at the factory as plant personnel were assembling *Elvira and the Party Monsters* and getting the machine ship-shape for delivery.

AMOA to Sponsor State Assn. Execs Meeting

CHICAGO—The State Association Committee of AMOA (Amusement & Music Operators Assn.) will sponsor a meeting for state association executives and/or key state officers on January 23-24, 1990 at the Westin O'Hare Hotel in suburban Rosemont, Illinois. This event marks the first time the nation's state leaders, who serve the coin-op amusement, music and vending industry, will meet outside of AMOA's annual expositions.

According to Jim Stansfield (Jim Stansfield Vending, LaCrosse, Wisconsin), chairman of AMOA's State Association Committee, the meeting "is something that is needed to correlate positive efforts between state associa-

tions, their leaders and AMOA's leadership."

The meeting will provide a platform for idea-sharing discussions. Among the topics on the agenda are: recruiting and retaining membership; conducting annual meetings; fundraising; educational programs; legislative lobbying efforts; newsletter exchanges and licensing fees.

Every state association executive and/or key state officer will soon receive an invitation to this function.

The Committee's last meeting, which was held during AMOA Expo '89 in Las Vegas, attracted some 40 state association executives and officers.

An aerial view of the immense crowd that gathered in the Bally exhibit at AMOA Expo '89 when Casandra Peterson, otherwise known as "Elvira, Mistress of the Dark," made her appearance. Some waited as long as an hour and a half just to see her in person and get their posters autographed. The members of the design team were distinguished by their long black cloaks.



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Entering Metal's Promised Land With Babylon A.D.

BY STEPHANIE BRAINERD

"CHAOS" IS PROBABLY THE MOST APPROPRIATE word to describe the aura I felt in that Sheraton penthouse suite. Only moments before, the room had been a tranquil refuge from the mayhem that brewed below at the Con-

crete Foundations Forum. The serenity was abruptly shattered, however, as the members of Babylon A.D. literally *burst* into the room with all the subtlety of a Mack truck. They had just arrived from a motel in Hollywood where they had

spent the previous night and were discussing the shenanigans that had taken place, obviously thrilled to have been involved in the daily drama of Tinsel Town. I sat and quietly observed their animated descriptions of the police officers who had been called to the scene the night before. The conversation became riveting as one band member imitated a particularly brawny she-cop, painting in my mind a vivid picture of Jabba the Hut wearing holsters. Suddenly a whine went up from a few feet away, where lead singer Derek was examining his Concrete laminate pass and making sounds that signaled an impending temper-tantrum.

"They spelled my name wrong! It's D-E-R-E-K. It's very simple. And why is my last name on here? It's Derek, just Derek. Hey, man, can we get this fixed? Maybe downstairs we can...do you think they can change it *today*? Yeah? All right, then, I'm goin' down there..." As you can see, Derek is not the most patient guy. I don't know what became of that laminate, but while Derek was off terrorizing the folks downstairs, the rest of the guys had discovered the tiny kitchen-like alcove that sported a refrigerator of overpriced soft drinks, snacks and alcohol. Since anything you took from the fridge was conveniently added to the room bill and since Arista was conveniently footing the bill, we secured provisions, headed back to the couch, and began the grueling task of *the interview*. An hour and a half later they were *still* going strong, getting off onto some rather intriguing tangents that are probably better left unprinted.

It all started somewhere in Northern California. Derek, who had just returned to us from his quest for laminated justice, rattled off an array of cities. "We're from Alameda County,

around that area. Hayward, Oakland, Fremont, San Francisco," he explained. "We either knew each other from rival bands or had gone to school together. We just started hanging out and finally said, 'Let's start a band.' So we got together in 1986. We started jammin' around, playing the clubs, doing the whole circuit. We came down here to L.A. and played a few dates. We just basically did what everyone else does, you know, made up a mailing list, put flyers up and started playing the clubs so much we got to be known."

The club thing just wasn't enough for these aspiring musicians. This band knew what they wanted and went right after it. "From the inception we got pictures done and started doing demos right off. We knew this was where we were headed and we weren't going to be satisfied with just playing the clubs," states bassist Robb Reid. "That's just an avenue to get your songs and the band together and a way to gain interest from management and record companies."

The guys were itching to gain some major label interest or management so Derek and guitarist Jamey Pacheco decided to take matters into their own hands. Armed with ten promo packs and not much else, they headed south. "The first time Jamey and I came out here to Hollywood was about two and a half years ago on a plane. We didn't know *anybody*. We had about \$50 each, no car, no nothing, just determination that we were going to find a record deal. We came out of L.A.X. with a map, and we were trying to figure out a scam to get a car," explains Derek. That evening they somehow ended up at the illustrious Red Onion in Marina Del Rey and finally came upon the perfect solution to their

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DR. JOHN (Photo: William Coupon)

Running the Hoodoo Down with Dr. John, in a Sentimental Mood

BY LEE JESKE

MAC REBENACK, a.k.a. Dr. John, a.k.a. the Night Tripper, is a one-man Mardi Gras, a piano-pumping, gravel-

throated repository of every style of music associated with New Orleans, which is just about every style of popular

music this country has churned out in this century. He may not be an original, but nobody has synthesized the Crescent City's musics—from Pops to Fess—better than Rebennack, who started out some 30 years ago as a New Orleans session guitarist, when the sessions were producing some of the most spectacular R&B sides ever recorded.

So you expect to hear Dr. John rippling out some deep-fried piano, or crooning such lyrics as "jokomo-fee-no-ah-nah-ney, jokomo-fee-nah-neh." You don't expect to hear him playing and purring through string-sweetened versions of "Don't Let the Sun Catch You Cryin'," "My Buddy" or "Makin' Whoopee." But that's just what he does on his latest album, *In a Sentimental Mood* (Warner Bros.), an album that has caught on in a big way.

"But it's in the New Orleans tradition," says Rebennack in his Manhattan apartment. "That is the tradition of, like, the Dew Drop Inn after hours. You would have walked into the Dew Drop Inn any night from four in the morning 'til noon, and that's the kind of stuff you would hear. You wasn't going to hear the gut-bucket blues, you wasn't going to hear the funk or nothing, you would hear that kind of music."

"After hours, that's when you got to get away from playing for the regular customers, you were playing the after-hours set for the street people, and they didn't want to hear all this stuff, they wanted to hear their old standards. I probably played all of those songs behind somebody, although I never sung any of them before."

The album began life as a tribute to Louis Jordan, but slowly evolved, with the nudging of producer Tommy Li-

Puma, into a gentle, somewhat wistful album of standards.

It seems that you can't get away from Dr. John these days, even if this is his first album in a few years. He's heard on movie soundtracks and in several TV commercials, he was a part of the Ringo Starr tour, he guests on the last Harry Connick Jr. and Dirty Dozen Brass Band albums, and he's constantly on the road as a leader, taking advantage of the current interest in New Orleans musics of all stripes. He's in the right place, and it's the right time.

He was in the right place in the 1950s, when he began working around the legendary recording studios of New Orleans. He was primarily a guitarist then (when a hunk of one of his fingers was shot off in the early '60s he switched to piano full time), and when he wasn't in the studios he was playing in clubs, backing singers or strippers, or on gritty "jitney jobs" in rural Louisiana. New Orleans was a musical nirvana in those years, but that ended in 1964, when an overeager district attorney, Jim Garrison, began shutting down clubs and strip joints. The city, says Rebennack, never quite recovered. He split.

"It's still depressing to me, 'til this day. Just look at how rough it is for the young guys coming up to get something going. When I was coming up, I used to make my living up and down one block, two blocks at the most. These kids today've got to work gigs 30 miles apart, 60 miles apart. You've got to really bust your chops to make a living, and the money's no better than it was when I left. It's a sad state of affairs."

By the mid '60s, Mac Rebennack had

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SHOCK OF THE NEW

THEY CALL IT A MARATHON and they ain't kidding. The showcase portion of the CMJ convention is just that. It's like playing pinball, except you're the ball—whoever bounces from show to show the most wins. We tried, Lord knows we tried.



RED HOT CHILI PEPPERS

It all officially kicked off on Thursday, October 26. First on the agenda was the **New Music Awards** at the Beacon Theater. The program was put together with the best of intentions, but problems with sound, power and various other factors made it a little uneven. Not too many people, unfortunately, stuck it out for the full three or so hours. Most left after the band they wanted to see the most had played. For me, it was the **Red Hot Chili Peppers**, fairly early in the evening, because I figured it was unlikely I'd get to see them the next night at the Ritz. One song is better than nothing at all. Then it was off to the Ritz to see **Camper Van Beethoven**, for the zillionth time, but who cares. Camper is just one of those bands. I first started going to their shows when they were still strictly a West Coast commodity, and I'd never been further east than Dallas—a long time ago, to be vague. The jump to a "real" label and a change in violinists hasn't changed them a bit; while they aren't *quite* as off the wall as they were circa "Take the Skinheads Bowling," they are every bit as entertaining. They are also much better musicians.

After that it was downtown to the Limelight to see a new band from Louisville called **Hopscotch Army**. To be brief, I like these guys a lot, and the response from the people I dragged along with me was favorable as well. We did, however, get lost in the Limelight labyrinth on our way back to the dressing rooms. The club used to be a (huge) church, and it seems the penance for this desecration is to make sinners find their way from one end of the building to the other.

We ended up at Tramps, to witness the second coming of Jerry Lee Lewis. Unfortunately, no one had any idea who it was. We're still trying to find out.

On Friday, ASCAP showcased one of the Buzz's favorite bands, **Strange Cave**, fronted by former Bongo **James Mastro**. To refresh a few memories, Strange Cave is an exceptionally melodic rock band with a twist—a cellist and a violinist. **Maria Excommunicata** played as well, but by that time we were at CBGB's Canteen, listening in delight to the **Lilac Time**. I've never seen the record store/bar/club so full. **Stephen Duffy** and company were perfectly perfect and perfectly at home; this is basically their element. The last tour, for their self-titled debut, took place mostly in little bars and on street corners, which are really the right places for gentle acoustic stuff like this. The new album, *Paradise Circus*, is available now. Check it out. They also won the hearts and minds of old fans and new by doing an acoustic version of "Kiss Me," the Tin Tin hit that preceded the Lilac Time.

We missed the **Walkers**, because we had to run off to Tramps to hear **Toad the Wet Sprocket's** set. Or part of it, anyway. We caught the last few songs, and an *inspired* encore of "Stairway to Heaven." Nuff said. Drummer **Randy Guss** and vocalist **Glen Phillips** traded places for a few minutes, on the intro and the ending, which was pretty funny. Speaking of Toad, one of the musical highlights of the weekend was catching their soundcheck at New York University's student center the night before. We only heard one song, but it was one of those times when music transcends both location—"the obscure white room"—and technology—the sound system—and becomes almost mystical. After Toad's Zeppelin tribute, SBK's new band **Will and the Bushmen** hit the stage. This band really reminds me of someone, and I can't for the life of me place it. But it has to be someone I like, because they impressed the hell out of me.

Soundgarden, however, did not. To my slightly dazed eardrums, it sounded like a lot of disjointed noise with someone howling over the top. Since every one I know *loves* this band, it could have been a combination of bad sound and burnt ears; I did like them when I saw them about a year ago.

Saturday it started all over again with the always-wonderful **Grapes of Wrath**. The Knitting Factory is a perfect place to hear a band like this—it's small, it's intimate, it's like having the band over to play in your living room. In keeping with a weekend of inspired covers, the Grapes did a great version of Paul McCartney's "Let Me Roll It," which we heard from the street as we were heading off to club number two, Tramps *again*, to hear the **Gym Blossoms**, another of the up-and-coming Arizona bands. Seattle's **Young Fresh Fellows** played immediately afterward; like Camper Van Beethoven, what the Fellows are losing in collegiate goofiness they are gaining in

CASH BOX MICRO CHART

ALTERNATIVE MUSIC



November 11, 1989 The grey shading represents a bullet, indicating strong upward chart movement.

Total Weeks ▼
Last Week ▼

1	MOTHER'S MILK (EMI 92152)	Red Hot Chili Peppers	1	10
2	QUICKNESS (Caroline 1375)	Bad Brains	3	7
3	KEY LIME PIE (Virgin 91289)	Camper Van Beethoven	2	8
4	COSMIC THING (Reprise 25854)	B52'S	4	19
5	HERE TODAY, TOMORROW, NEXT WEEK! (Elektra 60860)	Sugarcubes	5	5
6	CROSSROADS (Elektra 60888)	Tracy Chapman	7	4
7	POP SINGER (Columbia 44164)	Kate Bush	26	2
8	THE SEEDS OF LOVE (Fontana 838730)	Tears for Fears	8	5
9	MONSTERS (SST L253)	The Meat Puppets	20	2
10	OH MERCY (Columbia 45281)	Bob Dylan	10	5
11	DOOLITTLE (Elektra 60856-1)	Pixies	6	29
12	RE-MOMO (Sire 1-25990)	David Byrne	17	3
13	LOUDER THAN LOVE (A&M)	Sound Garden	13	6
14	MAGNUM CUM LOUDER (RCA 9781)	Hoodoo Gurus	14	16
15	FREEDOM (Reprise 25899)	Neil Young	DEBUT	
16	MEGATOP PHOENIX (Columbia FCT 45212)	B.A.D.	9	7
17	PEACE & LOVE (Island 91225)	The Pogues	11	15
18	DISINTEGRATION (Elektra 60855)	The Cure	15	27
19	STONE ROSES (RCA 1184-1-J)	Stone Roses	24	7
20	FLYING COWBOYS (Geffen 24246)	Rickie Lee Jones	22	4
21	MIND BOMB (Epic 45241)	The The	12	18
22	THE BRIDGE (A Tribute to Neil Young) (Caroline Carol-1374/KAR002)	Various Artists	16	12
23	MARGIN WALKER (Dischord #35)	Fugazi	19	14
24	MONSTER (Capitol 90661)	Fetchin' Bones	18	16
25	BIG PLANET, SCAREY PLANET (Genius 008)	Jazz Butcher	DEBUT	
26	WE TOO ARE ONE (Arista 8606)	Eurythmics	21	6
27	LAUGHTER (Sire/Reprise 26017)	Mighty Lemon Drops	27	4
28	THERE GOES THE WONDERSTRUCK (Chameleon 74803)	Mary's Danish	32	2
29	SOUL FORCE REVOLUTION (Restless 7-72344-1)	7 Seconds	31	3
30	SMITHEREENS 11 (Capitol C4-91194)	The Smithereens	DEBUT	
31	LICK (Taang! #32)	Lemonheads	33	18
32	METHODS OF SILENCE (Atlantic 82002)	Camouflage	29	4
33	EARTHQUAKE WEATHER (Epic 45372)	Joe Strummer	DEBUT	
34	LOVE & ROCKETS (Beggars' Banquet/RCA 9715-1-R)	Love & Rockets	23	27
35	OLD WIVES' TALES (Rhino 70913)	Exene Cervenka	30	8
36	SWING THE HEARTACHE (A&M 9804)	Bauhaus	28	15
37	WORKBOOK (Virgin 91240)	Bob Mould	25	27
38	WALTZ DARLING (Epic OE 45247)	Malcolm McLaren	37	13
39	9 (Virgin 91062)	Public Image Limited	38	25
40	THE REAL THING (Slash/Reprise 25878)	Faith No More	40	17



THE GRAPES OF WRATH (Photo: Siobhan-Louise O'Keefe)

musicianship. After that, we caught the **Mighty Sparrow** at NYC's world music headquarters, S.O.B.'s. That stands, by the way, for Sounds of Brazil.

That, as they say, was the end of the day. We were going to catch **Crazyhead** at the Pyramid, but the coffee shop across the street held a bit more promise than hanging out with transvestite dancers before the band went on. All in all, it was quite the weekend. And it starts all over again in the spring, with the **Gavin Convention** in San Francisco, if the city has recovered by then, and **South by Southwest** in Austin. See you all then.

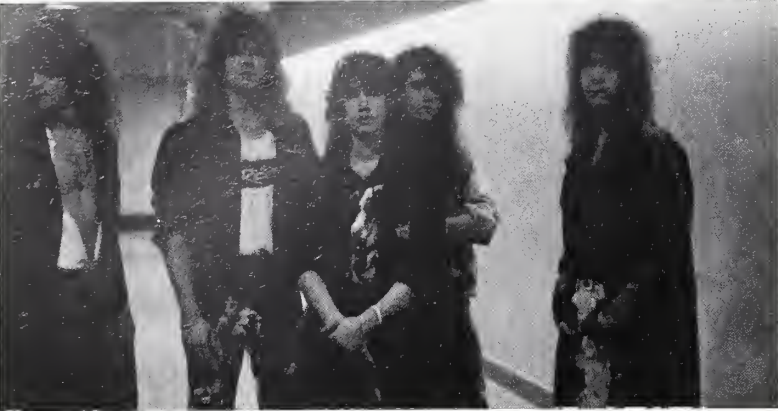
Stay tuned.

Karen Woods

THE HEAVY METALS

I GET TAPES, TOO: All right, so call me a copy-cat, but fellow *Cash Box*-er Karen Woods had the most brilliant idea a few weeks ago when she devoted her entire Shock of the New column to unsigned bands that have somehow managed to get her to listen to their demo tapes. Well, it dawned on me that I, too, could finally do something with all those demos piling up in my desk drawers. So, of course I'm stealing her idea. (You gonna make somethin' of it, Woods?)

I don't really know what these bands expect me to do for them. I mean, I can listen to the tape, read their home-typed bios, and admire their glossy little photos, but uh, what then? At times I've been so frustrated that I would avoid their phone calls (sorry, Pete), con my way through conversations when they did finally get to me (my apologies, Stress) and I've even told a crummy band I liked their tape, which is something I never do. However, in the paragraphs that follow, you will find only my most honest opinion and be it bad or good, at least I'm not jerking anyone around anymore. You asked for it.



DRAGON FLY (Photo: Dawn Marie Kyle)

DRAGON FLY: Buffalo, New York is not exactly the rock n'roll hot spot of America, but from the look and sound of Dragon Fly, I can see that there is definitely something cooking up there. This energetic five-piece have been tearin' it up all over New York and Canada, introducing rock fans to their unique style and BIG sound. Led by vocalist Chuck "Demon" DiMaria, their music is a ferocious blend of pop-rock and metal, sort of like a Queensryche meets Bon Jovi. DiMaria's raw, untamed vocals perfectly compliment the band's relentless energy, bringing out a musical intensity that often seems to be missing in a lot of today's rock. Their lyrics are about the typical rocker priorities: partying, mushy lovestuff, broken hearts, and a few loose women, too. Their tune "Promised Land" is an immediate addiction for all you Warrant and Poison fans, while the hard and heavy "One Track Mind" would satisfy almost any dedicated headbanger. Dragon Fly has the potential to be a real heavy metal group, but they tactfully add just the right amount of fluff without making me sick. If you get the chance, you will definitely want to check out Buffalo's finest. Contact Neil Vicars-Harris at (213) 876-8514 or write 160 Villa Maria Road, West Seneca NY 14224.

SEDITION: All right, enough about pop-rock, these Texans are about the furthest thing from rock that you could possibly imagine. This is some real metal, the fastest, angriest speed-metal demo tape that I've yet to encounter. The tape, entitled *Living in This Hell* is a vicious, insane journey through the most twisted thrash territory, ripping into the darkest corners of your consciousness with an intensity that is almost frightening. The lyrics are fairly demented, of course, but if you play music like this, you can't exactly sing about hearts and flowers. Visions of Slayer and Heathen crashed around in my head as I became totally caught up in the power of Sediton. Technically, their music is not extremely difficult, but because of their ability to remain tight and tuned into each other, the intricacy of the music really had no bearing on my overall view of the band. Sediton is well on their way to becoming an underground sensation in the thrash circuit, combining earth-shaking power, demonic vocals, and an unrelenting, blistering speed that had me conjuring up images of a four-armed drummer more than once. And you thought Texans only sang about yellow roses... Contact Turner Scott Van Blarcum at 1206 Doncaster, Irving TX 75062, or call (214) 252-2848.

MURDERCAR: I find it pretty amazing that a speed-metal band such as Murdercar can even survive in the lipstick n' hairspray world that we so lovingly refer to as Los Angeles. There is virtually no thrash scene to be found in this glam-infested dump, which is certainly discouraging for those of us who would just like to go see a band for the power of their music instead of the height of their hairdos. I had the opportunity to see Murdercar live at the Concrete Foundations Forum, and their performance intrigued me enough to request a tape. I was a little disappointed by the tape because the wild spark that had attracted me to their live show seemed to be absent. However, the tape revealed a few things that I didn't get the full impact of at the show, such as the incredibly precise drumming and the unusual Exodus-ish guitar work. Murdercar shows undeniable promise and since they've only been together for less than a year, one can't expect perfection. Vocalist Sean Hamrick's style effects me the same way that Testament vocalist Chuck Billy's does. He roars and screams his way through song after song but somehow manages to remain totally un-irritating and unusually tolerable. Definitely a group to watch... Contact Murdercar at 5900 Sunset Blvd. #250, L.A. CA 90028.

ROCKCANDY: Here we are treated to yet another taste of Buffalo, New York but I don't know if I like this flavor. (I have no idea where the darn tape came from, either.) Rockcandy is sticky, almost disgustingly sweet, and win hands-down my award for "Best Poison Sound-Alikes." Their manager David Buf-

CASH BOX MICRO CHART



November 11, 1989 The grey shading represents a bullet, indicating strong upward chart movement

Total Weeks ▼
Last Week ▼

1	DR. FEELGOOD (Elektra 960829-1)	Motley Crue	1	8
2	PUMP (Geffen GHS 24254)	Aerosmith	2	7
3	HOT IN THE SHADE (PolyGram 838 913)	Kiss	25	2
4	DIRTY ROTTEN FILTHY STINKING RICH (Columbia 44383)	Warrant	3	38
5	THE DISREGARD OF TIMEKEEPING (WTG 45099)CBS	Bonham	7	5
6	SKID ROW (Atlantic 81936)	Skid Row	4	39
7	WAKE ME WHEN IT'S OVER (Elektra 608883-1)	Faster Pussycat	6	8
8	PRACTICE WHAT YOU PREACH (Megaforce/Atlantic 82009)	Testament	5	12
9	TRASH (Epic OE 45137)	Alice Cooper	8	14
10	DANGEROUS TOYS (Columbia FC 45031)	Dangerous Toys	9	25
11	COCKED & LOADED (Vertigo/PolyGram 838 592)	L.A. Guns	10	10
12	CONSPIRACY (Roadracer RR-9461)	King Diamond	11	8
13	PSYCHO CAFE (MCA 6300)	Bang Tango	12	21
14	TWICE SHY (Capitol 90640)	Great White	13	28
15	BAD ENGLISH (Epic 45083)	Bad English	17	17
16	SURPRISE ATTACK (A&M SP5261)	Tora Tora	15	17
17	PERFECT SYMMETRY (Metal Blade/Enigma 73408)	Fates Warning	20	9
18	ENUFF Z'NUFF (Atlantic 91262)	Enuff Z'Nuff	19	6
19	BIG GAME (Atlantic 81969)	White Lion	14	20
20	BADLANDS (Atlantic 81966)	Badlands	16	24
21	WINGER (Atlantic 81867)	Winger	18	43
22	CONTROLLED BY HATRED/FEEL LIKE SHIT...DEJA VU (Epic 6E-45244)	Suicidal Tendencies	DEBUT	
23	...AND JUSTICE FOR ALL (Elektra 60812)	Metallica	23	43
24	APPETITE FOR DESTRUCTION (Geffen GHS 24148)	Guns N' Roses	24	43
25	HANDLE WITH CARE (In-Effect 88561)	Nuclear Assault	36	2
26	NOT FAKIN' IT (Mercury/PolyGram 838 627)	Michael Monroe	27	4
27	TROUBLE WALKIN' (Megaforce/Atlantic 82942)	Ace Freely	DEBUT	
28	MR. BIG (Atlantic 81990)	Mr. Big	21	18
29	NO FUEL LEFT FOR THE PILGRIMS (Medley/Warner Bros. 9 25999)	D.A.D.	29	3
30	GORKY PARK (Mercury 838628)	Gorky Park	30	5
31	VIVID (Epic BFE 44099)	Living Colour	28	43
32	SHOTGUN MESSIAH (Relativity 33561-1012)	Shotgun Messiah	32	4
33	NO MORE COLOR (Noise International 45181)	Coroner	33	3
34	TRIAL BY FIRE: LIVE IN LENINGRAD (PolyGram 839 726)	Yngwie Malmsteen	DEBUT	
35	SONIC TEMPLE (Sire/Reprise 9 25871-1)	The Cult	22	29
36	LARGER THAN LIFE (Capitol 71328)	Keel	26	4
37	TURN OF THE SCREW (Atlantic 81992)	Dirty Looks	31	13
38	JUNKYARD (Geffen GHS 4-24227)	Junkyard	37	22
39	GRETCHEN GOES TO NEBRASKA (Megaforce 81997)	Kings X	35	18
40	ATOMIC PLAYBOYS (Warner Bros. WB 1-25920)	Steve Stevens	34	11

famonti is quoted as saying, "Rockcandy is a 98% original band," but I'm still looking, Dave, still listening for that originality to come shining through all the fluff and hype. I'm becoming known for my scathing criticism of commercial pop-rock bands, simply because if I've already heard it from one band, I don't want to hear it from another, and I'll tell you right now, we surely don't need another Poison. On the other hand, Rockcandy is remarkably good at what they do, performing that same old predictable fluff-rock with confidence and expertise. Their demo, recorded in 1988, is wonderfully produced, sounding so professional and polished that yes, I could see them dancing around in matching leather-and-lace ensembles on MTV, winning the hearts and undying devotion of every mindless teenage bimbo watching. If you like that type of music, Rockcandy would probably really impress you and make you wonder, "Why haven't they gotten nabbed up by a record company yet?" You tell me... Contact Mark A. Costello, 900 Midtown Tower, Rochester, NY 14604, or call (716) 232-5300.

TEMPORARY INSANITY: Unbelievable. Another L.A. thrash band has surfaced from the Aqua-Net fumes, but this time the metal is definitely of a different breed. The Temps are not strictly thrashers. They blend their speed with a gothic, melodic aura—an aura of danger, fear and death that is expressed through their sometimes profound, sometimes rambling lyrics. Their songs tell stories (mostly about killing and dying) and it seems these boys have some abnormal obsession with vampires. Going so far as to legally change his name to Lestat, (Anne Rice would've loved 'em), the mysterious frontman has a haunting, eerie vocal style that is unusual, but becomes a bit abrasive after a while. The songs themselves are very well written and arranged, sometimes actually making it easier to digest some of the less-human lyrics. Temporary Insanity has begun to build a firm foundation for themselves, and with a little more development and lyrical maturity, they could be recognized as one of L.A.'s hottest metal bands. Call Temporary Insanity at (213) 850-5614.

Stephanie Brainerd

BEATS & HYPE

NEWS: Heavy D. and the Boyz will perform their latest single, "Somebody For Me," on an upcoming episode of the NBC sitcom, *A Different World*. No word yet on when that will air... I never cared much for the **Beastie Boys'** persona; the notion of moneyed, privileged kids affecting their idea of *urban cool* just automatically pulls my eyes skyward. With even stronger sentiments on the matter are **Def Jam** rappers **3rd Bass**, who've seen fit to give notice *before* their upcoming debut LP *The Cactus Album* is released that they don't appreciate comparisons between the two groups. "It's the biggest insult in the world to us," says group member **MC Serch**. Adds his partner **Prime Minister Pete Nice**, "We're not some played-out novelty act. We both came up in the black community...we've been rapping for nearly a decade. We were emceeing when the Beasties were still punk rockers. Comparing us to them, just because we're white, is bull." Or as they put it in the lyrics to "Sons of 3rd Bass:" "Counterfeit style, born, sworn, and sold out, with high voice distorted / If a Beastowitz played fetus, I'd have him aborted..."

Ernest Hardy

NEW BEATS

Pick O' The Week



AWESOME DRE' AND THE HARDCORE COMMITTEE: "Frankly Speaking"/"Executioner Style" (Priority Records Inc. PVL 07274)

"I come from Detroit, the hardest city on the map," boasts the Awesome One, and the wonder is that the former Murder Capital of the U.S. hasn't produced more street spokesmen in the manner of Compton (home of N.W.A.). The distinction of "murder capital" may be up for grabs, but the city is still *hard*. As is Dre'. But his no-nonsense machismo is balanced by some fresh rhymes and an even fresher depiction of the street. While traces of *rap's elite* can be found

in his style, there's no mimicry here. What you have instead are a voice and personality all their own—and a talent for stringing together fierce one-liners ("When God was passing out organs, he missed your heart") into a solid work. *Highly recommended.*

Singles

- **DONALD-D: "F.B.I."** (Rhyme Syndicate 4973102)
- **DIVINE STYLER: "Ain't Sayin' Nothin'"/"Tongue of Labyrinth"** (Rhyme Syndicate 4973123)
- **BANG O: "Big Bango Theory"/"Mass Movement"** (Rhyme Syndicate 4973111)

Rhyme Syndicate Records, distributed by Epic, is quickly establishing itself as a force to be reckoned with in the hip-hop field. Its three most recent single releases show why. The standout of the three, Divine Styler's "Tongue of Labyrinth," is as notable for the eerie mood it creates as for its lyrics. Opening in a delivery room, it sounds as if someone left a recorder on in the Twilight Zone: lyrics that are almost surreal are tossed over a music/sampled background that is moody and jarring. Both sides are sort of like deranged De La Soul...but not. It's not really a sample-fest, as that comparison would suggest, and doesn't wear technical wizardry on its sleeve. All three disks are definitely worth a listen, and keep an eye on the label.

Albums

- **SHELLY THUNDER: *Fresh Out the Pack*** (Mango MLPS9845)
- **FUNKY REGGAE CREW: *Strictly Hip-Hop Reggae Fusion*** (Warner Bros. 4-26011)

The fusion of hip-hop and reggae seems such a natural—the "toasting" done in Jamaica is sister to the rap of the U.S.—it's a wonder that it has only recently received the kind of major push these releases suggest it now will. (But considering the relatively recent "push" hip-hop itself has received from the record companies, the late marketing of this latest "find" is right on schedule.) The reggae rhythms and *patois* that infuse these albums make them *dance* records minus the aggressiveness of their straighter, purer hip-hop or dance counterparts.

Thunder's is the more pop-oriented of the two, especially with her updated versions of "Break Up" and "Teenager in Love," but the lilting grooves and her winning take on her subjects, whether with lightning-fast delivery or straight-ahead rap (particularly on "Working Girl" and "No Future in Frontin'"), ensure her move from dancehall/cult favorite to the forefront of women in hip-hop.

Strictly Hip-Hop Reggae Fusion, a collection of works from various artists, is a little harder than Thunder's album, both lyrically and in its blending of hip-hop and reggae elements, simply because the variety of artists allow the LP to range from humorous ("Jimmy in the Valley," a sort of Valley-girl-meets-the-islands cut) to pointedly political ("What's Gone Wrong," "Free Mandela").

If you're a fan of *either* reggae or hip-hop, but not both, or simply think of the two as mutually exclusive, both these releases will go far in changing your mind. They bridge gaps and broaden genres, finding common ground and building on it. Give a listen.

CASH BOX MICRO CHART



November 11, 1989 The grey shading represents a bullet, indicating strong upward chart movement.

Total Weeks ▼
Last Week ▼

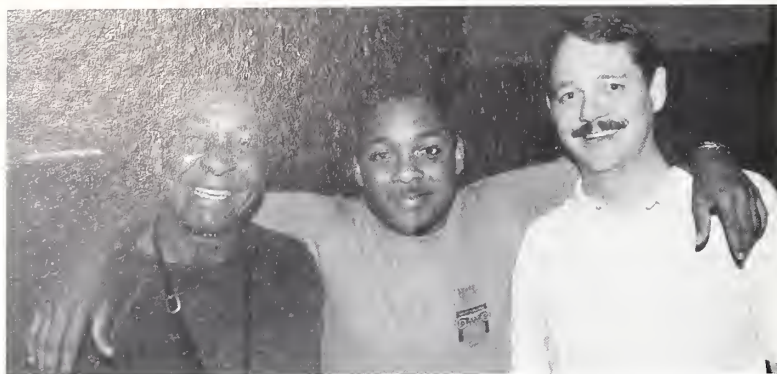
1	STONE COLD RHYMIN' (Delicious/Island 91309)	Young M.C.	1	7
2	IT'S A BIG DADDY THING (Cold Chillin'/Reprise 25941-1)	Big Daddy Kane	2	7
3	THE ICEBERG/FREEDOM OF SPEECH...WATCH WHAT YOU SAY (Sire 26000)	Ice-T	15	3
4	AS NASTY AS THEY WANNA BE (Luke Skywalker XR107)	2 Live Crew	3	18
5	NO ONE CAN DO IT BETTER (Atlantic 91275)	The D.O.C.	4	14
6	EYES ON THIS (First Priority/Atlantic 91304)	MC Lyte	6	5
7	BIG TYME (MCA 42302)	Heavy D. & The Boyz	5	20
8	LET'S GET IT STARTED (Capitol 90924)	M.C. Hammer	7	42
9	WALKING WITH A PANTHER (Def Jam/Columbia 45172)	L.L.Cool J	8	20
10	THE BIZ NEVER SLEEPS (Warner Bros. 9 26003)	Biz Markie	32	3
11	STRAIGHT OUTTA COMPTON (Priority/Ruthless 57102)	N.W.A.	10	36
12	UNFINISHED BUSINESS (Fresh LPRE 92012)	E.P.M.D.	11	14
13	TOO SHORT (Jive/RCA 1149-1-J)	Too Short	13	40
14	EAZY DUZ IT (Priority 57100)	Eazy-E	12	42
15	IT TAKES TWO (Profile 1267)	Rob Base & D.J. E-Z Rock	14	42
16	KNOWLEDGE IS KING (Jive/RCA 1182)	Kool Moe Dee	15	22
17	PAUL'S BOUTIQUE (Capitol 92844)	Beastie Boys	9	14
18	YOUNGEST IN CHARGE (Profile 1280)	Special Ed	17	26
19	EVERYBODY WANTS SOME (Gucci/Hot Productions 3314)	Gucci Crew II	19	12
20	SWASS (Nasty Mix 70123)	Sir Mix-a-Lot	22	42
21	GHETTO MUSIC: THE BLUEPRINT OF HIP-HOP (Jive/RCA 1187-J)	Boogie Down Productions	18	18
22	LOC-ED AFTER DARK (Delicious Vinyl/Island DV3000)	Tone Loc	20	36
23	TWIN HYPE (Profile PRO 1281)	Twin Hype	23	16
24	TEENAGE LOVE (Def Jam/Columbia 38-08105)	Slick Rick	21	42
25	IN THA HOOD (On Top 9002)	Success-N-Effect	26	10
26	3 FEET HIGH AND RISING (Tommy Boy 1019)	De La Soul	24	36
27	THE YOUNG SON OF NO. 1 (Atlantic 81995)	Breeze	25	18
28	NO MORE MR. NICE GUY (Wild Pitch WPL2001)	The Gang Star	30	10
29	I GOTTA HABIT (Atlantic 82020)	Cool C	31	5
30	A SHADE OF RED (Virgin 91269)	Redhead Kingpin	27	12
31	THE MIC STALKER (Jive/RCA 1249)	Doctor Ice	DEBUT	
32	2 HYPE (Select 21628)	Kid N' Play	28	42
33	YOU CAN'T HOLD ME BACK (Priority 57114)	Awesome Dre & The Hardcore Committee	DEBUT	
34	DROP THAT BOTTOM (Atlantic 82026)	L'Trimm	36	3
35	WILD & LOOSE (Capitol 90926)	Oaktowns 3.5.7	33	29
36	NOTORIOUS (Columbia 45298)	Donald D	DEBUT	
37	I AM BLACK ENOUGH (Jive/RCA 1237)	Schooly D	29	12
38	THE BOY GENIUS (FEATURING A NEW BEGINNING) (Atlantic 81941)	Kwamé	34	34
39	CAT GOT YOUR TONGUE (Arista AL8596)	Bobcat	35	18
40	ORIGINAL STYLIN' (Arista 8571)	Three Times Dope	37	32

COME TO THE SEMINAR



SIR MIX-A-LOT follows his platinum bound album "SWASS" with a new mix of rap styles and social comment. "SEMINAR" (70150) hits the street October 20. Watch for the first single and video, "Beepers." (76980)

NASTYMIX RECORDS



MORGANIZING: Frank Morgan (left) grins it up with producer John Snyder (right) and guest Wynton Marsalis from the sessions that produced Morgan's excellent new Antilles album *Mood Indigo*.

THERE, I'VE SAID IT AGAIN: Is it my imagination, or are there an awful lot of jazz albums coming out? From reissues of archaic sessions from the '20s to cookie-cutter fusion albums from last Tuesday, I am being inundated with albums—good albums, bad albums, all kinds of albums. How does a reviewer deal with this glut? How do record stores deal with it—where do they put it all? How do radio stations deal with it—how the hell do they figure out what to play? How do the record companies deal with it—sending their poor little albums out into this overcrowded world to fend for themselves?

I don't know. It brings up that old question of new albums versus reissues: How can unknown acts compete in the record stores against reissues of classic **Charlie Parker** or **Thelonious Monk** albums? I don't know the answer to that either. And what about all these boxed sets? Who listens to all this stuff? At whom is all this stuff aimed? Is all this stuff paying for itself?

I can't answer any of these questions, I just thought I'd raise them.

Let's take **Chet Baker** as an example. Chet Baker was the kind of guy who'd record on any day of the week for cash. Give him the bread, point him to the studio, you've got yourself a Chet Baker album. I was at a friend's apartment in Italy once. He prided himself on his Chet Baker collection. I flipped through: Baker on Tuesday in Sweden, with a Swedish rhythm section, on a Swedish label; Baker on Thursday in Italy, with an Italian rhythm section, on an Italian label; Baker on Friday in Finland, with a Finnish rhythm section, on a Finnish label. You could plot Baker's wanderings across Europe by these albums, and many of them featured the same tunes.

Earlier this year, Chet Baker became hot stuff: the subject of *Let's Get Lost*, a paean to a pretty face gone bad. Suddenly, everybody wants to release a Chet Baker record. Well, no problem there—almost everybody has some Chet Baker in the can; those who don't can easily find Chet Baker albums somewhere. You can't turn around now without running into a Chet Baker album: *Baker's Holiday*, Baker does **Billie Holiday** (PolyGram); *My Favourite Songs, Volume 1*, Baker recorded in Europe with strings two weeks before his demise (Enja); *Let's Get Lost: The Best of Chet Baker Sings* and, with **Art Pepper**, *The Route* (Capitol/Pacific Jazz); *Once Upon a Summertime* (Fantasy); etc., etc. Baker meets **Charlie Haden**, soon-to-come from **Soul Note**. I mean, c'mon. How can the consumer figure all this out? Who cares about all this stuff? Ironically, the album that was most successful, that started this, is the *Let's Get Lost* soundtrack (RCA), the worst of the bunch. The best of this current crop, by the way, is the Capitol reissue called *Let's Get Lost*, which has the original recording of the song that inspired **Bruce Weber's** film along with more fine Baker from the '50s, his prime. Would that there were stacks of Monk albums lying in wait, what with the success of the new documentary about *him*. Thing is, most of the Monk is out already, and he recorded nowhere as prolifically, or carelessly, as Baker.

What else is out there?

Well, **Charlie Parker** basically recorded for three record labels: **Savoy**, **Dial** and **Verve**. The Savoy's (via **Muse**) and Verve's (via PolyGram) have been quite available: on vinyl, cassette and CD, in complete, unexpurgated form or as normal-sized albums. The Dials have been a problem here in the U.S. They've been, to put it mildly, hard to find. **Warner Bros.** licensed them for a little while, but they put out a bungled, incomplete reissue. Imports from England's **Spotlite** have been around, but they're hard to find and expensive. So Stash's release of two CDs—*The Complete Master Takes, Volumes 1 and 2*—is cause for celebration. Get 'em before they disappear. What Stash has done is put the 35 master takes in order (25 on the first CD, 10 on the second), beefing them up with some of the essential alternate takes and a legendary jam-session recording. Another two CDs should cover the remainder of Bird on Dial—all the alternates—and, finally, all of Bird's essential recordings will be available in the country where they started off. One thing Stash did that I find charming: not only do they give you the complete discographical information (who, what, where, when), but they tell you on what song's chord changes the tune is based, in what key it is, and the song form. Like: "Quasimodo" (Charlie Parker). Source: 'Embraceable You' by **George Gershwin**. 32 bars; abac; E flat." What a nice idea.

To clean up: also reissued from Pacific Jazz (which is under **Blue Note's** wing at Capitol) were **Richard Holmes** and **Gene Ammons' Groovin' with Jug**, **Gerald Wilson's The Moment of Truth**, **Les McCann Ltd. in New York** and **Russ Freeman/Richard Twardzick Trio**.

More on all this next week.

Lee Jeske

CONTEMPORARY
JAZZ



November 11, 1989 The grey shading represents a bullet, indicating strong upward chart movement

Total Weeks ▼
Last Week ▼

1	AT LAST (Blue Note 91937)	LOU RAWLS	2	13
2	LETTER FROM HOME (Geffen 9-24245)	PAT METHENY GROUP	1	16
3	THE SPIN (MCA 6304)	THE YELLOWJACKETS	3	13
4	POINT OF VIEW (MCA 6309)	SPYRO GYRA	5	18
5	LOVE WARRIORS (Windham Hill Jazz WH 0116)	TUCK & PATTI	6	20
6	TAKE TO THE SKIES (Intima/Enigma 73348)	RICHARD ELLIOT	9	13
7	MIGRATION (GRP 9592)	DAVE GRUSIN	10	5
8	TIME OUT OF MIND (Columbia OC 45253)	GROVER WASHINGTON JR.	12	3
9	COLOR RIT (GRP 9594)	LEE RITENOUR	11	5
10	AMANDLA (Warner Bros. 9/25873)	MILES DAVIS	4	22
11	JIGSAW (Atlantic 82027)	MIKE STERN	14	9
12	AURA (Columbia C2X 45332)	MILES DAVIS	DEBUT	
13	FLAT OUT (Grammavision/Mesa 79400)	JOHN SCOFIELD	7	13
14	STORYTELLING (Columbia FC 45252)	JEAN LUC PONTY	8	11
15	HAPPY ANNIVERSARY CHARLIE BROWN (GRP GR 9596)	VARIOUS ARTISTS	DEBUT	
16	SO FAR SO CLOSE (Blue Note/Capitol 90905)	ELIANE ELIAS	13	16
17	MIDNIGHT TRAIN (Optimism 3216)	MAX GROOVE	20	3
18	TOURIST IN PARADISE (GRP 9588)	THE RIPPINGTONS	15	22
19	ON SOLID GROUND (MCA 6237)	LARRY CARLTON	16	28
20	THE PROMISE (Columbia FC 45215)	KIRK WHALUM	17	20
21	CURRENT EVENTS (Verve Forecast/PolyGram 839 388)	CURRENT EVENTS	30	3
22	EAST (Hiroshima Epic 45022)	HIROSHIMA	18	33
23	BOTTOM'S UP (Atlantic 81978)	VICTOR BAILEY	19	24
24	T LAVITZ AND THE BAD HABITZ (Intima/Enigma 73512)	T LAVITZ	21	13
25	SKY LIGHT (Verve Forecast/PolyGram 837 696)	RICARDO SILVEIRA	22	24
26	NIGHT AFTER NIGHT (Elektra 60778)	GEORGE DUKE	23	16
27	HUMAN FEEL (Human Youth Records HU 11)	HUMAN FEEL	DEBUT	
28	SPY VS. SPY (Elektra/Musician 9 60844)	JOHN ZORN	24	7
29	NEW YORK VOICES (GRP GR 9589)	NEW YORK VOICES	25	14
30	TIMES ARE CHANGING (Blue Note 90905)	FREDDIE HUBBARD	26	20
31	REAL LIFE STORY (Verve Forecast/PolyGram 837 697)	TERRI LYNE CARRINGTON	27	33
32	SPELLBOUND (Warner Bros. 25781)	JOE SAMPLE	28	30
33	WHISPERS AND PROMISES (Warner Bros. 25902)	EARL KLUGH	29	22
34	BLACK WATER (Columbia FC 44316)	THE ZAWINUL SYNDICATE	30	20
35	BEFORE WE WERE BORN (Elektra/Nonesuch 608843)	BILL FRISELL	32	28
36	HEART'S HORIZON (Reprise 25778)	AL JARREAU	33	43
37	DANCING WITH THE LION (Columbia OC 45154)	ANDREAS VOLLENWEIDER	34	30
38	IVORY DREAM (Atlantic 81938)	BOBBY LYLE	36	31
39	METROPOLIS (Windham Hill 0114)	TURTLE ISLAND STRING QUARTET	37	24
40	URBAN DAYDREAMS (GRP GR 9587)	DAVID BENOIT	35	28

■ JAZZ PICKS

□ **FRANK MORGAN: Mood Indigo (Antilles 91320)**

Altoist's Antilles debut is one fine album. His tone is a throaty, bluesy wail right from the gut: refined, mellow bebop in a variety of settings, from a duo with George Cables to a quintet with guest Wynton Marsalis.

□ **BILL LEE: Do The Right Thing (Original Score) (Columbia OC 45406)**

Spike Lee's film had another fine jazz score by his dad, bassist Bill Lee, but it got buried beneath Public Enemy, et al. Branford Marsalis is featured, but others make strong impressions, as does Lee's unique string writing.

□ **GARY THOMAS & SEVENTH QUADRANT: Code Violations (Enja 19604)**

□ **GARY THOMAS & SEVENTH QUADRANT: By Any Means Necessary (JMT 834 432)**

By coincidence, this big-toned young tenorist has two releases out the same week, both recorded for German labels—the Enja in '88, the JMT in '89. Gritty post-Trane playing on each, but the JMT's a little more focused, a bit less cliched, in its blending of funk and fusion elements. Mick Goodrick, John Scofield, Geri Allen, Greg Osby and Nana Vasconcelos guest on the JMT.

□ **TIM BERNE: Fractured Fairy Tales (JMT 834 431)**

The tangy altoist organizes one of his best albums (the last two, you'll remember, were on Columbia), a wily set reminiscent of pre-Prime Time Ornette Coleman. Alto/trumpet/violin/cello/bass/drums line-up serves up some chewy textures.

□ **DENNY ZEITLIN: In the Moment (Windham Hill Jazz 0121)**

The always enchanting, richly romantic piano of Zeitlin in another warm and lovely set, part trio, part duo (with bassist David Friesen).

November 11, 1989 The grey shading represents a bullet, indicating strong upward chart movement.

BLACK GOSPEL TOP 40 ALBUMS

Total Weeks ▼
Last Week ▼

1	MISSISSIPPI MASS CHOIR (Malaco 6003)	Mississippi Mass Choir	1	6
2	FLOWING (Malaco 4434)	Truthettes	2	6
3	LIVE IN CHICAGO (Rejoice WR-WC CD8385)	Shirley Ceasar	3	6
4	AVAILABLE TO YOU (Rejoice WR-WC 3418)	Rev. Milton Brunson	5	6
5	SO SATISFIED (Air 10135)	Luther Barnes & Redd Budd Gospel Choir	4	6
6	WE'RE GOING TO MAKE IT (Savoy 14795)	Myrna Summers	9	6
7	LET THE HOLY GHOST LEAD YOU (Malaco 6002)	Florida Mass Choir	8	6
8	HEROS (Light 7115720231)	N.J. Mass Choir	6	6
9	HEAVEN (Sparrow SPR 1169)	B.B. & C.C. Winans	7	6
10	MIGHTY CLOUDS OF JOY (Rejoice WR-WC 8427)	Night Song	12	6
11	NO GREATER LOVE (Savoy 14788)	Keith Pringle	10	6
12	MY TIME IS NOT OVER (Word 7015030292)	Albertina Walker	11	6
13	ON THE THIRD DAY (Malaco 4435)	Jackson Southernaires	18	6
14	WHO'S ON THE LORD'S SIDE (Savoy 14794)	Rev. Timothy Wright	21	6
15	WONDERFUL (Light 7115720215)	Bo Williams	19	6
16	TOTAL VICTORY (Light 7115720207)	Vicki Winans	22	6
17	JOY THAT FLOODS MY SOUL (Sparrow SPR 1173)	Tramaine Hawkins	25	6
18	BACK TO BASICS (Malaco 4431)	Pilgrim Jubilees	24	6
19	I KNOW WHAT PRAYER CAN DO (I AM WR-WC 8432)	Jesse Dixon	17	6
20	CONQUEROR (Rejoice WR-WC 8400)	Clark Sisters	27	6
21	AWESOME (I AM WR-WC 8391)	Calvin Bridges	13	6
22	LIVE IN ST. LOUIS (Savoy 7096)	Gospel Music Workshop of America	29	6
23	WILL YOU BE READY (Light 7115720193)	Commissioned	16	6
24	THE WINANS LIVE AT CARNEGIE HALL (Qwest SLR 7501)	Winans	15	6
25	I LEARNED MY LESSON WELL (Melitone 1508)	Melvin Couch	28	6
26	LIVE IN MEMPHIS (Command CRN 1013)	Nicholas	30	6
27	AMAZING (Light 7115720061)	Kingdom	14	6
28	WE'VE GOT THE VICTORY (Savoy 7093)	Georgia Mass Choir	31	6
29	CAN'T HOLD BACK (Light 7115-720-282)	L.A. Mass Choir	32	4
30	I CAN BEGIN AGAIN (Benson CO2506)	Larnell Harris	20	6
31	FROM THE HEART (Malaco 4430)	Gospel Keynotes	23	6
32	TURN IT OVER TO JESUS (I AM WR-WC 8423)	Dr. Charles B. Hayes	26	6
33	NEW DIRECTIONS (Melitone 1505)	Soul Stirrers	36	3
34	TAKE 6 (Reprise 1-25670)	Take 6	34	6
35	Praise 88 (King James/Sound of Gospel)	Rev. James Cleveland	37	6
36	THE STORM IS OVER (Savoy 14796)	Bishop Jeff Banks	40	6
37	AIN'T LIFE WONDERFUL (Malaco 4420)	The Williams Brothers	DEBUT	
38	BREATHE ON ME (Savoy 7097)	James Cleveland	DEBUT	
39	YOUNG ARTIST FOR CHRIST (Sound of Gospel 2D184)	Young Artist for Christ	DEBUT	
40	CHILDREN IN PRAISE VOL. 1 (Sparrow 1190)	The West Angeles C.O.G.I.C.	DEBUT	



TAKE 6 AT THE GREEK THEATER: Pictured (l-r) following a recent show at the Greek Theater are: Mervyn Warren and Mark Kibble of Take 6; Jasmine Guy of *~A Different World*; Ronald Winans; Dawn Lewis of *A Different World*; Cedric Dent, Claude V. McKnight 3, David Thomas and (kneeling) Alvin "Vinnie" Chea, all of Take 6.

GOSPEL IN THE '90S: I want to take this time before we end 1989, before people start talking about New Year's resolutions and prophecies regarding the future, to raise a few questions about gospel music. The questions you read here are questions that I've wondered about and questions raised by others. Nevertheless, in my humble opinion they are some of the many questions that speak to issues which I believe need to be raised concerning the future growth and promotion of gospel music. I feel it is important to raise these questions at this time, because we are beginning in 1990 a new decade, a fresh new start for us as human beings, a beginning of a new decade, the last decade of the 20th Century and the decade that represents the threshold of the 21st Century. Thus, I believe the time is right to raise these questions. If you have any comments at all, and we welcome them, regarding the questions raised in this column, please advise this writer.

1. Why is gospel music not promoted as actively as other art forms?
2. Why is it not given more consistent exposure via radio, television and print media?
3. Why are so few stations committed to formatted gospel programming?
4. Why are there so few stations programming *any* gospel?
5. Can gospel programming save AM radio?
6. Why are gospel records not broken at radio?
7. What made "Oh Happy Day," "Rough Side of the Mountain" and "You Brought the Sunshine" such big sellers?
8. Do church members believe in gospel artists and/or their messages?
9. Does stardom take artists away from the body of the church?
10. Consumers determine the success of records (sales), but where does the music get exposed to reach the bulk of the consumer base, if not via radio?
11. A great percentage of recording artists who sing gospel have left the body of the church. Why?
12. Millions of people attend church every Sunday. Artists within the body of their religious denomination could sell a few thousand/million records via retail stores to church members, who buy records, couldn't they?
13. Does greed and/or crossover desires affect an artist's thinking?

Since we still have time left in the year, please give me your questions so that I may record them in this column. More questions to follow.

CASH BOX COMMITMENT: George Albert, president/publisher of *Cash Box*, stated: "Gospel has been, still is and will be the #1 music known to man. I commit to you my personal support, the support of *Cash Box* magazine and every ounce of energy I have to bring gospel music back to the forefront of the entertainment world today. For some time now I have been searching for the right formula to bring gospel back to the forefront. It has been brought to my attention by several industry leaders the need for a major publication to step forward and render consistent support to the exposure of gospel music, artists, radio stations and record companies. Therefore, I submit to everyone, at every label associated with gospel music, its growth, marketing, promotion, and sales, that I, George Albert, president/publisher of *Cash Box* commit my whole-hearted support to consistently support gospel music via *Cash Box*. We will have weekly stories on the gospel music industry as well as our gospel charts. You have my unwavering support for gospel music exposure in *Cash Box*. We must work together for the continual growth of gospel music!"

A.A.R.C. FORMED: Noted religious leader the Reverend Clay Evans, born June 23, 1925 in Brownsville, Tennessee has been preaching the gospel for more than three decades. The illustrious founder, and pastor for 37 years, of Fellowship Missionary Baptist Church, created **The African-American Religious Connection** (A.A.R.C.) out of desire to unite African-Americans under one roof of faith, religion and fellowship.

A.A.R.C. is an interfaith, interdenominational network made up of persons from all disciplines of the religious community. Membership is open to all denominations, individuals, lay persons, ministers, students, musicians, recording and performing artists, recording companies, radio and television broadcasters, businesses, publishers, religious conferences, organizations and conventions.

The A.A.R.C. recently held its first annual convention in Chicago November 2 & 3, 1989 at the Fellowship Missionary Baptist Church, 45th Place and Princeton Avenue, Chicago. A soulful Gospel music concert and a series of informative workshops were conducted to enlighten and inform attendees on the necessary purpose of A.A.R.C. For more information, contact A.A.R.C. at (312) 924-3232.

DAVIS & GIBBS HOST STELLAR AWARDS: The Stellar Awards, which have become one of the industry's premiere music awards programs honoring the

top names in gospel music, will celebrate its fifth anniversary when stars Clifton Davis and Marla Gibbs co-host the annual two-hour nationally syndicated music program. The gala black-tie event will be taped for the first time at the Aquarius Theatre in Hollywood December 11, 1989.

Bob Long



HAPPY BIRTHDAY CECE: It was a surprise, star-studded birthday celebration for CeCe Winans during the sold-out October 8 BeBe and CeCe concert in L.A. at the Greek Theater. As shown above, Stevie Wonder astounded the audience and fellow entertainers alike when he appeared onstage to sing his rendition of "May God Bless You" to CeCe. Whitney Houston sang "Happy Birthday," and Take 6 serenaded the 25-year-old birthday girl with the infamous "How Old Are You."

RHYTHM & BLUES



RONALD ISLEY

LIKE FINE WINE: During a recent conversation with Warner Brothers recording artist, the legendary Isley Brothers featuring Ronald Isley, one has to marvel at the incredible tonality of Ronald's voice after delivering so many passionate vocals on so many songs over several decades. Another in the long list of talented artists from the Cincinnati area, the Isley Brothers are looking for smooth sailin' into the '90s as their latest creation *Spend the Night* is projected to become another in their long line of hits.

Their musical trek started in Cincinnati, Ohio where Ronald, Rudolph, and O'Kelley Isley performed as gospel singers with their pianist mother Sally Isley. The brothers were highly influenced by the success of such gospel-rooted artists as Ray Charles, Clyde McPhatter and Jackie Wilson. The brothers' next move was to New York City in an effort to place themselves at the hub of the entertainment field. They quickly began performing in such legendary places as the Apollo Theatre in Harlem, and the Howard Theatre in Washington.

In 1959, the Isleys got their break. They signed with RCA Records. Shortly after they recorded their first hit, "Shout," parts 1 & 2. In 1962, they recorded perhaps one of their most famous works, "Twist and Shout," which was recorded by the Beatles as well as a vast number of other artists.

The Isleys were not only good on wax, but were a premiere live act, developed through extensive touring. In 1964, they made a great leap for black music as they formed T-Neck Records, one of the first black-owned record companies. They were in control of their own destiny, and knew where they wanted to go. They went through many phases during this time. They hired a young Jimi Hendrix to play guitar for their live shows. The Isley were on their way to the top, and nothing could hold them back.

In 1966, they hit it big with the smash hit "This Old Heart of Mine." In 1969 they hit with their biggest chart success to that date—"It's Your Thing." The hits were now steadily flowing, as they had a string of hits including "I Turned You On," "Blackberries," "Bless Your Heart," "Keep On Doin'," "Work To Do," "Warpath," "Layaway," "Pop That Thang" and "Get Into Something." This amazing string of hits engraved the Isleys' name in stone in the record industry tabloids.

In the '70s the group repaved the path of black music with a ton of hits, including "That Lady," "Live It Up," "Midnight Sky," "The Pride" and "Fight the Power." During these years they were a dominating force in the industry as they sold over 12 million albums (up to the '80s) without compromising their unique, timeless style.

In 1985 the group debuted on Warner Bros. Records with the album *Masterpiece*, featuring the hit

"Colder Are My Nights." Shortly after the album began to hit big, the group as well as the family suffered the untimely loss of O'Kelley Isley. But with perseverance and faith, the Isley Brothers bounced back to carry on the Isley legacy. In 1987, they recorded the album *Smooth Sailin'*. The title cut was in remembrance of O'Kelley, and grew to be one of the biggest hits of their illustrious career. It was the success of this song which thrust Ronald into the forefront as the solo lead singer. He feels it is a "responsibility" and hopes it will do the Isley name proud.

Spend The Night is just the beginning for this group with over 30 years of recording experience and it will catapult them straight into the '90s and beyond. Such songs as the current single "You'll Never Walk Alone" and "Real Woman" will give that added push as the Isleys go for it in a fresh new way. With the talents they possess and the brilliance of producer/artist Angela Winbush, it is undeniably true—they are on the threshold of another masterpiece.

DESTINATION HITSVILLE: Five years ago, a young Cardell Harrington left Chicago with an awful lot of talent and a burning determination to become a successful singer/writer/producer. The time is now!

Based on his debut release, entitled "Baby Don't Fool Around" on Sedona Records, Harrington is destined to see the fruits of his labor pay off in a big way.

A very religious, well educated man, Harrington is blessed with an abundance of talent, which you will hear in his debut single from his forthcoming album *Cardell*. This writer, having seen a few hundred aspiring artist over a 20-year career in music firmly believes this young man's star will shine brightly for many years to come.



CARDELL HARRINGTON

Bob Long

R&B LPs

November 11, 1989 The grey shading represents a bullet, indicating strong upward chart movement.

Total Weeks ▼

Last Week ▼

1	TENDER LOVER (Solar/CBS FZ45288)	Babyface	1	15
2	IT'S A BIG DADDY THANG (Cold Chillin'/Warner Bros. 25841)	Big Daddy Kane	2	5
3	JANET JACKSON'S RHYTHM NATION 1814 (A&M 3920)	Janet Jackson	3	5
4	SILKY SOUL (Warner Bros. 25802)	Maze Featuring Frankie Beverly	7	7
5	KEEP ON MOVIN' (Virgin 91267)	Soul II Soul	4	19
6	STAY WITH ME (Columbia FC 44367)	Regina Belle	10	7
7	HOME (MCA 6312)	Stephanie Mills	8	17
8	SPEND THE NIGHT (Warner Bros. 25940)	The Isley Brothers	6	11
9	NO ONE CAN DO IT BETTER (Ruthless 91275)	The D.O.C.	9	13
10	BIG TYME (MCA 42302)	Heavy D. & The Boyz	11	19
11	UNFINISHED BUSINESS (Fresh 92012)	E.P.M.D.	5	13
12	STONE COLD RHYMIN' (Delicious/Island 91309)	Young M.C.	17	6
13	INTRODUCING...DAVID PEASTON (Geffen 24228)	David Peaston	12	17
14	BE YOURSELF (MCA 6292)	Patti LaBelle	15	17
15	AS NASTY AS THEY WANNA BE (Luke Skyywalker 107)	2 Live Crew	14	16
16	DON'T BE CRUEL (P)(MCA 42185)	Bobby Brown	16	69
17	BATMAN SOUNDTRACK (Warner Bros. 25936)	Prince	13	18
18	KNOWLEDGE IS KING (Jive 1182)	Kool Moe Dee	18	22
19	SERIOUS (EMI 90921)	The O'Jays	19	25
20	MIDNIGHT RUN (Malaco 7450)	Bobby "Blue" Bland	20	13
21	THE ICEBERG/FREEDOM OF SPEECH...JUST WATCH WHAT YOU SAY (Silent 239)	Silent	23	2
22	GIRL YOU KNOW ITS TRUE (Arista 8592)	Milli Vanilli	22	34
23	EYES ON THIS (First Priority/Atlantic 91304)	MC Lyte	24	5
24	GHETTO MUSIC:THE BLUEPRINT OF HIP-HOP (Jive/RCA 1187)	Boogie Down Productions	23	16
25	THE BIZ NEVER SLEEPS (Cold Chillin'/Warner Bros. 25803)	Biz Markie	DEBUT	
26	LET'S GET IT STARTED (P)(Capitol 90924)	M.C. Hammer	26	53
27	SPECIAL (Motown 6275)	The Temptations	21	9
28	SO HAPPY (Columbia OC40970)	Eddie Murphy	27	11
29	SYBIL (Next Plateau 1018)	Sybil	28	6
30	CAUGHT IN THE ACT (Orpheus/EMI 75803)	Eric Gable	31	12
31	ADVENTURES IN PARADISE (Geffen 24220)	Christopher Williams	30	11
32	CHUCKII (Atlantic 81947)	Chuckii Booker	32	21
33	DO THE RIGHT THING (Motown 6272)	Soundtrack	25	18
34	2ND WAVE (Columbia 44284)	Surface	29	53
35	AFTER 7 (Virgin 91061)	After 7	36	6
36	VIBE (Reprise 25807)	Zapp	37	5
37	WRECKS-N-EFFECT (Motown 6281)	Wrecks-N-Effect	35	6
38	HERE I AM (Wing/PolyGram 837 313)	Sharon Bryant	34	14
39	THE BEST OF LUTHER VANDROSS (Epic EZT 48422)	Luther Vandross	DEBUT	
40	WALKING WITH A PANTHER (Def Jam/Columbia OC 45172)	L.L. Cool J	33	19
41	YOUNGEST IN CHARGE (Profile 1283)	Special Ed	44	29
42	THE REAL THING (Mercury/PolyGram 838 366)	Angela Winbush	69	2
43	KASHIF (Arista 8595)	Kashif	48	2
44	ONE BRIGHT DAY (Virgin 91256)	Ziggy Marley & the Melody Makers	42	9
45	AND THE WINNER IS... (Select 21631)	Chubb Rock With Howie Tee	38	14
46	ALL MY LOVE (Capitol 90641)	Peabo Bryson	41	22
47	IN THA HOOD (On Top 9002)	Success-in-Effect	45	10
48	RAW (Def Jam FC 45015)	Alyson Williams	54	31
49	WHATEVER IT TAKES (Virgin 91254)	Cheryl Lynn	64	2
50	ORIGINAL STYLIN' (Arista 8571)	Three Times Dope	52	31
51	ON AND ON (Tin Pan Apple/PolyGram 838 867)	Fat Boys	59	3
52	GUY (P)(MCA 42176)	Guy	40	69
53	VESTA (A&M 5223)	Vesta	43	16
54	EVERYBODY WANTS SOME (Gucci 3314)	Gucci Crew II	46	8
55	GOOD TO BE BACK (EMI 48902)	Natalie Cole	49	25
56	WILD & LOOSE (Capitol 90926)	Caktown's 3.5.7.	56	27
57	DIAMOND IN THE RAW (Tabu FZ 44147)	S.O.S. Band	66	2
58	THE CHERRY LP (S.D.E.G./A&M 4008)	Bobby McClure	62	6
59	LARGER THAN LIFE (MCA 6276)	Jody Watley	55	30
60	SERIOUS BUSINESS (Mercury/PolyGram 836 952)	Third World	58	20
61	I GOTATA HABIT (Atlantic 82020)	Cool C	60	7
62	FOREVER YOUR GIRL (P) (Virgin 90943)	Paula Abdul	61	43
63	DON'T TAKE IT PERSONAL (Arista 8493)	Jermaine Jackson	DEBUT	
64	IRRESISTIBLE (Island 91235)	Miles Jaye	47	24
65	THE GREAT ADVENTURES OF SLICK RICK (G)(Def Jam 40513)	Slick Rick	50	42
66	LIVIN' LARGE (Virgin 91021)	E.U.	51	32
67	2300 JACKSON STREET (Epic 40911)	The Jacksons	53	22
68	SEMINAR (Nasty Mix 70150)	Sir Mix-A-Lot	DEBUT	
69	ALL NIGHT (Elektra 60858)	Entouch	65	15
70	IT'S REAL (Warner Bros. 25924)	James Ingram	67	4
71	A SHADE OF RED (Virgin 91269)	Redhead Kingpin	75	9
72	BETWEEN FRIENDS (Tabu FZ 40982)	Rhonda Clarke	72	2
73	LIFE IS...TOO SHORT (Zomba/RCA 1149)	Too Short	63	38
74	HEAVEN (Capitol 90959)	BeBe & CeCe Winans	70	42
75	STRAIGHT OUTTA COMPTON (G) (Ruthless 57102)	N.W.A.	74	36

CASH BOX CHARTS

TOP R&B SINGLES

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

November 11, 1989



#1 Single: Surface



#1 Debut: Quincy Jones #62



To Watch: DJ Jazzy Jeff #54

		Total Weeks ▼
	Last Week ▼	
1	YOU ARE MY EVERYTHING (Columbia 38-69016)	Surface 5 12
2	ROCK WIT' CHA (MCA 53652)	Bobby Brown 4 12
3	BABY COME TO ME (Columbia 38-68969)	Regina Belle 1 14
4	DON'T TAKE IT PERSONAL (Arista AS1-9876)	Jermaine Jackson 8 11
5	EVERYTHING (MCA 53714)	Jody Watley 9 10
6	STATE OF ATTRACTION (Tabu/CBS ZS4 6900)	Rhonda Clark 6 12
7	MISS YOU MUCH (A&M 1445)	Janet Jackson 2 11
8	(DON'T U KNOW) I LOVE YOU (Atlantic 7-88831)	Chuckil Booker 12 11
9	HOME (MCA 53712)	Stephanie Mills 15 9
10	EVERYTIME I TRY TO SAY GOODBYE (Virgin 7-99180)	Cheryl Lynn 13 10
11	I'M STILL MISSING YOU (Tabu 69054)	S.O.S. Band 16 10
12	PARTYMAN (Paisley Park Warner Bros. 7-22814)	Prince 3 11
13	HERE AND NOW (Epic E2 45320)	Luther Vandross 28 5
14	TALK TO MYSELF (Geffen 7-22936)	Christopher Williams 7 15
15	PERSONALITY (Arista 1-9890)	Kashif 21 8
16	NEW JACK SWING (Motown 1979)	Wrecks-N-Effect 20 10
17	OOH BABY BABY (Warner Bros./Reprise 7-22489)	Zapp 22 8
18	IT'S THE REAL THING (Mercury 816 008)	Angela Winbush 27 6
19	JUST CALL MY NAME (Def Jam 38-69072)	Alyson Williams 23 8
20	BACK TO LIFE (Virgin 7-99171)	Soul II Soul 10 14
21	SOMEBODY FOR ME (Uptown 53718)	Heavy D. & The Boyz 24 7
22	KNOCKIN' ON HEAVEN'S DOOR (Warner Bros. 7-22865)	Randy Crawford 26 7
23	I AIN'T NOTHIN' IN THE WORLD (Atlantic 7-88826)	Miki Howard 30 7
24	I'M IN DANGER (Capitol 444161)	Mother's Finest 11 13
25	YO MISTER (MCA 53728)	Patti Labelle 42 4
26	BUST A MOVE (Delicious Vinyl/Island 105)	Young M.C. 14 14
27	DON'T MAKE ME OVER (Next Plateau 50107)	Sybil 17 13
28	I'M NOT SOUPPED (Atlantic 88818)	Troop 34 8
29	ALL MY LOVE (Capitol 44429)	Peabo Bryson 18 14
30	ALL OF MY LOVE (Capitol V-15493)	Gap Band 51 3
31	CAN I? (Geffen 7-22795)	David Peaston 53 5
32	I JUST WANNA LOVE YOU (Polydor 888-9107)	Main Ingredient 39 6
33	I WANNA COME BACK (Warner Bros. 22863)	James Ingram 19 13
34	FOOLISH HEART (Wing 883 878-7)	Sharon Bryant 37 7
35	SLOW DOWN (Warner Bros. 7-22858)	Karyn White 35 7
36	DR. SOUL (Atlantic 7-88812)	Foster/McEiroy 49 6
37	GIMME YOUR LOVE (Arista 9884)	Aretha Franklin & James Brown 41 5
38	PUT YOUR MOUTH ON ME (Columbia 38-68897)	Eddie Murphy 25 16
39	SMOOTH OPERATOR (Warner Bros. Cold Chillin' 7-22867)	Big Daddy Kane 29 11
40	I GO TO WORK (Jive/RCA 1264-1-JD)	Kool Moe Dee 31 12
41	ALL I WANT FROM YOU (Motown MOT-1974)	The Temptations 32 14
42	GIRL I'M GONNA MISS YOU (Arista 1-9870)	Milli Vanilli 33 11
43	LOVE HAS GOT TO WAIT (Orpheus 72257)	Eric Gable 67 4
44	KISS YOUR TEARS AWAY (Columbia 38-69077)	Lisa Lisa & Cult Jam 44 7
45	PERPETRATOR (A&M AM 1449)	Randy & The Gypsy 50 5
46	SERIOUS HOLD ON ME (EMI 50231)	O'Jays 62 4
47	AS A MATTER OF FACT (EMI-50231)	Natalie Cole 47 6
48	SMILIN' (Atlantic 7-88959)	Levert 36 14
49	TENDER LOVER (Solar/E.P.A. ZF4 47003)	Babyface 72 3
50	WHATCHA GONNA DO? (RCA 9094)	Tyler Collins 66 4
51	LICENSE TO CHILL (Jive 1279-4-JS)	Billy Ocean 59 3
52	SUPER LOVER (Tommy Boy 934)	Barry White 56 8

		Total Weeks ▼
	Last Week ▼	
53	CELEBRATE NEW LIFE (Capitol 44362)	Bebe & Cece Winans 38 11
54	I THINK I CAN BEAT MIKE TYSON (Jive 1282)	D.J. Jazzy Jeff & The Fresh Prince 75 2
55	REAL LOVE (Atlantic 7-88816)	Skyy 74 3
56	TAKE GOOD CARE OF YOU AND ME (Arista AS1-9901)	Dionne Warwick & Jeffrey Osborne 60 4
57	LET'S GET IT ON (Island 96522)	By All Means 78 4
58	YOU'LL NEVER WALK ALONE (Warner Bros. 7-22748)	The Isley Brothers 68 3
59	WHAT YOU NEED (Motown 1978)	Stacy Lattisaw 63 4
60	DID'NT I (BLOW YOUR MIND) (Columbia 38-68960)	New Kids On the Block 86 3
61	SISTER ROSA (MCA 53730)	James "J.T." Taylor 70 2
62	I'LL BE GOOD TO YOU (Warner Bros. 22697)	Quincy Jones DEBUT
63	'TIL THE MONEY'S GONE (Columbia 38-73018)	Eddie Murphy 64 3
64	WHY YOU WANNA LOVE ME LIKE THAT (Valley Vue 75749)	The Manhattans 77 2
65	RICH GIRLS (EMI 56142)	R.J.'s Latest Arrival 83 3
66	JUST A FRIEND (Cold Chillin'/Warner Bros. 7-22900)	Biz Markie 71 3
67	HEAT OF THE MOMENT (Virgin 7-99204)	After 7 40 16
68	RHYTHM NATION (A&M 1455)	Janet Jackson DEBUT
69	BLAME IT ON THE RAIN (Arista 1-9904)	Milli Vanilli 87 2
70	HIGHER THAN HIGH (Paisley Park 7-22967)	Tony Lemans 82 3
71	SPECIAL (Motown 2004)	Temptations DEBUT
72	MAKE IT LIKE IT WAS (Columbia 38-73022)	Regina Belle DEBUT
73	OUT OF MY MIND (EMI B-50212)	O'Jays 43 16
74	NEVER GIVE UP (Mercury/Polygram 876 073-7)	Kool & The Gang 80 2
75	DON'T SAY GOOD-BYE (PolyGram 876 0027)	Walter Beasley 76 6
76	BABIES HAVING BABIES (Trumpet 166)	Terry Tate 45 17
77	I WANNA BE RICH (Solar 74005)	Calloway DEBUT
78	ALL NITE (Elektra 7-79260)	Entouch Featuring Keith Sweat DEBUT
79	RIGHT AND HYPE (Reprise 7-22872)	Abstrac 94 2
80	SILKY SOUL (Warner Bros. 7-22738)	Maze Featuring Frankie Beverly DEBUT
81	LIVING LARGE (Virgin)	E. U. 84 2
82	I LOVE THE BASS (Enigma 75524)	Bardeux 46 8
83	DON'T CHA' THINK (Virgin 99143)	After 7 DEBUT
84	I PROMISE (EMI 50228)	Mikki Bleu 48 6
85	SAY NO GO (Tommy Boy 934)	De La Soul 52 8
86	CAN'T GET OVER YOU (Warner Bros. 22895)	Maze 54 15
87	NO FRIEND OF MINE (Warner Bros. 7-22769)	Club Nouveau DEBUT
88	IT'S FUNKY ENOUGH (Atlantic Ruthless 96549)	The D.O.C. 55 11
89	TEST OF TIME (Island 0-96530)	Will Downing 89 3
90	ME SO HORNY (Skywalker 127)	The 2 Live Crew 57 7
91	FRIENDS B-4 LOVERS (Columbia 38-73110)	Full Force DEBUT
92	FEEL SO GOOD (Motown MOT-1996)	Perri 58 9
93	YOUR SWEETNESS (Motown 1976)	Good Girls DEBUT
94	BREATHE LIFE INTO ME (Island 7-99178)	Mica Paris 61 13
95	HOW YOU FEEL (A & M 1443)	Vesta 65 6
96	2300 JACKSON STREET (Epic 38-68897)	The Jacksons 69 16
97	COLD FRESH GROOVE (Orpheus 72702)	Chill 73 7
98	3 O'CLOCK JUMP (A&M 12316)	Herb Alpert 79 10
99	PAUSE (Profile 7262)	Run D.M.C. 81 10
100	SWEET TALK (Capitol 44374)	D'atra Hicks 85 17

CASH BOX CHARTS

TOP 200 ALBUMS

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

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

November 11, 1989



Top Debut: Erasure #82

Total Weeks ▼
Last Week ▼

1	JANET JACKSON'S RHYTHM NATION 1814 (A&M 3920)RCA 8.98	JANET JACKSON	1	6
2	GIRL YOU KNOW IT'S TRUE (Arista AL-8592)RCA 8.98	MILLI VANILLI	5	34
3	CROSSROADS (Elektra 60888)WEA 8.98	TRACY CHAPMAN	8	4
4	STEEL WHEELS (Columbia 45333)CBS	THE ROLLING STONES	4	9
5	PUMP (Geffen GHS 24254)WEA 8.98	AEROSMITH	3	7
6	THE SEEDS OF LOVE (Fontana 838730)POL	TEARS FOR FEARS	6	6
7	DR. FEELGOOD (Elektra 60829)WEA 8.98	MOTLEY CRUE	2	8
8	FOREVER YOUR GIRL (P) (Virgin 90943)WEA 9.98	PAULA ABDUL	7	50
9	HANGIN' TOUGH (P) (Columbia FC 40985)CBS	NEW KIDS ON THE BLOCK	9	63
10	COSMIC THING (Reprise 25854)WEA 8.98	B52'S	11	18
11	FULL MOON FEVER (MCA 6253)MCA 9.98	TOM PETTY	10	27
12	STONE COLD RHYMIN' (Delicious/Island 91309)WEA 8.98	YOUNG M.C.	14	8
13	KEEP ON MOVIN' (Virgin 91267)WEA 9.98	SOUL II SOUL	13	19
14	STORMFRONT (Columbia 44366)CBS	BILLY JOEL	34	2
15	THE RAW & THE COOKED (P) (I.R.S. 6273)MCA 8.98	FINE YOUNG CANNIBALS	12	36
16	BRAVE AND CRAZY (Island 91285)WEA 8.98	MELISSA ETHRIDGE	18	6
17	SKID ROW (Atlantic 81936)WEA 8.98	SKID ROW	17	40
18	HEART OF STONE (Geffen 24239)WEA 8.98	CHER	16	17
19	DISINTEGRATION (Elektra 60855-1)WEA 9.98	THE CURE	15	26
20	CRY LIKE A RAINSTORM — HOWL LIKE THE WIND (Elektra 60872)WEA 8.98	LINDA RONDSTADT (Featuring Aaron Neville)	27	4
21	OH MERCY (Columbia 45281)CBS	BOB DYLAN	21	6
22	TENDER LOVER (Solar 45288)CBS	BABYFACE	22	16
23	AS NASTY AS THEY WANNA BE (Luke Skyywalker XR107)IND 8.98	LIVE CREW	23	17
24	THE END OF INNOCENCE (Geffen 24217)WEA 8.98	DON HENLEY	24	18
25	FLYING COWBOYS (Geffen 24246)WEA 8.98	RICKIE LEE JONES	30	5
26	REPEAT OFFENDER (EMI 90380)CAP 9.98	RICHARD MARX	19	26
27	FREEDOM (Reprise 25899)WEA 8.98	NEIL YOUNG	41	4
28	FOREIGN AFFAIR (Capitol 91873)CAP 8.98	TINA TURNER	28	6
29	TRASH (Epic 45137)CBS	ALICE COOPER	26	14
30	BAD ENGLISH (Epic OE 45083)CBS	BAD ENGLISH	35	18
31	MERRY MERRY CHRISTMAS (Columbia FC 45280)CBS	NEW KIDS ON THE BLOCK	38	4
32	DIRTY ROTTEN FILTHY STINKING RICH (Columbia 44383)CBS	WARRANT	25	39
33	CUTS BOTH WAYS (Epic 45217)CBS	GLORIA ESTEFAN	32	16
34	MOTHER'S MILK (EMI-92152)CAP 8.98	RED HOT CHILI PEPPERS	33	10
35	GUITAR SHOP (Epic OE 44313)CBS	JEFF BECK	36	4
36	THE ICEBERG/FREEDOM OF SPEECH...JUST WATCH WHAT YOU SAY (Sire 26028)WEA	ICE-T	42	3
37	NO HOLDIN' BACK (Warner Bros. 25988)WEA 8.98	RANDY TRAVIS	43	4
38	THE DISREGARD OF TIMEKEEPING (WGT 45009)CBS	BONHAM	40	6
39	NEW KIDS ON THE BLOCK (Columbia FC 40475)CBS	NEW KIDS ON THE BLOCK	39	5
40	IT'S A BIG DADDY THING (Cold Chillin'/Reprise 25941)WEA 8.98	BIG DADDY KANE	20	6
41	SLEEPING WITH THE PAST (MCA 6321)MCA 8.98	ELTON JOHN	29	9
42	NO ONE CAN DO IT BETTER (Atlantic 91275)WEA 8.98	THE D.O.C.	37	14
43	SILKY SOUL (Warner Bros. 25802)WEA 8.98	MAZE FEATURING FRANKIE BEVERLY	31	8
44	A COLLECTION: GREATEST HITS AND MORE (Columbia 45369)CBS	BARBARA STREISAND	50	4
45	EYES ON THIS (First Priority/Atlantic 91304)WEA 8.98	MC LYTE	45	5
46	HOT IN THE SHADE (PolyGram 838 913)POL	KISS	77	2
47	DON'T BE CRUEL (P/3) (MCA 42185)MCA 8.98	BOBBY BROWN	46	70
48	WE TOO ARE ONE (Arista 8606)RCA 8.98	EURHYTHMICS	48	7

49	THE SENSUAL WORLD (Columbia 44164)CBS	KATE BUSH	72	2
50	LEGACY (RCA 9694-1-R)RCA 8.98	POCO	52	8
51	STAY WITH ME (Columbia 44367)CBS	REGINA BELLE	53	10
52	REI-MOMO (Sire 1-25990)	David Byrne	58	3
53	LIKE A PRAYER (Sire 25844)WEA 9.98	MADONNA	49	32
54	THE BEST OF LUTHER...THE BEST LOVE (Epic 45320-EK45423)CBS	LUTHER VANDROSS	98	2
55	TWICE SHY (Capitol 90640)CAP 9.98	GREAT WHITE	47	28
56	BATMAN SOUNDTRACK (Warner Bros. 25936) 8.98	PRINCE	51	19
57	VIVID (P) (Epic BFE 44099)CBS	LIVING COLOUR	44	52
58	RUNAWAY HORSES (MCA 6339)MCA 8.98	BELINDA CARLISLE	60	3
59	BLOW MY FUSE (Atlantic 91877)WEA 8.98	KIX	62	6
60	BIG TYME (MCA 42302)MCA 8.98	HEAVY D. & THE BOYZ	54	20
61	THE BIZ NEVER SLEEPS (Warner Bros. 9 26003)	BIZ MARKIE	71	3
62	BIG GAME (Atlantic 81969)WEA 8.98	WHITE LION	55	19
63	SEE THE LIGHT (Arista AL 8553) 8.98	THE JEFF HEALEY BAND	56	19
64	BLIND MAN'S ZOO (Elektra 60815)WEA 9.98	10,000 MANIACS	57	24
65	STRAIGHT OUTTA COMPTON (G) (Priority/Ruthless 57102)IND 8.98	N.W.A.	61	37
66	ONE BRIGHT DAY (Virgin 91256)WEA 8.98	ZIGGY MARLEY & THE MELODY MAKERS	59	14
67	ROCK ISLAND (Chrysalis F 121708)CBS 8.98	JETHRO TULL	64	7
68	SOUL PROVIDER (Columbia 45012)CBS	MICHAEL BOLTON	65	16
69	SYBIL (Next Plateau 1018)IND 8.98	SYBIL	70	5
70	LOOK SHARP! (EMI 91098)CAP 9.98	ROXETTE	78	30
71	LET'S GET IT STARTED (G) (Capitol C 1-90924)CAP 8.98	M.C. HAMMER	67	55
72	24/7(4TH & B'Way/Island 4011)WEA 8.98	DINO	63	20
73	HERE TODAY, TOMORROW, NEXT WEEK! (Elektra 60860)WEA 8.98	SUGARCUBES	73	5
74	IN STEP (Epic 45024)CBS	STEVIE RAY VAUGHAN & DOUBLE TROUBLE	68	20
75	SONIC TEMPLE (Beggars Banquet/Sire/Reprise 25871)WEA 9.98	THE CULT	74	29
76	JUST LOOKIN' FOR A HIT (Reprise 25989)WEA 8.98	DWIGHT YOAKUM	87	4
77	INDIGO GIRLS (Epic 45044)CBS	INDIGO GIRLS	69	32
78	THE GREAT RADIO CONTROVERSY (Geffen GHS 24224)WEA 8.98	TESLA	112	2
79	ENUFF Z'NUFF (A&M/Atlantic 91262)WEA 8.98	ENUFF Z'NUFF	111	5
80	NEW JERSEY (P/4) (Mercury 836 345-1)POL	BON JOVI	80	58
81	WHAT YOU DON'T KNOW (Arista)RCA 8.98	EXPOSE	81	20
82	WILD! (Sire/Reprise 26026)WEA 8.98	ERASURE DEBUT		
83	MARTIKA (Columbia SL 44290)CBS	MARTIKA	66	20
84	WINGER (G) (Atlantic 81867)WEA 8.98	WINGER	79	58
85	LIFE IS...TOO SHORT (RCA 1149-1-J)RCA 8.98	TOO SHORT	76	39
86	A NEW FLAME (Elektra 60828)WEA 8.98	SIMPLY RED	82	36
87	DIAMONDS IN THE ROUGH (Tabu/Epic 44147)CBS	S.O.S.	101	3
88	SOUND + VISION (Ryko 122)IND 65.98	DAVID BOWIE (Box Set)	89	5
89	SUPRISE ATTACK (A&M SP 5261)RCA 8.98	TORA TORA	75	16
90	NICK OF TIME (Capitol 91268)CAP 8.98	BONNIE RAITT	86	32
91	COCKED & LOADED (Vertigo 838 592)POL	L.A. GUNS	93	10
92	BEACHES (G) (Atlantic 81933)WEA 9.98	Original Motion Picture Soundtrack	95	43
93	PSYCHO CAFE (Mechanic/MCA 6300)MCA 8.98	BANG TANGO	96	15
94	APPETITE FOR DESTRUCTION (P/7) (Geffen GHS 24148)WEA 8.98	GUNS N' ROSES	94	115
95	GORKY PARK (Mercury 838628)POL	GORKY PARK	91	10
96	HOME (MCA 6312)MCA 8.98	STEPHANIE MILLS	98	17
97	WAKE ME WHEN IT'S OVER (Elektra 60883)WEA 8.98	FASTER PUSSYCAT	92	8
98	STILL CRUSIN' (Capitol 92639)CAP 8.98	THE BEACH BOYS	85	10
99	WHEN HARRY MET SALLY... (Columbia 45319)CBS	SOUNDTRACK (FEATURING HARRY CONNICK JR.)	84	14
100	DANGEROUS TOYS (Columbia FC 45931)CBS	DANGEROUS TOYS	99	17
101	BE YOURSELF (MCA 6292)MCA 8.98	PATTI LABELLE	97	18
102	SPEND THE NIGHT (Warner Bros. 25940)WEA 8.98	THE ISLEY BROTHERS (Featuring Ronald Isley)	90	12
103	UNFINISHED BUSINESS (Fresh LPRE 92012)IND 8.98	E.P.M.D.	103	14
104	MEGATOP PHOENIX (Columbia 45212)CBS	BIG AUDIO DYNAMITE	100	8
105	STORMS (MCA 6319)MCA 8.98	NANCI GRIFFITH	105	11
106	CHANGE (I.R.S. 82018)MCA 8.98	THE ALARM	104	6
107	WALKING WITH A PANTHER (Def Jam/Columbia 45172)CBS	L.L.COOL J	83	20
108	EAZY-DUZ-IT (G) (Priority/Ruthless 57100)IND 8.98	EAZY-E	108	52
109	IT TAKES TWO (G) (Profile PRO-1267)IND 8.98	ROB BASE & D.J. E-Z ROCK	109	59
110	SINGLES COLLECTION: THE LONDON YEARS (Abkco Records 1218)POL			

THE ROLLING STONES 106 11	
111	THE BEST OF DARK HORSE (Dark Horse/Warner Bros. 25786)WEA 8.98
	GEORGE HARRISON DEBUT
112	LOVE AMONG THE CANNIBALS (RCA 9693)RCA 8.98
113	ABSOLUTE TORCH & TWANG (Sire 25877)WEA 8.98
114	BIG TRASH (Warner Bros. 25921)WEA 8.98
115	ONE NIGHT OF SIN (Capitol 92861)CAP 8.98
116	RAW LIKE SUSHI (Virgin 91252)WEA 8.98
117	LOVE AND ROCKETS (Beggars Banquet 9715)RCA
118	KILLIN' TIME (RCA 9668)RCA 8.98
119	TROUBLE WALKIN' (MegaForce/Atlantic 82942)WEA 8.98
120	KASHIF (Arista 8595)RCA 8.98
121	SOUTHSIDE (Mercury 838171)POL
122	DANGER DANGER (Imagine/E.P.A. FZ 44342)CBS
123	THE HEALER (Chameleon D1-74808)CAP 8.98
124	LAST OF THE RUNAWAYS (A&M SP 5272)RCA 8.98
125	AVALON SUNSET (Mercury 839262)POL
126	DEF, DUMB & BLONDE (Sire/Reprise 25938)WEA 8.98
127	FRANK. (A&M 5278)RCA 8.98
128	2ND WAVE (Columbia FC 44284)CBS
129	LETTER FROM HOME (Geffen GHS 24225)WEA 8.98
130	ELECTRIC YOUTH (P/2) (Atlantic 81932)WEA 9.98
131	CAPTAIN SWING (PolyGram 838 878)POL
132	...AND JUSTICE FOR ALL (P) (Elektra 60812)WEA 9.98
133	KNOWLEDGE IS KING (Jive 1182)RCA 8.98
134	PAUL'S BOUTIQUE (Capitol 92844)CAP 9.98
135	MAGNUM CUM LOUDER (RCA 9781)RCA 8.98
136	LET THE DAY BEGIN (MCA 6303)MCA 8.98
137	SMITHEREENS 11 (Capitol 91194)CAP 8.98
138	PRACTICE WHAT YOU PREACH (Megaforce/Atlantic 82009)WEA 8.98
139	INTRODUCING...DAVID (Geffen 24228)WEA 8.98
140	REBA LIVE (MCA 8034)MCA 8.98
141	HYSTERIA (P/9) (Mercury 830 675-1)POL 9.98
142	SHOTGUN MESSIAH (Relativity/Important 1012)IND 8.98
143	GUY (P) (MCA 42176)MCA 8.98
144	STRANGE ANGELS (Warner Bros. 25900)WEA 8.98
145	NOTHING MATTERS WITHOUT LOVE (Vendetta/A&M SP 5280)RCA 8.98
146	ABOUT TIME (Chrysalis 21722)CBS 8.98
147	MR. BIG (Atlantic 81990)WEA 8.98
148	NO FUEL LEFT FOR THE PILGRIMS (Warner Bros. 25999)WEA 8.98
149	MIGRATION (GRP 9592)MCA 8.98
150	YOUNGEST IN CHARGE (Profile 1280)IND
151	BLIND TO REASON (RCA 7661)RCA 8.98
152	BATMAN SOUNDTRACK (Warner Bros. 25977)WEA 8.98
153	CONSPIRACY (Roadracer 9461)MCA 8.98
154	ONE (Warner Bros. 25887)WEA 8.98
155	WHEN ALL THE PIECES FIT (Atlantic 82030)WEA 8.98
156	SHANGRI-LA (Enigma 73522)CAP 8.98
157	KEY LIME PIE (Virgin 91289)WEA 8.98
158	CONTROLLED BY HATRED/FEEL LIKE SHIT...DEJA VU (Epic 6E-45244)CBS
159	JEFFERSON AIRPLANE (Epic OE 45271)CBS
160	EVERYBODY WANTS SOME (Gucci 3314)IND 8.98
161	TRIAL BY FIRE: LIVE IN LENINGRAD (PolyGram 839726)
162	THE REAL THING (Mercury 838 366)POL
163	STREET LIFE (20 GREAT HITS) (Reprise 25857)WEA 8.98
164	SWASS (G) (Nasty Mix 70123)IND
165	DICE (Def American/Geffen 24214)WEA 9.98
166	LOC-ED AFTER DARK (Delicious Vinyl/Island DV3000)IND 8.98
167	RAGING SLAB (RCA 9680)RCA 8.98
168	SMOOVE (Columbia 45216)CBS
169	SO HAPPY (Columbia OCT 40970)CBS
170	G N' R LIES (P/2) (Geffen GHS 24198)WEA 8.98
171	HERE I AM (Wing 837 3131)POL
172	BADLANDS (Atlantic 81966)WEA 8.98
173	WE CAN'T GO WRONG (Capitol 91041)CAP 8.98

174	FLOWERS IN THE DIRT (Capitol 91653)CAP 8.98	PAUL McCARTNEY 161 21
175	IN MY EYES (LMR 5531)IND 8.98	STEVIE B 171 37
176	FOUR WINDS (Atco/Atlantic 91251)WEA 8.98	TANGIER 172 15
177	KEVIN PAIGE (Chrysalis 21683)CBS	KEVIN PAIGE 174 4
178	VIBE (Reprise 25807-1)WEA 8.98	ZAPP 158 7
179	YEARS OF DECAY (Atlantic 82405)WEA 8.98	OVERKILL DEBUT
180	GHETTO MUSIC:THE BLUEPRINT OF HIP-HOP (Jive 1187-J)RCA 8.98	BOOGIE DOWN PRODUCTIONS 165 17
181	LARGER THAN LIFE (MCA 6276)MCA 8.98	JODY WATLEY 179 31
182	TWIN HYPE (Profile 1281)IND 8.98	TWIN HYPE 156 10
183	BIG DADDY (Mercury 838 220-1)POL	JOHN COUGAR MELLENCAMP 159 25
184	STAGE DOLLS (Chrysalis 217167)CAP	STAGE DOLLS 180 11
185	CYCLES (Capitol 90371)CAP 8.98	THE DOOBIE BROTHERS 168 23
186	PHANTOM OF THE OPERA (Polydor 831 273-1)POL	ORIGINAL LONDON CAST 185 15
187	DOOLITTLE (4AD/Elektra 60856)WEA	THE PIXIES 177 28
188	HEAR & NOW (Capitol CI 48748)CAP 8.98	BILLY SQUIER 188 19
189	PERFECT SYMMETRY (Metal Blade/Enigma 73408)CAP 8.98	FATES WARNING 173 7
190	STEVE STEVENS ATOMIC PLAYBOYS (Warner Bros. 25920)WEA 8.98	STEVE STEVENS ATOMIC PLAYBOYS 181 11
191	9 (Virgin 91062)WEA 9.98	PUBLIC IMAGE LTD. 184 24
192	EXTREME (A&M 5238)RCA	EXTREME 187 32
193	GHOSTBUSTERS II (MCA 6306)MCA 8.98	Original Motion Picture Soundtrack 175 20
194	DO THE RIGHT THING (Motown 6272) 8.98	SOUNDTRACK 178 17
195	2 HYPE (G) (Select SEL 21628)IND 8.98	KID 'N PLAY 195 51
196	ANDERSON, BRUFORD, WAKEMAN, HOWE (Arista AL85-90126)RCA 8.98	ANDERSON, BRUFORD, WAKEMAN, HOWE 182 20
197	THE OTHER SIDE OF THE MIRROR (Modern/Atlantic 91245)WEA 8.98	STEVIE NICKS 183 23
198	VESTA 4 U (A&M 003781)RCA 8.98	VESTA 186 11
199	TURN OF THE SCREW (Atlantic 81992) 8.98	DIRTY LOOKS 189 13
200	GOOD TO BE BACK (EMI 48902)CAP 8.98	NATALIE COLE 190 25

ALPHABETIZED TOP 200 ALBUMS (BY ARTIST)

10,000 Maniacs / 64	Cole, Natalie / 200	Hoodoo Gurus / 135	39	Suicidal Tendencies / 158
2 Live Crew / 23	Cooper, Alice / 29	Hooker, John Lee / 123	New Kids / 9	Surface / 128
Abdul, Paula / 8	Cover Girls / 173	Hugh, Grayson / 151	New Kids (Christmas) / 31	Sybil / 69
Aerosmith / 5	Cult / 75	Ice - T / 36	Nicks, Stevie / 197	Tangier / 176
Alarm / 106	Cure / 19	Indigo Girls / 77	N.W.A. / 65	Taylor Dayne / 185
Anderson, Lorie / 144	D.A.D. / 148	Isley Bros. / 102	Overkill / 179	Tears For Fears / 6
Anderson, Bruford, Wakeman, Howe / 196	Danger Danger / 122	Jackson, Janet / 1	Paige, Kevin / 177	Ten Years After / 146
8 52's / 10	Dangerous Toys / 100	Jefferson Airplane / 159	Peaston, David / 167	Tesla / 78
Babyface / 22	Def Leppard / 141	Dino / 72	Petty, Tom / 11	Testament / 131
Bad English / 30	Dirty Looks / 199	Joel, Billy / 14	Phantom Of Opra / 186	Texas / 128
Badlands / 172	D.O.C. / 42	John, Elton / 41	Pixies / 187	Thompson Twins / 139
Bang Tango / 93	Doobie Brothers / 185	Jones, Rickie Lee / 25	Poco / 50	Tone Loc / 166
Bardeux / 156	Dylan, Bob / 21	Kashif / 120	Public Image Ltd. / 191	Tora Tora / 89
Base, Rob / 109	Eazy-E / 108	Kid N Play / 195	Raging Slab / 114	Travis, Randy / 37
Beach Boys / 98	Egnuff / 79	King Diamond / 153	Raitt, Bonnie / 90	Turner, Tina / 28
Beastie Boys / 134	E.P.M.D. / 103	Kiss / 46	Red Hot Chilipeppers / 34	Turner, Tina / 28
Beck, Jeff / 35	Erasure / 82	Kix / 59	Rolling Stones (L.P.) / 4	Vaughn, Stevie Ray / 74
Bee Gee's / 154	Estelan, Gloria / 33	Kool Moe Dee / 133	Lang K.D. / 113	Vesta / 198
Belle Regina / 51	Etheridge, Melissa / 16	L.A. Guns / 91	L.L. Cool J / 107	Warrant / 32
Big Daddy Kane / 40	Eurythmics / 48	Labelle, Patti / 101	Living Colour / 57	Watley, Jody / 181
Big Audio Dynamite / 104	Exposé / 81	Lang K.D. / 113	Love And Rockets / 117	White Lion / 61
Biz Markie / 61	Extreme / 192	L.L. Cool J / 107	Marley, Ziggy / 66	White Lion / 61
Black, Clint / 118	Faster Pussycat / 97	Living Colour / 57	Marika / 83	Winger / 84
Blue Magic / 170	Fates Warning / 189	Love And Rockets / 117	Marx, Richard / 26	Yokum, Dwight / 76
Bonham / 38	Fine Young Cannibals / 15	M.C. Hammer / 71	Maze / 43	Young M.C. / 12
Bolton, Micheal / 68	Frampton, Peter / 155	Madonna / 53	McCartney, Paul / 174	Young, Neil / 27
Boogie Down Productions / 180	Frehley, Ace / 119	Maimsteen, Yngwie / 161	McEntire, Reba / 140	Zapp / 178
Bon Jovi / 80	Full Force / 168	Marley, Ziggy / 66	Mellencamp, John / 183	Soundtracks: 142
Bowie, David (Box) / 88	Ghostbusters 2 / 193	Marley, Ziggy / 66	Cougar / 183	8atman (Pnnc) / 56
Brown, Bobby / 47	Giant / 124	Marika / 83	Guns N' Roses / 170,94	8atman (Eifman) / 152
Bryant, Sharon / 171	Gibson, Debbie / 130	Marx, Richard / 26	Guy / 143	Beaches / 92
Bush, Kate / 49	Gorky Park / 95	Maze / 43	Harrison, George / 111	Do The Right Thing / 194
Byrnes, David / 55	Great White / 52	McCartney, Paul / 174	Harry, Deborah / 126	When Harry Met Sally / 99
The Call / 136	Griffith, Nanci / 105	McEntire, Reba / 140	Healey, Jeff / 63	
Camper Van / 157	Grusin, Dave / 149	Mellencamp, John / 183	Heavy D & The Boyz / 60	
Beethoven / 157	Gucci Crew II / 160	Metallica / 132	Henley, Don / 24	
Carlisle, Belinda / 58	Guns N' Roses / 170,94	Metheny, Pat / 129		
Chapman, Tracey / 3	Guy / 143	Mills, Stephanie / 96		
Cher / 18	Harrison, George / 111	Milli Vanilli / 2		
Cherry, Nina / 116	Harry, Deborah / 126	Morrison, Van / 125		
Clay, Andrew Dice / 165	Healey, Jeff / 63	Motley Crue / 7		
Cocker, Joe / 115	Heavy D & The Boyz / 60	Mr. Big / 147		
	Henley, Don / 24	Murphy, Eddie / 169		
		New Kids (1st L.P.) / 73		



ERIC ANDERSEN

"PEOPLE WHO OWN HAIR-DRESSING shops or shoe stores have more pride and love for their product than most people at record companies. A change is going to come and they will follow once they see there is money in it."

These are honest words from a man whose words are a powerful and valuable tool in a bottom line-oriented marketplace. Eric Andersen's last American recordings were for Arista in the '70s, but *Blue River* (Columbia, 1972) is generally considered his best work.

Until now, Andersen's '80s albums have been available only in Europe, where they were recorded. His latest release, *Ghosts Upon the Road* (Gold Castle), not only equals *Blue River*, it surpasses anything he's ever done. Though the change and growth may appear subtle at first, repeated listening to this album solidifies the impression that Andersen has created a masterful work. It may seem rash to

suggest that *Ghosts Upon the Road* is his magnum opus, but the album suggests Andersen's artistic maturation is still continuing; he may just be entering his prime.

The opening cuts, "Belgian Bar" and "Spanish Steps," lead off almost as if to tell us how and where he's been. The third cut, "It Starts With a Lie," seems more the typical kickoff, with its punchy acoustic rhythm riff coupled with melody and lyrics that weave a paean for lovers where the landscape is bleak but where hope endures. Then follows "Trouble in Paris," a jolting narrative that reads like a novel telegraphed in a dream. Andersen's first-rate storytelling skills combined with his bent for poetic imagery have now been developed to a stunning degree.

"Listen to the Rain" is typical Andersen, reaffirming his role as eternal romantic. It's a pretty song that might be dismissed merely as such had it not been set between two of the most profound pieces he's ever written.

"Ghosts Upon the Road" is up next and its impact, even after first listening, can be devastating. As with "Trouble in Paris," it is more narrated than sung. Andersen takes us on a visionary journey during which we see every turn in the road he describes, a road with which anyone who came of age in the '60s will be familiar. A mini-autobiography, "Ghosts" tells us something about Andersen, his attitudes and vision, but leaves us to wonder even more: "Then there was Diana, she took me under her hat / She's happily married now, so I won't go into that." Quoting the lyrics actually lessens their considerable impact; Andersen's newfound voice projects a sense of knowledge that increases their range and depth.

"It's about this peculiar crack of time between the beats and the hippies," says Andersen, "with the background of the war and fear of death—being drafted and killed. I get a lot of Vietnam vets who are very moved by the song. They look at it like a Vietnam song. It's the centerpiece of the record for me."

The rest of the album takes a different turn. "Too Many Times" is one of those gut-wrenching melodies Andersen has perfected, with lyrics conveying hope in the midst of human inadequacy and despair. The final cuts, "Carry Me Away" and "Irish Lace," echo *Blue River* in sound and scope, but again seem richer than the work from that era.

Eric Andersen has been away from the U.S. marketplace so long that it may take him two or three albums to get back in circulation. That would be a shame, for this album is a masterpiece and deserves to be heard on as wide a level as possible—and right now. As timeless as this record probably is, it's also very much of the moment and touches a nerve that tells us much about where we've been, are, and may be headed.

Ken & Jon Micallef

ROOTS PICKS

□ **DILLARD & CLARK:** *The Fantastic Expedition of Dillard & Clark/Through the Morning, Through the Night* (Original Master Recording A&M 791)

Doug Dillard and Gene Clark teamed up to produce these two chestnuts following Clark's initial departure from the Byrds. *Fantastic Expedition* has been a cult classic for years, with its Byrds-ish sound and southern roots. Now it and the follow-up are available on one CD as an Original Master Recording. Both overdue but worth the wait.

□ **MUDDY WATERS:** *Fathers And Sons* (MCA/Chess CH2-92522)

□ **BO DIDDLEY:** *The London Bo Diddley Sessions* (MCA/Chess CH-9262)

□ **MUDDY WATERS:** *The London Muddy Waters Sessions* (MCA/Chess CH-9298)

□ **CHUCK BERRY:** *The London Chuck Berry Sessions* (MCA/Chess CH-9295)

ROOTS MUSIC



November 11, 1989 The grey shading represents a bullet, indicating strong upward chart movement.

Total Weeks ▼
Last Week ▼

1	CROSSROADS (Elektra 60888)	TRACY CHAPMAN	4	3
2	FULL MOON FEVER (MCA 6253)	TOM PETTY	1	18
3	BRAVE AND CRAZY (Island 91285)	MELISSA ETHRIDGE	2	3
4	OH MERCY (Columbia 45281)	BOB DYLAN	3	3
5	SEE THE LIGHT (Arista)	JEFF HEALY BAND	5	16
6	LEGACY (RCA 9694-1-R)	POCO	8	7
7	INDIGO GIRLS (Epic 45044)	INDIGO GIRLS	6	25
8	IN STEP (Epic OE 45024)	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE	7	18
9	NICK OF TIME (Capitol 91268)	BONNIE RAITT	9	29
10	THE HEALER (Chameleon 74808)	JOHN LEE HOOKER	11	7
11	STORMS (MCA 6319)	NANCY GRIFFITH	10	7
12	JUST LOOKIN' FOR A HIT (Reprise 25989)	DWIGHT YOAKUM	12	3
13	GINGER ALE AFTERNOON (MCA/Varese)	WILLIE DIXON	14	7
14	YELLOW MOON (A&M 5240)	THE NEVILLE BROTHERS	13	29
15	THE BIG BREAK (Alligator AL 4776)	LITTLE CHARLIE & THE NIGHTCATS	15	7
16	RACK 'EM UP (Black Top BT 1049)	ANSON FUNDERBURGH & THE ROCKETS (Featuring Sam Myers)	16	3
17	IN A SENTIMENTAL MOOD (Warner Bros. 9-25889)	DOCTOR JOHN	17	23
18	THE LONDON HOWLIN' WOLF SESSIONS (Chess/MCA CH-9297)	HOWLIN' WOLF	21	3
19	LIVE EMULSIFIED (Rounder 9017)	BARRENCE WHITFIELD AND THE SAVAGES	20	3
20	MIDNIGHT DRIVE (Alligator AL 4775)	THE KINSEY REPORT	18	16
21	OUT OF NOWHERE (Black Top BT 1046)	SNOOKS EAGLIN	19	12
22	HEART & SOUL (Blind Pig BP 3389)	HUBERT SUMLIN	21	7
23	FATHERS AND SONS (Chess/MCA CH 92522)	VARIOUS ARTISTS	24	12
24	RESSURECTION OF PIGBOY CRANSHAW (Elektra)	PAUL BUTTERFIELD	25	3
25	VOLUME ONE (Wilbury/Warner Bros. 25796)	TRAVELING WILBURYS	23	40
26	THE CAPITOL YEARS (Capitol C1-92858)	JOHNNY OTIS	27	5
27	FANNING THE FLAMES (Alligator AL 4778)	TINSLEY ELLIS	35	3
28	READ MY LIPS (Antones 0009)	LOU ANN BARTON	26	14
29	MARIA MCKEE (Geffen GHS 24229)	MARIA MCKEE	28	14
30	BLUES ON BROADWAY (Fantasy 9662)	RUTH BROWN	32	3
31	GATORHYTHMS (Rounder 3101)	MARCIA BALL	30	23
32	THE LONDON MUDDY WATERS SESSIONS (MCA/Chess CH-9298)	MUDDY WATERS DEBUT		
33	DREAMS (Polydor 839 417)	THE ALLMAN BROTHERS BAND	29	16
34	CHECKOUT TIME (Black Top BT 1043)	JAMES THUNDERBIRD DAVIS	31	21
35	BAYOU CADILLAC (Rounder 6025)	BEAUSOLEIL	32	16
36	TROUBLE NO MORE (Chess/MCA CH-9291)	MUDDY WATERS	33	16
37	MELISSA ETHRIDGE (Island 90875)	MELISSA ETHRIDGE	34	40
38	COOKIN' WITH QUEEN IDA (GNP/Crescendo GPF 2197)	QUEEN IDA	36	12
39	KING OF THE BLUES GUITAR (Atlantic 8213)	ALBERT KING	37	7
40	BOOM BOOM (Rounder 2060)	JOHNY COPELAND	38	14

□ HOWLING WOLF: *The London Howling Wolf Sessions* (MCA/Chess CH-9297)

With the success of *Fathers and Sons* (1971), a *Super Sessions*-type album built around Muddy Waters (with Mike Bloomfield, Otis Spann, Duck Dunn, et al), Chess decided on similar albums with their other stars. *Fathers and Sons*, recorded in Chicago, had been instantly successful and originals still fetch premium prices in collectors shops. Half studio/half live, the album showed Waters still had everything needed to cook. Now, enhanced by digital remastering, the album basks in the glow of its classic standing.

Howlin' Wolf was flown to London where, in the company of Messrs. Clapton, Wyman, Watts and Winwood, it was hoped he'd make a blockbuster record. But Wolf openly criticized the project, suspicious of the contrived attempt to marry the best of two worlds. Not one of Wolf's best, it is still of more than passing historical interest.

Bo Diddley's set shines. The chestnut "Sneakers on a Rooster" is here, along with the tight, funky, '60s R&B grooves of "Don't Want No Lyin' Woman," "Make a Hit Record" and Allen Toussaint's "Going Down." This one sounds better now than it did then.

Muddy Waters' solo outing is typical Waters: solid, blood-curdling blues. With Rory Gallagher, Mitch Mitchell, Steve Winwood and others set amid some beautiful horn charts, this is prime listening.

Chuck Berry's set is the weakest of the five and one of his least memorable, even though it produced his biggest hit, the silly "My Ding-a-Ling," a toga party favorite.

All in all, MCA continues to reissue the Chess catalog in an exemplary manner, one from which all labels would do well to learn.

CASH BOX CHARTS

TOP 100 SINGLES

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

November 11, 1989



#1 Single: Roxette



#1 Debut: Janet Jackson #68



To Watch: Madonna #52

		Total Weeks Last Week ▼
1	LISTEN TO YOUR HEART (EMI 50223)	Roxette 2 12
2	SOWING THE SEEDS OF LOVE (PolyGram 874 4710)	Tears For Fears 1 11
3	WHEN I SEE YOU SMILE (Epic 34-69082)	Bad English 8 8
4	COVER GIRL (Columbia 38-69088)	New Kids On The Block 4 9
5	THE WAY THAT YOU LOVE ME (Virgin 7-99982)	Paula Abdul 12 8
6	LOVE IN A ELEVATOR (Geffen 7-22845)	Aerosmith 6 11
7	ROCK WIT'CHA (MCA 53652)	Bobby Brown 7 12
8	LOVE SHACK (Reprise 7-22817)	B-52's 10 12
9	ANGELIA (EMI B-50218)	Richard Marx 14 6
10	BLAME IT ON THE RAIN (Arista 1-9904)	Milli Vanilli 17 5
11	HEALING HANDS (MCA 53692)	Elton John 11 12
12	THE BEST (Capitol B-44442)	Tina Turner 13 11
13	WE DIDN'T START THE FIRE (Columbia CSK 73021)	Billy Joel 22 5
14	DIDN'T I BLOW (YOUR MIND) (Columbia 38-36960)	New Kids on The Block 16 8
15	POISON (Epic 34-68958)	Alice Cooper 19 10
16	GET ON YOUR FEET (Epic 34-69064)	Gloria Estefan 21 7
17	MISS YOU MUCH (A&M 1445)	Janet Jackson 3 11
18	CALL IT LOVE (RCA 9039-2-RDJ)	Poco 18 12
19	DR. FEELGOOD (Elektra 69271-4)	Motley Crue 5 11
20	BACK TO LIFE (Virgin 7-99171)	Soul II Soul 27 6
21	BUST A MOVE (Island/Delicious Vinyl 105)	Young M.C. 9 7
22	WITH EVERY BEAT OF MY HEART (Arista AS1-9895)	Taylor Dayne 35 4
23	DON'T CLOSE YOUR EYES (Atlantic 7-88902)	Kix 28 6
24	SUGAR DADDY (Warner Bros. 22819)	Thompson Twins 25 8
25	DON'T KNOW MUCH (Elektra 7-69261)	Linda Ronstadt with Arron Neville 30 7
26	LEAVE A LIGHT ON (MCA 53709)	Belinda Carlisle 31 7
27	SUNSHINE (Island/4th & Broadway 7489)	Dino 29 9
28	MIXED EMOTIONS (Columbia 38-69008)	The Rolling Stones 20 11
29	LIVING IN SIN (Mercury Polygram 876 070-7)	Bon Jovi 32 6
30	DON'T SHUT ME OUT (Chrysalis 23389)	Kevin Paige 33 12
31	LOVE SONG (Elektra 7-69280)	The Cure 15 15
32	ANOTHER DAY IN PARADISE (Atlantic 7-88774)	Phil Collins 50 2
33	WHEN I LOOKED AT HIM (Arista AS1-9868)	Expose 23 13
34	THE LAST WORTHLESS EVENING (Geffen 7-22771)	Don Henley 40 6
35	IT'S NO CRIME (Solar 4-68966)	Babyface 24 13
36	JUST LIKE JESSE JAMES (Geffen 7-22844)	Cher 49 4
37	DON'T ASK ME WHY (Arista AS 1-9880)	Eurythmics 37 7
38	LICENCE TO CHILL (Jive 1279-4-JS)	Billy Ocean 44 6
39	THE ANGEL SONG (Capitol 44449)	Great White 42 8
40	GLAMOUR BOYS (Epic 34-68548)	Living Colour 26 12
41	JUST BETWEEN YOU AND ME (Atlantic 88781)	Lou Gramm 53 3
42	IF I COULD TURN BACK TIME (Geffen 7-22886)	Cher 34 18
43	CHERISH (Sire 4-7-22883)	Madonna 36 13
44	THE WAY TO YOUR HEART (EMI 50217)	Soul Sister 45 8
45	DON'T MAKE ME OVER (Next Plateau 325)	Sybil 58 5
46	HEAVEN (Columbia 38-68985)	Warrant 39 16
47	I LIVE BY THE GROOVE (Chrysalis B-23427)	Paul Carrack 57 4
48	ME SO HORNY (Skywalker 130)	The 2 Live Crew 55 6
49	EVERYTHING (MCA 53714)	Jody Watley 59 4
50	LOVE SONG (Geffen 7-22856)	Tesla 62 4
51	IT'S NOT ENOUGH (RCA 9032-7-R)	Starship 41 15
52	OH FATHER (Sire/Warner Bros. 4/7-22723)	Madonna 82 2

		Total Weeks Last Week ▼
53	HOW I AM SUPPOSED TO LIVE WITHOUT YOU (Columbia 38-73017)	Michael Bolton 73 3
54	GIRL I'M GONNA MISS YOU (Arista AS1-9870)	Milli Vanilli 43 15
55	THE ARMS OF ORION (Warner Bros. 7-22757)	Prince (with Sheena Easton) 61 3
56	I FEEL THE EARTH MOVE (Columbia 38-68996)	Martika 38 11
57	ROCK AND A HARD PLACE (Columbia 38-73057)	Rolling Stones 85 2
58	FREE FALLIN' (MCA AC-53728)	Tom Petty 79 2
59	TALK TO MYSELF (Geffen 7-22936)	Christopher Williams 56 10
60	FOOL FOR YOUR LOVING (Geffen 4-22715)	Whitesnake 75 2
61	18 AND LIFE (Atlantic 7-88883)	Skid Row 47 18
62	BABY COME TO ME (Columbia 38-68969)	Regina Belle 64 5
63	PUMP UP THE JAM (SBK 07311)	Technotronic (featuring Felly) 78 3
64	(YOU'RE MY ONE AND ONLY) TRUE LOVE (Vendetta 1433)	Seduction 48 14
65	I'M A BELIEVER (A & M 1454)	Giant 65 4
66	SOLD ME DOWN THE RIVER (I.R.S. 73002)	The Alarm 70 3
67	GIRL I AM SEARCHING FOR YOU (LMR 74005)	Stevie B 67 4
68	RHYTHM NATION (A&M 1455)	Janet Jackson DEBUT
69	WHEN THE NIGHT COMES (Capitol 44437)	Joe Cocker 89 2
70	MY HEART SKIPS A BEAT (Capitol 44436)	The Cover Girls 51 9
71	WHAT I LIKE ABOUT YOU (Wing/Polygram 889 678-7)	Michael Morales 52 13
72	I'M NOT THE MAN I USED TO BE (I.R.S./MCA 53686)	Fine Young Cannibals 76 3
73	LET GO (Wing/Polygram 871 722-7)	Sharon Bryant 54 13
74	DON'T LOOK BACK (I.R.S. 53695)	Fine Young Cannibals 46 14
75	PARTYMAN (Paisley Park/Warner Bros. 7-22814)	Prince 60 12
76	KISSES ON THE WIND (Virgin 7-99183)	Neneh Cherry 63 17
77	RADAR LOVE (Atlantic 7-88836)	White Lion 66 7
78	DON'T WANNA LOSE YOU (Epic 34-68959)	Gloria Estefan 68 19
79	PRETENDING (Reprise/Warner Bros. 4/7-22732)	Eric Clapton DEBUT
80	RUNNIN' DOWN A DREAM (MCA 53682)	Tom Petty 69 14
81	ONE (Warner Bros. 25887)	Bee Gees 71 16
82	KEEP ON MOVN' (Virgin 7-99205)	Soul II Soul 72 19
83	COLDHEARTED (Virgin 7-99196)	Paula Abdul 74 21
84	HANGIN' TOUGH (Columbia 38-68960)	New Kids On The Block 77 17
85	THAT'S THE WAY (SBK-07303)	Katrina and the Waves 80 16
86	BIG TALK (Columbia 38-69016)	Warrant DEBUT
87	I LOVE THE BASS (Enigma 75047)	Bardeux 81 8
88	CROSSROADS (Elektra 7-69273)	Tracy Chapman 92 2
89	CONGRATULATIONS (A&M 1407)	Vesta 83 9
90	YOU ARE MY EVERYTHING (Columbia 38-73035)	Surface DEBUT
91	FRIENDS (MCA 53660)	Jody Watley with Eric B. and Rakim 84 21
92	ANGEL EYES (Arista 1-9808)	Jeff Healy Band 86 24
93	BACK TO THE BULLET (Polydor 889 976-4)	Saraya DEBUT
94	SHOWER ME WITH YOUR LOVE (Columbia 38-68746)	Surface 87 19
95	RIGHT HERE WAITING (EMI 50219)	Richard Marx 88 19
96	TALK IT OVER (RCA 8802)	Grayson Hugh 90 20
97	THE END OF THE INNOCENCE (Geffen 7-22925)	Don Henley 91 21
98	IF YOU ASKED ME TO (FROM LICENSE TO KILL) (MCA 53358)	Patti Labelle 93 5
99	HOLD ON (Capitol Z-15505)	Donny Osmond 94 7
100	SOUL PROVIDER (Columbia 38-68909)	Michael Bolton 95 20
100	WE COULD BE TOGETHER (Atlantic 7- 88896)	Debbie Gibson 100 7

PURE POP FOR NOW PEOPLE

■ Singles



□ **TINA TURNER:** "Steamy Windows" (Capitol B-44473)

Tina Turner is amazing. She talented, she's famous, and even if she ain't no spring chicken, she still looking awfully *bodacious*. Tina's husky, sensual voice growls about those backseat adventures that cause heavy breathing, cramped legs, and of course, steamy windows. All of this passion is wrapped around a tune that sounds suspiciously like Creedence Clearwater Revival swamp rock, but still falls a little short in the originality category. Tina sounds as good as she did twenty years ago, and the sleeve photo for this single is enough to make any guy's jaw hit the floor at an alarming speed. Tina is still going strong, and even though the song isn't any pop masterpiece, her voice, her beauty and her vibrant persona will uphold her reputation as one of the greatest female artists in the pop world. (Stephanie Brainerd)



□ **JIVE BUNNY AND THE MASTERMIXERS:** "Swing the Mood" (Atco 0-96512)

□ **YOUNG AND RESTLESS:** "Poison Ivy" (Pandisc Records PD-036)

"Swing the Mood" is a medley of Glenn Miller swing hits set against a dance beat while the "Poison Ivy" 12-inch contains four dance versions of the Coasters' fifties hit. Strictly for those who considered Stars on 45 to be cutting-edge music. (Ernest Hardy)

■ Albums

□ **JOE STRUMMER:** *Earthquake Weather* (Epic EK 45372)

In a post-Clash interview a few years back (right after the *Walker* soundtrack came out), Joe Strummer said that if he



ever made another album, he would call it *Goodbye All You Young People*. The punk-prophet mantle that he shouldered as co-leader of the Clash was one that he wore willingly, but heavily. The surprise of *Earthquake Weather* is how thoroughly Strummer has attempted (and mostly succeeded) in breaking the chains to his former band and to the overwhelming mythology that grew up around the Only Band That Matters. "What a fate to be imprisoned," he sings on the new album's "Slant Six," "at the height of your dreams."

Last we heard from Strummer (four songs on the *Permanent Record* soundtrack with his band, the Latino Rockabilly War), the man was playing hard-driving neo-rockabilly that rattled, clanged and crashed as stripped-to-the-bone as Elvis, Scotty and Bill with Scottish accents. The songs were sharp and furious, but with a pure pop heart of gold. *Earthquake Weather* proves that this was no whim; it's loose and spare, rocking at the altar of Gene Vincent and Eddie Cochran.

It's also no accident that the album's inner sleeve is littered with xeroxes of old '50s American cruisers (Chevy and Cadillacs)—Strummer is a man in love with America, or at least his ideal of America. In this world, the highway stretches taught like a bowstring through miles of cornfields, only to end up twisted into cloverleaves like broken bull's-eyes. It's a land of space and possibility, where the mean streets wait like rat traps at the end of the rainbow. *Earthquake Weather* is hot and muggy, cramped with the mundane details of the open road and the crowded city—a place that Strummer has claimed as his muse, and his home.

This is an idealized, Raymond Chandler-esque world, without newspaper headlines and political platforms, unburdened by the weight of trying to save the world with a guitar. London's not burning here, and nobody gets murdered. Though this world may sound dark and uninviting, it has given Strummer both a comfortably greasy place to live and also the relatively anonymous space to just be Joe. Strummer has discovered the freedom to pen a paen to "Dizzy's Goatee" (that's Dizzy Gillespie), or wonder "how to mend a heart" ("Passport to Detroit"). He has dared something that he never did with the Clash—write love songs. Both sides of the album close with hesitant attempts to do just that ("Boogie With Your Children" and "Sleepwalk"). "Earthquake weather," as we Angelenos like to call it, may mean diaster, it may not, but Joe seems to like it just fine. (Keith Gorman)



□ **LINDA RONSTADT (FEATURING AARON NEVILLE):** *Cry Like a Rainstorm—Howl Like the Wind* (Elektra 60872-1)

What's more appealing to you: Cher turning back time to her '20s or Linda Ronstadt posing as one of the *Golden Girls*? If it's the latter than this is your platter. Prediction: this album will not leave the turntables of America's growing retirement community. It's that smooth and unaggressive. This should come as no surprise to those familiar with Ronstadt's career. She has always been firmly middle-of-the-road and if anything, her collaboration with the late Nelson Riddle and her excursion into Mexican folk further removed her from the cutting edge of pop music. On *Cry Like a Rainstorm—Howl Like the Wind*, however, the move to a mature pop style is complete. It is a sweet, silky slice of music that, at times, comes dangerously close to muzak—especially when the string arrangements and neutered gospel harmonies come to the forefront.

Still, there is something exquisite about this record. Ronstadt's vocals are pure and direct, the song choices intelligent and the presence of Aaron Neville on four of the tracks is inspired. If you can keep from dismissing it when you hear the swirling orchestration that opens the album, *Cry Like a Rainstorm...* will grow on you. "All My Life" and "So Right, So Wrong" are adult radio-ready. The playful soul-inspired treatment of Paul Carrack's "I Need You" is the closest to cutting loose you'll find here and on "Trouble Again" the band actually drives a little. This album is *not* however, a rock record and never tries to be. It is a finely crafted pop album that manages to compensate for its lack of spirit by finessing the tracks with finely honed technique. No surprises, but a pleasant spin. (David Byrnes)

□ **OLIVIA NEWTON JOHN:** *Warm and Tender* (Geffen M5G 24257)

Motherhood has really had quite an effect on everyone's favorite *Xanadu* roller babe. No longer does she yodel about hopeless devotion or high school graduations. This is Olivia: the Mother, crooning every childhood ditty that you can recall and even a few that you can't. Her soulful renditions of "Twinkle Twinkle Little Star" and "When You Wish Upon a Star" bring back those faded childhood memories of nursery school and Walt Disney re-runs while her emotion-laden interpretation of "You Will Never Walk Alone" is enough to bring a tear to even the driest eye. (Oh, okay, I'm just being a *little* sarcastic.) The entire album is dreamy, ethereal sleepy-time music, so effective,

in fact, that I had a hard time staying awake for side two. Other childhood favorites include "Rock a Bye Baby," "Over the Rainbow" and that one I could never remember all the words to, "All the Pretty Little Horses." I don't see a lot of commercial possibilities here, but it seems as if Olivia is after a more loving-expression kind of thing rather than her former hungry-for-pop success. Hey, if Linda Ronstadt can do it, so can Sandra Dee. (SB)



□ **Laurie Anderson:** *Strange Angels* (Warner Bros. 25900-4)

For much of her career, Laurie Anderson has hijacked a quote from William S. Burroughs—"Language is a virus from outer space"—as her *raison d'être*. On *Strange Angels*, Anderson has decided that this infected alien kinda likes good old planet Earth (and its pop music) enough to adopt its voices. Of course, Anderson's relationship with this planet has always been somewhat off the center; her view of life is closer to, say, a Navaho shaman's than to Natalie Merchant's. Anderson talks to her environment (and to history, mythology and convention) as if she were talking to her next-door neighbor, which of course, she is.

To make this conversation less one-sided, Anderson has adopted a new voice. On *Strange Angels*, Anderson sings more than she speak. Throughout the album, Anderson sounds less the wandering bard and more the (gasp!) pop star. She sounds less like a warped second-grade teacher reciting a nap-time story, and more like, say, Kate Bush. The music de-emphasizes the impressionistic maelstrom of *United States Live*, with its electronic masks that transformed Anderson into a bemused alien or a 200-year-old man. Instead, the music swirls and glides on sweeping, atmospheric waves of synthesizers, backed by choruses and choirs.

None of this means that Anderson has given up speaking through masks. She's just adopted more familiar ones than the New York art school face she used for *O Superman* and *United States Live*. *Strange Angels* speaks in tongues more familiar, closer to home. And we all want...to go...home. (KG)

□ **POI DOG PONDERING:** *Poi Dog Pondering* (Columbia CK 45335)

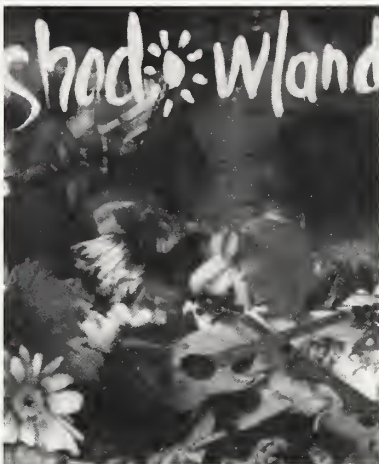
The musical stew cooked up by Austin's Poi Dog Pondering on their major-label debut (a compilation of two recent Texas Records EPs) is a brilliant example of communal cross-cultural pollination. Tin whistles, accordians, trumpets and violins all have their place alongside more traditional rock instruments in a tantalizing blend that em-

phasizes and preserves the individuality of the various sounds. It is a true melting pot. The result is an unbelievably fresh blend of advanced folk that resembles R.E.M. and 10,000 Maniacs in spirit, while managing to carve out a unique musical territory. Listening to *Poi Dog Pondering* is like walking on the clouds and breathing pure oxygen. It's a heavenly, caressing sound that alternately lulls and rocks you.

"Living With the Dreaming Body" opens the festivities, serving as a clarion call for the ensuing adventure. After a brief, building intro of plaintive whistling on top of strumming guitars and lilting accordion, the drums count off and we're on our way. The happy melody is complemented by a sliding bass part that gives the tune bounce. Before you know it, the whole potpourri hits the ground running. Before the song is over, the banjo, violin and even a little rockabilly guitar riffing have contributed to the substantial mix. "Pulling Touch" is a beautifully meditative ode to carnal pleasures ("You resting and reposing / My veins are pulsing / And nothing can cure me / But your pulling touch") that segues effortlessly into the bongo-driven spacey-soul of the reflective "Sound of Water." Other highlights include the samba/folk hybrid "Facts of Life" ("Don't ask why, it's a fact you die") and the spiritually searching "Circle Around the Sun" ("Who am I to guide my life?"), but there is not a cut on the album that doesn't engage in some way.

Poi Dog Pondering is about celebrating and exploring life's pains and pleasures with hope, faith and flat-out fun. It all comes through on this astounding collection. Here's hoping that the band doesn't lose its innocent, down-home feel and zest for musicmaking. So, go on, Buy It! Now! (DB)

sex-kittens. Yes, this is hip. It's happenin'. It's now. (EH)



□ **SHADOWLAND: *Shadowland*** (Geffen M5G 24273)

This five-song EP is only a teaser of what's to come from the Los Angeles alternative sensation Shadowland. Their full-length LP, entitled *The Beauty of Escaping*, was produced by Pat Moran (as was *Shadowland*) and is due to be released in early 1990. The EP offers a set of expressive, acoustic tunes (three of which were recorded live in the studio), and also includes an excellent cover of Bob Dylan's "It's All Over Now Baby Blue." Darren Rademaker's rough, unpolished vocals are addicting; the more you hear, the more you'll crave. Rademaker's individual style seems to be the focal point of *Shadowland*, but actually the music is to his vocals what a backdrop is to a fine piece of art: unobtrusive yet totally necessary to create the full impact. *Shadowland* uses an assortment of instruments to construct their "backdrop," including mandolin, accordion, harmonica, fiddle and lots of guitars. The only bad thing about *Shadowland* is its length, which is entirely too short for the ever-increasing number of Shadowland junkies who are lusting for more, more, more... CAUTION: This Surgeon General has determined that excessive exposure to *Shadowland* can be habit-forming. (SB)

□ **ED KUEPPER: *Everybody's Got To*** (Capitol 7 92583 2)

The cover of Ed Kuepper's major label debut *Everybody's Got To* is a moody blue photo of a second floor bedroom bathed in a sharp green light: slightly alien, yet full of atmosphere. It is consistent with the sonic landscape the ex-Saints and Laughing Clowns guitarist creates throughout the disc. Think of the Psychedelic Furs' first two albums and you won't be far off. Wall-of-sound layers of guitars (acoustic and electric) augmented by keyboards and topped off by periodic, driving horn riffs provide the ideal setting for the vocal interplay of Kuepper and Rebecca Hancock. It is dense, but not overbearing, textured without being cluttered. It's all anchored and driven by the solid skin-beating of Mark Dawson. Once drawn in by the music, you'll find Kuepper exploring themes of disillusionment ("Nothing Changes in My House"), forgiveness ("Too Many Clues") and love ("Everybody's Got To") with an intelligent acceptance, a realistic perception and occasionally a sense of humor ("I sure love affection / But then not when I'm drivin'"). Fans of alternative pop will definitely want to check this out; more adventurous radio programmers should do the same. (DB)

□ **BYRON DAVIES AND THE FRESH KREW: *Shot Gun*** (Street-Art Records HTLP 3315)

Mixing politics with calls to the dance floor is no longer the mark of a schizophrenic, and Davis and his Krew swing freely between the enlightenment of the former (anti-drug/stop the violence/cultural pride) and the abandon of the latter. The cover is kinda cheesy but these guys are solid pros. With nods to Marvin Gaye, Junior Walker and the All Stars and, of course, James Brown. (EH)



□ **LINDA CLIFFORD: *Greatest Hits*** (Curton Records CUR 2007)

In a last desperate bid to celebrate the seventies before the nineties begin, the third rung of disco divas is raided and Miss Clifford gets her re-heated fifteen minutes of fame. Most noted for her disco version of "If My Friends Could See Me Now" (included here), Clifford achieved, at best, only minor success even in the isolated world of dance clubs. This collection would appeal mainly to those whose memories of poppers and gold chains refuse to be abated. (EH)

□ **NICK LOWE: *Basher: The Best of Nick Lowe*** (Columbia FCT 45313)

Imagine if John Lennon had hooked up with Nick Lowe instead of Paul McCartney. It's not as farfetched a pairing as you may think. Lowe's pop instincts are as sharp as McCartney's, he has the same tendency to go silly, he is as accomplished on the bass and, given the context, he may well have been as ambitious a producer. Better yet, Lowe has a keen sense of humor that would have made him an interesting foil for Mr. Lennon.

Perhaps Lowe has been a victim of poor timing. On the cover of his first release, re-titled from the English *Jesus of Cool* to *Pure Pop For Now People* for American audiences, Lowe was decked out in comical poses ranging from wiggled-out hippie to glitzy Vegas camp. The tunes were pop ditties with wit—all this in 1978, when punk sensibility and socially significant statements attracted the lion's share of attention. Then, in 1980, Lowe pre-dated the roots/rockabilly movement by a few years with *Rockpile*, the short-lived band shared by Lowe and longtime collaborator Dave Edmunds. There simply must be some reason for Lowe's lack of mainstream success.

As *Basher* demonstrates, that reason is not the songs. The album opens with the original single versions of "So It Goes" and "Heart of the City," two straightforward power-pop gems that sound as fresh today as they did when they were released. Listen to the driving bass break in "Heart..." and you'll get an idea of Lowe's knack for the pop hook. Listen to the hilarious chorus of "Marie Provost" ("She was a winner / That became a doggie's dinner"), which segues

nically into "American Squirm," another guaranteed smiler. Only on side two does the quality let up when Lowe's mid-'80s misadventures ("Half a Boy & Half a Man") are included.

The combination of no less than 25 (plus two more on cassette and CD) underrated pop classics included here make *Basher* a must for the uninitiated. For the already exposed there is the convenience of hits back-to-back. It's just tuneful, smart pop with an edge that stands the test of time. Sound familiar? (DB)

□ **LUTHER VANDROSS: *The Best of Luther Vandross...The Best of Love*** (Epic E2 45320)

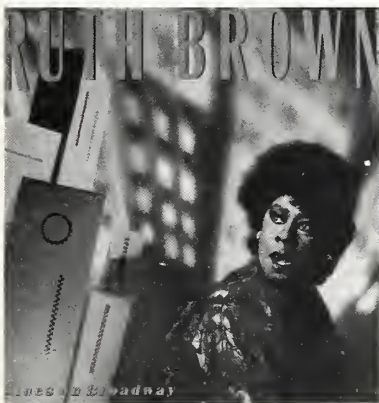
While critics argue over whether Vandross is a *soul* singer or master balladeer, this collection shows him to have been one of the most consistent artists of the decade—in any category. Resisting trends or fads, he's released one solid album after another and, in the process, produced a string of undeniably classic singles. He's one of the few performers to actually expand upon or add to the covers he's done ("A House Is Not a Home," "Love Won't Let Me Wait," "Since I Lost My Baby," among others) and not merely exploit them for a quick hit. Though mostly filled with silky love ballads, this two-LP release also includes his first hit as a solo artist, the breathlessly delivered "Never Too Much," as well as earlier R&B hits "Searching" and "The Glow of Love"—both recorded with the group Change—and two new songs, "Treat You Right" and "Here and Now." This is an excellent introduction to—or reminder of—a tremendous talent. (EH)



□ **THE TEXTONES: *Through the Canyon*** (Rhino R2 70898)

Apparently there are enough Textones fans out there to justify the release of *Through the Canyon*, because this is neither a greatest hits collection for the casually interested, nor is it an album of new material. It is a compilation that documents the band's 1980-86 period and consists mostly of unreleased material. During that time, the Textones were a fixture on the L.A. club scene and the material here reflects that environment. You can almost use this record to trace the various trends in L.A.—punk, girl group, country and roots rock.

Nonetheless, this is a worthwhile collection for Textones fans and completists. The tracks with Kathy Valentine, who left in 1981 to join a little combo called the Go-Go's, exhibit punky energy and girl-group harmonies. Compare the high-powered version of "Can't Stop the World," sung by Valentine as a Textone, to the Go-Go's neutered version. Phil Seymour, ex-Dwight Twilley drummer, also contributes his patented vocals to two of the album's best tracks, "Through the Canyon" and "Number One Is to Survive."



□ **RUTH BROWN: *Blues On Broadway*** (Fantasy F-9662)

The greatly underrated singer completes her career comeback, capping appearances in John Waters' film *Hairspray* and an Emmy-winning stint on Broadway, with this collection of jazz and blues standards. Her voice is in fine form, full of authority and confidence as she covers such heavyweight classics as "Am I Blue," "Nobody Knows You When You're Down and Out," "Tain't Nobody's Biz-ness If I Do," and the Billie Holiday gem "Good Morning Heartache." Bringing a lifetime of experience into play, the lyrics flow from her with just the right blend of world-weariness and drama. The track "If I Can't Sell It, I'll Keep Sittin' On It" should quiet all critics who claim today's music is overflowing with sexual content. Rest assured, you haven't heard anything this humorously risqué from any of the current pop

Ronnie McDowell: Hot on the Tails of Stardom

BY KAY KNIGHT

CURB RECORDING ARTIST RONNIE MCDOWELL first came to national attention with his tribute to Elvis Presley, "The King is Gone," recorded immediately after Presley's death in 1977. Today Ronnie McDowell, similar to Presley with his soft voice and mannerisms, and his dark good looks, continues to gain national attention in his own realm of the country music industry.

While McDowell's records haven't really been gaining him deserved recognition the past couple of years, he continues to gain momentum as a much sought-after entertainer and is finally getting some attention from radio with his just-released single "She's a Little Past Forty."

McDowell has sung before of the "older woman." He had a number one hit with "Older Women," something McDowell says is just a coincidence. "We didn't plan it that way actually. When 'Older Women' was released we didn't know if it would work, or how people would take it, but this time, the older woman approach was on purpose.

"Country radio's demographics are from age 25 to 54, and I wanted to hit them right in the heart of it," McDowell explains. "It's those 40-year-old ladies who buy country music, who support and listen to country radio. This song, to me, is a way of giving ladies who are around 40 years old an ego boost. It's a song for those women who know that life really begins at 40.

"We played the single the other day on WSIX radio here in Nashville and after playing it, the phones lit up. My producer Buddy Killen and myself were there at the station, and for a hour after they played it, ladies just kept calling the station, it was phenomenal, so I really can't wait until

it starts to get on radio playlists out there and we see what happens with it."

The initial response is definitely positive, as is the initial response to another venture McDowell currently has in the works—the first animated country music video. This highly unique video features McDowell's band, the Hillbilly Cats, in color animation as cartoon-type characters, while McDowell appears as himself in black and white, in a rendition of his single "American Music."

"I'm really proud of this video. It took almost six months to do it, to put it all together," McDowell, a visual artist in his own right, created the "cat-toon" characters, which were then turned into costumes by seamstress Dorothy Pike. Wanting the project to be believable, McDowell went knocking on doors at Walt Disney to learn about the process of animation.

"I knew if I was going to do another video, I didn't want to do one of your normal videos. I mean, *everybody* does a video now, so it had to be different," McDowell explained. "Hank Williams, Jr. is probably the one who inspired me the most because it was his 'There's a Tear in My Beer' video with his daddy that really got me thinking about it. I said, 'Now, that's different!' I just need a great idea and I can go with it."

McDowell, who is busier touring this year than ever before, takes time out from his hectic schedule to help others along the way, and he has taken this video to the hearts of some very special children. McDowell recently visited with some little folks at Children's Hospital/Vanderbilt in Nashville, where he sang and showed the kids the new animated "cat-toon" video. McDowell not only visits hospitals, as on



Ronnie McDowell and one of his cat-toon buddies

this occasion, but nursing homes for the elderly as well. He has also been involved for the past nine years with the Easter Seals campaigns.

"Even though sometimes my records don't work," says McDowell, softly, "I do make good money in this business, and I really feel like I should give something back, whether it be to little kids or older folks. I think everybody should."

While McDowell's last three or four records may *not* have worked for him, one thing that helped establish him in this business and has also sometimes caused hardships for him continues to work for him—his connection to Elvis Presley.

That involvement began when McDowell recorded and released "The King is Gone" three days after Elvis Presley died in 1977. He was further identified with Presley when he provided the singing voice for the 1979 made-for-TV movie *Elvis*, which starred Kurt Russell. He also sang in the miniseries *Elvis and Me* in 1988. McDowell's connection to the late singer will be further reinforced once the television series *Elvis Aaron Presley* airs on ABC. He has just returned from Hollywood where he has finished recording all the music for eight episodes of the upcoming series about the early years of Elvis' career, which is being filmed in Memphis and is slated to start airing in January.

"When 'The King is Gone' first came out and I started to get national attention, it was like I was living a dream. I had always been a really shy person, but at the same time I've always wanted somehow to be involved in the music business and to be a singer. It's still hard sometimes to realize that I've been able to accomplish that, that it's not just a dream.

"Radio has tended to ignore me in the past because of my involvement in the Elvis things, but I don't really care anymore," McDowell states, rather matter-of-factly. "I do these Elvis shows because I'm still an Elvis fan and I love doing that, I have fun with it."

McDowell is also the only singer Priscilla Presley and those involved with the Presley estate chooses to work with, which McDowell considers an honor. "I get ribbed about it sometimes, especially around Nashville, but I just really *don't* care what people think anymore about my working on the Elvis projects in addition to performing country music.

"You take guys like Ricky Van Shelton and Randy Travis and you hear Hank Sr. and Merle Haggard in their music. Everybody has their influences and Elvis is mine. And I'm proud of that. I love it."

This new series is not McDowell's only connection again to Elvis. RCA Records is getting ready to release an album that will couple Elvis and McDowell together. "What they [RCA] are going to do is take some of the songs Elvis did in the Sun days and some songs I'm doing for the series, which are songs that Elvis, Scotty and Bill did on the road, but never recorded, and put an album together. This is the first time in history this has ever been done and I'm real excited about it. What an honor it is for me," McDowell says, almost reverently.

People in the country music industry may scoff at Ronnie McDowell for continuing to go back to his ties with Elvis, but this album, which will probably be a million seller, could make Ronnie McDowell a household name not only in this country, but around the world.

"They are planning to release this album in Japan and all over the world. The television series is also going to go out all over the world. Just to have my name on this album and to be associated with this series means more to me than people can ever imagine, both personally and professionally," McDowell says proudly. "Getting to be on this album with Elvis, this will probably be the peak of my career. It will top anything I'll ever do. I mean, for any artist to be able to do something like this, any artist would give their eye-teeth to make history by being on an album with Elvis Presley."

Things are definitely on a positive path for McDowell right now. A brand new single is hitting the airways, a brand new animated video is showing on stations across the nation, a brand new television series about "The King" that features McDowell in every episode is set to air, and a history-making album is in the works that will again bring national attention to Ronnie McDowell.

What more can be said of this warm, talented man who through his love of his musical idol came into the music industry to live a dream? His dream is coming true and his time has finally come. People will finally see not just one side of this multi-talented man, but the *many* sides of Ronnie McDowell's career. ○



Ronnie McDowell entertaining one of the youngsters at Children's Hospital/Vanderbilt in Nashville, along with Sue Austin, Curb Records; and Tandy Rice, Pres. and CEO of Top Billing, McDowell's booking agency. (Photo: Betty Hofer)

CASH BOX CHARTS

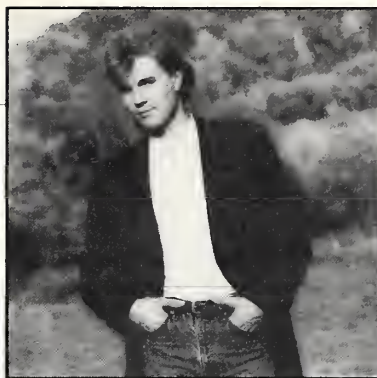
COUNTRY SINGLES

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

November 11, 1989



#1 Single: Kathy Mattea



#1 Debut: Lionel Cartwright #52



To Watch: Tanya Tucker #63

		Total Weeks ▼	Last Week ▼
1	BURNIN' OLD MEMORIES (Mercury 874-672-05)	Kathy Mattea	2 12
2	LET IT BE YOU (Epic 34-68995)	Ricky Skaggs	4 12
3	AN AMERICAN FAMILY (MCA 53710)	Oak Ridge Boys	5 13
4	ACE IN THE HOLE (MCA 536933)	George Strait	1 12
5	YELLOW ROSES (Columbia 3869040)	Dolly Parton	6 10
6	BAYOU BOYS (Universal UVL-66016)	Eddy Raven	7 11
7	TILL LOVE COMES AGAIN (MCA-53694)	Reba McEntire	8 9
8	A BETTER LOVE NEXT TIME (Epic 3468979)	Merle Haggard	3 13
9	THE RACE IS ON (Capitol/Curb B-44431)	Sawyer Brown	10 11
10	THE VOWS GO UNBROKEN (ALWAYS TRUE TO YOU) (Reprise 7-22828-A)	Kenny Rogers	11 9
11	IF TOMORROW NEVER COMES (Capitol B-44430)	Garth Brooks	12 9
12	THE LONELY SIDE OF LOVE (MCA-53702)	Patty Loveless	14 8
13	TWO DOZEN ROSES (Columbia 38-69061)	Shenandoah	15 7
14	HIGH COTTON (RCA 8948-7-RAA)	Alabama	9 12
15	I'VE BEEN LOVED BY THE BEST (RCA 9017-7-RAA)	Don Williams	16 8
16	LIVING PROOF (Columbia 38-68994)	Ricky Van Shelton	13 16
17	COUNTRY CLUB (Warner Bros. 7-22882-A)	Travis Tritt	18 9
18	IT'S JUST A MATTER OF TIME (Warner Bros. 7-22841-A)	Randy Travis	20 6
19	A WOMAN IN LOVE (RCA-9027-7-R)	Ronnie Milsap	21 6
20	OUT OF YOUR SHOES (RCA 9016-7-RAA)	Lorrie Morgan	23 8
21	KILLIN' TIME (RCA 8945-7-RAA)	Clint Black	17 16
22	NEVER ALONE (MCA 53117)	Vince Gill	24 7
23	ALL THE FUN (RCA 9015-7-RAA)	Paul Overstreet	25 6
24	THERE GOES MY HEART AGAIN (Warner Bros. 7-22796-A)	Holdy Dunn	26 5
25	SAY WHAT'S IN YOUR HEART (RCA 9034-7-RAA)	Restless Heart	19 14
26	THAT JUST ABOUT DOES IT (Columbia 38-69084)	Vern Gosdin	30 5
27	FINDERS ARE KEEPERS (Warner Bros./Curb 7-22945-A)	Hank Williams Jr.	22 16
28	YOU MUST NOT BE DRINKING ENOUGH (RCA 8973-7-5AA)	Earl Thomas Conley	31 5
29	SOMETIMES LOVE'S NOT A PRETTY THING (Columbia 38-69062)	Zaca Creek	29 7
30	IT'S YOU AGAIN (MCA 53732)	Skip Ewing	33 5
31	IF I EVER FALL IN LOVE AGAIN (MCA B-44432)	Anne Murray & Kenny Rogers	34 4
32	WHO'S LONELY NOW (Warner Bros. 7-22779-A)	Highway 101	36 3
33	IT AIN'T NOTHING (RCA 9059-7-RAA)	Keith Whitley	38 3
34	NEVER HAD IT SO GOOD (Columbia 38-69050)	Mary Chapin Carpenter	27 10
35	SHE'S GONE GONE GONE (Universal UVL-66024)	Glenn Campbell	41 6
36	YOU'LL NEVER BE SORRY (MCA/Curb 53672)	The Bellamy Brothers	28 15
37	SIMPLE MAN (Epic 34-73030)	Charlie Daniels	47 4
38	MY SWEET LOVE AIN'T AROUND (Capitol 79788)	Suzy Boggass	44 4
39	BREAKING NEW GROUND (Universal UVL-66018)	Wild Rose	32 7
40	LONG WHITE CADILLAC (Reprise 7-22799)	Dwight Yoakam	35 5
41	TILL I CAN'T TAKE IT ANYMORE (Atlantic America 7-88815)	Billy Joe Royal	52 3
42	HOUSE ON OLD LONESOME ROAD (MCA-53688)	Conway Twitty	37 6
43	FAMILY TREE (Warner Bros. 7-22765-A)	Michael Martin Murphy	54 3
44	MANY A LONG AND LONESOME HIGHWAY (Columbia 38-73042)	Rodney Crowell	55 2
45	DIDN'T EXPECT IT TO GO DOWN THIS WAY (RCA 9029-7-RAA)	K.T. Oslin	58 2
46	WHAT GOES UP DO COME DOWN (Soundwaves SW-483-NSD)	Jim Martin	48 6
47	AIN'T NO ONE LIKE ME IN TENNESSEE (Happy Man HM-822AA)	Holly Ronick	49 5
48	THE TRUTH DOESN'T ALWAYS RHYME (Tra-Star TR-1229)	Rebecca Holden	39 7
49	THERE YOU ARE (Columbia 38-73015)	Willie Nelson	60 5

		Total Weeks ▼	Last Week ▼
50	WALK SOFTLY ON THIS HEART OF MINE (Mercury/PolyGram 874-744-7)	The Kentucky Headhunters	64 4
51	YOU'RE ONLY A MEMORY AWAY (Taste Of Texas TOT-3334)	Johnny Contrell	57 4
52	IN MY EYES (MCA 53727)	Lionel Cartwright	DEBUT
53	BIGGER MAN THAN ME (Stop Hunger SHR-MJ-1103)	Mickey Jones	61 3
54	IF YOUR HEART SHOULD EVER ROLL THIS WAY AGAIN (RCA 9014-7-R)	Jo-el Sonnier	DEBUT
55	I CAN'T TURN THE TIDE (RCA 90767-RAA)	Baillie & The Boys	DEBUT
56	I GOT DREAMS (MCA 53665)	Steve Wariner	40 17
57	AMY'S EYES (16th Ave. PB-70435)	Charlie Pride	DEBUT
58	(I WISH I HAD A) HEART OF STONE (RCA 8944-7)	Baillie & The Boys	42 17
59	HARD TIMES FOR AN HONEST MAN (MCA 53731)	James House	65 2
60	WHEN ITS GONE (Universal UVL-66023)	Nitty Gritty Dirt Band	67 3
61	WHEN I COULD COME HOME TO YOU (MCA 53738)	Steve Wariner	69 3
62	LOVE IS A LIAR (Curb CRB-10529)	Cee Cee Chapman	DEBUT
63	MY ARMS STAY OPEN ALL NIGHT (Capitol 79810)	Tanya Tucker	82 2
64	LOVE BOUND (Sundia! SR-159)	Sheri Cristi	71 4
65	DON'T FORGET YOUR WAY HOME (Tra-Star TS-1230)	Teresa Kennedy	73 2
66	TONIGHT (Downhome DR0001)	Terry	68 3
67	LET ME TELL YOU ABOUT LOVE (Curb/RCA 89-47-RAA)	The Judds	43 18
68	I'M GOING BACK TO OKLAHAOMA (SOA SOA-008)	Tammy Lucas	75 2
69	LIE LEFT ON HIS FINGER (Teast Of Texas TOT-3333)	Glenda Sue Foster	45 7
70	ABOVE AND BEYOND (Columbia 38948)	Rodney Crowell	46 18
71	SWINGIN' DOORS (RACK TR-206)	Buck Hall	80 2
72	SHE'S THERE (Mercury PolyGram 874-330-1)	Daniele Alexander	50 7
73	IF YOU COULD ONLY SEE (Tug Boat TG-1007)	Richie Balin	DEBUT
74	HELLO TROUBLE (Curb/MCA 53671)	Desert Rose Band	51 18
75	I HEARD EVERY WORD (GBS GBS-798A)	Ernie Bivens II	84 2
76	GIVE ME HIS LAST CHANCE (MCA 53651-A)	Lionel Cartwright	53 19
77	THE LOVE SHE FOUND IN ME (Sundia! SR-153)	Hal Gibson	DEBUT
78	WE BOTH WERE IN LOVE WITH YOU (Twila TW-502)	Tommy Cisco	56 6
79	DIDDY DOO WAH (Dorman Productions 98916)	Steve Douglas	59 5
80	MY GUY (Tug Boat TG-1008)	Diane Darrah	DEBUT
81	THIS NIGHT WON'T LAST FOREVER (Curb CRB-10555)	Moe Bandy	62 6
82	THERE IN YOUR WORLD (GBS GBS-797)	Karen Donovan	DEBUT
83	IF I WERE THE MAN YOU WANTED (MCA/Curb 53703)	Lyle Lovett	63 5
84	LET ME HEAR MY SONG (Wonder Horses DM-469)	Denny Marion	66 5
85	TIE ME UP (HOLD ME DOWN) (Bitter Creek BCR-07789)	David Speegle	DEBUT
86	THE LOVE IN MAMA'S EYES (37 Records AMB-2003)	American Made Band	70 4
87	ONCE IN A LIFETIME THING (Evergreen EV-1106A)	Sammy Sadler	72 4
88	YOU AND THE HORSE (THAT YOU RODE IN ON) (Tra-Star TS-1227)	Patsy Cole	74 10
89	I FAILED HER (NSD NSD-262)	Todd Dunford	76 4
90	WOODEN PAINTED PONY (Overton Lee OLR-45-133-A)	Pat Murphy	77 4
91	WRITING ON THE WALL (Epic 34-68991)	George Jones	78 13
92	GONNA HAVE LOVE (Capitol 79805)	Buck Owens	79 3
93	GIVE 'EM MY NUMBER (Columbia 3869057)	Janie Frickie	81 6
94	THAT'S ALRIGHT (Ark)	Greg Nations	83 8
95	THREE FLAGS (Badger BG-1004AA)	Billy Joe Burnette	85 8
96	BUT SHE LOVES ME (Hallmark HR-7-004A)	Roy Clark	86 6
97	STICKS AND WHEELS (Music City USA MC-117AA)	Ronnie Mason	87 8
98	MOANIN' THE BLUES (16th Avenue 70431)	Vicki Bird	88 6
99	DEEP WATER (MCA 53711)	Marsha Thornton	89 5
100	COUNTRY TIME (CCR Productions CCR-80 189-AA)	Liz Calender	93 4

COUNTRY MUSIC

LIVING LEGEND

Faron Young: Still Going Strong

STARRING IN SCHOOL PLAYS from first grade through his senior year of high school, Faron Young, from the beginning, has taken advantage of his great talent. In high school he joined a country band, a band whose leader also happened to be his football coach.

"I was little, so normally they wouldn't put me in the game unless we were up by thirty points," Young recalls, laughing. "I quickly learned to blackmail the coach. I'd tell him to let me play or no singer for the group!"

After high school, Young went on to college in Nashville, where he tried his hand at songwriting. "I took these songs over to Webb Pierce, who politely said, 'Son, you sing a lot better than you write.' He invited me to sit in with him at the Skyway Club and I stayed with Webb's band for a while, traveling Kentucky, Tennessee and so on."

Young ended up on the *Louisiana Hayride*, where he stayed for nine months until Ken Nelson signed him to Capitol Records. "I was too young to sign the contract alone, so I had to carry it home to Mom and Dad."

Young's first single, "Have I Waited Too Long" b/w "Tattle Tale Tears," came to the attention of Grand Ole Opry executives. "I was contacted by the Opry and they gave me the 5:15 a.m. slot on the show for a two-week trial period. After the two weeks, I signed on and stayed a member until 1962 when my schedule became too hectic to perform the minimum Opry dates needed to continue membership."

Shortly after joining the Opry, Young's second single, "Going Steady," swiftly went to number one on the country charts. The song stayed in the Top 10 for 40 weeks, while Young's career took a short two-year vacation.

"Right after 'Going Steady' hit the charts I received my draft notification, so I went off to war," Young remembers, thoughtfully. "My membership stayed open on the Opry and I went directly back to work on the Opry after I served the two-year term."

Never missing a beat, Young's career kept a steady upward motion. "Going Steady" was only the beginning. "I Miss You Already," "What's He Doing in My



World," "Hello Walls," "Yellow Bandana," "Wine Me Up," "If You Ain't Lovin', You Ain't Livin'"—all have been hits for this living legend.

After a 12-year association with Capitol, "Wine Me Up" and "Yellow Bandana," plus others, were recorded during Young's 12 years with Mercury Records. "I had nothing but success with these two labels. I did sign with MCA and had a huge chart climber, "The Great Chicago Fire," but the label never released the song for retail sale."

Now on Step One Records, a Nashville-based independent label, Faron Young is far from being finished. "Here's to You," a single released in 1988, reached number two in the independent charts and went above the #40 mark on the Top 100 country singles charts.

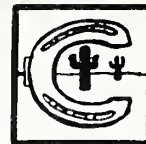
"We've just completed my first video, "After the Lovin'," and it has been shipped to over 90 national stations, including The Nashville Network and Country Music Television."

Along with filming his video and doing the promotion dates for it, Faron Young is still keeping with a heavy tour schedule. "My touring is concentrated within the States and Canada, but I stay pretty busy with that. I'm still going strong!"

T.L. Carr

COUNTRY TIDBIT: CONGRATULATIONS TO RICHIE AND LINDA (BUCHANAN) ALBRIGHT, who recently announced the arrival of their daughter, Richel Waylyn Albright. "Riki" (as she will be called) was born October 16, 1989, and weighed in at 5 lbs. 13 oz. Richie Albright was a long-time (17 years) drummer for Waylon Jennings and is now a producer. Artists to his credit include Jessi Colter, Jennings, David Lynn Jones, Johnny Rodriguez and Billy Joe Shaver. Linda is the sales manager for Studio Supply Company, a professional audio equipment company in Nashville and is also the owner of E.A.R.S. Audio Rental. The couple, and new daughter Riki, reside on a farm outside Franklin, Tennessee, just south of Nashville.

COUNTRY ALBUMS



November 11, 1989 The grey shading represents a bullet, indicating strong upward chart movement.

Total Weeks ▼
Last Week ▼

1	KILLIN' TIME (RCA 8781-7)	Clint Black	1	25
2	A HORSE CALLED MUSIC (Columbia 45046)	Willie Nelson	3	10
3	I WONDER DO YOU THINK OF ME (RCA 9889-1-R)	Keith Whitley	2	10
4	SWEET SIXTEEN (MCA-6294) (G)	Reba McEntire	4	25
5	WHITE LIMOZEEN (Columbia 44384)	Dolly Parton	5	20
6	GREATEST HITS III (Warner/Curb 1-25834/Warner Bros.)	Hank Williams, Jr.	7	36
7	THE ROAD NOT TAKEN (Columbia 44468/CBS)	Shenandoah	6	34
8	OLD 8 x 10 (Warner Bros. 25738) (P)	Randy Travis	9	66
9	RIVER OF TIME (Curb/RCA 9595-1/RCA)	The Judds	11	28
10	THIS WOMAN (RCA 8369) (G)	K.T. Oslin	18	59
11	ABSOLUTE TORCH AND TWANG (Warner Bros. 25877)	k.d. lang	8	21
12	BEYOND THE BLUE NEON (MCA 42266)	George Strait	10	36
13	LOVING PROOF (Columbia 44221/CBS) (G)	Ricky Van Shelton	12	57
14	REBA LIVE (MCA C2-8034)	Reba McEntire	16	5
15	HONKY TONK ANGEL (MCA 42223)	Patty Loveless	15	54
16	DIAMONDS AND DIRT (Columbia 44076/CBS)	Rodney Crowell	14	79
17	NO HOLDIN' BACK (Warner Bros. 25988)	Randy Travis	17	3
18	SOUTHERN STAR (RCA 8587-1)	Alabama	13	36
19	ALONE (Columbia FC65104)	Vern Gosdin	19	12
20	TANYA TUCKER'S GREATEST HITS (Capitol C1-1-91814)	Tanya Tucker	20	8
21	GARTH BROOKS (Capitol C1-1-90897)	Garth Brooks	21	13
22	LEAVE THE LIGHT ON (RCA 9594)	Lorrie Morgan	23	14
23	SOMETHING INSIDE SO STRONG (Reprise 25792)	Kenny Rogers	22	24
24	WILL THE CIRCLE BE UNBROKEN (Warner Bros. 285301)	Nitty Gritty Dirt Band	24	23
25	WILLOW IN THE WIND (Mercury 422 836 950)	Kathy Mattea	25	26
26	LOOKIN' FOR A HIT (Reprise 9-25939-1)	Dwight Yoakam	26	3
27	KENTUCKY THUNDER (Epic-45027)	Ricky Skaggs	27	14
28	DON'T CLOSE YOUR EYES (RCA 6494-1)	Keith Whitley	28	71
29	BLUE ROSE OF TEXAS (Warner Bros. 25939-1)	Holly Dunn	29	12
30	AMERICAN DREAMS (MCA-42311)	The Oak Ridge Boys	30	4
31	5:01 BLUES (Epic E-44283)	Merle Haggard	31	13
32	ALWAYS AND FOREVER (Warner Bros. 25568)	Randy Travis	34	11
33	GREATEST HITS (Curb/RCA 8318-1/RCA) (G)	The Judds	32	62
34	HITS 1979-1989 (Columbia 45054/CBS)	Rosanne Cash	33	33
36	THE STATLER BROTHERS GREATEST HITS (Mercury/Polygram 9-25894-1)	The Statlers	36	7
37	GREATEST HITS (RCA 6825-1)G	Alabama	RE-ENTRY	
38	THE WILL TO LOVE (MCA MCA-42301)	Skip Ewing	DEBUT	
39	LIONEL CARTWRIGHT (MCA 42276)	Lionel Cartwright	39	2
40	LAND OF ENCHANTMENT (Warner Bros. 9-25894-1)	Michael Martin Murphy	38	10

■ COUNTRY HOT CUTS

1. CLINT BLACK: "Nobody's Home" *Killin' Time* (RCA)
2. THE OAK RIDGE BOYS: "Cajun Girl" *American Dreams* (MCA)
3. SAWYER BROWN: "Hey Hey" *The Boys Are Back* (Capitol)
4. MARTY STEWART: "Coal Mine Blues" *Hillbilly Rock* (MCA)
5. GEORGE STRAIT: "Beyond the Blue Neon" *Beyond the Blue Neon* (MCA)

■ TOP 10 SINGLES—10 YEARS AGO

1. CRYSTAL GAYLE: "Half The Way" (Columbia)
2. LARRY GATLIN: "All the Gold in California" (Columbia)
3. GENE WATSON: "Should I Come Home (Or Should I Go Crazy)" (Capitol)
4. WAYLON JENNINGS: "Come With Me" (RCA)
5. KENNY ROGERS: "You Decorated My Life" (United Artists)
6. MERLE HAGGARD: "My Own Kind of Hat" (MCA)
7. JOE STAMPLEY: "Put Your Clothes Back On" (Epic)
8. ANNE MURRAY: "Broken Hearted Me" (Capitol)
9. HANK WILLIAMS JR.: "Whiskey Bent and Hell Bound" (Elektra/Curb)
10. EMMYLOU HARRIS: "Blue Kentucky Girl" (Warner Bros.)



Thanks for the nomination!

- Best Male Vocalist
- Best New Act of the Year

*Thank you for believing
God bless you + yours
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COUNTRY MUSIC

ALBUM RELEASES

BUCK OWENS *Act Naturally*

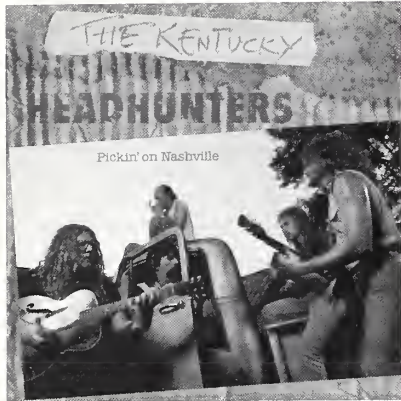


BUCK OWENS: *Act Naturally* (Capitol 82983)

Buck is back, stronger than ever—first with *Hot Dog* and now with *Act Naturally*. This LP is filled with Buck Owens greats like “Out There Chasing Rainbows,” “I Was There,” and “Take Me Back Again.” He also knocks us out with his classic “Crying Time,” this time around a duet with Emmylou Harris, and “Act Naturally,” with Ringo Starr. Dwight Yoakam’s not the only one who’s glad Buck is back. This one’s a must for every Buck Owens fan.

THE KENTUCKY HEADHUNTERS: *Pickin’ on Nashville* (Mercury/Polygram 422 838 744-1)

Bill Monroe meets the Lovin’ Spoonful: these guys can tear up some straight bluegrass tunes with their own southern rock touch, and the meeting of the two is pure pleasure. Tunes like “High Steppin’ Daddy,” “Skip a Rope” and their current single “Walk Softly on This Heart of Mine,” all deliver a message, each different, but each to the point. Other songs like the tongue-in-cheek “My Daddy Was a Milkman” and “Dumas Walker” and the rocked-up version of “Oh Lonesome Me” definitely make this LP one to watch for, with the “new kids on the block.” Good stuff.



SINGLE RELEASES

OUT OF THE BOX



GEORGE JONES: “Radio Lover” (Epic 3473070)

Right you are—this is indeed the same “Radio Lover” you’ve been hearing for months now. This cut, produced by the legendary Billy Sherrill, is only one of many George Jones greats that spins from his *One Woman Man* LP. Due to an overwhelming response from radio listeners and heavy requests, what was once considered to be just a favorable album cut is now Jones’ latest single release. It’s a story which eventually results in a sad conclusion, as a radio DJ discovers that his radio lover is also loving someone else. As Jones pours his soul and heart-touching vocals into this tune, we can also expect

radio to begin pouring this one on more than ever.

COUNTRY FEATURE PICKS

LES TAYLOR “Shoulda, Coulda, Woulda Loved You” (Epic 3473063)

New Epic recording artist Les Taylor, former lead singer for Exile, creates one big splash in the water with this one. “Shoulda, Coulda, Woulda Loved You,” produced by Pat McMakin, could and should be just the right catch for Taylor in his solo act. With a high-powered vocal delivery that seems to come from way down deep, Taylor adds just the right touch to an excellent radio airplay project.

SCOTT McQUAIG: “Johnny and the Dreamers” (Universal UVL-66028)

According to McQuaig, our dreams aren’t so easy to let go of, even if life has forced us to place them on a waiting list. Produced by Jimmy Bowen and McQuaig, “Johnny and the Dreamers” proves to be an all-around song at its best. By offering a country-enriching sound of his own, McQuaig causes this lyrical sensation to sparkle even more.

DESERT ROSE BAND: “Start All Over Again” (MCA/Curb MCA-53746)

“Do I have to fake love, make love or start all over again?” The Desert Rose Band asks this question in a powerhouse of a song. With a somewhat different style and sound compared to their usual, these guys prove once again that they’re not only on top of today’s country music, but they’re also very versatile when it comes to taking a song and making it work. A high-praised production salute goes to Paul Worley and Ed Seay.

Cash Box Nashville Music Awards Show: George Jones and Rebecca Holden to Co-Host

LEGENDARY ENTERTAINER GEORGE JONES and former *General Hospital* and *Knight Rider* star Rebecca Holden will co-host the First Annual *Cash Box Nashville Music Awards Show* along with emcees Mark Carman and Frank Scherman. The show will be held Wednesday, December 6, 1989 at 8:00 p.m. at the Opryland Hotel.

Artists scheduled to perform at this gala event include Alabama, Patty Loveless, Sawyer Brown and Cee Cee Chapman. Independent label artists performing include Patsy Cole and Mickey Jones. Southern Gospel artists the Fox Brothers and Gold City, as well as Contemporary Gospel artists Whiteheart and Terry Salyer, will also perform. Mark Carman, *Cash Box Nashville* Director of Operations, and

Frank Scherman, Administrator/Nashville office will join Jones and Holden in presenting awards for the night. Acting as host for the Gospel division along with Carman and Scherman will be Gary McSpadden, Hicks & Cohagan and Ronnie Hinson.

The show will include awards for the best in the country and gospel music fields and will place an equal emphasis on independent label artists. Nominees for the awards have been selected by the *Cash Box* staff, based on chart activity and overall popularity. The actual awards will be determined by the votes of the *Cash Box* reporting radio stations nationwide.

A complete list of nominees in each category follows:

COUNTRY DIVISION/MAJOR

FEMALE VOCALIST OF THE YEAR

Rosanne Cash, Columbia
Holly Dunn, Warner Brothers
Emmylou Harris, Warner Brothers
Patty Loveless, MCA
Reba McEntire, MCA
Kathy Mattea, Mercury/PolyGram
Lorrie Morgan, RCA
K.T. Oslin, RCA
Dolly Parton, Columbia
Tanya Tucker, Capitol

MALE VOCALIST OF THE YEAR

Rodney Crowell, Columbia
Ronnie Milsap, RCA
Billy Joe Royal, Atlantic/America
Ricky Van Shelton, Columbia
George Strait, MCA
Ricky Skaggs, Epic
Randy Travis, Warner Brothers
Keith Whitley, RCA
Hank Williams, Jr./Warner/Curb
Dwight Yoakam, Reprise

NEW FEMALE VOCALIST OF THE YEAR

Danielle Alexander, Mercury/PolyGram
Suzy Bogguss, Capitol
Mary Chapin Carpenter, Columbia
Shelby Lynne, Epic

NEW MALE VOCALIST OF THE YEAR

Clint Black, RCA
Garth Brooks, Capitol
Lionel Cartwright, MCA
J.C. Crowley, RCA
Skip Ewing, MCA

DUET OF THE YEAR

Bellamy Brothers, MCA/Curb
Foster & Lloyd, RCA
The Judds, Curb/RCA
The Kendalls, Epic
Sweethearts of the Rodeo, Columbia

NEW ARTIST OF THE YEAR

Clint Black, RCA
Suzy Bogguss, Capitol
Garth Brooks, Capitol
Lionel Cartwright, MCA
Cee Cee Chapman, Curb
Patsy Cole, Tra-Star
Skip Ewing, MCA
Mickey Jones, Stop Hunger
New Grass Revival, Capitol
David Slater, Capitol

GROUP OF THE YEAR

Alabama, RCA
Desert Rose Band, MCA
Highway 101, Warner Brothers
Nitty Gritty Dirt Band, MCA
The Oak Ridge Boys, MCA
Restless Heart, RCA
Sawyer Brown, Capitol/Curb
Shenandoah, Columbia
Starter Brothers, Mercury/PolyGram
Southern Pacific, Warner Brothers

PRODUCER OF THE YEAR

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

SINGLE OF THE YEAR

“Baby’s Gotten Good at Goodbye,” George Strait, MCA
“Beyond Those Years,” The Oak Ridge Boys, MCA
“Church on Cumberland Road,” Shenandoah, Columbia
“Deeper That a Holler,” Randy Travis, Warner Brothers
“If I Had You,” Alabama, RCA
“I’m No Stranger to the Rain,” Keith Whitley, RCA
“Lovin’ Only Me,” Ricky Skaggs, Epic
“New Fool at an Old Game,” Reba McEntire, MCA

“Tell It Like It Is,” Billy Joe Royal, Atlantic
“Young Love,” The Judds, Curb/RCA

ALBUM OF THE YEAR

Beyond the Blue Neon, George Strait, MCA
Diamonds and Dirt, Rodney Crowell, Columbia
Don’t Close Your Eyes, Keith Whitley, RCA
Hank Williams, Jr.: Greatest Hits Volume III, Hank Williams, Jr., Warner Brothers
Loving Proof, Ricky Van Shelton, Columbia
Old 8 X 10, Randy Travis, Warner Brothers
Reba, Reba McEntire, MCA
Southern Star, Alabama, RCA
The Road Not Taken, Shenandoah, Columbia
Willow in the Wind, Kathy Mattea, Mercury/PolyGram

COUNTRY DIVISION/INDEPENDENT

INDIE FEMALE VOCALIST OF THE YEAR

Marcy Carr, Overton Lee
Lisa Childress, True
Patsy Cole, Tra-Star
Holly Lipton, Evergreen
Lynn Tyndall, Evergreen

INDIE MALE VOCALIST OF THE YEAR

Razzy Bailey, SOA
Rich Chaney, AMI
Chris LeDoux, American Cowboy
Sammy Sadler, Evergreen
Joe Stampley, Evergreen

NEW INDIE ARTIST OF THE YEAR

Tommy Cisco, Twila
Northern Gold, Stop Hunger
Rebecca Holden, Tra-Star
Mickey Jones, Stop Hunger
Justin Wright, Bear

INDIE ARTIST OF THE YEAR

Razzy Bailey, SOA
Marcy Carr, Overton Lee
Rich Chaney, AMI
Patsy Cole, Tra-Star
Joe Stampley, Evergreen

INDIE GROUP OF THE YEAR

Eagle Creek, Master
Fox Brothers, Morning Star
Heartland, Tra-Star
Lariat, SOA
Northern Gold, Stop Hunger

INDIE DUET OF THE YEAR

Bobcat Douglas & Linda Kay, Stop Hunger
Charlie Louvin & Roy Acuff, Hal Kat
Chris & Lenny, Happy Man
Coates Twins, Ten Tex
Harrell & Scott, Associated Press

INDIE SINGLE OF THE YEAR

“But You Will,” Razzy Bailey, SOA
“Daddy Did the Driving,” Chris & Lenny, Happy Man
“If You Don’t Know Me By Now,” Sammy Sadler, Evergreen
“Keep the Faith,” Heartland, Tra-Star
“Lean on Me,” Marcy Carr, Overton Lee
“Making Love to Dixie,” Heartland, Tra-Star
“Past the Point of No Return,” Rich Chaney, AMI
“Precious Jewel,” Charlie Louvin & Roy Acuff, Hal Kat
“Song a Day,” Mickey Jones, Stop Hunger
“You & the Horse,” Patsy Cole, Tra-Star

INDIE LABEL OF THE YEAR

AMI
Evergreen
Overton Lee
Stop Hunger
Tra-Star

INDIE PRODUCER OF THE YEAR

Dirk Johnson
Overton Lee
Robert Metzgar

Johnny Morris
Hal Wayne

NEW INDIE FEMALE VOCALIST OF THE YEAR

Summer Cassidy, Track
Patty Glenn, Stop Hunger
Rebecca Holden, Tra-Star
Sherry Grooms Skilton, Gallery II
Kitty Tims, Master

NEW INDIE MALE VOCALIST OF THE YEAR

Arne Bononi, Round Robin
Eddie Lee Carr, Evergreen
Tommy Cisco, Twila
Mickey Jones, Stop Hunger
Justin Wright, Bear

SOUTHERN GOSPEL DIVISION

MALE VOCALIST OF THE YEAR

Levoy Dewey, Stop Hunger
Danny Funderburk, Homeland
Jerry GottfMorning, Star
Dean Hopper, Sonlite
Ivan Parker, Riversong
Kevin Spencer, Peaceful Stream
Kirk Talley, New Canaan

FEMALE VOCALIST OF THE YEAR

Sheri Easter, Riversong
Candy Hemphill Christmas, Homeland
Peg McKamey, Morning Star
Janet Paschal, New Canaan
Betty Jean Robinson, Mountain
Debra Talley, New Canaan
Kelly Nelson Thompson, New Canaan

NEW MALE VOCALIST OF THE YEAR

Clyde Foley Cummings, CFC
Doug Newnum, Stop Hunger
Paul Overstreet, Word
Carroll Roberson, Harvest
Gerald Wolfe, Riversong

NEW FEMALE VOCALIST OF THE YEAR

Sheri Easter, Riversong
Paula George, Harvest
Patty Glenn, Stop Hunger
Jane Green, Homeland
Priscilla McGruder, Sonlite
Angelina McKethen, Morning Star

GROUP OF THE YEAR

Cathedrals, Homeland
Fox Brothers, Morning Star
Gold City, Riversong
Kingsmen, Riversong
The McKameys, Morning Star
Nelons, New Canaan
Spencers, Peaceful Stream
Talleys, New Canaan

NEW GROUP OF THE YEAR

The Bishops, Morning Star
Heribloom, Riversong
Kingdom Heirs, Sonlite
Mid-South Boys, New Canaan
Northern Gold, Stop Hunger
Priority, Homeland

DUET OF THE YEAR

Greg & Heather Day, Harvest
Jeff & Sheri Easter, Riversong
Tim & Dixie McKethen, Morning Star
Mike Murdock & Suzanne Dewey, Win-Way
Henry & Hazel Slaughter, Homeland
Jerry Thompson & Kelly Nelson Thompson, New Canaan

LABEL OF THE YEAR

Harvest
Homeland
Morning Star
New Canaan
Peaceful Stream
Riversong
Sonlite
Stop Hunger

HORIZON AWARD OF THE YEAR

Forester Sisters, Riversong
Johnny Minick & Family, Homeland
Larry Orrell, Spiritwind

Continued on page 30

COUNTRY MUSIC



CAPITOL RECORDING ARTIST Tanya Tucker recently celebrated her birthday with a star-studded party at Nashville's Opryland Hotel. The massive strawberry birthday cake borrowed a line from Tucker's first hit single "Delta Dawn"—"She's 31 and her daddy still calls her baby." Tucker's parents and baby Presley Tanita were on hand to help Tucker cut the cake. (Photo: Tim O'Brien)



BECAUSE GEORGE STRAIT is Texas-based, he rarely has the opportunity to stop and visit in Nashville. So, during a recent trip to Music City, MCA hosted a luncheon in their office to give the staff an opportunity to visit with him. And, with tongue firmly in cheek, MCA made sure Strait knew he was welcome to come back any time; they presented him with his very own laminated All Access pass to the MCA building. George Strait is shown here (left) with the pass, as MCA staffers look on. (Photo: Beth Gwinn)



BMG MUSIC PUBLISHING has acquired Lodge Hall Music (ASCAP) and Milsap Music (BMI), the publishing companies of major RCA recording artist/producer Ronnie Milsap. Shown above at the recent ASCAP Country Music Awards, during which "Where Do the Nights Go," "Old Folks" and "I Wouldn't Be a Man" received awards, are (left to right): Nick Firth, president of BMG Music Publishing Worldwide; Rob Galbraith, Ronnie Milsap's partner; and Henry Hurt, vice president and general manager of BMG's Nashville Division. Milsap was under the weather and couldn't attend the awards show.



PAUL COWAN, VICE-PRESIDENT with the Jim Halsey Company, chats with President George Bush during a visit to the White House where Ray Price recently performed for the First Family and friends.

RISING STARS

Butch Baker: The Reality of the Dream



HE'S A MAN OF MANY FACES, and is right smack in the middle of his dream. He's Mercury/PolyGram recording artist Butch Baker—right on target, meeting one goal at a time, a day at a time, always trying.

Entertainer Butch Baker does consider his life a dream and once told an interviewer that he figured he'd might as well try to make it a reality. "I've always had dreams and tried to make them possible."

Making dreams come true is something Baker has been working on for years. He began singing as a child in the church where his father was a minister. Baker says he has also known from an early age that entertaining others was something he wanted to do.

"I've been a ham ever since I was a kid. I did impressions when I was a little kid in school and I guess I'm still doing them. They've followed me even to today," Baker explains. "I always like to keep things light and I like for people to have a good time. I always have. I remember that first time my parents took me to a circus. Even then I wanted to be down there in that arena. People were laughing at them and I've always wanted to do something that involved people."

"I like making people laugh and I used to do a lot of impersonations. I do Johnny Carson, Clint Eastwood, and Paul Lynde, as far as speaking voices go," Baker says. "Impersonating people is great fun but it's not the career I want."

Baker was a theater major in college. He took that training, came to Nashville ten years ago and turned it around in the direction of a musical career.

Baker still does some impersonations and now has a song in his stage show that humorously incorporates his ability to entertain with his talent as a singer. "We do a song where I imitate Elvis, Kris Kristofferson, Willie Nelson, Bob Dylan, Neil Diamond, Merle Haggard, Michael McDonald, Jerry Lee Lewis, Ray Charles, Richard Simmons and Pat Buttrum from *Green Acres*." (Baker then went into his Buttrum impersonation, which I must admit was fantastic!)

Baker carries his love of having fun onto the stage with him. He says playing live shows is what he really loves most. "You come out and the first few songs you're getting to know the audience. I like to look at them and see what kind of demographics you have out there and scrutinize what to do and how fast you need to pace the show...and it varies every night, which is one of the great things about music," Baker explains. "But there's a time that takes place between you and the

audience when you're both totally relaxed and you're on cruise. They're into you and you're into them, and at that particular time it's the most fun you can have with an audience. And in my case a lot of people that are seeing me have never seen me before. I love to entertain more than I like to write songs or record them or anything. I just love to play live music."

As much as he loves the live performance, Baker is also quite deft in the studio and with a pen. He co-wrote two of the tunes on his debut Mercury/PolyGram album, *We Will*, which is really beginning to garner this talented singer/songwriter some major attention. Baker's first release from the LP, "Our Little Corner," did well on the national country charts, as did his video from that single, which features Baker's wife, Suzanna. Baker is also staying very busy these days touring, hitting all the fairs and opening for such artists as Lee Greenwood, Restless Heart, Hank Williams, Jr., the Statler Brothers and Don Williams.

Baker has performed with some of the best and his music says something about him as a person. "I think there's a reality about my music when people hear it because I've tried to live it and if I don't love the tune, I shouldn't be doing it," Baker says, pretty matter-of-factly. "But because I've had so many influences in my life, I don't think anybody can keep those from coming out."

Baker says he thinks there is definitely room in the country music industry for everybody, not just one style of singer. "Some people can't be hardcore country, they can't be traditional. Some can't be progressive. I think I'm lucky enough to have come along, from the influences I've had in my life and the musical influences, that I see it as being a happy medium. But I appreciate all of it."

Baker explains further, "There are two sides to every story. Some people say that if you're not into traditional country music, you're leaving your country roots and you're not there. Well, I say this in defense of the other guys. Only through progressive country music are we going to bring the young people in, and the folks who are going to discover the Randy Traviges and the other people because they're not going to give hardcore traditional country a chance. So only through progressive country are they going to do that. At the same time, traditional country is something that has been with us for years and is something I feel will always be with us, but music has to grow. Any music medium, whether it be rock & roll or jazz, there are different types in both, why shouldn't it be the same in country?"

That analogy pretty well sums up Baker's attitude toward making things happen and toward living that dream of his every day. Truly considering his life a dream, Baker says right now he feels that he is "right smack" in the middle of his.

"Realistically it's a tough business. And if we don't get that huge record in the next year, or the next year, that doesn't mean we're failures. It just means we're still trying."

Kay Knight

COUNTRY INDIE SINGLES

1	YOU'RE ONLY A MEMORY AWAY (Taste Of Texas TOT-3334)	Johnny Cantrell	3	4
2	BIGGER MAN THAN ME (Stop Hunger SHR-MJ-1103)	Mickey Jones	4	3
3	LOVE SOUND (Sundial SR-159)	Sheri Crist	RE-ENTRY	
4	DON'T FORGET YOUR WAY HOME (Tra-Star TR-1230)	Teresa Kennedy	7	2
5	I'M GOING BACK TO OKLAHOMA (SOA SOA-008)	Tammy Lucas	8	2
6	I HEARD EVERY WORD (GBS GBS-7984)	Ernie Bivens III	DEBUT	
7	WHAT GOES UP DO COME DOWN (Soundwaves SW-483-NSD)	Jim Martin	1	6
8	AIN'T NO ONE LIKE ME IN TENNESSEE (Happy Man HM-822-AA)	Holly Ronick	2	5
9	IF YOU COULD ONLY SEE (Tug Boat TG-1007)	Richie Balin	DEBUT	
10	THE TRUTH DOESN'T ALWAYS RHYME (Tra-Star TR-1229)	Rebecca Holden	10	7
11	TONIGHT (Downhome DR0001)	Terry	5	3
12	LIE LEFT ON HIS FINGER (Teast Of Texas TOT-3333)	Glenda Sue Foster	11	7
13	SWINGIN' DOORS (Track TR-206)	Buck Hall	9	2
14	THE LOVE SHE FOUND IN ME (Sundial SR-163)	Hal Gibson	DEBUT	
15	WE BOTH WERE IN LOVE WITH YOU (Twila TW-502)	Tommy Cisco	12	6
16	DIDDY DOO WAH (Dorman Productions 98916)	Steve Douglas	13	5
17	MY GUY (Tug Boat TG-1008)	Diane Darrah	DEBUT	
18	THERE IN YOUR WORLD (GBS GBS-797)	Karen Donovan	DEBUT	
19	TIE ME UP (HOLD ME DOWN) (Bitter Creek BCR-07789)	David Speegle	DEBUT	
20	LET ME HEAR MY SONG (Wonder Horse DM-469)	Denny Marion	14	5

COUNTRY INDIES

INDIE SPOTLIGHT



RICHEL BALIN: "If You Could Only See" (Tug Boat TG-1007)

After hearing the voice of Balin, first thoughts are, "Hey—great voice!" However, it's only a matter of time until this great voice flows into an incredible musical build-up, forcing us to say, "Wow—the song is just as great!" "If You Could Only See," produced by Doc Holiday, delivers a country/pop combination that's capable of capturing the hearts of all who hear it. With a heavy piano emphasis, crafty lyrics and an ensemble thumbs-up, "If You Could Only See," should see a lot of radio action.

INDIE FEATURE PICKS

VETZ: "God Bless America Tonight" (Fraternity F-3546-A)

Aiming right for the heart, "God Bless America Tonight" hits the target. By imagining that our honored war veterans are speaking to us through song, we're forced to present this project with a grand salute. Produced by Wayne Barker and Ron Czarnecki, this inspirational tune offers the best in production, as well as vocals. Such a moving song should only move up on radio playlists.

UP & COMING

MICHAEL TERRY: "LUV Radio" (Overton Lee OLR-45-135-W)

R.B. STONE: "Small Town Country Girl" (Stardust SR-1092-A)

LISA LOGAN: "(My Baby's) Talking 'Bout Walking" (Roto Noto RN-1086)

COUNTRY TIDBIT: CINDY BURCH, the youngest member of the Burch Sisters, recently wed longtime beau Lee Davis in a private ceremony in their hometown of Screven, Georgia. Sisters Cathy and Charlene were bridesmaids at the November 4 event and brother Chris served as an usher. After a secluded honeymoon in an undisclosed location, the couple will reside in nearby Ludowici, Georgia, where Lee, a mechanical engineer, currently lives.

WEDDING BELLS ALSO RANG RECENTLY for another Georgia peach. Forester Sister June Forester eloped in mid-September with Joel McCormick, the group's road manager. "I always promised my mother that if I ever got married, I would elope," said June, whose sisters Kathy, Kim and Christy all had conventional weddings. June and Joel were married in a very private ceremony during a recent Forester Sisters tour to the Caribbean and Europe. The couple will reside in their hometown of Trenton, Georgia, where they are building a home.

INDIE FEATURE ARTIST

Cerrito: His True Love Is Country—and the Stage

NO COWBOY BOOTS, NO HAT and absolutely no Southern drawl—but Cerrito is definitely country when it comes to entertainment.

A Rhode Island Italian—not the ordinary country image—he surprisingly has a love and an extreme talent for traditional country music. "I may surprise you with my curly hair and my leather pants, but that's just me," explains Cerrito, smiling that million-dollar smile. "I've always been a country singer. Even when I was very young my family always had a country group together. We would do all the family parties and weddings—my sisters, cousins, the works. We all were a part of it."

Cerrito's professional career took off when he moved to California to become back-up singer for the famed Charo. Although her music wasn't quite country, Cerrito still held to his desire to sing country music. After two years with Charo, Cerrito embarked on his own solo career as a country entertainer.

Traveling with his own show, Cerrito has collected many fans from the West Coast and is working quickly on conquering the East. "I've worked the stage for a while now, covering California, Texas and I've just finished a 14-month engagement in Kailua, in Hawaii. I worked seven nights a week," Cerrito states, proudly. "We were always sold out at Charo's and I just couldn't say no even to one night! I really enjoy the Islands and I will be returning there for New Year's Eve."

Although a seasoned performer on stage, Cerrito is fairly new to the recording studio. Finishing his first



album in January of this year (on Sound Waves Records), he is pleased with the response. Produced by Joe and Betty Gibson, the album, *Daydreams*, includes three songs that have hit the national country charts. A 1988 release, "I'm Into Something Good," and his newer releases, "Bad Moon Rising" and the album title cut "Daydreams," all climbed to 49 on the Top 100 Country Singles chart in *Cash Box* as well as to the top of the Indie charts.

Cerrito is concentrating mainly on radio promotion, yet he is still doing some live shows this fall. "I will be performing across California, in San Antonio, Texas and then back to Hawaii for New Year's Eve. I am so pleased with the album response, but my true love will always be performing in front of that audience.

T.L. Carr

CASH BOX AWARDS SHOW

Continued from page 28

Isaacs, Harvest
McGruders, Sonlite
The Whites, New Canaan

LEGENDS OF GOSPEL MUSIC

James Blackwood
Rusty Goodman
Jake Hess
Howie Lister
Jim Murray
Dottie Rambo
Rosie Rozelle
J. D. Sumner
The Chuck Wagon Gang

GOSPEL PRODUCER OF THE YEAR

Bobby All, Peaceful Stream
Eddie Crook, Morning Star, Harvest, Spiritwind
Eldridge Fox, Riversong
Lari Goss, Lari Goss Productions
Jim Hamill, Jim Hamill Productions
John Mays, New Canaan
Kevin McManus, Sonlite
Robert Metzgar, Stop Hunger
Laverna Moore, Melody Mountain Records
Bill Traylor, Homeland

SINGLE OF THE YEAR

"Bring My Children Home," The Nelons, New Canaan
"Champion of Love," Cathedrals, Homeland
"Coming Soon," Spencers, Peaceful Stream
"God On the Mountain," The McKameys, Morning Star
"Once Upon a Hill," Gold City, Riversong
"Saved to the Uttermost," Speer Family, Homeland

ALBUM OF THE YEAR

All I Need, Forester Sisters, Riversong
Coming Soon, The Spencers, Peaceful Stream
Cuts of Many Colors, The McGruders, Sonlite
Double Exposure, Northern Gold, Stop Hunger

Get Ready, The Nelons, New Canaan
Goin' in Style, The Cathedrals, Homeland
Gone to Meetin', The McKameys, Morning Star

CONTEMPORARY GOSPEL AND INSPIRATIONAL DIVISION

MALE VOCALIST CONTEMPORARY

Bryan Duncan, Modern Art
Paul Smith, Dayspring
Michael W. Smith, Reunion
Steve Camp, Sparrow
Russ Taff, Myrrh/A & M

MALE VOCALIST INSPIRATIONAL

Lamelle Harris, Benson
Steven Curtis Chapman, Sparrow
Gary McSpadden, Maxxum
Steve Green, Sparrow
Carman, Benson

FEMALE VOCALIST CONTEMPORARY

Kim Hill, Reunion
Margaret Becker, Sparrow
Amy Grant, Myrrh/A&M
Tramaine Hawkins, Sparrow
Kim Boyce, Myrrh

FEMALE VOCALIST INSPIRATIONAL

Twila Paris, Starsong
Sandi Patti, Word
Deniece Williams, Sparrow
Debby Boone, Benson
Karla Worley, Diadem

NEW CONTEMPORARY ARTIST

Recess, Reunion
Kim Hill, Reunion
Terri Gibbs, New Canaan
Terry V. Salyer, Maxxum
Crystal Lewis, Frontline

NEW INSPIRATIONAL ARTIST

Jerome Olds, Starsong
Bruce Carroll, New Canaan
Tony Melendez, Starsong
Mary Welch Rogers, Krystal
Michele Wagner, Benson

GROUP OF THE YEAR

Bash-N-The-Code, Starsong

Whiteheart, Sparrow
Petra, Dayspring
Imperials, Starsong
Beebe & Cece Winans, Sparrow
Allies, Dayspring

David & the Giants, Giant
Take 6, Reprise/WB
Degarmo & Key, Benson
The Choir, Myrrh

CONTEMPORARY GOSPEL PROMOTER

Tana Loran & Associates
John Taylor & Associates
Larry Tucker/MCM Promotions

SINGLE OF THE YEAR

"I Can Begin Again," Lamelle 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

ALBUM OF THE YEAR

Take 6, Take 6, Reprise/WB
Wide Eyed Wonder, The Choir, Myrrh
The Friendship Company, Sandi Patti, Word

Lead Me On, Amy Grant, Myrrh/A&M
1/2 (Eye), Michael W. Smith, Reunion
Freedom, Whiteheart, Sparrow
Talk About Life, Kim Hill, Reunion

GOSPEL LABEL OF THE YEAR

Benson
Dayspring
Frontline
Myrrh
Reunion
Sparrow

GOSPEL PRODUCER OF THE YEAR

Brown Bannister
Johnathan David Brown
Gary McSpadden
Greg Nelson
Keith Thomas

GOSPEL MUSIC

The Lewis Family: Still Playin', Prayin' and Stayin' Together

BY KIMMY WIX

WHAT HAVE WE STEPPED INTO HERE? Is this down-home family from next door simply an entourage of Mister and Miss Personalities or are they America's first and foremost family of Bluegrass/Gospel music? The answer to each of these questions is a definite "YES." For decades, the Lewis Family has held on to an unconditional love for bluegrass/gospel music. Even today, they continue to devote that same love—a love that has kept them together for more than thirty-five years.

It wasn't so unusual back in the early 1950s to have caught Roy "Pop" Lewis, Sr. and some of his children singing at rural churches and schoolhouses in northeast Georgia and western South Carolina. Today, however, the name Lewis is highly recognized across the entire country, as well as in various parts of Canada. Down through these past years, the Lewis Family has recorded more than forty albums, the first of which were on the Starday label back in the '50s. From 1969 to 1985, the family held a position on the roster of Canaan Records. Currently, they are with the RiverSong/Benson Company, after signing an exclusive contract on December 5, 1985. With such progressive transitions throughout their recording career, they continue to rack up numerous awards and honors, most of which spark solely from their contributions toward the world of bluegrass music.

The Lewis Family includes 84-year-old James Roy Lewis, known to family, friends and fans as "Pop." He is accompanied by daughters Miggie, Polly and Janis, and sons Wallace and Little Roy, who not only picks a mean banjo, but also serves as the family comedian. To witness some of this man's jokes, expressions or his country-flaired lingo is beyond humorous belief. The third generation of the family is well represented by Travis (Wallace's son), and 17-year-old Lewis Phillips (Janis' son), who at the tender age of six made his first TV appearance on the CBS Special *Carol & Dolly in Nashville*, with co-hosts Dolly Parton and Carol Burnett. Of course, when we speak of the Lewis Family, we couldn't possibly leave out the lady who holds the most significant title within the entire Lewis clan—

"Mom."

"The most powerful voice behind our whole group is probably our little quiet mama," says Polly. "She's our biggest critic too. We'll come off the stage and she'll say, 'Why'd ya'll do this or why'd ya'll do that?' We'll be at a festival for six or eight hours and she'll be right there at that record table the whole time, making sure everything is placed just right."

When it comes to a bluegrass festival, you can bet if it's one of the best ones, the Lewis Family will definitely be in the performing line-up. "A long time ago, we didn't even know that we were really bluegrass," Polly admits. "We just played around the house and sang what we enjoyed singing and doin' what we could do. Then we started playing in all of these bluegrass festivals..."

"We'd been doing the same thing all these years and I think it was about 1965, when Carlton Haney had this bluegrass festival over in North Carolina. Since everybody called that a bluegrass festival, they just started calling us a bluegrass/gospel group," remembers Little Roy. "So that's how it all came about."

In addition to their heavy festival schedule, the Lewis Family has perhaps gained the most recognition from their television program, which could be labeled the longest-running continuous TV program in existence. They're presently celebrating their 35th year with WJBF-TV in Augusta, Georgia. Until 1961, when video tape was first introduced, they recorded the hour-long program live every Sunday. Now videotaped, the Lewis Family program still caters to thousands of viewers every week.

"It's a real interesting story," says Polly. "There was a man runnin' for sheriff in McCormick, South Carolina, which is near our hometown, Lincolnton, Georgia. We had been singing at area churches at that time. Well, he called us up one time and said, 'Would ya'll mind singing while I do my political spot on TV?' So we went down to this station in Georgia to sing for him. As we're leaving that day, one of the men at the station, who had been doing a live black gospel show every Sunday morning turned to us and said, 'Would



THE LEWIS FAMILY

ya'll like to have a TV show?" And we said, 'We sure would!' So that's how it got started," Polly continues. "It was just a real informal show. Everything was funny and live. Even now, when we tape the show, we try to make it appear like it's live."

After being named Entertaining Bluegrass Band of the Year, Gospel Band of the Year/Traditional, and receiving various individual awards at the 15th Annual Bluegrass Music Awards National Convention, they also deserve an additional award that has yet to be created—an award for staying together for so many years would possibly mean the most to this group.

"In the beginning, I think maybe the TV show kept us all together," Polly admits. "At that time, we used to have to get together and practice for every week's show, because it was live. We'd have to run over the songs and get the show done exactly right. So we were with each other every week in the beginning."

"We've just always known that this was what we were cut out for and this was what we've always wanted to do," explains Little Roy. "We've had offers to go with other people, but we've always said that if we're gonna make it, we're gonna make it together as a family group. That's what we tried to do and we're still trying to do it."

"A lot of times, we just feel so fortunate to have been together for so long because through these years, we have seen no tellin' how many family groups fall apart, ya know," says Polly. "But somehow we've managed to stick together through all these years and it seems like every year has been a little bit better for us. And we're just so thankful to have our mama and daddy alive and still travlin' with us too."

The gift of music that the Lewis Family currently offers is their third RiverSong project entitled *Good and Plenty*. The album features traditionally spun tunes such as "On the Wings of a Dove," "Surely I Will Lord," "Dig a Little Deeper" and "Just as the Sun Went Down." The music and sound delivered by the Lewis Family can't be described with mere words alone. Instrumentally, they deliver pure perfection. Vocally, they present a diverse, yet harmonious treasure full of warm-felt sincerity. Together, they create an almost electrical bluegrass package full of life and energy, yet they also blend with that energy a personal down-home feel that leaves listeners totally entertained, but also blanketed with a unique sort of comfort.

"We've always really been accepted for what we do," Polly states with her always cheery smile. "I guess our shows are really more entertaining gospel, rather than being a real serious matter, but we always play *gospel* music only." "The message comes from the songs that we do," adds Janis.

"Ya know, a while back people used to think that we were just a bunch of hillbillies," laughs Polly, "but now they don't. We've always been known for our bluegrass/gospel music, so our fans always enjoy us for what we really are. We know that the Lord is the reason why we keep going today, and we know that we've really been blessed all of these years."

Today, the Lewis Family continue to give the very best of bluegrass music, backed up with welcoming and inspirational personalities full of fun and laughter. They prove that a family that can play and pray together will almost always *stay* together. ○

**CASH BOX
MICRO
CHART**

November 11, 1989 The grey shading represents a bullet, indicating strong upward chart movement.

November 11, 1989 The grey shading represents a bullet, indicating strong upward chart movement.

**CONTEMPORARY
CHRISTIAN
TOP 40 SINGLES**

Total Weeks ▼
Last Week ▼

1	THE HUNGER STAYS (Sparrow 1762-71202)	Margaret Becker	3	10
2	FARTHER ON (Myrrh 9016239154)	Russ Taff	4	7
3	IN IT AFTER ALL (Benson C-02506)	Larnelle Harris	1	9
4	BIGGER THAN LIFE (DaySpring 7014177575)	Paul Smith	7	7
5	MORE TO THIS LIFE (Sparrow SPD-1201-1)	Steven Curtis Chapman	11	6
6	YOU WEREN'T MEANT TO LIVE YOUR LIFE ALONE (Frontline CO9050)	Benny Hester	12	6
7	WE BELONG TO HIM (DaySpring 7014175372)	Wayne Watson	2	10
8	IT'S GONNA TAKE LOVE (Word 7014180576)	Farrell & Farrell	16	4
9	IN THE NAME OF THE LORD (Frontline CD-9051)	Jon Gibson	9	7
10	HAND IN HAND (Benson PWC0-1096)	DeGarmo & Key	21	4
11	YOU'RE BEAUTIFUL (Benson CO2548)	Michele Wagner	5	9
12	DON'T CRY (Sparrow SGL-1169-4)	Cee Cee Winans	13	6
13	'TIS SO SWEET TO TRUST IN JESUS (Word 7019107508)	Amy Grant	6	9
14	FOUNDATIONS (Sparrow SPD-1191)	Geoff Moore & The Distance	8	9
15	HOLY, HOLY, HOLY (Word 7019107508)	Michael W. Smith	20	4
16	CALLING ON LOVE (Myrrh 7016892387)	Shelia Walsh	23	4
17	A DAY LIKE ANY OTHER DAY (Maranatha 7100256844)	Bill Batstone & The Maranatha Singers	17	5
18	MOVIN' ON (Star Song SSC-8120)	Mylon Lefevre and Broken Heart	10	10
19	BLESSED BE THE LORD (Alleluia AM001)	Mathew Ward	25	4
20	FORGET IT (New Canaan 7-01-997153-9)	Bruce Carroll	22	4
21	HIS LOVE FLOWS (Star Song SSC-8129)	Jerome Olds	29	2
22	SWEET LOVE (Myrrh 7016889386)	First Call	33	2
23	ON THE OTHER SIDE (Reunion 7010037523)	Michael W. Smith	14	12
24	EVERY MOMENT (Sparrow SPD-1174-2)	Denelce Williams	36	2
25	TESTIMONY (Reunion 7010049521)	Kim Hill	15	12
26	FAITH (Myrrh 7016886387)	Kim Boyce	37	2
27	NO CONDEMNATION (Alleluia 003001)	Kelly Willard	18	11
28	FEEL EVERY HEARTBEAT (DaySpring 714183575)	Holm, Sheppard & Johnson	DEBUT	
29	THEY THAT WAIT (Word 7019082505)	Scott Wesley Brown	34	2
30	BLOODSTAINED PAGES (Frontline CO9041)	Crystal Lewis	27	4
31	I'LL BE A FRIEND TO YOU (Day Spring 7014160575)	Kenny Marks	DEBUT	
32	LIVING DANGEROUSLY IN THE HANDS OF GOD (Sparrow SDC-1172)	Steve Camp	26	12
33	GO AND SIN NO MORE (Frontline C009071)	Liaison	19	6
34	NOAH (Word 7019114504)	Mark Lowery	DEBUT	
35	WALK TOWARD THE LIGHT (River SPCN-7901300000)	Greg X. Volz	DEBUT	
36	WONDERFUL WORDS OF LIFE (Reunion 7010047529)	Prism	24	11
37	SQUARE PEG, ROUND HOLE (Word 7014176579)	New Song	DEBUT	
38	SWEET VICTORY (Star Song SSD-8102)	Twila Paris	28	15
39	HERE'S MY HEART (Giant C02555)	David & The Giants	30	14
40	I AM DETERMINED (Diadem 7-90113-049-0)	Tim Sheppard	31	11

**SOUTHERN
GOSPEL
TOP 40 SINGLES**

Total Weeks ▼
Last Week ▼

1	WALK AROUND ME JESUS (New Canaan 7019967531)	Wendy Bagwell & The Sunliters	3	15
2	WHEN I KNELT, THE BLOOD FELL (American Christian Artists)	The Greens	1	19
3	GOD BLESS THE FAMILY LIVING IN THE U.S.A. (Stop Hunger SHR-NG1102)	Northern Gold	4	12
4	COMING SOON (Peaceful Stream 28491-1600-1)	Spencers	8	19
5	YOU'LL REAP WHAT YOU SOW (RiverSong CO-CO2542)	Jeff & Sheri Easter	5	12
6	GETTIN' READY TO LEAVE THIS WORLD (RiverSong RS-CO2559)	Gold City	9	8
7	THE CROSS IN THE MIDDLE (New Haven NHS-005)	Florida Boys	7	19
8	BRING MY CHILDREN HOME (New Canaan 693215-08)	Nelons	12	19
9	I'VE JUST STARTED LIVING (Homeland HL 1006)	Cathedrals	2	16
10	THE PARTY'S OVER (Homeland HL-1014)	Hemphills	6	19
11	I WANT TO MAKE A DIFFERENCE (Morning Star HAR-45-11288)	Mid South Boys	14	19
12	CARRY ON CHILDREN (Morning Star MSC4095)	Fox Brothers	13	14
13	IT'S THE KING (RiverSong CO2522)	Heaven Bound	15	11
14	JESUS IS COMING FOR ME (RiverSong CO-2569)	Kingsmen	16	12
15	GONNA RIDE ...CLOUD (Morning Star MST-45-4099-AA)	Dixie Melody Boys	17	19
16	GROUND BREAKING (Morning Star MST-45-12788)	McKameys	20	19
17	CROSS YOUR HEART (New Canaan 7019971539)	Bruce Carroll	25	18
18	HE CAN (Homeland HL-1008)	Singing Americans	19	19
19	STAND BACK (Homeland HL-8804)	Speers	24	9
20	BLOODBOUGHT (Son Light SON-116)	McGruders	22	19
21	TYPICAL DAY (Canaan 7019978)	Talleys	11	17
22	LAZARUS, COME FORTH (Morning Star MST-4110)	Bishops	10	19
23	ONCE UPON A HILL (RiverSong R-55909)	Gold City Quartet	21	19
24	CELEBRATION TIME (Welcome Home WHS-0001)	Accords	28	7
25	HARD TRIALS WILL SOON BE OVER (Associated Artists AA-504)	Chuck Wagon Gang	31	2
26	SIN WILL TAKE YOU FARTHER (Homeland HL-1006)	Cathedrals	18	19
27	NEW MAN (Harvest HAR-1173)	Carrol Roberson	30	2
28	I WANT TO GO THERE (Sonlite FON120)	Cedar Ridge	27	10
29	LIVING IN BEULAH LAND (Pinnacle PRC00110)	Karen Peck	32	4
30	HE HAS RISEN (Sonlite SON-122)	Singing Cookes	39	6
31	HE'S STILL GOD (Sonlite SON-1144)	Hoppers	DEBUT	
32	GOD SHALL WIPE AWAY ALL TEARS (Masters MSC-8814)	J.D. Sumner/Stamps	23	19
33	THE ALTAR (Harvest HAR-1144)	Cornerstones	29	11
34	IN HIS TIME (Sonlite SON-112)	Perkins Family	34	10
35	INSIDE INFORMATION (Canaan 7019966535)	Kelly Nelson Thompson	DEBUT	
36	WHEN I REACH THAT CITY (Morning Star MSC-4093)	McKeithens	35	11
37	READY TO GO (Harvest HAR-1171)	Traiblazers	38	4
38	I'VE BEEN REDEEMED (Sonlite SON-119)	Kingdom Heirs	33	7
39	YOU'VE GOT TO BE BORN AGAIN (Shiloh 2325M)	Dudley Smith	40	9
40	THE MOUNTAIN (Morning Star MST-45-112888)	Perrys	36	19



Recording artist Russ Taff was in Nashville recently, filming his "Winds of Change" video for A&M Records, the first single off his newest A&M release, *The Way Home*. International Media Systems of Colorado Springs produced the video; Paul Franklin directed. The taping took place at the Cannery, a popular showcase club in the heart of Nashville's warehouse district. "Winds of Change" will be released in mid-November to general market cable outlets as well as VH-1 and MTV. (Photo: Alan L. Mayor)



Top-selling contemporary black gospel group Commissioned recently signed a multi-album recording contract with the Benson Company. The Detroit-based group has four albums to its credit. Named Contemporary Group of the Year for two years by the Gospel Music Workshop of America, the 10-year black gospel veterans will soon begin work on their debut Benson project, which will be released during the summer of 1990. Pictured with Commissioned members: (back row, l to r) Thomas Cain, senior director/writer, publisher relations for BMI; Michael Williams, drummer; Keith Staten, vocalist; Michael Brooks, keyboardist; (front, l to r) Fred Hammond, vocalist/bassist; Jerry Park, Benson's general manager and chief operating officer; Mitchell Jones, vocalist; and Karl Reid, vocalist.

GOSPEL MUSIC

Album Reviews



SUSIE LUCHSINGER (Photo: Douger)

SUSIE LUCHSINGER: CHARMS US WITH COUNTRY GOSPEL

IF YOU THINK her dazzling smile shown above is one that expresses, "Hi, it's nice to meet ya," just wait until you meet her music! Country gospel recording artist, Susie Luchsinger, recently visited Music City to record her fifth album entitled *God's Still In Controll*, produced by Vic Clay. Although Luchsinger currently delivers straight-ahead gospel music, she has also tried her hand in the country music scene as well. Just a few years ago, we could have possibly caught her in action while touring with sister Reba or brother Pake. But after attending services at a new church with her husband and guitarist, Paul, Susie decided that she would only sing gospel music from that point on. "It was in July of 1984 that we went to this church and for the first time ever, I saw people really praising the Lord with their singing," Susie remembers. "I just believe the Lord brought us there for that purpose."

According to the Luchsinger couple, their music is somewhat different than the typical *southern* gospel style. Together, they create and enhance a breed of music which proves to spark more of a country/western flavor. Maybe it is rather different, but it also opens the door for perhaps a different audience as well.

When Susie and Paul aren't at home with their three children, they spend much time performing, including stints within the fair and rodeo circuit. But right now, their focus is on the *God's Still In Controll* project, which will hopefully be released by the first part of December. "This new album is more direct," says Susie, "and more straight country gospel."

With a welcoming smile and personality, a heck of a nice guy for a husband and an undying love for the Lord, Susie Luchsinger delivers a package of vocal charm and inspiration. The December release should definitely be worth the wait!

Kimmy Wix

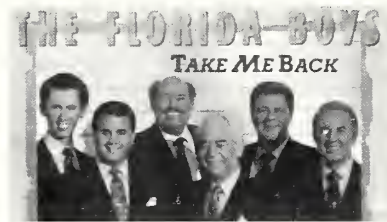


Pictured from left to right are Paul, Susie, Nashville *Cash Box* associate editor Kimmy Wix and producer Vic Clay. (Photo: Douger)



BOBBY JO MANN *Sendin' Out Signals* (Boy-O-Boy BBX-77)

Discovering the talents of Bobby Jo Mann compares to stumbling onto a lost treasure. It's obvious on this one, dear readers. There's no need to even bring out the ministry that dwells within this Boy-O-Boy recording artist. Why? Simply because the music, lyrics, vocals and arrangements alone are enough to cause this guy to soar. Quite often, after hearing hundreds of new projects, we tend to wait for something that will jump out and grab us, and believe me, it's rare when that actually happens. Thanks Mann—for being the first jumper and grabber I've heard in a long time! From beginning to end, *Sendin' Out Signals*, produced by Mann himself, sends out a complete package of ultra-happening tunes. Every cut seems to be wrapped with somewhat of a "live" acoustic feel, which forces us to sink deep into excellent lyrics. With a blend of almost rockabilly tunes like "Gotta Know Love" and "Choose," to the mystical "How Long" or the soothing and tender-hearted "You Are Everything" and "Walkin' With You," this project could cater to EVERYONE. And, of course, Mann links every selection with a fulfilling slice of light and inspiration.



THE FLORIDA BOYS: *Take Me Back* (New Haven NHC-20006-4)

Having a name such as the Florida Boys on the label only sparks a positive impression right from the beginning. But don't let the name alone make a statement, because what we have here is an incredible example of elite southern gospel. *Take Me Back*, produced by Herman Harper and Ken Harding, displays a variety of top-notch arrangements delivered with in-control vocals. Cuts such as "If You're A Child Of God, Call Home," "Sunday's Coming" and "He's My Rock" prove to be individual highlights. Perhaps the most appealing are a couple of tunes capable of actually pulling one's heartstrings completely out. "The Cross in the Middle," which features super-writer Ronnie Hinson, and "One More Time" deserve full attention. All in all, *Take Me Back* takes ten songs and incorporates inspirational magic.



FOR THE FIRST time ever, The Annual Dove Awards ceremony will be telecast by The Nashville Network. The live telecast is scheduled to take place on Thursday, April 5th, at the Tennessee Performing Arts Center in Nashville, Tennessee. The announcement was recently made by David Hall, TNN Vice-President/General Manager and Gospel Music Association Executive Director, Donald W. Butler Sr. "TNN viewers have responded enthusiastically when gospel acts such as Amy Grant, Sandi Patti and The Cathedrals have appeared on TNN, so we know they will enjoy the Dove Awards," states Hall. The 21st Annual Dove Awards are voted on by the 3000 members of the Gospel Music Association. The 90-minute special will feature awards to the top artists, songwriters and producers in eight various categories.

car dilemma: a ding-a-ling with credit card. "We ended up with this chick at 2:30 in the morning and she rented a car for us. We had a car the rest of the time. Of course we *promised* her we would pay her back," Derek said with a sly grin that told me there's a girl somewhere in L.A. with an extremely large Hertz bill. (They better hope she doesn't read *Cash Box*.)

On their newly acquired wheels, they boys made a bee-line for Hollywood's Sunset Strip, still confident that they would eventually find that deal. "We were hanging out at Gazzarri's and just going up to people who looked important, just like 'Hey, that guy over there is wearing a suit and glasses, he must be important.' That's where we met Jay Malla, our manager. I had been talking to this woman, a booking agent, who said, 'You guys are kinda cute,' and went over and threw our tape in the player. That was our lucky break. Jay goes, 'Is this you guys? Call me Monday morning,'" Derek recalls.

So the great Hollywood excursion had definitely paid off. Malla's interest was the strongest yet, and the guys weren't going to let it sit. The very next week they flew Malla up for a gig they were doing in Palo Alto. Malla saw the show and afterward told the guys that he would manage them. From that point on, things really began moving in the right direction. Arista was interested right from the start. "We started working on one of those development-type of things with Arista. Over that period we kept doing what they thought we should do. They kept putting us to the test, seeing what we would do, if we would follow directions. It was like, 'You're good. You're green, but we'll work with you.' Clive Davis came down to see us about a year after we'd begun working with them and he signed us," asserts Derek.

Arista is a rather odd label for a hard-rock act to sign with, and Babylon was well aware of that, but felt it was the best choice. "We go with a vibe on people. When we met Jay, it just *felt* right. The same when we met the people at Arista and Clive. Our band philosophy is, 'It's all in the vibe,' and the vibe was definitely there. In the long run, you've got to be able to work with people. They have to like you as much as you like them. Arista just felt right," says Derek.

Arista even went so far as to hire Concrete Marketing for Babylon, the first time the label has ever hired an outside marketing firm. Concrete is known mostly for handling hard rock/heavy metal groups, and since that area that was fairly foreign to Arista, it seemed the perfect way to go about promoting Babylon, and Derek believes it has already been very beneficial. "Jay's learning, we're learning, Arista's learning...it's just been one big learning experience," he sighs.

It's obvious that Arista is really going to great lengths for the success of this group and is behind the guys one hundred percent. Derek admits that that quality was definitely a factor when deciding on their record deal. "You can't buy someone's belief," he states with conviction. "If they believe in you, that's worth more than the thousands of dollars

or whatever they promise they're going to do."

Reid agrees wholeheartedly. "Arista doesn't have any other rock acts, unless you count Jeff Healey, and look what they've done for him. Other labels have ten, twenty rock acts and most of them just get lost or pushed aside with the line, 'We'll get to you next year.' We want to be number one, not number ten and right now we *are* Arista's rock priority."

At that point I realized how serious we were all being and decided it must be time for the most stupid, annoying question in music journalism. It's my favorite. Derek, that brave boy, did his best to humor me. "The name Babylon? Well, I went to New York a couple of years ago and when I stepped out of the train station, that was the first thing I said to my manager. 'This is just like Babylon would be... Hey, that's the name of the band!' We'd been looking for a name for a while, searching for a cool name that fit the music, too. I don't know how to explain it...it was just BOOM, that's the name for the band and BOOM, it fits the music. Just like that."

So Babylon it was, and everything would've been just peachy if it hadn't been for the surfacing of a top-40 band called Babylon. "Yeah, their name was Babylon but it wasn't copywritten or anything. We even did the name search, but it came down to the court saying that whoever had the name first was Babylon. They had some single out on some Joe Blow independent label so they had proof of the name," grumbles Derek, who looks as if he's still not over that incident. "So we had to do something about it," he said darkly.

"Yeah, so we got the hitmen together," interjects guitarist Danny Delarosa.

"That's right, we sent 'em over to the house, you know, Tony and uh...what's his name? Oh, right, Vito. So Vito and the rest of the boys, they roughed 'em up a little and said, 'We're gonna use A.D., an' if you don't like it, you're gonna be D.A. That's Dead on Arrival,'" finished Derek in his best "sinister gangster" imitation. He was so convincing that I didn't have the heart to correct him on the D.O.A. thing. Anyway, they had no choice but to be Babylon A.D.

Before they set me free from the penthouse, they wanted to show me the video for their first single, "Hammer Swings Down," that was still actually in production and hadn't been through the final cut phase. We watched it more than once, and each time I made sure to point out the blemish on the cheek of one of the many video vixens that pranced around in practically nothing, swinging hammers, of course. The video is very well made, showcasing the band on a gigantic stage and making Derek look like the MTV rock god of every teenage girl's wildest fantasy. Now that the completed vid is being shown on MTV (and doing very well, I might add), he probably *will* be the star of more than one of those adolescent fantasies. The album, too, is climbing steadily upward, and will continue to do so until Babylon A.D. reaches the place that they always knew would be theirs—the top. ○

DR. JOHN

Continued from page 10

landed in Los Angeles, where he found steady work as a musician, songwriter and producer. Dr. John was still a glint in his eye.

"I always had these album ideas, to produce different albums. And one of the projects I wanted to do was with Ronnie Barron as Dr. John. I had this project in mind for him to do, and I tried to peddle it off to a lot of labels. Nobody was interested. But I thought it up, I guess, around '65. I had the idea, probably, since the late '50s, early '60s. But the idea was kind of strong in my head say around '65.

"I put this thing together, and Don Foster, who was managing Ronnie Barron, said he thought it was a bad career move, he wanted Ronnie to record more in the mold of Curtis Mayfield and the Impressions. Well, he did this record with him and it came out sounding like if Curtis Mayfield had much more versatility but was backed up by the Four

I'm reading I took an interest in this guy in particular, but I mixed him up in the concept for the album with other people I was reading about. I kind of took this from that and this from that to kind of put together something that could be a universal picture."

He figured it would be a one-shot. He figured wrong. You guessed it: right place, right time.

"When we first did it we played some love-ins and be-ins and all that stuff. I started having some fun with it, and I would get off with the girls dancing and all, I liked all that Mardi Gras Indian stuff—I got some of the Indians to sell me some old Indian stuff, and I would dig it, throwing glitter on the people, putting on a show. It was part of a tradition.

"In my mind, I was trying to emulate, like, the Rabbit Foot Minstrels and all of those old shows that came up back in the old days, and put on a real show. At the

"That is the tradition of, like, the Dew Drop Inn after hours. You would have walked into the Dew Drop Inn any night from four in the morning 'til noon, and [the old standards are] the kind of stuff you would hear. You wasn't going to hear the gutbucket blues, you wasn't going to hear the funk or nothing..."

Freshmen or the Hi-Los. I don't know, it didn't work. I got real bummed out at Ronnie, because he was like my adopted protegee, son, whatever. He was the guy who had always sung with my band, and the guy who sung with my band was the next artist I would do. So when he didn't do it, and he was doing this other stuff with Don, I just ran in and did it myself.

"I originally got the idea for the Night Tripper thing when my sister was working at Rothschilds antique store in New Orleans. There was a book about these various hoodoo guys. And there was this famous movie actress and her husband that had one of those slave-bracelet marriage ceremonies performed. And the guy who did it was Dr. Ya-Ya, and when they broke up all these weird, bizarre things started happening to them. So I read that book. Then I read some other books that this family had in their possession, and then I read about my great-great-grandpa, who was in a scandal with this Dr. John, like a hundred years ago. He was a cat from Africa who was considered a rival to Marie Laveaux at the time, the queen of the hoodoos. As

time most bands would just get up on the gigs in bluejeans and it was like, 'Okay, if you're going to do something, do a whole thing.'"

He did a whole thing. He became his musical Night Tripper.

"The big flop part of it to me was my vocals," he says about those early albums. "I was like learning how to sing while I was doing it. I had no intonation."

Is he happier with his vocalizing now, since it's featured so prominently on *In a Sentimental Mood*?

"I still don't have a voice, but at least I've developed where I can hold pitch. For a guy that started off kind of late in the game, I'm better at it than I was then. I don't think I'll ever be a singer. I'll be what I am. Aaron Neville and Johnny Adams are singers, I ain't in that mode. Those are singers. I'm a guy who writes songs and plays the piano—what I know of singing is from selling songs to people, it's from many years of selling an artist a song. To get a song over, that's what I know how to do. It's a big difference between that and singing." ○

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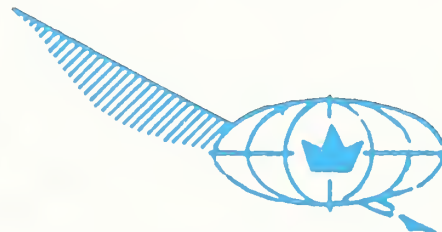
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