Blue-Ribbon Country

A PREVIEW OF THE 23RD ANNUAL COUNTRY MUSIC ASSOCIATION AWARDS

Plus:
CLOCKING IN WITH WINTER HOURS • VONDA SHEPARD'S BOHEMIAN RHAPSODY
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LA LET KRAVITZ RULE: Writing for a music industry publication, we have to be especially careful what we say about bootlegs and any sort of taping. But I would give a limb to have somehow smuggled a recording device into the Lenny Kravitz show at the Roxy on September 29. You've heard it all—rippling guitar riffs, the occasional pure high-pitched caterwaul. But the audience was not having any of it, not even when the Kravitz group attempted to clear the sold-out show (one at 8 p.m., another at 10:30) knew they were witnessing music history: the birth of a key player in the pop/rock/funk world.

While his music had a harder rock edge than on album, what was most amazing was the reaction of the crowd, and the looks of shock with which he addressed the stage and his audience. Never did his confidence waver and, despite minimal between-song chatter (reminiscent of early Prince), his rapport with the audience was something that many far more experienced artists have yet to achieve. Playing with a ferocious intensity (at one point he looked lost in his playing that he disconnected his electric guitar and smiled sheepishly as he had to re-connect it at song's end), his blending of rock, soul and funk (with, as stated earlier, the emphasis on rock), was far more seamless and effortless than Terence Trent D'Arby's (whom he often rehashed with his flying dreads). When he learns to focus his brotherhood, pride, and understanding beliefs into more original, less cliched lyrics, he will truly be a force to be reckoned with. Quite simply, the guy has talent to burn.

NOTE: While his cover of the Hendrix classic "If 6 Was 0" was a highlight, the song's place in the "Kraavitz Rule" should quickly be dumped. This anthem-ready track, during which Kravitz asked everyone to sing along and clap, was intended to be the sort of unifying, provocative, audience-singing that Peter Gabriel's "Biko" has become, but instead it already has the earmarks of being the mechanical, super-instant, participation-pop that is not rock'n'roll, but Toadies and TEA AND CRUMPETS.

Also on September 29, Warner Bros. held a tea party for DirecTV recording artists Erasure that tripled as a listening party for their upcoming album Drama and a commemoration of their gold LP The Innocents. Tea, crumpets, and cucumber sandwiches (among other things) were served, but most in attendance were simply concerned with getting a glimpse of the duo (Vince Clark and vocalist Andy Bell). Though extremely shy and typically British (reserved), the ladies graciously posed for photos and gave autographs. Publicist Doreen Rosatto, having juggled a hectic day of press for the two the day before, managed to be there, smiling and catching some much-needed listening time from speakers, snatches of the new album promised that it will be their best yet, giving a little of the familiar dance fare, but stretching the band into more soulful territory. (The beautiful "How Many Times" floord everyone.) A good time was had by all.

EVERY LITTLE HIT HE MAKES: So you still doubt that Bobby Brown is a big deal? Witness the turnout for his October 3 party to commemorate the fifty million-plus selling album Don't Be Cruel. On hand at trendy L.A. restaurant City were Janet Jackson and entourage, Brown's producer and building recording star Babyface, Ray Parker Jr., Babyface, Jody Watley and Andre Cymone, E.G. Daily, Little Richard and entourage, director Mary Lambert (Siesta, Pet Sematary, Madonna videos), Madonna's backing singers Nicki & Donna (who have groupies of their own), Martika, Mica Paris, Tiffany, actress Shelley Duvall and Dan Gilroy (lead singer of the Breakfast Club), actor/director Keenan Wayans (I'm Gonna Get You Sucho), and top model Beverly Johnson. The food was great; portions were small. Celebrities were plentiful; wannabes were even more so. And security was something of a joke: beautiful young women in mini-skirts running around with walkie-talkies. At times it felt like being trapped in a bad episode of Charlie's Angels (is that redundant, or what?).

Ernest Hardy

LA TOO TEN YEARS AND COUNTING: In honor of the 10-year anniversary of the Sandinista revolution, Luis Enriques Mejia Godoy and Mancoatl, Nicaragua's musical ambassadors, kicked off a 25-city U.S. tour to a packed Santa Monica High School auditorium. The flamboyant and dramatic Godoy and the Mancoatl sextet blended Latin, African and indigenous musics, reflecting the cultural diversity of their land. The crowd was mainly composed of activists, most of whom had their roots in Central America. In fact, the show had the air of a political meeting. In addition to the comments and announcements made from the stage, the concert featured the first public airing of a series of poems, readings from a collection of songs, and the screening of a one-hour documentary of the Sandinistas' 10-year war, with blood as well as hope. The blood of the horse fertilizes our own blood, he said, sometimes one has to die for his own dreams. By the end of the show, the mood turned celebratory, with everyone up and dancing and conga lines snaking up every aisle. The music blended all the strains of the Caribbean standard "Bumma."" Congrats to The Ash Grove folks for bringing these messengers of good will from a country misrepresented and bloodied by the Reagan/Bush junta.

Tom Cheaney

LA FREE TEN YEARS AND TRYING TO COUNT HOW MANY IVE HAD (HONEST, OCCIFFER): The Sandinistas weren't the only group of happy campers celebrating their 10th anniversary last week. I.R.S. Records also marked their first decade with a ten-on-the-richter-scale blowout at their Universal City offices. I.R.S. went for the Epic Overture effect, with five theme rooms named after exotic foreign vacation spots, each providing muncy appropriate to the locale. Upstairs was Tennessee (spicy chicken wings, BBQq corn and chestnuts, peanut brittle) and Canada (ice cream, apple crepes), downstairs was Britain (fish and chips), Africa (fruit and chocolate fondue) and Mexico (tacos, chips and dip). My plus-one and I must have spent most of our time in Mexico, since that was the only place where we could actually judge the number of glassy-eyed strangers I saw in line, we weren't the only ones. Speaking of glassy-eyed strangers, there must have been some kind of discount at the door for ex-Cash Box staffers, because I spotted Uncle Joe Williams, Naughty Neil Harris, Jammin' Janis Fargy, Tom "B.B. Rules" DeSavia, and even Lovely Lisa Johnson (whom I don't even know!), all either holding up a wall or standing in line for more beer. Also I thought I spied Oxnobous Oscar Wednesday trying to scan my date, but that couldn't have been, since he's dead. Up on the stage, a band led by Steve Krauser and M-Nine Explained the particular title of his new couple in a way that they've managed to hold their audience for quite a while. The highlight of the night, however (other than seeing I.R.S. head of publicity "Rockin" Dave Millman in a suit), was the impromptu onstage performance by a very loose I.R.S. chairman Miles Copeland, as he spent about ten minutes yeling for I.R.S. president Jay Boberg to come up and take a bow. Hope is a tad more found here, and Boberg proceeded to tell the tale about how Copeland started I.R.S. with $75 in his pocket, then melted back into the crowd. Me, I went back to Texas.

Keith Gorman

A VERY LOOSE MILES COPeland AND JAY BOBERG

THIS HAS VERY LITTLE TO DO WITH NEW YORK, but it's interesting anyway. Love and Rockets, that seminal "post-punk" band that has been eating up the pop charts with their current self-titled (fourth) record, decided to give something back to college radio, the medium that essentially got them to where they are today—proud owners of a gold-heading-to-platinum record. In the midst of the band's most successful tour to date, they took time out to play a benefit at San Francisco's Fillmore Auditorium. RCA Records had helped the band develop a unique concept called "Design the Love and Rockets t-shirt," with the winner's school hosting the concert. Over 60 stations participated, with each station submitting its five best entries. The band judged the winners, from some 300 entries.

So it was on September 7 that University of San Francisco student Ben Geoffries received the first prize of $1,000, and radio station KUSF hosted the show. The band donated its fee and RCA covered production costs, and the benefit raised over $10,000 for the radio station. KUSF in return made two donations of its own: $1,000 each to the AIDS Emergency Fund and to Huckleberry House, which provides shelter, clothing and counseling for runaways in the Bay Area.

Pretty cool, yeah?

ON THAT NOTE: Love and Rockets has done a good percentage of this tour with the Cure, who finished up the U.S. portion of its worldwide Prayer Tour in Boston two weeks ago. This is supposedly the last Cure tour ever, and the band treated it as such, and can judge by the number of glassy-eyed strangers I saw in line, we weren't the only ones. Speaking of glassy-eyed strangers, there must have been some kind of discount at the door for ex-Cash Box staffers, because I spotted Uncle Joe Williams, Naughty Neil Harris, Jammin' Janis Fargy, Tom "B.B. Rules" DeSavia, and even Lovely Lisa Johnson (whom I don't even know!), all either holding up a wall or standing in line for more beer. Also I thought I spied Oxnobous Oscar Wednesday trying to scan my date, but that couldn't have been, since he's dead. Up on the stage, a band led by Steve Krauser and M-Nine Explained the particular title of his new couple in a way that they've managed to hold their audience for quite a while. The highlight of the night, however (other than seeing I.R.S. head of publicity "Rockin" Dave Millman in a suit), was the impromptu onstage performance by a very loose I.R.S. chairman Miles Copeland, as he spent about ten minutes yeling for I.R.S. president Jay Boberg to come up and take a bow. Hope is a tad more found here, and Boberg proceeded to tell the tale about how Copeland started I.R.S. with $75 in his pocket, then melted back into the crowd. Me, I went back to Texas.

Pretty cool, yeah?

Chad Parry puts it, to "basically do what we bloody well want to do."
NA  WHAT'S THE DEAL HERE? By the size of this crowd, you'd think it was some kind of big event or something! I'd been waiting for this gig to happen for two weeks. This was the first time I knew that everyone else had, too. I mean really—Mercury/PolyGram's the Kentucky Headhunters have become the talk of the town and this guy wasn't about to miss out. So despite the remaining hurricane effects on Music City and the tardiness of my pal Douger, who happens to be one of Nashville's newest and most sultry picture-taking people, I arrived just in time. After battling through a standing-room-only flock of fans and music industry dignitaries, I made my way up front toward the Ace Of Clubs stage. From that point on, the Kentucky Headhunters had my head, and everyone else's, captured into what turned out to be an excellent performance.

These guys' batteries were charged to the max and they wasted no time in cranking out music that had the joint rocking, shakin', boppin', clappin' and snapping! To actually see them in person, one wouldn't compare them with the likes of Sheandosh, Alabama or the typical country-looking band. At first glance, maybe the Lovin' Spoonful or Crosby, Stills, Nash and Young comes to mind. But to hear what these fellows can do is phenomenal. They conjure up a mixture of blues, rock and jazz, with a dash of bluegrass, country and soul. With those ingredients, they create a bold musical stew and those who taste it, absolutely love it!

As they continued to deliver cuts from their debut Mercury LP Pickin' On Nashville, I looked around me, attempting to discover just what kind of response from others they were receiving. Yet, it all seemed to be a good feeling knowing that everyone was enjoying the Headhunters as much as I was. I kept looking and then realized that this Kentucky quartet had drawn a host of familiar faces, including artists such as William Lee Golden, Sylvia, Daniele Alexander and Will Rambo. It came as no surprise though. I'd been repeatedly listening to Pickin' On Nashville at home for days (loving every minute of it) and knew the live version would be just overwhelming.

The Kentucky Headhunters consist of Doug Phelps, Ricky Lee, Richard and Fred Young and Greg Martin. Together on stage, they created a certain sort of magic that Nashville just doesn't witness that often. The magic however, became even more powerful when the band broke into the intro of their most recent single, "Walk Softly On This Heart Of Mine," originally recorded by country legend Bill Monroe. Other performed tunes included a sparking version of "Oh, Lonesome Me" and one of my favorites—a Headhunter original, "Dumas Walker."

Before the first show came to an end, Fred launched into a drum solo that had the entire congregation totally entranced. With all the entrancing and all the dancing you'd think the roof would blow any second! Thank the lucky stars it didn't though, because the rest of Nashville would have been given a powerhouse of a show—free of charge.

When the first show did eventually come to an end, I began my mingling adventure back toward the door. On the way back, I heard it time and time again: "Werent they great?" "Wow, that band is awesome." "Let's stay for the second show!"

And of course I boosted their performance, because I personally think this band is one of the best to have hit country music in a long time. So what do I do? You guessed it—I stay for the second show.

Kinny Wix
COUNTRY MUSIC ASSOCIATION AWARDS SHOW: THE STARS SHINE BRIGHTLY IN MUSIC CITY

BY KIMMY WIX

THE NITTY GRITTY DIRT BAND

ON OCTOBER 21, 1967, the Municipal Auditorium in Nashville was filled with country music artists, songwriters, publishers, and many others associated with the industry. They all watched as RCA Victor's veteran performer Eddie Arnold's eyes filled with tears as he made his way to the podium to accept the very first Country Music Association's Entertainer of the Year award.

Also taking their place in history that same evening were: Female Vocalist of the Year Lynn Anderson, Vocal Group of the Year the Stoneman Family, Instrumental Group or Band of the Year the Buckaroos (Buck Owens' supporting instrumentalists), Instrumentalist of the Year Chet Atkins and Comedian of the Year Don Bowman.

Oh yes, and then there was the big winner of the year—Jack Greene, who received four of those first ten awards ever presented. Greene was named Male Vocalist of the Year, received awards for the Single of the Year ("There Goes My Everything," penned by Dallas Frazier), Album of the Year (There Goes My Everything) and Song of the Year ("There Goes My Everything"). That feat has been matched by only three entertainers since: Johnny Cash, Merle Haggard and Randy Travis.

What a way to begin a tradition of awarding excellence. It's a tradition that is still as exciting and emotional today as when it all began. This October 5 will mark the 23rd Annual Country Music Association Awards Show. The two-hour gala will blend country newcomers and legends, all of which are guaranteed to demonstrate why country music is one of the top forms of entertainment today.

1988 CMA Entertainer of the Year Hank Williams, Jr. is again up for the Entertainer of the Year Award, as well as two Vocal Event of the Year nods (with Johnny Cash and with his father, Hank Williams, Sr.) and Music Video of the Year ("There's a Tear in My Beer"). Williams will perform "Man to Man" (co-written with newcomer Tommy Bar-

HANK WILLIAMS, JR.

nes), which will be included on Hank's next LP, due out in January.

All five Horizon Award finalists—Clint Black, The Desert Rose Band, Patty Loveless, Shenandoah and Keith Whitley—will be showcased in segments interspersed throughout the show. Houston native Black will sing his number one single "A Better Man." The Desert Rose Band will perform its top five hit "She Don't Love Nobody." Loveless will perform her heart-throbbing "Don't It Make You Feel Good." Shenandoah will entertain the crowd with their current single "Two Dozen Roses." A video performance of "I'm No Stranger to the Rain" will pay tribute to Whitley, who died in May.

Female songstress Kathy Mattea, nominated for Female Vocalist of the

Year, Album of the Year (Willow in the Wind) and Song of the Year ("Eighteen Wheels and a Dozen Roses"), will sing her current "Burnin' Old Memories." Four-time 1989 CMA Awards nominee Rodney Crowell will perform his chart topper "After All This Time." In addition to a Male Vocalist of the Year nomination, Crowell was nominated for Single and Song of the Year honors for his self-penned "After All This Time." His video of "After All This Time" claimed a Video of the Year nomination as well for director Bill Pope. Michael Martin Murphy will recognize the 100th anniversary of the jukebox by performing his appropriately titled single "Jukebox."

Joining the Nitty Gritty Dirt Band on "Will the Circle Be Unbroken" will be Roy Acuff, Bashful Brother Oswald (one of the original Smoky Mountain Boys), former Byrd member (and now lead singer of the Desert Rose Band) Chris Hillman, New Grass Revival, Ricky Skaggs, the Whites, Mark O'Connor, Vince Gill, Roy Huskey, Jr., Randy Scruggs, Marty Stuart and Highway 101's Paulette Carlson.

Country music legends Chet Atkins and Roy Clark will present the two Hall of Fame inductees, Glen Campbell will sing part of one of his hits before announcing the Song of the Year winner. Other presenters include Buck Owens, Tanya Tucker and Barbara Mandrell.

Dolly Parton and Ricky Van Shelton will also perform at the star-studded event, which will be hosted by Anne Murray and Kenny Rogers. 1988 Horizon Award winner Shelton received nods in the Entertainer and

KEITH WHITLEY

Male Vocalist of the Year categories. His Loving Proof LP garnered an Album of the Year nomination, while his number one hit "I'll Leave This World Loving You" captured a Single of the Year nomination.

In addition to his Horizon Award nomination, Clint Black also received nominations in the Single and Song of the Year categories for his number one hit "A Better Man." The Nitty Gritty Dirt Band's much-touted Will the Circle Be Unbroken: Vol. II LP received an Album of the Year nomination and spawned a Vocal Event of the Year nomination for the group, as well as for fellow Coloradoan John Denver. Video Director Bill Pope claimed a Video of the Year Award nomination for the album's title track.

Texas George Strait, a three-time CMA Award winner, is a contender for the Entertainer and Male Vocalist of the Year Award. His Beyond the Blue Neon album is also competing in the
celebrates Mark Will HORIZON Foster Paul The October Alabama OPERATOR/DIRECTOR MUSICIAN MUSIC Shenandoah Clint Keith "Why'd I inclusion. A 25th Annual Awards Presentation and Dinner. All three of these organizations are very much a part of Country Music Week here in Music City. They are all staffed by people who know the music business well and who are alert to potential infringements faced by their members. All three are also voluntary-membership associations whose function is to protect the rights of their members by licensing and collecting royalties for public performance of their copyrighted works. The society's own share of these royalties finance both educational and lobbying efforts (and some of the best parties in town).

The organization that has most helped country music attain its deserved recognition around the world is the Country Music Association. The CMA, formed in 1958, was the first trade organization ever formed to promote a type of music. Originally consisting of only 233 members, CMA now has more than 7,000 members in 31 countries.

Through CMA's leadership and guidance, country music has become one of America's most diplomatic ambassadors to the world. Its constant reach to both national and international media has made country music news as far afield as Japan, Australia and even Czechoslovakia.

Because of the legwork of CMA, presidents Nixon, Carter, Reagan and Bush have all recognized Country Music Month, through proclamations and statements to commemorate the broadening scope of the celebration, which began with the establishment of Country Music Week in 1962. But most of all, the Country Music Association has more than fulfilled its objective of providing a unity of purpose for the country music industry.

So, hang on to your hats! Country Music Week and Country Music Month have just begun. Watch for results and pictures from all the award presentations and dinners held during Country Music Week in Nashville in the October 28 issue of Cash Box.

(NOTE: I want to thank Ellen and Melody at BMI; Eve at ASCAP; and Kelley, Holly, Peggie and all the ladies at CMA who helped me round up pages and pages of history on these organizations so I could put this article together so quickly.)

GEORGE STRAIT

1989 CMA AWARD FINALISTS

ENTERTAINER OF THE YEAR
Reba McEntire
Ricky Van Shelton
George Strait
Randy Travis
Hank Williams, Jr.

SINGLE OF THE YEAR
"Wild Card," Clint Black (RCA)
"After All This Time," Rodney Crowell (CBS)
"Chisel in Stone," Vern Gosdin (CBS)
"I'll Leave This World Loving You," Ricky Van Shelton (CBS)
"I'm No Stranger to the Rain," Keith Whitley (RCA)

ALBUM OF THE YEAR
Beyond the Blue Moon; George Strait (MCA)
Loving Proof, Ricky Van Shelton (CBS)
Old 97; Randy Travis (Warner Bros.)
Will the Circle Be Unbroken: Vol II, Nitty Gritty Dirt Band (Universal)
Willow in the Wind, Kathy Mattea (Mercury)

SONG OF THE YEAR
"A Better Man," Clint Black/Hayden Nicholas
"After All This Time," Rodney Crowell
"Chisel in Stone," Max D. Barnes/Vern Goodin
"Don't Close Your Eyes," Bob McDill
"Eighteen Wheels and a Dozen Roses," Paul Nelson/Gene Nelson

FEMALE VOCALIST OF THE YEAR
Rosanne Cash
Patty Loveless
Kathy Mattea
Reba McEntire
Tanya Tucker

MALE VOCALIST OF THE YEAR
Rodney Crowell
Ricky Van Shelton
George Strait
Randy Travis
Keith Whitley

VOCAL GROUP OF THE YEAR
Alabama
Desert Rose Band
Highway 10
Restless Heart
Shenandoah

VOCAL DUO OF THE YEAR
Balle & His Boys (Kathy and Michael)
The Bellamy Brothers
Foster & Lloyd
The Judds
Sweethearts of the Rodeo

MUSICIAN OF THE YEAR
Jerry Douglas
Paul Franklin
Johnny Gimble
Mark O'Connor
Don Potter

HORIZON AWARD
Clint Black
Desert Rose Band
Patty Loveless
Shenandoah
Keith Whitley

MUSIC VIDEO OF THE YEAR,
PERFORMER/DIRECTOR
"After All This Time," Rodney Crowell/Bill Pope
"Dear Me," Lorne Morgan/Stephen Buck
"There's A Tear In My Beer," Hank Williams Jr./Ethan Russell
"Why'd You Come In Here Lookin' Like That," Dolly Parton/Jack Cole
"Will the Circle Be Unbroken: Vol II, Nitty Gritty Dirt Band/Bill Pope
GARTH BROOKS: Setting the World on Fire

BY KIMMY WIX

HERE IS A GUY WHO NOT ONLY MADE HIS WAY NASHVILLE back in 1985, wearing a cowboy hat, with a guitar on his back and looking to make it big. Did that approach work for this Yukon, Oklahoma entertainer? Well, no. It's not that easy anymore. Those legendary days are over and done, and Capital recording artist Garth Brooks will be the first to admit it.

"I guess the perfect thing happened when I first came to Nashville," remembers Brooks. "It rained from the first second I got into town until long after I'd left. I looked around me 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." Brooks could tear up a stage and capture the attention of everyone in Yukon, Oklahoma, but Nashville country music wasn't quite ready to adopt him into its family. It took almost two years for Brooks to actually become family material. But even today, after becoming the country music idol that he is, he looks back at 1985 as being somewhat of a blessing to his career in music.

"Now I look back at that time and really see it as a blessing, because someone let me know—not what I was, but what I wasn't," says Brooks. "When I came back in '87, I realized that it was how I'd been looking at it all. I realized that Nashville is a city of opportunity and it is a city where dreams can come true. I also found out that the country music family isn't 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 deal at five o'clock with these people, get a job and then start really working on your music."

Brooks is not only driving well at five o'clock these days, he's also driving his self-titled debut album right to the top. Since his first release "Much Too Young (To Feel This Damn Old)," he's being recognized as one of country music's brightest new entertainers. What's the secret he holds that causes listeners to automatically fall in love with his work?

"I'm the heart—from the heart, to the heart," explains Brooks. "It just passes through the ears and goes straight to the chest. I go for a combination of three of my greatest heroes, which are George Jones, of course, James Taylor and Dan Fogelberg. Every producer that I've 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 idea. That made me know that the marriage between the three was right."

This marriage was successful as well. Brooks' follow-up to "Much Too Young" proves that he's not just one of those one-hit artists. His latest release, "If Tomorrow Never Comes," is on its way to becoming what could be his first number one. The tune asks the question, "If tomorrow never comes, have I done my job?" This particular song means a lot to Brooks because of personal friends he's lost in the past. He passed that idea by a multitude of songwriters until finally Kent Blazy realized its potential. What was once just potential has now turned into success. Turn on the radio, scan through the country stations and don't be surprised to hear "If Tomorrow Never Comes" on all of them.

Perhaps it's not only the "heart" music that causes Brooks to click. It could also be the fact that he has this burning desire to really relate to his listeners on a personal level.

"I look at it like this," ponders Brooks. "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 really 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."

It's difficult to talk with this Oklahoma State University graduate without mentioning his better half, Sandy. According to Brooks, she is indeed the better half of the couple. "I guess I'm one of the world's worst husbands, but I have one of the world's best wives so she always forgives me," Brooks laughs. "She made me keep that drive going the second time around. She's someone who I can always have pick me up when I get knocked down. Before, all I had was myself—which ain't much."

"I love my wife and I love the people around me," he continues. "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 either—God has blessed me with everything I've got, and those gifts that he's given me represent everything that I work with."

In December, after an extensive touring schedule, Brooks plans to begin the recording of 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," he explains. "It will be a five-five mixture of my own material and material from other writers here in town."

In addition to his love for music, Garth Brooks also shows love for his American heritage. He expresses that love by taking part in the National Foundation to Protect the American Eagle campaign. He, along with labelmates Suzy Bogguss and David Slater, will perform in a special benefit concert for the foundation in February, during the annual Country Radio Seminar held at Nashville's famed Opryland Hotel.

The multi-talented Brooks will also put another notch under his belt as he makes his movie debut this month on the Nashville Network. The premier of Nashville Beat will be aired October 21 and again October 25. The movie features Brooks as a singer/musician in a local club setting. Although his role in the picture is a small one, he refers to the experience as a real special moment for him. The song he sings in the movie, "The Dance," is his favorite from the Garth Brooks LP.

"I guess the biggest change for me is what was once just a dream is now a reality," admits Brooks. "It's amazing when you're 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 guitar licks. Then the next thing you know, there you are right in the middle of screaming people and your guitar is just tearing it up. It's amazing how a kid lying there and you say, 'Yeah—this is how I always hoped it would be.'"

Since 1985, a lot has happened to this guy who once thought he could set the world on fire with his music. Yeah—now this guy who wears a cowboy hat is setting the world on fire!
THE FUTURE IS OURS!

This glimpse is shared with you by MCA RECORDS NASHVILLE The #1 Country Label Of The Year

MCA RECORDS NASHVILLE
The Best In Country Music
of the Year in 1963.

Country music—its styles and traditions—always changes. Bill Anderson has been a part of many of those transitions that come about. Finding that certain niche was very important to the artist of the '50s and '60s. "In the country music business, the biggest artists and writers had their own unique, distinctive style. There was only one Johnny Cash, one Ernest Tubb, one Marty Robbins...and fortunately only one Whipping Bill," Anderson says. "I was lucky to find my niche that no one else had. In recent years that's all changing. It's almost a drawback to be unique. For years it was a great asset to be instantly recognized, but now a stylist would probably have a hard time getting into the business."

Now Whipping Bill is a mold of the new artists of today try to fit. His songs are still a common sound on the radio. We are very aware of the songs he has penned for himself, as well as for others. Songs such as "City Lights," "The Tips of My Fingers," "When Two Worlds Collide" and "I Love You Drop by Drop" have become hits for himself and others like Waylon Jennings, Dean Martin, Aretha Franklin, Conway Twitty and Roy Clark, just to name a few.

In addition to being a legendary singer/songwriter, Anderson has become a well-known television personality as host of TNN's game show "Fandango," and as a cast member of the daytime drama "One Life to Live." During his current short hiatus from television, Anderson is busy with concert dates, along with his constant book promotions.

"Whipping Bill," his newly released autobiography, reveals his own story of personal and professional struggles, the tragedy of his wife's almost fatal automobile accident and their triumph over it. "The book has given me a lot of self-satisfaction. It was hard work and it took a lot of dedication, but it's just wetted my appetite for writing." "It's difficult for me to say what's next for me. I never thought I'd be on a game show or a soap opera. It just happened," Anderson continues. "I have general ideas I want to pursue. I love doing my Sunday four-hour radio show, "Waterboy," which features top country tunes from the past. I love to host and emcee and to create new things. Television is an area I want to stay with. It's also been very exciting to see my old songs recorded again."

"You and Your Sweet Love" was just recorded by Ricky Van Shelton; Mel Tillie has just released "City Lights." Anderson's song with Tim Bellin, "re-released "Slippin' Away" earlier this year.

"All this action may just spur me to composing a few new ones." "Whipping Bill" remarks, and we all cross our fingers on that one.

T.L. Carr

COUNTRY MUSIC LIVING LEGEND

BILL ANDERSON: One of a Kind

DUBBED "WHISPERING BILL" by comedian Don Bowman in the late '60s, Bill Anderson has always been an original. "Don started calling me 'Whipping Bill' when he worked with me on my shows," Anderson remembers. "At the time, Ralph Emery was the all-night disc jockey for WSM radio here in Nashville and everyone listened to Ralph. When he heard me calling me 'Whipping Bill,' he picked it up on it, and in turn, so did everyone else. I'm glad, because Bill Anderson is a very common name. 'Whipping Bill' has given me a different hook."

Starting out when a different hook was needed, Whipping Bill soon found his spot in country music. "I actually began with a strong desire to be a disc jockey," Anderson says, smiling. "I would go to school [University of Georgia] in the morning and be a DJ in the afternoons in Commerce, Georgia. While there, I became interested in writing and did a couple of recordings for a small label in Texas called TTN Records."

One of those originals was "City Lights," which Ray Price recorded and took to #1 on the charts in 1958. That hit song opened many musical doors for Anderson. "All I had to say was, 'I wrote 'City Lights,' and they'd say, 'Come on, in what else have you written?'

Anderson soon moved to Nashville, making many contacts and guest-star ring on the Grand Ole Opry until he became a member on July 12, 1961. He says one of the best contacts he has ever made, and most important to his life and his career, was Buddy Killen of Tree Publishing.

"We hit it off personally as well as professionally, and I signed with Tree on a three-year writing contract. Buddy also knew my interest in recording; he arranged the audition with Owen Bradley of Decca Records. Shortly after, I signed with Decca and stayed with them for 23 years. I have never recorded for another major label," Anderson remarks proudly.

While with Decca (now MCA Records), Anderson received numerous awards, including Male Vocalist of the Year, Songwriter of the Year and Songwriter of the Year in 1963.
COUNTRY MUSIC

ALBUM RELEASES

HIGHWAY 101: Paint the Town (Warner Bros. 1-25992)
There's not a bad one on this whole album! Expert production by Paul War- ley and Ed Seay spotlights Carlsons' distinctive vocals, tuned after tune. From the honky-tonk love-gone-wrong songs like their current single "Who's Laying You Down," "Midnight Angel," and the toe-tappin' "Walking, Talkin', Cryin', Barely Beatin' Broken Heart" to the opposite side of the coin with "I Can't Love You Baby"—it's all great! And who else but Paulette Carlson (the Steve Nicks of country music) could take James Taylor's "Sweet Baby James" and deliver it in true country style. Another winner for Highway 101!

MARTY STUART: Hillbilly Rock (MCA-43212)
Hillbilly Rock—the title says it all! Marty Stuart brings back the sound with uptempo cuts such as "The Wild One," written by Merle Kilgore and Tillman Franks; the love-me-but-I'm-a-gypsy tune "Easy to Love (Hard to Hold)" that Stuart co-wrote with Paul Revere; and Stuart's current single, "Cry, Cry, Cry," written by none other than John R. Cash. Brilliant production by Richard Bennett and Tony Brown, especially on the only ballad, "Since I Don't Have You," shows us two sides of Marty Stuart, and a talent that is sure to garner much airplay from radio and some serious chart action.

SINGLE RELEASES

OUT OF THE BOX

RODNEY CROWELL: "Many a Long & Lonesome Highway" (Columbia 38 73042)
Crowell has held onto the magic touch in this tune about doing things his own way while traveling down the highway of life. Co-written with Will Jennings and co-produced by Tony Brown, "Many a Long & Lonesome Highway" is sure to bring a string of #1 hits for Crowell from his upcoming LP, Keys to the Highway.

COUNTRY FEATURE PICKS

ANNE MURRAY: "If I Ever Fall in Love Again" (Capitol PB-44432)
A true love song as only Anne Murray and Kenny Rogers can deliver. Murray's rich, strong vocals mixed with Rogers' raspy tones should take this tune about taking another chance on love straight to the top of the charts.

CEE CEE CHAPMAN: "Love Is a Liard" (Curb CRB-10529)
This catchy, uptempo song about the dangers and reality of falling in love is a perfect vehicle for Cee Cee's emotion-filled voice. Expert production by Bobby Fischer, Charlie Black and Austin Roberts should garner this multi-talented new artist lots of attention and airplay.

KEITH WHITELEY: "It Ain't Nothin" (RCA 9059-7-RAA)
Whiteley is still blowing us away with his tremendous, emotion-filled vocals in this Haggard-style song about how true love can make all of life's little problems disappear. slick co-production by Whiteley and Garth Fundis make this one another sure hit for the gone-but-not-forgotten troubadour.

ALAN JACKSON: "Blue Blooded Woman" (Arista ASI-9892)
A good toe-tappin', hand-clappin' tune from Arista's first country artist. This one, about how love can bridge the gap between a blue-blooded woman and a redneck man, is a good, safe bet for radio. Watch for more from this fellow.

CALENDAR OF EVENTS COMING UP:

THE BELLAMY BROTHERS will kick off their first annual benefit concert this year with the introduction of the Snake, Rattle & Roll Jam on October 21 in San Antonio, Florida.

The concert is being held in conjunction with the San Antonio Rattlesnake Festival. Where the Bellamys made their debut public appearance with their father, Homer, in 1968. The Forrester Sisters and local Florida act the Beaumont Family will round out the lineup, making the event a real family affair.

Tickets for the event are $10 and can be purchased by phoning the official Jam office at (904) 589-3054.

BACK IN TIME:

OCTOBER 10—Happy Birthday to Tanya Tucker (1958)
OCTOBER 11—Happy Birthday to Dottie West (1932) and Gene Watson (1943)
OCTOBER 12—Bill Anderson's "8 X 10" reaches the #1 spot on the charts (1963)
OCTOBER 13—Happy Birthday to Lacy J. Dalton (1946)
OCTOBER 14—The original Carter Family and Bill Monroe inducted into the Country Music Hall of Fame (1970)
OCTOBER 15—Loretta Lynn's first appearance on the Grand Ole Opry (1960)
OCTOBER 16—"Is It Really Over?" by Jim Reeves goes to #1 on the country charts (1965)

GMC TRUCK AMERICAN MUSIC TOUR

Randy Travis, Tammy Wynette and GMC's Ray Rota (Photo: Sarah Knight)

GMC TRUCK BEGAN ITS SPONSORSHIP of the GMC Truck American Music Tour in the winter of 1988 with the sponsorship of ten concerts in select markets across the nation. Ray Rota, general sales manager of GMC Truck Division, announced recently during lunch at Nashville's elite restaurant The Merchants, the continued association of that company with two of country music's brightest stars—Randy Travis and Tammy Wynette. In three short years, Randy Travis has become a superstar, reaching a level of popular appeal and artistic maturity rare in any musical field. His debut album, Stomps of Life, was the first debut album by a country artist to go platinum within a year. He quickly picked up every award they gave out, including two Grammys, and became the youngest male singer ever asked to join the Grand Ole Opry. His second album, Always and Forever, was #1 for 10 months.

Tammy Wynette, the First Lady of Country Music, has been called one of the greatest vocal stylists of our time. Since recording her first single, "Apt. #9," in 1966 Tammy has sold more than 30 million records. Her recording of "Stand by Your Man" is the biggest selling single in the history of country music. Her releases have made the #1 position on the charts some 35 times; she was the first female country artist to receive a platinum album. She's won two Grammies, she's a three-time winner of CMA's Female Vocalist of the Year award, and she was the Academy of Country Music's Top Female Vocalist in 1969. The list goes on and on.

"Besides sharing a common audience, both the celebrities and GMC represent top quality in our respective fields. It makes good sense for us to work together," stated Rota. "In the spring of this year we've been talking about the press conference. I'm sure that it comes as no surprise to anyone in this audience that a lot of country music fans drive trucks. So an association between GMC Truck and country music seemed almost inevitable."

On its third tour, the GMC Truck American Music Tour will stop in 15 cities from San Francisco to New England, and country music fans will have an opportunity to see both entertainers, as well as to win a new GMC truck. This association heavily involves the GMC dealers in each tour market, where they provide a GMC truck to be given away at their local concert. Fans can register to win at their participating GMC Truck dealerships and hope that Tammy Wynette draws their name during the concert.

"We are proud to continue sponsorship of the GMC Truck American Music tour," said Rota. "It has been very beneficial for the company; and most importantly, our association with Tammy and Randy creates a favorable impression for GMC Truck and its products long after the concert is over."

CASH BOX MAGAZINE   12   October 14, 1989
RECENTLY hosted a reception honoring Reba McEntire and several new milestones in her already much-awarded career. The four-time CMA “Female Vocalist of the Year” was presented with a platinum album for her Greatest Hits LP, as well as a gold album for her Sweet Sixteen LP. Shown here at the reception (left to right) are Tony Brown, exec VP and head of A&R, MCA/Nashville; Al Teller, chairman of MCA Music Entertainment Group; McEntire; Bruce Hinton, president MCA/Nashville; Narvel Blackstock, McEntire’s manager. (Photo: Beth Gwinn)

REVENGE IS PLOTTED for the Gatlins, but all does not go according to plan! Left to right: Steve Gatlin, Charlie Chase, Larry Gatlin and ‘the law.’ Tune in October 12 at 9:30 p.m. central time as Chase hosts his second in a series of Funny Business specials, produced by Jim Owens & Associates for TNN. Other featured guests subject to Chase’s practical jokes include the Oak Ridge Boys and Lorrie Morgan. (Photo: Laurie Larson-Haynes)

ASCAP GOES ON THE ROAD: ASCAP recently caught up with RCA recording artist Jo-El Sonnier on the way to a concert performance in Alabama. Pictured are Sonnier (left) and ASCAP’s Shelby Kennedy.

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CASH BOX MAGAZINE 13 October 14, 1989
THE WAGONEERS: Passing the Test of Time

WHEN JUST A COUPLE OF YEARS AGO four youthful guys in Austin, Texas, teamed up to create a good time and do some jammin', who would have thought they'd be carrying the torch for today's country music new wave? A&M recording artists the Wagoneers are indeed waving a fresh and new-fledged flag of music toward the country audience — so what's the response? Incredibly overwhelming!

The Wagoneers, consisting of lead singer/guitarist/songwriter Monte Warden, lead guitarist Brent Wilson, drummer Tom Lewis and bassist Craig Pettigrew, began rehearsing in Warden's living room, but never realized what impact the rehearsals would eventually make. "We weren't looking for anything to be straight country," admits Warden. "We were just looking to work up the songs which I had written, and of course they were country songs. It's Texas Honky-tonk music. People are trying to put different names on it and figure out exactly what it is. I think it's just because we're so young. Some people just think we're too young to enjoy country music like we do."

Warden, age 22, says he and the Wagoneers cut their teeth on the honky-tonk circuit, so that musical influence certainly shines through what they do. The audience they're hitting now, though, has changed somewhat since their hardcore honky-tonk days. They not only continue to keep the honky-tonkers two-steppin', they're also tearing up the college, fair and rodeo crowds as well. Having sold nearly 75,000 copies of their first album, Stoot and High, they're now witnessing rapid success from their second project, Good Fortune. "When
Hello everyone, I'm 17% of the way through the book and I have already detected several spelling and grammar errors. Here is the processed text:

"Thank the Lord that our second album is doing a lot better."

Good Fortune, produced by Emory Gordy Jr., gives us pure country, wrapped in a fresh contemporary package sure to create an excitement for those who already worship country music. But what’s more important is that it just could be the spark which will pull in the young audience for which country music strives. "I guess our goal is to show young people that country music is the best way that people have to express themselves," says Warden. "Maybe the reason there’s not a lot of country music that young people can relate to is that there’s not a lot of artists out there who can relate to them. I think we’re in a good position to finally do that. If people will remember, it was Hank Williams, Elvis, the Everly Brothers and cats like them who were all in their twenties when they began. I think people sometimes lose sight of that. For the first time in years, country music is being made by younger people, and I hope that continues."

Catching a glimpse of this quartet, one might not immediately recognize them as having that so-called country appearance, but to actually hear their latest single, "Test of Time," their country roots prove to be evident. "Since I was 10 years old, I wanted to grow sideburns and wear my hair back," Warden admits. "None of us said, Okay—we have to look like this or have a certain Wagoneer look or any-

thing. I think if you try to put something on like that, an audience—especially a country audience—would know. Nobody can weed out fakes like a country audience can. They always know when something is just a put-on," continues Warden. "The only thing I’ve done that was a little rein was when we first taped a TV show. It was Austin City Limits. My hair looked real dirty because it was a dark-brown color, so I dyed it black. I thought it would look a lot neater under the lights," he laughs. I guess maybe our look is a bit different, but not all that much. To me, it’s just country and that’s what we are."

Within only nine months after their first stint, they were signed to A&M Records, which makes the group the first country act signed to the pop label. Since the signing, the Wagoneers have launched into a full-time schedule, expanding their hometown Austin audience to include country fans throughout the United States, Canada and Europe.

“We’re touring solid through the first part of November,” Warden proclaims. "I mean we’re hitin’ it hard—thank God! We have a real hard time turning down gigs now. I never thought this would happen! I know that every day I go out to do another gig, I just thank my lucky stars. I mean every time that I start to moan or gripe about how tough the road-work is, I think, ‘Ya know, when I was driving a delivery truck, I was a lot less happy than I am now. It has been a tough road and I know we’ve paid a lot of dues, but lots of people have paid a lot more dues than we have. We’ve been very lucky and we’re so fortunate to be where we are right now.’"

Whether it be making the ladies swoon with their lost-love ballads or causing the rockabilly’s to rock a little harder, the Wagoneers are definitely ready to swoon-rock into the ’90s. Perhaps the title of their latest single, “Test of Time,” will be just that for these talented musicians. If music, lyrics and vocals count, these guys are sure to ace the test!

Kimmy Wix

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JOHNNY CANTRELL

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**COUNTRY INDIES**

**INDIE SPOTLIGHT**

**MEL TILLS: "City Lights"**
(Radio Records RR-9011A)
In his soft, easy vocal style, Tillis sings about hiding from heartbreak in the “city lights.” Expert production by Tillis and Buddy Cannon make this remake of Whispering Bill Anderson’s 1963 hit a sure bet for Tillis with radio.

**INDIE FEATURE PICKS**

**SAMMY SADLER: “Once in a Lifetime Thing”** (Evergreen EV 1106-A)
A great tune by the award-winning duo Jerry Foster and Bill Rice, about that love that sometimes does happen once in a lifetime. Johnny Morris’ expert production and Sadler’s true country style should make this one another hit for Sadler.

**LIZ CALENDAR: “Country Time”** (CCR-80189-AA)
Newcomer Liz Calendar’s got the true country twang needed to deliver this one about taking things as they should be taken—slow and easy, the country way. Brilliantly produced by Jerry Abbott, this country cutie should get lots of attention from radio.

**UP & COMING**

**JOHNNY CANTRELL: "You’re Only a Memory Away"** (Taste of Texas TOT-3334)

**ERNIE BIVENS 3RD: "I Heard Every Word"** (GBS 7988)

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**STOP HUNGER RECORDS & MISSY MAXWELL**

Congratulations Missy Maxwell and her record label Country Radio Stations on their second nationally charted single!

**TITLE:** I’M A BELIEVER (In This Kind Of Love)
(Writers: R. Metzgar / H. Smiley)

**PRODUCED BY:** ROBERT METZGAR, PAUL HOLLOWELL & STEVE MAULDIN

**PUBLICITY BY:** BILLY DEATON TALENT, Nashville, Tennessee

**PROMOTION BY:** CHUCK DIXON (Cash Box) CRAIG MORRIS (Billboard)

**PUBLISHERS:** AIM HIGH MUSIC COMPANY (ASCAP Publishers)

**MANAGEMENT:** CAPITOL MANAGEMENT

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**MISSY MAXWELL’S LATEST SINGLE FOR COUNTRY RADIO**

I’M A BELIEVER

---

**STOP HUNGER RECORDS & MICKEY JONES**

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(Written: Curtis Wayne)

**PRODUCED BY:** ROBERT METZGAR & TONY MIGLIORE

**PUBLICITY BY:** BILLY DEATON TALENT, Nashville, Tennessee

**PROMOTION BY:** CHUCK DIXON (Cash Box) CRAIG MORRIS (Billboard)

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**COUNTRY ARTIST MICKEY JONES THANKS RADIO STATIONS FOR YOUR SUPPORT**
EDDIE PRESTON IS IN NO WAY a stranger to the stage, touring, recording or the recognition from fans to music executives. Starting as early as 12 years old, Preston and his little girl partner entertained at fairs and local concerts. They became a quick favorite on the Grand Ole Opry Show as it traveled through San Diego, California. Appearing on stage with greats like Hank Snow, Carl Smith and Wanda Jackson was an inspiration for young Preston.

In his later teens, he became lead singer, lead guitarist and spokesman for the Cascades. Known nationally for the 1963 classic "Rhythm of the Rain," their album of the same name proved to be even more successful in the Orient than in the United States.

"Rhythm of the Rain" was our only big hit in the States, but in the Orient we had many," says Preston. "At one point we had three songs in the Top 10. So most of our touring led us through Japan, the Philippines, and we did an extensive USO tour in Vietnam. I look back on those years as a great experience that I would have sadly missed otherwise."

The Cascades held together until 1979. Staying to the tours and the nightclub circuit at that time, the long overseas tours and family life started to conflict. "I was soon to become a father and I just couldn't see being gone so much of the time away from my family," Preston states proudly. "He [Preston's son] is nine now and we have a great relationship. I still enjoyed doing a single act these past few years and I was able to spend a lot of time at home. It's great!"

Moving to the Northwest from San Diego a couple of years ago helped Preston to regain the country life he remembered as a child in Oklahoma. "I enjoyed the trees, and all the land where we're able to have horses and a garden and just plenty of space. I have a small studio at home where I'm able to write and record my material in the peaceful surroundings. One of the highlights of my life is to write and record a song and when I play it back, it moves me. I enjoy writing tremendously and I love hearing my songs later on and they do something to me. Now that's a good song," Preston exclaims.

Platinum International Music, a record label that Preston formed with Norman Ratner and J.F. Roberts, has just released Preston's first single, "Long Time Coming." Produced by Ratner, CEO of the company, the song was penned by Preston and is the title cut off his soon-to-be-released album. Accompanying his single is a video produced by Roberts, P.I.M.'s president, that is now airing on TNN's Video Clips.

"All the songs on the album are originals of mine. It is exciting, a combination of songs I've held on to through the years. There's one song on the album, "Tear by Tear," which is the very first song I wrote. It is possible it will be the next single release off the album," Preston remarks. "I hope so, because it's a peppy, nostalgic song that has always been a crowd pleaser."

From all the excitement and enthusiasm stirred by Preston's extensive radio promotional tour throughout the country, this new release may prove to be as the story goes—a long time coming! 

T.L. Carr

DIANA CHRISTIAN (right) has been singing and traveling this year with the Father of Bluegrass, Bill Monroe (left) and his Bluegrass Boys. Bill Monroe has helped countless people with their careers, but Diana is the first to hold this honor (with the exception of Melissa Monroe, Bill's only daughter, who traveled and sang with him in the '50s and '60s). This is Monroe's 50th anniversary tour; he'll also be celebrating 50 years this month as a member of the world famous Grand Ole Opry.

THANKS CASH BOX for giving an indie artist a chance.

THANKS CHUCK DIXON for fine promotion on last two singles, "Hard Times" & "Sons of the Pioneers."

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WTRI RADIO JOINS DRUG WAR!

WTRI RADIO IN BRUNSWICK, MARYLAND has taken a stand against drugs and is spreading the word. Program Director George Shannon has organized the Just Say No campaign and is asking country recording artists to get involved to help heighten public awareness of the problem.

“Promoters” are always asking me what they can do to help with things, so when this anti-drug campaign started to materialize I told them,” explains Shannon. “I said I’d like to get, if at all possible, recording artists to tell us in their own words why they think it’s bad to get involved with any kind of drugs or alcohol—maybe through a story about a past experience or one of a close friend, or whatever.”

Shannon says response to the request has been remarkable. Calls have already come in from Curb recording artist Cee Cee Chapman and from 16th Avenue’s Canyon, John Conley, Susie Bogguss and many others are already getting involved in this worthwhile project.

The anti-drug public service announcements will be heard throughout Maryland, Virginia and West Virginia during the entire month of October. Area politicians, school officials and law enforcement officials, in addition to the country music stars, will be working together to get the message to the people.

“When teenagers hear their teachers and parents tell them that drugs are bad, sometimes it’s just like water running off a duck’s back,” Shannon says, thoughtfully. “But when they hear the artists themselves and some of their own peers telling them what drugs have done to them or some of their friends, they tend to listen a little more readily. So, we’re mixing them all together—messages from all walks of life.”

Shannon says after calling the station to do the PSA for the Just Say No campaign, the artist will also be interviewed and featured on WTRI’s New Music Review Show. “The main thing we’re trying to stress is that we want it in their own words. We don’t want it to sound like an interview. We just want the artist and others involved to tell people why not to get involved with drugs and alcohol and how they both can destroy lives.

Artist managers or labels who are interested in participating in WTRI Radio’s Just Say No campaign should call George Shannon at WTRI, Brunswick, Md. (301) 834-8141 to set up interview arrangements. WTRI will make time available 24 hours a day to work with the artist in scheduling an interview time.

COUNTRY TIDBIT: CBS MONDAY NIGHT SURE LIKES THE OAKS: Two Monday night primetime series have contacted the Oak Ridge Boys for permission to use their likeness as set dressing. First, The Famous Teddy Z, the new sitcom about Hollywood agents, wants a framed color photo of the Oaks to sit on the desk of a secretary in each episode. Next, Designing Women called to ask if they could use a picture of the Boys on a black vinyl piano to decorate the set of an upcoming episode. The guys quickly gave permission to both shows, which air back-to-back on CBS.

COUNTRY TIDBIT: AND BABY MAKES FOUR! Warner-Chappell Nashville VP & GM Tim Wipperman and wife Mary are celebrating the birth of their son, Thomas James Wipperman, born September 13, 1989 and weighing in at 7 pounds, 13 ounces. Also welcoming the new addition to the family is Thomas James’ big brother, Phillip David, who is four years old. Congratulations to the Wippermans.
TICKERTAPE

VIRGIN'S NO LONGER: The Virgin Music Group, one of the industry's last (and largest) independent companies, has sold a 25% minority stake to a Japanese media firm. Fujisukei Communications Group will pay $150 million for its share of Virgin—which includes the world's sixth largest record company (based on a July 88-89 turnover of $400 million). Richard Branson, the British head of Virgin, said the partnership "would provide a springboard for our ambitions to become the world's number one music group." Under the terms of the deal, that effort will be centered in Japan, now the world's second largest market, where a new domestic label will be launched (domestic artists account for 70% of sales in Japan). In addition, strategic options have been signed for the development of activities in Southeast Asia, including the establishment of Virgin Records subsidiaries. Thus, Visa joins RCA, CBS, New Motown, Chrysalis, Island, and, by next week, A&M on the list of prominent record companies completely or partially acquired by industry giants seeking to expand.

The difference, according to Jordan Harris, co-president of Virgin Records, is that "the investment allows us to stay on the trend of world-wide regional 80's priorities or options for Fujisukei to increase their investment beyond the initial 25%." As the "only independent" record company in Japan, Virgin will maintain its commitment to developing artists (Camper Van Beethoven, Lenny Kravitz, Bob Mould) that Harris sees as essential to Virgin's success and identity. Commenting on the trend toward consolidation in the industry Harris said that he had a "hard time thinking (of a label) becoming more creative" because the "conglomerates forcing their way in only want a market share."

Movers & Shakers

- Epic has appointed Glen Brunman vice president, media and artist development, responsible for supervising the operation of the company's marketing, promotion, and other areas necessary in advancing the career development of Epic artists. He has been with CBS Records since 1975, when he joined as a tour publicist. 
- Enigma Records announced two appointments to its executive committee: John Guernieri is the new senior director, A&R. Guernieri had previously held an A&R executive position at EMI where he worked with Queensryche, George Thorogood, the Neville Brothers, the Goo Goo Dolls, and the Stray Cats and Lions & Ghosts. Prior to that, he performed a similar function for IRS Records. In addition, Jacqui Randle has been promoted to the position of A&R administrator. Randle has been with Epic Records, most recently as accounts payable supervisor. 
- PolyGram has announced this week, in various departments. Sean Renet has been named manager, college promotion for PolyDor/PolyGram. He will be responsible for the alternative, metal and new rock genres for the West Coast. He comes from Motown, where he spent four years as national college promotion manager. Steve Winn and Greg Barboro have been named regional classical managers for the label, in San Francisco and Boston respectively. Winn most recently was the classical sales rep for San Francisco, and has been with the label since 1980. Barboro comes to PolyGram from Barnes and Noble, where he was manager for the classical music center. Maureen Rondinone has been promoted at the label's largest single promotion. Previous to joining PolyGram, Rondinone spent seven years at Billboard magazine, as sales director. 
- MCA Records announced three appointments to its newly created music/marketing department. The department will consist of Jim Cardillo, national director, metal/alternative marketing; John Loscalzo, national director, metal/alternative promotion; and Lauren Ashlee, director, metal/rock press. Most recently, Ashlee was vice president of PolyGram's yacht marketing. A veteran of MCA, Loscalzo comes to MCA after serving as music director for WRCN in Long Island, New York. Cardillo joins MCA after serving as vp/marketing for Columbia Records. At PolyGram, Cardillo has been a product manager. She comes from the now-defunct Gaia Records, where she was director of national promotion. At ECM, James Schoenfeld has been appointed production coordinator. He has been with the label and its US and West Coast sales agents. And Noel Grey has been promote to quality control/special projects coordinator. He has been with ECM for three years, first as an intern, then as a part-time employee. Grey will now announce the appointment of Mike Duncan to the position of regional marketing director. Duncan comes to Arista from BMG distribution and previously spent eight years doing promotion for RCA.
- At Chrysalis, Elaine Summers has been promoted to East Coast manager of publicity. She has been with the label for four years, most recently as marketing/publicity assistant. 
- Virgin Records has announced the addition of Marcia Platzer and Lindsey Cicpic to the Virgin field promotion staff. Platzer, named midsouth regional promotion manager, joins Virgin from New York radio station Z-100 where she was assistant music director for the last four years. Cicpic, the new northwestern regional promotion manager, comes to Virgin from WIOQ in Philadelphia where she was the mid-day on-air personality and director of music research. 
- Susan Clary is the new president of Vis-Able, a music video marketing and promotion company. Clary was formerly the west coast director of publicity for Epic Records. In her new position, Clary will be responsible for national video promotion, client relations, and overseeing the day-to-day affairs of the 5-year-old company. 
- Around the corner at MTV Networks, three new appointments have been made: John Catalano has been named director, sales and marketing communications for the network. Saffer has been with MTV since July of 1988, when he joined as manager of corporate communications. John Catalano has been with the network as a management trainee, advertising sales for Nickelodeon/Nick at Nite Cable Network and to MTVN from NBC, where he worked for over eight years with WBNC radio and the network group. Michael Kolf has been promoted to account director, advertising sales, Nickelodeon/Nick at Nite. He has been with the network since January of 1988, as account manager. Previously he worked for the NBC station group, where he worked in spot and local advertising sales.

JOE SMITH & JERRY WEST

HEAD HUNTING: Look for an announcement from Capitol Records soon regarding that vacancy at the top. Sources tell us that marathon meetings are being held at Capitol EMG New York offices with a varied list of names being bandied about. Joe Smith, Capitol Prez and CEO, wants to wrap this up before the Laker season gets under way (we'll see who picks who in the draft, but this is ridiculous). Really, he's just the team's first-ever "Spectator of the Year," an award he received from Laker GM Jerry West.

A LITTLE MOUSE TOLD US: Disney/Touchstone is on the verge of announcing the formation of a new record label to handle soundtracks (from the revivaled studio's pix) and new artists. Heading the label will be noted music-business power attorney Peter Paterno. You'll be hearing more about this soon.

CAUGHT YA! BM has filed suit against The Christian Broadcasting Network for using songs, including "Blue Suede Shoes," "California Girls" and "Strangers in the Night" (what a mix!), without license and fees. According to Edward Warren, vp and general counsel, "Protracted negotiations have failed to produce an agreement on a reasonable license fee with the CBS Family and Local Stations. We have now filed suit to protect the rights of our songwriters, composers and publishers." Nail em.

GUMBY ROCKS?! Gumbie: (The Green Album), featuring songs about the Gumby experience from Brave Combo. Frank Sinatra, Jr., Jonathan Richman, Sly and Robbie, New Order and Flo and Eddie, sounds like a collectors' must. The album, out on Buena Vista Records, contains sure-fire nuggets like the "be Oh the Walrus"-ized "We Are All Gumby" from Flo and Eddie and "I Like Gumby" from Richman (who fits this project like a glove). Although it's been 20 years since the Green One's heyday, it contains something of a cult status and we expect a resurgence with this collection. Who can deny the relevance of the Gumby credo—"Ah! Be flexible"—in today's world? Can Gumby, The Movie be far behind?

CHARLIE BROWN SWINGS AND BOPS! Charlie's always been a jazz man, but now he's celebrating his 40th anniversary album, GRP Records has recruited a cast including David Benoit, Dave Brubeck, Chick Corea, Kenny B.B. King, and Lee Ritenour. Happy Anniversary, Charlie Brown! is set for an Oct. 17 release, with the first single, "Lucas and Lucy" by David Benoit, due out in the next week. Watch for the Grinch's metal album.

THE BIZ: Bill Ward, who beat the skin's for 20 years in Black Sabbath, has a solo disc on Chameleon due out October 20. Along The Way, features guest appearances by Carmen Appice, Jack Bruce, Zaik Wylde and Ozzy Osbourne. Ward said, "in an industry..." A New York's indie label REC Music Group, Inc. recently threw a shindig celebrating the release of the Nuphunes' new disc. The highlight of the affair was an impromptu duet featuring Austin mayor Lee Cooke and the uninvited director/actor Dennis Hop- per. The pair did a three-song medley Blue Velvet "Daddy" Hopkins left the gas mask at home... Linda Bium-Huntington and Marcia McNally have announced the formation of Em-west regional promotion company, a joint venture with Vori Productions. The LA-based firm will emphasize "hands-on" creative personal publishing on a full-time basis. McNally, who had previously worked for Warner/Chappell Music, was instrumental in the development of Jody Watley, Guns N' Roses, Til Tuesday, etc. Huntington worked with such songwriters as Holly Knight, Diane Warren and Mark Spiro while serving as vp of production activities, USA for EMI Music Publishing. Atlantic Records has created a new division that it's calling Atlantic Street, to handle A&R, promotion and marketing duties for the label's ever-growing rap roster. Sylvia Rhone, senior vp, is policing the street.
## CASH BOX CHARTS

### TOP 200 ALBUMS

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

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

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<th>No.</th>
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<td>2</td>
<td>STEEL WHEELS</td>
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<td>GIRL YOU KNOW IT'S TRUE</td>
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October 14, 1989
WINTER HOURS:      Time Is on Their Side

BY KAREN WOODS

DATELINE: WASHINGTON, D.C., a couple years ago. I remember seeing this band called Winter Hours at the 9:30 Club. I remember being impressed. I knew they had a new record out called Leaving Trains, so a day or two later, I went looking for it. But since it was on an independent label (Link Records), and D.C. isn't the best place to buy independent, I can't find it. I buy a Leaving Trains record instead.

Cut to New York City, two years later. An advance cassette from Chrysalis arrives, called simply Winter Hours. I somehow associate this with a noisy garage band that put out a rather explicitly titled album a year or two ago. Knowing that my synapses are crossed, I put the tape on. No garage band, this. Instead, it's melody and moods, words and music that have something to say if you want to listen, or that provide a gentle, friendly backarm to your own thoughts if you don't.

Cut to a few months later. Winter Hours are playing the Lone Star Roadhouse in midtown Manhattan. I'm tired, I'm cranky, I promise myself I'll stay for three or four songs, then I'll go home. The band takes the stage. Forget tired, forget cranky—I'm mesmerized. Fascinated. We move from the back of the room to as close to the stage as is safe on this particular evening. It just gets better. Forget going home, we stay through the encore, and happily join in the noise to try and get them back for another one.

Part of the reason for the fascination, not just on my part but on the part of the rest of the industry-heavy audience as well, is frontman Joseph Marques. He is one of those rare singers who actually has presence, not a reasonable facsimile thereof. He spits fire and breathes ice, attracts and repels, and on this particular evening, frightens a few people as well, especially those standing right in front. His make cuts out on him; after the second or third time, he pitches it off the stage in disgust and uses the guitarists. Everyone steps back a healthy pace or two.

"That wasn't good," he says. "I wanted to tear the stage apart and set it on fire." What he probably isn't aware of is that his anger gives him an extra edge, an almost dangerous intensity. And the rest of the band seem to catch it, as well; the more pinned off he gets, the more aggressive the music becomes.

"What happened at the Lone Star, to me that's so much a part of it," Marques muses. "I hate people who go up there and try and act professional—like regardless of the circumstance, they try to put on the same show, they have the same rap between songs. I don't believe in that, at all. Whatever's happening that day or that night, you just express it on stage. If you're having a great night, you put that across. If everything is screwed up...I don't believe in putting on a show. It's not honest, and I hate to go see bands like that; if you see them a couple nights in a row, they say the same things. Three songs, speak to the audience, three songs, then the rap about the subway or something. That's just so false. I'm up there and I'm pissed off, or having a bad night, I may wreck a few miles stands, or I may pour beer in the monitor." He grins, shrugs. "That's just the way it goes."

Violence on stage aside, Marques in person is almost exactly what you would expect, after hearing Winter Hours' music. Polite and reserved at first, economical with his words and direct in his opinions, he warms up after a few minutes and allows you glimpses of the things that make him laugh or make him angry. The same thing happens in his songs; his lyrics are sparse, but the underlying emotions are readily accessible once you figure out where to look for them.

And as he explains it, that's the whole point. "As a lyricist, I'm really careful about not falling into cliches," he says. "Even if I have an emotion that's been written about too much, I try to feel it sincerely, I'll try and work around it, make it sound not so trite and not so typical.

For example: "The song 'Just Like Love' on this album is funny, because I swore I would never write a song with the word 'love' in it. If you turn the radio on, everything is 'love this,' 'love that,' 'love makes the world go around,' whatever. But when we started to write that one, it became so tongue-in-cheek; it's not really love, it's just 'like love.' At the time, the band was really associated in a serious relationship and then two days later, it's 'How come you haven't called me?' That was the kind of the emotion behind that, that's why the word comes up so much, to kind of beat it into the ground."

He sees a lot of responsibility inherent in writing lyrics as well. Not surprising, the guy studied comparative literature in college. But the responsibilities are two-fold. The first is simply good writing, avoiding cliches and lyrical misadventures, like being too open or too cryptic. The second is remembering that "you do have the potential to make an impression, especially when you start to see the progression from being a band that sells 5,000 records to a band that sells 50,000 records. That many more people are listening to what you do, and it has some effect on their lives, or on the way they think."

"These groups like Guns N' Roses, who write these really irresponsible, sexist, racist, homophobic lyrics...there are millions of young kids out there who are listening to this stuff, singing along with it, you know, 'nigger this,' and 'faggot that.' I don't think adults should be writing lyrics like that. They should stand back and think about how they're going to affect 15-year-olds who are listening to their songs.

"Worse, a certain aspect of rock and roll that has to be rebellious, that has to question authority and question our standards, but there's a difference between being aggressive and irresponsible and stupid, being banal about things," he leans back in his chair, looks disgusted. "I think there is a certain amount of rebellion, but we do, without going overboard and being irresponsible and stupid."

Or badal. Winter Hours' rebellion, however, is more apparent live than it is on record. Marques says, sitting straight up again, "I think our records, including this one, are all kind of prissine. They're well balanced and well produced. We're a lot more raucous and there's a lot more of that anger, and even some violence that has to be expressed." Pit the poor mike stands. He laughs. "Yeah, it's part of it, too. There are all the emotions we write about, and then there's how we're feeling at that moment, and that has to come across, too."

Winter Hours is currently out on tour, something they've grown rather used to in the past four years. Up until this year, the drill has been write-songs-make record—tour-repeat-as-necessary. Yet Marques says they never took the band concept that seriously. "I guess most people are looking for the immediate rewards of having a big tour and doing everything in a very comfortable way," he says thoughtfully. "We just started out having fun. We all get along, and it was just having fun, driving around and playing in hotel rooms and floors—which does get old. We're about ready for hotel rooms and a Winnebago, three square meals a day." But Winter Hours is picked up by Chrysalis, he says it was all "baby steps. We never actively went out and sought a record deal. We just made our little independent records and toured and were really kind of pragmatic about it, never had any illusions. It was kind of cool that we did it that way, because we got used to everything at a slow pace. Now I did a lot of a sudden having to do a lot of interviews or having to go on MTV or something. It was real slow.

Winter Hours is sort of a melding of two bands that were kicking around northern New Jersey in 1984. Marques and guitarist Bob Perry were in one band, and guitarist Michael Carlucci and bassist Bob Messing were in another. Carlucci and Messing asked Marques if he and Perry would join their band if the singer left, and they did. We're asked if a personal addition. "We had problems with drummers before this," Marques says. "It was kind of like Spinal Tap." They spontaneously combusted. Yet they never had any plans. They had a couple of songs written, and we just wanted to make a demo tape and maybe play Maxwell's, or something.

"It wasn't Al right, we're going to get a band together, write ten songs and get an album out." We wrote a few songs, played a few local shows, got a record deal a couple years later, started making independent records...I guess now it's more of a unified vision, we're all kind of committed to it, we know we're going to make another album, we're going to be doing this for awhile."

By the way, I saw Leaving Trains in a used record store last week. I bought it.
Vonda Shepard Is Doing It for Herself

BY ERNEST HARDY

VONDA SHEPARD SITS ON THE EDGE of her chair and smiles. She’s about to delineate a desperate attempt to define her music.

"I think," she begins, "that there are so many different styles I put together on the album [Vonda Shepard/Reprise-Warner Bros.] that one word, like ‘folk’ or ‘pop’ or whatever, just won’t cover it. I like to let the music speak for itself and describe what it is." She settles back and smiles again. Your turn.

Yes, it’s time to drag out the rock critic’s well-thumbed book of cliches and herald another find. White girl with soul. Ricky Lee Jones meets (you fill in the blank). A cleverly crafted collection of heartfelt soul/pop/folk...

Duh, I dunno whatuits, but I like it.

Breezing into her publicist’s office a half hour earlier, Shepard managed to be every Hollywood stylist’s professional dream. Toasted hair, armfuls of bracelets and trinkets, a black, swirling, gypsy dress with one side knotted, a pull-over black top, sandals, and a huge black bag slung over one shoulder. It’s a look that people spend hundreds of dollars to achieve. Yet Shepard is far funkier than the thrift-store addicts who try so hard. Missing is the sheen of calculation that defeats the whole purpose of the bohemian look. Perhaps it’s because she’s the real McCoy.

"My parents were very artistic," she says proudly. "They were beatniks in New York and we had a very bohemian lifestyle—always all these house guests."

Once they moved to California, one of those house guests (“A music journalist not unlike yourself,” laughs Shepard) was so impressed with what he heard of the fourteen-year-old Shepard’s singing, playing and composing that he urged her to try it professionally.

"He booked my first gig at a place called the Helix House. It was me and my best friend who also sang," recalls Shepard. "We were fourteen years old; our mothers had to drive us to the club. The journalist happened to play a little guitar so he sat in. That was my first gig and I think there were 10, maybe 12, people in the audience. It just built from there. I loved it." Shepard, minus the musical journalist, went on to play Los Angeles’ club circuit—At My Place, The Bla Bla Club, The Troubador, Club Lingerie—built a strong following, but took a while before deciding this would actually be her career.

"At around the age of 17 or 18, I really wanted a record deal," she says thoughtfully, "but it took me about four years to reach that point. Then I started taking it far more seriously. I wasn’t knowledgeable of the fact that I really didn’t fit in (to what was happening in the music scene at the time). When I got into Artist Development at Warner Bros., that’s when it got frustrating because there was a lot of British music—you know, Tears for Fears, Scritti Politti, seriously produced albums where there wasn’t the focus on lyrics that there is now. If my album had come out two years ago, it might have gotten totally ignored."

Since there’s a resurgence of folk-type music—Tracy Chapman, Edie Brickell, whatever—it’s a good time for me.

So, we’re back to trying to describe the music. It definitely is not folk, though there is that element. The Ricky Lee Jones influence, much like the jazzier inflections, can be traced to the fact that she worked with Jones and Al Jarreau, playing keyboards and providing backing vocals for both on past tours. But that’s all too pat and simple. With her beautifully woven stories and characters cradled in a swirl of musical styles and flavorings, all driven by a soulful voice, it’s simply intelligent, addictive...

"Jewish/polka/funk/rock," offers Shepard, laughing. "I don’t know what it is. When I was growing up, I really loved Chaka Khan, Stevie Wonder, Al Green, Donny Hathaway, Candi Staton..."

She stops when I say how great Staton is.

"You know who she is? God, most people...I say her name and they have no idea who she is."

(Staton was a soul singer who achieved her greatest success in the late-'60s/early-'70s and whose cover of "Stand By Your Man" easily eclipsed Tammy Wynette’s original version. During the mid-'70s she struggled along with minor successes, finally becoming a born-again Christian and recording only gospel music. Needless to say, she is a grossly underrated talent.)

"One of the songs I do in my set, and the only song that’s not an original, is a song called ‘That’s How Strong’ that she covered. I could never come close to how she did it, and I have a lot of nerve trying," laughs Shepard. "I’m so glad you know who she is because I just want to convey how great she is."

Having agreed early on that linear conversations are the mark of the un-inspired, we segue back to Shepard’s songs and their sources of inspiration, stopping along the way for some chortling musing on pain as a catalyst for creativity.

"It’s not that I can’t write in a lighter frame of mind. I have and I do...but when you’re on, you’re on. Even if that’s not what you’re writing about, I think the intensity of emotion heightens your concentration. You have to say something in a way that will really get in there and force it out with mock dramatics.

"Like, the situation in ‘Don’t Cry Eileen’—the three of us, the guy, Eileen, and myself. It was just one of those complicated, triangle situations that was inspiring. But then! A New Marilyn’s simply deals with the whole resurgence of Marilyn Monroe. Not very complicated."

Though the origin of the song “A New Marilyn” may not be complicated, the subject of Marilyn Monroe brings us to the tricky area of image and marketing. Particularly since Shepard’s music, though hardly the issue-laden material of Michelle Shocked or Tracy Chapman, is still not the aura-land of say, Mar-tika. It’s pure naivete to think that just because someone is not easily categorized in the narrow pop spectrum, or even if they are as adamantly anti-pop in action or sentiment as a Natalie Merchant, image is of no concern. Shepard nods in agreement.

"The fact that you even think I have an image is so amazing to me. I used to go onstage wearing jeans and a t-shirt, which is now considered a happening image, but then I didn’t care so much. People had to come up to me and say, ‘Hey, Vonda, dress a little up; put some make-up on or something,’ she says laughing. ‘It’s taken me, by myself, making a conscious effort to say ‘What do you like, what don’t you like, what do you want to look like? I didn’t care so much before, and I still think it means something. I realized that I had to be myself and be comfortable, not do something I’d be uncomfortable with, like wearing leather pants or bustiers, or whatever. That’s just not me. It’s taken me a long time to find something I like.’"

But wouldn’t it make the guys at the record company happier if she’d be a little more mature?

"They [Warner Bros.] have said nothing to me in regards to my image. They’ve given me so much space in every, creativity, image, everything..."

It’s a sign of the respect being given women artists, proof that they are really being taken seriously. But does it mean the music industry is finally an enlightened one, or is it just a fad?

"Both, I think. It shows a growth in the industry; I also think it’s a cultural phenomenon to me, something that’s swinging it to the women. Hopefully, what won’t happen is there won’t be people signing women simply because they’re women. I mean, if a man out there doing great music, he should be signed, not ignored just because the trend is women. I’m really fortunate. It’s just worked out to be a good time for me.”
I WAS RIGHTFULLY APPALLED when I received a postcard from MCA showcasing four male crochets encased in leather and spandex and stating in bold letters, "Coming Soon." I could understand if the guys in the group were big, stud-like specimens, but this was Pretty Boy Floyd. Does the name not speak for itself? Though their appearance is highly annoying (any guy who wears more eyeliner than me falls into this category), their music does actually have a few things to offer. If they would just drop all of the dumb sex symbolism and that ambiguous use of the letter Z ("feather boyz with electric toyz"?), I might be able to take them seriously. There are going to be hundreds of comparisons to Poison, but the more I listen to the album, the more commercial possibilities I see. If their target audience is the thousands of junior-high bands that populate the Poison/White Lion/Bon Jovi shows, they could be huge.

The Country Club was an absolute zoo on Saturday night when Epic’s German metal-meisters Kreator came to town. The club was packed to the rafters, with an estimated 875 thrashers, a mere 125 bodies short of club capacity. Members of Death Angel and Excel were spotted in the monsterous mosh pit, but this time I decided not to join in the friendly, violent fun. (I may be a wild n’crazy girl, but I DO value my life.) Opening for Kreator was Noise’s Coroner, SBB’s trash hopefuls Dead On, and the possessors of one of the most revolting names in metal, Dead and Blasted. Enigma’s Luz Rockitz, the coolest thrash band around, has had a chance in line-up. Guitarist Phil Ketner and drummer Vic Nolchelli have bid adieu to the band in order to pursue more commercial avenues of music. In their place we’ll now see Sven Solderham on the guitar and Jon Doe (is there something we should know here?) beating the skins. The guys are currently recording a track for the upcoming film Texas Chainsaw Massacre III called (get this) “Leatherface.” There’s also talk of a video, but let’s hope there’s not too much actual film footage. Yuck.

The Red Hot Chili Peppers, the band that never turns down an opportunity to cause a scene, recently created a rather large one on the Sunset Strip. An estimated crowd of 1,500 fans were gathered in a parking lot across the street from Hollywood High School for a free noontime concert. The set only lasted about 35 minutes, ending just as four police cars pulled up and began dispersing the crowd. (Ha, ha, they couldn’t ruin anything because it was already over!) The Peppers had just returned in the wee hours of the morning from Tijuana, where they played a sold-out crowd of about 4,000, 6,000 fans packed the stadium and then dispersed. The band then played a sold-out crowd of about 5,000, the Hollywood Palladium, followed by a blow-out bash on the roof of the Hyatt on Sunset. Will these boys ever tire? We certainly hope not...

METAL TIDBITS: Roxx Gang have recently wrapped up filming of their second video in the beachfront community of Tampa, Florida. The clip will include footage of a concert scene that was performed as a benefit for the Children’s Home in Tampa (raising $4,000), plus the disgusting tradition of hotel-wrecking, and a steamy little scene with lead singer Kevin Steele and a charming young lady in a bikini. When asked what the band thought was the best part of the video shoot, guitarfist Jeff Taylor explained, “The best part was getting to trash the hotel room and the guitars!” Is this the mentality of all rock bands these days? I pray not...

Joe Satriani’s new album Flying in a Blue Dream will hit the streets some time in October and it is guaranteed to be an absolute masterpiece. His first single from the album is the high-energy track “Lucent Visionary,” which not only showcases Satriani’s guitar expertise but also features Satriani on vocals and harmonica. In keeping with the aeronautically titled disc, the folks at Relativity will throw a release party at, of all places, the Santa Monica Airport. A tour is scheduled for January, 1990. “And Life?” Skid Row’s second single from their self-titled album, has been certified gold by the RIAA. The album itself has just passed the double platinum mark. If you like to see the video for this tune, just turn on MTV and watch for about a half hour and I guarantee you’ll see it at least one...Ferrari finally found a new singer. His name is Rory Cathey and he’s from Fayetteville, North Carolina. Ferrari will be recording their album for MCA on November 6.

**Stephanie Brainerd**

**Metal Picks of the Week**

**SOUNDGARDEN: Louder Than Love (A&M SP 5252)**

I was really looking forward to listening to this album, but I have to say that it isn’t really my cup of tea. If you like slow, heavy, grunge metal, you’ll like it. The lyrics are intriguing, to say the least, and the P.M.R.C. must have thought so too, since there is a big sticker on the front of the album that warns, “Explicit Lyrics’ Parental Advisory!” The two best tracks fall at the end of the album: “Get on the Snake” and “Full On Kevin’s Mind” (we can only wonder where they came up with THAT one). I don’t want to discourage anyone from listening to this album, because other folks I’ve talked to have absolutely raved about it, so give it a chance.

**PRETTY BOY FLOYD: Leather Boyz With Electric Toyz (MCA 6341)**

Glam albums really have no business being on my desk. Even this one sat in a drawer for a week or two until I felt like I had to listen to it simply out of courtesy to MCA. Well surprise, surprise. Finally someone has found a glam band that actually has a little more to offer than just four pairs of matching crimson linen pants and Aqua-Novel creations that defy gravity. I found myself actually enjoying a few of the tunes on this debut album from Hollywood’s Kings of the Sunset Strip. Bearable tracks include “Rock & Roll (Is Gonna Set the Night on Fire),” “Rock & Roll Outlaws” and the endearing “Last Kiss.” Listen to the entire album before drawing conclusions based solely on appearances (it’s hard, but try), and you just might find yourself in my position. I’m hooked.
PASSING ON: Bill Barron was one of those jazz musicians who, at some point, made a choice. He chose to forego a career as an active musician, scuffing for the same handful of gigs that everybody else scuffles for, in favor of teaching. He chose to pass on the rich jazz heritage that he knew so well in a direct manner, via the classroom. An exceptional post-horn saxophonist, Barron received his doctorate at U. Mass. in 1975 and joined the Wesleyan University faculty, where he was the director of African-American music and a chairman of the music department. He didn’t completely stop playing—when he had the time he’d do the odd New York gig with his brother, pianist Kenny Barron, and record for Muse—but he stopped playing enough so that his name isn’t recognizable to the majority of jazz fans.

All jazz musicians are teachers—the music is still, basically, learned at the feet of its purveyors—but some eventually just tire of all the nonsense one has to put up with for the art; the life of the jazz musician is probably not much easier now than it was in the ’20s or the ’40s or the ’50s. Some retire, some die, some disappear. Bill Barron became a distinguished teacher. He was always a distinguished saxophonist. Bill Barron died on September 19 of cancer at the age of 62.

RIPTIDE LONDON: I’ve got to give the Columbia Jazz Masterpieces series some credit. I may not always like the sound of the albums. I may not always like the cockamamie way some of the albums are programmed. But, for the most part, this is an exemplary reissue program. As it concludes a third year, not only does it show no sign of letting up, but it is, according to Columbia’s publicly blasting, a smashing success, with over some 5.5 million copies of the 70 titles out and about. The latest eight titles are a particular potpourri of reissue styles. There’s one complete, chronological package: Louis Armstrong: Volume IV, which includes the absolutely, positively essential Chicago recordings of jazz’s greatest musician. This features Earl Hines, includes “West End Blues” and, along with the other three volumes, is something every human being who can hear should own. There’s two incomplete, selected-recordings packages: Little Jazz, by Roy Eldridge, which includes a lot of the stuff on Columbia’s last double-LP Eldridge reissue except the stuff with Gene Krupa (which’ll have its own album in the next release); and The Benny Goodman Sextet featuring Charlie Christian 1939-41, which complements Charlie Christian: Genius of the Electric Guitar and includes some previously unreleased sides. There’s three more-or-less regular album reissues: Dave Brubeck’s 54 Columbia debut, Jazz Goes to College; Eddie Condon’s ’51 Dixieland Jam, in stereo for the first time (along with some previously unreleased stereo sides from the same sessions, but in stereo missing some of the original mono stuff); and The Sound of Jazz, the music featured on the immortal 1957 TV show of the same name but not the music from the show. Instead, it’s much of the same stuff recorded in the studio four days before the show with most of the same people—Billie Holiday, Lester Young, Jimmy Rushing, Ben Webster, etc. There’s one let’s-cut-up-some-really-good-original-albums-into-one-really-good-new-album reissue: Thelonious Monk’s Standards (I’ve always loved Monk’s interpretations of standards). Finally, there’s one jazz history lesson: The Jazz Arranger, Volume I (1928-40), a great idea that really makes its point, spotlighting such behind-the-scenes greats as Eddie Sauter, Edgar Sampson, Don Redman and Sy Oliver.

Up next, sometime this winter: Miles Davis, Jimmie Lunceford, that Krupa album, Bix Beiderbecke, Tubby Hayes (!), The Quintessential Billie Holiday, Volume VI, The Jazz Arranger, Volume II and The Art of the Jazz Piano. Other labels (hey, MCA) should pay attention to some of the things these guys (Mike Berniker, Michael Brooks, Gary Pacheco and Amy Hero!) are doing.

Out of the same building have been coming, for the past few years, sporadic CD and cassette reissues of the CTI catalogue. The catalogue has been under Epic’s aegis and, for the most part, you’d think the whole thing was a secret: Pesssst, you want some CTI albums? Didier Deutsch has been doing a terrific job coordinating this program—the sound is crisp and clean, typical of the label. Many of the albums have additional unissued tracks or alternate takes; there are also almost as many CD reissues around from CBS as Jazz Masterpieces. Nonetheless, CBS hasn’t exactly been beating a drum about any of this. I’m told this is going to change. In any case, the latest CTIs out there are Chet Baker’s She Was Too Good to Me, George Benson’s Body Talk, Good King Bad and a Best Of, Deodato Live at the Felt Forum, Art Farmer and Jim Hall’s Big Blues and a compilation called Masters of the Keyboard.

Lee Jeske
BLACK GOSPEL TOP 40 ALBUMS

1. Mississippi Mass Choir (Malaco 6023) - Mississippi Mass Choir
2. SO SATISFIED (Air 10135) - Luther Barnes & Redd Budd Choir
3. AVAILABLE TO YOU (Rejoice WR-WC 8418) - Rev. Milton Brunson
4. FLOWING (Malaco 4034) - Truthsellers
5. HEROES (Light 71572023) - N.J. Mass Choir
6. LIVE IN CHICAGO (Rejoice WR-WC CD2385) - Shirley Caesar
7. HEAVEN (Sparrow SPR 1169) - B.B. & C.C. Winsans
8. NO GREATER LOVE (Sassy 14788) - Keith Pringle
9. LET THE HOLY GHOST LEAD YOU (Malaco 6002) - Florida Mass Choir
10. MY TIME IS NOT OVER (Word 701503002) - Albertina Walker
11. AWESOME (A.M. WR-WC 8391) - Calvin Bridges
12. WE'RE GOING TO MAKE IT (Sassy 14785) - Myrna Summers
13. AMAZING (Light 715720056) - Kingdom
14. THE WINANS LIVE AT CARNEGIE HALL (Great SLR 7501) - Winans
15. I KNOW WHAT PRAYER CAN DO (A.M. WR-WC 8432) - Jesse Dixon
16. MIGHTY CLOUDS OF JOY (Rejoice WR-WC 8427) - Night Song
17. WONDERFUL (Light 715720215) - Bo Williams
18. WILL YOU BE READY (Light 715720193) - Commissioned
19. ON THE THIRD DAY (Malaco 4435) - Jackson Southerners
20. WHO'S ON THE LORD'S SIDE (Sassy 14794) - Rev. Timothy Wright
21. I CAN BEGIN AGAIN (Benson CD2056) - Larnell Harris
22. FROM THE HEART (Malaco 4430) - Gospel Keynotes
23. TURN IT OVER TO JESUS (A.M. WR-WC 8423) - Dr. Charles B. Hayes
24. LIVE IN ST. LOUIS (Sassy 7096) - Gospel Music Workshop of America
25. TOTAL VICTORY (Light 71572007) - Vicki Winans
26. JOY THAT FLOODES MY SOUL (Sparrow SPR 1173) - Tramaine Hawkins
27. BACK TO BASICS (Malaco 4431) - Pilgrim Jubilees
28. LIVE IN MEMPHIS (Command CHN 1013) - Nicholas
29. CONQUEROR (Rejoice WR-WC 9405) - Clark Sisters
30. CHAPTER ONE (Malaco 4423) - Ruby Terry
31. TAKE 6 (Reprise 1-26760) - Take
32. I LEARNED MY LESSON WELL (Malone 556) - Melvin Couch
33. GIVE HIM THE GLORY (Light 715720177) - L.A. Mass Choir
34. WE'VE GOT THE VICTORY (Sassy 7000) - Georgia Mass Choir
35. Praise 88 (King James/Sound of Gospel) - Rev. James Cleveland
36. CAN'T HOLD BACK (Light 715-730-282) - L.A. Mass Choir DEBUT
37. I GET JOY (A.M. 5226) - Al Green
38. HIGHER GROUND (Command CHN 1011) - Vernonise Mitchell
39. BACK TO THE CROSS (Light 715720142) - Melvin Williams
40. THE STORM IS OVER (Sassy 14739) - Bishop Jeff Banks

Capitol/Sparrow's BeBe & CeCe Winans receive gold for their album Heaven. Pictured, front row (l-r): Jean Riggins, director, artist & product development, Capitol Records; CeCe Winans; Bill Hearn, senior vp marketing, Sparrow Records. Back row (l-r): Donnie Simpson, BET; BeBe Winans; Step Johnson, vp/gm, black music division, Capitol Records.
BEATS & HYPER

ANY TIME A VOICE IS GIVEN TO THOSE OUTSIDE THE MAINSTREAM OR THE STATUS QUO, there's a feel of excitement, even danger. New perspectives are not only enlightening, but potentially so threatening that whole grooves we've worn our lives into and illusions we've carefully nurtured to explain/justify/validate ourselves. The anger that courses through much of rap, and the politics that find themselves surfacing from the even more pop-oriented material, is intriguing—not only because of the frustration and despair that is finally given voice, but because theories that are so right and praiseworthy are often couched in sentiments that are downright deplorable. Do we pick and choose lines and phrases to endorse, while simply turning a blind eye to the rest? Do we offer unconditional support and bite our lips at what we know should be challenged? Do we toss the baby out with the bath water? As the profits and market for rap multiply, as rap artists increasingly turn political, these are questions that not only the record-buying public, but the industry must address as well. For my money, the only thing worse than bigotry and ignorance is hypocrisy.

Ernest Hardy

NEW BEATS

Singles

HEAVY D & THE BOYZ: "Somebody For Me" (Uptown/MCA MCA9408)

One day there will be a university for would-be rappers to attend. Mandatory for all would-be rappers is a semester spent under the tutelage of professors Heavy D. and the Boyz. If these guys have yet made a bad move, I don't know what it is. While LL. Cool J. wraps himself in sarccharine to relay his tales of love (he's a sensitive rapper), Heavy D. doesn't sacrifice beats, integrity or cool to get the same message across. Think of this as an "N.I.L. Loves Ballads.

ICE T: "Lethal Weapon" (Sire/Warner Bros. 21525-0)

The A-side of this single is simply "Colors" with a major twist: After outlining all the horrors and violence of the world in which he lives, Ice T assures you that his ultimate lethal weapon is his mind—a point that it's hoped his younger fans will pick up on. Flip the record over, and Ice T unleashes his fury with no attempt at softening. On "This One's For Me," the rapper lashes out at "punk, bourgeois, black suckers" who he feels are selling out the race, and uses the recent controversy surrounding Public Enemy as a prime example—

Albums

GUCCI CREW II: Everybody Wants Some (Gucci Records HTLP 3314)

Though there is nothing ground-breaking or especially attention-grabbing on this album, it's a solidly crafted piece of work loaded with attitude and smooth samples (Ohio Players, O'Jays, etc.). What's of interest are the contradictions presented. Though the Crew are anti-drug (as demonstrated by their new political/correct single "Five Dollar High"), they, on parts of the rest of the album, glorify the lifestyle and trappings that make the drug industry such an attractive one to many. On the cut "N.T.S.," it's unclear whether they are deflecting or revealing in the misogyny of the genre, though, based on bits from other cuts, it's most likely the latter. The Crew have strong grooves and a personal style all forming a close-up on the little boy's face as he stared intently at his father... Consider this album the Son of Big Daddy Kane.

BIG DADDY KANE: It's a Big Daddy Thing (Cold Chillin'/Reprise 25941-1)

This is vile, moronic ballbanging that will make even the ardent libertarians bite their lips, roll their eyes heavenward, and re-think their positions on censorship. By mixing up the race sentiments with standard-issue homophobia and misogyny, Kane is a follower of the schizo-macho politics of much of late '80s rap: decay social injustice while taking cheap shots at easy targets (gays and women). Hypocritical tripe.

CASH BOX MAGAZINE

October 14, 1989
CLIFF FORMS OWN LABEL: Jimmy Cliff, master of stage, studio and the silver screen, is an undoubted reggae master and musician. He has recorded over twenty albums, and he's written and produced over three hundred songs. Cliff has recently entered a new phase of his illustrious career, forming his own label Cliff Sounds and Films. For distribution worldwide, Cliff Sounds and Films will not only release clips for Cliff's own recordings, but also those by other singers and musicians to be signed to the label. Cliff says, "I want to be in control of the quality, image and identity of my music. Quality, image and identity have always been a hallmark of this legendary performer.

After recording so many albums for other companies, Cliff decided to form his own label to control his films in time to release his hit-filled new album "Images & Emotions." It is difficult to suggest the album's best cut, because they are all outstanding. You should certainly listen to "Trapped," "Rebel in Me," "No Justice," "Pressure," "Image of the Beast" and "Everliving Love" (with Betty Wright and her kids doing some background work). Cliff wanted to have control over his own destiny and be able to lend a hand of support to other aspiring artists, or inspire them to become entrepreneurs themselves.

Cliff was born in the village of Sumerton, near Montego Bay, Jamaica. Growing up in the country, he started a lot of his listening to folk music, as well as the likes of Fats Domino, Sam Cooke, Smiley Lewis, Ray Charles and many other international, or what they called "foreign" artists, once radio was available in his home town.

Cliff is a student of African culture, which led him to visit Africa several times. "In Africa I had the greatest appreciation of my life as an artist." In comparing the U.S. with Africa, he said, "The U.S. is a more twentieth-century in the sense of technology, whereas Africa is more first-world in human things. People are not as hostile, they are more friendly, taking time to speak. In New York, for example, they are in such a hurry, until the human element is virtually forgotten. So, in terms of humanity, Africa is still ahead of the modern world.

With the so-called modernization, human beings are falling to the level of animals.

Cliff is happy to find that more African-Americans are wearing African clothing and other things that represent Africa. "It pleases me that in the '80s more African-Americans outwardly are having some kind of consciousness of Africa," says Cliff. "It is important for people to identify with where they come from. In the west there is a tendency to not want to remember, but it is good to see the heightening of an association with Africa.

"It has been a great brainwashing campaign, because if more people knew that every dollar spent in America is based on the value of gold, [and] almost two-thirds of the gold in the world comes from Africa, they would have different thoughts. Everyone is so busy with making money, therefore a lot of social issues get lost in the daily hustle of life. It is like sitting in a building that is falling down—you don't realize it, but the person on the outside sees it slow but surely falling down around you. It is the same kind of situation that's happening on our planet. People are so preoccupied with making a daily living that we don't see what is happening around us."

Cliff gets his inspiration for his socially conscious lyrics from everyday life, his own experiences and from watching other people—from observing the world's positions within the system. He is a naturally curious, concerned humanitarian.

Cliff's concern sometimes gets him in hot water, as did the song he wrote during the Vietnam war called "Vietnam." Even though Bob Dylan said at the time that it was the best protest song ever written, it was banned from the radio. Cliff's album Majority Rules was banned in South Africa, so he changed the title to Give the People What They Want. Strong message songs have always had problems getting airplay, but they somehow eventually find their way to the people.

His first song, "Daisy Got Me Crazy," was done while he was still in technical school, but the song was never released because the producers only offered to pay him bus fare—one shilling (twelve cents). Before he started writing and singing, acting first caught Cliff's attention, via performances in school plays. Acting became more accessible, he would have pursued acting on a full-time basis. An accomplished actor, Cliff has appeared in three movies. Because of the added difficulties of acting, he chose music as his career focus, because he could simply pick up his guitar, and start writing or playing. He has received numerous movie script awards, but will not do movie just for the sake of doing a movie. There are two music scripts he is currently looking at very seriously that may go into production by next spring or summer.

Now, as he enters the 1990s, Jimmy Cliff, who won a grammy award in 1985 (and was twice nominated other times), sees himself at a turning point—with a new decade, a new record label and a new control over his international career. "My role, so far, has been the shepherd of reggae music, Jamaican music, paving the way. When they wanted to bring reggae to the U.S., England and Europe, they sent 'em Jimmy Cliff," he says proudly, and accurately. "As long as I can remember I have never wanted to do anything but make music and films."
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HOW'S THIS FOR A FAIRYTALE? After a blistering performance by Stevie Ray Vaughan and Double Trouble at the Montreux Jazz Festival in 1982, Jackson Browne was so impressed, he offered the band the use of his Los Angeles recording studio to record an album for free. Having just won a lawsuit for $10 million, they were able to produce an album. At the time of their Montreux appearance, however, they were unsigned—the first band, in fact, to play Montreux without a major label contract. Shortly after the festival, John Hammond (who discovered the likes of Count Basie, Bob Dylan, Bonnie Raitt, Billie Holiday and Bruce Springsteen) heard a tape of the Montreux proceedings, signed Vaughan to CBS and the rest, as they say, is history.

Praise has been hot and heavy ever since, starting with the release of Texas Flood in 1983, and continuing for the platinum Couldn't Stand the Weather in '84, Soul to Soul in '85, Live Alive in '86 and In Step, released this summer. Vaughan and crew have toured incessantly during this time and have a Grammy award and seven Grammy nominations to show for it. I had the chance to meet Vaughan at Epic's New York office and was struck by his candor, self-effacement and genuine warmth. Citing his brother Jimmie Vaughan of the Fabulous Thunderbirds as his biggest influence, Vaughan says, "Watching him learn how to play taught me. He was amazing. He got a guitar that had three strings on it and played all three songs the first day."

Another big factor in Vaughan's guitar playing, as well as his personal life, was his friendship with Lonnie Mack. "We met while I was playing this club in Austin. We had just started the set—I'd hit the second chord and—Wham!—Lonnie Mack walks in the door, looks at me and says something to him—I found out later he said 'I didn't know you were playing tonight, Lonnie!' So I must've been doing it right."

"I got the chance to become friends with him. He's really been a good influence. He's even been a little bit of a father figure. I used to hang around his mother and she was always good to me."

Love and care were exactly what Vaughan needed during his tour of Europe in 1986, when too many one-nighters and too much pressure, coupled with alcohol and substance abuse, put him out of commission. After a five-day detox at a London hospital, Vaughan flew back to the states for treatment at Charter Peachford Hospital in Atlanta.

"It's funny, I got on the plane and realized I'd never been on a plane before. Even coming straight out of the hospital—this will tell you how insane addiction makes a person—I borrowed money from my mother to buy cigarettes, went straight to the bar and drank all the money. Didn't get a buzz, sat down—my mother knew exactly what had happened. That was my last drunk."

Straight now for over three years, Vaughan has a new lease on life. "I was scared, I didn't have my crutches. But at the same time there was a lot more to live for. There was so much relief in giving up a fight I knew I could never win. I knew I couldn't win it before I went down."

Since the release of In Step, Vaughan and Double Trouble have hit the road with their brand of fire-tested blues. They opened for the Who at the last two dates of that band's final tour; are kicking off a Nationwide tour on October 26 with Jeff Beck that is guaranteed to be one of the hottest shows of the fall; and have been on the Today show, Night Music with David Sonborn, After Hours and three separate airing sof This Week in Rock on the MTV Network. They will also be on upcoming episodes of Austin City Limits.

So many great artists have climbed down in the prime of their career. Stevie Ray Vaughan's purpose for living and performing has taken on new meaning, which will surely be reflected in the music of this soft-spoken man. "It's a whole new world. It's a new reason to play from the heart."

Ken Micallef

CASH BOX MAGAZINE

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#1 Single: Janet Jackson

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| #53 | 53 WE DIDN'T START THE FIRE (Columbia CSK 73201) | Billy Joel | DEBUT |
| #54 | 54 MY HEART SKIPS A BEAT (Capitol 44436) | The Cover Girls | 54 | 5 |
| #55 | 55 LIVING IN SIN (Mercury PolyGram 887 070-7) | Bon Jovi | 76 | 2 |
| #56 | 56 THE END OF THE INNOCENCE (Columbia 7-22925) | Don Henley | 45 | 17 |
| #57 | 57 TALK TO MYSELF (Columbia 7-22936) | Christopher Williams | 57 | 6 |
| #58 | 58 CONGRATULATIONS (A&M 1407) | Vesta | 58 | 5 |
| #59 | 59 SOUL PROVIDER (Columbia 38-68909) | Michael Bolton | 43 | 16 |
| #60 | 60 THE ANGEL SONG (Capitol 44446) | Great White | 65 | 4 |
| #61 | 61 BACK TO LIFE (Virgin 7-99711) | Soul II Soul | 77 | 2 |
| #62 | 62 FRIENDS (MCA 53660) | Jody Watley with Eric B. and Rakim | 49 | 17 |

To Watch: Bon Jovi #55

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Top Charts: **Cash Box**

**TOP 100 SINGLES**

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

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Applying his mimicry skills to lyrics documenting his already too-publicized paranoia about being ripped off by women, Murphy apes Michael Jackson this time around (it was Janet on the previous single “Put Your Mouth On Me”). The question still remains, can Murphy really sing, or is he the Rich Little of the pop world? (Ernest Hardy)

**BELINDA CARLISLE: “Leave a Light On” (MCA 537606)**

This is your basic, radio-ready pop single that is sure to do well on the airwaves as well as MTV, but there’s nothing too original about it. Carlisle has an undeniably unique and very pleasant sound, but, lacking a new twist, that pleasant sound becomes a bit monotonous. To stay fresh, an artist needs to try something a little different on each album; “Leave a Light On” sounds like it could have easily come right off of Carlisle’s last album. This is the first single from the forthcoming Runaway Horses, an album that we’ll definitely be looking forward to hearing. (Stephanie Brainerd)

**WARRANT: “Big Talk” (Columbia 38-73035)**

Warrant is a talented band, no doubt, but this follow-up release to their recent number one single “Heaven” is weak by comparison. It’s too ordinary, too run-of-the-mill. The hard-rocking “E2 Pennies” would have been a better choice, but given Warrant and their widespread popularity, “Big Talk” will probably cruise right up to the top, to join “Down Boys” and “Heaven” in platinumland. (SB)

**DANIEL LANOIS: Acadie (Opal/Warner Bros. 9 25969-2)**

Daniel Lanois’ production work with U2, the Neville Brothers and Bob Dylan reveals a master craftsman at work. For his solo album, the fear is that Lanois would turn out to be more of a technician than an artist. One listen to Acadie will put these fears to rest. This is a subtle masterpiece that proves Lanois’ talents lie in front of the mixing console as well as behind it. It has the low-tech feel of a homemade project, which essentially it is, although the pals helping out happen to be members of an artistically high-rent neighborhood. They include Adam Clayton and Larry Mullen of U2 (who mailed in their parts), Brian Eno and assorted Neville.

That Lanois manages to unite these disparate elements into a cohesive whole is his gift. The basic rhythm and flows into bluesy soul conceptions that convey a range of moods and atmospheres, from aching on “Still Water” to joyous on “Under The Stormy Sky.” On top of it all is his voice. And, yes, he can sing. Check out the elegiacal “Where the Hawkwind Kills” and you’ll hear a little bit of Bono, or the jangling sound of “The Maker,” where Paul Young comes to mind. Lanois is able to recall his influences while putting his personal stamp on all of them. The album is such a seamless, gentle offering that you hardly notice the achievement of it. Steel, slide and vibrate guitars, alongside wailing harp and Eno treatments, drown the sounds that Lanois explores—cajan, soul, blues and rock—inside out. Don’t wait to hear this on the radio. It’s that good. (David Byrnes)

**THE INNOCENCE MISSION: The Innocence Mission (A&M 15-05274-1)**

Karen Peris is a goddess. Her angelic voice floats, soars and gently touches your soul with the innocence of a young child. She sounds like a cross between Kate Bush and Edie Brickell, creating an ethereal aura that envelopes you, captivates you, and will strike you instantly as talent with which to be reckoned. The music is very basic, nothing overdone or having that “studio-mixed” sound. It just sounds like these guys got together in comfortable surroundings and played what came to mind. It’s a relaxing, enjoyable experience, not just another re-ord. This album is a beautiful expression from a group that we’re sure to be hearing a lot about in the future. (SB)

**DEBORAH HARRY: Def Dumb & Blonde (Sire/Warner Bros. 4-525938)**

Deborah Harry is not your standard pop diva. Since the breakup of Blondie, she has meandered through the music and film industries as if she had better things to do. As a result, her recorded output has been spotty, outside of the odd soundtrack hits—“Rush Rush” from Scarface and the remake of “Liar, Liar” from Married to the Mob. Yet, the surreal of detaching herself from projects is precisely what makes her such an intriguing figure. Beautiful and sultry without making it an issue, she has kept her distance from the pop machinery, choosing instead to pick her own spots. More than that, she has a depth of gamey experiences—Playboy bunny, junky, NY late-70s punk goddess, nurse to partner Chris Stein—that give her persona resonance and soul.

On Def Dumb & Blonde, Harry moves through the vocal styles—sassy rock, rap, pop and liquid dream—that have distinguished her career. This time out, however, she’s putting all that history to work. “Maybe For Sure” and “End of the Run” (if you can get past the first line) reveal a writer confronting and coming to terms with the past, with an eye on the future. The majority of the tracks reveal the creative team of Blondie’s breakout effort Parallel Lines (Harry, Stein and producer Mike Chapman), although “I Want That Man” and “Kiss It Better” were written and produced by the Thompson Twins (whose pop prowess has always been undermined by whiny vocals). Harry, however, has got the punch to stay on top, and the result crackles and breathes. Def Dumb & Blonde is a pop album that rips and, like Harry, gets better with age. (DB)

**THE STONE ROSES: The Stone Roses (Silvertone/RCA 11844-4)**

Perhaps the best summary of the Stone Roses’ debut LP appears on the cover: a Jackson Pollock-styled splatter painting with three lemon slices on top. It may seem ordinary, the same way the Stone Roses combine a pastiche of colorful psychedelica influences and lay sweet and sour vocals over the music. Maybe we’re seeing something not just something that they are the British indie scene’s latest offering in the Next Big Thing sweepstakes. However, the Stone Roses’ reference points are so wide and their execution is so clear that they avoid the retro trap, and subsequently have come up with an album that contains some truly stellar moments.

Some of the cred must go to producer John Leckie (the Fall, Woodentops, Let’s Active), who helps create a dreamy soundscape that fits quite nicely between the House of Love and some of the Chills’ early singles. Still, the album’s high point is the inclusion of “The Elephant Stone” single, produced by New Order bassist Peter Hook. He successfully transfers his band’s sense to the Stone Roses while avoiding the pitfalls of weighing down their guitar pop with technical gimmicks. Highly recommended. (Robb Moore)

**THE GRAPES OF WRATH: Now and Again (Capitol 92581)**

Whoa, chief, here’s an unexpected surprise. With an EP and an LP of gentle, chimy Byrds/R.E.M. pop under their collective belt, the Grapes of Wrath have reached back into the past and hooked into a new groove. Now and Again is the love child of modern-day Rickenbacker pop and the spaced-out beauty of Love’s Forever Changes. Kevin Kane’s brittle tenor vocals glide over lush orchestrations (including “Sneaky” Pete Kleinow’s pedal steel guitar) and real strings (well, one—a cello), steadied by a sturdy backbone of open, ringing guitars and galloping drums. They don’t sing songs as hippy/freaky as Arthur Lee’s “Summer in the Summer” or “The Good Humor Man He Sees Everything Like This,” but they’re pretty fab anyway, and casually literate in a way that should cause all those ex-English majors out there to crack a grin.

Anton Fier’s atmospheric and very friendly production dovetails nicely into the Grapes’ delicate songwriting and lovely harmonies, and the vibes are, well, groovy. There’s nothing to tell what Steinbeck would have thought of the group’s highjacking the title of his best-known novel (which, incidentally, is celebrating its 50th anniversary this year, for what it’s worth), but don’t worry. Now and Again is vintage Grapes of Wrath, a sweet, intoxicating brew. (Keith Gordon)

**E.G. DAILY: Lace Around The Wound (A&M SP5202)**

On her second album, E.G. Daily offers us soulful, bluesy rock, with a lit-
tle country twang to make things interesting. This is not your average, radio-
ready, girl-pop. It's a little deeper than that. Daily touches on many subjects,
showing a variety of musical influences,
and comes off with an album that might not be top-five material, but is
certainly well written and worthy of praise. The song "Lace Around The
Wound" could easily put Daily at the top of
the pop singles chart if combined with
a smashing video and airplay.
Daily has the talent, I only pray that
she will use it to her advantage. (SB)

THE LAST: Awakening (SST 230)

There are few compilation LPs that
wrap up a scene—in this case, the Los
Angeles Paisley Underground—as well
as Volume One of The Radio Tokyo
Tapes. Both demographically and
musically, it provided a good represen-
tation of that era and its bands. On
The Last’s sole contribution to the album, ‘It Had To Be You,’ they some-
how managed to swipe the melody from the Beatles ‘There’s A Place’ and
still outface many of their contemporaries. Unfortunately, destiny would prove
otherwise: Some of the Radio Tokyo
bands went on to goo-pop stardom (the Bangles, Three O’Clock), a few fell as
quickly as they rose (Rain Parade, The Long Ryders), and some just faded into
oblivion...

That’s why it’s so fab that Mike and
Joe Nolte have decided to exhume their
memories of their punk-inclined band The Last.

With a restituted lineup, they
appeared out of nowhere with last year’s
Confession LP on SST, which sounded
a lot like their previous records. But
rather than take another eight-year
hiatus, they’ve decided to issue a follow-up,
called Awakening. Those who yearn
for the days long-gone should find some
comfort in the Merseyside vocals and
superstressed pop guitars. Just in
case you still can’t figure out where the
Last are coming from, they’ve finish off
the tour with covers of the Beatles’ ‘Silhouettes Loves You’ and ‘Baby, It’s You.’ (RM)

THE SMITHEREENS:
Smitherens 11 (Enigma/Capitol
C4-0194)

The Smitherens have teamed with
Ed Stasium (the Ramones) for this,
their third major-label release. While
the guitars are a tad crunchier and the
vocals occasionally joy-esque, not
much has changed. That's good news
if you liked the power pop of Especially
For You and Green Thoughts. You'll feel
right at home from the opening kick of
"A Girl” (a cover of the Byrds’ "Yesterday Girl."). If, however, you were
hoping for an artistic step forward, you
won't find it in this collection. Smitherens II, precious to Middle
Ground, doesn't capture the same
thematic ground of girls and girl
problems. They won't lose any fans with
this one, but they won't gain any either. (DB)

SYBIL: Sybil (Next Plateau FL 1018)

Combining a recipe-full of different
elements, Sybil is one of the most per-
fet stylistic fusions of any recent R&B
or pop release. It blends Soul II Soul’s
sparse, funky style of production, an
emphasis on a hypnotic beat, pop and
R&B sensibilities, and Sybil’s own
sweet voice. The covers of Bacharach/David classics "Don’t Make Me
Over" and "Walk On By," along with
a version of the old Jackson 5 gem "I
Wanna Be Where You Are" are high-
lights. (EH)

7 SECONDS: SoulForce
Revolution (Restless 7 72344-1)

DOUGHOYS: Home Again
(Restless 7 72345-1)

These true ree the passing of Huker-
Du should find a little bit of solace in
these two new releases from Restless.
By combining a punky wall of guitar
sound with big, melodic hooks, 7 Seconds
and the Dougboys distanced
themselves from hardcore’s abrasive-
ness. As a result, both bands nudge
themselves into the same post-punk
mold as the Lemonheads, Goo Goo
Doughboys, and the previously men-
tioned trio from Minneapolis.

Canada’s Dougboys accomplish this
feat with production help from ALL
members Bill Stevenson and Steve
Ergton, who manage to convey some
of their own bands’ powerful pop sound
onto the Dougboys’ first U.S. release.
Unfortunately, the songwriting doesn’t
go quite hold up to the sonic noise.
In comparison to the Dougboys, 7
Seconds are old-timers; SoulForce
Revolution is their eleventh release.
Over the course of their discography,
they’ve gradually transcended their
manic hardcore roots and refuted the
bleak outlook of the punk youth culture.
As opposed to merely reflecting outcomes
and disappointment, 7 Seconds keep
the mood positive and compassionate,
even touching upon Gandhi’s Satyagraha principle. These days, it’s nice to see a band keep its chin up.

MY DAD IS DEAD: The Taller
You Are, The Shorter You Get
(Homestead HMS146-1)

The aural environment fashioned on
this two-record set by Cleveland’s My

Dad is Dead is vast and inviting. There
is plenty of room in which to jump and
plenty of time in which to do it. Noth-
ing feels forced. It’s similar to Sonic
Youth’s Daydream Nation in its musi-
cal consistency and scope. Amazingly,
My Dad is Dead is the product (outside
of occasional help on bass) of one man,
Mark Edwards. On The Taller You Are,
The Shorter You Get, Edwards houses
his songs in sparse, well-orchestrated
arrangements that belie the level of inten-
tensity and melodicism that he’s pum-
ing out. Although there is an edge to
this guitar-based disc, it won’t club you
on the noggin. It will subtly pull you in,
yielding you delve into the psyche of
one unique artist.
The heat of The Taller You Are,...is
the confessional nature of Edward’s
songwriting, which makes listening to
this record something like eavesdrop-
ing. Edwards strips his songs naked
to confront some primal emotional is-
ues. What am I doing here and why am
I doing it? It is a mature approach that
is appealing for the sense of the artist
trying to work through the big ques-
tions ("Seven Years," "Boundaries")
with understanding and thought. In
The Big Picture Edwards worries that
"I could spend my whole life / Thinking
about what’s important to me," but
realizes that "sometimes I need to be
just where I am." And that’s an interes-
ting place to visit. (DB)

THE MEAT PUPPETS: Monsters
(SST 1253)

A friend once suggested that the key
to deciphering the Meat Puppets’
albums is to imagine what kind of mind-
expanding substances the band
(presumably) partook of during each
recording session. Think of speed and
arthritis for the band’s second, 
"Mirage...you...you get the idea. If
this is true, then Arizona’s favorite manic
mystics must have been guzzling a ton
of Lone Star beer and dreaming of ZZ Top
during the recording of Monsters,
their latest.

In a magazine interview a few years
back, guitarist Curt Kirkwood men-
tioned, to the total bewilderment of
many of the Pups’ hardcore fans, his
devotion to ZZ Top’s guitarist Billy
Gibbons. After having been drenched in
the space-out Mojave poetics of Up
On The Sun, many Pups-heads found
this hard to swallow. Believe it. Monsters
doesn’t even come close to ZZ Top’s
"top-five" sounding recording; in fact, it’s
a riff-heavy, psychedelic, shaggier
version of the album The Byrds
7-weeks after ZZ Top. The Pups’
toppling Top homage from (1987) is
the wigged-out stepchild of those
shaved-dreaded men from Tejas. You
can almost picture the Pups in front of ceiling-high
stacks of Marshall amps, chunking out
funky, power-chord boogie to a sea of
rabit, cowboy-hatted yahoos at Charlie
Dabbs’ next Volunteer Jam (although
imagining the boys wearing down-to
the-belt beards and playing fuzz-
covered guitars is stretching things a
bit).

What you have here is ten rom-
chomping monster grooves fired by
heavy chording guitars, phased so far
out into the ozone that you’d expect
them to be wearing space helmets.
Riding a thick Les Paul buzz and Der-
rick Bostrom’s almost-four-to-the-floor
backbeat, Curt pulls out less jazzy,
more metalish solos than the twirling
guitar arpeggios on which he built his reputa-
tion. Yet he’s still cryptic and elliptic
enough to cause spontaneous flash-
backs, even in non-trippers. Mix this
with Curt and his buddy Greg’s signed-
beautiful harmonies and such titles as
"Flight of the Fire Weasel" and "The
Void," and you’re ready to blast off into
the far corners of your mind, via Meat
Puppets Airways. If the Arizona desert
could play electric guitars and sing,
it would sound like the Meat Puppets.
And if ZZ Top ever got stranded in
the same desert for a few sun-stoked years,
they would probably come crawling out,
sounding like Monsters. (KGI)

UNCLE GREEN: You (DB 94)

Somewhere between Guadalcanal
Diary and Dreams So Real lies a gras-
ny knoll, and on it sits Uncle Green.
This Georgia four-piece blends
Byrdsish harmonies with a southern
pop guitar sound. Despite the glutony
of bands following this same path,
they somehow manage to sound distinctive
and sincere.

Their last release, 15 Dryden,
indicated that a little fine-tuning was
necessary to their arrangements.
On this, their third release and first on
DB, they have a newfound self-as-
surance that shows in the grooves, and
helps make this their strongest LP yet.
Guitarist Matt Brown does the majority
of the songwriting and sing-
ing. The LP’s best cut, however,
the slightly XTC-ish ‘He’s The Man,’
was written by second guitarist Jeff
Jensen. You could do far, far worse than spend
a little time with uncle Green. (RM)
"You know, it's all kind of funny. Now I can look back at everything that's happened for me as being a direct gift from God. What I always strive to do in every situation, is to just sit down and say 'God, is this what you want me to do?' Even if things look attractive sometimes—Is it something that God really wants for me? God has just been so great to me, and one thing I've really tried to do is just stay obedient to him. I have tried and he's made a lot of my dreams come true."

The "dreams come true" that Home Sweet Home recording artist Mike Eldred mentions are mere results of his spiritual dedication. His loyal dedication to the Lord has guided him toward reaching the musical success that he now experiences. Quite often has this twenty-four-year-old artist been offered numerous opportunities that appeared to be awfully tempting, but instead, he chose to remain true to his ministry. "I have had some real attractive offers that have pulled my eyes away for a second. Some things that were always life-time dreams for me—some group situations that for as long as I can remember, have been big dreams," Eldred admits. "But no matter what, I feel like I should be doing what I'm doing right now. Sometimes I still go 'Gosh! I can't believe I turned that down, but I know this is where I should be.' Two years ago, I probably would have jumped at it, so it's kind of frustrating that now is when I'm getting those offers."

Although Eldred had to make quite a few rather tough decisions about his career, the decisions he's made have finally allowed him to record his first solo project—another dream come true. Uncommon Love, produced by close friends Chris Christian, Chris Thompson and Joe Hogue, is currently being recognized as one of contemporary Christian music's top-notch projects.

"I really feel like it's a relationship album," says Eldred. "It's one that talks about, first and foremost, a good healthy relationship with God. One that's a priority. Then a lot of the songs deal with us having a relationship with each other. Uncommon Love wasn't even going to be the title of the album at first, but then we decided on it because it made more sense. It stands as being more of an overall theme—the unconditional love of God and how it applies to all of our struggles."

Sparking the most interest right now is the cut "All That I Need," which has gained excellent status on the Cash Box charts, as well as overwhelming radio airplay across the country. Eldred credits much of that success to Sarah Dowdy, who's with the Eagles' Nest, a booking and artist representation agency, based in Nashville, Tennessee.

Eldred realized that God had already planned a music ministry for him at the age of sixteen. After winning several vocal competitions while in high school, and with the influence of artists such as the Imperials and the Crusie Family, he was prepared to take the next step. Upon graduation, he entered Stephen F. Austin University, where he received formal vocal training. This experience, which eventually became extremely competitive, opened his eyes to the importance of placing his life completely in the hands of God, rather than in his own.

It was not until after winning the vocal competition at the 10th Annual Christian Artists Seminar in Estes Park, Colorado that the name Mike Eldred actually became familiar. From that point in his career, Christian music groups began to express an interest in hiring him. "That competition is when I first knew that I wasn't ready to be a solo artist yet," remembers Eldred. "Although that's what I really wanted at that time."

With that realization, Eldred eventually joined Truth, a contemporary Christian group, in 1984. While with Truth, highlights included appearances with the likes of Larnelle Harris, Steve Green and Wayne Watson. After performing over 300 concerts per year with the group, he decided to move to Nashville in 1987. There, he broadened his career in music even further by singing background vocals on albums for various Christian artists. He then became a member of the Stamps Quartet, a name bought from the legend J D Sumner. After also trying his hand in country music, Eldred's hunger for a solo ministry began overpowering. The hunger led him to finally deciding that he could now do what he'd always wanted to do on his own. At this point, the birth of Uncommon Love had begun to take place.

"The album just because all of a sudden, these new responsibilities were there," says Eldred. "A lot of people think that's the best way to do it (laugh), but they don't realize all of the responsibilities and they don't realize just what kind of demands there are. All of a sudden, you're the one who has to make all of the decisions, not someone else. So it is kind of scary. When it comes to writing, Eldred says it's something he's working on but for right now, he'll let those who do it well continue to do it. "A lot of the songs in Uncommon Love were written by friends of mine," he states with pride. "They knew me and knew what I wanted to say. Right now, they're better at it than I am, so why not take advantage of the fact that this album has some really good songs on it, instead of some not-so-good songs that I might have done. I'm hoping to do at least one or two on the next album though, unless they're bad. If they're bad, we won't put them on there."

"The next single we can expect to hear from Uncommon Love is a cut entitled "Lay It All On Him." I believe in that song a lot," says Eldred. "Everytime I hear it, it really ministers to me. I even knew before we started cutting it, that it just had to be on there—it was just too good of a song. I feel like it will do really well." "I'm a pretty normal person," Eldred admits. "A normal person that goes through the same normal trials and struggles that everyone else goes through. I like to have a lot of fun, especially musically. I think messages in songs are real important, but I feel like messages in life are more important than messages in songs. So one thing I've really been trying to work on the last couple of years in my lifetime ministry," he continues. "For a long time, I focused on my ministry on stage, but the most important ministry to me is how I deal with people every day."

What else can we expect from this guy, who has practically had a taste of all areas of music? From singing in church as a small lad, to studying opera in college, to performing with the well known Truth, to attempting the country circuit, and to now being a successful Christian solo artist—what's next? Maybe the answer to this question lies in the next goal or dream that blossoms in the heart and mind of Mike Eldred.

"I grew up with all kinds of goals," he ponder's. "As long as I can remember, I always had specific goals—things I wanted to accomplish. They were all things that I thought were next to impossible."
While in Nashville recently, Tony Melendez was surprised with an opportunity to meet his long-time fave Barbara Mandrell, while the award-winning country artist was in rehearsal for her upcoming tour. During their visit, Melendez and Mandrell exchanged musical moments, with Barbara sharing highlights from her stage show and Tony borrowing a guitar and doing a song from his album.

ATLANTA, GEORGIA—Inspirations Across America, the nationally syndicated radio program hosted by broadcast radio veteran Burke Johnson, had boxing champion Evander Holyfield as a special host recently. Holyfield, the first of the 1984 Olympic class to win a world title, is a devoted Christian and a big fan of gospel music. "No one can make it without God," says Holyfield. "I just want everyone to know how important God is to me. I've really been blessed." Pictured left to right: Evander Holyfield; Andraine Jackson with Anderson Communications; Richard Wells, engineer; Vanessa Vaughn, producer; and Burke Johnson, host.

Dayspring Records artist Trace Balin was a recent guest on Bob Souer's Christian Countdown America on the CBN Radio Network. Pictured from left are Trace Balin, her guitarist/husband Joel and Bob Souer. Balin is currently in the studio working on a new project.

Award-winning southern gospel group Gold City recently announced the addition of new bass player Mark Fain. Fain (pictured) comes to Gold City from the Nelons, and previously spent four years with the Singing Americans. The addition of Fain occurred simultaneously with the release of Gold City's new project, Goin' Home.

Kerry Livgren's One of Several Possible Musiks has been released on Sparrow Records. The progressive instrumental release was recorded in Livgren's basement studio, The Peach, at his farm in Covington, GA; Livgren played all instruments on the sessions. Livgren is perhaps best known for his "Dust in the Wind" cut with recording group Kansas, among many others.

**Gospel Music**

**ALBUM REVIEWS**

**MARGARET BECKER**

*Immigrant's Daughter* (Sparrow SPC-1202)

If you've enjoyed Margaret Becker in the past, you're sure to love this lady's latest project. She's rock and roll, yet rhythm and blues, with a dash of soul mixed in to create a sound that only Ms. Becker can create. Producer and arranger Charlie Peacock certainly had his work cut out for him. This collection of songs includes her latest single "The Hunger Stays," which has risen to the number four spot on this week's chart. Other hot cuts on this innovative and exciting project are "Immigrant's Daughter" and "People Get Ready," the Impressions' song made popular by Rod Stewart and Jeff Beck. Full of excellent arrangements, this project is definitely an earful for the true music lover.

**THE PRIMITIVE QUARTET:**

*Request, Acappella* (Dawn 2543)

With intricate harmonies, this group croons their hearts out on this collection of tunes, all mastered with an a cappella approach. Enhancing the style of the legendary barbershop quartet, the Primitive Quartet utilize their skills in blending a masterpiece creation. This Dawn Records release takes the word a cappella and gives it a new meaning. These guys do a fabulous job with each cut, giving each one special attention. Listen for "In God After a While," "Jesus Paid It All" and "Does Jesus Care." Results from this package prove the Primitive Quartet to be anything but primitive when it comes to quality.
C.A. ROBINSON HOSTS ANNUAL POST-EXPO GALA

RUNNING TRUE TO TRADITION, and with AMOA Expo '89 still fresh in everyone's mind, C.A. Robinson & Co. held its annual post-convention showings, for the sixteenth consecutive year. The events were staged in the distrib's Los Angeles facilities on Wednesday, September 20 and in the San Francisco branch on Friday, September 22, providing customers the opportunity to see the lineup of equipment that was featured at the AMOA convention. Here, we will be focusing on the Los Angeles showing, which started at Robinson's Pico Blvd. showroom and was climaxed with a sumptuous dinner party at Jimmy's in Beverly Hills that evening. As you will see, in the accompanying photos, the manufacturer community was very well represented, which is the norm at this function.

Surrounding C.A. Robinson's Sandy Bettelman (front) are (l-r) Cash Box veepee & gen. mgr. Keith Albert, Nintendo's Jerry Monday, FABTEK's Frank Ballouz, Dynamo's Mark Struhs and Data East's Bob Lloyd.

Pictured in this table shot are (l-r, seated) Mr. & Mrs. Chuck Milhelm, Leah Bettelman and Atari Games' Shane Breaks; (l-r, standing) FABTEK's Frank Ballouz, Data East's Bob Lloyd, Sega's Tom Petit, FABTEK's Jeanne Ballouz and C.A. Robinson prexy Ira Bettelman.

Obviously talkin' shop, in the midst of the star-studded NSM/Loewen America lineup of jukeboxes (Galaxy 200, Fire, et al) in the distrib's showroom are (l-r) C.A.'s Hank Tronick and Loewen America's Rus Strahan.

Another good shot at the dinner party. Pictured (l-r) are Cash Box publisher/president George Alpert and his lovely wife, Edna, with our hosts, Leah, Ira, Adrea and Sandy Bettelman.

STOP AND CONSIDER
AMOA EXPO '89...ON CAMERA!

OUR COVERAGE OF THE 1989 AMOA EXPOSITION (September 11-13) at the Las Vegas Hilton would not be complete without the usual Cash Box photo spread. If you read the past two editions of Cash Box (September 30 and October 7 issues), you've got pretty much of a handle on many of the products that were shown, on the impressive exhibitor count and attendance figures and on how very successful this convention was. (photos by Pam Caposieno)

The Exidy exhibit showcased the factory's unique, new Twister redemption piece, which was proudly demonstrated for us by these members of the Kaufman family, namely: (l-r) Amber, Pete, Virginia and Jeff.

Even with his left foot in a cast, Atari's Frank Cosentino obliged the press by climbing atop the elevated platform on which the new Stun Runner game was stationed at Atari's Monday morning distibs meeting.

Among the stellar attractions in the NSM/Loewen exhibit was the outstanding Fire wall-mounted music machine, which you see here in the company of (l-r) Loewen America presy Rus Strahan and Don Liberatore of Don Records one-stop in New York.

SNK's new Street Smart obviously appeals to players of all ages. Pictured with the little guy (l-r) are SNK's John Barone, Paul Jacobs and Neal Zock.

Williams' Police Force was among the hit pins at Expo and the members of the staff were appropriately garbed to show off! Pictured with VP/GM Ken Fedesna (not in uniform) and marketing chief Roger Sharpe (3rd from left) are Herb Foss, George Petro, Pat Lawler, Ed Boone and Shirley Vega.

This is a portion of the Taito America exhibit, at which we saw the exciting, new Niss Striker, a futuristic game that was quite a big attraction with showgoers. Pictured with it are marketing mgr. Natalie Kulig and production veepee Ben Rochetti.

There was so much to see in the Sega exhibit, where there was a continuous flow of heavy traffic. However, we did manage to take this career shot at the popular E.S.W.A.T. kit with Sega's Lisa Montelbano and customer service mgr. Darl Davidson (otherwise known as "Mr. Good Parts").

Bally hosted a special press conference in their suite to showcase the exciting, new Elvira & the Party Monsters pinball machine, which you see here surrounded by company execs (l-r) Laura Rezek, Ron Bolger, Ken Fedesna, Steve Blattspieler and, of course, Elvira herself!

Along with the popular Laser-Music CD jukebox, Seeburg had a number of celebrities on hand at their exhibit during various hours of the three-day convention. Here you see actor Jeff Conaway of TV's Taxi, as he was signing autographs.

The new S.R.Y. kit was among the popular attractions in the Konami exhibit at Expo. As this player was doing his thing, the CB photos shot this photo of Konami's Mary Hemantson with senior technician Paul Sawicki.

The C.D. Carnegie from Wurlitzer, which is pictured here with the factory's U.S. sales manager Jerry Reeves, went into delivery here in the states about sixty days ago and has been enjoying "excellent response!"

Speaking of unique encasements for jukeboxes, a la the Carson Mfg. line (which includes the popular Songbird), what you see here is the Country Classic, housed in a '48 Chevy pick-up truck and programmed for 45s, CDs or CD/45s. Pictured are Carson's Donna Braun and presy Paul Harmon.
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