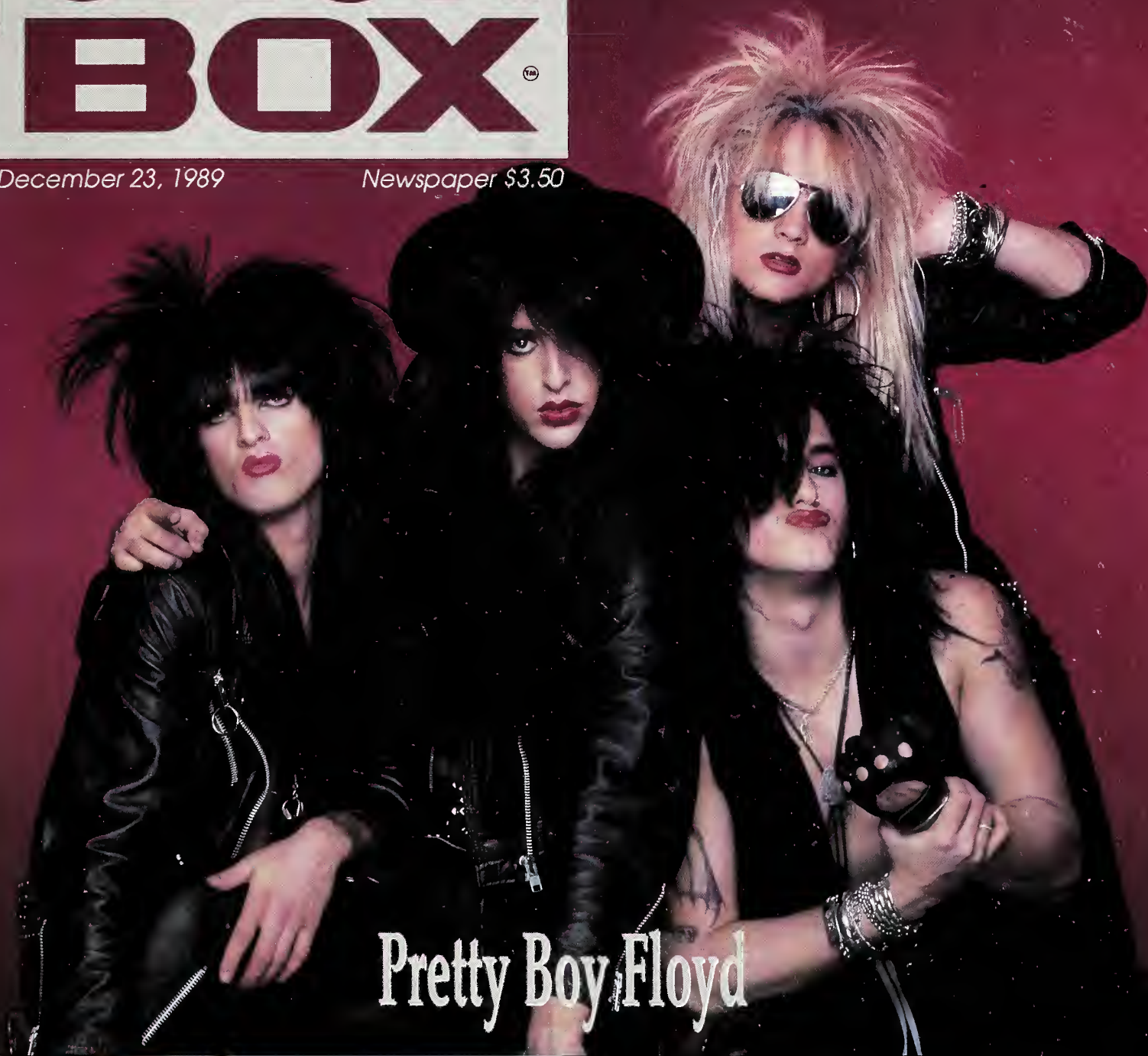


CASH BOX

December 23, 1989

Newspaper \$3.50



Pretty Boy Floyd



Jack Bruce



The CASH BOX Nashville Music Awards

TICKERTAPE

HEIN GOES HOLLYWOOD: In a sudden and surprising move, **Wesley Hein**, co-founder and president of **Enigma Entertainment Corp.**, has resigned to join **Peter Paterno's** Disney-backed **Hollywood Records**.

Speculation is that Hein will supervise A&R, as he did at Enigma, while **Mike Bone**, formerly of Chrysalis, will be in charge of marketing and promotion. Like Bone, Hein is a former client of Paterno's music/entertainment law practice. Taking Hein's place as president of Enigma will be **Jim Martone**, who held the position of chief financial officer prior to Hein's exit. Hein co-founded Enigma in 1982 with his brother **William Hein**, building the company with artists like the **Smithereens**, **Poison** and **Stryper**, among others. Last May, they sold 50% of Enigma to Capitol-EMI Music for more than \$12 million. Sources speculated that since that time Hein has been less directly involved at Enigma and that the opportunity for a new challenge would hold a strong attraction for the exec.

BOWEN & SMITH BACK TOGETHER: In a move rumored to be in the works since **Irving Azoff** left MCA, **Jimmy Bowen** has dissolved his **Universal Records** label (distributed by MCA) to accept the presidency of **Capitol/Nashville**. The move reunites Bowen with **Joe Smith**, president and CEO of Capitol-EMI Music, who announced the move. Suffering from a bad case of deja-vu is former Capitol/Nashville head **Jim Foglesong**. In 1984 Foglesong headed MCA/Nashville only to be ousted in favor of Bowen. The artists on Bowen's roster will be combined with Capitol's current Nashville roster. Among those making the move from Universal to Capitol are: **Eddie Rabbit**, **John Anderson**, **Lacy J. Dalton**, **Glen Campbell** and **Larry Gatlin and the Gatlin Brothers Band**. Bowen commented that by combining "these two excellent artist rosters, Capitol/Nashville will immediately become a major contender in the country music field." Smith echoed Bowen's sentiments adding that, "Jimmy Bowen makes things happen. His successes at other labels are well known and we expect him to bring Capitol back to the prominence it once enjoyed in Nashville." As for Foglesong, he is said to be considering opening his own business.

JAZZIN' GRP: **Mark Wexler**, vice president of marketing and operations for **GRP Records**, confirmed that the No. 1 contemporary jazz label is presently negotiating a merger or business arrangement with either **MCA Records** or a Japanese company, rumored to be **JVC**. "We are talking to MCA as well as a number of other sources, and the other sources deal in yen rather than dollars," Wexler said. The label, founded in 1983 by **Dave Grusin** and **Larry Rosen**, boasts a healthy artist roster and several current *Cash Box* charting LPs. Among the albums are **David Benoit's** *Waiting For Spring*, **Dave Grusin's** *Migration*, the soundtrack from *The Fabulous Baker Boys* and various artists on the *Happy Birthday Charlie Brown* LP. The label's artist roster includes **Diane Schurr**, **Patti Austin**, **Omar Hakim**, the **Ripingtons** and **Lee Ritenour**.

CELLULOID PAUL: Fear not if you are unable to see the heavily-lauded concert appearances of **Paul McCartney's** current world tour. McCartney has persuaded **Richard Lester** (director of *A Hard Day's Night* and *Help*) to direct a film that will be approximately 50% current concert footage, and 50% old newsreel and Beatles footage similar to the film now opening McCartney's shows. McCartney, of the silver tongue, also talked **Jake Eberts** (head of **Allied Filmmakers**, who financed *Local Hero*, among others) into backing the film to the tune of \$6 million. Eberts explained the strategy that hooked him and Lester. "The thing that made us commit was a 2- to 3-page memorandum Paul wrote himself, exploring the alternatives of what this film could be. He invited us to a meeting, read it to us and charmed us. We committed that day on the spot." Just two weeks ago (*Cash Box*, December 9), McCartney was proposing that the remaining Beatles reunite over a proposed Beatles film history, under the working title *The Long and Winding Road*. Despite **George Harrison's** terse refusal, it appears that Paul's appetite for exploiting the Beatles' legacy remains strong, with or without his mates. As Eberts said in defining the appeal of the new McCartney film, "He does about 15-16 Beatles songs in concert. The movie is a great trip down nostalgia lane."

"NEW" BEATLES: Part of the fall-out of the recent settlement of Beatles lawsuits will be a "new" Beatles record in 1990. **Elliot Mintz**, host of Westwood One's recent series *The Lost Lennon Tapes*, **Yoko Ono's** spokesman and a longtime friend of **John Lennon**, says that the involved parties "obviously can't say anything now, but it won't be long." Most likely to be released will be some form of live compilation from early performances the group did at the BBC. Mintz said a "plethora of material involving the Beatles at the Beeb is available—I'd say easily enough to fill ten albums." Mintz said the sound quality of these early tapes is "extraordinary." As for unreleased studio product, one source called it "unlikely," going on to say that "there was a reason those songs never came out in the first place. If the group had wanted them released, they would have come out." Just don't let **Michael Jackson** buy the tapes...

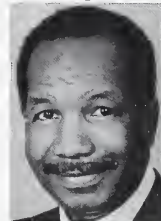
BIZ BITS & PIECES: **Cinemax** has scheduled the U.S. debut of *Prince: A Musical Portrait*, a ten-minute documentary short written and directed by **Prince** svengali **Albert Magnoli**, during its December 22 Prince filmfest. The short features behind the scenes glimpses of Prince in the studio and during rehearsals. Also featured are commentaries by **Miles Davis**, **Eric Clapton**, **Terence Trent D'Arby**, **George Clinton** and **Quincy Jones**... **Billy Idol** snagged the role of **Jim Morrison's** buddy in **Oliver Stone's** upcoming film version of the singer's life and troubled times. **Val Kilmer** keeps saying that he's got the Morrison role. Keep saying it and maybe Stone will believe it, Val... **Midnight Oil** is ready to release its follow-up to the breakthrough *Diesel and Dust*, to be produced by **Warne Livensey**, sometime in January...

EXECUTIVES ON THE MOVE

■ At **RCA**, **Vicki Leben** has been named senior director, national promotion, based in Los Angeles. She joins the label after two years at B&W Marketing Consultants, where she did national promotion work. Prior to that, she was national promotion director at Motown for five years. ■ **MCA Records** announced three key promotions this week. **A.D. Washington** has been upped to senior vice president promotion and marketing, Black music. Washington has been at MCA for the past 11 years, holding the positions of regional promotion manager Southwest, national director and, most recently, vice president of promotion. Filling Washington's shoes as vice president of promotion, Black music will be **Ron White**. White, a seven-year veteran at MCA, previously served as national director field promotion, Black music. On the East Coast, **Joanie Kamuca** has been promoted to the post of vice president administration. Kamuca, with MCA for six years, last held the position of director of administration, East Coast. Also, **MCA Music Publishing** has announced the appointment of **John Brands** to vice president, MCA Music Publishing International. He will be responsible for overseeing all European offices currently in existence, as well as developing new branch offices. ■ **Elektra Entertainment** has named **Linda Ingrisano** to the post of national director, video promotion. Ingrisano last worked at EMI as manager of video promotion and marketing after acting as video coordinator for Arista Records. ■ **Atlantic/Nashville** has completed assembling its national promotion staff with the appointment of **Bill Heltemes** as Midwest regional country promotion manager. Heltemes, a 13-year veteran of Atlantic Records, will be based out of Cincinnati, Ohio. In other changes at Atlantic, **Greg Loudin** has joined the promotion team at the Nashville office as southeastern regional promotion manager. The appointment of Loudin, a graduate of Middle Tennessee State University, was jointly announced by Atlantic/Nashville vice presidents **Nelson Larkin** and **Rick Blackburn**. ■ **The National Academy of Recording Arts & Sciences (NARAS)** announced two new executive appointments. **Robert W. Senn** has been named vice president, general manager. Senn joins NARAS from a position at Crawford Post Production in Atlanta. Also at NARAS, **Diane H. Theriot** has been appointed Grammy Awards Supervisor, NARAS. Theriot was last senior executive secretary to the presidents of both Capitol Records and Screen Gems-EMI Music. ■ **Lori Otelsberg-Distler** has joined the **dick clark agency, inc.** as an agent. Otelsberg-Distler most recently served as vice president of production for Hillier & Company for six years. ■ **The William Morris Agency** has announced that **Steve Martin**, owner and founder of Music Business Agency, will join the agency's contemporary music group staff. Martin founded Music Business Agency in 1985 and, before that, worked for Magna Artists, also an independent booking agency. ■ **Columbia House** has appointed **Nelson Wakefield** repertoire coordinator, A&R. He will be responsible for planning, supervising and executing the repertoire selection for the record, tape and CD clubs. ■ **Dennis Drake** has been promoted to vice president, studio and technical operations, **PolyGram** tape facility. He was most recently director of studio and technical operations. ■ **Brentwood Music** recently announced the appointment of **Robert A. Paine** to the newly created position of chief financial officer. He will oversee the total financial picture of the company, including assisting in the development of future expansion and acquisition. ■ The Nashville office of the **Gary/Gurley Public Relations** firm has restructured and added **Susan Nadler** as national media manager. Prior to joining Gary/Gurley, Susan was an account executive with **Network, Inc.**, where she worked with several clients in the entertainment industry. Nadler has written for *Glamour*, *Vanity Fair* and *Savvy* magazines. She has published two books and is currently working on her first novel. ■ **Stan Hitchcock**, senior vice president of **Country Music Television**, has announced the promotion of **Nancy A. Olson** to vice president of advertising. Olson has been affiliated with the 24-hour country music network since 1985 as its director of advertising. Olson's previous career experience includes her own public relations firm, promotion of rock concerts and national sales manager for a medical firm prior to her relocation to Nashville. ■ **David Debolt** has been appointed as Exhibit Hall director and associate director for the 1990 Country Radio Seminar. In this capacity DeBolt will assist executive director **Frank Mull** in overseeing the operation of the entire event, scheduled for February 28-March 3, 1990, at Nashville's Opryland Hotel.



Washington



White



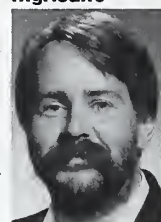
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THE BUZZ

LA AS SOON AS THE CORNER AMPS WERE DRAPED in scarves and topped by candles, I knew that **Daniel Lanois**, the French Canadian/New Orleans gypsy and spiritual master of cajun soul, wouldn't be far behind. Looking like a Renaissance painter, resplendent in black coat and ruffled shirt, Lanois and his ace band ambled onto the Roxy stage Monday night and delivered a set that alternately hypnotized and rocked. Having proven with *Acadie* that he was capable of making the transition from producer (U2, Neville Brothers, Dylan and Peter Gabriel) to artist, Lanois tackled the task of performing with the same combination of low-key craft and elan that makes him such an attractive songwriter.

From the opening, "Fisherman's Daughter," it was clear that the evening's unexpected bonus was going to be Lanois' gifted musings on the guitar. Displaying a unique thumb-finger style (it wasn't strumming and it wasn't picking) that caressed the strings and also packed a sonic edge, Lanois injected the tunes with a biting dimension missing on the record, most dramatically on "Still Water" and "Where the Hawkwind Kills." Bassist **Darryl Johnson** and drummer **Ronald Jones** provided a solid anchor for Lanois' and his multi-instrumentalist partner **Malcolm Burn**'s meditative explorations. Johnson further impressed with a powerful lead on the band's rendition of the O'Jays classic "For the Love of Money," one of the show's high points. Lanois' only fault was that he was *too* generous, giving each member of the band solo shots covering material that deflated the momentum that he was building with his own songs. For example, "Waitin' for the Man" has become to rockers what "Something" is to lounge lizards. But as sung by Burn, and despite some inspired guitar work, it was extraneous. Still, it was Lanois' unpretentious manner and beautifully tough instrumental work that I'll remember. He may not be as commercially driven as the artists that he produces, but in a healthy musical landscape Daniel Lanois deserves a prominent home.

David Byrnes

ALRIGHT, I WAS WRONG:

Maybe I've been a little harsh. Maybe I've been a little nasty. Perhaps I was a wee bit critical. Well, now I have to eat my hat because **Soundgarden** is NOT a ridiculous bunch of noise after all. The Whisky a Go Go was packed last Thursday when Seattle's grunge-metal dudes hit the Sunset Strip. I've never seen such a weird mix of people at the Whisky for any show. Three-fourths of them were those Painfully Obvious Industry Types (you know, the ones that wear nice shoes and have Extremely Impressive Expense Accounts for which we starving journalists are eternally grateful), and the other fourth looked as though they'd just tumbled out of their VW busses on the way back from Woodstock. (Psychedelic love children of metal?) Like I said, it was an odd little gathering.

The show itself was a truly heavy experience that left my head pounding (but it was a pleasant little throb), my knees shaking and my negative opinion of Soundgarden quite changed. Live, the music's dramatic intensity was not only incredibly forceful, it also generated a strange, hypnotic sensuality of great power and emotion. (That's pretty bizarre for a bunch of screeching guitars and a howling wolf-boy, eh?) For a band of this nature, it's usually impossible to capture such strength in a recording studio, as was the case with Soundgarden. If you didn't like the record, see their live show *before* you say (or write) anything nasty.

Stephanie Brainerd

NY IN THE YOUNG ENTREPRENEUR DEPARTMENT: R.E.M. manager and Doggone Record founder **Jefferson Holt** has expanded yet again. This time, to...bedding. Yep. JH has opened a shop called **Cottland Bedding**, in Memphis, which carries sheets, pillowcases, comforters, futons and other contemporary furniture items. I swear this is true.

SEEN ON THE SCENE: I hit the old Cat Club twice last week, with varying results. Tuesday saw the **Primitives** and **See No Evil**. The latter played first,



Soundgarden

and the former should have just gone home. See **No Evil** is becoming a *consummate* live band, and the crowd reaction, hometown or not, is proof positive that the grassroots approach *does* work. One thing I liked, in particular (besides the songs and how they were played) is the fact that bassist **Bob Barleen** likes the songs so much that he sings them all the way through, stepping up to the mike to sing back-up, then stepping back and singing the rest to himself. Vocalist **Robin Salmon** said there is a reason for this; if he forgets the words, all he has to do is look at Barleen. I think he was pulling my leg.

The **Primitives**, I just don't get. I like pop, pure to unpure, as much as the next guy, but this is one of the least exciting pop bands I've ever seen. Tracey Tracey is adorable, but her little-girl voice lacks power, passion—face it, it lacks *inflection*. I have to admit they were better this year than they were last, however. This year I stayed through the whole set, last year I quit after three songs.

Also disappointing was the **Flesh for Lulu** show. I've been a Lulu fan for about four years, so I'm willing to cut them quite a lot of slack. But this was *not* one of their better nights. Forget sloppy, half the time we—it wasn't just me—weren't sure they were all playing the same song. The energy level was great, the crowd didn't care; those were the two positives. But I didn't even recognize "I Go Crazy," arguably the band's best known song, when they ripped (shredded?) into it. "Stupid on the Street" suffered as well; it started at approximately the right tempo, and ended in an attempt to break the land speed record, or to go for the sound barrier, I don't know. It was one of those domino-theory sets. If one person slipped, the whole song went down the drain. To make matters worse, the band that opened for them, literally the unknown band, was so bad people were wandering around asking each other who it was, in order to avoid them in the future. I should have gone to a movie.

SPEAKING OF MOVIES, soundtrack albums have always been a strange idea to me. They're a good idea, because it's great exposure for the artists involved, but strange because half the time you don't remember where the songs on the record ever appeared in the movie. I guess we just have to take their word for it, or wait until it comes out on video, and search... Anyway, I'd lay money that the next big thing in soundtracks is probably going to be for *She Devil*, one of the most over-hyped movies in recent history. (No wait, that was *Batman*.) This one has tracks from **Sa Fire**, **D-Mob**, **Chubby Checker**, the **Fat Boys** and even good ole **Elvis**. Yessiree, this one looks like a heavyweight....

THIS OUGHT TO RUFFLE SOME FUR: I have to walk past a fur boutique every day on my way to work, something that always makes me a little nauseous and a little angry. Without getting on a soap box, I think I'm going to cut out the following quote from **Jefferson Airplane/Starship's Grace Slick**, and paste it on the window. It might give a few women pause; it makes a point not usually brought up by animal rights activists. From a story in *The San Francisco Focus*: "I don't wear furs because that's pathetic. I went to Bergdorf Goodman's one time, and wrote a song I haven't recorded yet, called 'It Takes 18 Minks to Make Her Warm.' In the fur department, I saw all these women—quite plastic, white faces, bright red lipstick and a whole bunch of mink on. They were all about my age. They looked annoyed, like they had an old man who was wealthy and kept a mistress on the side, and in order to keep the old lady happy, it was like, give her a mink coat, give her jewelry, too—anything to shut her up, keep her from getting a divorce, because it's too expensive." Food for thought.

THEY'RE EXPERTS, DON'T TRY THIS AT HOME: During a chat with new Epic band **Shark Island** the other day, drummer **Greg Ellis** and guitarist **Spencer Sercombe** explained a rather interesting theory to me. They say there is really only one song. One song, period. Everything else is just a variation on it. The song? The theme from *Jeopardy*. Being skeptical, I said "prove it." Give us an example, they said. The first thing that popped into my head, God knows why, was "Welcome to the Jungle." Well, friends and neighbors, they *might* be right.

Peace.

Karen Woods



JERRY SHOULD SUE for unlawful impersonation of a Garcia. These two Grateful Dead wannabes are actually Arista's Jay Ziskrout, associate director of national rock promotion, and WNEW's station manager, Ted Utz. They are dressed like this, we assume, to celebrate the deliver of *Dead in a Deck*, the special promotion for the upcoming Grateful Dead album, *Built to Last*.

MUSIC PUBLISHING

BY SHELLY WEISS

ALMO/IRVING: Hot/hit songwriter **Todd Cerney** has just signed an exclusive contract with **Almo/Irving**. Cerney has had such top cuts as "I'll Still Be Loving You" by **Restless Heart**, "Notorious" by **Loverboy** and "If Ever a Love There Was" by **Aretha Franklin** & the **Four Tops**, to name just a few...

BMG: L.A.-based songwriter **Clyde Lieberman** currently has cuts in two rising chart albums—**Jermaine Jackson's** *Don't Take It Personal* (Arista) and **Will Downing's** *Come Together as One* (Island)...

CHRYSALIS: With **G-Love-E's** debut 12" single "Dance Baby" on **Chrysalis**, the Florida-born, L.A.-based chef-turned-rapper says in his own words, "I'm going from the hot kitchen to the hot wax." Written/produced by **Marvin Young** (known as **Young MC**), one of rap music's hottest artists, with additional production by **Quincy D. III**, "Dance Baby" is a slice of rhythmic funk that's sure to give G-Love-E the opportunity to share his well-crafted rap with fans everywhere. With experience performing on shows with rap star **Tone-Loc** and others, both in the U.S. and U.K., this West Coast rapper is hot 'n' ready.

FAMOUS MUSIC: **Martika** is having worldwide success with her debut CBS LP, produced by **Michael Jay**... Writer/producer **Tena Clark** is beginning production of artist **Dee Harvey** (Motown), and also has had recent success with **Vesta Williams's** (A&M) "Congratulations" single...

GEFFEN MUSIC: Writer **Matthew Wilder** has a song "If I Could Only Have That Day Back" on the new **Howard Hewett** (Elektra) LP, and has co-written "Justice in Truth" with **Brenda Russell**, for her next A&M release...

WINDSWEEP/PACIFIC: Development deals have been signed with L.A.-based rock group **Bomb Bay Babies**, and Buffalo, N.Y. based group **Beat Goes Bang**, which is very close to signing a major-label deal... ~"Cherish Your Lover," written by **B. Osborne**, **Z. Giles** and **J. Kennedy** as well as "I'll Never Be the Same,"

written by **Osborne & Giles**, have been recorded and released by **Mother's Finest** (Capitol)... Writers **Steven Ray & Guy Vaughn** have their song "That's The Way" being recorded by **Chuck Stanley** (Def Jam)... Also, W/P publishes seven songs on the **Rod Stewart Anthology/Storyteller LP**...

ASCAP: At a dinner honoring songwriters **Billy Steinberg** and **Tom Kelly**, guests included **Diane Warren**, **Martika**, **Susanna Hoffs**, **Michael Bolton**, **John Boylan**, **Tom Werman**, **Val Garay**, and **Loretta**, **Todd** and **Julie** from **ASCAP**, to name just a few... **ASCAP** also sponsored two showcases for the much-talked-about Canadian foursome the **Odds**, Wednesday December 13 at **Club Lingerie** and Thursday at the **Coconut Teaszer**... Recent signings include **Lenny Kravitz**, **Aerosmith**, **Bang Tango**, **Animal Logic**, **Paula Abdul**, **Vain** and **Tears For Fears**...

BMI: The **BMI Foundation** announced the opening of competition for the 2nd Annual **Pete Carpenter Fellowship** for aspiring film composers under the age of 35. The fellowship will be announced in the spring of 1990. The winner of the fellowship, selected by an advisory panel and members of the board of the **BMI Foundation**, will have an intensive three to four week tutorial program conducted by prominent film composers. The composers participating in the 1989 fellowship included **Earle Hagen**, **Mike Post**, **Robert Cobert**, **Steve Dorff**, **Dominic Frontiere** and **Ron Jones**. The successful candidate will have an opportunity to work on a day-to-day basis with distinguished theatrical film and television composers. The winner will receive a \$2,000 award for travel and living expenses in Los Angeles for the period of the fellowship. The **Pete Carpenter Fellowship** was established by the **BMI Foundation** in 1988 to honor the late co-composer of such television themes and scores as *The A-Team*, *Magnum P.I.*, *Hardcastle and McCormick*, *Hunter* and *Riptide*. Applications for the 1990 Fellowship may be obtained by writing to the **BMI Foundation, Inc.**, 320 West 57th Street, N.Y., N.Y. 10019.

FILM/TV: **John Baldi**, director of film/TV for **BMG Songs**, reports that the company is featured in some of the hottest current films—the **Bee Gee's** classic "Stayin' Alive" in *Look Who's Talking*, "Blue Moon Revisited" by the **Cowboy Junkies** in *Gross Anatomy* and **Holly Dunn's** "Lookin' For You" in *Steel Magnolias*... Writer/artist **Peter Case** (Geffen), wrote/produced/performed two songs, "One Step Ahead" and "Round Trip to Paradise," for director **Alan Ruffier's** new film *Grandpa*... Music director **Steve Tyrell**, who has the themes for the *Famous Teddy "Z"* (CBS), *Snoops* (CBS) and the NBC/Disney series *Brand New Life* (with **Barbara Eden**), is also in action with new ABC-TV series based on **Elvis Presley's** early years. Co-produced by **Priscilla Presley**, the show is slated for early 1990... **Geffen Music's** **Matthew Wilder** will have the first single, "Wild Women Do," recorded by **Natalie Cole** and produced by her new hubby **Andre Fischer**, from the much anticipated **EMI** soundtrack to the new **Touchstone** **Richard Gere** film *3000*. Wilder has also been writing with the legendary **Sammy Cahn**, and is currently working on a new musical...

UNIQUE OF THE WEEK: Hot music director **Steve Tyrell** is up for the **Ace Award's** best original song, from the early '89 miniseries *Glory, Glory*. Tyrell's music group has all three of the three nominated songs...

To be continued...



Jeffrey Osborne has begun work on his **Arista Records** debut with noted writer/producer **Barry Eastmond**. Among the song titles, all co-written by **Osborne** and **Eastmond**, are "Lay Your Head," "Touch Me" and "Only Human." Shown standing (l to r): **David Renzer**, **Zomba Management** and **Eric Nuri**, VP of A&R, **Arista**. Seated (l to r): **Jeffrey Osborne** and **Barry Eastmond**



Reprise Records artist **Vonda Shepard** has recently signed an exclusive worldwide publishing agreement with **Geffen Music**, the publishing arm of the **David Geffen Company**. Shepard's debut album for **Reprise**, simply entitled *Vonda Shepard*, was recently released by the label and features the single, "Don't Cry Ilene." Pictured from left are: **Ronny Vance**, president of **Geffen Music**; **Lisa Wells**, **Geffen Music** director of creative services; **Vonda Shepard**; **Gary Gilbert**, Shepard's attorney and Shepard's manager **Pat Rains**.



Leeds Levy, president of **MCA Music Publishing**, is happy to announce the signing of songwriter/artist **EI DeBarge** to a worldwide co-publishing and writer agreement. A former member of the recording group **DeBarge**, his solo career has produced such hits as "Who's Johnny?" from the motion picture *Short Circuit*. Currently, **DeBarge** is completing work on his debut album for **Warner Bros.** and has a co-written track on the **Quincy Jones LP**. Pictured in **MCA Music Publishing's** studio are (l to r): **Carol Ware**, vice president of creative services; **Scott James**, vice president of film and television music; **Gary Gilbert**, **DeBarge's** attorney; **Fred Moultrie**, **DeBarge's** manager; **Levy**, **DeBarge** and **Rick Shoemaker**, senior vice president.

RETAIL NEWS

BY ROBB MOORE

IN JAPANESE, THE WORD "RYKO" means "sound from a flash of light." It seems fitting, then, that the first label to format all of its releases on compact disc would pick Rykodisc as their moniker. Since their beginning in 1984, Ryko has expanded, *backwards* in a sense, to include analog vinyl albums and cassettes on selected releases. But their heart and soul goes into delivering music they love, while taking full advantage of the phenomenal recent growth in digital technology. Not only does Ryko exhume classic recordings from the past and release them by today's audiophile standards, they also set tomorrow's precedents today with their release of configurations like the world's first eighty-minute compact disc, or by employing NoNoise, a sophisticated noise-reduction process.

I recently spoke to marketing director John Hammond, on how Ryko got where they are, and where some of the latest advances in technology may be headed.

Cash Box: *It seems like things have gone very well for Ryko in a fairly short period of time.*

John Hammond: Yeah, that's true. We started in 1984 as the first CD-only label with just one release called *Comin' and Goin'* by Jim Pepper, that Indian jazz guy who had an early '70s hit with "Wichiee-Ti-To." We had six CDs out in 1985, thirty in 1986, and we've had steady growth ever since then. The label was based on the assumption that there really was something to the compact disc format, that people would eventually want to get involved with its greatness. Both in its presence as an audio playback device and its technical advantages, i.e.: the extended sonic range, the longer running time, and the fact that the music should theoretically last forever. We coupled this with the realization that a lot of great music was not being made available on compact disc. The point wasn't to put out CDs, the point was to put out great music. We originally did have a more audiophile audience than we do now, but that was never our aim in the first place.

CB: *But in 1984, the compact disc craze had barely taken root. Did you not feel that jumping into CDs headfirst was a bit of a risk? They could have taken on the same stature as that of the video laser disc...*

JH: It wasn't that big of a risk because no one involved had invested their life's savings in Rykodisc. It was started on a very small scale by four people who had known each other for several years. Don Rose, who's president of the label, had major-label management experience with Rubber Rodeo. Rob Simons was one of the first people to import CDs from Japan in 1982, and started a company called East Side Digital. Arthur Mann had the business expertise. He's a prominent entertainment lawyer in Philadelphia. I believe he was the executive producer of the first Bon Jovi record. Doug Lexa had the manufacturing contacts. He did a lot of work in Japan, and was able to get decent service from one of the two CD plants in the world at that time. A lot of it was great luck, in the respect that we could get CD production where no other indie could. That's why we were able to hook up with Europa Records, Rounder and CBS Special Products. We licensed things that people weren't expecting to get on CD for quite a while, and that's what really helped us get off the ground.

CB: *Even though Ryko's existence is based on the music, there still seems to be a real emphasis on sound quality. Is that because you feel others have slacked off, or is Ryko just trying to take things one notch higher?*

JH: I do believe that the industry has gotten a lot better in the last year or two. We approach it from a music consumer's view; we're all fans here. We feel that if you have to spend a few more dollars for Sonic Solution or an extra hour of remastering, then it's worth it. In the long run, quality does pay off and people notice it. I hesitate to call it a *reputation* simply to avoid sounding like it's a marketing strategy as to why we put out great sounding albums...we just do. When you read a magazine like *CD Review*, you realize that people are becoming more and more aware that it is worth it. If you're going to do something, you should do it right because these things last forever. If a CD is mastered poorly, you'll be hearing that fifty years from now. All during that time, it's a reflection of the company that released it.

CB: *Considering the inevitable demise of the vinyl LP, why did Ryko feel the need to go back and release Ryko Analogue?*

JH: That's an interesting question, isn't it? The main vibe there was the realization that we needed to be a full-service label. If you were to point at one specific title, it would have to be the Jimi Hendrix *Live at Winterland*. It received reviews like *Rolling Stone's* comment, "If you need a reason to buy a CD player, then this is it." We definitely have no interest in contributing to the demise of vinyl. We just feel if it's great music, then why not make it available to everyone else?

CB: *Ryko has about twelve releases on the CD3 single. What kind of future does that hold?*

JH: I don't really know if there is one. I am interested in the 5-inch CD single, and we are taking a look at that now. But at this point, we have no plans for anymore CD3 singles. We've done one cassette single and one 12-inch of the same title, Bernie Krause's "Jungle Shoes." That was our foray into a younger audience pop record—by no means a chart-topping CHR hit, but on the scale that we approached it, it did fine.

CB: *Ryko has also released a compilation on Digital Audio Tape. Do you feel that D.A.T. will be the next popular format?*

JH: If you want my honest opinion, I think that D.A.T. is all hype. When the CD came along, it made the vinyl LP obsolete, and that was kind of hard for some of us vinyl junkies to accept. I think that members of the media are anxious to see what can come along and make the compact disc obsolete. If D.A.T. is going to do anything, it's going to make analog cassette tape obsolete. I used to hear people say "I'm not going to get a CD player, I'm waiting for D.A.T." Now there seems to be a much better understanding of the format. I'd say that D.A.T. does have its uses on the professional side. We keep all of our safety masters on D.A.T., and

that's what we use to circulate things around the office. After all, it is a great digital tape system, but is still just that...a *tape system*. Obviously, it's not the next step in evolution from the CD. It is not even as revolutionary. It just boils down to being almost as good. It's still the physical process of a tape being pulled by a motor across a head. Who really knows what's going to happen with it? I feel that it is strictly a complimentary system to the CD, in much the same way that the cassette was to the LP five years ago.

CB: *Compact Disc Video also seems to be in the embryonic stage. Do you think that it will catch on?*

JH: I personally find it very interesting, but I don't think that anyone has felt that they have been particularly successful with it so far. The bigger issue there is: Is there a commercial market for short-form video? I suppose you could say that a logical step would be for long-form video to eventually transfer itself into eight and/or twelve-inch laser disc, in much the same way that the audio market is transferring itself to CDs. I think CDV is a small portion of the market that may grow some, but I don't think that we'll spend a lot of money in it.

CB: *The Mission of Burma release on Ryko is the world's first eighty-minute CD. How did that come about, and do you feel that the longer CDs will become standardized?*

JH: Basically, we wanted to do an essential Mission of Burma compilation, and the program came out to a little over 79 minutes of music. The mastered tape, with pauses in between songs included, came out to 80 minutes. A company that knew we liked to do things first said, "Whatever kind of program you can give us, we can do." It was expensive, and there was a substantial increase in quality control involved. I think the error rate may have been slightly higher, but we didn't get any more defective returns on that one than we normally do. But that comes back to providing a good value, and it would not be disingenuous to say that we had no interest in the publicity.

But it is a complete compilation, everything is there except one song that [guitarist] Roger Miller didn't want. I believe it was only a B-side or something like that, and it subsequently surfaced on one of the Taang! releases. I have been seeing more of these longer discs—like the Jimi Hendrix release of *Electric Ladyland* is over 76 minutes. The major labels are starting to do it slowly, but surely. I've also noticed that some of the Dylan CDs have included the full program. I'm not saying that we are setting the trends, but it is proof that people notice these things and are buying them as a result. It's worth the extra money.

CB: *The Paul Horn CD employs a new noise reduction system referred to as NoNoise. Who developed it?*

JH: It's not something I know a whole lot about... I believe that it's affiliated with the Sonic Solutions people, who are based in San Francisco. They apparently have a computer that can actually tell what is signal and what is noise, no matter what your master tape is. Obviously, it can't do everything and it takes a lot of work. I'm fairly certain that it was developed by some people who had originally cut their teeth working for [film producer] George Lucas.

CB: *For what is still a fairly young label, Ryko seems to run the gamut in various musical genres. Your catalog includes releases of chanting monks, African pop and a CD of animal voices in their natural environment. Do you fear that the label may generate an identity problem, or do you prefer that people perceive Ryko as being a bit on the schizophrenic side?*

JH: My initial response is that I welcome that. We have a very conscious approach of going against the grain, on how to be a successful independent label. If you were to open that book that doesn't really exist, Chapter One would say: Decide on what kind of music you want to do. I could name five independent labels and you would immediately think of a specific kind of music, whether it's Windham Hill, Sugarhill or whatever. They all have a market niche, and we *hate* that. As music consumers, that's not what we're into, and we don't want our own choices limited as to what we can do. We would like to be more and more known as a label that can do a little bit of anything as long as it's good enough. But I do know what you mean by asking that. There is a metaphor that has come up here in the office for the different trade perceptions of Ryko. It's like the blind man and the elephant, one thinks that we're big and fat and another thinks we're long and thin like a snake—it just depends on what genre of the label you're exposed to. We now have a database of probably 2,500 radio stations that we deal with, which covers nearly every radio format.

CB: *Even though you've had big success with the two Jimi Hendrix CDs and the relaunching of the Frank Zappa catalog, the biggest feather in Rykos' hat must be the recent release of the David Bowie box set, Sound + Vision.*

JH: Without question. We first heard that the material was available in December of 1987, so we put together an extensive marketing proposal that indicated we knew what both the material and market were all about. We stressed that, with our particular abilities, we could take full advantage of it and promote these albums all over again as though they were new releases. We are equipped to do that, where another label's number-one priority is to promote hit records and breaking new acts. I'm sure that if it had just come down to a matter of money, any of six major labels could have brought in more wheelbarrows of cash than we could have. There are, after all, inherent limitations in being a company of our size. But from the word go, the response that we got from David [Bowie]'s management people was that they were very interested in a high-quality, artist-participation approach. They were all for full-price, as opposed to mid-lining, extra tracks and great packaging. Needless to say, there were a lot of lawyers involved, and the deal took a long time to work out. But in the long run, our time and effort meant that we were in synch with their vision, and that's really how it came about. The whole project has been really fantastic...we've recently reached the mark of 230,000 shipped. ○

Boyz 'R' Us:

The Ballad of Pretty Boy Floyd

BY STEPHANIE BRAINERD

WITH ALL OF THE GRUNGY-LOOKING, greasy-haired, unshaven "original hard rock bands" we've got running around these days, it sure is nice to see a band that really *is* original, really *do* play hard rock, and *still* take pride in personal hygiene. May I introduce...Pretty Boy Floyd.

Now, some people have a problem with these guys. They complain, "Pretty Boy Floyd are obnoxious, they wear too much make-up, their music is shallow, uninspired fluff—they're WIMPS!" Well, maybe if these whiners opened their minds and ears a little more, they would recognize the immense potential that Pretty Boy Floyd clutches between their bejeweled, manicured fingers. Maybe if the naysayers took the time to *really* listen to the record, they, too, would find themselves actually enjoying the upbeat, infectious pop-oriented rock. Maybe if they just took the time to look around at all of the unexciting, talentless rip-off bands that are clogging up the rock scene, they would notice the obvious star quality that Pretty Boy Floyd has, in spades.

It sure didn't take MCA Records long to notice. A&R boy wonder Bret Hartman was interested in the Floyds, almost from the very start. "Bret came down to see us at our second show. He told us we sucked," remembers

guitarist Kristy "Krash" Majors. "He said he loved the tape and he loved our songs but the live show sucked. But he followed us and watched us get better."

When it came down to the actual signing, Pretty Boy Floyd had more than a few labels offering, but chose to sign with Hartman and MCA. "At the end, we chose someone who liked us from the beginning. The other people didn't like us in the beginning and he did," states Majors.

Hartman's belief in this band must have been incredibly strong, as they were the first group he signed after coming to MCA. Although inking Pretty Boy Floyd may have been taking a big risk, Hartman is absolutely positive that his boys are the Next Big Thing. "I signed them because of their brilliant songs and because they're bigger than life. There's too many boring bands out there nowadays," asserts Hartman. "Everybody's got ripped jeans and cowboy boots. People want to be entertained, which is exactly what Pretty Boy Floyd is all about."

The result: *Leather Boyz With Electric Toyz*, an album that is jam-packed with hard-hitting, commercial rock tunes about luv, life, and rock and roll—what else? The first thing one notices about the album is the cover, which is a painting of the Floyd boys standing over the Los Angeles skyline



Pretty Boy Floyd

with vocalist Steve Summers sending lightning bolts out of his fingertips, sort of *Star Wars*-fashion. Why did they decide on a painting versus a photo? "We wanted something outrageous-looking, like Kiss used to make their cool album covers and you couldn't wait to go to the record store. You didn't have the money to buy it, you just wanted to look at it, see what they were wearing, what they were gonna do next. That's what we wanted to do, bring back that mystique to rock and roll—but strictly as entertainment, none of this political [garbage]," explains Majors.

Pretty Boy Floyd's music fits right in with the tunes of such mega-groups as

Poison, Bon Jovi and White Lion, so it only seems fitting that their main audience would consist of the 13- to 18-year-old girls and guys who worship these bands. "We don't really aim at any particular audience," states Majors. "Basically, we are for the young people, but I think if the older people listen to the music, they can relate it back to when they were young. If people like, say 24 or 25 [years old], would really listen to the music and bypass the makeup and all that stuff, they'd like it. Anybody can relate to it in some way or another."

Pretty Boy Floyd is currently on tour with Relativity Records' pop-rockers Shotgun Messiah and have been getting a very positive response from crowds all over the United States. "The turn-out has been really good. Even on Wednesday and Monday nights. I was surprised," asserts Majors.

So how do these guys *like* putting on makeup? I couldn't help but wonder... "It's not that bad. If my complexion starts getting all messed up, then I might not like it. It actually makes me look better, you know? I'm sittin' on the bus looking at myself and I've got these bags hanging down to my chin and I say, 'Yeah, I'll just put this cover-up on,'" says Majors.

Well, it all sounds pretty glamorous, this rock and roll thing. Pretty Boy Floyd are on their way to becoming a major force in the world of rock because of their songs, their boundless energy and their ability to truly entertain.

"Pretty Boy Floyd has put the show back in show business," says Hartman. Isn't that what rock and roll is all about, anyway? ☺

Jack Bruce:

Posing A Question of Time

BY LEE JESKE

THEY ARE PLAYING THE BOTTOM LINE, not Giants Stadium. Jack Bruce and Ginger Baker—one of the greatest rhythm teams in rock and roll history—are pounding out a killer set of Cream tunes: "Toad," "Sunshine of Your Love," "White Room," "Sittin' on Top of the World," and on and on. Baker, rail-thin but alive, thumps those tom-toms like it was yesterday; Bruce kicks the air with glee and chugs out some killer bass lines. The guitarist—a kid with the unlikely name of Blues Saraceno—doesn't impress, but this little touring unit is rounded out by a pair of rock/funk veterans: Bernie Worrell on organ and Gary "Mudbone" Cooper on percussion.

It's a miracle, really. A miracle that Cream, of all the great '60s rock bands, hasn't lost a member to the excesses of drugs and alcohol, since they helped write the book on rock and roll excess. Old Slowhand is nowhere to be seen on this cold December night at the Bottom Line, but Bruce and Baker are whipping it up. They are together again on the heels of *A Question of Time* (Epic), the first major-label Jack Bruce album in eons and one that finds his singing, playing and songwriting (with his old songwriting partner Pete Brown) in fine trim.

Another miracle: although Jack Bruce hasn't been in cold storage—in fact, he's been among the most musically of all the '60s rockers since Cream soured, touring and recording with Kip Hanrahan, John McLaughlin, Robin Trower and others over the years—he gave up the business, he says, about a year and a half ago, disgusted and dejected.

"I'll tell you exactly what happened," Bruce says in his Glaswegian burr, sipping coffee in a midtown Manhattan hotel. "I live in the country and the nearest little town has a record store. I go in there from time to time and there I saw a CD called *The Cream of Eric Clapton*. I thought, 'That's a little strange.' So I picked it up and I read the liner notes, and one of the bits it said was something like, 'The flowering of Eric's melodic compositional style is shown by "Sunshine of Your Love." And that really hurt. I decided to give up the music business because of that one thing; I said, 'I can't take this.' Because there's nothing that I can do about it. At that time, I didn't have a record, I didn't have anything. I thought, there's nothing I can do about this and *Eric* is allowing this. I'm not saying that he sat down and wrote that. He didn't, it was written by the guy who wrote his book, Ray somebodyorother. But, if it was me, I would be very careful if something like that happened. I would stop it, or I would apologize, I would do something. I really would."

"Eric is a very ambitious person. Unlike me, he really wanted—and still does—to be a huge star, a household name. That's what he wants, and he's welcome to it, but what he mustn't, or shouldn't, try to do is rewrite history. That's dangerous. It's evil, that's what Orwell was on about. You mustn't do that, even in the smallest detail you have to be totally accurate about history, if you can, because, although it's only one tiny little area of life, it's still something that is somebody's heart and soul. That little riff that I wrote,



Jack Bruce

for 'Sunshine,' means a lot to me. I remember writing it and I remember that it went 'round the world—I've heard that all over the world played by different people, played by kids who just picked up the guitar. It's something that means a lot to me. The riff, not the song. The riff is mine and it does, and it did, upset me that a lot of people think Eric wrote it.

"I don't care whether it's Hitler or Eric Clapton, you've got to be really, really respectful of the truth. I don't think he would find it very easy to look me in the eye."

Bruce says, later, that he doesn't want to come off as bitter. He's rightly proud of *A Question of Time*, which features, among others, Baker, Worrell, Vernon Reid, Tony Williams, Nicky Hopkins, Albert Collins, Alan Holdsworth and Baker's two sons, Robert and Joe (who also sit in for one number at the Bottom Line). He's also rightly proud of the fact that his career has followed his chosen path, to be a successful musician.

"To me, I am a success because I am a musician and I have been one since ever, since I ever was anything," Bruce insists. "Ginger and me, for instance,

we were a jazz rhythm section. In order to make a living, when we were starting—I was, like, 17, he was a bit older—we would do things like poetry and jazz. It'd just be a beat poet—it might have been Pete Brown, he was doing that—and we'd be playing free jazz behind him. We didn't change, the only thing that changed was the instrument—I took up bass guitar because it was louder, because it was easier to play, I could get more ideas across.

"What I set out to do was to be as close as I could be to Scott LaFaro or Charlie Mingus or something like that. In fact, Cream really was an Ornette Coleman band, and Eric didn't know it, but Eric was Ornette. He didn't know it, though, we never told him."

While some will look at *A Question of Time* as a Jack Bruce comeback, others will realize that Jack Bruce hasn't really been gone. If touring European jazz festivals as the vocalist and bassist in Kip Hanrahan's band isn't what rock stars are supposed to do—well, Jack Bruce says he never wanted to be a rock star. After all, he says, "I have four kids now and I had to provide for them."

When it's suggested that he might have provided for them a bit better by putting together a Cream cover trio—he did, after all, sing the lead vocals on, and co-write, most of those hits—he screws up his face.

"Oh yeah, but I couldn't do that. I do believe in certain things, and I come from a kind of background where you didn't sell out. I'm not saying that I'm something great, all I'm saying is, I'm doing the only thing I can do. I have no problem being a sideman in a band. If it's something that I admire and I want to be a part of, I'll do it."

"People say, 'Why did you do that?' I say, 'Because that's all I can do.' I can only be what I am, I can't be somebody else. I wouldn't be comfortable being somebody else, it wouldn't be possible for me. I can only be me, and here I am, me." ☺

SHOCK OF THE NEW

TOPIC OF DISCUSSION AT THE CAT CLUB THE OTHER NIGHT: The MOR-ization of alternative music. It's happening, folks. We blinked, and now us alternative, underground whatever's have our very own Barry Manilows, our very own Anne Murrays, our very own John Denvers. Our very own post-modern muzak.

It's to be expected, really, isn't it? Think about the history of rock and roll itself. Chuck Berry, Little Richard, Elvis, Jerry Lee and so on were just too darn *rambunctious* for a lot of people. The Beatles were too out-there, the Stones too risqué, and hard rock, or acid rock...well, never mind about that. Folk music was just too political. So somewhere along the line, some shrewd music industrista realized there was a huge market for gentle, pale, washed-

full-grown from the head of Zeus.

I have very mixed emotions about this whole phenomenon. On one hand, I'm very proud of the success of the above-mentioned bands, bands I got hooked on in college. I bought my first copy of *The Wishing Chair* because I'd seen 10,000 Maniacs play this weird little place called the W.O.W. Hall in Eugene, Oregon (with Camper Van Beethoven, by the way). It cost \$3. I searched for weeks to find an import copy of the Cure's first record, called *Boys Don't Cry* here, *Three Imaginary Boys* in England. And so on. Now, at the R.E.M. show at the Garden, the same sloppy, drunk 15-year-old who used to sit in front of me at Foreigner/Pat Benatar/Van Halen *ad nauseum* shows and throw up on his shoes sat in front of me at this show, and threw up on his shoes. Michael Stipe, who used to stand in the corner at gigs and *look* at his shoes, was demonstrating the health benefits of aerobics classes. It makes me proud. It makes me feel justified. It also makes me feel like I probably won't be going to any more R.E.M. shows. I really can't stand that kid.

On the other hand, it kind of pisses me off. Where were you, Joe Gold Record Consumer, when these bands didn't look as good, when instead of being hip they were geeks (and probably so was every one of their faithful minions), when they couldn't get arrested? I know where you were. You were listening to "Waiting for a Girl Like You" and "Pink Houses" and "Born to Run" and *The Wall* because *that* was hip then. I know, because you lived next to me in the dorm, and used to get really pissed off when I played XTC or Romeo Void too loud.

So, does that mean that the stuff we former college radio geeks are listening to now is going to be Radio City/Garden/Giants Stadium fodder ten years from now? Is the Wonder Stuff going to go platinum? Is Eat going to follow in the footsteps of the Cure? Is Echo and the Bunnymen going to be the Led Zeppelin of the '90s? Are up-and-coming bands going to cite "The Killing Moon" as their primary influence? Is that the point? Is Stephen Duffy going to be the next Richard Marx? Are we all going to start wearing round dark glasses and velvet shirts, the '90s version of baseball caps and Hanes t-shirts, if Wayne Hussey does on the next Mission album? Let's check in ten years from now, and compare notes, shall we?

Peace.



THE CURE

out versions of rock and pop music, safe imitations for those who hadn't the constitution to deal with the real thing. Think of Linda Ronstadt's version of "Tumbling Dice." Need I say more?

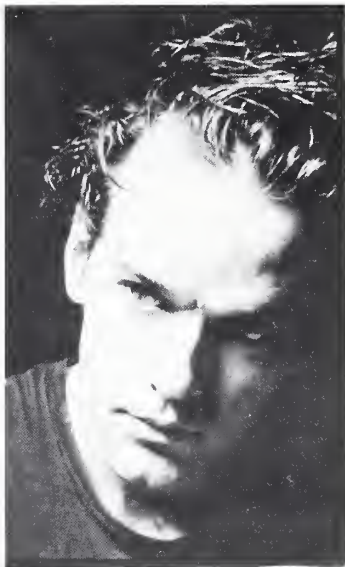
I guess I really noticed it was happening to alternative music about a week ago at the gym. This thirtysomething yupster-type came in, and asked the room in general if we'd mind if he put on a tape. No dissent, so in it goes. First song: Big Audio Dynamite's "Just Play Music." Then R.E.M.'s "Finest Worksong." The Cure's "Just Like Heaven." 10,000 Maniacs' "What's the Matter Here." R.E.M. again, "Pop Song '89." Meanwhile, I'm sweating to death on those masochism machines called Lifecycles, thinking: the Clash, "London Calling;" R.E.M., "Radio Free Europe;" the Cure, "Hanging Garden" or "Charlotte Sometimes;" 10,000 Maniacs' "My Mother the War" and so on. The point being that all of a sudden, it has become hip to like alternative music, but only to like those alternative artists that are no longer alternative. The exception being the Cure, because despite its huge commercial success, *Disintegration* is one of the *most* over-the-top records to be released this year.



10,000 MANIACS

So, you're saying, get to the point. This guy's tape was made up of bands that were underground five to ten years ago, but are now mainstream, middle-of-the-road hip, safe to like because everyone with an ounce of cool has not only heard of them, but can, on command, pull out their latest album, and tell you of the last Radio City/Madison Square Garden/Giants Stadium show they saw. None of these people, my friend with the tape included, owns anything even vaguely alternative that came out before 1987. It's as if the first decade of punk/new wave/generic alternative never existed, and this "hip" music, made by people who struggled for years being majorly *un-hip*, sprang

Karen Woods



R.E.M.

THE HEAVY METALS



SHOTGUN MESSIAH

CAN'T THEY FIND ANYTHING BETTER TO GRIPE ABOUT?: Yes, those mysterious religious groups (who *are* these people, anyway?) that love to complain about rock and metal have been offended yet again. This time their beef is directed at **Relativity** pop-rockers **Shotgun Messiah** and I'm sure you can probably guess what the problem is, but I'm gonna tell you all about it anyway. It seems that these religious folks are all jacked up about the "violent connotations" of the band's name because it links religion with violence. Well, according to Mr. Webster (you know, the dictionary dude), a messiah is "an expected savior or liberator of a people or country." I still don't really understand exactly *what* this name means, but I doubt that the Messiah boys were out to create religious tension. "Remember, the Messiah may come in many different forms: a T.V. evangelist, a junkie or a hooker," stated Shotgun singer **Zinny J. San**. Well, if their name didn't get 'em mad enough, that little quote oughta make those religious groups *furious*. Be sure to check out Shotgun Messiah when they hit the Roxy in Hollywood, December 22 (and when you're on Sunset Strip, keep an eye out for holy hookers in white robes).



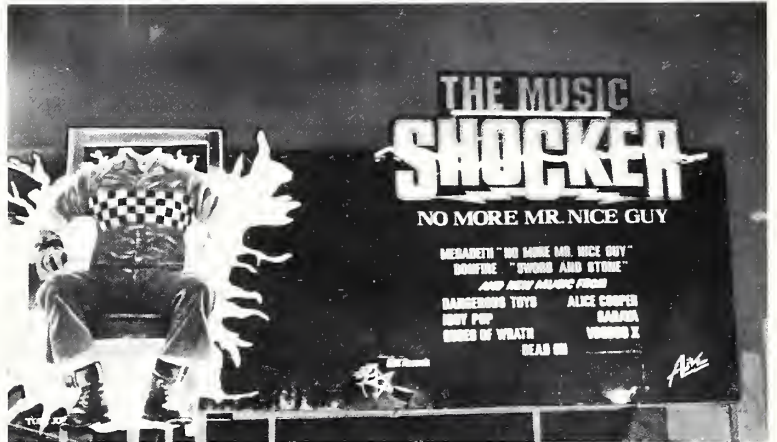
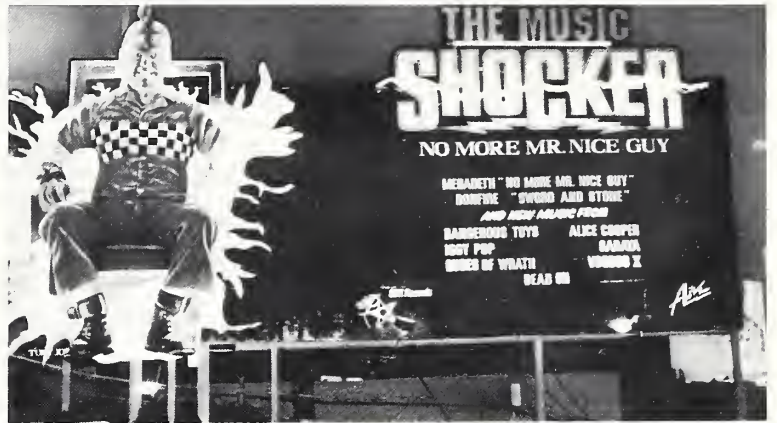
MIND FUNK: JOHN MONTE AND LOU SUITEK (photo: Jeff Tisman)

LET'S HAVE SOME FUNK: **Mind Funk** has finally found the perfect frontman and the line-up is now complete. Joining former **M.O.D.** members **John Monte** (bass god) and **Lou Svitek** (guitar), original **Celtic Frost** drummer **Reed St. Mark** and former **Chemical Waste** guitarist **Jason Coppola** will be vocalist **Pat Dubar**, previously of **Uniform Choice**. **Metal Maria** at **Megaforce** tells me that Dubar flew out from Los Angeles to New York to audition for the MF guys, who instantly dug Dubar and his vocal abilities. So, we oughta be seeing something pretty *groovy* from **Mind Funk** sometime next year.

NO BAT-EATING ALLOWED: In dire need of some massive relaxation after his *No Rest for the Wicked* world tour, tattooed crazyman **Ozzy Osbourne** is kickin' it back home to England and writing new material for his next album. Guitarist **Zakk Wylde** and drummer **Randy Castillo** just joined the Oz man two weeks ago so that they, too, could get their two cents in on this forthcoming masterpiece. Let's pray that Wylde doesn't write like he mouths off on stage or else we could be in for another "One in a Million" mess—the **LAST** thing that we really need in the '90s. Osbourne has revealed that the working title for the LP is *No Dogs Allowed*. (Too big to bite, Oz?)

HOLD THOSE LIGHTERS ALOFT: **Megaforce** pop-rock group **Icon** are *really* getting into the Christmas spirit. Prior to kicking off their present tour, these holly-jolly dudes entered the studio to complete work on a rock version of the Christmas classic "Little Drummer Boy." Although the song won't be released commercially, you can still catch this innovative little tune on your radio during the current holiday season. "We originally cut the tracks when we recorded the new album," stated guitarist Dan Wexler. "Just before the tour I went in with

Pat, Tracy, Drew and Jerry and finished them. It's really different and definitely has the **Icon** sound to it." Well, all you Christmas carolers aren't going to want to miss this modified classic. Keep those ears open...



NOT JUST HAIRLESS—HEADLESS!: The employees of Tower Records' Sunset Strip store in L.A. recently witnessed a rather "shocking" crime. Tower staffers were just closing up as usual when they discovered that someone was attempting to decapitate the formidable *Shocker* figure on the nearby billboard advertising the **SBK/Alive** heavy metal soundtrack to **Wes Craven's** latest film. The vandals immediately scattered when they realized they'd been spotted, but the mechanism holding the bobbing head was already dismantled, and the giant head fell. No one was injured except for an unfortunate parked car. The *Shocker* soundtrack is packed with heavy-duty tunes from **Megadeth**, **Saraya**, **Iggy Pop** and **Dangerous Toys**, among others. The film, released in late October, has hit the \$16 million mark after only six weeks, and the soundtrack is nearing 225,000 in sales. Who would have ever thought that the combination of heavy metal and homicide could be so popular?

Stephanie Brainerd

■ METAL PICKS O' THE WEEK



■ D.R.I.: Thrash Zone (Metal Blade/Enigma 7 73407-4)

Cranium-crushing speed metal is what we have here, guys. This is the fifth album to come from Texas' **Dirty Rotten Imbeciles**, and once again they prove to be one of the hardest, fastest hardcore punk/thrash bands in the business. The lyrics are extremely well written and talk seriously about gun control, poverty, missing children and leadership. There's a tune called "Labeled Incurable" that sounds an awful lot like the guy in the song is dying of AIDS. Pretty aware for a group of long-haired mosh-mongers, eh? Though the music itself is not all that original or difficult, the intensity

of it beats a blazing path into your little thrashing heart and leaves you wanting to hear the album over and over and over. Any thrash-metal collection will not be complete without this LP.

■ SNAKE NATION: Snake Nation (Caroline 1394)

Snake Nation are one of those grungy, psychedelic noise-metal bands from New York, only these guys seem very, very real, you know? It seems like a lot of the new bands of this nature are doing it because it's "cool" or some other inane reason that has nothing to do with the music they're playing. **Snake Nation** seems very genuine, though, and the quality of their music is certainly above average. The album is heavy-heavy, filled with squalling guitars and haunting vocals, a sound that might be compared to such bands as **Soundgarden**, **White Zombie** and **Big F**. Songs like "This Nation," "Babylon" and "Process of the Spiral" make *Snake Nation* a metal gem that is definitely worth checking out.

THEM THAT'S GOT SOMETIMES GIVE: Capitol Records recording artist **M.C. Hammer** is working hard for his good Samaritan badge. The Oakland, California native, whose **BUST IT Productions** and newly created **Bust It Records** provide an outlet for other new talents from his hometown, has just released the single, "Help the Children," a change in pace from his calls-to-the-dancefloor, "Turn This Mutha Out," "Let's Get Started," and "Pump It Up." Hammer has also started the **Help the Children Foundation**, which will channel funds to various schools and shelters throughout the country. Since the successful release of his debut, *Let's Get It Started*, a year ago, Hammer has donated portions of proceeds from live performances to various charity organizations throughout the Oakland area... The Bronx-based rap label, **Strong City Records**, has just renewed its distribution deal with MCA Records, but will continue to be based in the Bronx. Strong City President **Rocky Bucano** feels that, "Instead of going downtown, we felt it was important to stay here, build a black-owned business, and create economic visibility for the Bronx."



M.C. Hammer (photo: Lori Stoll)

Ernest Hardy

NEW BEATS

Pick O' the Week



JUNGLE BROTHERS: Done By the Forces of Nature (Warner Bros. 9 26072-1)

After months of Public Enemy and Boogie Down Productions clones, this release by Jungle Brothers, a group just as influential as those two heavyweights, is a much-needed reprieve from the current follow-the-leader approach so pervasive right now; it should gain them the mainstream/mass acceptance they so richly deserve. (De La Soul, for instance, read more than one page in the Jungle Brothers book to arrive at their style.) Jungle Brothers may have the trappings of hippie garb/philosophy, but theirs is a vision unclouded by romantic thoughts that "all you need is love."

What JB do have is one of the most potent blends of history, philosophy, humor, sampling and style to go on record this year. Their anger at injustice (past and present) is so focused as to almost sneak up on you in lyric and delivery. They're secure enough in their masculinity that they can have fun with sex/sexuality without degrading women—in fact, they honor womanhood in the tribute, "Black Woman" (featuring Caron Wheeler, formerly of Soul II Soul). In short, they're so politically correct—without being preachy or selfconscious about it—that they set a new standard for "social consciousness" in the genre.

While Jungle Brothers have paved the way for the more experimental branch of rap (De La Soul, Divine Styler), they are not as well known as they should be. *Done By the Forces of Nature* should not only change that, but firmly establish the group as one of the premiere artists in the world of rap.

Singles



LOW PROFILE FEATURING D.J. ALADDIN: "Pay Ya Dues" b/w "That's Why They Do It" (Priority VL 7215)

Ordinarily, this release would simply find its way on top of my frisbee pile, but Priority has *real* high expectations for this one, and since they're the folks who brought us N.W.A., it merits mention. "Pay Ya Dues" is basically a list of Low Profile's rap/street credentials, in which he disses other rappers for not having his experience or expertise...you know, the same old stuff. Particularly noxious is the homophobic storyline he weaves throughout. C'mon, for the last time, guys, bigotry is not rebellion. The flip-side attempts to explain why drug dealing and other illegal activities are so much more attractive to inner city youth than, say, earning minimum wage at McDonalds. But again, that's all been dealt with before...and these guys have nothing new to add.



December 23, 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	12
2	AS NASTY AS THEY WANNA BE (Luke Skywalker XR107)	2 Live Crew	2	21
3	AND IN THIS CORNER... (Jive/RCA 1188)	D.J. Jazzy Jeff & the Fresh Prince	3	4
4	THE ICEBERG/FREEDOM OF SPEECH...WATCH WHAT YOU SAY (Sire 26003)	Ice-T	4	8
5	SEMINAR (Nasty Mix 70150)	Sir-Mix-a-Lot	5	5
6	THE CACTUS ALBUM (Def Jam/Columbia FCT 45415)	3rd Base	14	3
7	BIG TYME (MCA 42302)	Heavy D. & The Boyz	7	25
8	NO ONE CAN DO IT BETTER (Atlantic 91275)	The D.O.C.	6	19
9	IT'S A BIG DADDY THING (Cold Chillin'/Reprise 25941-1)	Big Daddy Kane	9	12
10	THE BIZ NEVER SLEEPS (Warner Bros. 9 26003)	Biz Markie	8	8
11	EYES ON THIS (First Priority/Atlantic 91304)	MC Lyte	10	10
12	STRAIGHT OUTTA COMPTON (Priority/Ruthless 57102)	N.W.A.	11	41
13	ALL HAIL THE QUEEN (Tommy Boy 1022)	Queen Latifah	18	3
14	PAUL'S BOUTIQUE (Capitol 92844)	Beastie Boys	17	19
15	LET'S GET IT STARTED (Capitol 90924)	M.C. Hammer	12	47
16	LARGE AND IN CHARGE (MCA 6354)	Chunky A	DEBUT	
17	EAZY DUZ IT (Priority 57100)	Eazy-E	15	47
18	TOO SHORT (Jive/RCA 1149-1-J)	Too Short	13	45
19	IT TAKES TWO (Profile 1267)	Rob Base & D.J. E-Z Rock	16	47
20	YOUNGEST IN CHARGE (Profile 1280)	Special Ed	20	31
21	UNFINISHED BUSINESS (Fresh LPRE 92012)	E.P.M.D.	19	19
22	WALKING WITH A PANTHER (Def Jam/Columbia 45172)	L.L.Cool J	21	25
23	WRECKS-N-EFFECT (Motown 6281)	Wrecks-N-Effect	24	5
24	EVERYBODY WANTS SOME (Gucci/Hot Productions 3314)	Gucci Crew II	23	17
25	THE MIC STALKER (Jive/RCA 1249)	Doctor Ice	26	6
26	KNOWLEDGE IS KING (Jive/RCA 1182)	Kool Moe Dee	22	27
27	YOU CAN'T HOLD ME BACK (Priority 57114)	Awesome Dre & the Hardcore	29	6
28	BROTHER ARAB (Orpheus)	Arabian Prince	32	3
29	NOTORIOUS (Rhyme Syndicate/Epic 45298)	Donald D	31	6
30	SILENT ASSASIN (Island 91277)	Sly & Robbie	DEBUT	
31	LOC-ED AFTER DARK (Delicious Vinyl/Island DV3000)	Tone Loc	25	41
32	GHETTO MUSIC: THE BLUEPRINT OF HIP-HOP (Jive/RCA 1187-J)	Boogie Down Productions	27	23
33	TWIN HYPE (Profile PRO 1281)	Twin Hype	28	21
34	SHALL WE DANCE (Creative Funk/Select-O-Hits 7001)	Grandmaster Slice & Izzy Chill	DEBUT	
35	IN THA HOOD (On Top 9002)	Success-N-Effect	29	15
36	TEENAGE LOVE (Def Jam/Columbia 38-08105)	Slick Rick	33	47
37	NO MORE MR. NICE GUY (Wild Pitch WPL2001)	The Gang Star	34	15
38	I GOTTA HABIT (Atlantic 82020)	Cool C	35	10
39	3 FEET HIGH AND RISING (Tommy Boy 1019)	De La Soul	36	41
40	2 HYPE (Select 21628)	Kid N' Play	37	47

What made N.W.A. newsworthy is the fact that—whether you agree with them or not, whether you like them or not—their depiction of their world was unlike anyone else's. They are raw and angry, pure and undiluted. Someone like Low Profile is simply walking in shadows...and he's got too much company for you to get excited about him.

Albums

3RD BASS: The Cactus Album (Def Jam/Columbia CSK 1919)

While the fact that the Beasties Boys were white was exploited to the hilt, threatening to turn them into little more than a novelty act (while, at the same time, their white-boy take on rap was, arguably, their only real appeal), 3rd Bass want the issue of race to be beside the point, and it is. They aren't "cute." They aren't silly. What they are is serious about the genre. Rapping solidly with def rhymes and style to burn, *Cactus* is a debut album that should cross over, then back over again. Solid.

ROB BASE: The Incredible Base (Profile Records PRO-1285)

With this release, Base emerges as main contender for rap's leading party man (MC Hammer being the competition). With the residue of "It Takes Two" still surfacing in every other rap/dance record being released (including the track "Dope Mix" on this LP), Base is in the position of competing with himself. Though side one's opening track, "Turn It Out (Go Base)," is the strongest, "War," "Outstanding" (both featuring ample samples from the original recordings of the same name) and "Get Up and Have a Good Time" should also figure prominently in club playlists for months to come. Nothing groundbreaking or revolutionary, but this is a strong party album that reinforces the pace set by previous efforts.



HORN BALL: Earlier this fall, Wynton Marsalis was named "Man of the Year" by Graham-Windham, a N.Y. child care agency. Arthur Ashe, a previous recipient, here drops the prize on the trumpeter, who is now tuning up for his December 22 *Live From Lincoln Center* performance.

SEEMS TO ME WE'VE HEARD THAT SONG BEFORE: I used to do a better job of keeping up with reissues: pointing out what was available, paying particular attention to odd choices (alternate takes added, things deleted from the original release, etc.), trying to explain one **Chet Baker** reissue from the next. I've almost given up; there are too many reissues coming out—the jazz sections of stores are awash in the jazz of the past, at the cost, no doubt, of jazz of the present. But, before '89 slips away, I'd like to spotlight some last-minute items.

RCA/Bluebird rolls along, quietly reissuing a broad range of material with a welcome consistency. Five new albums have appeared recently, two of them boxed sets. **Fats Waller: The Last Years (1940-1943)** and **Glenn Miller: The Popular Recordings (1938-1942)** are exemplary boxed-set reissues. Available in all formats (three CDs or cassettes, four LPs), bulging with music (some 60 tracks in each set), smartly packaged with excellent graphics, discographical information and liner notes (and, blissfully, the CDs come with CD-sized booklets, not silly LP-sized booklets), these two sets are examples of reissues the way reissues should be done.

Fats Waller is in need of a reevaluation, and these sides, which feature his lesser-known later recordings, are a great place to start. From solo piano and organ to his always swinging little band, **Fats Waller and his Rhythm**, these albums bubble with a loose-limbed, cares-to-the-wind ebullience that should be a lesson to today's younger jazz musicians, many of whom believe that seriousness is synonymous with humorlessness. Waller was funny; he wrote funny lyrics, he filled these records with hilarious **W.C. Fields**-like asides, he gave the sense of never taking himself seriously. Thing is, he swung like the devil, playing the ivory off the piano keys every second his big paws were upon them. This guy was one *serious* entertainer. But he was an entertainer, and this music should appeal to one and all. Fats Waller's greatest hits this isn't (those are on an earlier Bluebird reissue), but if you get tickled just thinking about Fats doing songs called "You Run Your Mouth, I'll Run My Business," "Abercrombie Had a Zombie," "All That Meat and No Potatoes," "Your Socks Don't Match" and "Rump Steak Serenade," well, this is the place for you. Waller recorded prolifically, and many serious jazz scholars feel he was saddled with awful songs most of his career, forced to make corny jukebox records. Maybe so, but, boy, what he could do with them. (By the way, this is not complete Waller '40-'43, but many previously unreleased alternate takes are included.)

The Glenn Miller set couldn't be more straightforward. The title says it all—*The Popular Recordings*: "In the Mood," "Little Brown Jug," "Oh! You Crazy Moon," "A String of Pearls," "Chattanooga Choo-Choo," "Pennsylvania 6-5000," "Kalamazoo," etc. Some of the arrangements are brilliant and swinging (particularly **Bill Finegan's**), some of them are unlistenable corny, but, no matter how you slice it (and most critics slice Miller through the heart), this stuff does capture the most popular big band of the Big Band Era at its best. Sure, as is so often pointed out, its best wasn't a patch on even mediocre **Ellington, Basie, Webb, Lunceford** and **Goodman** of the period, but that's not the point. Glenn Miller is an important entry in the history of American popular music (with the emphasis on "popular"). Just give this to anybody who was a teenager during the War, and watch them melt. One of the first popular CDs was *In a Digital Mood* by the 1980s Glenn Miller ghost band. Here, digitally spiffed up, is the real deal.

Also newly reissued by the fine-feathered folks at Bluebird are **Fletcher Henderson and His Orchestra (1927-1936): Hocus-Pocus**, some of the rare RCA sides (his more popular recordings were on Columbia) by one of the architects of the Big Band Era, with such stellar sidemen as **Coleman Hawkins, Roy Eldridge, "Red" Allen** and **Rex Stewart**; *Barrelhouse Boogie*, one of the year's most welcome reissues—the house-rocking, eight-to-the-bar piano stylings of those blues and boogie-woogie kings **Jimmy Yancey, Meade Lux Lewis**, and **Albert Ammons** and **Pete Johnson**; and **King Oliver: The New York Sessions (1929-30)**, underrated, little-known recordings by the great traditional trumpeter (who did not dry up and blow away after **Louis Armstrong** left him in the mid-'20s) and an unusual trad big band.

Add these to the early Fall reissues of vintage **Hoagy Carmichael, Bennie Moten, Joe Turner** and **T-Bone Walker, Joe Morello, Armstrong**, and a **Hawkins, Ben Webster** and **Benny Carter** compilation, and Bluebird gets high marks for care, quality and a fine balance between popular stuff and collectors' stuff. (Once again, **MCA** gets the dog of the year award for their horrendous treatment of jazz reissues, something that **Andy McKaie**, we hope, will straighten out in '90).

Lee Jeske

CONTEMPORARY JAZZ

December 23, 1989 The grey shading represents a bullet, indicating strong upward chart movement.

Total Weeks ▼
Last Week ▼

1	AT LAST (Blue Note 91937)	LOU RAWLS	1	19
2	MIGRATION (GRP 9592)	DAVE GRUSIN	4	11
3	LETTER FROM HOME (Geffen 9-24245)	PAT METHENY GROUP	2	22
4	LOVE WARRIORS (Windham Hill JazzWH 0116)	TUCK & PATTI	3	26
5	HAPPY ANNIVERSARY CHARLIE BROWN (GRP GR 9596)	VARIOUS ARTISTS	10	7
6	TIME OUT OF MIND (Columbia OC 45253)	GROVER WASHINGTON JR.	7	9
7	COLOR RIT (GRP 9594)	LEE RITENOUR	8	11
8	JIGSAW (Atlantic 82027)	MIKE STERN	9	15
9	POINT OF VIEW (MCA 6309)	SPYRO GYRA	5	24
10	CURRENT EVENTS (Verve Forecast/PolyGram 839 388)	CURRENT EVENTS	15	9
11	AURA (Columbia C2X 45332)	MILES DAVIS	11	7
12	TAKE TO THE SKIES (Intima/Enigma 73348)	RICHARD ELLIOT	6	19
13	THE SPIN (MCA 6304)	THE YELLOWJACKETS	12	19
14	FLAT OUT (Grammavision/Mesa 79400)	JOHN SCOFIELD	13	19
15	RICH AND POOR (Warner Bros. 26002)	RANDY CRAWFORD	DEBUT	
16	MIDNIGHT TRAIN (Optimism 3216)	MAX GROOVE	14	9
17	ANDY NARELL (Atlantic 81938)	ANDY NARELL	20	5
18	STORYTELLING (Columbia FC 45252)	JEAN LUC PONTY	16	17
19	SO FAR SO CLOSE (Blue Note/Capitol 90905)	ELIANE ELIAS	17	22
20	AMANDLA (Warner Bros. 925873)	MILES DAVIS	18	28
21	TOURIST IN PARADISE (GRP 9588)	THE RIPPINGTONS	19	28
22	ON SOLID GROUND (MCA 6237)	LARRY CARLTON	21	34
23	THE PROMISE (Columbia FC 45215)	KIRK WHALUM	22	26
24	EAST (Hiroshima Epic 45022)	HIROSHIMA	23	39
25	MOONSTONE (Verve Forecast/PolyGram 839 734-4)	TONINHO HORTA	DEBUT	
26	BOTTOM'S UP (Atlantic 81978)	VICTOR BAILEY	24	30
27	TEN DEGREES NORTH (MCA 6328)	DAVE SAMUELS	DEBUT	
28	MORNING PIPE (Verve Forecast 839307)	NESTOR TORRES	30	5
29	T LAVITZ AND THE BAD HABITZ (Intima/Enigma 73512)	T LAVITZ	25	19
30	TIME WILL TELL (Intima 73503)	FATBURGER	DEBUT	
31	SKY LIGHT (Verve Forecast/PolyGram 837 696)	RICARDO SILVEIRA	26	30
32	HUMAN FEEL (Human Youth Records HU 11)	HUMAN FEEL	27	7
33	NIGHT AFTER NIGHT (Elektra 60778)	GEORGE DUKE	28	22
34	SPY VS. SPY (Elektra/Musician 9 60844)	JOHN ZORN	29	13
35	TIMES ARE CHANGING (Blue Note 90905)	FREDDIE HUBBARD	31	26
36	REAL LIFE STORY (Verve Forecast/PolyGram 837 697)	TERRI LYNE CARRINGTON	32	39
37	SPELLBOUND (Warner Bros. 25781)	JOE SAMPLE	33	36
38	WHISPERS AND PROMISES (Warner Bros. 25902)	EARL KLUGH	34	28
39	BLACK WATER (Columbia FC 44316)	THE ZAWINUL SYNDICATE	35	26
40	NEW YORK VOICES (GRP GR 9589)	NEW YORK VOICES	36	20

JAZZ PICKS

□ KENNY DAVERN: *I'll See You in My Dreams* (Musicmasters 60212L)

Davern is jazz's best working clarinetist: a blithe, intelligent, emotional player based in (but transcending most) traditional jazz. His quartet (guitar/bass/drums) glides subtly through 10 good old good ones. These same sessions produced last year's fine *One Hour Tonight*.

□ COUNT BASIE ORCHESTRA: *The Legend, the Legacy* (Denon CJ 73790)

Under Frank Foster's baton, this outfit still defines big-band swing. There are many new tunes (including Foster's "Basie Remembrance Suite") and charts, but Basie's sleek blues-based sound remains. Asterisks indicate performers who were "hired by and performed with Count Basie." Many remain, although some vets (such as Eric Dixon) have recently died.

□ ROB MULLINS: *Jazz Jazz* (Nova 8918)

There's a trend here—fusion keyboardists going straight-ahead. David Benoit did it, now Rob Mullins does it, along with bassist Brian Bromberg, drummer Joel Taylor and saxophonist Brandon Fields. The album offers both standards and originals, some of the latter given a hard-bop spike, most of the former rather moist.

□ REBIRTH BRASS BAND: *Feel Like Funkin' It Up* (Rounder 2093)

You like the Dirty Dozen? You'll like the Rebirth, another young, funkified brass band with an eclectic repertoire. The RBB is maybe a little too close to DDBB for comfort (their title theme even echoes "Feets Don't Fail Me Now"), but there's certainly room on the planet for two (or more) such merry ensembles.

□ GEORGE COLEMAN: *At Yoshi's* (Theresa 126)

One of the planet's biggest tenor sounds live and hard-bopping. Coleman cooks, and he cleans up.

THIS WEEK'S COLUMN IS PART ONE of a guest commentary by **Hilary Clay Hicks**, a writer, editor and marketing consultant for several important music corporations and other clients.

AMAZING GROWTH OF GOSPEL PART 1: It is a little-known fact that gospel music is growing at a frightening rate. The rate of growth has accelerated dramatically in just the last ten years. Whereas in the late 1940s, gospel sales were entirely singles, today it is an album market, representing a growth in dollar volume from about \$5,000 for a good seller then to millions for an album today. Moreover, ongoing growth in unit-volume is still gathering steam. If one were to graph gospel music sales growth over the last four decades, as represented by unit volume for a respectable gospel "hit," it would result in a steep-climbing line that points almost straight up at the beginning of the 1990s.

African-American sacred music is the parent of all American popular music forms today, including jazz, blues, rock, pop, R&B and even country. Gospel music originated in the teens and '20s of this century, when **Thomas A. Dorsey** of Chicago added a ragtime and blues feel to the Black church music of the time, which was based in spirituals and hymns.

Dorsey was the first successful Black music publisher and launched what he called "gospel music" into a golden age. He founded the National Convention of Gospel Choirs and Choruses in 1933. During this era, gospel albums of all kinds were extremely low-budget and packaging was primitive. Black gospel was of the "traditional" kind, typically recorded in a church or in one take in small studios without much instrumentation.

In the past, the most valuable asset in Black gospel was catalog, because gospel albums are said to sell forever. Over the years there have been dozens of labels that have come and gone and their catalogs purchased and re-issued and re-packaged. The Savoy label, now over 50 years old, is famous for its thousands of titles by artists from **James Cleveland** to the **Caravans** and **Mahalia Jackson**. These recordings were captured during the "golden age of gospel" (1940-1960), a time of a nationwide church-performing circuit and widespread local gospel radio programming. In those days, most were buyout productions and sales records are not available; but the records are known to still sell, although even the cumulative numbers represent sales that are small by today's standards.

The Black gospel field was flat throughout the sixties, coinciding with the desertion of many gospel singers and new talent to R&B and pop. James Cleveland founded his Gospel Music Workshop of America Convention in 1968, just as Dorsey's convention was waning. It grew slowly during the seventies. Meanwhile, the white "Jesus music" of the sixties blossomed in the seventies into what was called "white gospel" for a while, which was really still just warmed-over folk music and "Southern gospel," a gospelsized form of country music. Gospel rock developed by the late seventies but was controversial and despised in the white church community.

A revolution began in gospel music around 1978. Artists like the **Hawkins Family** and **Andrae Crouch** began making an impact by the late 1970s with extremely successful albums on the white-owned Light label, in which elements of rock and R&B were re-introduced to the gospel sound that spawned them. The new sound gradually influenced choirs and other artists and contemporary Black gospel was born. Cleveland's GMWA began to pick up steam as it welcomed the new style and its performers, even though Cleveland was closely associated with the traditional.

In the early 1980s, Christian book publisher and taped inspirational music company Word, Inc., of Waco, Texas, was purchased by ABC, leading to higher production values and budgets. The career of **Amy Grant** was developed, leading to the first platinum sales on a white Christian artist. Contemporary Christian music (Christian rock and pop) artists were cultivated by Word, Sparrow and the Benson Company, finding an audience among new Christians of the baby-boom generation. A Black division was created by Word with **Shirley Caesar**, **Al Green** and the **Mighty Clouds of Joy** as leading artists.

In late 1985, Word entered into a distribution contract with A&M Records. With this, A&M took over Word's record sales through hundreds of one-stops and Mom-and-Pop stores throughout the nation. The consumers in this marketplace purchase tapes but still require a greater percentage of vinyl products than the general market. Word continues to sell Black gospel through Christian bookstores (the so-called CBA market, after the Christians Booksellers Association, a growing outlet for Black gospel). Amy Grant and Al Green were signed directly to A&M and distributed back through the Word system. With these developments, the packaging and promotion of Black gospel artists in a modern fashion is a recent development, now less than ten years old.

In 1986, Capitol Records' CEMA distribution arm began a similar arrangement with contemporary Christian music Sparrow Records, which has led to gospel successes for **Deniece Williams**, **BeBe & CeCe Winans** and others. **Quincy Jones** signed the gospel group the **Winans** to his Qwest label, distributed by Warner Brothers, in 1986. The Winans have had several crossover successes to the R&B charts. Warner Brothers has also sold gold in 1989 with their **Take 6** Black gospel/jazz group, originally signed by the country division. Malaco, a Jackson, Mississippi-based label with a large artist roster, expanded in 1987 with the purchase of the famous Savoy label and catalog and the purchase of the legendary Muscle Shoals Sound Studio in Muscle Shoals, Alabama, also establishing a contemporary Black gospel label by that name. Meanwhile, the Gospel Music Workshop of America now receives 25,000 visitors to its convention, held each August.

There have been some historically notable gospel successes. It is known that Mahalia Jackson sold about 500,000 copies of "He's Got the Whole World in His Hands" in the 1950s. **Edwin Hawkins** has sold an estimated 7,000,000 copies of "Oh Happy Day" since the single's release in 1969. The Hawkins Family's

BLACK GOSPEL TOP 40 ALBUMS

December 23, 1989 The grey shading represents a bullet, indicating strong upward chart movement.

Total Weeks ▼
Last Week ▼

1	MISSISSIPPI MASS CHOIR (Malaco 6003)	Mississippi Mass Choir	1	14
2	WHO'S ON THE LORD'S SIDE (Savoy 14794)	Rev. Timothy Wright	2	14
3	ON THE THIRD DAY (Malaco 4435)	Jackson Southernaires	3	14
4	TOTAL VICTORY (Light 7115720207)	Vicki Winans	4	14
5	WONDERFUL (Light 7115720215)	Bo Williams	5	14
6	CAN'T HOLD BACK (Light 7115-720-282)	L.A. Mass Choir	6	12
7	HEROS (Light 7115720231)	N.J. Mass Choir	7	14
8	BREATHE ON ME (Savoy 7097)	James Cleveland	8	9
9	AIN'T LIFE WONDERFUL (Malaco 4420)	The Williams Brothers	10	9
10	YOUNG ARTIST FOR CHRIST (Sound of Gospel 2D184)	Young Artist for Christ	11	9
11	WE'RE GOING TO MAKE IT (Savoy 14795)	Myrna Summers	9	14
12	LIVE IN CHICAGO (Rejoice WR-WC CD8385)	Shirley Ceasar	12	14
13	SO SATISFIED (Air 10135)	Luther Barnes & Redd Budd Gospel Choir	13	14
14	AVAILABLE TO YOU (Rejoice WR-WC 8418)	Rev. Milton Brunson	14	14
15	FLOWING (Malaco 4434)	Truthettes	15	14
16	LET THE HOLY GHOST LEAD YOU (Malaco 6002)	Florida Mass Choir	16	14
17	MIGHTY CLOUDS OF JOY (Rejoice WR-WC 8427)	Night Song	17	14
18	I REMEMBER MOMMA (Word/A&M 8447)	Shirley Ceasar	22	3
19	HEAVEN (Sparrow SPR 1169)	B.B. & C.C. Winans	18	14
20	JOY THAT FLOODS MY SOUL (Sparrow SPR 1173)	Tramaine Hawkins	19	14
21	CONQUEROR (Rejoice WR-WC 8400)	Clark Sisters	20	14
22	MY TIME IS NOT OVER (Word 7015030292)	Albertina Walker	21	14
23	BACK TO BASICS (Malaco 4431)	Pilgrim Jubilees	23	14
24	LIVE IN MEMPHIS (Command CRN 1013)	Nicholas	24	14
25	CHILDREN IN PRAISE VOL. 1 (Sparrow 1190)	The West Angeles C.O.G.I.C.	27	9
26	MOVING BY SPIRIT (Sound of Gospel 186)	J.L. Ferrell/N.Y. Seminar Mass Choir	28	3
27	GOT MY TICKET (WFL/Spektra 2623)	Washington State Mass Choir	29	3
28	WE'VE GOT THE VICTORY (Savoy 7093)	Georgia Mass Choir	25	14
29	NEW DIRECTIONS (Meltone 1505)	Soul Stirrers	26	11
30	NO GREATER LOVE (Savoy 14788)	Keith Pringle	30	14
31	WONDERFUL ONE (Jive/RCA 1200)	Vanessa Bell Armstrong	34	2
32	LIVE IN ST. LOUIS (Savoy 7096)	Gospel Music Workshop of America	31	14
33	THE BIBLE IS RIGHT (J&B 0092)	Southern Faith Singers	36	2
34	I KNOW WHAT PRAYER CAN DO (I AM WR-WC 8432)	Jesse Dixon	32	14
35	DON'T WORRY BE HAPPY (Atlanta International AIR 10137)	Rev. Thomas L. Walker	DEBUT	
36	GOD IS A GOOD GOD (Sound of Gospel SOG-177)	Keith Hunter & the Witness for Christ Choir	33	7
37	WILL YOU BE READY (Light 7115720193)	Commissioned	35	14
38	WE NEED TO HEAR FROM YOU (Word WR 8443)	DeLeon	37	5
39	SAINTS IN PRAISE (Sparrow SPR 1189)	The West Angeles C.O.G.I.C.	38	7
40	AND THEY SANG A HYMN (Sound of Gospel SOG-179)	Thomas Whitfield & Co.	39	7

Love Alive album has sold in excess of 500,000 since its release in 1978. *Love Alive II* sold about 250,000 and *Love Alive III* sold over 400,000. James Cleveland has gone gold on some albums. According to Atlanta International Records, *Rough Side of the Mountain*, an album by **Barnes & Brown** containing the popular song of the same name, sold over 500,000 copies in release 1984-1987, which would be sales in excess of \$3 million. However, until recently, these were almost flukes, anomalies that were really bizarre exceptions, not the rule.

(In the second of these two articles, Mr. Hicks will further describe the increase in Black gospel sales and what it means for the future.)

HOUSTON RECORDS GOSPEL TRIBUTE ALBUM: Legendary pop and gospel vocalist **Cissy Houston** is currently preparing her first traditional gospel recording in years, and her debut for **Island Records**. The record is a tribute to the "father of gospel music," Thomas A. Dorsey, well known for his countless contributions to the field. In 1929, Dorsey published the first gospel song, "If You See My Savior." He is known for the composition of over 1,000 songs, including such perennial gospel classics as "Take My Hand, Precious Lord," "Peace in the Valley," and "It's a Highway to Heaven."

This marks the return of Houston to the forefront of recorded gospel music. Her career as a vocalist dates back to her days with the **Drinkard Singers**, a group comprised of her brothers and sisters. Obviously, singing has always been a substantial part and vehicle of expression in her life. "God didn't give you talents to keep to yourself," Houston insists. "He gave you talents to share."

Houston is currently recording with producers/arrangers **Benny Diggs** and **Joseph Joubert**, and a tentative release date of March, 1990 has been scheduled for this noteworthy album.

Bob Long

COCINANDO

"WE ARE NOTHING SPECIAL, JUST DIFFERENT." After Luis Pisterman, WEA Latina's director of operations, said this, a controlled grunt of suppressed satisfaction sprouted through the telephone line. Victors filter oxymorons through their natural charm and turn them into philosophical slogans—or in WEA Latina's case, rallying cries. On the eve of its third birthday, WEA Latina basks in its decision not to depend on artists from its sister labels in Spanish countries, developing its own from the untapped talent pool available in the U.S./Puerto Rico area.

"It wasn't as if we could wait for it to happen, either," said Adriana Iglesias, WEA Latina's East Coast sales and promotion manager, reminiscing about WEAL's beginning. "Other than Luis Miguel and Miguel Bose, we didn't have one proven artist, and they weren't our signing," Iglesias said. Since then, she explained, "the label has achieved considerable success with the development of artists like Wilkins, Glen Monroig and Chantelle, who previously had little or no exposure in the international arena and are presently available in almost every Spanish-speaking country, creating a truly competitive corporate sibling rivalry with other WEAs around Latin America."

During a recent conversation, Pisterman, who is also in charge of WEA Latina's A&R duties, was his usual no-nonsense self, making statements with a poker-player's cool, always substantiated with veracious logic. For instance, he refused to speculate on WEA Latina's probable percentage of the U.S./Puerto Rico market, citing the absence of scientifically conducted research as the reason, in spite of the efforts made by the RIAA a couple of years ago. RIAA's failure, Pisterman claimed, stemmed from certain labels' apprehension in releasing sales information—the only true gauge in establishing the labels' audience shares. This perception, however, did not prevent him from releasing his own list. It has CBS Discos at the top, followed by Fonovisa ("even without a substantial penetration in the Puerto Rican and Northeastern markets") and BMG/Ariola. Then, according to Pisterman, there are various strong independents that sell in similar, consistent ranges.

The young Luis Pisterman forged his industry credentials at Fonovisa, where he developed first-hand relationships with artists like Amanda Miguel and Diego Verdager, whom he later would sign to WEA Latina. A year and a half ago, after a period of independent endeavors, Pisterman was lured back to WEAL's helm. From the sound of his voice, he shows no regrets. "WEA as a whole has an intrinsic commitment to make artists," Pisterman said, crediting WEA Latina's success to the support of his higher-ups for his proposed strategy for the U.S. Latin market, as well as the corporate structure established by the company in Europe and other Latin American countries. The core of the plan, according to Pisterman, is to be different, citing as example the Chantelle concept, where, in Pisterman's words, "good music plus visuals equals total success." Pisterman is also not shy in voicing an open trade secret in crediting the Puerto Rican market for Chantelle's success. He alluded to the extensive number of radio stations on the island and ample opportunity for television exposure. This, in turn, provides a positive promotion for the label's artists in Miami, New York and Dominican—a environment non-existent in the continental U.S.'s Spanish-speaking media, where excessive dependence on radio diffusion makes a similar task much more difficult.

Other hot projects in the WEAL horizon are: the debut album of *salsero* Tony Rivas, who Pisterman promises will be a salsa version of Chantelle; Canaveral—a group with dual female-male vocals, produced and led by Alex Mansilla, and tailored to compete within the 440 market; Puerto Rican-born, Dominican resident Junior Rodriguez, a production by talented keyboardist/arranger Manuel Tejada; and Peter Cruz y Grupo Chevi, also featuring a two-female and two-male vocal combination. Pisterman also indicated that all these projects will be choreographed by Sofia Sanfiorenzo and Joey Chevere, the dancing guides behind Chantelle.

Pisterman also expressed his satisfaction with other young artists, like Suzy Gonzalez, who is beginning to penetrate the tough Mexican-American market, and the imminent release of Julian, upon whom Pisterman is counting to solidify the young pop market sowed by Luis Miguel. Similarly, but without details, Pisterman alluded to a strong offensive in the *rock en espanol* front being readied for 1990—just like a poker player dealing confidently with the assurance of an ace right up his sleeve.

SALPICOS Y MORDISCOS: The new date for the III Bravo Latin Music Awards event is February 18. Producer Sherry Reinker feels this additional time will allow the organizers to put together an even bigger scholarship package for the eventual winners, and an even stronger roster of performers and presenters. *Cocinando* once again exhorts the different components of our industry to extend their cooperation to Reinker to the extent of the respective abilities... The recent well-attended performance of Spanish pop group Mecano at New York's Palladium marks a first for a member of the *rock en espanol* genre at the Big Manzana. Word has it a large theatrical chain is in current negotiations to put other *rockeros* performers on Broadway, in spite of a vast general indifference by New York's Spanish radio... I had a good belated laugh with a published trade review of David Byrne's *Rei Momo*, which matched it to "the best *Afro-Cuban* production of anytime." This description obviously failed to take into consideration its various *Afro-Colombian* (the *cumbia* "Independence Day"), *Afro-Puerto Rican* (the *mapeyes* "Dirty Old Town" and "Carnival Eyes" as well as the *bomba* "The Rose Tattoo"), *Afro-Dominican* (two *merengues*, "The Call of the Wild" and "Lie to Me"), *Afro-Brazilian* (the *samba* "Don't Want to Be Part of Your World" and the *pagode* "Office Cowboy") influences—or, for that matter, the Mexican-influenced *bolero* "Women vs. Men." It's another emission of misinformation committed in the sake of reading lassitude.

Tony Sabournin

CASH BOX MICRO CHART

NEW YORK LATIN LPs

- 1 LUIS ENRIQUE (CBS Discos)
- 2 GRUPO NICHE (Globo Records)
- 3 LAS CHICAS DEL CLAN (EVR)
- 4 EDDIE SANTIAGO (TH/Rodven)
- 5 RAFU WARNER (Sonotone)
- 6 LUIS ENRIQUE (CBS Discos)
- 7 GRUPO NICHE (CBS Discos)
- 8 CHANTELE (WEA Latina)
- 9 MAX TORRES (Capitol/EMI)
- 10 FRANKIE RUIZ (TH/Rodven)

December 23, 1989 The grey shading represents a bullet, indicating strong upward chart movement.

Total Weeks ▼
Last Week ▼

Mi Mundo
Grandes Exitos
Las pioneras
Invasion de la Privacidad
Usame
Amor y Alegria
Sutil y Contudente
Con un toque de clase
Aprender
Mas Grande que nunca

CASH BOX MICRO CHART

LOS ANGELES LATIN LPs

- 1 ANA GABRIEL (CBS Discos)
- 2 LUCERITO (Melody)
- 3 JOSE JAVIER SOLIS (Fonovisa)
- 4 JULIO IGLESIAS (CBS Discos)
- 5 MECANO (Ariola)
- 6 LOS BUKIS (Fonovisa)
- 7 JOSE LUIS RODRIGUEZ (PolyGram Latino)
- 8 INDUSTRIA DEL AMOR (Ramex)
- 9 VARIOS ARTISTAS (TH/Rodven)
- 10 MIGUEL GALLARDO (PolyGram Latino)

December 23, 1989 The grey shading represents a bullet, indicating strong upward chart movement.

Total Weeks ▼
Last Week ▼

Tierra de nadie
Lucerito
Que hablen
Raices
Descanso Dominical
Y para siempre
Tengo derecho a ser feliz
Si te quedaras
Grandes temas de telenovelas
America

LATIN PICK

□ TITO NIEVES: *Yo quiero cantar* (RMMC 1683)

Forging the second link to a resurrected-career chain started by "Sonambulo," Nieves scores big once again with his new and bristling three-trumpet, two-trombone combination: a harmonic step up from the *conjunto* sound of his Clasicos years. What makes this production a pleasant anomaly in the salsa field is the warm reception granted on sophisticated Black urban stations (such as New York's WBLS) to its English tunes "I'll Always Love You" and "Heart of Mine." Buki Mayor Marco Antonio Solis will be pleased with the danceable arrangement to his "El amor mas bonito." Other tunes expected to receive radio airplay in the Puerto Rican and New York markets are "Sonambulo," composer Leo Casino's "Falsedad," Johnny Ortiz's "A romper cadenas," and Freddy Sanchez's "Si tu no quieres no."

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RHYTHM & BLUES

TALENT-LADEN TOOKES: His haunting melodies and sensual tenor voice would make the arrival of singer/songwriter/keyboardist **Darryl Tookes** cause for celebration under any circumstances. His self-titled SBK Records debut album was produced and arranged by Tookes. Twelve of the fourteen tracks were written or co-written by Tookes.

Tookes was born in the Bronx, New York and grew up in Tallahassee, Florida in a musical family. His maternal grandmother was a singer and actress who starred in the all-black musical motion picture *Green Pastures* and performed with the Hall Johnson Choir. Tookes says, "We had **Oscar Peterson**, **Nancy Wilson** and **Ray Charles** playing in our home as far back as I can remember. My childhood was a very soulful and creative experience."

In junior high and high school, Tookes studied guitar, flute, clarinet and piano, but found he could learn more quickly by ear. After high school, he entered Florida A&M University, graduating magna cum laude with a degree in physics and moved to Boston to further his studies at MIT. One night, he slipped backstage after an **Earth, Wind & Fire** concert and met group members **Larry Dunn** and **Maurice White**. They promptly invited him to join the band on the road for the next few days and for Tookes there was no looking back. "I'll never forget riding the bus with Larry Dunn," Tookes says, "and hearing him say, 'This is where you belong.'"

He later joined **Roberta Flack** as an arranger and backup singer on a massive world tour, even doing duets with her. He also spent some time singing on sessions for everyone from **Leonard Bernstein** to **Diana Ross**, as well as countless jingle sessions, for which he was one of the nation's most sought-after male voices. He wrote the theme for the world-famous hair-care product line **Dark & Lovely**.

The fall of 1987 was particularly busy for Tookes. One day he walked in to sing the demo for a song called "Once in a Lifetime" for composer **Allan Gordon** of SBK Music. When the session ended, Gordon took the demo to SBK's **Charles Koppelman** and **Don Rubin**. They liked not only the song but the singer. The chain of events lead to the release of Tookes' brilliant debut album for SBK Records.

Tookes says, "My story is not just the story of the session player



Criselda

who steps out from the shadows. My story is one of a lifetime's preparation for this record and all that comes with it. The experiences I've had in the industry and throughout my life are all reflected in the music of this album. I hope it touches all who hear it."

CRISELDA: Determination should be the middle name of the lovely songbird **Criselda Ashia**, who formerly recorded under the moniker of **Candy**. So as not to be confused with another artist using the same name she has opted to use her real name.

Ashia hails from the Philippines but was raised from an early age in Northern California. Once she had completed her education she elected to travel south, arriving in Los Angeles on a Greyhound bus with just \$60 to her name. She found it very difficult to obtain her first break, but continued to believe in herself and finally landed her first job as a bank clerk, where she worked for a year and saved what little money she could. The job demanded too much of her time and she left to take on various part-time jobs while studying acting, dance and voice.

During this time she received offers to model—in fact the Pierre Cardin Company flew her to Paris to try out for a modeling assignment. While there, she was cast in a play where she was seen by record producer **Alain Landry**. He recognized Ashia's talents and star quality immediately and signed her to a long-term recording contract as the first signee to his newly formed **ACA Records**.

Ashia's first single release, entitled "I Want More of You," was very well received by music critics, radio stations and consumers around the country. Her follow-up single, "Pleasure," is loaded with a sultry sensuality, and, combined with her sensational vocal charm and good looks, should take this lovely artist straight to the top of her profession.

Bob Long

R&B LPs

December 23, 1989 The grey shading represents a bullet, indicating strong upward chart movement.

Total Weeks ▼
Last Week ▼

1	TENDER LOVER (Solar/CBS FZ45288)	Babyface	2	21
2	JANET JACKSON'S RHYTHM NATION 1814 (A&M 3920)	Janet Jackson	1	11
3	THE BEST OF LUTHER VANDROSS (Epic EZT 45422)	Luther Vandross	3	7
4	STAY WITH ME (Columbia FC 44367)	Regina Belle	4	13
5	SILKY SOUL (Warner Bros. 25802)	Maze Featuring Frankie Beverly	5	13
6	HOME (MCA 6312)	Stephanie Mills	6	23
7	EYES ON THIS (First Priority/Atlantic 91304)	MC Lyte	7	11
8	STONE COLD RHYMIN' (Delicious/Island 91309)	Young M.C.	8	12
9	BIG TYME (MCA 42302)	Heavy D. & The Boyz	10	25
10	THE BIZ NEVER SLEEPS (Cold Chillin'/Warner Bros. 26003)	Biz Markie	11	7
11	THE REAL THING (Mercury/PolyGram 838 366)	Angela Winbush	14	8
12	THE ICEBERG/FREEDOM OF SPEECH...JUST WATCH WHAT YOU SAY (Sire 26028)	Ice-T	12	8
13	IT'S A BIG DADDY THANG (Cold Chillin'/Warner Bros. 25641)	Big Daddy Kane	9	11
14	SYBIL (Next Plateau 1018)	Sybil	15	12
15	AS NASTY AS THEY WANNA BE (Luke Skywalker 107)	2 Live Crew	16	22
16	KEEP ON MOVIN' (Virgin 91267)	Soul II Soul	13	25
17	THE CACTUS ALBUM (Columbia FC 45415)	3rd Base	39	3
18	DON'T TAKE IT PERSONAL (Arista 8493)	Jermale Jackson	21	7
19	BACK ON THE BLOCK (Qwest/Warner Bros. 26020)	Quincy Jones	41	2
20	BE YOURSELF (MCA 6292)	Patti Labelle	17	23
21	INTRODUCING...DAVID PEASTON (Geffen 24228)	David Peaston	18	23
22	RICH AND POOR (Warner Bros. 26002)	Randy Crawford	22	6
23	MIKI HOWARD (Atlantic 82024)	Miki Howard	31	5
24	AFTER 7 (Virgin 91061)	After 7	20	12
25	AND IN THIS CORNER... (Jive/RCA 1188)	D.J. Jazzy Jeff & the Fresh Prince	19	5
26	ALL HAIL THE QUEEN (Tommy Boy 1022)	Queen Latifah	29	5
27	SPEND THE NIGHT (Warner Bros. 25940)	The Isley Brothers	23	17
28	NO ONE CAN DO IT BETTER (Ruthless 91275)	The D.O.C.	24	19
29	Dance!...Ya Know It (MCA 6342)	Bobby Brown	42	2
30	THE INCREDIBLE BASE (Profile 1285)	Rob Base	48	3
31	SERIOUS (EMI 90921)	The O'Jays	25	31
32	WRECKS-N-EFFECT (Motown 6281)	Wrecks-N-Effect	26	12
33	UNFINISHED BUSINESS (Fresh 92012)	E.P.M.D.	27	19
34	GIRL YOU KNOW ITS TRUE (Arista 8592)	Milli Vanilli	28	40
35	CAUGHT IN THE ACT (Orpheus/EMI 75603)	Eric Gable	30	18
36	ROUND TRIP (Capitol 90799)	The Gap Band	43	4
37	THE CHERRY LP (S.D.E.G./Ichiban SDE 4008)	Bobby McClure	40	12
38	SEMINAR (Nasty Mix 70150)	Sir Mix-A-Lot	32	7
39	RAW (Def Jam FC 45015)	Alyson Williams	33	37
40	KASHIF (Arista 8595)	Kashif	34	8
41	SPECIAL (Motown 6275)	The Temptations	35	15
42	YOU WANNA DANCE WITH ME? (MCA 6343)	Jody Watley	47	3
43	MIDNIGHT RUN (Malaco 7450)	Bobby "Blue" Bland	36	19
44	BEYOND A DREAM (Island 91319)	By All Means	49	4
45	2ND WAVE (Columbia 44284)	Surface	37	59
46	EVERYBODY WANTS SOME (Gucci 3314)	Gucci Crew II	45	14
47	HERE I AM (Wing/PolyGram 837 313)	Sharon Bryant	38	20
48	THE MAN IS BACK (A&M 6256)	Barry White	50	3
49	A SHADE OF RED (Virgin 91269)	Redhead Kingpin	46	15
50	LARGE AND IN CHARGE (MCA 6354)	Chunky A	72	2
51	BAD SISTER (Cold Chillin'/Warner Bros. 25809)	Roxanne Shante	61	3
52	YOU CAN'T HOLD ME BACK (Priority 57114)	Awesome Dre & the Hardcore Committee	51	6
53	WHATEVER IT TAKES (Virgin 91254)	Cheryl Lynn	52	8
54	WHAT YOU NEED (Motown 6280)	Stacy Lattisaw	55	5
55	ATTITUDE (Atlantic 82035)	Troop	53	5
56	ALL NIGHT (Elektra 60858)	Entouch	71	21
57	DIAMOND IN THE RAW (Tabu FZ 44147)	S.O.S. Band	44	8
58	IN THA HOOD (On Top 9002)	Success-In-Effect	54	16
59	CRAZY NOISE (Fresh 82011)	Stezo	56	6
60	KNOWLEDGE IS KING (Jive 1182)	Kool Moe Dee	57	28
61	UNDER A NOUVEAU GROOVE (Warner Bros. 25991)	Club Nouveau	DEBUT	
62	YOUNGEST IN CHARGE (Profile 1280)	Special Ed	58	35
63	ADVENTURES IN PARADISE (Geffen 24220)	Christopher Williams	59	17
64	ALL FOR YOUR LOVE (Motown 6278)	The Good Girls	DEBUT	
65	GOING STEADY (Jive/RCA 1284)	Steady B	67	2
66	LET'S GET IT STARTED (P)(Capitol 90924)	M.C. Hammer	60	59
67	FIRE & ICE (Malaco 7451)	Shirley Brown	70	2
68	TONY LEMANS (Paisley Park/Warner Bros. 25999)	Tony LeMans	62	4
69	I JUST WANNA LOVE YOU (Polydor/PolyGram 841 249)	The Main Ingredient	DEBUT	
70	FOREVER YOUR GIRL (P) (Virgin 90943)	Paula Abdul	73	49
71	DO THE RIGHT THING (Motown 6272)	Soundtrack	63	24
72	VIBE (Reprise 25807)	Zapp	64	11
73	THE REAL DEAL (London/PolyGram 838 598)	Marvin Sease	65	4
74	LARGER THAN LIFE (MCA 6276)	Jody Watley	66	36
75	GHETTO MUSIC:THE BLUEPRINT OF HIP-HOP (Jive/RCA 1187)	Boogie Down Productions	68	22

CASH BOX CHARTS

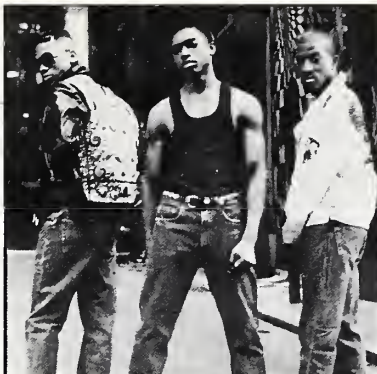
TOP R&B SINGLES

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

December 23, 1989



#1 Single: Miki Howard



#1 Debut: Wrecks-N-Effect #72



To Watch: Paula Abdul #44

		Total Weeks Last Week
1	I AIN'T NOTHIN' IN THE WORLD (Atlantic 7-88826)	Miki Howard 2 13
2	ALL OF MY LOVE (Capitol V-15493)	Gap Band 4 9
3	IT'S THE REAL THING (Mercury 816 008)	Angela Winbush 1 12
4	TENDER LOVER (Solar/E.P.A. ZF4 47003)	Babyface 6 9
5	RHYTHM NATION (A&M 1455)	Janet Jackson 10 7
6	KNOCKIN' ON HEAVEN'S DOOR (Warner Bros. 7-22865)	Randy Crawford 3 13
7	LET'S GET IT ON (Island 96522)	By All Means 12 10
8	HERE AND NOW (Epic E2 45320)	Luther Vandross 5 11
9	FOOLISH HEART (Wing 889 878-7)	Sharon Bryant 9 13
10	SILKY SOUL (Warner Bros. 7-22738)	Maze Featuring Frankie Beverly 22 7
11	PUMP UP THE JAM (SBK 19701)	Technotronic featuring Felly 24 6
12	WHATCHA GONNA DO? (RCA 9094)	Tyler Collins 16 10
13	I'LL BE GOOD TO YOU (Qwest/Warner Bros. 22697)	Quincy Jones 19 7
14	I JUST WANNA LOVE YOU (Polydor 889-9107)	Main Ingredient 15 12
15	SERIOUS HOLD ON ME (EMI 50231)	O'Jays 20 10
16	LOVE HAS GOT TO WAIT (Orpheus 72257)	Eric Gable 17 10
17	YO MISTER (MCA 53728)	Patti Labelle 7 10
18	HOME (MCA 53712)	Stephanie Mills 8 15
19	JUST CALL MY NAME (Def Jam 38-69072)	Alyson Williams 11 14
20	CAN I? (Geffen 7-22795)	David Peaston 13 11
21	DR. SOUL (Atlantic 7-88812)	Foster/McElroy 14 12
22	BLAME IT ON THE RAIN (Arista 1-9904)	Mill Vanilli 30 8
23	(DON'T U KNOW) I LOVE YOU (Atlantic 7-88831)	Chuckii Booker 18 17
24	PERSONALITY (Arista 1-9890)	Kashif 21 14
25	RIGHT AND HYPE (Reprise 7-22872)	Abstrac 35 8
26	EVERYTHING (MCA 53714)	Jody Watley 23 16
27	WALK ON BY (Next Plateau 50111)	Sybil 50 7
28	DON'T CHA' THINK (Virgin 99143)	After 7 44 7
29	SOMEBODY FOR ME (Uptown 53718)	Heavy D. & The Boyz 25 13
30	NO FRIEND OF MINE (Warner Bros. 7-22769)	Club Nouveau 37 7
31	DON'T TAKE IT PERSONAL (Arista AS1-9875)	Jermaine Jackson 26 17
32	I WANNA BE RICH (Solar 74005)	Calloway 38 7
33	YOUR SWEETNESS (Motown 1976)	Good Girls 40 7
34	I'M STILL MISSING YOU (Tabu 69054)	S.O.S. Band 27 16
35	SPECIAL (Motown 2004)	Temptations 41 7
36	I THINK I CAN BEAT MIKE TYSON (Jive 1282)	D.J. Jazzy Jeff & The Fresh Prince 28 8
37	OWWWW! (MCA 53736)	Chunky A 45 5
38	SCANDALOUS (Paisley Park/Warner Bros. 4/7-22824)	Prince 51 4
39	I'M NOT SOUPPED (Atlantic 88818)	Troop 29 14
40	SHOULD HAVE BEEN YOU (Geffen 3533)	Michael Cooper 47 58
41	REAL LOVE (Atlantic 7-88816)	Sky 31 9
42	FRIENDS B-4 LOVERS (Columbia 38-73110)	Full Force 49 7
43	ROCK WIT' CHA (MCA 53652)	Bobby Brown 32 18
44	OPPOSITES ATTRACT (Virgin 7-19578)	Paula Abdul 62 2
45	MAKE IT LIKE IT WAS (Columbia 38-73022)	Regina Belle 33 7
46	YOU ARE MY EVERYTHING (Columbia 38-69016)	Surface 34 18
47	CAN WE SPEND SOME TIMEY (Columbia 38-73028)	Surface 60 4
48	YOU'LL NEVER WALK ALONE (Warner Bros. 7-22748)	The Isley Brothers 36 9
49	EVERYTIME I TRY TO SAY GOODBYE (Virgin 7-99180)	Cheryl Lynn 39 16
50	TURN IT OUT (Profile 5275)	Rob Base 72 4

		Total Weeks Last Week
51	BABY COME TO ME (Columbia 38-68969)	Regina Belle 42 20
52	RICH GIRLS (EMI 56142)	R.J.'s Latest Arrival 43 9
53	(I'LL BE YOUR) DREAM LOVER (Sam 5004)	Richard Rodgers 66 4
54	ALL NITE (Elektra 7-79260)	Entouch Featuring Keith Sweat 46 7
55	NO MORE LIES (Ruthless Atlantic 7-99149)	Michelle 63 3
56	WHAT CAN I DO (EMI 50111)	Pieces Of A Dream 70 4
57	KISS YOUR TEARS AWAY (Columbia 38-69077)	Lisa Lisa & Cult Jam 52 13
58	AIN'T NOTHIN' LIKE THE LOVIN' WE GOT (Malaco 2157)	Shirley Brown With Bobby Womack 58 5
59	LICENSE TO CHILL (Jive 1279-4-JS)	Billy Ocean 48 9
60	PRINCIPAL'S OFFICE (Delicious Vinyl 7-99137)	Young M. C. 73 3
61	HEAVEN (Island 7-99136)	Miles Jaye 78 3
62	OOH BABY BABY (Warner Bros./Reprise 7-22489)	Zapp 53 14
63	NEW JACK SWING (Motown 1979)	Wrecks-N-Effect 54 16
64	I WANNA BE WHERE YOU ARE (Polygram 873-214-7)	James Ingram 75 2
65	TEST OF TIME (Island 0-96530)	Will Downing 55 9
66	I WANNA BE WHERE YOU ARE (Polydor 876 782-7)	Will Clayton 82 3
67	PERPETRATOR (A&M AM 1459)	Randy & The Gypsie 56 11
68	PIPE DREAMS (Columbia 38-73023)	Oran "Juice" Jones 80 2
69	WHAT YOU NEED (Motown 1978)	Stacy Lattisaw 57 10
70	IT'S GONNA BE ALLRIGHT (Jive 1290)	Ruby Turner 85 2
71	DID'NT I (BLOW YOUR MIND) (Columbia 38-68960)	New Kids On the Block 59 9
72	JUICY (Motown/ Sound Of New York 2005)	Wrecks-N-Effect DEBUT
73	WHATEVER IT TAKES (Virgin 7-99142)	Cheryl Lynn 90 2
74	SUPER LOVER (A&M 12317)	Barry White 61 14
75	NOT THRU BEING WITH YOU (Warner Bros. 7-22862)	Michael Jeffries 87 2
76	STATE OF ATTRACTION (Tabu/CBS ZS4 6900)	Rhonda Clark 64 18
77	SISTER ROSA (MCA 53730)	James "J.T." Taylor 65 8
78	LIVING LARGE (Virgin)	E. U. 67 8
79	MISS YOU MUCH (A&M 1445)	Janet Jackson 69 17
80	JAZZIE'S GROOVE (Virgin 7-99145)	Soul II Soul DEBUT
81	YOU MAKE ME WANNA GIVE IT UP (Capitol 44476)	D'Atra Hicks 95 2
82	HIGHER THAN HIGH (Paisley Park 7-22907)	Tony Lemans 71 9
83	PARTYMAN (Paisley Park Warner Bros. 7-22814)	Prince 74 17
84	TOUCH (Atlantic 7-88841)	Chuckii Booker DEBUT
85	BACK TO LIFE (Virgin 7-99171)	Soul II Soul 76 20
86	TAKE GOOD CARE OF YOU AND ME (Arista AS1-9901)	Dionne Warwick & Jeffrey Osborne 77 10
87	WHERE DO WE GO FROM HERE (Motown)	Stacy Lattisaw DEBUT
88	JUST A FRIEND (Cold Chillin'/Warner Bros. 7-22900)	Biz Markie 79 9
89	BUST A MOVE (Delicious Vinyl/Island 105)	Young M.C. 81 20
90	BUDDY (Tommy Boy 943)	De La Soul DEBUT
91	GIMME YOUR LOVE (Arista 9884)	Aretha Franklin & James Brown 83 11
92	I'M IN DANGER (Capitol 444161)	Mother's Finest 84 19
93	TALK TO MYSELF (Geffen 7-22936)	Christopher Williams 86 21
94	EVERY MOMENT (MCA 53707)	Deniece Williams 88 5
95	NEVER GIVE UP (Mercury/Polygram 876 073-7)	Kool & The Gang 89 8
96	I DESIRE (Columbia 38-73020)	Newkirk 91 6
97	HELP (Tommy Boy/Warner Bros. 7-22813)	Timmy Gatling 92 6
98	I WANNA COME BACK (Warner Bros. 22863)	James Ingram 93 19
99	SLOW DOWN (Warner Bros. 7-22858)	Karyn White 94 13
100	ALL MY LOVE (Capitol 44429)	Peabo Bryson 96 20

CASH BOX CHARTS

TOP 200 ALBUMS

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

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

December 23, 1989



Top Debut: Jody Watley #81

		Total Weeks	Last Week
1	STORMFRONT (Columbia 44366)CBS	BILLY JOEL	1 8
2	GIRL YOU KNOW IT'S TRUE (Arista AL-8592)RCA 8.98	MILLI VANILLI	2 40
3	JANET JACKSON'S RHYTHM NATION 1814 (A&M 3920)RCA 8.98	JANET JACKSON	3 12
4	COSMIC THING (Reprise 25854)WEA 8.98	B52'S	4 24
5	FOREVER YOUR GIRL (P) (Virgin 90943)WEA 9.98	PAULA ABDUL	5 56
6	...BUT SERIOUSLY (Atlantic)WEA 8.98	PHIL COLLINS	7 4
7	STEEL WHEELS (Columbia 45333)CBS	THE ROLLING STONES	6 15
8	STONE COLD RHYMIN' (Delicious/Island 91309)WEA 8.98	YOUNG M.C.	8 14
9	SLIP OF THE TONGUE (Geffen 24249)WEA 8.98	WHITESNAKE	9 5
10	HANGIN' TOUGH (P) (Columbia FC 40985)CBS	NEW KIDS ON THE BLOCK	10 69
11	PUMP (Geffen GHS 24254)WEA 8.98	AEROSMITH	11 13
12	CRY LIKE A RAINSTORM --- HOWL LIKE THE WIND (Elektra 60872)WEA 8.98	LINDA RONDSTADT (Featuring Aaron Neville)	14 10
13	MERRY MERRY CHRISTMAS (Columbia FC 45280)CBS	NEW KIDS ON THE BLOCK	16 10
14	JOURNEYMAN (Reprise 26074)WEA 8.98	ERIC CLAPTON	19 5
15	KEEP ON MOVIN' (Virgin 91267)WEA 9.98	SOUL II SOUL	13 25
16	DR. FEELGOOD (Elektra 60829)WEA 8.98	MOTLEY CRUE	12 14
17	FULL MOON FEVER (MCA 6253)MCA 9.98	TOM PETTY	15 33
18	PRESTO (Atlantic)WEA 8.98	RUSH	24 4
19	CROSSROADS (Elektra 60888)WEA 8.98	TRACY CHAPMAN	18 10
20	BACK ON THE BLOCK (West/Warner Bros. 26020)WEA 8.98	QUINCY JONES	70 3
21	THE BEST OF LUTHER...THE BEST LOVE (Epic 45320-EK45423)CBS	LUTHER VANDROSS	21 8
22	FLYING IN A BLUE DREAM (Relativity 88561-1015)IND 8.98	JOE SATRIANI	17 6
23	DANCE!...YA KNOW IT (MCA 6342)MCA 8.98	BOBBY BROWN	34 4
24	AS NASTY AS THEY WANNA BE (Luke Skywalker XR107)IND 8.98	2 LIVE CREW	20 23
25	THE SEEDS OF LOVE (Fontana 838730)POL	TEARS FOR FEARS	23 12
26	TENDER LOVER (Solar 45288)CBS	BABYFACE	25 22
27	BAD ENGLISH (Epic OE 45083)CBS	BAD ENGLISH	22 24
28	REPEAT OFFENDER (EMI 90380)CAP 9.98	RICHARD MARX	26 32
29	HEART OF STONE (Geffen 24239)WEA 8.98	CHER	28 23
30	TRASH (Epic 45137)CBS	ALICE COOPER	29 20
31	SKID ROW (Atlantic 81936)WEA 8.98	SKID ROW	30 46
32	THE SENSUAL WORLD (Columbia 44164)CBS	KATE BUSH	32 8
33	FREEDOM (Reprise 25899)WEA 8.98	NEIL YOUNG	27 10
34	WE TOO ARE ONE (Arista 8606)RCA 8.98	EURYTHMICS	40 13
35	THE DISREGARD OF TIMEKEEPING (WTG 45009)CBS	BONHAM	38 12
36	MOTHER'S MILK (EMI-92152)CAP 8.98	RED HOT CHILI PEPPERS	33 16
37	BLOW MY FUSE (Atlantic 81877)WEA 8.98	KIX	37 12
38	NEW KIDS ON THE BLOCK (Columbia FC 40475)CBS	NEW KIDS ON THE BLOCK	41 11
39	THE END OF INNOCENCE (Geffen 24217)WEA 8.98	DON HENLEY	39 24
40	THE RAW & THE COOKED (P) (I.R.S. 6273)MCA 8.98	FINE YOUNG CANNIBALS	31 42
41	BRAVE AND CRAZY (Island 91285)WEA 8.98	MELISSA ETHRIDGE	35 12
42	SOUL PROVIDER (Columbia 45012)CBS	MICHAEL BOLTON	51 22
43	FLYING COWBOYS (Geffen 24246)WEA 8.98	RICKIE LEE JONES	45 11
44	CUTS BOTH WAYS (Epic 45217)CBS	GLORIA ESTEFAN	44 22
45	BEST OF ROCKERS & BALLADS (PolyGram 842002-1)POL	SCORPIONS	49 4
46	SEMINAR (Nasty Mix 70150)	SIR MIX-A-LOT	46 6
47	HOT IN THE SHADE (PolyGram 838 913)POL	KISS	42 8
48	RUNAWAY HORSES (MCA 6339)MCA 8.98	BELINDA CARLISLE	48 9
49	AND IN THIS CORNER... (Jive 1188)RCA 8.98	D.J. JAZZY JEFF & THE FRESH PRINCE	43 6

		Total Weeks	Last Week
50	BUILT TO LAST (Arista)RCA 8.98	GRATEFUL DEAD	36 6
51	A COLLECTION: GREATEST HITS AND MORE (Columbia 45369)CBS	BARBARA STREISAND	47 10
52	LOOK SHARP! (EMI 91098)CAP 9.98	ROXETTE	53 36
53	CAN'T FIGHT FATE (Arista 8581)RCA 8.98	TAYLOR DAYNE	55 6
54	KENNY G LIVE (Arista 8613)RCA 8.98	KENNY G	71 3
55	SILKY SOUL (Warner Bros. 25802)WEA 8.98	MAZE FEATURING FRANKIE BEVERLY	56 14
56	THE GREAT RADIO CONTROVERSY (Geffen GHS 24224)WEA 8.98	TESLA	58 8
57	BIG TYME (MCA 42302)MCA 8.98	HEAVY D. & THE BOYZ	59 26
58	DON'T BE CRUEL (P/3) (MCA 42185)MCA 8.98	BOBBY BROWN	57 76
59	CACTUS ALBUM (Def Jam/Columbia FCT 45415)CBS	3RD BASE	69 4
60	A FRESH AIRE CHRISTMAS (American Gramophone AG 1988)IND 9.98	MANHEIM STEAMROLLER	83 3
61	THE INCREDIBLE BASE (Profile 1285)IND 8.98	ROB BASE	90 2
62	LEGACY (RCA 9694-1-R)RCA 8.98	POCO	64 14
63	DIRTY ROTTEN FILTHY STINKING RICH (Columbia 44383)CBS	WARRANT	62 45
64	FOREIGN AFFAIR (Capitol 91873)CAP 8.98	TINA TURNER	66 12
65	BOYS N HEAT (Columbia FC 45300)CBS	BRITNY FOX	65 4
66	NO HOLDIN' BACK (Warner Bros. 25988)WEA 8.98	RANDY TRAVIS	61 10
67	DISINTEGRATION (Elektra 60855-1)WEA 9.98	THE CURE	50 32
68	THE ICEBERG/FREEDOM OF SPEECH...JUST WATCH WHAT YOU SAY (Sire 26028)WEA	ICE-T	52 9
69	MANHEIM STEAMROLLER CHRISTMAS (American Gramophone AG 1984)IND 8.98	MANHEIM STEAMROLLER	105 3
70	NEITHER FISH NOR FLESH (Columbia 45351)CBS	TERRENCE TRENT D'ARBY	54 5
71	SLEEPING WITH THE PAST (MCA 6321)MCA 8.98	ELTON JOHN	73 15
72	THE FABULOUS BAKER BOYS (GRP GR2-002)MCA 8.98	SOUNDTRACK	76 5
73	DECADE (Capitol 93178)CAP 9.98	DURAN DURAN	108 2
74	LIKE A PRAYER (Sire 25844)WEA 9.98	MADONNA	75 38
75	TWICE SHY (Capitol 90640)CAP 9.98	GREAT WHITE	74 34
76	GUITAR SHOP (Epic OE 44313)CBS	JEFF BECK	68 10
77	HAPPY ANNIVERSARY CHARLIE BROWN (GRP GR 9598)MCA 8.98	VARIOUS ARTISTS	84 6
78	OH MERCY (Columbia 45281)CBS	BOB DYLAN	63 12
79	STAY WITH ME (Columbia 44367)CBS	REGINA BELLE	60 16
80	NO ONE CAN DO IT BETTER (Atlantic 91275)WEA 8.98	THE D.O.C.	67 20
81	YOU WANNA DANCE WITH ME (MCA 6343)MCA 8.98	JODY WATLEY	DEBUT
82	BATMAN SOUNDTRACK (Warner Bros. 25936) 8.98	PRINCE	82 25
83	NICK OF TIME (Capitol 91268)CAP 8.98	BONNIE RAITT	85 38
84	WILD! (Sire/Reprise 26026)WEA 8.98	ERASURE	77 7
85	ONE NIGHT OF SIN (Capitol 92861)CAP 8.98	JOE COCKER	95 13
86	SYBIL (Next Plateau 1018)IND 8.98	SYBIL	80 11
87	REI-MOMO (Sire 1-25990)	DAVID BYRNE	72 9
88	24/7 (4TH & B'Way/Island 4011)WEA 8.98	DINO	88 26
89	NEW JERSEY (P/4) (Mercury 836 345-1)POL	BON JOVI	89 64
90	LARGE AND IN CHARGE (MCA 6354)MCA 9.98	CHUNKY A	DEBUT
91	SMITHEREENS 11 (Capitol 91194)CAP 8.98	THE SMITHEREENS	87 7
92	HOME (MCA 6312)MCA 8.98	STEPHANIE MILLS	91 23
93	ATTITUDE (Atlantic 82035)WEA 8.98	TROOP	104 6
94	WHEN HARRY MET SALLY... (Columbia 45319)CBS	SOUNDTRACK (FEATURING HARRY CONNICK JR.)	96 20
95	STRAIGHT OUTTA COMPTON (G) (Priority/Ruthless 57102)IND 8.98	N.W.A.	79 43
96	STORYTELLER/COMPLETE ANTHOLOGY 1964-1990 (Warner Bros. 4-25987)WEA 8.98	ROD STEWART	106 3
97	FLOWERS IN THE DIRT (Capitol 91653)CAP 8.98	PAUL McCARTNEY	117 27
98	STAIRWAY TO HEAVEN/HIGHEAY TO HELL (Mercury 842093)POL	VARIOUS ARTISTS	125 2
99	VIVID (P) (Epic BFE 44099)CBS	LIVING COLOUR	81 58
100	IT'S A BIG DADDY THING (Cold Chillin'/Reprise 25941)WEA 8.98	BIG DADDY KANE	78 12
101	BEACHES (G) (Atlantic 81933)WEA 9.98	Original Motion Picture Soundtrack	102 49
102	ENUFF Z'NUFF (Atco/Atlantic 91262)WEA 8.98	ENUFF Z'NUFF	94 11
103	MOSAIC (Elektra 60892)WEA 8.98	GIPSY KINGS	128 3
104	GREATEST HITS 1982-1989 (Reprise 26098)WEA 9.98	CHICAGO	131 2
105	BILLY OCEAN'S GREATEST HITS (Jive 1271-1-J)RCA 8.98	BILLY OCEAN	98 5
106	IN STEP (Epic 45024)CBS	STEVIE RAY VAUGHAN & DOUBLE TROUBLE	92 26
107	THE LITTLE MERMAID (Walt Disney 6403B)IND 8.98	SOUNDTRACK	DEBUT

ROCK & ROOTS



BOBBY RADCLIFF

BOBBY RADCLIFF: Those modern-day Chess brothers, **Hammond** and **Nauman Scott**, of **Black Top Records**, have done it again. Their field research has produced music by James Thunderbird Davis, Joe Guitar Hughes, Snooks Eaglin and an upcoming Earl King album. The brothers' newest release is *Dresses Too Short* (Black Top 1048), a stupendous set of goods by **Bobby Radcliff**.

The album's smoking, powerful arrangements (a Black Top trademark) are highlighted by Radcliff's tense, manic guitar, which spits blues juice in all directions.

Snooks Eaglin calls him "electrifying," *Guitar World* lauded his ability to "somehow sound like James Brown, guitarist Jimmy Nolen, and the JB horns all at once," and *The Musicians Exchange* says, "If you don't think Bobby Radcliff is one of the greatest guitarists walking the earth, then you're stupid."

Radcliff's uncanny approach is a combination of frenzied solos and a comping style that sounds like two guitarists, not one. Radcliff's style evolved from his relationship with his major guitar hero and friend, Magic Sam Pagett. At age 16, Radcliff journeyed to Chicago, where he found the bedridden Magic Sam in a local hospital. They became friends and soon Pagett was showing Radcliff the famed Westside club scene, home of Chicago's rich blues heritage.

Radcliff struggled for years in an obscurity that is just now starting to end. His career has included stints with Washington D.C.-area bands (one with D.C. legend Danny Gatton), work on the New York City club scene in all its glory, and a formative period when, as part of his show, he would impersonate blues singers of the '40s like Wynonie Harris, Roy Brown, and Big Joe Turner, as well as '50s and '60s artists Buddy Guy, Muddy Waters and his fave, Magic Sam.

"To this day," recalls Hammond Scott, "Radcliff quotes guitar lines and vocal phrasings from a myriad of musical influences, and Radcliff remains unconcerned with being a songwriter. Rather, he merely uses his favorite songs as a launching pad for guitar and vocal improvisations all enmeshed within his own trademark style."

Brought to Black Top's attention last year by an excited **Ronnie Earl**, who had just witnessed a Radcliff performance, Radcliff was popped into a Boston studio and—bingo!—this radical Radcliff release results.

Accompanied by **Ron Levy**, **Kaz Kazanoff**, and **Ronnie Earl**, Bobby Radcliff explodes onto the blues scene.

Ken Micallef

■ ROOTS PICKS

RUDY WANTS TO BUY YEZ A DRINK: Wherein Rudy and his horde tell me to "Clean out that record stash, and do some reviews while you're at it...and be quick about it!"

□ **CLARENCE GATEMOUTH BROWN:** *Standing My Ground* (Real/Alligator 4779)

This just goes to show what can happen when a great bluesman is left to his own devices. Brown cajoles, prods and slaps the listener around with his slippery guitar playing and knowing vocals.

From the herky-jerky "Got My Mojo Working" to the lowdown swing of "Cool Jazz," the hilarious dual vocals of "I Hate These Doggone Blues," the strutting "Louisiana Blues" and the finale "Never Unpack Your Suitcase," Brown scores again and again.

Along with a swinging, stomping big band, he thoroughly entertains with a guitar savvy and engaging personality that make him the George Burns of the blues world.

□ **JOHN WESLEY HARDING:** *God Made Me Do It/The Christmas EP* (Sire Reprise 26093-2)

A good-natured, sort of John Sebastian soundalike, who names his influences as John Prine, Steve Goodman, David Blue, Phil Ochs and Eric Andersen, this Briton offers a talky "Talking Christmas Goodwill Blues," and a stunning version of Madonna's "Like a Prayer." Harding's bare-bones, guitar-and-voice ren-

dition enables one to hear the words and melody of this powerful song (Eric Andersen has called Madonna "a great songwriter") and shows off Harding's big ears. The EP also includes a funny and informative "cozy promotional chat."

This is "power folk" from an interesting artist whose stateside release we look forward to hearing.

□ **THE EVERLY BROTHERS:** *The Warner Brothers Years Vol. Two* (ACE CH 281)

Even though the late '60s were not kind to their unique and influential songs and harmonies, the Everly Brothers continued to perform and record all throughout the decade. Herein we have some gems of that era.

The Beatlesque psychedelia of "Lord of the Manor" (dig the George Martin-style strings), the '60s Nashville sound of "Love of the Common People" and the Mamas and Papas-ish "You're Just What I Was Looking For Today," among others, make for an interesting collection.

□ **LITTLE RICHARD** *Little Richard Vol. Two* (Ace CDC HM131)

Even in the days before serious rock record critique it was hard to make a great second album. Despite classics like "Lucille," "Keep a Knockin'," "Good Golly Miss Molly" and more, there's a generous amount of filler here (sorry, "Baby Face" and "By the Light of the Silvery Moon" are dogs) that takes the edge off the total impact of this album. Like many CD reissues of '50s rock music, the digital enhancement exposes the flaws of early rock recording. Then again, distortion is not always a dirty word.

□ **JOHN CEPHAS & PHIL WIGGINS:** *Guitar Man* (Flying Fish FF 470)

Cephas & Wiggins are an acoustic blues duo performing traditional southern Piedmont standards. The influences of Blind Boy Fuller, Blind Blake, and even Lightnin' Hopkins are present and Cephas and Wiggins do an admirable job of keeping the music alive.

□ **TOM PAXTON:** *The Very Best of Tom Paxton* (Flying Fish FF 519)

Contrary to its title, this album is *not* the "very best" of Tom Paxton, per se. The *compositions* featured here are certainly among his best, but their original performances on his first Elektra album, *Ramblin' Boy*, surpass these remakes. "Can't Help But Wonder Where I'm Bound," "The Last Thing on My Mind," "Bottle of Red Wine" and others are among the best folk-related songs written in the 1960s. If you like Tom Paxton you will like this. However, if you don't own his first album, you should. That really is his very best.

□ **DON MCLEAN:** *For the Memories* (Gold Castle D2-71330)

McLean answers his fans with this collection of favorites. The Jordanaires are featured on such "oldie-goldies" as "Crazy," "White Sport Coat," "It Had To Be You," and "Stardust." Don is back. Long live Don.

□ **BIG MAMA THORNTON:** *You Ole Houn' Dawg* (Ace CHAD 277)

Willie Mae Thornton, who replaced Little Esther in Johnny Otis' band in the early '50s, recorded the first version of Leiber and Stoller's "Hound Dog," which later became Elvis' megahit. Thornton's version received a favorable mention in *Cash Box* as "sleeper of the week" on March 14, 1953. It reached No. #1 on April 25, later that year.

This album, the second Ace release to feature Thornton's work on Peacock Records, includes "Hound Dog," as well as "I Smell a Rat" (with original *Cash Box* review and artwork in liner notes), the cooking and hep "Tarzan and the Signified Monkey" and the rollicking "They Call Me Big Mama," all powered by

Johnny Otis' ridiculously hot R&B band.

This energetic, exuberant recording captures Thornton's gusto and vitality and shows her (as well as Johnny Otis') influence on a whole generation of white rock and roll artists that followed.

□ **BILL MORISSEY:** *Standing Eight* (Philo PH 1123)

Bill Morrissey is a low-key folkie who can be amusing ("Party at the U.N."), touchingly sentimental ("Handsome Molly"), and nostalgic (the excellent "She's That Kind of Mystery"). Stylistically, Morrissey spreads himself a little thin at times but he possesses a quiet, introspective quality that is shown to good advantage here. Guest artists include Shawn Colvin, Robin Batteau and Susan Vega.



CLARENCE "GATEMOUTH" BROWN

CASH BOX CHARTS

TOP 100 SINGLES

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

December 23, 1989



#1 Single: Phil Collins



#1 Debut: Paula Abdul #70



To Watch: Gloria Estefan #58

			Total Weeks Last Week ▼	
1	ANOTHER DAY IN PARADISE (Atlantic 7-88774)	Phil Collins	1	8
2	DON'T KNOW MUCH (Elektra 7-89261)	Linda Ronstadt with Aaron Neville	4	13
3	WE DIDN'T START THE FIRE (Columbia CSK 73021)	Billy Joel	2	11
4	RHYTHM NATION (A&M 1455)	Janet Jackson	5	7
5	WITH EVERY BEAT OF MY HEART (Arista AS1-9895)	Taylor Dayne	6	10
6	BACK TO LIFE (Virgin 7-99171)	Soul II Soul	3	12
7	JUST LIKE JESSE JAMES (Geffen 7-22844)	Cher	10	10
8	PUMP UP THE JAM (SBK 07311)	Technotronic (featuring Felly)	13	9
9	LIVING IN SIN (Mercury Polygram 876 070-7)	Bon Jovi	11	12
10	THE WAY THAT YOU LOVE ME (Virgin 7-99982)	Paula Abdul	7	14
11	THIS ONE'S FOR THE CHILDREN (Columbia 38-73064)	New Kids On The Block	19	6
12	ANGELIA (EMI B-50218)	Richard Marx	8	12
13	JUST BETWEEN YOU AND ME (Atlantic 88781)	Lou Gramm	14	9
14	DON'T CLOSE YOUR EYES (Atlantic 7-88902)	Kix	9	12
15	HOW I AM SUPPOSED TO LIVE WITHOUT YOU (Columbia 38-73017)	Michael Bolton	25	9
16	LOVE SONG (Geffen 7-22856)	Tesla	18	10
17	LEAVE A LIGHT ON (MCA 53709)	Belinda Carlisle	12	13
18	OH FATHER (Sire/Warner Bros. 4/7-22723)	Madonna	20	8
19	LOVE SHACK (Reprise 7-22817)	B-52's	15	18
20	ROCK AND A HARD PLACE (Columbia 38-73057)	Rolling Stones	23	8
21	POISON (Epic 34-68958)	Alice Cooper	16	16
22	DOWNTOWN TRAIN (Warner Bros. 7-22685)	Rod Stewart	24	5
23	FREE FALLIN' (MCA AC-53728)	Tom Petty	30	8
24	BLAME IT ON THE RAIN (Arista 1-9904)	Milli Vanilli	17	11
25	WHEN THE NIGHT COMES (Capitol 44437)	Joe Cocker	28	8
26	SWING THE MOOD (Atco 7-99140)	Jive Bunny And The Mastermixers	33	6
27	I LIVE BY THE GROOVE (Chrysalis B-23427)	Paul Carrack	27	10
28	DON'T MAKE ME OVER (Next Plateau 325)	Sybil	21	11
29	TWO TO MAKE IT RIGHT (Vendetta 1464/A&M)	Seduction	35	6
30	WHEN I SEE YOU SMILE (Epic 34-69082)	Bad English	22	14
31	FOOL FOR YOUR LOVING (Geffen 4-22715)	Whitesnake	34	8
32	DON'T SHUT ME OUT (Chrysalis 23389)	Kevin Paige	26	18
33	I REMEMBER YOU (Atlantic 7-88886)	Skid Row	38	5
34	I'LL BE GOOD TO YOU (Qwest/Warner Bros. 22697)	Quincy Jones	39	6
35	PEACE IN OUR TIME (Columbia 38-68996)	Eddie Money	41	4
36	GET ON YOUR FEET (Epic 34-69064)	Gloria Estefan	29	13
37	TENDER LOVER (Solar 4-74003)	Babyface	40	5
38	JANIE'S GOT A GUN (Geffen 22727)	Aerosmith	44	5
39	THE LAST WORTHLESS EVENING (Geffen 7-22771)	Don Henley	31	12
40	LISTEN TO YOUR HEART (EMI 50223)	Roxette	32	18
41	DANGEROUS (Polygram 876 146-7)	Dangerous	66	2
42	SOWING THE SEEDS OF LOVE (PolyGram 874 4710)	Tears For Fears	36	17
43	COVER GIRL (Columbia 38-69088)	New Kids On The Block	37	15
44	WHAT KIND OF MAN WOULD I BE (Reprise 4/7-22741)	Chicago	55	4
45	THE ARMS OF ORION (Warner Bros. 7-22757)	Prince (with Sheena Easton)	42	9
46	WAS IT NOTHING AT ALL (A & M 1451)	Michael Damian	46	5
47	LOVE IN A ELEVATOR (Geffen 7-22845)	Aerosmith	43	17
48	TELL ME WHY (Arista)	Expose	60	3
49	STEAMY WINDOWS (Capitol 44473)	Tina Turner	63	4
50	PRETENDING (Reprise/Warner Bros. 4/7-22732)	Eric Clapton	50	7

			Total Weeks Last Week ▼	
51	WE CAN'T GO WRONG (Capitol 44498)	Cover Girls	71	3
52	DIDN'T I BLOW (YOUR MIND) (Columbia 38-36960)	New Kids on The Block	45	14
53	I'M NOT THE MAN I USED TO BE (I.R.S./MCA 53686)	Fine Young Cannibals	47	9
54	NO MORE LIES (Atco Ruthless 7-99169)	Michelle	68	3
55	PRINCIPAL'S OFFICE (Delicious Vinyl/Island 7-99137)	Young MC	73	4
56	HEALING HANDS (MCA 53692)	Elton John	48	18
57	LULLABY (Elektra)	The Cure	57	5
58	HERE WE ARE (Epic 34T-73084)	Gloria Estefan	82	2
59	EVERYTHING (MCA 53714)	Jody Watley	49	10
60	KICKSTART MY HEART (Elektra 7-69248)	Motley Crue	70	4
61	ROCK WIT'CHA (MCA 53652)	Bobby Brown	51	18
62	WOMAN IN CHAINS (Fontana/Polygram 8762487)	Tears For Fears	75	3
63	THE BEST (Capitol B-44442)	Tina Turner	52	17
64	MISS YOU MUCH (A&M 1445)	Janet Jackson	53	17
65	THE ANGEL SONG (Capitol 44449)	Great White	54	14
66	LICENCE TO CHILL (Jive 1279-4-JS)	Billy Ocean	56	12
67	SERIOUS KIND OF GIRL (EMI B-50229)	Christopher Max	76	3
68	SUNSHINE (Island/4th & Broadway 7489)	Dino	58	15
69	CALL IT LOVE (RCA 9039-2-RDJ)	Poco	61	18
70	OPPOSITES ATTRACT (Virgin 7-99168)	Paula Abdul	DEBUT	
71	PERSONAL JESUS (Sire/Reprise 21328)	Depeche Mode	85	2
72	PRICE OF LOVE (Epic)	Bad English	DEBUT	
73	ELECTRIC BOOGIE (Mango 126/Island)	Marcia Griffiths	90	2
74	DR. FEELGOOD (Elektra 69271-4)	Motley Crue	62	16
75	HEART (Virgin 7-99153)	Neneh Cherry	86	2
76	SERIOUS KINDA GIRL (EMI 50229)	Christopher Max	DEBUT	
77	BUST A MOVE (Island/Delicious Vinyl 105)	Young M.C.	64	13
78	WAS IT NOTHING (A & M)	Michael Damian	DEBUT	
79	LOVE SONG (Elektra 7-69280)	The Cure	65	21
80	EVERYTHING YOU DO (YOU'RE SEXIING ME) (Atlantic 7-88823)	Fiona (Duet with Kip Winger)	DEBUT	
81	MIXED EMOTIONS (Columbia 38-69008)	The Rolling Stones	67	17
82	GOING HOME (Arista AS1-9913)	Kenny G	DEBUT	
83	HIDE YOURE HEART (Polygram 876 146-7)	Kiss	84	3
84	ME SO HORNY (Skywalker 130)	The 2 Live Crew	72	12
85	I WILL SURVIVE (FROM "SHE DEVIL") (Mercury 876 369-4)	Se-fire	DEBUT	
86	SOMETIMES SHE CRIES (Columbia)	Warrant	93	2
87	DON'T ASK ME WHY (Arista AS 1-9880)	Eurythmics	74	13
88	ROAM (Reprise/Warner Bros. 4/7-22667)	B 52's	DEBUT	
89	DON'T TAKE IT PERSONAL (Arista 1-9875)	Jermaine Jackson	78	6
90	FOOLISH HEART (Wing/Polygram 889 879-7)	Sharon Bryant	DEBUT	
91	GLAMOUR BOYS (Epic 34-68548)	Living Colour	79	18
92	A GIRL LIKE YOU (Enigma 44480)	The Smithereens	DEBUT	
93	SUGAR DADDY (Warner Bros. 22819)	Thompson Twins	59	14
94	IF I COULD TURN BACK TIME (Geffen 7-22886)	Cher	81	24
95	THE WAY TO YOUR HEART (EMI 50217)	Soul Sister	83	14
96	HEAVEN (Columbia 38-68985)	Warrant	85	22
97	BACK TO THE BULLET (Polydor 889 976-4)	Saraya	87	7
98	OVER AND OVER (Atlantic 7-88799)	Pajama Party	88	4
99	TALK TO MYSELF (Geffen 7-22936)	Christopher Williams	91	16
100	IT'S NO CRIME (Solar 4-68966)	Babyface	92	19

1989 CASH BOX NASHVILLE MUSIC AWARDS SHOW



Mark Carman and T. Graham Brown



Alabama and Carman



Dale Morris

EXCITEMENT WAS IN THE AIR at Nashville's Elegant Opryland Hotel as country music artists, industry executives and fans gathered in the Tennessee Ballroom to be a part of the first annual *Cash Box* Nashville Music Awards Show. The gala event was hosted by *Cash Box*/Nashville director of operations Mark Carman; Shenandoah lead singer Marty Raybon; the king of country soul, T. Graham Brown; independent artist Rebecca Holden and gospel favorites Gary McSpadden and Hicks & Cohagan.

About 1,200 people turned out to see who would take home the 44 awards presented to major country, independent and gospel artists, all voted on by members of *Cash Box* radio and retail reporting panels. Nominations were based on the *Cash Box* charts for 1989.

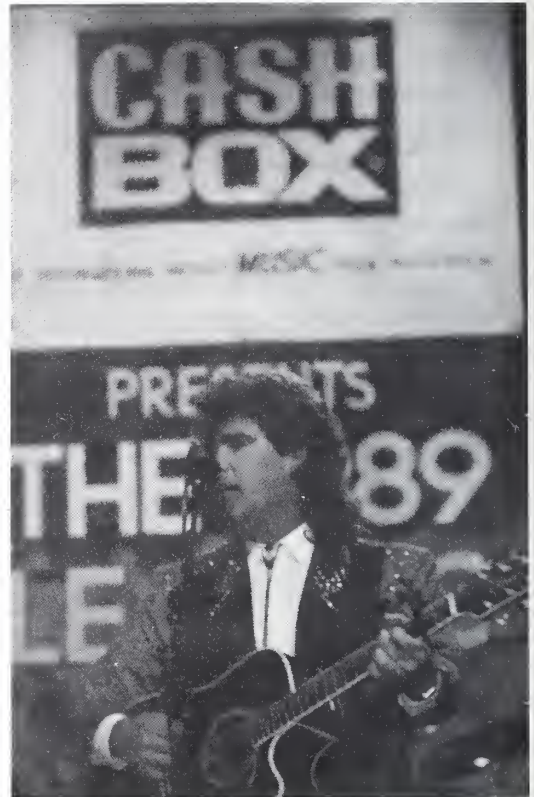
CBS recording artist Rodney Crowell and RCA's Clint Black were both double winners in the country division. Crowell took home honors as Country Male Vocalist of the Year and Country Album of the Year for *Diamonds & Dirt*, his 1988 history-making LP. Black, a newcomer this year who is quickly proving himself as a major force in the world of country music, walked away with honors as the New Country Male Vocalist of the Year and New Country Artist of the Year.

MCA songstress Patty Loveless was named Country Female Vocalist of the Year. Loveless also treated the enthusiastic audience to a performance of her latest chart-climbing single, "Chains."

New Country Female Vocalist of the



Jack Owens



Marty Raybon



Patty Loveless

COUNTRY MUSIC



Cee Cee Chapman

Year honors went to Curb recording artist Cee Cee Chapman. Suffering from flu symptoms, Chapman still made her way through a stellar performance of her current single, "Love Is a Liar."

CBS recording artists Shenandoah were named the Country Group of the Year and then performed two songs that have both gone to number one on the country charts, "Two Dozen Roses" and "The Church on Cumberland Road."

Capitol Records' supergroup Sawyer Brown, also nominated as Group of the Year, gave a tremendous performance of their current hot single, "The Race Is On," topping off the night's entertainment by major country recording artists.

Country Duet of the Year honors went to MCA artists the Bellamy Brothers. Producer of the Year went to PolyGram head, Harold Shedd. Country Single of the Year went to the late Keith Whitley for "I'm No Stranger to the Rain." With four awards, RCA Records emerged as the top country label.

The coveted Entertainer of the Year award went to superstars Alabama, who also performed their latest number one single, "High Cotton," which held that position for three consecutive weeks on the *Cash Box* Top 100 Country Singles chart. In addition to the Entertainer of the Year award, Alabama was presented with the Artist of the Decade Award.

"Like the Academy of Country Music, *Cash Box* also feels that Alabama is truly the Artist of the Decade and would like to recognize you as such," stated Nashville director of operations Mark Carman, as he presented the award to Alabama members Randy Owen, Teddy Gentry, Jeff Cook and Mark Herndon.

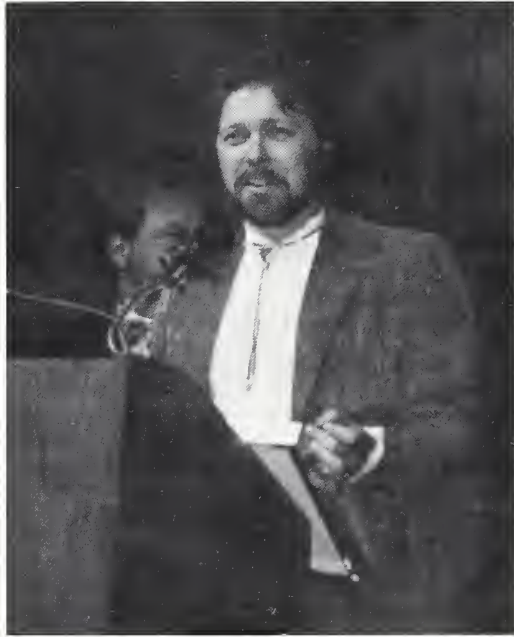
Alabama's manager Dale Morris was also recognized by *Cash Box* as the Manager of the Decade with a special award. Morris has been personal manager, mentor and friend to the supergroup through the past

ten years of the group's history-making successful climb in the country music industry.

Another special award presentation was the Monumental Achievement Award, which went to Shelby County, Tennessee Sheriff Jack Owens. The award was presented to Owens for his dedication and hard work in an anti-drug campaign in that county. A song called "Rambo Jack" has been released to radio in dedication to Owens' work. The song was written by Eddie Bond, who also wrote "The Ballad of Buford Pusser" about a former Shelby County Sheriff who waged a one-man war against alcohol in the early '70s.

Eddie Bond's radio station, WVIM, in Hernando, Mississippi, was recognized as one of the top country radio stations.

Sharing that honor was WRKZ Radio in Hershey, Pennsylvania. Accepting that honor was program director Dandelion. Top Radio Program Director of the Year honors went to Stan White of WPNC Radio in Plymouth, North Carolina. ○



Stan White

(Photos by: Frank Lee McClanahan/
Glamour World)



Randy Owen

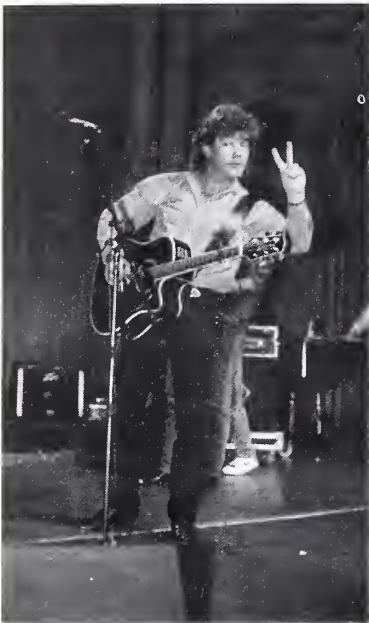


Dandelion



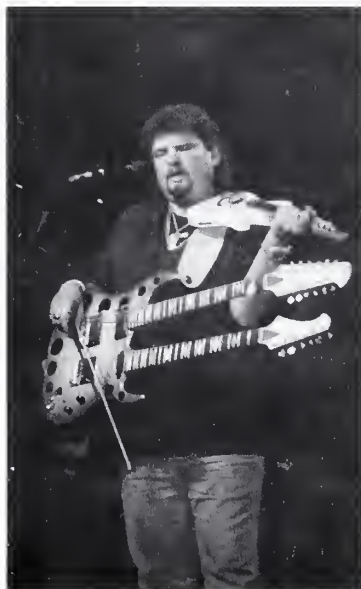
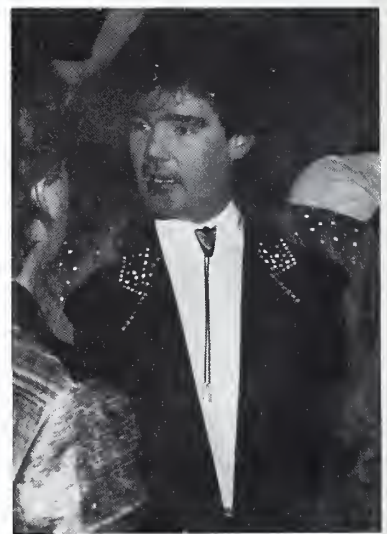
Eddie Bond

The Excitement. . . Before, During & After



COUNTRY ARTISTS and music industry executives mingle with the crowd at the post-awards reception. Shown above (l to r): Cash Box/Nashville director of operations Mark Carman, Cash Box president/publisher George Albert, Rebecca Holden and Ed Connors.

CASH BOX/NASHVILLE director of operations Mark Carman and some of the artists performing at the first annual Cash Box Nashville Music Awards Show clown around during rehearsals prior to the gala event. Shown in top photo are Carman (left) and Sawyer Brown's Mark Miller (right). Above left is Shenandoah lead singer Marty Raybon. Above right is Alabama's Mark Herndon.



THE EXCITEMENT ON STAGE was evident as Sawyer Brown and Alabama performed. Above, left photo: Sawyer Brown's lead singer Mark Miller. Above right: Alabama's Jeff Cook shows his stuff.

TOP LEFT: Marty Raybon of Shenandoah chats with Capitol Records artist and fellow co-host of the night's event, T. Graham Brown. Top right: Shenandoah's Mike McGuire smiles for the camera. Above: Atlantic Records vice president Nelson Larkin and his lovely wife Mary enjoy the festivities. (Photos by: Frank Lee McClanahan/ Glamour World)

CASH BOX CHARTS

COUNTRY SINGLES

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

December 23, 1989



#1 Single: Ronnie Milsap



#1 Debut: Restless Heart #48



To Watch: Alabama #30

		Total Weeks ▼	Last Week ▼
1	A WOMAN IN LOVE (RCA-9027-7-R)	Ronnie Milsap	4 12
2	THE LONELY SIDE OF LOVE (MCA-53702)	Patty Loveless	1 14
3	OUT OF YOUR SHOES (RCA 9016-7-RAA)	Lorrie Morgan	5 14
4	WHO'S LONELY NOW (Warner Bros. 7-22779-A)	Highway 101	8 9
5	THERE GOES MY HEART AGAIN (Warner Bros. 7-22796-A)	Holly Dunn	7 11
6	TWO DOZEN ROSES (Columbia 38-69061)	Shenandoah	2 13
7	THAT JUST ABOUT DOES IT (Columbia 38-69084)	Vern Gosdin	10 11
8	IT AIN'T NOTHING (RCA 9059-7-RAA)	Keith Whitley	11 9
9	SHE'S GONE GONE GONE (Universal UVL-66024)	Glenn Campbell	13 12
10	I'VE BEEN LOVED BY THE BEST (RCA 9017-7-RAA)	Don Williams	3 14
11	IT'S YOU AGAIN (MCA 53732)	Skip Ewing	14 11
12	MANY A LONG AND LONESOME HIGHWAY (Columbia 38-73042)	Rodney Crowell	16 8
13	NOBODY'S HOME (RCA 9078-7-RAA)	Clint Black	21 6
14	MY ARMS STAY OPEN ALL NIGHT (Capitol 79810)	Tanya Tucker	17 8
15	SIMPLE MAN (Epic 34-73030)	Charlie Daniels	18 10
16	IF TOMORROW NEVER COMES (Capitol B-44430)	Garth Brooks	6 15
17	IN MY EYES (MCA 53727)	Lionel Cartwright	20 7
18	YELLOW ROSES (Columbia 3869040)	Dolly Parton	9 16
19	THERE YOU ARE (Columbia 38-73015)	Willie Nelson	25 11
20	WHEN I COULD COME HOME TO YOU (MCA 53738)	Steve Wariner	26 9
21	TILL I CAN'T TAKE IT ANYMORE (Atlantic America 7-88815)	Billy Joe Royal	22 9
22	START ALL OVER AGAIN (MCA/Curb MCA-53746)	Desert Rose Band	29 6
23	DIDN'T EXPECT IT TO GO DOWN THIS WAY (RCA 9029-7-RAA)	K.T. Oslin	23 8
24	WHEN ITS GONE (Universal UVL-66023)	Nitty Gritty Dirt Band	28 9
25	I CAN'T TURN THE TIDE (RCA 90767-RAA)	Ballie & The Boys	31 7
26	ONE MAN WOMAN (Curb/RCA 9077-RAA)	The Judds	34 4
27	WALK SOFTLY ON THIS HEART OF MINE (Mercury/PolyGram 874-744-7)	The Kentucky HeadHunters	27 10
28	IF YOUR HEART SHOULD EVER ROLL THIS WAY AGAIN (RCA 9014-7-R)	Jo-Ei Sonnier	30 7
29	STATUE OF A FOOL (Columbia 38-73077)	Ricky Van Shelton	36 4
30	SOUTHERN STAR (RCA 9083-7-RAA)	Alabama	43 2
31	IT'S JUST A MATTER OF TIME (Warner Bros. 7-22841-A)	Randy Travis	12 12
32	WHERE'VE YOU BEEN (Mercury/PolyGram 876-262-7)	Kathy Mattea	38 4
33	OVERNIGHT SUCCESS (MCA MCA-53755)	George Strait	39 3
34	QUIT WHILE I'M BEHIND (Warner Bros. 7-22763-A)	Jennifer McCarter & The McCarters	41 6
35	BAYOU BOYS (Universal UVL-66016)	Eddy Raven	15 17
36	THE CENTER OF MY UNIVERSE (MCA MCA-53719)	The Bellamy Brothers	40 5
37	ON SECOND THOUGHT (Universal ULV-66025)	Eddie Rabbit	47 2
38	THE RACE IS ON (Capitol/Curb B-44431)	Sawyer Brown	19 17
39	THE VOWS GO UNBROKEN (ALWAYS TRUE TO YOU) (Reprise 7-22828-A)	Kenny Rogers	24 15
40	TELL ME WHY (CRB-10568)	Jann Browne	46 4
41	AN AMERICAN FAMILY (MCA 53710)	Oak Ridge Boys	32 19
42	BIGGER MAN THAN ME (Stop Hunger SHR-MJ-1103)	Mickey Jones	33 9
43	LEAVE IT ALONE (Warner Bros. 7-22773-A)	The Foresters	53 4
44	IF YOU COULD ONLY SEE (Tug Boat TG-1007)	Richie Valin	45 7
45	GIRLS LIKE HER (Bear BR-2009)	Justin Wright	48 6
46	THE GREAT DIVIDE (Warner Bros. 7-22751-A)	Gene Watson	51 4
47	ALL THE FUN (RCA 9015-7-RAA)	Paul Overstreet	35 12
48	FAST MOVIN' TRAIN (RCA 9115-7-RAA)	Restless Heart	DEBUT
49	SHOULDA, COULDA, WOULDVA LOVED YOU (Epic 34-73063)	Les Taylor	57 2

		Total Weeks ▼	Last Week ▼
50	HEARTBREAK HURRICANE (Epic 3473078)	Ricky Skaggs	DEBUT
51	IF YOU WANT TO BE MY WOMAN (Epic 34-73076)	Merle Haggard	55 3
52	BLACK AND WHITE (Columbia 38-73054)	Rosanne Cash	37 5
53	I'M A BELIEVER (Stop Hunger SHR-1102)	Missy Maxwell	60 5
54	TIME'S UP (Warner Bros. 7-22714-A)	Southern Pacific & Carlene Carter	59 2
55	BLUE BONNET BLUES (American Cowboy Songs U-25934)	Chris LeDoux	61 5
56	YOU MUST NOT BE DRINKING ENOUGH (RCA 8973-7-5AA)	Earl Thomas Conley	42 11
57	DARKNESS OF THE LIGHT (Associated Artists AA-505)	Harrell & Scott	63 5
58	LET IT BE YOU (Epic 34-68995)	Ricky Skaggs	44 18
59	HE'S ALIVE (Columbia 3873200)	Dolly Parton	DEBUT
60	I REFALL IN LOVE (SOA SOA-011)	Lariat	65 4
61	BIG GIRLS DON'T CRY (Tra-Star TS-1233)	Linda Carol Forrest	66 4
62	LICENSE TO STEAL (Tra-Star TS-1234)	Rebecca Holden	68 3
63	ROSE CAFE (New Act NA-004)	Robin Right	70 3
64	THAT'S WHAT MAKES THE GOOD TIMES ROLL (Tra-Star TS-1235)	Eddie Lee Carr	64 5
65	WHEN I LOOK INTO YOUR EYES (Overton Lee OLR-45-134A)	Touch Of Country	72 4
66	RADIO LOVER (Epic 34-73070)	George Jones	49 6
67	COUNTRY CLUB (Warner Bros. 7-22882-A)	Travis Tritt	50 15
68	WHERE DID THE MOON GO WRONG (Mercury 876-228-7)	Daniele Alexander	52 5
69	NOT TONIGHT I'VE GOT A HEADACHE (Lamon LR-10212-7)	Gary Ray	77 2
70	SHE'S A LITTLE PAST FORTY (Curb CRB-10568)	Ronnie McDowell	89 2
71	STONES (NSD NSD-263)	John Murray	73 3
72	WISHING WELL BLUES (Round Robin RR-1883)	Blaine Dakota	75 3
73	THREE GOOD REASONS (Echo 115)	Meagan Day	79 2
74	ONE WAY TICKET (Caprice CIR-2358-A)	Joey Welz	76 4
75	OLD FASHIONED MORALS (Playback P-1333-A)	Darnell Miller	81 2
76	MORNING TRAIN (Tra-Star TS-1236)	Patsy Cole	DEBUT
77	DAY BREAK (Teleproductions Inc. T-8910)	Howie Damron	83 2
78	I'VE NEVER HAD IT BAD (Ridgewood R-3007)	Terry Smith	78 3
79	LONG TIME LOVIN' YOU (Soundwaves SW-4833-NSD)	Larry Dalton Band	85 2
80	SHE'S GOT A MAN ON HER MIND (Airborne PB-75746)	Curtis Wright	84 3
81	YOU MADE IT EASY (Teleproductions T-8911)	Hermalee	87 2
82	LOVE IS A HARD ROAD (MCA 53756)	Irene Kelly	91 2
83	SEND IT TO HEAVEN (Badger BG-198AA)	Ernie Cash	DEBUT
84	NEVER ALONE (MCA 53117)	Vince Gill	54 13
85	HONEY DO WEEKEND (Blue Ridge 001)	Randy Rhodes	DEBUT
86	AMY'S EYES (16th Ave. PB-70435)	Charly Pride	56 7
87	DOING THE TWO STEP (Wonder Horse DM-470)	Denny Marion	DEBUT
88	MY SWEET LOVE AIN'T AROUND (Capitol 79788)	Suzy Boggass	58 10
89	BABY'S GONE AGAIN (NSD NSD-264)	John Penney	DEBUT
90	WELCOME TO MY ARMS (Gallery II G-2038-A)	Mark Brainard	DEBUT
91	DON'T LEAVE HER LONELY TOO LONG (MCA MCA-53751)	Marty Stuart	62 3
92	TILL LOVE COMES AGAIN (MCA-53694)	Reba McEntire	67 15
93	RADIO ROMANCE (16th Ave. PB-70437)	Canyon	69 5
94	IF I EVER FALL IN LOVE AGAIN (MCA B-44432)	Anne Murray & Kenny Rogers	71 10
95	GOD BLESS AMERICA TONIGHT (Fraternity F-3546-A)	Veltz	74 4
96	BURNIN' OLD MEMORIES (Mercury 874-672-05)	Kathy Mattea	80 18
97	ACE IN THE HOLE (MCA 536933)	George Strait	82 18
98	A HEART I CAN'T HANDLE (Mercury/PolyGram 876-112-7)	The Statlers	86 4
99	OLD FASHIONED GIRL (Track T-203L)	BC & The Darts	88 3
100	I ONCE HAD YOU (Tra-Star TS-1232)	Heith Locklear	90 6

COUNTRY MUSIC

ALBUM RELEASES



□ **RANDY TRAVIS:** *An Old Time Christmas* (Warner Bros. 1-25972)

This holiday selection has both old and new, happy and sad Christmas songs for the listener. Travis offers his own down-home traditional country rendition of such Christmas favorites as "Winter Wonderland," "God Rest Ye Merry Gentlemen," and Willie Nelson's "Pretty Paper." He also includes some not-so-happy yuletide tunes in "White Christmas Makes Me Blue" and "Oh, What a Silent Night." There's also an uptempo new song called "Meet Me Under the Mistletoe." Producer Kyle Lehning has turned out another Travis project that should please Travis fans and be a pleasant surprise in their Christmas stockings.

□ **RICKY VAN SHELTON:** *Ricky Van Shelton Sings Christmas* (Columbia 45269)

Ricky Van Shelton's Christmas album presents traditional Christmas songs done by one who can sing them in the best traditional country style. This LP includes religious favorites "What Child Is This" and "Silent Night," as well as traditional favorites like "Silver Bells" and "White Christmas." Shelton also treats us to a couple of his originals, the uptempo "Country Christmas" and the nostalgic "Christmas Long Ago," both co-written with Don Schlitz. Expert production by Steve Buckingham and Shelton's special touch should make this one a Christmas-album collector's favorite.



COUNTRY ALBUMS

December 23, 1989 The grey shading represents a bullet, indicating strong upward chart movement.

Total Weeks ▼
Last Week ▼

1	NO HOLDIN' BACK (Warner Bros. 25988)	Randy Travis	4	9
2	REBA LIVE (MCA C2-8034)	Reba McEntire	5	11
3	KILLIN' TIME (RCA 8781-7)	Clint Black	2	31
4	A HORSE CALLED MUSIC (Columbia 45046)	Willie Nelson	5	16
5	BEYOND THE BLUE NEON (MCA 42266)	George Strait	7	42
6	WHITE LIMOZEEN (Columbia 44384)	Dolly Parton	6	26
7	I WONDER DO YOU THINK OF ME (RCA 9889-1-R)	Keith Whitley	1	16
8	GARTH BROOKS (Capitol C1-1-90897)	Garth Brooks	9	19
9	AN OLD TIME CHRISTMAS (Warner Bros. 25972)	Randy Travis	26	3
10	ALONE (Columbia FC65104)	Vern Gosdin	10	18
11	SIMPLE MAN (Epic E-45316)	Charlie Daniels Band	15	4
12	LOOKIN' FOR A HIT (Reprise 9-25939-1)	Dwight Yoakam	13	9
13	THE ROAD NOT TAKEN (Columbia 44468/CBS)	Shenandoah	3	40
14	LOVING PROOF (Columbia 44221/CBS) (G)	Ricky Van Shelton	11	63
15	SOUTHERN STAR (RCA 8587-1)	Alabama	19	42
16	RICKY VAN SHELTON SINGS CHRISTMAS (Columbia 45269)	Ricky Van Shelton	24	3
17	KEEP TO THE HIGHWAY (Columbia C-45242)	Rodney Crowell	20	4
18	SWEET SIXTEEN (MCA-6294) (G)	Reba McEntire	12	31
19	LEAVE THE LIGHT ON (RCA 9594)	Lorrie Morgan	22	20
20	GREATEST HITS III (Warner/Curb 1-25834/Warner Bros.)	Hank Williams, Jr.	16	42
21	PAINT THE TOWN (Warner Bros. 1-25992)	Highway 101	23	4
22	RIVER OF TIME (Curb/RCA 9595-1/RCA)	The Judds	14	34
23	WILL THE CIRCLE BE UNBROKEN (Warner Bros. 285301)	Nitty Gritty Dirt Band	28	29
24	HONKY TONK ANGEL (MCA 42223)	Patty Loveless	17	60
25	CHRISTMAS IN AMERICA (Reprise 1-25973)	Kenny Rogers	33	3
26	WILLOW IN THE WIND (Mercury 422 836 950)	Kathy Mattea	27	32
27	MERRY CHRISTMAS STRAIT TO YOU (MCA 5800)	George Strait	35	3
28	PICKIN' ON NASHVILLE (Mercury/PolyGram 422-838744-1)	Kentucky Head Hunters	29	4
29	THE BOYS ARE BACK (Capitol 93258)	Sawyer Brown	32	2
30	ABSOLUTE TORCH AND TWANG (Warner Bros. 25877)	k.d. lang	18	27
31	AMERICAN DREAMS (MCA 42311)	The Oak Ridge Boys	34	10
32	KENTUCKY THUNDER (Epic-45027)	Ricky Skaggs	21	20
33	THIS WOMAN (RCA 8369) (G)	K.T. Oslin	25	65
34	STATE OF THE HEART (Columbia 44228)	Mary Chapin Carpenter	37	2
35	FIRST MOVE (Mercury/PolyGram 838352)	Daniele Alexander	DEBUT	
36	DIAMONDS AND DIRT (Columbia 44076/CBS)	Rodney Crowell	30	85
37	SUNRISE (Epic FET-44289)	Shelby Lynne	DEBUT	
38	OLD 8 x 10 (Warner Bros. 25738) (P)	Randy Travis	31	72
39	SOMETHING INSIDE SO STRONG (Reprise 25792)	Kenny Rogers	38	30
40	DON'T CLOSE YOUR EYES (RCA 6494-1)	Keith Whitley	39	77

CALENDAR OF EVENTS

COMING UP:

A HOLIDAY SONG SING ALONG cassette and songbook, produced by the W.O. Smith Singers of the Nashville Community Music School, presents ten holiday songs in easy-to-sing keys especially arranged to encourage family singing during this festive season. The songbook supplies words and melody.

The cost of this project was underwritten by the Metro Nashville Arts Commission so that all proceeds from the sale will benefit the school. The W.O. Smith/Nashville Community Music School provides music instruction to children from low-income families for 50 cents a lesson. The 200-member student body is taught by a 45-member faculty who volunteer their time to work with the students.

A Holiday Song Sing Along cassette and songbook is available for \$5.00 at Nashville's music and bookstores, the Holiday Arts Market in Church Street Centre Downtown Arts Gallery and at the School at 1416 Edgehill Avenue. For more information call (615) 255-8355.

BACK IN TIME:

DECEMBER 19—Happy Birthday to Janie Frickie (1947), to Bill Carlisle (1908) and to Little Jimmy Dickens (1920).

DECEMBER 20—Randy Travis becomes a member of the Grand Ole Opry (1986).

DECEMBER 21—Willie Nelson's big screen debut takes place in *The Electric Horseman* (1979).

DECEMBER 22—Kris Kristofferson's "Why Me" was named the number one song of the year on the *Cash Box* Top 100 Country Singles chart (1973).

DECEMBER 23—"What Locks the Door" reaches the #1 spot on the country charts for Jack Greene.

DECEMBER 24—Larry Gatlin and the Gatlin Brothers reach #1 with "Houston (Means I'm One Day Closer to You)" (1983).

DECEMBER 25—Happy Birthday to Steve Wariner (1954), to Barbara Mandrell (1948) and to Jimmy Buffett (1946).

MERRY CHRISTMAS!

■ COUNTRY HOT CUTS

1. CHARLIE DANIELS: "A Few More Rednecks" *Simple Man* GM(Epic)
2. RANDY TRAVIS: "Hard Rock Bottom of Your Heart" *No Holdin' Back* GM(Warner Bros.)
3. RODNEY CROWELL: "My Past is Present" *Keys to the Highway* GM(Columbia)
4. SAWYER BROWN: "Puttin' the Dark Back Into the Night" *The Boys are Back* GM(Capitol)
5. CLINT BLACK: "At the Factory" *Killin' Time* GM(RCA)

■ TOP 10 SINGLES—10 YEARS AGO

1. CHARLIE PRIDE: "Missin' You"/"Heartbreak Mountain" (RCA)
2. KENNY ROGERS: "Coward of the County" (United Artists)
3. MOE BANDY: "I Cheated Me Right Out of You" (Columbia)
4. CONWAY TWITTY: "Happy Birthday Darlin'"/"Heavy Tears" (MCA)
5. LORETTA LYNN: "I've Got a Picture of Us on My Mind" (MCA)
6. WILLIE NELSON: "Help Me Make It Through the Night" (Columbia)
7. EDDIE RABBITT: "Pour Me Another Tequila" (Elektra)
8. BRENDA LEE: "Tell Me What It's Like" (MCA)
9. CONWAY TWITTY & LORETTA LYNN: "You Know Just What I'd Do"/"The Sadness of It All" (MCA)
10. THE STATLER BROTHERS: "Nothing as Original as You" (Mercury)

...And the Indies Have It



Patsy Cole



Mickey Jones

DECEMBER 6 at the *Cash Box* Nashville Music Awards, the top independent artists had their night to shine. To quote one of the winners, "To be on stage, receiving this award, as the greats, such as the guys from Alabama, sit in the audience applauding, is such a great feeling. Wow, what an honor."

This statement was included in the acceptance speech from the group Lariat. Lariat took home the award for New Independent Group of the Year. These newcomers received the award from "Radioland" due to the group's wide acceptance for its 1989 releases, "My Evangelene" and "Refall in Love" on SOA Records.

Unlike the many times the independents are set aside and forgotten, this first *Cash Box* awards show helped bring their accomplishments and dedication to the forefront. Along with the awards bestowed on the independent talent, a few of the artists were asked to show off their "stuff."

A tremendous performance was given by the winner of Independent Female Vocalist of the Year, Patsy Cole. She treated the audience to "Lot of Getting



Rebecca Holden

Over You," a touching ballad off her debut album *Patsy Cole*, which to date has given her four great chart-climbing singles. Her latest release from the Tra-Star album, which is also doing well on the charts, is "Mornin' Train."

Mickey Jones, an artist with the Stop Hunger label, performed his latest release, "Texas Looks a Lot Like Tennessee," before being named New Independent Male Vocalist of the Year.

Jones' two previous singles, "Girl From San Antoine" and "Better Man Than Me" helped secure this award with their instant radio acceptance.

Rebecca Holden, winner of the New Independent Female Vocalist of the Year, and New Independent Artist of the Year, was also the prettiest co-host of the evening. Well known as the evil Elena on *General Hospital* and as the sexy computer expert on the former prime-time TV series *Knight Rider*, Rebecca was definitely at home in front of the audience and the cameras. Returning to her love of country music, after getting sidetracked by acting and

modeling, she is swiftly gathering recognition for her singing talents, as her two single releases on Tra-Star Records have proven.

As expected by all, the combined talents of country legends Roy Acuff and Charlie Louvin took the award for Independent Duet of the Year. "Precious Jewel," a song penned by Mr. Acuff, has received phenomenal airplay since its release early this year. Unable to attend, due to prior career commitments, the duo sent a fitting replacement, who, in his own right, received the only standing ovation of

the evening—Grand Ole Opry legend "Bashful" Brother Oswald, Acuff's longtime sideman.

Taking home awards for Independent Male Vocalist of the Year and Independent Artist of the Year was Evergreen Records' Joe Stampley. Stampley, easily recognized as a member of the former successful duo Moe and Joe, has also successfully made his way as a solo country artist. His big-

COUNTRY INDIE SINGLES

1	GIRLS LIKE HER (Bear BR-2009)	Justin Wright	2	6
2	I'M A BELIEVER (Stop Hunger SHR-1102)	Missy Maxwell	3	5
3	BLUE BONNET BLUES (American Cowboy Songs U-25934)	Chris LeDoux	4	5
4	DARKNESS OF THE LIGHT (Associated Artists AA-505)	Harrell & Scott	5	5
5	I REFALL IN LOVE (SOA SOA-011)	Lariat	7	4
6	BIG GIRLS DON'T CRY (Tra-Star TS-1233)	Linda Carol Forest	8	2
7	LICENSE TO STEAL (Tra-Star TS-1234)	Rebecca Holden	9	3
8	ROSE CAFE (New Act NA-004)	Robin Right	9	3
9	WHEN I LOOK INTO YOUR EYE (Overton Lee OLR-45-134A)	Touch of Country	11	4
10	NOT TONIGHT I'VE GOT A HEADACHE (Lamon LR-10212-7)	Gary Ray	14	2
11	THREE GOOD REASONS (Echo 115)	Megan Day	16	2
12	OLD FASHIONED MORALS (Playback P-1333-A)	Darnell Miller	17	2
13	MORNING TRAIN (Tra-Star TS-1238)	Patsy Cole	DEBUT	
14	DAY BREAK (Teleproductions Inc. T-8910)	Howie Damron	18	2
15	LONG TIME LOVIN' YOU (Soundwaves SW-4833-NSD)	Larry Dalton Band	19	2
16	YOU MADE IT EASY (Teleproductions Inc. T-8911)	Hermalee	20	2
17	SEND IT TO HEAVEN (Badger BG-198-AA)	Ernie Cash	DEBUT	
18	HONEY DO WEEKEND (Blue Ridge LL-25984)	Randy Rhodes	DEBUT	
19	DOING THE TWO STEP (Wonder Horse DM-470)	Denny Marlon	DEBUT	
20	WELCOME TO MY ARMS (NSD NSD-264)	John Penney	DEBUT	

INDIE SPOTLIGHT

□ JIMBEAU HINSON: "Mistletoe Time" (American Romance ARR-29A)

What's Christmas without the additional touch of holiday music to make such a joyous time of year even more joyful? "Mistletoe Time," produced by Jimmy Johnson, gives us one of those tunes that easily allows us to create a picture in the mind. Perhaps the picture shows us locked in a cabin, the snow outside seems to be eternal, yet the warmth from a lit fireplace and the company of someone special makes it all worthwhile. Also worthwhile is the soothing instrumentation and melody of "Mistletoe Time." Hit songwriter Jimbeau Hinson adds to the fire an extra-special warmth with his tender-hearted vocals. With the beautiful horn/piano ensemble underneath, this cut proves to be a holiday treasure.

INDIE FEATURE PICK

□ RANDY ANDERSON: "It's Christmas (I Wish You Were Here)" (Comstock COM-1959-A)

"It's Christmas (I Wish You Were Here)," written and performed by Randy Anderson, reveals the importance of loved ones during such a special time. With an easy-flowing tempo and straight-to-the-heart lyrics, this tune expresses the real meaning of Christmas through song. Without a doubt, Anderson's low-tone vocals add just enough sincerity to make this cut come alive.

UP & COMING

□ JERRY K. GREEN: "Peter the Penguin" (Penguin PR-1289)

□ BILL & "SHAKY": "Woodolph" (WHN Sounds WHNS-71284-A)

□ CINDY VANDA: "Santa on His 1990 Harley" (Grand Prize GP-5225-A)

gest hit of the year, "If You Don't Know Me By Now," took country radio by storm, making the choice for these awards clear.

"If I don't rise any higher than I am right now," Stampley said, "the hard work by myself and my label and promoters have certainly been worthwhile—not to say, though, that I'm done, because I'm just at the beginning." That seemed to be the sentiment of many independents who made their way across the stage to accept much-worked-for awards.

As quoted from the host of the evening, *Cash Box*/Nashville director of operations Mark Carman, "The independents are where you find the rising stars—the stars of tomorrow. They make up a lot of the music we enjoy today and we're happy to be able to honor them. Congratulations to you all." ○

T.L. Carr

(Photos by: Frank Lee McClanahan/Glamour World)



Razyzy Bailey

GOSPEL MUSIC

The Cash Box Nashville Music Awards Show:

Southern Gospel and Contemporary Christian Music Adds the Magic

BY KIMMY WIX



Sheri Easter

CASH BOX—THE INTERNATIONAL MUSIC TRADE MAGAZINE recently marked an historic first. The 1989 *Cash Box* Nashville Music Awards Show held its first annual awards presentation on December 6 at Music City's famed Opryland Hotel. The prestigious event became the talk of the town, but it was actually the Southern Gospel and Contemporary Christian market's contribution and support that turned the affair into an incredible suc-



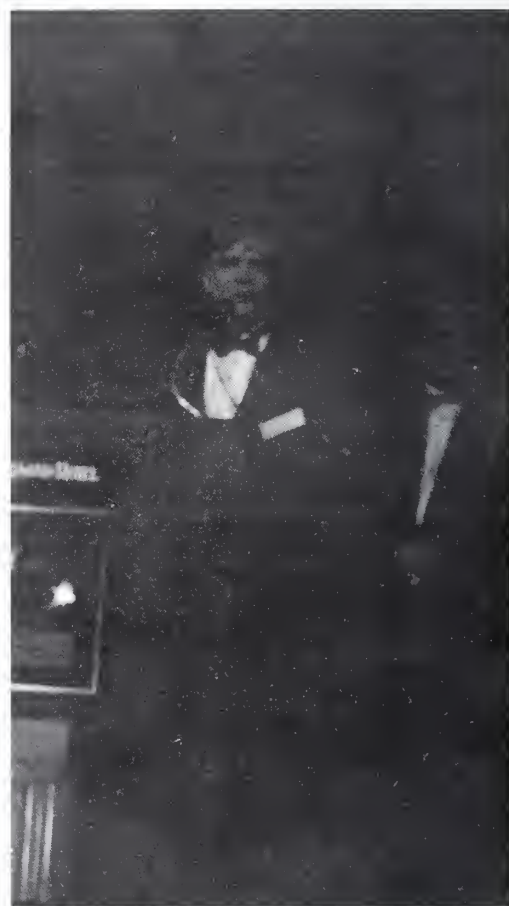
Fox Brothers

cess. An extraordinary blend of both country and Christian artists and fans filled the Tennessee Ballroom with an unusual thrill of excitement. Prior to the *Cash Box* awards show, the music industry had honored both the country and Christian/gospel industries with awards galas, but never before have both markets been honored at the same time with *equal* recognition. Sharing the stage with Christian artists such as Gold City, the Fox Brothers and White Heart were country artists Alabama, Shenandoah, Patty Loveless, Sawyer

Sheri Easter became the evening's biggest winner, not only musically, but personally as well. Easter accepted the first gospel award for Southern Gospel Female Vocalist of the Year. With her dazzling Southern charm, Easter became a hit with the entire audience.

Following Easter's triumph was the award for Contemporary Gospel Female Vocalist of the Year. Who else but Amy Grant deserves such a title, therefore Grant gained the second gospel award of the evening. Inspirational Female Vocalist of the Year was awarded to Star Song recording artist Twila Paris.

The women had their moments to shine, but not for long. The Southern Gospel Male Vocalist of the Year category was up next. Nominees included Levoy Dewey, Danny Funderburk,



Stephan Curtis Chapman

Jerry Goff, Dean Hopper, Ivan Parker, Kevin Spencer and Kirk Talley. The race seemed close but Kirk Talley of the Talleys took home the award. Nominees for the Contemporary Male Vocalist of the Year category consisted of Bryan Duncan, Paul



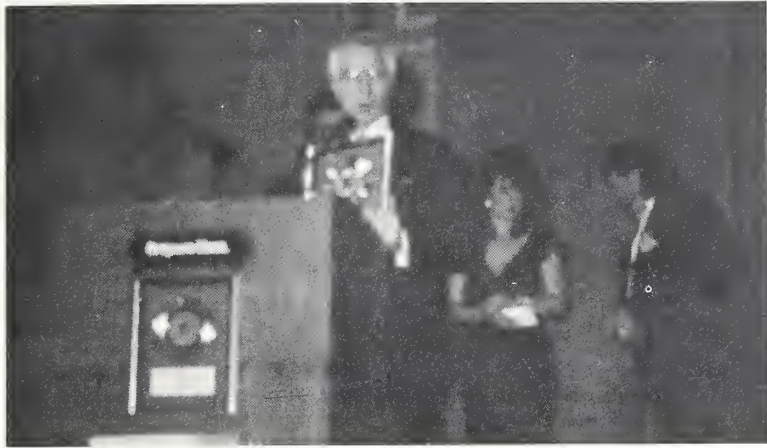
Gold City Quartet with church choir

Brown and Cee Cee Chapman. The bonding of such artists was phenomenal, possibly exposing the talent and presence of Christian artists to the country music industry for the first time. RiverSong recording artist



Hicks and Cohagan

GOSPEL MUSIC



Eddie Crook

Smith, Michael W. Smith, Steve Camp and Russ Taff. Being a contemporary favorite for a long time, it was certainly no surprise when Reunion Records artist Michael W. Smith was announced the winner. Then it was on to reading the names of those up for Inspirational Male Vocalist of the Year...and the nominees are: Larnelle Harris, Stephen Curtis Chapman, Gary McSpadden, Steve Green and Carman. A very surprised and proud Chapman took the honor. After various in-between country awards were presented, Reunion recording artist Kim Hill was announced as the New Contemporary Gospel Artist of the Year. Taking her second award of the night was Sheri Easter, who earned the title of New Southern Gospel

Female Vocalist of the Year. Scheduled next on the program was what eventually turned into the night's highlight—the performance by RiverSong Records' Gold City. The quartet, along with Nashville's famed Christ Church Choir, had the room rockin' to the Gospel as they sang their current release, entitled "Gettin' Ready to Leave This World." Gold City created an overwhelming magic in the air with their spirit-filled presence and outstanding four-part harmony. Later in the evening the group went on to accept the award for Southern Gospel Group of the Year. Among the nominees for New Southern Gospel Male Vocalist of the Year were Clyde Foley Cummings, Doug Newman, Paul Overstreet, Carroll Roberson and

Gerald Wolfe. The pick of the click was Harvest recording artist Carroll Roberson. New Inspirational Artist of the Year was then awarded to New Canaan Records' Bruce Carroll.

Once again, the name "Easter" was announced as Jeff & Sheri Easter became the Southern Gospel Duet of the Year. This award resulted in the third for Sheri, who became the first annual *Cash Box* Nashville Music Award Show top winner.

The New Southern Gospel Group of the Year award was accepted by Kenny Bishop of Morning Star Records' the Bishops. BeBe & CeCe Winans were later named Contemporary Gospel Group of the Year.

The *Cash Box* Awards Show not only recognized various artists for their talent and efforts throughout the past year, but also honored many of those individuals who contribute from behind the scenes. The Southern Gospel Producer of the Year award was presented to Eddie Crook of The Eddie Crook Company, while the Contemporary Gospel Producer of the Year award went to well-known Brown Bannister. "God on the Mountain," performed by Morning Star Records' the McKameys, earned the award for Southern Gospel Single of the Year. The Contemporary Gospel Single of the Year award traveled in two directions: "I Can Begin Again" by



Jeff & Sheri Easter

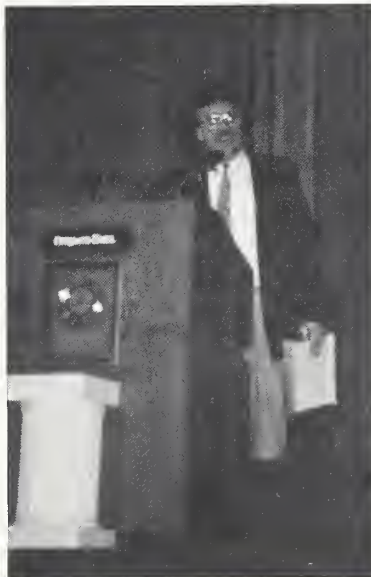
Larnelle Harris and "Do You Feel Their Pain" by Steve Camp. The two remaining awards left in the Contemporary/Southern Gospel categories were for Contemporary Gospel and Southern Gospel Albums of the Year. Amy Grant's *Lead Me On* and the Cathedrals' *Goin' in Style* were announced the victors, respectively.

Artists such as White Heart, the Fox Brothers, Terry V. Salyer and comedy team Hicks & Cohagan certainly put the frosting on the cake with their phenomenal performances, making them winners as well. To all winners and nominees, *Cash Box* extends its sincere congratulations. In our eyes and through our ears, you're all winners. ○

(Photos by: Frank Lee McClanahan/Glamour World)



Kim Hill



Ronnie Hinson



Steve Camp



Kirk Talley

**CONTEMPORARY
CHRISTIAN
TOP 40 SINGLES**

December 23, 1989 The grey shading represents a bullet, indicating strong upward chart movement.

Total Weeks ▼
Last Week ▼

1	FAITH (Myrrh 7016886387)	Kim Boyce	3	8
2	SWEET LOVE (Myrrh 7016889386)	First Call	4	8
3	CALLING ON LOVE (Myrrh 7016892387)	Shelia Walsh	1	10
4	EVERY MOMENT (Sparrow SPD-1174-2)	Deneice Williams	6	8
5	MISSION (Sparrow SPD-1196)	Steve Green	7	6
6	MORE TO THIS LIFE (Sparrow SPD-1201-1)	Steven Curtis Chapman	2	12
7	I'LL BE A FRIEND TO YOU (Day Spring 7014160575)	Kenny Marks	8	7
8	LOVE'S ON THE OTHER SIDE (Benson BR-59511)	Michele Wagner	12	5
9	WELL DONE (DaySpring 9016396152)	Trace Ballin	10	6
10	BIGGER THAN LIFE (DaySpring 7014177575)	Paul Smith	5	13
11	CHARM IS DECEITFUL (Reunion 7010049521)	Kim Hill	16	5
12	MASTERPIECE (Word 701-9059-503)	Sandi Patti	23	3
13	YES YES (Reunion 7010046522)	Morgan Cryar	14	4
14	IT IS WELL WITH MY SOUL (Word 7019107508)	Wayne Watson	18	5
15	FARTHER ON (Myrrh 9016239154)	Russ Taff	9	13
16	THE ALTAR (Diadem 7-90113-057-1)	Ray Boltz	19	6
17	DON'T TELL THEM JESUS LOVES THEM (Sparrow SPD-1172)	Steve Camp	20	5
18	FEEL EVERY HEARTBEAT (DaySpring 714183575)	Holm, Sheppard & Johnson	11	7
19	LORD OF THE PAST (Urgent ISBN#0091381849)	Bob Bennett	22	4
20	JUST COME IN (Sparrow SPC-1202)	Margaret Becker	25	4
21	WALK TOWARD THE LIGHT (River SPCN-7901300000)	Greg X. Volz	13	7
22	EXALT THE NAME (Word 701-914-4500)	Sandi Patti	26	3
23	SOMEBODY SAY AMEN (Myrrh 701-6897-389)	David Mullen	28	3
24	READY FOR THE STORM (Reunion 7010036527)	Rich Mullins	15	15
25	MERCY FOR THE MEMORIES (Sparrow SPD-1762)	Geoff Moore & The Distance	33	2
26	DOES ANYBODY LOVE THE LORD (Live Oak 701-001-9703)	Rick Crawford	30	3
27	FRIENDS IN HIGH POWER (Benson C02506)	Larnelle Harris	29	4
28	IT'S GONNA TAKE LOVE (Word 7014180576)	Farrell & Farrell	17	10
29	WANDERING PILGRIM (Star Song SSC-8128)	Twila Paris	32	3
30	THE MAN WITH THE NAIL SCARS (Star Song SSC-8137)	David Meece	38	2
31	HOLY, HOLY, HOLY (Word 7019107508)	Michael W. Smith	21	10
32	JESUS IS THE LIGHT (Benson C02588)	Carman	35	2
33	IF IT WASN'T FOR GRACE (Frontline C09050)	Mark Farner	36	2
34	I'LL MEET YOU THERE (Sparrow 176271194)	White Heart	DEBUT	
35	HAND IN HAND (Benson PWCO-1096)	DeGarmo & Key	24	10
36	WE EXALT THEE (Day Spring 7014184571)	Petra	DEBUT	
37	YOU WEREN'T MEANT TO LIVE YOUR LIFE ALONE (Frontline C09050)	Benny Hester	27	7
38	NO COMPROMISE (Myrrh 7016877612)	Philip Bailey	DEBUT	
39	STAND IN MY PLACE (Myrrh 701460258X)	Bryan Duncan	DEBUT	
40	BLESSED BE THE LORD (Alleluia AM001)	Mathew Ward	31	10

**SOUTHERN
GOSPEL
TOP 40 SINGLES**

December 23, 1989 The grey shading represents a bullet, indicating strong upward chart movement.

Total Weeks ▼
Last Week ▼

1	THE CROSS IN THE MIDDLE (New Haven NHC-005)	Florida Boys	2	25
2	JESUS IS COMING FOR ME (RiverSong CO-2569)	Kingsmen	3	18
3	GETTIN' READY TO LEAVE THIS WORLD (RiverSong RS-CO2559)	Gold City	11	14
4	IT'S THE KING (RiverSong C02522)	Heaven Bound	10	17
5	WHEN I KNELT, THE BLOOD FELL (American Christian Artists)	The Greenses	5	25
6	YOU'LL REAP WHAT YOU SOW (RiverSong CO-2542)	Jeff & Sheri Easter	4	18
7	HARD TRIALS WILL SOON BE OVER (Associated Artists AA-504)	Chuck Wagon Gang	8	8
8	CARRY ON CHILDREN (Morning Star MST-4095)	Fox Brothers	9	20
9	THE PARTY'S OVER (Homeland HL-1014)	Hemphills	12	25
10	WALK AROUND ME JESUS (New Canaan 7019967531)	Wendy Bagwell & The Sunliters	6	21
11	I'VE JUST STARTED LIVING (Homeland HL 1006)	Cathedrals	7	22
12	NEW MAN (Harvest HAR-1173)	Carrol Roberson	13	8
13	COMING SOON (Peaceful Stream 28491-1600-1)	Spencers	11	25
14	RESURRECTION MORN (Morning Star MST-4104)	Perry Sisters	19	5
15	I WANT TO MAKE A DIFFERENCE (Morning Star MST-45-11288)	Mid South Boys	15	25
16	HE HAS RISEN (Sonlite SON-122)	Singing Cookes	16	12
17	I'D RATHER TALK ABOUT JESUS (CHARITY CHR-124)	Latter Rain	23	4
18	THE CHURCH IS ALIVE AND WELL (Welcome Home WHS-0002)	Johnny Minick & Family	18	4
19	LIVING IN BEULAH LAND (Pinnacle PPC00110)	Karen Peck	20	10
20	BRING MY CHILDREN HOME (New Canaan 693215-08)	Nelons	21	25
21	STAND BACK (Homeland HL-8804)	Speers	17	15
22	I WANT TO GO THERE (Sunlite FON120)	Cedar Ridge	27	16
23	GOD BLESS THE FAMILY LIVING IN THE U.S.A. (Stop Hunger SHR-NG1102)	Northern Gold	14	18
24	LAZARUS, COME FORTH (Morning Star MST-4110)	Bishops	25	25
25	HEAVEN HOLDS ALL FOR ME (Harvest HAR-1152)	Anchormen	29	5
26	HE CAN (Homeland HL-1008)	Singing Americans	26	25
27	WHEN YOUR BACK IS AGAINST THE WALL (Sonlite SON-121)	Chosen	35	3
28	NO MORE PAIN (Harvest HAR-1184)	Chandlers	28	4
29	I WON'T HAVE TO WORRY (Harvest HAR-1174)	Wilburns	31	2
30	TYPICAL DAY (Canaan 7019978)	Talleys	22	23
31	I'VE BEEN REDEEMED (Sonlite SON-119)	Kingdom Heirss	32	3
32	CROSS YOUR HEART (New Canaan 7019971539)	Bruce Carroll	30	24
33	I FORGIVE YOU (New Haven NHC-200054)	Florida Boys	34	2
34	I'M FLYING HIGHER THAN I'VE EVER BEFORE (Calvary 5221)	Ronnie Hinson	36	3
35	GROUND BREAKING (Morning Star MST-45-12788)	McKameys	24	25
36	GLORY DEVINE (Morning Star MST-4104)	Perrys	37	5
37	LOVE STILL FLOWS (Homeland NC-8913)	Priority	38	5
38	IT'S ALL OVER (Homeland HC-8914)	Alison Durham	DEBUT	
39	IF THESE WALLS COULD SHOUT (Homeland HL-1003)	Spirit Bound	39	4
40	WHAT A WAY TO GO (Harvest HAR-1186)	Rainhardt	DEBUT	

**AN HOUR OF
Christmas
Carols**

ALBUM REVIEW:

□ **STUDIO ARTISTS: An Hour of Christmas Carols (Benson C02593)**

A captivating collection of carols is most appropriate for the season and this particular project deserves the highest of recognition. Once again the Benson Company remains consistent in its successful efforts to keep the right music coming at just the right time. *An Hour of Christmas Carols* not only

delivers supreme production quality, but also invites the listener to turn their thoughts toward the majesty of the Lord. Ranging from classic tunes from the past to brand new ones, this project is sure to cater to all. The classics, however, are spiced with a brilliant contemporary flair, making cuts such as "O Come, All Ye Faithful," "What Child Is This," "Silent Night," "Go Tell It on the Mountain" and "Away in

the Manger" extremely royal. In addition to the *oldies but goodies* are remarkable carols like "Christmas Medley," "Your Heart Is Where Christmas Is Found," "Caroler's Song" and "All Year Long." *An Hour of Christmas Carols* is indeed quite lengthy in material, compared to the usual ten-song album, but after hearing each heartfelt tune, you'll decide an hour just isn't long enough.



COIN MACHINE

AROUND THE ROUTE

BY CAMILLE COMPASIO

FOR STARTERS, I would like to extend holiday greetings to all of our friends in the industry. Let's hope that the new year heralds the start of a decade of prosperity for everyone in the coinbiz.

A COUPLE OF ISSUES BACK I told you about the new phone number for the Chicago office of *Cash Box*. It's (708) 863-7440. Please make note of it. To those of you who have had difficulty getting through, I can only say that the phone company promises that all bugs should be eliminated shortly and the new system should be in perfect working order by no later than February 1, 1990.

HOW DOES IT FEEL to have the hottest game in the market? I posed this question to **Stephen Kaufman**, Konami's senior veepee, coin-op division, regarding *Teenage Mutant Ninja Turtles*, of course. "At the start we felt that we had something good," he responded, "but we didn't realize that it would become overwhelming." Konami debuted *Turtles* around October 12, started shipping it around November 15, and in such a short period of time it has become the trade's most talked-about, most sought-after game. As Kaufman pointed out, just when ops were kind of losing faith in the power of the video game, along came *Turtles*. "Every location that has a *Turtles* game realizes greatly increased earnings on it, along with better gross collections on the other games as well," he added.

CONGRATS TO HILLTOP DISTG. of Weirton, West Virginia, on being singled out by Bally/Midway for "outstanding sales performance" on *Arch Rivals*. **Doug Wilson** assures us the plaque is prominently on display at the showroom entrance.

DATELINE SUNNYVALE, CALIFORNIA, home of SNK Corp. of America, and the newly debuted *Beast Busters*, which the factory introduced at its distrib's meeting this past November. *Beast Busters* is a three-player (yes, three-player) gun game, encased in a good-sized cabinet and offering a rather thrilling play experience. The name of the game pretty much spells out the theme, which finds supernatural beasts, animals, ghoulish characters and other weird-looking creatures confronting players during the course of the very exciting play action. As prexy **Paul Jacobs** advised, the game is being built by Dynamo and went into initial delivery December 6. However, because of the holiday season SNK will ration out deliveries and catch up fullscale after the first of the year. Incidentally, Jacobs was in attendance at the recent AAMA board meeting in Scottsdale, Arizona where the first annual AAMA Golf Tournament was held—and took first place honors with a score of 77. **Dave Patterson** of Sunbelt Amusement in Texas didn't do so bad either. He came in second with a score of 78.

FOLLOWING ARE A PAIR OF DATES to add to your 1990 calendar of coinbiz events. The ATEI (Amusement Trades Exhibition Limited) will be held January 8-11, 1990 at Grand Hall Olympia London. As of late November more than 200 exhibitors had booked space so management is expecting this to be a record event... ICMOA (Illinois Coin Machine Operators Assn.) has confirmed the dates of June 15-17, 1990 for their annual state convention, to be held at the Clarion Inn at Eagle Creek in Findley, Illinois.

DATELINE CALIFORNIA: San Francisco, to be exact—where we tracked down C.A. Robinson & Co. prexy **Ira Bettelman**, who is constantly on the go between the distrib's Los Angeles and San Francisco facilities. Our conversation was dominated by turtles; Konami's *Teenage Mutant Ninja Turtles*, naturally. It has measured up to all expectations, and then some, according to Bettelman, in terms of earnings, popular appeal, you name it. It's been quite a while since Bettelman has expressed so much enthusiasm for a particular game. But that's not all. C.A. Robinson has enjoyed very successful runs with Williams' *Police Force* and Bally's *Elvira* pins, which they could sell more of, but can't get. However, Williams' *Bad Cats* and Bally's *Mousin' Around* made their debut as follow-ups, to eliminate that lull in between hits, and Bettelman feels that the timing is perfect. He attended the recent Atari distrib's conclave during which the new *Skull & Cross Bones* kit (scheduled for current release) and *Bad Lands* kit were introduced. The latter item has a mid-January release date, so we'll have to wait for feedback.



R. Whitley, V. Wells, E. Wells, J. Newberry, C. Rowland.

AMOV Raises Funds for Liver Transplant

CHICAGO—Amusement and Music Operators of Virginia, Inc., the local trade organization that represents operators throughout the state of Virginia, is to be commended for its fund-raising efforts to provide financial assistance to an ailing member.

At the state group's 1989 convention, the board of directors auctioned off donated prizes, which produced the sum of \$10,000. A check in this amount was subsequently presented to Earl and Virginia Wells, longstanding members of AMOV. Mrs. Wells is in need of a liver transplant to save her life, and must raise the required funds before the operation can take place.

The presentation was made at the group's Fall quarterly meeting.

Pictured above (l-r) are: AMOV president Rex Whitley, Virginia Wells, Earl Wells, John Newberry, chairman of the Auction Committee and AMOV's executive director Charles Rowland.



HILLTOP SHINES AT W.V.M.V.A. SHOW!—Occupying the entire center area of the exhibit floor at the recently held 35th annual West Virginia Music & Vending Assn. state convention in Charleston, West Virginia (November 2-4), Hilltop Distg. of Weirton displayed an outstanding array of equipment and attracted a lot of attention. In addition to a good turnout of members, the show also drew operators from Kentucky, Ohio, Pennsylvania, Virginia and Maryland. With the incentive of winning an *Elvira* t-shirt for scoring two million points or better, you can bet the *Elvira* and the *Party Monsters* pin got quite a workout in the Hilltop exhibit. Let's congratulate Hilltop president Mark Milletary who won a trophy at the WVMVA golf outing that preceded the show. Pictured are WVMVA secretary Leoma Ballard (center), and Hilltop Distg.'s Doug Wilson (right) entertaining two op visitors.

Williams and Midway Team With Hi-C in National Promo

CAMILLE COMPASIO

CHICAGO—Williams Electronics Games, Inc. and Midway Manufacturing Co. (subsidiaries of WMS Industries, Inc.) announced their involvement in a major nationwide promotional program being staged by Coca-Cola Foods, the makers of Hi-C Fruit Drinks.

In support of their nine-pack fruit drinks, Hi-C is rolling out more than five million drink boxes with the opportunity for consumers to win their very own arcade games. Featured prominently on the packages is Williams' *Police Force* pinball machine and Bally/Midway's *Arch Rivals* video "basketbrawl" game. By the time this promotion ends in July of 1990, ten lucky purchasers will win authentic coin-op games from Williams and Bally Midway.

Commenting on the program, Ken Fedesna, vice president and general manager for Williams and Bally/Midway, stated that "the entire promotion is an incredible opportunity to further the mystique and magic of coin-operated amusement games to the consumer public. Whether it's a pinball machine or a video game, most people are attracted to these technological wonders, and with Hi-C they actually have a chance to win the best machines in the business," he continued. "Admittedly, we're also extremely pleased to be such an integral part of this Coca-Cola Foods program for the Hi-C Brand and truly hope that this will be only the start of a long-lasting relationship between our companies for future endeavors."

COIN MACHINE



SEEBURG HONORED—Seeburg Corporation was the recipient of the first AMOA President's Award for "innovation and achievements in the jukebox industry." This honor serves to underscore the factory's numerous contributions to the music operators and the jukebox industry as a whole. Seeburg introduced the first compact disc jukebox and has provided consistent back-up with software innovations, the "Quick Pick Hot Hits" format, the "Hot Hit Single" compilation (in cooperation with the major record labels), marketing and sales-oriented workshops, as well as regional and local technical seminars—all designed to assist the music operators in securing new locations and increasing their revenues. Pictured (l-r) are AMOA's immediate past president Clyde Knupp as he presented the award to Seeburg president Nick Hindman.

AMOA-NDA Names McKennon Tourney Director

CHICAGO—Tony Urso, president of the AMOA National Dart Association, announced the appointment of Kirk McKennon as tournament director for the 1990 "International Team Championships of Electronic Darting" (Team Dart V), to be held at the Sahara Hotel in Las Vegas during the period of May 2-5, 1990.

McKennon has an extensive background in the electronic dart industry, having served as director of the first two tournaments staged by AMOA-NDA in Chicago. He was instrumental in developing classifying formulas that have been used nationwide and has also been league manager for American Amusement Arcades in Minneapolis, which is one of the largest and most respected league programs in the U.S.

Kirk McKennon is currently the owner/operator of Sports Indoors, a coin-op distribution and marketing firm that is located in El Paso, Texas. He can be reached at P.O. Box 220678, El Paso, TX 79913. His phone number is (915) 833-0444.

The 1990 Team Dart V championship marks the fifth in this series. League competition, nationally and worldwide, is currently underway. AMOA-NDA sponsors include Valley Recreation, AMOA and Merit Industries, who annually support this program, which is dedicated to the promotion of electronic dart league programs.

Further information may be obtained by contacting Joseph W. Conway, executive director, AMOA-National Dart Assn., 141 W. Vine St., Milwaukee, WI 53212.



SCHOOL'S IN SESSION: A two-session service school was held December 1 in Los Angeles at C.A. Robinson and Company with the primary focus on new Williams and Bally pinball pieces, *Bad Cats* and *Elvira and the Party Monsters*. Conducted by Williams service manager Tom Cahill and assisted by Pat Riley, Williams' technical field support engineer, the early class from 9 a.m.-noon was designed for those individuals who currently are not operating pinballs but are considering it, while the afternoon meeting was for those who know all the basics and was far more technical and advanced. Sponsored by C.A. Robinson, the event was graciously hosted by Mrs. Leah Bettelman, Ira Bettelman and Sandy Bettelman. Over 150 enthusiastic participants, mostly service people, were in attendance and were very earnest and receptive. During the break when a generous lunch was provided, the C.A. showroom was packed with people testing their skills on the

numerous games on the floor. Pictured, clockwise from upper left: (photo 1), Cahill and Riley drive home a few points to some of the many people attending the service school; (photo 2, l-r) Marty Glazman, vice president of sales and marketing for Williams with Sandy Bettelman; (photo 3, l-r) Leah Bettelman; Cahill; and C.A. Robinson's Dean Gamburd; (photo 4, l-r) Glazman, Henry Tronick of C.A. Robinson and Cahill observe *Bad Cats* in action; and (photo 5) C.A. Robinson's Sal Giannone with Cahill.



ISN'T IT ROMANTIC!—Mr. and Mrs. Tom Campbell exchanged marriage vows on October 28, 1989, aboard the yacht *Hornblower*, during a cruise on San Francisco Bay, with Captain James presiding. Pictured with the newlyweds are Campbell's best man and co-worker (at C.A. Robinson & Co. in San Francisco) Ted Grosklos and Campbell's son Tom, Jr. (far left), along with friends who attended the ceremony. Tom's bride, Valerie, by the way, hails from Chicago. We extend our best wishes to the happy couple.

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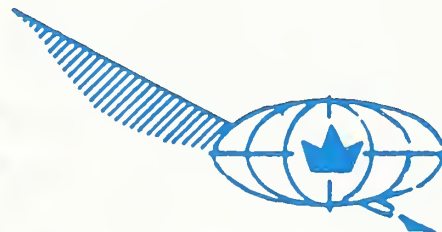
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