

CASH BOX

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THE TALLEYS

THE GOSPEL SPECIAL AN ENDLESS MAGIC



GOLD CITY



THE BISHOPS



HEIRLOOM

THE 34TH ANNUAL

NATIONAL QUARTET

CONVENTION



J.D. SUMNER AND THE STAMPS



She's no longer just a kid who can sing

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

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



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WORD

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THE BUZZ

LA ABOUT THIS TIME LAST WEEK, I was squirming in the grip of the tawny talons of *l'influenza mysterioso*, coughing up ground glass and wondering if I could fry an egg on my forehead. Needless to say, that was not the most beneficial condition from which to write. I chose to O.D. on Nyquil and pass out instead. Wouldn't ya know, though, I was busier than a fox in the henhouse all that week, clubhopping and all. So, even though this should have run seven days ago, maybe you can cut this column out, paste it over last week's, and pretend... (Stephanie will understand, won't she?)



PAULA ABDUL (Photo: Michele Matz)

for his limo, letting his fingers do the talking... In the Stacked Deck Dept.: This *other* trade mag (no, not that one—another one) figured that Paula Abdul must have been a sentimental favorite to the press audience, what with the whoops and screams that erupted with each of Abdul's victories. What they didn't notice is that about one in three of the mob backstage was in Abdul's pay—bandmembers, dancers (one of whom spent the evening stretching in front of the monitors), kiddie dancers, the mothers of the kiddie dancers, and of course Abdul. I hope they got the group rate... In the Crotch Goddess Trivia Dept.: My date struck up a conversation with a guard backstage (tall, blonde, charming—Damn!) who said that the chair-kicking grand finale of Madonna's opening number was a fluke. Ms. Boy Toy apparently flubbed her moves in rehearsal and, in frustration, booted the poor, defenseless chaise off the riser. The director put it in the act... Finally, in the Thanks, Tone Dept.: At the absurdly mobbed after-show party, my plus-one and I hunted down an unoccupied bench and sat down for a chat. Lo and behold, who walked up to the adjoining bench but Tone Loc and entourage—seven or eight very large men, all decked out in silk robes and African skull caps. Having just run out of cancer sticks, I turned to Tone and asked if I could bum a smoke. After asking me if I was a bum, he tossed me a Kool. Thanks, Tone!

The next night, feeling like I and my fever would fit in just fine, I walked across the street from the Cash Box offices to the Club Lingerie to catch an album-release party for **Walking Wounded**. The Double Ws are one of those We Care A Lot bands who play groove-happy L.A. power pop crossed with a fierce politicized music that cries of 14-year-old Salvadoran boys turned into soldiers, then corpses. At the Lingerie they strode through a strong set, looking at times like a revolutionary recruitment poster—five people's heroes holding their guitars like machine guns and mowing down the audience with their passion, with Jerry Giddens wailing his vocals like a Pentecostal preacher. Or maybe I'm just a sucker for Eddie Munoz's Rickenbacker. Either way, don't forget to register to vote and pick up Walking Wounded's *Raging Winds of Time* (which just about covers it), on Chameleon. Up the revolution and save me some space on the dancefloor.

Finally, it was out to the Greek to attend the yearly airing of that old fossil Bob Dylan, with the Shane MacGowan-less Pogues. The Pogues were wild and crazy even without their gap-toothed leader, trading off the lead spot between most of the rest of the band (including the drummer, whose foghorn vocals

It's some kind of indication as to the Warholian nature of MTV (fifteen minutes of fame, etc.) that most of you will have heard and forgotten all the big news surrounding the MTV Music Awards. But here's a quick run-down anyhow. In the What The Frig Did You Expect? Dept.: Andrew Dice Clay is banned for life from the music chatel...uh...channel, for violating his contract, straying from rehearsals and actually doing the act (obscene nursery rhymes and fat chick jokes) that made him a household name, warts (or is that open sores?) and all, with the frat set. The immortal words of Popeye ("I yam what I yam") come to mind... In the Physical Graffiti Dept.: Motley Crue vocalist Vince Neil jumped out of the backstage crowd and bopped Guns N' Roses guitarist Izzy Stradlin upside the head with a sucker punch, cutting Stradlin's lip on his rings. GN'R vocalist W. Axl Rose said that Neil claimed that Stradlin had tried to rape his girlfriend in some sordid incident at the Cathouse last year. Neil, however, ran like a pup



TONE LOC (Photo: Michele Matz)

sounded like the Beat Farmers' Country Dick Montana). The highlight of the set (besides, ya know, all the songs) was a spontaneous display of happy feet from the pennywhistle player.

Dylan then strolled onstage and (as his opening act might say) kicked some hone. For the second year in a row, he was backed by guitarist G.E. Smith (from the *Saturday Night Live* band, but don't let that fool you) and a rhythm section. Dylan came on looking pretty—in a sharp, black leather, punk-cowboy outfit—and playing mean—ripping through some of his most venomous tunes, including "Positively 4th Street" and almost all of *Highway 61*. The band sounded so loose that they threatened to unravel at the seams—but a good loose, like a bunch of obnoxious 12-year-olds who got together in somebody's basement to thrash out some old Dylan tunes. Smith, grinning like the cat that ate the canary, never took his eyes off Dylan, and offered remarkably flexible back-up. For his part, Bob bleated out his vocals like he was having fun with them again, paying little heed to the oft-revered original arrangements (ghosts of Band-era bootlegs here). Dylan live (that is, when he's good) is kinda like a priest who reinvents the scriptures every time he preaches. 'Cause, hey, you know, he's an artist, he don't look back...

Keith Gorman

LA TOO

WORD! FAIRY TALES DO COME TRUE.

Just as young kids gathered on street corners years ago hoping to be the next doo-wop sensation, they now gather in hopes of being the next Public Enemy or Run-D.M.C. And just as Motown polished kids from the projects into international stars thirty years ago, they're now offering similar opportunities to today's raw talent. On September 12, Motown took over the Spice Club to showcase the young rappers featured on the just-released rap album *Greg Mack Compilation: What Does It All Mean*. Mack is a KDAY-AM DJ who, through his daily show, is in constant contact with untapped talent. Many of the acts on the album appeared on his radio show long before any idea of a record deal existed. While the quality of the live performances varied (with M.C. Hammer and Public Enemy being the strongest influences) the undeniable standout was new female rapper MC Trouble. With a strong stage presence and humorous rap ("Highroller's Girl"), she stole the show. Look for more on her *real* soon. And Motown is to be commended for giving these kids a shot...

Ernest Hardy

NY

THERE'LL BE NO KISSES ON THE WIND, for a while at least.

Buffalo Stancer Neneh Cherry's U.S. tour has been cancelled, because the singer contracted Lyme Disease while rehearsing in Westchester. The word is she was very ill; think good thoughts.

ON A MORE POSITIVE NOTE: This should be called "the Guitar Hero" Tour. Jeff Beck and his band are going out on tour with Stevie Ray Vaughn and Double Trouble. They'll be co-headlining, of course. Keep your ears open for dates; they haven't been confirmed yet.

THIS SHOULD PROBABLY BE ON THE OTHER PAGE, but since it is happening in New York, it goes here. "It" is October, also known as **Marlboro Country Music Month**. The festival runs from October 6-28, and features both performances and interactive songwriting workshops. This is the first year for the New York festival, which is a spin-off of the Marlboro Country Music national tour. Artists scheduled to appear include Carl Perkins, Jo-El Sonnier, Marty Stuart, Foster & Lloyd, Garth Brooks, Jimmie Dale Gilmore, and of course, Johnny Cash. The main event this year is the Madison Square Garden concert October 29, featuring Alabama, George Strait, Merle Haggard, and Ricky Van Shelton. Even I know who these people are.

The other main attraction to this celebration of country music are the two workshops. The first focusses on songwriting, and the "panel" includes Guy Clark, John Hiatt, Joe Ely and Lyle Lovett. This event will be held October 13 at the Bottom Line, with the interactive part of the workshop from 5-7 p.m., and performances later that evening. Country Music Foundation director Bill Ivey will moderate, and attendees are encouraged to bring their ideas, questions, music and even their instruments along with them. The idea is for the artists and the audience to actually discuss what songwriting is all about, rather than the artists talking to the audience. The performance part of the workshop is described as a "guitar pull," which is sort of what happens when a group of songwriters get together to listen to each other's work. One person comes up with the basics, the rest add to it. Also known as a jam session.

The second workshop is instrumental, and the panelists this time are Sam Bush, Bela Flek, Pat Flynn from New Grass Revival and Jerry Douglas, who is credited with almost single-handedly bringing back the dobro. The idea is the same here as in the songwriter's gig, and it runs from 6-8 p.m. October 20 at the Lonestar Roadhouse. Later that evening, New Grass Revival with special guest Douglas will hit the stage for two sets.

Both workshops are free of charge, although a cover will be charged for the evening performances. For more information on the Marlboro Festival, call (800) 637-6560. Order before midnight, and maybe they'll throw in a set of Ginsu knives. You never know.

OCTOBER IS GOING TO BE AWESOME. Mark my words. There is some great new stuff coming out, for example: **The Wonder Stuff**. If you liked *Eight-Legged Groove Machine*, you'll dig this. It's called *Hup*, which means whatever it means. Like two-three-four, maybe. It's brash, in-your-face "stuff," just like you'd expect, and the first single is called "Radio Ass Kick." Selling out on the second album? I think not. Also coming out is the new **Flesh for Lulu** album, called *Plastic Fantastic*. I hear there has been a lineup change—a new rhythm section to be specific. Details as I know them. Then there is the **Screaming Blue Messiahs' Totally Religious**, which as much as I *detest* this expression, is a kick-ass record. On the gentler side is **Grapes of Wrath** with *Now and*

Again, which shows some major development in songwriting by this Vancouver B.C. band, and the **Mighty Lemon Drops** record, which doesn't have a title on the advance I got. It sounds a lot like the last record, which is fine with me. Yep, I think this is going to be a good month.

Karen Woods



HARLAN HOWARD, NANCY GRIFFITH & MIKE REID

NA IT WAS RED HOT CHILI AND RED HOT MUSIC at the **First Annual Music City Celebrity Chili Cookoff** held recently in Nashville. More than 5,000 "chiliheads" braved the stormy skies and threats of thunderstorms to taste the pipin'-hot culinary delights of 58 teams of chili creators from across the United States.

Rosalind Dawson of Los Angeles, California was the top chef at the event, winning out over about 160 other cooks. Dawson took home the first prize of \$1,000 and (believe it or not) two round-trip tickets to California on American Airlines to the International Chili Society World Cookoff, to be held October 22 in Rosamond, California. There she will vie for prizes totaling \$35,000.

All 160 cooks were serious chili connoisseurs, and most of them had their own "special formula" or "secret ingredient"—and believe me, some of those recipes could make you breathe fire!

In addition to the fire started with the chili, seven hours of non-stop entertainment (held at Nashville's Metrocenter) kept the chiliheads fired up. **Charlie Daniels** headlined the all-star lineup, which included **Asleep at the Wheel**, cajun/country band **Atchafalaya**, **Wild Rose**, **Mason Dixon** and the **Nashville Pops Songwriters Showcase**.

Daniels is known for getting involved in events that benefit others, and this was no different. All proceeds from the Music City Celebrity Chili Cookoff & Music Festival go to the Nashville Chapter of the National Academy of Recording Arts and Sciences, Inc. Way to go, Charlie!

HAPPY BIRTHDAY HARLAN! When this man throws a birthday party, he throws a birthday party! About 2,100 people crowded into Nashville's BMI parking lot recently to celebrate with one of Music City's legendary songwriters.

This was the **Sixth Annual Harlan Howard Birthday Bash and Guitar Pullin'**, where each year Nashville's stellar songwriters and performers take the stage and sing some of their hits that keep this business rolling. Howard himself, who has written about 4,000 songs (and had 850 recorded), took the stage to begin the festivities, and hit after hit followed. Joining Howard this year as co-hosts were **Nancy Griffith** and **Mike Reid**, along with WSIX Radio's funny man **Gerry House**.

This year's roster included newcomer **Daniele Alexander**, husband-and-wife team **Suzanna and Guy Clark**, **Dean Dillon**, **Larry Henley**, **John Prine**, **Max D. Barnes**, **John D. Loudermilk**, **Thom Schuyler** and **Whitey Shafer**—and the list goes on and on! Some of the industry's best came in off the road to perform their hits—**K.T. Oslin**, **Holly Dunn** and long-time great **Bobby Bare**, who made a surprise appearance. And the highlight of the evening (for me) had to be when **Rodney Crowell** appeared on stage to sing his recent #1 hit "Above and Beyond," which was also a #1 hit for Buck Owens in 1963, written by none other than Harlan Howard himself.

Crowell also took part in presenting Howard with his birthday cake while onstage. (The rest of us celebrated by buying cupcakes with candles atop them.)

This tribute to 16th Avenue and all it stands for was truly a fun party, topped off by a crowd-stopping performance by country's folksy songbird **Nancy Griffith**. And to put the icing on the cake (yes, I really said it), all proceeds from the \$15 ticket sales will go to the Nashville Entertainment Association (NEA) and the NSAI Building Fund for the Songwriters Hall of Fame (Nashville Songwriters Association International).

Once again, Music City's songwriters and performers have pulled together, for both the Harlan Howard Birthday Bash and the Music City Celebrity Chili Cookoff and Music Festival, to work for the very people that make this business possible. The united effort says it all—Nashville, the city of dreams come true.

Kay Knight

UK VAMP 'TIL READY: Wendy James, that Edie Sedgwick-lookalike singer from **Transvision Vamp**, is becoming something of a starlet. She kicks off a world tour in Europe this month to go with her platinum album

Velveteen and new single "Born To Be Sold." She is a hard-headed po-faced individual who manages to combine being a woman's woman and screaming her sexual politics, while stripping to near-naked in her raunchy videos.

"I'm not ashamed of the band's promos," he says. "The band did them together, we all worked on them. There's nothing wrong with showing the body. We also did a video which got banned, not for its sexual content, but because it supported animal rights and had footage of animals being tortured in laboratories. It angered me that this is deemed too violent for kids' viewing, when they watch glamorized violence on *Hill Street Blues*, etc., on the television. It means that life's preciousness can never be fully realized if it is lost in such glamor. I wanted kids to say, 'Mum, do you have to wear that real fur coat? Mum, can we not eat McDonald's because it is destroying the ozone layer?' What's wrong with that?"

Miss James' political head is all too wise for her 23-year-old shoulders. Any conversation with her will involve deep political analysis, reasons for personal growth, a discussion of her truly independent and objective stance, and why she is invulnerable to criticism. It is of course all a front. And once she breaks down the elasto-barrier she is actually quite a nice person, even if she is so politically sound.

She is at her most amusing when she launches an attack on **Stock/Aitken/Waterman**. She says quite simply, "I hate it. Hate it. Music is supposed to be creative and spontaneous, not written to a formula."

She was recently romantically linked to **Jason Donovan**, who is one of their proteges.

"I did spend time telling him what I thought of his music, which wasn't a lot. But he said he was having fun, and how can you argue with that? Anyway, he's only 21. I know there's only two years difference, but I felt like his mother. He was a much nicer person than I expected."

Wendy was big tabloid news for awhile, when there was speculation that Jason's on/off romance with **Kylie Minogue** finished because of her.

"I have never met Kylie, so I can't say that I like or dislike her," she says. "But I do think you're in trouble if all you've got going for you is the hype of an on/off relationship and being remembered for being a soap opera star."

INSIDE THE CHRYSALIS: Man-about-town **Paul Conroy**, who was the managing director of the U.S. division here at **WEA Records**, is the new Chrysalis president. Conroy's experience in the business spans nearly 20 years; he carries with him an impressive reputation, which is as distinguished as his natty wardrobe. There is scarcely a gig in London that he hasn't attended over the past few years. Certainly, whenever I've been there, he's been there.

He has a reputation as a brilliantly creative record executive, and he is truly a music person through and through. **Chris Wright**, Chrysalis' chairman, extols, "With Paul at the helm, our reputation as *the* independent record company will attract talented artists on a worldwide basis for years to come."

Conroy, who helped build WEA into the position of number one singles and album label in the UK, says, "It's a really exciting challenge. And of course it means I will have to work even harder. Obviously I've watched Chrysalis over the years while working with similar companies. I've enjoyed working at WEA immensely, and it involved extensive heart-searching before making this move. But I believe in teams and I hope I can add to a new era at Chrysalis Records by building the same feeling of loyalty and enjoyment that I've achieved with my last jobs."

FOREIGN AFFAIR, INDEED: **Tina Turner** has decided to make London her permanent base. After all, it was London that welcomed her back seven years ago, and she has held it dear ever since.

Although she recently announced that she had retired from touring, the success of her single "The Best" may make her change her mind. Her album *Foreign Affair*—which, incidentally, she is having with German record executive **Erwin Bach**—is due out any day now.

"We'll have to see how it goes," she says. "And if there is a huge demand for me to perform, perhaps I will give in. I had hoped that I'd seen the end of endless hotel rooms; I didn't get the reputation for being the hardest worker in the business for nothing. I'm approaching my 50th birthday, and I'd like to start a new career in acting. You know, adventure-type roles, nothing heavy and serious."

Tina has also expressed how fed-up she is with men who make videos.

"Sometimes I think they are just living out their personal fantasies, having all those near-naked women dancing around. So I decided I was having none of that in my video. I just wanted the horse, and that feeling of being at one with the wind. The idea came to me while I was driving along in my Jeep."

The video is a pretty stunning affair, based on the metaphor of Tina Turner and her racehorse-like legs. It goes trot, trot, Tina's legs, trot, trot, horse's legs, trot, trot.

"In some of the rushes our skin color and muscles are so alike, I can't tell which is mine and which is his."

Chrissy Hley



TINA TURNER

TICKERTAPE

PASSINGS: Louis Charles (Lou) Verzola, 60, executive vice president and general manager of **DCC Compact Classics** in Northridge, California, died of cancer at his home in Woodland Hills Friday, September 15. Before joining the compact disc company in 1987, Verzola headed his own music industry consulting firm in Los Angeles. His earlier associations included Dot Record, as head of sales, and Decca Records, as division manager. Verzola leaves his wife, Sally; son, Louis, Jr.; daughter, Anna Marie McMahon; and three grandchildren, Scott, Matthew and Randall.



BILLY BARTY

YES, BUT WAS RANDY NEWMAN INVITED?: Our favorite short person and all around industry legend **Billy Barty** just wrapped up taping for "From Where I Stand" a record, video and television project designed to become the anthem of "Little Peoples' Liberation." The single, which features **Carl Anderson** (of *Jesus Christ Superstar* fame), will be released by Chameleon on November 1 in conjunction with a video that will illustrate for us all the "attitudinal and architectural" problems faced by Little People on a daily basis. The video will open with Barty himself being unable to enter the gate at Devonshire Sound Studios—where the song was recorded—until ex-L.A. (or is that Sacramento?) Raider **Lyle Alzado** presses the button. **Peter Cohen**, the clip's director, alternates between a Little-People-and-celebrity-filled choir singing with Anderson, and cinema-verite shots of the obstacles facing Little People. Barty, who has campaigned for mainstream acceptance of Little People and the disabled for over 20 years, hopes "that the record and video will bring us together, not set us apart."

GUNS 'N' ROSES NOT INVITED: It's not too early to mark your 1990 calendar for what promises to be one of the nights of the year. **Arista Records**, in celebration of its 15th anniversary, is rolling out nearly its entire roster—we're talking **Whitney Houston**, **Dion DiMucci**, **Anderson Bruford Wakeman Howe**, **Kenny G**, **Hall & Oates**, **Dionne Warwick**, **Eurythmics**, **Barry Manilow**, you name it—for a **Radio City Music Hall** concert to benefit the **Gay Men's Health Crisis** and other nationwide AIDS organizations. "A Celebration of 15 Years of Joy to Help End These Years of Sorrow" is the rather nicely-worded title of the event.

I WANT MY FINAL PAYCHECK!: **Lee Masters** stepped down from his position as executive VP & GM of MTV

on September 18. Although the network gave no reason for this move, speculation around the office is that Lee had reached the acceptable healthy limit of Julie Brown saturation, necessitating his exit. Stay tuned...

EMI GOES BACK TO MONO: **Phil Spector** and **EMI** have teamed up: The latter will distribute the **Phil Spector Record Label**. Seven albums'll result within the next year and a half, including the long-awaited **Phil Spector** boxed set, due in time for Easter- and Passover-giving next year.

MILLION DOLLAR BASH: *Forbes* magazine, bless their capitalist little hearts, released their list of the 40 highest-paid entertainers over the past two years. **Michael Jackson**, who grossed a cool \$125 million in the period, topped the chart for the second year in a row, edging out such big-buck rockers as **Pink Floyd** (\$56 mil), the **Rolling Stones** (\$55 mil), **George Michael** (\$47 mil), **Madonna** (\$43 mil), **Bruce Springsteen** and **Bon Jovi** (tied at \$40 mil each). **Prince**, **U2**, the **Who**, **Def Leppard**, **Van Halen**, the **Grateful Dead**, **Guns 'N' Roses**, **Aerosmith** and **Rod Stewart** also made the cash flow top 40, scoring between \$20 million and \$40 million. It's only rock & roll, but they like it, yes they do.

UNDER THE TREE: **Cypress Records**, the label that rescues veteran folk artists from oblivion and introduces them to the baby-boomer audience that has been yearning for them, is, they tell us, "expanding the label's direction to include several recent signings of new up-and-coming talent in the pop/rock category." Look for releases from **Kenny Rogers Jr.** (there's a joke there, but we can't quite put our fingers on it), **Richard X. Heyman** (we won't even get into it), **Vinnie James**, **The Breakdown** and **Charmain Neville**, all of whom owe their deals to the efforts of Cypress vp/A&R and creative affairs **Lori Nafshun**.

PLACES TO BE: **Charles Koppelman**, chairman and CEO of the **EMI/SBK Music Publishing** companies, will delight an audience at the Sutton Place Synagogue, 225 E. 51st St., Oct. 2 at 6 p.m. with a talk on "Music Men: An Endangered Species?" in the **B'nai B'rith Music and Performing Arts Unit's** continuing series of lectures. Nobody asked us, but we think that there will always be music men. Always... "The Magic of New Orleans" is the name of a tribute to **Wynton Marsalis** that will be held on Oct. 3 at New York's Pierre Hotel to benefit **Graham-Windham's** programs for homeless, abused and neglected children.

GOT ON TV AND IN BOOKSTORES IF YOU WANT IT: **EMI** has introduced its own home video line, for those who need more music videos in their homes. The first four titles, out now, featuring video compilations from **Queensryche**, the **Stray Cats**, **Robert Palmer** and **Natalie Cole**... **Elton John**, bless his platinum blonde little dome, is going pay-per-view, and not a moment too soon. On October 13, "Elton John Live in Concert" will bounce off a satellite live from Miami, part of **DIR's King Biscuit** pay-per-view series.

MOVERS & SHAKERS

■ **CBS Records** has announced the appointment of **Kathryn Malta** to the newly created position of director, music publishing. Prior to this appointment, Malta was manager, A&R/video administration for CBS, a position she held since 1984. Also at Black Rock, **Aileen M. Reynolds** has been promoted to the position of associate director, video club advertising at Columbia House. She will be responsible for the development and implementation of new member advertising strategies for the video club. Reynolds has been manager, video club sales, since February of 1988. ■ At **Chrysalis**, **Ivan Gavin** has been named vice president of finance and administration, responsible for overseeing all financial and administrative activities for the label. Prior to this appointment, he was controller for Chrysalis. On the West Coast, **Fran Musso** has been appointed director of artist and product development. She has been with the label for 12 years, most recently as senior director for marketing and publicity. ■ **MCA Music Publishing** has announced the appointment of **Merrill Wasserman** to the newly created position of vice president, international acquisitions. She comes to MCA Music Publishing from Private Music, where she was vice president/general manager. ■ **Epic and Associated** has two new appointments in the black music department. **Cheryl Dickerson** has been named vice president, A&R for the West Coast. She comes to Epic from MCA, where she was senior director for A&R. And **La'Verne Perry** has been promoted to vice president of publicity. ■ **Atlantic Records** announced another new appointment to its recently opened Nashville division co-headed by Rick Blackburn and Nelson Larkin. **Wyatt Easterling** has been named the label's A&R coordinator. Easterling has previously performed and written for some of Nashville's top publishers. ■ **Polygram Records** has announced the appointment of **Joe Parker** to the position of vice president, video and distributed labels. Mr. Parker will be responsible for Compact Disc Video, supervising the sales and marketing of new categories of prerecorded home entertainment software for Polygram. Mr. Parker joined Polygram in 1980, previously serving as vice president of marketing, Polygram Classics and branch manager, Polygram, New York. ■ At **SBK**, **Arthur Mogull** has been appointed senior vice president SBK Records Group. For two years previous to this appointment, he served as special projects consultant for SBK. He will be based in Los Angeles. ■ **Jody Gerson** has been named vice president for creative operations, East Coast for **EMI Music Publishing**. She comes to EMI from Warner/Chappell, where she was director of creative operations. ■ **Warner/Elektra/Atlantic Corporation** announced five corporate appointments. **Bob Moering** has been promoted to national director/creative services. A 29-year veteran of the record industry, Moering last served as Director of marketing services and briefly as national director of creative services. **Clare Koroly** has been named vice president/advertising. She last served as WEA national director of advertising. Thirdly, **Helen Zeilberger** has been appointed to the position of vice president/human resources. She has been at WEA since 1978, most recently as director of personnel and payroll. **Jerry Falstrom** is the new vice president of management information systems. He recently returned to WEA after serving as the senior vice president/operations for the Cinema Group. Finally, **Greg B. Askey** has been named director of national credit. A 14-year veteran of the music industry, Askey most recently served as regional credit manager for CBS Records. ■ **Orpheus** has added three people to its field promotion team. **Sylvia Cox**, **Wanda Dunn** and **Sandra Newman** have all been named regional manager for the company's West Coast, Southeast and Mid-Atlantic regions respectively. ■ **Profile** welcomes **Bruce Reiner** back into the fold, as national pop promotion coordinator. Reiner left Profile in 1988 to join the progressive marketing department at Atlantic. ■ **Enigma Entertainment Corporation** has promoted **David Gerber** to vice president/general manager of **Restless Records**. Gerber previously served as general manager of Restless. Prior to that he worked in artist management with Cruzados, Modern English, Roseanne Cash, Juluka and the Icicle Works. Gerber's new position and title reflect the greater control and autonomy that he and Restless have been granted. Enigma also announced the appointment of **Claire West** to the position of national director, A/C, jazz, NAC, urban promotion.



Malta



Reynolds



Gavin



Musso



Wasserman



Dickerson



Perry



Easterling

THE NATIONAL QUARTET CONVENTION: AN ENDLESS MAGIC

BY KIMMY WIX



ARTISTS ONSTAGE AT AN EARLIER NATIONAL QUARTER CONVENTION

IF WE WERE TO GAZE BACK INTO THE EARLY '50s, we would see gospel music as a highly successful industry. Yet the success of gospel music in the '50s was minor when compared to its success in and its overwhelming contribution to the music world of today. Prior to the year 1956, gospel music was based primarily on sheer individualism. Professional singing groups were quite few in number and operated within their own element. They traveled the same circuit month after month, and only four or five of the most well-known groups were considered to be the industry's foundation.

Because of a keen desire for fellowship, a greater sense of spirit and a more united organization, a man with a dream dared to nurture southern gospel's infancy into what would eventually become a mature and ever-growing annual highlight. The man was J.D. Sumner. His dream sparked the birth of the very first National Quartet Convention held in Memphis, Tennessee in 1957. J.D. Sumner believed in his personal dream to the extent that he presented his idea to James Blackwood, and together they were willing to underwrite all expenses in bringing the gospel music people (singers, musicians, recording companies, publishing companies, trade magazines, radio, television and most important, the fans) together.

"When I was a kid," says Sumner, "the one thing every year that I looked forward to was the old Camp Meeting. We used to live for that! It was a time when all of the churches got together from all over the state to sing and fellowship for about ten days. My idea was to have a camp meeting for all of gospel music—a time when everyone involved could come together," Sumner remembers. "Now, we hear all of the time, 'Well, I'll see ya at the Quartet Convention!' So it's really the camp meeting of gospel music or a big gospel music family reunion."

Along with James Blackwood of the Blackwood Brothers, Hovie Lister of the original Statesmen Quartet and current Gospel Music Association Executive Director Don Butler, who served as

Master of Ceremonies for sixteen years, Sumner managed to ensure the convention's future success.

It was in 1971 that the convention location was moved to the Municipal Auditorium in Nashville, Tennessee, where it continued its phenomenal growth. The progress in gospel music since the formation of the first NQC has been phenomenal, and the convention was a driving force in propelling gospel music toward the successful side of the threshold on which it now stands.

Today, the National Quartet Convention gears to celebrate thirty-four outstanding years of southern gospel music. This year's talent lineup promises to be the best ever. Just a few of today's leading musical ministers and entertainers slated to appear are: the Cathedrals, the Hemphills, the Nelons, the Singing Americans, the Mid South Boys, the Hoppers, the Singing Cookes, the Dixie Melody Boys, the Speer Family, the Kingsmen, the Paynes, the Greens, the Florida Boys, the Perrys, Wendy Bagwell & the Sunliters, Heavenbound, the Chuck Wagon Gang, Naomi & the Segos, the McKameys and many others.

In addition to six days and nights filled with excellent concerts, there are also numerous activities to cater to every fan possible, many of which plan their vacation around the event. Activities include: the National Southern Gospel Seminars, National Southern Gospel Song Competition, Talent Search Competition, Singing News Fan Awards, Celebrity Fashion Show, morning Bible study, daily chapel service and the NQC Celebrity Roast, which will this year honor Wendy Bagwell.

If we were to gaze back into the early '50s and '60s, we would see gospel music legends such as the original Oak Ridge Boys, featuring Little Willie Winn and Duane Allen, the Rambos, the original Stamps Quartet and of course a man with a big dream but with an even bigger heart—J.D. Sumner. We would see those legends and a host of others on stage at the old Peabody Hotel in Memphis, creating a musical magic. They will long be remembered as the frontiersmen of the National Quartet Con-

vention.

Today, however, we must look at the present and into the future. The NQC's keen desire for fellowship, a greater sense of spirit and a more united organization has grown miraculously beyond just a dream. Although the changes over the years have created a higher level of music technology, an incredible attendance record and sparkling new faces with new voices, what hasn't changed about the NQC is its endless magic. *Cash Box* is proud to salute the 1989 National Quartet Convention and a few of those groups who continue to add that same magic to the world of Southern Gospel Music.

J.D. SUMNER AND THE STAMPS

THEY CONTINUE TO MASTER A TREASURED SOUND that has become substantially extinct. Few groups can compare to their high level of vocal quality and to the accomplishments they have achieved for more than fifty years. To many, this rare combination is the foundation of gospel music itself. J.D. Sumner and the Stamps have successfully laid many cornerstones within the music industry. But what's most essential is the fact that these gospel veterans continue to be pioneers.

Always the trend-setters, they were the first gospel group to ever record on a major record label. Sumner also takes credit for being the first to realize that a bus would be the most convenient traveling vehicle for those with a band. What? Use four microphones on stage? For a long time before Sumner sparked that idea, only two were required.

In 1971, they joined forces with Elvis Presley, singing gospel music to millions via live concerts. They were featured in the major motion picture, *Elvis On Tour*, as well as being backup vocalists on all concerts and recordings until his death in 1977.

One might think that after singing with the "King," what else is there? A whole lot, that's what. The current Stamps entourage consists of Sumner, the lowest bass singer in the world as certified by the *Guinness Book of World Records*; Ed Hill, veteran baritone possessing one of the smoothest voices in all areas of music; Jack Toney, lead singer whose national prominence dates back to the early 1960s; Jerry Trammell, tenor extraordinaire who's been nominated for almost every coveted award in gospel music; and C.J. Almgren, a keyboard mastermind.

After various changes down through the years, Sumner and the Stamps are still on top of the gospel music scene. They're seeing tremendous response from their latest project entitled *Smile*, and have just recently signed a recording contract with RiverSong.

"I started the Stamps back up a little over a year ago," says Sumner. "I



SUMNER AND THE STAMPS

decided to disband the Master Five, but just really changed it back into the Stamps Quartet. Of course I disbanded the Stamps after Elvis died. I was more or less going to retire at that time. Then I decided I'd get the Master Five going. The Master Five were five of us who were considered to be masters in music: myself, James Blackwood, Jake Hess, Hovie Lister and Rosie Rozelle. We stayed together until most of us got too old to continue," Sumner remembers.

After we started back up again, I was amazed at the demand still out there for the Stamps Quartet. Of course, we worked with Elvis and I know that contributes as much as anything to our popularity and being able to stay up there," admits Sumner. "It was just like a whole new ballgame when I started



J.D. SUMNER



WILLIE WINN AND FANS

the Stamps back up. I feel like I've always had the ability to get a certain sound and I think we've got the same sound as we used to have, if not better. I always go for a certain sound with the Stamps Quartet, which is what I like. We have that same sound again and if we didn't, I'd be looking for it."

Sumner is considered to be a man with a most tender and giving heart, yet a man who believes in speaking what he really feels, even if it's not always a prettily painted picture. Who else could better put a finger on the changes and



SUMNER AND ELVIS

turning points within gospel music than a man who's known to be one of the original pioneers?

"Changes...? Well it seems like you don't really have to sing anymore," Sumner says. "For a lot of groups, it's turned into 'who can out shout one another or out preach one another.' The actual singing seems to be very secondary. Many groups seem to focus on praising the Lord. I know that sounds like the wrong thing to say, because there's nothing wrong with praising the Lord. But when you charge a man to come in the door, what do you charge him for? Do you charge him so he can see a praise-the-Lord contest and a shoutin' contest, or do you charge him for entertainment and good singing? Gospel music is a unique instrument to reach people through Jesus Christ, but it's not hitting them in the face with a baseball bat," Sumner laughs. "It's singing the songs! I've said many times that if God wants on the program, I'll let him on, but I don't grab him by the neck and throw him out there."

"Gospel music has always been my life. It is now and it always will be," he declares.

Sumner began singing bass at the age of eight in a church quartet. If you had asked him when he was four what he wanted to do when he grew up, he would have said "sing bass." Is this a childhood dream come true, or what?

GOLD CITY

THEY ARE AS GOOD AS SOUTHERN GOSPEL GETS, yet somehow they continue to get even better. This five-man group has proven that they've got what's required to ride the crest of true southern gospel music. Elegantly accomplished harmonies, blended with an overall message of hope, deliver the unique and most appealing sound of RiverSong's Gold City.

Gold City, who has been named Southern Gospel Group of The Year for two years in a row at the National Quartet Convention, consists of Tim Riley, bass singer and manager; Brian Free, tenor; Ivan Parker, lead vocalist; Mike LeFevre, baritone; and Gary Jones, pianist and arranger. Each

member has had a successful background in some of southern gospel's most prominent groups. Together, they have created what Riley considers to be the best group yet.

"Compared to the groups we've been with in the past, I'd say this one is the best ever—ministry-wise," Riley admits. "For a certain period of years, gospel music was into the showboat and glamour. Jesus just wasn't being lifted up and glorified like he should have been. I think the groups of today realize that. There's a little verse in Matthew that says "seek ye first" and there's a lot of truth there that will help people to be successful in the ministry. Any time I speak of our success or how



GOLD CITY

good we're doing, we just want people to realize that we give all of that praise to the Lord," continues Riley. "We realize that he's the reason we're enjoying the fruits of our labor. We're very dedicated to what we do and we're very serious about our purpose. We have the same human things to deal with just like anybody else. We continue to seek the prayers of those that follow our ministry. It's the power of prayer that allows us to carry on the commission that's been handed down to us. We are still growing and learning too."

Since their first public appearance in 1982, the Gold City Quartet has brought forth at least nine top-notch projects, all which have flourished. Their most recent project, entitled *Goin' Home*, which will feature the next soon-to-be-recognized single "Gettin' Ready to Leave This World," promises to be just as successful.

"We're always searching for new and different material," says Parker. "A lot of times one song might sound just like another one, so we try to stay away from that. We always try to keep our arrangements new and refreshing and by doing that, it can change the whole style and it won't sound just like the next song. As far as the success that we're celebrating right now, we have to give all the glory to God," Parker adds. "He is the reason why we're where we're at today. We feel very strongly that if we were to take our eyes off God, that everything could be just as easily taken away from us as easily as we received

it. We contribute it all to God and to him being number one in our lives."

It's perhaps a misconception about many gospel groups such as Gold City that they often appear to the public as being in an elite class of the human race. Gold City, however, admits that they're just as human as anyone else and that always standing for the Lord can be tough.

"I've been with Gold City since it first started eight years ago," says Jones. "I've seen it all change drastically over that eight-year period of time too. Our goal and our purpose hasn't always been what it really should have been. We all went through a sort of rededication period about four years ago," Jones remembers, "and that has made such a difference. Now our group is geared from a ministerial standpoint. It's not just show business for us. We do like to entertain though. We believe as much as anyone that Christians should be entertained. We like to cut up and have a lot of fun on and off stage and we're always the same in both cases," Jones continues. "But when people like ourselves are out here lifting up the Lord, Satan will really hit from every angle. He'll come in somehow and try to mess things up. We took a stand though and the Lord has really blessed us since that period of time."

The message we receive from Gold City rings out beautifully through their music. But behind the music, there are five compassionate hearts that ring out just as clear.



GOLD CITY

HEIRLOOM

TO PORTRAY SUCH A CHARMING AND ANGELIC musical treasure as Heirloom could best be done by recollecting a story that newest member Barbara Fairchild tells:

"There were two ladies who spent considerable time quilting. When the younger of the two ladies made her quilts, technically she did everything just right. Every stitch was perfect and most uniform, however, she had never won a blue ribbon for her efforts. For some reason, the judges always passed her over. The elderly lady on the other hand, had won numerous awards and ribbons for the quilts she had made, but technically her quilts were never right and the stitches were never perfect. So the younger lady paid the old lady a visit one day and asked her to reveal the secret behind her award winning quilts. The old lady replied, 'I've never made a quilt just to make it look pretty. There's a story behind every quilt I make. I make them for other people to enjoy and I sure don't need all of them for myself.'

Sometime after that visit the old lady died; the young lady never had a chance to thank her for her first blue ribbon."

Beginning to wonder how this story relates to Heirloom? It's simple. Just as the old lady puts her heart into each and every quilt, so the ladies of Heirloom plant their hearts into every song they sing. Just as the old lady shares her quilts for others' enjoyment, so does Heirloom share its harmonious music in hope of placing joy in someone's life.

Only one project has of yet been delivered by this dazzling trio, but the results have been spiritually and emotionally breathtaking. Composed of Tanya Goodman-Sykes, the youngest of gospel's famed Goodman Family; Candy Hemphill-Christmas, member of Dove Award-winning the Hemphills; and newest member (who recently replaced Sheri Easter), renowned country music artist Barbara Fairchild; Heirloom is sure to present us with another musical treasure.

"It's real strange," Goodman-Sykes admits. "I moved to Nashville in 1981 and Candy and I were roommates. We would talk a lot about things we wanted to do and all of our big aspirations. I remember we were laying out in the sun one day, talking about the

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Patty Loveless



Vince Gill



Skip Ewing



Lionel Cartwright



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HEIRLOOM

Dolly Parton, Linda Ronstadt and Emmylou Harris *Trio* project. Then we began to think, 'someone should do something like that in gospel music.' At that time, the *Trio* album hadn't been released yet."

Time gradually passed, with a lot of talk and interest expressed about recording such a project, but it just never seemed to actually happen until the Benson Company began to take action. "It just had to be the right time," says Hemphill-Christmas. "It had to be God's timing too. Everyone had to be thinking at just the right time."

The women are currently working on new material for the second Heirloom project—doing some writing and really putting their minds to work. "Oh, I loved the first Heirloom album. It's wonderful and I'm really pleased with it," says Goodman-Sykes. "I think that on the second project though, we'll know a little more about what works best for us. Even know, we were all veterans of the music ministry, we were just babes as Heirloom. On the next album, we would really like the

three of us to be involved in the writing of every song. That's kind of our goal. Whatever the Lord puts in our hearts are obviously things that we will be able to project on the album and on stage."

"Essentially, there are four of us in Heirloom right now," says Fairchild. "The first album is very happening and Sheri is a great part of that. She's singing on the album, she's on the cover and if it ever wins any kind of award, I'm sure not going to be trucking out there with them to get it. That's the work that Sheri did and she deserves to really be acknowledged."

Since Easter has decided to focus on her music and ministry with husband Jeff, the remaining Heirlooms say they will miss her dearly. However, Fairchild's addition to the trio gives them just as much enthusiasm, yet incorporates an exciting new outlook. Southern gospel fans, along with contemporary music fans, can expect the next Heirloom project to be released, possibly, in June.



THE BISHOPS

THE BISHOPS

SINCE 1984, MORNING STAR RECORDING ARTISTS the Bishops, have become busier and busier as each year passes. This four-man group, consisting of Kenneth Bishop (baritone), Kenny Bishop Jr. (tenor), Mark Bishop (lead vocalist) and Jerry Hendrick (vocalist/piano), has reached a level that forces them to make the momentous decision that many up-and-coming groups must face.

"Honestly, we put it off as long as we could," says Kenny. "A lot of people who have been in the business for a long time would tell us not to go full-time prematurely. I've seen some groups do that and I've also seen them fall on their faces too. For some of them, it's done more harm than good. So we've been waiting and putting it off as long as we could, but we just wanted to be absolutely sure that this was what we wanted to do before we made a commitment like that."

The Bishops, who possess the unique

ability to pour out down-home southern gospel with sharply flavored harmonies, have been with the Eddie Crook Company since they began singing, roughly five years ago. Just recently, however, the recognition and demand from the public has become miraculous. Their current project, entitled *Marching On*, has placed these guys into a spotlight that has never shined brighter. Their current single release "Lazarus Come Forth" continues to climb the southern gospel charts at an amazing pace.

"When we first started singing, we were the ones that seemed to have worked the hardest," Kenny recalls. "We didn't let the *song* do the ministering. We tried to do it all ourselves and there were times when it would work and there were times that it didn't. What we found out more or less, was that we were pushing what we were doing on the people. Now, we let the song do the work and take care of the

ministry," continues Kenny. "We just stand up there and sing it. Our philosophy over the past few years is that if the song can't really touch the people, then there's no use in us trying. That philosophy has really worked for us and now it seems that people really enjoy what we do much better. It's like we finally feel that we don't have to explain everything—the message comes through in the song."

"I think the number one thing that we want everyone to know about the Bishops is that we are singing for the Lord," Kenny proclaims. "We enjoy what we do and feeling that response from the crowd. It's important to us that the people out there know that we are Christians. I don't want people to

ever have to second-guess that. I know that all of the Bishops feel that same way."

By just making the decision to begin touring and singing full-time beginning next year, the Bishops are virtually considered to be new on the music scene. "We're still singing to a lot of people that we've never sung to before," Kenny admits. "We do consider ourselves a relatively new group. Not only are we new to a lot of people, we're also working with a lot of groups that we've never worked with before. So we're having to introduce ourselves to a lot of new faces and new areas, but people are accepting us real well. The Lord has just really blessed us and we're so thankful for that."



THE TALLEYS

THE TALLEYS

WHICH ONE IS IT—southern gospel, inspirational or contemporary? "It really doesn't matter as long as people like what we do," replies Roger Talley.

What the Talleys do is by all means *liked*. For almost five and a half years, this family trio, made up of brothers Roger and Kirk, and Roger's wife Debra, has catered to both the southern gospel and the inspirational audience. In spite of their talent, wit and entertaining charm—which have all helped the group garner numerous awards and nominations—they may be admired and respected most just for being ordinary people.

"A lot of the things that we talk about in our programs are part of a focus on family relationships and ministering to them," says Roger. "We use a lot of everyday experiences that have to do with raising a family, going to school. Debra talks about being a mother—keeping priorities straight by making time for the children."

The sense of family shines through their performances maybe a little more than the average singing family because they allow their daughter, Lauren, to be a crucial part of their ministry. The audience easily feels this sense of family, therefore they seem to really tune in to what the Talleys are saying and singing.

Although they have only been

together as a group for a short time (compared to their outstanding success), they each hold many years' worth of credentials in the music ministry. Roger and Kirk grew up singing with their parents and sister in East Tennessee. Debra, being raised in the Kentucky hills, also sang with her parents at a young age.

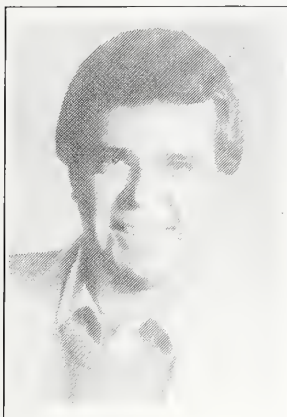
The Talleys have often been questioned about exactly what type of music they deliver. But just as Roger says, "It doesn't matter as long as the people like it. We did not specifically try to be southern gospel, inspirational or whatever, we have just always sung the way we've felt it. There were some songs on our first album that weren't southern gospel and I think the southern gospel industry said 'Hey, they're not really southern—they're different.' But to the contemporary audience, we still sounded southern because of our harmonies. I don't know if we're caught somewhere in the middle or not. Some people say we should lean toward one style, get into a little box and just stay there, but that's not really what *we* want to do."

By combining both styles of music on their latest project *Typical Day*, on Canaan Records, the Talleys again deliver a package filled with fresh material wrapped around powerful yet tender harmonies. ○

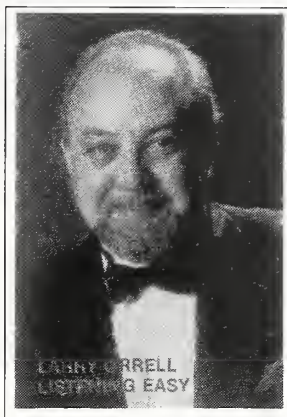


THE TALLEYS

JIM MURRAY
WORD RECORDS



LARRY ORRELL
SPIRITWIND RECORDS



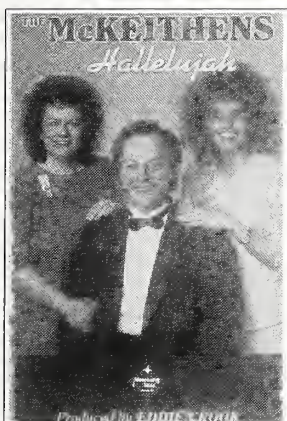
LEVOY DEWEY
STOP HUNGER RECORDS



PATTY GLENN
NAMESAKE RECORDS



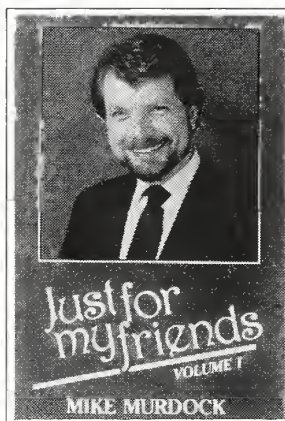
THE MCKEITHENS
MORNINGSTAR RECORDS



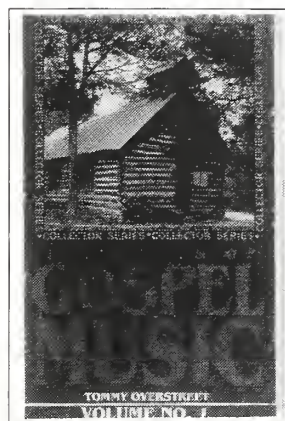
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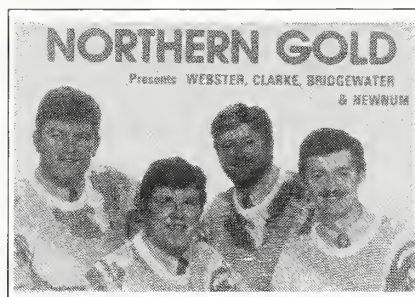
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Total Weeks ▼
Last Week ▼

BLACK GOSPEL TOP 40 SINGLES



WILLIE WILSON

THE DEBUT OF SINGSATION! marks the genesis of a new television show aimed at propelling gospel music to a higher level of popularity and public awareness. Willie Wilson, *Singsation!*'s owner, creator and executive producer, is a shrewd-minded businessman/philanthropist who hopes to make gospel music a worldwide phenomenon. *Singsation!*, featuring an all-gospel lineup, premiered Sunday, June 1, 1989 on WBBM-TV in Illinois. The show is a celebration of gospel music featuring various gospel performers, an array of gospel music, gospel roots, a history segment and a general showcasing of the entire gospel format. *Singsation!* is also the first nationally syndicated, black-owned gospel show in the history of television. The show can now be seen in Detroit, New Orleans, Baltimore, Charleston, S.C., Indianapolis and Birmingham, and the list grows weekly.

Willie Wilson nurtured his dream of bringing gospel music into a worldwide spotlight while performing as a member of the Norfleet Brothers. Born in Louisiana, the third child of Douglas and Lula's clan of eleven, Wilson always had an undying reverence and love for gospel music, a reverence that can be traced to his devout Christian upbringing and beliefs. Wilson had always dreamed of creating a gospel show, and through a series of business ventures and financial sacrifices, he did just that.

In May of 1970, Wilson began a career as a crewperson with McDonald's restaurants. Through perseverance, diligence and hard work, he attained promotion upon promotion. In 1979, after nine years with the corporation, he achieved one of his longtime aspirations: he owned his own McDonald's franchise. Today, he has expanded his ownership to four franchises, spread strategically throughout Illinois, where jobs are in great demand. This is in keeping with his philanthropic beliefs; through his businesses Wilson provides jobs for inner-city youths and adults.

Wilson has made numerous contributions to the Illinois community. He gives speeches at churches and various organizations, serving as a much-needed positive role model. As founder of the Willie Wilson Foundation, an organization that helps to raise money for the disadvantaged, Wilson has won various awards such as The Black Men of Achievement Pinnacle Award, The Ray Kroc Award, and The Paul Hall Boys Club Appreciation and Humanitarian Award.

Singsation! is Wilson's proudest accomplishment. The show is hosted by Vickie Winans, a member of the multi-talented Winans family. Mrs. Winans brings the show strong gospel experience and sincere religious expression, due to her Pentecostal upbringing. A native of Detroit and one of twelve children, Mrs. Vickie Bowman Winans is also a dynamic gospel vocalist and sensational solo performer, as she proves with her album *Be Encouraged*. She views her singing as a responsibility to the Lord, and an expression of her love for him, not just mere commercialism of the art. Winans hopes to draw as many people as possible to the delivering love of the Savior, and states that *Singsation!* is helping to add another dimension to her mission.

Singsation!, with its dynamic format of gospel music, history and roots, is destined to expand the audience for a music that has affected a multitude of performers. The show will surely pack a full house of powerful gospel music into a thirty-minute time slot, and undoubtedly will help gospel music become a widely recognized, respected and loved form of musical expression. With Willie Wilson at the helm, and Vickie Winans as the host, *Singsation!* will surely be *Singsation!*-al!

Bob Long

1 MISSISSIPPI MASS CHOIR (Malaco 6003)		Mississippi Mass Choir	DEBUT
2	SO SATISFIED (Air 10135)	Luther Barnes & Redd Budd Gospel Choir	DEBUT
3	AVAILABLE TO YOU (Rejoice WR-WC 8418)	Rev. Milton Brunson	DEBUT
4	HEROS (Light 7115720231)	N.J. Mass Choir	DEBUT
5	FLOWING (Malaco 4434)	Truthettes	DEBUT
6	HEAVEN (Sparrow SPR 1169)	B.B. & C.C. Winans	DEBUT
7	NO GREATER LOVE (Savoy 14788)	Keith Pringle	DEBUT
8	LIVE IN CHICAGO (Rejoice WR-WC CD8385)	Shirley Ceasar	DEBUT
9	LET THE HOLY GHOST LEAD YOU (Malaco 6002)	Florida Mass Choir	DEBUT
10	AWESOME (I AM WR-WC 8391)	Calvin Bridges	DEBUT
11	MY TIME IS NOT OVER (Word 7015030292)	Albertina Walker	DEBUT
12	AMAZING (Light 7115720061)	Kingdom	DEBUT
13	I KNOW WHAT PRAYER CAN DO (I AM WR-WC 8432)	Jesse Dixon	DEBUT
14	THE WINANS LIVE AT CARNEGIE HALL (Qwest SLR 7501)	Winans	DEBUT
15	WE'RE GOING TO MAKE IT (Savoy 14795)	Myrna Summers	DEBUT
16	WHO'S ON THE LORD'S SIDE (Savoy 14794)	Rev. Timothy Wright	DEBUT
17	WONDERFUL (Light 7115720215)	Bo Williams	DEBUT
18	MIGHTY CLOUDS OF JOY (Rejoice WR-WC 8427)	Night Song	DEBUT
19	WILL YOU BE READY (Light 7115720193)	Commissioned	DEBUT
20	ON THE THIRD DAY (Malaco 4435)	Jackson Southernares	DEBUT
21	FROM THE HEART (Malaco 4430)	Gospel Keynotes	DEBUT
22	I CAN BEGIN AGAIN (Benson CQ2506)	Larnell Harris	DEBUT
23	LIVE IN ST. LOUIS (Savoy 7096)	Gospel Music Workshop of America	DEBUT
24	TURN IT OVER TO JESUS (I AM WR-WC 8423)	Dr. Charles B. Hayes	DEBUT
25	TAKE 6 (Reprise 1-25670)	Take 6	DEBUT
26	CHAPTER ONE (Malaco 4423)	Ruby Terry	DEBUT
27	LIVE IN MEMPHIS (Command CRN 1013)	Nicholas	DEBUT
28	Praise 88 (King James/Sound of Gospel)	Rev. James Cleveland	DEBUT
29	I GET JOY (A&M 5228)	Al Green	DEBUT
30	TOTAL VICTORY (Light 7115720207)	Vicki Winans	DEBUT
31	CONQUEROR (Rejoice WR-WC 8400)	Clark Sisters	DEBUT
32	JOY THAT FLOODS MY SOUL (Sparrow SPR 1173)	Tramaine Hawkins	DEBUT
33	BACK TO BASICS (Malaco 4431)	Pilgrim Jubilees	DEBUT
34	GIVE HIM THE GLORY (Light 7115720177)	L.A. Mass Choir	DEBUT
35	HIGHER GROUND (Command CRV 1011)	Vernessa Mitchell	DEBUT
36	WE'VE GOT THE VICTORY (Savoy 7093)	Georgia Mass Choir	DEBUT
37	I LEARNED MY LESSON WELL (Meltone 1508)	Melvin Couch	DEBUT
38	INTERVENTION (Reunion 701004452X)	Lavine Hudson	DEBUT
39	BACK TO THE CROSS (Light 7115720142)	Melvin Williams	DEBUT
40	THE STORM IS OVER (Savoy 14796)	Bishop Jeff Banks	DEBUT



VICKIE WINANS

CONTEMPORARY CHRISTIAN TOP 40 SINGLES

September 30, 1989 The grey shading represents a bullet, indicating strong upward chart movement.

Total Weeks ▼
Last Week ▼

1	TESTIMONY (Reunion 7010049521)	Kim Hill	3	6
2	HERE'S MY HEART (Giant C02555)	David & The Giants	2	8
3	ON THE OTHER SIDE (Reunion 7010037523)	Michael W. Smith	5	6
4	LIVING DANGEROUSLY IN THE HANDS OF GOD (Sparrow SDC-1172)			
		Steve Camp	4	6
5	SWEET VICTORY (Star Song SSD-8102)	Twila Paris	1	9
6	8TH WONDER (Sparrow 176271194)	White Heart	8	5
7	READY TO FLY (Home Sweet Home 7010046409)	Mike Eldred	7	5
8	NO CONDEMNATION (Alleluia 003001)	Kelly Willard	17	5
9	MOVIN' ON (Star Song SSC-8120)	Mylon Lefevre and Broken Heart	19	4
10	I AM DETERMINED (Diadem 7-90113-049-0)	Tim Sheppard	9	5
11	VOICE OF EXPERIENCE (Reunion 7010046522)	Morgan Cryar	6	7
12	WONDERFUL WORDS OF LIFE (Reunion 7010047529)	Prism	15	5
13	IN IT AFTER ALL (Benson C-02506)	Larnelle Harris	24	3
14	'TIS SO SWEET TO TRUST IN JESUS (Word 7019107508)	Amy Grant	25	3
15	WE BELONG TO HIM (DaySpring 7014175372)	Wayne Watson	20	4
16	THE HUNGER STAYS (Sparrow 1762-71202)	Margaret Becker	23	4
17	YOU'RE BEAUTIFUL (Benson C02548)	Michelle Wagner	26	3
18	IF GOD IS FOR US (Benson PWCO1096)	DeGarmo & Key	12	13
19	THAT'S THE LOVE OF GOD (Word 701 9059503)	Sandi Patti	13	9
20	HEALING (Sparrow SPD-1174)	Deniece Williams	11	13
21	NO OTHER LIKE YOU (Star Song SSC-8119)	Tony Melendez & Twila Paris	32	2
22	FOR EVERY LONELY HEART (Myrrh 7-01-688638-7/661-1)	Kim Boyce	10	13
23	FOUNDATIONS (Sparrow SPD-1191)	Geoff Moore & The Distance	30	3
24	LOVE SO LOVED THE WORLD (Benson C02507)	Glad	34	4
25	NOTHIN' I WOULDN'T DO (Reunion 7010043523)	Recess	31	2
26	CRYING IN THE CHAPEL (DaySpring 606757)	Allies	18	8
27	LOVE IS (Word 7014176625)	Newsong	14	10
28	IS IT RIGHT (Star Song SSC8129)	Jerome Olds	22	10
29	FARTHER ON (Myrrh 9016239154)	Russ Taff	DEBUT	
30	MORE THAN ENOUGH (Star Song SSD8130)	Bash-N-The-Code	16	5
31	IN YOUR STRENGTH (Benson C02549)	Craig Smith	36	2
32	SHEPHERD BOY (Diadem 7901130296/326)	Ray Boltz	21	13
33	IN THE NAME OF THE LORD (Frontline CD-9051)	Jon Gibson	DEBUT	
34	BIGGER THAN LIFE (DaySpring 7014177575)	Paul Smith	DEBUT	
35	ONCE IN A LIFETIME (Urgent 0006934501)	Wendi Foy & Phillip Sandifer	29	6
36	REST IN YOUR ARMS (Myrrh 7016878384)	The Imperials	28	13
37	LONGING TO LIVE LIKE HIM (Diadem 790113-038-5)	Brent Lamb	37	2
38	LIVE THIS MYSTERY (Sparrow PRX-1203)	Michael Card	DEBUT	
39	ALL DAY PRAISING (Benson C02468)	Billy & Sarah Gaines	DEBUT	
40	HIS STRENGTH IS PERFECT (Sparrow SPD-1160)	Steven Curtis Chapman	39	13

SOUTHERN GOSPEL TOP 40 SINGLES

September 30, 1989 The grey shading represents a bullet, indicating strong upward chart movement.

Total Weeks ▼
Last Week ▼

1	COMING SOON (Peaceful Stream 28491-1600-1)	Spencers	2	13
2	LAZARUS, COME FORTH (Morning Star MST-4110)	Bishops	3	13
3	THE PARTY'S OVER (Homeland HL-1014)	Hemphills	6	13
4	ONCE UPON A HILL (RiverSong R-55909)	Gold City Quartet	443	13
5	WHEN I KNELT, THE BLOOD FELL (American Christian Artists)	The Greenses	11	13
6	I'VE JUST STARTED LIVING (Homeland HL 1006)	Cathedrals	5	10
7	THERE'S STILL POWER IN THE BLOOD (RiverSong RS-5916)	Heirloom	7	13
8	WALK AROUND ME JESUS (New Canaan 7019967531)	Wendy Bagwell/Sunliters	10	9
9	GOD BLESS THE FAMILY LIVING IN THE U.S.A. (Stop Hunger SHR-NG1102)			
		Northern Gold	16	6
10	TYPICAL DAY (Canaan 7019978)	Talleys	8	11
11	THE CROSS IN THE MIDDLE (New Haven NHS-005)	Florida Boys	11	13
12	JESUS IS COMING FOR ME (RiverSong CO-2569)	Kingsmen	12	6
13	BRING MY CHILDREN HOME (New Canaan 693215-08)	Nelons	9	13
14	GROUND BREAKING (Morning Star MST-45-12788)	McKameys	13	13
15	YOU'LL REAP WHAT YOU SOW (RiverSong CO-2542)	Jeff & Sheri Easter	19	6
16	SIN WILL TAKE YOU FARTHER (Homeland HL-1006)	Cathedrals	14	13
17	I WANT TO GO THERE (Sonicite FON120)	Cedar Ridge	23	4
18	HE CAN (Homeland HL-1008)	Singing Americans	18	13
19	CARRY ON CHILDREN (Morning Star MSC4095)	Fox Brothers	17	8
20	IT'S THE KING (RiverSong C02522)	Heaven Bound	26	5
21	THE MOUNTAIN (Morning Star MST-45-112888)	Perrys	21	13
22	HELP ME STAND LORD (RiverSong R-55916)	Jeff & Sheri Easter	15	13
23	IN HIS TIME (Sonicite SON-112)	Perkins Family	25	4
24	WAITING AT THE RIVER FOR YOU (Harvest U23701)	Stewards	20	11
25	THE ALTAR (Harvest HAR-1144)	Cornerstones	24	5
26	GETTIN' READY TO LEAVE THIS WORLD (RiverSong RS-CQ2559)	Gold City	31	2
27	I WANT TO MAKE A DIFFERENCE (Morning Star HAR-45-11288)	Mid South Boys	27	13
28	GONNA RIDE THAT GLORY CLOUD (Morning Star MST-45-4099-AA)			
		Dixie Melody Boys	22	13
29	BLOODBUGHT (Son Light SON-116)	McGruders	30	13
30	WHEN I REACH THAT CITY (Morning Star MSC-4093)	McKeithens	35	5
31	NEW MAN (Harvest HAR-1173)	Carroll Roberson	28	6
32	I'VE BEEN REDEEMED (Sonicite SON-119)	Kingdom Heirs	DEBUT	
33	GOD SHALL WIPE AWAY ALL TEARS (Masters MSC-8814)	J.D. Sumner/Stamps	33	13
34	YOU'VE GOT TO BE BORN AGAIN (Shiloh 2325M)	Dudley Smith	34	3
35	CROSS YOUR HEART (New Canaan 7019971539)	Bruce Carroll	32	12
36	STAND BACK (Homeland 8C8804)	Speers	38	3
37	CELEBRATION TIME (Welcome Home WHS-0001)	Accords	DEBUT	
38	MORBUS SABBATICUS (Stop Hunger SHR-NG-1102)	Northern Gold	DEBUT	
39	THERE'LL BE A PAYDAY (Morning Star MST-45-4095)	Perry Sisters	29	13
40	I'VE BEEN TO THE POTTER'S HOUSE (Better Way WR-7007)	Quinton Mills	36	13



The Benson Company recently presented gospel music's leading lady, Sandi Patti, with the official Recording Industry Association of America (RIAA) certified platinum release, *Hymns Just for You*. *Hymns* was released in the fall of 1985, and returned to the top of Christian retail sales charts three years later. Pictured with RIAA certified platinum album are Sandi and general manager/chief operating officer of the Benson Company, Jerry Park, onstage during a recent concert at Six Flags Over Georgia in Atlanta, where the presentation took place.



In preparation of a major marketing push, the Kingsboys group has decided to change its name to Cronicle. Because the group began when the members were very young boys, and these boys have now become young men, a name change was inevitable. Kenneth Clark, manager of the group, says the change should give them the recognition they so deserve. For the past seven years this group has consistently pleased their audiences, while maturing into one of the hottest groups in Southern Gospel Music.

GOSPEL MUSIC



While working on his upcoming release, Gary McSpadden invited his new neighbor to bring a couple of friends to join him in the studio. The new neighbor is none other than Mel Tunney, who, with husband Dick Tunney, recently purchased a home on the same street where Gary and Carol McSpadden reside. Marty McCall and Bonnie Keen joined Mel as First Call added vocals to seven tunes on McSpadden's new project. The new release, titled *From My Soul*, is due out in October through Maxxum Music.



Pulling new artists and songwriters on board can sometimes be difficult, but Benson Publishing is up to the challenge. Pictured lifting new songwriter, Bo Cooper, up into the company ranks are (left to right): Andrea Whitaker, professional manager; John Barker, general manager of the publishing/copyright division; and Teri Wilson, administrative assistant. Cooper, pianist for the Imperials, makes his home in Nashville, Tennessee.

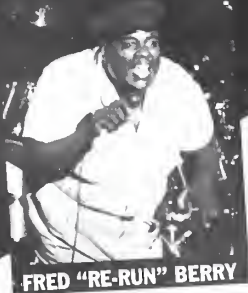


Petra's praise rocks! One of Christian Rock's most popular bands, Petra, is awaiting the fall release of their latest album, *Petra Praise—The Rock Cries Out*. The band is shown in Monument Valley, Arizona, where the album cover picture was taken. The band was helicoptered into the desert, where the 200-million-year-old scenery became the backdrop for the photo session.



Forefront Records rap group, DC Talk, recently enjoyed dinner with the Benson Company's sales team in celebration of the mounting success of the band's debut release. DC Talk's self-titled project, distributed by Benson, has already exceeded expectations, and sales continue to increase. Pictured standing behind DC Talk members Kevin Smith, Toby McKeehan and Michael Tait are (left to right) Samantha Morrison, Warren Morrison and Rob Bell; Forefront president Ron Griffin; other Benson telemarketing sales reps Joe Arant, David Haddock, Lorrell Holtz-Oxley (phone sales supervisor) and Oneida Dewey.

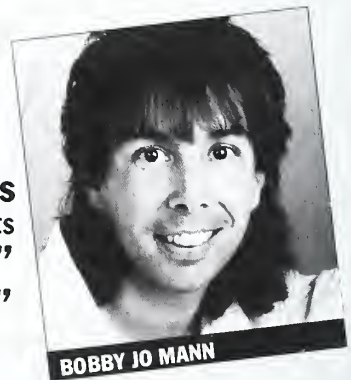
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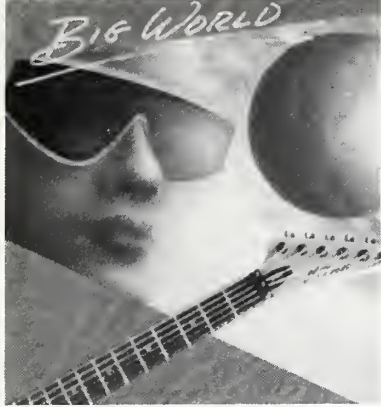
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GOSPEL MUSIC

Album Reviews



□ **MYLON & BROKEN HEART:**
"Big World" (Star Song SSC-8120)

All you Mylon fans, and even those of you who aren't familiar with his work, get ready for another smash hit from this incredibly talented man and the group behind him, Broken Heart! This project, produced by Joe Hardy and Mylon himself, proves to be another great in his long line of successful albums. Among the really hot cuts are "Big World," "Jesus, It's You" and "Movin' On," which moves on up the Contemporary Christian Chart to #9 this week. The innovative instrumen-

tation used provides the listener with a rock & roll feel while professing love, devotion and praise to the Lord through powerful lyrics. This Star Song release certainly accomplishes the task of praising the Lord in a contemporary, yet inspirational, approach!

□ **KINGDOM HEIRS:** "Steppin' on the Bright Side" (Sonlite SON-119)

Steppin' on the Bright Side is a most appropriate title for this Sonlite project. Utilizing the sweet-blending tones of their voices to mix with steel guitar, fiddle and keyboards, this well-rounded group gives its audience a splendid potpourri of down-home



country gospel with an easy flow. *Steppin' on the Bright Side*, produced by Kirk Talley, delivers cuts such as "I'm Gonna Be Ready," "Don't It Make You Want to Go" and their current single, "I've Been Redeemed," which debuts on this week's Southern Gospel Chart at #32! The Kingdom Heirs are certainly steppin' on the bright side with this collection of beautiful tunes.

□ **WENDY BAGWELL & THE SUNLITERS:** "What's That Name?" (New Canaan 7019967531)

There is no doubt that the name is *Jesus* when Wendy Bagwell & the Sunliters hit the airwaves! With boundless energy, lyrics to match and harmonies that ring as one voice, this project, produced by Vic Clay, is one you don't want to miss. The entire collection is magnificent, but the key cuts that unite each piece together are "If You Could Die for Me," "What's That Name" and the current single, "Walk Around Me Jesus." The use of mandolins, acoustic guitars and exciting percussion enhances each lyrically brilliant song and makes this package a smash hit for the New Canaan label.



Homeland Records recently held drawings to determine the winners in two radio contests: the Singing Americans' contest for their single, "He Can," and the Hemphills radio promotion for their single, "The Party's Over." WVSM of Rainsville, AL and WWGL of Lexington, NC were determined winners. Pictured at the drawing (l-r) are: radio promoter Tana Lonon with the Winning Hemphill entry, marketing administrator Steve Little, and Homeland president Bill Traylor with the winning entry for the Singing Americans contest.

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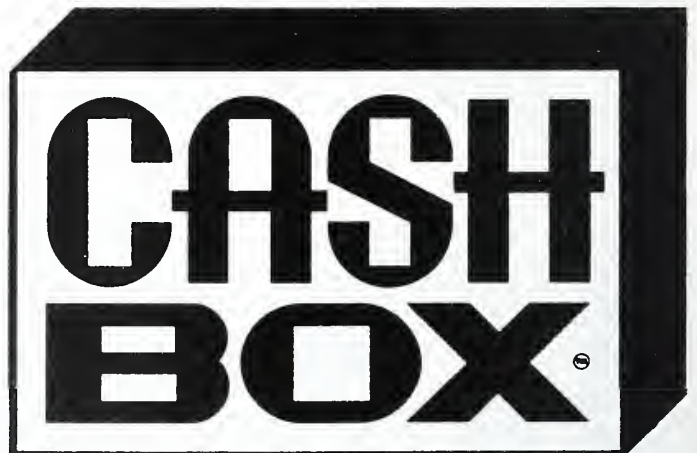
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SHAKESPEAR'S SISTER: As She Likes It

BY KAREN WOODS



SIOBHAN FAHEY

"IT'S REALLY IMPORTANT to break molds and stereotypes." So says Siobhan Fahey of her new group Shakespear's Sister, and of the new album *Sacred Heart*. And she should know; the former Bananarama singer has been fighting both since she left the group over a year and a half ago.

Shakespear's Sister is going to blow most of the preconceptions right out of the water. *Sacred Heart* is a pop record, no doubt, but far removed from the pure pop of Bananarama. Fahey's voice, criminally underused in that band, is low, sultry and more reminiscent of vocalists like Siouxsie, of Banshees fame, or Tanita Tikaram than someone who sings songs like "Cruel Summer." And there are no songs like "Cruel Summer" to be found here.

"The weird thing about a band like Bananarama is that people always met the three of us together," Fahey says, "so they always thought we were like three identical triplets. They related to us as these three identical brains and bodies. So nobody ever really related to me as anything other than Siobhan of Bananarama, interchangeable with Sara or Keren. And that really does do your head in, it makes you lose all sense of identity. Shakespear's Sister has been a process of rediscovery, of getting back in touch with whom I used to be. I'm much happier now."

And well she should be. Besides the new album, the rest of her life has rather fallen into place as well. She has a successful, albeit hectic, marriage to Eurythmic Dave Stewart, and a young son named Sam, who is her number one priority. All in all, a far cry from the interchangeable triplet days.

Shakespear's Sister came about while she was in Los Angeles, waiting

out the last days of her pregnancy. There she met writer/producer Richard Feldman, and through him, singer/songwriter Marcella Detroit, and the three discovered they had a good thing going.

"I made up my mind to leave Bananarama—it took me a couple of years to make that decision—but as soon as I made that decision, Richard, who was a neighbor across the road, invited me over to start writing," Fahey explains, then laughs: "He probably thought he was going to be doing some stuff for the next Bananarama album. I was really excited about this prospect, but nervous, because I'd never written outside of that environment before. But because I'd made up my mind to do that, the writing that evolved was totally what I wanted to do, and we steered in the direction of what I'd always wanted my records to sound like, but had never been able to [do] lyrically and vocally. He was like 'This doesn't sound like Bananarama,' and I said 'Well, actually I'm going to leave, but I really like working with you, do you want to come to England and continue.' He excited by it, and agreed to do that."

"Before I left L.A., he introduced me to Marcella and he thought that vocally we'd really sound good together." Detroit has a higher-register, R&B/soul sort of voice, a perfect complement to Fahey. "She's a really accomplished writer as well as being a fabulous singer and a great guitarist. She's such a nice person that I got along really well with her in the studio, and she also decided to come to England. I mean, we didn't have a record deal, we didn't have any money to do it, we just went into the studio in London, this demo studio. And as time went on, Marcella

and I developed such a good relationship as writers and as people that Shakespear's Sister turned into the two of us."

Sacred Heart took over a year to complete, mostly because of the old preconception thing, Fahey says. "It took quite a while for the record company [London] to really accept the new

me, and readjust their attitude to me." She laughs. "It was a year of persistence on my part and resistance on their's. But to be fair, my A&R man loved what we were doing, and had complete faith in it, but it was hard to convince the company. And Bananarama were having a great year, so..."

Which brings up the reason she left a band that is as phenomenally successful as Bananarama. It's a question she's used to answering, and answers before being asked, because she hears it almost constantly. "I still have people come up to me and say 'Oh, it's so sad that you left Bananarama,' and it was a year and a half ago and so much has happened since then." She shakes her head. "The reason why I left the group was that I felt totally divorced from what I was doing musically. Because the group did change a lot. And what it became...I never wanted to be in that type of band. I wasn't inspired by it. I wasn't able to fulfill myself in the musical sense. So it's natural that my own record would sound completely different." Rueful laugh. "I suppose the public wouldn't know that, would they?"

The split was an amicable one, no hard feelings on either side. "They were really relieved actually," Fahey says. "It was a relief all around; I was a bit of a fly in the ointment for the last couple of years, because I would argue about everything. So they were very happy, because they could go off and do what they wanted to do."

That left "Siobhan of Bananarama" free to pursue what she wanted to do, which was get back to her roots, back to the sort of music that she wanted to make. "The strange thing is, you see, and you wouldn't know it to listen to Bananarama, but my favourite records have always been T. Rex, early in the '70s, the Smiths, the Cure, the Sex Pistols—they're my influences. That's me as a person, that's what really excites me musically. It's totally different from what I was involved in, and it was just too much of a dichotomy."

To sum it all up, she says "I'm delighted with what I've done. I'm very happy. I really am very happy." ○



SHAKESPEAR'S SISTER

SHOCK OF THE NEW

THIS IS major label week on the alternative front. It's beginning to look like a movement. And while none of these albums (or CDs, for those of you who aren't technological dinosaurs or—like me—vinyl fetishists) will ever out-sell Madonna (nor will any of these shows break the Stones' attendance records), the fact that the majors are signing and promoting these bands is a very good sign, yeah? On with it.

FETCHIN BONES, PART II:

Saw the Monsters from Charlotte play the Rapp Arts Center during the New Music Seminar, and they were good. Two months worth of almost-constant playing-out later, they came back, and this time they were fantastic. The band was almost perfectly tight (despite guitarist Errol Stewart's car-crashed shoulder), and vocalist Hope Nicholls was spectacular. The woman can warble, wobble, howl and plain ole *belt*. Forget about just singing, that's for wimps. She is one of the few female vocalists who can get away with lyrics like "I'm a flesh blanket, lay me down" (from "Love Crushing." Get it?). The set consisted mostly of material from the current *Monster* album, but there were some cuts from *Galaxie 500* as well, most notably "Bad Dog," which is another one of those songs only Hope could pull off. The only thing missing was "Wine," from *Bad Pumpkin*, but you can't have everything. This was good enough, thank you very much.

It was a good weekend for the Rapp Arts Center, actually. The

place is just becoming a rock and roll venue, filling the downtown void left when the Ritz headed uptown some 40 blocks. It's a good room, and (although it has been devoted to, how shall we say, *kinder, gentler* shows in the past) it has promise for the louder stuff as well.

The night before Fetchin Bones, we caught **Pop Will Eat Itself**, same place, same time. This was something that could have been really good or really dreadful. It landed safely on the really good side of the line. I was curious to see how a band that bases its sound on samples could pull it off live. The wonders of modern technology: everything is programmed, all the bits nicked from television or whatever medium catches the Poppies' fancy, and then the guitars and vocals are done over the top. Frontman **Clint Mansell** is quite the maniac onstage, which all makes for a pretty impressive show. It does sound almost exactly the same as the record, but since *This is the Day... This is the Hour... This is This!* is raucous and a bit out there, that's fine. This is the Poppies' first American tour, and while it may be taking its toll on the band (they were a little whacked when we caught up with them earlier in the day) it was well worth the wait. Why on earth they were previously denied visas for "lack of artistic merit" is way beyond me. My "plus one" was mumbling "Rich Girl, Can U Dig It?" to himself all day. I may not be rich, but yeah, I can dig it.

Stay tuned.

Karen Woods

ALTERNATIVES

■ EAT: *Sell Me a God* (Fiction/PolyGram 838 944-4)

Cool shit, dude. This is one of the most interesting and original records to cross this desk in quite some time. It's all a matter of interpretation—Eat isn't playing rock and roll on sitars and pan flutes, but they are filtering



FETCHIN BONES



POP WILL EAT ITSELF

CASH BOX MICRO CHART

ALTERNATIVE MUSIC



September 30, 1989 The grey shading represents a bullet, indicating strong upward chart movement.

Total Weeks ▼
Last Week ▼

1	DOOLITTLE (Elektra 60856-1)	Pixies	1	23
2	COSMIC THING (Reprise 25854)	B52'S	2	13
3	PEACE & LOVE (Island 91225)	The Pogues	3	9
4	MOTHER'S MILK (EMI-92152)	Red Hot Chili Peppers	5	4
5	MAGNUM CUM LOUDER (RCA 9781)	Hoodoo Gurus	4	10
6	MIND BOMB (Epic 45241)	The The	6	12
7	MARGIN WALKER (Dischord #35)	Fugazi	7	8
8	LOVE & ROCKETS (Beggars' Banquet/RCA 9715-1-R)	Love & Rockets	8	21
9	BLIND MAN'S ZOO (Elektra 60815)	10,000 Maniacs	9	19
10	SWING THE HEARTACHE (A&M 9804)	Bauhaus	10	9
11	INDIGO GIRLS (Epic FE 45044)	Indigo Girls	11	26
12	THE BRIDGE (A Tribute to Neil Young) (Caroline Carol-1374/KAR002)	Various Artists	14	6
13	DISINTEGRATION (Elektra 60855)	The Cure	12	21
14	MONSTER (Capitol 90661)	Fetchin' Bones	13	10
15	SURPRISE (Virgin 91266)	Syd Straw	16	11
16	WORKBOOK (Virgin 91240)	Bob Mould	17	21
17	WALTZ DARLING (Epic OE 45247)	Malcolm McLaren	18	7
18	KEY LIME PIE (Virgin 91289)	Camper Van Beethoven	36	2
19	LICK (Taang! #32)	Lemonheads	20	12
20	HOME (Slash/Reprise 25876)	BoDeans	19	11
21	THE REAL THING (Slash/Reprise 25878)	Faith No More	21	11
22	9 (Virgin 91062)	Public Image Limited	15	19
23	COUNTERFEIT (Warner Bros. 25980)	Martin Gore	22	9
24	PASSION (Geffen 24206)	Peter Gabriel	23	15
25	THUNDER & FIRE (A&M 5264)	Jason & The Scorchers	24	9
26	THE RAW & THE COOKED (I.R.S. 6273)	Fine Young Cannibals	25	31
27	OLD WIVES' TALES (Rhino 70913)	Exene Cervenka	33	2
28	STORM THE STUDIO (Waxtrax WAX066)	Meatbeat Manifesto	29	6
29	HYBRID VIGOR (Island 91280)	Web Wilder	31	3
30	SEMINALIVE (RCA 9807)	Fall	30	3
31	SONIC TEMPLE (Sire/Reprise 1-25871)	The Cult	27	24
32	CLOUDLAND (PolyGram 83237)	Pere Ubu	26	15
33	MEGATOP PHOENIX (Columbia FCT 45212)	B.A.D. DEBUT		
34	STONE ROSES (RCA 1184-1-J)	Stone Roses DEBUT		
35	QUICKNESS (Caroline 1375)	Bad Brains DEBUT		
36	TWIST OF SHADOWS (PolyGram 839233)	Xymox	28	23
37	MR. MUSIC HEAD (Atlantic 81959)	Adrian Belew	32	14
38	TIN MACHINE (EMI E1-91990)	Tin Machine	34	18
39	BRAIN DRAIN (Sire 25905)	The Ramones	35	18
40	SPIN THE WORLD (Sire 25914)	Royal Crescent Mob	38	12

everything through their own unique Manchesterian perspective. No Mozzier influences here, thank God; Eat's style was dubbed "Swampedelia" by the English press, and that's as good a description as anything. Stellar tracks include "Red Moon," "Insect Head," "Things I Need" and "Mr. and Mrs. Smack." The rest is simply great.

■ DIE WARZAU: *Disco Rigido* (Fiction/PolyGram 841251-1)

This record is destined to be a club classic. Mix influences like Front 242, Gang of Four and Nitzer Ebb with a serious Chicago house/industrial beat and you have Die Warzau. Turn it up and try to sit still. I dare you.

■ CAMOUFLAGE: *Methods of Silence* (Atlantic 82002-1)

So it sounds a lot like Depeche Mode. Big deal. Any band that relies on keyboards, whispery vocals and "atmosphere" is going to sound like Depeche Mode. This is still a nice record, the first single -- "Love is a Shield" and "Feeling Down" in particular.

■ THE OCEAN BLUE: *The Ocean Blue* (Sire/Reprise 4-25906-RE1).

Since there are so many UK bands trying to sound American, it's only fitting that a few American bands should try to sound English. This one sure as hell does. If one had to sit down and figure out influences, I would lay money on a little Echo and the Bunnymen, a little Killing Joke and a little Prefab Sprout, all sort of mixed up and given an American twist via Hershey, PA. The album has an aura of openness and tranquility to it that supports the choice of a name; their third, actually. The Ocean Blue has also been known as *Molecules of the Master Element* and the *Next Big Thing*. This one fits better. It suggests beauty and potential; so does this record.

THE HEAVY METALS

FILLING SHOES IS NOT AN EASY THING: And neither is filling **Janiss Garza's** rather intimidating black cowboy boots. I mean, I'm very happy about becoming the new heavy metal mama of **Cash Box**, but at the same time I realize what a huge challenge my new position has created for me. Janiss and I share a lot of similar beliefs, the main one probably being that heavy metal is NOT something to be taken lightly. It is definitely in a class all its own, but within that class there are also certain divisions.

There is the top 40-ish, commercially HUGE kind of metal that I usually refer to as pop-rock. **Bon Jovi**, **Def Leppard** and **Skid Row** have all successfully proven that this type of metal is highly profitable.

Beyond the pop-rock, it only gets heavier, leaning into real heavy metal. **Ozzy Osbourne**, **Iron Maiden** and **Black Sabbath** all fit within this category, a category often insulted by folks saying "I love heavy metal. Especially **Poison** and **White Lion!**" Come on, now. I'm not saying that these bands are bad, it's just that they are the furthest thing from heavy metal since **Lawrence Welk**.

Then we have bands that I believe are caught in a kind of limbo between pop-rock and heavy metal, such as **Motley Crue** and **Guns N' Roses**, groups that are incredibly popular with the pop masses yet still manage to keep that metal edge to their sound.

Would you believe there's more? At the end of the very long, grungy metal spectrum, we find the music of every parent's nightmare, the PMRC's choice target, and my personal favorite: thrash/speed metal. Yes, this is the music you *won't* be hearing on CHR radio, the music you have to search out in stores, the music that your mother would hear and yell, "Turn that devil music down this instant!" (Hi Mom!) The popularity of thrash metal has been growing slowly over the years and seems to have just recently exploded into the "hip" thing to listen to. Putting up with BMW's blaring **Megadeth** and yuppies in **Anthrax** groupie attire is pretty scary, but at least the music is being HEARD. The most obvious success this year was, of course, **Metallica**, who stole the show at the Grammys and was the first heavy heavy metal band to make the top 10.

Metallica, **Exodus**, **Laaz Rockit**, **M.O.D.**, and **Flotsam and Jetsam** have all contributed to my growth as a metal-head, bands that are not well known to the teeny-bopper popsters of the world, but who have cult followings, some of them quite large. My aim is to cover ALL types of metal, be it **Stryper** or **S.O.D.**, and to do it with honesty, wit and of course, a little sarcasm.

So now that we have all of that "first column" hoopla out of the way, we can get down to the real business. Those crazy purple-haired dudes, the **Zeros**, have finally been signed to **Total Chaos**, an associated label of **CBS**. With their obnoxious image (big purple 'dos) and their even more obnoxious names such as **Sammy Serious** and **Mr. Insane**, it took quite some time for this punk quartet to be taken seriously by the record industry. Thank goodness *someone* finally took the chance and signed 'em or else the world might have never known of Hollywood's purple heroes.

And speaking of taking large chances, CBS also signed the L.A. band **Tuff**, saving them from the ghastly fate of becoming a permanent fixture at Gazzarri's on the Strip. Yes, Tuff have been around for, uh, years and they are probably best known for their extravagant double-page centerfold spreads in the local rock 'zines (in color, I might add) and their outrageous following of spandex 'n' fishnet babes.

Epic's Bad English recently gave a fabulous show at Sardine City, better known as the Whisky A Go Go. They gave two shows, both of which were sold out. **John Waite**, who used to make my teenage heart go pitter-patter with "Missing You," managed to rekindle those silly adolescent emotions when he crooned the beautiful ballad "When I See You Smile." Other choice tunes included "Heaven Is a 4-Letter Word," and their first release from their debut LP, "Forget Me Not." Epic's **Europe** also gave a show at the Whisky a few days ago (they were billed on the marquee as "The LeBaron Boys" due to the fact that their rented cars were Chrysler LeBarons. Now isn't that cute?) and gave us all a sneak preview of what's to come on their next album. The new tunes are heavier and actually pretty ballsy compared to some of their earlier material. The guys plan to start recording sometime in November and the album is due to be released in early 1990.

METAL TIDBITS: Flotsam and Jetsam are currently in the studio recording a new album for their new label, **Uni/MCA**. Thank God, I might have gone into serious withdrawal symptoms had they just faded away... Metal on the silver screen? Yep, the Minneapolis-based **Powermad** have been recruited for an appearance in **David Lynch's** latest film, *Wild At Heart*... And as if that isn't enough metal at the movies, **SBK/Alive Records** will issue the film soundtrack to **Wes Craven's** new flick, *Shocker*. The *Shocker* soundtrack is the first all-heavy metal soundtrack ever to be associated with a nationally released feature film. The tracks will include such all-stars as **Alice Cooper**, **Paul Stanley**, **Tommy Lee**, **Rudy Sarzo**, **Dangerous Toys**, **Megadeth** and **MORE!** Megadeth does a near-perfect cover of the Cooper classic, "No More Mr. Nice Guy," which was first single and video released off the LP.

■ METAL PICKS

■ Weekly Ear-Ringers

□ **ENUFF Z'NUFF: Enuff Z'Nuff (Atlantic 91262-1)**

Here we have another top 40 commercial rock band, ready to take over where **Poison** left off. I must say, though, that **Enuff Z'Nuff** brings a taste of

CASH BOX MICRO CHART

HEAVY METAL



September 30, 1989 The grey shading represents a bullet, indicating strong upward chart movement.

Total Weeks ▼
Last Week ▼

1	DR. FEELGOOD (Elektra 960829-1)	Motley Crue	16	2
2	SKID ROW (Atlantic 81936)	Skid Row	1	33
3	DIRTY ROTTEN FILTHY STICKING RICH (Columbia 44383)	Warrant	2	32
4	TRASH (Epic OE 45137)	Alice Cooper	3	8
5	TWICE SHY (Capitol 90640)	Great White	4	22
6	DANGEROUS TOYS (Columbia FC 45031)	Dangerous Toys	6	19
7	SURPRISE ATTACK (A&M SP5261)	Tora Tora	7	11
8	PRACTICE WHAT YOU TEACH (Megaforce/Atlantic 82009)	Testament	8	6
9	MR. BIG (Atlantic 81990)	Mr. Big	5	12
10	COCKED & LOADED (Vertigo/PolyGram 838 592)	L.A. Guns	15	4
11	PSYCHO CAFE (MCA 6300)	Bang Tango	12	15
12	WINGER (Atlantic 81867)	Winger	9	37
13	BADLANDS (Atlantic 81966)	Badlands	10	18
14	BIG GAME (Atlantic 81969)	White Lion	11	14
15	WAKE ME WHEN IT'S OVER (Elektra 608883-1)	Faster Pussycat	24	2
16	SONIC TEMPLE (Sire/Reprise 9 25871-1)	The Cult	13	23
17	TURN OF THE SCREW (Atlantic 81992)	Dirty Looks	14	7
18	PUMP (Geffen GHS 24254)	Aerosmith	DEBUT	
19	APPETITE FOR DESTRUCTION (Geffen GHS 24148)	Guns N' Roses	18	37
20	PERFECT SYMMETRY (Metal Blade/Enigma 73408)	Fates Warning	25	3
21	ATOMIC PLAYBOYS (Warner Bros. WB 1-25920)	Steve Stevens	21	5
22	BAD ENGLISH (Epic 45083)	Bad English	17	11
23	...AND JUSTICE FOR ALL (Elektra 60812)	Metallica	19	37
24	CONSPIRACY (Roadracer RR-9461)	King Diamond	32	2
25	CLIMBIN' THE WALLS (Atlantic 81889)	Wrathchild America	27	4
26	JUNKYARD (Geffen GHS 4-24227)	Junkyard	26	16
27	VIVID (Epic BFE 44099)	Living Colour	20	37
28	GRETCHEN GOES TO NEBRASKA (Megaforce 81997)	Kings X	22	12
29	HEAR & NOW (Capitol 48748)	Billy Squier	23	11
30	NO RESPECT (Island 91272)	Vain	28	6
31	CREATOR (Taang! #23)	Creator	33	11
32	MASTER OF DISGUISE (Metal Blade/Enigma 73413)	Lizzy Borden	29	7
33	G N'R LIES (Geffen GHS 24198)	Guns N' Roses	30	37
34	PRINCESS PANG (Metal Blade/Capitol 92584)	Princess Pang	34	3
35	FOUR WINDS (Atco/Atlantic 91251)	Tangier	35	8
36	TIME WILL TELL (Epic 45021)	Fifth Angel	DEBUT	
37	EXTREME (A&M SP 5238)	Extreme	31	27
38	INSULT & INJURY (Roadracer RR9482)	Whiplash	37	5
39	LONG COLD WINTER (Mercury/PolyGram 834 612-1)	Cinderella	38	37
40	OPERATION:MINDCRIME (EMI 48640)	Queensryche	40	26

originality to the often predictable sound of this brand of pop rock. As I said in the review of their first single release "New Thing," these guys sound like a cross between **Def Leppard** and the **Psychedelic Furs**, which is definitely a unique combination, yes? Cool tunes include "Little Indian Angel," "She Wants More" and their current single (also my favorite cut), "New Thing." Finally someone has realized that we have enough dumb glam bands! **Z'Nuff** said. (I could not resist that one.)



□ **RAGING SLAB: Raging Slab (RCA 9680-1)**

It's hard to even tell where these guys (excuse me, guys and gal) fit in my little metal spectrum because they are most definitely different. Hailed by **RCA** as "Lynyrd Skynyrd meets Metallica," **Raging Slab** creates a sound that is heavy yet light, bluesy but upbeat, and more than likely to cause quite a sensation in the metal world. (They are already making waves on **MTV's Dial MTV** with their first video and single, "Don't Dog Me.") If you like your rock served up with a little blues and some good old-fashioned stomp, you'll dig **Raging Slab**.

Stephanie Brainerd

CASH BOX CHARTS

TOP 200 ALBUMS

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

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

September 30, 1989



Top Debut: Aerosmith #26

		Total Weeks ▼	Last Week ▼
1	GIRL YOU KNOW IT'S TRUE (Arista AL-8592)RCA 8.98	MILLI VANILLI	1 28
2	STEEL WHEELS (Columbia 45333)CBS	THE ROLLING STONES	6 3
3	HANGIN' TOUGH (P) (Columbia FC 40985)CBS	NEW KIDS ON THE BLOCK	2 57
4	FOREVER YOUR GIRL (P) (Virgin 90943)WEA 9.98	PAULA ABDUL	4 44
5	THE END OF INNOCENCE (Geffen 24217)WEA 8.98	DON HENLEY	3 12
6	DR. FEELGOOD (Elektra 60829)WEA 8.98	MOTLEY CRUE	25 2
7	FULL MOON FEVER (MCA 6253)MCA 9.98	TOM PETTY	7 21
8	KEEP ON MOVIN' (Virgin 91267)WEA 9.98	SOUL II SOUL	8 13
9	SKID ROW (Atlantic 81936)WEA 8.98	SKID ROW	9 34
10	THE RAW & THE COOKED (P) (I.R.S. 6273)MCA 8.98	FINE YOUNG CANNIBALS	13 30
11	REPEAT OFFENDER (EMI 90380)CAP 9.98	RICHARD MARX	5 20
12	CUTS BOTH WAYS (Epic 45217)CBS	GLORIA ESTEFAN	11 10
13	BATMAN SOUNDTRACK (Warner Bros. 25936) 8.98	PRINCE	10 13
14	DIRTY ROTTEN FILTHY STINKING RICH (Columbia 44383)CBS	WARRANT	12 33
15	HEART OF STONE (Geffen 24239)WEA 8.98	CHER	23 11
16	DISINTEGRATION (Elektra 60855-1)WEA 9.98	THE CURE	24 20
17	NO ONE CAN DO IT BETTER (Atlantic 91275)WEA 8.98	THE D.O.C.	21 8
18	ONE BRIGHT DAY (Virgin 91256)WEA 8.98	ZIGGY MARLEY & THE MELODY MAKERS	18 8
19	AS NASTY AS THEY WANNA BE (Luke Skywalker XR107)IND 8.98	LIVE CREW	15 11
20	DON'T BE CRUEL (P/3) (MCA 42185)MCA 8.98	BOBBY BROWN	14 64
21	BIG TYME (MCA 42302)MCA 8.98	HEAVY D. & THE BOYZ	17 14
22	INDIGO GIRLS (Epic 45044)CBS	INDIGO GIRLS	20 26
23	TWICE SHY (Capitol 90640)CAP 9.98	GREAT WHITE	19 22
24	BLIND MAN'S ZOO (Elektra 60815)WEA 9.98	10,000 MANIACS	26 18
25	COSMIC THING (Reprise 25854)WEA 8.98	B52'S	30 12
26	PUMP (Geffen GHS 24254)WEA 8.98	AEROSMITH	DEBUT
27	LIKE A PRAYER (Sire 25844)WEA 9.98	MADONNA	27 26
28	TRASH (Epic 45137)CBS	ALICE COOPER	29 8
29	SEE THE LIGHT (Arista AL 8553) 8.98	THE JEFF HEALEY BAND	33 13
30	PAUL'S BOUTIQUE (Capitol 92844)CAP 9.98	BEASTIE BOYS	16 8
31	WALKING WITH A PANTHER (Def Jam/Columbia 45172)CBS	L.L.COOL J	28 14
32	WHEN HARRY MET SALLY... (Columbia 45319)CBS	SOUNDTRACK (FEATURING HARRY CONNICK JR.)	37 8
33	SLEEPING WITH THE PAST (MCA 6321)MCA 8.98	ELTON JOHN	38 3
34	TENDER LOVER (Solar 45288)CBS	BABYFACE	35 10
35	LOVE AND ROCKETS (Beggars Banquet 9715)RCA	LOVE AND ROCKETS	31 20
36	UNFINISHED BUSINESS (Fresh LPRE 92012)IND 8.98	E.P.M.D.	32 8
37	IN STEP (Epic 45024)CBS	STEVIE RAY VAUGHAN & DOUBLE TROUBLE	34 14
38	BATMAN SOUNDTRACK (Warner Bros. 25977)WEA 8.98	DANNY ELFMAN	22 6
39	MARTIKA (Columbia SL 44290)CBS	MARTIKA	36 14
40	24/7 (4TH & B'Way/Island 4011)WEA 8.98	DINO	39 14
41	A NEW FLAME (Elektra 60828)WEA 8.98	SIMPLY RED	40 30
42	WINGER (G) (Atlantic 81867)WEA 8.98	WINGER	42 52
43	MOTHER'S MILK (EMI-92152)CAP 8.98	RED HOT CHILI PEPPERS	60 4
44	BIG GAME (Atlantic 81969)WEA 8.98	WHITE LION	41 13
45	LET'S GET IT STARTED (G) (Capitol C1-90924)CAP 8.98	M.C. HAMMER	47 49
46	WE TOO ARE ONE (Arista 8606)RCA 8.98	EURHYTHMICS	DEBUT
47	STRAIGHT OUTTA COMPTON (G) (Priority/Ruthless 57102)IND 8.98	N.W.A.	46 31
48	SONIC TEMPLE (Beggars Banquet/Sire/Reprise 25871)WEA 9.98	THE CULT	45 23
49	VIVID (P) (Epic BFE 44099)CBS	LIVING COLOUR	80 46
50	SURPRISE ATTACK (A&M SP 5261)RCA 8.98	TORA TORA	52 10
51	NICK OF TIME (Capitol 91268)CAP 8.98	BONNIE RAITT	49 26

		Total Weeks ▼	Last Week ▼
52	SOUL PROVIDER (Columbia 45012)CBS	MICHAEL BOLTON	53 10
53	SILKY SOUL (Warner Bros. 25802)WEA 8.98	MAZE FEATURING FRANKIE BEVERLY	82 2
54	COCKED & LOADED (Vertigo 838 592)POL	L.A. GUNS	56 4
55	RAW LIKE SUSHI (Virgin 91252)WEA 8.98	NENEH CHERRY	43 16
56	BAD ENGLISH (Epic OE 45083)CBS	BAD ENGLISH	50 12
57	EAZY-DUZ-IT (G) (Priority/Ruthless 57100)IND 8.98	EAZY-E	51 46
58	DANGEROUS TOYS (Columbia FC 45931)CBS	DANGEROUS TOYS	57 11
59	NEW JERSEY (P/4) (Mercury 836 345-1)POL	BON JOVI	48 52
60	SPEND THE NIGHT (Warner Bros. 25940)WEA 8.98	THE ISLEY BROTHERS (Featuring Ronald Isley)	65 6
61	LIFE IS...TOO SHORT (RCA 1149-1-J)RCA 8.98	TOO SHORT	55 33
62	PRACTICE WHAT YOU PREACH (Megaforce/Atlantic 82009)WEA 8.98	TESTAMENT	61 6
63	SO HAPPY (Columbia OCT 40970)CBS	EDDIE MURPHY	44 6
64	GHETTO MUSIC:THE BLUEPRINT OF HIP-HOP (Jive 1187-J)RCA 8.98	BOOGIE DOWN PRODUCTIONS	54 11
65	BIG DADDY (Mercury 838 220-1)POL	JOHN COUGAR MELLENCAMP	58 19
66	2ND WAVE (Columbia FC 44284)CBS	SURFACE	68 48
67	IT TAKES TWO (G) (Profile PRO-1267)IND 8.98	ROB BASE & D.J. E-Z ROCK	64 53
68	MR. BIG (Atlantic 81990)WEA 8.98	MR. BIG	59 12
69	STILL CRUSHIN' (Capitol 92639)CAP 8.98	THE BEACH BOYS	93 4
70	GHOSTBUSTERS II (MCA 6306)MCA 8.98	Original Motion Picture Soundtrack	63 14
71	ROCK ISLAND (Chrysalis F121708)CBS 8.98	JETHRO TULL	DEBUT
72	STREET LIFE (20 GREAT HITS) (Reprise 25857)WEA 8.98	ROXY MUSIC	72 60
73	BEACHES (G) (Atlantic 81933)WEA 9.98	Original Motion Picture Soundtrack	69 37
74	KNOWLEDGE IS KING (Jive 1182)RCA 8.98	KOOL MOE DEE	71 16
75	STONE COLD RHYMIN' (Delicious/Island 91309)WEA 8.98	YOUNG M.C.	126 2
76	CYCLES (Capitol 90371)CAP 8.98	THE DOOBIE BROTHERS	67 17
77	WHAT YOU DON'T KNOW (Arista)RCA 8.98	EXPOSE	76 14
78	LET THE DAY BEGIN (MCA 6303)MCA 8.98	THE CALL	75 9
79	WAKE ME WHEN IT'S OVER (Elektra 60883)WEA 8.98	FASTER PUSSYCAT	104 2
80	APPETITE FOR DESTRUCTION (P/7) (Geffen GHS 24148)WEA 8.98	GUNS N' ROSES	78 109
81	DO THE RIGHT THING (Motown 6272) 8.98	SOUNDTRACK	70 11
82	LOVE AMONG THE CANNIBALS (RCA 9693)RCA 8.98	STARSHIP	79 7
83	ABSOLUTE TORCH & TWANG (Sire 25877)WEA 8.98	K.D. LANG	83 17
84	PSYCHO CAFE (Mechanic/MCA 6300)MCA 8.98	BANG TANGO	84 9
85	JEFFERSON AIRPLANE (Epic OE 45271)CBS	JEFFERSON AIRPLANE	135 2
86	GORKY PARK (Mercury 838628)POL	GORKY PARK	94 4
87	ANDERSON, BRUFORD, WAKEMAN, HOWE (Arista AL85-90126)RCA 8.98	ANDERSON, BRUFORD, WAKEMAN, HOWE	62 14
88	ONE (Warner Bros. 25887)WEA 8.98	THE BEE GEES	91 6
89	GUY (P) (MCA 42176)MCA 8.98	GUY	66 60
90	SINGLES COLLECTION: THE LONDON YEARS (Abkco Records 1218)POL	THE ROLLING STONES	85 5
91	YOUNGEST IN CHARGE (Profile 1280)IND	SPECIAL ED	86 21
92	LETTER FROM HOME (Geffen GHS 24225)WEA 8.98	PAT METHENY GROUP	74 12
93	STEVE STEVENS ATOMIC PLAYBOYS (Warner Bros. 25920)WEA 8.98	STEVE STEVENS ATOMIC PLAYBOYS	89 5
94	STAY WITH ME (Columbia 44367)CBS	REGINA BELLE	106 4
95	BLIND TO REASON (RCA 7661)RCA 8.98	GRAYSON HUGH	77 11
96	THE OTHER SIDE OF THE MIRROR (Modern/Atlantic 91245)WEA 8.98	STEVIE NICKS	73 17
97	HOME (MCA 6312)MCA 8.98	STEPHANIE MILLS	81 11
98	KARYN WHITE (P) (Warner Bros. 25637)WEA 8.98	KARYN WHITE	90 53
99	FLOWERS IN THE DIRT (Capitol 91653)CAP 8.98	PAUL McCARTNEY	87 15
100	STORMS (MCA 6319)MCA 8.98	NANCI GRIFFITH	105 5
101	ELECTRIC YOUTH (P/2) (Atlantic 81932)WEA 9.98	DEBBIE GIBSON	98 34
102	...AND JUSTICE FOR ALL (P) (Elektra 60812)WEA 9.98	METALLICA	99 54
103	MEGATOP PHOENIX (Columbia 45212)CBS	BIG AUDIO DYNAMITE	114 2
104	LOOK SHARP! (EMI 91098)CAP 9.98	ROXETTE	101 24
105	G N' R LIES (P/2) (Geffen GHS 24198)WEA 8.98	GUNS N' ROSES	92 42
106	SOUTHSIDE (Mercury 838171)POL	TEXAS	110 5
107	LEGACY (RCA 9694-1-R)RCA 8.98	POCO	141 2
108	LARGER THAN LIFE (MCA 6276)MCA 8.98	JODY WATLEY	88 25

109	BELIEVE (MCA 6313)MCA 8.98	THE JETS	102	6
110	BADLANDS (Atlantic 81966)WEA 8.98	BADLANDS	96	18
111	THE GREAT ADVENTURES OF (G) (Def Jam/Columbia 38-08105)CBS	SLICK RICK	97	41
112	CINDERELLA THEORY (Paisley Park/Warner Bros. 25994)WEA 8.98	GEORGE CLINTON	107	6
113	TURN OF THE SCREW (Atlantic 81992) 8.98	DIRTY LOOKS	120	7
114	LOC-ED AFTER DARK (Delicious Vinyl/Island DV3000)IND 8.98	TONE LOC	113	33
115	CAN'T LOOK AWAY (Elektra 60781)WEA 8.98	TREVOR RABIN	111	5
116	INTRODUCING...DAVID (Geffen 24228)WEA 8.98	DAVID PEASTON	114	9
117	HYSTERIA (P.9) (Mercury 830 675-1)POL 9.98	DEF LEPPARD	116	110
118	HEAR & NOW (Capitol CI 48748)CAP 8.98	BILLY SQUIER	100	13
119	OUT OF ORDER (P) (Warner Bros. 25684)WEA 9.98	ROD STEWART	108	70
120	RAINBOW WARRIORS/GREENPEACE (Geffen 24236)WEA 9.98	VARIOUS ARTISTS	95	13
121	MAGNUM CUM LOUDER (RCA 9781)RCA 8.98	HOODOO GURUS	121	7
122	THE IRON MAN (Atlantic 81996-1)WEA 8.98	PETE TOWNSHEND	103	12
123	PEACE & LOVE (Island/Atlantic 91225)WEA 8.98	THE POGUES	109	7
124	BE YOURSELF (MCA 6292)MCA 8.98	PATTI LABELLE	124	12
125	ONE NIGHT OF SIN (Capitol 92861)CAP 8.98	JOE COCKER	168	3
126	JUNKYARD (Geffen GHS 24227)WEA 8.98	JUNKYARD	119	6
127	TWIN HYPE (Profile 1281)IND 8.98	TWIN HYPE	123	4
128	SMOOVE (Columbia 45216)CBS	FULL FORCE	146	4
129	DOOLITTLE (4AD/Elektra 60856)WEA	THE PIXIES	117	22
130	LONG COLD WINTER (P.2) (Mercury 834 612-1)POL	CINDERELLA	118	63
131	VESTA 4 U (A&M 003781)RCA 8.98	VESTA	130	5
132	VIBE (Reprise 25807-1)WEA 8.98	ZAPP	DEBUT	
133	DANGER DANGER (Imagine/E.P.A. FZ 44342)CBS	DANGER DANGER	139	5
134	KILLIN' TIME (RCA 9668)RCA 8.98	CLINT BLACK	132	18
135	DONNY OSMOND (Capitol 92354)CAP 8.98	DONNY OSMOND	133	21
136	WATERMARK (G) (Geffen GHS 24233)WEA 8.98	ENYA	142	36
137	FOUR WINDS (Atco/Atlantic 91251)WEA 8.98	TANGIER	138	9
138	KEY LIME PIE (Virgin 91289)WEA 8.98	CAMPER VAN BEETHOVEN	DEBUT	
139	MIND BOMB (Epic 45241)CBS	THE THE	147	11
140	SERIOUS BUSINESS (Mercury 836 952)POL	THIRD WORLD	128	15
141	BREAK OF HEARTS (SBK 92649) 8.98	KATRINA & THE WAVES	150	3
142	SWASS (G) (Nasty Mix 70123)IND	SIR MIX-A-LOT	143	53
143	AVALON SUNSET (Mercury 839262)POL	VAN MORRISON	144	15
144	STAGE DOLLS (Chrysalis 217167)CAP	STAGE DOLLS	145	5
145	OFF TO SEE THE LIZARD (MCA 6314)MCA 8.98	JIMMY BUFFET	112	12
146	IN MY EYES (LMR 5531)IND 8.98	STEVIE B	140	31
147	WORLD IN MOTION (Elektra 60830)WEA 8.98	JACKSON BROWNE	131	15
148	FRANK. (A&M 5278)RCA 8.98	SQUEEZE	DEBUT	
149	MR. MUSIC HEAD (Atlantic 81959)WEA 8.98	ADRIAN BELEW	136	10
150	3 FEET HIGH AND RISING (Tommy Boy 1019)IND 8.98	DE LA SOUL	129	30
151	HOME (Slash/Reprise 25876)WEA 8.98	BODEANS	127	11
152	A NIGHT TO REMEMBER (Epic OE 44318)CBS	CYNDI LAUPER	137	19
153	PERFECT VIEW (A&M SP 5265)RCA 8.98	THE GRACES	DEBUT	
154	OPERATION: MINDCRIME (G) (EMI 48640)CAP 9.98	QUEENSRYCHE	155	25
155	PASSION (Geffen 24206)WEA 8.98	PETER GABRIEL	134	15
156	I WONDER DO YOU THINK OF ME (RCA 9809-1-R)RCA 8.98	KEITH WHITLEY	148	3
157	2 HYPE (G)(Select SEL 21628)IND 8.98	KID 'N PLAY	153	45
158	EVERYBODY WANTS SOME (Gucci 3314)IND 8.98	GUCCI CREW II	DEBUT	
159	THE BRIDGE (A Tribute to Neil Young)(Caroline 61374)IND 8.98	VARIOUS ARTISTS	149	5
160	GOOD TO BE BACK (EMI 48902)CAP 8.98	NATALIE COLE	159	19
161	ABOUT TIME (Chrysalis 21722)CBS 8.98	TEN YEARS AFTER	181	2
162	GIPSY KINGS (Elektra Musician 60845)WEA 9.98	GIPSY KINGS	164	42
163	EDDIE & THE CRUISERS II (Scotti Bros. SZ 45164)CBS	SOUNDTRACK	122	4
164	SWING THE HEARTACHE (A&M 9804) 8.98	BAUHAUS	125	8
165	PERFECT SYMMETRY (Metal Blade/Enigma 73408)CAP 8.98	FATES WARNING	DEBUT	
166	SILHOUETTE (P.2) (Arista AL-8457)RCA 9.98	KENNY G	158	50
167	DICE (Def American/Geffen 24214)WEA 9.98	ANDREW DICE CLAY	175	22
168	WHERE DO WE GO FROM HERE (Cypress/A&M 0130)RCA 8.98	MICHAEL DAMIAN	157	16
169	GREATEST HITS (P)(Columbia OC 44493)CBS	JOURNEY	154	44
170	MARIA MCKEE (Geffen GHS 24229)WEA 8.98	MARIA MCKEE	156	12
171	O.F.R. (Rhino/Rampage 70894)IND 8.98	NITRO	163	7
172	CHUCKII (Atlantic 81947)WEA 8.98	CHUCKII BOOKER	151	10

173	9 (Virgin 91062)WEA 9.98	PUBLIC IMAGE LTD.	167	18
174	MIRACLE (Capitol 92357)CAP 8.98	QUEEN	152	15
175	NO RESPECT (Island/Atlantic 91272)WEA 8.98	VAIN	178	3
176	TIN MACHINE (EMI 91990)CAP 8.98	TIN MACHINE	162	17
177	HERE I AM (Wing 837 3131)POL	SHARON BRYANT	DEBUT	
178	SERIOUS (EMI 90921)CAP 8.98	THE O'JAYS	169	19
179	BLUE MURDER (Geffen 24212)WEA 9.98	BLUE MURDER	173	21
180	SARAYA (Polydor 837 734-1)POL	SARAYA	174	20
181	SWEET 16 (MCA 6294)MCA 8.98	REBA McENTIRE	176	18
182	GREAT BALLS OF FIRE (Polydor 839 516)POL	SOUNDTRACK	160	11
183	TENDERLY (Warner Bros. 25907)WEA 8.98	GEORGE BENSON	161	8
184	YO FRANKIE (Arista AL 8549)RCA 9.98	DION	183	19
185	BLAZE OF GLORY (A&M 5249)RCA	JOE JACKSON	184	22
186	SHOOTING RUBBERBANDS AT THE STARS (P) (Geffen GHS 24192)WEA 8.98	EDIE BRICKELL & NEW BOHEMIANS	165	52
187	THE BOY GENIUS (Atlantic 81941)WEA	KWAME	166	22
188	PHANTOM OF THE OPERA (Polydor 831 273-1)POL	ORIGINAL LONDON CAST	191	9
189	MICHAEL MORALES (Wing 835 810 1)POL	MICHAEL MORALES	189	10
190	EXTREME (A&M 5238)RCA	EXTREME	190	26
191	SO GOOD (Island 90970)WEA	MICA PARIS	179	19
192	GREATEST HITS III (G)(Warner Bros/Curb 25834)WEA 9.98	HANK WILLIAMS JR.	200	32
193	I AM BLACK ENOUGH (Jive 1237)RCA 8.98	SCHOOLY D	170	7
194	LETHAL WEAPON II (Warner Bros. 25985)WEA 8.98	SOUNDTRACK	171	4
195	ANOTHER PLACE AND TIME (Atlantic 81987)WEA 9.98	DONNA SUMMER	177	20
196	KALEIDOSCOPE WORLD (Mercury 838 293-1)POL	SWING OUT SISTER	172	19
197	VOLUME ONE (P.2)(Wilbury/Warner Bros. 25796)WEA 9.98	TRAVELING WILBURYS	180	47
198	YELLOW MOON (A&M 5240)RCA 8.98	NEVILLE BROTHERS	182	27
199	COCKTAIL (P.4) (Elektra 60806)WEA 9.98	Original Motion Picture Soundtrack	192	58
200	DREAMS (Box Set) (Polydor 839 417)POL	THE ALLMAN BROTHERS	187	13

ALPHABETIZED TOP 200 ALBUMS (BY ARTIST)

10,000 Maniacs / 24	167	Hoodoo Gurus / 121	Nitro / 171	Taylor Dayne / 185
2 Live Crew / 19	Clinton, George / 112	Hugh, Grayson / 95	N.W.A. / 47	Ten Years After / 161
Abdul, Paula / 4	Cooker, Joe / 125	Indigo Girls / 22	The O'Jays / 178	Testament / 62
Aerosmith / 26	Cole, Natalie / 160	Isley Bros. / 60	Osmond, Donny / 135	Texas / 106
Allman Bros. / 200	Cooper, Alice / 28	Jackson, Joe / 185	Paris, Mica / 191	The The / 139
Andersson, Bruford, Wakeman, / 16	Cure / 16	Jefferson Airplane / 85	Peaston, David / 116	Third World / 140
Howe / 87	Damian, Michale / 168	Jethro Tull / 71	Petty, Tom / 7	Tin Machine / 176
B 52's / 25	Danger Danger / 133	Jets / 109	Phantom Of Opera / 188	Tone Loc / 114
Babyface / 34	Dangerous Toys / 58	John, Elton / 33	188	Too Short / 61
Bad English / 56	Def Leppard / 117	Journey / 169	Pixies / 129	Tora Tora / 50
Badlands / 110	De La Soul / 150	Junkyard / 126	Poco / 107	Townshend, Pete / 122
Bang Tango / 84	Dino / 40	Katrina & Waves / 141	Public Image Ltd. / 173	Twin Hype / 127
Base, Rob / 67	Dion / 184	Kenny G / 166	Kid N Play / 157	Traveling Wilburys / 197
Bauhaus / 164	Dirty Looks / 113	Lang K.D. / 83	Kool Moe Dee / 74	Queen / 174
Beach Boys / 69	D.O.C. / 17	Kwame / 187	Doobie Brothers / 76	Queensryche / 154
Beastie Boys / 30	Eazy-E / 57	L.A. Guns / 54	Doobie Brothers / 76	Rabin, Trevor / 115
Bee Gee's / 88	Enya / 136	Labelle, Patti / 124	Lang K.D. / 83	Ratt, Bonnie / 51
Belew, Adrian / 149	E.P.M.D. / 36	Lauper, Cyndi / 152	Lang K.D. / 83	Red Hot Chilipeppers / 43
Belle Regina / 94	Estefan, Gloria / 12	Living Colour / 49	Lauper, Cyndi / 152	Rolling Stones (L.P.) / 2
Benson, George / 183	Eurythmics / 46	Love And Rockets / 35	L.L. Cool J / 31	Rolling Stones (Box) / 90
Big Audio Dynamite / 103	Exposé / 77	M.C. Hammer / 45	Living Colour / 49	90
Black, Clint / 134	Extreme / 190	Madonna / 27	Love And Rockets / 35	Roxette / 104
Blue Magic / 170	Faster Pussycat / 79	Marley, Ziggy / 18	M.C. Hammer / 45	Roxy Music / 72
Blue Murder / 179	Fates Warning / 165	Martina / 39	Madonna / 27	Saraya / 180
BoDeans / 151	Fine Young Cannibals / 10	Marx, Richard / 11	Marley, Ziggy / 18	Schooly D / 193
Bolton, Micheal / 52	Full Force / 128	Maze / 53	Martina / 39	Simply Red / 41
Booker, Chuckii / 172	Gabriel, Peter / 155	McCartney, Paul / 99	Marx, Richard / 11	Sir Mix A Lot / 142
Boogie Down Productions / 64	Ghostbusters 2 / 70	McEntire, Reba / 181	Maze / 53	Skid Row / 9
Bon Jovi / 59	Gibson, Debbie / 101	McKee, Mana / 170	McCartney, Paul / 99	Slick Rick / 111
Brickell, Edie / 186	Gipsy Kings / 162	Mellencamp, John	McEntire, Reba / 181	Smitherens / 119
Bridge / 159	Gorky Park / 86	Cougar / 65	McKee, Mana / 170	Soul 2 Soul / 8
Browne, Jackson / 147	The Graces / 153	Metallica / 102	Mellencamp, John	Special Ed / 91
Brown, Bobby / 20	Great White / 23	Metheny, Pat / 92	Cougar / 65	Squeeze / 148
Bryant, Sharon / 177	Greenpeace / 120	Millis, Stephanie / 97	Metallica / 102	Squire, Billy / 118
Buffet, Jimmy / 146	Griffith, Nanci / 100	Milli Vanilli / 1	Metheny, Pat / 92	Stage Dolls / 144
The Call / 78	Gucci Crew II / 158	Morrison, Van / 143	Millis, Stephanie / 97	Starship / 82
Camper Van	Guns N' Roses / 105.80	Motley Crue / 6	Milli Vanilli / 1	Stevens, Steve / 93
Beethoven / 138	Guy / 89	Mr. Big / 68	Morrison, Van / 143	Stevie B / 146
Cher / 15	Healey, Jeff / 29	Murphy, Eddie / 63	Motley Crue / 6	Stewart, Rod / 119
Cherry, Nina / 55	Heavy D & The Boyz	Neville Brothers / 198	Mr. Big / 68	Summer, Donna / 195
Cinderella / 130	21	New Kids / 3	Healey, Jeff / 29	Surface / 66
Clay, Andrew Dice /	Henley, Don / 5	Nicks, Stevie / 96	Heavy D & The Boyz	Swing Out Sister / 196
			New Kids / 3	Tangier / 137
			Nicks, Stevie / 96	
			Tangier / 137	



LET'S NOT MINTZ WORDS: When Bob Mintzer opened with his big band at the Village Vanguard recently, his label, DMP, was there. The full line-up here in the Vanguard's kitchen is (from left) DMP president Tom Jung, Mintzer, Telarc's Adrian Mills and Tower Records' Cliff Preiss.

BOPPING AROUND: So much to talk about, so little space:

I was out of town when **Elliot Horne** died and I'd just like to add my voice to the chorus of Elliot's friends and admirers. This, folks, was a good man (he's responsible for my knowing about this gig at *Cash Box*, by the way): a passionate, argumentative son of a bitch intolerant of anything but argumentative passion for his friends: he got it, he inspired it. Longtime publicist with **RCA**, writer, hipster and a friend to more people than he ever knew (his memorial service filled **St. Peter's Lutheran Church**), Elliot Horne will be deeply missed. I won't go into Horne anecdotes here, but I will pass on his prescription for a bad headache: "Put on a little **Fats Waller**," he said. "No more headache."

Black Saint/Soul Note, the important Italian jazz label that **PolyGram** dropped like a potato with the bubonic plague earlier this year, will resurface in January, with its own New York office and a stack of albums we haven't heard yet...Dig this: **Miles Davis**, trumpeter/autobiographer/wife-beater, makes an appearance as a sideman (!) on *Prisoner Of Love*, the **Kenny Garrett** album due next month from **Atlantic**...**Herbie Hancock**, dressed like he's just come back from a fox hunt, is appearing in a new **Chivas Regal** print ad. Glug, glug, glug...*Oh Jess! The Jess Stacy Story & Discography* by **Keith Keller** has been published by Denmark's **Jazzmedia** (\$27.50 to them at Dorthheavej 39, 2400 Copenhagen, DK gets a copy)...The inimitable, unstoppable, ageless **Dizzy Gillespie** has recorded his first album with a full symphony orchestra. **John Dankworth** conducted, the **Rochester Philharmonic** played and the album—*The Symphony Sessions*—will be out from **ProJazz** this month. **Tony Bennett** did the cover.

The inimitable, unstoppable, ageless **Benny Carter** will have his name attached to a new fund at Newark's Rutgers U. (home of the **Institute of Jazz Studies**) to assist jazz researchers. The fund, which also bears the name of **Morroe Berger**, Carter's biographer, was started with a \$10,000 grant from Carter, in Berger's memory, and has also received money from the Berger family and the **Hewlett-Packard Corp.** Contact the Institute (201-648-5595) for more information.

The **Harper Brothers**, that snappy little hard-bop band, just recorded its next **Verve** album live at the **Village Vanguard**...The **Philip Morris Superband** is back on the road. Every year, Philip Morris sponsors an all-star tour, under the "Philip Morris Superbands" heading, and this year's band—which kicked off the '89 tour at **Town Hall** last week on its way to 36 concerts on five continents (!)—sounds super indeed: It's a big band helmed by **Gene Harris** and including, among others, **James Moody**, **Ralph Moore**, **Ray Brown**, **Ernestine Anderson**, **Frank Wess**, **Ernie Andrews** and **James Morrison**.

The **Santa Barbara International Jazz Festival** brings **Stan Getz**, **Sonny Rollins**, **Branford Marsalis** and others to that California city, October 4-8. A call to (800) 321-FEST gets the lowdown.

"Epitaph," the massive, two-hour **Charles Mingus** work that received its first public performances in June (in New York and Washington), will be broadcast by **NPR's American Jazz Radio Festival** series on or around October 7. **Gunther Schuller** conducted a 30-piece band that included **Wynton Marsalis**, **Randy Brecker**, **John Handy**, **Jerome Richardson** and **Roland Hanna**; **NPR** will broadcast the entire **Wolf Trap** performance. It was a pretty impressive piece of music (incorporating lots of bits and pieces of well-known Mingus works, as well as bits and pieces of **Monk**, **Jelly Roll Morton** and others) and, believe me, it's worth taping. The series will continue through the fall with **Sathmia Bea Benjamin**, the **World Saxophone Quartet**, **Dave Frishberg** and others; **WBGO's Michael Bourne** hosts. Also airing over **NPR** this fall: *The Best of Marian McPartland's Piano Jazz*.

The inimitable, unstoppable, ageless **Stephane Grappelli** will be joined by **Yo-Yo Ma** (with whom he's just recorded), **David Grisman** and **Roger Kellaway** for an October 4 concert at **Carnegie Hall**...*Steep* is a new full-length **Branford Marsalis** home video (from **CMV**), which features **Branford** and his 1987 band (**Kenny Kirkland**, **Delbert Felix**, **Lewis Nash**) at work and at play, along with comments from **Sting**, **Spike Lee**, **Danny DeVito** and others...**V.I.E.W. Video** is releasing three live performance videos in October: **Harry Connick Jr.** at **The Bottom Line**, **Nancy Wilson** at **Carnegie Hall** and the late **Mabel Mercer** at the late **Cleo's**.

Lee Jeske

CONTEMPORARY JAZZ



September 30, 1989 The grey shading represents a bullet, indicating strong upward chart movement.

Total Weeks ▼
Last Week ▼

1	LETTER FROM HOME (Geffen 9-24245)	PAT METHENY GROUP	1	10
2	AT LAST (Blue Note 91937)	LOU RAWLS	4	7
3	POINT OF VIEW (MCA 6309)	SPYRO GYRA	3	12
4	AMANDLA (Warner Bros. 9/25873)	MILES DAVIS	2	16
5	FLAT OUT (Grammavision/Mesa 79400)	JOHN SCOFIELD	10	7
6	THE SPIN (MCA 6304)	THE YELLOWJACKETS	6	7
7	LOVE WARRIORS (Windham Hill Jazz WH 0116)	TUCK & PATTI	5	14
8	SO FAR SO CLOSE (Blue Note/Capitol 90905)	ELIANE ELIAS	8	10
9	TOURIST IN PARADISE (GRP 9588)	THE RIPPINGTONS	7	16
10	STORYTELLING (Columbia FC 45252)	JEAN LUC PONTY	15	5
11	ON SOLID GROUND (MCA 6237)	LARRY CARLTON	9	22
12	THE PROMISE (Columbia FC 45215)	KIRK WHALUM	13	14
13	EAST (Hiroshima Epic 45022)	HIROSHIMA	12	27
14	BOTTOM'S UP (Atlantic 81978)	VICTOR BAILEY	11	18
15	T LAVITZ AND THE BAD HABITZ (Intima/Enigma 73512)	T LAVITZ	14	7
16	NEW YORK VOICES (GRP GR 9589)	NEW YORK VOICES	17	8
17	NIGHT AFTER NIGHT (Elektra 60778)	GEORGE DUKE	16	10
18	TAKE TO THE SKIES (Intima/Enigma 73348)	RICHARD ELLIOT	22	7
19	SKY LIGHT (Verve Forecast/PolyGram 837 696)	RICARDO SILVEIRA	18	18
20	TIMES ARE CHANGING (Blue Note 90905)	FREDDIE HUBBARD	19	14
21	JIGSAW (Atlantic 82027)	MIKE STERN	30	3
22	REAL LIFE STORY (Verve Forecast/PolyGram 837 697)	TERRI LYNE CARRINGTON	20	27
23	SPELLBOUND (Warner Bros. 25781)	JOE SAMPLE	21	24
24	WHISPERSpAd PRMISE (Warner Bros. 25902)	EARL KLUGH	23	16
25	BLACK WATER (Columbia FC 44316)	THE ZAWINUL SYNDICATE	27	14
26	BEFORE WE WERE BORN (Elektra/Nonesuch 608843)	BILL FRISELL	24	22
27	DANCING WITH THE LION (Columbia OC 45154)	ANDREAS VOLLENWEIDER	25	24
28	HEART'S HORIZON (Reprise 25778)	AL JARREAU	26	37
29	IVORY DREAM (Atlantic 81938)	BOBBY LYLE	28	25
30	SPY VS. SPY (Elektra/Musician 9 60844)	JOHN ZORN DEBUT		
31	URBAN DAYDREAMS (GRP GR 9587)	DAVID BENOIT	29	22
32	METROPOLIS (Windham Hill 0114)	TURTLE ISLAND STRING QUARTET	31	18
33	PERFECT TIME (Windham Hill Jazz 0115)	RAY OBIEDO	32	12
34	LET'S STAY TOGETHER (Artful Balance 7215)	ERIC GALE	33	18
35	LOVE MADNESS (Headfirst 729)	SHERRY WINSTON	34	22
36	PENCIL SKETCHES #1 (Optimism 3210)	KIM PENSYL	35	29
37	SECRETS (Intima 73328)	ALLAN HOLDSWORTH DEBUT		
38	LOVE SEASON (Orpheus/Capitol 75602)	ALEX BUGHN	36	25
39	SILHOUETTE (Arista AL-8457)	KENNY G	37	45
40	ROUND TRIP (GRP GR 9586)	ERIC MARIENTHAL	38	20

■ JAZZ PICKS

□ MILES DAVIS: *Aura* (Columbia 45332)

The most dynamic, committed, cohesive Miles Davis album this decade has been on Columbia's shelf since '85. Danish trumpeter Palle Mikkelborg has fashioned a rich, elegant jazz-rock suite that Miles plays the hell out of: his horn, open or muted, is as expressive and touching as ever. John McLaughlin, Niels Henning Oersted Pedersen and members of the Danish Radio Big Band are in the cast. An important release.

□ THELONIOUS MONK: *Straight, No Chaser: Music From the Motion Picture Soundtrack* (Columbia 45358)

A Monk mish-mash, most of it unreleased, from Charlotte Zwerin's documentary. There's some chat and rehearsal music, solo piano and quartet stuff, and two strong pieces by a previously unrecorded all-star '67 octet. Good soundtrack, great movie. A full album's worth of Octet material would be welcome.

□ NELSON RANGELL: *Playing for Keeps* (GRP 9593)

Many young post-bop tenor players play like Michael Brecker, and many young Lite Jazz alto players play like David Sanborn. Rangell's the latter. Slick and clean, he should do well in drive time at Lite Jazz Radio.

□ ANDRE PREVIN: *After Hours* (Telarc 83302)

Previn made many popular, easygoing jazz piano records for Contemporary in the '50s. Here, with Ray Brown and Joe Pass, he's back: a breezy, swinging, no-muss, no-fuss romp through a stack of standards.

□ IVO PAPASOV AND HIS BULGARIAN WEDDING BAND: *Orpheus Ascending* (Hannibal 1346)

A *meshugah*, caffeine-rich, crazy-quilt of Bulgarian dance music, gypsy folk music, jazz, a bit of funk, and who knows what else. Fast and furious, with wild meters, led by a triphammer clarinetist and including a rangy Bulgarian vocalist, a peppy accordionist and "Bulgaria's Billy Cobham" on drums.

RHYTHM & BLUES



MAZE, FEATURING FRANKIE BEVERLY

AMAZING RETURN: When Frankie Beverly, leader of the multitasking, multifaceted congregation of musical artists known as Maze, talks of his group, he refers to himself as the picture and Maze as the frame. If a picture is worth a thousand words, then Maze's Warner Bros. debut disc *Silky Soul* is surely worth a few gold and platinum awards. With *Silky Soul*, Frankie Beverly and Maze have created their best effort to date.

Beverly formed the group (first known as Rawsoul) in the early '70s in his native Philadelphia. In order to build their own identity separate from the hectic Philly scene, the group moved to San Francisco. After arriving on the West Coast, the group changed their name to Maze, and developed their distinct musical style, which led to a contract with Capitol in 1976. The first album, entitled *Maze Featuring Frankie Beverly*, was a resounding success and gave the group a solid reputation in the music industry.

In the '80s Maze has developed a faithful following of ardent fans worldwide. Much of this is due to Maze's extraordinary live performances. During the shows, excited Maze fans will sing along to their favorite Beverly creations, like "Joy and Pain." In fact, the group's concerts were so legendary that Maze soon released *Live in New Orleans*, a double album highlighting the group's performance. *Live in New Orleans* provided Maze with their largest selling venture to that point.

The '80s have continued to launch Maze onto a higher plateau than any member of the group could have imagined. "We Are One" and "Love Is the Key" helped provide Maze with global, not just national, attention. 1986 saw the release of a second live double album, called *Maze Featuring Frankie Beverly Live In L.A.*

Shortly after the second live album's release, the group took some time off to recharge their creative juices. This year, Maze reappeared on Warner Bros., and unveiled some personnel changes. Their debut WB album *Silky Soul* offers a deepened lyrical content in an effort to head the group into a whole new direction, as the '80s become the '90s. The album's title cut is a loving tribute to the group's mentor, the late Marvin Gaye, who discovered the group and lent much support during the early years. *Silky Soul* has already produced the number one single "Can't Get Over You."

The continuing success of *Silky Soul* will surely expand the Maze list of faithful fans. It's a purely entertaining musical masterpiece.

Bob Long



AFTER 7 HEATS UP N.Y.—Virgin recording artists After 7 turned up the "Heat" for a standing-room-only crowd of industry and media elite who gathered in New York recently for a listening party to introduce their debut album *After 7*. The album's first single "Heat of the Moment" has enjoyed tremendous response around the country. The album was produced by family members L.A. & Babyface, two of the hottest producers in the business. Pictured (L-R) Kathi Moore, N.E. Regional Promotion Manager, Virgin Records; Ray Boyd, P.D. WBLs; Charles Warfield, G.M. WRKS; Sharon Heyward, V.P. R&B Promotions, Virgin; Keith Mitchell, Kevon Edmonds and Melvin Edmonds, After 7; Vaughn "The Voice" Harper, D.J. WBLs; Linda Haynes, Publicity Director/R&B Specialist, Virgin. (Photo: Ron West)

R&B LPs

September 30, 1989 The grey shading represents a bullet, indicating strong upward chart movement.

Total Weeks ▼
Last Week ▼

1	NO ONE CAN DO IT BETTER (Ruthless 91275)	The D.O.C.	3	7
2	UNFINISHED BUSINESS (Fresh 92012)	E.P.M.D.	1	7
3	BIG TYME (MCA 42302)	Heavy D. & The Boyz	2	13
4	KEEP ON MOVIN' (Virgin 91267)	Soul II Soul	4	13
5	TENDER LOVER (Solar/CBS FZ45288)	Babyface	5	9
6	HOME (MCA 6312)	Stephanie Mills	6	11
7	AS NASTY AS THEY WANNA BE (Luke Skywalker 107)	2 Live Crew	7	10
8	SPEND THE NIGHT (Warner Bros. 25940)	The Isley Brothers	14	5
9	INTRODUCING...DAVID PEASTON (Geffen 24228)	David Peaston	9	11
10	BATMAN SOUNDTRACK (Warner Bros. 25936)	Prince	11	12
11	WALKING WITH A PANTHER (Def Jam/Columbia OC 45172)	L.L. Cool J	10	13
12	DO THE RIGHT THING (Motown 6272)	Soundtrack	12	12
13	GHETTO MUSIC: THE BLUEPRINT OF HIP-HOP (Jive/RCA 1187)	Boogie Down Productions	8	10
14	KNOWLEDGE IS KING (Jive 1182)	Kool Moe Dee	13	16
15	BE YOURSELF (MCA 6292)	Patti Labelle	15	11
16	SERIOUS (EMI 90921)	The O'Jays	17	19
17	GUY (P)(MCA 42176)	Guy	16	63
18	LET'S GET IT STARTED (P)(Capitol 90924)	M.C. Hammer	18	47
19	2ND WAVE (Columbia 44284)	Surface	20	47
20	CHUKKII (Atlantic 81947)	Chuckii Booker	21	15
21	THE GREAT ADVENTURES OF SLICK RICK (G)(Def Jam 40513)	Slick Rick	19	36
22	2300 JACKSON STREET (Epic 40911)	The Jacksons	22	16
23	GIRL YOU KNOW ITS TRUE (Arista 8592)	Milli Vanilli	24	28
24	SO HAPPY (Columbia OC40970)	Eddie Murphy	32	5
25	SILKY SOUL (Warner Bros. 25802)	Maze Featuring Frankie Beverly	DEBUT	
26	LIVIN' LARGE (Virgin 91021)	E.U.	34	26
27	AND THE WINNER IS... (Select 21631)	Chubb Rock With Howie Tee	30	8
28	DON'T BE CRUEL (P)(MCA 42185)	Bobby Brown	26	63
29	PAUL'S BOUTIQUE (Capitol 91743)	Beastie Boys	23	7
30	VESTA (A&M 5223)	Vesta	28	10
31	YOUNGEST IN CHARGE (Profile 1280)	Special Ed	25	23
32	ORIGINAL STYLIN' (Arista 8571)	Three Times Dope	27	25
33	HERE I AM (Wing/PolyGram 837 313)	Sharon Bryant	37	8
34	MIDNIGHT RUN (Malaco 7450)	Bobby "Blue" Bland	40	7
35	LARGER THAN LIFE (MCA 6276)	Jody Watley	29	24
36	ALL MY LOVE (Capitol 90641)	Peabo Bryson	31	16
37	ADVENTURES IN PARADISE (Geffen 24220)	Christopher Williams	44	5
38	SPECIAL (Motown 6275)	The Temptations	49	3
39	CAUGHT IN THE ACT (Orpheus/EMI 75603)	Eric Gable	41	6
40	ALL NIGHT (Elektra 60858)	Entouch	33	9
41	GOOD TO BE BACK (EMI 48902)	Natalie Cole	35	19
42	SERIOUS BUSINESS (Mercury/PolyGram 836 952)	Third World	36	14
43	LIFE IS...TOO SHORT (Zomba/RCA 1149)	Too Short	42	32
44	STAY WITH ME (Columbia FC 44367)	Regina Belle	DEBUT	
45	ONE BRIGHT DAY (Virgin 91256)	Ziggy Marley & the Melody Makers	48	3
46	THE BOY GENIUS (FEATURING A NEW BEGINNING) (Atlantic 81941)	Kwamé	38	24
47	FOREVER YOUR GIRL (P) (Virgin 90943)	Paula Abdul	51	37
48	THROUGH THE STORM (Arista 8572)	Aretha Franklin	39	19
49	STRAIGHT OUTTA COMPTON (G) (Ruthless 57102)	N.W.A.	46	30
50	IN THA HOOD (On Top 9002)	Success-In-Effect	50	4
51	EVERYBODY WANTS SOME (Gucci 3314)	Gucci Crew II	58	2
52	SO GOOD (Island 90970)	Mica Paris	66	2
53	IRRESISTIBLE (Island 91235)	Miles Jaye	45	18
54	HEAVEN (Capitol 90959)	BeBe & CeCe Winans	47	36
55	TWIN HYPE (Profile 1281)	Twin Hype	43	9
56	CRAZY NOISE (Fresh 82011)	Stezo	52	13
57	2 HYPE (G) (Select 21628)	Kid N' Play	55	45
58	WILD & LOOSE (Capitol 90926)	Oaktown's 3.5.7.	53	21
59	A SHADE OF RED (Virgin 91269)	Redhead Kingpin	54	3
60	I GOTATA HABIT (Atlantic 82020)	Cool C	DEBUT	
61	WHO'S THE BOSS (Next Plateau 1015)	Antoinette	57	14
62	KARYN WHITE (P)(Warner Bros. 25637)	Karyn White	64	53
63	SMOOVE (Columbia FC 45216)	Full Force	DEBUT	
64	THE YOUNG SON OF NO ONE (Atlantic 81995)	Breeze	65	3
65	WORKIN' OVERTIME (Motown 6274)	Diana Ross	62	15
66	EAZY DUZ IT (G) (Priority 57100)	Eazy-E	61	45
67	3 FEET HIGH AND RISING (Tommy Boy 1019)	De La Soul	68	30
68	D'ATRA HICKS (Capitol 46990)	D'Attra Hicks	70	2
69	GHOSTBUSTERS II (MCA 6306)	Original Motion Picture Soundtrack	56	13
70	JUST COOLIN' (G) (Atlantic 81926)	Levert	60	45
71	JUST WHAT I LIKE (Reprise 25923)	Michael Cooper	DEBUT	
72	RAW (Def Jam FC 45015)	Alyson Williams	74	25
73	SWEAT (Mercury/PolyGram 838 694)	Kool & The Gang	59	8
74	IT TAKES TWO (G) (Profile 1267)	Rob Base & DJ Easy Rock	63	52
75	UGLY MAN (Ichiban 1042)	Little Johnny Taylor	67	4

CASH BOX CHARTS

TOP R&B SINGLES

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

September 30, 1989



#1 Single: Maze/Frankie Beverly



#1 Debut: Miki Howard #75



To Watch: De La Soul #51

Total Weeks ▼
Last Week ▼

Total Weeks ▼
Last Week ▼

1	CAN'T GET OVER YOU (Warner Bros. 22895)	Maze	4	9	50	I'M STILL MISSING YOU (Tabu 69054)	S.O.S. Band	58	4
2	TASTE OF YOUR LOVE (Virgin 7-99201)	E.U.	2	14	51	SAY NO GO (Tommy Boy 934)	De La Soul	63	2
3	PUT YOUR MOUTH ON ME (Columbia 38-68897)	Eddie Murphy	3	10	52	HOME (MCA 53712)	Stephanie Mills	70	3
4	BACK TO LIFE (Virgin 7-99171)	Soul II Soul	9	8	53	IT'S NO CRIME (Solar/CBS ZS4-68966)	Babyface	40	14
5	HEAT OF THE MOMENT (Virgin 7-99204)	After 7	7	10	54	THIS HOUSE (Motown 1998)	Diana Ross	55	6
6	REMEMBER (THE FIRST TIME) (Orpheus/EMI B-72633)	Eric Gable	1	16	55	OOH BABY BABY (Warner Bros./Reprise 7-22489)	Zapp	69	2
7	DON'T MAKE ME OVER (Next Plateau 50107)	Sybil	10	7	56	SOMETHING IN THE WAY (MCA 53624)	Stephanie Mills	48	18
8	MISS YOU MUCH (A&M 1445)	Janet Jackson	14	5	57	3 O'CLOCK JUMP (A&M 12316)	Herb Alpert	60	4
9	2300 JACKSON STREET (Epic 38-68897)	The Jacksons	11	10	58	MY SUGAR (Warner Bros. 7-22896)	Atlantic Starr	53	12
10	MY FANTASY (Motown 1968)	Teddy Riley Featuring Guy	5	15	59	TWO WRONGS (DON'T MAKE IT RIGHT) (Geffen 7-27518)	David Peaston	52	17
11	SWEET TALK (Capitol 44374)	D'atra Hicks	13	11	60	STEPPIN' OUT (Crush A-426)	10DB	65	7
12	BABY COME TO ME (Columbia 38-68969)	Regina Belle	16	8	61	MAKE THAT MOVE (Polydor 889 360-7)	Finest Hour	64	3
13	OUT OF MY MIND (EMI B-50212)	O'jays	15	10	62	PERSONALITY (Arista 1-9890)	Kashif	69	2
14	I DO (EMI 50213)	Natalie Cole	6	13	63	I'M NOT SOUPPED (Atlantic 88818)	Troop	87	2
15	IF YOU ASKED ME TO (MCA 53358)	Patti LaBelle	8	15	64	II HYPE (Elektra/Vintertainment 7-69294)	Entouch	43	9
16	BABIES HAVING BABIES (Trumpet 166)	Terry Tate	18	11	65	JUST CALL MY NAME (Def Jam 38-69072)	Alyson Williams	73	2
17	ALL MY LOVE (Capitol 44429)	Peabo Bryson	21	8	66	N.E. HEARTBREAK (MCA 53391)	New Edition	57	13
18	TALK TO MYSELF (Geffen 7-22936)	Christopher Williams	20	9	67	HEY YOUNG WORLD (Columbia)	Slick Rick	68	3
19	SMILIN' (Atlantic 7-88959)	Levert	23	8	68	FIGHT THE POWER (Motown 1972)	Public Enemy	59	12
20	BUST A MOVE (Delicious Vinyl/Island 105)	Young M.C.	25	8	69	PAUSE (Profile 7262)	Run D.M.C.	72	4
21	ROCK WIT' CHA (MCA 53652)	Bobby Brown	26	6	70	I LOVE THE BASS (Enigma 75524)	Bardeux	80	2
22	LET GO (Wing/PolyGram 871 722-7)	Sharron Bryant	12	14	71	HAPPY (Motown 1993)	The Boys	75	5
23	I'M IN DANGER (Capitol 444161)	Mother's Finest	24	7	72	FEEL SO GOOD (Motown MOT-1996)	Perri	76	3
24	BREATHE LIFE INTO ME (Island 7-99178)	Mica Paris	27	7	73	THE SAME OLD SONG (PolyGram 874 786-7)	Third World	85	3
25	SPEND THE NIGHT (CE SOIR) (Warner Bros. 7-22900)	The Isley Brothers (Featuring Ronald Isley)	17	14	74	SPEND THE NIGHT (Uptown/MCA 53666)	Guy	51	13
26	IT'S FUNKY ENOUGH (Atlantic Ruthless 96549)	The D.O.C.	28	5	75	I AIN'T NOTHIN' IN THE WORLD (Atlantic 7-88826)	Miki Howard	DEBUT	
27	YOU ARE MY EVERYTHING (Columbia 38-69016)	Surface	31	6	76	SLOW DOWN (Warner Bros. 7-22858)	Karyn White	DEBUT	
28	ALL I WANT FROM YOU (Motown MOT-1974)	The Temptations	30	8	77	ON THE STRENGTH (Epic 34-68918)	Flame (With Tony Terry)	82	4
29	SMOOTH OPERATOR (Warner Bros. Cold Chillin' 7-22867)	Big Daddy Kane	49	5	78	KISS YOUR TEARS AWAY (Columbia 38-69077)	Lisa Lisa & Cult Jam	DEBUT	
30	JUST WHAT I LIKE (Warner Bros./Reprise 7-22950)	Michael Cooper	22	9	79	BIG OLE BUTT (Def Jam/Columbia 38-69056)	LL Cool J	66	6
31	PARTYMAN (Paisley Park Warner Bros. 7-22814)	Prince	34	5	80	KNOCKIN' ON HEAVEN'S DOOR (Warner Bros. 7-22865)	Randy Crawford	DEBUT	
32	STATE OF ATTRACTION (Tabu/CBS ZS4 6900)	Rhonda Clark	36	6	81	CONGRATULATIONS (A&M 1407)	Vesta	67	21
33	GIRL I'M GONNA MISS YOU (Arista 1-9870)	Milli Vanilli	44	5	82	ON OUR OWN (MCA 53662)	Bobby Brown	71	17
34	I GO TO WORK (Jive/RCA 1264-1-JD)	Kool Moe Dee	37	6	83	FOOLISH HEART (Wing 889 878-7)	Sharon Bryant	DEBUT	
35	SO WAT CHA SAYIN' (Sleeping Bag/Fresh 80133)	EPMD	35	7	84	COLD FRESH GROOVE (Orpheus 72702)	Chill	96	2
36	I'LL BE THERE (Island 7-99185)	Miles Jaye	41	8	85	AIN'T NOBODY'S BUSINESS (MCA/Magnolia 53683)	Eugene Wilde	74	7
37	I WANNA COME BACK (Warner Bros. 22863)	James Ingram	39	7	86	TELL ME (Polydor 889 658-7)	Will Clayton	DEBUT	
38	DON'T TAKE IT PERSONAL (Arista AS1-9875)	Jermaine Jackson	45	5	87	SUPER LOVER (Tommy Boy 934)	Barry White	92	2
39	(DON'T U KNOW) I LOVE YOU (Atlantic 7-88831)	Chuckii Booker	42	5	88	SOMEBODY FOR ME (Uptown 53718)	Heavy D. & The Boyz	DEBUT	
40	EVERYTIME I TRY TO SAY GOODBYE (Virgin 7-99180)	Cheryl Lynn	50	4	89	BAT DANCE (THEME FROM "BATMAN") (Paisley Park/Warner Bros. 22924)	Prince	77	16
41	JUST GIT IT TOGETHER (Columbia 38-68938)	Lisa Lisa And Cult Jam	29	13	90	THE WAY IT IS (RCA 8925-7-R)	Troy Johnson	61	18
42	'BOUT 'DAT TIME (EMI 50208)	Pieces Of A Dream	46	7	91	2 HYPE (Select 62345)	Kid N' Play	62	6
43	EVERYTHING (MCA 53714)	Jody Watley	47	4	92	FUNKY DIVIDENDS (Arista 1-9834)	Three Times Dope	79	10
44	AIN'T MY TYPE OF HYPE (Columbia 38-68975)	Full Force	32	7	93	SPECIAL LOOK (MCA 53281)	Debbie Allen	81	10
45	IT ISN'T, IT WASN'T, IT AIN'T NEVER GONNA BE (Arista AS1-9850)	Aretha Franklin & Whitney Houston	19	14	94	ME SO HORNY (Skywalker 127)	The 2 Live Crew	DEBUT	
46	CELEBRATE NEW LIFE (Capitol 44362)	Bebe & Cece Winans	54	5	95	MIDNIGHT SPECIAL (Atlantic 7-88901)	The System	78	21
47	SARAH, SARAH (Jive/RCA 1216-7)	Jonathan Butler	33	17	96	WE GOT OUR OWN THANG (Uptown/MCA 53628)	Heavy D. And The Boyz	83	17
48	NEW JACK SWING (Motown 1979)	Wrecks-N-Effect	56	4	97	FRIENDS (MCA 53660)	Jody Watley with Eric B. & Rakim	84	19
49	FUN (RCA 9010-1-RD)	Grady Harrell	38	10	98	HEART DONOR (Atlantic 7-88857)	Anne G.	88	8
					99	SHE'S NOT MY LOVER (Motown 1991)	Joyce "Fenderella" Irby	90	7
					100	MY LOVE IS SO RAW (Def Jam/Columbia 38 68903)	Alyson Williams	91	18

ROCK & ROOTS



Photographed backstage are NRBQ's Terry Adams, Bonnie Raitt and former Orleans member John Hall, who wrote such hits as "Still the One" and "Dance With Me." John is currently running for a seat in the Ulster County legislature.

ATLANTA BURNS AGAIN: The summer festival season is in full swing, just in time for the return of one of last year's finest. **Benson & Hedges Blues**, featuring the Fabulous Thunderbirds, Etta James, Bo Diddley, Albert King, John Lee Hooker, Ry Cooder, Albert Collins and the Icebreakers, Tinsley Ellis, Buddy Guy and Junior Wells, John Mayall and the Bluesbreakers, Katie Webster, Jimmy Smith, Clarence "Gatemouth" Brown and Jimmy Witherspoon, will be in Atlanta, Georgia for a series of citywide blues shows October 9-15.

The festival will center on two major concerts at **The Fox Theater**, an evening at **Center Stage** and various concerts at the **King Center**. A free afternoon "Down Home Blues Fish Fry" will cap a week-long series of performances at **Blind Willies**, Atlanta's hangout for the locals. One dollar from each ticket sold for the Fox concerts will benefit the non-profit **Atlanta Task Force for the Homeless** and will augment a \$50,000 donation that Benson & Hedges has made to the **National Coalition for the Homeless**.

If you can make it, pick up tickets for the Fox shows at the box office, or call (404) 881-2000. I'll be here in New York waiting for more rain, so drop me a line and tell me all about it!

ROOTS 'N AROUND: While there is some deliberation as to what exactly constitutes "Roots" music (I'll have to get into that down the road), I think all would agree that the root of any music—be it Zulu war chants, country, rock, Bulgarian choirs or even the blues—would be the drum.

This past weekend I was treated to a virtual drumming feast at **Modern Drummer** magazine's **M.D. Festival Weekend '89** in Montvale, New Jersey. The two-day event was a chance for drummers nationwide to get together under one roof and hear some of the industry's most highly respected players.

Appearing was **Dave Weckl** with **Eyewitness** (record due in January), **Chad Wackerman** with surprise guest **Alan Holdsworth**, a supercharged **Jack DeJonette** with jazz luminaries **Gary Peacock** and **John Abercrombie**, and in a rare East Coast performance, the ever-amazing yet self-deprecating ("I think I could play better if we had some mood lighting") **Vinnie Colaiuta**.

Rounding out this illustrious bill were **Liberty DeVitto** (of Billy Joel's band), **Greg Bissonette** (David Lee Roth), **Michael Shrieve** with **David Beal**, **Danny Gottlieb** (Elements, Pat Metheny), Japanese drum troupe **Soh Daiko** and **Hall of Fame** inductee **Carl Palmer**.

Have you ever noticed how some drummers adopt rather Chinese facial expressions when they're really getting into it? 'Til next year...

UP AND COMING: Out in 6 weeks, or 7, maybe 8...on Flying Fish: **John Hartford's Down on the River**, **Sally Rogers' Generation** and **Very Best of Tom Paxton**...on Rounder: **Zachary Richard's Mardi Gras Mambo**, **Rebirth Band's Feel Like Funkin' It Up**, **Bruce Daignepoint's Coeur des Cajuns** and **Daryl Ryce's Carolina Blues** (featuring 12/8 groove master **Donny Marshall** on drums)...on Black Top: **Joe Guitar Hughes' If You Want to See These Blues** and **Bobby Radcliff's Dresses Too Short**...on King Snake: **Doctor Hector & the Groove Injectors's House Calls** and **Ace Morland's Sizzlin' Hot**...on Alligator: **Katie Webster's Two-Fisted Mama** and **Tinsley Ellis' Fanning the Flames**...on Ace Records: **Little Richard's Speciality Sessions**, **Big Mama Thornton's You Old Hound Dog**, **the Impressions' Definitive Impressions** and a collection of fatback music with the quaint title **Shove It**. You bet'cha...And don't miss these Capitol reissues entitled **The Collector's Series: Ferlin Husky**, **Hank Thompson** and, coming in October, **Sonny James** and **Merle Haggard**. **Denise Cox**, with Capitol in Nashville, has been down in the vaults with a big flashlight looking for this stuff and she's done a great job...Last I heard, **Buskin & Batteau** were still holed up in their Manhattan studio recording a new album. Now if only I could sneak my Walkman in there...

Ken Micallef

ROOTS PICKS

▶ **ANSON FUNDERBURGH & THE ROCKETS FEATURING SAM MYERS** *Rack 'Em Up* (Black Top BT 1049)

Anson Funderburgh and the Rockets are the best all-around blues band in

CASH BOX MICRO CHART

ROOTS MUSIC



September 30, 1989 The grey shading represents a bullet, indicating strong upward chart movement.

Total Weeks ▼
Last Week ▼

1	INDIGO GIRLS (Epic 45044)	INDIGO GIRLS	2	19
2	SEE THE LIGHT (Arista)	JEFF HEALY BAND	5	10
3	IN STEP (Epic OE 45024)	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE	1	12
4	FULL MOON FEVER (MCA 6253)	TOM PETTY	3	12
5	NICK OF TIME (Capitol 91268)	BONNIE RAITT	4	23
6	STORMS (MCA 6319)	NANCY GRIFFITH	DEBUT	
7	LEGACY (RCA 9694-1-R)	POCO	DEBUT	
8	MARIA MCKEE (Geffen GHS 24229)	MARIA MCKEE	7	8
9	VOLUME ONE (Wilbury/Warner Bros. 25796)	TRAVELING WILBURES	10	34
10	DREAMS (Polydor 839 417)	THE ALLMAN BROTHERS BAND	9	10
11	MELISSA ETHRIDGE (Island 90875)	MELISSA ETHRIDGE	8	34
12	GATORHYTHMS (Rounder 3101)	MARCIA BALL	12	17
13	YELLOW MOON (A&M 5240)	THE NEVILLE BROTHERS	6	23
14	MIDNIGHT DRIVE (Alligator AL 4775)	THE KINSEY REPORT	20	10
15	OUT OF NOWHERE (Black Top BT 1046)	SNOOKS EAGLIN	22	6
16	IN A SENTIMENTAL MOOD (Warner Bros. 9-25889)	DOCTOR JOHN	11	17
17	COOKIN' WITH QUEEN IDA (GNP/Crescendo GPPF 2197)	QUEEN IDA	26	6
18	FATHERS AND SONS (Chess/MCA CH 92522)	VARIOUS ARTISTS	25	6
19	CHECKOUT TIME (Black Top BT 1043)	JAMES THUNDERBIRD DAVIS	19	15
20	CHICKEN, GRAVY AND BISCUITS (Alligator 4772)	LIL' ED AND THE BLUES IMPERIALS	13	28
21	READ MY LIPS (Antones 0009)	LOU ANN BARTON	23	8
22	GINGER ALE AFTERNOON (MCA/Varese)	WILLIE DIXON	DEBUT	
23	THE HEALER (Chameleon 74808)	JOHN LEE HOOKER	DEBUT	
24	TROUBLE NO MORE (Chess/MCA CH-9291)	MUDDY WATERS	14	10
25	LUCINDA WILLIAMS (Rough Trade US47)	LUCINDA WILLIAMS	15	30
26	WRINKLES Classic and Rare Chess Instrumentals (Chess/MCA CH-9293)	VARIOUS ARTISTS	16	9
27	GUITAR KING OF THE BLUES (Atlantic)	AALBERT KING	DEBUT	
28	BOOM BOOM (Rounder 2060)	JOHNY COPELAND	28	8
29	BAYOU CADILLAC (Rounder 6025)	BEAUSOLEIL	16	10
30	THE TRINITY SESSION (RCA 8568-1-R)	COWBOY JUNKIES	18	34
31	LIVE FROM AUSTIN (Alligator 4773)	DELBERT McCLINTON	21	19
32	THE BIG BREAK (Alligator AL 4776)	LITTLE CHARLIE & THE NIGHTCATS	DEBUT	
33	DRINKIN' AND STINKIN' (Flying Fish 506)	BOOGIE BILL WEBB	32	8
34	WILLIE DIXON BOX (Chess/MCA)	WILLIE DIXON	24	34
35	HEART & SOUL (Blind Pig BP 3389)	HUBERT SUMLIN	DEBUT	
36	SEVEN YEAR ITCH (Island 91018)	ETTA JAMES	27	34
37	ALABAMA BOUND (RCA 9600-2-R)	LEADBELLY	33	8
38	THE BEST OF LITTLE WALTER (Chess/MCA CH-9292)	LITTLE WALTER	35	10
39	DEVIL CHILD (Alligator 4774)	KENNY NEAL	29	15
40	THE BESSIE SMITH COLLECTION (Columbia 44441)	BESSIE SMITH	30	21

the biz today. Their straight-ahead, no-concession-to-commercialism approach is particularly refreshing in this era of freeze-dried, three-minute stardom. Their music is honest, their attitude sincere, and they know exactly what they're about. Not since Paul Butterfield's racially mixed ensemble first recorded for Elektra has there been a strict blues band that combined the pyrotechnics of white musicianship with the depth, savvy and soul of black expression.

Butterfield's band had a predominantly white sound, the soloists being white. The Funderburgh/Myers sound is basically black, due to Sam Myers. Matured by age and experience, Myers supplies lead vocals and harmonica, while Anson Funderburgh, who has listened to and played blues since he was literally a child (and who didn't learn his licks from a *Play Guitar in Only 7 Days* book), provides the top end of the band's sound with lead guitar work that consistently inspires. While these two are responsible for the band's direction, the Rockets' bass, drums and keyboards (with horns in the studio) form the rhythmic nucleus from which this great music flows.

On first listen, *Rack 'Em Up* may not hit one over the head as did *Sins*, the band's last LP. But subsequent plays of this addictive music reveal something deeper and finer. Funderburgh says there was no conscious effort to duplicate or surpass *Sins*; they just went in and cut tunes they liked to play.

Instrumentals like "Rack 'Em Up" and "Meanstreak" feature the band playing with an even higher degree of precision and power than before. Covers like Otis Rush's "All Your Love" sound familiar but retain a personal touch. Ron Levy's "I'm Your Professor" sounded okay when done by Levy, but Sammy Myers gives it the kind of tongue-in-cheek machismo it was meant to have. "Hold That Train, Conductor" and "20 Miles" really show off Funderburgh's range for a change (in the past he was obscured by his own reluctance to stand in the spotlight). Others like "Mama and Papa" or "Are You Out There" just add fuel to the fire of this band.

Rack 'Em Up once again drives home the point that there is all too little music being made today that is this perpetually listenable. Beat the crowd to the store.

CASH BOX CHARTS

TOP 100 SINGLES

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

September 30, 1989



#1 Single: Milli Vanilli



#1 Debut: Eurythmics #70



To Watch: New Kids #44

		Total Weeks Last Week	
1	GIRL I'M GOONA MISS YOU (Arista AS1-9870)	3	9
2	HEAVEN (Columbia 38-88985)	2	10
3	IF I COULD TURN BACK TIME (Geffen 7-22886)	4	12
4	CHERISH (Sire 4-7-22883)	6	7
5	18 AND LIFE (Atlantic 7-88883)	7	12
6	DON'T WANNA LOSE YOU (Epic 34-68959)	1	13
7	MISS YOU MUCH (A&M 1445)	12	5
8	SHOWER ME WITH YOUR LOVE (Columbia 38-68746)	5	13
9	ONE (Warner Bros. 25887)	9	10
10	MIXED EMOTIONS (Columbia 38-69008)	11	5
11	KISSES ON THE WIND (Virgin 7-99183)	13	11
12	DON'T LOOK BACK (I.R.S. 53695)	14	8
13	LOVE SONG (Elektra 7-69280)	18	9
14	IT'S NOT ENOUGH (RCA 9032-7-R)	16	9
15	KEEP ON MOVN' (Virgin 7-99205)	8	13
16	LISTEN TO YOUR HEART (EMI 50223)	21	6
17	PARTYMAN (Paisley Park/Warner Bros. 7-22814)	20	6
18	WHEN I LOOKED AT HIM (Arista AS1-9868)	23	7
19	SOWING THE SEEDS OF LOVE (Polygram 874710-7)	26	5
20	HANGIN' TOUGH (Columbia 38-68960)	10	11
21	LOVE IN A ELEVATOR (Geffen 7-22845)	29	5
22	RUNNIN' DOWN A DREAM (MCA 53682)	24	8
23	ROCK WIT'CHA (MCA 53652)	30	6
24	IT'S NO CRIME (Solar 4-68966)	27	7
25	COLDHEARTED (Virgin 7-99196)	15	15
26	DR. FEELGOOD (Elektra 69271-4)	33	5
27	HEALING HANDS (MCA 53692)	35	6
28	THAT'S THE WAY (SBK-07303)	17	10
29	WHAT I LIKE ABOUT YOU (Wing/Polygram 889 678-7)	31	7
30	(YOU'RE MY ONE AND ONLY) TRUE LOVE (Vendetta 1433)	34	8
31	TALK IT OVER (RCA 8802)	19	14
32	THE BEST (Capitol B-44442)	38	5
33	CALL IT LOVE (RCA 9039-2-RDJ)	37	6
34	LOVE SHACK (Reprise 7-22817)	45	6
35	I FEEL THE EARTH MOVE (Columbia 38-68996)	39	5
36	SOUL PROVIDER (Columbia 38-68909)	22	14
37	COVER GIRL (Columbia 38-69088)	51	3
38	THE END OF THE INNOCENCE (Geffen 7-22925)	25	15
39	ANGEL EYES (Arista 1-9808)	28	18
40	WHEN I SEE YOU SMILE (Epic 34-69082)	57	2
41	FRIENDS (MCA 53660)	32	15
42	SECRET RENDEVOUS (Warner Bros. 4/7-27863)	36	19
43	GLAMOUR BOYS (Epic 34-68548)	47	6
44	DIDN'T I BLOW (YOUR MIND) (Columbia 38-36960)	82	2
45	RIGHT HERE WAITING (EMI 50219)	40	13
46	ONCE BITTEN TWICE SHY (Capitol B-44366)	41	20
47	LET GO (Wing/Polygram 871 722-7)	49	7
48	BUST A MOVE (Island/Delicious Vinyl 105)	76	2
49	THE PRISONER (Elektra 7-69288)	42	13
50	THE WAY THAT YOU LOVE ME (Virgin 7-99982)	63	2
51	ON OUR OWN (FROM GHOSTBUSTERS) (MCA 53662)	43	17

		Total Weeks Last Week	
52	SUNSHINE (Island/4th & Broadway 7489)	73	3
53	SACRED EMOTION (Capitol 44379)	44	16
54	DON'T SHUT ME OUT (Chrysalis 23389)	60	6
55	PUT YOUR MOUTH ON ME (Columbia 38-68897)	46	10
56	POISON (Epic 34-68958)	75	4
57	SUGAR DADDY (Warner Bros. 22819)	74	2
58	MY HEART SKIPS A BEAT (Capitol 44436)	61	3
59	I LIKE IT (Island 9 7483)	48	21
60	TALK TO MYSELF (Geffen 7-22936)	64	4
61	CONGRATULATIONS (A&M 1407)	65	3
62	PUSS N' BOOTS/THESE BOOTS (ARE MADE FOR WALKIN) (Atlantic 7-88828)	66	4
63	HEADED FOR A HEARTBREAK (Atlantic 88922)	50	18
64	NEED A LITTLE TASTE OF LOVE (Capitol B-44441)	52	8
65	BATDANCE (FROM "BATMAN") (Paisley Park/Warner Bros. 22924)	53	16
66	STAND UP (Warner Bros./Sire 7-22852)	68	5
67	LAY YOUR HANDS ON ME (Mercury/PolyGram 874 452-7)	54	18
68	THE WAY TO YOUR HEART (EMI 50217)	80	2
69	WHAT ABOUT ME (Geffen 7-22859)	70	4
70	DON'T ASK ME WHY (Arista AS 1-9880)	EURYTHMICS	DEBUT
71	SO ALIVE (RCA 8956 7-R)	55	20
72	HOOKED ON YOU (Atco 7-99210)	56	17
73	THE ANGEL SONG (Capitol 44449)	87	2
74	HEY BABY (Epic ZS4-68891)	58	20
75	DON'T KNOW MUCH (Elektra 7-69261)	Linda Rondstadt with Arron Neville	DEBUT
76	FORGET ME NOT (Epic 34-68946)	59	10
77	LAY DOWN YOUR ARMS (A&M 1440)	62	6
78	HEY LADIES (Capitol B-44402)	67	9
79	NO MORE RYHME (Atlantic 7-88885)	69	16
80	LEAVE A LIGHT ON (MCA 53709)	Belinda Carlisle	DEBUT
81	I LOVE THE BASS (Enigma 75047)	89	2
82	IF YOU DON'T KNOW ME BY NOW (Elektra 7-69297)	71	22
83	GET ON YOUR FEET (Epic 34-69064)	Gloria Estefan	DEBUT
84	I DON'T WANT A LOVER (Mercury/Polygram 872 350-7)	85	3
85	HOLD ON (Capitol Z-15505)	Donny Osmond	DEBUT
86	ON THE LINE (Atco 7-99208)	72	87
87	WE COULD BE TOGETHER (Atlantic 7-88896)	Debbie Gibson	DEBUT
88	COVER OF LOVE (Cypress 1430)	77	15
89	YOU BETTER DANCE (MCA 53673)	79	9
90	NO BIG DEAL (RCA 9715)	Love & Rockets	DEBUT
91	MY FIRST NIGHT WITHOUT YOU (Epic 34-68945)	81	9
92	RADAR LOVE (Atlantic 7-88836)	White Lion	DEBUT
93	TOY SOLDIERS (Columbia 38-68747)	83	20
94	HUNGRY (Atlantic 7-88859)	Winger	DEBUT
95	CRAZY ABOUT HER (Warner Bros. 27657)	78	22
96	LOVE CRIES (Chrysalis 23366)	84	8
97	OH DADDY (Atlantic 7-88904)	93	8
98	THIS ONE (Capitol 44438)	90	3
99	CLOSER TO FINE (Epic 34-68912)	94	8
100	I'M THAT TYPE OF GUY (Def Jam 38-68902)	LL Cool J	86 15

PURE POP FOR NOW PEOPLE

■ Singles

□ **TRACY CHAPMAN:**
"Crossroads" (Elektra ED
5403)

Rumors of a techno-pop, acid house, hip-hop, sample-fest prove to be sadly unfounded. Though Chapman has (at least momentarily) shrugged the weight of the world off her shoulders, she's still doing battle with outside forces; this time her own integrity is the object of concern. What could have been yet another pop star's whinefest about the trials of celebrityhood is instead a thoughtful declaration of standing one's ground, not compromising what you believe in. At one point Chapman even vows to "send those demons [of temptation] back to Hell." Her voice is stronger this time around and the production is, of course, a study in tasteful understatement. An entire album's worth of this subject matter would indeed be tedious, but in a dose this small it's simply more cement in the building of a pop star. (Ernest Hardy)

□ **THOMPSON TWINS:**
"Sugar Daddy" (Warner Bros.)

This is your average neo-disco synthesized dance mix, and really, it's not a *bad* one, but from the Thompson Twins? Come on, are these the same Twins that brought us such classic songs as "Hold Me Now" and "Lay Your Hands on Me?" What happened that strength and passion? This tune might possibly fare well on the dancefloor, but as a Thompson Twin fan, I don't believe it's their best effort. (Stephanie Brainerd)

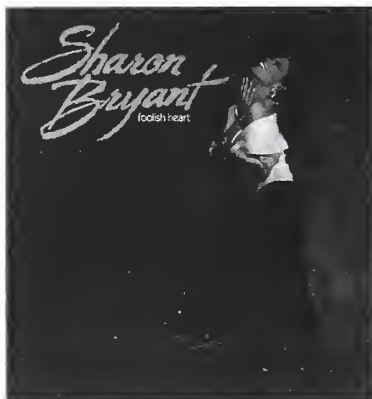
□ **LISA LISA & THE CULT**
JAM: "Kiss Your Tears Away"
(Columbia)

Years and years ago, when I was just a young pup in junior high school, I remember going to my first school dances. Decker out in my Landlubber jeans and rainbow Nikes, I sat on the sidelines through every fast dance because, of course, I was too cool to jump around like that. But when those first few notes of a slow, drippy ballad came pouring from the amps, I was outta my chair and making a beeline for the boys. The slow songs were always insipid little things, whiny and uninspired, but to a seventh grader, they were the anthems of true love. Yep, this song only proves to me again that Lisa Lisa & the Cult Jam were born too late. (SB)



□ **STEPHANIE MILLS:**
"Home" (MCA-23980)

Despite the addition of a redundant spoken intro and a bit of over-singing by Mills (it's a tad depressing when a talent as enormous as Mills still hasn't learned to trust the *song* and instead pulls out showy vocal acrobatics for audience response) her signature song (despite her refusal to sing it for years) proves to be as potent now as when she was just a Broadway babe. Backing appearance by mega-hot, mega-in group Take 6, doesn't really add anything but can hardly be called excessive. (EH)



□ **SHARON BRYANT:**
"Foolish Heart" (Wing 889
879-1)

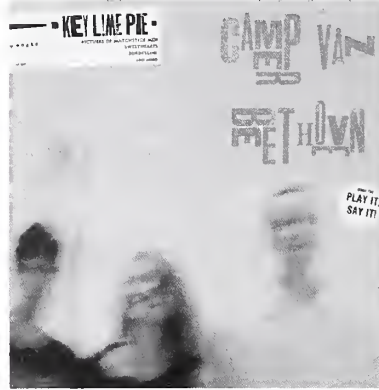
Trying to inject soul into a Steve Perry (or Journey) song is tantamount to trying to walk on water; it just goes against the natural order of things. And though Bryant isn't quite up to the task of performing miracles, she does well with the little she's given. A very competent singer with slight shadings of all the biggies in her voice, what Bryant really needs is exceptional material to put her over the top. A call to songwriters Brenda Russell or Angela Winbush might do the trick. (EH)

□ **PRINCE:** "Partyman"
(Warner Bros.)

The Purple One has done it *again*, creating another dance single that is sure to be a mega-hit. In the beginning of the song, I

made my usual "I hate sampling" complaint, but fellow *Cash Boxer* Ernest Hardy made a point by saying "At least Prince is sampling himself." It must be nice to be so cool that you can just sample your own tunes and make a hit, eh? But really, can Prince do *any* wrong? (SB)

■ Albums



□ **CAMPER VAN**
BEETHOVEN: *Key Lime Pie*
(Virgin/WEA)

Camper Van Beethoven's main strength has long been their elasticity...whether it's by opening their live set with a Status Quo cover, closing it by setting their guitars on fire, or collaborating with Mr. Idiosyncratic himself: ex-Shockabilly leader Eugene Chadbourne. Their recorded output has been just as schizy, varying from country hoe-down to backwards acid-tongue lunacy. The one thing that they have consistently maintained is their ability to swim upstream.

Key Lime Pie, the Campers' second album since signing to Virgin, shows the quintet from Santa Cruz, CA with quirks and Middle Eastern influences intact. They successfully run the distance between extremes, from the catchy folk-pop of "Sweethearts" to the atonal "June." However, the thing that separates *Key Lime Pie* from their earlier releases is a cleaner, more focussed production (by Dennis Herring) and an overall somber and reflective mood. But they're still a college party band at heart, for they've included an excellent version of the aforementioned Status Quo hit "Pictures of Matchstick Men." (Robb Moore)

□ **MARY MARGARET**
O'HARA: *Miss America*
(Virgin 91274-1)

One of the great tragedies of our time, as more than one scribe has lamented, is the erosion of the English language. As the vocabulary shrinks, meaning is also diluted. Everyone's a *rebel*;



every new record, film, or artist is *offbeat*. Descriptions are haphazardly applied and ideas hazily conveyed.

What this also means is that any artist who is still in control of the language, still able to manipulate it, *use* it, and focus its power is often overlooked because they aren't pre-digested and easily categorized. Mary Margaret O'Hara is in danger of just such a fate.

Miss America is an absolutely brilliant album. A voice that recalls both Kate Bush and Patsy Cline while being entirely individual. Beautiful, haunting music wrapped around lyrics that are full of pain, insight, and wisdom. This is what you hear in your head late at night when muses speak, when all your thoughts suddenly gain clarity and present themselves to you as poetry. One of the most significant releases of the year, this album deserves to be on every functioning turntable in America. (EH)

□ **ROTUNDI:** *Preaching & Confessing* (ROM 26005)

When accordians rule the world, watch for Rotundi to rule the airwaves. Blending styles from all over the globe, often in one song, the once and future polkameisters are back with their second album for ROM. But this time there's less emphasis on the ol' oom-pah-pah and more wiggy world beat. Mexican-American border music, Argentinian tango, Cajun and Zydeco and South African jive-all can be found as the jumping backdrop for the satirical vignettes of American life penned by main songwriter Paul Lacques. Such titles as "Hippie Children," "Brand New Mind" and "Commie Hoedown" are a clue to the biting wit, while the compassion of Lacques' progressive political agenda surfaces on "St. John's Bread." The slightly shrill edge of Tony Patellis' vocals has dissipated, allowing the band to get away from the novelty label some have tried to pin on them. Like Texas counterparts Brave Combo,

Rotundi has left the lederhosen behind. (Tom Cheyney)



□ **MAX Q.:** *Max Q.* (Atlantic 82014-1)

When INXS lead singer Michael Hutchence made his film debut in the ill-fated *Dogs in Space*, there was little good that could be said about it. Though critics in the alternative press raved over it, it was an incoherent mess. A film about the chaotic, unstructured punk movement in Australia (and, by implication, the world), the film itself was chaotic and unstructured, at times laughingly so. Hutchence himself was required to do little more than pose seductively which, as a video star, he was quite good at. (Everyone in the film was upstaged by a goat who seemed to wander into frame at the film's end.)

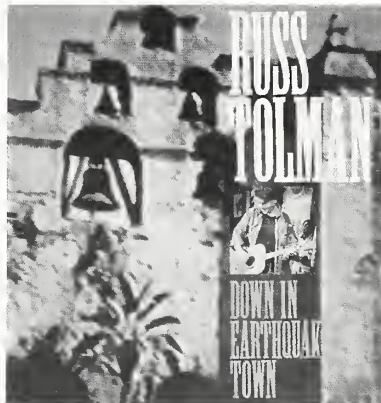
What made *Dogs* notable was its music. The collaborations between Hutchence and Australian musician Ollie Olsen had a vibrancy and urgency lacking in the film.

The two have now produced a solid rock album comprised mostly (but not solely) of social commentary that is a perfect example of the cynic merely being a pissed-off idealist. There is an undercurrent of sadness to even the angriest lyrics (an effect achieved largely through the use of cellos, strings and violins, but also through some of the most impassioned singing Hutchence has ever done) that helps convey both a sense of hopelessness and determination. The dominant theme is the control of the individual by larger elements in society ("Sometime," "Way of the World") but is balanced by some fairly unconventional love songs ("Monday Night By Satellite," "Concrete") Even these love songs, however, are told largely through political imagery and metaphors. An excellent album all the way around. (EH)

□ **FOUNDATION:** *Heart Feel It* (Mango 9837)

The harmony trio was once at the core of reggae, three voices blending in righteousness and

love. Although not as much in the forefront of the music as they once were, the trios survive and in some cases thrive. The best trio release this year comes from the properly named Foundation. Fronted by Errol "Keith" Douglas with harmonies supplied by Euston "Ipal" Thomas and Emillo "Father" Smiley, the Jamaican outfit's words cut like a cane-cutter's machete. Seminal reggae producer Jack Ruby, who died earlier this year, did three albums for Mango before he passed, the stoniest of which is *Heart Feel It*. The musicians on board for this conscience-nurturing album include the ubiquitous Sly and Robbie in the riddim section, Third Worlde Cat Coore on guitars and the Ras Brass anchored by saxman Dean Fraser. Robbie Shakespeare is in especially fine form, with none of the follow-the-dots basslines that pockmark certain recent work by the bassmaster. But it's the voices that put this album over the top. Songs like "When Will It End," "You and I (Got to Be Free)" and "Lack of Wisdom" recall a time when this kind of reggae record made you believe that music could make a difference in righting wrongs and relieving injustice. (TC)



□ **RUSS TOLMAN:** *Down in Earthquake Town* (True 54/Skyclad Records)

During their heyday (1983-84), True West was one of the premiere U.S. indie bands. Their records were well received on college radio, and live, the Television-esque guitar interplay of Richard MacGrath and Russ Tolman bordered on mesmerizing. When Tolman stepped out on his own with *Totem Poles and Glory Holes* in 1986, he was greeted with resounding critical applause.

On his second solo outing, *Down in Earthquake Town*, Tolman avoids the sophomore jinx like the plague. From the Stoney ballad "Palm Tree Land" to the revved-up title track, Russ shows himself to be a clever songwriter and a taste-

ful guitarist. If there is a weak spot here, it lies in his limited vocal range. However, he more than makes up for it with impassioned delivery. *Down in Earthquake Town* is blue-ribbon pop/rock from start to finish. (It's also worth mentioning that Skyclad is going to release a Tolman-era True West EP, featuring live material and three tracks produced by Tom Verlaine.) (RM)

□ **RHONDA CLARK:** *Between Friends* (Tabu FZ 40882)

Yet another patented Jimmy Jam and Terry Lewis Production. Crisp, tight, aggressive funk that is more along the lines of their work with Cherelle or Alexander O'Neal than with Janet Jackson (whose new album, also a Jam & Lewis production, is decidedly inferior to this one). Not as hook-filled as Jackson's albums, *...Friends's* roots lie more in R&B than in pop. Clark has a sexy, gospel-tinged voice that at times is very Patti LaBelle-like (particularly on the duet "You're My Everything," featuring Chuck Howard, and the following cut, "No Matter How") and is one of the best voices the crack production team has ever worked with. (Out of the numerous artists the duo have produced, only Mary of the S.O.S. Band has as strong or interesting a voice.) Not essential, but a worthy addition to any record collection. (EH)

□ **BARRY WHITE:** *The Man Is Back!* (A&M 5256)

Indeed he is. Forget the fact that countless minor-talent comedians have made White impressions a staple of their routines. The mere fact that they've done so is proof of the potency of his earlier work. (And potency is something White is an expert on.) For all the men who believed and feared the men-peak-at-eighteen-and-it's-all-downhill-from-there theories, White has been something of an inspiration. The man is relentless. New song titles include "It's Getting Harder All the Time," "I Wanna Do It Good to Ya" and "Super Lover." While none of these are quite up to White classics "Never Gonna Give You Up," "Can't Get Enough of Your Love Babe" or the libido shattering "Oh, What a Night," all prove the man is as valid today as he was ten years ago. And though he professes that love is the most important thing while giving lust all the glory, we forgive the contradiction because he's so damned good. Young lads in cycling shorts and strategically-torn jeans, take a step to the back. The maestro is here now. (EH)

□ **PATRICK O'HEARN:** *Eldorado* (Private Music #2054)

Can the former bassist of a contrived new wave band find happiness playing lush instrumental music? After absorbing the sonic philtre of Eldorado, one can forgive Patrick O'Hearn his past sins from his days in Missing Persons. As writer/producer/engineer/mixer/multi-instrumentalist, O'Hearn creates melodies both gentle and tense that flow along strong currents of rhythm. This guy should be snapped up by any movie producer looking for fresh soundtrack talent. Many of his pieces try to tell a story with sound, plumbing the imagination with (text)ure and bass (story) lines. The title track exudes a sense of mystery and grandeur before discovery of untold wealth—alas, all that tinkles is not New Age. O'Hearn's affair with world music is best exhibited on "Hear Our Prayer," a Near Eastern feast and one of two vocal tracks, featuring the Persian stylings of Shaba Sharshar. The collaborators—violinist Farrid Farjad, multi-hornman Mark Isham, drummer/percussionist Alex Acuna, and others—are in the



forefront of much of the disc. For those who thought the new instrumental sound made for nice musical wallpaper, Patrick O'Hearn's compositions beg for reevaluation of the cliché. (TC)

□ **WORLD TRADE:** *World Trade* (PolyGram)

I personally have no problems with this record, but big Yes fans (or should I say Anderson, Bruford, Wakeman, and Howe fans?) might get a little, uh, defensive when they hear something that sounds SO much like their favorite band. World Trade has got the lyrics and the talent, they just need to develop more of an original sound. Choice cuts from the album include "Fight to Win," "Sense of Freedom" and their current single "The Revolution Song." (SB)

HOLLY DUNN: Still Climbing— One Step At A Time

BY KAY KNIGHT

A WOMAN WITH LAID-BACK CONFIDENCE and a strong desire to grow musically—that's Warner Bros. recording artist Holly Dunn. She came to Nashville straight out of college to follow in the footsteps of her older brother, Chris Waters, and has since climbed steadily upward in the music business.

Shortly after arriving in Music City, Holly secured a job at April Blackwood/CBS Songs with her brother, whom she credits with opening many doors for her.

"I probably would have been afraid to have come out [to Nashville] by myself, and I wouldn't have known where to start as far as the business goes," Holly remembers. "So having Chris here opening doors really made it easier for me. He has really done all the hard part."

Writing was not something new to Holly, however, when she came to Nashville. She wrote her first song at the age of eight, while growing up in San Antonio, Texas; and even though she graduated from Abilene Christian University with a degree in advertising and public relations, Holly has always been drawn to music.

While performing is something Holly has always wanted to do, she's never really sat around and dreamed about it. "I wanted to have the opportunity to do this to see if I could and to see what would happen if I did. So, I'm grateful just to have gotten the chance to see if I could do it. I knew I loved music and I knew it was the thing that I felt like I could do the best."

Holly says she just knew that she wanted to come here and work in the business doing *something*. "If I'd been a secretary at a record label, I'd have been fairly content, but I would have wanted to be writing songs too. I figured if I could come to Nashville and keep myself employed in the music industry, then I would be more successful than 90 percent of those coming into

town every day.

"Every step of the way I've said, 'Okay, I've gotten this far—if this is where it ends, I'm going to be happy with it.' When I got my job with a major publishing company, I said, 'All right, I've gotten my major deal, this is good, if I can just get some songs recorded. I'll be happy if I can just make some money at it. It'll be a good steady career—I don't have to be a superstar.' "

But Holly says things just kept going up and she kept re-assigning her values and what she would be happy with. "I just keep raising it to fit where I am and tell myself I'm happy where I am and try not to get frustrated about where I might want to be."

Holly Dunn is probably just where she wants to be. She has collected numerous awards, including three Grammy nominations, a CMA Horizon Award and a trophy from the ACM as Top New Female Vocalist for 1986. She's had some top country hits—"Daddy's Hands," "Love Someone Like Me," "Strangers Again" and her recent #1, "Are You Ever Gonna Love Me."

Holly, who has been busy touring all year, is preparing to come in off the road to get down to some serious writing for an upcoming album. And what kind of music does Holly Dunn deliver to the people?

"I try to have a lot of meat on my songs, try *not* to be just another female country singer. I try to be very involved in every aspect of my career."

Holly says her *career* probably says more about her personally than her music does. "I write, co-produce... and when I was at MTM, because the label was small, I practically single-handedly *ran* my career at times—from picking colors for album covers to co-writing the scripts for my videos. There wasn't really anybody there to do it for me, so I had to do it. But I loved it! It was like going to college—like music school for four years over there. So I think that says more about me than



even the musical direction."

Holly says as far as the songs go, she tries to pick those that say a lot more than your average you-stomped-my-heart-and-I'm-gonna-go-out-and-get-drunk songs.

"I find it real hard to sing a song where the woman has been totally victimized. I'll sing a good sad song, and I do ave my 'woe is me' kind of moments, but I find it real hard to write those songs where the woman is real weak and just standing there getting walked over constantly. And it's hard for me to want to record one like that."

Holly says she is very particular about the songs she selects from other writers to record as well. "It has to affect me—it has to be something that I wish I'd written and didn't, or didn't have the talent to; and it has to have something to say."

Holly is planning to begin work on a new album in December, with a tentative February release date. "I don't know what the name of it will be or what's going to be on it," Holly says, laughing heartily. "That's why I'm coming in off the road soon. It's time to find out, so it's time to start writing. We don't do nearly as many dates as some artists do, but it's enough for me."

In the meantime, Holly's next single, "There Goes My Heart Again," has just been released. "It's one I'm

real excited about, and I'm glad Warner agreed with me and wanted to put it out as a single 'cause I thought it was a great song and really stood up for it. It's a great one, written by Wayne Perry, Joe Diffy and Lonnie Wilson, that just sounds like an old Buck Owens song."

Buck Owen is someone Holly has been very influenced by. "I love Buck. I think anybody that's listened to country radio since the '60s had to have been aware of Buck and influenced by his music. He really had a whole genre of country music all to himself."

"When looking for material for *Blue Rose of Texas* I searched everywhere, from compilation tapes to flea markets, for one of his songs to cut. But he's so hot right now, and has been through the years, that most of his really great songs have been covered already. But I'm sure there's a gem out there somewhere that I've missed, and hopefully I'll stumble upon it for this next project. But in the meantime, we've done this single that sounds very much in that vein and holds up to what we wanted."

What's the next step for Holly Dunn?

"Well, we're just hitting the road real hard right now and looking forward to the end of October so I can come in and do some writing!" ○

CASH BOX CHARTS

COUNTRY SINGLES

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

September 30, 1989



#1 Single: Clint Black



#1 Debut: Shenandoah #43



To Watch: Eddy Raven #24

		Total Weeks Last Week ▼
1	KILLIN' TIME (RCA 8945-7-RAA)	Clint Black 3 10
2	LET ME TELL YOU ABOUT LOVE (Curb/RCA 89-47-RAA)	The Judds 1 12
3	I GOT DREAMS (MCA 53665)	Steve Warlner 7 11
4	ABOVE AND BEYOND (Columbia 386948)	Rodney Crowell 4 12
5	LIVING PROOF (Columbia 38-68994)	Ricky Van Shelton 12 10
6	FINDERS ARE KEEPERS (Warner Bros./Curb 7-22945-A)	Hank Williams Jr. 11 10
7	(I WISH I HAD A) HEART OF STONE (RCA 8944-7)	Baillie & The Boys 10 11
8	HIGH COTTON (RCA 8943-7-RAA)	Alabama 15 6
9	HELLO TROUBLE (Curb/MCA 53671)	Desert Rose Band 9 12
10	ACE IN THE HOLE (MCA 536933)	George Strait 17 6
11	GIVE ME HIS LAST CHANCE (MCA 53651-A)	Lionel Cartwright 2 13
12	A BETTER LOVE NEXT TIME (Epic 3468979)	Merle Haggard 19 7
13	YOU'LL NEVER BE SORRY (MCA/Curb 53672)	The Bellamy Brothers 21 9
14	DADDY AND HOME (Capitol B-48801)	Tanya Tucker 14 9
15	BURNIN' OLD MEMORIES (Mercury 874-672-05)	Kathy Mattea 25 6
16	NOTHING I CAN DO ABOUT IT NOW (Columbia 38-68923)	Willie Nelson 5 13
17	LET IT BE YOU (Epic 34-68995)	Ricky Skaggs 28 6
18	AN AMERICAN FAMILY (MCA 53710)	Oak Ridge Boys 30 7
19	DON'T YOU (Warner Bros. 7-22943-A)	The Forester Sisters 6 13
20	SAY WHAT'S IN YOUR HEART (RCA 9034-7-RAA)	Restless Heart 32 8
21	I WONDER DO YOU THINK OF ME (RCA 8940-7-RA)	Keith Whitley 8 13
22	YELLOW ROSES (Columbia 3869040)	Dolly Parton 38 4
23	WRITING ON THE WALL (Epic 34-68991)	George Jones 27 7
24	BAYOU BOYS (Universal UVL-66016)	Eddy Raven 35 5
25	HONKY TONK HEART (Warner Bros. 722955)	Highway 101 13 14
26	THE JUKEBOX PLAYED ALONG (Warner Bros. 7-22912-A)	Gene Watson 26 10
27	TILL LOVE COMES AGAIN (MCA-53694)	Reba McEntire 39 3
28	I'M STILL CRAZY (Columbia 3868888)	Vern Gosdin 16 17
29	YOU PUT THE SOUL IN THE SONG (MCA 53710)	Waylon Jennings 36 5
30	TIMBER I'M FALLING IN LOVE (MCA 53641)	Patty Loveless 18 17
31	THE RACE IS ON (Capitol/Curb B-44431)	Sawyer Brown 47 5
32	ARE YOU EVER GONNA LOVE ME (Warner Bros. 7-22957)	Holly Dunn 20 16
33	THE VOWS GO UNBROKEN (ALWAYS TRUE TO YOU) (Reprise 7-22628-A)	Kenny Rogers 53 3
34	NEVER GIVIN' UP ON LOVE (Warner Bros. 7-22970-A)	Michael Martin Murphy 22 17
35	FULL MOON FULL MOON OF LOVE (Sire 7-22932-A)	k.d. lang and the reclines 23 10
36	THE COAST OF COLORADO (MCA 53663)	Skip Ewing 24 11
37	IF TOMORROW NEVER COMES (Capitol B-44430)	Garth Brooks 56 3
38	ANY WAY THE WIND BLOWS (Warner Bros. 7-23965)	Southern Pacific 29 14
39	THIS WOMAN (RCA 8943-7)	K.T. Oslin 31 15
40	HOT NIGHTS (16th Avenue 70433)	Canyon 45 6
41	I WAS BORN WITH A BROKEN HEART (CURB CRB-10553)	Josh Logan 43 6
42	THE LONELY SIDE OF LOVE (MCA-53702)	Patty Loveless 57 2
43	TWO DOZEN ROSES (Columbia 38-69061)	Shenandoah DEBUT
44	I'VE BEEN LOVED BY THE BEST (RCA 9017-7-RAA)	Don Williams 61 2
45	DO YOU FEEL THE SAME WAY TOO (RCA 8974)	Becky Hobbs 51 5
46	COUNTRY CLUB (Warner Bros. 7-22882-A)	Travis Tritt 63 3
47	IF YOU DON'T KNOW ME BY NOW (Evergreen EV-1100-A)	Joe Stampley 49 6
48	SUNDAY IN THE SOUTH (Columbia 38-68892)	Shenandoah 33 18
49	BAD MOON RISING (Soundwaves 4876)	Cerrito 55 5
50	YOU AND THE HORSE (THAT YOU RODE IN ON) (Tra-Star TS-1227)	Patsy Cole 58 4
51	SHE'S THERE (Mercury PolyGram 874-330-1)	Daniele Alexander DEBUT
52	TOO MUCH MONTH AT THE END OF THE MONEY (Reprise 7-22942-A)	Billy Hill 34 10

		Total Weeks Last Week ▼
53	YOU AIN'T DOWN HOME (Curb/MCA 10530)	Jann Browne 73 4
54	BREAKING NEW GROUND (Universal UVL-66018)	Wild Rose DEBUT
55	SUZETTE (RCA 9028-7-RAA)	Foster And Lloyd 71 2
56	NEVER ALONE (MCA 53117)	Vince Gill DEBUT
57	OUT OF YOUR SHOES (RCA 9016-7-RAA)	Lorrie Morgan 66 2
58	IF I LIVE TO BE A HUNDRED (I'LL DIE YOUNG) (Round Robin RR-1881)	Arne Benoni 60 5
59	SONS OF THE PIONEERS (American Cowboy Songs 24002)	Chris LeDoux 70 3
60	CHANCES ARE WE'LL BE CHEATIN' (Master MR-013A)	Kitty Timbs 62 5
61	OUTSIDE CHANCE (USA 620SI-1)	Larry Dean 67 5
62	NEVER HAD IT SO GOOD (Columbia 38-69050)	Mary Chapin Carpenter 72 4
63	FINDERS KEEPERS (Round Robin RR-1882)	Harlan Helgeson 65 5
64	WHY'D YOU COME IN HERE LOOKIN' LIKE THAT (Columbia 3868760)	Dolly Parton 37 20
65	NUMBER ONE HEARTACHE PLACE (Universal UVL-66021)	The Gatlin Brothers DEBUT
66	I LOVED YOU ALL OVER THE WORLD (Lamon LR10205-7)	Gary Ray 68 4
67	LOVE HAS NO RIGHT (Atlantic America 7-99217)	Billy Joe Royal 41 30
68	DARE TO DREAM (Stop Hunger SHR-MMX-1101)	Missy Maxwell 76 3
69	MORE THAN A LIFETIME (Lamon LR-10200)	Stephan Almond 77 3
70	THE TRUTH DOESN'T ALWAYS RHYME (Tra-Star TR-1229)	Rebecca Holden DEBUT
71	CONSTANTLY (Hal Kat Kountry HKK-608-A)	Ann Brown 80 3
72	THREE FLAGS (Badger BG-1004AA)	Billy Joe Burnette 81 2
73	STONE BY STONE (Columbia 3869007)	Tim Mensy 74 4
74	THOSE EYES (Ark)	Greg Nations 83 2
75	SOMETIMES LOVE'S NOT A PRETTY THING (Columbia 38-69062)	Zaca Creek DEBUT
76	YOU GOT THE BEST OF ME (Gallery II G-2026-A)	Juanita Rose 86 2
77	HONKY TONK HOLIDAY (Killer K-119AA)	Dwayne Crews 79 4
78	DON'T YOU NEED SOMEONE (Ridgewood R-3003-A)	Lori Oakley 88 2
79	LIE LEFT ON HIS FINGER (Teast Of Texas TOT-3333)	Glenda Sue Foster DEBUT
80	FOREVER OR NEVER (Sundial SR-162)	Allen Karl DEBUT
81	PROMISES (Warner Bros. 7-22917)	Randy Travis 40 12
82	LEAN ON ME (OL-JLR-45-132)	Marcy Carr 42 8
83	WALK ON BY (Evergreen EV-1097AA)	Michael Dee DEBUT
84	STICKS AND WHEELS (Music City USA MC-117AA)	Ronnie Mason 94 2
85	HONEST-TO-GOODNESS AMIGOS (Gallery II G-2036)	Bill Ross Jr. & Crazy Roy DEBUT
86	HOUSTON SOLUTION (RCA 8868-7)	Ronnie Milsap 44 22
87	HOME SWEET HOMELESS PEOPLE (Gifted Few GFR-101)	Jim Vest 95 3
88	HARD LUCK ACE (Universal UVL-66014)	Lacy J. Dalton 46 8
89	CATHY'S CLOWN (MCA-53638)	Reba McEntire 48 20
90	TWIST OF FATE (Curb CRB-10547)	Cee Cee Chapman 59 6
91	A SONG, A DAY (KEEPS THE BLUES AWAY) (Stop Hunger Records SHR-MJ-1102)	Mickey Jones 50 11
92	HOLD ME TILL THE LAST WALTZ IS OVER (Hal Kat Kountry HKK-1018-A)	Natrina Kay 93 2
93	WHAT'S GOING ON IN YOUR WORLD (MCA 53648)	George Strait 52 22
94	ANYTHING WORTH KNOWING (Master MR-012AA)	Eagle Creek 54 7
95	SHE'S GOT A SINGLE THING IN MIND (MCA 53633)	Conway Twitty 64 22
96	LOVIN' ONLY ME (Epic 34-68693/CBS)	Ricky Skaggs 69 24
97	NEW MEXICO SUN (Track TR-204)	Summer Cassidy 75 5
98	I'M LISTENIN' TO HANK (Ridgewood R-3005-A)	John E. Hartley 78 4
99	YOU JUST CAN'T LOSE 'EM ALL (Epic 34-68955)	The Shooters 82 10
100	ONE GOOD WELL (RCA 8867-7)	Don Williams 84 18

COUNTRY MUSIC

LIVING LEGEND

ROY CLARK: Ambassador of Country Music (and Just a Regular Guy)

"Nobody calls me Mr. Clark. I'm ole Roy and that's great! My fans see me on the street and say 'Hey Roy,' just like I work right down the street like they do. They know me and just want to chew the fat. That's great too! Yet, there's only one of me and thousands of them who just want to chat. That's a problem. It really bothers me that I sometimes have to cut people short. I know they understand, but it's still a burden on me that I'm the one who has to pull away."

Listening to Roy Clark talk about his love of people, it is very clear why he is called the Ambassador of Country Music. It fits him well. That love of people and his extreme musical talent have taken him through 22 years as the host of the national television show *Hee Haw*. It has won him numerous awards, including the coveted Country Music Association and Academy of Country Music's Entertainer of the Year awards. That list also includes recognition as Comedy Act of the Year, Instrumentalist of the Year, Picker of the Year, Instrumental Group of the Year (with Buck Trent)—the list goes on and on and on.

But all the recognition and awards have not changed the man who learned to love music at an early age, nor his goodwill toward others.

"I have fun playing music and I feel that fun is a big part—maybe even all of music, however it's approached," Clark says, thoughtfully. "It affects your emotions. If it's a sad song, it makes you sad, if it's done right. I try to do the emotions of music rather than sit down and impress someone with being technically correct. I go for the emotion. My approach to the audience is for us to identify with each other. Then I'm not unreachable."

Clark's openness and desire to become a friend to all is felt not only in this country, but all over the world. He recently returned from his second tour in Russia, where he was again welcomed with love and friendship. Clark's first tour in 1976, financed by the U.S. and Soviet governments, held many restrictions. His November 1988 tour, financed by American well-wishers and fans, was much more lenient for Clark and his entourage.

"The changes were so much for the better. It's so open," Clark recalls, smiling. "The people want to talk. They smile more. Before, it was gloomy, depressed. You never saw anyone just talking on the street. They were on the street, but they had their heads down, always going somewhere, from point A to point B. This time they were out strolling and they smiled!—especially when they saw that we were filming and that we were Americans. They love Americans!"

Russia is not the only country that loves Americans, particularly an



American by the name of Roy Clark. His name is known worldwide. He has toured England, Belgium, the Bahamas, Cannes, Monaco and Switzerland, Japan, Thailand, the Philippines, West Germany and France have also welcomed him with open arms.

Clark has sold out performances from Madison Square Garden to Moscow's Rossiya Theatre, but he also entertains thousands of fans at county and state fairs across the country. He is considered a musician's musician, one of the best guitar and banjo pickers anywhere, and plays the 12-string guitar, acoustic guitar, banjo and fiddle, among others that he says he can "get by" on. But, being the "regular" guy he is, he accepts that extreme talent humbly.

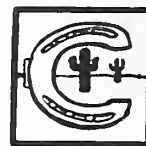
"I'm not a musician in the true sense of the word, but I have a great time playing music," Clark states, with his impish grin, eyes dancing. "I call myself a guitar picker, not a guitarist. I have none of the musical restrictions that way. I don't have the educated knowledge that it can't be done musically. So anything I can think of, I can try. If I hear it and feel it, I just do it."

Ole Roy (as he says when he refers to himself), is definitely a treasure to the country music industry. Whether we see him as the host of *Hee Haw* or onstage in a large auditorium, or just one-on-one, we will definitely part ways feeling as if we will always have a true and understanding buddy.

"I'm a regular person that happens to play guitar and entertain people for a living," Clark explains. "The rapport I have with an audience you can't buy—you just have to go out there and they just have to accept you."

Kay Knight & T.L. Carr

COUNTRY ALBUMS



September 30, 1989 The grey shading represents a bullet, indicating strong upward chart movement.

Total Weeks ▼
Last Week ▼

1	KILLIN' TIME (RCA 8781-7)	Clint Black	1	20
2	SWEET SIXTEEN (MCA-6294) (G)	Reba McEntire	2	20
3	A HORSE CALLED MUSIC (Columbia 45046)	Willie Nelson	11	5
4	I WONDER DO YOU THINK OF ME (RCA 9889-1-R)	Keith Whitley	9	5
5	WHITE LIMOZEEN (Columbia 44384)	Dolly Parton	5	15
6	GREATEST HITS III (Warner/Curb 1-25834/Warner Bros.)	Hank Williams, Jr.	3	31
7	BEYOND THE BLUE NEON (MCA 42266)	George Strait	7	31
8	RIVER OF TIME (Curb/RCA 9595-1/RCA)	The Judds	4	23
9	THIS WOMAN (RCA 8369) (G)	K.T. Oslin	8	54
10	ABSOLUTE TORCH AND TWANG (Warner Bros. 25877)	k.d. lang	14	16
11	LOVING PROOF (Columbia 44221/CBS) (G)	Ricky Van Shelton	15	52
12	OLD 8 x 10 (Warner Bros. 25738) (F)	Randy Travis	6	61
13	HONKY TONK ANGEL (MCA 42223)	Patty Loveless	10	49
14	DIAMONDS AND DIRT (Columbia 44076/CBS)	Rodney Crowell	12	74
15	SOUTHERN STAR (RCA 8587-1)	Alabama	23	31
16	THE ROAD NOT TAKEN (Columbia 44468/CBS)	Shenandoah	16	29
17	KENTUCKY THUNDER (Epic-45027)	Ricky Skaggs	17	9
18	TANYA TUCKER'S GREATEST HITS (Capitol C1-1-9181-4)	Tanya Tucker	25	3
19	WILL THE CIRCLE BE UNBROKEN (Warner Bros. 285301)	Nitty Gritty Dirt Band	13	18
20	ALONE (Columbia FC65104)	Vern Gosdin	20	7
21	TELL IT LIKE IT IS (Atlantic America 91064/Atlantic)	Billy Joe Royal	19	30
22	GARTH BROOKS (Capitol C1-1-90897)	Garth Brooks	22	8
23	WILLOW IN THE WIND (Mercury 422 836 950)	Kathy Mattea	21	21
24	SOMETHING INSIDE SO STRONG (Reprise 25792)	Kenny Rogers	18	19
25	DON'T CLOSE YOUR EYES (RCA 6494-1)	Keith Whitley	30	66
26	BLUE ROSE OF TEXAS (Warner Bros. 25939-1)	Holly Dunn	24	7
27	LEAVE THE LIGHT ON (RCA 9594)	Lorrie Morgan	31	9
28	ALWAYS AND FOREVER (Warner Bros. 25568)	Randy Travis	28	6
29	THE STATLER'S GREATEST HITS (Mercury/PolyGram 8454)	The Statlers	37	2
30	HITS 1979-1989 (Columbia 45054/CBS)	Rosanne Cash	26	28
31	GREATEST HITS VOLUME THREE (MCA 42294)	The Oak Ridge Boys	32	16
32	5:01 BLUES (Epic E-44283)	Merle Haggard	29	8
33	LIONEL CARTWRIGHT (MV4CA 42276)	Lionel Cartwright	33	5
34	GREATEST HITS (Curb/RCA 8318-1/RCA) (G)	The Judds	27	57
35	80's LADIES (RCA 5924-1-R)	K.T. Oslin	33	41
36	BUENAS NOCHES FROM A LONELY ROOM (Reprise 25749-1/Warner Bros.) (G)	Dwight Yoakam	38	58
37	ONE WOMAN MAN (Epic 44078/CBS)	George Jones	34	28
38	GREATEST HITS (RCA 6825-1 G)	Alabama	35	2
39	LAND OF ENCHANTMENT (Warner Bros. 9-25894-1)	Michael Martin Murphy	36	5
40	SOMEWHERE BETWEEN (Capitol CI-90237)	Suzu Boggus	40	2

■ COUNTRY HOT CUTS

1. THE JUDDS: "Sleepless Nights" *River of Time* (RCA/Curb)
2. CLINT BLACK: "Nobody's Home" *Killin' Time* (RCA)
3. THE OAK RIDGE BOYS: "Cajun Girls" *American Dreams* (MCA)
4. SHENANDOAH: "The Road Not Taken" *The Road Not Taken* (Columbia)
5. STEVE WARINER: "I Could Get Lucky With You" *I Got Dreams* (MCA)

■ TOP 10 SINGLES—10 YEARS AGO

1. T.G. SHEPPARD: "Last Cheater's Waltz" (Warner/Curb)
2. JIM ED BROWN & HELEN CORNELIUS: "Fools" (RCA)
3. DON WILLIAMS: "It Must Be Love" (MCA)
4. JOHN CONLEE: "Before My Time" (MCA)
5. ELVIS PRESLEY: "There's a Honky Tonk Angel (Who Will Take Me Back In)" (RCA)
6. BARBARA MANDRELL: "Fooled by a Feeling" (MCA)
7. LARRY GATLIN: "All the Gold in California" (Columbia)
8. THE OAK RIDGE BOYS: "Dream On" (MCA)
9. KENNY ROGERS: "You Decorated My Life" (United Artists)
10. RONNIE MILSAP: "In No Time at All" (RCA)

THE SHOW DOES GO ON! The CMA-nominated group Shenandoah proved without a doubt that the show must go on—regardless.

When the five-man group from Muscle Shoals, Alabama, was booked for the Nebraska State Fair in Albion, Nebraska, they were told that unless the show was a sell-out, the future of music at the annual fair was in jeopardy. When a violent thunderstorm blew in at showtime knocking out power at the fairground, the band was unable to play with electric instruments, yet they remained undaunted.

Taking the stage before the 2,500 assembled fans, they played their 45-minute set the old-fashioned way—acoustically. They called upon their roots to include bluegrass standards, acoustic tunes and even the National Anthem in their improvised set. True professionals!

COUNTRY MUSIC

ALBUM RELEASES



□ **STEVE WARINER: *I Got Dreams*** (MCA-42272)

A pure delight from one of the *best* voices in country music. Wariner leaves *no* emotion unturned with this LP. Excellent tunes like the title cut "I Got Dreams" (steadily climbing toward #1), his former Top 5 hit "Where Did I Go Wrong," and the tune slated as the next single release, "When I Could Come Home to You," make this album a must for Wariner fans. And Steve's rendition of "The Flower That Shattered the Stone" brought tears to my eyes and sent chills up my spine. This one, with stellar production by Jimmy Bowen and Wariner, is a winner!



□ **JASON D. WILLIAMS: *Tore Up*** (RCA-9782-4)

It's red-hot rockabilly at its best! Newcomer Jason D. Williams makes that piano talk (no, *scream*), with rockin' tunes like "I Refuse to Sing the Blues," the title cut "Tore Up," and his current single release, "Waitin' on Ice." Williams shows us he can also get serious with a bluesy ballad like "Why Would I Hurt You" and the beautiful instrumental "Lynnsong." It's a combination rockabilly/big band sound, expertly produced by Roy Dea and Mark Wright, that's sure to produce several hits for this fair-haired fellow!

SINGLE RELEASES

■ OUT OF THE BOX



□ **RONNIE MILSAP: "A Woman in Love"** (RCA 9027-7-RAA)

This clever tune, written by Doug Millett and Curtis Wright, is made for Milsap. This time he sings about trying to figure out a woman in love. Just as *that* is impossible, it's also impossible to find *any* fault with this tune at all. Expert vocal delivery by Milsap and top-notch production by Milsap, Rob Galbraith and Tom Collins. Watch for this one to go straight to the top!

■ COUNTRY FEATURE PICKS

□ **HIGHWAY 101: "Who's Lonely Now"** (Warner Bros. 7-22779-A)

Paulette Carlson's unique voice tells this one like it is! She's letting her "ex" know that since he walked out on her for another, the tables have turned and now he's the one who's lonely. The stellar combination of Highway 101's magic and Paul Worley and Ed Seay's brilliant production should make this one shine.

□ **WILLIE NELSON: "There You Are"** (Columbia 38-73015)

A ballad as only Willie can sing one. In this beautiful tune about the haunting memory of a lost love, Willie makes us *feel* the pain. Fred Foster again brings the red-headed stranger to life in this one, written by Mike Reid and Kyle Fleming. Radio is sure to love it!

□ **EARL THOMAS CONLEY: "You Must Not Be Drinking Enough"** (RCA 8973-7)

Pure beer-drinking music. This sad one about trying to drink her memory away should garner Conley lots of attention from radio *and* the jukebox. It's good, pure traditional country excellently produced by Emory Gordy, Jr. and Randy Scruggs.

□ **JOHNNY LEE: "I Can be a Heartbreaker Too"** (Curb-10564)

Lee's sensuous voice brings him back to radio with this tired-of-being-done-wrong song that's made for the airwaves. Strong lyrics by Tommy Johnson and Lee Satterfield and top-notch production by Mick Lloyd and Mike Daniel should help put Johnny Lee back in the right direction—up the charts!

CALENDAR OF EVENTS

COMING UP:

COUNTRY MUSIC SUPERSTAR ROY CLARK will host a starstudded gala event starring Johnny Cash, Waylon Jennings, Jessi Colter and a special performance by Soviet sensation Alla Pugachova during the International Marketplace of Festivals (IMOF), Oct. 5-9 in Nashville.

Representatives from 100 music festivals in 52 countries are expected to attend the five-day event, which will feature local and international artist showcases as well as panel discussions on the International music scene. Topics to be discussed will include the expansion of the global market, changing currency regulations, artist touring and festival production and planning.

For more information please contact the Jim Halsey Company, Inc., Nashville, Nancy Russell, (615) 244-7900.

BACK IN TIME:

SEPTEMBER 26—Happy Birthday to Lynn Anderson (1947)

SEPTEMBER 27—Waylon Jennings' "I'm a Ramblin' Man" tops the charts (1974)

SEPTEMBER 28—Don Williams spends his second of three weeks at #1 with "It Must Be Love" (1979)

SEPTEMBER 29—The Everly Brothers top the charts with their two-sided hit, "Bird Dog" and "Devoted to You" (1958)

SEPTEMBER 30—Sweet Dreams, a film about Patsy Cline, premiers in Nashville (1985)

OCTOBER 1—Jim Reeves' "Distant Drums" began a month-long stay at the top of the British charts (1966)

OCTOBER 2—Elvis Presley's first and only Grand Ole Opry appearance (1954)

HAL KAT KOUNTRY RECORDS

HITS AGAIN

NATRINA KAY

SINGS

"HOLD ME TILL THE LAST WALTZ IS OVER"

PRODUCED BY HAL WAYNE

PROMOTION BY TOMMY DEE

& TNT PROMOTION

615-228-2833

COUNTRY TIDBIT: SICK LEAVE? NO SUCH THING! The Burch Sisters proved that it's not just their music that's feisty when the little troupers performed to enthusiastic crowds in the Midwest despite Cathy's laryngitis and Cindy's bronchial pneumonia! The trio is in the midst of a tour with labelmates the Statlers.

In the midst of recovering from a severe case of bronchitis, Johnny Cash is making plans to film a western, *Three Godfathers*, and has scheduled a performance at New York's *Ritz* on October 28th.

TANYA TUCKER STOPPED BY Capitol Records' Nashville offices recently to show off her new pride and joy, Presley Tanita. On hand to welcome Tanya's new addition was Jerry Crutchfield, Tanya's producer and vice president/general manager of Capitol's Nashville division. Tanya is also enjoying the success of her latest album, *Tanya Tucker: Greatest Hits Vol. II*. The second release from the LP, "My Arms Stay Open All Night," is set for an early October release. (Photo: Bonnie Rasmussen)



THIS IS ASCAP COUNTRY: ASCAP recently signed Universal recording artist Joe Barnhill to a writer's agreement in the Nashville ASCAP office. Pictured (left to right) are: ASCAP's Merlin Littlefield; Barnhill; ASCAP's Tom Long; and ASCAP member Joe Bob Barnhill (father of Joe Barnhill). (Photo: Alan Mayor)



COUNTRY MUSIC STAR Kathy Mattea, with the legendary Merle Haggard at the Marlboro Country Music Tour kick-off party held in New York recently. Haggard appears on the tour at Madison Square Garden on October 29th, in Detroit November 4th at the Palace, and at the Convention Center in Tulsa on November 19th. Mattea appears on the Marlboro Country Music Military Tour. Haggard performed at the kick-off party without his band for the first time in 30 years.



IN SUPPORT OF HER debut album, *Sunrise*, Epic recording artist Shelby Lynne recently visited radio stations and retail outlets in the Midwest on a week-long tour. The album, just released, includes the Top 40 single, "The Hurtin' Side," as well as Lynne's upcoming single, "Little Bits & Pieces." Pictured during the tour are (left to right): Dave Riel, Manager, Sound Warehouse; and Shelby Lynne.

RISING STARS

TRAVIS TRITT: Too Much Soul to Ever Give Up



IF A COUNTRY BOY CAN SURVIVE, this good ole Georgia boy proves to be an heir to that long-lived tradition. He is one of the freshest and most authentic new arrivals on the country music scene today. Warner Bros. Travis Tritt is one of few artists who manage to bring in straight-ahead traditional country blended with a new and exciting flavor for the '90s. The proof exists in his debut single, "Country Club," produced by Gregg Brown.

"I've put too much of my soul into this music to ever give up," says Tritt. "I know there are people out there who can really relate to the music I do, and 'Country Club' is just an introduction. I'm ready for people to see and hear more from me. I want them to see what I'm all about, and I think once they do, they'll really tune into it."

At 26, Tritt already has a wealth of musical experience under his belt. Born and raised in Marietta, Georgia, he initiated his career by singing in the neighborhood church. "I grew up with my grandfather being an Assembly of God minister," remembers Tritt, "so I've sung in church most of my life. There's a spirit involved even now that can't be replaced. Yeah, I think those roots add a little something extra to my music. I've played almost every kind of music though, at one point or another. I did contemporary Christian music for a while. I've played bluegrass, done some rock & roll, and then I came back around to my first love, country."

Perhaps Tritt's music background is broader than most. Teaching himself guitar at the tender age of eight, he wrote his first song at 14—a tune that reflected the early influence of Roger Miller, Buck Owens, Merle Haggard, George Jones and Hank Williams. "When I was in my teens, I began listening to more rock & roll/contemporary type music," he says. I listened to the music of Fleetwood Mac, Peter Frampton, the Eagles, Boston and a lot of *different* styles. The thing that really hit me though, and brought me back around to wanting to really become involved in the *country* music industry, was the outlaw movement in the late '70s. People like Waylon Jennings, Willie Nelson, David Allen Cole, the Allmans and Hank Jr.—that outlaw movement was a *major* influence on me, and my first album will be a combination of all those things."

Tritt's debut album, *Son of the New South*, makes a statement in itself and promises to deliver just that—a "new South" character of music. "Things have really changed a lot in the past few years," Tritt ponders. "I have a lot of friends from up North that sort of had a false perception of the South. I kid them a lot about that now. A lot of them thought that every person from the South was either one of three things: poor, backward or stupid. Then they came down here and found out that that's not the case. Maybe that came from watching too many *Deliverance* movies or whatever. Everybody from the South is proud to be a southerner and I am too, so a lot of that pride is reflected in my music."

Tritt first broke into the music industry as a potential writer. The potential is now reality: He either wrote or co-wrote 70 percent of the material on *Son of the New South*. "Yeah, I was first perceived as a writer before an artist," admits Tritt. "The writing is very important to me. I possibly could have gotten in on just my vocals, but it would have made it a lot harder."

Recently signed by Warner Bros. Records, it wasn't as if Tritt was walking into a brand new ballgame. He began playing and singing music on a full-time basis six years ago. "It was my only way of making a living," he says. "It's incredible now though. Warner Bros. enables me to get my music out there. My first love in life has always been to entertain; having a major label behind me just gives me the confidence I need to really reach the people."

"I've always looked at life as paying off the best when you take the largest risks. I never got a whole lot of support from my family about getting into this business. I was the only son and my mother thought if I was going to pursue a music career, it should be in gospel. My father was one of those men who thought if you didn't come in sweating and aching at the end of every day, you hadn't put in a hard day's work. But I think they just realized how *hard* it really is to get into this business, what the chances are."

"Even if I do fail, at least I'll always know that I gave it my best shot. I've seen a lot of people in my life that were in their 50's and 60's who had opportunities but passed them up, and now they kick themselves daily for not grabbing onto those opportunities. I guess seeing that is what gives me that extra push to keep trying."

The music we hear coming from Travis Tritt might best be described as something old, something new, something borrowed, something happy as well as blue and everything else in between. "You'll see a lot of variety, high energy and movement," proclaims Tritt. "There's also a lot of personality involved. We're trying to appeal to a younger audience as well as an older one. If you stay at our show from beginning to end, whether you're 70 or 17, you'll hear something you like. I'm a normal and everyday person like anybody else and that's basically who my music is geared to."

Kimmy Wix

COUNTRY INDIE SINGLES

1	BAD MOON RISING (Soundwaves SW-4876)	Carrie	2	5
2	YOU AND THE HORSE (THAT YOU RODE IN ON) (Tra-Star TS-1227)	Patsy Cole	3	4
3	SONS OF THE PIONEERS (American Cowboy Songs 24002)	Chris LeDoux	9	3
4	OUTSIDE CHANCE (USA 620SI-1)	Larry Dean	7	5
5	DARE TO DREAM (Stop Hunger SHR MMX-1101)	Missy Maxwell	10	3
6	MORE THAN A LIFETIME (Lamon LR-10200)	Stephan Almond	11	3
7	THE TRUTH DOESN'T ALWAYS RHYME (Tra-Star TR-1229)	Rebecca Holden	DEBUT	
8	CONSTANTLY (Hal Kat Kountry HKK-608-A)	Anne Brown	13	3
9	THREE FLAGS (Badger BG-1004AA)	Billy Joe Burnette	14	2
10	THOSE EYES (Ark)	Greg Nations	15	2
11	YOU GOT THE BEST OF ME (Gallery II G-2026-A)	Juanita Rose	16	2
12	DON'T YOU NEED SOMEONE (Ridgewood R-3003-A)	Lori Oakley	17	2
13	LIE LEFT ON HIS FINGER (Teast Of Texas TOT-3333)	Glenda Sue Foster	DEBUT	
14	FOREVER OR NEVER (Sundial SR-162)	Allen Karl	DEBUT	
15	WALK ON BY (Evergreen EV-1097AA)	Michael Dee	DEBUT	
16	STICKS AND WHEELS (Music City USA MC-117-AA)	Ronnie Mason	18	2
17	HONEST-TO-GOODNESS AMIGOS (Gallery II G-2036-A)	Bill Ross Jr. & Crazy Roy	DEBUT	
18	HOME SWEET HOMELESS PEOPLE (Gifted Few GFR-101)	Jim Vest	DEBUT	
19	IF I LIVE TO BE A HUNDRED (I'LL DIE YOUNG) (Round Robin RR-1881)	Arne Benoni	4	5
20	CHANCES ARE WE'LL BE CHEATIN' (Master MR-013A)	Kitty Timbs	5	5

COUNTRY INDIES

INDIE SPOTLIGHT



□ **CINDI CAIN:** "Just a Place Where Mem'ries Live" (Golden Eagle-157-A)

A walk down memory lane finds Cindi Cain visiting places that no longer hold anything but memories. This tune, well-written by Fay Walker, plus Cain's strong, clear vocals, and smooth production by Don Grashey should garner some major chart action for this gal.

INDIE FEATURE PICKS

□ **AMERICAN MADE BAND:** "The Love in Mama's Eyes" (37 Records AMB-2003)

A beautiful song about the *only* love that one is ever sure of—Mama's. Strong lyrics by Sharon Lynne, Nat Wyner and Dena Curtiss, and the expert delivery by a fine new group should get lots of airplay and some "major" recognition.

□ **TODD DUNFORD:** "I Failed Her" (NSD-262)

□ **THE COLE YOUNGER BAND:** "Midnight Train" (Comstock-1949-A)

Cash Box Nashville Music Awards Show!

CASH BOX MAGAZINE is proud to announce the First Annual *Cash Box* Nashville Music Awards Show. The show will be held Wednesday, December 6, 1989 at 8:00 p.m. at the Opryland Hotel in Nashville. The show will include awards for the best in the country and gospel music fields and will place an equal emphasis on independent label artists.



GEORGE JONES

Nominees for the awards will be selected by the *Cash Box* staff, based on chart activity and overall popularity, and the actual awards will be determined by the votes of the *Cash Box* reporting radio stations nationwide. "This is one of the most exciting events to hit the Nashville music community," says Frank Scherman, *Cash Box* Nashville administrator. Mark Carman, Nashville director of operations, agrees. "To our recollection, there has never been an awards show by a major trade publication totally based on charts and actual airplay, that was completely produced by the publication—namely, *Cash Box*."



ALABAMA

The festivities will begin with a banquet to be held on Tuesday, December 5, 1989 at 8:00 p.m. at the Opryland Hotel. Carman will be headlining the speeches for the evening.

The awards show will begin promptly at 8:00 p.m. and, along with the formal awards presentations by special guest stars, the evening will be filled with both Country and Gospel enter-



PATTY LOVELESS

tainment. Major artists such as George Jones, Alabama and Patty Loveless will perform, as well as independent artists Patsy Cole and Mickey Jones. Gospel performers will include the Fox Brothers and Whiteheart.



PATSY COLE

Immediately following the awards show, a reception and party will be held at the Opryland Hotel.



WHITEHEART

For additional information, please contact the *Cash Box* Nashville office, 1300 Division, Suite 202, Nashville, TN 37203. Phone (615) 244-2898. Deadline for tickets is Nov. 15, 1989.

T.L. Carr

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312-598-5248

AMOA '89: Deja Vegas

BY DOC ENGLISH

THE AMOASHOW MET VEGAS AND THE RESULTS were less than felicitous. Moving the site did little to enhance the glamor of the AMOA. Perhaps fresh ideas instead of stale reruns, imaginative themes instead of all-too-familiar faces, and advances in technology instead of the superficiality of fresh locations would do more to reinvigorate the AMOA Expo. This is a recording...this is a recording...this is a recording... Why so glum, pilgrim? All is not dark clouds and thunderstorms. Look to the pinballs as we merrily meander through the aisles of equipment:

American Technos Blockout: A kit inspired by Tetris, but with Tetris now on closeout, American Technos is in an awkward position. Kudos, however, for *WWF Superstars*. A top-notch kit.

Arachnid Darts: You were expecting something else, maybe?

Atari Tournament Cyberball: Fade back into the future with the sequel to *Cyberball*, both rookie and advanced play. Looks as good as the original, maybe better. Will also be a four-player update for *Cyberball*, a dedicated two-player and a two-player universal kit.

Stun Runner: Hard on the heels, or should we say wheels, of *Hard Drivin'* is *Stun Runner*, another sit-down simulator driving game, this time set in the future. And this time you can shoot! *Star Wars* controls and a stylized seat. Should be a winner!

Bally/Midway Elvira: The camp vamp lends her name to another of the show's hot, new pinballs.

Capcom Goes Hollywood: Join Willow and Madmartigan as they fight Queen Bavmorda (wasn't she the fifth Beatle?) in the single-player, horizontal kit *Willow*. *UN Squadron*: Off we go into the wild blue yonder to save the world in this shooting, flying two-player horizontal kit.

Data East: Double dynamite in pinballs: *Monday Night Football*, after the sporting event of the same name; and *Robocop*, after the slam, bang, thank-you-citizens movie. *Robocop* is on test only. *Midnight Resistance*: A horizontal kit in the style of *Rough Ranger*.

Dynamo: Air hockey is coming back, steadily, steadily. And it doesn't have a monitor!

Exidy Twister: *Whirley Bucket* revisited as Exidy enters the lucrative redemption market.

FABTEK Dynamite Duke: One-player horizontal kit combines the machine-gun mayhem of *Cabal* with the fisticuffs of *Punchout*.

Grayhound: Pokers, cranes, basketballs. What more can we say?

Jaleco Big Run: Impressive-looking power-shift/position-style driving game. Upright and sitdown.

Konami Crimefighter: A four-player kit for *Main Event*, *Gauntlet* and eventually *Nintendo vs. Dual*. This mix of *Double Dragon* and *Narc* enters the show an acclaimed hit! *S.P.Y.*: Two-player horizontal kit like *James Bond* and *Sly Spy*. You fly, you shoot, you jump, you attack until the enemy missile installation is just a memory.

Leland: First came *Quarterback*. Then came *Team Quarterback*. Now, prepare for *All-American Football*, a 19", four-player. Customized players, fake punt, fumble, and specs to fit the cabinet through standard doorways. Rocking four-player action will leave you in traction. *Trak-Pak*: Eight-track update for *Super Off Road*.

Merit: Introduced the "II plus 2" cricket dedicated and kit. As a kit, it may salvage those early *Pubtimes*.

Nintendo: *Playchoice* is still pumping. A six-pack of kits led by the immortal *Super Mario III*—not on home video. Those who have buried the hatchet and bought the kit have been pleased.

NSN/Loewen America: The *100CD Galaxy Hyperbeam*, the *Fire Laser Disc* phonograph. And the hits just keep on coming.

Pioneer: A dedicated CD jukebox and a video jukebox. New kid on the coinbiz block. Might make the competition sweat. *Premier Bone Busters*: In tests this pinball is successfully going head to head with its competition. Utilizing the *Ghostbuster* theme. Good to see Gottlieb back!

Rock-Ola: Joined the all-CD derby with *Laser 2000*. In the thick of the race with a good-looking box.

Romstar Aquajack: A dedicated shooting game, but this time your mode of transportation is a hovercraft. *Castle of Dragons*: Two-player horizontal fantasy adventure kit in the manner of *Golden Axe*. May it be 3/4 as good!

Championship Bowling: If Capcom can do it, why not Romstar? The true question: are there so many *Capcom Bowls* on location that there is not room for another; and if there is room, will people switch to another? A sinuous question.

Rowe: Still hitting with their CD *Laserstar* juke; introduced their new CD wall model.

Seeburg: Also still hitting with their CD *LaserMusic* juke.

Sega: A gaggle of goods. *Super Monaco GP*: Grand Prix racing in three shapes; deluxe moving-seat sitdown, cockpit and upright. Traverse Monte Carlo's streets through the technology of simulation. *E.S.W.A.T.*: A two-player horizontal, *Robocop/Shinobi/Rolling Thunder*-type kit. Sega has a sterling reputation when it comes to kits. *Supermasters*: A dedicated golf game. More sensible as a spring release.

SNK Street Smart: Dedicated now, two-player horizontal kit later. A series of karate challenge matches a la Capcom's *Street Fighter*. *Sky Adventure*: Vertical kit (yes, vertical!).

Strata: A subsidiary of Incredible Technologies. *Golden Tee Golf*: A horizontal kit with *Trackball*. Best of luck to a new kid on the block!

Taito Crime City: A two-player horizontal kit. Shoot-em-up action like *Rolling Thunder*, *Robocop* and *Shinobi*. Received favorable marks. *Night Striker*: Batman beware. A futuristic cockpit shooting-driving game in the neon jungles of metropolis.

Attracted much attention.

Tecmo World Cup '90: Maybe a kit, maybe a dedicated. Something for those soccer locations.

Valley: Thank you for those long-lasting pool tables!

Williams: *Shuffle Inn*: Another shuffle alley from the master of shuffle alleys! *Police Force*: One of the highly regarded and loudly applauded pinballs at the show. Boasts a moving police car and multimillion shots.

Yankee Games: The all-American company! *Grudge Match*: Two-player horizontal wrestling kit. Can the market absorb another wrestling game? If nothing else, the price is right. Under the magic \$1000 mark!

WHAT HAVE WE GLEANED from this rapid romp through a cornucopia of coin machines? In no particular order:

—A stellar show for pins, and we hope this heralds a resurgence of the silver ball. Each factory has produced a potential winner, but success may be mitigated by certain factors. The price of pins is still too high, service problems are more prevalent than in videos, and head to head, a top video collects more than a pinball. Nevertheless, street operators should feel free to smile because the new fall pin line should benefit them most of all.

—What happened to vertical kits? There are hordes of unrepentant vertical games awaiting conversion. Other than *Capcom Bowl*, *Sega Wrestle War* and *Taito U.S. Classic*, not many memorable kits have been released in the last 18 months to accommodate

these videos.

—New hope for Nintendo: If they can offer kits to coin-op six months to a year before they reach the home, then maybe people will refrain from accusing them of destroying the video end of the coin machine business as we know it. *Super Mario III* is a start.

—Sequel Mania. The same themes hashed and rehashed like the Blue Plate Special are popping up in kits. Once a particular theme succeeds it is repeated long after it fails. Our prayers for a new *Pacman* or games with a broader base of appeal have not been answered. Martial arts and shoot-em-ups continue to dominate, with a sprinkling of sports games and drivers, and only a minority will be winners.

Granted, *Crime Fighter* and *WWF Superstars*, despite well-worn themes, are hits, yet how many like them have been short-lived stars, the proverbial 30-day-wonders? We focus on the top of the collection reports and ooh and aah over the latest karate or shoot-em-ups smash, but fail to notice that the other karates or shoot-em-ups are slip-sliding away. The sequel may do well, but in the overall collection it is often only siphoning money from its ancestors. Then the next of the genre comes along, and the previous champion all too soon starts its downward spiral. What has been gained? Sequel mania has maimed staying power.

Let us not dwell on the negatives. No matter how ho-hum a show seems, some equipment invariably emerge as hits. Our prognostications won't tell; only the cashbox will.

AMOA Jukebox, Games & Cigarette Vending Awards Winners

CHICAGO—THE AMOA JB (JUKEBOX), GAMES AND CIGARETTE Vending Machine Promotion awards are voted upon by AMOA members and (in the jukebox and games categories) are based on revenue produced during the period from July 1, 1988 to June 30, 1989. The awards are announced at the annual awards banquet, which is held during the association's three-day exposition. This year's presentation took place at the Sahara Hotel in Las Vegas on Tuesday evening, September 12.

"Kokomo" by the Beach Boys (Elektra) received the JB "pop record of the year" award, Tone Loc's "Wild Thing" (Delicious Vinyl 104/Island) won for "R&B record of the year," and "There's a Tear in My Beer" by Hank Williams Jr. and Sr. (Curb/Warner

Bros.) received "country record of the year" honors.

The JB "rising star" awards went to Paula Abdul in the female category, Bobby Brown in the male category, and Guns N' Roses as best group.

Winners of the AMOA Games Awards were *Double Dragon* by Taito America, as "most played video game;" *Cyclone* by Williams, as "most played pinball game;" *Capcom Bowling* by Capcom, as "most played conversion kit;" *Earthshaker* by Williams, as "most innovative game" and pool tables by Valley Recreation, as "most popular other game."

Winner of the AMOA Cigarette Vending Machine Promotion Award was Philip Morris USA, New York, who narrowly beat out R.J.R., the winner for the previous four years.

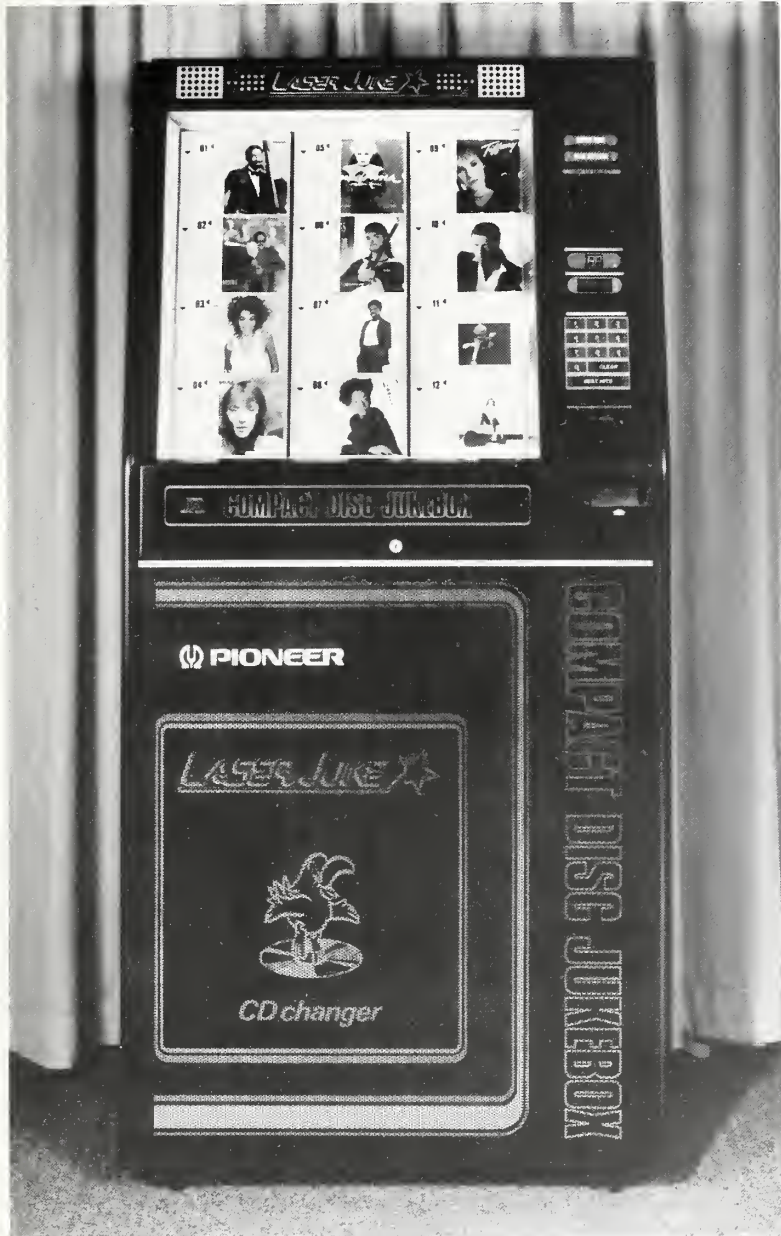
INDUSTRY CALENDAR 1989

October 12-15: NAMA Convention; national convention/exhibit; McCormick Place; Chicago, IL.

October 18-22: North Carolina Coin Operators Assn.; annual state convention & trade show; Charlotte Marriott Hotel Executive Park; Charlotte, NC.

November 2-4: West Virginia Music & Vending Assn.; annual state convention; Ramada Inn; Charleston, WV.

Pioneer Debuts CD Laser & Video Jukes At Expo



PIONEER'S COMPACT DISC 'CD' JUKEBOX

CHICAGO—PIONEER LASER ENTERTAINMENT, INC. (PLE), a subsidiary of Pioneer Electronic Corp., introduced its new line of music equipment, including a dedicated compact disc (CD) jukebox and a Laser Disc (LD) video jukebox, at the September 11-13 AMOA convention in Las Vegas.

In conjunction with its entry into the jukebox arena, PLE will market special compilation CDs and LDs that will be priced economically to provide jukebox operators with a wide selection of music at a low cost. Each CD jukebox disc will contain 15 popular hits from a variety of artists. The songs, licensed through the clearing house Diamond Time, Inc. (which reportedly completed negotiations with all major record companies for the compilation discs), include current hits as well as tradition-

al and holiday songs. Pioneer will offer operators a starter package containing six discs of contemporary tunes and three of traditional songs. New compilation discs will be available each month.

To ensure that LD jukebox operators have a continuous flow of current LD music videos, PLE will coordinate a monthly disc-exchange program. Operators will receive one new disc each month when they return a disc.

"We have been very successful in Europe and Japan with our jukeboxes and are committed to bringing our experience to the United States and Canadian markets," declared Mark Makabe, vice president of PLE. "Since our jukeboxes are completely manufactured with Pioneer parts and products, we can ensure distributors and oper-

ators of the high level of quality synonymous with the Pioneer name."

The CD jukebox holds 18 discs and can be expanded to accommodate up to 54 discs by adding one or two optional add-on 18-disc player units, for a total of 810 selections. The songs are played in the order selected. The song being played is identified by a four-digit number shown on an LED. The jukebox can be programmed to play up to 99 songs, with the total number of songs to be played shown on an LED. The jukebox can also be programmed to automatically dispatch five or 18 of the most popular hits for promotion.

The LD jukebox contains two 30-song discs for a total of 60 music videos. A large screen monitor for video output can be placed in a variety of locations, including the top of the jukebox. A max-

imum of 99 requested music videos can be stored in the LD jukebox, which also displays programmed song selections on an LED and the video screen.

On the CD jukebox, 36 CD jackets, which include the name of the song and the recording artist, are featured on a three-sided rotating menu. The LD jukebox music menu features still photographs of the recording artists.

The CD jukebox is targeted for delivery in early 1990; the LD model will be available next Spring.

Pioneer Laser Entertainment, Inc. is headquartered in Carson, California and maintains offices in New Jersey, San Francisco and Chicago. The parent company is located in Tokyo, Japan.

PLE is currently in the process of setting up a U.S. distributor network.



PIONEER'S 'LASERDISC' VIDEO JUKEBOX

COIN MACHINE

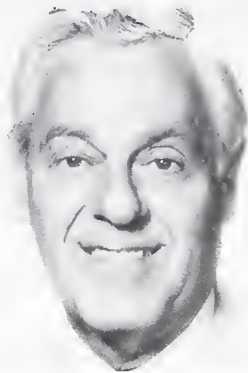
New AMOA Prexy Takes Office at Expo

CHICAGO—JACK KERNER, PRESIDENT OF MELO-TONE VENDING, INC. (Somerville, Massachusetts), officially took office as 1989-1990 president of the Amusement & Music Operators Association at Expo '89, the association's annual exposition, which was held in Las Vegas, September 11-13.

During the past year, Kerner served as AMOA first vice president as well as chairman of AMOA's Expo Planning Committee. He was elected president at the AMOA board meeting this past spring, with his term officially starting on September 13.

Among other officers who have just begun their terms are: James Trucano (Collins Music Co.—Greenville, SC), first vice president; Eugene Urso (Madison Coin Machine Co.—Monona, WI), treasurer; and Craig Johnson (Tataka—Salt Lake City, UT), secretary.

The three AMOA vice presidents (elected for three-year terms) are: Randy Chilton (Chilton Vending—Wichita, KS), who was reappointed after serving a two-year board vacan-



JACK KERNER

cy; Ross Todaro (TAVS, Inc.—Bryan, TX); and James Thorpe (Thorpe Music Co.—Rocky Mount, NC). The association also elected 10 new directors for three-year terms.

In addition to four officers, AMOA has a total of nine vice presidents and 30 directors, plus a Past Presidents' Council comprised of the five immediate past presidents.

RI Holdings Buys Rowe

CHICAGO—ROWE INTERNATIONAL, INC. recently announced the purchase by RI Holdings, Inc. of Rowe International, Inc., including its Triangle Finance Division, from Mr. Nelson Peltz and Mr. Peter W. May. RI Holdings, Inc. is a corporation organized by an investor group led by Merrill Lynch Capital Partners, Inc.

Equity capital for the transaction is being provided by Merrill Lynch Capital Partners, Equitable Capital Management and Rowe Management. Additional financing is being provided by Marine Midland Bank, N.A., and Equitable Capital Management.

Earlier announcement of the purchase described a transaction structure involving additional parties. The transaction that was consummated on

August 31, 1989 dealt only with Rowe International, Inc.

Bruce K. Cowles will assume the additional responsibility of chairman of the board of RI Holdings, Inc. and Rowe International, Inc., in addition to those he currently holds of president and chief executive officer of Rowe International, Inc. Other officers and management will continue with their current responsibilities.

"We at Rowe are extremely pleased with this transaction and its structure," stated Cowles. "The opportunity to further build on Rowe's leadership positions in vending, music, bill acceptors and bill changers is certainly present, and one on which we intend to capitalize."



NEW WILLIAMS/MIDWAY DISTRIBUTOR Distribuidora y Fabricadora de Aparatos de Diversion, S.A. de C.V., was recently appointed by Williams and Midway (manufacturers of Bally amusement games) as exclusive distributor of their product lines in Mexico. Pictured (l-r) are: Marty Glazman, Williams' vice president of sales and marketing; Ernesto Felix-Diaz of Distribuidora y Fabricadora; Steve Blattspieler, Midway's vice president of sales and marketing; and Michael Daniel Kessler of Distribuidora y Fabricadora, amidst a lineup of Williams/Midway pieces.

GameTek Introduces Wheel of Fortune Video Game

CHICAGO—MIAMI-BASED GAMETEK REVEALED THE FIRST arcade translation of the hit television program *Wheel of Fortune* at the recently held AMOA convention, marking the firm's dramatic entry into the coin-op market. The *Wheel of Fortune* video game is available in upright (dedicated or horizontal monitor kit), countertop and cocktail-table versions. The translation is accurate right down to the original *Wheel of Fortune* music and a glamorous hostess turning the letters.

Up to three "contestants" can enjoy more than 3,500 challenging word puzzles in ten subject categories, along with the added bonus of selection of levels of difficulty. Just as in the television show, players can actually spin the wheel and "win" a fortune or hit bankrupt and "lose" it all.

Features include 256-color screen graphics, unique spinning track wheel controls, and digitized and synthesized sound complementing the game show theme music.

Each *Wheel of Fortune* conversion kit includes PCBC, JAMMA-compatible wiring harness, buttons and track wheel, marquee panel and graphic decals.

"Our programmers really outdid themselves with the graphics, animation and sound effects for *Wheel of Fortune*," said Irv Schwartz, president of

GameTek. "By using as many as five frames of art work for every step the *Wheel of Fortune* hostess takes, and by taking full advantage of 256 screen colors for extra depth and shading, GameTek is offering a game show so lifelike, players will feel like they're in the TV studio with the show's stars."

GameTek, via its licensing arrangements for coin-op games based on various hit TV game shows, is currently developing its next entry, a coin-op version of *Jeopardy*.

"With *Wheel of Fortune* available in October and *Jeopardy* shipping in January, 1990, we feel GameTek is opening up a completely new area of game play in the coin-op market...appealing to all ages in all settings," says Schwartz. He recently returned from a fact-finding trip to Europe and reported that the popularity of *Wheel of Fortune* has crossed the Atlantic into the United Kingdom, France and Germany.

"To meet the needs of the coin-op industry's widening market, GameTek will be making these games available in other languages," he said. "We will also be developing them as payout versions for certain European countries."

For further information, or distributor referral, contact Ivan Rothstein at GameTek, 2999 N.E. 191 Street, Suite 800, North Miami Beach, Florida 33180.



GAMETEK'S 'WHEEL OF FORTUNE'

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COIN MACHINES

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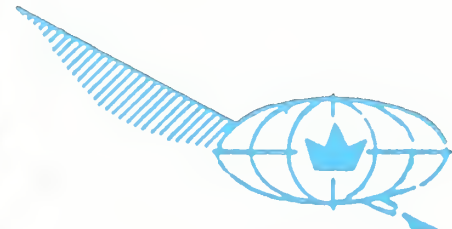
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