

CASH BOX

December 16, 1989

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SHAWN COLVIN

- SIR MIX-A-LOT -
SEMINAR

SIR MIX-A-LOT

FLESH FOR LULU

TICKERTAPE

ISGRO INDICTED: A federal grand jury has issued a 51-count indictment against **Joseph Isgro**, once one of the nation's leading independent record promoters. Charges against Isgro include racketeering, conspiracy to defraud Columbia Records, making undisclosed "payola" payments to radio stations and conspiracy to distribute cocaine, among others. Isgro has been the center of a controversy over the use of independent promoters since a February 1986 NBC News telecast alleged that he was linked to the Mafia and suspected payola practices in the record industry. Within days of the original telecast, called *The New Payola*, every major record company announced the suspension of independent promoters, for which they'd been paying \$60-80 million per year. Stations to which Isgro allegedly made payola payments, in the form of money and cocaine, are KIQQ in Los Angeles, KYNO in Fresno, KAMZ in El Paso and KMGX in Hanford, California. Isgro promoted for Columbia, MCA, Warner Bros., RCA and PolyGram. Also indicted were **Jeffrey Monka**, who allegedly set up a sham company to help Isgro launder the cash used for payola payments and **Raymond Anderson**, a former Columbia Records exec who allegedly took kickbacks from Isgro.

Isgro is expected to plead innocent to all charges and was freed on reduced bail of \$300,000, provided that he refrains from directly communicating with any potential witness. Prosecutors set the condition because Isgro had allegedly "threatened to harm" his former bodyguard, who is expected to testify against him. In addition, Monka has previously served five years for probation on a charge of possession of narcotics with intent to sell. If Isgro does go to trial it is speculated that he might make allegations against record companies and their officials that potentially could be quite damaging. "If he goes down, he'll take people with him" according to one record promotion source who declined to be named. Look out below!

DARE TO DREAM: Dave Hayes founded Orange, CA-based **Dr. Dream Records** because he didn't like what he saw in the record business and ~"I was raised that if you don't like something, change it." Simple enough until you consider that Hayes started the label in 1982 by lugging boxes of singles to local record stores where he sold them on consignment. Today Dr. Dream's offices are located above his own retail store where Hayes sometimes manages the register just to "get a feel for what people are buying." Judging by Dr. Dream's eclectic artist roster, Hayes' feel is impeccable ("If you can't describe what it is, then it's interesting" is his rule of thumb). Artists like **Swamp Zombies**, **Food For Feet**, **Eggplant**, **National People's Gang** and the masterful **Imagining Yellow Suns** have brought Hayes major-label interest but he's in "no hurry" to jump into a licensing agreement, preferring to wait "until the deal is right." To offer Dave the right deal, call him at Dr. Dream, (714) 997-9387.

DO THE RIGHT THING!: Now that the '90s are upon us and New Year's resolutions come to mind ("...What have you done? Another year over and a new

one just begun"), let us suggest becoming involved in one of the many environmental organizations currently cropping up in the industry. Whether it be dolphins or trees, there are plenty of worthy groups in need of various kinds of support. Give time or money, whichever you can afford. The **Earth Communications Office** (a.k.a. ECO) is one very worthy group. Formed by entertainment attorney **Bonnie Reiss**, ECO has a current membership in excess of 300 and is involved in everything from campaigns to get record companies recycling to saving the rain forest. ECO publicist **Dee Dee Whiteside** informs us that **A&M**, **Warner Bros.**, **Geffen** and **Virgin** are currently recycling, with **Capitol** in the process of setting up a recycling program. Kudos to the above, shame on the rest. For info or to join, ECO can be reached at (213) 276-3333 or through the mail at 1975 Century Park East, Suite 2300, Los Angeles, CA 90067. Get to it!

CLASSIC CDV FROM WEA: Ramon Lopez, chairman and CEO of **WEA International** and Julian Wills, chairman of **National Video Corporation** announced the signing of a long-term worldwide licensing agreement. Under the terms of the agreement, WEA will distribute recordings from the NVC Arts catalogue of opera and ballet titles for release on both video cassette and video laserdisc (CDV). The first releases are scheduled for early next year. Commenting on the agreement Lopez said, "We now have the opportunity, with videos of the highest quality sound and production standards, to further develop and increase the classical video market on an international basis."

THE RETURN OF FRANKENSTEIN: Edgar Winter and **Rick Derringer** have reformed for a short tour through the West Coast and Japan. Although nothing is set at the moment, **Johnny Winter** may be joining the group for selected dates, including a December 22 gig at New York's Roxy.

FACE-PAINTING OPTIONAL: Casablanca Records is throwing its "first and last" reunion party on Thursday, December 14 at 6 p.m. at Carlos & Charlies in Los Angeles. Former Casablanca exec **Al Dinoble** has been handling the invites and expects to see former Casablanca artists like **Kiss** and **Donna Summer** in attendance as well as numerous ex-staffers. Other Casablanca notables who've since gone on to make names for themselves include Columbia's \$500-million man **Peter Guber** and **Cher**. DJ **Scott Shannon**, who worked (to use the term loosely) as an A&R man at the label, will be acting as host of the bash.

SOUL TRAIN DERAILLED: The **Screen Actors Guild** (SAG) national board of directors has voted unanimously to support the position of the **American Federation of Television and Radio Artists** (AFTRA) in its contract dispute with **Don Cornelius Productions, Inc.** and the television program **Soul Train**. AFTRA called a strike against the Cornelius company on September 23 after months of fruitless bargaining culminated in the refusal of Cornelius to renew the AFTRA contract. As a result, SAG has placed the program on the AFL-CIO Los Angeles County Federation of Labor's

EXECUTIVES ON THE MOVE

■ **MCA Records** has announced the appointment of **Paul Atkinson** to executive vice president, A&R, MCA Records. Atkinson has enjoyed an extensive career in the music industry, last serving as senior vice president, A&R, RCA Records and, before that, as director of East Coast A&R for Columbia Records. He has signed and developed acts such as Bruce Hornsby & the Range and Loverboy as well as working closely with Aerosmith and Pink Floyd, among others. Atkinson launched his career as lead guitarist for the British band the Zombies. ■ **EMI** named **Henry Marquez** vice president, creative services for the label. Marquez, who is an 11-year veteran of the music industry, previously held the position of creative director for the company after serving as the art director for EMI America Records. Also, at **EMI Music Worldwide**,

Julie Borchard has been appointed manager, international product management. Borchard joined Capitol Records in 1987 and has worked in the label's video promotion and artist and product development departments. **Capitol Records** has promoted **Frances Rudley** to supervisor, black music division. Most recently, Rudley was an executive secretary at the label. ■ **Virgin Records** has announced the promotion of **John Boulos** to the position of vice president, field promotion. Boulos joined Virgin in May of 1988 as director, national promotion. Prior to Virgin, Boulos was with PolyGram Records where he served as eastern regional promotion director. ■ **RCA** has announced the appointment of **Susan Clary** to vice president, publicity, West Coast. Clary comes to RCA from Visibility Video Marketing, where she was president. Prior to that, she was West Coast director of publicity for EMI. ■ **Relativity/In-Effect/Combat Records** announced a slew of appointments this week. **Jim Genova** has been promoted to director, national marketing and promotions. Genova last served as director, retail promotions for the three labels. **Anne Adams** has been upped from production manager to label director for the three labels. **Steve Martin** is the new director, national publicity, East Coast after a stint as publicist for the In-Effect label. **Kerry Cooley** will be the director, national publicity, West Coast. She comes to the company from the L.A. PR firm the Group. At **Combat Records**, **Jim Welch** has been named label manager. Welch was last an assistant, special projects/tour promotion for the three labels. Finally, **Relativity Records** announced the appointment of **Hans Haedelt** to the position of label manager. Haedelt last served at Diamond Time Video. ■ **Arista Records** has promoted **Jeff Levy** to the position of senior attorney in the law department. Levy has been with the label for two years, holding the position of attorney. ■ **Windham Hill** has named **Tom Mehren** marketing services manager, a newly created position. Mehren has been with Windham Hill for three years, as assistant to sales and marketing, and as marketing services coordinator. ■ **Columbia House** has announced the promotion of **Leslie McMahon** to director, merchandise marketing. Prior to this appointment, she was senior product manager, a position she held for two years. ■ **Unistar** has named **Penny Tucker** program director of the company's Music of Your Life nostalgia format. Tucker has been an announcer on Unistar's Format 41 and Country formats and was western regional manager in the company's affiliate sales department. ■ **Satellite Music Network** made two appointments in their sales department. **Mark Gray** has joined the network as regional affiliate manager, sales. Gray came to SMN from KKCS radio in Colorado Springs where he was an account executive. Also, **Melinda C. Davis** has been added as a regional consultant, sales. Davis last served as sales director for the Starplex Amphitheatre in Dallas.

"Do Not Patronize" list and will instruct its members not to appear on *Soul Train*.

EVERYBODY'S A CRITIC: ASCAP has distributed its 22nd annual **Deems Taylor Awards** for outstanding music coverage in 1988. **Charles Amirkhanian** of Berkley's KPFA-FM won the Broadcast Award for his "special contribution to innovative musical programming and imaginative radio broadcasts." Seven books were honored: *Music Reference and Research Materials* by **Vincent H. Duckles** and



Atkinson



Marquez



Borchard



Rudley



Boulos



Clary



Levy

Michael A. Keller, *The Death of Rhythm and Blues* by Nelson George, *Meet Me at Jim and Andy's* by Gene Lees, *The Imperfect Art* by Ted Gioia, *Popular Musics of the Non-Western World* by Peter Manuel, *American Popular Music and Its Business, Vols. I, II & III* by Russell Sanjek and *Songprints: The Musical Experience of Five Shoshone Women* by Judith Vander. Seven newspaper and/or magazine scribes were also deemed worthy of Deems Awards: **Karen** (continued on page 24)

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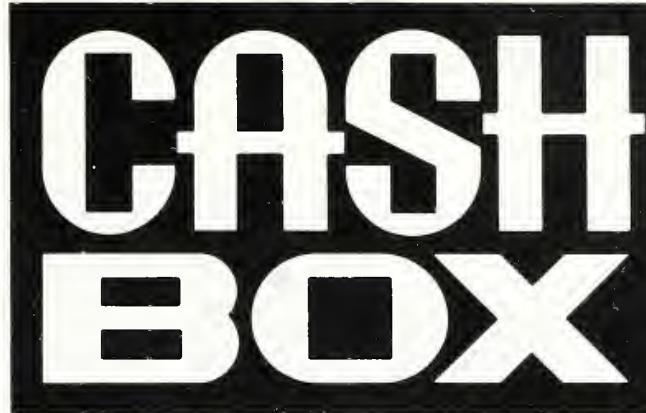
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THE BUZZ

LA WHAT CAN YOU SAY ABOUT A BAND that works a rap combining choice pieces of "Subterranean Homesick Blues" with the opening lines of "Benjie and the Jets" into the middle of a Sly Stone funk-flavored jam inspired by a Southern preacher and dedicated to "everybody who ever colored outside the lines"? They called it "Shoutin' Ground" and I'm calling them brilliant. Terrell is the name and in a mesmerizing performance at the Music Machine Thursday night they mixed the power crunch of Faith No More with elements of Sly's legendary '60s family into a tough funk that managed to be raw, tight and stunningly involving. Topping off the quaking grooves is Terrell's soulful vocals growl that turns his lyrics, inspired by Dylan's ambiguity and wordplay, into mini-adventures. From the opening "Souls of Pirates" the band exhibited maturity and smarts in their pacing, building momentum while hitting peaks ("Down in the Fire" and ~"Georgia O'Keefe") before closing with the aforementioned "Shoutin' Ground." Most impressive, however, was the encore "Bitter." After forging a solid bond with the audience during the show proper, Terrell felt comfortable enough to finish with this strong ballad. Distinguished by a wailing blues harmonica and emotionally direct lyrics, Terrell delivered the song with a cunning mixture of power and passion. It cemented the feeling that this band has the performance and writing chops necessary to emerge from the pack. Terrell will be at the China Club on January 10 and I can't imagine them being unsigned for much longer than that. Contact: Billy Rose at (213) 463-4863.

David Byrnes

NY EVER NOTICE HOW you can tell someone you'll come see them play, but something *always* happens and you keep missing them? It's like weird karma, or something. Such was the case with a New York acoustic musician called Garine. I have been trying to get out to see this woman for months, literally, and finally made it over to the CBGB Canteen last week. It was more than worthwhile: great cappuccino, great atmosphere, a small woman with a big voice, and no slight mastery of the guitar. Her songs, all original save one obscure cover, are basic stuff: love, loss, leaving, empathetic things everyone can relate to, and highly listenable at that. Garine plays the Canteen pretty regularly, as well as the Back Fence and other Bleeker Street hangouts. Go see her.

I WENT TO SEE DONNY OSMOND. A lot of people were somewhat surprised by that. At least I'm hoping that's why several people I know were pointing and laughing. Okay, so I'm a little bit alternative. But I did see the Osmond Brothers when I was little, and it's only fitting that I check out the grown-up version, as well. And it was...nice. Nice voice, nice songs, nice stage show, nice lights, just *nice*. I hear he is an incredibly nice person, as well. I think it's great that he can get beyond *The Donny and Marie Show* (remember those skaters?) and be taken seriously as a serious singer. I mean, I watched that show religiously when I was a kid. I even watched the cartoon. But I never thought I would go to a Donny-without-Marie gig as an adult and enjoy it. Well, I did. But I spent an awful lot of time wondering if he was wearing purple socks.

BUT THEN I REVERTED. I went straight from the Palladium to the Roxy, Manhattan's new rock and roll club, which is a very pretty room. It doesn't look like a rock club. It looks like a ballroom: drapes, soft light, muted colours, kind of weird. Sound system is pretty good, too. I went there to see **Executive Slacks** and **RU Ready**, both of which I've profiled at one point or another. The Slacks set was a drag; frontman **Athan Maroulis** took his disappointment in the size of the crowd *out* on the crowd, coming across as a petulant child, which is not exactly the



THE INFAMOUS RCA GANG, dangerous as they are, all showed up at an RCA party during the CMJ Music Marathon. The desperados pictured here are, from left, Bullet LaVolta's Yukki Gipe, RCA prez Bob Buziak, Pierce Turner, Raging Slab's Greg Stremka, Graham Parker, Michael Penn, national promotion VP Butch Waugh, executive VP/GM Rick Dobbis, and Human Drama's Johnny Indovina.

requisite image. Attitude aside, Executive Slacks is a pretty intense band; I still can't come up with quite the right words to describe it...manic, mammoth, something that starts with an "M." Magnetic. Macabre. Maverick. Maned. Machiavelian. Maybe the small number of people there that early were hanging back out of fear rather than indifference. Who knows.

As for **RU Ready**, I do not know why this band hasn't been signed. They are tight, they are talented, they are pretty, they have that heavy rock/heavy funk sound that can and does appeal to people across the board. They remind me a lot of the Dan Reed Network, and I know that has been said before, because they told me. So what's the problem? Okay, the name looks like a bad Prince song. Get over it.

SOMEONE SMUGGLED A WHOLE BUNCH OF BAUHAUS RECORDS into the Soviet Union. That's the conclusion I came to after listening to **Zvuki Mu**, because vocalist **Peter Mamonov** has his Peter Murphy (hey, wait a minute...) down to a science. They're the first Glasnost Goth band. Dig it. Zvuki Mu is on **Opal Records**, Brian Eno's label, and that's about all I can tell you besides the fact that it is definitely worth checking out.

Peace.

Karen Woods

NA NASHVILLE MUSICIANS AND INDUSTRY notables have again pulled together to help those in need. A very special benefit was held recently at the prestigious Stockyard Restaurant's Bullpen Lounge for a very special person—**Mike Shockley**.

Shockley, a Nashville recording studio engineer, is a paraplegic as a result of a near-fatal shooting in May of last year. Over \$13,000 was raised at last week's benefit, which was hosted by Grand Ole Opry great **Porter Wagoner** and that boasted an electric performance by country's bad girl, **Tanya Tucker**.

Other celebrities who donated their time and talent include **Con Hunley**, **Tompall Glaser**, **Jake Hess**, **Mac Wiseman**, comedian **Fred Smith** and **Bobby Bare**, who treated the crowd to his famous "I Want to Go Home" and to a special rendition of a song called "Warm and Free," which he wrote when first coming to Nashville, a cold and hungry songwriter.

The Bullpen Lounge's house band, **Vernon Williams and the Gain Control Band**, also entertained, along with **Cooter Daniels**, **Buddy Spiker**, **Diane Sherril**, **Jimmy Snider**, **Willie Redden**, **Clifford Curry**, **Rick Wayne**, **Randy Ahert & Nightline**, plus many others.

Members of Shockley's family got involved in the singing, one of whom we all recognize. Shockley's uncle, Mr. Guitar himself, **Chet Atkins**, mesmerized the standing-room-only crowd with a couple of breathtaking instrumentals, while Mike's brother, Tim, and his mother, Billie, sang a heart-rendering "Wind Beneath My Wings" as a special dedication.

The highlight of the evening had to be the appearance of **Tanya Tucker**. The sizzling performer bounced on stage, decked out in a battery-operated Christmas sweater that lit up the place, and belted out her latest single "My Arms Stay Open All Night," "Here's Some Love" and the song that started it all for her, "Delta Dawn." After a brief performance by the house band following Tucker's performance, Tucker consented to sing again and treated the crowd to a 30-minute mini-concert. **Porter Wagoner** topped off the night of entertainment as he coaxed the crowd into joining him in singing the ever-popular "Ya'll Come."

Shockley worked with RCA Records for six years. Since 1975 he has been a freelance engineer/producer. He has worked with such artists as Ronnie Milsap, Alabama, Willie Nelson and George Jones. He also managed Wagoner's Fireside Studio for a while, where he worked with Dolly Parton.

He is currently preparing to go to work for the Easter Seals as a counselor where he will work with fellow paraplegics. Shockley also plans to continue his studio engineering career in



Porter Wagoner and Mike Shockley
(photo: Roger Black)



Chet Atkins (photo: Roger Black)

the music industry.

The money raised from the benefit will be used to maintain Shockley's medical treatment and for evaluation at a spinal chord injury center. Money continues to come in, and anyone interested in donating may do so by sending their contributions to the Mike Shockley Benefit Fund, P.O. Box 14, Nolensville, TN 37135.

Kay Knight

UK

NEW COUNTRY IN THE OLD COUNTRY: It's the country invasion that they promised us a few years ago. This month **Randy Travis, Nanci Griffith and Tammy Wynette** have all done sell-out UK tours.

I went to see Randy Travis and was completely stunned at how the Kylie-youth had taken him to their hearts. They know all the words to his ancient standards and their shrill voices sing along to the lonesome-cheatin'-heartbreakin'-tears-in-the-beer-type lyrics.

Travis, for his part, puts his entire appeal down to tradition.

"I just sing country music and people can relate to it," Travis says. "It's about the things that people go through in everyday life, falling in and out of love, good times, hard times, getting drunk."

He shyly adds, "I have a good country voice. A great country voice is when George Jones sings a sad song and you believe he has lived every minute of it."

I'd actually felt the same way when I heard Travis soundchecking a song called "Somewhere in My Broken Heart." Despite his appeal to the girlies, Travis has never been known to have a particular girlfriend. He is very much under the wings of his manager **Lib Hatcher**, who has never missed a Randy Travis show in the twelve years she has managed him.

They share a house in Nashville and own various other properties together. Even in England she cooks for him. She even asked Tammy Wynette to bring over some ingredients for cornbread. He's awkward and looks like he needs protecting. He likes playing with horses and guns, and eating fresh green beans, catfish stew and cornbread.

Travis seems dependent on, and adoring of, the omnipresent Hatcher. He says, "She believed in me when no one did. And that helped me believe in myself. I still don't have an abundance of self-confidence."

He feels he has a lot for which to be grateful. You see, he wasn't always the sweet-as-sweet-could-be creature that needs so badly to please. Once he was a cowboy. Once he was wild.

"I was pretty bad," Travis admits. "I started drinking and messing with drugs when I was 12, and by the age of 14 I was using drugs almost every day: acid, pot, and stuff they call MDA and THC. Some cause you to go up and some cause you to go way down. Psilocybin mushrooms...whatever was around, I was using it."

"It's like I was a different person from what I am today. I was running with the wrong people. I got arrested many times for drinking under the influence, trying to outrun policemen, breaking and entering, just all kinds of things. The combination of all the drugs and alcohol added to the ignorance that was already there."

Rather sweetly, he hangs his head in shame. It's as if he's enjoying his own humility. In the lovely, twang-twang North Carolina drawl he talks of Lib as his salvation.

"I owe it all to Lib," Travis insists. "The combination of her and the music straightened me out. I met her when I won a talent contest in her club in Charlotte. She decided to manage me, but I had to go back to court. My lawyer had told me, 'I'm probably not going to be able to get out of this one. You will go down for five years.' I didn't feel too comfortable. Anyway, Lib spoke out for me and told the judge that I wasn't running with the same people or using drugs, and he took pity on me one more time, I guess. He said, 'Son, if you come back before me you might as well bring your toothbrush because you're staying.'"

Since then Travis has become almost teetotal and has broken his rebellious spirit. He moved in with Lib the very day the judge granted him probation, and since then every ounce of her energy has been devoted to making him a star.

Singing and horses are the only pleasures in Travis' life. He dotes on his horse Trigger, a Christmas present from Lib and a descendant of the original Roy Rogers version. Randy's trying to breed an exact replica of the first Trigger; Trigger Jr. has the same blaze face, but Randy wants the same white stockings too. A couple of his appaloosas and quarter horses are expecting Trigger colts in the spring.

"I have always had horses, even through hard times when I couldn't afford to feed them," Travis says. "They are my friends. I had one, Mr. West, who was so smart. I taught him to shake his head, nod yes and shake hands with his leg. He had a little bit of meanness in him, but he was mainly playful. I'd call him from the pasture and he'd run right up to me to see if I'd get scared. He'd run right at me and then slide right alongside me."

"And I had a dog, a doberman pinscher, Deacon. I loved that dog; he used to run with me, ride with me. I had this old coat that I'd put on and I'd go and wrestle with the dog. And he knew he could tear that coat, and he'd grab it and pull it, but if his teeth caught flesh he would let up automatically. He liked a tug of war. He was a smart dog, then he got run over. I cried like a baby for a week. He got caught in the evening traffic and got hit five or six times. I went down to the road and picked him up, put him in the truck and buried him."

There is nothing as sweet as the tears of a cowboy.

"I get sad sometimes," Travis muses, "a little moody, and maybe that shows in my voice. A good country voice is one that people feel is hurting. I'm not a per-

son who shows a lot; even when I get excited I don't jump up and down."

No, he just sits there staring into mid-heaven and occasionally curls his very pale pink lips into a half smile.

Chrissy Iley



MAXIMUM PRESENTERS AND MAJOR AWARDS: The CMJ New Music Awards were held recently at the Beacon Theater in New York, as part of the 10th Annual CMJ Music Marathon.

The show, which included performances by the Red Hot Chili Peppers, the Neville Brothers, the Dirty Dozen Brass Band and many others, is scheduled for broadcast on MTV December 17. Pictured here are Ollie Olsen and Michael Hutchence (INXS) of Max Q serving as award presenters, Lou Reed flashing his award for Album of the Year for New York, and Living Colour accepting their award for Live Act of the Year.



MUSIC PUBLISHING

BY SHELLY WEISS

FAMOUS MUSIC: Jim Vellutato reports the Vicious Beat's (MCA) first single, "Legalize Dope," includes on vocals D.B.X., Mar Vee, Deb "B," D.J. Candyman, & Super Slim... Writer/producer John Barnes co-wrote "All Right Now" with Michael Jackson for Ralph Tresvant (lead singer of the New Edition)'s new solo MCA LP... Just signed: writer/artists Steve Caton & Climate of Crisis, who are shopping for a label deal... Writer/producer Michael Jay is finishing up Alisha's solo LP, and starting on Anna Marie's solo debut LP, both for MCA. Jay also wrote two songs for CBS Japanese superstar Seiko Matsuda (one song, ~"The Right Combination," is a duet with New Kids on the Block) and has co-written with Romi & Jazz (Chrysalis), Blue (Phonogram), Peter Allen (RCA) and Martika (CBS)... Also just inked: Gerry Stober, who has songs done by the Jets, Tyler Collins Angela, the Commodores and June Pointer, among others, has just written and produced the single "Show Me" for Glass on RCA... Writer Paul Chiten co-wrote a song with Brenda Russell (A&M) for her next LP... Melanie Andrews co-wrote with Shanice Wilson (Motown), for Troy Hinton (MCA) and for Jasmine Guy (WB) for their next releases... Finally, Canadian writing team Phil Narrow & Mladen Zarron have songs on the new Lee Aaron (Attic) LP, which has gone gold and is going platinum in Canada...

MCA MUSIC: Alex Brown who co-wrote the #1 hit "Just Because" for Anita Baker, is going into the studio to start recording her debut MCA LP. Frequent partner Ron "Have Mercy" Kersey will be writing and producing some cuts, as will Danny Sembello. Sembello is also cutting tracks for new artist Anna Marie (MCA)... Howie Rice is working on the Whispers' debut LP for Capitol, and on the next Thelma Houston (WB) release... John McCurry, co-writer of Alice Cooper's megahit "Poison" is co-writing with Kane Robert for Robert's forthcoming Geffen LP... Raymond Jones is working on the Homeboy Project for PolyGram... Glen Ballard is wrapping up the Wilson/Phillips project—that's Carey & Wendy Wilson (daughters of Brian Wilson) and Chynna Phillips (daughter of Michelle Phillips) for SBK Records. Ballard is also working on his own LP project with fellow group members Jay Graydon and Cliff Magness for Capitol... Finally, Randy Goodrum is in the studio with Steve Perry...



CURIO

WINDSWEPT/PACIFIC: JoDee Omer informs us that writer/artist Troy Johnson (MCA) just signed an exclusive pact... Steven Ray & Roy Freeland are teaming up with Stephen Washington in N.Y. next week to produce upcoming female artist Bret Savage... Curio, the North Carolina-based group, has just signed with Motown and is currently in L.A. recording their LP... Air Supply will cut "Stop the Tears," written by Jan Buckingham & Jamie Kyle... "Remember My Name," co-written by Rod Stewart & M. Quittenton has just been done by Wet Wet Wet for MCA...



Multi-platinum recording artist Billy Ocean stopped by the Zomba offices here during a recent nationwide promotional tour in support of his latest Jive/RCA release *Billy Ocean—Greatest Hits*. The album contains such Billy Ocean hits as "Caribbean Queen," "Suddenly," "Get Outta My Dreams, Get Into My Car," plus two newly recorded tracks produced by Mutt Lange, "License to Chill" and "I Sleep Much Better in Someone Else's Bed." Pictured in the Zomba/Jive offices (l to r): LaTia Clay, Zomba/Jive; Tom Carrabba, RCA product manager for Jive; Joyce Lapinsky, Zomba music publishing; Billy Ocean; Neil Portnow, VP West Coast operations for Zomba Group; Carmelita Sanchez, Jive Records West Coast promotions.

ZOMBA MUSIC: "We Can't Go Wrong," the Cover Girls' (Capitol) new single, is hot from the get-go, co-written/produced by Andy "Panda" Tripoli... Writer/producer Timmy Allen is in the studio with Glenn Jones (Jive), Omar Chandler (MCA) and Ador (Jive)... There has been a new West Coast signing of songwriter Deborah Neal... Writer/producer Carl Bourelly is recording Bell, Bivens, & Devoe (of New Edition) a/k/a B, B & D. Bourelly has written and/or produced for Regina Belle, the Wee Papa Girl Rappers (Jive), Jeff Redd (Uptown/MCA), Tashan (CBS) and D. Nice (Jive)... Congratulations to Stephanie Mills (MCA) on her gold LP, with contributions from writer/producers Levert, Barry Eastmond and Wayne Brathwaite... "It's Gonna Be Alright," the hot new R&B cut by Ruby Turner (Jive), is written/produced by Loris Holland & Jolyon Skinner... Look out for new discovery: writer/producer Eric Foster White...

NASHVILLE: Zomba Music Nashville is on its way to two top-10 country singles with Holly Dunn's (WB) "There Goes My Heart Again" and Keith Whitley's (RCA) "It Ain't Nothin'"... Also hot are Les Taylor and Girls Next Door...

PRINT DEALS: Ken Weiss, director of Gold Hill Music, informs us that he has completed negotiations with Jay Morgenstern, president of Warner Brothers Publications, for the renewal of Gold Hill's print agreement which contains some of Stephen Stills' classic hits and is one of the all-time top music selling folios... Warner Bros. has also extended its exclusive print contract with Hit & Run Music Publishing, which covers some very impressive names in contemporary music, including Phil Collins, Mike Rutherford and Tony Banks (both as members of Genesis and as solo entities), Julian Lennon and Geoffrey Williams. Other companies included in the extension are Charisma Music, USA and Hidden Pun Music...

INTERNATIONAL: Famous Music has writer/producer John Barnes in the U.K. producing the new 5-Star LP for Epic... Raymond Jones, of MCA Music, who co-wrote five cuts on the hit soundtrack from *Do the Right Thing*, has returned from London after completing State of the Art for PolyGram... Hit producing team Rick Chudacoff & Peter Bunetta (Temptations, Kenny G, Smokey Robinson, Michael Bolton) just finished three sides with U.S.S.R. Melodia Records recording star Lima, with one of the cuts co-written by Kevin Wells & Andre Pessis...

IN-ACTION: Hot producer David J. Holman is doing half of the new solo Bret Bourgeois (Virgin) LP; Peter Beckett (former Player lead singer's) LP for Curb/MCA (Dennis Lambert is also doing some producing for Beckett); Money Talks for Curb/MCA, released in Europe on BMG Records; Kelly Johns, a new unsigned band with top players; and is in pre-production with Jamie James (formerly of the Kingbees) for his new solo LP, to begin recording December '89. For you trivia fans, Holman produced the first two Kingbees LPs ten years ago, starting in December '79...

STUDIO: Denny Diante, producer/vp A&R MCA Records, informs us that hit writer/artist Glenn Mederios is in the studio recording his debut LP for MCA, with some of the hottest studio packaging around. Bobby Brown wrote/produced one cut for the project. Diante and Ian Prince (who just worked with Quincy Jones) co-produced, with Prince and Antonina Armato (with whom Prince has also just worked) co-writing "Girl Ain't Worth It," "The Best Man" plus four other songs with Mederios. Franke Golde, Bruce Roberts and Andy Goldmark co-wrote "Me - U = Blue," on which Diante is going to add background vocals by the Stylistics, at Sigma Sound Studios in Philadelphia. Also, Ray Parker Jr. will produce and co-write with Mederios, and Diante is talking with hit writer/producer Keith Diamond (Billy Ocean, Mick Jagger) about coming aboard to join the fun. I heard some of the tracks and rough vocals at Conway Recording Studios in Hollywood, and was blown away. The Glenn Mederios project is hit/money music... Al Schmitt, multi-Grammy award-winning engineer/producer (Toto, Steely Dan, George Benson, Al Jarreau, to name just a few), is at the board for writer/musician Bob James' next release, with some co-writing help from Lee Ritenour at Oceanway Studios in L.A...

To be continued...



Here's Glenn Mederios, making hit/money music for his MCA debut LP. Seated during the recording at Conway Recording Studios in Los Angeles (l to r): Denny Diante, producer/VP, A&R, MCA Records; Glenn Mederios and Shelly Weiss, Cash Box.

RETAIL NEWS

BY ROBB MOORE

IF YOU MISSED LAST WEEK'S SEGMENT of *Retail News*, it dealt specifically with: a.) the many approaches that retailers take to deal with the Christmas rush and b.) what holiday releases they felt would do well. Even though the various store managers had different views on how to handle the increased workload and the shoplifting dilemma, the one thing on which they did agree was the continual success of **Rhino Records' Christmas catalog**.

The surprising aspect of Rhino's dominance in the Christmas music market is not just the volume of their Christmas releases, but rather, the *nature* of them. As opposed to throwing together some mundane compilation that sits in the bin until January, Rhino's Christmas releases are a *labor of love*, whether it's inherent in the elaborate packaging, the extensive liner notes, or the extra-rare B-side that's included for the true fan.

To get to the heart of the Rhino Records Christmas ethos, I spoke to their associate A&R director **James Austin**, who's also the man responsible for assembling many of the collections.

Cash Box: How did this re-releasing / novelty thing start?

James Austin: Well, initially Rhino was just a record store. But soon after, they started doing things like putting Wild Man Fischer promos in the bags. Things then grew with really quirky novelty items, then it got to the point of re-issuing the Turtles and the Monkees. It soon became obvious that people were really starving for these records in good packaging...so we simply continued what we started.

CB: Since some of the material is pretty obscure, has Rhino had a hard time obtaining the rights to the material, or is it actually easier since much of it is out of print?

JA: Some things are difficult and some things are easier... We have a very good working relationship with all of the labels, but because of certain catalog items that they continue to put out, some tracks are easier than others. They try to avoid any chance of competing product, and as a result, there can be so many restrictions or difficulties that it's just not feasible for us to do it. But it has gotten easier because Rhino has achieved a certain amount of respectability. It's to the point now where other labels are wanting to license from us or they want to license something from Roulette, since we now own their North American rights. Plus, I think people are more aware of us now that Capitol distributes all of our product in the United States.

CB: What made Rhino realize that there was a void to be filled in the Christmas music market?

JA: Again, we started off with little novelty records, like the Three Stooges Christmas release...just little oddball things. But I suppose our first real attempt at marketing a Christmas release was the *Rockin' Christmas of the '50s and '60s* in 1982. We realized that people dug the novelty aspect, but at the same time, I suggested that we release a serious rock and roll Christmas record, one from the '50s and one from the 60s. I felt that a lot of the material was out of print and hadn't been reissued, so I seriously doubted that any other record company would want to do it. In the early 1980s, I went through the bins looking for Christmas albums and simply found nothing that I could relate to. The only things that were there were the [Phil] Spector Christmas LP, the Motown Christmas, the Atlantic Soul Christmas record and a few others. But for the most part, there were no rock and roll Christmas records. So we decided to go for it.

CB: Considering the fact that Christmas releases are a seasonal item with a limited shelf life, do the sales returns make it all worthwhile?

JA: Right after Thanksgiving, they really get going, and that lasts through the entire month of December. It does get pretty intense during that time period, and things always get boosted by the fact that we get a lot of press on our Christmas releases. People have come to expect Rhino to do something unique around the holidays, so the publicity factor works to our advantage. We really do pretty well with our product during that one-month period. For example, the *Billboard* compilations have gone way beyond anybody's expectations. On those, we researched their charts and found the definitive Top 10 rhythm & blues, rock and roll, pop and country chart hits. Then we realized that maybe we should do a collection of the *definitive* Christmas hits, so we traced all the way back to 1935 and divided them into two different volumes. I'm glad we did, because the sales figures are truly amazing.

CB: Since Rhino has built its foundation on lifting classic releases from the past and dropping them into a new era, how do they feel about that classic format—the vinyl LP?

JA: We're holding on to a few titles, but we're also capitulating to a market that's simply not demanding record albums. It's the old story of supply and demand: if people don't want them, then the retailers won't stock them. By phasing them out, we're just responding to a diminished demand. We're tenaciously holding onto LP configurations of the titles that appeal to that specific market. But with every month that goes by, our sales totals are so low that some things we *have* to go with just cassettes and compact discs.

CB: In the case of the *Billboard* compilations, you had to look no further than the charts in their back issues, but for the most part, how does Rhino find the more obscure material?

JA: Well, I feel the one thing that makes Rhino truly unique is the fact that we're fans of the music. Gary [Stewart] and myself are primarily responsible for compiling the records, and Richard [Foos], who owns the company, is also a big fan. Between the three of us, we pass around an A&R sheet and brainstorm. For example, let's just say hypothetically, that we wanted to do a Fats Domino boxed set. I would do in-depth research of all the potential great songs to include, because if you rush and put it out too fast, you might miss a real gem and the collection would be some-

what incomplete. In my case, I put together the best of Jimmy Rodgers, and when I talked to enough people about it, someone mentioned a song that received a lot of airplay just in Los Angeles, a song called "Woman From Liberia." It never made the national charts, but I said "Man, we have to put this on there, it'll be a favorite to a lot of people here in L.A." We don't compile things in a vacuum, we give it to various people and ask them, "What do you think?" As a result, Rhino compilations contain a lot of obscure stuff. Besides, I absolutely *love* the obscure stuff. We always try to make room for a really cool B-side or a great song that didn't get much airplay or attention. By doing that, I think you can really show the depth of the artist and point out different aspects of their career. If we can do that by researching and finding those lost songs, then it's all worthwhile. As a result, that's what we're known for.

CB: Plus, the collectibility factor is always a good motivator for someone to buy something, music or otherwise...

JA: Oh, sure. Because we do care what people think, we take surveys. One thing that we've learned is that people really love liner notes, so we try extra hard to make them good, and in-depth. Most of the stuff you buy today, you open it up and it doesn't say anything inside. Nobody wants to hear the hits with no information. I think that if someone is going to pay \$15 or \$9 for a compact disc, album or cassette, they should get the most amount of music possible. We try to have 18 or 20 tracks on a CD, and a history of the band on the sleeve. Another thing that people really like is a song that they may have heard a few times and they're vaguely familiar with, but it never became a full-fledged hit. We also strive to gather the songs that may be spread across different labels and never appeared on other packages, yet is instrumental in showing their musical development. Take Merle Haggard for example. His very first single "Sing a Sad Song" was released on Tally. Capitol then picked up the rights to Tally, but the song was never really heard. So we said, "Hey, it'd be really great to release the very first thing that he ever did." Those are the things that we really want people to enjoy.

The following is a brief rundown of the various Christmas releases available on Rhino:

—*Billboard's Greatest Christmas Hits, Volume One*: A collection of Christmas hits from the pre-rock and roll era of 1935-1954. *Volume Two* is the follow-up, featuring the biggest recording artists of the day. Released in September, it's already their best-selling Christmas compilation.

—*Have Yourself a Merry Little Christmas*: Produced by Joe Ferry of S.O.S. Records, it was actually a benefit record with some of the proceeds going to the American Cancer Society. Features Dr. John, the Roches, and Nicolette Larson.

—*Hipster's Holiday*: Features both jazz and R&B artists from the 1940s, '50s, and '60s doing hip-oriented Christmas songs. Rhino's third-best-selling Christmas collection.

—*Dr. Demento Presents the Greatest Christmas Novelty CD of All Time*: A bonus-track version of the popular Dr. Demento Christmas LP that came out four years ago.

—*Bummed Out Christmas!*: Rhino's tongue-in-cheek tribute to those who are having "less than a joyous Christmas."

—*Santa's Got a Brand New Bag*: A James Brown collection featuring the best cuts from three out-of-print Christmas albums that he recorded for the King label. The second-best-selling Christmas release on Rhino.

—*The Four Seasons Christmas Album*: A reissue from the early 1960s.

—*Cool Yule*: Rhinos' first real attempt to pool together obscure tracks from the 1950s and '60s. *Volume Two* is simply an extension of that, while *The Best of Cool Yule on CD* is a collection of the best masters from the two LPs combined onto one CD.

—*Christmas Classics*: Features famous artists like Brenda Lee, the Ventures, and Roy Orbison doing rock and roll versions of popular Christmas songs.

—*Rockin' Christmas of the '50s & '60s*: Rhino's first foray into the Christmas music market.

—*Hillbilly Holiday*: A collection of Christmas tunes done in the country style of the 1950s & '60s.

—*Scrooge Brothers Commercial Christmas Land*: An irreverent look at the more raunchy side of Christmas, done in a risqué tone.

—*Spike Jones Christmas Album*: Another re-issue from the late 1950s.

—*Christmas Time With the Three Stooges*: A mini-LP of the wacky trio butchering such classics as "All I Want For Christmas Is My Two Front Teeth."



Knight Moves: How Sir Mix-A-Lot Slew the Dragon and Bought the Castle

BY ERNEST HARDY

"I'VE GOT A STOCKHOLDERS' MEETING LATER this afternoon—I've just bought twenty per cent of [a] company—so I'm calling early so we won't have to rush through the interview," says Sir-Mix-A-Lot apologetically. He's a half hour earlier than scheduled for our phone interview. If his action tells you a great deal about the man (down-to-earth, conscientious, extremely professional), then the reason behind the action tells you even more.

When Mix-A-Lot's debut album, *Swass*, came out of left field—actually Seattle, Washington—last year to become one of the 1988's biggest surprise hits (as of this writing, it's minutes away from going platinum), it not only sounded the death knell for the belief that rap *must* come from either L.A. or New York, but it proved to anyone who listened that it wasn't just a fluke. A lot of hard work and preparation went into the album, which had critics putting Mix-A-Lot in the same league as crossover heavyweights N.W.A., Tone Loc, and M.C. Hammer.

To start at the beginning, Mix-A-Lot was all set to attend college and major

in computer programming when he realized he wouldn't be able to satisfy creative urges or maintain control over his work in that field. A huge fan of rap, and realizing that the gap between his computer skills and working a drum machine was a narrow one, the would-be college man set about making a name for himself on the party circuit.

"Basically, I just started doing the clubs around town," Mix-A-Lot remembers, "because they didn't have any real street jocks up here in Seattle at the time. All that was happening in Seattle then was crime. We started renting out small clubs and doing spots [gigs] like that. Basically, I was satisfied. I wasn't really in it for the money; I was doing it 'cause I loved doing it."

Mix-A-Lot eventually came to the attention of Ed Locke (head of Ed Locke Productions and the man behind Nas-tymix Records) at a dance that Locke was deejaying. Locke's dream was to start his own label; Sir Mix-A-Lot simply wanted to hear his voice on wax.

"Everything just kind of took off from there," laughs Mix-A-Lot. "Coming from Seattle, I realized that if I sent demo tapes to the majors in L.A. or New York, I would be just a big joke to



SIR MIX-A-LOT

them. Probably eighty percent of the time people just toss those tapes in a pile, but especially if they saw one from Seattle."

Needless to say, that sort of automatic screening has been severely, if not completely, halted. Catching the industry—particularly the rap field—off-guard, everyone from major labels to hole-in-the-wall indies are keeping their ears to the ground for talent in the most unlikely of places. Mix-A-Lot sees a big difference, however, between himself and the ever-burgeoning crowd of rappers. It's a difference that has been essential to his success.

"The rappers I respect are Ice-T, Public Enemy...groups like that, I look up to, I respect," Mix-A-Lot insists. "They're actually taking a stand. That's something most groups won't do. That's what I think is the problem with R&B music. It's just sex for profit. They know

sex sells, so that's all they sing about. It's kinda sad. I think all rap music is...it's like soul music was in the fifties and sixties, music about social issues and changes."

One aspect of reality Mix-A-Lot would like to see more rap artists address is the huge gap between the seemingly glamorous lifestyles they lead and the less-than-glittery life led by their fans.

"You can talk about problems, but let's give these people some solutions," Mix-A-Lot suggests. "We ride around in fancy cars and wear big gold ropes and talk about how hard it was coming up, but we don't talk about how we made it and how to stay up there. I'd rather see kids own the record companies, really. Get more behind the scenes, get involved in the business aspect of it."

Mix-A-Lot doesn't see himself staying in the field of rap forever. Taking his own advice, he wants to get involved in other, more profitable areas.

"Real estate is my real dream," he says. "In five or ten years, that's what I see myself doing."

But in the meantime, the \$64,000 question is: What really made a small, independent album from Seattle, Washington the charmed darling of rap?

Sir-Mix-A-Lot laughs. "The fact that my first album came out of left field is, I think, what made it a success. If that album had come out of New York or L.A., it may not have gotten any kind of attention. But I think the fact it came out of Seattle, it was by an artist never heard of on a label never heard of...it made everyone go, 'Well, let's check it out.' And now it's almost platinum. The new one [Seminar] is almost gold. I don't know, it's kind of weird." □

Face the Beat: Profile Records' Cory Robbins

BY ERNEST HARDY

T.D.S. MOB

IF A RECORD COMPANY'S IMPORTANCE is gauged by the impact its roster has on the field of music as a whole, then Profile Records is arguably one of the two or three most important labels (major, indie, or the mom's-basement variety) to emerge in the past decade. The mere fact that the elder statesmen of rap, Run-D.M.C., call Profile "home" would be enough to assure this. Or consider Rob Base, whose sampled *yelp* from the huge international hit "It Takes Two" has seemingly figured in every dance hit/re-mix of the past year—with no sign of letting up. That the company continues to find, hone and nurture young talent—such as Special Ed, Another Day and LNR—promises to carry the label well into the nineties.

Cory Robbins, president of Profile, is—and here's an understatement of elephantine proportions—the company's anchor and guide. Though he does very little in the way of A&R these days, his very basic advice/philosophy to those who do is key to the label's success: Only go after the acts that you *genuinely* like. Pay no attention to what you think *may* do well on the charts if it doesn't move you in some way. This philosophy may not always sell records or build *artists*, but it keeps the company and its employees honest.

Robbins dropped out of college after just one year to work for Midland International Records, home of Silver Convention ("Fly Robin, Fly," "Get Up

and Boogie"), Carol Douglas ("Doctor's Orders") and, for a brief time, John Travolta, whose priceless contributions to pop music culture are duly noted. After a year Robbins went to work for MCA Music Publishing, staying there from 1977-81. In '81 he helped found Profile Records.

"I always had it as a goal to own my own label," says Robbins. "It's a long story, but I was working for MCA Music and I'd started a label for them called Panorama Records. It was owned by MCA Music and Publishing, but distributed by RCA. It was mildly successful, but not very successful. After about two years, they decided not to continue it and I was out of a job."

Rather than look around for another job, he decided to start his own company. Joining with his friend, songwriter Steve Plotnicki (who now owns half of Profile), the record company was born.

"One story Steve likes to tell," says Robbins, "is that he would see all these guys on the street sell one thousand or fifteen hundred records a week out of the trunk of their cars to the one-stop where he was working, and they'd get about two dollars cash off each record, and it would be all profit. They'd take home a couple thousand dollars a week. He was taking home about two hundred. Steve was looking at these guys, and they weren't necessarily smart guys...they were just guys off the street. They'd make a rap record, it would catch on, and they'd sell ten or twenty thousand themselves. There



CORY ROBBINS

really were no big companies doing rap then except for Sugar Hill. Steve thought, and I agreed, that if these guys could do it, we surely could."

Soon Robbins and his partner had their own company and were producing twelve-inch singles that proved very popular. The company grew quickly and in 1983 they signed Run-D.M.C. Unlike many industry executives who have the good fortune to stumble across a major find, Robbins doesn't rewrite history and gift himself with some sort of magic eye (or ear) for spotting a sure-fire thing. There's none of the expected, *I knew the moment I*

(continued on page 23)

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Shawn Colvin: Steady On, Riding a Busload of Faith

BY KEN MICALLEF

ROUGHLY FOUR MONTHS AGO, a CBS compilation tape entitled *90 Now* arrived in the mail: some rap music, some alternative noodlings, and a couple of "new folk" artists, including Shawn Colvin.

The title of her song "Diamond in the Rough" seemed to describe the photo of her included in the liner notes: strong, attractive features framed by high cheekbones and piercing eyes that asked you to accept her on her own terms or not at all. The song, which turns out to be Colvin's personal anthem of sorts, affirmed the first impression of her as something of a tough cookie tempered by life's lessons (and what folk artist wasn't during the punk-inspired, disco-duking '70s?), but coming through it all stronger and wiser.

Now Colvin has released *Steady On*, produced by Steve Abbado and Colvin's friend and collaborator Jon Levanthal. One of the best folk releases of the year, it rises above the expectations in folk circles of Colvin as "the next big thing." Her lyric imagery, pretty yet punchy vocals, and considerable songwriting skills all signal the arrival of a mature

artist whose roots stretch from the plains of South Dakota, to the small club scene in San Francisco, to the heartfelt support of Cambridge-area clubs and radio stations.

Staples of Colvin's early childhood were the sounds of the Kingston Trio, Pete Seeger, Harry Belafonte, and Josh White. Later she moved on to the Beatles, Simon & Garfunkel, Bob Dylan ("in the past few years I've gone back and gotten all Dylan's early stuff and I'm fascinated by it") and Joni Mitchell, whom she describes as one of her major influences.

"I think she's vastly underrated and cruelly dismissed—though that seems to be changing somewhat—by a current bunch of women singer-songwriters," Colvin insists. "She's an incredible musician, singer and songwriter who constantly re-invents herself. She's brave, genderless, pure and simple. She does get an occasional nod from the industry but that woman should own a Grammy. It's a slight soapbox of mine."

Colvin's vocal influences include Richard Manuel and Rick Danko from the Band, and of all things, Donald Fagen of Steely Dan.

"There's a certain tongue-in-cheek way he'll put a bend on a word," Colvin says. "He has a sarcasm I like and try to incorporate."

Colvin's songwriting methods are interesting and involve what she describes as achieving a certain "detachment" from herself.

"You have to know yourself a little bit," she explains. "I can't just do it any minute of any day. I have to feel a certain suspension in myself that allows me to call upon an emotion or situation I've wanted to write about. It's a feeling where I can plug into something—and it'll be there, I can feel it—and a

very important line will pop out of my mouth. Something generally that I can't understand will come out of my mouth at some point that's different or moving."

After residing in New York City for a few years in the mid-'80s—bouncing from country-rock bands to road work to musical theater—Colvin almost gave up thoughts of a career in music.



SHAWN COLVIN

In a moment of inspired self-determination that affected her approach to songwriting, Colvin decided to pursue a solo career and to only write songs about which she truly cared.

"I made a conscious decision to be more pop oriented," Colvin says. "But it's the opposite of what you'd think. It's funny the way it happened. I quit and then realized, 'No, I really want to give this a go.' It was a freeing thing to say 'I don't have to,' but then to come back and say, 'But I really want to.' Right away I wrote a song that I thought was different and special. Instead of gearing myself more towards the market so that I could make it, those songs most definitely came about from an attitude of 'It doesn't matter to me who likes

them. I'm having a good time for a change.' Then I could tolerate going out to a gig that didn't pay anything but I could be seen by a lot of people or going to five different radio stations in one day to play songs off the record because I really mean it. I really like these songs."

Her newfound optimism reflects itself in much of *Steady On*, which is largely upbeat and reveals Colvin's beliefs and concerns about life. Lou Reed's song, "Busload of Faith," off of the *New York* album, sums it up for her.

"He says you can't depend on your family, you can't depend on God, you can always depend on the worst thing happening," Colvin says. "The tagline to each verse is 'You need a busload of faith to get by.' I think that's just the most. That's how I feel about it. I think faith is the bottom line. But you have to put faith into action, you have to pass it around."

With her first major label release now on record store shelves, Colvin is busy promoting it at retail chains and radio stations across the country. In what can be a grueling schedule that only leaves time for eating and interviews, she remains gracious and committed to communicating her songs.

"You've gotta hope that you're sincere and that you can move people," Colvin says. "You're standing here in this conference room with no microphone, nothing to prop you up, you're there just basically talking to them."

"We were so scared making this record. Both Jon and I are old enough that we've dreamed about this for too long not to be scared. We didn't have that youthful kind of chutzpah. We were humble. Not that we're old people or anything, but we've dreamed about this since we were both 15 years old."

Flesh Tones: Flesh For Lulu's Body Language

BY KAREN WOODS

LOOKING BACK ON THE PIECES I've written about Flesh for Lulu, most of them start with a comment from the band's ever-quoteable frontman, Nick Marsh. Might as well stick with tradition. The place: a record company conference room, with strip lights bright enough to warrant wearing shades. The time: much too early in the day. The cast: Marsh; lead guitarist Rocco, who has a last name but doesn't use it; and guitarist Del Strange Fish, who was called something completely different when last we met. The props: lunch ordered from the Carnegie Deli (which if you aren't familiar, provides enough food to feed a Third World country for about a week) and a few glow-in-the-dark plastic skull rings. Lights, camera, action.

"Oh, don't drink that," says Marsh, as I open a can of diet soda.

"Why not?"

"It causes cancer." He wonders why everyone is laughing at him, looks at the cigarette he's just lit, heaves a world-weary sigh. "Then again, life gives you cancer. Go ahead, drink it."

"Thank you."

The band, also a bit changed from when we last met, is in the midst of a club tour for their current Beggars Banquet/Capitol release, *Plastic Fantastic*. They've just come off a series of dates with perennial post-whatevers PiL, a tour that saw Marsh making a mess of his leg and Rocco getting in a bit of a scrap with theater bouncers when he went on a walkabout during a guitar solo. No word on whether Johnny was Rotten or not. "Cooking band," Marsh says. "Nice guys, too."



FLESH FOR LULU (photo: Simon Fowler)

The line-up change occurred after *Plastic Fantastic* was recorded, which is why you'll see bassist Kevin Mills and drummer James Mitchell on the sleeve, but not on the stage.

"We will have to put our laundry out," Marsh says, "and it stinks...no, it was just a chemical thing, you know? You have to keep that momentum, that physical kind of punch going. There's no way you can go about doing what we do with any sort of attitude. You have to be 100 percent into it, you have to be the embodiment of what you do."

"It was one of those things that was obvious to everyone," Del adds. "But no one dared say it first. For about six months."

"It was a divorce," Marsh interrupts. "It was like I've been married to those guys. It was the toughest thing I've ever had to do. But they're going to do great, they're brilliant songwriters, and good luck to 'em." Silence. Long silence. "That's it."

Even to observers, it has the aura of a divorce. Flesh for Lulu started in 1983 as a songwriting partnership between Mitchell and Marsh. Rocco came next, then Mills. Del was added just prior to *Long Live the New Flesh*, the last record. But that's all ancient history. This is the new Flesh, and the new Flesh includes drummer Hans Perrson and bassist Mike Steed. Like anything else that has ever happened to this band, the new members don't just have stories, they have stories.

"They're brilliant," says Rocco.

"Let me tell you about Hans Superstar," Marsh adds, laughing. "He's a Swede, and he was born to be famous. Total homzge. The thing about this guy, he's the most incredible drummer, he's really tough [makes heavy metal drum noises], but he can do almost jazz stuff, as well [jazz drum noises go here]. He's awesome."

Hans Superstar came into the fold during a time-off project Rocco, Del and Marsh were doing, Rocco says. "We played under the name Serious. We were. And we needed a drummer. So Nick asked the promoter if he knew of any drummers, and the promoter said, 'Yeah, there's a guy who rehearses downstairs, he's brilliant.' So Nick asked if he would mind going and knocking on his door. So he did."

Marsh picks it up, alternating between the Canadian promoter's voice and that of Perrson. "The guy asks if he's the one who plays drums, and he goes, 'Yes, I am Hans,' so the promoter says, 'Would you fancy playing a gig, or are you engaged?' and Hans says, 'No, I've just come to London with stolen drum-kit.' So the promoter asks if he'd fancy playing in a band called Flesh for Lulu, and he says, 'Who?,' and the rest is history."

Bassist Steed, Rocco says, was a plumber from the West End. There is some discussion about his "story," which Del says Marsh knows: "You told it! No, the reason we chose him, Nick did say this, is because he just stands there like this—*dum dum dum dum* [bass noises]—and there could be a nuclear holocaust, and after white smoke cleared, he would be still be standing there like this—*dum dum dum dum*."

(continued on page 23)

SHOCK OF THE NEW

OH, THE WEATHER OUTSIDE IS FRIGHTFUL, i.e.: freezing, and my pathetically thin West Coast blood is not dealing well with it at all. Due to the numerous layers of clothing the temperature necessitates, we won't be going on any vacations this week, mental or otherwise, because I can't move. Last week I was Smokey the Bear, this week think Michelin Man. So, the bands to be scrutinized herein are all from here: New York, New Jersey, Connecticut, somewhere within a reasonable radius, and one Boston band. Just one. In the meantime, I'm going to order in everything I need for the rest of the winter, and consider hibernation 'til the windchill factor rises to about zero. On with it, then. Mush.



WALKERS

□ **THE WALKERS:** *And at the End of the Day ...* (Giant GRI6038-1-2-4)

The Walkers played at the CBGB Canteen right after the Lilac Time during the CMJ Convention. At the moment, I am kicking myself, *hard*, because I left before their set began. This five-song mini-album is, in a word, stunning. Singer Manny Verzosa has one of those voices, the kind that hits you with both barrels: emotive and passionate on ballads like the stellar "Boundaries" or on "Deny," textured and forthright on "89 Cents" and "Attitude to Match." This leaves "Anna"; think of rock and roll taking a holiday at Choquassabamticook Lake, and entering the birdcall contest. In addition to Verzosa's vocals, the Walkers' songs are fleshed out by three guitars, piano, acoustic and fretless bass, melodica, drums, harmonica, violin and a suitcase (that's what it says), as well as guest appearances by members of various Boston bands such as Treat Her Right and the Rain Dogs. *And at the End of the Day...* is

not only an excellent record, it was an intelligent move on the part of the band. Instead of cramming as many tracks as they could onto a debut, waving their arms and shouting "We're diverse, we're eclectic," they concentrated on what they do best, and kept it down to five extraordinary songs. Instead of confusing this listener into grasping for genres, analogies and breath, it simply leaves her, well, kicking herself for missing that Canteen set. Let this be the standard by which all debuts are hereforth judged.

□ **CHICKEN SCRATCH:** *Important People Lose Their Pants* (Community 3 C3-1389)

Brooklyn-based Community 3 is quickly establishing itself as an interesting, eclectic little label. Unfortunately, they don't send bios. So I know exactly four things about this band: a.) there are three members, b.) their names are Kevin Kelly, Paul Myska and Chuck O'Connell, c.) they come from Farnwood, NJ and d.) this is their second record. The first, which came out about a year ago, was called *Pass the Porcupine*. I know I have it somewhere... But *Important People...* is the issue here. There is one rule that should be stamped in day-glo on the foreheads of young musicians: there is a fine line between being diverse and being uneven. The former shows a mastery of several different styles, the latter mere confusion. Chicken Scratch seems to be searching for a niche; one on track, they will be paying homage to the Class of '77, on the next they'll be reaching further back to acid-washed atonal psychedelia. The next finds them reaching for a pop tune. The saving grace is that while they fall short most of the time, they do so in an almost charming manner. What this sounds like is a garage band, in the purest sense of the word, which is either what they are shooting for, or I should start looking for letter bombs. But that's the image that comes to mind, even down to the recording, which sounds like the band brought a four-track into Dad's dusty two-car, set up and got to it, putting the whole thing down in one or two takes, "alternate tunings" and all. For them it works; I don't know that I'd recommend it to the average pop band, however. I also dig the song titles: "Find the Guilty Pig," for example, and "My Boss is a Thimble."

□ **MARCEL MONROE:** *Love is Not* (Certain 1003)

Uneven, uneven. We go on a philosophical roller-coaster ride from ethereal pop (the rather lovely "You've Seen it All") to an homage to Lou Reed (the respectful/respectable title track) to silly cabaret-ish things. Marcel Monroe (from Duchamps and Marilyn, respectively) grew from the ashes of another Manhattan trio called Mod Lang, which I have to admit I liked better. The six songs on this EP take the dichotomous name quite seriously; they can't decide between modernism and camp.



MARCEL MONROE

□ **SICILIAN VESPERS:** "Hee Haw" (Profile PRO-7273)

A little over a year ago, I got the debut by the Sicilian Vespers, two brothers named David and Francis Rifugiat. I couldn't figure out if it was supposed to be funny or not, because David, who, um, sings, sounds like he gulps helium before stepping up to the mike. He actually sounds like a cartoon character (and I know my cartoons) but I can't put my finger on which one. Anyway, this new outing is "Hee Haw," b/w "I Need a Clone." The "Barnyard Mix" of "Hee Haw" is dreadful, absolutely unlistenable. "I Need a Clone" is hilarious, the only positive thing I can say. Imagine a completely tone-deaf Johnny Rotten with a cold. I wish I could say the music makes up for it, but the "single" is a bad drum pattern with a super-simplistic guitar line coming in here and there, and the "Clone" song is the same three (maybe) chords ad infinitum. I still don't know if this is supposed to be funny.

□ **RUDE HAIKU:** *Poetic Injustice* (Revenge Records)

Like and don't like; good, not good. Strong moments and weak spots; the former "Love Took a Walk," the latter the Hendrix riff-off weirdness of "Pour it On." I've seen this Queens band play out on a couple of occasions and enjoyed it, but *Poetic Injustice* just does not do the band justice. The vocals are muddy half the time, way out-front the other; the bass is too prominent, but the bottom half of the drum track is missing. It sounds two-dimensional, and is most noticeable on what are supposed to be the rave-ups. The slower stuff is much more palatable, but again the lack of sound quality gets distracting. Unfortunately, an aptly titled album.

Stay Tuned.

Karen Woods

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THE HEAVY METALS



CRISIS PARTY

THIS IS ONE PARTY YOU WON'T WANT TO MISS: Everyone has been making such a big deal about how Seattle keeps spawning these amazing metal bands and yet nothing from Washington has impressed me *at all*. (Yes, Soundgarden included.) That is, until **Crisis Party**. The incredible Crisis Party, a *truly* amazing metal band that no one knew about because the wild antics of the band had gotten them banned from most of the local venues, meaning no gigs. Well, obviously they didn't really *need* to do a ton o' shows to get the labels interested, as they are now signed to a seven-album contract with No Wonder/Metal Blade Records. The contract adds Crisis Party to the new Capitol/Metal Blade "farm system," where acts signed to the smaller Metal Blade can move up to Capitol Records if certain sales goals are met. *Rude Awakening*, Crisis Party's debut album is chockablock with wicked, almost hypnotic riffs, vicious vocals and that polished, rock-solid quality that one usually sees in older, more experienced rockers. Yes, it was instant love for this here metalhead... If my hunch is correct, Crisis Party is gonna be a ragin' sensation in the '90s. You'll definitely want to check out *Rude Awakening*. (See review below.)



THE ROYAL COURT OF CHINA

ORDER IN THE ROYAL COURT: Nashville rockers **Royal Court of China** have had yet another change. This time it's a new guitarist. When their original guitarist moved back to Nashville for personal reasons, the band knew that Fresno, California native **Matt Myatt** was their man (having met him years before while still in Nashville). After a massive search, they finally managed to get a hold of him up north. A quick trip to Hollywood, a simple audition, and the guy was hired on the spot. The Court have been writing and recording several new songs for their demo, which they're going to need in order to get another record deal. (If you remember, The Royal Court of China left A&M Records earlier this year.) Keep your eyes peeled for these royal dudes...

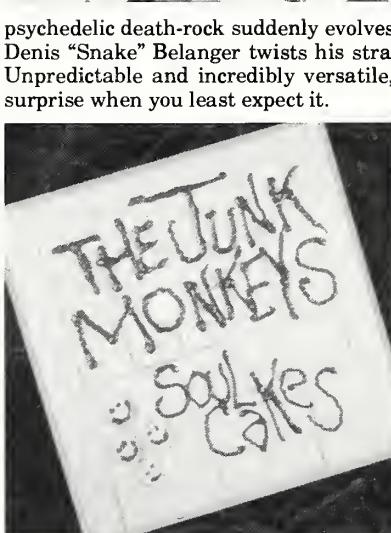
METAL TIDBITS: **Warrant** has been nudged aside by **Faster Pussycat** as the openers for the Midwest/West Coast leg of the **Motley Crue** tour. Warrant will still be opening in all other parts of the U.S., but our friends in the West will be spared the agony... Speaking of Faster Pussycat, we last heard that **Frankie Banali** (of **Quiet Riot** and **W.A.S.P.** fame) has been beating the skins for the Cats since their original drummer was busted for receiving a Federal Express package o' heroin and was subsequently fired from the band. Will Banali become a permanent Pussycat? We'll just have to see... **Motorhead** has been signed to the fairly new **WTG** label, which is actually an **Epic** subsidiary so far able to boast of three acts: **Bonham**, **Beau Nasty**, and now wild-and-woolly Motorhead... An incredible metal-rama is coming on December 16 at the Santa Monica Civic Auditorium that will join **Testament**, **Voivod**, **Nuclear Assault**, and **Wrath**.

child America. Be there... **Babylon A.D.** is doing *well* here in the U.S., but according to **Sounds Magazine**, their debut album *Babylon A.D.* is the number one-selling import in the U.K.! Way to go, boys... **Faith No More** has been nominated for FOUR Bay Area Music Awards. The categories for which they were nominated are: Outstanding Metal LP, Outstanding Male Vocalist, Outstanding Drummer and Outstanding Keyboards/Synthesizers. Anyone with ears could tell you that they definitely deserve every one of those awards. Good luck, FNM.

■ METAL PICKS O' WEEK

□ VOIVOD: *Nothingface* (Mechanic/MCA MCAC-6326)

With all of the scary pseudo-metal records that flow through the *Cash Box* offices, it sure is nice to get an album that I actually *look forward* to hearing. Voivod is a metal band of the nineties that happened to come a little bit before their time. Now, with 1990 only days away, Voivod has created the album that should catapult them into the alternative/metal Big Time where Jane's Addiction, Faith No More, Soundgarden and the Red Hot Chili Peppers have all discovered that being weird can be quite beneficial. *Nothingface* is Voivod's second album and is nothing short of a masterpiece. Eerie, psychedelic death-rock suddenly evolves into hell-bent speed-metal while singer Denis "Snake" Belanger twists his strange vocals around even stranger lyrics. Unpredictable and incredibly versatile, Voivod's *Nothingface* will take you by surprise when you least expect it.



□ THE JUNK MONKEYS: *Soul Cakes* (No Wonder/Metal Blade 7 72421-4)

The Junk Monkeys are very special dudes. They're special because they were the first band to be selected for the new No Wonder label sponsored by Metal Blade Records, leaving them responsible for building the foundations of the new label's reputation. These Detroit clubmongers are a blast of fresh air in the musty attic of rock that combines classic '70s influences, a taste of punk, and a rootsy groove to achieve a unique brand of music. *Soul Cakes* is a collection of solid, well-written tunes with a relentless, in-your-face energy that could be compared to the Stones, New York Dolls and the Ramones. Without a lyric sheet, it's hard to say just how deep these guys really are, but when the music itself is this likeable, who really cares *what* they're sayin'? No Wonder Records is off to a winning start with the Junk Monkeys.

□ CRISIS PARTY: *Rude Awakening* (No Wonder/Metal Blade 7 72402-4)

For a virtually unknown group of Seattle trashrockers with little local support and even less stage experience, they sure knew how to make a righteous debut album. *Rude Awakening* does exactly what the title implies, jarring you from the reoccurring nightmare of unoriginal rip-off bands that has been haunting the rock/metal scene for *too long*. Crisis Party blends poppy hard rock with a double-axe attack of aggressive power-metal to produce a sound that is definitely heavy, yet has immense commercial possibilities. Labelmates of the Junk Monkeys on the fledgling No Wonder label, this band could easily be the Next Big Thing if marketed correctly. Crisis Party has got all the makings of a potentially **HUGE** band...



HAIRFARMERS OF AMERICA: What ever brought the members of Mordred, Testament, Violence and Forbidden together with the members of Vain? (Matt Camacho of Violence seems to be wondering the same thing, bottom row, fourth from left.) Well, we don't know either, but it's a cool picture.



JMT MEN: PolyGram Jazz recently held a Knitting Factory showcase for several members of its distributed JMT roster. Here, hanging on Houston St., are (from left) Tim Berne, Gary Thomas, Robin Eubanks and PolyGram's Brian Bacchus.

BLURRY: *Jazzvisions* is the name of an admirably ambitious new program from PolyGram Jazz that is something of a paradox. On the one hand, it's a state-of-the-art kind of deal: eight sets of live music, recorded over two weeks at L.A.'s Wiltern Theatre a few years back, and released five different ways—CD, LP, cassette, CD-video and VHS-video. On the other hand, the CDs, anyway, reveal not only pretty sloppy musicmaking (I suspect underrehearsal), but a shocking lack of information. This might be a state-of-the-art roll-out, but the CDs offer no dates, no liner notes, no nothing. Example: *All Strings Attached* has five guitarists—**Tal Farlow, John Abercrombie, John Scofield, Larry Carlton and Larry Coryell**—playing five songs. But nowhere does it tell you who's playing what, when. It's not a five-guitar jam, the guitarists are broken down into feature segments. Huh? The rest of the CDs have similar problems: all-star jam sessions with no identification. Look, can most people tell **Bud Shank** from **Richie Cole** from **Lee Konitz**? C'mon. There are guest hosts on some of these—perfect, perhaps, for the videos, but silly on the albums, since the introductions obviously weren't made from the stage, but are voice-overs on top of some of the music. The hosts are people like **George Wendt, Shelly Duvall** and **Rich Hall** and their appearances certainly should have been trimmed from the audio releases.

So this is a buyer-beware situation, with the best albums the most straight-forward albums. Like *Rio Revisited*, which features **Antonio Carlos Jobim** doing a bunch of his bossa nova standards with his band and, on three numbers, **Gal Costa** (she's on five numbers on the video); *Latin Familia*, which features a strong latin big band fronted by **Sheila E.**, her dad **Pete Escovedo** and **Tito Puente**; and *Brazilian Knights and a Lady*, which has two short greatest-hit sets by **Djavan** and **Ivan Lins**, two of the finest of the post-Tropicalismo generation of Brazilian singer-songwriters (the "Lady" is **Patti Austin**, who joins Lins on two numbers). The other albums are *Jump the Blues Away*, a variety blues package with **Etta James** (great!), **Albert Collins** (real good!) and **Joe Walsh** (ugh!); *The Many Faces of Bird*, the best of the all-star albums, a loose, swinging **Charlie Parker** set with **Bobby McFerrin, James Moody, Lou Levy, Monty Budwig, John Guerin, Shank, Cole and Konitz**; and two volumes of *Echoes of Ellington*, with **Randy Brecker, Bill Evans, Tom Scott, Robben Ford, Dianne Reeves** and **O.C. Smith** (on Volume One), and others.

Large ambitions in jazz are nothing to sneeze at. Sloppiness is. *Aaaaa-choo!* **BOPPING AROUND:** **Leonard Bernstein** may have turned down a National Medal of Arts recently, but **Dizzy Gillespie** didn't; the puffy-cheeked one joined 11 other American artistic giants at the White House where the Pres laid the award on him... You gotta give **Quincy Jones** credit. His new hodge-podge album *Back on the Block* features **Miles Davis, Dizzy Gillespie, Sarah Vaughan, Ella Fitzgerald, James Moody and George Benson** on one tune!: a medley of **Joe Zawinul's "Birdland"** and a rap by **Big Daddy Kane and Kool Moe Dee** called "Jazz Corner of the World," which covers the heretofore-mentioned jazz greats and includes a guest appearance by legendary Birdland emcee **Pee Wee Marquette**. Only Quincy Jones could've pulled it off... **Leonard Feather**, in a *Jazz-Times* review of Miles Davis' autobiography, writes, "A drum is a woman, **Duke Ellington** once observed, as the title of one of his suites, and this is how Miles Davis treats them; he beats them," meaning, of course, his women, not his drums... New York fans of young New Orleans jazz musicians should have a good December, what with scheduled appearances by **Harry Connick Jr.** (Avery Fisher Hall, December 9), **Branford Marsalis** (Village Vanguard, December 12-17), the **Rebirth Brass Band** (Tramps, December 22-31) and **Wynton Marsalis** (Alice Tully Hall in a Christmas show, December 20-22, with the last night broadcast on *Live From Lincoln Center*)... **Rosetta Records**, the small independent label dedicated to "retrieving lost women's blues and jazz" has issued its first two CDs: *Mean Mothers: Independent Women's Blues Vol. 1*, a tough and ribald compilation of mostly little-known blues belters of the '20s and '30s (like **Bertha Idaho, Bessie Brown and Harlem Hannah**), doing assertive, feisty, "straighten-up-or-get-out-of-my-face" songs (no "my man done left me and I'm feeling so sad" tunes here) and *Mae West: Queen of Sex*, a surprisingly delightful and musical collection of West's recordings, three of them backed by the 1934 Ellington band.

Keep Up-to-Date

TRADITIONAL JAZZ

December 16, 1989 The grey shading represents a bullet, indicating strong upward chart movement.

Total Weeks ▾
Last Week ▾

	David Banzoff	3
1 WAITING FOR SPRING (GRP GR 9595)	Harry Connick Jr.	1 19
2 WHEN HARRY MET SALLY (Columbia SC 45319)	Dave Grusin	4 5
3 THE FABULOUS BAKER BOYS SOUNDTRACK (GRP 2002)	Earl Klugh	6 1
4 SOLO GUITAR (Warner Bros. 26019)	George Benson	2 19
5 TENDERLY (Warner Bros. 25907)	Dr. John	5 29
6 ON FIRE (Epic OC 4525) Michel Camilo ♫ 7	Rob Mullins	7 13
7 IN A SENTIMENTAL MOOD (Warner Bros. 25889)	Christopher Hollyday	8 13
8 JAZZ JAZZ (Nova 8918)	Chet Baker	15
9 CHRISTOPHER HOLLYDAY (RCA/Novus 3055)	Thelonious Monk	10 9
10 MY FAVORITE SONGS (Enja 79600)	Don Cherry	11 25
11 STRAIGHT NO CHASER (Columbia CK 45358)	Wynton Marsalis	12 23
12 ART DECO (A&M 5258)	Rick Margizzi	20
13 THE MAJESTY OF THE BLUES (Columbia OC 45091)	Joey DeFrancesco	13 17
14 COLOR (Blue Note 92779)	Frank Morgan	DEBUT
15 ALL OF ME (Columbia FC 44463)	Chet Baker	14 13
16 MOOD INDIGO (Artilles/Island 91320)	Ralph Peterson	16 9
17 LET'S GET LOST/ALTERNATE TAKES (Pacific Jazz/Capitol 92932)	John Faddis	17 11
18 TRIANGULAR (Blue Note 92750)	Richard Groove Holmes	20 3
19 INTO THE FADDISHERE (Epic 45266)	Dee Dee Bridgewater	18 5
20 BLUES ALL DAY LONG (Muse 5358)	James Moody	19 9
21 LIVE IN PARIS (MCA Impulse 6331)	Charles Earland	27
22 SWEET AND LOVELY (Novus 3063)	Abdullah Ibrahim	21 9
23 THIRD DEGREE BURN (Milestone M-9174)	Chet Baker	22 31
24 MINDIF (Enja 79601)	Sun Ra	23 19
25 "LET'S GET LOST" (RCA Novus 3054)	Branford Marsalis	24 25
26 BLUE DELIGHT (A&M 5260)	Tom Harrel	25 7
27 TRIO JEEPY (Columbia FC 45231)	Dave Friesen	26 11
28 SAIL AWAY (Contemporary C-14504)	Phil Woods	28 19
29 OTHER TIMES, OTHER PLACES (Global Pacific 45245)	Dirty Dozen Brass Band	30 36
30 HERE'S TO MY LADY (Chesky JD-3)	Louis Armstrong	31 11
31 VODOO (Columbia FC 45042)	Chick Corea	32 37
32 LAUGHING LOUIS (Blue Bird 9759 1RB)	Marcus Roberts	33 41
33 CHICK COREA AKOUSTIC BAND (GRP GR 9582)	Shirley Horn	34 33
34 THE TRUTH IS SPOKEN HERE (Novus 3051)	Joe Williams	35 23
35 CLOSE ENOUGH FOR LOVE (Verve/PolyGram 837 933)	Ralph Towner	36 18
36 IN GOOD COMPANY (Verve/PolyGram 837 932)	David Newman	37 25
37 CITY OF EYES (ECM 1388)	Michel Camilo	38 45
38 FIRE (Atlantic Jazz 81965)	John Abercrombie/Marc Johnson/Peter Erskine	39 21
39 MICHEL CAMILO (Portrait/CBS 44482)		
40 JOHN ABERCROMBIE (ECM/PolyGram 1390)		

John Abercrombie/Marc Johnson/Peter Erskine 39 21

JAZZ PICKS

RALPH PETERSON: *Triangular* (Blue Note 92750)

This young drummer, whose quintet album, *V*, is one of the year's best, turns in another gem: a tough, loose, forward-looking inside/outside trio date with pianist Geri Allen (some of her strongest work on record) and bassist Essiet Okon Essiet.

GERI ALLEN: *Twilight* (Verve 841 152)

An album that documents Allen's continued growth as a jazz pianist, but which, at times, edges too close to new age and nebulous soft-fusion waters. It has its moments, but we'll take her work on the Ralph Peterson set.

CECIL BROOKS III: *The Collective* (Muse MR 5377)

Strong debut from a sensitive, subtle drummer and four increasingly familiar sidemen (Geri Allen, Gary Thomas, Greg Osby, Lonnie Plaxico). Old-fashioned inside date; cozy and romantic. Houston Person produced.

JAY HOGGARD: *Overview* (Muse MR 5383)

Vibist Hoggard gained acclaim 10 years ago, as part of a then-burgeoning group of young avant-gardists, before heading in an unsuccessful pop-jazz fusion direction. Here he settles in the middle: a strong, in-the-pocket mainstream post-bop quartet date, with the ubiquitous Geri Allen, Ed Rozie and the late Freddie Waits. (Psssst, Hoggard's father-in-law is N.Y.'s new mayor.)

HUGH MASEKELA: *Uptownship* (Novus 3070)

South African trumpeter goes two ways on this album: a strong instrumental take on township jive and a less-interesting slate of pop-jazz covers ("Ooo, Baby Baby," "If You Don't Know Me By Now"). Amazingly, Geri Allen's not on it (she must have been sick that week).

ON THE DANCEFLOOR

CASH BOX
MICRO
CHART

NEWS: A lawsuit for copyright infringement was filed July 14 in U.S. District Court in Minneapolis against L.A. Reid and Kenny "Babyface" Edmonds, MCA Records, and Columbia Pictures by attorneys representing Derrick Moore. The suit alleges that the music for the theme song "On Our Own" from the album and movie *Ghostbusters II* (whose box office gross was hardly impressive enough to take this new blow) was written by Moore, who is a Minneapolis musician and composer, and lifted while Moore's agent, James Selmer, was shopping Moore's demo tape for a recording contract. Reid, Edmonds, and Darryl Simmons are credited with writing the song, which was a million-selling hit for Bobby Brown. Moore's attorneys are seeking an unspecified amount of monetary damages. A motion to dismiss and a request to transfer the case to California has been denied. Like Bobby Brown says, "Looks like this is gonna be another one of those funky ones."

New Columbia Records recording artist George Lamond was recently in Los Angeles/San Francisco to do press and a few club appearances and to let it be known that he definitely doesn't want to be viewed as just another pretty boy whose producer calls the shots. "Live, I'm determined to give everyone their money's worth, from the guy in the front row to the one in the very back. And I don't want people to think I'm just going for the girls as some sort of pin-up. I'm going to sweat." He gives a derisive laugh about the photo on the sleeve of his new single "Without You." "First, it makes me look fat. Second, I don't even wear my hair like that anymore. And last, it looks like I'm trying so hard to look sexy and I'm not..." Virgin Records recording artists Neneh Cherry, Soul II Soul, Ziggy Marley & the Melody Makers, and Redhead Kingpin and the FBI all scored nominations for the 22nd annual NAACP Image Awards. Soul II Soul's nod is for best album (the group is also making their American live performance debut on the show); Cherry's nod is for Best New Female; Marley's group is up for Best Reggae Artist or Group; and Kingpin is up for Best Rap Artist or Group. The ceremony will be held in Los Angeles at the Wiltern Theater on December 9, and will be broadcast January 6 on NBC... Speaking of Neneh Cherry, her new single stateside is "Heart," but she's releasing a re-recorded version of "Inna City Mama" as her new single in Britain. She was recently named Rap/House/Dance act of 1989 by *Smash Hits Magazine*... New Order's Bernard Sumner, ex-Smiths guitarist Johnny Marr, and Neil Tennant of the Pet Shop Boys released their first collaborative effort, the single "Getting Away With It," (which Tennant has done for years), with Tennant on lead vocals. An album is due next year and a video has just been shot.

Ernest Hardy

■ NEW GROOVES

■ Picks O' the Week

- SKIPWORTH & TURNER: "I Miss It" (4th & B'Way BWAY 496 DJ)
- PAUL RUTHERFORD: "Oh World" (4th & B'Way BWAY 494 DJ)

I have a friend who recently described listening to a certain record (not one of the above—unfortunately for him) as being like walking through a wide, open space. It's cool, a slight wind is blowing and he feels as if he could fly away at any moment, when suddenly the earth gives way and he's falling through time and space. His only thought is, "God, I don't want this to end." Yes, I know, perhaps I should seek out friends who don't embody Nancy Reagan's most paranoid fantasies, but then I'd have a harder time trying to describe these two singles. Both are achingly good house tunes and if I'm slightly more impressed with Rutherford's effort, it's simply because the former member of Frankie Goes to Hollywood never gave any indication that he could really do anything worthwhile, so buried was the group in their own hype and an endless string of "Relax" remixes. "Oh World" even comes complete with the just-about-to-be-exhausted trend of religious references. Highly, highly, highly recommended.

■ Singles



□ CRISELDA "CANDY" ASHIA: "Pleasure" (ACA Records ACA 3291)

Miss Ashia's vocal stylin' reminds the listener of none other than that other exotic-beauty/songstress-turned actress, Vanity. Though now relegated to sub-B movies, *Playboy* spreads and the occasional spot on episodic television, that modern-day songbird's influence shines through loud and clear on the purr/meow delivery of Ashia's vinyl effort. Sadly, this is no "Nasty Girl," "If a Girl Answers (Don't Hang Up)" or even "Pretty Mess." Not as much fun as Vanity's ditties, "Pleasure" still serves as testament/tribute to a woman years ahead of her time.

□ SYBIL: "Walk On By" (Next Plateau NP5011W-DJ)

There will be those who complain that this is too close in mood/style/tempo to her hit "Don't Make Me Over," and they're right. But considering that "Don't Make Me Over" was one of the most seductive, alluring singles this side of Soul II Soul, it's understandable that Sybil and Co. would draw again from that well. Derivative? Maybe. Worthwhile? Definitely.

□ LUTHER VANDROSS: "Never Too Much" (Epic 49 73141)

Billed as "3 New 1990 Remixes," this effort is Exhibit A in *Why don't they leave*

DANCE SINGLES

December 16, 1989 The grey shading represents a bullet, indicating strong upward chart movement.

Total Weeks ▾
Last Week ▾

1 RHYTHM NATION (A&M SP-12335)	Janet Jackson	11	3
2 PUMP UP THE JAM (SBK V-19701)	TechnoTronic	1	9
3 I LOVE THE BASS (Enigma 75524-0)	Bardeux	2	9
4 FRENCH KISS (Epic 68875)	Lil Louis	3	15
5 LOVE ON TOP OF LOVE - KILLER KISS (Capitol V-15508)	Grace Jones	20	3
6 OVER & OVER (23 West/Atlantic 0-86282)	Pajama Party	8	5
7 NEW JACK SWING (Motown 4654)	Wrecks-N-Effect	5	7
8 SOMEBODY FOR ME (Uptown/MCA 23982)	Heavy D & the Boyz	6	7
9 ME SO HORNY (Skywalker GR-127)	The 2 Live Crew	4	13
10 GET ON YOUR FEET (Epic 49 68877)	Gloria Estefan	9	5
11 SWING THE MOOD (Atco 0-96512)	Jive Bunny and the Mastermixers	21	3
12 DRAMA! (Sire/Warner Bros. 0-21356)	Erasure	13	7
13 OUR LOVE (IT'S OVER) (Active>Select ACT-3063)	Dee Holloway	28	3
14 TENDER LOVER (Solar 4Z9-74502)	Babyface	26	3
15 LOVE SHACK (Reprise/Warner Bros. 0-21318)	The B-52's	17	7
16 STATE OF ATTRACTION (Tabu/E.P.A. 49 68806)	Rhonda Clarke	12	9
17 GET BUSY (Jive/RCA 1274-1)	Mr. Lee	33	3
18 BLAME IT ON THE RAIN (Arista AD1-9905)	Milly Vanilli	22	3
19 WITH EVERY BEAT OF MY HEART (Arista AD1-9896)	Taylor Dayne	23	3
20 BABY DON'T SAY GOODBYE (Epic 49 73101)	Dead or Alive	25	3
21 DON'T MAKE ME OVER (Next Plateau NP50107)	Sybil	7	16
22 MISS YOU MUCH (A&M SP-12315)	Janet Jackson	10	13
23 LET THE RHYTHM PUMP (Atlantic 0-86273)	Doug Lazy	DEBUT	
24 PERSONAL JESUS (Sire/Warner Bros. 0-21328)	Depeche Mode	14	7
25 GIRL I AM SEARCHING FOR YOU (LMR 4005)	Stevie B	15	7
26 ROCK WIT'CHA (MCA 23951)	Bobby Brown	16	9
27 SUGAR DADDY (Warner Bros. 0-21320)	Thompson Twins	27	5
28 TALK TO MYSELF (Geffen 0-21233)	Christopher Williams	18	11
29 MY HEART SKIPS A BEAT (Capitol V-15498)	Cover Girls	19	13
30 IF YOU LEAVE ME KNOW (LMR 7000)	Jaya	31	5
31 C'MON AND GET MY LOVE (FFRR 886 799-1)	D.Mob	DEBUT	
32 TURN IT OUT (GO BASE) (Profile PRO-7275)	Rob Base	DEBUT	
33 DOWN ON IT (TNT 2611)	Nine Inch Nails	DEBUT	
34 LOSING MY MIND (Epic 49 68858)	Lizi Minelli	24	11
35 WALK ON BY (Next Plateau NP5011W)	Sybil	DEBUT	
36 THIEF OF HEART (MICMAC 526)	Cynthia	29	5
37 I'M STILL MISSING YOUR LOVE (Tabu/E.P.A. 4Z9 68863)	S.O.S.	30	5
38 BUST A MOVE (Delicious Vinyl/Island DV1005)	Young M.C.	32	16
39 LOVE IS A SHIELD (Atlantic 0-86311)	Camouflage	34	5
40 WALTZ DARLING (Epic 49 68869)	Malcolm McLaren	35	5

well enough alone? The original version of a few years back was a slice of perfection. The remixes add nothing, but detract a great deal. Skip this and invest in Vandross' new greatest hits collection instead.

■ Albums



□ VARIOUS ARTISTS: *Silver on Black* (FFRR 828 174-1)

□ D MOB: *A Little Bit of This, a Little Bit of That* (FFRR 828 159-1)

If for no other reason than Cathy Dennis' featured vocals on "C'Mon and Get My Love" and "That's the Way of the World," D Mob's collection is worth looking into. Dennis, who recently inked a solo deal, simply brings these cuts to life with fresh, energetic, vibrant vocals. In fact, the only real dud in the collection is a misfired version of Stevie Wonder's "All I Do."

Likewise, the *Silver on Black* collection could be put on any deejay's turntable and left on all night without doing any harm to

his (or her) reputation. British critical favorite Diana Brown (with Barrie K. Sharpe) checks in with "Blind Faith," produced (as are nine out of every ten British releases, judging from the credits jumping out of import bins) by Soul II Soul's Jazzy B. and Nellie Hooper.

□ MICHEL'LE: *Michel'le* (Ruthless Records 7 91282-1)

Sassy young newcomer kicks hard with no-nonsense lyrics and production. Though her voice tends toward the shrill side at times, her "attitude" never wavers. Single "No More Lies" is already a hit in clubs and on radio, and the album is full of potential follow-ups.

BOB LONG SPEAKS ON GOSPEL



BOB LONG

GOSPEL IN THE '90S: Before we close out the decade of the '80s, let us take a strong look at what happened with contemporary Christian music in the past ten years. Gospel music historically has been relegated to very restrictive time slots on most urban-formatted stations around the country. Late-ly, though, more operators of urban stations have seen the growth of gospel music. More stations, particularly AM stations, have switched to full-time gospel formats.

With the change in attitudes towards the viability of gospel music in the marketplace, many gospel-oriented companies were started in the '80s. That trend seems very likely to continue during the '90s. More and

more record companies that were struggling have happily seen their fortunes turn around, and have begun to realize substantial returns on their investments. The major labels certainly enjoyed more successes than failures with the increased visibility of gospel music in the consumer marketplace.

One of the factors that may have led to the continual growth of gospel music is a greater awareness of the troubled times in which we are living. There is, has been and always will be a great need for all people to have something they can hold on to, something on a universal level regardless of race, creed or color—an individual belief in a power greater than any power on Earth. Faith, belief and trust in that higher source of power is the common denominator of all people. Faith has allowed many people to really search their souls; it seems the collective conclusion of a great percentage of people is the need for a greater coming together of all mankind, for showing more concern for our fellow human beings. Although it's true that we do not today enjoy such a universal understanding of the need to accept the fact that we are indeed our brother's keeper, I honestly feel and believe there is a gradual matriculation towards more fellowship within the human race.

This may help to explain the recent growth of gospel music. Of course, more record company executives have realized the need for more active marketing and promotional campaigns with respect to the upward trends in gospel music. Many of the larger companies have and will continue to benefit from their respective catalog sales, and the desire to further their profit potential has played a significant role in the more aggressive marketing and promotional campaigns, as more companies get their piece of the sales pie.

Another key factor is the cashing in on the aging of America. You read it in magazines, hear it on the news and perhaps even encounter it in your bathroom mirror every morning: Americans are getting older, and our society is shifting from a youth-oriented culture to one that values maturity. The causes: more people are living longer, fewer children are being born and the baby-boomers are moving into their fortysomething years. According to the U.S. Census Bureau, the number of Americans aged fifty-plus has nearly doubled since the 1930s, jumping from 33 million in 1933 to 63 million today. Demographers forecast that by the year 2025, this segment of the population will include 113 million Americans.

The decade of the '80s saw the rise of some top newcomers to the field of gospel music while many cagey old professionals maintained and increased their visibility. Some of the key names of the '80s that will

TAKE 6



surely impact the '90s are BeBe & CeCe Winans, Shirley Caesar, Take 6, Al Green, DeLeon, Bo Williams, Nicholas, Luther Barnes, Tremaine Hawkins, Andrae Crouch and far too many more to mention. Be assured gospel music is just like the snowball rolling down the mountain-side—it's growing.

CASH BOX MICRO CHART

BLACK GOSPEL TOP 40 ALBUMS

December 16, 1989 The grey shading represents a bullet, indicating strong upward chart movement.

Total Weeks ▼
Last Week ▼

1	MISSISSIPPI MASS CHOIR	(Malaco 6003)	Mississippi Mass Choir	1	13
2	WHO'S ON THE LORD'S SIDE	(Savoy 14794)	Rev. Timothy Wright	2	13
3	ON THE THIRD DAY	(Malaco 4435)	Jackson Southernaires	3	13
4	TOTAL VICTORY	(Light 7115720207)	Vicki Winans	4	13
5	WONDERFUL	(Light 7115720215)	Bo Williams	5	13
6	CAN'T HOLD BACK	(Light 7115-720-282)	L.A. Mass Choir	8	11
7	HEROS	(Light 7115720231)	N.J. Mass Choir	10	13
8	BREATHE ON ME	(Savoy 7097)	James Cleveland	13	8
9	WE'RE GOING TO MAKE IT	(Savoy 14795)	Myrna Summers	6	13
10	AINT LIFE WONDERFUL	(Malaco 4420)	The Williams Brothers	15	8
11	YOUNG ARTIST FOR CHRIST	(Sound of Gospel 2D184)	Young Artist for Christ	16	8
12	LIVE IN CHICAGO	(Rejoice WR-WC CD8385)	Shirley Caesar	7	13
13	SO SATISFIED	(Air 10135)	Luther Barnes & Redd Budd Gospel Choir	9	13
14	AVAILABLE TO YOU	(Rejoice WR-WC 8418)	Rev. Milton Brunson	11	13
15	FLOWING	(Malaco 4434)	Trutettes	12	13
16	LET THE HOLY GHOST LEAD YOU	(Malaco 6002)	Florida Mass Choir	14	13
17	MIGHTY CLOUDS OF JOY	(Rejoice WR-WC 8427)	Night Song	17	13
18	HEAVEN	(Sparrow SPR 1169)	B.B. & C.C. Winans	18	13
19	JOY THAT FLOODS MY SOUL	(Sparrow SPR 1173)	Tremaine Hawkins	19	13
20	CONQUEROR	(Rejoice WR-WC 8400)	Clark Sisters	20	13
21	MY TIME IS NOT OVER	(Word 7015030292)	Albertina Walker	21	13
22	I REMEMBER MOMMA	(Word/A&M 8447)	Shirley Caesar	27	2
23	BACK TO BASICS	(Malaco 4431)	Pilgrim Jubilee	22	13
24	LIVE IN MEMPHIS	(Command CRN 1013)	Nicholas	23	13
25	WE'VE GOT THE VICTORY	(Savoy 7093)	Georgia Mass Choir	24	13
26	NEW DIRECTIONS	(Melton 1505)	Soul Stirrers	26	10
27	CHILDREN IN PRAISE VOL. 1	(Sparrow 1190)	The West Angeles C.O.G.I.C.	30	8
28	MOVING BY SPIRIT	(Sound of Gospel 186)	J.L. Ferrel/N.Y. Seminar Mass Choir	31	2
29	GOT MY TICKET	(WFL/Spektra 2623)	Washington State Mass Choir	32	2
30	NO GREATER LOVE	(Savoy 14788)	Keith Pringle	25	13
31	LIVE IN ST. LOUIS	(Savoy 7096)	Gospel Music Workshop of America	28	13
32	I KNOW WHAT PRAYER CAN DO	(I AM WR-WC 8432)	Jesse Dixon	29	13
33	GOD IS A GOOD GOD	(Sound of Gospel SOG-177)	Keith Hunter & the Witness for Christ Choir	33	6
34	WONDERFUL ONE	(Jive/RCA 1200)	Vanessa Bell Armstrong	DEBUT	
35	WILL YOU BE READY	(Light 7115720193)	Commissioned	34	13
36	THE BIBLE IS RIGHT	(J&B 0092)	Southern Faith Singers	DEBUT	
37	WE NEED TO HEAR FROM YOU	(Word WR 8443)	DeLeon	35	4
38	SAINTS IN PRAISE	(Sparrow SPR 1189)	The West Angeles C.O.G.I.C.	36	6
39	AND THEY SANG A HYMN	(Sound of Gospel SOG-179)	Thomas Whitfield & Co.	37	6
40	AWESOME	(I AM WR-WC 8391)	Calvin Bridges	38	13

STELLARS HONOR KING AND HUMMINGBIRDS: The Fifth Annual Stellar Awards Show, scheduled for the Aquarius Theatre December 11, 1989, will make special awards presentations to Mrs. Coretta Scott King and the Dixie Hummingbirds. Mrs. King will receive the Most Notable Achievement Award, and gospel pioneers the Dixie Hummingbirds will receive the Most Significant Contribution Award, as announced by the show's executive producer, Don Jackson.

Mrs. King, along with the Martin Luther King Center for Social Change, is being honored for her contributions in helping to advance gospel music through furthering the dream of her husband. The presentation will highlight a special civil rights tribute in the show. Each year, the Most Notable Achievement Award is given to an individual or institution that has played an integral part in the development of gospel music.

The Dixie Hummingbirds, celebrating their 60th anniversary in gospel music, will receive the award for most significant contribution. The acoustic quintet is credited with developing the early contemporary gospel vocal style made popular by such current gospel stars as the Winans and Take 6. The Most Significant Contribution Award is presented annually to an artist who has made an outstanding contribution to the growth of gospel music, either through achievement as a performer or by writing, producing or promoting gospel music.

The Fifth Annual Stellar Awards is a Tribune/Central City Productions program, nationally syndicated and distributed by Tribune Entertainment Company for telecast January 8-28, 1990. Jackson will serve as the show's executive producer. The program will be directed by Dennis Rosenblatt and produced by Barbara Wilson. The musical director is Robert Mayes.

Bob Long

CLOSE YOUR EYES AND IMAGINE YOU ARE ON *The \$64,000 Question* game show and you are down to your last chance to win the big enchilada. The emcee pops the question, "What has been the most abused phrase in the Spanish-language music industry?" Your brain races through a multitude of possible answers. Oxygen becomes scarce. The tongue gets drier and drier with every ominous tick-tock of the clock. Time is running out. Finally, the sound of the buzz-er ends your agony while the sadistic emcee, covering his words with a thick layer of phony sorrow, blurts, "Oh, too bad. The answer, of course, is 'latin crossover.'"

Ironically, apart from this facetiously fictional frolic, history substantiates the emcee. The initial *Cocinando* column discussed the abuse bestowed on "latin" as a catch-all category for musics and audiences as diverse as the 21 countries in which Spanish is the predominant language. Thus, it is time for an analysis of the latin crossover concept—the successful acceptance of a certain song or sound in a market where Spanish is not the predominant language. The first chronicled manifestation of this *recent* phenomenon called "crossover" dates back to Hollywood's pre-talkies period and the celluloid recording of the era's dance rage, *tango*—a sound with African roots and *habanera* beats, popularized via the Argentinian *lunfardo*, which has survived its most famous interpreters. From there on, latin tinges are pervasively found in subsequent decades throughout every American form of music.

The success of U.S. Hispanic artists from the East Coast with English-speaking audiences is similarly well known, with performers like the late **Frank "Machito" Grillo**, **Tito Puente**, **Mongo Santamaria**, **Joe Cuba** and **Ray Barretto** having been programmed in the mainstream radio during their respective periods of popularity. Rock and roll, in the meantime, was being accepted in Spanish-speaking countries, particularly in Argentina, as a much-welcomed relief from traditional music forms. Yet it was Spain's **Los Bravos** who may have provided the first manifestation of rock crossover with their worldwide hit "Black is Black," a '60s radio standard long before **Carlos Santana**'s splash with Afro-Cuban (not latin) tinged rock; a sound which, in turn, influenced other pseudo-similar groups like **Malo**, **War** and **Mandrill** as well as some ephemeral entities like Motown's **Rare Earth**. Therefore, with all the emphasis placed by the various multinationals on the general promotion of rock groups based in Spanish countries, it might be a more appropriate description to call this genre *rock en español*. It is a trend that's here to stay, and this is how *Cocinando* will refer to it from herein.

Then there is dance music. With the death of the hustle—a beat whose original identification carried a *latin* prefix as a direct reference to its over-elaborate *salsa* steps—bilingual urban youths needed a new beat. Breakdancing was too physical and not fit for radio programming, and rap was still too hostile and unintelligible for bilingual majorities. In 1985 **Miami Sound Machine**'s pop success with "Conga" reintroduced to the mainstream the percussion sound last heard with Rare Earth. Some time before, but at a more regional level, was the **Ray Serrano** production of **Amaretto**'s "Clave Rock," for which salsa icons Tito Puente and **Luis Esteban "Perico" Ortiz** joined talents with the young producer to bring about the rootsier sounds, bonding "Clave Rock" to its cultural predecessors. By 1987 the development of such artists as **Expose**, **Cover Girls** and **Sa-Fire**, coupled with a consistent club support—spearheaded in New York by **Sean James**' swinging Latin "Hip-Hop Discoveries" soirees at the now-defunct Club 1018—gave the term "latin hip-hop" a life of its own.

By then, the resurgence of the movie and music versions of "La Bamba," evincing the fact that an Hispanic intellect was behind and beneath one of rock's greatest hits, had made everyone realize that Hispanics are somehow discovered by the musical mainstream every so often. But now, as once-indestructible walls are tumbling, yesterday's foes are today's *amigos*, and the world seems to be growing smaller. The latin influences—like the *patio* of your *hacienda* where you may be reading this—are indelibly assimilated into the country's folklore. This assimilation has even reached the point where the pop *avant-garde* is borrowing directly from it without any masquerading pretensions, a topic further expanded upon in the **David Byrne** review below. At a time when "Peace and Goodwill to All Men" seems more a feasible reality than a used and abused slogan (sort of a latin crossover for "Navidad"), it falls on the U.S. Latin media—specifically radio, print and television as vehicles essential to the survival of the trade—to meet this dawn of enlightenment in a manner commensurate with the changing times. *Asi Sea. Amen.*

SALPICOS Y MORDISCOS are the respective Spanish translations of "splatters" and "bites," the two most common activities related to the *Cocinando* process. Here are some... The Good Rumor Man, resplendent in his whitest sartorial best—half ice-cream man, half displaced medical intern—assured us that **Ruben Blades** will undergo a *serious* touring schedule in 1990, and that the prolific Panamanian singer/songwriter already has two albums in the can for Elektra: one a recapitulation of his hits, recorded live at The Roadhouse, and the other a salsa album of all new songs... Three cheers to my *Team Cuba* colleague **Enrique Fernandez** for his *Village Voice*'s *El Norte* column on the "Cubanization of the U.S. Spanish media"... If you returned to New York during the Thanksgiving holidays and found a traffic jam on Second Avenue and 54th Street, place some of the blame on the **Ralph Mercado Management** office, the result of the shooting of a **Jose Alberto** video based on a number from his latest album *Bailemos otra vez*. Lensed by **Octavio Soler** (part of the **Max Mambru** team that gave us *Crossover Dreams* and who also directed the videos of *Sueno Contigo* for *El Canario*, *The New York Band*'s "Si tu no estas" and **Hernan**'s "Amor de Madrugada"), the shooting took place in the legendary El Morocco, hideaway for cinema and TV stars during the '50s. Word from El Morocco is that Mercado really loosened his purse strings for his rising singer, as the costs incurred in the 35mm black-and-white period piece are favorably compared to a sophisticated Anglo video... Finally, an open note to **Cinemax**: Gee, thanks for acknowledging our contributions to the U.S. culture for more than a century. However, your November *Latino Experience* program could have presented more credible per-

TEX-MEX LATIN LPs

December 16, 1989 The grey shading represents a bullet, indicating strong upward chart movement.

Total Weeks ▼
Last Week ▼

1 GRUPO MAZZ (CBS Discos)	Straight from the heart
2 LA MAFIA (CBS Discos)	Explosivo
3 BRONCO (Fonovisa)	A todo galope
4 DAVID LEE GARZA (CBS Discos)	My Album
5 EXCELENCIA (CBS Discos)	Ni por mil punados de oro
6 JOAN SEBASTIAN (Musart)	Norteno
7 LATIN BREED ABS	Breaking the rules
8 LITTLE JOE Y LA FAMILIA (CBS)	Aunque pasen los años International
9 FITO OLIVARES (Gil)	La Negra Catalina
10 LOS TIGRES DEL NORTE (Fonovisa)	Mi Buena Suerte

PUERTO RICAN LATIN LPs

December 16, 1989 The grey shading represents a bullet, indicating strong upward chart movement.

Total Weeks ▼
Last Week ▼

1 CHANTELLE (WEA Latina)	Con un toque de clase
2 CANO ESTRELLA (CEG)	Dueno del soneo
3 LAS CHICAS DEL CLAN (EVR)	Las Pioneras
4 LUIS ENRIQUE (CBS Discos)	Mi Mundo
5 GILBERTO SANTARROSA (Combo)	Salsa en movimiento
6 JUAN L GUERRA Y GRUPO 440 (Karen)	Ojala que lleva cafe
7 JOSE NOGUERA (LPME)	Pueblo Unido
8 LOS HISPANOS	Canta mi pueblo (TW)
9 LOS HIJOS DE PUERTO RICO (TH/Rodven)	Con la Morena
10 VITIN RUIZ (Combo)	Seduce me

formers rather than marquee names. Yes, I know your executives have to be concerned with the reaction of Joe and Moe Doe from Mid-America, USA. But, without begrudging Ms. Ronstadt's successful recent return to her Mexican roots, no reasonable mind will accept a 30-minute Ronstadt-led mariachi set to a single **Celia Cruz** song as an accurate sample of the U.S. Latino artistic cadre—if both artists' credentials within the culture are compared. And with all due respect to all Deadheads out there, **Jerry Garcia** as a *latino* performer? Give our *inteligencia* a break, *Pppplleeeasseee!*...

Tony Sabourin

LATIN PICK

DAVID BYRNE: *Rei Momo Luaka Bop/Sire* 9 25990-4.

Hats off to the head Talking Head. Produced in typically daring Byrne-esque manner, *Rei Momo* stands as the completed multi-faceted evolution of a concept initiated with the "Loco de Amor" collaboration between Byrne and Celiz Cruz for the movie soundtrack of *Something Wild*. Truly respectful of each rhythm's roots, Byrne did not settle for what could have been a schlocky collage of Talking Heads visions. Instead, he joined forces with top salsa producers (Willie Colon and Johnny Pacheco), the most well-rounded Afro-Caribbean percussionists (Milton Cardona and Jose Mangual, Jr.) and other assorted specialists to interpret each number within its traditional boundaries. There are enough broad Byrne-strokes beyond the obvious English lyrics to keep the album from falling into the pit of cheap *gabacho* fascimiles. It is encouraging that the Byrne/Talking Head audience has embraced this album. Let us see if a.) efforts are made to market the most adaptable songs through the U.S. Spanish media, and b.) whether this segment will be as receptive as its Anglo counterpart. It would be worth a try not because of the novelty of an American pop icon dealing with our music, but because Byrne's innovative and honest approach will bring a direly needed refreshing touch to an almost stagnant tropical market, blazing in the process a path for the burgeoning bilingual, bi-cultural audience of U.S. Hispa-yuppies thirsting for English-speaking performers of their culture.

THE RHYTHM & BLUES

PETER PAN NAMED VP COMPOSE
PPI STS: Industry veteran Dunn Pearson, Jr has been named vice president and staff producer of the new urban music division at Compose Records, announced Donald Kasen, president and CEO of Peter Pan Industries. PPI is a Newark, New Jersey-based entertainment company that manufactures and distributes a variety of videos, including movies, cartoons and sports. Through its Parade Video division, PPI is America's largest distributor of home-fitness video programs, and under its Peter Pan label, it is the second-largest childrens' video and audio entertainment company in the world.



Dunn Pearson Jr.

In his new position, Pearson will be responsible for establishing the focus and direction of the division as well as signing and developing new talent for both records and videos. "I am very excited about this opportunity," said Pearson. "I look forward to the challenge of introducing new talent and establishing Compose Records as a major force in both the record and video industry."

Pearson, a respected arranger and producer with three platinum and two gold albums to his credit, served eight years as music conductor for the O'Jays and has worked with such heavyweight entertainers as Stevie Wonder, Lou Rawls, Teddy Pendergrass, Mtume, Roy Ayers and Stephanie Mills.

The first album released on PPI's Compose Records is Pearson's own *The Color Tapestry*, which was written and produced by Pearson and Joseph Porrello, vice president/product acquisition and A&R for PPI. With nine tracks that point to the universal threads that weave throughout R&B, jazz and classical music, the album spins a melodic message complete with funky dance tunes, silky ballads and turn-the-lights-down-low jazz rhythms. Fellow artists and friends Grover Washington, Jr, Noel Pointer and Jocelyn Brown add hue, shading and support while the legacies of Beethoven, Mozart and Ravel provide a standard to uphold.

After one spin of *The Color Tapestry*, the imprint of Dunn Pearson, Jr is evident and enlightening. It's a work that has been lovingly woven by the artistic vision and guiding hand of its creator. From the infectious first single "Go for the Gusto," featuring Jocelyn Brown on vocals and Rachmaninoff in the motif; to the throbbing latin-influenced "Natal," with its nod to Beethoven; the innovative, yet highly commercial *The Color Tapestry* proves that today's musicians have much in common with the music masters of the 17th, 18th and 19th Centuries.

"Rapture" becomes as haunting as a Bach sonata when Pearson's soulful vocals create an ethereal mood for romance, while the parallel fourths that he and Grover Washington, Jr use during "Most Def'netly" underscore the similarities between Beethoven's 18th-Century classicism to the late-20th Century contemporary jazz. Pearson and Washington do it again on "Programmed for Love," a cover of the Roy Ayers tune "You Might Be Surprised," which Pearson wrote in 1986. Both "Programmed for Love" and "Desperate for Love" harken back to the romanticism of Debussy.

Pearson's musical development began in Cleveland, Ohio, where, at age 14, he and some high school buddies called themselves the Ponderosa Twins and made a million-selling cover version of Sam Cooke's "You Send Me." After touring as an opening act for the Jackson 5 in 1969, Pearson returned to Ohio and enrolled in the music department of Kent State University, where he studied theory, composition and harmony.

After graduation, and armed with the technical skills that are often lacking in young musicians, Pearson joined the legendary O'Jays as the group's keyboardist and arranger. For eight years, he was influenced by the best of the best rhythm and blues musicians and singers. He experienced the headiness of success by making major contributions to albums like *Identify Yourself* and *So Full of Love* while learning a valuable lesson from former O'Jay singer Bobby Massey.

"He sat me down one day and said, 'Man, concentrate on the basics of this business: arranging, scoring and composing like Quincy Jones, Duke Ellington and the giants,'" Pearson recalls. "Not only will it put you ten steps ahead of your contemporaries, but it will guarantee you work and respect when the hit records are few and far between. Look at music on a long-term basis."

Moving to New York in 1979, Pearson hooked up with producer/composer James Mtume and arranged music for Stephanie Mills, Teddy Pendergrass and Lou Rawls. In 1982, he formed his own group, Dunn & Brucestreet, and recorded "If You Come With Me" for Devaki Records. The turning point in his career came when he was hired to score and arrange vocal and orchestral music for the Broadway musical *Amen Corner*, which subsequently became the hit television series *Amen*, for NBC Television.

Realizing the producers of *Amen Corner* could help him perfect the technique for string and horn sections, Pearson made a tradeoff by working for less money and more knowledge. He augmented his Broadway work by scoring, arranging and vocalizing on commercials for Wendy's, McDonald's, United Airlines, Kellogg's and others. Even cartoon characters the Jetsons and the Flintstones have moved across the nation's television screens to the music of Dunn Pearson, Jr.

Pearson's album *The Color Tapestry* was produced to prove that the principles of classical and traditional music apply readily and easily to the sounds of today. "When I was growing up, I was always told to learn the techniques of whatever you do, and success will surely follow," Pearson says. Longevity is the key to success in the music industry and Dunn Pearson, Jr's debut album proves that he will be around for a long time.

SEAN M. KELLY

R&B LPs

December 16, 1989 The grey shading represents a bullet, indicating strong upward chart movement.

Total Weeks ▼
Last Week ▼

1 JANET JACKSON'S RHYTHM NATION 1614 (A&M 3320)	Janet Jackson	1	18
2 TENDER LOVER (Solar/CBS F24528)	Babyface	4	30
3 THE BEST OF LUTHER VANDROSS (Epic EZT 45422)	Luther Vandross	5	18
4 STAY WITH ME (Columbia FC 44367)	Regina Belle	2	12
5 SILKY SOUL (Warner Bros. 25802)	Maze Featuring Frankie Beverly	3	12
6 HOME (MCA 6312)	Stephanie Mills	6	22
7 EYES ON THIS (First Priority/Atlantic 91304)	MC Lyte	7	10
8 STONE COLD RHYMIN' (Delicious/Island 91309)	Young M.C.	8	11
9 IT'S A BIG DADDY THANG (Cold Chillin'/Warner Bros. 25641)	Big Daddy Kane	9	10
10 BIG TYME (MCA 42302)	Heavy D. & The Boyz	10	24
11 THE BIZ NEVER SLEEPS (Cold Chillin'/Warner Bros. 26003)	Biz Markie	13	6
12 THE ICEBERG/FREEDOM OF SPEECH..JUST WATCH WHAT YOU SAY (Sire 26028)			
	Ice-T	12	7
	Soul II Soul	11	24
13 KEEP ON MOVIN' (Virgin 91267)	Angela Winbush	15	7
14 THE REAL THING (Mercury/PolyGram 838 366)	Sybil	14	11
15 SYBIL (Next Plateau 1018)	2 Live Crew	21	21
16 AS NASTY AS THEY WANNA BE (Luke Skywalker 107)	Patti Labelle	17	22
17 BE YOURSELF (MCA 6292)	David Peaston	18	22
18 INTRODUCING...DAVID PEASTON (Geffen 24228)	D.J. Jazzy Jeff & the Fresh Prince	23	4
19 AND IN THIS CORNER... (Jive/RCA 1188)	After 7	20	11
20 AFTER 7 (Virgin 91061)	Jermaine Jackson	25	6
21 DON'T TAKE IT PERSONAL (Arista 8493)	Randy Crawford	29	5
22 RICH AND POOR (Warner Bros. 26002)	The Isley Brothers	16	16
23 SPEND THE NIGHT (Warner Bros. 25940)	The D.O.C.	19	18
24 NO ONE CAN DO IT BETTER (Ruthless 91275)	The O'Jays	24	30
25 SERIOUS (EMI 90921)	Wrecks-N-Effect	26	11
26 WRECKS-N-EFFECT (Motown 6281)	E.P.M.D.	27	18
27 UNFINISHED BUSINESS (Fresh 92012)	MILLI VANILLI	28	39
28 GIRL YOU KNOW ITS TRUE (Arista 8592)	Queen Latifah	32	4
29 ALL HAIL THE QUEEN (Tommy Boy 1022)	Eric Gable	22	17
30 CAUGHT IN THE ACT (Orpheus/EMI 75603)	Miki Howard	33	4
31 MIKI HOWARD (Atlantic 82204)	Sir Mix-A-Lot	30	6
32 SEMINAR (Nasty Mix 70150)	Alyson Williams	31	36
33 RAW (Def Jam FC 45015)	Kashif	34	7
34 KASHIF (Arista 8595)	The Temptations	36	14
35 SPECIAL (Motown 6275)	Bobby'Blue' Bland	37	18
36 MIDNIGHT RUN (Malaco 7450)	Surface	38	58
37 2ND WAVE (Columbia 44284)	Sharon Bryant	39	19
38 HERE I AM (Wing/PolyGram 837 313)	3rd Base	57	2
39 THE CACTUS ALBUM (Columbia FC 45415)	Bobby McCrae	42	11
40 THE CHERRY LP (S.D.E.G./Ichiban SDE 4008)	Quincy Jones	DEBUT	
41 BACK ON THE BLOCK (Qwest/Warner Bros. 26020)	Bobby Brown	DEBUT	
42 Dancel...Ya Know It (MCA 6342)	The Gap Band	47	3
43 ROUND TRIP (Capitol 90799)	S.O.S. Band	43	7
44 DIAMOND IN THE RAW (Tabu FZ 44147)	Guilty Crew II	46	13
45 EVERYBODY WANTS SOME (Gucci 3314)	Redhead Kingpin	45	14
46 A SHADE OF RED (Virgin 91269)	Jody Watley	48	2
47 YOU WANNA DANCE WITH ME? (MCA 6343)	Rob Base	72	2
48 THE INCREDIBLE BASE (Profile 1286)	By All Means	65	3
49 BEYOND A DREAM (Island 91319)	Berry White	59	2
50 THE MAN IS BACK (A&M 5256)	Awesome Dre & the Hardcore Committee	50	5
51 YOU CAN'T HOLD ME BACK (Priority 57114)	Cheryl Lynn	41	7
	Troop	44	4
	Success-In-Effect	52	15
	Stacy Lattisaw	56	4
	Stevo	54	5
	Kool Moe Dee	35	27
	Special Ed	40	34
	Christopher Williams	49	16
	M.C. Hammer	51	58
	Roxanne Shante	66	2
	Tony LeMans	62	3
	Soundtrack	60	23
	Zapp	61	10
	Marvin Sease	63	3
	Jody Watley	53	35
	Steady B	DEBUT	
	Booglie Down Productions	55	21
	Bobby Brown	58	74
	Shirley Brown	DEBUT	
	Entouch	69	20
	Chunky A	DEBUT	
	Paula Abdul	70	48
	Prince	64	23
	Chuckll Booker	67	26

CASH BOX CHARTS

TOP R&B SINGLES

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

December 16, 1989



#1 Single: Angela Winbush



#1 Debut: James Ingram #75



To Watch: Sybil #50

			Total Weeks ▼	Last Week ▼
1	IT'S THE REAL THING (Mercury 816 008)	Angela Winbush	2	11
2	I AINT NOTHIN' IN THE WORLD (Atlantic 7-88826)	Miki Howard	6	12
3	KNOCKIN' ON HEAVEN'S DOOR (Warner Bros. 7-22865)	Randy Crawford	4	12
4	ALL OF MY LOVE (Capitol V-15493)	Gap Band	7	8
5	HERE AND NOW (Epic E2 45320)	Luther Vandross	1	10
6	TENDER LOVER (Solar/E.P.A. ZF4 47003)	Babyface	9	8
7	YO MISTER (MCA 53728)	Patti Labelle	12	9
8	HOME (MCA 53712)	Stephanie Mills	3	14
9	FOOLISH HEART (Wing 889 878-7)	Sharon Bryant	16	12
10	RHYTHM NATION (A&M 1455)	Janet Jackson	17	6
11	JUST CALL MY NAME (Def Jam 38-69072)	Alyson Williams	5	13
12	LET'S GET IT ON (Island 96522)	By All Means	22	9
13	CAN I? (Geffen 7-22795)	David Peaston	13	10
14	DR. SOUL (Atlantic 7-88812)	Foster/McElroy	14	11
15	I JUST WANNA LOVE YOU (Polydor 889-9107)	Main Ingredient	18	11
16	WHATCHA GONNA DO? (RCA 9094)	Tyler Collins	20	9
17	LOVE HAS GOT TO WAIT (Orpheus 72257)	Eric Gable	19	9
18	(DON'T U KNOW) I LOVE YOU (Atlantic 7-88831)	Chuckii Booker	8	16
19	I'LL BE GOOD TO YOU (Qwest/Warner Bros. 22697)	Quincy Jones	27	6
20	SERIOUS HOLD ON ME (EMI 50231)	O'Jays	24	9
21	PERSONALITY (Arista 1-9890)	Kashif	11	13
22	SILKY SOUL (Warner Bros. 7-22738)	Maze Featuring Frankie Beverly	26	6
23	EVERYTHING (MCA 53714)	Jody Watley	10	15
24	PUMP UP THE JAM (SBK 19701)	Technotronic featuring Felly	31	5
25	SOMEBODY FOR ME (Uptown 53718)	Heavy D. & The Boyz	15	12
26	DON'T TAKE IT PERSONAL (Arista AS1-9875)	Jermaine Jackson	21	16
27	I'M STILL MISSING YOU (Tabu 69054)	S.O.S. Band	23	15
28	I THINK I CAN BEAT MIKE TYSON (Jive 1282)			
	D.J. Jazzy Jeff & The Fresh Prince		25	7
29	I'M NOT SOUPPED (Atlantic 88818)	Troop	28	13
30	BLAME IT ON THE RAIN (Arista 1-9904)	Milli Vanilli	34	7
31	REAL LOVE (Atlantic 7-88816)	Skyy	32	8
32	ROCK WIT' CHA (MCA 53652)	Bobby Brown	29	17
33	MAKE IT LIKE IT WAS (Columbia 38-73022)	Regina Belle	35	6
34	YOU ARE MY EVERYTHING (Columbia 38-69016)	Surface	30	17
35	RIGHT AND HYPE (Reprise 7-22872)	Abstrac	47	7
36	YOU'LL NEVER WALK ALONE (Warner Bros. 7-22748)	The Isley Brothers	36	8
37	NO FRIEND OF MINE (Warner Bros. 7-22769)	Club Nouveau	42	6
38	I WANNA BE RICH (Solar 74005)	Calloway	40	6
39	EVERYTIME I TRY TO SAY GOODBYE (Virgin 7-99180)	Cheryl Lynn	33	15
40	YOUR SWEETNESS (Motown 1976)	Good Girls	48	6
41	SPECIAL (Motown 2004)	Temptations	45	6
42	BABY COME TO ME (Columbia 38-68969)	Regina Belle	37	19
43	RICH GIRLS (EMI 56142)	R.J.'s Latest Arrival	43	8
44	DON'T CHA' THINK (Virgin 99143)	After 7	54	6
45	OWWW! (MCA 53736)	Chunky A	56	4
46	ALL NITE (Elektra 7-79260)	Entouch Featuring Keith Sweat	46	6
47	SHOULD HAVE BEEN YOU (Geffen 3536)	Michael Cooper	50	57
48	LICENSE TO CHILL (Jive 1279-4-JS)	Billy Ocean	38	8
49	FRIENDS B-4 LOVERS (Columbia 38-73110)	Full Force	58	6
50	WALK ON BY (Next Plateau 50111)	Sybil	63	3

			Total Weeks ▼	Last Week ▼
51	SCANDALOUS (Paisley Park/Warner Bros. 4/7-22824)	Prince	67	3
52	KISS YOUR TEARS AWAY (Columbia 38-69077)	Lisa Lisa & Cult Jam	39	12
53	OOH BABY BABY (Warner Bros./Reprise 7-22489)	Zapp	41	13
54	NEW JACK SWING (Motown 1979)	Wreck-N-Effect	44	15
55	TEST OF TIME (Island 0-96530)	Will Downing	49	8
56	PERPETRATOR (A&M AM 1459)	Randy & The Gypsies	51	10
57	WHAT YOU NEED (Motown 1978)	Stacy Lattisaw	52	9
58	AINT NOTHIN' LIKE THE LOVIN' WE GOT (Malaco 2157)	Shirley Brown With Bobby Womack	73	4
59	DIDN'T I (BLOW YOUR MIND) (Columbia 38-68960)	New Kids On The Block	53	8
60	CAN WE SPEND SOME TIMEY (Columbia)	Surface	70	3
61	SUPER LOVER (A&M 12317)	Barry White	62	13
62	OPPOSITES ATTRACT (Virgin 7-19578)	Paula Abdul	DEBUT	
63	NO MORE LIES (Ruthless Atlantic 7-99149)	Michel'le	78	2
64	STATE OF ATTRACTION (Tabu/CBS ZS4 6900)	Rhonda Clark	57	17
65	SISTER ROSA (MCA 53730)	James "J.T." Taylor	59	7
66	(I'LL BE YOUR) DREAM LOVER (Sam 5004)	Richard Rodgers	76	3
67	LIVING LARGE (Virgin)	E. U.	60	7
68	PEABO BRYSON (Capitol 44481)	Peabo Bryson	83	2
69	MISS YOU MUCH (A&M 1445)	Janet Jackson	55	16
70	WHAT CAN I DO (EMI 50111)	Pieces Of A Dream	75	3
71	HIGHER THAN HIGH (Paisley Park 7-22907)	Tony Lemans	64	8
72	TURN IT OUT (Profile 5275)	Rob Base	77	3
73	PRINCIPAL'S OFFICE (Delicious Vinyl 7-99137)	Young M. C.	86	2
74	PARTYMAN (Paisley Park Warner Bros. 7-22814)	Prince	61	16
75	I WANNA BE WHERE YOU ARE (Polygram 873-214-7)	James Ingram	DEBUT	
76	BACK TO LIFE (Virgin 7-99171)	Soul II Soul	65	19
77	TAKE GOOD CARE OF YOU AND ME (Arista AS1-9901)	Dionne Warwick & Jeffrey Osborne	66	9
78	HEAVEN (Island 7-99136)	Miles Jaye	90	2
79	JUST A FRIEND (Cold Chillin'/Warner Bros. 7-22900)	Biz Markie	68	8
80	PIPE DREAMS (Columbia 38-73023)	Oran "Juice" Jones	DEBUT	
81	BUST A MOVE (Delicious Vinyl/Island 105)	Young M.C.	69	19
82	I WANNA BE WHERE YOU ARE (Polydor 876 762-7)	Will Clayton	88	2
83	GIMME YOUR LOVE (Arista 9884)	Aretha Franklin & James Brown	71	10
84	I'M IN DANGER (Capitol 444161)	Mother's Finest	72	18
85	IT'S GONNA BE ALLRIGHT (Jive 1290)	Ruby Turner	DEBUT	
86	TALK TO MYSELF (Geffen 7-22936)	Christopher Williams	74	20
87	NOT THRU BEING WITH YOU (Warner Bros. 7-22862)	Michael Jeffries	DEBUT	
88	EVERY MOMENT (MCA 53707)	Deniece Williams	80	4
89	NEVER GIVE UP (Mercury/Polygram 876 073-7)	Kool & The Gang	81	7
90	WHATEVER IT TAKES (Virgin 7-99142)	Cheryl Lynn	DEBUT	
91	I DESIRE (Columbia 38-73020)	Newkirk	82	5
92	HELP (Tommy Boy/Warner Bros. 7-22813)	Timmy Gatling	84	5
93	I WANNA COME BACK (Warner Bros. 22863)	James Ingram	85	18
94	SLOW DOWN (Warner Bros. 7-22858)	Karyn White	87	12
95	YOU MAKE ME WANNA GIVE IT UP (Capitol 44476)	D'Atra Hicks	DEBUT	
96	ALL MY LOVE (Capitol 44429)	Peabo Bryson	79	19
97	ELECTRIC BOOGIE (Mango Island 7832)	Marcia Griffith	89	4
98	PUT YOUR MOUTH ON ME (Columbia 38-68897)	Eddie Murphy	91	21
99	SMOOTH OPERATOR (Warner Bros. Cold Chillin' 7-22867)	Big Daddy Kane	92	16
100	REALISTIC (Verndetta 7026/A&M)	Shirley Lewis	93	5

TOP 200
ALBUMS

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

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

December 16, 1989



Top Debut: Rob Base #90

Total Weeks ▾
Last Week ▾

1	STORMFRONT (Columbia 44366)CBS	BILLY JOEL	1	7
2	GIRL YOU KNOW IT'S TRUE (Arista AL-8592)RCA 8.98	MILLI VANILLI	2	39
3	JANET JACKSON'S RHYTHM NATION 1814 (A&M 3920)RCA 8.98	JANET JACKSON	3	11
4	COSMIC THING (Reprise 25854)WEA 8.98	BS2'S	6	23
5	FOREVER YOUR GIRL (P) (Virgin 90943)WEA 9.98	PAULA ABDUL	5	55
6	STEEL WHEELS (Columbia 45333)CBS	THE ROLLING STONES	4	14
7	...BUT SERIOUSLY (Atlantic)WEA 8.98	PHIL COLLINS	25	3
8	STONE COLD RHYMIN' (Delicious/Island 91309)WEA 8.98	YOUNG M.C.	12	13
9	SLIP OF THE TONGUE (Geffen 24249)WEA 8.98	WHITESNAKE	10	4
10	HANGIN' TOUGH (P) (Columbia FC 40985)CBS	NEW KIDS ON THE BLOCK	9	68
11	PUMP (Geffen GHS 24254)WEA 8.98	AEROSMITH	8	12
12	DR. FEELGOOD (Elektra 60829)WEA 8.98	MOTLEY CRUE	11	13
13	KEEP ON MOVIN' (Virgin 91267)WEA 9.98	SOUL II SOUL	13	24
14	CRY LIKE A RAINSTORM — HOWL LIKE THE WIND (Elektra 60872)WEA 8.98	LINDA RONSTADT (Featuring Aaron Neville)	15	9
15	FULL MOON FEVER (MCA 6253)MCA 9.98	TOM PETTY	14	32
16	MERRY MERRY CHRISTMAS (Columbia FC 45280)CBS	NEW KIDS ON THE BLOCK	16	9
17	FLYING IN A BLUE DREAM (Relativity 88561-1015)IND 8.98	JOE SATRIANI	17	5
18	CROSSROADS (Elektra 60888)WEA 8.98	TRACY CHAPMAN	7	9
19	JOURNEYMAN (Reprise 26074)WEA 8.98	ERIC CLAPTON	24	4
20	AS NASTY AS THEY WANNA BE (Luke Skywalker XR107)IND 8.98	2 LIVE CREW	18	22
21	THE BEST OF LUTHER...THE BEST LOVE (Epic 45320-EK45423)CBS	LUTHER VANDROSS	23	7
22	BAD ENGLISH (Epic OE 45083)CBS	BAD ENGLISH	22	23
23	THE SEEDS OF LOVE (Fontana 838730)POL	TEARS FOR FEARS	19	11
24	PRESTO (Atlantic)WEA 8.98	RUSH	35	3
25	TENDER LOVER (Solar 45288)CBS	BABYFACE	21	21
26	REPEAT OFFENDER (EMI 90380)CAP 9.98	RICHARD MARX	26	31
27	FREEDOM (Reprise 25899)WEA 8.98	NEIL YOUNG	27	9
28	HEART OF STONE (Geffen 24239)WEA 8.98	CHER	28	22
29	TRASH (Epic 45137)CBS	ALICE COOPER	31	19
30	SKID ROW (Atlantic 81936)WEA 8.98	SKID ROW	29	45
31	THE RAW & THE COOKED (P) (I.R.S. 6273)MCA 8.98	FINE YOUNG CANNIBALS	30	41
32	THE SENSUAL WORLD (Columbia 44164)CBS	KATE BUSH	33	7
33	MOTHER'S MILK (EMI-92152)CAP 8.98	RED HOT CHILI PEPPERS	32	15
34	DANCE!...YA KNOW IT (MCA 6342)MCA 8.98	BOBBY BROWN	43	3
35	BRAVE AND CRAZY (Island 91285)WEA 8.98	MELISSA ETHERIDGE	34	11
36	BUILT TO LAST (Arista)RCA 8.98	GRATEFUL DEAD	20	5
37	BLOW MY FUSE (Atlantic 81877)WEA 8.98	KIX	44	11
38	THE DISREGARD OF TIMEKEEPING (WTG 45009)CBS	BONHAM	40	11
39	THE END OF INNOCENCE (Geffen 24217)WEA 8.98	DON HENLEY	37	23
40	WE TOO ARE ONE (Arista 8606)RCA 8.98	EURYTHMICS	46	12
41	NEW KIDS ON THE BLOCK (Columbia FC 40475)CBS	NEW KIDS ON THE BLOCK	57	10
42	HOT IN THE SHADE (PolyGram 838 913)POL	KISS	36	7
43	AND IN THIS CORNER... (Jive 1188)RCA 8.98	D.J. JAZZY JEFF & THE FRESH PRINCE	38	5
44	CUTS BOTH WAYS (Epic 45217)CBS	GLORIA ESTEFAN	47	21
45	FLYING COWBOYS (Geffen 24246)WEA 8.98	RICKIE LEE JONES	42	10
46	SEVEN 1/2 (Nasty Mix 70150)	SIR MIX-A-LOT	48	5
47	A COLLECTION: GREATEST HITS AND MORE (Columbia 45369)CBS	BARBARA STREISAND	39	9
48	THE PLEASURE PRINCIPLE (Arista 8606)RCA 8.98	BELINDA CARLISLE	50	8

49	BEST OF ROCKERS & BALLADS (PolyGram 842002-1)POL	SCORPIONS	81	3
50	DISINTEGRATION (Elektra 60855-1)WEA 9.98	THE CURE	45	31
51	SOUL PROVIDER (Columbia 45012)CBS	MICHAEL BOLTON	66	21
52	THE ICEBERG/FREEDOM OF SPEECH...JUST WATCH WHAT YOU SAY (Sire 26028)WEA	ICE-T	41	8
53	LOOK SHARP! (EMI 91098)CAP 9.98	ROXETTE	69	35
54	NEITHER FISH NOR FLESH (Columbia 45351)CBS	TERRENCE TREVANT D'ARBY	56	4
55	CAN'T FIGHT FATE (Arista 8581)RCA 8.98	TAYLOR DAYNE	62	5
56	SILKY SOUL (Warner Bros. 25802)WEA 8.98			
57	DON'T BE CRUEL (P/3) (MCA 42185)MCA 8.98	BOBBY BROWN	54	75
58	THE GREAT RADIO CONTROVERSY (Geffen GHS 24224)WEA 8.98	TESLA	67	7
59	BIG TYME (MCA 42302)MCA 8.98	HEAVY D. & THE BOYZ	55	25
60	STAY WITH ME (Columbia 44367)CBS	REGINA BELLE	49	15
61	NO HOLDIN' BACK (Warner Bros. 25988)WEA 8.98	RANDY TRAVIS	51	9
62	DIRTY ROTTEN FILTHY STINKING RICH (Columbia 44383)CBS	WARRANT	59	44
63	OH MERCY (Columbia 45281)CBS	BOB DYLAN	60	11
64	LEGACY (RCA 9694-1-R)RCA 8.98	POCO	63	13
65	BOYS N HEAT (Columbia FC 45360)CBS	BRITNEY FOX	69	3
66	FOREIGN AFFAIR (Capitol 91873)CAP 8.98	TINA TURNER	65	11
67	NO ONE CAN DO IT BETTER (Atlantic 91275)WEA 8.98	THE D.O.C.	52	19
68	GUITAR SHOP (Epic OE 44313)CBS	JEFF BECK	68	9
69	CACTUS ALBUM (Def Jam/Columbia FCT 45415)CBS	3RD BASE	99	3
70	BACK ON THE BLOCK (West/Warner Bros. 26020)WEA 8.98	QUINCY JONES	103	2
71	KENNY G LIVE (Arista 8613)RCA 8.98	KENNY G	112	2
72	REI-MOMO (Sire 1-25990)	DAVID BYRNE	71	8
73	SLEEPING WITH THE PAST (MCA 6321)MCA 8.98	ELTON JOHN	72	14
74	TWICE SHY (Capitol 90640)CAP 9.98	GREAT WHITE	76	33
75	LIKE A PRAYER (Sire 25844)WEA 9.98	MADONNA	75	37
76	THE FABULOUS BAKER BOYS (GRP GR2-002)MCA 8.98	SOUNDTRACK	97	4
77	WILD! (Sire/Reprise 26026)WEA 8.98	ERASURE	53	6
78	IT'S A BIG DADDY THING (Cold Chillin'/Reprise 25941)WEA 8.98	BIG DADDY KANE	70	11
79	STRAIGHT OUTTA COMPTON (G) (Priority/Ruthless 57102)IND 8.98	N.W.A.	79	42
80	SYBIL (Next Plateau 1018)IND 8.98	SYBIL	74	10
81	VIVID (P) (Epic BFE 44099)CBS	LIVING COLOUR	78	57
82	BATMAN SOUNDTRACK (Warner Bros. 25936) 8.98	PRINCE	80	24
83	A FRESH AIRE CHRISTMAS (American Gramophone AG 1986)IND 8.98	MANHEIM STEAMROLLER	106	2
84	HAPPY ANNIVERSARY CHARLIE BROWN (GRP GR 9590)MCA 8.98	VARIOUS ARTISTS	102	5
85	NICK OF TIME (Capitol 91268)CAP 8.98	BONNIE RAITT	100	37
86	THE BIZ NEVER SLEEPS (Warner Bros. 9 26003)	BIZ MARKIE	73	8
87	SMITHREEENS 11 (Capitol 91194)CAP 8.98	THE SMITHREEENS	77	6
88	24/7 (4TH & B'Way/Island 4011)WEA 8.98	DINO	84	25
89	NEW JERSEY (P/4) (Mercury 836 345-1)POL	BON JOVI	91	63
90	THE INCREDIBLE BASE (Profile 1285)IND 8.98	ROB BASE	DEBUT	
91	HOME (MCA 6312)MCA 8.98	STEPHANIE MILLS	83	22
92	IN STEP (Epic 45024)CBS	STEVIE RAY VAUGHN & DOUBLE TROUBLE	85	25
93	STRANGE ANGELS (Warner Bros. 25900)WEA 8.98	LAURIE ANDERSON	89	6
94	ENUFF ZNUFF (Atco/Atlantic 91262)WEA 8.98	ENUFF ZNUFF	92	10
95	ONE NIGHT OF SIN (Capitol 92861)CAP 8.98	JOE COCKER	111	12
96	WHEN HARRY MET SALLY... (Columbia 45319)CBS	SOUNDTRACK (FEATURING HARRY CONNICK JR.)	125	19
97	BIG GAME (Atlantic 81969)WEA 8.98	WHITE LION	82	24
98	BILLY OCEAN'S GREATEST HITS (Jive 1271-1-J)RCA 8.98	BILLY OCEAN	90	4
99	THE HEALER (Chameleon D1-74808)CAP 8.98	JOHN LEE HOOKER	86	8
100	EYES ON THIS (First Priority/Atlantic 91304)WEA 8.98	MC LYTE	64	10
101	CAPTAIN SWING (PolyGram 838 878)POL	MICHELLE SHOCKED	87	6
102	BEACHES (G) (Atlantic 81933)WEA 9.98	Original Motion Picture Soundtrack	101	48
103	THE REAL THING (Mercury 838 366)POL	ANGELA WINBUSH	104	6
104	ATTITUDE (Atlantic 82035)WEA 8.98	TROOP	113	5
105	MANHEIM STEAMROLLER CHRISTMAS (American Gramophone AG 1984)IND 8.98	MANHEIM STEAMROLLER	119	2
106	STORYTELLER/COMPLETE ANTHOLOGY 1984-1990 (Warner Bros. 4-25987)WEA 8.98	ROD STEWART	126	2
107	ROCK ISLAND (Chrysalis F121708)CBS 8.98	JETHRO TULL	93	12
108	DECade (Capitol 93178)CAP 9.98	DURAN DURAN	DEBUT	

Total Weeks ▾
Last Week ▾

		Total Weeks ▼				Total Weeks ▼		
		Last Week ▼				Last Week ▼		
109	DANGEROUS TOYS (Columbia FC 45931)CBS	DANGEROUS TOYS	107	22	ZIGGY MARLEY & THE MELODY MAKERS	149	19	
110	APPETITE FOR DESTRUCTION (P/7) (Geffen GHS 24148)WEA 8.98	GUNS N' ROSES	105	120	DANGER DANGER	159	16	
111	WHAT YOU DON'T KNOW (Arista)RCA 8.98	EXPOSE	94	25	LENNY KRAVITZ	188	2	
112	LET'S GET IT STARTED (G) (Capitol C1-90924)CAP 8.98	M.C. HAMMER	98	60	TOURA TORA	169	21	
113	TROUBLE WALKIN' (MegaForce/Atlantic 82942)WEA 8.98	ACE FREHLEY	88	6	IAN HUNTER/MICK RONSON	184	2	
114	SEE THE LIGHT (Arista AL 8553) 8.98	THE JEFF HEALEY BAND	95	24	LOVERBOY	DEBUT		
115	GORKY PARK (Mercury 838628)POL	GORKY PARK	96	15	STORMS	NANCI GRIFFITH	155 16	
116	KILLIN' TIME (RCA 9668)RCA 8.98	CLINT BLACK	114	29	KEY LIME PIE	CAMPER VAN BEETHOVEN	161 12	
117	FLOWERS IN THE DIRT (Capitol 91653)CAP 8.98	PAUL McCARTNEY	138	26	TRIAL BY FIRE: LIVE IN LENINGRAD	(PolyGram 839726)		
118	SIMPLE MAN (Epic FE 45316)CBS	CHARLIE DANIELS	170	2	YNGWIE MALMSTEEN	152	7	
119	A BLACK & WHITE NIGHT - LIVE (Virgin 91295)WEA 8.98	ROY ORBISON & FRIENDS	122	3	NO FUEL LEFT FOR THE PILGRIMS	(Warner Bros. 25999)WEA 8.98	D.A.D.	165 10
120	PSYCHO CAFE (Mechanic/MCA 6300)MCA 8.98	BANG TANGO	117	20	YOUNGEST IN CHARGE	(Profile 1280)IND	SPECIAL ED	166 32
121	LONG HARD LOOK (Atlantic 81915)WEA 8.98	LOU GRAMM	130	4	GREATEST HITS...SOUND OF MONEY	(Columbia OC 45381)CBS	EDDIE MONEY	DEBUT
122	SHOCKER (SBK 93233) 9.98	SOUNDTRACK	132	2	BADLANDS	(Atlantic 81966)WEA 8.98	BADLANDS	163 29
123	AVALON SUNSET (Mercury 839262)POL	VAN MORRISON	116	26	2ND WAVE	(Columbia FC 44284)CBS	SURFACE	167 59
124	SOUND + VISION (Rykco 122)IND 65.98	DAVID BOWIE (Box Set)	118	10	LOVE AMONG THE CANNIBALS	(RCA 9693)RCA 8.98	STARSHIP	174 18
125	STAIRWAY TO HEAVEN/HIGHWAY TO HELL (Mercury 842093)POL	VARIOUS ARTISTS	DEBUT	HERE TODAY, TOMORROW, NEXT WEEK!	(Elektra 60860)WEA 8.98	SUGARCUBES	172 10	
126	WAKE ME WHEN IT'S OVER (Elektra 60883)WEA 8.98	FASTER PUSSYCAT	127	13	HISTERIA	(P/9) (Mercury 830 675-1)POL 9.98	DEF LEPPARD	183 121
127	ALL HAIL THE QUEEN (Tommy Boy 1022)WEA 8.98	QUEEN LATIFAH	143	3	WINGER	(G) (Atlantic 81867)WEA 8.98	WINGER	171 63
128	MOSAIC (Elektra 60892)WEA 8.98	GYPSY KINGS	153	2	A NEW FLAME	(Elektra 60828)WEA 8.98	SIMPLY RED	173 41
129	SPEND THE NIGHT (Warner Bros. 25940)WEA 8.98	THE ISLEY BROTHERS (Featuring Ronald Isley)	123	17	FRANK.	(A&M 5278)RCA 8.98	SQUEEZE	176 12
130	AFTER 7 (Virgin 91061)WEA 8.98	AFTER 7	131	4	DEF, DUMB & BLONDE	(Sire/Reprise 25938)WEA 8.98	DEBORAH HARRY	177 9
131	GREATEST HITS 1982-1989 (Reprise 26098)WEA 9.98	CHICAGO	DEBUT	REBA LIVE	(MCA 8034)MCA 8.98	REBA MCENTIRE	178 9	
132	SHOTGUN MESSIAH (Relativity/Important 1012)IND 8.98	SHOTGUN MESSIAH	129	8	RAW LIKE SUSHI	(Virgin 91252)WEA 8.98	NENEH CHERRY	189 27
133	LAST OF THE RUNAWAYS (A&M SP 5272)RCA 8.98	GIANT	124	9	PAUL'S BOUTIQUE	(Capitol 92844)CAP 9.98	BEASTIE BOYS	179 19
134	ABSOLUTE TORCH & TWANG (Sire 25877)WEA 8.98	K.D. LANG	136	28	MARTIKA	(Columbia SL 44290)CBS	MARTIKA	180 25
135	EAZY-DUZ-IT (G) (Priority/Ruthless 57100)IND 8.98	EAZY-E	128	57	SOUTHSIDE	(Mercury 838171)POL	TEXAS	181 16
136	AN OLD TIME CHRISTMAS (Warner Bros. 25972)WEA 8.98	RANDY TRAVIS	DEBUT	BIG TRASH	(Warner Bros. 25921)WEA 8.98	THOMPSON TWINS	182 10	
137	BRASIL CLASSICS II/O SAMBA (Luaka Bop/Sire/Warner Bros. 26019)WEA 8.98	VARIOUS ARTISTS (Compiled by David Byrne)	139	5	SHANGRI-LA	(Enigma 73522)CAP 8.98	BARDEUX	185 8
138	STILL CRUSIN' (Capitol 92639)CAP 8.98	THE BEACH BOYS	134	15	YEARS OF DECAY	(Atlantic 82405)WEA 8.98	OVERKILL	186 6
139	ADDICTIONS VOL.1 (Island 91318)WEA 8.98	ROBERT PALMER	147	2	UNFINISHED BUSINESS	(Fresh LPRE 92012)IND 8.98	E.P.M.D.	187 19
140	AUTOMATIC (Warner Bros. 26015)WEA 8.98	THE JESUS & MARY CHAIN	141	4	MIGRATION	(GRP 9592)MCA 8.98	DAVE GRUSIN	190 8
141	LIFE IS...TOO SHORT (RCA 1149-1-J)RCA 8.98	TOO SHORT	108	44	WALKING WITH A PANTHER	(Def Jam/Columbia 45172)CBS	L.L.COOL J	191 25
142	COCKED & LOADED (Vertigo 838 592)POL	L.A. GUNS	109	15	CONTROLLED BY HATRED/FEEL LIKE SHIT...DEJA VU	(Epic 6E-45244)CBS	SUICIDAL TENDENCIES	192 7
143	INDIGO GIRLS (Epic 45044)CBS	INDIGO GIRLS	110	37				
144	BOOK OF DAYS (Columbia 45412)CBS	PSYCHADELIC FURS	144	5				
145	DICE (Def American/Geffen 24214)WEA 9.98	ANDREW DICE CLAY	145	33				
146	IT TAKES TWO (G) (Profile PRO-1267)IND 8.98	ROB BASE & D.J. E-Z ROCK	137	64				
147	UK JIVE (MCA 6337)MCA 8.98	THE KINKS	140	3				
148	A VERY SPECIAL CHRISTMAS (Special Olympics/A&M SP 3911)RCA 9.98	VARIOUS ARTISTS	DEBUT					
149	THE MIND IS A TERRIBLE THING TO TASTE (Sire/Warner Bros. 26004)WEA 8.98	MINISTRY	157	3				
150	DON'T TAKE IT PERSONAL (Arista AL 8493)RCA 9.98	JERMAINE JACKSON	162	2				
151	SINGLES COLLECTION: THE LONDON YEARS (Abkco Records 1218)POL	THE ROLLING STONES	146	16				
152	DIAMONDS IN THE ROUGH (Tabu/Epic 44147)CBS	S.O.S.	120	8				
153	KEVIN PAIGE (Chrysalis 21683)CBS	KEVIN PAIGE	154	9				
154	CHANGE (I.R.S. 82018)MCA 8.98	THE ALARM	151	11				
155	PHANTOM OF THE OPERA (Polydor 831 273-1)POL	ORIGINAL LONDON CAST	175	20				
156	JUST LOOKIN' FOR A HIT (Reprise 25989)WEA 8.98	DWIGHT YOAKUM	121	9				
157	BE YOURSELF (MCA 6292)MCA 8.98	PATTI LABELLE	115	23				
158	RAGING SLAB (RCA 9680)RCA 8.98	RAGING SLAB	142	6				
159	NOTHING MATTERS WITHOUT LOVE (Vendetta/A&M SP 5280)RCA 8.98	SEDUCTION	158	7				
160	LARGER THAN LIFE (MCA 6276)MCA 8.98	JODY WATLEY	168	36				
161	BLIND MAN'S ZOO (Elektra 60815)WEA 9.98	10,000 MANIACS	133	29				
162	RESULTS (Epic OE 45098)CBS 8.98	LIZA MINNELLI	150	4				
163	MEGATOP PHOENIX (Columbia 45212)CBS	BIG AUDIO DYNAMITE	135	13				
164	THE BEST OF DARK HORSE (Dark Horse/Warner Bros. 25786)WEA 8.98	GEORGE HARRISON	156	6				
165	ELECTRIC YOUTH (P/2) (Atlantic 81932)WEA 9.98	DEBBIE GIBSON	160	45				
166	...AND JUSTICE FOR ALL (P) (Elektra 60812)WEA 9.98	METALLICA	164	65				
167	SONIC TEMPLE (Beggars Banquet/Sire/Reprise 25871)WEA 9.98	THE CULT	148	34				
168	ONE BRIGHT DAY (Virgin 91256)WEA 8.98							

ALPHABETIZED TOP 200 ALBUMS (BY ARTIST)

10,000 Maniacs / 161	Collins, Phil / 7	Hooker, John Lee / 99	New Kids (1st L.P.) /	Starship / 182
2 Live Crew / 20	Cooper, Alice / 29	Hunter/Ronson / 172	41	Stewart, Rod (Box) /
Abdu, Paula / 5	Cult / 167	Ice-T / 52	New Kids (Hangin') /	106
Aerosmith / 11	Cure / 50	Indigo Girls / 143	10	Streisand, Barbara /
After 7 / 130	D.A.D. / 177	Isley Bros. / 129	16	47
Alarm / 154	Daniels, Charlie / 118	Jackson, Janet / 3	16	Sugarcubes / 183
Anderson, Lorie / 93	Danger Danger / 169	Jackson, Jermaine /	150	Suicidal Tendencies /
8 52's / 4	Dangerous Toys / 109	N.W.A. / 79	200	200
Babyface / 25	D'Arby, Terrence	Jesus & Mary Chain /	Orbison, Roy / 119	Surface / 181
Bad English / 22	Trent / 54	140	Overkill / 196	Sybil / 80
Badlands / 180	Def Leppard / 184	Jethro Tull / 107	Palmer, Robert / 139	Taylor Dayne / 55
Bang Tango / 120	D.J. Jazzy Jeff / 43	Joel, Billy / 1	Paige, Kevin / 153	Tears For Fears / 23
Bardeux / 195	Dino / 88	John, Elton / 73	Petty, Tom / 15	Tesla / 58
Base, Rob / 146	D.O.C. / 67	Jones, Quincy / 70	Phantom Of Opra /	Texas / 193
Base, Rob (2nd L.P.) /	Duran Duran / 108	Jones, Rickie Lee / 45	155	Third Base / 69
90	Dylan, Bob / 63	Kenny - G / 71	Poco / 64	Thompson Twins / 194
Beach Boys / 138	Eazy-E / 135	Kinks / 147	Psychedelic Furs /	Too Short / 141
Beastie Boys / 191	Enuffz Nuff / 94	Kiss / 42	144	Tora Tora / 171
Beck, Jeff / 68	E.P.M.D. / 197	Kix / 37	Queen Latifah / 127	Travis, Randy / 61
Belle Regina / 60	Erasure / 77	Kravitz, Lenny / 170	Raging Slab / 158	Travis, Randy (X-Mas) / 136
Big Daddy Kane / 78	Esfelan, Gloria / 44	L.A. Guns / 142	Raitt, Bonnie / 85	Masi / 136
Big Audio Dynamite /	Etheridge, Melissa /	Labelle, Patti / 157	Red Hot Chilipeppers /	Troop / 104
163	35	Lang K.D. / 134	33	Vander, Tina / 66
8iz Markie / 86	Eurythmics / 40	LL. Cool J / 199	Rolling Stones (L.P.) /	Very Special X-Mas / 21
Black, Clint / 116	Expose' / 111	Living Colour / 81	6	Wandross, Luther / 21
Blue Magic / 170	Faster PussyCat / 126	Loverboy / 173	Rolling Stones (Box) /	148
Bonham / 38	Fine Young Cannibals /	M.C. Hammer / 112	151	Vaughn, Stevie Ray /
Bolton, Michael / 51	31	31	Rondstadt, Linda / 14	92
Bon Jovi / 89	Frehley, Ace / 113	Madonna / 75	Roxette / 53	Warrant / 62
Bowie, David (Box) /	Full Force / 188	Malmsteen, Yngwie /	Rush / 24	Watley, Jody / 160
124	Giant / 133	Giant / 133	Satriani, Joe / 17	White Lion / 97
Brazil Clasics II / 137	Gibson, Debbie / 165	Manheim Steamroller	Scorpions / 49	Whitesnake / 9
Brixny Fox / 65	Gorky Park / 115	(Fresh) / 83	Seduction / 159	Winibus, Angela / 103
Brown, Bobby / 57	Gramm, Lou / 121	Manheim Steamroller	Shocked, Michele /	Winger / 185
Brown, Bobby(Dance) / 34	Greatful Dead / 36	(X-Mas) / 105	101	Yoakum, Dwight / 156
Bush, Kate / 32	Griffith, Nanci / 174	Marley, Ziggy / 168	Shotgun Messiah /	Young M.C. / 8
Byrne, David / 72	Expose' / 114	Martika / 192	132	Young, Neil / 27
Camper Van Beethoven / 175	Guns, Eddie / 198	Marx, Richard / 26	Simply Red / 186	Soundtracks: Batman (Prince) / 82
Carlisle, Belinda / 48	Happy Anniversary	Maze / 56	Sir Mix A Lot (Seminar) / 46	Beaches / 101
Chapmen, Tracy / 18	Charlie Brown / 84	McCartney, Paul / 117	Skid Row / 30	Fabulous Baker Boys
Cher / 28	Charrison, George /	McEntire, Reba / 189	Smithereens / 87	76
Cherry, Nina / 190	164	Mills, Stephanie / 91	Soul 2 Soul / 13	Shocker / 122
Chicago / 131	Great White / 74	Milli Vanilli / 2	S.O.S Band / 152	When Harry Met Sally / 96
Clapton, Eric / 19	Gypsy Kings / 128	Ministry / 149	Special Ed / 178	/ 96
Clay, Andrew Dice /	Happy Anniversary	Minnelli, Liza / 162	Squeeze / 187	
145	Charlie Brown / 84	Money, Eddie / 179	Stairway To	
Cocker, Joe / 95	Cherry, Nina / 190	Morrison, Van / 123	Heaven/Highway To	
	Henley, Don / 39	Motley Crue / 12	Hell / 125	

WORLDSTYLE

HERE IT FOLLOWS IS A CONVERSATION with Mr. Robert Teft, international buyer and floor manager for New York City's downtown location of Tower Records, which is possibly the biggest retailer of this type of music on the East Coast. Teft is well versed in the retail market, having worked for RCA Records as a merchandiser and at various stores throughout the city. He has seen the growth of world music at Tower since from four to twenty percent of total sales in the last year alone.

Cash Box: How do you account for the rather drastic rise in sales of international music?

Robert Teft: I think most of it is that international is relatively popular now. It's kind of a rising tide, combined with the fact that it's just more interesting to more people now.

CB: Is it that certain groups, say for instance the **Gypsy Kings**, are becoming popular everywhere or have they always been popular in their homeland and that is spreading now?

RT: It's hard to tell, but that may be part of it. Also, the fact that rock music has gone all over the world and everyone has access to the same production values.

Demographically, the U.S. has a larger immigrant community in the 1980s than anytime since 1900. That's especially true here in New York. For instance, all the falafel places all over Manhattan play Arabic music almost exclusively. I knew my favorite pizza joint wasn't run by Italians when I heard someone singing **Cheb Kaled** in the back, very passionately I might add. The world is a global village now.

CB: Are there any particular trends happening currently?

RT: There's *lambada*, that's the biggest thing. It's number one in France and Italy and Germany. The group **Kaoma** had a big hit there with a song called "Lambada." It's basically a traditional Brazilian dance form. The steps around it are similar to *Dirty Dancing* moves or tango that have been popularized.

Also, there's the *Konbit* album [A&M], which is a Haitian collection compiled by filmmaker **Jonathan Demme**.

CB: Are you satisfied with the major labels' response to the growing demand for this music?

RT: Most of the labels seem to be expanding, **CBS** is rushing out the *Kaoma* album, for instance. We've only had a sampler available to this point. Everyone else is getting involved except **MCA**, which seems to be waiting for some reason.

CB: What do you think can be done to help expose this music even more?

RT: Probably the real question is radio. We need to see an alternative radio format that deals with an adult approach to pop music. They're the ones who are buying world, folk, blues, etc. A lot of my customers buy records that don't match up to any radio format because radio stations don't play a lot of music that most people buy.

CB: What is the future of this music on a world scale?

RT: There's a basis for it to transcend national categories a bit. It tends to do that at this point anyway. It will probably become something that is more homogenous. I don't think the world is going to be swept by folk forms. I mean, Chicago blues was a musical backwater 'til certain British blues bands started playing it. Someone like **Les Negresses Vertes** could play a bill between Lou Reed and Joe Strummer and it would go over.

ICHIBAN, WITH A BULLET: Akina Nakamori is a major pop star in Japan where all of her 17 albums have been certified gold and everything she has released has gone to #1.

Her new stateside release, *Cross My Palm*, is an attempt to duplicate her mega-success with American audiences. We seem to gobble up whatever they export to us, so why not a pop star in the deal? Ms. Nakamori's got all the necessary equipment: a pleasant un-Japanese voice that resembles a cross between Olivia Newton John and Petula Clark, very appealing looks, and material that fits right between Paula Abdul and Taylor Dayne.

Cross My Palm features the songwriting of **David Batteau** (who wrote hits for Seals and Crofts and Valerie Carter) and **Michael Sembello** (remember "Maniac" from *Flashdance*?), as well as the

mixing talents of **Francis Buckley** who has worked with Kenny Loggins, the Pointer Sisters and Teddy Pendergrass. Not to mention the Japanese genius for marketing and only taking yes for an answer. The songs run the gamut from Philly soul to rap to pop balladeering.

The problem with the album is that it's not always easy to tell exactly what Ms. Nakamori is saying, and the overabundance of drum samples and keyboard synths are a bit much to take (for these ears) after a while. All that aside, this could be the surprise of the year. Can 50 million Japanese be wrong?

NPR SHAKES THEIR WORLD TUSH: National Public Radio, which in the past has given us the blues, opera, Garrison Keillor, and astronomy updates, now outdoes itself.

Last year's **AFROPOP** now goes global, becoming **AFROPOP WORLDWIDE**. The *Christian Science Monitor* called AFROPOP "An enjoyable, rich, descriptive and often amusing overview of some of the best examples of African popular music."

Hosted by African broadcast superstar **Georges Collinet**, AFROPOP WORLDWIDE extends their range to the Caribbean, South America and Europe. Transmission dates for this feast of global-gumbo proportions begin January fourth. Weekly times are set for Thursdays at 4 p.m., but be sure to check local listings.

Some of the courses set to appear on your table: **Thomas Mapfumo and the Blacks Unlimited** at S.O.B.'s in New York City; music from Zaire that features **Papa Kale**, **Nyoboma**, **Papa Wemba**, **Zaiko Langa Langa**, **Tabu Ley**, **Loketo**, and others; **Gilberto Gil** live in London; **Reggae Gone Global** with **Ziggy Marley**, **Alpha Blondy**, **Lucky Dube**, and **Aswad**; the acoustic musics of **Baaba Maal** and **Mansour Seck** and **Ali Farka Toure**; the Cuban rhythms of **Ritmo Oriental**, **Los Van Van** and **Elio Reve**; that tush-shaking dance party I was alluding to, broadcast from Cameroon, Haiti, the Antilles and elsewhere; **Aster Aweke**, **Joe Arroyo**, **Youssou N'Dour** and yes, loosen your belt, there's much, much more.

To receive the AFROPOP WORLDWIDE listener's guide (available in February), send a self-addressed stamped envelope with 75 cents to AFROPOP WORLDWIDE Listener's Guide, National Public Radio, 2025 M Street, N.W., Washington, DC 20036

CHRISTY MOORE:

"What Woody Guthrie was to America, Christy Moore is to Ireland," says Bono Vox of U2. Jackson Browne calls him "today's most powerful Irish folk singer," and the Pogues' Shane McGowan names him as "the greatest living Irishman." Pretty heady stuff until you spin his new disc, *Voyage* (Atlantic Records), and enter the world of this 20-year veteran of the Irish folk scene.

England's *New Musical Express* calls *Voyage* a "fine, joyful consolidation" and the *Q* says "the greatest triumph of this collection is the imaginative fusion of the ancient and the modern. Moore manages to temper his political concerns with aesthetic considerations."

Moore hails from the wee town of Newbridge, 25 miles south of Dublin. His career began in the mid-'60s when he moved to England and performed in the pub circuit there. He returned to Ireland in 1970 to record the influential and popular LP, *Prosperous*, and helped to form the groups **Planxty** and **Moving Hearts**, which helped popularize Irish folk music in the rest of the world.

Comparable in outlook with the likes of Pete Seeger and Victor Jara, Moore has put together a compelling, moody set of songs from composers as diverse as **Elvis Costello** and **Ewan MacColl**. This is brooding, bittersweet music from a man unafraid to deal with Ireland's immense problems. He delivers his message with a fresh, unique viewpoint that makes one sit up and listen intently to his tales of religious prejudice, destitution and the beauty of his homeland.

"Middle of the Island" is the story of a 15-year-old girl delivering her baby in religious isolation, while "The Deportee's Club" features Elvis Costello on back-up vocals. Other highlights include the reggae-ish "Mystic Lipstick," "Farewell to Pripyat" (which deals with the aftermath of Chernobyl) and the powerful "Missing You."

CHRISTY MOORE



AKINA NAKAMORI

Ken Micaleff

TOP 100
SINGLES

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

December 16, 1989



#1 Single: Phil Collins



To Watch: Eric Clapton #50

			Total Weeks ▼	Last Week ▼
1	ANOTHER DAY IN PARADISE (Atlantic 7-88774)	Phil Collins	2	7
2	WE DIDN'T START THE FIRE (Columbia CSK 73021)	Billy Joel	1	10
3	BACK TO LIFE (Virgin 7-99171)	Soul II Soul	4	11
4	DON'T KNOW MUCH (Elektra 7-69261)	Linda Ronstadt with Aaron Neville	6	12
5	RHYTHM NATION (A&M 1455)	Janet Jackson	8	6
6	WITH EVERY BEAT OF MY HEART (Arista AS1-9895)	Taylor Dayne	7	9
7	THE WAY THAT YOU LOVE ME (Virgin 7-99982)	Paula Abdul	5	13
8	ANGELIA (EMI B-50218)	Richard Marx	3	11
9	DON'T CLOSE YOUR EYES (Atlantic 7-88902)	Kix	9	11
10	JUST LIKE JESSE JAMES (Geffen 7-22844)	Cher	14	9
11	LIVING IN SIN (Mercury Polygram 876 070-7)	Bon Jovi	13	11
12	LEAVE A LIGHT ON (MCA 53709)	Belinda Carlisle	12	12
13	PUMP UP THE JAM (SBK 07311)	TechnoTronic (featuring Felly)	24	8
14	JUST BETWEEN YOU AND ME (Atlantic 88781)	Lou Gramm	18	8
15	LOVE SHACK (Reprise 7-22817)	B-52's	10	17
16	POISON (Epic 34-68958)	Alice Cooper	11	15
17	BLAME IT ON THE RAIN (Arista 1-9904)	Milli Vanilli	15	10
18	LOVE SONG (Geffen 7-22856)	Tesla	23	9
19	THIS ONE'S FOR THE CHILDREN (Columbia 38-73064)	New Kids On The Block	27	5
20	OH FATHER (Sire/Warner Bros. 4/7-22723)	Madonna	22	7
21	DON'T MAKE ME OVER (Next Plateau 325)	Sybil	21	10
22	WHEN I SEE YOU SMILE (Epic 34-69082)	Bad English	16	13
23	ROCK AND A HARD PLACE (Columbia 38-73057)	Rolling Stones	26	7
24	DOWNTOWN TRAIN (Warner Bros. 7-22685)	Rod Stewart	28	4
25	HOW I AM SUPPOSED TO LIVE WITHOUT YOU (Columbia 38-73017)	Michael Bolton	31	8
26	DON'T SHUT ME OUT (Chrysalis 23389)	Kevin Paige	17	17
27	I LIVE BY THE GROOVE (Chrysalis B-23427)	Paul Carrack	30	9
28	WHEN THE NIGHT COMES (Capitol 44437)	Joe Cocker	32	7
29	GET ON YOUR FEET (Epic 34-69064)	Gloria Estefan	19	12
30	FREE FALLIN' (MCA AC-53728)	Tom Petty	35	7
31	THE LAST WORTHLESS EVENING (Geffen 7-22771)	Don Henley	20	11
32	LISTEN TO YOUR HEART (EMI 50223)	Roxette	25	17
33	SWING THE MOOD (Atco 7-99140)	Jive Bunny And The Mastermixers	37	5
34	FOOL FOR YOUR LOVING (Geffen 4-22715)	Whitesnake	36	7
35	TWO TO MAKE IT RIGHT (Vendetta 1464/A&M)	Seduction	39	5
36	SOWING THE SEEDS OF LOVE (PolyGram 874 4710)	Tears For Fears	29	16
37	COVER GIRL (Columbia 38-69088)	New Kids On The Block	34	14
38	I REMEMBER YOU (Atlantic 7-88886)	Skid Row	42	4
39	I'LL BE GOOD TO YOU (Qwest/Warner Bros. 22697)	Quincy Jones	41	5
40	TENDER LOVER (Solar 4-74003)	Babyface	44	4
41	PEACE IN OUR TIME (Columbia 38-68996)	Eddie Money	56	3
42	THE ARMS OF ORION (Warner Bros. 7-22757)	Prince (with Sheena Easton)	33	8
43	LOVE IN A ELEVATOR (Geffen 7-22845)	Aerosmith	38	16
44	JANIE'S GOT A GUN (Geffen 22727)	Aerosmith	58	4
45	DIDN'T I BLOW (YOUR MIND) (Columbia 38-36960)	New Kids on The Block	40	13
46	WAS IT NOTHING AT ALL (A & M 1451)	Michael Damian	50	4
47	I'M NOT THE MAN I USED TO BE (I.R.S./MCA 53686)	Fine Young Cannibals	47	8
48	HEALING HANDS (MCA 53692)	Elton John	43	17
49	EVERYTHING (MCA 53714)	Jody Watley	45	9
50	PRETENDING (Reprise/Warner Bros. 4/7-22732)	Eric Clapton	60	6

Total Weeks ▼
Last Week ▼

51	ROCK WIT'CHA (MCA 53652)	Bobby Brown	46	17
52	THE BEST (Capitol B-44442)	Tina Turner	48	16
53	MISS YOU MUCH (A&M 1445)	Janet Jackson	49	16
54	THE ANGEL SONG (Capitol 44449)	Great White	51	13
55	WHAT KIND OF MAN WOULD I BE (Reprise 4/7-22741)	Chicago	73	3
56	LICENCE TO CHILL (Jive 1279-4-JS)	Billy Ocean	52	11
57	ULLABY (Elektra)	The Cure	64	4
58	SUNSHINE (Island/4th & Broadway 7489)	Dino	53	14
59	SUGAR DADDY (Warner Bros. 22819)	Thompson Twins	54	13
60	TELL ME WHY (Arista)	Expose	72	2
61	CALL IT LOVE (RCA 9039-2-RDJ)	Poco	55	17
62	DR. FEELGOOD (Elektra 69271-4)	Motley Crue	56	15
63	STEAMY WINDOWS (Capitol 44473)	Tina Turner	70	3
64	BUST A MOVE (Island/Delicious Vinyl 105)	Young M.C.	59	12
65	LOVE SONG (Elektra 7-69280)	The Cure	61	20
66	DANGEROUS (Polygram 876 146-7)	Dangerous	DEBUT	
67	MIXED EMOTIONS (Columbia 38-69008)	The Rolling Stones	62	16
68	NO MORE LIES (Atco Ruthless 7-99169)	Michel'le	81	2
69	WHEN I LOOKED AT HIM (Arista AS1-9868)	Expose	63	18
70	KICKSTART MY HEART (Elektra 7-69248)	Motley Crue	76	3
71	WE CAN'T GO WRONG (Capitol 44498)	Cover Girls	87	2
72	ME SO HORNY (Skywalker 130)	The 2 Live Crew	65	11
73	PRINCIPAL'S OFFICE (Delicious Vinyl/Island 7-99137)	Young MC	81	3
74	DON'T ASK ME WHY (Arista AS 1-9880)	Eurythmics	66	12
75	WOMAN IN CHAINS (Fontana/Polygram 8762487)	Tears For Fears	89	2
76	SERIOUS KIND OF GIRL (EMI B-50229)	Christopher Max	83	2
77	SOLD ME DOWN THE RIVER (I.R.S. 73002)	The Alarm	67	8
78	DON'T TAKE IT PERSONAL (Arista 1-9875)	Jermaine Jackson	78	5
79	GLAMOUR BOYS (Epic 34-68548)	Living Colour	68	17
80	TOO HOT (Columbia 38-68996)	Loverboy	80	3
81	IF I COULD TURN BACK TIME (Geffen 7-22886)	Cher	69	23
82	HERE WE ARE (Epic 34T-73084)	Gloria Estefan	DEBUT	
83	THE WAY TO YOUR HEART (EMI 50217)	Soul Sister	71	13
84	HIDE YOUR HEART (Polygram 876 146-7)	Kiss	94	2
85	HEAVEN (Columbia 38-68985)	Warrant (Columbia 38-68985)	74	21
86	HEART (Virgin 7-99153)	Nenah Cherry	DEBUT	
87	BACK TO THE BULLET (Polydor 889 976-4)	Saraya	75	6
88	OVER AND OVER (Atlantic 7-88799)	Pajama Party	90	3
89	ELECTRIC BOOGIE (Mango 126/Island)	Marcia Griffiths	DEBUT	
90	TALK TO MYSELF (Geffen 7-22936)	Christopher Williams	79	15
91	IT'S NO CRIME (Solar 4-68966)	Babyface	82	18
92	SOMETIMES SHE CRIES (Columbia)	Warrant	DEBUT	
93	BABY COME TO ME (Columbia 38-68969)	Regina Belle	84	10
94	PERSONAL JESUS (Sire/Reprise 21328)	Depeche Mode	DEBUT	
95	I'M A BELIEVER (A7M 1454)	Giant	86	9
96	GIRL I'M GONNA MISS YOU (Arista AS1-9870)	Milli Vanilli	88	20
97	GIRL I AM SEARCHING FOR YOU (LMR 74005)	Stevie B Party	90	191
98	NEW THING (Atco 7-99207)	Enuff Z'Nuff	92	5
99	MY HEART SKIPS A BEAT (Capitol 44436)	The Cover Girls	93	14
100	PRETENDING (Reprise/Warner Bros. 4/7-22732)			

Albums



KATE BUSH: *The Sensual World* (Columbia OCT 44164)

Kate Bush's influence can be heard in so many new acts that she should be receiving royalties. Ethereal vocals, literate, provocative lyrics and an unforced sexiness that almost always catches the listener slightly off guard, so powerful and potent is that element of her work. All those characteristics are in full force on *World*, Bush's first release in three years and a timely reminder of one of the biggest talents, male or female, of this decade. Whereas she was once awfully pretentious (appealing, interesting and full of promise, but pretentious nonetheless), her talents have ripened so that the gap between what she hears in her head and what we, the audience, finally hear are, if not in perfect sync, then at least on the same wavelength. No longer do you say, "Well, I know the effect she's after." The emotional and social terrains covered on this album are among the richest and most ambitious of this year, and are wholly satisfying. The track "This Woman's Work," originally featured on the soundtrack to *She's Having a Baby* and now available as a single on import, should turn up on several critic's lists as one of the best of the year, if not the decade. The same could be said of the album. (Ernest Hardy)



GRAHAM PARKER: *Human Soul* (RCA 98762R)

With *Human Soul*, Graham Parker has made the album that should finally propel his career to the next dimension. All the promise of his earlier work—biting, incisive lyrics housed in solid pop/soul constructions—is retained, with the added benefits of a

smoother vocal style and a band (featuring longtime partner Brinsley Schwarz and ex-Attractions Steve Nieve and Pete Thomas) worthy of his material. Side one, the "Real Side," is devoted to personal songs of introspection and thoughtfulness including the world-weary "Big Man On Paper" and the reggaefied nod to Parker's musical inspiration, "Soultime." Side two, the "Surreal Side," dealing with the world as Graham sees it, is record-making at its finest. Parker exploits the thematic links by joining each song musically in a way that makes the side feel like one strange song. And what a song it is! Building from sharply drawn takes on isolated targets in "Daddy's a Postman" and "You Got the World (Right Where You Want It)," the side culminates with the epic "Slash and Burn" ("They burned the mighty rain forest / The Howler Monkeys screamed / They turned it into burgers / For the monkeys on the street"). Jump on it! (David Byrnes)

PHIL COLLINS: *...But Seriously* (Atlantic)

In a valiant effort to match the infectious power-pop of his #1 smash *No Jacket Required*, Collins comes close at times but fails overall to equal the quality of the previous album. Though his characteristic pop savvy remains intact, the record lacks the youthful, carefree energy that has always been a distinctive part of the Phil Collins magic. The lyrics are well written and catchy, but about two-thirds of the songs are about relationships gone bad and the pain of breaking up, which aren't really happy subjects. Collins also takes a stab at a few world issues (poverty and the homeless, world hunger, racial tensions) with the songs, "Colours," "That's Just The Way It Is," "Heat on the Street" and the current number-one pop single "Another Day in Paradise." The album is musically solid and well produced but tends to be a little bit too heavy and almost tired-sounding. For such a normally perky fellow, Collins has sure gotten...well, serious. (Stephanie Brainerd)



QUINCY JONES: *Back on the Block* (Qwest/Warner Bros. 9 26020-1)

Long before Arthur Baker and Jellybean started assembling all-star (or rising-star) casts to flesh out their musical concepts, Quincy Jones was doing it with one arm behind his back. Past endeavors virtually launched the careers of Patti Austin and James Ingram. Where Baker and Jellybean have largely produced lackluster results, however, the Dude has a certified winner on his hands. Side one is not so much a concession as a tribute to

today's "street" sounds. The title cut features master rappers Ice-T, Melle Mel, Big Daddy Kane and Kool Moe Dee. The side's real scorcher, though, is the first single, a remake of the Brothers Johnson's mid-seventies hit "I'll Be Good To Ya." Side two finds Jones opening in a jazzier mood with a new working of the classic "Birdland," and carrying on through to the bedroom-voice appearance of Barry White on the album-closing "The Secret Garden." Though many artists come up with a schizophrenic mess when tackling so many moods and styles, Jones has come up with that elusive "something for everyone." (EH)

MATERIAL ISSUE:
International Pop Overthrow (Big Block)

If you've been looking for some great power pop to sink your teeth into, look no further than *International Pop Overthrow*, the new LP by Material Issue. Upholding a Chicago tradition, they draw from the guitars of *In Color*-era Cheap Trick and *Black Vinyl Shoes* harmonies. Throw in a bit of the Sweet and the Move, and you have one of the best releases in this genre since 20/20's debut.

On this, Material Issue's first full-length LP, they show even greater dynamics by going from the wall of guitars in "Trouble," right into the slow ballad "A Very Good Idea." Also included is the A-side of their self-released 7" single "Renee Remains the Same" and "Valerie Loves Me," a track that made its way onto RCA's *Ten of a Kind* compilation. Instantly hummable without seeping into formulaic FM radio fodder, from one of the best unsigned bands on the indie scene. (Big Block, 1825 Sherry Ln., Addison, IL 60101, (312) 620-4217.) (Robb Moore)



ERIC CLAPTON: *Journeyman* (Reprise 4-26074)

Eric Clapton's largely lackadaisical approach to record-making continues on the aptly titled *Journeyman*. No longer energized by the trailblazing rush of his early work (Cream & Derek and the Dominos), Clapton seems content now merely to put out respectable product, in essence, playing out the string. Judged with that in mind, Clapton is wildly successful here. The first single, "Pretending," is solid, if unspectacular mainstream radio rock. "Bad Love," on which Phil Collins contributes drums and vocals, picks it up a bit, especially when Clapton inserts his

strongest solo of the record over a short break. Cecil and Linda Womack's ballad "Lead Me On" adds a soothing element to the mix. Aided by a host of session all-stars (Robert Cray, George Harrison, David Sanborn and Jim Keltner), Clapton and producer Russ Titelman have crafted a thoroughly professional album that is heavy on technique but light on inspiration. This should please Eric's fans, but no one's going to graffiti "Clapton Is God" based on this one. (DB)

RADIO TOKYO TAPES: Volume 4: Women (Chameleon D4-74810)

Ethan James, proprietor and producer of L.A.'s "famed" Radio Tokyo Studios, has assembled his fourth collection of undiscovered talent, this time focusing on women artists. The album manages to cover the full range of musical styles from thrash metal (L7's "Sweet Sex") to moody pop (Erin Kenney & Ethan James' "Veil of Tears"), with oddities like La Loca's spoken word "Va Baiser Ta Chevre" (sorry, can't print the translation) thrown in to round out the mix. Like most compilations that cover large amounts of territory, this is a hit-&-miss affair depending on one's musical tastes. The highest nod goes to the Boston-based Salem 66 for their lilting pop cut "Thin Disguise." The Ringling Sisters, Olivia Barash and 13th Step, the Screamin' Sirens and Erin Kenney and Ethan James also contribute strongly. It's a worthy sample of underground pop for the adventurous. (DB)

TAYLOR DAYNE: Can't Fight Fate (Arista AC 8581)

Taylor Dayne is not only looking better this year (finally abandoning those godawful hair extensions), she's also sounding a lot better. The unique, soulful strength of Dayne's powerful vocal abilities has been captured perfectly, giving *Can't Fight Fate* a more mature, less bubblegum sound than that of her previous work. Choice cuts include the destined smash ballad, "I Know the Feeling," the unusual "I'll Be Your Shelter" and the title track "Can't Fight Fate." This album should definitely spawn a few pop hits and will establish Dayne as a respected and talented pop artist. (SB)



THE PRIMITIVES: *Pure* (RCA 9934-1-R)

This is pure, unabashed pop that revels in what it is. Light and airy, but incredibly infectious, *Pure* has as its deepest concern the perfection of the three-minute song; it wouldn't be far out of place if time-warped back into the middle of the sixties. This is art, folks. Pure and simple. (EH)

ROBBINS

(continued from page 8)

saw/heard them, that Run-D.M.C. would reshape the music industry...

"No, no, no," says Robbins emphatically. "We sign lots of artists and we have high expectations for everyone we sign. When an artist doesn't perform well, we're always a little disappointed. It's not like I knew Run-D.M.C. were going to be the one to become the big one. There's no way you can know that. I wouldn't sign anyone if I didn't like them. You just go with your tastes, you sign the ones you like, and if you're lucky some of them work."

Robbins' own tastes are far-reaching. In the past year, in addition to critical and commercial successes like Soul II Soul and Neneh Cherry, Adrian Belew, Grayson Hugh and Bonnie Raitt were among the artists who caught his attention. In fact, he cites Cherry's "Buffalo Stance" as one of his favorite records of the year. As a longtime Public Enemy fan, however, he became somewhat disillusioned with that band this year, while developing a deep admiration for N.W.A.

"I was offended by Public Enemy's statements about Jews," Robbins says. "I am Jewish, but even if I wasn't I think I'd be offended by that. I like

their music, but I lost some respect for that group. I think N.W.A. really got abused by the FBI [but] I think it helped their career tremendously. I don't think it was called for [for] the FBI to write a letter to Priority Records; that was way out of line. I thought they handled it well. They handled it much better than Public Enemy handled their [controversy]. They [PE] handled their problem terribly. That whole thing about them breaking up was bull, and now they're back together as if nothing happened. I still like their music, but I don't respect them politically. I don't think they're politically correct."

Politics aside, Robbins is less willing to carve into stone exactly what it is he looks for in a group when he signs them.

"I just have to like it," Robbins insists. "I go by, and tell my A&R people to go by, personal taste. Sign what you like. You never know what's going to sell, you only know what you like. If you're gonna try to guess what's going to sell, you won't be right most of the time. If you like something, chances are someone else will too. If you don't really like it, but you sign it 'cause you think it's going to sell, then it doesn't sell, you really feel like a jerk. You didn't even like it. At least have the conviction that you like the music." ☐

FLESH FOR LULU

(continued from page 9)

We decide that makes three things that are destined to survive the bomb: cockroaches, Keith Richards and Mike Steed. "That's a good one," Rocco says. "Print that."

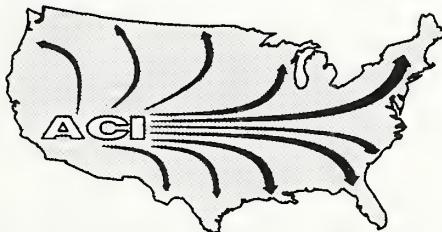
Plastic Fantastic, as a whole, is and isn't the album many would have expected Flesh for Lulu to make after 1987's *Long Live the New Flesh*. The '87 record finally dispelled the idea that this was a serious alternative band, a reputation justly or unjustly gained from the band's two previous indie releases, *Blue Sister Swing* and *Big Fun City*, both on Britain's Statik Records. (Three singles and a Polydor album preceded.) *Long Live the New Flesh* managed to crossover to a more mainstream audience, although the music was not radically different. A prominent spot in the John Hughes film *Some Kind of Wonderful* didn't hurt much either.

But this year's model is almost a horse of a different color. Technically, musically, it's exactly what one would expect, tighter and more proficient: rock and roll with an eye on what makes the pop charts tick, *au courant* retro guitars, Marsh's sweetly insidious voice. But the lyrical content reflects a band that's seen the future, and has decided it ain't pretty. Extravagant packaging notwithstanding, *Plastic Fantastic* is darker and a lot more cynical. Last time out, there were

songs like "Postcards from Paradise," "I Go Crazy" and "Siamese Twist," now there are "Decline and Fall," "Avenue" and "House of Cards," which has the singularly upbeat lines, "magnificent in failure / resplendent in decay / tall tales of land and sea and the tides that tore away my house of cards." On the other hand, there is a silly love song or two, a couple almost torchy things and a brilliantly sly dig at hipsters called "Stupid on the Street." The ideological unity is even more interesting when you realize songwriting credits are pretty much evenly divided between the five band members.

But enough serious stuff. It is difficult to put the vaguely morose, existential-dread-stricken guys who made this record together with the irreverently irreverent triumvirate who a.) do very bad impressions of thrash bands ("histrionic twattle"—Marsh), b.) want to know why the Cat Club is purple and c.) try to figure out why there is so much grease on a plain old bagel with lox. You got me. But for some reason, it's oddly comforting to know that someone who can issue truisms like "it's not what you say, it's the way that you say it" still can't figure out where the grease comes from. It's comforting as well to know that, as they claim on the record, Flesh for Lulu use ozone-friendly hair products. Dig it. ☐

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TICKERTAPE

(continued from page 2)

Campbell, Scott Cantrell, Mark Mobley, Gerald Nachman, Edward Rothstein, Kalamu ya Salaam and Norman Weinstein. In addition, *Selected Letters of Virgil Thomson*, edited by Tim Page and Vanessa Weeks Page, won a special citation. All in all, \$5,750 were presented to the winners.

MY BACK PAGES: Entertainment PR wizard Michael Levine, a founding member of **Levine/Schneider Public Relations**, who handle the Cure, the Cult, Milli Vanilli and Charlton Heston (?), among others, is publishing his own little black book. Actually, Harper & Row is putting out Levine's compilation of music industry personnel names and addresses in the aptly titled *The Music Address Book: How To Reach Anyone Who's Anyone In Music*. Should be out in gift time for aspiring music bizzers.

NEED A DATE?: Do you want to know the birthdays of, say, Aaron Neville, Clarence "Frogman" Henry and Rockin' Dopsie? You need the 1989 *New Orleans & Louisiana Calendar*, which includes that information and much, much more. You say **Junior Wells** and **Otis Spann** are more your speed? Then the 1989 *Chicago Blues Calendar* is for you. The handsome wall calendars, stuffed with appropriate photos, are available for \$8.95 each, plus \$1.50 postage and handling, from **And Books**, 702 South Michigan, South Bend, IN 46618.

BITS & PIECES: Geffen A&R exec and sometime radiobuster Michael Rosenblatt and Hillary Scribner, New York promotion manager for **Reprise** exchanged wedding vows in East Hampton, NY... **Atlantic Records** has shipped radio a studio version of "Chippin' Away," the tune penned by **Tom Fedora** and performed by **Crosby, Stills & Nash** at the Berlin Wall's Brandenburg gate. The single, which features CS&N with added vocals by **James Taylor**, is backed with a live version of "For What It's Worth" and will be commercially released on December 15. The last CS&N single that was a cover version, with Neil Young as part of the act, was also a song documenting a significant social/political event. If you guessed "Woodstock," written by Joni Mitchell, go to the head of the class... On his way to an October 17 benefit for victims of the San Francisco earthquake **Carlos Santana** received a jolt of his own when his car was hit and totalled. Emerging unscathed, Santana coerced the paramedics into driving him to the Cow Palace, where he arrived in time to join **Steve Miller**, **Taj Mahal** and the **Chambers Brothers** onstage for "In the Midnight Hour"... **John Lee Hooker** has been added to the guest list for the **Rolling Stones** December 17 pay-per-view extravaganza. Hooker and the Stones are no strangers having shared the same bill in the mid-'60s. Nice piece of payback.

THE SCHOLASTIC FRONT: The people at **Northeastern University** in Boston have apparently been listening to the repeated whining of record company chairmen decrying the lack of quality execs in the business. As a result, they've introduced a Music Industry major designed to prepare "students for careers in the music industry"

by providing them "with a blend of artistic appreciation and business acumen." Above all, they'll be turning out "students who are literate in music," according to Professor **Joshua Jacobson**. Jacobson added that "a lot of kids who want to get close to the performance, but may not have, or think they have, the performance skills" can now catch on in other segments of the industry. **Pete Terrell**, the newly appointed Northeastern faculty member and acting director of the program, summed it up by saying, "We're offering a practical, streetwise approach to entering the industry." Just don't forget to teach 'em how to make coffee.

PAUSES FOR CAUSES: The **Commodores** are donating a portion of the profits from their December tour of Africa—during which they'll be the first international act sanctioned to perform in Namibia—to the **Red Cross**. The group will also hit stadiums in Botswana, Zambia and Lesotho...



Steve Earle and little buddy

Steve Earle is donating all royalties from sales of his current single "Nothing But a Child" from *Copperhead Road* to the **Fearless Hearts For Homeless Children Foundation**, of which Earle is a board member. Earle performed a benefit concert in 1987 which helped raise the funds to inaugurate the foundation and has remained involved ever since... **Bobby Brown** and **Sheena Easton** will be performing December 22 at Madison Square Garden in a benefit for the **United Negro College Fund**... **WAVE AID 3**, a cassette/CD sampler featuring jazz/new age artists, is set for a December release. The samplers benefit the **American Foundation for AIDS Research** (AmFAR) and it is expected that sales for the third sampler will bring the total funds raised up to \$500,000. Thanks to the people at **KTWV-FM 94.7** "The Wave" in L.A. for creating this bueno fundraiser for a good cause... **Motown Records** release of "Forgotten Eyes," a 12-inch single to benefit **Retinitis Pigmentosa Inter-**

national has been mixed in three different versions: Spanish-language performed by **Fernando Allende**, spoken word by **Steve Allen** and **George Burns** (yes!) and an all-star version by **Bob Hope**, **Smokey Robinson**, **Sammy Davis, Jr.**, the **Temptations** and others.

AWARDS, AWARDS: Nominations have been announced for the **Thirteenth Annual Bay Area Music Awards (BAMMIES 13)**, which this year will primarily benefit the Red Cross Northern California Earthquake Relief Fund. Leading the balloting is (big surprise) the **Grateful Dead** with five nominations followed by the **Doobie Brothers**, **Bad English**, **Faith No More** and **Metallica** with four each, and **Neil Young**, **Katie Webster**, **Todd Rundgren** and the **Jefferson Airplane** with three a piece. The awards will be held on March 17 at the San Francisco Civic... **Albert Collins** wrapped up awards for Contemporary Male Blues Artist of the Year, Blues Instrumentalist of the Year; Guitar and Blues Band of the Year (with the **Icebreakers**) at the **W.C. Handy Awards**, the Blues most prestigious annual awards, in Memphis.

IF IT LOOKS LIKE A REISSUE... **Capitol Records** continues to release selections in its ongoing "Capitol Collectors Series," with the latest additions including the **Five Keys** the **Four Preps**, **Dean Martin** and **Wayne Newton** (listed in descending numerical order). Released on CD with a minimum of 20 tracks and extensive liner and track notes, Capitol insists that this is "more than a simply a 'reissue' program." Many of the tracks are featured in stereo for the first time and some of the songs are available for the first time in many years. What would you call it?

WE'LL WAIT FOR THE CD: The December/January issue of **Sassy** magazine (one of our favorites) includes a soundsheet with an unreleased-in-the-U.S. recording of **Syd Barrett**'s "Dark Globe" by **R.E.M.** In the same issue, **Sassy** readers vote **Green** "best album of the year," say that the R.E.M. tour was the "best concert of the year" (no Who reunions for these kids), and say that **Michael Stipe** is the guy the majority of readers "would most like to see dressing like a heavy metal star."

35 HOURS? **Don Kirshner**, the somewhat legendary music impresario, is going to celebrate his 35th year in the biz with a 35-hour radio miniseries, *Don Kirshner's 35th Anniversary of Rock 'n' Roll*, to air from next Memorial Day through Labor Day. This is a project of **Don Kirshner/Mediators**, a new entertainment company affiliated with **Mediators**, a "barter/alternate capital company." **Denny Somach Productions** will produce the epic series.

STUFF YOU WANT TO KNOW: To celebrate **Kurt Weill's** 90th birthday (and to try to keep his corpse from spinning over the **Sting Threepenny Opera** now on Broadway), **PolyGram** has released **Des Jasager**, in its world premiere 1955 recording by the **MGM Winds**, and **The Seven Deadly Sins**, in a 1967 **Leipzig Radio Orchestra** recording, on two separate CDs... **Joe Smith's** intriguing *Off the Record: An Oral History of Popular Music* has just

been issued in paperback (\$14.95, **Warner Books**)... **Cissy Houston**, a recent signee to **Island**, is going to debut on the label with her first gospel album in ages, a tribute to **Thomas A. Dorsey**, perhaps gospel's greatest songwriter. Look for it about March.

EITHER OR: The **RIAA**, tireless defenders of the faith and dolers of gold and platinum albums, turns in a healthy gold and platinum list for November, populated, not surprisingly, by the likes of **Milli Vanilli**, whose *Girl You Know It's True* tallied its four millionth sale. That's nothing compared to **New Kids on the Block's** *Hangin' Tough*, which notched receipt number six million. But both paled next to ol' **Bon Jovi**, whose *Slippery When Wet* can now boast, *gulp*, nine million pieces sold. Among the other November multiplatinums were **INXS's** *Kick* and **Paula Abdul's** *Forever Your Girl* (four million each), **Richard Marx's** *Repeat Offender* (three million), **Motley Crue's** *Dr. Feelgood* (two million, in its first month of eligibility) and *Shout at the Devil* (three million), and **Janet Jackson's** *Rhythm Nation 1814* and **Tom Petty's** *Full Moon Fever* (two million each). New Kids, of course, are also well represented in the platinum category: their *Merry, Merry Christmas* and eponymous debut both chimed in at a million sales last month, as did **Hank Williams Jr.'s** *Greatest Hits Volume III*, **Aerosmith's** *Pump*, *Tears for Fears' The Seeds of Love*, **Heavy D & the Boyz' Big Tyme**, **Tracy Chapman's** *Crossroads*, **Cher's** *Heart of Stone*, **Don Henley's** *The End of Innocence* and **Basia's** *Time and Tide*. Settling for mere gold were **Sinead O'Connor's** *The Lion and the Cobra*, **Melissa Etheridge's** *Brave and Crazy*, **Young M.C.'s** *Stone Cold Rhymin'*, **Billy Joe Royal's** *The Royal Treatment*, **Stephanie Mills' Home**, **Linda Ronstadt's** *Cry Like a Rainstorm*..., **the Beach Boys' Still Cruisin'**, **Tina Turner's** *Foreign Affair*, **Michael Bolton's** *The Hunger* and *Soul Provider*, **Big Daddy Kane's** *It's a Big Daddy Thing*, **Randy Travis' No Holdin' Back** and **Maze featuring Frankie Beverly's** *Silky Soul*.

BUT THE NAME CBS REMAINS FOR NOW: CBS Records/New York has a new phone exchange. 975 is out, 445 is in; the other four digits of everybody's line remains the same.

MONEY, HONEY: According to the annual Communications Industry Report by investment bankers **Veronis, Suhler & Associates Inc.**, revenues of the four publicly reporting companies in the recorded music industry (**Warner Bros.**, **MCA**, **Thorn EMI** and **K-Tel Int'l**) rose to \$2.7 billion in 1988, up 34.5% from 1987.

THE WRATH OF CANNES: Yep, it's MIDEM time again. January 21-25 to be specific, and if you don't know what MIDEM is, you don't need to go there. If you didn't realize it was coming up so fast, call (212) 689-4220 and get it taken care of. Don't forget to pack some sun screen with your jive.

DON'T REMIND US: *Welcome to the Digital Decade* is the theme of the 1990 **NARM Convention**, set for March 10-13 at L.A.'s **Century Plaza Hotel**. Imagine, a whole digital decade. Blech!

**CASH BOX
CHARTS**
**COUNTRY
SINGLES**

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

December 16, 1989


#1 Single: Patty Loveless

#1 Debut: Alabama #43

To Watch: George Strait #39

			Total Weeks ▼	Last Week ▼
1	THE LONELY SIDE OF LOVE (MCA-53702)	Patty Loveless	4	13
2	TWO DOZEN ROSES (Columbia 38-69061)	Shenandoah	1	12
3	I'VE BEEN LOVED BY THE BEST (RCA 9017-7-RAA)	Don Williams	3	13
4	A WOMAN IN LOVE (RCA 9027-7-R)	Ronnie Milsap	6	11
5	OUT OF YOUR SHOES (RCA 9016-7-RAA)	Lorrie Morgan	7	13
6	IF TOMORROW NEVER COMES (Capitol B-44430)	Garth Brooks	2	14
7	THERE GOES MY HEART AGAIN (Warner Bros. 7-22796-A)	Holly Dunn	9	10
8	WHO'S LONELY NOW (Warner Bros. 7-22779-A)	Highway 101	11	8
9	YELLOW ROSES (Columbia 3869040)	Dolly Parton	5	15
10	THAT JUST ABOUT DOES IT (Columbia 38-69094)	Vern Gosdin	13	10
11	IT AINT NOTHING (RCA 9059-7-RAA)	Keith Whitley	15	8
12	IT'S JUST A MATTER OF TIME (Warner Bros. 7-22841-A)	Randy Travis	8	11
13	SHE'S GONE GONE GONE (Universal UVL-66024)	Glenn Campbell	16	11
14	IT'S YOU AGAIN (MCA 53732)	Skip Ewing	17	10
15	BAYOU BOYS (Universal UVL-66016)	Eddy Raven	10	16
16	MANY A LONG AND LONESOME HIGHWAY (Columbia 38-73042)	Rodney Crowell	19	7
17	MY ARMS STAY OPEN ALL NIGHT (Capitol 79810)	Tanya Tucker	20	7
18	SIMPLE MAN (Epic 34-73030)	Charlie Daniels	21	9
19	THE RACE IS ON (Capitol/Curb B-44431)	Sawyer Brown	12	16
20	IN MY EYES (MCA 53727)	Lionel Cartwright	24	6
21	NOBODY'S HOME (RCA 9078-7-RAA)	Clint Black	27	5
22	TILL I CAN'T TAKE IT ANYMORE (Atlantic America 7-88815)	Billy Joe Royal	22	8
23	DIDN'T EXPECT IT TO GO DOWN THIS WAY (RCA 9029-7-RAA)	K.T. Oslin	25	7
24	THE VOWS GO UNBROKEN (ALWAYS TRUE TO YOU) (Reprise 7-22828-A)	Kenny Rogers	14	14
25	THERE YOU ARE (Columbia 38-73015)	Willie Nelson	29	10
26	WHEN I COULD COME HOME TO YOU (MCA 53738)	Steve Wariner	31	8
27	WALK SOFTLY ON THIS HEART OF MINE (Mercury/PolyGram 874-744-7)	The Kentucky HeadHunters	28	9
28	WHEN ITS GONE (Universal UVL-66023)	Nitty Gritty Dirt Band	32	8
29	START ALL OVER AGAIN (MCA/Curb MCA-53746)	Desert Rose Band	38	5
30	IF YOUR HEART SHOULD EVER ROLL THIS WAY AGAIN (RCA 9014-7-R)	Jo-El Sonnier	33	6
31	I CAN'T TURN THE TIDE (RCA 90767-RAA)	Baillie & The Boys	37	6
32	AN AMERICAN FAMILY (MCA 53710)	Oak Ridge Boys	18	18
33	BIGGER MAN THAN ME (Stop Hunger SHR-MJ-1103)	Mickey Jones	34	8
34	ONE MAN WOMAN (Curb/RCA 9077-RAA)	The Judds	40	3
35	ALL THE FUN (RCA 9015-7-RAA)	Paul Overstreet	23	11
36	STATUE OF A FOOL (Columbia 38-73077)	Ricky Van Shelton	46	3
37	BLACK AND WHITE (Columbia 38-73054)	Rosanne Cash	39	4
38	WHERE'VE YOU BEEN (Mercury/PolyGram 874-262-7)	Kathy Mattea	48	3
39	OVERNIGHT SUCCESS (MCA MCA-53755)	George Strait	57	2
40	THE CENTER OF MY UNIVERSE (MCA MCA-53719)	The Bellamy Brothers	43	4
41	QUIT WHILE I'M BEHIND (Warner Bros. 7-22763-A)	Jennifer McCarter & The McCarters	44	5
42	YOU MUST NOT BE DRINKING ENOUGH (RCA 8973-7-5AA)	Earl Thomas Conley	26	10
43	SOUTHERN STAR (RCA 9083-7-RAA)	Alabama	DEBUT	
44	LET IT BE YOU (Epic 34-68995)	Ricky Skaggs	30	17
45	IF YOU COULD ONLY SEE (Tug Boat TG-1007)	Richie Ballin	50	6
46	TELL ME WHY (CRB-10568)	Jann Browne	51	3
47	ON SECOND THOUGHT (Universal UVL-66025)	Eddie Rabbit	DEBUT	
48	GIRLS LIKE HER (Bear BR-2009)	Justin Wright	52	5

			Total Weeks ▼	Last Week ▼
49	RADIO LOVER (Epic 34-73070)	George Jones	35	5
50	COUNTRY CLUB (Warner Bros. 7-22882-A)	Travis Tritt	36	14
51	THE GREAT DIVIDE (Warner Bros. 7-22751-A)	Gene Watson	56	3
52	WHERE DID THE MOON GO WRONG (Mercury 876-228-7)	Danielle Alexander	54	4
53	LEAVE IT ALONE (Warner Bros. 7-22773-A)	The Foresters	58	3
54	NEVER ALONE (MCA 53117)	Vince Gill	41	12
55	IF YOU WANT TO BE MY WOMAN (Epic 34-73076)	Merle Haggard	61	2
56	AMY'S EYES (16th Ave. PB-70435)	Charly Pride	42	6
57	SHOULDA, COULDAA, WOULDAA LOVED YOU (Epic 34-73063)	Les Taylor	DEBUT	
58	MY SWEET LOVE AIN'T AROUND (Capitol 79788)	Suzy Boggass	45	9
59	TIME'S UP (Warner Bros. 7-22714-A)	Southern Pacific & Carlene Carter	DEBUT	
60	I'M A BELIEVER (Stop Hunger SHR-1102)	Missy Maxwell	65	4
61	BLUE BONNET BLUES (American Cowboy Songs U-25934)	Chris LeDoux	67	4
62	DON'T LEAVE HER LONELY TOO LONG (MCA MCA-53751)	Marty Stuart	62	2
63	DARKNESS OF THE LIGHT (Associated Artists AA-505)	Harrell & Scott	68	4
64	THAT'S WHAT MAKES THE GOOD TIMES ROLL (Tra-Star TS-1235)	Eddy Lee Carr	69	4
		Lariat	71	3
65	I RECALL IN LOVE (SOA SOA-011)	Linda Carol Forrest	72	3
66	BIG GIRLS DON'T CRY (Tra-Star TS-1233)	Reba McEntire	47	14
67	TILL LOVE COMES AGAIN (MCA-53694)	Rebecca Holden	74	2
68	LICENSE TO STEAL (Tra-Star TS-1234)	Canyon	70	4
69	RADIO ROMANCE (16th Ave. PB-70437)	Robin Right	76	2
70	ROSE CAFE (New Act NA-004)	Touch Of Country	79	3
71	IF I EVER FALL IN LOVE AGAIN (MCA B-44432)	Anne Murray & Kenny Rogers	49	9
72	WHEN I LOOK INTO YOUR EYES (Overton Lee OLR-45-134A)	John Murray	80	2
73	STONES (NSD NSD-263)	Vettz	75	3
74	GOD BLESS AMERICA TONIGHT (Fraternity F-3546-A)	Blaine Dakota	82	2
75	WISHING WELL BLUES (Round Robin RR-1883)	Joey Welz	78	3
76	ONE WAY TICKET (Caprice CIR-2358-A)	Gary Ray	DEBUT	
77	NOT TONIGHT I'VE GOT A HEADACHE (Lamon LR-10212-7)	Terry Smith	84	2
78	I'VE NEVER HAD IT BAD (Ridgewood R-3007)	Meagan Day	DEBUT	
79	THREE GOOD REASONS (Echo 115)	Kathy Mattea	53	17
80	BURNIN' OLD MEMORIES (Mercury 874-672-05)	Darnell Miller	DEBUT	
81	OLD FASHIONED MORALS (Playback P-1333-A)	George Strait	55	17
82	ACE IN THE HOLE (MCA 536933)	Howie Damron	DEBUT	
83	DAY BREAK (Teleproductions Inc. T-8910)	The Statlers	59	3
84	SHE'S GOT A MAN ON HER MIND (Airborne PB-75746)	Hermalee	DEBUT	
85	LONG TIME LOVIN' YOU (Soundwaves SW-4833-NSD)	BC & The Darts	89	2
86	A HEART I CAN'T HANDLE (Mercury/PolyGram 876-112-7)	Ronnie McDowell	DEBUT	
87	YOU MADE IT EASY (Teleproductions T-8911)	Heith Locklear	60	5
88	OLD FASHIONED GIRL (Track T-203L)	Irene Kelly	DEBUT	
89	SHE'S A LITTLE PAST FORTY (Curb CRB-10558)	Merrylee	DEBUT	
90	I ONCE HAD YOU (Tra-Star TS-1232)	Bunny Mills	83	3
91	LOVE IS A HARD ROAD (MCA 53756)	Randy Van Warmer	63	18
92	A BETTER LOVE NEXT TIME (Epic 3468979)	James Rogers	64	5
93	SOMETHING'S GOT A HOLD ON ME (Soundwaves SW-4830)	Tammy Lucas	66	7
94	I'M GOING BACK TO OKLAHOMA (SOA SOA-008)	Alabama	73	17
95	HIGH COTTON (RCA 8948-7-RAA)	P.J. Allman	77	4
96	SOMEBODY'S CHEATIN' (Playback 1332)	Randy Van Warmer	81	4
97	STORIES, TROPHIES AND MEMORIES (16th Ave 70434)	Bunny Mills	83	3
98	HONEY I'M ALRIGHT (Gallery II 92037-A)	Ricky Van Shelton	85	21
99	LIVING PROOF (Columbia 38-68994)	Hal Gibson	87	6
100	THE LOVE SHE FOUND IN ME (Sundial SR-163)			

COUNTRY MUSIC

Les Taylor: Making a Dream Happen

BY KAY KNIGHT

WHAT DO YOU SAY ABOUT SOMEONE in the music business who walks away from a sure thing and attempts to prove himself on his own?

Some may say it takes guts. Some may say you'd have to be crazy. It certainly takes desire, determination and talent—three attributes of which Les Taylor has plenty.

Taylor walked away from a ten-year stint with Exile, a very successful group in both pop and country music. The decision was a hard one for Taylor, but one he felt he had to take.

"Leaving a group like Exile...that's just not something you do overnight, you know? For me it was a two-year thinking process. The band was successful, very successful, but at the same time, something was missing for me," explains Taylor. "There were two writers in the band, basically—Sonny [Lemaire] and J.P. [Pennington]. I only wrote a couple of songs the whole time I was with Exile, and one of those ['I Feel Like Making Love'] I co-wrote with Sonny and J.P. But it became more and more apparent to me that in order for me to be able to do what I wanted to do, which was sing more and write more, I had to leave the group and try to make it on my own. I hated to leave, but it just became a situation where my working with the group was holding me back personally."

Taylor says it is not the group's fault that he felt held back—it's not anyone's fault. Taylor says he knows too that being with Exile for all those years has definitely opened doors for him to pursue his own interests.

"It just sometimes becomes a problem when you have more than one singer in a group, and Exile actually had three singers," Taylor remembers. "It just got to the point where I felt stifled. I'd be on stage with the group and I'd find myself daydreaming, im-

agining that I was somewhere else with my own band performing. It was almost like a religious experience or something," Taylor laughs. "But seriously, I think when something like that happens, someone is trying to tell you something, and it's time to make a move."

The breakaway came when Taylor went to Exile members and told them that he had to make a move from Lexington, Kentucky, where the rest of the group is based, to Nashville. "I felt like I really needed to be here [Nashville], at least to further develop my songwriting. The guys told me that they weren't really that surprised, and I think they thought at that point I was setting myself up to leave the group."

Taylor says, at the time, that really wasn't the case, but that when he really took the time to think about it, maybe unconsciously that was what he was doing. Once Taylor decided to move to Nashville, it seemed like all the other things started to fall into place. "August 11, 1988 was my last date to play with Exile," Taylor says. "Four days later, my wife and I moved to Goodlettsville, just north of Nashville. Things have been rapidly happening since that move."

The major occurrence since the move is Taylor's upcoming solo album on Epic Records, *That Old Desire*, scheduled for release in early February. His single release, "Shoulda, Coulda, Loved You," debuted this week on the *Cash Box* Top 100 Country Singles chart at number 57 and the tune is also currently climbing the other national country charts at a rapid pace.

"I feel really good right now about what I'm doing as a solo artist. I don't have any reservations about it taking off," Taylor says, matter-of-factly, yet with a slight bit of hesitation. "Maybe



Les Taylor (photo: Alan Messer)

I'm being too optimistic, you know, because I know that you can set yourself up for a fall, since the music business is real strange—you never know what's going to work from day to day. But I feel good about the product that's been done. I think radio is going to have some fun with the single because of the title, and everything about it just feels good and I'm excited about it."

This multi-talented singer-songwriter/guitarist says the bluesy, country sound of "Coulda, Coulda, Shoulda Loved You" is a good example of what we can expect musically from Les Taylor in the future—but not the only style to expect.

"I love traditional country music and there are a couple of songs on the LP that are pretty traditional, but I think if you're capable of doing different styles of music, then it should come out in your work," Taylor says. "It would be a mistake not to touch on those areas and I hope my versatility shows on this project. I've been very influenced by traditional country, but I've also been influenced by R&B and by pop music and there's a hint of that on this album—all over it, as a matter of fact."

Taylor co-wrote four songs on his solo album and plans to continue writing as much as possible. He says, however, his desire to write songs will never keep him from recording songs written by some of the great writers out there.

"I'm not a greedy person," Taylor in-

sists, "and I know there are a lot of great songs out there, and the most important thing to me is recording one of those songs...a song that can put me at the top of the country charts and one that can be a hit and keep me out there on the road touring and entertaining people that enjoy hearing me sing those songs. It doesn't have to be a song that I wrote, just because I'm a writer. The bottom line is, you gotta have hits and you gotta sell records, so I'm always looking for that hit song."

Taylor feels that one such song is the title cut of this LP, "That Old Desire," written by Dave Loggins. It is a song that speaks directly to the treasure we have in our elderly and our responsibilities to them.

"That song has a message in it that's important to me," explains Taylor. "I lost my father in 1983. My mother is still living...she is 78 years old now and I recently played and sang for her birthday party in Lexington, Kentucky. But the song is one that we need to listen to. I'm not trying to make any political statement with this song, but I just really hope that people will hear it and realize that the problems mentioned in this song are still with us today...the red tape involved with Medicare and Social Security."

Taylor hopes that his concern for the elderly can be relayed through his music and hopes he can continue to use his music as a way of expressing such concerns and of expressing his love of people and of life.

Judging by the initial reaction from fans who have seen him perform live this year, Taylor should have little trouble finding success as a solo artist. From the 75,000 people at Alabama's June Jam to the fans at dates with Charlie Daniels, the Oak Ridge Boys and others, the crowds have been highly enthusiastic for Taylor's new material and for his solo performances.

"As far as it being a scary thing to do—just walking away from Exile and the success I'd found there—I really didn't think about it," Taylor says. "The urge and desire to go out on my own and to move to Nashville to do that just overtook everything else. Looking back, I shiver now...that was a big step for me. But I believe that things happen for a reason. I firmly believe that, and that they happen when the time is right. I felt like the time was right. I hope that instinct was right. I guess we'll just have to see from here on out." O

ALBUM RELEASES



KENNY ROGERS: *Christmas in America* (Reprise 1-25973)

This project is not your usual favorite-Christmas-tunes album. The orchestration on this one will knock your socks off, and it's Christmas as only Rogers can deliver it. Rogers sings some of our favorite religious offerings—like "What Child Is This," "The First Noel" and "Silent Night"—and also delights us with his special performances of "Silver Bells" and "Winter Wonderland." Expert production by Jim Ed Norman and Eric Prestidge and magnificent orchestral accompaniment by the Nashville String Machine make this album one to treasure. It will definitely put you in the Christmas spirit.

RALPH EMERY & SHOTGUN RED: *Christmas with Ralph & Red* (RCA 9757 1-R)

A Christmas album for kids of all ages. Emery and his little buddy Shotgun Red delight us with yuletide favorites like "Here Comes Santa Claus," "Rudolph the Red-Nosed Reindeer" and "Frosty the Snowman." Shotgun Red treats us to his own version of "Jingle Bells," and with their special rendition, Ralph and Shotgun make us all think of the first time we heard "Twas the Night Before Christmas." Jerry Whiteheart does an excellent job at producing this holiday project that is sure to bring a smile to all who hear it. Good stuff, fellows.

SINGLE RELEASES

Out of the Box

RESTLESS HEART: "Fast Movin' Train" (RCA 9115-7-RAA)

Without a doubt, the listener's heart is assured to rest well with this one. Produced by Scott Hendricks, Tim DuBois and Restless Heart, "Fast Moving Train" delivers an exalted, moving cut that compares a hard-hitting love attack to a fast-moving train. Continuing to sustain their genuine harmonies and unique brand of vocal tranquility, Restless Heart bestows a top-of-the-line lyrical sensation, penned by Dave Loggins.

Country Feature Picks

CONWAY TWITTY: "Who's Gonna Know" (MCA 53759)

This time around, Twitty tries to convince his lady friend that no one is going to know if she gives in to her feelings of desire for him—telling her they deserve the happiness that can be discovered between them privately. I'm sure radio will be convinced too that this one, written by Richard Mainegra, Jimmy Griffin and Rick Yancey, is a sure bet for the airwaves.

IRENE KELLEY: "Love is a Hard Road" (MCA-53756)

This newcomer to MCA comes out of the gate running with this strong, toe-tappin' single, written by Nancy Montgomery and Marshall Morgan. Expert production by Morgan highlights this gal's clear, traditional country vocals. This song is sure to garner extensive radio play and some raised eyebrows by music execs.

COUNTRY MUSIC

Ben Smathers: Keeping a Tradition Alive



BEN SMATHERS IS GENERALLY ACCEPTED as the man who brought clog dancing to the attention of the American public. He is a precious key to a traditional pastime with which most of us are unfamiliar.

Smathers' history lessons begin in England. "Clogging is a traditional dance derived from the Gaelic word clog—meaning timing, tempo and step," explains the clogmaster. "Centuries ago in Northern England the miners and shop workers were very poor and would wear shoes made with wooden soles. When they walked on the cobblestones, the sounds were so rhythmic that they were called clog shoes, and when they danced, there would also be that rhythmical tempo, so the dance became known as clogging."

The story continues in the mountains of North Carolina where Smathers' forefathers were raised and where he spent his early years learning the original steps of the clog dance.

"Unlike some of the clogging being done today," Smathers says, "where it's become a popular fad, we have stuck to the very basic original steps brought here from England so many years ago."

Smathers and his childhood sweetheart Margaret quickly became a favorite clogging team, winning numerous regional awards and becoming regulars on the television shows in

Ashville and Greenville, North Carolina. The now husband-and-wife team's popularity continued to grow, and in 1958 they were invited to be guests on the Grand Ole Opry in Nashville. Smathers and Margaret have been regulars on the legendary show since.

As the family grew so did the show. Ben and Margaret added their sons Hal and Tim and daughters Candy and Debbie, and the show became the Smathers Family Show. That ensemble includes musicians as well as clog dancers and singers. The entire family plays: guitar, bass, drums, banjo and tambourine.

The Smathers, in addition to their Opry performances, have toured the States, including two dates at Carnegie Hall. They enjoyed six years of performing with the Charlie Daniels Road Show, were regulars on the Roy Rogers and Dale Evans Road Show and have performed in the Super Dome, the Astro Dome and many other major arenas in the USA, as well as Canada.

Ben Smathers is a member of the American Clogging Hall of Fame, and is now spending much of his time teaching this traditional art to others.

"I feel I'm ensuring the future by preserving the past," states Smathers.

This past spring, Smathers went to England to hold a seminar on the art of clogging. "What's really ironic is that this seminar was brought about to introduce clogging to these people," says Smathers, thoughtfully, "for those who had forgotten this type of dance, because it had dried out over the generations. We were teaching them a dance that had originally been theirs."

Smathers says if it is up to him, the lessons are not over. "I don't want America to push this tradition to the background. I am still booking seminar dates and we continue to add more show dates for 1990."

This tradition will continue to live through Ben Smathers—a one-of-a-kind legend.

T.L. Carr

COUNTRY TIDBIT: DUANE ALLEN: CHOCOHOLIC—Oak Ridge Boy Duane Allen is so sweet on Sees Candies, which only have West Coast distribution, that when the group opened at Harrah's, Lake Tahoe recently, Duane couldn't wait to drive down the mountain pass to Reno to stock up. It seems Reno boasts one of the largest Sees Candies stores in the chain, and so Duane bought enough of the goodies to stock the entire Oaks traveling organization for months. That same night, a 13-year-old girl in the audience approached the stage and handed Duane the largest box of Sees chocolates made. Gee...if he'd only waited a few hours.

MORE ON CHOCOLATE: THE CHOCOLATE SHAKE-UP—After two decades, the Oak Ridge Boys are changing the names and color of their tour buses. Because of the Oaks' fondness for chocolate, they named their vehicles "Chocolate," "Chocolate Chip" and "Chocolate Shake," and painted them varying shades of brown, with interior designs to match. As the 1990s approach, the Oaks are asking their fan club members to help in the renaming of the three coaches, which will have a charcoal, steel-gray and burgundy color scheme, with new color-coordinated interiors.

COUNTRY ALBUMS

December 16, 1989 The grey shading represents a bullet, indicating strong upward chart movement.

Total Weeks ▼
Last Week ▼

1	I WONDER DO YOU THINK OF ME	(RCA 9889-1-R)	Keith Whitley	4	15
2	KILLIN' TIME	(RCA 8781-7)	Clint Black	1	30
3	THE ROAD NOT TAKEN	(Columbia 44468/CBS)	Shenandoah	2	39
4	NO HOLDIN' BACK	(Warner Bros. 25988)	Randy Travis	3	8
5	A HORSE CALLED MUSIC	(Columbia 45046)	Willie Nelson	5	15
6	REBA LIVE	(MCA C2-8034)	Reba McEntire	7	10
7	WHITE LIMOZEEN	(Columbia 44384)	Dolly Parton	8	25
8	BEYOND THE BLUE NEON	(MCA 42266)	George Strait	11	41
9	GARTH BROOKS	(Capitol C1-1-90897)	Garth Brooks	16	18
10	ALONE	(Columbia FC65104)	Vern Gosdin	13	17
11	LOVING PROOF	(Columbia 44221/CBS) (G)	Ricky Van Shelton	6	62
12	SWEET SIXTEEN	(MCA-6294) (G)	Reba McEntire	9	30
13	LOOKIN' FOR A HIT	(Reprise 9-25939-1)	Dwight Yoakam	17	8
14	RIVER OF TIME	(Curb/RCA 9595-1/RCA)	The Judds	10	33
15	SIMPLE MAN	(Epic E-45316)	Charlie Daniels Band	24	3
16	GREATEST HITS III	(Warner/Curb 1-25834/Warner Bros.)	Hank Williams, Jr.	12	41
17	HONKY TONK ANGEL	(MCA 42223)	Patty Loveless	14	59
18	ABSOLUTE TORCH AND TWANG	(Warner Bros. 25877)	k.d. lang	15	26
19	SOUTHERN STAR	(RCA 8587-1)	Alabama	20	41
20	KEEP TO THE HIGHWAY	(Columbia C-45242)	Rodney Crowell	30	3
21	KENTUCKY THUNDER	(Epic 45027)	Ricky Skaggs	21	19
22	LEAVE THE LIGHT ON	(RCA 9594)	Lorrie Morgan	28	19
23	PAINT THE TOWN	(Warner Bros. 1-25992)	Highway 101	32	3
24	RICKY VAN SHELTON SINGS CHRISTMAS	(Columbia 45269)	Ricky Van Shelton	26	2
25	THIS WOMAN	(RCA 8369) (G)	K.T. Oslin	18	64
26	AN OLD TIME CHRISTMAS	(Warner Bros. 25972)	Randy Travis	33	2
27	WILLOW IN THE WIND	(Mercury 422 836 950)	Kathy Mattea	29	31
28	WILL THE CIRCLE BE UNBROKEN	(Warner Bros. 285301)	Nitty Gritty Dirt Band	35	28
29	PICKIN' ON NASHVILLE	(Mercury/PolyGram 422-83744-1)	Kentucky Head Hunters	31	3
30	DIAMONDS AND DIRT	(Columbia 44076/CBS)	Rodney Crowell	22	84
31	OLD 8 X 10	(Warner Bros. 25738) (P)	Randy Travis	19	71
32	THE BOYS ARE BACK	(Capitol 93258)	Sawyer Brown	DEBUT	
33	CHRISTMAS IN AMERICA	(Reprise 1-25973)	Kenny Rogers	38	2
34	AMERICAN DREAMS	(MCA-42311)	The Oak Ridge Boys	37	9
35	MERRY CHRISTMAS STRAIT TO YOU	(MCA 5800)	George Strait	36	2
36	THE WILL TO LOVE	(MCA 42301)	Skip Ewing	23	6
37	STATE OF THE HEART	(Columbia 44228)	Mary Chapin Carpenter	DEBUT	
38	SOMETHING INSIDE SO STRONG	(Reprise 25792)	Kenny Rogers	25	29
39	DON'T CLOSE YOUR EYES	(RCA 6494-1)	Keith Whitley	27	76
40	RADIO ROMANCE	(16th Ave. D170556)	Canyon	34	4

■ COUNTRY HOT CUTS

1. EARL THOMAS CONLEY: "Finally Friday" *The Heart of It All* GM(RCA)
2. KEITH WHITLEY: "Talk to Me Texas" *I Wonder* GM(RCA)
3. LORRIE MORGAN: "Five Minutes" *Leave the Light On* GM(RCA)
4. GARTH BROOKS: "Not Counting You" *Garth Brooks* GM(Capitol)
5. RANDY TRAVIS: "Hard Rock Bottom of Your Heart" *No Holdin' Back* GM(Warner Bros.)

■ TOP 10 SINGLES—10 YEARS AGO

1. CONWAY TWITTY: "Happy Birthday Darlin'/Heavy Tears" (MCA)
2. HANK WILLIAMS JR.: "Whiskey Bent and Hell Bound" (Elektra/Curb)
3. MOE BANDY: "I Cheated Me Right Out of You" (Columbia)
4. CHARLIE PRIDE: "Missin' You/Heartbreak Mountain" (RCA)
5. LORETTA LYNN: "I've Got a Picture of Us on My Mind" (MCA)
6. KENNY ROGERS: "Coward of the County" (United Artists)
7. DAVE & SUGAR: "My World Begins and Ends With You" (RCA)
8. EDDIE RABBITT: "Pour Me Another Tequila" (Elektra)
9. WILLIE NELSON: "Help Me Make It Through the Night" (Columbia)
10. THE STATLER BROTHERS: "Nothing as Original as You" (Mercury)

COUNTRY MUSIC



DOLLY PARTON WAS HONORED last week at an intimate gathering at CBS Records to commemorate her 23rd career #1 single, "Yellow Roses" and the opening of her new movie *Steel Magnolias*. This single is the second chart-topping record from *White Limozeen*, Parton's current album. During the celebration, Parton was presented with an arrangement of yellow roses and magnolias by Roy Wunsch, senior VP/Nashville operations, CBS Records (left) and Bob Montgomery, VP, A&R, CBS Records/Nashville. (photo: Beth Gwinn)



A SMILING LIONEL CARTWRIGHT (left) stopped by the Cash Box Nashville office recently to accept a congratulatory plaque celebrating his #1 single, "Give Me His Last Chance." Presenting the plaque to Cartwright is Cash Box country chart director John Decker. Cartwright's current single, "In My Eyes," is moving quickly up the Top 100 Singles chart, this week sitting at number 20. (photo: T.L. Carr)



WHEN DON WILLIAMS played Kansas City recently, the show was co-presented by WDAF Radio, "61 Country." DJs Mike Morelock (far left) and Steve Williams visited with Williams backstage at Kemper Arena.



CAPITOL RECORDS' NEWEST sensation Garth Brooks recently made his New York debut at the Lone Star Roadhouse. Garth gave two spectacular performances as part of the Marlboro Country Music Festival. Following the show, Garth met backstage with representatives from Capitol and CEMA Distribution, who were on hand to congratulate him on both the show and his first #1 single, "If Tomorrow Never Comes." Pictured (l to r) are: Brook's manager, Bob Doyle; Paul Lanning, CEMA Distribution; Jerry Crutchfield, Capitol/Nashville executive VP/GM; Brooks; Capitol/Nashville director of creative services Bonnie Rasmussen; Steve Schoen, CEMA Distribution; and Pam Lewis, Brooks' manager/publicist. (photo: Barry Morganstein)

RISING STARS

The Girls Next Door: Survival of the Fittest

JUST A FEW YEARS AGO, their "Slow Boat to China" traveled at an accelerated speed, docking them at a towering national chart position. Soon after, "Love Will Get You Through Times of No Money," their second MTM Records release, sparked yet another recording triumph. The Girls Next Door swiftly became the girls most likely to break out with the next commanding country single.

So whatever happened to the Girls Next Door? Did they simply abandon the neighborhood or did their slow boat eventually come to a halt?

"NO WAY!" says the foursome. Perhaps we could refer to their sudden departure from the music scene as a tragic shipwreck—one for which only the captain is to blame, the captain being MTM. After gaining national acclaim, and with international recognition just around the corner, MTM Records folded, leaving the Girls Next Door lost at sea.

Such a tragedy, however, didn't stop these gals from climbing onto a new boat. After fighting some rather treacherous waves, they're cruising once again and proving to be a living example of the phrase "survival of the fittest." Their undying determination caught the attention of Atlantic Records and has since then given Doris King, Diane Williams, Cindy Nixon and Tammy Stephens a brand new direction to sail.

"We were out of the picture for so long," admits Williams. "That is, if we count the actual records that we've released. We did kinda have a bad experience with another label, so now we're calling it a new beginning. Everything's fresh—the look, the attitude and I think a lot of the image change has come naturally because we've grown up and matured."

What once might have been considered a cutesy/goody-two-shoes image has changed dramatically for the Girls Next Door. The new image transition has brought about a more realistic and rough-edged presentation, including a gutsier vocal delivery.

"I think we'd heard that was the image, but we never perceived ourselves that way," says Stephens. "We thought that was just what someone said. We didn't realize it was that detrimental to us."

"Sometimes they made that judgement from our music, and because we are fun," King proclaims. "We're very positive people. We laugh a lot and have a good time and sometimes maybe that got carried a little bit too far. We don't know, to tell the truth, how all that transpired."

"I think probably one of the reasons that maybe I had not perceived it that much in depth, is because we see what we do in our live show," Nixon explains. "Not many people who have said those things about us have ever seen what we do and what we have control over. A lot of the DJs and industry people who



The Girls Next Door (photo: Douger)

would see us on the road would actually approach us and say, 'Why don't your records sound like this and why are you not getting on vinyl what you girls can really do on stage?'

"The production itself is so important," says Stephens. "We used to go into the studio and stack the vocals. We'd sing the chorus two or three times and put those on top of each other and it would sound like a choir singing, instead of four people. That's just one of the things that's changed—making our sound become more real, grittier and not so sweet. Radio has already been saying, 'Thanks for giving us something that's not dripping in sugar.'"

The Girls Next Door owe much of that credit to their new label. Their Atlantic debut single, "He's Gotta Have Me," produced by Nelson Larkin, is complete with a fresh/sultry sound and a power-hearted delivery. The tune comes across as an introduction of what the *real* Girls Next Door are all about—and that once—"cutesy" image no longer exists.

"We've also been very guarded and protective of our network here," admits Williams. "Even to the point where we may have looked unrealistic to people. We always said everything was so perfect and life was just so wonderful, and it was because we were so protective and guarded. Now we're trying to be honest with people. We want to be real and we want people to know that we have the same everyday problems that everyone else does."

Their first Atlantic project is expected to be released in January and according to the four, the entire album will consist of only carefully selected material, which will fall hand in hand with their new sound and style.

"We've been much more selective with our music...in getting grittier," Stephens says. "The material and subject matter that we've chosen is much more in-depth. That's what's important—that we sing about the real things that are happening in life right now, and even in our own lives. A lot of the things that we're singing about now, we can relate to as well as anyone who turns on the radio."

"We feel like we have a better sense of direction and sense of values," Stephens continues. "We finally feel really good about what we're doing and we're determined that this is it!"

Kimmy Wix

COUNTRY INDIE SINGLES

1 IF YOU COULD ONLY SEE (Tug Beat TG-1007)	Richie Bain	2	6
2 GIRLS LIKE HER (Bear BR-2009)	Justin Wright	3	5
3 I'M A BELIEVER (Stop Hunger SHR-1102)	Missy Maxwell	4	4
4 BLUE BONNET BLUES (American Cowboy Songs U-25934)	Chris LeDoux	5	4
5 DARKNESS OF THE LIGHT (Associated Artists AA-505)	Harrell & Scott	6	4
6 THAT'S WHAT MAKES THE GOOD TIMES ROLL (Tra-Star TS-1235)			
7 I REFALL IN LOVE (SOA SOA-011)	Eddy Lee Carr	7	4
8 BIG GIRLS DON'T CRY (Tra-Star TS-1233)	Lariat	8	3
9 LICENSE TO STEAL (Tra-Star TS-1234)	Linda Carol Forest RE-ENTRY		
10 ROSE CAFE (New Act NA-004)	Rebecca Holden	9	2
11 WHEN I LOOK INTO YOUR EYE (Overton Lee OLR-45-134A)	Robin Right	11	2
12 STONES (NSD-263)	Touch of Country	13	3
13 WISHING WELL BLUES (Round Robin RR-1883)	John Murray	14	2
14 NOT TONIGHT I'VE GOT A HEADACHE (Lamon LR-10212-7)	Blaine Dakota	15	2
15 I'VE NEVER HAD IT BAD (Ridgewood R-3007)	Gary Ray DEBUT		
16 THREE GOOD REASONS (Ech 115)	Terry Smith	16	2
17 OLD FASHIONED MORALS (Playback P-1333-A)	Megan Day DEBUT		
18 DAY BREAK (Teleproductions Inc. T-8910)	Darnell Miller DEBUT		
19 LONG TIME LOVIN' YOU (Soundwaves SW-4833-NSD)	Howie Damron DEBUT		
20 YOU MADE IT EASY (Teleproductions Inc. T-8911)	Larry Dalton Band DEBUT		
	Hermalee DEBUT		



BMI HOSTED A CELEBRATION in Nashville recently for Steve Wariner's #1 hit MCA single, "I Got Dreams," co-written by Bill LaBounty and Wariner, and published by Screen Gems-EMI Music, Inc. and Steve Wariner Music, Inc. Sharing a congratulatory moment are (l to r): Celia Hill-Froehlig of Screen Gems-EMI Music, Inc.; BMI's Harry Warner; LaBounty; BMI vice president Roger Sovine; Wariner; Lance Freed and David Conrad, both of Irving Music, which administers Steve Wariner Music, Inc. (photo: Don Putnam)



WARNER CHAPPELL/NASHVILLE recently celebrated the success of their number one single, "Living Proof" by Ricky Van Shelton. Seen at the party (l to r) are: Steve Buckingham, producer; Johnny McCrae, co-writer; Tim Wipperman, general manager, Warner Chappell/Nashville; Steve Clark, co-writer; Jimmy Lambert; Roy Wunsch, CBS/Nashville; Dale Bobo, Warner Chappell/Nashville. (photo: Alan Mayor)

COUNTRY INDIES

Indie Spotlight

REBECCA HOLDEN: "License to Steal" (Tra-Star TS-1234)

Tra-Star recording artist Rebecca Holden pumps out another commanding performance with her latest single, "License to Steal," produced by Dirk Johnson. Holden's rich and liberated vocal display charges this tune with a distinguished electricity that falls hand in hand with the cut's superior production. Penned by R. Moore and Mike Anthony, "License to Steal" lets us know that love isn't easily taken, yet Holden's sultry voice and musical charm definitely is.

Indie Feature Picks

ERNIE CASH: "Send It to Heaven" (Badger BG-198AA)

Don't even attempt holding back the tears after hearing this one, folks. "Send It to Heaven," produced by Billy Joe Burnette and Tommy Hill, tells the story of a tragic accident with no happy ending. Despite the sadness and sorrow involved, this recitation is delivered with heart-tapping lyrics and backed with a tranquil musical ensemble.

GARY RAY: "Not Tonight I've Got a Heartache" (Lamon LR-10212-7)

We've all heard this excuse before, but this time it's the *heart* that hurts, as opposed to the head. "Not Tonight I've Got a Heartache," produced by the Moody Brothers, gives us traditional easy-tempo country with a vulnerable vocal. Ray also places sincere emphasis in just the right spots to allow this tune to hit the right spot of the listener's heart as well.

Up & Coming

DONNIE FIELDS: "Mama Don't Believe It" (Track TR-207)

BILL WATKINS: "Cowboy" (General Store 7387-6)

COUNTRY TIDBIT: PAL "RAKES" THEM IN—Singer/songwriter Pal Rakes was literally "raking it in" during a recent media day promoting his current Atlantic single, "We Did It Once (We Can Do It Again)." After completing several hours of print and radio interviews, the artist delivered rakes to several Nashville-based trade and fan publications to generate support for the single, which is included on his *Midnight Rain* album. The rakes were also mailed to over 150 reporting radio stations around the country.

CALENDAR OF EVENTS

COMING UP:

JUST IN TIME FOR CHRISTMAS, The Country Music Catalog comes along, making gift-buying easy for lovers of good food, books, music and all things country.

As in years past, the Country Music Hall of Fame's four-color catalog makes available hundreds of country music-related gift items, including a Tennessee breakfast sampler, hundreds of books and records, cassettes, compact discs, "how to" publications, museum-quality art prints, clothing, the 1990 Official Country Calendar and an entire section devoted to "The King," Elvis Presley.

All items are available in the Museum's gift shop and complimentary copies of the catalog can be ordered from Country Music Hall of Fame and Museum, Dept. M, 4 Music Square East, Nashville, Tennessee, 37203.

BACK IN TIME:

DECEMBER 12—"Joshua," Dolly Parton's first #1 single, appears on the charts (1970)

DECEMBER 13—Happy Birthday to Randy Owen (1949) and to John Anderson (1954)

DECEMBER 14—Jimmy Dean's "Big Bad John" becomes the first country single to be officially certified gold (1961)

DECEMBER 15—Charlie Rich's "The Most Beautiful Girl" hits the #1 spot on the country charts (1973)

DECEMBER 16—"The Gambler" tops the country charts for Kenny Rogers (1978)

DECEMBER 17—Ray Price hits the #1 position with "Touch My Heart" (1966)

DECEMBER 18—Eddie Arnold's "Make the World Go Away" sees the #1 position on the Cash Box Top 50 Country Singles chart for the sixth consecutive week (1965)

GOSPEL MUSIC

Bobby Jo Mann: Try It, You'll Like It

BY KIMMY WIX

HE STORMED THROUGH BEAT-LEMANIA, soaking up all he could and soon found himself *trapped* behind a secular fence. Since then, Boy-O-Boy Records' Bobby Jo Mann has broken down that fence and is in the midst of yet another mania—a mania for the Lord.

As a teenager, Mann developed an incredible love and talent for rock and roll. His continued efforts to create a career in music offered him numerous opportunities while in New York. However, after realizing that the secular market just wasn't his cup of tea, Mann eventually made a colossal transition.

"I was one of those kids who had a

garage band, was playing in junior high school and waiting for the next Beatles song to come out," Mann remembers. "I've always been a Christian but I was a rebellious teenager. I always tried different things, but finally as I started to unfold and grow up, things really changed. Basically, it was a step of faith. I kept going and going and digging deeper and deeper to make sure that I was really deserving. I came to the conclusion that none of us are deserving. It's the grace *alone* that allows us. If we use our talents and gifts for *Him*, then we have nothing to worry about because we can't lose. I just decided that I could sit here and be scared forever because I'd gotten burnt in the secular industry, or I could use this talent and help save some kids and make my life, as I grow older, feel more worthwhile, as opposed to me living in fear."

Mann's current talents are expressed on his latest self-produced project entitled *Sendin' Out Signals*. With complete vocal control throughout every cut, Mann delivers a phenomenal power-package of music and lyrics. Compared to today's customary contemporary Christian artists, Mann sits in a category of his own. His crisp blend of slightly '60s folk and British rock, accompanied by his own novel roots, creates an entertaining, yet heart-tapping treasure of tunes.

"I just try to stay honest to my roots," admits Mann. "I mean, I grew up in that whole era—the Beatles and so forth. For a long time, that was kind of detrimental to me. I tried to follow a lot of the other trends, but I just wasn't comfortable doing that. I think so many musicians do that. They get caught up in that and the authenticity of the person just doesn't come through. I'm real lucky because a lot of people are looking for what I do again."

Prior to Mann's present *Christian* music focus, the only writing and sing-

ing he did for about eight years was jingles and helping other people. "I didn't want to be vulnerable enough because I'd been hurt so much doing everything myself in the secular market."

After finally giving in totally to God and moving to Indianapolis, Indiana two and a half years ago, Mann wrote and entered a song in the WXIR Christian album contest and won. Such a victory at that particular time not only surprised him, but also scared him as well. "I felt that it was God saying 'O.k. look, you're singing, performing and writing again,'" Mann says. "Then I felt as if I was put on a spot, so I wrote another song, took a step of faith and released it nationally. It did well, so I thought God was pushing me and I didn't know if I was ready, but He knew I was."

"What I tell kids a lot is that I consider myself a parallel Christian and that it used to be my *own* walk with God, one with which I thought I had most of the better answers," Mann explains. "As I exhausted all of those answers through my life, I finally found out that God was just so patient. That's when he began preparing me to start using my talents again."

Two singles from *Sendin' Out Signals* are simultaneously on release. "How Long" caters toward the AC/CHR audience and "Hold On" sparks more of a gutsy rock appeal. "The response has been really good," says Mann. "A lot of my music is very authentic and unique too, at the same time. I'm not trying to be Steven Curtis Chapman and I'm not trying to be the latest thing that everybody's jumping on today. Don't get me wrong—I think Chapman is phenomenal. But because he's doing so well, we see lots of people climbing on *that* bandwagon. I think it's important for all of us to stay unique in whatever we do. That's the beauty of it all to me."

Being such a perfectionist, Mann



Bobby Jo Mann

only offers his most outstanding best, and according to him, there shouldn't be any excuses when doing something for the Lord. Results show only top-notch production, whether it be in the studio or during his live show. However, with the quality of his work being *very* important, Mann admits the ministry is the more dominant focus.

"The importance from my standpoint is to plant the seed," he says. "I want the kids I sing to, to realize that Christ is the answer and it's still cool to be a Christian. Sometimes that real image is not brought out, and kids need to know this. There's a huge responsibility and I always go away from a concert wondering if I've accomplished what really needs to be accomplished." ☺

The Homeland Quartet (at right) continues to bring more and more fans home—what started out as a lighthearted jaunt has become a successful musical venture for the four guys in the Homeland Quartet. Ben Speer, Herman Harper, Bill Taylor and Joe Thrasher got together in the late Winter months just a year ago to do a little old-time gospel singing. Those sessions were captured on tape and then released in the Homeland Quartet's debut album last Spring. The album met with such great success that the quartet has even been persuaded to perform a few live dates: performances such as the National Quartet Convention in Nashville, pictured here, and a few dates at the Joyful Noise Supper Club in Atlanta, Georgia. Don't worry, there's more to come from these guys—word has it there is a brand new project in the works, due out sometime in the Spring. (photo: Taunia Rice)



At left, Myrrh Records and ASCAP recently celebrated singer Russ Taff's chart dominance with a party at the ASCAP/Nashville headquarters. Russ Taff's newest Myrrh/A&M release, *The Way Home*, has entered the contemporary gospel album sales charts at number one, as well as reaching a peaking slot on the *Cash Box Contemporary Christian Top 40 Singles Chart*. Pictured: (l to r, bottom row) James Holloman, Jr., co-producer and writer; Connie Bradley, executive director, ASCAP/Nashville; Taff; Tori Taff, co-writer. (l to r, top row) Darnell Brown, co-writer; Tom Ramsey, executive vice president, Word Records and Music; Tom Long, ASCAP/Nashville; Zach Glickman, Taff's manager. (photo: Alan L. Mayor)

CONTEMPORARY
CHRISTIAN
TOP 40 SINGLES

		Total Weeks ▼	
		Last Week ▼	
1	CALLING ON LOVE (Myrrh 7016892387)	Sheila Walsh	2 9
2	MORE TO THIS LIFE (Sparrow SPD-1201-1)	Steven Curtis Chapman	1 11
3	FAITH (Myrrh 7016886387)	Kim Boyce	4 7
4	SWEET LOVE (Myrrh 7016889386)	First Call	5 7
5	BIGGER THAN LIFE (DaySpring 7014177575)	Paul Smith	3 12
6	EVERY MOMENT (Sparrow SPD-1174-2)	Deneice Williams	7 7
7	MISSION (Sparrow SPD-1196)	Steve Green	9 5
8	I'LL BE A FRIEND TO YOU (Day Spring 7014160575)	Kenny Marks	10 6
9	FARTHER ON (Myrrh 9016239154)	Russ Taff	6 12
10	WELL DONE (DaySpring 9016396152)	Trace Ballin	12 5
11	FEEL EVERY HEARTBEAT (DaySpring 714183575)	Holm, Sheppard & Johnson	8 6
12	LOVE'S ON THE OTHER SIDE (Benson BR-59511)	Michele Wagner	16 4
13	WALK TOWARD THE LIGHT (River SPCN-7901300000)	Greg X. Volz	13 6
14	YES YES (Reunion 7010046522)	Morgan Cryar	17 3
15	READY FOR THE STORM (Reunion 7010036527)	Rich Mullins	15 14
16	CHARM IS DECEITFUL (Reunion 7010049521)	Kim Hill	19 4
17	IT'S GONNA TAKE LOVE (Word 7014180576)	Farrell & Farrell	11 9
18	IT IS WELL WITH MY SOUL (Word 7019107508)	Wayne Watson	20 4
19	THE ALTAR (Dadem 7-90113-057-1)	Ray Boltz	21 5
20	DON'T TELL THEM JESUS LOVES THEM (Sparrow SPD-1172)	Steve Camp	23 4
21	HOLY, HOLY, HOLY (Word 7019107508)	Michael W. Smith	14 9
22	LORD OF THE PAST (Urgent ISBN#0001381849)	Bob Bennett	24 3
23	MASTERPIECE (Word 701-9059-503)	Sandi Patti	25 2
24	HAND IN HAND (Benson PWC-01096)	DeGarmo & Key	18 9
25	JUST COME IN (Sparrow SPC-1202)	Margaret Becker	27 3
26	EXALT THE NAME (Word 701-914-4500)	Sandi Patti	30 2
27	YOU WEREN'T MEANT TO LIVE YOUR LIFE ALONE (Frontline CO9050)	Benny Hester	22 6
28	SOMEBODY SAY AMEN (Myrrh 701-6897-389)	David Mullen	37 2
29	FRIENDS IN HIGH POWER (Benson C02506)	Larnelle Harris	31 3
30	DOES ANYBODY LOVE THE LORD (Live Oak 701-001-9703)	Rick Crawford	33 2
31	BLESSED BE THE LORD (Alleluia AM001)	Mathew Ward	26 9
32	WANDERING PILGRIM (Star Song SSC-8128)	Twila Paris	34 2
33	MERCY FOR THE MEMORIES (Sparrow SPD-1762)	Geoff Moore & The Distance	DEBUT
34	WILL HE FIND FAITH (Star Song SSG-3001)	Bash 'N The Code	28 4
35	JESUS IS THE LIGHT (Benson C02598)	Carman	DEBUT
36	IF IT WASN'T FOR GRACE (Frontline C09060)	Mark Farner	DEBUT
37	I DON'T EVER WANT TO LIVE WITHOUT YOU (Myrrh 7010036527)	Randy Stonehill	29 3
38	THE MAN WITH THE NAIL SCARS (Star Song SSC-8137)	David Meece	DEBUT
39	THEY THAT WAIT (Word 7019082505)	Scott Wesley Brown	32 7
40	SQUARE PEG, ROUND HOLE (Word 7014176579)	New Song	25 6

Album Reviews

ALTA

ALTAR BOYS: *Forever Mercy*
(Alarma CO9057)

Entertainment is the word—yet a powerful message runs throughout

this entire Christian/alternative package. Saturated with a heavy rock and roll emphasis, *Forever Mercy*, produced by Steve Griffith, is much more than lyrics set to music. This ten-tune project delivers an excellent musical ensemble that drives us to dance with cuts such as "Listen Up," "Forever Mercy," "More Than Words" and the harmonica-enhanced "Ride This Train." Perhaps such colorful instrumentation adds the rockin' flavor to *Forever Mercy*, but the vocals coming from Mike Stand simply add the spice to the flavor. Stand fuses an electrical charge to almost every cut, but it's tunes like the hot guitar-licked "Faith" and "World Burning" that allow Stand to radiate his blistering vocal sincerity.

December 16, 1989 The grey shading represents a bullet, indicating strong upward chart movement.

SOUTHERN
GOSPEL
TOP 40 SINGLES

		Total Weeks ▼	
		Last Week ▼	
1	GETTIN' READY TO LEAVE THIS WORLD (RiverSong RS-CO2559)	Gold City	1 13
2	THE CROSS IN THE MIDDLE (New Haven NHS-005)	Florida Boys	5 24
3	JESUS IS COMING FOR ME (RiverSong CO-2569)	Kingsmen	7 17
4	YOU'LL REAP WHAT YOU SOW (RiverSong CO-2542)	Jeff & Sheri Easter	2 17
5	WHEN I KNELT, THE BLOOD FELL (American Christian Artists)	The Greenes	3 24
6	WALK AROUND ME JESUS (New Canaan 7019967531)	Wendy Bagwell & The Sunliters	4 20
7	I'VE JUST STARTED LIVING (Homeland HL 1006)	Cathedrals	6 21
8	HARD TRIALS WILL SOON BE OVER (Associated Artists AA-504)	Chuck Wagon Gang	10 7
9	CARRY ON CHILDREN (Morning Star MST-4095)	Fox Brothers	13 19
10	IT'S THE KING (RiverSong C02522)	Heaven Bound	16 16
11	COMING SOON (Peaceful Stream 28491-1600-1)	Spencers	8 24
12	THE PARTY'S OVER (Homeland HL-1014)	Hemphills	15 24
13	NEW MAN (Harvest HAR-1173)	Carrol Roberson	18 7
14	GOD BLESS THE FAMILY LIVING IN THE U.S.A. (Stop Hunger SHR-NG102)	Northern Gold	9 17
15	I WANT TO MAKE A DIFFERENCE (Morning Star MST-45-11288)	Mid South Boys	11 24
16	HE HAS RISEN (Sonlite SON-122)	Singing Cookes	23 11
17	STAND BACK (Homeland HL-8804)	Speers	12 14
18	THE CHURCH IS ALIVE AND WELL (Welcome Home WHS-0002)	Johnny Minick & Family	20 3
19	RESURRECTION MORN (Morning Star MST-4104)	Perry Sisters	24 4
20	LIVING IN BEULAH LAND (Pinnacle PRC00110)	Karen Peck	22 9
21	BRING MY CHILDREN HOME (New Canaan 693215-08)	Nelons	14 24
22	TYPICAL DAY (Canaan 7019978)	Talleys	21 22
23	I'D RATHER TALK ABOUT JESUS (CHARITY CHR-124)	Latter Rain	31 3
24	GROUND BREAKING (Morning Star MST-45-12788)	McKameys	19 24
25	LAZARUS, COME FORTH (Morning Star MST-4110)	Bishops	25 24
26	HE CAN (Homeland HL-1008)	Singing Americans	17 24
27	I WANT TO GO THERE (Sunlite FON120)	Cedar Ridge	32 15
28	NO MORE PAIN (Harvest HAR-1184)	Chandlers-	33 3
29	HEAVEN HOLDS ALL FOR ME (Harvest HAR-1152)	Anchormen	26 4
30	CROSS YOUR HEART (New Canaan 7019971539)	Bruce Carroll	30 23
31	I WON'T HAVE TO WORRY (Harvest HAR-1174)	Wilburns	DEBUT
32	I'VE BEEN REDEEMED (Sonlite SON-119)	Kingdom Heirs	36 2
33	GONNA RIDE THAT GLORY CLOUD (Morning Star MST-45-4099-AA)	Dixie Melody Boys	27 24
34	I FORGIVE YOU (New Haven NHC-20064)	Florida Boys	DEBUT
35	WHEN YOUR BACK IS AGAINST THE WALL (Sonlite SON-121)	Chosen	37 2
36	I'M FLYING HIGHER THAN I'VE EVER BEFORE (Calvary 5221)	Ronnie Hinson	39 2DEBUT
37	GLORY DEVINE (Morning Star MST-4104)	Perrys	28 4
38	LOVE STILL FLOWS (Homeland NC-8913)	Priority	29 4
39	IF THESE WALLS COULD SHOUT (Homeland HL-1003)	Spirit Bound	34 3
40	THE FLOWERS WE LOVE (Dawn D-3636)	Primitive Quartet-	35 3

to this album's title cut. To be honest, I expected at least a touch of Southern gospel to ring out from this group. Instead, I was pleasantly amazed to discover an inspirational focus to their sound. *Reverence His Holy Name*, produced by Lari Goss, is from beginning to end a classy presentation of gospel music packed with clever lyrics and beautiful music. Perhaps what's most outstanding is the uplifting and overpowering tune "In the Presence of the Lord," which shoots straight for the heart. Standifer creates a vocal blend that's articulate and totally soothing. Although the general sound is somewhat repetitious, there is enough variety in *Reverence His Holy Name* to create a great interest. Certainly, Standifer also offers quite a few upbeat tunes, such as the title cut and "Wonderful Invention of Love," which even flaunts a little of that '50s doo-wop sound.

STANDIFER: *Reverence His Holy Name* (Premier PB-2127)

Premier recording artist Standifer literally astonished me with the intro

GOSPEL MUSIC

MICHAEL W. SMITH: FROM TOUR TO TV—This month, Michael W. Smith's critically acclaimed *i 2 (EYE)* tour wrapped up six weeks of performances to audiences totaling 115,000. Reunion Records has released Smith's sixth album, *Michael W. Smith Christmas*, resulting in a whirlwind of media coverage for Smith, including upcoming appearances on NBC's *Christmas in Washington* special, CBS's *The Pat Sajak Show* and two national telethons.

Smith will perform "Gloria" with the Eastern High School Choir on NBC's *Christmas in Washington* at the National Building's Museum in Washington, D.C. The tape-delayed program airs at 9 p.m. EST on December 18, and also includes appearances by Take 6, Olivia Newton-John, Dianne Carroll, Vic Damone and Jane Pauley. In attendance will be President and Mrs. Bush. Then, on December 25, Smith will perform and be a panel guest for the season-closing broadcast of CBS's *The Pat Sajak Show* at 11:30 p.m. EST.

Smith will have performed his classic "Friends" on two national telethons before the end of the year. He appeared on the live *Thanks For Giving* telethon benefitting the Juvenile Diabetes Foundation on November 26 from 4 to 8 p.m. PST, which was syndicated to networks and aired on the USA Network. Other telethon guests include Belinda Carlisle, the Mamas and the Papas, Nancy Wilson and Richard Simmons. Airing on December 30 is the syndicated, six-hour Lou Rawls *Parade of Stars* telethon broadcast in 80 markets across the nation and benefitting the United Negro College Fund. In addition, to Smith, the telethon's all-star cast includes Bill Cosby, Frank Sinatra, Freddy Jackson, Vanessa Williams, Kool Moe Dee and Stephanie Mills. Smith appeared on the Nashville Network's *Crook & Chase* program on November 28 at 7:30 p.m. CST, and he will perform Christmas music and be interviewed on CBN's *The 700 Club* on December 8.

Smith's *i 2 (EYE)* tour, in support of his album of the same name, began September 22 in Jackson, Mississippi and concluded November 11 in Ft. Worth, Texas.



Backstage at the Universal Amphitheatre in Los Angeles after Michael W. Smith's sell-out concert on November 4, *Growing Pains* star Kirk Cameron (right) stopped in to see Smith (left) after the show. Smith concluded his 40-city *i 2 (EYE)* tour one week later in Ft. Worth, Texas.



Jim Ed Norman, president, Warner Brothers Records, Nashville division, has announced that the label will begin operation of their newly formed Christian label January 1. Neal Joseph has been appointed vice-president and general manager of the yet-unnamed label that will be based in Nashville. The label has signed three acts: Margaret Bell, Donna McElroy and the Grammy and Dove award-winning group Take 6. The label will continue to seek artists from all musical styles that, "...seek musical excellence and uniqueness," according to Norman. The label will be distributed to the Christian market through Sparrow/Starsong with its first release scheduled for the second quarter of 1990. Pictured (l to r): Jim Ed Norman, president, Warner Bros. Records, Nashville division; Neal Joseph and Eddie Reeves, vice-president, general manager, Warner Bros. Records, Nashville division.

Kevin Clark, of the southern gospel group Chronicle, has signed on with the Harding Music Group as a writer. The event, which took place in Nashville, coincides with the group's signing to the New Haven Records roster. Ken Harding, president of the Harding Music Group, feels Clark has all the qualities to be a great songwriter and is certain he will contribute a great deal to the company. Carol Lindsey, vice-president of publishing, says Clark has always been thought of as an artist, but that will soon change after his abilities as a writer have been exposed to everyone. One of Clark's songs, "Lasting Love," will be on the group's upcoming album. Clark will not, however, limit his writing to just Chronicle. He will be writing songs for other artists as well. Pictured are Carol Lindsey and Clark.

COIN MACHINE

On the Subject of 50-Cent Play

BY CAMILLE COMPASIO

CHICAGO—This past summer a group of Illinois operators, representing Chicago and the outlying areas, took part in an Equipment Test, under auspices of the Illinois Coin Machine Operators Assn. (ICMOA) and with the cooperation of industry manufacturers and distributors, who provided the equipment used in the test. The project was aimed at promoting coin-op amusement equipment and increased play pricing, mainly 50-cent play or better. Full specifics regarding the results were featured in the November 11, 1989 edition of *Cash Box*.

A group effort such as this is commendable. But the fact remains, this is a step that must be taken, individually, by the members of the operator community. Right now, it is the aggressive operator who is making 50-cent play work and, from what I've been hearing, it will have established a good stronghold by this time next year (if not sooner).

Kem Thom of Western Automatic Music in Chicago was among the participants in the aforementioned test and is also a perfect example of the aggressive operator. He wisely advised that, "What you have to do is stop concentrating on the other guy and start paying close attention to your own business!" The best way to get pinballs started on 50 cents is to install the new models at your good, choice accounts; where, as proven by Western Automatic Music with Bally's *Elvira and the Party Monsters* pingame, "the increased pricing was accepted without question." At this point, Kem has not tried 50-cent play in the locations that cater to the young set (movie houses, candy stores, hot dog places, etc.); but this will most likely come to pass down the road. "Putting a dollar unit on the machines makes all of the difference in the world," he told us, and he suggested that the factories offer it to their operators as an option to allow time for further market penetration.

During the course of my inquiries I've received reports on games that command increased play pricing at the start, providing the players are given the incentive of more time to play. Taito's *U.S. Classic* golf game, equipped with the dollar acceptor on it for the ICMOA test, was mentioned in this regard; the consensus being that players who know in advance that they are getting more time for their money will unhesitatingly invest their dollars.

For the first time in several years Southern Games in Nashville, Tennessee put flippers on location at 50 cents, the specific machine being Bally's *Elvira and the Party Monsters*, "because it's such a good piece of equipment that warrants 50-cent play," according to John Estridge, Jr. He strongly believes that operators must increase play-pricing in order to survive, but stressed that securing the increase is contingent upon the quality and appeal of the equipment. "Sega's *Out Run*, for example, came out to us at 50 cents and has maintained earnings at this pricing," he said. John feels that operators will benefit immeasurably from the dollar coin and hopes it will get into circulation real soon.

"We've had two *Black Knight 2000* pinballs out at 50 cents for the past few months and we're very pleased with the results," said Ken Catt, assistant manager at Apollo Stereo Music Co., Inc. in Denver. "We tried three-ball play for a time and it didn't work so we went back to five-balls and we are more than satisfied with the results," he added. As he explained, this is the first time Apollo has put pins out on the street at 50-cent pricing and "so far the returns are favorable...income is up...locations and players are not complaining...so it's starting to work." As further evidence, he cited examples where the 50-cent pins, placed alongside the 25-cent machines, still managed to maintain good earnings. Next step, of course, is to get those patrons into 50-cent play—three balls!

Roger Sharpe, director of marketing at Williams, (and the industry's most avid pinball player) has been a proponent of 50-cent play for quite some time (as has Williams) and is gratified to see that the market is "getting in step with reality." All of the manufacturers are climbing aboard for 1/50 cents, 2/75 cents, 3/\$1.00 pricing and are providing the quality of equipment to justify this structure, he noted. "People are recognizing the new strength and the new interest in pinball," according to Roger. "Players are getting entertainment value for their money and at three plays for a dollar they're only paying 33 cents a game." He stressed the necessity of maintaining the equipment in tip-top shape and positioning it properly on location as further back-up for making this pricing work. Don't put the pingame next to the entrance door during the cold, winter season! All future Williams pins, by the way, will be coming out with the new pricing.

Liquor-pouring establishments are quick to accept 50-cent play on pinball machines without question, according to ICMOA president Ed Velasquez of Velasquez Automatic Music Co. in Chicago. Ed not only exemplifies the aggressive operator, but he was also instrumental in initiating the ICMOA equipment test. He strongly supports increased play-pricing and has been working diligently to bring the message across. "You've got to get that 50 cents into the machine when the game starts," he stressed, explaining that unlike video game players, when a pinball player walks up to a machine he or she is expecting to either match the score or beat it to get a free game. So what the operator must do is set all of the machines in a specific location at 50 cents and eliminate the temptation, for the player, of the lower-priced option. When you pull in a pin to be shopped and



Picture d (l to r): Eleven-time champion Jesse Douty, third-place winner Robert Hernandez, this year's Women's National Champion Connie Rector, Phil Arnold and National Air Hockey Champion Tim Weissman.

Texas Hosts 1989 Air Hockey National Championships

CHICAGO—The 1989 Fall Air Hockey National Championships were held at Fame City in Houston, Texas (Nov. 4-5) with cash and prizes awarded totalling \$7,500. Event was sponsored by Dynamo Corp., Fame City, Games People Play, Fun Factory Inc., U.S. Golf & Games, Red Baron's Nickelodeon Fun Factory and other local businesses.

Media coverage included a feature news report on Houston's KPRC-TV (Channel 2) and pre-tournament publicity in the *Houston Chronicle* and *Houston Post*. A tournament program was produced and distributed in the area through the courtesy of Shawn Ferris, a local member of the U.S. Air-Table-Hockey Association.

Three Dynamo tables were brought in for the occasion by All Prime Amusements and Recreation Sports and installed in Fame City's main concourse where much of the competition took place. The rest of

the tournament action was played upstairs in Fame City's traditional 8-table Air Hockey room.

The coveted title of National Air Hockey Champion again went to Houston's 19 year old "boy-warrior" Tim "Young Wolf" Weissman who captured his second straight title by defeating runner-up Jesse Douty, an 11-time champion.

A first time attendee, and a special guest at the tournament, was Bob Lemieux, now retired, who is known as the "father of Air Hockey." Lemieux was a designer and engineer with Brunswick table and the game itself.

Pictured at the 1989 Air Hockey Nat'l Championships are (l-r) 11-time champion Jesse Douty; third place winner Robert Hernandez; this year's Women's National Champion Connie Rector; Phil Arnold; and National Air Hockey Champion Tim Weissman.

serviced, bring it back at 50 cents. But as Ed pointed out, this involves a one-location-at-a-time format and will not be accomplished overnight. Promotion on the location level is a very important function at Velasquez Automatic Music. "Pins, such as *Monday Night Football* and *Elvira and the Party Monsters* have built-in appeal and promotional value," he noted. "We've been enjoying much success with them and we've been providing our own promo back-up with hats, t-shirts and the like. This type of theme equipment goes a long way, and I'd like to see more of it." In the final analysis, Ed Velasquez feels that operators must do whatever it takes to produce earnings that are commensurate with the higher cost of operating in today's market and take that extra step forward to bring back those lost pinball players..

COIN MACHINE

Premier's Exterminator

WHAT DO YOU DO when you're bothered by pests (not necessarily the two-legged variety)? In this case, you don't call just any pest control man, because this is a job for the *Exterminator*!

Premier Technology recently introduced *Exterminator*, a one or two player inter-active, dedicated video game, where players control the *Exterminator's* hand using joysticks and buttons to shoot, squeeze, and squash. The objective is to rid the neighborhood of the infestation of pests, including frogs, spiders, flies, rats and mosquitoes.

There are seven houses containing five rooms each and the intruders must be exterminated in a room-by-room confrontation. The job does not end by exterminating the pests, however, since the intruders must also be destroyed at their source.

Exterminator is encased in a uniquely designed cabinet and comes with a buy-in feature.

Further information may be obtained through factory distributors or by contacting Premier Technology at 759 Industrial Drive, Bensenville, IL 60106-1304.



PREMIER'S EXTERMINATOR

Star Tech's JAMMA Test Card

STAR TECH JOURNAL of Merchantville, New Jersey is currently marketing its new *JAMMA Test Card*, which is designed to check out the entire video game wiring system before the logic board is even plugged in.

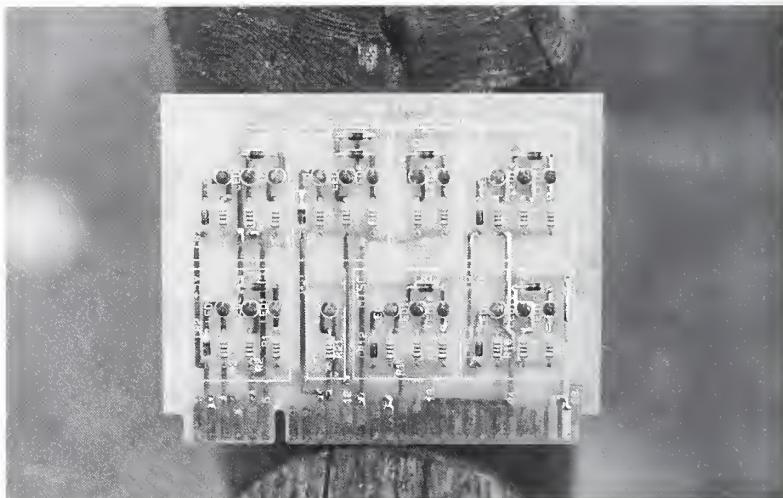
With the use of this Card, operators and service personnel will be alerted to power supply voltages that are too low or too high. It will determine if the video and audio lines are clear and will also check the one and two player switches, as well as Slam, Coin and Test switch inputs. Virtually all of the inputs and outputs to the PCB are checked and visually indicated on the

JAMMA Test Card.

To avoid potential costly damage, it is suggested that the Card be plugged into the JAMMA video game harness before the logic PCB, after game conversion, power supply substitution, harness replacement or initial cabinet wiring.

The *JAMMA Test Card* is designed, developed, tested and manufactured by Star Tech Journal for all JAMMA compatible video game systems.

Further information may be obtained by contacting Star Tech Journal at P.O. Box 1065, 18 N. Centre St., Merchantville, NJ 08109.



STAR TECH'S JAMMA TEST CARD

Gottlieb's Lights...Camera...Action! By Premier

QUIET ON THE SET! Now get ready for your role in the new Gottlieb pinball machine from Premier Technology, called *Lights...Camera...Action!* In order to complete this blockbuster movie the player, as the stuntman, must win the gunfight, finish the stunt scene, collect the jackpot, and shoot the red target during the countdown bonus. By winning a card hand, the player may select which scene the game will enter.

Lights...Camera...Action! features seven exciting industry firsts, according to Premier. From the plunger shot the player thrusts into a possible gunfight, where the action is animated in the lightbox. During multiball, the rotating playfield can be set up for the million loop shot. The different scenes are highlighted by flood lights, which further enhance the playfield; and by winning a poker hand, the player may

select a feature.

On this game, Gottlieb also introduces ball jets, catch-up, and an automatic skill level which changes game difficulty by reading the player's skill level. Other highlights of the new system include switch matrix input protection, lamp short protection, interlocking connector system, expanded bookkeeping functions and a lithium battery that provides data retention for five years and virtually eliminates battery leakage.

Lights...Camera...Action! will be shipped at 50 cents for one play, 75 cents for two plays and \$1.00 for three plays.

Further information may be obtained through factory distributors or by contacting Premier Technology at 759 Industrial Drive, Bensenville, IL 60106-1304.



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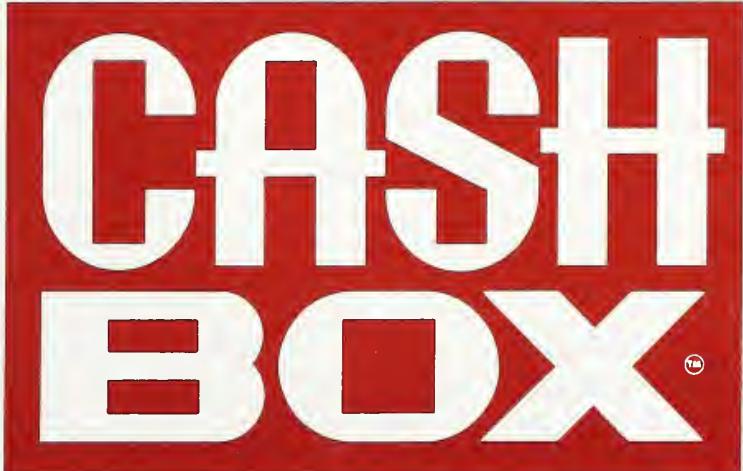
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