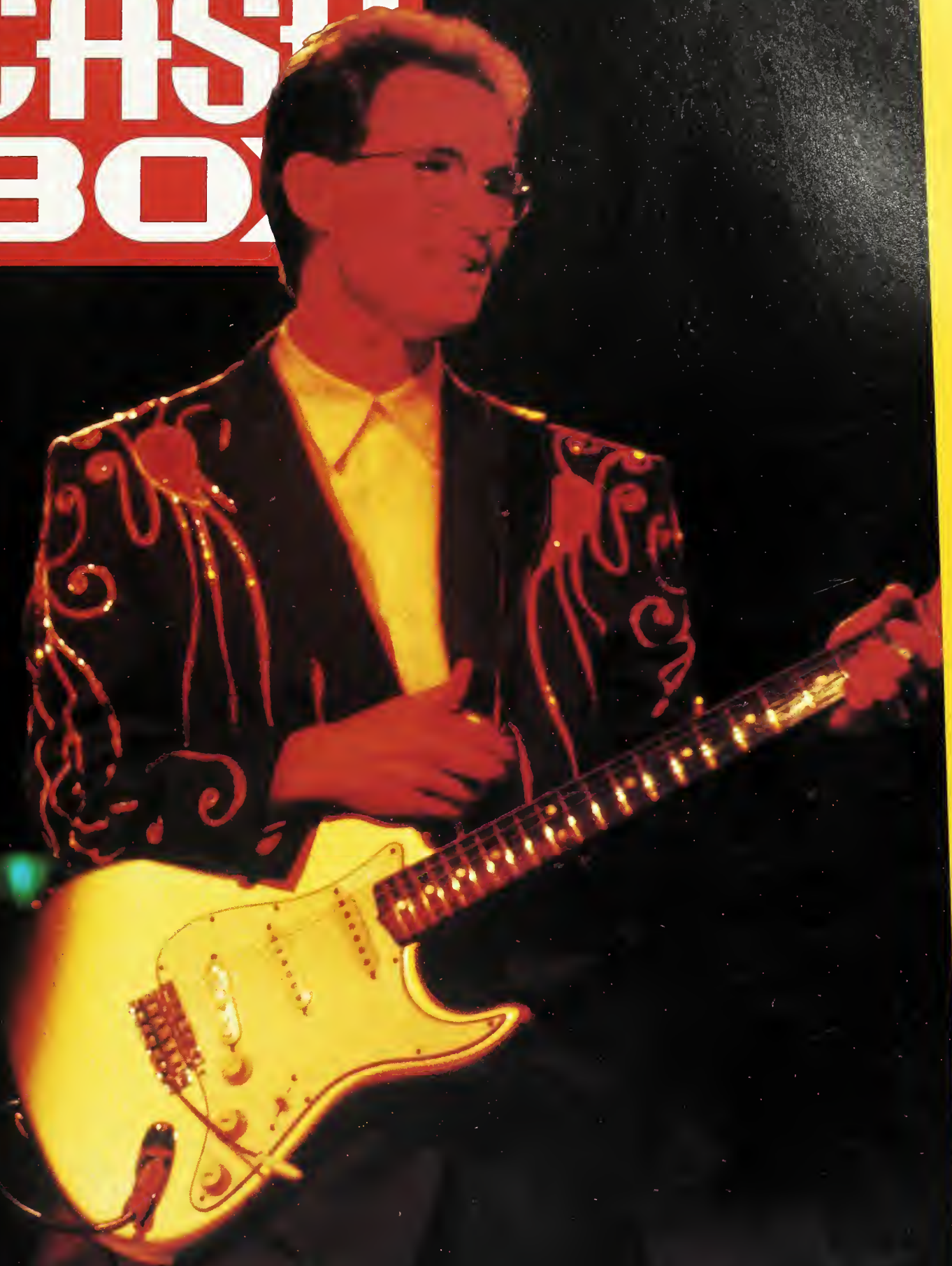


OCTOBER 7, 1989

NEWSPAPER \$3.50

THE MUSIC TRADE MAGAZINE

CASH BOX



**MARSHALL CRENSHAW'S
MARSHALL LAW:
NICE GUYS FINISH FIRST**

TICKERTAPE

WHIPPED CREAM AND OTHER DELIGHTS: It's official: **PolyGram**, which moved its offices and turned into a gigantic sponge, is buying **A&M Records** for a reported \$500 million. A&M chiefs **Herb Alpert** and **Jerry Moss** sent around a memo to employees stating, "We are moving towards the sale of our record company to PolyGram. Though this transaction still has some 30 days to become totally effective, we wanted you to know of this development and how we feel it's in the very best interest of A&M's future." Not to mention PolyGram's.

IT HAPPENS IN THREES DEPARTMENT: First **MCA's Irving Azoff**, then **MTV's Lee Masters**, and now the final shoe has dropped in what has been an eventful month of industry shake, rattle and roll. **Capitol Record's David Berman** has re-signed, "to pursue other interests." In a recent *L.A. Times* article (September 26), Capitol Prez and CEO **Joe Smith** explained that he will be back in the saddle as label head until the next honcho is found. Berman had been with Capitol since February '87, becoming president in August of the same year. Said Smith, "His contributions in re-shaping the label have been invaluable and we wish him well in his future endeavors." Sound familiar?

OR WAS THAT FOURS? Mickey Eichner, the senior vp who heads **Columbia's A&R** department, is departing the company after a 17-year tenure to "pursue other interests." **Walter Yetnikoff** said Eichner's "creative direction and executive leadership... played a major role in the extraordinary growth of CBS Records during the past 17 and a half years..."

45S TO BE 86ED IN '90 BY WEA: **Henry Droz**, president of **WEA**, citing reports that cassette singles are out-selling vinyl 45s by a 10-1 margin, announced plans to phase out the 7-inch singles by early next year. While other labels report no immediate plans to axe vinyl singles, they point to similar margins and the impact of the industry's largest company as factors that will force them to move on the matter.

I CAN'T EXPLAIN: Legendary rock producer **Shel Talmy**—he of the early **Who**, **Kinks** & **Easybeats** hits—has returned to L.A., where he started his career in the music biz, to start up **Shel Talmy Productions**. Most recently Talmy has been working with RCA artists **the Fuzztones**. Shel Talmy Productions is located at 11684 Ventura Blvd, Suite 313, Studio City, CA 91604. (213) 281-7339.

DIRECT FROM MARS (OR IS THAT MASS?): Massachusetts-based **Rykodisc** has made good on its promise to preserve/enhance the **Bowie** legend with **David Bowie: Sound + Vision**, a boxed retrospective of the artist's phenomenal career, covering music from 1969 through 1980. The package, available now in all three configurations (get the CDs, if only for the inclusion of a bonus disc with previously unreleased live tracks from '72—it's also cheaper), is a must for both the casual fan (is anyone casual about Bowie?) and the avid collector. The hits are all there back-to-back, but what excites us are the rarities: A demo version of "Space Oddity," outtakes from the **Young Americans** session, and a cover of **Springsteen's** "It's Hard to Be a Saint

in the City." Also included is a 72-page booklet of photos, with liner notes from noted MTV personality **Kurt Loder**. What's more, **Rykodisc** has promised to begin re-releasing the early **Bowie** catalog next year.

IS IT JUST ME, OR DOES THIS SOUND CREEPY?: The recent **Warner Communications Inc. 1988 Annual Report** is out (please, hold the applause until the end), and other than some impressive bar graphs to show that Warner made a whole heckofalot of money last year, the report includes a rather chilling throwaway statement. Around the edges of a high-tech eight-page fold-out house ad read the words "NEVER BEFORE IN THE HISTORY OF THE WORLD HAVE SO MANY PEOPLE, THROUGHOUT THE DAY, SEEN THE SAME MOVIES, HEARD THE SAME MUSIC, READ THE SAME TV SHOWS, WATCHED THE SAME TV SHOWS, AT HOME, ON THE RUN, IN THE CAR... WCI: NOW PLAYING TO AN AUDIENCE OF 2 BILLION AND GROWING." That's right. Orwell was off by four years. Brrrrrr.

PUT IT WHERE? Showtime has announced the premiere of an exclusive "rockumentary" featuring **Paul McCartney** and his new band. The special, titled **Paul McCartney: Put It There**, is set to air on November 11 at 10 p.m. and will mix talk with rock. Footage of McCartney and the band rehearsing in London for their upcoming tour will be interspersed with interview segments where Paul "candidly" discusses subjects ranging from his relationship to **John Lennon** to his life pre-, during and post-Beatles.

GET THOSE DEMOS READY! Our compadres at **Musician** magazine have announced the return of the **Best Unsigned Band** contest. Currently unsigned bands can submit their original tunes for consideration by a star studded panel including **Robbie Robertson**, **Lou Reed**, **Vernon Reid**, **Lyle Lovett** and **Branford Marsalis**. The twelve best will then be featured on a **Warner Bros.** compilation CD **The Best of the B.U.B.s**. For info call 1-800-999-9988. The deadline is December 15, 1989.

PAUSES FOR CAUSES: Z.Z. Top, **Willie Dixon**, **Gregg Allman**, **Chris Thomas** and other blues luminaries jammed it up at New York's **Lone Star Roadhouse** September 19, in a benefit for the **Delta Blues Museum**... That big **New Orleans Artists Against Hunger and Homelessness** show a couple of weeks back, which went out over 100 radio stations coast-to-coast, raised about \$40,000 all told... **Stevie Wonder** will debut a new song, "Parents of the World," at this month's **World Popular Song Festival** in Tokyo, and will donate all royalties from the song to **UNICEF**...

HOT AS HELL: New York radio station **WQHT FM** polled more than 400 high school and college students to find out "what's hot." In order: 1. **The Kids in the Hall**. 2. **Paula Abdul**. 3. House music. 4. **New Kids on the Block**. 5. Day-glo clothes. 6. The 1990 Mazda Miata MX-5. 7. **Mel Gibson**. 8. **Yahoo Serious**. 9. **Arsenio Hall**. 10. **Winona Ryder**. 11. Peanut butter and jelly sandwiches. 12. **The Ultimate Warrior**. **Mitch Ryder & the Detroit Wheels** placed out of the running.

MOVERS & SHAKERS

■ **John Reardon**, president of **MTV**, announced a new structure for the network's programming team. **Doug Herzog** has been promoted to the position of senior vice president, programming. Herzog was previously senior vice president, programs and development after joining the network in 1984 as news director. He executive-produced **The 1989 MTV Video Music Awards** telecast. **Judy McGrath** is promoted to the post of senior vice president, creative director. She last served as vice president, creative director after joining Warner Amex, MTV's predecessor, as copywriter, on-air promotion for MTV. **Abbey Konowitch** is promoted to the new position of senior vice president, music and talent. Abbey will be responsible for all of MTV's relationships with the companies and talent in the recorded music industry. Previously Abbey served as vice president, programming for the network after a ten-year stint at Arista where he was vice president, video and artist development. ■ **MTV Networks** has three new appointments as well. **Lloyd P. Trufelman** has been named director of publicity for **VH-1**, responsible for overseeing the network's press and public affairs. Trufelman comes to VH-1 from the Cabletelevision Advertising Bureau, where he was director of communications. **Frank Hensen** has been named vice president, sales and marketing communications for MTV Networks. Hensen spent the past three years in the network's ad sales research department in Chicago. He is now based in New York. Finally, **Linda Alexander** has been named director, corporate communications, west coast for MTV Networks. In her new position, Alexander will direct and implement MTV's corporate PR efforts and press relations for the west coast. Most recently, Alexander was director, program publicity for **Nickelodeon/Nick at Nite**. ■ **Alan Voss** has been promoted to vice president, sales planning and administration for **PolyGram**. He had been director, national sales since January of 1988, and has been with the label for over 11 years. And **Jennifer Heinlein** has been promoted to publicist, **Deutsche Grammophon**. She has been with the label since 1986, as administrative assistant to the VP of Deutsche Grammophon. ■ **PolyGram Jazz** has two new appointments. **Ben Mundy** has been named publicity manager. Prior to this appointment, he was product manager, and prior to that, marketing coordinator for **PolyGram Classics**. And **Brian Bacchus** has been promoted to director of A&R promotion for the jazz label. He joined **PolyGram** in 1987 as national jazz promotion coordinator, then was moved up to manager, national jazz promotion in 1988. ■ At **CBS Records**, **Michael Tuohy** has been promoted to manager, broadcast services, responsible for DJ product in all configurations. He has been with CBS since 1988, when he joined as branch funds coordinator. Columbia has also promoted **Cher Anderson** to director, operations, Columbia Record Productions and Columbia Magnetics. She will be responsible for the administration of raw tape, disc and cassette production for custom clients. She has been manager, CRP/CSP/CMT since 1987, and has been with CBS since 1976. ■ At **CBS Records International**, **Elaine Treutle** has been named manager, A&R administration. Treutle has been administration assistant to CRI's director of A&R since 1983. ■ **I.R.S. Records** has completed extensive restructuring of its radio promotion staff in a final move towards independence under the terms of its new P&D deal with MCA. The new appointments will report to **Barry Lyons**, vice president of promotion and are as follows: **Tom Callahan** is special projects promotion manager. **Brian Shapero** will be national manager, secondary markets promotion. **Ron "Jetson" Poore** is the southwest regional manager. **Meredith Hayes** has been appointed south-central regional manager. **Larry Olek** is the new mid-west regional promotion manager. Finally, **Darren Seldes** will be the new southeast regional manager. ■ **Mary Moore** has been named national director/R&B artist development at **Arista Records**. Moore was promoted from the position of director/R&B publicity. **Jacqueline Rhinehart** will be the new director/R&B publicity. Rhinehart joins Arista from Hush Productions where she spent the last three years working in publicity, artist development and A&R production. ■ **Warner/Chappell Music** (Los Angeles) has named **Barbara Richard** manager/international creative affairs. Richard was previously with EMI music publishing. ■ **BMG** has announced the appointment of **Nanci Walker** to director of talent acquisition for **BMG Songs**. Walker comes to **BMG** from **EMI Music Publishing America**, where she was manager of talent acquisition.



Voss



Mundy



Bacchus



Anderson



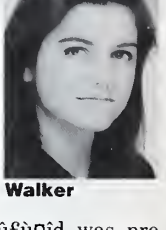
Treutle



Moore



Rhinehart



Walker

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CASH BOX

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THE BUZZ



E.G. DAILY (Photo: Victoria Pearson)

LA THE TITLE MAKES ME WEAK IN THE KNEES: A&M threw a listening party celebrating the release of E.G. Daily's second album, *Lace Around the Wound*. (Ouch!) The gathering was held at the hottest Tuesday night club, **Red Light District**, with beer (one each, mind you) & hors d'oeuvre in one room, and a huge video screen in the other that continually showed Daily's first video from the album *Some People*.

I hadn't seen Daily since my last viewing of *Valley Girl*, which was probably about four years ago, so I really wasn't expecting this miniature goddess that had every male in the room foaming at the mouth. (Including my escort!) Daily looked absolutely radiant, strolling from one room to the other while a woman with a video camera attached to her face caught every moment. Daily gave us a little teaser by performing one (yes, only ONE) song from her new album and then cutely said "We'll be playing at 12." Well, that kind of made me mad because I would have much rather seen her perform live than watch her video 42 times, like my date. I can't blame him for being enthralled, though, because Daily is not only charming and beautiful, she has a lot more talent than I previously credited her with. I dig her, I dig her album, and her tattoo is pretty cool, too.

PEACE AND LOVE WERE IN THE AIR, as well as few curious scents (some illegal, I believe) at the recent **Santana** show. Yes, folks were just kickin' back and reveling in the soulful sounds, the majestic evergreen wilderness, and the cool evening air that I think was truly affecting some people's heads. The concert started with everyone sitting down, being courteous, and clapping politely. As the show progressed, people started popping up in various areas and dancing with such abandon that finally the entire audience decided, "Screw this, I'm gettin' down." The place turned into one big, grooving zoo, everyone smiling, everyone happy and so relaxed. The music was incredible, some melodic stuff, some crazy Latin tunes that drove the crowd into a frenzy, and percussion beyond compare. I've never been a big fan of Santana, but that one crazy night changed my mind forever. Peace, bro.

HE'S ONLY SEVENTEEN: No, this has nothing to do with **Kip Winger** and his hairy chest. This has to do with someone who probably doesn't even have any hair on his chest. **Levine/Schneider** hosted a cozy little get together at Hollywood's impossibly chic **Oscar's** for **Dio**, a band we haven't heard from in quite some time. **Ronnie James Dio** was in high spirits, and why shouldn't he be? He proudly introduced to us his fantastic new guitarist, **Rowan Robertson**, imported from Cambridge, England and only 17 years old. Well, of course I just had to chat with this youthful little Adonis and we talked about (of all things) a rather hairy horseback-riding experience he had recently, and the fact that he had just gotten his driver's license. (Ronnie commented that Rowan would be more than happy to drive everyone home who had had one too many Bass beers.)

Among the various party animals I spotted such H.I.G.s (You really should

know what that means by now but if you don't, it's Huge Industry Giants) as **Jon Sutherland** of **Metal Blade**, **Janiss Garza** of **RIP** (who was, like me, seated conveniently within reaching distance of the hors d'oeuvre), **Dave Higby** of **Tower Pulse!** and freelance writer **Laurel Fishman**. Upon departure, I threw such a fuss that I had not received a Dio beer mug (for my Kool-Aid, dad) that Mr. Dio himself wrangled one from the grasp of **Annie Patton** of **Niji Management**. My utmost thanks goes out to them both and to **Levine/Schneider** for throwing such a neat little party. Cheers!

Stephanie Brainerd

LA TOO

KNOCK ME OUT: Though several of the young women behind me complained that the band were greatly over-dressed (remember, they burst onto the scene wearing only one strategically placed sock each), the **Red Hot Chili Peppers** were otherwise awarded the royal treatment at their September 22 concert at the Hollywood Palladium (and whoever it was that thought this former ballroom would be a great place to see the band should really get out of the business: the sound was awful and the temperature was well into three digits before the opening bands—**Mary's Danish** and **BH Surfers**—even took the stage.) Despite the handicaps, though, the band and its amalgam of every type of music known to man (save, perhaps, classical) whipped the crowd into a frenzy. At times I felt trapped in a documentary on the Sex Pistols, what with all the slamming going on and the violent abandon with which the audience danced. While lead singer **Anthony Kiedis** handled the stage with the command of a seasoned and deranged go-go dancer, the band provided a rock-solid base for him. Kiedis recommended that, rather than the ears, far more interesting body parts be used to really listen to their music. Especially impressive were new band members **Chad Smith** on drums and 19-year-old guitarist **John Frusciante** (newly blond for the occasion). Highlights included a cover of **Stevie Wonder's** "Higher Ground," the single "Knock Me Down" and a guest appearance by **Bob Forrest** of **Thelonus Monster**. Why aren't these guys bigger???

Ernest Hardy

NY

NEW ON THE HOMEFRONT: New York City has a new "high-powered" management company, called **Absolute Direction**. The company was founded by **Andrew Darrow**, former A&R director/EC for MCA Records here. Prior to that, he was an executive at **Overland Productions**, which managed artists such as **Talking Heads**, **Eurythmics**, **Big Audio Dynamite** and the **Ramones**. Vice president for artist development is **Dana Goldstein**, former head of creative affairs for the **Kiss Co.**

Absolute Direction's first signing is **Domani**, a "soulful rock" band from Louisville. The band recently opened for RCA artist **Grayson Hugh** on the southern leg of his tour, and was asked to continue through the rest of the U.S. dates. Not bad for an unsigned (hint, hint) band. Word is that Absolute Direction is currently negotiating on two more projects. Keep your eyes on this one. The number is: (212) 767-1400.

ALSO ON THE HOMEFRONT: I should have mentioned this ages ago, but better late than never. Former Capitol Records publicity workaholic **Joan Myers** has gone solo, forming **Myers Media**. First projects are North Carolina rock monsters **Fetchin Bones**, songwriter **John Hall** and **Charles Huggins' Orpheus Records**. Myers Media is reachable at (212) 838-3870.



THE GUN CLUB, CIRCA 1984 (Photo: Gary Silva)

THE GUN CLUB CLUB: There are very few bands I can go see twice in one week. Very few. **Gun Club** is one of them. This ubiquitous Anglo-American (actually it should be American-Anglo, but that sounds funny) troupe played **Gotham** Tuesday at the **Cat Club**, with the **Beautiful** opening (we don't want you to forget that name), then again on Saturday at **CBGBs**. The **Cat Club** gig was a teaser; it was good, it was tight, it was solid, but there was a certain *je ne sais quoi* missing. Whatever it was, the band found it Saturday night. For the uninitiated, it was a great show. For the faithful, it was close to a religious experience.

Gun Club was founded in Los Angeles many moons ago by punk/blues enthusiast **Jeffrey Lee Pierce** and guitarist **Kid Congo**, originally as **Creeping Ritual**. Congo left to join the **Cramps**, and the band went through several line-ups, including one **Las Vegas Story**-era band with **Sisters of Mercy's Patricia Morrison** on bass. **Gun Club** officially broke up in 1984, and Pierce officially went solo, releasing a record called *Wildweed*. After that, the picture gets a little muddy. Sometimes it looked like **Gun Club** existed, sometimes it looked like it didn't. Now, however, it does. The current line-up has Congo back in the fold, and a rhythm section comprised of Japanese-born bassist **Romi Moore** and ex-**Clock DVA** drummer **Nick Sanderson**.

Gun Club is a classic example of a cult band. It has never been on a major label, has never gotten the big push, yet is a household word among alternative music and college radio types. CBGBs was packed, and Gun Club fans who got there early enough to get a seat up front literally—and willingly—suffered through an opening band that was itself suffering from delusions of early Killing Joke. Gun Club's set, at least from where we were (about three feet from the stage) was pretty close to perfect. Pierce has become a competent guitarist, and while he has never lacked for stage presence, he seems a little more focussed this time around. Old songs, new songs, it didn't matter. We could have sat through seven or eight encores.

The tour, called the Gun Club Membership Drive, was unfortunately way too short (about seven dates), and the band has gone back to England. But the point it made is very clearly. Since Red Rhino, the British indie that had Gun Club, went belly-up last year, the band is *sans* deal. Not a good thing. Someone sign these guys, please. U.S. representation is by N.Y.P.D. (no, not *that* one) at (212) 727-8798.

Karen Woods



ELTON JOHN AT NASHVILLE'S STARWOOD AMPHITHEATRE

NA THE RAIN LAST WEEK IN NASHVILLE didn't stop Elton John from shining brightly at his Starwood Amphitheatre concert. The capacity crowd (over 16,000, many holding umbrellas and covered in plastic garbage bags to protect themselves from the rain on a saturated hillside) hardly seemed to notice the inclement weather once Elton took the stage. Nearly all the crowd remained for the entire two-and-a-half hour show, and Elton responded in kind during his first of two lengthy encores.

"Thank you for braving the conditions tonight—especially those of you on the lawn. We've had a great time, and we're gonna keep playing."

Gone were the outrageous costumes and spectacular glasses, once a trademark of the flamboyant clown prince of rock. Instead we saw a toned-down version, first in a mauve tuxedo with a black turtleneck shirt, black sequined hat and dark shades; then in a lime green suit and a black top hat. And instead of jumping on top of his piano and throwing his piano bench across the stage, he sat calmly and brought forth the magic from his keyboards. Instead of prancing to the edge of the stage and primping as in earlier days, Elton worked the crowd simply by walking up to the front of the stage, making a few facial gestures and clapping or raising his hands to bring the crowd to life.

The 42-year old entertainer's attire and mannerisms may have mellowed, but his music has not. His voice and his piano playing still sound just as strong and are as broad in range as ever. And all he had to do was begin the intro to tunes like "Benny and the Jets" or "Candle in the Wind" and the crowd roared!

Elton did a couple of songs from his latest LP, *Sleeping With the Past*. There was the kickin' "Stone's Throw From Hurting" and the hauntingly beautiful ballad "Sacrifice." It's very evident that long-time friend and co-writer Bernie Taupin and Elton are at the peak of power in their collaborations. Taupin, by the way, was standing in the wings during most of the concert, beaming proudly, especially when Elton sang many of the songs from yesteryear—songs from the *Captain Fantastic* and the *Brown Dirt Cowboy* and *Goodbye Yellow Brick Road* periods.

Those well-known hits from the '70s brought thunderous applause. The list is too long to cover but the crowd grew quiet when he delivered his ballads like "Your Song," "Daniel," "Don't Let the Sun Go Down on Me" and "Goodbye Yellow Brick Road." And megahits like "The Bitch Is Back," "Rocket Man" and "I Don't Want to Go on With You Like That" brought the crowd to their feet time and time again.

As Elton John approaches his fourth decade in the music business, his music is beginning to offer an inspired nod to both the past and the future. His concerts are still drawing fans that include music lovers from teenagers to senior citizens.

I must admit that I was a little apprehensive about going to this concert. I saw Elton perform in 1976, and right up to the day I saw *this* performance I considered that '76 show to be one of the best concerts I've ever attended (and believe me, I've seen a lot). I thought there was no way he could still be *that* good. Well, I admit I was wrong. Elton John is still one of the *best* artists in the entertainment field. He can still make me laugh and make me cry with his music. And I left this concert just as keyed-up about Elton John and his music as I was after that concert 13 years ago. This multi-talented man *and* his music are classics and always will be!

Kay Knight

UK MAJORS FOR MEGABUCKS: The 1990s could see the death of the pop star as we know it. The more house, deep house, acid house and hip-hop house completely command the British charts, the more DJs and technical geniuses are being signed up by record companies. Apparently **A Guy Called Gerald** and **Adamsky** have already been signed to majors for megabucks.

Adamsky (MCA) has made his claim to fame by playing some of the outlawed house gigs this summer—literally outlawed: Police swarmed in in the thousands to stop these huge warehouse affairs from taking place. At those that did manage to happen, Adamsky strutted his stuff to audiences of at least 7,000.

A paradox indeed: On the one hand, he's a non-vocal, non-identifiable, faceless techno-wizard. But on the other hand, he is playing to larger amounts of people than any fledgling rock artist. To play to 7,000—which is roughly the capacity of **Wembley Arena** and two-and-a-half times the size of the celebrated **Hammer-smith Odeon**—one would have normally had to reach the star status of, say, **Wet Wet Wet** or **Gloria Estefan**, who just completed a three-night run there.

Speaking of Gloria, she is looking thinner than ever. It seems the more weight she loses, the more hit records she spawns. Her album *Cuts Both Ways* has been #1 for the past million weeks and it seems she had made a neat transition from cult-Latino to middle-of-the-road hot favorite. Although it may be vastly uncool to admit to being a fan, I am.

CLIMIE TO THE MOON: The inimitable duo **Climie Fisher** have struck at the charts again with "The Facts of Love." Last year, the haunting "Rise to the Occasion" and "Love Changes Everything" were two of the UK's top-selling singles. And this year's album *Coming in for the Kill* features the same hallmark—that voice.

Nobody sings quite like **Simon Climie**, who models his warbling on the sound of **Louis Armstrong's** trumpet. It is a voice that simultaneously soothes and hurts. It caresses like a lullaby while it sounds like it is coming from the pits of total heartbreak.

Climie likes to play the fool while partner **Rob Fisher** squints and nods like a baffled scientist, the one providing the foil for the other. Together they have provided hit songs for **George Michael**, **Aretha Franklin** and **Rod Stewart**. More recently they have written for **Jellybean** and **Dusty Springfield**.

Climie jokes that he was weaned on champagne, not milk. His first instincts for performance were born playing his trumpet for his father's friends, friends like **Spike Milligan** and **the Goons**, for whom his father wrote scripts.

"My trumpet playing got too loud and it drove my father out of the house," he says.

Fisher, sensing an obvious line of questioning, says, "We are both from broken homes. I think most people who end up in artistic careers are. It's not because we had a neglected childhood, it's because we had time to be on our own—time to work things out for ourselves. We had to find the channel for working things out, and for us that channel was music."

Since they wrote the song "Love Changes Everything" they have, in fact, found that fame changes everything. The once stable Fisher has suddenly found himself without his girlfriend of nine years.

"The pressure on your personal life is hard for other people to understand. I made the mistake of taking what we had for granted." No doubt it will end up in a song some day.

Simon Climie says, "I've got a catch-me-if-you-can attitude. I've always got a girlfriend."

He differentiates between girlfriends and girl friends?

"Girl friends accompany you places and are great fun to be with and you can call them anytime. Girlfriends, you can never take them anywhere, they are not great fun to be with, and they call *you* anytime."

"No, no, it's not just the facts of love that we've learned, it's the facts of luggage. Luggage changes everything. You know, breakfast in Nassau, lunch in Miami, dinner in New York and luggage in Ecuador. I once came back from Nassau wearing only shorts and arrived in New York to a snowstorm and no luggage."

But Climie is not to be taken as too much of a fool. He tells me he must be in a genuine spiritual state to write songs, how they are his own personal psychoanalysis and how life without love is not worth living.

Chrissy Iley



ALL THE YOUNG DUDES: Former Hanoi Rocks vocalist **Michael Monroe**, who has a debut solo effort called *Not Fakin' It* out on PolyGram, hangs out with **G'n'R'er Axl Rose** during the video shoot for Monroe's first single, "Dead, jail or Rock 'n' Roll." **Guns N' Roses**, according to Rose, are such big Hanoi Rocks fans that they recently acquired the band's entire back catalog, and plans to reissue it on their own **Uzi Suicide** label, to be distributed by **Geffen**.

Marshall Crenshaw Wants to Fill the World With Silly Love Songs

BY KEITH GORMAN

WHAT'S A NICE GUY TO DO? Here's a guy who is no parent's worst nightmare. He doesn't dress in ripped T-shirts, chains and leather vests. He doesn't drive a Harley and he doesn't have any tattoos. He doesn't rub his crotch and dare you to think bad thoughts. He doesn't stick his tongue out on his album jackets. Even when he tries to play a feedback solo in concert, he ends up playing the sweetest, most huggable basketful of feedback you could ever imagine. He couldn't play a mean note if he tried. Marshall Crenshaw is just a nice guy.

All he's done is quietly release five near-perfect pop albums on Warner Brothers, including his latest, the wonderful *Good Evening*. They're all packed with adorably sweet melodies and achingly innocent lyrics that cover such subversive topics as women, love, the radio, girls and love. It's the Buddy Holly syndrome all over again. Crenshaw even played Buddy Holly, in one of the perfect casting coups in memory, in the film *La Bamba*. Doesn't he realize that Tipper Gore will never whine that his music is corrupting the precious minds of today's young? Doesn't he realize that parents will actually like his music? Doesn't he know that nice guys tend to, uh, finish out of medal contention?

Not that David Lee Roth is Crenshaw's role model,

though. In fact, Crenshaw would be quite content to go on releasing albums that are the musical equivalent of falling heels over head in love. I can personally attest to the value of Crenshaw's album *Mary Jean & 9 Others* as the perfect soundtrack to that giddy stage of true love, where the sky seems a little bit bluer, you feel kind of warm and tingly inside and you can't seem to wipe that silly grin off your face. Bliss in a bottle, or in his case, on vinyl. Ever since Crenshaw's benevolent assault at the pop charts, with *Marshall Crenshaw*, in 1982, he's been pop's soldier of love, the standard-bearer for sweetness.

Even so, Crenshaw seems to be at somewhat of a loss. The problem is not an artistic one, it's just trying to get those great unwashed pop masses to admit that goodness, as opposed to rebellion, uncontrolled libido and other such nastiness, is worth celebrating. How do you convince people that this unassuming guy in the jeans jacket and glasses, flashing his perpetually adorable smile, is one of the premier pop writers of our time?

"I'm not good at hyping my stuff," Crenshaw muses, thoughtfully and a bit ruefully. "I think I'm good at doing it. It sounds like real music to me and I'm completely committed to it. But, there's something about beating the bushes in public and saying whatever it is that you're supposed to say. Maybe I should hire someone to do it for me. I could find lots of people to go around and say 'This is the work of a towering pop giant,' but I have a hard time with that stuff myself."

Crenshaw, however, is not one for sucking on sour grapes. Remember, this is the guy who could give Charles Schultz lessons in nice. So, he's not complaining. "To me there's no problem," Crenshaw insists. "I really don't believe in complaining in public. I remember in Detroit I was reading an article in the paper about a local band and they spent the entire article whining, talking about how much it costs to keep strings on the mandolin, and gas in the van. That just really rubbed me the wrong way."

Although the sweetness quotient in his music may lead you to believe that Crenshaw grew up in a flower-power commune somewhere in rural Mendocino, he actually hails from Detroit, Michigan. The image of steel mills belching fire and new Chryslers rolling off the assembly line might play at odds with Crenshaw's polished pop sheen, but there it is.

The Motor City was, of course, one of the crucial crucibles of rock & roll in the swinging '60s. It spawned Motown, Mitch Ryder and the Detroit Wheels, Bob Seger and Lester Bangs. Crenshaw was, in fact, quite aware of the city's history. "You did get a strong sense of Detroit being a music town," Crenshaw says. "It's got a great history, going back to John Lee Hooker, Hank Ballard. Jack Scott is another guy who doesn't often get mentioned when people talk about Detroit music. He was a pop/rockabilly singer who had some big hits. He was the first guy I ever heard of who came from there, was famous, who was making hits and was from the area. Then there's Motown."

But Crenshaw's favorite facet of the town that Ford built was underground. "There's this other label from Detroit called Fortune Records," Crenshaw remembers, excitedly, "who had a couple of hits during the early '60s. One called 'Village of Love' by Nathaniel Mayer. The best record ever made in Detroit is 'Mind Over Matter' by Nolan Strong. There's no better record than 'Mind Over Matter'—you should go out and get it right now. There's this kind of crunching guitar on it...I have a feeling that the Rolling Stones must have heard this record at one time, because a lot of their 1970s sound could have been copped from this one record."

Detroit was also the place where, arguably, punk first spat up its supper. The city was the hometown of the MC5 (short for Motor City 5). Oddly enough, Crenshaw's first real experience with rock & roll came at the hands of these wags, whose most famous song "Kick Out the Jams" boasts an opening line that can't be printed in a family publication. Crenshaw explains, however, that his introduction to the band wasn't his idea. It was his father's, sort of. "My father took my brother Mitchell and I to see Jimi Hendrix when we were both in grade school," Crenshaw says. "I know my father regretted it almost immediately. When we got there there were all these...I suppose to him they seemed like lunatics. The opening act was the MC5. Their whole set consisted mostly of this song that was 20 minutes of screaming and pounding and smashing guitars and feedback and this lightshow. I remember looking at my father's face

while this was going on and [seeing him thinking] like, 'Now I've done it. I've exposed my kids to Hell.' But it was too late. We saw it and we liked it."

After that auspicious introduction to the dark side of the rock, Crenshaw was hooked. After moving out of Detroit and spending some time in a road company of *Beatlemania* (playing John Lennon), Crenshaw moved to New York, and started to spin out guilelessly charming pop songs ("Someday, Someway" was an early gem), eventually landing a contract with Warner Bros. Crenshaw's songwriting attracted a lot of attention, and he hooked up with Steve Lillywhite for his second album, *Field Day*; T-Bone Burnett for his third, *Downtown* and Don Dixon for his fourth, *Mary Jean & 9 Others*. Each one is as tasty as late-season strawberries, with the bittersweet cry of Crenshaw's vocals the whipped cream on top.

For his latest, *Good Evening*, Crenshaw gathered together an eclectic conclave of studio superstars, including slide-guitar player Sonny Landreth and anything-guitar player David Lindley. Crenshaw hooked up with Landreth at a John Hiatt show one night in Nashville. "Sonny Landreth was up there and I spent the whole night with my mouth hanging open," Crenshaw remembers. "I asked him that night if he would play on my next record."

As for super-stringman Lindley, Crenshaw is in quiet awe. He recalls bemusedly that Lindley "had some instruments...I can't tell you what they were called, they looked like big potatoes with strings. It was like a one-man talent show. He had a steel guitar, he played fiddle on 'Some Hearts.' That's one of my favorite things about that track, the way he took it into left field and made it into hillbilly music. David was fun to work with."

Crenshaw's extensive use of session musicians on *Good Evening* marks a slight change from his status quo. For most of his albums, Crenshaw has worked with a small, familiar band, including his brother Robert on drums. For *Good Evening*, he tried something different, called in some outside players and covered songs by Richard Thompson ("~"Valerie"), John Hiatt ("Someplace Where Love Can't Find Me") and Bobby Fuller ("Let Her Dance"). "I was really anxious to have some participation from people that I thought were great," Crenshaw says. "I've done some records where I've been very sort of autocratic about it. Sometimes I've gone into the studio with elaborate demos of songs. This time I didn't do that. I thought we'd just go in and keep it really loose, get great people in there."

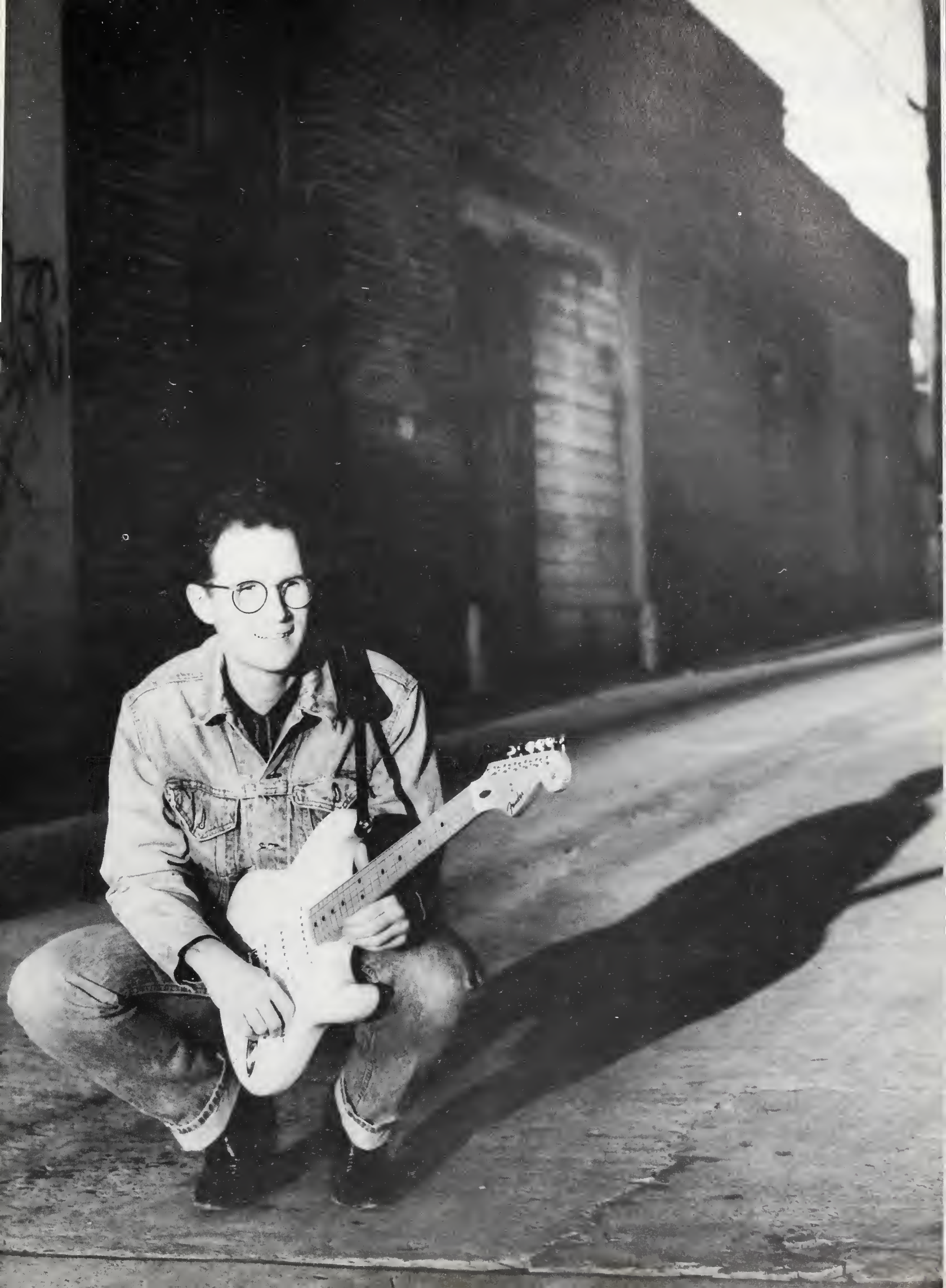
This all doesn't mean that Crenshaw finds writing and recording as easy as falling off a mixing console. It's hard being a sweetheart, and an intelligent one at that. "It is difficult to write," Crenshaw insists. "I've done some studying on this and I've found it to be almost universally true that writers don't like to write, they like having written. You have to go through all this self-examination, and some people are driven mad by it. I know that might sound a little bit dramatic, especially when you're talking about writing rock & roll songs. I write for myself, is who I write for, and I know what I like, so that part of it is kinda easy."

"I'm not trying to do anything to be deliberately obscure. I consider my stuff to be real pop. That's what I like. I buy singles. I like pop."

Ah, pop. Why do so many people think of Neil Diamond and Barry Manilow when the word "pop" pops up? Pop, good pop, is no more or less than just having fun, and making money. "Everybody that puts out a record wants to be noticed and accepted by as many people as possible," Crenshaw says. "I just think that's natural. In my own case, I want to drive a Jaguar and I want to build a ferris wheel in my yard, so yeah, I'd like to have a big hit."

"But nothing works on a record if it isn't heartfelt. It's gotta be believable or else it just won't work. There's nothing on earth that anyone could propose as a guaranteed hit. If it wasn't something that you could pull off and do in a believable way, it would never sell."

It's simple. It's easy. Just silly love songs, and what's wrong with that? "You want this to bring some fun and excitement in your life," Crenshaw says. "People aspire to [success] not because they need that sort of acceptance in order to feel that their work is justified," he concludes. "You just want that because it's more fun. If more people are participating in what you're doing, then it's less lonely and it's fun. Whether or not my records have been hits, I still like them myself."○



NIGHT MUSIC:

Musical Fantasy Camp Revs Up a Second Season

BY LEE JESKE



A highlight from last season—Leonard Cohen meets Sonny Rollins.

IT'S ONE OF THOSE TELEVISION SHOWS that just took you by surprise. You know, you were flipping around the dials late one Sunday night—past MTV, past the Home Shopping Club, past *Mr. Ed*—when suddenly you thought you'd just flipped by Leonard Cohen performing with Sonny Rollins. Or a vintage clip of Bessie Smith. Or a performance by NRBQ or John Zorn or Betty Carter or one of dozens of other musicians who are just too hip for TV, but who, somehow, ended up there in the dead of Sunday night.

Some hip new public access show?

Uh-uh: it was *Sunday Night*, and from the moment you first landed on it, you were there every week, or at least your VCR was. And every week your reaction was the same: "I can't believe this stuff is on TV. Real TV."

It was almost too good to be true, but, miracle of miracles, it's back, as of this weekend. It has a new name, *Night Music*—in case some programmer out there wants to play it on, oh, Tuesday night (actually it's *Michelob Presents Night Music*, which kept devout Muslim Yusef Lateef from appearing on this season's

second show). It has a new musical producer, Hal Willner, the alchemist behind those hip all-star tribute albums to Nino Rota, Thelonious Monk, Kurt Weill and the music of the Walt Disney films. It has a new director, John Fortenberry, and a new set, but it still has the same basic idea: Take good musicians and throw 'em, often together, with a good house band in front of a live audience and see what happens.

"It's been a real revelation to us, that people have responded to the show as well as they have," says David Sanborn, co-host (with Jools Holland), and the man who had the original idea for the show a couple of years ago, an idea that executive producer Lorne Michaels brought to fruition. "I think it's because people respond to having real live human beings playing live music on television, instead of doing it in a kind of slick MTV or *Solid Gold* kind of way—they're not lip-synching and they're not on *The Tonight Show* doing their latest hits."

"The idea is to try and present music in a way that people might never have seen before," says producer John Head, who is particularly excited about the ac-

quisition of Willner, guest musical producer on two shows last year and orchestrator of everybody's favorite first season moment: Cohen meets Rollins.

"What Hal brings to it is an idea, basically, for each show which will incorporate all the guests in a much more interesting way than we had done without him," says Head. "Instead of just having four different acts, and maybe two of the people would do a duet, Hal thinks these things through."

Some of what he's been working with. Week one: Stevie Ray Vaughan, Maria McKee, Van Dyke Parks, Osamu Kitajima and Pharoah Sanders. Week two: Philip Glass, Debbie Harry, Loudon Wainwright and Pere Ubu. Week three: Nona Hendryx, Pops Staples, Adrian Belew, Elliot Sharp and Igo Pappasov and his Bulgarian Wedding Band. Week four: Carla Bley and Steve Swallow, Allen Toussaint, Bootsy Collins and Pretty Fat and Trey Stone. Upcoming: Todd Rundgren/Nanci Griffith/Pat Metheny/Taj Mahal, Bill Frisell/Carla and Rufus Thomas/Fareed Haque, Dan Hicks/Papa Wemba/Otis Blackwell/Buddy Guy/Eric Clapton/Robert Cray.

Yikes!

"I'm 33 years old, so all through my life—at age seven it was the Beatles, and then folk, then jazz and classical—I've been immersed in almost every different type of music," says Hal Willner. "So my attention span for any one kind of music going on too long is short. That's basically why I made the records I made; they were basically records I would want to buy. I developed a style that a lot of people like—although some don't get it—of putting all these elements together and making a full picture out of it that is consistent and doesn't seem too eclectic, that has a common thread.

"So I'm going to bring that to this show—which is not my show, it's not my vehicle. It's David's show, the format was already set up. It's sort of moving into what's there; if that's already an existing painting, I'm sort of framing it and putting mustaches on everyone."

When coaxed about possible dream guests, or possible dream teamings, Willner is reluctant.

"I don't want to give you examples of things I'm trying to do. My whole thing is based on dreams, so there are a couple of combinations I've thought up that would blow you away, but I shouldn't really tell you about that."

John Head is less shy with Willner's dreams.

"One of Hal's great ideas that I really love is Bob Dylan and Sun Ra's band doing 'Rainy Day Women.' That would be something fantastic."

And David Sanborn—who gets to play the saxophone with all these cool people, as part of the stage band that includes Omar Hakim on drums, Hiram Bullock on guitar, Tom Barney on bass (replacing Marcus Miller), Philip Saisse on keyboards and Don Alias on percussion—has a particular dream team of his own.

"I'd love to get Tammy Wynette, Elvis Costello and Ornette Coleman on the same show. That would be kind of an ideal show in my mind; somehow I think it would work. I don't exactly know how, but I think that it would." ◊



From this season's premiere—David Sanborn and Pharoah Sanders talk sax.

SHOCK OF THE NEW



FLEA CIRCUS

"I HAVE TO ASK YOU SOMETHING," says Mark Miller from Flea Circus, as I'm heading for the door of the neighborhood bar and grill.

What's that?

"When you write about us, please don't call us a 'kick-ass rock & roll band.'"

Deal. I won't call Flea Circus a kick-ass rock & roll band. Which limits me to things like garagey, grungey, neo-psychedelic, melodic with an atonal edge, tight but slightly frayed around the edges—a quintessential live band, basically.

The Flea Circus story is a typically New York one. Guitarist Mark Miller and bassist Colin Campbell met while both were working at a Manhattan nightclub. "This is funny," Miller says. "He was working as a bartender at the Palladium, and I was working as a bus boy. Being a bus boy, you can find all sorts of interesting stuff on the floor. I was always sweeping up drugs and money and things. So anyway, I swept something up, thought I'd found something interesting, and I was down on the floor looking at it. I feel this tap on my shoulder, and there was Colin, and he's like 'you're Mark, right?'"

"You're under arrest," Campbell says.

What did you think he was doing?

"I knew he was just being a bus boy," Campbell shrugs. "They all do that."

"So anyway, he said he played guitar, and heard that I did, too, and he told me he was getting a band together, and we stood there and discussed musical influences, stuff like that..."

"And we both agreed that we didn't want to play what was playing at that time in the club," Campbell finishes. "And that was that."

"We were both XTC fanatics, and that was one of the factors that made us decide we wanted to play together."

They became a band with the addition of a drummer, who didn't work out. Neither did the next few. They had "a Japanese drummer, a Mexican drummer, a psychotic drummer" and a couple of others. Then they discovered Ned Brewster, who had the same sensibilities, musical and otherwise, and the trio clicked.

This was about a year ago. In different incarnations, Flea Circus has existed for about four years, but as Miller says, "when people ask me how long we've been together, I say about a year, year and a half. Although I can show you a Danceteria pass that says Flea Circus, 1986."

Flea Circus plays around New York at least a couple of times a month, in varying venues from the Pyramid to Mexican restaurant-cum-club the Continental Divide. And they draw an extremely varied audience, ranging from yuppies who haven't changed from their daytime suits to hipsters clad in black to the immediately recognizable industristas, all there for the same reason: to hear Flea Circus' equally eclectic style of music. "We can't be easily packaged," Miller explains. "We don't have an image, we aren't trendy, we don't write mainstream pop songs. We don't know immediately who our audience is. With a metal band, you know how to present it, you know how to look, you know where to aim it. Same thing with any kind of music that falls into a set classification. But we would rather be unclassified."

They bring up influences, something bands usually loathe doing, on the premise that *their* music is so totally unique that it has no basis in anything that's come before it. Flea Circus is a little more honest about it.

"Zeppelin, the Jam," Campbell says.

"The Jam..." Miller echoes. "It's weird, because Colin grew up here [New York] during the disco era, so he's more versed in groove-oriented stuff; Sly and the Family Stone, Parliament, Funkadelic."

"The Stones," Campbell continues. And of course XTC. And "trash rock," as Miller calls it. "Kiss, Cheap Trick, Aerosmith, Ted Nugent..."

"But we both have one album that we bought that kind of binds us together," Campbell adds. "*Superstars of the '70s*. That album is probably our meeting point." When everyone laughs, he pouts a bit, and says "It's a great album, I like it."

Combined with Brewster's background in more hardcore-oriented bands, you get Flea Circus, something that has to be heard to be understood, and even then it's hard to define.

"We just want to make good music," Miller says with a shrug. "Play for playing's sake."

Nothing wrong with that. As long as it's not "kick ass rock & roll."

Stay tuned.

Karen Woods

CASH BOX MICRO CHART

ALTERNATIVE MUSIC



October 7, 1989 The grey shading represents a bullet, indicating strong upward chart movement.

Total Weeks ▼
Last Week ▼

1	MOTHER'S MILK (EMI 82152)	Red Hot Chili Peppers	4	5
2	COSMIC THING (Reprise 25854)	B2'S	2	14
3	DOOLITTLE (Elektra 60856-1)	Pixies	1	24
4	PEACE & LOVE (Island 91225)	The Pogues	3	10
5	MAGNUM CUM LOUDER (RCA 9781)	Hoodoo Gurus	5	11
6	MIND BOMB (Epic 45241)	The The	6	13
7	LOVE & ROCKETS (Beggars' Banquet/RCA 9715-1-R)	Love & Rockets	8	22
8	SWING THE HEARTACHE (A&M 9804)	Bauhaus	10	10
9	KEY LIME PIE (Virgin 91289)	Camper Van Beethoven	10	3
10	INDIGO GIRLS (Epic FE 45044)	Indigo Girls	11	27
11	THE BRIDGE (A Tribute to Neil Young) (Caroline Carol-1374/KAAR002)	Various Artists	12	7
12	DISINTEGRATION (Elektra 60855)	The Cure	13	22
13	MONSTER (Capitol 90561)	Fetchin' Bones	14	11
14	BLIND MAN'S ZOO (Elektra 60815)	10,000 Maniacs	9	20
15	MARGIN WALKER (Dischord #35)	Fugazi	7	9
16	WORKBOOK (Virgin 91240)	Bob Mould	16	22
17	WALTZ DARLING (Epic OE 45247)	Malcolm McLaren	17	8
18	SURPRISE (Virgin 91266)	Syd Straw	15	12
19	LICK (Taang! #32)	Lemonheads	19	13
20	HOME (Slash/Reprise 25876)	BoDeans	20	12
21	MEGATOP PHOENIX (Columbia FCT 45212)	B.A.D.	33	2
22	9 (Virgin 91062)	Public Image Limited	22	20
23	THE REAL THING (Slash/Reprise 25878)	Faith No More	21	12
24	QUICKNESS (Caroline 1375)	Bad Brains	35	2
25	OLD WIVES' TALES (Rhino 70813)	Etane Corvenka	27	3
26	STORM THE STUDIO (Waxtrax WAX066)	Meatbeat Manifesto	28	7
27	COUNTERFEIT (Warner Bros. 25980)	Martin Gore	23	10
28	WE TOO ARE ONE (Arista 8606)	Eurythmics	DEBUT	
29	HYBRID VIGOR (Island 91280)	Web Wilder	29	4
30	PASSION (Geffen 24206)	Peter Gabriel	24	16
31	STONE ROSES (RCA 1184-1-J)	Stone Roses	34	2
32	THUNDER & FIRE (A&M 5264)	Jason & The Scorchers	25	10
33	THE RAW & THE COOKED (I.R.S. 6273)	Fine Young Cannibals	26	32
34	LOUDER THAN LOVE (A&M)	Sound Garden	DEBUT	
35	SEMIALIVE (RCA 9807)	Fall	30	4
36	TWIST OF SHADOWS (PolyGram 839233)	Xymox	36	24
37	MR. MUSIC HEAD (Atlantic 81959)	Adrian Belew	37	15
38	SONIC TEMPLE (Sire/Reprise 1-25871)	The Cult	31	25
39	CLOUDLAND (PolyGram 83237)	Pere Ubu	32	16
40	TIN MACHINE (EMI E1-91990)	Tin Machine	38	19



NIGHTS IN BLACK VELVET: One, at least. Elektra Entertainment recently hosted a party for Ireland's Black Velvet Band at an East Village restaurant, in honor of the band's new release, *When Justice Came*. Pictured here are (from left front) Ronan Johnston, Kieran Kennedy and Maria Doyle, the Black Velvet Band and (in back) Elektra's Howard Thompson, David Field, band manager Rob Whooten and Elektra's Sue Drew.



THELONIOUS MONK

This is a reprint of an earlier column. *Thelonious Monk: Straight, No Chaser* just opened at 57th St. Playhouse in New York, with other cities to follow shortly. Columbia Records has just released the soundtrack.

CINEMA-NING: The term "the best jazz movie ever made," which was applied more than once to Clint Eastwood's *Bird* (for the most part a crummy movie, if you ask me), is the most weightless of terms—you can count all the jazz movies ever made on a bunch of fingers and toes. Similarly, the term "best jazz documentary ever made" isn't anything to pop champagne corks over. There have been many jazz documentaries, but most of them have been so-so at best.

Thelonious Monk: Straight, No Chaser is, to my mind, the best jazz documentary ever made. It il-

luminates its subject, it is filled with brilliant music-making, it is gripping and witty, and its hour-and-a-half running time goes by in a blink. The film was directed by **Charlotte Zwerin** (the other third of many of the **Maysles Brothers** films, including *Gimme Shelter*), produced by Zwerin and **Bruce Ricker** (the director of *Last of the Blue Devils*, perhaps the best jazz documentary ever made prior to this one), and the executive producer is one Clint Eastwood, which means that *Thelonious Monk: Straight, No Chaser* is distributed by Warner Bros. Pictures.

The heart of this exceptional documentary is footage that **Christian Blackwood** shot during six months of 1968. Fourteen hours were shot—of Monk on tour, in the recording studio, hanging out—and they were used for a one-hour German television special 20 years ago. Zwerin went back to the original 14 hours and pulled gem after gem out for her film. (The music, of course, is extraordinary: Monk, shot up-close, playing solo piano (his technique is a marvel), leading his quartet, and leading an octet that toured Europe in '68 with **Phil Woods** and **Johnny Griffin** among its members (a band that never recorded). It's very special film—there isn't much available Monk footage—and it gives a wonderful insight into this magical musical genius. He dances, he twirls, he's a whirligig of sounds and activity. He takes your breath away.

Just as fascinating is the footage of Monk offstage: in airports, in hotel rooms, in the recording studio, at the Village Vanguard, outside his Manhattan apartment, in bed. He was an unusual figure, and that's just how he comes across here: a bizarre, funny man who, obviously, is tuned a little differently than most people. His wife **Nellie** pops in and out, as do many other people, but Monk is clearly in his own world most of the time.

Charlotte Zwerin wasn't content to just re-tool the Blackwood footage, and therein lies this movie's true greatness. We see Monk acting, well, like Monk, and we laugh—his movements, his way of talking, his childlike mugging for the camera are funny. Then, suddenly, **Toot Monk**, Monk's son and the drummer in his last quartet, is telling us about the serious emotional problems of his dad—the silences, the depressions, the sporadic need for institutionalization. Suddenly, what was funny a moment ago is frightening. **Charlie Rouse** and others are on hand for pointed comments about Monk, there is footage of Monk's 1982 funeral, and there is odd footage shot at the New Jersey home of **Baroness Pannonica de Koenigswarter**, who died a few weeks ago, accompanied by the Baroness' reminiscences and home recordings of Monk playing. She stays off-camera, like **Marlene Dietrich** in *Marlene*, and talks about Monk's last years, when he lived in her home, basically in silence, surrounded by her cats—not playing, not talking, not doing much of anything. At one point, she says enigmatically, Monk once told her "I am very seriously ill," but that's the only time, she says, he ever referred to the fact that his life was, to say the least, unusual.

The film presents us with facts: Nellie Monk kept Thelonious Monk going and was at his side when he died, but Monk spent his last decade at the home of Pannonica de Koenigswarter, whom we see joking with Monk in that 1968 footage. Questions are raised but never answered, including the question of whether Thelonious Monk was given proper care and treatment, or whether he was just protected from the world all his life. The enigma of Thelonious Monk remains when the film ends. One suspects that it will remain always (although **Peter Keepnews** is hard at work finishing up his Monk biography).

Clint Eastwood became involved when he screened *Last of the Blue Devils* while researching *Bird*. When *Blue Devils* opened in Paris last year—years after it was made—it was "Clint Eastwood Presents *Last of the Blue Devils*," which is how the Monk film's being marketed. All involved should be proud. Except for some rather pointless footage of **Barry Harris** and **Tommy Flanagan** playing duets, *Thelonious Monk: Straight, No Chaser* is a wonderful piece of movie-making.

Lee Jeske

TRADITIONAL
JAZZ



October 7, 1989 The grey shading represents a bullet, indicating strong upward chart movement.

Total Weeks ▼
Last Week ▼

1	WHEN HARRY MET SALLY (Columbia SC 45319)	Harry Connick Jr.	1	9
2	TENDERLY (Warner Bros. 25907)	George Benson	2	9
3	IN A SENTIMENTAL MOOD (Warner Bros. 25889)	Dr. John	3	19
4	ART DECO (A&M 5258)	Don Cherry	6	15
5	TRIO JEEPY (Columbia FC 45231)	Branford Marsalis	4	15
6	THE MAJESTY OF THE BLUES (Columbia OC 45091)	Wynton Marsalis	5	13
7	IN GOOD COMPANY (Verve/PolyGram 837 932)	Joe Williams	7	13
8	LET'S GET LOST/ALTERNATE TAKES (Pacific Jazz/Capitol 92932)	Chet Baker	15	3
9	"LET'S GET LOST" (RCA Novus 3054)	Chet Baker	8	21
10	ALL OF ME (Columbia FC 44463)	Joey DeFrancesco	13	7
11	BLUE DELIGHT (A&M 5260)	Sun Ra	9	9
12	HERE'S TO MY LADY (Chesky JD-3)	Phil Woods	12	9
13	CHICK COREA AKOUSTIC BAND (GRP GR 9582)	Chick Corea	10	27
14	CHRISTOPHER HOLLYDAY (RCA/Novus 3055)	Christopher Hollyday	20	3
15	THE TRUTH IS SPOKEN HERE (Novus 3051)	Marcus Roberts	11	31
16	CLOSE ENOUGH FOR LOVE (Verve/PolyGram 837 933)	Shirley Horn	14	23
17	JAZZ JAZZ (Nova 8918)	Rob Mullins	25	3
18	CITY OF EYES (ECM 1388)	Ralph Towner	16	8
19	VODOO (Columbia FC 45042)	Dirty Dozen Brass Band	17	26
20	INTO THE FADDISHERE (Epic 45266)	John Faddis	DEBUT	
21	FIRE (Atlantic Jazz 81965)	David Newman	18	15
22	MICHEL CAMILO (Portrait/CBS 44482)	Michel Camilo	19	35
23	OTHER TIMES, OTHER PLACES (Global Pacific 45245)	Dave Friesen	DEBUT	
24	JOHN ABERCROMBIE (ECM/PolyGram 1390)	John Abercrombie/Marc Johnson/Peter Erskine	21	11
25	REVELATIONS (Blue Note 91651)	McCoy Tyner	22	29
26	BLUE SKIES (JMT/Poly Gram 834 419)	Cassandra Wilson	23	35
27	PERSONAL MOUNTAINS (ECM 837 361)	Keith Jarrett	24	17
28	EPISTROPHY (Landmark LLP 1521)	Charlie Rouse	26	11
29	MING'S DYNASTY (Portrait/E.P.A. RK-44432)	David Murray	27	25
30	LAUGHING LOUIS (Blue Bird 9759 1RB)	Louis Armstrong	DEBUT	
31	SUPER BLUE (Blue Note 91731)	Super Blue	28	25
32	ASCENSEUR POUR L'ECHAFAUD (Fontana/PolyGram 836 305)	Miles Davis	30	23
33	IMAGES (Landmark LLP 1520)	Ralph Moore	31	13
34	NIGHTT BEAT (Milestone M-9168)	Hank Crawford	32	17
35	MOTIAN ON BROADWAY (JMT/PolyGram)	Paul Motian	33	9
36	20 (Columbia FC 44369)	Harry Connick Jr.	36	35
37	BLUES TO THE BONE (Milestone 9163)	Jimmy McGriff	37	33
38	BIRD - THE ORIGINAL CHARLIE PARKER (Verve/PolyGram 837 832)	Charlie Parker	35	35
39	THE COLUMBIA YEARS 1955-1985 (Columbia 45000)	Miles Davis	38	35
40	TORCH SONG TRILOGY (Polydor/PolyGram 837 785)	Various Artists	39	29

■ JAZZ PICKS

□ **EARL KLUGH: Solo Guitar** (Warner Bros. 26018)

Warners has gone standards-happy this year: George Benson, Dr. John, now Earl Klugh. Solo acoustic readings of 14 Tin Pan Alley ditties that will remind jazz fans of Charlie Byrd and will probably remind most of Klugh's fans of nothing in particular. Pretty, but lightweight.

□ **EARL HINES: Way Down Yonder in New Orleans** (Biograph BCD 108)

The piano's out of tune, but the music's a delight: The great piano pioneer in a lovely '75 traditional date without a trace of condescension or corn. Good players (including trumpeter Wallace Davenport) and a pianist like no other.

□ **ABDULLAH IBRAHIM: Mindif** (Enja R2 79601)

Germany's fine Enja label is now being distributed by Mesa/Bluemoon. This unusual Ibrahim sextet album (Ricky Ford, Craig Handy, Benny Powell, David Williams, Billy Higgins) is a typically lovely, sensuous, calm Ibrahim brew. This is the soundtrack of Claire Denis' film *Chocolat*.

□ **LENI STERN: Secrets** (Enja R2 79602)

This Stern (wife of Mike) is an intelligent and melodic fusion guitarist: she's got chops, she writes well and she's got her own subtle attack and sound. The excellent support here includes Bob Berg, Lincoln Goines, Harvie Swartz and, in particular, the lightly funky Dennis Chambers and Don Alias.

□ **URBAN EARTH FEATURING HARVIE SWARTZ: Full Moon Dancer** (Bluemoon R2 79150)

This heavy-duty bassist has cooked up a jazz-rock/new age sound that is pleasantly funky around the edges, if a bit predictable. But his own tasteful and melodic playing—bass soloing at its most listenable—makes this stand out.

ON THE DANCEFLOOR

ACTION VS. WORDS (THIS IS NOT A REVIEW): When it was announced that **Janet Jackson** would address social issues on her new album, I, like many others, raised an eyebrow. When it was announced that a major *video epic* would accompany the album, I hoped she wouldn't come up with anything as heavy-handed as brother Michael's anti-drug story in *Moonwalker*—a video whose theme is remarkable for its sheer ineptitude. Though I find both her new album and video just a *tad* pretentious, my biggest complaint has nothing to do with those actual products. What I wonder is, for an artist supposedly concerned about social injustice and a world with mis-placed priorities, didn't anyone in Jackson's camp have at least *some* qualms about spending four hundred thousand dollars (that's six digits) for the "world premiere" of the video-extravaganza at *exclusive* L.A. night spot *Vertigo*? Realizing the role that status (and the appearance of it) play in this industry, a party of this sort is almost mandatory. (Although it was still miles away from Malcolm Forbes' recent, vulgar, two-million-dollar tribute to himself.) But four hundred thousand dollars would have been a lot of money for Jackson to put where her mouth is...

JUST A BIT 'O NEWS: The **Four Tops** will be performing in Las Vegas October 10-15, and while they're there, they'll hook up with local *wunderkind* singer/songwriter/arranger **Gabriel** to record a cover of his song "Sexy Lady," from his album *A Little of Everything, and Something New*. The song was originally written with the Four Tops in mind and immediately after its release they expressed an interest in doing it. Already a funky stand-out on Gabriel's album, it should scorch once Levi Stubbs gets his hands on it. Be on the lookout.

Ernest Hardy

NEW GROOVES

Single Pick o' the Week



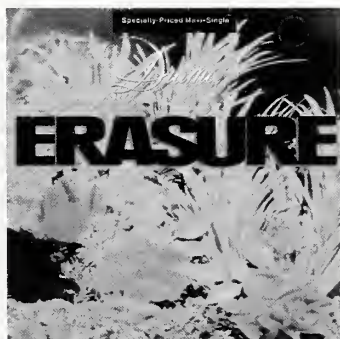
LARRY TEE & LA PALACE DE BEAUTE: "What Am I Gonna Do" (Funtone USA VO23)

Keep the lyrics simple and make sure the mix is hot. It is. House with a soft beat, sweet strings and a Spanish-sounding guitar. You want to take the dance floor, close your eyes and just spin. Tee's voice is raw and urgent, not particularly powerful (at times a little too nasal), but just right for this effort. The music is always interesting, full of flourishes and twists on the standard bag of tricks. A welcome relief from the seven-and-a-half minutes of monotony that so often passes for stuff to fill the dance floor. Find it. Buy it. Be the first on your block to own it.

Other Singles

LONDON BOYS: "London Nights" (Atlantic DMD 1399)

Already a huge hit in England (a country *known* for its discriminating musical tastes), this one should go over big with anglophiles, but is already a dated and tired affair. Though the main vocalist sounds a bit like Andy Bell of Erasure, and his partner does a respectable impression of Neil Tennant of Pet Shop Boys with his dead-pan rap (all bases covered here, folks), the music is the kind of generic disco that used to fill the background in '70s sitcoms whenever the characters took a walk on the wild side. Watch for it to sizzle and fizzle simultaneously.



ERASURE: "Drama"/"Sweet, Sweet Baby"/"Paradise" (Sire/Reprise 21356-0)

Like "Stop!" and other recent hits by the group, the slick dance sheen will distract from some genuinely witty pop lyrics. Though "Drama" does sound a bit too much like past work—and is therefore a step behind the current, more adventurous, state-of-the-art dance music—long-time fans will be pleased. The single is really the lure of the familiar while the upcoming album shows incredible growth and range. The other two cuts here are of interest only to hardcore fans, being neither distinguishable nor particularly interesting.

CASH BOX MICRO CHART

DANCE SINGLES



October 7, 1989 The grey shading represents a bullet, indicating strong upward chart movement.

		Total Weeks ▼	Last Week ▼
1	MISS YOU MUCH (A&M SP-12315)	Janet Jackson	8 3
2	IT'S NO CRIME (Solar/E.P.A. 429 68832)	Babyface	2 6
3	DON'T MAKE ME OVER (Next Plateau NP50107)	Sylvia	3 6
4	BACK TO LIFE (Virgin 0-96537)	Soul II Soul	1 6
5	BUST A MOVE (Delicious Vinyl/Island DV1005)	Young M.C.	6 6
6	FRENCH KISS (Epic 68975)	Lil Louis	17 6
7	LOVE'S ABOUT TO CHANGE MY HEART (Atlantic 0-86306)	Donna Summer	16 3
8	MY FANTASY (Motown MOT-4643)	Teddy Riley Featuring Guy	5 8
9	KISSES ON THE WIND (Virgin 0-96532)	Neneh Cherry	9 5
10	DO YOU LOVE WHAT YOU FEEL (Virgin 0-96539)	Inner City	10 5
11	MY HEART SKIPS A BEAT (Capitol V-15498)	Cover Girls	19 3
12	ME SO HORNY (Skywalker GR-127)	The 2 Live Crew	32 3
13	PARADISE (Motown MOT-4673)	Diane Rose	23 3
14	LOSING MY MIND (Epic 49 68856)	Liz Minelli	DEBUT
15	YOU'RE MY ONE AND ONLY (TRUE LOVE) (Vendetta VE-7021)	Seduction	4 12
16	SAY NO GO (Tommy Boy TB-934)	De La Soul	DEBUT
17	BATDANCE (Warner Bros 0-21257)	Prince	7 6
18	FIGHT THE POWER (Motown 4647)	Public Enemy	11 10
19	DO IT TO THE CROWD (Profile PRO-7255)	Twin Hype	18 6
20	IT'S FUNKY ENOUGH (Ruthless/Atlantic 0-96549)	D.O.C.	DEBUT
21	PUSS N' BOOTS/THESE BOOTS (ARE MADE FOR WALKIN') (Atlantic 0-86304)	Kon Kan	DEBUT
22	THERE'S A BAT IN MY HOUSE (TVT 5050)	Caped Crusaders	DEBUT
23	TALK TO MYSELF (Geffen 0-21233)	Christopher Williams	DEBUT
24	WHERE ARE YOU TONIGHT (Cutting CR-227)	Core	DEBUT
25	WORK IT OUT (Atlantic 0-86325)	Steve "Silk" Hurley	31 3
26	ON THE STRENGTH (Epic 49 68806)	Flame (With Terry Terry)	30 3
27	DO THE RIGHT THING (Virgin 0-96552)	Redhead Kingpin & the F.B.I.	27 3
28	ON OUR OWN (MCA 23957)	Bobby Brown	12 12
29	COLD HEARTED (Virgin 0-96546)	Paula Abdul	13 10
30	I NEED A RHYTHM (Vendetta/A&M VE-7023)	28th Street Crew	14 6
31	COME HOME WITH ME BABY (Epic 49 68777)	Dead or Alive	15 12
32	HEY LADIES/SHAKE YOUR PUMP (Capitol V-15483)	Beastie Boys	20 8
33	YOU STOLE MY HEART (Atlantic 0-86321)	Company B	33 3
34	LAY ALL YOUR LOVE ON ME (Tommy Boy TB-933)	Information Society	21 10
35	DEEP IN VOGUE (Epic 49 68801)	Malcolm McClaren	22 8
36	I LIKE IT (4th & B'Way/Island 483)	Dino	24 10
37	HEAT OF THE MOMENT (Virgin 0-96553)	After 7	DEBUT
38	PUT YOUR MOUTH ON ME (Columbia 44 68788)	Eddie Murphy	25 5
39	WHERE DO WE GO (Atlantic 0-86409)	Ten City	26 5
40	EVERLASTING LOVE (Virgin 0-96647)	Sandra	28 6

Albums

ARTHUR BAKER AND THE BACKBEAT DISCIPLES: *Merge* (A&M 5262)

The lifespan of the dance music producer is painfully short. It goes something like this: Establish street cred, gather cult followers, score mainstream hit, become all the rage by breaking new acts and reviving old, polish your tools to perfection, develop instantly identifiable sound (clones soon follow), your formula becomes tired and predictable, you find yourself ripping off the next big guy, and finally the kiss of death comes (Diana Ross or Aretha Franklin give you a call—they've heard you're on the cutting edge). It's happened to Jellybean and Nile Rodgers. Depending on who you talk to, it has happened/is happening to Jimmy Jam and Terry Lewis. Teddy Riley and L.A. & Babyface are just steps away from it. And *Merge* is deejay-turned-re-mixer-turned-producer Arthur Baker's death certificate.

Baker, who has produced or re-mixed the work of countless acts, turns in a genuinely disappointing effort here. He was the guy who could pump life into the most lackluster mix, creating gems that dragged you onto the dancefloor. That's why it's so surprising that his own album is such an unimpressive collection of pop stuff. Perfectly produced, mind you...a place for everything and everything in its place. But there's no energy, no sense of the relentless *pull* that his name has always guaranteed. Only the gospel-tinged "The Message Is Love," featuring Al Green, manages to work up any sort of sweat. Other key names such as Martin Fry (of ABC) and singer Jimmy Somerville are wasted.

THE HEAVY METALS

IT WAS METAL HEAVEN: Munching free food and free drinks, seeing hundreds of gorgeous metal men, having dinner with **Suicidal Tendencies**, meeting metal/hard rock gods such as **Steve Souza of Exodus** (Thank you, Toni!) and **Derek of Babylon A.D.**, partying HARD with the boys from **Kreator**, slam-dancing in the mosh pit with **Axl Rose** at the **Faith No More** show and watching **Anthony Kiedes of the Red Hot Chili Peppers** drop his shorts to a room of about 500 people: it was all enough to make the **Concrete Foundations Forum** memorable. But believe me, there was much, much more. Like it or not, you're going to hear about all of it.

The convention was held at the Sheraton Universal, located in Universal City. How Concrete coerced the management into allowing 2,000 long-haired, tattooed, leather-clad rockers to take over the place is beyond me, but it must have been quite a battle. Tourists in pastel shorts and souvenir visors looked on in shocked silence as hordes of loud, obnoxious, wonderful metal-folks inundated the lobby, smoking, cussing (good naturedly, of course) and generally just cutting loose. It was truly incredible. Everyone was so nice. Everyone was so friendly. It just goes to show you that the metal world isn't really that fake, plastic garbage you see in the clubs. This was the real thing—the people who make metal happen.

There were various panel discussions scheduled each day and there was also an exhibit hall where you could collect all sorts of free metal-phernalia, including every rock magazine you can think of (if I see one more picture of **Sebastian Bach** I'll freak), tapes, albums, stickers, buttons and even a few t-shirts, if you were lucky. The best panel (and the most heated) was definitely the "Pay to Play Controversy," an issue that is very big here in Los Angeles and is steadily creeping its way across the nation. Bands are having to pay promoters anywhere from \$800 to \$1,500 to play the cool clubs like the Roxy, the Whisky A Go Go, or Gazzarri's here in L.A., and the promoters on the panels were trying to justify the practice. First they tried to blame it on the club owners, then they tried to say it was to cover costs, and suddenly the whole thing just digressed into name-calling and insults, giving us all a bird's-eye view of how things are really run in the club circuit. Yep, it's a real mature business.

I attended other panels with topics like merchandising, press, speed-metal and of course the long-awaited artist panel. **King Diamond**, **Scott Ian of Anthrax**, **Lita Ford**, **Robert Sweet of Stryper**, **Steve Jones**, **Taime Downe of Faster Pussycat** and a few others came up in front of 500 to 600 people and discussed things like drugs, sex, future plans, up-coming albums, P.M.S. (yes, Lita Ford answered that one) and religion. **Lonn Friend of RIP** magazine was the moderator and he did a very good job of keeping things under control. Lonn had meant for King Diamond and Robert Sweet to sit at opposite ends of the table but the King and Sweet thought that was a little bit radical and opted to sit right next to each other. (The photographers almost killed each other getting THAT photo.) Needless to say, there were many questions raised about Satan, God, whomever the King worships and the Bible. They were all answered in a professional manner, which is better than what we can say about some other folks.

By far the best feature of the entire convention were the showcases. It wasn't possible to see ALL of the bands since they had three stages going at once, so it took a little planning to catch the best of everything. Thursday night the location was **Hollywood Live**, a crazy upstairs-downstairs place with so many little rooms and hallways and stairs, I felt like I was in a maze. Things started off with Epic's **Kreator**, four boys from Germany who offer heavy-duty thrash and seem to have found a good friend in Jack Daniels. (Those German guys know how to drink!) I wandered into the downstairs room where there was a showcase of unsigned bands and was pleasantly surprised by a band called **Murder Car**. The sound in that place was pretty awful, but this group of four guys showed a lot of promise, delivering high-energy thrash with a wicked edge.

Friday night was the show for which I had been waiting for weeks, months—live, at the Country Club, a show that any headbanger would give her/his right arm for: **Laaz Rockit**, **Excel**, and for the first time in L.A. in four years, **Suicidal Tendencies**. It was an incredible show, the only disappointment being that Laaz Rockit replaced my favorite guitarist (but that's okay, because their new guitarist, **Sven Solderham** is just as good and cute, too). Also, during Excel's set the amps went out, then a mike went out—nothing was right! How dare anyone mess it up for these Venice boys, who still, regardless of technical difficulties, blew me away. **Suicidal Tendencies** were, um, **Suicidal Tendencies**—loud, mean, and SCARY! I loved 'em!

Saturday night was the last night, and I saw bits of **Vain's** show, a few songs from A&M's **Soundgarden**, Metal Blade's **Princess Pang**, Steve Jones' last song (during which Axl Rose joined him and I nearly had a seizure), and the best show of the entire convention, **Faith No More**. I got real brave and decided to go right up front and everything was fine until about the second song and then suddenly there was total chaos. A huge mosh pit formed (this was an industry event, folks!) and instead of running for cover, I stayed right where I was and fought it out with the guys. Well, I'm really glad I did that because if I hadn't, I would not have gotten to shove Axl Rose. (Hey, I couldn't believe he was in the pit, either.) Other metal-moshers included **Duff McKagan of Guns N'Roses**, **Yvonne Greene of Caroline Records** (let's hear it for girl moshers!), and **Mark Osegueda and Andy Galeon of Death Angel**. As for Faith No More, what can I say? They were absolutely fantastic. If you don't have their album, get it. If you have the chance to see them live, do it. I am a big wimp when it comes to pain, but I enjoyed the show so much that I received a large bump on the head (it's still there), a big, green bruise in my uh, chest area, and I couldn't move my

CASH BOX MICRO CHART



October 7, 1989 The grey shading represents a bullet, indicating strong upward chart movement.

Total Weeks ▼
Last Week ▼

1	DR. FEELGOOD (Elektra 960829-1)	Motley Crue	1	3
2	SKID ROW (Atlantic 81936)	Skid Row	2	34
3	PUMP (Geffen GHS 24254)	Aerosmith	18	2
4	DIRTY ROTTEN FILTHY STICKING RICH (Columbia 44383)	Warrant	3	33
5	TRASH (Epic OE 45137)	Alice Cooper	4	9
6	DANGEROUS TOYS (Columbia FC 45031)	Dangerous Toys	6	20
7	SURPRISE ATTACK (A&M SP5261)	Tora Tora	7	12
8	PRACTICE WHAT YOU TEACH (Megaforce/Atlantic 82009)	Testament	8	7
9	COCKED & LOADED (Vertigo/PolyGram 838 592)	L.A. Guns	10	5
10	WAKE ME WHEN IT'S OVER (Elektra 608883-1)	Faster Pussycat	15	3
11	PSYCHO CAFE (MCA 6300)	Bang Tango	11	16
12	TWICE SHY (Capitol 90640)	Great White	5	23
13	BADLANDS (Atlantic 81966)	Badlands	13	19
14	BIG GAME (Atlantic 81969)	White Lion	14	15
15	MR. BIG (Atlantic 81990)	Mr. Big	9	13
16	WINGER (Atlantic 81867)	Winger	12	38
17	SONIC TEMPLE (Sire/Reprise 9 25871-1)	The Cult	16	24
18	PERFECT SYMMETRY (Metal Blade/Enigma 73408)	Fates Warning	20	4
19	TURN OF THE SCREW (Atlantic 81992)	Dirty Looks	17	8
20	APPETITE FOR DESTRUCTION (Geffen GHS 24148)	Guns N' Roses	19	38
21	CONSPIRACY (Roadracer RR-9461)	King Diamond	24	3
22	...AND JUSTICE FOR ALL (Elektra 60812)	Metallica	23	38
23	BAD ENGLISH (Epic 45083)	Bad English	22	12
24	ATOMIC PLAYBOYS (Warner Bros. WB 1-25920)	Steve Stevens	21	6
25	CLIMBIN' THE WALLS (Atlantic 81889)	Wrathchild America	25	5
26	JUNKYARD (Geffen GHS 4-24227)	Junkyard	26	17
27	VIVID (Epic BFE 44099)	Living Colour	27	38
28	GRETCHEN GOES TO NEBRASKA (Megaforce 81997)	Kings X	28	13
29	CREATOR (Taang! #23)	Creator	31	12
30	NO RESPECT (Island 91272)	Vain	30	7
31	HEAR & NOW (Capitol 48748)	Billy Squier	29	12
32	MASTER OF DISGUISE (Metal Blade/Enigma 73413)	Lizzy Borden	32	8
33	G N'R LIES (Geffen GHS 24198)	Guns N' Roses	33	38
34	TIME WILL TELL (Epic 45021)	Fifth Angel	36	2
35	ENUFF Z'NUFF (Atlantic 91262)	Enuff Z'Nuff	DEBUT	
36	FOUR WINDS (Atco/Atlantic 91251)	Tangier	35	9
37	EXTREME (A&M SP 5238)	Extreme	37	28
38	OPERATION:MINDCRIME (EMI 48640)	Queensryche	40	27
39	LONG COLD WINTER (Mercury/PolyGram 834 612-1)	Cinderella	39	38
40	INSULT & INJURY (Roadracer RR9482)	Whiplash	38	6

neck for two days.

It was more than worth it.

It's been four days since the end of the convention and I am still gushing about it to anyone that will listen. If you missed it this year, DON'T miss it next year. Thank you Concrete Foundations for three of the best days I've ever had. See ya next year!

Stephanie Brainerd

Metal Pick o' the Week

□ **KING DIAMOND: Conspiracy** (Roadracer RR 9461)

My old roommate Jules used to play King Diamond's *Melissa* and I would yell, "Turn that screaming maniac off! All he does is shriek, not sing!" Obviously, I was NOT a King Diamond fan. So when I got *this* album, I was more than leery and almost afraid to listen to it because I naturally thought I was going to hate it. Surprise! I like it, I like it. Heavy, heavy guitars, some beautiful, eerie orchestral parts, and the King actually sings. I don't really understand too well the storyline here, but I've never followed King Diamond's other records, and since it's a concept album, it's like reading the sequel before you read the first book. Musically, it's gothic metal at its finest, complete with wicked riffs and some pretty interesting time changes. King, forgive me. I was wrong about 'cha.



CASH BOX CHARTS

TOP R&B SINGLES

The grey shading represents a bullet, indicating strong movement.

October 7, 1989



#1 Single: Soul II Soul



#1 Debut: Angela Winbush #70



To Watch: Karyn White #61

Total Weeks ▼
Last Week ▼

Total Weeks ▼
Last Week ▼

1	BACK TO LIFE (Virgin 7-99171)	Soul II Soul	4	9
2	MISS YOU MUCH (A&M 1445)	Janet Jackson	8	6
3	PUT YOUR MOUTH ON ME (Columbia 38-68897)	Eddie Murphy	3	11
4	DON'T MAKE ME OVER (Next Plateau 50107)	Sybil	7	8
5	HEAT OF THE MOMENT (Virgin 7-99204)	After 7	5	11
6	CAN'T GET OVER YOU (Warner Bros. 22895)	Maze	1	10
7	BABY COME TO ME (Columbia 38-68969)	Regina Belle	12	9
8	2300 JACKSON STREET (Epic 38-68897)	The Jacksons	9	11
9	TALK TO MYSELF (Geffen 7-22936)	Christopher Williams	18	10
10	SWEET TALK (Capitol 44374)	D'atra Hicks	11	12
11	TASTE OF YOUR LOVE (Virgin 7-99201)	E.U.	2	15
12	ALL MY LOVE (Capitol 44429)	Peabo Bryson	17	9
13	OUT OF MY MIND (EMI B-50212)	O'jays	13	11
14	BABIES HAVING BABIES (Trumpet 166)	Terry Tate	16	12
15	REMEMBER (THE FIRST TIME) (Orpheus/EMI B-72633)	Eric Gable	6	17
16	ROCK WIT' CHA (MCA 53652)	Bobby Brown	21	7
17	SMILIN' (Atlantic 7-88959)	Leverit	19	9
18	BUST A MOVE (Delicious Vinyl/Island 105)	Young M.C.	20	9
19	IT'S FUNKY ENOUGH (Atlantic Ruthless 96549)	The D.O.C.	26	6
20	MY FANTASY (Motown 1968)	Teddy Riley Featuring Guy	10	16
21	I'M IN DANGER (Capitol 444161)	Mother's Finest	23	8
22	PARTYMAN (Paisley Park Warner Bros. 7-22814)	Prince	31	6
23	BREATHE LIFE INTO ME (Island 7-99178)	Mica Paris	24	8
24	SMOOTH OPERATOR (Warner Bros. Cold Chillin' 7-22867)	Big Daddy Kane	29	6
25	YOU ARE MY EVERYTHING (Columbia 38-69016)	Surface	27	7
26	ALL I WANT FROM YOU (Motown MOT-1974)	The Temptations	28	9
27	I DO (EMI 50213)	Natalie Cole	14	14
28	DON'T TAKE IT PERSONAL (Arista AS1-9875)	Jermaine Jackson	38	6
29	STATE OF ATTRACTION (Tabu/CBS ZS4 6900)	Rhonda Clark	32	7
30	JUST WHAT I LIKE (Warner Bros./Reprise 7-22950)	Michael Cooper	30	10
31	I GO TO WORK (Jive/RCA 1264-1-JD)	Kool Moe Dee	34	7
32	GIRL I'M GONNA MISS YOU (Arista 1-9870)	Milli Vanilli	33	6
33	IF YOU ASKED ME TO (MCA 53358)	Patti LaBelle	15	16
34	I'LL BE THERE (Island 7-99185)	Miles Jaye	36	9
35	(DON'T U KNOW) I LOVE YOU (Atlantic 7-88831)	Chuckii Booker	39	6
36	I WANNA COME BACK (Warner Bros. 22863)	James Ingram	37	8
37	EVERYTIME I TRY TO SAY GOODBYE (Virgin 7-99180)	Cheryl Lynn	40	5
38	LET GO (Wing/PolyGram 871 722-7)	Sharron Bryant	22	15
39	EVERYTHING (MCA 53714)	Jody Watley	43	5
40	'BOUT DAT TIME (EMI 50208)	Pieces Of A Dream	42	8
41	CELEBRATE NEW LIFE (Capitol 44362)	Bebe & Cece Winans	46	6
42	HOME (MCA 53712)	Stephanie Mills	52	4
43	NEW JACK SWING (Motown 1979)	Wracks-N-Effect	48	5
44	SPEND THE NIGHT (CE SOIR) (Warner Bros. 7-22900)	The Isley Brothers (Featuring Ronald Isley)	25	15
45	I'M STILL MISSING YOU (Tabu 69054)	S.O.S. Band	50	5
46	SAY NO GO (Tommy Boy 934)	De La Soul	51	3
47	OOH BABY BABY (Warner Bros./Reprise 7-22489)	Zapp	55	3
48	SO WAT CHA SAYIN' (Sleeping Bag/Fresh 80133)	EPMD	35	8
49	JUST GIT IT TOGETHER (Columbia 38-68938)	Lisa Lisa And Cult Jam	41	14
50	AIN'T MY TYPE OF HYPE (Columbia 38-68975)	Full Force	44	8

51	I'M NOT SOUPPED (Atlantic 88818)	Troop	63	3
52	THIS HOUSE (Motown 1998)	Diana Ross	54	7
53	3 O'CLOCK JUMP (A&M 12316)	Herb Alpert	57	5
54	PERSONALITY (Arista 1-9890)	Kashif	62	3
55	JUST CALL MY NAME (Def Jam 38-69072)	Alyson Williams	85	3
56	STEPPIN' OUT (Crush A-426)	10DB	60	8
57	SARAH, SARAH (Jive/RCA 1216-7)	Jonathan Butler	47	18
58	FUN (RCA 9010-1-RD)	Grady Harrell	49	11
59	IT'S NO CRIME (Solar/CBS ZS4-68966)	Babyface	53	15
60	PAUSE (Profile 7262)	Run D.M.C.	69	5
61	SLOW DOWN (Warner Bros. 7-22858)	Karyn White	76	2
62	I AIN'T NOTHIN' IN THE WORLD (Atlantic 7-88826)	Miki Howard	75	2
63	KNOCKIN' ON HEAVEN'S DOOR (Warner Bros. 7-22865)	Randy Crawford	80	2
64	IT ISN'T, IT WASN'T, IT AIN'T NEVER GONNA BE (Arista AS1-9850)	Aretha Franklin & Whitney Houston	45	15
65	I LOVE THE BASS (Enigma 75524)	Berdeux	70	3
66	FEEL SO GOOD (Motown MOT-1986)	Patti	72	4
67	SOMEBODY FOR ME (Uptown 53718)	Heavy D. & The Boyz	88	2
68	SOMETHING IN THE WAY (MCA 53624)	Stephanie Mills	56	19
69	FOOLISH HEART (Wing 889 878-7)	Sharon Bryant	83	2
70	IT'S THE REAL THING (Mercury PolyGram 87G 008 7)	Angela Winbush	DEBUT	
71	THE SAME OLD SONG (PolyGram 874 786-7)	Third World	73	4
72	COLD FRESH GROOVE (Orpheus 72702)	Chill	84	2
73	MY SUGAR (Warner Bros. 7-22896)	Atlantic Starr	58	13
74	KISS YOUR TEARS AWAY (Columbia 38-69077)	Lisa Lisa & Cult Jam	78	2
75	I JUST WANNA LOVE YOU (Polydor 889-9107)	Main Ingredient	DEBUT	
76	ON THE STRENGTH (Epic 34-68918)	Flame (With Tony Terry)	77	5
77	I PROMISE (EMI 50228)	Miki Blou	DEBUT	
78	SUPER LOVER (Tommy Boy 934)	Barry White	87	3
79	TWO WRONGS (DON'T MAKE IT RIGHT) (Geffen 7-27518)	David Peaston	59	18
80	HOW YOU FEEL (A & M 1443)	Vesta	DEBUT	
81	MAKE THAT MOVE (Polydor 889 360-7)	Finest Hour	61	4
82	TELL ME (Polydor 889 658-7)	Will Clayton	86	2
83	ME SO HORNY (Skywalker 127)	The 2 Live Crew	94	2
84	DR. SOUL (Atlantic 7-88812)	Foster/McElroy	DEBUT	
85	II HYPE (Elektra/Vintertainment 7-69294)	Entouch	64	10
86	N.E. HEARTBREAK (MCA 53391)	New Edition	66	14
87	AS A MATTER OF FACT (EMI-50231)	Natalie Cole	DEBUT	
88	HEY YOUNG WORLD (Columbia)	Slick Rick	67	4
89	FIGHT THE POWER (Motown 1972)	Public Enemy	68	13
90	LOOK WHO'S DANCING (Virgin 7-99182)	Ziggy Marley & The Melody Makers	DEBUT	
91	HAPPY (Motown 1993)	The Boys	71	6
92	SPEND THE NIGHT (Uptown/MCA 53666)	Guy	74	14
93	BIG OLE BUTT (Def Jam/Columbia 38-69056)	LL Cool J	79	7
94	DON'T SAY GOOD-BYE (PolyGram)	Walter Bossley	DEBUT	
95	CONGRATULATIONS (A&M 1407)	Vesta	81	22
96	ON OUR OWN (MCA 53662)	Bobby Brown	82	18
97	AIN'T NOBODY'S BUSINESS (MCA/Magnolia 53683)	Eugene Wilde	85	8
98	BAT DANCE (THEME FROM "BATMAN") (Paisley Park/Warner Bros. 22924)	Prince	89	17
99	THE WAY IT IS (RCA 8925-7-R)	Troy Johnson	90	19
100	2 HYPE (Select 623-45)	Kid N' Play	91	7

TOP 200 ALBUMS

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

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

October 7, 1989



Top Debut: Janet Jackson #19

		Total Weeks ▼	Last Week ▼
1	STEEL WHEELS (Columbia 45333)CBS	THE ROLLING STONES	2 4
2	DR. FEELGOOD (Elektra 60829)WEA 8.98	MOTLEY CRUE	6 3
3	GIRL YOU KNOW IT'S TRUE (Arista AL-8592)RCA 8.98	MILLI VANILLI	1 29
4	HANGIN' TOUGH (P) (Columbia FC 40985)CBS	NEW KIDS ON THE BLOCK	3 58
5	FOREVER YOUR GIRL (P) (Virgin 90943)WEA 9.98	PAULA ABDUL	4 45
6	PUMP (Geffen GHS 24254)WEA 8.98	AEROSMITH	28 2
7	FULL MOON FEVER (MCA 6253)MCA 9.98	TOM PETTY	7 22
8	KEEP ON MOVIN' (Virgin 91267)WEA 9.98	SOUL II SOUL	8 14
9	THE RAW & THE COOKED (P) (I.R.S. 6273)MCA 8.98	FINE YOUNG CANNIBALS	10 31
10	THE END OF INNOCENCE (Geffen 24217)WEA 8.98	DON HENLEY	5 13
11	SKID ROW (Atlantic 81936)WEA 8.98	SKID ROW	9 35
12	REPEAT OFFENDER (EMI 90380)CAP 9.98	RICHARD MARX	11 21
13	HEART OF STONE (Geffen 24239)WEA 8.98	CHER	15 12
14	DISINTEGRATION (Elektra 60855-1)WEA 9.98	THE CURE	16 21
15	CUTS BOTH WAYS (Epic 45217)CBS	GLORIA ESTEFAN	12 11
16	DIRTY ROTTEN FILTHY STINKING RICH (Columbia 44383)CBS	WARRANT	14 34
17	BATMAN SOUNDTRACK (Warner Bros. 25938) 8.98	PRINCE	13 14
18	NO ONE CAN DO IT BETTER (Atlantic 91275)WEA 8.98	THE D.O.C.	17 9
19	JANET JACKSON'S RHYTHM NATION 1814 (A&M 3920)RCA 8.98	JANET JACKSON	DEBUT
20	AS NASTY AS THEY WANNA BE (Luke Skywalker XR107)IND 8.98	2 LIVE CREW	19 12
21	COSMIC THING (Reprise 25854)WEA 8.98	B52'S	25 13
22	ONE BRIGHT DAY (Virgin 91256)WEA 8.98	ZIGGY MARLEY & THE MELODY MAKERS	18 9
23	DON'T BE CRUEL (P/3) (MCA 42185)MCA 8.98	BOBBY BROWN	20 65
24	BIG TYME (MCA 42302)MCA 8.98	HEAVY D. & THE BOYZ	21 15
25	BLIND MAN'S ZOO (Elektra 60815)WEA 9.98	10,000 MANIACS	24 19
26	LIKE A PRAYER (Sire 25844)WEA 9.98	MADONNA	27 27
27	TRASH (Epic 45137)CBS	ALICE COOPER	28 9
28	TWICE SHY (Capitol 90640)CAP 9.98	GREAT WHITE	23 23
29	SEE THE LIGHT (Arista AL 8553) 8.98	THE JEFF HEALEY BAND	29 14
30	SLEEPING WITH THE PAST (MCA 6321)MCA 8.98	ELTON JOHN	33 4
31	TENDER LOVER (Solar 45288)CBS	BABYFACE	34 11
32	WHEN HARRY MET SALLY... (Columbia 45319)CBS	SOUNDTRACK (FEATURING HARRY CONNICK JR.)	32 9
33	INDIGO GIRLS (Epic 45044)CBS	INDIGO GIRLS	22 27
34	PAUL'S BOUTIQUE (Capitol 92844)CAP 9.98	BEASTIE BOYS	30 9
35	WE TOO ARE ONE (Arista 8606)RCA 8.98	EURHYTHMICS	46 2
36	STONE COLD RHYMIN' (Delicious/Island 91309)WEA 8.98	YOUNG M.C.	75 3
37	VIVID (P) (Epic BFE 44099)CBS	LIVING COLOUR	49 47
38	MOTHER'S MILK (EMI-92152)CAP 8.98	RED HOT CHILI PEPPERS	43 5
39	WALKING WITH A PANTHER (Def Jam/Columbia 45172)CBS	L.L.COOL J	31 15
40	MARTIKA (Columbia SL 44290)CBS	MARTIKA	39 15
41	SILKY SOUL (Warner Bros. 25602)WEA 8.98	MAZE FEATURING FRANKIE BEVERLY	53 3
42	LOVE AND ROCKETS (Beggars Banquet 9715)RCA	LOVE AND ROCKETS	35 21
43	BIG GAME (Atlantic 81969)WEA 8.98	WHITE LION	44 14
44	IN STEP (Epic 45024)CBS	STEVIE RAY VAUGHAN & DOUBLE TROUBLE	37 15
45	LET'S GET IT STARTED (G) (Capitol C1-90924)CAP 8.98	M.C. HAMMER	45 50
46	SOUL PROVIDER (Columbia 45012)CBS	MICHAEL BOLTON	52 11
47	UNFINISHED BUSINESS (Fresh LPRE 92012)IND 8.98	E.P.M.D.	36 9
48	THE SEEDS OF LOVE (Fontana 838730)POL	TEARS FOR FEARS	DEBUT
49	STRAIGHT OUTTA COMPTON (G) (Priority/Ruthless 57102)IND 8.98	N.W.A.	47 32
50	SUPRISE ATTACK (A&M SP 5261)RCA 8.98	TORA TORA	50 11

Total Weeks ▼
Last Week ▼

51	SONIC TEMPLE (Beggars Banquet/Sire/Reprise 25871)WEA 9.98	THE CULT	48 24
52	A NEW FLAME (Elektra 60828)WEA 8.98	SIMPLY RED	41 31
53	WINGER (G) (Atlantic 81867)WEA 8.98	WINGER	42 53
54	COCKED & LOADED (Vertigo 838 592)POL	L.A. GUNS	54 5
55	BATMAN SOUNDTRACK (Warner Bros. 25977)WEA 8.98	DANNY ELFMAN	38 7
56	24/7(4TH & B'Way/Island 4011)WEA 8.98	DINO	40 15
57	BRAVE AND CRAZY (Island 91285)WEA 8.98	MELISSA ETHRIDGE	DEBUT
58	NICK OF TIME (Capitol 91268)CAP 8.98	BONNIE RAITT	51 27
59	RAW LIKE SUSHI (Virgin 91252)WEA 8.98	NENEH CHERRY	55 17
60	OH MERCY (Columbia 45281)CBS	BOB DYLAN	DEBUT
61	SPEND THE NIGHT (Warner Bros. 25940)WEA 8.98	THE ISLEY BROTHERS (Featuring Ronald Isley)	60 7
62	BAD ENGLISH (Epic OE 45083)CBS	BAD ENGLISH	56 13
63	IT'S A BIG DADDY THING (Cold Chillin'/Reprise 25941)WEA 8.98	BIG DADDY KANE	DEBUT
64	ROCK ISLAND (Chrysalis F121708)CBS 8.98	JETHRO TULL	71 2
65	NEW JERSEY (P/4) (Mercury 836 345-1)POL	BON JOVI	59 53
66	STILL CRUSIN' (Capitol 92639)CAP 8.98	THE BEACH BOYS	69 5
67	2ND WAVE (Columbia FC 44284)CBS	SURFACE	66 49
68	WAKE ME WHEN IT'S OVER (Elektra 60883)WEA 8.98	FASTER PUSSYCAT	79 3
69	EAZY-DUZ-IT (G) (Priority/Ruthless 57100)IND 8.98	EAZY-E	57 47
70	LIFE IS...TOO SHORT (RCA 1149-1-J)RCA 8.98	TOO SHORT	61 34
71	DANGEROUS TOYS (Columbia FC 45931)CBS	DANGEROUS TOYS	58 12
72	BEACHES (G) (Atlantic 81933)WEA 9.98	Original Motion Picture Soundtrack	73 38
73	KNOWLEDGE IS KING (Jive 1182)RCA 8.98	KOOL MOE DEE	74 17
74	PRACTICE WHAT YOU PREACH (Megaforce/Atlantic 82009)WEA 8.98	TESTAMENT	62 7
75	SO HAPPY (Columbia OCT 40970)CBS	EDDIE MURPHY	63 7
76	IT TAKES TWO (G) (Profile PRO-1267)IND 8.98	ROB BASE & D.J. E-Z ROCK	67 54
77	FOREIGN AFFAIR (Capitol 91873)CAP 8.98	TINA TURNER	DEBUT
78	WHAT YOU DON'T KNOW (Arista)RCA 8.98	EXPOSE	77 15
79	APPETITE FOR DESTRUCTION (P/7) (Geffen GHS 24148)WEA 8.98	GUNS N' ROSES	80 110
80	JEFFERSON AIRPLANE (Epic OE 45271)CBS	JEFFERSON AIRPLANE	85 3
81	GORKY PARK (Mercury 838628)POL	GORKY PARK	86 5
82	ONE (Warner Bros. 25887)WEA 8.98	THE BEE GEES	88 7
83	LOVE AMONG THE CANNIBALS (RCA 9693)RCA 8.98	STARSHIP	82 8
84	STAY WITH ME (Columbia 44367)CBS	REGINA BELLE	94 5
85	LEGACY (RCA 9694-1-R)RCA 8.98	POCO	107 3
86	MEGATOP PHOENIX (Columbia 45212)CBS	BIG AUDIO DYNAMITE	103 3
87	LETTER FROM HOME (Geffen GHS 24225)WEA 8.98	PAT METHENY GROUP	92 13
88	GUY (P) (MCA 42176)MCA 8.98	GUY	89 61
89	GHETTO MUSIC:THE BLUEPRINT OF HIP-HOP (Jive 1187-J)RCA 8.98	BOOGIE DOWN PRODUCTIONS	64 12
90	BIG DADDY (Mercury 838 220-1)POL	JOHN COUGAR MELLENCAMP	65 20
91	CYCLES (Capitol 90371)CAP 8.98	THE DOOBIE BROTHERS	76 18
92	LET THE DAY BEGIN (MCA 6303)MCA 8.98	THE CALL	78 10
93	DO THE RIGHT THING (Motown 6272) 8.98	SOUNDTRACK	81 12
94	PSYCHO CAFE (Mechanic/MCA 6300)MCA 8.98	BANG TANGO	84 10
95	MR. BIG (Atlantic 81990)WEA 8.98	MR. BIG	68 13
96	STREET LIFE (20 GREAT HITS) (Reprise 25857)WEA 8.98	ROXY MUSIC	72 61
97	SINGLES COLLECTION: THE LONDON YEARS (Abkco Records 1218)POL	THE ROLLING STONES	90 6
98	STORMS (MCA 6319)MCA 8.98	NANCI GRIFFITH	100 6
99	BLIND TO REASON (RCA 7661)RCA 8.98	GRAYSON HUGH	95 12
100	ABSOLUTE TORCH & TWANG (Sire 25877)WEA 8.98	K.D. LANG	83 18
101	...AND JUSTICE FOR ALL (P) (Elektra 60812)WEA 9.98	METALLICA	102 55
102	ELECTRIC YOUTH (P/2) (Atlantic 81932)WEA 9.98	DEBBIE GIBSON	101 35
103	HOME (MCA 6312)MCA 8.98	STEPHANIE MILLS	97 12
104	SOUTHSIDE (Mercury 838171)POL	TEXAS	106 6
105	GHOSTBUSTERS II (MCA 6306)MCA 8.98	Original Motion Picture Soundtrack	70 15
106	THE OTHER SIDE OF THE MIRROR (Modern/Atlantic 91245)WEA 8.98	STEVIE NICKS	96 18
107	MAGNUM CUM LOUDER (RCA 9781)RCA 8.98	HOODOO GURUS	121 8
108	G N' R LIES (P/2) (Geffen GHS 24198)WEA 8.98	GUNS N' ROSES	105 43
109	LOOK SHARP! (EMI 91098)CAP 9.98	ROXETTE	104 25
110	ANDERSON, BRUFORD, WAKEMAN, HOWE (Arista AL85-90126)RCA 8.98		

	ANDERSON, BRUFORD, WAKEMAN, HOWE 87 15		174 MARIA MCKEE (Geffen GHS 24229)WEA 8.98	MARIA MCKEE 170 13
111 FLOWERS IN THE DIRT (Capitol 91653)CAP 8.98	PAUL McCARTNEY 99 16		175 O.F.R. (Rhino/Rampage 70894)IND 8.98	NITRO 171 8
112 KARYN WHITE (P) (Warner Bros. 25637)WEA 8.98	KARYN WHITE 98 54		176 CONSPIRACY (Roadracer 9461)MCA 8.98	KING DIAMOND DEBUT
113 YOUNGEST IN CHARGE (Profile 1280)IND	SPECIAL ED 91 22		177 9 (Virgin 91062)WEA 9.98	PUBLIC IMAGE LTD. 173 19
114 STEVE STEVENS ATOMIC PLAYBOYS (Warner Bros. 25920)WEA 8.98	STEVE STEVENS ATOMIC PLAYBOYS 93 6		178 NO RESPECT (Island/Atlantic 91272)WEA 8.98	VAIN 175 4
115 TURN OF THE SCREW (Atlantic 81992) 8.98	DIRTY LOOKS 113 8		179 SARAYA (Polydor 837 734-1)POL	SARAYA 180 21
116 SMOOVE (Columbia 45216)CBS	FULL FORCE 128 5		180 WHERE DO WE GO FROM HERE (Cypress/A&M 0130)RCA 8.98	MICHAEL DAMIAN 168 17
117 BE YOURSELF (MCA 8292)MCA 8.98	PATTI LABELLE 124 13		181 MR. MUSIC HEAD (Atlantic 81959)WEA 8.98	ADRIAN BELEW 149 11
118 VIBE (Reprise 25807-1)WEA 8.98	ZAPP 132 2		182 THE BRIDGE (A Tribute to Neil Young)(Caroline 61374)IND 8.98	VARIOUS ARTISTS 159 6
119 LARGER THAN LIFE (MCA 6276)MCA 8.98	JODY WATLEY 108 26		183 GIPSY KINGS (Elektra Musician 60845)WEA 9.98	GIPSY KINGS 162 43
120 ONE NIGHT OF SIN (Capitol 92861)CAP 8.98	JOE COCKER 125 4		184 EDDIE & THE CRUISERS II (Scotti Bros. SZ 45164)CBS	SOUNDTRACK 163 5
121 KEY LIME PIE (Virgin 91289)WEA 8.98	CAMPER VAN BEETHOVEN 138 2		185 CHUCKII (Atlantic 81947)WEA 8.98	CHUCKII BOOKER 172 11
122 HYSTERIA (P/9) (Mercury 830 675-1)POL 9.98	DEF LEPPARD 117 111		186 PHANTOM OF THE OPERA (Polydor 831 273-1)POL	ORIGINAL LONDON CAST 188 10
123 INTRODUCING...DAVID (Geffen 24228)WEA 8.98	DAVID PEASTON 116 10		187 SWING THE HEARTACHE (A&M 9804) 8.98	BAUHAUS 164 9
124 LOC-ED AFTER DARK (Delicious Vinyl/Island DV3000)IND 8.98	STONE LOC 114 34		188 BLUE MURDER (Geffen 24212)WEA 9.98	BLUE MURDER 179 22
125 CAN'T LOOK AWAY (Elektra 60781)WEA 8.98	TREVOR RABIN 115 6		189 MICHAEL MORALES (Wing 835 810 1)POL	MICHAEL MORALES 189 11
126 DANGER DANGER (Imagine/E.P.A. FZ 44342)CBS	DANGER DANGER 133 6		190 EXTREME (A&M 5238)RCA	EXTREME 190 27
127 KILLIN' TIME (RCA 9668)RCA 8.98	CLINT BLACK 134 19		191 SO GOOD (Island 90970)WEA	MICA PARIS 191 20
128 BADLANDS (Atlantic 81966)WEA 8.98	BADLANDS 110 19		192 GREATEST HITS III (G)(Warner Bros/Curb 25834)WEA 9.98	HANK WILLIAMS JR. 192 33
129 LONG COLD WINTER (P/2) (Mercury 834 612-1)POL	CINDERELLA 130 64		193 KALEIDOSCOPE WORLD (Mercury 838 293-1)POL	SWING OUT SISTER 196 20
130 BELIEVE (MCA 6313)MCA 8.98	THE JETS 109 7		194 COCKTAIL (P/4) (Elektra 60806)WEA 9.98	Original Motion Picture Soundtrack 199 59
131 THE GREAT ADVENTURES OF (G) (Def Jam/Columbia 38-08105)CBS	SLICK RICK 111 42		195 SWEET 16 (MCA 6294)MCA 8.98	REBA McENTIRE 181 19
132 THE DISREGARD OF TIMEKEEPING (WTG 45009)CBS	BONHAM DEBUT		196 SHOOTING RUBBERBANDS AT THE STARS (P) (Geffen GHS 24192)WEA 8.98	EDIE BRICKELL & NEW BOHEMIANS 186 53
133 CINDERELLA THEORY (Paisley Park/Warner Bros. 25994)WEA 8.98	GEORGE CLINTON 112 7		197 TIN MACHINE (EMI 91990)CAP 8.98	TIN MACHINE 176 18
134 HEAR & NOW (Capitol CI 48748)CAP 8.98	BILLY SQUIER 118 14		198 MIRACLE (Capitol 92357)CAP 8.98	QUEEN 174 16
135 WATERMARK (G) (Geffen GHS 24233)WEA 8.98	ENYA 136 37		199 SERIOUS (EMI 90921)CAP 8.98	THE O'JAYS 178 20
136 DOOLITTLE (4AD/Elektra 60856)WEA	THE PIXIES 129 23		200 GREAT BALLS OF FIRE (Polydor 839 516)POL	SOUNDTRACK 182 12
137 MIND BOMB (Epic 45241)CBS	THE THE 139 12			
138 BREAK OF HEARTS (SBK 92649) 8.98	KATRINA & THE WAVES 141 4			
139 FRANK. (A&M 5278)RCA 8.98	SQUEEZE 148 2			
140 OUT OF ORDER (P) (Warner Bros. 25684)WEA 9.98	ROD STEWART 119 71			
141 PEACE & LOVE (Island/Atlantic 91225)WEA 8.98	THE POGUES 123 8			
142 JUNKYARD (Geffen GHS 24227)WEA 8.98	JUNKYARD 126 7			
143 VESTA 4 U (A&M 003781)RCA 8.98	VESTA 131 6			
144 AVALON SUNSET (Mercury 839262)POL	VAN MORRISON 143 16			
145 IN MY EYES (LMR 5531)IND 8.98	STEVIE B 146 32			
146 DONNY OSMOND (Capitol 92354)CAP 8.98	DONNY OSMOND 135 22			
147 FOUR WINDS (Atco/Atlantic 91251)WEA 8.98	TANGIER 137 10			
148 SWASS (G) (Nasty Mix 70123)IND	SIR MIX-A-LOT 142 54			
149 PERFECT VIEW (A&M SP 5265)RCA 8.98	THE GRACES 153 2			
150 SERIOUS BUSINESS (Mercury 836 952)POL	THIRD WORLD 140 16			
151 STAGE DOLLS (Chrysalis 217167)CAP	STAGE DOLLS 144 6			
152 3 FEET HIGH AND RISING (Tommy Boy 1019)IND 8.98	DE LA SOUL 150 31			
153 EVERYBODY WANTS SOME (Gucci 3314)IND 8.98	GUCCI CREW II 158 2			
154 DICE (Def American/Geffen 24214)WEA 9.98	ANDREW DICE CLAY 167 23			
155 ABOUT TIME (Chrysalis 21722)CBS 8.98	TEN YEARS AFTER 161 3			
156 CHANGE (I.R.S. 82018)MCA 8.98	THE ALARM DEBUT			
157 PERFECT SYMMETRY (Metal Blade/Enigma 73408)CAP 8.98	FATES WARNING 165 2			
158 I WONDER DO YOU THINK OF ME (RCA 9809-1-R)RCA 8.98	KEITH WHITLEY 156 4			
159 A NIGHT TO REMEMBER (Epic OE 44318)CBS	CYNDI LAUPER 152 20			
160 RAINBOW WARRIORS/GREENPEACE (Geffen 24236)WEA	VARIOUS ARTISTS 120 14			
161 THE IRON MAN (Atlantic 81996-1)WEA 8.98	PETE TOWNSHEND 122 13			
162 TWIN HYPE (Profile 1281)IND 8.98	TWIN HYPE 127 5			
163 2 HYPE (G)(Select SEL 21628)IND 8.98	KID 'N PLAY 157 46			
164 WORLD IN MOTION (Elektra 60830)WEA 8.98	JACKSON BROWNE 147 16			
165 HOME (Slash/Reprise 25876)WEA 8.98	BODEANS 151 12			
166 OPERATION: MINDCRIME (G) (EMI 48640)CAP 9.98	QUEENSRYCHE 154 26			
167 OFF TO SEE THE LIZARD (MCA 6314)MCA 8.98	JIMMY BUFFET 145 13			
168 PASSION (Geffen 24206)WEA 8.98	PETER GABRIEL 155 16			
169 GOOD TO BE BACK (EMI 48902)CAP 8.98	NATALIE COLE 160 20			
170 GREATEST HITS (P)(Columbia OC 44493)CBS	JOURNEY 169 45			
171 HERE I AM (Wing 837 3131)POL	SHARON BRYANT 177 2			
172 BLOW MY FUSE (Atlantic 81877)WEA 8.98	KIX DEBUT			
173 SILHOUETTE (P/2) (Arista AL-8457)RCA 9.98	KENNY G 166 51			

ALPHABETIZED TOP 200 ALBUMS (BY ARTIST)

10,000 Maniacs / 25	Clay, Andrew Dice / 154	Heavy D & The Boyz / 24	Murphy, Eddie / 75	Tangier / 147
2 Live Crew / 20	Clinton, George / 133	Henley, Don / 10	New Kids / 4	Taylor Dayne / 185
Abdul, Paula / 5	Cocker, Joe / 120	Hoodoo Gurus / 107	Nicks, Stevie / 106	Tears For Fears / 48
Aerosmith / 6	Cole, Natalie / 169	Hugh, Grayson / 99	Nitro / 175	Ten Years After / 155
Alarm / 156	Cooper, Alice / 27	Indigo Girls / 33	N.W.A. / 49	Testament / 74
Anderson, Bruford, Wakeman, Howe / 110	Cult / 51	Isley Bros. / 61	The O'Jays / 199	Texas / 104
B 52's / 21	Damian, Michale / 180	Jackson, Janet / 19	Osmond, Donny / 146	The The / 137
Babyface / 31	Danger Danger / 126	Jefferson Airplane / 80	Paris, Mica / 191	Third World / 150
Bad English / 62	Def Leppard / 122	Jethro Tull / 64	Peaston, David / 123	Tin Machine / 197
Badlands / 128	De La Soul / 152	Jets / 130	Petty, Tom / 7	Tone Loc / 124
Bang Tango / 94	Dino / 56	John, Elton / 30	Phantom Of Opra / 186	Too Short / 70
Base, Rob / 76	Dirty Looks / 115	Journey / 170	Pixies / 136	Tora Tora / 50
Bauhaus / 187	D.O.C. / 18	Junkyard / 142	Poco / 85	Townshend, Pete / 161
Beach Boys / 66	Doobie Brothers / 91	Katrina & Waves / 138	Pogues / 141	Turner, Tina / 77
Beastie Boys / 34	Dylan, Bob / 60	Kenny G / 173	Public Image Ltd. / 177	Twin Hype / 162
Bea Gee's / 82	Eazy-E / 69	Kid N Play / 163	Queen / 198	Vaughn, Stevie Ray / 44
Belew, Adrian / 181	Enya / 135	King Diamond / 176	Queensryche / 166	Vesta / 143
Belle Regina / 84	E.P.M.D. / 47	Kix / 172	Rabin, Trevor / 125	Warrant / 16
Big Daddy Kane / 63	Estefan, Gloria / 15	Kool Moe Dee / 73	Raitt, Bonnie / 58	Watfey, Jody / 119
Big Audio Dynamite / 86	Ethendige, Melissa / 57	L.A. Guns / 54	Red Hot Chilipeppers / 38	White, Karyn / 112
Black, Clint / 127	Eurythmics / 35	Labelle, Patti / 117	Rolling Stones (L.P.) / 1	White Lion / 43
Blue Magic / 170	Exposé / 78	Lang K.D. / 100	Rolling Stones (Box) / 97	Whitley, Keith / 158
Blue Murder / 188	Extreme / 190	Lauper, Cyndi / 159	Roxette / 109	Williams, Hank Jr. / 192
BoDeans / 165	Faster Pussycat / 68	L.L. Cool J. / 39	Roxy Music / 96	Winger / 53
Bonham / 132	Fates Warning / 157	Living Colour / 37	Saraya / 179	Young M.C. / 36
Bolton, Micheal / 146	Fine Young Cannibals / 9	Love And Rockets / 42	Simply Red / 52	Zapp / 118
Booker, Chuckii / 185	Full Force / 116	M.C. Hammer / 45	Sir Mix A Lot / 148	Soundtracks:
Boogie Down Productions / 89	Gabriel, Peter / 168	Madonna / 26	Skid Row / 11	Batman (Prince) / 17
Bon Jovi / 65	Brickell, Edie / 196	Marley, Ziggy / 22	Slack Rick / 131	Batman (Eifman) / 55
Bridge / 182	Gibson, Debbie / 102	Martika / 40	Smithereens / 119	Cocktail / 194
Browne, Jackson / 164	Gipsy Kings / 183	Max, Richard / 12	Soul 2 Soul / 8	Do The Right Thing / 93
Brown, Bobby / 23	Gorky Park / 81	Maze / 41	Special Ed / 113	Eddie & The Cruisers 2 / 184
Bryant, Sharon / 171	The Graces / 149	McCartney, Paul / 111	Squeeze / 139	Great Balls / 200
Buffet, Jimmy / 167	Great White / 28	McEntire, Reba / 195	Squire, Billy / 134	When Harry Met Sally / 32
The Call / 92	Greenpeace / 160	Motley, Pat / 87	Stage Dolls / 151	
Camper Van	Griffith, Nanci / 98	Mills, Stephanie / 103	Starship / 83	
Beethoven / 121	Gucci Crew II / 153	Milli Vanilli / 3	Stevens, Steve / 114	
Cher / 13	Guns N' Roses / 108,79	Morales, Michael / 189	Stevie 8 / 145	
Cherry, Nina / 59	Healey, Jeff / 29	Morrison, Van / 144	Stewart, Rod / 140	
Cinderella / 129		Guy / 88	Surface / 67	
		Mr. Bg / 95	Swing Out Sister / 193	

PURE POP FOR NOW PEOPLE

■ Singles

Rickie Lee Jones



■ RICKIE LEE JONES: "Satellites" (Geffen CD-3715)

Rickie Lee Jones has long since stopped being a singles artist (right after "Chuck E's In Love," in fact), so hearing this song alone is like viewing a tapestry through a microscope. Without the context of her new album (*Flying Cowboys*, out soon), "Satellites," which rides a comfortable groove and is punctuated by a New Age-y bleating saxophone, could be a rather banal love song or a vital chapter in the album's storyline. Jones' touch here is lighter and less troubled than on her previous albums, which may be due to her much-trumpeted drying-off from drugs and drink. No matter—Jones' they-broke-the-mold voice, a uniquely charming blend of sass and innocence, is always a joy to hear. (Keith Gorman)

■ LUCINDA WILLIAMS: "Passionate Kisses" (Rough Trade US 66CD)

This is a nice move on Lucinda Williams' part. Determined to eat her cake and have it too, she has taken this song from last year's eponymously titled Rough Trade album and added, for this CD release, four examples of why she is the most exciting white country blues singer since Bonnie Raitt. "Passionate Kisses" is the poppiest thing that Williams has ever done, but what pop. It's a sweet honeybear of a song—chiming guitars rooted by Williams' sweet determination to claim all of life's little things ("pens that don't run out of ink, and cool quiet and time to think"), with passionate kisses to dot the i.

The cream in the coffee is the four bonus songs, three live and one studio duo with Taj Mahal. This is back-porch country blues, like what Williams covered on her first two Folkways albums, loose and intense, with a passion that's got a little bit of dirt under its fingernails. It makes you glad that there's enough space in this country for a woman to develop her own style, and sad that there's not enough room in the pop music wasteland for her to find more than a token home. You probably have friends, very close friends, who, given the chance, might make music like this. That's recommendation enough. (KG)

■ STACY Q: "Heartbeat" (Atlantic 7-88819)

The Q's last single was a dismal flop because it was a blatant rip-off of another dismal flop, Eighth Wonder's

"Cross My Heart." This time the Q is taking no chances; she's ripping off a proven hit-maker. When she starts to sing of "...a little place in Mexico," just close your eyes and whisper *la isla bonita*. (Ernest Hardy)

■ Albums



■ JANET JACKSON: *Rhythm Nation 1814* (A&M CS 3920)

Most artists wait until they've cemented their position in one area before tackling another. It's expected that a pop starlet would establish a proven track record on the charts before tackling the risky "socially aware" album.

Well, these are the '80s. There is no attention span. We don't have the time or patience to watch an artist grow and develop skills. The whole maturation process is a rushed and hurried one. One hit album spawns half a dozen top ten singles, and the voice of a generation is born.

Jackson's last album, *Control*, was a colossal success. We're still reeling from the aftershock of clones and imitations. Its enormity guarantees Jackson's standing as one of the pop figures of the decade.

Problems with the follow-up album start with its title. At a recent listening party in Los Angeles, a reporter asked Jackson the significance of the number 1814; she shrugged.

The main problem with the album is that it quickly goes from the admirably ambitious to the painfully pretentious. Jackson lacks the vocals to convey the varying emotions (anger, frustration, despair, hope) that an album of this scope needs in order to really work. She tackles racism, drugs and practically every evil in society today. But, clocking in at just over an hour, Jackson's reed-thin voice quickly becomes just a minor (and at times annoying) element in the mix. On the pseudo-rock of "Black Cat" her affected rock rasp is simply laughable.

Serving to undermine the endeavor even more are hopelessly cliched, heavy-handed lyrics. Jackson and producers Jimmy Jam and Terry Lewis have nothing new to say about any of their topics and fall back on some well worn territory ("People of the world today are looking for a better way...," "Drugs and crime spreadin' on the street; people can't find enough to eat..."), dressed up in their trademark production. The guys veer dangerously close to self-parody here, with all the songs, save the Prince-sounding "Escapade" and the blatant Sly and the Family Stone rip-off of the title track (sing along and see how comfortably

"Thank You Falettinme Be Mice Elf Again" fits over the new lyrics) sounding far too much alike. The ballads fall evenly between retreads of "Let's Wait Awhile" and "Funny How Time Flies."

Discussion of artistic merit is beside the point. This album will undoubtedly be one of the year's biggest sellers. One can only hope its success will enable Jackson to truly take some risks with her next album. Either that, or go back to making pop at its most sublime. (EH)



■ BOB DYLAN: *Oh Mercy* (Columbia 45281)

For better or for worse, Bob Dylan is no longer an enigma. In the early- to mid-'60s, Dylan seemed fantastically creative, changing masks and styles like a psychotic butterfly in chrysalis fever. Up until he was forced to slow down (after his motorcycle spill in '66), Dylan never sat back to reflect on his own hurricane-force inertia. In fact, up until about *Planet Waves* (with some important exceptions), Dylan was flying so hard, even great players drafted in his wake. The Band never sounded as dangerous as when they were backing Dylan; studio musicians had to run at full sprint just to keep up with him.

Sometime in the mid-'70s, however, Dylan's relationship with his bands pulled a u-turn. He no longer drove a band at his own speed. Instead, the players often set the tempo, to which Dylan would follow. For the past 15 years or so, Dylan's albums have only been as good as his backing bands. For every *Blood on the Tracks*, there's a *Street Legal*; for every *Infidels*, an *Empire Burlesque*.

For *Oh Mercy*, Dylan has gathered a strong band, lead by Daniel Lanois (who worked his magic with U2's stunning *The Joshua Tree*) on guitar, dobro and production. *Oh Mercy* is calm, contemplative Dylan, almost Van Morrison-esque (that's Morrison by way of U2 by way of Lanois). It weaves together a series of broodingly personal songs into one big, easy groove. It's all quite soothing and professional, yet somehow disappointing.

It's encouraging that Dylan, after almost 30 years of putting songs to wax, still can bleat out a good tune. Just the fact that he (along with the Rolling Stones and the Who, among others) still releases new records must be some comfort to those old-timers who worry about the implications of "Hope I die before I get old." But Bob Dylan no longer writes propaganda songs. While Van Morrison, for instance, has never lost contact with his troubled, sensual

muse, Dylan seems to have abandoned his blonde highway visions for an earlier time (or for his live shows). For anyone else, *Oh Mercy* would be a solid effort, but Dylan's ghost taunts this disc. It's a strong album, but it won't change your life. (KG)

■ SUGARCUBES: *Here Today, Tomorrow, Next Week* (Elektra 60860-4)

This Icelandic band's latest single "Regina" is a beautiful, chaotic, surreal song. It's a description that sums up this album much as it did their last. There hasn't been a significant shift or change in style and the only possible "growth" you could imagine would actually be a regressive constricting of their sound and style to more conventional pop standards. All of which means that, on its own terms (and oblivious to any others), the album is near brilliant. It is not quite as essential as their debut (*The Sugarcubes*) simply because you no longer get the rush of discovery. Instead you put yourself in the hands of certain talent and see where it leads. Their unique brand of humor (which is ladled out in heavy doses), and even more unique perspective of the world, take the listener from chuckles to glimmers of the sublime. Highlights include the single "Regina," "Eat the Menu" (which sounds like a rockier version of the B-52's) and the beautiful "Planet." Not essential, but pretty close to it. (EH)



■ SQUEEZE: *Frank* (A&M 5278)

It must be rough being brilliant. Consider the songwriting duo, Glenn Tilbrook and Chris Difford, who like to sing melodies that lurch and spin like a benevolent drunk at a house party. They're fond of tying lyrics into semantic slipknots. They have pure pop juice for blood. So what happens? Some wags in the fourth estate saddle them with the "Lennon/McCartney of the '80s" tag. What can a poor boy do?

How about live with it? On their new album, Squeeze has stopped fighting the tag (as they so valiantly did on the blessedly weird *Cosi Fan Tutti Fruitti*). Can they be frank with you? Ho hum, another collection of razor-sharp pop songs, with the wit and playfulness of those Beatle chaps all over it. Rattle off some casually stunning lyrics ("She's so lucky she doesn't have to shave / I'm so lucky I'm not doubled up with pain"), and a couple of pints of cheerful irony—did you know that they're the John & Paul of the '80s? Hey, you two—it's o.k. to be brilliant. Kinda nice, even. (KG)

CASH BOX CHARTS

TOP 100 SINGLES

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

October 7, 1989



#1 Single: Madonna



#1 Debut: Richard Marx #53



To Watch: Linda Ronstadt #55

		Total Weeks ▼	Last Week ▼
1	CHERISH (Sire 4-7-22883)	Madonna	4 8
2	MISS YOU MUCH (A&M 1445)	Janet Jackson	7 6
3	IF I COULD TURN BACK TIME (Geffen 7-22886)	Cher	3 13
4	HEAVEN (Columbia 38-68995)	Warrant	2 11
5	18 AND LIFE (Atlantic 7-88883)	Skid Row	5 13
6	GIRL I'M GONNA MISS YOU (Arista AS1-9870)	Milli Vanilli	1 10
7	MIXED EMOTIONS (Columbia 38-69008)	The Rolling Stones	10 6
8	LOVE SONG (Elektra 7-69280)	The Cure	13 10
9	ONE (Warner Bros. 25887)	Bee Gees	9 11
10	DON'T LOOK BACK (I.R.S. 53695)	Fine Young Cannibals	12 9
11	KISSES ON THE WIND (Virgin 7-99183)	Neneh Cherry	11 12
12	LISTEN TO YOUR HEART (EMI 50223)	Roxette	16 7
13	IT'S NOT ENOUGH (RCA 9032-7-R)	Starship	14 10
14	SOWING THE SEEDS OF LOVE (Polygram 874710-7)	Tears For Fears	19 6
15	PARTYMAN (Paisley Park/Warner Bros. 7-22814)	Prince	17 7
16	WHEN I LOOKED AT HIM (Arista AS1-9868)	Expose	18 8
17	IT'S NO CRIME (Solar 4-68966)	Babyface	24 8
18	LOVE IN A ELEVATOR (Geffen 7-22846)	Aerosmith	21 6
19	DON'T WANNA LOSE YOU (Epic 34-68959)	Gloria Estafan	6 14
20	DR. FEELGOOD (Elektra 69271-4)	Motley Crue	26 6
21	ROCK WIT'CHA (MCA 53652)	Bobby Brown	23 7
22	RUNNIN' DOWN A DREAM (MCA 53682)	Tom Petty	22 9
23	SHOWER ME WITH YOUR LOVE (Columbia 38-68746)	Surface	8 14
24	HEALING HANDS (MCA 53692)	Elton John	27 7
25	BUST A MOVE (Island/Delicious Vinyl 105)	Young M.C.	48 3
26	WHAT I LIKE ABOUT YOU (Wing/Polygram 889 678-7)	Michael Morales	29 8
27	(YOU'RE MY ONE AND ONLY)TRUE LOVE (Vendetta 1433)	Seduction	30 9
28	COVER GIRL (Columbia 38-69088)	New Kids On The Block	37 4
29	THE BEST (Capitol B-44442)	Tina Turner	32 6
30	WHEN I SEE YOU SMILE (Epic 34-69082)	Bad English	40 3
31	LOVE SHACK (Reprise 7-22817)	B-52's	34 7
32	CALL IT LOVE (RCA 9039-2-RDJ)	Poco	33 7
33	KEEP ON MOVN' (Virgin 7-99205)	Soul II Soul	15 14
34	I FEEL THE EARTH MOVE (Columbia 38-68996)	Martika	35 6
35	DIDN'T I BLOW (YOUR MIND) (Columbia 38-69960)	New Kids On The Block	44 3
36	THE WAY THAT YOU LOVE ME (Virgin 7-99982)	Paula Abdul	50 3
37	GLAMOUR BOYS (Epic 34-68548)	Living Colour	43 7
38	COLDHEARTED (Virgin 7-99196)	Paula Abdul	25 16
39	HANGIN' TOUGH (Columbia 38-68960)	New Kids On The Block	20 12
40	THAT'S THE WAY (SBK-07303)	Katrina and the Waves	28 11
41	TALK IT OVER (RCA 8802)	Grayson Hugh	31 15
42	LET GO (Wing/Polygram 871 722-7)	Sharon Bryant	47 8
43	SOUL PROVIDER (Columbia 38-68909)	Michael Bolton	36 15
44	SUNSHINE (Island/4th & Broadway 7489)	Dino	52 4
45	THE END OF THE INNOCENCE (Geffen 7-22925)	Don Henley	38 16
46	POISON (Epic 34-68968)	Alice Cooper	56 5
47	ANGEL EYES (Arista 1-9808)	Jeff Healy Band	39 19
48	SUGAR DADDY (Warner Bros. 22819)	Thompson Twins	57 3
49	FRIENDS (MCA 53660)	Jody Watley with Eric B. and Rakim	41 16
50	DON'T SHUT ME OUT (Chrysalis 23389)	Kevin Paige	54 7
51	SECRET RENDEVOUS (Warner Bros. 47-27863)	Karen White	42 20

		Total Weeks ▼	Last Week ▼
52	RIGHT HERE WAITING (EMI 50219)	Richard Marx	45 14
53	ANGELIA (EMI B 50218)	Richard Marx	DEBUT
54	MY HEART SKIPS A BEAT (Capitol 44436)	The Cover Girls	58 4
55	DON'T KNOW MUCH (Elektra 7-69261)	Linda Ronstadt with Arron Neville	75 2
56	ONCE BITTEN TWICE SHY (Capitol B-44366)	Great White	46 21
57	TALK TO MYSELF (Geffen 7-22936)	Christopher Williams	60 5
58	CONGRATULATIONS (A&M 1407)	Vesta	61 4
59	DON'T ASK ME WHY (Arista AS 1-9880)	Eurythmics	70 2
60	THE PRISONER (Elektra 7-69288)	Howard Jones	49 14
61	GET ON YOUR FEET (Epic 34-69064)	Gloria Estefan	83 2
62	PUSS N' BOOTS/THESE BOOTS(ARE MADE FOR WALKIN) (Atlantic 7-88828)	Kon Kan	62 5
63	ON OUR OWN (FROM GHOSTBUSTERS) (MCA 53662)	Bobby Brown	51 18
64	THE WAY TO YOUR HEART (EMI 50217)	Soul Sister	68 3
65	THE ANGEL SONG (Capitol 44448)	Great White	73 3
66	LEAVE A LIGHT ON (MCA 53709)	Belinda Carlisle	80 2
67	WHAT ABOUT ME (Geffen 7-22859)	Moving Pictures	69 5
68	PUT YOUR MOUTH ON ME (Columbia 38-68897)	Eddie Murphy	55 11
69	I LIKE IT (IsiAn9 7483)	Dino	59 22
70	THE LAST WORTHLESS EVENING (Geffen 7-22771)	Don Henley	DEBUT
71	HEADED FOR A HEARTBREAK (Atlantic 88922)	Winger	63 19
72	NEED A LITTLE TASTE OF LOVE (Capitol B-44441)	The Doobie Brothers	64 9
73	I LOVE THE BASS (Enigma 75047)	Bardeux	81 3
74	BATDANCE (FROM "BATMAN") (Paisley Park/Warner Bros. 22924)	Prince	65 17
75	LIVING IN SIN (Mercury Polygram 876 070-7)	Bon Jovi	DEBUT
76	WE COULD BE TOGETHER (Atlantic 7-88896)	Debbie Gibson	87 2
77	BACK TO LIFE (Virgin 7-99171)	Soul II Soul	DEBUT
78	STAND UP (Warner Bros./Sire 7-22852)	Underworld	66 6
79	LAY YOUR HANDS ON ME (Mercury/PolyGram 874 452-7)	Bon Jovi	67 19
80	LISCENCE TO KILL (Jive 1278-4-JS)	Billy Ocean	DEBUT
81	HOLD ON (Capitol Z-16605)	Donny Osmond	85 2
82	SACRED EMOTION (Capitol 44379)	Donny Osmond	53 17
83	NO BIG DEAL (RCA 9715)	Love & Rockets	90 2
84	SO ALIVE (RCA 8956-7-R)	Love And Rockets	71 21
85	DON'T CLOSE YOUR EYES (Atlantic 7-88902)	Kix	DEBUT
86	HOOKEED ON YOU (Atco 7-99210)	Sweet Sensation	72 18
87	HEY BABY (Epic ZS4-68891)	Henry Lee Summer	74 21
88	RADAR LOVE (Atlantic 7-88836)	White Lion	92 2
89	FORGET ME NOT (Epic-34-68946)	Bad English	76 11
90	ME SO HORNY (Skywalker 130)	The 2 Live Crew	DEBUT
91	HUNGRY (Atlantic 7-88859)	Winger	94 2
92	LAY DOWN YOUR ARMS (A&M 1440)	The Graces	77 7
93	HEY LADIES (Capitol B-44402)	Beastie Boys	78 10
94	NO MORE RYHME (Atlantic 7-88885)	Debbie Gibson	79 17
95	IF YOU DON'T KNOW ME BY NOW (Elektra 7-69297)	Simply Red	82 23
96	COVER OF LOVE (Cypress 1430)	Michael Damien	88 16
97	I DON'T WANT A LOVER (Mercury/Polygram 872 350-7)	Texas	84 4
98	YOU BETTER DANCE (MCA 53673)	The Jets	89 10
99	ON THE LINE (Atco 7-99208)	Tangier	86 88
100	MY FIRST NIGHT WITHOUT YOU (Epic 34-68945)	Cyndi Lauper	91 10



McGUIRE, EZELL, RAYBON, SEALES & THORN: SHENANDOAH

SHENANDOAH: It's the Common Man's Music

BY KAY KNIGHT

IF YOU EVER MEET THE INDIVIDUAL MEMBERS of Shenandoah, you are sure to understand why they sing the type music they sing. They sing about family and growing up in the South and the love and hospitality that goes with both. Well, they are just as real and sincere in person as the music they play.

Lead singer Marty Raybon is a prime example of a true Southern gentleman who loves music and the people for which he writes and sings that music. Other members include drummer Mike McGuire, bass player Ralph Ezell, lead guitarist Jim Seales and keyboard player Stan Thorn. All five share Southern roots, a heritage that is evident in the music they deliver.

What kind of music does Shenandoah play? Common-man music is how Raybon describes it. "All our families come from hard-working backgrounds. My daddy still lays block and brick and my two brothers do too," Raybon explains. "My mother has made drapes all her life. All our folks have worked hard their whole lives."

"You know, we've all been raised right, too. We may not act like it all the time," Raybon says jokingly, with a smile. "but we know better. I think, more than anything, that's the biggest influence on our music. That's what we are—the common man—that's where we came from. We try to record the best music we can, but it has to be music we believe in, music people can enjoy because we really care about people, and want them to enjoy it."

Taking their music to the people is exactly what Shenandoah is doing. By December, the group will have performed 310 dates this year, spreading their music to fans across the nation. They are now finally getting the recognition that those who heard them early

in their careers in Muscle Shoals, Alabama knew was bound to come.

Shenandoah's debut single "They Don't Make Love Like We Used To" went to the 50s on the country charts. Next out of the gate, "Stop the Rain" broke the Top 30. "She Doesn't Cry Anymore" was Top 10 and "Mama Knows" put them into the Top 5. These CBS recording artists followed that with two #1 hits: "Church on Cumberland Road" and "Sunday in the South," from their second album *The Road Not Taken*. Their current single "Two Dozen Roses" is quickly making its way to the top of the charts.

Things really started to happen fast for Shenandoah, once the ball started rolling. "It seems like we stay a day behind," Raybon says, laughing. "We don't, but trying to catch up with what's going on...you know, this is so funny because I never believed it when I used to hear an artist say 'Sometimes I have trouble remembering where I was last night or what day it is.' I used to think, 'Man, why in the world wouldn't anybody know that? Anybody with any sense would know Monday from Tuesday if they pay attention.' Well, I have to admit now that that's happened to me a couple of times."

Raybon says when he gets on that bus after a show and wakes up the next morning three states over from the one he was in when he went to sleep—that, without a doubt, is one of the hardest things to get used to.

"But everything is going so fast right now. Our manager Fred Conley told us, 'Boys, just grab ahold and hold tight 'cause it's fixin' to go—just hold on the best that you can.' He wasn't wrong and sometimes it's a little scary."

Moving fast they are. Earlier this year, Shenandoah was named the Top Group of the Year on the TNN Viewer's

Choice Awards, which are voted on by the people. That was the first time they had been nominated for an award, but it was only the beginning.

"Well, we're nominated for a couple of CMA awards," Raybon says, rather humbly, "and we understand we've been nominated for three *Cash Box* Awards. Man, that sure would be nice if we could win one of those. But just being nominated with those other artists is an honor."

Shenandoah is nominated by the CMA as the Vocal Group of the Year and for the Horizon Award. They have also been nominated for the *Cash Box* Awards in the Group of the Year and Entertainer of the Year categories, and "Church on Cumberland Road" has been nominated as the Top Single of the Year.

Shenandoah has been referred to by many, in and outside the industry, as the next Alabama, a comparison Raybon says they are flattered by, but would find hard to live up to.

"That's one heck of a compliment when somebody says that," Raybon says, thoughtfully. "Those guys have done it all—and they still are."

"We got to sing 'Song of the South' with them on stage in Minnesota this year, and to hear 20,000 people roaring...man, that was great! These guys have been named Artist of the Decade. That's something! For ten years they have hit it hard and strong and hot and heavy. They've broken more records than anybody's ever broken in the music industry. To me, Alabama is the Beatles of country music. When I say this, it's not because I don't think we're not capable of doing it, but to me, there will never be another Beatles and there will never be another Alabama."

Raybon also says he respects very much what Alabama has done. They

have proven to the people in the industry and to the public that a group can be successful in country music. Because they did it, groups like Shenandoah are continuing to do it as well.

Shenandoah will begin work on their third CBS album on October 19, and will be coming in off the road in mid-December to spend the holidays with their families and to finish work on that album. Raybon, McGuire and Seales are planning to put together some material for this LP, but Raybon says if someone pitches then a hit song that they know is a better tune than one they've written, that hit is the one that will be on that album, because they always look first at what's best for the group and their careers.

"Like Alabama, we all have a whole lot of feeling for what we do and for the people who work with us and those who come to hear us," Raybon states. "We always try to do good records and the absolutely best show we can, or we just try to pick up the phone and call someone to say thanks when they deserve it. Our fans have given us the privilege of letting us develop a bond with them and that's special to us—it means everything to us as entertainers."

Shenandoah has passed through a lot of swinging honky-tonk doors, and auditoriums they probably weren't real thrilled about being in, but those experiences have helped create the attitude this multi-talented group of fellows have.

"We've learned some important lessons at almost every turn in our career," Raybon reflects. "We try to look at the positive side of every experience and every situation. That keeps morale up. We just try to stay positive and learn from everything we can because we know that the harder we work, the luckier we get!"

CASH BOX CHARTS

COUNTRY SINGLES

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

October 7, 1989



#1 Single: Ricky Van Shelton



#1 Debut: Conway Twitty #39



To Watch: Daniele Alexander #34

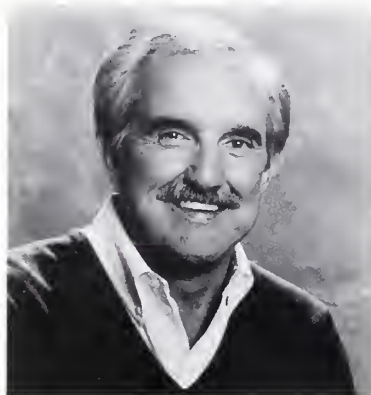
		Total Weeks ▼
		Last Week ▼
1	LIVING PROOF (Columbia 38-68994)	Ricky Van Shelton 5 11
2	KILLIN' TIME (RCA 8945-7-RAA)	Clint Black 1 11
3	I GOT DREAMS (MCA 53665)	Steve Wariner 3 12
4	HIGH COTTON (RCA 8948-7-RAA)	Alabama 8 7
5	FINDERS ARE KEEPERS (Warner Bros./Curb 7-22945-A)	Hank Williams Jr. 6 11
6	ACE IN THE HOLE (MCA 536933)	George Strait 10 7
7	(I WISH I HAD A) HEART OF STONE (RCA 8944-7)	Baillie & The Boys 7 12
8	A BETTER LOVE NEXT TIME (Epic 3468979)	Merle Haggard 12 8
9	YOU'LL NEVER BE SORRY (MCA/Curb 53672)	The Bellamy Brothers 13 10
10	LET ME TELL YOU ABOUT LOVE (Curb/RCA 89-47-RAA)	The Judds 2 13
11	BURNIN' OLD MEMORIES (Mercury 874-672-05)	Kathy Mattea 15 7
12	LET IT BE YOU (Epic 34-68996)	Ricky Skaggs 17 7
13	AN AMERICAN FAMILY (MCA 53710)	Oak Ridge Boys 18 8
14	ABOVE AND BEYOND (Columbia 386948)	Rodney Crowell 4 13
15	SAY WHAT'S IN YOUR HEART (RCA 9034-7-RAA)	Restless Heart 20 9
16	HELLO TROUBLE (Curb/MCA 53671)	Desert Rose Band 9 13
17	YELLOW ROSES (Columbia 3869040)	Dolly Parton 22 5
18	BAYOU BOYS (Universal UVL-66016)	Eddy Raven 24 6
19	TILL LOVE COMES AGAIN (MCA-53694)	Reba McEntire 27 4
20	GIVE ME HIS LAST CHANCE (MCA 53651-A)	Lionel Cartwright 11 14
21	THE RACE IS ON (Capitol/Curb B-44431)	Sawyer Brown 31 6
22	THE VOWS GO UNBROKEN (ALWAYS TRUE TO YOU) (Reprise 7-22828-A)	Kenny Rogers 33 4
23	WRITING ON THE WALL (Epic 34-68991)	George Jones 23 8
24	DADDY AND HOME (Capitol B-48801)	Tanya Tucker 14 10
25	IF TOMORROW NEVER COMES (Capitol B-44430)	Garth Brooks 37 4
26	NOTHING I CAN DO ABOUT IT NOW (Columbia 38-68923)	Willie Nelson 16 14
27	THE LONELY SIDE OF LOVE (MCA-53702)	Patty Loveless 42 3
28	TWO DOZEN ROSES (Columbia 38-69061)	Shenandoah 43 2
29	YOU PUT THE SOUL IN THE SONG (MCA 53710)	Waylon Jennings 29 6
30	DON'T YOU (Warner Bros. 7-22943-A)	The Forester Sisters 19 14
31	I'VE BEEN LOVED BY THE BEST (RCA 8017-7-RAA)	Don Williams 44 3
32	COUNTRY CLUB (Warner Bros. 7-22882-A)	Travis Tritt 46 4
33	I WONDER DO YOU THINK OF ME (RCA 8940-7-RA)	Keith Whitley 21 14
34	SHE'S THERE (Mercury PolyGram 874-330-1)	Daniele Alexander 51 2
35	YOU AIN'T DOWN HOME (Curb/MCA 10530)	Jann Browne 53 5
36	HONKY TONK HEART (Warner Bros. 722955)	Highway 101 25 15
37	THE JUKEBOX PLAYED ALONG (Warner Bros. 7-22912-A)	Gene Watson 26 11
38	BREAKING NEW GROUND (Universal UVL-66018)	Wild Rose 54 2
39	HOUSE ON OLD LONESOME ROAD (MCA-53688)	Conway Twitty DEBUT
40	HOT NIGHTS (16th Avenue 70433)	Canyon 40 7
41	I'M STILL CRAZY (Columbia 3868888)	Vern Gosdin 28 18
42	IT'S JUST A MATTER OF TIME (Warner Bros. 7-22841-A)	Randy Travis DEBUT
43	TIMBER I'M FALLING IN LOVE (MCA 53641)	Patty Loveless 30 18
44	YOU AND THE HORSE (THAT YOU RODE IN ON) (Tra-Star TS-1227)	Patsy Cole 50 5
45	DO YOU FEEL THE SAME WAY TOO (RCA 8974)	Becky Hobbs 45 6
46	A WOMAN IN LOVE (RCA-9027-7-R)	Ronnie Milsap DEBUT
47	BAD MOON RISING (Soundwaves 4876)	Cerrito 49 6
48	NEVER ALONE (MCA 53117)	Vince Gill 56 2
49	ARE YOU EVER GONNA LOVE ME (Warner Bros. 7-22957)	Holly Dunn 32 17
50	OUT OF YOUR SHOES (RCA 8016-7-RAA)	Lorrie Morgan 57 3
51	NEVER HAD IT SO GOOD (Columbia 38-69050)	Mary Chapin Carpenter 62 5

		Total Weeks ▼
		Last Week ▼
52	SONS OF THE PIONEERS (American Cowboy Songs 24002)	Chris LeDoux 59 4
53	ALL THE FUN (RCA 9015-7-RAA)	Paul Overstreet DEBUT
54	NEVER GIVIN' UP ON LOVE (Warner Bros. 7-22970-A)	Michael Martin Murphy 34 18
55	SUZETTE (RCA 9028-7-RAA)	Foster And Lloyd 55 3
56	OUTSIDE CHANCE (USA 620SI-1)	Larry Dean 61 6
57	SOMETIMES LOVE'S NOT A PRETTY THING (Columbia 38-69062)	Zaca Creek 75 2
58	FULL MOON FULL MOON OF LOVE (Sire 7-22932-A)	k.d. lang and the reclines 35 11
59	NUMBER ONE HEARTACHE PLACE (Universal UVL-66021)	The Gatlin Brothers 65 2
60	CRY, CRY, CRY (MCA 53687)	Marty Stewart DEBUT
61	DARE TO DREAM (Sap Hunger SHR-MMX-1101)	Missy Maxwell 68 4
62	THE TRUTH DOESN'T ALWAYS RHYME (Tra-Star TR-1229)	Rebecca Holden 70 2
63	THE COAST OF COLORADO (MCA 53663)	Skip Ewing 36 12
64	CONSTANTLY (Hal Kat Kountry HKK-608-A)	Anne Brown 71 4
65	THREE FLAGS (Badger BG-1004AA)	Billy Joe Burnette 72 3
66	THAT'S ALRIGHT (Ark)	Greg Nations 74 3
67	MORE THAN A LIFETIME (Lamon LR-10200)	Stephan Almond 69 4
68	LIE LEFT ON HIS FINGER (Teast Of Texas TOT-3333)	Glenda Sue Foster 79 2
69	YOU GOT THE BEST OF ME (Gallery II G-2026-A)	Juanita Rose 76 3
70	ANY WAY THE WIND BLOWS (Warner Bros. 7-23965)	Southern Pacific 38 15
71	FOREVER OR NEVER (Sundial SR-162)	Allen Kari 80 2
72	BUT SHE LOVES ME (Hallmark HR-7-004A)	Roy Clark DEBUT
73	SHE'S GONE GONE GONE (Universal UVL-66024)	Glenn Campbell DEBUT
74	WHAT GOES UP DO COME DOWN (Soundwaves SW-483-NSD)	Jim Martin DEBUT
75	STICKS AND WHEELS (Music City USA MC-117AA)	Ronnie Mason 84 3
76	DON'T YOU NEED SOMEONE (Ridgewood R-3003-A)	Lori Oakley 78 3
77	HONEST-TO-GOODNESS AMIGOS (Gallery II G-2036-A)	Bill Ross Jr. & Crazy Roy 85 2
78	WE WERE BOTH IN LOVE WITH YOU (Twila TW-502)	Tommy Cisco DEBUT
79	THIS WOMAN (RCA 8943-7)	K.T. Oslin 39 16
80	GIVE 'EM MY NUMBER (Columbia 3869057)F50P8B	Janie Fricke DEBUT
81	I GO CRAZY (MCA-53716)	Lee Greenwood DEBUT
82	WALK ON BY (Evergreen EV-1097AA)	Michael Dee 83 2
83	MOANIN' THE BLUES (16th Avenue 70431)	Vicki Brd DEBUT
84	IS THERE ANYTHING LEFT (Ridgewood R-3006-A)	Kat Ballou DEBUT
85	HOME SWEET HOMELESS PEOPLE (Gifted Few GFR-101)	Jim Vest 87 4
86	THIS NIGHT WON'T LAST FOREVER (Curb CRB-10565)	Moe Bandy DEBUT
87	I WAS BORN WITH A BROKEN HEART (CURB CRB-10553)	Josh Logan 41 7
88	THE OTHER SIDE OF YOUR HEART (Soundwaves SW-261-NSD)	Faded Blue DEBUT
89	IF YOU DON'T KNOW ME BY NOW (Evergreen EV-1100-A)	Joe Stampley 47 7
90	WE NEED A SATURDAY NIGHT (Track TR-205)	Judy Olson DEBUT
91	SUNDAY IN THE SOUTH (Columbia 38-68892)	Shenandoah 48 19
92	FIRE ME (Soundwaves SW-482B)	Tonja West DEBUT
93	TOO MUCH MONTH AT THE END OF THE MONEY (Reprise 7-22942-A)	Billy Hill 52 11
94	IF I LIVE TO BE A HUNDRED (I'LL DIE YOUNG) (Round Robin RR-1881)	Arne Benoni 58 6
95	CHANCES ARE WE'LL BE CHEATIN' (Master MR-013A)	Kitty Timbs 60 6
96	FINDERS KEEPERS (Round Robin RR-1882)	Harlan Helgeson 63 6
97	WHY'D YOU COME IN HERE LOOKIN' LIKE THAT (Columbia 3868760)	Dolly Parton 64 21
98	I LOVED YOU ALL OVER THE WORLD (Lamon LR10205-7)	Gary Ray 66 5
99	LOVE HAS NO RIGHT (Atlantic America 7-99217)	Billy Joe Royal 67 31
100	STONE BY STONE (Columbia 3869007)	Tim Mensy 73 5

COUNTRY MUSIC

LIVING LEGEND

RALPH EMERY: Still Getting His Wish (and Helping Wishes Come True for Others)



IN 1961, HE DID HAVE A HIT RECORD—an answer to Faron Young's "Hello Walls." "Hello Fool" went to #4 on the country charts. In spite of that hit record, not many people associate Ralph Emery with that side of country music. Emery, instead, is widely known for his radio voice, quick wit and uncanny ability to draw audiences and guests together as one.

"All I ever wanted to be was a broadcaster," says Emery. "I just wanted to be on the radio."

Well, he got his wish. Starting in Paris, Tennessee at WTPR Radio in 1951, Emery soon moved on. Locating in Nashville, Emery worked at both WNAH and WMAK, but finally settled at WSIX after a near-fatal car accident that occurred when he fell asleep at the wheel due to the constant travel from one job to the other. In 1957, Emery took the job of all-night disc jockey for the station, where he quickly became the country music specialist.

"Up until then, I played a variety of music. No station had an all-country format, or pop for that matter," Emery remembers. "I liked all types of music, from country to boogie-woogie, so I came to know it all. There's good and bad in all types of music. I did, though, begin my acquaintances with country music artists before my move to WSIX. I was very good friends with Marty Robbins up until his death, and I also knew the Wilburn Brothers and many others."

Elmer Alley, then program director for WSM-TV Channel 4, was a big fan of Emery's late-night interviews with the country greats, and when the show *Opry Almanac* was slated to become the first WSM morning show, Alley immediately thought of Emery as host. After getting this show, which was the lead-in for NBC's *Today Show*, well off the ground, Emery went back to syndicated radio, this time in New York City, giving up the morning show for a while.

"In 1972 I moved my radio show, *The Ralph Emery Radio Show*, to Nashville and was asked to take on the early

morning show once again."

With viewing down, the show was re-vamped and renamed *The Ralph Emery Show*, and soon became the #1 lead-in show on the country.

With plans for the new *Nashville Network* came new ideas, and program manager Elmer Alley quickly decided on Ralph Emery as the perfect host for their variety/talk show. In March of 1983, the beginning of TNN, six-million homes were reached by the *Nashville Now* show. Today, 46-million homes enjoy these entertaining 90 minutes.

"We reach all age groups with this show; the all-around average is age 48, which means there are plenty of young people as well as seniors who enjoy the show," Emery explains. "I often wonder what a convert is looking for when they turn to us. Do they suddenly find country music really wasn't what they thought it was? They've been filled with misconceptions and find [country music] actually much more compatible to their taste."

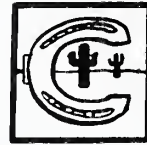
Emery feels part of the success of the country network, as well as the country music industry, is due to the fact that the spectrum of country music has been broadened.

"Back in the '40s and '50s it was much more traditional. Today we include so many things into country that 25 years ago were considered pop music. Today's rock has become so crazy and so non-melodic that once you get out of the teen years, your musical taste matures to where, I feel, you just gravitate to country music. Prime example..." says Emery. "Kenny Rogers is much more preferred than Ozzy Osborne with the mature audience—those who have children to raise and bills to pay."

Many artists are grateful for Ralph Emery's open door policy as a radio announcer. "I let them in but didn't always play the record," Emery recalls. "I would try to steer people away from doing vanity records. Anyone can spend money to record a song, only to be able to sell at their shows; but a good song, ready to chart, needs backing and promoters. So there were some that didn't get the airplay."

In keeping with that open door policy, Ralph Emery, via *Nashville Now*, still allows for opportunity to newcomers. "In cooperation with the labels we try out their new talent to see how the public will react. Ricky Van Shelton is a shining example. He came to us when he was brand new and the overnight response was terrific. I remember introducing him as CBS's answer to George Strait. I didn't realize how prophetic that really was," Emery says, laughing. "I guess we've been around at a strategic point in many of their lives."

COUNTRY ALBUMS



October 7, 1989 The grey shading represents a bullet, indicating strong upward chart movement.

Total Weeks ▼
Last Week ▼

1	KILLIN' TIME (RCA 8781-7)	Clint Black	1	21
2	A HORSE CALLED MUSIC (Columbia 45046)	Willie Nelson	3	6
3	SWEET SIXTEEN (MCA 6294) (G)	Reba McEntire	2	21
4	I WONDER DO YOU THINK OF ME (RCA 9889-1/RCA)	Keith Whitley	4	6
5	RIVER OF TIME (Curb/RCA 9595-1/RCA)	The Judds	8	24
6	GREATEST HITS III (Warner/Curb 1-25834/Warner Bros.)	Hank Williams, Jr.	6	32
7	BEYOND THE BLUE NEON (MCA 42266)	George Strait	7	32
8	WHITE LIMOZEEN (Columbia 44384)	Dolly Parton	5	16
9	HONKY TONK ANGEL (MCA 42223)	Patty Loveless	13	50
10	ABSOLUTE TORCH AND TWANG (Warner Bros. 25877)	k.d. lang	10	17
11	LOVING PROOF (Columbia 44221/CBS) (G)	Ricky Van Shelton	11	53
12	THIS WOMAN (RCA 8369) (G)	K.T. Oslin	9	55
13	DIAMONDS AND DIRT (Columbia 44076/CBS)	Rodney Crowell	14	75
14	THE ROAD NOT TAKEN (Columbia 44468/CBS)	Shenandoah	16	30
15	OLD 8 x 10 (Warner Bros. 25738) (P)	Randy Travis	12	62
16	ALONE (Columbia FC65104)	Vern Gosdin	20	8
17	WILL THE CIRCLE BE UNBROKEN (Warner Bros. 285301)	Nitty Gritty Dirt Band	20	19
18	TANYA TUCKER'S GREATEST HITS (Capitol C1-1-91814)	Tanya Tucker	18	4
19	SOUTHERN STAR (RCA 8587-1)	Alabama	15	32
20	KENTUCKY THUNDER (Epic 45027)	Ricky Skaggs	17	10
21	SOMETHING INSIDE SO STRONG (Reprise 25792)	Kenny Rogers	24	20
22	WILLOW IN THE WIND (Mercury 422 836 950)	Kathy Mattea	23	22
23	GARTH BROOKS (Capitol C1-1-90897)	Garth Brooks	22	9
24	TELL IT LIKE IT IS (Atlantic America 91064/Atlantic)	Billy Joe Royal	21	31
25	LEAVE THE LIGHT ON (RCA 9594)	Lorrie Morgan	27	10
26	BLUE ROSE OF TEXAS (Warner Bros. 25939-1)	Holly Dunn	26	8
27	DON'T CLOSE YOUR EYES (RCA 6494-1)	Keith Whitley	25	67
28	5:01 BLUES (Epic E-44283)	Merle Haggard	32	9
29	HITS 1979-1989 (Columbia 45054/CBS)	Rosanne Cash	30	29
30	GREATEST HITS VOLUME THREE (MCA 42294)	The Oak Ridge Boys	31	17
31	REBA LIVE (MCA C2-8034)	Reba McEntire	DEBUT	
32	ALWAYS AND FOREVER (Warner Bros. 25568)	Randy Travis	28	7
33	BUENAS NOCHES FROM A LONELY ROOM (Reprise 25749-1/Warner Bros.) (G)	Dwight Yoakam	36	
34	LAND OF ENCHANTMENT (Warner Bros. 9-25894-1)	Michael Martin Murphy	39	6
35	GREATEST HITS (Curb/RCA 8318-1/RCA) (G)	The Judds	34	58
36	80'S LADIES (RCA 5924-1-R)	K.T. Oslin	35	42
37	ONE WOMAN MAN (Epic 44078/CBS)	George Jones	37	29
38	THE STATLER'S GREATEST HITS (Mercury/PolyGram 8454)	The Statlers	29	3
39	SOMEWHERE BETWEEN (Capitol C1-90237)	Suzy Boggus	40	3
40	THE RODNEY CROWELL COLLECTION (Warner Bros. 25965)	Rodney Crowell	DEBUT	

■ COUNTRY HOT CUTS

1. SHANE BARMBY: "Why Did You Leave Me? (Why Did You Take My Shoes)" *Let's Talk About Us* (Mercury/PolyGram)
2. KEITH WHITLEY: "Tennessee Courage" *I Wonder Do You Think of Me* (RCA)
3. DON WILLIAMS: "Learn to Let It Go" *One Good Well* (RCA)
4. STEVEN WAYNE HORTON: "Endless Sleep" *Steven Wayne Horton* (Capitol)
5. CLINT BLACK: "Live and Learn" *Killin' Time* (RCA)

■ TOP 10 SINGLES—10 YEARS AGO

1. JOHN CONLEE: "Before My Time" (MCA)
2. T.G. SHEPPARD: "Last Cheater's Waltz" (Warner/Curb)
3. BARBARA MANDRELL: "Fooled by a Feeling" (MCA)
4. THE OAK RIDGE BOYS: "Dream On" (MCA)
5. LARRY GATLIN: "All the Gold in California" (Columbia)
6. KENNY ROGERS: "You Decorated My Life" (United Artists)
7. CRYSTAL GAYLE: "Half the Way" (Columbia)
8. RONNIE MILSAP: "In No Time at All" (RCA)
9. BELLAMY BROTHERS: "You Ain't Just Whistlin' Dixie" (Warner/Curb)
10. DOLLY PARTON: "Sweet Summer Lovin'" / "Great Balls" (RCA)

One other fellow who has been led to stardom by Ralph Emery is his sidekick, Shotgun Red. Emery met Shotgun and his "handyman" Steve Hall a year before TNN came into production.

"At the time, I pigeonholed him, and when we started searching for ideas to fill the 90 minutes of *Nashville Now*, I thought of Steve and his little cowboy friend. We will be releasing our second and third duet albums this fall on RCA Records, the latter being a children's album for all young at heart!"

Ralph Emery means a great deal to many performers and country music executives, as a friend as well as a fellow businessman who "knows his stuff." He is well-respected in radio and television alike. All this from a fellow who "just wanted to be on the radio."

"Funny...in 1948, when I was just a kid, I remember seeing a picture of a television in a *Mechanics Illustrated* magazine and wondering if I'd live long enough to see one!"

T.L. Carr

COUNTRY MUSIC

ALBUM RELEASES



□ **SKIP EWING:** *The Will to Live* (MCA-42301)

How such pain and wisdom of life can come from one so young surprises me, but however he does it, Skip Ewing has it mastered. This album features 10 top-notch emotion-filled cuts either written or co-written by Ewing. There's "Please Don't Leave Me Now," "Age Doesn't Matter" and his first single off the LP, "It's You Again"—all brilliantly delivered by Ewing's powerful, magnetic voice and expertly produced by Ewing and Jimmy Bowen. It's another winner for this multi-talented artist!



□ **SHELBY LYNNE:** *Sunrise* (Epic ET-44260)

This young lady has to be one of the hottest country/blues singers of the day! She can take a song and make you literally *feel* it before she's through. Shelby's powerful, emotion-filled vocals come through loud and clear on cuts like "The Hurtin' Side," "Thinking About You" and the beautiful "This Time I Almost Made It." And "That's Where It Hurts" is one of the cutest I've heard in a while. Watch for this gal to hit the charts big and garner plenty of attention from radio across America. When you want to hear some good ole country blues, this girl can deliver!

SINGLE RELEASES

■ OUT OF THE BOX



□ **CHARLIE DANIELS:** "Simple Man" (Epic 34-73030)

It's real, it's simple—it's pure Charlie Daniels. A good ole down-home, simple, red-neckin' song full of suggestions about what to do with the drug pushers and criminals of the world. Expertly produced by James Stroud, this is a great message song such as only Daniels can deliver.

■ COUNTRY FEATURE PICKS

□ **TONY PEREZ:** "Take Another Run" (Reprise-7-22838-A)

The title perfectly describes this release by Tony Perez. This song, with its driving beat and entrancing lyrics, makes you want to find that someone special and fall in love. Sure to be a hit, this song's a killer!

□ **SUZY BOGGOSS:** "My Sweet Love Ain't Around" (Capitol 7PRO-79788)

With a down-home country sound including the use of fiddle and dobro, this latest release carries a bluesy, yet traditional country sound. Written by Hank Williams, Sr., this song displays old-time lyrics and rhythm with a new type of energy.

□ **NITTY GRITTY DIRT BAND:** "When It's Gone" (Universal UNV-66023)

This love song truly depicts what the Dirt Band does best. This band displays effortlessly the ability of its members to play several instruments each, such as harmonica and fiddle. This single off their album, *Will the Circle Be Unbroken: Volume II*, is on its way up!

□ **SKIP EWING:** "It's You Again (MCA-53732)

Pickin' his guitar, Skip sings his heart out on this one. Every woman wants this one sung just to her. With emotion pouring out of every note, he elegantly croons this song, which he wrote along with Mike Geiger and Woody Mullis.

CALENDAR OF EVENTS

COMING UP:

THE SEVENTH ANNUAL ACADEMY OF COUNTRY MUSIC Celebrity Golf Classic will be played on Burbank's De Bell Golf Course on Monday, October 16, 1989. Country music star Moe Bandy will be the tournament's host.

Proceeds will again go to the T.J. Martell Foundation for cancer and leukemia research and its West Coast division, Neil Bogart Memorial Laboratory. Entry fee will be \$250 per person, or \$900 for a foursome. Each team will consist of a celebrity plus four paying players. This year's corporate sponsors for the tournament are George Dickel "Tennessee Sippin' Whiskey" and Trans World Airlines.

For more information please contact the Academy of Country Music office at (213) 462-2351.

BACK IN TIME:

OCTOBER 3—Roger Miller sees two hits in the Top 10 with "Chug-A-Lug" coming in at #9 and "Dang Me" sitting in the #3 position (1964)

OCTOBER 4—"Blue Eyes Crying in the Rain" becomes Willie Nelson's first #1 record (1975)

OCTOBER 5—Nashville's WSM radio goes on the air (1925)

OCTOBER 6—Faron Young's "This Little Girl of Mine" reaches #1 (1972)

OCTOBER 7—*Songwriter*, starring Willie Nelson and Kris Kristofferson, premieres in Nashville (1984)

OCTOBER 8—"Daytime Friends" by Kenny Rogers hits #1 for the second week (1977)

OCTOBER 9—Grandpa Jones is inducted into the Country Music Hall of Fame (1978)

RIAA Honors Country Music Association; Dolly Parton Performs



DOLLY PARTON



RIAA CULTURAL AWARD

THE RECORDING INDUSTRY ASSOCIATION OF AMERICA recently presented its 17th Cultural Award, this year honoring the Country Music Association. The RIAA is honoring the CMA for their worldwide efforts to heighten awareness of Country Music, one of America's original art forms, and for their continued enthusiasm and support for the protection of sound recordings.

"The Country Music Association has worked tirelessly for many years to position American music as one of our country's greatest exports," said Jason Berman, RIAA president. "Their efforts toward strengthening copyright protection for creators is greatly appreciated by the entire American music community."

CBS recording artist Dolly Parton, who has won international acclaim and admiration for both her talent and warm personality, entertained at the

honors banquet, which was held at the Washington Hilton Hotel. Her career spans over 20 years of popular hit releases. Her achievements include three Grammy Awards, seven CMA Awards and three People's Choice Awards. She has also been awarded two gold singles, seven gold albums and three platinum albums by RIAA for her sales achievements. Dolly's longstanding dedication and contributions to country music made her a perfect choice to perform at the gala event.

The Cultural Award, a Steuben Crystal obelisk, is presented each year by RIAA to an individual or organization that has made an outstanding contribution to the arts and culture in America. The banquet allows recording industry executives to meet and show appreciation to government officials for their commitment toward advancing the goals of the U.S. recording industry.

COUNTRY MUSIC



MARTY RAYBON, LEAD SINGER of Columbia's hot recording act **Shenandoah**, came by the **Cash Box** offices recently to accept a congratulatory plaque for the group's recent #1 hit, "Sunday in the South." Shown presenting the plaque to Raybon is **Cash Box** country chart director **John Decker**. In addition to burning up the charts lately, **Shenandoah** is also nominated in the upcoming **CMA** awards in the Vocal Group of the Year category and for the Horizon Award.

BMI PRESIDENT **FRANCES PRESTON** recently hosted a beautiful poolside dinner at her Nashville home to celebrate the tremendous success of **Opryland Music Group** and the prolific activity the venerable **Acuff-Rose** catalog has generated since it was purchased in 1985, as well as the current activity of **Opryland** staff writers. Some of the distinguished folk enjoying the evening were left to right: (seated) **BMI** president **Frances Preston** and **OMG** president **Jerry Bradley**, and (standing) longtime **Acuff-Rose** songwriter **John D. Loudermilk**, **BMI** vice president **Roger Sovine**, and **Universal Records** president **Jimmy Bowen**. (Photo: Don Putnam)



HOLLYWOOD COMES TO NASHVILLE! Renowned choreographer **Patsy Swayze** (left) chats with **Cash Box** Nashville editor **Kay Knight** (center) and country/blues artist **Toni Jolene** (right) at a reception for the singer following her Nashville debut performance. **Swayze**, accompanied by L.A. director/producer **Mike Erwin**, came to Music City to discuss the filming of a music/dance film starring **Toni Jolene**, scheduled to go into production in early 1990. **Swayze** choreographed **Urban Cowboy**, has a top-selling dance video, **Swayze Dancing**, and is considered one of the foremost dance instructors in the country. The icing on that cake? She's the woman who taught son **Patrick** to dance! (Photo: Jill Humphrey)



CURB RECORDING ARTIST **Ronnie McDowell** has reunited with producer **Buddy Killen**; the twosome are seen here at work in the studio on McDowell's forthcoming album on the **Curb** label. (Photo: Beth Gwinn)

RIISING STARS

GARTH BROOKS: If Tomorrow Comes, This Guy Can Sing About It

"It's amazing when you're just a kid, lying there in bed back in Yukon, Oklahoma, how much you can dream about all of this stuff and actually how much of it will come true. You dream of concerts, screaming people and hot guitar licks. Then the next thing you know, there you are right in the middle of screaming people and your guitar is just tearin' it up. You think about yourself lying there and you say, Yeah—this is how I always hoped it would be. Then, there are the gigs like the Grand Ole Opry, and you're just like a little kid again and your stomach is doing flip-flops."

When new Capitol recording artist **Garth Brooks** recalls his days of being just a kid, he recognizes the ultimate change in his life as being just that: What was once just a dream is now a reality! Since his first release, "Much Too Young (to Feel This Damn Old)," Brooks has become one of country music's freshest and most sultry entertainers in the business. How does he do it? The answer lies in his music. "It's heart music—from the heart, to the heart," Brooks explains. "It just passes through the ears and goes straight to the chest. I went for a combination of three of my greatest heroes, which are **George Jones** of course, **James Taylor** and **Dan Fogelberg**. Every producer that I'd talked to before about teaming the **Taylor & Fogelberg** lyrics with a **George Jones** drive, kind of got a little worried. **Allen Reynolds** was the first guy who didn't flinch at that. That made me know that the marriage between the three was right."

The latest Brooks single, "If Tomorrow Never Comes" proves that he's not just in this game for the fortune and fame by any means. He's pouring out material that actually relates to his listeners personally. Isn't that what country music is all about? "I look at it like this," Brooks ponders. "When I record a song, I've got three minutes or so to say something to the whole nation. I want to make those minutes count. I think that's quite a gift and a blessing to have, to be able to do that. So I try to take advantage of that."

Don't misunderstand the Brooks' seemingly miraculous rise to stardom. It was definitely no sunshine experience when he first came to Nashville back in 1985. "I guess the perfect thing happened when I first came to Nashville. It rained from the first second I got here until long after I'd left," he remembers. "I looked around and suddenly Nashville didn't seem to be the city of opportunity that I thought it was. I found out that there is a family in country music and it's very hard to get into that family. Once you get in, they treat you like a king. Now I look back at 1985 and see it as a blessing, because someone really let me know—not what I was, but what I wasn't. When I came back in '87, I realized that it was how I looked at it all. Nashville is a city of opportunity and it is a city where dreams can come true. Mine has in this town," he continues. "I also found out that the country music family is not really that hard to get into—you just have to have



the right attitude. The wrong attitude is coming here to Nashville and thinking that you can just set this place on fire. To me, the right attitude is to become a citizen in a sense, and learn how to drive at five o'clock with these people, get a job and then start really working on your music."

Brooks contributes his second, successful attempt in finally making his music work to his wife **Sandy**. "She made me keep that drive going the second time around," says Brooks. "She was someone who I could have pick me up when I'd get knocked down. Before, all I had was myself—which ain't much."

The multifaceted Brooks will be making his acting debut in October. His vehicle, the movie **Nashville Beat**, features Brooks as a singer/musician in a local club. Although his role in the flick is not large, he refers to the experience as a real special moment for him. Incidentally, the song Brooks sings in the movie is his own favorite cut from his album **The Dance**.

Brooks plans to tour through December and then take time off to begin recording his second album. "It will again be produced by **Allen Reynolds** and engineered by **Mark Miller**. I hope to do on the second one what I did on the first one," Brooks says. "It will be a five/five mixture of my own material and material from other writers here in town."

"I love my wife and I love the people around me," professes Brooks. "But ya know? I really don't think I'm living until I hear my name announced and I hear the crowd, and the lights come up and the music starts. For that hour or two out there on stage, I'm living and my heart is just pumping a hundred miles an hour. I never want that to stop. That's what it's all about to me. I know I'm not doing all of this alone. The good Lord has blessed me with everything I've got, and those gifts that he's given me represent everyone that I work with."

Garth Brooks is all about a guy who has worked from the ground up and is beginning to scratch the top's surface with music that seems to be much deeper than just music. The scratches he and his music make leave warm and soothing impressions on the heart. And if tomorrow never comes, he says he'll still be the luckiest man in the world.

Kimmy Wix

COUNTRY INDIE SINGLES

1	YOU AND THE HORSE (THAT YOU RODE IN ON) (Tra-Star TS-1227)	Patsy Cole	2	5
2	SONS OF THE PIONEERS (American Cowboy Songs 24002)	Chris LeDoux	3	4
3	OUTSIDE CHANCE (USA 620SI-1)	Larry Dean	4	6
4	DARE TO DREAM (Stop Hunger SHR MMX-1101)	Missy Maxwell	5	4
5	THE TRUTH DOESN'T ALWAYS RHYME (Tra-Star TR-1229)	Rebecca Holden	7	2
6	CONSTANTLY (Hal Kat Kountry HKK-608-A)	Anne Brown	8	4
7	THREE FLAGS (Badger BG-1004AA)	Billy Joe Burnette	9	3
8	THAT'S ALRIGHT (Ark)	Greg Nations	10	3
9	LIE LEFT ON HIS FINGER (Taste Of Texas TOT-3333)	Glenda Sue Foster	13	2
10	YOU GOT THE BEST OF ME (Gallery II G-2026-A)	Juanita Rose	11	3
11	FOREVER OR NEVER (Sundial SR-182)	Allen Karl	14	2
12	BUT SHE LOVES ME (Hallmark HR-7-004A)	Roy Clark	DEBUT	
13	WHAT GOES UP DO COME DOWN (Soundwaves SW-483-NSD)	Jim Martin	DEBUT	
14	STICKS AND WHEELS (Music City USA-MC-117-AA)	Ronnie Mason	16	3
15	HONEST-TO-GOODNESS AMIGOS (Gallery II G-2036-A)	Bill Ross Jr. & Crazy Roy	17	2
16	WE WERE BOTH IN LOVE WITH YOU (Twila TW-502)	Tommy Cisco	DEBUT	
17	IS THERE ANYTHING LEFT (Ridgewood R-3000-A)	Kat Ballou	DEBUT	
18	THE OTHER SIDE OF YOUR HEART (Soundwaves SW-261)	Faded Blue	DEBUT	
19	WE NEED A SATURDAY NIGHT (Track TR-205)	Judy Olsen	DEBUT	
20	FIRE ME (Soundwaves SW-482B)	Tonja West	DEBUT	

COUNTRY INDIES

INDIE SPOTLIGHT



□ **GLENDA SUE FOSTER:** "Lie Left on His Finger" (Taste of Texas-3333)

A tune that's true country. This newcomer's rich, traditional-style vocals are filled with heartfelt emotion in this love-done-wrong song. This one, written by Larry Alderman and Rosie Brian and produced by Tony Augustine, should garner Glenda Sue some "major" attention and airplay.

INDIE FEATURE PICKS

□ **GLENN SUTTON:** "I Just Can't See" (16th Avenue NA-1016AA)

This duet with Kathy Louvin is about two people who just can't see themselves without each other. The lyrics override the instrumentation and the listener is compelled to hear what will be sung next. Cute expression of devotion with down-home fun mixed in.

□ **JUDY OLSON:** "We Need a Saturday Night" (Track-205)

□ **DAVID SOLO:** "You're My Inspiration" (CER-104)

FROM THE "WILD SIDE OF LIFE" to the wildlife of Africa, Hank Thompson's legendary career accomplishments continue to qualify him as a major international force in country music. Hank received word of his nomination to the prestigious Country Music Hall of Fame while big-game hunting in the bush of South Africa. At left, Hank shows off his trophy quality "Kuda" (African antelope). Following his African safari, it's back to work with upcoming concerts throughout the U.S., Japan and Brazil.



FAMILY TRADITIONS—RCA recording artist Lorrie Morgan recently appeared on Nashville Now with Hank Williams, Jr. to debut her new single "Out of Your Shoes Tonight." Morgan recently returned from a week-long promo tour of England, Ireland and Switzerland. (Photo: Debi Schwartz)



INDIE FEATURE ARTIST

JAMES DeMARR

& VICKI TAPP:

Making the Magic Work

IT'S A FAIRY TALE COME TRUE for this duo—full of magic and starry-eyed dreams. At least that's how they tell the story.

"It's almost like winning the lottery," laughs Vicki Tapp, who along with fellow singer/songwriter James DeMarr recently released the single "You Don't Love Me Anymore" on Nam Nam Records. "We still sit here and think, 'Wow, we've really made it!'"

The video for "You Don't Love Me Anymore," a first for both performers, was released about six weeks ago, and is currently airing on both Country Music Television and the Nashville Network. "We filmed the video at Paramount Studios' back lot, where shows like *Bonanza* were filmed," DeMarr says. "It was like walking back in time." But if things continue to go well for this duo, there will be no turning back.

Both Tapp and DeMarr grew up in country settings with a love for music. DeMarr, who grew up in Oregon, the product of a rodeo family, began singing at the age of four, taught himself to play piano when he was 12 and enlisted in his first recording session by the age of 18. Like DeMarr, Tapp also began singing at the early age of four. When she was 13, she penned her first song, and throughout her teen years spent weekends on the road in Ohio singing with her father. In addition, Tapp was involved in gospel and youth choirs, and at 19, she began her professional career with a country band in Vermont.

"For many years, James and I have been traveling different avenues pursuing the same dreams," Tapp explains. "We're just waiting to see how things go, and with more response [to the single], we'll know more about the duet situation."

"You Don't Love Me Anymore" was originally written for Eddie Rabbitt and Crystal Gayle, according to DeMarr. However, when things didn't go as planned, DeMarr entered the scene. Soon after, Tapp was recruited to record the duet with him. "We met and it just clicked," Tapp remembers. "The magic part is, it worked!"

Although the two had never met or



sung together, the "magic" was there. The duo has already received very positive feedback from the single. "We're starting to get fan mail," DeMarr adds, smiling. "It's really nice."

But the two still have bigger dreams to conquer. Both are recording individually and both are writing songs. "We're also keeping several duets in mind, just to be prepared," Tapp says. "We're aware anything can happen in this business, and we just want to make sure we're ready."

For now, the two are continuing their tour with the "Wild West Band." However, one of the dreams they are hoping to capture in the coming months is to be the opening act for a concert tour. "As of now, we're not opening for anyone," DeMarr says. "But we sure would love to."

Like many new artists, the two say they still can't believe how quickly their success has come. "I always knew it would happen this way," DeMarr says. "I always said it would come when the time is right, and we both believe this is our time." However, both agree that they did not enter the music business in search of fame and fortune, but to fulfill that dream of singing on stage. "You have to be in this business for the right reasons," DeMarr continues, seriously. "If fame and fortune are your goals, you may get that and never be truly happy. However, if you just want to sing and you *never* find that fame and fortune—you're still happy!"

Kimberly Blake

COUNTRY TIDBIT #1: FUDGE, NOT FLOWERS! At Hank Williams, Jr. concerts, ladies toss bouquets or bring them to the edge of the stage to be handed to Hank or one of the Bama Band. Parents have even lifted their kids onto the stage during some state fair appearances to present Bocephus with a fistful of flowers. "That's real nice and all," said Hank to an overflow crowd at the Missouri State Fair in Sedalia. "but could y'all bring me something a guy can use? I'm not Merlin Olsen. Bring me some ammo, or barbeque, or FUDGE!"

COUNTRY TIDBIT #2: PRACTICE MAKES PERFECT, DOGGONE IT... Wherever there are musicians, there's always a "honey" around, but in the case of the Kentucky Headhunters, it's one of a four-legged variety. "Honey" is a farm dog who has kept steady company with the band for the last three years, whenever they practice at Richard and Fred Young's farmhouse in Edmonton, Kentucky. No sooner does the group set up their equipment than along comes the canine, who stays long enough for the session, then goes back home! The farmhouse was the setting for the filming of the quintet's video, "Walk Softly on This Heart of Mine."

STEVEN CURTIS CHAPMAN:

Discovering There's More to This Life

BY KIMMY WIX

LET US BE HONEST WITH OURSELVES. There has always been a fine line (or quite often, a thick line) between those people who stand in the spotlight and those of us who stand back watching that light shine. Sure, we view them as being cloaked in the glitter and fame, but we seldom consider that those who stand in the light must often look out into a mysterious darkness. It's a darkness in demand of a light's reflection and that's what Sparrow recording artist Steven Curtis Chapman is all about. Through his music and ministry he shares that light with those who are often trapped in a world of darkness; he is able to somehow lure them toward an easy escape. However, the bait he uses is not himself. It's neither the music he plays nor the songs he writes or sings—it's the Lord Jesus Christ, and Chapman will be the first to admit it.

"I hope that people realize that I'm a guy who doesn't have it all together yet, and I don't ever want to try and pull that off on someone," admits Chapman. "I want people to know that a relationship with Jesus Christ is the focus of my life and that I never want to keep that to myself. Through the wonderful gift of music that God has given us, I want to use that platform to convey that to people in an honest and genuine way. The one thing that I do want people to realize is the fact that I know my life is summed up with God and everything else revolves around that."

Born in Paducah, Kentucky, Chapman's musical background and love for the Lord blossomed at an early age, only after he accepted Christ. He began playing the guitar with his older brother in elementary school. They performed for churches and civic groups, blending Christian music with popular songs. His writing efforts were



sparked by the influence of such Christian artists as Dallas Holm and the Second Chapter of Acts, and by pop artists like Jim Croce, the Doobie Brothers and Michael McDonald. At that time, Chapman never really thought of Christian music as being a career. After enrolling in Georgetown College, a Southern Baptist college, at which he initially pursued a career in the medical field, he turned his focus toward the field of music.

The transition that Chapman made certainly wasn't an easy decision, but through much prayer and many tears he realized that it was God who had directed the move. Part of the transition meant transferring schools, pursuing various music-oriented jobs and eventually moving to Nashville, Tennessee.

As Chapman continued to write, his material was in demand by such artists as the Imperials and Sandi Patti. By 1986, he had signed an exclusive publishing and recording agreement with Lorenz Creative Services and Sparrow Records. From that point on, Steven Curtis Chapman has proven to be a valuable part of the Contemporary Christian music ministry. After two successful recording projects, *First Hand* and *Real Life Conversations*, he's prepared to launch his third album to the public this month.

More To This Life, the title of his number three, actually delivers *more* of Chapman. "This record kind of gets back more to the roots of what I grew up with back in Paducah," he says. "I grew up listening to a lot of folk and bluegrass music. My dad played folk music and wrote country music that was almost pop, but back then no one knew what to do with it. It wasn't quite country enough to be called country and it wasn't quite rock enough to be called that. As I grew older, I tuned in to rock & roll, pop, soul and rhythm & blues. I write a lot of material for other people," Chapman continues. "But when I write for myself, I try to combine all of that together."

"On the first couple of records, I think I was still really searching for what is really home base for me. I know what my limits are, but I didn't really know what home base was. I think I've found what that is now. I don't have any regrets about the first two projects, but I think as you grow, you realize what's there and what's needed. Ya know—when you're standing out there on that stage in front of people and it's just you and your guitar and you're looking at those people eyeball to eyeball, you want to be able to present to them what's honestly yourself."

More To This Life, produced by Phil Naish, follows up with the same real-life conversational material as his first two projects, which gained him



numerous Dove Award nominations. The difference, however, is that the real life in his latest project is perhaps even more real. "This record came from a lot of trying experiences in the last few years of my life," explains Chapman. "Some experiences that took me back to the foundation of my relationship with God and his son Jesus Christ. I had to get real honest about some things and become really transparent with myself—to actually see things for what they really are. I had to rebuild some of those foundations with the Lord and as a result of that, because I have this habit of being real honest with what I say and sing, I had to write songs about it all. That's why I didn't just co-write most of the material on this record, like the first two. I knew what I needed to say and I knew nobody else would be able to lock into that quite as strong as myself."

To those who hear his records and those who see him in concert, Chapman is often described as being very down-to-earth and vulnerable. His current success is a shining result of those qualities, as is his desire to really minister to his listeners. "I want people who hear my songs to be able to make them their own," Chapman says. "I want people to continue to feel like this guy is approaching them as a friend saying 'Hey—here's what I've struggled with and here are some of the answers that I've come up with so maybe you can relate.' I just love it when I'm able to share with the audience and realize that they under-

stand what I'm singing about. I think that because of what I do and because I approach it personally, that people are responding. If I was one of those artists who jumps out on stage in a cloud of smoke—not that there's anything wrong with that—but if that's what I was doing and it was strictly a showbiz show, it would be hard for me to know if my audience was just caught up in all the excitement of everything or if they were really listening to what I had to say."

Chapman says that if he had to choose between his career or the responsibility to his family, he'd definitely take the family route. "God's given me a responsibility there too," he admits. "There are many nights that I don't get home until two in the morning, have to get back up at four or five to catch another plane and do another show. Sometimes I'm just wiped out. I'll call my wife and hear Emily [his two-year-old daughter] crying in the background, my wife Mary Beth is crying and I just don't know what to do," he continues. "Then I'll look at myself in the mirror and see these little wrinkles under my eyes. I'm twenty-six years old and this shouldn't be happening this early. That's when I realize that I'm not out here for myself. God has given me this mission and as long as he continues to open the doors and provide a platform, then I can depend on him to help me take care of these other things in my life."

Realizing that is perhaps what's actually *more to this life*. ◯

CONTEMPORARY CHRISTIAN TOP 40 SINGLES

October 7, 1989 The grey shading represents a bullet, indicating strong upward chart movement.

Total Weeks ▼
Last Week ▼

1	TESTIMONY (Reunion 7010049521)	Kim Hill	1	7
2	IN IT AFTER ALL (Benson C-02506)	Larnelle Harris	13	4
3	'TIS SO SWEET TO TRUST IN JESUS (Word 7019107503)	Amy Grant	14	4
4	THE HUNGER STAYS (Sparrow 1762-71202)	Margaret Becker	16	5
5	WE BELONG TO HIM (DaySpring 7014175372)	Wayne Watson	15	5
6	NO CONDEMNATION (Alleluia 003001)	Kelly Willard	8	6
7	YOU'RE BEAUTIFUL (Benson CO2548)	Michele Wagner	17	4
8	LIVING DANGEROUSLY IN THE HANDS OF GOD (Sparrow SDC-1172)	Steve Camp	4	7
9	ON THE OTHER SIDE (Reunion 7010037523)	Michael W. Smith	3	7
10	HERE'S MY HEART (Giant C02555)	David & The Giants	2	9
11	FARTHER ON (Myrrh 9016239154)	Russ Taff	29	2
12	MOVIN' ON (Star Song SSC-8120)	Mylon Lefevre and Broken Heart	9	5
13	WONDERFUL WORDS OF LIFE (Reunion 7010047529)	Prism	12	6
14	FOUNDATIONS (Sparrow SPD-1191)	Geoff Moore & The Distance	23	4
15	SWEET VICTORY (Star Song SSD-8102)	Twila Paris	5	10
16	READY TO FLY (Home Sweet Home 7010046409)	Mike Eldred	7	6
17	BIGGER THAN LIFE (DaySpring 7014177576)	Paul Smith	34	2
18	IN THE NAME OF THE LORD (Frontline CD-9051)	Jon Gibson	33	2
19	I AM DETERMINED (Diadem 7-90113-049-0)	Tim Sheppard	10	6
20	8TH WONDER (Sparrow 176271194)	White Heart	6	6
21	THAT'S THE LOVE OF GOD (Word 701 9059503)	Sandi Patti	19	10
22	IF GOD IS FOR US (Benson PWCO1096)	DeGarmo & Key	18	14
23	NOTHIN' I WOULDN'T DO (Reunion 7010043523)	Recess	25	3
24	VOICE OF EXPERIENCE (Reunion 7010046522)	Morgan Cryar	11	8
25	LOVE SO LOVED THE WORLD (Benson C02507)	Glad	24	5
26	IN YOUR STRENGTH (Benson CO2549)	Craig Smith	31	3
27	NO OTHER LIKE YOU (Star Song SSC-8119)	Tony Melendez & Twila Paris	21	3
28	LIVE THIS MYSTERY (Sparrow PRX-1203)	Michael Card	38	2
29	A DAY LIKE ANY OTHER DAY (Maranatha 7100266844)	Bill Batstone & The Maranatha Singers	DEBUT	
30	ALL DAY PRAISING (Benson C02468)	Billy & Sarah Gaines	39	2
31	FOR EVERY LONELY HEART (Myrrh 7-01-688638-7/661-1)	Kim Boyce	22	14
32	DON'T CRY (Sparrow SGL-1169-4)	Cee Cee Winans	DEBUT	
33	IS IT RIGHT (Star Song SSC8129)	Jerome Olds	28	11
34	YOU WEREN'T MEANT TO LIVE YOUR LIFE ALONE (Frontline CO9050)	Benny Hester	DEBUT	
35	GO AND SIN NO MORE (Frontline C009071)	Liaison	DEBUT	
36	HEALING (Sparrow SPD-1174)	Deniece Williams	20	14
37	CRYING IN THE CHAPEL (DaySpring 606757)	Allies	26	9
38	SHEPHERD BOY (Diadem 7901130296/326)	Ray Boltz	32	14
39	MORE TO THIS LIFE (Sparrow SPD-1201-1)	Steven Curtis Chapman	DEBUT	
40	MORE THAN ENOUGH (Star Song SSD8130)	Bash-N-The-Code	30	6

SOUTHERN GOSPEL TOP 40 SINGLES

October 7, 1989 The grey shading represents a bullet, indicating strong upward chart movement.

Total Weeks ▼
Last Week ▼

1	LAZARUS, COME FORTH (Morning Star MST-4110)	Bishops	2	14
2	COMING SOON (Peaceful Stream 28491-1600-1)	Spencers	1	14
3	I'VE JUST STARTED LIVING (Homeland HL 1006)	Cathedrals	6	11
4	GOD BLESS THE FAMILY LIVING IN THE U.S.A. (Stop Hunger SHR-NG1102)	Northern Gold	6	7
5	WHEN I KNELT, THE BLOOD FELL (American Christian Artists)	The Greens	5	14
6	THE PARTY'S OVER (Homeland HL-1014)	Hemphills	3	14
7	WALK AROUND ME JESUS (New Canaan 7019967631)	Wendy Bagwell & The Sunlites	8	10
8	ONCE UPON A HILL (RiverSong R-55909)	Gold City Quartet	4	14
9	THERE'S STILL POWER IN THE BLOOD (RiverSong RS-5916)	Heirloom	7	14
10	TYPICAL DAY (Canaan 7019978)	Talleys	10	12
11	YOU'LL REAP WHAT YOU SOW (RiverSong CO-2542)	Jeff & Sheri Easter	15	7
12	THE CROSS IN THE MIDDLE (New Haven NHS-005)	Florida Boys	11	14
13	BRING MY CHILDREN HOME (New Canaan 693215-08)	Nelons	13	14
14	JESUS IS COMING FOR ME (RiverSong CO-2569)	Kingsmen	12	7
15	GROUND BREAKING (Morning Star MST-45-12788)	McKamey	14	14
16	GETTIN' READY TO LEAVE THIS WORLD (RiverSong RS-CO2559)	Gold City	26	3
17	I WANT TO GO THERE (Sonlite FON120)	Cedar Ridge	17	5
18	CARRY ON CHILDREN (Morning Star MSC4095)	Fox Brothers	19	9
19	BLOODBUGHT (Son Light SON-110)	McGruders	26	14
20	IT'S THE KING (RiverSong C02522)	Heaven Bound	20	6
21	SIN WILL TAKE YOU FARTHER (Homeland HL-1006)	Cathedrals	16	14
22	IN HIS TIME (Sonlite SON-112)	Perkins Family	23	5
23	THE ALTAR (Harvest HAR-1144)	Cornerstones	25	6
24	GONNA RIDE THAT GLORY CLOUD (Morning Star MST-45-4098-AA)	Dixie Melody Boys	28	14
25	THE MOUNTAIN (Morning Star MST-45-112888)	Perrys	21	14
26	WHEN I REACH THAT CITY (Morning Star MSC-4093)	McKeithana	30	6
27	WAITING AT THE RIVER FOR YOU (Harvest U23701)	Stewards	24	12
28	HE CAN (Homeland HL-1008)	Singing Americans	18	14
29	I WANT TO MAKE A DIFFERENCE (Morning Star HAR-45-11288)	Mid South Boys	27	14
30	I'VE BEEN REDEEMED (Sonlite SON-119)	Kingdom Heirs	32	2
31	HE HAS RISEN (Sonlite SON-122)	Singing Cookies	DEBUT	
32	GOD SHALL WIPE AWAY ALL TEARS (Masters MSC-8814)	J.D. Sumner/Stamps	33	14
33	HELP ME STAND LORD (RiverSong R-55916)	Jeff & Sheri Easter	22	14
34	STAND BACK (Homeland HC8804)	Spears	36	4
35	CELEBRATION TIME (Welcome Home WHS-0001)	Accords	37	2
36	MORBUS SABBATICUS (Stop Hunger SHR-NG-1102)	Northern Gold	38	2
37	YOU'VE GOT TO BE BORN AGAIN (Shiloh 2325M)	Dudley Smith	34	4
38	CROSS YOUR HEART (New Canaan 7019971539)	Bruce Carroll	35	13
39	FOREVER (Sonlite SON-118)	Down East Boys	DEBUT	
40	THERE'LL BE A PAYDAY (Morning Star MST-45-4095)	Perry Sisters	39	14



Homeland Recording and Publishing has recently acquired Journey Records, the record label begun by Roger Bennett in 1987. All Journey artists will become part of the Homeland family, currently including LuLu Roman, Hee Haw star and successful gospel recording artist; the Lesters, the well-known family of five who have been singing pure southern gospel for over 70 years; and Jubilation, a group of young men with a great country sound. Homeland President Bill Traylor (left) and Journey owner Roger Bennett (right) are both thrilled with the prospects of the acquisition. (Photo: Tania Rice)

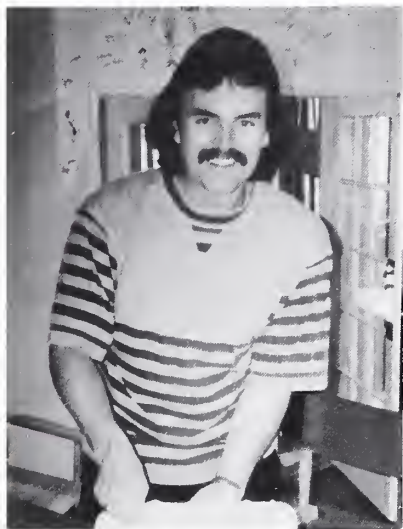


Just recently, Kellye Huff released her debut project, *In a Special Way*, on Giant Records (distributed by the Benson Company). Kellye is the 16-year-old daughter of David & the Giants' David Huff, who produced the album at the Huff Recording Studio in Forest, Mississippi. David first heard his daughter sing in public when she was 12. Amazed at her ability, he told her she could record an album when she turned 15—*In a Special Way* was completed a month before her 16th birthday. Pictured in the studio are Kellye with father/producer David.

GOSPEL MUSIC



Eddie DeGarmo, of DeGarmo & Key, recently stopped by Nashville's Baptist Bookstore to take a look at their "Bigger Than Life" *The Pledge* display. In support of D&K's "Take the Pledge" campaign, coinciding with the group's latest release, *The Pledge*, Baptist Bookstore has taken on the challenge of motivating Christians to openly pledge their lives to Jesus Christ by signing the "Take the Pledge" poster at the bookstore's in-store display. Christian bookstores across the country are involved in this campaign. Pictured with Eddie (center) are Nathan Primm, sales clerk (left) and Joseph Cassell, music buyer (right), designers of the display.



Diadem artist Ray Boltz was recently presented with a cake celebrating "Shepherd Boy," the second chart-topping single from his best-selling album *Thank You*. Diadem staffers surprised Boltz at a photo session for his upcoming LP, *The Altar*. The first single from the new Boltz project is scheduled for release later this month.



Renowned gospel performers J.D. Sumner and the Stamps recently signed a long-term recording contract with the Benson Company's RiverSong Records. Pictured following the signing are (from left): tenor Jerry Trammell, baritone Ed Hill, lead Jack Toney, bass J.D. Sumner, RiverSong's A&R director Norman Holland and pianist C.J. Almgren.

Album Reviews



□ **LIAISON:** *Liaison* (Frontline C009071)

OK—It's rock & roll, except we're rockin' & rollin' to a Christian beat! This group truly epitomizes and can be compared to any secular rock-core band out there. The difference lies in the fact that this group uses their talents to proclaim the good news of the Lord Jesus Christ. This Frontline project delivers highlight cuts such as "Go and Sin No More," which debuts this week at #35 on the Contemporary Christian Top 40 Singles Chart. Other hot tracks include "When the Kingdom Comes Down" and "You've Got My Heart in Your Hands." This collection of sure-fire tunes, produced by Bill Baumgart, proves to serve as a liaison between God and mankind!



□ **HICKS & COHAGAN:** *Joined in Progress* (Parable PC-8031)

If comedy is your bag, you must lend an ear to this package of funnies. Jerald Cohagan and Stephen Hicks are the writers/producers of a series of vocal skits and scenes which teach a lesson. These lessons result in laughter, but they're lessons learned well. These two comedians utilize their skills, mix them with Bible verses and teach about love, honesty and respect toward others and, most importantly, toward the Lord. This Parable Records Project, recorded live, conveys just how easy it is for us to have extreme fun, worship the Lord and learn all at the same time.



□ **THE GREENES:** *Live—10th Anniversary* (American Christian Artist ACA-007)

This American Christian Artists release contains what I consider to be the best of the Greens thus far. Also included is their latest single, "When I Knelt." Using a live concert for this project proves to be most profitable in that not only does each cut actually speak out, but the personal aspect is amplified. With a fabulous blend of sweet harmony backed up by top-notch vocals, this collection is most appropriate to celebrate the Greens' 10th anniversary. Bravo to a wonderful display of faith through music and a down-to-earth southern gospel delivery!

COIN MACHINE

AROUND THE ROUTE

BY CAMILLE COMPASIO

THANKS TO THE MAGIC OF THE COMPUTER we'll be able to give you an accurate AMOA Expo '89 attendance count—within four to six weeks. For now, we'll go with the estimated figure of 7,000-plus (give or take) that was revealed at the AMOA business meeting on Tuesday, September 12, and take into consideration the 5,200 that were pre-registered, which makes for a pretty terrific count. There were 687 exhibit booths hosted by 215 companies, so we're looking at a record-breaker! This year's Expo was well organized, well presented, well received and, based on the amount of exhibit floor traffic we observed on Monday and Tuesday (September 11-12), it appeared that attendees were putting in their time at the show and getting down to business during exhibit hours, while postponing their fun and games at the casinos until after the exhibits closed. The prevailing musicians' strike put a damper on the mainline, big-name showrooms in Vegas where the major artists would have been performing, but everyone seemed to take this in stride.

It must be said, however, that there are still those who would prefer to have this convention in Chicago—so AMOA take notice. As one manufacturer rep confided, "It's tough to sell equipment to a guy who dropped a bundle in the casino!"

Atari Games started the ball rolling on the opening day of Expo with an early morning distributors meeting, during which they premiered *Stun Runner*, which was very well received, both at this affair and on the exhibit floor... Pioneer Laser Entertainment (subsidiary of Tokyo-based Pioneer Electronic Corp.) followed with a 10 a.m. press conference to introduce their new compact disc (CD) and LaserDisc (video) jukeboxes, marking their entry into the music market. The machines represent a total departure in cosmetics and design and employ the Pioneer system that was introduced in Japan in 1986 and has since been successfully marketed in Europe. The company is very serious about its U.S. commitment. It is presently considering the establishment of a distrib network and ultimately hopes to set up production facilities in the U.S.

As a press rep covering the show, I really appreciated the space and layout at the Hilton. Even during high-traffic hours there was always room to walk the aisles, set up for a photo, and move right along. When I queried Atlas Dist. prexy Jerry Marcus about his reaction to the show, he replied, "While there wasn't what you'd call a 'barn-burner' on the exhibit floor, there was enough good equipment to keep us going." He also said he was very impressed with the new Rock-Ola Laser 2000 dedicated CD juke that was introduced at the convention... Pinball machines were quite an attraction at

Expo—Bally's *Elvira & the Party Monsters*, Williams' *Police Force*, Premier's *Bone Busters* and Data East's *Monday Night Football*. Needless to say, *Elvira*, in person, at the Bally suite and on the exhibit floor, served to further enhance the appeal of her namesake (besides which, Steve Blattspieler told us that test reports on the pin have been fabulous!)... World Wide Dist. prexy Fred Skor was another enthusiastic attendee at the convention. "I thoroughly enjoyed the show, and the variety of equipment I saw," he said, "and I was not at all surprised by the terrific response to the NSM line, especially the new *Fire model*."... If you visited booths 2335-2337, you saw the first coin-op version of the popular TV game show *Wheel of Fortune* in the GameTek exhibit. And this Miami-based firm has other goodies in the offing, such as *Jeopardy*, which will be shipping in January, 1990. *Wheel of Fortune* will be available in October, by the way, so check with your local distributor... Let's take a moment to congratulate all of the good people at Bally who were thrilled to receive the coveted "best of the show" or, to be more explicit, "best new equipment at AMOA Expo '89" award for the *Elvira & the Party Monsters* pin, which was presented at the Tuesday night awards banquet. This is quite an honor. As marketing manager Laura Rezek expressed it, "We are extremely proud of this fine product and the distinction of being named number one."... A convention's success is measured by reaction to the products shown and, bottom line, the amount of business that's written up. Indeed, with no exceptions thus far, every exhibitor we contacted gave the show high grades in this regard. A lot of orders were taken...

"Expo was a great show for Williams," according to sales and marketing VP Marty Glazman. "Our *Police Force* pin and our new shuffle alley *Shuffle In* got rave reviews from distributors and operators alike. We did a lot of business at this convention."... As we were getting this column together, two of the trade's most noted post-convention gatherings were being hosted by the Bettelman family at the C.A. Robinson & Co. facilities in Los Angeles (September 20) and San Francisco (September 22). So if you had difficulty contacting manufacturers that week, you now know where they all were... When you visited the Betson exhibit at Expo, I'm sure you took a crack at their unique, new *Flash Four* redemption piece. I, for one, got quite a kick out of it—and had to be pulled away by the CB photog... How about the prevalence of celebrities in the Seeburg exhibit, where showgoers lined up for autographs from actor Jeff Conaway (of TV's *Taxi*), actress

Continued on next page

NEC Enters Video Game Market With TurboGrafx-16

CHICAGO—NEC Home Electronics (USA) Inc., a \$23 billion global player in computers and communications, made its move into the coin machine industry with the introduction, at AMOA Expo '89 in Las Vegas, of the coin-operated version of the TurboGrafx-16 home entertainment system. This marks the second time in less than four months that NEC has entered a new market arena. In May, NEC announced its entry into the home entertainment market by unveiling the TurboGrafx-16 home entertainment system with a 16-bit graphics processor.

The coin-op system is reported to be so powerful that there is no game, either presently available or now envisioned, that could not be programmed to run on this unit. And the TurboGrafx-16 coin system can be installed in conventional cabinets by operators in less than two hours, according to the company.

TurboGrafx-16 software comes on small TurboCard (TM) game cards, which can easily be inserted into the game system, allowing game changes on location in minutes. The cost of the game cards ranges from \$50 to \$200.

Nine software titles were introduced with the system at Expo, and six to ten more titles will be available by the end of the year. Each new game will precede the game's introduction to the home market by four to 12 months.

"NEC's move into the video arcade game industry combines a lot of businesses we're already in," stated Ken Wirt, vice president of NEC Home Electronics. "NEC is an established market leader in computers, chips, monitors, televisions and sound systems. By entering the video arcade game market, we will expand the num-

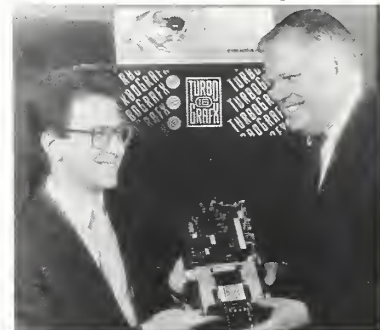
ber of NEC products used by consumers and familiarize them with NEC."

TurboGrafx-16 coin-operated systems will be distributed by United Amusements, a Los Angeles-based company, and offered in kit form.

As part of the distribution agreement, United Amusements has joined forces with United Artists Theater Amusements (UATA), which operates games in nearly 700 United Artists theater lobbies nationwide. Present plans call for the conversion of 40% of these cabinets to the TurboGrafx-16 system.

John Hibbs, president of United Amusements, stated that the system "will revolutionize the coin-op business through a constant flow of fresh new games at affordable prices. It's the best thing that has happened to this industry since the days of Pacman," he added.

Headquartered in Wood Dale, IL, NEC Home Electronics (USA) Inc. is a wholly owned subsidiary of NEC America Inc. and an affiliate of NEC Corporation, a leading international manufacturer and marketer of computer and communications products.



KEN WIRT & JOHN HIBBS

Bally/Midway Appoints Deith Leisure

CHICAGO—Deith Leisure has been appointed exclusive distributors, in their market, for Bally/Midway products, according to an announcement from Steve Blattspieler, vice president of sales and marketing at Bally/Midway. "It is with great pleasure that we welcome Deith as our new exclusive distributor in the United Kingdom and Eire markets," he said, "and we are looking forward to a mutually successful relationship."

Deith's Colin Mallery stated that,

"We are very pleased to have secured this agency. Since Bally/Midway was taken over by Williams, their products have improved considerably. Their new pintable *Elvira and the Party Monsters* is testing exceptionally well," he added. "The technology is fully compatible and allows for interchangeable PCB repair. We will exhibit *Elvira and the Party Monsters* at the AL Preview in October and stocks will be available during that month."

INDUSTRY CALENDAR 1989

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

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

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

COIN MACHINE

AROUND THE ROUTE

Continued from previous page

Heather Thomas (of TV's *Fall Guy*), wrestler Big John Stud (all 380 pounds of him) and Gene Gene the Dancing Machine from *The Gong Show*. And, of course, Seeburg's star performer, the *LaserMusic* CD juke. Bob Breither said they wrote up a big hunk of orders for it... The familiar operator-designated badges were ever-present on the convention floor, indicating a good representation from the op community at Expo. Spotted were some members of the Illinois contingent, including Kem Thom, Ed Velasquez and Don Hesch, to name a few... Exidy's marketing chief Virginia Kauffman was demonstrating the firm's new *Twister* "alley game" redemption piece when we stopped by. It's quite unique, fun to play, and as she told us, it was very well received at the show... There was continuous traffic at the United Amusements exhibit, where a new coin-op entry called *Turbo Grafx 16* was introduced. This is a system video piece that offers about nine different games to play, and the graphics are fantastic. The game is being marketed in the U.S. by United Amusements, located at 1975 Riverside Drive, Los Angeles, CA 90039... One operator we queried on the floor had high praise for the convention. However, with respect to the equipment, his comment was, "I don't think street operators were too impressed with the video products shown, but they definitely liked the pins..." Let's hear a round of applause for AMOA's record label liaison Sam Atchley, who produced the awards show that took place on Tuesday night at the Sahara, and



AT THE C.A. ROBINSON GALA! Not to be missed at this year's Expo was the C.A. Robinson & Co. cocktail party/buffet, held on Tuesday, September 12. The entire Crown Room was reserved for the occasion and the guest list read like a who's who in the coin-op industry. Manufacturers were there, operators were there, friends and press reps were there; enough to fill up this sizeable facility in the Las Vegas Hilton. The Bettelman family, as usual, went all out to be certain that everyone enjoyed themselves and felt welcome. Pictured (l-r) are: *Cash Box* president and publisher George Albert with his lovely wife Edna, C.A. Robinson's vice president Hank Tronick, and our hostess, the very sweet and lovely Leah Bettelman.

was responsible for bringing in such major talent as Dionne Warwick, Bill Medley, Ben E. King, Conway Twitty, Frankie Valli, Buck Owens, Dino ("I Like It"), Grayson Hugh ("Let's Talk It Over"), Peter Noone (formerly of Herman's Hermits and now host of VH-1's *My Generation*) and the Tokens, along with Colonel Parker and Wesley Orbison (Roy's son) who accepted the jukebox legend award on behalf of Elvis Presley and Roy Orbison. The banquet attracted a full house and Sam told us that tables had to be added to accommodate the

overflow... When we visited the American Shuffleboard Co. exhibit, Sol Lipkin had just returned from the "old-timers" gathering, which, he said, drew about 75 or so colleagues. This is the 50-Year Club that was formed a few years back and is comprised of trade people who have served 50 years or more in the coin-op business. They always try to hold their get-together during the two annual trade shows and from what Sol observed, the club's ranks are growing... Wasn't it great to see all of those super jukeboxes on the exhibit floor—CDs, wall models, nostalgia units, not

to mention the *Songbird* (now available in CD) and *Country Classic* (encased in a '48 Chevy pickup truck). So take a bow, Carson City Mfg., NSM/Loewen, Rock-Ola, Rowe, Seeburg and Wurlitzer for showcasing such an outstanding lineup.

Was AMOA Expo '89 a successful convention? You bet it was. If you didn't make it to Vegas, you really missed something. But that's okay, there'll be another one next year. AMOA Expo '90 has been scheduled for October 25-27, 1990 at the New Orleans Convention Center.

TAITO

TAITO AMERICA CORPORATION

STATEMENT OF POLICY

Illegal Operator Use of "Double Dragon" and Other "Grey Market" or "Parallel" Printed Circuit Boards

The Fourth District Court of Appeals, in a unanimous decision, recently upheld Taito America Corporation's contention that publicly operating imported "grey market" or "parallel" printed circuit boards in video arcade games without our permission constitutes a clear violation of the company's rights under the federal Copyright Act.

This ruling specifically applies to our litigation with Red Baron Franklin Park, Inc. and Fun Factories of Ohio, an operator of Taito arcade games, over the continued use of parallel "Double Dragon" printed circuit boards for profit. However, both Taito and our legal advisors believe that this case has broad ramifications for the entire industry.

Taito is satisfied with the Court's ruling and considers the case a closed matter. Our focus now is to extract remaining parallel "Double Dragon" printed circuit boards from the marketplace. To that end, our policy, effective September 1, 1989, is to give any operators now using these illegal boards 90 days to remove them from their route(s).

To prevent further compromising of Taito's performance rights, the company recently named Peter O'Neill Director of Intellectual Security. Mr. O'Neill, a former Federal Bureau of Investigation agent, will be working independently of industry trade organizations in his efforts to protect and enforce our rights. He will also be supporting our attorneys in bringing decisive legal action against any and all violators. Under the Federal Copyright Act, an infringer may be liable for statutory damages of up to \$100,000, or his or her actual profits, whichever is greater.

To dispel any confusion over identifying Taito (versus parallel) printed circuit boards, we will soon be bringing to market products that identify in the Attract mode the country each game was designed to be performed in. This change will serve as a constant reminder to both the player and operator that they are using an authorized Taito arcade game.

It is important to note that whenever an operator purchases an official Taito printed circuit board from an authorized distributor, he or she is also getting the performance license that goes with that game at no additional charge.

On behalf of Taito America, our parent Taito Corporation, and our European affiliates, we would like to thank our operators, distributors, colleagues and vendors for their continued support as we move to end the confusion and bring an end to this unfortunate episode.

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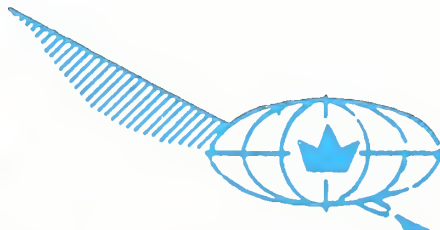
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