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The Mighty Lemon Drops
Bad Brains
Testament
The Grapes of Wrath
The Wonder Stuff

PLUS:

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A comprehensive recap of the busiest night in country music.

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1989 CMA AWARDS

We are proud to salute these outstanding members of the BMI family on their Country Music Association Awards

MAX D. BARNES
Song Of The Year
"Chiseled In Stone"

KEITH WHITLEY
Single Of The Year
"I'm No Stranger To The Rain"
writers: Sonny Curtis and Ron Holland

RANDY SCRUGGS
Producer
Album Of The Year
"Will The Circle Be Unbroken Vol. II"

THE JUDDS
Vocal Duo Of The Year

HIGHWAY 101
Vocal Group Of The Year

HANK WILLIAMS, JR. & HANK WILLIAMS, SR.
Vocal Event Of The Year
HANK WILLIAMS, JR.
Music Video Of The Year
"There's A Tear In My Beer"

JOHNNY GIMBLE
Musician Of The Year

HANK THOMPSON
Hall Of Fame, Performing

JACK STAPP
Hall Of Fame, Non-Performing

CLIFFIE STONE
Hall Of Fame, Non-Performing
CRUEL GUNS: At a recent Los Angeles performance at the Roxy, Panic from act Darker Cruel was joined back-stage by labelmate Phillip Lewis fro L.A. Guns. Pictured, from left, are Darling Cruel members Erik George and Gregory Darling, Lewis, and Darlin. Cruel's Janis Massey.

for New York and XTC for Oranges and Lemons.

Jazz Album of the Year nods went to the Dirty Dozen Brass Band for Voodoo, Stanley Jordan for Flying Home, Brian Marsalis for Random Abstract, Bobby McFerrin for Simple Pleasures and the Bird soundtrack.

In the Hard Rock Album of the Year slate, Metallica and the White Stripes were both nominated for ... And Justice for All. Anthrax for State of Euphoria, Iron Maiden for Seventh Son of a Seventh Son, Orzy Osborne for No Rest for the Wicked, and Queensryche for Operation: Mindcrime.

New in this category, the Reggae Album of the Year are Aswad for Distant Thunder, Ziggy Marley and the Melody Makers for Conscious Party, Toots Hibbert for Toots in Memphis, UB40 for UB40, and Bunny Wailer for Liberation.

For Folk Album of the Year: Tracy Chapman, Tracy Chapman; Nanci Griffith, One Fair Summer Evening; Indigo Girls, Indigo Girls; Pran, I Enjoy Being Here; and Michelle Shocked for Short Sharp Shocked. Interesting, they're all women.

Beat Box Album nods go to Rob Base and D.J. E-Z Rock for It Takes Two, De La Soul for Three Feet High and Rising, Ice-T for Power, Public Enemy for It Takes a Nation of Millions to Hold Us Back, and Tone Loc for Lick Da Rock. But Tone Loc was snubbed.

Nominees for the Country Album award are Steve Earle for Copperhead Road, Foster & Lloyd for Foster and Louder, k.d. lang for Shadowland, Lyle Lovett for Lyle Lovett and his Large Band and Dwight Yoakam for Buenos Noches From a Lonely Room.

Video of the Year nominees are Elvis Costello's "Veronica," Madonna's "Express Yourself" and "Like a Prayer," Metallica's "One," and Tone Loc's "Wild Thing."

Soundtrack nominees are Colors, Do the Right Thing, Married to the Mob, That Thing You Do, Lulu, The Temptation of Christ and Say Anything.

Record Label of the Year nominees are Elektra, Geffen, Sire, Virgin and Warner Bros.

Producers go to T-Bone Burnett, Daniel Lanois, Rick Rubin, Todd Rundgren and Ed Stasium.

NY IN ADDITION TO THE SHOWCASES and panel discussions that make up the CMJ Music Marathon this week is the increasingly important New Music Awards, to be held at the Beacon Theater October 26. The program will be hosted by Kerry Gillespie, CEO and President of EMI and will feature live performances by Lou Reed, the Red Hot Chili Peppers, Big Daddy Kane, Nanci Griffith, the Dirty Dozen Brass Band, Ora Haza, Soundgarden, and the Neville Brothers. The Neville Brothers will be the recipients of the Lifetime Achievement Award. The program will feature a ribald ceremony that includes a special tribute to Blue Note Records on its 50th anniversary, and a tribute to U2, who are the recipients of awards for group, song and album of the year. The band, which is on tour in Australia, has prepared a video presentation for the awards show.

But the most important thing is, of course, who is up for what award. So the following is a list of categories and the finalists, the outcome of which will only be known after "the envelope, please." Due to space limitations, a few categories have been left out.

For Female Artist of the Year, the nominees are Tracy Chapman, Mannna, Bonnie Raitt, Michelle Shocked and Tanita Tikaram. Male Artist of the Year nominees include Elvis Costello, Bob Mould, Lou Reed, Richard and Tone Loc.

Debut Artist of the Year nominations went to Edie Brickell and New Bohemians, Tracy Chapman, Cowboy Junkies, De La Soul and the Pixies.

In the Live Act category, the nominees are Fishbone, Living Colour, Metallica, Public Image Limited and the replacements.

Album of the Year hopefuls are Tracy Chapman for Tracy Chapman, Public Enemy for It Takes a Nation of Millions to Hold Us Back, Lou Reed
tions and volunteer efforts to animal recovery, resource rehabilitation and beach clean-up necessary following the horrendous oil spill that occurred there in April of this year.

Russell Smith opened the show, speaking about the Alaskan oil spill, which brought the audience to life and reminded everyone of the environmental problems caused by the incident. J.C. Crowley followed him, performing first with his awesome string section that could have lifted the rafters, yet also soothe the savage beast. Vince Gill joined in on stage by Bill, Albert Lee, and Michael Rhodes for a jumpin’ version of “One Way Rider.”

The entertainment was top-notch all night long, and was topped off by the thunderous applause and standing ovation given New Grass Revival after their rendition of “Too Late Now!” Country music and its many caring artists again come through for a good cause.

ACROSS TOWN IN MUSIC CITY, another special benefit was taking place, this one to help a local musician whose son was killed in a recent fire at his home. The event, held at the Quality Inn Hall of Fame’s Soundtrack Lounge, was hosted by WSIX Radio’s afternoon personality C.C. McCartney, and brought both recognized and local talent to the stage in behalf of Walter Houston, a member of the Soundtrack’s house band, Billy Bob Shaw and another four-year-old son John David died in the fire, which also destroyed all the family's belongings. Hundreds of friends and concerned people gathered to raise about $3,000 to help Houston, his wife and two daughters.

Opry great Jack Greene, as well as RCA recording artist Lorrie Morgan donated their time to perform for the standing-room-only crowd. Others who performed were noted songwriters David Chamberlain and Royce Porter, as well as Billy Bob Shaw, Mark Gray, and Gilly Elkin, just to name a few. Singer/actress Rebecca Holden also made an appearance at the benefit and many other local artists donated their time and talents to this worthy cause.

A Walter Houston Family Fund has been set up, and contributions can be made to any Sovran Bank in account #0111395643.

Kay Knight

UK

CAFE CARLISLE: Much has been written about the transformation of Belinda Carlisle, from pudgy, druggy weirdo to smooth, sophisticated popster with the tiny waist, pointy cheekbones and healthiest of hair. She dropped into London last week to promote her single “Leave a Light On,” and album Runaway Horses, and I couldn’t help notice something of a transformation in her husband Morgan Mason. He, the straight guy from Rodent’s youngest aide, was supposed to set Carlisle on the straight and narrow.

He has undergone some of a metamorphosis himself. With his long hair, round Ray-Bans and scruffy clothes, he looked an absolute hippie. He is out of speaking mode, so when I met him, and looked me over, I thought he was a young pop star from a recent film that is latest edition to the yuppie manual, sex, lies and videotape.

Carlisle isn’t wearing any makeup; she is very different from the high gloss of her videos. She is chatty, not too revealing, and she speaks about her misshapen and drug-abusing past as if it all happened to another person. Quite possibly it did.

“I do know that if I had carried on the way I was, I would have been dead by now. I was addicted to every kind of drug and alcohol and food. Food was my worst addiction to conquer, but I realized what a terrible mood I got into and what terrible things happened to me when I ate sugar. So I gave that up too. Except when it was my birthday, I ate birthday cake.

“I ate the whole birthday cake. Once I start I can’t stop, I have an addictive personality. I’ve even given up shopping. I don’t enjoy spending loads of money on clothes anymore; I prefer to renovate my house.”

It was Belinda Carlisle, who seems to have given up everything that’s fun in her life. What’s life without shopping and sugar?

“I find other ways of having fun. I love being alone with Morgan. Ever since the first day I met him I knew he was the one and I decided to change. In the past I’ve had screwed-up relationships where I always sought to be rejected because I thought I wasn’t worth anything. That was all part of the cycle of abuse. I wasn’t going to let that happen to Morgan and me.”

“Leave a Light On” is very much in the mold of “Heaven on Earth,” but not quite so catchy. The resigned and self-assured Carlisle has a certain presence on the record itself. It seems she’s relying more on lyrics and melody to carry the song through, rather than on production values. The overall sound is very pop, but not quite as adventurous as some of the other songs she’s recorded.

“I know they’re going to pressure me to worry about having a hit, but I know I’ve done my best and I’m absolutely delighted with the result. It doesn’t matter what other people think as long as I know I’ve put everything into it.”

Carlisle’s life is so immaculately planned that she can tell me, “I’m going to have a baby this June but next year. If I had that now I would die.”

The new album is due out next month, and if the single’s any indication, it should be a big hit. Belinda Carlisle is definitely on her way to becoming a major star, and I have no doubt that she’ll succeed.”

South Africa

JOHANNESBURG—Mzwakhe Mbuti has finally stopped running. The South African activist performer known as “the poet of the struggle” has been detained, attacked and threatened so often, he has little left to fear. But after a decade of appearing unannounced and unadvertised at political meetings, funerals and even weddings, last month saw his first officially advertised and posterized performance at a recognized theater venue.

Appropriately entitled The Unbroken Spirit, the show ran for two weeks at Johannesburg’s Workshop Theatre, Mbuti’s first performance in 10 years.

The Market is South Africa’s mecca of political theater—the Broadway hit Sarafina, for instance, premiered there. But Mbuti’s appeal does not extend to commercial theater audiences. His is the angry, militant voice of resistance poetry. It thrashes and inspires fellow activists at political rallies. It does not sit well with comfortably seated audiences looking for a story with a beginning and an end.

Not that the man is not theatrical. Tall and erect, he commands the audience like a general and prods the stage like a lion. Intense and passionate, his body language is as eloquent as his poetry. His backing band’s rousing rhythms wash over the powerful beat of his voice, and the lyrics take on a life they could never have on paper.

The Unbroken Spirit is also the upbeat title of Mbuti’s latest album on the Shifty label. It represents a lyrical and musical evolution from his bleak first album Change Is Pain, recorded in 1987 by Shifty (released in the USA by Rounder Records). The album, which put his poetry to music for the first time, was immediately banned by the South Africa government. Mbuti was detained (for the seventh time) in January, 1988, under the notorious Section 29, a law that allows the government to hold political prisoners indefinitely.

The international acclaim that had met the album turned into an outcry, and Mbuti was finally released six months later. If anything, detention strengthened his resolve. By the time he reached the Market, his most powerful refrain was, “I am not a criminal.”

Despite his sop to commercialism, despite the small mainstream audiences, Mbuti’s harassment continued. He was threatened with death, his home attacked with grenades, and the government steadfastly refused to grant him a passport. Already this refusal had meant his having to turn down no less than 11 invitations to appear in European concerts and tours.

When he was invited to tour with Billy Bragg, one of Britain’s leading protest singers, the security police told him he’d get his passport—if he “cooperated” with them.

Predictably, he refused.

The threats and attacks have continued, prompting him to announce from the stage on the last night of the show: “I am sentenced to death while still alive.”

The South African authorities remain intransigent, but foreign governments are outraged by Mbuti’s plight.

In an unprecedented move, the West German embassy this month initiated a solidarity concert for Mbuti at the Market, backed by 14 other embassies. After opening performances by progressive white singer Jennifer Ferguson and veteran township jazz band Sharptown Stringers, Mbuti reprised his Unbroken Spirit tour for an audience sprinkled with diplomats. The 13 embassies used the occasion to send a verbal message to the South African Foreign Office, expressing their support for Mbuti’s passport application.

For his part, Mbuti told the audience that, passport or no, he would never pull his punches. “Perhaps I have a passport,” he said, “but I know it. How can I write about the beauty of nature when the ground is daily soiled?”

(For the correspondence-minded, Shifty Records’ address is PO. Box 27513, Bertham 2013, South Africa.)

Arthur Goldstock

Bonnie Raitt

CASH BOX MAGAZINE 5 October 28, 1989
LAST YEAR, WHEN THE SUGARCUBES RELEASED the accolade-ready single "Birthday"—a brilliant, haunting, seductive song—it was the musical equivalent of Venus's springing full-grown from the head of Zeus. Few of the critical darlings of the last few years have been as impressive in their range of styles and seamless blending of musical genres. Just far enough out of the mainstream to appeal to art-types, their rock/pop/dANCE/funk college, coupled with a lyrical vision rich in humor and slightly askew perspectives, defies categorization. There seems to be little they can't do—check out the country version of "Cold Sweat," their cover of one of their own singles from last year. Their new album Here Today, Tomorrow, Next Week! is predictable only in that it doesn't succumb to the dreaded sophomore slump. Co-vocalist/trumpet player Einar Orn recently spoke to Cash Box, musing on life, love, Debbie Gibson and the inferior British press.

Cash Box: How're you doing?
Einar Orn: Hailoo, I'm fine, how are you?
CB: Good. How do you think coming from Iceland may have shaped the band in a way, say, London, couldn't?
EO: I don't think it affected us at all, basically, but in a way it did because we are Icelandic. We've had to struggle for one thousand years for our own existence because we come from a rugged country. I mean, you can die there. I'm actually having quite an enjoyment out of this earthquake in San Francisco, just because people suddenly realize that the Earth we are living in can be very volatile. It can actually kill you. You don't need a hit man or a disease. The earth can take care of it.
CB: What are some of your music influences?
EO: Our music influences are basically everything. We could go from classical music to modern pop. I mean, Debbie Gibson, "Shake Your Love." I don't know what that means, but I'm trying to figure that out one at the moment. But nothing specific. Just the radio.
CB: What's the music scene like in Iceland?
EO: Our music scene...we have a lot of bands. There are many bands. But it's very small. We don't have a music venue. We don't have a club that plays live music every night, or anything like that. We've got a disco or a thing like that where you can play on a Thursday, Friday or Saturday night. And the club-goers don't come there for the money, they come to get drunk. Well, we play for the money, but they come to get drunk. It's just very different. It's very lively, but there's nowhere to play.
CB: Did you feel any pressure when recording the second album, considering the success of your debut?
EO: No pressure at all. The only thing we really wanted to do was go into a studio to record our music. The only pleasure we'd had following the first album's release was that we'd been traveling around the world. We'd played all the songs that are on the new album for quite a while, so we wanted to do the second album over and done with.

But then people around us started telling us, "You have to mix this way, you have to produce it with a certain producer." [The record company] sent the tape back and said we had to re-record some of the keyboards and some of the guitar. We said, "No way—this is our music." So, the pressure came when we had to mix it. We couldn't mix it because it was our music, we were too close to it. So we got a friend of ours, an Icelandic friend [Petur Gislason] who's never mixed an album before, and we asked him to mix it because he knew us as people. And we just said we want keyboards and guitars to be heard where they should be heard. We don't want someone to come and put them in a different place. We don't want some session musicians in. And he just did it for us. Saved a lot of heartache.

CB: When you write your songs, do you write in Icelandic then translate, or do you write in English?
EO: We write everything in Icelandic, then we translate it. But it's a strenuous process. That's our only compromise with our music, that when we go abroad we have to sing in English. We want to sing in English because we can't expect people to start learning Icelandic just to listen to the Sugarcubes.

CB: Why do you release so many different versions of your singles?
EO: Because basically there is not one version which is right. I mean, our songs are really fun when we are playing live, like here in England, but we never play a song the same way twice and we want therefore to just give an alternative to what we can sound like. And it's better that we do it rather than have somebody else do a cover version of one of those songs.

CB: What inspired the country version of "Cold Sweat" that's on the CD and cassette of Here Today, Tomorrow, Next Week?
EO: What inspired that was, we wanted to do a cover version and we could not decide on an artist, so we thought we might do a cover version of ourselves. We tried to do a funky "Cold Sweat," a cover version we had. We've got a jazzy version of "Motorcrash." But what we call country, is basically rural Iceland; it's not like country that comes from Nashville. It's a version of the same song. And we just wanted to do a country version of one of our own songs.

CB: Is there a chief lyricist or musical writer in the Sugarcubes?
EO: Me and [co-vocalist] Bjork, we write all our words that we sing, but we've got very able poets with [bassist] Brugg and [guitarist] Thor. But we write all the music and we regard the lyrics as part of the music. We just say that we write in unison. When we get into our little garage, which is usually the same size as my hotel room at the moment, we just start strumming away.

CB: A lot of your songs are lyrically very sad or introspective, but then you toss in an unexpected humorous twist such as in "Nail" ("Walk through here / When I've been just by myself / unhealthy things start to happen / like gastric disorders"). Is this an intentional effort to go against the expected, or is that a natural flow of the lyrics?
EO: It's not intentional, you know—we don't have any intent. But things can be so perfectly ridiculous half the time. You walk around the corner and you don't know if you will be dead or you will be alive, basically. So, it has nothing to do with intent. It's just that we don't expect anything. People talk to us about us being the next big thing so we say, "What is the next big thing? People say "U2." So we say, "We look like U2?" No, we don't look like U2.

CB: In a recent interview, you said you'd only be interested in a successful revolution. What did you mean by that?
EO: [Long pause] Well, I would buy a successful revolution. Um, I would say that this world is wrong, basically. I mean, people get so surprised by natural disasters happening—like this earthquake now. But, you know, people take it for granted. Like when a bloody atom bomb lands on the Hiroshima terrorists. But I don't take it for granted. This world is wrong. Therefore I want a successful revolution where everybody can be happy. Nobody should be miserable. I just want everybody to be happy.

CB: And how do you think that could come about?
EO: Well, with a successful revolution.
The Mighty Lemon Drops: Tart and Sweet

BY KAREN WOODS

THE SUGARCUBES (Photo: Sigurjón)

With a trend of thinking, we don't need a pop star to say "Let's go and save the forests of Brazil." The Brazilian government should be saving it. We don't need the President of the United States to say, "Let's go and save Panama" or "Let's get rid of the Columbians because they are growing cocaine," then they send weapons over there. That's not the way people should say to themselves, "We don't need drugs in this world." If we need drugs, there is something wrong with this world.

CB: If I heard you correctly, it's a personal thing—people aren't happy because of the way they are thinking. So, what do you think is wrong with the way people are thinking? What do you think is keeping them unhappy?

EO: I would say it would be the people that are ruling at the moment. They want to just stupid. We're all very good friends in the band. We've known each other a very long time. Me and the bass player have known each other since we were kids, and actually, I'm lying. We're not just friends, we're like family. [The criticism] doesn't affect me any longer. They are trying to slag us off over here in Britain, but we are going to piss them totally off when we play the London show. The guest list will be made up by somebody, but just before the guest list goes on to the door, we're going to cross every name that we don't like. The London show is going to be the biggest thing we do this year, so they won't be able to get in because the show is sold out. They won't even be able to buy a ticket, and no back stage pass. We are not there for them. We are there for the audience.

CB: You're the only one in the band without children. How has the band's success affected the families of the band?

EO: It hasn't affected them a lot. For me to go away [on tour], I get very sad, but then again I get very sad when I get back because I'm so terribly happy to be back. I can't explain it. But our families don't mind. They just think, "Oh, boy, they're on the road again. They have to go to work." And they just look at us as sailors. Like, "Oh, they're on a trip. They're bringing back the goodies. We'll have something when they come back." We try to send postcards regularly.

CB: Do you intend to stay in Iceland?

EO: Sure.

CB: Even if the band continues to get bigger?

EO: Why should we leave Iceland? We treat Iceland as our home and we don't want to change that. Home, that is where the heart is, said everybody. |

OF ALL THE BANDS coming out of the Midlands of England in the past few years, one of the sweetest—Jordon the pun—has to be the Mighty Lemon Drops. But only in the sense that their music is pure and it's pop, and that it has a sort of inherent sweetness to it. Something about the way the guitars are played, or the fact that the vocals are properly sung, rather than howled. Or something.

The Mighty Lemon Drops new album Laughter is their best example to date. It's a generally happy record, more so than last year's World Without End, which seemed more bitter than sweet at times. Laughter is not all sunshine and stupid smiles by any means, but it does as a whole tend to see the potential for happy endings.

A change in line-up and a subsequent change in attitude could have a lot to do with this. Between the end of the rather extensive World Without End tour and this record, the Lemon Drops replaced bass player Tony Linehan with Marcus Williams, a move they say was necessary. "The band wasn't like a unit any longer," guitarist David Newton explains. "He didn't want to tour to the extent that the band did, he didn't even hang out with us, he wasn't writing songs, which he used to do. And we wanted to lose this gummy-and-doom thing, which was sort of unjustly put on us. I think the biggest mistake was having the white and black sleeve on the last album, with us all looking at our feet. So after losing Tony, and bringing Marcus in the band, we made an honest album."

"Tony got stuck at one level, and the rest of us are always trying to move on," vocalist Paul Marsh adds. "Marcus just seemed more natural. This really should have been done about a year and a half ago, but we just didn't really notice it. But once it was done, it was like a breath of fresh air."

"That's why we decided to call the album Laughter, as well," Newton says. "We decided that before we even recorded it, it sounded like a good title for an album. We didn't want a gloomy sleeve, either. We've always had a good balance between light and dark, but this album...it's still as hard, but in a more lighthearted way."

Laughter is "more us," Newton says. "It's more honest. We've found out who the Mighty Lemon Drops are, and it's sort of a starting point for where we're going to go from here."

The last tour, which included a three-month stretch here in the States (partly with Love and Rockets), did a great deal to establish the Mighty Lemon Drops with American audiences. And vice versa. "It did us a lot of good," Newton says. "At first we [thought] 'Love and Rockets, they're not quite compatible with us,' but over here, they are. In Britain, if we played with Love and Rockets, you could really have drawn a line down the middle of the audience, but here you couldn't tell. That's what we love about America, that people are into it because of the music, not because of what they've been told to be into."

Playing as much as they do does get taxing. "We don't get tired of it, but we do get tired," Newton says.

"You have to sort of switch off sometimes, too," Marsh muses, "or it becomes like automatic pilot. I remember when we first found out we were going to do a three-month tour of America, we really had to sit down and think about it, because that's literally a quarter of a year on the road. Then we had to do Europe.
and England, and we had to think, can we physically do it. We did, without any major sort of illness, but by the end of it we were wrecked."

The reason they keep it up is because "no matter how bad you feel, once you get up on stage, it's just the place to be. It's like a different world," Newton says.

This was true of the Mighty Lemon Drops—anyone else who feels that way—from the other 90 percent of the world population. Very few people feel that way about their day jobs.

"We've talked about that," Newton says, laughing. "Because we all did sort of [terrible] jobs, we came from working-class backgrounds, our parents went out to work every day of their lives and they still don't own their own homes. So when we left school, we were sort of under pressure... I was a carpenter and [Paul] was a painter, and we both just got fed up with it. But that's not fair to your parents, because you're living at home and they're supporting you, and they don't have a lot anyway. You owe them something, I suppose, but you can't really go get something going on your own because you don't have any money. Probably that's how the whole band thing got started; we didn't intend it. But now it's great, because we're making a moderate living from it, we've got our own houses."

"It started out as a hobby, really," Marsh adds. "Like Dave says, he and I were on the dole, and [drummer] Keith [Rowley] and Tony had day jobs, and we just got together for a bit of fun. We were just making music for ourselves and other people liked it. It just sort of snowballed." "

Listening to Laughter, that's a little hard to believe, but if he says so... It just makes you wonder how many other people are out there doing things for 'a bit of fun.' It's an interesting thought.

I BELIEVE it was Winston Churchill who referred to Russia as "an enigma, wrapped in riddle, surrounded by mystery." If so, Winnie were alive today, he'd probably say the same thing about the Bad Brains. After all, it's not everyday that you run across a black American Rastafarian hardcore band. However, with their latest LP Quickness, the Runaways' Cash Box alternative chart, it seems that the public has finally dispelled some of the mystery surrounding the band.

Actually, the distinction between punk rock and Rasta music is not as finely drawn as one might imagine. While the celebrated themes of reggae (Jah, back to Africa, the Fall of Babylon) don't necessarily make an appearance to the white audience, the punk aesthetic is in many ways a variation on black ethnicity. While punk (or hardcore) provides an audible opposition to reggae, it seems to have no problem borrowing from its style (dreadlocks, bright colors), or by echoing reggae's emphasis on class structure and opposition. By introducing them the Clash and the Ruts attempted to combine reggae's groove with punk's energy and venom. Emerged as more the Rasta message as well as Washington, D.C.'s Bad Brains.

Formed in 1977, the Bad Brains were initially interested in jazz-fusion. But when a friend of theirs introduced them to the ripped-up world of the Sex Pistols and some of the No New York bands, their taste did a complete 180. However, punk was not their only inspiration. Guitarist Dr. Know says "it was completely Jah's doing... I mean, Jah works in every mysterious ways, we didn't even plan anything." Along with a few other Washington, D.C. bands like the Sickle Boys and the Penetrators, the Bad Brains helped create an underground scene where there previously had been none. But their days in D.C. were to be numbered. In 1979, an outdoor concert in Lincoln Park turned into a small riot when local lawmen decided to pull the plug on the band. Soon after that, the Bad Brains found that the local club owners had nothing more to offer than a cold shoulder. The promoters banned together to ban us... People were usually afraid of anything new. They just didn't understand why all of the audience was pogo-ing." Dr. Know adds, "So we just got our own house, practiced in the basement, and put on shows there. Of course, that lasted only six months, at the most."

Without a local gig, the Bad Brains made a move up the east coast to New York. It was there that they planted the seed for the city's hardcore scene, and released their debut single "Pay to Cum." The critics raved, and the song appeared on the Dead Kennedys' Let Them Eat Jellybeans punk compilation, and appeared on the soundtrack to the Martin Scorsese film After Hours. They commenced a North American tour, and in 1981, the Bad Brains found an unlikely candidate for producer—Cars vocalist/guitarist Ric Ocasek. "It turns out that Ric really liked our ROIR release, and came out to see us when we played a show in Boston," Dr. Know remembers. "Not long after that, he got aboard of us and said that we should come up and record at his H.S. Sound Studio." The result was a cohesive mixture of rock and reggae, entitled Rock for Light, released on the Jem/PVC label.

Near the end of 1983, the Bad Brains split into four factions to pursue different projects. Guitarist Dr. Know and bassist Darryl Jenifer worked with the band Me & I, while vocalist H.R. pursued a music career. In late 1984, they reunited to release the amazing I Against I record on SST. Even though Ric Ocasek's production finesse on Rock For Light was marginally better than their previous efforts, it pales in comparison to the hardcore/metal crunch that Ron St. Germain lays down on both I Against I and their new LP Quickness. Dr Know agrees with that opinion, "Yeah, we like him a lot...our manager is friends with Alan Douglas, who does all of the Jimi Hendrix stuff. Ron had helped them some of that, so we decided to see what would happen with us. The rest is history."

The Bad Brains future look very grim when H.R. and his drumming brother Earl Haskell left the band again to continue their project H.R., a.k.a. Human Rights. But Dr. Know and Jenifer decided to pick up the pieces and find new members, so they recruited ex-Cro-Mags drummer Mackie, and Taj, an old bicycle messenger friend of Dr. Know's, to handle the vocal chores. The new line-up played out, fine-tuned their sound, and commenced work earlier this year on their first LP for the Caroline label, slated to be called Put Your Foot On the Rock. But then the unexpected happened, as Dr. Know relates, "We had no idea that the original line-up was going to get back together when we started to record Quickness. That's why Mackie plays drums on the album. But you know, like I said before, H.R. works real mysteriously. You just have to make up your mind when it gives it to you. He does not make any mistakes, he just has his plan... we can do what it is that we try to do, but inevitably, it's what Jah wants." Even though Quickness has just one reggae cut, "The Prophets Eye," the Rastafarian message remains intact. "Right now, people just have to realize that we all have to come together and love one another."

In light of all the attention that 24.7 Sparks are receiving, and the platinum success of Living Color, does Dr. Know feel slighted when those who are uninformal fail to acknowledge that the Bad Brains paved the way for those bands? With a big laugh, he said "Yeah, that's all I ever hear, but we're not bitter. I like those bands, but you know, they all have their own works. We should just try to set up a concert tour with the three of us playing together, then people can see the differences for themselves."

Considering that the Bad Brains seem to be more politically conscious and spiritually motivated than those bands, Dr. Know could be justified in feeling that the Bad Brains may be perceived as too preachy. But again, he felt no contempt for the people that misinterpret their music, and put the Bad Brains outlook in proper perspective. "Everybody's got their opinions, I've got mine and you've got yours" he explains. "We're just going on the vibe, spirit, and inspiration that Jah has given us. All we're doing is letting that be known. Sometimes it seems like everybody is a critic, but you can't let anybody tell you what to do. By that, all they're doing is cramping your creativity, whether it be the audience or the record company. In our case, we just let Jah guide us." if you are unfamiliar with the Bad Brains, it's time that you did something about it. They will fill your heart, blow your mind, and shred your speakers.
Preaching a New Testament

BY STEPHANIE BRAINERD

Men are poor and lost in war of ideology / No solution will prevail unless we can be / Free of anger, free of pain, free of hatred that we obtain / Tell me what the planet's all about.

NO, THESE AIN'T U2 LYRICS, not even close. The guys who wrote them aren't shy, humble musicians who blush and bashfully look away when the subject of their fame comes up. They don't wear slick little ponytails and cute paisley vests. I seriously doubt that they have five million dollars to spend on some potty metal movie about themselves. This is heavy metal.

There are a lot of narrow-minded pinheads out there, and they think that heavy metal is "just a bunch of noise," and that the lead singer is "just screaming and not saying anything." They think that "if he is saying something, it must be satanic," and that he is responsible for twisting the minds of our innocent youth, causing teen suicide, pre-marital sex and probably a few natural disasters as well. Obviously these dorks have never heard of Testament.

Testament are five guys who seem very sincere about what they do. Their music is about what one might label "trash metal" but actually, there is a little more to it. Some trash bands (though not all) really don't offer much more than that same old hampering drum and a shrieking, yowling vocalist that your own dog could out-sing. Testament does not fall under this category because of their diversity. They can go from a slow, emotional ballad to a lightning-speed, neck-snappin' tune that could possibly leave one quite breathless and mystified as to just what type of band they are listening to. Testament is more than your average metal band. They are incredibly powerful, socially aware and, yes, they really do have something to say.

Their latest album Practice What You Preach is very different from their past albums because it was recorded live. States lead singer Chuck Billy. "The first two years with The Legacy and The New Order we wanted to get a live feeling on the record because we're a band that sounds better live—much stronger and a lot of energy. When we recorded those records we didn't get it at all. You could tell there were layers tracks and there was no feeling in it. This year we were bound and determined to do it so everybody went in and recorded it live, except for the vocals. There's a lot more feeling and mood in the new record."

Practice What You Preach is a journey through the rather warped side of world faces today. Songs topics range from child abuse to environmental destruction, and every song offers a message that is written in a way that is not hard to understand. No big words, no fancy phrasing, just the cold, hard truth. Billy stresses that they didn't set out with the intention of being a political band. is what the band wanted. This year they said, 'You're going to do everything [the way] you want to do it.'

Testament are currently on tour with Annihilator and Wrathchild America but should finish up right around the new year. Being on stage is what this band is all about, and, as Billy wholeheartedly admits to his love for performing live. Just as with any kind of rock or metal, you always have the problem of violence at shows and Billy feels that it's something beyond his control. "There's nothing you can do. Kids come to these shows to get off and let out aggression, and that's what our music is about because that's what we're doing on stage. There are always a lot of problems. It sucks that it has to be, but you can't control it, no matter how many security guards you get to try and stop them, it's only going to make it worse," Billy claims.

With the success of the new album and its supporting tour, Testament are definitely going to make their mark in metal history this year. The guys are their element, on stage every night, playing to the fans that have made it possible for them to be there where they are. It's an actual tour, because they have worked hard and it certainly shows in their album and their live performances. The next Metallia? Well, we're just going to have to wait and see...°

The Grapes of Wrath: Harvesting the Vineyards of Love

BY KEITH GORMAN

One of my proudest memories from high school is of staying up till dawn, eyelid-wrestling with that pesky Sandman, as I valiantly plowed through an English assignment that was due the next day, and which of course I had left to the last minute for reading John Steinbeck's The Grapes of Wrath. On second thought, despite the unfortunately prophetic nature of that book to my current occupation—late hours, missed deadlines—Forget Steinbeck.

Instead, think sweet, wistful melodies. Think ringing guitars rolling like the waves of grain in a gentle breeze. Think gorgeous arrangements, strings and chugging drums orchestrating the push and pull of love and loss. Think deep and simple lyrics sung with a passion about descriptively simple ideas like friendship, honesty, the passing of time. Think Big Star. Think Love's Fiancée. Think Testament and The Grapes of Wrath, whose new Capitol LP Noe and Then blends it all together and falls on your ears like warm summer rain.

Now and Then is an album you sink into like you ease into a hot bath. The songs are at once old and new, an old friend you've forgotten to call for so long, and who calls out of the blue. It's also the third album (not counting an early EP) from this band of British Columbians (that's Canada, chief), following their two other Capitol discs, September Bowl of Green and Treehouse.

Kevin Kane, he of the Grapes' high, lonesome vocals and friendly guitars, on stage. There are lyrically, "sort of, a defeatist in a lot of ways." But, scratch a defeatist, find an optimist (or is that the other way around?), and if the Grapes of Wrath are defeatists, then Jim Hendrix was an abolitionist.

More to the point, these guys are believers, dreamers, nice guys. Kane tells the story of a lake near where he grew up in B.C., a lake rumored to hold sea monsters—the stuff of little boys' fondest fantasies. Only, this little boy's fantasy is true. Maybe. "They've grown up, but there they are, like monster living in the lake," Kane claims. "National Geographic bought a video tape that a guy shot off some log booms of these sea snakes. [They're like eels.] They estimate that they're about..."
15 feet long. They figure these are a school of young ones. They figure that they actually do grow to 30 feet in length.

Did he ever see one?

"I don't know," Kane muses. "You sort of think that, because it's like this folklore you grow up with as a kid. You're always hoping you'll see it. You never do."

What Kane and the band did get a glimpse of, though, is that elusive rock and roll sea-monster—success, at least in Canada. Now and Then recently received the much-chewed-to-infinitesimal-size power of belief, and a lot of sweat. "In Canada, they thought this record really has a chance," Kane says, "and they promoted it basically like it's a Top 40 record. They convinced stores...you really should take this record. We think it's going to do well." We followed that up, we toured for seven weeks and we're on another tour right now. We're going out for another five weeks. When you consider that Canada's not that big a country, that's quite a bit of touring, and that it's winter, too.

Now the Grapes are looking south at our purple mountains majesty and hoping. After all, the book from which they took their name is written in American. Why not the band? Kane agrees. "We've gotten quite a lot of support in radio and it indicates something to us," Kane says. "It indicates that the record isn't some sort of weird Canadian rock and roll phenomenon. People's choice in music isn't that different between Canada and the U.S.

Now and Then is an ideal record to prove this. In fact, "ideal" is the key word. "I guess we're kind of idealists, in a way," Kane says "for what a band should be. To us, kind of have ideas about our favorite bands...when I finally saw the Kinks, I was miserable because they weren't absolutely brilliant. I thought they were supposed to be, that's what I had built up in my mind. That's the way we are, we always try to push towards our favorite records.

Now and Then's producer Anton Fier played a big role in putting this idealism into action. "He's a real good catalyst for that," Kane admits. "We'd do something, you'd get bogged down in the studio, you've been there for 10 hours and you'd go 'Yeah, it's good enough.' And he'd say 'Good enough, what does that mean? Does that mean it can't be any better?"

In addition to the hard-hitting rhythm of Fier at the knobs, the Grapes of Wrath had also planned to bring in insurance, in the form of ex-Led Zeppelin bassist and famed '60s arranger John Paul Jones. Unfortunately, this did not work out. "We approached John Paul Jones about doing some orchestrations," Kane says. "We liked what he'd done with Donovan and with the Rolling Stones. He had the same manager as Anton, and Anton goes 'Oh yeah, I'll talk to him.' So, we booked him for a tape to John Paul Jones and he was interested in doing it. He worked on some stuff and we just didn't get the tapes back in time. We ended up bringing in a fellow from New York [Irwin Fisch] and we worked on the stuff there.

Even though Jones fell through, Now and Then still harks back to the groove days of recorded producers. Fier took care of that. "With Anton, he said right from the start he wanted to make a recorded record," Kane explains. "We were thinking, 'Oh yeah, that's great, something like Glyn Johns did with the Eagles, the first three records.' That kind of produced element where we're not relying on tape, but we're using instruments to build things up. Instead of using some effect to make the guitar big, let's use five guitars to make the guitar big, let's use an organ to record—that sort of old-fashioned sounding, produced record. Not like Jam and Lewis, but like Love.

It should come as no surprise that the Band's music seems to have an unofficial parton saints, at least partially. Oddly enough, the Fab Four seem to find their most ardent disciples today in the bands that, outside of the alternative charts, never feel the powerful undertow of the pop mainstream. Kane is a bit bemused by this. "Maybe to a lot of people it's an overkill thing," he says. "It's like saying 'God' to them—they're only going to be one Beatles period. There's been a lot...of wonderful bands that kind of got left behind. They're swinging on the same direction—like Badfinger or the Raspberries, a lot of my favorite bands. It's a weird and strange thing, because the Beatles were the ultimate rock band.

Now and Then's producer Anton Fier played a big role in putting this idealism into action. "It's like saying 'God' to them..." Kane says. "It's not working that way...""

The tide comes in, the tide goes out, and the tide comes back in again. Maybe it just takes time. Kane claims that "a lot of the bands of our ilk...it took R.E.M. a certain amount of time. If the Fles built it, we'll be playing stadiums probably. I think a band that builds upon classic elements...of the '60s sort of thing...don't start out to try...but only starting to be appreciated.

Then and now, Now and Then. Don't wait for them. Groove into the Grapes of Wrath. Keep on swinging through the States soon, and they'll play one of the many showcase gigs at the CMJ convention. As someone once said, 'there's nothing you can do that can't be done, nothing you can sing that can't be sung. It's easy. Believe it.'"
SHOCK OF THE NEW

Since this is the CMJ issue, it follows that the alternative column should focus on the alternative convention. It’s a weird thing. A while back, I rambled at length on the definition, if there is one, of alternative music. Didn’t come up with a thing. But even if it isn’t strictly definable, we know enough about it to have mass get-togethers in the name of it.

The New Music Seminar is the patriarchy of these. Although the daytime half of it seems to have less to do with music than with the big schools and/or the search for the best suite place, at least the after-dark aspect hasn’t changed. In fact, the whole focus, if you think about it, is still how much music you can see in a short period of time—not how many business cards you can collate.

The CMJ Music Marathon is much the same thing, but may in some ways be even more dedicated to the music end of it by virtue of one thing: Age. Before I ruffle anyone’s feathers, I’ve been out of college and college radio for a few years, and I’m hardly one of those people who don’t trust anything that’s been born to three seminars and one CMJ convention, the first thing I noticed was the age difference. This makes sense, because CMJ does stand for College Music Journal. It is a college radio sheet, and the obvious bulk of attendees are going to be college radio types. Moreover, it’s a very solid bunch of people with whom to work.

The other thing that tends to separate them from us is attitude. They still have the intangible thing that the music industry itself takes away from us after a while. It’s a Catch 22, really, and kind of a funny one at that. If you look at what we do objectively, it looks pretty glamorous. We go out. A lot. And when we go out, we’re treated better than Joe Average, who pays to go to the same shows. We don’t pay—there are those among us who treat gratis tickets and guest lists as a principle—and we get better seats. Sometimes we get the only seats. We all know each other; it’s like the clubs everyone wanted to be a part of in high school. Most importantly, we meet the demi-gods who appear on stage. We work for them, we work with them. To a guy who plays their records on his radio show or writes about them for his college newspaper, this must look pretty good.

The best illustration I can think of is last year’s Siouxsie and the Banshees press conference at CMJ. The smaller percentage of the audience consisted of journalists and other industry types—the jaded part of the audience, I guess you could say—who were there to either cover it or just to see what new things, if any, Siouxsie, Budgie and Severin had to say. The rest were fans. When the floor was opened up for questions, no one moved. No one spoke. Siouxsie had to say she didn’t bite before the first curious mion stepped up to the microphone. Then it got chaotic. The line stretched out to the door and the questions were of the fan club variety (nobody really cared about Frenshou, which was the purpose of this exercise in the first place). These guys wanted to know about former band members (one notorious dead one in particular) or they wanted to know about Siouxsie’s cats (she doesn’t have any. “They died of old age.”). Some got antagonistic. They were trying to bring their idols down to their level, pushing them off the wall.

I was sitting with a friend from my alma mater. The highlight of her entire senior year was getting the band to sign her jacket. I just wondered where Siouxsie got her hat. It seems like somewhere along the line, we lose our innocence. We work too hard, we hear too many bad records, we spend too much time in bad clubs when normal people are sleeping. We get tired, we get cranky, we miss EastEnders. We wonder why we got into this mess in the first place, why we aren’t working on Wall Street and making a six-figure income. It certainly isn’t for the money. Anyone who thinks he or she is going to get rich in the music industry while he or she is still healthy enough to enjoy it is either very naive, very stupid or very well-connected. So if it isn’t money, it has to be that other thing that drives the human animal. Call it love, call it passion, call it whatever you want. It’s the thing that makes it all worthwhile, the thing that hits you in the gut when you hear something really good, the thing that makes you stand right up in front of the stage at certain shows, and realize you’re grinning like the village idiot. It’s the thing that makes you listen to the same record—or the same song—so many times that the people around you threaten physical violence.

So when you get all these college radio types and music industry "professionals" together (in a hotel ironically located on Wall Street) in the name of alternative music, the difference between the two becomes apparent. Where they get started on their favorite bands, they aren’t trying to pitch something, they’re out to make converts. They don’t stand with arms folded at shows—or worse yet, carry on conversations while the band is playing. They are a lot less likely to complain about conventions and seminars, less likely to claim (falsely) that “this is the last time for me.” We were all like that once. We were. I remember.

Stay tuned.

Karen Woods
THE HEAVY METALS

BUT WHERE ARE THE DRINK TICKETS?: *Rip* Magazine and Riki Rachman's Cathouse together celebrated their third anniversary this past weekend. The Park Plaza Hotel was crawling with industry "schmoozers" (all of us trying to wrangle V.I.P. passes for the seemingly non-existent drink tickets, of course) and a crowd of scantily clad "Rip Girls" who ran around in small herds, giving away magazines and probably a few other things of which I am not aware. The Hollywood bimbo population was out in force as were the hair-farmers and pretty boys, all scanning the crowds for some familiar face or two.

The scene in the Cathouse was pretty darn loose, checking IDs so well that a lot of folks that thought they were going to the *Rip* party ended up hangin' with the street-dealers and drug dealers across the street at good ol' McArthur Park. Even band members and industry types were given a hard time—some of them were even turned away from the club! I think goodness sometimes happens to people when they wait until *Rip*'s hostess from Hell Janias Garza could sneak them in. In fact, when Excel guitarist Adam Sigel got turned down at the door because of his age (ya gotta fool 'em, Adam—I always do...) he waited patiently for a couple of minutes and then bought a couple of beers, and tried to procede into the party via the roof. Pretty desperate partyman, huh?

Amongst the many prestigious rockers who dared to show their faces were Mike Muir of Suicidal Tendencies (Hanna, isn't he eligible for Love Connection?), Dave Mustaine of Megadeth (and of course, he brought along his charming little attitude), Gregg Gelfinoff and James Christian of House of Lords, Gene Simmons, Mike Monroe, Don Dokken, and various members of Anthrax, Ratt, and Excel. Opening the wild night olive music were the Mimes, followed by Epi's Johnny Crash, CBS's Love/Hate, the amazing Princess Pang, Def American's Wolfshane, Faster Pussycat, and the big, giant, secret surprise band that no one was supposed to know about but of course we all did—Guns N' Roses. The Guns were joined on stage by Mike Monroe for a few tunes, but by that time I was on my way out the door, running to beat the masses—*Rip* showed both the Cathedral and Channel 7 New's so was very adept at her job that she even managed to get all of this metal mayhem on the 11 o'clock Eyewitness News. The only disappointing part of my night was not seeing Rip's editor and my hero, Lonn Friend, and hearing that members of Metallica were there and I was totally unaware of their awesome presence. Well, I think Rip's reason for a rock'n'roll event was the recent Rachman charts.

METAL NEWS: Whitesnake are ready to release their new album entitled Slip Of The Tongue. The Geffen release will feature ten new songs, including the latest single "Fool For Your Loving." "It is an optimistic and positive direction for Whitesnake," states lead singer David Coverdale about the album, which is the follow-up to the band's bluesy hit, "Here I Go Again." Slip Of The Tongue, guitarist Steve Vai joins the Whitesnake line-up. Though guitarist and songwriter Adrian Vandenberg was unable to record the album with the band because of a freak hand injury, he will be joining the guys when Whitesnake kicks off a worldwide concert tour this February in America.

The boys of Law & Order had a little brush with our favorite bad guys, the LAPD. (Yes, the real ones, complete with badges and guns.) Apparently the boys had just finished up a photo shoot in good old Compton, Los Angeles, an area that is notorious for gang warfare, drugs and other bad, bad stuff. As they were driving through a narrow alley, they pulled to the side to let a police car pass by. It didn't. The next thing they knew, the entire entourage was on the ground with guns to their heads. It seems the two rental cars they were driving were sporting stolen license plates, therefore putting everyone through some serious questions. And questions withotty fracking. As if this weren't bad enough, the cops got all weird about the jackets the band members were wearing (of course, all said "Law & Order") and immediately suspected that they were some new L.A. gang. Well, a call to the rental agency cleared up all the car problems, and after the photog-rather than bongin'-around the city for a while—was properly supplied with beer while they waited) until Rip's hostess from Hell Janias Garza could sneak them in. In fact, when Excel guitarist Adam Sigel got turned down at the door because of his age (ya gotta fool 'em, Adam—I always do...) he waited patiently for a couple of minutes and then bought a couple of beers, and tried to procede into the party via the roof. Pretty desperate partyman, huh?

Stephanie Brainerd

** METAL PICKS O' THE WEEK

** TOXIK: Think This (RoadRacer RRC 9460)

These New York rockers offer us gothic/thrash metal that may not be my thing—but hey, it could be yours. Toxik's lyrics are very deep, though, and reading through them was like reading the current *Newsweek*, complete with poverty, greed and suicide. This album has an experimental feel, featuring some interesting topics like a discussion on potentiality and a look at some alternative music. As with Toxik, the group's message, even if you don't really like that particular type of metal with those high-pitched vocals! It's tight, it's fast, and it's heavy as mercury. A comparison to King Diamond would be appropriate, and wouldn't you know, they'll be opening for the King on his upcoming tour. Gothic metal-folk, enjoy!

** COVEN: Death Walks Behind You (Medusa)

The first time I ever heard the word "fish" on Covery's lyric sheet, I laughed, thinking it was a typo. The second time I became puzzled. Did these guys have any normal interest in fish? When I came upon the line, "She's back from the grave to fish and enslave," I was positive that something was definitely up with these dudes and that there was no connection with aquatic life. However, when I gave the record a spin and discovered that they were substituting "fish" for another popular f-word, Well, isn't that cute?

These boys are just too polite to print that nasty word but they certainly aren't shy when it comes to such choice dinner-time topics as cold-blooded murder, ten reasons why you should vomit bile, and, of course, those pesky satanic

whores. Most of the lyrics are sick and demented but surprisingly well written. Though not a very original sound, Coven delivers maximum velocity trash that is almost as frightening as the subject of one boy's encounters with a group of vampires who had consumed a man's heart. The only thing that I found annoying was vocalist Jay Clark's style. Perhaps if he actually sang instead of all that yowling and moaning, the music would be more tolerable. As it is, he sounds more like a pissed-off Yosemite Sam than the metal god he is trying so hard to be. This album is recommended for only the most dedicated mash-mongers and it might even be too scary for them. Right now the guys in Coven are probably saying, "Who the fish does she think she is?"

ARE YOU SURE YOU WANT ANOTHER ONET AT THE

Concrete Foundation, Forum, Frank Blackfeet of German trash band Kreator co-hosting the possibility of consuming just one more Jack and coke. Stephanie B. of Cash Box thinks that this is not in his best interest. (Photo: Joy Lambert)
IN THE LAST BEATS & HYPE COLUMN, I wrote of the hypocrisy in much of today's hip-hop, of how many performers who are attempting to improve self-image within the African-American community are at the same time guilty of reveiling in their own homophobia and misogyny. I was a little worried that some would view the column as a call for some sort of censorship; it wasn't. I'm just concerned about the level of consciousness, not only among the artists, but also the industry that reaps millions from—and therefore (finally) aggressively promotes—the music.

As that column was going to press, news broke of the "memo" sent by the FBI to Brian Turner, president of Priority Records—home of controversial rappers N.W.A. The group's album Straight Outta Compton, and the track "--- Tha Police," have come to that federal agency's attention. The memo, signed by Milt Ahlerich—an FBI assistant director, was to let Turner know that, "Advocating violence and assault is wrong, and we in the law enforcement community take exception to such actions."

According to various press reports, Ahlerich admits that neither he nor his bureau own a copy of the album and he hasn't even heard the song "--- Tha Police." Lyrics were provided by "concerned officers."

N.W.A. concerts have been the target of aggressive police crackdowns for some time now, with many performances cut short due to local police out to put the upstarts in their place. This is the first time, however, the federal government has blatantly employed censorship/intimidation tactics against the band. According to a Village Voice article, Ahlerich claims this is the first time the FBI has ever adopted an official position on any record, book or film.

Little can be said in this space that hasn't been said elsewhere, but certain points can be reiterated. The hostile social and political climate that is resulting in a resurgence of black/gay/feminist pride, is also a feeding ground for repressive policies from the government. A frightened mainstream is too willing to let the constitutional rights of "fringe elements" be sacrificed so they can maintain some illusion of safety or normalcy. Though I feel there is still some life left in the debate as to whether N.W.A. merely reflect or actually glorify a violent society (with the truth probably falling somewhere in between), any efforts to silence them solve nothing. The music press/musician/record company involvement in anti-PGR/hip-hop campaigns activities need desperately to halt the hot and cold levels of commitment and maintain some consistency in a fight where the opponents gather ever more powerful support as time goes by.

Ernest Hardy

NEW BEATS

Pick Of The Week

ICE-T: The Iceberg! Freedom Of Speech...Just Watch What You Say (Sire/Warner Bros. 26028-1)

Not for the squeamish. Though his sexual politics are questionable, his depiction of a 'Don't Worry, Be Happy' society taken to task is chilling. Opening with a biting re-working of the Bobby McFerrin hit—a spoken word piece, "Shut Up, Be Happy," by Jello Biafra—that condenses Orwell's 1984 to just under three minutes, the album continues to jar with harsh imagery and harder beats. Mixing cynicism, social awareness and bravado, the album at times approaches brilliance. Only a seemingly complete obliviousness to the women's movement (or to the realization that the same forces that nurture the racial bigotry he's fighting feed his own misogyny) prevent the album from being a major work. Highly recommended nonetheless.

Albums

FAT BOYS: On and On (Tin Pan Apple/Mercury 838867-1)

Touted as a "rappa," the album raises expectations for a Malcolm McLaren-style cross-genre project. Though the Fat Boys aren't quite that inventive, they've completely dismissed with the gimmicky oldies-but-goodies covers and are rapping with an energy and freshness they haven't shown in a long time. Though their past image of relentless silliness may work against them, the trio have obviously paid attention to the marketplace (particularly the success of DJ Jazzy Jeff and the Fresh Prince) and produced a work solid enough to compete. For the more pop-oriented rap fans, the funky "Rainy Day" perhaps is a slight ing addition (where the boys actually sing) and guest appearances by Doctor Dre & Ed Lover.

BIZ MARKIE: The Biz Never Sleeps (Cold Chillin/Warner Bros. 26003-1)

While the current trend in hip-hop is toward faster and harder beats, here the Diabolical One elevates lethargy to an art form. Slow beats and an occasionally grooving back lyrics with glimmers of inspiration. For the hip hop crowd when it's time to unwind.
BOPPING AROUND: It's that same world again. Big boxes set time. We'll get into details later, but expect hefty jazz boxes to start creeping into stores documenting huge slices of the recording careers of Art Pepper (Pianorama), Fats Waller and Glenn Miller (RCAI), and Stan Getz, Cliff Brown and Dinah Washington (PolyGram).

PolyGram, which earlier this year dropped Black Saint/Soul Note—the adventurous and prolific Italian label that has had a lock on the Label of the Year award in the annual down beat Critics Poll—is introducing a new European label, Amadeo. Guitarist Wolfgang Muthspiel and the delightful Vienna Art Orchestra (Viro are now being released. Out now, JMT seems to be PolyGram’s current European push, with what is a wholesale new of the M-Basers that everyone’s so crazy about. Speaking of PolyGrahm, they’ve just started another new reissue series, one called Jazz Club, a hodgepodged, budget-priced CD compilation, for the most part, divided into the other Brazilian or two and guys like Paquito D’Rivera and Ralph Moore, who, have, perhaps, visited on vacation, Brazilian-flavored jazz, needless to say.

In another new line about another new line, the Jive Jazz Collection is a new RCA-distributed series that will showcase the jazz—that’s right, jazz—not South Africa in the land, of course, of Abdullah Ibrahim. First up are three saxophonists: Barney Rachabane (he of the Graceland tour), McCoy Mrubata and Ezra Ngewana. There’s something starting here: These aren’t really jazz equivalents of, say, township jazz, but rather, for the most part, international fusion records with African and bebop elements tossed here and there. Koloi Lebena, who had something to do with Graceland himself, is the brains behind the series.

Stanley Turrentine was hospitalized in Pittsburgh on October 10 after his wife was unable to take him from his sleep. He was diagnosed as having pulmonary edema, or fluid on the lungs, and, we are told, is “resting comfortably”... Went to the movies last weekend. Saw The Fabulous Baker Boys, which has a jazz-rich score by Dave Grusin; and Breaking In, which has a terrible blues and zydeco- and jazz-rich score by Michael Gibbs and a cameo by none other than Dave Frishberg, who is seen sitting right there singing “Dat Dere”... Svend Asmussen, the swinging Danish violin veteran, is the 1969 Man of the Year of the Danish American Society. He’ll be honored at their October 27 New York dinner.

Are you in New York and looking for something cool to do on your lunch hour? Good: The Museum of Broadcasting is running Louis Armstrong radio shows from every afternoon from 1:30 to 2:30 (and at 5:00 p.m. on Tuesdays). An hour of Pop’s will make the afternoon just fly by... If you’re in town on October 26, head over to Cooper Union for the American Jazz Orchestra’s first concert of the season, a bow to drummer Mel Lewis, the keeper of the big band flame in New York. Mel is approaching a quarter century of Monday nights at the Village Vanguard with his own band.

Leonard Feather, who needs no introduction, has been appointed visiting professor of ethnomusicology (ethnomusicology?) at UCLA... Drum great Roy Haynes, who also needs no introduction, will headline a “Jazz Extravaganza,” October 28 in his native Boston. It’s a benefit for the Downbeat Cancer Fund and his human efforts to help Boston’s neediest communities.” It’ll be at Yanes Center, it’ll include a ton of local talent, and tickets can be ordered by calling (617) 442-8800.

Harry Connick Jr. will take time off from his busy schedule to buzz through a week in London in December and play music from When Harry Met Sally... backed, for the first time, by a big band. That album sold a lot of copies, so Harry’s likely to be one hot ticket... Jazzis, that audacious Florida-based magazine that likes to give stodgy old down beat a run for its money, is, once again, giving away a free CD. Look for it in their December/January issue. Hey, speaking of tickets, another hot thing Bobby McFerrin told me he was taking a year off. Just when his career was getting hot, McFerrin was going to cool his heels. Okay, year’s up. Bobby? Bobby? Bobby? Lee Jeske

JAZZ PICKS

**The Upton String Quartet: Upton String Quartet (Polydor 11775)**

Can a string quartet swing? Yep. Max Roach produced this debut of half of his double quartet (all women, but who cares?), and this works because it doesn’t have classical pretensions, the material (from rags and spirituals to post-bop) is tailored by writers who hear these instruments in jazz terms, and, simply, the players swing.

**Warren Vache and the Beau-Arts String Quartet: Warne Vachon & Reissue Quartet (Corduroy Jazz 4418)**

In a more traditional approach to jazz-and-strings (clearly a format making a comeback), Vache’s warm, clear cornet is set amid the gentle sweetness of the Beauch-Arts quartet (along with a whispering rhythm section) in a set of easy-listening standards arranged by Jack Hale. Soft, old-fashioned romance.

**Dizzy Gillespie: The Symphonic Sessions (Pro Jazz 689)**

Yep: Dizzy and strings, apparently for the first time. Gillespie standards (including “Night in Tunisia,” “Con Alma”) in mostly appealing settings for the Rochester Philharmonic conducted by John Dankworth. Gillespie’s 72-year-old chops are fairly much intact (especially when he’s stroking ballads), and his band is around to keep him rhythmic company. Rarely too soupy or maudlin, but it occasionally dips overboard.

**John Handy with Class: Centerpiece (Milestone M-9173)**

The bluesy West Coast allstar is always cooking something up, and that’s right. A great new record: Handy’s got the wonderful (with strings). This is jazz vaudeville: Class acts, three women who play zippy violin lines or sing, with Handy, in a manner not unlike Lambert, Hendricks & Ross. Okay if you like this sort of thing.
BLACK GOSPEL

BEHOLD! It's a new dawn rising out of South Central Los Angeles! This is New Dawn Records, founded by entrepreneur Marlin McNichols. McNichols, who is spearheading this venture, has over twenty years experience in the record industry in the areas of distribution, sales, marketing promotion and production. His vast background of experience makes him more than capable of truly making New Dawn rise to the top.

The New Dawn complex is a stunning multifaceted facility complete with all the amenities necessary for today's recording artist—a 24-track studio, six rehearsal halls and a video production company. It is fully equipped with all of the latest state-of-the-art equipment necessary for an artist to come in with ideas and leave with a complete package ready for the consumer market. McNichols highlights the facility’s importance, which will enable each New Dawn artist to realize their full potential.

McNichols was bitten by the industry bug in his hometown of Battle Creek, Michigan, where he was able to associate with industry figures like Junior Walker & the All Stars, Johnny Bristol, Fred Smith, Martha & the Vandellas and Wade Flemmings.

His first major break in the music business came by way of Edwin Starr of Motown Records. After developing a working relationship with Starr, McNichols actively participated on such Starr hits as "25 Miles," "War" and "Stop the War Now." From that relationship he acquired knowledge in the fields of marketing, promotion, sales and distribution as well as a general working knowledge of the total industry.

Despite all the ups and downs, McNichols admits his most formidable challenge has been the establishing of New Dawn Records. Developing the gospel and inspirational artists, and reaching mass media and the optimum audience, has been difficult.

"Today as never before, we Christian music record companies must change the old philosophies about marketing and promotion of our music. In the past, we were perceived as low-budget, independently owned record companies without proper promotion and marketing of our artists. As the music has begun to bridge the gap, finding its way onto more secular radio stations, we must become more aggressive as record companies on the arena of marketing and promotion. We must approach the market with the same energy as our secular counterparts. By no means are we trying to segregate ourselves from the secular side of the record industry. [We must] take on the challenge of being more creative and garnering more exposure for outstanding Christian music.

"Although there have been some anti-contemporary music crowds in the church," McNichols says, "telling their children not to listen to certain forms of music, we as Christian music companies are sensitive to these traditional philosophies. But we are saying to these individuals there is nothing wrong with contemporary gospel music because our young music ministers are addressing the issues of today, just like our forefathers[did] in the past."

"We have a great artist development department headed by Rick Evans that is enabling us to develop a more contemporary format," says McNichols. "We must produce music that is current in order to reach radio and the consumer without compromising the word of God.

"Thank God to BeBe & CeCe Winans, the Winans, Deniece Williams, Take 6 and Amy Grant for reaching out to that particular audience, and to secular radio for playing the music of these artists, he expounds."
RHYTHM & BLUES

MELTONE SIGNS MAGNUM FORCE: Their music hit with the rhythmic rumbling of an earthquake. Their songs, charged with lightning vitality, rushed furiously like bullets into the minds of their listeners. Instead of violence, however, Magnum Force infused the audience with a dynamic enthusiasm when the band first made its debut on Chisound Records in 1971. But their trigger jammed and the rapid-fire musical gems ceased when Chisound experienced financial difficulties.

Magnum Force, consisting of Rick and Ronny Starr along with Nathaniel Love, is back. The whirlwind motion of their singing, and their rippling rhythms like the mighty roaring waves of the deep sea, vibrate with a cosmic force that can now be experienced on Meltone Records.

President Melvin Couch and vice president international marketing, publicity and artists relations Gus Redmond are thrilled that this young, dynamic group will both interest the contemporary generation and attract mature audiences.

Their new release Hung Out, featuring Nate Love on lead vocals, was produced by Leo Graham with Gus Redmond serving as executive producer, and has begun to explode at the radio level around the country while establishing a strong sales and re-order pattern.

Rick and Ronny are alumni of Fenger High School in Chicago. Both had more than five years of extensive training in the arts at Summy Dyer School of the Theater. Rick attended art school and went to Southern Illinois University, while his brother Ronny was more interested in becoming a disk jockey and often assisted Terry Johnson at W-JPC.

Rick and Ronny met Nate during the time they were singing with the Harvest Community Gospel Singers. The trio made its first important appearance at the All City High School Jambooree held at the UIC Pavilion, where it performed before several thousand young fans. They formed a group called Serville, a six-piece band, but upon securing a contract with Chisound Records, it was necessary to change their name to Magnum Force.

Faith and patience were two attributes that enabled them to continue forming with a burning intensity, and then helped them to maintain their popularity. Now they are ready to reach a wider audience through Meltone and its strong distribution network. Work is being completed for their debut album, scheduled for release this fall.

Said Rick, “We are not going to become involved with the contemporary commercial musical trends, but are really reaching into our own souls and using our poetic gifts and musical ability to create tunes that we would like to last forever.

“We are blessed to have an individual like Gus Redmond to market our product, because he is a veteran and is one of the very best promotion men in the recording industry,” said Rick.

If the current single “Hang Out” is any indication of what we can expect from this megatalented trio, then let the world beware: It is in for a musically enjoyable experience from Magnum Force.

HAM-SEM INKS CHARLES: Industry veteran Bill Campbell, CEO and president of Ham-Sem Records, recently announced the signing of singer/songwriter/producer Charles Campbell, a very successful businessman in the Los Angeles area, said, “We’ve been waiting a long time for an artist like Charles, someone who is serious and very sincere to his craft. He is the type of artist that can make a company.”

Charles, who hails from the state of Virginia, said, “I like to write lyrics and melodies that people can relate to when they hear it the first time. I’m a people person.” His debut mini-compilation album is indicative of these feelings. It features the smooth, quiet storm-formed “Abundance Makes the Heart Grow Fonder” and the moving side called “Good For Ya.” This young man is earmarked for stardom in the record industry.

In conjunction with the signing of Charles, Campbell announced the appointment of industry veteran Ed Crawley as label president. Crawley brings 28 years of experience to the position. His duties include marketing, merchandising and sales of all Ham-Sem product.

ANNOUNCING PIOS WANTED: Ceasar Gooding, program director of WEBB radio in Baltimore, is looking for two on-air talents. Send tapes and resumes to Ceasar Gooding, WEBB 300 Druid Park Drive, Baltimore, Maryland 21215.

Bob Long
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COUNTRY SINGER OR dung-kicking honky-tonker? Folkie troubadour or psychedelic rock & roller? Classifications have always eluded Jerry Jeff Walker, and understandably so. Born in upstate New York, Walker has established his own rather crazed reputation while exploring the musical terrain from Nashville to Greenwich Village, and associating with country outlaws like Waylon Jennings and Willie Nelson. He hit singles—“Mr. Bojangles” and “Hill Country,” helping to launch the “progressive country” movement of the mid-70s before finally settling down to his Austin, Texas home.

It is from here that Walker, with a new concern for his health and future (he was taking intravenous vitamin C when I spoke with him on the phone), launched his Tried and True label and began putting some of his best music in years. The latest, Live at Gramercy Hall, Tried and True/Rykodisc TMC 16981, is prime Walker, featuring his rich, unmistakable voice and honest songs about hardworking, consistent people.

He’s still outspoken, but with an ease in his voice that reveals his contentment with his life and his music. On current radio: “I’ve always been under this theory that too much of the music-talk [resolved around the problem of technique] is what matters. Okay, but what is the song about? I don’t care about the technique. Ultimately I still think it’s the song that matters.”

On the “new folk music” trend: “Doug Sahm remarked to me the other day that we’ve got to be either pop or country for the radio stations to play you. Lyle Lovett or Nanci Griffith wouldn’t have been classified straight country, say in the late ’60s or early ’70s. They would have been like James Taylor or Joni Mitchell—sof pop stuff.”

Major labels vs. independents. “The big labels are recording everybody as fast as they can. Some of it takes off—if nothing happens, you’re a tax deduction. For every one that makes it, two or three walk away saying, ‘Boy! Did I get wrong through the ringer! We’re doing okay on Tried and True. We’re making music we want to make, and Rykodisc is a good distributor to work with. Good people. I hope people will see what we’re doing and realize they can do it too.”

On his lifestyle: “I live the lifestyle I’ve always wanted to live. Traveling is the hardest part, so I bought my own plane! The songs are about my life, so I get to relive the memories as I’m playing. I like having people who want me to play my music for them. It’s rejuvenating.”

Nuff said.

BLUESSTAGE UPDATE: National Public Radio’s Bluesstage is in full swing and I like it. I promised, October 28: Lowell Fulsom at the Village Gate, Kenny Neal at Tipitina’s, and Bobby King and Terry Evans in California. November 4: Koko Taylor from the Chicago Blues Festival; Charles Brown, Son Seals and others. Check local listings... Amos Garrett, Doug Sahm and Gene Taylor have chulled their talents and now we have the Formerly Brothers. Look for a release soon on Rykodisc.

MAHIBRO COUNTRY MUSIC FESTIVAL. 70-October 28, this festival is bringing together some primo artists in concert performances, as well as free workshops open to the public. Jo-El Sonnier, Johnny Cash, Jimmie Dale Gilmore, Garth Brooks, New Grass Revival, Lyle Lovett, and Joe Ely and John Hiatt are some of the names appearing. From one-to-one workshops to grand-scale concerts, from traditional country to Cajun—all at different clubs scattered throughout the Big Apple. Sounds like a dung-kicking good time, eh?

Ken Micallef

ROOTS PICKS

**JOHN DOCTOR: Dr. John Plays Mac Rebennack** (Clean Cuts CC 705)

**JOHN DOCTOR: The Brightest Smile in Town** (Clean Cuts CC 707)

These recordings were released in the early ’80s, well before the Doc’s currently successful Warners effort, but are now available on CD and feature additional previously unreleased material. Mac Rebennack highlights Doc’s rolling boogie-woogie/ragtime piano stylings, on standards like “The Nearness of You,” “Silent Night,” “Wade in the Water” and “When the Saints Go Marching In.” Brightest Smile has more vocal numbers, including the hilarious “Touro Infrimitary,” the plaintive “Average Kind of Guy” and the gentle “Come Rain or Come Shine.” Either would be a fine introduction to this American musical treasure.

**PHIL OCHS: There But for Fortune** (Elektra 960832-2)

Four songs each from all of the Noes That’s Fit to Sing and I Ain’t Marching Anymore (Ochs’ first two albums) and 10 from Phil Ochs in Concert make up this CD compilation. The concert is the high point, anchored by the hysterical “Love Me, I’m a Liberal,” the beautiful “Changes,” the title track and the spooky “When I’m Gone.” Re-issuing the live album separately (with some out-takes) would’ve been a better deal for the consumer.

**JUKE BOY BONNER: They Call Me Juke Boy** (Ace CHD 289)

 Seriously underappreciated, Juke Boy Bonner was a blues treasure. His lack of flash may have precluded his acceptance as a solidly rooted musician—and many of these previously unreleased sides from 1967-69 show just how solid an artist he was. As always, Ace Records underscore their singular savvy in reversing classic blues.

**ELIZA GILKSYON: Legends of Rainmaker** (Gold Castle DJ-71323)

An accomplished California singer/songwriter, Gilkysen’s 60s nostalgia and “new age” concerns seem a bit corny at first, but eventually win one over with her impassioned vocals, highly catchy songs and the intense conviction of her beliefs. Remember the name.

**THE BLUZBLASTERS: Get Blasted** (King Snake KS-016)

As you might imagine, I receive a lot of records by unknown blues groups and most of them remain unnoticed. Not so with this one. Who are these guys and where did they come from? is what I wanted to know after the first spin of the roaring, surprisingly hot performance from this rhythmically mixed ensemble. Choice covers, good vocals and musicianship, and killer blues instincts make this a band to watch. TIDWR for sure.
CASH BOX CHARTS

TOP 100 SINGLES

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

October 28, 1989

#1 Single: Janet Jackson

#1 Debut: Prince w/Sheena #875

To Watch: Taylor Dayne #43

1 MISS YOU MUCH (A&M 1445) Janet Jackson 1 9
2 LOVE SONG (Elektra 7-69280) The Cure 2 13
3 SOWING THE SEEDS OF LOVE (Polygram 874710-7) Tears For Fears 5 9
4 LISTEN TO YOUR HEART (EMI 50202) Roxette 4 10
5 DR. FEELGOOD (Elektra 69271-4) Motley Crue 6 9
6 MIXED EMOTIONS (Columbia 38-69008) The Rolling Stones 3 9
7 COVER GIRL (Columbia 38-69098) New Kids On The Block 9 7
8 LOVE IN A ELEVATOR (Geffen 7-22845) Aerosmith 8 9
9 ROCK WITCHA (MCA 53962) Bobby Brown 13 10
10 BUST A MOVE (Island/Delicious Vinyl 105) Young M.C. 10 5
11 WHEN I LOOKED AT HIM (Atlantic ASH 9668)Expose 11 11
12 WHEN I SEE YOU SMILE (Epic 34-69666) Bad English 16 6
13 HEALING HANDS (MCA 53969) Elton John 15 10
14 THE BEST (Capitol B-44442) Tina Turner 17 9
15 LOVE SHACK (Reprise 7-28217) B-52's 18 10
16 IT'S NO CRIME (Epic 4-68966) Babyface 12 11
17 THE WAY THAT YOU LOVE ME (Virgin 7-69562) Paula Abdul 20 6
18 ANGELIA (EMI B-50218) Richard Marx 25 4
19 CHERISH (Sire 4-7-22883) Madonna 7 11
20 CALL IT LOVE (RCA 6909-2-RSD) Poco 23 10
21 DIDN'T I BLOW YOUR MIND? (Columbia 38-36990) New Kids On The Block 24 6
22 IF I COULD TURN BACK TIME (Geffen 7-22886) Cher 14 16
23 POISON (Epic 34-68958) Alice Cooper 32 8
24 BLAME IT ON THE RAIN (Atlantic 1-9904) Milli Vanilli 38 3
25 GET ON YOUR FEET (Epic 34-69664) Gloria Estefan 36 5
26 GLAMOUR BOYS (Epic 34-68543) Living Colour 29 10
27 SUGAR DADDY (Warner Bros. 22818) Thompson Twins 30 6
28 I FEEL THE EARTH MOVE (Columbia 38-69966) Marika 26 9
29 WE DIDN'T START THE FIRE (Columbia CBK 72061) Billy Joel 39 3
30 SUNSHINE (Island 6 Broadway 7498) Dino 35 7
31 HEAVEN (Columbia 38-69865) Warrant 19 14
32 DON'T LOOK BACK (IR S 53665) Fine Young Cannibals 21 12
33 IT'S NOT ENOUGH (RCA 69032-7) Starship 22 13
34 DON'T KNOW MUCH (Elektra 7-69281) Linda Ronstadt with Aaron Neville 42 5
35 LIVING IN SIN (Mercury Polygram 87470-7) Bon Jovi 46 4
36 DON'T SHUT ME OUT (Crysalis 23829) Kevin Purge 44 10
37 LEAVE A LIGHT ON (MCA 53709) Belinda Carlisle 47 5
38 BACK TO LIFE (Virgin 7-98917) 50 4
39 DON'T CLOSE YOUR EYES (Atlantic 7-68962) Kix 49 4
40 DON'T ASK ME WHY (Arista AS 1-9880) Eurythmics 45 5
41 PARTYMAN (Paisley Park-Warner Bros. 7-22814) Prince 27 10
42 18 AND LIFE (Atlantic 7-88853) Skid Row 28 16
43 WITH EVERY BEAT OF MY HEART (Arista ASH 9668) Taylor Dayne 39 2
44 GIRL I'M GONNA MISS YOU (Arista AS 9870) Milli Vanilli 31 13
45 THE ANGEL SONG (Capitol 44449) Great White 53 6
46 (YOU'RE MY ONE AND ONLY TRUE LOVE (Vendetta 1433) Seduction 33 12
47 THE WAY TO YOUR HEART (EMI 50201) Soul Sister 50 6
48 LICENCE TO CHILL (Live 1279-4-405) Bally Ocean 80 4
49 MY HEART SKIPS A BEAT (Capitol 44436) The Cover Girls 51 7
50 THE LAST WORTHLESS EVENING (Geffen 7-22771) Don Henley 56 4
51 WHAT I LIKE ABOUT YOU (Polygram 889 678-7) Michael Morales 34 11
52 LET GO (Wing/Polygram 871 722-7) Sharon Bryan 37 11
53 KISSES ON THE WIND (Virgin 7-99183) Neneh Cherry 40 15
54 DON'T WANT YOU (Epic 34-68959) Gloria Estefan 41 17
55 RUNNIN' DOWN A DREAM (MCA 53682) Tom Petty 43 12
56 ONE (Warner Bros. 25887) Bee Gees 48 14
57 TALK TO MYSELF (Geffen 7-22636) Christopher Williams 64 8
58 KEEP ON MOVIN' (Virgin 7-99205) Soul II Soul 55 17
59 COLDHEARTED (Virgin 7-99196) Paula Abdul 57 19
60 ME SO HUNGRY (Skyclad 130) The Livel 69 4
61 HANGIN' TOUGH (Columbia 38-69860) New Kids On The Block 58 15
62 JUST LIKE JESSE JAMES (Geffen 7-22844) Cher 92 2
63 THAT'S THE WAY (SBK-07303) Katrina and The Waves 61 14
64 I LOVE THE BASS (Enigma 75047) Bardees 67 6
65 JUST BETWEEN YOU AND ME (Atlantic 87581) Lou Gramm 87 17
66 SHOWER ME WITH YOUR LOVE (Columbia 38-68746) Surface 87 17
67 I LIVE BY THE GROOVE (Chrysalis B-23427) Paul Carrack 90 2
68 CONGRATULATIONS (A&M 1407) Vesta 87 5
69 EVERYTHING (MCA 53714) Jody Watley 87 6
70 RADAR LOVE (Atlantic 7-89336) White Lion 78 5
71 BABY COME TO ME (Columbia 38-69869) Regina Belle 75 3
72 FRIENDS (MCA 53640) Jody Watley with Eric B. and Rakim 68 19
73 ANGEL EYES (Arista 1-9808) Jeff Healy Band 73 22
74 LOVE SONG (Geffen 7-22769) Tesla 95 2
75 THE ARMS OF ORION (Warner Bros. 7-22757) Prince with Sheena Easton 101 1
76 I'M A BELIEVER (A & M 1445) Giant 90 2
77 DON'T MAKE ME OVER (Nevada Plaza 325) Sybil 84 3
78 RIGHT HERE WAITING (EMI 50219) Richard Marx 71 17
79 GIRL I AM SEARCHING FOR YOU (LMR 74005) Stevie B 82 2
80 I'M NOT THE MAN I USED TO BE (R & MCA 83856) Fine Young Cannibals 83 15
81 TALK IT OVER (RCA 8802) Grayson Hugh 62 18
82 HOW I AM SUPPOSED TO LIVE WITHOUT YOU (Columbia 38-99682) Michael Bolton 83 13
83 THE END OF THE INNOCENCE (Geffen 7-22925) Don Henley 63 19
84 PUMP UP THE JAM (SBK 67311) Tone-localhost (featuring Felly) 83 10
85 IF YOU ASKED ME TO (FROM LICENSE TO KILL) (MCA 53589) Patti Labelle 88 3
86 HOLD ON (Capitol Z-15505) Donny Osmond 72 5
87 SOLD ME DOWN THE RIVER (I.R.S. 79002) The Alarm DEBUT
88 SOUL PROVIDER (Columbia 38-68959) Michael Bolton 66 18
89 SECRET RENDEZVOUS (Warner Bros. 4-7-278K3) Karen White 70 23
90 ONCE BITTER TWICE SHY (Capitol B-44366) Great White 74 24
91 THE PRISONER (Elektra 7-69882) Howard Jones 76 17
92 PUSS N' BOOTS-THOSE BOOTS(ARE MADE FOR WALKIN') (Atlantic 7-88829) Kon Kan 77 8
93 WE COULD BE TOGETHER (Atlantic 7-88956) Debbie Gibson 79 5
94 ON OUR OWN (FROM GHOSTBUSTERS) (MCA 53602) Bobbi Brown 81 21
95 WHAT ABOUT ME (Geffen 7-22859) Moving Pictures 83 8
96 PUT YOUR MOUTH ON ME (Columbia 38-68957) Eddie Murphy 85 14
97 I LIKE IT (Island 7483) Dino 87 25
98 NO BIG DEAL (RCA 9715) Love & Rockets 89 5
99 HEADED FOR A HEARTBREAK (Atlantic 89322) Winger 91 22
100 NEED A LITTLE TASTE OF LOVE (Capitol B-44441) The Doobie Brothers 93 12
VINYL JOB: Henry Droz, president of Sony BMG, has committed the [WEA] labels that they begin immediately to release select collections of material. For specific guidelines under which releases would be affected, Droz said: "We’re not saying that the country would be country, heavy metal, and obviously classics are over with, and certainly select new artists. LPs for these artists would be single-sided and limited to smaller run." "something develops to a point where it takes on significant importance."

Responding to reports that had WEA eliminating its direct-to-disc operation, Droz claimed: "We’re not looking at one fell swoop when all of a sudden, ‘Hey, the LPs are gone,’ they’re buried, forget it. ‘I think it will continue to be gradual.’ Droz added that "functionally, we’re going to continue to support the direct-to-disc operations that are in the marketplace. The cassette is an overwhelming configuration right now. The LP has slipped down to between two and three percent of the market share. The question then is, should we be pushing out all selections on LP? I think the answer is pretty obvious. We should not.

OUT OF THE CHRYSALIS: Doug D’Arcy, former Chrysalis International president, has formalized a deal with BMG Music International for the formation of a new label, according to D’Arcy, "will be dedicated to music, not marketing. The kind of artists that we will be signing will, I hope, represent a major development in music—something that might be regarded as an alternative in some quarters..." D’Arcy will be managing director of the as-yet-unnamed joint venture between himself and BMG.

NARAS’ MUSIC AGAINST AIDS auction was a hit on two fronts. According to NARAS’ Billy James, the event not only raised a lot of money, but more importantly, "caused a lot of consciousness. James was effusive in his praise of such diverse figures as Adam Horovitz and David Cassidy for showing up at the Regent Beverly Wilshire Hotel to lend support to the cause. In a decade that has seen concerned musicians perform a multitude of benefits, James noted that it was the first time that rock stars had gotten "involved" in a benefit for AIDS. Among the items auctioned off were: Mick Jagger’s $4,200, an Elvis Presley $4,000, Jackson’s $3,900, and Richards’s $1,000. A further Jackson’s $6,900, and a shirt that of the day—Madonna’s this, which was sold for $5,000.

FOR A SONG: As we speak, Len Chandler, co-founder/director of the Los Angeles Songwriters Showcase, is operating a railroad crossing across the country on his "War of the Worlds" tour. Chandler will conduct songwriting seminars at various whistle-stops along the way to the annual Songwriters Expo, to be held October 28 and 29 at the Pasadena Conference Center.

Capitol/EMI CEO Joe Smith is set to deliver the keynote address on October 28 at 10 a.m. In addition to essential LASS events, the Pic-A-Thon and Poster Making, the year’s Expert Panel will include sessions on "The Business of Music” and "The Business of Music.” For info call (213) 654-1685.

PAINT IT PINK: John Cougar Mellencamp and Miles Davis are currently exhibiting about 60 original paintings at Triangle Galleries in Beverly Hills. The 20 by Mellencamp represent his first public showing. "The paintings are the "down-home melancholy" of Mellencamp’s paintings as well. The exhibit runs through November 14 and Gene says "Don’t miss this major event!"

Capitol/EMI and BMI have announced the appointment of Vivian Piazza to vice president, media relations. She comes to Capitol from where she was East Coast director, media and artist relations, since 1987. She started her industry career in CBS’s copyright department in 1979, moving to Epic publicity in 1980. After six years there, she went to A&M as East Coast publicity director, then going to Capitol the following year.

Movers & Shakers

■ Simon Potts has been chosen to run Capitol Records’ U.S. A&R department as senior vice president, A&R. Potts joined Capitol in 1977 and was most recently a senior vice president of marketing and director, West Coast; and Laura Giarratano, regional marketing director, East Coast, has been appointed national sales manager. George Nunes has been named national sales manager. Nunes was previously senior director of management, marketing director, West Coast; and Laura Giarratano, regional marketing director, East Coast, has been named national sales manager. Bas Jan, has been named senior vice president, media relations. He comes to Capitol from where she was East Coast director, media and artist relations, since 1987. She started her industry career in CBS’s copyright department in 1979, moving to Epic publicity in 1980. After six years there, she went to A&M as East Coast publicity director, then going to Capitol the following year.

■ Bob Reitman has been named general manager of Narada Productions’ newly established West Coast office. In his new position, Reitman will be responsible for increasing the viability of Narada in conjunction with the label’s distributor, Warner Bros. Reitman spent the last 13 years with A&M Records as general manager/vice president, marketing services. Geffen Music, the publishing arm of the David Geffen Company, has named Jaymes Foster-Levy as director. Foster-Levy has occupied personal management with Recor/Foster and has held positions with Quincy Jones Music, United Artists Music and 20th Century-Fox Music.
#1 Single: Alabama

<table>
<thead>
<tr>
<th>#1 Debut: Highway 101 #46</th>
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<tbody>
<tr>
<td>To Watch: Ronnie Milsap #24</td>
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CASH BOX CHARTS
COUNTRY SINGLES

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

October 28, 1989

## Top 10 Singles

<table>
<thead>
<tr>
<th>Song Title</th>
<th>Artist(s)</th>
<th>Peak Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>HIGH COTTON</td>
<td>Alabama</td>
<td>1</td>
</tr>
<tr>
<td>AC IN THE HOLE</td>
<td>George Strait</td>
<td>2</td>
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<tr>
<td>A BETTER LOVE NEXT TIME</td>
<td>Merle Haggard</td>
<td>11</td>
</tr>
<tr>
<td>BURNIN' OLD MEMORIES</td>
<td>Kathy Mattea</td>
<td>10</td>
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<tr>
<td>LET IT BE YOU</td>
<td>Ricky Skaggs</td>
<td>10</td>
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<tr>
<td>AN AMERICAN FAMILY</td>
<td>Oak Ridge Boys</td>
<td>8</td>
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<tr>
<td>LIVING PROOF</td>
<td>Rickie Van Shelton</td>
<td>14</td>
</tr>
<tr>
<td>YELLOW ROSES</td>
<td>Dolly Parton</td>
<td>9</td>
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<tr>
<td>BAYOU BOYS</td>
<td>Eddy Raven</td>
<td>19</td>
</tr>
<tr>
<td>TILL LOVE COMES AGAIN</td>
<td>Reba McEntire</td>
<td>11</td>
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<tr>
<td>KILLIN' TIME</td>
<td>Clint Black</td>
<td>14</td>
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<tr>
<td>THE RACE IS ON</td>
<td>Sawyer Brown</td>
<td>14</td>
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<tr>
<td>THE YOWS GO UNBROKEN (ALWAYS TRUE TO YOU)</td>
<td>Kenny Rogers</td>
<td>15</td>
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<tr>
<td>IF TOMORROW NEVER COMES</td>
<td>Garth Brooks</td>
<td>15</td>
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<tr>
<td>SAY WHAT'S IN YOUR HEART</td>
<td>Restless Heart</td>
<td>12</td>
</tr>
<tr>
<td>THE LONELY SIDE OF LOVE</td>
<td>Patty Loveless</td>
<td>17</td>
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<tr>
<td>TWO DOZEN ROSES</td>
<td>Shandooshah</td>
<td>19</td>
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<tr>
<td>I'VE BEEN LOVED BY THE BEST</td>
<td>Don Williams</td>
<td>20</td>
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<tr>
<td>FINDERS ARE KEEPERS</td>
<td>Hank Williams Jr.</td>
<td>13</td>
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<tr>
<td>COUNTRY CLUB</td>
<td>Travis Tritt</td>
<td>22</td>
</tr>
<tr>
<td>YOU'LL NEVER BE SORRY</td>
<td>The Bellamy Brothers</td>
<td>18</td>
</tr>
<tr>
<td>BREAKING NEW GROUND</td>
<td>Wild Rose</td>
<td>24</td>
</tr>
<tr>
<td>IT'S JUST A MATTER OF TIME</td>
<td>Randy Travis</td>
<td>24</td>
</tr>
</tbody>
</table>

1. A Woman In Love (Cara B-44430-R)
2. House On Old Lonesome Road (Mca M-53688)
3. Out Of Your Shoes (Rca 9016-7-r)
4. Never Had It So Good (Columbia 38-68095)
5. I Got Dreams (Mca M-53668)
6. Never Alone (Mca M-5117)
7. All The Fun (Rca 9018-7-r)
8. I Wish I Had A Heart Of Stone (Rca 9944-7)
9. There Goes My Heart Again (Warner Bros. 7-22759-A)
10. Some Things Love's Not A Pretty Thing (Columbia 38-72379)

## Additional Information

- **High Cotton** by Alabama peaked at #1.
- **Ac In The Hole** by George Strait reached #2.
- **A Better Love Next Time** by Merle Haggard hit #11.
- **Living Proof** by Rickie Van Shelton reached #14.
- **Yellow Roses** by Dolly Parton peaked at #9.
- **Bayou Boys** by Eddy Raven climbed to #19.
- **Till Love Comes Again** by Reba McEntire hit #11.
- **Killin' Time** by Clint Black reached #14.
- **The Race Is On** by Sawyer Brown peaked at #14.

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#51 She's Gone Gone Gone (Universal Uvl-66024) by Glenn Campbell
#52 That's Alright (Ark) by Greg Nations
#53 Three Flags (Rogers BR-1004A) by Billy Joe Burnette
#54 What Goes Up Do Come Down (Soundwaves Sw-483-Hsd) by Jim Martin
#55 My Sweet Love Ain't Around (Caption 79788) by Suzy Bogguss
#56 Ain't No One Like Me In Tennessee (Rca M-5221-A) by Holly Robinson
#57 We Both Were In Love With You (Telco Tt-502) by Tommy Cisco
#58 But She Loves Me (Halmark Hr-7-004a) by Roy Clark
#59 Diddy Doo Wan (Dornan Productions 99618) by Steve Douglas
#60 Simple Man (Epica 34-79305) by Charlie Daniels
#61 Sticks And Wheels (Music City Usa M-117a) by Ronnie Mason
#62 This Night Won't Last Forever (Curb Cr-10556) by Moe Bandy
#63 Till I Can Take It Any More (Atlantic America 7-88151) by Billy Joe Royal
#64 If I Were The Man You Wanted (Mca Curb 53723) by Lyle Lovett
#65 You're Only A Memory Away (Mca Curb 53764) by Johnny Carrington
#66 Moanin' The Blues (Universal Uvl-7051) by Vicki Bird
#67 Family Tree (Warner Bros 7-22756-a) by Michael Martin Murphy
#68 Let Me Hear My Song (Wonder Horses Os-459) by Denny Jones
#69 Deep Water (Mca M-53711) by Marsha Thorton
#70 Bigger Man Than Me (Top Gun Hrr-Mj-1103) by Mickey Jones
#71 I've Gone In Mama's Eyes (Rca 7-22841-a) by Randy Travis
#72 You're There (Columbia 38-72515) by Willie Nelson

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#73 Walk Softly On This Heart Of Mine (Mca M-744-a) by The Kentucky Headhunters

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#74 Once In A Lifetime Thing (Evergreen Ev-1105a) by Sammy Sadler
#75 Tonight (Donrampa Dr-8001) by Terry DEBUT
#76 I Failed Her (Ndo Nsd-262) by Todd Duncan
#77 Wooden Painted Pony (Overton Line Orl-43-133-a) by Pat Murphy
#78 When It's Gone (Universal Uvl-66023) by Nitty Gritty Dirt Band
#79 Gonna Have Love (Capitol 78955) by Buck Owens
#80 Love Bound (Sunset Sr-159) by Shari Ostatte
#81 Sons Of The Pioneers (American Cowboy Songs 24002) by Chris LeDoux
#82 King Of Rock N Roll (Vinco M-324-a) by Robert Messer
#83 When I Could Come Home To You (Rca M-53738) by Steve Wariner
#84 Daddy And Home (Capitol B-44901) by Tanya Tucker
#85 Country Time (Epic Productions Epc-80 189-aa) by Ziggy Elbert
#86 Nothing I Can Do About It Now (Columbia 38-68023) by Willie Nelson
#87 Cry, Cry, Cry (Mca M-53697) by Marty Stewart
#88 You Put The Soul In The Song (Mca M-53710) by Waylon Jennings
#89 Constantly (Nat King Kountry Hkh-628-a) by Anne Brown
#90 You Ain't Down Home (Curb Mca M-53050) by Jann Browne
#91 Forever Or Never (Sundial Sr-182) by Allen Karl
#92 I Go Crazy (Mca M-53716) by Lee Greenwood
#93 Is There Anything Left (Redwood R-3006-a) by Kat Ballou
#94 Don't You (Warner Bros. 7-22943-a) by The Foresters Sisters
#95 I Wonder Do You Think Of Me (Rca 9944-7-r) by Keith Whitley
#96 Honky Tonk Heart (Warner Bros. 729255) by Highway 101
#97 The Jukebox Played Along (Warner Bros. 7-22912-a) by Gene Watson
#98 Hot Nights (16th Avenue 70433) by Canyon
#99 Outside Chance (Usa 6205-9) by Larry Dean
#100 Dare To Dream (Stop Hrr-Mk-101) by Missy Maxwell
23RD ANNUAL CMA AWARDS SHOW:
AND THE WINNERS ARE...

BY KIMMY WIX

EXCITEMENT CONTINUES TO BUILD with only a short time remaining until the final countdown. While last-minute preparations are being made down on stage, the Grand Ole Opry House proceeds to become jampacked. All eyes, however, seem to be on those who enter the doors on the lower level of the auditorium. As each person enters and heads toward their seat, we begin to ask ourselves questions such as, "Hey, who's that? Is it Reba? Wow, look at the Judds, are they decked out or what? Okay, now who is this coming in? It must be either George Strait or Clint Black. It's so hard to tell with those cowboy hats. Oh my gosh! It's Tanya Tucker! Doesn't she look great? And look over there, can you believe what that guy is wearing?"

These questions are only a small part of the excitement as we patiently wait for the 23rd Annual Country Music Association Awards Show to get under way. After all, this is one of the most sensational extravaganzas held in Nashville—a time for those within the industry to get all dressed up, help celebrate our country's truest music form and honor those who have contributed the most throughout the year. All right, get ready. It's showtime! Coming up, 3-2-1... The lights are up on a sparkling stage and the welcoming voice of Ralph Emery kicks off the evening!

As usual, the CMA Awards Show—this year hosted by Anne Murray and Kenny Rogers—was a complete success, bringing forth the best of country music talent and awarding those who have made the greatest impact within the past year. The first award of the evening went to the late Keith Whitley for Single of the Year. "I'm No Stranger to the Rain." His widow, Opry star Lorrie Morgan, accepted the first crystal bullet, saying, "I appreciate this so much. Five months ago on this date I lost the world's greatest husband. Country music, in my eyes, lost the world's greatest singer."

After having won the Vocal Duo of the Year award four consecutive times, the mother-daughter duo the Judds took it home once again. Both ladies expressed how much receiving the award meant, even if it was for the fifth time.

The Judds also gave a dazzling performance of their #1 song "Let Me Tell You About Love." Let me tell you—after that performance, it was easy to understand why these two gals are five-time Vocal Duo award winners.

When it came right down to it, Dolly Parton's "Why'd You Come in Here Lookin' Like That" and Hank Williams, Jr.'s "There's a Tear in My Beer" ran a close race for this year's Video of the Year award. However, Hall of Fame member Hank Williams, Sr., would again have been proud of his son, a two-time Entertainer of the Year, and the only multiple award winner at the ceremony. The younger Hank took Video and Vocal Event of the Year honors for his electronic pairing with his late father on "There's a Tear in My Beer." Ethan Russell was also awarded as director of the video.

The Nitty Gritty Dirt Band played a very large role in this year's ceremony. They, along with other fellow artists and musicians, performed a grand rendition of "Will the Circle Be Unbroken," which is featured on this year's Album of the Year—Will the Circle Be Unbroken Volume II. This award sparked the very first CMA honor for the Dirt Band.

When it came time to announce the nominees for Female Vocalist of the Year, screams from female voices literally rang throughout the audience as Warner Bros. recording artist Randy Travis appeared on stage. After showing a clip from last year's ceremony of Dolly Parton embarrassing Travis by actually sitting on his lap, once again Parton couldn't resist the temptation. She managed to sneak up behind Travis and turn his solemn face into a red one. After a few laughs from the audience, Female Vocalist of the Year was awarded to West Virginian Kathy Mattea. This marked her first honor as Female Vocalist. Mattea's performance of her newest single, "Burnin' Old Memories," didn't go unrecognized either, as she proved what being a winner is all about.

Those who stand in the spotlight and in front of a microphone often receive the most praise in country music. However, the music that backs up the vocalists can't go unnoticed. Accepting the award for Instrumental/Musician of the Year for the fifth time was Johnny Gimble. Song of the Year honors went to stalwarts Max D. Barnes and Vern Gosdin, who wrote the heart-aching ballad "Chisled in Stone."

After recently giving birth to Presley Tanita, Capitol recording artist Tanya Tucker hit the stage looking better than ever. Tucker rocked the audience with a segment from her "If It Don't Come Easy" hit and then announced the nominees for Male...
Vocalist of the Year, the award was presented to Columbia artist **Ricky Van Shelton**. Just as Shelton showed his excitement and appreciation, so did the entire audience. The excitement increased as it came time for the Vocal Group of the Year nominees to be announced. Going up against entertainers such as **Alabama** and **Shenandoah**, **Highway 101** scored their second straight triumph as Vocal Group of the Year.

Throughout the ceremony, anticipation built as Horizon Award nominees were showcased, giving millions of viewers an opportunity to see and hear what's in store for tomorrow's country music. Horizon nominees included **Shenandoah**, **Clint Black**, the **Desert Rose Band** and **Patty Loveless**. What seemed to be one of this year's toughest decisions resulted in the CMA awarding new Texas sensation **Clint Black** with the honor. "I kinda feel like Texas music is a part of country music, and country music is a part of Texas," said Black as he accepted the award. Texas also claimed another winner at this year's presentation. Country music legend **Hank Thompson** was inducted into the Country Music Hall of Fame Performing category. Two new non-performing members of the Hall of Fame were then inducted because of a tie vote. One inductee was the late **Jack Stapp**, who was a founder of **Tree Music**, a broadcasting executive and one of the CMA founders. Californian **Chiffie Stone**, who has been instrumental in promoting country music on the West Coast, was also lauded the honor.

It's what we'd all been waiting for—the Entertainer of the Year category. Who could it be? There's Hank Williams Jr., whose previous two-time winner; **Reba McEntire**, who garnered the award in 1986; **Randy Travis**, whose name speaks for itself; Ricky Van Shelton, a man who has practically taken country music by the handle this past year and **George Strait**, who has been up for this award time and time again. As former Entertainer of the Year, **George Strait**, a standing opened the envelope, the sound of a worn guitar pick could have been heard hitting the floor. And the winner is **GEORGE STRAIT**! Immediately, thousands rose to their feet, cheering on yet another Texan victor. "I'm so excited," admits Strait. "I've wanted this for so long." The audience remained standing. **Strait** continued to cap and voices kept cheering as Strait left the stage after proudly donning his familiar ten-gallon hat—an act of thanks that he's been waiting to express for a long time.

Winning results from the 1989 CMA Awards Show couldn't have been any more satisfying and neither could this year's lineup of special musical numbers. As usual, Hank Williams, Jr., tore up the stage with a new cut from his upcoming album. The song, entitled "Man to Man," had the Grand Ole Opry House literally rockin' with enthusiasm.

**Michael Martin Murphy**, along with an onstage and in-audience dance team, performed a special tribute to the Jukebox, as this year marks its 100th anniversary. **Country music legend Chet Atkins** accompanied **Rodney Crowell** as Crowell performed his #1 single "After All This Time."

Perhaps one of the evening's highlights was the performance given by superstar **Dolly Parton**. Along with the **Christ Church Choir**, Parton managed to create a breathtaking spiritual uplift with the song "He's Alive," which is featured on her White Limozen LP. Once again, a standing ovation was in order and the "He's Alive" performance will long be remembered.

In addition to awards presented at this year's CMA Awards telecast, numerous honors were recognized outside the awards show. The late **Bob Claypool**, a Houston music critic, was honored with the Media Achievement Award during CMA's annual membership meeting. Randy Scruggs, producer of the Nitty Gritty Dirt Band's Will the Circle Be Unbroken Volume II, accepted his crystal bullet for Album of the Year. **Garth Fundis** and the late Keith Whitley were recognized for their production efforts on "Don't Close Your Eyes," the 1989 Single of the Year.

The founding President's Award, established in 1965 by founding president **Connie B. Gay**, is given annually to a person not currently serving on the CMA Board of Directors who has done the most for CMA during the previous year. This year's recipient is **Michael Sukin**.

Since October is celebrated as "Country Music Month," the Country Music Hall of Fame and Museum took time out to recognize those who deserve a spot on the Walkway of Stars. This year's inductees were the **Desert Rose Band**, **Patty Loveless**, **Vern Gosdin**, **Irene Mandrell**, the late **Ralph Sloan**, **Curly Fox** and the late **Texas Ruby**, the Nitty Gritty Dirt Band, **Billy Joe Royal**, Lacy J. Dalton and the late Keith Whitley.

**Maggie Cavender**, **Sanger D. "Whitey" Shafer** and **Rory Bourke** were recently inducted into the Nashville Songwriter Association International (NSAI) Hall of Fame during the annual dinner on October 8 at the Vanderbilt Plaza Hotel. NSAI director emeritus Maggie Cavender became the first honorary inductee to join the Hall of Fame.

During "Country Music Month," many organizations involved in the industry recognize the outstanding talents and efforts of the artists, publishers and others through numerous award presentations and dinners held during CMA week. **Cash Box** also extends its congratulations and thanks to the industry for its continued support and cooperation throughout the year, and in helping to make country music a truly international art form.
COUNTRY MUSIC

ASCAP 1989 COUNTRY AWARDS: CELEBRATING 75 YEARS

BY KAY KNIGHT

A SPECTACULAR FIREWORKS DISPLAY topped off ASCAP's recent Country Gala in celebration of its 75th anniversary. The 27th annual Country Music Awards, held at Opryland Hotel's elegant Presidential Ballroom in Nashville, drew some 1,400 music notables from Nashville, New York, Los Angeles, England, Canada and Sweden.

One of the evening's highlights was the presentation of the first ASCAP American Classic Award to America's first and favorite singing cowboy, Gene Autry. Movie star/singer/songwriter/businessman Autry, an ASCAP member since 1940, received three standing ovations before leaving the podium. Autry was cited for his special contribution to the popularization of country music across the United States and around the world through his performances on records, in motion pictures and on radio and television.

"This is indeed a wonderful night for me, because I know so many of you out there, collectively and individually, deserve this honor more than I do," Autry stated, "I mean that from the bottom of my heart.

Among the classic songs associated with Autry are "You Are My Sunshine," "Rudolph the Red-Nosed Reindeer," and "Back in the Saddle Again." Renowned sculptor Jane-Allen McKinnie was commissioned by ASCAP to create a unique glass sculpture for Autry's American Classic Award.

The matchless contributions to ASCAP by founding member Irving Berlin, who died last month in New York at the age of 101, were also acknowledged by ASCAP president Morton Gould. Video highlights of the Emmy Award-winning 1988 ASCAP 100th birthday celebration for Berlin at Carnegie Hall were shown.

The big winner of the night was Songwriter of the Year Don Schlitz, who received no fewer than eight individual awards. These included "Crying Shame," "Forever and Ever Amen," "I Won't Take Less Than Your Love," "Satisfy You," "Strong Enough to Bend," "A Sunday Kind of Love," "True Heart," "Turn It Loose," "Wheels" and "When You Say Nothing at All.

"Let me tell you this one thing," said Schlitz as he accepted the Songwriter of the Year award, "the real honor bestowed tonight is to be present in this room." Schlitz also praised his wife Polly, citing her as "the reason I go to work in the mornings, but most of all, the reason I come home at night.

MCA Music was recognized as ASCAP's Publisher of the Year, winning 12 song awards. Gene Pitti, former Spanky and Our Gang member, took Song of the Year honors for "Too Gone, Too Long." Publishers who took home awards for that song were Almo Music and High Falin' Music.

Country standard awards for the most-performed country songs in the last 10 years went to "Don't It Make Your Brown Eyes Blue," "The Gambler," "Lookin' for Love," "She Believes in Me," "You Decorated My Life" and "You Needed Me.

Multiple songwriter award winners at the ASCAP ceremonies included Larry Alderman, David Bellamy, Craig Bickhardt, Rory Bourke, Guy Clark, Rodney Crowell, Richard Fagan, Rodney Foster, Vern Gosdin, Jimmy Ibbotson, Bucky Jones, Kieran Kane, Dave Loggins, Bob McDill, Brent Maheer, Bob Morrison, Woody Mullis, Jamie O'Hare, Mike Reid, Austin

Robert, Patti Ryan and Don Schlitz. Country Music Association and Country Music Foundation executive directors Jo Walker-Meador and Bill Ivey were recognized with special awards for their long service to the country music community.

Huge video screens flanked the stage, which was framed by two semi-circular tiers of lights. The ASCAP logo floated through a constantly changing palette of soft pastels in simulated skywriting. Attendees were treated to a glimpse of themselves on the video screens as they gathered for the gala event. Videos of the five most performed songs were also shown on the huge screens throughout the evening. Those songs include "Cry, Cry, Cry," "I Told You So," "It's Such a Small World," "Strong Enough to Bend" and "Too Gone, Too Long.

The entire Presidential Lobby and Ballroom were exquisitely decorated for the celebrity-studded gala. The stairway descending into the lobby had tables topped with huge round mirrors, and in the center were tall arrangements of orchids and lilies mixed with loops and cascades of neon-lighted roping, magenta and turquoise paper sprays and silver metal starbursts to resemble a fireworks display.

In addition to award winners who traveled from all over the world to attend the ceremonies, among other notable attendees were Daniele Alexander, Eddy Arnold, Clint Black, Garth Brooks, The Burch Sisters, Johnny Cash, Rodney Crowell, Steve Earle, Emmylou Harris, the Judds, Kathy Mattea, Restless Heart, Shenandoah, Ronnie Milsap, Sweethearts of the Rodeo, the Oak Ridge Boys, Dirt Band and Randy Travis.

ASCAP's southern executive director Connie Bradley hosted the evening, along with Gould and ASCAP managing director Gloria Messinger. Bradley, together with Merlin Littlefield, Judy Gregory, Tom Long, John Briggs, Pat Rolfe, Shelby Kennedy and Dona Sprangler of ASCAP Nashville office presented plaques honoring the writers and publishers whose 81 songs were ASCAP's most-performed country songs in 1988.

Song of the Year was determined by the greatest number of performance credits accrued over the calendar year. Writers of the Year and Publisher of the Year are determined by the individual writers and publishers receiving the highest number of awards.

Each year, the American Society of Composers, Authors and Publishers honors its country music writers and publishers whose songs have been the most performed during the past year. In addition to ASCAP officials who presented plaques throughout the night, those involved in planning and preparation of the evening were Lois Fleming, Jerri Leonard, Karen Sheehan, Eve Vaupel, Charlene Wilt and Mary Wyatt.

ASCAP's biggest winners are (left to right): ASCAP president Morton Gould; MCA Music Publishing's Eddie Tidwell; Don Schlitz; MCA's Kathy Lee; ASCAP's Connie Bradley; MCA's Al Cooley and Steve Day; Gene Pitti; MCA's John McKellan, Rick Shoemakes, Noel Fox and Leeds Levy; and ASCAP's Merlin Littlefield. (Photo: Don Putnam)
BMI'S COUNTRY AWARDS CELEBRATION: A STAR-STUDDED EVENT

BY KAY KNIGHT

HUNDREDS OF MUSIC INDUSTRY NOTABLES gathered under a magnificent custom-designed tent in the Broadcast Music Incorporated parking lot on Music Row for the 37th Annual Country Awards Dinner on October 10. BMI president and CEO Frances W. Preston and vice president Roger Sovine honored the songwriters and publishers of BMI's most-performed country songs of the past year.

Songwriters Greg Fowler, Mike Geiger, Teddy Gentry, Paul Kennerley, Paul Overstreet and Randy Owen, and Tree Publishing Co., Inc. took top honors of the evening.

"Fallin' Again" was honored with the 21st Robert J. Burton Award as the Most Performed Country Song of the Year for writers Greg Fowler, Teddy Gentry and Randy Owen, and publisher Maypop Music. This honor, honoring the late BMI President Robert J. Burton, is an etched Tiffany crystal obelisk.

Mike Geiger, Paul Kennerley and Paul Overstreet shared the honor of Songwriter of the Year, each receiving three awards. This is the third consecutive year Paul Overstreet has been named Songwriter of the Year.

Other multiple winners of the night included Max D. Barnes, Dean Dillon, Steve Hill, Chris Hillman, Bill Lloyd, Gene Nelson, Paul Nelson, Eddie Rabbitt, John Scott Sherrill and Steve Wariner, garnering two citations each.

Publisher of the year honors went to Tree Publishing Co., Inc. with 10 awards, making this the 18th time they have held this honor. EMI Music Publishing picked up eight citations, while Warner Music Group received seven.

Irving Music, Inc. received five awards and Acuff-Rose Music, Inc. received four citations. Publishers honored with three awards each include Careers Music, Inc. and Scarlett Moon Music. Two awards each were presented to Bar-None Music, Believers or Not Music, Eddie Rab- bitt Publishing, Maypop Music, Michael Jackson Publishing Group and Steve Wariner Music, Inc.

"If You Ain't Lovin' (You Ain't Livin')" and "It's Only Make Believe" were each honored for the second time, and the Joe Melson/Roy Orbison song "Crying" picked up its third award this year.

Dozens of Nashville's brightest stars attended this gala event, including many of the previous evening's Country Music Association Award winners. Joining the BMI songwriters were CMA Horizon Award-winner Clint Black; Paulette Carlson and Curtis Stone of Highway 101; CMA Vocal Group of the Year; Naomi and Wynona Judd; CMA Vocal Duo of the Year; Kathy Mattea, Female Vocalist of the Year; Max D. Barnes, CMA Song of the Year writer with co-writer and recording artist Vern Gosdin; Lorrie Morgan, wife of the late Keith White; Gentry, winner of the CMA Single of the Year award, and Hall of Fame inductee Cliffie Stone. Also attending was Nashville Songwriter Association International Hall of Fame inductee Whitey Shafer.

Other country music notables who turned out to pay tribute to the BMI composers were Roy Acuff, Eddy Arnold, Chet Atkins, Kathie Baillie, Bobby Bare, Jessi Colter and Waylon Jennings, the Desert Rose Band, Jimmy Dickins, Holly Dunn, Vince and Janis (Sweethearts of the Rodeo) Gill, Emmylou Harris, John Hiatt, Becky Hobbs, Pee Wee King, Roger Miller, Minnie Pearl, Oak Ridge Boy Richard Sterban, Charley Pride, Dan Seals, Ray Stevens, Restless Heart's Larry Stewart, Marty Stuart, Pam Tillis, Kitty Wells and Tammy Wynette.

Last year BMI held its Country Awards Dinner at the Tennessee Performing Arts Center downtown, but decided to come home to the Row for this year's gala. Come home to style they did—under a tent to outshine all tents.

The high-tech structure, custom-designed and rising 35 feet high, made its debut at this year's star-studded event. The tent enclosed 550,000 square feet—an area that measured 150 feet long and 90 feet wide housed the dinner award presentations, while an additional 150-foot by 60-foot area was set aside for the cocktail reception area. The size of the tent led BMI to resurface a 180-foot by 300-foot area to the rear of its building to accommodate the huge structure, along with its 120-foot by 40-foot covered kitchen and service staging area. It was quite an elaborate canvas covering for an eventful extravaganza.

Seventy-three writers and 57 publishers of 65 songs received BMI's Citation of Achievement Award, in recognition of popularity in the field of country music, as measured by broadcast performances for the period of April 1, 1988 to March 31, 1989.
COUNTRY MUSIC

SESAC'S SILVER ANNIVERSARY CELEBRATION!

pictorial songwriting pair received two National Performance Activity awards for "Little Girl" and "It Always Rains on Saturday." The publisher awards went to W.B.M. Music Corp. for "Little Girl" and Timber Publishing Company, Inc., a division of Tree International, for "It Always Rains on Saturday.

SESAC writer Walter Scott received a National Performance Activity award for his 1957 hit "Burning Bridges," which has been recorded over 30 artists, most recently by George Jones. Ima Withers accepted an award for Sage and Sand Music, publishers of the song.

SESAC writers John Archer and Ron Satterfield, also known as the new adult contemporary duo Construction, received National Performance Activity recognition for their album Through the Lens. Publisher awards went to Construction Music and Dots and Lines Ink.

One of the highlights of the evening was a special tribute to the 50-year-old children's classic "I'm a Little Teapot," by Marilyn Sanders, daughter of the composer, accepted the award for publisher, Kellman Music Corp.

Special recognition was also given to George Drescher, president of The Personal Touch, for 25 years of outstanding creative contributions. Drescher and his firm have provided concept and design throughout the years for SESAC as well as the Country Music Association.

Judy Harris of Harris- Richardson Music Group was presented a SESAC Service Award, and Robin Eubanks was honored with a Vista Award during the prestigious ceremony.

Hosts for this gala event were SESAC chairman and president Alice H. Prager and chief executive officer and executive vice president Vincent Candilora. C. Diane Petty, vice president and director—affiliate relations, was in charge of the ceremony, and Thomas Casey, director—repertoire administration, assisted in the presentation of the awards.

K.T. Oslin and SESAC vice president and director—affiliate relations C. Diane Petty. (Photo: Beth Gwinn)

OVER 300 COUNTRY MUSIC artists, writers, publishers and other music industry professionals turned out to help celebrate SESAC's silver anniversary. The 25th Annual SESAC Music Awards ceremony took place here in Music City at the Vanderbilt Plaza Hotel.

K.T. Oslin was this year's top winner at the stellar event. For the second consecutive year, Oslin was honored as the Writer of the Year. She also received three National Performance Activity awards for her songs "Hold Me," "Hey Bobby" and "This Woman." Harold Shedd received the awards for Wooden Wonder Music as the publisher for the three songs.

Oslin was also recognized at the gala for another major accomplishment in her career. Her album '80s Ladies achieved platinum RIAA-certification, first for a country female artist's debut album.

Kendal Franceschi and Quentin Powers teamed up again on Reba McEntire's new album Sweet Sixteen, which captured a #1 position at the top of the Country Albums chart for 13 consecutive weeks, breaking the previous record set by Dolly Parton.

Walter Scott, Ima Withers of Sage and Sand Music (center) and C. Diane Petty. (Photo: Beth Gwinn)
COUNTRY MUSIC

CMA WEEK: EXCITEMENT WAS IN THE AIR!

CAPITOL RECORDS ARTISTS Garth Brooks and Tanya Tucker ham it up with WYD's Robin James at Capitol's post-awards party at the Opryland Hotel in Nashville. Brooks is celebrating the success of his latest single "If Tomorrow Never Comes." Meanwhile, Tucker is celebrating her latest single release "My Arms Stay Open All Night." (Photo: Bonnie Rasmussen)

POLYGRAM EXECS GATHER BACKSTAGE following the CMA Awards to congratulate Kathy Mattea, the brand new CMA Female Vocalist of the Year. Pictured (left to right) are: Bobby Young, national director of country promotion; Paul Lucks, VP and general manager; Mattea; executive VP Bob Jamieson; director of communications Sandy Neese; and VP of national country promotion Ed Mascolo. (Photo: Alan Mayor)

ALMOST 300 RADIO CONTEST WINNERS stand in line to meet Lee Greenwood, Lorrie Morgan, Lorriane Crook, Charlie Chase and Sawyer Brown during CMA's Artist Brunch. CMA gave away 300 tickets to 150 CMA member radio stations for their on-air promotion of the CMA Awards Show. In addition to being the only fans in the audience for the show October 9, the radio winners were also treated to a special brunch the next day. (Photo: Beth Gwinn)

RCA CMA AWARD WINNERS: RCA recording artist Clint Black and Lorrie Morgan celebrate at the RCA party following the Country Music Association's Awards Show. Black was named 1989's Horizon Award winner. Lorrie Morgan, Keith Whitley's widow, accepted Whitley's award for Single of the Year for "I'm No Stranger to the Rain." Pictured (left to right) are: Joe Galante, senior VP/GM, RCA/Nashville; Clint Black; Lorrie Morgan; and Bob Buziak, president, RCA Records. (Photo: Don Putnam)

SESAC'S JERRY SALLEY IS "BREAKING NEW GROUND" WITH WILD ROSE: Eleven-year SESAC songwriting veteran Jerry Salley accepts a 1989 National Performance Activity award for "Breaking New Ground," the fast-rising debut single of Universal recording artists Wild Rose. Pictured here joining Salley in the celebration are (left to right): SESAC vice president and director-affiliate relations C. Dianne Petty, Wild Rose member Pam Gadd, and SESAC director-repertory administration Tom Casey. (Photo: Beth Gwinn)

DEBRA RICHARDSON (left) AND JUDY HARRIS (right) of Harris-Richardson Music Group, publishers of George Strait's #1 hit "What's Going on in Your World," had the opportunity during all the hoopla to share congratulations with CMA Entertainer of the Year Strait. (Photo: Don Putnam)
IN A WORLD REPELLENT WITH A WIDE RANGE OF OPPORTUNITIES, it’s often difficult to grasp hold of the one for which we strive the most. For Reunion recording artist Kim Hill, the range was quite narrow, yet clear. Hill grabbed onto what was not an opportunity, but instead was the fulfillment of a predetermined dream.

“I was one of those people who thought that since a singer was what I always said I wanted to be, I had to be a singer. That’s kind of how I’ve been all my life.” Hill laughs. “I mean no one ever said ‘Hey Kim, everybody doesn’t get to do it.’ I’ve always had very loving parents who encouraged me to do whatever I wanted to do. They never once said that I might not be able to. They just said ‘Yeah—you can do this,’ so that’s what I always believed. I guess thinking that was good for me, because I never worried about all the little things in life working out or how it was going to happen. I just thought it would happen and it just did.”

What just happened for Hill, however, was much more than a shot in the dark at accomplishing her goals. She began developing her musical skills at a tender age. Performing in talent shows, singing in chapel services and learning to play the guitar at age nine soon paved a pathway for Hill to follow. Although her love for music was strong, so also was her desire to grow in God’s word. Much of her influence came from actually witnessing what a change the Lord could create in someone’s life.

“I was really influenced by the music my parents were listening to when I was in elementary school,” remembers Hill. “They were listening to a lot of seventies/folk type music like James Taylor; Carly Simon; Peter, Paul & Mary and Carole King. I wanted to play the guitar, so I started taking lessons when I was in fourth grade and didn’t take them very long. I guess I learned to play enough.” Hill admits. “My parents gave me songbooks so I could learn to play like the people they liked. Then my parents became Christians, so there was a big change at our house. My parents had been kinds of post-hippies who liked the love-heads and had a lot of parties. I mean they weren’t religion, but all of a sudden the house was from having bands at our house to having these people singing praise songs. I thought, ‘What’s going on here? I can’t understand this’ I mean I’d already come Christian, then I soon become a Christian. Soon after that was when I began liking Christian music. That’s what my parents were listening to, so I guess I started liking it, too.”

Hill’s talent soon sparked an interest and gained heavy attention from Bannister—resulting in her self-titled debut album in the winter of 1985. The Kim Hill LP, which brought forth the hits “Faithful” and “Psalm One,” immediately launched this hometown—Memphis gal into the highlight of contemporary Christian music. Today, Hill proves to be an example of instant success, even if she doesn’t admit to it.

“It’s a combination of a lot of things,” she ponders. “I think I was definitely able to begin on the right foot with Brown Bannister as a producer. He’s one of the best in Christian music, and probably just in music, period. He’s really taught me a lot. His biggest thing on my first record was that we had people to introduce some great songs to us. We looked really hard for great songs and not just good ones. I think that really comes through on the first nine songs I recorded—six singles in one form or another—it’s been really a combination of all those things, but I think I just came along at the right time, too.”

Hill’s musical delivery style certainly holds its own unique quality and is backed up by rich vocals with just a dash of rasp—compare her to the likes of Carly Simon, Crissie Hynde or even Bonnie Raitt. Those qualities, plus an ability to communicate easily with her audience, has given her music outstanding recognition. But according to this 25-year-old songster, her rapid growth in recognition took a while to hit home.

“I think the radio success kinds surprised me,” says Hill. “I didn’t really know anything about how things worked. I really thought when my first song went to number one, that it was no big deal. I thought everyone’s song did that. I come to me the first Hill ‘someone called me and said, ‘Kim, your song is number one!’ I thought ‘That’s great,’ but I didn’t realize what a big deal it was. I thought that I was, and I guess I was. I don’t think I really realized how much I was doing until the first year of promotion.” Hill continues. “There are still millions of people out there who don’t have a clue who Kim Hill is, so I don’t think we’re on the radio and saying, ‘But we’re on the radio and getting heard by people who’ve never heard of Amy Grant or Michael W. Smith. One of the things I’m really excited about are the things we’re trying to do to make our records available to the general public, instead of just to the Christian audience and listeners. I live in an apartment complex where these people come up all the time and they’re like, ‘Where do we buy your records? They don’t even know where a Christian bookstore is.’

If we’re looking to find the true Kim Hill and what she’s all about, perhaps her most recent project, Talk About Life, would be the place to begin the search. Talk About Life, again produced by Brown Bannister along with Wayne Kirkpatrick, Michael Blanton and Terry Hemmings, delivers a more precise retrospective of Hill and her guidelines for life.

“The second album seems a little more personal. The first album had a lot of topical songs, which are great, but the first one consisted of subjects that were really in my heart,” states Hill. “I think the new album has done some different things with the song selection. The song “Talk About Life” relates a lot to my life. I think that kind of helps keep it all in perspective, though. Just because I had a number one song doesn’t mean I’m Whitney Houston or anything. Being in Christian music makes you realize that in a lot of ways, I’ve been exposed. I became really a Christian overnight, but you still have to have a relationship with your fans. While I don’t really need to have a relationship with people now that I’ve got a top twenty hit, I still want to be able to relate to people. That’s kind of what I’m finding on this new album.”

In addition to capturing a more personal approach with Talk About Life, Hill admits that she’s also achieved a bigger level of quality in the sense of everything on the first album in the same groove, but on this one, I really had to stretch vocally. We did a lot of new things that I’d never done before. On this one, I sing with a real soul-ish, a little country and even a jazz influence. A couple of the songs are a little more pop than usual, so it’s really a very eclectic sound. It’s kinda like listening to all the other albums and thinking, ‘How does this sound next to those? What’s the combination of the songs? Does this sound like the previous albums? Does this sound new and unique?’”

Currently, Hill’s personal testimony can best be heard in the lyrics of her most recent single, “Testimony,” which has already captured the number one spot on the Cash Box charts. Other cuts that shine are “Snake in the Grass,” “Closer to a Broken Heart” and “Secret Place.” She is also making efforts to perform for more college audiences and plans to begin a major tour in the Spring. Since her earlier college days, while playing in a small Christian band, Hill vaguely realizes that her career has begun an upward climb.

“Things happen so fast sometimes, you don’t really think about them,” Hill says. “I remember when I played with Amy Grant in New York. I was watching her out there singing. As I was standing there watching her, I remember maybe five years ago when I was singing in a little Christian band and singing her songs! So I’m standing there and I think ‘Gosh! I used to sing this in college.’ It was really weird because I thought ‘Now I’m a grown-up—this is what I do!’ Then I suddenly realized that maybe this is kind of a big deal.”

“Whether you’re one of the thousands who see and hear her in concert, or maybe one of the handful who catch her performance in a small living room-like atmosphere, you get nothing more of nothing less than Kim Hill. Whether she’s backed by a full-piece band with an elite sound system, or perhaps just a guitar, you get nothing more and nothing less than Kim Hill. And if you haven’t yet been exposed to Hill and her music, you’re definitely getting less than you deserve.”

CASH BOX MAGAZINE 30 October 28, 1989
A SURPRISE WINNER'S ANNOUNCEMENT LUNCHEON was an add-on at Sparrow/Star Song Distribution's mid-summer Atlanta sales conference when Wendy Moss, vice-president and general manager of Hanna-Barbera Home Video, flew in from Hollywood to announce that Hanna-Barbera's team had exceeded Hanna-Barbera initial sales projections by 42% in the first 60 days for their Greatest Adventure video series. Shown here after the celebration are (from left): Moss; Bill Hearn, senior vice president, marketing for Sparrow; and Sparrow's product and marketing manager Lucy Diaz.

HISTORY WAS MADE on September 30 as nearly 300 recording artists, radio & media representatives, and Benson employees gathered to record the chorus of the new southern gospel anthem "That's Why We're Here." Pictured above is the all-star chorus, which included artists Gold City, the Kingsmen, Kelly Nelson Thompson, Jeff & Sheri Easter, Heirloom, and the Paynes, along with radio and media representatives from across the country and Benson employees. "That's Why We're Here," which features each of the 10 RiverSong artists, will be the title cut of a new RiverSong greatest hits package and also a radio single, both to be released in early 1990.
I believe the market."

The Homeland programming presented the new bookings. Pictured were Gerald Wolfe, Jon Rivers and Allison Shedd. Pictured (left to right) are KLTY program director Scott Wilder, Sheppard and Rivers.

The Tennessee State Fair grandstand was filled recently for the Benson Company's presentation of "Gospel Fireworks '89," one of the best-attended shows at this year's fair. Hosted by Kelly Nelon Thompson and Gerald Wolfe, the evening featured excellent performances. Shown here singing "The Battle Hymn of the Republic" as the fireworks explode over the stage, is the all-star lineup.

Homeland artist Allison Durham has recently secured an exclusive booking agreement with Artist Direction Agency. Durham, a vibrant new talent on the Homeland label, ministers a great deal in the local church, as well as other venues across the country. Her debut recording, coupled with her affiliation with Artist Direction, is sure to open more doors for this young artist. Fay Shedd, president of the agency, comments, "Allison is a bright, fresh, new talent which I believe will bring a new dimension to both the southern gospel and inspirational market." Pictured here (left to right) are Shedd and Durham.

One of Christian music's leading ladies, Kelly Nelion Thompson, recently signed a long-term recording contract with the Benson Company. Shown at the signing are (left to right) Dan Lynch, Benson's director of record marketing; Stephen Speer, Main Line Management; Kelly Nelion Thompson; Norman Holland, RiverSong's director of A&R; and Jerry Park, Benson's general manager and chief operating officer. Thompson's debut release is scheduled for early 1990.
AMOA 1990 Dart Tourney is Set for Las Vegas

CHICAGO—Team Dart V, the fifth in the continuing series of AMOA National Dart Association tournaments, has been scheduled for May 2-5, 1990 at the Sahara Resort Casino in Las Vegas, Nevada.

This past year's tournament (Team Dart IV), which was also held inside the Sahara, attracted competitors from 32 states and four foreign countries. Championship titles were earned in eight separate events in three divisions, with total prize money and awards exceeding $40,000.

Planning and league competition is currently underway, nationally and worldwide. Players considering participation in Team Dart V, which is a classification tournament, will be matched by ability level. Electronic darting enjoys the reputation of attracting many different skill levels and offering league and tournament programming to all.

Sponsors of the event are Valley Recreation, AMOA and Merit Industries. Further information may be obtained by contacting Joseph W. Conway, executive director, AMOA-National Dart Association, 141 W. Vine Street, Milwaukee, WI 53212.

Valley to Stage World Dart Championships in Florida

CHICAGO—Recreation Products, Inc. has finalized details for its fourth annual World Soft-Tip Dart Championships, to be held in Orlando, Florida during March, 1990. Official significance this time around will be the efforts of the U.S. team to regain the Valley Cup from the German national team, which won the championship again, West Germany earlier this year.

Although the U.S. players were successful in the singles championships and many other awards, the team championships was the most sought-after event of the competition. As stated by Alan Schaefer, Valley's vice president of marketing, "We are staging regional tournaments run by our Valley operators across the states between October, 1989 and February, 1990. These tournaments are the result of an ever-increasing demand for the Valley Cougar game, and are meant to not only assist and cooperate with the Valley operators in their promotional efforts, but to bring together a domestic team that can bring the trophy back from Europe."

During the October-through-February regions, Valley operators will select the top men and women from the singles matches to fly to Orlando to compete in the North American Championships, which will select a team to represent the U.S. against the visiting overseas teams. In addition to receiving awards winning players from the regionals will be flown to Orlando and accommodated in a luxury hotel for the weekend of the tournament.

The selected U.S. team will win an expenses-paid tour to Germany in 1990, where the members will play against European players and tour the countryside.

"I am very pleased with the Championships schedule and the tremendous enthusiasm shown by our operators who are anxious as we are to get the show on the road," said Schaefer.

Williams Shuffle Inn

WILLIAMS ELECTRONICS GAMES, INC., the master builder of shuffle alleys, released its all-new, state-of-the-art model called Shuffle Inn, which was on display at the Williams exhibit at AMOA Expo '89.

Enhanced sound and speech effects, improved engineering and exciting scoring options are but a few of the features incorporated into this outstanding six-player game. It offers the classic Regulation, Flash, Strike 90 and Tic Tac Strike scoring.

In addition, Shuffle Inn introduces an innovative game option called Big Strike. Scoring is similar to regulation bowling with a big strike difference. Each time players light three X's in a row on the back-glass grid, a special 500-point bonus is awarded. When players can achieve strikes in all the odd-numbered frames to light up the Big Strike, a spectacular, 3,000-point bonus is collected at the end of the game.

Other features include advanced diagnostics, comprehensive bookkeeping functions, a laminated hard-and-true surface for long-lasting wearability, and easily identifiable components and printed circuit boards for service made easy.

Further information may be obtained through factory distributors or by contacting Roger Sharpe at Williams Electronics Games, Inc., 3401 N. California Ave., Chicago, IL 60618.
AAMA Issues New Child Abuse Prevention Poster

CHICAGO—The American Amusement Machine Assn. has released the second in a series of public awareness posters produced on behalf of the National Committee for Prevention of Child Abuse. The poster, which features famed sports caster John Madden and carries his personal message "Be a good sport...take time out for your kids!", is currently being distributed throughout the United States by the NCPA and AAMA.

The poster, which is part of a series that features well-known celebrities, is designed to raise public awareness and promote the role of the family in the prevention of child abuse. According to Sandy Montag of the International Muscular Dystrophy Group, who represents Mr. Madden, "John and Virginia's children, Mike and Joe, have always played a big part in their lives. Therefore, it was a delight to participate in this worthwhile cause for the National Committee for Prevention of Child Abuse."

The poster is being distributed to a number of youth organizations and child advocacy groups across the country. To broaden its message, it is being distributed nationally to newspapers and other publications as a public service announcement.

Referring to the first poster, which was developed by AAMA and the Amusement and Music Operators Assn., and featured New York Yankee star Don Mattingly and his family, AAMA president Gil Pollock stated, "Children are our business." He went on to note that, "For this industry, there is no better use of our energy than to help America's kids. Our purpose with this project is to help the NCPA reach their goal—to effectively reduce the incidence of child abuse in this country."

To request copies of the poster, contact your local chapter of the National Committee for Prevention of Child Abuse or write NCPA, Box 2960M, Chicago, IL 60690.

Arachnid Launches Bar Game Promo

CHICAGO—Arachnid, Inc. of Rockford, Illinois, announced the start of a series of bar-game tournaments focusing on four sports—darts, pool, electronic basketball and video bowling—under the banners of Coors-Light and Sports Tournament of America.

Dallas-based Sports Tournament of America is promoting 15,000 local tournaments and coordinating 12 million dollars in prizes that will be awarded. The regional tournaments will be held in major cities across the country, using Coors Light electronic Mark Darts games distributed by Arachnid as the official tournament game. The Coors Light World Series of Bar Games grand finale will take place in Las Vegas, with a guaranteed $150,000 in cash and prizes being offered. A $5 entry fee is required for participation in all local tournaments, which will be double elimination and consist of seven or eight players. Local league play began on October 1, 1989, and will continue through December 15, 1989.

Between January, 1990 and May, 1990, national tournaments will be played in designated cities. All of the events lead up to the grand finale, which will take place July 5-10, 1990 in Las Vegas.

Further information may be obtained by contacting Arachnid, Inc. at 4621 Material Ave., P.O. Box 2901, Rockford, IL 61102-2901.

Atari Corp. announced its acquisition of Arthur Video Imaging, a manufacturer and vendor of pinball machines and arcade game hardware. The acquisition of ARV and its parent company, The Art Company, will be completed by Atari as soon as possible. The company will continue to be based in Sunnyvale, California, and will operate as a subsidiary of Atari Corp.

15 Years Ago In Cash Box

Coin Machine

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Establishing the
Joel Friedman
Research Fellowship at the City of Hope
National Medical Center and Beckman Research Institute

Joel M. Friedman 1925-1977
Founder/President Warner/Elektra/Atlantic

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HE 1989 SPIRIT OF LIFE AWARD
DINNER honoring the MUSIC INDUSTRY’S
PAST PRESIDENTS FRIDAY EVENING,
NOVEMBER 10, 1989, Century Plaza Hotel,
Los Angeles Ballroom, 2025 Avenue of the Stars,
Los Angeles, California

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To relieve pain and prolong life are the major goals of the City of Hope National Medical Center and Beckman Research Institute. Through research, the hand of hope can be extended through personalized treatment on a nonsectarian basis to the millions who are threatened by, or actually suffering from the ravages of crippling and killer ailments — cancer and leukemia; heart, blood and lung maladies; diabetes and other hereditary and metabolic disorders — as well as through investigations in genetics, brain and nerve function, lupus, Huntington’s disease, epilepsy and countless other disorders. New projects are incorporated regularly, the most recent being in cancer immunotherapy, bone marrow transplantation and occupational diseases — all holding great promise for the prevention and care of victims of catastrophic diseases.

The Music Industry believes in the City of Hope’s humanistic philosophy and concern for the dignity, health and well-being of the family of man. If you share our belief that “health is a human right,” please extend to us your invaluable support, either as a volunteer, or as a contributor...

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